

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
That 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	60
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.

fz f rall. e dim.

The introduction is written for piano in 6/8 time. It begins with a series of chords in the right hand and a simple eighth-note bass line in the left hand. The tempo is marked 'Andantino. (Very Slow.)'. The first measure has the instruction 'poco cresc. e accel.' and the second measure has 'fz f rall. e dim.'. The piece ends with a final chord and a fermata.

Valse lento. - a tempo.

1.

p rit.

espressivo.

The first part of the waltz is in 3/4 time. It starts with a piano (*p*) and a ritardando (*rit.*) in the first measure, followed by an expressive (*espressivo.*) section. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Valse lento. - a tempo.'.

The second part of the waltz continues the melody and bass line from the first part. It features a series of chords and eighth notes in the right hand, and a simple bass line in the left hand.

The third part of the waltz concludes the piece with a final chord and a fermata. The melody and bass line continue from the previous section.

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SM2297

Hello Honey.

3

Words by
George V. Hobart.

Music by
Raymond Hubbell.

Moderato.

Piano.

The piano introduction is written for a grand piano in 4/4 time, featuring a treble and bass clef. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef provides a harmonic accompaniment with chords and single notes.

Ting - a - ling! Ting - a - ling! Oh! the tel - e - phone maid, Has a
Ting - a - ling! Ting - a - ling! Oh! the tel - e - phone maid, Must —

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part includes dynamic markings such as *mf* and *p*, and articulation like *gva.* (glissando).

ra - cy job and rare — If she start - ed to dis - close, All the
nev - er show sur - prise — When — Dol - ly spoons with John, Is the

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes dynamic markings such as *gva.* and *gva.*.

se - crets that she knows, No one would be safe out
op - e - ra - ter on? You may be sure that she is

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes dynamic markings such as *gva.* and *gva.*.

there. ——— Ting-a - ling! Ting-a - ling! Oh the tel - e - phone maid, In her
wise. ——— Ting-a - ling! Ting-a - ling! Oh the tel - e - phone maid, With a

gva. *gva.* *gva.* *gva.*

class is all a - lone. ——— But she's si - lent and dis - cret, And she
voice so soft and - slow. ——— If she'll vo - ca - lize with care, She may

gva. *gva.*

nev - er does re - peat, What she hears on the tel - e - phone. —
catch a mil - lion - aire, By the way — that she says Hel - lo." —

gva.

Refrain.

Hel - lo Hon, - ey! It's your on - ly, on - ly

mf

call - ing dear - for you, Hel - lo Hon - ey Are you

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "call - ing dear - for you, Hel - lo Hon - ey Are you". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

lone - ly, lone - ly? I'm all a - lone, - dear too. How I

Sva

The second system continues the melody. The vocal line has lyrics "lone - ly, lone - ly? I'm all a - lone, - dear too. How I". The piano accompaniment includes a dynamic marking of *Sva* (Sforzando) under the second measure.

long for you, - And miss you, Just to snug - gle and hug - gle and

The third system continues with the vocal line lyrics "long for you, - And miss you, Just to snug - gle and hug - gle and". The piano accompaniment maintains the harmonic structure.

kiss you, Hel - lo Hon - ey I'm your own - ey, - ow - ey! And I

The fourth system continues with the vocal line lyrics "kiss you, Hel - lo Hon - ey I'm your own - ey, - ow - ey! And I". The piano accompaniment features some chromatic movement in the bass line.

would - n't tell a phon - ey!" When I tel - e - phone to you. —

The fifth system concludes the piece with the vocal line lyrics "would - n't tell a phon - ey!" When I tel - e - phone to you. —". The piano accompaniment ends with a final chord.

THE MAURICE TANGO

By Silvio Hein.

Moderato.

Piano.

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