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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.



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1915
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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 is written in 3/4 time with a key signature of one flat (B-flat). It begins with a treble clef and a bass clef. The melody in the treble clef starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass clef accompaniment starts with a quarter note G2, a quarter note Bb2, and a quarter note D3. The piece is marked with a forte 'f' dynamic.

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 vocal line is written in a single treble clef with a key signature of one flat. It follows the lyrics above. The melody is simple and conversational, with a range from G3 to Bb4.

The piano accompaniment for the first vocal line is written in a grand staff (treble and bass clefs) with a key signature of one flat. It provides harmonic support for the vocal line with chords and a simple bass line.

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 vocal line continues with the lyrics above. The melody is more expressive, with some grace notes and a range from G3 to Bb4.

The piano accompaniment for the second vocal line is written in a grand staff with a key signature of one flat. It features more complex chordal textures and a more active bass line.

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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 Nort-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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