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I'VE GOT AN AWFUL LOT TO LEARN

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SEE AMERICA FIRST

A PATRIOTIC COMIC OPERA

As presented by the Marbury-Comstock Co.

BY

T. LAWRASON RIGGS and COLE PORTER

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NOTE: PERMANENT CHANGE
SON

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Patriotic Comic Opera
"See America First"

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I've Got an Awful Lot to Learn

Words and Music by
T. Lawrason Riggs and Cole Porter

Allegretto

The musical score is set in 2/4 time with a key signature of one flat (Bb). It begins with a piano introduction marked *pp* and *cresc.* leading to *mf*. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal parts enter with the lyrics: Polly: "Hel-lo, girls! how d'ye do?" and Indian Maidens (Soprano and Alto): "Hel-lo, girls! how are you? This is such a pleas-ant shock, dear!". The piano accompaniment continues with *ff* and *pp* dynamics, and includes triplet figures in the right hand.

P.  Are you at les-sons zeal-ous, girls?
 What a fas-ci-nat-ing frock, dear!
 What a fas-ci-nat-ing frock, dear!

mf

P.  Aren't they the least bit slow? *cresc.* Pray, can the school-books tell us, girls,
cresc.

P.  All that there is to know?
 Oh, beau-teous maiden! *f* You ex-cite our grave con-
 Oh, beau-teous maiden! *f* You ex-cite our grave con-

cern, For we fear you've got an aw - ful lot to learn!

cern, For we fear you've got an aw - ful lot to learn!

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, both with lyrics. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. Dynamics include *p* (piano) and *pp* (pianissimo).

Refrain

Polly *p rit. a tempo*

Yes, I've got an aw - ful lot to learn, girls,

a tempo

The Refrain section begins with a vocal line for Polly, marked *p rit. a tempo*. The piano accompaniment starts with a *rit.* (ritardando) marking and then returns to *a tempo*. Dynamics include *p* (piano).

Oh! such an aw - ful lot to learn! I'm as

The second system of the Refrain continues the vocal line and piano accompaniment. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte).

p guile-less as a dove, *mf* and I've nev-er been in love *cresc.* So you'll

f grant me, *ffz* I've an aw-ful lot to learn!

Ha ha ha ha ha ha ha ha ha ha ha ha!

mf You've got an aw-ful lot to learn, girl!

mf You've got an aw-ful lot to learn, girl!

P. *f*

Ahl Ah! — Ah! — Ah! —

Oh, such an aw-ful lot to learn! — You're as guileless as a dove, You have

Oh, such an aw-ful lot to learn! — You're as guileless as a dove, You have

mf *ff* *mf* *f*

P. *f*

Ahl — Ah! — Ah! — Ah! Ah!

cresc. *ff* *fz*

nev-er been in love, Why, we'll grant you, — you've an aw-ful lot to learn!

cresc. *ff* *fz*

nev-er been in love, Why, we'll grant you, — you've an aw-ful lot to learn!

cresc. *ff* *fz* *ff* *ffz*

8^{va}

DANCE
Allegro moderato

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. It begins with a dynamic marking of *mf* and includes a sixteenth-note triplet. The lower staff is in bass clef and provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. The upper staff features a melodic line with slurs and accents, ending with a *dim.* (diminuendo) marking. The lower staff continues the accompaniment, with a *f* (forte) dynamic marking in the second measure.

The third system shows the continuation of the melody and accompaniment. The upper staff includes a sixteenth-note triplet and a *f* dynamic marking. The lower staff maintains the accompaniment pattern.

The fourth system concludes the piece. The upper staff features a melodic line with slurs and accents, ending with a *ffz* (fortissimo zingando) marking. The lower staff continues the accompaniment, with a *dim.* marking in the third measure.