

1923

SWANEE RIVER BLUES

F. ZIEGFELD JR'S 17TH ANNUAL PRODUCTION

ZIEGFELD FOLLIES of 1923

PRODUCED AT THE NEW
AMSTERDAM THEATRE, N.Y.

LYRICS BY
GENE BUCK
MUSIC BY
VICTOR HERBERT
AND
DAVE STAMPER

STAGED BY
NED WAYBURN

I'd Love To Waltz Through
Life With You
Lady of the Lantern
Swanee River Blues
That Old Fashioned Garden
of Mine
Shake Your Feet

HARMS
NEW YORK

MADE IN
U.S.A.

Swanee River Blues

Words by
GENE BUCKMusic by
DAVE STAMPER

Moderato espressivo

Piano

The piano introduction is written for the left hand (L.H.) in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a piano (*p*) dynamic. The first measure contains a half note chord of B-flat and E-flat. The second measure contains a half note chord of F and C. The third measure contains a half note chord of B-flat and E-flat. The fourth measure contains a half note chord of F and C. The fifth measure contains a half note chord of B-flat and E-flat. The sixth measure contains a half note chord of F and C. The seventh measure contains a half note chord of B-flat and E-flat. The eighth measure contains a half note chord of F and C. The ninth measure contains a half note chord of B-flat and E-flat. The tenth measure contains a half note chord of F and C. The eleventh measure contains a half note chord of B-flat and E-flat. The twelfth measure contains a half note chord of F and C. The thirteenth measure contains a half note chord of B-flat and E-flat. The fourteenth measure contains a half note chord of F and C. The fifteenth measure contains a half note chord of B-flat and E-flat. The sixteenth measure contains a half note chord of F and C. The seventeenth measure contains a half note chord of B-flat and E-flat. The eighteenth measure contains a half note chord of F and C. The nineteenth measure contains a half note chord of B-flat and E-flat. The twentieth measure contains a half note chord of F and C. The twenty-first measure contains a half note chord of B-flat and E-flat. The twenty-second measure contains a half note chord of F and C. The twenty-third measure contains a half note chord of B-flat and E-flat. The twenty-fourth measure contains a half note chord of F and C. The twenty-fifth measure contains a half note chord of B-flat and E-flat. The twenty-sixth measure contains a half note chord of F and C. The twenty-seventh measure contains a half note chord of B-flat and E-flat. The twenty-eighth measure contains a half note chord of F and C. The twenty-ninth measure contains a half note chord of B-flat and E-flat. The thirtieth measure contains a half note chord of F and C. The thirty-first measure contains a half note chord of B-flat and E-flat. The thirty-second measure contains a half note chord of F and C. The thirty-third measure contains a half note chord of B-flat and E-flat. The thirty-fourth measure contains a half note chord of F and C. The thirty-fifth measure contains a half note chord of B-flat and E-flat. The thirty-sixth measure contains a half note chord of F and C. The thirty-seventh measure contains a half note chord of B-flat and E-flat. The thirty-eighth measure contains a half note chord of F and C. The thirty-ninth measure contains a half note chord of B-flat and E-flat. The fortieth measure contains a half note chord of F and C. The forty-first measure contains a half note chord of B-flat and E-flat. The forty-second measure contains a half note chord of F and C. The forty-third measure contains a half note chord of B-flat and E-flat. The forty-fourth measure contains a half note chord of F and C. The forty-fifth measure contains a half note chord of B-flat and E-flat. The forty-sixth measure contains a half note chord of F and C. The forty-seventh measure contains a half note chord of B-flat and E-flat. The forty-eighth measure contains a half note chord of F and C. The forty-ninth measure contains a half note chord of B-flat and E-flat. The fiftieth measure contains a half note chord of F and C. The fifty-first measure contains a half note chord of B-flat and E-flat. The fifty-second measure contains a half note chord of F and C. The fifty-third measure contains a half note chord of B-flat and E-flat. The fifty-fourth measure contains a half note chord of F and C. The fifty-fifth measure contains a half note chord of B-flat and E-flat. The fifty-sixth measure contains a half note chord of F and C. The fifty-seventh measure contains a half note chord of B-flat and E-flat. The fifty-eighth measure contains a half note chord of F and C. The fifty-ninth measure contains a half note chord of B-flat and E-flat. The sixtieth measure contains a half note chord of F and C. The sixty-first measure contains a half note chord of B-flat and E-flat. The sixty-second measure contains a half note chord of F and C. The sixty-third measure contains a half note chord of B-flat and E-flat. The sixty-fourth measure contains a half note chord of F and C. The sixty-fifth measure contains a half note chord of B-flat and E-flat. The sixty-sixth measure contains a half note chord of F and C. The sixty-seventh measure contains a half note chord of B-flat and E-flat. The sixty-eighth measure contains a half note chord of F and C. The sixty-ninth measure contains a half note chord of B-flat and E-flat. The seventieth measure contains a half note chord of F and C. The seventy-first measure contains a half note chord of B-flat and E-flat. The seventy-second measure contains a half note chord of F and C. The seventy-third measure contains a half note chord of B-flat and E-flat. The seventy-fourth measure contains a half note chord of F and C. The seventy-fifth measure contains a half note chord of B-flat and E-flat. The seventy-sixth measure contains a half note chord of F and C. The seventy-seventh measure contains a half note chord of B-flat and E-flat. The seventy-eighth measure contains a half note chord of F and C. The seventy-ninth measure contains a half note chord of B-flat and E-flat. The eightieth measure contains a half note chord of F and C. The eighty-first measure contains a half note chord of B-flat and E-flat. The eighty-second measure contains a half note chord of F and C. The eighty-third measure contains a half note chord of B-flat and E-flat. The eighty-fourth measure contains a half note chord of F and C. The eighty-fifth measure contains a half note chord of B-flat and E-flat. The eighty-sixth measure contains a half note chord of F and C. The eighty-seventh measure contains a half note chord of B-flat and E-flat. The eighty-eighth measure contains a half note chord of F and C. The eighty-ninth measure contains a half note chord of B-flat and E-flat. The ninetieth measure contains a half note chord of F and C. The ninety-first measure contains a half note chord of B-flat and E-flat. The ninety-second measure contains a half note chord of F and C. The ninety-third measure contains a half note chord of B-flat and E-flat. The ninety-fourth measure contains a half note chord of F and C. The ninety-fifth measure contains a half note chord of B-flat and E-flat. The ninety-sixth measure contains a half note chord of F and C. The ninety-seventh measure contains a half note chord of B-flat and E-flat. The ninety-eighth measure contains a half note chord of F and C. The ninety-ninth measure contains a half note chord of B-flat and E-flat. The hundredth measure contains a half note chord of F and C.

p

I've been as blue — as a per - son could be, —

The first line of lyrics is set to a melody in the treble clef. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

I know ex - act - ly what is wrong — with me, —

The second line of lyrics is set to a melody in the treble clef. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

I'm kind of home - sick and that's no — dis - grace, —

The third line of lyrics is set to a melody in the treble clef. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

I've got a yearn - ing for a cer - tain place.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat major). It begins with a quarter rest, followed by a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment is in a grand staff (treble and bass clefs). The right hand plays a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a series of quarter notes: G3, Bb3, G3, Bb3, G3, Bb3, G3.

Way down up - on the Swa - nee Riv - er The

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. It begins with a quarter rest, followed by a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment is in a grand staff. The right hand plays a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a series of quarter notes: G3, Bb3, G3, Bb3, G3, Bb3, G3. A *sost* marking is present in the piano part.

on - ly spot on earth I'd ev - er choose I'll

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. It begins with a quarter rest, followed by a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment is in a grand staff. The right hand plays a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a series of quarter notes: G3, Bb3, G3, Bb3, G3, Bb3, G3.

tell you why I want to go That's the on - ly place I know where

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. It begins with a quarter rest, followed by a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment is in a grand staff. The right hand plays a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a series of quarter notes: G3, Bb3, G3, Bb3, G3, Bb3, G3.

they don't know what is to have the "blues!" *rit*

Refrain *Slow with expression*

Swa - nee Riv - er Blues Come steal - ing *p-f*

and I can not lose that feel - ing To

go back a - gain and stay Where

ev - ry - bod - y's hap - py night and day.

Hear the ev - 'ning chimes — A - ring - ing

Dark - ies have their times — For sing - ing

mel - o - dies — that soothe and ease — And

Fill my heart with ten - der mem - o - ries

There I want to be, I want to

see the mam - my I a - dore,

Wait ing pa - tient - ly for me to

be in Dix - ie land once more ————— There's a

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat major). The lyrics are "be in Dix - ie land once more ————— There's a". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

lov - ing Miss to meet ————— me With a lov - ing kiss to greet —————

The second system of music continues the vocal line and piano accompaniment. The lyrics are "lov - ing Miss to meet ————— me With a lov - ing kiss to greet —————". The piano accompaniment includes some melodic flourishes in the right hand, such as grace notes and slurs.

— me That is why I've got those Swa - nec Riv - er

The third system of music continues the vocal line and piano accompaniment. The lyrics are "— me That is why I've got those Swa - nec Riv - er". The piano accompaniment features a more active right hand with slurs and accents.

1 Blues. 2 ad lib Blues.

The fourth system of music is a blues section. It is divided into two parts: "1 Blues." and "2 ad lib Blues.". The vocal line is mostly rests, with some notes in the second part. The piano accompaniment is more complex, featuring a walking bass line in the left hand and a melodic line in the right hand with many slurs and accents.