

# LIMEHOUSE BLUES

WORDS BY  
DOUGLAS FURBER

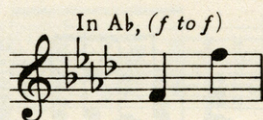
MUSIC BY  
PHILIP BRAHAM

INTRODUCED IN  
ANDRE CHARLOT'S  
REVUE  
of 1924

*Edible Studio N.Y.*  
**HARMS**  
NEW YORK

MADE  
IN  
U.S.A.

# LIMEHOUSE BLUES



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FROM THE MUSICAL SHOW

“CHARLOT’S REVUE OF 1924”

WORDS BY  
**DOUGLAS FURBER**

MUSIC BY  
**PHILIP BRAHAM**

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**PUBLISHED IN THE FOLLOWING ARRANGEMENTS**

Vocal Solo, Ab.....	.60	Bb Trumpet and Piano.....	.60
4 Part Male (TTBB).....	.18	Eb Alto Saxophone and Piano.....	.60
Piano Solo (Arr. Cy Walter).....	.75	Dance Orchestration (Orkate Series).....	.60
Piano Solo (Gotham Classics No. 86).....	.50	Dance Orchestration (Fox Trot).....	1.00
Piano Duet.....	.75	Symphonic Band —	
2 Pianos—4 Hands.....	1.25	“B” Set.....	3.00
Accordion Solo.....	.50	“C” Set.....	2.00
Bb Clarinet and Piano.....	.60		

WHEN PERFORMING THIS COMPOSITION KINDLY GIVE ALL  
PROGRAM CREDITS TO

**HARMS**

INCORPORATED

NEW YORK

PRINTED IN U.S.A.

# INDIAN LOVE CALL

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

Music by  
RUDOLF FRIML

REFRAIN (*slowly*) *con molto sentimento*

*p*

When I'm call-ing you — oo - 'oo — oo - oo - oo!

*p molto espr.*

*mp*

Will you an-swer too — oo - oo — oo - oo - oo?

*mp*

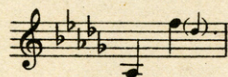
*poco cresc.*

That means I of - fer my love to you — to be your

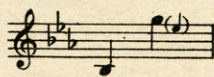
*poco cresc.*

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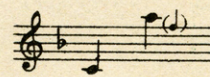
No. 1 in Db



No. 2 in Eb



No. 3 in F



## PUBLISHED ARRANGEMENTS OF THE SONG

DUET (High and Low Voices)	VIOLIN and PIANO (Arr. by Hugo Kortschak)
DUET (Mezzo and Low Voices)	CELLO and PIANO (Arr. by M. Zoltai)
TRIO (Sopr., 1st & 2nd Altos)	SAXOPHONE & PIANO (Sopr., Alto or Tenor, arr. by Walter Paul)
TRIO (Tenor, Baritone and Bass)	ORCHESTRA (full) Concert or Vocal accomp. in F
MIXED QUARTET (octavo)	ORCHESTRA (full) Fox-trot Dance arr.
MALE QUARTET (octavo)	VIOLIN and CELLO OBB. in all vocal keys

SM 5326

# Limehouse Blues

3

Words by  
DOUGLAS FURBER

AB

Music by  
PHILIP BRAHAM

Allegro moderato

VOICE

Piano

*f*

*f dim.*

*pp*

The musical score is written for voice and piano. The voice part consists of four measures of whole rests. The piano part is in 2/4 time and begins with a forte (f) dynamic. It features a complex harmonic structure with many chords and some melodic lines. The score includes a repeat sign at the end of the piano section. The piano part concludes with a piano (pp) dynamic.

In Lime house  
Oh Dear ie

where yel-low chink-ies love to play  
right here in or-ange blos-som land

In Lime house  
I'm wear y

where you can hear those blues all day  
'cause no one seems to un-der-stand

And they seem all a - round —  
 And those weird Chin - a blues —

Like a - long long sigh  
 Nev - er go a - way

Queer sob sound  
 Sad mad blues

Oh Hon - ey Lamb they seem to cry.  
 For all the while they seem to say.

Refrain

*p-f*

Oh! Lime-house kid — Oh! Oh! Oh! Lime-house kid —

*p-f*

7 7 7 7 7 7 7 7 7 7 7 7

*Bb7*

Go-ing the way — that the rest of them did —

7 7 7 7 7 7 7 7 7 7 7 7

*Fb* *G7* *F#*

Poor brok - en blos - som and no - bod-y's child —

7 7 7 7 7 7 7 7 7 7 7 7

*Bb* *Eb7*

Haunt-ing and taunt - ing you're just kind o' wild — Oh! Oh!

7 7 7 7 7 7 7 7 7 7 7 7

*#b m*

Oh! Lime-house blues — I've the real Lime-house blues —

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and a bass line with eighth notes. There are handwritten annotations: *#b m* above the first measure and *b* below the piano part in the second measure.

*Bb 7*

Learned from the chink - ies those sad Chin - a blues —

The second system continues the piece. The vocal line and piano accompaniment follow the same structure. A handwritten annotation *Bb 7* is placed above the first measure of the vocal line. The piano accompaniment features a consistent rhythmic pattern in the bass line.

*Bb* *Bb m*

Rings on your fin - gers and tears for your crown — that is the sto -

The third system continues the piece. The vocal line and piano accompaniment follow the same structure. Handwritten annotations *Bb* and *Bb m* are placed above the first and second measures of the vocal line, respectively. The piano accompaniment includes a section with a more complex chordal texture.

*Bb* *Bb*

— ry of old Chin - a town. —

1 2 *last time only*

D.S. *fz*

The fourth system concludes the piece. The vocal line and piano accompaniment follow the same structure. Handwritten annotations *Bb* and *Bb* are placed above the first and second measures of the vocal line, respectively. The system includes a first ending (marked '1') and a second ending (marked '2') with a double bar line and repeat sign. The second ending is labeled *last time only*. The piano accompaniment features a section with a more complex chordal texture and a final *fz* (forzando) marking.

# HARMS WORTHWHILE SONGS

## MY DREAM GIRL

ONE OF THE MOST BEAUTIFUL MELODIES BY THE IMMORTAL  
VICTOR HERBERT

Refrain (doppio movimento)  
Molto espressivo

My dream girl, oh, my one on - ly dream girl,  
I'm wait - ing For I'll meet you I

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## L'AMOUR-TOUJOURS-L'AMOUR

WORDS BY  
CATHERINE CHISHOLM CUSHING

MUSIC BY  
RUDOLPH FRIML

Refrain  
Lento poco rubato

L'a-mour - tou-jours- L'a-mour - Love, now at last, you've  
found me. Hold me and fold me al-way,

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A SPARKLING LITTLE MEXICAN SERENADE

## ADELAI

WORDS BY  
GEORGE ABBOT

MUSIC BY  
J. S. CALLEJA

Refrain

Oh, A - de - lai, This night is bring - ing  
joy to my heart, Love to my sing -

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 Ireland Is Ireland To Me  
 Love Me And The World Is Mine

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 Londonderry Air  
 Low-Back'd Car

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 My Irish Song Of Songs  
 Pretty Girl Milking Her Cow  
 Snowy-Breasted Pearl, The  
 Somewhere In Ireland  
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 Won't You Come Back To  
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 You Brought Ireland Right Over To Me

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I'm Just Wild About Harry  
 Let The Rest Of The World Go By  
 Stay In Your Own Backyard  
 Sunshine Of Paradise Alley  
 Tripoli  
 West Of The Great Divide  
 Where The River Shannon Flows

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 619 WEST 54th ST., NEW YORK 19, N. Y.