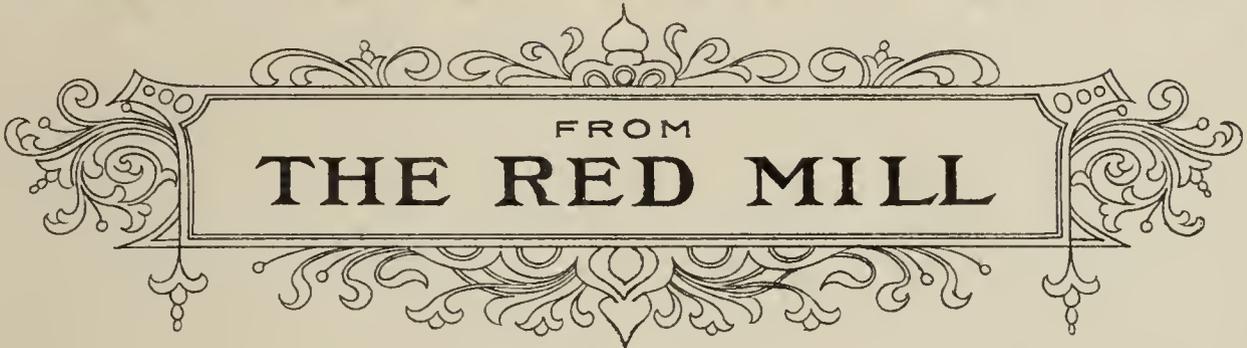


Weymer

# BECAUSE YOU'RE YOU



LYRIC BY  
HENRY BLOSSOM

MUSIC BY  
VICTOR HERBERT



M. WITMARK & SONS  
NEW YORK

PRINTED IN U.S.A.



BEAUTIFUL BALLADS BY VICTOR HERBERT

# WHEN YOU'RE AWAY

Lyric by  
HENRY BLOSSOM

Solo, Three keys, F, (a to f) Ab, (c to ab) Bb, (d to bb) - 40¢ NET  
Violin and Piano 40¢ net Cello and Piano - 40¢ NET  
Violin Cello and Piano 50¢ NET

*Slower, starting very slow*

When you're a - way, dear, how wear - y the lone - some hours! —

*Slower*

Sun - shine seems gray, dear, The frag - rance has left the flow'rs! —

*con grva*

# I'm Falling In Love With Some One

Lyric by  
RIDA JOHNSON YOUNG

Solo, Two keys, F, (c to g) Ab, (eb to bb) 40¢ NET  
Octavo - Mixed Voices - 15¢ net.

*molto rit. poco a poco* *pp* *a tempo*

For I'm fall - ing in love with some one, some one girl; — I'm

*molto rit. pp poco a poco* *a tempo*

fall - ing in love with some one, head — a - whirl; — Yes! I'm

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# Because You're You!

Love is a queer little elfin sprite,  
    Blest with the deadliest aim!  
Shooting his arrows to left and right,  
    Bagging the rarest game,  
Filling our hearts with a glad surprise,  
    Almost too good to be true!  
And still can you tell me  
    Why do you love me?  
Only because you are you, dear!

Not that I am fair, dear, not that I am true,  
    Not my golden hair, dear, not my eyes of blue,  
When we ask the reason, words are all too few!  
    So I know I love you, dear,  
        Because you're you.

*Henry Blossom.*

# Because You're You!

Lyric by  
HENRY BLOSSOM.

Music by  
VICTOR HERBERT.

Molto moderato.

Piano.

*mf*

C# Bb C# Bb G# F#

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The music is in 4/4 time and starts with a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. Handwritten notes indicate chord changes: C# in the first measure, Bb in the second, C# in the third, Bb in the fourth, G# in the fifth, and F# in the sixth.

Love is a queer lit - tle el - fin sprite

Detailed description: This block contains the first line of the song. The vocal line is on a single treble clef staff. The piano accompaniment is on a grand staff. The lyrics are "Love is a queer lit - tle el - fin sprite". Handwritten annotations include a circled "D?" with an arrow pointing to a note in the vocal line, and various chord markings like F#, A, and G# in the piano accompaniment.

Blest with the dead - li - est aim! Shoot - ing his ar - rows to

Detailed description: This block contains the second line of the song. The vocal line is on a single treble clef staff. The piano accompaniment is on a grand staff. The lyrics are "Blest with the dead - li - est aim! Shoot - ing his ar - rows to". Handwritten annotations include a circled "F#" in the piano accompaniment.

left and right, Bag - ging the rar - est game,

Detailed description: This block contains the third line of the song. The vocal line is on a single treble clef staff. The piano accompaniment is on a grand staff. The lyrics are "left and right, Bag - ging the rar - est game,". Handwritten annotations include a circled "G# - #" in the piano accompaniment.

Fill - ing our hearts with a glad sur - prise, Al - most too good to be

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The piano part consists of chords in the right hand and a simple bass line in the left hand. There are some handwritten annotations, including a 'V' above a chord in the right hand.

true! And still can you tell me

The second system continues the vocal line and piano accompaniment. The piano part features more complex chordal textures in the right hand, with some handwritten notes like 'F#', 'C#', and 'F#'. The bass line remains simple.

why do you love me? On - ly be - cause you are you, dear!

The third system includes a vocal line and piano accompaniment. The piano part has a more active bass line. Handwritten annotations include 'rit.' above the vocal line, 'poco rit.' in the piano part, and 'D-7' with an arrow pointing to a chord.

Not that I am fair, dear, Not that I am true,  
Not that you are fair, dear, Not that you are

The fourth system features a vocal line and piano accompaniment. The piano part is marked 'Slower.' and includes handwritten annotations 'A#', 'G#', and 'OHIO'. The vocal line is split across two staves.

Not my gold - en hair, dear, Not my eyes of blue,  
 true, Not your gold - en hair, dear, Not your eyes of

When we ask the rea - son, Words are all too few!  
 blue, When we ask the rea - son, Words are all too

So I know I love you, dear, Be - cause you're you.  
 few! I love you, dear, Be - cause you're you.

# A SELECTED LIST OF COMPOSITIONS BY VICTOR HERBERT

## Vocal

		T			T
ABSINTHE FRAPPE .....	MacDonough	.50	JUST FOR TODAY .....	Smith	.50
AH! SWEET MYSTERY OF LIFE.....	Young	.50	KISS ME AGAIN .....	Blossom	.50
ALL FOR YOU.....	Blossom	.65	KNOT OF BLUE .....	MacDonough	.50
ALWAYS DO AS PEOPLE SAY			LIFE AND LOVE .....	Blossom	.50
YOU SHOULD .....	Smith	.50	LILY AND THE NIGHTINGALE THE.....	Smith	.50
AN EASTER DAWN .....	MacDonough	.50	LOVE LAID HIS SLEEPLESS HEAD.....	Swinburne	.50
BECAUSE YOU'RE YOU.....	Blossom	.50	LOVE IS BEST OF ALL.....	Blossom	.50
CUPID WILL GUIDE .....	Smith	.50	LOVE IS TYRANT .....	Smith	.50
EILEEN ALANNA ASTHORE.....	Blossom	.50	MOONBEAMS .....	Blossom	.50
FREE TRADE AND A MISTY MOON.....	Blossom	.50	MY LADY 'TIS FOR THEE.....	Smith	.50
GOODA BYE JOHN .....	Blossom	.50	NEAPOLITAN LOVE SONG.....	Blossom	.50
GYPSY JAN .....	Smith	.50	'NEATH THE SOUTHERN MOON.....	Young	.50
GYPSY LOVE SONG .....	Smith	.50	ONLY ONE, THE .....	MacDonough	.50
HALLOWE'EN .....	MacDonough	.50	OUT OF HIS HEART HE BUILDS A HOME.....		.50
I CAN'T DO THE SUM.....	MacDonough	.50	STREETS OF NEW YORK, THE.....	Blossom	.50
IF EVE HAD LEFT THE APPLE ON			TO THE LAND OF MY OWN		
THE TREE .....	Blossom	.50	ROMANCE .....	Smith	.50
IF LOVE WERE WHAT THE			TOYLAND .....	MacDonough	.50
ROSE IS .....	Swinburne	.50	WHEN SHALL I AGAIN SEE		
IF ONLY YOU WERE MINE.....	Smith	.50	IRELAND .....	Blossom	.50
I'M FALLING IN LOVE WITH			WHEN YOU'RE AWAY.....	Blossom	.50
SOMEONE .....	Young	.50	WHEN YOU'RE WEARING THE BALL AND		
I NEED AFFECTION.....	Blossom	.50	CHAIN .....	Blossom	.50
IRELAND MY SIRELAND .....	Blossom	.50	WHERE THE FAIREST FLOWERS ARE		
IRISH HAVE A GREAT DAY, THE.....	Blossom	.50	BLOOMING .....	Smith	.50
ISLE OF OUR DREAMS.....	Blossom	.50	WOMAN IS ONLY A WOMAN, BUT, A		
ITALIAN STREET SONG .....	Young	.50	GOOD CIGAR IS A SMOKE, A.....	Smith	.50
I WANT WHAT I WANT WHEN			ZE ENGLISH LANGUAGE.....	Blossom	.50
I WANT IT .....	Blossom	.50			

## Instrumental, Selections, Marches, Waltzes, etc. from Successful Musical Productions

BABES IN TOYLAND	T	LADY OF THE SLIPPER, THE	T	PRINCESS PAT, THE	T
Selection .....	.80	Selection .....	.80	Selection .....	.80
Waltzes .....	.65	Waltzes .....	.65	Waltzes .....	.65
March of the Toys.....	.50	M'LE MODISTE		RED MILL, THE	
BABETTE		Selection .....	.80	Selection .....	.80
Selection .....	.80	Waltzes .....	.65	Waltzes .....	.65
There Once Was An Owl.....	.50	Mascot of the Troop, March	.50	SINGING GIRL, THE	
CYRANO DE BERGERAC		NAUGHTY MARIETTA		Selection .....	.80
Selection .....	.80	Selection .....	.80	TATTOOED MAN, THE	
EILEEN		Dream Melody .....	.50	Selection .....	.80
Selection .....	.80	OLD DUTCH		VELVET LADY, THE	
ENCHANTRESS, THE		Selection .....	.80	Selection .....	.80
Selection .....	.80	ONLY GIRL, THE		VICEROY, THE	
Waltzes .....	.65	Selection .....	.80	Selection .....	.80
FORTUNE TELLER, THE		PRIMA DONNA, THE		WHEN SWEET SIXTEEN	
Selection .....	.80	Selection .....	.80	Selection .....	.80
IT HAPPENED IN NORDLAND		Waltzes .....	.65	WONDERLAND	
Selection .....	.80	MISS DOLLY DOLLARS		Selection .....	.80
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		An American Heiress, March	.50		

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C. (a to d) E $\flat$ , (c to f) F, (d to g) G.  
(e to a)—40c  
DUET—Two Keys  
F. (Melody alternates) G. (Melody alternates)—50c  
OCTAVO  
Male and Mixed Voices—15c

*Moderato espressivo*  
*rubato ten.*  
*a tempo*  
So with-in thy ten-der arms en-fold me, For thy loss the world could not a-  
*colla voce*  
*a tempo*  
tonel Be-lovd I swear that I will eer. be true And for-  
*rit.* *ff* *a tempo*  
ev-er, thine a-lone! Thine a-lone!

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**T**ELL me!  
Why is there a doubt within thy heart,  
my own!  
Tell me, why?  
I but fear the time will come when we must  
part.

Alas! I should die!  
Evermore, by day, by night,  
I'll dream of thee, my darling,  
My heart is but thine!  
Thine A-lone!

In thine arms enfold me, my beloved!  
Let thine eyes look fondly into mine!  
For thy love bears a spell all too wond'rous to  
tell,  
'Tis a rapture that's all divine!  
So within thy tender arms enfold me,  
For thy loss the world could not a-tone!  
Belov'd I swear that I will e'er be true  
And forever, thine a-lone!



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