

KLAW & ERLANGER'S
PRODUCTION OF
The New Musical Comedy
"PAPA'S DARLING"

(Founded on the French Play "Le Fils Surnaturel" by Grenet d'Ancourt and Maurice Vaucuire)

Book and Lyrics by
HARRY B. SMITH
Music by
IVAN CARYLL

Oh, This Love! (Waltz Song)	.60	Where Shall We Go For Our Honeymoon	.60
Dolores	.60	The Land Of The Midnight Sun	.60
Edelweiss	.60	Who Cares?	.60
The Sparkling Moselle	.60		
Vocal Score	2.00	Selection	1.00
Waltz	.60		

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KLAW and ERLANGER

Present

The New Musical Comedy

PAPA'S DARLING

*(Founded on "Le Fils Surnaturel"
by Grenet D'Ancourt and Maurice Vaucaire)*



BOOK AND LYRICS

BY

HARRY B. SMITH



MUSIC BY

IVAN CARYLL



VOCAL SCORE PRICE \$2.00 Net



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C. W. HOFFMAN

Ivan Caryll
104

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PAPA'S DARLING

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— * —

Musical Director Anton Heindl

— *** —

Opening Chorus

Act I.

No. 1

Words by
HARRY B. SMITH

Music by
IVAN CARYLL

Athletic exercises
Allegro moderato

The musical score is written for piano and consists of five systems. Each system has a treble and bass clef. The time signature is 6/8 and the key signature has two flats (B-flat major). The first system begins with a forte (*ff*) dynamic. The music is characterized by a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand. Dynamics include *ff*, *f*, and *fz*. The score concludes with a final chord in the right hand.

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 2/4 time signature and a key signature of one flat (B-flat). The melody in the treble staff features a series of eighth and sixteenth notes, with some chords. The bass staff provides a rhythmic accompaniment with chords and moving lines. A dynamic marking of *fz* (forzando) is placed above the treble staff in the fourth measure.

The second system of the score continues the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 2/4 time signature and a key signature of one flat (B-flat). The melody in the treble staff features a series of eighth and sixteenth notes, with some chords. The bass staff provides a rhythmic accompaniment with chords and moving lines. A dynamic marking of *cresc.* (crescendo) is placed above the treble staff in the fourth measure. The word "GIRLS" is written above the treble staff in the fifth measure.

The third system of the score continues the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 2/4 time signature and a key signature of one flat (B-flat). The melody in the treble staff features a series of eighth and sixteenth notes, with some chords. The bass staff provides a rhythmic accompaniment with chords and moving lines. The lyrics "punch the bag, And whirl the dumb-bells round This is the sort of" are written below the treble staff.

The fourth system of the score continues the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 2/4 time signature and a key signature of one flat (B-flat). The melody in the treble staff features a series of eighth and sixteenth notes, with some chords. The bass staff provides a rhythmic accompaniment with chords and moving lines. The lyrics "school-ing For wom - ans fu - ture rul - ing Ty - rant man, no" are written below the treble staff.

more shall brag, In him a - lone is found — The mus - cu - lar phy -

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 two flats (B-flat and E-flat). The lyrics are "more shall brag, In him a - lone is found — The mus - cu - lar phy -". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

sique That can lord it o'er the weak.

The second system continues the musical score. The vocal line has the lyrics "sique That can lord it o'er the weak.". The piano accompaniment includes dynamic markings such as *f* (forte) and *ff* (fortissimo) in the bass line.

By phy - si - cal cul - ture we mean to win, E -

The third system of the score features the lyrics "By phy - si - cal cul - ture we mean to win, E -". The piano accompaniment continues with a consistent rhythmic pattern and includes a *f* dynamic marking.

man - ci - pa - tion soon — The sneer - ers and jeer - ers will soon be - gin to

The final system on the page contains the lyrics "man - ci - pa - tion soon — The sneer - ers and jeer - ers will soon be - gin to". The piano accompaniment features a *ff* dynamic marking and concludes the piece.

sing a dif-ferent tune — The wife of the fu-ture no more shall cling to

Ty-rant man in awe — The wife of the fu-ture will land a swing up-

on the Ty-rants jaw — Swing the clubs and punch the bag, And

whirl the dumb-bells round This is the sort of school-ing For

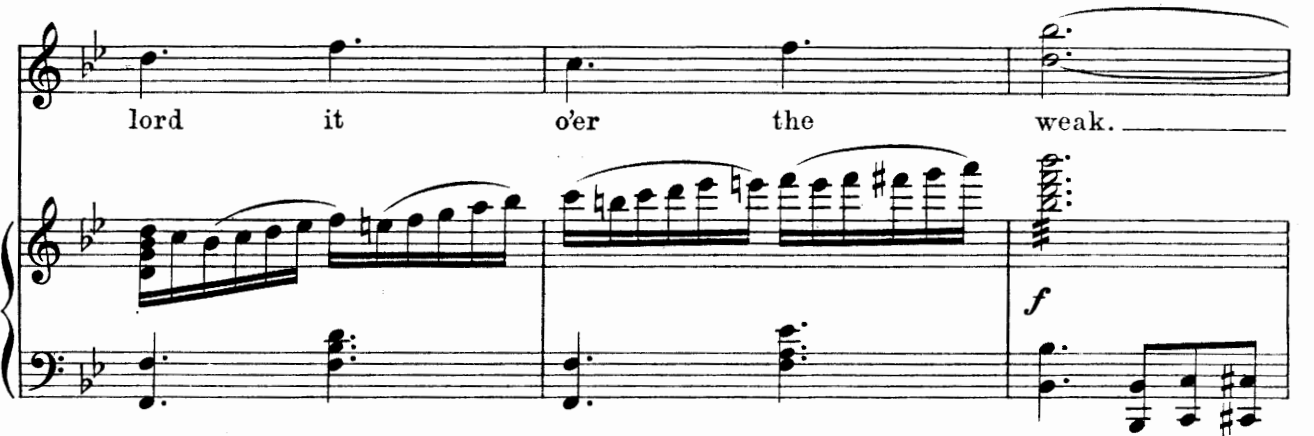
wom - ans fu - ture rul - ing Ty - rant man no more shall brag, In



him a - lone is found The mus - cu - lar phy - sique That can



lord it o'er the weak.



At the end of Opening Chorus "Dialogue" during which strains of the Opening Chorus are played by the orchestra *pp* until the cue is given leading into the March Song

N^o 1A

MARCH SONG:-(SOPHIE and GIRLS)

Tempo di Marcia

Introduction for the piano, marked *f*. The music is in 2/4 time, key of B-flat major, and features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

First system of the March Song. The vocal line for SOPHIE begins with the lyrics "We are". The piano accompaniment is marked *p*. The music continues with a steady march rhythm.

Second system of the March Song. The vocal line continues with the lyrics "com - rades all, and we hear the call, of the spir - it of the". The piano accompaniment continues with a steady march rhythm.

Third system of the March Song. The vocal line continues with the lyrics "day, On we march in brave ar - ray. Here we". The piano accompaniment is marked *mf* and ends with a *p* dynamic marking.

ed - u - cate and we cul - ti - vate In our own pe - cu - liar

way Train - ing sol - diers for the fray ————— 'Tis our

mf

no - ble plan, we must e - qual man, Be as strong as we are

brave Free - doms ban - ner then shall wave ————— When we

mf *p*

e - qual him, In our strength of limb we'll make Ty - rant man be -

p

SOPHIE
have, And no long - er be his slave _____

GIRLS
We will all be

mf *cresc.* *f*

Fem - in - is - tic vic - tors we shall be.

free Fem - in - is - tic vic - tors we shall be.

ff *sf*

Più mosso $\text{♩} = 132$

SOPHIE

To arms my sis - ters! We'll march on bold - ly with our

f

flags all fly - ing, Ty - rant man de - fy - ing

For - ward my sis - ters! We march to glo - ry Fame will

f

tell the sto - ry of our vic - to - ry.

GIRLS

To arms my sis-ters! We'll march on bold-ly with our flags all

fly-ing, Ty-rant man de fy-ing For-ward my sis-ters! We

march to glo-ry Fame will tell the sto-ry of our vic-to-ry,

vic-to-ry,

Words by
HARRY B. SMITH

SONG
(Professor Petipas)

Music by
IVAN CARYLL

Moderato $\text{♩} = 96$

Musical notation for the piano introduction, consisting of a treble and bass staff. The treble staff has a melodic line with a slur over the first four measures. The bass staff provides harmonic accompaniment with chords and eighth notes. The dynamic marking *mf* is present.

PROF P

In the Win - ter I'm rheu -

Musical notation for the first line of the song. The vocal line is on a single staff, and the piano accompaniment is on a grand staff. The dynamic marking *PROF P* is above the vocal line.

ma - tic And the thing I most ad - mire Is to sit in gown and

Musical notation for the second line of the song. The vocal line continues the melody, and the piano accompaniment continues with chords and eighth notes.

rit a tempo

slip - pers By a roar - ing o - pen fire; Read - ing books that make me

Musical notation for the third line of the song. The tempo marking *rit a tempo* is above the vocal line. The piano accompaniment includes dynamic markings *mf*, *dim*, and *p*.

meno mosso

sleep-y Play - ing check-ers now and then, Why, on some long win-ter

meno mosso

ev' - nings I sit up as late as ten But

rit *rall*

Allegretto ♩ = 92

O my! In the Springtime! Spring is fa - tal to the wed - ding

mf

meno mosso

ring-time Like a rose I bloom Like a bird I sing

p *p* *meno mosso* *mf* *p* *mf*

Bright as a sun - beam; Want to have a

mp
f
f Piu mosso

Allto Modto ♩ = 104
fling Im good in the win - ter - time;

f rall *dim* *mf*

Qui - et in the Fall, sleep - y in the Fall; La - zy

in the sum - mer - time, No fun at all. But

O! when the Spring ar - rives. That's a dif-'rent thing

mf

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a quarter rest followed by eighth notes G4, A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf* is placed below the piano part.

Quite a dif - rent thing Im a snap - py hap - py chap - py at a

crece *f*

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with eighth notes D5, E5, F5, and G5. The piano accompaniment features a more active right hand with chords and eighth notes. A dynamic marking of *f* is present, and the word *crece* is written above the piano part.

lit - tle touch of Spring!

f

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has a quarter rest followed by a half note G5. The piano accompaniment includes a fermata over a chord in the right hand. A dynamic marking of *f* is present.

In the

dim *p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has a quarter rest followed by eighth notes G4, A4, and B4. The piano accompaniment features a descending eighth-note bass line. Dynamic markings of *dim* and *p* are present.

win - ter I'm a stu - dent and I hug the old arm chair. 'Tis a

time for mor - als pru - dent and for wool - en un - der - wear, All my

rit a tempo

cresc mf rit dim

sport - y no - tions van - ish. Fun of ev - 'ry kind seems wrong. In the

p

meno mosso

win - ter time I ban - ish, Thought of love and wine and song - But

rit

rit mf

Allegretto ♩ = 92

O! my! In the Springtime! That is the real get-you-on-the-

mf

-string-time. Im a play-ful kid Im a gam-bling lamb

meno mosso

p *mf* *mf* *mf*

For all the world I do not give a

mf *f* *f Piu mosso*

Piu mosso

thought Im good in the win-ter time;

f *dim* *mf*

Allegretto ♩ = 104

Qui - et in the Fall, Sleep-y in the Fall La - zy

in the sum-mer-time No fun at all. But O! when the spring ar-

rives That's a dif-ferent thing Quite a dif-ferent thing Fat and

for - ty gay and sport - y I am naugh-ty in the spring!

18 DANCE

Piu mosso ♩ = 112

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. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed eighth and sixteenth notes, creating a rhythmic and melodic pattern. There are several accents (v) and dynamic markings (f) throughout the system.

The second system of musical notation continues the piece. It maintains the same two-staff structure and key signature. The rhythmic intensity is consistent, with frequent beaming and dynamic markings such as accents (v) and fortissimo (f).

The third system of musical notation shows further development of the dance's texture. The upper staff has a particularly dense arrangement of notes, while the lower staff provides a steady accompaniment. Dynamic markings include accents (v) and fortissimo (f).

The fourth system of musical notation begins with the instruction *Piu mosso* and a dynamic marking of *ff* (fortissimo). The music becomes more intense, with a higher density of notes and a more pronounced rhythmic drive. Accents (v) are used to highlight specific notes.

The fifth system of musical notation continues the fortissimo (*ff*) section. The texture remains dense and rhythmic, with a focus on the lower register of the piano. Accents (v) and dynamic markings are used to maintain the piece's energy.

The sixth system of musical notation concludes the piece. It features a final flourish in the upper staff and a sustained note in the lower staff. The key signature changes to one sharp (F#) at the end of the system.

SPOKEN:- (*SOPHIE*) (Astonished)- My Dear!!! (*PROFESSOR PETIPAS*) Ah! My love! I was just trying to control our friend Le Blanc, It seems someone told him he could dance. (*LE BLANC*) I? (*SOPHIE*) But what were you saying about the Spring! (*PROFESSOR PETIPAS*) Oh yes I was just remarking

Moderato ♩ = 88

PROF. P.

I was say - ing to our

meno mosso

friend here that I do so love the spring. Na - ture then is at her

best dear Peach - es bloom and bird - ies sing Oh I dear - ly love to

stray then in the woods an hour or two Sun - beams

glis - ten while I lis - ten to the sil - ly old cuc -

PROF P. koo! Cuc - koo Cuc - koo! Oh,

SOPHIE Cuc - koo Cuc - koo!

LE BLANC Cuc - koo Cuc - koo!

mf

I do love the springtime! That's the chic-kens fav'-rite on the

mf

wing-time Seek-ing na-ture's calm Far a-

meno mosso

p *p* *mf*

p *mf*

way I go I love to

Piu mosso

mf *meno mosso* *p*

mf *meno mosso* *p*

ram-ble when the dai-sies grow I'm

Allegretto Modto

mf

mf

Allto Mod^{to} ♩ = 104

good in the win - ter time Qui - et in the Fall

mf *f*

Sleep-y in the Fall La - zy in the sum-mer time

Home life is all. But O! when the spring ar -

rives Na-ture is the thing Birds are on the wing I am

cra - zy o - ver dai - sies at a lit - tle touch of

cresc

PROF. P. spring! I'm good in the win - ter time

SOPHIE He's good in the win - ter time

LE BLANC *Piu mosso* He's good in the win - ter time

f

Qui - et in the Fall Sleepy in the Fall La - zy

Qui - et in the Fall Sleepy in the Fall La - zy

Qui - et in the Fall Sleepy in the Fall La - zy

in the sum-mer time Homelife is all But O! when the spring ar-

in the sum-mer time Homelife is all But O! when the spring ar-

in the sum-mer time Homelife is all But O! when the spring ar-

rives Na - ture is the thing Birds are on the wing I am

rives Na - ture is the thing Birds are on the wing He is

rives Na - ture is the thing Birds are on the wing He is

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "cra - zy o - ver dai-sies at a lit - tle touch of spring." The piano part includes a *cresc* marking.

Piano accompaniment for the piece, consisting of four systems of grand staff notation. The first system begins with a *ff* (fortissimo) dynamic marking. The piano part features a complex texture with many chords and moving lines in both hands.

"Edelweiss"

(Love's Immortal Flower)

No 3

SONG (Germane)

Words by
HARRY B. SMITH

Music by
IVAN CARYLL

Allegro Moderato $\text{♩} = 96$

The musical score is set in G major and 3/4 time. It begins with a piano introduction marked *mf*. The vocal line starts with the word "GERMAINE" in italics. The lyrics are: "There's a flow'r that grows mid the / When we met by chance, at a / al - pine snows, In a hid - ing place no stranger / Pa - ris dance, It was fate ar - ranged the brief ro - / knows _____ Like a star as - tray That has lost its / mance _____ La - dies proud and fair wore ca - me - lias". The piano accompaniment includes dynamic markings such as *dim.*, *p*, and *mf*.

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way In the snow - y drifts the le-gends say? _____
 there Or dis-played bou-quets of orchids rare. _____

There the eye 'twill meet Like a tok - en sweet From a dis - tant
 In the waltz em-braced He in se - cret haste In my hand a

one you long to meet; _____ And it seems to say "Love en-
 lit - tle flow-er placed; _____ Then his eyes met mine with love's

dures for aye", and is change-less though so far a - way. _____
 count - er - sign, And I fear mine answered: "I am thine." _____

rall *a tempo*

rall *a tempo*

Piu mosso (♩. = 76)

Red rose, queen of the gar - den; Vi - o - let,

mf

nymph of the dell; _____ Pan - sy fa - ces, Li - ly's

gra - ces, all hearts love you well. _____

f *dim.*

Red rose, queen of the gar - den Vi - o - let

mf

nymph of the dell _____ O, you fade all and your

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a quarter note 'nymph', followed by a half note 'of the dell', a long horizontal line indicating a sustained note, then a quarter note 'O,', a quarter note 'you', a quarter note 'fade', a quarter note 'all', and a quarter note 'and your'. The piano accompaniment consists of chords and moving lines in both hands.

leaves fall, Beauty's sym - bols of an hour, _____ But

rit. *f*

cresc. *rit.*

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'leaves fall,', a quarter note 'Beauty's', a quarter note 'sym -', a quarter note 'bols of', a quarter note 'an hour,', a long horizontal line, and a quarter note 'But'. The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *rit.* (ritardando). The system ends with a *f* (forte) dynamic marking.

Meno mosso

E - del - weiss, my lit - tle E - del - weiss Is love's im -

The third system begins with the tempo marking *Meno mosso*. The vocal line has a quarter note 'E -', a quarter note 'del - weiss,', a quarter note 'my lit -', a quarter note 'tle E -', a quarter note 'del - weiss', a quarter note 'Is love's', and a quarter note 'im -'. The piano accompaniment features a steady rhythmic pattern with chords.

mor - tal flow'r! _____ Red rose, queen of the gar -

rall

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'mor -', a quarter note 'tal flow'r!', a long horizontal line, a quarter note 'Red', a quarter note 'rose,', a quarter note 'queen of the', and a quarter note 'gar -'. The piano accompaniment includes the marking *rall* (rallentando) and features a more complex, flowing accompaniment.

- den; Vi - o - let, nymph of the dell; _____

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Pan - sy fa - ces, Li - ly's gra - ces, All hearts

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment maintains the same harmonic structure as the first system.

love you well. _____ Red rose, queen of the

The third system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment maintains the same harmonic structure as the first system.

gar - den Vi - o - let nymph of the dell. _____

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment maintains the same harmonic structure as the first system.

O, you fade all And your leaves fall, Beau-ty's

sym - bols of an hour, But E - del -

rall. *Meno mosso*

cresc. *rall.* *Meno mosso*

- weiss, my lit - tle E - del - weiss Is love's im - mor - tal

rall.

flow'r flow'r

ff *ff*

DANCE

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble and bass staff. The first system begins with a mezzo-forte (*mf*) dynamic. The second system continues the melodic and harmonic development. The third system features a crescendo leading to a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and a return to mezzo-forte (*mf*). The fourth system maintains the melodic line. The fifth system includes a first ending bracket and a mezzo-forte (*mf*) dynamic. The sixth system concludes with a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes.

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

Third system of musical notation, showing a continuation of the melodic and accompanimental lines.

Fourth system of musical notation, featuring a melodic line with a long slur and a final note tied to the next system.

Fifth system of musical notation, with a melodic line that includes slurs and accents, and a bass line with a wavy line indicating a tremolo effect.

Sixth system of musical notation, concluding the page with a grand staff. The right hand features a series of chords with a wavy line, and the left hand has a melodic line. Dynamics markings include *ff* and *ffz*.

A Certain Little WayWords by
HARRY B. SMITHMusic by
IVAN CARYLL

Allegro (M. M. ♩ 152)

Piano introduction in G major, 2/4 time, marked *f*. The music features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

(ZOZO) %

1. Girls you have in - quired why I am ad - mired
2. Men are on - ly boys and they love new toys

mf

Vocal line with piano accompaniment. The piano part includes a repeat sign and a *mf* dynamic marking.

z. Why men fol - low me here and there ev - 'ry - where. It is
Toys that they pos - sess they des - pise more or less. Toys they

Vocal line with piano accompaniment. The piano part includes a *mf* dynamic marking.

z. hard to say why I make my way,
can not get make them fuss and fret,

Vocal line with piano accompaniment. The piano part includes a *mf* dynamic marking.

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(GIRLS)

Z. You should do as well; you are quite as fair A - ny
Nev - er to the truth let your eyes con - fess Let us

G. thing we'd do just to be like you.
learn from you what to say and do.

(Zozo)

You will learn to fly bye and bye If you try 'Tis not
If you'll co - py me A. B. C. It will be Nev - er

Z. taught in schools and there are no rules
trust a man that's the wis - est plan

Z.

qual - i - ties u - nique In Pa - ree known as "Chic"
 Let him trust in you as a true in - gen - ue

(GIRLS)

Tell us then how you win all the men?
 It is nice to have your good ad - vice.

Z.

(ZOZO)

It's a cer - tain lit - tle way of mine.
 It's a cer - tain lit - tle way of mine.

G.

(GIRLS)

Would that it were

ZOZO

Z. Makes them fall in line It's a cer - tain style, a

G. mine

mf *cresc* *f*


Z. cer-tain lit - tle smile That may mean yes or no, That keeps them guessing

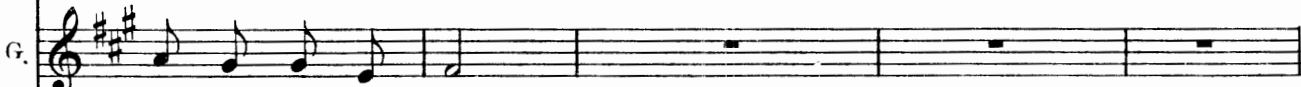
G.


Z. so. They all hope I'll give the coun - ter - sign


G. Mean - ing yes or no

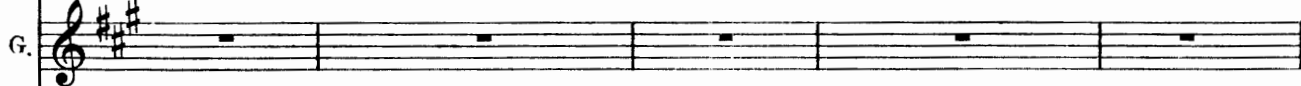
mf


Z.  Mean- ing "I am thine" Men are like the

G.  What's the coun- ter - sign?

 *f* *mf* *cresc.* *f*

Z.  fox; They al - ways think di - vine The grapes that are the high - est

G. 



Z.  on the vine.

G.  It's a cer - tain lit - tle way of

 *f* *f*

Z.  Ev - 'ry man pre - fers


G.  hers We will co - py hers It's a

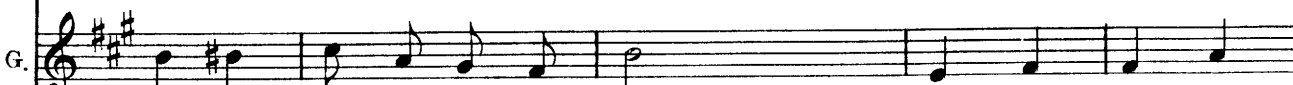
 *mf* *f*


Z. 


G.  cer - tain style, a cer - tain lit - tle smile That may mean yes or

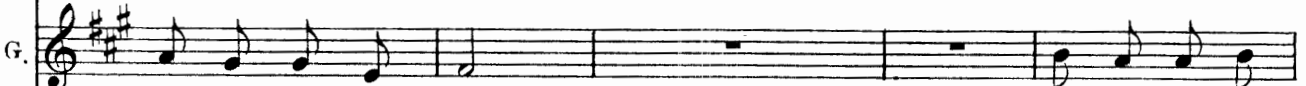



Z.  Do not let them know.

G.  no, That keeps them guess-ing so They all hope she'll

 *mf* *f*

Z.  Loves own coun - ter - sign?

G.  give the coun - ter - sign. Mean - ing "I am





mf *f*


Z.  Men are like the fox; They al - ways think di -

G.  thine" Men are like the fox; They al - ways think di -



Z.  vine The grapes that are the high - est on the

G.  vine The grapes that are the high - est on the



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff contains a bass line with chords and single notes. A fermata is placed over the first measure of the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and a triplet. The bass clef staff features chords and single notes. A fermata is placed over the fourth measure of the treble staff.

Third system of musical notation. The treble clef staff has a melodic line with eighth notes and a triplet. The bass clef staff contains chords and single notes. A fermata is placed over the fifth measure of the treble staff.

Fourth system of musical notation. The treble clef staff continues the melodic line with eighth notes and a triplet. The bass clef staff contains chords and single notes. A fermata is placed over the first measure of the treble staff.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and a triplet. The bass clef staff contains chords and single notes. A fermata is placed over the fifth measure of the treble staff. The dynamic marking *ff* (fortissimo) is present in the bass clef staff.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of chords and single notes, with a fermata over a whole note in the treble staff.

Second system of musical notation, continuing the piece with complex chordal textures and melodic lines in both staves.

Third system of musical notation, including a dynamic marking of *f* (forte) and a fermata over a whole note in the treble staff.

Fourth system of musical notation, featuring a dynamic marking of *V* (crescendo) and a fermata over a whole note in the treble staff.

Fifth system of musical notation, concluding the page with multiple dynamic markings of *V* and a fermata over a whole note in the treble staff.

"Who Cares?"

Nº 5

DUET (Germaine & Marcel)

Words by
HARRY B. SMITH

Music by
IVAN CARYLL

Allegro Moderato (M.M. ♩ = 116)

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady accompaniment. The tempo is marked 'Allegro Moderato' with a metronome marking of 116 beats per minute. The dynamics are marked 'mf' (mezzo-forte).

GERMAINE

1. A - lone — with you! — what

GERMAINE

2. A - lone — with you! — I'm

The first two lines of the song are for Germaine. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "1. A - lone — with you! — what" and "2. A - lone — with you! — I'm". The piano accompaniment includes dynamics like 'f' and 'mf'.

shall I say and do? You're an al-most per - fect stran - ger A -

a - ny-thing but blue. Is it wrong to find it plea - sant? 'Tis

The final lines of the song are for Germaine. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "shall I say and do? You're an al-most per - fect stran - ger A -" and "a - ny-thing but blue. Is it wrong to find it plea - sant? 'Tis". The piano accompaniment includes the dynamic marking 'cresc' (crescendo).

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lone — with you! — And I'm so ti - mid too, Yet I
 strange — and new, — Ex - hil - a - rat - ing too, I don't

mf

MARCEL
 feel there is no dan - ger. 1. Not quite — a - lone — We
 mind if Cu - pid's pres - ent. 2. Two pair — of eyes — Cre -

MARCEL

crese

have a cha - per - on, We know Cu - pid's some - where near. A
 ate a Pa - ra - dise No in - tru - ders should come near. Two

friend — dis - creet — Who nev - er will re - peat all the
 hearts — for - get — The world in a du - et Se - crets

mf

se - crets he may hear.
 no one else should hear.

mf


GERMAINE


1. Who cares? If it's a lit - tle lone - ly, We will try to be re -
 2. Who cares? If it's a lit - tle lone - ly, We will try to be re -


MARCEL

M. M. (♩ = 126)

mf

GER.  signed. Who cares? It might be tire-some, on - ly, Much to
signed. Who cares? It might be tire-some, on - ly, Much to


MAR. 

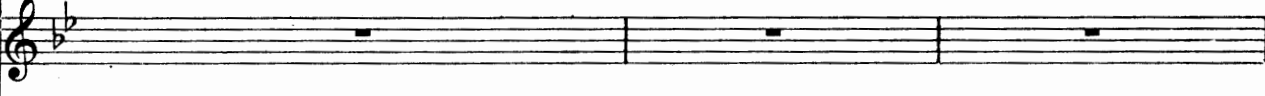
 *mf*


GER.  say and do we'll find Who knows while
say and do we'll find Who knows when

MAR. 

 *cresc* *mf*

GER.  we are here a-lone you might kiss me un - a - wares.
with a girl a-lone all the things a young man dares?

MAR. 



GER.  So if peo - ple go a - way and leave us Let them
You might e - ven sud - den - ly em - brace me. But that's

MAR. 



GER.  ¹ stay a-way Who cares! ² our af-fair. Who cares!

MAR. 



DANCE 

cresc



cresc *mf*

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments, with a *cresc* marking and a *mf* dynamic. The bass clef staff provides a harmonic accompaniment with chords and a melodic line.

Second system of musical notation. The treble clef staff features a complex, rapid melodic passage with many beamed notes. A *f* dynamic marking is present. The bass clef staff continues with a steady accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with some rests and slurs. The bass clef staff has a consistent accompaniment pattern.

Fourth system of musical notation. The treble clef staff has a very dense and complex melodic texture. A *cresc* marking and a *ff* dynamic are included. The bass clef staff has a supporting accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with many beamed notes and slurs. A *f* dynamic marking is present. The bass clef staff has a supporting accompaniment.

No 6

Finale Act I

Words by
HARRY B. SMITH

Music by
IVAN CARYLL

First system of piano accompaniment. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 2/4. Dynamics: *mf* (mezzo-forte). The music features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble.

Second system of piano accompaniment. Treble and bass clefs. Key signature: two sharps. Time signature: 2/4. Dynamics: *cresc.* (crescendo). The music continues with a similar rhythmic pattern, showing an increase in volume.

Third system of piano accompaniment. Treble and bass clefs. Key signature: two sharps. Time signature: 2/4. Dynamics: *sf* (sforzando) and *f* (forte). The music features a more complex rhythmic texture with some sixteenth-note runs.

Vocal staves for Soprano, Tenor, and Bass. The Soprano part begins with the lyrics "This is the" and a dynamic marking of *ff* (fortissimo). The Tenor and Bass parts also begin with the lyrics "This is the" and a dynamic marking of *ff*. The staves are in treble and bass clefs respectively, with a key signature of two sharps.

Fourth system of piano accompaniment. Treble and bass clefs. Key signature: two sharps. Time signature: 2/4. Dynamics: *cresc.* and *ff*. The music concludes with a strong, rhythmic accompaniment.

day we all re - joice ————— With most en - thus - i - as - tic

day we all re - joice ————— With most en - thus - i - as - tic

voice ————— So let us hail him, hail

voice ————— So let us hail him, hail

him he - ro of the day, ————— He is a

him he - ro of the day, ————— He is a

man of great re - nown ————— He is a cred - it
 man of great re - nown ————— He is a cred - it

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "man of great re - nown ————— He is a cred - it".

to the town ————— A grate - ful na - tion
 to the town ————— A grate - ful na - tion

The second system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "to the town ————— A grate - ful na - tion". A dynamic marking of *ff* (fortissimo) is present in the piano accompaniment.

gives him a re - ward ————— A mod - el mor - al man of
 gives him a re - ward ————— A mod - el mor - al man of

The third system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "gives him a re - ward ————— A mod - el mor - al man of". A dynamic marking of *ff* (fortissimo) is present in the piano accompaniment.

France - is he ex - am - ple to us all Hell ev - er

France - is he ex - am - ple to us all Hell ev - er

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "France - is he ex - am - ple to us all Hell ev - er".

be the he - ro of the day.

be the he - ro of the day.

The second system continues the vocal and piano parts. The lyrics are: "be the he - ro of the day.".

The third system shows the piano accompaniment for the second system. It features a complex texture with triplets in the right hand and a steady bass line. The lyrics "be the he - ro of the day." are indicated by a long line above the piano part.

"All Spoken" Vive le professeur! Vive le professeur!

Hush! hush! sil-ence! for the pro-fes-sor

Hush! hush! sil-ence! for the pro-fes-sor

p subito

The fourth system begins with the instruction "All Spoken" and the phrase "Vive le professeur! Vive le professeur!". The vocal staves have a rest for the first two measures, then enter with the lyrics "Hush! hush! sil-ence! for the pro-fes-sor". The piano accompaniment starts with a *p subito* marking. The lyrics are: "Hush! hush! sil-ence! for the pro-fes-sor".

p
Hush! hush! sil - ence! for the pro - fes - sor!

p
Hush! hush! sil - ence! for the pro - fes - sor!

p

ff YOLANDE
Hush! hush! sil - ence!

ff BAND MASTER

p
For the pro - fes - sor!

p
For the pro - fes - sor!

p

ff

p

f

Moderato
PROF. PETIPAS

mf
My wor-ty friends and neigh-bors, It

moves me quite to tears That you re - pay my la - bors Through

all these mor - al years. Al - low me.

ff

We hail the grand pro-fes-sor Pe-ti-pas, He is the

ff

We hail the grand pro-fes-sor Pe-ti-pas, He is the

ff

he-ro of the day!

he-ro of the day!

(PROF. PETIPAS) Spoken. "I resume"

Moderato

My wor-thy friends and neigh-bors, It

mf

moves me quite to tears That you re - pay my la - bors Through

all these mor-al years. Al - - low me.

ff
We hail the

ff
We hail the

ff

grand pro-fes-sor Pe - ti - pas, He is the he - ro of the day!

grand pro-fes-sor Pe - ti - pas, He is the he - ro of the day!

mf

Detailed description: This system contains three staves. The top two staves are vocal lines in a soprano and alto register, both with the lyrics "grand pro-fes-sor Pe - ti - pas, He is the he - ro of the day!". The bottom staff is a piano accompaniment in the bass clef, featuring a steady eighth-note bass line and chords in the right hand. The music is in a minor key and common time.

Allegretto moderato

mf

Detailed description: This system contains two staves for piano accompaniment. The top staff is in the treble clef and the bottom in the bass clef. The tempo is marked "Allegretto moderato". The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more active bass line in the left hand. The dynamic is marked "mf".

SOPHIE

Now let — me add — my trib - ute ve - ry glad To a

Detailed description: This system contains two staves. The top staff is a vocal line for Sophie, with the lyrics "Now let — me add — my trib - ute ve - ry glad To a". The bottom staff is a piano accompaniment in the bass clef, providing harmonic support with chords and a simple bass line. The music is in a minor key and common time.

hus - band quite per - fec - tion. 'Tis on - ly fair_ That

cresc. *mf*

(YOLANDE)

he should have his share of his coun - try's proud af - fec - tion. And

cresc. *mf*

now_ I pray - you'll tell us all to - day How_ you a - rose to

cresc. *mf*

fame I wish_ you'd try_ For it may mor - ti - fy Some_

cresc. *mf*

hus - bands I might name. Tell us, How

mf

you be - came so mor - al We want all the men to hear.

GERMAINE

Tell us, We place you now be - fore all, As a mod - el you ap -

mf

SOPHIE

pear. Tell us, O, pa - ra - gon of men, Why it

mf

DORINE

was you nev-er fell Tell us, oh, mo-no-po-list of

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat major). The lyrics are "was you nev-er fell" followed by "Tell us, oh, mo-no-po-list of". The piano accompaniment is written in two staves (treble and bass clefs) and includes various chords and melodic lines. There are dynamic markings like *mf* and *f* in the piano part.

vir-tue We would love to know. Do tell.

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "vir-tue We would love to know. Do tell.". The piano accompaniment includes dynamic markings *mf* and *f*.

Tell us, How you be-came so mor-al We want all the men to hear.

Tell us, How you be-came so mor-al We want all the men to hear.

The third system of music features two vocal lines and piano accompaniment. Both vocal lines have the lyrics "Tell us, How you be-came so mor-al We want all the men to hear.". The piano accompaniment is written in two staves and includes dynamic markings like *f*.

Tell us, We place you now be - fore all, As a
 Tell us, We place you now be - fore all, As a

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The bottom staff is the piano accompaniment, featuring a steady bass line and chords in the right hand.

mo - del you ap - pear. Tell us, O,
 mo - del you ap - pear. Tell us, O,

The second system continues the vocal and piano parts. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

pa - ra - gon of men, Why it was you nev - er fell.
 pa - ra - gon of men, Why it was you nev - er fell.

The third system concludes the page with the final vocal lines and piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line.

Tell us, oh, mo - no - po - list of vir - tue We would love to know. Do tell.

Tell us, oh, mo - no - po - list of vir - tue We would love to know. Do tell.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of two flats. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The lyrics are: "Tell us, oh, mo - no - po - list of vir - tue We would love to know. Do tell." The first vocal line is followed by the piano accompaniment, and the second vocal line is also followed by the piano accompaniment.

(PROF. PETIPAS)

Since

ff *pp*

This system features piano accompaniment for the character Prof. Petipas. It is in a 2/4 time signature with a key signature of two flats. The piano part is written for both right and left hands. The lyrics "Since" are placed above the right-hand staff. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo).

yon - der friends with brass u - nique Have

This system continues the piano accompaniment and includes a vocal line. The piano part is in a 2/4 time signature with a key signature of two sharps. The lyrics are: "yon - der friends with brass u - nique Have". The vocal line is written in a treble clef.

ruined my at - tempts to speak, I'll tell how vice I've o - ver

(Applause from crowd)
 thrown in a lit - tle poem of my own. Of my own.

Allegro moderato

1. If
2. A

you de - sire the re - ci - pe To be a mor - al man like me. I'll
 man like me of pers - 'nal charm Meets ma - ny girls who mean no harm; But

do the best I can To in - di - cate my plan. My
old Saint An - tho - ny Had not a thing on me. And

temp - 'ra - ment is real - ly warm I do not hate the fe - male form; But
by re - main - ing calm and cool As stead - fast as the pa - tient mule, I

it's my pow'r of will That puts me through the mill. Temp -
still re - main ex - empt When naugh - ty si - rens tempt. Temp -

ta - tion, temp - ta - tion, I find it ev - 'ry where; In
ta - tion, temp - ta - tion, I meet it ev - 'ry day. To

fa - ces fair And gold - en hair, It's in the ve - ry air Thus,
la - dies gay Who want to play I al - ways say nay, nay, When

when a la - dy tells me 'Tis a year since she was kissed I'm
reck - less rou - és tell me all the fun that I have missed I'm

rall.

mf *rall.* *cresc.*

tempt - ed 1. But I re - sist.
tempt - ed 2. But I re - sist.

1. He's tempt - ed Temp -
2. He's tempt - ed Temp -

1. He's tempt - ed Temp -
2. He's tempt - ed Temp -

f

ta - tion, temp - ta - tion He finds it ev - 'ry where. In
 ta - tion, temp - ta - tion He meets it ev - 'ry day. To

ta - tion, temp - ta - tion He finds it ev - 'ry where. In
 ta - tion, temp - ta - tion He meets it ev - 'ry day. To

ff

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The piano part begins with a forte (*ff*) dynamic. The music consists of four measures, with the vocal lines and piano accompaniment aligned measure-by-measure.

fa - ces fair and gold - en hair, It's in the ve - ry air. Thus
 la - dies gay who want to play He al - ways says nay, nay. Thus

fa - ces fair and gold - en hair, It's in the ve - ry air. Thus
 la - dies gay who want to play He al - ways says nay, nay. Thus

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The music consists of four measures, with the vocal lines and piano accompaniment aligned measure-by-measure.

when a la - dy tells him 'Tis a year since she was kissed He's
reck - less rou - és tell him All the fun that he has missed He's

when a la - dy tells him 'Tis a year since she was kissed He's
reck - less rou - és tell him All the fun that he has missed He's

ff *rall.*

tempt - ed, He's tempt - ed But he re - sists. - sists.
tempt - ed, He's tempt - ed But he re - sists. - sists.

tempt - ed, He's tempt - ed But he re - sists. - sists.
tempt - ed, He's tempt - ed But he re - sists. - sists.

1. 2.

ff

Germaine

Dear pa-pa, I'm proud Now to be al-lowed To be one of

this ad-mir-ing crowd — So my tri-bute small I will

add to all of the hon-ors that to you be-fall. —

With no ro-ses red do I deck your head But I crown you,

dear pa-pa in - stead _____ With a flow'r I prize Sa-cred

in my eyes. Take this wreath of snow - y Edel - weiss. _____

Fame is crowned with the lau - - rel, He - roes are

crowned with the bays. ——— All a - round you thus have

crowned you all have sung your praise. ——— One sweet

flow'r I hold dear - est Take for my love's gen-tle dow'r —

As a tok - en of love spok - en And of

bless - ings fate may show'r _____ For E - del - weiss, my lit - tle

E - del - weiss Is love's im - mor - tal flow'r. _____

(Sop.)

Fame is crowned with the lau - rel, He - roes are

(Ten.)

Fame is crowned with the lau - rel, He - roes are

(Bass)

ff

Choro

crowned with the bays ——— All a - round you Thus have

crowned with the bays ——— All a - round you Thus have

Choro

crowned you All have sung your praise. One sweet

crowned you All have sung your praise. One sweet

Choro

flow'r She holds dear - est Take for her love's gen-tle dow'r —

flow'r She holds dear - est Take for her love's gen-tle dow'r —

As a tok - en of love spok - en And of
 As a tok - en of love spok - en And of

bles - sings fate may show'r _____ For E - del - weiss the lit - tle
 bles - sings fate may show'r _____ For E - del - weiss the lit - tle

E - del - weiss Is love's in - mor - tal flow'r. _____
 E - del - weiss Is love's in - mor - tal flow'r. _____

Allegro moderato

Piano introduction for 'Allegro moderato'. The music is in 2/4 time, key of D major. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord in the right hand.

Moderato

LE BLANC

Vocal and piano accompaniment for 'Moderato'. The vocal line begins with the lyrics 'My friends it is my du-ty This'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *ff* and *mf*.

Vocal and piano accompaniment for 'Moderato'. The vocal line continues with the lyrics 'joy - ous fete to crown. A work of art and beau - ty Is'. The piano accompaniment maintains the eighth-note accompaniment with chords in the right hand.

Vocal and piano accompaniment for 'Moderato'. The vocal line concludes with the lyrics 'of - fered by the town. On mor - al heights as - cend - ed Our'. The piano accompaniment continues with the eighth-note accompaniment and chords.

friend has nev - er failed; And so this stat - ue splen - did To

crese.

him shall be un - veiled.

Chor. We hail the grand pro - fes - sor

We hail the grand pro - fes - sor

ff

f

ff

Chor. Pe - ti - pas He is the He - ro of the day.

Pe - ti - pas He is the He - ro of the day.

f

subito

Tempo di Marcia

sfz *f* *ff*

SOPHIE

Such a small mis-take A - ny

mf

one may make No at - ten-tion you must pay Hail the he - ro

GERMAINE

of the day. For he reigns a - lone On a

lof-ty throne As a pat-tern to the rest And of fa - thers he's the

SOPHIE

best. ——— And I on - ly pray That my pu - pils may Find a

hus - band of his kind, Though I know they're hard to

GERMAINE

find. ——— Then the hap - py life of an hon - ored wife They will

lead and ev - er be Proud of such a man as

GERMAINE
he. Ve - ry proud we'll be ve - ry proud we'll be so proud we'll be.

SOPHIE
Ve - ry proud we'll be ve - ry proud we'll be so proud we'll be.

YOLANDE
Ve - ry proud we'll be ve - ry proud we'll be so proud we'll be.

DORINE
Ve - ry proud we'll be ve - ry proud we'll be so proud we'll be.

LE BLANC
Ve - ry proud we'll be ve - ry proud we'll be so proud we'll be.

SOPR.
Ve - ry proud we'll be ve - ry proud we'll be so proud we'll be.

TENOR
Ve - ry proud we'll be ve - ry proud we'll be so proud we'll be.

BASS

CHORUS

Ger. All hail the he - ro To all a mod - el! Sing your prais - es

Soph. All hail the he - ro To all a mod - el! Sing your prais - es

Vol. All hail the he - ro To all a mod - el! Sing your prais - es

Dor. All hail the he - ro To all a mod - el! Sing your prais - es

LeB. All hail the he - ro To all a mod - el! Sing your prais - es

Cho.

Ger. 
 Cho-ral. There is none so mor-al. Crown him with lau-rel Let all ac -

Soph. 
 Cho-ral. There is none so mor-al. Crown him with lau-rel Let all ac -

Yol. 
 Cho-ral. There is none so mor-al. Crown him with lau-rel Let all ac -

Der. 
 Cho-ral. There is none so mor-al. Crown him with lau-rel Let all ac -

LeB. 
 Cho-ral. There is none so mor-al. Crown him with lau-rel Let all ac -

Cho. 
 Cho.



Ger. claim him all the world must name him Vir-tue's fav'-rite son All hail the

Soph. claim him all the world must name him Vir-tue's fav'-rite son All hail the

Yol. claim him all the world must name him Vir-tue's fav'-rite son All hail the

Dor. claim him all the world must name him Vir-tue's fav'-rite son All hail the

Le B. claim him all the world must name him Vir-tue's fav'-rite son All hail the

Cho. All hail the

All hail the

ff

Ger. he-ro To all a mod-el! Sing your prai-ses cho-ral There is none so

Soph. he-ro To all a mod-el! Sing your prai-ses cho-ral There is none so

Yol. he-ro To all a mod-el! Sing your prai-ses cho-ral There is none so

Dor. he-ro To all a mod-el! Sing your prai-ses cho-ral There is none so

LeB. he-ro To all a mod-el! Sing your prai-ses cho-ral There is none so

Chor. he-ro To all a mod-el! Sing your prai-ses cho-ral There is none so

The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line.

Ger. *mo - ral. Crown him with lau - rel. Let all ac - claim him All the world must* *rall.*

Soph. *mo - ral. Crown him with lau - rel. Let all ac - claim him All the world must* *rall.*

Yol. *mo - ral. Crown him with lau - rel. Let all ac - claim him All the world must* *rall.*

Dor. *mo - ral. Crown him with lau - rel. Let all ac - claim him All the world must* *rall.*

LeB. *mo - ral. Crown him with lau - rel. Let all ac - claim him All the world must* *rall.*

Chor. *mo - ral. Crown him with lau - rel. Let all ac - claim him All the world must* *rall.*

rall.

Ger. name him vir-tue's fav' - rite son!

Soph. name him vir-tue's fav' - rite son!

Yol. name him vir-tue's fav' - rite son!

Dor. name him vir-tue's fav' - rite son!

LeB. name him vir-tue's fav' - rite son!

Cho. name him vir-tue's fav' - rite son!

a tempo

Opening Chorus

No. 7.

Words by
HARRY B. SMITH

Act II

Music by
IVAN CARYLL

Tempo di Valse Brillante

ff

SOPRANOS. *ff*

TENOR. *ff*

BASS. *ff*

Here at last is a

Here at last is a

'Tis a ho-li - day 'Tis a ho-li - day we are here to

chance to be gay _____ Dan-cing Makes us

chance to be gay _____ Dan-cing Makes us

This system contains the first two systems of musical notation. The top system features a vocal line in treble clef with lyrics 'chance to be gay _____ Dan-cing Makes us'. The second system is an identical copy of the first. The piano accompaniment is shown in both treble and bass clefs, with a key signature of two sharps (F# and C#).

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and melodic lines.

play _____ In our lit-tle
gay _____ Like the mice when the cat is a - way _____

gay _____ Like the mice when the cat is a - way _____

This system contains the second two systems of musical notation. The top system features a vocal line in treble clef with lyrics 'play _____ In our lit-tle' and 'gay _____ Like the mice when the cat is a - way _____'. The second system is an identical copy of the first. The piano accompaniment is shown in both treble and bass clefs.

This block shows the piano accompaniment for the second system, including a dynamic marking of *ff* (fortissimo) in the bass clef staff.

way In our lit-tle way Get a lit-tle gay

Fol - ly hol - ding sway ————— Al-though fe-mi - mist

Fol - ly hol - ding sway ————— Al-though fe-mi - mist

Still we all a - gree Yes we all a - gree Mar-ried we must

pu-pils are we ————— we must mar - ried

pu-pils are we ————— we must mar - ried

be
 be So by way of be - gin - ning ro - man - ces let us have a
 be. So by way of be - gin - ning ro - man - ces let us have a

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#) and a common time signature. It begins with a long note labeled 'be' and continues with a melody. The middle staff is another vocal line, similar to the first, with lyrics 'be So by way of be - gin - ning ro - man - ces let us have a' and 'be. So by way of be - gin - ning ro - man - ces let us have a'. The bottom staff is a piano accompaniment in bass clef, featuring a steady bass line and chords.

ZOZO
 Tho' man

dance When we have a chance Let us have a dance _____
 dance When we have a chance Let us have a dance _____

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef, starting with a rest followed by a note labeled 'ZOZO'. The middle staff is another vocal line with lyrics 'Tho' man' and 'dance When we have a chance Let us have a dance _____'. The bottom staff is a piano accompaniment in bass clef, featuring a steady bass line and chords. A dynamic marking 'mf' is present in the piano part.

Z.  *cresc.*

may be all you say He is use - ful in a

Z.  *f* *dim.* *mf* *dim.*

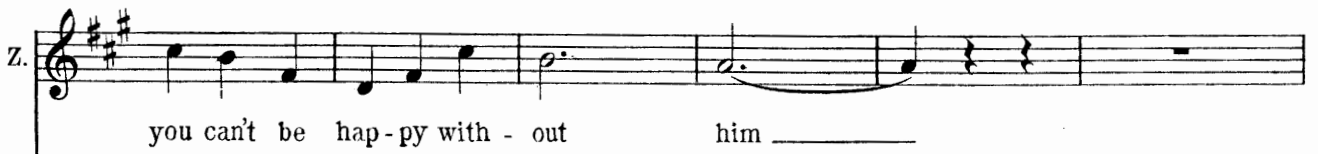
way If you try to do with - out him you may find you re -

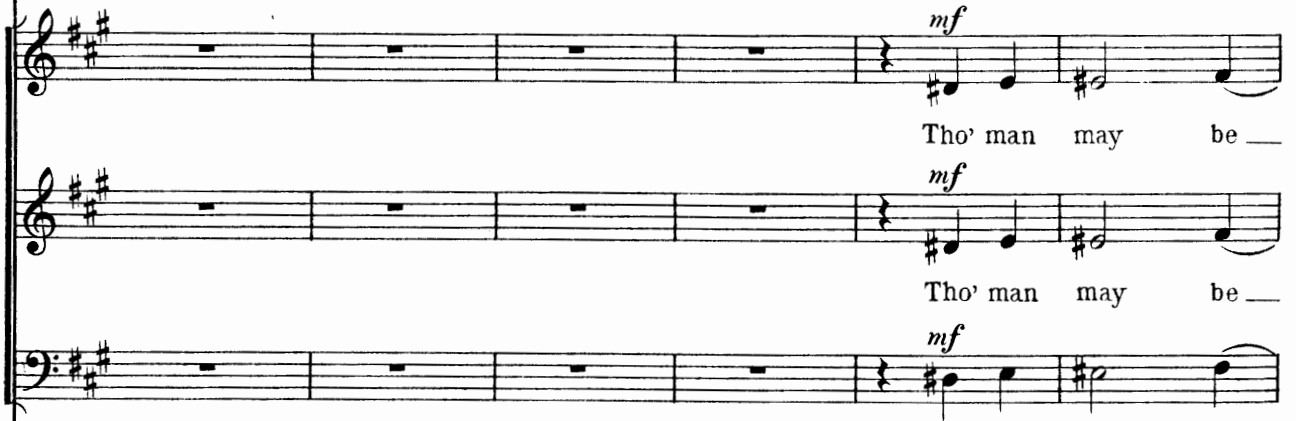
Z.  *mf*

gret him some day Love's a thing girls can't de - fy I ad -

Z.  *cresc.* *f* *dim.*

wise you not to try Tho' you may scorn and sneer and doubt him

Z. 
you can't be hap-py with - out him _____



mf Tho' man may be _____
mf Tho' man may be _____
mf



mf



— all we say _____ He is use - ful _____ in a way _____ If we
— all we say _____ He is use - ful _____ in a way _____ If we



cresc.

try to do with- out him we may find we re- gret him some day — Love's a

try to do with- out him we may find we re- gret him some day — Love's a

dim *mf* *mf*

Detailed description: This system contains the first two vocal staves and the first system of piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The piano part features a steady bass line with chords in the right hand. Dynamic markings include *dim* (diminuendo) and *mf* (mezzo-forte).

thing girls — can't de - fy — I ad - vise you not to try

thing girls — can't de - fy — I ad - vise you not to try

cresc. *cresc.*

Detailed description: This system contains the second two vocal staves and the second system of piano accompaniment. The vocal staves continue the melody from the first system. The piano accompaniment continues with similar harmonic support. Dynamic markings include *cresc.* (crescendo).

Tho' we may scorn and sneer and doubt him we can't be hap-py with- out

Tho' we may scorn and sneer and doubt him we can't be hap-py with- out

'Tis a ho-li-

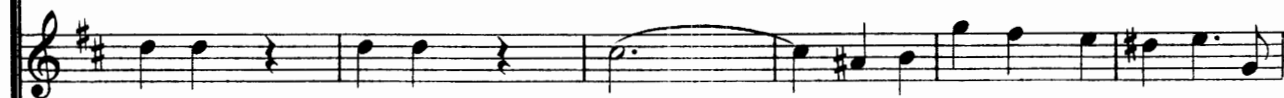
him. _____ Here at last is a chance to be gay _____

him. _____ Here at last is a chance to be gay _____

day 'Tis a ho-li - day We are here to play _____



dan-cing Makes us gay _____ Like the mice when the cat is a -



dan-cing Makes us gay _____ Like the mice when the cat is a -



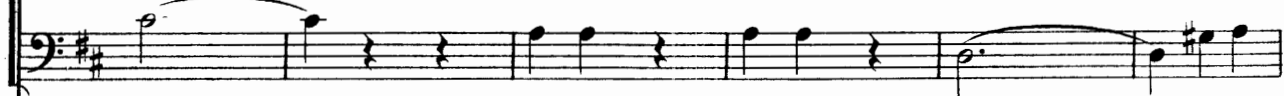
In our lit-tle way In our lit-tle way Get a lit-tle gay



way _____ Fol-ly hold-ing sway Al-tho'



way _____ Fol-ly hold-ing sway Al-tho'



Still we all a - gree Yes we all a - gree Mar-ried we must

fe-mi-mist pu-pils are we _____ We must mar-ried

fe-mi-mist pu-pils are we _____ We must mar-ried

be _____ This our first chance is for start-ing ro-man - ces' Hearts may be won in the

be _____ This our first chance is for start-ing ro-man - ces Hearts may be won in the

glad Mad dance.

glad Mad dance.

8va

ff

cresc.

8va **Presto**

ff

sffz

Detailed description: This page of a musical score is for a voice and piano piece. It features two vocal staves at the top, both in a treble clef with a key signature of one sharp (F#). The lyrics 'glad Mad dance.' are written below each vocal line. The piano accompaniment consists of four systems of grand staff notation (treble and bass clefs). The first system includes a '8va' marking above the treble staff. The second system features a 'cresc.' marking. The third system includes a 'Presto' tempo marking and another '8va' marking. The fourth system ends with an 'sffz' marking. The music is characterized by melodic lines in the voice and piano, and complex, often dense, chordal textures in the piano accompaniment.

The Land of the Midnight Sun

No 8

SONG (Marcel) and CHORUS

Words by
HARRY B. SMITH

Music by
IVAN CARYLL

Tempo di Marcia

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and continues with eighth and quarter notes. The bass line consists of a steady eighth-note pattern. The dynamic marking *ff* is present.

MARCEL

The vocal line for Marcel begins with a quarter rest, followed by a quarter note G4, then a quarter note A4, and continues with eighth and quarter notes. The piano accompaniment continues with the same bass line as the introduction, but with a *dim.* marking. The lyrics are: "I have been like the rest Life seemed an I've giv - en up the whirl Just since I".

The vocal line continues with the lyrics: "I - dle jest Thought of to - mor - row I had none met a girl Like none I ev - er met be - fore". The piano accompaniment continues with the same bass line, featuring some chords with a '7' symbol.

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Lived as it pleased me to Did what I liked to do
Quite dif-'rent from the rest One look my love con-fessed

I must ad - mit I've had some fun _____
Home life seemed some - thing to a - dore _____

Love was a joke for me, End - ing in smoke for me
Fire - side and sim - ple life Arm - chair and lit - tle wife

Tho' I've had fan - cies now and then _____
Look like the real thing to me _____

Now with all that I've through I'm changed my point of view
 Wild oats be - gin to pall True love is best of all

I'll nev - er play the game a - gain
 With that I'm sure you all a - gree

cresc. *f* *ffz*

REFRAIN

I have said good-bye and mean it too, To the dull old

life I thought so gay I mean what I say Ca -

fé and Cab-a - ret, They all have had their day —

cresc. *ffz*

Gone for ev - er are the bad old nights; With their wine and

mf

noise and glare of lights. Good - bye ev - 'ry - thing and

cresc.

ev - 'ry - one In the Land of the Mid - night Sun. —

CHORUS
SOPRANO

He has said good-bye and means it too, To the dull old

TENOR

He has said good-bye and means it too, To the dull old

BASS

He has said good-bye and means it too, To the dull old

life he thought so gay We mean what we say Ca - fé and

life he thought so gay We mean what we say Ca - fé and

life he thought so gay We mean what we say Ca - fé and

Ca - ba - ret They all have had their day

Ca - ba - ret They all have had their day

Ca - ba - ret They all have had their day

Gone for - ev - er are the bad old nights With their wine and noise and
 Gone for - ev - er are the bad old nights With their wine and noise and
 Gone for - ev - er are the bad old nights With their wine and noise and

ff

glare of lights Good - bye ev - 'ry - thing and ev - 'ry - one In the
 glare of lights Good - bye ev - 'ry - thing and ev - 'ry - one In the
 glare of lights Good - bye ev - 'ry - thing and ev - 'ry - one In the

Land of the Mid - night Sun. _____ Sun. _____
 Land of the Mid - night Sun. _____ Sun. _____
 Land of the Mid - night Sun. _____ Sun. _____

1. 2.

Song (Zozo) and Chorus
 "The Sparkling Moselle"

No. 9

Words by
 HARRY B. SMITH

Music by
 IVAN CARYLL

1st Verse A

2nd Verse To

Moderato (M.M. ♩=84)

f *mf*

The piano introduction consists of two systems. The first system has two vocal staves with rests and a piano staff with a melodic line. The second system has two vocal staves with rests and a piano staff with a more complex accompaniment. The tempo is marked 'Moderato' with a metronome marking of 84. Dynamics range from *f* to *mf*.

lit-tle pea-sant maid in Ger-many, A ty- pi-cal Mar-gue - rite,

New York came that maid from Ger-many And aft-er a year or two

mf

The vocal melody is written on two staves. The lyrics are placed below the notes. The piano accompaniment is written on a grand staff (treble and bass clefs). The dynamics include *mf*. There are some markings like 'V' and 'V' in the piano part.

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Dwelt on the banks of the Riv-er Mo-selle In in - no - cence com - plete So

She had for - gotten the Riv-er Mo-selle, But oth - er things she knew, A

tr

sweet, so sweet, In her pea - sant cos - tume neat. With

few, a few As the girls in the old town do. Now

mf

hopes un-wise in her vio - let eyes, She sat there and dreamed all day of a

ev - 'ry night in a glare of light She sits in a smart ca - fé, While ad -

mf

lov-er fond who pre - ferred a blonde, who would take her far a - way. And
 mir-ing swains with more cash than brains Buzz round with an air bla - se And

make her life, Make her life a sweet ho-li - day. By the
 pay all day For the vin-tage she puts a - way By the

spark - ling Mo - selle She would dream all the day. Would the
 spark - ling Mo - selle With a stout mil - lion - aire Sits old
 Più mosso (M.M. $\text{♩} = 92$)

vine - land's fair daugh-ter Look-ing ov - er the wa - ter Quite as
Broad - way's blonde daugh-ter Ov - er - look - ing the wa - ter And no

blue as the skies were her won - der - ful eyes As she
one shows sur - prise at the won - der - ful lies That she

cresc.

sat by the spark - ling Mo - selle.
tells by the spark - ling Mo - selle.

f *f* *rall.*

By the spark-ling Mo-selle She would dream all the day Would the
By the spark-ling Mo-selle With a stout mil - lion - aire Sits old

By the spark-ling Mo-selle She would dream all the day Would the
By the spark-ling Mo-selle With a stout mil - lion - aire Sits old

By the spark-ling Mo-selle She would dream all the day Would the
By the spark-ling Mo-selle With a stout mil - lion - aire Sits old

vine - land's fair daugh-ter Look-ing ov - er the wa - ter Quite as
Broad-way's blonde daugh-ter Ov - er - look - ing the wa - ter And no

vine - land's fair daugh-ter Look-ing ov - er the wa - ter Quite as
Broad-way's blonde daugh-ter Ov - er - look - ing the wa - ter And no

vine - land's fair daugh-ter Look-ing ov - er the wa - ter Quite as
Broad-way's blonde daugh-ter Ov - er - look - ing the wa - ter And no

blue as the skies were her won - der - ful eyes As she
one shows sur - prise at the won - der - ful lies That she

blue as the skies were her won - der - ful eyes As she
one shows sur - prise at the won - der - ful lies That she

CHO blue as the skies were her won - der - ful eyes As she
one shows sur - prise at the won - der - ful lies That she

sat by the spark-ling Mo - selle. -selle.
tells by the spark-ling Mo - selle. -selle.

sat by the spark-ling Mo - selle. -selle.
tells by the spark-ling Mo - selle. -selle.

CHO sat by the spark-ling Mo - selle. -selle.
tells by the spark-ling Mo - selle. -selle.

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Accents are placed over several notes in both hands.

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains its accompaniment. A crescendo (*cresc.*) marking is present in the right hand towards the end of the system. The texture remains consistent with the first system.

Third system of musical notation. The dynamics increase to forte (*f*). A *f cresc.* marking is present in the right hand. The right hand's melodic line becomes more active with sixteenth-note patterns, and the left hand's accompaniment also shows more rhythmic complexity.

Fourth system of musical notation. This system is characterized by a dense texture of sixteenth-note chords in both hands, creating a rich, harmonic sound. The right hand has a more active melodic line within this texture.

Fifth system of musical notation. The piece concludes with a fortissimo (*ff*) dynamic. The right hand features a melodic line with a final flourish, and the left hand provides a strong accompaniment. The system ends with a double bar line.

Where shall we go for our Honeymoon

DUET (Germaine and Marcel)

Words by
HARRY B. SMITH

Music by
IVAN CARYLL

Moderato

f *dim.*

(MARCEL) Whereshall we go for our hon-ey-moon — Just you and
(GERMAIN) Whereshall we go for our bri-dal trip — O-ver the

mf

I when we go bye-and-bye? (GER.) Ve-nice I think is the place to spoon—
sea to the land of the free? (MAR.) Ro-man-ces die on a rol-ling ship—

— Just you and I 'neath I-tal-i-an sky
— Old mal de mer lov-ers fond should be-ware

(MAR) I don't like Ve - nice. No place to walk No lanes for
 (GER) There you are right, dear. Days on a boat Make lov - ers'

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: (MAR) I don't like Ve - nice. No place to walk No lanes for (GER) There you are right, dear. Days on a boat Make lov - ers'. The piano accompaniment is in a bass clef and features a steady eighth-note bass line in the left hand and chords in the right hand.

lov - ers to stray _____ Gon - do - hiers lis - ten to
 courserough al - way _____ Cu - pid looks fool - ish when

The second system of music continues the vocal line and piano accompaniment. The lyrics are: lov - ers to stray _____ Gon - do - hiers lis - ten to courserough al - way _____ Cu - pid looks fool - ish when. The piano accompaniment includes some dynamic markings like 'p' and 'mf'.

you while you talk. (GER) I'll go where ev - er you say We will be
 too long a - float. (MAR) I'll go where ev - er you say We will be

The third system of music continues the vocal line and piano accompaniment. The lyrics are: you while you talk. (GER) I'll go where ev - er you say We will be too long a - float. (MAR) I'll go where ev - er you say We will be. The piano accompaniment includes a dynamic marking of 'mf'.

(MARCEL)
 hap - py a - ny - way And life will be a ho - i - day.
 hap - py a - ny - way And life will be a ho - i - day.

The fourth system of music features a vocal line for Marcel and a piano accompaniment. The lyrics are: (MARCEL) hap - py a - ny - way And life will be a ho - i - day. hap - py a - ny - way And life will be a ho - i - day. The piano accompaniment includes a dynamic marking of 'p'.

(GERMAINE)

When we — go on — our hon - ey - moon

mf
f
mf

'most an - y place will do If I am there with you

Mon - te Car - lo, Par - is, Rome; An - y place will seem like home

Take me an - y - where I do not care —

cresc.

When I _____ go on _____ my hon - ey moon.

mf

f

All pla - ces will seem fair If we're to - geth - er there.

Lon - don, Cork, Ber - lin, New York, Love will sing the same old tune.

When we _____ go on _____ our hon - ey - moon. - moon.

1. 2.

mf

f

DANCE

The first system of music is in 2/4 time. The right hand starts with a piano (*f*) dynamic and features a series of chords with accents (^) and slurs. The left hand plays a steady eighth-note accompaniment.

The second system continues the piece with similar chordal textures in the right hand and eighth-note accompaniment in the left hand. Accents (^) are used to highlight specific notes.

The third system introduces a melodic line in the right hand with slurs and accents (^). The left hand continues with eighth-note accompaniment.

The fourth system features a more active right hand with eighth-note patterns and slurs. The left hand accompaniment remains consistent.

The fifth system concludes the piece with a key signature change to one flat (B-flat). It includes dynamic markings for *cresc.* (crescendo) and *ff* (fortissimo). The right hand has a final melodic flourish with accents (^).

Words by
HARRY B. SMITH.

Music by
IVAN CARYLL

Allegro (♩ = 152)

sva

sva

YOLANDE

f You mon-ster I have found you out your crime to all the world I'll shout.

SOPHIE

f
Be

ESTHER

f
Be

MARCEL

f
Be

PROF. P.

f
Be

YOLANDE

SOPHOIE

ESTHER
calm, Ma-dame, be calm I say what is the trou-ble pray

MARCEL
calm, Ma-dame, be calm I say what is the trou-ble pray

PROF. P.
calm, Ma-dame, be calm I say what is the trou-ble pray

mf

pret - ty scan - dal I'll be bound in my work bas - ket this I found.

f

f

f

f

pho-to-graph! How came it— there? and of a— la - dy fair

pho-to-graph! How came it— there? and of a— la - dy fair

pho-to-graph! How came it— there? and of a— la - dy fair I

PROF. P.

f

f

SOPHIE

f

He

real - ly see no harm in— that why what are you so an - gry at?

YOLANDE
is this pho - to - graph's pa - pa! This is his daugh-ter Ha! A trai - tor

SOPHIE

ESTHER What do we

MARCEL What do we

PROF. P. What do we

he un - true to me This is a blow I'll

see, can such things be? Oh no! no! no! It

see, can such things be? Oh no! no! no! It

see, can such things be? Oh no! no! no! It

cresc *ff*

not for - give no! no! no! no!

cant be so no! no! no! no!

cant be so no! no! no! no!

ff *cresc* *ff*

PROF. P.

Si - lence you im -

LE BLANC

I main-tain he can ex-plain it

PROF P.
mo-ral snake! Shame u - pon you hy - po-criteliber-tine not a word, oh, you

LE BLANC

cresc

shame-less rake! I? De-part! you

LE BLANC
You'll be-friend me and de-fend me

mf

YOLANDO

This stray daughter I have caught her ter - ri - ble! ter - ri - ble!

SOPHIE

ESTHER

To have brought her This stray daugh-ter ter - ri - ble! ter - ri - ble!

MARCEL

To have brought her This stray daugh-ter ter - ri - ble! ter - ri - ble!

PROF. P.

child of sin! To have brought her This stray daugh-ter ter - ri - ble! ter - ri - ble!

*cresc**ff*

ter - ri - ble! ter - ri - ble! hor-ri-ble!

ff

ter - ri - ble! ter - ri - ble! hor-ri-ble!

ff

ter - ri - ble! ter - ri - ble! hor-ri-ble!

ter - ri - ble! ter - ri - ble! hor-ri-ble!

*cresc**ff*

f **YOLANDE**
Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

f **SOPHIE**
ESTHER
Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

f **MARCEL**
Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

f **PROF. P.**
Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

cresc *ff*
We a-gree it's ter-ri-ble! ter-ri-ble! We shall not for-give him no!

ff
We a-gree it's ter-ri-ble! ter-ri-ble! We shall not for-give him no!

ff
We a-gree it's ter-ri-ble! ter-ri-ble! We shall not for-give him no!

ff
We a-gree it's ter-ri-ble! ter-ri-ble! We shall not for-give him no!

YOLANDE

Is - nt he aw - ful ve - ry un - law - ful of So - ci - e - ty the foe.

SOPHIE

Is - nt he aw - ful ve - ry un - law - ful of So - ci - e - ty the foe.

ESTHER

MARCEL

Is - nt he aw - ful ve - ry un - law - ful of So - ci - e - ty the foe.

PROF.P

Is - nt aw - ful ve - ry un - law - ful of So - ci - e - ty the foe.

cresc

It is shameful, pain-ful, blameful, Ter-ri-ble! ter-ri-ble! ter-ri-ble! ter-ri-ble!

It is shameful, pain-ful, blameful, Ter-ri-ble! ter-ri-ble! ter-ri-ble! ter-ri-ble!

It is shameful, pain-ful, blameful, Ter-ri-ble! ter-ri-ble! ter-ri-ble! ter-ri-ble!

It is shameful, pain-ful, blameful, Ter-ri-ble! ter-ri-ble! ter-ri-ble! ter-ri-ble!

ff YOLANDE
hor-ri - ble!

ff SOPHIE
ESTHER
hor-ri - ble!

ff MARCEL
hor-ri - ble!

ff PROF. P.
hor-ri - ble!

ff *sva*.....

sva.....

SOPR.
Is some-one hurt is some-one killed with

TEN.
Is some-one hurt is some-one killed with

BASS
Is some-one hurt is some-one killed with

8va-----
ff

CHORUS
in - ter - est we all are filled What is the mean - ing of the row what

in - ter - est we all are filled What is the mean - ing of the row what

in - ter - est we all are filled What is the mean - ing of the row what

GERMAINE

CHORUS

Pa - pa what's all the noise a - bout don't
 hap - pened tell us now
 hap - pened tell us now.
 hap - pened tell us now.

SOPR.
TEN.
BASS

mf *simile*

keep your lit-tle girl in doubt Leave us my child you must not hear you're

PROF. P.

GERM.

much too young my dear My friends we have a - mong us here a

PROF. P.

vip-er with no liv-ing peer It seems he had a daugh-ter—dear un-

YOLANDE A vil-lain He you must a-gree I'm -

SOPHIE ESTHER Oh hor-ror! hor-ror! let us see. I'm -

MARCEL Oh hor-ror! hor-ror! let us see. I'm -

PROF. P. aid-ed by his wife A vil-lain He you must a-gree. I'm -

SOPR. Oh hor-ror! hor-ror! let us see. I'm -

TEN. Oh hor-ror! hor-ror! let us see. I'm -

BASS Oh hor-ror! hor-ror! let us see. I'm -

YOLANDE
mo - ral one what have you done? you

SOPHIE
mo - ral one what have you done? you

ESTHER
mo - ral one what have you done? you

MARCEL
mo - ral one what have you done? you

PROF. P.
mo - ral one what have you done? you

SOPR.
mo - ral one what have you done? you

TEN.
mo - ral one what have you done? you

BASS
mo - ral one what have you done? you

The piano accompaniment at the bottom features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with occasional chords in the left hand. The key signature is B-flat major (two flats), and the time signature is 4/4.

YOLANDE
cresc
ff
vile de - cei - - - ver!

SOPHIE
ff
vile de - cei - - - ver!

ESTHER
ff
vile de - cei - - - ver!

MARCEL
ff
vile de - cei - - - ver!

PROF. P.
ff
vile de - cei - - - ver!

CHORUS
ff
vile de - cei - - - ver!

cresc
vile de - cei - - - ver!

cresc

ff
YOLANDE
 Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

ff
SOPHIE
 Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

ff
ESTHER
 Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

ff
MARCEL
 Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

ff
PROF. P.
 Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

ff
SOPR.
 Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

ff
TEN.
 Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

BASS
 Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

ff

YOLANDE *cresc*

We a - gree it's hor-ri-ble! hor-ri-ble! We shall not for - get him no!

SOPHIE

We a - gree it's hor-ri-ble! hor-ri-ble! We shall not for - get him no!

ESTHER

We a - gree it's hor-ri-ble! hor-ri-ble! We shall not for - get him no!

MARCEL

We a - gree it's hor-ri-ble! hor-ri-ble! We shall not for - get him no!

PROF. P.

We a - gree it's hor-ri-ble! hor-ri-ble! We shall not for - get him no!

CHORUS

We a - gree it's hor-ri-ble! hor-ri-ble! We shall not for - get him no!

We a - gree it's hor-ri-ble! hor-ri-ble! We shall not for - get him no!

We a - gree it's hor-ri-ble! hor-ri-ble! We shall not for - get him no!

cresc *ff*

f
YOLANDE We will trounce him and de-nounce him since he has be-trayed us so

f
SOPHIE We will trounce him and de-nounce him since he has be-trayed us so

f
ESTHER We will trounce him and de-nounce him since he has be-trayed us so

f
MARCEL We will trounce him and de-nounce him since he has be-trayed us so

f
PROF. P. We will trounce him and de-nounce him since he has be-trayed us so

f
SOPR. We will trounce him and de-nounce him since he has be-trayed us so

f
TEN. We will trounce him and de-nounce him since he has be-trayed us so

f
BASS We will trounce him and de-nounce him since he has be-trayed us so

f

YOLANDE *cresc*

Re - ne - gade! Re - ne - gade! Li - ber - tine! Li - ber - tine!

SOPHIE

Re - ne - gade! Re - ne - gade! Li - ber - tine! Li - ber - tine!

ESTHER

Re - ne - gade! Re - ne - gade! Li - ber - tine! Li - ber - tine!

MARCEL

Re - ne - gade! Re - ne - gade! Li - ber - tine! Li - ber - tine!

PROF. P.

Re - ne - gade! Re - ne - gade! Li - ber - tine! Li - ber - tine!

CHORUS

It's ap - par - ent He's a par - ent We des - pise you We chas - tise you

It's ap - par - ent He's a par - ent We des - pise you We chas - tise you

It's ap - par - ent He's a par - ent We des - pise you We chas - tise you

ff > *V*

YOLANDE
Go! Go!

ff > *V*

SOPHIE
Go! Go!

ff > *V*

ESTHER
Go! Go!

ff > *V*

MARCEL
Go! Go!

ff > *V*

PROF. P.
Go! Go!

SOPR.
Most de-praved of crea-ture's! Hide your shameless fea-tures!

TEN.
Most de-praved of crea-ture's! Hide your shameless fea-tures!

BASS
Most de-praved of crea-ture's! Hide your shameless fea-tures!

ff *V*

YOLANDE

Go
SOPHIE

Go

Go

ESTHER

Go

Go

MARCEL

Go

Go

PROF. P.

Go

Go

You're a base im - pos - tor!

Ras - cal, vi - per, mon - ster!

CHORUS

You're a base im - pos - tor!

Ras - cal, vi - per, mon - ster!

You're a base im - pos - tor!

Ras - cal, vi - per, mon - ster!

accelerando *cresc*

YOLANDE
Go far a - way! *fff* a - way!

SOPHIE
Go far a - way! *fff* a - way!

ESTHER
We drive you in dis - grace a - way a - way!

MARCEL
We drive you in dis - grace a - way a - way!

PROF. P.
We drive you in dis - grace a - way a - way!
Go far a - way! a - way!

SOPR.
We drive you in dis - grace a - way a - way!

TEN.
We drive you in dis - grace a - way a - way!

BASS
We drive you in dis - grace a - way a - way!

accelerando *cresc* *fff* *fff* *ff subito*

(♩ = 168)

dim

This system contains the first four measures of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as 168 beats per minute. The first two measures feature a complex melodic line in the right hand with many accidentals, while the left hand plays a rhythmic accompaniment of eighth notes. The third measure continues this pattern, and the fourth measure shows a dynamic marking of *dim* (diminuendo) as the melodic line simplifies.

This system contains measures 5 through 8. The melodic line in the right hand continues with eighth-note patterns and some rests. The left hand maintains a steady eighth-note accompaniment. The key signature remains one sharp.

This system contains measures 9 through 12. The right hand features a more active melodic line with eighth-note runs. The left hand accompaniment continues with eighth notes. The key signature remains one sharp.

meno mosso
rall mf

This system contains measures 13 through 16. The tempo is marked *meno mosso* (less motion). The melodic line in the right hand shows a slight deceleration, indicated by the *rall* marking. The dynamic marking *mf* (mezzo-forte) is present. The key signature remains one sharp.

(♩ = 138)

sf *mf* *sf* *mf*

This system contains measures 17 through 20. The tempo is marked as 138 beats per minute. The music features a series of chords in the right hand, with dynamic markings of *sf* (sforzando) and *mf* alternating. The left hand accompaniment consists of eighth notes. The key signature remains one sharp.

sf

This system contains measures 21 through 24. The right hand continues with chordal textures, featuring a dynamic marking of *sf*. The left hand accompaniment remains consistent with eighth notes. The key signature remains one sharp.

SOPR. TEN. BASS

What a

What a

What a

sf *sf* *accel* *f* *piu mosso* *cresc*

CHORUS

shock we de - clare! What a dread - ful af -

shock we de - clare! What a dread - ful af

shock we de - clare! What a dread - ful af -

ff

CHORUS

fair! a tre - men - dous sen - sa - tion A dis - grace to the

fair! a tre - men - dous sen - sa - tion A dis - grace to the

fair! a tre - men - dous sen - sa - tion A dis - grace to the

CHORUS

na - tion They need feel no sur - prise At the won - der - ful

na - tion They need feel no sur - prise At the won - der - ful

na - tion They need feel no sur - prise At the won - der - ful

ff

CHORUS

lies That the gos - sips are cer - tain to

lies That the gos - sips are cer - tain to

lies That the gos - sips are cer - tain to

ff

CHORUS

tell.

tell.

tell.
allargando

fff

Dolores

Song (ZOZO) and CHORUS

Nº 12

Words by
HARRY B. SMITH

Music by
IVAN CARYLL

Allegretto moderato

The piano introduction is in 2/4 time, marked 'Allegretto moderato'. It begins with a forte (*f*) dynamic. The right hand features a melodic line with accents and slurs, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat).

The first line of the vocal melody is in 2/4 time. The lyrics are: "In that re - gion tro - pic / As in far Se - vil - la". The piano accompaniment continues with a similar eighth-note pattern. Dynamics include *dim.* and *mf*. A triplet of eighth notes is marked with a '3' above it.

The second line of the vocal melody is in 2/4 time. The lyrics are: "Cu - ba's love - ly isle / In the days of old / Love is the on - ly to - pic / Lan - guor - ous Se - gui - dil - la". The piano accompaniment continues with a similar eighth-note pattern. Dynamics include *mf*. A triplet of eighth notes is marked with a '3' above it.

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A - ny - one thinks worth while Mem - 'ry keeps un -
 Lov - ers sto - ries told But if he were

f *dim.* *mf*

fad - ing One my heart in - spires
 mar - ried Let the wretch be - ware

3

When he came se - re - na - ding His eyes were a flame with
 He could be sure I car - ried a dag - ger you know

rit. *cresc.* *f* 3

fires He sang to me. Do -
 where not here But there.

f *meno mosso* *f* *mf*

lo - res — Se - no - ri - ta of Ha - va - na — Do -

lo - res — will you mar - ry me Man - ya - na

Hear me — send a lit - tle word to cheer me and my heard will grate - ful

be — Do - lo - res — tho' your ro - sy lips may taunt me — Do -

lo - res — all the same I know you want me

Glan - cing — from your dream-y eyes en-tran-cing shines a star of hope for

cresc. *f* *rall.*

me. me. SOP & ALTO

CHORUS

TENOR

BASS

Do - lo - res Se - no - ri - ta of Ha - va - na — Do -

Do - lo - res Se - no - ri - ta of Ha - va - na — Do -

a tempo *a tempo* *f*

lo - res — will you mar - ry me Man - ya - na

lo - res — will you mar - ry me Man - ya - na

CHORUS

Hear me — send a lit - tle word to cheer me and my

Hear me — send a lit - tle word to cheer me and my

CHORUS

cresc.

CHORUS

heart will grate-ful be Do-lo-res — tho' your ro-sy lips may

heart will grate-ful be Do-lo-res — tho' your ro-sy lips may

ff

CHORUS

taunt me — Do-lo-res all the same I know you

taunt me — Do-lo-res all the same I know you

CHORUS

want me Glan - cing — from your dream - y eyes en -

want me Glan - cing — from your dream - y eyes en -

This system contains the first two lines of the chorus. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a first ending bracket over the final two measures of the system.

CHORUS

tran - cing shines a star of — hope for me.

tran - cing shines a star of hope for me.

cresc. *ff*

This system contains the second two lines of the chorus. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *cresc.* and *ff*, and a first ending bracket over the final two measures of the system.

"The Popular Pop"

No. 13.

Words by
HARRY B. SMITH

SONG (Professor Petipas) and CHORUS

Music by
IVAN CARYLL

Allegro moderato

ff

PROF. P.
I'm in clo - ver, look me ov - er,
I'm the bu - sy lit - tle Iz - zy,

mf

CHORUS.
I'm the roll - ick - ing boy He's the roll - ick - ing boy
I'm the car - ni - val kid He's the car - ni - val kid

PROF. P.
Chief pro - mo - ter of joy On the lev - el, I'm a dev - il
When I'm start - ed I skid Wine so fiz - zy, dan - ces diz - zy,

mf

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CHORUS

Sport is my mid-dle name Sport is his mid-dle name
 Keep me live-ly and gay We are rea-dy to play

PROF. P.

Game for an - y old game — I start but nev - er know
 I am rea - dy to pay — I I ram - ble here and I

when to stop To all the girls I am known as Pop My
 gam - ble there The old o - ri - gi - nal I don't care While

fav' - rite say - ing is Bring a Quart And Pop is Pa - pa for short. I
 I can sit up with - out a prop The wine corks mer - ri - ly pop. I

Pops in - to a tax - i - cab, He Pops a - round the town, — He
 " " " " " " " " " " " " " " " "

Pops in - to a gay ca - fé, And hops un - til he drops — He'll
 " " " " " " " " " " " " " " " He

lose con - trol of the old bank roll, So he's a pop - u - lar Pop!
 spent his cash in a man - ner rash, So

he's a pop - u - lar Pop!

Dance

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The piece begins with a *mf* dynamic. The first system includes a *f* dynamic marking. The second system continues with *f*. The third system features a *ff* dynamic marking. The fourth system also features a *ff* dynamic marking. The fifth system continues with *ff*. The sixth system concludes with a *ff₃* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Oh, This Love

No. 14

Waltz Song

(Germaine, Sophie and Chorus)

Words by
HARRY B. SMITH

Music by
IVAN CARYLL

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

What is the song Joy - ous and gay
What is the change, Wea - ving a spell

The first vocal line is written on a single staff in treble clef. The lyrics are: "What is the song Joy - ous and gay / What is the change, Wea - ving a spell". The piano accompaniment is shown below the vocal line, with a dynamic marking of *mf* (mezzo-forte).

All the world sings to me to - day? Har - mon - ies sweet
Mys - tic and strange, Ah, who can tell? I on - ly know

The second vocal line is written on a single staff in treble clef. The lyrics are: "All the world sings to me to - day? Har - mon - ies sweet / Mys - tic and strange, Ah, who can tell? I on - ly know". The piano accompaniment continues below the vocal line.

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Heard ev - 'ry - where Love is the song That fills the air.
Life is di - vine Since I have found This joy of mine.

Bee in the flow'r, Bird on the wing, Three lit - tle words All
Stars are more bright Skies are more blue Ros - es are sweet With

seem to sing Words that he said Ten - der and
fra - grance new 'Tis not the same World that I

Tempo di Valse

true These three words "I love you." Oh, this love,
knew Since he said "I love you."

Ma - gie love! _____ I'm a cap - tive you have

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 "Ma - gie love! _____ I'm a cap - tive you have". The piano accompaniment is in a grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a steady bass line. Dynamics include *stiff* and *cresc*.

ta - - ken Since I have looked in your eyes, _____

The second system continues the vocal line with the lyrics "ta - - ken Since I have looked in your eyes, _____". The piano accompaniment features a *dim.* dynamic in the right hand and *mf* in the left hand.

The glo - ry of life I prize _____ Oh, this

The third system has the lyrics "The glo - ry of life I prize _____ Oh, this". The piano accompaniment includes dynamics such as *cresc.*, *dim.*, and *mf*.

love, _____ Hap - py love _____ From a dream at

The fourth system concludes with the lyrics "love, _____ Hap - py love _____ From a dream at". The piano accompaniment features a *cresc.* dynamic.

last I wa - - ken All the world's beau - ty I

dim.

see, That's what love has done for me. _____

f *cresc* *f*

me. _____ Oh, this love, _____ Ma - gic love! _____ I'm a

mf

Oh, this love, _____ Ma - gic love! _____ I'm a

mf

Oh, this love, _____ Ma - gic love! _____ I'm a

mf

mf

cresc. *f* *dim.* *mf*
 cap - tive you have ta - ken Since I have looked in your eyes, —

cresc. *f* *dim.* *mf*
 cap - tive you have ta - ken Since I have looked in your eyes, —

cresc. *f* *dim.* *mf*
 cap - tive you have ta - ken Since I have looked in your eyes, —

cresc. *f* *dim.* *mf*

f *dim.* *mf*
 — The glo - ry of life I prize — Oh, this love, — Hap - py

f *dim.* *mf*
 — The glo - ry of life I prize — Oh, this love, — Hap - py

f *dim.* *mf*
 — The glo - ry of life I prize — Oh, this love, — Hap - py

f *dim.* *mf*

love — From a dream at last I wa - ken All the world's

love — From a dream at last I wa - ken All the world's

love — From a dream at last I wa - ken All the world's

beau - ty I see That's what love has done for me. —

beau - ty I see That's what love has done for me. —

beau - ty I see That's what love has done for me. —