

OPERATIC EDITION

BEAUTIFUL FACES

Featured in

Broadway Brevities

Sung by **BETTIE PARKER** (of Dillon and Parker)



Lyrics and Melody by
IRVING BERLIN

RS

60¢

Irving Berlin, Inc.
Music Publishers
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New York

THE MOST BEAUTIFUL BALLAD WRITTEN IN YEARS

Tired Of Me

Words by
GRANT CLARKE

Music by
WALTER DONALDSON

REFRAIN

Tired of me, tired of me, Sor-ry, is all you say; Just like a
toy, Child-ren en - joy, Loved and then thrown a way. Some-bo-dy

p-mf dolce e legato
poco cresc. *frall* *p-mf a tempo*

THE GREATEST OF ALL ORIENTAL SONGS

My Sahara Rose

Words by
GRANT CLARKE

Music by
WALTER DONALDSON

CHORUS *Slowly and well marked*

There where the tem-ples stand In that land o-ver the burn-ing
sand, There in a bow-er rare Like a flow-er fair

p-f *fz* *mf cresc.*

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Beautiful Faces

Words and Music
By IRVING BERLIN

Moderato con espressione

The piano introduction is in G major, 4/4 time, marked 'Moderato con espressione'. It features a melody in the right hand and a bass line in the left hand. The melody begins with a quarter rest, followed by a quarter note G, an eighth note A, and a quarter note B. The bass line starts with a quarter rest, followed by a quarter note G, an eighth note F#, and a quarter note E. The piece concludes with a final chord of G major.

Till Ready

Lone-some lit-tle shop - girl sit - ting home a -

The first line of the song features a vocal line and piano accompaniment. The piano part begins with a piano (*p*) dynamic and includes a section marked *p dolce e sost.* (piano, dolce, and sostenuto). The melody is simple and lyrical, fitting the 'Moderato' tempo.

lone, No boy a - bout; to take her out; She is ver-y pret - ty

The second line of the song continues the vocal melody and piano accompaniment. The piano part provides harmonic support with chords and moving lines in both hands.

But no - bod-y knows, Lone-some lit-tle Rose — Has-nt an - y clothes:.

The third line of the song concludes the vocal phrase. The piano accompaniment features a *rall.* (rallentando) section followed by a *poco rall.* (poco rallentando) section, leading to a final chord.

Arranged by Chas. N. Grant.

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REFRAIN

Beau-ti-ful fac - es — need beau-ti-ful clothes, — Sat - ins and

mp-f

lac - es — nice rib - bons and bows; — An an - kle

v
l.h.

may be a joy But an - y boy who gaz - es, — won't war - ble its

prais - es, — Un - less it's cov - ered by at - tract - ive hose. Man - y a

schertz *rall.* *a tempo*

shop - girl — whom no - bod - y knows, — Would be the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "shop - girl — whom no - bod - y knows, — Would be the". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

top girl — in mus - i - cal shows; — If she were

cresc. *fx*

The second system continues the musical score. The vocal line lyrics are "top girl — in mus - i - cal shows; — If she were". The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *fx* (forzando). The bass line has an '8' below it, indicating an eighth note. The piano part features a mix of chords and moving lines.

dressed in the best from her head right down to her toes, — For beau - ti - ful

p

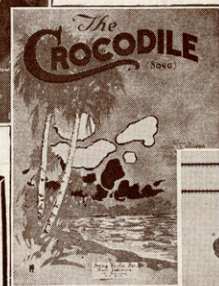
The third system of the score has the vocal line lyrics "dressed in the best from her head right down to her toes, — For beau - ti - ful". The piano accompaniment starts with a *p* (piano) dynamic marking. It includes a triplet of eighth notes in the bass line and various chordal textures in the treble.

fac - es — need beau - ti - ful clothes. — Beau - ti - ful clothes. —

1 2

The fourth system concludes the page with the vocal line lyrics "fac - es — need beau - ti - ful clothes. — Beau - ti - ful clothes. —". The piano accompaniment features first and second endings, marked with '1' and '2' above the staff. The piece ends with a *fx* (forzando) dynamic marking and a final chord.

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