

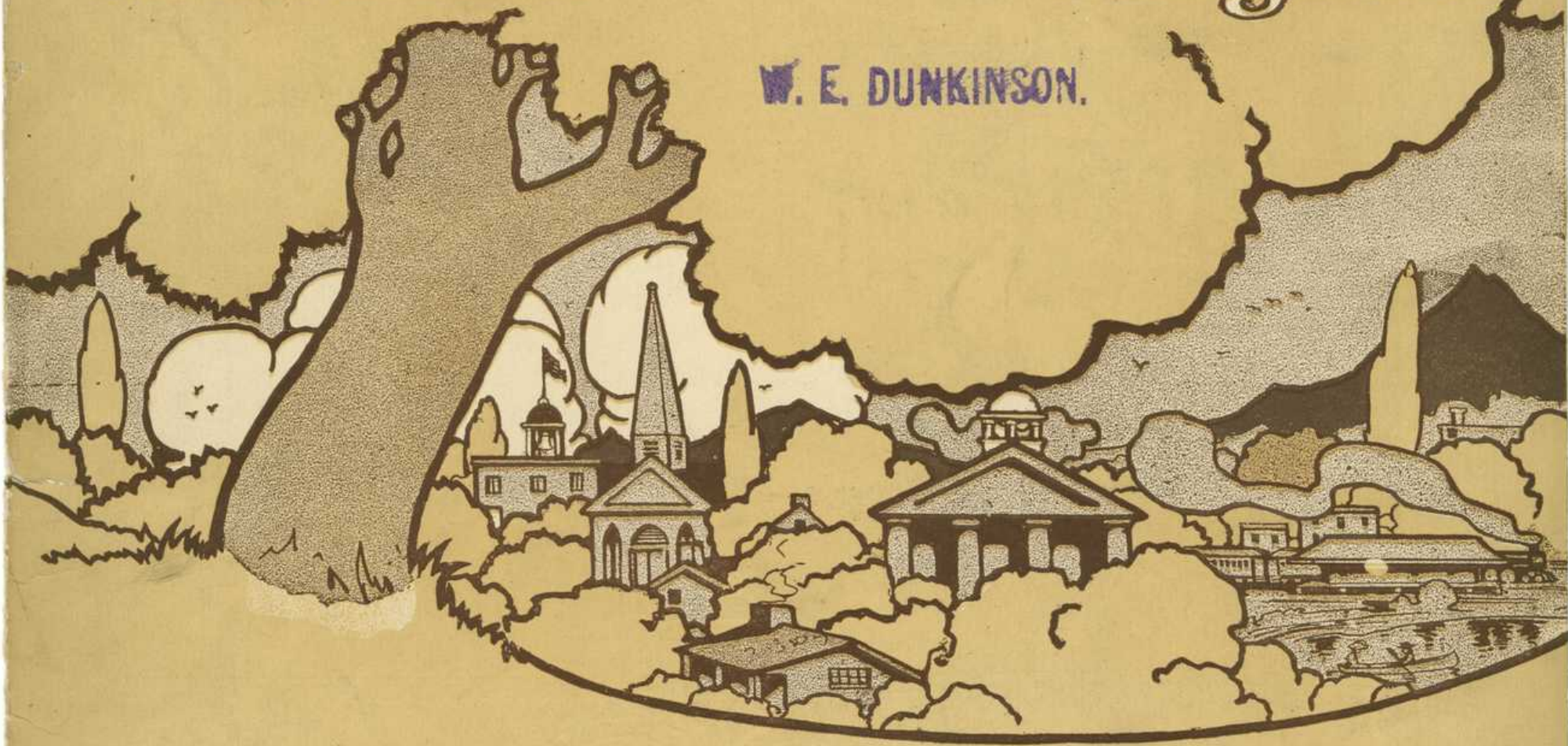
David Montgomery and Fred. Stone
In Chas. Dillingham's Production

The Old Town

Music by
 Gustav Luders

Book & Lyrics by
 George Ade

W. E. DUNKINSON.



MAN WHO WILL NOT LOVE BACK, THE (WHEN YOU'RE YEARNING, BURNING)	60	MODERN JAPANESE, THE	60
■ WHEN I WOULD THINK OF YOU	60	SELECTION	1.00
WEAK LITTLE WOMAN (Suffragette)	60	WALTZES	75
		SCORE	2.00

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M. WITMARK & SONS
 NEW YORK CHICAGO LONDON PARIS

When I Would Think Of You.

Archibald, Henry, Caroline and Diana.

Lyric by
GEORGE ADE.

Music by
GUSTAV LUDERS.

Tempo di Schottische.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The left hand starts with a bass clef and provides a harmonic accompaniment with chords and single notes. The piece concludes with a piano (*p*) dynamic.

ARCH. and HENRY.

Till ready.

I would like some in - for - ma - tion;
Ab - sence makes the heart grow fond - er;

The first vocal line is written on a single staff with a treble clef. It begins with a double bar line and a repeat sign. The melody is in the key of B-flat major and 2/4 time. The piano accompaniment continues from the previous section, with a piano (*p*) dynamic.

How I long to hear you say,
What a cru - el price to pay.

You have nev - er found con - so -
When you're far from me I

The second vocal line continues the melody from the first line. It features a mix of eighth and quarter notes. The piano accompaniment provides a steady harmonic support.

la - tion,
pon - der

Since the time I had to go a - way.
On the fate that keeps my love a - way.

The third vocal line concludes the piece. The melody ends with a final cadence. The piano accompaniment also concludes with a final chord.

CAROLINE and DIANA.

I've been griev-ing in a meas-ure, Thought of you, dear-ie, al-most ev-'ry day;
I have oft-en tho't a-bout you, Spoke of you sad-ly al-most ev-'ry day;

Life's been robbed of all its pleas-ure, Drear-y and wear-y while you're a-way.
Found it hard to do with-out you, Miss you so bad-ly while you're a-way.

ARCH. and HENRY.

Tell me, have you ev-er met, In the up-per so-cial set,
Tell me, have you ev-er found In the men that hang a-round,

A-ny man who looked as good as I do, A-ny man who liked you same as I do?
An-y one who talked to you sin-cere-ly, An-y one who said he loved you dear-ly?

CAROLINE and DIANA.

I've been most care-ful in my con-duct since I saw you last, — And I have
Some men have start-ed in to tell me all a-bout their love, — But I have

nev - er, no, nev - er dared to flirt.
al - ways, yes, al - ways, cut them short.

ARCH. and HENRY.

I may have flirt - ed once or twice, But not e-nough to hurt. — A man has
I've made a cer - tain kind of love, Of quite the harm-less sort. — A man has

CAROLINE and DIANA.

rights in that re-spect, I hope that you do not ob - ject. Oh, no, I don't ob-ject!
rights in that re-spect, I hope that you do not ob - ject. Oh, no, I don't ob-ject!

rit.

ALL.
REFRAIN.

I've seen al-most ev-'ry kind, Since I left you far be-hind,
I've seen al-most ev-'ry kind, Since I left you far be-hind,

p-f

When I met a smil-ing stran-ger, I was more or less in dan-ger,
When they glanced at me so sweet-ly, I tried hard to act dis-creet-ly,

rit.

I smiled back at just a few, I grew fond of one or two,
I glanced back at two or three, One or two made eyes at me,

a tempo.

But I put a-side temp-ta-tion, When I would think of you. you.
But I put a-side temp-ta-tion, When I would think of you. you.

1. 2.

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