

# BEAUTIFUL PARIS



*Dorothy J. Davis*  
**WALTZES**

Composed by

**SILVIO HEIN**

6

Published by

*Shapiro*

MUSIC

PUBLISHER

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STARBUCK

# Beautiful Paris.

WALTZES.

SILVIO HEIN.

Valse moderato.

The first system of musical notation is for a waltz in 3/4 time, marked 'Valse moderato'. It features a treble and bass clef with a key signature of one sharp (F#). The music begins with a mezzo-forte (*mf*) dynamic. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a *rall.* (rallentando) marking and a *rit.* (ritardando) marking over the final notes.

Tempo di Valse.

The second system of musical notation is marked 'Tempo di Valse'. It continues the piece with a mezzo-piano (*mp*) dynamic. The melody in the right hand is more active, featuring eighth notes and some sixteenth notes. The left hand continues with a steady accompaniment.

The third system of musical notation continues the waltz. The right hand melody includes some longer note values and rests, while the left hand accompaniment remains consistent in style.

The fourth system of musical notation continues the waltz. The right hand melody features a mix of eighth and sixteenth notes, with some chords. The left hand accompaniment provides a solid harmonic base.

The fifth and final system of musical notation concludes the waltz. It features a final melodic phrase in the right hand and a concluding accompaniment in the left hand, ending with a double bar line.

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*poco più mosso.*

*mf*

*rit*

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music includes a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *mf* is present. A slur covers the first two measures of the treble staff.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music consists of a treble staff with a melodic line and a bass staff with a bass line.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. A dynamic marking of *pp* is present. A slur covers the last two measures of the treble staff.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. A dynamic marking of *mf* is present. A slur covers the last two measures of the treble staff.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. A dynamic marking of *mf* is present. A slur covers the last two measures of the treble staff.

*dolce-cantabile.*

The first system of musical notation for 'Beautiful Paris 4'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The tempo/mood is marked 'dolce-cantabile.' and the dynamic is 'mp'. The right hand features a series of chords and arpeggiated figures, while the left hand plays a simple bass line.

The second system of musical notation. It continues the piece with similar chordal textures in the right hand and a steady bass line in the left hand.

The third system of musical notation. The right hand continues with arpeggiated chords, and the left hand maintains its rhythmic accompaniment.

The fourth system of musical notation. The dynamic marking 'cresc.' (crescendo) is present. The right hand shows more complex chordal structures, and the left hand continues with its bass line.

The fifth system of musical notation. It features a double bar line and a change in dynamics to 'mf' (mezzo-forte). The right hand has a more active melodic line, and the left hand continues with its accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and single notes in both staves.

Second system of musical notation, continuing the piece with similar chordal textures and melodic lines.

Third system of musical notation, showing a continuation of the harmonic and melodic material.

Fourth system of musical notation, including a *cresc.* (crescendo) marking in the bass staff.

Fifth system of musical notation, the final system on the page, featuring dynamic markings *f*, *molto cresc.*, and *ff*, and ending with a double bar line.

# HITS THAT ARE HEARD

## MEET ME DOWN AT THE CORNER

ANOTHER

"WALTZ ME AROUND AGAIN WILLIE"

Words by  
WILL D COBB

Music by  
HARRY MOY

CHORUS

Meet me down at the cor-ner, I'll be wait-ing for you, A  
 sub-ject of her-vey and kin-er I'll bring, All bound 'round with a  
 gold wed-ding ring, For you're com-ing out Miss Kit-ty Cor-ney, But you're  
 go-ing back Miss Je-ssie Cor-ney, So don't let her love-er, Come

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## The Path That Leads THIS

To Love BALLAD LEADS DIRECT

Words by  
FRED C. ROBBELL

Music by  
JAS BRACHMAN

REFRAIN: *Andantino.*

Down the path that leads to Love! Where the birds sing sweet-est tunes,  
 Where the sweet flowers get - to - set, Love's own flow-er bloom!  
 Where the stars up in the sky, On - ly shine for you and I,  
 Where we breathe the love-liest sigh, Down the path that leads to Love!

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## I CAN'T TELL HOW I MISS

YOU —THE BALLAD OF QUALITY—  
 QUITE OUT OF THE ORDINARY

Words by  
KATMOND A. BROWNE

Music by  
WILLIAM H. PENN

REFRAIN:

I can't tell how I miss you, But while you are a - way, My  
 heart is al-ways call-ing For a, you both night and day, I  
 love you, yes I love you, As flow-ers love the dew, I  
 can't tell how I miss you, But I miss you, yes I do

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## I've Waited For a Long, Long While

A Ballad that will  
 Never be Forgotten

Words by  
BARTLEY COSTELLO

Music by  
SILVIO HELN

CHORUS

I have wait-ed for a long, long while, I have  
 wait-ed for your old sweet smile, But a tear is on your cheek, And you  
 turn the when I speak, 'Twas not so when we part-ed by the  
 stile, Per-haps an-oth-er love has won your heart? Per-

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## LITTLE ONE GOOD-BYE

A Stirring March Ballad  
 the Sensation of the Year

Words by  
E. E. MORAN

Music by  
SILVIO HELN

CHORUS: *Not too fast.*

Lit-tle one, good - bye, Lit-tle one, don't cry, Lit-tle  
 one, now dry your tears, I'll re-  
 turn in Spring, And with me I'll bring, Just a  
 plain gold ring for you, dear! Tho' it's

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## In a Little House That's

Built For Two

THIS IS THE SONG THAT  
 STARTS YOU—YOU CAN'T  
 AVOID IT.

CHORUS

*March tempo.*

In a lit-tle house that's built for two,  
 You can mar-ry me, if you will a - go,  
 I have saved a lit-tle mon-ey too, I'll  
 share it, gir-lie, all with you

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