

# ALLAH'S HOLIDAY

(Original in G)

FROM

## KATINKA

*A Musical Play*

As presented by  
MR. ARTHUR HAMMERSTEIN

THE BOOK & LYRICS BY  
OTTO HAUERBACH

THE MUSIC BY  
RUDOLF FRIML

*Authors of "The Firefly" and "High Jinks"*

Vocal Score, Price \$2.00 *net*

Piano Selection, 75 cents *net*

*Published Separately*

Price, 60 cents each



### For Voice

THE WEEKLY WEDDING  
YOUR PHOTO  
IN A HURRY  
'TIS THE END (*Song*)  
'TIS THE END (*Duet*)  
VIENNA GIRLS  
RACKETY COO!  
ALLAH'S HOLIDAY (Original in G)

CHARMS ARE FAIREST WHEN THEY'RE HIDDEN  
I WANT ALL THE WORLD TO KNOW  
KATINKA  
I CAN TELL BY THE WAY YOU DANCE, DEAR  
SKIDIKISCATCH  
I WANT TO MARRY A MALE QUARTETTE  
ONE WHO WILL UNDERSTAND  
ALLAH'S HOLIDAY (Transposed in F)

### Piano Solo

CIRCASSIAN DANCE

RUSSIAN DANCE

**G. SCHIRMER**

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LONDON, W. : 18, BERNERS STREET

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## Allah's Holiday

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

*Allegretto* *p*

There, 'neath the shades

*pp* *sempre arpeggiando*

*ped.* *ped.* *ped.* *ped. simile*

of rose - - pan - o - plied walls,

*cresc.*

Where moon - eyed maids woo day - - dreams' tender

*pp* *cresc.*

*ped.* *ped. simile*

*mf* *p*  
thralls, \_\_\_\_\_ There I too learned to play \_\_\_\_\_ In

*mf* *p*  
Red. Red. Red. Red.

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The lyrics are "thralls, \_\_\_\_\_ There I too learned to play \_\_\_\_\_ In". The piano accompaniment consists of two staves. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. Dynamics *mf* and *p* are marked. The word "Red." is written below the piano part four times.

*cresc.* *mf* *p*  
Al - - lah's hol-i - day. \_\_\_\_\_ Ah, might it but last al -

*cresc.* *mf* *p*  
Red. Red. Red. Red. Red. Red.

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics "Al - - lah's hol-i - day. \_\_\_\_\_ Ah, might it but last al -". Dynamics include *cresc.*, *mf*, and *p*. The piano accompaniment continues with similar textures. The word "Red." is written below the piano part six times.

*mf*  
way!

*mf*  
\*  
Red.

Detailed description: This system contains the fifth line of the musical score. The vocal line has the word "way!". The piano accompaniment features a more active melodic line in the right hand, with slurs and a dynamic marking of *mf*. A small asterisk (\*) is placed below the piano part. The word "Red." is written below the piano part.

*Red.*

Detailed description: This system contains the sixth line of the musical score. It shows the continuation of the piano accompaniment from the previous system, with a dynamic marking of *Red.* at the bottom.

## REFRAIN

Andantino

Sounds of sil-ver cym-bal, Tam-bou-rine and tim-bal, Struck by fin-gers

nim-ble To some sweet lay; Pret-ty tunes are tink-ling,

Tin-y feet are twink-ling, Breath of rose-heart sprinkling 'Neath cool fountains'

spray; Lovely forms are sway-ing, Ra-ven tresses stray-ing,

Ev-ry-one o - bey - ing — Young god of May. — Flow-er pet-als

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter note, followed by eighth notes, and includes a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a simple eighth-note bass line in the left hand.

gleam - ing, — Gar-lands gay-ly stream - ing, — 'Tis but hap-py

The second system continues the piece. The vocal line has a *cresc.* marking above it. The piano accompaniment also has a *cresc.* marking below it. The musical notation includes chords and eighth-note patterns in both hands.

dream - ing, — Al-lah's hol-i - day. — Ah, could it but

The third system features a *p* (piano) dynamic marking above the vocal line and below the piano accompaniment. The vocal line continues with a quarter note and eighth notes. The piano accompaniment maintains its eighth-note bass line and chordal accompaniment.

last, — could it last al - way!

The final system on the page features a *pp* (pianissimo) dynamic marking above the vocal line and below the piano accompaniment. The vocal line concludes with a quarter note. The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.

Four song-hits from **MAYTIME** The new play with music

**Will you remember (Sweetheart)**

Lyrics by Rida Johnson Young      Music by Sigmund Romberg

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Tempo di Valse lento

Sweet-heart, sweet-heart, sweet-heart, will you

Tempo di Valse lento

love me ev-er? Will you re-mem-ber this  
Will you re-mem-ber this

rit. When we were hap-py in May, My dear-est one.  
rit. When we were hap-py in May, My dear-est one.

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**Jump, Jim Crow**

Lyrics by Rida Johnson Young      Music by Sigmund Romberg

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tell me that Vic-to-ri-a Who's ver-y strict you know, Bars  
ev-'ry-bod-y from the court, Who-jumps Jim Crow!

Refrain  
Jump, jump, oh jump, Jim Crow! Take a lit-tle twirl and a round you got  
Slide, slide and point your toe, You're as naugh-ty as a dev-il When you jump Jim Crow!

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**In our little home sweet home**

Lyrics by Rida Johnson Young      Music by Sigmund Romberg

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Chorus  
Moderato

lit-tle house, our lit-tle home, You and I a-lone dear,  
lit-tle house, our lit-tle home, You and I a-lone dear,

Moderato

Heart to heart, no more to part, Nev-er more to roam dear, Our lit-tle ket-tle on the  
Heart to heart, no more to part, Nev-er more to roam dear,

fi-re, Our lit-tle crick-ets cheer-y  
Our lit-tle ket-tle on the fi-re,

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**The Road to Paradise**

Lyrics by Rida Johnson Young      Music by Sigmund Romberg

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Melodrama

No hand to clasp in mine No  
No hand to clasp in mine No

guid-ing star! Ah Love! Lead me where you are  
guid-ing star! Ah Love! Lead me where you are

In your lov-ing eyes, There is my Par-a-dise.  
In your lov-ing eyes, There is my Par-a-dise.

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