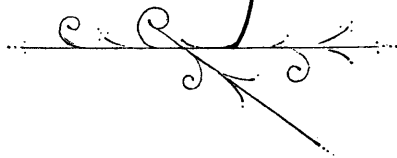


*W. Baring*  
THE

# SIGMUND ROMBERG

## Souvenir Album



<i>No</i>		<i>Page</i>
I.	THE DESERT SONG..... FROM "THE DESERT SONG".....	4
II.	THE RIFF SONG..... FROM "THE DESERT SONG".....	8
III.	SERENADE..... FROM "THE STUDENT PRINCE".....	12
IV.	LOVER, COME BACK TO ME FROM "THE NEW MOON".....	16
V.	NINA ROSA..... FROM "NINA ROSA".....	20

PRICE  
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# THE DESERT SONG

from the Romantic Operetta  
"THE DESERT SONG"

Words by  
OTTO HARBACH and  
OSCAR HAMMERSTEIN II. Ind.

Music by  
SIGMUND ROMBERG  
By arrangement with M. Wilmark & Sons.

Tempo di Valse lento.

VOICE.

PIANO.

*mf* *dim.* *un poco rit.*

Con sentimento  
*p a tempo*

1. My des - ert is wait - ing; Dear,  
2. Cool zep - hyrs shall fan you In

*p a tempo*

come there with me. I'm long - ing to  
noon's fier - y hour, While shad - y o -

teach you Love's sweet mel - o - dy.  
- a - ses We'll seek for a bow'r.

I'll sing a dream-song to you,  
Al - lah sends gifts from a - bove;

Paint - ing a pic - ture for two:  
Gives you my life and my love.

*un poco rall.*

6 REFRAIN.

*p-mf a tempo*

Blue heav - en and you and I, And

*p-mf a tempo*

sand kiss - ing a moon - lit sky. A des - ert

*mf* breeze whisp - 'ring a lull - a - by, On - ly

*mf* R. H.

*un poco rall.* stars a - bove you To see I love you.

*un poco rall.*

*p a tempo*

Oh, give me that night di - vine And

*p a tempo*

let my arms in yours en - twine. The des - ert

*mf*

song call - ing, Its voice en - thrall - ing Will make

*mf*

1. you mine. 2. mine.

*mf*

# THE RIFF SONG.

from the Romantic Operetta  
"THE DESERT SONG"

Words by  
OTTO HARBACH and  
OSCAR HAMMERSTEIN II<sup>nd</sup>.

Music by  
SIGMUND ROMBERG.  
By arrangement with M. Witmark & Sons.

*Allegretto moderato.*

VOICE. 

PIANO. 

*8va basso.....*



1. O-ver the ground \_\_\_\_\_ There comes a  
2. Nodarkest night \_\_\_\_\_ Can bring re-



*f dim. R.H.* *p* *p*

sound, \_\_\_\_\_ It is the drum, drum, drum of  
-spite, \_\_\_\_\_ For still the drum, drum, drum of



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hoof-beats in the sand. Quiv-er with fear  
 hoof-beats in the air. No fly-ing steed

If you are near, It is the thun-der of the  
 Could match in speed Theswiftness of "The Sha-dows"

"Shad-ow" and his band. And all who plun-der  
 ven-geance draw-ing near. Fear grips the heart, when

learn to un - der - stand, To un - der - stand the cry of  
 they the mes - sage hear; As cla - rion clear- the chal - lenge

REFRAIN.  
Slow Fox-trot.

Ho! \_\_\_\_\_ So we sing as we are rid - ing.

The first system of the refrain features a vocal line and piano accompaniment. The vocal line begins with a long note on 'Ho!' followed by the lyrics 'So we sing as we are rid - ing.' The piano accompaniment starts with a *rit.* marking and includes a *tempo* marking. Dynamics include *f* and accents are present.

Ho! \_\_\_\_\_ It's a time you'd best be hid - ing

The second system continues the refrain with the lyrics 'It's a time you'd best be hid - ing'. The piano accompaniment features a *p* dynamic marking and continues with various rhythmic patterns and accents.

Low, \_\_\_\_\_ It means the Riffs are a - broad;—

The third system contains the lyrics 'Low, \_\_\_\_\_ It means the Riffs are a - broad;—'. The piano accompaniment includes a *f* dynamic marking and features a series of chords and rhythmic figures.

Go, \_\_\_\_\_ Be - fore you've bit - ten the sword —

The fourth system concludes the refrain with the lyrics 'Go, \_\_\_\_\_ Be - fore you've bit - ten the sword —'. The piano accompaniment includes a *f* dynamic marking and features a series of chords and rhythmic figures.



That's the sound that comes to warn you,

Sol! In the night or ear - ly morn, you

know, If you're the "Red Shadow's" foe The Riffs will strike with a blow

*rall.*

1. That brings you woe! 2. woe!

# SERENADE

from the Musical Play  
"THE STUDENT PRINCE."

Words by  
DOROTHY DONNELLY.

Music by  
SIGMUND ROMBERG.

**Andante, molto tranquillo** *pp*

**Voice.** O - ver-head the moon is beam - ing,

**Piano.** *pp* *dolcissimo* *con pedale*

White as blossoms on the bough: No-thing is heard but the

song of a bird, - Fill-ing all the air with dream - ing.

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*pp.*  
 Could my heart but still its beat - ing, On - ly you can tell it

*sempre pp*

*rit.* *p*  
 how! Be - lov - ed, from your win - dow give me greet - ing;

*rit.* *pp*

*rall.* *pp a tempo*  
 Hear my e - ter - nal vow. Soft in the trees sighs the

*rall.* *pp a tempo*

*CM* *G*

*mf*  
 e - cho of my long - ing, While all a - round you my dreams of rap - ture throng.

*mf*

*D7* *G7* *G7* *B* *G7* *B*

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Chappell.

(CHORUS.)  
 My soul, my joy,— My  
 Vi - sions glow-ing a - round me throng - ing.

*pp*

*ppp* *pp*

G<sup>b</sup>7 B

hope, my fear, Your heart must tell you that I am near! Lean from a-bove while I

*p* *poco - a -*

*p* *poco a poco*

G<sup>b</sup> B G<sup>b</sup>7 B G<sup>b</sup>7

- *poco* - *cresc.*  
 pour out my love, For you know to my life you are love. Oh, hear my longing

*mf*

*cresc.* *mf*

F<sup>7</sup>

cry! Oh, love me, or I die!

(CHORUS.)  
 Love me!

*dim.*

*pp* *ppp* *ppp*

ten. ten.

G<sup>b</sup>

Over-head the moon is beam - ing, White as blossoms on the bough:

*p* *piu mosso*

Nothing is heard but the song of a bird, Fill-ing all the air with dream - ing.

Could my heart but still its beat - ing, On - ly you can tell it how! Be-lov-ed,

*mf* *rit.*

From your window give me greet - ing. I swear my e - ter - nal love.

*mf a tempo* *f* *pp* *a tempo*

# LOVER, COME BACK TO ME!

from  
"THE NEW MOON"

Words by  
OSCAR HAMMERSTEIN II

Music by  
SIGMUND ROMBERG

VOICE

PIANO

Ukulele  
G C E A

*mp*

You went a - way, I let you, We broke the ties that

bind; I want - ed to for - get you

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And leave the past be - hind.

Still, the mag - ic of the night I met you

Seems to stay for ev - er in my mind.

REFRAIN



*p-f a tempo*

The sky was blue, And high a-bove The moon was new- And so was love.

*p-f a tempo*



(open)



This eag-er heart of mine was sing - ing: "Lov-er, where can you be?"— You came at last,



Love had its day; That day is past, You've gone a-way. This ach-ing heart of mine is



(open)



sing - ing: "Lov-er, come back to me!" When I re-mem-ber ev-'ry lit-tle



*poco accel.* *a tempo*

thing you used to do, I'm so lone - ly, Ev-ry road I walk a-long I've

*poco accel.* *a tempo*

walked a - long with you, No won-der I am lone - ly. The sky is blue,

*rit.* *a tempo*

The night is cold, The moon is new, But love is old; And, while I'm wait-ing here, This

*rit.* *a tempo*

(open) (open)

heart of mine is sing-ing: "Lov-er, come back to me!" me!"

# NINA ROSA

from the Musical Play  
"NINA-ROSA"

Words by  
IRVING CAESAR

Music by  
SIGMUND ROMBERG

Tempo di Marcia vigoroso *mf*

VOICE

PIANO

*f deciso*

1. SOLO. I  
2. SOLO. The

fill with pride when I'm by her side, I own  
world seems fair and I walk on air Now I've

all the wealth in Pe - ru. When  
found my won - der - ful prize. It

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we go home *CHORUS* Yes, when we go home, Will you  
 must be love *CHORUS* Yes, it must be love For we

take your sweet treas-ure with you? *SOLO*. There's  
 know that strange look in your eyes! *SOLO*. There's

*poco allarg.*

sil-ver in her voice and gold with-in her heart At  
 not a - no - ther girl in all the world so sweet, She's

*espressivo*

*mf piu rall.*

last he's found his mine, He found her at the start! —  
 cer-tain - ly a girl Who's ve - ry hard to beat! —

*mf piu rall.*

22 REFRAIN (not fast, with expression)

*p - mf*  
SOLO Ni - na Ro - sa, I im - plore,

The first system of the refrain features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a half note 'Ni' followed by quarter notes 'na', 'Ro', and 'sa', then a half note 'I' and quarter notes 'im', 'plo', 're'. The piano accompaniment starts with a half note chord, followed by quarter notes, and ends with a triplet of eighth notes. Dynamics include *p - mf* and *mf*.

Be my rose for - ev - er more.

The second system continues the refrain with a vocal line and piano accompaniment. The vocal line has a half note 'Be', quarter notes 'my', 'rose', and a half note 'for - ev - er more'. The piano accompaniment features a half note chord, quarter notes, and a triplet of eighth notes. Dynamics include *p* and *mf*.

On your lips the morn - ing dew,

The third system continues the refrain with a vocal line and piano accompaniment. The vocal line has a half note 'On', quarter notes 'your', 'lips', and a half note 'the morn - ing dew'. The piano accompaniment features a half note chord, quarter notes, and a triplet of eighth notes. Dynamics include *p* and *mf*.

*cresc. ed espress.* *mf* *rall.*  
On your cheeks the blush that speaks of love so true. — Though oth - er

The fourth system concludes the refrain with a vocal line and piano accompaniment. The vocal line has a half note 'On', quarter notes 'your', 'cheeks', and a half note 'the blush that speaks of love so true. — Though oth - er'. The piano accompaniment features a half note chord, quarter notes, and a triplet of eighth notes. Dynamics include *cresc. ed espress.*, *mf*, and *rall.*

*mp a tempo*

ro - ses bloom, then fade a - way,

*mp a tempo* *mf*

*p*

Rar - est blos - som, you shall stay — In my

*p* *mf*

*mf* *rall.*

heart for - ev - er, Ni-na Ro-sa, as you bloom — for me to -

*mf espress.* *rall. e più espr.*

1. 2.

- day. - day.

*a tempo* *f*

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