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of

MILLE. MODISTE

As Sung by the

FRITZI SCHEFF

Comic Opera Company



Book and Lyrics by

HENRY BLOSSOM

Music by

VICTOR HERBERT



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Oh Fair, Oh Sweet And Holy (Du Bist Wie Eine Blume)	O. Cantor		

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PRESENTS THE FAMOUS GRAND OPERA ARTISTE

FRITZI SCHEFF

IN

Mlle. MODISTE

A Comic Opera



BOOK & LYRICS BY

HENRY BLOSSOM.



MUSIC BY

VICTOR HERBERT.

MWITMARK & SONS

New York

CHAS. B. DILLINGHAM

presents

FRITZI SCHEFF.

in

"Mlle Modiste."

A Comic Opera in Two Acts.

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Libretto by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

CAST OF CHARACTERS.

Henri De Bouvray, Comte de St. Mar.	William Pruette.
Capt. Etienne De Bouvray, his nephew.	Walter Percival.
Hiram Bent, an American Millionaire.	Claude Gillingwater.
Gaston, an artist, Mme. Cecile's son.	Leo Mars.
General Le Marquis De Villefranche.	George Schrader.
Lieut. Rene La Motte, engaged to Marie Louise.	Howard Chambers.
Francois, porter at Mme. Cecile's.	J. A. Kiernan.
Mme. Cecile, proprietress of a Parisian hat shop.	Josephine Bartlett.
Fanchette.	Edna Fassett.
Nanette.	Blanche Morrison.
Marie Louise, Etienne's sister.	Louise de Baron.
Bebe, dancer at Folies Bergere.	La Mora.
Mrs. Hiram Bent.	Bertha Holly.

and

FIFI.

MISS FRITZI SCHEFF.

Milliners, Guests, Dancers, Soldiers, Servants etc.

SYNOPSIS.

ACT I.

Mme. Cecile's hat shop, Rue de la Paix, Paris. (A year is supposed to elapse between Acts I and II.)

ACT II

SCENE I. — Comte de St. Mar's private dining-room. (Intermission of one minute.)

SCENE II. — "The Charity Bazaar" in the Garden of the Chateau de St. Mar.

Musical Director John Lund

Stage Managers Al Holbrooke and Fred. C. Latham

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M'lle Modiste

A COMIC OPERA IN TWO ACTS.

Overture.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Allegro giocoso.

Piano.

The musical score consists of five systems of piano accompaniment. Each system has a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked 'Allegro giocoso'. The first system includes a 'Piano.' instruction. The second system includes a 'molto cresc.' instruction. The fifth system includes a first ending bracket with a repeat sign and a fermata over the final measure.

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First system of musical notation. The treble clef staff contains a melodic line with eighth notes and slurs. The bass clef staff contains a rhythmic accompaniment of chords. A dynamic marking of *sfz* (sforzando) is present in the bass staff towards the end of the system. A dashed line with a delta symbol (δ) spans the first two measures.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a *ff* (fortissimo) dynamic marking. A dashed line with a delta symbol (δ) spans the first two measures.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. A dashed line with a delta symbol (δ) spans the first two measures.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. A dashed line with a delta symbol (δ) spans the first two measures.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. A dashed line with a delta symbol (δ) spans the first two measures.

8-----loco.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand plays a melodic line with eighth notes and sixteenth notes. The left hand plays a bass line with eighth notes. Dynamics include *f* and *sfz*. There are accents (>) over several notes.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand features a melodic line with triplets (marked with a '3' and a bracket) and accents. The left hand plays a bass line with eighth notes. Dynamics include *sfz* and *sfz p marcato*.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a trill (marked 'tr') and accents. The left hand plays a bass line with eighth notes. Dynamics include *sfz*.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand plays a melodic line with accents. The left hand plays a bass line with eighth notes and accents.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand plays a melodic line with accents. The left hand plays a bass line with eighth notes and accents.

8-

Musical notation for the first system, featuring a treble and bass clef with a dotted line above the treble staff. The music consists of rhythmic patterns in both hands.

8-

Musical notation for the second system, featuring a treble and bass clef with a dotted line above the treble staff. The music continues with rhythmic patterns.

f

molto piu tranquillo.

Musical notation for the third system, featuring a treble and bass clef with dynamic markings and tempo changes.

molto rit.

Musical notation for the fourth system, featuring a treble and bass clef with dynamic markings and tempo changes.

Valse lente.

Musical notation for the fifth system, featuring a treble and bass clef with the title "Valse lente."

First system of a piano score. The key signature has two sharps (F# and C#). The right hand features a melodic line with a slur over the first two measures and a fermata over the final note. The left hand plays a steady eighth-note accompaniment.

Second system of the piano score. The right hand continues the melodic line with a slur and a fermata. A dynamic marking of *pp* (pianissimo) is present in the right hand. The left hand accompaniment remains consistent.

Third system of the piano score. The right hand melodic line continues with a slur and a fermata. The left hand accompaniment is steady.

Fourth system of the piano score. The right hand melodic line continues with a slur and a fermata. The left hand accompaniment is steady.

Fifth system of the piano score. The right hand melodic line continues with a slur and a fermata. A dynamic marking of *cresc.* (crescendo) is present in the left hand. The left hand accompaniment is steady.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of several measures with various note values and rests, including a prominent dotted half note in the treble staff.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal structures in both staves.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the bass staff.

Fifth system of musical notation, which begins with the tempo marking **Tempo I.** and includes a dynamic marking of *f* (forte).

Musical score system 1, measures 1-3. The piece is in G major (one sharp). The first measure features a piano introduction with a dynamic marking of *sfz p*. The second measure is marked *f* and includes a fermata over the right-hand melody. The third measure returns to *sfz*. The bass line consists of a steady eighth-note accompaniment.

Musical score system 2, measures 4-7. The piece continues with a dynamic marking of *molto cresc.* in both hands. The right hand features a series of chords with accents, while the left hand maintains a rhythmic accompaniment.

Musical score system 3, measures 8-11. The piece continues with a dynamic marking of *molto cresc.* in both hands. The right hand features a series of chords with accents, while the left hand maintains a rhythmic accompaniment.

Musical score system 4, measures 12-15. The piece continues with a dynamic marking of *tutta forza un poco largamente.* in both hands. The right hand features a series of chords with accents, while the left hand maintains a rhythmic accompaniment.

Musical score system 5, measures 16-18. The piece continues with a dynamic marking of *poco a poco accel.* in both hands. The right hand features a series of chords with accents, while the left hand maintains a rhythmic accompaniment.

First system of a piano score. The right hand features a rapid, ascending sixteenth-note scale. The left hand plays a steady eighth-note accompaniment.

Second system of a piano score. The right hand has a melodic line with slurs and accents. The left hand plays chords with a *cresc. possibile.* marking. A *poco rit.* marking is present in the third measure.

Third system of a piano score. The right hand has a melodic line with slurs and accents. The left hand plays chords with a *ff* marking. A *rit.* marking is present in the third measure. The system ends with a *ff piu mosso.* marking.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand plays chords with a *ff* marking. The system ends with a *ff piu mosso.* marking.

Fifth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand plays chords with a *fff possibile.* marking. A *fff* marking is present in the third measure. The system ends with a *fffz fffz* marking.

No 1.

Opening Chorus.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Allegretto.

Piano. *f*

ff

ALL GIRLS.

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

Real lace where it shows! Flowers and fur - be - lows!

First a rib - bon, then a rose! Each one knows, as she sews,

What's the mode in clothes, Fash - ions lat - est pose. —

molto stacc.

Wait - ing on our cus - tom - ers, we're bus - y all the while.

p

Bus - y all the while. show - ing them the style.

Show - ing ev - 'ry hat we've got, per - haps they're new per - haps they're not. But

unis.

hop - ing that we'll sell the lot for cash! Ha! Ha! Ha! Ha!

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

ff

Real lace where it shows! Flowers and fur - be - lows!

First a rib - bon, then a rose! Each one knows, as she sews,

What's the mode in clothes, Fash - ions lat - est pose.—

f

Piano introduction for the first system, featuring a treble and bass clef with trills and accents.

Still our wa - ges are but small,

Musical notation for the first system of the vocal line and piano accompaniment.

When we are paid what we have made,

Musical notation for the second system of the vocal line and piano accompaniment.

We must quick - ly spend it all!

Musical notation for the third system of the vocal line and piano accompaniment.

Rent for a ti - ny flat, - Think of that!

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 has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note 'R' and a quarter note 'e', followed by eighth notes 'n', 't', 'y', 'f', 'l', 'a', 't', and a dash. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Hard work, Ver - y lit - tle pay,

The second system continues the vocal line with a half note 'H', a quarter note 'a', eighth notes 'r', 'd', 'w', 'o', 'r', 'k', a dash, eighth notes 'v', 'e', 'r', 'y', eighth notes 'l', 'i', 't', 't', 'l', 'e', and a half note 'p', 'a', 'y', followed by a dash. The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line.

Ten hours ev - 'ry sin - gle day,

The third system shows the vocal line with a half note 'T', a quarter note 'e', eighth notes 'n', 'h', 'o', 'u', 'r', 's', a dash, eighth notes 'e', 'v', 'e', 'r', 'y', eighth notes 's', 'i', 'n', 'g', 'l', 'e', and a half note 'd', 'a', 'y', followed by a dash. The piano accompaniment includes a prominent eighth-note bass line and chords in the right hand.

That's dis - - - tress - ing you'll a - gree,

The fourth system features the vocal line with a half note 'T', eighth notes 'h', 'a', 't', a dash, eighth notes 'd', 'i', 's', a dash, eighth notes 't', 'r', 'e', 's', 's', eighth notes 'i', 'n', 'g', eighth notes 'y', 'o', 'u', eighth notes 'l', 'l', eighth notes 'a', eighth notes 'g', 'r', 'e', 'e', followed by a dash. The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note bass line with chords in the right hand.

— Yet we're as hap - py as can be. —

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

Real lace where it shows! Flowers and fur - be - lows!

First a rib - bon, then a rose! Each one knows, as she sews,

What's the mode in clothes, Fash - ions lat - est pose. —

Tempo di Valse.

Ah! — when the moon in her splen - dor is high —

— in the sky, — And her bright sil - vry

light makes rad - iant the night, While soft winds

sigh; *uis.* It is then we for - get that the

world has a snare or a care, Life's a

dream then, Love's st - preme then, "Five la

unis.

joie" is the word ev - 'ry - where. To be there once a -

poco pesante.

gain, ————— When the moon in her splen - dor is high —————

— in the sky, ————— And her bright sil - v'ry

light makes rad - iant the night, While soft winds

unis.

sigh. It is then we for - get

pesante.

that the morn - - - ing will come, when a - gain we sell,

pesante.

Tempo.

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

Real lace where it shows! Flowers and fur - be - lows!

First a rib - bon, then a rose! Each one knows, as she sews,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "First a rib - bon, then a rose! Each one knows, as she sews,". The piano accompaniment features a steady bass line and chords in the right hand.

Some of these! Some of those! Here a bow!

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "Some of these! Some of those! Here a bow!". The piano accompaniment maintains the same rhythmic and harmonic structure.

There a rose! Show - ing ev - ry hat we've got, Per -

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "There a rose! Show - ing ev - ry hat we've got, Per -". The piano accompaniment includes a dynamic marking of *v* (piano) in the right hand.

haps they're new, Per - haps they're not! For wait - ing on our

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "haps they're new, Per - haps they're not! For wait - ing on our". The piano accompaniment includes dynamic markings of *sfz* and *ff* (fortissimo) in the right hand.

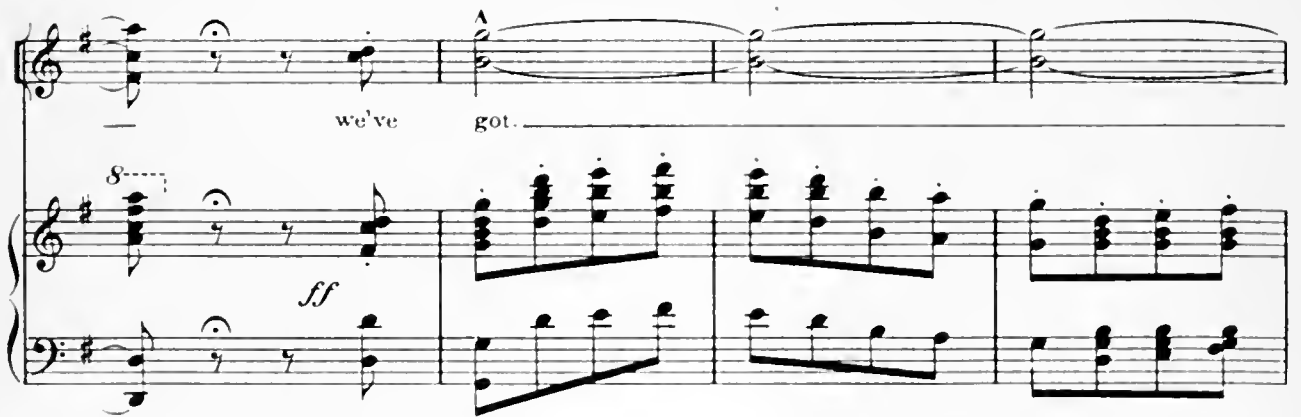
cus - tom - ers we're bus - y all the while. We show the



style! Sell the lot! Ev - 'ry hat



we've got.



Andante grazioso.

Andante grazioso.

NANETTE.

Here — is a pret - ty hat, — The de - sign is mine and it's

FANCHETTE.

This — is as chic as that, — 'Tis the
comme il faut! —

shade that's been made the mode you know.

Yet, ——— though we try our

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with the lyrics 'shade that's been made the mode you know.' followed by a long rest. The second staff is a vocal line in treble clef with the lyrics 'Yet, ——— though we try our'. The piano accompaniment consists of two staves: a right-hand part in treble clef and a left-hand part in bass clef. The piano part features a steady eighth-note bass line and chords in the right hand.

— Yet we try our best.

best, ——— It is hard to please people just like these.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with the lyrics '— Yet we try our best.' followed by a long rest. The second staff is a vocal line in treble clef with the lyrics 'best, ——— It is hard to please people just like these.' The piano accompaniment continues with two staves (treble and bass clef), maintaining the eighth-note bass line and chordal accompaniment.

How could a thing of grace, ———

Look well on such a face?

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef with the lyrics 'How could a thing of grace, ———' followed by a long rest. The second staff is a vocal line in treble clef with the lyrics 'Look well on such a face?'. The piano accompaniment concludes with two staves (treble and bass clef), ending with a final chord in the right hand and a sustained bass note in the left hand.

When in - deed, of nei - ther style or beau - ty there's a trace?—

Ah! ————— But my sis - ter dear, —————
In a

Yes, ————— but it's ver - y
hat like that would - nt we look nice?—

queer, — those who have the good looks don't have the price.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "queer, — those who have the good looks don't have the price." The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps. It features a mix of chords and moving lines.

Yet, if not to - day, — some day we may — have our gowns, Our

p colla voce.

The second system continues the vocal line and piano accompaniment. The vocal line includes dynamic markings: *f* (forte) and *p* (piano). The piano accompaniment includes the instruction *p colla voce.* (piano colla voce). The system concludes with a fermata over the final notes of the vocal line.

lac-es and our pearls, — just like ma - ny of the oth - er girls. — Yes, we are sure that

The third system continues the vocal line and piano accompaniment. The vocal line includes a fermata over the word "girls." The piano accompaniment continues with chords and moving lines, ending with a fermata over the final notes.

yet, if not to - day, _____ some day we may _____ Have our gowns, our

colla voce.

rit. f accel e cresc.

lac - es and our pearls, Like ma - ny of the oth - er girls. _____

f

Tempo I.

ff

ALL GIRLS.

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

Real lace where it shows! Flowers and fur - be - lows!

First a rib - bon, then a rose! Each one knows, as she sews,

Some of these! Some of those! Here a bow! There a rose!

Show - ing ev - 'ry hat we've got! Per - haps they're new! Per - haps they're not! For

unis.

wait - ing on our cus - tom - ers we're bus - y all the while. We show the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with the lyrics "wait - ing on our cus - tom - ers we're bus - y all the while. We show the". The piano accompaniment starts with a dynamic marking of *sfz* and consists of chords and moving lines in both hands.

style! Sell the lot! Ev - 'ry hat we've

The second system continues the vocal line with the lyrics "style! Sell the lot! Ev - 'ry hat we've". The piano accompaniment includes a dynamic marking of *ff* and features a dotted line with a slur over it, indicating a specific musical phrase or ornamentation.

got.

The third system shows the vocal line with the word "got." followed by a long horizontal line, suggesting a sustained note or a breath mark. The piano accompaniment continues with various chordal textures.

The fourth system consists of piano accompaniment in grand staff. It features several dynamic markings: *ff*, *fff*, and *fff*. The music includes chords and moving lines in both hands, ending with a final chord.

No. 2. When The Cat's Away The Mice Will Play.

Lyric by
HENRY BLOSSOM.

TRIO.
Fanchette, Nanette and Mde. Cecile.

Music by
VICTOR HERBERT.

FANCHETTE.

NANETTE. There's a pro-verb that is

MDE CEKILE. There's a pro-verb that is

Animato.

Piano.

trite, but true, It des-cribes it neat-ly, Tells us what a lot of

trite, but true, ful-ly and complete-ly. Tells us what a lot of

girls will do When the one in charge of them is not in view.

girls will do When the one in charge of them is not in view.

Now we'll tell you what the wise men say,

When the cats a-way,

pp then the mice will play. We don't like to think of mice like

We don't like to think of mice like

that, *p* But *p*

that, *f molto rit.* *a tempo.* But *p*

I don't like to think that I'm the cat.

sffz *p* *molto rit.* *a tempo.* *p*

Poco meno mosso.

though there are a few per - haps, who doubt it, flout it,
 though there are a few per - haps, who doubt it, flout it,

f Poco meno mosso.

Oth - ers find it true from day to day. And
 Oth - ers find it true from day to day. And
 from day to day

rit.
 of - ten those who do not bear in mind that, find that
 of - ten those who do not bear in mind that, find that

rit.

f *a tempo.*

When the cat's a-way, the mice will play.

When the cat's a-way, the mice will play.

poco a poco a tempo. *fp*

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are "When the cat's a-way, the mice will play." The piano accompaniment is in bass clef and includes a first ending marked with an 8-measure repeat sign. Dynamics include *f* (forte) and *fp* (fortissimo piano). The tempo marking is *a tempo.*

The second system continues the piano accompaniment from the first system. It features a first ending marked with an 8-measure repeat sign. The piano part includes various rhythmic patterns and articulations.

p *dim.* *pp*

When the cat's a-way, the mice will play.

When the cat's a-way, the mice will play.

p *dim.* *pp*

rit *pp*

The third system features two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are "When the cat's a-way, the mice will play." The piano accompaniment is in bass clef and includes a first ending marked with an 8-measure repeat sign. Dynamics include *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The tempo marking is *rit.* (ritardando).

No 3. The Time, and the Place, and the Girl.

Etienne and Gus.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Tempo di marcia.

ETIENNE.

Piano.

I

won - der if Cu - pid is sil - ly or stu - pid, Or

if the lit - tle ras - cal can - not see. For

lov - ing and woo - ing are all of his do - ing, And

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The vocal line contains the lyrics 'lov - ing and woo - ing are all of his do - ing, And'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

yet he makes it pain - ful as can be.

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'yet he makes it pain - ful as can be.' followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with similar rhythmic patterns.

— He mix - es the sta - tions, he chang - es re -

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics '— He mix - es the sta - tions, he chang - es re -'. The piano accompaniment continues with similar rhythmic patterns.

la - tions, For all your lit - tle schemes he sets a snare.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics 'la - tions, For all your lit - tle schemes he sets a snare.' followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with similar rhythmic patterns.

And though you have planned it, and

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics "And though you have planned it, and". The piano accompaniment consists of chords and moving lines in both hands.

both un - der - stand it, He'll fix it so your

The second system continues the vocal line with the lyrics "both un - der - stand it, He'll fix it so your". The piano accompaniment continues with similar harmonic support.

sweet - heart is not there. For the

poco rit.

p

The third system concludes the vocal phrase with "sweet - heart is not there. For the". The piano accompaniment includes a *poco rit.* marking and a *p* (piano) dynamic marking. A triplet of eighth notes is visible in the bass line.

Tempo di Valse lente.

time may ' be morn - ing or eve - ning; The place may be

espress.

The fourth system begins a new section with the tempo marking "Tempo di Valse lente." and the lyrics "time may ' be morn - ing or eve - ning; The place may be". The piano accompaniment features a *espress.* (espressivo) marking.

dis - tant or near; ——— And the maid - en de - mure may have

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dynamic marking of *v* (forte) and contains the lyrics "dis - tant or near; ——— And the maid - en de - mure may have". The piano accompaniment features a complex texture with many beamed notes and rests.

made you feel sure That she'll be there with - out a - ny

The second system continues the vocal line with the lyrics "made you feel sure That she'll be there with - out a - ny". The piano accompaniment continues with similar complex textures, including a prominent bass line with long notes.

fear. ——— But there's al - ways a hitch in it some -

The third system continues the vocal line with the lyrics "fear. ——— But there's al - ways a hitch in it some -". The piano accompaniment features a series of chords and moving lines in both hands.

where, And the thought sets your brain in a whirl; ——— For

The fourth system concludes the vocal line with the lyrics "where, And the thought sets your brain in a whirl; ——— For". The piano accompaniment continues with a similar style of complex, rhythmic accompaniment.

accel. *rit.*

sel - dom, if ev - er, you find them to - geth - er, The

accel e cresc. *rit.*

ten. molto pesante. *a tempo.*

time, and the place, and the girl. _____

CHORUS

There's al - ways a

There's al - ways a

f molto pesante. *p a tempo.*

hitch in it some - where, The thought sets your brain in a

hitch in it some - where, The thought sets your brain in a

ETIENNE.

For sel - dom, if ev - er, you find them to -

whirl. For sel - dom, if ev - er, you find them to -

whirl. For sel - dom, if ev - er, you find them to -

The first system of the score includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "For sel - dom, if ev - er, you find them to -". The piano accompaniment features a prominent "whirl" motif in the right hand, consisting of a series of sixteenth notes. The lyrics "whirl." are written below the piano part.

geth - er; The time, and the place, and the girl. _____

geth - er; The time, the place, the girl. _____

geth - er; The time, the place, the girl. _____

The second system continues the vocal and piano parts. The vocal line lyrics are "geth - er; The time, and the place, and the girl. _____". The piano accompaniment features a "whirl" motif in the right hand, with dynamics markings *f* and *>*. The lyrics "geth - er; The time, the place, the girl. _____" are written below the piano part.

rit. *fz* *fz*

The third system shows the piano accompaniment continuing. It includes dynamic markings *rit.*, *fz*, and *fz*. The piano part features a "whirl" motif in the right hand and a steady bass line in the left hand.

No 4.

If I Were On The Stage.

(Kiss Me Again.)

Fifi.

Lyric by
HENRY BLOSSOM.Music by
VICTOR HERBERT.

Allegro.

FIFI.

Piano.

I were asked to play the part, Of sim-ple maid-en light of heart, A

p meno mosso.

vil-lage lass in coun-try clothes, As to and from her work she goes: Id

sing a mer-ry lilt-ing strain, And gai-ly dance to this re-frain:—

rit.

Tempo di Gavotte Moderne. *ten.*

"Tra, la, la, la, la, la, tra, la, la, tra, la, la, tra, la, la, la, la,

pp semplice.

ten.

Tra, la, la, la, la, tra, la, la, la, la, la, tra, la, la, la, la, la,

poco rit. *a tempo.*

rit.

Tra, la, la, la, la, la, la, la, la, — Tra, la, la, la, la, la,

rit.

Tra la, la, la, la, la, Tra la, la, la, la, Tra la, la, la, la.

Tra la, la, la, la, la, la, Tra la, la, la, la, la, la, Tra la, la, la, la, la, la, tra

Allegro.

la. If

Meno mosso.

they should of - fer me some day, A pri - ma don - na role to play, A

state-ly queen with pow-dered hair, Her cost-ly gowns and jew-els rare; I

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "state-ly queen with pow-dered hair, Her cost-ly gowns and jew-els rare; I". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *p*.

would not act the part a - miss, I'd sing a pol- o - naise like

rit.

The second system continues the vocal line with the lyrics: "would not act the part a - miss, I'd sing a pol- o - naise like". The piano accompaniment includes a *rit.* (ritardando) marking. The system concludes with a key signature change to three flats (B-flat major) and a time signature change to 3/4.

Tempo di Polonaise. *con bravura.*

this: "Ah, you will all a - gree that hap-py I should be, Ah!

The third system is marked "Tempo di Polonaise. *con bravura.*" and contains the lyrics: "this: 'Ah, you will all a - gree that hap-py I should be, Ah!". The piano accompaniment features a dynamic marking of *f* (forte) and a *p* (piano) marking.

I'm queen of all the land, Ah! Ah!

The fourth system continues the vocal line with the lyrics: "I'm queen of all the land, Ah! Ah!". The piano accompaniment includes a triplet marking (*3*) and various dynamic markings.

brillante

Ah! with lords and la - dies great to kneel and kiss my

hand; A king up - on the throne To woo me for his own, Ah!

the fair - est ev - er seen. Ah! Ah!

Ah! Ah! — who would not be queen?!"

Allegro.

But

come primo.

rit.

meno mosso.

best of all the parts I'd play, If I could on - ly have my way, Would

be a strong ro - man - tic role, E - mo - tion - al and full of soul. And

rit.

I be - lieve for such a thing A dream - y sen - suous waltz I'd sing. —

rit.

Valse lente.

p Sweet sum-mer breeze, whis-per-ing trees, Stars shin-ing

ppp molto espress.

soft - ly a - bove; Ros - es in bloom,

pp

waft - ed per - fume, Sleep - y birds dream - ing of love.

pp

pp Safe in your arms, far from a - larms,

Day - light shall come but in vain. _____ Ten - der - ly

pressed close to your breast, Kiss me! Kiss me a - gain.

Poco a poco rall. e dim.

Kiss me a - gain, Kiss me, kiss me a -

poco a poco rall. e dim. *molto rit. e PPP*

Allegro.

gain. _____

molto accel. sempre. *pp*

No 5.

Love Me, Love My Dog.

Gaston.

Lyric by
HENRY BLOSSOM

Music by
VICTOR HERBERT.

Andantino.

GASTON

Piano

There
Now
He

once was a dear lit-tle maid _____ With beau-ti-ful ba-by-blue
one of these stu-pid young men _____ De-cid-ed to mar-ry this
bought her a nice col-lar-ette _____ All stud-ed with dia-monds and

eyes, _____ Of men she said she was a-fraid, _____ I'm a-
maid, _____ He had-n't de-cid-ed just when; _____ 'Twas a
pearls, _____ He seemed to en-tire-ly for-get _____ How per-

fraid that this maid - en was wise. This maid had a dear lit - tle
 dif - fi - cult game that he played. He tried to make friends with the
 verse is the nat - ure of girls. She thanked him and threw it a -

dog And the dog - gie was ver - y well - bred, And she
 dog, The maid - en he left quite a - lone, For he
 side, Then she treat - ed him worse than be - fore, For she

loved him be - cause he would give her his paws, And "sit up" or "lie down" as she
 knew in the end with her dog for his friend He could make that young maid - en his
 clear - ly had proved that 'twas she that he loved And to real - ly be loved is a

marcato.

f marcato.

Molto moderato.

said. _____
 own. _____
 bore. _____

The men de-spised the
 Now the man he liked the
 A - gain he called the

21 (53) rit. (105)

dog - gie, _____ And the dog de - spised the men, For the
 dog - gie, _____ And the dog he liked the man, But the
 dog - gie, _____ And he left the maid a - gain; And the

maid would play with the dog each day, But she nev - er would play with
 maid - en fair he neg - lect - ed her, And her jeal - ous - y be -
 dog he told that the maid was cold, And it gave the dog - gie

p *rit.*

a tempo.

them. To the men she said, "You're stu - pid," And it
gan. Then he bought the dog a col - lar, But the
pain. For his whine was sym - pa - thet - ic, He sat

a tempo.

rit.

left them in a fog "For you see, said she, If you
maid - en said, "You see That a col - lar - ette does - n't
on the young man's knee, But the maid said "Here! you may

p colla voce.

f a tempo. rit. p

must love me You will have to love my dog!"
suit my pet, But you might buy one for me."
dis - ap - pear, That's a place re - served for me!"

pp f rit. 1. 2. 3.

Hats Make The Woman.

No 6.

Fifi and Chorus.

Lyric by
HENRY BLOSSOM.Music by
VICTOR HERBERT.

Moderato.

FIFI.

Now first of all, I'll

Piano.

grazioso.

pp

try to show, A hat of ma - ny years a - go! A

style which ev - 'ry-where held sway, In beau - ti - ful Du Bar - rys

Moderato.

p

day. Large hats, small hats, Flat and ver - y

poco a poco in tempo.

p

tall hats, Play a part in his - to - ry for good or ill.

Clothes per-haps may make the man, But since first the world be - gan,

Hats have made the wom - an, and they al - ways will.

GIRLS.

Large hats, small hats, Flat and ver - y tall hats

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line consists of eighth and quarter notes with accents. The piano accompaniment includes chords and moving lines in both hands.

Play a part in his - to - ry for good or ill.

The second system continues the vocal line and piano accompaniment. The vocal line includes a sharp sign before the word 'ill'. The piano accompaniment maintains the rhythmic and harmonic structure.

Clothes per - haps may make the man, But since first the world be - gan,

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a prominent bass line with eighth notes.

Hats have made the wom - an, and they al - ways will.

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a fermata. The piano accompaniment ends with a final chord. The instruction 'D.S. al Fine.' is written at the bottom right.

D.S. al Fine.

No 7.

Finale I.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Allegro con fuoco.

ETIENNE.

Piano.

No she shall not _____ go a - lone! _____ For

fp

I _____ will pro-tect and watch o'er her! _____ And if she'll re-pent _____ And

give her con- sent, — Ill wed — her for I a - dore her!

SOP. & ALTO.
No she shall not — go a - lone — For he — will pro- tect and watch

TEN.
No she shall not — go a - lone — For he — will pro- tect and watch

BASS.
No she shall not — go a - lone — For he — will pro- tect and watch

CHORUS

o'er her. — And if she'll re - pent — and give her con - sent, — They'll be

o'er her. — And if she'll re - pent — and give her con - sent, — They'll be

And if — she'll re - pent — and con - sent, They'll be

COUNT. Don't

Re-mem-ber you shall be dis - owned.

CHORUS.

wed.

wed.

let her go, we love her so, You know how well we all have

dolce.

espress.

loved her!

GASTON.

If she should go 'twould break my heart! For ill be

PRINCIPALS AND CHORUS.

broke _____ with - out her.

Don't let her go we

Don't let her go we

espress.

COUNT. (aside) *p*
It

love her so! You know how well we all have loved her.

love her so! You know how well we all have loved her.

espress.

suits me well that she should go. _____
 RENÉ (to Etienne.)
 Old friend she loves you well I

p poco rit. *pp*

Lento espressivo.

know.

sfz *dim.* *sfz*

ETIENNE. molto espress.

A-las! to part how great the sor-row, To leave the friends grown fond with

Lento espressivo.

years; — To know per-chance that on the mor-row, For love and smiles come

FANCHETTE & NANETTE.

A - las! to part how great the sor - row! To

Mme. CECILE & LOUISE MARIE.

A - las! to part how great the sor - row! To

ETIENNE.

doubts and tears. A - las! to part how great the sor - row! To

GASTON.

A - las! to part how great the sor - row! To

COUNT.

A - las! to part how great the sor - row! To

RENÉ

A - las! to part how great the sor - row! To

CHORUS.

A - las! to part how great the sor - row! To

A - las! to part how great the sor - row! To

à capella.

leave the friends grown fond with years,— To know per- chance, to

leave the friends grown fond with years, To know per- chance, to

leave the friends grown fond with years, To know per- chance, to

leave the friends grown fond with years, To know per- chance, to

leave the friends grown fond with years,— To know per- chance, to

leave the friends grown fond with years,— To know per - -

leave the friends grown fond with years,— To know per- chance to

leave the friends grown fond with years, To know per- chance to

To know per

molto cresc.

ff pesante. *pp*

know per - chance — For smiles come doubts and tears, The

ff *pp*

know per - chance For smiles come doubts and tears, The

ff pesante. *pp*

know per - chance — For smiles come doubts and tears, — The

ff *pp*

know per chance For smiles come doubts and tears, — The

ff *pp*

know per - chance the mor - row may bring doubts — and fears, — The

ff *pp*

chance — the mor - row may bring doubts — and tears, — The

know per - chance — *ff pesante.* *dim.* *pp*

know per - chance For smiles come doubts and tears, The

pp

know per - chance — For smiles come doubts and tears, — The

ff *pp*

chance — the mor - row may bring doubts — and tears, — The

ff pesante. *ppp*

ff

FIFI. *dolcissimo.*
(behind scenes.)

Ah! but in
 mor-row may bring doubts and tears.
 mor-row may bring doubts and tears.
 mor-row may bring doubts and tears.
 mor-row may bring doubts and tears.
 mor-row may bring doubts and tears.
 mor-row may bring doubts and tears.
 mor-row may bring doubts and tears.
 mor-row may bring doubts and tears.
 mor-row may bring doubts and tears.
 mor-row may bring doubts and tears.

dreams so fair, vis-ions be - yond com - pare; Out of this

pp

world of care oft I've wan - - dered In - to a

land a - far, Hope as my guid - - ing star, Hope as my

ten.
star, Hope as my star And per - fect love to still the mem - 'ries

of the past. Ah, but in

Vis-ions fair. Ah, but in dreams so

Ah, but in dreams so

Vis-ions so fair. Ah, but in dreams so

Ah, but in dreams so

Ah, but in dreams so

Dreams so fair. Ah, but in dreams so

Ah! in

Ah! in

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into several systems. The first system contains six staves: four vocal staves and two piano accompaniment staves. The lyrics are: "of the past. Ah, but in Visions fair. Ah, but in dreams so Ah, but in dreams so Vis-ions so fair. Ah, but in dreams so Ah, but in dreams so Dreams so fair. Ah, but in dreams so". The second system contains three staves: two vocal staves and one piano accompaniment staff. The lyrics are: "Ah! in Ah! in". The piano accompaniment includes various musical notations such as triplets, slurs, and dynamic markings.

dreams — Dreams so fair Ah! —

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

dreams, dreams so fair Out of

dreams, dreams so fair Out of

be-yond com - pare Out of this

care, oft She's wan - d' red In - to a land a -

care, oft She's wan - d' red In - to a land a -

care, oft She's wan - d' red In - to a land a -

care, oft She's wan - d' red In - to a land a -

care, oft She's wan - d' red In - to a land a -

care, oft She's wan - d' red In - to a land a -

care, oft She's wan - d' red In - to a land a -

this world of care, In - to a land a -

this world of care, In - to a land a -

this world of care, In - to a land a -

world of care, Hope as my
 far, Hope as her guid - - ing star, Hope as her
 far, Hope as her guid - - ing star, per - fect
 far, Hope as her guid - - ing star, per - fect
 far, Hope as her guid - - ing star, per - fect
 far, Hope as her guid - - ing star, per - fect
 far, Hope as her guid - - ing star, per - fect
 far, Hope as her guid - - ing star, Hope as her
 far, Hope as her guid - - ing star, Hope as her
 far, Hope as her guid - - ing star, Hope as her

The musical score consists of ten systems of staves. The first seven systems are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The eighth system is a piano accompaniment. The ninth system is a piano accompaniment. The tenth system is a piano accompaniment. The score is in G major (one sharp) and 4/4 time. It features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several triplet markings (indicated by a '3' above a bracket) and a long melisma line under the word 'care,'. The piano accompaniment features chords and arpeggiated figures.

poco accel.

star Hope as my star and per-fect love to find at last a

star Hope as her star and per-fect love to find at last a

love to find, Hope as her guid-ing star and per-fect love to find at last a

love to find, Hope as her guid-ing star and per-fect love to find at last a

love to find, Hope as her guid-ing star Love per-fect love (laughing.)

love to find, Hope as her guid-ing star and per-fect love to find at last

love to find, Hope as her star and per-fect love to find

star, Hope as her star and per-fect love to find at last a

star, Hope as her star and per-fect love to find at last a

cresc. *possible.*

rit. *fff*
 fond re-ward to soothe my heart. Still the mem - 'ries

fff
 fond re-ward to soothe her heart. Still the mem - 'ries

fond re-ward to soothe her heart. Still the mem - 'ries

last to soothe her heart. Still the mem - 'ries

to find at last Ah! Still the mem - 'ries

to soothe an ach - ing heart. Still the mem - 'ries

to soothe an ach - ing heart. Still the mem - 'ries

fff
 fond re-ward to soothe her heart. Still the mem - 'ries

fond re-ward to soothe her heart. Still the mem - 'ries

fond re-ward to soothe her heart. Still the mem - 'ries

alargando. *accel.*
 Musical accompaniment for piano with dynamic markings and performance instructions.

of the past.

of the past.

of the past.

of the past.

of the past.

of the past.

of the past.

of the past.

of the past.

of the past.

ff

fff

3

Tempo di Valse lente.

FIFI.

I must a - way.

dim. poco rit.

pp dolcissimo.

Just to say good - bye! Have I the

heart, Have I the heart to go?

What though the present be pain,

rit. e morendo.

Some day shall see just you and me, Hap - py, hap - py a -

dim. rit. e morendo.

(She runs up stage.)

gain.

ETIENNE. *f*

Oh stay! Oh

COUNT. *ff*

E-nough! a - way!

Allegro molto.

f molto cresc.

Musical score for page 77, featuring vocal lines and piano accompaniment. The score includes lyrics: "Fare - well, good fortune! stay!" and "Fare - well, good fortune!".

The score is arranged in systems. The first system shows the vocal line with lyrics: "Fare - well, good fortune! stay!". The second system shows the vocal line with lyrics: "Fare - well, good fortune!". The third system shows the vocal line with lyrics: "Fare - well, good fortune!". The fourth system shows the vocal line with lyrics: "Fare - well, good fortune!". The fifth system shows the vocal line with lyrics: "Fare - well, good fortune!". The sixth system shows the vocal line with lyrics: "Fare - well, good fortune!". The seventh system shows the vocal line with lyrics: "Fare - well, good fortune!". The eighth system shows the piano accompaniment with triplets and a forte dynamic marking (*ff*).

Ah! _____

Fare-well, _____ good fort - une, au re - voir _____

Fare-well, _____ good fort - une, au re - voir _____

Fare-well, _____ good fort - une, au re - voir _____

Fare-well, _____ good fort - une, au re - voir _____

Fare-well, _____ good fort - une, au re - voir _____

Fare-well, _____ good fort - une, au re - voir _____

Fare-well, _____ good fort - une, au re - voir _____

Fare-well, _____ good fort - une, au re - voir _____

Fare-well, _____ good fort - une, au re - voir _____

Fare-well, _____ good fort - une, au re - voir _____

Fare-well, _____ good fort - une, au re - voir _____

Fare-well, _____ good fort - une, au re - voir _____

Fare-well, _____ good fort - une, au re - voir _____

fff

fff

tutta forza.

fff molto accel.

This musical score page, numbered 79, is set in the key of D major (one sharp) and 3/4 time. It features a vocal ensemble of five voices (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The vocal parts are arranged in five staves, each with a long melisma on the word "Fare" in the final measure of the phrase. The piano accompaniment is shown in two systems. The first system consists of five staves, with the top two staves (Soprano and Alto) having a long melisma on "Fare" in the final measure. The second system consists of three staves (Tenor 1, Tenor 2, and Bass), also with a melisma on "Fare" in the final measure. The piano accompaniment begins with a piano introduction in the first system, followed by a piano accompaniment in the second system. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The score concludes with a double bar line and repeat signs.

Tempo di Valse lente.

well!
well!
well!
well!
well!
well!
well!
well!

Presto.

well!

well!

well!

well!

well!

well!

well!

well!

well!

Tempo di Valse lente. (Curtain.)

fff grandioso.

tutta forza.

Presto.

fffz *fffz* *fffz* *fffz* *fffz*

Prelude.

No 8.

VICTOR HERBERT.

Maestoso

Piano.

The musical score is written for piano in 3/4 time and B-flat major. It is divided into four systems. The first system begins with a *ff* dynamic and a triplet of eighth notes in the right hand. The second system features a *ff* dynamic and includes a *V* (Vibrato) marking above the right hand. The third system continues the *ff* dynamic and includes a *V* marking above the right hand. The fourth system begins with a *ff* dynamic, followed by an *accel.* (accelerando) marking, and concludes with a *Largamente* (Ad libitum) section. The score includes various musical notations such as triplets, slurs, and vibrato markings.

molto rit. *Lento*

This system contains two staves of music. The upper staff begins with a melodic line that includes a triplet of eighth notes. The lower staff provides harmonic accompaniment with chords and moving lines. The tempo markings *molto rit.* and *Lento* are positioned above the staves.

(Bells.) *L.H.* *molto rit.*

This system continues the musical piece. The upper staff features a section labeled "(Bells.)" with a triplet of notes. The lower staff has a section labeled "L.H." (Left Hand) with a *molto rit.* marking. The music concludes with a double bar line.

Allegro molto moderato.

pp

This system is marked "Allegro molto moderato." and begins with a piano (*pp*) dynamic. It features a rhythmic accompaniment in the bass staff and a melodic line in the treble staff.

Curtain. *pp* 8

This system concludes the piece with the instruction "Curtain." and a piano (*pp*) dynamic. The music ends with a final chord and a fermata over the eighth measure, which is also marked with an "8" and a dotted line.

No 9.

Chorus of Footmen.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Allegro molto moderato.

Piano.

pp

TENOR.

BASS.

pp

Six of

pp

pp

us to serve one goul - y mas - ter!

If we
 an - ger him we court dis - as - ter!
 Let him swear! We dont care!

tr
pp
pp
tr

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics "We don't care! Oh! a". The piano accompaniment includes triplets and dynamic markings such as *pp*.

Musical score for the second system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics "foot - man's lot is not quite a hate - ful one, If". The piano accompaniment consists of block chords.

Musical score for the third system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics "once, you should stop to think! And it". The piano accompaniment includes dynamic markings such as *pp*.

can't be called at all an un-grate - ful one With

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. The lyrics are "can't be called at all an un-grate - ful one With". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

all you can eat and drink. For there is

The second system continues the musical score. The vocal line has the lyrics "all you can eat and drink. For there is". The piano accompaniment includes a triplet of eighth notes in the treble staff, marked with a forte (*f*) dynamic. The bass staff continues with the eighth-note accompaniment.

one thing cer - tain as can be, That there are none who

The third system concludes the musical score. The vocal line has the lyrics "one thing cer - tain as can be, That there are none who". The piano accompaniment features a *ff marcato* section in the bass staff, followed by a triplet of eighth notes in the treble staff marked with a forte (*f*) dynamic. The system ends with a final chord in the bass staff marked with a fortissimo (*ff*) dynamic.

live as well as we. At meals we're nev - er known to

This system contains the first two measures of the piece. The vocal line is in a soprano or alto register, with lyrics 'live as well as we. At meals we're nev - er known to'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include accents (>) and a fortissimo (sfz) marking at the end of the second measure.

shirk work Be - ware! Take

This system contains the next two measures. The vocal line continues with 'shirk work Be - ware! Take'. The piano accompaniment has a more active right hand with sixteenth-note patterns. Dynamics include piano (pp) and pianissimo (ppp) markings.

care! Ha!

This system contains the final two measures. The vocal line ends with 'care! Ha!'. The piano accompaniment features a prominent, sustained chord in the right hand. Dynamics include fortissimo (ff) markings.

This system contains the final two measures of the piano accompaniment. It features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. Dynamics include fortissimo (sfz) and pianissimo (ppp) markings.

pp
We
pp

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 two flats (B-flat and E-flat). The vocal line begins with a whole rest, followed by a dotted quarter note on the word 'We'. The piano accompaniment consists of a steady eighth-note bass line with chords in the right hand.

The piano accompaniment for the first system continues with eighth-note bass lines and chords in the right hand, maintaining a consistent rhythmic pattern.

serve what we do not use!

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains the lyrics 'serve what we do not use!' with a long note on 'use!' that spans across the bar line. The piano accompaniment continues with eighth-note bass lines and chords.

The piano accompaniment for the second system continues with eighth-note bass lines and chords in the right hand.

We

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a dotted quarter note on the word 'We'. The piano accompaniment continues with eighth-note bass lines and chords.

The piano accompaniment for the third system continues with eighth-note bass lines and chords in the right hand.

hear all the fam - ly news. And there is

one thing cer - tain as can be, That there are none who

live as well as we. Take care! who's

there? _____

ppp _____

Take care! _____

pp

You can eat and

(Spoken.)

drink! pst! pst!

(they lift the glasses.)

pst! pst! pst! pst! pst! pst!

pp

Detailed description: This system contains the first two systems of music. The top system shows vocal staves with lyrics 'pst! pst! pst!' and 'pst! pst! pst!'. The piano accompaniment is in the bottom system, starting with a *pp* dynamic. The key signature has two flats, and the time signature is 3/4.

(they drink)

L.H.

Detailed description: This system contains the third and fourth systems of music. The vocal staves are empty, with the instruction '(they drink)'. The piano accompaniment continues, featuring a triplet of chords in the right hand, marked 'L.H.'. The dynamics are not explicitly shown in this system.

a la votre!

(they stand) attention.

pp *sfz*

Detailed description: This system contains the fifth and sixth systems of music. The vocal staves have lyrics 'a la votre!' and '(they stand) attention.'. The piano accompaniment starts with a *pp* dynamic and ends with a *sfz* dynamic. The system concludes with a double bar line.

No 10. I Want What I Want When I Want It.

Lyric by
HENRY BLOSSOM.

Count.

Music by
VICTOR HERBERT.

Pesante. COUNT. *All^o molto comodo.*

Voice.

1. Though fools may prate of the
2. The "fire-side joys" with the

Piano.

f *ffz* *p*

mar - ried state, And the e - vils of bach - e - lor life, — in
fuss and noise Of — chil - dren who fight — and squall, — May

marcato.

hap - pi - er far than the mar-ried men are, Who are cursed with a shrew of a
do for the man on the home-stay-ing plan, But it would - n't suit me, not at,

wife. — I drink my fill if I have the will with
all. — Of course, your life, if you have no wife, is

p

friends who are tried and old, — And oft when the com - pa - ny's
lone - some at times and slow, — But wheth - er you mar - ry or

poco meno.

marcato.

good, I stay; I may not come home till the break of day, But if
not, they say, You're bound to re - gret — it ei - ther way; Let —

a tempo.

din - ner is wait - ing and I am a - way, There is no one to nag me or
those who are sin - gle be sor - ry who may, I'd be sor - ri - er mar - ried I

accel. *rit.* *molto marcato.*

p *accel.* *rit.* *p* *molto cresc.*

sfz *marcatissimo.*

scold. ——— For I want what I want when I want it! That's
 know. " " " " " " " " " "

sfz *sffz* *marcatissimo.* *sffz*

Più cantabile.

all that makes life worth the while. ——— *mp* { For the
 " " " " " " " " { I can

sffz *sffz*

wine that to-night fills my soul with de-light, On the
 find if I will, lots of good fel-lows still, Who will

mp

con gusto.

mor-row may seem to me vile. ——— There's no world-ly pleasure my-
 give me a wel-com-ing smile. ——— So there's " " " " " "

sfz *p* *p* *poco a poco*

self I de - ny, There's no one to ask me the

“ “ “ “ “ “ “ “ “ “ “ “

cresc.

where - fore or why, I eat when I'm hun - gry, and

“ “ “ “ “ “ “ “ “ “ “ “

pesante. *molto marcato e rit.* *portato.* *p*

drink when I'm dry. For I want what I want when I want it! I

“ “ “ “ “ “ “ “ “ “ “ “

p molto rit. *ff subito.* *p colla voce.* *pp* *ff subito.* *sfz* *Più pesante.*

want what I want when I want it!

“ “ “ “ “ “ “ “ “ “ “ “

molto rit. *linga.* *sfz* *molto allargando.*

No 11.

Opening Chorus.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Allegro.

Piano.

f

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of five systems of music. The first system is marked "Allegro." and "Piano." with a dynamic marking of "f". The second system continues the piece. The third system continues. The fourth system includes the instruction "molto cresc." and features a crescendo in the bass line. The fifth system concludes the piece with a fermata over the final measure of the treble staff.

8

CHORUS.

SOP and ALTO.

TEN.

BASS.

ff

Glad - ly we re - spond when char - i - ty makes de - mand,

Glad - ly we re - spond when char - i - ty makes de - mand,

8

O - pen - ing heart and hand

O - pen - ing heart and hand

Cheer - i - ly for our land,

Cheer - i - ly for our land,

8

Help - ing those who once so read - i - ly took their stand,
 Help - ing those who once so read - i - ly took their stand,

8

Bat - tling for their coun - try's hon - or. Here at this ba - zaar let
 Bat - tling for their coun - try's hon - or. Here at this ba - zaar let

8

ev - 'ry one come and buy! Of - fer - ing pric - es high,
 ev - 'ry one come and buy! Of - fer - ing pric - es high,

8

Get - ting them when they try. All the mon - ey with you

Get - ting them when they try. All the mon - ey with you

This system contains the first two lines of the song. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "Get - ting them when they try. All the mon - ey with you". The piano part includes a dynamic marking of *8* and a *loc.* marking.

laugh - ing - ly bid good - bye, Char - i - ty loves a cheer - ful

laugh - ing - ly bid good - bye, Char - i - ty loves a cheer - ful

This system contains the next two lines of the song. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "laugh - ing - ly bid good - bye, Char - i - ty loves a cheer - ful". The piano part includes a dynamic marking of *8*.

do - nor! — Soldiers(to Girls.)

do - nor! — Don't you think you could sell us some - thing use - ful?

This system contains the final two lines of the song. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "do - nor! — Soldiers(to Girls.)" and "do - nor! — Don't you think you could sell us some - thing use - ful?". The piano part includes a dynamic marking of *8* and a *loc.* marking.

GIRLS. (offering different articles.)

One of these, they are cheap, you
 All our pay that is left we'll glad-ly a-gree to spend.

sfz *sf p* *more.*

know were truth-ful, Just the gift for a man to send to a la-dy friend.

3 *3* *ferm.*

Come buy ———— come buy ————
 Come buy ———— come buy of these, they're cheap and
 All our pay, all our pay ———— our pay that's left we
 Our pay ———— that's left ———— we

sfz

unis.

use - ful come and buy of me.
glad - ly will a - gree to spend.

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "use - ful come and buy of me." The middle staff is another vocal line with lyrics: "glad - ly will a - gree to spend." The bottom staff is a piano accompaniment with chords and melodic lines. The music is in a key with two sharps (F# and C#) and a common time signature. The piano part features a steady accompaniment with some melodic movement in the right hand.

Come and buy, come and buy, come and buy.
All our pay that is left we will spend.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Come and buy, come and buy, come and buy." The middle staff is another vocal line with lyrics: "All our pay that is left we will spend." The bottom staff is a piano accompaniment with chords and melodic lines. The piano part continues with a similar accompaniment style as the first system.

Glad - ly we re - spond when char - i - ty makes de - mand,
Glad - ly we re - spond when char - i - ty makes de - mand,

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Glad - ly we re - spond when char - i - ty makes de - mand,". The middle staff is another vocal line with lyrics: "Glad - ly we re - spond when char - i - ty makes de - mand,". The bottom staff is a piano accompaniment with chords and melodic lines. The piano part continues with a similar accompaniment style as the previous systems.

O - pen - ing heart and hand, Cheer - i - ly for our land.

O - pen - ing heart and hand, Cheer - i - ly for our land.

Help - ing those who once so read - i - ly took their stand,

Help - ing those who once so read - i - ly took their stand,

Bat - tling for their coun - try's hon - - or!

Bat - tling for their coun - try's hon - - or!

(a Girl.)

My Gen - er - all I've a cig - ar - ette case, just see!

Pocissimo meno.

p grazioso.

I'm sure you'll take a chance For my sake!

Yes, oh thanks! You get a num - bered card,

Ten Francs! Just one hundred chances.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#). The vocal line begins with a fermata over the first measure, followed by a series of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

sfz sfz p p

The piano accompaniment for the first system. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and a steady bass line. Dynamics include *sfz* (sforzando) and *p* (piano).

Take them all? What one! Well

The second system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure and then continues with eighth notes. The piano accompaniment maintains the same harmonic structure.

3 3

The piano accompaniment for the second system, featuring triplet markings (*3*) in both the right and left hands. The right hand has a more active melodic line with slurs, while the left hand continues with chords and a bass line.

here's your card, The mon-ey please, Good-bye Sir!

The third system of music shows the vocal line and piano accompaniment. The vocal line includes a fermata over the first measure and ends with a double bar line. The piano accompaniment concludes with a final chord and a fermata.

The piano accompaniment for the third system, ending with a final chord and a fermata. The right hand has a melodic flourish, and the left hand provides a solid harmonic base.

Here at the ba - zaar let ev - ry one come and buy,
 Here at the ba - zaar let ev - ry one come and buy,

The first system of music features three staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom staff is the piano accompaniment in bass clef. The lyrics are: "Here at the ba - zaar let ev - ry one come and buy,". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

8-

The piano accompaniment for the first system, marked with an 8-measure rest. It continues with the same eighth-note bass line and chordal accompaniment as the vocal parts.

Of - fer - ing pric - es high, Get - ting them when we try
 Of - fer - ing pric - es high, Get - ting them when we try

The second system of music features three staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom staff is the piano accompaniment in bass clef. The lyrics are: "Of - fer - ing pric - es high, Get - ting them when we try". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

8-

The piano accompaniment for the second system, marked with an 8-measure rest. It continues with the same eighth-note bass line and chordal accompaniment as the vocal parts.

All the mon - ey with you laugh - ing - ly bid good - bye!
 All the mon - ey with you laugh - ing - ly bid good - bye!

The third system of music features three staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom staff is the piano accompaniment in bass clef. The lyrics are: "All the mon - ey with you laugh - ing - ly bid good - bye!". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

8-

The piano accompaniment for the third system, marked with an 8-measure rest. It continues with the same eighth-note bass line and chordal accompaniment as the vocal parts.

Give me three. let's see, You've no change, that's strange!

Give me three. let's see, We've no change, that's strange!

molto cresc.

Ev-'ry-one come, ev-'ry-one buy, Buy of me, buy of me, buy of me,

We've no change, that is strange, We've

That's too high, much too high, All the mon - ey with us

rinsforzando.

Buy of me, buy of me, buy of me buy.

no change.

we would have to say good - bye.

ff *unis.* *unis.*

Still oth - er pleas - ures wel - come us here to - night, Ten - der glance,
 Still oth - er pleas - ures wel - come us here to - night, Ten - der glance,

tutta forza un poco largimente.

Sweet ro - mance, ha! ha! Wine and song, come a - long,
 Sweet ro - mance, ha! ha! Wine and song, come a - long,
 Wine and song, ha! ha! come a - long, ha! ha!
 Wine and song come a - long, wine and song come a - long,

poco u poco accel. *molto cresc.*

Oth - er pleas - ures wel - come us,
 Oth - er pleas - ures wel - come us,

poco u poco accel.

Oth - er pleas - - ures wel - come us,
 Oth - er pleas - - ures wel - come us,

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics "Oth - er pleas - - ures wel - come us,". The bottom staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand.

Qui - et talks, syl - van walks, Wine and song, Ah!
 Qui - et talks, syl - van walks, Wine and song, Ah!
 Qui - - et talks, syl - - van walks, Wine and song, Ah!

8
cresce possibile.

The second system consists of three staves. The top two staves are vocal lines with lyrics "Qui - et talks, syl - van walks, Wine and song, Ah!". The bottom staff is the piano accompaniment, with a dynamic marking of *cresce possibile.* and a section starting at measure 8.

come, ah come! Come a -
 come, ah come! Come a -

8
lento.
fff piu mosso.

The third system consists of three staves. The top two staves are vocal lines with lyrics "come, ah come! Come a -". The bottom staff is the piano accompaniment, with a dynamic marking of *fff piu mosso.* and a section starting at measure 8.

long! *ff* *tutta forza.*

long! For: oth - er pleas - ures wel - come

The first system of the score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines begin with a long note marked 'long!'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The system concludes with a dynamic marking of *ff* and the instruction *tutta forza.*

They wel - come us to - night.

us to - night.

ff *possibile.*

The second system continues the vocal and piano parts. The vocal lines enter with the lyrics 'They wel - come us to - night.' and 'us to - night.' The piano accompaniment features a more complex texture with chords and moving lines. The system ends with a dynamic marking of *ff* and the instruction *possibile.*

Ah

Ah

Come!

Come!

ff *ffz* *ffz*

The third system shows the vocalists singing 'Ah' and 'Come!'. The piano accompaniment is highly rhythmic and dynamic, featuring a series of chords and moving lines. The system concludes with dynamic markings of *ff*, *ffz*, and *ffz*.

Ballet.

Bebe.

No 12.

VICTOR HERBERT.

Moderato.

Piano.

Molto moderato.

S

S

8

p

9

8

1.

3 *3*

8

2.

loc.

3

ff

ff

3 *3* *3*

3 *3* *3*

3 3 3 3 *sfz p* *molto grazioso.*

8

8

8 *p*

8

8 *loco.* *sfz* *sfz*

Tempo di Valse.

ff brillante.

ff sfz ff

ff

8

Piu lento.

ma rallen.

First system of musical notation, measures 1-6. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 7-12. The right hand continues the melodic line with slurs and accents. The left hand accompaniment remains consistent with eighth notes.

Third system of musical notation, measures 13-18. The right hand has a more complex melodic line with slurs and accents. The left hand accompaniment continues with eighth notes.

Fourth system of musical notation, measures 19-24. The right hand features a melodic line with slurs and accents. The left hand accompaniment continues with eighth notes. A dynamic marking of *sfz* (sforzando) is present in the first measure.

Fifth system of musical notation, measures 25-30. The right hand has a melodic line with slurs and accents. The left hand accompaniment continues with eighth notes. A dynamic marking of *f* (forte) is present in the first measure. The tempo marking *Piu mosso.* (More motion) is written above the first measure.

Sixth system of musical notation, measures 31-36. The right hand has a melodic line with slurs and accents. The left hand accompaniment continues with eighth notes. A dynamic marking of *sfz* (sforzando) is present in the first measure.

First system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains a melodic line with slurs and accents. The bass staff contains a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with slurs and accents. The bass staff provides a steady accompaniment with chords.

Third system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff continues the accompaniment with chords.

Fourth system of musical notation. The treble staff shows a melodic line with slurs and accents. The bass staff provides a steady accompaniment with chords.

Fifth system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff continues the accompaniment with chords.

Sixth system of musical notation, concluding the piece. The treble staff features a melodic line with slurs and accents. The bass staff provides a steady accompaniment with chords. Dynamic markings *sfz* and *mp* are present. The system ends with a double bar line and repeat signs.

Allegro brillante.

poco a tempo.

The first system of music consists of two staves. The upper staff (treble clef) begins with a triplet of eighth notes, followed by a series of eighth notes with accents. The lower staff (bass clef) features a triplet of eighth notes, followed by a series of eighth notes with accents. Dynamics include *sfz* (sforzando) and *p* (piano). The tempo marking *poco a tempo.* is placed above the right side of the system.

The second system continues the musical piece. The upper staff features a series of chords and eighth notes with accents. The lower staff continues with eighth notes and chords. The music is characterized by complex rhythmic patterns and dynamic contrasts.

The third system includes first and second endings. The first ending (marked '1.') leads to a section with a *sfz* dynamic. The second ending (marked '2.') features a *sfz* dynamic and a final flourish. The system concludes with a *sfz* dynamic marking.

Animato.

The fourth system is marked *Animato.* and features a more active tempo. The upper staff has a series of eighth notes with accents and a triplet. The lower staff continues with eighth notes and chords. Dynamics include *sfz* (sforzando).

The fifth system includes first and second endings. The first ending (marked '1.') leads to a section with a *sfz* dynamic. The second ending (marked '2.') features a *sfz* dynamic and a final flourish. The system concludes with a *molto cresc.* (molto crescendo) dynamic marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *fff* (fortissimo) and includes various dynamic markings such as *mf* and *f*. The piece is in a key with two flats and a 3/4 time signature.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The tempo is marked *Allegro brillante.* and the performance style is *leggiero e brioso.* The music includes a key signature change to one flat and a time signature change to 2/4.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music continues with complex rhythmic patterns and dynamic markings.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *accel al fine. sfz* (accelerando al fine, sforzando) and includes a *sfz* marking. The piece is in a key with one flat and a 2/4 time signature.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *sfz* (sforzando) and includes a *sfz* marking. The piece is in a key with one flat and a 2/4 time signature.

No 13.

Ze English Language.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Moderato. (GASTON.)

1. In
2. Each
3. One

Eng-land I have stay zere it is a fun - ny land, I
day I add a few words to my vo - ca - bu - laire, I
day zere come to Pa - ris une belle A - mer - i caine, I

work zere and I play zere, but I do not un - der - stand; I
learn so man - y new words that I make my friends to stare; I
thought if we could mar - ry zat I would not live in - vain; I

poco rit.

p colla voce.

stu - dy hard ze lang-wich it make me much a - muse, I
 hold a con - ver - sa - tion with an - y - one I know, And
 start-ed on my woo - ing, my love she could not doubt, But

could not learn ze slang which all ze Eng - lish peo - ple use; Un -
 my pro - nun - ci - a - tion they all say was come il - faut; But
 she said, "Noth-ing do - ing! "you will have to cut that out!" It

til at last I found, zat zey turn ev' - ry - zing a - round. — Zey
 it was hard to choose, from all the diff-erent words they use. — They
 was not quite ze speech, ze stand-ard Eng-lish gram-mars teach! — But

poco rit. *p*

a little slower.

say a gown is rip - ping when it's sewn with great - est care, Zey
 call a bunch of sheep a flock, a flock, of hay a stack! They
 she was from Mis - sou - ri and a "show-girl" and she said If

say zat zey are out of sight when real - ly zey are zere; Zey
 call a stack of fish a school, a school of wolves a pack; A
 she could "cop" a "live one," she would take a chance and wed; Zen

say when zey are "hoarse" zat in ze throat zey have ze frogs, Zey
 pack of chick - ens make a brood a brood of deer a herd, A
 she would "blow" her hus - band for some swell new "rags" at once, And

say it's beast-ly weath-er when it's rain-ing cats and dogs; A
 herd of act-ors make a troupe, and there's an-oth-er word; They
 when she hit old Broad-way she would show ze gang some stunts; "Of

jug-gler does not touch ze jug a skip-per nev-er skips, And
 say a string of hors-es and they say a string of pearls, They
 course it's all an i-dle dream,"she said, "But I'll come to," And

ev'-ry wait-ing wait-er knows a tip-pler sel-dom tips; Do
 say a gal-ax-y of stars a bev-y of young girls; They
 then it's old New York for mine! it's twen-ty-three! Ski-doo! I've

but - ter - flies make but - ter? zats a thing I'd like to know, Do
 say a nest of hor - nets and they say a swarm of flies, They
 got to chase a - cross the pond and hus - tle as it were, Back

light - ning - bugs cause light - ning and why is it crows don't crow? Is it
 say a breath of scan - dal breeds an aw - ful pack of lies; They
 to "the mer - ry, mer - ry" for a stin - gy twen - ty per, "I'm -

called a mod - est lunch - eon when zey have ze sa - lad "dressed;" And if
 say a horde of sav - ag - es they say a mob of men, They
 just a lit - tle shy of coin;" she said not ver - y much;" I -

your Pi - an - o's up - right must it's mu - sic be the best? In
 say a gang of la - bor - ers and oth - er things, but then; If
 won - der if I have - n't some kind friend wh'oll stand a touch? "Zere's

poco rit.

win - ter when ze snow has fell I've heard zem say it's cold as well 'tis
 r - o - u - g - h spells rough why is it "through" is not call'd Thruff, 'tis
 noth - ing do - ing!" "Cut zat out!" I said. Oh, zere is not a doubt, I

hard to com - pre - hend ze Eng - lish lan - guage.
 hard to com - pre - hend ze Eng - lish lan - guage.
 learned to com - pre - hend ze Eng - lish lan - guage.

Fine. D.C.

No 14.

The Mascot of the Troop.

Lyric by
HENRY BLOSSOM.

Fifi and Male Chorus.

Music by
VICTOR HERBERT.

Tempo di Marcia.
non troppo Allegro^o

Piano.

The piano introduction consists of two staves (treble and bass clef) in 2/4 time. It features a rhythmic pattern of eighth notes and quarter notes, with triplets of eighth notes in the right hand. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo). There are also *sfz* (sforzando) markings under the bass line.

FIFI. *fp*

When loud-ly the na-tion's hon-or sounds a call to

The piano accompaniment for the first vocal line features a steady eighth-note bass line and chords in the right hand. Dynamics include *sfz* (sforzando) and *p* (piano).

war, There's none who is half so rea-dy as the bold Hus-

The piano accompaniment for the second vocal line continues with the same rhythmic pattern and dynamics as the first line, including *sfz* and *p* markings.

sar. He's glad to say "Good - bye" for his land, To try for his land - to

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics are "sar. He's glad to say 'Good - bye' for his land, To try for his land - to". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *sfz* (sforzando) and accents (>).

die for his land, And armed with the right he'll man - ful - ly fight the

The second system continues the musical score. The vocal line lyrics are "die for his land, And armed with the right he'll man - ful - ly fight the". The piano accompaniment maintains the rhythmic pattern and includes dynamic markings of *sfz* and accents (>).

foe from near or far. But who in the time of peace has quite so

The third system of the musical score. The vocal line lyrics are "foe from near or far. But who in the time of peace has quite so". The piano accompaniment features dynamic markings of *sfz* and *p* (piano), along with accents (>).

soft a glance? Or where is the man so rea - dy for a

The fourth and final system of the musical score. The vocal line lyrics are "soft a glance? Or where is the man so rea - dy for a". The piano accompaniment includes dynamic markings of *sfz* and *p*, and accents (>).

wild ro - mance? He woos the girls and wakes their hearts, He

takes their hearts. he breaks their hearts, But fight or play - by

night or day, his mot-to's "Vive la France!"

TENORS. *sf* Hark the
 BASSES. *sf* Vive la France!

drum! Here they come on pa - rade, At their side hangs their

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "drum! Here they come on pa - rade, At their side hangs their". The piano part features a steady bass line and chords in the right hand, with some triplet markings.

tried, trust-y blade! And they all look so fine, as they

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The lyrics are: "tried, trust-y blade! And they all look so fine, as they". The piano part includes triplet markings in the right hand.

swing in - to line, 'Tis no won-der the en-e - mys a - fraid!

The third system continues the musical score. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics are: "swing in - to line, 'Tis no won-der the en-e - mys a - fraid!". The piano part includes triplet markings in the right hand.

They would die ere the tri - co - lor droop! Nev - er

The fourth system concludes the musical score on this page. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics are: "They would die ere the tri - co - lor droop! Nev - er". The piano part includes triplet markings in the right hand.

one to dis-hon - or would stoop! _____ I'm the "Toast of the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase: "one to dis-hon - or would stoop!" followed by a long horizontal line indicating a continuation of the melody. The piano accompaniment consists of chords and moving lines in both hands, with some triplets and slurs.

mess!" I'm the girl they love best! _____ I'm the mas-cot _____ of the

The second system continues the musical piece. The vocal line has the lyrics: "mess!" I'm the girl they love best!" followed by another long horizontal line. The piano accompaniment continues with similar harmonic and rhythmic patterns, including slurs and dynamic markings.

troop! _____

ff Hark the drum! Here we come on pa -

The third system starts with the vocal line saying "troop!" followed by a long horizontal line. The piano accompaniment has a rest in the first measure. The second system of this block begins with a dynamic marking of *ff* (fortissimo) and the lyrics "Hark the drum! Here we come on pa -". The piano accompaniment features a prominent drum-like rhythm in the right hand, with slurs and dynamic markings.

Tan-ta - ra!

rade! At our side hangs our tried, trust - y

This system contains the first vocal line and piano accompaniment. The vocal line starts with a melodic phrase 'Tan-ta - ra!' followed by the lyrics 'rade! At our side hangs our tried, trust - y'. The piano accompaniment features a steady bass line and chords in the right hand.

Tan-ta ra!

blade! And we all look so fine, as we swing in - to

This system continues the vocal line and piano accompaniment. The vocal line begins with 'Tan-ta ra!' and the lyrics 'blade! And we all look so fine, as we swing in - to'. The piano accompaniment continues with similar rhythmic patterns.

Tan-ta-ra, tan-ta - ra!

line, 'Tis no won-der the en - e - my's a - fraid of our blade. We would

This system concludes the vocal line and piano accompaniment. The vocal line starts with 'Tan-ta-ra, tan-ta - ra!' and the lyrics 'line, 'Tis no won-der the en - e - my's a - fraid of our blade. We would'. The piano accompaniment features a more active right hand with some trills and grace notes.

Tan-ta - ra!

die ere the tri - col - or droop! Nev - er one to dis -

This system contains the first vocal line and piano accompaniment. The vocal line starts with a melodic phrase 'Tan-ta - ra!' followed by the lyrics 'die ere the tri - col - or droop!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Tan-ta-ra! Ah!

hon - or would stoop! She's the "Toast of the mess" She's the girl we love

This system continues the vocal line with 'Tan-ta-ra!' and 'Ah!' followed by the lyrics 'hon - or would stoop! She's the "Toast of the mess" She's the girl we love'. The piano accompaniment continues with similar rhythmic patterns, including some chords with accents.

Yes I'm the mas-cot of the troop!

best! She's the mas-cot of the troop!

pesante.

This system features the lyrics 'Yes I'm the mas-cot of the troop!' and 'best! She's the mas-cot of the troop!'. The piano accompaniment includes a section marked 'pesante.' with a dotted line above it, indicating a change in tempo or mood.

pesante. *a tempo.*

This system shows the final part of the piano accompaniment, starting with a section marked 'pesante.' and ending with a section marked 'a tempo.'.

The Dear Little Girl who is Good.

No 15.

Renè and Girls.

Lyric by
HENRY BLOSSOM.Music by
VICTOR HERBERT

Molto Moderato. *accel.*

Piano.

The piano introduction is in 6/8 time. It begins with a treble clef and a bass clef. The right hand starts with a single eighth note, followed by a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Molto Moderato' and 'accel.' (accelerando).

Piu animato.

You may pledge in a bum - per the girl who is wise, Or the

The first line of the song features a vocal line in the bass clef and piano accompaniment in both treble and bass clefs. The tempo is marked 'Piu animato'. The lyrics are: 'You may pledge in a bum - per the girl who is wise, Or the'. The piano accompaniment includes a dynamic marking of 'ffz' (fortissimo zingando).

girl who is shape - ly and fair! ——— You may drink to the maid with the

The second line of the song continues the vocal line and piano accompaniment. The lyrics are: 'girl who is shape - ly and fair! ——— You may drink to the maid with the'. The piano accompaniment continues with a steady eighth-note pattern.

poco

rogu-ish blue eyes, Or the queen with the ra-ven-black hair.— There's the

ritenente *Piu ritenente.*

rol-lick-ing girl who's the toast of the crowd When the bright spark-ling wine plays a

pp Adagio. (with much feeling) *portato.* (*mezza voce*)

part, — But there's one name too sa-cred to men-tion a-loud, Though you

portato. *portato.* *f*

pledge her down deep in your heart. — For

molto rit. *colla voce.* *f*

a tempo.

"boys will be boys" And the world and its

joys We par - take of as free as they're sent, "Wine

wo-man and song! What care we if we're wrong! Time e - nough when we're old to re -

pent! But the world's wea-ry smile on - ly charms for a

marcatissimo.

rit.

a tempo.

while _____ And we'd ban - ish it all if we could _____ Just to

The first system of music features a vocal line in bass clef and piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a long note followed by a series of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

molto dim.

molto rit.

portato

drink a fond toast to the one we love most! To the dear lit - tle girl who is

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* and a *colla voce* instruction. The piano accompaniment features a *molto rit.* marking and a *sfz* dynamic.

colla voce.

molto rit.

good. _____ The

GIRLS. *p*

The dear _____ lit - tle girl _____

The third system features a vocal line and piano accompaniment. The vocal line has a *molto* marking. The piano accompaniment includes a *molto* marking and a *p* dynamic.

molto

The

molto

piu lento.

pp

dear _____ lit - tle girl _____ who is good. _____

The fourth system continues the vocal line and piano accompaniment. The vocal line has a *pp* dynamic. The piano accompaniment includes a *pp* dynamic and a *molto espress.* marking.

piu lento.

pp

who is good.

molto espress.

pp rit.

ppp

The Keokuk Culture Club.

No 16.

Mrs. Bent and Chorus.

Music by
HENRY BLOSSOM.Music by
VICTOR HERBERT.

Voice.

Moderato.

Piano.

f *sfz* *sfz* *p*

There are folks who have a no-tion that they've got to cross the o-cean if in
Oh, our lec-tures and ad-dress-es are just love-ly, no one guesses what they're

search of "at-mos-phere," or in-spir - a - tion Well I've spent my time in see - in' ev - ry -
all a-bout al - tho' we all pre - tend to. As we hope soon to be vo - ting we are

thing that's Eu-ro-pe-an, and their "at-mos-phere" has need of ven-ti-la-tion. There are
 se-du-lous-ly no-ting ma-ny e-vils that we'll quickly put a-mend to. Is the

pp

sights you see in Pa-ris that would fear-ful-ly em-bar-rass an-y-
 stage de-gen-er-a-ting is the ques-tion we're de-ba-ting and our

pp

one; You come and try it if you doubt it, I am shocked a doz-en times a day, When
 husbands too have tak-en up the quer-y, They are stu-dy-ing the phys-ic in-flu-

poco a poco a tempo.

I get back to I-o-way, I'm going to tell our Cul-ture Club a-bout it. Our
 en-ces of the high-kick from a front row seat to dem-on-strate their theo-ry. Our

rit.

p

Molto moderato.

Cul - ture Club in Ke - o - kuk, if you be - long'd you'd be in luck, our
 Cul - ture Club in Ke - o - kuk, if you be - long'd you'd be in luck, what

meet - ings are ex - clu - sive and de - light - ful. We've
 we don't know we have some one to tell us. *pp* Our

CHORUS.

They're de - light - ful
pp Just to tell us

stud - ied Kant and Schop - en - hauer, and Ber - nard Shaw we just de - vour, al -
 mu - sic teach - er had to quit the stage 'cause he was such a hit that

though he does say some things sim-ply fright-ful. We've
 he made all the oth-er sing-ers jeal-ous. He

sim-ply fright-ful.
 made them jeal-ous

ar-gued pol-i-tics and such, we dont think Kai-ser Bill so much, we
 thinks Ca-ru-so something sad, and he says Mel-ba's just a fad, it

of-ten send ad-vice to Oys-ter-Bay, If
 bores him to hear Pad-e-rew-ski play, If

we send ad-vice to Oys-ter
 it bores him just to hear him

they would leave it all to us, we'd settle that in -
 you want peo - ple comme il faut, why all you got to

Bay.
 play.

sur - ance muss, Our Cul - ture Club in Ke - o - kuk I' a! I'
 do is quote Our Cul - ture Club in Ke - o - kuk I' a! I' a!

a!
 a! Our Cul - ture Club in Ke - o - kuk, if you be - longed you'd

They're de - light-ful.

be in luck, our meet-ings are ex - clu-sive and de - light-ful. If

Our

they would leave it all to us we'd set - tle that in - sur - nance muss, Our

Cul - ture Club in Ke - o - kuk I' a! I' a!

Cul - ture Club in Ke - o - kuk I' a!

The Nightingale and the Star.

No 17.

Fifi.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Tempo di Valse.

All^o Vivo.

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The music is in 3/4 time and the key signature has two sharps (F# and C#).

The piano accompaniment for the first vocal line continues with a similar rhythmic pattern. The right hand has some grace notes and slurs over the chords. The left hand maintains the eighth-note accompaniment.

Once a young night - in - gale fell to re -

The vocal line begins with a rest, followed by a melody starting on a half note. It includes a triplet of eighth notes and a *rubato* marking. Dynamics include *p* (piano).

The piano accompaniment for the second vocal line features a *pp* (pianissimo) dynamic and a *Colla voce.* marking. The accompaniment consists of chords in the right hand and eighth notes in the left hand.

pin - ing, o - ver a star — which so bright - ly was shin - ing,

The vocal line continues with a melody that includes a triplet and a *rubato* marking. Dynamics include *a tempo.* and *atempo.*

The piano accompaniment for the second phrase continues with the same rhythmic accompaniment as the first phrase, supporting the vocal melody.

up — in the sky, cold — and so high, Tak - ing no thought of the

poco rit. *a tempo.* *rubato.*

poor lit - tle night - in - gale, Still ev - 'ry even - ing he'd sing to his

poco rit. *a tempo.* *Colla voce.*

rubato. *a tempo.* *poco accel.*

star - love, send - ing his soul — in a song to his far love. Ah — Ah

Colla voce. *a tempo.*

molto marcato e pesante *dim.* *a tempo.* *p*

Ah — how sweet his song to that dis - tant star. —

Colla voce. *p*

Ah ————— Ah —————

ff brillante. *p* *scherzando.*

Sra

Ah ————— Ah —————

loco.

Ah —————

Ah me, ————— ho ————— thought of love he would die,

fp

For twink - ling so cold - ly, she gave no sign of re -

ply. Ah Ah

rubato. Ah Ah

marcato. p Ah how sweet his song to that distant star.

p

pp

dim. e calando.

*Un poco meno,
pp dolcissimo.*

Still through the night when the

pp Un poco meno.

tired world was sleep - ing, sad - ly this

stentato.

poor lit - tle bird, his long lone - ly vig - il was keep - ing.

But though he knew that he cherished a

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "But though he knew that he cherished a". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

rapidamente. *con slancio.*

vain love, Ah how he sang to his

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "vain love, Ah how he sang to his". Above the vocal line, the performance directions "*rapidamente.*" and "*con slancio.*" are written. The piano accompaniment features a more active texture, with a prominent melodic line in the treble and a rhythmic accompaniment in the bass.

Tempo I.

star a - bove.

sf brillante. *ff*

The third system begins with the tempo marking "Tempo I." above the vocal line. The lyrics "star a - bove." are present. The piano accompaniment includes the performance directions "*sf brillante.*" and "*ff*". The piano part features a more complex and rhythmic accompaniment, with a strong melodic presence in the treble.

tutta forza. *pp*

The fourth system shows the piano accompaniment continuing. It includes the performance directions "*tutta forza.*" and "*pp*". The piano part features a complex, rhythmic accompaniment with a strong melodic presence in the treble.

So from a sad — lit - tle heart that was break - ing, came there a

song — to the world that was wak - ing. Soul — all a - fire,

mad — with de - sire, burn - ing and yearn - ing for love that could

nev - er be. Ah Ah

Ah Ah Ah Ah Ah

staccato
Ah how sweet his song to that distant

Piu mosso.
star Ah Ah Ah And so,

marcato *a tempo.*

Piu mosso.

(quasi Echo.)
al-though vain as his love might prove, Ah Ah

stentato. *a tempo.*

Ah night long his song cheers tho

accel. al fine.

hearts that may love, night long his song cheers all tho

hearts that love

brillante *sfz*

sfz *sfz* *sfz* *sfz*

No 18.

Finale II.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT

Tempo di marcia. *ff*

CHORUS.
Hark the drum! Here we come on pa -

Tempo di Marcia. *ff*

Piano.

FIFI.
Tan-ta - ra -
rade! At our side hangs our tried, trust-y

The musical score is arranged in three systems. The first system features a Chorus vocal line and piano accompaniment. The Chorus part begins with a rest, followed by the lyrics 'Hark the drum! Here we come on pa -'. The piano accompaniment includes triplets and dynamic markings like *ff*. The second system features a Fifi vocal line and piano accompaniment. The Fifi part starts with the lyrics 'Tan-ta - ra -' and 'rade! At our side hangs our tried, trust-y'. The piano accompaniment continues with complex rhythmic patterns and dynamic markings.

Tan-ta - ra!

blade! And we all look so fine, as we

Tan-ta - ra tan-ta -

swing in - to line, 'Tis no won - der the en - e - mys a -

ra!

fraid of our blade. We would die ere the tri - col - or

Tan ta ra!

droop! Nev - er one to dis - hon - or would

Tan-ta-ra! Ah!

stoop! She's the "Toast of the mess" She's the girl we love

Yes I'm the mas - cot of the troop!

best! She's the mas - cot of the troop!

pesante.

pesante.

ffz

PIANO SELECTIONS

from **MUSICAL SHOWS**

Adrienne	Von Tilzer	Happy Days	Hubbell	Pitter-Patter	Friedlander
Alaskan, The	Girard	Heads Up	Rodgers	Pam Pam	Felix
All Over Town	Hein	Hello Yourself	Myers	Poor Little Ritz Girl	Romberg
Alma, Where Do You Live?	Briquet	Her Regiment	Herbert	Present Arms!	Jones
Angel Face	Herbert	Hitchy-Koo 1919	Porter	Princess Caprice	Fall
Andre Charlot's Revue of 1924	Brahm	Hit The Deck	Yaumans	Princess Flavia	Romberg
Apple Blossoms	Kreisler-Jacobi	Hip Hip Hooray	Hubbell	Purple Road, The	Reinhardt-Peters
Balieff's Chauve-Souris	Platzman	Honeymoon Town	Gay-Rice	Queen High	Gensler
Band Wagon, The	Schwartz	In Gay New York	Kerker	Queen O' Hearts	Gensler-Wilkinson
Battling Buttler	Rosemont	Isle Of Dreams	Olcott	Rambler Rose	Jacobi
Belle of Mayfair, The	Stuart	Jimmie	Stothart	Ramblers, The	Kalmar-Ruby
Belle of Brittany, The	Talbot	Judy	Rosaff	Red Rabe, The	Gilbert
Belle of New York, The	Kerker	Judy Forgot	Hein	Rosalie	Romberg-Gershwin
Better Times	Hubbell	June	Orlob	Rose Of The Alhambra, The	Hosmer
Be Yourself	Gensler-Schwarzwald	June Love	Friml	Rose-Marie	Friml-Stothart
Big Show, The	Hubbell	Just Fancy	Charig	Runnin' Wild	Mack-Johnson
Bitter Sweet	Coward	Kiss Burglar, The	Hubbell	School Girl, The	Stuart
Blue Kitten, The	Friml	Lady, Be Good!	Gershwin	See-Saw	Hirsch
Broadway To Tokio	Sloane	Lady Butterfly	Janssen	Shameen Dhu	Olcott
Captain Jinks	Gensler-Jones	Lady Billy	Levey	Simple Simon	Rodgers
Caroline	Kunneke-Goodman	Lady Fingers	Meyer	Social Whirl, The	Kerker
Century Girl, The	Herbert	Lady In Ermine, The	Romberg	Society Circus	Klein
Cheer Up	Hubbell	Lala Lucille	Gershwin	Somebody's Sweetheart	Balunna
Circus Princess, The	Kalman	Little Miss Bluebeard	Goetz-Gershwin	Song Of The Flame	Stothart-Gershwin
Connecticut Yankee	Rodgers	Little Miss Fix-It	Hurlbut-Smith	Spring Is Here	Rodgers
Countess Maritza	Kalman	Little Show, The	Schwartz	Springtime Of Youth	Kollo-Romberg
Cross My Heart	Tierney	Lollipop	Youmans	Strike Up The Band	Gershwin
Daffy Dill	Stothart	Look Who's Here	Hein	Street Singer, The	Kempner-Timberg-Myers
Dancing Girl, The	Romberg-Gershwin	Louie The 14th	Romberg	Student Prince	Romberg
	Goodman-Gorney-Mills	Love Letter, The	Jacobi	Sweetheart Shop, The	Felix
Dearest Enemy	Rodgers	Love Song, The	Kunneke	Sweetheart Time	Donaldson-Meyer
Desert Song, The	Romberg	Madame Pompadour	Fall	Sweet Little Devil	Gershwin
Devil's Deputy	Jakobowski	Magic Ring, The	Levey	Telephone Girl, The	Kerker
Dollar Princess, The	Fall	Mam'selle 'Awkins	Aarons	Terence	Olcott
Dream Girl, The	Herbert	Manhattan Mary	Henderson	Tell Me More	Gershwin
Edmund Burke	Olcott	Marjolaine	Felix	Three Musketeers, The	Friml
Explorers, The	Lewis-Taylor	Marjorie	Stothart-Culkin-Romberg	Three Rameos, The	Hubbell
Fifty Million Frenchmen	Porter	Mary	Hirsch	Three's a Crowd	Schwartz
Filibuster The	Lorraine	Mary Jane McKane	Youmans-Stothart	Tickle Me	Stothart
Fine And Dandy	Swift	Midsummer Night's Dream, A	Mendelssohn	Tip-Toes	Gershwin
Five o'Clock Girl, The	Kalmar-Ruby	Miracle, The	Humperdinck	Tourists, The	Kerker
Flo-Flo	Hein	Miss Springtime	Kalman	Trip to Washington, A	Jerome
Florodora	Stuart	Modern Eve, A	Gilbert	Twinkle Twinkle	Archer
Forbidden Land, The	Chapin	Molly Darling	Johnstane	Two Little Girls In Blue	Lannin-Youmans
For Goodness Sake	Daly & Lannin	My Golden Girl	Herbert	Wang	Morse
Funny Face	Gershwin	My Maryland	Romberg	When Dreams Come True	Hein
Furs and Frills	Hein	Naughty Riquette	Straus	White Lilacs	Hajos
Garrick Gaieties 1926	Rodgers	New Moon, The	Romberg	Wildflower, The	Youmans-Stothart
George White's Scandals 1921	Gershwin	New Yorkers, The	Porter	Woman Haters, The	Eysler
George White's Scandals 1922	Gershwin	Nightingale, The	Vecsey	Yankee Princess, The	Kalman
George White's Scandals 1923	Gershwin	Nina-Rosa	Romberg	Yes, Yes, Yvette	Caesar-Charlig
George White's Scandals 1924	Gershwin	No No Nanette	Youmans	Yours Truly	Hubbell
George White's Scandals 1925	Henderson	O'Brien Girl, The	Hirsch	Ziegfeld Fallies 1914	Stamper-Hubbell
Gingham Girl, The	Von Tilzer	Odds And Ends	Dudley-Godfrey-Byrnes	Ziegfeld Fallies 1917	Hubbell-Stamper
Girl And The Kaiser, The	Jarno	Of Thee I Sing	Gershwin	Ziegfeld Fallies 1918	Hirsch-Stamper
Girl Crazy	Gershwin	Oh, Kay!	Gershwin	Ziegfeld Fallies 1919	Stamper
Girl Friend, The	Rodgers	Oh, My Dear!	Hirsch	Ziegfeld Fallies 1920	Buck-Stamper
Girl In The Spotlight	Herbert	Old Limerick Town	Olcott	Ziegfeld Fallies 1921	Herbert-Friml-Stamper
Girl Of My Dreams	Hoschna	Once Upon A Time	Lyding	Ziegfeld Fallies 1922	Herbert-Hirsch-Stamper
Golden Dawn	Kalman-Stothart	O'Neil Of Derry	Olcott	Ziegfeld Fallies 1923	Herbert-Stamper
Good Boy	Stothart-Ruby	One Kiss	Yvain	Ziegfeld Fallies 1924	Herbert-Hubbell-Stamper
Greenwich Village Fallies	Hirsch	Opera Ball, The	Heuberger	Ziegfeld's American Revue of 1926	Friml-Hanley
Fourth Annual Production 1922		Over The River	Golden		
Greenwich Village Fallies	Hirsch-Conrad	Paris	Porter		
Fifth Annual Production 1923		Peasant Girl	Friml		
Hall Moon, The	Jacobi	Peggy-Ann	Rodgers		

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 BARON TRENCK (R).....*Robyn-Blossom*
 BELLE OF BRITTANY (H).....*Talbot*
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 BELLE OF NEW YORK (H).....*Kerker*
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 CHILDREN OF DREAMS (H).....*Romberg*
 CHINA DOLL, THE (W).....*Aarons*
 CHOCOLATE SOLDIER (W).....*Straus*
 COUNTESS MARITZA (H).....*Kalman*
 DESERT SONG (H).....*Romberg*
 DOLLAR PRINCESS (H).....*Fall*
 DR. DE LUXE (W).....*Hoschna*
 DUCHESS (W).....*Herbert*
 EILEEN (W).....*Herbert*
 ENCHANTRESS (W).....*Herbert*
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 NINA ROSA (H).....*Romberg*
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 SOCIAL WHIRL (H).....*Kerker*
 SOUL KISS (W).....*Levi*
 STRIKE UP THE BAND (NW)
 Gershwin
 STUDENT PRINCE (H).....*Romberg*
 TAKE IT FROM ME (W).....*Anderson*
 TATTOOED MAN (W).....*Herbert*
 THREE TWINS (W).....*Hoschna*
 TOP O' THE WORLD (W).....*Caldwell*
 TOURISTS (H).....*Kerker*
 VELVET LADY (W).....*Herbert*
 VIENNESE NIGHTS (H).....*Romberg*
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