

COME! COME! (Cradle of our Hearts)

THE GEORGE W. LEDERER PRODUCTION Co's PRESENTATION OF

THE CHARITY GIRL

A NEW AMERICAN MUSIC PLAY



Mary Abrams
Oliver Morley

BOOK & LYRICS BY

EDWARD PEPLE

MUSIC BY

VICTOR HOLLAENDER

ADDITIONAL LYRICS BY

MELVILLE ALEXANDER

Come! Come! (Cradle of our Hearts)	60
Yum, Yum Time	60
The Magic Kiss	60
Those Ragtime Melodies	60
Ghetto Glide	60
Just We Two Dear	60
Every Fellow loves a Pretty Girl	60
The Belle of The Beach	60
Champagne Song	60
Things Unfeminine	60
Charity	60

Waltzes	.75
Selection	1.00
Complete Score	2.00



Come! Come!
or
THE CRADLE OF OUR HEARTS.

Lyric by
EDWARD PEPLE.

Music by
VICTOR HOLLAENDER.

Moderato.

The piano introduction is in 2/4 time, marked 'Moderato'. It begins with a treble clef staff containing two whole rests. The piano accompaniment starts on the second measure with a melody in the right hand and a bass line in the left hand. The right hand features a series of eighth and sixteenth notes, while the left hand plays a steady bass line with some chords. The dynamic is marked 'mp' (mezzo-piano).

Solo.

The vocal solo begins with a treble clef staff. The melody is written in a key with one sharp (F#). The lyrics are: 'My friends, we do not ask your aid in / 'Tis hard, I know, for you to see the'. The piano accompaniment continues with a bass line in the left hand and a supporting melody in the right hand. The dynamic is marked 'p' (piano).

The second part of the song continues the vocal melody and piano accompaniment. The lyrics are: 'an - y deed we do; So come to us, don't be a-fraid, We / wis - dom of our cause, The self re-ward of char-i - ty, Which'. The piano accompaniment provides a harmonic foundation for the vocal line.

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7282-4 en el año MCMXII por Jos.W. Stern y Cia., Propietarios Nueva York y Mexico.

(Cho.)

work for love and you, We work for love and
does not ask ap - plause, Which does not ask ap -

(Solo.)

you. We on - ly want the faith and trust of
plause. We on - ly want you to be clean in

those who need or grieve, The pow'r to con-quer sin and lust, to
bo - dy, heart and mind, To keep your hon-or fresh and green, and

(Cho.)

(Solo.)

give but not re - ceive; To give, but not re - ceive. The
leave your sins be - hind; And leave your sins be - hind. We

fall-en ones we strive to lift and let them hope a - gain, We
on - ly ask you to be square in all things, great or small, To

of - fer love, the high - est gift, to you, our fel - low men. —
work and do your hon - est share, and let us help you all. —
ritard.

REFRAIN.

Come, come, come to us who give! Come and let us teach you how to
p a tempo

love and live. Come, come, come and do your parts, Oh

come and let us rock you in the cra-dle of our hearts.

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, A4, G4, F4, E4, D4, and a half note C4. The piano accompaniment (grand staff) features a melody in the right hand with eighth and sixteenth notes, and a bass line with chords and single notes. A triplet of eighth notes (G4, A4, B4) is marked in the vocal line.

Come, come, let us help you all, let us love and lift you, if you

The second system of the musical score. The vocal line continues with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C4. The piano accompaniment continues with a similar melodic and harmonic structure. A forte (f) dynamic marking is present in the piano part.

chance to fall; Come, come, come and do your parts. Oh,

The third system of the musical score. The vocal line begins with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C4. The piano accompaniment continues with a similar melodic and harmonic structure. A triplet of eighth notes (G4, A4, B4) is marked in the vocal line.

come and let us rock you in the cra-dle of our hearts.

The fourth system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, A4, G4, F4, E4, D4, and a half note C4. The piano accompaniment continues with a similar melodic and harmonic structure. A forte (f) dynamic marking is present in the piano part.

"A MODERN EVE"

NEW MUSICAL COMEDY

Music by VICTOR HOLLAENDER.

Lyrics by WILL M. HOUGH.

RECEIVES MOST FLATTERING RECEPTION EVERYWHERE.

CHICAGO RECORD-HERALD says:

The new musical skit that Mr. Singer delivered to the town last evening at the Garrick Theatre, with an eye to our Summer entertainment, is a gay medley of song and dance. When Mr. Hollaender and Mr. Frank Smithson, the directing artist, were called before the curtain the company gave many signs of being in love with them.

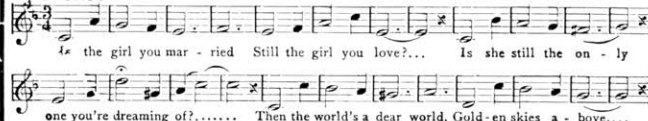
Is The Girl You Married Still The Girl You Love?

(From the Operetta "A Modern Eve.")

Lyric by WILL M. HOUGH.

Music by VICTOR HOLLAENDER.

CHORUS



CHICAGO EXAMINER says:

"A MODERN EVE" OUGHT TO LAST ALL SUMMER.

WHAT THE BROADWISE CALL "CLASS" IN MORT SINGER'S NEW MUSICAL COMEDY AT THE GARRICK.

But for an inexplicable diffidence on the part of its proprietors, "A Modern Eve," might have been running all Winter in Chicago, instead of opening last night at the Garrick. But it will doubtless make up for lost time by lasting all Summer. It is a show with what the Broadwise term "Class." The music by Victor Hollaender and Jean Gilbert is as light as a julep and as intoxicating.

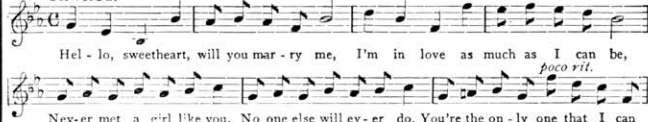
Hello, Sweetheart.

(From the Operetta "A Modern Eve.")

Lyric by WILL M. HOUGH.

Music by VICTOR HOLLAENDER.

CHORUS.



CHICAGO INTER-OCEAN says:

With twelve curtain calls after the first act they pulled the shrouds from "A Modern Eve" at the Garrick Theatre last evening, and dedicated the fair debutante to the imminent fight with hot weather. The music is attributed to Victor Hollaender.

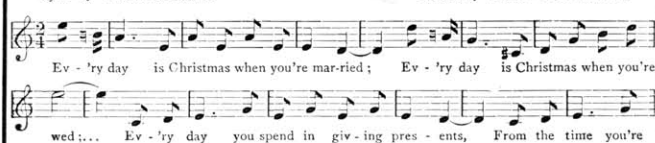
Among the numbers which scored on this occasion might be mentioned everything on the schedule. Those particularly happy were "Hello, Sweetheart," "Is the Girl You Married Still the Girl You Love?" and "Rita, My Marguerita."

Every Day Is Christmas When You're Married.

(From the Operetta "A Modern Eve.")

Lyric by WILL M. HOUGH.

Music by VICTOR HOLLAENDER.



CHICAGO TRIBUNE says:

"A MODERN EVE" SHOWS SIGNS OF LIFE.

If pretty songs, pretty girls, pretty dresses, attractive players and lively dances can be depended upon to wean the public away from its present attitude of indifference, "A Modern Eve" will be a bright spot within the sable precincts of the Loop for many nights to come. There are any amount of pretty waltzes and marches and ballads, and a topical song or two, not one of which, so far as the first audience was concerned, is a blank. By way of completing the report, it should be said that "A Modern Eve" has been much of a success in European cities.

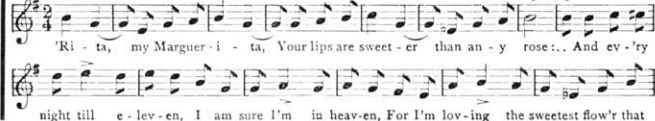
'Rita, My Marguerita.

(From the Operetta "A Modern Eve.")

Lyric by WILL M. HOUGH.

Music by VICTOR HOLLAENDER.

CHORUS.



THE FOLLOWING MUSICAL NUMBERS ARE READY:

Is the Girl You Married, Still the Girl You Love?.....	60	The Game I've Been Teaching (Same Old Love)	80
Hello, Sweetheart!.....	60	Won't You Smile?.....	60
Rita, My Marguerita.....	60	I'm Leaving Home, Papa!.....	60
Everyday is Christmas When You're Married.....	60	Waltzes	75 Selection..... 1.00
Excuse Me—Certainly!.....	60	Complete Vocal Score.....	Net \$2.00

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