

1919

## Karavan: fox trot song

Abe Olman

Rudy Wiedoeft

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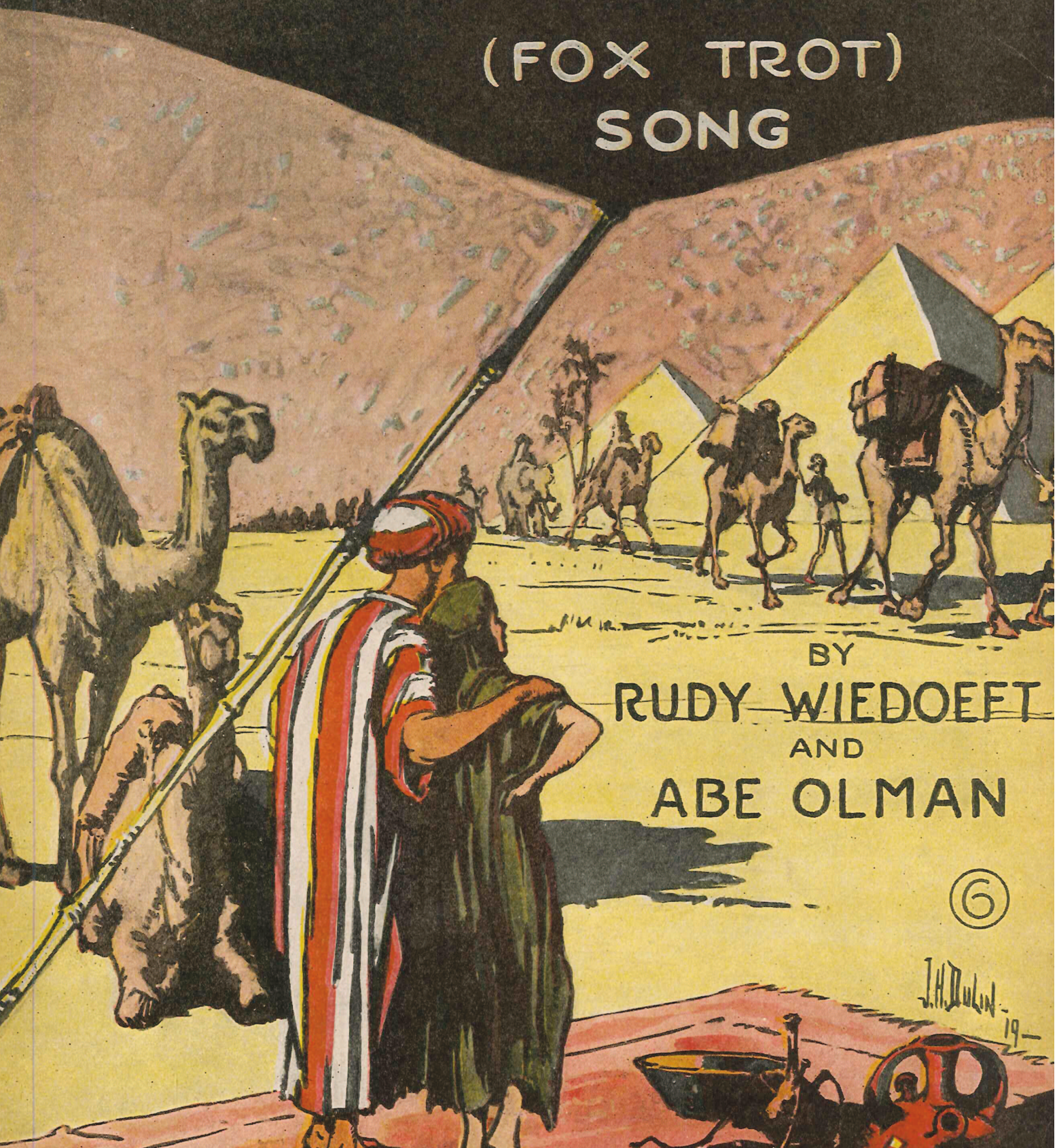
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# KARAVAN

(FOX TROT)  
SONG



BY  
RUDY WIEDOEFT  
AND  
ABE OLMAN

©

J.H. Dulin 19

FORSTER MUSIC PUBLISHER INC. CHICAGO.

# IN THE GLOAMING

WALTZ

60'

FREDERIC BRIDGE GRIFFIN

FORSTER MUSIC PUBLISHER INC. CHICAGO

# "In the Gloaming"

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the world's most popular numbers  
"MISSOURI WALTZ" and "BLUE ROSE WALTZ"

Play over the thematic below — not only once, but a number of times and you'll surely want a complete copy.

## WALTZ

Musical notation for the waltz, consisting of two systems of piano accompaniment. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The music is characterized by a dreamy, flowing melody in the treble and a steady, rhythmic accompaniment in the bass.

## SONG

Musical notation for the song, consisting of two systems of vocal melody and piano accompaniment. Each system has a vocal staff and piano accompaniment staves (treble and bass). The key signature is two flats (Bb, Eb) and the time signature is 3/4. The lyrics are: "When the day is end-ing and the sun is sink - ing low; O - ver hill and dale the sweetest per - fum'd brezz - es blow Then each lit - tle flow - er mod - est and".

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# KARAVAN

## SONG

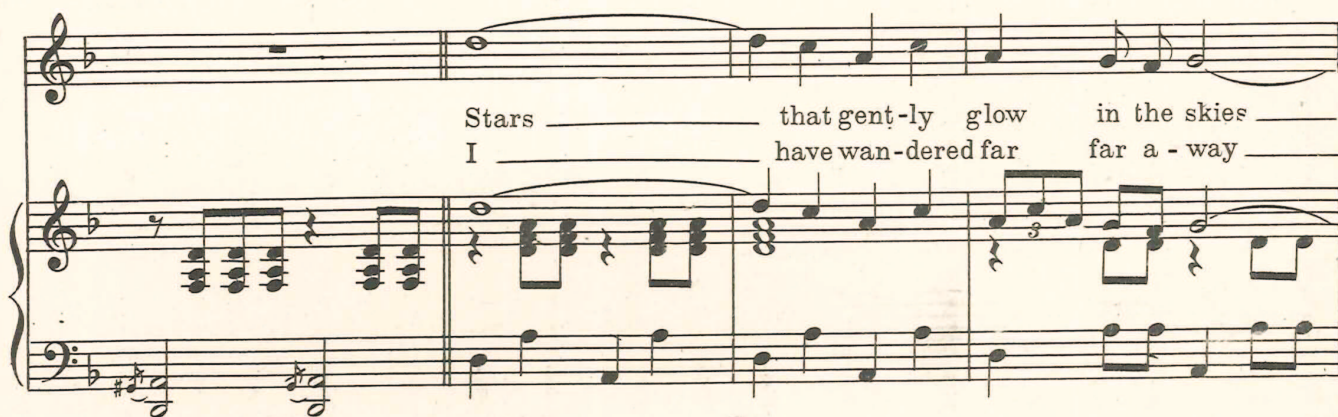
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Words and Music  
by ABE OLMAN  
and RUDY WIEDOEFT



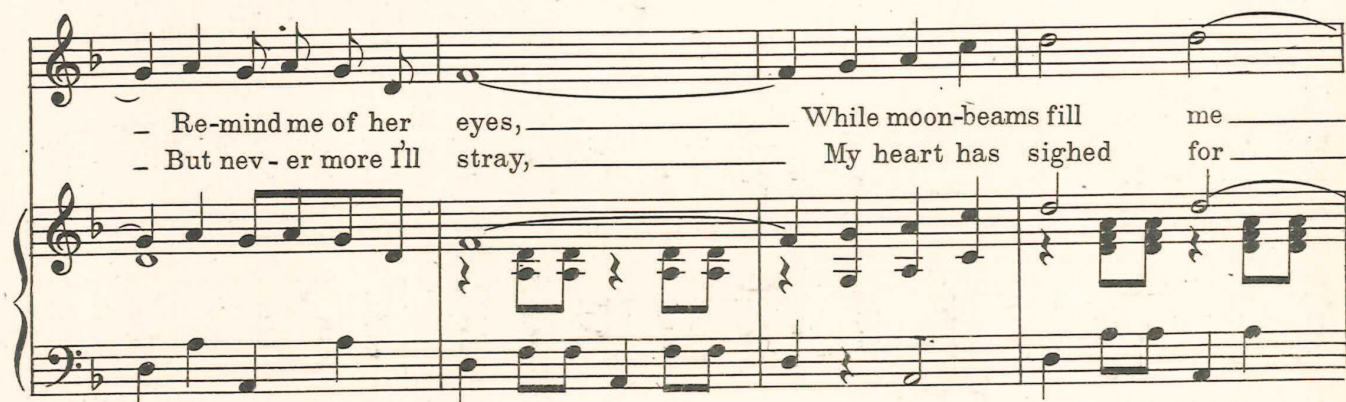
*mf*

The piano introduction consists of two staves. The right hand features a series of chords in a descending sequence, while the left hand plays a simple bass line.




Stars \_\_\_\_\_ that gent-ly glow in the skies \_\_\_\_\_  
I \_\_\_\_\_ have wan-dered far far a - way \_\_\_\_\_

The first vocal line is accompanied by piano accompaniment. The melody is simple and evocative, with a long note on 'Stars' and 'I'.



- Re-mind me of her eyes, \_\_\_\_\_ While moon-beams fill me \_\_\_\_\_  
- But nev-er more I'll stray, \_\_\_\_\_ My heart has sighed for \_\_\_\_\_

The second vocal line continues the melody, with piano accompaniment providing harmonic support.



With yearn-ing that thrill me, It seems that I hear her  
While my soul has cried for My love ev-'ry wear-y

The final vocal line concludes the piece, with piano accompaniment.

sighs, \_\_\_\_\_ But we'll be to - geth - er \_\_\_\_\_  
 day, \_\_\_\_\_ But a voice comes steal - ing \_\_\_\_\_

- E'er the new moon's rise. \_\_\_\_\_  
 - And it seems to say. \_\_\_\_\_

## CHORUS

There are eyes \_\_\_\_\_ that are watch - ing for my kar - a - van, \_\_\_\_\_

- A - cross the des - ert sand \_\_\_\_\_ They look for me, and seem to

say "Some-bo-dy's lone-ly," there were sighs, \_\_\_\_\_ On the day my jour ney

first be - gan \_\_\_\_\_ That's why I hur - ry, \_\_\_\_\_ I know that

she \_\_\_\_\_ waits for me, \_\_\_\_\_ There are arms \_\_\_\_\_ that are

wait-ing with a fond ca-ress, \_\_\_\_\_ Two lips that long to press \_\_\_\_\_

— my lips and say — Ev - 'ry day — while you

left me here to yearn, I have pray'd for your re -

turn — Des-ert man, — in your kar - a -

van. — There are van. —

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### REFRAIN

For duet 2<sup>d</sup> Voice sing small notes

Oh play — a - gain — that naugh - ty waltz — And

*p-mf*

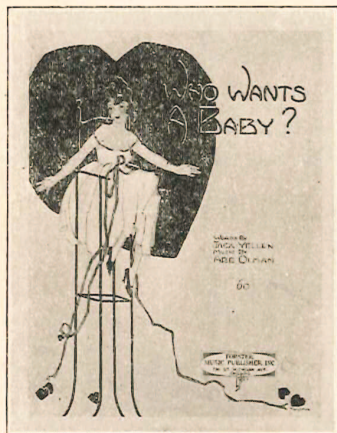
play — it soft — and low; — Oh

say — a - gain — "I love — you, dear" — The

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## CHORUS

*p-f*

Who wants a ba - - - by, A

ba - - by to love? Won't some-one

vol-un-teer to be my dad-dy dear? 'Cause I'm so

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