

# Nº 6. Ensemble and Song.

## "Blind Man's Buff"

Principal's, Chorus.

Lyric by  
HARRY B. SMITH.

Music by  
LEO FALL.

Waltz moderato.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*ff*) dynamic marking. The music is in 3/4 time and features a waltz-like melody with a steady bass accompaniment. The second system continues the piece, showing more complex harmonic textures. The third system introduces a key signature change to one sharp (F#) and includes a vocal line in the treble clef. The fourth system concludes the piece with a final cadence.

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CHORUS.

Blind man's  
Blind man's

buff! Poor blind man! Turn  
buff! Poor blind man! Turn

a round And then catch whom you can.  
a round And then catch whom you can.

a round And then catch whom you can.  
a round And then catch whom you can.

Blind man's buff — No chance to miss, —  
M'm — M'm —

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Blind man's buff — No chance to miss, —". The middle staff is a vocal line with lyrics: "M'm — M'm —". The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features long, sweeping melodic lines in the vocal parts and a steady, rhythmic accompaniment in the piano part.

Catch a girl and win a kiss. —  
Catch a girl and win a kiss. —  
and win a kiss. —

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Catch a girl and win a kiss. —". The middle staff is a vocal line with lyrics: "Catch a girl and win a kiss. —". The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features long, sweeping melodic lines in the vocal parts and a steady, rhythmic accompaniment in the piano part.

The third system of the musical score consists of two staves, both of which are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a steady, rhythmic accompaniment in the piano part.

## ARMAND

Halt!

M'm

*molto rit.**pp*

## THE LADY

M'm

M'm

Vivo.

Lo - lotte.

Ha ha, ha ha, ha ha ha ha ha ha ha! No

Ha ha ha ha ha ha ha ha ha!

Ah — ah — ah — ha ha ha ha!

Ha ha, ha ha, ha ha ha ha ha ha!

Vivo.

*pp*

CHORUS.

that won't do, Take an - oth - er chance or two.

No that won't do, Take an -

No

## CLARISSE, MALIPOTTE, BAZILOS, GRION

You hear her name he's

oth - er chance or two.

that won't do, Take an - oth - er chance or two.

ut - ter - ing A round the flame he's flut - ter - ing.

Allegro

Grave.

*rit.*

*p*

Tempo I.

CHORUS.

Blind man's buff, Try once more, Blind man's buff, Try once more,

Tempo I.

*p*

Blind man's

You may have better luck than before. M'm!

Blind man's M'm!

You may have better luck than before. M'm!

buff Seek with care You may find  
M'm And find

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "buff Seek with care You may find". The middle staff is another vocal line with lyrics: "M'm And find". The bottom staff is the piano accompaniment, featuring a bass line with chords and a treble line with chords and some melodic movement. The key signature has two sharps (F# and C#).

*Piu mosso.*  
Your la - dy fair.  
Your la - dy fair.  
A la - dy fair.

*Piu mosso.*

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Your la - dy fair.". The middle staff is another vocal line with lyrics: "Your la - dy fair.". The bottom staff is the piano accompaniment, featuring a bass line with chords and a treble line with chords and some melodic movement. The key signature has two sharps (F# and C#). The tempo marking "Piu mosso." is present above the first and second vocal lines.

The third system of the musical score consists of two staves, both of which are piano accompaniment. The top staff is the treble clef part, and the bottom staff is the bass clef part. Both staves feature chords and some melodic movement. The key signature has two sharps (F# and C#).

## ARMAND.

Much slower.

Musical score for Armand's first vocal line and piano accompaniment. The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Performance markings include "Halt." and "M'm" under the vocal line, and "rit." under the piano accompaniment.

## LOLOTTE.

Musical score for Lolotte's first vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of chords and moving lines in both hands. Performance markings include "M'm" under the vocal line, "pp" and "M'm" under the piano accompaniment, and "Lo -" at the end of the vocal line.

## Vivo. LOLOTTE.

Musical score for Lolotte's second vocal line with lyrics and piano accompaniment. The tempo is marked "Vivo". The vocal line includes the lyrics: "You're wrong. lotte! 'Tis she I'm cer-tain of it quite. A bite! Ah, now I'll bet that I am". The piano accompaniment is a lively, rhythmic accompaniment. Performance markings include "Vivo." at the beginning of the piano part.



Ar. LOLOTTE

right. I'd swear to it in writ-ing. In

MALIPOTTE

In writing?

FOUCHÉ

In writ-ing?

GRION

In writing?

Waltz tempo. ARMAND

writ-ing? oh no, 'tis not need-ed You see I am

Waltz tempo.

right. Though I was blind - ed I've re - covered my

## Armand dances with Lolotte

sight.

The musical score is written in G major (one sharp) and 3/4 time. It consists of six systems of music. The first system includes a vocal line with the word 'sight.' and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The second system continues the piano accompaniment. The third system shows a more rhythmic piano part with chords and eighth notes. The fourth system continues with similar rhythmic patterns. The fifth system features a melodic line in the right hand and a bass line with chords. The sixth system concludes the piece with a melodic line in the right hand and a bass line with chords.

Tenor

Bass

M'm

M'm

pp

M'm

M'm

l.b.

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line for Tenor and Bass, and piano accompaniment. The score is divided into six systems. The first system shows the vocal entries with dynamics M'm. The second system includes piano accompaniment with dynamics pp. The third and fourth systems continue the vocal and piano parts with dynamics M'm. The fifth system shows the vocal parts resting. The sixth system features a left-hand piano part labeled 'l.b.' and concludes with a double bar line.

## No 7. Terzett

# The Donkey And The Hay

Lyric by  
HARRY B. SMITH.

Lolotte, Clarisse, Armand

Music by  
LEO FALL.

Vivo

LOLOTTE & CLARISSE ARMAND

Ha ha ha ha ha ha ha ha! You laugh, dear la - dies,

CLARISSE

Is the joke on me? — Of course; 'Tis fun - ny to ob -

serve you try two mis-tress-es to serve, No won - der that you lose your

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## LOLOTTE

nerve. A Lo - tha - ri - o like you, — Should know just what to

do. —

ARMAND *rit.*  
To serve you both I'll not de - mur. *(Aside)* 'Twould be much nic - er a - lone with

Allegro

her. —

*pp* *pp* *G.P.*

ARMAND LO. & CL.  
Just my luck. We're one too ma - ny, Three's a crowd, you know.

LOLOTTE                      CLARISSE                      ARMAND

If you choose me, You will lose me. It is al-ways so.

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are for Lolotte, Clarisse, and Armand. The piano accompaniment is written for the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "If you choose me, You will lose me. It is al-ways so."

CL. & LO.    ARMAND

Hap - py you could be with eith - er If one were a - way

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are for Clarisse and Lolotte, and Armand. The piano accompaniment is written for the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Hap - py you could be with eith - er If one were a - way"

CL. & LO.    ARMAND    CL.

Like the cel - e - brat - ed don - key La - dies, oh I pray. Poor

The third system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are for Clarisse and Lolotte, Armand, and Clarisse. The piano accompaniment is written for the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Like the cel - e - brat - ed don - key La - dies, oh I pray. Poor"

LOLOTTE                      ARMAND    CL. & LO.    AR.

thing! Poor thing! Oh, now I say! That don-key grey. A

The fourth system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are for Lolotte, Armand, Clarisse and Lolotte, and Armand. The piano accompaniment is written for the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "thing! Poor thing! Oh, now I say! That don-key grey. A"

CLAR. LOL.

don - key, nay! ——— Who stood and starved, Who stood and

The first system of music includes a vocal line with lyrics and piano accompaniment. The vocal line starts with a clarinet (CLAR.) and a laughing (LOL.) sound effect. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

CLAR.

starved, all day be-tween two bales of hay. ——— Take

The second system continues the vocal line and piano accompaniment. The vocal line includes a clarinet (CLAR.) part. The piano accompaniment continues with chords and moving lines.

LOL.

Don't wait too long, make

CLAR.

Don't wait too long, make

LOL. ARMAND

care! Be-ware! You're both too kind, I real-ly must make

The third system features multiple vocal lines and piano accompaniment. It includes a laughing (LOL.) sound effect, a clarinet (CLAR.) part, and a vocal line for Armand. The piano accompaniment continues with chords and moving lines.

*mf* up your mind, *p* And don't be like that don - key

*mf* up your mind, *p* And don't be like that don - key

*mf* up my mind.

*mf* grey Who starved be - tween — two bales of hay. *All* Poor

*mf* grey Who starved be - tween — two bales of hay. *All* Poor

*mf* A sil - ly ass, — that don - key grey. *All* Poor

*mf* *molto rit.* *f marc.* *a tempo*

don - key of old Bur - ri - dan, dan, dan, dan, dan, dan, dan. You

don - key of old Bur - ri - dan, dan, dan, dan, dan, dan, dan. You

don - key of old Bur - ri - dan, dan, dan, dan, dan, dan, dan. You



al - most had as lit - tle sense as a man, man, man, man, man. For

al - most had as lit - tle sense as a man, man, man, man, man. For

al - most had as lit - tle sense as a man, man, man, man, man. For

when be - tween bru - nette and blonde one has to choose; He

when be - tween bru - nette and blonde one has to choose; He

when be - tween bru - nette and blonde one has to choose; He

wants them both, the oth - er one he hates to lose, He can - not choose. To

wants them both, the oth - er one he hates to lose, He can - not choose. To

wants them both, the oth - er one he hates to lose, He can - not choose. To

make his choice if he is loth, He will lose them both; —

make his choice if he is loth, He will lose them both; —

make his choice if he is loth, He will lose them both; —

To make his choice if he is loth, He will lose

To make his choice if he is loth, He will lose

To make his choice if he is loth, He will lose

them both. Hee, haw! —

them both. Hee, haw! —

them both. Hee, haw! —

LOL.

That is life. who hes - i - tates will al - ways lose, they say.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment is in bass clef and features a steady eighth-note bass line in the left hand and chords in the right hand.

CLAR. ARMAND.

Men are of - ten fool - ish don - keys. Girls like bales of hay.

The second system of music features a clarinet line and piano accompaniment. The clarinet line is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a series of eighth and quarter notes. The piano accompaniment is in bass clef and continues with a steady eighth-note bass line and chords in the right hand.

CL. & LO. ARMAND.

In love's gar - den, don - keys rang - ing Find all flow'rs di - vine

The third system of music features a clarinet and oboe line and piano accompaniment. The line for CL. & LO. is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a series of eighth and quarter notes. The piano accompaniment is in bass clef and features a steady eighth-note bass line and chords in the right hand.

CL. & LO. ARMAND. CLAR.

And their tastes are al - ways chang - ing In the flo - ral line. One

The fourth system of music features a clarinet and oboe line, a clarinet line, and piano accompaniment. The CL. & LO. line is in treble clef with a key signature of one sharp (F#) and a common time signature. The ARMAND. line is also in treble clef with a key signature of one sharp (F#) and a common time signature. The CLAR. line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef and features a steady eighth-note bass line and chords in the right hand.

LOL. ARMAND CLAR.

waits And waits To choose he hates. He hopes to get them

LOL.

both some day. Just like Just like

LO. & CL. ARMAND

that don-key grey A com - pli - ment to me you pay.

LOL.

Take care! Be - ware! Or you will find You'll

CLAR.

Take care! Be - ware! Or you will find You'll

## ARMAND

wish you had made up your mind. Why be in haste to  
 wish you had made up your mind.

*p accel.*

choose, I say? The world con - tains a lot of hay.

*molto rit.* **Tempo I.**

*mf* *f molto rit.*

**ALL**  
*p*  
 — Poor don - key of old Bur - ri - dan, da - da - dan; dan, dan, dan,

dan! You had al - most as lit - tle sense as a man, man, man, man,

LOL.

man. For when be-tween bru-nette and blonde one has to choose.

CLAR.

man. For when be-tween bru-nette and blonde one has to choose.

man. For when be-tween bru-nette and blonde one has to choose.

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment is in a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "man. For when be-tween bru-nette and blonde one has to choose." The first vocal line is marked "LOL." and the second and third are marked "CLAR.".

He wants them both, but toth-er one he hates to lose, He can-not choose

He wants them both, but toth-er one he hates to lose, He can-not choose

He wants them both, but toth-er one he hates to lose, He can-not choose

The second system continues the musical score with three vocal staves and piano accompaniment. The lyrics are: "He wants them both, but toth-er one he hates to lose, He can-not choose" repeated on three different vocal lines. The piano accompaniment continues with chords and moving lines in both hands.

ALL

To make his choice if he is loth He will

The third system concludes the piece with two vocal staves and piano accompaniment. The lyrics are: "To make his choice if he is loth He will". The piano accompaniment provides a steady accompaniment for the vocal lines.

lose them both; ————— To make his

choice if — he is loth He will lose them

LOLÖTTE CLARISSE  
both. Now you're just like that don-key grey. And no more sense you

now dis - play. LOL. If you choose one you  
CLAR. If you choose one you  
ARMAND If I choose one, If I choose one I

fear the oth-er will get a-way.

fear the oth-er will get a-way.

fear the oth-er will get a-way.

LO. & CL.

And so you stand as if we were two

LOL.

bales of hay. Like a don-key grey Like a

CLAR.

Like a don-key grey Like a

ARMAND

No more, I pray! No more, I pray!



don - key grey, Why don't you bray! Hee, haw, hee, haw, hee,  
 don - key grey, Why don't you bray! Hee, haw, hee, haw, hee,  
 Poor don - key grey! Hee, haw, hee, haw, hee,

*a tempo*  
 haw, hee, haw, hee, haw, hee, haw! Hee haw!  
 haw, hee, haw, hee, haw, hee, haw! Hee  
 haw, hee, haw, hee, haw, hee, haw!

haw!  
 Hee haw!

**Nº 8. Duet**  
**“Music Caressing of Violins”**  
 (A Waltz Caprice)

Lolotte, Armand

Lyric by  
 HARRY B. SMITH

Music by  
 LEO FALL

Waltz tempo

ARMAND LOLOTTE

A waltz du - et. A dance vis - a -

vis. A tete - a - tete. No one to

ARMAND

see. And if you cling close - ly while hearts beat un -

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A

LOLOTTE                      ARMAND                      LOLOTTE

ru - ly, 'Tis thought quite prop - er,    Real - ly,    tru - ly,

ARMAND

The mus - ic ca - res - sing of vi - o - lins, — ti -

*p*

A

*rit.*                      *atempo*

a, — ti - a, — ti - a, — — —    A mes - sage from fair - y - land

*f rit. p atempo*

A

LOLOTTE                      *rit.*                      *a tempo*                      ARMAND

seems, — — —    A love song that lulls us to dreams. — — —    The

*f rit. a tempo*

A

cel-los are sigh-ing in ten-der tone, — Ti - a, — ti - a, — ti -

A

a, — And all in their har-mon-y meet — To

A

tell us that life now is sweet. — While close-ly I

*rit.* *a tempo*

*rit.* *ff a tempo*

A

press you and fond-ly ca-ress you And look in your ra-di-ant

A

eyes. Both while we are glid - ing Sweet se - crets con -

*p*

A

*rit.* Valse moderato (Both waltz)

fid - ing This waltz seems like Par - a - dise.

*p*

SIRENS (off stage)

YVONNE

Mar -

Y

quis you are caught 'Tis for you I've sought. Par-don me, Ma - dame, but you

Y

see It's now la-dies choice And so I re - joice; For I

ARMAND

Y

must have a dance, Mar-quis. A charm-ing Si - ren! Will you par-don

LOLOTTE

A

me? I can't say nay, A man on-ly can o - bey. Yes, so I

L

see; It's pleas-ant for me; Well, go, I must set you free.

*rit.*

*rit.* *p* *atempo*

L

LOLOTTE

A - gain as when we

L

met on that day I be-hold my knight From me ride a - way.

L

What

*pp* *rit.*

## Andante

L

use to re-pine? What a-vails the re-gret, When one that you love has de-part-ed?

The first system of the musical score. The vocal line (treble clef) begins with a whole note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

L

The poor lit-tle mai-den of Mont-bi - jou Must wait all a-lone, hea-vy heart-ed.

The second system of the musical score. The vocal line continues with a whole note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment includes a *pp* (pianissimo) marking in the right hand.

L

How hap-py was I held close in his arms! My heart felt that life had its joy and its

The third system of the musical score. The vocal line begins with a whole note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment continues with a steady eighth-note accompaniment.

L

charms, It seems like a love waltz that nev-er would cease, I find with him 'tis a mere waltz ca-

The fourth system of the musical score. The vocal line begins with a whole note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment includes markings for *f rit.* and *molto rit.*



Waltz tempo

ARMAND

L

price. That's

*pp*

A

ov-er! She is not my style. ——— Now let us have a waltz that's worth

A

while. ———

*f*

L istesso tempo

SUZETTE

Mar - quis, I de - clare this is not fair.

I'm sure that you'll par-don me 'Tis still la-dies choice, Now

ARMAND  
don't say no; — For I must have one waltz, — Mar - quis. What chance have we?

LOLOTTE  
A plot this must be, I must ask you to ex - cuse me. This

Con moto

(aside)

L

seems like fate Of course I can wait. Go on! There's a girl I hate. \_\_\_\_\_

LOLOTTE

L

A - way he

L

goes, his arm 'round her waist, How close-ly he holds her! What ver - y bad

L

taste! This

## Andante

L

gal-lant Mar-quis, A fav-'rite is he. The Si-rens all love and a - dore him, He

L

seems to be proud To be ad-mired by a crowd, To win him I'll have to fight for him.

L

How hap-py was I held close in his arms, I had no re-gret And I knew no a -

L

larms. With him I could waltz on for aye, nev-er cease; I fear with him 'tis a mere waltz ca -

**Allegro** ARMAND

price. Well I've es-caped, I hope they're all

**Andante** LOLOTTE

through. No more you shall leave me what-ev-er they do, It's

**ARMAND**

still la-dies choice And I'm choos-ing you. You wont re-fuse me?

**LOLOTTE**

You real-ly choose me? You mean for life dear?

No, for this

Waltz tempo

ARMAND

L

waltz, I mean. The mus - ic ca - ressing of

*pp* *pp*

A

vi - o - lins, — ti - a, — ti - a, — ti - a. — A

*pp*

A

mes - sage from fair - y - land seems, — A love song that hulls us to

*f* *p*

LOLOTTE

A

dreams. — The cel - los are sigh - ing in ten - der tone, — ti -

*pp*

L

a, — ti - a, — ti - a. — — — — — And all in their har - mon - y

L

meet, — — — — — To tell us that life is now sweet. — — — — — While

*rit.* Both

*a tempo*

close - ly I press you And fond - ly ca - ress you, And eyes look with

*a tempo*

love in - to eyes — — — — — Both while we are glid - ing Sweet

se-crets con - fid - ing, This waltz seems like Par - a - dise. \_\_\_\_\_

*piu mosso*

The first system features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The piano part includes a *piu mosso* marking.

The second system shows the piano accompaniment for the second system, with a melodic line in the right hand and a harmonic line in the left hand.

The third system continues the piano accompaniment, featuring dynamic markings of *f* and *p*.

The fourth system continues the piano accompaniment, featuring a *ff* dynamic marking.

The fifth system continues the piano accompaniment.

The sixth system concludes the piano accompaniment with a final cadence.



# Farming Life - Country Life.

(LOLOTTE and HANNIBAL.)

Lyric by  
HARRY B. SMITH.

Music by  
LEO FALL.

Moderato con moto.

(Hannibal.) Come and be a farm-er's wife;  
(Lolotte.) I could go to bed at night;

*mf*

You will lead a hap - py life. I won't in - ter - fere with you,  
Rise at five; that would be great. I could scrub and cook and sew,

All the work I'll let you do. (L.) That would be a life of joy,  
Rake the hay and dig and hoe. (H.) I will let you chop the wood,

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Noth ing you'd de - ny me. Ev - 'ry sev - en years at least,  
 You may darn my hose, too, And if you are ve - ry good,

One new dress you'd buy me. (*H.*) On the farm, On the farm,  
 You may make my clothes, too. (*L.*) On the farm, On the farm,

What is there a girl to charm? I'd be there. (*L.*) I don't care  
 And if work should lose its charm, I'd be there. (*H.*) You'd be there (*L.*) For

(*H.*) I, your pet (*L.*) Not yet. (*H.*) Farm - ing life, Coun - try life;  
 you to kiss (*H.*) What bliss! (*Both.*) Farm - ing life, Coun - try life,

*rit.* *a tempo.*

That's the life! It makes you live long-er (*L.*) No it just seems long-er.  
That's the life! (*H.*) 'Tis one round of pleas-ure (*L.*) Life of joy and lei-sure.

(*H.*) Rus-tic life! free from strife, Be my wife, Soon you will a-  
(*Both.*) Farm-ing life! free from strife, (*H.*) Be my wife, Take me while you

dore me. (*L.*) Farm-ing life would bore me. (*H.*) You can plow, dear;  
can, dear. (*L.*) 'Tis a love-ly plan, dear. (*Both.*) Run the farm yard,

Milk the cow, dear; Feed the pig-gies, Come, be  
And the barn yard, Shoe the hor-ses, Shoo the

wise. \_\_\_\_\_ I'll grow wealthy, You'll get healthy,  
flies. \_\_\_\_\_ (I would sit 'round And I'd watch you)  
(You would sit 'round And you'd watch me)

(Both.)

Tak-ing ex - er - cise, ex - er - cise, ex - er - cise; Work-ing  
Tak-ing ex - er - cise, ex - er - cise, ex - er - cise; Work-ing

ev - er, Rest-ing nev - er, It would just suit <sup>(me)</sup> A  
ev - er, Shirk-ing nev - er, What a charm-ing <sup>(you)</sup> life To

*rit.* farm-er's wife to be. wife.  
be a farm-er's *a tempo.*

109  
Nº 9½ Poem.

Wild-flower Sweet

Lyric by  
HARRY B. SMITH

(Armand, Lolotte)

Music by  
LEO FALL

Andante

Wild flow'r so sweet, Bloom-ing a - lone, Come I en -  
treat; Come be my own; None is like thee, No flow'r that grows, Mine thou shalt  
be, Lit-tle wild rose. Flow-er di - vine, Bloom just for me, Faith-ful for -  
ev - er - I will love - but thee.

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## Nº 10. Finale II.

Lolotte, Clarisse, Armand, Malipotte, Bazilos and Chorus.

Lyric by  
HARRY B. SMITH.Music by  
LEO FALL.

Allegro moderato

(Soprano)

CHORUS

Where's our host? We must bid him now good-

(Alto)

(Men)

night. There he is! 'Twas an evening of delight Au re-

BAZILLOS

(Sop.)

voir! we re-gret to say good-night. Oh, must you go? 'Tis grow-ing

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late. The time flies so fast at your charming fete. We hate so to

BAZILOS

go But the hour's grow-ing late. Oh, wait, I pray you

The time flies so fast at your charming fete.

A while de-lay you. The hour's at hand All's just as I planned.

No, no, our fete is not yet through I have a sur-prise for

(Sop. & Alto)  
you. Surprise!                      Sur-prise!                      A sen-sa-tion new what

(Tenor)  
Surprise!                      Surprise!                      A sen-sa-tion new what

(Bass)  
Surprise!    Sur-prise!    Surprise!    Sur-prise!    A sen-sa-tion new what

can it be? Come tell us, pray do. ——— If it is scan-dal, we love it, you

can it be? Come tell us, pray do. ———

can it be? Come tell us, pray do. ———

know, Al-tho' to some dear friend it may be a blow.                      We've

BAZILOS



solved this ev - 'ning a mys - ter - y . great Now all is

CHORUS

clear. What does he say?—

BAZILOS

The puz - zling rid - dle that

What does he say?—

What does he say?—

CHORUS

vexed us of late Plain will ap - pear. Tell us, we pray.—

BAZILOS

The

Tell us, we pray.—

Tell us, we pray.—

plots un - rav - eled I'm hap - py to state, Light is now here... Speak, don't de -

Speak, don't de -

Speak, don't de -

CHORUS

lay. Tell us, we pray. Yes soon the world shall

lay. Tell us, we pray.

lay. Tell us, we pray.

BAZILOS

Vivo CHORUS

know. Go on, do not keep us wait - ing.

Go

Vivo

You are real - ly ir - ri -

LOLOTTE (aside to Bazilos)

Don't speak of that now. They'll des-pise me. I  
 on do not keep us wait-ing.  
 ta-ting.

BAZILOS

beg you will not com-pro-mise me. Just leave this af-fair to  
 me. There's more in this than you yet can

LOLOTTE (aside)

see. What is he go-ing to do?

LOLOTTE (aside)

see. What is he go-ing to do?

Tempo I

BAZILOS

There he is! La - dies for -

give me! 'Tis with re - gret I de - prive you

now and here of one who is so pop - u - lar, your fav - 'rite Ro - me - o,

Your be - loved Cav - a - lier. 'Tis need - less quite to

## Moderato mosso

(Ten.)

name him, The la - dies pet, all ac - claim him. A

(Sop. & Alto)  
fav - 'rite with la - dies! A fav - 'rite with

(Bass)  
A fav - 'rite with la - dies!

la - dies! Who wins that fair fame — Both heav - en and ha - des His heart can

claim The Si - rens have taught him their sing - ing, — The

In Waltz tempo

fair - ies their gifts to him bring - - ing. The

he - ro of fane - ies who lives in ro - manc - es Is

both good and bad I de - clare. — Good luck ne'er for - sakes him Tho'

none knows what makes him The dar - ling the pet of the fair. — The

LOLOTTE & CLARISSE

wo-men sur-ren-der to his glanc-es ten-der, For his sake they all do and

Moderato MALIPOTTE

dare — A fav'-rite with la - dies! Pre-ca-ri-ous fame. — From Berlin to

Ca - diz Girls are the same. — One day — all the Si - rens a -

dore him, — The first — new face makes them ig -nore — him

Tempo I

Their i - deal they make him, next day they for sake him, Ca -

pric - ions their fa - vor, I swear, — They love you one min - ute, The

next you're not in it, These fav' - rites of Van - i - ty Fair. — They *mp* (Ten.)

love you one min - ute, The next your not in it, These *pp*  
 (Bass) *p* They love you one min - ute you're in it, These

*pp*



## Andante

*rit.*

BAZILOS

fav.'rites of Van-i - ty Fair. — Of course who it is — You are not a -

fav.'rites of Van-i - ty Fair. —

fav.'rites of Van-i - ty Fair. —

## Andante

## Lively

(Sop. &amp; Alto)

ware — So I'll tell you all, The man stands there! What the Mar-

quis? (Ten) The Mar-quis? You speak of me? Yes, dear Marquis.

The Marquis? (Bass) The Marquis?

quis? (Ten) The Mar-quis? You speak of me? Yes, dear Marquis.

The Marquis? (Bass) The Marquis?

## March tempo

You all know of cer-tain let-ters an-oy-ing Which an - au - thor un -

The first system of the score features a vocal line in 6/8 time with lyrics: "You all know of cer-tain let-ters an-oy-ing Which an - au - thor un -". The piano accompaniment consists of a right hand with chords and eighth notes, and a left hand with a steady eighth-note bass line. A *pp* dynamic marking is present.

known has been much— en-joy-ing. They are lam-poons in which our good

The second system continues the vocal line with lyrics: "known has been much— en-joy-ing. They are lam-poons in which our good". The piano accompaniment continues with similar rhythmic patterns.

Kai - ser's ma-ligned, And the writ - er for long I've tried— to find.—

The third system continues the vocal line with lyrics: "Kai - ser's ma-ligned, And the writ - er for long I've tried— to find.—". The piano accompaniment continues with similar rhythmic patterns.

Well now, Mar-quis, we have ev-i - dence new, The sat-i-rist so elev - er is

The fourth system concludes the vocal line with lyrics: "Well now, Mar-quis, we have ev-i - dence new, The sat-i-rist so elev - er is". The piano accompaniment continues with similar rhythmic patterns, ending with a *f* dynamic marking.

LOLOTTE                      ARMAND                      BAZILOS

you! What is this? Your proof of that? Proof, Here it is! Your hand writing, which

I have been try-ing to get. Dear Mar-quis, I fear you are caught in our net.

Moderato

These vers-es sweet, they are real-ly a gem The

(Chuckling)

ladies should hear; I'll read this to them: Just lis-ten to this gush!

## Andante (Bazilos reads poem, "Wild flower so sweet.")

*rit.*

ARMAND

Be - - - trayed! — 'Tis you who have betrayed me, Cla-

*ff* *f* *pp*

3 3

CLARISSE

risse! My hand-bag here I left a mo - ment, I came for it

3

ARMAND

la - ter The po - em was stol - en by some trait - or. Ex - ce -

*cresc.*

3

lenz, I pray tell me who was the spy? What does that mat-ter

BAZILOS

now? Tell me! 'Twas

ARMAND LOLOTTE

Molto moderato

ARMAND

I. What you! Oh, Lo-lotte! It can't be true. Can I be

dream-ing? Oh no, not you! Good heav-en! Tell me what is it I've

LOLOTTE

done! —

BAZILOS

Your du-ty, my child. The game we've won. 'Twas for just what you've done your

ARMAND

SIRENS

Andante

price we paid. Be-trayed! A paid spy! Be - ware of the Si-rens so

ARMAND

fair, the Si-rens! So while we were danc-ing, a part you were

*pppp*

play-ing, Your smile was a snare set for my be - tray-ing.

*ppp*

Slower than before

*ppp*

The music ca-ressing of vi - o - lins, Ti - a, ti -

LOLOTTE

a, ti - a, Was on - ly a part of your scheme A

*f* *p* *ppp*

(dazed) ARMAND

love song that proved but a dream. The cel-los were sigh-ing in

LOLOTTE

ten - der tone, ti - a, ti - a, ti - a! My

*f*

life for one mo - ment com - plete. — Was hap - py, and how my heart

*f* *f* *p*

ARMAND

beat! — While close - ly I pressed you And fond - ly ca -

*f*

ressed you 'Twas on - ly a part of your play. — My fond heart be -

guil - ing How false was your smil - ing; You smiled that you might be -



Vivo (to Bazilos)

tray. Well, old fox, I

March tempo BAZILOS

am yours, at your com - mand. The Kai - ser no sean - dal de - sires Your

ex - ile is all that he now re - quires Twen - ty

four hours he gives you to de - part; If

ARMAND

To

you take ad-vice at once you will start.

think it was she!

BAZILOS

And all sub-jects true and all

loy-al men will treat him as he's de-serving.

*cresc.*

*fff*

## Maestoso broadly

First system of the piano accompaniment. The right hand features a melodic line with a wide interval and a long note, while the left hand provides a steady bass line with chords. A dynamic marking of *fff* is present in the left hand.

Second system of the piano accompaniment. The right hand continues the melodic line with a long note, and the left hand maintains the bass line with chords.

Third system of the piano accompaniment. The right hand has a melodic line with a long note, and the left hand has a bass line with chords.

Fourth system of the piano accompaniment. The right hand has a melodic line with a long note, and the left hand has a bass line with chords.

## LOLOTTE &amp; ARMAND (each aside)

Vocal duet and piano accompaniment. The vocal line includes the lyrics: "I'm by your side" and "Joy seems to". The piano accompaniment is marked *p* and features a steady bass line with chords.

say; ————— Then laughs at you ————— And

*pp*

Andante ARMAND

flies a - way Not a

*ppp*

friend! Out dead!

Be - ware ————— the song of the Si - rens, It

*f*

fills the heart with re - gret Their eyes are a snare, Of their

kis - ses be - ware who loves them can ne'er for - get.

LOLOTTE (despairingly) ARMAND (bitterly)

Ar - mand! You Sir - en!!

*ff* Fine.

## Nº 11. Entre Acte.

Music by  
LEO FALL.

Maestoso (broadly.)

The musical score is presented in four systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4. The first system begins with a forte (ff) dynamic and the tempo marking 'Maestoso (broadly.)'. The right hand features a melodic line with long, horizontal phrases, while the left hand provides a steady accompaniment of chords and eighth notes. The piece ends with a double bar line and repeat signs.

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Waltz tempo.

*p* *pp*

*rit.* *a tempo* *f* *p*

*rit.* *a tempo* *f* *p*

*f* *p*

*rit.* *p*

*rit.* *p*

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features complex chords and melodic lines. A *rit.* (ritardando) marking is present above the final measure of the system.

Moderato.

Second system of the musical score. The tempo is marked *Moderato.* The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The time signature is 3/4. The music is marked *p* (piano). The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and eighth notes.

Third system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The time signature is 3/4. The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Fourth system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The time signature is 3/4. The music features a melodic line in the upper staff and a bass line in the lower staff.

Fifth system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The time signature is 3/4. The music continues with a melodic line in the upper staff and a bass line in the lower staff.

Sixth system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The time signature is 3/4. The music concludes with a melodic line in the upper staff and a bass line in the lower staff.



Waltz tempo.

First system of musical notation, featuring a treble clef and a bass clef. The music is in 3/4 time and begins with a 'Waltz tempo.' marking. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It includes dynamic markings of *f* (forte) and *p* (piano) with hairpins. Tempo markings include *rit.* (ritardando) and *a tempo.* (return to tempo). The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Third system of musical notation. It begins with a *p* (piano) dynamic marking. The treble staff continues the melodic line with slurs, and the bass staff continues the accompaniment with chords.

Fourth system of musical notation. It features dynamic markings of *f* and *p* with hairpins. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation. It includes a *rit.* (ritardando) marking. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Sixth system of musical notation. It ends with a *p* (piano) dynamic marking. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains chords and melodic lines, while the bass clef part provides a rhythmic accompaniment. A *rit.* (ritardando) marking is present above the final measure of the treble staff.

Second system of musical notation, continuing the piece. The treble clef part features a melodic line with some rests, and the bass clef part consists of a steady accompaniment of chords.

Third system of musical notation. The treble clef part has a melodic line with a dynamic marking of *f* (forte) followed by *p* (piano). The bass clef part continues with a rhythmic accompaniment.

Fourth system of musical notation. The treble clef part features a melodic line with a *rit.* marking above it. The bass clef part continues with a rhythmic accompaniment.

Fifth system of musical notation. The treble clef part features a melodic line with a *rit.* marking above it. The bass clef part continues with a rhythmic accompaniment.

Sixth system of musical notation, concluding the piece. The treble clef part features a melodic line with a *rit.* marking above it. The bass clef part continues with a rhythmic accompaniment.

## Nº 12. Grenadier Song.

## Love Makes The World Go 'Round

Lyric by  
HARRY B. SMITH

(Frau Eisenbehr.)

Music by  
LEO FALL

Moderato con moto

CHORUS

Come out Frau Ei-sen-behr We're waiting here for you

To leave you we pre-pare. Come here, our bills are due. —

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## FRAU EISENBEHR

Here la-dies and gen-tle - men:

Al-ways on hand. An-y com-plaints? If so, be-gin I've

been a sol-dier and I've run this ta-vern by strict dis-ci - pline, 'Tis mar-tial law

reg-u-lates all at my inn. A vet'-ran am I as you're a-ware. Bra-va, Frau Eisen-  
Bra-va, Frau Eisen-

FRAU EISENBEHR CHORUS

-behr! Of bat-tles I've seen my full share. Bra - va, Frau Ei - sen -  
 -behr! Bra - va, Frau Ei - sen -

The first system of music consists of three staves. The top staff is for the vocal part of Frau Eisenbehr, with lyrics: "-behr! Of bat-tles I've seen my full share. Bra - va, Frau Ei - sen -". The second staff is for the vocal part of the Chorus, with lyrics: "-behr! Bra - va, Frau Ei - sen -". The bottom two staves are for the piano accompaniment, showing chords and melodic lines in both hands.

FRAU EISENBEHR CHORUS FRAU

behr! You'll no-tice my style mil-i - taire. — Bra - va, Frau Ei - sen - behr! My  
 behr! Bra - va, Frau Ei - sen - behr!

The second system of music consists of three staves. The top staff is for the vocal part of Frau Eisenbehr, with lyrics: "behr! You'll no-tice my style mil-i - taire. — Bra - va, Frau Ei - sen - behr! My". The second staff is for the vocal part of the Chorus, with lyrics: "behr! Bra - va, Frau Ei - sen - behr!". The third staff is for the vocal part of Frau, with lyrics: "behr! My". The bottom two staves are for the piano accompaniment.

EISENBEHR CHO.

coun-try still I serve with care, The Kais-er's cross you see I wear. — Of  
 Or

The third system of music consists of three staves. The top staff is for the vocal part of Eisenbehr, with lyrics: "coun-try still I serve with care, The Kais-er's cross you see I wear. — Of". The second staff is for the vocal part of the Chorus, with lyrics: "Or". The bottom two staves are for the piano accompaniment.

all you say we are a - ware. We know your rec - ord

mil - i - taire. Our brave Frau Ei - sen - behr.

In Parade March tempo  
FRAU EISENBEHR.

Sol - dier was I, and marched a - long with oth - ers to the

fields of bat - tle. With my can - teen I've stood se - rene and

heard the bul - lets rat - tle. The Kai - ser of - ten smiled at me and

said he thought me fair, In fact I was his fav'rite vi - van - diere.

## FRAU EISENBEHR

1. One night the Kai - ser made in pers - on The  
2. The Kai - ser said Such things are shock - ing, At

rounds of camp for ob - ser - va - tion, And there a cer - tain  
dis - ci - pline, young man, you're mock - ing, So back to camp, you're

sen - try caught, Who to his du - ties gave no thought. I  
in dis - grace, Your Em' - pror here shall take your place." And

blush to say his oc - cu - pa - tion Was noth - ing less than  
then to me, "My dear, be wis - er; don't flirt with sol - diers;

a flir - ta - tion. That sen - try had his sweet - heart there; The  
here's your Kai - ser." I blush to say ere he left me. The

sweet-heart was a cer - tain vi - van - diere. "Let  
Kai - ser stole a kiss or two, or three. "Oh



him be shot," was or dered cold ly; But  
Sire," I said, my self ex - cu - sing, All

I just laughed and spoke up bold - ly "Your  
dis - ci - pline our camp is los - ing." He

Ma - jes - ty him - self has found It is  
laughed and said: "I too have found It is

love, it is love, it is love, Makes the world go 'round."  
love, it is love, it is love, Makes the world go 'round.'" 1-2 Tra - la -

- la - la, tra-la-la - la, tra-la-la, tra-la-la, tra-la-

CHORUS

la-la-la Tra-la-la la-tra-la-la-la tra-la-

<sup>1</sup>

la-la-la-la-la tra-la-la-la-la! The

<sup>2</sup>

la-la-la-la-la-la-la tra-la-la-la-la!

## Hm! She is the one Girl.

Lyric by  
HARRY B. SMITH.

Music by  
LEO FALL.

Moderato

One face haunts my dream-ing, Whose  
I made love sin-cere - ly, And

eyes bright-ly beam-ing, Looked fond-ly in mine for a - while; — To  
I'd won her near - ly, But just when I thought she was mine, — My

those eyes so ten - der, My heart made sur - ren - der, And her  
arms she e - vad - ed, Then all my hopes fad - ed, What a

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lips, - When those lips with mine met! Can I ev - er for -  
 - shame! Left my heart to re - pine; We were play - ing the

get, Her 'lur - ing smile. — She was  
 game, Of match and flame. — Now my

not like the rest of the girls I'd car - essed, And I  
 fol - ly I see, she was laugh - ing at me, She can

felt, kiss - ing her, Like a mere am - a - teur, The  
 fool oth - er men, For me, nev - er a - gain; If

touch of her hand up - on mine — Was di - vine — Oer  
she were here now, I would say. — "Good - day!" — Find

me you have wov-en a spell, Ma - belle.  
some oth-er vic-tim a - dieu, I'm through!

Valse Moderato

Hm! She is the one girl! Hm! She is the fair-est!  
Hm! She is the one girl! Hm! Now I dis-cov-er!

Hm! No one is like her! Hm! She is the rar-est!  
Hm! How she has won me! Hm! How much I love her!

What - ev - er she — may be, ————— She's the one

girl for me; ————— If she be saint or sin -

ner, Hm! Hm! Hm! I'm going to win her!

*rit.*

win her. ————— Hm! —————

*pp*

## Nº 14. Finaletto.

Lolotte, Frau Eisenbehr, Hannibal.

Lyric by  
HARRY B. SMITH.Music by  
LEO FALL.

March tempo

*pp*

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LOLOTTE

FRAU EISENBEHR

HANNIBAL

'Tis bet - ter far than

'Tis bet - ter far than

'Tis bet - ter far than

rail - way car, The dil - i - gence built for two. In

rail - way car, The dil - i - gence built for two. In

rail - way car, The dil - i - gence built for two. In



ev - 'ry case 'Tis just the place for

ev - 'ry case 'Tis just the place for

ev - 'ry case 'Tis just the place for

coup - les to bill and coo. A

coup - les to bill and coo. A

coup - les to bill and coo. A

hon - ey - moon trip On rail - way or ship Em -

hon - ey - moon trip On rail - way or ship Em -

hon - ey - moon trip On rail - way or ship Em -

bar - ass - es groom and bride, It can - not ap -

bar - ass - es groom and bride, It can - not ap -

bar - ass - es groom and bride, It can - not ap -

proach The old pri - vate coach Where they're a - lone side by

proach The old pri - vate coach Where they're a - lone side by

proach The old pri - vate coach Where they're a - lone side by

side. \_\_\_\_\_

side. \_\_\_\_\_

side. \_\_\_\_\_

*Allegro*

*ff*