

SAM, S. & LEE SHUBERT Inc's.
SUCCESSFUL PRODUCTION

HAVANA



MUSIC BY

LESLIE STUART

CHAPPELL & Co, Ltd,
37 West Seventeenth St.
NEW YORK
London Melbourne

Hello, People
Cupid's Telephone
Waiting for Me
I'm a Cuban Girl
And Then That Cigar Went Out
What Shall I Do With The Rest ?
Vocal Score
Selection

.60	Zara	.60
.60	Little Miquette	.60
.60	Way Down In Pensacola	.60
.60	My Husband	.60
.60	How Did The Bird Know That ?	.60
.60		
2.00	Pianoforte Score	1.00
1.00	Valse	.75

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LADY ARTHUR HILL'S CHARMING NEW ENGLISH BALLAD

Rosemary For Remembrance

Song

Words by
FRED. E. WEATHERLY

Music by
LADY ARTHUR HILL

All'to Mod'to con molto espress.

The musical score is written for voice and piano in 4/4 time. The key signature has one flat (B-flat). The score is divided into three systems. The first system begins with a vocal line and a piano accompaniment. The piano part starts with a *mf* dynamic and includes a *Con Ped.* instruction. The vocal line has the lyrics "Bring pan - sies for your". The second system continues the vocal line with "thoughts, dear heart, Bring li - lies for your tears, And". The piano accompaniment continues with chords and moving lines. The third system begins with a *rall.* (rallentando) instruction. The vocal line has the lyrics "lay them where I lie a - part, Through all... the..end - less". The piano part includes a *colla voce* instruction. The score uses various musical notations including treble and bass staves, clefs, time signatures, key signatures, dynamics (*mf*, *p*), articulation marks (accents, slurs), and performance instructions (*Con Ped.*, *rall.*, *colla voce*).

Bring pan - sies for your

thoughts, dear heart, Bring li - lies for your tears, And

lay them where I lie a - part, Through all... the..end - less

HELLO, PEOPLE!

Song.

Words by
GEORGE ARTHURS.

Music by
LESLIE STUART.

Allegro moderato. ♩ = 126

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Allegro moderato' with a tempo of 126 beats per minute. The piano part features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The vocal parts enter with three different verses. The lyrics are as follows:

1. Six lit - tle girls went on a tour Run by a dai - ly
2. Four lit - tle girls jump'd on a train, En route to Ger - man -
3. Two lit - tle girls to Tur - key raced, Those two were wide a -

print,..... Six lit - tle fa - ces looked de - mure, Each of a ro - sy
y;..... Thought that the Em - per - or might deign To ask them 'round to
wake!..... Both were de - termined not to taste Or touch sul - ta - na

tint..... Hel - lo, peo - ple! Peo - ple, hel -
tea..... Hel - lo, peo - ple! Peo - ple, hel -
cake..... Hel - lo, peo - ple! Peo - ple, hel -

lo!..... Two lit - tle girls have eyes of brown, And
lo!..... Two lit - tle girls are eight - een just, And
lo!..... Two lit - tle girls wear six in gloves, Tho'

two have eyes of blue..... Two lit - tle girls have
two have not been traced..... Two lit - tle girls are
these take time to fix..... Four lit - tle girls wear

eyes of grey, And six have eyes on you!.....
sev - en - teen, That is a round the waist!.....
just the same So six lit - tle girls wear six!.....

One lit-tle girl dis - liked the sea, And prior to cross - ing
 One lit-tle girl - ie's fringe - net broke, That kept each gold - en
 One lit-tle girl was asked to wed A man with rings of

o - ver, Looked at the o - cean in com - mo - tion,
 curl in, Wind now pos - sess - es her new tress - es,
 o - pal, Pas - sive re - sist - er left her sis - ter

Then she stayed in Do - ver! One lit - tle girl when
 She is still in Ber - lin! One lit - tle girl was
 In Con - stan - ti - no - ple! One lit - tle girl smoked
ten.

safe in France At once be - gan to ral - ly,
 full of thoughts Of home and ... golf and ten - nis;
 one ci - gar, But ner - vous ... was her man ner;
ten.

Clung to the fond arm of a gen - darme, She was left in
 Stepped in the wa - ter no - one caught her, Her ad - dress is
 Earth spinning 'round her, some - one found her, Set - tled in Ha -

Ca - - - lais! Hel - lo, peo - ple!
 Ven - - - ice! Hel - lo, peo - ple!
 va - - - na! Hel - lo, peo - ple!

pp

Peo - ple, hel - lo! They were a love - ly

lot of girls, These girls from Lon - don Town,..... Each

one was dressed just like the rest In just a sim - ple

lit - tle gown; They did - n't mind much where they went, Yet

each was bent and quite in - tent On dream - ing of this

lit - tle text—"Where shall we go to next?".....

Dance

p

f

f

LATEST ENGLISH WALTZ-SONG SUCCESS

LAZYLAND

Song

Words and Music by

PAUL A. RUBENS

REFRAIN

La - zy - land, La - zy - land! Home of dream and

love; Ros - es rare, ev - 'ry - where,

On - ly blue a - bove. Some - one dear, al - ways

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SPÉCIMEN

à Madame Melba

VALESE MELBA

BERNARD ROLT.

Tempo di Valse.

The musical score is written for piano in 3/4 time, with a key signature of two sharps (F# and C#). It consists of six systems of music, each with a treble and bass staff. The score includes various dynamics and articulations:
 - System 1: Starts with a piano (*p*) dynamic.
 - System 2: Features a forte (*f*) dynamic and a fortissimo (*ff*) dynamic.
 - System 3: Includes a piano (*p*) dynamic.
 - System 4: Features a fortissimo (*ff*) dynamic, a piano (*p*) dynamic, and a mezzo-forte (*mf*) dynamic.
 - System 5: Includes a mezzo-forte (*mf*) dynamic with the instruction *ben marcato.* and a *legato.* instruction.
 - System 6: Starts with a forte (*f*) dynamic.
 The score is marked with numerous accents (^) and slurs, indicating phrasing and emphasis.

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The New English Ballad Success

YOU, - AND LOVE

Song

Words by
EDWARD TESCHEMACHER

Music by
GUY D'HARDELOT

Andante

The musical score is written for voice and piano. It begins with a piano introduction in the left hand, marked *p* and *sostenuto*. The right hand has a melodic line. The tempo is marked *Andante*. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: "Oh, the ro - - - ses in my gar - - den, Soon, too soon they with - er there; Oh, the li - ies, sweet and". The score includes various musical notations such as *p* (piano), *f* (forte), *cresc* (crescendo), and *Red.* (Reduction). There are also asterisks (*) and a double bar line with repeat dots.

p *sostenuto*

Oh, the ro - - - ses in my gar - - den, Soon, too

p

soon they with - er there; Oh, the li - ies, sweet and

f *cresc* *f* *p*

Red. *Red.* *Red.* *Red.*

SPECIMEN.

FLUFFY RUFFLES.

Two-Step.

PEDRO de ZULUETA.

INTRODUCTION.

PIANO.

The introduction is written for piano in 2/4 time. It consists of four measures. The first measure has a treble clef with a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one flat (Bb). The melody in the treble clef starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef starts with a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The third measure has a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The fourth measure has a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2.

The first system of the main body of the piece consists of four measures. The first measure has a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The third measure has a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The fourth measure has a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The first measure is marked *1st p* and the second measure is marked *2nd ff*.

The second system of the main body of the piece consists of four measures. The first measure has a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The third measure has a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The fourth measure has a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The first measure is marked *cresc.*.

The third system of the main body of the piece consists of four measures. The first measure has a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The third measure has a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The fourth measure has a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The first measure is marked *f*, the second measure is marked *sfz*, the third measure is marked *ff*, and the fourth measure is marked *ff*.

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