

I'M ORIENTAL

Lyric by HAROLD ATTERIDGE

SONG

Music by LEW POLLACK

Passing Show of 1921



Book and Lyrics by
**Harold
Atteridge**
Music by
**Jean
Schwartz**

IN LITTLE OLD NEW YORK
WHEN THERE'S NO ONE TO LOVE
TA-HOO—
CHARM SCHOOL
DANCE OFF THE BLUES
LET'S HAVE A RATTLING GOOD TIME
MY LADY OF THE LAMP
WHERE IS THE BEAUTIFUL FACE
NIGHTINGALE

*The Winter Garden's
Ninth Annual
Revue*

UNDER THE PERSONAL DIRECTION OF

J. J. Shubert

New York

JEROME H. REMICK & CO.

Detroit.

I'M ORIENTAL

SONG

Lyric by
HAROLD ATTERIDGE

Music by
LEW POLLACK

Moderato

VOICE

PIANO

f

fz

mp

p

3

A chi - ro - prac - tic from old

2228-4

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Cai - ro bound _____ From

Il - li - nois came to New York saw the sights all a -

-round _____ She cried that show call'd Mec-ca is im - mense

I've chi - ro - prac - ti - cal - ly lost all sense

rit.

CHORUS

*poco rit.**a tempo*

Im o - ri - en - tal _____ as can be _____ Since that Mec - ca _____

— I went to see _____ I've got that snak - y shak - y pose _____

— I wear a brest - plate good - ness knows I don't wear an - y clothes

I am _____ an east - ern bug _____ O - ri - en - tal _____

as a rug I'm called Spear - mint and the

The first system of the musical score. The vocal line is in treble clef with a key signature of two flats (Bb, Eb). The lyrics are "as a rug I'm called Spear - mint and the". The piano accompaniment consists of two staves (treble and bass clef). The right hand features a triplet of eighth notes in the final measure. The left hand plays a steady eighth-note accompaniment.

rea - son dont you see For I'm wrig - gley just as wrig - gley as can

The second system of the musical score. The vocal line continues with the lyrics "rea - son dont you see For I'm wrig - gley just as wrig - gley as can". The piano accompaniment continues with triplet figures in the right hand.

be Mec - ca Oh By Gee I'm O - ri - en - tal

The third system of the musical score. The vocal line includes the lyrics "be Mec - ca Oh By Gee I'm O - ri - en - tal". The piano accompaniment features more complex chordal textures in the right hand.

1. as can be I'm O - ri - as can be 2.

The fourth system of the musical score, featuring a first and second ending. The vocal line has the lyrics "1. as can be I'm O - ri - as can be 2.". The piano accompaniment includes a forte (*f*) dynamic marking and a crescendo leading to a final chord marked with an accent (^) and *fz*.

HITS THE PASSING SHOW OF 1921 HITS

The Passing Show Of 1921
Lyric by
HAROLD ATTERIDGE

MECCA SONG

Music by
JEAN SCHWARTZ

CHORUS
a tempo

On the road to Mecca Is the road to you As a pilgrim
I wander thru I depart and
ev-er I start Your heart is my Mecca
Just as to Ma-hom-et Tired travelers go And their love in-

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SHAKESPEARE'S GARDEN OF LOVE SONG

Lyric by
ALFRED BRYAN

Music by
JEAN SCHWARTZ

CHORUS
a tempo

There's Ham-let and fair O-phelia There's Romeo and Cleopatra Not all the
stars could match their flame And there's Othello and Juliet And there's
Othello and Desdemona That is a Katharine and gay Petruchio They fit in
love we can't for get There's pas sions gold en frame There's

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The Passing Show Of 1921

SPARKLING RUBIES FROM THE RUBY LAT SONG

Lyric by
ALFRED BRYAN

Music by
JEAN SCHWARTZ

CHORUS

We're the spark-ling rubies from The Ru-by-lat We bring a lit-tle
jug of wine So let us fill your emp-ty stein
We know just where O-mar left his Ru-by-at We'll be de-light-ed to
taste each lip And you're in-vit-ed to have a sip

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IN LITTLE OLD NEW YORK SONG

Lyric by
HAROLD ATTERIDGE

Music by
JEAN SCHWARTZ

CHORUS

In lit-tle old New York
When old New York was young
When grand-dad was a lad
To grand-ma he would sing a

2201-4

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