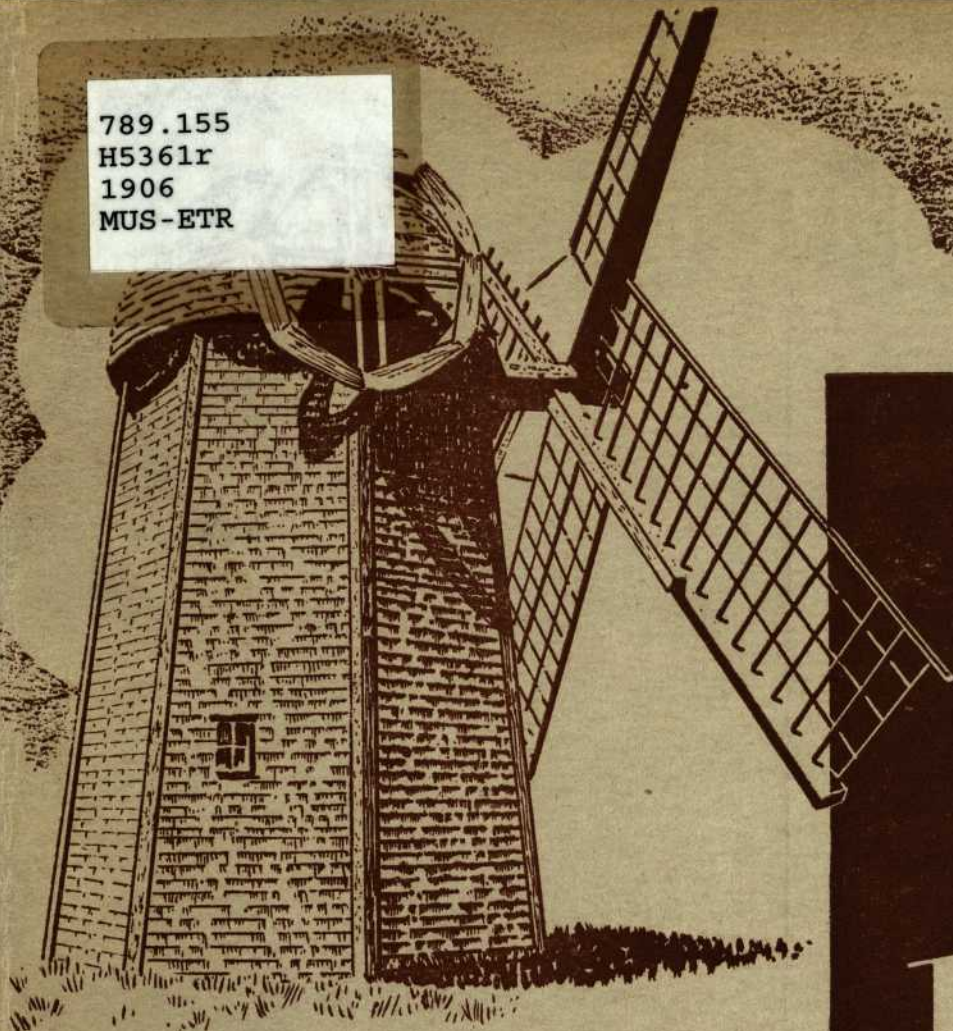


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1906
MUS-ETR



The RED MILL

Book and Lyrics by
Henry Blossom

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(except Canada)

Music by
Victor Herbert

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 GOING UP (W).....Hirsch
 GRAND MOGUL (W).....Luders
 HALF MOON (H).....Jacoby
 HEART BREAKERS (W).....Edwards
 HER LITTLE HIGHNESS (R).....DeKoven
 HER REGIMENT (H).....Herbert
 HIS HONOR THE MAYOR (W).....Edwards
 IN THE BARRACKS (R).....Bowers
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 LOVE'S LOTTERY (W).....Stange-Edwards
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 MAN FROM CHINA (W).....Bratton
 MARCELLE (W).....Luders
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 MAYOR OF TOKIO (W).....Peters
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 SOCIAL WHIRL (H).....Kerker
 SOUL KISS (W).....Levi
 STORKS (W).....Steely-Chapin
 STRIKE UP THE BAND (H).....Gershwin
 STUDENT PRINCE (H).....Romberg
 TAKE IT FROM ME (W).....Anderson
 TATTOOED MAN (W).....Herbert
 THREE TWINS (W).....Hoschna
 TOURISTS (H).....Kerker
 VELVET LADY (W).....Herbert
 VICEROY (W).....Herbert
 WALTZ DREAM (H).....Strauss
 WEDDING TRIP (R).....DeKoven
 WHEN JOHNNY COMES MARCHING HOME (W).....Stange-Edwards
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DAVID MONTGOMERY AND FRED STONE
IN CHAS. DILLINGHAM'S PRODUCTION

THE RED MILL

A MUSICAL COMEDY

BOOK & LYRICS BY

HENRY BLOSSOM

MUSIC BY

VICTOR HERBERT.

VOCAL SCORE

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CUTIE

DADDY

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MADELINE

SMOKE RINGS

TWELVE O'CLOCK GIRL IN A
NINE O'CLOCK TOWN

WHEN I WALTZ WITH YOU
WHERE THE HONEYMOON
ALONE CAN SEE

Cinders

CINDERS SONG
ONE GOOD TIME
ON HAWAIIAN SHORES
WEDDING BELLS
YOU AND I

Dew Drop Inn

WE TWO

June Love

DON'T KEEP CALLING ME DEARIE
FLAPPER AND THE VAMP

JUNE LOVE

SOMEBODY LIKE YOU

Peasant Girl

AND THE DREAMS COME TRUE

FLAME OF LOVE

HEART OF A ROSE

LISTEN DEAR

LOVE IS LIKE A BUTTERFLY

WANDA

WHEN ONE YOU LOVE

Rose Marie

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MARCH OF THE MUSKETEERS
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MY SWORD AND I
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Charles Dillingham
Presents
DAVID MONTGOMERY AND FRED A. STONE

in
The Red Mill
A Musical Play in Two Acts.

Book and Lyrics by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

CAST OF CHARACTERS.

"Con" Kidder,	FRED A. STONE.
"Kid" Conner,	DAVID MONTGOMERY.
Jan Van Borkem, Burgomaster of Katwky-ann-Zee.	EDWARD BEGLEY.
Franz, Sheriff of Katwky-ann-Zee	CHARLES DOX.
Willem, Keeper of the Red Mill Inn	DAVID L. DON.
Captain Doris Van Damm, in love with Gretchen	JOS. M. RATLIFF.
The Governor of Zeeland, Engaged to Gretchen	NEIL M'CAY.
Joshua Pennefeather, Solicitor, Lincoln's Inn Fields, London (Automobiling with his daughters through Holland).	CLAUDE COOPER.
Gretchen, The Burgomaster's daughter	AUGUSTA GREENLEAF.
Bertha, The Burgomaster's sister	ALLEEN CRATER.
Tina Bar-maid, Willem's daughter	ETHEL JOHNSON.
Countess De La Fere, Automobiling with her sons through Holland	JULIETTE DIKA.
Flora.	CONNIE EASTMAN.
Dora.	KITTY HOWLAND.
Lena.	PAURA DESMOND.
Anna.	CLEO SVENINGER.
Phyllis.	ESTELLE BALDWIN.
Madge.	SADIE PROBST.

Peasants, Artists, Aides de Camp, Burghers etc.

SYNOPSIS OF SCENERY.

ACT I.— At the sign of the Red Mill.
ACT II.— A Hall in the Burgomaster's House.
Time: The Present.
Place: Katwky-ann-Zee, Holland.

Staged by. FRED. G. LATHAM.
Musical Director MAX HIRSCHFIELD.
M.W.&SONS

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The Red Mill.

A Musical Play in Two Acts.

Overture.

VICTOR HERBERT.

Allegro.

Piano.

The musical score for the Overture of 'The Red Mill' is written for piano. It begins with a treble and bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first system is marked 'Allegro' and 'Piano'. The second system is marked 'ff'. The third system is marked 'Tempo di Valse moderato.' and 'mf'. The fourth system is marked 'cresc.' and 'sfz'. The fifth system is marked 'p'.

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Andantino grazioso.

8

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andantino grazioso.' and the page number is 8. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'rall.' (rallentando). The piece concludes with a double bar line and a final chord.

Andante.

9

First system of musical notation for the Andante section. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 6/8. The music features a melody in the treble with many beamed eighth notes and a bass line with chords and single notes. The dynamic marking *pp* *dolcissimo* is present.

Second system of musical notation for the Andante section. It continues the melody and bass line from the first system. The dynamic marking *pp* is present.

Third system of musical notation for the Andante section. It continues the melody and bass line. The dynamic marking *poco rit.* is present. The system ends with a double bar line and a repeat sign.

Tempo di Marcia.

First system of musical notation for the Tempo di Marcia section. The key signature changes to one flat (Bb). The time signature changes to 2/4. The music features a more rhythmic melody in the treble and a bass line with eighth notes. The dynamic marking *f* is present.

Second system of musical notation for the Tempo di Marcia section. It continues the melody and bass line. The dynamic marking *p* is present.

Third system of musical notation for the Tempo di Marcia section. It continues the melody and bass line. The dynamic marking *p* is present.





Molto meno.

fff *ff*

accel. al Fine.

sffz *sffz*

poco pesante. *sffz* *sffz* *sffz* *sffz*

No 1.

Opening Chorus.

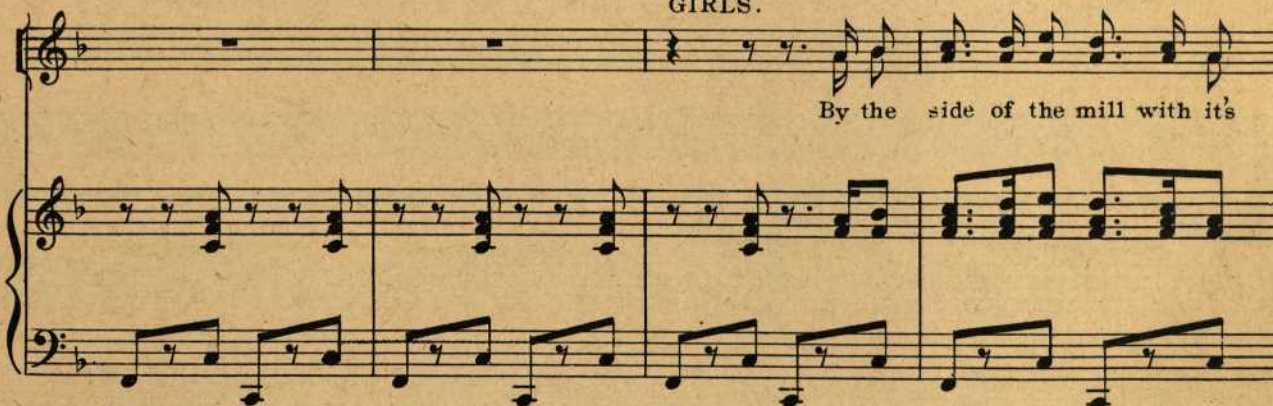
Allegretto grazioso.

Piano.



GIRLS.

By the side of the mill with its



sails hang-ing still and the bridge so quaint, _____ We've been

pos - ing for hours with our bas - kets of flow'rs as they paint, paint,

paint. _____ We are pret - ty they say, as they sketch us each day! We're sup -

posed by the way to get ve - ry good pay, but we


 Musical notation for the first system. The vocal line (treble clef) contains the lyrics "fear that it may be some dis - tance a - way, for they". The piano accompaniment (grand staff) includes a *cresc.* marking.


 Musical notation for the second system. The vocal line (treble clef) contains the lyrics "don't seem to sell their pict - ures. By the side of the mill with its". The piano accompaniment (grand staff) continues the accompaniment.


 Musical notation for the third system. The vocal line (treble clef) contains the lyrics "sails hang-ing still and the bridge so quaint, We've been". The piano accompaniment (grand staff) continues the accompaniment.


 Musical notation for the fourth system. The vocal line (treble clef) contains the lyrics "po - sing for hours with our bas - kets of flow'rs as they". The piano accompaniment (grand staff) continues the accompaniment.

paint, paint, paint, ——— For they like us to pose in our

poor peas - ant clothes with our wood - en sa - bots and our

queer col - ored hose, but we real - ly sup - pose that not

cres.

one of them knows that we do so be - cause we love them.

sfz *p*

MEN.

p

Girls, _____ as you know we are wed a - lone to art _____ and it

f *p*

breaks our heart but we have to de-vote all we own to art. _____

So _____ like the best of good friends we have to part _____ But to

GIRLS.

p By the

ease the smart let us try to forget that we have to.

p

side of the mill with its sails hang-ing still and the bridge so

quaint, ——— We've been pos - ing for hours with our bas - kets of flow'rs, as they

paint, paint, paint; ——— But from art ——— let us

part, ——— but from art let us part, let us part, but from art, let us

Allegro marcato.

part. _____ *poco pesante.*

f pochissimo rit. a tempo.

E - nough of work, let us have a lit - tle pleas - ure now, _____ for it will

rit.

soon be noon _____ and we're real - ly ver - y hun - gry, _____ and thir - sty,

rit.

a tempo.

If you don't know what to or - der we will show you how, _____ cold meat and

beerright here, — Shall we go and have it now? —

MEN

But we are

broke, 8 and lunch-eons are ex - pen-sive! It would be

GIRLS.

But they will

nice if we but had the price.

Poco rubato.

trust you if you'll just ex - plain there

MEN.

If they would

pp

GIRLS.

We know we

trust us, you might drink cham - pagne there .

GIRLS.

We're thir - sty

might,

MEN.

You shall to - night!

p

now, We're thirst - y now, we're thirst - y

Don't make a row.

pesante.

thirst - y thirst - y E - nough of work let us have a lit - tle

ff It would be

a tempo.

f

pleas - ure now, for it will soon be noon

nice if we on - ly had the price e - nough of

rit.

and we're real-ly ve-ry hun - gry and thirst-y.

work let's have a lit - tle pleas-ure

a tempo.

E - nough of work, e - nough of work, let's have a

now. E - - nough of work, let's have a

a tempo.

lit - tle pleas - ure now, we'll show you how

lit - tle pleas - ure now, we'll show you how

come let us go and have it now; let us have a lit - tle

come let us go and have it now; let us have a lit - tle

Piu mosso.

fun, let us have a lit - tle fun, it will soon be

fun, let us have a lit - tle fun, it will soon be

8.

noon! Let us have a lit - tle fun, let us have a lit - tle

noon! Let us have a lit - tle fun, let us have a lit - tle

8.

fun, Oh, come, e-nough of work
 fun, Oh, come let us have a lit-tle

a2

8-

e - nough of work, e - nough of
 fun, let us have a lit - tle fun, e - nough of

work, come let us have a lit - tle fun! Oh! come.
 work, come let us have a lit - tle fun! Oh! come.

Presto.

Oh!
Oh!

come.
come.

Presto.
ff

This system contains the first four measures of the piece. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The vocal parts enter in measure 3 with the lyrics "Oh!" and "come." in measure 4. The piano accompaniment is marked *Presto.* and *ff* (fortissimo) in measure 4.

8

This system contains measures 5 through 8. The vocal parts continue their melody, and the piano accompaniment features a more active rhythmic pattern. A first ending bracket labeled "8" spans the final measure of this system.

8

This system contains measures 9 through 12. The piano accompaniment continues with a rhythmic pattern of eighth notes. A first ending bracket labeled "8" spans the final measure of this system.

Mignonette.

Tina and girls.

Tempo di marcia.

Piano.



I'll tell you all her his - to - ry, There is - nt a - ny mys - te - ry re -
 To man - a - gers she'll on - ly say, There's noth - ing do - ing, on your way This

 The first system of the song shows the vocal melody and piano accompaniment. The piano part consists of chords in the right hand and a steady eighth-note bass line in the left hand. The lyrics are written below the vocal staff.

gard - ing Mign - on - ette, She's
 haugh - ty Mign - on - ette, Re -

 The second system continues the vocal melody and piano accompaniment. The piano part features a more active right hand with some triplets and a consistent bass line. The lyrics are written below the vocal staff.

now up - on the stage And she's at pres - ent all the rage And she's a
 porters crowd round her door! She sees them all and sends for more, For

 The third system concludes the vocal melody and piano accompaniment on this page. The piano part maintains the same rhythmic pattern as the previous systems. The lyrics are written below the vocal staff.

blonde, a bleached bru - nette. She's pret - ty, she's pe -
they're her one best bet! Mod - istes are ver - y

tite, With dain - ty head and ti - ny feet, She has a fig - ure that would
glad to furn - ish dress - es for the ad, And they have named for her the

make a saint for - get. She wears the lat - est clothes And
lat - est ci - gar - ette. The a - gentssend her wines in

rit.
ev' - ry - where she goes You'll hear them whis - per, that is Mign - on - ette.
hopes that when she dines, Their brand may be the choice of Mign - on - ette.
rit.

rit. *atempo.*

For Mign-on - ette is a sou - brette,

GIRLS.

For Mign-on - ette is a sou -

And in the pa - pers she is called "The peo - ple's pet!"

brette.

But she is pet - ted too in pri - vate And she hopes to soon ar -

rive at A po - si - tion in a most ex - clus - ive set. My

— For she has met a bar - o - net

word! For she has met a bar - o -

Who just for love of her has run him - self in debt.

net in debt you

She has a fine ti - ar - a - ra - ra And an au - to tour - ing

bet.

car, A ver - y thrift - y girl is Mign - on - ette

rit. *a tempo.*

For she has met a bar - o -

For she has met a bar - o - net

rit. *a tempo.*

net.

Who just for love of her has run him-self in debt;

She has a fine ti - ar - ra - ra - ra And an au - to tour - ing

car, A ver - y thrift - y girl is Mign - on - ette.

3425
No 3.

You Never Can Tell About a Woman.

The Burgomaster and Willem.

Grazioso.

Piano.

mf



BURGOMASTER.

You can tell a-bout the weath-er, if it's going to rain or shine! You can
I re-men-ber on our hon-ey-moon my darl-ing lit-tle wife, Said



fig-ure on the mark-et and you're apt to get a line! You may
"dear-est, if I died would you stay sin-gle all your life?" And



hand - i - cap the hors - es and per - haps you'll "dope 'em out," But to
when I an - swered "No, I think that I a - gain should wed," She cried

fig - ure on a wom - an is to al - ways be in doubt! The
and cried and sob - bed and sighed un - til her nose was red! I

WILLEM.

trou - ble is you cant tell what they want from what they say, And
had the same ex - per - i - ence, but just the oth - er way, My

pf *p*

what they want to - mor - row is - n't what they want to - day. If
wife and I had had an aw - ful fuss that ver - y day. She

you do what they tell you, why you on - ly make them mad, And
 said "If I should die would you sel - ect an - oth - er bride?" And

sffz

rit. if you do the op - po - site you're sure to get in bad. BOTH. For you
 when I said "You bet your life I would - nt," How she cried!

colla voce.

nev - er can tell a - bout a wom - an, Per -

haps that's why we think them all so nice, You nev - er find two a - like

a - ny one time and you nev - er find one a - like twice. You're

nev - er ver - y cer - tain that they love you, You're oft - en ver - y cer - tain that they

don't, The men may fan - cy still, that they

rit.

have the strong - est will, But the wom - en have the strong - est "wont"! (bus.)

a tempo.

ffz

No 4.
3464

37
Whistle It.
TRIO.
Kid, Con and Tina.

Allegro poco moderato.

Piano

(TINA.) There
(KID.) There's
(CON.) Oh!

p

pp

Whistle. } 1st Verse KID & CON.
2nd Verse TINA & CON.
3rd Verse KID & TINA.

is - nt a - ny word a girl can use when she is mad.
no one makes you tireder than the man who knows it all.
Wil - lie Jones he found a stick of dy - na-mite one day.

A man may say most a - ny-thing it does - nt sound so bad.
The things you'd like to call him would - nt list - en well at all.
Says he "I'll bore some holes in this and make a flute and play."

Whistle. { 1st KID & CON.
2nd TINA & CON.
3rd All whistle with bus. of playing flute.

A wom-an may be an-gry but by
You buy a bunch of stocks be-cause you
He start-ed on his bor-ing with a

cus-tom she is bound, To be a per-fect la-dy and she
think that they are low, You find you nev-er knew how ver-y
piece of red-hot wire, Of course it was an aw-ful chance but

rit.
must-n't make a sound. But just let some-thing hap-pen when there's
low a stock could go, Next day your friend comes round and smiles and
Wil-lie took a "flier," Now this is the se-lec-tion that was
rit. *poco tranquillo.*

Whistle. together.

piu rit.

no-bod-y a-round.
says I told you so.
ren-dered by the choir.

pp a tempo.

f

Dance.

pp a tempo.

f

pp a tempo.

f

pp a tempo.

f

D.C. al Fine

marcato.

3424
No. 5.

A Widow Has Ways.

Bertha.

Tempo di Valse.

Piano. *mf*

Since Ad - am first made Moth - er Eve take the
Young girls must be watched by some old chap - er -

poco meno.

blame For that lit - tle af - fair in the gar - den, The
one, As ug - ly and cross as they make them, The

poor mar - ried wom - en have found it the same, And their
poor mar - ried wom - en can't go out a - lone, And their

mis - sion in life is a hard 'un! But
stu - pid old hus - bands won't take them. A

hard as it is, I am great - ly a - fraid It's
wid - ow is diff - 'rent! There's none to say "nay"! The

hard - er to be a neg - lect - ed old maid, There's
men all a - dore her and give her her way, It's

poco rit.

no oth - er state I would will - ing - ly trade For that of a
this man to mor - row and that man to - day, And each one be -

poco rit.

rit. *poco rit.*

wealth - y young wid - ow. For a wid - ow has ways, don't you
lieves he's the real one!

rit. *poco rit.*

a tempo. *rit.* *a tempo.*

see! Her ex - pe - ri - ence pays, don't you see!

a tempo. *espressivo.* *rit.* *a tempo.*

She knows bet - ter now than to mar - ry a - gain, She

poco rit.

knows bet - ter how to in - vei - gle the men. But the girls can't ac -

poco rit.

a tempo. *rit.*

count for the craze, _____ And they won - der what sys - tem she

a tempo. *rit.*

a tempo.

plays; _____ It would sim - ply be vain to at - tempt to ex -

a tempo.

molto rit. *a tempo.* *molto rit.* *D.C.*

plain; But a wid - ow has ways. _____

sffz molto rit. *p* *a tempo.* *molto rit.* *sfz D.C.*

No 6.

3423

"The Isle of our Dreams"

Doris and Gretchen.

Piano.

The piano introduction consists of two staves in 6/8 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

DORIS.

When my heart grows faint and wea-ry, — when the

The first line of the song for Doris is written on a single staff. It begins with a rest for two measures, followed by a melody in B-flat major. The lyrics are written below the staff.

world goes sad - ly ill, — It is sweet to hear you,

The second line of the song for Doris continues the melody from the first line. It includes a fermata over the word 'ill' and a crescendo leading into the final phrase. The lyrics are written below the staff.

GRETCHEN.

de-a-rie — whisper that you love me still. — It is

sweet to talk with you, dear, — of the woods and crys - tal

streams, — and the ros - es wet with dew, dear, — in the

GRETCHEN.

is - land of our dreams. — In the beau - ti - ful isle of our

DORIS.

rubato.

dreams, dear, there is nev-er a sor-row or pain, ——— Eve-ry

a tempo.

trou-ble and care quick-ly van-ish-es there and

all is made hap-py ——— a-gain. ——— So we'll

leave this cold wea-ry old world, dear, where there's noth-ing that's quite what it

rubato.
a tempo.

poco accel. seems, And we'll sail o'er the sea where for just you and me there's a

molto rit.

molto rit.

dim e molto rit. home in the isle of our dreams!

molto rit e dim.

No 7.

Go While the Goin' is Good.

Con, Kid, Tina and Bertha.

Moderato.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderato'. The piano part features a mix of chords and moving lines, with dynamic markings like *sfz* and *p*. The vocal line enters in the second measure. The lyrics are as follows:

Big Jim was a sport-in, in - di - vi - du - al, a
 Big Jim he cher-ished a con-vic-tion, He could
 reg' u - lar gamb-lin' man! And if you
 beat the mar - ket too! Right here he
 played with him he did you all as on - ly a gamb - ler
 found it was a fic - tion And his sys - tem would hard-ly

can. _____ Cuz Jim he al - ways got the mo - ney on a
do. _____ He won at first, but when at last he got to

sys - tem that he played; _____ His ex - pla -
gam - blin' might - y bold, _____ They took it

na - tion may be fun - ny, but I'll tell you what he said. _____
off of him so fast he could feel him - self catch ing cold _____

You'll

You'll

rit. *molto rit.* *poco a poco a tempo.*

al-ways have the price if you take this ad-vice!

al-ways have the price if you take this ad-vice!

poco a poco a tempo.

a2 *a2*

Al-ways go while the go-in' is good, dont wait to e-ven say a-

Al-ways go while the go-in' is good, dont wait to e-ven say a-

a tempo.

unis.

dool! for if you stay there is on-ly one way, they're

dool! for if you stay there is on-ly one way, they're

bound to put a crimp in you. That a gamb - lin' gent has a

bound to put a crimp in you. That a gamb - lin' gent has a

large per - cent is a fact that is un - der - stood! So

large per - cent is a fact that is un - der - stood! So

cash right in just the minute you win and go while the go-in' is good!

cash right in just the minute you win and go while the go-in' is good!

No 8.

Ensemble.

Allegro molto.

Piano.

pp

cresc.

sempre cresc.

sfz

CHORUS.

SOP. & ALTO.

TEN.

BASS.

An ac - ci - dent! An ac - ci - dent! An ac - ci - dent!

An ac - ci - dent!

ac - ci - dent! What hap - pened, what hap - pened who knows? who knows? A
 What hap - pened, what hap - pened who knows? A
 who knows?

ter - ri - ble crash a smash and a crash A ter - ri - ble, ter - ri - ble

ter - ri - ble crash a smash and a crash A ter - ri - ble, ter - ri - ble

ter - ri - ble crash a smash and a crash A ter - ri - ble, ter - ri - ble

crash! crash! An ac - ci - dent! An ac - ci - dent!

ac - ci - dent! What hap - pened, what hap - pened who knows? w knows? We

What hap - pened, what hap - pened who knows? We who knows? We

stop with in - de - cis - ion and with dread, With ter - ri - ble dread we are

The musical score is written for a vocal ensemble and piano. It consists of six systems of staves. The first system has three vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'crash! crash! An ac - ci - dent! An ac - ci - dent! ac - ci - dent! What hap - pened, what hap - pened who knows? w knows? We What hap - pened, what hap - pened who knows? We who knows? We stop with in - de - cis - ion and with dread, With ter - ri - ble dread we are'.

filled! It

we are filled! Two au - tos in col - lis - ion and may-

may be that some one is killed An ac - ci - dent! an

be some one's killed An ac - ci - dent! an

ac - ci - dent! A crash a smash a ter - ri - ble crash An ac - ci - dent! an

ac - ci - dent! A crash a smash a ter - ri - ble crash An ac - ci - dent! an

ac - ci - dent! A crash a smash A ter - ri - ble crash Ah! see they now ap -

ac - ci - dent! A crash a smash A ter - ri - ble crash Ah! see they now ap -

pear! 'Twill ver - y soon be clear! They now ap-pear'twill

pear! 'Twill ver - y soon be clear! They now ap-pear'twill

soon be clear they're here!

soon be clear they're here!

Andante maestoso.

COMTESSE.

Ne par- lez pas! ————— ne par lez pas! ————— je

rage ————— a c'est af- freux! ————— O ciel! o ciel! o ciel!

LAWYER.

Mad-

Je rage ————— ma- lig- ne bête —

ame! I pray! Madame!

DAUGHTERS.

Oh

COMTESSE.

TINA.

DAUGHTERS.

fa-ther dear! don't get in such a state! _____

SONS.

p

O

p

Je vous de -

And there'll soon be some-thing do - ing _____

chere Maman! ne per-dez pas la tête _____

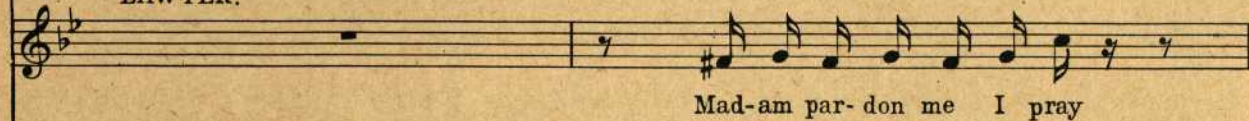
COMTESSE.



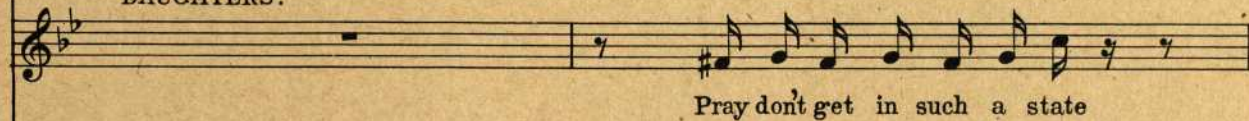
TINA.



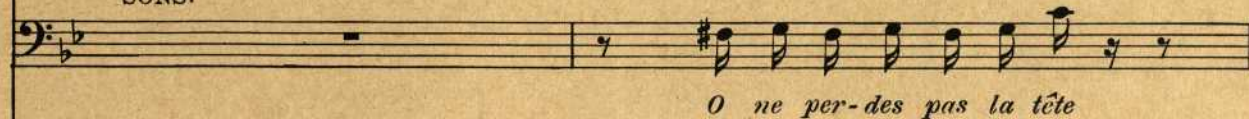
LAWYER.



DAUGHTERS.



SONS.



SOP. & ALTO.



TEN.



BASS.



CHORUS.



bête *je vous ab-hore!*

Soon be some-thing-do-ing here Ha! ha! There's lots of

But I had the right of way my word There's lots of

For the dam-age was-n't great Pa - pa oh dear pa-

Mon-sieur nest pas tellement bête *Ma - man* *O chere Ma-*

Imitating the Comtesse

p how she acts *ff* Don't say a

how she acts *ff* Don't say a

p *ff*

Je rage — a c'est af-

trou - - ble brew-ing here — There's some - - thing do-ing

trou - - ble brew-ing here — There's some - - thing do-ing

pa — Oh dear pa - pa — don't get — in such a

man — O chere Ma-man — ne per - - des pas la

word! — don't say a word — I rage — at such af-

word! — don't say a word — I rage — at such af-

freux _____ *O ciel!* *O ciel!* *O ciel!*

here _____ There's lots of trou - ble brew - ing here and soon there will be

here _____ Mad-am! Mad-am! Mad-

state _____ The dam - age was - n't great, the dam - age was - n't great the

tête _____ *ne per - des pas la tête ne per dez pas la tête ne*

front _____ Oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh

front _____ Oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh

M.W.&SONS 7599

je rage — je vous ab-hore!

some - - thing do-ing here! May I sug-gest you take a well deserv-ed

am! I pray Mad-am!

dam - - - age was-n't great!

per - - - dez pas la tête!

mon - - - ster that you are.

mon - - - ster that you are.

colla voce

p

Andantino grazioso. 64 When You're Pretty And The World Is Fair.

restl
DAUGHTERS. *p*
SONS. When you're pret-ty and the world is fair Why be both-ered by a
oui! oui!

thought or care! For to wor-ry is to dou-ble trou-ble therell be e-nough of that here
si si *elles sont charmantes*

aft - er! Mer - ry youth is like the
Char - mantes! *Char - mantes!*

CHORUS.
pp unis.
While the world is bright and fair why be trou - bled by a
While the world is bright and fair why be trou bled by a

month of May! And old age is like De - cem-ber gray So we'll dance and sing and

oui! oui! *si! si!*

care?

care?

play and be hap - py while we may Life was made for love and

et très pi - -

laugh - ter! is fair

quantes, oui! oui! Char - mantes

When you're pret-ty and the world is fair Why he both-ered by a

is fair

or care Therell be e-nough of that here -

pi - quantes elles

thought or care For to wor-ry is to dou-ble trou-ble Therell be e-nough of that here -

or care Why both-er or care

aft - er e - nough of
sont char - mantes, elles sont char -
aft - er mer - ry youth is like the
There will be e - nough of that here - aft - er
care like May so gray
mantes Oui! oui! si si
Month of May And old age is like De - cem - ber gray, So well dance and sing and
of May is like De - cem - ber gray

p

play while we may.

char - - mantes pi quantes!

play we'll dance and sing and play be hap-py while we may.

So we'll dance and sing and play be hap-py while we may.

p sempre dim.

dim. al Fine.

ppp

The musical score is written for a song with piano accompaniment. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#). The tempo is marked with a '7' time signature. The lyrics are: 'play while we may.', 'char - - mantes pi quantes!', 'play we'll dance and sing and play be hap-py while we may.', and 'So we'll dance and sing and play be hap-py while we may.'. The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The score ends with a 'ppp' (pianissimo) marking.

No 9.

Finale I.

Andante. Franz sits down on mill step. *Spoken.* "A pleasant life I lead — no sleep for 48 hours and none in sight (shows great fatigue)"

Piano. *pp*

draws pipe from pocket lights a match draws at pipe

poco sf *poco sf* *p*

puffs smoke Well, all things come to him who waits if he waits on himself.

pp *molto rit.* *lunga* *pp*

Dolcissimo. *Spoken:* Burgomaster Franz & Tina his wife, (yawning) It sounds very good — very good!

pp *ppp* *rit.*

(Increasing drowsiness.) (Tries to light a match.)

pp *poco sf* *poco sf*

(Draws fretfully at pipe.) (Puffs imaginary smoke.) (Almost asleep.)

p *pp* *molto rit.*

(Looks towards inn with a sudden start.) (Reassured he smiles.)

Allegro molto moderato. *poco rit.*

ppp a tempo.

Andante. *poco a poco rall e dim.* (Droops his head) (falls asleep.) (He smiles in his

quasi dim. *pp quasi campani.*

sleep as if hearing his wedding bells.)

ppp a tempo.

Allegro moderato molto misterioso.

During this movement burghers enter with lanterns.

First system of musical notation. The treble clef staff contains a single note (G4) with a fermata. The bass clef staff contains a series of eighth and sixteenth notes, starting with a *pp* dynamic marking and an accent (>).

Second system of musical notation. The treble clef staff contains a single note (G4) with a fermata. The bass clef staff contains a series of eighth and sixteenth notes, starting with a *rall. pp* dynamic marking and an accent (>).

Third system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes, starting with a *pp* dynamic marking. The bass clef staff contains a series of eighth and sixteenth notes, starting with a *sfz* dynamic marking and a *pp* dynamic marking. The system concludes with a *L.H.* (Left Hand) marking and a *pp* dynamic marking.

Fourth system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes, starting with a *ppp* dynamic marking. The bass clef staff contains a series of eighth and sixteenth notes, starting with a *stac.* (staccato) dynamic marking and a *fpp* dynamic marking.

Fifth system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes, starting with a *ppp* dynamic marking. The bass clef staff contains a series of eighth and sixteenth notes, starting with a *ppp* dynamic marking.

The image displays a page of musical notation, likely for piano, consisting of five systems of staves. The notation is written in a key signature of one sharp (F#) and a common time signature (C). The first system shows a continuous flow of chords and eighth notes in the bass clef, with a treble clef staff above it. The second system introduces dynamic markings: *pp* (pianissimo) and *ppp* (pianississimo). The third system continues the rhythmic pattern. The fourth system includes the marking *marc. pp* (marcato, pianissimo). The fifth system features a *L.H.* (Left Hand) marking and a *sfz pp* (sforzando, pianissimo) marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

pp

pp

atempo.

ppp

pp dolcissimo.

pp

Gretchen appears at the window of the mill.

Moon beams.

GRETCHEN.

The

ppp

Andantino semplice.

day is gone and the night comes on, And the birds have sought their

pp

nest The shadows fall in a dark - ning pall And the

wea - ry world's at rest. The stars are a - wak - en - ing

one by one The whis - per - ing breez - es are still, The

moon shin-ing bright with a ra - dant light, Is sil - ver - ing val - ley and

hill. *pp a tempo.* Moon-beams shin - ing— soft a - bove

Let me beg of— you! Find the one I— dear - ly love!

Tell him I'll e'er be— true. Fate may part us—

years may pass! Fut-ure all un - - known! Still my love shall

poco rit. ev - er prove Faith-ful to him a - - lone. *a tempo.* Oh!

Poco animato. wan-der-ing wind won't you quick-ly find my dear one wher-e'er he may be? And

bring me the mes-sage he fain would send, I know he is dream-ing of me! *rit.* *pp*

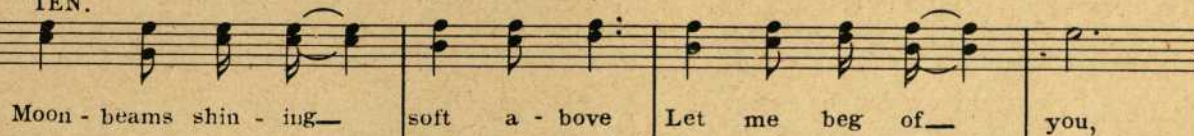
Tempo I.

77

DORIS.
(behind the scene)



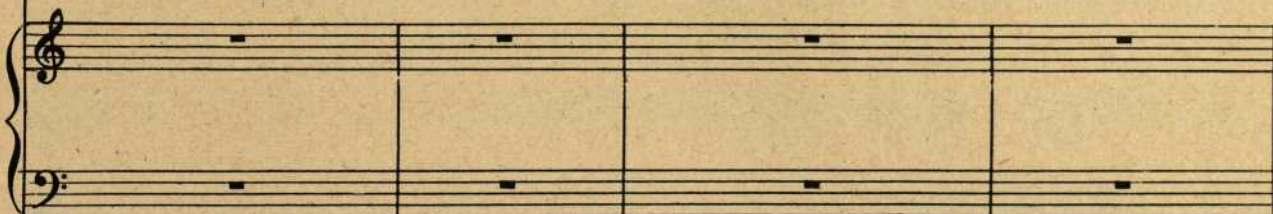
TEN.



BASS.



MALE CHORUS.



GRETCHEN. *pp*

Ah!

DORIS.

Fate may part us,— years may pass Fut - ure all un - known!

Fate may part us,— years may pass! Fut - ure all un - known!

Still my love shall ev - er prove Faith-ful to her a - - lone.

Still my love shall ev - er prove Faith-ful to her a - - lone.

Allegro moderato.
molto misterioso.

ppp

marc. pp

sfz pp

CHORUS.

pp

He will shoot! be - ware!

pp

He will shoot! be - ware!

pp

ppp

staccatissimo.

pp

Let him if he dare! Stand a - side!

Let him if he dare! Stand a - side!

Thus de - fied! We may do harm to you.

Thus de - fied! We may do harm to you.

sempre cresc ed accel.

Hur - ry up! hur - ry up! hur - ry up! Hur - ry up go!

Hur - ry up! hur - ry up! hur - ry up! Hur - ry up go!

Spoken:
The Burgomaster!

The musical score is arranged in systems. The first system shows empty vocal staves and a piano introduction. The second system contains the piano introduction with the instruction *ff cresc possibile ed accelerando.* The third system features the vocal entry of The Burgomaster with the lyrics "The Burgomaster enters. BURGOMASTER: What do ye here! Disperse at once!" and a piano accompaniment. The fourth system continues the vocal part with "Fie! (Shouting)" and a piano accompaniment. The fifth system shows the entry of Tina, Kid, and Con with the instruction "TINA, KID & CON. enter from inn and tip toe quickly behind mill." and a piano accompaniment. The sixth system features the vocal part with the lyrics "will be! (to crowd) Back to your homes." and a piano accompaniment. The seventh system continues the vocal part with "Bah! Bah!" and a piano accompaniment. The eighth system shows the vocal part with the lyrics "(to crowd) What! have you no respect?" and a piano accompaniment.

ff *cresc possibile ed accelerando.*

ff BURG: (aside) A pretty scandal this

The Burgomaster enters. BURGOMASTER: What do ye here! Disperse at once!

Fie! (Shouting)

TINA, KID & CON. enter from inn and tip toe quickly behind mill.

ffz fpp a tempo. scherzando.

will be! (to crowd) Back to your homes.

Bah! Bah!

(to crowd) What! have you no respect?

BURGOMASTER:

82

You defy your Burgomaster?

ff Begone or you shall all

ff

No!

ff

No!

ff

yes!

ff

yes!

ff

sfz fpp

p molto cresc.

be sent to jail!

Allegro feroce.

Re - lease your

Re - lease your

accel.

f

sfz

sfz

daugh - ter now too long have you de -

layed.

daugh - ter now too long have you de -

layed.

fp

sfz

Re - lease your daugh-ter now too long have you de - layed.

Re - lease your daugh-ter now too long have you de - layed.

sfz

(Burgomaster shows hesitation.)

Re - lease her, re - lease her your

Re - lease her the girl your

Re - lease the girl your

sfz *sfz sfz*

cru - el - ty will sure - ly be re - paid. Re - lease her, re

cru - el - ty will sure - ly be re - paid. Re - lease her

Re - lease

lease her Your cru - el - ty will sure - ly be re - paid Re -
 the girl Your cru - el - ty will sure - ly be re - paid Re -
 the girl

lease the girl too long have you de - layed Your cru - el - ty will
 lease the girl too long have you de - layed Your cru - el - ty will

sure - ly be re - paid! Con - sent! our cour - age is un - daun - ted That
 sure - ly be re - paid! Con - sent! our cour - age is un - daun - ted That

accel.

mill you know Sir it is haunt-ed! Re - lease the girl for

mill you know Sir it is haunt-ed! Re - lease the girl for

molto accel.

fff (The Burgomaster starts for the door of the mill.)

Gretch-en must be free!

Gretch-en must be free!

sfz

(He opens the door and enters the mill, turns and exclaims "Gone!")

Moderato.

Gone! gone!

Gone! gone!

sempre accel.

sfz

gone! gone! gone! gone! Curtain.

Allegro brillante.
sfz ff fff tutta forza.

sfz accel sfz al Fine.

8

sfz sfz

No 10.

Opening Chorus.

Allegretto scherzando.

Piano.

f *p* *fp* *cresc.* *sfz* *sf*

SOP & ALTO.

pp

Why this

p *sfz* *p*

si - lence?

Was there vio - lence?

Or did

Jung-fouw

Gretch-en

sim - ply

up

and

p

CHORUS.

run a - way! If not real - ly ver - y clear - ly They should
No! no!

stop this sil - ly gos - sip - ing with - out de - lay! But to han - dle such a
That's so!

scan - dal Puts the Burg - o - mas - ter in a ver - y sor - ry plight! You'll dis -
Of course!

cov-er shéd a lov-er And she se-cret - ly e - loyed with him last

night. (astonished)

We'll dis cov-er shéd a lov-er and she

se - cret - ly e - loyed with him last night. Why this

sfz *p*

si-lence? Was there vio-lence? Or did Juag-fouw Gretch-en sim-ply up and

run a-way? If not real-ly ver-y clear-ly! They should

No! no!

stop this sil-ly gos-sip-ing with-out de-lay. But to han-dle such a

That's so!

scan-dal Puts the Burg-o-mas-ter in a ver-y sor-ry plight! You'll dis-
Of course!

cov-er shed a lov-er And she se-cret-ly e-loped with him last

sfz *p*

poc piu mosso.
night! Yes, we do it is
You don't know that it's so Bet-ter go a lit-tle slow.

p

true just as ev - 'ry - bod - y knew! You'll dis - cov - er shéd a
 No she nev - er had a
 lov - er and she se - cret - ly e - loped!
 lov - er and she could - n't have e - loped!
 With her lov - er she e - loped!
 No she could n't have e - loped!
Allegro.
Allegro.
sf
schierzando.

BERTHA.

Recit.

What's this, i-dle

gos-sip! You should rath-er be a-fraid!

misterioso rit.

Your mis-tress you may nev-er see a-gain, Have you not

heard the le-gend of the mill?

ppp

Segue
The Legend
of the Mill.

No 11.

94
The Legend of the Mill.

Bertha and Chorus.

Moderato e molto misterioso.

Piano.

The piano introduction is in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The bass line starts with a half note G2, followed by a quarter note A2, and then a half note B2. The tempo is marked 'Moderato e molto misterioso'.

BERTHA.

Bertha's vocal line is in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The lyrics are: 'Old King Jo - hann in days that are gone Was He Wil - hel - min - a sought for his queen, A The night was still but ghost-like, the mill Kept'.

The chorus vocal line is in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The lyrics are: 'rul - er of land and sea, A bach' or proud he prin - cess so young and slim! But she loved true a wav - ing its spect - ral arms, And those a - round heard'.

The chorus vocal line continues in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The lyrics are: 'talked like a crowd And spoke of him - self as "We," His sail - or she knew, And planned to e - lope with him. She mys - ti - cal sounds, Which thrilled them with vague a - larms. At'.

sub-jects quaked with fear when he spake And trem-bled to see his
 ran a-way to Ka-twyl-ann Zee But all of her plans went
 break of dawn the prin-cess had gone But how is a myst-'ry

frown,— But a weak-ness he had And it put him to the bad, He loved the
 ill,— For King Jo-hann that night ov-er—took her in her flight, And locked her
 still,— And at twelve ev'-ry night there's a fig-ure all in white, That haunts the

swish of a silk-en gown. Of a
 up in the old Red Mill.
 tow'r of the old Red Mill.

pp He loved the swish
pp He loved the swish

pp

silk - en gown, of a silk - en. gown.

pp the swish!

the swish!

BERTHA.

Jo hann was a roy - al sort of Don Juan,

molto misterioso.

pp

And his rep - u - ta - tion fright-ened all the la - dies And the

pret - ty ones re - paid his ten - der glanc - es with scorn.

Full loud on his king - ly hon - or he vowed

With a fright - ful oath that by his con - science la - den He would

wed the fair - est maid - en that had ev - er - been born.

CHORUS.

Jo - hann was a roy - al sort of Don Juan,
Jo - hann was a roy - al sort of Don Juan,

And he vowed an oath that by his con - science la - den He would
And he vowed an oath that by his con - science la - den He would

wed the fair - est maid - en that had ev - er been born.
wed the fair - est maid - en that had ev - er been born.

ff Fine.
D.S. al Fine.

3477
No 12.

99

Good-a-bye, John!

Con and Kid.

Moderato.

Piano.

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter notes. The tempo is marked 'Moderato' and the dynamics range from *f* to *sf*.

Look-a here now, John, I got - a - 'nough of you — You been a

The first system of the song includes the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are 'Look-a here now, John, I got - a - 'nough of you — You been a'.

bad-a-bad-a boy all-a week, What you do-a last-night-a vit dat

The second system of the song continues the vocal melody and piano accompaniment. The piano part maintains the eighth-note accompaniment in the right hand and the bass line in the left hand. The lyrics are 'bad-a-bad-a boy all-a week, What you do-a last-night-a vit dat'.

six - ty cents — A what's de mat' why you no speak? You

The third system of the song concludes the vocal melody and piano accompaniment. The piano part continues with the eighth-note accompaniment in the right hand and the bass line in the left hand. The lyrics are 'six - ty cents — A what's de mat' why you no speak? You'.

smash-a de chair, you pull - a de hair, you soak - a me vit a

stool You tink-a for a min-ute dot a stand-a for dot? You

tink - a I'm a such a big fool? — Good - a -

bye, John, you a - go-ing a-way, You got a bad dis - pos -

ish. Good - a - bye, John, jes - a yes - - - ter-day you

smash - a me vit a dish, You come in de home ven

you vas - a drunk, you cut - a de string me lose-a de monk, Good-a -

bye, John, Get gay - vit me and I make-a for you much troubl -

DANCE. (Spanish.)

First system of musical notation. The treble clef staff contains a series of chords and eighth notes, marked *ff brillante.* The bass clef staff contains a simple eighth-note accompaniment.

Second system of musical notation. The treble clef staff continues with chords and eighth notes, marked *ff*. The bass clef staff continues with the eighth-note accompaniment.

Third system of musical notation. The treble clef staff continues with chords and eighth notes. The bass clef staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff continues with chords and eighth notes, marked *p*. The bass clef staff continues with the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff continues with chords and eighth notes, marked *f* and *ff*. The bass clef staff continues with the eighth-note accompaniment.

This musical score is for a piano piece, page 103. It consists of five systems of music, each with a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The first system begins with a treble staff melody and a bass staff accompaniment. The second system features a treble staff with a melodic line and a bass staff with a steady accompaniment. The third system continues the melodic development in the treble and the accompaniment in the bass. The fourth system includes a dynamic marking of *p poco rit.* (piano, a little ritardando). The fifth system concludes with a *ff animato.* (fortissimo, animated) marking and a final *fff* (fortississimo) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and chords, as well as articulation marks like accents and slurs.

STOP DANCE.
ENCORE.

Moderato.



No 13.

I Want You To Marry Me!

Tina and Chorus.

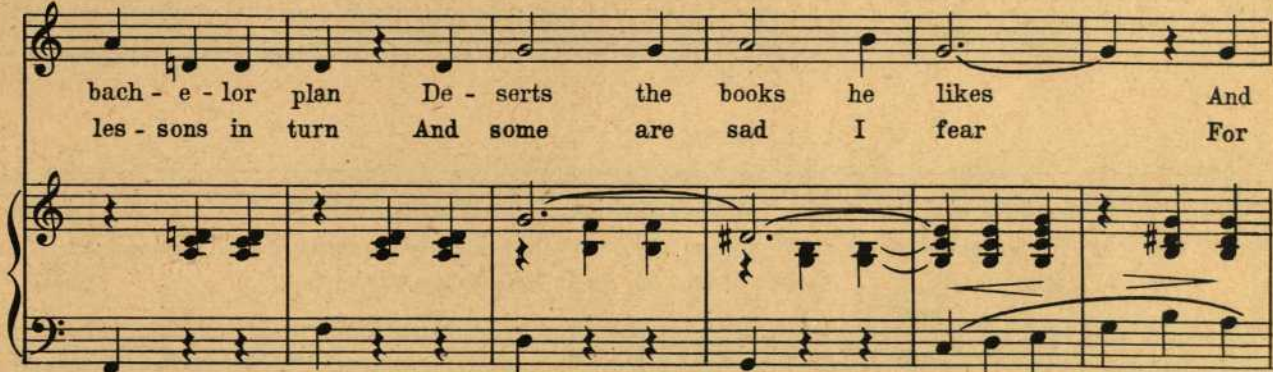
Tempo di Valse. *rit* *a tempo*.

TINA. 

When a quiet young man on the
A girl has to learn ma-ny

Piano. *f* *rite dim.* *pp* *a tempo*. 

bach - e - lor plan De - serts the books he likes And
les - sons in turn And some are sad I fear For



quite by the way he dis - cov - ers some day A girl whose looks he
ma - ny may say that they love her each day, With scarce - ly one sin -



rubato.

likes, _____ He'll call and in-vite her to din-ners and shows But
cere, _____ And there-fore I think that her an-swer should be "We're

poco meno.

poco rit. *pp*

molto rit. *a tempo.*

that is - nt ser-i-ous ev-'ry girl knows, He'll rush her for months but he'll
told to be-lieve on-ly half that we see And noth-ing we hear, so you'll

rit. *a tempo.*

nev-er pro-pose Un-less he is ten-der-ly taught. _____ So
have to show me!" And then if she'd help things a-long _____ She'll

a tempo. *accel.* *a tempo.*

tell him all the mag-ic Of those lit-tle words "we

two" Just teach him how to say, "My dear! The

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The vocal line begins with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment features a steady rhythm with chords and single notes.

one I love is you" There's lots of things he

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment maintains the same rhythmic pattern with chords and single notes.

ought to know But don't for - get to see That

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment maintains the same rhythmic pattern with chords and single notes.

he cor - rect - ly learns to say, "I want you to mar - ry

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment maintains the same rhythmic pattern with chords and single notes. The system ends with a double bar line.

a tempo.

me!"

CHORUS.

(English Girls.) Well tell you all the mag - ic of those

(French Boys.)

lit - tle words "we two" Well teach you how to

oui, tout!

say "my dear! the one I love is you!" There's

c'est vous!

The musical score is written for a chorus. It features two vocal parts: (English Girls.) and (French Boys.). The English Girls' part has lyrics in English, while the French Boys' part has lyrics in French. The piano accompaniment is written for a grand piano. The score is divided into six systems. The first system shows the English Girls' part starting with 'me!'. The second system shows the English Girls' part starting with 'Well tell you all the mag - ic of those'. The third system shows the English Girls' part starting with 'lit - tle words "we two" Well teach you how to'. The fourth system shows the English Girls' part starting with 'say "my dear! the one I love is you!" There's'. The fifth system shows the English Girls' part starting with 'c'est vous!'. The sixth system shows the English Girls' part starting with 'c'est vous!'. The piano accompaniment is written in a grand staff (treble and bass clef). The tempo is marked 'a tempo.'.

lots of things you ought to learn But don't for - get to

see — That you cor - rect - ly learn to

si si

say, "I want you to mar - ry me!"

rit. *pp molto rit.*

ma mie!

rit. *molto rit.* *lunga. D.C.*

Governor and Male Chorus.

Piano.

Tempo di marcia.

Listesso tempo.

GOVERNOR.

I should like, with-out un-due re - it - er -
It's a fright-ful thing to think of all the

a - tion of the e - go, To ex - plain, how ver - y hard I find it
hearts that I have brok - en, Al - tho' each one fell in love with me with-

is to make my pay go 'round a - mong my vul - gar cred - it - ors! I'm
out the slight-est tok - en that my fa - tal gift of beau - ty had in-

fear - ful ly in debt For I al - ways have af - ford - ed an - y
flamed her lit - tle heart, But I found that some small fav - or al - ways

thing that I could get! But I must say I've en-joyed the best of
seemed to ease the smart. A po-si-tion for a cous-in or a

what there is in life; I've been luck-y in my love af-fairs, I've
loan to dear pa-pa, Just a dain-ty dia-mond neck-lace or a

nev-er had a wife! I can sum-mon lit-tle int'-rest in the
pret-ty mo-tor car But I don't be-grudge the col-lar-ets and

dry af-fairs of state, And the bus'-ness men who call on me are
neck-lac-es of pearls; All the mon-ey that I ev-er saved is

rall. *a tempo.* *3*

cold - ly left to wait! For ev - er - y day is la - dies' day with
 what I've spent on girls! For ev - er - y day is la - dies' day with

rall. *a tempo.* *3* *8va*

me *TEN.* *pp* *3* I'm quite at their dis - pos - al all the

Ev - er - y day is la dy's day with him!

BASS. *pp* *3*

8va. *loco.* *3* *8va*

while! And my pleas - ure it is doub - le if they

He is at their dis - pos - al all the while!

8va. *loco.* *3*

come to me in trou-ble For I al-ways find a way to make them

poco rubato. smile, the lit-tle dar-lings! I've no doubt I should have mar-ried long a - *a tempo.*

rubato. *a tempo.* *8va*

go! It's the prop-er thing to do you'll all a -
Doubtless he should have mar-ried long a - go.

8va *loco* *8va*

greet! But I nev - er could find an - y fun in
 It is the prop - er thing you'll all a - greet!

8va

poco rit. *a tempo.*
 wast - ing all my time on one! So ev' - ry day is la - dies' day with

me!

For ev - er - y day is la - dy's day with

him. He's quite at their dis-pos-al all the

But I nev-er could find an-y fun in time!

poco rit. wast-ing all my time on one, So ev'-ry day is la-dies'day with me!

One! So ev'-ry day is la-dies'day with him!

poco rit. *a tempo.* *f* *sfz*

3474

No 15.

117

Because You're You!

Bertha and Governor.

Molto moderato.

Piano



BERTHA.



GOVERNOR.



Blest with the dead - li - est aim!



Shoot - ing his ar - rows to left and right,

Bag - ging the rar - est game,

Fill - ing our hearts with a

glad sur - prise, And

Al - most too good to be true!

still can you tell me why do you love me?

On - ly be-cause you are you, dear!

rit.

poco rit.

Slower.

Not that I am fair, dear, Not that I am

Not that you are fair, dear,

Slower.

true, Not my gold - en hair, dear,

Not that you are true, Not your gold - en

Not my eyes of blue, When we ask the
hair, dear, Not your eyes of blue,

rea - son, Words are all too few!
When we ask the rea - son, Words are all too

So I know I love you, dear, Be - cause you're you. —
few! I love you, dear, Be - cause you're you. —

rit.

3426

No 16.

The Streets of New York.

Con, Kid and Chorus.

Tempo di Valse.

Piano.

The musical score is written for piano and voice. The piano part is in 3/4 time, key of B-flat major, and is marked 'Tempo di Valse'. It begins with a piano introduction. The vocal part enters with the lyrics: 'In dear old New York it's re-mark-a-ble - If a spare af-ter-noon you should hap-pen to What-ev-er the weath-er is-shin-ing or ver-y! The name on the lamp-post is un-nec-ess-ar-y! You have and you start on a lei-sur-ly stroll up Fifth Av-en-ue, show-er-y, That does-nt "cut an-y ice" on the Bow-er-y'. The piano accompaniment continues throughout the vocal lines, providing harmonic support.

In dear old New York it's re-mark-a-ble -
 If a spare af-ter-noon you should hap-pen to
 What-ev-er the weath-er is-shin-ing or
 ver-y! The name on the lamp-post is un-nec-ess-ar-y! You
 have and you start on a lei-sur-ly stroll up Fifth Av-en-ue,
 show-er-y, That does-nt "cut an-y ice" on the Bow-er-y

mere - ly have to see the girls to know what
 There is where with haugh - ty air you'll see them
 Eve - ry night till broad day - light, they dance and

street you're on! Fifth Av - en - ue beau - ties and
 as they walk! With vel - vets and lac - es and
 sing and talk! The girls are all game and they're

dear old Broad - way girls! The tail - or - made shop - pers the
 sab - les en - fold - ing them, real - ly you'll near - ly fall
 jol - ly good fel - lows, They're not ver - y swell but they're

Av - en - ue "A" girls, They're strict-ly all right but they're dif - fer - ent
dead on be - hold - ing them, luck-ys the earl that can mar - ry a
none of them jeal - ous, They go it a - lone in a style of their

rit. *piu rit.*
quite, In the diff - 'rent parts of town. In
girl from Fifth Av - en - ue New York.
own On the Bow - ery in New York.

a tempo.
old New York! In old New York! The peach-crops al - ways

fine! They're sweet and fair and on the square! The

maids of Man-hat-tan for mine! You can - not see in gay Pa-

ree, in London or in Cork! The queens you'll meet on

an-y street in old New York.

Dance.

tremolo.

8va

Entrance

No 17.

Governor and Wedding Chorus.

Tempo di marcia Moderato. *3*

Piano. *p* *Tympani.* *cresc.* *f*



CHORUS.

ff

We come ev - e - ry guest in his

We come ev - e - ry guest in his



best! Fit - ly dressed for the nup - tial mer - ry mak - ing, and we

best! Fit - ly dressed for the nup - tial mer - ry mak - ing, and we



wait with pride to greet the beau-ti-ful bride Whom to -

wait with pride to greet the beau-ti-ful bride Whom to -

day so no-ble a con-sort is tak-ing. So

day so no-ble a con-sort is tak-ing. So

sing joy-ous and loud and be proud not a

sing joy-ous and loud and be proud not a

cloud mars the bliss of the be-tro-thal! May no
 cloud mars the bliss of the be-tro-thal! May no

sor-row or strife by an-y chance en-ter their life! the gov-er-nor
 sor-row or strife by an-y chance en-ter their life! the gov-er-nor

and his bridel!
 and his bridel!

pesante.
ff animato.

GOVERNOR.
Sweetly.

My friends I thank you for this first se -

Moderato.

quasi recitative.

lec - tion! Now as a fa - vor, wont you kind - ly

sing the oth - er - us - u - al in this con -

leggiere.

nec - tion, a - bout the "wed - ding - bells that" "glad - ly

rit.

CHORUS.

ring"

The wed - ding bells ring out! Glad

The wed - ding bells ring out! Glad

wed - ding bells.

wed - ding bells.

poco rit.

Tempo di marcia, un poco animato.

p Wel - come this day of

p Wel - come this day of

p

p Bells.

glad - ness! ban - ish all thought of sor - row and sad - ness!

glad - ness! ban - ish all thought of sor - row and sad - ness!

Let ev - ry heart be sing - ing! Glad wed - ding bells be

Let ev - ry heart be sing - ing! Glad wed - ding bells be

ring - ing out their joy! Ding Dong Ding Dong

ring - ing out their joy! Ding Dong Ding Dong

Send - ing their sil - ver-voiced mes - sage far and wide.

Send - ing their sil - ver-voiced mes - sage far and wide.

Ding Dong Ding Dong long life attend our

Ding Dong Ding Dong long life at-tend our

ding dong bells ding dong bells

governor and his bride. ding dong wed-ding bells ding dong wed-ding bells

governor and his bride. ding dong wed-ding bells ding dong wed-ding bells

sempre

dim. ding *dim.* dong *pp* *rit.* Bells!

ding *dim.* dong Bells!

pp

sempre piu tranquillo.

sempre dim. *molto rit.* *ppp*

No 18.

Finale II.

Tempo di Valse. SOLO. *a tempo.*

In old New York! In old New York! The

Piano *ff piu rit. a tempo.*

peach-crops al - ways fine! They're sweet and fair and

on the square! The maids of Man - hat - tan for mine! You

can - not see in gay Pa - ree, in Lon-don or in

Cork! The queens you'll meet on an-y street in

old New York. *ff* ALL In old New York! In old New

York! The peach-crops al - ways fine, They're sweet and

fair and on the square! The maids of Man - hat - tan for

The first system of music consists of a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The vocal line has a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are 'fair and on the square! The maids of Man - hat - tan for'. The piano accompaniment features chords and single notes in both hands.

mine! You can - not see in gay Pa - ree, in

The second system continues the vocal line and piano accompaniment. The lyrics are 'mine! You can - not see in gay Pa - ree, in'. The piano accompaniment includes some arpeggiated figures in the right hand.

Lon - don or in Cork! The queens you'll meet on

The third system continues the vocal line and piano accompaniment. The lyrics are 'Lon - don or in Cork! The queens you'll meet on'. The piano accompaniment features sustained chords in the right hand.

an - y street in old New York.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'an - y street in old New York.'. The system ends with a double bar line and a key signature change to one flat (Bb). The piano accompaniment includes a trill in the right hand marked 'sua'.

First system of music, measures 1-4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *f* and *ff*.

Second system of music, measures 5-8. The vocal line enters with the word "In". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *ff*.

Third system of music, measures 9-12. The vocal line continues with the lyrics "old New York! In old New York! The peach-crops". The piano accompaniment provides harmonic support with chords.

Fourth system of music, measures 13-16. The vocal line continues with the lyrics "al - ways fine! They're sweet and fair and". The piano accompaniment continues with chords and a steady bass line.

on the square! The maids of Man - hat - tan for mine!

You can - not see in gay Pa - ree, in

Lon-don or in Cork! The queens you'll meet on

an - y street in old New York.

rit. *sffz* *sya*

If You Love But Me.

Grazioso.

Al-tho' I'm but a girl of sev-en-

Piano. *mf* *mp*

teen, I would so like to be some-one's af-fin-i-ty, I'd

like to have him woo me for his queen, Oh heav'n a-bôve! How I could

love! If he would take me in his arms and call me all his own, Im-

a - gine how de - lightful that would be! For - sak - ing ev - ry oth - er I would

cling to him a - lone, If he would on - ly say he loved but me.

Valse lente.

If he'd say that he loved but me! loved but me!

on - ly me! What a par - a - dise life would be! life

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'on', followed by a quarter note 'ly', a half note 'me!', and then a series of quarter notes for 'What a par - a - dise life would be!'. The piano accompaniment features a steady rhythm of eighth notes in the right hand and quarter notes in the left hand, with some chords.

would be! _____ When he asked me to name the day!

The second system continues the vocal line with a half note 'would', a quarter note 'be!', and a long horizontal line indicating a breath or continuation. This is followed by the phrase 'When he asked me to name the day!'. The piano accompaniment continues with similar rhythmic patterns, including some chords and a melodic line in the right hand.

name the day! name the day! I would say right a way, don't de -

The third system features the vocal line with 'name the day!' repeated twice, followed by 'I would say right a way, don't de -'. The piano accompaniment provides a consistent harmonic and rhythmic background, with some melodic movement in the right hand.

lay If you love but me. _____ me. _____

The fourth system includes the vocal line with 'lay If you love but me.' followed by a long horizontal line, and then 'me.' followed by another long horizontal line. Above the vocal line, there are two first endings marked '1.' and '2.'. The piano accompaniment concludes the piece with a final chord and some melodic flourishes.

unis.

CHORUS.

If you'd say that you love but me! love but
 If you'd say that you love but me! love but

mf

me! on - ly me! What a par - a - dise
 me! on - ly me! What a par - a - dise

life would be life would be!
 life would be life would be!

8

When you asked me to name the day! name the

When you asked me to name the day! name the

day name the day! I would say right a -

day name the day! I would say right a -

way, don't de lay if you love but me.

way, don't de lay if you love but me.

dim.

poco rit.

Victor Herbert

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I Don't Want To Go Home
Someone Like You
How Do You Get That Way
My Idea Of Something To
Go Home To
Tip Your Hat To Hattie

BABETTE

My Lady 'Tis For Thee
There Once Was An Owl
My Honor And My Sword
My Lady Of The Manor
Where The Fairest Flow'rs
Are Blooming

BABES IN TOYLAND

Toyland
I Can't Do The Sum
Floretta

CINDERELLA MAN

Out of His Heart He Builds a Home

DREAM GIRL

Bubble Song
My Dream Girl
At The Rainbow's End
If Somebody Only Would Find Me
My Hero

DUCHESS

Cupid Tell Me Why
If I Should Dream Of You
I'm Such a Romantic Girl
Land Of The Sultan's Dreams

EILEEN (Hearts Of Erin)

When Love Awakes
Eileen Alanna Asthore
Free Trade And A Misty Moon
I'd Love To Be A Lady
Ireland My Sireland
(When Shall I Again See Ireland)
Irish Have a Great Day Tonight
Life's A Game At Best
Thine Alone (Duet 60c)
Too-Re-Lo-Re
Cupid The Cunnin' Pandeen
My Little Irish Rose
Stars And Rosebuds
When Ireland Stands Among
The Nations Of The World
Dinny's Serenade
Glad Triumphant Hour
My Good Friends Of Erin's Isle

ENCHANTRESS

To The Land Of My Own Romance
They All Look Good When They're
Far Away
Art Is Calling For Me
Come, Little Fishes

FOLLIES OF 1917

Can't You Hear Your Country
Calling

FOLLIES OF 1920

Love Boat
When The Right One Comes Along

FOLLIES OF 1921

In Khorassan
Legend Of The Golden Tree
Princess Of My Dreams

FOLLIES OF 1922

Weaving My Dreams

FOLLIES OF 1923

I'd Love To Waltz Through
Life With You
Lady Of The Lantern
That Old Fashioned Garden Of Mine

FORTUNE TELLER

Always Do As People Say
You Should
Gypsy Jan
Gypsy Love Song (Duet 60c)
Romany Life

GIRL IN THE SPOTLIGHT

Catch 'Em Young, Treat 'Em
Rough, Tell 'Em Nothing
I Love The Ground You Walk On
It Would Happen Anyway
I Cannot Sleep Without
Dreaming Of You
I'll Be There
There's a Tender Look In Your Eyes
Somewhere I Know There's A
Girl For Me

HER REGIMENT

Some Day
Oh My
As The Years Roll By
If Things Were What They Seem
T'wixt Love And Duty
Soldier Men
American Serenade
Art Song
Vive La France
Nerves
Superlative Love
Girl Behind The Gun
Little Farm In Normandy

IT HAPPENED IN NORDLAND

Absinthe Froppé
Knot Of Blue
Oyaneetah
Little Class Of One

LADY OF THE SLIPPER

Just Love Me All The Time
Just You And I In Dreamland
Princess Of Faraway

LITTLE OLD NEW YORK (Picture)

Little Old New York

MLLE. MODISTE

Hats Make The Woman
If I Were On The Stage
I Want What I Want When I Want It
Love Me—Love My Dog
The Time And The Place
And The Girl
Kiss Me Again (Duet 60c)
Mascot Of The Troop

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It Keeps Me Guessing All The Time
Life's A Masquerade
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American Music

MY GOLDEN GIRL

I Want You
Little Nest For Two
My Golden Girl
Darby And Joan
Ragtime Terpsichore
Oh Day In June
I'd Like a Honeymoon With You
A Song Without (Many) Words
If We Had Met Before
Name The Day
In Venice
Shooting Star

NAUGHTY MARIETTA

Ah! Sweet Mystery Of Life (Duet 60c)
All I Crave Is More Of Life
If I Were Anybody Else But Me
Italian Street Song (Duet 60c)
I'm Falling In Love With Someone
Naughty Marietta
'Neath The Southern Moon
Tramp! Tramp! Tramp!
Sweet By And By

OLD DUTCH

I Want A Man To Love Me
My Gypsy Sweetheart

THE ONLY GIRL

Be Happy, Boys, Tonight
When You're Away (Duet 60c)
When You're Wearing The
Ball And Chain
You're The Only Girl For Me
More I See Of Others
The Better I Like You

ORANGE BLOSSOMS

Kiss In The Dark, A (Duet 60c)
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Then Comes The Dawning
This Time It's Love
Legend Of The Glow-Worm
Lonely Nest
Dream Of Orange Blossoms, A

OUI MADAME

He Wanted To Go And He Went
If I Saw Much Of You
My Day Has Come
Over The Garden Wall
Play Me Something I Can Dance To
When You Know Me Better
Where Were You
Wooing Of The Violin, The
Every Hour Away From You Is
60 Minutes Lost

PRIMA DONNA

Everybody Else's Girl Looks
Better Than Mine
I'll Be Married To The Music
Of A Military Band
You'd Be Surprised

PRINCESS PAT

All For You (Duet 60c)
For Better Or Worse
I Need Affection
Love Is The Best Of All
Neapolitan Love Song
There's A Message Of Love
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THE RED MILL

Because You're You (Duet 60c)
Every Day Is Ladies Day With Me
Gooda-Bye John
I'm Always Doing Something
I Don't Want To Do
In The Isle Of Our Dreams
Moonbeams (Duet 60c)
Streets Of New York
When You're Pretty,
The World Is Fair
You Can Never Tell About A Woman

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Ask Her While The Band Is Playing
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Love Is Tyrant

SKY HIGH

Give Your Heart In June Time

TATTOOED MAN

Boys Will Be Boys And
Girls Will Be Girls
Hear My Song Of Love
Nobody Loves Me

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I've Danced To Beat The Band
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