

1925

## **Wander Away**

Herbert Stothart

George Gershwin

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ARTHUR HAMMERSTEIN  
PRESENTS  
A MUSICAL PLAY

# SONG OF THE FLAME

BOOK AND LYRICS BY  
**OTTO HARBACH**  
AND  
**OSCAR HAMMERSTEIN 2<sup>nd</sup>**  
MUSIC BY  
**HERBERT STOTHART**  
AND  
**GEORGE GERSHWIN**

Dances staged by  
**JACK HASKELL**  
Book staged by  
**FRANK REICHER**

## VOCAL

Vodka  
The Signal  
You Are You  
Great Big Bear  
Wonder Away  
Midnight Bells  
Song Of The Flame  
Cossack Love Song

## Selections

BY THE COMPOSER OF "AT DAWNING"

To my friend Rhys Morgan

# MY DESIRE

Words by  
NELLE RICHMOND EBERHART

Music by  
CHARLES WAKEFIELD CADMAN  
Op. 84, No. 2

Moderato con moto

Piano

*mf* If one day some fair God should

*mf* *mp*

Detailed description: This system contains the first line of the song. The vocal line is in a treble clef with a key signature of three flats and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

bend From Heav - en's blue And

Detailed description: This system contains the second line of the song. The vocal line continues with the words "bend From Heav - en's blue And". The piano accompaniment provides harmonic support with chords and moving lines in both hands. The dynamics remain consistent with the previous system.

smile up - on me as a friend - Will oft - en do, If

*poco cresc.* *dim.* *mp*

Detailed description: This system contains the third line of the song. The vocal line includes the words "smile up - on me as a friend - Will oft - en do, If". The piano accompaniment features a *poco cresc.* (poco crescendo) marking in the left hand and a *dim.* (diminuendo) marking in the right hand. The dynamic *mp* is also present.

he should ask my heart's de - sire, He could not touch my breast with

Detailed description: This system contains the fourth and final line of the song. The vocal line concludes with the words "he should ask my heart's de - sire, He could not touch my breast with". The piano accompaniment provides a final harmonic resolution. The key signature changes to two flats at the end of the system.

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m. L. J.

# Wander Away

Words by  
OTTO HARBACH and  
OSCAR HAMMERSTEIN II<sup>nd</sup>

Music by  
HERBERT STOTHART

Andante

Piano

ten.

*f<sup>z</sup>*

*p*

Detailed description: This block contains the piano introduction for the song. It is written for piano in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The music begins with a series of chords in the right hand and a melodic line in the left hand. The first measure has a dynamic marking of *f<sup>z</sup>*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *ten.* (tenuto). The introduction concludes with a final chord in the right hand and a sustained note in the left hand.

Valse

When you leave me then I

*poco rall.*

*p espr.*

Detailed description: This block contains the 'Valse' section of the piano accompaniment. It is written for piano in a 3/4 time signature with a key signature of two flats. The tempo is marked 'Valse'. The music begins with a series of chords in the right hand and a melodic line in the left hand. The first measure has a dynamic marking of *poco rall.*. The second measure has a dynamic marking of *p espr.*. The section concludes with a final chord in the right hand and a sustained note in the left hand.

know that all my joy must go with you,

8...

Detailed description: This block contains the vocal line and piano accompaniment for the final phrase of the song. The vocal line is written in a 4/4 time signature with a key signature of two flats. The piano accompaniment is written for piano in a 4/4 time signature with a key signature of two flats. The music begins with a series of chords in the right hand and a melodic line in the left hand. The first measure has a dynamic marking of *poco rall.*. The second measure has a dynamic marking of *p espr.*. The section concludes with a final chord in the right hand and a sustained note in the left hand.

And a crim - son sun - set melts a -



- way in blue. But as sure as



ev - 'ry sun will rise a - gain to bright-en the sky,



You'll come back to me, You'll come back to me



*rall.*

That fond hope can - not die dear;

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a 'rall.' (rallentando) marking. The lyrics are 'That fond hope can - not die dear;'. The piano accompaniment consists of chords and moving lines in both hands, with a 'p.' (piano) dynamic marking in the bass line.

Refrain

You may wan - der a - way Wan - der a -

The second system is the start of a refrain, marked with a double bar line and repeat dots. The time signature changes to 3/4. The lyrics are 'You may wan - der a - way Wan - der a -'. The piano accompaniment continues with chords and moving lines, marked with a 'p.' dynamic.

- way from me. ——— You may

The third system continues the refrain. The lyrics are '- way from me. ——— You may'. The piano accompaniment continues with chords and moving lines, marked with a 'p.' dynamic.

go for a day or for E - ter - ni - ty.

The fourth system concludes the refrain. The lyrics are 'go for a day or for E - ter - ni - ty.'. The piano accompaniment continues with chords and moving lines, marked with a 'p.' dynamic.

I'll be wait - ing for you

Wait ing for you my all, ——— I'll be al -

*f*  
*cresc. molto*

- ways wait - ing for you, Wait - ing to hear you

*rall.*

call! call!

*ff* *p* *cresc.* *ffz*

A CHARMING LITTLE SOUTHERN SONG

# "OH MISS HANNAH"

Lyric by  
THEKLA HOLLINGSWORTH

Music by  
JESSIE L. DEPPEN

Piano

The musical score is written in G major and 2/4 time. It begins with a piano introduction marked *mf*. The vocal melody starts with the lyrics: "Oh, Miss Han-nah,- Ain't you com-in' out to - night? De mock-in' bird am - sing-in' - An' de moon am shin-in' bright, De ros-es am a -". The piano accompaniment consists of chords and moving lines in both hands, with a right-hand section marked *R.H.* in the final system.

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# Selections from GEORGE GERSHWIN'S Latest Musical Comedy Successes "TIP-TOES" & "LADY, BE GOOD!"

## That Certain Feeling

Words by  
IRA GERSHWIN

Steve and Tip-Toes

Music by  
GEORGE GERSHWIN

Refrain *p-f*

That cer-tain feel-ing, The first time I met you I hit the  
That cer-tain feel-ing, The first time I met you That cer-tain

*p-f*

coil-ing I could not for-get you. You were com-plete-ly sweet, Oh,  
feel-ing I could not for-get you. I felt it hap-pen just As

*mf*

what could I do?— I want-ed phras-es To  
you came in view.— Grew sort of diz-zy Thought,

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FROM  
"TIP-TOES"

GEORGE GERSHWIN



COMPOSER OF  
"RHAPSODY IN BLUE"

FROM  
"TIP-TOES"

## Sweet And Low-Down

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Refrain *p-f a tempo*

Grab a cab and go down To where the band is play-ing; Where  
*cresc.*

*p-f a tempo*

milk and hon-ey flow down, Where ev-'ry one is say-ing, "Blow  
*cresc.*

— that Sweet and Low-Down!"  
(tu - tu) Bus-y as a bea-ver, You'll

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## Oh, Lady Be Good!

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Refrain *spin and gracefully*

Oh, sweet and love-ly la-dy, be good!  
Oh, sweet and love-ly la-dy, be good! — Oh la-dy, be good —  
Oh la-dy, be good —

*p-mp*

to me!  
to me!

I am so awf'-ly  
I am so awf'-ly

mis-un-der-stood,  
mis-un-der-stood, — So la-dy be good  
So la-dy be good to me.  
to me.

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FROM  
"LADY, BE GOOD!"

## SO AM I

Duet  
(Jack and Susie)

Words by  
IRA GERSHWIN

Music by  
GEORGE GERSHWIN

Refrain *JACK*

Leav-ing you, me oh my!  
Cross my heart, hope to die

*SUSIE*

I am blue So am I  
feel a thrill So do I

*molto cresc.*

*JACK* *SUSIE*

When I leave Will you sigh?  
But I'm poor me oh

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