

SMILE, DARN YOU, SMILE!

RUSSELL JANNEY
Presents
A NEW MUSICAL ROMANCE

The
"WHITE
EAGLE"

Based on EDWIN MILTON ROYLE'S *Famous Play*
"THE SQUAW MAN"

Music by

RUDOLF FRIML

Book and Lyrics by
BRIAN HOOKER and
W. H. POST

Scenes and Costumes by
JAMES REYNOLDS
Staged by
RICHARD BOLESLOVSKY
Dances by
BUSBY BERKELEY

Music and Orchestra Under The Direction of

ANTON HEINDL

Entire Production Under
The Personal Direction of

RUSSELL JANNEY

and **OLGA TRESKOFF**

1619 BROADWAY



NEW YORK 16, N. Y.

GATHER THE ROSE
GIVE ME ONE HOUR
REGIMENTAL SONG
SMILE-DARN YOU, SMILE
SILVER WING
A HOME FOR YOU
ALONE (My Lover)

Smile, Darn You, Smile!

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Lyric by
BRIAN HOOKER

Music by
RUDOLF FRIML

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 common time signature. It begins with a series of eighth notes, followed by a chordal progression. The left hand starts with a bass clef and a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a chordal progression. The piece is marked with a dynamic of *f* (forte).

SADIE

Af - ter some ex - pe - ri - ence of work - ing our

The first line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a rest, followed by the lyrics "Af - ter some ex - pe - ri - ence of work - ing our". The piano accompaniment consists of two staves. The right hand starts with a treble clef and a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a chordal progression. The left hand starts with a bass clef and a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a chordal progression. The piece is marked with a dynamic of *p* (piano).

brains, No one knows noth - in' that's new

The second line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with the lyrics "brains, No one knows noth - in' that's new". The piano accompaniment consists of two staves. The right hand starts with a treble clef and a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a chordal progression. The left hand starts with a bass clef and a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a chordal progression. The piece is marked with a dynamic of *p* (piano).

Honk - y Tonk phi - los - o - phy is all that re -

The third line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with the lyrics "Honk - y Tonk phi - los - o - phy is all that re -". The piano accompaniment consists of two staves. The right hand starts with a treble clef and a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a chordal progression. The left hand starts with a bass clef and a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a chordal progression. The piece is marked with a dynamic of *p* (piano).

mains, Fit for a mot-to for you

Chorus

Smile, Darn you, Smile, Darn you, Smile! Care and de-

spair's out o' style Fall for the call of the

Spring Life hon-est-ly ain't such an aw-ful

thing. ————— What tho' you're shot full of gloom

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a whole note rest, followed by a half note, and then a series of quarter notes. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Come where the rum blos-soms bloom

The second system continues the musical piece. The vocal line has a whole note rest followed by a half note and then a series of quarter notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

Boy, we'll en - joy step-ping high for a - while! Smile, Darn you,

The third system shows the vocal line with a half note, a quarter note, and then a series of quarter notes. The piano accompaniment includes some dynamic markings like 'v' (accrescendo) and 'f' (forte).

Smile, Darn you, Smile! ————— Smile!

The fourth system features a vocal line with a half note, a quarter note, and then a series of quarter notes. The piano accompaniment includes dynamic markings like 'fz' (forzando) and 'f' (forte). There are first and second endings indicated by '1' and '2' above the vocal line.