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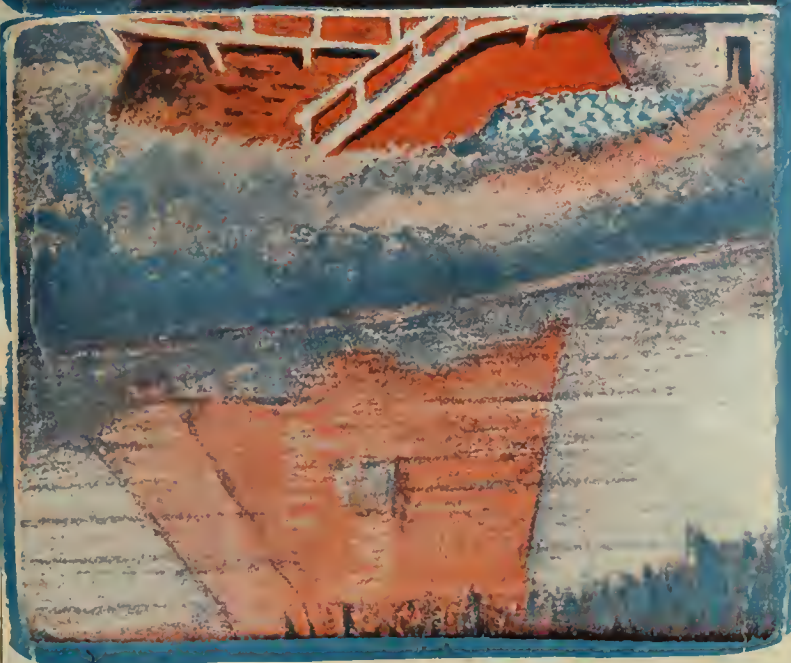
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DAVID MONTGOMERY AND FRED. A. STONE

IN CHARLES GILLINGHAM'S PRODUCTION

110
37
**THE
RED
MILL**

BOOK & LYRICS BY
HENRY BLOSSOM
MUSIC BY
VICTOR HERBERT



B. Wallis D.

Charles Dillingham

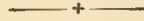
Presents

DAVID MONTGOMERY AND FRED A. STONE

in

The Red Mill

A Musical Play in Two Acts.



Book and Lyrics by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

CAST OF CHARACTERS.

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

Peasants, Artists, Aides de Camp, Burghers etc.

SYNOPSIS OF SCENERY.

ACT I.— At the sign of the Red Mill.

ACT II.— A Hall in the Burgomaster's House.

Time: The Present.

Place: Katwky-ann-Zee, Holland.

Staged by FRED. G. LATHAM.
Musical Director MAX HIRSCHFIELD.

111503

11501

[Handwritten signature]

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The Red Mill.

A Musical Play in Two Acts.

Overture.

VICTOR HERBERT.

Allegro.

Piano.

f

ff

Tempo di Valse moderato.

mf

cresc.
sfz
p

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a common time signature. It consists of several measures of chords and single notes, with a long note in the final measure.

Second system of musical notation, continuing the piece. It features similar chordal textures and melodic lines in both hands.

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

Fourth system of musical notation, including dynamic markings such as *f* and *pp*. The notation shows more complex rhythmic patterns and articulation.

Fifth system of musical notation, characterized by a more active treble clef with sixteenth-note patterns, while the bass clef remains mostly chordal.

Sixth system of musical notation, concluding the page with intricate sixteenth-note passages in the treble clef and sustained chords in the bass clef.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in both staves.

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

Fourth system of musical notation, including a dynamic marking of *8va* (octave) above the treble staff.

Meno mosso.

Fifth system of musical notation, marked *Meno mosso.* and *p* (piano). The treble staff features a melodic line with a fermata, and the bass staff has long, sustained chords.

Andante.

Sixth system of musical notation, marked *Andante.* and *f* (forte). It includes a *rit.* (ritardando) marking and concludes with a key signature change to one sharp.

Andantino grazioso.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one sharp) and common time. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. The right hand has a more active melodic line with frequent sixteenth-note patterns. The left hand maintains a steady accompaniment with chords and eighth-note figures.

The third system shows a continuation of the melodic and harmonic themes. The right hand's melody is characterized by grace notes and slurs. The left hand's accompaniment is rhythmic and provides a solid foundation for the melody.

The fourth system features a piano (*p*) dynamic marking. The right hand has a complex texture with many beamed sixteenth notes. The left hand continues with its accompaniment, showing some chordal changes.

The fifth system continues the intricate melodic and harmonic development. The right hand's melody is highly detailed with many slurs and grace notes. The left hand's accompaniment is consistent and rhythmic.

The sixth system concludes the piece. It features a *rall.* (rallentando) marking. The right hand has a final melodic flourish with a long slur. The left hand ends with a series of chords. The system concludes with a double bar line and a repeat sign.

Andante.

9

pp *dolcissimo.*

First system of the Andante section, measures 1-4. The music is in 3/4 time and features a delicate, flowing texture with many slurs and ties.

pp

Second system of the Andante section, measures 5-8. The texture continues with intricate phrasing and dynamic markings.

poco rit.

Third system of the Andante section, measures 9-12. The tempo begins to slow down, indicated by the *poco rit.* marking.

Tempo di Marcia.

f *p*

Fourth system of the Andante section, measures 13-16. The music transitions to a 2/4 time signature and a more rhythmic, march-like feel.

Fifth system of the Andante section, measures 17-20. The rhythmic pattern continues with a steady pulse.

Sixth system of the Andante section, measures 21-24. The piece concludes with a final cadence in the 2/4 time signature.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines.

Second system of musical notation, continuing the piece with similar complex textures and melodic development.

Third system of musical notation, including a *rit.* (ritardando) marking in the final measure of the system.

Fourth system of musical notation, featuring tempo markings *molto rit.* and *a tempo.* within the system.

Fifth system of musical notation, concluding the page with further complex textures and melodic lines.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat) and a common time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features more complex rhythmic patterns in the upper staff, including some sixteenth-note runs. The bass staff continues with a steady accompaniment.

Third system of musical notation. A dynamic marking *sempre cresc.* is placed in the right-hand staff. A fermata is present over a measure in the upper staff, with a dotted line extending to the right. The music continues with dense chordal textures in both hands.

Fourth system of musical notation. The upper staff contains several measures with a 'V' marking above them, likely indicating a vibrato or a specific performance instruction. The bass staff continues with a consistent accompaniment.

Fifth system of musical notation. A dynamic marking *accel. e cresc. possibile.* is placed in the left-hand staff. The piece concludes with a final cadence in both hands.

Molto meno.

First system of musical notation. The piano staff (top) begins with a triplet of eighth notes, followed by another triplet. The bass staff (bottom) also features triplets. Dynamic markings include *fff* and *ff*. There are accents (*>*) over several notes.

Second system of musical notation. The piano staff continues with eighth notes and some slurs. The bass staff continues with eighth notes and slurs. Accents (*>*) are present over notes in both staves.

Third system of musical notation. The piano staff features a slur over a group of notes. The bass staff has dynamic markings of *sffz*. The instruction *accel. al Fine.* is written above the piano staff. Accents (*>*) are present.

Fourth system of musical notation. The piano staff has a slur over the final notes. The bass staff has a slur over the final notes. Accents (*>*) are present.

Fifth system of musical notation. The piano staff has dynamic markings of *poco pesante.* and *sffz*. The bass staff has dynamic markings of *sffz* and *sffz*. The system ends with a double bar line. Accents (*>*) are present.

No 1.

ACT I.
Opening Chorus.

Allegretto grazioso.

Piano. *f*

The first system of the piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The music is in 6/8 time and begins with a forte (*f*) dynamic.

The second system continues the piano introduction. The right hand features more complex rhythmic patterns with accents, and the left hand maintains the eighth-note accompaniment.

The third system concludes the piano introduction. It features a final flourish in the right hand and a sustained bass line in the left hand. The system ends with a dynamic marking of *sfz p*.

GIRLS.

The vocal line for the girls begins with a rest, followed by a melodic phrase. The lyrics "By the side of the mill with its" are written below the notes.

By the side of the mill with its

The piano accompaniment for the girls' vocal line consists of two staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment.

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains three measures of music with lyrics: "sails hang-ing still and the bridge so quaint, _____ We've been". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the musical score. The vocal line has two measures of music with lyrics: "pos - ing for hours with our bas - kets of flow'rs as they paint, paint,". The piano accompaniment continues with the same rhythmic pattern.

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

The third system continues the musical score. The vocal line has two measures of music with lyrics: "paint. _____ We are pret - ty they say, as they sketch us each day! We're sup -". The piano accompaniment continues with the same rhythmic pattern.

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

The fourth system concludes the musical score on this page. The vocal line has two measures of music with lyrics: "posed by the way to get ve - ry good pay, but we". The piano accompaniment continues with the same rhythmic pattern.

fear that it may be some dis - tance a - way, for they

erese.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (B-flat). The lyrics are "fear that it may be some dis - tance a - way, for they". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady accompaniment of chords and moving lines in both hands.

don't seem to sell their pict - ures. By the side of the mill with it's

The second system of music continues the vocal line and piano accompaniment. The lyrics are "don't seem to sell their pict - ures. By the side of the mill with it's". The piano accompaniment includes some dynamic markings like accents and slurs, and features a more active bass line with eighth notes.

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

The third system of music continues the vocal line and piano accompaniment. The lyrics are "sails hang - ing still and the bridge so quaint, We've been". The piano accompaniment features a prominent melodic line in the right hand with slurs and accents, and a steady bass line.

po - sing for hours with our bas - kets of flow'rs as they

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "po - sing for hours with our bas - kets of flow'rs as they". The piano accompaniment maintains the same accompaniment style as the previous systems, with a steady bass line and chordal accompaniment in the right hand.

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

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

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

a 2

cres.

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

sfz *p*

MEN.

p

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

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a *p* dynamic marking. The lyrics are: "Girls, _____ as you know we are wed a - lone to art _____ and it". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "breaks our heart but we have to de-vote all we own to art. _____". The piano accompaniment includes a triplet of eighth notes in the right hand.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "So _____ like the best of good friends we have to part _____ But to". The piano accompaniment continues with similar rhythmic patterns.

GIRLS.

p By the

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

The fourth system features a vocal line in the bass clef and a piano accompaniment in grand staff. The lyrics are: "ease the smart let us try to forget that we have _____ to.". The piano accompaniment includes a triplet of eighth notes in the right hand and a *p* dynamic marking.

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

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

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

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

Allegro marcato.

part. _____

poco pesante.

f pochissimo rit. a tempo.

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

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

rit.

a tempo.

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

beer right here, — Shall we go and have it now? —

MEN

But we are

broke, g... and lunch-eons are ex - pen - sive!

It would be

GIRLS.

But they will

nice if we but had the price.

Poco rubato.

trust you if you'll just ex - plain there

MEN.

If they would

pp

GIRLS.

We know we

trust us, you might drink cham - pagne there .

GIRLS.

might, _____

MEN.

We're thir - sty

You shall to - night!

p

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

Don't make a row.

pesante.

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

It would be

ff

a tempo.

f

pleas - ure now, for it will soon be noon

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

rit.

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

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

a tempo.

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

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

a tempo.

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

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

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

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

Piu mosso.

Detailed description: This system contains the first two systems of music. The top system has three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: 'come let us go and have it now; let us have a lit - tle'. The piano accompaniment consists of chords and moving lines in both hands. The second system continues the vocal parts and piano accompaniment, with the tempo marking '*Piu mosso.*' appearing above the piano part.

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

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

8

Detailed description: This system contains the third and fourth systems of music. The top system has three vocal staves and a piano accompaniment. The lyrics are: 'fun, let us have a lit - tle fun, it will soon be'. The piano accompaniment continues with chords and moving lines. The fourth system includes a first ending bracket marked with the number '8' above it.

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

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

8...

Detailed description: This system contains the fifth and sixth systems of music. The top system has three vocal staves and a piano accompaniment. The lyrics are: 'noon! Let us have a lit - tle fun, let us have a lit - tle'. The piano accompaniment continues with chords and moving lines. The sixth system includes a first ending bracket marked with '8...' above it.

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

u2

8

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

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

Presto.

Oh!
Oh!
come.
come.

Presto.

ff

No 2.

Mignonette.

Tina and girls.

Tempo di marcia.

Piano.

Piano introduction in 2/4 time, key of B-flat major. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *sfz* (sforzando).

Vocal line and piano accompaniment for the first line of lyrics. The piano part features a steady bass line and chords in the right hand. Dynamics include *p* (piano).

I'll tell you all her his - to - ry, There is - nt a - ny mys - te - ry re -
To man - a - gers she'll on - ly say, There's nothing do - ing, on your way This

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with a steady bass line and chords. Dynamics include *p* (piano).

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

Vocal line and piano accompaniment for the third line of lyrics. The piano part continues with a steady bass line and chords. Dynamics include *p* (piano).

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

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

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

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

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

rit.

rit. *atempo.*

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

GIRLS.

For Mign-on - ette is a sou -

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a *rit.* (ritardando) marking and a *atempo.* (ad libitum) marking. The lyrics are "For Mign-on - ette is a sou - brette,". The middle staff is a vocal line for "GIRLS." in the same clef and key signature, with lyrics "For Mign-on - ette is a sou -". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a rhythmic pattern of eighth and sixteenth notes.

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

brette.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "And in the pa - pers she is called 'The peo - ple's pet!'". The middle staff is a vocal line in the same clef and key signature, with the lyric "brette.". The bottom staff is a piano accompaniment in grand staff, continuing the rhythmic accompaniment from the first system.

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

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "But she is pet - ted too in pri - vate And she hopes to soon ar -". The middle staff is a vocal line in the same clef and key signature, which is mostly empty. The bottom staff is a piano accompaniment in grand staff, continuing the rhythmic accompaniment.

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

My

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 the lyrics 'rive at A po - si - tion in a most ex - clus - ive set.' and ends with a long note. The piano accompaniment consists of chords and moving lines in both hands.

— For she has met a bar - o - net

word! For she has met a bar - o -

The second system continues the vocal line with the lyrics '— For she has met a bar - o - net' and 'word! For she has met a bar - o -'. The piano accompaniment continues with similar harmonic support.

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

net in debt you

The third system concludes the vocal line with the lyrics 'Who just for love of her has run him - self in debt.' and 'net in debt you'. The piano accompaniment ends with a final chord marked with an '8' and a dashed line.

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

bet.

S--;

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

rit. *a tempo.*

For she has met a bar - o -

For she has met a bar - o - net

rit. *a tempo.*

net.

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

The first system of music consists of three staves. The top staff is a vocal line in G major (two flats) with a 7/8 time signature. It begins with a rest, followed by the lyrics 'net.' and 'Who just for love of her has run him-self in debt;'. The middle and bottom staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

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

The second system of music consists of three staves. The top staff is a vocal line with the lyrics 'She has a fine ti - ar - ra - ra - ra And an au - to tour - ing'. The middle and bottom staves are piano accompaniment, featuring a steady accompaniment with some melodic movement in the right hand.

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

The third system of music consists of three staves. The top staff is a vocal line with the lyrics 'car, A ver - y thrift - y girl is Mign - on - ette.' The middle and bottom staves are piano accompaniment, ending with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with *sfz* (sforzando).

You Never Can Tell About a Woman.

No 3.

The Burgomaster and Willem

Grazioso. 775

Piano. *mf*

The piano introduction consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, starting on a G4 and moving through various intervals. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Grazioso' and the dynamic is 'mf'.

BURGOMASTER.

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

The vocal line is written in a single treble clef staff. The lyrics are: "You can tell a-bout the weath-er, if it's going to rain or shine! You can I re-men-ber on our hon-ey-moon my darl-ing lit-tle wife, Said". The piano accompaniment is in two staves (treble and bass clefs) and features a steady accompaniment with chords and moving lines.

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

The vocal line continues with the lyrics: "fig-ure on the mark-et and you're apt to get a line! You may 'dear-est, if I died would you stay sin-gle all your life?' And". The piano accompaniment continues with a similar accompaniment style as the first line.

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

WILLEM.

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

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

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

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

ffz

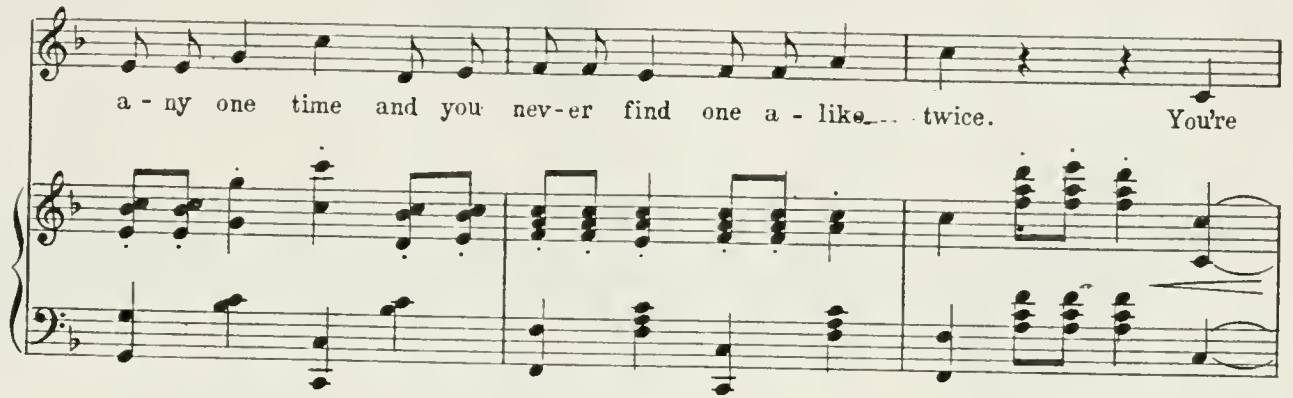
rit. BOTH.
 if you do the op - po - site you're sure to get in bad. For you
 when I said "You bet your life I would - nt," How she cried!

colla voce.

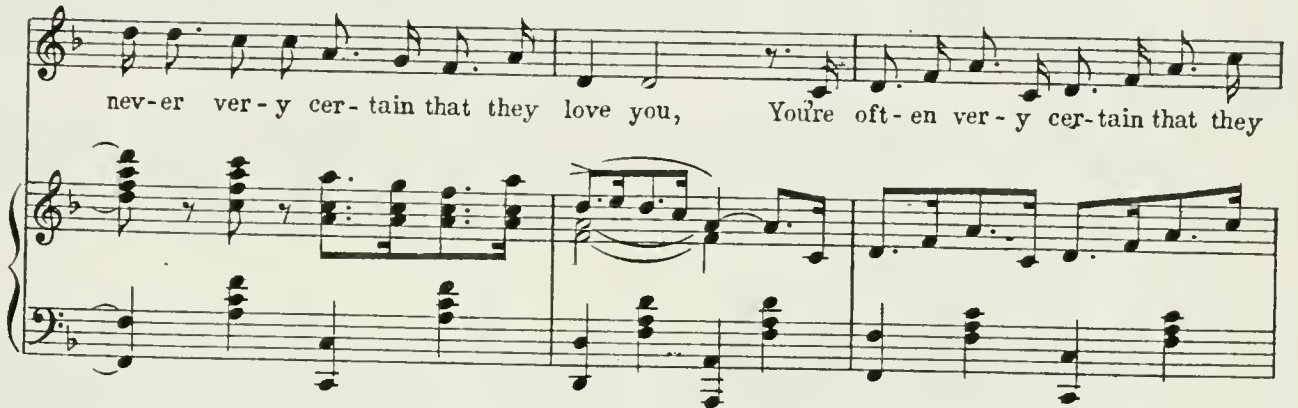
nev - er can tell a - bout a wom - an, Per -

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

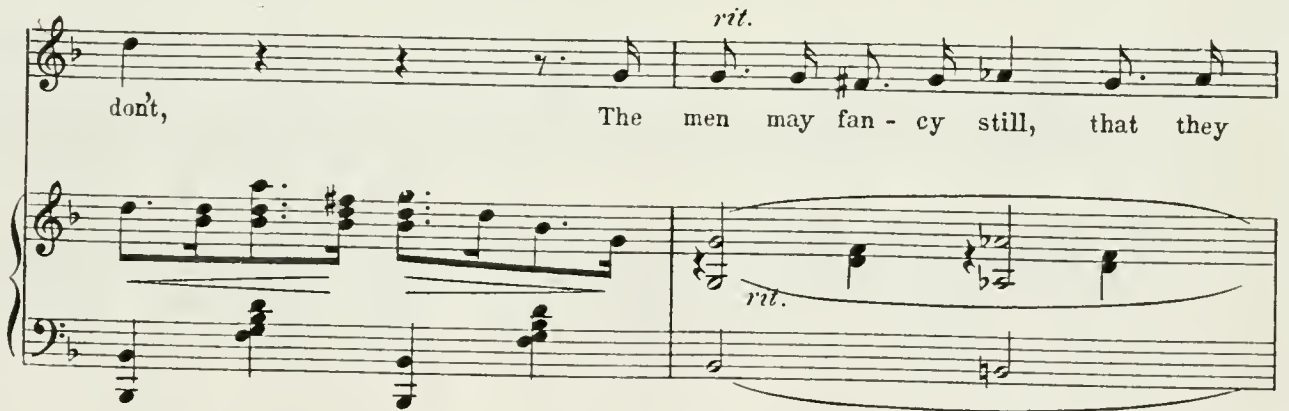
a - ny one time and you nev - er find one a - like... twice. You're



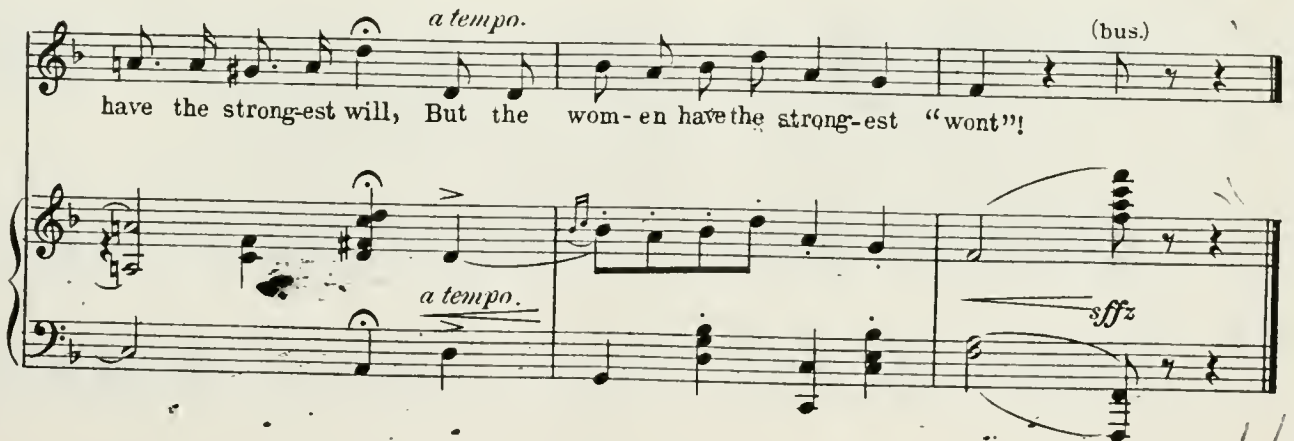
nev - er ver - y cer - tain that they love you, You're oft - en ver - y cer - tain that they

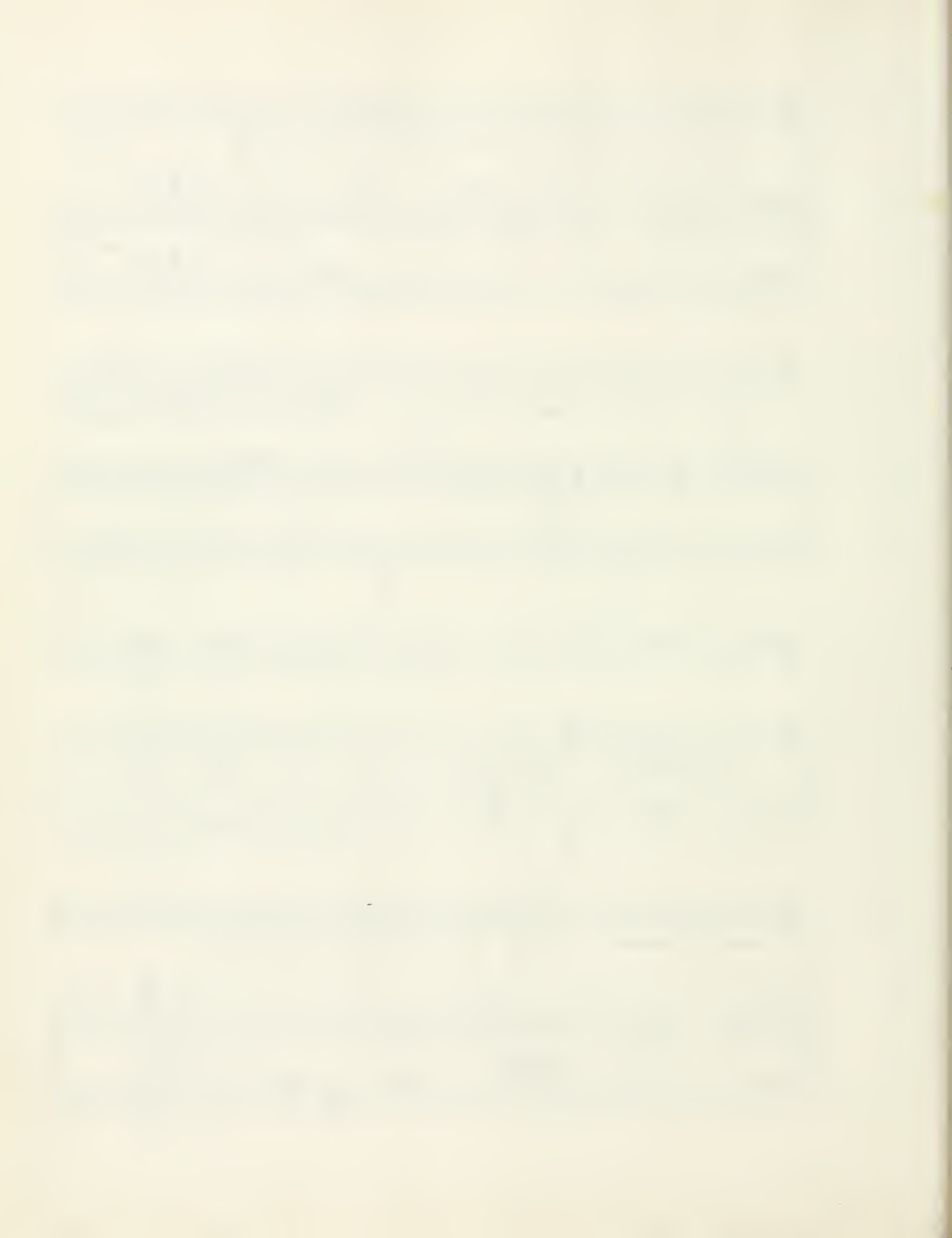


rit.
don't, The men may fan - cy still, that they



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





No 4.

Whistle It.

TRIO.

Kid, Con and Tina.

Allegro poco moderato.

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

Piano

p

pp

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

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

A man may say most a - ny-thing it does - n't sound so bad.
 The things you'd like to call him would - n't list - en well at all.
 Says he "I'll bore someholes in this and make a flute and play."

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

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

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

rit.
must-nt make a sound. But just let some-thing hap-pen when there's
low a stock could go, Next day your friend comes round and smiles and
Wil-lie took a "flier," Now this is the se-lec-tion that was

rit. *poco tranquillo.*

Whistle, together.

piu rit.

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

The first section of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The tempo marking is *piu rit.* (ritardando). The lyrics are: "no - bod - y a - round. says I told you so. ren - dered by the choir." The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo changes to *pp a tempo.* (pianissimo at tempo) in the second measure of the piano part.

Dance.

The 'Dance' section is a piano piece in 2/4 time, consisting of four systems of piano accompaniment. The key signature is one flat (B-flat). The music is characterized by a rhythmic pattern of eighth and sixteenth notes. The first system includes a *rit.* (ritardando) marking. The section concludes with the instruction *D.C. al Fine.* (Da Capo al Fine) and a *marcato.* (marked) tempo marking.

No. 5.

A Widow Has Ways.

Bertha.

Tempo di Valse.

Pianc. *mf*

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

poco meno.

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

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

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

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

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

poco rit.

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

rit. *poco rit.*

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

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

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

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

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

poco rit.

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

poco rit.

a tempo. *rit.*

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

a tempo. *rit.*

a tempo.

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

a tempo.

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

plain; But a wid - ow has ways. _____

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

No 6.

"The Isle of our Dreams"

Doris and Gretchen.

Piano.

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

DORIS.

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

The vocal line for Doris begins with a rest, followed by the lyrics. The piano accompaniment consists of two staves with chords and moving lines in both hands.

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

The vocal line continues with the lyrics. The piano accompaniment continues with chords and moving lines in both hands.

GRETCHEN.

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

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

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

GRETCHEN.

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

DORIS.

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

rubato.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note on G4, followed by eighth notes on A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

allegro.

The second system is a piano accompaniment for the first system, marked *allegro.* It features a more active right hand with eighth-note patterns and a steady bass line.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

The fourth system is a piano accompaniment for the third system. It continues the rhythmic and harmonic accompaniment for the vocal line.

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

The fifth system continues the vocal line and piano accompaniment. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern.

The sixth system is a piano accompaniment for the fifth system. It concludes the piece with a final chord in the right hand and a steady bass line.

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

rubato.
a tempo.

Detailed description: This system contains the first two lines of the musical score. The top line features a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in bass clef. The piano part begins with a *rubato* section, indicated by a slur and the word *rubato.*, followed by an *a tempo* section. The key signature is one sharp (F#).

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

poco accel.
molto rit.
molto rit.

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with lyrics. The piano accompaniment includes a *poco accel.* section and a *molto rit.* section. The key signature remains one sharp (F#).

home in the isle of our dreams!

dim e molto rit.
molto rit e dim.

Detailed description: This system contains the final two lines of the musical score. The vocal line concludes with the lyrics. The piano accompaniment features a *dim e molto rit.* section and a *molto rit e dim.* section. The key signature changes to one flat (Bb) for the final section.

No. 7.

Go While the Goin' is Good.

Con. Kid, Tina and Bertha.

Moderato.

PIANO.

Big Jim was a sport-in, in - di - vi - du - al, a
Big Jim he cher-ished a con - vic - tion, He could

reg' u - lar gamb-lin' man! And if you
beat the mar - ket too! Right here he

played with him he did you all as on - ly a gamb - ler
found it was a fic - tion And his sys - tem would hard-ly

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

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "can. _____ Cuz Jim he al - ways got the mo - ney on a do. _____ He won at first, but when at last he got to". Below the vocal line is a piano accompaniment consisting of a right-hand part in a treble clef and a left-hand part in a bass clef. The piano part includes dynamic markings such as *p* and *sfz*.

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

The second system continues the musical piece. The vocal line lyrics are: "sys - tem that he played, _____ His ex - pla - gam - blin' might - y bold, _____ They took it". The piano accompaniment continues with a right-hand part in a treble clef and a left-hand part in a bass clef, featuring dynamic markings like *sfz*.

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

You'll

You'll

The third system contains the lyrics: "na - tion may be fun - ny, but I'll tell you what he said. _____ off of him so fast he could feel him - self catch ing cold _____". Below the lyrics are two empty vocal staves, each with the word "You'll" written at the end. The piano accompaniment continues with a right-hand part in a treble clef and a left-hand part in a bass clef.

The fourth system shows the final part of the piano accompaniment, consisting of a right-hand part in a treble clef and a left-hand part in a bass clef. It includes various musical notations such as slurs and dynamic markings.

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

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

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

poco a poco a tempo.

a2 *a2*

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

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

a tempo.

unis.

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

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

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

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

This system contains the first two lines of music. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes.

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

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

This system contains the third and fourth lines of music. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the rhythmic pattern from the first system.

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

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

This system contains the fifth and sixth lines of music. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8.

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). It concludes with a *sfz* (sforzando) marking. The key signature has one sharp (F#) and the time signature is 7/8.

No 8.

Ensemble.

Allegro molto.

Piano.

pp

cresc.

sempre cresc.

sf

CHORUS.

SOP. & ALTO.

TEN.

BASS.

An ac - ci - dent!

An ac - ci - dent!

An ac - ci - dent!

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

who knows? _____ A

What hap - pened, what hap - pened who knows? _____ A

who knows? _____

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

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

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

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

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

filled! It

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

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

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

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

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

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

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

The first system of the score features two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics describing a crash and the appearance of something. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

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

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

The second system continues the vocal melody and piano accompaniment. The lyrics describe the clearing of the scene and the reappearance of the subjects. The piano accompaniment features a more active bass line with eighth notes.

soon be clear they're here!

soon be clear they're here!

The third system concludes the vocal phrase and piano accompaniment. The lyrics indicate the final clearing of the scene. The piano accompaniment ends with a flourish marked *ff* (fortissimo) and *sfz* (sforzando).

Andante maestoso.

COMTESSE.

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

rage a cest af - freux! O ciel! o ciel! o ciel!

LAWYER.

Mad-

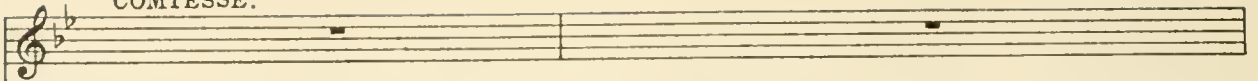
Je rage ma-lig-ne bête

ame! I pray! Madame!

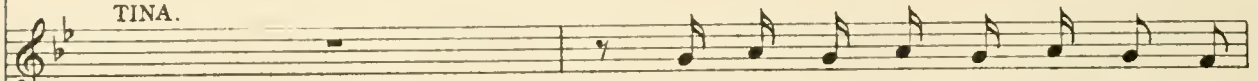
DAUGHTERS.

Oh

COMTESSE.

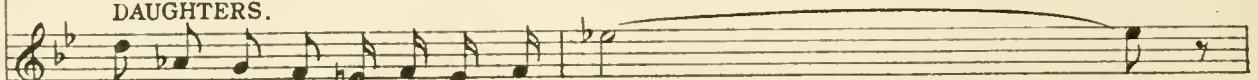


TINA.



Lots of trou-ble seems a - brew - ing

DAUGHTERS.



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

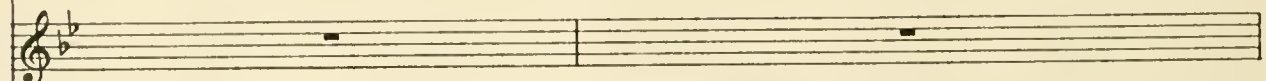
SONS.



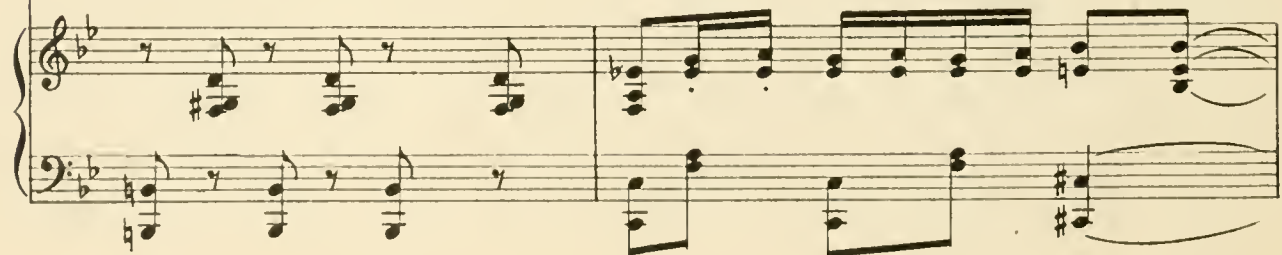
Je vous de -



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



chere Maman! ne per-dez pas la tête



COMTESSE.

f
teste! O ciel O comme je rage! ma-lig-ne

TINA.

Lots of trou-ble brew-ing here

LAWYER.

Mad-am par-don me I pray

DAUGHTERS.

Pray don't get in such a state

SONS.

O ne per-des pas la tête

SOP. & ALTO.

Let us show her

TEN.

Let us show her

BASS.

Let us show her

CHORUS.

bête ————— *je vous ab - hore!*

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

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

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

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

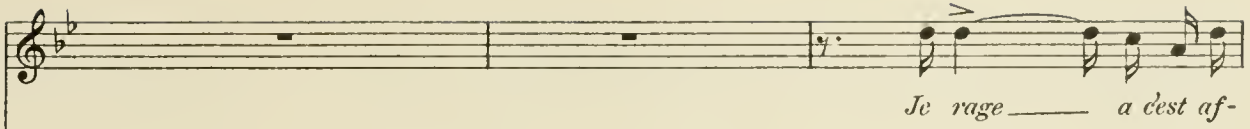
Imitating the Comtesse

how she acts ——— Don't say a

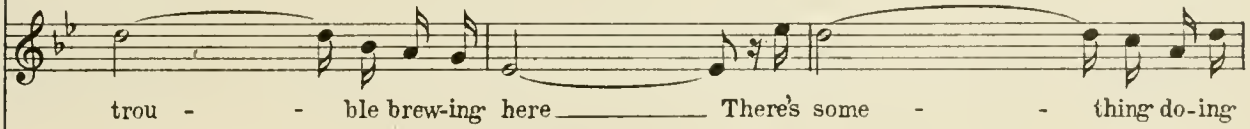
how she acts ——— Don't say a

p *ff*

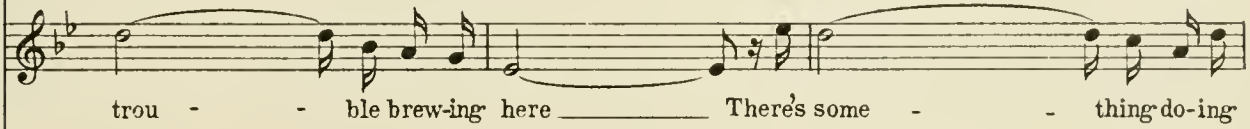
p *ff*



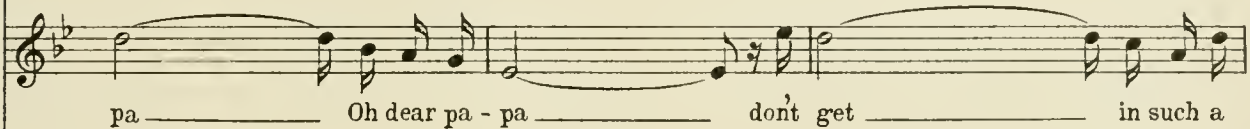
Je rage — a c'est af-



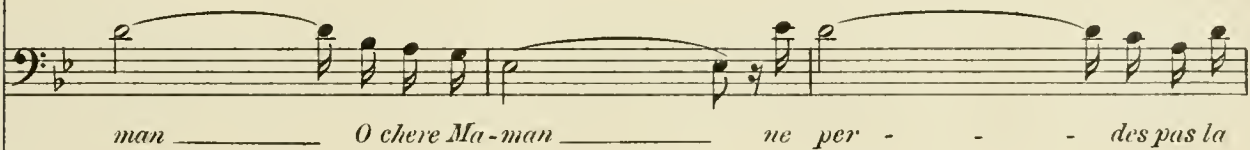
trou - - ble brew-ing here — There's some - - thing do-ing



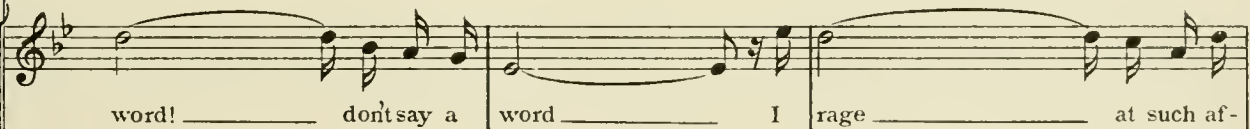
trou - - ble brew-ing here — There's some - - thing do-ing



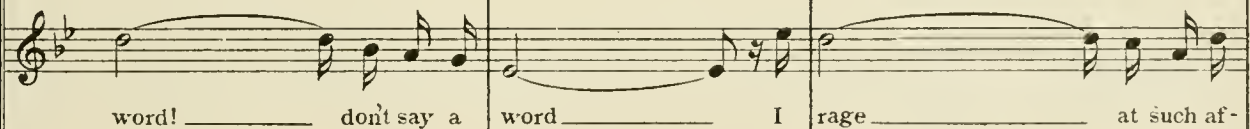
pa — Oh dear pa - pa — don't get — in such a



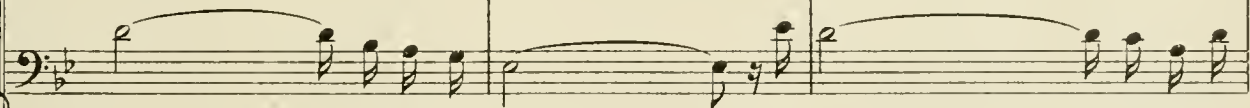
man — O chere Ma-man — ne per - - - des pas la



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

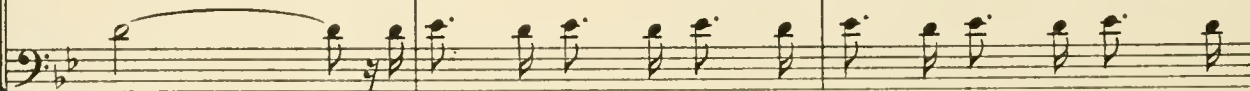
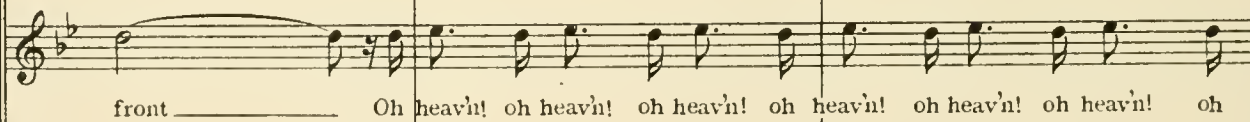
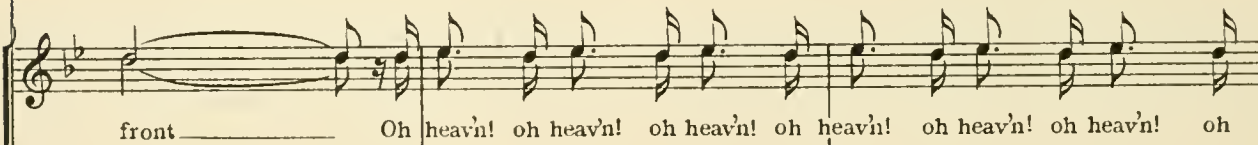
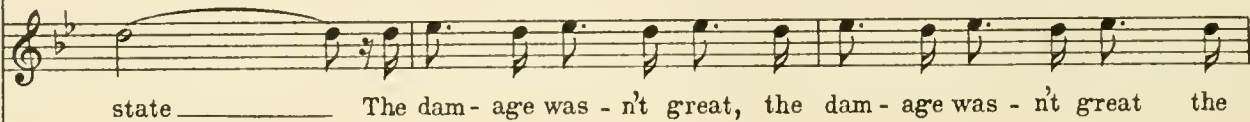
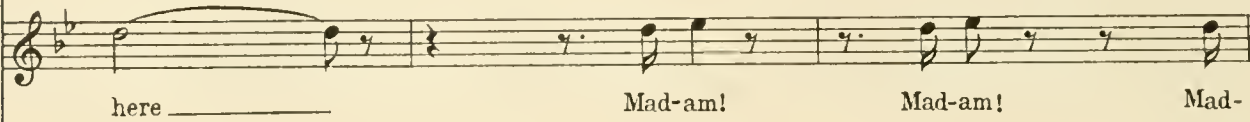
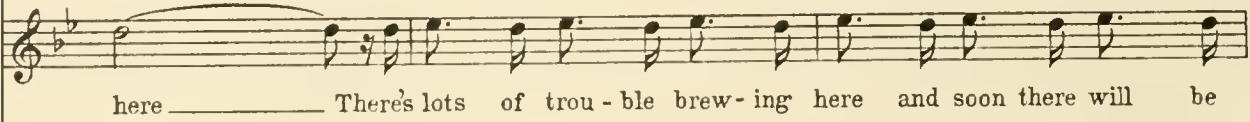
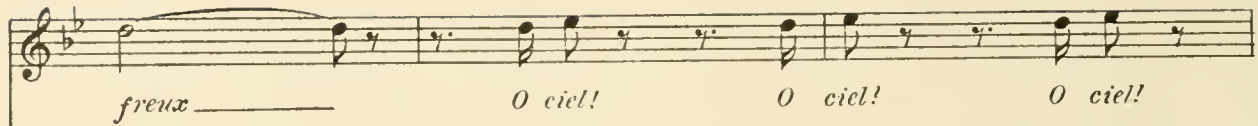


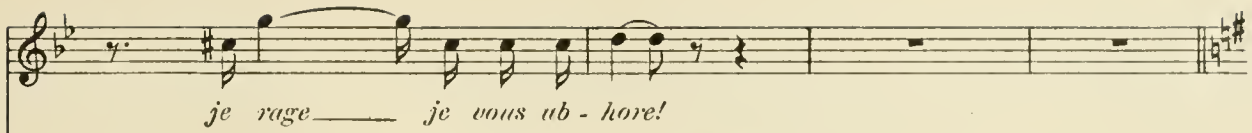
word! — don't say a word — I rage — at such af-



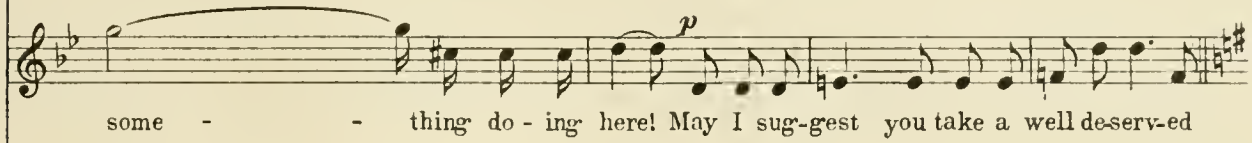
word! — don't say a word — I rage — at such af-







je rage — je vous ab-hore!



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



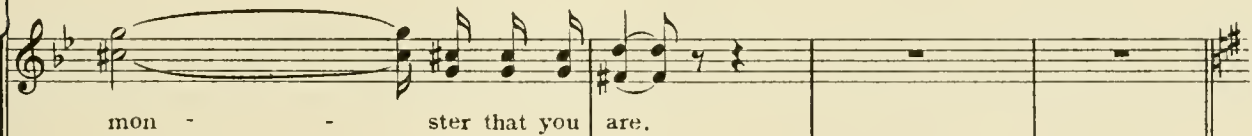
am! I pray Mad-am!



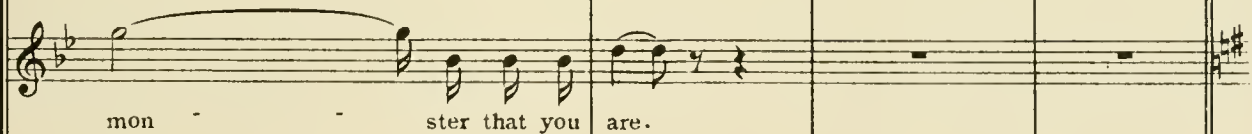
dam - - - - age was-n't great!



per - - - - dez pas la tête!



mon - - - - ster that you are.



mon - - - - ster that you are.



mon - - - - ster that you are.



colla voce
p

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

rest!
DAUGHTERS.

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

oui! oui!

thought or care! For to wor-ry is to dou-ble trou-ble there'll be e-nough of that here

si si *elles sont charmantes*

aft - - er! Mer - ry youth is like the

Char - mantes! *Char - mantes!*

CHORUS.

pp unis.

While the world is bright and fair why be trou - bled by a

While the world is bright and fair why be trou bled by a

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

care?
care?

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

laugh - ter! is fair

quantes, oui! oui! *Char - mantes*

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

is fair

or care There'll be e-nough of that here-

pi - quantes *elles*

thought or care For to wor-ry is to dou-ble, trou-ble There'll be e-nough of that here-

or care Why both-er or care

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

p

play while we may.

char - - mantes pi quantes!

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

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

p sempre dim.

dim. al Fine.

ppp

Detailed description: This is a page of a musical score, page 68. It features a vocal line at the top and a piano accompaniment below. The vocal line consists of two parts: a soprano part and a bass part. The piano accompaniment is written for a grand piano, with a right-hand part and a left-hand part. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: 'play while we may. char - - mantes pi quantes! play we'll dance and sing and play be hap-py while we may. So we'll dance and sing and play be hap-py while we may.' The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic markings are *p sempre dim.*, *dim. al Fine.*, and *ppp*. The piece concludes with a double bar line.

No 9.

Finale I.

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

Piano. *pp*

draws pipe from pocket lights a match draws at pipe

poco sf *poco sf* *p*

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

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

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

pp *ppp* *rit.*

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

pp *poco sfz* *poco sfz*

This system shows a piano accompaniment in a key with two flats. The right hand has a melodic line with some chords, while the left hand plays a rhythmic pattern of eighth notes. Dynamics range from *pp* to *poco sfz*.

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

p *pp* *molto rit.*

This system continues the piano accompaniment. The right hand has a more active melodic line with some chords. Dynamics include *p*, *pp*, and *molto rit.*

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

Allegro molto moderato. *ppp a tempo.* *poco rit.*

This system features a change in tempo to *Allegro molto moderato*. The right hand has a more active melodic line with some chords. Dynamics include *ppp a tempo.* and *poco rit.*

Andante. (Droops his head) (falls asleep.) (He smiles in his

poco a poco ralle dim. *quasi dim.* *pp quasi campani.*

This system features a change in tempo to *Andante*. The right hand has a more active melodic line with some chords. Dynamics include *poco a poco ralle dim.*, *quasi dim.*, and *pp quasi campani.*

sleep as if hearing his wedding bells.)

ppp a tempo.

This system features a change in tempo to *ppp a tempo*. The right hand has a more active melodic line with some chords. Dynamics include *ppp a tempo.*

Allegro moderato molto misterioso.

During this movement burghers enter with lanterns.

The first system of music consists of two staves. The upper staff is in treble clef and begins with a piano (*pp*) dynamic marking. The lower staff is in bass clef. The music is in a common time signature and a key signature of one sharp (F#).

The second system continues the piece. It features a *rall.* (rallentando) marking and a *pp* dynamic. The notation includes various rhythmic patterns and rests across both staves.

The third system includes a *pp* dynamic and a *sfz* (sforzando) marking. A first ending is indicated by "I. II." above the treble staff. The music shows a transition in texture and dynamics.

The fourth system is characterized by *ppp* (pianissimo), *stac.* (staccato), and *fpp* (fortissimo) dynamics. The notation features a mix of chords and melodic lines with staccato articulation.

The fifth system concludes the page with further rhythmic and dynamic markings. The notation is dense with chords and melodic fragments, maintaining the mysterious atmosphere of the movement.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The bass line features a rhythmic accompaniment of eighth notes with chords, while the treble line is mostly silent.

Second system of musical notation. The bass line continues with rhythmic accompaniment. The treble line has a melodic line starting in the second measure, marked *pp*. In the third measure, the treble line has a *ppp* dynamic marking, and the bass line has a *ppp* dynamic marking.

Third system of musical notation. The bass line continues with rhythmic accompaniment. The treble line has a melodic line starting in the second measure.

Fourth system of musical notation. The treble line has a melodic line starting in the first measure, marked *marc. pp*. The bass line continues with rhythmic accompaniment.

Fifth system of musical notation. The bass line continues with rhythmic accompaniment. The treble line has a melodic line starting in the second measure, marked *pp*. In the third measure, the treble line has a *sfz pp* dynamic marking, and the bass line has a *sfz pp* dynamic marking.

pp

atempo.

ppp *pp dolcissimo.* *pp*

Gretchen appears at the window of the mill.

Moonbeams.

GRETCHEN.

The

ppp

Andantino semplice.

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

pp

The first system of the musical score. The vocal line is in 6/8 time, starting with a half note 'day', followed by quarter notes 'is gone', eighth notes 'and the night', quarter notes 'comes on,', eighth notes 'And the birds', quarter notes 'have sought', and eighth notes 'their'. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with chords and eighth notes.

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

The second system of the musical score. The vocal line continues with a half note 'nest', followed by quarter notes 'The shadows fall', eighth notes 'in a dark - ning pall', and quarter notes 'And the'. The piano accompaniment continues with similar rhythmic patterns.

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

The third system of the musical score. The vocal line has a half note 'wea - ry world's', quarter notes 'at rest.', and quarter notes 'The stars are a - wak - en - ing'. The piano accompaniment features a more active right hand with sixteenth-note runs.

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

The fourth system of the musical score. The vocal line begins with a triplet of eighth notes 'one by one', followed by quarter notes 'The whis - per - ing breez - es are still,', and a half note 'The'. The piano accompaniment continues with its characteristic rhythmic accompaniment.

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

hill. Moon-beams shin - ing— soft a - bove

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

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

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

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 sharp (F#). The lyrics are: "years may pass! Fut-ure all un - - known! Still my love shall". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "ev - er prove Faith-ful to him a - - lone. Oh!". The piano accompaniment includes a treble clef and a key signature of one sharp. Performance markings include *poco rit.* and *a tempo.*

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

The third system of music features a vocal line with a treble clef and a key signature of one sharp. The lyrics are: "wan-der-ing wind won't you quick-ly find my dear one wher-e'er he may be? And". The piano accompaniment has a bass clef and a key signature of one sharp. A triplet of eighth notes is marked with a '3' above it.

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

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "bring me the mes-sage he fain would send, I know he is dream-ing of me!". The piano accompaniment has a bass clef and a key signature of one sharp. Performance markings include *rit.* and *pp*.

Tempo I.

DORIS.
(behind the scene)



Moon - beams shin - ing— soft a - bove Let me beg of— you,

TEN.

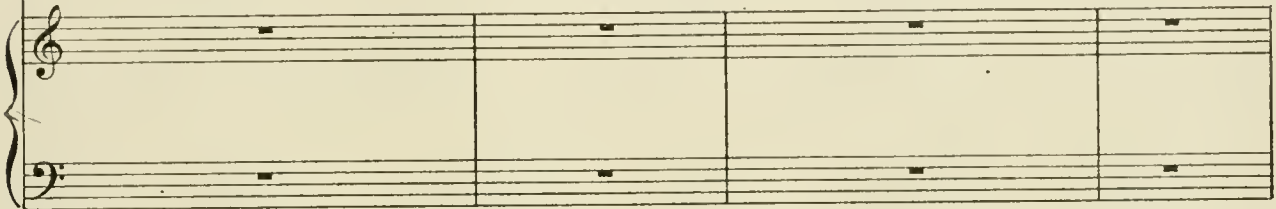


Moon - beams shin - ing— soft a - bove Let me beg of— you,

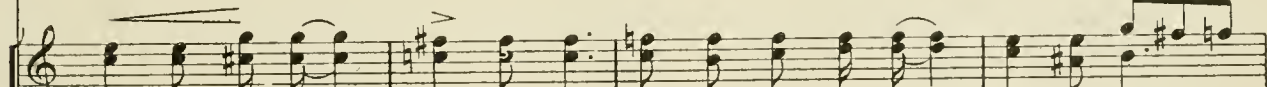
BASS.



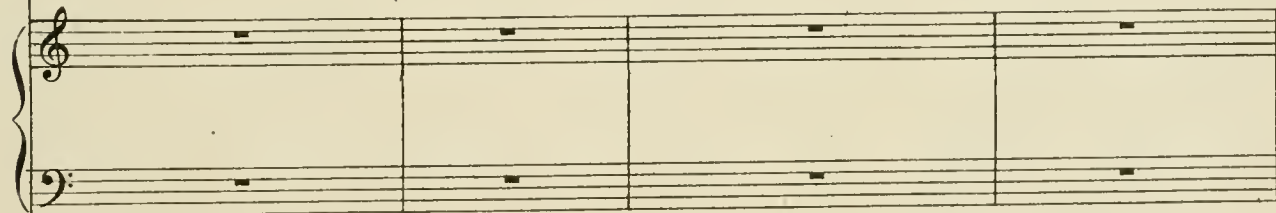
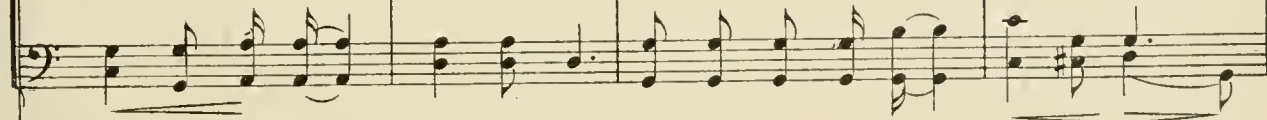
MALE CHORUS.



Find the one I— dear - ly love! Tell her I'll e'er be— true!



Find the one I— dear - ly love! Tell her I'll e'er be— true, be true!



GRETCHEN.

pp

Ah!

DORIS.

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

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

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

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

Allegro moderato.
molto misterioso.

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. Dynamics: *ppp*. The music features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble.

Second system of piano introduction. Treble clef, key signature of one sharp (F#), common time. Dynamics: *pp*. The music continues with similar rhythmic patterns and chordal textures.

Third system of piano introduction. Treble clef, key signature of one sharp (F#), common time. Dynamics: *pp*. The music continues with similar rhythmic patterns and chordal textures.

Chorus vocal entry. Treble clef, key signature of one sharp (F#), common time. Dynamics: *pp*. The lyrics are: "He will shoot! be - ware!". The music is simple, with a steady eighth-note rhythm.

Piano accompaniment for the chorus. Treble clef, key signature of one sharp (F#), common time. Dynamics: *ppp* and *staccatissimo.* The music features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble.

Let him if he dare! Stand a - side!

Let him if he dare! Stand a - side!

This system contains the first two systems of the score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "Let him if he dare! Stand a - side!". The piano part includes dynamic markings like *mf* and *f*, and articulation like accents.

This system shows the piano accompaniment for the second system. It includes a *mf* marking and a triplet of eighth notes in the bass line.

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

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

This system contains the third system of the score. It features two vocal staves and a piano accompaniment. The lyrics are: "Thus de - fied! We may do harm to you.". The piano part includes a *f* marking and a triplet of eighth notes in the bass line.

sempre cresc ed accel.

This system shows the piano accompaniment for the fourth system. It includes a *f* marking and the instruction *sempre cresc ed accel.* with triplet markings in the bass line.

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

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

This system contains the fifth system of the score. It features two vocal staves and a piano accompaniment. The lyrics are: "Hur - ry up! hur - ry up! hur - ry up! Hur - ry up go!". The piano part includes a *f* marking and a triplet of eighth notes in the bass line.

This system shows the piano accompaniment for the sixth system. It includes a *f* marking and four triplet markings in the bass line.

Spoken:
The Burgomaster!

Empty musical staves for vocal and piano accompaniment.

ff *crève possible ed accelerando.*

The Burgomaster enters.

BURGOMASTER:
What do ye here! Disperse at once!

ff Fie!

Fie! (Shouting)

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

ff

sffz fpp a tempo. scherzando.

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

ff

Bah!

(to crowd)
What! have you no respect?

Bah!

ff

sffz fpp

8

ff You defy your Burgomaster? *ff* Begone or you shall all

No! *ff* yes! *ff*

No! *ff* yes! *ff*

sffz *sfpp* *molto cresc.*

he sent to jail! **Allegro feroce.** Re - lease your

Re - lease your

accel. *f* *sfz* *sffz*

daugh - ter now too long have you de - layed.

daugh - ter now too long have you de - layed.

sf *sffz*

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

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

sfz

(Burgomaster shows hesitation.)

re - lease her, re - lease her your

Re - lease her the girl your

Re - lease the girl your

sfz *sfz* *sfz*

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

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

Re - lease

3

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

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

the girl

Detailed description: This system contains the first three lines of music. The top two lines are vocal staves with lyrics. The bottom two lines are piano accompaniment staves. The music is in a minor key and features a steady bass line and a more active treble line. There are dynamic markings like 'v' and 'f' throughout.

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

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

Detailed description: This system contains the next two lines of music. It continues the vocal and piano parts from the first system. The piano accompaniment features a consistent rhythmic pattern with some chordal textures.

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

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

accl.

Detailed description: This system contains the final two lines of music on the page. The vocal lines end with a strong cadence. The piano accompaniment includes a section marked 'accl.' (accelerando) towards the end. There are various dynamic and articulation markings.

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

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

molto accel.

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

Gretch-en must be free!

Gretch-en must be free!

sfz

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

Moderato.

Gone! gone!

Gone! gone!

sempre accel.

sfz

gone! gone! gone! gone! Curtain.

ffz *ff* *fff tutta forza.* Allegro brillante.

ffz accel sfz at Fine.

No 10. Opening Chorus.

Allegretto scherzando.

Piano.

First system of piano introduction. Treble and bass staves. Dynamics: *f*, *f*, *p*.

Second system of piano introduction. Treble and bass staves. Dynamics: *fp*, *cresc.*, *sfz*, *sfz*.

SOP & ALTO.

First system of vocal and piano accompaniment. Soprano and Alto staves. Dynamics: *pp*, *p*, *sfz*, *p*. Lyrics: Why this

Second system of vocal and piano accompaniment. Soprano and Alto staves. Dynamics: *p*. Lyrics: si-lence? Was there vio-lence? Or did Jung-fouw Gretch-en sim-ply up and

CHORUS.

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

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

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

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

night. (astonished)
We'll dis cov-er shéd a lov-er and she

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

sfz *p*

si - lence? Was there vio - lence? Or did Jung - fottw Gretch - en sim - ply up and

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

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

scandal Puts the Burg-omas-ter in a ver-y sor-ry plight! You'll dis-
Of course!

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a dynamic marking of *v* (forte) and contains the lyrics: "scandal Puts the Burg-omas-ter in a ver-y sor-ry plight! You'll dis-". The piano accompaniment consists of chords and moving lines in both hands.

The piano accompaniment for the first system, shown in the lower two staves, features a rhythmic pattern of chords and moving lines in both hands, supporting the vocal melody.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes dynamic markings of *v* and *p* (piano). The lyrics are: "cov-er shed a lov-er And she se-cret-ly e-loped with him last".

sfz *p*

The piano accompaniment for the second system includes dynamic markings of *sfz* (sforzando) and *p* (piano) in the lower two staves.

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

The third system of the musical score begins with the tempo instruction *poc più mosso.* The vocal line includes the lyrics: "night! Yes, we do it is" and "You don't know that it's so Bet-ter go a lit-tle slow." The piano accompaniment continues with chords and moving lines.

p

The piano accompaniment for the third system includes a dynamic marking of *p* (piano) in the lower two staves.

true just as ev - 'ry - bod - y knew! You'll dis - cov - er she'd a
 No she nev - er had a

lov - er and she se - cret - ly e - loped!
 lov - er and she could - n't have e - loped!

With her lov - er she e - loped!
 No she could n't have e - loped!

Allegro.

f *Allegro.*
scherzando.

BERTHA. *Recit.*

What's this, i-dle

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

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

heard the le-gend of the mill?

ppp

Segue
The Legend
of the Mill.

The Legend of the Mill.

No 11.

Bertha and Chorus.

Moderato e molto misterioso.

Piano.

The piano introduction is in G major, 3/4 time, and consists of 12 measures. It features a melody in the right hand and a bass line in the left hand. The first measure is marked *f* (forte), and the second measure is marked *p* (piano). The tempo is 'Moderato e molto misterioso'.

BERTHA.

Old King Jo - hann in days that are gone Was
He Wil - hel - min - a sought for his queen, A
The night was still but ghost-like, the mill Kept

The first line of the vocal score for Bertha. The melody is in G major, 3/4 time. The piano accompaniment continues from the introduction, with a *pp* (pianissimo) marking in the second measure.

rul - er of land and sea, A bach' - lor proud he
prin - cess so young and slim! But she loved true a
wav - ing its spect - ral arms, And those a - round heard

The second line of the vocal score for Bertha. The melody continues with the piano accompaniment providing harmonic support.

talked like a crowd And spoke of him - self as "We," His
sail - or she knew, And planned to e - lope with him. She
mys - ti - cal sounds, Which thrilled them with vague a - larms. At

The third line of the vocal score for Bertha. The melody concludes with a final note on a half note, and the piano accompaniment ends with a sustained chord.

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

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

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

pp He loved the swish

pp He loved the swish

pp

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

pp the swish!

the swish!

This system contains a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics "silk - en gown, of a silk - en. gown." The piano accompaniment features a rhythmic pattern of eighth notes and rests, with a *pp* dynamic marking and the instruction "the swish!" written above the notes.

BERTHA.

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

molto misterioso.

pp

This system begins with the character name "BERTHA." in all caps. The vocal line continues with the lyrics "Jo - hann was a roy - al sort of Don Juan," and includes the instruction *molto misterioso.* The piano accompaniment is marked *pp* and features a complex rhythmic accompaniment with many beamed notes.

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

This system continues the vocal line with the lyrics "And his rep - u - ta - tion fright-ened all the la - dies And the". The piano accompaniment continues with a similar complex rhythmic pattern.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a treble clef and contains the lyrics 'pret - ty ones re - paid his ten - der glanc - es with scorn.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line with dotted rhythms in the left hand.

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

The second system continues the musical piece. The vocal line has a dynamic marking of 'Full loud' and includes the lyrics 'on his king - ly hon - or he vowed'. The piano accompaniment maintains the established rhythmic and harmonic structure, with some chords in the right hand becoming more complex.

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

The third system features the vocal line with the lyrics 'With a fright - ful oath that by his con - science la - den He would'. The piano accompaniment continues to support the vocal melody with consistent rhythmic accompaniment.

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

The fourth and final system on this page shows the vocal line with the lyrics 'wed the fair - est maid - en that had ev - er - been born'. The piano accompaniment concludes with a more active and melodic passage in the right hand, while the left hand provides a steady bass line.

CHORUS.

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

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

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

ff Fine.
D.S. al Fine.

No 12.

Good-a-bye, John!

Con and Kid.

Moderato.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It begins with a fortissimo (*f*) dynamic and features a series of chords and eighth-note patterns. The left hand starts with a bass clef and a 2/4 time signature, playing a simple accompaniment of eighth notes. The piece concludes with a fortissimo (*sf*) dynamic.

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

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The key signature remains two flats and the time signature is 2/4. The lyrics are: "Look-a here now, John, I got - a - 'nough of you — You been a". The piano accompaniment includes a dynamic marking of *p* (piano) and an 8-measure rest in the right hand.

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "bad - a - bad - a boy all - a week, What you do - a last-night - a vit dat". The piano accompaniment includes an 8-measure rest in the right hand.

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

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "six - ty cents — A what's de mat' why you no speak? You". The piano accompaniment includes an 8-measure rest in the right hand.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a treble clef and contains the lyrics 'smash-a de chair, you pull - a de hair, you soak - a me vit a'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

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

The second system continues the musical piece. It includes a drum part indicated by 'drum' and 'sfz' markings. The vocal line has the lyrics 'stool You tink-a for a min - ute dot a stand-a for dot? You'. The piano accompaniment continues with similar rhythmic patterns, incorporating some chords and rests.

tink - a Im a such a big fool? — Good - a -

The third system of music shows the vocal line with the lyrics 'tink - a Im a such a big fool? — Good - a -'. The piano accompaniment continues with a steady rhythm, using chords and single notes to support the melody.

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

The fourth and final system on this page shows the vocal line with the lyrics 'bye, John, you a - go-ing a-way, You got a bad dis - pos -'. The piano accompaniment concludes with a final chord and a few notes in the bass line.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a quarter rest, followed by a quarter note 'ish.', then a half note 'Good - a - bye,' and a quarter note 'John,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

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

The second system continues the musical piece. The vocal line has a quarter note 'smash - a me vit a dish,' followed by a half note 'You come in' and a quarter note 'de home ven'. The piano accompaniment continues with similar rhythmic patterns, including some chords with accents.

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

The third system shows the vocal line with a quarter note 'you vas - a drunk, you', a half note 'cut - a de string me', and a quarter note 'lose-a de monk, Good-a -'. The piano accompaniment features a more active right hand with eighth-note patterns.

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

The fourth system concludes the page. The vocal line has a quarter note 'bye,', a half note 'John, Get gay - vit me', and a quarter note 'and I make-a for you much troub! -'. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

DANCE. (Spanish.)

ff brillante.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music is marked *ff brillante.* and features a series of chords and eighth-note patterns in both hands.

ff

The second system continues the piece with two staves. The upper staff has a *ff* dynamic marking. The music maintains the 3/8 time signature and two-flat key signature, with complex rhythmic patterns and chordal textures.

The third system consists of two staves. The upper staff features a series of chords and eighth-note patterns. The lower staff continues the bass line with similar rhythmic motifs. The dynamic remains *ff*.

p

The fourth system consists of two staves. The upper staff has a *p* (piano) dynamic marking. The music shows a change in texture with more sustained chords and a different rhythmic feel compared to the previous systems.

f *ff*

The fifth system consists of two staves. The upper staff has dynamic markings of *f* and *ff*. The music returns to a more rhythmic and chordal style, with the lower staff providing a steady bass accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The right hand plays a melodic line with eighth notes and chords, while the left hand provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *ff* (fortissimo) is present in the right hand. An 8-measure rest is indicated above the right hand staff.

Second system of musical notation, continuing the piece. The right hand features a series of chords and melodic fragments, with dynamic markings of *v* (accents) and *ff*. The left hand continues with a steady accompaniment of chords and eighth notes. An 8-measure rest is indicated above the right hand staff.

Third system of musical notation. The right hand has a more active melodic line with eighth notes and chords, marked with *v*. The left hand accompaniment remains consistent. An 8-measure rest is indicated above the right hand staff.

Fourth system of musical notation. The right hand has a melodic line with some rests and slurs. The left hand accompaniment is steady. A dynamic marking of *P poco rit.* (piano, a little ritardando) is present. An 8-measure rest is indicated above the right hand staff.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment is steady. Dynamic markings of *ff animato.* and *fff* are present. An 8-measure rest is indicated above the right hand staff.

104
STOP DANCE.
ENCORE.

Moderato.

The first system of musical notation consists of two staves, treble and bass clef, in a 2/4 time signature with a key signature of one sharp (F#). The music begins with a repeat sign. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. A dynamic marking of *fz* is present at the end of the system.

The second system continues the piece with similar melodic and rhythmic patterns. The right hand has a more active melodic line with some slurs. The left hand continues with eighth-note accompaniment. A dynamic marking of *fz* is visible at the end of the system.

The third system introduces a triplet in the right hand towards the end of the system. The left hand continues with eighth-note accompaniment. A dynamic marking of *fz* is present at the end of the system.

The fourth system features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamic markings include *f* at the beginning, *sfz* under the first ending, and *sfz* under the second ending.

The fifth system concludes the piece with a final melodic phrase in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *ff* is at the beginning, and *sfz* is at the end of the system.

No 13.

I Want You To Marry Me!

Tina and Chorus.

Tempo di Valse. *rit* *a tempo*

TINA.

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

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

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

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

rubato.

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

poco meno.

poco rit. *pp*

molto rit. *à tempo.*

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

rit. *à tempo.*

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

à tempo. *accel.* *à tempo.*

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

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff and contains the lyrics "two" Just teach him how to say, "My dear. The. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady accompaniment with chords and moving lines.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "one I love is you." There's lots of things he. The piano accompaniment continues with similar harmonic support.

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

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "ought to know But don't for - get to see That. The piano accompaniment continues with similar harmonic support.

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

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "he cor - rect - ly learns to say, "I want you to mar - ry. The piano accompaniment concludes with a final chord and a fermata. The word "rit." (ritardando) is written above the vocal line and below the piano accompaniment in this system.

a tempo.

me!"

CHORUS.

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

(French Boys.)

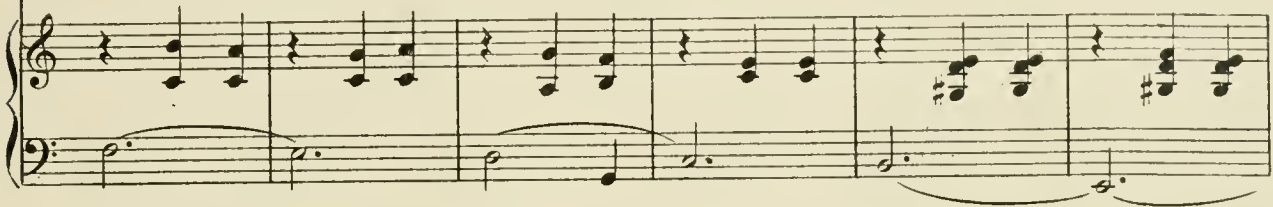
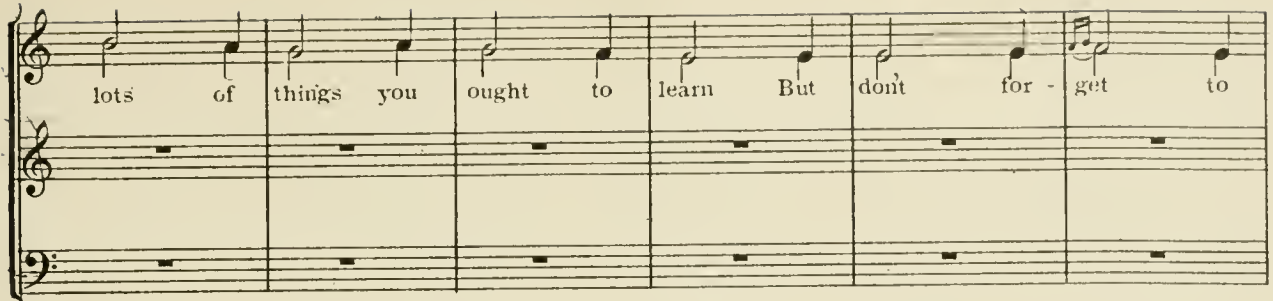
lit - tle words "we two" Well teach you how to

oui, tout!

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

c'est vous!

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



see That you cor - rect - ly learn to

si si



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

rit. pp molto rit.

ma mie!



rit. molto rit. lunga. D.C.



Every Day Is Ladies' Day With Me.

No. 14.

Governor and Male Chorus.

Tempo di marcia.

Piano.

p

sfz

molto cresc.

ffz

sva

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a tempo marking of 'Tempo di marcia.' and a dynamic marking of 'piano' (*p*). The first system features a series of triplet chords in the right hand and a rhythmic accompaniment in the left hand. The second system continues this pattern with more complex triplet figures. The third system introduces a more melodic line in the right hand. The fourth system features a more active right hand with sixteenth-note patterns. The fifth system includes first and second endings, marked with '1' and '2' above the staff, and a dynamic marking of 'sfz' (sforzando). The sixth system concludes with a 'molto cresc.' (molto crescendo) marking, leading to a final flourish in the right hand and a sustained bass line in the left hand, ending with a dynamic marking of 'ffz' (fortissimo) and a 'sva' (sustained) marking.

L'istesso tempo.

GOVERNOR.

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

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

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

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

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

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

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

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

rall. *a tempo.* *3*

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

rall. *a tempo.* *3* *Sua*

me I'm quite at their dis - pos - al all the

TEN. *pp* *3*
 Ev - er - y day is la dy's day with him!

BASS. *pp* *3*

Sua *loco.* *Sua*

3 *3*

MALE CHORUS.

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

3
 He is at their dis - pos - al all the while!

3

Sua *loco.*

3

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

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has lyrics: "come to me in trou-ble For I al - ways find a way to make them". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

a tempo.

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "smile, the lit-tle dar - lings! I've no doubt I should have mar - ried long a -". The tempo marking changes from *poco rubato.* to *a tempo.* The piano accompaniment continues with a steady eighth-note bass line.

rubato. *a tempo.* *8va*

The third system continues the piano accompaniment. It features a *rubato.* section followed by an *a tempo.* section. The right hand has a triplet of eighth notes and a triplet of sixteenth notes. The tempo marking *8va* is present at the end of the system.

go! It's the prop - er thing to do you'll all a -

Doubtless he should have mar - ried long a - go.

8va *loco* *8va*

The fourth system continues the vocal line and piano accompaniment. The vocal line has lyrics: "go! It's the prop - er thing to do you'll all a -" and "Doubtless he should have mar - ried long a - go.". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The tempo marking *8va* is present at the end of the system.

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

Sua

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

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

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "him. He's quite at their dis- pos - al all the". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. There are triplets in both hands.

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

The second system continues the musical score. The vocal line has the lyrics "time! But I nev - er could find an - y fun, in". The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a steady eighth-note bass line. There are triplets in both hands.

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

The third system concludes the musical score. The vocal line has the lyrics "wast-ing all my time on one, So ev'- ry day is la - dies' day with me! _____" and "One! So ev'- ry day is la - dies' day with him! _____". The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a steady eighth-note bass line. There are triplets in both hands. The system ends with a double bar line and a fermata over the final notes.

Because You're You!

No 15.

Bertha and Governor.

Molto moderato.

Piano

The piano introduction consists of two staves. The right hand features a series of chords in a C major key signature, starting with a C major triad and moving through various chordal textures. The left hand provides a simple harmonic accompaniment with a few notes per measure, including a prominent bass line.

BERTHA.

Bertha's vocal line begins with a rest, followed by the melody for the first line of lyrics. The notes are quarter notes in a C major key signature.

Love is a queer lit - tle el - fin sprite,

GOVERNOR.

The Governor's vocal line is currently empty, indicated by a whole rest on the staff.

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. A piano dynamic marking (*p*) is present. The music features a mix of chords and moving lines.

Bertha's vocal line is empty, indicated by a whole rest on the staff.

The Governor's vocal line begins with a rest, followed by the melody for the second line of lyrics. The notes are quarter notes in a C major key signature.

Blest with the dead - li - est aim!

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The music features a mix of chords and moving lines.

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

Bag - ging the rar - est game,

Fill - ing our hearts with a

glad sur - prise, And

Al - most too good to be true!

still can you tell me why do you love me?

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

rit.

poco rit.

Detailed description: This system contains the first two systems of music. The top system has a vocal line in treble clef with lyrics 'still can you tell me why do you love me?' and a bass line in bass clef with lyrics 'On - ly be - cause you are you, dear!'. The piano accompaniment is in G major and 4/4 time, with chords in the right hand and a simple bass line in the left hand. Performance markings include 'rit.' above the vocal line and 'poco rit.' above the piano accompaniment.

Slower.

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

Not that you are fair, dear,

Slower.

Detailed description: This system contains the second and third systems of music. The top system has a vocal line in treble clef with lyrics 'Not that I am fair, dear, Not that I am' and a bass line in bass clef with lyrics 'Not that you are fair, dear,'. The piano accompaniment is in G major and 4/4 time, with chords in the right hand and a simple bass line in the left hand. Performance markings include 'Slower.' above the vocal line and 'Slower.' above the piano accompaniment.

true, Not my gold - en hair, dear,

Not that you are true, Not your gold - en

Detailed description: This system contains the fourth and fifth systems of music. The top system has a vocal line in treble clef with lyrics 'true, Not my gold - en hair, dear,' and a bass line in bass clef with lyrics 'Not that you are true, Not your gold - en'. The piano accompaniment is in G major and 4/4 time, with chords in the right hand and a simple bass line in the left hand.

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

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "Not my eyes of blue, When we ask the". The middle staff is a vocal line in bass clef with the same key signature. The lyrics are "hair, dear, Not your eyes of blue,". The bottom two staves are a piano accompaniment in treble and bass clefs, featuring chords and a simple melodic line.

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

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "rea - son, Words are all too few!". The middle staff is a vocal line in bass clef with the same key signature. The lyrics are "When we ask the rea - son, Words are all too". The bottom two staves are a piano accompaniment in treble and bass clefs, featuring chords and a simple melodic line.

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

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "So I know I love you, dear, Be - cause you're you.". The middle staff is a vocal line in bass clef with the same key signature. The lyrics are "few! I love you, dear, Be - cause you're you.". The bottom two staves are a piano accompaniment in treble and bass clefs, featuring chords and a simple melodic line. The word "rit." is written above the piano part in the second measure of this system.

No 16.

The Streets of New York.

Con, Kid and Chorus.

Tempo di Valse.

Piano.

The piano introduction is in 3/4 time, B-flat major, and begins with a forte (f) dynamic. It features a melody in the right hand and a bass line in the left hand, with various articulations and dynamics like piano (p) and accents.

In dear old New York it's re - mark - a - ble -
 If a spare af - ter - noon you should hap - pen to
 What - ev - er the weath - er is - shin - ing or

The piano accompaniment for the first vocal line consists of chords in the right hand and a simple bass line in the left hand, supporting the vocal melody.

ver - y! The name on the lamp-post is un - nec - ess - ar - y! You
 have and you start on a lei - sur - ly stroll up Fifth Av - en - ue,
 show - er - y, That does - nt "cut an - y ice" on the Bow - er - y

The piano accompaniment for the second vocal line continues with chords in the right hand and a bass line in the left hand, providing harmonic support for the lyrics.

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

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

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

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

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

a tempo. old New York! In old New York! The peach-crop's al - ways

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

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

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

an-y street in old New York.

Dance.

The first system of music features a treble clef with a key signature of two flats and a 2/4 time signature. The right hand plays a continuous eighth-note tremolo pattern, while the left hand provides a steady bass line. The word "tremolo." is written below the first few notes of the right hand.

The second system continues the piece with similar rhythmic patterns. It includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs.

The third system shows a continuation of the dance's rhythmic drive. It features various musical notations including slurs, accents, and dynamic markings.

The fourth system maintains the piece's energetic feel with consistent rhythmic patterns and dynamic markings.

The fifth system continues the musical progression, incorporating slurs and dynamic markings.

The sixth system concludes the piece with a final flourish. It includes dynamic markings like *mf* and *f*, and the word "Sua" is written above the final notes of the right hand.

Entrance

No. 17.

Governor and Wedding Chorus.

Tempo di marcia Moderato.

Piano.

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

f *brillante.*

Piano introduction for the chorus, featuring a treble and bass staff with chords and melodic lines.

CHORUS.

ff
 We come ev - e - ry guest in his
 We come ev - e - ry guest in his

Chorus vocal entry with lyrics and piano accompaniment.

Piano accompaniment for the chorus, featuring a treble and bass staff with chords and melodic lines.

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

Chorus vocal continuation with lyrics and piano accompaniment.

Piano accompaniment for the end of the chorus, featuring a treble and bass staff with chords and melodic lines.

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

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

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

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

sing joy-ous and loud and be proud not a

sing joy-ous and loud and be proud not a

The musical score consists of six systems. Each system includes vocal staves and piano accompaniment. The piano part features prominent triplet patterns in the bass line. The lyrics are printed below the vocal staves. The key signature is two flats, and the time signature is 3/4.

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

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

and his bride!
and his bride!

pesante.
ff animato.

GOVERNOR.

Sweetly.

My friends I thank you for this first se-

Moderato.

quasi recitativo.

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

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

leggiero.

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

rit.

13

CHORUS.

ring"

The wed - ding bells ring out! Glad

The wed - ding bells ring out! Glad

Tempo di marcia. un poco animato.

wed - ding bells. Wel - come this day of

wed - ding bells. Wel - come this day of

poco rit. *p* Bells.

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

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

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

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

ring - ing out their joy! Ding Dong Ding Dong

ring - ing out their joy! Ding Dong Ding Dong

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

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

Ding Dong Ding Dong long life attend our
 Ding Dong Ding Dong long life at-tend our

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

dim. ding *dim.* dong *pp rit.* Bells!
 ding *dim.* dong *pp* Bells!
sempre piu tranquillo. *sempre dim.* *molto rit.* *ppp*

Finale II.

No 18.

Tempo di Valse. SOLO. *a tempo.*

In old New York! In old New York! The

Piano. *ff piu rit.* *a tempo.*

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

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

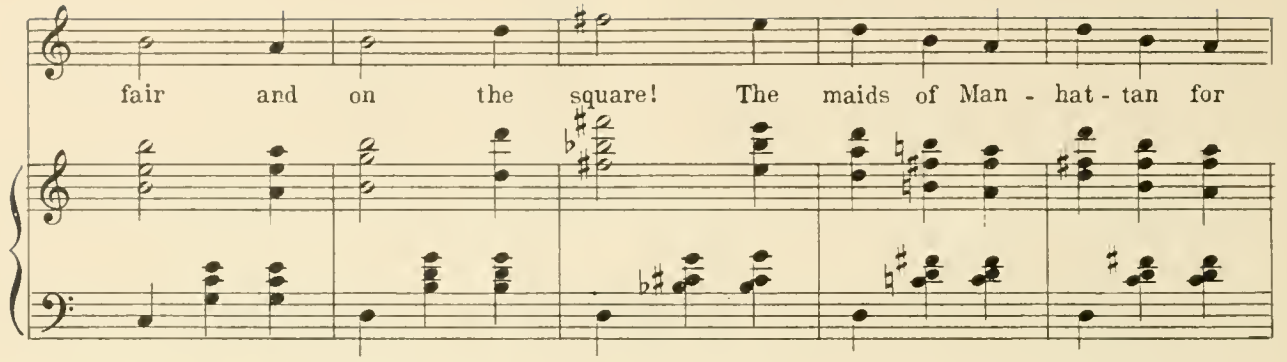
can - not see in gay Pa - ree, in Lon - don or in

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

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

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

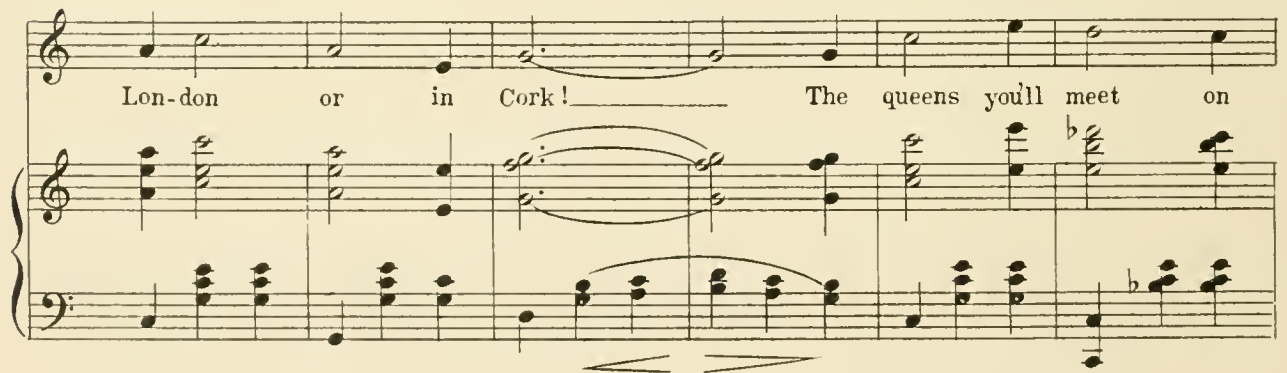
fair and on the square! The maids of Man - hat - tan for



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



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



an - y street in old New York. *Sua*



The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat) and the time signature is 2/4. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with various rhythmic patterns. There are four measures in this system.

The second system continues the musical piece. It includes a vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line and a treble line with melodic movement. The word "In" is written below the vocal line in the fourth measure. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

The third system is in 3/4 time. The vocal line contains the lyrics: "old New York! In old New York! The peach-crops". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and some melodic fragments. There are eight measures in this system.

The fourth system continues the song in 3/4 time. The vocal line has the lyrics: "al - ways fine! ————— They're sweet and fair and". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic lines. There are eight measures in this system.

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

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'on', followed by quarter notes for 'the square!', and then a series of quarter notes for 'The maids of Man-hat-tan for mine!'. The piano accompaniment features a steady bass line with chords in the right hand.

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

The second system continues the vocal line with a half note 'You', followed by quarter notes for 'can - not see in gay Pa - ree, in'. The piano accompaniment maintains a consistent harmonic support with chords and a moving bass line.

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

The third system features a vocal line with a half note 'Lon-don', followed by quarter notes for 'or in Cork!', and then a half note for 'The queens you'll meet on'. The piano accompaniment includes a prominent melodic line in the right hand that spans across the system.

an - y street in old New York .

The fourth system concludes the vocal line with a half note 'an - y street in old New York .'. The piano accompaniment features a dynamic marking of *rit.* (ritardando) and *sffz* (sforzando) in the bass line, and a *sva* (sustained) marking in the right hand.

If You Love But Me.

Grazioso.

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

Piano. *mf* *mp*

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

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

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

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 quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour with some grace notes. The piano accompaniment provides harmonic support with chords and moving lines.

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

The third system concludes the vocal phrase with a fermata over the final note. The piano accompaniment also features a fermata. The system ends with a double bar line and a 3/4 time signature.

Valse lente.

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

The 'Valse lente' section begins with a vocal line and piano accompaniment. The tempo is marked 'lento'. The piano accompaniment is characterized by a rhythmic pattern of chords in the right hand and a steady bass line in the left hand.

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

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics 'on - ly me! What a par - a - dise life would be! life'. The piano accompaniment features a steady rhythmic pattern of eighth notes in the bass and chords in the treble.

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

The second system continues the musical score. The vocal line has a long horizontal line under 'be!' followed by the lyrics 'When he asked me to name the day!'. The piano accompaniment includes a fermata over a chord in the bass line during the 'be!' section.

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

The third system shows the vocal line with the lyrics 'name the day! name the day! I would say right a way, don't de -'. The piano accompaniment continues with its characteristic rhythmic accompaniment.

lay If you love but me. _____ me. _____

The fourth system concludes the page with the lyrics 'lay If you love but me. _____ me. _____'. It includes first and second endings, indicated by '1.' and '2.' above the vocal staff. The piano accompaniment also features first and second endings, with a key signature change to one flat in the second ending.

unis.

CHORUS.

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

mf

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

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

When you asked me to name the day! name the

When you asked me to name the day! name the

day name the day! I would say right a -

day name the day! I would say right a -

way, don't delay if you love but me.

way, don't delay if you love but me.

dim.

poco rit.



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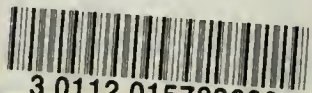
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