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1923

## The Gondola And The Girl

Paul A Rubens

*Composer*

E. Ray Goetz

*Lyricist*

Paul

*Lyricist*

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THE GONDOLA AND THE GIRL

Words by PERCY GRAHAM PAUL & E. RAY GOETZ

Music by PAUL A. RUBENS

CHARLES FROHMAN  
IN ASSOCIATION WITH  
E. RAY GOETZ Presents

# Irene Bordoni



*in*  
LITTLE  
MISS  
BLUEBEARD

*A Gay New Song-Play*

*by*

*Avery Hopwood*

CHAPPELL-HARMS, INC.  
185 Madison Ave., New York, N. Y.

Up 1923  
G 9564

MADE IN  
U. S. A.

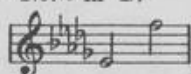


# THE SENSATIONAL SUCCESS OF THE "PIERROT PLAYERS"

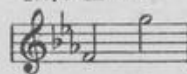
No. 1 in B♭



No. 2 in D♭



No. 3 in E♭



## THE WORLD IS WAITING FOR THE SUNRISE

Words by  
EUGENE LOCKHART

SONG

Music by  
ERNEST SEITZ

*Slow - but with a certain swing*  
*espressivo*

Dear one The world is wait - ing for the

sun rise, Ev - 'ry rose is

heav - y with dew. The thrush on

high his sleepy mate is calling,  
And my heart is calling you.

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# The Gondola And The Girl

3

Words by  
PERCY GRAHAM PAUL  
and E. RAY GOETZ

Music by  
PAUL A. RUBENS

Moderato

*p*

He was a  
This sly young

Piano *p dolce*

gon - do - lier, gay - ly ar - rayed, She was a  
gon - do - lier, such things he said, He made the

lit - tle dear Ve - ne-tian maid. She had met him  
lit - tle dear blush ro - sy red. "Oh," she mur - mured

sev - 'ral times be - fore, on shore, And so, he be -  
put me I im - plore, on shore, And as it dis -

*p.*

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737

-sought her, to come on the wa-ter, And  
-pleased her, the first time he squeezed her, Next

then she knew him a lit-tle bit more.  
time he squeezed her a lit-tle bit more.

Refrain (*gracefully*)

As they float-ed in that gon-do-la, thru' the twi-light soft and

dim, Of the maid he grew quite fond-o-la; And fond-o-la, she of

him. To a spot like a mill - pon-do-la, then he sped with oar a -

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb).

-twirl; When the maid would not res - pon - do - la, And de -

The second system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb).

-mure - ly cried "go - on - do - la" He pro - ceed - ed to ab -

The third system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb).

-scon - do - la, In the gon - do - la with the girl. girl.

The fourth system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb). The system concludes with a repeat sign and two endings, marked 1 and 2.



THE MOST BEAUTIFUL DREAMY WALTZ EVER  
WRITTEN BY THIS CELEBRATED COMPOSER

## ON MIAMI SHORE

(Golden Sands Of Miami)

Waltz Song

Words by  
WILLIAM LE BARON

Music by  
VICTOR JACOBI

REFRAIN

On the gold - en sands of old Mi-

*with a lazy swing*

*p-mf*

- a - mi shore,

*sf*

There I al - - ways find a girl whom

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