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# The Blue Paradise

*A Viennese Operetta in a Prologue  
and Two Acts*

•••

The Book by  
LEO STEIN & BELA JENBASCH

The American Version by  
EDGAR SMITH

Lyrics by  
HERBERT REYNOLDS

The Music by  
EDMUND EYSLER and SIGMUND ROMBERG

Vocal Score, \$2.00 net

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# The Blue Paradise

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UNDER THE MANAGEMENT OF  
THE MESSRS. SHUBERT

AND

UNDER THE STAGE-DIRECTION

OF

BENRIMO

MUSICAL CONDUCTOR

HERBERT KERR

THE DANCES ARRANGED BY

ED. HUTCHINSON



## ORIGINAL CAST OF CHARACTERS

(In the Order of Their Appearance)

MIZZI, Flower-Girl at the Blue Paradise Inn	Vivienne Segal
AN OFFICER	James Billings
THE MEISTER	Wm. Belton
A LADY, Guest at the Blue Paradise Inn	Carolyn Burke
A DINER, Guest at the Blue Paradise Inn	Eugene Hohenwart
FRANZ, a Waiter	Otto Schrader
JOSEF STRANSKY	Walter Armin
HANS WALTHER	Robert G. Pitkin
JUSTUS HAMPEL	Teddy Webb
RUDOLPH STOEGER	Cecil Lean
A TOURIST	James Billings
HEAD WAITER	Chas. Holly
HEAD PORTER	Otto Schrader
SECOND PORTER	William Belton
HAZEL JONES	Cleo Mayfield
GABY	Vivienne Segal
RUDOLPH OBERDORFER	Ted Lorraine
DIRECTOR OF HOTEL	Joseph Dillon
SECOND TOURIST	Frank Wayne
THIRD TOURIST	Richard Melbourne
THE EIGHT CHAPERONS	
Misses Barclay, O'Shei, George, Blanchard, Harrison, Davidson, O'Brien, Burks	
MRS. GLADYS WYNNE	Frances Demarest
PAGE BOY	Carrie DeNoville
VERA, AN ACTRESS FROM THE HOF-THEATER	Hattie Burks
BARON VON SCHLEGAN	James Billings
CHEF	Eugene Hohenwart
BARONESS VON SCHLEGAN	Carolyn Burke
COUNTESS VON SCHWARTZKOPF	Bunty Davidson
COUNTESS VON HOUSSNAN	Betty Barclay
BARONESS VON HAHN	Gertrude Harrison
WAITRESS	Gypsy O'Brien

Flower-Girls, Fruit Venders, Cabaret Dancers, Students, Officers and Guests in the Blue Paradise Garden, Porters, Bell-Boys, Maids, Guests and Tourists in the Ring Hotel.

### SYNOPSIS OF SCENES

All Scenes Laid in Vienna

PROLOGUE—Blue Paradise Inn.

ACT I. The Ring Hotel. (Twenty-four years later.)

Scene designed by Benrimo, painted by Sundquist Studio.

ACT II. Blue Paradise Inn. (Twenty-four years later)



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# The Blue Paradise

A Viennese Operetta

## No.1. Overture

Allegro

ff

The first system of the overture is written for piano in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The music begins with a forte dynamic (*ff*). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

*cresc.*

The second system continues the musical theme. The right hand has a more active melodic line with slurs and ties. The left hand maintains its accompaniment. A *cresc.* (crescendo) marking is placed between the two staves.

Allegro moderato

*rit.* *f*

The third system shows a change in tempo to 'Allegro moderato'. The right hand has a more complex melodic pattern. A *rit.* (ritardando) marking is present, followed by a *f* (forte) dynamic marking. The left hand continues with its accompaniment.

The fourth system concludes the overture. The right hand features a series of chords and melodic fragments. The left hand continues with its accompaniment, ending with a final chord.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a mix of chords and moving lines in both hands.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. This system includes a large slur over the upper staff, indicating a phrase that spans across several measures.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with various chordal textures and melodic fragments.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a steady flow of notes and chords.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. This system concludes with a double bar line and a final chord in the bass staff.

Tempo di Valse

First system of musical notation for piano, measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The right hand features a melody of quarter and eighth notes, while the left hand provides a steady accompaniment of chords and eighth notes.

Second system of musical notation for piano, measures 5-8. The dynamics vary, including *f*, *mf*, and *f*. The right hand continues with a melodic line, incorporating some grace notes and slurs. The left hand maintains a consistent rhythmic accompaniment.

Third system of musical notation for piano, measures 9-12. The dynamics include *ff*. The right hand has a more active melodic line with slurs and ties. The left hand accompaniment remains consistent.

Fourth system of musical notation for piano, measures 13-16. The right hand features a melodic line with a repeat sign at the end. The left hand accompaniment continues with chords and eighth notes.

Fifth system of musical notation for piano, measures 17-20. The right hand has a melodic line with a repeat sign. The left hand accompaniment concludes with a final chord. The system ends with a double bar line and a key signature change to two flats (B-flat, E-flat).

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 series of eighth and sixteenth notes with slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the 'Allegretto' section. It features more intricate melodic lines in the treble staff, including some chromaticism, and a steady accompaniment in the bass staff.

The third system concludes the 'Allegretto' section. It features a final melodic flourish in the treble staff and a corresponding accompaniment in the bass staff, ending with a double bar line.

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 has a steady accompaniment.

The second system continues the 'Tempo di Valse' section. The treble staff melody is simple and rhythmic, while the bass staff accompaniment provides a consistent harmonic base.

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, ending with a double bar line.

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) and the time signature is 2/4. The music features a series of chords in the right hand and a steady eighth-note accompaniment in the left hand. A double bar line is present after the fourth measure.

*Allegro moderato*

The second system continues the piece with the tempo marking *Allegro moderato*. It features a more active melody in the right hand with eighth and sixteenth notes, while the left hand maintains a consistent eighth-note accompaniment. A double bar line is at the end of the system.

The third system shows the continuation of the melody and accompaniment. The right hand has a long note in the first measure followed by a melodic line. The left hand accompaniment remains consistent. A double bar line is at the end of the system.

The fourth system includes tempo markings *rit.* and *a tempo*. The *rit.* marking is placed over the first few measures of the right hand, and *a tempo* is placed over the final measure. The musical notation continues with the established patterns.

The fifth system continues the musical piece. The right hand melody and left hand accompaniment are clearly visible. A double bar line is at the end of the system.

The sixth and final system on the page includes a *rit.* marking. The music concludes with a final chord in the right hand and a sustained note in the left hand. A double bar line is at the end of the system.

# 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.

Daugh - ters of Eve

man may de - ceive, Cause you to wor - ry and

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.

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat major) and a 4/4 time signature. The lyrics are: "Nev-er know to - mor-row! Thrill me with your bub-ling song All". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady bass line and chords in the right hand.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has a long note for "night long" followed by "Here's to the laugh - ter and joy that you". The piano accompaniment continues with similar harmonic support.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line has "bring, And to the big morn - ings af - ter you bring! Here's". The piano accompaniment continues with similar harmonic support.

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

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has "to you, my spark - ling wine! Spark-ling, spark-ling wine that's fine!". The piano accompaniment concludes with a final chord. A handwritten note "ending line 1st time" is written above the piano part, with a circle around the final measure.

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# No. 4 To Paradise We'll Gaily Trip

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

Allegretto

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The tempo is marked 'Allegretto'. The key signature has one flat (Bb). The time signature is 2/4. The first system starts with a piano (*p*) dynamic. The second system begins with a pianissimo (*pp*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The third system features a mezzo-forte (*mf*) dynamic, then a piano (*p*) dynamic. The fourth system continues with a piano (*p*) dynamic. The fifth system starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The music is characterized by light, rhythmic patterns and melodic lines.

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

Piano accompaniment for the second system, including a vocal line for 'Stoeger' with the instruction 'Come' and a piano dynamic marking 'p'.

Piano accompaniment for the third system, including the first line of lyrics: '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 fourth system, including the second line of lyrics: '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'.

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

*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 -

*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**

**2.** *pp*

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

*Hampel* *pp*

*Walther* *pp*

*Stransky* *pp*

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

*pp*



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

*f*

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

*p*

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.

*p* *f* *f*

Detailed description: This section contains the vocal melody for the song 'Old Blue Paradise'. It consists of four staves of music, each with a vocal line and a corresponding piano accompaniment. The lyrics are: 'Old Blue Par-a - dise. Of kiss-es there are plen-ty At the Old Blue Par-a - dise.' The music is in a 4/4 time signature with a key signature of one flat (B-flat). The vocal line is marked with a piano (*p*) dynamic. The piano accompaniment features a steady bass line and chords in the right hand. The first three staves are identical, and the fourth staff ends with a fermata. The piano accompaniment for the first three staves is marked with a piano (*p*) dynamic, while the fourth staff has a forte (*f*) dynamic. The piano accompaniment for the first three staves is marked with a piano (*p*) dynamic, while the fourth staff has a forte (*f*) dynamic.

*p* *ffz*

Detailed description: This section contains the piano accompaniment for the song 'Old Blue Paradise'. It consists of three staves of music, each with a piano accompaniment and a corresponding vocal line. The piano accompaniment features a steady bass line and chords in the right hand. The first two staves are marked with a piano (*p*) dynamic, while the third staff has a fortissimo (*ffz*) dynamic. The piano accompaniment for the first two staves is marked with a piano (*p*) dynamic, while the third staff has a fortissimo (*ffz*) dynamic.

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## No. 5

## Tell the Town "Hello" To-night

Lyrics by  
Harold Atteridge

Music by  
Sigmund Romberg

*Allegretto*

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.

*m.s.*  
*mf*  
*f*  
*mf*

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

*rall.*

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

*rall.*

**CHORUS**  
*a tempo*

Hel - lo! Hel - lo! 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. 2. night.

## No. 6.

## Auf Wiedersehn!

Lyrics by  
Herbert Reynolds

Music by  
Sigmund Romberg

Rudolph

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

The first system of the score for Rudolph's part. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three flats (B-flat major/D minor) and the time signature is common time (C). The lyrics are: "Let me hold you close to my heart, Brush your tears a - way, dear,"

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

The second system of the score for Rudolph's part. It continues the vocal line and piano accompaniment. The lyrics are: "while a fond 'Auf Wie - der - sehn' You shall hear me say, dear."

Mizzi

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

The third system of the score, featuring Mizzi's part. It includes a vocal line in treble clef and a piano accompaniment in grand staff. The key signature changes to two flats (B-flat major/D minor) and the time signature remains common time. The lyrics are: "Some-thing fills my heart with fear, Tho' I know not why, dear;"

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

Rudolph

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

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

*accel.*

*rit.*

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

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,

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



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# ACT I

## No.7. Opening Chorus We Wish You a Pleasant Journey

Music by  
Sigmund Romberg

Lyrics by  
Herbert Reynolds

Allegro

The musical score is written for voice and piano. It begins with a piano introduction in 2/4 time, marked *Allegro* and *ff marc.* The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble. The vocal line enters in the third system with the lyrics: "We wish you the pleasant-est of jour-neys, sir, Where-ev-er you go from here, from here We wish you the pleasant-est of jour-neys, sir, Where-". The score includes dynamic markings such as *mf* and various articulation marks like accents and slurs.

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

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

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.* *ff rit.*

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

*f brillante*

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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*

*mf*

*p*

*Grazioso* Rudy

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

*f* *p*

G. and yet so near,

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

*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

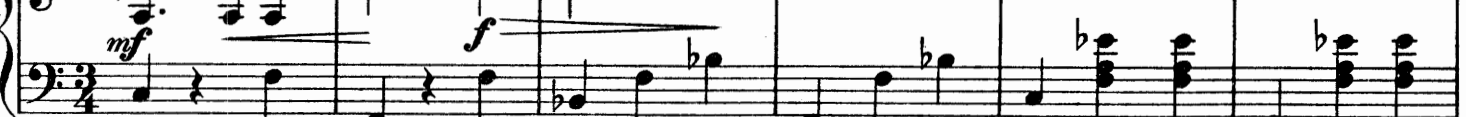


Gaby Rudy

G. 

R. 

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



Gaby

R. 

G. 

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





Rudy Gaby

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

Rudy

R. 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

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

Gaby

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

## Allegretto moderato

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

R. *rit.*  
Rudy No!

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

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

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

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.

*f* *mf*

*Somewhat slower*

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

*p* *f* *accel.* *ff* *p meno*

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

*accel.* *f* *ff* *p* *p*

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

*p* *f* *ff*

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.

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

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.

Tempo I<sup>o</sup> not too fast

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.*

S. *f* Are the girls as pret-ty as the love-ly girls I knew? Will they

R. Will they

W. Will they

H. Will they

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!"

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No. 10

I'm from Chicago

Lyrics by Herbert Reynolds

Music by Sigmund Romberg

Moderato

The piano introduction begins in the key of D major (one sharp) and common time (C). It features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The tempo is marked 'Moderato'.

The piano introduction continues with a repeat sign. A section labeled 'Vamp' is marked in 2/4 time, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

**Gladys**

Let me be - gin by say - ing Where I am

The vocal line for Gladys begins with a melodic phrase in D major. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

stay - ing I want it, And get it, So let it

The vocal line continues with the lyrics 'stay - ing I want it, And get it, So let it'. The piano accompaniment remains consistent with the previous section.

Warn you \_\_\_\_\_ what to ex - spect 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 - spect - 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

## Chorus

Af - ter I try it— 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

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

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# No. 11

## Just Win a Pretty Widow

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

*Allegretto commodo*

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody starting on a G4, moving up stepwise to a D5, and a bass clef staff with a steady eighth-note accompaniment. The second system continues the melody in the treble clef, reaching a G5, while the bass clef accompaniment remains consistent. Dynamics include *pp* (pianissimo) and *p* (piano).

**Stoeger**

Long a-go I said I would never take a wife, I have no de-

The vocal line begins with a quarter rest, followed by a melodic phrase. The piano accompaniment provides a rhythmic and harmonic support with a steady eighth-note bass line and chords in the treble.

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

The vocal line continues with a melodic phrase. The piano accompaniment continues with the same rhythmic pattern, featuring chords and a steady bass line.

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

*mf*

Gladys

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

fall. Only 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.*  
As per-fect teasure, 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*

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## No. 12

## One Step into Love

Lyrics by  
Herbert Reynolds

Music by  
Sigmund Romberg

Moderato

mf p

He  
When I see a lov-ing cou-ple an-y-where, I just  
want to go and whis-per: Have a care; Oh, the dan-ger signal's red, There are

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment consists of a steady bass line in the left hand and 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 melodic phrase that ends with a quarter rest. 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 quarter rest. The piano accompaniment features a final chord in the right hand and a bass line in the left hand.

# 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 —

*2 ch.*  
*one bar*  
*later*  
*ch.*



Tempo di Valse (molto espressivo)

Hesitate Hesitate

*mf* *espress.*

Hesitate Hesitate

Hesitate

*f*

*f*

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

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# No.13. Ensemble Vienna, How D'ye Do

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

Allegretto

The musical score is written for piano and bass. It consists of six systems of staves. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is in 2/4 time and begins with a piano (*p*) dynamic. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and moving lines. There are several dynamic changes, including a forte (*f*) section in the third system and a return to piano (*p*) in the sixth system. The score includes various musical notations such as slurs, accents, and articulation marks.

Molto moderato  
Stoeger

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

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

*Very slow*

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 -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. The piano accompaniment features a right hand with a melody of eighth and quarter notes, and a left hand with a steady eighth-note bass line.

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

The second system continues the vocal line with a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, and a half note E3. The piano accompaniment continues with similar rhythmic patterns, including a melodic line in the right hand and a bass line in the left hand.

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

The third system features a vocal line with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. The piano accompaniment includes a dynamic marking of *f* (forte) and continues with its characteristic rhythmic accompaniment.

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

The fourth system concludes the vocal line with a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, and a half note E3. The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.

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

R. — 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.\_\_\_\_\_

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

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

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

The first system features four vocal staves and a piano accompaniment. The vocal lines are in a single melodic line, and the piano accompaniment consists of a treble and bass clef. Dynamics include *ff* (fortissimo) in the piano part.

The second system continues the piano accompaniment with a treble and bass clef. It features a *fp* (fortissimo piano) dynamic marking.

The third system continues the piano accompaniment with a treble and bass clef. It features a *mf* (mezzo-forte) dynamic marking.

s. \_\_\_\_\_

Stoeger

The

The fourth system includes a vocal line starting with a fermata and the lyrics "Stoeger" and "The". The piano accompaniment continues with a *p* (piano) dynamic marking.

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

*rit.* *f.* *p*

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

*accel.* *f.* *ff* *p* *accel.* *f.*

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

*ff* *p*

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,

*p* *accel.* *ff*



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

R. 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

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

R. 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!

(Director of Hotel interrupts Stoeger again)

Piano introduction for the first system, featuring a complex melodic line in the right hand and a supporting bass line 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 soloist Stoeger and piano accompaniment for the second system. The piano part includes a *p* (piano) dynamic marking and a *cresc.* (crescendo) marking.

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

**Chorus**

SOPRANO  
ALTO  
TENOR  
BASS

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

Vocal lines for Rudy, Walther, Hampel, and the Chorus (Soprano, Alto, Tenor, Bass) and piano accompaniment for the third system.



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

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

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

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

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

*ff*

ff f p

p

p

f p

Stoeger

s.

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

f 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! \_\_\_\_\_

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

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

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

Piano:  
*ff lunga*  
*ff*  
*ff*  
*ff*

Curtain

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## ACT II

# No.14. Opening Chorus

## Why Are We Invited Here

Lyrics by  
Herbert Reynolds

Music by  
Sigmund Romberg

Tempo di Marcia

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Tempo di Marcia'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with a '7' indicating a seventh chord. The vocal line consists of a single melodic line with lyrics underneath. The lyrics are: 'Will some one please ex - plain to us why we have been in - vit - ed here, A pri - vate house, it's plain to see, it's no ca - fé or ca - ba - ret. The in - vi - ta - tions, it is plain, were hast - i - ly in - dic - ted, — No'.

Will some one please ex - plain to us why we have been in -  
vit - ed here, A pri - vate house, it's plain to see, it's no ca - fé or  
ca - ba - ret. The in - vi - ta - tions, it is plain, were hast - i - ly in - dic - ted, — No

in - for - ma - tion they contain: 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 first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Moderato'. The piano part begins with a forte (*f*) dynamic and includes several chords and melodic lines.

The second system continues the music. The vocal line has the lyrics: "Now Hei-ny had a lit-tle dog what did-n't have no". The piano accompaniment includes a piano (*p*) dynamic marking. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff.

The third system continues the music. The vocal line has the lyrics: "teet, — So Hei - ny had to sit all day and chew his dog - gie's". The piano accompaniment continues with chords and melodic lines. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff.

The fourth system continues the music. The vocal line has the lyrics: "meat. — One day he asked the lit - tle dog to sit up nice and". The piano accompaniment continues with chords and melodic lines. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff.

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

## CHORUS

Tra la la la la la! Aint it sweet? — Tra la la la —

*p-f*

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

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

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 consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The tempo is marked 'Tempo di Valse' and the time signature is 3/4. The piano part begins with a forte dynamic marking 'f'.

The second system of music includes a vocal line and piano accompaniment. The vocal line continues from the first system with the lyrics: "I hear the cuck - oo a - call - ing to - night: Oo - lay - e -". The piano accompaniment is written on two staves with a piano dynamic marking 'p'.

The third system of music includes a vocal line and piano accompaniment. The vocal line continues with the lyrics: "o, Oo - lay - e - o, That cuck - oo goes call - ing when". The piano accompaniment is written on two staves.

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.

# My Model Girl

Lyrics by  
Harold Atteridge

Music by  
Sigmund Romberg

*Allegro moderato* *Vamp* **He**

*f* *mp*

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

**She**

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

**He** **She**

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

*f* *mp*

Detailed description: This is a sheet music score for the song 'My Model Girl'. It is in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro moderato'. The score consists of a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and includes a 'Vamp' section. The vocal line includes lyrics such as '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 be! I'm'. The score features various musical notations including slurs, accents, and dynamic markings like *f*, *mp*, and *f*.

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

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

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

He She

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

*rall.* He



Slow

She

*mf*

tricks are ver - y few. I'll leave it all to you. You have

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked 'Slow'. The vocal line begins with a melodic phrase, followed by a piano accompaniment consisting of chords and moving lines. The piano part includes some grace notes and a fermata over the final chord.

eyes, dear, — just like I i - do - lise! — You're the size, dear, —

The second system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p-f* (piano-forte) is present. The vocal line has a melodic line with some slurs and accents.

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

The third system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern. The vocal line continues with a melodic line, ending with a fermata over the final note.

kind, — Just like the I - deal I al - ways seek to

The fourth system concludes the vocal and piano parts. The piano accompaniment features a long sustained chord in the left hand and moving lines in the right hand. The vocal line ends with a melodic phrase.

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

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 one flat (B-flat). The lyrics are: "in my mind find. You've a way, dear, like no one else I know,". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "I must say, dear, that I could love you so; You're just so". The piano accompaniment continues with the same eighth-note accompaniment and chordal structure.

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

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "per - fect, dear-ie, I tell you I'm a - fraid, And I know you're my". The piano accompaniment continues with the same eighth-note accompaniment and chordal structure.

1. own, my mod-el maid. 2. You have maid.

The fourth system of the musical score concludes the piece with two endings. The lyrics are: "1. own, my mod-el maid. 2. You have maid." The piano accompaniment features a first ending that leads back to the beginning of the piece and a second ending that concludes the piece. The piano accompaniment continues with the same eighth-note accompaniment and chordal structure.

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# 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*

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

*sfz*

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

*f* *ff*

*f* *mf*

*f*

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

fences, 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. *p* Ev-'ry one is there,

*sfz* *p*

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

*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**

ALTO  
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 consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It contains a series of rests. The middle and bottom staves are grand staff notation (treble and bass clefs) featuring a rhythmic accompaniment of eighth and sixteenth notes, with some chords and accidentals.

Rudolph

The first system of the vocal melody is on a treble clef staff with a key signature of two flats and a 2/4 time signature. The lyrics are: "Most ev-'ry foreign na-tion Has a". The piano accompaniment is on grand staff notation, continuing the rhythmic pattern from the introduction.

The second system of the vocal melody continues with the lyrics: "style of song cre - a - tion That ex - press-es what its peo-ple most re - quire:". The piano accompaniment continues on the grand staff.

The third system of the vocal melody concludes with the lyrics: "Thus styles in mu-sic va-ry Like girls we love to mar-ry; Though we". The piano accompaniment continues on the grand staff.

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 treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "likethem all, there's one we most ad - mire. The waltzes in this". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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 eighth-note accompaniment in the right hand and bass line in the left hand.

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 maintains the same eighth-note accompaniment in the right hand and bass line in the left hand.

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 maintains the same eighth-note accompaniment in the right hand and bass line in the left 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

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

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

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

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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 'pp' (pianissimo). It features a delicate melody in the right hand and a simple harmonic accompaniment in the left hand, consisting of chords and moving bass lines.

Stoeger

The first line of the song is in 3/4 time, marked 'pp'. The vocal line begins with a quarter rest followed by a quarter note, then continues with the lyrics. The piano accompaniment provides a steady harmonic support.

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

The second line of the song continues in 3/4 time. The piano accompaniment includes a dynamic change to 'f' (forte) in the final measure.

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

The third line of the song concludes in 3/4 time. The piano accompaniment features a dynamic change to 'f' (forte) in the final measure.

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

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*

*f* *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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments. Dynamic markings include *accel.*, *p*, *mf*, and *p*.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment features a consistent eighth-note bass line and a treble line with chords and melodic lines. The key signature has two sharps (F# and C#).

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

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment features a consistent eighth-note bass line and a treble line with chords and melodic lines. The key signature has two sharps (F# and C#).

mem - o - ry.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a half note. The piano accompaniment features a consistent eighth-note bass line and a treble line with chords and melodic lines. Dynamic markings include *rit.* and *p*.

Gladys

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

*p* *dolce*

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a 7/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic and a *dolce* marking. The music features a mix of chords and moving lines, with some notes marked with accents.

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

*f*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics. The piano accompaniment features a crescendo leading to a forte (*f*) dynamic. There are sharp signs (#) in the piano part, indicating a key signature change.

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

*f*

Detailed description: This system contains the fifth and sixth lines of music. The piano accompaniment has a forte (*f*) dynamic. The music continues with complex harmonic textures and melodic lines.

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

*p* *f*

Detailed description: This system contains the seventh and eighth lines of music. The piano accompaniment starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The vocal line concludes with a long note.

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

*p*

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

*accel.* *p* *mf* *p*

Tempo I<sup>o</sup>

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

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

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

*Andante* *Andante* *cresc. molto* *mf* *ppp*

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

*riten.* Tempo di Valse

*riten.*

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,

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

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

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 the first four staves of the score. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The lyrics are repeated across the vocal line.

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

This system contains the fifth and sixth staves. The vocal line continues with the lyrics. The piano accompaniment includes dynamic markings: *rit.*, *f*, and *ff*.

*ff till end*

This system contains the seventh and eighth staves, which are entirely piano accompaniment. The dynamic marking *ff till end* is present.

This system contains the ninth and tenth staves, which are entirely piano accompaniment.