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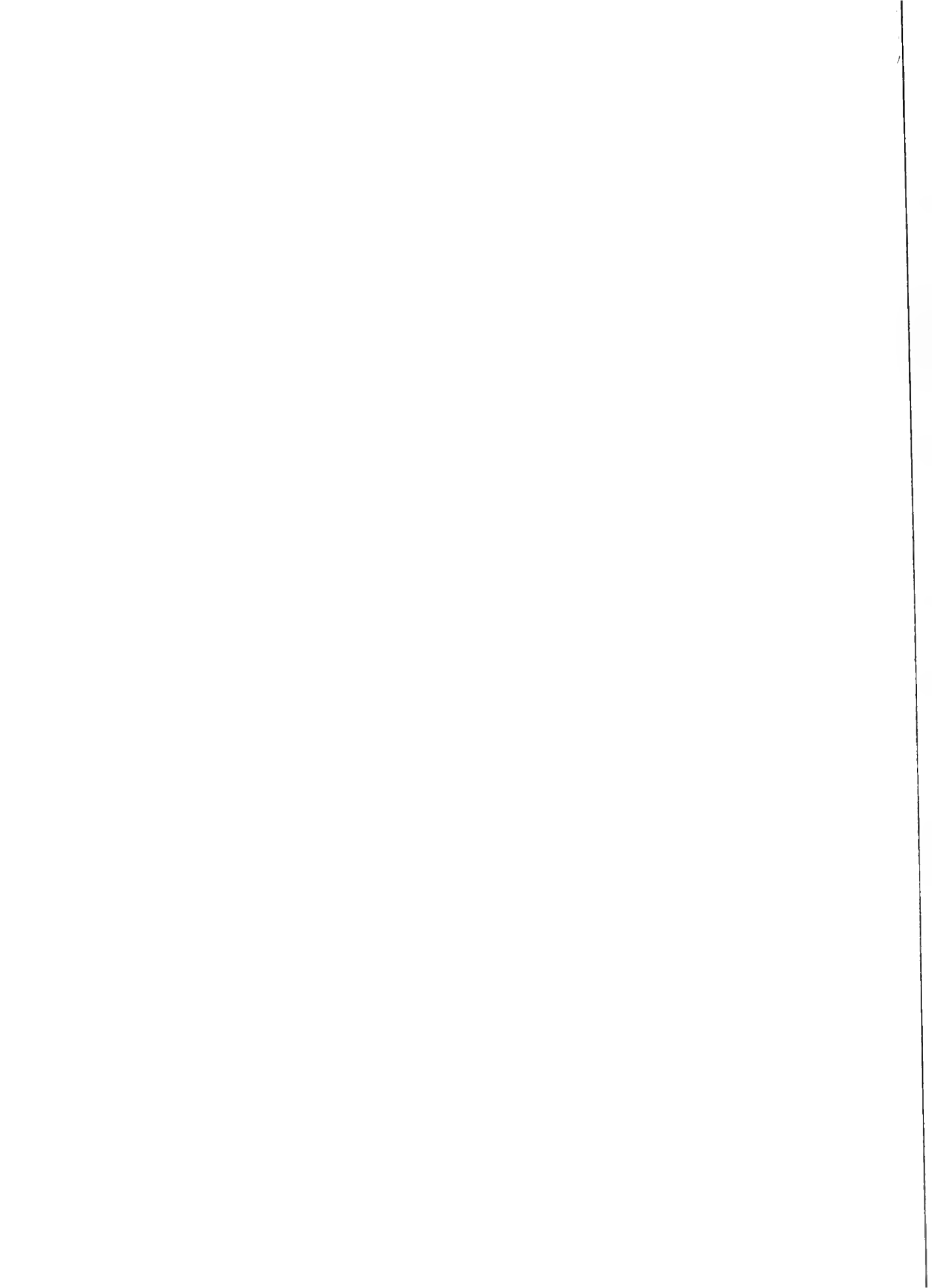


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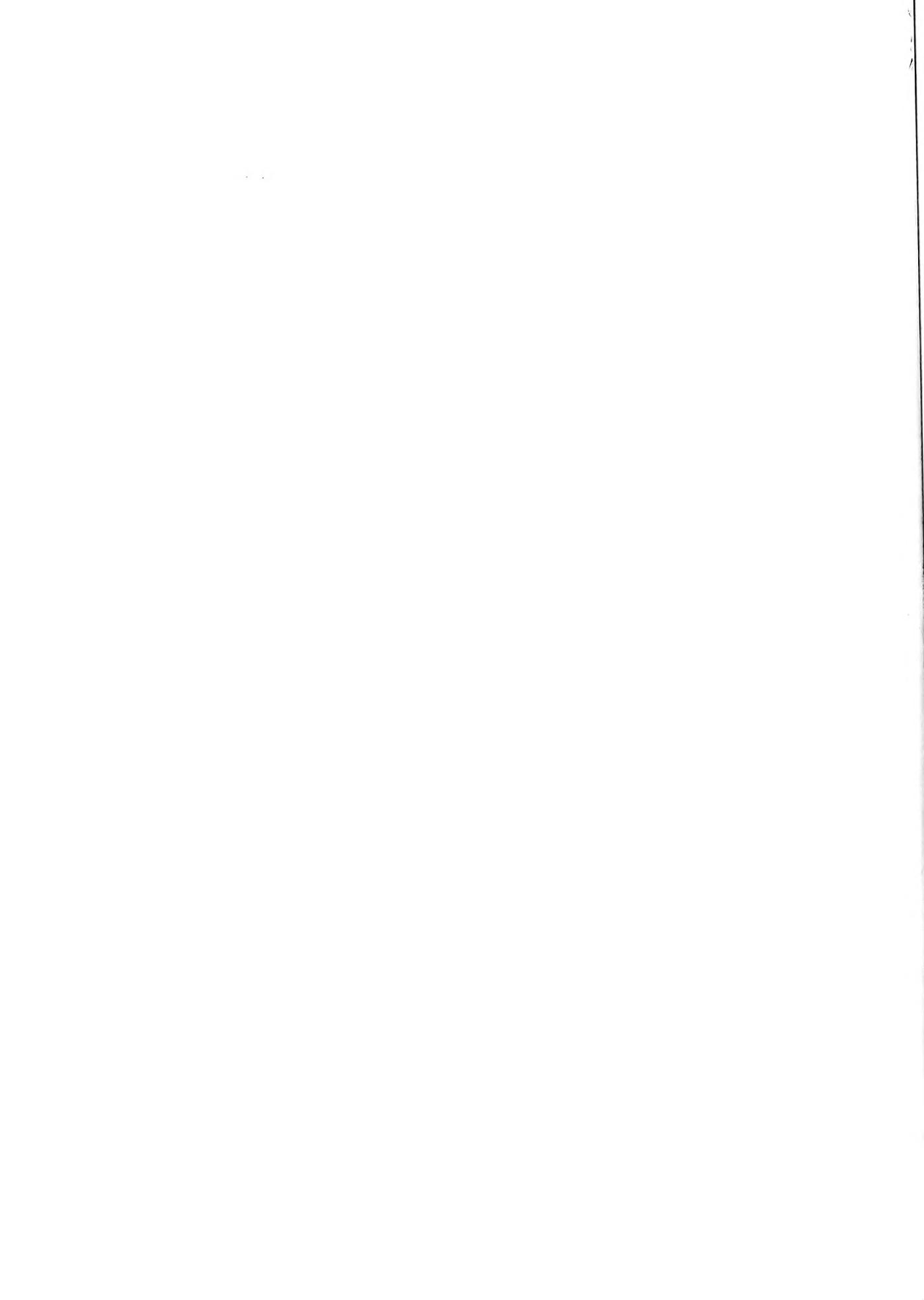
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of

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As Sung by the

FRITZI SCHEFF

Comic Opera Company



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A. Panchielli
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Lost Night (Sehnsucht) H. Kjerulf
Like A Dream (M'Appari), from "Martha" F. van Flotow
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O. Cantor

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from "Rigoletto" G. Verdi
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IN

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A Comic Opera



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CHAS. B. DILLINGHAM
presents
FRITZI SCHEFF.

in
"Mlle Modiste"

A Comic Opera in Two Acts.

— + —

Libretto by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

CAST OF CHARACTERS.

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

and

FIFI.

MISS FRITZI SCHEFF.

Milliners, Guests, Dancers, Soldiers, Servants etc.

— + —

SYNOPSIS.

ACT I.

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

ACT II.

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

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

Musical Director John Lund
Stage Managers Al. Holbrooke and Fred. C. Latham

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M'lle Modiste

A COMIC OPERA IN TWO ACTS.

Overture.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Allegro giocoso.

Piano.

The first system of the piano accompaniment for the Overture. It is written in 3/4 time with a key signature of one sharp (F#). The tempo is marked *Allegro giocoso*. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of chords and eighth notes.

The second system of the piano accompaniment. The right hand continues its melodic line with eighth-note patterns and slurs. The left hand maintains the accompaniment with chords and eighth notes.

The third system of the piano accompaniment. The right hand continues its melodic line with eighth-note patterns and slurs. The left hand maintains the accompaniment with chords and eighth notes.

The fourth system of the piano accompaniment. The right hand continues its melodic line with eighth-note patterns and slurs. The left hand maintains the accompaniment with chords and eighth notes. The instruction *molto cresc.* is written above the left hand.

The fifth system of the piano accompaniment. The right hand continues its melodic line with eighth-note patterns and slurs. The left hand maintains the accompaniment with chords and eighth notes. A fermata is placed over the eighth measure of the right hand. The key signature changes to two sharps (F# and C#) in the final measure of the system.

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First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The system is divided into three measures by vertical bar lines. A dashed line with a circled '8' above it spans the first two measures. The first two measures feature a complex rhythmic pattern with many beamed notes. The third measure shows a change in texture with chords and accents, marked with *sfz* (sforzando) in both staves.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The system is divided into four measures. A dashed line with a circled '8' above it spans the first two measures. The first two measures feature a complex rhythmic pattern with many beamed notes. The third measure is marked with *ff* (fortissimo) in the bass staff. The fourth measure continues the rhythmic pattern with accents.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The system is divided into four measures. A dashed line with a circled '8' above it spans the first two measures. The first two measures feature a complex rhythmic pattern with many beamed notes. The third and fourth measures continue the rhythmic pattern with accents.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The system is divided into four measures. A dashed line with a circled '8' above it spans the first two measures. The first two measures feature a complex rhythmic pattern with many beamed notes. The third and fourth measures continue the rhythmic pattern with accents.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The system is divided into four measures. A dashed line with a circled '8' above it spans the first two measures. The first two measures feature a complex rhythmic pattern with many beamed notes. The third and fourth measures continue the rhythmic pattern with accents.

8-----*loco.*

f *sfz*

sfz *sfz p marcato.*

tr *sfz*

8

First system of musical notation, measures 1-4. Treble and bass staves with chords and melodic lines. A dashed line with the number 8 is above the first measure.

8

Second system of musical notation, measures 5-8. Treble and bass staves with chords and melodic lines. A dashed line with the number 8 is above the first measure.

f

molto piu tranquillo.

Third system of musical notation, measures 9-12. Treble and bass staves with chords and melodic lines. Includes dynamic marking *f* and tempo instruction *molto piu tranquillo.*

molto rit.

Fourth system of musical notation, measures 13-16. Treble and bass staves with chords and melodic lines. Includes tempo instruction *molto rit.*

Valse lente.

Fifth system of musical notation, measures 17-20. Treble and bass staves with chords and melodic lines. Includes tempo instruction *Valse lente.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music includes a complex chordal structure in the right hand and a rhythmic accompaniment in the left hand.

Second system of musical notation. The right hand features a melodic line with a *pp* (pianissimo) dynamic marking. The left hand continues with a steady accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic themes in both hands.

Fourth system of musical notation, characterized by the use of accents (*>*) over various notes in both hands.

Fifth system of musical notation, featuring a *cresc.* (crescendo) marking in the bass line and a *f* (forte) dynamic marking in the right hand.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The system contains two staves with various musical notations including notes, rests, and dynamic markings.

Second system of musical notation, continuing the piece with two staves and similar notation to the first system.

Third system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The system contains two staves with various musical notations including notes, rests, and dynamic markings.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The system contains two staves with various musical notations including notes, rests, and dynamic markings.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The system contains two staves with various musical notations including notes, rests, and dynamic markings. The text "Tempo I." is written above the treble staff in the middle of the system.

sfz *p* *f* sfz

First system of a piano score in G major. The right hand features a series of chords in the first measure, followed by a melodic line in the second measure, and a final chord in the third measure. The left hand plays a steady eighth-note accompaniment. Dynamics include *sfz p*, *f*, and *sfz*. A fermata is placed over the final chord in the right hand.

molto cresc. *molto cresc.*

Second system of the piano score. The right hand continues with chords and melodic fragments, while the left hand maintains the eighth-note accompaniment. The instruction *molto cresc.* is written in both staves.

Third system of the piano score, continuing the eighth-note accompaniment in the left hand and chordal/melodic textures in the right hand.

tutta forza un poco largamente.

Fourth system of the piano score. The right hand features a melodic line with triplets. The instruction *tutta forza un poco largamente.* is written in the left hand.

poco a poco accel.

Fifth system of the piano score. The right hand continues with melodic lines and triplets. The instruction *poco a poco accel.* is written in the left hand.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff contains a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, including performance instructions: *cresc. possibile.* and *poco rit.* The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Third system of musical notation, including the instruction *Grandioso.* and dynamic markings: *ff*, *rit.*, and *ff piu mosso.* The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff contains a rhythmic accompaniment with chords and eighth notes.

Fifth system of musical notation, including performance instructions: *fff possibile.*, *fff*, and *fffz fffz*. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

No 1.

Opening Chorus.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Allegretto.

Piano. *f*

ff

f

ALL GIRLS.

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

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

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

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

molto stacc.

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

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

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

unis.

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

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

ff

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

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

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

Musical score for the first system, featuring a vocal line and piano accompaniment in G major. The piano part includes trills and accents.

Still our wa - ges are but small,

Musical score for the second system, including lyrics and piano accompaniment. The piano part features a steady eighth-note accompaniment.

When we are paid what we have made,

Musical score for the third system, including lyrics and piano accompaniment. The piano part continues with the eighth-note accompaniment.

We must quick - ly spend it all!

Musical score for the fourth system, including lyrics and piano accompaniment. The piano part concludes with a trill in the right hand.

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

Hard work, Ver - y lit - tle pay,

Ten hours ev - 'ry sin - gle day,

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

— Yet we're as hap - py as can be. —

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in B-flat major and 4/4 time, with lyrics: "— Yet we're as hap - py as can be. —". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system of music continues with a vocal line and piano accompaniment. The key signature changes to B major. The vocal line has lyrics: "Furs and feath - ers, buck - les, bows! Some of these! Some of those!". The piano accompaniment maintains a similar rhythmic pattern.

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

The third system of music continues with a vocal line and piano accompaniment. The vocal line has lyrics: "Real lace where it shows! Flowers and fur - be - lows!". The piano accompaniment continues with the same rhythmic accompaniment.

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

The fourth system of music concludes the page with a vocal line and piano accompaniment. The vocal line has lyrics: "First a rib - bon, then a rose! Each one knows, as she sews,". The piano accompaniment remains consistent throughout.

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

Tempo di Valse.

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

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

light makes rad - iant the night, While soft winds

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

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

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

unis.

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

poco pesante.

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

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

light makes rad - iant the night, While soft winds

unis.

sigh. It is then we for - get

pesante.

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

Tempo.

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

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

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

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

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

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

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

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "There a rose! Show - ing ev - 'ry hat we've got, Per -". The piano accompaniment includes some dynamic markings like accents and a crescendo.

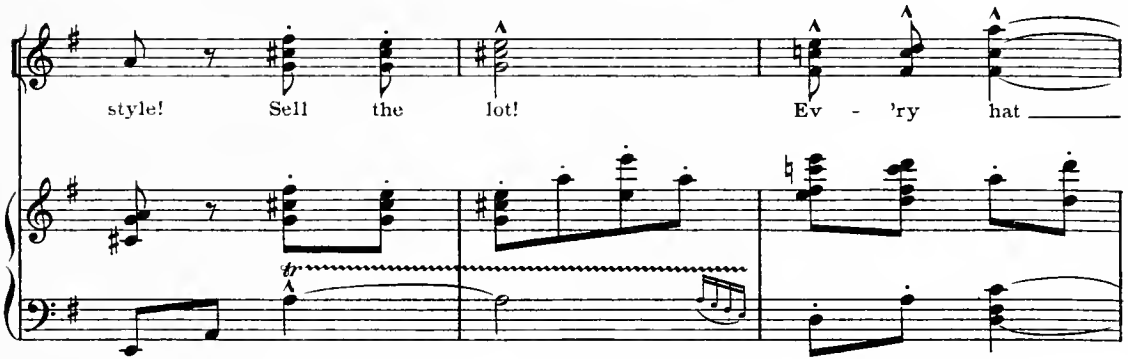
haps they're new, Per - haps they're not! For wait - ing on our

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "haps they're new, Per - haps they're not! For wait - ing on our". The piano accompaniment ends with a forte (*ff*) dynamic marking.

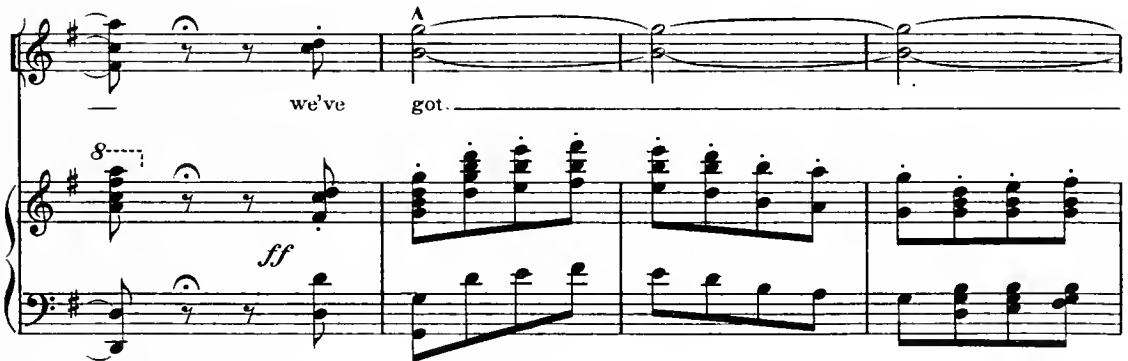
cus - tom - ers we're bus - y all the while. We show the



style! Sell the lot! Ev - 'ry hat



we've got.



Andante grazioso.

Treble clef, key signature of one sharp (F#), 6/8 time signature. The piano introduction consists of two systems. The first system has two empty staves. The second system has a treble staff and a bass staff. The treble staff begins with a piano (*f*) marking and contains chords and eighth notes. The bass staff contains a melodic line with eighth notes. An *accel.* marking is placed over the treble staff in the third measure of the second system. The piece concludes with a *sfz* marking in the final measure.

NANETTE.

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

Vocal line: Treble clef, key signature of one sharp (F#), 6/8 time signature. The melody is simple and matches the lyrics.

 Piano accompaniment: Treble and bass staves. The treble staff features chords and eighth notes. The bass staff features a melodic line with eighth notes.

FANCHETTE.

This — is as chic as that, — 'Tis the

comme il faut! —

Vocal line: Treble clef, key signature of one sharp (F#), 6/8 time signature. The melody is simple and matches the lyrics.

 Piano accompaniment: Treble and bass staves. The treble staff features chords and eighth notes. The bass staff features a melodic line with eighth notes.

shade that's been made the mode you know.

Yet, though we try our

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics 'shade that's been made the mode you know.' are written below the notes. The second line of the system is another vocal line, mostly containing rests, with the lyrics 'Yet, though we try our' appearing at the end. The piano accompaniment is shown in two staves (treble and bass clefs) below the vocal lines, featuring chords and moving lines.

Yet we try our best.

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

Detailed description: This system contains the next two lines of music. The top line is a vocal melody with the lyrics 'Yet we try our best.' The second line continues the vocal melody with the lyrics 'best, It is hard to please people just like these.' The piano accompaniment continues in two staves below.

How could a thing of grace,

Look well on such a face?

Detailed description: This system contains the final two lines of music on the page. The top line is a vocal melody with the lyrics 'How could a thing of grace,'. The second line continues the vocal melody with the lyrics 'Look well on such a face?'. The piano accompaniment continues in two staves below.

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

Ah!— But my sis - ter dear, —
In a

Yes, — but it's ver - y
hat like that would - n't we look nice?—

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

The first system consists of a vocal line and piano accompaniment. The vocal line is in D major and contains the lyrics "queer, — those who have the good looks don't have the price." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

p colla voce.

The second system continues the vocal line with the lyrics "Yet, if not to - day, — some day we may — have our gowns, Our". The piano accompaniment includes dynamic markings *f* and *p*, and the instruction *p colla voce.* The vocal line has a melisma over the word "may".

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

The third system continues the vocal line with the lyrics "lac-es and our pearls, — just like ma - ny of the oth - er girls. — Yes, we are sure that". The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

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

rit. *f accel e cresc.*

colla voce.

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

f **Tempo I.**

f *ff*

ALL GIRLS.

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

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

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains four measures of music with lyrics: "Real lace where it shows! Flowers and fur - be - lows!". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics: "First a rib - bon, then a rose! Each one knows, as she sews,". The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The third system continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics: "Some of these! Some of those! Here a bow! There a rose!". The piano accompaniment continues with the same rhythmic pattern.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics: "Show - ing ev - 'ry hat we've got! Per - haps they're new! Per - haps they're not! For". The piano accompaniment continues with the same rhythmic pattern.

unis.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a series of eighth notes, followed by a quarter note and then a half note. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *sfz* is present in the piano part.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some slurs and a dynamic marking of *ff* at the end. The piano accompaniment includes a trill in the right hand, indicated by a dotted line and the letter 'tr'. A dynamic marking of *ff* is also present in the piano part.

got.

The third system shows the vocal line with a long note and a dynamic marking of *ff*. The piano accompaniment continues with chords and a bass line.

The fourth system shows the vocal line with a long note and a dynamic marking of *fff*. The piano accompaniment continues with chords and a bass line, ending with a dynamic marking of *fff*.

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

Lyric by
HENRY BLOSSOM.

TRIO.
Fanchette, Nanette and Mde. Cecile.

Music by
VICTOR HERBERT.

FANCHETTE.

NANETTE. There's a pro-verb that is

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

Animato.

Piano.

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

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

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

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

The musical score is written for three vocal parts (Fanchette, Nanette, and Mde. Cecile) and piano accompaniment. It is in 3/4 time and the key signature has one flat (B-flat). The score is divided into three systems. The first system shows the vocalists entering with the lyrics 'There's a pro-verb that is'. The piano accompaniment begins with a piano (p) dynamic and an 'Animato' marking. The second system continues the vocal lines with lyrics 'trite, but true, It describes it neatly, Tells us what a lot of' and 'trite, but true, fully and completely. Tells us what a lot of'. The piano accompaniment continues with various chords and melodic lines. The third system shows the vocalists singing 'girls will do When the one in charge of them is not in view.' The piano accompaniment concludes the piece with a final cadence.

Now we'll tell you what the wise men say,
When the cats a-way,

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

that, But
that, But

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

Poco meno mosso.

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

f Poco meno mosso.

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

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

rit.

f *a tempo.*

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

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

poco a poco a tempo.

fp

p *dim.* *pp*

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

p *dim.* *pp*

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

rit *pp*

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

Etienne and Chorus.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Tempo di marcia. ETIENNE.

Piano.

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

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

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a key with one sharp (F#) and a common time signature. The lyrics are "lov - ing and woo - ing are all of his do - ing, And". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

yet he makes it pain - ful as can be.

The second system of music continues the vocal line and piano accompaniment. The lyrics are "yet he makes it pain - ful as can be.". The piano accompaniment includes some chords with accents in the right hand.

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

The third system of music continues the vocal line and piano accompaniment. The lyrics are "— He mix - es the sta - tions, he chang - es re -". The piano accompaniment features a consistent eighth-note bass line and chords.

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

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "la - tions, For all your lit - tle schemes he sets a snare.". The piano accompaniment features a consistent eighth-note bass line and chords.

And though you have planned it, and

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

sweet - heart is not there. For the

poco rit.

p

Tempo di Valse lente.

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

espress.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "dis - tant or near; _____ And the maid - en de - mure may have". The piano accompaniment features a treble and bass clef, with chords and moving lines in both hands.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "made you feel sure That she'll be there with - out a - ny". The piano accompaniment includes a fermata over the final chord of the system.

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

The third system continues the vocal line and piano accompaniment. The lyrics are "fear. _____ But there's al - ways a hitch in it some -". The piano accompaniment includes a fermata over the final chord of the system.

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

The fourth system continues the vocal line and piano accompaniment. The lyrics are "where, And the thought sets your brain in a whirl; _____ For". The piano accompaniment includes a fermata over the final chord of the system.

accel. *rit.*

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

accel e cresc. *rit.*

ten. molto pesante. *a tempo.*

time, and the place, and the girl.

CHORUS.

There's al - ways a

There's al - ways a

f molto pesante. *p a tempo.*

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

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

ETIENNE.

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

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

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

The first system of the score includes a vocal line and three piano accompaniment staves. The vocal line begins with a rest, followed by the lyrics "For sel - dom, if ev - er, you find them to -". The piano accompaniment features a prominent "whirl" motif in the right hand, consisting of a series of sixteenth-note chords. The piano part includes dynamic markings such as *fz* and *fz*.

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

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

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

The second system of the score continues the vocal line and piano accompaniment. The vocal line lyrics are "geth - er; The time, and the place, and the girl." followed by a long line. The piano accompaniment continues with the "whirl" motif and includes dynamic markings such as *fz* and *fz*. The piano part also includes a *rit.* marking.

No 4.

If I Were On The Stage.

(Kiss Me Again.)

Fifi.

Lyric by
HENRY BLOSSOM.Music by
VICTOR HERBERT.

Allegro.

FIFI.

Piano.

rit.

If

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

P meno mosso.

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

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

rit.

Tempo di Gavotte Moderne. *ten.*

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

pp semplice.

ten.

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

poco rit. *a tempo.*

rit.

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

rit.

Tra la, la, la, la, la, Tra la, la, la, la, Tra la, la, la, la, *ten.* *ten.*

Tra la, la, la, la, la, la, Tra la, la, la, la, la, la, Tra la, la, la, la, la, la, tra *rit.* *pp*

Allegro.
la. If *rit.*

Meno mosso.
they should of - fer me some day, A pri - ma don - na role to play, A *p*

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

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

rit.

Tempo di Polonaise. *con bravura.*

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

I'm queen of all the land, Ah!— Ah!—

brillante

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

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

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

Ah! Ah! who would not be queen!?"

Allegro.

But

come primo.

rit.

meno mosso.

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

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

rit.

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

rit.

Valse lente.

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

ppp molto espress.

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

pp

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

pp

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

ten.

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

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

Poco a poco rall. e dim.

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

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

Allegro.

gain. _____

molto accel. sempre. *pp* *f*

No 5.

Love Me, Love My Dog.

Gaston.

Lyric by
HENRY BLOSSOM.Music by
VICTOR HERBERT.

Andantino.

GASTON

There
Now
He

Piano

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

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

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

pp

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

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

marcato.

f marcato.

$\frac{2}{4}$

Molto moderato.

said. _____ The men de-spised the
 own. _____ Now the man he liked the
 bore. _____ A - gain he called the

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

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

a tempo.

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

a tempo.

rit.

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

p colla voce.

f a tempo. rit. p

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

pp f rit. fz

1. 2. 3.

Hats Make The Woman.

No 6.

Fifi and Chorus.

Lyric by
HENRY BLOSSOM.Music by
VICTOR HERBERT.

Moderato.

FIFI.

Now first of all, I'll

Piano.

grazioso.

pp

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

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

Moderato.

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

poco a poco in tempo.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, starting with a half note 'day.' followed by quarter notes 'Large hats, small hats, Flat and ver - y'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include piano (*p*) and accents (>).

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

The second system continues the vocal line with 'tall hats, Play a part in his - to - ry for good or ill.' The piano accompaniment maintains its rhythmic pattern with eighth notes and chords. Dynamics include piano (*p*) and accents (>).

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

The third system features the vocal line: 'Clothes per-haps may make the man, But since first the world be - gan,'. The piano accompaniment continues with eighth-note bass lines and chords. Dynamics include piano (*p*) and accents (>).

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

The fourth system concludes the vocal line with 'Hats have made the wom - an, and they al - ways will.' The piano accompaniment features a more active right-hand part in the final measures. Dynamics include piano (*p*) and accents (>).

GIRLS.

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

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

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

The second system continues the vocal line and piano accompaniment. The vocal line has a slight upward inflection towards the end of the phrase. The piano accompaniment maintains a steady rhythmic pattern.

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

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line in the left hand.

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

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

No 7.

Finale I.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Allegro con fuoco.

ETIENNE. 

Piano. 

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



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



give her con- sent, I'll wed her for I a - dore her!

SOP. & ALTO.

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

CHORUS

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

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

FANCHETTE & NANETTE. (to Cecile)

COUNT. Don't

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

CHORUS.

wed. _____

wed. _____

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

dolce.

espress.

loved her!

GASTON.

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

PRINCIPALS AND CHORUS

broke _____ with - out her.

Don't let her go we

Don't let her go we

espress.

COUNT. (aside) *p*

It

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

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

Detailed description of the musical score: The score is for page 61. It features four vocal staves at the top, labeled 'PRINCIPALS AND CHORUS'. The first staff has the lyrics 'broke _____ with - out her.'. The second and third staves have the lyrics 'Don't let her go we'. The fourth staff has the lyrics 'Don't let her go we'. Below these is a piano accompaniment section with two staves. The piano part includes the instruction '*espress.*'. The bottom section of the score features a countertenor part labeled 'COUNT. (aside)' with a dynamic marking '*p*' and the lyrics 'It'. Below this are two more vocal staves with the lyrics 'love her so! You know how well we all have loved her_____'. The piano accompaniment continues at the bottom with two staves.

suits me well that she should go.

RENÉ (to Etienne.)

Old friend she loves you well I

p poco rit. *pp*

Lento espressivo.

know.

sfz *dim.* *sfz*

ETIENNE. molto espress.

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

Lento espressivo.

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

FANCHETTE & NANETTE.

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

Mme. CECILE & LOUISE MARIE.

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

ETIENNE.

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

GASTON.

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

COUNT.

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

RENÉ

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

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

CHORUS.

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

à capella.

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

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

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

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

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

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

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

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

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

To know per

molto cresc.

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

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

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

know per chance For smiles come doubts and tears, The

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

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

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

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

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

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

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

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

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

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

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

FIFI. *dolcissimo.*
(behind scenes.)

Ah! but in

The musical score consists of ten staves. The first seven staves are vocal parts, each with the lyrics "mor-row may bring doubts and tears." written below. The eighth and ninth staves are piano accompaniment, with the lyrics "mor-row may bring doubts and tears." written below. The tenth staff is a grand staff (treble and bass clef) for piano accompaniment. The music is in 3/4 time and features a key signature of one sharp (F#). A triplet of eighth notes is marked with a '3' and a slur above it in several places. The tempo/mood is indicated as *dolcissimo.* and the character as FIFI. (behind scenes.).

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

pp

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

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

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

ten.

of the past. Ah, but in

Vis-ions fair. Ah, but in dreams so

Ah, but in dreams so

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

Ah, but in dreams so

Ah, but in dreams so

Dreams so fair. Ah, but in dreams so

Ah! in

Ah! in

dreams — Dreams so fair Ah! —

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

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

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

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

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

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

dreams, dreams so fair Out of

dreams, dreams so fair Out of

mp

be-yond com - pare Out of this

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

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

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

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

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

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

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

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

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

The musical score for page 71 consists of ten systems of music. The first seven systems are vocal parts for four voices (Soprano, Alto, Tenor, and Bass), each with its own staff. The eighth system contains two vocal parts (Soprano and Bass). The ninth system contains two vocal parts (Soprano and Bass). The tenth system is the piano accompaniment, with a grand staff for the right and left hands. The lyrics are: "world of care, Hope as my far, Hope as her guid - - ing star, Hope as her far, Hope as her guid - - ing star, per - fect far, Hope as her guid - - ing star, per - fect far, Hope as her guid - - ing star, per - fect far, Hope as her guid - - ing star, per - fect far, Hope as her guid - - ing star, Hope as her far, Hope as her guid - - ing star, Hope as her per - fect". The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a time signature of 3/4. Triplet markings are used above several phrases. A long horizontal line under "care," indicates a sustained note. The piano accompaniment features chords and melodic lines in both hands.

poco accel.

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

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

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

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

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

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

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

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

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

cresc. *possible.*

rit. *fff*

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

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

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

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

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

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

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

fff

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

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

allargando. *accel.*

of the past.

of the past.

of the past.

of the past.

of the past.

of the past.

of the past.

of the past.

of the past.

of the past.

of the past.

ff *fff*

Tempo di Valse lente.

FIFI.

I must a - way.

p *p* *dim. poco rit.*

pp dolcissimo.

Just to say good - bye! Have I the

heart, Have I the heart — to go?

What though the present be pain,

rit. e morendo.

Some day shall see just you and me, Happy, happy a -

dim. rit. e morendo.

(She runs up stage.)

gain.

ETIENNE. *f* Oh stay! Oh

COUNT. *ff* E-nough! a-way!

Allegro molto.

f molto cresc.

Ah!

Fare-well, good fortune, au revoir

Fare-well, good fortune, au revoir

Fare-well, good fortune, au revoir

Fare-well, good fortune, au revoir

Fare-well, good fortune, au revoir

Fare-well, good fortune, au revoir

Fare-well, good fortune, au revoir

fff

Fare-well, good fortune, au revoir

Fare-well, good fortune, au revoir

Fare-well, good fortune, au revoir

fff

tutta forza.

fff molto accel.

Musical score for voices and piano, measures 79-86. The score is in G major (one sharp) and 4/4 time. It features six vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and a piano accompaniment. The vocal parts are homophonic, with each voice part singing the word "Fare" followed by a long dash. The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. The piano part includes a fermata over the first measure of the eighth measure and a dynamic marking of *fff* in the second measure of the eighth measure. The score ends with a double bar line and repeat dots.

Tempo di Valse lente.

well! _____
well! _____
well! _____
well! _____
well! _____
well! _____
well! _____
well! _____
well! _____
well! _____
well! _____
well! _____
well! _____
well! _____
well! _____
well! _____
well! _____
well! _____
well! _____
well! _____
well! _____

Presto.

Tempo di Valse lente. (Curtain.) Presto.
fff grandioso. *tutta forza.*

Prelude.

No 8.

VICTOR HERBERT.

Maestoso.

Piano.

The musical score is written for piano and consists of four systems. The first system is marked *Maestoso.* and *ff*. It features a piano accompaniment with a steady bass line and a treble line with triplets and slurs. The second and third systems continue the piece with similar textures. The fourth system includes dynamic markings *accel.* and *Largamente.*, indicating a change in tempo and mood. The score concludes with a final chord in the bass.

molto rit. *Lente*

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

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

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

Allegro molto moderato. *pp*

This system introduces a new tempo, *Allegro molto moderato.*, and a dynamic marking of *pp* (pianissimo). The music consists of a rhythmic accompaniment in the bass staff, with the upper staff mostly containing rests.

pp Curtain.

This system concludes the piece. It features a *pp* dynamic marking and a "Curtain." instruction. The music ends with a final chord in the upper staff and a melodic flourish in the lower staff. An 8-measure rest is indicated above the final measure of the upper staff.

No 9.

Chorus of Footmen.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Allegro molto moderato.

Piano.

The piano accompaniment for the first system consists of two staves. The treble staff begins with a whole note chord in the left hand and a half note chord in the right hand, followed by a series of eighth notes. The bass staff features a similar rhythmic pattern with eighth notes and chords. Dynamics include *pp* (pianissimo) and *sfz* (sforzando).

TENOR.

BASS.

Six of

The vocal staves for Tenor and Bass are shown. The Tenor staff has a whole rest followed by a half note and a quarter note. The Bass staff has a whole rest followed by a half note and a quarter note. The lyrics "Six of" are written below the Bass staff. Dynamics include *pp* (pianissimo).

The piano accompaniment for the second system continues the musical notation from the first system, with similar rhythmic patterns and dynamics.

us to serve one gout - y mas - ter!

The vocal staves for Tenor and Bass show the lyrics "us to serve one gout - y mas - ter!". The Tenor staff has a whole rest followed by a half note and a quarter note. The Bass staff has a whole rest followed by a half note and a quarter note. Dynamics include *pp* (pianissimo).

The piano accompaniment for the third system concludes the musical notation, featuring chords and rhythmic patterns.

If we

an - ger him we court dis - as - ter!

pp
Let him swear! We don't care!

We don't care! Oh! a

pp *pp*

triple *triple* *trium trium* *pp* *pp*

foot - man's lot is not quite a hate - ful one, If

once, you should stop to think! And it

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

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

all you can eat and drink. For there is

The second system continues the musical score. The vocal line has the lyrics "all you can eat and drink. For there is". The piano accompaniment includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and includes a triplet of eighth notes in the vocal line.

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

The third system concludes the musical score on this page. The vocal line has the lyrics "one thing cer - tain as can be, That there are none who". The piano accompaniment features dynamic markings including *ff marcato.* (fortissimo marcato), *p* (piano), *f* (forte), and *ff* (fortissimo). It also includes a triplet of eighth notes in the vocal line.

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

sfz

shirk work Be - ware! Take

pp *ppp*

sfz *pp* *ppp*

care! Ha!

ff *ff*

sfz *ppp*

pp
We
pp

serve what we do not use!

We

hear all the fam-ly news. And there is

f

Detailed description: This system contains the first two measures of the piece. The vocal line (top staff) has a treble clef and a key signature of two flats. The lyrics are "hear all the fam-ly news. And there is". The piano accompaniment (bottom two staves) has a bass clef and a key signature of two flats. The first measure shows a steady accompaniment, while the second measure features a triplet of eighth notes in the vocal line and a fortissimo (*f*) dynamic marking in the piano part.

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

p *mf*

marcato. *p*

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "one thing cer-tain as can be, That there are none who". Dynamics include piano (*p*) and mezzo-forte (*mf*). The piano accompaniment includes a *marcato.* marking in the first measure and a piano (*p*) dynamic in the second. A triplet of eighth notes is present in the vocal line.

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

p *pp*

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics "live as well as we. Take care! who's". Dynamics include piano (*p*) and pianissimo (*pp*). The piano accompaniment features a piano (*p*) dynamic in the first measure and a pianissimo (*pp*) dynamic in the second, which includes a trill-like texture in the right hand.

there? _____

Take care! _____

ppp _____

tr _____

tr _____

pp _____

pp _____

You can eat and _____

(Spoken.)

drink! _____

pst! _____

pst! _____

(they lift the glasses.)

Musical score for the first system. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal lines contain the lyrics "pst! pst! pst!" in two measures. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a *pp* dynamic marking.

(they drink)

Musical score for the second system. It consists of two piano staves (treble and bass clef). The right hand features a complex texture with triplets and sixteenth notes, marked *L.H.* (Left Hand). The left hand provides a steady bass line.

(they stand)
attention.

Musical score for the third system. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal lines contain the lyrics "a la votre!". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a *pp* dynamic marking in the first measure and a *sfz* dynamic marking in the second measure.

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

Lyric by
HENRY BLOSSOM.

Count.

Music by
VICTOR HERBERT.

Pesante. *All? molto comodo.*

Voice. COUNT.

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

Piano. *f* *sfz* *p*

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

marcato.

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

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

p

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

poco meno.

marcato.

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

a tempo.

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

accel. *rit.* *molto marcato.*

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

sfz *marcatissimo.*

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

sfz *sfz* *marcatissimo.* *sfz*

Più cantabile.

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

sfz *sfz*

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

mp

con gusto.

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

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

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

cresc.

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

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

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

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

p colla voce. *pp* *ff*

want what I want when I want it!
 " " " " " " " "

molto rit. *lunga.* *sfz* *molto allargando.*

ACT II. ⁹⁶ SCENE II.
Opening Chorus.

No 11.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Allegro.

Piano.

f

molto cresc.

8

8-

CHORUS.

SOP. and ALTO. *ff*

TEN.

BASS.

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

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

8-

ff

O - pen - ing heart and hand

Cheer - i - ly for our land,

O - pen - ing heart and hand

Cheer - i - ly for our land,

8-

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

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The piano part features a steady eighth-note bass line and chords in the right hand. A fermata is placed over the first measure of the piano accompaniment.

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

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The piano part continues with a steady eighth-note bass line and chords in the right hand. A fermata is placed over the first measure of the piano accompaniment.

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

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The piano part continues with a steady eighth-note bass line and chords in the right hand. A fermata is placed over the first measure of the piano accompaniment.

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

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

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "Get - ting them when they try. All the mon - ey with you". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

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

The second system continues the musical score with the same vocal parts and piano accompaniment. The lyrics are: "laugh - ing - ly bid good - bye, Char - i - ty loves a cheer - ful". The piano accompaniment maintains the same rhythmic pattern.

do - nor! — Soldiers(to Girls.)

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

Incr.

f *sfz*

The third system introduces a new section. The vocal parts have the lyrics: "do - nor! — Soldiers(to Girls.)" and "do - nor! — Don't you think you could sell us some - thing use - ful?". The piano accompaniment includes dynamic markings: *f* (forte) and *sfz* (sforzando). The tempo is marked *Incr.* (crescendo). The piano accompaniment features a more active eighth-note bass line and chords in the right hand.

GIRLS. (offering different articles.)

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

sf *sf p* *marc.*

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

3 *3* *tr*

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

sf

unis.

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

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics: "use - ful come and buy of me." and "glad - ly will a - gree to spend." The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and chords. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is marked "molto cresc." and the performance instruction is "unis.".

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

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics: "Come and buy, come and buy, come and buy." and "All our pay that is left we will spend." The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and chords. The key signature is one sharp (F#) and the time signature is 4/4.

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

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics: "Glad - ly we re - spond when char - i - ty makes de - mand," and "Glad - ly we re - spond when char - i - ty makes de - mand,". The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and chords. The key signature is one sharp (F#) and the time signature is 4/4.

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

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

The first system consists of three staves. The top two are vocal staves with lyrics. The bottom is a piano accompaniment with treble and bass clefs. The key signature has two sharps (F# and C#). The music is in a 4/4 time signature. The piano part features a steady bass line and chords in the right hand.

8

The piano accompaniment for the first system, showing the treble and bass clefs. It includes a dynamic marking of mf and a fermata over the final chord.

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

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

The second system consists of three staves. The top two are vocal staves with lyrics. The bottom is a piano accompaniment with treble and bass clefs. The key signature has two sharps (F# and C#). The music is in a 4/4 time signature. The piano part continues with a steady bass line and chords in the right hand.

8

The piano accompaniment for the second system, showing the treble and bass clefs. It includes a dynamic marking of mf and a fermata over the final chord.

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

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

The third system consists of three staves. The top two are vocal staves with lyrics. The bottom is a piano accompaniment with treble and bass clefs. The key signature has two sharps (F# and C#). The music is in a 4/4 time signature. The piano part continues with a steady bass line and chords in the right hand.

8

The piano accompaniment for the third system, showing the treble and bass clefs. It includes a dynamic marking of mf and a fermata over the final chord.

(a Girl.)

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

Pocissimo meno.

p grazioso.

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

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

Ten Francs! Just one hundred franc - es.

Take them all? What one! Well

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

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

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

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

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

molto cresc.

rinforzando.
 Ev-'ry-one come, ev-'ry-one buy, Buy of me, buy of me, buy of me,
 We've no change, that is strange, We've
 That's too high, much too high, All the mon - ey with us

Buy of me, buy of me, buy of me buy.
 no change.
 we would have to say good - bye.

ff *unis.* *unis.*

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

tutta forza un poco largamente.

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

poco a poco accel. *molto cresc.*

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

poco a poco accel.

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

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

8 *crese possibile.*

piu mosso.
 come, ah come! Come a -
 come, ah come! Come a -

8 *loco.*
fff piu mosso.

long! *ff* *tutta forza.*
long! Fo: oth - er pleas - ures wel - come

The first system of the musical score features three staves. The top staff is a vocal line with lyrics "long!" and "oth - er pleas - ures wel - come". The middle staff is another vocal line with lyrics "long!" and "Fo:". The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes dynamic markings *ff* and *tutta forza.*

They wel - come us to - night.
us to - night.
fff *possibile.*

The second system continues the musical score with three staves. The top staff has lyrics "They wel - come us to - night." and "us to - night.". The middle staff has lyrics "us to - night.". The bottom staff is a piano accompaniment with dynamic markings *fff* and *possibile.*

Ah Ah Come! Come!
fff *ffz* *ffz*

The third system of the musical score consists of three staves. The top staff has lyrics "Ah Ah Come! Come!". The middle staff has lyrics "Ah Ah Come! Come!". The bottom staff is a piano accompaniment with dynamic markings *fff*, *ffz*, and *ffz*. The system concludes with a double bar line.

Ballet.

No 12.

Bebe.

VICTOR HERBERT.

Moderato.

Piano.

The first system of the piano accompaniment is in 2/4 time. The right hand features a series of chords, while the left hand has a steady bass line. Dynamic markings include *sfz* (sforzando) in both hands.

The second system continues the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand maintains a rhythmic pattern. Dynamic markings include *sfz*.

Molto moderato.

fff *sfz* *p* *molto grazioso.*

The third system marks a change in tempo to *Molto moderato*. The right hand has a more active melodic line, and the left hand has a steady accompaniment. Dynamic markings include *fff*, *sfz*, *p*, and *molto grazioso*.

8

The fourth system features a first ending bracket marked with the number 8, indicating a repeat of the preceding musical phrase.

8

The fifth system features a second ending bracket marked with the number 8, indicating a final repeat of the preceding musical phrase.

8

8

p

8

8

1.

8

2.

loco.

ff

sfz

8

sfz p *molto grazioso.*

8

8

8

p

8

8

loco. *sfz* *sfz*

Tempo di Valse.

ff brillante.

The first system of music 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#). The music is in 3/4 time. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes. The dynamic marking is *ff brillante.*

ff sfz ff

The second system continues the piece. It features a first ending bracket over the first two measures of the upper staff, marked with an 8-measure repeat sign. The dynamic markings are *ff*, *sfz*, and *ff*. The lower staff has a more complex accompaniment with some chords and rests.

ff

The third system continues the piece. It features a first ending bracket over the last two measures of the upper staff, marked with an 8-measure repeat sign. The dynamic marking is *ff*. The lower staff continues with its accompaniment.

ff

The fourth system continues the piece. It features a first ending bracket over the first two measures of the upper staff, marked with an 8-measure repeat sign. The dynamic marking is *ff*. The lower staff continues with its accompaniment.

Piu lento.

marcato.

The fifth system marks the beginning of the *Piu lento* section. The upper staff has a melodic line with a *marcato* accent. The lower staff has a simple accompaniment. The dynamic marking is *marcato.*

The sixth system continues the *Piu lento* section. The upper staff has a melodic line with a *marcato* accent. The lower staff has a simple accompaniment.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and accents. The bass staff continues the accompaniment with chords and moving lines.

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

Fourth system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff continues the accompaniment with chords and moving lines. A dynamic marking *sfz* is present in the treble staff.

Fifth system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff continues the accompaniment with chords and moving lines. A dynamic marking *f* is present in the bass staff. The tempo marking *Piu mosso.* is written above the treble staff.

Sixth system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff continues the accompaniment with chords and moving lines. A dynamic marking *sfz* is present in the bass staff.

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

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

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

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

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

Sixth system of musical notation, concluding the piece. The treble staff features a melodic line with slurs and accents. The bass staff includes dynamic markings: *sfz* (sforzando) and *mp* (mezzo-piano). The system ends with a double bar line and a repeat sign.

Allegro brillante.

The first system of music features a treble and bass clef. The treble clef part begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The bass clef part mirrors this with a triplet of eighth notes. Dynamic markings include *sfz* (sforzando) and *p* (piano). The tempo marking *poco a tempo.* is placed above the treble staff. The section concludes with the instruction *schierzando.*

The second system continues the piece with a treble and bass clef. The treble clef part features a series of chords and melodic lines, while the bass clef part provides a steady accompaniment. The notation includes various articulation marks and dynamic markings.

The third system includes first and second endings. The first ending leads back to an earlier section, while the second ending concludes the piece. The notation includes dynamic markings such as *sfz* and *p*.

Animato.

The first system of the 'Animato' section is written for treble and bass clef. It features a more active melodic line in the treble clef, often marked with accents and slurs. The bass clef part continues with a rhythmic accompaniment. Dynamic markings include *sfz*.

The second system of the 'Animato' section includes first and second endings. The first ending leads to a section marked *molto cresc.* (molto crescendo), which builds in intensity. The notation includes dynamic markings such as *sfz* and *molto cresc.*

ff

Allegro brillante.
leggiero e brioso.

accel al fine. sfz *sfz*

sfz sfz sfz sfz

8va

No 13.

Ze English Language.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Moderato. (GASTON.)

1. In
2. Each
3. One

poco rit.

Detailed description: This system contains the first musical system. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is marked 'Moderato'. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. There are two triplets of eighth notes in the piano part, one in the right hand and one in the left hand. The right hand triplet is G4-A4-B4, and the left hand triplet is G3-A3-B3. The tempo marking 'poco rit.' appears in the piano part.

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

p colla voce.

Detailed description: This system contains the second musical system. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats and the time signature is 2/4. The vocal line contains three lines of lyrics. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The dynamic marking 'p colla voce.' is present in the piano part.

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

Detailed description: This system contains the third musical system. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats and the time signature is 2/4. The vocal line contains three lines of lyrics. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The system concludes with a final cadence in the piano part.

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

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

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

poco rit. *p*

a little slower.

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

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

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

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

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

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

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

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

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

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

poco rit.

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

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

Fine. D. C.

No 14.

The Mascot of the Troop.

Lyric by
HENRY BLOSSOM.

Fifi and Male Chorus.

Music by
VICTOR HERBERT.

Tempo di Marcia.
non troppo Allegro?

Piano.

The score consists of three systems. The first system is a piano introduction in G major, 2/4 time, marked 'Tempo di Marcia. non troppo Allegro?'. It features a piano accompaniment with triplets and dynamic markings of *ff* and *dim.*. The second system is a vocal line for 'FIFI.' with lyrics: 'When loud-ly the na-tion's hon-or sounds a call to'. The piano accompaniment for this system includes dynamic markings of *sfz* and *p*. The third system is a vocal line for the 'Male Chorus' with lyrics: 'war, There's none who is half so rea-dy as the bold Hus-'. The piano accompaniment continues with dynamic markings of *sfz* and *p*.

FIFI.

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

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

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

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

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

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

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

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "wild ro - mance? He woos the girls and wakes their hearts, He". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It includes dynamic markings such as *sfz* and accents.

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

The second system continues the vocal line with the lyrics "takes their hearts, he breaks their hearts, But fight or play - by". The piano accompaniment continues with similar dynamics and rhythmic patterns.

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

The third system features the vocal line with the lyrics "night or day, his mot-to's 'Vive la France!'". The piano accompaniment includes a prominent *sfz* marking and a *ff* marking, indicating a strong, forceful accompaniment.

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

The fourth system is a vocal duet for Tenors and Basses. The Tenors part is in treble clef and the Basses part is in bass clef. Both parts are marked *ff* (fortissimo). The lyrics are "Hark the" for the Tenors and "Vive la France!" for the Basses.

The fifth system shows the piano accompaniment for the duet. It includes a triplet of eighth notes in the right hand and a *sfz* marking. The system concludes with a *p* (piano) marking.

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

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

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

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

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

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

troop! _____

ff Hark the drum! Here we come on pa -

Tan-ta - ra!

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

Tan-ta - ra!

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

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

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

Tan-ta - ra!

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

Tan-ta-ra! Ah!

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

Yes Im the mas-cot of the troop!

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

pesante.

pesante.

a tempo.

The Dear Little Girl who is Good.

No 15.

Renè and Girls.

Lyric by
HENRY BLOSSOM.Music by
VICTOR HERBERT

Molto Moderato. *accel.*

Piano.

Piu animato.

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

ffz

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

Detailed description: This is a musical score for piano and voice. It begins with a piano introduction in 8/8 time, marked 'Molto Moderato'. The piano part features a melody in the right hand and a bass line in the left hand. The tempo then changes to 'Piu animato'. The vocal line enters with the lyrics 'You may pledge in a bum - per the girl who is wise, Or the girl who is shape - ly and fair! ——— You may drink to the maid with the'. The piano accompaniment continues with chords and rhythmic patterns. The score includes dynamic markings such as 'ffz' and 'accel.'. The key signature has one flat (B-flat).

poco

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

ritenente *Piu ritenente.*

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

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

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

portato. *portato.* *f*

pledge her down deep in your heart. ——— For

molto rit. *colla voce.*

a tempo.

"boys _____ will be boys" _____ And the world _____ and its

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

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

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

marcatissimo. *rit.* *a tempo.*

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

molto dim. *pp* *molto rit.* *portato*

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

colla voce. *molto rit.*

molto

good. _____ The

GIRLS. *p*

The dear _____ lit - tle girl _____ *molto*

piu lento. *pp*

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

pp *pp*

piu lento. *molto espress.* *pp rit.* *ppp*


who is good. _____


The Keokuk Culture Club.

No 16.


Mrs. Bent and Chorus.

Music by
HENRY BLOSSOM.Music by
VICTOR HERBERT.


Voice. 

Moderato. 

Piano. *f* *sfz* *sfz* *p*



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





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



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

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

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

poco a poco a tempo.

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

rit.

Molto moderato.

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

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

CHORUS.

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

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

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

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

ar-gued pol-i-tics and such, we don't think Kai-ser Bill so much, we
thinks Ca-ru-so something sad, and he says Mel-ba's just a fad, it

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

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

Bay.

play.

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

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

They're de - light-ful.

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

Our

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

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

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

The Nightingale and the Star.

No 17.

Fifi.

Lyric by
HENRY BLOSSOM.Music by
VICTOR HERBERT.

Tempo di Valse.

All^o Vivo.

ff

3/4

Key signature: two sharps (F# and C#)

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece begins with a forte (ff) dynamic.

The piano accompaniment for the first system continues the rhythmic pattern established in the introduction, with chords in the right hand and a consistent eighth-note accompaniment in the left hand.

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

p *3* *rubato.*

pp *Colla voce.*

The second system includes the vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and features a triplet of eighth notes. The piano accompaniment is marked *pp* and *Colla voce.*

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

a tempo. *3* *rubato.* *a tempo.*

The third system continues the vocal and piano accompaniment. The vocal line is marked *a tempo.* and includes a triplet of eighth notes. The piano accompaniment remains consistent with the previous systems.

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

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

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

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

Ah _____ Ah _____

ff brillante. *qua* *p* *scherzando.*

This system features a vocal line with two 'Ah' notes and a piano accompaniment. The piano part includes dynamic markings *ff brillante.*, *qua*, *p*, and *scherzando.* There are also trill-like markings (x) and triplet markings (3) in the piano part.

Ah _____ Ah _____

loco.

This system continues the vocal line with two 'Ah' notes. The piano accompaniment features a *loco.* marking and triplet markings (3).

Ah _____

This system shows the vocal line with a single 'Ah' note. The piano accompaniment includes a trill-like marking (x) and triplet markings (3).

Ah me, _____ he _____ thought of love he would die, _____

fp

This system contains the final vocal line with the lyrics 'Ah me, he thought of love he would die,'. The piano accompaniment includes a *fp* marking.

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

ply. Ah Ah

sfz

tr

3

Ah Ah

rubato.

tr

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

marcato.

p

dim. e calando.

*Un poco meno.
pp dolcissimo.*

Still through the night when the

pp Un poco meno.

tired world was sleep - ing, sad - ly this

stentate.

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

But though he knew that he cherished a

rapidamente. *con slancio.*

vain love, Ah how he sang to his

Tempo I.

star a - bove.

ff brillante. *ff*

Tutta forza. *pp*

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

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

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

nev - er be. Ah — Ah —

Ah Ah Ah Ah Ah

stentato.
Ah how sweet his song to that dis-tant

Piu mosso. star Ah Ah Ah And so,
marcato *a tempo.*

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

staccato. *a tempo.*

Ah night long his song cheers the

accel. al fine.

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

hearts that love

brillante. *sfz*

sva *sfz* *sfz* *sfz*

No 18.

Finale II.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

CHORUS.

Tempo di marcia. *ff*

Hark the drum! Here we come on pa -

Piano.

Tempo di Marcia. *ff*

FIFI.

Tan-ta - ra -

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

Tan-ta - ra!

blade! And we all look so fine, as we

Tan-ta-ra tan-ta -

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

ra!

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

Tan ta ra!

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

Tan-ta-ra! Ah!

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

Yes Im the mas - cot of the troop!

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

pesante.

pesante.

sfz

PIANO SELECTIONS

from MUSICAL SHOWS

Adrienne Von Tilzer
 Alaskan, The Girard
 All Over Town Hein
 Alma, Where Do You Live? Briquet
 Angel Face Herbert
 Andre Charlot's Revue of 1924 Brabham
 Apple Blossoms Kreisler-Jacobi
 Balieff's Chauve-Souris Platzman
 Band Wagon, The Schwartz
 Battling Buttlar Rosemont
 Belle of Mayfair, The Stuart
 Belle of Brittany, The Talbot
 Belle of New York, The Kerker
 Better Times Hubbell
 Be Yourself Gensler-Schwarzwald
 Big Show, The Hubbell
 Bitter Sweet Coward
 Blue Kitten, The Friml
 Broadway To Tokio Sloane
 Captain Jinks Gensler-Jones
 Caroline Kunneke-Goodman
 Century Girl, The Herbert
 Cheer Up Hubbell
 Circus Princess, The Kalman
 Connecticut Yankee Rodgers
 Countess Maritza Kalman
 Cross My Heart Tierney
 Daffy Dill Stothart
 Dancing Girl, The Romberg-Gershwin
 Goodman-Gorney-Mills
 Dearest Enemy Rodgers
 Desert Song, The Romberg
 Devil's Deputy Jakobowski
 Dollar Princess, The Fall
 Dream Girl, The Herbert
 Edmund Burke Olcott
 Explorers, The Lewis-Taylor
 Fifty Million Frenchmen Porter
 Filibuster, The Loraine
 Fine And Dandy Swift
 Five o'Clock Girl, The Kalmar-Ruby
 Flo-Flo Hein
 Floradora Stuart
 Forbidden Land, The Chapin
 For Goodness Sake Daly & Lonnin
 Funny Face Gershwin
 Furs and Frills Hein
 Garrick Gaieties 1926, The Rodgers
 George White's Scandals 1921 Gershwin
 George White's Scandals 1922 Gershwin
 George White's Scandals 1923 Gershwin
 George White's Scandals 1924 Gershwin
 George White's Scandals 1925 Henderson
 Gingham Girl, The Von Tilzer
 Girl And The Kaiser, The Jarro
 Girl Crazy Gershwin
 Girl Friend, The Rodgers
 Girl In The Spotlight Herbert
 Girl Of My Dreams Hoschina
 Golden Dawn Kalman-Stothart
 Good Bay Stothart-Ruby
 Greenwich Village Follies Hirsch
 Fourth Annual Production 1922
 Greenwich Village Follies Hirsch-Conrad
 Fifth Annual Production 1923
 Half Moon, The Jacobi

Happy Days Hubbell
 Heads Up Rodgers
 Hello Yourself Myers
 Her Regiment Herbert
 Hitchy-Koo 1919 Porter
 Hit The Deck Youmans
 Hip Hip Hooray Hubbell
 Honeymoon Town Gay-Rice
 In Gay New York Kerker
 Isle Of Dreams Olcott
 Jimmie Stothart
 Judy Rosoff
 Judy Forget Hein
 June Orlob
 June Love Friml
 Just Fancy Charig
 Kiss Burglar, The Hubbell
 Lady, Be Good! Gershwin
 Lady Butterfly Janssen
 Lady Billy Levey
 Lady Fingers Meyer
 Lady In Ermine, The Romberg
 Lala Lucille Gershwin
 Little Miss Bluebeard Goetz-Gershwin
 Little Miss Fix-It Hurlbut-Smith
 Little Show, The Schwartz
 Lollipop Youmans
 Look Who's Here Hein
 Louie The 14th Romberg
 Love Letter, The Jacobi
 Love Song, The Kunneke
 Madame Pompadour Fall
 Magic Ring, The Levey
 Mam'selle 'Awkins Aarons
 Manhattan Mary Henderson
 Marjolaine Felix
 Marjorie Stothart-Culkin-Romberg
 Mary Hirsch
 Mary Jane McKane Youmans-Stothart
 Midsummer Night's Dream, A. Mendelssohn
 Miracle, The Humperdinck
 Miss Springtime Kalman
 Modern Eve, A Gilbert
 Molly Darling Johnstone
 My Golden Girl Herbert
 My Maryland Romberg
 Naughty Riquette Straus
 New Moon, The Romberg
 New Yorkers, The Porter
 Nightingale, The Vecsey
 Nina-Rosa Romberg
 No No Nanette Youmans
 O'Brien Girl, The Hirsch
 Odds And Ends Dudley-Godfrey-Byrnes
 Of Thee I Sing Gershwin
 Oh, Kay! Gershwin
 Oh, My Dear! Hirsch
 Old Limerick Town Olcott
 Once Upon A Time Lyding
 O'Neil Of Derry Olcott
 One Kiss Yvain
 Opera Ball, The Heuberger
 Over The River Golden
 Paris Porter
 Peasant Girl Friml
 Peggy-Ann Rodgers

Pitter-Patter Friedlander
 Pam Pam Felix
 Poor Little Ritz Girl Romberg
 Pappy Jones
 Present Arms! Rodgers
 Princess Caprice Fall
 Princess Flavia Romberg
 Purple Road, The Reinhardt-Peters
 Queen High Gensler
 Queen O' Hearts Gensler-Wilkinson
 Rambler Rose Jacobi
 Ramblers, The Kalmar-Ruby
 Red Robe, The Gilbert
 Rosalie Romberg-Gershwin
 Rose Of the Alhambra, The Hosmer
 Rose-Marie Friml-Stothart
 Runnin' Wild Mock-Johnson
 School Girl, The Stuart
 See-Saw Hirsch
 Shameen Dhu Olcott
 Simple Simon Rodgers
 Social Whirl, The Kerker
 Society Circus Klein
 Somebody's Sweetheart Balunno
 Song Of The Flame Stothart-Gershwin
 Spring Is Here Rodgers
 Springtime Of Youth Kollo-Romberg
 Strike Up The Band Gershwin
 Street Singer, The Kempner-Timberg-Myers
 Student Prince Romberg
 Sweetheart Shop, The Felix
 Sweetheart Time Donaldson-Meyer
 Sweet Little Devil Gershwin
 Telephone Girl, The Kerker
 Terence Olcott
 Tell Me More Gershwin
 Three Musketeers, The Friml
 Three Rameos, The Hubbell
 Three's a Crowd Schwartz
 Tickle Me Stothart
 Tip-Toes Gershwin
 Tourists, The Kerker
 Trip to Washington, A Jerome
 Twinkle Twinkle Archer
 Two Little Girls In Blue Lannin-Youmans
 Wang Morse
 When Dreams Come True Hein
 White Lilacs Hajos
 Wildflower, The Youmans-Stothart
 Woman Haters, The Eysler
 Yankee Princess, The Kalman
 Yes, Yes, Yvette Caesar-Charig
 Yours Truly Hubbell
 Ziegfeld Follies 1914 Stamper-Hubbell
 Ziegfeld Follies 1917 Hubbell-Stamper
 Ziegfeld Follies 1918 Hirsch-Stamper
 Ziegfeld Follies 1919 Stamper
 Ziegfeld Follies 1920 Buck-Stamper
 Ziegfeld Follies 1921
 Herbert-Friml-Stamper
 Ziegfeld Follies 1922
 Herbert-Hirsch-Stamper
 Ziegfeld Follies 1923 Herbert-Stamper
 Ziegfeld Follies 1924
 Herbert-Hubbell-Stamper
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CHILDREN OF DREAMS (H).....Romberg
CHINA DOLL, THE (W).....Aarons
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DOLLAR PRINCESS (H).....Fall
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FILIBUSTER (W).....Lorraine
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FORBIDDEN LAND (W).....Chapin
FORTUNE TELLER (W).....Herbert
GAY MUSICIAN (W).....Edwards
GIRL AND THE KAISER (H).....Jarno
GIRL IN THE TRAIN (W).....Fall
GIRL OF MY DREAMS (W).....Hoschna
GOING UP (W).....Hirsch
GRAND MOGUL (W).....Luders
HALF MOON (H).....Jacobi
HER LITTLE HIGHNESS (R).....DeKoven
HER REGIMENT (H).....Herbert
HIPPODROME (W).....Klein
IN THE BARRACKS (R).....Bowers
KATY DID (W).....Hoschna
KISS WALTZ (H).....Ziehrer
LADY OF THE SLIPPER (W).....Herbert
LEONARDO (H).....Thorne
LITTLE BOY BLUE (R).....Madden
LITTLE NEMO (W).....Herbert
LONELY ROMEO (R).....Bowers
LOVE'S LOTTERY (W).....Edwards
MADAME SHERRY (W).....Hoschna
Mlle. MODISTE (W).....Herbert

MAM'ELLE NAPOLEON (W).....Luders
MAN FROM CHINA (W).....Bratton
MAN FROM NOW (W).....Klein
MARCELLE (W).....Luders
MARY'S LAMB (W).....Carle
MAYOR OF TOKIO (W).....Peters
MELODY (H).....Romberg
MISS DOLLY DOLLARS (W).....Herbert
MOTOR GIRL (W).....Edwards
MY HOME TOWN GIRL (W).....Hirsch
NAUGHTY MARIETTA (W).....Herbert
NEW MOON (H).....Romberg
NINA ROSA (H).....Romberg
NO, NO, NANETTE (H).....Youmans
OF THEE I SING (NW).....Gershwin
OLD DUTCH (W).....Herbert
ONLY GIRL (W).....Herbert
ORANGE BLOSSOMS (W).....Herbert
PATRIOTS (W).....Edwards
PEARL AND THE PUMPKIN (W)

Bratton

PIED PIPER (W).....Klein
POM POM (H).....Felix
PRETENDERS (W).....Clark
PRIMA DONNA (W).....Herbert
PRINCESS BEGGAR (W).....Robyn
PRINCESS CAPRICE (H).....Fall
PRINCE OF PILSEN (W).....Luders
PRINCESS PAT (W).....Herbert
PURPLE ROAD (H).....Peters
RAINBOW GIRL (W).....Hirsch
RAMBLER ROSE (H).....Jacobi
RED MILL (W).....Herbert
RED ROSE (R).....Bowers
RED WIDOW (W).....Gebest
ROLICKING GIRL (W).....Francis
ROSE-MARIE (H).....Friml
ROYAL VAGABOND (W).....Goetzl
ROSE OF ALGERIA (W).....Herbert
ROSE OF ALHAMBRA (H).....Hosmer
SOCIAL WHIRL (H).....Kerker
SOUL KISS (W).....Levi
STRIKE UP THE BAND (NW)

Gershwin

STUDENT PRINCE (H).....Romberg
TAKE IT FROM ME (W).....Anderson
TATTOOED MAN (W).....Herbert
THREE TWINS (W).....Hoschna
TOP O' THE WORLD (W).....Caldwell
TOURISTS (H).....Kerker
VELVET LADY (W).....Herbert
VIENNESE NIGHTS (H).....Romberg
WEDDING TRIP (R).....DeKoven
WHEN SWEET SIXTEEN (W).....Herbert
WILDFLOWER (H).....Stobart, Youmans
WONDERLAND (W).....Herbert
YANKEE TOURIST (W).....Robyn

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