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1915

Which Swiitch Is The Switch, Miss, For Ipswich

Al Jolson

Artist

J Barnett

Composer

Darewski

Composer

Worton David

Composer

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AL JOLSON'S SENSATIONAL SUCCESS

WHICH SWITCH
IS THE SWITCH,
MISS, FOR
IPSWICH?

WRITTEN AND
COMPOSED BY
WORTON DAVID,
J. BARNETT
AND
HERMANN DAREWSKI.



Vp-015429
1915
Whi

T. B. HARMS
AND
FRANCIS DAY & HUNTER
NEW YORK

"Which Switch Is The Switch, Miss, For Ipswich?"

Written and Composed by
WORTON DAVID, J. BARNETT and
HERMANN DAREWSKI.

Tempo di Valse

Piano

The piano introduction consists of three measures. The first measure features a treble clef with a 3/4 time signature, a key signature of one flat (B-flat), and a dynamic marking of *f*. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment starts with a quarter note G2, a quarter note B2, and a quarter note D3. The second measure continues the melody with a quarter note C5, a quarter note D5, and a quarter note E5. The bass clef accompaniment has a quarter note E2, a quarter note G2, and a quarter note B2. The third measure concludes with a dotted half note G4 in the treble and a dotted half note G2 in the bass.

I've just had a row with a tel - e - phone girl A
I begged the young la - dy to please put me thro' I
I got thro' at last, and I thought all was well, Rang

The piano accompaniment for the first vocal line consists of three measures. The treble clef part features a dotted half note G4, a dotted half note G4, and a dotted half note G4. The bass clef part features a dotted half note G2, a dotted half note G2, and a dotted half note G2.

tel - e - phone girl - My brains in a whirl. I ask'd her for
cried, "Switch me, do, On Ips - wick Two - two. I wait - ed an
up my ho - tel, But - more trou - ble fell. I cried, "Can you

The piano accompaniment for the second vocal line consists of three measures. The treble clef part features a dotted half note G4, a dotted half note G4, and a dotted half note G4. The bass clef part features a dotted half note G2, a dotted half note G2, and a dotted half note G2.

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Ips-wich, but she lost her head, And some-how she switch'd me on
hour, then the sweet lit - tle thing Came back from her lunch and ex -
book me a room there for two!" A voice said, "We can sir, but

North-wich in - stead. She got so mix'd up with the switch - es, it's
claim'd, "Did you ring?" Then just as I fan - cied at last I was
this is the Zoo!" I mur - mur'd a pray'r, then I faint - ed a -

true, That I got an - noy'd, and I cried, "Tell me, do!"
thro' She cried, "Have you fin - ish'd?" I said What - the who!
way, And when I came 'round I was try - ing to say:

Chorus.

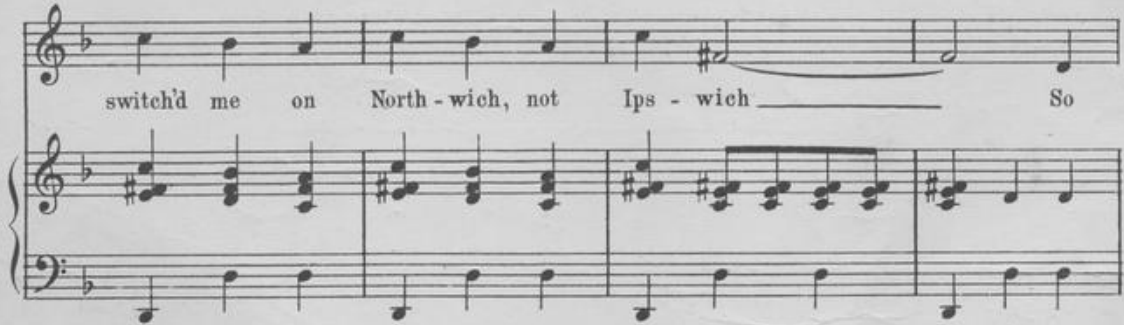
"Which switch is the switch, Miss, for Ips - wich? _____ It's the

Ips - wich switch which I re - quire. _____ Which

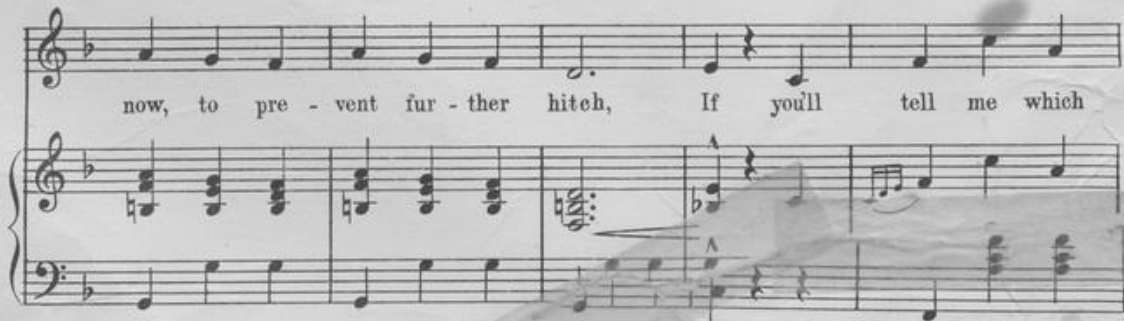
green switch - es Ips - wich with this switch? _____ You've

switch'd my switch on the wrong wire. _____ You've

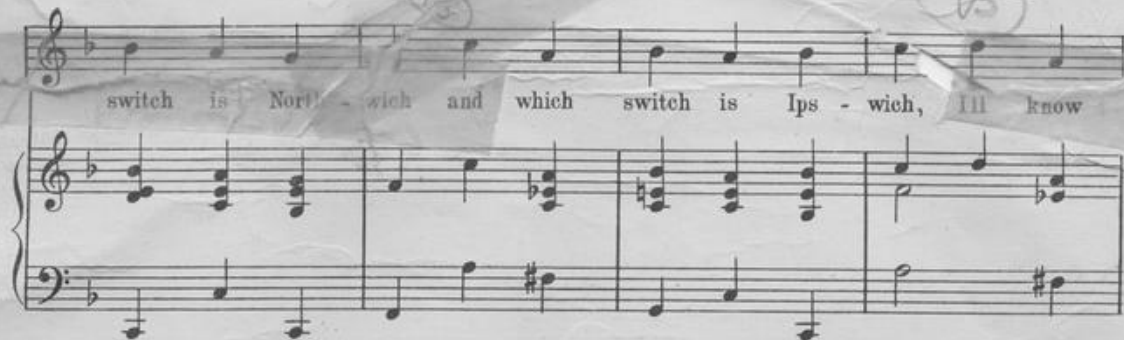
switch'd me on North-wich, not Ips-wich _____ So



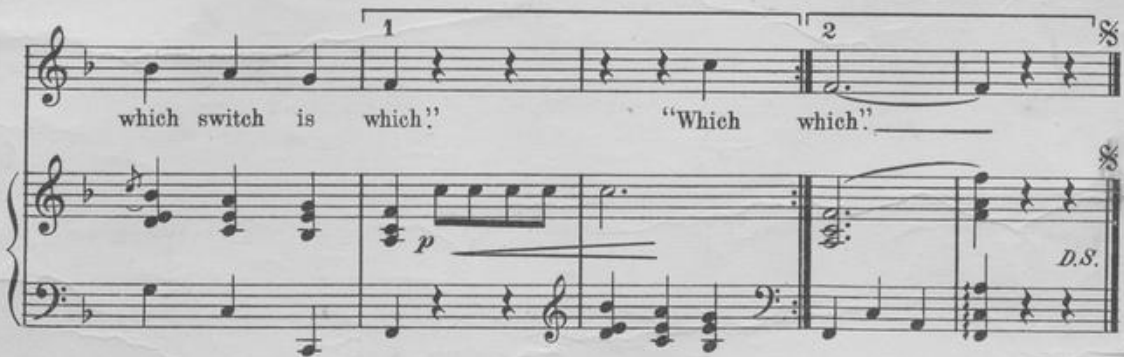
now, to pre-vent fur-ther hitch, If you'll tell me which



switch is North-wich and which switch is Ips-wich, I'll know



which switch is which? "Which which?" _____



p *D.S.*

ONE OF THE SENSATIONAL SONG SUCCESSES OF THE
NEW MUSICAL COMEDY

"VERY GOOD EDDIE" BABES IN THE WOOD

Words by
JEROME KERN
and
SCHUYLER GREENE.

Music by
JEROME KERN.

Refrain. *p. mf*

Give me your hand, here where we stand,
Give me your hand, I understand,

We're off to Slumberland,
We're off to Slumberland,

Come, dry your eyes; I'll sympathize
With you, I'll go although we've no

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