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*A Viennese Operetta in a
Prologue and Two Acts*

The Book by
LEO STEIN and BELA JENSBACH

The American Version by
EDGAR SMITH

The Music by
EDMUND EYSLER and SIGMUND ROMBERG

Ed. 954

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

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NEW YORK

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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 variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as *mf* and *f*.

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 is characterized by long, sweeping melodic lines in both hands, often spanning multiple measures and ending with fermatas. The notation includes dynamic markings such as *mf* and *f*.

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 features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as *mf* and *f*.

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 variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as *mf* and *f*.

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. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as *mf* and *f*. The system concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

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 melody with eighth and quarter notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It features dynamic markings of *f*, *mf*, and *f*. The upper staff has a melodic line with some grace notes and slurs. The lower staff continues with a steady accompaniment, including some triplet-like patterns.

The third system shows a change in dynamics to *ff* (fortissimo). The upper staff has a more active melodic line with slurs and ties. The lower staff accompaniment is also more rhythmic and dense.

The fourth system continues with a melodic line in the upper staff that includes many slurs and ties, suggesting a flowing, lyrical quality. The lower staff accompaniment remains consistent in style.

The fifth system concludes the piece. It features a final melodic flourish in the upper staff and a strong *f* dynamic marking. The piece ends with a final chord in the lower staff.

Allegretto

The first section, titled "Allegretto", is a piano accompaniment consisting of three systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system begins with a forte (*f*) dynamic. The music features a melodic line in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes. The second system continues the melodic development with some grace notes and accents. The third system concludes the section with a final cadence in 3/4 time.

Tempo di Valse

The second section, titled "Tempo di Valse", is a piano accompaniment consisting of three systems of two staves each. The key signature remains two flats, and the time signature changes to 3/4. The first system starts with a piano (*p*) dynamic. The right hand features a waltz-like melody with dotted rhythms, while the left hand provides a steady accompaniment with chords and eighth notes. The second system continues the waltz theme with some harmonic changes. The third system concludes the section with a final cadence.

First system of a musical score, featuring a grand staff with treble and bass clefs. The music is in a key with three flats and a 2/4 time signature. It begins with a series of chords in the right hand and a steady bass line in the left hand. The system concludes with a double bar line and repeat signs.

Allegro moderato

Second system of the musical score, starting with the tempo marking "Allegro moderato". The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Third system of the musical score, continuing the melodic and harmonic development. The right hand has a long note with a slur, and the left hand continues with its accompaniment.

a tempo

rit.

Fourth system of the musical score, marked "a tempo". It includes a "rit." (ritardando) marking in the left hand. The right hand continues with its melodic line, and the left hand has a more active accompaniment.

Fifth system of the musical score, showing further melodic and harmonic progression. The right hand has a long note with a slur, and the left hand continues with its accompaniment.

rit.

Sixth system of the musical score, marked "rit." (ritardando). The right hand features a melodic line with a slur, and the left hand has a more active accompaniment. The system ends with a double bar line and repeat signs.

PROLOGUE

No. 2. Opening Ensemble

A Toast to Woman's Eyes

Lyrics by
Herbert 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.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a double bar line. The piano accompaniment starts with a 2/4 time signature and a key signature of one flat (B-flat). The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line. The system concludes with a double bar line and a key signature change to one sharp (F#).

The second system continues the piano accompaniment. The right hand features a melodic line with eighth notes and a trill. The left hand consists of a rhythmic bass line with chords. The system ends with a double bar line.

The third system includes the vocal line and piano accompaniment. The vocal line has a double bar line followed by the lyrics "Daugh - ters of Eve". The piano accompaniment features a steady bass line and chords in the right hand. The system ends with a double bar line.

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "man may de - ceive, Cause you to wor - ry and". The piano accompaniment maintains the same rhythmic pattern. The system ends with a double bar line.

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

daugh - ters of Eve. _____ ters of Eve. _____

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No.3. Drinking Song

Here's to You, My Sparkling Wine

Lyrics by
Blanche Merrill

Music by
Leo Edwards

Allegro moderato

Rudolph

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

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

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

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

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

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

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

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

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No. 4 To Paradise We'll Gaily Trip

Lyrics by
Herbert Reynolds

Music by
Edmund Eysler

Allegretto

First system of piano accompaniment. Treble and bass clefs. Key signature: one flat (B-flat). Time signature: 2/4. Dynamics: *p*. The music features a rhythmic pattern of eighth and sixteenth notes in the treble and a steady accompaniment in the bass.

Second system of piano accompaniment. Treble and bass clefs. Key signature: one flat. Time signature: 2/4. Dynamics: *pp* in the treble and *mf* in the bass. The treble part has a melodic line with some grace notes.

Third system of piano accompaniment. Treble and bass clefs. Key signature: one flat. Time signature: 2/4. Dynamics: *mf* in the treble and *p* in the bass. The bass part has a steady accompaniment.

Fourth system of piano accompaniment. Treble and bass clefs. Key signature: one flat. Time signature: 2/4. Dynamics: *p*. The treble part has a melodic line with some grace notes.

Fifth system of piano accompaniment. Treble and bass clefs. Key signature: one flat. Time signature: 2/4. Dynamics: *p* in the treble and *cresc.* in the bass. The bass part has a steady accompaniment.

The first system of the piano accompaniment features a treble and bass clef. The treble clef part has a melodic line with eighth and sixteenth notes, while the bass clef part provides a steady accompaniment with chords and eighth notes. A dynamic marking of *p* (piano) is placed above the bass clef staff.

The second system of the piano accompaniment continues the melodic and harmonic patterns. It includes a dynamic marking of *p* (piano) above the bass clef staff. The notation is consistent with the first system.

Stoeger

Come

The third system contains the vocal line and piano accompaniment. The vocal line is written in a treble clef with lyrics underneath. The piano accompaniment is in a grand staff. 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".

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "throng 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 placed above the bass clef staff.

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

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, 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.

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

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.

p

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

p

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

p

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

p

p *f* *f*

p

ff

Tell the Town "Hello" To-night

Lyrics by
Harold Atteridge

Music by
Sigmund Romberg

Allegretto

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "I used to be the Hel -". The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. Dynamics include *m.s.*, *mf*, and *f*. The tempo is marked *Allegretto*.

The second system continues the vocal line with the lyrics "lo cen - tral girl, I was the best out on the". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *mf* and *f*.

The third system concludes the vocal line with the lyrics "west, I used to keep all the wires a - whirl." The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *mf* and *f*.

As you might have guessed, _____ Some

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "As you might have guessed, _____ Some". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both in the same key signature. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some rhythmic patterns.

rall.

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

rall.

The second system continues the vocal line with the lyrics "boy when all a - lone I'd call up on the phone!". The tempo marking *rall.* (rallentando) is placed above the first and below the second measures of the piano accompaniment. The piano accompaniment continues with chords and moving lines in the right hand and a bass line in the left hand.

CHORUS

a tempo

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

a tempo

The third system is the beginning of the chorus, marked **CHORUS** and *a tempo*. The lyrics are "Hel - lol Hel - lol I have no place to go,". The piano accompaniment features a more active right-hand part with chords and moving lines, and a bass line in the left hand.

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

The fourth system continues the chorus with the lyrics "That's the rea - son, dear - ie, That I want you near me!". The piano accompaniment maintains its active right-hand part and steady bass line.

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 RombergModerato
Rudolph

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

mf

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

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

This system contains the second vocal line and piano accompaniment. The vocal line continues in the same treble clef and key signature. The piano accompaniment continues in the grand staff. 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;

This system contains the third vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The piano accompaniment is in a grand staff with treble and bass clefs, also in three flats and common time. The tempo is marked 'Moderato' and the conductor's name 'Rudolph' is noted above the staff. The dynamic marking 'mf' is placed below the piano part. 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,

Tempo di Valse

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

mf

accel.

rit.

a tempo

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

*a tempo**p*

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

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

mf

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

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

Lyrics by
Herbert Reynolds

Music by
Sigmund Romberg

Allegro

ff marc.

The first system of the piano introduction features a treble and bass clef. The treble clef has a melodic line with slurs and accents, while the bass clef provides a rhythmic accompaniment. The tempo is marked 'Allegro' and the dynamic is 'ff marc.'.

The second system continues the piano introduction with similar melodic and rhythmic patterns in both hands.

The third system of the piano introduction concludes with a 'mf' dynamic marking. The word 'We' is written above the treble clef staff.

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

The first system of the vocal entry shows the vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are 'wish you the pleasant-est of jour-neys, sir, Where-ever you go from'.

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

The second system of the vocal entry continues the vocal line and piano accompaniment. The lyrics are 'here, from here We wish you the pleasant-est of jour-neys, sir, Where-'.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "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.

The second system continues the vocal line and piano accompaniment. The lyrics are: "complain of as a matter of fact, of as a matter of fact." The piano part includes a dynamic marking of *poco rit.* (ritardando) in the lower right. The system concludes with a double bar line and repeat dots.

Valse Allegro

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

mf

The third system is titled "Valse Allegro" and features a 3/4 time signature. The lyrics are: "Vi - en - na, Vi - en - na the place of wine and song With". The piano accompaniment starts with a dynamic marking of *mf* (mezzo-forte).

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

fz

The fourth system continues the "Valse Allegro" piece. The lyrics are: "wild hip hoo - ray they turn night in to day, And always go home at the peep of the". The piano accompaniment features a dynamic marking of *fz* (forzando) in the lower right.

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

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line contains the lyrics: "ourselves a - way Good - bye _____ we thank you for tips Good - bye _____ the pleasantest". The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

trip Good bye _____ we thank you for tips Good - bye _____ we thank you for tips Good -

cresc. *sempre*

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "trip Good bye _____ we thank you for tips Good - bye _____ we thank you for tips Good -". The piano accompaniment includes dynamic markings *cresc.* and *sempre*. The bass line features a series of eighth-note chords that increase in volume and intensity.

bye _____ Vi -

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

The third system shows the vocal line ending with "bye _____ Vi -". The piano accompaniment includes dynamic markings *f marc.*, *cresc.*, and *ff rit.*. The piano part features a complex texture with many sixteenth notes and chords, creating a dense and dramatic sound.

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

f brillante

The fourth system continues the vocal line and piano accompaniment. The vocal line lyrics are: "en - na Vi - en - na The place of wine and song _____ With wild hip hur -". The piano accompaniment includes the dynamic marking *f brillante*. The piano part features a lively and rhythmic accompaniment with many chords and eighth notes.

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 *ffz*

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No.8

Duet and Dance

Lyrics by
Herbert Reynolds

Music by
Edmund Eysler

Allegretto moderato

mf

p

Grazioso Rudy

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

f p

Gaby

and yet so near,

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

p

Gaby

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

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

Gaby Rudy

G. This is a sit - u - a - tion That calls for col - lab - or -
 R. tion, That is in - sin - u - a - tion

Gaby

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

rit.

G. 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.

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

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
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.

p

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.

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^o 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.

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

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

R. Will they

W. Will they

H. Will they

Vocal staves for Soprano (S.), Alto (R.), Woman (W.), and Tenor (H.) with lyrics.

Piano accompaniment for the second system, including a forte (*ff*) dynamic marking.

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!"

Vocal staves for Soprano (S.), Alto (R.), Woman (W.), and Tenor (H.) with lyrics.

Piano accompaniment for the third system, including a ritardando (*rit.*) and forte (*ff*) dynamic marking.

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No. 10

I'm from Chicago

Lyrics by
Herbert Reynolds

Music by
Sigmund Romberg

Moderato

The piano introduction begins in 4/4 time with a treble clef and a key signature of one sharp (F#). The melody is simple, consisting of a few notes in the treble clef. The piano accompaniment is more complex, featuring chords and moving lines in both the right and left hands.

The piano introduction continues with a key signature change to two sharps (D major). A section labeled 'Vamp' is marked with a 2/4 time signature and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Gladys

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

The vocal line for Gladys is written in a treble clef with a key signature of two sharps. The piano accompaniment is in the same key signature and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

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

The vocal line for Gladys continues with the lyrics 'stay - ing I want it, And get it, So let it'. The piano accompaniment continues with the same rhythmic pattern as the first line.

Warn you _____ what to ex - pect From _____ one who's di -

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

rall.

rall. *ff*

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. 2.

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

pp

p

The first system of the piano introduction features a treble and bass clef. The treble clef has a key signature of two sharps (F# and C#) and a 2/4 time signature. The music begins with a piano (*pp*) dynamic. The bass clef part starts with a piano (*p*) dynamic. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

pp

The second system continues the piano introduction. The treble clef part features a melodic line with some slurs and accents. The bass clef part continues with a consistent eighth-note accompaniment. The dynamic remains piano (*pp*).

The third system of the piano introduction shows the treble clef part moving towards a more complex texture with some chords and slurs. The bass clef part remains accompanimental. The dynamic is still piano (*pp*).

Stoeger

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

p

The first system of the vocal and piano accompaniment. The vocal line (treble clef) begins with the lyrics "Long a-go I said I would nev-er take a wife, I have no de-". The piano accompaniment (grand staff) starts with a piano (*p*) dynamic. The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

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

p

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "sire to spoil an-y-bod-y's life, Always want to be perfect-ly heart-". The piano accompaniment continues with a piano (*p*) dynamic, maintaining the eighth-note accompaniment in the bass clef and chords in the treble clef.

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

Gladys

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

fall. 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. ———

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 2/4. The lyrics are: "right one trot-ting by You would follow af - ter her If she wink'd her eye. ———". The piano accompaniment includes various chords and melodic lines, with some notes marked with accents.

If you'd

The second system continues the music. The vocal line has a rest for the first few measures, followed by the lyrics "If you'd". The piano accompaniment continues with similar harmonic and melodic patterns, including some triplet-like figures in the right hand.

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

The third system contains the lyrics: "be — a happy man, You'd better win a pret-ty wid-ow. Look a - round and if you". The piano accompaniment features a more active bass line and continues to support the vocal melody.

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

The fourth system concludes the lyrics: "can Give all your fa-vors to a wid-ow, For she knows just what is what And you will". A dynamic marking of *f* (forte) is present in the piano accompaniment. The system ends with a final chord in the piano part.

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 ver-y diff - 'rent from widows you have
is all my heart de - sires.

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 series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with some slurs.

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

The second system continues the musical score. The vocal line has a whole rest followed by eighth and quarter notes. The piano accompaniment includes a complex treble line with many chords and a consistent bass line.

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

The third system of the score shows the vocal line with a whole rest followed by eighth and quarter notes. The piano accompaniment has a treble line with many chords and a bass line with some slurs.

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

The final system of the score shows the vocal line with a whole rest followed by eighth and quarter notes. The piano accompaniment features a treble line with many chords and a bass line with slurs.

Stoeger

If you'd

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a rest, followed by the lyrics "If you'd". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines in both hands.

Gladys

Look a round and if you

be a happy man, You'd better win a pret-ty wid-ow.

The second system continues the musical score. The vocal line has the lyrics "Look a round and if you be a happy man, You'd better win a pret-ty wid-ow." The piano accompaniment continues with similar rhythmic patterns and chordal structures.

can Give all your fa-vors to a wid-ow.

And you will

For she knows just what is what

The third system of the musical score includes the lyrics "can Give all your fa-vors to a wid-ow. And you will For she knows just what is what". The piano accompaniment features a dynamic marking of *f* (forte) in the later part of the system.

riten.

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

riten.

A per-fect treasure, When a pretty, wit-ty widow you have got.

riten.

The fourth system of the musical score includes the lyrics "find a per-fect treasure with-out measure, When a pretty, wit-ty widow you have got. A per-fect treasure, When a pretty, wit-ty widow you have got." The piano accompaniment features a dynamic marking of *riten.* (ritardando) and a triplet of eighth notes in the right hand.

Wid-ow, widow, widow!

Wid-ow, widow, widow!

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

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

poco riten.

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

poco riten.

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

poco riten.

fz

No. 12

One Step into Love

Lyrics by
Herbert Reynolds

Music by
Sigmund Romberg

Moderato

The piano introduction is in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). It begins with a *mf* dynamic and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The dynamics shift to *p* (piano) in the final measure.

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 two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The lyrics are: "break-ers a - head, So be - ware! yes, be - ware! Quite a".

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 musical piece. The vocal line and piano accompaniment are shown. The lyrics are: "lot of lit - tle things that now you say, You'll be sor - ry that you said an - oth - er".

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

The third system of music shows the vocal line and piano accompaniment. The lyrics are: "day; You can go from bad to worse, Pull the".

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

The fourth system concludes the page with the vocal line and piano accompaniment. The lyrics are: "lev - er re - verse, Break a - way! break a - way!".

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

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

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No. 13. Ensemble Vienna, How D'y'e Do

Lyrics by
Herbert Reynolds

Music by
Edmund Eysler

Allegretto

The first system of music is in 2/4 time and begins with a piano (*p*) dynamic. It features a treble and bass staff with a piano accompaniment. The melody in the treble staff consists of eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with chords and single notes.

The second system continues the piece, maintaining the same tempo and dynamics. The melodic line in the treble staff shows some phrasing with slurs and accents. The bass staff continues with a consistent accompaniment.

The third system introduces a forte (*f*) dynamic. The piano accompaniment in the bass staff becomes more active, with some chords marked with accents. The treble staff continues with its melodic line.

The fourth system continues with the same dynamics and tempo. The melodic line in the treble staff remains the focus, with the piano accompaniment providing support.

The fifth system shows the continuation of the piece. The piano accompaniment in the bass staff includes some chords with accents, and the treble staff continues with its melodic line.

The sixth system concludes the piece. It features a piano (*p*) dynamic followed by a forte (*f*) dynamic. The piano accompaniment in the bass staff includes some chords with accents. The treble staff continues with its melodic line, ending with a final cadence.

Molto moderato

Stoeger

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef (S) and contains the lyrics: "Let me breathe the real Vien-na air now, Let me know that I am tru-ly". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic line in the left hand. The tempo is marked "Molto moderato".

Very slow

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a soprano clef (S) and contains the lyrics: "there now. Take me out to vis-it my blue Par-a-dise: What - ev - er". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic line in the left hand. The tempo is marked "Very slow".

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

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a soprano clef (S) and contains the lyrics: "I may want I have the price. (Song:) There's naught that is un - der the". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic line in the left hand. The tempo is marked "Very slow".

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

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a soprano clef (S) and contains the lyrics: "sky _____ That I have not mon - ey to buy!". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic line in the left hand. The tempo is marked "Very slow".

S

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

The first system of the musical score. The vocal line (Soprano) begins with a rest, followed by the lyrics "And I'm in the mood to ac - quire". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The system ends with a fermata over the final note of the vocal line.

S

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

The second system of the musical score. The vocal line continues with the lyrics "ev - er a man may de - sire. When drunk with the wine or the". The piano accompaniment continues with the right-hand melody and left-hand bass line. The system ends with a fermata over the final note of the vocal line.

S

kiss ————— One joy from his heart I will miss: ————— The sight of the

The third system of the musical score. The vocal line continues with the lyrics "kiss ————— One joy from his heart I will miss: ————— The sight of the". The piano accompaniment continues with the right-hand melody and left-hand bass line. A dynamic marking of *f* (forte) is present in the piano part. The system ends with a fermata over the final note of the vocal line.

S

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


The fourth system of the musical score. The vocal line concludes with the lyrics "bright golden curls Of the one my heart has worshipped As the sweetest of all girls." The piano accompaniment continues with the right-hand melody and left-hand bass line. The system ends with a fermata over the final note of the vocal line.

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

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

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

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



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

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

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

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



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

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

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

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

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

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

T. — One joy from his heart he will miss: _____ The sight of the bright golden

B. — 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*

s. *p* *p*

Stoeger
The

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

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

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

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

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

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

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

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

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

p *f* *ff*

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!

rit. *f* *rit.*

(Director of Hotel interrupts Stoeger again)

p

Piano introduction for the first system, featuring a treble and bass clef with complex chordal textures and melodic lines.

Stoeger

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

Vocal line for Stoeger and piano accompaniment for the second system. The piano part includes dynamic markings *p* and *cresc.*

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

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

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

H. Hampel 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

Vocal lines for Rudy, Walther, Hampel, and the Chorus (Soprano, Alto, Tenor, Bass). Each part has the lyrics: "One half of life's joy he must miss — Who knows not the".

Piano accompaniment for the final system, continuing the musical texture from the previous systems.

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

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

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

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

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

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

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

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

ff

ff f p

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! _____

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 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

Lyrics by
Herbert Reynolds

I Had a Dog

Music by
Leo Edwards

Moderato

The piano introduction consists of two systems of music. The first system features a treble clef staff with a whole rest and a bass clef staff with a series of chords and eighth notes. The second system continues with a treble clef staff containing a melody of eighth and quarter notes, and a bass clef staff with accompaniment. A dynamic marking of *f* (forte) is placed at the beginning of the second system.

The first line of the song features a vocal line in a treble clef and piano accompaniment in a bass clef. The lyrics are: "Now Hei-ny had a lit-tle dog what did-n't have no". The piano part includes a dynamic marking of *p* (piano) in the second measure.

The second line of the song features a vocal line in a treble clef and piano accompaniment in a bass clef. The lyrics are: "teet', — So Hei-ny had to sit all day and chew his dog-gie's".

The third line of the song features a vocal line in a treble clef and piano accompaniment in a bass clef. The lyrics are: "meat. — One day he asked the lit-tle dog to sit up nice and".

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!

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 piano introduction is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the second measure with a forte (*f*) dynamic. The right hand plays a series of eighth notes, while the left hand provides a steady bass line with chords.

The first vocal line is in 3/4 time with a key signature of three flats. The lyrics are: "I hear the cuck - oo a - call - ing to - night: Oo - lay - e -". The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic. The right hand plays chords and single notes, while the left hand plays a bass line with chords.

The second vocal line continues the melody in 3/4 time with a key signature of three flats. The lyrics are: "o, Oo - lay - e - o, That cuck - oo goes call - ing when". The piano accompaniment continues with a piano (*p*) dynamic, featuring chords and a bass line.

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

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegro moderato'. The piano part begins with a forte (*f*) dynamic. The vocal line starts with a rest, followed by the lyrics 'I' and 'He'. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics 'think you're per - fec-tion, You're quite a mod-el girl, You're just my se -'. The piano accompaniment continues with similar harmonic structure.

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

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics 'lec-tion To give my brush a twirl! Oh, say that you will pose for me! That'. The piano accompaniment continues with similar harmonic structure.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has lyrics 'is-n't done so eas-i-ly. How grace-ful you will be! I'm'. The piano accompaniment continues with similar harmonic structure, ending with a mezzo-piano (*mp*) dynamic.

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note 'not', followed by quarter notes 'up', 'on', and 'pos - ing', then a quarter rest, followed by quarter notes 'I', 'don't', 'know', 'how', 'to', 'stand.', and a final quarter note 'The'. The piano accompaniment consists of chords and moving lines in both hands, with accents marked above several notes.

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

The second system continues the piece. The vocal line has quarter notes 'way', 'of', 're - pos - ing,', a quarter rest, quarter notes 'The', 'way', 'to', 'use', 'your', 'hand,', and a final quarter note 'Or'. The piano accompaniment continues with similar chordal and melodic patterns, including accents.

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

He She

The third system features a vocal line with quarter notes 'just', 'the', 'way', 'to', 'turn', 'my', 'face.', a quarter rest, quarter notes 'I'll', 'show', 'you,', 'if', 'you'll', 'take', 'your', 'place.', and a final quarter note 'I'. Above the vocal line, the words 'He' and 'She' are placed above specific notes. The piano accompaniment includes chords and moving lines, with accents and a '7' (chordal symbol) in the bass line.

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

rall. He

The fourth system concludes the page. The vocal line has quarter notes 'don't', 'think', 'I', 'shall', 'ev - er', 'do,', a quarter rest, quarter notes 'I', 'nev - er', 'will', 'pull', 'through!', and a final quarter note 'The'. Above the vocal line, the word 'rall.' is placed above a note, and 'He' is placed above the final note. The piano accompaniment includes chords and moving lines, with accents and a 'rall.' marking in the bass line.

CHORUS

Slow

She

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 soprano clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked 'Slow'. The lyrics are: 'tricks are ver - y few. I'll leave it all to you. You have'. The piano part includes some 7th chords and a melodic line in the right hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: 'eyes, dear, — just like I i - do - lise! — You're the size, dear, —'. The piano part includes a dynamic marking of *p f* (piano forte) and features a steady eighth-note accompaniment in the bass line.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: '— that I could al - ways prize! — And you've a mouth that's just of the kiss - ing'. The piano part continues with the eighth-note accompaniment in the bass line.

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

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: 'kind, — Just like the I - deal I al - ways seek to'. The piano part features a melodic line in the right hand and the eighth-note accompaniment in the bass line.

in my mind

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

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 one flat (B-flat). The vocal line begins with a quarter note 'in', followed by a quarter note 'my', and a dotted quarter note 'mind'. The lyrics 'find. You've a way, dear, like no one else I know,' are written below the vocal staff. The piano accompaniment consists of chords and moving lines in both hands, with various articulation marks like accents and slurs.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by the lyrics 'I must say, dear, that I could love you so; You're just so'. The piano accompaniment continues with similar harmonic and melodic patterns.

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

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'per - fect, dear-ie, I tell you I'm a - fraid, And I know you're my'. The piano accompaniment features some chromatic movement in the bass line.

own, my mod-el maid.

You have maid.

The fourth system concludes the piece with two first endings. The first ending is marked with a '1.' and leads to the final phrase 'You have maid.' The second ending is marked with a '2.' and leads to a final cadence. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

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

f

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

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

f *mf*

f

Tempo I^o
Stoeger

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

The first system of music features a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment has a grand staff with treble and bass clefs. Dynamics include *mf* and *p*. There are accents and slurs throughout.

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

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line. Dynamics include *mf* and *p*.

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

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line. Dynamics include *p*.

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

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line. Dynamics include *p*.

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

The fifth system concludes the vocal line and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line. Dynamics include *cresc.* and *f*.

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*

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

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

ALTO

ff

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

TENOR

ff

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

BASS

ff

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 *rit.*

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

rit. *f* *ff*

Presto

ff *ff to end*

8

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

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Words and Music by
Cecil Lean

Allegro

Piano introduction in 2/4 time, key of B-flat major. The music features a rhythmic accompaniment with eighth and sixteenth notes in the right hand and chords in the left hand.

Rudolph

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

Most ev-'ry foreign na-tion Has a

style of song cre - a - tion That ex - presses what its peo - ple most re - quire:

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

Thus styles in mu - sic va - ry Like girls we love to mar - ry; Though we

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

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

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

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

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

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

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

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

(Spoken)

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

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower 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 quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by quarter notes F4, E4, and D4. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

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

The fourth system concludes the piece with two endings. The first ending (marked '1.') leads back to the beginning of the piece, while the second ending (marked '2.') provides a final resolution. The vocal line for the first ending has a quarter note G4, followed by quarter notes F4, E4, and D4. The piano accompaniment features a final cadence in the right hand and a bass line in the left hand.

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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, primarily using chords and moving lines.

Stoeger

The first line of the song is in 3/4 time. The vocal line 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 soft harmonic support for the voice.

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 bass line.

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' (forte) in the bass line.

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "And no thought of the morrow was reck - oned. We were sweet-hearts and". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

smorzando

The second system continues the musical score. The vocal line has a long horizontal line under "asked for no more:" followed by the lyrics "and now I know the dream of my boy-hood is". The tempo marking *smorzando* is placed above the vocal line. The piano accompaniment includes dynamic markings *fz* and *p*.

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

dolce string.

The third system of the score shows the vocal line with the lyrics "o'er. But ev - er my heart shall the ques - tion re - peat: oh,". The piano accompaniment features a melodic line in the left hand and chords in the right hand, with the instruction *dolce string.* written above the piano part.

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

p

The fourth and final system on the page shows the vocal line with the lyrics "where is my child-love so ten - der and sweet; And nev - er an answer from". The piano accompaniment continues with a similar texture to the previous systems, including a dynamic marking *p* at the beginning of the system.

Tempo I^o

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 the lyrics 'me shall be heard, No, nev - er a word, no, nev - er a word. Though voic - es are'. The piano accompaniment includes dynamic markings such as *accet.*, *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 with the lyrics 'si - lent in dream - land, I'll find a won - der - ful pic - ture of days far be -'. The piano accompaniment features arpeggiated chords and melodic lines in both hands.

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

The third system continues the vocal line with the lyrics 'hind. A - gain I am young, she is smil - ing at me, And sweet is the'. The piano accompaniment includes dynamic markings such as *p* and *mf*.

rit.
mem - o - ry.

The fourth system concludes the vocal line with the lyrics 'mem - o - ry.' and includes a *rit.* (ritardando) marking. The piano accompaniment features a *rit.* marking and a *p* dynamic marking.

Gladys

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

p *dolce*

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

f

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

f

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

p *f*

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

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

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

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

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

Tempo I^o

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

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 dotted quarter note, followed by eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

pic - ture 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.

cresc. molto *mf* *ppp*

The fourth system is a piano solo section. It begins with a 'Vissini' marking and a 'cresc. molto' (crescendo molto) instruction. The dynamics range from mezzo-forte (mf) to pianissimo (ppp). The piano accompaniment is primarily chordal.

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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

ALL SOLOS

ff
 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

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

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

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

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

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

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

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

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

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

f *mf* *f* *ff*

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

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

