

# Sigmund ROMBERG

## SONG ALBUM

BOOK II



### C O N T E N T S

GOLDEN DAYS  
I BRING A LOVE SONG  
ONLY ONE  
RIFF SONG (The)  
SILVER MOON  
THE GIRL ON THE PROW  
THE LITTLE CHURCH AROUND THE CORNER  
WANTING YOU  
WHY MUST WE ALWAYS BE DREAMING?  
WON'T YOU MARRY ME?

*One Dollar*  
(EXCEPT IN CANADA)

WHEN PERFORMING THESE COMPOSITIONS KINDLY GIVE  
ALL PROGRAM CREDITS TO

**HARMS, INC.**  
NEW YORK

## *Sigmund Romberg*

Synonymous with melody is the name of Sigmund Romberg, but unlike other famous and immortal melodists Romberg, like Victor Herbert, seemed to have discovered the secret of perpetual youth and freshness in all that he wrote. His music is delightfully original, almost personal in its appeal; and though fragranced somewhat with a Vienna of yesteryear, his music is deeply imbued with characteristics unmistakably American in import and design.

Sigmund Romberg was born in 1887 in a small town in Hungary. As a youth he received violin instruction from his father, but at his parents' insistence studied civil engineering despite the fact that his heart was set on music as a career. Leaving college, however, he took up the study of harmony and composition, and at twenty, like so many before him, Romberg came to America determined to make a name for himself in the field of music. Opportunity was slow in knocking however, and the young composer earned his board chiefly by playing the piano in various cafes. Possessed of a vital energy, Romberg made friends quickly who, realizing his unusual gifts, brought him to the attention of influential people in the theatrical world. In 1913 he completed his first operetta. From then on, he rose rapidly in fame as a composer of unforgettable melodies. His more notable successes include: "Bonita," "My Maryland," "Nina Rosa," "The New Moon" and "The Student Prince."

Presently in Hollywood, engaged in the composition of music for picture scores, Romberg, still a young man, looks forward to the time when he may realize an ambition of long standing—that of composing an opera in a serious vein, truly American in its concept and typifying our great American people.

And so, with the publication of two albums of Sigmund Romberg songs, each album rich in melody and illustrative of a true cross-section of his many styles, we feel that we have made possible wider access to the works of this great melodist.

THE PUBLISHERS.

# Sigmund Romberg

## SONG ALBUM



### BOOK TWO

GOLDEN DAYS		
"The Student Prince".....Dorothy Donnelly.....	30	
I BRING A LOVE SONG		
"Viennese Nights".....Oscar Hammerstein 2nd...	14	
ONLY ONE		
"Princess Flavia".....Harry B. Smith.....	42	
RIFF SONG (The)		
"Desert Song".....	{ Otto Harbach and Oscar Hammerstein 2nd. 6	
SILVER MOON		
"My Maryland".....Dorothy Donnelly.....	21	
THE GIRL ON THE PROW		
"New Moon".....Oscar Hammerstein 2nd...	34	
THE LITTLE CHURCH AROUND THE CORNER		
"The Magic Melody".....Alex. Gerber.....	18	
WANTING YOU		
"New Moon".....Oscar Hammerstein 2nd...	2	
WHY MUST WE ALWAYS BE DREAMING?—"Rosalie" .....		P. G. Wodehouse..... 10
WON'T YOU MARRY ME?		
"My Maryland".....Dorothy Donnelly.....	24	

COPYRIGHT MCMXLII BY

RCA BUILDING **HARMS INC.** NEW YORK CITY

# Wanting You

Duet

(Marianne and Robert)

Words by  
OSCAR HAMMERSTEIN II

Music by  
SIGMUND ROMBERG

Valse moderato

Piano

*mf* *cresc. ed accel.* *molto rit*

The piano introduction is in 3/4 time, featuring a waltz-like melody in the right hand and a simple accompaniment in the left hand. The tempo is marked 'Valse moderato'. The dynamics start at mezzo-forte (mf), increase with a crescendo and acceleration (cresc. ed accel.), and then slow down significantly (molto rit) towards the end.

*mp* ROBERT

My heart is ach - ing for some - one, And you

*mp* *a tempo*

The vocal line for Robert begins with a mezzo-piano (mp) dynamic and a tempo marking of 'a tempo'. The melody is simple and expressive, with lyrics: 'My heart is ach - ing for some - one, And you'. The piano accompaniment consists of chords and simple rhythmic patterns.

are that some - one; You know the truth of my

The piano accompaniment continues with chords and rhythmic patterns, supporting the vocal line. The melody in the right hand is more active, with some grace notes and slurs.

sto - ry, You must be - lieve what you see.

The piano accompaniment continues with chords and rhythmic patterns, supporting the vocal line. The melody in the right hand is more active, with some grace notes and slurs.

## MARIANNE

I too, may some day love some - one, From some - where, there'll

come one; One who will hear the same sto -

*dim.* ry That you're tell - ing me. *dim.*

## Andante espressivo

*mf* ROBERT

Want - ing you, — ev - 'ry day I am want - ing you, — Ev - 'ry night I am

long - ing to ——— Hold you close to my ea - ger breast;

MARIANNE

Want - ing love, — in that heav - en I'm dream - ing of ——— Makes that heav - en seem

far a - bove ——— A - ny hope that I'll gain my quest. —

*Molto espressivo*

*ff* <sup>BOTH</sup>

Dreams are vain, ——— But I cling to the mer - est

*ff* *agitato*

*rall.*  
 chance that you may hear me; Dreams are vain, For when-  
*loco*  
*p.* *p.* *p.* *p.*

*poco agitato* *rall.*  
 ev - er I wake, I nev - er find you near me.  
*poco agitato* *rall.*  
*p.* *p.* *p.* *p.*

*Andante espressivo*  
 Want-ing you, — no-thing else in this world will do, — In this world you are  
*f.*

*allarg.* *ff.* *Lento*  
 all that I a - dore. — All I a - dore. —  
*allarg.* *ff.*

# The Riff Song

Words by  
OTTO HARBACH and  
OSCAR HAMMERSTEIN II<sup>nd</sup>

Music by  
SIGMUND ROMBERG

Allegretto moderato

Piano

*ff* *sff* *sff* *f dim.*

*gva basso*.....

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The music is in 2/4 time and begins with a forte (*ff*) dynamic. The right hand plays a melodic line with a triplet of eighth notes. The left hand provides a rhythmic accompaniment with chords and single notes. Dynamics shift to *sff* (sforzando) and then *f dim.* (decrescendo). A *gva basso* (crescendo) marking is present in the bass line.

*p*

O - ver the ground ————— There comes a sound —————

Detailed description: This block shows the first vocal line. It is written on a single treble clef staff. The melody starts with a half rest followed by a quarter note, then a series of eighth notes. The lyrics are "O - ver the ground ————— There comes a sound —————". The dynamic is marked *p* (piano).

*p* *p*

Detailed description: This block shows the piano accompaniment for the first phrase. It features a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a steady bass line. Dynamics are marked *p* (piano).

It is the drum, drum, drum of hoof-beats in the sand.

Detailed description: This block shows the second vocal line. It is written on a single treble clef staff. The melody consists of a series of eighth and quarter notes. The lyrics are "It is the drum, drum, drum of hoof-beats in the sand."

*f*

Detailed description: This block shows the piano accompaniment for the second phrase. It features a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a steady bass line. The dynamic is marked *f* (forte).

By arrangement with Witmark

Copyright MCMXXVI by HARMS Inc., N. Y.

7859-4

International Copyright Secured.

Made in U. S. A.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

The making of any unauthorized adaptation, arrangement or copy of this publication, or any part thereof, is an infringement of copyright and subjects the infringer to severe penalties under the Copyright Act.



Quiv-er with fear ————— If you are near —————

It is the thun-der of the "Shad-ow" and his band And

*mf* *cresc.*

all who plun-der learn to un-der-stand, To un-der-stand: the cry of

*f* *poco rall.*

Refrain  
Slow fox trot

Ho! ————— So we sing as we are rid-ing

Ho! ————— It's a time you best be hid-ing

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note on 'Ho!' followed by the lyrics 'It's a time you best be hid-ing'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Low, ————— it means the Riffs are a - broad, —

The second system continues the vocal line with 'Low,' and the lyrics 'it means the Riffs are a - broad, —'. The piano accompaniment maintains the same rhythmic pattern as the first system.

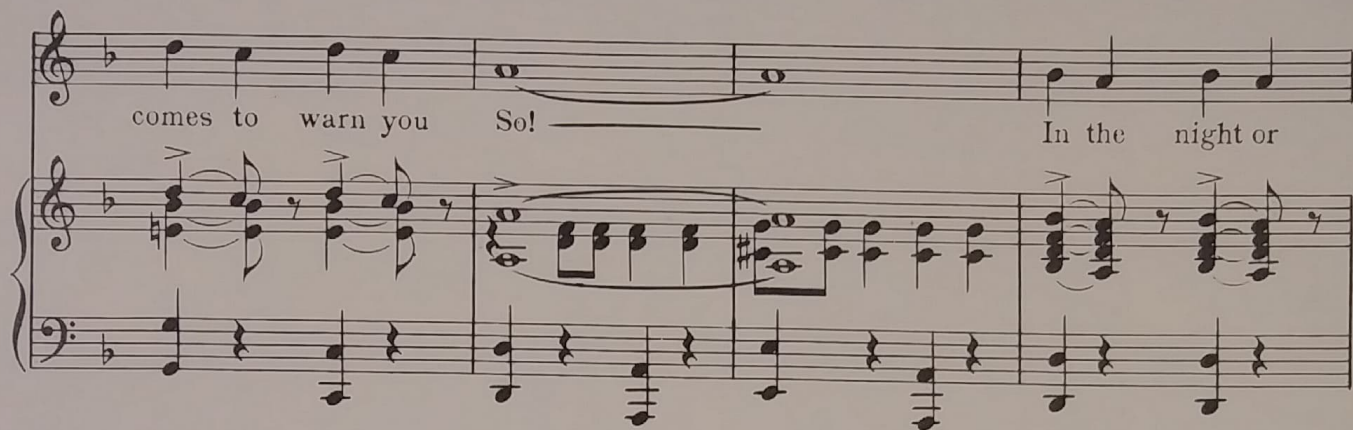
Go, ————— Be - fore you've bit - ten the sword. —

The third system features the vocal line with 'Go,' and the lyrics 'Be - fore you've bit - ten the sword. —'. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

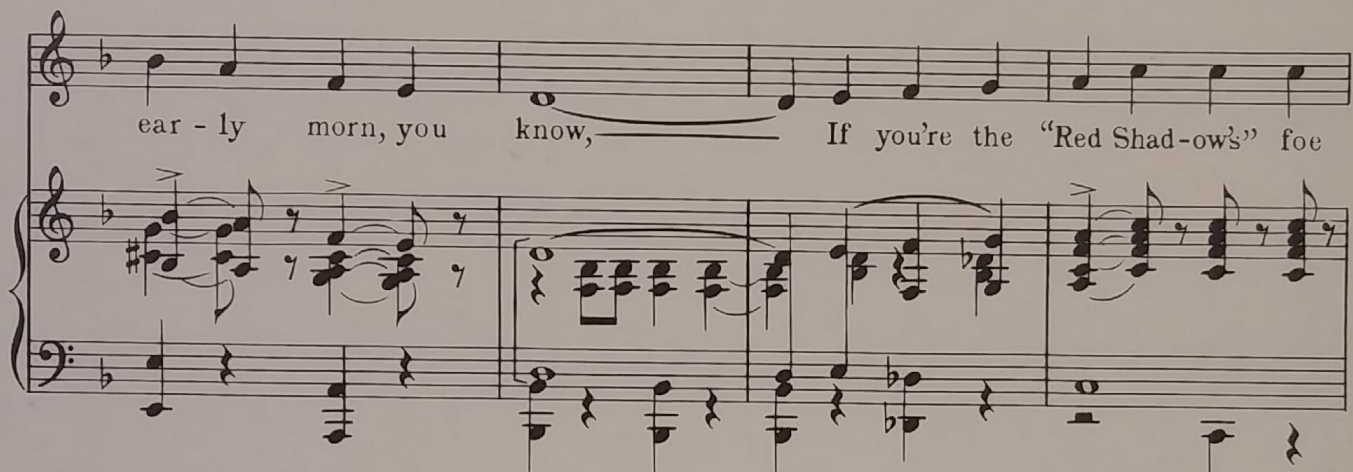
Ho! ————— That's the sound that

The fourth system shows the vocal line with 'Ho!' and the lyrics 'That's the sound that'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

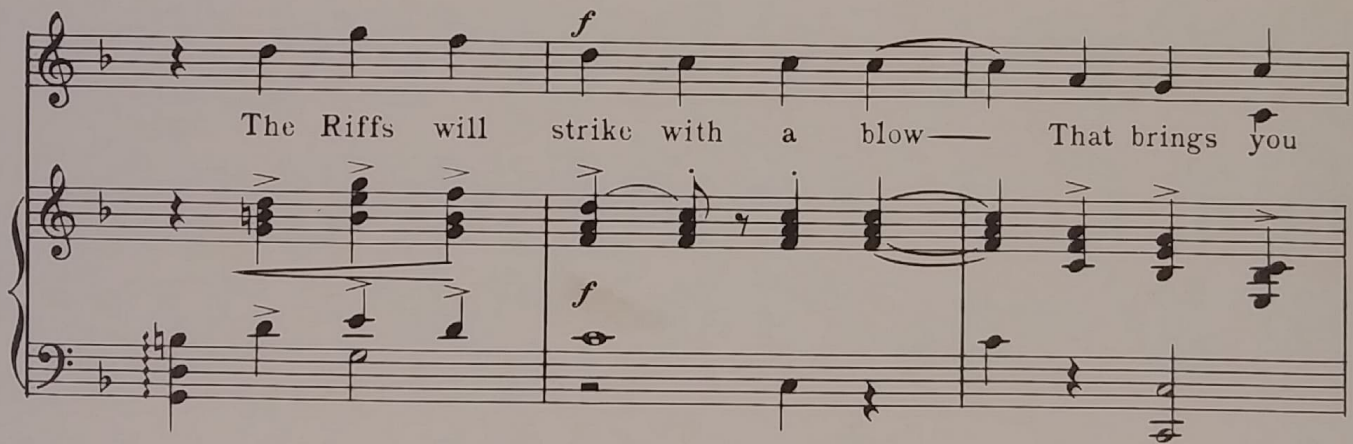
comes to warn you So! In the night or



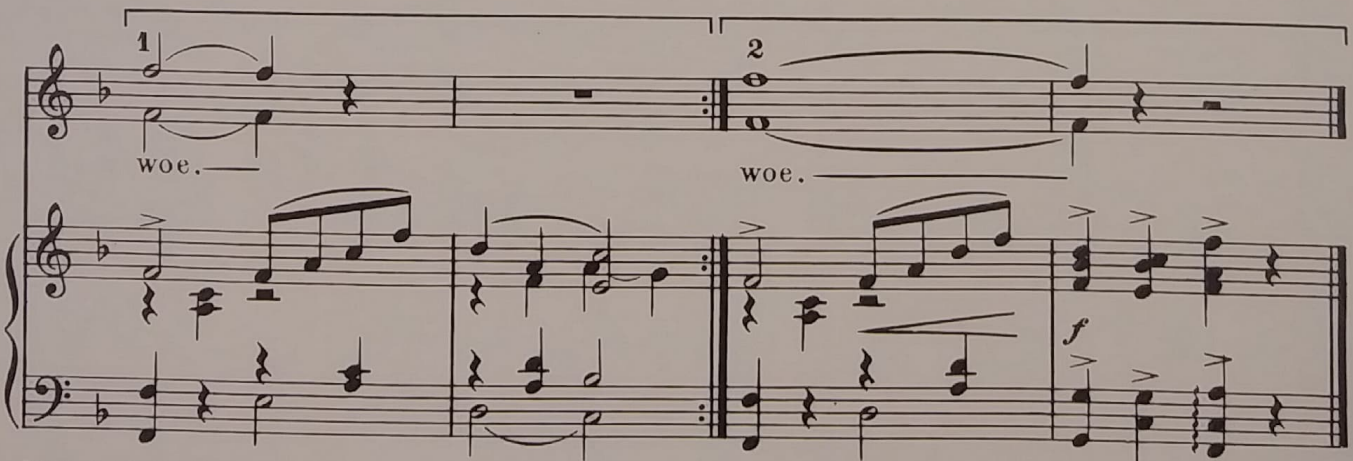
ear - ly morn, you know, If you're the "Red Shad-ow's" foe



The Riffs will strike with a blow — That brings you



woe. woe.



# Why Must We Always Be Dreaming?

(Rosalie)

Words by  
P. G. WODEHOUSE

SIGMUND ROMBERG

Lento

Piano

The piano introduction is in 3/4 time with a key signature of one flat (Bb). It begins with a melody in the right hand and a supporting bass line in the left hand. The dynamics range from mezzo-forte (mf) to piano (p). The piece concludes with a ritardando (rit.) and a fermata over the final chord. There are asterisks (\*) under the piano part in the second and fourth measures.

Tempo di Valse

On a day not far a - way, But, Oh! how

The first system of the vocal and piano accompaniment. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff. The tempo is marked 'Tempo di Valse'. The lyrics are 'On a day not far a - way, But, Oh! how'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

dis - tant it seems! — I be - gan to

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'dis - tant it seems! — I be - gan to'. The piano accompaniment continues with the same rhythmic pattern.

shape and plan a gold - en pal - ace of dreams: —

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics 'shape and plan a gold - en pal - ace of dreams: —'. The piano accompaniment features a more complex rhythmic pattern with triplets and sixteenth notes.

Gal-lant and shin-ing and splen - did, It grew and grew and

*poco rall.* grew so beau-ti-ful, *a tempo.* Soar-ing high; it touched the sky, All  
*poco rall.* *a tempo.*

bright and new — And now in smoke it's  
*Meno*

end-ed, As cas-tles of dreams al-ways do! — I  
*rit.* *rit.*

## Refrain Valse lento

built it of moon - light and mad - ness. Each

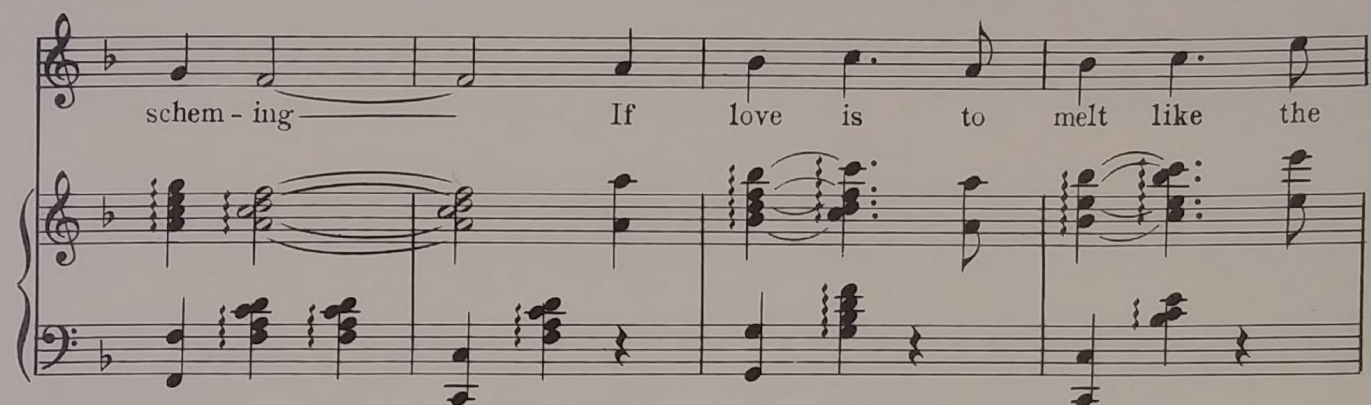
stone was a true lov - er's vow And ru - in and

Red. \*

heart - ache and sad - ness Are all that is

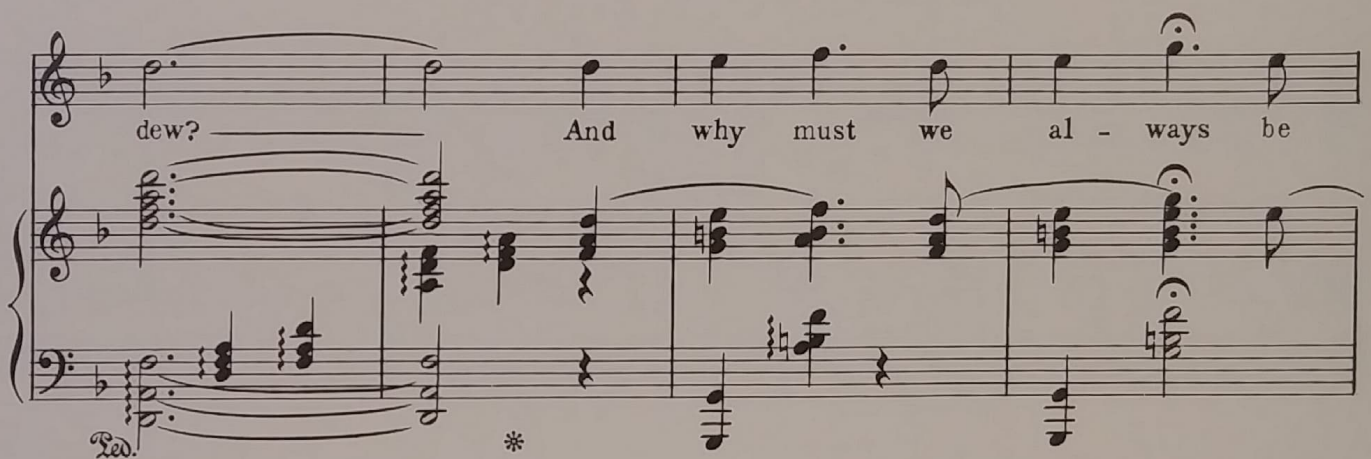
left of it now. Oh! why should love set us a

schem - ing ————— If love is to melt like the



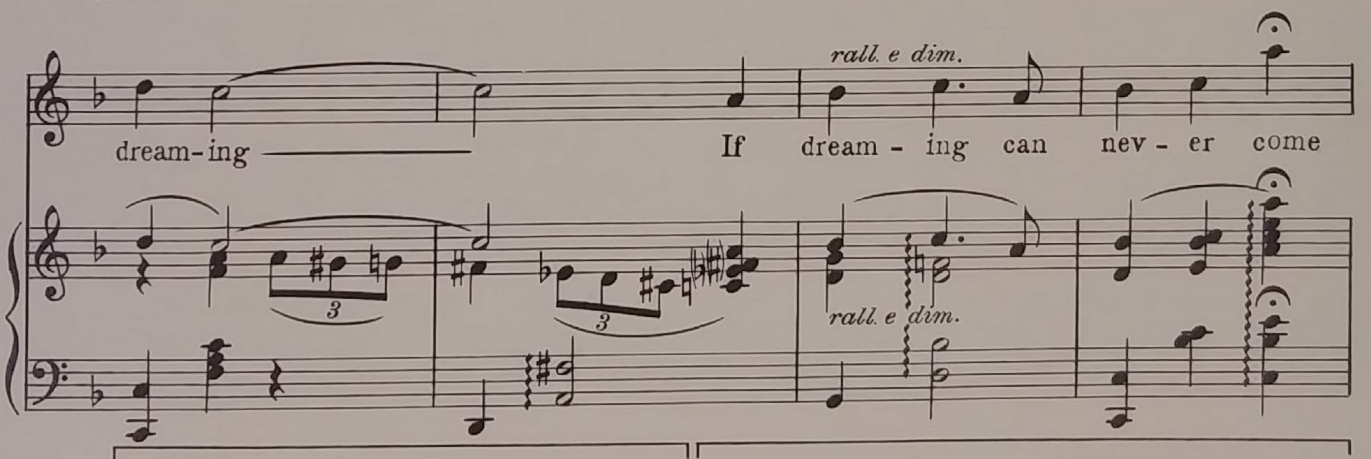
dew? ————— And why must we al - ways be

*Red.* \*



dream - ing ————— If dream - ing can nev - er come

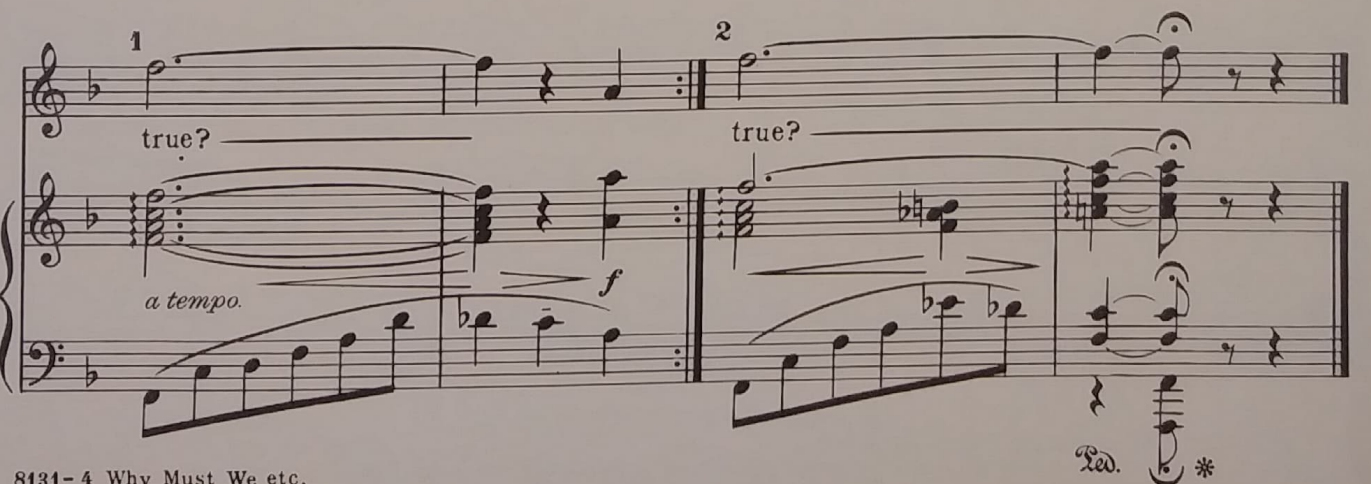
*rall. e dim.*



1 true? ————— 2 true? —————

*a tempo.* *f*

*Red.* \*



# I Bring A Love Song

(SOLO VERSION)

Words by  
OSCAR HAMMERSTEIN 2nd

Music by  
SIGMUND ROMBERG

Andantino

PIANO

*p*

*molto rit.*

Allegretto moderato

*p*

I've been try - ing hard to find a way — Of tell - ing

*p a tempo*

(Uke tacet)

you — just how I feel. Now, at last, that I've de -

Copyright MCMXXX by HARMS Inc.

International Copyright Secured

Made in U. S. A.



- signed a way, — My dear- est hope — I would re - veal.

*mf un poco agitato*

From the mus - ic in my heart, My pen has set a -

*mf un poco agitato*

part a sym - pho - ny of sighs — To make it

known to you — How far my dreams pur - sue, — How high my fond hopes rise.

Molto espressivo

REFRAIN

*p-mf*

I bring a song, on - ly a love song,

*p-mf*

Detailed description: This block contains the first line of the musical score. It 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) and the time signature is 4/4. The tempo/style marking is 'Molto espressivo' and the dynamic is 'p-mf'. The lyrics are 'I bring a song, on - ly a love song,'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Shy as a day in spring, Try - ing to tell you

Detailed description: This block contains the second line of the musical score. It continues the vocal line and piano accompaniment from the first line. The lyrics are 'Shy as a day in spring, Try - ing to tell you'. The piano accompaniment continues with chords and a bass line.

all that it knows, All that a heart dare not speak, songs may sing.

Detailed description: This block contains the third line of the musical score. It continues the vocal line and piano accompaniment. The lyrics are 'all that it knows, All that a heart dare not speak, songs may sing.'. The piano accompaniment continues with chords and a bass line.

*p*

Born in the moon - light, fed by ca - res - es,

*p*

Detailed description: This block contains the fourth line of the musical score. It continues the vocal line and piano accompaniment. The lyrics are 'Born in the moon - light, fed by ca - res - es,'. The piano accompaniment continues with chords and a bass line.

Our song should nev - er die.

The first system features a vocal line in G major with lyrics "Our song should nev - er die." The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with quarter notes.

1.

*mf* Keep it ca - ressed, dear, *rall.* Hold it al - ways to your breast, dear,

The second system continues the vocal line with lyrics "Keep it ca - ressed, dear, Hold it al - ways to your breast, dear,". The piano accompaniment includes dynamic markings *mf* and *rall.*

Don't let our love song die!

The third system concludes the first phrase with the lyrics "Don't let our love song die!". The piano accompaniment features a final cadence with a repeat sign.

2.

*rall.* Hold it al - ways to your breast, dear, *molto allarg.* Don't let our love song die!

The second ending system repeats the lyrics "Hold it al - ways to your breast, dear, Don't let our love song die!". It includes dynamic markings *molto cresc. e rall.*, *f*, *molto allarg.*, and *sf*.

# The Little Church Around The Corner

Lyric by  
ALEX. GERBER

Music by  
SIGMUND ROMBERG

Moderato

The piano introduction is in 2/4 time, marked Moderato. It begins with a treble clef and a key signature of one flat (B-flat). The melody is characterized by a series of chords and moving lines in both hands, starting with a forte (f) dynamic. The right hand features a melodic line with some grace notes, while the left hand provides a steady accompaniment.

(ADAMS)

There's a cer - tain place that we will vis - it And I'll  
To this li - tle church you're now in - vit - ed And I'd

The vocal line for Adams is in a single staff with a treble clef. The lyrics are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The piano part includes a long, sweeping melodic line in the bass clef that spans across the first two lines of music.

(SOPHIE)

in - tro - duce you to a man. Tell me of the place you speak, where  
love to 'take you for a ride. If you take me there I'll be de -

The vocal line for Sophie is in a single staff with a treble clef. The lyrics are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The piano part continues with a similar accompaniment style to the previous section.

(ADAMS)

is it? You have got me in - ter - est - ed in your plan! Oh, the  
light - ed, For to tell the truth I've nev - er been in - side! Then I

The vocal line for Adams is in a single staff with a treble clef. The lyrics are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The piano part continues with a similar accompaniment style to the previous sections.

7414

place I mean is nice - ly dec - o - ra - ted, And a  
 guar - an - tee that you will get ac - quaint - ed, With the

(SOPHIE)

min - is - ter is al - ways wait - ing there. Now I won - der where it's sit - u -  
 min - is - ter and ev - 'ry - bod - y there. What a pret - ty pic - ture you hæve

(ADAMS)

a - ted! I will tell' you where, take you there, so pre - pare!  
 paint - ed! It is on the square, we'll go there, so pre - pare!

CHORUS (*Slower*)

Ding, Dong, Ding, I warn yer 'bout the church 'round the cor - ner;

*p-f*

(SOPHIE)

That's where I will take you, and — make you my wife. — I'll be a

(ADAMS)

sim - ple bride and blush, no doubt. Have you some - thing to

blush a - bout? Then I will be a "gon - ner," When we

leave the church a - round the cor - ner. cor - ner.

# Silver Moon

Duet

Words by  
DOROTHY DONNELLY

(Barbara - Trumbell)

Music by  
SIGMUND ROMBERG

Andantino espressivo

Tempo di Valse lento

VOICE

Piano

Dear, dear,  
*a tempo.*

*mf*

*rall. e dim.*

*p*  
*semplice e dolce*

dear - er than ev - 'ry - thing dear to me!

Near, near, near - er my heart you will al - ways

be! Fate may strive to di - vide us, but

*cresc.*

*mf un poco allargando*

we'll be true! We will share love's

*mp*

*a tempo*

*un poco rit*

sec - rets rare be - tween us two.

*p rall.*

*p rall.*

Refrain

The same sil - ver moon shin - ing down

*p*

*p espressivo*

*ben cantando*

thro' the trees, we've the same night in



June; — we've the same sweet breeze. — When

*mp*

we are a - part, — We've the same stars a -

*piu espressivo*

BOTH  
bove; — I have your faith - ful heart, — You're the

*cresc.*

one I love! The love! —

*rall.* *f* *f* *a tempo* *p* *mf rit.*

# Wont' You Marry Me?

(Barbara and Jack)

Words by  
DOROTHY DONNELLY

Music by  
SIGMUND ROMBERG

Allegretto moderato

Piano

*p semplice*

*rit.*

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto moderato'. The music begins with a piano (*p*) dynamic and a 'semplice' marking. It consists of four measures. The first two measures show a melodic line in the treble clef and a bass line in the bass clef. The last two measures include a 'rit.' (ritardando) marking and end with a double bar line.

*p* JACK

You're so un-kind to me; Bar-ba-ra, Bar-ba-ra,

*p legato*

Detailed description: This block contains the first line of the song. It includes a vocal line for Jack and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a 6/8 time signature. The lyrics are 'You're so un-kind to me; Bar-ba-ra, Bar-ba-ra,'. The piano accompaniment is in a grand staff with treble and bass clefs, marked with a piano (*p*) dynamic and a 'legato' marking. The piano part consists of four measures.

You are so blind to me dear! — Love makes me bold for you,

Detailed description: This block contains the second line of the song. It includes a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a 6/8 time signature. The lyrics are 'You are so blind to me dear! — Love makes me bold for you,'. The piano accompaniment is in a grand staff with treble and bass clefs. The piano part consists of four measures.

JACK

Bar - ba - ra, Bar - ba - ra, On - ly your cold - ness I fear!

*mp* BARB.

Why do you plead to me mad - ly? I can but make you

JACK

sad! Why must we se - ver?

BARB.

JACK

*rit.*

I'll wed you nev - er! But I will love for - ev - er!

Refrain  
Tempo di Valse lento

JACK

Wont you mar - ry, mar - ry me, Love does

*p*  
*molto dolce ed espressivo*

har - ry har - ry me, Wont you mar - ry me

Bar - ba - ra? I love you so!

*cresc.*

BARBARA

*mf*

You are al - ways teas - ing me, You are

*mf*

far from pleas - ing me; I'll not mar - ry but

tar - ry, For I must say no!

*allargando*

**Allegretto**  
*p* JACK BARB. JACK  
Faith - ful I'll be! But not to me! I will be true!

BARB. *mf* JACK  
Please do not woo! Ev - 'ry mo - ment we're drift - ing a - way

*mf deciso*

Far a - part — Ev - 'ry word that you

care - less - ly say Breaks my heart! —

*rit. molto*

Tempo I

*p* JACK

Won't you mar - ry, mar - ry me? Love does

*p* *molto dolce ed espressivo*

*a tempo.*

har - ry, har - ry me, Won't you mar - ry me,

Bar - ba - ra? I love you so!

Tempo I  
*mf* BARR.  
 You are al - ways teas - ing me, You are

far from pleas - ing me; { I'll not mar - ry, but  
 You'll *sva.*.....

*f allargando*  
 BOTH

*f allargando*

tar - ry For I must say no!  
 you *sva.*.....

*piu allargando*

*ff* *f*

## Golden Days

Duet  
(Prince - Engel)Music by  
SIGMUND ROMBERGWords by  
DOROTHY DONNELLY

Un poco maestoso

Piano

*f* molto marc.

*dim.*

The piano introduction is in 3/4 time with a key signature of two flats. It features a melody in the right hand with accents and a bass line in the left hand. The tempo is marked 'Un poco maestoso' and the dynamics range from 'f molto marc.' to 'dim.'.

Tempo di Valse

*p* ENGEL

Down where the Neck - ar flows swift - ly a - lone Nest - les a

town that is fam - ous in song, Laugh - ing lads roam thro' its

streets so quaint, No one's a sin - ner much less a

The vocal and piano accompaniment is in 3/4 time with a key signature of two flats. The tempo is 'Tempo di Valse'. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: 'Down where the Neck - ar flows swift - ly a - lone Nest - les a town that is fam - ous in song, Laugh - ing lads roam thro' its streets so quaint, No one's a sin - ner much less a'. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include 'p' and 'fz'.

Copyright MCMXXIV by HARMS Inc., N.Y.

International Copyright Secured

7201-4

ALL RIGHTS RESERVED Including public performance for profit



BOTH

saint Twi - light comes steal - ing and moon - light shines down

*mf cresc. espr.*

ENGEL *Vivo*

Paint - ing with sil - ver old Hei - del - berg town. Hark how the

*mf subito accel.*

ech - oes are ring - ing with their

song! Laugh - ing they cir - cle their glas -

- ses All night long. Gold-en

Refrain

Tempo di Valse moderato

PRINCE

days in the sun-shine of our hap-py youth — Gold-en days full of

in-no-cence and full of truth! — In our hearts we re-mem-ber them all else a-

BOTH

-bove — Gold-en days, days of youth and love!

ENGEL

PRINCE

How we laughed with a gai-e-ty that had no sting! Look-ing

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

BOTH

back through Mem-o-ry's haze! We will know life has

Musical notation for the second system, including vocal line and piano accompaniment. Dynamics include *f* and *p*. The piano part has a more active accompaniment with some triplets.

*cresc.*

*sempre rall.*

noth-ing sweet-er than it's Spring time, Gold-en days, when we're young, gold-en

Musical notation for the third system, including vocal line and piano accompaniment. Dynamics include *mf* and *p*. The piano part features a melodic line in the right hand and a steady accompaniment in the left hand.

*mf*

*p* *allarg.*

1 days!

2 days!

Musical notation for the fourth system, including vocal line and piano accompaniment. Dynamics include *p*, *rall.*, and *sfz*. The piano part has a more complex accompaniment with some triplets.

*p*

*rall.*

*sfz*

# The Girl On The Prow

(Marianne, Besace and Ensemble)

Words by  
OSCAR HAMMERSTEIN II<sup>nd</sup>

Music by  
SIGMUND ROMBERG

Allegretto grazioso

Piano

*mf*

*poco rit.*

MARIANNE

As a child, on an old sail-or's knee, I would hear ev-ry tale of the sea,

*a tempo.*

*p*

And my eyes would o - pen wide To the thrill of each ad - ven - ture;

With a breath of the salt in the air, And a breeze from the sea in my hair,

In my young im - ag - i - na - tion, I'd sail a - way.

**Allegro**  
GIRLS & MEN

Cast a - way, don't de - lay! Lit - tle Mar - i - anne must sail to - day.

*mf* MEN *Girls:* First in child - hood fan - cies, Lost ro - man - ces.  
Liv - ing in her child - hood fan - cies, Ev - 'ry sail - or friends' ro - romance.

**f** GIRLS & MEN

Far from home, we can roam, Cut - ting through the spray of sil - ver foam;

*mf* BESACE

Then from a - cross the blue We will re - turn with you.

GIRLS & MEN *rall.* BESACE

Bring - ing back the same old tales, That you'll swear are true.

Tempo I  
MARIANNE

*p* I have seen you re - turn ev - 'ry year, And I still fell a thrill when I hear

An - y sto - ry of the sea, And a sail - or's gay ad - ven - ture;

With a breath of the salt in the air, And a breeze from the sea in my hair,

Once a-gain im-ag-i - na - tion calls me a - way.

BESACE:-(Spoken)  
At last you're going to make a trip with us.

JACQUES:-  
Will you be a passenger or  
one of the crew?

BESACE:-  
You'd be the first girl ev-  
er on a ship's crew.

*L'istesso tempo*

*pp*

MARIANNE:-  
There's one girl you've always taken along with you.

I've always envied her. I'd like to take her place.

*poco rall.* *ten.*

Valse Moderato

MARIANNE

Let me be like the girl on the prow, Rid-ing

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a dynamic marking of *sf* (sforzando). The piano accompaniment starts with a *p* (piano) dynamic. The lyrics are: "Let me be like the girl on the prow, Rid-ing".

high on the roll of the sea, Like a

The second system continues the vocal line and piano accompaniment. The lyrics are: "high on the roll of the sea, Like a". The piano accompaniment features a mix of chords and moving lines in both hands.

queen on her throne in the bow; O'er the

The third system continues the vocal line and piano accompaniment. The lyrics are: "queen on her throne in the bow; O'er the". The piano accompaniment includes a repeat sign in the right hand.

world, sails un-furled, My good ship will al-ways have to fol-low me. In the

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "world, sails un-furled, My good ship will al-ways have to fol-low me. In the". Performance directions include *poco accel.* (poco accelerando), *rall.* (rallentando), and *a tempo.* (return to tempo). The piano accompaniment features a *poco accel.* marking in the left hand.



blast of a gale we'll be tossed, And 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 two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "blast of a gale we'll be tossed, And a". The piano accompaniment consists of chords and moving lines in both hands, with a piano dynamic marking (p) at the beginning.

mast or a sail may be lost; Through the

The second system continues the vocal line with the lyrics "mast or a sail may be lost; Through the". The piano accompaniment continues with similar harmonic support, including a piano dynamic marking (p) and a fermata over a chord in the right hand.

*cresc. ed accel.* night, through the storm, we will plough, *rit* And the morn-ing sun will

The third system includes the lyrics "night, through the storm, we will plough, And the morn-ing sun will". The piano accompaniment features a *cresc. ed accel.* (crescendo and acceleration) marking in the left hand and a *rit* (ritardando) marking in the right hand.

*2nd time* shine on the girl on the prow. *Fine*

The fourth system concludes the piece with the lyrics "shine on the girl on the prow." and a *Fine* marking. The piano accompaniment includes a *2nd time* marking and a piano dynamic marking (p) at the end.

## Valse Allegro

GIRLS &amp; MEN

You will bring good luck to our craft,

But no men would ever be aft,

They would spend their days ———— On - ly

gaz - ing at their beau - ti - ful fig - ure - head.

MARIANNE

I'd feel proud to be rid - ing there,

With my chin held high in the air;

ALL

God - dess of the blue,

GIRLS & MEN

We

Dal  $\text{\textcircled{S}}$  al Fine

want to be led by you.

# ONLY ONE

Flavia and Boys

Words by  
HARRY B. SMITH

Music by  
SIGMUND ROMBERG

Moderato

VOICE *mp* FLAVIA

The

Piano *mf* *rall.* *mp*

Tempo di Valse

*p*

world is filled with gal - lant ca - va - liers, Ro -

*p* *a tempo.*

-man - tic and hand - some and gay. Their

*p*

smiles to me are pleas - ant sou - ve - nirs, They're

*p*

Copyright MCMXXV by HARMS Inc., N. Y.  
International Copyright Secured

BOYS

will - o - wisp loves of a day. ————— A - dor - ing, im -

-plor - ing, we long for ————— a word of ap - prov - al from

FLAVIA

you. ————— What shall I say to hearts so

BOYS

FLAVIA

true? Prin - cess we all love you! ————— I

*mp*

val - ue your loy - al de - vo - tion, But des - tin - y I must o -

*mp*

*mf* BOYS

-bey. ——— Yes still we have a no - tion, that

*mf*

you may love some - day. ——— A Prin - cess, my

fate is de - cid - ed, and fate ver - y of - ten knows

BOYS

best. — A Prin - cess by love may be fre - quent - ly

*poco rall.*

FLAVIA

*p*

guid - ed and you have a heart like the rest! — For there is

*poco rall.*

*p*

*molto rall.*

Valse assai moderato  
*slower*

BOYS

on - ly one love for me, On - ly one, you're not he! I

*a tempo.*

FLAVIA

*p*

might be! — Tho'gal - lant cav - a - liers come and go, Hearts a - flame

*p*

BOYS

eyes a - glow, I say no. — Still you may

FLAVIA

change your mind you may find an i - de - al new! But 'till then,

*mf* *rall.*

gen-tle-men, there's no hope for you! No use in tempt-ing me, in my dreams,

*mf* *rall.*

I can see on-ly one love for me. —



## Tempo di Csardas (Allegretto moderato)

*mf* BOYS

La - dy while you're wait - ing you miss ma - ny a chance,

*mf*

Tri - fle not with love or he will lead you a dance.

While you are re - fus - ing, Prec - ious time you're los - ing;

What's the use of wait - ing for the one great ro - mance?

*f*

La - dy while you're wait - ing you miss man - y a chance,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a quarter note followed by eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Tri - fle not with love or he will lead you a dance;

The second system continues the musical piece. The vocal line and piano accompaniment follow the same format as the first system. The piano accompaniment includes some slurs and accents.

While you are re - fus - ing, Prec - ious time you're los - ing,

The third system continues the musical piece. The vocal line and piano accompaniment follow the same format. The piano accompaniment includes some slurs and accents.

What's the use of wait - ing for the one great ro - mance?

The fourth system concludes the musical piece on this page. The vocal line and piano accompaniment follow the same format. The piano accompaniment includes some slurs and accents.

Rubato *ad lib.*

Introduction for piano. The music is in 4/4 time, with a key signature of one flat (B-flat major). The right hand features a melodic line with many accidentals, while the left hand provides a harmonic accompaniment. Dynamics include *mf* and *p*. The piece concludes with a 3/4 time signature change.

*rall.* *mf* FLAVIA **Tempo di Valse**

For there is on-ly one love for me, On-ly one

*rall.* *mf* *a tempo.*

*rall.*

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a *rall.* marking and a *mf* dynamic. The piano accompaniment also includes *rall.* and *mf* markings. The tempo changes to **Tempo di Valse** (3/4 time). The piano accompaniment includes a *a tempo.* marking.

you're not he, you might be! Tho' gal-lant

The second system continues the vocal and piano accompaniment. The vocal line includes a long note on 'be!' and a fermata. The piano accompaniment features a variety of chords and textures.

cav-a-liers, come and go Hearts a-flame, eyes a-glow, I

The third system concludes the vocal and piano accompaniment. The vocal line ends with a fermata on the final note 'I'. The piano accompaniment provides a steady accompaniment throughout.

## BOYS

say no. ——— Still you may change your mind you may find

## FLAVIA

*dim.*

an - i - de - al new! But till then gen - tle - men There's no hope for

you, No use in tempt-ing me, In my dreams I can see

on - ly one love for me.

# F O L I O S

## SONGS

*to remember*



## SONGS

*to have forever*

**AMERICAN PATRIOTIC SONGS**  
SPECIAL VICTORY EDITION  
Including, "We Did It Before", "There's A Long, Long Trail", "Don't Give Up The Ship", "Song of the Marines", and others.  
Price 50c

**BING CROSBY'S**  
*Album*  
BY SONG SOUVENIRS  
Including, "Avalon", "Bye Bye Blackbird", "Carolina In The Morning", "Laugh Clown Laugh", and others.  
Price 50c

**COLE PORTER**  
Including, "What Is This Thing Called Love", "Love For Sale", "Let's Do It", "You Do Something To Me", and others.  
Price 75c

SONGS AND PICTURES  
*Mother Goose Land*  
Songs and Pictures from  
**MOTHER GOOSE LAND**  
22 rhymes with music, and pictures for coloring. Also dramatization, pantomime, dance, quiz questions.  
Price 50c

**TUNE TONICS**  
An unusual folio idea which includes, "Smiles", "My Buddy", "Shadow Waltz", and others.  
Price 50c

**HARMS**  
OLD TIME SONGS  
Harms Collection of  
**OLD TIME SONGS**  
Including, "The Band Played On", "Love Nest", "Show Me The Way To Go Home", "Tell Me Pretty Maiden", and others.  
Price 50c

A Collection of Beautiful Ballads by  
**ERNEST R. BALL**  
Including, "Love Me and the World Is Mine", "A Little Bit Of Heaven", "Goodbye, Good Luck, God Bless You", and others.  
Price 75c

WITMARK'S  
**PEACEFUL VALLEY SONGS**  
Containing Original Copyrighted Hill-Billy, Cowboy, Home, Fireside, Comedy, Bum, and other songs.  
Price 50c

**ECHOES FROM ERIN**  
An Album of Ballads, Novelties and Comics (Old and New). Compiled expressly for and dedicated to those who love Irish Songs.  
Price 50c

A Collection of Witmark's  
**OLD TIME SONGS**  
Including, "Are You From Dixie", "Can't Yo' Hear Me Callin' Caroline", "I'm Just Wild About Harry", "Every Little Movement", and others.  
Price 50c

**MUSIC PUBLISHERS HOLDING CORPORATION**

M. WITMARK & SONS • HARMS, Inc. • REMICK MUSIC CORP.

**RCA BUILDING**

**NEW YORK, N. Y.**

# THE FAMOUS ARTISTIC SERIES

A collection of standard ballads and arias with piano accompaniment  
by World Renowned Composers

PRICE \$1.00 EACH

## THE ARTISTIC BARITONE

All Through The Night	Old Welsh Air	I'm A Romer, from "Son And Stranger"	F. Mendelssohn
Anchored	W. M. Watson	Lost Chord, The	A. S. Sullivan
Blow, Blow Thou Wintry Wind	J. Sarjeant	Mona	S. Adams
Clang Of The Forge	P. Rodney	Song Of Thanksgiving, A	F. Allitsen
Clang Of The Hammer	T. Bonheur	Evening Star, The, from "Tannhauser"	R. Wagner
Drink To Me Only With Thine Eyes	Anonymous	Star Of The Desert	T. Bonheur
Erl-King, The (Erlkonig)	F. Schubert	Voices Of The Woods (Rubinstein's Melody in F)	W. M. Watson
Even Bravest Heart May Swell, from "Faust"	C. Gounod	When Summer Days Depart	F. Tours
Flight Of Ages, The	F. Bevan		
I'll Sing Thee Songs Of Araby	F. Clay		

## THE ARTISTIC BASSO

Simon The Cellarer	J. L. Hatton	Friar Of Orders Gray	W. Shield
Gypsy John	F. Clay	Two Grenadiers	R. A. Schumann
Out On The Deep	F. N. Lohr	Three Fishers	J. Hullan
Mighty Deep, The	W. H. Jude	Yeoman's Wedding Song	Prince Poniatowski
Wanderer	F. Schubert	Within This Sacred Dwelling	W. A. Mozart
My Lodging Is The Cellar Here	C. Muehler	It Was Not So To Be	V. E. Nessler
Song Of Hybras The Creton	J. W. Elliott	Exile, The	C. Keller
Bandolero	L. Stuart	Calm Is The Night	C. Bohm
I Fear No Foe	C. Pinsuti	When I Am All Your Own	F. Tours
Horn, The	A. Flegier		

## THE ARTISTIC CONTRALTO

Ah! My Son! from "Le Prophete"	G. Meyerbeer	Lost Chord, The	A. Sullivan
All Through The Night	Old Welsh Air	Lotus Flower, The (Die Lotos Blume)	R. Schumann
By The Sea (Am Meer)	F. Schubert	Lullaby, from "Jocelyn" (Berceuse)	B. Godard
Calm As The Night (Still Wie Die Nacht)	C. Bohm	My Heart At Thy Sweet Voice (Mon Coeur S'ouvre a ta Voix)	C. Saint-Saens
Cradle Song (Wiegenlied)	J. Brahms	O Rest In The Lord, from "Elijah"	F. Mendelssohn
Death And The Maiden (Der Tod und das Madchen)	F. Schubert	Stars Of The Summer Night	B. Tours
Dreams (Traume)	R. Wagner	Tears (Les Larmes)	B. Godard
Erlking, The (Der Erlkonig)	F. Schubert	Trout, The (Die Forelle)	F. Schubert
Good-Bye! (Addio!)	F. Paolo Tosti	Violets, The	E. F. Schneider
In The Boat (Im Kahne)	E. Grieg	Wanderer, The (Der Wanderer)	F. Schubert
It Is Better To Laugh Than Be Sighing (Il Segreto), from "Lucretia Borgia"	G. Donizetti		

## THE ARTISTIC SOPRANO

Carmena	H. Wilson	Provencal Song	E. Dell' Acqua
If My Song Had Wings For Flying	R. Hahn	Serenade	G. Pierre
I'm Titania	C. L. A. Thomas	Sing, Smile, Slumber	C. Gounod
In The Time Of Roses	L. Reichardt	Snow Flakes	F. H. Cowen
Just You And I	F. E. Tours	Song, Jest, Perfume And Dances	C. Gounod
Last Night	H. Kjerulf	Stars Of The Summer Night	B. Tours
Love Me Today, Tomorrow May Never Come	E. R. Ball	Swiss Echo Song	C. Eckert
Lullaby (Jocelyn)	B. Godard	Villanelle	E. Del' Acqua
Off In The Stilly Night	T. Moore	When Love Is Kind	Arr. by A. L.
O Loving Heart Trust On	L. M. Gottschalk	Without Thee	Mrs. W. T. Rhodes

## THE ARTISTIC TENOR

Celestial Aida (Celeste Aida), from "Aida"	G. Verdi	Plume In The Summer Wind (La Donna e Mobile), from "Rigoletto"	G. Verdi
Good Bye	F. P. Tosti	Serenade (Standchen)	J. Raff
Heaven And Ocean (Cielo e mar), from "Gioconda"	A. Ponchielli	Serenade (Standchen)	F. Schubert
I Love Thee (Ich Liebe dich)	E. Grieg	Serenade (La Serenata)	F. P. Tosti
Lass With The Delicate Air, The	T. A. Arne	Spirit So Fair (Spirto gentil), from "La Favorita"	G. Donizetti
Last Night (Sehnsucht)	H. Kjerulf	Songs My Mother Taught Me (Als die alte Mutter)	A. Dvorak
Like A Dream (M'Appari), from "Martha"	F. von Flotow	Winds In The Trees	A. G. Thomas
Oh Fair, Oh Sweet And Holy (Du Bist Wie Eine Blume)	O. Cantor		

M. WITMARK & SONS • RCA BUILDING, NEW YORK