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1917

## When Those Sweet Hawaiian Babies Roll Their Eyes

Harry Ruby  
*Composer*

Edgar Leslie  
*Lyricist*

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# WHEN THOSE SWEET HAWAIIAN BABIES ROLL THEIR EYES

WORDS BY  
EDGAR LESLIE  
MUSIC BY  
HARRY RUBY



KALMAR PUCK & ABRAHAM'S  
CONSOLIDATED, INC.  
MUSIC PUBLISHERS  
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DONOR

PARBELLE

2 When Those Sweet Hawaiian Babies Roll Their Eyes.

Words by  
EDGAR LESLIE.

Music by  
HARRY RUBY.

*Voice.*

Handsome Har-ry Gray — To Hon-o-lu-lu sailed one  
Har-ry's fam-i-ly — Was just as wor-ried as could

*Till ready*

day — He was to come back right a-way — But when he saw the peach-es  
be — His fath-er sailed to Wai-ki-ki — He said I'm gon-na get him

on the beach-es down at Wai-ki-ki — Hewrote his friends a-cross the  
I'll not let him stay an-oth-er day — Just then a Hu-la passed his

sea — If you're sad and lone-ly here's the on-ly place on earth to be.  
way — The moment that he saw her He fell for her then they heard him say.

## Chorus.

When those sweet Ha-wai - ian ba - bies roll their eyes — Up to the skies —

*mf-f*

— I'm here to bet you they'll get you For they sure-ly do know how to hypno - tize —

— They've got a way a-bout them I just i - dol - ize — I've met the Sen - or - i - tas

and Mam'selles from Par - is and Ma - drid — But they nev - er made me do the things those Hu - la maidens

did — If you see them once or twice you'll think you're in Par - a - dise When those sweet Hawaiian

ba - bies roll their eyes. — When those eyes. —

*f*

The musical score is written for voice and piano. It features a chorus with lyrics about Hawaiian babies and their hypnotic effects. The score includes a piano introduction marked *mf-f* and a piano accompaniment with various dynamics including *f*. The piece concludes with two endings for the vocal line.

# ROLLING STONES

(All Come Rolling Home Again)

Words by  
EDGAR LESLIE

Music by  
ARCHIE GOTTLER

Refrain. (with feeling.)

Roll - ing stones all come roll - ing home a -  
gain \_\_\_\_\_, Roll - ing stones are the  
ones liv - ing in vain \_\_\_\_\_ From a moth - ers

The musical score consists of three systems. Each system includes a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system is the refrain, starting with a key signature change to two flats. Dynamics include *mp* and *f*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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