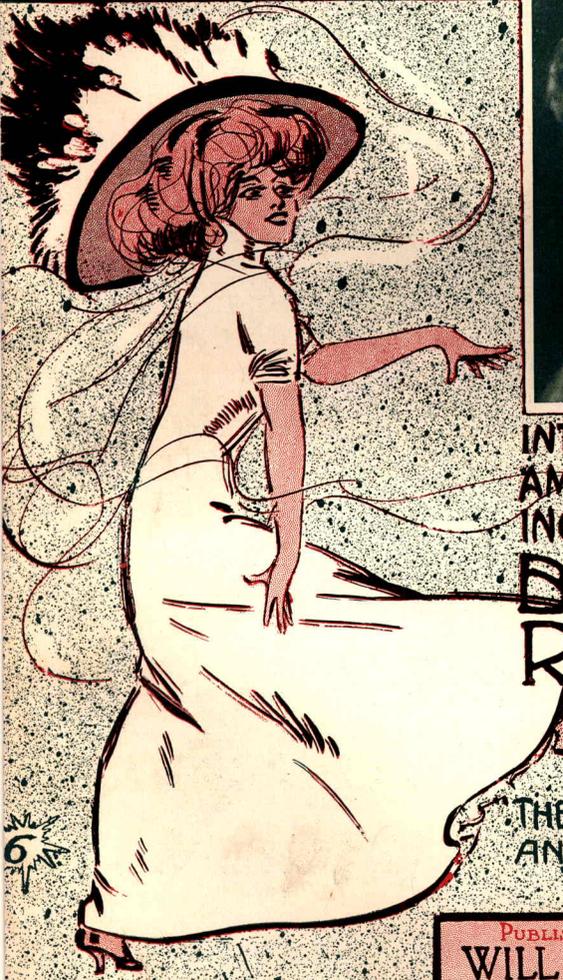


# YIP-I-ADDY-I-AY



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IN JOE WEBER'S SATIRE "THE MERRY WIDOW AND THE DEVIL"



LYRIC BY **WILL D. COBB**  
WRITER OF  
"WALTZ ME AROUND AGAIN, WILLIE"  
"SCHOOL DAYS, ETC."

PUBLISHED BY  
**WILL D. COBB**  
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MUSIC BY  
**JOHN H. FLYNN**  
WRITER OF  
"ANNIE MOORE"

Try this over on your Piano

# A M O

Intermezzo

HERBERT INGRAHAM

Con spirito

The musical score is written for piano in 2/4 time, with a key signature of one sharp (F#). It consists of five systems of music, each with a treble and bass clef staff. The first system begins with a *ff* dynamic and includes a *p* dynamic marking in the bass line. The second system features a *dim.* marking and a *p* dynamic. The third system is marked *Moderato* and includes *pp* and *ff* dynamics. The fourth system continues with *ff* dynamics. The fifth system concludes with a *rit.* marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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# Yip-I-Addy-I-Ay!

3

Words by  
WILL D. COBB.

Music by  
JNO. H. FLYNN.

Tempo di Valse.

The piano introduction consists of two staves of music. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *f* and *fz*.

Young Her - man Von Bel - low, a mus - i - cal fel - low, Played on a big  
Now, some kind of mus - ic makes me sick and you sick, And some kind is  
Now, mus - ic, it's known, has a charm all its own, And Von Bel - low he

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. Dynamics include *p*.

cel - lo each night, Sweet mel - o - dies rare, in a  
"puf - fick - ly" grand; But the tune that Von Bel - low tore  
gur - gled with glee; "Here's where I win a wife and a

The second system continues the vocal and piano accompaniment. The vocal line includes a melisma on the word "night". Dynamics include *p*.

dance gar - den where dan - cers danced round and 'round with de - light. One  
off on his cel - lo, was that "I'd leave home for you?" brand. So  
part - ner for life?" As he coaxed out a chord up in G. He

The third system concludes the vocal and piano accompaniment. The vocal line includes a melisma on the word "light". Dynamics include *p*.

night he saw danc - ing, a maid so en - tranc - ing, His heart caught on  
 look not Spring Val - ley, to wel - come home Sal - ly, Who went to New  
 played and she tar - ried, that night they "got" mar - ried, But ev - en be -

fi - re in - side, And mus - ic so mel - low he  
 York for the ride, For the night that Von Bel - low cut  
 fore break of day, Poor sleep - y Von Bel - low, heard

sawed on his cel - lo, She waltzed up to him and she cried: \_\_\_\_\_  
 loose on his cel - lo, She tore up her tick - et and cried: \_\_\_\_\_  
 his new wife yell - oh, "For good - ness sake, wake up and play!"

## CHORUS.

E\_Yip - I - Ad - dy - I - Ay, - I - Ay! E\_Yip - I - Ad - dy - I -

*p-f*

Ayl \_\_\_\_\_ I don't care what be - comes of me, When you

play me that sweet mel - o - dy. E - Yip - I - Ad - dy - I - Ay, - I -

Ayl My heart wants to hol - ler "hur - ray!" (Hurray) Sing of joy, sing of bliss, Home was

nev - er like this, Yip - I - Ad - dy - I - Ayl \_\_\_\_\_ - Ayl \_\_\_\_\_

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