

# EVERYTHING LOOKS ROSY AND BRIGHT

RAYMOND HITCHCOCK *and*  
E. RAY GOETZ  
*Present*

# Words & Music

A SNAPPY REVUE

R454  
417

STAGED BY  
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LYRICS AND MUSIC BY  
E. RAY GOETZ  
JEAN SCHWARTZ AND  
WILLY WHITE

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# THE MAGIC OF YOUR EYES

Solo Five Keys, *E<sub>b</sub>*, (*b<sub>b</sub> to d*) *F*, (*c to e*) *G*, (*d to f<sup>#</sup>*) *A<sub>b</sub>*, (*e<sub>b</sub> to g*) *B<sub>b</sub>*, (*f to a*) 60 cents each  
Duet, Two Keys, *E<sub>b</sub>*, Alto or Baritone (lead) (*b<sub>b</sub> to d*) and Soprano or Tenor (*g to a<sub>b</sub>*)  
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Octavo, Male, Female and Mixed Voices 15 cents each

Lyric and Music  
By ARTHUR A. PENN

Slowly and Tenderly

The musical score is written in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *mp*, *cresc.*, *piu accel.*, *ten.*, and *f colla voce*. The lyrics are: "In the twi-light as the sun sinks low, Comes the hour I dream of you; Ti - ny stars in Heav - en. faint - ly glow, You are gaz - ing at them, too, I know, Bright and spark - ling eyes of Night that ev - er".

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Solo, 60 cents; Duet 75 cents; Octavo, 15 cents each net, postpaid

# Everything Looks Rosy And Bright

Words and Music by  
E. RAY GOETZ

Allegretto moderato

*f* *scherzando poco cresc.* *ffz* *sffz*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes with various accidentals, while the left hand provides a steady accompaniment. Dynamics range from forte (f) to fortissimo (ffz).

(He) I must con - fess to feel - ing ner - vous \_\_\_\_\_ As we ap - proached the solemn

*p*

The first vocal line is on a single staff. The piano accompaniment is on two staves, starting with a piano (p) dynamic. The music continues with a similar accompaniment style.

ser - vice \_\_\_\_\_ (She) I felt your hand \_\_\_\_\_ re - as - sur - ing me,

The second vocal line is on a single staff. The piano accompaniment continues on two staves, featuring a melodic line in the right hand and a bass line in the left hand.

With a com - mand \_\_\_\_\_ quite se - cur - ing me. (He) And now at last this bit of heav - en, \_\_\_\_\_ This

The third vocal line is on a single staff. The piano accompaniment continues on two staves, concluding the piece with a final chord.

ti - ny nook-let of our hopes and dreams, \_\_\_\_\_ It's ours to have and

hold, Its walls a charm un-fold Too good to be true it seems: \_\_\_\_\_ For

*f rall.* *p rit.*

REFRAIN

ev - 'ry - thing looks ro - sy and bright, \_ As we turn to the right \_ with a

*p f*

heart that is light, \_ Birds are sing - ing ev - 'ry - where, \_

*molto espress*

Love and laugh-ter fill the air. — And there seems to be a

*f marc. p*

life-time of May, — Hand in hand on our way — as we start, — For I've

all the wealth al - lur-ring In this world that's worth se - cur-ing, With this

*poco cresc. ed scherzando poco rall.*

dear lit-tle wife of my heart. — For heart. —

*a tempo a tempo f sffz*

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REFRAIN *Evenly with much expression*

There's a long, long trail a wind-ing In to the land of my

*p* - - *f a tempo*

dreams, Where the night-in-gales are sing-ing And a white moon

*pp* *pp* *rit.*

beams: There's a long, long night of wait-ing Un-til my

*f* *pp*

dreams all come true; Till the day when I'll be

*ff*

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