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## So Long! OO - Long : How Long You Gonna Be Gone?

Bert Kalmar  
*Composer*

Harry Ruby  
*Composer*

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OPERATIC EDITION

# SO LONG OO-LONG

## HOW LONG YOU GONNA BE GONE

*Mildred Maguire*

By  
Bert Kalmar  
and Harry Ruby

WATSON BERLIN & SNYDER CO.  
STRAND BUILDING NEW YORK 47th ST. & 5th AVE.

vp.004964

1920

50L



# SO LONG! OO-LONG

(How Long You Gonna Be Gone?)

By BERT KALMAR  
and HARRY RUBY

*Moderato*

Piano

The piano introduction is in 2/4 time, marked 'Moderato'. It features a treble and bass staff. The treble staff begins with a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. Dynamics include a forte 'f' marking and a crescendo leading to a fortissimo 'ff' marking.

Voice

*Till ready*

Ming Toy loved a boy,  
Days fly quick - ly by,

The vocal entry is on a single staff. The piano accompaniment consists of two staves. The piano part begins with a series of chords and single notes, marked with a piano 'p' dynamic. The lyrics are written below the vocal staff.

Hap - py lit - tle Jap - a - nee; ——— Oo - long was his  
Turn - ing in - to lone - ly years; ——— Tho' the nights are

The vocal staff continues with the melody, and the piano accompaniment provides harmonic support with chords and moving lines in both staves.

name, ——— Set her heart a - flame. ——— One day  
long, ——— Ming Toy's faith is strong. ——— She kneels

The final system of the page, showing the vocal line and piano accompaniment concluding the phrase. The piano part features a series of chords and moving lines.

he say, "Soon I got - ta go a - way;"  
and feels, That she does - n't pray in vain;

When he leave Ming Toy grieve; Ev - 'ry - bod - y hear her say: —  
Whis - pers "Oo I love you, Ming Toy wants you back a - gain!" —

## Chorus

"So long! Oo - long, how long you gon - na be gone?"

— Your lit - tle Jap - a - nee, — Will be wait - ing un - der -

neath the bam - boo tree; So don't be too long, Oo - long

I'll long while you're a - way \_\_\_\_\_ Wait - ing for the

day \_\_\_\_\_ when you'll come back to me. \_\_\_\_\_ I'll sit and

sigh, \_\_\_\_\_ 'Neath the O - ri - ent - al sky, \_\_\_\_\_

— Each day that I \_\_\_\_\_ am left a - lone;

— In Nak - i Sak - i. So long! Oo - Long, How long you go - in' to roam?

\_\_\_\_\_ Please don't be too long Oo - Long, so long hur - ry back

1 home? 2 home?

D.S.



# Underneath The Southern Skies

Words by  
ARTHUR E. BEHIM  
and HARRY RUBY

Music by  
M. K. JEROME

Moderato

Piano

*mf*

The piano introduction is written for a grand piano. The right hand starts with a series of eighth notes in the treble clef, while the left hand provides a harmonic accompaniment with chords and single notes in the bass clef. The tempo is marked 'Moderato' and the dynamic is 'mf'.

Voice

Un-der-neath the South-ern skies I'm dream-ing of,—

The first vocal line is in a single staff with a treble clef. The lyrics are 'Un-der-neath the South-ern skies I'm dream-ing of,—'. Below the vocal line is the piano accompaniment, consisting of two staves (treble and bass clef). The piano part includes a piano dynamic marking 'p'.

—Just a pair of lov-in' eyes I dear-ly love;—

The second vocal line continues the melody with the lyrics '—Just a pair of lov-in' eyes I dear-ly love;—'. The piano accompaniment continues with chords and moving lines in both hands.

Each day as I be-gin it, I count each end-less

The third vocal line concludes the phrase with the lyrics 'Each day as I be-gin it, I count each end-less'. The piano accompaniment features a triplet of eighth notes in the right hand, marked with a '3' and a slur.

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