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**EDMUND EYSLER**  
**SIGMUND ROMBERG**

**The**  
**Blue Paradise**

**G. SCHIRMER**  
**New York**



The  
Blue Paradise

*A Viennese Operetta in a  
Prologue and Two Acts*

The Book by  
LEO STEIN and BELA JENSBACH

The American Version by  
EDGAR SMITH

The Music by  
EDMUND EYSLER and SIGMUND ROMBERG

Ed. 954

Vocal Score, \$4.00  
(In U. S. A.)

G. SCHIRMER  
NEW YORK

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## MUSICAL NUMBERS

### PROLOGUE

No.		Page
1.	OVERTURE	3
2.	OPENING CHORUS: A TOAST TO WOMAN'S EYES	
	Ensemble	8
3.	HERE'S TO YOU, MY SPARKLING WINE	Rudolph, Walther, Hampel and Stransky 13
4.	TO PARADISE WE'LL GAILY TRIP	Rudolph, Walther, Hampel, Stransky and Chorus 15
5.	TELL THE TOWN "HELLO" TO-NIGHT	Stoeger 21
6.	AUF WIEDERSEHN ( <i>Waltz-Song</i> )	Rudolph and Mizzi 24

### ACT I

7.	OPENING CHORUS: WE WISH YOU A PLEASANT JOURNEY	
	Tourists, Guests and Attachés	27
8.	DUET AND DANCE	Rudy and Gaby 33
9.	VIENNA, VIENNA	Rudolph, Walther, Rudy and Hampel 39
10.	I'M FROM CHICAGO	Gladys and Chaperons 45
11.	JUST WIN A PRETTY WIDOW	Rudolph, Gladys and Ensemble 49
12.	ONE STEP INTO LOVE	Gladys and Walther 56
13.	VIENNA, HOW D'YE DO?	Rudolph and Ensemble 60

### ACT II

14.	OPENING CHORUS: WHY ARE WE INVITED HERE?	
	Ensemble	73
15.	I HAD A DOG	Rudy and Hampel 77
16.	FOLK-SONG AND YODLE	Gladys 79
17.	MY MODEL GIRL	Hazel and Walther 81
18.	WALTZ OF THE SEASON ( <i>Classic Dance</i> )	Rudy and Vera 85
19.	THE TUNE THEY CROON IN THE U. S. A.	Rudolph and Dancers 93
20.	I'M DREAMING OF A WONDERFUL NIGHT	Rudolph and Gladys 97
21.	FINALE	Ensemble 103



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# The Blue Paradise

A Viennese Operetta

## No.1. Overture

Allegro

ff

cresc.

Allegro moderato

rit. f

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat). The music consists of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece. It includes a large slur over the right-hand staff in the second measure, indicating a long melodic phrase.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a 7-measure rest in the first measure of the right-hand staff.

Fifth system of musical notation, concluding the page with a double bar line and a 4-measure rest in the right-hand staff.

Tempo di Valse

Allegretto

The first system of the 'Allegretto' section consists of two staves. The treble staff begins with a forte (*f*) dynamic marking and contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has two flats, and the time signature is 2/4.

The second system continues the 'Allegretto' section. The treble staff features more intricate melodic patterns, including some grace notes and slurs. The bass staff continues with a steady accompaniment. A forte (*f*) dynamic marking is present in the latter part of the system.

The third system concludes the 'Allegretto' section. It features a change in tempo and key signature, indicated by a double bar line and a new key signature of three flats. The time signature changes to 3/4. The music becomes more lyrical and slower.

Tempo di Valse

The first system of the 'Tempo di Valse' section consists of two staves. The treble staff has a piano (*p*) dynamic marking and features a simple, rhythmic melody. The bass staff provides a steady accompaniment with chords. The key signature has three flats, and the time signature is 3/4.

The second system continues the 'Tempo di Valse' section. The treble staff melody is simple and rhythmic, with some slurs. The bass staff continues with a steady accompaniment. The piano (*p*) dynamic marking is maintained.

The third system concludes the 'Tempo di Valse' section. It features a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff. The piano (*p*) dynamic marking is maintained.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The music features a series of chords in the right hand and a more active bass line in the left hand.

Allegro moderato

The second system of the musical score consists of two staves. The tempo is marked "Allegro moderato". The time signature is 2/4. The music continues with a similar texture to the first system, with chords in the right hand and a steady bass line in the left hand.

The third system of the musical score consists of two staves. The music continues with a similar texture, featuring chords in the right hand and a steady bass line in the left hand.

The fourth system of the musical score consists of two staves. The tempo is marked "a tempo". The music continues with a similar texture, featuring chords in the right hand and a steady bass line in the left hand. The word "rit." is written above the bass staff in the middle of the system.

The fifth system of the musical score consists of two staves. The music continues with a similar texture, featuring chords in the right hand and a steady bass line in the left hand.

The sixth system of the musical score consists of two staves. The music continues with a similar texture, featuring chords in the right hand and a steady bass line in the left hand. The word "rit." is written above the bass staff in the middle of the system. The system ends with a double bar line and repeat signs.

# PROLOGUE

## No. 2. Opening Ensemble

### A Toast to Woman's Eyes

Lyrics by  
Herbert Reynolds

Music by  
Sigmund Romberg

*Allegro moderato*

Here's a toast to wo-men's eyes That guide the  
fool-ish and the wise, Ev-er since the world be-gan Guide the des-ti-ny of  
man; Who dares to raise an emp-ty glass And let this bright oc-ca-sion pass? Drink to  
those we i-dol-ize, But see no more in blue pa-ra-dise.

*allargando*

*rit.*



Evolution for entrance of Mizzi

I've ro-ses

Mizzi  
red and white to sell ——— And pret-ty mi-gno-nette ——— as well; ——— I've ro-ses

red and white to sell ——— And pret - ty mi-gno-nette ——— as well. ———

Officer

Evolution for entrance of Officer

Oh, wait-er,

one more bot - tle here! ——— A kiss should go with that, my dear. —

Mizzi

Andante moderato

Oh, thank you, sir, you're ver - y nice, But that has nev - er

been my price; I'd find it ver - y hard to live If that is all you care to

Allegro

Allegro

give.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half rest, and then a quarter rest. The piano accompaniment consists of two staves: the right hand plays a series of eighth notes in a rising sequence, and the left hand plays a steady bass line of quarter notes.

The second system continues the piano accompaniment. The right hand plays a series of eighth notes, and the left hand plays a steady bass line of quarter notes.

The third system includes a vocal line and piano accompaniment. The vocal line has a whole rest followed by the lyrics "Daugh - ters of Eve". The piano accompaniment continues with the same rhythmic pattern.

The fourth system includes a vocal line and piano accompaniment. The vocal line has a whole rest followed by the lyrics "man may de - ceive, Cause you to wor - ry and". The piano accompaniment continues with the same rhythmic pattern.

cause you to grieve; Yet you be - lieve all the sto - ries they

weave. Daugh - ters of Eve ————— man may de -

ceive, ————— Plead - ing for love from the daugh - ters of Eve From the

1. daugh - ters of Eve. 2. ters of Eve. —————

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## No.3. Drinking Song

### Here's to You, My Sparkling Wine

Lyrics by  
Blanche Merrill

Music by  
Leo Edwards

Allegro moderato

Rudolph

When I'm with good fel - lows I nev - er want to think Of

an - y - thing that's so - ber, I just want to drink, For each drink brings glad - ness un -

to my ver - y soul, And then I al - ways take an - oth - er, my hap - pi - ness to con - sole.

All

Here's to you, my spark - ling wine! You that know no sor - row,

Nev-er know to - mor-row! Thrill me with your bub-ling song All

night long. Here's to the laugh-ter and joy that you

bring, And to the big morn - ings af - ter you bring! Here's

to you, my spark - ling wine! Spark-ling, spark-ling wine that's fine!

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# No. 4

## To Paradise We'll Gaily Trip

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

Allegretto

First system of piano accompaniment. The music is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The first measure is marked with a piano dynamic (*p*). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of piano accompaniment. The right hand melody continues with eighth notes and includes a dynamic marking of *pp* (pianissimo) in the first measure and *mf* (mezzo-forte) in the third measure. The left hand accompaniment remains consistent with eighth notes.

Third system of piano accompaniment. The right hand melody features a dynamic marking of *mf* in the first measure and *p* (piano) in the third and fourth measures. The left hand accompaniment continues with eighth notes.

Fourth system of piano accompaniment. This system shows a continuation of the eighth-note accompaniment in the left hand and the melodic line in the right hand. The dynamics are not explicitly marked in this system.

Fifth system of piano accompaniment. The right hand melody is marked with a piano dynamic (*p*) in the first measure and a crescendo (*cresc.*) in the third measure. The left hand accompaniment concludes with a final cadence.

Piano accompaniment for the first system, featuring a treble and bass clef. The music is in a minor key and includes a dynamic marking of *p* (piano).

Piano accompaniment for the second system, featuring a treble and bass clef. The music is in a minor key and includes a dynamic marking of *p* (piano). The name "Stoeger" is written above the treble staff.

to its pret-ty gar-den All o - pen to the day, We'll join the mer-ry  
plant me at the ta - ble With lots of pret - ty flow'rs, And with the girl that

Piano accompaniment for the third system, featuring a treble and bass clef. The music is in a minor key and includes a dynamic marking of *p* (piano).

through there, And love and laugh and play. The food is good and sim - ple, The  
loves me I'll while a - way the hours. I'll sip the choic - est vin - tag - es And

Piano accompaniment for the fourth system, featuring a treble and bass clef. The music is in a minor key and includes a dynamic marking of *mf* (mezzo-forte).



wines are of the best, And all the girls are love-ly And beau-ti-ful-ly  
hear the lat-est song, With life and all its pleasures Tripping mer-ri-ly a -

Slowly .

dressed. long. To Par - a -dise we'll gai-ly trip: Link your arm in mine. For

*mf* *p*

there are pret - ty pout-ing lips, Red-der than the wine; And you may kiss a

*p* *p*

pair of them, In - vit - ed by blue eyes, You'll be in - tox - i - cat - ed Be -

*mf* *p*

*p* fore you take a drink. You'll be in - tox - i - cat - ed *f* Be - fore you take a drink. 1.

1. *f*

1. *p* 2. So *p*

2. *pp*  
 drink. To Par - a - dise we'll gai - ly trip: Link your arm in mine. For  
 Hampel *pp*  
 Walther To Par - a - dise we'll gai - ly trip: Link your arm in mine. For  
 Stransky *pp*  
 To Par - a - dise we'll gai - ly trip: Link your arm in mine. For

there are pret - ty pout - ing lips, Red - der than the wine. And you may kiss a

there are pret - ty pout - ing lips, Red - der than the wine. And you may kiss a

there are pret - ty pout - ing lips, Red - der than the wine. And you may kiss a

there are pret - ty pout - ing lips, Red - der than the wine. And you may kiss a

The piano accompaniment features a melody in the right hand with some slurs and a bass line in the left hand with chords and moving lines.

pair of them, In - vit - ed by blue eyes. Of kiss - es there are plen - ty At the

pair of them, In - vit - ed by blue eyes. Of kiss - es there are plen - ty At the

pair of them, In - vit - ed by blue eyes. Of kiss - es there are plen - ty At the

pair of them, In - vit - ed by blue eyes. Of kiss - es there are plen - ty At the

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics like *p* (piano) are indicated above the vocal lines.

Old Blue Par-a - dise. Of kiss-es there are plen-ty At the Old Blue Par-a - dise.

Old Blue Par-a - dise. Of kiss-es there are plen-ty At the Old Blue Par-a - dise.

Old Blue Par-a - dise. Of kiss-es there are plen-ty At the Old Blue Par-a - dise.

Old Blue Par-a - dise. Of kiss-es there are plen-ty At the Old Blue Par-a - dise.

The vocal melody is written on four staves in a single system. It is in a 3/4 time signature with a key signature of one flat (B-flat). The melody is marked with a piano (*p*) dynamic. The lyrics are: "Old Blue Par-a - dise. Of kiss-es there are plen-ty At the Old Blue Par-a - dise." The melody consists of eighth and quarter notes, with some rests and slurs.

The piano accompaniment for the first system is written on a grand staff (treble and bass clefs). It features a steady eighth-note bass line in the left hand and chords in the right hand. The dynamics are marked with piano (*p*) and forte (*f*).

The piano accompaniment for the second system continues the eighth-note bass line and chordal accompaniment. It is marked with a piano (*p*) dynamic.

The piano accompaniment for the third system concludes the piece with a final chord and a fermata. It is marked with fortissimo (*ff*).

# Tell the Town "Hello" To-night

Lyrics by  
Harold Atteridge

Music by  
Sigmund Romberg

Allegretto

The musical score is written for voice and piano. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part is written in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto'. The lyrics are: 'I used to be the Hel - lo cen - tral girl, I was the best out on the west, I used to keep all the wires a - whirl.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *m.s.* (mezzo-soprano), *mf* (mezzo-forte), and *f* (forte). There are also accents (>) over several notes in the vocal line.

As you might have guessed, \_\_\_\_\_ Some

*rall.*

boy when all a - lone I'd call up on the phone!

*rall.*

**CHORUS**

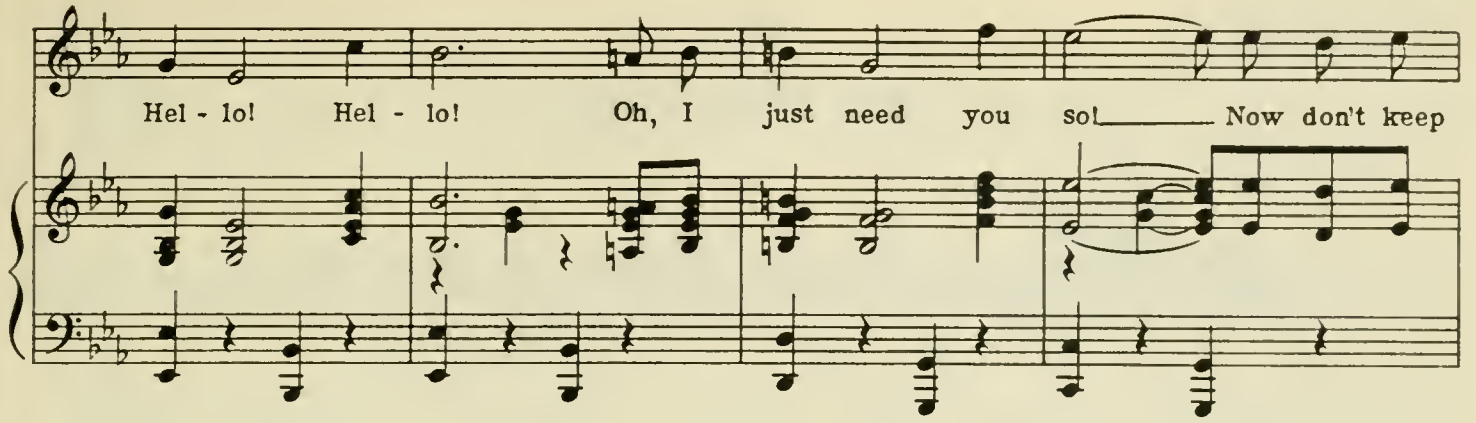
*a tempo*

Hel - lol Hel - lol I have no place to go,

*a tempo*

That's the rea - son, dear - ie, That I want you near me!

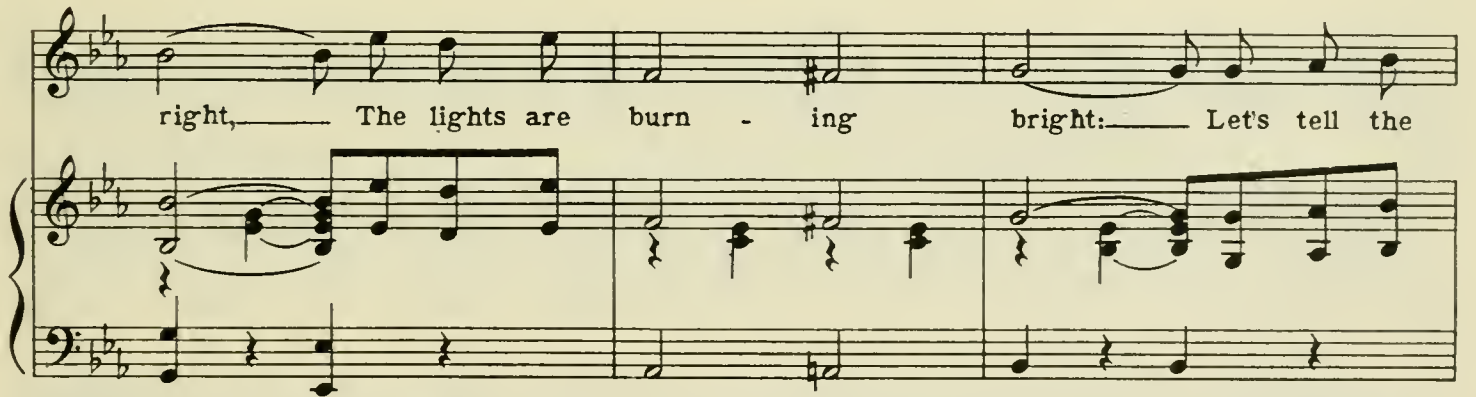
Hel - lo! Hel - lo! Oh, I just need you so! Now don't keep



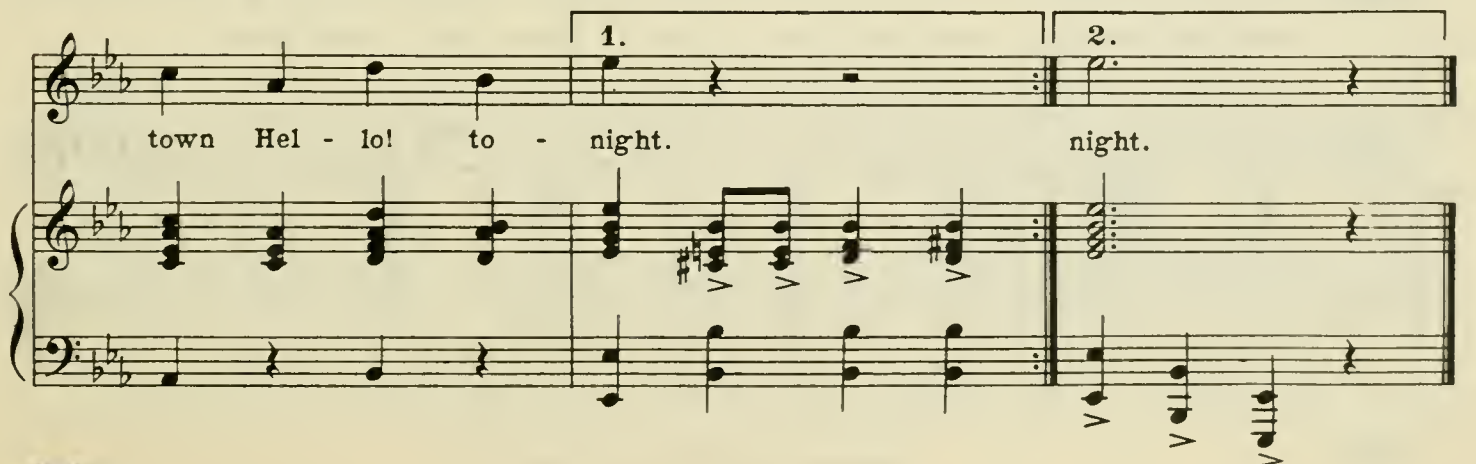
out of sight, Oh, let's go out, I'm feel - ing



right, The lights are burn - ing bright: Let's tell the



town Hel - lo! to - night. 1. night. 2.



## No. 6.

## Auf Wiedersehn!

Lyrics by  
Herbert ReynoldsMusic by  
Sigmund RombergModerato  
Rudolph

Let me hold you close to my heart, Brush your tears a - way, dear,

*mf*

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is marked 'Moderato' and the conductor's name 'Rudolph' is written above the staff. The dynamic marking 'mf' (mezzo-forte) is placed below the piano part.

while a fond "Auf Wie - der - sehn" You shall hear me - say, dear.

This system contains the second vocal line and piano accompaniment. The vocal line continues from the first system. The piano accompaniment continues with the same key signature and time signature.

Mizzi

Some-thing fills my heart with fear, Tho' I know not - why, dear;

This system contains the third vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The piano accompaniment is in a grand staff with the same key signature and time signature. The tempo is marked 'Mizzi'.



Tell - ing me "Auf Wie - der - sehn" This time means good - bye, dear!

Rudolph

Calm your fears, Dry your tears, Hold me clos - er,

Tempo di Valse

clos - er to your breast, I must weep or - die, dear.

rit.

*a tempo*

Love lives ev - er, Know-ing no word like good - bye, ———

*a tempo*

*p*

Hearts may sev - er, True love can nev - er die! ———

Calm all your fears and dry all your tears, Love will re - main when all else shall wane,

*mf*

Guid-ing me on thro' the years: Auf Wie - der - sehn, Auf Wie - der - sehn! —

No.7. Opening Chorus

We Wish You a Pleasant Journey

Lyrics by  
Herbert Reynolds

Music by  
Sigmund Romberg

Allegro

ff marc.

The first system of the piano introduction is written for a grand piano. It features a treble and bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The music is marked 'Allegro' and 'ff marc.' (fortissimo marcato). The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system of the piano introduction continues the musical theme established in the first system, with similar chordal textures and rhythmic patterns in both hands.

The third system of the piano introduction concludes with a final chord. The word 'We' is written above the treble clef staff at the end of this system.

wish you the pleasant-est of jour-neys, sir, Where-ev-er you go from

mf

The first system of the vocal and piano accompaniment features a vocal line in the treble clef and piano accompaniment in the grand piano. The lyrics are 'wish you the pleasant-est of jour-neys, sir, Where-ev-er you go from'. The piano accompaniment is marked 'mf' (mezzo-forte).

here, from here We wish you the pleasant-est of jour-neys, sir, Where-

The second system of the vocal and piano accompaniment continues the vocal line and piano accompaniment. The lyrics are 'here, from here We wish you the pleasant-est of jour-neys, sir, Where-'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

ev-er you go from here. And hope that you'll be back next year, We thank you, and

*f* *mf*

thank you most sin-cere - ly, sir. And hope sir, when - ev-er you ap - pear, —

— That you will have as nice a time again, That you will have as nice a

time a-gain And make quite a long, long stay, ————— Your

*f* *mf*

trunk is properly labeled, your clothes are properly packed, You won't find things to

complain of as a matter of fact, of as a matter of fact.

*poco rit.*

### Valse Allegro

Vi - en - na, Vi - en - na the place of wine and song With

*mf*

wild hip hoo - ray they turn night in to day, And always go home at the peep of the

*fz*

dawn, Vi - en - - na, Vi - en - - na where life is bright and gay \_\_\_\_\_ Our

feet may stray from you far a - way, But our hearts will for - ev - er stay. \_\_\_\_\_

Your tax-i's gen-tle-men are at the door, In cho-rus we now thank you all once

more And though we ve - ry much pre-fer to stay We'll have to tear

ourselves a - way Good - bye \_\_\_\_\_ we thank you for tips Good - bye \_\_\_\_\_ the pleasantest

trip Good bye \_\_\_\_\_ we thank you for tips Good - bye \_\_\_\_\_ we thank you for tips Good -

*cresc* *sempre*

bye \_\_\_\_\_ Vi -

*f marc.* *cresc.* *f rit.*

en - na Vi - en - na The place of wine and song \_\_\_\_\_ With wild hip hur -

*f brillante*

rah they turn night in to day And go home at the peep of the dawn — Vi-en - na, Vi-

*ffz* *f brillante*

en - na where life is bright and gay. — Our feet may stray from you far a -

way, far a-way, far a-way But our hearts will for ev - er stay, will for

*cresc.*

ev - - - er stay .

*ff* *ffz*



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## No. 8

## Duet and Dance

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

Allegretto moderato

Introduction for piano. The music is in G major and 3/4 time. It begins with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is marked 'Allegretto moderato' and the dynamic is 'mf'.

Piano accompaniment for the first section. It continues the melodic and rhythmic themes from the introduction. The dynamic is marked 'p'.

**Rudy**  
Grazioso

While you are there and I am here, A world of distance lies between us

Vocal line for Rudy and piano accompaniment. The vocal line is in G major and 3/4 time. The piano accompaniment features a strong rhythmic pattern. Dynamics include 'f' and 'p'.

**Gaby**

and yet so near,

two. So ver-y far, I sit and longingly I look, quite true. And I'm

Vocal line for Gaby and piano accompaniment. The vocal line is in G major and 3/4 time. The piano accompaniment continues the rhythmic accompaniment. Dynamics include 'p'.

Gaby

G.

R.

And with your arm a-round my waist,  
dy - ing to be a bit near - er. If

G.

R.

is quite mis - placed.  
you believe that you'll es - cape me, Your con - fidence

Gaby

Rudy

G.

R.

This is a sit - u - a - tion That calls for col - lab - or -

Gaby

G.

R.

a - tion, That is in - sin - u - a - tion

R. Rudy Gaby

G. Prom - is - ing sweet os - cu - la - - tion, Which is a prac - tise I

*f* *dolce*

R. Rudy

G. do not ad - mire; But, nev - er the - less, what you

R. real - ly re - quire. And, dear, if you'd on - ly let me know

*pp*

R. Just where in the day - time you wan - der, oh, I would be there,

*p*

R. Gaby

G. I would be there. You don't seem to be quite a - ware that

*p*

## Allegretto moderato

G. *rit.*  
I would nev-er make a date with you, That's something I could never do. No!

R. Rudy  
No!

R. & G. Gaby  
No! Ev-'ry Tuesday I am at the op-'ra seated in the co-ziest of stalls there,

*p*

G. Ev-'ry Friday finds me in the rink and anyone who calls there I am pleased to see. And until nine or

*p*

G. there-abouts each evening I con-tinue skat-ing to and fro there with who-ev-er I may know there. But

*p dolce*

G. *rit.*

I would much pre-fer to skate with some one fond of me.

*dolce accel.*

*rit.*

Rudy

R. I un-der-stand now that Tues-days and Fri-days In fu-ture I must con-sider as

Gaby

G. Oh, please, there are others quite near. Don't speak so loud-ly, they'll hear.

R. my days.

*p*

G. Ev-'ry Tuesday I am at the op-'ra seat-ed in the coziest of stalls there, Ev-'ry Friday

R. Ev-'ry Tuesday at the op-'ra Coziest stalls

*p*

G. finds me at the rink and an-y-one who calls there I am pleased to see.

R. at the rink pleased to see. And un-til nine or

G. Ev - 'ry ev'n-ing skat - ing go with who-ev - er

R. there - a-bouts each ev'n-ing you con - tin - ue skat-ing too and fro there with who-ev - er

G. I may know there: But I pre-fer to skate with some-one who is fond of me.

R. you may know there: But you pre-fer to skate with some-one who is fond of you.

*p dolce*

*p ff*

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# No. 9

## Vienna, Vienna

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

March Time, not too fast

Stoeger

Hel - lo Just - us!

S. Walther! Rud - y! Back with you once more - hurray,

R. Rudy  
Hel - lo Unc - le!

H. Hampel  
Hel - lo Stoeger!

S. Straight from the old U. S. A. Hel-lo Dan-ube, Hel-lo Vien-na, Where is there a

s. cit - y like you! Sweet-est spot on all the earth, Land that gave me birth.

*Somewhat slower*

s. Day and night I've longed once more to meet you, In my boy-hood home once

s. more to greet you. Hope has been grat-i-fied at last, Friends as

s. we were in the past. Ston - y side-walks seem to shout a greet-ing,



S. While my heart with joy-ous throb is beat-ing: Back where all the friends I knew are

S. tried and true Vien - na How d'ye do! How d'ye do!

Quietly, not fast

S. Do the caf - és night - ly fill?

R. Sure - ly, Sure - ly.

W. Sure - ly, Sure - ly.

H. Sure - ly, Sure - ly.

Quietly, not fast

S. Are the quar-tettes sing - ing still?

R. Sure - ly, Sure - ly.

W. Sure - ly, Sure - ly.

H. Sure - ly, Sure - ly.

*p*

S. Is the night-time rich with laugh-ter As it used to be - And

*poco rit.*

S. wild fri-vol - i - ty? I want to hear you tell me, hear you tell me.

*poco rit.*

S. Have they left me an - y wine? Are there plac-es

R. Sure-ly, Sure-ly.

W. Sure - ly, Sure-ly.

H. Sure-ly, Sure-ly.

S. I can dine? Are the girls as pret-ty as the

R. Sure-ly, Sure-ly.

W. Sure-ly, Sure - ly.

H. Sure-ly, Sure - ly.

S. love-ly girls I knew? Will they smile when I say "How d'ye do!"

*rit.*

*f rit.*

Piano introduction for the first system, featuring a treble and bass clef with various chords and melodic lines.

S. Are the girls as pret-ty as the love-ly girls I knew? Will they  
 R. Will they  
 W. Will they  
 H. Will they

Piano accompaniment for the first system, including dynamic markings such as *f* and *ff*.

S. flirt when I say "How d'ye do!"  
 R. flirt when I say "How d'ye do!"  
 W. flirt when I say "How d'ye do!"  
 H. flirt when I say "How d'ye do!"

Piano accompaniment for the second system, including dynamic markings such as *rit.* and *ff*.

No. 10

I'm from Chicago

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Lyrics by Herbert Reynolds

Music by Sigmund Romberg

Moderato

The piano introduction consists of three systems of music. The first system has a treble clef staff with a whole rest and a bass clef staff with a rhythmic accompaniment of eighth notes. The second system continues the bass clef accompaniment. The third system concludes with a repeat sign and a 2/4 time signature change.

Vamp

The vamp section is a piano accompaniment in 2/4 time, consisting of two systems. It features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The section ends with a repeat sign and a double bar line.

Gladys

The first line of the vocal melody is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "Let me be - gin by say - ing Where I am". The piano accompaniment is in a bass clef, featuring a rhythmic pattern of eighth notes and chords. The piano part has a 7/8 time signature.

The second line of the vocal melody continues the treble clef line with the lyrics: "stay - ing I want it, And get it, So let it". The piano accompaniment continues in the bass clef with the same rhythmic pattern and chords. The piano part has a 7/8 time signature.

Warn you what to expect From one who's di -

rect From a cer - tain cit - y in the west.

*rall.*

*rall.* *fz*

Widow *a tempo* Chorus

I'm from Chi - ca - go! Our ex - pect - ed pa - rents to re -

*a tempo*

*p-f*

Widow

side in that lo - cal - i - ty Sailed with this car - go -

## Chorus

Hop - ing soon to en - ter Eu - ro - pe - an ar - is - toc - ra - cy!—

## Widow

I think your cit - y Seems kind of pret - ty, And I may

## Chorus

buy it. We are on the list for cer-tain of-fers ma-tri-mo-ni-al—

## Widow

Af - ter I try it—

Chorus

Scorn - ing liv - ing long - er in an

## Widow

at - mo - sphere co - lo - ni - al. — If val - ues look sound

## Chorus

Noth - ing en - ter - tained but of - fers du - cal or ba - ro - ni - al! —

## Widow

Af - ter I look round, I may in - vest, For I'm a bus' - ness

1.

2.

wo - man from the Win - dy Cit - y in the west. west.



# Just Win a Pretty Widow

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

*Allegretto comodo*

The first system of piano accompaniment consists of two systems of grand staff notation. The first system includes a treble and bass clef with a key signature of two sharps (D major) and a 2/4 time signature. The tempo is marked *Allegretto comodo*. The first system of the grand staff is marked *pp* and the second system is marked *p*. The second system of the grand staff is marked *pp*. The music features a steady eighth-note accompaniment in the bass and more complex chordal and melodic patterns in the treble.

Stoeger

Long a-go I said I would nev-ertake a wife, I have no de-

The second system includes a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps and a 2/4 time signature. The lyrics are "Long a-go I said I would nev-ertake a wife, I have no de-". The piano accompaniment is in a grand staff with a key signature of two sharps and a 2/4 time signature. The piano part is marked *p* and *p*.

sire to spoil an-y-bod-y's life, Always want to be perfect-ly heart-

The third system includes a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps and a 2/4 time signature. The lyrics are "sire to spoil an-y-bod-y's life, Always want to be perfect-ly heart-". The piano accompaniment is in a grand staff with a key signature of two sharps and a 2/4 time signature. The piano part is marked *p*.

free. Nev-er care to find that love and I — Could-n't get a - long: There -

Gladys

That is how the men all talk, Fin-al-ly they  
fore donotwishto try.

fall. On-ly just a way they have, Real-ly that is

all. Let me tell you this, An-y lit-tle Miss That you thought the

right one trot-ting by You would follow af - ter her If she wink'd her eye. -----

If you'd

be — a happy man, You'd better win a pret-ty wid-ow. Look a - round and if you

can Give all your fa-vors to a wid-ow, For she knows just what is what And you will

find a per-fect trea-sure with-out measure When a pret-ty, wit-ty wid-ow you have

got. **Stoeger**  
2. Widows haven't al - ways been lit-tle model wives. They have done their

share of com - plete - ly wreck - ing lives. I am too a -

fraid I was never made To ex-per-i-ment with dang'rous fires, Single blessed - ness, yes,

## Gladys

I am very diff - 'rent from widows you have  
is all my heart de - sires.

known, I have quite a sweet dis - po - sition of my own.

Here I am to - day, Take me while you may, Do not keep de - lay - ing, Tempt - ing

fate, If you ask to - mor - row, then, It may be too late.

Stoeger

If you'd

Gladys

Look a round and if you  
be a happy man, You'd better win a pret-ty wid-ow.

can Give all your fa-vors to a wid-ow. And you will  
For she knows just what is what

*riten.*  
find a per-fect treasure with-out measure, When a pretty, wit-ty widow you have got.  
*riten.*  
A per-fect treasure, When a pretty, wit-ty widow you have got.  
*riten.*

Wid-ow, widow, widow!

Wid-ow, widow, widow!

Wid-ow, wid-ow, wid-ow!

Wid-ow, wid-ow, wid-ow!

*poco riten.*

You'll find a per-fect trea-sure When a wid-ow, wid-ow you have got.

*poco riten.*

You'll find a per-fect trea-sure When a wid-ow, wid-ow you have got.

*poco riten.*

*fz*

## No. 12

## One Step into Love

Lyrics by  
Herbert Reynolds

Music by  
Sigmund Romberg

Moderato

The piano introduction is in 4/4 time with a key signature of three flats (B-flat major or D-flat minor). It begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the right hand with a melody of eighth notes, marked *mf*. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a *p* (piano) dynamic marking.

He  
When I see a lov - ing cou - ple an - y - where, I just

The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, supporting the vocal line.

want to go and whis - per: Have a care; Oh, the dan - ger signal's red, There are

The vocal line continues with the lyrics. The piano accompaniment provides a steady accompaniment with a melody in the right hand and a bass line in the left hand.



break-ers a - head, So be - ware! yes, be - ware! Quite a

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The vocal line begins with a quarter note, followed by a half note, and then a quarter note. The piano accompaniment features a steady bass line with chords in the right hand.

lot of lit-tle things that now you say, You'll be sor-ry that you said an-oth-er

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

day; You can go from bad to worse, Pull the

The third system shows the vocal line and piano accompaniment. The vocal line has a few rests, and the piano accompaniment continues with its harmonic structure.

lev - er re - verse, Break a - way! break a - way!

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line ends with a final note and a fermata. The piano accompaniment ends with a few chords and a double bar line.

## CHORUS

He She He

One step in - to love. Run to meet it, run to greet it! One step in - to

*mp*

She He She

love. for plea-sure that's con-tinuous There is nothing that can beat it, And the

kiss - es no one miss - es, Make you think — that love is great.

Both

One step, one step in - to love, But as for mar-ry-ing\_ mar-ry-ing\_

Tempo di Valse (molto espressivo)

Hesitate Hesitate

*mf* *espress.*

Hesitate Hesitate

*mf* *espress.*

Hesitate

*f*

*f*

As for mar-ry-ing, Hes - i - tate!

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# No.13. Ensemble

## Vienna, How D'y'e Do

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

Allegretto

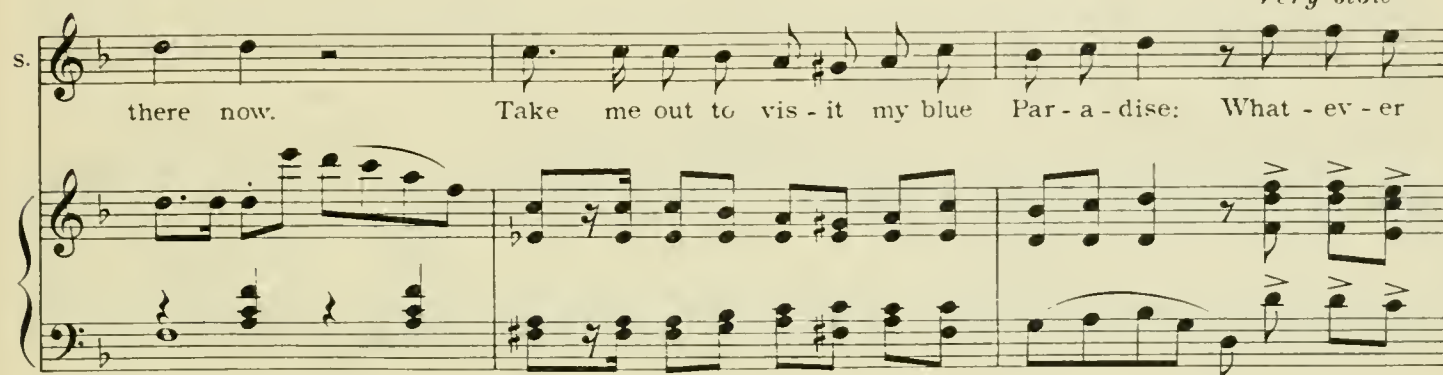
The musical score is written for piano in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The tempo is marked 'Allegretto'. The score begins with a piano (*p*) dynamic. The first system shows the initial melodic line in the treble and a supporting bass line. The second system continues the melody with some phrasing slurs. The third system introduces a forte (*f*) dynamic and features a series of vertical chords in the bass line. The fourth system continues the melodic development. The fifth system shows a change in the bass line's texture. The sixth system concludes the piece with a final melodic flourish in the treble and a bass line ending with a fermata. The piece ends with a double bar line and a common time signature.

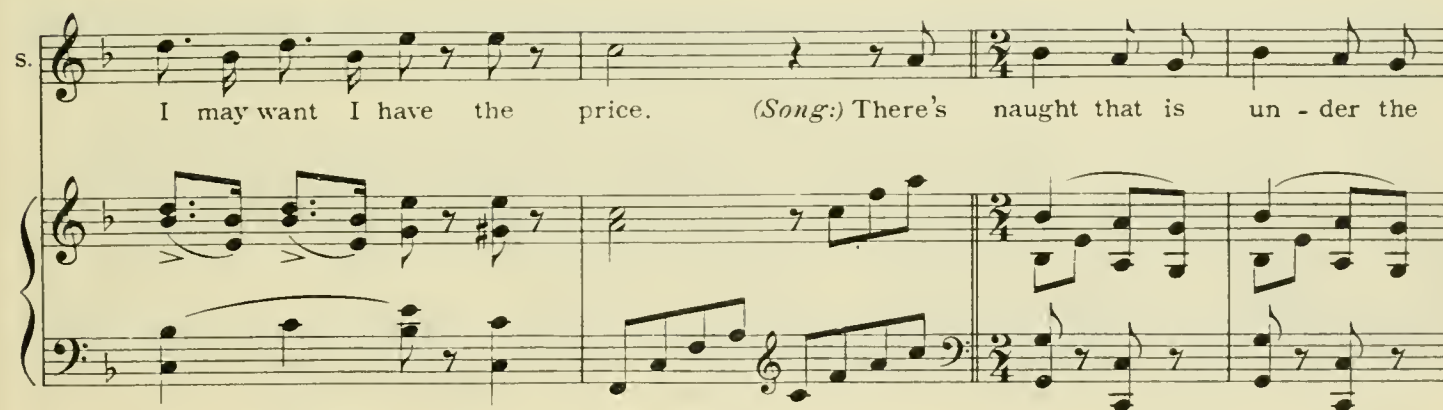
## Molto moderato

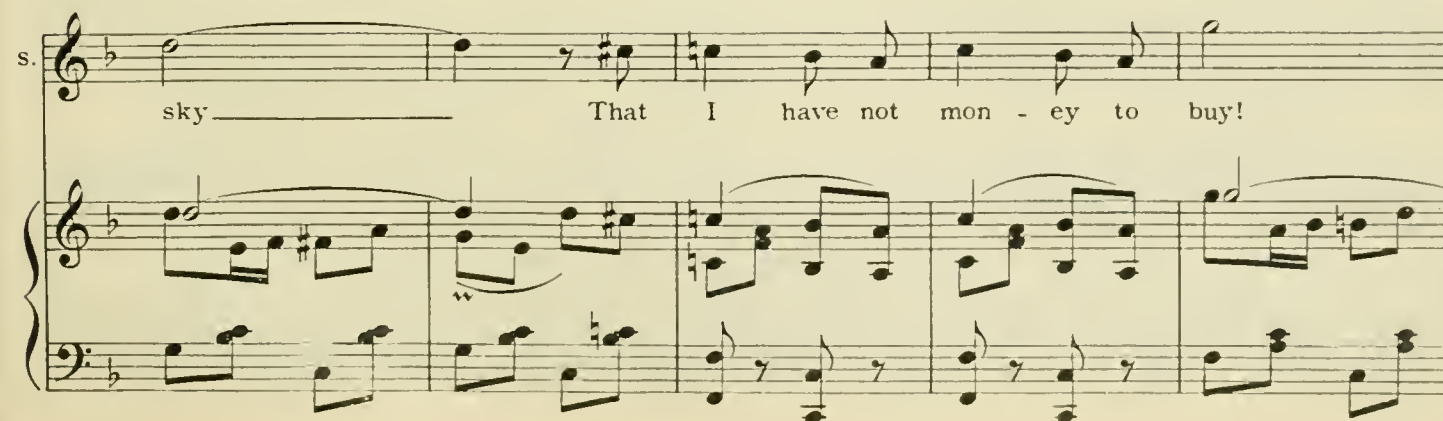
Stoeger

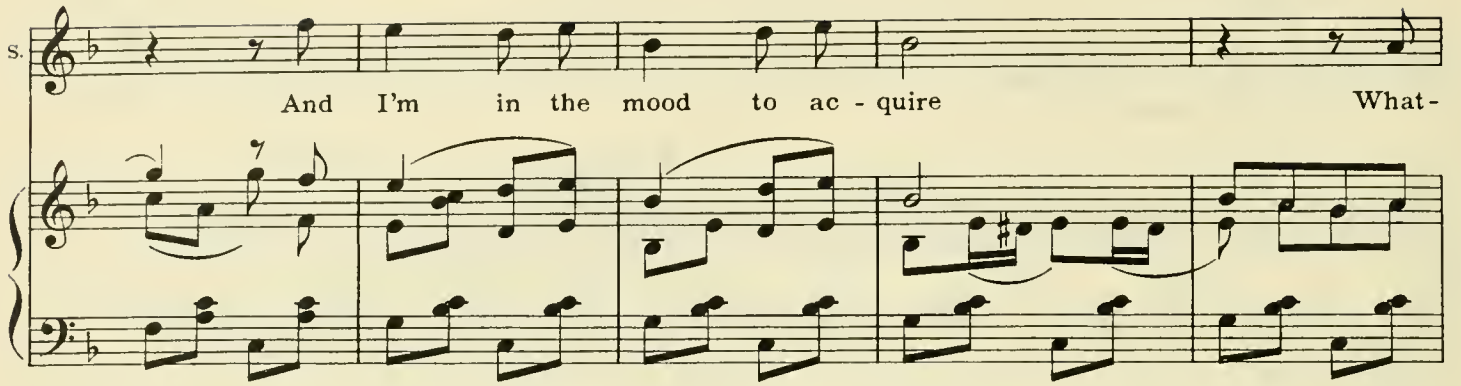
s.  Let me breathe the real Vien-na air now, Let me know that I am tru-ly


*Very slow*

s.  there now. Take me out to vis-it my blue Par-a-dise: What-ev-er

s.  I may want I have the price. (Song:) There's naught that is un-der the

s.  sky ————— That I have not mon-ey to buy!

S.    
And I'm in the mood to ac - quire What -

S.    
ev - er a man may de - sire. When drunk with the wine or the

S.    
kiss \_\_\_\_\_ One joy from his heart I will miss: \_\_\_\_\_ The sight of the

S.    
bright golden curls Of the one my heart has worshipped As the sweetest of all girls.

S. *f*  
There's naught that is un - der the sky \_\_\_\_\_ That he has not mon - ey to

Rudy *f*  
There's naught that is un - der the sky \_\_\_\_\_ That he has not mon - ey to

Walter *f*  
There's naught that is un - der the sky \_\_\_\_\_ That he has not mon - ey to

Hampel *f*  
There's naught that is un - der the sky \_\_\_\_\_ That he has not mon - ey to

S. buy! And he's in the mood to ac - quire What -

R. buy! And he's in the mood to ac - quire What -

W. buy! And he's in the mood to ac - quire What -

H. buy! And he's in the mood to ac - quire What -

S. ev - er a man may de-sire. When drunk with the wine or the kiss \_\_\_\_\_

R. ev - er a man may de-sire. When drunk with the wine or the kiss \_\_\_\_\_

W. ev - er a man may de-sire. When drunk with the wine or the kiss \_\_\_\_\_

H. ev - er a man may de-sire. When drunk with the wine or the kiss \_\_\_\_\_

S. — One joy from his heart he will miss: \_\_\_\_\_ The sight of the bright golden

A. — One joy from his heart he will miss: \_\_\_\_\_ The sight of the bright golden

W. — One joy from his heart he will miss: \_\_\_\_\_ The sight of the bright golden

H. — One joy from his heart he will miss: \_\_\_\_\_ The sight of the bright golden



curls Of the one his heart has wor-shipped As the sweet-est of all girls. —

s. Stoeger

The

S. Ring Hot-el, what's that to me, I'm full of life, as you can see. Day and

S. night I've - prayed to meet you, In my boy-hood home once more to

S. greet you. Hope has been grat-i-fied at last: Friends as we were in the

S. past. Rudy Ston - y side-walks seem to shout their greet - ing,

R. Walther Ston - y side-walks seem to shout their greet - ing,

W. Hampel Ston - y side-walks seem to shout their greet - ing,

H. Ston - y side-walks seem to shout their greet - ing,

S. While my heart with joy-ous throb is beat - ing, Back where all the

A. While my heart with joy-ous throb is beat - ing, Back where all the

W. While my heart with joy-ous throb is beat - ing, Back where all the

H. While my heart with joy-ous throb is beat - ing, Back where all the

*p* *f* *ff*

S. friends I knew are tried and true: Vien - na, Vien - na, How d'ye do!

A. friends I knew are tried and true: Vien - na, Vien - na, How d'ye do!

W. friends I knew are tried and true: Vien - na, Vien - na, How d'ye do!

H. friends I knew are tried and true: Vien - na, Vien - na, How d'ye do!

*rit.* *f* *rit.*

(Director of Hotel interrupts Stoeger again)

*p*

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one flat and a 7/8 time signature. The music consists of flowing sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand.

**Stoeger**

S. No mat - ter what the cost may be, Charge ev-'ry mor-tal thing to me.—

Vocal line for the Soprano (S.) and piano accompaniment for the second system. The piano part includes dynamic markings *p* and *cresc.* (crescendo).

S. One half of life's joy he must miss — Who knows not the

**Rudy**

R. One half of life's joy he must miss — Who knows not the

**Walther**

W. One half of life's joy he must miss — Who knows not the

**Hampel**

H. One half of life's joy he must miss — Who knows not the

Vocal lines for the tenors Rudy, Walther, and Hampel, each with their respective lyrics.

**Chorus**

SOPRANO One half of life's joy he must miss — Who knows not the

ALTO One half of life's joy he must miss — Who knows not the

TENOR One half of life's joy he must miss — Who knows not the

BASS One half of life's joy he must miss — Who knows not the

Vocal lines for the Chorus, including Soprano, Alto, Tenor, and Bass parts.

Piano accompaniment for the final system, continuing the musical theme from the introduction with similar rhythmic patterns.

S.  
joy of a kiss. The sight of the gold - en curls Of the

R.  
joy of a kiss. The sight of the gold - en curls Of the

W.  
joy of a kiss. The sight of the gold - en curls Of the

H.  
joy of a kiss. The sight of the gold - en curls Of the

joy of a kiss. The sight of the gold - en curls Of the

joy of a kiss. The sight of the gold - en curls Of the

joy of a kiss. The sight of the gold - en curls Of the

joy of a kiss. The sight of the gold - en curls Of the

The score consists of eight staves. The first four staves are for vocal parts: Soprano (S.), Alto (R.), Tenor (W.), and Bass (H.). The next three staves are for piano accompaniment, and the final staff is for a grand piano (G.P.). The lyrics are: "joy of a kiss. The sight of the gold - en curls Of the". The music is in a minor key and features a variety of rhythmic patterns and melodic lines.

S  
one his heart has wor-shipped As the sweet - est of all girls. \_\_\_\_\_

R  
one his heart has wor-shipped As the sweet - est of all girls. \_\_\_\_\_

W.  
one his heart has wor-shipped As the sweet - est of all girls. \_\_\_\_\_

H.  
one his heart has wor-shipped As the sweet - est of all girls. \_\_\_\_\_

one his heart has wor-shipped As the sweet - est of all girls. \_\_\_\_\_

one his heart has wor-shipped As the sweet - est of all girls. \_\_\_\_\_

one his heart has wor-shipped As the sweet - est of all girls. \_\_\_\_\_

*ff*

ff f p

First system of piano accompaniment. The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamics are marked as *ff*, *f*, and *p*.

p

Second system of piano accompaniment. Dynamics are marked as *p*.

p

Third system of piano accompaniment. Dynamics are marked as *p*.

f p

Fourth system of piano accompaniment. Dynamics are marked as *f* and *p*.

s. *Stoeger*

Staff for the vocal line, starting with a vocal line for the name 'Stoeger'.

Back where all the friends I knew are staunch and tried and

f p

Fifth system of piano accompaniment. Dynamics are marked as *f* and *p*.

S. true: Vien - na! Vien - na! How d'ye do! \_\_\_\_\_

R. Rudy  
Vien - na! Vien - na! How d'ye do! \_\_\_\_\_

W. Walther  
Vien - na! Vien - na! How d'ye do! \_\_\_\_\_

H. Hampel  
Vien - na! Vien - na! How d'ye do! \_\_\_\_\_

Vien - na! Vien - na! How d'ye do! \_\_\_\_\_

Vien - na! Vien - na! How d'ye do! \_\_\_\_\_

Vien - na! Vien - na! How d'ye do! \_\_\_\_\_

*ff lunga* *ff*

Curtain

*ff* *ff* *ff*



ACT II

No.14. Opening Chorus  
Why Are We Invited Here

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Lyrics by  
Herbert Reynolds

Music by  
Sigmund Romberg

Tempo di Marcia

The first system of the score shows the piano introduction. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 6/8 time signature. The melody begins with a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef staff provides accompaniment with chords and eighth notes.

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line starts with a rest followed by the lyrics: "Will some one please ex - plain to us why we have been in -". The piano accompaniment continues with chords and rhythmic patterns.

The third system contains the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "vit - ed here, A pri - vatehouse, it's plain to see, it's no ca-fé or". The piano accompaniment provides harmonic support.

The fourth system contains the third line of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics: "ca - ba-ret. The in - vi - ta - tions, it is plain, were hast - i - ly in - dic - ted, — No". The piano accompaniment ends with a final chord.

in - for - ma - tion they con - tain: oh, why were we in - vi - ted! — 'Tis

ev - i - dent Hans Wal - ther's brain some new joke has in - ci - ted. —

This cos - tume of a flow - er girl they gave me at the gate, — This

cap sug - gests I as a cook to - night im - per - so - nate. — These

wait - ers a - prons we re - ceived, we know not why we're here,

— It cer - tain - ly is quite a joke and not so ver - y

clear. ————— We'd all feel ver - y much re - lieved if some onewould e -

lu - cidate the mys - try of this fête, ————— The mys - try of this fête. — Hans

Wal - ther, were a - fraid, Hans Wal - ther, we are a - fraid, A

joke you've played on us Why all this mas - quer - ade, This

bus - tle and this fuss? Why all this mas - quer - ade,

this mas - quer - ade, this mas - quer - ade?

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# No. 15. Comedy Folk Song I Had a Dog

Lyrics by  
Herbert Reynolds

Music by  
Leo Edwards

Moderato

The piano introduction is in 6/8 time with a key signature of one flat (Bb). It begins with a treble clef staff containing a whole rest. The piano accompaniment starts with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line with eighth notes.

Now Hei - ny had a lit - tle dog what did - n't have no

The piano accompaniment continues with a piano (*p*) dynamic. The melody in the right hand is simple and rhythmic, matching the lyrics. The piano accompaniment consists of chords and eighth notes in both hands.

teet', — So Hei - ny had to sit all day and chew his dog - gie's

The piano accompaniment continues with a piano (*p*) dynamic. The melody in the right hand continues the simple, rhythmic line. The piano accompaniment consists of chords and eighth notes in both hands.

meat. — One day he asked the lit - tle dog to sit up nice and

The piano accompaniment continues with a piano (*p*) dynamic. The melody in the right hand continues the simple, rhythmic line. The piano accompaniment consists of chords and eighth notes in both hands.

beg; — When dog-gie would-n't do it, why, he bit him in the leg!

## CHORUS

Tra la la la la la! Ain't it sweet? — Tra la la la —

*p-f*

— Tra la la la! — Tra la la la la la! Move your feet!

— Tra la la la la! — Who can tell? — Tra la la tell? —

1. 2.

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## No. 16

## Folk Song and Yodle

Lyrics by  
Herbert Reynolds

Music by  
Leo Edwards

Tempo di Valse

The first system of music features a vocal line on a single staff with a fermata over the first measure. Below it is a piano accompaniment consisting of two staves (treble and bass clef). The piano part begins with a dynamic marking of *f* (forte). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

The second system contains the first line of lyrics: "I hear the cuck - oo a - call - ing to - night: Oo - lay - e -". The piano accompaniment continues below the vocal line, starting with a dynamic marking of *p* (piano). The key signature and time signature remain the same as in the first system.

The third system contains the second line of lyrics: "o, Oo - lay - e - o, That cuck - oo goes call - ing when". The piano accompaniment continues below the vocal line. The key signature and time signature remain consistent throughout the piece.

moon - light is bright: Oo - lay - e - o, Oo - lay - e - o. Oh,

he is in love with a cuck - oo - de - dee, I wish that some

cuck - oo would cuck - oo to me! I'm won - d'ring where all those

cuck - oos can be, Oo - lay - e - o, Oo lay - e - o.



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## No. 17

## My Model Girl

Lyrics by  
Harold Atteridge

Music by  
Sigmund Romberg

*Allegro moderato* *Vamp* He

I

think you're per - fec-tion, You're quite a mod-el girl, You're just my se -

lec-tion To give my brush a twirl! Oh, say that you will pose for me! That

is - n't done so eas - i - ly. How grace - ful you will bel - I'm

She

She

*f* *mp* *f* *mp*

not up on pos - ing, I don't know how to stand\_ The

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "not up on pos - ing, I don't know how to stand\_ The". The piano accompaniment consists of chords and moving lines in both the right and left hands.

way of re - pos - ing, The way to use your hand, Or

The second system continues the musical piece. The vocal line lyrics are: "way of re - pos - ing, The way to use your hand, Or". The piano accompaniment maintains the same style as the first system.

just the way to turn my face. I'll show you, if you'll take your place. I

He She

The third system features a vocal line with lyrics: "just the way to turn my face. I'll show you, if you'll take your place. I". Above the vocal line, the words "He" and "She" are written above specific notes. The piano accompaniment includes chords and a bass line with some rests.

don't think I shall ev - er do, I nev - er will pull through! The

rall. He

rall.

The fourth system concludes the page. The vocal line lyrics are: "don't think I shall ev - er do, I nev - er will pull through! The". Above the vocal line, the words "rall." and "He" are written. The piano accompaniment also includes a "rall." marking. The system ends with a double bar line and fermatas over the final notes.

## CHORUS

Slow

She

tricks are ver - y few.

I'll leave it all to you.

You have

eyes, dear, — just like I

i - do - lise! —

You're the size, dear, —

— that I could al - ways prize! — And you've a mouth that's just of the kiss - ing

kind, —

Just like the

I - deal

I al - ways seek to

in my mind  
 find. You've a way, dear, like no one else I know,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with the lyrics 'in my mind' above the first two notes. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes.

I must say, dear, that I could love you so; You're just so

The second system continues the vocal line and piano accompaniment. The lyrics 'I must say, dear, that I could love you so; You're just so' are written below the vocal staff. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

per - fect, dear-ie, I tell you I'm a - fraid, And I know you're my

The third system continues the vocal line and piano accompaniment. The lyrics 'per - fect, dear-ie, I tell you I'm a - fraid, And I know you're my' are written below the vocal staff. The piano accompaniment continues with its characteristic eighth-note bass line and active treble accompaniment.

own, my mod-el maid. You have maid.

The fourth system concludes the piece with two endings. The first ending is marked '1.' and leads back to the beginning of the phrase 'You have maid.' The second ending is marked '2.' and provides a final resolution. The piano accompaniment also features these two endings, with the second ending ending on a final chord.

# No. 18 Waltz of the Season

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

In Waltz time  
Stoeger

Hark! Hark! Hark! What is it the or-ches-tra's

*mf* *p*

play - - ing? Hark! Hark! Hark! That starts you im -

*mf* *p*

me-diate - ly sway - ing. The young ones, the old ones, The tim - id, the

*p*

bold ones, Not one of the lot is im - mune. The bad and re -

lig-ious, pe - tite and pro - dig-ious, All fall for the pop - u - lar tune.

*cresc.* *f*

**REFRAIN**  
*rit.* *a tempo*

Waltz of the sea - son, waltz di - vine, Touch-ing the spot in this

*f rit.* *sfz a tempo* *sfz*

heart of mine. Ev-ry one is there, All know the air, Sing it and

*p* *f* *p* *f*

whis-tle it ev - 'ry - where. Sweet as the soft - est lul - la - by That's

*f* *sfz*

hummed to the chil - dren when they cry: You're born near the Dan - ube's wa - ter

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal line.

blue, All of the world's in love with you.

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings: *sfz* (sforzando), *f* (forte), and *ff* (fortissimo).

The third system continues the piano accompaniment. It includes dynamic markings: *f* (forte) and *mf* (mezzo-forte).

The fourth system continues the piano accompaniment. It includes a dynamic marking: *f* (forte).

The fifth system continues the piano accompaniment.

The sixth system continues the piano accompaniment.

Tempo I<sup>o</sup>  
Stoeger

Hark! Hark! Hark! On the gram-o-phon and pi-an-o-

la. Hark! Hark! Hark! Hand-or-gan and band and Vic-

tro-la. Men dust-ing wheel-barrows Sing du-ets— with sparrows: The

won-der-ful tune nev-er halts. The cats on the

fenc-es, When night-time com-mences, Are keen on the pop-u-lar waltz.



*rit.* *a tempo*

Waltz of the sea - son, waltz di - vine, Touch - ing the

*f rit.* *sfz a tempo*

spot in this heart of mine. Ev-'ry one is there,

*p*

*sfz* *p*

All know the air, Sing it and whis - tle it ev - 'ry -

*f*

*f*

where. Sweet as the soft - est lul - - la - by That's

*f* *sfz*

hummed to the chil - dren when they cry You're born near the Dan - ube's

wa - ter blue, All of the world's in love with you.

**ff**

Waltz of the sea - son, waltz di - vine, Touching the spot in this

**SOPRANO**

**ff**

Waltz of the sea - son, waltz di - vine, Touching the spot in this

**ALTO**

**ff**

Waltz of the sea - son, waltz di - vine, Touching the spot in this

**TENOR**

**ff**

Waltz of the sea - son, waltz di - vine, Touching the spot in this

**BASS**

**ff**

Waltz of the sea - son, waltz di - vine, Touching the spot in this

**Chorus**

heart of mine. Ev'ry one is there, All know the air,

heart of mine. Ev'ry one is there, All know the air,

heart of mine. Ev'ry one is there, All know the air,

heart of mine. Ev'ry one is there, All know the air,

Sing it and whis-tle it ev - 'ry - where. Sweet as the soft - est

Sing it and whis-tle it ev - 'ry - where. Sweet as the soft - est

Sing it and whis-tle it ev - 'ry - where. Sweet as the soft - est

Sing it and whis-tle it ev - 'ry - where. Sweet as the soft - est

lul - - la - by That's hummed to the chil - dren when they cry: You're

lul - - la - by That's hummed to the chil - dren when they cry: You're

lul - - la - by That's hummed to the chil - dren when they cry: You're

lul - - la - by That's hummed to the chil - dren when they cry: You're

Stoeger

born near the Dan - ube's water so blue, All of the world's in love with you.

*rit.*

*rit.* *f* *ff*

Presto

*ff* *ff to end*

8

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# The Tune they Croon in the U.S.A.

Words and Music by  
Cecil Lean

Allegro

The piano introduction is in 2/4 time, marked 'Allegro'. It features a treble and bass clef. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Rudolph

The first line of the vocal melody is written in a treble clef. The lyrics are: "Most ev-'ry foreign na-tion Has a". The piano accompaniment continues with a similar rhythmic pattern in both hands.

The second line of the vocal melody is written in a treble clef. The lyrics are: "style of song cre - a - tion That ex - press-es what its peo-ple most re - quire:". The piano accompaniment continues with a similar rhythmic pattern in both hands.

The third line of the vocal melody is written in a treble clef. The lyrics are: "Thus styles in mu-sic va-ry Like girls we love to mar-ry; Though we". The piano accompaniment continues with a similar rhythmic pattern in both hands.

likethem all, there's one we most ad - mire. The waltzes in this

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of two flats (B-flat major). The lyrics are "likethem all, there's one we most ad - mire. The waltzes in this". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

cit-y, I must ad-mit, they're pret-ty, Have a dream-y, doz-y swing that's ver-y

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "cit-y, I must ad-mit, they're pret-ty, Have a dream-y, doz-y swing that's ver-y". The piano accompaniment maintains the same rhythmic pattern as the first system, with some changes in chord structure.

fine; But when I'm gay and hap-py, let them play a tune that's

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "fine; But when I'm gay and hap-py, let them play a tune that's". The piano accompaniment features a more complex rhythmic pattern, including some sixteenth-note runs.

snap-py, with a biff and bang, a rag-gy rag for mine!

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "snap-py, with a biff and bang, a rag-gy rag for mine!". The piano accompaniment features a final, energetic flourish with sixteenth-note runs in the right hand.

Play me a tune that's got— a syn-co - pa - ted swing; Let the

brass go "for - te" in it— Start your feet when you be - gin it! Play me a

rag that fair - ly makes the wel-kin ring, Don't get part-ed, Once you've start-ed,

*(Spoken)*

Lag it up, drag it up, jag it up, rag it up! Oh Mis - ter lead-er man, that

mu - sic makes me sway, I can-not get a - way from it, no

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

mat-ter\_ what you say. I like the waltz with its sym-phon-y, but I

The second system continues the musical score. The vocal line has a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The piano accompaniment maintains the rhythmic pattern from the first system, with some chord changes in the left hand.

love the rag with its tym - pan - i, Now that's the tune that the

The third system continues the musical score. The vocal line has a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The piano accompaniment continues with the same rhythmic pattern and chord structure.

1. peo - ple croon in the good old U. S. A. 2. A.

The fourth system concludes the musical score. It features two endings for the vocal line. The first ending is marked '1.' and the second ending is marked '2.'. The piano accompaniment also has two endings, with the second ending marked 'V'. The key signature remains G major.



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No. 20

I'm Dreaming of A Wonderful Night

Lyrics by Herbert Reynolds

Music by Edmund Eysler

Very slow waltz time

The piano introduction is in 3/4 time, marked 'Very slow waltz time'. It begins with a treble clef staff containing a whole rest. The right hand of the piano part starts with a series of chords and moving lines, including a melodic phrase in the upper register. The left hand provides a steady accompaniment with chords and single notes. The piece concludes with a final chord in the right hand.

Stoeger

I'm dreaming of a won-der-ful night, night long a - go. She was

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "I'm dreaming of a won-der-ful night, night long a - go. She was". The piano part includes a *pp* (pianissimo) dynamic marking. The key signature has one sharp (F#).

there, Her eyes a-light with love 'neath the bright, bright

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "there, Her eyes a-light with love 'neath the bright, bright". The piano part includes a *f* (forte) dynamic marking. The key signature changes to two sharps (F# and C#).

wave curl Of her hair. We were chil-dren and love gently beck-oned,

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "wave curl Of her hair. We were chil-dren and love gently beck-oned,". The piano part includes a *f* (forte) dynamic marking. The key signature remains two sharps (F# and C#).

And no thought of the morrow was reck - oned. We were sweet-hearts and

asked for no more: \_\_\_\_\_ and now I know the dream of my boy-hood is

*smorzando*

*fz* *p* *p*

o'er. But ev - er my heart shall the ques - tion re - peat: oh,

*dolce string.*

where is my child-love so ten - der and sweet; And nev - er an answer from

*p*

Tempo I<sup>o</sup>

me shall be heard, No, nev - er a word, no, nev - er a word. Though voic - es are

si - lent in dream - land, I'll find a won - der - ful pic - ture of days far be -

hind. A - gain I am young, she is smil - ing at me, And sweet is the

mem - o - ry.

Gladys

Why dream a - bout the won - der - ful night, night long a - go: She's not

*p* *dolce*

here. Her eyes no long - er shine 'neath the bright bright

*f*

wav - y curls, Once so dear. Oth - er eyes there are ten - der - ly shin - ing,

*f*

oth - er hearts for your love are now pin - ing; All the joy of your life is to

*p* *f*

G. *be.* The past means nothing more now for you or for me.

S. *Stoeger*  
But ev - er my heart shall the ques - tion re - peat: Oh, where is my

G. *Glady*  
And nev - er an answer by me shall be

S.  
child - love so ten - der and sweet;

G.  
heard, No nev - er a word, no nev - er a word. Though

Tempo I<sup>o</sup>

voic - es are si - lent in dream - land, I'll find a won - der - ful

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note, followed by eighth and quarter notes. The piano accompaniment features a flowing eighth-note bass line and a treble line with chords and some melodic fragments.

pict - ure of days far be - hind. A - gain I am young, she is

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern. The piano accompaniment maintains the eighth-note bass line and includes some arpeggiated chords in the treble.

smil - ing at me, And sweet is the mem - o - ry.

The third system concludes the vocal line with a long note on the word 'ry'. The piano accompaniment features a 'rit.' (ritardando) marking and includes some sustained chords and a final melodic flourish in the treble.

*Vivace* *Vivace* *cresc. molto* *mf* *ppp*

The fourth system is a piano solo section. It begins with two measures marked 'Vivace' in the treble clef. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. The system includes dynamic markings: 'cresc. molto' (crescendo molto), 'mf' (mezzo-forte), and 'ppp' (pianissimo).

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# No. 21 Finale

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

Allegretto comodo

Stoeger *Slow*

If you'd

*f* *p*

Gladys

Look a -

be a hap-py man, You'd bet-ter win a pret-ty wid-ow.

round and if you can, Give all your fa-vors to a wid-ow.

Stoeger

For she

And you will find a per-fect treas-ure with-out meas-ure When a  
 knows just what is what, treas-ure with-out meas-ure When a

*f*

*riten.* Tempo di Valse

pret-ty, wit-ty wid-ow you have got.

*riten.* Tempo di Valse

pret-ty, wit-ty wid-ow you have got.

*riten.* Tempo di Valse

3

ALL SOLOS

*ff*

Waltz of the sea - son, waltz di - vine, Touch-ing the spot in this

SOPR. & ALTO

*ff*

Waltz of the sea - son, waltz di - vine, Touch-ing the spot in this

TENOR

*ff*

Waltz of the sea - son, waltz di - vine, Touch-ing the spot in this

BASS

*ff*

Waltz of the sea - son, waltz di - vine, Touch-ing the spot in this

*Lively waltz movement*

*ff*



heart of mine. Ev-'ry one is there, all know the air,

heart of mine. Ev-'ry one is there, all know the air,

heart of mine. Ev-'ry one is there, all know the air,

heart of mine. Ev-'ry one is there, all know the air,

*mf* *f* *mf* *f* *mf* *f*

Sing it and whis-tle it ev - 'ry - where. Sweet as the soft - est

Sing it and whis-tle it ev - 'ry - where. Sweet as the soft - est

Sing it and whis-tle it ev - 'ry - where. Sweet as the soft - est

Sing it and whis-tle it ev - 'ry - where. Sweet as the soft - est

*f* *mf* *f* *ff*

lul - la - by That's humm'd to the chil - dren when they cry, You're  
 lul - la - by That's humm'd to the chil - dren when they cry,  
 lul - la - by That's humm'd to the chil - dren when they cry,  
 lul - la - by That's humm'd to the chil - dren when they cry,

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are: "lul - la - by That's humm'd to the chil - dren when they cry, You're", "lul - la - by That's humm'd to the chil - dren when they cry,", "lul - la - by That's humm'd to the chil - dren when they cry,", and "lul - la - by That's humm'd to the chil - dren when they cry,".

born near the Dan - ube's waters so blue: All of the world's in love with you.

*rit.* *f* *ff* *(Quick)*

This system contains a vocal line and a piano accompaniment. The vocal line has the lyrics: "born near the Dan - ube's waters so blue: All of the world's in love with you." The piano accompaniment features a grand staff with treble and bass clefs. The music is in the same key and time signature as the first system. Performance markings include *rit.* (ritardando), *f* (forte), *ff* (fortissimo), and *(Quick)*. The piano part includes a series of chords in the right hand and a melodic line in the left hand.

*ff till end*

This system shows the piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs. The music is in the same key and time signature. The right hand features a series of chords, and the left hand has a melodic line. The marking *ff till end* is present.

This system shows the piano accompaniment for the fourth system, consisting of a grand staff with treble and bass clefs. The music is in the same key and time signature. The right hand features a series of chords, and the left hand has a melodic line. The system ends with a double bar line.











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