

1908

# Honeymooning

Edward A Paulton

*Composer*

M. E Rourke

*Lyricist*

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## Recommended Citation

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AS SUNG IN THE GREAT DRURY LANE SPECTACLE  
"DICK WHITTINGTON"

# Honey-Mooning

WORDS BY

M.E. ROURKE

AND

EDWARD A. PAULTON

MUSIC BY

ED. A. PAULTON

THEO. BENDIX MUSIC PUBLISHER

118 WEST 44<sup>th</sup> ST.

NEW YORK

Vp 1908  
H 9701

Bagaduce Music  
Lending Library  
Blue Hill, Maine  
Donor: 658

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# Honeymooning.

Words by  
M. E. ROURKE,  
and  
EDWARD A. PAULTON.

Music by  
EDWARD A. PAULTON.

Moderato assai.

mf

Tempo di Valse.

To boys love is pleas-ant and fleet - ing And  
Now girls I just hate to re - mind you Of

*p*

lasts for a year or a day — Tho' first when your sweet-heart you're  
days when your love was a dream — When he was so hap - py to

meet - ing You fan - cy that love comes to stay — You  
find you And mar-riage was al - ways his theme — Too

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think when a smile she dis - clos - es At some fool - ish thing you have  
late you are apt to dis - cov - er The sky can - not al - ways be

said \_\_\_\_\_ That the world is all sun - shine and ros - es Her  
blue \_\_\_\_\_ That a hus - band is sel - dom a lov - er I

beau - ty is turn - ing your head \_\_\_\_\_ You ask her to be your sweet  
wish the re - verse could be true \_\_\_\_\_ You know the old say - ing if

bride and your queen You've been there your - selves so you know what I mean.  
not you'll be taught A man won't run aft - er the car he has caught.

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5

Is - n't it nice to go hon - ey-moon-ing, hon - ey-moon-ing, hon - ey-moon - ing,

*p* *fz* *p* *fz* *p*

Noth-ing to do for a week or two But spoon with your dar - ling wife.

Aft - er its o - ver you're done with spoon-ing, sick of spoon-ing, tired of spoon-ing,

*fz* *p* *fz* *p*

Hon-ey's all gone, but the moon's look-ing on, For the rest of your mar-ried life...

*D.S.*

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"The Tipperary Twinkle."

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Tempo di Marcia.

CHAS. BENDIX.

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of two staves each (treble and bass clef). The first system begins with a forte (*f*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The final system concludes with a fortissimo (*f*) dynamic. The piece is characterized by its rhythmic complexity, including dotted rhythms and eighth-note patterns, and features several trills and slurs. The notation includes various accidentals such as sharps and naturals.