

WANDER AWAY

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1950

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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
- Wander Away
- Midnight Bells
- Song Of The Flame
- Cossack Love Song

Selections

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NEW YORK

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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

The musical score is presented in a standard format with a vocal line on a single treble clef staff and piano accompaniment on a 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 tempo is marked 'Moderato con moto'. The score is divided into five systems, each with a vocal line and piano accompaniment. 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'. The piano part includes dynamic markings such as *mf*, *mp*, *poco cresc.*, and *dim.*. There are also hairpins and slurs throughout the piano accompaniment.

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# Wander Away

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

Music by  
HERBERT STOTHART

Andante

Piano

*f<sup>z</sup>*

*ten.*

*p*

Detailed description: This block contains the piano introduction for the first system. It is in 4/4 time and B-flat major. The tempo is marked 'Andante'. The piano part consists of two staves. The right hand starts with a chord of B-flat major and then moves to a melodic line. The left hand provides harmonic support with chords and moving lines. Dynamics include *f<sup>z</sup>* (forzando), *ten.* (tenuto), and *p* (piano).

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 in 3/4 time and B-flat major. The tempo is marked 'Valse'. The piano part consists of two staves. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. Dynamics include *poco rall.* (poco rallentando) and *p espr.* (piano esprimo).

know that all my joy must go with you,

Detailed description: This block contains the vocal line and piano accompaniment for the second system. The vocal line is on a single staff in B-flat major. The piano accompaniment consists of two staves. The tempo is 'Valse'. The lyrics are 'know that all my joy must go with you,'. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. There is an 8-measure rest in the vocal line.



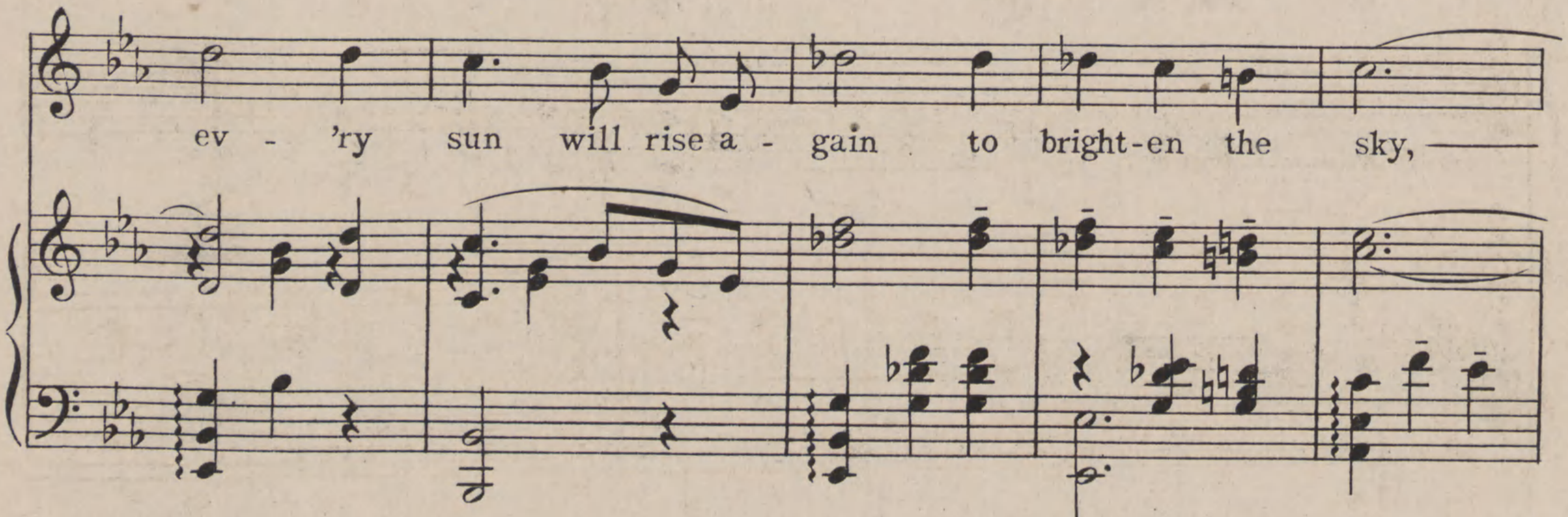
And a crim - son sun - set melts a -



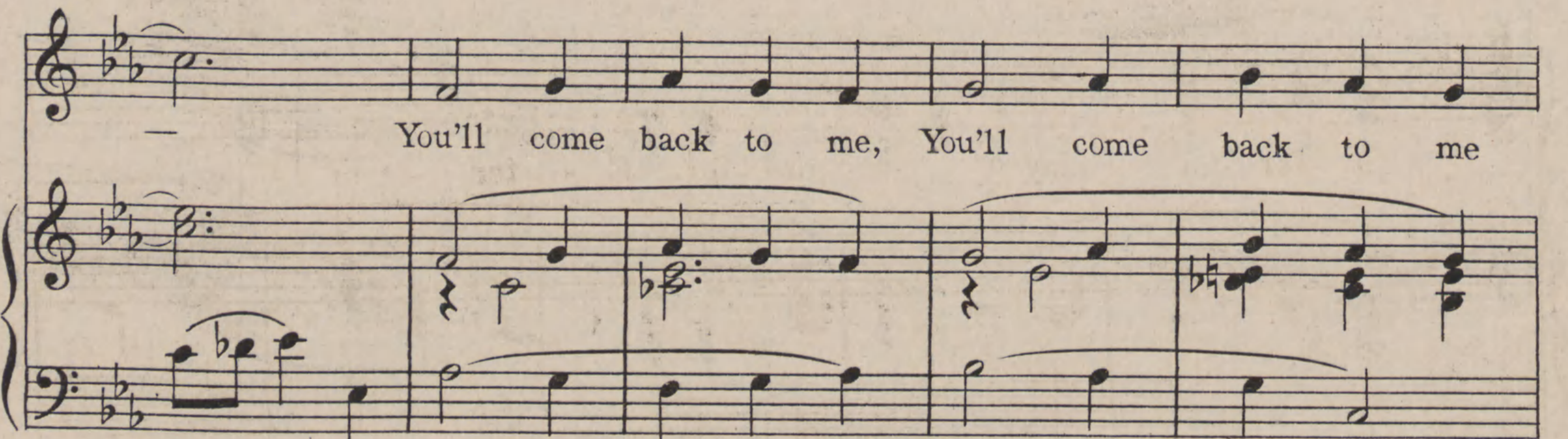
- way in blue. But as sure as



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 on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo marking *rall.* is placed above the vocal line. The lyrics are "That fond hope can - not die dear;".

Refrain

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

The second system is the beginning of the refrain. It starts with a 3/4 time signature and a piano dynamic marking *p*. The lyrics are "You may wan - der a - way Wan - der a -".

- way from me. ————— You may

The third system continues the refrain. The lyrics are "- way from me. ————— You may". The piano accompaniment features a steady eighth-note bass line.

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 ends with a final chord.



I'll be wait - ing for you

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

*cresc. molto*

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

*rall.*

call! call!

*ff p cresc. sfz*



A CHARMING LITTLE SOUTHERN SONG

# "OH MISS HANNAH"

Lyric by  
THEKLA HOLLINGSWORTH

Music by  
JESSIE L. DEPPEN

Piano

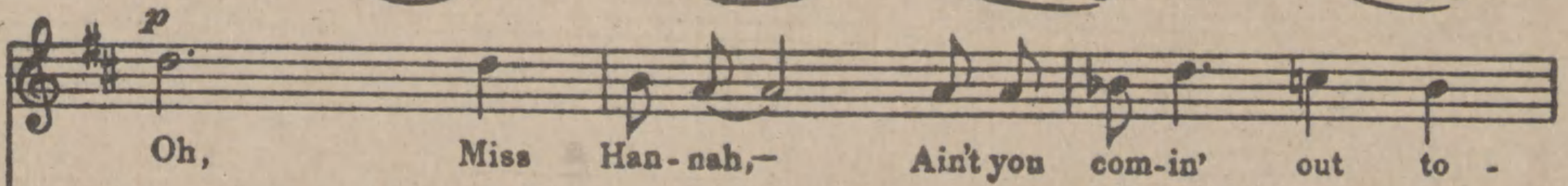


*mf*

The piano introduction consists of two staves. The right hand (treble clef) plays a melody of eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The music is in the key of D major and 2/4 time.

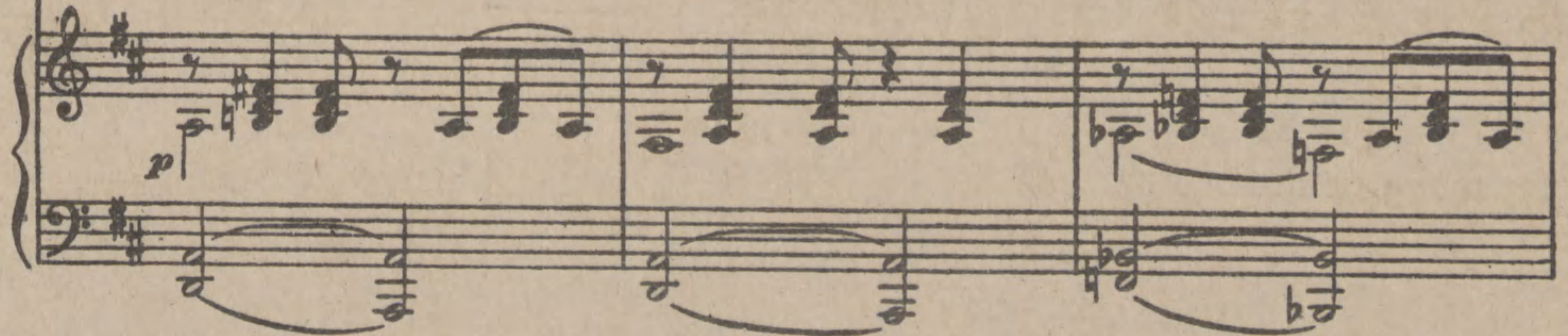
*p*

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



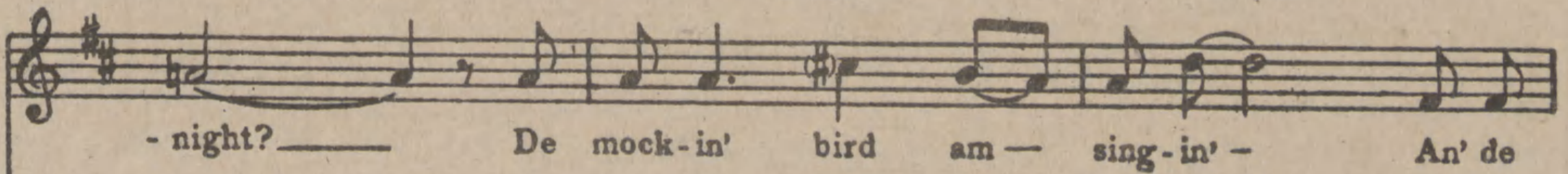
The vocal line begins with a soft piano (*p*) dynamic. It features a simple melody with a few notes per measure, corresponding to the lyrics.

*p*

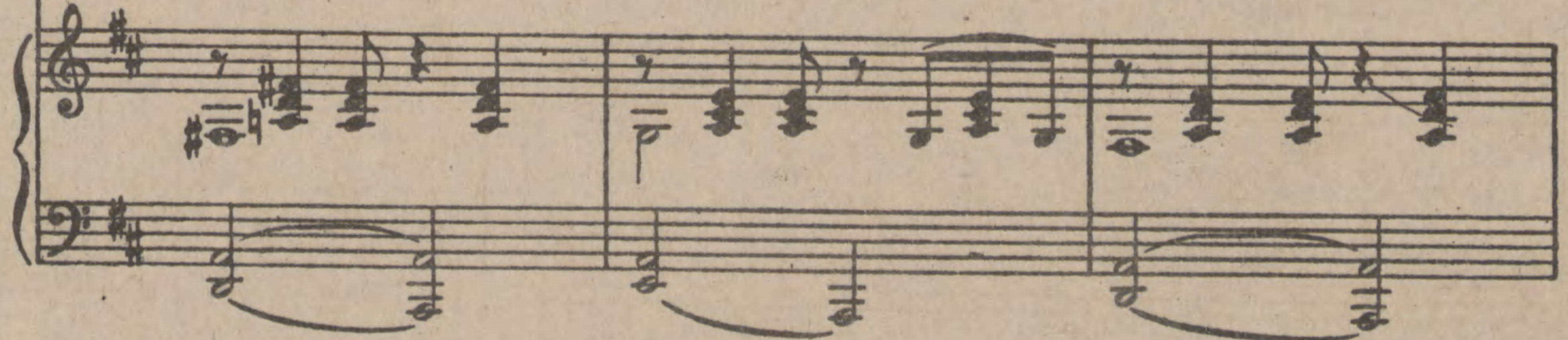


The piano accompaniment continues with a steady harmonic accompaniment, supporting the vocal line. It uses a mix of chords and moving lines in both hands.

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



The vocal line continues with the lyrics, maintaining the same melodic structure.



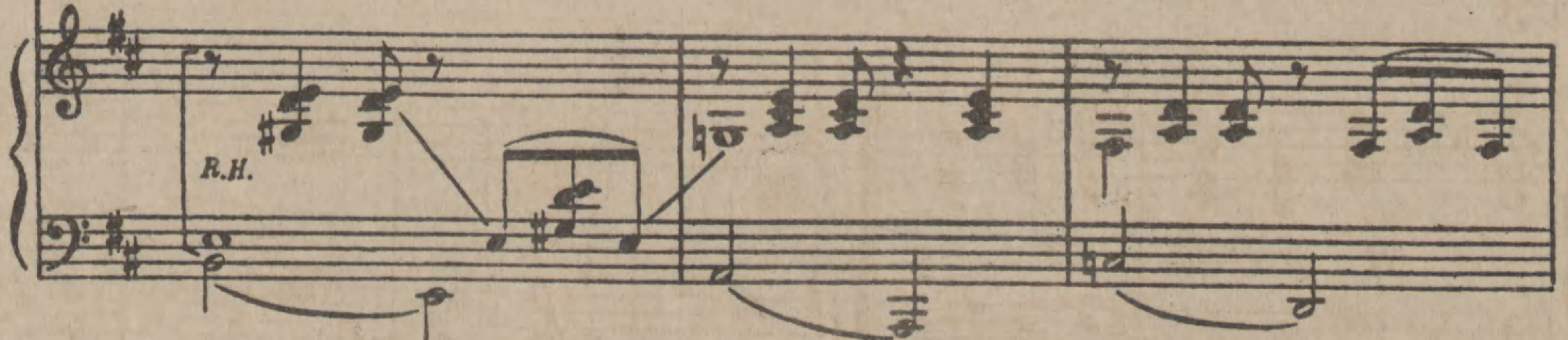
The piano accompaniment continues, providing a consistent harmonic background for the vocal line.

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



The vocal line concludes with the final lyrics, ending on a sustained note.

*R.H.*



The piano accompaniment concludes with a final chord and a few notes in the right hand, marked *R.H.*



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

**That Certain Feeling**  
 Steve and Tip-Toes

Words by  
**IRA GERSHWIN**

Music by  
**GEORGE GERSHWIN**

Refrain *p-f*

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

*p-f*

ccil-ag feel-ing I could not for-get you. You were com-plete-ly sweet, Oh,  
 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.*

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

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

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**Oh, Lady Be Good!**

Words by  
**IRA GERSHWIN**

Music by  
**GEORGE GERSHWIN**

Refrain *slow and gracefully*

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

*p-mf*

to mel — I am so awf'-ly  
 to mel — I am so awf'-ly

mis-un-der-stood, So la-dy be good to me.  
 mis-un-der-stood, So la-dy be good 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 *p-f*

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

*mf*

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

*molto cresc.*

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

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