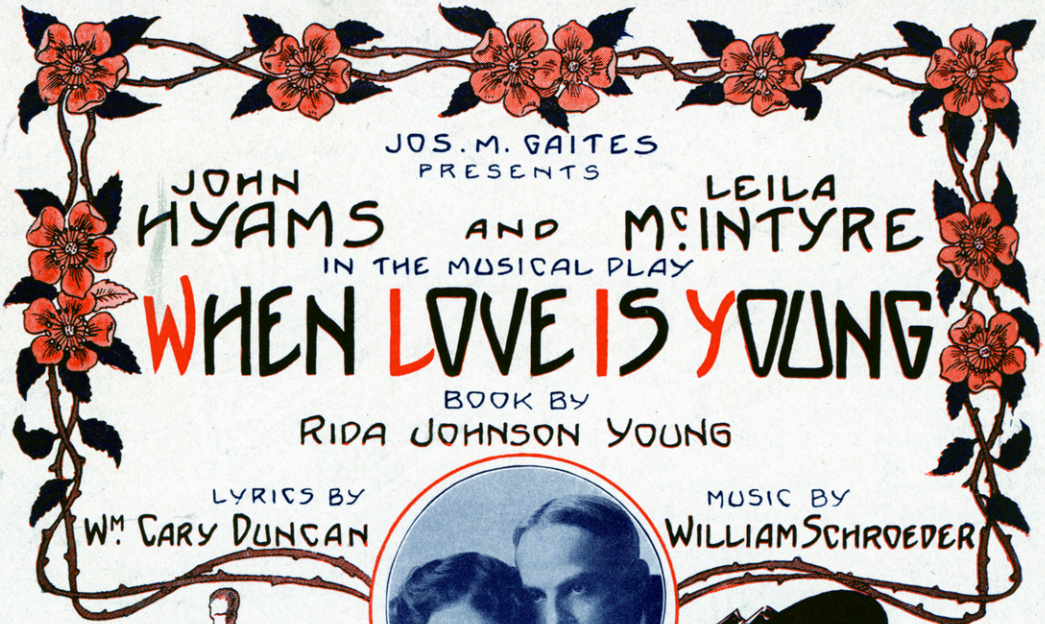


THE TANGO GLIDE



JOS. M. GAITES
PRESENTS

JOHN HYAMS AND LEILA MCINTYRE
IN THE MUSICAL PLAY

WHEN LOVE IS YOUNG

BOOK BY
RIDA JOHNSON YOUNG

LYRICS BY
WM. GARY DUNCAN

MUSIC BY
WILLIAM SCHROEDER



Girl that Dreams of Me, The . . .	60
Please Send Me Someone to Love Me . . .	60
Tango Glide, The	60
Don't Let Cupid Catch You Napping . . .	60
I Don't Know Why I Kissed You . . .	60
When I'm With You (I Don't Care What the Weather Man Says)	60
Evolution of the Dance	60
We're Not the Regular Army	60
I Really Hate to Talk About Myself . . .	60
Awfully Funny Noises in the Dark . . .	60
Selections	1.00
Waltzes	75
Score	2.00

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A Little Dreaming By The Way

Poem by Paul Laurence Dunbar

Solo, Four Keys—F, (E to F) C, B \flat and G

Music by John Carrington

Moderately With much expression

A lit-tle dream-ing by the way, A lit-tle toil-ing day by day, A lit-tle fame, a lit-tle strife, A lit-tle joy—and

Beyond The Sunset

Lyric by Holman Quinn

Slowly with expression

Solo, Four Keys—D, (C to E) C, E and G Duet, Two Keys E and D

Music by Frank E. Tours

O do not mourn, be - lov-ed, Or weep when I am dead; For the life of man Is but a span, And God is o - ver -
O kla - ge nicht Ge - lieb-te, Wenn ich im Th - de bleich; Den der, Er - den - lauf Führt ja hin auf zu Got - tes sel - gem

Love Laid His Sleepless Head

Lines by Algernon Charles Swinburne

Very slow

Solo, F, (F to B \flat)

Music by Victor Herbert

Love laid his sleep-less head On a thorn-y rose-bed, And his eyes with tears were red, And pale his lips as the

Mother Dear

German Translation by Alice Mattullath

Slowly With great expression

Solo, Four Keys—E \flat , (C to F) C, F and G Duet, Two Keys—G and D

Benjamin Jefferson with hesitation

Moth-er dear, I mind me of—a long gone day, When you called me to you, Called me from my play: My
Müt-ter-lein, du Lie - be, Oft - mals fällt mir ein, Wie von froh - en Spi - len, Du mich riefst her - ein: An

Mother Machree

Lyric by Rida Johnson Young

Allegretto ma espressivo

Solo, Three Keys—C, (C to E) D and F Duet in B \flat , Cont. or Bar. B to D Sop. or Ten. D to A Duet in F, Sop. or Ten. F to A Cont. or Bar. A to D

Music by Chauncey Olcott and Ernest R. Ball.

There's a spot in me heart which no col-leen may own. There's a depth in me soul nev - er sound-ed or known; There's a

My Dear

Lyric by Dave Reed Jr. Solo, Four Keys—E \flat (E \flat to E \flat) D \flat , F and G Andante With expression

Duet in D, Alto D \flat to F Bar. E \flat to F

Music by Ernest R. Ball

All the world is bright and fair, skies are won - drous clear, — Flowrs have bright-est gowns to wear, All for you, my

My Sweet

Lyric by Geo. Graff Jr. Con moto

Solo, Three Keys—D \flat , (F to G \flat) E \flat and B \flat

Music by Jessie Mae Jewitt

A sun - beam rest-ed in your hair, And lov - ing you has nes-tled there, A star shone down in - to your eyes, And

Resignation

Moderato

Solo, Four Keys—C, (D to F) B \flat , D \flat and E \flat

Duet in D \flat , Sop. or Ten. E \flat to A \flat Alt. or Bar. C to C

Words and Music by Caro Roma

There is no song with-in our glad heart sing-ing, But has an ech - o of some mi - nor strain. There is no

Sun Blest Are You O Golden Land

Lyric by Lillian B. Rice Marziale

Solo, Four Keys—E \flat , (C to D) D \flat , F and A \flat

Music by Joseph Melville

Sun blest are you, — O gold-en land! Your sweep-ing prair-ies lie un-touched by hand of man.

Thinking Of Thee

Lento

Solo, Four Keys—E \flat , (C to D) D \flat , F and A \flat

Duet in F, Sop. D to F Alto A to F

Lyric and Music by Caro Roma

Thinking of thee, I feel the tear-drops start, — Thinking of all, A long-ing fills my heart. Long-ing to

Who Knows?

Poem by Paul Laurence Dunbar

Larghetto

Solo, Four Keys—D \flat , (D \flat to E \flat) B \flat , E \flat and F Duet, Two Keys—D \flat and E \flat

Musical Setting by Ernest R. Ball

Thou art the soul of a sum-mer's day, Thou art the breath of the rose; But the sum-mer is fled and the rose is dead;

Will You Hear?

Poem by Elinore C. Bartlett By Permissio Andante espressivo

Solo, Three Keys—G, (G \sharp to E) F and B \flat

Music by Kate Vanntik

If you knew how I am long-ing, How I'm long-ing for your face! How the mem-o-ries come throng-ing— Oh, how the

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When Love Is Young

3

The Tango Glide

Lyric by
RIDA JOHNSON YOUNG

Music by
WILLIAM SCHROEDER

Moderato

ff

ffz p

The piano introduction consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include fortissimo (ff) and fortissimo-zwischen (ffz) with piano (p).

p

In the morn-ing, in the dawn-ing, in the night; — In the noon-time,
In my dreams, it seems to haunt me more and more — As I dance with

p *f* *p*

The first system of the vocal melody is followed by piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include piano (p), fortissimo (f), and piano (p).

poco rit. *a tempo*

in the moon-time, dark or light; — Still I hear that haunt-ing, haunt-ing
you up-on some heav-en-ly shore; — Can't you hear that pleas-ing, teas-ing

f *p poco rit.* *a tempo*

The second system of the vocal melody is followed by piano accompaniment. The piano part continues with the eighth-note accompaniment. Dynamics include fortissimo (f), piano poco ritardando (p poco rit.), and piano a tempo (p a tempo).

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poco rit. *a tempo* *rit.*

mel - o - dy, Call - ing, call - ing, soft and low to you and me. —
 mel - o - dy, Call - ing, call - ing, soft and low to you and me? —

ff a tempo

REFRAIN

Come, come, dance the Tan-go Glide. Hum,

hum, soft-ly by my side. When the cas-ta-nets are sound-ing,

cresc. Spir - its gay and pul - ses bound - ing, Hon - - ey, I want you on - ly.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a *cresc.* marking and a dynamic of *f*. The piano accompaniment also includes a *cresc.* marking and a dynamic of *f*. The key signature has one sharp (F#).

Near, near, near - er to my heart; Dear, dear,

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic of *f*. The piano accompaniment includes a *p* marking and a dynamic of *f*.

we shall nev - er part! Day and night I'll wear - y nev - er, I could dance with

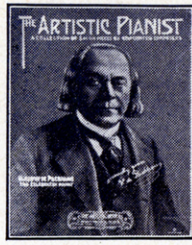
The third system continues the vocal line and piano accompaniment. The vocal line has a dynamic of *f*. The piano accompaniment includes a *p* marking and a dynamic of *f*. A *cresc.* marking is present at the end of the system.

you for - ev - er, Hon - - ey, in the Tan-go Glide! Glide! —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dynamic of *f*. The piano accompaniment includes a *f* marking and a dynamic of *ff*. The system ends with first and second endings.

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CONTENTS

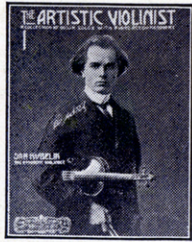
A La Bien Aimee (Valse)..... E. Schütt
 At Morn (Au Matin)..... B. Godard
 Berceuse, Op. 38, No. 1..... E. Grieg
 Berceuse (From Jocelyn) Trans. R. Godard
 Berceuse, Op. 57..... F. Chopin
 Butterfly (Le Papillon)..... C. Levallee
 Chant Sans Paroles (Song without words) Op. 2, No. 3..... P. Tschalkowsky
 Humoreske..... A. Dvorak
 Love's Greeting (Salut d'Amour)..... E. Elgar
 Menuet, Op. 14, No. 1..... J. J. Raff
 Minute Waltz, Op. 64, No. 1..... F. Chopin
 Nocturne, Op. 9, No. 2..... F. Chopin
 Pas Des Amphores, Op. 37, No. 2..... C. Chamade
 Polish Dance, A..... X. Scharwenka
 Scarf Dance (Pas des Echarpes), Op. 37, No. 3..... C. Chamade
 Serenata, Op. 18, No. 1..... M. Moszkowski
 Second Mazurka, Op. 54..... B. Godard
 Second Valse Brillante, Op. 56..... B. Godard
 Valse Arabesque..... T. Lack
 Valse Lente (Sylvia)..... L. Delibes
 Why? (Warum?)..... R. Schumann
 Witches' Dance (Hexentanz)..... E. MacDowell

CONTENTS

Celestial Aida (Celeste Aida)..... G. Verdi
 Flight of Ages, The..... F. Bevan
 Good Bye..... F. P. Tosti
 Heaven and Ocean (Cielo e mar) from "Gioconda"..... A. Ponchielli
 I Love Thee (Ich Liebe dich)..... F. Grieg
 Imp of Dreams (A Serenade)..... W. E. Haesche
 Lass with the Delicate Air, The..... T. A. Arne
 Last Night (Schnecht)..... H. Kierulff
 Like a Dream (M'Appari) from "Martha"..... F. von Flotow
 Lotus Flower, The (Die Lotus Blume)..... R. Schumann
 Obsession (A Resolve)..... H. de Fontenailles
 Oh Fair, Oh Sweet and Holy (Du Bist Wie Eine Blume)..... O. Cantor
 Plume in the Summer Wind (La Donna e Mobile) from "Rigoletto"..... G. Verdi
 Serenade (Standchen)..... J. Raff
 Serenade (Standchen)..... B. Godard
 Serenade (La Serenata)..... F. P. Tosti
 Spirit So Fair (Spirto gentil) from "La Favorita"..... G. Donizetti
 Song of Sunshine, A..... A. G. Thomas
 Songs My Mother Taught Me (Als die alte Mutter)..... A. Dvorak
 Winds in the Trees..... A. G. Thomas



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JAN KUBELIK.

CONTENTS

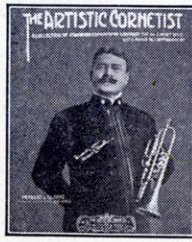
Aniel's Serenade..... G. Braga
 Anitra's Dance (from "Peer Gynt")..... E. H. Grieg
 Ass's Tod (from "Peer Gynt")..... E. H. Grieg
 Cantabile (from "Samson and Delila")..... C. Saint-Saens
 Cavatina..... O. Schmidt
 Cradle Song..... M. Hauser
 Chant Sans Paroles..... P. Tschalkowsky
 Dance Caprice..... E. H. Grieg
 Elysium (Reverie)..... G. L. Spaulding
 Gavotte (Entre Acte from "Mignon")..... A. G. Thomas
 La Cinquantaine..... G. P. Marie
 Largo (from "Xerxes")..... G. P. Marie
 Melody in F..... J. Rubinstein
 Nocturne, Opus 9, No. 2..... F. Chopin
 Melody..... M. Moszkowski
 Reverie..... B. C. Fauconier
 Romance..... R. Schumann
 Salut d'Amour (Love's Greeting)..... E. Elgar
 Serenade Badine..... G. P. Marie
 Sextet (from "Lucia")..... G. Donizetti
 Simple Confession..... F. Thome
 Song of the Evening Star (from "Tannhauser")..... R. Wagner
 Spring Song (Frühlingslied)..... F. Mendelssohn
 Traumerlei..... R. Schumann
 Wooing Winds (Berceuse)..... G. J. Trinkaus

CONTENTS

Carmina..... H. Wilson
 If My Song had Wings for Flying..... R. Hahn
 In Titania's Garden..... C. L. A. Thomas
 In the Time of Roses..... L. Reichardt
 Just You and I..... F. E. Tours
 Last Night..... H. Kierulff
 Love Me To-day To-morrow May Never Come..... E. R. Ball
 Lullaby (Jocelyn)..... B. Godard
 Off in the Stilly Night..... T. Moore
 O Loving Heart Trust On..... L. M. Gotschalk
 Provincial Song..... E. Dell' Acqua
 Serenade..... G. Pieme
 Sing, Smile, Slumber..... C. Gounod
 Snow Flakes..... F. H. Cowen
 Song, Jest, Perfume and Dances..... C. Gounod
 Stars of the Summer Night..... B. Tours
 Swiss Echo Song..... C. Eckert
 Villanelle..... E. Dell' Acqua
 When Love is Kind..... Arr. by A. L.
 Without Thee..... Mrs. W. T. Rhodes



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CONTENTS

Berceuse..... F. Renard
 Cavatina, Op. 85, No. 3..... J. J. Raff
 Chant Sans Paroles (Song without words)..... P. Tschalkowsky
 Consolation (Song without words)..... F. Mendelssohn
 Cradle Song..... M. Hauser
 Dreams (Traume)..... R. Wagner
 Humoreske, Op. 101, No. 7..... A. Dvorak
 Intermezzo (Cavalleria Rusticana)..... P. Mascagni
 La Cinquantaine (The Golden Wedding)..... G. P. Marie
 Love's Greeting (Salut d'Amour) Op. 12..... Sir E. W. Elgar
 Melodie, Op. 18, No. 1..... M. Moszkowski
 Palms, The (Les Rameux)..... J. B. Faure
 Resignation..... C. Roma
 Romance..... R. Schumann
 Secret, The (Intermezzo)..... L. Gaultier
 Serenade (Standchen) Op. 135..... F. Schubert
 Serenade Padine..... G. P. Marie
 Song to the Evening Star..... R. Wagner
 Sounds from the Ball Room (Loin du Ball)..... E. Gille
 Spring Song (Frühlingslied)..... F. Mendelssohn
 Traumerlei..... R. Schumann
 With Love (Con Amore)..... P. Beaumont

CONTENTS

All Through the Night..... Old Welsh Air
 Anchored..... W. M. Watson
 Blow, Blow Thou Wintry Wind..... J. Sarjant
 Clang of the Forge..... P. Rodney
 Clang of the Hammer..... T. Bonheur
 Drink to Me only with Thine Eyes..... Anonymous
 Erl-King, The (Erlking)..... F. Schubert
 Even Bravest Heart May Swell, from "Faust"..... C. Gounod
 Flight of Ages, The..... F. Bevan
 I'll Sing Thee Songs of Araby..... F. Clay
 I'm a Romer, from "Son and Stranger"..... F. Mendelssohn
 Lost Chord, The..... A. S. Sullivan
 Mona..... S. Adams
 Song of Thanksgiving, A..... F. Allitsen
 Evening Star, The from "Tannhauser"..... R. Wagner
 Even Bravest Heart May Swell, from "Faust"..... C. Gounod
 Voices of the Woods (Rubinstein's Melody in F)..... W. M. Watson
 When Summer Days Depart..... F. Tours



DAVID BISPHAM.



SAMUEL SIEGEL.

CONTENTS

Anitra's Dance ("Peer Gynt," Op. 46, No. 3)..... E. H. Grieg
 Angels Serenade (La Serenata)..... G. Braga
 Barcarolle (Tales of Hoffmann)..... F. Offenbach
 Cavatina Op. 41..... O. Schmidt
 Cradle Song (Chanson de Berceuse) Op. 11, No. 2..... A. Hauser
 Dance Caprice, Op. 29, No. 3..... E. H. Grieg
 Entr' Acte Gavotte (Mignon)..... A. Thomas
 Humoreske, Op. 101, No. 7..... A. Dvorak
 La Cinquantaine (The Golden Wedding)..... G. P. Marie
 Melodie, Op. 18, No. 1..... M. Moszkowski
 Nocturne, Op. 9, No. 2..... F. Chopin
 Reverie..... B. C. Fauconier
 Romance..... R. Schumann
 Salut d'Amour (Love's Greeting) Op. 12..... Sir E. W. Elgar
 Serenade Badine..... G. P. Marie
 Sextet (Lucia di Lammermoor)..... G. Donizetti
 Song to the Evening Star (Tannhauser)..... R. Wagner
 Souvenir..... F. Drdla
 Traumerlei..... R. Schumann
 Valse, Op. 64, No. 1..... F. Chopin
 Zingala (Danse Espagnole)..... E. Holst

CONTENTS

Simon the Cellarer..... J. L. Hatton
 Berceuse (in G)..... F. Renard
 Out on the Deep..... F. N. Lohr
 Mighty Deep, The..... W. H. Jude
 Wanderer..... F. Schubert
 My Lodging is the Cellar Here..... C. Muncher
 Song of Hybris the Creton..... J. W. Elliott
 Bandoello..... L. Stuart
 Feet No. 1..... C. Pissatti
 Horn, The..... A. Flegler
 Friar of Orders Gray..... W. Shield
 Two Grenadiers..... R. A. Schumann
 Three Fishers..... J. Hullan
 Yeoman's Wedding Song..... Prince Poniatowski
 Within this Sacred Dwelling..... W. A. Mozart
 It Was Not So To Be..... V. E. Nessler
 Exile, The..... C. Keller
 Calm is the Night..... C. Bohm
 When I am all Your Own..... F. Tours



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CONTENTS

Berceuse..... F. Renard
 Chant Sans Paroles (Song without words)..... P. Tschalkowsky
 Consolation (Song without words)..... F. Mendelssohn
 Cradle Song..... M. Hauser
 Dreams (Traume)..... R. Wagner
 Humoreske Op. 101, No. 7..... A. Dvorak
 Intermezzo (Cavalleria Rusticana)..... P. Mascagni
 La Cinquantaine (The Golden Wedding)..... G. P. Marie
 Love's Greeting (Salut d'Amour) Op. 12..... Sir E. W. Elgar
 Melodie, Op. 18, No. 1..... M. Moszkowski
 Palms, The (Les Rameux)..... J. B. Faure
 Resignation..... C. Roma
 Romance..... R. Schumann
 Secret, The (Intermezzo)..... L. Gaultier
 Serenade (Standchen) Op. 135..... F. Schubert
 Serenade Badine..... G. P. Marie
 Song to the Evening Star..... R. Wagner
 Spring Song (Frühlingslied)..... F. Mendelssohn
 Traumerlei..... R. Schumann
 With Love (Con Amour)..... P. Beaumont

CONTENTS

Ass's Tod ("Peer Gynt") Op. 46, No. 3..... E. H. Grieg
 Berceuse (in G)..... F. Renard
 Cantabile (Samson et Delila)..... C. Saint-Saens
 Cradle Song (Chanson de Berceuse) Op. 11, No. 2..... M. Hauser
 Cavatina, Op. 85, No. 3..... J. Raff
 Humoreske, Op. 101, No. 7..... A. Dvorak
 La Cinquantaine (The Golden Wedding)..... G. P. Marie
 On Stilts (March)..... G. J. Trinkaus
 Reverie..... B. C. Fauconier
 Romance..... R. Schumann
 Scherzo, Op. 12, No. 2..... D. van Goens
 Serenade Badine..... G. P. Marie
 Serenade, Op. 3..... V. Herbert
 Serenade..... G. Pieme
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