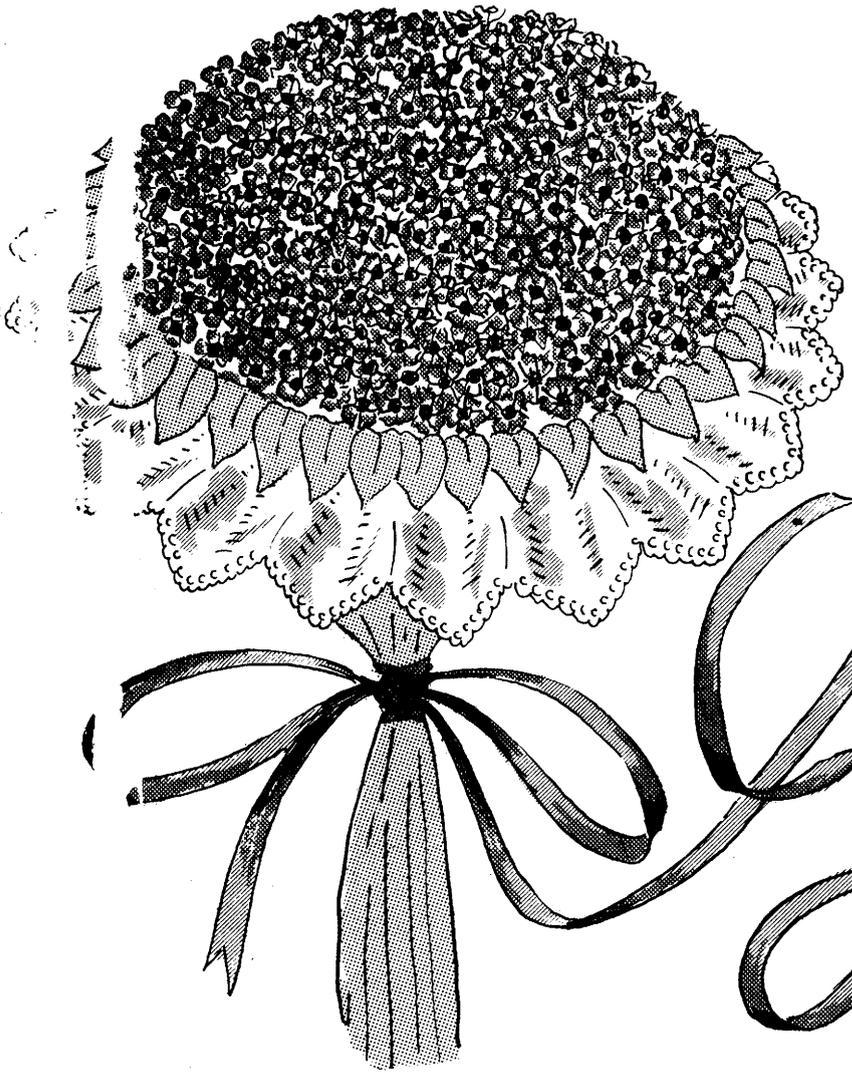


MUSIC EDUCATION  
FEB 16 1912  
D.C.



# *Gaiety*

## WALTZ

The Music by

# Johann Strauss

Arranged for Voice and Piano by  
**ESTELLE LIEBLING**



75 cents (In U. S. A.)

Words by

# VERA BLOOM

LIBRARY

**G. SCHIRMER, Inc., NEW YORK**

# Souvenir Waltz

Words by Vera Bloom\*

Johann Strauss  
Arranged by Estelle Lieblich

*Allegro moderato*

Voice

Piano

*f*

*poco rit.* *mf* *a tempo*

Till the dawn \_\_\_\_\_

*l.h.*

*poco rit.* *mf* *a tempo*

\_\_\_\_\_ fills the sky, \_\_\_\_\_ We will waltz through the night, you and I. \_\_\_\_\_

\*Words used by exclusive permission



Copyright, 1939, by G. Schirmer, Inc.  
International Copyright Secured  
Printed in the U. S. A.

— Hear, the waltz \_\_\_\_\_ mu - sic starts, \_\_\_\_\_ Keep - ing time to the

beat of our hearts! \_\_\_\_\_ O - ver all, \_\_\_\_\_ Love is king; \_\_\_\_\_ In the

*brillante*

*brillante*

air is the mag - ic of spring. \_\_\_\_\_ In your arms, \_\_\_\_\_ as we

dance, \_\_\_\_\_ You will whis - per sweet words of ro - mance. \_\_\_\_\_ How can

*pp* *p*

*pp* *p*

I — ex-press All my hap-pi - ness? Ah!

*cresc.*  
Let the mu - sic tell what I would con - fess, Let it

*cresc.*

*mf* *Poco più mosso*  
say what I would con - fess. Ah! ah,

*mf* *p*

ah ah All my hap-pi-ness,

*mf*

How can I confess, ah! — ah! — all — my hap-pi - ness?

*p* *Meno mosso*

The vi - o - lins sigh-ing, The cel - los re -

*f* *poco rit.* *p*

Ossia

ply-ing, I want to be your own. Ah! — Your danc-ing,

*p*

En-trancing, Has set my heart on fire, for you a - lone. The moon a -

*p*

bove \_\_\_\_\_ Is pale with love, \_\_\_\_\_ ah! \_\_\_\_\_ ah! \_\_\_\_\_ The

*poco rall.*

*p* *poco rall.*

*a tempo* dancers, ah! \_\_\_\_\_ are whirling, ah! \_\_\_\_\_ *mf* The whole world is whirl - ing.

*a tempo* *mf*

Poco più mosso

*pp* Ah! \_\_\_\_\_ ah! \_\_\_\_\_

*f* *pp*

*cresc.* *poco cresc.* *f* ah! \_\_\_\_\_ ah! \_\_\_\_\_ ah! \_\_\_\_\_

*cresc.* *poco cresc.* *f* *p*

*pp*

ah! \_\_\_\_\_ The moon is pale with love, \_\_\_\_\_ ah! \_\_\_\_\_

*poco cresc.* *f* *p*

ah! \_\_\_\_\_ ah! \_\_\_\_\_ ah! \_\_\_\_\_ ah!

*poco cresc.* *f* *p*

Ossia

*p con sentimento*

How the hours fly on their way! Soon it is day!

*p*

And your flow - ers, fad - ing a - way,

The first system of music features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'And', followed by quarter notes 'your', 'flow -', 'ers,', and a half note 'fad -', then eighth notes 'ing', 'a -', and a half note 'way,'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *pp* (pianissimo) is placed above the vocal line and below the piano accompaniment.

Say \_\_\_\_\_ to you, "Ah! \_\_\_\_\_"

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'Say' followed by a long horizontal line, then a half note 'to you,' and another long horizontal line, followed by a half note 'Ah!' and a final long horizontal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line and below the piano accompaniment.

ah! \_\_\_\_\_  
Soon we are gone, But love lives on." Heed your

The third system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'ah!' followed by a long horizontal line, then a half note 'Soon we are gone,', a half note 'But love lives on."', a half note 'Heed', and a half note 'your'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings of *p* (piano) and *cresc.* (crescendo) are present.

heart, \_\_\_\_\_ And say we'll nev - er part! \_\_\_\_\_

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'heart,' followed by a long horizontal line, then a half note 'And', a half note 'say', a half note 'we'll', a half note 'nev -', a half note 'er', and a half note 'part!' followed by a final long horizontal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *ff* (fortissimo) is placed above the vocal line and below the piano accompaniment.

*brillante* *con tenerezza*

*f* *pp rit.*

This system shows the beginning of the piano accompaniment. The right hand features a series of chords and a melodic line that transitions from a bright, energetic style to a more tender and slower one. The left hand provides a steady accompaniment of chords.

*brillante*

*f a tempo* *dim.* *rit.*

The second system continues the piano accompaniment. It includes a section marked 'f a tempo' followed by a 'dim.' (diminuendo) and a 'rit.' (ritardando) section, indicating a change in dynamics and tempo.

*ppoco a poco a tempo* *cresc.*

Love may bring laugh-ter, Love may bring tears, But ev - er af - ter,

*poco a poco a tempo* *p* *cresc.*

This system introduces the vocal line. The lyrics are: "Love may bring laugh-ter, Love may bring tears, But ev - er af - ter,". The piano accompaniment is marked 'poco a poco a tempo' and includes a 'p' (piano) dynamic and a 'cresc.' (crescendo) marking.

*f* *pp*

all through the years, — Why e - vade love? — We were made, love, — To be swayed, love, —

*f* *pp*

This system continues the vocal line with the lyrics: "all through the years, — Why e - vade love? — We were made, love, — To be swayed, love, —". The piano accompaniment features a 'f' (forte) dynamic followed by a 'pp' (pianissimo) dynamic.

By Love's command! Ah!

ah! ah! ah! ah! ah! ah! by Love's com-mand!

Now our dream music dies With the light of the stars in the skies; But a-

head shines the day, All the wonder and magic of May. See, the dawn

fills the sky! We have waltzed through the night, you and I— The

*rall.*

night, the waltz, you and I, Ah!

*Cadenza*

*pp* *rall.*

Ossia

*f* *tr* *ff*

\* The cadenza may be cut from ♪ to ♪

38740

# ESTELLE LIEBLING

ARRANGEMENTS AND EDITINGS  
FOR  
COLORATURA VOICE WITH PIANO  
SERIES I

<b>ALABIEFF, ALEXANDER</b>	The Russian Nightingale (with flute <i>ad lib.</i> ) D min. (F-d) [Eng.]	.50
<b>ARDITI, LUIGI</b>	Il Bacio, <i>Waltz-Song</i> . D (c#-be) [It. & Eng.]; C (b-ad) [It., Fr., & Eng.]	.60
	L'Ardita, <i>Magnetic Waltz</i> . B $\flat$ (bbd-eb) [It. & Eng.]	.60
<b>BENEDICT, SIR JULIUS</b>	Carnival of Venice. A $\flat$ (d-eb) [It. & Eng.]	.60
<b>BOCCHERINI, LUIGI</b>	Minuet. A $\flat$ (eb-db) [Eng.]	.50
<b>DELIBES, LÉO</b>	Chant de l'almée, <i>Song of the Egyptian Dancing Girl</i> . A min. (bd-e) [Fr. & Eng.]	.75
	Les Filles de Cadix. F# min. (c#-c#); D min. (a-a) [Fr. & Eng.]	.50
<b>DONIZETTI, GAETANO</b>	Ardon gl'incensi, "The Mad Scene" from "Lucia di Lammermoor" (Optional cadenzas, with flute <i>ad lib.</i> ) C min. (b $\flat$ E $\flat$ -be $\flat$ ) [It. & Eng.]	.75
<b>ECKERT, KARL A. F.</b>	Er liebt nur mich allein, <i>Swiss Echo Song</i> . D (ad-bd); B $\flat$ (fb $\flat$ -gbb) [Ger., Fr., & Eng.]	.35
<b>GOUNOD, CHARLES</b>	Ah! Je veux vivre, <i>Waltz-Song</i> from "Roméo et Juliette". G (dF#-de); F (cE-cd); E $\flat$ (bbd-bbc) [Fr., It., & Eng.]	.50
<b>MEYERBEER, GIACOMO</b>	Nobles seigneurs, salut! from "Les Huguenots". B $\flat$ (c-c); G (a-a) [Fr., It., & Eng.]	.40
<b>POLISH FOLK-SONG</b>	Mother Dear. G (d-e) [Eng.]	.50
<b>ROSSINI, GIOACCHINO</b>	Una voce poco fà, <i>Cavatina</i> from "Il Barbiere di Siviglia" (with optional cadenzas) F (ac-af); E (g# $\flat$ -g#e) [It. & Eng.]	.50
<b>STRAUSS, JOHANN</b>	The Blue Danube, <i>Waltz</i> . D (c-ce) [Eng.]	.90
	Souvenir Waltz. C (d-cd) [Eng.]	.75
<b>THOMAS, AMBROISE</b>	Je suis Titania, <i>Polonaise</i> from "Mignon". B $\flat$ (c-cf) [Fr. & Eng.]	.40
	Abridged	.85
	Unabridged	.85
<b>VERDI, GIUSEPPE</b>	Caro nome che il mio cor, from "Rigoletto" (with traditional cadenzas) E (d#-d#f#) [It. & Eng.]	.40
<b>WEBER, CARL MARIA, VON</b>	Invitation to the Dance (with flute <i>ad lib.</i> ) D $\flat$ (F $\flat$ -e $\flat$ ) [Eng.]	.75

(Prices apply to U. S. A.)

Example of symbols for key and range used above: E (d#-d#f#) = 

Notes on the staff are represented by capitals, those above or below the staff by small letters.  
The languages of the texts are indicated in square brackets.

G. SCHIRMER, Inc., New York