

HOW I LOVE A PRETTY FACE

QUERBA & LUESCHER'S PRODUCTION OF THE VIENNESE OPERETTA

THE SPRING MAID

(DIE SPRUDEL FEE)

The
Musical
Success of the
Season



Operette
In two acts
From the German
by A.M. WILLNER and
JULIUS WILHELM

Book by
HARRY B. and
ROBERT B. SMITH



11579

Music by
**HEINRICH
REINHARDT**

Lyrics by
**ROBERT B.
SMITH**

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Entire production staged by GEORGE MARION



WARGZAG & WALLNER, VIENNA & LEIPZIG

How I Love A Pretty Face

Lyric by
Robert B. Smith

Music by
Heinrich Reinhardt

Moderato con moto

Piano *mf* *p*

I've
I've

been a gay and rest-less ro-ver, I've lived and loved in ev-ry land, I've
wand-ered where the flowrs are fair-est And met with girls of ev-ry sort, I've

met the girls and looked them o-ver And love and I've walked hand in hand, I've
gath-ered ros-es of the rar-est, And sim-ply rev-elled in the sport. The

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gazed at girls in wrapt de-vo-tion, In eyes of brown and eyes of blue; Each
eb-on haired bru-nette has won me, And for a time held per-fect sway, The

time with love deep as the o-cean, And how I've loved each one of you! But
blonde has cast her spell up-on me And I have loved her for a day. For

when the next one comes a-long, I shall think she is the best, And
e'er at-tract-ed by a face, That is fair be-yond com-pare, It

I shall sing to her the same old song That I have sung to all the rest.
mat-ters not a-bout the time and place, Just so long as the girl is there.

Valse Moderato *a tempo*

rall.

How I love a pret-ty face, How I love their arts, How I love the charm-ing grace

p rall. *a tempo*

poco rit. *a tempo*

Ev-'ry move im-parts. There's no light from stars a-bove Like light from eyes that love,-

poco rit. *fz a tempo* *fz*

rall. *a tempo*

- I'm sub-ject of Each Queen of Hearts. How I love a sun-ny smile,

mf *f* *Prall.* *a tempo*

Lips of Cu-pid's bows, How I love to gaze a-while On a beau-ty rose.

So I trav-el where I please, Just to find such charms as these, So I wan-der

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "So I trav-el where I please, Just to find such charms as these, So I wan-der". The piano accompaniment includes dynamic markings such as *fz* and *v*.

here and there, An - y-where, ev - 'ry where; And when I learn, where a prize

The second system continues the vocal line and piano accompaniment. The lyrics are: "here and there, An - y-where, ev - 'ry where; And when I learn, where a prize". The piano accompaniment features repeated *fz* markings.

Of such tempt-ing beau-ty lies, Then I wor-ship at her shrine, Un-til she is

The third system continues the vocal line and piano accompaniment. The lyrics are: "Of such tempt-ing beau-ty lies, Then I wor-ship at her shrine, Un-til she is". The piano accompaniment includes a *fz* marking.

1. mine! 2. mine!

The fourth system concludes the piece with two endings for the vocal line: "1. mine!" and "2. mine!". The piano accompaniment features a *mf* marking and the instruction "con Ped." (con Pedal). The system ends with a double bar line.

Introduced as the featured song hit in both of Lew Fields New Broadway Productions, "The Hen Pecks" and "The Never Homes."

The Famous Composition that was Played by Command of KING GEORGE and EMPEROR WILLIAM.

IN THE SHADOWS

DANCE

By HERMAN FINCK.

In the Shadows. Dance.

Allegretto grazioso.

by Herman Finck.

The musical score is written for piano solo and consists of five systems of music. Each system has a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system features a forte (*ff*) dynamic. The third system is marked *delicato* (2nd time *pp*) with a mezzo-forte (*mf*) dynamic. The fourth system includes a crescendo (*cresc.*) and ends with a piano (*p*) dynamic. The fifth system concludes with two first endings, both marked *dim.* (diminuendo).

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According to an article in the "Daily Telegraph" of May 18th and "London Opinion" of May 20th, the famous composition "In The Shadows" composed by Herman Finck was played by royal command during the performance of "Money" at the Drury Lane Theatre before King George V. of England and Emperor William of Germany. It was accorded a very prominent place on the programme and it has in consequence been mentioned in nearly every paper and taken up by nearly every musical director throughout Europe.

"London Opinion" also emphasizes the enormous popularity of the piece. Over two hundred thousand copies have been sold in England alone, and it is still selling at the rate of four to five thousand copies a day. Editions have been separately printed for America, France, Germany, Scandinavia and it is selling well in each of these four countries. In fact, reports show, that it is quite the rage in Paris and in every part of France.

It is estimated that one hundred and fifty thousand Americans who were in England during the Coronation period have heard it played constantly in all the principal restaurants, the Trocadero, Piccadilly, Savoy, Carlton, etc. the musical directors being compelled to play it eight and ten times a day. It is introduced into every ballet and in fact wherever there is a band "In the Shadows" is being played. The Old World has not known such a success in years.

Published for Piano Solo, .60; Full Orchestra, 1.15; Small Orchestra, .75

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