

MARVELOUS KID

HAVEZ and BLOCK'S
ACT SUPREME

D7636
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TREE TOP INN

WITH
EFFIE LAURENCE



BOOK and LYRICS BY
JEAN C. HAVEZ

JEROME H. REMICK & CO.
NEW YORK DETROIT

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MUSIC BY
LOUIS SILVERS
AND
WILLIAM DALE



MARVELOUS KID

Lyric by
JEAN C. HAVEZ

Music by
WILLIAM DALE

PIANO *Moderato* *ff*

VOICE

I can't think of an - y - thing but you, On - ly you, on - ly
Meet - ing you is luck I don't de - serve, Hon - ey love, hon - ey

you, are you list - en - ing, Gee! If you would shake me I'd be
love, I am plead - ing dear, When you smile at me it gives me

blue, Oh so blue, and the tears would be glist - en - ing.
nerve, And I feel you're the one I am need - ing, dear.

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I'd miss your pret - ty eyes of dream - y blue,
It makes me tac - kle all the cares of life,

I'd miss your smiles and your kiss - es, too; Oh you mar - ve - lous,
To know some day that you'll be my wife, Oh you mar - ve - lous,

mar - ve - lous kid! I love you! I want you to re - al - ize.
mar - ve - lous kid! I love you! I want you to un - der - stand.

CHORUS
a tempo

You're some mar - ve - lous kid! You've built a Heav - en for me!

p - f a tempo

Look, dear, see what you did, Oh think how hap - py we'll

The first system of the musical score for 'Marvelous Kid'. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'Look, dear, see what you did, Oh think how hap - py we'll'.

be. You've done the best you could for me, I know that

The second system of the musical score. The vocal melody continues with the lyrics 'be. You've done the best you could for me, I know that'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

you're too good for me, You're some mar - ve - lous kid!

The third system of the musical score. The vocal melody continues with the lyrics 'you're too good for me, You're some mar - ve - lous kid!'. The piano accompaniment features a more active bass line in this system.

1. Take it from me, you're there! 2. Take it from me, you're there!

The fourth system of the musical score, which includes a first and second ending. The vocal melody has two lines: '1. Take it from me, you're there!' and '2. Take it from me, you're there!'. The piano accompaniment includes dynamic markings like accents (>) and a crescendo hairpin (^) leading into the second ending.

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