

ZIEGGFELD FOLLIES

1913

PRODUCED AT THE
NEW AMSTERDAM THEATRE
NEW YORK



BOOK & LYRICS BY
GEORGE V. HOBART
MUSIC BY
RAYMOND HUBBELL

T. B. HARMS & FRANCIS DAY & HUNTER
— NEW YORK —

Vocal

| | |
|-------------------------------------|----|
| Just You And I And The Moon | 60 |
| That Honky Conky Tune | 60 |
| Sleep Time My Honey | 60 |
| Rosemary Lee | 60 |
| Good Bye My Tango | 60 |
| New York What's The Matter With You | |
| Rattie Rooney | 60 |
| Hello Honey | 60 |
| You Must Have Experience | 60 |
| Panama | 60 |
| If A Cable At Rectors Could Talk | 60 |



Hello Honey.

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Words by
George V. Hobart.

Music by
Raymond Hubbell.

Moderato.

Piano.

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef staff containing a series of chords and a melodic line. The bass clef staff provides harmonic support with chords. The dynamic marking is *mf*.

Ting - a - ling! Ting - a - ling! Oh! the tel - e - phone maid, Has a
Ting - a - ling! Ting - a - ling! Oh! the tel - e - phone maid, Must —

The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef. The dynamic marking is *p*. The piano part includes *8va.* markings under the bass line.

ra - cy job and rare — If she start - ed to dis - close, All the
nev - er show sur - prise — When — Dol - ly spoons with John, Is the

The vocal line continues in the same treble clef. The piano accompaniment continues in the bass clef. The dynamic marking is *p*. The piano part includes *8va.* markings under the bass line.

se - crets that she knows, No one would be safe out
op - e - ra - ter on? You may be sure that she is

The vocal line concludes in the same treble clef. The piano accompaniment concludes in the bass clef. The dynamic marking is *p*. The piano part includes *8va.* markings under the bass line.

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there. _____ Ting-a - ling! Ting-a - ling! Oh the tel - e - phone maid, In her
wise. _____ Ting-a - ling! Ting-a - ling! Oh the tel - e - phone maid, With a

8va. *8va.* *8va.* *8va.*

class is all a - lone. _____ But she's si - lent and dis - cret, And she
voice so soft and - slow. _____ If she'll vo - ca - lize with care, She may

8va. *8va.*

nev - er does re - peat, What she hears on the tel - e - phone. _____
catch a mil - lion - aire, By the way that she says Hel - lo." _____

8va.

Refrain.

Hel - lo Hon - ey! It's your on - ly, on - ly

mf

call - ing dear - for you, Hel - lo Hon - ey Are you

lone - ly, lone - ly? I'm all a - lone, - dear too. How I

Sva

long for you, - And miss you, Just to snug - gle and hug - gle and

kiss you, Hel - lo Hon - ey I'm your own - ey, ow - ey! And I

would - n't tell a phon - ey!" When I tel - e - phone to you. —

THE MAURICE TANGO

By Silvio Hein.

Moderato.

Piano.

The musical score is written for piano in a 2/4 time signature with a key signature of one flat (B-flat). It consists of four systems of music. The first system is marked 'Moderato' and 'Piano'. The first system includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The second system continues the melody and accompaniment. The third system features a more active melodic line. The fourth system concludes the piece with a final cadence. Dynamics include piano (p), mezzo-forte (mf), and a triplet in the first system.

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