

THE REAL FOX TROT
THE CARUS BREEZE



COMPOSED BY
JACK GLOGAU

POPULAR EDITION
LEO FEIST NEW YORK
ASCHERBERG HOPWOOD & GREY, LTD. LONDON, ENGLAND

"You Can't Go Wrong With A 'Feist' Song"

We Take Our Hats Off To You, Mr. Wilson!

CHORUS. BLANCHE MERRILL.

We take our hats off to you, Mis-ter Wil - son, Our hats are off to you, You're the man of the

mf

Cotton Blossom Time.

CHORUS. MAHONEY WENRICH.

Pick-in' cot-tonblossoms, hunt-in' possums. They don't need the money, life is sun-ny, How they smile! Mouths as spreadin' like a

mf

Just Bring Two Lips Along.

CHORUS. BAYHA-MEYER.

Dont stop for ros - es, It's not for ros-es I pine, dont get me vi - o - lets; Save your mon-ey, dear,

mf

On The Shores Of Italy.

CHORUS. PIANTADOSI-GLOGAU.

On the shores of It - al - y, there my sweet - heart waits for me, In my dreams I al - ways hear,

mf

Celebration Day In Tennessee.

CHORUS. BROWN-GLOGAU.

There's An-na Lize in her Sun - day gown, Eph is a fun - ny clown, See them there, I de - clare, Who's that

mf

When It's Moonlight On The Alamo.

CHORUS. BRYAN-FISCHER.

For when it's moon-light on the Al-a - mo, then you know, I love you so, While the man-do-lins are soft-ly play-ing,

p

If your dealer does not have them, order direct, 15 cents each.

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The Carus Breeze

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FOX TROT

JACK GLOGAU

Allegretto

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one flat (F major), and the time signature is 2/4. The tempo is marked 'Allegretto'. The score includes various dynamics such as *f*, *f-ff*, and *f*. There are also accents and slurs. The piece concludes with a double bar line and two first endings, labeled '1' and '2'.

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First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music includes a dynamic marking of *f* and various articulation marks such as accents and slurs.

Second system of musical notation, continuing the piece with complex chordal textures and melodic lines in both staves.

Third system of musical notation, characterized by a more rhythmic bass line and complex upper register textures.

Fourth system of musical notation, showing a continuation of the intricate harmonic and melodic development.

Fifth system of musical notation, featuring a *Vall.* (Vallente) marking in the bass staff, indicating a change in tempo and character.

Sixth and final system of musical notation on the page, concluding with a *Fine* marking and a triplet in the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It begins with a forte (*f*) dynamic marking. The right hand plays a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line.

Second system of musical notation, continuing the piece. It maintains the same key and time signature. The right hand continues with intricate chordal textures, and the left hand has a more active role with eighth-note patterns. A second forte (*f*) dynamic marking is present.

Third system of musical notation. The right hand features a series of chords with some melodic movement. The left hand continues with a rhythmic accompaniment. The system concludes with a double bar line and repeat signs.

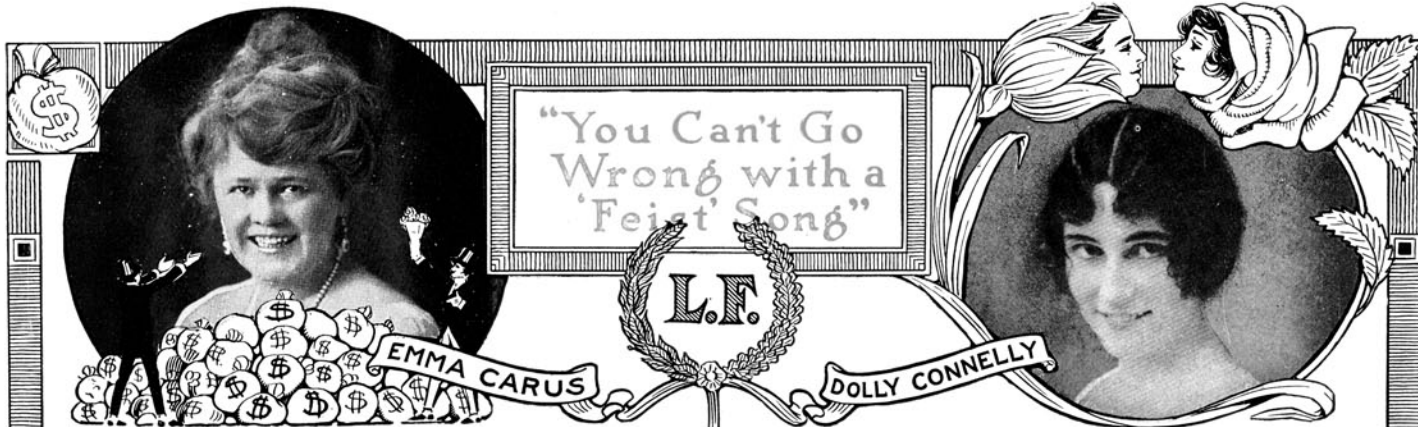
TRIO

TRIO section of the musical notation. The key signature changes to three flats. The right hand starts with a mezzo-forte (*mf*) dynamic. The texture is more sparse than the previous sections, with the right hand playing chords and the left hand providing a simple bass line.

Fifth system of musical notation, returning to the original key signature. The right hand has a more active melodic line with eighth notes, while the left hand remains primarily chordal.

Sixth and final system of musical notation on the page. It features first and second endings. The first ending leads back to an earlier section, while the second ending concludes the piece with a final chord. The system ends with a double bar line.

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CHORUS

The high cost of lov - ing, the high cost of lov - ing, It's
driv - ing me mad, — Yes, driv - ing me mad; — The
high cost of liv - ing is on - ly a joke, — The

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AND I WORE A BIG RED ROSE"

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CHORUS

When you wore a tul - ip, a sweet yel - low tul - ip, and I wore a
big red rose, — When you caressed me, 'twas then Heav - en
blessed me, what a bles - sing, no one knows. — You made life

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