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(Chicago Songs)

Hail Chicago

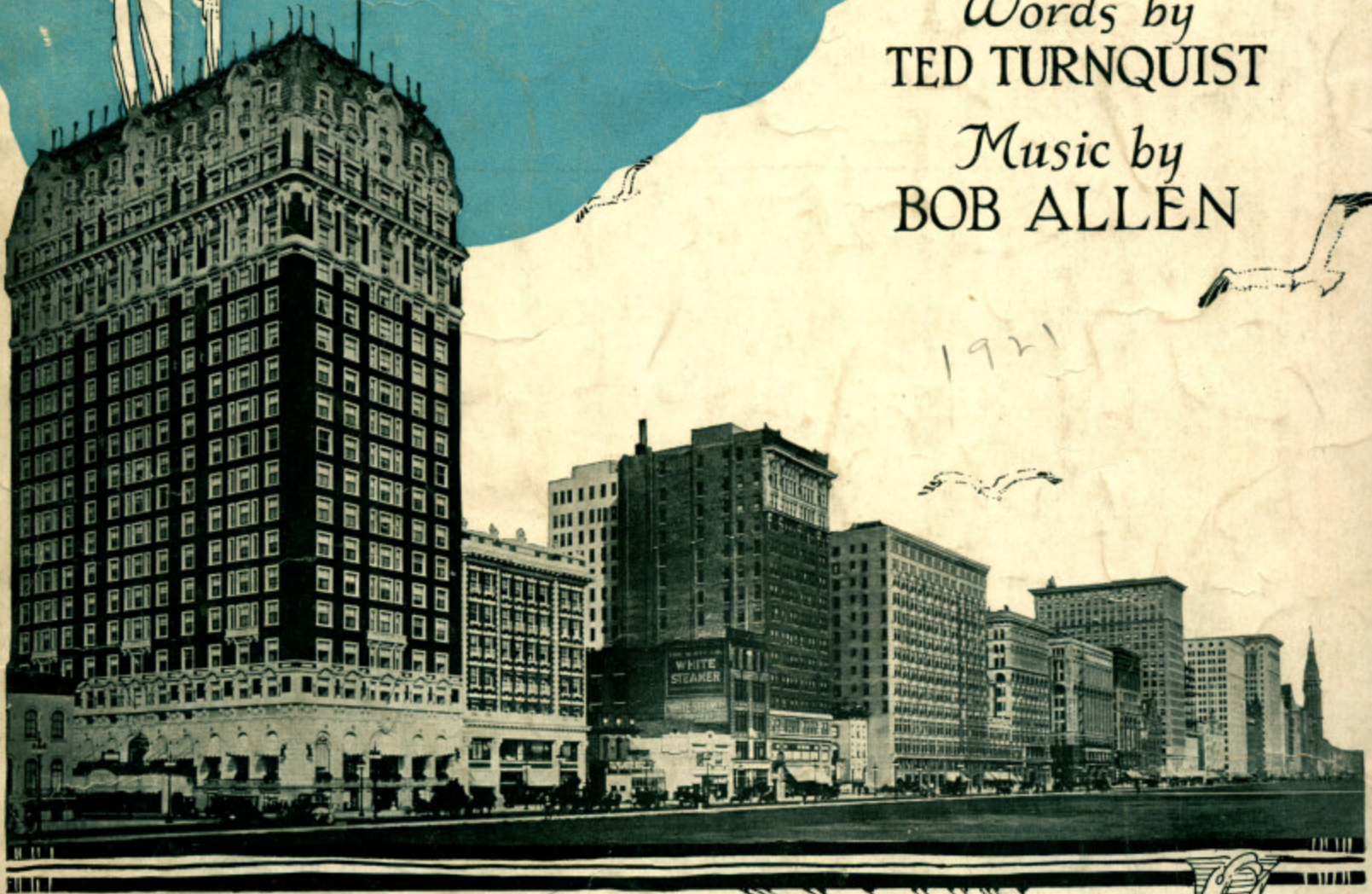
OFFICIAL SONG OF THE PAGEANT OF PROGRESS

HAIL, CHICAGO!

Words by
TED TURNQUIST

Music by
BOB ALLEN

1921



*The \$2,000 Prize Winner
In The, Chicago Herald-
Examiner Song Contest*

STANDARD EDITION
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 FRANCIS, DAY & HUNTER, 138-140 CHANCERY CROSS ROAD, LONDON, E.C.

Europe's Biggest Dance Hit
Mon Homme
 (My Man)
 Fox Trot Song

Musique de
MAURICE YVAIN

Paroles de
**ALBERT WILLEMETZ &
 JACQUES CHARLES**

American version by Bibb-Wood

REFRAIN

Moderato de Schottisch espagnole

Je l'ai tell' ment dans la peau Qu'en d'viens mar - teau, Dès qu'il s'ap - proch' o'est fi -

Oh, there nev - er was a man, just like my man, Nev - er was an - oth - er

ni Je suis à lui, Quand ses yeux sur moi se pos'nt ça m'rend tout cho -

man loves like he can, And ac - cord - ing to my plan he'll al - ways be my

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A catchy little waltz tune that sticks like a burr

Peggy O'Neil

Waltz Song

HARRY PEASE, ED. G. NELSON
 and GILBERT DODGE

CHORUS

Tempo di Valse

If her eyes are blue as skies, That's Peg-gy O' - Neil,

If she's smil - ing all the while, That's Peg-gy O' - Neil,

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HAIL CHICAGO!

Words by
TED TURNQUIST

Music by
BOB ALLAN

Marcia

Introduction for piano, marked *f* (forte). The music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a rhythmic pattern of eighth and sixteenth notes in both hands, with some chords and melodic lines.

First line of lyrics: Gem of cit - ies
Come the child-ren

The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second line of lyrics: of our na - tion, We to thee our hom - age bring, And with
of each na - tion, From the lands a - cross the sea, Some of

The piano accompaniment continues with the same rhythmic pattern, supporting the vocal line.

Third line of lyrics: lov - ing ad - mir - a - tion We thy prais - es loud ly sing, Thou the
high and some low sta - tion Seek - ing re - fuge here with thee, With thy

The piano accompaniment continues with the same rhythmic pattern, supporting the vocal line.

4835-3

This composition may also
be had for your Talking
Machine or Player Piano

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Also published for
Band or Orchestra . . . 25¢

proud and strong young gi - ant, — Standing by the in - land sea, — Fair art
na - tive sons and daugh - ters — All shall love and hon - or thee, — Till like

thou and self re - li - ant — Proud - ly then we sing to thee: —
sound of might - y wa - ters — This our song of praise shall be: —

CHORUS *Well marked*

"Hail Chi - ca - go! — Hail Chi - ca - go! — first in art and in - dus -

-try, — Hail Chi - ca - go! — Hail Chi - ca - go! — Strong cour -

- a - geous proud and free; Nev - er shall thy peo - ple

The first system of music features a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "- a - geous proud and free; Nev - er shall thy peo - ple". The piano accompaniment consists of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part includes various chords, arpeggios, and rhythmic patterns, with some notes marked with accents.

fal - ter All the world thy fame shall fill, Naught our

The second system continues the vocal line with the lyrics "fal - ter All the world thy fame shall fill, Naught our". The piano accompaniment continues with similar harmonic and rhythmic structures, maintaining the three-flat key signature and common time.

loy - al - ty can al - ter, Nor thy spir - it of

The third system features the lyrics "loy - al - ty can al - ter, Nor thy spir - it of". The piano accompaniment includes a section with a repeat sign (double bar line with two dots) and a fermata over a chord. The number "8" is written below the piano staff at the end of the system.

"I will!" "Hail Chi - will!"

The fourth system contains the lyrics "'I will!' 'Hail Chi - will!'". The piano accompaniment features a first ending (marked with a '1' above the staff) and a second ending (marked with a '2' above the staff). Both endings conclude with a fermata. The piano part includes triplets and other rhythmic figures.

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you go to a dance ask the orchestra to play it.

Successfully introduced by Eugene and Willie Howard in the "Passing Show of 1921"

Underneath Hawaiian Skies

(Sous Le Ciel D'Hawai)

Words and Music by
ERNIE FERDMAN
& FRED ROSE

FOX TROT SONG

CHORUS

Come back to the shores of Hon-o-lu-lu, in so lone-ly here with
"Re- ce nez aux ri-eges d'Ho-lu-lu, Je suis as-sez se-ri-ou-
out you, Un-der-neath Ha-wai-lan skies, Tell me
sez-ous, Sous le doux ciel d'Ha-wa-i, Four- at

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Nestle In Your Daddy's Arms

A LULLABY FOX TROT

By LOU HERSCHER
and JOE BURKE

CHORUS

Come and nes-tle in your dad-dy's lov-ing arms, On my shoul-der
let me hold your lov-ing charms, When you go a-way for e-ven just a

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COME on, you sopranos, tenors, altos and
bassos—there's a part for each of you to
sing in the wonderful melody of "Nestle in
Your Daddy's Arms"! Come on, you dancers
and jazzers, there's a step-lively rhythm in
this "Nestle" melody that will make you
dance and dance and dance! It's SOME
song—and SOME dance and SOME hit!
Get it today. The next time you step out
for a dance ask the orchestra to play "Nestle
in Your Daddy's Arms."

Ask your dealer
for a copy of "Feist's Melody Ballads"

—a little booklet that will give you words and music of the
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THE ROSE I CALL SWEETHEART
NEAR TO YOUR HEART
IN THE DAYS OF MAKE BELIEVE
BEELA BOOLA—
JELLY BEAN—(Comedy Song)
HONOLULU EYES—(Big Waltz Hit)
ROSE OF MY HEART—(Sung by John Steel)
A YOUNG MAN'S FANCY—Music Box Song
ALICE BLUE GOWN (From Irene)



VAMPING ROSE—(A Comedy Song That's a Scream!)
JUST LIKE THE ROSE
WHY DON'T YOU (From Afgar)
SWEETHEART BLUES
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THE BLACKSMITH RAG—(With "Anvil" Chorus)
WANG WANG BLUES
GIVE ME ALL OF YOU
SING ME LOVE'S LULLABY
WHEN YOU LOOK IN THE HEART OF A ROSE
I'M A LITTLE NOBODY THAT NOBODY LOVES
BEYOND THE STARS
I NEVER REALIZED—(Big Dance Hit)

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