

1915

# I Wish I Was an Island in an Ocean of Girls

Henry Blossom

Victor Herbert

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The views expressed in this paper are solely those of the author.

**I Wish I Was an Island in an Ocean of Girls**



**JOHN CORT**  
PRESENTS  
A NEW **COMIC OPERA**

**THE PRINCESS "PAT."**

WITH  
**ELEANOR PAINTER**

Book and Lyrics by  
**HENRY BLOSSOM**

Music by  
**VICTOR HERBERT**

STAGED BY **FRED G. LATHAM**

ALL FOR YOU . . . . .	60
FOR BETTER OR FOR WORSE (Sunshine) . . . . .	60
I NEED AFFECTION . . . . .	60
IN A LITTLE WORLD FOR TWO . . . . .	60
I'D LIKE TO BE A QUITTER . . . . .	60
BUT I FIND IT HARD TO QUIT . . . . .	60
I WISH I WAS AN ISLAND IN AN OCEAN OF GIRLS . . . . .	60
LOVE IS BEST OF ALL . . . . .	60
MAKE HIM GUESS . . . . .	60
NEAPOLITAN LOVE SONG (T'AMO!) . . . . .	60
THE SHOES OF HUSBAND NUMBER ONE . . . . .	60
ARE WORN BY NUMBER TWO . . . . .	60
THERE'S A MESSAGE OF LOVE IN YOUR EYES . . . . .	60
TWO LAUGHING IRISH EYES . . . . .	60
INSTRUMENTAL	
FOX TROT . . . . . 60	MARCH . . . . . 60
WALTZES (ESTELLITA) 75	SELECTION . . . . . 1.00
SCORE . . . . .	2.00

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NEW YORK CHICAGO SAN FRANCISCO  
LONDON

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*Victor Herbert*

※ ※ VOCAL GEMS FROM "THE ONLY GIRL" ※ ※

When You're Away!

Lyric by HENRY BLOSSOM Music by VICTOR HERBERT

*pp Very softly*

When you're a-way, dear, how wear-y the lone-some  
hours! Sun-shine seems gray, dear! The

Musical score for 'When You're Away!' featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part is marked *pp* and features a steady accompaniment of chords.

"When You're Wearing The Ball And Chain"

Lyric by HENRY BLOSSOM Music by VICTOR HERBERT

REFRAIN

*f rit.* For when you've got the ball and chain a-round your  
*p a tempo* an-kle And the stone-y heart-ed jail-er is your wife, There's no

Musical score for 'When You're Wearing The Ball And Chain' featuring a vocal line and piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The piano part is marked *f rit.* and *p a tempo*.

"Personality"

Lyric by HENRY BLOSSOM Music by VICTOR HERBERT

REFRAIN *Meno mosso*

There's ev-'ry thing in per-son-al ap-pear-ance! With per-se-  
ver-ance and prop-er press-work, You may man-age to find

Musical score for 'Personality' featuring a vocal line and piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The piano part is marked *p-f* and *pocissimo rit.*

Here's To The Land We Love, Boys!

Lyric by HENRY BLOSSOM Music by VICTOR HERBERT

Tempo di Marcia

Here's to the land we love, boys, Home of the  
brave and free! While our flag is proud-ly wav-ing up a-

Musical score for 'Here's To The Land We Love, Boys!' featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part is marked *ff*.

You're The Only Girl For Me

Lyric by HENRY BLOSSOM Music by VICTOR HERBERT

Andante espressivo

Prom-ise me, love, that we ne'er shall part!  
Here in your fond em-brace I've found a rest-ing place!

Musical score for 'You're The Only Girl For Me' featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part is marked *p molto espressivo*.

Tell It All Over Again

Lyric by HENRY BLOSSOM Music by VICTOR HERBERT

REFRAIN

You swear to love me for-ev-er! Just as you  
love me to-day! You kiss me, dear, But some-times I

Musical score for 'Tell It All Over Again' featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part is marked *pp-f*.

ONE STEP 60

FOX TROT 60

WALTZES 75

SELECTION 1.00

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# No 12 I Wish I Was An Island In An Ocean Of Girls

Lyric by  
HENRY BLOSSOM

Music by  
VICTOR HERBERT

Tempo di Marcia (Moderato)

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with chords. Dynamics include *f*, *sfz*, *f*, and *p*. The lyrics are as follows:

I don't know where the  
Now, how the girls are  
charm is - I don't know what the harm is - But wom-en are the bur-den of my  
dress-ing, It keeps a fel-low guess-ing! You could-n't *tell* the things that you have  
stor-y! They seem to bore me nev-er, I think a-bout them  
shown you! By gol-ly, but they're dar-ing, The clothes they are *not*  
ev-er- I dwell up-on the sub-ject "*Con a-mo-re!*" A  
wear-ing, I won-der that they all ain't got pneu-mo-nia! But

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M.W.& SONS 15037 *f*

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lit - tle blonde, a big bru - nette, A state - ly dame, A gay sou-brette: I  
 where I love the best to be Is on the shore be - side the sea. In

wish not one of them could live with - out me! I've  
 sum - mer! There I find the most dis - trac - tions! The

oft - en thought I'd love to be An is - land in an o - pen sea, With  
 pret - ty lit - tle bath - ing girls, With wav - y hair and teeths of pearls, And

my - ri - ads of girl - ie girls a - bout me! Gee! — I  
 cor - al lips and such ma - rine at - trac - tions! Gee! — I

*a tempo*

*sfz a tempo*

REFRAIN

*slower*

wish I was an is - land in an o - cean of girls, Sur -

The first system of the refrain features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 2/4. The piano part includes dynamic markings of *fp* (fortissimo piano) and accents (>) over the notes.

round - ed by them far as I could see! \_\_\_\_\_ And

The second system continues the refrain with a vocal line and piano accompaniment. It includes a fermata over the word "see!" and a measure rest. The piano part continues with *fp* dynamics and accents.

like the lit - tle waves at play, That kiss the shore then run a - way, So

The third system of the refrain shows the vocal line and piano accompaniment. The piano part features a consistent rhythmic pattern with *fp* dynamics and accents.

I should like to have them play with me. Just

The fourth system concludes the refrain with a vocal line and piano accompaniment. The piano part includes *fp* dynamics and accents.

one and then an - oth - er comes a slip - ping a - long! All

*fp*

cream - y white, with - in your arms she curls; As

*fp*

with one sud - den, fond em - brace, She splash - es kiss - es on your face! Oh,

*fp*

*poco rit.* for an is - land, what a place! An o - cean full of girls! *a tempo* *D.S.*

*fp poco rit.* *f a tempo* *ff D.S.*