

# Blue Paradise

A Viennese Operetta

As Presented by the Messrs. SHUBERT



THE BOOK BY  
LEO STEIN & BELA JENSBACH

AMERICAN VERSION BY  
EDGAR SMITH

MUSIC BY  
EDMUND EYSLER & SIGMUND ROMBERG

Price, \$2.00 net

NEW YORK

G. SCHIRMER

BOSTON

# 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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AT THE CASINO, NEW YORK CITY

AUGUST 5, 1915

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*

*cresc.*

*Allegro moderato*

*rit.*

*f*

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. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a mix of chords and moving lines, with some notes beamed together.

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. Both staves are in a key signature of two flats. This system includes a prominent melodic line in the upper staff with a long slur, and a rhythmic accompaniment in the lower staff.

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. Both staves are in a key signature of two flats. The music continues with a combination of chords and moving lines.

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. Both staves are in a key signature of two flats. The music features a mix of chords and moving lines.

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. Both staves are in a key signature of two flats. This system concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat) in the final measure.

## Tempo di Valse

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 three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The upper staff features a series of chords and eighth-note patterns, while the lower staff provides a steady accompaniment with chords and eighth notes.

The second system continues the piece. It features a variety of dynamics: *f* in the first measure, *mf* in the second, and *f* in the fourth. The upper staff includes some melodic lines with slurs and ties, while the lower staff maintains a consistent accompaniment pattern.

The third system shows a change in dynamics to *ff* (fortissimo) in the fourth measure. The upper staff continues with melodic and harmonic development, and the lower staff provides a strong accompaniment.

The fourth system concludes with a *ff* dynamic. The upper staff features a series of chords and melodic fragments, ending with a double bar line and repeat signs. The lower staff continues with a rhythmic accompaniment.

The fifth system begins with a *f* dynamic. The upper staff has a more active melodic line with slurs and ties. The lower staff continues with a steady accompaniment. The system ends with a double bar line and repeat signs.



## Allegretto

The first system of the 'Allegretto' section consists of two staves. The right-hand staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, including slurs and accents. The left-hand staff starts with a bass clef and provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *f* (forte) is present in both staves.

The second system continues the 'Allegretto' section. The right-hand staff shows a continuation of the melodic line with various rhythmic patterns and slurs. The left-hand staff maintains the accompaniment. A dynamic marking of *f* is visible at the end of the system.

The third system of the 'Allegretto' section concludes with a double bar line. The right-hand staff features a melodic phrase that ends with a fermata. The left-hand staff provides a corresponding accompaniment. A dynamic marking of *f* is present.

## Tempo di Valse

The first system of the 'Tempo di Valse' section consists of two staves. The right-hand staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a melodic line with quarter and eighth notes. The left-hand staff starts with a bass clef and provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* (piano) is present in both staves.

The second system of the 'Tempo di Valse' section continues the melodic and accompaniment lines. The right-hand staff features a melodic phrase with slurs. The left-hand staff provides a corresponding accompaniment. A dynamic marking of *p* is present.

The third system of the 'Tempo di Valse' section concludes with a double bar line. The right-hand staff features a melodic phrase that ends with a fermata. The left-hand staff provides a corresponding accompaniment. A dynamic marking of *p* is present.

*Allegro moderato*

## PROLOGUE

## No. 2. Opening Ensemble

## A Toast to Woman's Eyes

Lyrics by  
Herbert ReynoldsMusic 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. —————

## No.3. Drinking Song

## Here's to You, My Sparkling Wine

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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-bling 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

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat major). It consists of five systems of music, each with a treble and bass clef staff. The tempo is marked 'Allegretto'. The score includes various dynamic markings: *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). The music is characterized by a light, gaily rhythmic feel with frequent eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with chords and moving lines. The piece concludes with a final cadence in the bass staff.

Piano accompaniment for the first system, featuring a treble and bass clef. The music is in a 2/4 time signature and a key signature of one flat. It consists of a series of chords and melodic lines, with a dynamic marking of *p* (piano) in the fifth measure.

Piano accompaniment for the second system. The treble clef staff is mostly empty, with the name "Stoeger" written above it. The bass clef staff continues the accompaniment. A dynamic marking of *p* is present in the final measure.

Vocal line and piano accompaniment for the third system. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "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".

Vocal line and piano accompaniment for the fourth system. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "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". A dynamic marking of *mf* (mezzo-forte) is present in the piano accompaniment.

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 -

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

1. 2. So

12. *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

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

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 block contains the vocal score for the song 'Old Blue Paradise'. It consists of four staves of music, each with a vocal line and a corresponding lyric line. The lyrics are: 'Old Blue Par-a - dise. Of kiss-es there are plen-ty At the Old Blue Par-a - dise.' Each staff begins with a piano (*p*) dynamic marking. The music is in a 4/4 time signature with a key signature of one flat (B-flat major or D minor). The vocal lines are written in a soprano or alto clef. The piano accompaniment is shown in the bottom two staves of this section, featuring a steady bass line and chords in the right hand.

*p*

*ffz*

Detailed description: This block contains the piano accompaniment for the song. It consists of two staves of music, a treble clef staff and a bass clef staff. The music is in a 4/4 time signature with a key signature of one flat. The piano part begins with a piano (*p*) dynamic marking. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords. The piece concludes with a fortissimo (*ffz*) dynamic marking.

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## No. 5

## 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 has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Allegretto'. The piano part 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). 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.'

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.



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. night.

## No. 6.

## Auf Wiedersehn!

Lyrics by  
Herbert ReynoldsMusic by  
Sigmund Romberg

Rudolph

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

The musical score for Rudolph's first line 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 common time signature. The piano accompaniment is in a grand staff with a key signature of three flats and a common time signature. 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 musical score for Rudolph's second line 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 musical score for Mizzi's line consists of a vocal line and a 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 a key signature of three flats and a common time signature. 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 piano and voice. 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 word "We". The lyrics are: "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*

*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*

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

*ff* *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* *ff*

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## No. 8

## Duet and Dance

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

Allegretto moderato

The piano introduction consists of two systems of music. The first system is in 3/4 time and features a melody in the right hand with eighth-note patterns and a steady bass line in the left hand. The second system continues the melody and bass line, with a dynamic marking of *mf* (mezzo-forte) in the first measure.

The second system of the piano introduction continues the melody and bass line. It includes a dynamic marking of *p* (piano) in the third measure.

**Rudy**  
Grazioso

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

The vocal part for Rudy is in 3/4 time, marked *Grazioso*. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).


**Gaby**

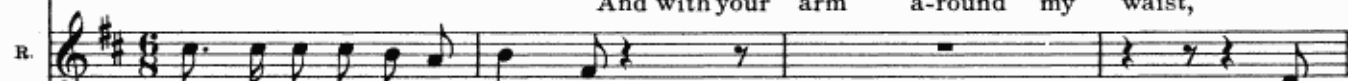
and yet so near,

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

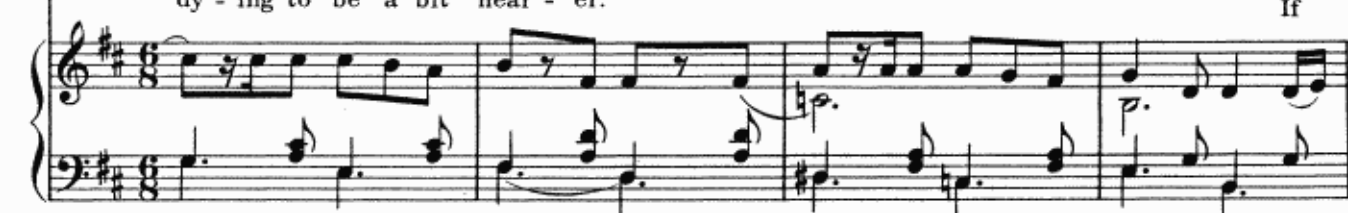
The vocal part for Gaby is in 3/4 time. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano).

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

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

Rudy

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

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

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

Gaby

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. Rudy No!

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

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

G. there-abouts 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.*

R

Rudy

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

G

Gaby

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

my days.

*p*

G

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

*p*

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

*f accel.* *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

*p* *f* *ff* *f*

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

*rit.*

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.

*rit.*

Quietly, not fast

*p* *p*

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

A. Sure-ly, Sure-ly.

W. Sure-ly, Sure-ly.

X. Sure-ly, Sure-ly.

Tempo I° not too fast

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

A. Sure-ly, Sure-ly.

W. Sure-ly, Sure-ly.

X. 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 chords and a melodic line.

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, featuring a treble and bass clef with chords and a melodic line.

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, featuring a treble and bass clef with chords and a melodic line.

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## No. 10

## I'm from Chicago

Lyrics by  
Herbert Reynolds

Music by  
Sigmund Romberg

Moderato

The piano introduction begins with a treble clef staff containing a whole rest for four measures. The bass clef staff contains a rhythmic accompaniment of eighth notes and chords. The key signature is one sharp (F#) and the time signature is common time (C).

*Vamp*

The vamp section consists of a repeating rhythmic pattern in the bass clef staff, primarily using eighth notes and chords. The treble clef staff contains chords and some melodic fragments. The key signature remains one sharp (F#).

Gladys

The vocal line for Gladys begins with the lyrics "Let me be - gin by say - ing Where I am". The melody is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment continues with a steady eighth-note rhythm.

The vocal line continues with the lyrics "stay - ing I want it, And get it, So let it". The melody is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment continues with a steady eighth-note rhythm.



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

rect From a certain city in the west.

*rall.*

*rall.* *fs*

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

## 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

1. wo - man from the Win - dy Cit - y in the west. 2. west.

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## No. 11

## Just Win a Pretty Widow

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

*Allegretto comodo*

The musical score is written for piano and voice. It begins with a piano introduction in G major and 2/4 time, marked *Allegretto comodo*. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The voice part enters with the lyrics: "Long a-go I said I would never-take a wife, I have no de-sire to spoil an-y-bod-y's life, Always want to be perfect-ly heart-". The piano accompaniment continues with a steady rhythm, supporting the vocal line. The score includes dynamic markings such as *pp* and *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 donot wish to try.

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

all. Let me tell you this, Any 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.

The first system of the musical score for 'Gladys' consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a melodic phrase. The middle staff is the vocal line continuing the previous phrase. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

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

The second system continues the musical score. The vocal line in the top staff begins with a whole rest and then continues with a melodic line. The piano accompaniment in the bottom staff maintains the rhythmic accompaniment.

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

The third system of the musical score. The vocal line in the top staff starts with a whole rest and then continues with a melodic line. The piano accompaniment in the bottom staff continues with the same rhythmic accompaniment.

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

The fourth and final system of the musical score. The vocal line in the top staff starts with a whole rest and then continues with a melodic line. The piano accompaniment in the bottom staff concludes the piece with a final chord.



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

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

As per-fect teasure, When a pretty, wit-ty widow you have got.

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

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 on a 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 4/4. The vocal line begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of chords in the right hand and single notes in the left 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 quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with similar chordal and melodic patterns.

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

The third system shows the vocal line with a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with chords and single notes.

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

The fourth system concludes the vocal line with a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment ends with a double bar line. There are some markings below the piano part, including 'V' and 'V'.

## 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

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 in 3/4 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 melody in the treble staff features eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with chords and single notes. The piece concludes with a final cadence in the bass staff, marked with a double bar line and a repeat sign.

## Molto moderato

Stoeger

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

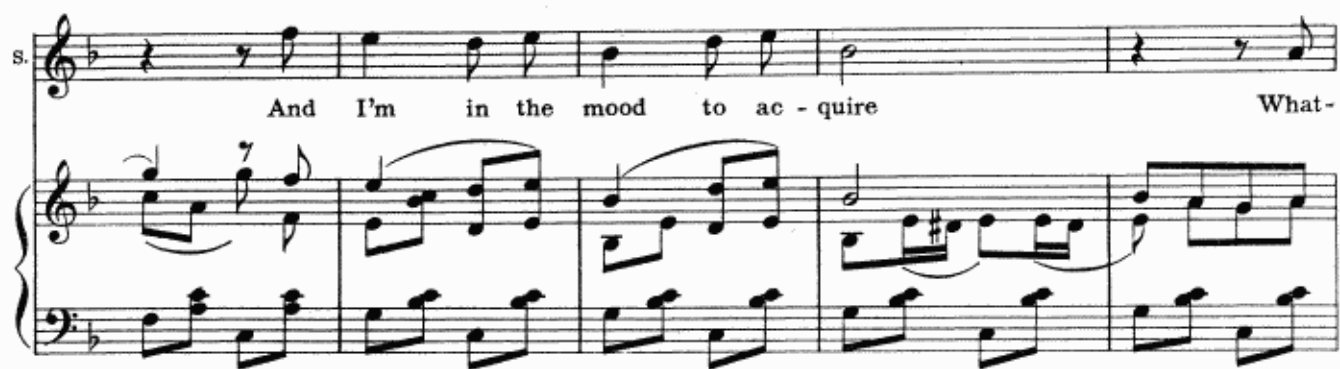
there now. Take me out to vis-it my blue Par-a-dise: What-ev-er

*Very slow*

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


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.

*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

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

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

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

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.\_\_\_\_\_

*ff* *ff*

*fp*

*mf* *mf*

*p*

Stoeger  
The

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* *f.* *accel.*

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)

**Stoeger**

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

*esce.*

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

**SOPRANO**

**ALTO**

**TENOR**

**BASS**

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

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

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



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. \_\_\_\_\_

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

*ff*

First system of piano accompaniment. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note bass line. Dynamics include *ff*, *f*, and *p*.

Second system of piano accompaniment. The right hand continues with chords and arpeggios, and the left hand maintains the eighth-note bass line. A *p* dynamic marking is present.

Third system of piano accompaniment. The right hand has a more melodic line with some slurs, and the left hand continues the eighth-note bass line. A *p* dynamic marking is present.

Fourth system of piano accompaniment. The right hand features chords and arpeggios, and the left hand continues the eighth-note bass line. Dynamics include *f* and *p*.

## Stoeger

Vocal line starting with a whole rest followed by a melodic phrase. The lyrics "Back where all the friends I knew are staunch and tried and" are written below.

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

Fifth system of piano accompaniment. The right hand has chords and arpeggios, and the left hand continues the eighth-note bass line. Dynamics include *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*

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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

Will some one please ex - plain to us why we have been in -

vit - ed here, A pri - vatehouse, 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 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 - er's a - prons we re - ceived, we know not why we're here, —

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line with a half note D5, followed by quarter notes C5, B4, A4, and G4. The piano accompaniment maintains its rhythmic pattern with chords and eighth-note accompaniment.

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

The third system shows a change in the piano accompaniment, with a more active eighth-note bass line and chords in the right hand. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5.

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

The fourth system concludes the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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, marked Moderato. 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 and rests.

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics: "Now Hei-ny had a lit-tle dog what did-n't have no". The piano accompaniment starts with a piano (*p*) dynamic. The right hand plays chords and eighth notes, while the left hand plays a bass line with eighth notes and rests.

The second line of the song continues the vocal melody and piano accompaniment. 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 the same *p* dynamic and rhythmic pattern.

The third line of the song concludes the vocal melody and piano accompaniment. 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 the same *p* dynamic and rhythmic pattern.



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 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 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.

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## No. 17

## 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 bel- I'm

*f* *mp*

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

rall.

## 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, —

*p-f*

— 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,

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

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

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

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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

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

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

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 on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The vocal line has a brief rest followed by the continuation of the melody.

The third system shows the piano accompaniment continuing with various textures and dynamics, including *f* (forte) and *mf* (mezzo-forte). The vocal line is not present in this system.

The fourth system continues the piano accompaniment with a consistent rhythmic pattern and harmonic progression. The vocal line is absent.

The fifth system features the piano accompaniment with some melodic movement in the right hand. The vocal line is not present.

The sixth system concludes the piano accompaniment with a final cadence. The vocal line is not present.

Tempo I°  
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.

**Chorus**

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

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

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

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

be's  
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

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

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

No. 19  
The Tune they Croon  
in the U.S.A.

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Words and Music by  
Cecil Lean

Allegro

The instrumental introduction is written for piano in 2/4 time, featuring a key signature of two flats (B-flat major or D-flat minor). The melody is primarily in the right hand, with a rhythmic accompaniment in the left hand. The tempo is marked 'Allegro'.

Rudolph

The first vocal line is written for a male voice (soprano or alto clef). The lyrics are: "Most ev-'ry foreign na-tion Has a". The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second vocal line continues the melody. The lyrics are: "style of song cre - a - tion That ex - presses what its peo - ple most re - quire:". The piano accompaniment remains consistent.

The third vocal line concludes the phrase. The lyrics are: "Thus styles in mu - sic va - ry Like girls we love to mar - ry; Though we". The piano accompaniment continues to the end of the line.



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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are "likethem all, there's one we most ad - mire. The waltz-es in this". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a waltz-like melody with a strong bass line.

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

The second system 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 waltz-like melody and bass line.

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

The third system 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 waltz-like melody and bass line.

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

The fourth system 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 more rhythmic and energetic melody, reflecting the "raggy rag" mentioned in the lyrics.

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 started,

*(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 harmonic accompaniment in the left hand, primarily using chords and moving lines.

Stoeger

The first line of the song is in 3/4 time. The vocal line is marked 'Stoeger' and begins with the lyrics: "I'm dreaming of a won-der-ful night, night long a-go. She was". The piano accompaniment is marked 'pp' and provides a steady harmonic support.

The second line of the song continues with the lyrics: "there, Her eyes a-light with love 'neath the bright, bright". The piano accompaniment includes a dynamic marking of 'f' (forte) in the right hand.

The third line of the song concludes with the lyrics: "wave curl Of her hair. We were chil-dren and love gently beck-oned,". The piano accompaniment features a dynamic marking of 'f' and a melodic line in the right hand.

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*

*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 single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "me shall be heard, No, nev - er a word, no, nev - er a word. Though voic - es are". The piano accompaniment includes dynamic markings: *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 lyrics are: "si - lent in dream - land, I'll find a won - der - ful pic - ture of days far be -". The piano accompaniment features a prominent bass line with a steady eighth-note rhythm.

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 lyrics are: "hind. A - gain I am young, she is smil - ing at me, And sweet is the". The piano accompaniment continues with the same rhythmic pattern in the bass.

mem - o - ry.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "mem - o - ry.". The vocal line ends with a fermata. The piano accompaniment includes dynamic markings: *rit.* and *p*.

## 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*

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

*p*

Stoeger

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

Glady

And nev - er an answer by me shall be

child-love so ten - der and sweet;

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

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a dotted quarter note, followed by eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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 includes some arpeggiated chords in the right hand.

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

The third system concludes the vocal line with a long note. The piano accompaniment features a 'rit.' (ritardando) marking and includes some complex chordal textures in the right hand.

*Vivac.* *cresc. molto* *mf* *ppp*

The fourth system is a piano solo section. It begins with a 'Vivac.' (Vivace) marking. The piano accompaniment is on a grand staff and includes dynamic markings: 'cresc. molto' (crescendo molto), 'mf' (mezzo-forte), and 'ppp' (pianissimo). The music features a series of chords and some melodic lines in the right hand.

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

Tempo di Valse

*riten.*

ALL SOLOS

Waltz of the sea - son, waltz di - vine, Touch-ing the spot in this  
 SOPR. & ALTO

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

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

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

*Lively waltz movement*

*ff*

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

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,

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

*rit.* *f* *ff*

*ff* till end

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