

IT'S GETTING DARK ON OLD BROADWAY

1504

F. ZIEGFELD JR'S 16TH ANNUAL PRODUCTION

ZIEGFELD FOLLIES of 1922

PRODUCED AT THE NEW
AMSTERDAM THEATRE, N.Y.

LYRICS BY
GENE BUCK
MUSIC BY
VICTOR HERBERT
LOUIS A. HIRSCH
DAVE STAMPER

STAGED BY
NED WAYBURN

Vocal Selections

'Neath the South Sea Moon
Sing A Song Of Swance
Sunny South
My Rambler Rose
I Don't Want to Be In Dixie
I Don't Know What I'll Do Without You
List'ning On Some Radio
It's Getting Dark On Old Broadway
Weaving My Dreams

HARMS
INCORPORATED
NEW YORK

MADE IN
U.S.A.

It's Getting Dark On Old Broadway

By LOUIS A. HIRSCH
GENE BUCK and
DAVE STAMPER

In Fox Trot Time

Piano

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a forte (f) dynamic and features a series of chords and eighth-note patterns. The left hand starts with a bass clef and a piano (p) dynamic, playing a steady eighth-note accompaniment.

p

We used to brag a - bout the Broad-way White - Lights, The ver - y fa - mous daz - zling

The first system of the vocal melody is written on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The piano part continues with a steady eighth-note accompaniment, with some chords marked with a piano (p) dynamic.

White-Way night - lights; They used to glare and glim - mer,

The second system of the vocal melody continues on a single staff. The piano accompaniment on two staves includes a triplet of eighth notes in the left hand.

But they are grow - ing dim - mer; Per - haps you've no - ticed in the

The third system of the vocal melody continues on a single staff. The piano accompaniment on two staves includes a triplet of eighth notes in the left hand.

night ca - fe's — now, If you go out on a lark,

Just take a tip — from me, take a trip you — will see Broad-way is get-ting quite dark. —

Refrain *p-f*

It's get-ting ver - y dark on old Broad - way,

You see the change in ev - 'ry cab - a - ret; It's

just like an e - clipse on the moon,— Ev - 'ry ca - fe now has

the danc - ing coon.— Pret - ty choc' - late ba - bies

Shake and shim - mie ev - 'ry - where — Real dark - town

en - ter - tain - ers hold the stage,

You must black up to be the lat - est rage.

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Yes, the great white way is white no more, — It's just

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest at the beginning, followed by eighth and quarter notes. The piano accompaniment maintains its rhythmic pattern with some chordal changes.

like a street on the Swan - ee shore; — It's get - ting

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest at the beginning, followed by eighth and quarter notes. The piano accompaniment features some dynamic markings like accents (>) and slurs.

ver - y dark on old Broad - way.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest at the beginning, followed by eighth and quarter notes. The piano accompaniment ends with a double bar line and a *ff* (fortissimo) marking. There are first and second endings indicated by brackets and repeat signs.

