



The
Siren
by
Leo Fall
English Version by
Harry B. Smith



JOS. WEINBERGER. VIENNA, LEIPZIG.

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9

THE SIREN

(*Die Sirene*)

OPERETTA IN THREE ACTS

From the German by
LEO STEIN and A. M. WILLNER



Music by
LEO FALL

English Version by
HARRY B. SMITH

Price, \$2.00 Net.

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CAST OF CHARACTERS

AS PRODUCED BY MR. CHARLES FROHMAN AT THE
KNICKERBOCKER THEATRE, NEW YORK, AUGUST 28th 1911

Baron Siegfried Bazilos, Minister of Police in Vienna	Frank Moulan
Clarisse, his wife.....	Elizabeth Firth
Griou, a Court Official.....	Gilbert Childs
Armand, Marquis de Ravailiac.....	Donald Brian
Malipote, Bazilos' Secretary.....	F. Pope Stamper
Lolotte.....	Julia Sanderson
Hanibal Beckmesser, a veterinary sergeon.....	Will West
Frau Eisenbehr, keeper of a port tavern.....	Florence Morrison

THE SIRENS

Suzanne, called the sweet mouse.....	Moya Mannering
Yvonne, called the white rabbit.....	Pauline De Lorme
Justine, called the firefly.....	Clementina Dundas
Pepi, called the Humming bird.....	Sara Carr
Mimi, called the mermaid.....	Jane Hall
Ninon, called the magpie.....	Beatrice D'Essling
Franzi, called the butterfly.....	Helen May
Alberta, called the poodle.....	Gene Cole
Toni, called the kitty cat.....	Eithel Kelly
Magda, called the dragon fly.....	Louise Donovan
Robertine, called the gazelle.....	Veronique Banner
Freda, called the goldfish.....	Ethel Davis
Ladislav, Bazilos' servant.....	Victor Le Roy

SOCIETY WOMEN—Jacqueline Du Barry, Florence Mack, Anna Kuehl, Frances Ceratt, Marie Hurst, Audrey Burton, Molly Alexander, Edith Allen, Sydney Baram, Molly Wyndham, Marie Butler, Florence Farmer, Caroline Puliam, Adelaide Kornau, Clara Eckstrom, Minnie Martrit, Hazel Flint, Edith Burch, Leah Lennox, Candida Dundas, Alice Ashe, Edith Lennox, Bessie Durant, Constance Hyatt.

OFFICERS—John O'Hanlin, Walter Gilbert, Robert B. Toms, Gilbert Coleman, Winship Fink, Roger Davis, George Wharton, Charles Vandiveer, Theodore Walters, Edwin Stone, Luther Mott, Edwin Burch, Edward Marshall, Lester Ostrander, Henry Holt, George Johnson, Ralph O'Brien.

The action takes place in Vienna. Time—The Present.

SYNOPSIS OF SCENES.

ACT I.—Private office of Bazilos, Minister of police.
ACT II.—Conservatory in the house of Bazilos.
ACT III.—Railroad junction in the suburbs of Vienna.

Produced under the stage direction of Mr. Thomas R. Reynolds.

The orchestra under the direction of Mr. Harold Vicars.

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The Siren

Operetta in 3 Acts

By LEO STEIN and A.M. WILLNER

Music by LEO FALL

English Version by HARRY B. SMITH.

No 1. Introduction.

(Bazilos, Malipotte, Sirens)

Lyric by
HARRY B. SMITH.

Music by
LEO FALL.

Lively.

The musical score consists of four systems of piano accompaniment. Each system has a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system is marked 'Lively.' and 'p'. The second system has a 'p' dynamic. The third system is marked 'mf'. The fourth system has dynamics 'ffz', 'p', 'mf', and 'p'.

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First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and quarter notes. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *mf* and *p*.

Second system of musical notation. The right hand continues the melodic line with some rests. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand features a more active melodic line with sixteenth notes. The left hand continues the accompaniment. Dynamics include *ff*.

Fourth system of musical notation. The right hand has a very active melodic line with sixteenth and thirty-second notes. The left hand continues the accompaniment. Dynamics include *f*.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand has a more active accompaniment. Dynamics include *fp*, *rit.*, and *a tempo*. The word "Curtain." is written above the right hand.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady eighth-note accompaniment. Dynamics include *pp*.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a half note G4, followed by two measures of rests. The bass clef part starts with a quarter note G2, followed by a series of chords and eighth notes.

Second system of musical notation. The treble clef part has a more active melody with eighth and sixteenth notes. The bass clef part continues with a steady accompaniment of chords and eighth notes.

Third system of musical notation. The treble clef part features a melodic line with some slurs. The bass clef part has a consistent accompaniment. The system ends with a double bar line and a key signature change to two sharps.

Lively.

Fourth system of musical notation, marked "Lively." The treble clef part has a more rhythmic melody with eighth notes. The bass clef part features a driving accompaniment of eighth notes.

BAZILOS

They say 'tis men who rule cre -

Fifth system of musical notation, including vocal lines and piano accompaniment. The vocal line starts with a rest, then enters with a melody. The piano accompaniment provides a rhythmic and harmonic support.

B. a - tion They may, per-haps with sword and pen. They

Sop. SIRENS.
Alto. They may, per-haps with sword and pen.

B. made the laws to rule a na - tion But love - ly wo - men

B. rule the men. A - round her fin - ger she can

SIRENS.
'Tis ea - sy quite to rule the men.

B. *twist them They tell their se-crets on de-mand ————— There*

B. *is no man who can re-sist them My cle-ver pets My smart co-quettes My*

B. *fem-i-nine de-tec-tive band. A smile, a kiss, a soft hand*

poco rit. a tempo

poco rit. a tempo ff ff p

B. *pres-sing Suc-ceed where oth-er mea-sures fail The*

SIRENS

We find they ver-y rare-ly fail.

rit. *a tempo*

B. cul - prit read - i - ly con - fes - sing, And then too late he learns his

pp

B. fate, too late he learns his fate. For then poor chap' He's in the trap, He's in the

B. trap, The vic - tim we have sought, caught, caught, caught!

SIRENS.

Men, sil - ly men, their se - crets nev - er hid - ing, naught from us dis -

(ALL)

guise, And then too late they find they've been con-fid-ing to ^{my} _{this} charming

spies.

MALIPOTTE

Your

M. BAZILOS

bills for dress are real-ly shock-ing! Yes, yes, their charms must

SIRENS

Our charms you know must be dis-played

B. MALIPOTTE

be dis-played. Why must you have em-broid-ered stock-ings? SIRENS

We

BAZILOS MALIPOTTE

Un-doubt-ed-ly they are an aid. Why

need them, they are tools of trade.

M. all those la-ces so ex-pen-sive? Why ev-'ry one a sa-ble

M. cloak? Of hats you have a stock ex-ten-sive. And

M. *poco rit.* *a tempo*
 jew-el-ry, And lin-ge-rie. At this rate we shall soon be broke.

M. Why must you get your gowns from Pa - ris? And why a new one

M. *rit.* *a tempo*
 ev-'ry day. Of course you must be up to date. — But

SIRENS
 We have to dress the parts we play.

M. this ex-pense is too im-mense Now do be wise E - con - o - mize. It's wrong you

BAZILOS
 Now do be wise E - con - o -

M. know you must go slow We must say no, no, no! No! No! No!

B. mize! Go slow! We must say no, no, no! No! No! No!

pp

SIRENS

Men, sil-ly men, we must fas - ci-nate them be a smile of guile.

Please re-col-lect, if they're to cap-ti-vate them they must dress in style.

MALIPOTTE & BAZILOS.

Please re-col-lect, if we're to cap-ti-vate them we must dress in style.

ff

No 2 Ensemble and Song

Beware of the Sirens

Lyric by
HARRY B. SMITH

Armand, Bazilos, Grion, Sirens

Music by
LEO FALL

March tempo Moderato

ARMAND BAZILOS SIRENS

La-dies fair! Your o - be-di-ent slave! It is he! It

is he! I heard all, and your par-don I crave. With a kiss let me

pay you For the com-pli-ment sweet that you gave. La - dies,

thank you, I am grate - ful, Just in time it seems an

mf

Allegretto

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A

I. Of such kind words I'm un-worth-y, And your praise is much too

rall.

BAZILIOS

Our

A

high.

GRION

It

B

si-rens are mere gid-dy flirt-ers. They real-ly seem in love with him.

a tempo

G

looks as if they were de - sert - ers. Our chance to cap-ture him is

G

slim.

A

ARMAND

Ah, there is mag - ic in the charm the si - ren

A

brings, None can re - sist the song the si - ren sings.

A

p

ff

Allegretto

The Si - rens have beau - ti - ful fa - ces And

p

necks of the snow-i - est white The Si - rens wear lov - li - est la - ces And

gems that are dazzling bright. No more like the dream of the po - et They

sing from the depth of the sea. They're quite up - to

date and they know it But still more al - lur - ing to me;

Still more fas - ci - nat - ing to me. So if your

mf

boat you are steer - ing In wa - ters so calm and so blue, Keep watch for the

mf

Si - rens ap - pear - ing; They lie in wait for you. Be -

In Waltz Moderato tempo

ware, be - ware of the Si - rens, Al - though their song is -

ff *p*

sweet. A mag-ic charm e'er en - vi - rons All

men they chance to meet. Be - ware! their spell is en -

dur - ing And fills the heart with re - gret. Their

eyes and their lips are al - lur - ing and none who kiss them can e'er for -
SIRENS
Their

Allegretto

ARMAND

get. The Si-rens to-

s kiss none can for - get. none can for - get.

pp

The first system of the musical score. It consists of three staves. The top staff is the vocal line for Armand, starting with a fermata over the word 'get.' followed by the lyrics 'The Si-rens to-'. The middle staff is the vocal line for the soprano (S), with lyrics 'kiss none can for - get. none can for - get.'. The bottom staff is the piano accompaniment, marked 'pp' (pianissimo), with a treble and bass clef.

day, how en-tranc-ing Their frou frou of silk; their per - fume

The second system of the musical score. It consists of three staves. The top staff is the vocal line for Armand, with lyrics 'day, how en-tranc-ing Their frou frou of silk; their per - fume'. The middle staff is the vocal line for the soprano (S), with the same lyrics. The bottom staff is the piano accompaniment, with a treble and bass clef.

The Si-rens can tempt to ro-manc-ing And lead a man to his doom.

The third system of the musical score. It consists of three staves. The top staff is the vocal line for Armand, with lyrics 'The Si-rens can tempt to ro-manc-ing And lead a man to his doom.'. The middle staff is the vocal line for the soprano (S), with the same lyrics. The bottom staff is the piano accompaniment, with a treble and bass clef.

The charm of a waist ver-y slen-der The spell of a gown de-colle-

The fourth system of the musical score. It consists of three staves. The top staff is the vocal line for Armand, with lyrics 'The charm of a waist ver-y slen-der The spell of a gown de-colle-'. The middle staff is the vocal line for the soprano (S), with the same lyrics. The bottom staff is the piano accompaniment, with a treble and bass clef.

te; The lure of a smile sweet and ten-der; The look that says "Do while you

may;" The lips that are yours for a day. A sor-cer-

ess she be-guil-ing Your heart in a mag-ic-al way. You know while at

you she is smil-ing she smiles but to be - tray Be -

ware, be-ware of the Si-rens, Al-though their song is—

SIRENS

Be-ware, _____ be-ware, be-ware the song the

ff *p*

sweet— A mag-ic charm e'er en-vi-rons All

S Si-rens sing. Be-ware, _____ be-ware, be-

ff

men they chance to meet. Be-ware! Their spell is en-

S ware the song—the Si-rens sing.

dur - ing And fills the heart with re - gret. Their
 S The song that they

The first system of the musical score. It consists of three staves: a vocal line (Soprano), a vocal line (Soprano), and a piano accompaniment. The key signature is one sharp (F#). The vocal lines contain the lyrics: "dur - ing And fills the heart with re - gret. Their" and "The song that they". The piano accompaniment features a melody in the right hand and a bass line in the left hand.

eyes and their lips are al - lur - ing to all, Be - ware! Be -
 S sing is al - lur - ing to one and all. Be -

The second system of the musical score. It consists of three staves: a vocal line (Soprano), a vocal line (Soprano), and a piano accompaniment. The key signature is one sharp (F#). The vocal lines contain the lyrics: "eyes and their lips are al - lur - ing to all, Be - ware! Be -" and "sing is al - lur - ing to one and all. Be -". The piano accompaniment features a melody in the right hand and a bass line in the left hand. A *rit.* marking is present above the vocal line and below the piano accompaniment.

Andante
 ware the song of the Si - rens!
 S ware the song of the Si - rens!

The third system of the musical score. It consists of three staves: a vocal line (Soprano), a vocal line (Soprano), and a piano accompaniment. The key signature is one sharp (F#). The tempo marking is *Andante*. The vocal lines contain the lyrics: "ware the song of the Si - rens!" and "ware the song of the Si - rens!". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics markings *pp* and *ff* are present.

No 3. Duet.

Wallflower Sweet

Lyric by
HARRY B. SMITH

(Clarisse, Armand.)

Music by
LEO FALL

Lively Waltz tempo

The musical score is arranged in four systems. The first system shows the piano introduction in 3/4 time, marked *pp*. The second system begins the vocal duet with Clarisse and Armand. Clarisse's part starts with the lyrics "A wall-flower" and "tra la la la la!". Armand's part includes the lyrics "tra la la la la!". The piano accompaniment continues with *pp* dynamics. The third system continues the vocal parts with the lyrics "bloomed in a cor - ner, Ad - mir - ers all seem - ing to scorn her." and includes a section for Clarisse. The fourth system concludes the vocal parts with the lyrics "Then a young cav - a - lier chanced to pass by And hap - pened to see that" and includes a section for Armand. The piano accompaniment continues throughout.

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CLARISSE

wall-flow'r so shy. he bowed and said "May I have this

ARMAND

CLARISSE

dance" Her blush and smile won his heart at a glance. And be -

ARMAND

fore she re-plied by "Yes" or by "No" Hed placed his arm 'round her

CLARISSE

waist just so. We both — were so young — and our

f
 hearts — were so pure.

ARMAND
 Then at first we danced in style so de - cure.

BOTH *rit.* *tranquilly.*
 Then ^{my} your arms em - brace be - came more se - cure.

CLARINSE
 We both seemed en -

Then no more we danced. We

Valse Moderato

dim

tranced The wall-flowers blush-es were

looked for a cor-ner cos-y,

pp

ros-y. No long-er like a wall-flower un-gath-ered, un-seen, Her

ARMAND

heart was beat-ing with joy se-rene. They whis-pered sweet thoughts They

CLARISSE

mur-mured-re-plies And looked in-to each oth-ers eyes. My

p

hand you held in a ten - der way And I could not say you

BOTH **BOTH**
 nay — And then at the call of mu - sic so gay Once

f rit *a tempo*
 more we em - braced went waltz - ing a - way.

Tranquilly

The first system of the 'Tranquilly' section features a vocal line with a whole rest and a piano accompaniment. The piano part consists of a treble clef with a melodic line of eighth and quarter notes, and a bass clef with a steady eighth-note accompaniment. The dynamic marking *pp* is placed above the piano part.

The second system continues the 'Tranquilly' section. The vocal line remains silent. The piano accompaniment continues with the same melodic and harmonic patterns. The dynamic marking *pp* is placed above the piano part.

Andante

The 'Andante' section begins with a vocal line in 6/8 time. The lyrics are: "Wall-flow'r so sweet, Blooming a - lone, Come I en - treat, Come be mine". The piano accompaniment features a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. The dynamic marking *mf* is placed above the piano part.

BOTH

The 'BOTH' section features a vocal line with the lyrics: "own, None is like thee, No flow'r that grows. Mine thou shalt be Lit - tle wild". The piano accompaniment continues with the same melodic and harmonic patterns as the previous section. The dynamic marking *mf* is placed above the piano part.

rose, Wall-flow'r di - vine, Bloom just for me, Faith-ful for -

ev - er — I will love — but thee.

'Twas loves young dream and oh! how sweet! —

Andante

ppp

No 4. Duet

Bold Barons of the Rhine

Lolotte and Bazilos

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

Lively March Tempo

Piano introduction in G major, 6/8 time. The piece features a lively march tempo. The right hand plays a melody with dynamic markings of *ff* and *p*, while the left hand provides a rhythmic accompaniment. The introduction consists of four measures.

First vocal line for Lolotte. The melody begins with a rest for four measures, followed by a vocal entry in the fifth measure. The piano accompaniment continues from the introduction. Dynamic markings include *f* and *p*. The key signature is G major and the time signature is 6/8.

LOLOTTE

1. It
2. I

Duet section for Lolotte and Bazilos. The lyrics are: "thrills me through, What thrills you through? The call to dar - ing deeds. — A think I know, What do you know? Just how to catch our man. — To". The notation shows the vocal lines for both characters and the piano accompaniment. Dynamic markings include *f* and *p*. The key signature is G major and the time signature is 6/8.

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BAZILOS LOLOTTE

con - quest new, It's up to you. My wild am - bi - tion needs. — It
 him I'll show, Now, now, go slow! No trace of plot or plan. — I'll

BAZILOS LOLOTTE

just suits me, Yes, so I see. This ven - ture quite ex - cit - ing. And
 be a change, He likes a change From la - dies he is used to. And

BAZILOS LOLOTTE

you shall see, What shall I see? I'll soon start him to writ - ing. Bold
 I can be, What can you be? Quite tempt - ing when I choose to. All

Bar - ons of the Rhine — Were an - ces - tors of mine. — They
 kinds of girls you see — In one I'll try to be. — If

won im - mor - tal fame — And I shall do the same. — Those
he likes a co - quette — Who car - ries a lor - gnette; — Or

naugh - ty dames so fair and free Are look - ing down or up at me. Those
if he likes the dash - ing girl Whose danc - ing makes the sen - ses whirl; Or

proud and wick - ed Knights — My cour - age will up - hold. — And they
if he should pre - fer — The maid de - mure and cold. — I'll —

bid me be a cred - it to my an - ces - tors brave and bold.
play them all, the coun - try maid, or de - moi - selle free and bold.

(Lolotte imitates the various types of girls)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains five measures of music, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The lower staff is in bass clef with the same key signature and time signature. It contains five measures of music, starting with a quarter note G2, followed by eighth notes A2-B2, quarter notes C3-B2, and quarter notes A2-G2.

The second system of music consists of two staves. The upper staff continues the melody from the first system, with five measures including quarter notes, eighth notes, and a half note. The lower staff continues the bass line, featuring a mix of quarter and eighth notes.

The third system of music consists of two staves. The upper staff features a more active melody with eighth and sixteenth notes. The lower staff continues with a steady bass line of quarter notes.

The fourth system of music consists of two staves. The upper staff continues the melodic line. The lower staff includes a dynamic marking of *fp* (fortissimo piano) in the fourth measure.

The fifth system of music consists of two staves. The upper staff features a series of chords and moving lines. The lower staff includes a dynamic marking of *fp* in the second measure.

The sixth system of music consists of two staves. The upper staff continues the melodic and harmonic development. The lower staff includes a dynamic marking of *f* (forte) in the third measure.

LOLOTTE

So I shall be a cred - it to my an - ces - tors

This system contains the first four measures of the vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A four-measure phrase in the vocal line is bracketed and marked with a '4' above it.

brave — and bold.

pp

This system contains measures 5-8. The vocal line continues with a half note D5, a half note E5, and a half note F5. The piano accompaniment includes a *pp* marking in the right hand. A four-measure phrase in the vocal line is bracketed and marked with a '4' above it.

This system contains measures 9-12. The vocal line continues with a half note G5, a half note A5, and a half note B5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

ff *ff*

This system contains measures 13-16. The vocal line concludes with a half note C6, a half note B5, and a half note A5. The piano accompaniment features a *ff* marking in the right hand. A four-measure phrase in the vocal line is bracketed and marked with a '4' above it.

No 5. Finale I.

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

Moderato.

ARMAND.

The foun-tain was tempt - ing; No cup_ was there. — Just

LOLOTTE.

then he no - ticed a maid-en fair. So charm-ing his smile she for - gave him.

ARMAND.

A gob-let she gave — him. The

LO.

wa - ter was fine, her eyes then met mine Yes, yes; those eyes are the same. — He

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Lo. AR.

said "thanks my dear" In voice sweet and clear, Yes, yes, that voice is the same. — He

Ar. LOLOTTE. ARMAND.

looked in her eyes. — She looked in his eyes. — Her blush — was as

Ar. LOLOTTE.

sweet as her glanc - - es It all seems like a fai-ry tale —

Lo. *pp*

A bal - lad And moon - light Ro - manc - es

Ar. A po-em, of mus-ic of old-en

Moderato con moto.

ARMAND.

This life _____ is made of such part-ing and

Ar. meet - ing Two hearts _____ that could love give each other greet - ing

Ar. "I'm by your side," _____ Joy seems to say; _____ Then laughs at

LOLOTTE.

This life _____ is made of such part-ing and

Ar. you, _____ And flies a-way.

Lo. meet - ing Two hearts _____ that could love give each oth - er

Lo. greet - ing I'm by your side, _____ Joy seems to

Lo. say; _____ Then laughs at you _____ and

Tempo I.
Lo. flies a-way. He
ARMAND.
One kiss he en - treat - ed, She did not say nay. _____

Tempo I.
p

ARMAND.

Lo. stole that kiss ere he rode a - way. I hap - pen to know he was

Ar. ach - ing one drink more to be tak - - ing.

LOLOTTE.

ARMAND.

He had some kiss - - es to spare. Yes, yes, some kiss - es to

Ar. spare. — That maid did not mind she — was so kind. She blushed of

ARMAND.

LOLOTTE.

Lo. that in a - ware. _____ He thinks of her still. _____ She thinks of him

Lo. yet, _____ His eyes _____ long haunt-ed her dream -

Lo. ing _____ ARMAND. _____ A po-em, _____
It all seems like a fair-y tale. _____ A

Lo. _____ of mus-ic _____ of old-en _____
Ar. bal - lad _____ and moon - light _____ ro - manc - es.

Moderato con moto.

BOTH.

pp

This life _____ is made of such part-ing and

meet - ing Two hearts _____ that could love give each-er

greet - - ing "In' by your side" _____ Joy seems to

f

say, _____ Then laughs at you, _____ And

BOTH. ARMAND.

flies a-way. So hap - pi - ness

Ar. LOLOTTE.

is con - stant nev - er. We think 'tis

Lo. ARMAND. BOTH.

here, 'tis there, 'Tis gone for ev - er.

morendo

Lively.
BAZILOS.

It seems al-read-y she's be-gun, She'll lose no time, this

f *p*

fp

Baz. lit-tle one. Here you will find your pass-port, Dear Mar-

mf

Baz. ARMAND.
quis, _____ To-mor-row ev'-ning you de-part. Well, no.

mf

Ar. I'm wait-ing to re-ceive a let-ter I think day af-ter

f

Waltz tempo.

LOLOTTE. BAZILOS.

Ar. would be bet-ter. That is bet-ter. Yes, much bet-ter. 'In -

Baz. deed that great - ly pleas - es me. Then you can at -

ARMAND.

Baz. tend our ball, Mar - quis. Of course I'll be there, And I'll

Ar. dance glad-ly too, all the ev' - ning. With the

Baz. With whom?

Ar. *rit.* *a tempo* LOLOTTE

love-ly Fräu - lein Mont-bi - jou. Mar-quis, de-light-ed by your

Lo. BAZILOS.

of-fer. My thanks, Mis-ter Ir-on Grey Horse Ir-on Gray Horse!

Baz. ARMAND. LOLOTTE. BAZILOS.

Mont-bi-jou? A joke! A jest! Per-mit me

Baz. ARMAND.

pray to make you two ac - quaint - ed Lo-lotte Bon-court! I'm charmed Fräu-

BAZILOS. LOLOTTE. BAZILOS.

Ar. lein. Marquis Armand de Ra-vail-lac! What He? The mouse you

Moderato. ARMAND.

Baz. are to trap! Lo-lotte, Lo-

LOLOTTE.

Ar. lotte, I love the name. _____ Though it is he I'll play the

Lo. game _____ Now he shall stay.

BAZILOS.

Ar. I think I'll

So eas - y this, it seems a shame.

Lo.  Now

Ar.  stay, From her I can - not go a - way.


Baz.  I know he'll stay Now

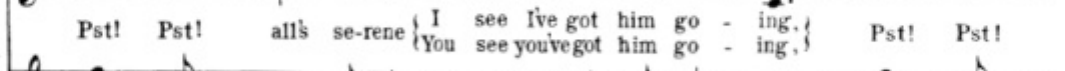



LOLOTTE & BAZILOS.




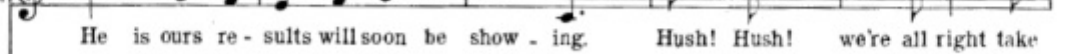
let the game be - gin, For we are sure to win.


Lo.  Pst! Pst! all's se-re-ne { I see I've got him go - ing, } Pst! Pst!

Baz.  { You see you've got him go - ing, }



Lo.  He is ours re - sults will soon be show - ing. Hush! Hush! we're all right take

Baz. 



Lo.
Baz.

care, be-ware, but do and dare, you'll get your share if you put through this del - i-cate af-

Lo.
Baz.

fair. _____ Take

Lo.
Baz.

care, be-ware you'll get your share If you put through this del - i-cate af -

Lo.
Baz.

LOLOTTE.

fair. _____ Ar-mand, Ar-mand I love the name. _____

Lo. ARMAND.
 Baz. This girl has set my heart a - flame.
 BAZILOS.
 Just keep your

Lo. He's ours! I'll win, I
 Ar. I'm gone!
 Baz. head and play the game. He's nib - bling now.

Lo. vow!
 Now
 ARMAND.
 A
 Baz. You are a clev - er girl I vow.

LOLOTTE & BAZILOS.

let the game be - gin, — For we are sure to win.

Ar. con-quest I'll be - gin, — The girl I'll try to win.

Lo. Pst! Pst! all's se-rene { Now see I've got him go - ing }
Baz. I see you've got him go - ing }

Ar. Pst! Pst! I'm in love My heart pit, pat, is go - ing.

Lo. Pst! Pst! He is ours Re-sults will soon be show - ing. Hist! Hush!
Baz. LOLOTTE.

Ar. Pst! Pst! I'm a-fraid, I fear my love I'm show - ing.

Lo. We're all right This

ARMAND. 'Tis worth the game to win the love of

BAZILOS. Take care and you shall get your share. This

Lo. del - i - cate af - fair.

Ar. an - y girl so fair.

Baz. del - i - cate af - fair.

Lo. Oh, you shall see how hard I'll try to win, to win the

Ar. I cer - tain - ly shall play the game to win to win the

Baz. Yes, I de - pend on you to win to win, to win the

Lo.
game.

Ar.
girl.

Baz.
game.

The first system of the score features three vocal parts: Lo. (Lovers), Ar. (Ariette), and Baz. (Bazilos). Each part has a single line of music with lyrics. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

CLARISSE.
How's this? Mar-quis Ra - vail-lac still here! —

MALIPOTTE.
Ma-dame, you

The second system introduces two new characters: CLARISSE and MALIPOTTE. CLARISSE's line is on a single staff with lyrics. MALIPOTTE's line is on a separate staff, starting later in the system. The piano accompaniment continues with two staves.

Ma.
in - ter - est your - self too much In this young ca - va - lier. —

The third system features the character Ma. (Madame) with a single line of music and lyrics. The piano accompaniment continues with two staves.

CLARISSE.
Why, I be - lieve that you are jeal - ous, dear. —

BAZILOS.
Will

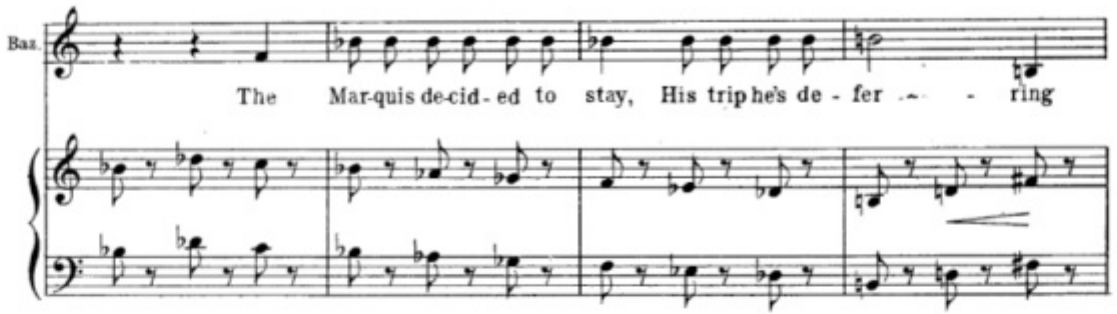
The fourth system features CLARISSE and BAZILOS. CLARISSE's line is on a single staff with lyrics. BAZILOS's line is on a separate staff, starting later in the system. The piano accompaniment continues with two staves.

3sa. you per - mit me, love? Fraü - lein Lo - lotte.

LOLOTTE. De-light-ed! En-chant-ed! BAZILÖS. Lo-lotte Bon-court. CLARISSE. rall. Why is she

Allegro con moto. BAZILÖS. here? She's play-ing a part in the game, my dear,

Bar. Some news there has been oc - cur - - ring.

Bas. 

The Marquis decid-ed to stay, His triph'e's de - fer - - ring

Bas. 

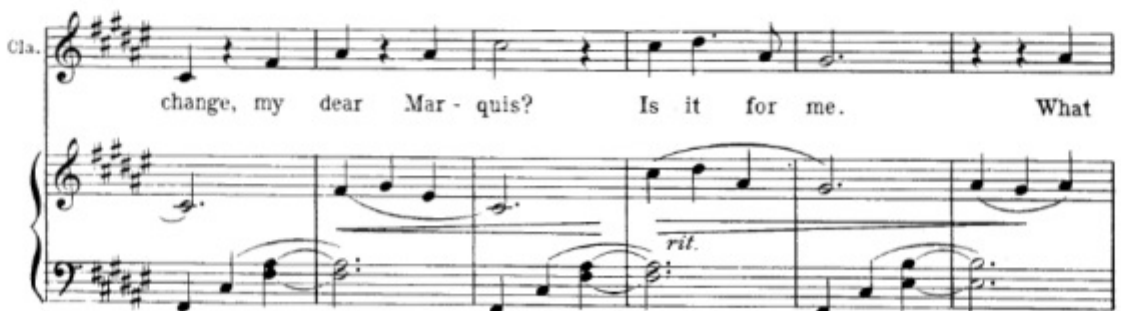
He does not mean to go a - way, I

LOLOTTE &
CLARISSE.

Lo.
Cla. 

know why he de - cides to stay Why this sud-den

CLARISSE.

Cla. 

change, my dear Mar - quis? Is it for me. What

LOLOTTE.

Cla. *can it be! Did some new pret-ty face ad-vice it? She loves him and she*

ARMAND.

Lo. *can't dis-guise it. It is no new face, I de-clare,*

Ar. *But one I long thought most fair. It all seems like a fair-y tale. A*

Andante.
LOLOTTE.

Ar. *A bal-lad and moon-light ro-manc-es
po-em of mus-ic of old-en, This*

Andante. *pp*

Lo. This life _____ is made of such part-ing and

Ar. life _____ is made of such part-ing and meet - ing Two

MALIPOTTE. *pp*

Ev - er thus? in

Andante. *pp*

Lo. meet - ing

CLARISSE. *pp*

Two hearts _____ that could love give each other

Ar. hearts _____ that could love give each other greet - ing, "I'm by your

Ma. life it seems We must wak - - en

BAZILOS.

All is go - ing ver - y nice - - ly.

Lo. *mf* "I'm by your side" Joy seems to

Cl. *mf* greet - ing, "I'm by your side" joy seems to say

Ar. *mf* side," Joy seems to say; Then laughs at

Ma. *mf* from our dreams Too well I know, that

Baz. *mf* I'll suc-ceed, I'll suc-ceed,

mf

Lo. *p* say, then laughs and flies a-way. *Lively.*

Cl. *p* then flies a-way. *Lively.*

Ar. *p* you and flies a-way. *Lively.*

Ma. *p* it is so. *Lively.*

Baz. *p* Yes! in-deed. In this last at-tempt *Lively.*

pp

Cla.  In - deed I'm charmed

Baz.  I'll have him dis - armed He's stay - ing for her.

 *f*

LOLOTTE.  I am de -

ARMAND.  To lun - cheon, Fraü - lein you're in - vit - ed We two,



Lo.  light - ed,

Ar.  Mes - sieurs! Mes - dames! To part is such sweet sor - row.

BAZILOS.  A - bout your

 *p*

March tempo.

Ola. He will go then.

Ar. Praps to - mor - row.

MALIPOTTE.

Yes, to - mor - row.

Baz. past - port All I'll

March tempo.

pp

pp

Ola. Pst! Now we shall see what

Ar. Wait - ing for you Fraü - lein Mont - bi - jou.

Ma. Pst! Now we shall see what

Baz. know then. Pst! Soon shall we see this

pp

LOLOTTE.

I'm read - y quite, Mon-sieur Ir - on grey horse.
 course is to be tak - en. That girl ver - y soon may
 course is to be tak - en. That girl ver - y soon may
 time I'm not mis - tak - en. That girl ver - y soon may

This system contains the first four staves of music. The top staff is the vocal line for Lolotte, with a first ending bracket over the final two notes. Below it are three staves for Clarinet (Cla.), Mezzo-soprano (Ma.), and Bass (Baz.), each with lyrics. At the bottom is a grand staff for piano accompaniment, with treble and bass clefs.

find her-self for - sak - en. Once, twice, may - be thrice He's
 find her-self for - sak - en. Once, twice, may - be thrice She's
 find her-self for - sak - en. Once, twice, may - be thrice He's


This system contains the next four staves of music. It follows the same layout as the first system, with vocal parts for Clarinet (Cla.), Mezzo-soprano (Ma.), and Bass (Baz.), and piano accompaniment. The lyrics continue from the previous system.

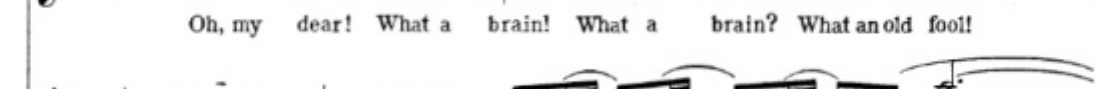
Cla. jilt - ed me, But now we'll see just who will win when I be-gin to
 Ma. jilt - ed me, But now we'll see just who will win when I be-gin to
 Baz. baf - fled me, This gay Mar-quis, But I shall win now I be-gin to

Cla. real - ly play the game.
 Ma. real - ly play the game.
 Baz. real - ly play the game.

Ma. When he is caught se - cure I'll be, No

Ma.  *lov-er is quite safe while he is free.*

BAZILOS.  *Oh, my dear! What a brain! What a brain? What an old fool!*

CLARISSE. 




Maestoso. 