

# ZIEGFELD FOLLIES

# 1913

PRODUCED AT THE  
NEW AMSTERDAM THEATRE  
NEW YORK



BOOK & LYRICS BY  
GEORGE V. HOBART

MUSIC BY  
RAYMOND HUBBELL

T. B. HARMS & FRANCIS DAY & HUNTER  
— NEW YORK —



## Vocal

Just You And I And The Moon	60
Chat Honky Conky Tune	60
Sleep Time My Honey	60
Rosemary Lee	60
Good Bye My Tango	60
New York What's The Matter With You	
Katie Rooney	60
Hello Honey	60
You Must Have Experience	60
Panama	60
If A Cable At Rectors Could Talk	60
Bye And Bye.	
You Will Miss Me. }	60



# Love Dreams.

Waltz.

Eugene C. Lesser.

(Also Published for Full Orchestra.)

Composer of  
Autumn Bud Waltz.  
Heart Throb Waltz etc.

Introduction.  
Andantino. (Very Slow.)

Piano.

*poco cresc. e accel.*

*f<sup>o</sup> f rall. e dim.*

The introduction is written for piano in 6/8 time. It consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andantino (Very Slow)'. Dynamic markings include 'poco cresc. e accel.' and 'f<sup>o</sup> f rall. e dim.'.

Valse lento. - a tempo.

1.

*p rit.*

*espressivo.*

The first section is a waltz in 3/4 time, marked 'Valse lento. - a tempo.'. It begins with a first ending bracket labeled '1.'. The right hand has a melodic line with some grace notes, and the left hand provides a simple harmonic accompaniment. Dynamics include 'p rit.' and 'espressivo.'.

The second section continues the waltz melody. The right hand has a more active melodic line with some grace notes, and the left hand provides a simple harmonic accompaniment.

The third section continues the waltz melody. The right hand has a more active melodic line with some grace notes, and the left hand provides a simple harmonic accompaniment.

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SM 2305

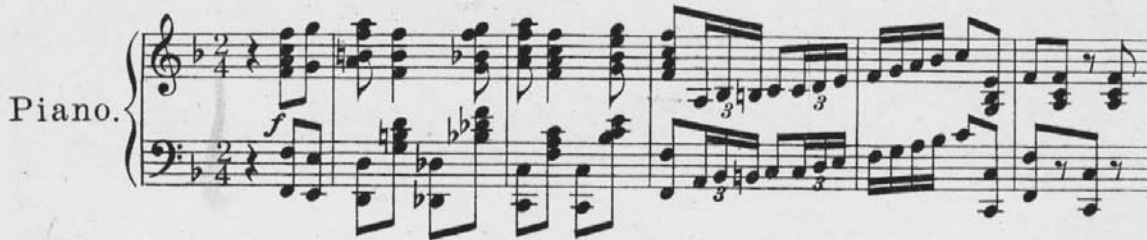
# If A Table At Rector's Could Talk.

3

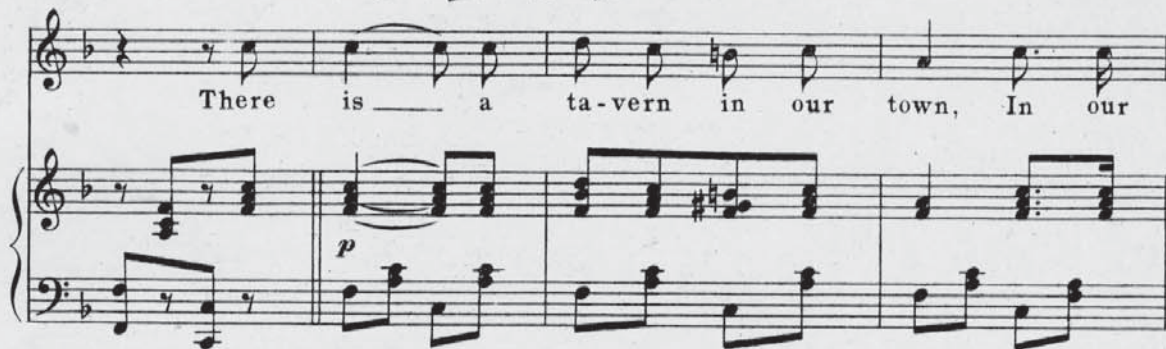
Words by  
Will D. Cobb.

Music by  
Raymond Hubbell.

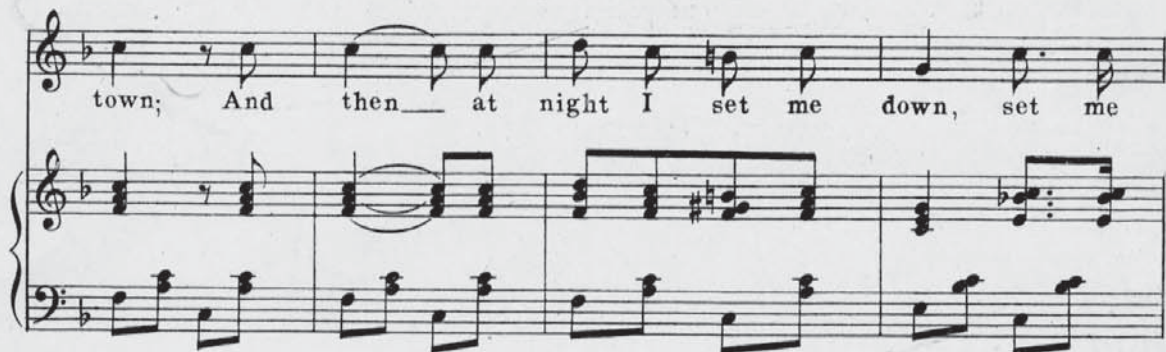
Piano.



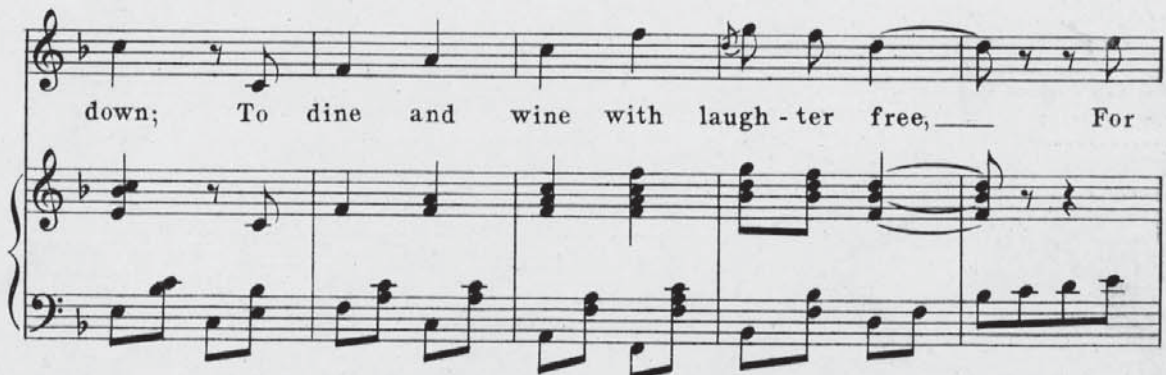
There is a ta-vern in our town, In our



town; And then at night I set me down, set me



down; To dine and wine with laugh-ter free, For



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laugh-ter is the on - ly thing that's free at Rec - tor's. I was

*SOLO.*

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a melodic line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

sit - ting at my ta - ble laugh - ing - all that I was a - ble, When I

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains a consistent rhythmic pattern with chords and moving lines in both hands.

thought — I thought a fun - ny lit - tle thought, — What a

The third system continues the vocal line and piano accompaniment. The vocal line includes a long note with a fermata over it, corresponding to the word 'thought'. The piano accompaniment provides harmonic support with chords and a steady bass line.

fun - ny thing 'twould be In the year 1 9 1 3, If a

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic line that ends with a quarter note. The piano accompaniment concludes with a final chord and a steady bass line.

ta - ble at Rec - tor's could talk. What a

lot of news you'd hear, Through your con-ver-sa-tion ear, If a

ta - ble at Rec - tor's could talk.

1. You'd  
2. You'd  
3. You'd

Refrain.

hear what some-one's A - dam said to some one els - es  
know the chumps be - hind the checks of half the girls in  
hear how wise that boob is there who acts just like a

Eve, ——— You'd hear some men don't have to wear a  
town, ——— You'd know where Fan - nie Few clothes bought her  
jay, ——— You'd hear a - bout the buck - et shops he

mus-tache to de - ceive ——— You'd hear how wide his tail - or made your  
home-made Par - is gown ——— You'd hear some bo - dy's right name, and if  
backs on old Broad - way ——— You'd hear that white-haired wait - er, you just

po - ker part - ners sleeve ——— You'd hear of hors - es that  
you'd just stick a - round ——— You'd hear a se - cret pop  
tipped your last week's pay ——— Will build the big - est ho -

lose in a walk You'd hear how Su - sie spot light does it  
with ev - 'ry cork You'd hear who put the wel - come on a  
tel in New York You'd hear why Mis - ter man down-town is

on eight-teen per week — You'd hear who made the Man-a-ger give  
 cer-tain map up town — You'd hear who's hand is slip-ping on a  
 act-ing kind of strange — You'd hear he hap-pens to be with his

her them lines to speak, And a lot of men would po-ny up a  
 job he's hold-ing down, And some good old rep-u-ta-tions would start  
 own wife for a change And a lot of folks that we know would be

lot of Al-i-mo-ny, If a ta-ble in Rec-tor's could  
 off on long va-ca-tions, If a ta-ble in Rec-tor's could  
 pack-ing trunks for Re-no! If a ta-ble in Rec-tor's could

1  
 talk.  
 talk.  
 talk.

2  
 You'd talk.  
 You'd talk.  
 You'd talk.

*f* Fine.

# THE MAURICE TANGO

By Silvio Hein.

Moderato.

Piano.

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