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1911

I Like Your Apron And Your Bonnet And Your Little Quaker Gown

Alfed J Lawrence

Composer

John P Harrington

Lyricist

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POPULAR EDITION

I LIKE YOUR APRON AND YOUR BONNET AND YOUR LITTLE QUAKER GOWN

SONG



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Words by
JOHN F. HARRINGTON

Music by
ALFRED J. LAWRENCE

Vp. 002063
1911
I LIKE

JEROME H. REMICK & CO.

NEW YORK DETROIT

I Like Your Apron And Your Bonnet

And Your Little Quaker Gown

Written by
JOHN P. HARRINGTON

Composed by
ALE. J. LAWRENCE

Moderato

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music begins with a forte (*f*) dynamic and features a series of chords and melodic lines in both hands.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in a key signature of two flats and a common time signature. The music continues with various chordal textures and melodic fragments.

Musical notation for the vocal line, consisting of a single treble clef staff in a key signature of two flats and a common time signature. The melody is simple and follows the lyrics.

1. Prudence was a Qua-ker-ess, In her mod-est Qua-ker-dress,
2. Prudence, with re-proachful eyes, Gazed on him in mild sur-prise,
3. Prudence said, You've told me, twice, If to you I would be nice,

Musical notation for the piano accompaniment during the vocal line, consisting of two staves (treble and bass clef) in a key signature of two flats and a common time signature. The music is marked *mp* (mezzo-piano) and provides harmonic support for the vocal line.

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When she went out, young men fol-low'd her, Much to her dis - tress.
 Oh, sir! Oh, sir! Such te - me - ri - ty It is most un - wise!
 You could al - most join us! Why, oh, why Make this sac - ri - fice?

Ve - ri - ly the maid was shy! Ve - ri - ly the maid was meek!
 Nev - er has a naugh - ty man Whisper'd lovevows in my ear!"
 Some of you youngmen to - day, Go a lit - tle bit too far:

Coy - ly blush - ing when a gush - ing Fel - low thus be - gan to speak: "I like your
 He said 'Real - ly? then it's clear - ly Quite time that I start - ed, dear! I like your
 O - thers don't go far e - nough, so I pre - fer you as you are! I like your

CHORUS.

ap-ron and your bon-net and your lit-tle Qua - ker gown, Your

man-ner so de-mure, when your mod-est eyes look down, And, when you're walking out, on

Sun-day ev - 'ry time I look at you, I al-most feel I'd

like to be a Qua - ker, too!" "I like your too!" too!"

1 last time only

2

Ad. *D. C.* *Fine.*



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The Skeleton Rag
When I was 21 and You were Sweet 16
Somebody Else Will If You Don't
The Band Came Back
Maybe That is Why I'm Lonely
The Harbor of Love
Oh, You Beautiful Doll
The Red Rose Rag
Oh, That Navajo Rag
Love Me
My Hula-Hula Love
You'll Do the Same Thing Over Again
Oceana Roll
Carita
Baby Boy
Mysterious Moon
Just as Long as the Swanee Flows
Everybody Two-Step, Song

INSTRUMENTAL

Everybody Two-Step, (Rag)
After Vespers, (a Twilight Meditation)
Beautiful Lady Valse
Perle de Perse (Pearl of Persia) Valse-Orientelle
Brides and Butterflies, Waltzes
Cum-Bac, Rag
Hyacinth Rag
A Slippery Place
Siberian Dip
The Whirlwind
Del Rose Waltzes
Borneo Rag
Hula-Hula Intermezzo
Royal Flush
The Aviator
Chatter-Box-Rag
Rig-a-ma-roe-Rag
Maxine Waltzes
Chanticleer-Rag
Southern Symphony
Silver Bell
Cupid's Patrol
Daughters of the American Revolution
Dorothy Waltz
Garden of Dreams Waltz
Honey Rag
Indian Summer
Love's Serenade
Mop Rag
Poker Rag
Black and White
Easter Lillies

There's A Ring Around The Moon

Words by
ALFRED BRYAN

Music by
H. BLANKE-BELCHER

CHORUS

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