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1915

Those "Come Hither" Eyes

Jerome D. Kern

Composer

Schuyler Greene

Lyricist

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JULIAN ELTINGE

in
**Cousin
Lucy**



A New Comedy By
**CHARLES
KLEIN**

VOCAL	
Those "Come Hither" Eyes	.60
Society	.60
Two Heads Are Better Than One	.60

Words By
SCHUYLER GREENE
Music By
JEROME KERN

Vp-016366
1915
THOSE

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

Those "Come Hither" Eyes.

Words by
SCHUYLER GREENE.

Music by
JEROME D. KERN.

Moderato.

Voice.

Piano.

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as 'mf' and 'p', and a 'vcllo' marking. The lyrics are as follows:

Now lis - ten, Now lis - ten,
Take warn - ing! Take warn - ing!

It's a se - cret, Don't re - peat it, Don't you tell a soul,
If you've met her, Just for - get her, Let her keep the rings,

Not a sin - gle soul, A - mong a lot of books,
And the oth - er things, For if you dare to wait,

I've found a book on "looks!" One that tells you what to do, when
Or ev - en hes - i - tate, You'll find ev - 'ry lit - tle bee that

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eyes so true, Grey or blue, Smile on you.
 hon - ey brings, While she sings, Al - so stings!

Now lis - ten! Now lis - ten to the ma - ny, Ma - ny, ma - ny
 Take warn - ing! She'll get you And she'll nev - er, Nev - er let you

strange things an - y lit - tle girl can do.
 get un - tan - gled from her a - pron strings.

p Like an echo.

Refrain.

With that "Come Hith - er" look in her eyes, That sig - ni -

p-f (crisp.)

fies, "I kind of like you" —
 (Spoken.) "Come a little closer."

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "fies, 'I kind of like you' —" and includes a fermata over the word "you". The piano accompaniment consists of chords and moving lines in both hands.

Each pre-cious lit - tle dear, At six-teen, starts

The second system continues the vocal line and piano accompaniment. The lyrics are "Each pre-cious lit - tle dear, At six-teen, starts". The piano accompaniment includes a piano dynamic marking (*p*) at the beginning.

Out on her wild ca - reer, Of break - ing hearts.

The third system continues the vocal line and piano accompaniment. The lyrics are "Out on her wild ca - reer, Of break - ing hearts." The piano accompaniment includes a piano dynamic marking (*p*) at the beginning.

With that "Come Hith-er" look in her eyes! And whenshe

The fourth system continues the vocal line and piano accompaniment. The lyrics are "With that 'Come Hith-er' look in her eyes! And whenshe". The piano accompaniment includes a piano dynamic marking (*p*) at the beginning.

sighs "I'm oh, so lone - ly."

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "sighs" followed by "I'm oh, so lone - ly." The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two sharps. It includes various musical notations such as chords, eighth notes, and a triplet in the bass line.

Men fall like Au-tumn leaves, But still each one be - lieves,

The second system continues the vocal line with the lyrics "Men fall like Au-tumn leaves, But still each one be - lieves,". The piano accompaniment features a more active melody in the right hand, with many sixteenth and thirty-second notes, and a steady bass line.

rall. - - poco - a - poco.
The look that lies, _____ And lies! And lies! _____ In those "Come

The third system includes the tempo marking *rall. - - poco - a - poco.* above the vocal line. The lyrics are "The look that lies, _____ And lies! And lies! _____ In those 'Come". The piano accompaniment has a more sparse texture with longer note values.

Hith - er" eyes! eyes!

The fourth system features the lyrics "Hith - er" eyes! eyes!". The piano accompaniment includes a first ending bracket labeled "1" and a second ending bracket labeled "2". It also contains the tempo marking *a tempo.* and dynamic markings *p* (piano).

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 un - der - stand,

We're off — to Slum-ber - land, —
We're off — to Slum-ber - land, —

Come, dry — your eyes; I'll sym - pa - thize
With you, — I'll go al - though — we've no

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