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1917

## What I'm Longing To Say

Jerome Kern

*Composer*

P. G. Wodehouse

*Lyricist*

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WHAT I'M LONGING TO SAY

WILLIAM ELLIOTT  
F. RAY COMSTOCK &  
MORRIS GEST  
PRESENT

THE NEW MUSICAL COMEDY

*Marjorie Elias*

Leave it  
to Jane

BOOK & LYRICS BY  
GUY BOLTON  
AND  
P. G. WODEHOUSE  
MUSIC BY  
JEROME KERN

Vocal	
The Crickets Are Calling	.60
It's A Great Big Land	.60
Poor Prune	.60
Sir Galahad	.60
Why	.60
A Peach Of A Life	.60
Leave It To Jane	.60
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Just You Watch My Step	.60
The Sun Shines Brighter	.60
What I'm Longing To Say	.60
There It Is Again	.60

T. B. HARMS  
CO.  
NEW YORK

Vp. 006041  
14900  
1917  
WHAT

# What I'm Longing To Say.

3

Lyric by  
P. G. WODEHOUSE.

Music by  
JEROME KERN.

Valse Allegretto.

Piano.

The piano introduction is in 3/4 time, marked 'p' (piano). It features a waltz-like melody in the right hand and a simple accompaniment in the left hand. The key signature has one sharp (F#).

(Jane.) Why can't you find words to make clear all that's  
(Billy.) There's not a doubt, I've lots of eloquence

The first vocal line consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The piano part is marked 'pp' (pianissimo).

ly - ing be - hind, Back in your mind?  
some - where a - bout! Can't get it out.

The second vocal line continues the dialogue between Jane and Billy. The piano accompaniment continues with a steady waltz rhythm.

(Billy.) I do not know Why it is so.  
(Jane.) If that is so, I will soon show

The third vocal line concludes the scene. The piano accompaniment provides a final harmonic support for the vocalists.

T. B. H. Co. 19-3

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I must seem aw - ful - ly stu - pid and slow.  
It's just a ques - tion of try - ing, you know.

## Refrain.

Some - how, when - ev - er I'm with you I nev - er Can  
Though I'm not clev - er, I can think of ev - er So

say what I'm long - ing to say. When it's too  
ma - ny nice things you could say. Could - n't you

late, and you are not near me, I can find words, but you're  
pay me com - pli - ments charm - ing? Why be a - fraid? I am

not there to hear me. That's why, When we're to -  
 not so a - larm-ing. So, try, please, Don't be down-

*portamento.*

-geth - er, I just talk of the weath - er,  
 -heart - ed, It's not hard, once you have start - ed.

*portamento.*

Sim - ply be - cause, When I'm with you, I nev - er Can  
 Look in my eyes! Make your mind up and try, And I'm

say what I'm long - ing to say.  
 sure you'll find plen - ty to say.

1 2  
 say. —  
 say. —

# JEROME KERN

COMPOSER OF THE FOLLOWING SUCCESSES

"HOW'D YOU LIKE TO SPOON WITH ME" "DON'T YOU WANT A PAPER, DEARIE" "HONEYMOON LANE" "YOU'RE HERE AND I'M HERE"  
"SAME SORT OF GIRL" "THEY DIDN'T BELIEVE ME" "MAGIC MELODY" "BABES IN THE WOOD" "CASTLES IN THE AIR"

## MR. KERN'S TWO LATEST HITS

### from "LOVE O' MIKE"

Words by  
HERBERT REYNOLDS.

#### It Wasn't My Fault

Music by  
JEROME KERN.

Refrain. *Slower*

Of course, I see now I was wrong. (He) It was - n't  
'Till I met you and then good night. (She) It was - n't

an - y - bo - dy's fault at all, I saw your  
an - y - bo - dy's fault at all, I saw you

*appass*  
*Cello*

*and with great simplicity*

your fault, — It was - n't my fault, — It was - n't  
your fault, — It was - n't my fault, — It was - n't

eyes, your won - der - ful eyes, — And all I did was fall —  
smile your won - der - ful smile, — It held my heart en - thrall'd. —

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### from "HAVE A HEART"

Words by  
JEROME KERN and  
P. G. WODEHOUSE.

#### And I Am All Alone

Music by  
JEROME D. KERN.

Refrain.

there — Just as you used to be — so sweet and

girl - ish in its slen - der - ness — You've got a

fair, — You stand and gaze at me. — Your form is

moth - er's smile of ten - der - ness, — I hear your

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