

SONG OF THE FLAME

ARTHUR HAMMERSTEIN
PRESENTS
A MUSICAL PLAY

SONG OF THE FLAME

BOOK AND LYRICS BY
OTTO HARBACH
AND
OSCAR HAMMERSTEIN 2nd
MUSIC BY
HERBERT STOTHART
AND
GEORGE GERSHWIN

Dances staged by
JACK HASKELL
Book staged by
FRANK REICHER

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

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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

mf

If one day some fair God should

mp

bend From Heav - en's blue And

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

poco cresc. *dim.* *mp*

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

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Moderato con moto'. Dynamics include *mf*, *mp*, *poco cresc.*, and *dim.*. The lyrics are: 'If one day some fair God should bend From Heav - en's blue And smile up - on me as a friend - Will oft - en do, If he should ask my heart's de - sire, He could not touch my breast with'.

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Song Of The Flame

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN II

Music by
GEORGE GERSHWIN and
HERBERT STOTHART

Molto deciso

Piano

ff

rallent.

Detailed description: This block contains the piano introduction. It is written for piano in 2/4 time with a key signature of one flat (Bb). The tempo is 'Molto deciso'. The music is marked 'ff' (fortissimo). It consists of two staves, treble and bass. The melody is primarily in the right hand, featuring chords and eighth notes. The left hand provides a rhythmic accompaniment with chords and eighth notes. The piece concludes with a 'rallent.' (ritardando) marking.

Un poco misterioso

p a tempo.

Help - less — chil - dren of the night —

Detailed description: This block contains the first vocal line and its piano accompaniment. The tempo is 'Un poco misterioso' and the dynamic is 'p a tempo.'. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are 'Help - less — chil - dren of the night —'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

Grop - ing — blind - ly for the right,

Detailed description: This block contains the second vocal line and its piano accompaniment. The lyrics are 'Grop - ing — blind - ly for the right,'. The piano accompaniment continues with the same triplet and bass line pattern as in the previous block.

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mp
The flame of hope is

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "The flame of hope is". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern. A dynamic marking of *mp* is present above the vocal line and below the piano accompaniment.

p
near!

p

R.H.
3

The second system continues the vocal line with the lyrics "near!". The piano accompaniment features a more active right hand with eighth-note patterns. A dynamic marking of *p* is shown above the vocal line and below the piano accompaniment. A triplet of eighth notes in the right hand is marked with *R.H.* and the number 3.

Refrain *Tempo di Marcia molto marcato*

mf-f
What's that light that is beck-on-ing?

The refrain begins with a key signature change to one flat and a 2/4 time signature. The lyrics are "What's that light that is beck-on-ing?". The piano accompaniment is more rhythmic and driving. A dynamic marking of *mf-f* is shown above the vocal line and below the piano accompaniment.

Through the night it is beck-on-ing;

The second part of the refrain continues with the lyrics "Through the night it is beck-on-ing;". The piano accompaniment maintains the driving 2/4 rhythm.

— Come, come, come,

cresc.

cresc. *poco a*

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a rest, followed by the lyrics 'Come, come, come,'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamic markings include 'cresc.' above the vocal line and 'cresc.' and 'poco a' below the piano accompaniment.

come! Take your new day of reck-on-ing!

f *poco* *f*

Detailed description: This system contains the next four measures. The vocal line continues with 'come!' followed by 'Take your new day of reck-on-ing!'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include 'f' above the vocal line and 'poco' and 'f' below the piano accompaniment.

What new fire is en -

mf *mf*

Detailed description: This system contains the next four measures. The vocal line begins with 'What new fire is en -'. The piano accompaniment continues. Dynamic markings include 'mf' above the vocal line and 'mf' below the piano accompaniment.

- thrall-ing you? Soul of

f *f*

Detailed description: This system contains the final four measures. The vocal line continues with '- thrall-ing you?' followed by 'Soul of'. The piano accompaniment concludes with sustained chords. Dynamic markings include 'f' above the vocal line and 'f' below the piano accompaniment.

Rus - sia is call - ing you!

Con fuoco, quasi eroico

On! On! Up the hill of hope and glo - ry,

ff molto cresc. *sf*

Fol - low, fol - low the Flame!

f *un poco rit*

Flame!

f *strepitoso* *sf*

A CHARMING LITTLE SOUTHERN SONG

"OH MISS HANNAH"

Lyric by
THEKLA HOLLINGSWORTH

Music by
JESSIE L. DEPPEN

Piano



mf

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The music is in a 2/4 time signature and a key signature of one sharp (F#).

p

Oh, Miss Han-nah,- Aint' you com-in' out to -



The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal line begins with a half note 'Oh,' followed by eighth notes for 'Miss Han-nah,-' and a quarter note for 'Aint' you com-in' out to -'. The piano accompaniment supports the vocal line with chords and rhythmic patterns.

- night? — De mock-in' bird am — sing-in' - An' de



The second line continues the vocal melody and piano accompaniment. The vocal line has a quarter note for '- night?' followed by eighth notes for 'De mock-in' bird am — sing-in' -' and a quarter note for 'An' de'. The piano accompaniment continues with chords and rhythmic patterns.

moon am shin-in' bright, — De ros-es am a -



The third line concludes the vocal melody and piano accompaniment. The vocal line has a quarter note for 'moon am shin-in' bright,' followed by eighth notes for 'De ros-es am a -'. The piano accompaniment continues with chords and rhythmic patterns. The right hand part of the piano accompaniment is marked 'R.H.'.

MOST SUCCESSFUL SONG NUMBERS FROM THE SEASON'S MUSICAL COMEDIES

From "ZIEGFELD'S AMERICAN REVUE of 1926"

Wasn't It Nice?

Words by
IRVING CARRER

MUSIC BY
RUDOLF FRIML

Moderato

No You are such a shy lit-tle maid, there's no thrill in know-ing you;
 No You are such a shy lit-tle man, there's no thrill in know-ing you;
 You should take life's joy, un-a-raid, While I am show-ing you
 You should take life's joy, while you can, While I am show-ing you.
 Oh I'll not be kissed, Though you in-sist,
 Each lit-tle miss, Sighs for a kiss,

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From "GARRICK GAETIES"

Mountain Greenery

Words by
LORENZ HART

MUSIC BY
RICHARD RODGERS

Tune Ukulele
O C E A

Moderato

Just two cras-y peo-ple to- geth-er,
 Just two cras-y peo-ple to- geth-er,
 While you love your lov-er, let Blue skies be your cov-er-let,
 How we love an-ques-ter-ing Where no pen-ta-gon-ist-er-let,
 In a mou-n-tain green-er-y, Where God paints the scen-er-y,
 In a mou-n-tain green-er-y, Where God paints the scen-er-y.

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From "AMERICANA"

DREAMING

Words by
J.P. McEVoy

MUSIC BY
HENRY SOUVAINÉ
and CON CONRAD

Moderato

If a wish could on-ly make my dream-log come true
 Ev-ry day I'd dream a way the old-for the new;
 All my troub-les, All my cares, would fade with the

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From "THE GIRL FRIEND"

The Girl Friend

Words by
LORENZ HART

MUSIC BY
RICHARD RODGERS

(Lenny and Mollie)
Tune Ukulele
O C E A

Refrain a little faster and rhythmic

Is - n't she cutel Is - n't she sweet! She's
 Is - n't he cutel Is - n't he sweet! He's
 gen-tle and mon-tal-ly near-ly com-plete, She's
 gen-tle and mon-tal-ly near-ly com-plete, He's
 knock-out, she's re-gal, her beau-ty's il-lo-gal, She's the
 strange that this goil can a-dore such an el-can, He's

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