

# BROADWAY BLUES



COMPLIMENTARY

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THE BROADWAY  
BLUES

EVERYONE WHO SINGS, WHISTLES, PLAYS AND DANCES  
IS SINGING, PLAYING, WHISTLING AND DANCING  
THE GREATEST OF ALL ORIENTAL SONGS

# My Sahara Rose

Words by  
GRANT CLARKE

Music by  
WALTER DONALDSON

CHORUS *Slowly and well marked*

There \_\_\_\_\_ where the tem-ples stand \_\_\_\_\_ In that land \_\_\_\_\_

o-ver the burn-ing sand, \_\_\_\_\_ There \_\_\_\_\_ in a bow-er

rare \_\_\_\_\_ Like a flow-er fair \_\_\_\_\_ In the hour of pray'r \_\_\_\_\_

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# The Broadway Blues

Words by  
ARTHUR SWANSTROM

Music by  
CAREY MORGAN

Tempo di Blues

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with eighth notes and accents, while the left hand provides a steady bass line with chords and single notes. Dynamics include *f* and *fz*.

*till ready*

When you hear your feet, Ech-o in the street,  
 When your mon-ey's gone, And your clothes are worn,  
*Small notes ad lib.*

*p* *sostenuto*

Red. \* Red. \*

Vocal line with piano accompaniment. The piano part includes a *p* dynamic and a *sostenuto* marking. The vocal line has a *Red.* (Reduction) marking and asterisks indicating repeat points.

When it's late and it's rain - ing, And you're think - ing of the sleep you're gon - na  
 Just a lit - tle bit shab - by, And you find you need an - oth - er pair of

Red. \* Red. \* Red. \* Red. \*

Vocal line with piano accompaniment. The piano part features a *Red.* (Reduction) marking and asterisks indicating repeat points.

lose; \_\_\_\_\_ When you hang your hat, In an emp - ty flat,  
 shoes; \_\_\_\_\_ When your on - ly pal, Steals a way your gal,

*mf* *p*

Red. \* Red. \*

Vocal line with piano accompaniment. The piano part includes *mf* and *p* dynamics. The vocal line has a *Red.* (Reduction) marking and asterisks indicating repeat points.

Arr. by Chas. N. Grant

And you're feel - ing so lone - ly;      Then you're get - ting those Broad - way  
 And you think of the riv - er;      Then you're get - ting those Broad - way

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The piano accompaniment includes dynamic markings such as *mf* and *fz*, and articulation marks like accents and slurs. There are also asterisks and the word *Red.* placed below the piano staff.

1      2

Blues. \_\_\_\_\_      Blues. \_\_\_\_\_  
 Blues. \_\_\_\_\_      Blues. \_\_\_\_\_

The second system of music consists of two vocal lines, each with a blank line underneath for lyrics, and a piano accompaniment. The piano accompaniment is divided into two measures, labeled '1' and '2'. The piano accompaniment includes various musical notations such as notes, rests, and slurs.

CHORUS

When your heart is ach - ing for the trees,

*Sva ad lib.*

*p - mf*

*dolce*

The chorus section begins with the vocal line in the upper staff and the piano accompaniment in the lower staff. The key signature remains B-flat major. The piano accompaniment includes dynamic markings *p - mf* and *dolce*, and the instruction *Sva ad lib.* is written below the vocal line.

When you long to hear those buzzin' bees.      And when you want to eat a

The final system of music continues the chorus with the vocal line in the upper staff and the piano accompaniment in the lower staff. The piano accompaniment includes a dynamic marking of *8* and various musical notations.

cake. Just like your mammy used to bake. And you find you've got a wish. To hook an

un-sus-pec-ting fish. When your cloud has lost its sil-ver line,

*8va ad lib*

*p-mf*

And the col-ors in your rain bow cease to shine;

*8*

*Lead.*

Pin your farewell on your door, Catch a train and don't care where it's leaving for, You've got those

*f*

*cresc.*

Broad-way Blues. Blues.

*1*

*2*

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