



OH! YOU SLOW WALTZ

OH! LES VALSES LENTES!!

LYRIC BY
BALLARD MACDONALD

MUSIC BY
TOULMOUCHE-DIODET

THE HOUSE OF HITS
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SONG 60
WALTZ 60
ORCH. 10 & P 75
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NEW POPULAR WALTZES BY

PAUL LINCKE

Under Love's Window

Musical score for 'Under Love's Window' in 3/4 time, key of G major. The piece is marked *p* (piano) and *mf* (mezzo-forte). The melody is in the right hand, and the accompaniment is in the left hand.

Love's Fancies

Musical score for 'Love's Fancies' in 3/4 time, key of G major. The piece is marked *p* (piano). The melody is in the right hand, and the accompaniment is in the left hand.

Fresh Flowers

Musical score for 'Fresh Flowers' in 3/4 time, key of G major. The piece is marked *p* (piano). The melody is in the right hand, and the accompaniment is in the left hand.

Lysistrata Waltz

Musical score for 'Lysistrata Waltz' in 3/4 time, key of G major. The piece is marked *p dolce* (piano dolce). The melody is in the right hand, and the accompaniment is in the left hand.

Venus on Earth

Musical score for 'Venus on Earth' in 3/4 time, key of G major. The piece is marked *p* (piano). The melody is in the right hand, and the accompaniment is in the left hand.

That Fascinating Waltz

Musical score for 'That Fascinating Waltz' in 3/4 time, key of G major. The piece is marked *p* (piano). The melody is in the right hand, and the accompaniment is in the left hand.

Ninetta Waltz

Musical score for 'Ninetta Waltz' in 3/4 time, key of G major. The piece is marked *f rit.* (forte ritardando) and *a tempo*. The melody is in the right hand, and the accompaniment is in the left hand.

Autumn Voices

Musical score for 'Autumn Voices' in 3/4 time, key of G major. The piece is marked *p* (piano). The melody is in the right hand, and the accompaniment is in the left hand.

SM1655

Oh! that Slow Waltz

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Lyric by
BALLARD MACDONALD

Oh! Les Valses Lentes!!

Music by
TOULMOUCHE-DIODET

Tempo di Valse

Piano

f *rit.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The left hand starts with a bass clef and a half note G3, followed by a half note F#3, and then a half note E3. The piece concludes with a *rit.* (ritardando) marking over a series of chords.

There's a dance comes from France that's a bear, — It's a bird and it's heard ev'ry
When you twirl with a girl at a hall, — She's the swell lit-tle belle of the

The vocal line is written in a treble clef with a key signature of two sharps and a 3/4 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

where, — And it's just 'cause a note that the mus - ic man wrote, Makes you
ball, — Then it does get your "goat" when they hit that stop note, And you

The vocal line continues in the same treble clef, key signature, and time signature. The piano accompaniment continues in the same bass clef, key signature, and time signature. The lyrics are written below the vocal line.

stop with one foot in the air, I de - clare; Then they start in a - gain with the
trip and you slip and her new dress you rip; But the mu - sic it has such a

più rit. *a tempo*

The vocal line continues in the same treble clef, key signature, and time signature. The piano accompaniment continues in the same bass clef, key signature, and time signature. The lyrics are written below the vocal line. The piece concludes with a *più rit.* (più ritardando) marking followed by a double bar line, and then a *a tempo* marking over the final few notes.

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strain, — And you find all your hopes are in vain, — In the
charm, — That she on - ly leans more on your arm, — And she

midst of the waltz, why, the queer mus-ic halts, And you're up in the air once a-gain; —
whis - per! What bliss! I could die do - ing this! While you long to be back on the farm. —

Refrain

— And you say while they play: Oh! that slow waltz, — There is nothing can
— Still you say while they play:

touch it in rag - time; Oh! that slow waltz, — In Par-is they

dance it to drag - time; Oh! that slow waltz, — It must have been

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "dance it to drag - time; Oh! that slow waltz, — It must have been". The piano accompaniment features a steady bass line and chords in the right hand.

writ - ten in jag - - time; Oh! that slow waltz, — It's the

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "writ - ten in jag - - time; Oh! that slow waltz, — It's the". The piano accompaniment includes some melodic flourishes in the right hand.

rage on the stage to - day. 1 day. — 2

The third system shows the vocal line with lyrics: "rage on the stage to - day." followed by a first ending bracket and "day. —" with a second ending bracket. The piano accompaniment includes a section marked "D. S." (Da Capo) with a repeat sign.

The fourth system is a piano solo section. It features a complex piano accompaniment with intricate patterns in both the right and left hands, including sixteenth-note runs and chords.

THE MOST POPULAR AND LATEST SONG HITS

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AND LEARN THE CHORUSES OF THESE UP-TO-DATE TUNES!

"I'VE GOT THE TIME—, I'VE GOT THE PLACE—"
(But It's Hard to Find the Girl)
CHORUS.

I've got the time—, I've got the place—,
Will someone kindly introduce me to the girl.
She needn't be so very pretty
I don't care much for a face.
And I don't give a jot if her petticoats
And things are trimmed with lace;
She may be tall-, she may be small-,
She may be any-any-kind at all,
Gee! Ain't it mighty funny,
When a fellow's got the money,
And the time-, and the place-,
But it's gosh darn hard to find the girl.

"AMINA"

(By Paul Lincke.)

CHORUS.

Queen of the night,
Far o'er the desert ocean,
I come to plight
My love and heart's devotion,
Princess divine,
Love's serenade I sing thee,
Queen of the night,
Amina mine.

"I WISH I HAD MY OLD GIRL BACK AGAIN."
CHORUS.

Oh, I wish I had my old girl back again!
Life to me would not seem dreary and in vain!
Though other girls looked good to me,
There's only one that stood for me,
And she was my old girl—
I wish I had her back again!

SWING ME HIGH, SWING ME LOW.
CHORUS

Swing me high; swing me low, dearie,
While summer breezes blow;
I'm sure I'd never grow weary
As up and down I go;
Swinging sets wedding bells ringing,
For lovers true, you know;
So to my sweetheart I'm singing,
To come swing me high, swing me low.

OH, THAT SLOW WALTZ!
CHORUS

Oh, that slow waltz.
There is nothing can touch it in ragtime!
Oh, that slow waltz.
In Paris they dance it to dragtime!
Oh, that slow waltz.
It must have been written in jagtime!
Oh, that slow waltz.
It's the talk of New York to-day.

THE GIRL BEHIND THE COUNTER IS THE GIRL I LOVE
CHORUS

The girl behind the counter is the girl I love,
The girl behind the counter I am thinking of;
You can have your fancy dolls,
With their frills and foldiroils
But the girl behind the counter is the girl I love.

HAN-A-KO
CHORUS

Oh, my Han-a-ko,
The nightingale is softly singing,
So my Han-a-ko
I've come a love-song bringing;
Like a tender vine my heart to yours will e'er
be clinging,
Love like mine will ever grow, my Han-a-ko!

"NIX ON THE GLOW-WORM. LENA."
CHORUS.

Nix on the Glow-worm, Lena, Lena;
Play something else on your concertina.
If the man that wrote it heard her
It's a cinch there would be murder.
Cut out the Glow-worm, can it, can it,
We'll go dippy soon;
Beat it, Lena, with your concertina,
And that Glow-worm tune.

IF I COULD ONLY SEE AS FAR AHEAD.
CHORUS.

If I could see as far ahead as I can see behind,
What trials and tribulations I'd banish from
my mind,
I'd know exactly what to do, when to do and
who to do,
If I could only see as far ahead as I can see
behind.

I'M LOOKING FOR A NICE YOUNG FELLOW WHO IS LOOKING FOR A NICE YOUNG GIRL.
CHORUS.

I'm looking for a nice young fellow
Who is looking for a nice young girl,
Well I've never had a beau, but I'm wise
enough to know
Just how to keep a fellow on the go! go! go!
The ring won't have to be a "Tiffany" diamond.
To tell the truth, I'd rather have a pearl.
I'm looking for a nice young fellow
Who is looking for a nice young girl.

LET ME HAVE A KISS UNTIL TO-MORROW.
(Then I'll Come Around and Pay It Back.)
CHORUS.

Let me have a kiss until to-morrow, then I'll
come around and pay it back;
Meet me at the door, I'll be there at four.
When I've squared my debt with you then I
may borrow more.
I'll give you a little squeeze for interest,
Or a hug or anything you think is due,
Let me have a kiss until to-morrow, then I'll
pay it back to you.

M'AIMEZ VOUS?
(Do You Love Me?)
CHORUS.

"M'aimez Vous?" "M'aimez Vous?"
Say you do! I'll be true
As the stars in the skies up above,
"M'aimez Vous?" "M'aimez Vous?"
I've a feeling for you in my heart
And I know it is love.
"M'aimez Vous?" "M'aimez Vous?"
I love you, deed I do;
And I'll give world and all up for you.
Life without you is sad.
Oh! you make me so mad;
"M'aimez Vous?" "M'aimez Vous?"
(Oui Oui!) "Merci beaucoup."

I'M A MARRIED MAN.
CHORUS

"I'm a married man; I'm a married man,
I'm no longer living on the happy-go-lucky
bachelor plan;
I have got a frau waiting for me now.
There's the rub, it's good-bye, club!
Oh, say, can't you see
That I'm a married man?"

COME AFTER BREAKFAST.
(Bring 'Long Your Lunch and Leave 'Fore Supper Time.)
CHORUS.

Come after breakfast, bring 'long your lunch
and leave 'fore supper time.
If you do that I'm positive that I will treat
you fine;
For ev'rybody's welcome at my house wheth-
er in rain or shine,
If they come after breakfast bring 'long their
lunch and leave 'fore supper time.

LOVE IN A BUNCH OF ROSES.
(El Punao Del Rosa.)
CHORUS.

Love in a bunch of roses
Each thought of her reposes.
For Roses of pink mean gladness,
Roses of white mean sadness,
Roses with tint of yellow,
Tell of a jealous fellow,
While roses of red breathe passion
So speak in flower fashion.

"IF I HAD A THOUSAND LIVES TO LIVE!"
—CHORUS—

If I had a thousand lives to live,
I'd live each one for you;
If I had a thousand hearts to give,
I'd give each one to you,
A thousand sorrows I would bear
For one so fair, so true,
If I had a thousand lives to live,
I'd live each one for you.

YOU STOLE MY GAL
CHORUS

You've done a lot, I've not forgot.
Oh, you've been Johnny on the spot;
Without a doubt you've gone the route.
You've never failed to help me out;
I've worn your clothes, you're one of those,
Who always lends, but never owes;
You've been my friend, you've been my pal,
But in the end, dog-gone, you stole my gal

"MYREL-LA"
CHORUS

Myrel-la, Myrel-la, come to me,
Fairest of all maids in Sunny Italy!
I return to claim thee for mine own;
Tell me that thy heart is mine alone!
Myrel-la, Myrel-la, fairest one,
Life for thee my bride-to-be, has just begun;
With love and gold from lands afar,
I come to thee,
My own, my Myrel-la.

"TRULY RURAL."
—CHORUS—

I can say Truly Rural, Truly Rural, Truly
Rural,
It's past midnight, but I'm all right, 'cause I
can say Truly Rural.
I can say Truly Rural, it's as easy as can be,
And if you can say truly rural too,
You're just as sober as me.

"NIGHT BRINGS THE STARS & YOU."
CHORUS.

After the sunset shadows
Over the wide world creep,
After the lark in the meadows
Sings the red rose to sleep;
After the day is ended
My longings are ended, too;
Then happy I roam to sweetheart and home,
For night brings the stars and you.

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