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COPY 1973

TO
Tony Pastor, Esq.

GUS WILLIAMS'

GREATEST SONGS.

Wont you please arrange?..... 3½
Let us jog along, boys.....
My love is like a nose gay.....

Written and Composed by

T. Brigham Bishop.

NEW YORK,
Wm. A. POND & Co. 547 BROADWAY,
AND 39 UNION SQUARE.

Minneapolis,
H. H. HEMPEL.

San Francisco,
M. GREY.

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H. H. HEBER & BIRD.

Cincinnati,
F. W. HELMICK.

New Orleans,
L. GRUNEWALD.

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OH! WONT YOU PLEASE ARRANGE ?

Arranged by H. T. DYRING.

Words and music by
T. BRIGHAM BISHOP.

Allegretto moderato.

Piano introduction in G major, 2/4 time. The right hand has a simple melody, and the left hand has a bass line with chords. Dynamics include *f*.

Piano accompaniment for the first line of the song. The right hand has a melodic line with a fermata and a dynamic marking of *p*. The left hand has a bass line with chords and a dynamic marking of *ff*. A double bar line with repeat dots is present.

Vocal line and piano accompaniment for the second line of the song. The vocal line has lyrics: "tell you of a dar-ling girl, that I once thought a saint, But". The piano accompaniment has a dynamic marking of *p*.

some good peo-ple used to, say she did not lack for paint. But to

for-ward this sad sto-ry, There is one thing I'll de-clare, The

rit.
curls that hung a-bout her face, were noth-ing but false hair.*

* *Spoken.* False, yes, false! While promenading, I discovered a wayward tress meandering down her placid brow, and, most carefully taking the little truant, I said, "My dear," *Chorus.*

CHORUS. a tempo.

Oh, won't you please ar-range this thing, to me so strange! But,

no! Oh, no! She kept me on the go! And

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'no! Oh, no! She kept me on the go! And'. The piano accompaniment consists of rhythmic patterns in the right hand and chords in the left hand.

as we moved a - bout, the peo - ple all did shout Ha -

The second system continues the vocal line with the lyrics 'as we moved a - bout, the peo - ple all did shout Ha -'. The piano accompaniment continues with similar rhythmic and harmonic patterns.

ha! Ho - ho! She's the sweet-est girl that's out!

The third system features the vocal line with the lyrics 'ha! Ho - ho! She's the sweet-est girl that's out!'. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

The fourth system is primarily piano accompaniment, starting with a dynamic marking of *ff* (fortissimo) in the left hand. It concludes with a double bar line and repeat signs.

Dal Segno.

And as we moved along the street, among the festive throng,
 An accident befel her, I'll relate it in my song;
 By some mishap or other, from her head fell off a wreath;
 She stooped to pick it up, and, out dropped a set of teeth.

Spoken. Knowing modesty to be the best policy, I simply took the molars and said,—
 "precious one!"

Oh, won't you please arrange this thing, to me so strange!
 But, no! Oh, no! She kept me on the go;
 And, as we moved about, the people all did shout
 Ha-ha! Ho-ho! What made you bring her out?

3.

The people all began to smile, to see what had occurred,
 And I, among the others, had my laughing senses stirr'd;
 But she, poor creature, felt so bad, she could not do but cry.
 To cap the climax of the whole, out dropped a large glass eye.

Spoken. Oh, was ever poor mortal so eyed before? While thus bewildered and bewailing,
 a gentleman took that, which had so long and tenderly gazed upon me and said, "Madam,"—

Oh, won't you please arrange this thing, to me so strange!
 But, no! Oh, no! She kept me on the go;
 And as we moved about, the people all did shout
 Ha-ha! Ho-ho! Your darling, she's played out!

4.

I met her at the ball one eve, indulging in the dance;
 All eyes were gazing eagerly to see her form advance.
 I noticed, how, in balancing, she always chose to walk,
 And soon found out the reason why, one leg was made of cork.

Spoken. Oh! what a scene was there, my countrymen! In the height of my glory, my un-
 bounded pleasure, this artificial appendage went flying about the room; and, in my frenzy, I
 rushed for the door. In a moment, a single moment, she had secured the treacherous sup-
 port, and with it raised above all heads, she cried aloud, Duckie! Duckie, darling!—

Oh, won't you please arrange this thing, to you so strange!
 But, no! Oh, no! I kept her on the go;
 And, as we moved about, the people all did shout
 Ha-ha! Ho-ho! She's turning wrong-side-out!

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