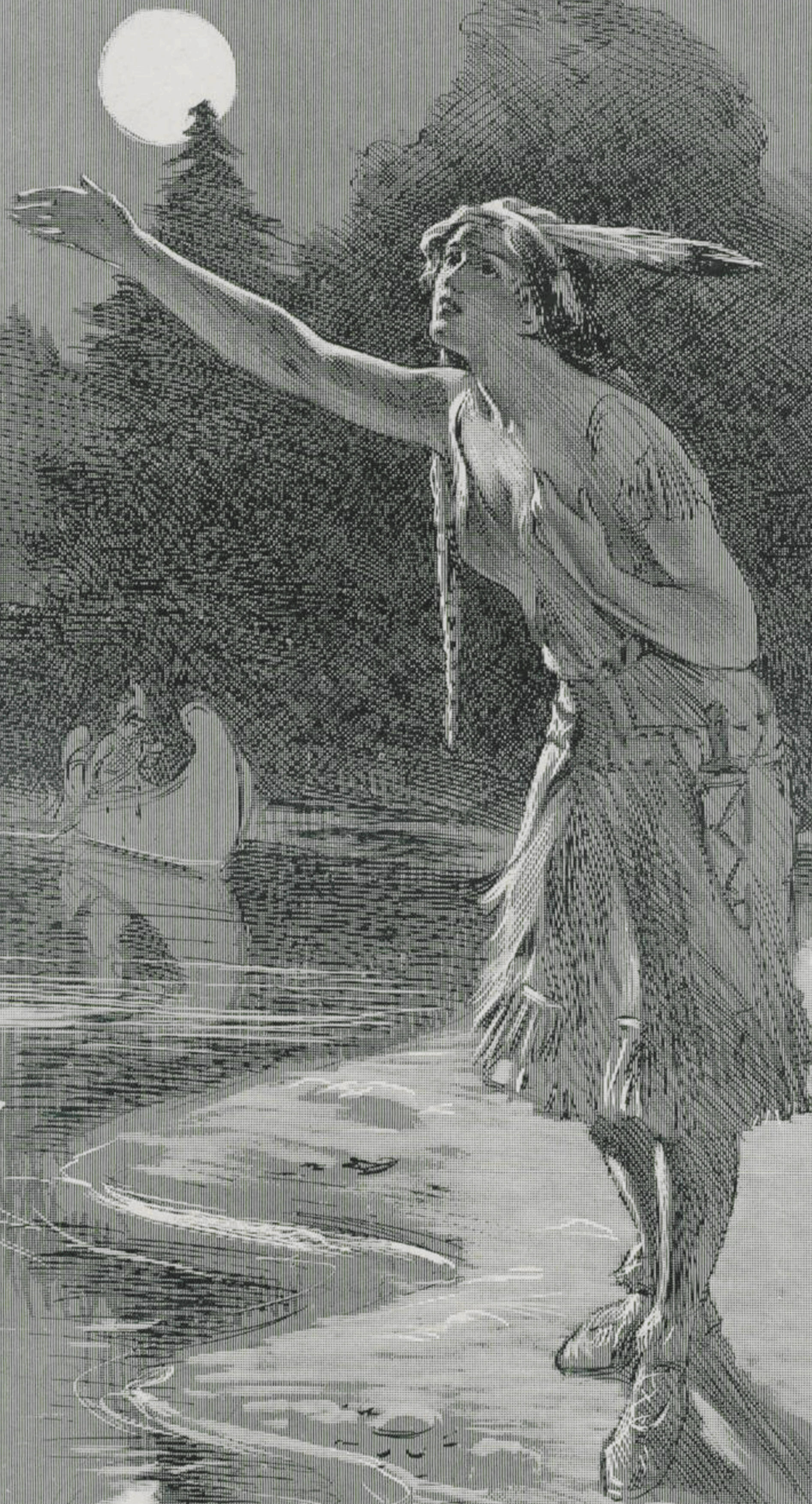


# STARLIGHT SIOUX

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47

## AN INDIAN IDYLL



WORDS BY  
**Aubrey Stauffer**  
MUSIC BY  
**Ernie Erdman**

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Song.....50  
Piano Solo.....50  
Orchestra.....1.00

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# STARLIGHT SIOUX.

## AN INDIAN IDYLL

ERNIE ERDMAN.

*Allegretto*

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of five systems of music. The first system begins with a forte (*f*) dynamic. The second system features a piano (*p*) dynamic. The third system includes a crescendo and decrescendo hairpin. The fourth system includes a 'poco rall' marking. The piece concludes with a final cadence in the fifth system.

*Cantabile*

The first system of music, measures 1-4, is in G major and 3/4 time. The right hand features a flowing melody with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking *p-f* is placed at the beginning.

The second system, measures 5-8, continues the melodic and accompanimental patterns. The right hand has a more active role with sixteenth-note runs, while the left hand maintains a consistent eighth-note accompaniment.

The third system, measures 9-12, includes a first ending (marked '1') and a second ending (marked '2'). The dynamics shift to *f* in the first ending and *p* in the second ending. The right hand features a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment.

The fourth system, measures 13-16, shows a continuation of the piece with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

The fifth system, measures 17-20, features a consistent eighth-note accompaniment in the left hand and a melodic line in the right hand, with some slurs and accents.

The sixth system, measures 21-24, concludes the piece with a melodic line in the right hand and an accompaniment in the left hand. The right hand includes a triplet of eighth notes in measure 22.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. A *p* *rall* marking appears in the third measure. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The right hand contains several triplet markings (indicated by a '3' over the notes) and slurs. The left hand continues with a consistent accompaniment pattern.

Third system of musical notation. Similar to the previous systems, it features triplet markings and slurs in the right hand, and accompaniment in the left hand.

Fourth system of musical notation. A *Fine.* marking is placed above the first measure. The system includes triplet markings and slurs in the right hand, and accompaniment in the left hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues with accompaniment.

Sixth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand includes a *rall* marking. The system ends with a double bar line and a repeat sign.

*D. S. al Fine.*

# SONG HITS

Complete Copies to be had at all Music Shops

## I'm Lonesome For You All The Time.

Words by  
AUBREY STAUFFER.

Music by  
ERNIE ERDMAN.

Sigh-ing for you, dear I am lone-ly, wish-ing on-ly  
res-o-lu-tions shake— Should you leave me or de-ceive me

**CHORUS**  
*poco rit.* *p-f*  
Wish-ing you were here. I'm aw-ful lone-some, sad and  
Then my heart would break.

lone-some, hon-ey, Lone-some as can be. In all my  
dreams your fair face beams it seems to tell me that you're strong for

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Respectfully dedicated to Miss Rose Stahl, the Original "Patricia O'Brien."

## PATRICIA O'BRIEN.

AUBREY STAUFFER.

Andante con moto.

Pat-ri-cia dear, with your eyes of gray, You've  
If I had rich-es at my command, The  
gone and stol-en my heart a-way, And be-lieve me, with all your en-  
proud-est name in all Ire-land, Sure I'd give the whole lot for one

**CHORUS**  
Valse Lento.  
ri-cia O'-Bri-en, I love you, Pat-ri-cia, it's you I a-  
dore, I've court-ed you since you were sev-en, I've

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## That Lovin' Traumerei.

AUBREY STAUFFER

1. Mo-ses John-son played pi-a-no might-y swell—  
2. "Mu-sic sure-ly makes me feel just like a fool!"

He could play Il Tro-va-tore and Will-iam Tell— But  
"Hon-ey dont you move from that pi-a-no stool!" "I

**Chorus.**  
*p-f* *In slow march time.*  
"Play—that Traum-e-rei for me!" "A lov-in' feel-in' comes a  
stealin' with that mel-o-dy" "I—could love you till I

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## STARLIGHT SIOUX.

Words by  
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Music by  
ERNIE ERDMAN.

Not fast

When the  
They would

**VAMP**  
p  
day fades a-way and the first gen-tle ray of the stars twin-kle down from a  
glide down the tide while his strong arm would guide his ca-noe to the old ce-dar

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