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DAVID MONTGOMERY AND FRED STONE
IN CHAS. DILLINGHAM'S PRODUCTION

THE RED MILL

A MUSICAL COMEDY

BOOK & LYRICS BY

HENRY BLOSSOM

MUSIC BY

VICTOR HERBERT.

VOCAL SCORE

Price \$ 2.99 net
" " 6/8 "

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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,]	Two Americans "doing" Europe [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'CAV.
Joshua Pennefeather, Solicitor, Lincoln's Inn Fields, London (Automobiling with his daughters 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.

M.W. & SONS

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The Red Mill.

A Musical Play in Two Acts.

Overture.

Allegro.

Piano.

The first system of the piano part is in 2/4 time, marked 'Allegro' and 'f'. It features a treble clef with a key signature of one flat (B-flat) and a bass clef. The music begins with a rest in the treble and a quarter note in the bass, followed by a series of chords and eighth notes.

The second system continues the piano part, marked 'ff'. It features a treble clef with a key signature of one flat and a bass clef. The music consists of chords and eighth notes, with a dynamic marking of 'ff' in the middle.

The third system continues the piano part, featuring a treble clef with a key signature of one flat and a bass clef. The music consists of chords and eighth notes.

Tempo di Valse moderato.

The fourth system of the piano part is in 3/4 time, marked 'Tempo di Valse moderato' and 'mf'. It features a treble clef with a key signature of one flat and a bass clef. The music consists of chords and eighth notes, with a dynamic marking of 'mf' in the middle.

The fifth system of the piano part continues the tempo change, marked 'cresc.' and 'sfz'. It features a treble clef with a key signature of one flat and a bass clef. The music consists of chords and eighth notes, with a dynamic marking of 'cresc.' in the middle and 'sfz' at the end.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece with similar chordal and melodic structures.

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

Fourth system of musical notation, including dynamic markings *f* and *pp* in the right hand.

Fifth system of musical notation, featuring a more active melodic line in the right hand.

Sixth system of musical notation, concluding the page with sustained chords and melodic fragments.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a series of eighth-note patterns, while the bass staff features block chords and a steady bass line.

Third system of musical notation. The treble staff includes a prominent slur over a phrase. The bass staff continues with harmonic support, including some double bar lines.

Fourth system of musical notation. The treble staff features a melodic line that rises towards the end, marked with a *Sua* dynamic. The bass staff has a more active accompaniment.

Meno mosso.

Fifth system of musical notation, marked *Meno mosso.* The treble staff begins with a *p* dynamic. The piece slows down, with long, sustained notes in both staves.

Andante.

Sixth system of musical notation, marked *Andante.* The tempo is further reduced. The treble staff has a melodic line with a *rit.* marking. The bass staff features a simple, sustained accompaniment.

Andantino grazioso.

The first system of musical notation consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together. The bass staff begins with a bass clef and contains a series of quarter and eighth notes, some with accents. A dynamic marking of *p* (piano) is placed above the first measure of the bass staff.

The second system continues the piece with two staves. The treble staff features a mix of eighth and sixteenth notes, some with slurs. The bass staff continues with quarter and eighth notes, some with accents. The dynamic marking *p* is maintained.

The third system shows two staves. The treble staff has a more active melodic line with many sixteenth notes. The bass staff provides a steady accompaniment with quarter and eighth notes. The dynamic marking *p* is present.

The fourth system features two staves. The treble staff has a prominent melodic line with many sixteenth notes, some with slurs. The bass staff continues with quarter and eighth notes. A dynamic marking of *p* is placed above the first measure of the bass staff.

The fifth system consists of two staves. The treble staff has a complex texture with many sixteenth notes and some slurs. The bass staff continues with quarter and eighth notes. The dynamic marking *p* is present.

The sixth system is the final one on the page, consisting of two staves. The treble staff has a melodic line with slurs and some rests. The bass staff continues with quarter and eighth notes. A dynamic marking of *p* is present. The system concludes with a *rall.* (rallentando) marking and a double bar line.

Andante.

9

pp *dolcissimo.*

The first system of the Andante section consists of two staves. The upper staff features a melodic line with a series of chords and some grace notes. The lower staff provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking *pp* *dolcissimo.* is placed at the beginning of the system.

pp

The second system continues the Andante section. The upper staff has a melodic line with some slurs and ties. The lower staff has a steady accompaniment. A dynamic marking of *pp* is placed in the middle of the system.

poco rit.

The third system concludes the Andante section. The upper staff has a melodic line with some slurs and ties. The lower staff has a steady accompaniment. A dynamic marking of *poco rit.* is placed in the middle of the system.

Tempo di Marcia.

f

The first system of the Tempo di Marcia section consists of two staves. The upper staff features a rhythmic melody with eighth and sixteenth notes. The lower staff provides a steady accompaniment with eighth notes. A dynamic marking of *f* is placed at the beginning of the system.

p

The second system continues the Tempo di Marcia section. The upper staff has a rhythmic melody with eighth and sixteenth notes. The lower staff has a steady accompaniment with eighth notes. A dynamic marking of *p* is placed in the middle of the system.

The third system concludes the Tempo di Marcia section. The upper staff has a rhythmic melody with eighth and sixteenth notes. The lower staff has a steady accompaniment with eighth notes.

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 features a complex melodic line in the treble with many accidentals and a more rhythmic bass line.

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

Third system of musical notation, featuring a *rit.* (ritardando) marking in the right-hand staff towards the end of the system.

Fourth system of musical notation, containing tempo markings: *molto rit.* (molto ritardando) in the first measure and *a tempo.* (al tempo) in the second measure.

Fifth system of musical notation, concluding the page with dense chordal textures in the treble and a steady bass line.

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 features a melodic line in the treble and a rhythmic accompaniment in the bass.

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

Third system of musical notation, featuring a melodic line with a circled '8' above it. The bass line includes the instruction *sempre cresc.* in the third measure.

Fourth system of musical notation, showing a melodic line with several accents (marked with 'v') and a bass line with a similar rhythmic pattern.

Fifth system of musical notation, concluding the page with a melodic line and a bass line. The instruction *accel. e cresc. possibile.* is written in the first measure.

Molto meno.

First system of musical notation, measures 1-4. The piece is in 3/4 time. The first two measures feature a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Dynamic markings include *fff* and *ff*. The last two measures show a treble clef with a half note and a bass clef with a half note.

Second system of musical notation, measures 5-8. The first two measures have a treble clef with a half note and a bass clef with a half note. The last two measures have a treble clef with a half note and a bass clef with a half note.

Third system of musical notation, measures 9-12. The first two measures have a treble clef with a half note and a bass clef with a half note. The last two measures have a treble clef with a half note and a bass clef with a half note. The instruction *accel. al Fine.* is written above the staff in the third measure. Dynamic markings *sfz* and *sfz* are present in the fourth measure.

Fourth system of musical notation, measures 13-16. The first two measures have a treble clef with a half note and a bass clef with a half note. The last two measures have a treble clef with a half note and a bass clef with a half note.

Fifth system of musical notation, measures 17-20. The first two measures have a treble clef with a half note and a bass clef with a half note. The last two measures have a treble clef with a half note and a bass clef with a half note. The instruction *poco pesante.* is written above the staff in the first measure. Dynamic markings *sfz*, *sfz*, *sfz*, and *fffz* are present throughout the system.

No 1.

ACT I.
Opening Chorus.

Allegretto grazioso.

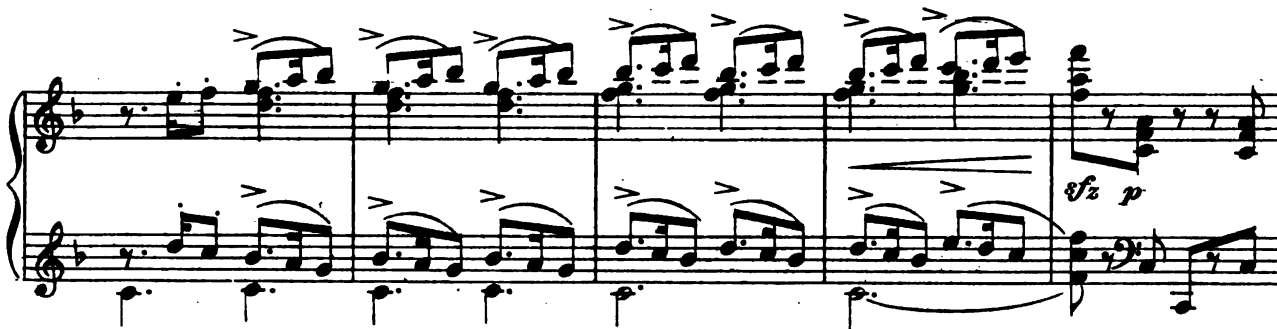
Piano.



The first system of the piano introduction, consisting of two staves (treble and bass clef). It begins with a piano (*p*) dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and grace notes.

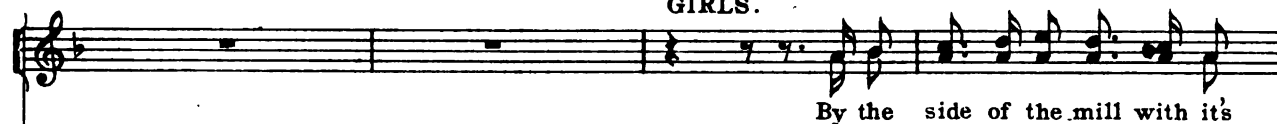


The second system of the piano introduction, continuing the rhythmic pattern from the first system. It includes various musical notations such as slurs, accents, and dynamic markings.



The third system of the piano introduction, concluding with a dynamic marking of *sfz p*. The music continues with the established rhythmic motif.

GIRLS.



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

By the side of the mill with its



The piano accompaniment for the girls' vocal line, consisting of two staves (treble and bass clef). It provides a rhythmic and harmonic support for the vocal melody.

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

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

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

cresc.

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

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

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

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 *a 2* real - ly sup - pose that not

cres.

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

sfz *p*

MEN.

p

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

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

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

GIRLS.

p By the

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

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

beerright here, — Shall we go and have it now? —

MEN

But we are

broke, 8... 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

a tempo.

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.

This system contains the first two systems of music. The top system features two vocal staves with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines. The second system continues the piano accompaniment, marked with *Piu mosso.*

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

This system contains the third and fourth systems of music. The vocal lines continue with lyrics. The piano accompaniment includes a section marked with an 8-measure rest (8) above the staff.

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

This system contains the fifth and sixth systems of music. The vocal lines continue with lyrics. The piano accompaniment includes a section marked with an 8-measure rest (8) above the staff.

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

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

This system contains the first four measures of the piece. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics "Oh!" in the second measure and "come." in the fourth measure. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. The tempo is marked "Presto." and the dynamic is "ff".

8-----

This system contains measures 5 through 8. The vocal parts continue with sustained notes. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes and rests. A fermata is placed over the eighth measure of the piano part, with the number "8" above it.

8-----

This system contains measures 9 through 12. The vocal parts continue with sustained notes. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes and rests. A fermata is placed over the eighth measure of the piano part, with the number "8" above it.

3427
No 2.

Mignonette.

Tina and girls.

Tempo di marcia.

Piano.

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment. Dynamics include *f* (forte) and *sfz* (sforzando).

I'll tell you all her his - to - ry, There is - n't a - ny mys - te - ry re -
To man - a - gers she'll on - ly say, There's nothing do - ing, on your way This

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing a rhythmic pattern. Dynamics include *p* (piano).

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

The vocal line continues with lyrics. The piano accompaniment continues with chords and a rhythmic pattern. 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

The vocal line concludes with lyrics. The piano accompaniment continues with chords and a rhythmic pattern. Dynamics include *p* (piano).

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 - gent 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. *a tempo.*

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 lyrics. The middle staff is a vocal line for 'GIRLS' in treble clef. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The tempo markings 'rit.' and 'a tempo.' are placed above the first and second measures of the piano part, respectively.

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 lyrics. The middle staff is a vocal line in treble clef with the word 'brette.' below it. The bottom two staves are piano accompaniment in grand staff. The piano part continues with chords and melodic lines.

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 lyrics. The middle staff is a vocal line in treble clef. The bottom two staves are piano accompaniment in grand staff. The piano part features chords and a steady bass line.

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

My

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a 4/4 time signature. It contains the lyrics "rive at A po - si - tion in a most ex - clus - ive set." followed by a long note. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

For she has met a bar - o - net

word! For she has met a bar - o -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "For she has met a bar - o - net" and "word! For she has met a bar - o -". The piano accompaniment continues with its rhythmic accompaniment.

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

net in debt you

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Who just for love of her has run him - self in debt." and "net in debt you". The piano accompaniment continues with its rhythmic accompaniment, ending with a fermata over the final chord.

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

bet.

8^{va}

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 features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the musical piece. The vocal line has a melodic line with lyrics. The piano accompaniment features a rhythmic pattern of chords and eighth notes in the bass line.

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

The third system concludes the musical piece. The vocal line ends with a fermata. The piano accompaniment includes triplets and dynamic markings such as *sfz* (sforzando).

3425
NO 3.

You Never Can Tell About a Woman.

The Burgomaster and Willem.

Grazioso.

Piano.

The piano introduction consists of two staves. The right hand (treble clef) begins with a melodic line in G major, marked *mf*. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the right hand.

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 first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part is marked *p*. The lyrics are written below the vocal line.

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 second line of the song continues the vocal melody and piano accompaniment. The piano part includes a fermata over the final chord.

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

sfz

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

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 begins with the lyrics 'a - ny one time and you nev - er find one a - like twice. You're'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the musical score. The vocal line has the lyrics 'nev - er ver - y cer - tain that they love you, You're oft - en ver - y cer - tain that they'. The piano accompaniment continues with similar rhythmic patterns and chord progressions.

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

The third system includes a tempo change to *rit.* (ritardando). The vocal line has the lyrics ', don't, The men may fan - cy still, that they'. The piano accompaniment features a more spacious feel with longer note values and a *rit.* marking in the right hand.

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

The fourth system returns to *a tempo.* (allegretto). The vocal line has the lyrics 'have the strongest will, But the wom - en have the strong - est "wont"!'. The piano accompaniment includes a *a tempo.* marking and ends with a *fff* (fortissimo) dynamic.

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 - it 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 some holes 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 and a 2/4 time signature. The piano accompaniment is in bass clef. The tempo marking *piu rit.* is present at the beginning and in the middle of the piano part. The lyrics are written under the first vocal staff.

Dance.

The second section is a dance piece for piano, consisting of four systems of grand staff notation (treble and bass clefs). The tempo marking *pp a tempo.* is located at the beginning of the first system. The piece concludes with the instruction *D.C. al Fine.* and a *marcato.* marking.

3424
No. 5.A Widow Has Ways.
Bertha.

Tempo di Valse.

Piano. *mf*

The piano introduction consists of two staves in 3/4 time. The right hand features a series of chords and eighth notes, while the left hand provides a simple bass line. The key signature has one sharp (F#).

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

poco meno.

The first system of the song features a vocal line on a single staff and a piano accompaniment on two staves. The piano part is marked *poco meno*. The lyrics are: "Since Ad - am first made Moth - er Eve take the Young girls must be watched by some old chap - er -".

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

The second system continues the song with a vocal line and piano accompaniment. The lyrics are: "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 It's
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, It's

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 -

poco rit.

rit. *poco rit.*

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

rit. *poco rit.*

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

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

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

No. 6.

"The Isle of our Dreams"

3423

Doris and Gretchen.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It features a series of chords and eighth notes, with a melodic line that rises and then descends. The left hand starts with a bass clef and a 6/8 time signature, playing a steady accompaniment of eighth notes and chords.

DORIS.

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

The first line of the song features a vocal line for Doris on a treble clef staff and piano accompaniment on a grand staff. The lyrics are "When my heart grows faint and wea-ry, — when the". The music is in 6/8 time with a key signature of one flat.

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

The second line of the song continues the vocal line and piano accompaniment. The lyrics are "world goes sad - ly ill, — It is sweet to hear you,". The music concludes with a final chord in the right hand and a sustained note in the left hand.

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.

rubato.

dreams, dear, there is nev-er a sor-row or pain, Eve-ry
a tempo.
 trou-ble and care quick-ly van-ish-es there and
 all is made hap-py a-gain. So we'll

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

rubato.
a tempo.

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

poco accel. *molto rit.*
molto rit.

home in the isle of our dreams!

dim e molto rit.
molto rit e dim.

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

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

p

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

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

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

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

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!

No 8.

Ensemble.

Allegro molto.

Piano. *pp*



cresc.



sempre cresc.



sfz



SOP. & ALTO.
TEN.
BASS.

CHORUS.

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!

crash! An ac - ci - dent!

An ac - ci - dent!

This system contains three vocal staves and a piano accompaniment. The vocal parts feature the lyrics 'crash!' and 'An ac - ci - dent!'. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

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

What hap - pened, what hap - pened who knows? We

who knows? We

This system contains three vocal staves and a piano accompaniment. The vocal parts continue with the lyrics 'ac - ci - dent! What hap - pened, what hap - pened who knows?' and 'What hap - pened, what hap - pened who knows? We'. The piano accompaniment continues with chords and moving lines.

stop with in - de - cis - ion and with dread.

With ter - ri - ble dread we are

This system contains three vocal staves and a piano accompaniment. The vocal parts continue with the lyrics 'stop with in - de - cis - ion and with dread.' and 'With ter - ri - ble dread we are'. The piano accompaniment continues with chords and moving lines.

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 consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The music is in a minor key with a key signature of two flats (B-flat and E-flat). The tempo is marked with a common time signature (C).

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 and piano parts. The lyrics are: "pear! 'Twill ver - y soon be clear! They now ap-pear'twill". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

soon be clear they're here!
soon be clear they're here!

The third system concludes the vocal and piano parts. The lyrics are: "soon be clear they're here!". The piano accompaniment ends with a dynamic marking of *sfz* (sforzando) and a fermata over the final notes.

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-

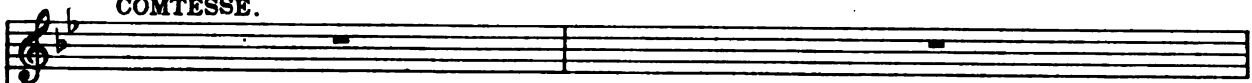
Je rage ————— ma-lig-ne bête

amel I pray! Madame!

DAUGHTERS.

Oh

COMTESSE.

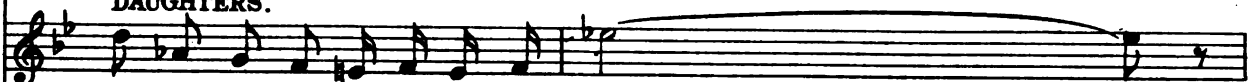


TINA.



Lots of trou-ble seems - brew-ing

DAUGHTERS.

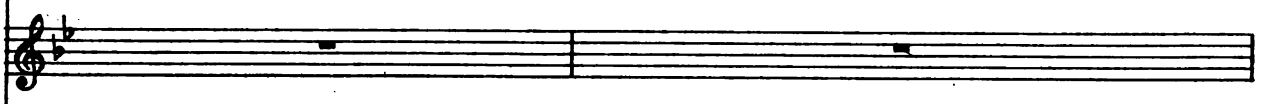


fa-ther dear! don't get in such a state!

SONS.

*Je vous de -*

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

*chère Maman! ne per-dez pas la tête*

COMTESSE.

testé! 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

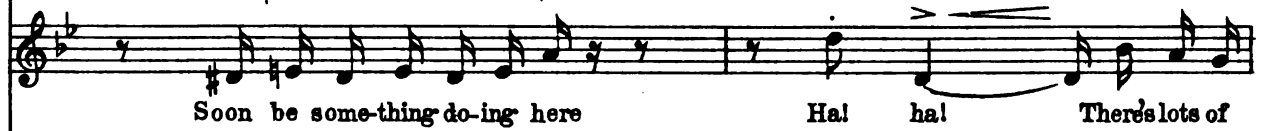
BASS.

Let us show her

CHORUS.



bête _____ *je vous ab - hore!* _____




Soon be some-thing do-ing here Hal hal There's lots of



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

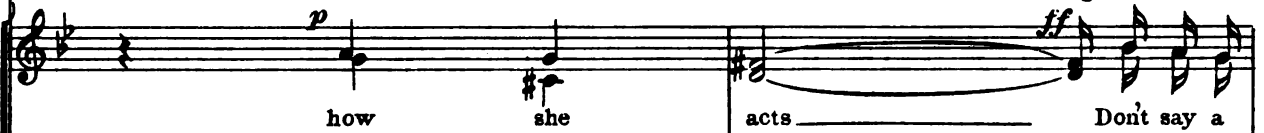


For the dam-age was-n't great Pa - pa oh dear pa-

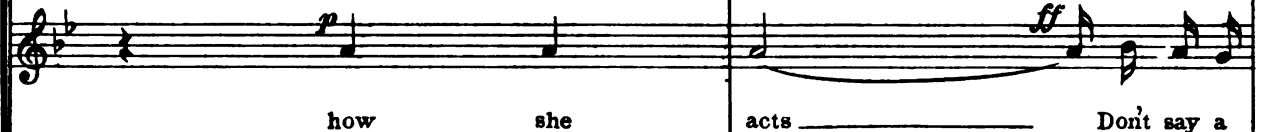


Mon-sieur nest pas tellement bête Ma - man O chere Ma-

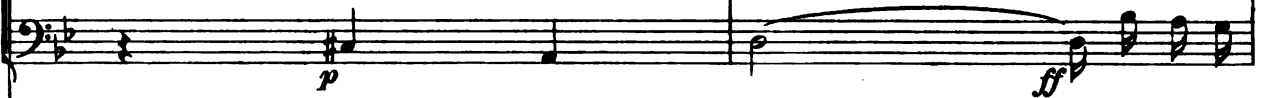
Imitating the Comtesse



p how she acts _____ *ff* Don't say a



p how she acts _____ *ff* Don't say a



p how she acts _____ *ff* Don't say a



Je rage a cest 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 - dont get in such a

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

word! dont say a word I rage at such af-

word! dont say a word I rage at such af-

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froux _____ *O ciel!* *O ciel!* *O ciel!*

here _____ There's lots of trou-ble brew-ing here and soon there will be


here _____ Mad-am! Mad-am! Mad-

state _____ The dam-age was - n't great, the dam-age was - n't great the

tête _____ *ne per - des pas la tête ne per des pas la tête ne*

front _____ Oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh

front _____ Oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh



je rage — je vous ab - hore!



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



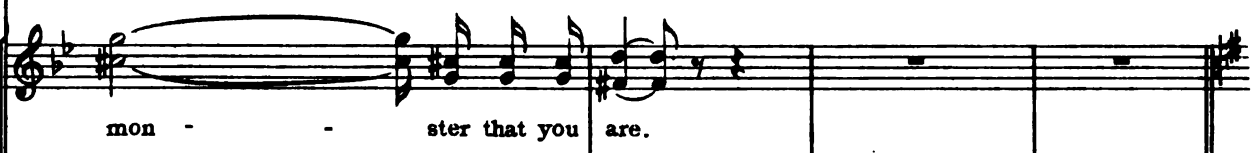
am! I pray Mad - am!



dam - - - age was - nt 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.

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!

pp unis.

CHORUS.

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
oui! oui! *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

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 musical score for voice and piano. It consists of eight systems of music. The first system shows the vocal line and piano accompaniment. The second system continues the vocal line with lyrics. The third system shows the piano accompaniment with lyrics. The fourth system shows the piano accompaniment with a dynamic marking of *p sempre dim.* The fifth system shows the piano accompaniment. The sixth system shows the piano accompaniment with a dynamic marking of *dim. al Fine.* The seventh system shows the piano accompaniment with a dynamic marking of *PPP*. The eighth system shows the piano accompaniment.

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!

ppp *rit.*

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

pp *poco sf* *poco sf*

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

molto rit. *pp*

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

Allegro molto moderato.

ppp a tempo. *poco rit.*

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

Andante.
poco a poco rall. e dim.

quasi dim. *pp quasi campani.*

sleep as if hearing his wedding bells.)

ppp a tempo.

Allegro moderato molto misterioso.

During this movement burghers enter with lanterns.

The first system of musical notation consists of two staves. The right-hand staff begins with a piano (*pp*) dynamic marking and features a melodic line with a series of eighth notes. The left-hand staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. It includes a *rall. pp* (ritardando, piano) marking, indicating a change in tempo and dynamics. The melodic line in the right hand becomes more expressive with some slurs.

The third system features a *sfz* (sforzando) marking in the left hand, followed by a *pp* marking. The right hand has a melodic phrase with a slur, and the left hand has a more active accompaniment.

The fourth system includes a *ppp* (pianissimo) marking, a *stac.* (staccato) marking, and an *fpp* (fortissimo piano) marking. The right hand has a melodic line with staccato notes, while the left hand has a rhythmic accompaniment.

The fifth system continues the musical piece with similar melodic and accompaniment lines. The right hand has a melodic line with some slurs, and the left hand has a rhythmic accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a steady accompaniment in the bass line and a melodic line in the treble line.

Second system of musical notation. The bass line continues with chords and eighth notes. The treble line has a melodic phrase starting in the second measure, marked with *pp*. A *ppp* dynamic marking appears in the bass line in the third measure.

Third system of musical notation, showing a continuation of the accompaniment in the bass line and the melodic line in the treble line.

Fourth system of musical notation. The treble line begins with a melodic phrase marked *marc. pp*. The bass line continues with a steady accompaniment.

Fifth system of musical notation. The treble line has a melodic phrase marked *pp* and *L.H.*. The bass line has a melodic phrase marked *sfz pp*. A *sfz pp* dynamic marking also appears in the treble line in the third measure.

pp

pp

Musical score for piano, first system. Treble and bass clefs. Dynamics: pp.

atempo.

ppp

pp dolcissimo.

pp

Musical score for piano, second system. Treble and bass clefs. Dynamics: ppp, pp dolcissimo., pp. Tempo: atempo.

Gretchen appears at the window of the mill.

Musical score for piano, third system. Treble and bass clefs.

GRETCHEN.

The

ppp

Musical score for piano, fourth system. Treble and bass clefs. Dynamics: ppp. Includes vocal line with lyrics 'GRETCHEN.' and 'The'.

Andantino semplice.

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

pp

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

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

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

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

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

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

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

Tempo I.

DORIS.

(behind the scene)

MALE CHORUS.

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

The first system of the musical score. It consists of three staves. The top staff is a bass clef line for Doris, with lyrics: "Moon - beams shin - ing— soft a - bove Let me beg of— you,". The middle staff is a treble clef line for the Male Chorus Tenor, with lyrics: "Moon - beams shin - ing— soft a - bove Let me beg of— you,". The bottom staff is a bass clef line for the Male Chorus Bass, with lyrics: "Moon - beams shin - ing— soft a - bove Let me beg of— you,". Below these is a grand staff for piano accompaniment, which is mostly empty in this system.

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!

The second system of the musical score. It consists of three staves. The top staff is a bass clef line for Doris, with lyrics: "Find the one I— dear - ly love! Tell her I'll e'er be— true!". The middle staff is a treble clef line for the Male Chorus Tenor, with lyrics: "Find the one I— dear - ly love! Tell her I'll e'er be— true, be true!". The bottom staff is a bass clef line for the Male Chorus Bass, with lyrics: "Find the one I— dear - ly love! Tell her I'll e'er be— true, be true!". Below these is a grand staff for piano accompaniment, which is mostly empty in this system.

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.

ppp

First system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp (F#), common time. Dynamics include *ppp* and accents.

marc. pp

Second system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp (F#), common time. Dynamics include *marc. pp* and accents.

sfz pp

Third system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp (F#), common time. Dynamics include *sfz* and *pp*.

CHORUS.

pp

He will shoot! be - ware!

pp

He will shoot! be - ware!

pp

Fourth system featuring vocal parts. Treble and bass staves. Treble clef, key signature of one sharp (F#), common time. Dynamics include *pp*. The lyrics are "He will shoot! be - ware!".

ppp staccatissimo. pp

Fifth system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp (F#), common time. Dynamics include *ppp*, *staccatissimo.*, and *pp*.

Let him if he dare! Stand a - side!

Let him if he dare! Stand a - side!

This system contains the first two vocal staves. The lyrics are "Let him if he dare!" and "Stand a - side!". The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal lines are in treble clef, and the bass line is in bass clef.

This system shows the piano accompaniment for the first system. It features a complex rhythmic pattern with eighth and sixteenth notes, and some triplets. The music is in a key with one sharp (F#) and a 3/4 time signature.

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

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

This system contains the second two vocal staves. The lyrics are "Thus de - fied!" and "We may do harm to you.". The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal lines are in treble clef, and the bass line is in bass clef.

sempre cresc ed ³al. cel.

This system shows the piano accompaniment for the second system. It features a complex rhythmic pattern with eighth and sixteenth notes, and some triplets. The music is in a key with one sharp (F#) and a 3/4 time signature. The instruction "sempre cresc ed ³al. cel." is written above the piano part.

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 third two vocal staves. The lyrics are "Hur - ry up! hur - ry up! hur - ry up! Hur - ry up go!". The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal lines are in treble clef, and the bass line is in bass clef.

This system shows the piano accompaniment for the third system. It features a complex rhythmic pattern with eighth and sixteenth notes, and some triplets. The music is in a key with one sharp (F#) and a 3/4 time signature.

Spoken:
The Burgomaster!

ff cresc possibile ed accelerando.

The Burgomaster enters.

BURGOMASTER:
What do ye here! Disperse at once!

ff BURG: (aside) A pretty scandal this

Fie!

Fie! (Shouting)

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

sffz fpp a tempo. scherzando.

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

ff

Bah!

(to crowd)
What! have you no respect?

Bah!

sffz fpp

BURGOMASTER: 82

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

No! *ff* yes! *ff*

No! *ff* yes! *ff*

ffz fpp *molto cresc.*

be sent to jail *Allegro feroce.*

Re - lease your

Re - lease your

accel. *sfz* *ffz*

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

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

fp *ffz*

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 *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

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment is in a grand staff. The lyrics are: "lease her Your cru - el - ty will sure - ly be re - paid Re -" for the soprano, "the girl Your cru - el - ty will sure - ly be re - paid Re -" for the alto, and "the girl" for the bass. The piano accompaniment features a steady bass line and chords in the right hand. There are some performance markings like accents and slurs.

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

The second system of the musical score continues the vocal and piano parts. The lyrics are: "lease the girl too long have you de - layed Your cru - el - - ty will" for the soprano, "lease the girl too long have you de - layed Your cru - el - ty will" for the alto, and no lyrics for the bass. The piano accompaniment continues with similar harmonic support. There are some performance markings like accents and slurs.

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

accel.

The third system of the musical score concludes the vocal and piano parts. The lyrics are: "sure - ly be re - paid! Con - sent! our cour - age is un - daun - ted That" for both the soprano and alto. The bass part has no lyrics. The piano accompaniment features a more active right hand with some triplets and a final "accel." marking. There are some performance markings like accents and slurs.

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.

mf (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.

This block contains three vocal staves. The top two staves have the lyrics "gone!" written below them. The bottom staff has the instruction "Curtain." written below it. The music consists of long, sustained notes with a fermata at the end of each phrase.

Allegro brillante.

fff *tutta forza.*

fff *accel* *fff* *al Fine.*

This block contains the piano accompaniment for the first system. It features a treble and bass clef. The tempo is marked "Allegro brillante." Dynamic markings include *fff* and *tutta forza.* There are also accents and slurs over the notes.

fff *accel* *fff* *al Fine.*

This block contains the piano accompaniment for the second system. It continues the musical piece with various rhythmic patterns and dynamic markings, including *fff* and *accel*.

fff

This block contains the piano accompaniment for the third system. It features a treble and bass clef with various rhythmic patterns and dynamic markings, including *fff*.

fff *fff*

This block contains the piano accompaniment for the fourth system. It features a treble and bass clef with various rhythmic patterns and dynamic markings, including *fff*.

No 10.

Opening Chorus.

Allegretto scherzando.

Piano.

First system of the piano introduction, featuring treble and bass staves with dynamic markings *f* and *p*.

Second system of the piano introduction, featuring treble and bass staves with dynamic markings *fp*, *cresc.*, and *sfz*.

SOP & ALTO.

pp

Why this

Piano accompaniment for the first vocal line, featuring treble and bass staves with dynamic markings *p* and *sfz*.

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

Vocal line and piano accompaniment for the second vocal line, featuring treble and bass staves.

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 sol

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

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

night. Well dis cov - er shed a lov - er and she

(astonished)

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

sfz *p*

si - lence? Was there vio - lence? Or did Jung - four 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 - die 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

sfz *p*

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

p

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.

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.

No 11.

94
The Legend of the Mill.

Bertha and Chorus.

Moderato e molto misterioso.

Piano.

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a forte (f) dynamic and a series of chords and eighth notes. The left hand starts with a bass clef and a piano (p) dynamic, playing a steady eighth-note accompaniment. The piece concludes with a final chord in the right hand.

BERTHA.

The first system of the vocal line features a treble clef and a key signature of one sharp. The lyrics are: "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 piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand, marked with a piano (pp) dynamic.

The second system of the vocal line continues the melody. The lyrics are: "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 piano accompaniment remains consistent with the previous system.

The third system of the vocal line concludes the piece. The lyrics are: "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 piano accompaniment concludes with a final chord in the right hand.

sub-jects quaked with fear when he spake And trem-bled to see his
 ran a-way to Ka-twyl-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 treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "silk - en gown, of a silk - en. gown." The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *pp* (pianissimo) is placed above the piano part. The word "the swish!" is written above the piano part, and "the swish!" is written below the piano part, indicating a specific sound effect.

BERTHA.

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

molto misterioso.

This system features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Jo - hann was a roy - al sort of Don Juan,". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *pp* (pianissimo) is placed above the piano part. The tempo/mood marking *molto misterioso.* is written below the piano part.

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

This system continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "And his rep - u - ta - tion fright - ened all the la - dies And the". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

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

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#). The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "pret - ty ones re - paid his ten - der glanc - es with scorn." The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line.

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "Full loud on his king - ly hon - or he vowed". The piano accompaniment features a prominent bass line with a steady rhythm.

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

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "With a fright - ful oath that by his con - science la - den He would". The piano accompaniment includes a bass line with a steady rhythm.

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

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "wed the fair - est maid - en that had ev - er been born." The piano accompaniment features a bass line with a steady rhythm.

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.

sfz 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 features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of chords and eighth notes. The tempo is marked 'Moderato' and the dynamics are 'Piano'.

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

The first vocal phrase is accompanied by piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment has two staves. The lyrics are: "Look-a here now, John, I got - a - 'nough of you — You been a".

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

The second vocal phrase continues the melody. The lyrics are: "bad - a - bad - a boy all - a week, What you do - a last-night-a vit dat".

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

The final vocal phrase concludes the piece. The lyrics are: "six - ty cents — A what's de mat' why you no speak? You".

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



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



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



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



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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a fermata over the word 'ish.' followed by the lyrics 'Good - a - bye, John, jes - a yes - - - ter-day you'. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the musical piece. The vocal line has the lyrics 'smash - a me vit a dish, You come in de home ven'. The piano accompaniment features a more active bass line with some slurs and accents.

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

The third system of music has the lyrics 'you vas - a drunk, you cut - a de string me lose - a de monk, Good - a -'. The piano accompaniment continues with a steady rhythmic pattern.

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

The final system on the page has the lyrics 'bye, John, Get gay - vit me and I make - a for you much troub! -'. The piano accompaniment concludes with a final chord and a fermata.

DANCE. (Spanish.)

ff brillante.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, some with accents. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The dynamic marking *ff brillante.* is placed below the first few notes of the upper staff.

ff

The second system of musical notation continues the piece. The upper staff features more complex chordal textures and melodic lines. The lower staff maintains the rhythmic accompaniment. A dynamic marking of *ff* is placed below the middle of the system.

The third system of musical notation shows further development of the musical themes. The upper staff has a more active melodic line with some slurs. The lower staff continues with the rhythmic accompaniment.

p

The fourth system of musical notation features a change in dynamics. The upper staff has a more melodic and lyrical quality. The lower staff continues with the rhythmic accompaniment. A dynamic marking of *p* is placed below the middle of the system.

f *ff*

The fifth and final system of musical notation on the page. The upper staff has a more active melodic line. The lower staff continues with the rhythmic accompaniment. Dynamic markings of *f* and *ff* are placed below the system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings. A first ending bracket labeled '8' spans the final two measures, which conclude with a fortissimo (*ff*) dynamic.

Second system of musical notation, continuing the piece with similar rhythmic complexity. It features a first ending bracket labeled '8' over the final two measures.

Third system of musical notation, showing further development of the musical themes. It includes a first ending bracket labeled '8' over the final two measures.

Fourth system of musical notation, marked with a first ending bracket labeled '8'. The music transitions to a piano (*p*) dynamic and includes the instruction *poco rit.* (poco ritardando).

Fifth system of musical notation, featuring a first ending bracket labeled '8'. The music is marked with fortissimo (*ff*) and *animato* (lively), and concludes with a fortississimo (*fff*) dynamic.

STOP DANCE.
ENCORE.

Moderato.

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 one sharp (F#) and the time signature is 2/4. The music begins with a repeat sign. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the piece. It features similar rhythmic patterns in both staves. The treble clef melody includes some grace notes and slurs. The bass clef accompaniment remains consistent with eighth-note patterns.

The third system introduces a triplet in the treble clef melody. The bass clef accompaniment continues with eighth notes. There are dynamic markings such as accents and a *sfz* (sforzando) marking.

The fourth system features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The treble clef melody has a *sfz* marking. The bass clef accompaniment includes some chords and eighth notes.

The fifth system concludes the piece. It features a *ff* (fortissimo) marking in the bass clef and a *sfz* marking in the treble clef. The music ends with a final chord in both staves.

No. 13.

I Want You To Marry Me!

Tina and Chorus.

Tempo di Valse. *rit a tempo.*

TINA.

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

Piano. *f rit e 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 -

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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. *a 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. *a 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 Sh'll

a tempo. *accel.* *a tempo.*

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

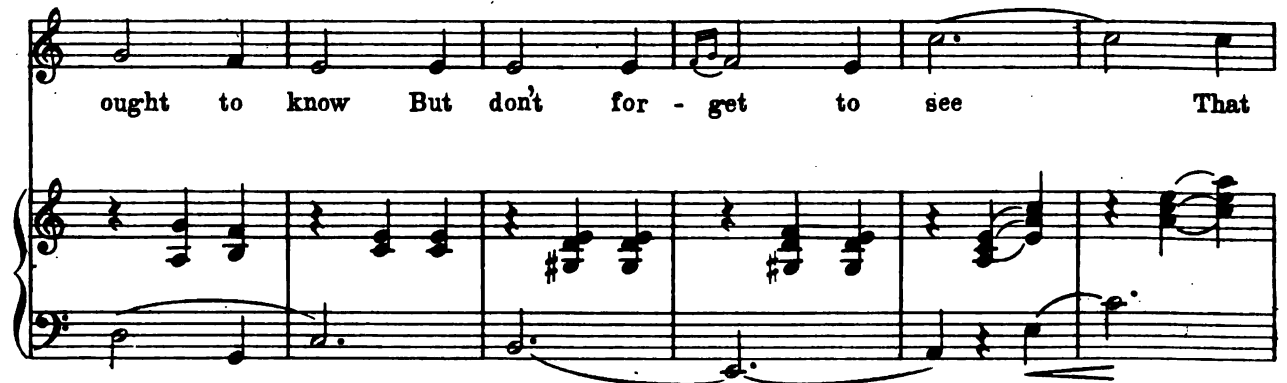
two" _____ Just teach him how to say, "My dear! The



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



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



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

rit.



a tempo.

CHORUS.

me!"

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

(French Boys.)

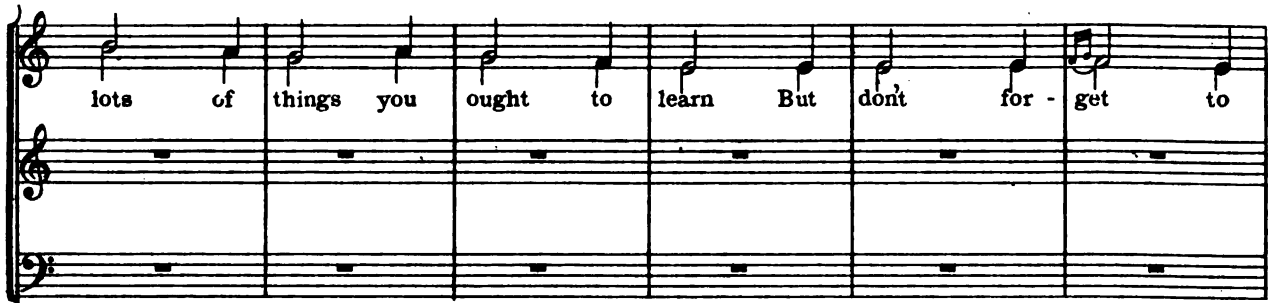
lit - tle words "we two" Well teach you how to

moi, tout!

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

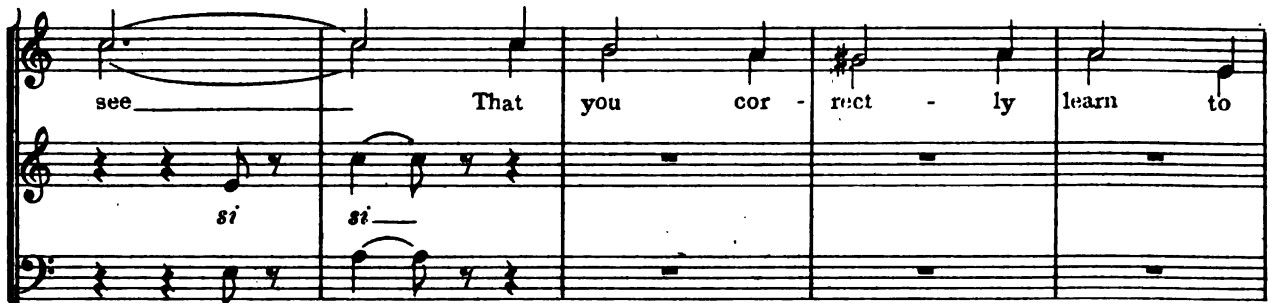
c'est vous!

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.*



No. 14. Every Day Is Ladies' Day With Me.

Governor and Male Chorus.

Tempo di marcia.

Piano.

p

sfz

molto cresc.

sva

sfz

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* *sva*

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*

sva *loco.* *sva*

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

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

3 *sva* *loco.*

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

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics "come to me in trou-ble For I al - ways find a way to make them". The piano accompaniment consists of a steady eighth-note bass line and a treble line with longer note values.

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 with the 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 remains consistent with the first system.

rubato. *a tempo.* *8va*

The third system shows the piano accompaniment for the second system. It includes a *rubato.* marking and a *3* (triple) marking over a group of notes. The system ends with a *8va* (octave) marking.

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

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

The fourth system features the vocal line with the 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 includes a *3* (triple) marking.

8va *loco* *8va*

The fifth system shows the piano accompaniment for the fourth system. It includes *8va* (octave) markings at the beginning and end, and a *loco* marking. A *3* (triple) marking is also present.

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! So *a tempo.* 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 at all the

This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "him. He's quite at their dis- pos at all the". The piano part includes a triplet of eighth notes in the right hand.

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

This system contains the second system of music. The vocal line continues with the lyrics: "But I nev - er could find an - y fun in". The piano accompaniment features a long, sustained chord in the right hand. The lyrics "time!" are written below the piano part.

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!

poco rit. *al tempo.* *f*

This system contains the third system of music. The vocal line begins with the lyrics: "wast-ing all my time on one, So ev'- ry day is la - dies' day with me!". The piano accompaniment includes dynamic markings: *poco rit.*, *al tempo.*, and *f*. The system concludes with a double bar line and a repeat sign.

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 and eighth-note patterns, while the left hand provides a simple harmonic accompaniment with quarter notes and rests.

BERTHA.

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

GOVERNOR.

The piano accompaniment for the first vocal line features a melodic line in the right hand with some grace notes and a steady bass line in the left hand.

Blest with the dead - li - est aim!

The piano accompaniment for the second vocal line continues the harmonic support with a similar melodic and bass line structure.

Shoot - ing his ar - rows to left and right

Fill - ing our hearts with a

Bag - ging the rar - est game.

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!

poco rit.

Slower.
Not that I am fair, dear, Not that I am
Not that you are fair, dear,

Slower.

true. Not my gold - en hair, dear,
Not that you are true. Not your gold - en

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

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#). The vocal line begins with the lyrics "Not my eyes of blue. When we ask the" and continues with "hair, dear, Not your eyes of blue." The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the musical score. The vocal line has the lyrics "rea - son, Words are all too few!" and "When we ask the rea - son Words are all too". The piano accompaniment includes a large slur over the first few measures of the right hand.

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 concludes the musical score. The vocal line has the lyrics "So I know I love you dear be - cause you're you." and "few! I love you dear be - cause you're you." The piano accompaniment includes a "rit." (ritardando) marking and a fermata over the final notes.

3426

No 16.

The Streets of New York.

Con, Kid and Chorus.

Tempo di Valse.

Piano.

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.

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 line of lyrics consists of two staves. The right hand has a simple harmonic accompaniment with chords, and the left hand has a bass line with single notes and chords. The key signature and time signature remain the same as in the introduction.

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 - n't "cut an - y ice" on the Bow - er - y

The piano accompaniment for the second line of lyrics consists of two staves. The right hand has a simple harmonic accompaniment with chords, and the left hand has a bass line with single notes and chords. The key signature and time signature remain the same as in the introduction.

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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 - ys the earl that can mar - ry a
 none of them jeal - ous, They go it a - lone in a style of their

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

rit. *piu rit.*

a tempo.
 old New York! In old New York! The peach - crops al - ways

a tempo.

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

The first system of the musical score. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "fine! They're sweet and fair and on the square! The". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are dynamic markings like *f* and *pp* in the piano part.

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

The second system of the musical score. The vocal line continues with the lyrics "maids of Man-hat-tan for mine! You can - not see in gay Pa-". The piano accompaniment continues with similar chordal and bass line patterns.

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

The third system of the musical score. The vocal line continues with the lyrics "ree, in London or in Cork! The queens you'll meet on". The piano accompaniment continues with similar chordal and bass line patterns.

an-y street in old New York.

The fourth system of the musical score. The vocal line concludes with the lyrics "an-y street in old New York.". The piano accompaniment concludes with a final chord and a *pp* marking.

Dance.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, with the word "tremolo." written below the first few notes. The lower staff is in bass clef and contains a series of chords, some of which are beamed together.

The second system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern from the first system. The lower staff continues with chords, including some with slurs and accents.

The third system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern. The lower staff continues with chords, including some with slurs and accents.

The fourth system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern. The lower staff continues with chords, including some with slurs and accents.

The fifth system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern. The lower staff continues with chords, including some with slurs and accents.

The sixth system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern. The lower staff continues with chords, including some with slurs and accents. The system concludes with a double bar line and a fermata over the final notes.

Entrance

№17.

Governor and Wedding Chorus.

Tempo di marcia Moderato.

Piano.

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

f *brillante.*

Piano introduction consisting of two staves. The right hand features a complex, rhythmic melody with many beamed eighth notes and sixteenth notes. The left hand provides a steady accompaniment with quarter notes and eighth notes.

CHORUS:

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

The chorus section features two vocal staves and a piano accompaniment. The vocal lines are in a simple, homophonic style. The piano accompaniment consists of a steady bass line in the left hand and a melody in the right hand that supports the vocal lines. The lyrics are: "We come ev - e - ry guest in his" on the first line and "We come ev - e - ry guest in his" on the second line.

Piano accompaniment for the second part of the chorus. It continues the melodic and harmonic patterns established in the first part, with a focus on the right hand's melodic line and the left hand's accompaniment.

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

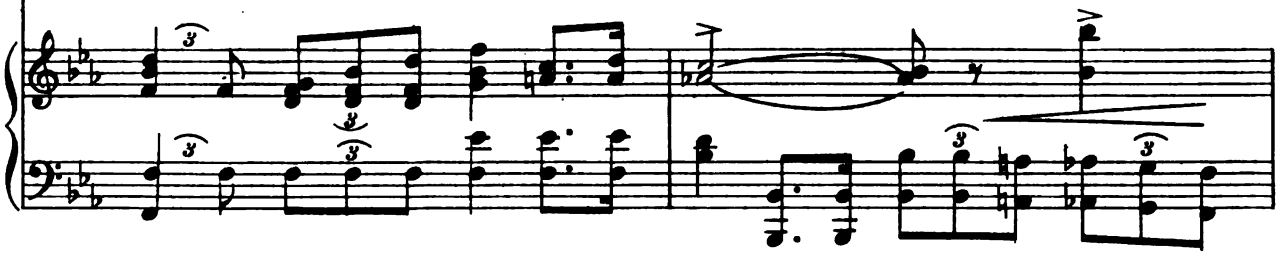
The final part of the chorus features two vocal staves and a piano accompaniment. The vocal lines end with a final note on "we". The piano accompaniment provides a steady accompaniment throughout. The lyrics are: "best! Fit - ly dressed for the nup - tial mer - ry mak - ing, and we" on the first line and "best! Fit - ly dressed for the nup - tial mer - ry mak - ing, and we" on the second line.

Piano conclusion consisting of two staves. The right hand features a melodic line with some grace notes and a final cadence. The left hand provides a simple accompaniment with quarter notes.

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



GOVERNOR.

Sweetly.

My friends I thank you for this first se-

Moderato.

quasi recitative.

ff *sfz*

8

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

p

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

leggiere. *f*

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

rit. *rit.*

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.

wed - ding bells.

Wel - come this day of

Wel - come this day of

poco rit.

p

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 attend 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 Bells!
pp

sempre piu tranquillo.
sempre dim. *molto rit.* *ppp*

No 18.

Finale II.

Tempo di Valse. SOLO. *a tempo.*

In old New York! In old New York! The

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

The first system of the musical score is in 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'In old New York! In old New York! The'. The piano accompaniment starts with a forte (*ff*) dynamic and a ritardando (*piu rit.*) marking, which then returns to the tempo (*a tempo.*). The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

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

The second system continues the vocal line with the lyrics 'peach-crops al - ways fine! ————— They're sweet and fair and'. The piano accompaniment features a melodic line in the right hand with a long slur over several notes, and a steady accompaniment in the left hand.

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

The third system concludes the vocal line with the lyrics 'on the square! The maids of Man - hat - tan for mine! ————— You'. The piano accompaniment continues with a melodic line in the right hand and a steady accompaniment in the left hand, ending with a flourish.

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.

The first system of music features a vocal line on a single staff with a treble clef and a 2/4 time signature. The piano accompaniment consists of two staves (treble and bass clefs). The piano part includes several measures with a 'V' dynamic marking and a 'rit.' (ritardando) instruction. The vocal line contains rests in the first three measures.

The second system continues the musical notation. The vocal line has a treble clef and a 2/4 time signature. The piano accompaniment has two staves. The word 'In' is written above the vocal line in the fourth measure. The piano part includes a 'rit.' marking and a 'ff' (fortissimo) dynamic marking in the final measure.

The third system contains the vocal line with the lyrics: "old New York! In old New York! The peach-crops". The piano accompaniment has two staves. The lyrics are aligned with the notes in the vocal line.

The fourth system contains the vocal line with the lyrics: "al - ways fine! They're sweet and fair and". The piano accompaniment has two staves. The lyrics are aligned with the notes in the vocal line.

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.

