

MITZI

H A J O S

in the new comic opera

POM  
POM



Illustrated by



“POM-POM”

**Henry W. Savage Offers**

**MIZZI HAJOS**

**In the New Comic Opera**

**“POM-POM”**

with

**TOM Mc NAUGHTON**

Score by Hugo Felix  
Book and Lyrics by Anne Caldwell

Staged by George Marion  
Scenery by Joseph Urban

VOCAL SCORE

TWO DOLLARS

**NEW YORK**

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## CHARACTERS

(In order of their appearance)

OLD COUNT	Charles Kraus
YOUNG COUNT	George Brugger
MANAGER OF THE OLYMPIA	Eric Campbell
ELIZE, Paulette's Maid	Edith Day
POLICEMAN No. 13	Tom Mc Naughton
SECRETARY TO MANAGER OF THE OLYMPIA	Allen Kelly
THE AUTHOR	Charles Angelo
PAULETTE (first appearance as "Pom-Pom, the Pickpocket")	Mizzi Hajos
A CRITIC	Ben Lewin
STAGE CARPENTER OF THE OLYMPIA	Thomas Wood
BERTRAND, Chief of Municipal Detectives	Carl Gantvoort
GROLMUS, a burglar	Thomas Walsh
MACACHE, a burglar	William Eville
BIDAGE, a burglar	Harry Childs
THERESE, a Confidence Woman	Christie Dane
TOINETTE, a thief	Edith Day
JEAN a hold-up man	Thomas Wood
PAPA CHAPELLE, Sanctimonious Thief	George Brugger
BIG BIASSOU, Colossus of Thieves	Detmar Poppen
LUCIE	Marion Owen
GABRIELLA	Ballet Girls at the Olympia. { Eleanor Williams Blanche Terrill
ROSA	
A POLICEMAN	Justin Laury
A DETECTIVE	Rupert Greenlaw
THE DUMMY	Phyllis Davis
CREVETE	Signe Paterson
GIGOLO	Frank Hale
FLIC	Carl Judd
EVELYN GIRLS: The Misses Mathewson, Temple, Warren, Morris, Livingston, Harvey, Williams and Borden.	
SHOP LIFTERS: The Misses Mellette, Forbes, Calame, Frances, Mc Farland and Shaler.	
WOMEN WITH BABIES: The Misses Borden, Hamlin, Heylman, Terrill, Graves and Williams.	
APACHES: The Misses Robinson, La Meyne, Roye, Owen, Stetson and Quiller. Messrs. Murphy, Lawry, Greenlaw and Jurist.	
BLIND MEN: Messrs. Mc Shane, Ritter, Le Roy and Judd.	

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### SYNOPSIS OF SCENES

#### ACT I

SCENE 1. Green Room Olympia Theatre

SCENE 2. Foyer of the Olympia Theatre

SCENE 3. Yard of the Police Precinct Station

#### ACT II

At the Black Elephant

PLACE: Nice

TIME: The Present

## MUSICAL SYNOPSIS

### Act I

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## Opening Chorus.

Lyric by  
ANNE CALDWELL.

ACT I.

Music by  
HUGO FELIX.

*Allegretto.*

Piano. *f*

*8va.*

*Curtain.*

*ff*

SOCIETY MEN.

*p*

In this gath-er-ing con-gress-ion-al, our aim is quite pro-fess-ion-al, We

*p*

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S.M. come to wish good luck and suc-cess, To the pret-ty lit-tle girl we a-

The first system of music consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves are in a single system with lyrics. The piano accompaniment is in two systems, with the right hand playing chords and the left hand playing a simple bass line. The key signature has one flat (B-flat), and the time signature is 4/4.

S.M. dore. Such a pop-u-lar di-vin-i-ty, that

The second system of music continues the vocal lines and piano accompaniment. The vocal staves have lyrics. The piano accompaniment continues with chords and a bass line. A piano dynamic marking (*p*) is present in the piano part. The key signature and time signature remain the same.

S.M. in her close vi-cin-i-ty We lin-ger each day,

The third system of music concludes the vocal lines and piano accompaniment. The vocal staves have lyrics. The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same.



S.M. hop - ing that some day We may get a lit - tle smile, or more — From the

The first system of music consists of four staves. The top two staves are for the vocal line (S.M.), with a treble clef and a bass clef. The bottom two staves are for the piano accompaniment, with a treble clef and a bass clef. The key signature has one flat (B-flat). The vocal line begins with a treble clef and a bass clef. The piano accompaniment begins with a treble clef and a bass clef. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A dynamic marking of *p* is present at the end of the system.

S.M. fas - ci - nat - ing art - ist, who is just a - bout the smart - est of the

The second system of music consists of four staves. The top two staves are for the vocal line (S.M.), with a treble clef and a bass clef. The bottom two staves are for the piano accompaniment, with a treble clef and a bass clef. The key signature has one flat (B-flat). The vocal line continues with a treble clef and a bass clef. The piano accompaniment continues with a treble clef and a bass clef. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

S.M. foot - light beau - ties, we fol - low 'round, Yes we

The third system of music consists of four staves. The top two staves are for the vocal line (S.M.), with a treble clef and a bass clef. The bottom two staves are for the piano accompaniment, with a treble clef and a bass clef. The key signature has one flat (B-flat). The vocal line continues with a treble clef and a bass clef. The piano accompaniment continues with a treble clef and a bass clef. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A dynamic marking of *p* is present at the end of the system.

S.M. fol - low her a - round you can bet! All our

The first system of music consists of four staves. The top two staves are for the vocal line (S.M.), with the lyrics 'fol - low her a - round you can bet! All our'. The bottom two staves are for the piano accompaniment, showing chords and melodic lines in both hands.

S.M. ca - fe con - ver - sa - tion, is a - bout our ad - mir - at - ion, For this

The second system of music consists of four staves. The top two staves are for the vocal line (S.M.), with the lyrics 'ca - fe con - ver - sa - tion, is a - bout our ad - mir - at - ion, For this'. The bottom two staves are for the piano accompaniment, showing chords and melodic lines in both hands.

S.M. trim, young, slim, young beau - ty called Paul - ette.

The third system of music consists of four staves. The top two staves are for the vocal line (S.M.), with the lyrics 'trim, young, slim, young beau - ty called Paul - ette.'. The bottom two staves are for the piano accompaniment, showing chords and melodic lines in both hands.

Poco meno, grazioso,  
BALLET GIRLS.

If you'll on-ly choose be- tween us, Soon this rad - iant Ven - us, We can  
drive from your mind If you'll be a lit - tle kind, Ap - plaud our danc - es,  
Give us chanc - es, For we real - ly need af - fect - ion, and man - ly pro -  
tect - ion. Ev - 'ry charm - ing cor - y - phae, In the sun - shine makes her hay, For too

The musical score consists of four systems. Each system includes a vocal line (B.G.) and a piano accompaniment (piano). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part features a steady bass line and chords in the right hand. Dynamics include piano (*p*) and accents.

LUCIE.

B.G. soon, a - las, she grows pas - see — We go out to sup - pers

ALL GIRLS.

ROSA.

Lu. too — We do — We like the mid - night hours in  
MEN. You do? —

LUCIE.

Ro. swell ca - fès We

GABRIELLE. We'd like to win your flow - ers —

The Other Girls.  
And your praise.

La.

like to dance with men like you\_ We do!\_

The Other Girls.

MEN.

You do?\_ They do!\_

GIRLS.

Then won't you tell us, ere you go? What is your an-swer?

*mf*

Tempo di Gavotte.  
MEN.

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line is marked 'MEN.' and the piano part includes dynamic markings such as *p*, *mf*, and *f*. The lyrics are: 'No! We on ly stay to see Paul-ette, dear, For each bou - quet shell have to get here, She is our rose of de - light, She is our'.

System 1: Vocal line starts with 'No!' followed by a long note, then 'We on ly stay to see Paul-'. Piano accompaniment begins with a *mf* dynamic.

System 2: Vocal line continues with 'ette, dear, For each bou - quet shell have to'. Piano accompaniment features a *f* dynamic in the left hand and a *mf* dynamic in the right hand.

System 3: Vocal line continues with 'get here, She is our rose of de - light, She is our'. Piano accompaniment continues with a *p* dynamic.

System 4: Final system of the page, showing the continuation of the piano accompaniment.

M. li - ly - bud white, We ling - er just for a sight, of beau - ty

GIRLS.  
We're rude e - nough to tell you plain - ly That Miss Paul -

M. Smil - ing and bright. \_\_\_\_\_

G. ette you care for vain - ly; Her dain - ty fin - gers shall snap! For you she

G.  won't give a rap! She'll nev - er know you're on the

G.  rap! She's as cold as ice and you don't know how nice we

G.  are. How nice we  
MEN.  
No mat - ter how charm - ing - ly you chat - ter, We must de -



G. are

M. cline to flat - ter, Though nice you are.

*fp*

M. *pp* Sun - ny lit - tle, fun - ny lit - tle, win - ning - all - the - mon - ey lit - tle, *pp*

*p*

M. Dream - y lit - tle, cream - y lit - tle Pau - lette is our star.

Piano introduction for the opening chorus, featuring a treble and bass clef with various musical notations including dynamics like *f* and *p*.

FOUR GIRLS. (*Laughing.*)

Musical score for four girls laughing, with vocal lines and piano accompaniment. The lyrics "Ha! Ha! Ha!" are written under the vocal lines.

Piano accompaniment for the laughing scene, featuring a treble and bass clef with musical notations including dynamics like *dim.* and *sempre*.

Musical score for all girls laughing, with vocal lines and piano accompaniment. The lyrics "Ha! ha ha ha ha ha ha ha." are written under the vocal lines.

## Behind The Scenes.

## Duettino.

Lyric by  
ANNE CALDWELL.

Elise and Policeman.

Music by  
HUGO FELIX.

ELSIE.

Oh, have - n't you read the  
Oh, ma - ny a man has

Piano. *mf* *p*

El. sign that says. "No Strang - ers are al - lowed" Be - hind the  
thought how much He'd like to take a trip Be - hind the

El. scenes, be - hind the scenes.  
scenes, be - hind the scenes.

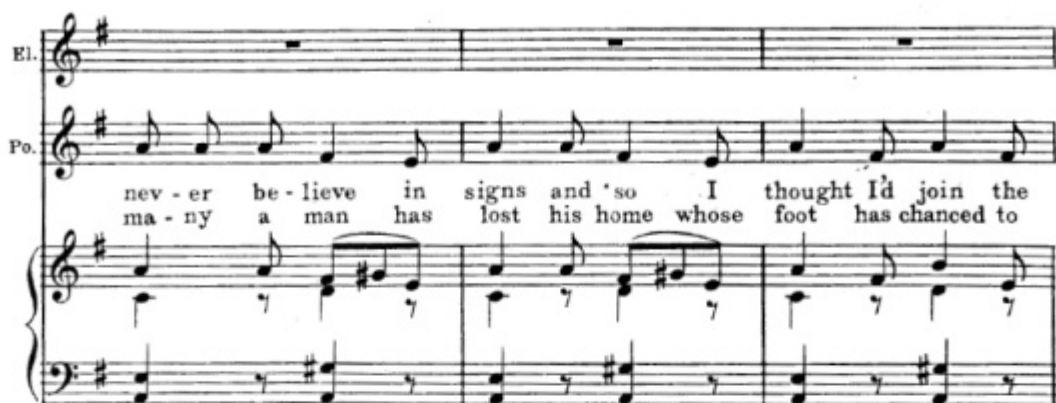
POLICEMAN.

scenes, be - hind the scenes I  
scenes, be - hind the scenes And

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El. 

Po. nev - er be - lieve in signs and 'so I thought I'd join the  
ma - ny a man has lost his home whose foot has chanced to

El. 

Po. crowd slip be - hind the scenes be - hind the scenes.  
be - hind the scenes. be - hind the scenes.

El. 

Po. The dash of no - vel - ty may di - vert  
Each chap to get here will plot and plan

Each  
The

El. cho - rus la - dy knows how to flirt  
 show - girls show you the best they can

Po. And many a Bert - ie has  
 There's busi - ness here for the

El. Be - hind — the scenes Oh — my! Oh

Po. caught a skirt Be - hind — the scenes Oh — my! Oh  
 bus'ness man Be - hind — the scenes

El. my! Is - nt' it nice to go? Where you can

Po. my! Is - nt' it nice to go? Where you can

El. see the in - ner work - ing, Of a mod - ern mu - sic

Po. see the in - ner work - ing, Of a mod - ern mu - sic

El. show! And we're "on" that ma - ny a "John" would give his

Po. show! And we're "on" that ma - ny a "John" would give his

El. pork - and - beans - For a peek at the glit - ter - ing,

Po. pork - and - beans - For a peek at the glit - ter - ing,

flit - ter - ing world\_ "Be - hind the scenes?"

flit - ter - ing world\_ "Be - hind the scenes?"

Dance.

# Only One Hour

(Bertrand)

Lyric by  
ANNE CALDWELL

Music by  
HUGO FELIX

*Allegretto un poco Sostenuto* BERTRAND *p*

Sweet -

Piano *mf* *pp* *p*

heart of mine I won-der if you ev-er think of me I

won-der if you know I've al-ways lov-ed you faith-fully We'd



just one hour of glad - ness we have had to part In

brief mid - sum-mer mad - ness I held you to my heart I

held you to my heart And all this great big world of pleas-ure

and of pain I'd glad-ly give for that one hour a -

Valse, Très-lente.

gain on - ly one hour, just with you a -

*Poco rit.*

lone on - ly one dream that is all my own'

on - ly one wish could it come true! On - ly one

thought of on - ly you on - ly one pledge of a

This system contains the first line of the vocal melody and the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady bass line and chords in the right hand.

love di - vine on - ly one word that would make you

This system continues the vocal melody and piano accompaniment. The piano part includes some grace notes and a melodic line in the right hand.

mine Mem - 'ry that thrills with Mag - ic pow - 'r

This system continues the vocal melody and piano accompaniment. The piano part features a melodic line in the right hand with a *rit.* (ritardando) marking.

on - ly one love for just one hour.

*a tempo.*

*m.g.*

*pp*

This system concludes the vocal melody and piano accompaniment. The piano part features a melodic line in the right hand with a *a tempo.* marking and a *pp* (pianissimo) dynamic marking. The system ends with a double bar line.

# Pom Pom.

Paulette and Chorus.

Words by  
ANNE CALDWELL.

Music by  
HUGO FELIX.

Piano. *Con moto.*

PAULETTE.

You've read of Cap-tain Kidd, the bold buc-ca-neer — Well,  
You've heard of Jes-se James and Rob-ert Ma-caire — Well

Pa. I'm a kid as great as he!  
I'm the boy who knows the game!

Pa. Tab-loid ed-i-tion of the old pri-va-teer, — I  
Com-par-ed to me they were an in-no-cent pair, — For

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Pa. gloat on deeds of Mys-te-ry I love to  
 "Ban - dit" is my mid-dle name — Laws and po -

The first system of music 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: "gloat on deeds of Mys-te-ry I love to 'Ban - dit' is my mid-dle name — Laws and po -". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note bass line and chords in the right hand.

Pa. sneak and steal, I'm nev-er known to squeal, Mur-der I can con-veal—  
 lice I hate! I'm such a re-pro-bate, Could I as-sas-si-nate—

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "sneak and steal, I'm nev-er known to squeal, Mur-der I can con-veal— lice I hate! I'm such a re-pro-bate, Could I as-sas-si-nate—". The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

Pa. I'm so bad! Some boys think toys and foot-ball fine A  
 oh what joy! My sim-ple boy-ist child-ish dream Is

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "I'm so bad! Some boys think toys and foot-ball fine A oh what joy! My sim-ple boy-ist child-ish dream Is". The piano accompaniment includes dynamic markings: *fp* (fortissimo piano) and *tr* (trill). The bass line has a steady eighth-note pattern, while the right hand has chords and some melodic lines.

Pa. stick of dy-na-mite for mine! I'm such a hap-py lit-tle waif, When  
 just to hear a wo-man scream "oh, mer-cy rob-ber—spare my life!" I

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "stick of dy-na-mite for mine! I'm such a hap-py lit-tle waif, When just to hear a wo-man scream 'oh, mer-cy rob-ber—spare my life!' I". The piano accompaniment includes a *tr* (trill) marking. The bass line continues with eighth notes, and the right hand has chords and some melodic lines.

## Petite Marche.

Pa. I go out to crash a safe Pom-Pom here Pom-Pom  
 laugh, ha, ha! and whet my knife!

Pa. there. Pom-Pom work-ing ev-'ry where, Pom-Pom knows, Pom-Pom

Pa. goes in to dan-ger, Pom Pom's wise, Pom Pom flies ev-'ry

Pa. sort of a dis-guise, Such a slash-ing young crash-ing, young

Pa. ran - ger, Pom Pom bold, Pom Pom cold, Takes your

SOCIETY MEN. Ha! Ha! Splen-did! (*If desired with Chorus.*)

CHORUS. *mf*

Pom Pom bold, Pom Pom cold, Takes your

Pom Pom bold, Pom Pom cold, Takes your

The first system of music features a vocal line for 'Pa.' and a piano accompaniment. The vocal line has lyrics: 'ran - ger, Pom Pom bold, Pom Pom cold, Takes your'. Below it, a line for 'SOCIETY MEN.' has lyrics: 'Ha! Ha! Splen-did! (If desired with Chorus.)'. The piano part includes a 'CHORUS. mf' section with lyrics: 'Pom Pom bold, Pom Pom cold, Takes your' repeated twice. The piano accompaniment consists of two staves with various chords and melodic lines, including triplets.

Pa. jew-els and your gold, As an In - di - an brave with a

jew-els and your gold, As an In - di - an brave with a

Ch. jew-els and your gold, As an In - di - an brave with a

The second system of music features two vocal lines and a piano accompaniment. The top vocal line is for 'Pa.' with lyrics: 'jew-els and your gold, As an In - di - an brave with a'. The middle vocal line is for 'Ch.' with lyrics: 'jew-els and your gold, As an In - di - an brave with a'. The piano accompaniment consists of two staves with chords and melodic lines, including triplets.

Pa. tom-tom — Takes your knife, takes your life, Pom Pom al-so takes your

Ch. tom-tom — Takes your knife, takes your life, Pom Pom al-so takes your

Pa. wife, I'm the dar-ing dash-ing des-pe-ra-do, Pom Pom!

Ch. wife, He's our dar-ing dash-ing des-pe-ra-do, Pom Pom!



# Apache Dance Parody.

31

Words by  
ANNE CALDWELL.

Music by  
HUGO FELIX.

*Vivo.* *Moderato.*

Piano. *f* *p*

*Valse Moderato.*

*rall.* *frit. f* *p* *rit. f* *p* *rit.* *p*

The musical score is written for piano and consists of four systems of music. The first system is in 3/4 time, marked 'Vivo.' and 'Moderato.', and begins with a piano (piano) dynamic. The second system is marked 'Valse Moderato.' and includes a 'rall.' (rallentando) section. The third system features a 'rit. f' (ritardando, forte) section followed by a 'p' (piano) section. The fourth system also includes a 'rall.' section. The score uses treble and bass clefs and includes various musical notations such as slurs, accents, and dynamic markings.

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This musical score is for a piece titled "Apache Dance Parody". It is written for piano and consists of six systems of music. The key signature is B-flat major (two flats), and the time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

The first system features a melody in the right hand with eighth-note patterns and a bass line with chords. A dynamic marking of *frit.* is present. The second system begins with a *p a tempo.* marking. The third system includes a *f* marking. The fourth system has *f* and *p* markings. The fifth system has a *p* marking. The sixth system concludes with a *p* marking and a double bar line.

*f rit.*

*P a tempo.*

*f*

*Piu mosso.*

*sec. sec.*

*sec. sec.*

*ff*

## Zim Zim.

Trio.

Grolmus and Two Thieves. (*Tenor and Bass.*)Lyric by  
ANNE CALDWELLMusic by  
HUGO FELIX.

*(They enter.)*

Piano. *mf pp*

*Spoken: "Nobody in sight!"* (*beckons others on*) *spoken: "Turn down the light!"*

*(he runs)* *across to light* *sfz p* *(lights down)*

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(GROLMUS.) (*Baritone*)  
 Zim, zim, zim-zim-zim File for a-while now the

1<sup>st</sup> THIEF. (*Tenor*)  
 light is dim Soon we'll make our get-a-way!

2<sup>nd</sup> THIEF. (*Bass*)  
 Zim, zim, zim-zim-zim Light as the flight of a

1<sup>st</sup> T.  
 Zim, zim, zim-zim-zim Light as the flight of a

G.  
 Zim, zim, zim-zim-zim Light as the flight of a

2<sup>d</sup> T.  
 Zim, zim, zim-zim-zim Light as the flight of a


*pp*  
*p*

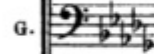
1<sup>st</sup> T.  night-moth, skin - Fin - ger prints would soon be - tray

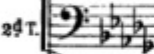
G.  night-moth, skin - Fin - ger prints would soon be - tray

2<sup>d</sup> T.  night-moth, skin - Fin - ger prints would soon be - tray



1<sup>st</sup> T. 


G. 

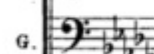
2<sup>d</sup> T. 

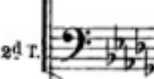
(One Stumbles.) (GROLMUS.) "Take care what you are do.

R.H.  *mf*



1<sup>st</sup> T. 

G. 

2<sup>d</sup> T.  *ing."*

*f*  *long.* *al pp*



1<sup>st</sup> T. Flot - sam and jet - sam we \_ From the Rog - ues Gall - ery;

G. Flot - sam and jet - sam we \_ From the Rog - ues Gall - ery;

2<sup>d</sup> T. Flot - sam and jet - sam we \_ From the Rog - ues Gall - ery;

1<sup>st</sup> T. Cracks - men who come from far \_ Yegg - men, black - leg men, we

G. Cracks - men who come from far \_ Yegg - men, black - leg men, we

2<sup>d</sup> T. Cracks - men who come from far \_ Yegg - men, black - leg men, we

1<sup>st</sup> T. are \_ Yes, we are.

G. are \_ Yes, we are.

2<sup>d</sup> T. are \_ Yes, we are.

1<sup>st</sup>T. 

G. 

2<sup>d</sup>T. 



1<sup>st</sup>T. 

G.   
Zim, zim, zim-zim-zim! Bag all the swag as we

2<sup>d</sup>T. 



1<sup>st</sup>T. 

G.   
douse the glim— Work with-out a sign of noise;

2<sup>d</sup>T. 





1<sup>st</sup> T.  Trim, trim, trim, trim, trim, give ev - 'ry wise guy the

G.  Trim, trim, trim, trim, trim, give ev - 'ry wise guy the

2<sup>d</sup> T. 



1<sup>st</sup> T.  flim, flim, flim, We're the nim-ble fin - gered boys. —

G.  flim, flim, flim, We're the nim-ble fin - gered boys. —

2<sup>d</sup> T. 





1<sup>st</sup> T. Take the jew - els take the crown, Take ev'ry thing that's not  
 G. Take the jew - els take the crown, Take ev'ry thing that's not  
 2<sup>d</sup> T. Take the jew - els take the crown, Take ev'ry thing that's not

1<sup>st</sup> T. nail - ed down. Then, while the coast is clear,  
 G. nail - ed down. Then, while the coast is clear,  
 2<sup>d</sup> T. nail - ed down. Then, while the coast is clear,

*Poco meno.*  
 1<sup>st</sup> T. Kiss your-self Good-bye. — And  
 G. Kiss your-self Good-bye. — And  
 2<sup>d</sup> T. Kiss your-self Good-bye And

1st. *pp*  
dis - ap - pear!

G. *pp*  
dis - ap - pear!

2d. *pp*  
dis - ap - pear!

*pp* *leggierissimo.*

Dance.

*p*

*pp ff*

## ENSEMBLE.

## She's Gone.

Words by  
ANNE CALDWELL.

Music by  
HUGO FELIX.

Piano.

The piano introduction consists of six measures in 2/4 time. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line. The dynamic is marked 'f'.

The piano accompaniment for the first vocal line consists of six measures. The right hand has a melodic line with some grace notes, and the left hand has a bass line. The dynamic is marked 'ff' and 'cresc.'.

SECRETARY.

Gone! she's gone! My pret - ty pri - ma don - na

The musical score for the Secretary's first line of lyrics consists of six measures. The right hand has a melodic line with some grace notes, and the left hand has a bass line. The dynamic is marked 'p'.

Seco I won - der what has hap - pend to my lit - tle friend!

The musical score for the Secretary's second line of lyrics consists of six measures. The right hand has a melodic line with some grace notes, and the left hand has a bass line. The dynamic is marked 'p'.

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## DIRECTOR.

Gone! She's gone! The mon-ey I'll make on her,

Dir. I'm a - fraid is mon - ey I will nev - er, nev - er spend!—

## CRITIC.

Gone! she's gone! Well I can guess the sto - ry—

Cri. She sim - ply could - n't play the part and so she flew—

Gone She's gone with all my dream of glo-ry! Back to the

*(crying)*  
Aut. So-da foun-tain I'll go too! Ho Ho Ho Ho

ALL. *(Author and others crying.)*  
Ho Ho Ho Ho Ho Ho Ho Ho! Ah!

All — What are we now to do?

*f* Chorus of Men including Soli. *p*

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment line. The vocal line is in a tenor clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation like accents and slurs. The piano accompaniment features triplet patterns in the right hand and a steady bass line in the left hand.

The lyrics are as follows:

Gone, gone, gone! The girl that we i - do - lize, Gone, gone,  
 gone! We'll has - ten to ad - ver - tise Miss - ing one cap -  
 ri - cious sou - brette, known as "Fair Paul -

ette" So won't you try, try, try to seek for a

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "ette" followed by "So won't you try, try, try to seek for a". The piano accompaniment includes a treble clef with a melodic line containing triplets and a bass clef with a rhythmic accompaniment. Dynamics include *f* and *p*.

trace of her Fly, fly, fly, That meek lit - tle face of her

The second system continues the vocal line with the lyrics "trace of her Fly, fly, fly, That meek lit - tle face of her". The piano accompaniment features a treble clef with chords and a bass clef with a rhythmic accompaniment. Dynamics include *f* and *p*.

In our mem - 'ry lin - gers for - lorn— Our Paul-

The third system concludes the vocal line with the lyrics "In our mem - 'ry lin - gers for - lorn— Our Paul-". The piano accompaniment features a treble clef with chords and a bass clef with a rhythmic accompaniment. Dynamics include *f* and *p*.



ette has gone.

*ff*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics 'ette has gone.' The bottom staff is a piano accompaniment in bass clef, starting with a forte (*ff*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

*ff*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, which is mostly silent (indicated by dashes). The bottom staff is a piano accompaniment in bass clef, continuing the *ff* dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

## OLD COUNT.

Gone! She's gone! I won-der who has won her

*fp*

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in bass clef with lyrics 'Gone! She's gone! I won-der who has won her'. The bottom staff is a piano accompaniment in bass clef, starting with a *fp* dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

You know, a wo-man nev-er does it on her own

*p*

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in bass clef with lyrics 'You know, a wo-man nev-er does it on her own'. The bottom staff is a piano accompaniment in bass clef, starting with a *p* dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

## YOUNG COUNT.

Gone! She's gone! And I shall on my hon-or Have to pay now

PEPI.  
Gone! She's  
YOUNG COUNT.  
for a sup-per I must eat a-lone. —

gone! While I was wrapped in slum-ber To a stage-door

STAGE MANAGER  
John-nie she has sly-ly tipped the wink Gone! She's

gone! My big pro-duc-tion num-ber Down in the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "gone! My big pro-duc-tion num-ber Down in the". The piano accompaniment is in two staves (treble and bass clefs) and features a complex harmonic structure with many accidentals.

*crying.*  
sec-ond act is on the blink Ho Ho Ho Ho

The second system continues the musical score. The vocal line has the lyrics "sec-ond act is on the blink Ho Ho Ho Ho". Above the vocal line, the word "crying." is written in italics. The piano accompaniment continues with similar harmonic complexity.

STAGE MANAGER.  
Ho Ho Ho Ho Ho Ho Ho Ho  
Ho Ho Ho Ho Ho Ho Ho Ho  
*The others crying.*

The third system is for the Stage Manager. It features two vocal lines and piano accompaniment. The lyrics for both vocal lines are "Ho Ho Ho Ho Ho Ho Ho Ho". Above the first vocal line, the text "STAGE MANAGER." is written. Below the second vocal line, the text "The others crying." is written in italics. The piano accompaniment continues with similar harmonic complexity.

*Men and Women from the Audience threatening the Director.*

Ah! We won-der if it's true.

Ah! We won-der if it's true.

The first system of the musical score consists of three staves. The top two staves are vocal lines for men and women, both with the lyrics "Ah! We won-der if it's true." The bottom staff is the piano accompaniment, featuring a series of chords and a melodic line that includes a sixteenth-note run with a '6' above it.

Gone, gone, gone! You try to bam-booz-le us! Gone, gone,

Gone, gone, gone! You try to bam-booz-le us! Gone, gone,

The second system of the musical score consists of three staves. The top two staves are vocal lines for men and women, both with the lyrics "Gone, gone, gone! You try to bam-booz-le us! Gone, gone,". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes and chords, with a 'p' dynamic marking.

gone! You say it to fooz-le us Quick re - fund for our

gone! You say it to fooz-le us Quick re - fund for our

The third system of the musical score consists of three staves. The top two staves are vocal lines for men and women, both with the lyrics "gone! You say it to fooz-le us Quick re - fund for our". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes and chords, with a 'p' dynamic marking and a '3' (triple) marking.

tick-ets is due Or we'll take the val - ue out of you.

tick-ets is due Or we'll take the val - ue out of you.

Hal hal hal If you try your mon-ey tricks

Hal hal hal If you try your mon-ey tricks

Hal Ha! Ha! You'll be in a fun-ny fix, soon you'll

Hal Ha! Ha! You'll be in a fun-ny fix, soon you'll

5289 - 41 Shes Gone.

Curtain.

wish you'd nev-er been born If Paul-ette has gone! \_\_\_\_\_  
 wish you'd nev-er been born If Paul-ette has gone! \_\_\_\_\_

*ff*  
*mf*

The score consists of six systems of music. The first system contains two vocal staves and a piano accompaniment. The second system continues the piano accompaniment with dynamic markings *ff* and *mf*. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system continues the piano accompaniment. The sixth system concludes the piano accompaniment.

# Mon Désir.

53

Duet.

Lyric by  
ANNE CALDWELL.Music by  
HUGO FELIX.

Piano.

The piano introduction consists of two staves. The right hand starts with a melody in a minor key, marked *mf*, and features several triplets. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a *sf p* dynamic marking.

*Valse. Mouvementée et bien rythmée.*

I know a place that is wait - ing, Just for  
Ev - er in dark - ness and dan - ger, Life I

The first system shows the vocal line and piano accompaniment. The vocal line is in a 3/4 time signature and features a mix of quarter and eighth notes. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand.

you, and for me, Where hap - py lov - ers are  
own, I have known, Love to me has been a

The second system continues the vocal and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its harmonic support.

mat - ing In a true ec - sta - sy —  
strang - er But for one hour a - lone. —

The third system concludes the vocal and piano accompaniment. The vocal line ends with a long note, and the piano accompaniment provides a final harmonic resolution.

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I know a mel - o - dy gold - en, You shall hear,  
Mem - ry of blue eyes en - treat - ing, Eyes so dear,

*pp* you shall hear, All of my pas - sion is told in that  
so sin - cere, I seem to see while re - peat - ing your

*rit* Valse très-lente.  
strain "Mon Dé - sir — Mon Dé - sir." When the soul that  
words "Mon Dé - sir — Mon Dé - sir."

dreams with - in An en - chant - ed vi - o - lin,



Stirs a - gain its wings and rings and sings, Young Love comes

fly - ing in, When that strain's ca - ress you hear—

Close your arms a - round me, dear, As with rap - ture

new, We're float - ing through, That waltz of "Mon De - sir"—

When the soul that dreams with - in An en -

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of two flats and a common time signature. The lyrics are "When the soul that dreams with - in An en -". The middle staff is the vocal line in treble clef. The bottom two staves are the piano accompaniment in grand staff (treble and bass clefs). The piano part features a series of chords and arpeggiated figures.

chant - ed vi - o - lin, Stirs a - gain its

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef with the lyrics "chant - ed vi - o - lin, Stirs a - gain its". The middle staff is the vocal line in treble clef. The bottom two staves are the piano accompaniment in grand staff. The piano part continues with chords and arpeggiated figures, including some triplets in the right hand.

wings, and rings and sings, Young Love comes fly - ing

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef with the lyrics "wings, and rings and sings, Young Love comes fly - ing". The middle staff is the vocal line in treble clef. The bottom two staves are the piano accompaniment in grand staff. The piano part features chords and arpeggiated figures, including some triplets in the right hand.

in, When that strain's ca-ress you hear— Close your

*R.H.*

arms a-round me, dear As with rap-ture new, we're

*pp*  
float-ing through, The waltz of "Mon Dè-sir."

*pp*

## In The Dark.

Song and Scene.

Lyric by  
ANNE CALDWELL.

Paulette and Male Chorus.

Music by  
HUGO FELIX.

Piano. *Tranquillo.* *mf*

The piano introduction is in 6/8 time, marked *Tranquillo* and *mf*. It features a melody in the right hand and a bass line in the left hand, both in the key of D major.

PAULETTE. *Allegretto.* *p*

I once knew a maid-en as

The first line of the vocal score for Paulette is in 6/8 time, marked *Allegretto* and *p*. The piano accompaniment is marked *mf* and *pp*. The lyrics are "I once knew a maid-en as".

Pa. fair as snow, The neigh-bors called her 'Gen-tle Jos - eph - ine' — She

The second line of the vocal score for Paulette is in 6/8 time. The lyrics are "fair as snow, The neigh-bors called her 'Gen-tle Jos - eph - ine' — She". The piano accompaniment is marked *pp*.

Pa. cap-tured an eld-er - ly Ro-me - o, Who un-der her win-dow at

The third line of the vocal score for Paulette is in 6/8 time. The lyrics are "cap-tured an eld-er - ly Ro-me - o, Who un-der her win-dow at". The piano accompaniment is marked *pp*.

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Pa. night would go, To ser-e-nadethis love-ly maid, his heart's own queen He'd sing each

Pa. time this sim-ple rhyme! In the dark, See a spark, 'Tis the

Pa. flash of love un-dy-ing, For my Jos-eph-ine I'm sigh-ing, In the

Pa. dark, In the park, Your Tyr-o-le-an Na-po-le-on is

(YODLE.)

Pa. here in the dark.

CHORUS. *pp*

In the dark. See the

Pa. spark,

Ch. 'Tis the flash of love un-dy-ing, For my

*mf* *pp*

Pa. Jos - eph - ine I'm sigh - ing, In the dark, in the

Ch. in the

Pa.  *rit.*

Ch. park, Your Tyr - o - le-an Na-po - le-on is here - in the dark. 



Tempo I.

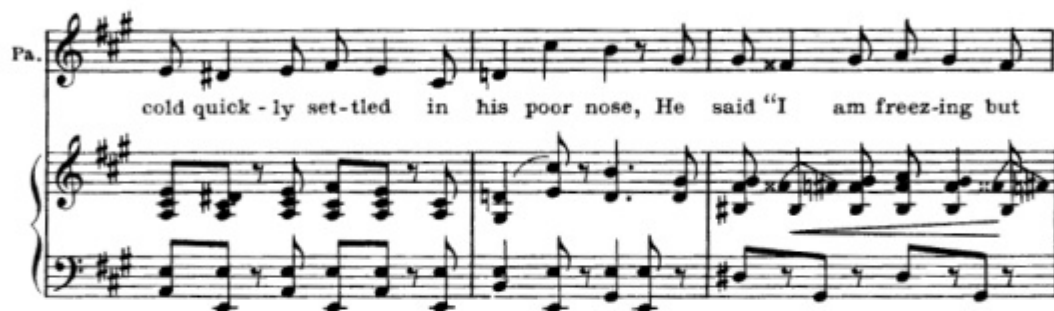
*mf*  *pp*

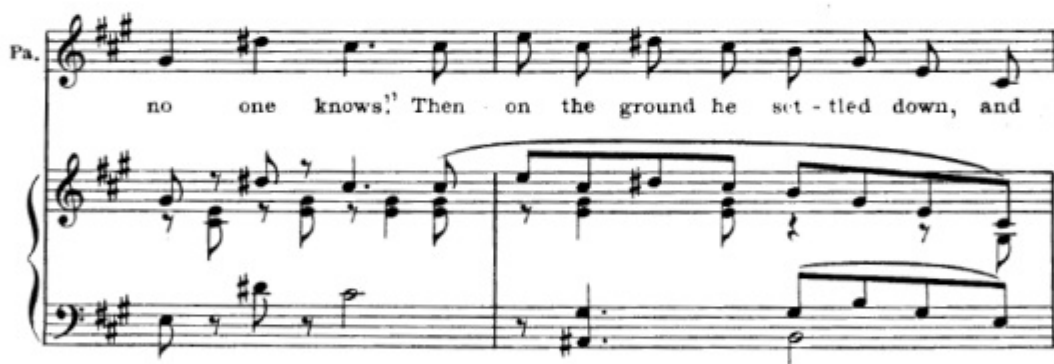
PAULETTE. Allegretto.

The mid - night was chill - y, the pale moon rose, But 

*p* 

Pa.  no one from the wind - ow came to peep, A

Pa.  cold quick - ly set - tled in his poor nose, He said "I am freez - ing but

Pa.  no one knows." Then on the ground he set - tled down, and

Pa.  fell a - sleep and there he seems to hear in dreams: In the

CHORUS.



(VODLE.)

63

Pa. *3* *3* *3*

Ch. dark, See the spark, 'Tis the

Pa. *mf* *p*

Ch. flash of love un-dy - ing, For my Jo - se - phine I'm sigh - ing, In the

Pa. *3* *3* *3*

Ch. dark, In the park, Your Tyr -

*pp* *pp* *pp*

In the  
o - le - on Na - po - le - on Is here in the dark

YODLE.  
dark, Ah

See the spark 'Tis the

flash of love un - dy - ing, For my Jos - e - phine I'm sigh - ing In the

*mf* *pp* *p* *pp* *p* *pp* *p*

dark ————— In the park ————— Your Try -

Ah

o - le - an Na - po - le - on is here in the dark.

*espress.*

*R.H.*

*ppp*

*Curtain.*

Detailed description: This is a page of a musical score for a song titled "In The Dark". It features a vocal line and a piano accompaniment. The vocal line consists of two systems of staves. The first system has lyrics "dark ————— In the park ————— Your Try -". The second system has lyrics "Ah" and "o - le - an Na - po - le - on is here in the dark." The piano accompaniment includes a grand staff with treble and bass clefs. It features various musical notations such as triplets, slurs, and dynamic markings like *espress.*, *R.H.*, and *ppp*. The score concludes with a section marked "Curtain." and a final chord.