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MUSIC



EDWARD ROYCE presents
Orange Blossoms

A COMEDY WITH MUSIC
IN THREE ACTS

Book by

Fred de Gresac

Music by

Victor Herbert

Lyrics by

B. G. de Sylva



FULTON
THEATRE

HARMS
NEW YORK

MADE IN U.S.A.



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EDWARD ROYCE

Presents

ORANGE BLOSSOMS

A Comedy With Music In Three Acts

Book by

FRED de GRESAC

Lyrics by

B. G. de SYLVA

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VICTOR HERBERT

PRICE, TWO DOLLARS AND FIFTY CENTS

New York

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Cast of Characters

KITTY	Miss Edith Day
HELENE DE VASQUEZ	Phyllis Le Grand
BARON ROGER BELMONT	Mr. Robert Michaelis
LAWYER BRASSAC	Mr. Pat Somerset
TILLIE	Miss Queenie Smith
NINETTA	Miss Nancy Welford
AUGUSTE	Mr. Robert Fischer
JIMMY FLYNN	Mr. Hal Skelley
OCTAVE	Mr. Maurice Darcy

BRASSAC'S CLIENTS

CECILIA MALBA	Miss Evelyn Darville
CHRISTIANE DE MIRANDOL	Miss Alta King
JULIE BRESIL	Miss Dagmar Oakland
YOLANDE DU PONT	Miss Emily Drange
PAULETTE DE TREVORS	Miss Fay Evelyn
SIMONE CARRICK	Miss Diana Stegman
REGINA MARNAC	Miss Eden Gray
VALENINE VENDOME	Miss Vera de Wolfe

GENTLEMEN IN THE CASE

MR. THOMAS FITZPATRICK	Mr. Abner Barnardt
MR. FRANK CURRAN	Mr. Jack Whiting
MR. OLIVER STEWART	Mr. Gayle Mays
MR. DENNY MURRAY	Mr. Clinton Merrill

DANCERS

MISS QUEENIE SMITH
MISS NANCY WELFORD
MISS ELVA POMFRET
MISS MARY LUCAS

Orchestra under the direction of

MR. GUS SALZER

Scenery specially designed by

NORMAN BEL GEDES

Act I. Lawyer's Office, Paris

Act II. Kitty's villa at Cannes

Act III. Garden of Kitty's villa at Cannes

Costumes specially designed and executed in Paris, by

PAUL POIRET

Produced under the direction of

EDWARD ROYCE

Musical Numbers

ACT I

1. OPENING	Ensemble	4
2. SOLO "THIS TIME IT'S LOVE".....	Roger	16
3. SOLO "A KISS IN THE DARK".....	Kitty	20
4. DUET "NEW YORK IS THE SAME OLD PLACE".....	Tillie and Jimmie	24
5. DUET "THEN COMES THE DAWNING".....	Helene and Roger	28
6. QUARTETTE "I CAN'T ARGUE WITH YOU".....	Helene, Roger, Brassac and Cecelia	35
7. SOLO "IN HENNEQUEVILLE".....	Kitty	40
8. FINALE REPRISÉ "A KISS IN THE DARK".....	Kitty and Chorus	46

ACT II

9. OPENING		48
10. ON THE RIVERA.....	Ensemble	50
11. J. J. FLYNN.....	Jimmie	58
12. THE LONELY NEST	Kitty	62
13. QUARTETTE "I'VE MISSED YOU".....	Kitty, Roger, Brassac and Ninette	67
14. "JUST LIKE THAT".....	Jimmie and Ninette	73
15. "A DREAM OF ORANGE BLOSSOMS".....	Kitty and Men	77
16. "BECAUSE I LOVE YOU".....	Helene and Roger	82
17. FINALE.....	Ensemble	86

ACT III

18. MOONSHINE AND MOSQUITTO BALLETT.....	Instrumental	99
19. LEGEND OF THE GLOWWORM.....	Kitty	108
20. DUET "WAY OUT WEST IN JERSEY".....	Tillie and Flynn	116
21. "LET'S NOT GET MARRIED".....	Men and Girls	119
22. REPRISÉ "THIS TIME IT'S LOVE".....	Roger	125
23. FINALE REPRISÉ "A KISS IN THE DARK".....	Kitty and Roger	127

Introduction Act I

(Ensemble)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Allegro

The piano introduction consists of two systems of music. The first system features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The second system continues the melody in the treble clef and adds a more complex accompaniment in the bass clef. Dynamic markings include *f* and *sfz*.

(SIMONE)

Simone's vocal introduction is in 2/4 time with a key signature of one flat. The melody is written in a soprano clef. The piano accompaniment is in the bass clef. The lyrics are: "He's late! He's late! I'm in an aw-ful state! This". The dynamic marking is *mf*.

(CHRISTIANE)

Christiane's vocal introduction is in 2/4 time with a key signature of one flat. The melody is written in a soprano clef. The piano accompaniment is in the bass clef. The lyrics are: "law-yer's ve-ry charm-ing but he should-n't make me wait. Dear".

me! Dear me! Now where can Brass-ac be? I

(Enter Paulette) (SIMONE)

hope he doesn't see that creature there a-head of me. Paul -

(CHRISTIANE) (PAULETTE)

-ette! Paul-ette! Why, have-n't you two met? Dear Chri-ti-ane de

(CHRIS)

Mir-an-dol and Si-mone Gar-rick, pet My dear, it's queer that

(PAULETTE)

you are call-ing here; If you would know my mis-sion, I will

(CHRIS) (SIMONE)

glad-ly make it clear: Yes, tell us dear. Wed love to

8va.....

sf *sf*

(PAULETTE) Tempo di Valse (moderato)

hear! Dear Brass-ac de - fends me 'Cause my hus-band

8...
mf
poco rit.

(SIMONE)

sends me Such small al - i - mo - ny that I can't ex - ist! My

hus-band, I had one; My tale's such a sad one, I'd weep if I

told it (*sniff?*) so I must de - sist. My hus-band's un - rul - y, But

(CHRIS) *a tempo* (Enter Julie)

(PAULETTE)

look here is Jul - ie! Why, Jul - ie! pray tell us what brings you in

(JULIE) *meno*

camp. My hon - or has forced me, My George would di -

poco accel

- vorce me. Im - a - gine it, darl - ing! he says I'm a

poco accel

(OTHERS)

vamp! Im - a - gine him say - ing that Jul - iè's a

Tempo I
(Enter Brassac, Yolande & Cecilia) (All)

vamp! He's here! He's here! Thank

Tempo I *f*

(CHRIS)

(SIMONE) (CECELIA) (YORLANDE)(CHRIS) (SIMONE)(BRASSAC)

God! He's here at last! I'm first! Not she! Take me! No me! Dear

la-dies, not so fast! Be calm, be calm! Be calm I beg of

you! Just bear in mind that in the past I've al-ways pulled you

meno through I han-dle you with gloves *piu rit* And straighten out your loves: I'm the

meno p *poco rit*

a tempo mod-ern Knight Who can set you right And can

a tempo *sf*

mend your brok - en hearts, ——— With my le - gal lance

(And a big ad - vance!) I will al - ways take — your

parts. ——— 'Though my fees are high, Dont you

think that I have been un - der paid, — con - fess? Oh

f GIRLS

ff (BRASSAC)

Yes! In a mod-ern knight — One who fights the fight —

mf

Of the dam-sel in dis-tress! Re -

sf *sf*

(GIRLS)

-mem-ber, now, no fa-vor-ites, you all must wait your turn! No

ff (GIRLS)

fa-vor-ites? No fa-vor-ites? We all must wait our turn. He's the

ff *sf* *ff*

dash-ing Knight who can set us right And can

mend our brok - en hearts — With his le - gal lance

(And a big ad - vance,) He will al - ways take — our

parts — Though his fees are high, What a

(BRASSAC) Oh,

lot they buy! He is un-der - paid,— we guess,

Yes!

He's a mod-ern Knight,— One who fights the fight —

Of the dam-sel in dis-tress! He's the

(CECILIA)

-tress! Wont you take me first?

For re-venge I thirst Since my love de -

sert - ed me. _____ Through his fic-kle choice,

I have lost my voice, And I once could hit high "C"!

(BRASSAC)

— We will sue the beast Mil - lion francs, at least;

score

There's no wor-ry on—that

(CECILIA)

Rap-ture un-al-loyed!!— I'm so o-ver-joyed,

rit. *a tempo*

I can hit high "C" once more!

(both exult)

poco pesante

Fine

16
This Time It's Love
(Roger)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Moderato *a tempo*

VOICE

It's true that I'm sus-cept-i-ble to

Piano

poco rit. *a tempo*

lad-ies, It's true that I've a weak-ness for their

charms; I have al-ways found it sim-ple To suc-

-cumb to just a dim-ple, Or an an-kle or a love-ly pair of

arms: _____ But now my mad philan-der-ing is o - ver; Those

maids of just one charm have left my mind; For my

new lov'e a com-plete thing, I have found the on - ly sweet thing Who has

rit. all the oth - er charm-er's charms com - bined: _____ *a tempo* Though I've

rit. *a tempo*

Refrain

al - ways played a - bout I can say, with - out a doubt:

This time it's love! For the

thump - ing of my heart Seemed to whis - per from the start:

"This time it's love!" She has

made this wear - y world a fair - y - land, And the

skies are blue a bove! I have

felt this way be - fore In my small af - fairs of yore But

this time it's love!

20
A Kiss In The Dark

Solo
(Kitty)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Tempo di Valse

a tempo

VOICE

I re - call the
That was love in

Piano

accel rit. a tempo

mad de - light Of a love - ly
all its pow'r; Yet to - day it

dance, _____ And a stroll in - to a
seems _____ Like a sweet but fleet - ing

night Tremb - ling with ro - mance. _____
hour In the land of dreams. _____

There he told me of my charms
There we parted in the dawn

How could I resist?
He had played a part;

Sud - den - ly with - in his arms
But the mem - 'ry lin - gered on

rit.
I was held — and kissed! Oh, that
In my trem - bling heart. Oh, that

Refrain *A little slower*
a tempo

Kiss in the dark Was to

him just a lark, But to

me 'twas a thrill su

-preme! Just

kiss in the dark But it

The first system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "kiss in the dark But it". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

kin - died the spark, The a -

The second system of the musical score. The vocal line continues with the lyrics "kin - died the spark, The a -". The piano accompaniment features more complex chordal textures in the right hand.

- wak - ning of love's young

The third system of the musical score. The vocal line continues with the lyrics "- wak - ning of love's young". The piano accompaniment maintains a steady harmonic accompaniment.

dream!

molto rit.

The fourth system of the musical score. The vocal line concludes with the word "dream!". The piano accompaniment includes the instruction "molto rit." and ends with a double bar line. There are some markings at the bottom of the page, including "Ed." and a star symbol.

New York Is The Same Old Place

(Duet)

Words by
B. G. DE SYLVA

(Jimmie and Tillie)

VICTOR HERBERT

Tempo di Marcia

p (TILLIE)

VOICE

Ev - 'ry now and then I get the

Piano

(JIMMIE) (TILLIE)

blues For old New York? Yes, old New York!

(JIMMIE) (TILLIE)

And Im dy - ing for a bit of news There's noth - ing new I'm

(JIMMIE)

on to you - So dish the dirt and mind you do it well! There

real - ly is - n't a - ny - thing to tell. New -

York is the same old place! New -
 York is the same old place! New -
 York is the same old place! New -

(TILLIE)

York goes the same old pace! Do the
 York goes the same old pace! Do the
 York goes the same old pace! Do the

rubes still gaze in an awed way ev - 'ry
 Van - der - bilts and the As - tors seek their
 "sub" guards swear at the Yok - els That they

(JIMMIE)

night At the light On Broad - way? Yes, Yaps o - ver run the
 bliss With the Swiss Rid - ing mas - ters? The girls with their looks and
 press in "ex - press-es" and "lo - cals?" The sub - way's the same dis -

place But I call the town an ace! _____ The
 grace Still help make the town an ace! _____ The
 - grace But I call the town an ace! _____ The

dram-a still is on the wane, as you, per - haps, have read Where
 la - dies bound for Eur - ope are a mod - est lot, my dear Be -
 traf - fic jam is e - ven worse as prob - a - bly you've heard. If

Shake-speare used to be the class the Hop-woods rule in- stead, And
 - fore they leave they cross their knees and sit up on the pier, (ILLIE) And
 you're at for - ty - sev - enth street I swear it, on my word! They

(BOTH)

act - ress - es are judged by how they look be - neath a bed. New
 have their pic - tures tak - en with their dress - es up to here. New
 make you go through Yonk - ers on your way to For - ty third! New

1 (JIMMIE) 2

York is the same old place! New place! _____
 York is the same old place! New place! _____
 York is the same old place! New place! _____

28
Then Comes The Dawning

Duet

(Roger and Helene)

Words by
B. G. DESYLVA

VICTOR HERBERT

Andante appassionato
poco accel

Piano

mf

rit.

con passione

Roger) These days are try - ing, but they can nev - er last,

Wor - ry will soon be bur - ied in the past,

So, though we know it is hard for us to bear,

Brave - ly we'll face this night-time of des-pair. Then comes the

rit. *piu rit.*

dawn - ing of morn - ing so splen - did: That fair to -

a tempo

- mor - row when sor - row is end - ed. The dark-est

seva.....

hour must come and go Be - fore the

seva.....

p

dawn be - gins to glow, and so: Al-though our

Sra

troub - les seem doub - le in gray light, They dis - ap -

-pear in the clear sun - ny day - light. The ver - y

Sra

f

allargando

dark - est hour must pass a - long Then comes the

Sra

p

rit

dawn - ing; and Life is like a song

sc

con passione

(Helene) How can I wait for the time when we'll be wed?

a tempo

Oh, how I crave those hap - py days a - head!

Still I for - get that it's quite as hard for you,

Hel. *rit.*
So, I'll be calm, dear, till the night is through. Then comes the

Rog.

Hel.
dawn - ing of morn - ing so splen - did: That fair to -

Rog.

a tempo *3*

Hel.
-mor - row when sor - row is end - ed. The dark-est

Rog.

Sva.....

Hel.
hour must come — and go — Be - fore the

Reg.
(know it has to go)

S^{va}

Hel.
dawn be - gins to glow, and so: Al - though our

Reg.

Hel.
troub - les seem doub - le in gray light They dis - ap -

Reg.

Al.
-pear in the clear sun-ny day - light. The ver-y

Reg.

Sva.....

Al.
dark - est hour must pass a - long ——— Then comes the

Reg.

Sva.....

p

Al.rit.
dawn - ing, and life is like a song!

Reg.

rit. *Sva.....*

rit.

35
I Can't Argue With You
Quartet

Lyric by
B. G. DE SYLVA

(Helene, Roger, Brassac and Cecelia)

VICTOR HERBERT

Allegretto grazioso

Piano

The piano introduction consists of two staves. The right hand starts with a melody of eighth notes in a major key, while the left hand provides a simple harmonic accompaniment. The dynamic marking is *mf*.

(HELENE) (ROGER) (HELENE) (ROGER)

You're won - der - ful! You're beau - ti - ful! Think so? I

The vocal line features Helene and Roger alternating. Helene sings "You're won - der - ful!" and Roger sings "You're beau - ti - ful!". The piano accompaniment consists of chords and moving lines in both hands.

(HELENE)

do! You're heav - en - ly You're mar - vel - ous!

Helene sings "do! You're heav - en - ly You're mar - vel - ous!". The piano accompaniment continues with a steady accompaniment.

(ROGER) (HELENE) (ROGER)

Stop, now! It's true! Your style is tre -

Roger sings "Stop, now! It's true!" and Helene sings "Your style is tre -". The piano accompaniment features a more active bass line.

(HELENE)

-men - dous! Your beau - ty is quite stu - pen - dous! Well, darl - ing, I

(BRASSAC)

can't ar - gue with you! ——— Hel - lo! Hel - lo! Hel -

(CECELIA) (*Spoken*)

-lo! Hel - lo! Hel - lo! It's Mon - sieur Bras - sac. Oh! ———

(BRASSAC) (CECELIA)

I have dread - ful news for you. What's it all a - bout?

(BRASSAC)

I have looked the law-books through, You could nev - er win

out. Brok - en voic - es have no place

In a court of law; You'd have had a

bet - ter case If he'd brok - en your jaw.

(HELENE) (ROGER) (HELENE) (ROGER)

You're won - der - ful! You're beau - ti - ful! Think so? I

(CECELIA)

All is lost! Oh, what shall I

(HELENE)

do! You're heav - en - ly You're mar - vel - ous

(BRASSAC) (CECELIA)

do? I've a plan for you. Oh, thank good - ness!

(ROGER) (HELENE) (ROGER)

Stop now! It's true! Your style - is tre -

(BRASSAC) (CECELIA)

Hope springs a - new! I've a man for you. Whose the

-men - dous! (BRASSAC) Your beau - ty is quite stu - pen - dous! (CECELIA) (BRASSAC)

man? You will meet him here. What's the plan? Just leave us,

(HELENE) Well, darl - ing, I can't ar - gue with (CECELIA)

As you say I'll

you! ————

do, Oh how won - der - ful you are! ————

40
In Hennequeville

(Kitty)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Moderato

VOICE

1. There's a maid - en named Ka -
tin - a had a ball that they at -

Piano

- tin - a In the town of Henne - que - ville; And she
cous - in That she vis - it - ed while there, And the
- tend - ed, To Par - is - ians, was quite tame; But Ka -

one day went to Par - is though she went a - gainst her
cous - in planned to take her to a ver - y grand af -
- tin - a saw them dance like this, like that, and blushed for

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of a voice line and a piano accompaniment. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, often in a chordal texture. The lyrics are written below the voice line, with some words split across lines. The score includes dynamic markings such as 'p' (piano) and 'p' (piano) with hairpins. The tempo is marked 'Moderato'. The piece concludes with a final chord in the piano part.

will. There she met a dash - ing chap - pie And he
- fair. But the dress she gave Ka - tin - a Was so
shame. For their cheeks were close to - geth - er, They en -

act - ed as her guide Till he said, "Let's have a
short and cut so low That this mor - al up - right
- joyed it, too, it seemed; So when fin - 'ly some man

poco rit. kiss, dear," And this spot - less maid re - plied: — *a tempo*
maid - en took one look and cried: "Oh no! — "You
said, "Let's dance" Ka - tin - a fair - ly screamed: *a tempo*

may do that in Par-is But not in in-no-cent

Henne-que-ville; Such con-duct would em-bar-rass A

slower
maid who nev-er has had a thrill! In love-ly, ru-ral
rit.

piu rit.
Henne-que-ville, Oh, this is — our life in — old Henne-que-ville: In
a tempo
piu rit. *a tempo*

bed at six, And up at four, And water the chicks, And

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The piano accompaniment is in a grand staff with a key signature of one sharp and a 7/8 time signature. The lyrics are: "bed at six, And up at four, And water the chicks, And".

sweep the floor, And go to mass, And say our prayers, And

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "sweep the floor, And go to mass, And say our prayers, And".

cut the grass, And cur-ry the mares, And sit and knit, Or

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "cut the grass, And cur-ry the mares, And sit and knit, Or".

do a chore, And gos-sip a bit, And pray some more, And

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "do a chore, And gos-sip a bit, And pray some more, And".

try to be Like Ma and Pa Et - ce - te - ra! Et -

- ce - te - ra! Ah you may be loose in Par - is but

not in Henne - que - ville! No! No! No! No! — But

not in Henne - que - ville!

1-2-3 Verses *p* *f* last time To dance.

D.S. -ville!

2. Now Ka-
3. Now the

f *p* D.S.

DANCE
Moderato

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major and 2/4 time. The music begins with a forte (*f*) dynamic and a piano (*p*) marking. The upper staff features a rhythmic pattern of eighth and sixteenth notes, while the lower staff provides a bass line with chords and single notes.

The second system continues the piece with similar rhythmic patterns in both staves. The upper staff has a more active melodic line with eighth notes, and the lower staff continues with a steady bass line.

The third system shows a change in the bass line, with a more melodic eighth-note pattern in the lower staff. The upper staff continues with its rhythmic accompaniment.

The fourth system maintains the established rhythmic and melodic motifs. The upper staff has a consistent eighth-note accompaniment, and the lower staff has a bass line with some chordal textures.

The fifth system concludes the piece. It features a forte (*f*) dynamic marking. The upper staff has a melodic line with a triplet of eighth notes. The lower staff also has a triplet of eighth notes. The system ends with a double bar line, a first ending bracket, and a second ending bracket. The word "Fine" is written at the end of the second ending.

46
Finale Act I

A Kiss In The Dark (Reprise)

(Kitty)

Words by

B.G. DE SYLVA

VICTOR HERBERT

Tempo di Valse

VOICE

Oh, that Kiss in the

Piano

dark, Was to him just a

lark, But to me, 'twas a

thrill, su - preme!

— Just a Kiss in — the dark,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Just a Kiss in — the dark,". The piano accompaniment features a complex texture with multiple voices in the right hand and a steady bass line in the left hand.

But — it kindled — the spark,

The second system continues the vocal line with the lyrics "But — it kindled — the spark,". The piano accompaniment maintains its intricate texture, with the right hand playing a series of chords and the left hand providing harmonic support.

The — a - walk - 'ning — of love's

The third system features the vocal line with the lyrics "The — a - walk - 'ning — of love's". The piano accompaniment continues with its characteristic complex texture, including a prominent bass line.

young dream!

molto rit

The fourth system concludes the vocal line with the lyrics "young dream!". The piano accompaniment features a *molto rit* (ritardando) marking, with the right hand playing a series of chords and the left hand providing harmonic support. The system ends with a double bar line.

Opening Act II

Words by
B. G. DE SYLVA

VICTOR HERBERT

Molto moderato (Butler enters with duster and rag) *(polishes table)*

Piano

tr *loco* *tr*

(smiles pensively) *poco rit.* *(continues dusting)*

Sva. *loco* *Sva.* *Lento* *Sva.*

Vln. gliss *Vln. gliss* *pp*

Solo Violin gliss *tries to hit mosquito* *Sva.*

ff^z

First system of musical notation. The upper staff (treble clef) contains a melodic line with a slur and a dotted line above it labeled *Sva*. The lower staff (bass clef) contains a bass line with a slur and a dotted line above it labeled *Sva*. A dynamic marking *sfz* is present in the lower staff. A fermata is placed over the final note of the lower staff.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with a slur and a dotted line above it labeled *Sva*. The lower staff (bass clef) contains a bass line with a slur and a dotted line above it labeled *Sva*. A dynamic marking *sfz* is present in the lower staff. A fermata is placed over the final note of the lower staff. The text *(again)* is written above the lower staff. The text *poco animando* is written above the lower staff.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with a slur and a dotted line above it labeled *Sva*. The lower staff (bass clef) contains a bass line with a slur and a dotted line above it labeled *Sva*. A dynamic marking *sfz* is present in the lower staff. A fermata is placed over the final note of the lower staff. The text *(tries again and again)* is written above the lower staff.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with a slur and a dotted line above it labeled *Sva*. The lower staff (bass clef) contains a bass line with a slur and a dotted line above it labeled *Sva*. A dynamic marking *f* is present in the lower staff. The text *(girls run in)* is written above the lower staff. The tempo marking *Allegro giocoso* is written above the upper staff.

Fifth system of musical notation. The upper staff (treble clef) contains a melodic line with a slur and a dotted line above it labeled *Sva*. The lower staff (bass clef) contains a bass line with a slur and a dotted line above it labeled *Sva*. A dynamic marking *ff* is present in the lower staff. A fermata is placed over the final note of the lower staff.

On The Riviera

Words by
B. G. DE SYLVA

VICTOR HERBERT

Allegro brillante

Girls

VOICE

Piano

-vier - a, On the Ri - vier - a, Where the balm - y

Sva

a tempo

breeze in - tox - i - cates you like Ma - deir - a A land like

Sva

this is, Op - por - tu - ni - ty for miss - es To learn what

Sva

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bliss is _____ In a pair of man-ly arms! _____ Oh! land of

Sva.

pleas-ure! _____ Oh, land of leis-ure! _____ Who could help but

Sva.

a tempo

drink your beau-ty to the full-est meas-ure? _____ You're so in-

Sva.

-spir-ing _____ We are sure to be un-tir-ing _____ As we're ad-

Sva.

-mir - ing ——— Your won - drous charms! ———

Sua

Men
It is true that you can find a heav - en - ly bliss ———

Close with - in a pair of man - ly arms. ———

Hear - ing your pro - pos - al, We're at your dis - pos - al!

Love is in the air, Don't you want to take the dare?

(GIRLS) What would peo - ple say? (MEN) Come a - long with us and

(GIRLS) play! (MEN) Must you have your way? Bet-ter take us while you

(GIRLS) may! — (MEN) Oh, well, per - haps, We're (ALL) love - ly chaps! And it's a love - ly

poco allargando *poco rit.*

Girls *ff*
 day On the Ri - vier - a, ——— On the Ri - vier - a!

Tenors *ff*
 On the Ri - vier - a, ——— On the Ri - vier - a!

Basses *ff*

sva
f *a tempo*

— Where the balm - y breezes in - tox - i - cates you like Ma - dier - a —

— Where the balm - y breezes in - tox - i - cates you like Ma - dier - a —

sva

— A land like this is, ——— Op-por-tu-ni-ty for miss-es ———

— A land like this is, ——— Op-por-tu-ni-ty for miss-es ———

8va.....

— To learn what bliss is ——— In a pair of manly arms! ———

— To learn what bliss is ——— In man - ly arms, In man-ly

8va.....

Detailed description: The image shows a musical score for a song. It consists of four systems of music. The first system has two vocal staves (treble clef) and a piano accompaniment (grand staff). The second system has two vocal staves and piano accompaniment. The third system has two vocal staves and piano accompaniment. The fourth system has two vocal staves and piano accompaniment. The piano accompaniment includes a 'Cresc.' marking and an '8va' marking. The lyrics are: '— A land like this is, ——— Op-por-tu-ni-ty for miss-es ———', '— A land like this is, ——— Op-por-tu-ni-ty for miss-es ———', '— To learn what bliss is ——— In a pair of manly arms! ———', and '— To learn what bliss is ——— In man - ly arms, In man-ly'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Oh! land of pleas - ure! ———— Oh! land of leis - ure! ————

arms! Oh! land of pleas - ure! ———— Oh! land of leis - ure! ————

S^{va}.....

allegro

— Who could help but drink your beau - ty to the full - est meas - ure? ————

— Who could help but drink your beau - ty to the full - est meas - ure? ————

S^{va}.....

Detailed description: This page contains a musical score for a song. It features three systems of music. The first system consists of three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The vocal lines are in a B-flat major key and 4/4 time. The lyrics are: "Oh! land of pleas - ure! ———— Oh! land of leis - ure! ———— arms! Oh! land of pleas - ure! ———— Oh! land of leis - ure! ————". The piano accompaniment includes a *S^{va}* (Soprano) part in the right hand and a *allegro* part in the left hand. The second system also has three staves: two vocal staves and one piano accompaniment staff. The lyrics are: "— Who could help but drink your beau - ty to the full - est meas - ure? ————". The piano accompaniment continues with the *S^{va}* and *allegro* parts. The third system is similar to the second, with two vocal staves and one piano accompaniment staff, repeating the lyrics: "— Who could help but drink your beau - ty to the full - est meas - ure? ————". The piano accompaniment continues with the *S^{va}* and *allegro* parts.

— You're so in - spir - ing! — We are sure to be un - tir - ing —

— You're so in - spir - ing! — We are sure to be un - tir - ing —

gva.....

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major with a key signature of one flat (F major). The piano accompaniment is in the same key and features a steady eighth-note bass line and chords in the right hand. The tempo marking *gva* (grave) is indicated above the piano part.

— As we're ad - mir - ing — Your wondrous charms! —

— As we're ad - mir - ing — Your wondrous charms! —

gva.....

rit.

rit.

fff

fff

The second system continues the piece with two vocal staves and piano accompaniment. The vocal staves have the same lyrics as the first system. The piano accompaniment includes a *rit.* (ritardando) marking above the first vocal staff and below the piano part. The piece concludes with a *fff* (fortissimo) dynamic marking in both the vocal and piano parts.

58
J. J. Flynn

Words by
B. G. DE SYLVA

VICTOR HERBERT

Misterioso

VOICE

Piano

In all his-tory There has nev-er
been a sleuth so keen and clev-er, As the mod-est gen-tle-man who
speaks! I once found the true lo-ca-tion
of a flap-pers rep-u-ta-tion, Though I will ad-mit it took me

weeks! _____ Once I traced a case of "De - wars"

That es - caped the rev - en - u - ers Till I found it hid - den in the

wilds! Fun - ny how my sen - ses quick - en I can

al - most smell the chick - en In the soup you get at "Childs" Oh!

Refrain

Quite a nif - ty and ef - fec - tive de - lect - ive am

I, I'm great when things are sha - dy, Be - tweena gen - tle - man and la - dy!

I can al - ways find the "there - for," the "where - for," and

"why," all kinds of plots I break up— and do it all with - out a make - up!

I just swal - low mys - ter - ee whole! I'm a dem - on

at a key - hole! Cor - res - pond - ence school - ing is the

thing that helps me win! Ev - en crooks say "There's no

fool - ing J. J. Flynn?" Flynn.

62
The Lonely Nest

Words by
B. G. DESYLVA

VICTOR HERBERT

Moderato espressivo *poco rit.* *a tempo*

VOICE

This house is room - y ——— And ought to

Piano

rit. *p* *poco rit.* *p a tempo*

do me; ——— Yet it seems gloom-y To me Where - e'er I roam —

It's most a - larm - ing ——— That it should be so

charm-ing And yet nev - er seem like "home" ——— It's

rit. *p rit.*

a tempo

on - ly *(slower)* A lone - ly nest Im lone - ly

And un - ca - ressed There's no one to

bring me cheer When days are drear To kiss me and

rit.

poco rit. *a tempo*

call me "dear." But some - day Ill cease to pine, Oh,

poco rit.

some - day my eyes will shine When some - one

has come and blessed This lone - ly nest of

mine If there could come one,

rit.

p a tempo

A lit - tle some - one, Who smiled de - dure - ly, Sure - ly

I would be his! — This is my prayer; for — If I had him to

care for This would not be what it is: — It's

Andante

on - ly — a - lone - ly nest — I'm lone - ly — and

un - ca - ressed There's no one — to bring me cheer — When

molto rit.

days are drear — To kiss me and call me "dear" But some-day — I'll

cease to pine, — Oh, some-day — my eyes will shine — When

some-one — has come and blessed This lone-ly nest — of

rall.

mine. *Sva*

rall. poco a poco *pp*

67
I've Missed You
Quartet

Words by
B. G. DE SYLVA

VICTOR HERBERT

Allegretto grazioso un poco moderato (ROGER)

musical score for Roger's part, including vocal line and piano accompaniment. The vocal line starts with a rest, then sings "You don't know how I've". The piano accompaniment features chords and a melodic line in the right hand, with a *mf* dynamic marking.

You don't know how I've

(KITTY)

musical score for Kitty's part, including vocal line and piano accompaniment. The vocal line sings "missed you I wonder if you've". The piano accompaniment features chords and a melodic line in the right hand, with a *mf* dynamic marking.

missed you I wonder if you've

(BRASSAC) *aside to Kitty*

You too! You too!

(ROGER)

musical score for Roger's part, including vocal line and piano accompaniment. The vocal line sings "missed me as much as I've missed you". The piano accompaniment features chords and a melodic line in the right hand, with a *mf* dynamic marking.

missed me as much as I've missed you In

dreams I've oft - en kissed you, and then the sky seemed

blue! ————— (NANETTE) De - light - ful! How charm - ing! Go (BRASSAC)

(aside) on! I'll help you through! ————— (KITTY) I've been so ver - y

(ROGER) lone - ly I've thought of you dear (NANETTE) on - ly! Oh,

(KITTY)

what a day of glad - ness! I've lived in ut - ter

(ROGER)

sad - ness! I nev - er should have gone, dear! I've

(KITTY)

(NANETTE)

lain a - wake till dawn, dear She's so di - vine - ly

(ROGER)

art - less I know that I've been heart-less! Did

(BRASSAC) *aside to Kitty*

I too great - ly grieve you? Keep on! Keep

(KITTY)

on! I real - ly can't de - ceive you: I

(ROGER)

wish you had not gone! I nev - er more will

(NANETTE)

leave you, my lit - tle cling - ing vine! De -

BRASSAC (to Roger)

-light - ful! How charm - ing! Go on! So far it's

(KITTY) (NANETTE)

fine! I've been true, dear He knows it!

(BRASSAC) *aside*

Keep on!

fp

(ROGER) (NANETTE) (KITTY)

I have too, dear He shows it I love you, dear

(BRASSAC)

Keep on! That's

f

(NANETTE) (ROGER) (NANETTE)

She shows it! I love you, dear She knows it
great! That's great!

(KITTY)

I've missed you I've missed you if you but
De - light - ful De - light - ful he should give
(ROGER) I've missed you I've missed you if you but
De - light - ful De - light - ful you might give

(Kiss)

knew how I've missed you!
her a lit - tle kiss! Ah! (Kiss)
knew how I've missed you!
her a lit - tle kiss! Ah!

73
Just Like That

Duet
(Jimmie and Nanette)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Andante (JIMMIE)

All you ev - er need to be suc -
- cess - ful Is quite a lot of speed!
Nev - er let your life be a - ny less full Than

Ed - i - son de - creed!

He who hes - i - tates is lost! That old say - ing

is no frost; Ev - 'ry sin - gle sec - ond, you must

press full, So, lit - tle one, take heed: I'd like to

(Spoken)

car - ry you — a - way and mar - ry you Bing!

Bing! Just like that And when the

sfz sfz sfz p

(Spoken)

knot is tied — out in the coun - try side Bing!

Bing! Buy a flat! Just a

sfz sfz sfz p

step from friend - ship, court - ship, mar - riage Is a

set of twins and a ba - by car - riage, In A -

-mer - i - ca de - pêch - ez - vous - voi - la Bing!

(Spoken)

Bing! Just like that!

77
A Dream Of Orange Blossoms
(Kitty and Men)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Moderato

Piano

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderato'. The first system begins with a piano (*p*) dynamic. The second system features a melodic line in the treble clef with a slur and a crescendo hairpin. The third system continues the melodic line with slurs and accents (>) over the notes. The fourth system shows the melodic line moving to the bass clef. The fifth system concludes with a 'poco rit.' (poco ritardando) marking, followed by a final flourish in the treble clef marked with a forte (*ff*) dynamic and a decrescendo hairpin.

(MEN)

We are all in love with

(KITTY)

you, You had bet-ter run a-long and play,

(MEN) (KITTY)

You are sweet as morn - ing dew! I won't lis - ten

(MEN)

to a word you say! Kit - ty dar - ling, please be

(KITTY)

fair with us ——— You are just a pack of flirts! ———

(MEN)

We are af - ter you, you dear!

(KITTY)

You are af - ter a - ny - thing in skirts! ———

(MEN)

Don't you like the way —

(KITTY)

— we play ——— I think you all should mar - ry That's a blow ——— you know ———

(MEN)

(KITTY)

— But this is so, In ev - ry gir - lie's heart, —

— There is a dream a gold-en dream of Or-ange Blos - soms, — She

al - ways longs to start, — Up-on her way with that bo-

-quet of Or-ange Blos - soms, — So un - til her fav' - rite

Ro - me - o Falls a vic - tim to her

art, There'll al - ways be a

dream of Or - ange Bloss - oms in her

heart. In heart.

Because I Love You So

Duet

(Helen and Roger)

Words by
B. G. DE SYLVA

VICTOR HERBERT

(HELEN)
f appassionato

Agitato

VOICE

Such a scene as I just made is

poco rit.

Piano

p

f a tempo

(ROGER)

real - ly not like me I hope that you for - give me, I for -

(ROGER)

-give! ——— There are times, per - haps, when I'm not

(HELEN)

all that I should be — I hope that you for-give me, I for-

-give ————— Im - pe - tu - ous I am, there's no de -

-ny - ing ————— Im ver - y, ver - y temp - ra - ment - al,

(ROGER)

too ————— Your act - ions are oc - ca - sion - al - ly

try - ing, I won - der at the things you

Moderato espress

rit. *f* (HELEN) *With great abandon*

do, I do what I do my dear, Be -

rit. *Sva.....* *f a tempo*

(ROGER)

- cause I love you so, I know, but, dear, you

Sva..... *3* *3*

should - nt, I real - ly wish you

Sva.....

(HELEN)

would - nt In the fren - zy

(ROGER)

of my love I let my pas - sions go! I

(HELEN)

knew it! Why do you do it It's be -

-cause I love you so!

86
Finale Act II

Words by
B. G. DE SYLVA

VICTOR HERBERT

Andante mosso

KITTY

ROGER

Ev-er since I came to see you Since I kissed you and you

Piano

f *p*

K.

R.

Kissed me Life for me has just be - gun I know now that you're the

espress

K.

Bra - vo ver - y good in-deed! — You're doing ver - y

R.

one What's that

p

K. well

R. Dar-ling I am not pre-tend-ing I'm your husband you're my

K. Won-der-ful go on! go

R. wife This is true love

K. on! go on! go on!

R. Your ti-ny lit-tle hand your arm, your

K. go on! Sweet-heart! go on!

R. neck Your sweet and lus-cious lips Kit-ty I

K. *accel* No! No! ——— No! No! I for-bid you! ———

R. *f* love you! I love you! I love you! —

(They embrace) (A long kiss!)

f piu accel *ff*

(Helen enters) (HELEN) *ff*
 You trai-tors! It's cru-el! out-ra-geous! In-fa-mous!

Allegro
f a tempo

(Omnes enter)

ff

Maestoso (HELEN) (KITTY)
 I'll tell you all — the wrong they have done Af-ter

p (BRASSAC)
 Hel-en!

(OMNES)
 The wrong they have done!

ff *f* *f* *f*

all he is my hus - band (BRASSAC)
He is in a way

fp *f*

(KITTY) *espress*
You see he ad-mits he just re-turned af-ter be-ing a-way So

(ROGER)
Well I ad-mit

p *p*

long and he's more in love than ev - er (HELEN)
No, no, he be-longs to me! — (BRASSAC)
He

sfz

(HELEN) *poco animato*
 you see he admits For him I gave up many lovers I
 does in a way (ROGER) Well I ad-mit

p *f* *p poco rit.* *ffz* *mf*

ffz
marcato
 ruin-ed my fu-ture for him He prom-ised to mar-ry me prom-ised to mar-ry me

molto cresc.

Kit - ty was on - ly a dum - my bride!

KITTY (Spoken)
 E - nough! Ro -

ff *ffz* *a tempo*

Allegro moderato

ger must choose be - tween us

(OMNES)
Yes he must choose

Ro-

fz

(HELEN)
How

ger must choose be - tween us Be - tween his wife and you!

fz

dare you you vile crea - ture You hy - po - crite you dem - i - mon - daine

(KITTY) *fz*
How

HELEN

Well

dare you! How dare you!

(Folmont & Brassac to Helen, ff)

You have no right! You have no right!

here is my de - tec - tive!

(ff OMNES)

What? Mis-ter Flynn!

placed him here to watch her So he can tell you all!

Tillie (to Flynn) (to others) (AUGUSTE)

Shut up! He's a li - ar! A thief!

(NANNETTE) (TILLIE) *Flynn insists on speaking Unaccustomed* (KITTY)

Oh don't! Shut up! Stop!

us I am

fp sf f a tempo

ff

I'll hear no more! Fight it out — to —

Sra... sf sf

(Kitty exits into her room) *(Slams the door)*

-geth - er!

Sra... sf sf

ff (HELEN)
You see - she admits she's wrong

BRASSAC (*Spoken*)
Kit-ty

ROGER!
The wrong is

pp *sf rit.* *a tempo sf ff*

(Roger exits into Kitty's room)
mine, I'll make it right!

ff *f* *ff*

a tempo (HELEN) BRASSAC (*Spoken*)
Rog-er! Rog-er! Weh! Weh!

Sua *ff* *ff*

(HELEN) (*trying door*)
Locked! they're in there to-gether! Do some-thing! stop them! Do

ff *f* *ff* *agitato* *ff*

molto meno mosso

Some-thing! Stop them!

BRASSAC
(Solemnly)

It can't be done they're

molto meno mosso

ff *mf*

ff più mosso

HELEN

O! you too!— be-trayed!—

mar-ried!

più mosso 3

p *ff* *accel* *ff*

Allegro *ff* (HELEN) (Helen faints - Brassac attending her)

Ah! ————

(OMNES)
(laughing)

On the Riv -

a tempo *f* *poco accel* *Sva.* *ff*

tutta forza

- ie - ra! On the Riv - ie - ra! Nev - er has there

8va...
fff a tempo

been such scan - dal here on the Riv - ie - ra! 'Twill fill the
TENORS

been such scan - dal here on the Riv - ie - ra! 'Twill fill the
BASSES

8va...

(unis)
cit - y! So it real - ly is a pit - y

cit - y! So it real - ly is a pit - y

8va...

that lit - tle Kit - ty has caused it all!

rit. *piu mosso*

Sva. *rit.* *piu mosso*

(Curtain) *Sva.* *ff*

ff *ff* *ff* *ff*

End of 2nd Act

Opening ⁹⁹ 3rd Act
Moonshine and Ballet

VICTOR HERBERT

Andante espressivo

Piano

mf *rit.* *poco rit.*

a tempo (Curtain rises)

p

Sva

2

Sva

poco a poco rit. poco rit.
8^{va}
ff

Musical score for the first system of "Ballet". It features a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. The first part is marked "poco a poco rit. poco rit." and "8^{va}". The second part is marked "ff".

Ballet
 Allegro moderato (Mosquitos Enter)

8^{va}
mf

Musical score for the second system of "Ballet". It features a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. The first part is marked "8^{va}" and "mf".

loco
f
Molto moderato
sfz
p
a tempo

Musical score for the third system of "Ballet". It features a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. The first part is marked "loco" and "f". The second part is marked "Molto moderato", "sfz", "p", and "a tempo".

sfz
p
sfz
p

Musical score for the fourth system of "Ballet". It features a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. The first part is marked "sfz" and "p". The second part is marked "sfz" and "p".

sfz
p
sfz
p

Musical score for the fifth system of "Ballet". It features a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. The first part is marked "sfz" and "p". The second part is marked "sfz" and "p".

First system of musical notation. The right hand features a complex texture with triplets and sixteenth-note patterns, marked with *sfz* and *p*. The left hand provides a steady accompaniment with eighth notes.

Second system of musical notation. The right hand continues with intricate patterns, including a first ending bracket labeled '1' and a *p* dynamic marking. The left hand maintains its accompaniment.

Allegretto grazioso

Third system of musical notation. The right hand has a second ending bracket labeled '2'. The tempo is marked *Allegretto grazioso*. The left hand has a *fp* dynamic marking. The time signature changes to 2/4.

Fourth system of musical notation. The right hand features a *Sra.* (Sforzando) marking. The left hand has a *fp* dynamic marking.

Fifth system of musical notation. The right hand has a *fp* dynamic marking. The left hand has a *fp* dynamic marking.

First system of musical notation. The right hand (treble clef) features a series of chords with accents (>) and dynamic markings of *fp*. The left hand (bass clef) has a melodic line with accents and a dynamic marking of *fp*.

Second system of musical notation. The right hand continues with chords and accents, with dynamic markings of *sfz* and *p*. The left hand has a melodic line with accents and a dynamic marking of *p*.

Third system of musical notation. The right hand features chords with accents and dynamic markings of *sfz* and *p*. The left hand has a melodic line with accents and a dynamic marking of *p*.

Fourth system of musical notation. The right hand has chords with accents and a dynamic marking of *pp*. The left hand has a melodic line with accents and a dynamic marking of *p*.

Fifth system of musical notation. The right hand features chords with accents and dynamic markings of *p* and *sfz*. The left hand has a melodic line with accents and a dynamic marking of *p*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various dynamics such as *pp* and *p*, and includes a fermata over a measure in the bass line.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various dynamics such as *fp* and *pp*, and includes a fermata over a measure in the bass line.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various dynamics such as *fp* and *pp*, and includes a fermata over a measure in the bass line.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various dynamics such as *fp* and *pp*, and includes a fermata over a measure in the bass line.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various dynamics such as *fp* and *pp*, and includes a fermata over a measure in the bass line.

ff *sfz* *8va*

Galop
(Bachanale)

Allegro molto

f *sfz*

sfz

f

f

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and slurs, while the bass clef provides a rhythmic accompaniment with eighth notes. Dynamic markings include accents (>) and a crescendo hairpin.

Second system of musical notation. The treble clef continues the melodic line with chords and slurs. The bass clef accompaniment features a steady eighth-note pattern. Dynamic markings include accents (>) and a crescendo hairpin.

Third system of musical notation. The treble clef has a melodic line with a second ending bracket labeled '2.'. The bass clef accompaniment includes a section with a treble clef. Dynamic markings include *sf* and *fff*, along with accents (>) and a crescendo hairpin.

Fourth system of musical notation. The treble clef features a melodic line with a first ending bracket labeled '1.'. The bass clef accompaniment includes a section with a treble clef. Dynamic markings include *f*, *sf*, and *fff*, along with accents (>) and a crescendo hairpin.

Fifth system of musical notation. The treble clef features a melodic line with a first ending bracket labeled '1^{8va}'. The bass clef accompaniment includes a section with a treble clef. Dynamic markings include *sf* and *fff*, along with accents (>) and a crescendo hairpin.

First system of musical notation. The treble clef staff begins with a sixteenth-note triplet and a dynamic marking of *f*. The bass clef staff contains a steady accompaniment of eighth notes.

Second system of musical notation. The treble clef staff continues with eighth notes and a dynamic marking of *f*. The bass clef staff continues with eighth notes.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents, and a dynamic marking of *f*. The bass clef staff continues with eighth notes.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and accents, and a dynamic marking of *ff*. The bass clef staff includes a section with a treble clef and eighth notes, and a dynamic marking of *ff*.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and accents, and a dynamic marking of *ff*. The bass clef staff has a melodic line with slurs and accents, and a dynamic marking of *accel*.

sva.....
sf *f*

Andante *(They are worn out)*

sva.....

Moderato *(Excitant with drooping wings)*
sva.....

p *espress e con gusto*

sva..... *loco*

sva.....

Legend Of The Glowworm

(Kitty)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Andantino grazioso

VOICE

Piano

mf

p

I once heard a
Ev - 'ry love - lorn
le - gend, With a prom - ise of
maid - en, Whose af - fec - tion is
bliss; It's the le - gend of the
real, Hur - ries to the good - luck
glow - worm, And the sto - ry is
glow - worm, With a ten - der, ap -

this, When you catch a
 -peal, Though she's un - suc -

glow - worm, If his light still will
 - cess - ful, She will al - ways keep

glow, Hap - pi - ness will come to.
 on, Hop - ing that her wish will.

you and nev - er go, so,
 come be - fore the dawn - - ing,

Refrain

Oh, glow - worm, tell me, will he ev - er

love me? Oh, glow-worm,

will my lit - tle dream come true?

Will he stay or will he go? I would

give the world to know! If you

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (B-flat). The lyrics are "give the world to know! If you". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady accompaniment of chords in the right hand and a bass line in the left hand.

set - tle in my hand You can make me un - der-stand, When I

The second system continues the musical score. The vocal line lyrics are "set - tle in my hand You can make me un - der-stand, When I". The piano accompaniment continues with similar chordal textures and a moving bass line.

see your ten - der glow, Oh, glow-worm,

The third system of the score features the lyrics "see your ten - der glow, Oh, glow-worm,". The piano accompaniment includes some melodic movement in the right hand, particularly in the second measure of the system.

you're the on - ly one to help me.

The final system of the score contains the lyrics "you're the on - ly one to help me." The piano accompaniment concludes with sustained chords in the right hand and a final bass line in the left hand.

My fu - ture hap - pi - ness to me dis - close,

The first system of the musical score for 'Legend of the Glow-worm'. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are 'My fu - ture hap - pi - ness to me dis - close,'. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a steady bass line and chords in the right hand.

Let me hold your light di - vine, And I'll

The second system of the musical score. The vocal line continues with the lyrics 'Let me hold your light di - vine, And I'll'. The piano accompaniment continues with similar harmonic support.

know that love is mine, That's how the

The third system of the musical score. The vocal line continues with the lyrics 'know that love is mine, That's how the'. The piano accompaniment includes dynamic markings such as *pp* (pianissimo) and *p* (piano).

le - gend of the glow-worm goes!

The fourth and final system of the musical score. The vocal line concludes with the lyrics 'le - gend of the glow-worm goes!'. The piano accompaniment provides a final harmonic resolution.

Dance

The first system of musical notation for 'Dance' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a piano (*p*) dynamic marking. The upper staff features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It features a triplet of eighth notes in the upper staff. The lower staff has a more active bass line with eighth notes and rests. The dynamics remain consistent with the first system.

The third system includes a triplet of eighth notes in the upper staff. A *S^{va}* (Sforzando) dynamic marking is placed above the first measure of the upper staff. The lower staff continues with its accompaniment.

The fourth system features a *S^{va}* dynamic marking at the beginning of the upper staff. The music continues with intricate rhythmic patterns in both staves.

The fifth system concludes the piece. It features a triplet of eighth notes in the upper staff. The music ends with a final chord in both staves.

First system of musical notation, featuring a treble and bass clef. The treble clef part includes several measures with triplets and a final measure with a fermata. The bass clef part features a steady triplet accompaniment.

Second system of musical notation. The treble clef part continues with chords and some melodic movement. The bass clef part has a more active line with eighth notes and rests.

Third system of musical notation. The treble clef part shows a sequence of chords. The bass clef part continues with a rhythmic pattern of eighth notes.

Fourth system of musical notation. The treble clef part features a melodic line with eighth notes. The bass clef part has a simple accompaniment of quarter notes.

Fifth system of musical notation. The treble clef part has a melodic line with eighth notes. The bass clef part features a simple accompaniment of quarter notes.

The first system of music features a treble and bass clef. The treble clef part begins with a series of chords in the right hand, while the bass clef part has a steady eighth-note accompaniment. The key signature has one flat (B-flat).

The second system continues the piece. The treble clef part shows more complex chordal textures with some grace notes. The bass clef part maintains the eighth-note accompaniment with some melodic movement.

The third system shows a continuation of the musical themes. The treble clef part has a more active melodic line, and the bass clef part continues with its accompaniment.

The fourth system features a change in texture. The treble clef part has a more melodic and flowing line, while the bass clef part has a more sparse accompaniment with some grace notes.

The fifth system concludes the piece. The treble clef part has a final melodic flourish, and the bass clef part ends with a few chords. A dynamic marking of *p* (piano) is present in the bass clef part.

Way Out West In Jersey

Words by
B.G. De SYLVA

Duet
(Tillie and Jimmie)

VICTOR HERBERT

Moderato

Piano

mf

dim.

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a simple bass line. The tempo is marked 'Moderato' and the dynamics range from mezzo-forte (*mf*) to decrescendo (*dim.*).

(Tillie) When we mar - ry It's a ques - tion Where to set - tle down (JIMMIE) Oh,

The vocal line for Tillie begins with the lyrics 'When we mar - ry It's a ques - tion Where to set - tle down'. The melody is simple and conversational, with a slight rise at the end of the phrase.

The piano accompaniment for the first vocal line features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The chords are mostly triads and dyads.

a - ny place is great when I'm with you!

The vocal line for Jimmie begins with the lyrics 'a - ny place is great when I'm with you!'. The melody is simple and conversational, with a slight rise at the end of the phrase.

The piano accompaniment for the second vocal line continues with the same eighth-note accompaniment in the right hand and simple bass line in the left hand. The chords are mostly triads and dyads.

(Tillie) Well, my dear, you know we've al - ways lived in New York town (JIMMIE) Per -

The vocal line for Tillie begins with the lyrics 'Well, my dear, you know we've al - ways lived in New York town'. The melody is simple and conversational, with a slight rise at the end of the phrase.

The piano accompaniment for the third vocal line continues with the same eighth-note accompaniment in the right hand and simple bass line in the left hand. The chords are mostly triads and dyads.

-haps you'd like to go to some place new. _____ I've

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 vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady bass line with chords in the right hand.

al-ways had a yearn-ing that is, since the age of ten, For the

The second system continues the vocal line with quarter notes D5, E5, F5, and G5. The piano accompaniment includes a variety of chords and rhythmic patterns, with some notes marked with accents.

great o - pen spac - es Where "men are men."

The third system features a vocal line with quarter notes G4, A4, B4, and C5. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the bass line.

Refrain

Way out West in Jer - sey, We will build a bun-ga - low _____ Where
Way out West in Jer - sey, We will build a bun-ga - low _____ A

The Refrain section consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady bass line with chords in the right hand.

we can sit be - neath the boughs and watch the cow-boys milk the cows!
 mile or two from New-ark's plains Where naugh-ty ban-dits hold up trains!

When we learn to rough it, We will kick up quite a fuss; And,
 When we learn to rough it, We will kick up quite a fuss; At

some day, oil - or may - be lard, Will start to gush in our back-yard!
 eve we'll sit up - on a bluff, And watch the In-dians do their stuff!

Way out West in Jer - sey, Oh! that's the place for us. —
 Way out West in Jer - sey, Oh! that's the place for us. —

119
Let's Not Get Married

Words by
B. G. DE SYLVA

(Girls and Men)

VICTOR HERBERT

Tempo di Marcia (GIRLS)

Piano *f* *ff*

Though we hate to dis - par - age, Such an in - sti -
- tu - tion as mar - riage, We be - lieve that
it's all wrong; We have thought so

p (MEN)

all a - long. Par - don

this in - tru - sion, dears, But we

can't be - lieve our ears; Don't you know our

f (GIRLS)

love for you is strong? That is ver - y

nice nor do we ev - en doubt you Put we

hate be - ing wed We'll as

dim.

p

long as we can nev - er live with - out you

f What shall we do in - stead?

Refrain
(GIRLS)

1. Let's not get mar - ried
2. Let's not get mar - ried

(MEN)
2. Let's not get mar - ried

ff

That's where hap - pi - ness ends
That's where hap - pi - ness ends

That's where hap - pi - ness ends

gva.....

If you keep your com - pan - y var - ied,
We have heard that hub - bies are har - ried,

loco

— You'll a - void all mak - ing a - mends,
— And that wife - ie's vow oft - en bends,

— When a hus - band has big bus - ness out of
— Ev - ry hus - band when re - turn - ing to his

town, You can bet "that busi - ness" wears a Lu - cille
shack, Rings the front door - bell and runs a - round in

(BOTH) (GIRLS)

gown So Let's not get

(BOTH) (MEN)

back then Let's not get

mar - - ried Let's keep

mar - - ried Let's keep

on be - ing friends.

on be - ing friends.

ff D.S.

The musical score is arranged in three systems. Each system contains vocal staves for both men and women, and a piano accompaniment. The first system covers the lyrics 'gown So Let's not get' and 'back then Let's not get'. The second system covers 'mar - - ried Let's keep' and 'mar - - ried Let's keep'. The third system covers 'on be - ing friends.' and 'on be - ing friends.'. The piano part features dynamic markings such as *ff* and *D.S.* (Da Capo). The score includes various musical notations like notes, rests, slurs, and breath marks.

125
This Time It's Love

(Reprise)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Moderato

VOICE

Though I've al - ways played a - bout I can

Piano

poco rit *a tempo*

say with - out a doubt This time it's love! — For the

thump - ing of my heart Seemed to whis - per from the start.

"This time it's love!" She has

made this weary world a fair - y - land, And the

skies are blue a - bove! — How I wish that I could say, All I

feel in some new way, For this time it's love!

f. rit.
rit.
molto rit. sfz

A Kiss In The Dark (Reprise)

(Kitty)

Words by
B. G. DE SYLVA

VICTOR HERBERT

Tempo di Valse

VOICE

Oh, that Kiss in the

Piano

dark, Was to him just a

dark, But to me, 'twas a

thrill, su - preme!

Just a Kiss in the dark,

But it kindled the spark,

The awakening of love's

young dream!

molto rit



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