

# ALMA

"WHERE DO YOU LIVE?"

*F. v. Lieder*

(ALMA WO WOHNST DU?)



FROM THE GERMAN OF  
ADOLF PHILIPP

ENGLISH VERSION  
BY  
GEO. V HOBART

MUSIC BY  
JEAN BRIQUET

VOCAL SCORE  
PRICE \$ 1<sup>00</sup> NET

NEW YORK

JEROME H. REMICK & CO.

DETROIT



□ □ □

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WHERE DO YOU LIVE?"

[ALMA, WO WOHNST DU?]

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A LYRICAL COMEDY  
IN THREE ACTS □ □

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First English presentation in America Sept. 26, 1910.

Produced at Weber's Theatre under the direction of Mr. Joe Weber.

CAST OF CHARACTERS

|                                       |                               |
|---------------------------------------|-------------------------------|
| THEOBALD . . . . .                    | . CHAS. A. BIGELOW            |
| GASTON . . . . .                      | . GEO. W. LESLIE              |
| PIERRE LE PEACH . . . . .             | . JOHN M <sup>c</sup> CLOSKEY |
| COUNT BOLIVARIO . . . . .             | . EDOUARD DURAND              |
| PIQUART, a detective . . . . .        | . GEO. LOANE TUCKER           |
| RENAULT, a notary . . . . .           | . FRED. TRUESDELL             |
| DUNOIR, a minister . . . . .          | . . E. F. NAGLE               |
| ALMA . . . . .                        | . KITTY GORDON                |
| ANTOINETTE, Theobald's wife . . . . . | . GEORGIA HARVEY              |
| GERMAINE, his daughter . . . . .      | . IVA BARBOUR                 |
| LOUISE, a housemaid . . . . .         | . CHARLOTTE LESLAY            |
| FLEURETTE, Alma's maid . . . . .      | . ETHEL DOVEY                 |
| MIMI, a maid . . . . .                | . DAISY JAMES                 |

ACT I.— The house of the Martins

ACT II.— Alma's boudoir

ACT III.— The house of the Martins

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# Alma, where do you live?

## OVERTURE.

JEAN BRIQUET

Arr. by Hugo Frey

Tempo di Marcia

Boogie Boo

The musical score is written for piano in a 2/4 time signature with a key signature of one sharp (F#). It consists of six systems of two staves each (treble and bass clef). The first system is marked 'Tempo di Marcia' and 'Boogie Boo'. The first system includes a 'ff' (fortissimo) dynamic marking. The second system also includes a 'ff' marking. The third system includes 'fz' (forzando) markings. The fourth system includes 'fz' markings. The fifth system includes 'fz' markings. The sixth system includes 'fz' markings. The score features various musical notations including eighth and sixteenth notes, rests, and slurs.

Allegretto (Alma)

*mf* *p*

Valse lente

*f*



Moderato (Love me)

The first system of music for 'Moderato (Love me)' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The first measure features a whole note chord in the bass and a half note chord in the treble. The melody in the treble staff is composed of eighth notes, while the bass staff provides a steady accompaniment of eighth notes.

The second system continues the piece. It features a mezzo-forte (*mf*) dynamic. The melody in the treble staff includes a half note with an accent (>) and a slur. The bass staff continues with eighth notes, showing some melodic movement.

The third system shows the continuation of the musical theme. The treble staff features a series of eighth notes with slurs, and the bass staff provides a consistent accompaniment.

The fourth system concludes the 'Moderato' section. It includes a *rit.* (ritardando) marking. The piece ends with a double bar line and a 3/4 time signature change. The final notes are marked with a double bar line and repeat dots.

Tempo di Valse

The first system of 'Tempo di Valse' is in 3/4 time. The key signature remains two sharps. The music starts with a piano (*p*) dynamic. The treble staff features a melody of eighth notes, and the bass staff provides a simple accompaniment of eighth notes.

The second system continues the waltz. The treble staff has a melody with slurs, and the bass staff continues with eighth notes.

The first system of music consists of two staves. The treble staff contains a series of chords, primarily triads and dyads, with some grace notes. The bass staff provides a simple harmonic accompaniment with single notes and dyads.

The second system continues the musical piece. It includes a *rit.* (ritardando) marking in the middle. A first ending bracket labeled '1' encompasses the final two measures of the system.

The third system features a second ending bracket labeled '2' at the beginning. It includes the following lyrics: "Ah there! Ah there! f a - a - a-a-a ah! ah!". The music is in a 2/4 time signature.

Allegretto. (Childhood days)

The fourth system begins with a forte (*f*) dynamic and accents (>) over the first few notes. The tempo is marked as *Allegretto*. The music is in a 2/4 time signature.

The fifth system continues the *Allegretto* section with a consistent rhythmic pattern of eighth and sixteenth notes. It includes accents (>) and dynamic markings.

The sixth system concludes the *Allegretto* section with a *rit.* marking. The music ends with a final chord and a fermata over the last note.

Valse lento. (Kiss me my love)

First system of musical notation for 'Valse lento. (Kiss me my love)'. It consists of a grand staff with treble and bass clefs. The music is in 3/4 time and G major. The first measure is marked with a piano (*p*) dynamic. The piece concludes with an *accel.* (accelerando) marking.

Second system of musical notation for 'Valse lento. (Kiss me my love)'. It continues the piece with a *a tempo* marking. The music features flowing eighth-note patterns in the right hand and a steady bass line.

Third system of musical notation for 'Valse lento. (Kiss me my love)'. This system includes a *rit.* (ritardando) marking and a *very slow* tempo instruction. The music becomes more expressive with longer note values and a *p* dynamic.

First system of musical notation for 'Tempo di Marcia (Sail Home)'. The piece begins with the lyrics 'Kiss kiss' and a *mf* (mezzo-forte) dynamic. It is in 2/4 time and G major. The tempo is marked *Tempo di Marcia*. The system includes a *rit.* marking and ends with a *fz* (forzando) dynamic.

Second system of musical notation for 'Tempo di Marcia (Sail Home)'. The music continues with a strong, rhythmic character, featuring eighth-note patterns in both hands.

Third system of musical notation for 'Tempo di Marcia (Sail Home)'. This system includes first and second endings, marked with '1' and '2' respectively. The piece concludes with a *f* (forte) dynamic.

Alma, where etc.

Allegretto. (Don't let the girlies get you)

Andante

Allegro

Presto

Alma, where etc.

# "Boo - hoo - hoo"

Lyrics by  
GEO. V. HOBART

Music by  
JEAN BRIQUET

Moderato

First system of piano introduction. Treble clef, 2/4 time signature. Dynamics: *mf*. The melody consists of eighth and sixteenth notes.

Second system of piano introduction. Treble clef, 2/4 time signature. Dynamics: *rit.* The melody continues with eighth and sixteenth notes.

Third system of piano introduction. Treble clef, 2/4 time signature. Dynamics: *a tempo* and *p*. The melody continues with eighth and sixteenth notes.

Vocal and piano accompaniment, first system. Treble clef, 2/4 time signature. Lyrics: feel so much like cry - ing, I spend my time in sigh - ing, I loved him as a broth - er, Like wise just like a moth - er, And I

try to stop but try - ing just makes me sad - der still; A  
feel that now no oth - er his place can ev - er fill; No

dear old friend de - part - ed, Has left me bro - ken heart - ed, And the  
praise is too out spo - ken, My heart is sure - ly bro - ken, But I

tears a - fresh are start - ed, When I think a - bout his will. — Oh dear  
hope he left some to - ken, When he went and made his will. —

Valse lento

He left me, Be - reft me, I'm lone - ly, I'm lone - ly, I'm so — sad. — For

*mp*

I loved him so, ——— But he had to go. *sobbing* ———

Boo-hoo-hoo! Boo-hoo-hoo! Boo-hoo-hoo! Boo-hoo-hoo! I'm so a -

fraid, ——— I won - der if he thought of me. When his last

will he made? *sobbing* ———

# Nevermore

Lyric by  
GEO. V. HOBART

Music by  
JEAN BRIQUET

Moderato

First system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of one flat. Starts with a forte (f) dynamic. The right hand features a melody with accents and slurs, while the left hand provides a steady accompaniment.

Second system of piano introduction. Continues the melody and accompaniment from the first system. The right hand includes a triplet of eighth notes in the final measure.

First system of the vocal entry and piano accompaniment. The vocal line begins with the lyrics "The sto - ry's told of a". The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics "There is no doubt, when a". The piano accompaniment continues with the triplet accompaniment.

bird, so bold, who lived\_ in the stu - dy of a Po - et old. He  
man goes out and dal - lies with the grape like Bac - chus did. At



sat, a - lone, on a bust of stone And croak'd our word in a mel-an-  
morn-ings dawn he feels all gone And wish-es that the law would nev - er

chol-y tone. This one queer word was most ab - surd, And  
lift the lid. His head's all queer, there are pains in here. If they

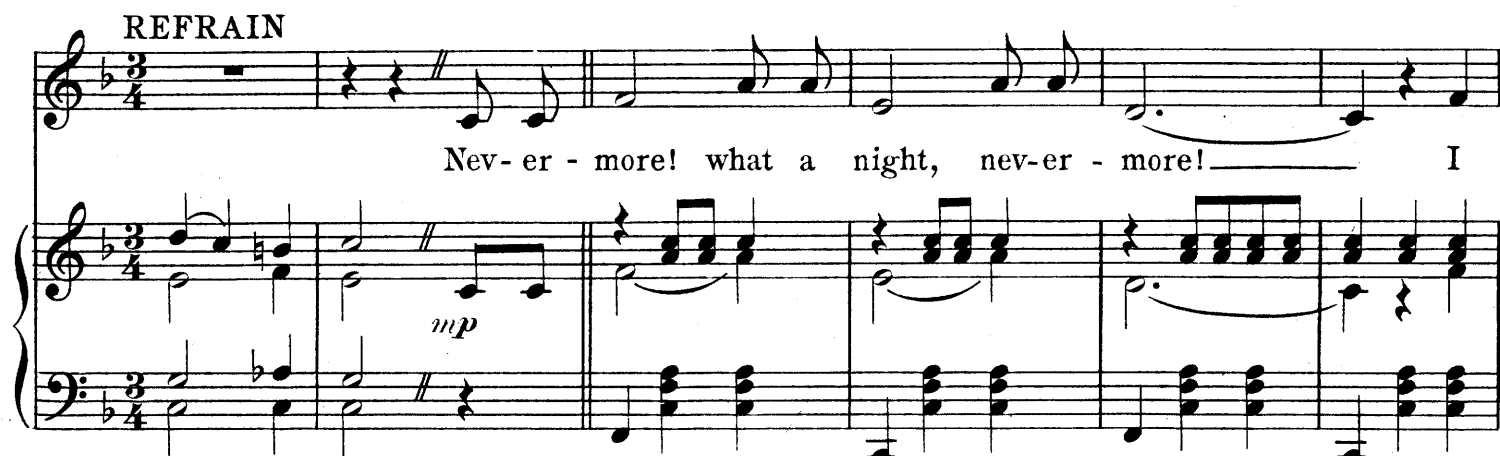
yet he taught a les - son, did this wise old bird. For  
bought him for a nick - le he'd give four cents change. He

oth - ers have been on a bust and thought it just a joke. But they  
swears that ice is real - ly not what it's cracked up to be. Then he



raved like the ra-ven when the day-light broke.  
raves like the ra-ven with its three note range.

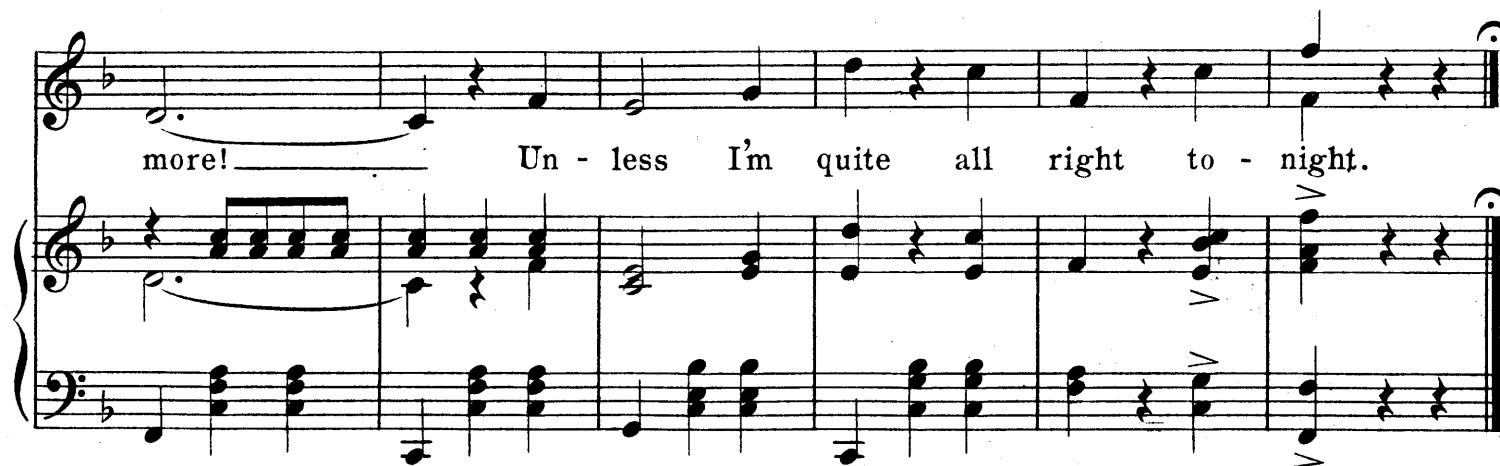
REFRAIN



Nev-er - more! what a night, nev-er - more! I



mean that, hon - or bright; Nev-er - more! what a night, nev-er-



more! Un - less I'm quite all right to - night.

# Don't Let The Girlies Get You

Lyric by  
GEO. V. HOBART

Music by  
JEAN BRIQUET

Tempo di Polka

The musical score is written in 2/4 time and consists of four systems. The first system is an instrumental introduction in G major, marked *f*. The second system continues the instrumental introduction. The third system begins the vocal melody with the lyrics "My Said" and includes dynamic markings *mf* and *p*. The fourth system continues the vocal melody with the lyrics "fa - ther, bless his soul, Was ver - y queer and droll, And he'd fa - ther, 'Stop and think, They'll drive you off to drink,' Then he'd". The piano accompaniment is a simple harmonic accompaniment.

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oft - en say, in his quaint old way, "Of wom - en folk, my boy, be - ware! They're  
smile and say, in his quaint old way, "And they'll be thirst - y too, you bet, Your

one e - ter - nal snare, You'll meet them ev - 'ry - where, With an  
bank ac - count they'll get For pres - ents rich and rare. Then they'll

an - gel smile de - void of guile, So al - ways have a care." Then he'd  
sigh and cry, "lit - tle boy, good - bye!" I warn you have a care." Then he'd

sigh with woe, "Oh! so long a - go, I was caught my - self and know."  
sigh with woe, "Oh! so long a - go, I was caught my - self and know."

*rall.*

## REFRAIN

Don't let the girl - ie get you! She'll tease you, and she'll fret you, She

*f* *p*

knows her book, a down-cast look, And then she has you on the hook! She'll

*f*

al - ways keep you guess-ing, And spend her time in dress - ing, With

*p* *mf*

frills and curls and pho - ny pearls, Be - ware, my boy, of girls!

*rit.* *f*

# ALMA

Lyrics by  
GEO. V. HOBART

Music by  
JEAN BRIQUET

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderato' and 'f'. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The vocal line enters in the second system with the lyrics: 'Why are the men so bold? Why do they stare at me? De -'. The piano accompaniment continues with chords and moving lines. The third system shows the piano part with a 'rit.' (ritardando) marking and the vocal line continuing with 'Why are the men so queer? When wed-ding-ring I say They'. The piano part features a 'p' (piano) dynamic marking. The score concludes with a final piano accompaniment line.

Why are the men so bold? Why do they stare at me? De -  
Why are the men so queer? When wed-ding-ring I say They

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spite my man - ner cold, They flirt out - rage - ous - ly. They  
nev - er seem to hear, And no at - ten - tion pay. Then

smirk and smile, and sigh, Be - fore me they ap - pear, And  
goo - goos great - er grow; They wink the oth - er eye; And

when I try to pass them by They whis - per shy - ly in my ear. *spoken*  
when I say "Bon - jour" "Good - day" They shy - ly, shy - ly make re - ply. ("They All Do")

(Langsam)

REFRAIN

Al - ma, sweet Al - ma, Oh! where do you live?

*p-f*

What is your 'phone, dear? the num - ber please give.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line consists of quarter and eighth notes with lyrics. The piano accompaniment includes chords and moving lines in both hands.

Al - ma, I'll ring you! and then I say "Dear" A

The second system continues the vocal line and piano accompaniment. The vocal line has a slight upward inflection at the end of the phrase. The piano accompaniment provides harmonic support with chords and melodic fragments.

wed-ding-ring is the on - ly ring that Al - ma can hear!

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a more active bass line with eighth notes and chords. A first ending bracket labeled '1' is present at the end of the system.

hear!

The fourth system begins with a second ending bracket labeled '2' over the vocal line, which contains a whole rest. The piano accompaniment continues with a rhythmic pattern of eighth notes and chords. The system concludes with a final cadence.



# Childhood Days

Lyrics by  
GEO. V. HOBART

(DUET)

Music by  
JEAN BRIQUET

Valse tempo.

The musical score is arranged in four systems. Each system consists of a vocal line and a piano accompaniment line. The piano part is written in G major and 2/4 time, starting with a forte (f) dynamic. The vocal parts are written in G major and 2/4 time. The lyrics are as follows:

(He) Do you re - mem-ber in days long a - go? lit - tle  
(She) Do you re - mem-ber in days long a - go? lit - tle

girl with blue eyes and a curl. Oh! how you hat - ed the  
boy with gray eyes and a smile. Oh! how you hat - ed the

boys and noise, Sat - is - fied quite with your toys and joys,  
girls and curls, Sat - is - fied quite with your whirls and twirls,

When I came 'round you would say "go 'way!" You with your dol - lies would  
For girls you nev er had time to spare Life for you meant just a

play all day! Boys did - n't fret you then, dear girl, But  
kite up there! Girls did - n't fret you then, dear boy, But

times have changed I fear me (*She*) If I could go back to those  
times have changed I fear me (*He*) If I could go back to those

joys \_\_\_\_\_ I'd play ev' - ry day with the boys. \_\_\_\_\_  
years \_\_\_\_\_ For girls I would con - quer my fears. \_\_\_\_\_ (*Both*) Those

## REFRAIN.

old - en times, those gold - en times, dear child - hood days! With

dolls and toys and sim - ple joys, dear child - hood days! Sun -

shine a - bove, and moth - ers love to watch our ways, If

we could on - ly call them back, Those dear old child - hood days!

*rit.*

# Finale Act I

By JEAN BRIQUET

Moderato

The first system of music is in 2/4 time with a key signature of one sharp (F#). It begins with a *mf* dynamic and includes a *rit.* (ritardando) section. The piece concludes with a *p* (piano) dynamic. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

The second system continues the musical piece, maintaining the 2/4 time signature and key signature. It features a mix of eighth and sixteenth notes in both the piano and bass staves.

The third system continues the musical piece, maintaining the 2/4 time signature and key signature. It features a mix of eighth and sixteenth notes in both the piano and bass staves.

The fourth system includes a *Lento* section where the time signature changes to 3/4. The tempo is significantly slower than the previous sections. The notation features longer note values and rests.

Refrain. Valse Tempo

The Refrain section is in 3/4 time with a key signature of one sharp (F#). It is marked with a *p-f* (piano-forte) dynamic. The notation includes eighth and sixteenth notes, and rests.

The first system of the score consists of two staves. The treble staff begins with a series of chords and eighth notes, while the bass staff provides a rhythmic accompaniment with chords and eighth notes. The key signature is two sharps (F# and C#).

The second system contains two endings. The first ending is marked with a first ending bracket and a first ending repeat sign. The second ending is marked with a second ending bracket and the tempo change instruction "2. Tempo di Polka". The time signature changes from 3/4 to 2/4. Dynamics include *fz* and *pp*.

The third system continues the piece with a melodic line in the treble staff and a supporting bass line. The dynamics are marked as *mp*.

The fourth system shows further development of the melody and accompaniment. The treble staff features a more active melodic line with eighth notes and chords.

The fifth system continues the rhythmic and melodic patterns established in the previous systems. The bass staff maintains a steady accompaniment.

The sixth system concludes the piece. The treble staff features a melodic line that ends with a fermata. The dynamics are marked as *ff*.

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. The music features a rhythmic accompaniment with chords and eighth notes. The right hand has a melody of eighth notes and chords, while the left hand provides a steady accompaniment of chords and eighth notes.

The second system of musical notation continues the piece. It includes a *rit.* (ritardando) marking. The right hand has a melody with some grace notes and slurs. The left hand continues with a rhythmic accompaniment. The system ends with a 3/4 time signature change.

Valse Tempo

The third system of musical notation is marked with a *ff* (fortissimo) dynamic. The right hand has a melody with slurs and grace notes. The left hand has a rhythmic accompaniment with chords and eighth notes. The system ends with a long note in the right hand.

The fourth system of musical notation continues the piece. The right hand has a melody with slurs and grace notes. The left hand has a rhythmic accompaniment with chords and eighth notes. The system ends with a long note in the right hand.

The fifth system of musical notation continues the piece. The right hand has a melody with slurs and grace notes. The left hand has a rhythmic accompaniment with chords and eighth notes. The system ends with a long note in the right hand.

The sixth system of musical notation is the final system on the page. It includes a *fz* (forzando) dynamic marking. The right hand has a melody with slurs and grace notes. The left hand has a rhythmic accompaniment with chords and eighth notes. The system ends with a long note in the right hand.

# The Boogie Boo

Lyric by  
GEO. V. HOBART

Music by  
JEAN BRIQUET

Tempo di Marcia

Piano introduction in 2/4 time, marked *f*. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

(GASTON) (ALMA)

1. When the sha-dows come at sun-down, Be - fore the lights ap - pear, If you  
2. And as we all grow old - er, And child - hood days de - part, The

Musical notation for the first vocal entry, including piano accompaniment marked *p*.

(THEOBOLD)

look a - round it will be found a Boo - gie Boo is here. He is  
Boo - gie Boo, that once we knew, still lives with - in our heart. No

Musical notation for the second vocal entry, including piano accompaniment.

(ALL)

wait - ing in the dark - ness, A - round the cor - ner too, And  
mat - ter tho' your con - science Be white and clean and clear, There's a

Musical notation for the final vocal entry, including piano accompaniment.

when you least expect the beast, he's staring up at you.  
goblin time when you are filled with goblin-istic fear.

## REFRAIN

Here comes the Boo-gie Boo\_\_\_\_\_ the Boo-gie Boo\_\_\_\_\_ cold shivers

run us through\_\_\_\_\_ what will we do?\_\_\_\_\_ He's bound to

get us too!\_\_\_\_\_ The Boo-gie Boo!\_\_\_\_\_ He's after you, Hush!



Hush! Hush! Boo-gie Boo\_\_\_\_\_ from un-der-neath a chair,\_\_\_\_\_ or ov-er

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (B-flat). The lyrics are: "Hush! Hush! Boo-gie Boo\_\_\_\_\_ from un-der-neath a chair,\_\_\_\_\_ or ov-er". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note bass line and chords in the right hand.

there\_\_\_\_\_ He'll jump at you and swear\_\_\_\_\_ and raise your hair\_\_\_\_\_

The second system continues the vocal line and piano accompaniment. The lyrics are: "there\_\_\_\_\_ He'll jump at you and swear\_\_\_\_\_ and raise your hair\_\_\_\_\_". The musical notation follows the same structure as the first system.

— He'll get you sure, no mat-ter what you do\_\_\_\_\_ Just where to

The third system continues the vocal line and piano accompaniment. The lyrics are: "— He'll get you sure, no mat-ter what you do\_\_\_\_\_ Just where to". The musical notation follows the same structure as the first system.

go we do not know, we're fright-ened! Oh! the Boo-gie Boo.\_\_\_\_\_

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "go we do not know, we're fright-ened! Oh! the Boo-gie Boo.\_\_\_\_\_". The piano accompaniment ends with a final chord marked with a forte (*fz*) dynamic.

# The Land Of The Beautiful Dream

Lyric by  
G. V. HOBART

Music by  
JEAN BRIQUET

Tempo di Valse

The piano introduction is in 3/4 time, key of B-flat major. It begins with a forte (f) dynamic. The right hand features a series of chords and melodic fragments, while the left hand provides a steady accompaniment of chords and eighth notes.

(Pierre) I met you last night in Love's land of  
(Alma) Love's land of dreams, there's joy and de -

The first vocal line is in 3/4 time, key of B-flat major. It begins with a piano (p) dynamic. The melody is simple and lyrical, with a repeat sign at the end of the first phrase.

The piano accompaniment for the first vocal line is in 3/4 time, key of B-flat major. It features a steady accompaniment of chords and eighth notes, with a piano (p) dynamic.

Dreams, You came with a smile and I knew what it meant; Your eyes had just  
light. But dreams and their dream-ing are o - ver and then The vi - sions we

The second vocal line is in 3/4 time, key of B-flat major. It continues the melody from the first line, with a piano (p) dynamic.

The piano accompaniment for the second vocal line is in 3/4 time, key of B-flat major. It continues the accompaniment from the first line, with a piano (p) dynamic.

robbed a star of its beams, My heart was at rest — my soul was con-  
had are lost in the night If Love is'nt there when — we wa - ken a -

The third vocal line is in 3/4 time, key of B-flat major. It concludes the melody with a piano (p) dynamic.

The piano accompaniment for the third vocal line is in 3/4 time, key of B-flat major. It concludes the accompaniment with a piano (p) dynamic.

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tent. Now what did you say when I came to you there? Oh!  
gain. Oh! why should we wake when the wa - king is sad? And

what did you do and how much did you care? Was there Love in the  
why can't we dream when such dreams may be had? What's the can - dle of

air? tell me how did it seem In the Land of the beau - ti - ful dream.  
day to the love - lights that beam In the Land of the beau - ti - ful dream?

*rit.*

REFRAIN

I could go Dream - ing ————— end - less - ly dream - ing ————— If

I could meet you, greet you, dream-ing in that land of dear de-light. Fare-

well to care, dear, If you are there, dear, our

lives would be for - ev - er one long dream - y

night. (Alma) In

*Fine.* *D. S.*

## Sail Home

Lyric by  
GEO. V. HOBART

Music by  
JEAN BRIQUET

Allegro

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (*ff*) dynamic. The right hand features a long, sustained chord in the first measure, followed by a melodic line of eighth notes. The left hand plays a rhythmic accompaniment of eighth notes.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "I have a most sea - worth - y boat, My There is no doubt your boat will float O'er". The piano part includes a piano (*p*) dynamic marking.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "pass - en - ger you'll be, I'll guar - an - tee this boat will float o'er mat - ri - mon - y's sea, But there is one on whom I dote, our".

life's un - cer - tain sea. I'll be the cap - tain,  
 pi - lot he must be; That's Cap - tain Love, of

grave and wise, you, dear, shall be my mate, And so when fear - some  
 great re - nown, he knows each rock and shoal; With - out his help we

waves a - rise we're strong for any fate, And so when fear - some  
 both may drown where an - gry wa - ters roll, With - out his help we

waves a - rise we're strong for any fate. Will, you, sail,  
 both may drown where an - gry wa - ters roll.

*rit.*

## REFRAIN

Home with me? ——— life's sea is broad and blue, ——— sail home to

*p-f*

Ar - ca - dy ——— where hearts are ev - er so true, ——— No storms that

*rit.*

rage a - bove ——— shall part us while we love ——— if I go

sail - ing, gay - ly sail - ing with you. ——— Will you sail you.

1 2

# Love Me

(Tom Cat Song)

Lyric by  
GEO. V. HOBART

Music by  
JEAN BRIQUET

Tempo di Gavotte

Piano introduction in D major, 3/4 time. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand. The tempo is marked 'Tempo di Gavotte'.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in D major, 3/4 time. The piano accompaniment features a steady bass line and a melodic line in the right hand. The tempo is marked 'Tempo di Gavotte'.

On our old gar - den wall,      Where moon - beams  
He had nine lives, they state,      A boot - jack

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in D major, 3/4 time. The piano accompaniment features a steady bass line and a melodic line in the right hand. The tempo is marked 'Tempo di Gavotte'.

bright would fall,      In lone - ly gran - deur sat      Our state - ly  
left but eight,      And then thro' sword and gun,      Tom lost each



Thom-as Cat. And Tab-bies far and near, When his sweet voice they'd hear, A-round his  
 life, save one; Fe-line phil - os - o - phy En - a - bled him to see One life is

throne would throug And lis - ten to his song. Miau! miau! mi - au! Come  
 plen - ty long In which to sing a song. Miau! miau! mi - au!

REFRAIN.

out, dear, and love me! and love

me! and love me! The star - - light is

shin - ing, there's some left for you! \_\_\_\_\_ Come

out, dear, and love me! and love

me! and love me! I'm sav - ing for you just a

kiss or two, and may - be I'll make it three! \_\_\_\_\_

# Finale Act II

Lyric by  
GEORGE V. HOBART

Music by  
JEAN BRIQUET

With force (Detective whistles.)

*f*

Now you lit - tle chil - dren, list - en to me do.

Count enters)

*p*

You must al - ways try to be so good and true;

Al - ways, lit - tle chil - dren, be se - date and shy,

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nev - er nev - er wink a ro - guish rov - ing eye!

Religioso

Ah, there! Ah, there! a - a - a - a - a - a there!

Valse tempo  
ALMA

Won't you go Down be - low, He is wait - ing — You can

THEOBOLD

fool him — I — think. — Please sug - gest How to go, I'm a -

## FLEURETTE

fraid that the Count will drive me off to drink. — Let us

The musical score for Fleurette consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "fraid that the Count will drive me off to drink. — Let us". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a steady bass line and a more active treble line with some melodic flourishes.

## LOUISE

go for a drive In a fast tax-i - cab, In a fast tax-i - cab Let us

The musical score for Louise consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "go for a drive In a fast tax-i - cab, In a fast tax-i - cab Let us". The piano accompaniment is in a grand staff with the same key signature, featuring a rhythmic bass line and a treble line with eighth-note patterns.

## GASTON

go for a drive, That's the scheme Let us go, Let us go right a -

The musical score for Gaston consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "go for a drive, That's the scheme Let us go, Let us go right a -". The piano accompaniment is in a grand staff with the same key signature, featuring a rhythmic bass line and a treble line with eighth-note patterns.

## ALL (except Alma)

way, In a tax-i we'll leave for home. — With a

The musical score for "ALL (except Alma)" consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "way, In a tax-i we'll leave for home. — With a". The piano accompaniment is in a grand staff with the same key signature. It includes a *rit.* (ritardando) marking in the bass line towards the end of the phrase.

honk and a honk, and a honk, honk, honk, honk, We'll leave him and peeve him and

get home all right, good night, good night, good night! Come

out, dear, and love me! and love me! and

love me, The star - - light is shin - - ing there's

ALL (except Alma)

some left for you. Come out dear, and

love me, and love me, and love me! I'm sav-ing for

you just a kiss or two, and may be I'll make it three!

(All exit except Alma)

Ah there! Ah there! Ah, ah, ah, ah, ah, ah, ah!

(Alma speaks)

quietly

(Alma "It haunts me, that song of Pierre's")  
(Pierre behind scenes)

Moderato.

1

2

(Pierre enters)



First system of musical notation, featuring a treble and bass clef. The piece begins with a double bar line and a *pp* dynamic marking. The treble staff contains a melodic line with a dotted quarter note followed by an eighth note, and a half note. The bass staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The treble staff continues the melodic line with a half note and a quarter note. The bass staff maintains the eighth-note accompaniment.

Third system of musical notation. The treble staff features a half note and a quarter note. The bass staff continues with eighth notes, including a triplet of eighth notes.

Fourth system of musical notation. The treble staff has a half note and a quarter note. The bass staff continues with eighth notes, including a triplet of eighth notes.

Fifth system of musical notation, concluding with a double bar line and a *c* time signature. It is divided into two measures: measure 1 and measure 2. Measure 2 includes the instruction "(Until Pierre pulls gown off Segue)".

Moderato marcato.

ALMA

Sur - prised am I that one so shy, could

real - ly do a thing so bold, your bash - ful - ness is

PIERRE

gone, I guess, for one so young you've grown quite old! I

hear the wine, it says, "Be mine"! Don't scold me dear, it's

plain and clear that I am yours, you must be mine! so

won't you call me "Dear" Oh! you

ALMA

Alla Breve

naugh-ty lit-tle fel-low you must lie down, lie down and go to sleep! And

I will watch and shield you, a watch o'er you I'll keep. Oh! I'm

PIERRE

ALMA

not so ver - y sleep - y I s'pose it is the wine — Yes it

is, yes it is, yes it is, yes it is; Oh! of course it is the wine!

Moderato.  
(Pierre sings in sleep)

*p*

# Kiss Me My Love

Lyric by  
G.V. HOBART

Music by  
JEAN BRIQUET

Moderato

*mf*

To  
Through

*accel - er - an - do* *rall.* *rit.*

see you and to know you, dear, Is like a hap - py dream come  
fair, or storm - y weath - er, love, We'll build our cas - tles in the

*p a tempo*

true,  
air, And all my life Ill show you; dear, What  
We'll dream our dreams to - geth - er - love, And

love like mine can dare and do. Though storms may come and storms may  
share each oth - er's joy or care, Though skies be blue, or skies be

go, Though rain may fall and winds may blow; Through  
gray, To - geth - er hand in hand we'll stray A

morn-ings light and twi - light's glow, Thro' ev - 'ry day "You're mine for aye" My  
down life's hills and glad - ly say Thro' ev - 'ry day "You're mine for aye" My

Waltz tempo

Dear - est love, give me a kiss, give me a kiss, give me a

kiss! Oh! dear - ie, hear me, I want you to love me, on - ly

love me! My dear - est love, give me a kiss, give me a

kiss, give me a kiss! Oh! dear - ie, hear me! Smile on me, and

be my love. —

# Alma

## Where Do You Live

Waltzes

JEAN BRIQUET

*Arr. by Hugo Frey*

Intro.

Tempo di Gavotte

The Intro section consists of five systems of piano music. The first system is marked with a forte *f* dynamic. The music is in 3/4 time and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature has one sharp (F#). The second system continues the rhythmic pattern. The third system introduces a change in the right-hand melody. The fourth system continues with the new melody. The fifth system concludes the Intro with a mezzo-forte *mf* dynamic and a final cadence.

Moderato

Tempo di Valse

The Moderato section is the first system of the lower part of the page, in 3/4 time. It features a more melodic right-hand line and a bass line with eighth notes. The key signature has one sharp (F#). The Tempo di Valse section follows, in 3/4 time, characterized by a waltz-like feel with a steady bass line and chords in the right hand.



Waltz

(Alma)

1

(Nevermore)

First system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *mf* and various rhythmic patterns, including eighth and sixteenth notes.

Second system of musical notation, continuing the piece with similar rhythmic and melodic motifs.

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

2

(Boo-hoo-hoo)

Fourth system of musical notation, marked with a large '2' and the vocalization '(Boo-hoo-hoo)'. It features a dynamic marking of *mf* and includes a melodic line with a slur and a bass line with chords.

Fifth system of musical notation, featuring a dynamic marking of *ff* and a series of chords in the bass line.

Sixth system of musical notation, concluding the page with a dynamic marking of *mf* and various rhythmic patterns.

(Kiss Me My Love)

Hum - - - - Kiss Hum - - - Kiss Hum - - - Kiss

The first system of musical notation for 'Kiss Me My Love' consists of a grand staff with a treble and bass clef. The melody in the treble clef features a series of eighth and sixteenth notes, with some notes beamed together. The bass clef provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4.

The second system continues the musical notation for 'Kiss Me My Love'. It features similar melodic and harmonic patterns as the first system, with a focus on rhythmic flow and harmonic support.

The third system of musical notation for 'Kiss Me My Love' includes a first ending (marked '1') and a second ending (marked '2'). The notation includes dynamic markings such as *mf* and *p*. The piece concludes with a final chord in the bass clef.

Intro.

(Childhood Days)

The introduction for 'Childhood Days' is marked with a large number '3' on the left. It begins with a *ff* (fortissimo) dynamic in the treble clef, which then softens to *mf* (mezzo-forte). The bass clef features a steady accompaniment of chords. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

The first system of the main body of 'Childhood Days' continues the accompaniment from the introduction. The treble clef features a melodic line with some grace notes, while the bass clef maintains the chordal accompaniment.

The second system of the main body of 'Childhood Days' shows further development of the melodic and harmonic themes. The notation includes various musical ornaments and phrasing slurs.

Love Me (Tom Cat Song)

The first system of music features a treble and bass clef. The treble clef contains a melody with notes and rests, while the bass clef provides a harmonic accompaniment with chords. Dynamics include *p-f* and *fz*. The key signature has two flats, and the time signature is 3/4.

The second system continues the melody and accompaniment. It includes dynamic markings such as *fz* and *fz*. The notation shows a continuation of the rhythmic and harmonic patterns established in the first system.

The third system includes first and second endings, marked with '1' and '2' above the treble clef. The first ending leads back to an earlier section, while the second ending concludes the phrase. Dynamics include *fz*.

The CODA section is marked with 'CODA' on the left. It features a *mf* dynamic. The treble clef has a melodic line, and the bass clef has a steady accompaniment. The time signature is 3/4.

The fourth system shows a more active melodic line in the treble clef. The bass clef accompaniment remains consistent. A dynamic marking of *f accel.* is present, indicating a crescendo and acceleration.

The fifth system concludes the piece with a *ff* dynamic. The treble clef features a melodic line with accents, and the bass clef provides a strong accompaniment. The notation ends with a double bar line.

First system of musical notation. The right hand (treble clef) begins with a double bar line and repeat dots. The first measure has a fortissimo (*ff*) dynamic. The second measure has a fortissimo (*fz*) dynamic. The piece continues with various chords and melodic fragments in both hands.

Second system of musical notation. The right hand has a fortissimo (*fz*) dynamic. The piece continues with various chords and melodic fragments in both hands.

Third system of musical notation. The right hand has a fortissimo (*fz*) dynamic. The piece continues with various chords and melodic fragments in both hands.

Fourth system of musical notation. The right hand has a fortissimo (*fz*) dynamic. The system concludes with a first ending bracket labeled "1".

Fifth system of musical notation. The right hand begins with a second ending bracket labeled "2". The first measure has a *cresc.* (crescendo) marking, and the second measure has an *accel.* (accelerando) marking. The piece continues with various chords and melodic fragments in both hands.

Sixth system of musical notation. The right hand has a fortissimo (*fz*) dynamic. The piece concludes with a fortissimo (*fz*) dynamic and the word *Fine*.