

Three O'Clock *in the Morning*

The Sensational Dance Hit
of Two Continents



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Words by
Dorothy Terriss
Music by
Julian Robledo

Introducing to America "LOVELY LUCERNE" the big European Waltz Sensation,
Words by Fred W. Leigh, Music by Felix Godin, Composer of "Valse Septembre"

Lovely Lucerne

WALTZ SONG

In slow Waltz rhythm

mf When falls the calm of e - ven - tide, There comes a vi - sion

glow - ing, Once more I see the moun - tain side, The glac - ier

wa - ters flow - ing. Tho' old - en days can ne'er re - turn, Their

mem' - ry leaves me nev - er, And gold - en dreams of

Fair Lu - cerne, Re - main with me for - ev - er.

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No. H. C. 32

Three O'clock In The Morning

Lyric by
DOROTHY TERRISS

Waltz Song with Chimes
Revised by Frank E. Barry

Music by
JULIAN ROBLEDO

sva
mf (Chimes)

The introduction consists of two staves. The upper staff is for the piano, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of chords and melodic lines, with the word "sva" written above the first few measures. The lower staff is for the chimes, starting with a bass clef and the same key signature and time signature. It features a series of chords and melodic lines, with the word "mf" and "(Chimes)" written above the first few measures.

Tempo di Valse Lente

It's three o'clock in the morn - ing,

(Clock Strikes)
One! Two! Three!

sva basso

The first system of the vocal melody is on a single staff with a treble clef, a key signature of one sharp, and a 3/4 time signature. The lyrics "It's three o'clock in the morn - ing," are written below the staff. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. The lyrics "(Clock Strikes) One! Two! Three!" are written above the piano staff. The word "sva basso" is written below the piano staff.

We've danced the whole night thru, And day - light soon will be dawn - ing,

The second system of the vocal melody is on a single staff with a treble clef, a key signature of one sharp, and a 3/4 time signature. The lyrics "We've danced the whole night thru, And day - light soon will be dawn - ing," are written below the staff. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature.

Just one more waltz with you, That mel - o - dy so en - tranc - ing,

The third system of the vocal melody is on a single staff with a treble clef, a key signature of one sharp, and a 3/4 time signature. The lyrics "Just one more waltz with you, That mel - o - dy so en - tranc - ing," are written below the staff. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature.

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Seems to be made for us two, I could just keep right on dance-ing for-ev-er

dear with you.

mf (Chimes)

There goes the three o' clock chime, chim - ing, rhym - ing,

My heart keeps beat - ing in time,

mf (Chimes)

Sounds like an old sweet love tune, Say that there soon will be a

4801-3

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SOMETHING NEW AND DIFFERENT

hon - ey - moon. It's three o' clock in the morn - ing, We've danced the

rall. e dim. *p*

whole night thru, And day - light soon will be dawn - ing, Just one more waltz with

you, That mel - o - dy so en - tranc - ing, Seems to be made for us

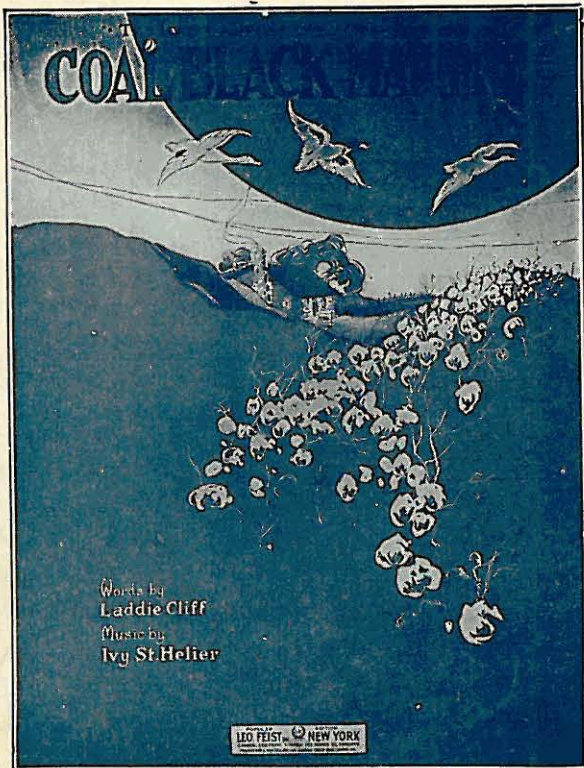
two, I could just keep right on danc - ing for - ev - er dear, with

you.

gva *loco*

(Chimes) *mf* *fz* *fz*

"You Can't Go Wrong With Any 'Feist' Song"



Words by
Laddie Cliff
Music by
Ivy St. Helier

LEO FEIST, INC. NEW YORK

London's Biggest Fox-Trot Success Coal-Black Mammy

Words by
LADDIE CLIFF

Sung And Played Everywhere

Music by
IVY ST. HELIER

REFRAIN *With expression*

mf
'Cause I'm goin', yes, I'm goin' with a love that's ev-er grow-in' To that coal black
mam-my o' mine, Not a cent, not a cent, An' my clothes are on-ly lent, All the
same she'll think I'm just fine, How I've dream'd, how I've schem'd, An' at times it al-most seem'd

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The Big Waltz Ballad Hit Why Should I Cry Over You

Better Than "I'm Sorry I Made You Cry"

Words and Music by
NED MILLER
& CHESTER COHN

REFRAIN *With expression*

I don't know why I should cry o-ver you, sigh o-ver you
e-ven be blue, I should have known that you'd leave me a-lone, And break my
heart in two, Al-though you have left me a-lone to pine, And

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WHY SHOULD I CRY OVER YOU

A Waltz Ballad

By
Ned Miller and
Chester Cohn.

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