

The Dance Of THE BLUE DANUBE

A Syncopated Fox-Trot by

Fred Fisher
Writer of "DARDANELLA"

Arranged by
Arthur Lange
of "DARDANELLA" Fame

Samble Gypsy
Hot Hot Sale

Featured by
B.A. Rolfe



HIS SEVEREST CRITIC

WITH
PIANO ARR.
FOR
FOUR HANDS
ALSO
UKULELE
& BANJO UKE.
Arrangement



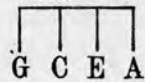
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MADE
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The Dance Of The Blue Danube

FOX-TROT

Tune Uke



Piano Score by
Arthur Lange

By FRED FISHER

Writer of: "Dardanella"

Moderato

Piano

Vamp

p

There is a

mer - ry mer - ry air that's ver - y pop-u-lar

You hear it

on the air and ev - 'ry where there's at-mos-phere

Played by the lead-ing orch - es-tras and all the red hot bands

Made on the rolls and re - cords here, Ev-en in for-eign lands It's not a -

bout the birds, the bees, the trees, the moon a-bove It's just a

lit - tle tune, that you will croon and learn to love

In this re-frain there is — a strain born of an old ro-mance

To keep its fame, we keep — the name call it the Dan-ube Dance *fz* (Chorus) Lis-ten to the

Dan - - - ube, blue Dan - - - ube, When I hear the Dan - - -

ube, blue Dan - - - ube, I see those dark - eyed Vi - - - en - eese

Danc - ing in - to my mem - o - ries. Mel - o - dy com -

posed for a ve - - - nus It's an in - spir - a - - -

tion of gen - - - ius I can dance, from San Fran - cis - co to Maine

Just to hear the Dan - - - ube a - gain.

This system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "Just to hear the Dan - - - ube a - gain." The piano accompaniment consists of chords and moving lines in both hands. Two guitar chord diagrams are shown above the vocal staff: one for the first measure and another for the fourth measure.

This system continues the piano accompaniment from the first system. It features intricate patterns in both the treble and bass staves, including triplets and accents. The bass line has a steady rhythmic accompaniment.

This system continues the piano accompaniment. The treble staff features more complex rhythmic patterns with triplets and accents. The bass line remains consistent with the previous system.

This system continues the piano accompaniment. It includes a dynamic marking of *fz* (forzando) in the bass staff. The treble staff has several triplet markings. The bass line features some chromatic movement.

This system continues the piano accompaniment. It features several triplet markings in the treble staff and a dynamic marking of *fz* in the bass staff. The piece concludes with a final chord in the bass staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several accents (^) and slurs. It features three triplet markings (3) over groups of notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines, also including accents and slurs.

The second system begins with the word "Vamp" in italics above the treble staff. The upper staff contains a rhythmic pattern of eighth notes with slurs. The lower staff has a simple bass line. Dynamic markings "p" (piano) and "mf" (mezzo-forte) are placed below the staves.

The third system continues the vamp section. The upper staff features a rhythmic pattern of eighth notes with slurs. The lower staff has a simple bass line. The system concludes with a few notes in the upper staff that have slurs and accents.

The fourth system continues the vamp section. The upper staff features a rhythmic pattern of eighth notes with slurs. The lower staff has a simple bass line. The system concludes with a few notes in the upper staff that have slurs and accents.

The fifth system continues the vamp section. The upper staff features a rhythmic pattern of eighth notes with slurs. The lower staff has a simple bass line. The system concludes with a few notes in the upper staff that have slurs and accents.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a series of chords and eighth notes, with several accents (v) and a fermata over a measure. The bass staff provides a steady accompaniment with eighth notes and rests.

Second system of musical notation. The treble staff continues with chords and eighth notes, including a fermata. The bass staff features a simple eighth-note accompaniment.

Third system of musical notation. The treble staff has a more active eighth-note melody. The bass staff continues with a steady eighth-note accompaniment.

Fourth system of musical notation. The treble staff features a complex texture with many chords and eighth notes. The bass staff has a steady accompaniment with some chordal changes.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes and chords. The bass staff has a steady accompaniment. A dynamic marking of *p* (piano) is present in the middle of the system.

Sixth system of musical notation, the final system on the page. It features a complex texture with many chords and eighth notes. The bass staff has a steady accompaniment. Dynamic markings include *p* and *a tempo. fz fz* (fortissimo) towards the end of the system.

CAPITAL
SONGS

HEAR THE REST

BUY THE BEST

OH! YA! YA!

By BILLY FRISCH
NAT. OSBORNE and
GEO. B. McCONNELL

CHORUS  Comedy Song. 

Do I love my Le-na much? Oh, Ya - Ya,
Im her pa-pa she's my frau, Oh, Ya - Ya
Le - na want-ed to re-duce, Oh, Ya - Ya

Vot a skin I love to touch, Oh, Ya - Ya There's one
She can eat more than a cow, Oh, Ya - Ya She's so
Peo - ple asked her Vas iss loos, Oh, Ya - Ya She found



I'm Gonna Settle Up
(Then I'm Gonna Settle Down)

Words by
BILLY FRISCH and
NELSON INGHAM

Music by
NAT. OSBORNE and
GEO. B. McCONNELL

CHORUS   

Im gon-na set-tle up — Then Im gon - na set-tle down — In a
lit - tle town with you — We'll turn work in - to play



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FOR YOUR PHONOGRAPH

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