

**THE LURE
OF THE
LIGHTS**

or

**WHY
WOMEN
SIN**

A musical melodrama of the underworld
by David Jacklin

*Based on a 1903 melodrama written by Will C. Murphy
and an anonymous script from the archives of Perth's
Murphy Brothers Dramatic Company*

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PIANO/VOCAL SCORE

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SONG AUTHORSHIP CREDITS

The songs in the show are drawn from the heyday of Tin Pan Alley, when song writing teams in upper rooms would churn out five, six or a dozen songs in a week, to be flogged as sheet-music and on early phonograph records. You may not recognize many of the names below, but their music remains exciting and entertaining today and deserve to be heard once again.

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ANOTHER RAG

1911, by Theodore Morse (Lyrics by D.A. Esrom not used)

ARE YOU SINCERE?

1908, Words by Alfred Bryan; Music by Albert Gumble

BROADWAY ROSE

1920, Words by Eugene West; Music by Martin Fried and Otis Spencer

CLOUDS THAT PASS IN THE NIGHT

1920, by Lee David

EVE WASN'T MODEST ('TIL SHE ATE THAT APPLE)

1917, Words by Chas. McCarron; Music by Albert Von Tilzer

EVERYBODY TWO-STEP

1912, Words by Earl C. Jones; Music by Wallie Herzer

FATIMA BROWN

1915, Words by Joe McCarthy; Music by Jimmie V. Monaco

GRAY MORN

1921, Lyrics by George O'Neil; Music by J. Morris Wand and Clinton Standish

HOLD ME

1920, by Art Hickman and Ben Black

I TOLD YOU SO

Year Unknown, Words by Lew Brown; Music by Albert Von Tilzer

I KNOW WHAT IT MEANS TO BE LONESOME

1919, by Kendis, Brockman & Vincent

I FOUND A ROSE IN THE DEVIL'S GARDEN

1921, Words and Music By Willy Raskin & Fred Fisher; Music by Pete Wendling

I'D LIKE TO KNOW WHAT HAPPENED TO MARY

1914, Words by J. Brandon Walsh; Music by Ernest Breuer

I'M THE GUY WHO PAID THE RENT FOR MRS. RIP VAN WINKLE

1914, Words and Music by Geo. Fairman

IN THE HEART OF THE CITY THAT HAS NO HEART

1912, Words by Thos. S. Allen; Music by Joseph M. Daly

THE CURSE OF AN ACHING HEART

1913, Words by Henry Fink; Music by Al. Piantadosi

TURN BACK THE UNIVERSE (AND GIVE ME YESTERDAY)

1916, Words by Ernest R. Ball; Music by J. Keirn Brennan

YOU CAN'T GET ALONG WITH 'EM OR WITHOUT 'EM

1916, Words by Grant Clarke; Music by Fred Fischer

YOU TELL ME YOUR DREAM AND I'LL TELL YOU MINE

1908, Lyrics Jay Blackton, A.H. Brown, Seymour Rice; Music by Charles N. Daniels

YOU BROKE MY HEART TO PASS THE TIME AWAY

1913, Words by Joe Goodwin; Music by Leo Wood

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No. 1: Overture

CUE: On SM "Go"

♩=140 Clouds That Pass In The Night

Piano *pp*

In The Heart of the City That Has No Heart

mf

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No. 1: Overture

Musical notation for measures 38-42. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 38 starts with a treble clef and a key signature change to one sharp. Measures 39-42 continue with various rhythmic patterns and chordal textures.

You Can't Get Along When You're With 'Em Or Without 'Em

Musical notation for measures 43-47. The score is in treble and bass clefs with a key signature of one sharp. Measure 43 starts with a treble clef and a key signature change to one sharp. The tempo is marked *f* (forte). Measures 44-47 continue with a steady rhythmic accompaniment.

Musical notation for measures 48-52. The score is in treble and bass clefs with a key signature of one sharp. Measures 48-52 continue with a steady rhythmic accompaniment.

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Musical notation for measures 53-57. The score is in treble and bass clefs with a key signature of one sharp. Measures 53-57 continue with a steady rhythmic accompaniment.

Musical notation for measures 58-62. The score is in treble and bass clefs with a key signature of one sharp. Measures 58-62 continue with a steady rhythmic accompaniment.

slower ♩=110

Broadway Rose

Musical notation for measures 63-67. The score is in treble and bass clefs with a key signature of one sharp. The tempo is marked *mp* (mezzo-piano). Measures 63-67 continue with a steady rhythmic accompaniment.

No. 1: Overture

Musical score for measures 68-73. The piece is in G major (one sharp) and 4/4 time. Measure 68 begins with a treble clef and a key signature of one sharp. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment consists of a steady quarter-note bass line: G2, F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *mf* (mezzo-forte) is placed above the treble staff at measure 72. A slur covers measures 71 and 72 in both staves.

Musical score for measures 74-78. The melody in the treble clef continues with quarter notes D5, E5, F5, and G5. The bass clef accompaniment continues with the same steady quarter-note bass line. A dynamic marking of *mp* (mezzo-piano) is placed above the treble staff at measure 75.

Musical score for measures 79-83. The melody in the treble clef continues with quarter notes A5, B5, and C6. The bass clef accompaniment continues with the same steady quarter-note bass line. A large blue watermark is overlaid across the score: "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS".

Musical score for measures 84-89. The melody in the treble clef continues with quarter notes D6, E6, and F6. The bass clef accompaniment continues with the same steady quarter-note bass line. A dynamic marking of *p* (piano) is placed above the treble staff at measure 89.

Musical score for measures 90-94. The melody in the treble clef continues with quarter notes G6, A6, and B6. The bass clef accompaniment continues with the same steady quarter-note bass line. A dynamic marking of *p* is placed above the treble staff at measure 90. A dynamic marking of *slowing* is placed above the bass staff at measure 93. The piece concludes with a final chord in measure 94.

No. 1: Overture

fast ♩=160

Everybody Two Step

Musical notation for measures 95-99. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'fast' at 160 beats per minute. The dynamic is 'ff' (fortissimo). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line of eighth notes in the left hand. Accents are placed over the first notes of measures 97 and 99.

Musical notation for measures 100-103. The music continues with the same rhythmic pattern. Measure 101 contains a whole rest in the right hand. Measure 102 features a slur over the right hand notes. Measure 103 has a whole rest in the right hand.

Musical notation for measures 104-107. The music continues with the same rhythmic pattern. Accents are placed over the first notes of measures 105 and 107.

Musical notation for measures 108-110. Measure 108 contains a whole rest in the right hand. Measure 110 features a slur over the right hand notes.

Musical notation for measures 111-115. The tempo changes to 'ritardando' (ritardando) in measure 111. In measure 112, the tempo is marked 'slower' at 120 beats per minute, and the time signature changes to 3/4. Measure 115 ends with a double bar line and repeat dots.

segue in tempo to No. 2

No. 2: In The Heart of the City That Has No Heart

CUE: segue immediately from No. 1

1912, Words by Thos. S. Allen; Music by Joseph M. Daly

$\text{♩} = 135$

Piano *mp*

The musical score is written for piano and voice. It begins with a tempo marking of quarter note = 135. The piano part starts with a melody in the right hand and accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into four systems, each with six numbered measures. The lyrics are: 'She wanted to roam so she left the old home. The old people's hearts were sore. She longed for the sights and the bright city lights Where hundreds had gone be-'. The piano part includes dynamic markings of *mp* and *mf*. A blue watermark 'PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS' is overlaid on the score.

2 3 4 5 6

7 8 9 10 11 12

She want- ed to roam so she left the old

13 14 15 16 17 18

home. The old peop- le's hearts were sore. She longed for the

19 20 21 22 23

sights and the bright cit- y lights Where hund- reds had gone be-

mf

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No. 2: In The Heart of the City That Has No Heart

24 25 26 27 28 29

fore. She went to the heart of the cit- y And

30 31 32 33 34 35

ming- led with strang- ers there, But no- bod- y said "You are

36 37 38 39 40 41

be- ing mis- led" for what did the strang- er care?

p

42 43 44 45 46

heart of the cit- y that has no heart That's where they

Vocal tacet on chorus 1st time
Dialogue underscore only

2nd time *mf*

No. 2: In The Heart of the City That Has No Heart

47 48 49 50 51 52

meet, and that's where they part, The cur-rent of vice had proved too

Musical notation for measures 47-52, including vocal line and piano accompaniment.

53 54 55 56 57 58

strong So the poor lit-tle girl-ie just drift-ed a-long No-bod-y

Musical notation for measures 53-58, including vocal line and piano accompaniment.

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59 60 61 62 63 64

cared if she lived or died No-bod-y cared if she laughed or

Musical notation for measures 59-64, including vocal line and piano accompaniment.

65 66 67 68 69

cried, She's just a lost sis-ter and no-bod-y's missed her, She's

Musical notation for measures 65-69, including vocal line and piano accompaniment.

No. 2: In The Heart of the City That Has No Heart

70 71 72 73 74

there in the cit-y where there's no pit-y In the cit-y that

75 76 77

has no heart. In the

mf

2

78 79 80 81

cit-y that has no heart.

f

No. 3: The Curse of an Aching Heart

CUE: "... more marks against you than against me."

1913 Piantadosi and Fink

Piano mf $\text{♩} = 120$

Measures 1-8 of the piano introduction. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the right hand, and the accompaniment is in the left hand. The dynamics are marked *mf*. Measure numbers 2 through 8 are indicated above the staff.

Measures 9-15 of the vocal and piano accompaniment. The vocal line is in the right hand of the piano staff, and the piano accompaniment is in the left hand. The lyrics are: "You made me think you cared for me, And I believed in". Measure numbers 9 through 15 are indicated above the staff.

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Measures 16-22 of the vocal and piano accompaniment. The vocal line is in the right hand of the piano staff, and the piano accompaniment is in the left hand. The lyrics are: "you, You told me things you never meant, And made me". Measure numbers 16 through 22 are indicated above the staff.

Measures 23-29 of the vocal and piano accompaniment. The vocal line is in the right hand of the piano staff, and the piano accompaniment is in the left hand. The lyrics are: "think them true. I gambled in the game of love, I". Measure numbers 23 through 29 are indicated above the staff.

No. 3: The Curse of an Aching Heart

30 31 32 33 34 35 36

played my heart and lost, I'm now a wreck, Up- on life's

37 38 39 40 41 42 43

ritardando *a tempo*

sea, A- lone I pay the cost. You made me what I

ritardando *a tempo*

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44 45 46 47 48 49

tempo 1

am to- day. I hope you're sat- is- fied. You dragged and

Watch out! *tempo 1*

50 51 52 53 54 55 56

dragged me down un- til My soul with- in me died _____. You've

No. 3: The Curse of an Aching Heart

57 58 59 60 61 62

shat-tered each and ev-ery dream. You fooled me from the

63 64 65 66 67

start, And though you're not true, May God bless

pp.

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68 69 70 71 72

you. That's the curse of an ach-ing heart. That's the

rit.

73 74 75 76 77

curse of an ach-ing heart.

p

No. 4: You Can't Get Along With 'Em Or Without 'Em

CUE: You've always got to have one around . . .

1916 Fred Fischer and Grant Clarke

Piano

Measures 1-4 of the piano introduction. The music is in 4/4 time with a tempo of 140. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The first measure starts with a forte (f) dynamic. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

Measures 5-8 of the piano introduction. The melody continues in the treble clef, with some notes beamed together. The bass clef accompaniment remains consistent. The dynamic changes to mezzo-forte (mf) starting in measure 8.

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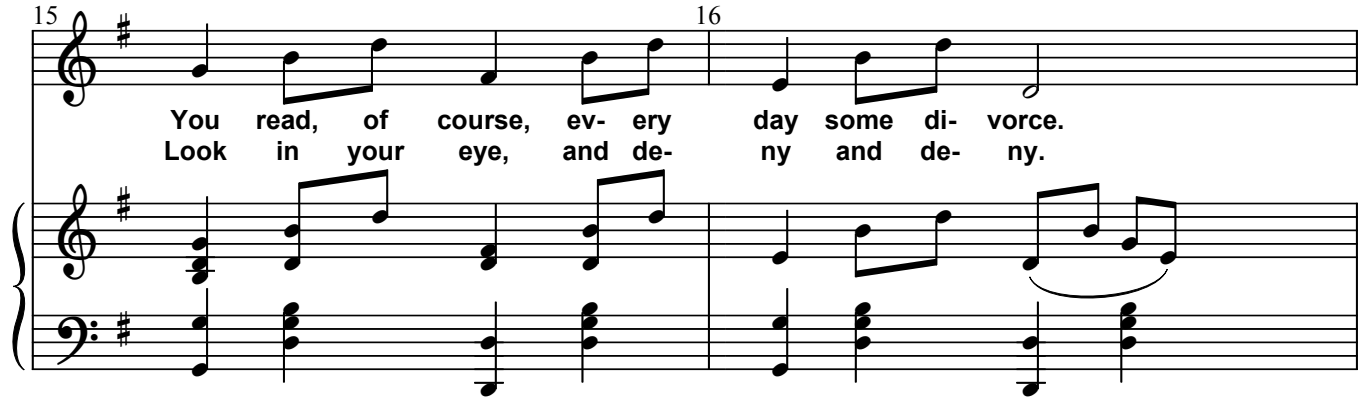
Measures 9-11 of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I think the mar-ried men are get- tin' a trim- min', And still I hate to knock the I know a lot of men who nev- er will leave 'em, And then a lot of men who".

Measures 12-14 of the vocal melody and piano accompaniment. The vocal line continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "beau- ti- ful wo- men. Oh, gee! what can the troub- le be? nev- er be- lieve 'em. Oh, my! how they can tell a lie;".

No. 4: You Can't Get Along With 'Em Or Without 'Em

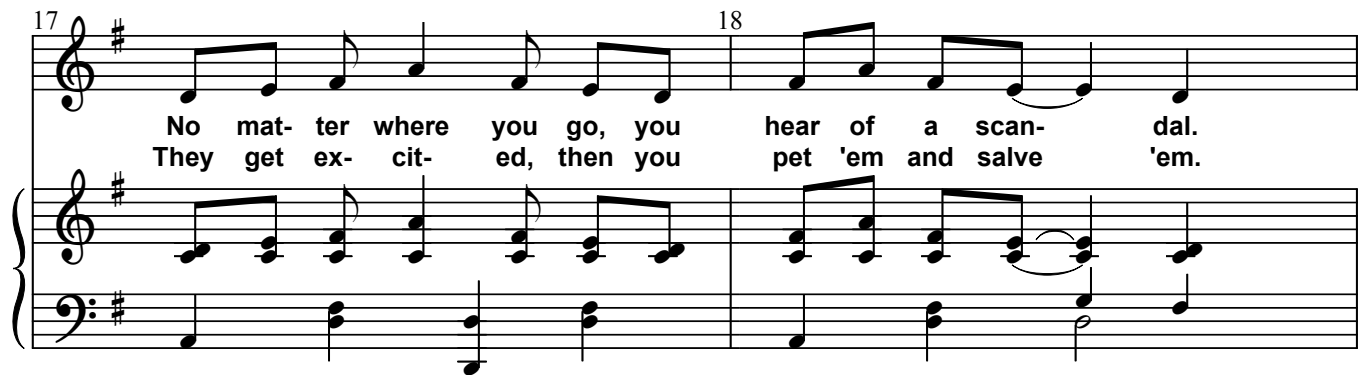
15 16

You read, of course, ev- ery day some di- vorce.
Look in your eye, and de- ny and de- ny.



17 18

No mat- ter where you go, you hear of a scan- dal.
They get ex- cit- ed, then you pet 'em and salve 'em.



19 20 21

Why are the wo- men get- ting hard- er to han- dle? Who's to blame,
Where would we be to- day if we did- n't have 'em? Cold as ice

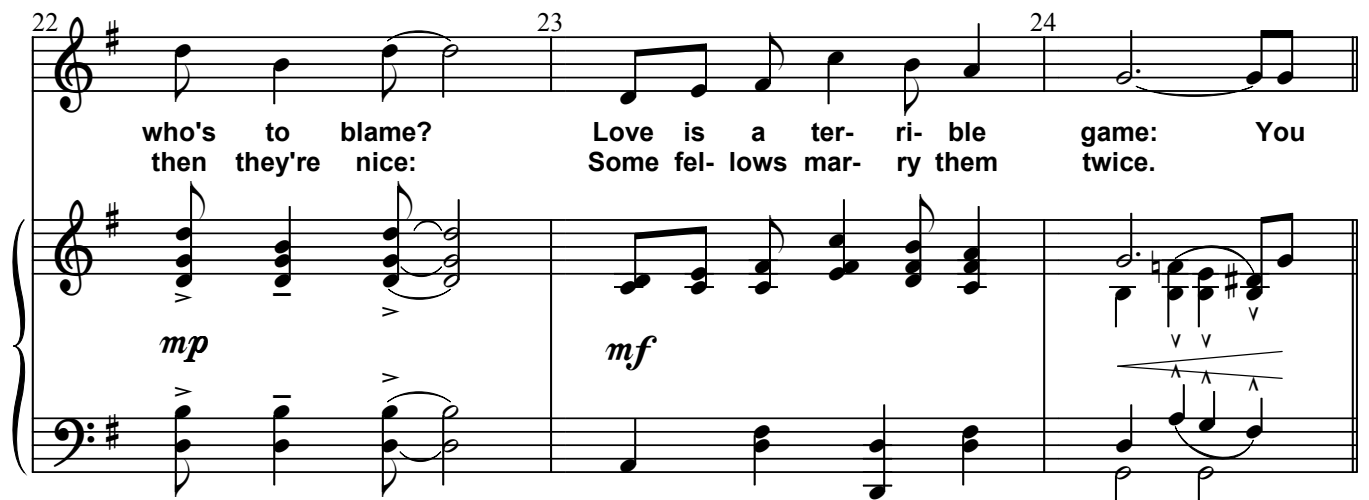
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22 23 24

who's to blame? Love is a ter- ri- ble game: You
then they're nice: Some fel- lows mar- ry them twice.

mp *mf*



No. 4: You Can't Get Along With 'Em Or Without 'Em

25 26 27

can't get a- long when you're with 'em or with- out 'em. Girls, right or wrong, there is

f

28 29 30

some- thing nice a- bout 'em. They're stub- born and con- trar- y,

p

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31 32 33

ex- pens- ive. Still, they're ver- y nec- es- sar- y; Each lit- tle peach has a

v

34 35 36

way that's so en- dear- ing. Oh, how your dough has a way of dis- ap- pear- ing.

No. 4: You Can't Get Along With 'Em Or Without 'Em

37 You know the world is say- ing, 38 "Oh, how we need 'em," 39 And still the oth- er half is



40 pray- ing for free- dom. You 41 can't get a- long when you're 42 with 'em or with- out 'em.



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43 You've got to have 'em, that's 44 all! 45 *Coda* Just when you treat 'em nice, they



46 leave ya, they hate cha. 47 You al- ways take 'em back, it's



No. 4: You Can't Get Along With 'Em Or Without 'Em

48 49 50

old "Hu- man Nate- cha". You can't get a- long when you're with 'em or with- out 'em.

51 52

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You've got to have 'em that's all.

f

No. 5: I'm The Guy That Paid The Rent (For Missus Rip Van Winkle)

CUE: "... in my younger and less wise days."

$\text{♩} = 145$

1914 Geo. Fairman

Piano

f

Measures 1-5 of the piano introduction. The music is in 4/4 time with a key signature of one flat (Bb). The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass line consists of chords in the left hand.

Measures 6-10 of the piano introduction. Measure 6 is a whole rest. Measure 7 is a whole rest. Measure 8 is a repeat sign. Measure 9 is a whole rest. Measure 10 is a quarter note G4. The piano part continues with chords.

mf

To look at me no
Some peo- ple say I

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Measures 11-12 of the piano introduction. The melody continues in the right hand, and the piano accompaniment continues in the left hand.

doubt you think I'm hap- py I'm real- ly an- y- thing but
look just like the nice man that brought the ice to Win- kle's

Measures 13-15 of the piano introduction. The melody continues in the right hand, and the piano accompaniment continues in the left hand.

that. I know you won- der why I wear this suit of clothes and my
flat. And that the milk- man was a friend of Mis- sus Rip's and such

No. 5: I'm The Guy That Paid The Rent

16 17 18 19

old last sum- mer's hat. There was a time when I had a lot of mon- ey But
fool- ish things as that. I'm ver- y sor- ry that I ev- er met her And

20 21 22

that was man- y years a- go. I met a Mis- sus Rip Van
I sup- pose she thinks the same But I must sure- ly give her

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23 24 25

Win- kle. That's what be- came of all my dough I'm the
cred- it, The way she played her lit- tle game.

26 27 28

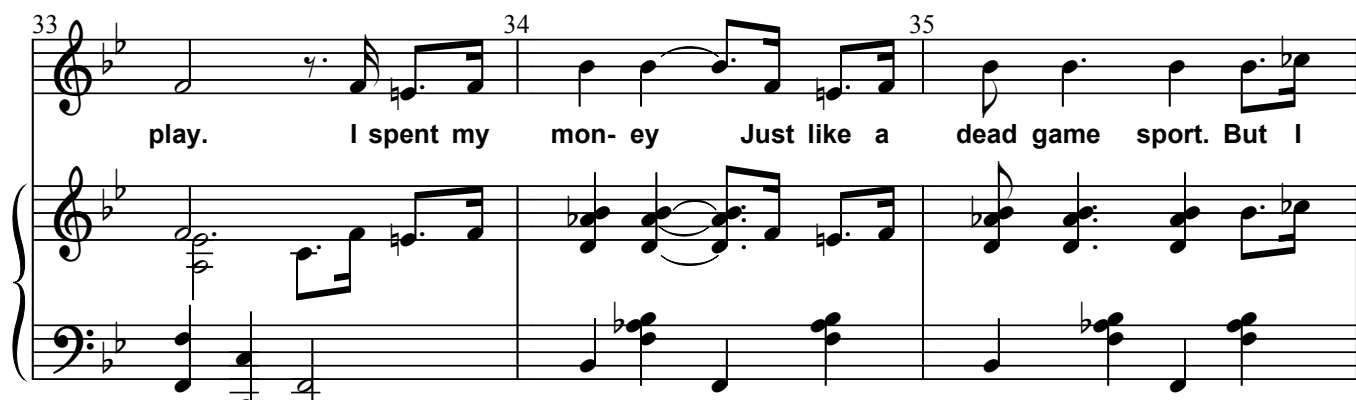
guy that paid the rent for Mis- sus Rip Van Win- kle when Rip Van Win- kle went a-

No. 5: I'm The Guy That Paid The Rent

29 way. He left her all a-lone, All a-lone, Like the vil-lain in the



33 play. I spent my mon-ey Just like a dead game sport. But I



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36 fig-ure that I must have been a Jay for I'm the guy that paid the rent for Mis-sus



39 Rip Van Win- kle when Rip Van Win- kle went a- way. way. I'm the



No. 5: I'm The Guy That Paid The Rent

43 44 45

guy that paid the rent for Mis- sus Rip Van Win- kle when Rip Van Win- kle went a-

Musical notation for measures 43-45, including vocal line and piano accompaniment.

46 47

way. (He left her cry- in') When Rip Van Win- kle went a-

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Musical notation for measures 46-47, including vocal line and piano accompaniment.

48 49 50

way. (While he was snor- in') When Rip Van Win- kle went a- way.

Musical notation for measures 48-50, including vocal line and piano accompaniment.

No. 6: Turn Back The Universe

CUE: "... with kiddies, and all that sort of thing."

1916, Ernest R. Ball and J. Keirn Brennan

♩=112

Piano *mp*

The piano introduction consists of five measures in 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked as quarter note = 112.

faster ♩=150

Turn back the un-i-verse and give me

faster mf ♩=150

This system contains measures 6 through 10. The vocal line begins with the lyrics "Turn back the un-i-verse and give me". The piano accompaniment is marked "faster mf" with a tempo of quarter note = 150. The piano part features a rhythmic accompaniment with chords and moving lines.

yes-ter-day. Un-clasp the hands of

This system contains measures 11 through 16. The vocal line continues with the lyrics "yes-ter-day. Un-clasp the hands of". The piano accompaniment continues with a similar rhythmic pattern.

time that hold life's gol-den ray. Take

This system contains measures 17 through 22. The vocal line concludes with the lyrics "time that hold life's gol-den ray. Take". The piano accompaniment provides a final accompaniment for the phrase.

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No. 6: Turn Back The Universe

23 24 25 26 27 28

back that bit- ter hour when our love passed a- way.

Musical notation for measures 23-28, including vocal line and piano accompaniment.

29 30 31 32 33 34 35

Turn back the un- i- verse and give me yes- ter-

Musical notation for measures 29-35, including vocal line and piano accompaniment.

1

36 37 38 39 40

day! My soul I'd give to live the hap- py days be- yond re-

tempo 1

mp

Musical notation for measures 36-40, including vocal line and piano accompaniment.

No. 6: Turn Back The Universe

41 42 43 44

call, When you were near and to you, dear, I gave my love, my

This system contains measures 41 through 44. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). Measure 41 starts with a half note 'call,' followed by quarter notes 'When you were' in measure 42, 'near and to you,' in measure 43, and 'dear, I gave my love, my' in measure 44. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

45 46 47 48

all. A per- fect past too good to last, is all I dream of

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This system contains measures 45 through 48. The vocal line continues from the previous system. Measure 45 has a half note 'all.', followed by quarter notes 'A per-' in measure 46, 'fect past too' in measure 47, and 'good to last, is all I dream of' in measure 48. The piano accompaniment continues with similar rhythmic patterns. A large blue watermark 'PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS' is overlaid across the piano part.

49 50 51 52

now. I hope and wait and trust to fate to bring you back some

This system contains measures 49 through 52. The vocal line begins with a half note 'now.' in measure 49, followed by quarter notes 'I hope and wait and' in measure 50, 'trust to fate to' in measure 51, and 'bring you back some' in measure 52. The piano accompaniment continues with similar rhythmic patterns.

No. 6: Turn Back The Universe

53 how! 54 55 56 57 Turn ___ back the un- i-

f

Detailed description: This system of music covers measures 53 to 57. The vocal line begins at measure 53 with the word 'how!' on a whole note. At measure 54, there is a repeat sign with a first ending bracket over measures 54 and 55, and a second ending bracket over measures 56 and 57. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A dynamic marking of *f* (forte) is placed in the piano part at measure 55. The key signature has three sharps (F#, C#, G#) and the time signature changes from 3/4 to 4/4 between measures 56 and 57.

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58 verse and 59 *slower* 60 61 62 give me yes- ter- day!

slower
ff

Detailed description: This system of music covers measures 58 to 62. The vocal line starts at measure 58 with 'verse and' on a whole note. At measure 59, the tempo is marked *slower* and the time signature changes to 3/4. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *ff* (fortissimo) is placed in the piano part at measure 59. The system concludes at measure 62 with a double bar line. The key signature remains three sharps.

No. 7: I Know What It Means To Be Lonesome

CUE: "What's the matter?"

1919 Kendis, Brockman & Vincent

$\text{♩} = 125$

Piano

mf

Musical notation for the piano introduction, measures 1-7. The piece is in 3/4 time with a key signature of two flats. The melody is in the right hand, and the accompaniment is in the left hand. The dynamics are marked *mf*.

8 9 10 11 12 13

I know what it means to be lone- some. I

Musical notation for measures 8-13. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "I know what it means to be lone- some. I".

f *mp*

Musical notation for the piano accompaniment for measures 8-13. The dynamics are marked *f* and *mp*.

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14 15 16 17 18 19

know how it feels to be blue. I know what it means to

Musical notation for measures 14-19. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "know how it feels to be blue. I know what it means to".

Musical notation for the piano accompaniment for measures 14-19.

20 21 22 23 24 25

long in my dreams for some- one, for some- one. I've

Musical notation for measures 20-25. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "long in my dreams for some- one, for some- one. I've".

Musical notation for the piano accompaniment for measures 20-25.

No. 7: I Know What It Means To Be Lonesome

26 27 28 29 30

sighed and I've cried since we parted. There's no one knows

31 32 33 34 35

what I've gone through; I'd give all that I own, just to

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36 37 38 39 40

have you back home. I'm lone- some, so lone- some for you.

1 41 42 43 44 45

Hope seems to say There'll come a day

mf

No. 7: I Know What It Means To Be Lonesome

46 47 48 49 50 51

Your smiles a- gain I'll see. My love is true and

52 53 54 55 56

you know it too. Come back, Come back to me.

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57 58 59 60 61 62

I I'm lone- some, so lone- some for you.

mp *a little slower*

No. 8: Fatima Brown

CUE: "... whispered pretty things in her ear."

1915 Jimmie V. Monaco and Joe McCarthy

Piano

$\text{♩} = 145$

The piano introduction consists of five measures. The first measure is marked *mf* and features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble. The second measure is marked *mp* and features a more complex melody with some grace notes. The third measure continues the *mp* melody. The fourth and fifth measures conclude the introduction with a final chord and a melodic flourish.

mf *mp*

The piano introduction continues with measures 6 through 10. Measure 6 is marked *f* and features a more active melody. Measure 7 continues the *f* melody. Measure 8 is marked with an accent (^) and a fermata. Measure 9 is marked *mf* and features a melodic flourish. Measure 10 concludes the introduction with a final chord and melodic flourish.

f *mf*

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11 12 13

The vocal entry begins in measure 11 with a whole note chord. The piano accompaniment continues with a steady eighth-note accompaniment. The vocal line enters in measure 13 with the lyrics "In our town Years a-go,".

In our town
Years a-go,

14 15 16 17

The vocal line continues with the lyrics "lived a girl-ie named Fat-i- ma Brown. She used to dance night and day, light and when Fat- i- ma start- ed with her show, she used to dance ver- y mild. She was". The piano accompaniment provides a steady accompaniment with some melodic flourishes.

lived a girl-ie named Fat- i- ma Brown. She used to dance night and day, light and
when Fat- i- ma start- ed with her show, she used to dance ver- y mild. She was

No. 8: Fatima Brown

18 19 20

gay. Oh she cer- tain- ly was slick. She had the kick.
wild, when she found she did- n't go. She was a crow!

21 22 23

But one day came a sport- y ac- tor 'round our way.
Bye and bye fun- ny lit- tle move- ments she would try.

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24 25 26 27

He prom- ised he would mar- ry her, then he car- ried her off, the hor- rid
She found the men ad- mi- red her and in- spi- red her, so, the rest, you

28 29 30 31

thing. Now this same Fat- i- ma Brown is the rage of New York
know. Now she al- most shakes the earth and you get your mon- ey's

No. 8: Fatima Brown

32 town. But, Oh _____, how she changed, she
worth, But,

33 CHORUS 34 35 36

37 used to dance the but-ter-fly. Grace-ful-ly she'd kick so high.

38 39 40

41 Now she dan-ces the Sev-en Veils, but al-ways one veil shy!

42 43 44

45 O-o-o! _____, if the home folks knew. Why they'd

46 47 48

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49 50 51 52

all come sneak- in', ev- en bring the deac- on down to town. She

53 54 55 56

flit- ters here, she flit- ters there, flit- ters al- most ev- 'ry- where, and you

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57 58 59 60

have to hold tight to your chair, when you see Fat- i- ma Brown.

2

61 62 63

Brown. You've got to see Fat- i- ma Brown!

No. 9: Are You Sincere?

CUE: "Because you love me, too, don't you?"

1908 Albert Gumble and Alfred Bryan

Piano

$\text{♩} = 150$

mf

The piano introduction consists of eight measures in 3/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady accompaniment of eighth notes. The music is marked with a tempo of 150 beats per minute and a mezzo-forte (mf) dynamic.

9 10 11 12 13 14

A youth and a maid-en were

mp

Measures 9-14 include the vocal entry. The vocal line begins at measure 13 with the lyrics "A youth and a maid-en were". The piano accompaniment continues with chords and rests. The dynamic is marked mezzo-piano (mp).

15 16 17 18 19 20

trip-ping a-long, skip-ping a-long, sing-ing a song. The

Measures 15-20 continue the vocal line with the lyrics "trip-ping a-long, skip-ping a-long, sing-ing a song. The". The piano accompaniment provides harmonic support with chords and rests.

21 22 23 24 25 26

days you ling-er near me, cheer me.

Measures 21-26 conclude the vocal line with the lyrics "days you ling-er near me, cheer me.". The piano accompaniment continues with chords and rests.

No. 9: Are You Sincere?

27 28 29 30 31 32

Hear me. I like you much bet- ter, sweet- heart, ev- ery day,

33 34 35 36 37 38

in ev- ery way. Just let me say, I like you, I love you, I
like you, I love you, I

mf

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39 40 41 42 43 44

want you, I do. Now an- swer the ques- tion that I put to you.
want you, I do. Now an- swer the ques- tion that I put to you.

slowing

45 46 47 48 49 50

Are you sin- cere? If you're sin- cere, I'll let you call me your

a tempo

No. 9: Are You Sincere?

51 52 53 54 55 56

51 52 53 54 55 56

dear- ie. Say what you mean. Mean what you say,

Musical notation for measures 51-56, including vocal line and piano accompaniment.

57 58 59 60 61 62

57 58 59 60 61 62

And you can al- ways be near me. If I give my

Musical notation for measures 57-62, including vocal line and piano accompaniment.

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63 64 65 66 67 68

63 64 65 66 67 68

heart to you, I'll have none and you'll have two.

Musical notation for measures 63-68, including vocal line and piano accompaniment.

69 70 71 72 73 74

69 70 71 72 73 74

If you're sin- cere, call me your Dear. Ans- wer me: Are you sin-

Musical notation for measures 69-74, including vocal line and piano accompaniment. A *Slowing* marking is present in measure 73.

No. 9: Are You Sincere?

The musical score is written for voice and piano. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part is written in treble and bass clefs. The vocal line is in a single treble clef. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal line. The score is divided into two main sections, labeled 1 and 2, with a repeat sign between measures 77 and 78. The tempo and dynamics change throughout the piece, with markings like 'A tempo', 'slower again', 'p', and 'mf'. The piece concludes with a double bar line and a fermata over the final note.

1 2
75 76 77 78 79 80 81
cere? cere?
A tempo *A tempo* *slower again* *p*

82 83 84 85 86 87 88
If I give my
mf *A tempo*

89 90 91 92 93 94 95
heart to you, I'll have none and you'll have two. If you're sin-

96 97 98 99 100 101 102
cere, call me Your Dear. Ans- wer me: Are you sin- cere?
slowing *A tempo*

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segue in tempo to No. 10

No. 10: Scene Change Music

In The Heart of the City That Has No Heart

CUE: segue immediately from No. 9 (Instrumental)

1912 Daly and Allen

Piano

Tempo: $\text{♩} = 135$
Dynamics: *mf*

Measures 1-6: The piece begins in 3/4 time with a treble clef and a key signature of one sharp (F#). The melody starts on a whole rest in measure 1, then moves to quarter notes in measure 2, followed by eighth notes in measure 3. Measures 4-6 feature a mix of quarter and eighth notes with some chords.

Measures 7-13: The melody continues with quarter and eighth notes. Measure 10 has a sharp sign above the staff. Measure 11 has a sharp sign above the staff. Measure 12 has a sharp sign above the staff. Measure 13 ends with a fermata.

Measures 14-20: The melody continues with quarter and eighth notes. Measure 16 has a sharp sign above the staff. Measure 17 has a sharp sign above the staff. Measure 18 has a sharp sign above the staff. Measure 19 has a sharp sign above the staff. Measure 20 ends with a fermata.

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Measures 21-27: The melody continues with quarter and eighth notes. Measure 24 has a sharp sign above the staff. Measure 25 has a sharp sign above the staff. Measure 26 has a sharp sign above the staff. Measure 27 has a sharp sign above the staff.

Measures 28-33: The melody continues with quarter and eighth notes. Measure 31 has a sharp sign above the staff. Measure 32 has a sharp sign above the staff. Measure 33 has a sharp sign above the staff.

Measures 34-39: The melody continues with quarter and eighth notes. Measure 35 has a sharp sign above the staff. Measure 36 has a sharp sign above the staff. Measure 37 has a sharp sign above the staff. Measure 38 has a sharp sign above the staff. Measure 39 ends with a fermata.

No. 11: I Found A Rose In The Devil's Garden

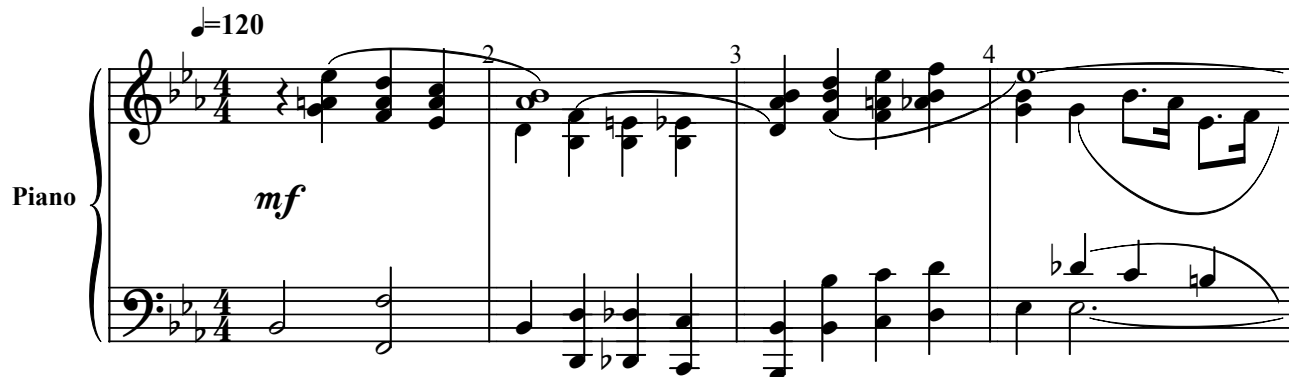
CUE: "Poor kid."

1920 Pete Wendling, Willy Raskin, Fred Fisher

Piano

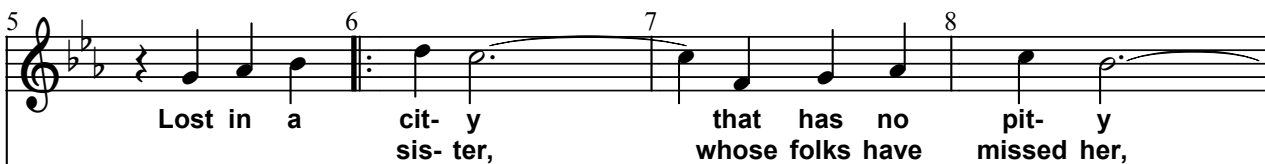
mf

$\text{♩} = 120$

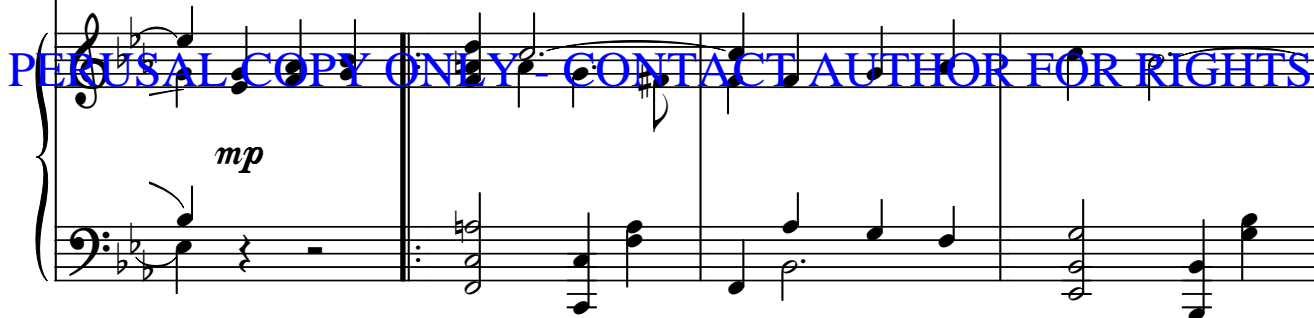


5 6 7 8

Lost in a cit- y that has no pit- y
sis- ter, whose folks have missed her,

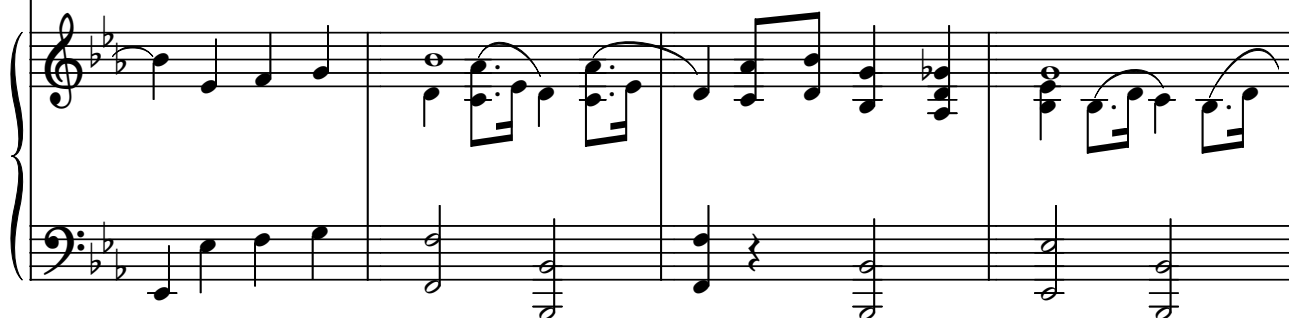
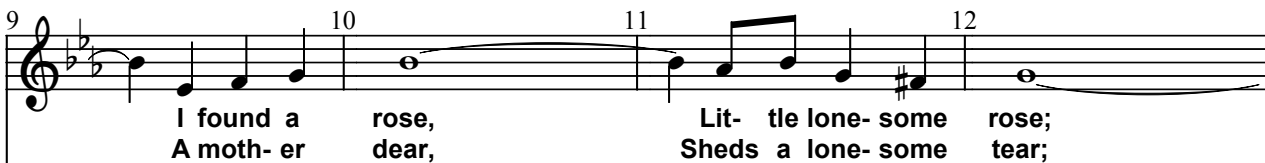


mp



9 10 11 12

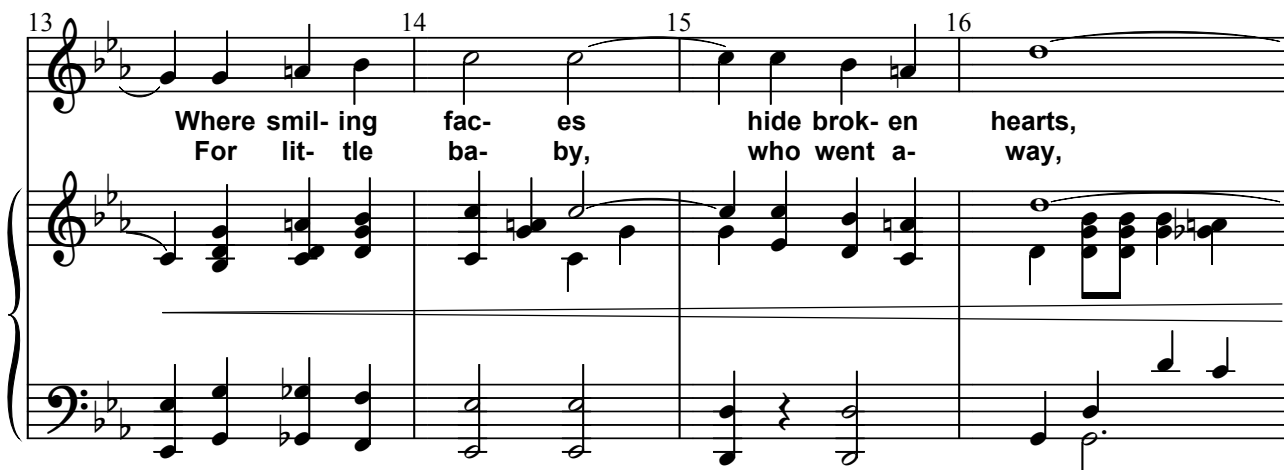
I found a rose, Lit- tle lone- some rose;
A moth- er dear, Sheds a lone- some tear;



No. 11: I Found A Rose In The Devil's Garden

13 14 15 16

Where smil- ing fac- es hide brok- en hearts,
For lit- tle fac- ba- es by, who went a- way,



17 18 19 20 21

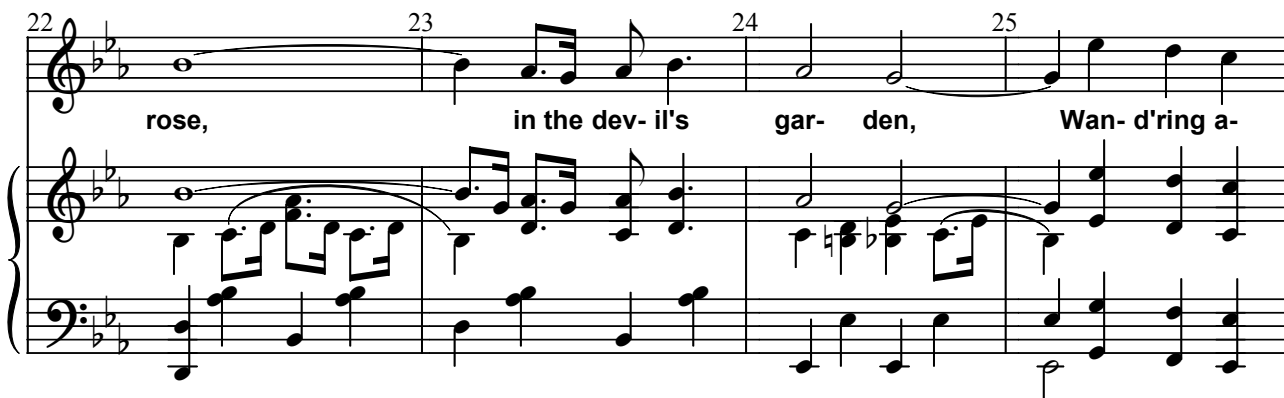
In hap- py plac- es, where sor- row starts: I found a
She's kneel- ing may- be, just now to pray:

mf *mp*



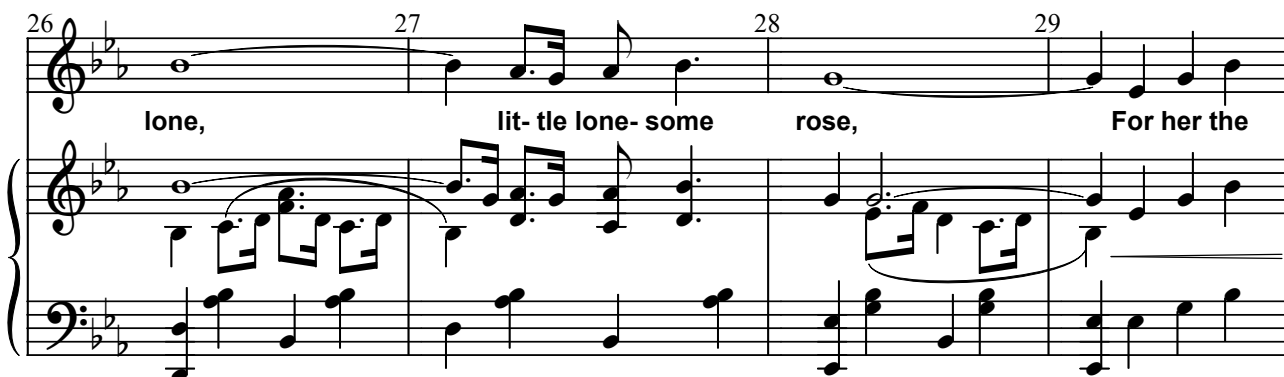
22 23 24 25

rose, in the dev- il's gar- den, Wan- d'ring a-



26 27 28 29

lone, lit- tle lone- some rose, For her the



No. 11: I Found A Rose In The Devil's Garden

30 sun is nev- er shin- ing, For her the clouds have

35 no sil- ver lin- ing. I found a rose

mf *mp*

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39 in the dev- il's gar- den, Play- ing the game

43 of the Moth and Flame, Be- neath the
44 But, may- be

45

No. 11: I Found A Rose In The Devil's Garden

46 47 48

pow- der and paint deep in her heart, May be the she's think- ing heart of a saint, of a new start.

49 50 51 52 53

Wheresor-row grows, I found a rose. Somebod-y's

mf *mp*

2 54 55 56 57 58

Where sor-row grows, I found a rose.

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

No. 12: Everybody Two Step

CUE: "... probably up there looking for you."

1912 Herzer and Jones

slower at first ♩=135

Piano

pp as if heard through a door

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a tempo ♩=160

f

mf

No. 12: Everybody Two Step

Musical notation for measures 22-24. The key signature is one sharp (F#). Measure 22 features a piano accompaniment with chords and eighth notes. Measure 23 continues the accompaniment. Measure 24 concludes the section with a repeat sign.

Musical notation for measures 25-27. The key signature is one sharp (F#). Measure 25: Oh my dear, have you heard the lat- est mus- ic hit? Measure 26: Oh gee! the pi- Measure 27: Musical notation for the piano accompaniment, including a repeat sign.

Musical notation for measures 28-29. The key signature is one sharp (F#). Measure 28: an- o man is play- ing it. Measure 29: That is not a Rub- en- stein, com- A large blue watermark is overlaid across the page: PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS

Musical notation for measures 30-32. The key signature is one sharp (F#). Measure 30: posed in "F". Measure 31: It's a song from the Measure 32: pen of Mutt and Jeff. The piano accompaniment includes a repeat sign at the end of measure 32.

No. 12: Everybody Two Step

33 34 35

Oh, my head is spin- ning like I'm gon- na faint! Just place your

36 37

foot- sies where your sis- ter's ain't, Glide a- long the floor and slide your

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38 39 40 41

feet a lit- tle bit, That's it. Ev- ery- bo- dy two step and

42 43 44

grab a girl- ie girl, Ev- ery- bo- dy two step and do the twir- ly whirl,

No. 12: Everybody Two Step

45 46 47

Shake your feet with all your might, Ev-ery-bo-dy two step and

48 49 50

two step right. If you want to two step just like a Po-lar bear,

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51 52 53

Ev-ery-bo-dy does it, No-bo-dy ought to care; Ev-ery-bo-dy wig-gle wag-gle

54 55 56

Then you make a bow. Ev-ery-bo-dy two step now.

No. 12: Everybody Two Step

Musical notation for measures 57-60. The score is in G major (one sharp) and 2/4 time. The right hand features a rhythmic melody with eighth and quarter notes, while the left hand provides a steady accompaniment of chords and single notes. Measure 59 includes a fermata over the final note.

Musical notation for measures 61-64. The right hand continues the melodic line with some grace notes and a final flourish in measure 64 marked with an accent (^). The left hand maintains the accompaniment pattern.

Musical notation for measures 65-68. The right hand melody continues with a fermata in measure 67. The left hand accompaniment remains consistent.

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Musical notation for measures 69-72. The right hand melody continues with a fermata in measure 71. The left hand accompaniment remains consistent.

Musical notation for measures 73-75. The right hand contains the vocal line with lyrics: "Ev- ery- bo- dy two step", "Ev- ery- bo- dy two step", and "now." The left hand provides the piano accompaniment. Measure 75 ends with a fermata and an accent (^) over the final chord.

No. 13: Gray Morn

CUE: Visual -- She follows him out the door and looks up the stair.

1921 Ward, Standish & O'Neil

Piano

$\text{♩} = 100$

mp

4

Slow-ly

the shad-ows fail,

6

Slow-ly

a sil-ver veil

Floats a-bove the

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9

10

11

hills

and a rob-in trills.

a little slower *mf*

No. 13: Gray Morn

12 13 14 15

Gray morn has come and the sun is as- cen- ding

a tempo

16 17 18 19

but in the rob- in's song of glad notes, sad notes blen- ding,

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20 21 22 23

tell of a long- ing, and hope nev- er end- ing

No. 13: Gray Morn

24 25 26 27

ech- o my heart that is still, Gray Morn

*Goes to F
NEXT BAR!*

28 29 30

Ligh- ter

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31 32 33

the heav- englows, Brigh- ter the mor- ning's rose

34 35 36 37

Thru' the fail- ing gloom trem- bles in- to bloom.

a little slower f

38 39 40 41

Gray morn has come and the sun is as- cen- ding

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a tempo

42 43 44 45

but in the rob- in's song of glad notes, sad notes blen- ding,

No. 13: Gray Morn

46 47 48 49

tell of a long- ing, and hope nev- er en- ding

50 51 52 53

ech- o my heart that is still, Gray Morn.

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54 55 56

Gray morn.

Rallantando *p*

No. 14: I'd Like To Know What Happened To Mary

CUE: "Then you could go back, and then . . ."

1914 Ernest Breuer & J. Brandon Walsh

Piano

mf

♩=112

1 2 3 4 5 6 7

Sim- ple

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8 9 10 11 12 13

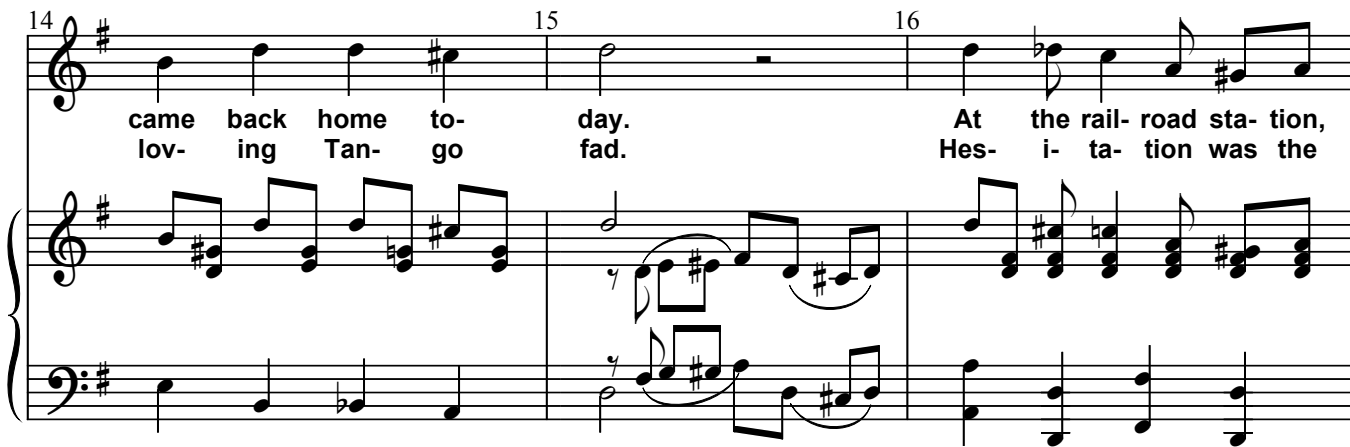
Mar- y Brown, left her own home town For to see the Great White
Tur- key Trots and her new Ga- vottes Had her home town danc- ing

Way. She was sweet and shy when she said "good- bye." And she
mad. But the old barn dance did- n't have a chance With the

No. 14: I'd Like To Know What Happened To Mary

14 15 16

came back home to- day. At the rail- road sta- tion,
lov- ing Tan- go fad. Hes- i- ta- tion was the



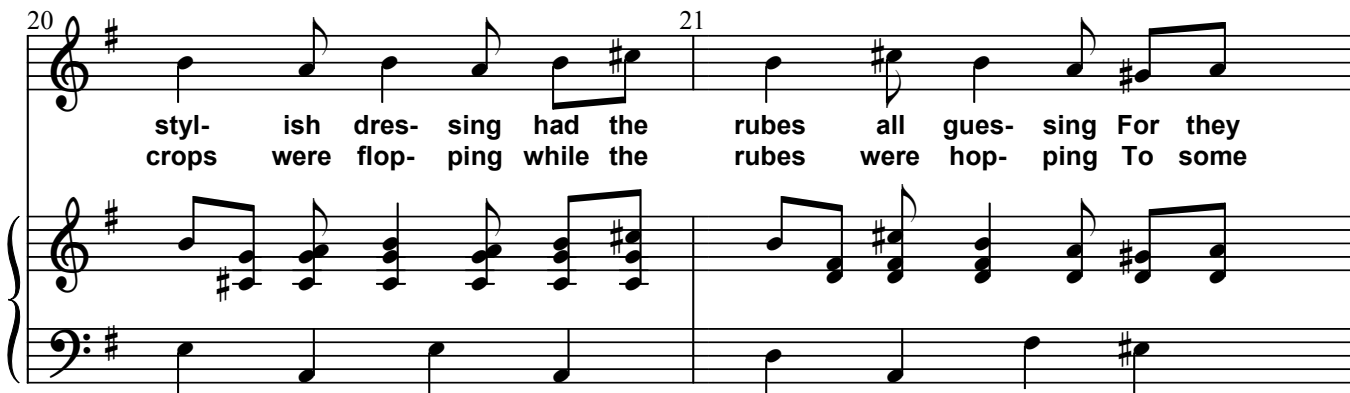
17 18 19

all the pop- u- la- tion wait- ed for the two fif- teen; Her
big sen- sa- tion, They all tried to do it night and day. The



20 21

styl- ish dres- sing had the rubes all gues- sing For they
crops were flop- ping while the rubes were hop- ping To some



22 23 24

did- n't know their vil- lage queen. Said Mar- y's Ma, to
brand new dance from gay Broad- way. Said Mar- y's Pa, to



No. 14: I'd Like To Know What Happened To Mary

25 26 27

Mar- y's Pa: "I'd like to know what hap- pened to Mar- y,
Mar- y's Ma:

Detailed description: This system contains measures 25, 26, and 27. The vocal line starts with a treble clef and a key signature of one sharp (F#). Measure 25 has a whole note G4. Measure 26 has a half note A4 and a half note B4. Measure 27 has a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

28 29 30

Since she went to New York Town. It sure- ly don't seem like the same old

Detailed description: This system contains measures 28, 29, and 30. The vocal line continues with a treble clef and one sharp. Measure 28 has a whole note G4. Measure 29 has a half note A4 and a half note B4. Measure 30 has a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern.

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31 32 33

Mar- y Who dressed in a ging- ham gown. She

Detailed description: This system contains measures 31, 32, and 33. The vocal line has a treble clef and one sharp. Measure 31 has a whole note G4. Measure 32 has a half note A4 and a half note B4. Measure 33 has a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern.

34 35 36

came back wear- ing sev- en kinds of hair. Does the Tan- go to the

Detailed description: This system contains measures 34, 35, and 36. The vocal line has a treble clef and one sharp. Measure 34 has a whole note G4. Measure 35 has a half note A4 and a half note B4. Measure 36 has a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern.

No. 14: I'd Like To Know What Happened To Mary

37 38 39

Maid- en's Pray'r. I'd like to know what hap-pened to Mar- y Since

40 41 42

Mar- y left the old home town." Mar- y's town." I'd like to

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43 44 45 46

know what hap-pened to Mar- y Since Mar-y left the old home town.

No. 15: Clouds That Pass In The Night

CUE "I will never forget what you have done for me . . ."

1920 Lee David

Piano

mp

2 3 4

Detailed description: This block shows the piano introduction for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a piano (*mp*) dynamic. The first measure contains a whole note chord. The second measure has a quarter note chord with a 'v' (vibrato) marking. The third measure has a quarter note chord with a 'v' marking. The fourth measure has a quarter note chord with a 'v' marking. The fifth measure has a quarter note chord with a 'v' marking. The sixth measure has a quarter note chord with a 'v' marking. The seventh measure has a quarter note chord with a 'v' marking. The eighth measure has a quarter note chord with a 'v' marking. The piece concludes with a fermata over the final note.

5 6 7 8

When the world is sleep- ing, and the night is still;
Off' when nights are lone- ly, and I walk the road,

Detailed description: This block contains measures 5 through 8. It features a vocal line on a treble clef staff and piano accompaniment on two staves (treble and bass clef). The key signature remains three sharps and the time signature is 4/4. The vocal line begins with a colon and a repeat sign. The lyrics are: "When the world is sleep- ing, and the night is still; Off' when nights are lone- ly, and I walk the road,". The piano accompaniment consists of chords and moving lines in both hands.

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9 10 11

And the moon is creep- ing slowly a- bove the
I'll think of you on- ly; sweet thoughts of love be-

Detailed description: This block contains measures 9 through 11. It features a vocal line on a treble clef staff and piano accompaniment on two staves (treble and bass clef). The key signature remains three sharps and the time signature is 4/4. The vocal line begins with a colon and a repeat sign. The lyrics are: "And the moon is creep- ing slowly a- bove the I'll think of you on- ly; sweet thoughts of love be-". The piano accompaniment consists of chords and moving lines in both hands.

12 13 14

hill;
stowed. Ah! My moon is kiss her,
pris- 'ner.

Detailed description: This block contains measures 12 through 14. It features a vocal line on a treble clef staff and piano accompaniment on two staves (treble and bass clef). The key signature remains three sharps and the time signature is 4/4. The vocal line begins with a colon and a repeat sign. The lyrics are: "hill; stowed. Ah! My moon is kiss her, pris- 'ner.". The piano accompaniment consists of chords and moving lines in both hands.

No. 15: Clouds That Pass In The Night

15 16 17 18

O! What a won- d'rous thrill
By fleet- ing clouds she's towed

When the clouds are

19 20 21 22

pass- ing in the night, I dream of you:
When the clouds en-

23 24 25

veil the sil- v'ry light, I dream of you.

26 27 28

But the clouds that pass me in the day
Hide the sun- shine,

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No. 15: Clouds That Pass In The Night

29 30 31 32

make the skies look gray. How I wish and long and wait till they Roll

33 34 35 36 37

by, roll by Clouds.

38 39

pp

No. 16: Intermission Playout Music

Everybody Two Step

(Instrumental)

CUE: "I'd hate to do it, but I will."

$\text{♩} = 160$

1916 Wally Herzer

Piano *f*

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 160. The music is for piano, starting with a forte (f) dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Musical notation for measures 5-8. The right hand continues with a complex rhythmic pattern, including some triplets and sixteenth notes. The left hand maintains the bass line. Measure numbers 5, 6, 7, and 8 are indicated above the staff.

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Musical notation for measures 9-12. The right hand continues with a complex rhythmic pattern, including some triplets and sixteenth notes. The left hand maintains the bass line. Measure numbers 9, 10, 11, and 12 are indicated above the staff.

Musical notation for measures 13-15. The right hand continues with a complex rhythmic pattern, including some triplets and sixteenth notes. The left hand maintains the bass line. Measure numbers 13, 14, and 15 are indicated above the staff.

Musical notation for measures 16-18. The right hand continues with a complex rhythmic pattern, including some triplets and sixteenth notes. The left hand maintains the bass line. Measure numbers 16, 17, and 18 are indicated above the staff. The piece concludes with a final chord in measure 18.

No. 17: Entr'Acte

CUE: On SM "Go"

Clouds That Pass In The Night (Instrumental)

1920 Lee David

♩=120

Piano

legato mp

Musical notation for measures 1-5. The piece is in 4/4 time with a tempo of 120. The key signature has three sharps (F#, C#, G#). The music is marked 'legato mp'. Measure 1 starts with a quarter note G4, followed by a half note chord of G4-B4-D5. Measures 2-3 continue with similar chords and eighth notes. Measure 4 features a half note chord of G4-B4-D5. Measure 5 ends with a quarter note G4.

Musical notation for measures 6-10. Measure 6 continues with a quarter note G4 and a half note chord of G4-B4-D5. Measure 7 has a half note chord of G4-B4-D5. Measure 8 features a half note chord of G4-B4-D5. Measure 9 has a quarter note G4 and a half note chord of G4-B4-D5. Measure 10 ends with a quarter note G4.

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Musical notation for measures 11-15. Measure 11 starts with a quarter note G4, followed by a half note chord of G4-B4-D5. Measures 12-13 continue with similar chords and eighth notes. Measure 14 has a half note chord of G4-B4-D5. Measure 15 ends with a quarter note G4.

Musical notation for measures 16-20. Measure 16 starts with a quarter note G4, followed by a half note chord of G4-B4-D5. Measures 17-18 continue with similar chords and eighth notes. Measure 19 has a half note chord of G4-B4-D5. Measure 20 ends with a quarter note G4.

Musical notation for measures 21-26. Measure 21 starts with a quarter note G4, followed by a half note chord of G4-B4-D5. Measures 22-23 continue with similar chords and eighth notes. Measure 24 has a half note chord of G4-B4-D5. Measure 25 ends with a quarter note G4. Measure 26 features a half note chord of G4-B4-D5, marked 'pp'.

No. 18: You Broke My Heart To Pass The Time Away

CUE: "... lie, lie, lie! to me."

1913 Joe Goodwin & Leo Wood

Piano

measures 1-6

mp

Tempo: ♩=95

Detailed description: This block contains the piano introduction for measures 1 through 6. It is written in 2/4 time with a key signature of one sharp (F#). The tempo is marked as ♩=95. The music is in a moderate piano (*mp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

measures 7-11

rit.

a tempo

You've said good-bye and ev-ery-thing is

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Detailed description: This block covers measures 7 to 11. It includes a vocal line and piano accompaniment. The tempo starts with a *rit.* (ritardando) marking and returns to *a tempo* (allegretto) for the latter part of the phrase. The lyrics are: "You've said good-bye and ev-ery-thing is". A large blue watermark "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS" is overlaid across the bottom of this section.

measures 12-15

ov-er now it seems And all you left be- hind for me were

p

Detailed description: This block covers measures 12 to 15. It includes a vocal line and piano accompaniment. The piano part is marked *p* (piano). The lyrics are: "ov-er now it seems And all you left be- hind for me were".

measures 16-19

ritard

a tempo

dreams, just shat-tered dreams; For you were all I had, the on-ly

Detailed description: This block covers measures 16 to 19. It includes a vocal line and piano accompaniment. The tempo starts with a *ritard* (ritardando) marking and returns to *a tempo* (allegretto) for the latter part of the phrase. The lyrics are: "dreams, just shat-tered dreams; For you were all I had, the on-ly".

No. 18: You Broke My Heart To Pass The Time Away

20 21 22 23

hap- pi- ness I knew, You've brok- en ev- 'ry prom- ised word. You

Musical notation for measures 20-23. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "hap- pi- ness I knew, You've brok- en ev- 'ry prom- ised word. You".

24 25 26 27

proved your love un- true. You nev- er meant the kis- ses that you

rallantando *mf a little slower*

Musical notation for measures 24-27. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "proved your love un- true. You nev- er meant the kis- ses that you". Performance markings include *rallantando* and *mf a little slower*.

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28 29 30 31

gave me, I've paid with tears for ev- ery bit of

Musical notation for measures 28-31. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "gave me, I've paid with tears for ev- ery bit of".

32 33 34 35

joy. You made a play- thing of my heart, the

Musical notation for measures 32-35. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "joy. You made a play- thing of my heart, the".

No. 18: You Broke My Heart To Pass The Time Away

36 37 38 39

heart I gave to you. You broke it like a child would break a

rit.

40 41 42 43

toy; The love you gave was like a fading

a tempo

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44 45 46 47

flow- er. The kind of love that lives for just a

48 49 50 51

day, But for- give you, dear, I will, God

No. 18: You Broke My Heart To Pass The Time Away

52 53 54 55

knows, I love you still. Tho' you broke my heart, to pass the time a-

ritard *a tempo*

56 57 58 59

way. You broke my heart, to pass the time a-

rallantando

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60 61 62

way

pp

No. 19: Eve Wasn't Modest ('Til She Ate That Apple)

1907 Albert Von Tilzer and Chas. McCarron

CUE: "What do you think?"

Piano

Measures 1-4 of the piano introduction. The music is in 4/4 time with a tempo of 112. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). Measure 1 starts with a whole rest in the right hand and a half note in the left hand. Measures 2-4 contain a rhythmic pattern of eighth and sixteenth notes.

Measures 5-7 of the piano accompaniment. The right hand continues the melodic line with eighth notes, while the left hand provides a steady bass line with quarter notes.

Measures 8-9 of the vocal entry and piano accompaniment. The vocal line begins with the lyrics: "Ev- ery- bod- y loves a girl who's mod- est, Just sup- pose that ev- ery girl was mod- est,". The piano accompaniment supports the vocal line with chords and a bass line.

Measures 10-12 of the vocal entry and piano accompaniment. The vocal line continues with the lyrics: "Ev- ery- bod- y loves a girl who's shy, When a girl is mod- est and re- Just sup- pose that ev- ery girl was shy, There would be no fun, when days are". The piano accompaniment continues with a consistent rhythmic pattern.

No. 19: Eve Wasn't Modest ('Til She Ate That Apple)

13 14 15

tir-wind- ing y, not an You can bet she'll al- ways get by. an- kle left to catch a man's eye.

16 17 18

Mod- est- y be- gan in the gar- den of E- den, In ev- ery book you'll find
It would bemuchsimp-ler in our mar-riage mar- ket, to find the per- fect mate.

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19 20 21

Now, I'll ad- mit it start- ed in the Gar- den of E- den, But
when they start pro- pos- ing, they can see what they're get- ting. That's

No. 19: Eve Wasn't Modest ('Til She Ate That Apple)

22 23 24

just bear this in mind. Eve was- n't mod- est till she
why some hes- i- tate.

25 26 27

ate that ap- ple That old ap- ple's to blame The
min- ute that she ate it, she felt hum- il- i- at- ed And hid be- hind the ap- ple tree till

28 29 30

min- ute that she ate it, she felt hum- il- i- at- ed And hid be- hind the ap- ple tree till

31 32 33

dark- ness came. If one lit- tle ap- ple made the first girl mod- est, It

No. 19: Eve Wasn't Modest ('Til She Ate That Apple)

34 ought to work now as well as then 35 36 Once they on- ly

37 wore a leaf 38 Skirts are get- ting just as brief, 39 If

40 moth- ers let their daugh- ters raise their hem- lines an- y shor- ter, we'll

42 have to pass the ap- ples a- gain. 43 44 Eve was- n't mod- est till she

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No. 19: Eve Wasn't Modest ('Til She Ate That Apple)

45 46 47 *You can blame, you can blame that apple*

ate that ap- ple That old ap- ple's to blame The

48 49 50

min- ute that she ate it, she felt hu- mil- i- at- ed and hid be- hind the ap- ple tree till
She hid be- hind the tree till

51 52 53

dark- ness came. If one lit- tle ap- ple made the first girl mod- est, it

54 55 56

ought to work now as well as then — Way back in the

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No. 19: Eve Wasn't Modest ('Til She Ate That Apple)

57 58 59

old- en days Men were fooled by girl- ie ways, For
Way back when, fooled us then.

60 61

NO! Whoa!

then we nev- er knew them, but now we see right through them! We'll

62 63

have to pass the ap- ples, those naugh- ty lit- tle ap- ples. We'll

64 65

have to pass the ap- ples a- gain.

No. 20: Hold Me

CUE: "It's best all 'round."

1920 Art Hickman and Ben Black

♩=125

Piano

f

Musical score for the piano introduction of 'Hold Me'. It consists of two staves (treble and bass clef) in 4/4 time. The tempo is marked as quarter note = 125. The music starts with a forte (*f*) dynamic. The first five measures are marked with numbers 1 through 5. The sixth measure is marked with a number 6. The seventh measure is marked with a number 7. The eighth measure is marked with a number 8. The ninth measure is marked with a number 9. The tenth measure is marked with a number 10. The dynamic changes to mezzo-piano (*mp*) starting at measure 9. There are various musical notations including chords, single notes, and rests.

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11 12 13 14

I must con-fess that I like you
Some gir-lies just love to mo-tor,

Musical score for measures 11 through 14. It includes a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line starts at measure 11 with a rest, then begins at measure 13. The piano accompaniment continues from measure 11. The lyrics are: "I must con-fess that I like you / Some gir-lies just love to mo-tor,". Measure 13 is marked with a repeat sign. The dynamic is mezzo-piano (*mp*).

15 16 17

But there is some-thing a- miss
Some crave a mu- si- cal show

Tell me did it ev- er
Some girls love to Fox Trot

Musical score for measures 15 through 17. It includes a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line starts at measure 15. The piano accompaniment continues from measure 15. The lyrics are: "But there is some-thing a- miss / Some crave a mu- si- cal show / Tell me did it ev- er / Some girls love to Fox Trot". Measure 16 is marked with a repeat sign. The dynamic is mezzo-piano (*mp*).

18 19 20

strike you night- ly That a maid likes a man to steal a kiss? Now But
I know some who are al- ways on the go But

21 22 23

please don't think me bold And please oh please don't
here's what I like best. I'm dif- f'rent from the

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24 25 26 27

scold. Just sim- ply Hold me Fold me right in your arms
rest. Just sim- ply

28 29 30 31

It's your af- fec- tion I crave

No. 20: Hold Me

32 33 34 35

Tease me Squeeze me tight in your arms

36 37 38 39

Un-til I prom-ise to be-have

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40 41 42 43

Fill me Thrill me with tales of love

44 45 46 47

And all its sweet mys-tic charms

48 49 50 51 52

Then en- fold me Please don't scold me

53 54 55 56

Just hold me tight in your arms.

mp

1

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57 58 59 60

arms.

2

61 62 63 64

Just sim- ply Hold me Fold me right in your arms

mp *f*

No. 20: Hold Me

65 66 67 68

It's your af- fec- tion I crave

69 70 71 72

Tease me Squeeze me tight in your arms

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73 74 75 76

Un- til I prom- ise to be- have

77 78 79 80

Fill me Thrill me with tales of love

81 82 83 84

And all its sweet mys- tic charms

85 86 87 88 89

Then en- fold me Please don't scold me

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90 91 92 93

Just hold me tight in your arms.

No. 21: I Told You So

CUE: "You've been sorry ever since, haven't you?"

1920 Albert Von Tilzer and Lew Brown

Piano

f

♩=140

The piano introduction is in 4/4 time with a tempo of 140. It features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and contains a series of eighth and sixteenth notes, some beamed together. The bass clef has a key signature of one sharp (F#) and contains a series of quarter notes and eighth notes. There are dynamic markings of *f* and *mf*. There are also some fingerings indicated: 2, 3, 3, and 4.

mf

The piano accompaniment for measures 5-8 is in 4/4 time. The treble clef has a key signature of one sharp (F#) and contains a series of quarter notes and eighth notes. The bass clef has a key signature of one sharp (F#) and contains a series of quarter notes and eighth notes. There are dynamic markings of *mf*.

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9 10 11

I re- mem- ber when you went a- way, How I begged and
You said you had noth- ing to re- gret. I thought I could

2nd X: Jennie *Riley*

The vocal and piano accompaniment for measures 9-11 is in 4/4 time. The treble clef has a key signature of one sharp (F#) and contains a series of quarter notes and eighth notes. The bass clef has a key signature of one sharp (F#) and contains a series of quarter notes and eighth notes. There are dynamic markings of *mf*.

12 13 14

plead- ed that you stay. You just laughed at me. You
eas- i- ly for- get. I knew right a- long that

The vocal and piano accompaniment for measures 12-14 is in 4/4 time. The treble clef has a key signature of one sharp (F#) and contains a series of quarter notes and eighth notes. The bass clef has a key signature of one sharp (F#) and contains a series of quarter notes and eighth notes. There are dynamic markings of *mf*.

No. 21: I Told You So

26 27 28 29

com- fort you. I told you so. I said that you would
you will do. I told you so. I said that you would

Jennie

30 31 32

pine, and miss this love of mine But
pine, and miss this love of mine. But

Riley

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33 34 35

you did- n't care. You would- n't play fair And still I loved you
I did- n't care. I did- n't play fair. And still I loved you

Jennie

upper line 2X only
"loved ___ you

No. 21: I Told You So

so." upper line 2X only "told ___ you

36 37 38 39

so. Life for you is one sad song. I told you
 so. Life for me is one sad song. I told you

Riley Jennie

so." so. so.

40 41 42

You admit that you were wrong.
 I admit that I was wrong.

Riley

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upper line 2X only "tree ___ to tree"

43 44 45 46

You ought to know. You flew a-round from tree to tree But
 You ought to know. I flew a-round from tree to tree But

Jennie Riley Jennie

No. 21: I Told You So

47 48

when you could- n't get the love you got from me You
when you could- n't get the love you got from me You_(I)

Both

Detailed description: This block contains the first system of music, measures 47 and 48. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "when you could- n't get the love you got from me You" on the first line, and "when you could- n't get the love you got from me You_(I)" on the second line. The piano part consists of chords and moving lines in both hands.

1

upper line 2X only
"used ___ to be"

49 50 51

star- ted long- ing for the days that used to be. I told you
star- ted long- ing for the days that used to be.

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Detailed description: This block contains the second system of music, measures 49, 50, and 51. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "star- ted long- ing for the days that used to be. I told you" on the first line, and "star- ted long- ing for the days that used to be." on the second line. A large blue watermark "PERUSAL COPY ONLY- CONTACT AUTHOR FOR RIGHTS" is overlaid across the lyrics. The piano part includes a triplet in measure 51.

2

52 53 54 55 56

so. Riley You told me so! Riley You told me so _!
Jennie I told you so _!

mf *ff*

Port

Detailed description: This block contains the third system of music, measures 52, 53, 54, 55, and 56. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "so. Riley You told me so! Riley You told me so _!" on the first line, and "Jennie I told you so _!" on the second line. The piano part includes dynamic markings: *mf* (mezzo-forte) and *ff* (fortissimo). A *Port* (portamento) marking is present over measure 56. The system ends with a double bar line.

No. 22: I Told You So, reprise

CUE: "You may be able to use it later to better advantage."

1920 Albert Von Tilzer and Lew Brown

Piano

♩=140

f

2 3

The piano introduction consists of two staves. The right hand starts with a whole rest, followed by a series of chords and eighth notes. The left hand plays a bass line with eighth notes and chords. The tempo is marked as quarter note = 140. The first measure is marked with a '2' and the second with a '3'.

4 5 6 7

Life for you is one sad song. I told you so.

Measures 4-7 of the vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "Life for you is one sad song. I told you so." The piano accompaniment features chords and moving lines in both hands.

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8 9 10 11

You ad-mit that you were wrong. You ought to know. You

Measures 8-11 of the vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "You ad-mit that you were wrong. You ought to know. You". The piano accompaniment continues with chords and moving lines.

12 13 14

flew a-round from tree to tree But when you could-n't get the love you

Measures 12-14 of the vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "flew a-round from tree to tree But when you could-n't get the love you". The piano accompaniment continues with chords and moving lines.

15 16

got from me You start- ed long- ing for the days that

This block contains the first system of music, measures 15 and 16. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is one sharp (F#). The lyrics are: "got from me You start- ed long- ing for the days that".

17 18 19 20 21

used ___ to be. I told you so! I told ___ you so ___!

This block contains the second system of music, measures 17 through 21. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is one sharp (F#). The lyrics are: "used ___ to be. I told you so! I told ___ you so ___!". A large blue watermark "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS" is overlaid across the middle of the page.

No: 23: Scene Change Music

Another Rag

(Instrumental)

CUE: "We can still salvage something from this."

1911 Theodore Morse

Bright Ragtime ♩=125

Piano *ff*

2 3 4 5 6

7 8 9 10 11 12

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13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

No: 23: Scene Change Music

Musical notation for measures 31-36. The piece is in G major (one sharp). Measures 31-33 feature a melodic line in the right hand with accents and a bass line with chords. Measure 34 has a dynamic marking of *v*. Measures 35-36 continue the melodic and harmonic progression.

Musical notation for measures 37-42. Measure 37 begins with a dynamic marking of *ff*. Measures 38-42 show a melodic line in the right hand with various ornaments and a bass line with chords.

Musical notation for measures 43-48. Measures 43-48 continue the melodic and harmonic progression with various ornaments and a bass line with chords.

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Musical notation for measures 49-54. Measures 49-54 continue the melodic and harmonic progression. Measure 53 has a dynamic marking of *sfz*. Measure 54 has a dynamic marking of *sfz*.

Musical notation for measures 55-60. Measures 55-60 continue the melodic and harmonic progression with various ornaments and a bass line with chords.

Musical notation for measures 61-66. Measures 61-66 continue the melodic and harmonic progression. Measure 65 has a dynamic marking of *sfz*. Measure 66 has a dynamic marking of *sfz*.

No: 23: Scene Change Music

Musical notation for measures 67-72. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Measure 69 includes a dynamic accent (>).

Musical notation for measures 73-78. The right hand continues the melodic development with some rests. The left hand features a steady eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present at the start of measure 73.

Musical notation for measures 79-84. The right hand has a melodic line with some rests. The left hand continues with a consistent eighth-note accompaniment. A watermark "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS" is overlaid across the page.

Musical notation for measures 85-90. The right hand features a melodic line with eighth notes. The left hand continues with a steady eighth-note accompaniment.

Musical notation for measures 91-96. The right hand has a melodic line with some rests. The left hand continues with a consistent eighth-note accompaniment.

Musical notation for measures 97-102. The right hand features a melodic line with eighth notes. The left hand continues with a steady eighth-note accompaniment. The piece concludes with a final chord in measure 102.

No: 23: Scene Change Music

Musical notation for measures 103-108. The piece is in G major (one sharp). Measure 104 features a fortissimo (*ff*) dynamic marking. The right hand has a melodic line with slurs, while the left hand provides harmonic support with chords and single notes.

Musical notation for measures 109-114. The right hand continues with a melodic line, and the left hand maintains a steady accompaniment. The dynamics are consistent with the previous section.

Musical notation for measures 115-120. Measure 120 features a sforzando (*sfz*) dynamic marking. A large blue watermark is overlaid across this system: "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS".

Musical notation for measures 121-126. The right hand has a melodic line with slurs, and the left hand provides harmonic support.

Musical notation for measures 127-132. The right hand has a melodic line with slurs, and the left hand provides harmonic support.

Musical notation for measures 133-138. The right hand has a melodic line with slurs, and the left hand provides harmonic support.

No: 23: Scene Change Music

Musical score for measures 139-144. The piece is in G major (one sharp) and 4/4 time. Measures 139-140 feature a piano introduction with a forte dynamic (*sfz*). The melody in the right hand consists of eighth and quarter notes, while the left hand provides a bass line with chords and single notes. Measures 141-144 continue the melodic and harmonic development.

Musical score for measures 145-150. The melody in the right hand continues with eighth and quarter notes, including some beamed eighth notes. The left hand accompaniment features chords and single notes, with a fermata over the final measure (150).

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Musical score for measures 151-155. The melody in the right hand continues with eighth and quarter notes. The left hand accompaniment features chords and single notes, with a forte dynamic (*sfz*) indicated in measure 154.

Musical score for measures 156-160. The melody in the right hand continues with eighth and quarter notes. The left hand accompaniment features chords and single notes, with a forte dynamic (*sfz*) indicated in measure 160. The piece concludes with a final chord in the right hand and a fermata in the left hand.

No. 24: Broadway Rose

CUE: "I was so lost."

1920 Matt Fried, Otis Spencer, Eugene West

Lyricaly $\text{♩} = 110$

Piano *mp*

Musical notation for measures 1-6. Treble clef, key signature of one sharp (F#), time signature of 3/4. The melody starts on a whole rest in measure 1, then moves to quarter notes in measures 2-6. The bass line consists of quarter notes and rests.

Musical notation for measures 7-13. Treble clef, key signature of one sharp (F#), time signature of 3/4. Measures 7-9 are in 3/4, and measures 10-13 are in 2/4. The melody features eighth and quarter notes with slurs. The bass line continues with quarter notes and rests.

14 15 16 17 18 19

mp A pret-ty flow-er grows a-long old
I think a-bout the rose I saw on

Musical notation for measures 14-19. Treble clef, key signature of one sharp (F#), time signature of 3/4. Measures 14-19 are in 3/4. The melody features eighth and quarter notes with slurs. The bass line continues with quarter notes and rests.

20 21 22 23 24

Broad-way, A- mid'st the throng, gay life and song, I found her droop-ing
Broad-way, Her list-less face, her trem-bling gaze, Be- neath the star-ry

Musical notation for measures 20-24. Treble clef, key signature of one sharp (F#), time signature of 3/4. Measures 20-24 are in 3/4. The melody features eighth and quarter notes with slurs. The bass line continues with quarter notes and rests.

25 26 27 28 29 30

there. My heart went out to her I met on Broad- way, A faded lit- tle
 sky. I'm pray- ing for a lit- tle rose on Broad- way. Her sad and bit- ter

31 32 *Slowly* 33 34 *mf a tempo* 35

rose, be- neath the white light's glare: Broad- way Rose, there's a
 tears, in mem- 'ry will be nigh:

slowly *mf a tempo*

36 37 38 39 40 41

tear in your eye. Broad- way Rose, seems I off' hear you sigh.

42 43 44 45 46

Though you wear fan- cy clothes and you show sil- ken hose, you're a-

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No. 24: Broadway Rose

47 48 49 50 51

lone, as they all pass you by. Broad-way Rose, hide your

52 53 54 55 56 57

cares in a smile for to you tears have gone out of style.

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58 59 60 61 62

Still at heart, you're a gem. Though the whole world con- demn, no one

63 64 65 66 67

knows of your woes, Broad-way Rose. Rose.

68 *f* 69 70 71 72

Broad- way Rose, hide your cares in a smile, for, to

73 74 75 76 77

you, tears have gone out of style. Still at heart, you're a

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78 79 80 81

gem. Though the whole world con- demn, no one knows of your

82 83 84 85

woes, Broad- way Rose.

a tempo *ppp*

No. 25: You Tell Me Your Dream (I'll Tell You Mine)

CUE: "You can tell me. You can."

1908 Daniels, Blackton, Brown & Rice.

G

Smoothly a la Floyd Kramer $\text{♩} = 120$

Piano *mp*

9 10 11 12 13 14

I had a dream, dear. You had one,

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15 16 17 18 19 20

too. Mine was the best dream be-

Lower line JIM 2nd X only

21 22 23 24 25 26

cause it was of you. Come, sweet-heart,

No. 25: You Tell Me Your Dream (I'll Tell You Mine)

27 28 29 30 31 32

tell me Now is the time.

1
33 34 35 36 37 38 39

You tell me your dream. I'll tell you mine.

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40 41 42 43 44

pp

45 46 47 48 49

50 51 52 53

No. 25: You Tell Me Your Dream (I'll Tell You Mine)

Musical notation for measures 54-58. The system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). Measure 54 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter note G4, followed by a quarter note F#4, and a quarter note E4. The bass line consists of a quarter note G2, a quarter note F#2, and a quarter note E2. Measures 55-58 continue the melody and bass line with various rhythmic patterns and chord changes.

Musical notation for measures 59-64. The system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). Measure 59 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter note G4, followed by a quarter note F#4, and a quarter note E4. The bass line consists of a quarter note G2, a quarter note F#2, and a quarter note E2. Measures 60-64 continue the melody and bass line with various rhythmic patterns and chord changes.

Musical notation for measures 65-71. The system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). Measure 65 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter note G4, followed by a quarter note F#4, and a quarter note E4. The bass line consists of a quarter note G2, a quarter note F#2, and a quarter note E2. Measures 66-71 continue the melody and bass line with various rhythmic patterns and chord changes.

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Musical notation for measures 72-77. The system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). Measure 72 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter note G4, followed by a quarter note F#4, and a quarter note E4. The bass line consists of a quarter note G2, a quarter note F#2, and a quarter note E2. Measures 73-77 continue the melody and bass line with various rhythmic patterns and chord changes. The lyrics "You tell me your dream and I'll" are written below the treble clef. The dynamic marking *mp* is present in the bass line.

Musical notation for measures 78-83. The system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). Measure 78 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter note G4, followed by a quarter note F#4, and a quarter note E4. The bass line consists of a quarter note G2, a quarter note F#2, and a quarter note E2. Measures 79-83 continue the melody and bass line with various rhythmic patterns and chord changes. The lyrics "tell you mine." are written below the treble clef. The dynamic marking *pp* is present in the bass line.

No. 26: Goodbye, Rose

CUE: "Not so lucky after all."

1910 Herbert Ingraham and Addison Burkhart

Sempre legato ♩=70

Piano *p*

4 5 6 7

8 9 10 11

12 13 14

15 16

17 18 19

Good- bye, Rose, the Aut- umn leaves are fal- ling.

mp

Win- ter blows her trum- pets from the sky. When the snows shall

No. 26: Goodbye, Rose

20 21

melt at Spring-time's call- ing, We will meet a- gain, some day, so

22 23

good- bye, Rose. We will meet a- gain, some day, so

Rit. ad lib.

24 25 26

good- bye, Rose.

a tempo

27 28 29 30

molto ritardando *ppp*

No. 27: In The Heart of the City That Has No Heart, reprise

CUE: "There he is, officer! He's . . ."

1912, Words by Thos. S. Allen; Music by Joseph M. Daly

$\text{♩} = 135$

Piano *mp*

7 8 9 10 11 12

In the heart of the cit- y that has no

mf

13 14 15 16 17 18

heart, that's where they meet and that's where they part. The cur- rent of

19 20 21 22 23 24

vice had proved too strong so the poor lit- tle girl- ie just drift- ed a-

No. 27: In The Heart of the City That Has No Heart, reprise

25 26 27 28 29 30

long. No- bod- y cared if she lived or died. No- bod- y

31 32 33 34 35 36

cared if she laughed or cried. She's just a lost sis- ter and no- bod- y's

37 38 39 40 41

missed her. She's there in the ci- ty, where there's no pi- ty, in the

42 43 44 45 46 47

cit- y that has no, cit- y that has no heart.

slower *a tempo* *ff*

Segue to No. 28

No. 28: Bows/Playout Music

(Everybody Two-Step)
(with Finale Ultimo)

CUE: Segue from No. 27

1912 Wallie Herzer

fast ♩=160

Piano

ff

1 2 3 4

5 6 7 8

VAMP ad lib
under bows

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9 10 11 12

Move ahead on
final bow here

13 14 15

Ev- ery- bo- dy two step

No. 28: Bows/Playout Music

16 Ev- ery- bo- dy two step 17 Ev- ery- bo- dy two step in the

ritardando

Detailed description: This block contains the first system of a 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 is one sharp (F#) and the time signature is 3/4. Measure 16 contains the lyrics 'Ev- ery- bo- dy two step' and measure 17 contains 'Ev- ery- bo- dy two step in the'. The piano accompaniment includes a *ritardando* marking. A large blue watermark is overlaid across the middle of the page.

18 cit- y that has no heart. 19 20 21

slower ♩=120

rallantando *sfz*

Detailed description: This block contains the second system of the musical score. The vocal line continues with the lyrics 'cit- y that has no heart.' across measures 18, 19, 20, and 21. The piano accompaniment features a *slower* tempo marking with a metronome marking of ♩=120, a *rallantando* marking, and a *sfz* (sforzando) dynamic marking. The piano part concludes with a double bar line. A large blue watermark is overlaid across the middle of the page.