THE RED ROSE

Book and Lyrics by

HARRY B. SMITH and ROBERT B. SMITH

Music by

ROBERT HOOD BOWERS

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The Red Rose

A Musical Comedy in Three Acts

BY

HARRY B. SMITH

AND

ROBERT B. SMITH

MUSIC BY

ROBERT HOOD BOWERS

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JEROME H. REMICK & Co.
New York Detroit

STARMER

LEE HARRISON PRESENTS

Valeska Suratt

IN

THE RED ROSE

Comic Opera in Three Acts

Book and Lyrics by
HARRY B. and ROBERT B. SMITH

Music by
ROBERT HOOD BOWERS

Produced at the Garrick Theatre. Philadelphia, Pa.
May 2d 1911

The Production Staged by. . . . Mr. R.H. Burnside
The Dances Arranged by. . . . Mr. Jack Mason
The Music Under direction of Mr. Louis F. Gottschalk

—o✣o—

CAST

Lola, An Artist's Model . . . . . VALESKA SURATT
Dick Lorimer, The Model's Artist . . . . . WALLACE Mc CUTCHEON
Alonzo Lorimer, An American Millionaire . . . . . ALEXANDER CLARK
Silas Plant, A Millionaire American . . . . . JOHN DALY MURPHY
Hon. Lionel Talboys, Who cannot check his love . . . . . ERNEST LAMBART
Daisy Plant, His love who has the checks . . . . . LILLIAN GRAHAM
Raphael Spiegle, A picture dealer . . . . . JOHN E. HAZZARD
Mme. Joë Joyant, Next to the dealer . . . . . FLAVIA ARCARO
M. Duprez, Master of the Studio. . . . . HENRY BERGMAN
Andrè, His Master's Voice . . . . . CRAIG CAMPBELL
Gyp, Her own master. . . . . CARRIE REYNOLDS
Baron Leblanc, Looking for his daughter . . . . . LOUIS CASAVANT
Maxime Dupont, Looking for the Baron. . . . . HENRY BERGMAN

Tita	Wedded to Art	BEATRICE DOANE
Celeste		BESSIE HOLBROOK
Marie		ELEANORE BOYCE
Rosalie		MARJORIE DAYTON
Denise		LAURA GAYNELLE
Elaine		DOROTHY LANGDON
Louise		NELLIE FELTES
Flane		ADELAIDE WARREN

The Six English Rosebuds:—The Misses Minna Cooke, Nellie Cartner, Sallie Irving, Daisy Atkinson, Ethel Rosebud and Grace Lambert.

Members of the Act School:—The Misses Jane Warrington, Josie Kernell, Elizabeth Young, Eleanore Dayne, Irene Messenger, Kittie Howland, Myrtle Best, Edna Bates and Helen O'Day. The Messrs. Kugler, Kirkwood, Strangard, Ward, Hayes, Willingham, Tuller and Smith.

—o✣o—

ACT I.—The Art School of M. Julian Duprez
ACT II.—The Baron's Chateau
ACT III.—The Ball of the Four Arts

The Action takes place in Paris
Six Months elapse between Act I and Act II.

483675

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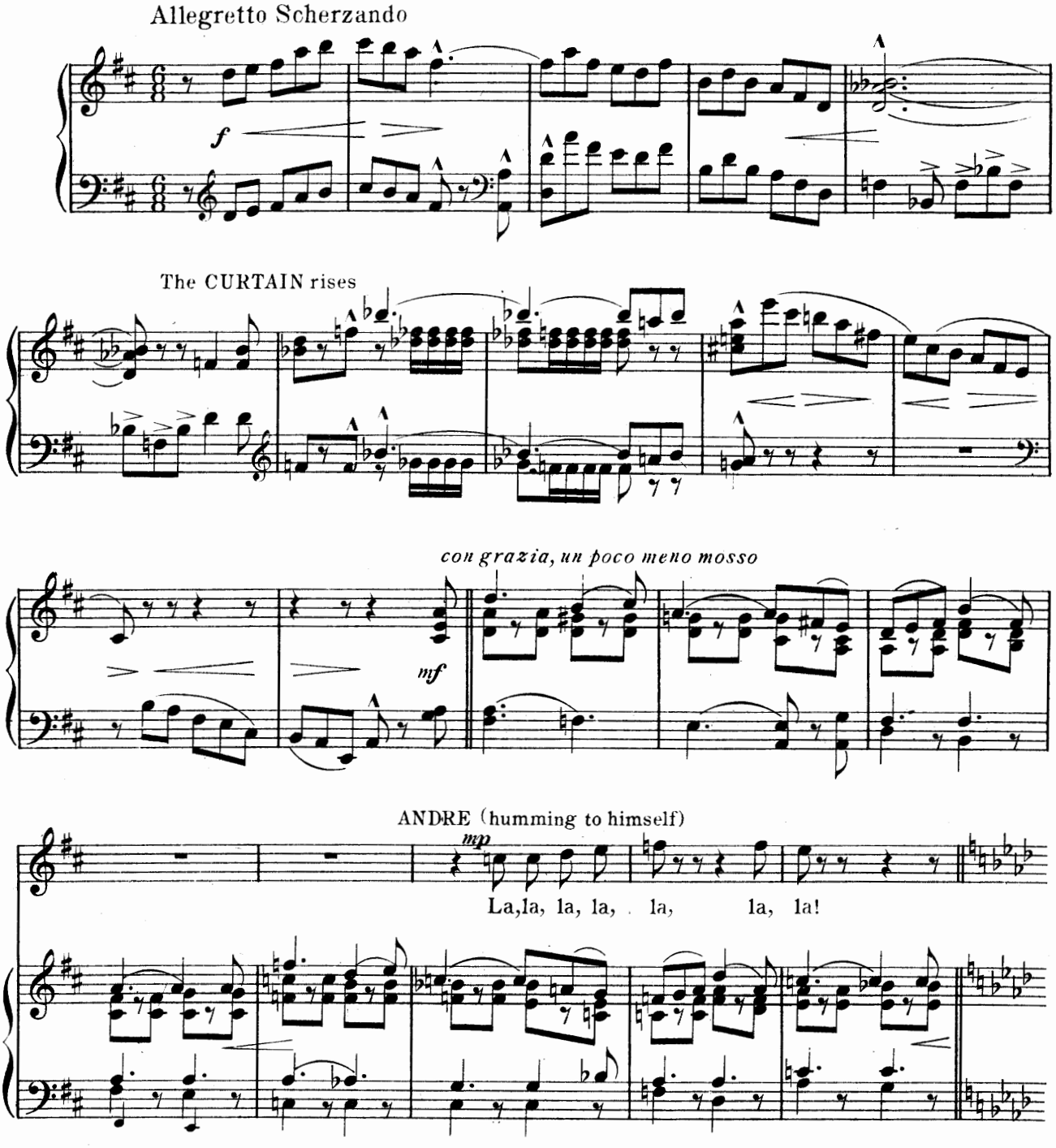
The Red Rose

Opening Scene

Lyrics by
ROBERT B. SMITH.

Act 1st

Music by
ROBERT HOOD BOWERS



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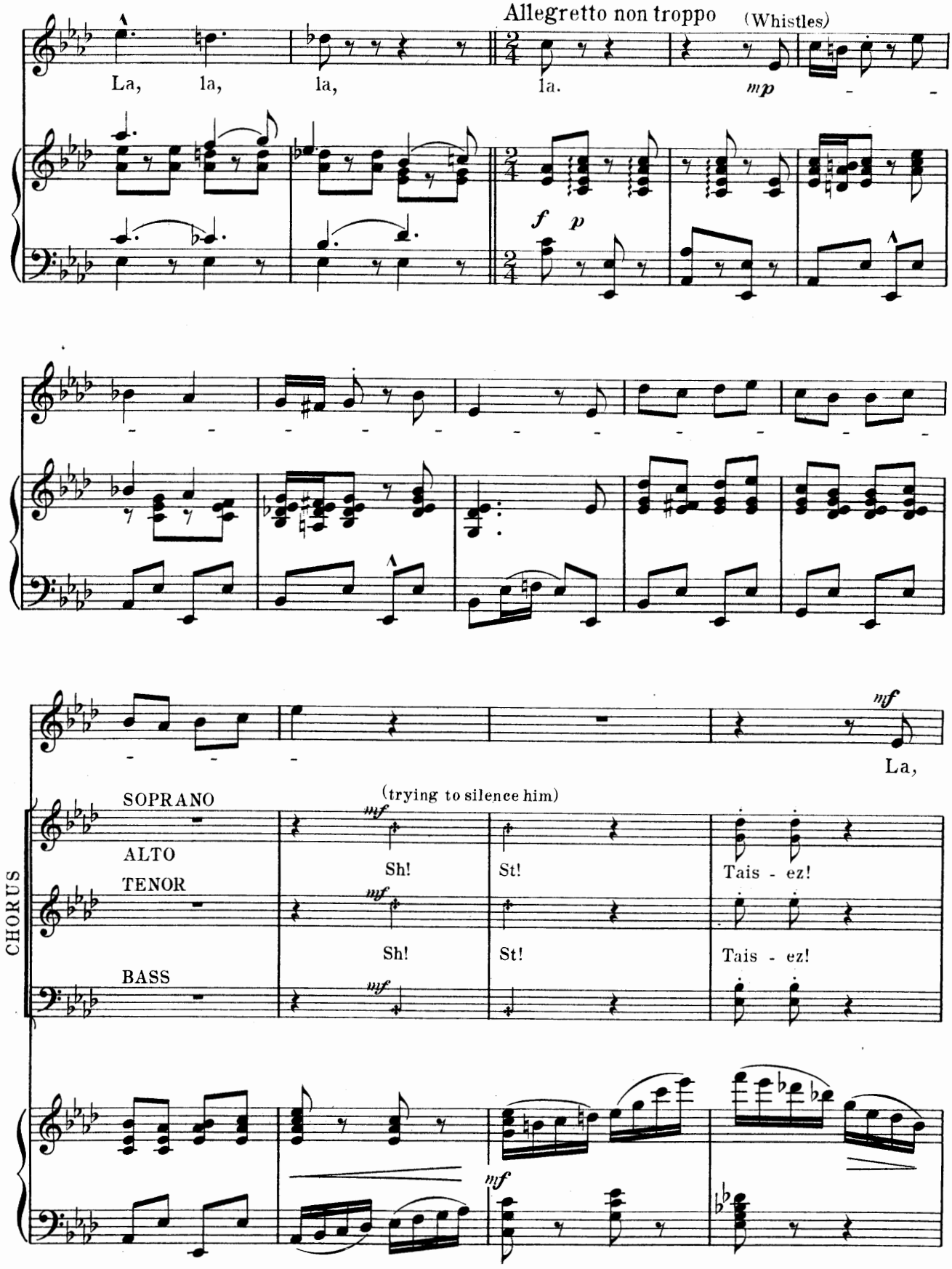
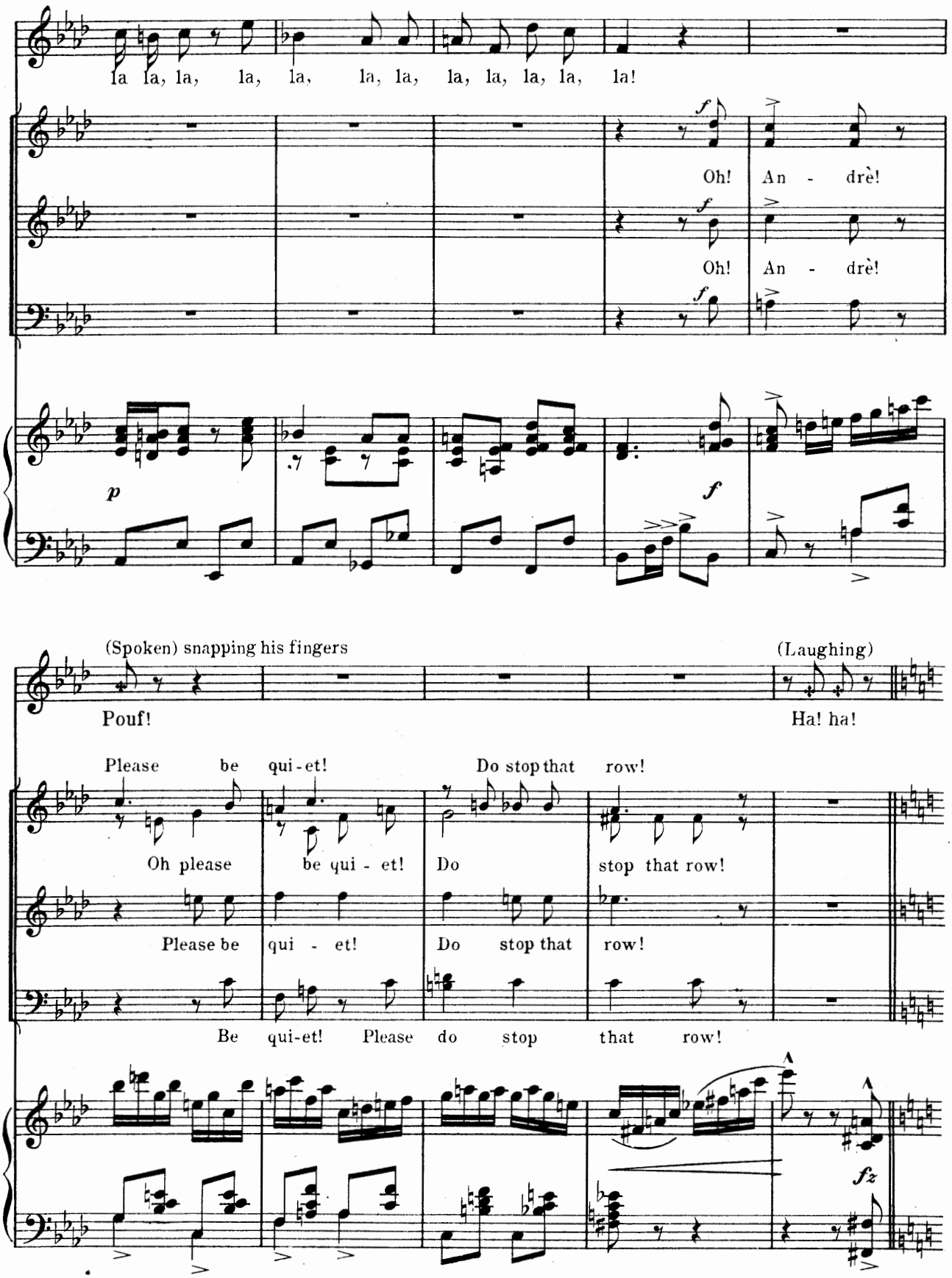
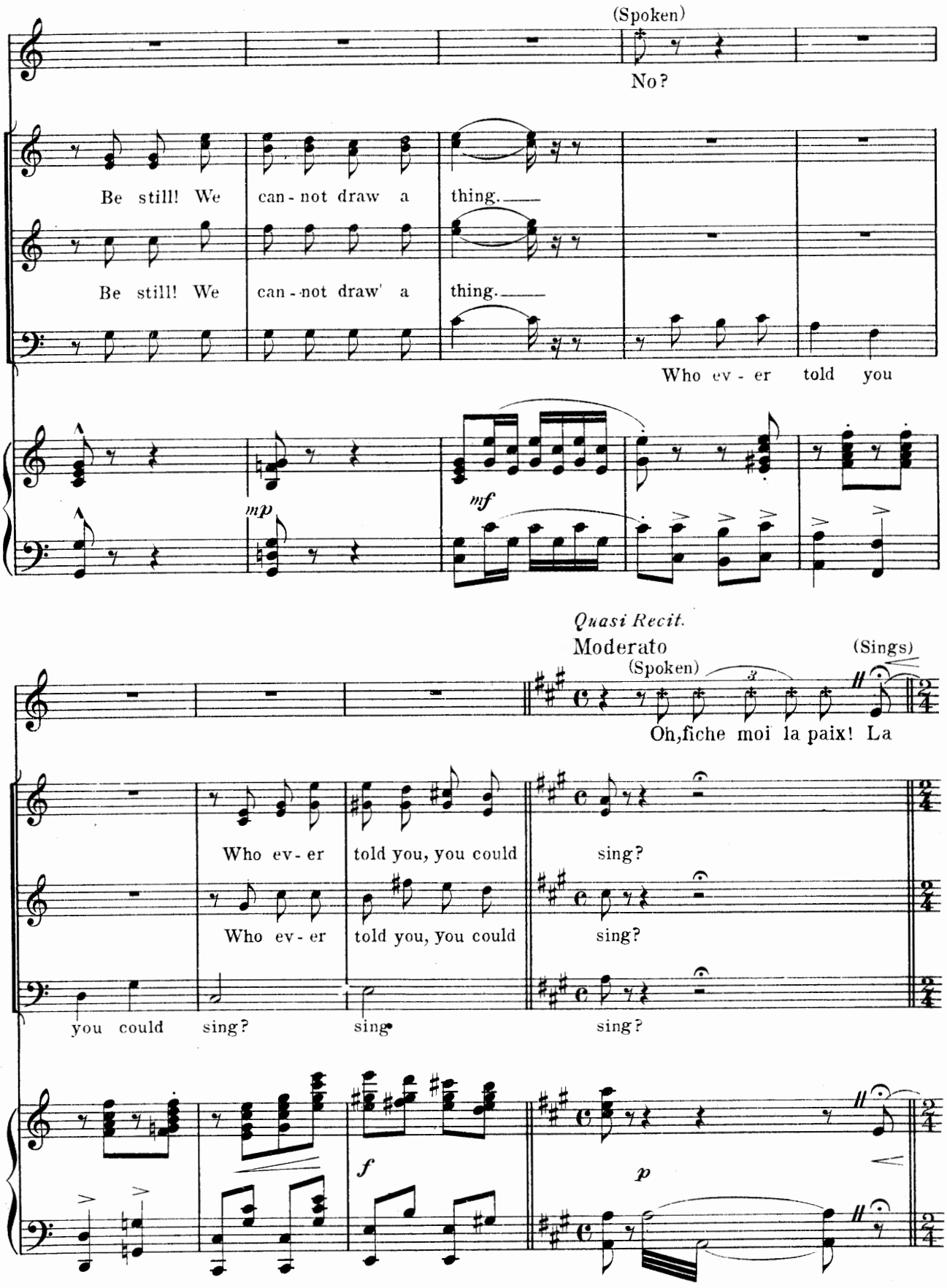
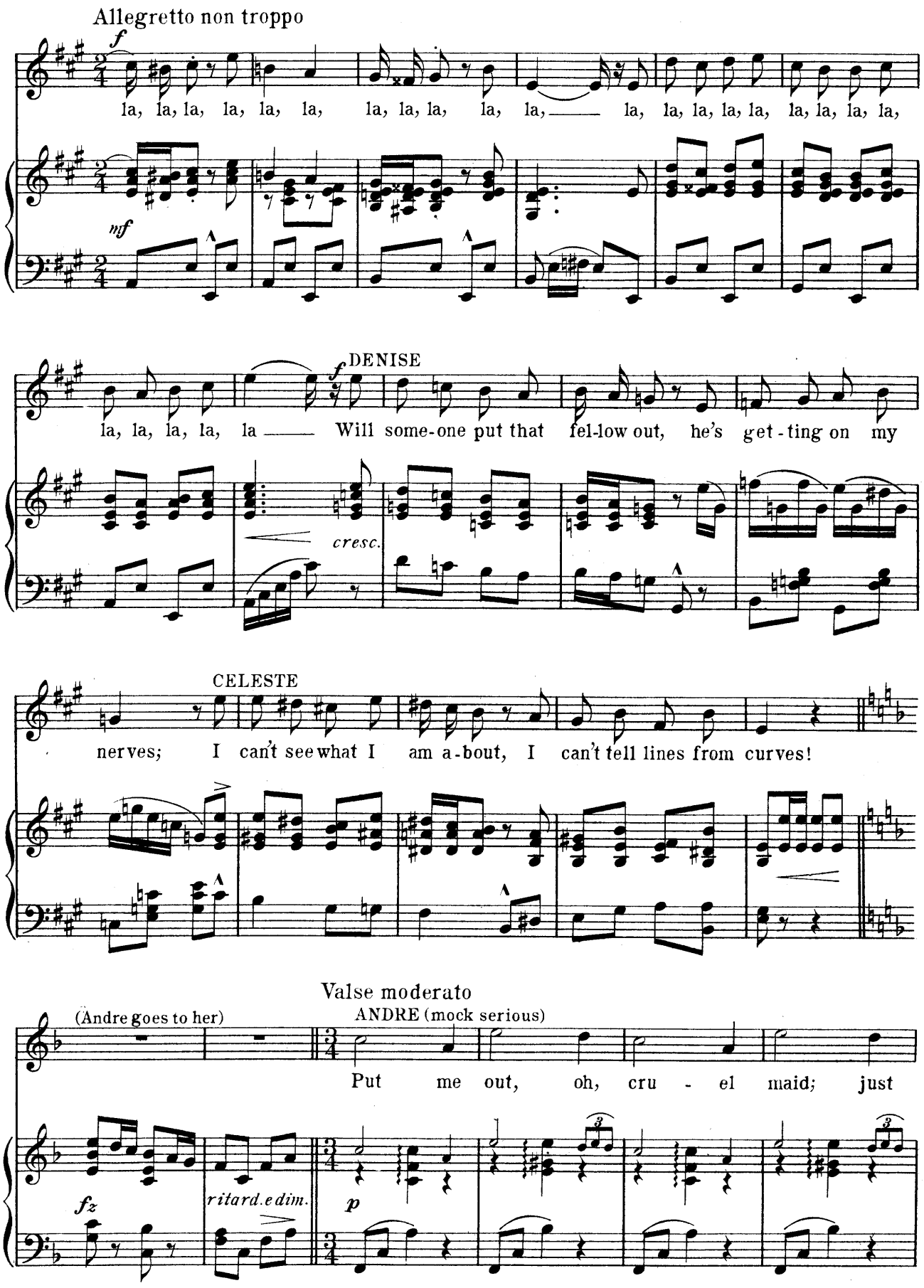
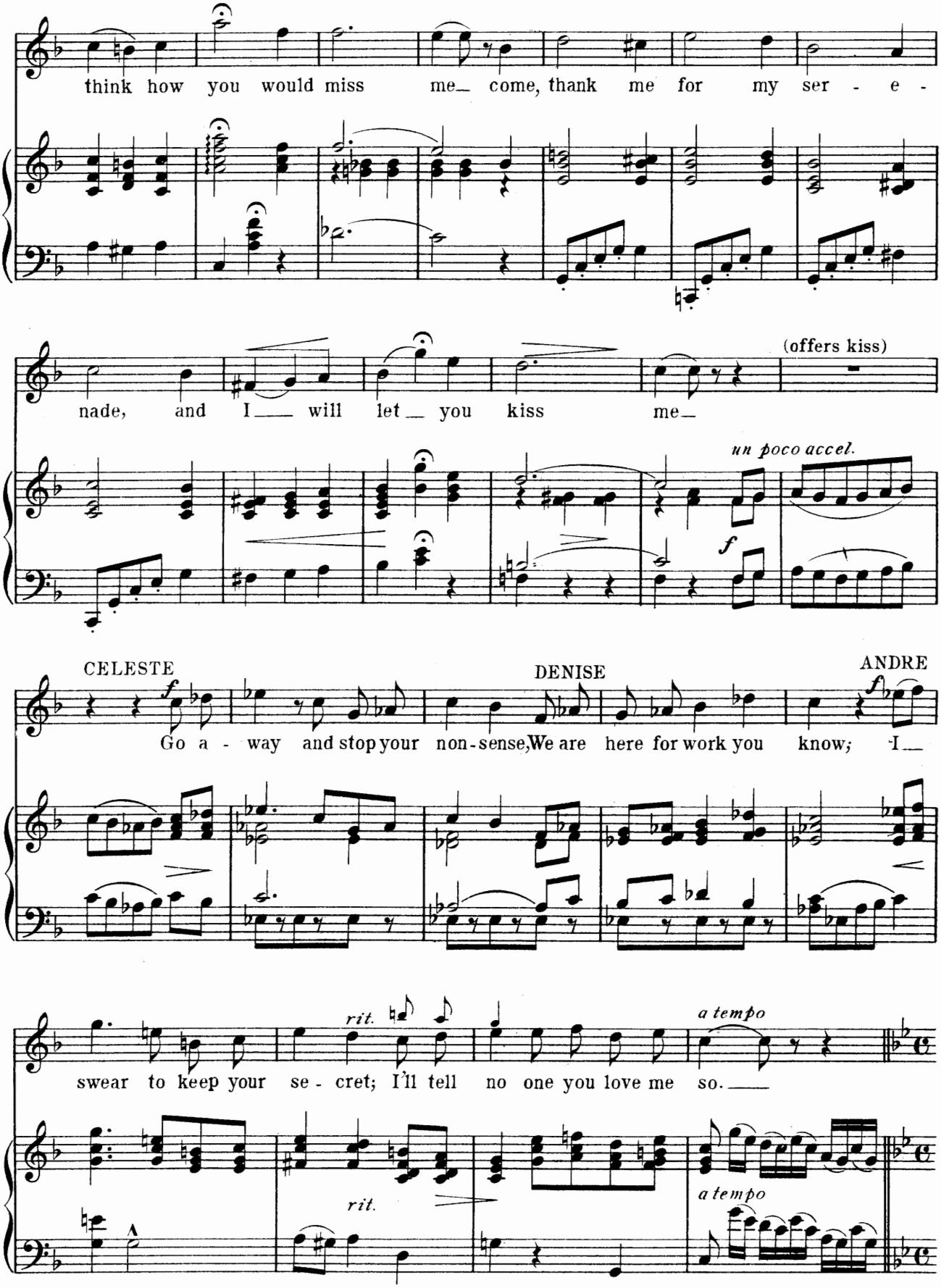
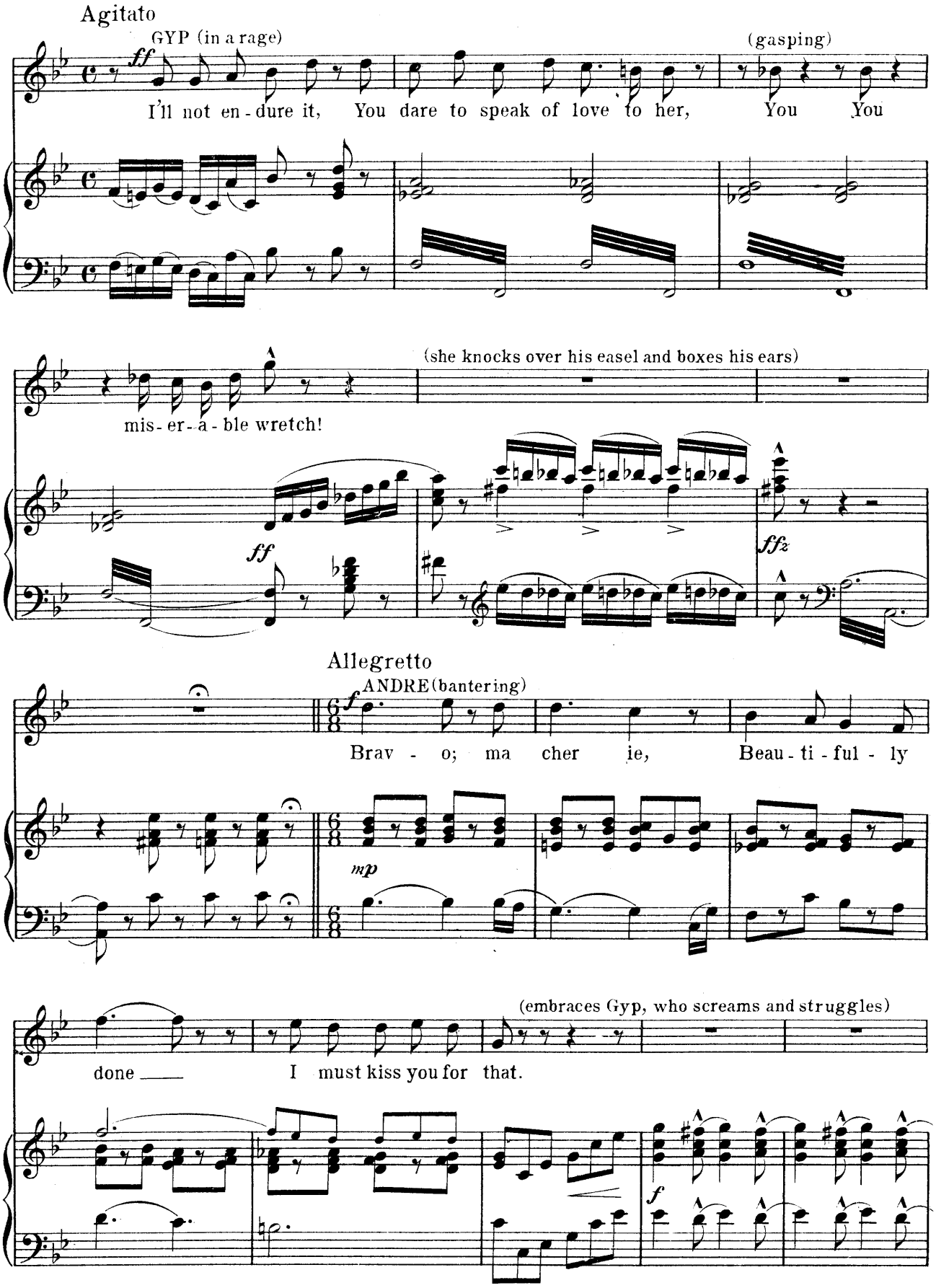

Allegretto non troppo
(Whistles)
La, la, la, la.
mp
f p
mf
La,
CHORUS
SOPRANO
ALTO
TENOR
BASS
(trying to silence him)
mf
Sh! St! Tais - ez!
Sh! St! Tais - ez!
mf

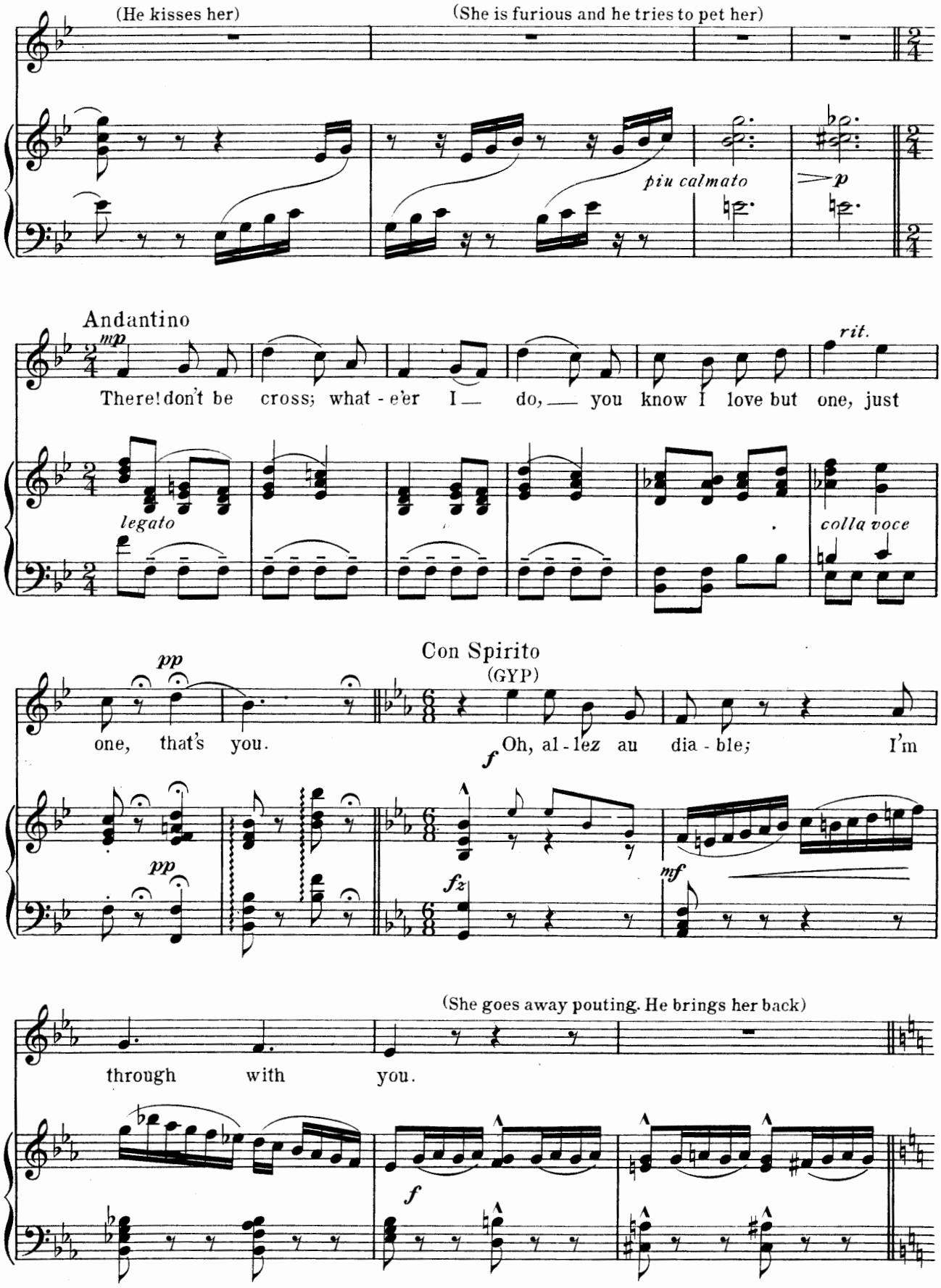

la la, la, la, la, la, la, la, la, la, la!
Oh! An - drè!
Oh! An - drè!
(Spoken) snapping his fingers
(Laughing)
Pouf!
Ha! ha!
Please be qui-et!
Do stop that row!
Oh please be qui - et!
Do stop that row!
Please be qui - et!
Do stop that row!
Be qui-et! Please do stop that row!

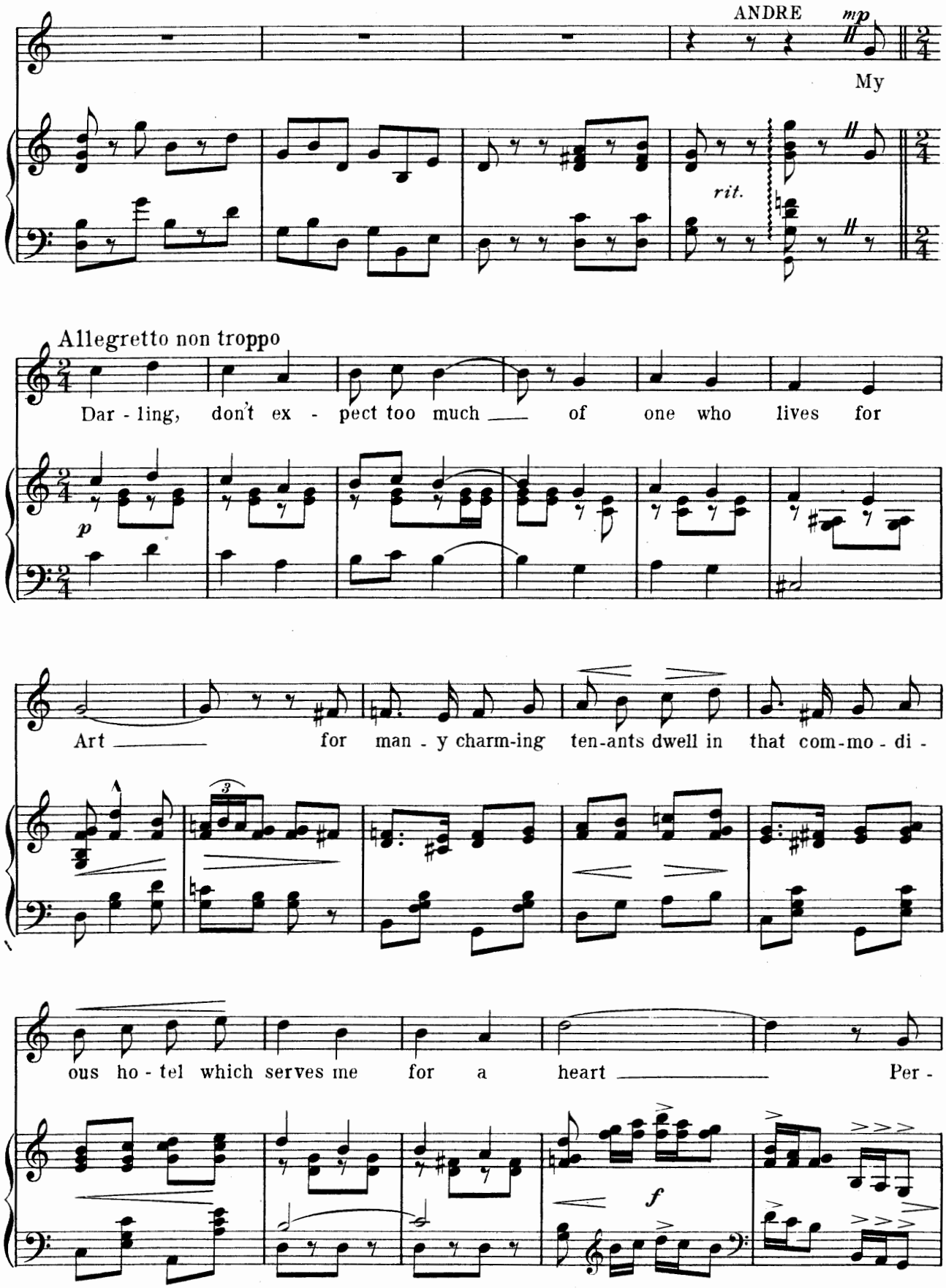

(Spoken)
No?
Be still! We can-not draw a thing.
Be still! We can-not draw' a thing.
Who ev-er told you
mp
mf
Quasi Recit.
Moderato
(Spoken)
(Sings)
Oh, fiche moi la paix! La
Who ev-er told you, you could sing?
Who ev-er told you, you could sing?
you could sing?
sing
sing?
f
p

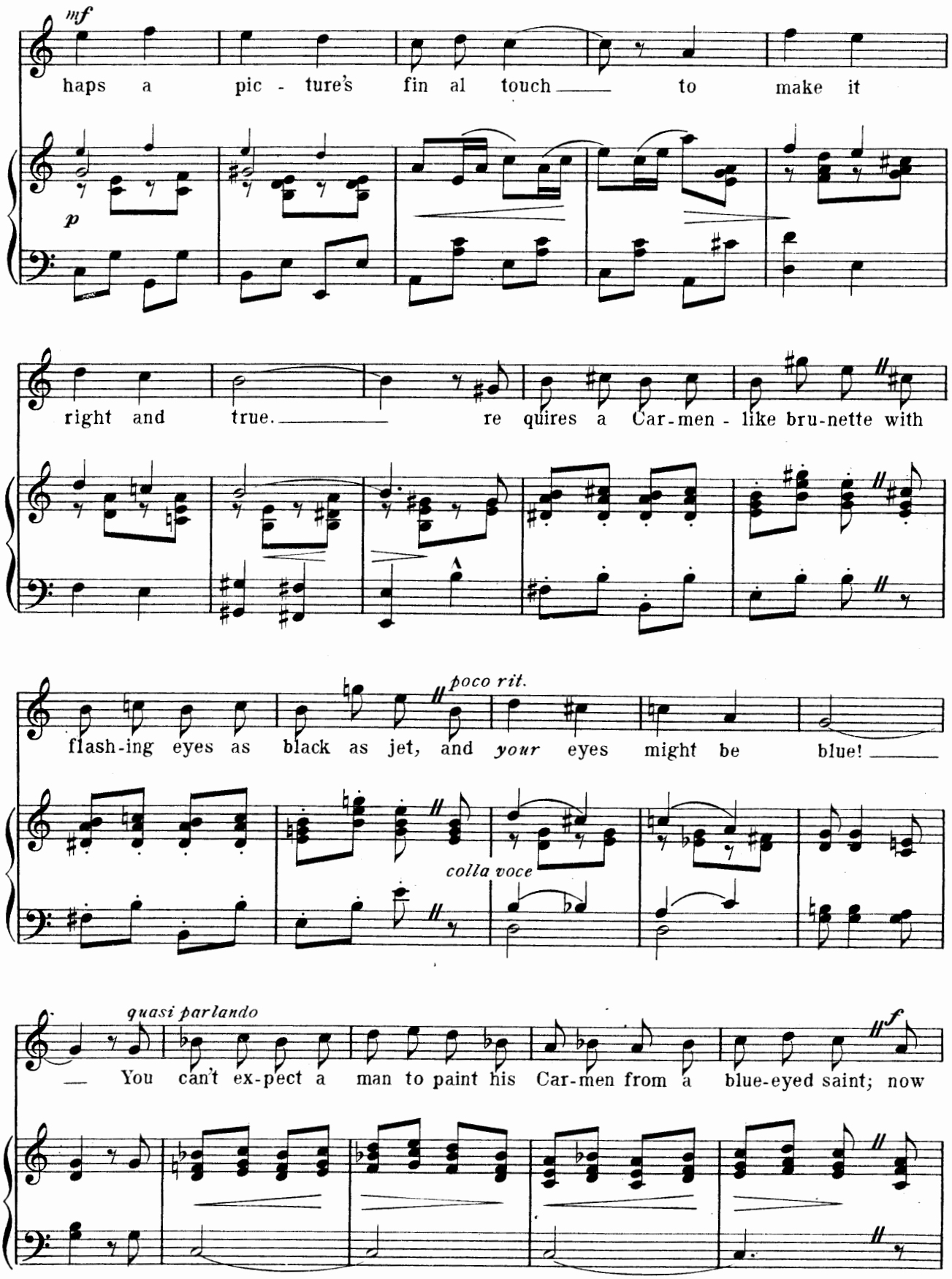

Allegretto non troppo
f
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
mf
f DENISE
la, la, la, la, la Will some-one put that fel-low out, he's get-ting on my
cresc.
CELESTE
nerves; I can't see what I am a-bout, I can't tell lines from curves!
Valse moderato
(Andre goes to her)
ANDRE (mock serious)
Put me out, oh, cru - el maid; just
fz
ritard. e dim.
p

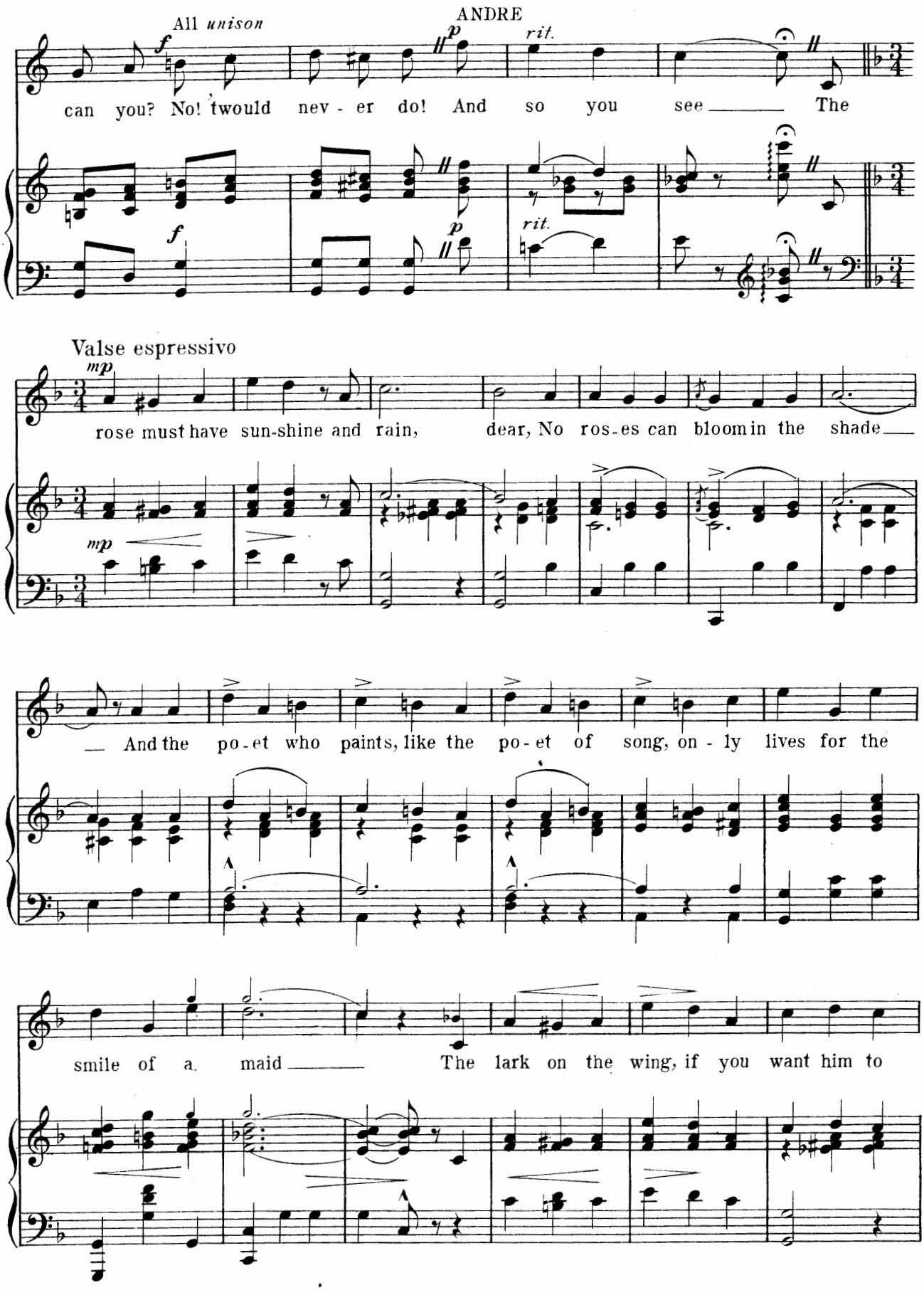

think how you would miss me_ come, thank me for my ser - e -
nade, and I___ will let_ you kiss me_
(offers kiss)
un poco accel.
f
CELESTE
DENISE
ANDRE
f
f
Go a - way and stop your non-sense, We are here for work you know; I_
swear to keep your se - cret; I'll tell no one you love me so.___
rit.
rit.
a tempo
a tempo

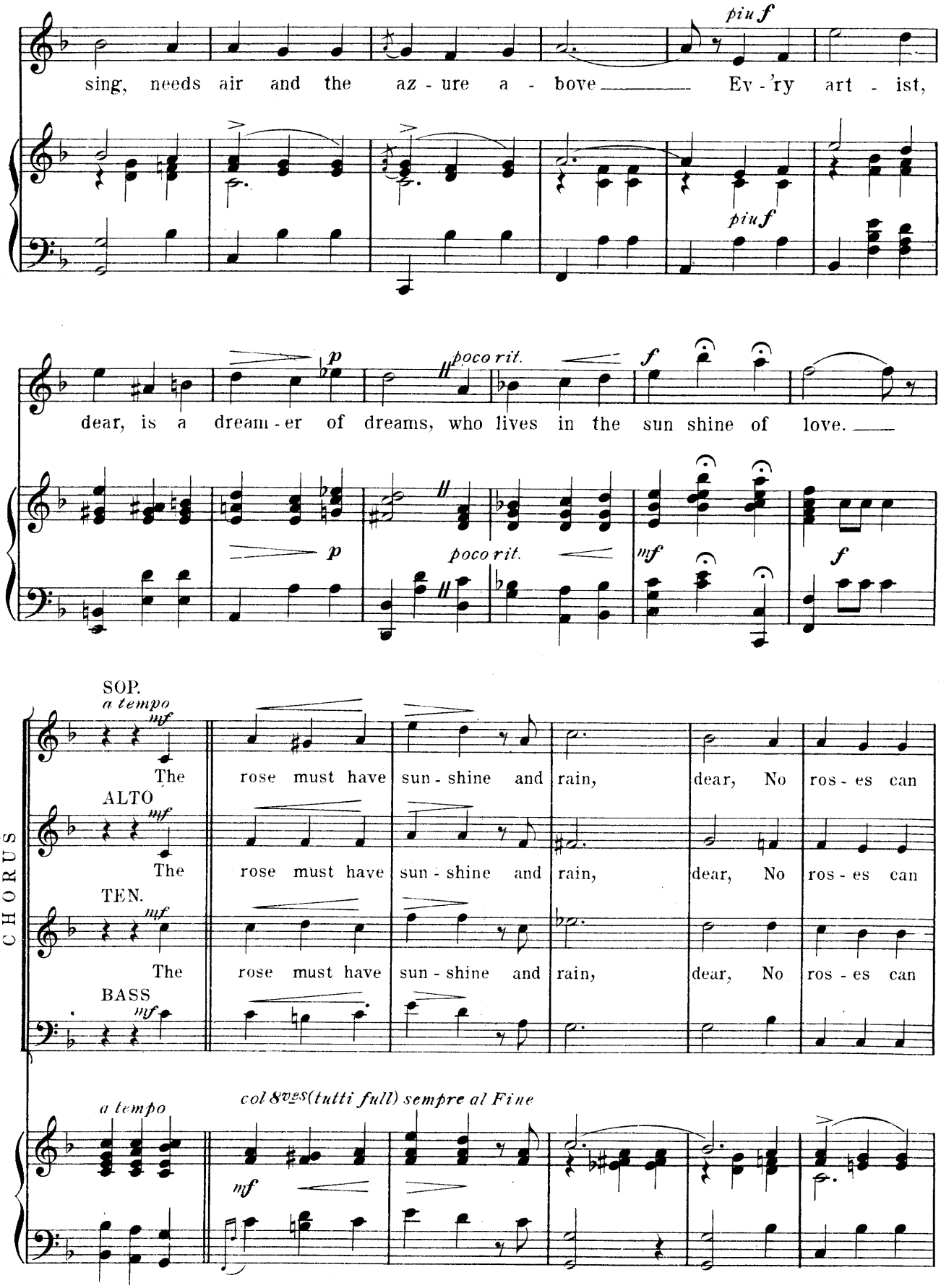

Agitato
GYP (in a rage)
ff
I'll not en - dure it, You dare to speak of love to her, You You
(gasping)
mis - er - a - ble wretch!
(she knocks over his easel and boxes his ears)
ff
ffz
Allegretto
ANDRE (bantering)
f
Brav - o; ma cher ie, Beau - ti - ful - ly
mp
done ___ I must kiss you for that.
(embraces Gyp, who screams and struggles)
f

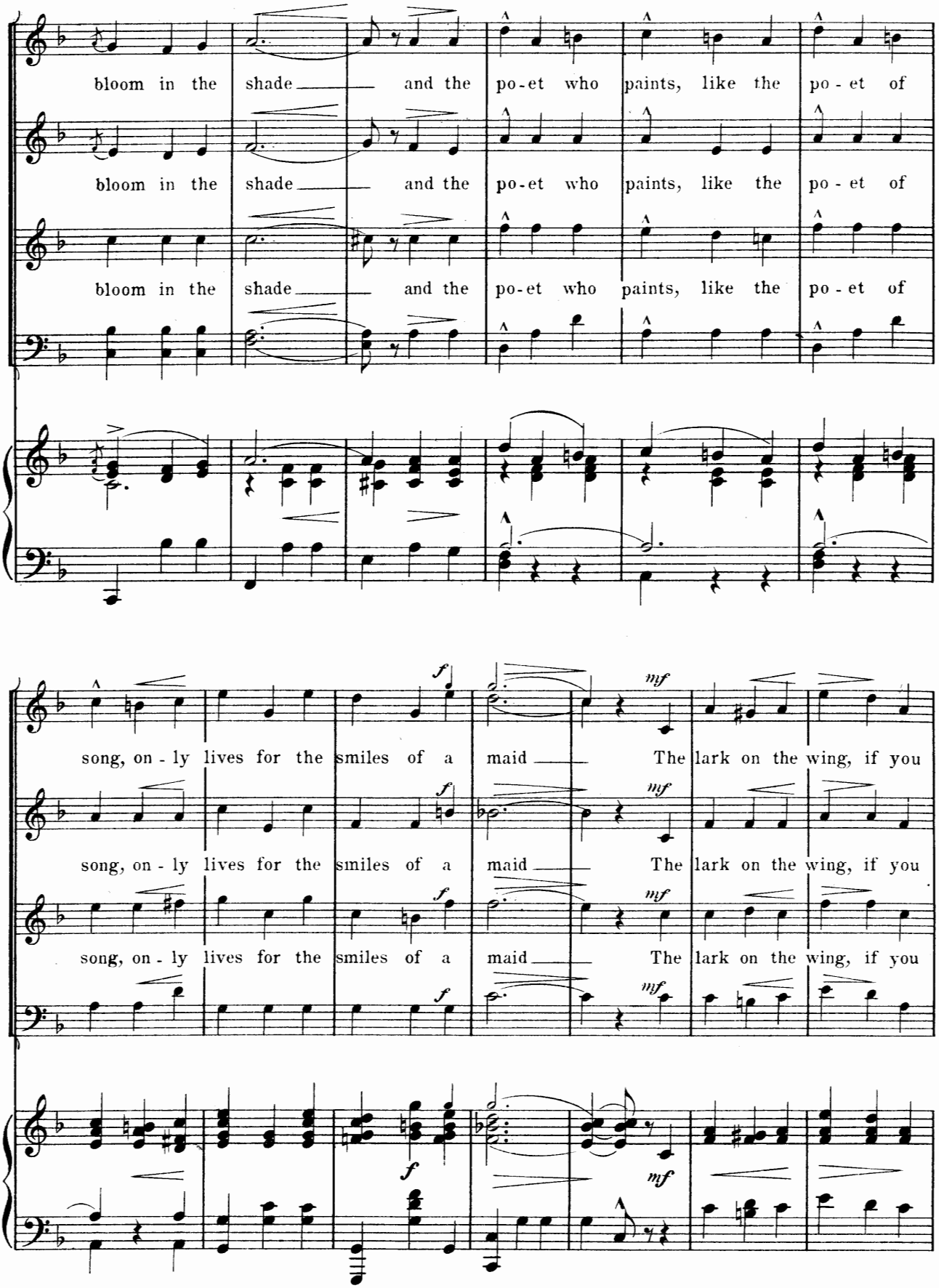

(He kisses her)
(She is furious and he tries to pet her)
piu calmato
p
Andantino
mp
There! don't be cross; what - e'er I — do, — you know I love but one, just
rit.
legato
colla voce
pp
one, that's you.
Con Spirito
(GYP)
f
Oh, al - lez au dia - ble; I'm
pp
fz
mf
(She goes away pouting. He brings her back)
through with you.
f

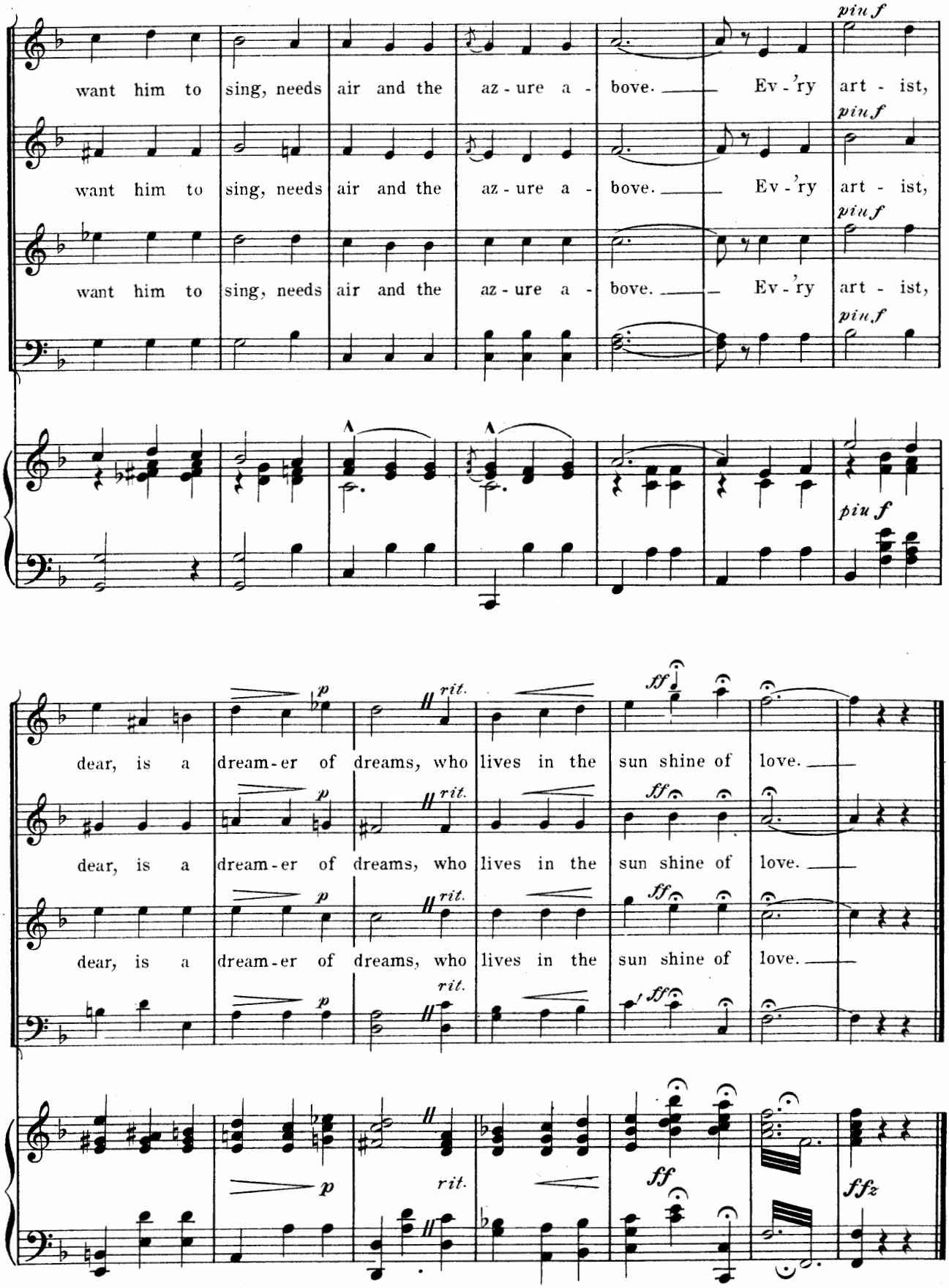

ANDRE
mp
My
rit.
Allegretto non troppo
Dar - ling, don't ex - pect too much of one who lives for
p
Art for man - y charm-ing ten-ants dwell in that com-mo - di -
ous ho - tel which serves me for a heart Per -
f


mf
haps a pic - ture's fin al touch to make it
p
right and true. re quires a Car-men - like bru-nette with
poco rit.
flash-ing eyes as black as jet, and your eyes might be blue!
colla voce
quasi parlando
You can't ex-pect a man to paint his Car-men from a blue-eyed saint; now
f


All unison
ANDRE
f
p
rit.
can you? No! 'twould nev - er do! And so you see The
Valse espressivo
mp
rose must have sun-shine and rain, dear, No ros-es can bloom in the shade
And the po-et who paints, like the po-et of song, on - ly lives for the
smile of a maid The lark on the wing, if you want him to


sing, needs air and the az - ure a - bove Ev - 'ry art - ist,
piu f
piu f
dear, is a dream - er of dreams, who lives in the sun shine of love.
p
poco rit.
f
p
poco rit.
mf
f
CHORUS
SOP.
a tempo
mf
The rose must have sun - shine and rain, dear, No ros - es can
ALTO
mf
The rose must have sun - shine and rain, dear, No ros - es can
TEN.
mf
The rose must have sun - shine and rain, dear, No ros - es can
BASS
mf
a tempo
col 8vas (tutti full) sempre al Fine
mf


bloom in the shade and the po-et who paints, like the po-et of
bloom in the shade and the po-et who paints, like the po-et of
bloom in the shade and the po-et who paints, like the po-et of
song, on-ly lives for the smiles of a maid The lark on the wing, if you
song, on-ly lives for the smiles of a maid The lark on the wing, if you
song, on-ly lives for the smiles of a maid The lark on the wing, if you
f
mf


want him to sing, needs air and the az - ure a - bove. Ev - 'ry art - ist,
piu f
dear, is a dream - er of dreams, who lives in the sun shine of love.
p
rit.
ff
ffz

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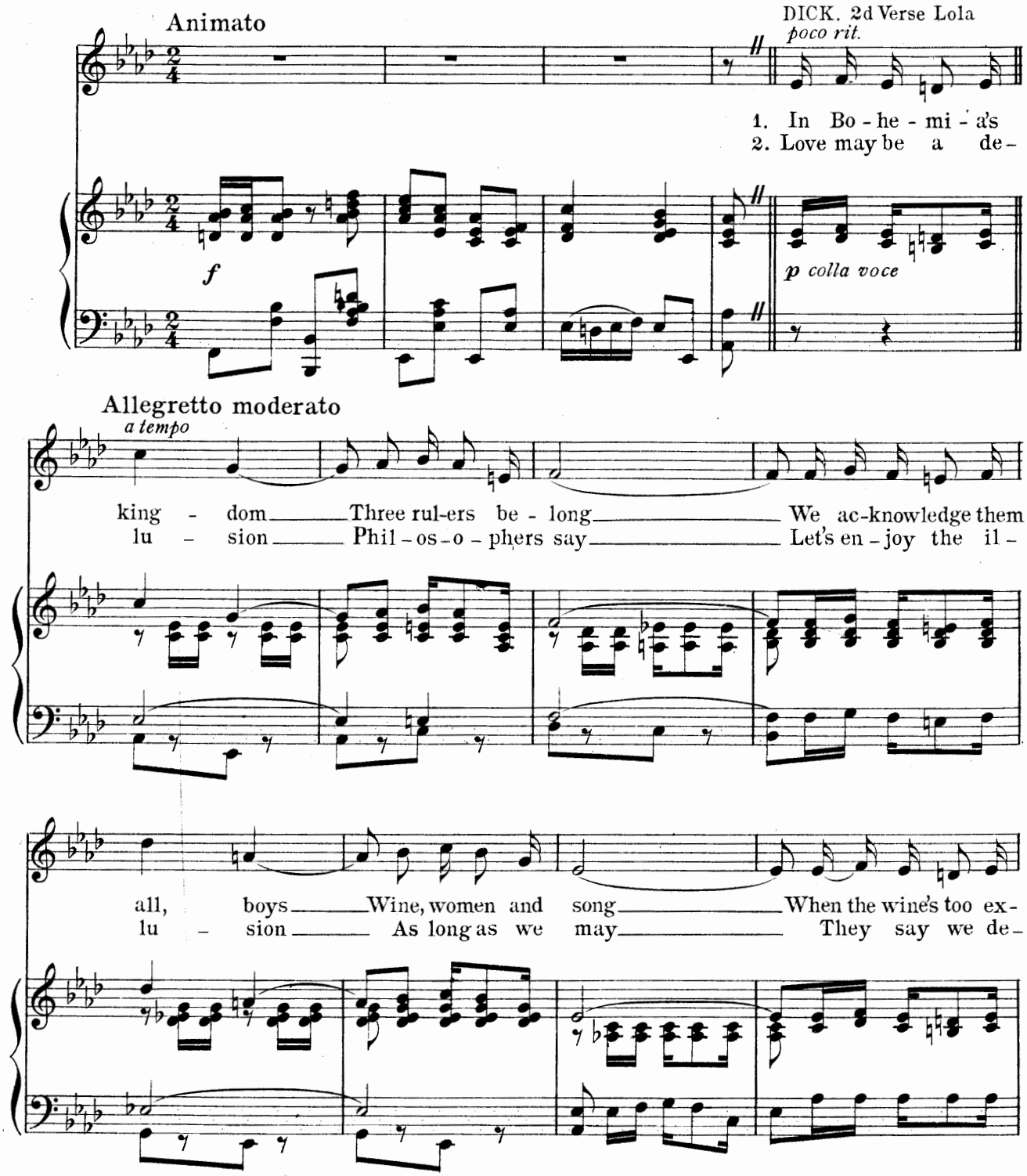
Come Along Ma Cherie

Lola, Dick and Chorus

Lyric by
ROBERT B. SMITH

Music by
ROBERT HOOD BOWERS



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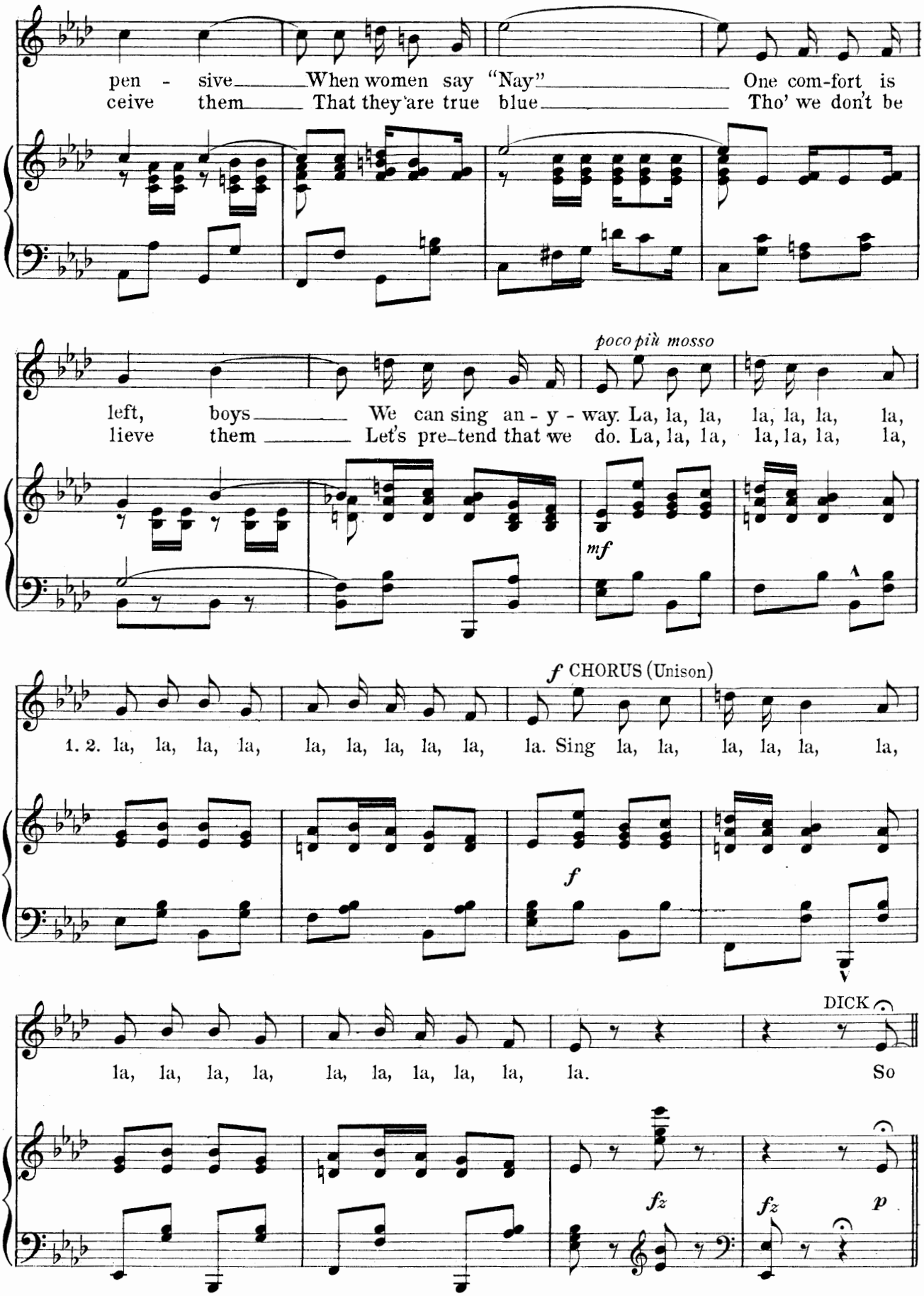
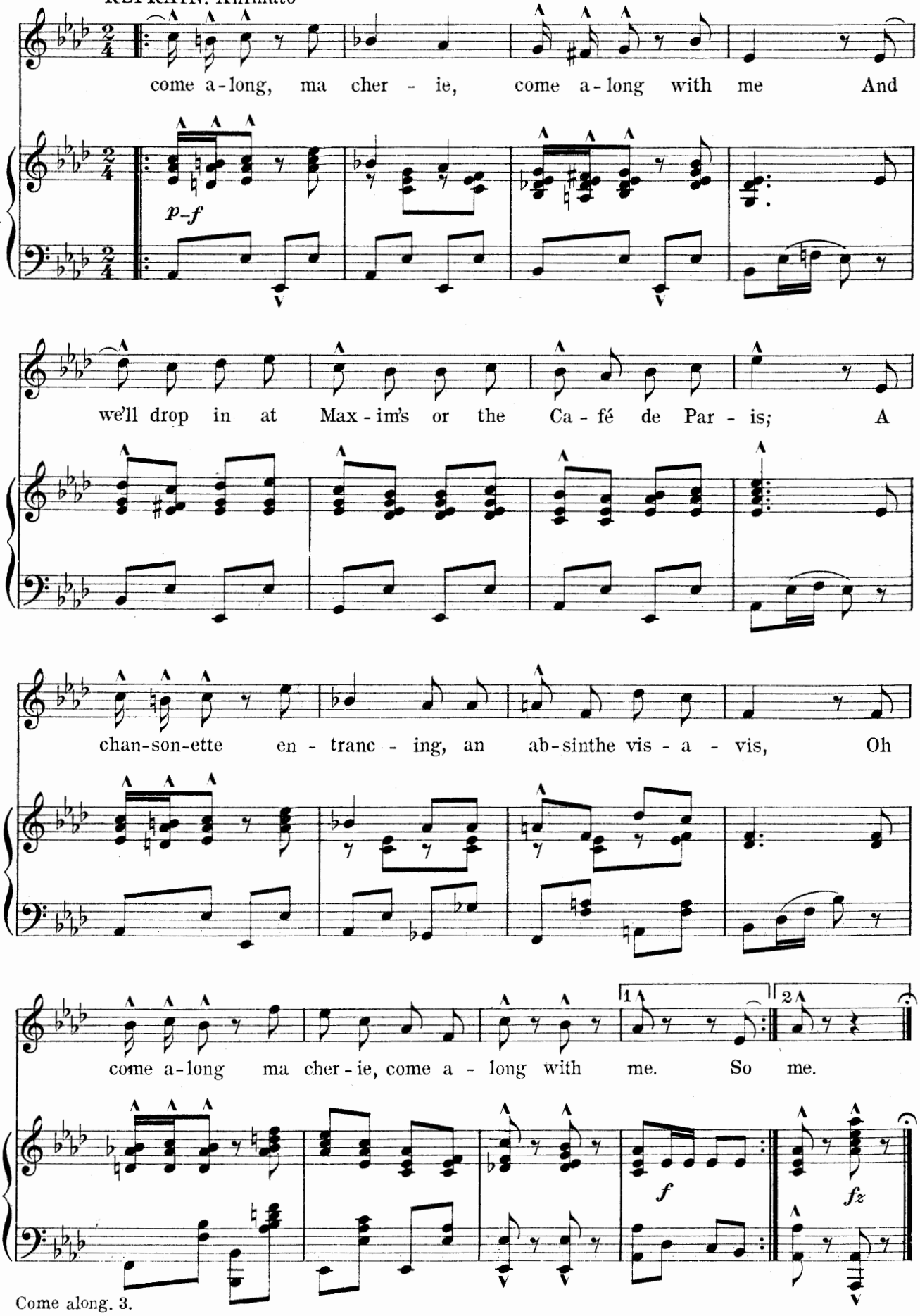

pen - sive When women say "Nay" One com-fort is
ceive them That they are true blue Tho' we don't be
poco più mosso
left, boys We can sing an - y - way. La, la, la, la, la, la, la,
lieve them Let's pre-tend that we do. La, la, la, la, la, la, la,
mf
f CHORUS (Unison)
1. 2. la, la, la, la, la, la, la, la, la, la. Sing la, la, la, la, la, la,
f
DICK
la, la, la, la, la, la, la, la, la, la. So
fz
fz
p

Come along. 3.

REFRAIN. Animato



Posing Scene

M. Duprez, Lola and Chorus

Lyrics by
ROBERT B. SMITH

Music by
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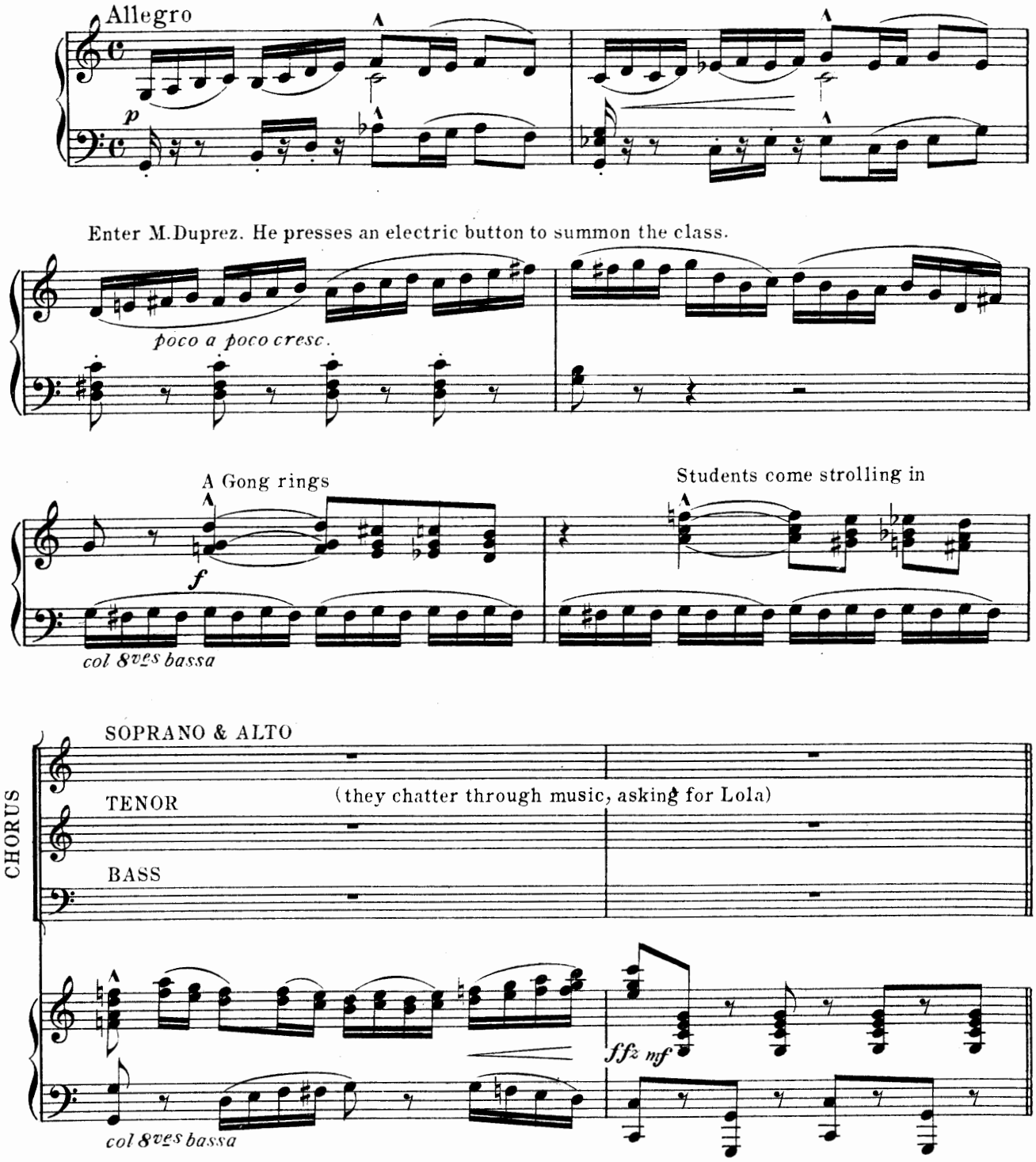

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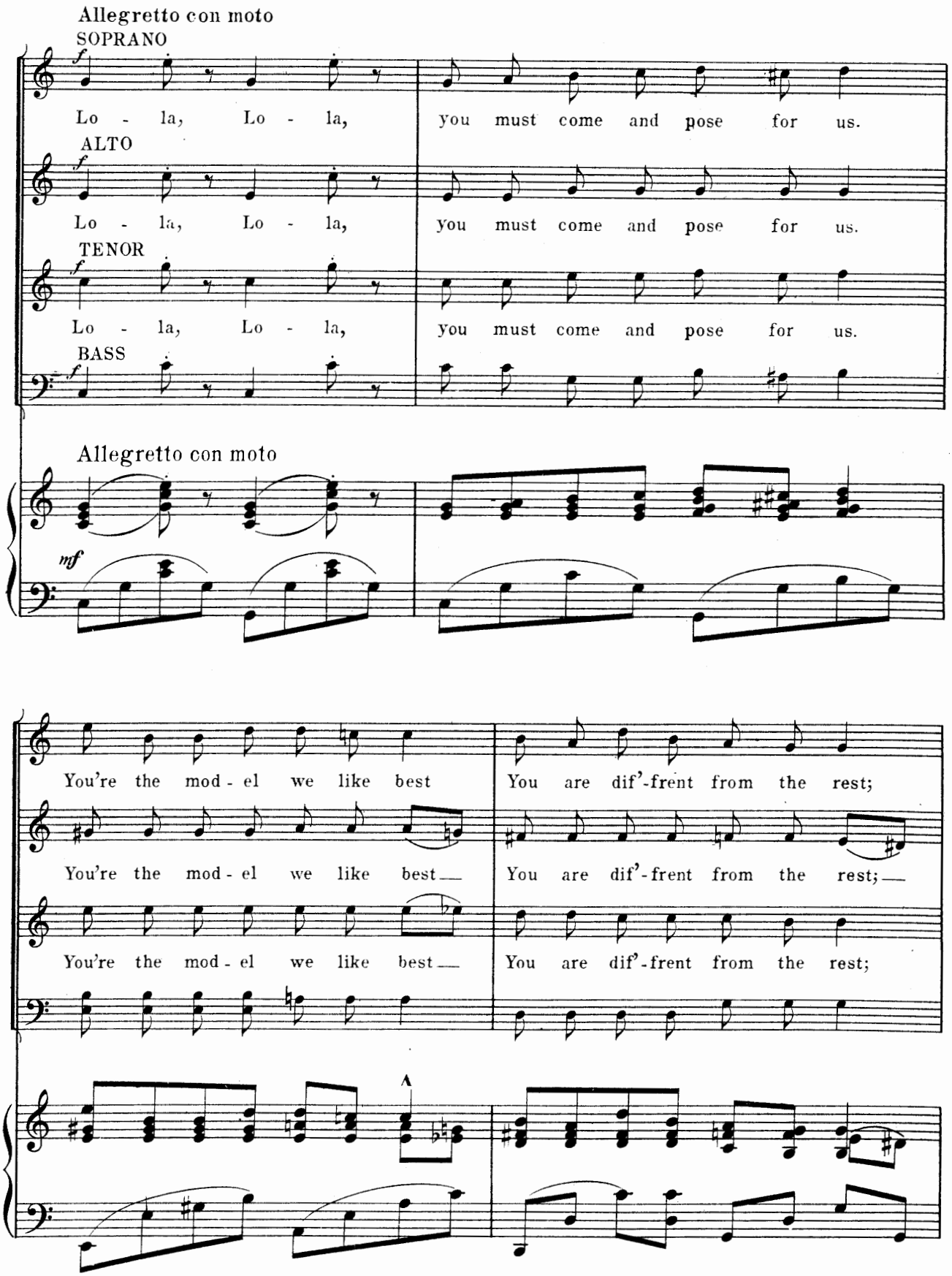
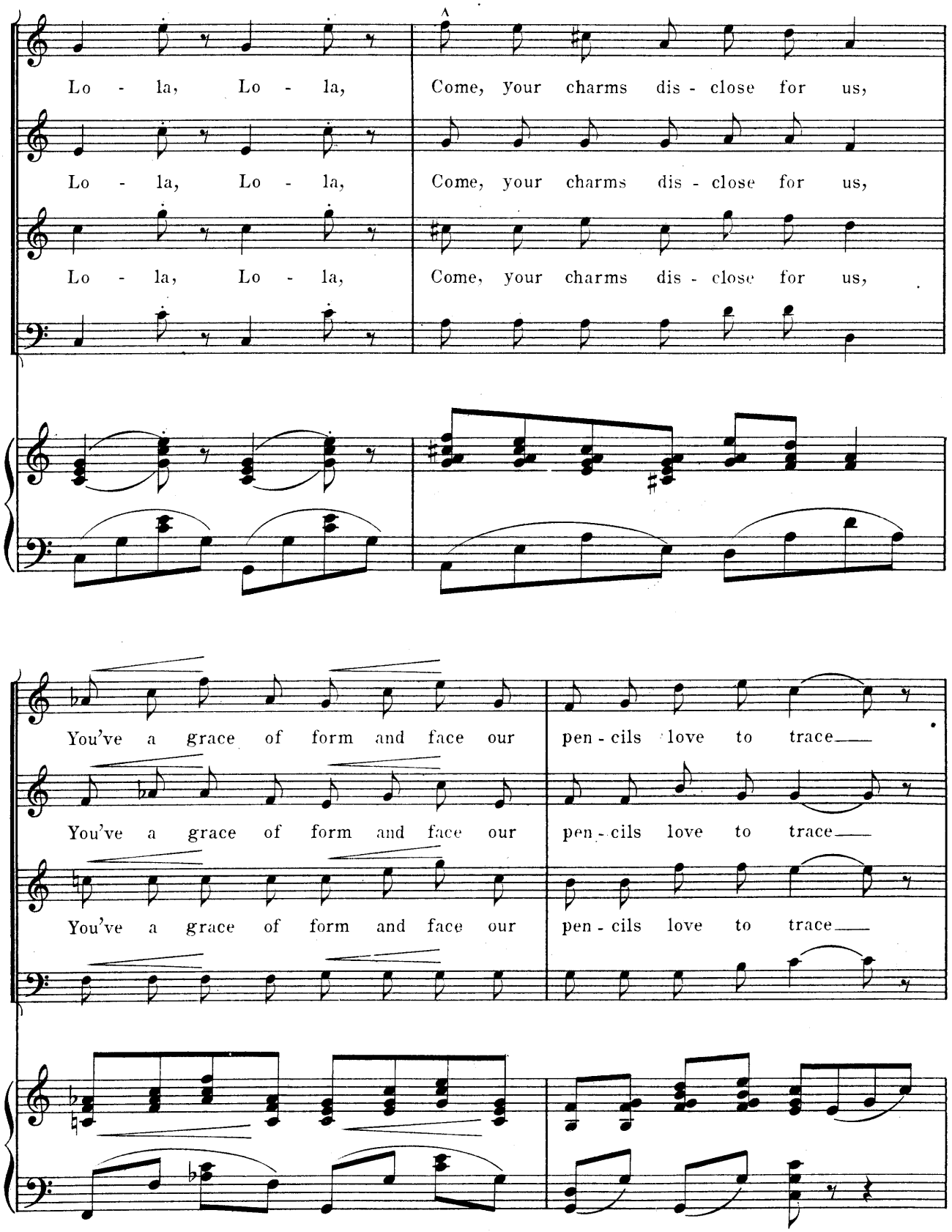
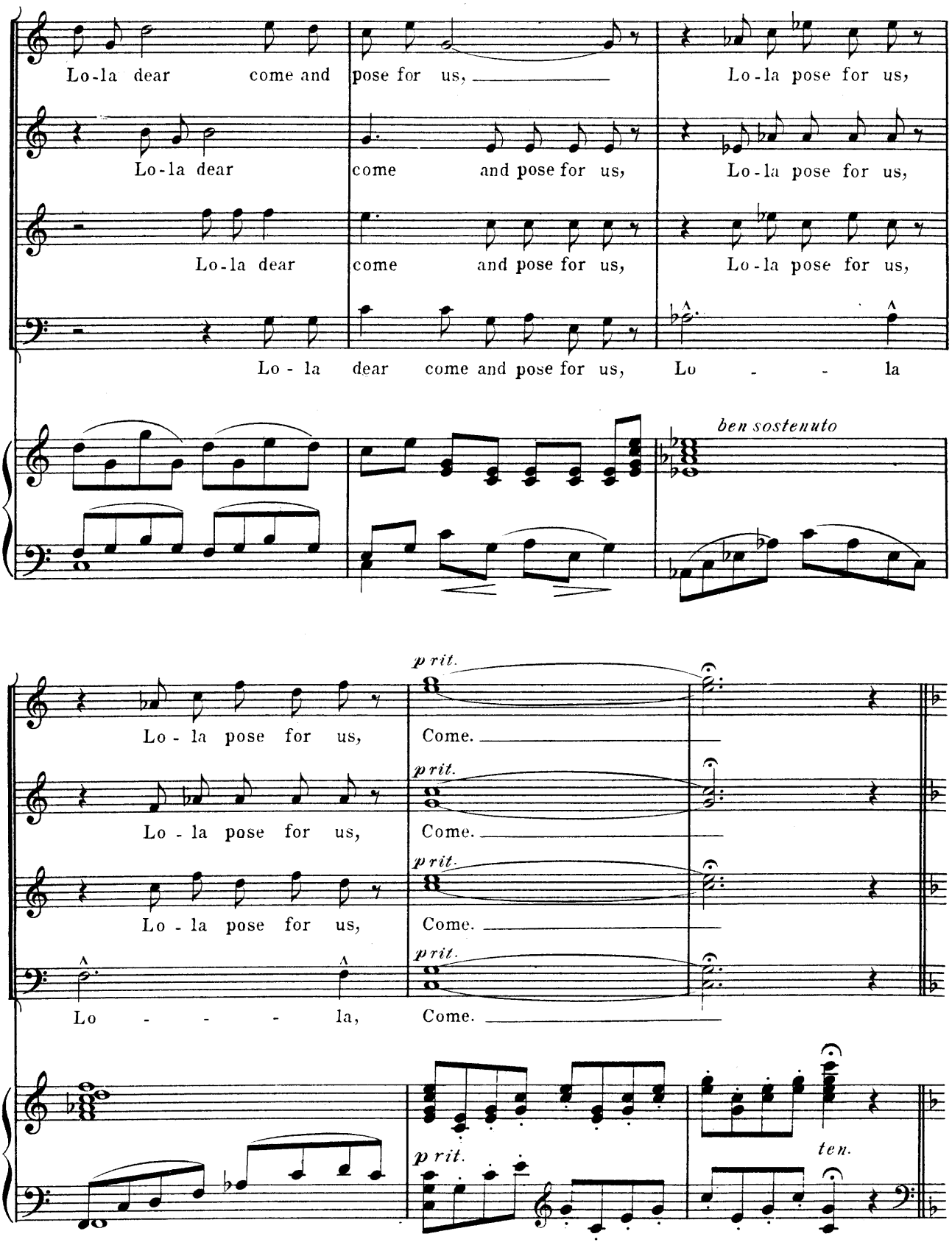

Allegretto con moto
SOPRANO
Lo - la, Lo - la, you must come and pose for us.
ALTO
Lo - la, Lo - la, you must come and pose for us.
TENOR
Lo - la, Lo - la, you must come and pose for us.
BASS
Allegretto con moto
You're the mod - el we like best You are dif'-frent from the rest;
You're the mod - el we like best You are dif'-frent from the rest;
You're the mod - el we like best You are dif'-frent from the rest;
A


Lo - la, Lo - la, Come, your charms dis - close for us,
Lo - la, Lo - la, Come, your charms dis - close for us,
Lo - la, Lo - la, Come, your charms dis - close for us,
You've a grace of form and face our pen - cils love to trace
You've a grace of form and face our pen - cils love to trace
You've a grace of form and face our pen - cils love to trace


Lo-la dear come and pose for us, Lo-la pose for us,
Lo-la dear come and pose for us, Lo-la pose for us,
Lo-la dear come and pose for us, Lo-la pose for us,
Lo - la dear come and pose for us, Lo - - la
ben sostenuto
Lo - la pose for us,
Lo - la pose for us,
Lo - la pose for us,
Lo - - - - la,
p rit.
Come.
ten.

Recitative

Piu mosso

LOLA

mfz

Of course I'm here to pose; what shall it be?

mf *p*

M. DUPREZ.(speaking through music)

Well, let me see:- A Span - ish Girl! A stud - y in ex -

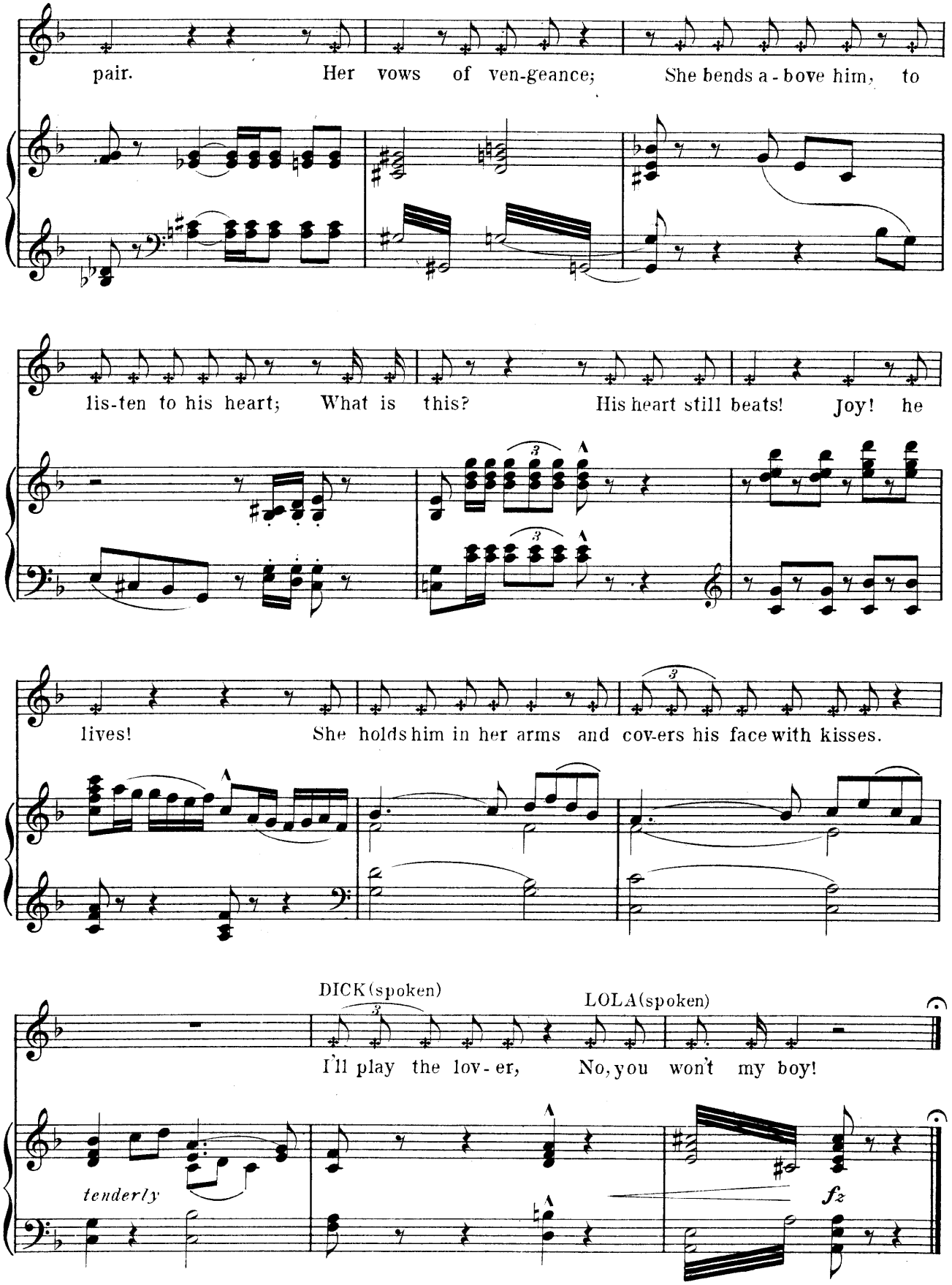
pp

Espagnole

ad lib.

press-ion! An An-da-lu-sian maid, Who finds her lov-er dead,

Mur-dered! Her fright! Rage! Des -


pair. Her vows of ven-geance; She bends a-bove him, to
lis-ten to his heart; What is this? His heart still beats! Joy! he
lives! She holds him in her arms and cov-ers his face with kisses.
DICK (spoken)
LOLA (spoken)
I'll play the lov-er, No, you won't my boy!
tenderly
fz

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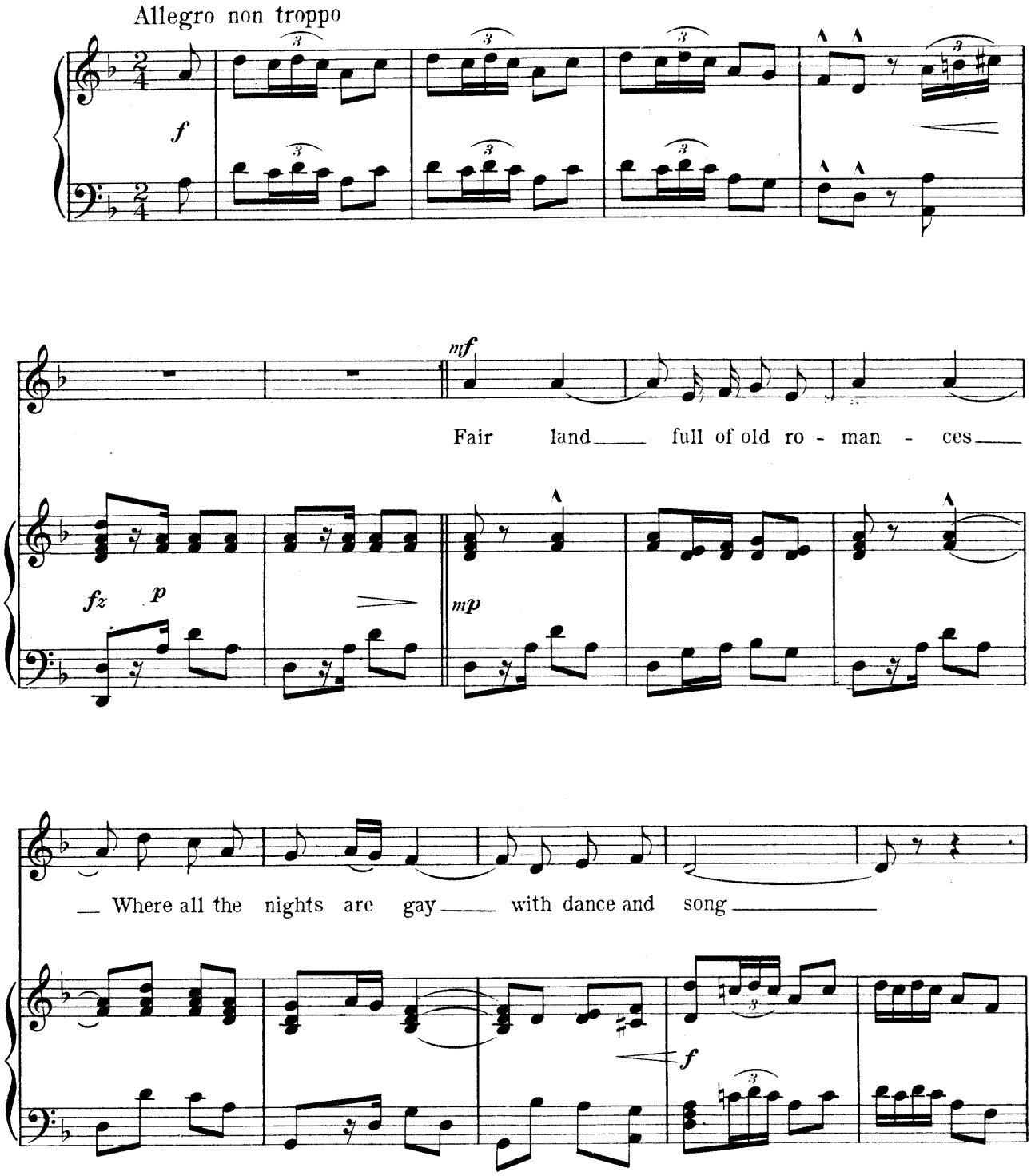
Spanish Song

Lola

Lyric by
HARRY B. SMITH

Music by
ROBERT HOOD BOWERS



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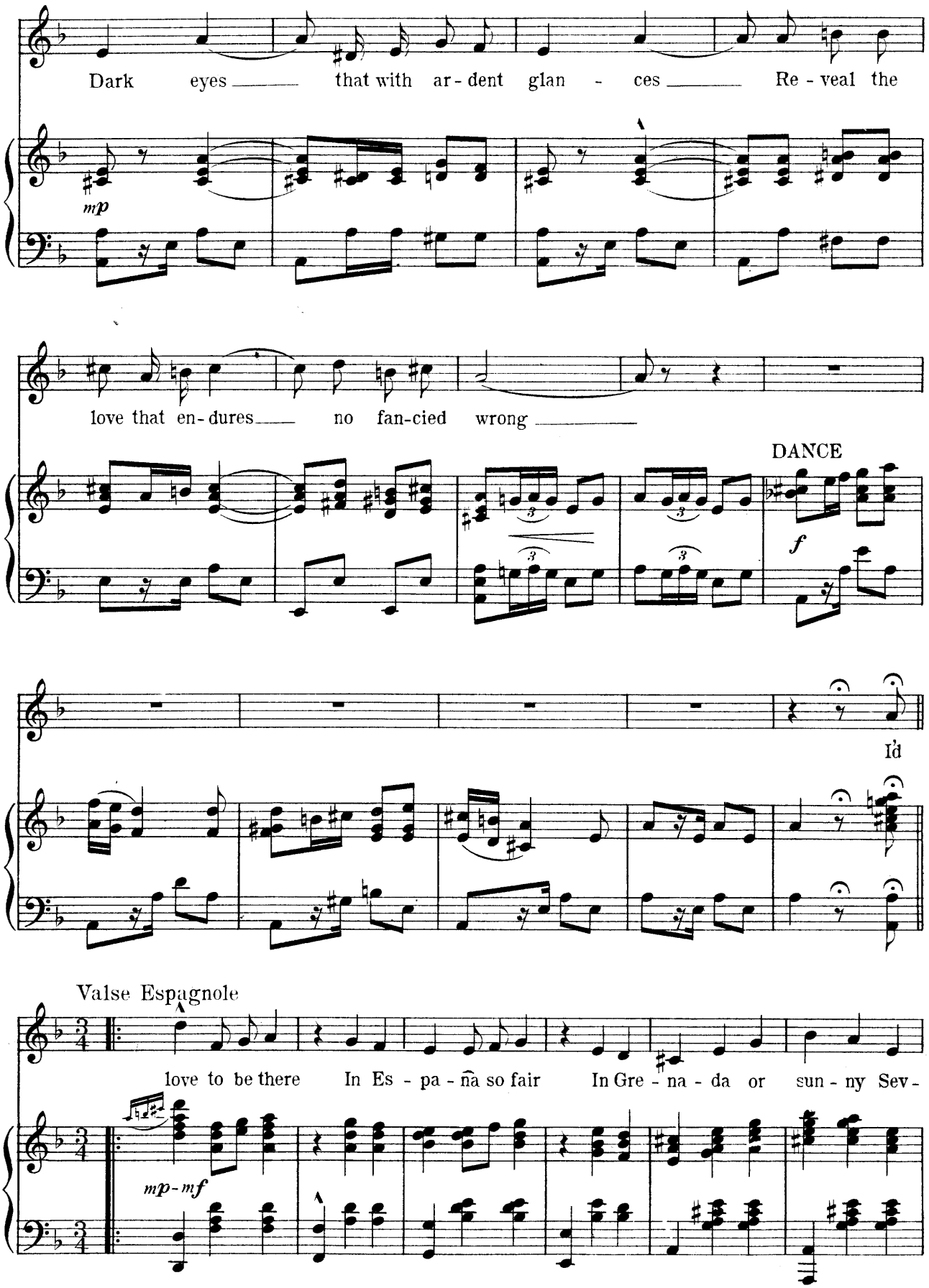
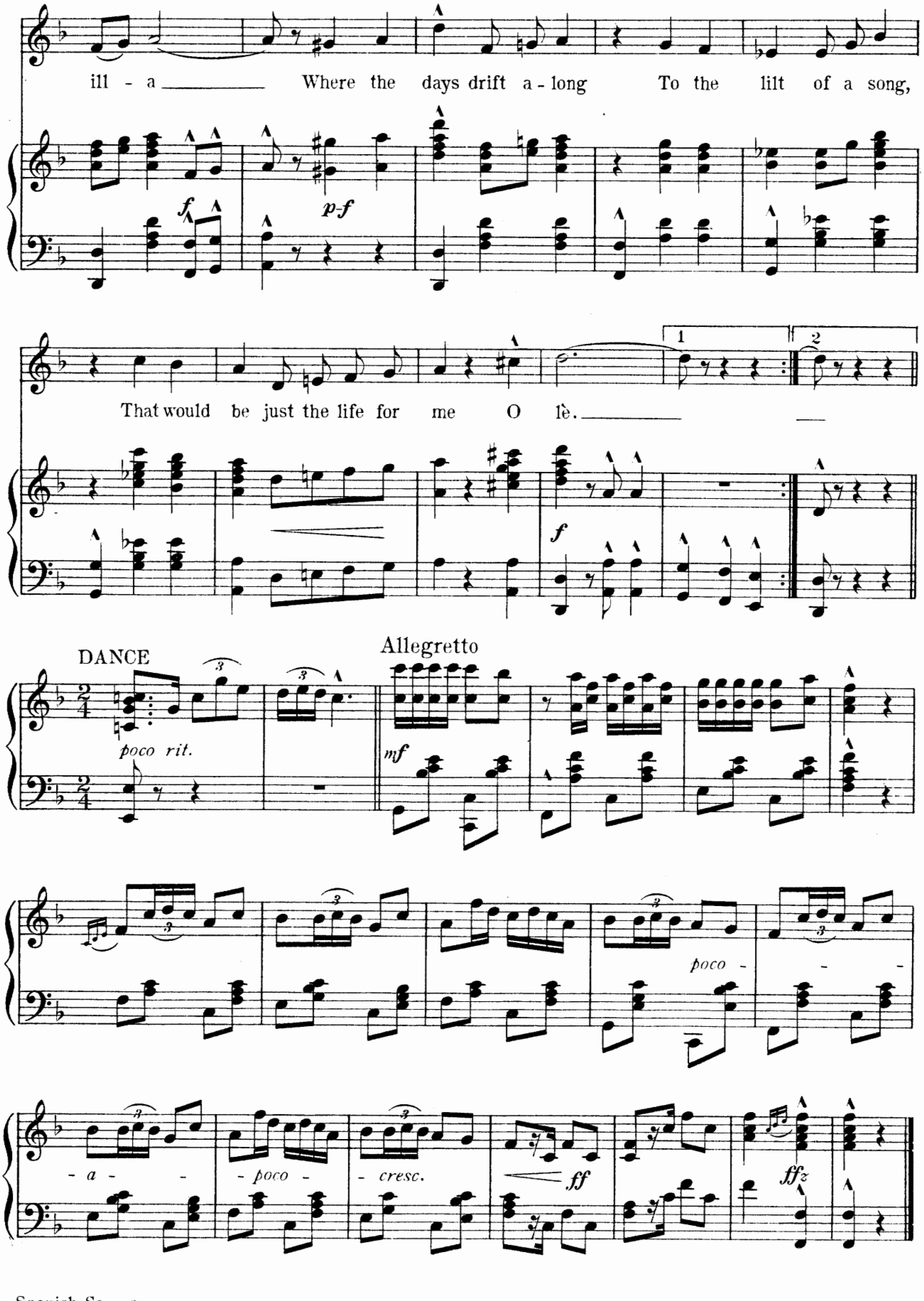

Dark eyes that with ar - dent glan - ces Re - veal the
mp
love that en - dures no fan-cied wrong
DANCE
f
Id
Valse Espagnole
love to be there In Es - pa - ña so fair In Gre - na - da or sun - ny Sev -
mp - mf


ill - a _____ Where the days drift a - long To the lilt of a song,
That would be just the life for me O lè. _____
DANCE
Allegretto
poco rit.
mf
poco -
- a - - poco - - cresc.
ff
ffz

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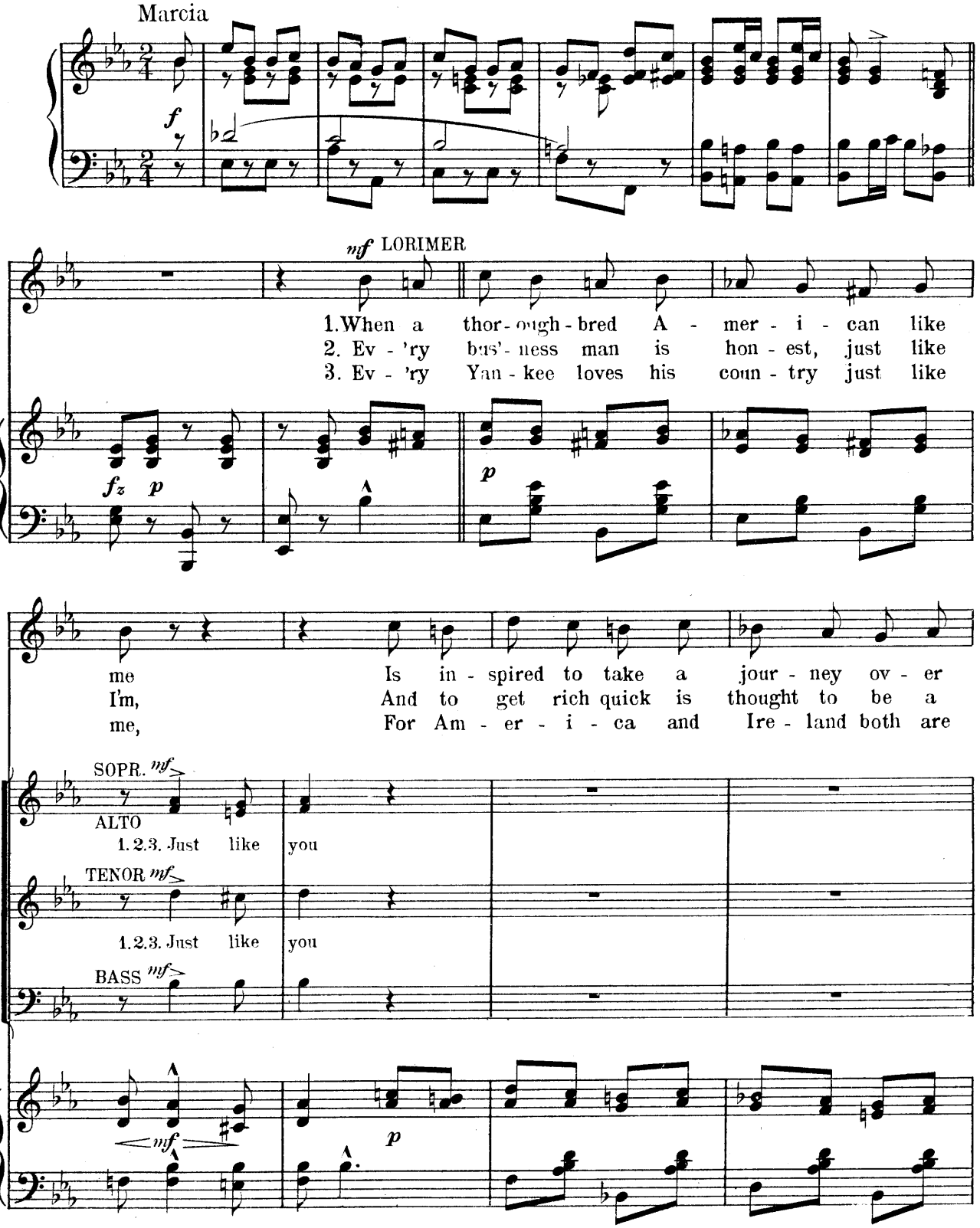
The Land Of The Free

Lorimer and Chorus

Lyric by
ROBERT B. SMITH

Music by
ROBERT HOOD BOWERS



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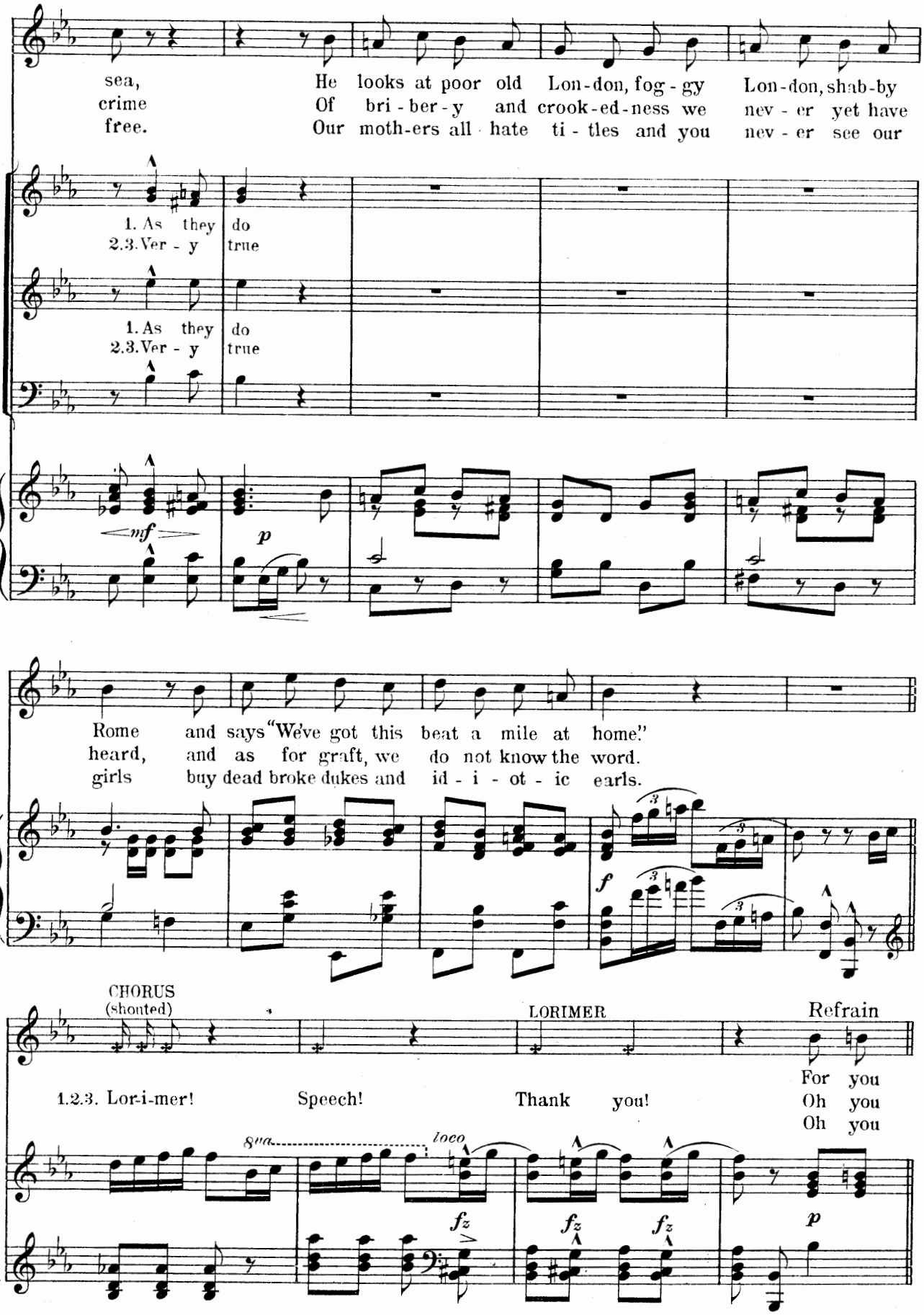
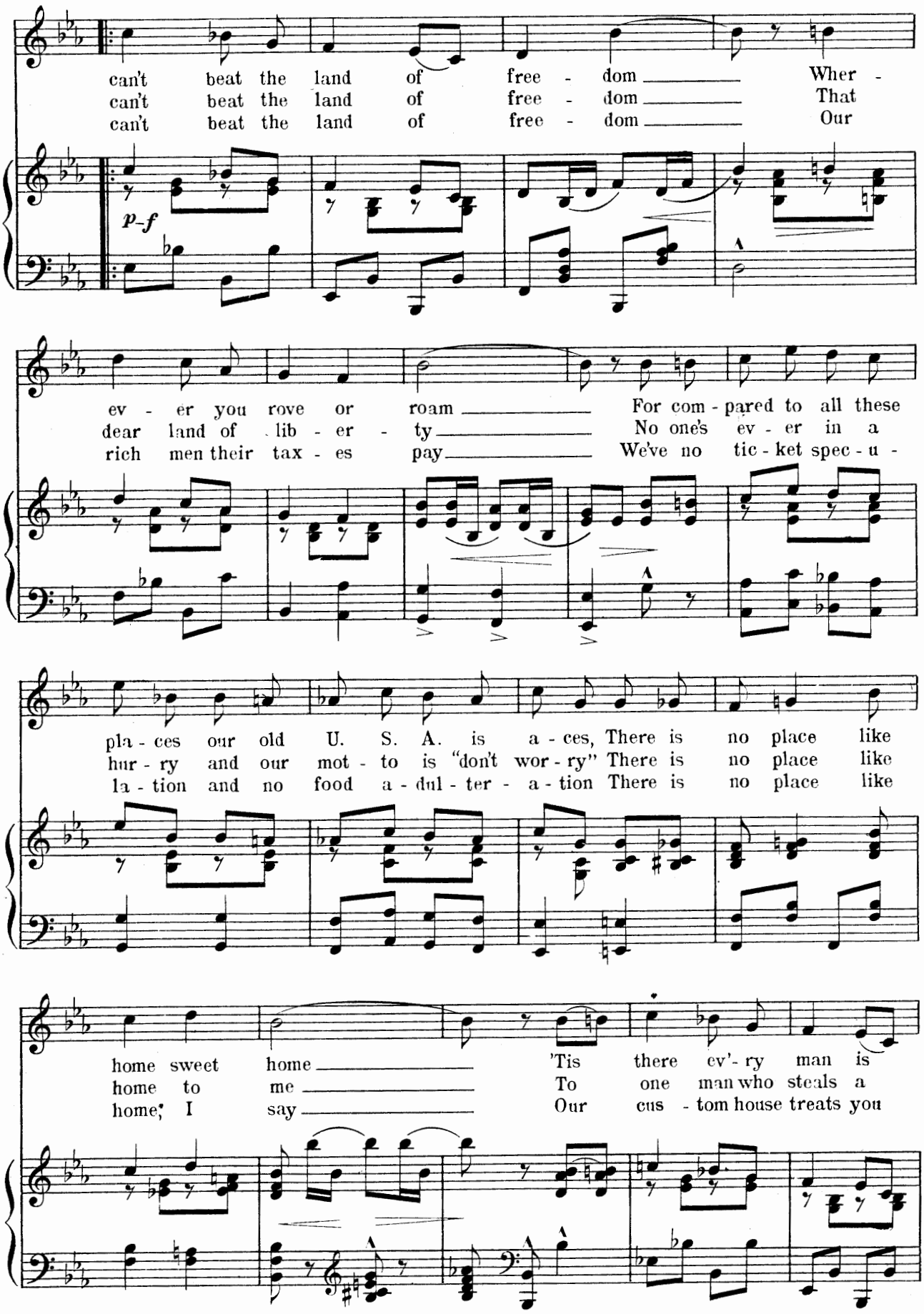
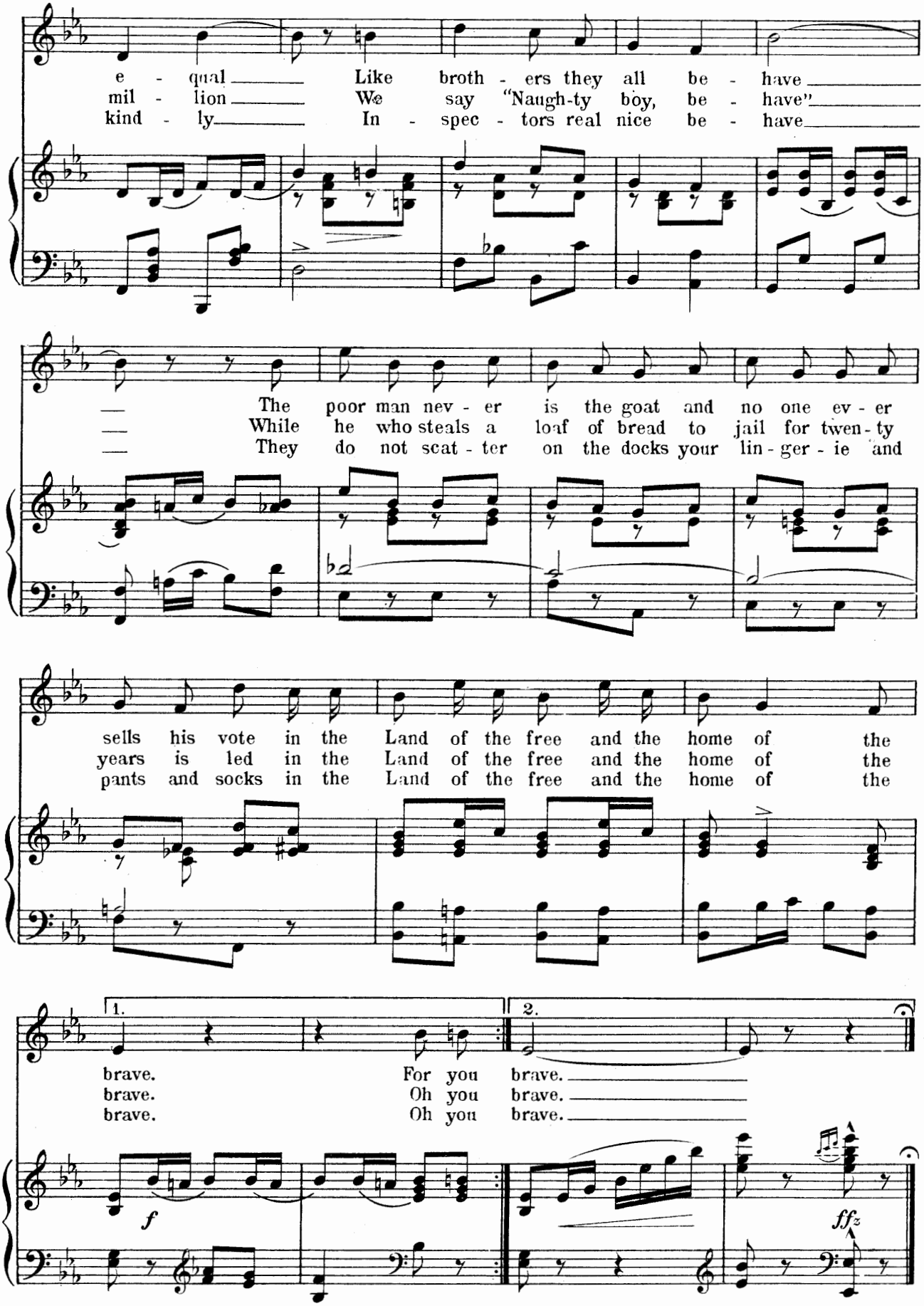

sea, He looks at poor old Lon-don, fog-gy Lon-don, shab-by
crime Of bri-ber-y and crook-ed-ness we nev-er yet have
free. Our moth-ers all hate ti-tles and you nev-er see our
1. As they do
2.3. Ver-y true
1. As they do
2.3. Ver-y true
mf
p
Rome and says "We've got this beat a mile at home."
heard, and as for graft, we do not know the word.
girls buy dead broke dukes and id-i-ot-ic earls.
f
CHORUS
(shouted)
LORIMER
Refrain
1.2.3. Lor-i-mer! Speech! Thank you!
For you
Oh you
Oh you
8va
loco
fz
fz
fz
p

483675


can't beat the land of free - dom Wher -
can't beat the land of free - dom That
can't beat the land of free - dom Our
p-f
ev - er you rove or roam For com - pared to all these
dear land of lib - er - ty No one's ev - er in a
rich men their tax - es pay We've no tic - ket spec - u -
pla - ces our old U. S. A. is a - ces, There is no place like
hur - ry and our mot - to is "don't wor - ry" There is no place like
la - tion and no food a - dul - ter - a - tion There is no place like
home sweet home 'Tis there ev'- ry man is
home to me To one man who steals a
home, I say Our cus - tom house treats you


e - qual Like broth - ers they all be - have
mil - lion We say "Naugh-ty boy, be - have"
kind - ly In - spec - tors real nice be - have
The poor man nev - er is the goat and no one ev - er
While he who steals a loaf of bread to jail for twen - ty
They do not scat - ter on the docks your lin - ger - ie and
sells his vote in the Land of the free and the home of the
years is led in the Land of the free and the home of the
pants and socks in the Land of the free and the home of the
1.
2.
brave. For you brave.
brave. Oh you brave.
brave. Oh you brave.
f
ffz

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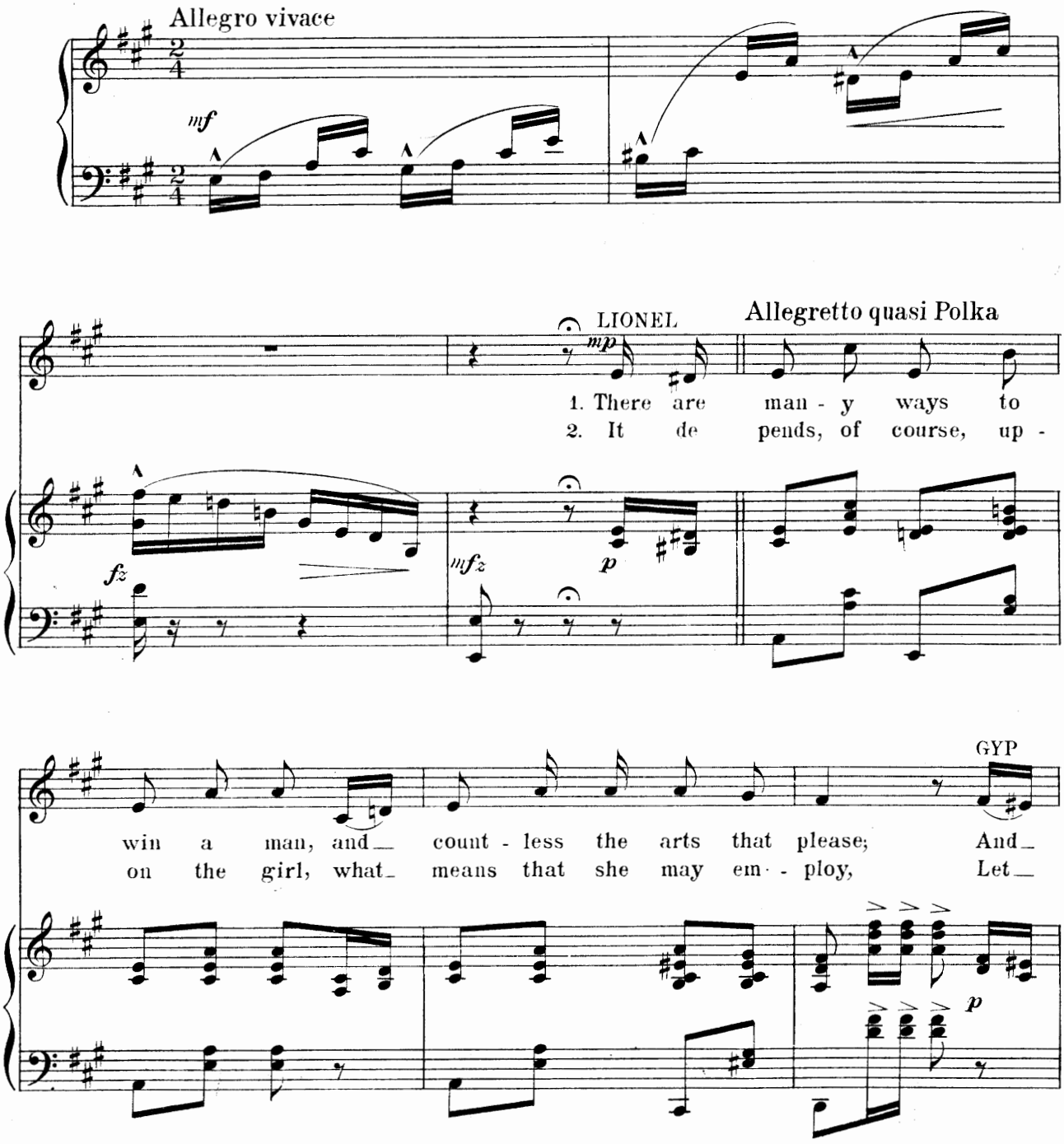
If you can't sing, dance

Duet

Lionel and Gyp.

Lyric by
ROBERT B. SMITH

Music by
ROBERT HOOD BOWERS



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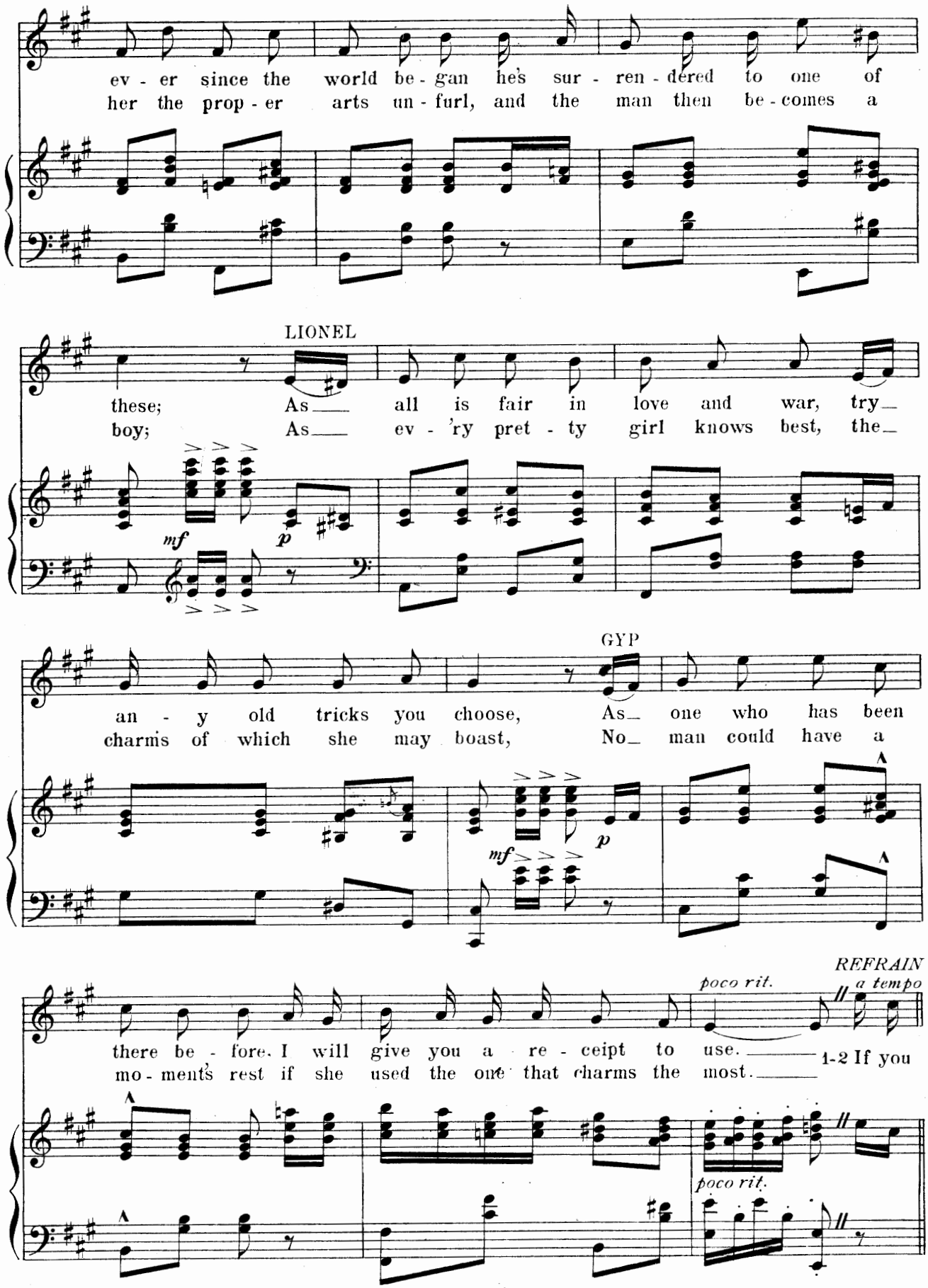
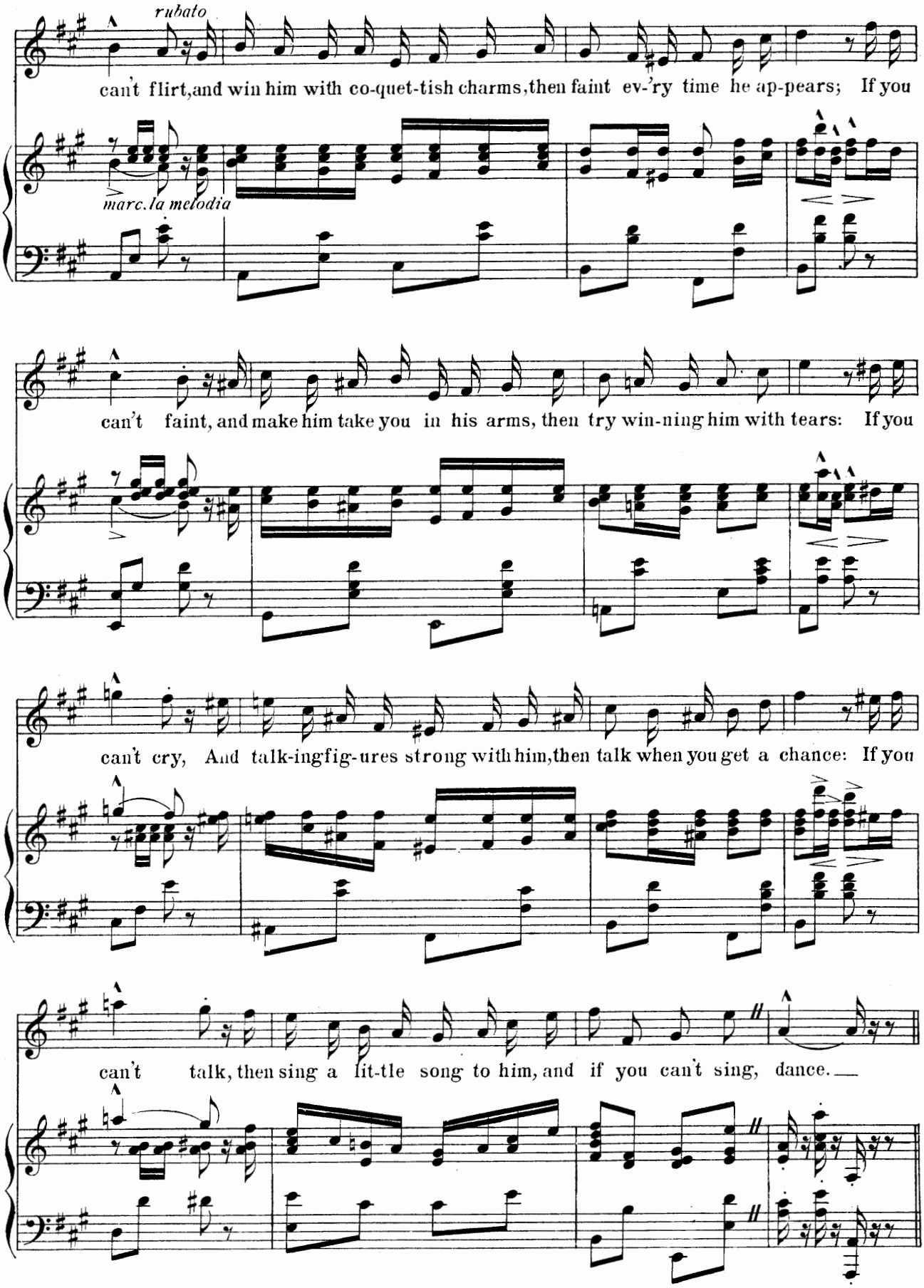
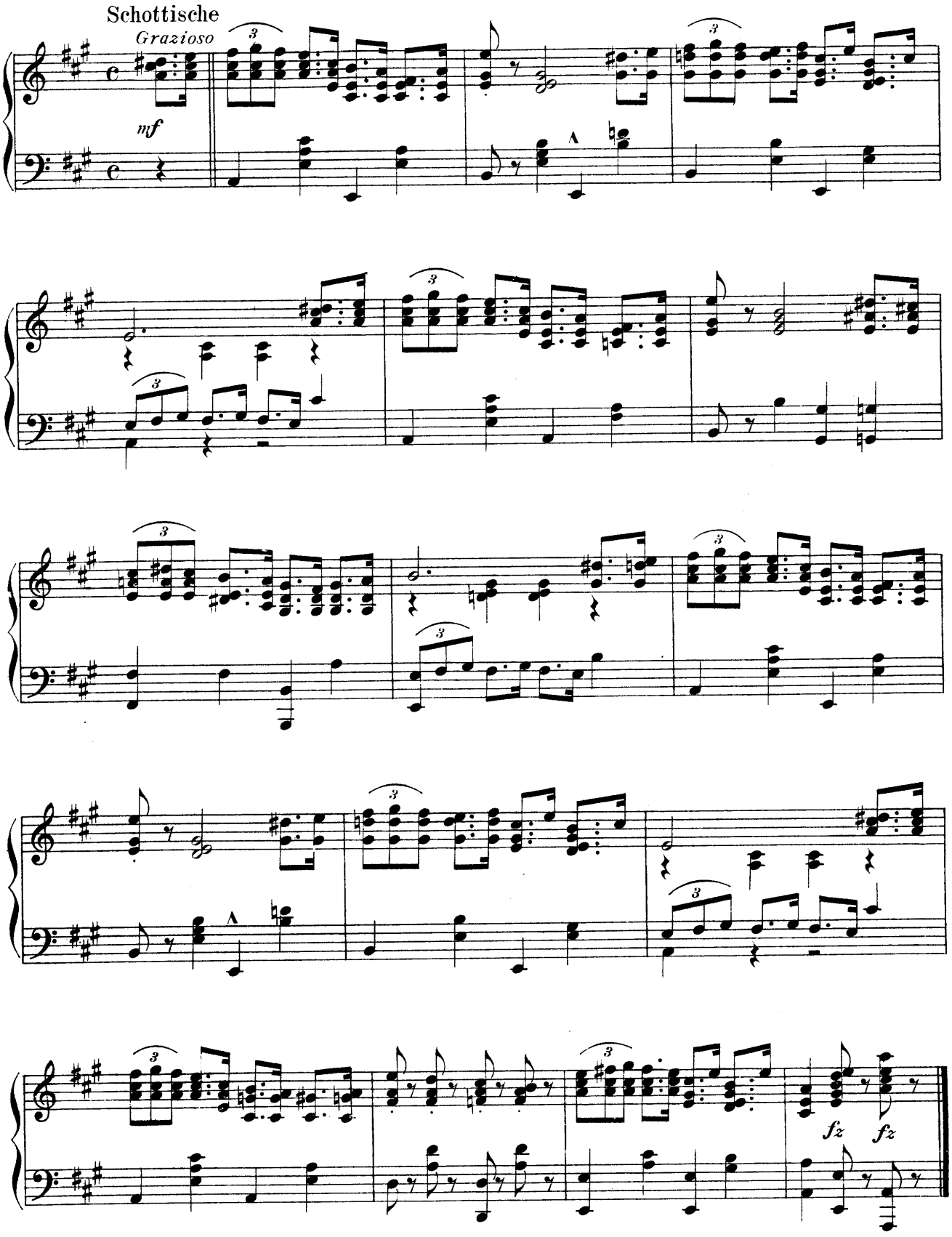


If you can't sing, dance


rubato
can't flirt,and win him with co-quet-tish charms,then faint ev-'ry time he ap-pears; If you
marc.la melodia
can't faint, and make him take you in his arms, then try win-ning him with tears: If you
can't cry, And talk-ingfig-ures strong with him,then talk when you get a chance: If you
can't talk, then sing a lit-tle song to him, and if you can't sing, dance.

Dance



If you can't sing, dance

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Dance Duet.

(Zoë and Spiegel)

Lyric by
ROBERT B. SMITH.

Music by
ROBERT HOOD BOWERS.

Allegretto con moto

ZOË

mf

I still can hear that mus-ic so en-tranc-ing,—
I hear those old Vi-en-na waltz-es ring-ing,—

f *p*

When I went bound-ing out up-on the stage,—
You hear them now, wher-ev-er you may go,—

With my skirt a lace um-brel-la and my foot like Cin-der-el-la, and my form that was of Par-is all the rage.—
But I was the first who used them, it was I who in-tro-duced them, Strauss in-vent-ed waltz-ing just for me, you know.—

I 'Twas

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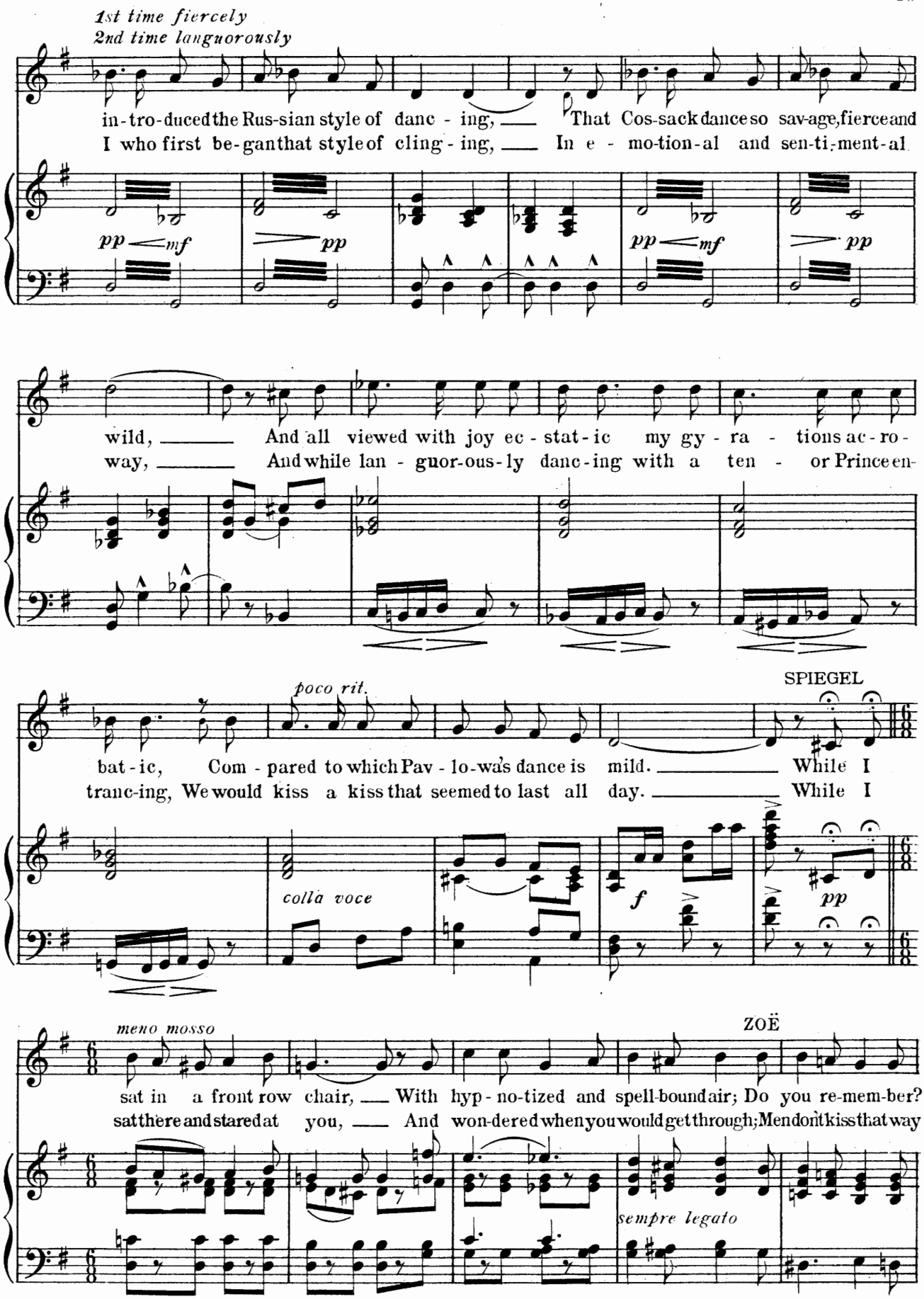
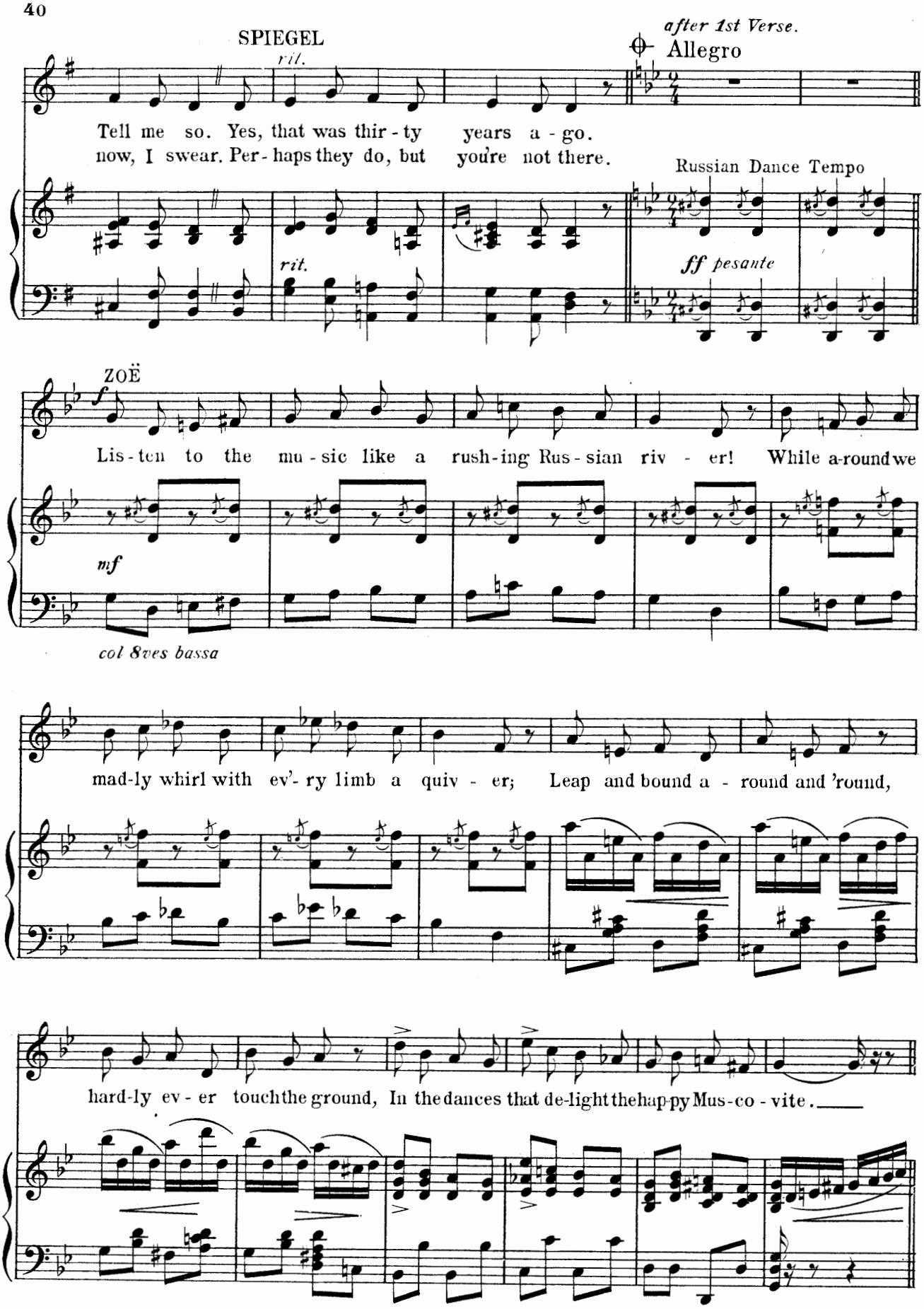
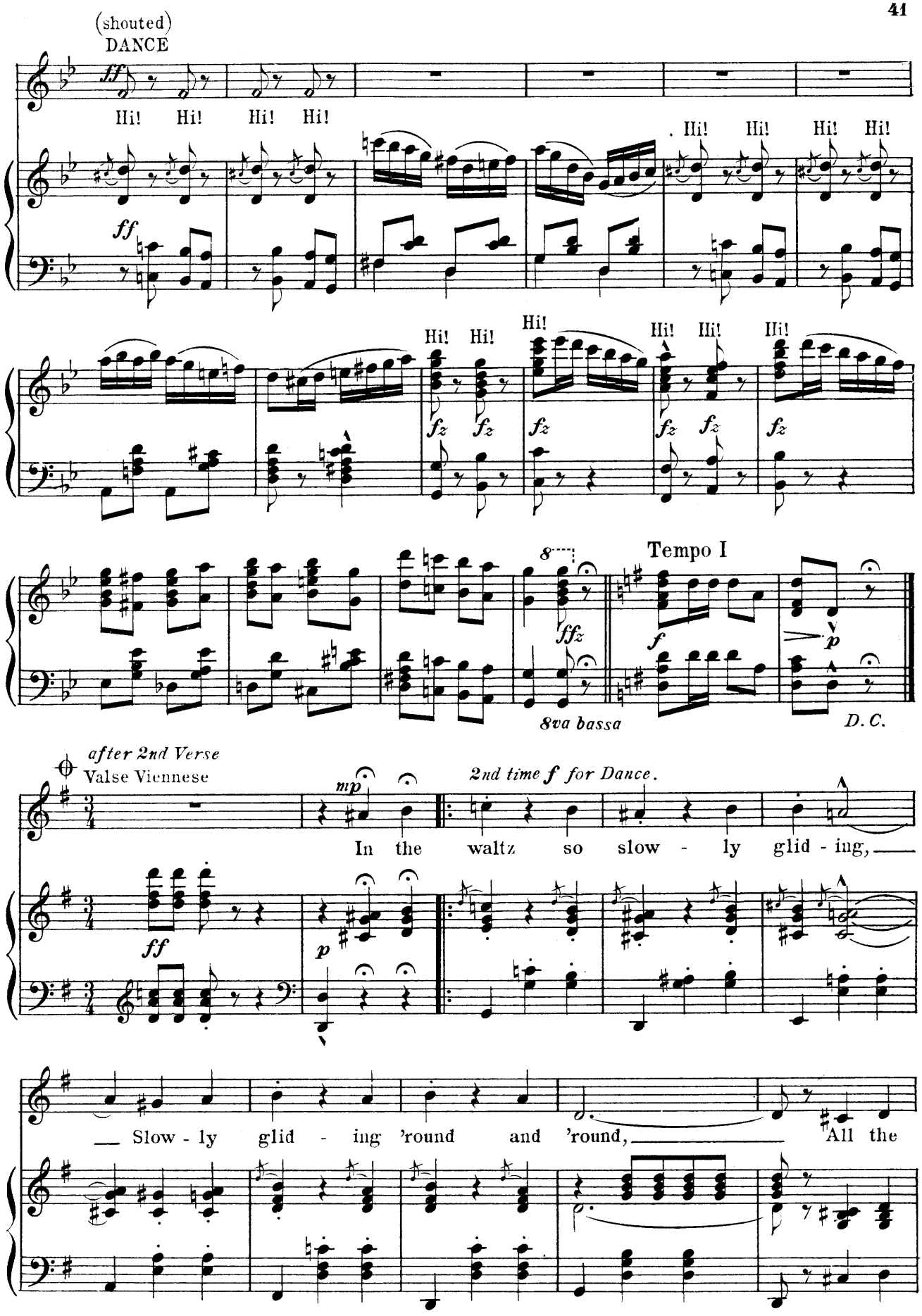
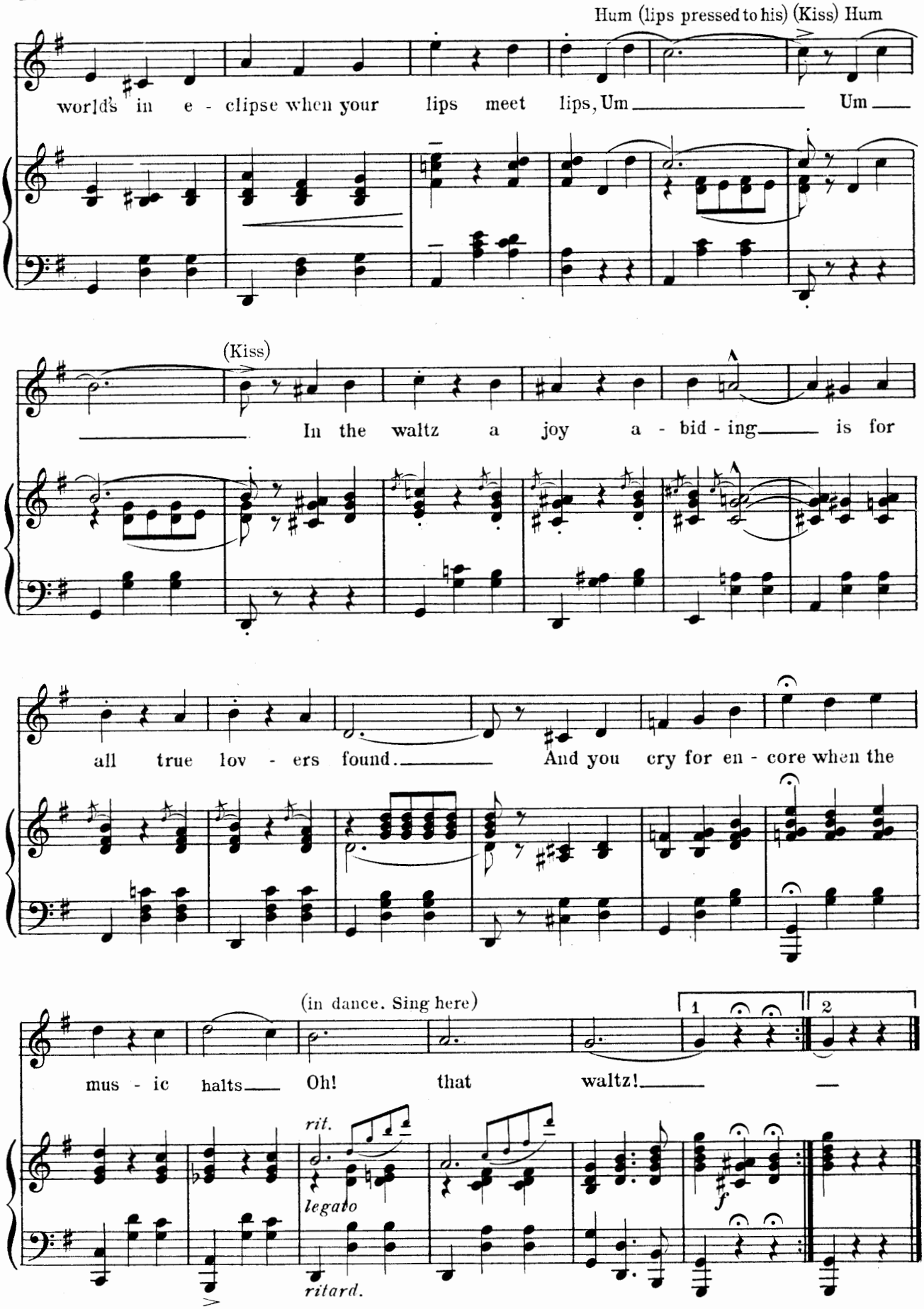
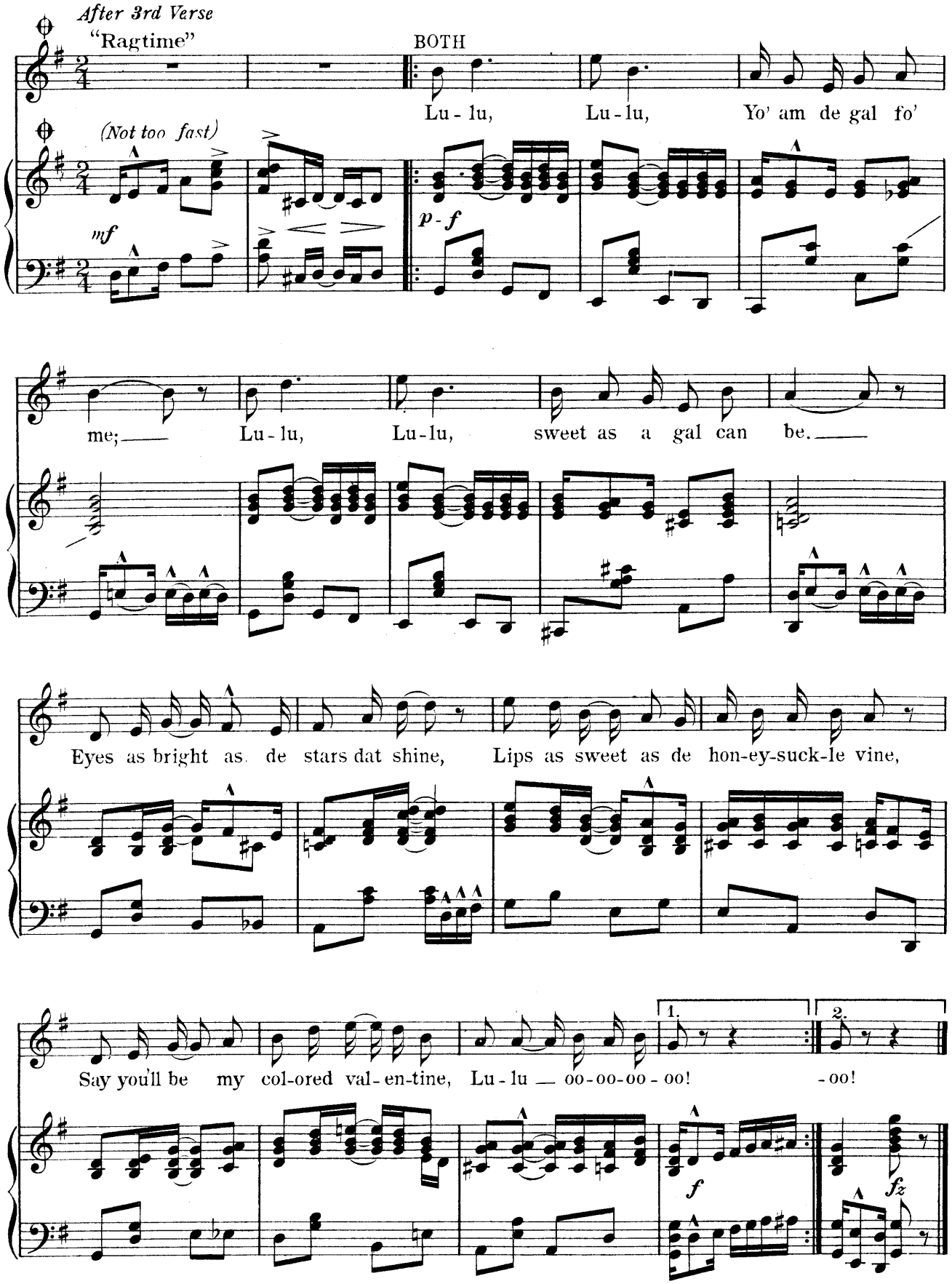

1st time fiercely
2nd time languorously
in-tro-duced the Rus-sian style of danc - ing, — That Cos-sack dance so sav-age, fierce and
I who first be-gan that style of cling - ing, — In e - mo-tion-al and sen-ti-ment-al
pp mf pp pp mf pp
wild, — And all viewed with joy ec - stat - ic my gy - ra - tions ac - ro -
way, — And while lan - guor-ous-ly danc-ing with a ten - or Prince en -
poco rit.
SPIEGEL
bat - ic, Com - pared to which Pav - lo-wa's dance is mild. — While I
tranc-ing, We would kiss a kiss that seemed to last all day. — While I
colla voce
f
pp
meno mosso
ZOË
sat in a front row chair, — With hyp - no-tized and spell-bound air; Do you re-mem-ber?
sat there and stared at you, — And won-dered when you would get through; Men don't kiss that way
sempre legato


SPIEGEL
rit.
after 1st Verse.
Allegro
Tell me so. Yes, that was thir - ty years a - go.
now, I swear. Per - haps they do, but you're not there.
Russian Dance Tempo
rit.
ff pesante
ZOË
f
Lis - ten to the mu - sic like a rush - ing Rus - sian riv - er! While a-round we
mf
col 8ves bassa
mad-ly whirl with ev'- ry limb a quiv - er; Leap and bound a - round and 'round,
hard-ly ev - er touch the ground, In the dances that de-light the hap-py Mus-co - vite.


(shouted)
DANCE
ff
Hi! Hi! Hi! Hi!
Hi! Hi! Hi! Hi!
fz
Hi! Hi! Hi! Hi! Hi! Hi!
8
ffz
Tempo I
f
p
8va bassa
D. C.
after 2nd Verse
Valse Viennese
mp
2nd time f for Dance.
In the waltz so slow - ly glid - ing,
Slow - ly glid - ing 'round and 'round,
All the



2nd time Dance.



2d time dance
On repeat sing last two bars ad lib.(exit)

Finale Act I

Lyric by
HARRY B. and ROBERT B. SMITH

Music by
ROBERT HOOD BOWERS

Animato

LOLA listens at doors to be sure she is alone.

pp

She picks up the dagger she has used in posing as a Spanish girl.

CHORUS (off stage)

SOPRANO. *pp*

So come a - long, ma cher - ie, come a - long with me, And

ALTO. *pp*

So come a - long, ma cher - ie, come a - long with me, And

TENOR. *pp*

So come a - long, ma cher - ie, come a - long with me, And

BASS. *pp*

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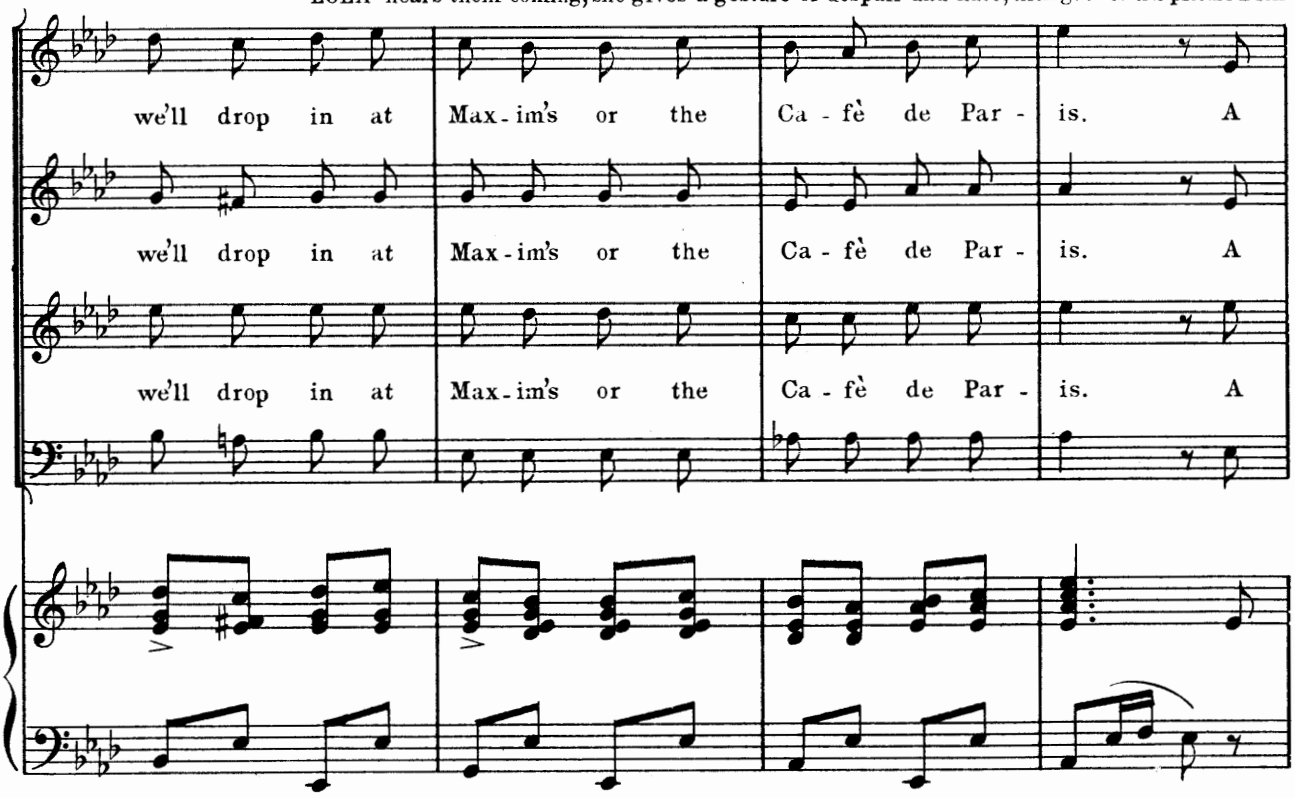
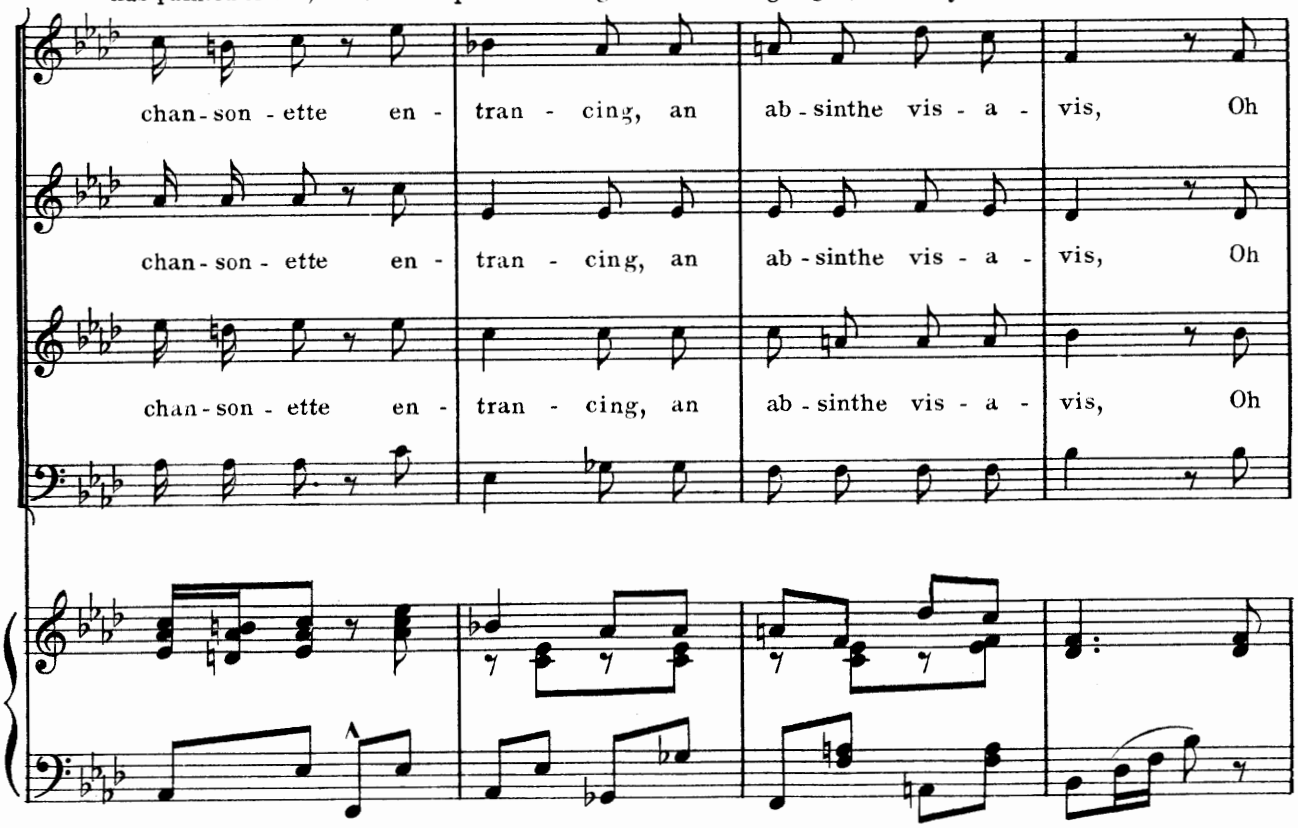
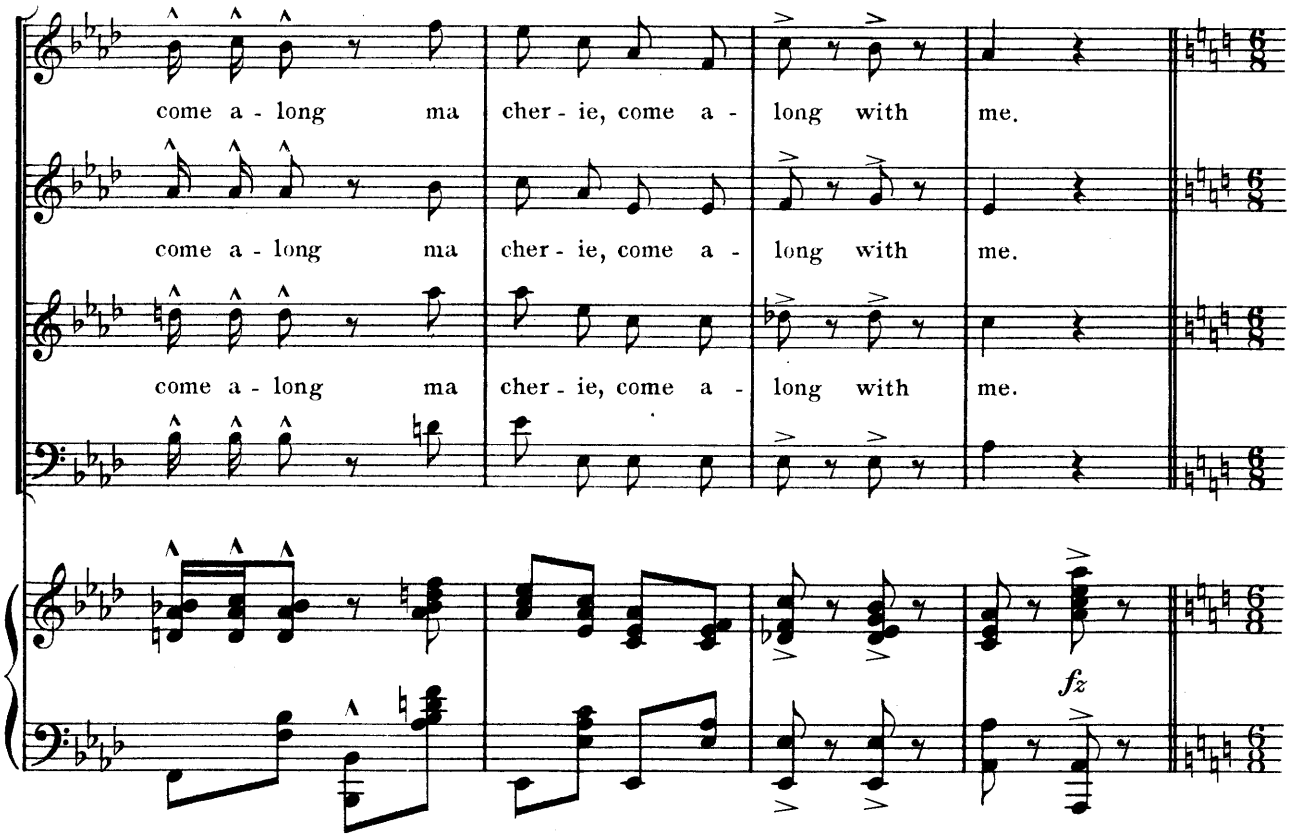
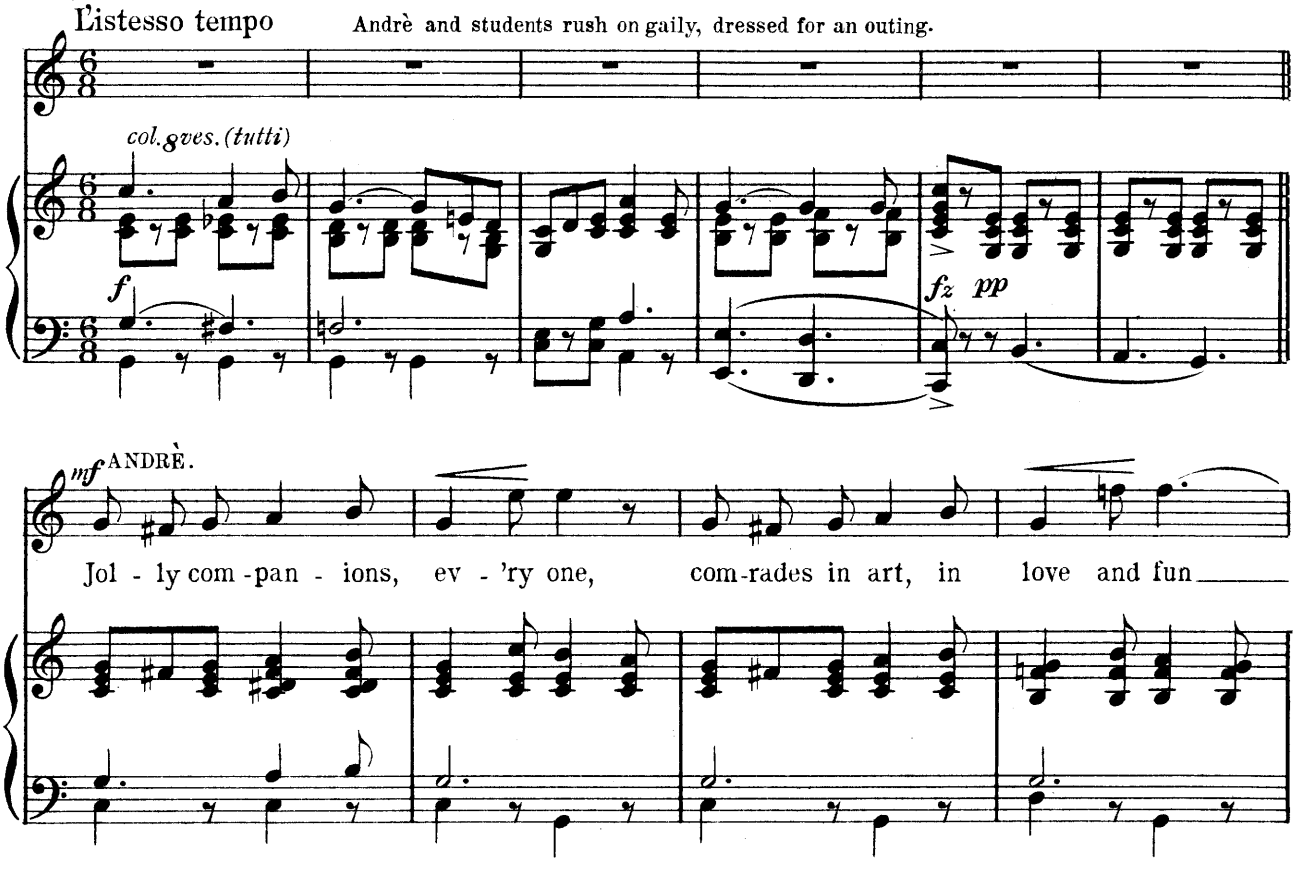
LOLA hears them coming; she gives a gesture of despair and hate, then goes to the picture Dick

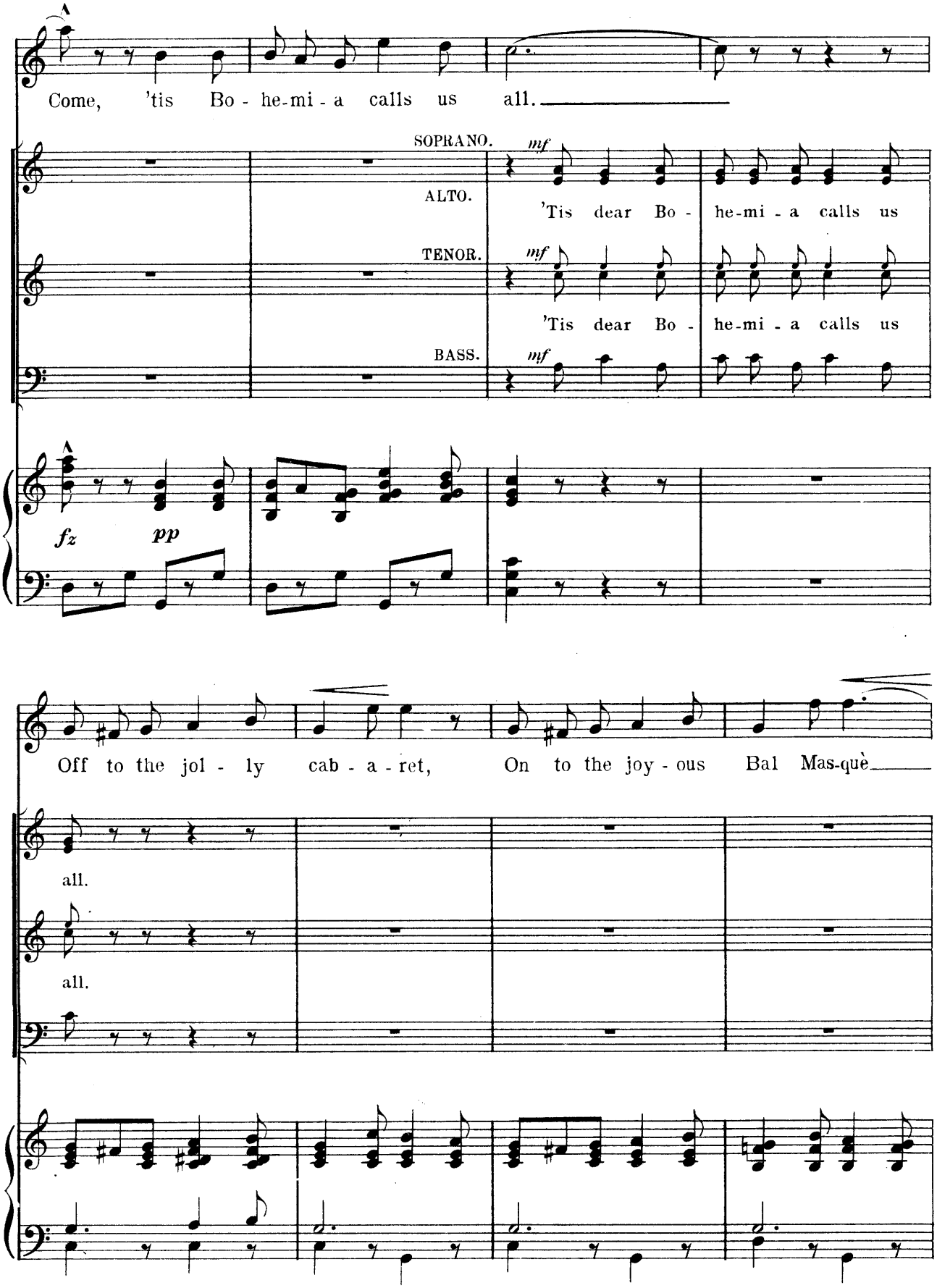


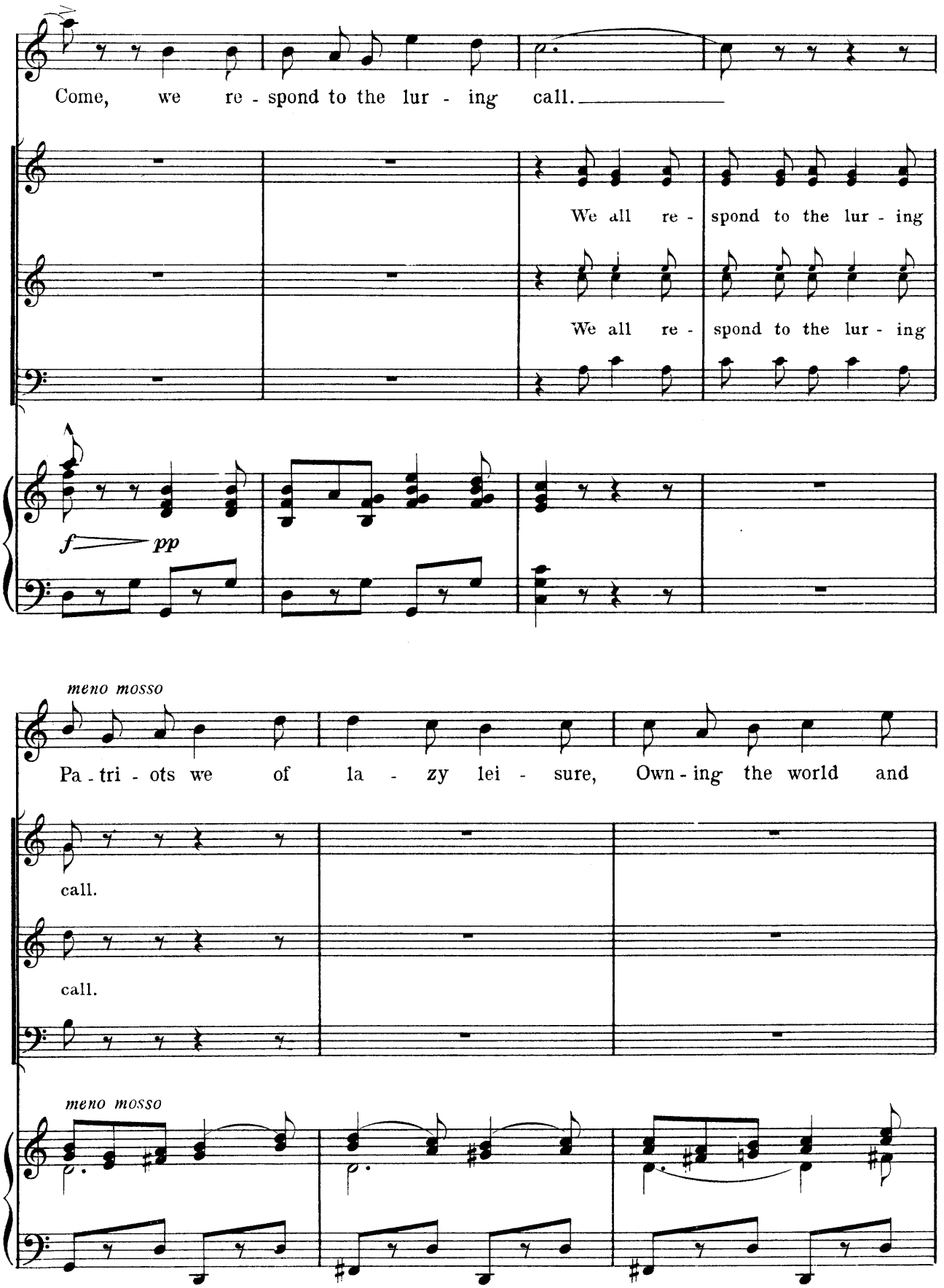
has painted of her, slashes it to pieces in a rage and exits laughing hysterically.

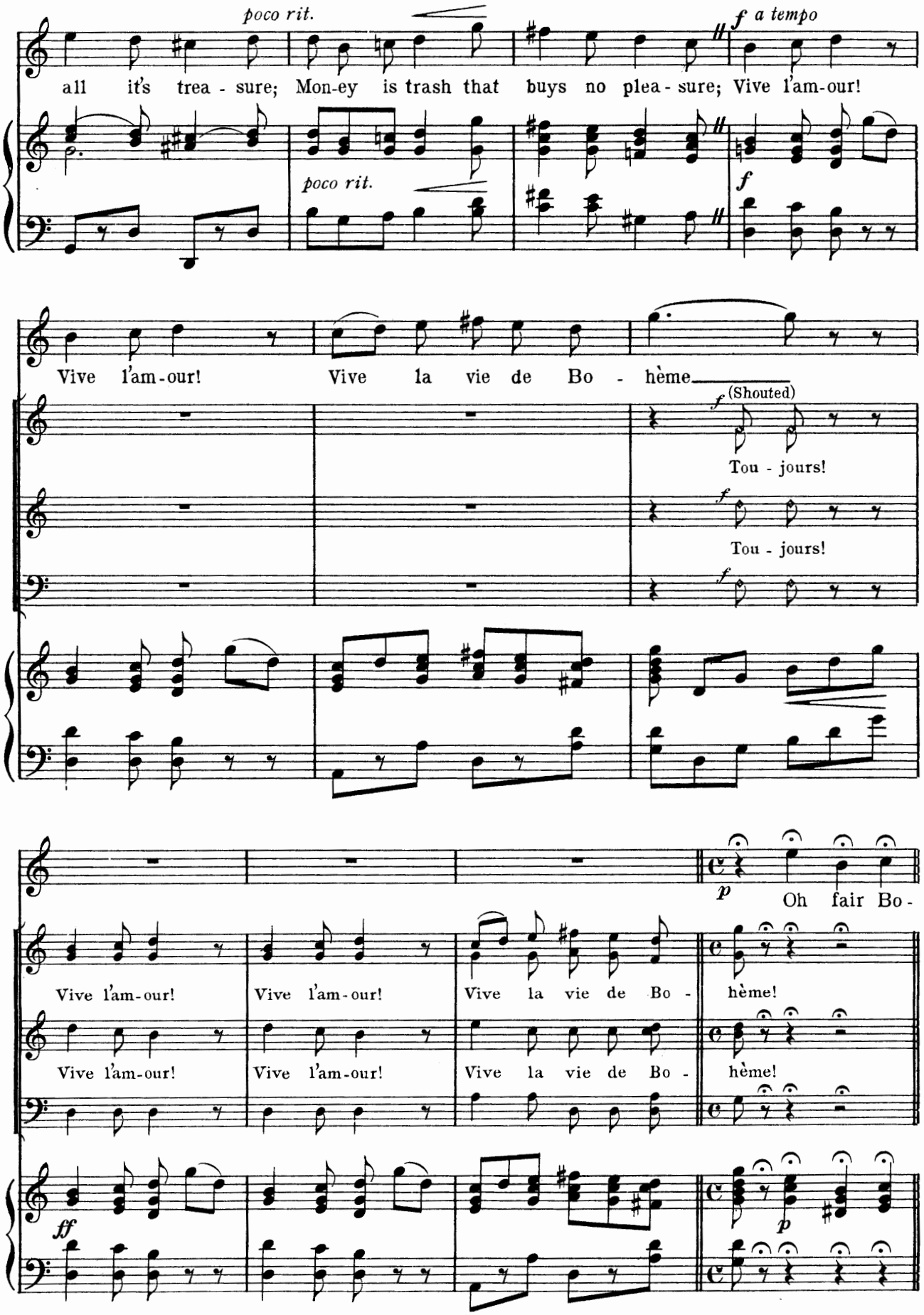


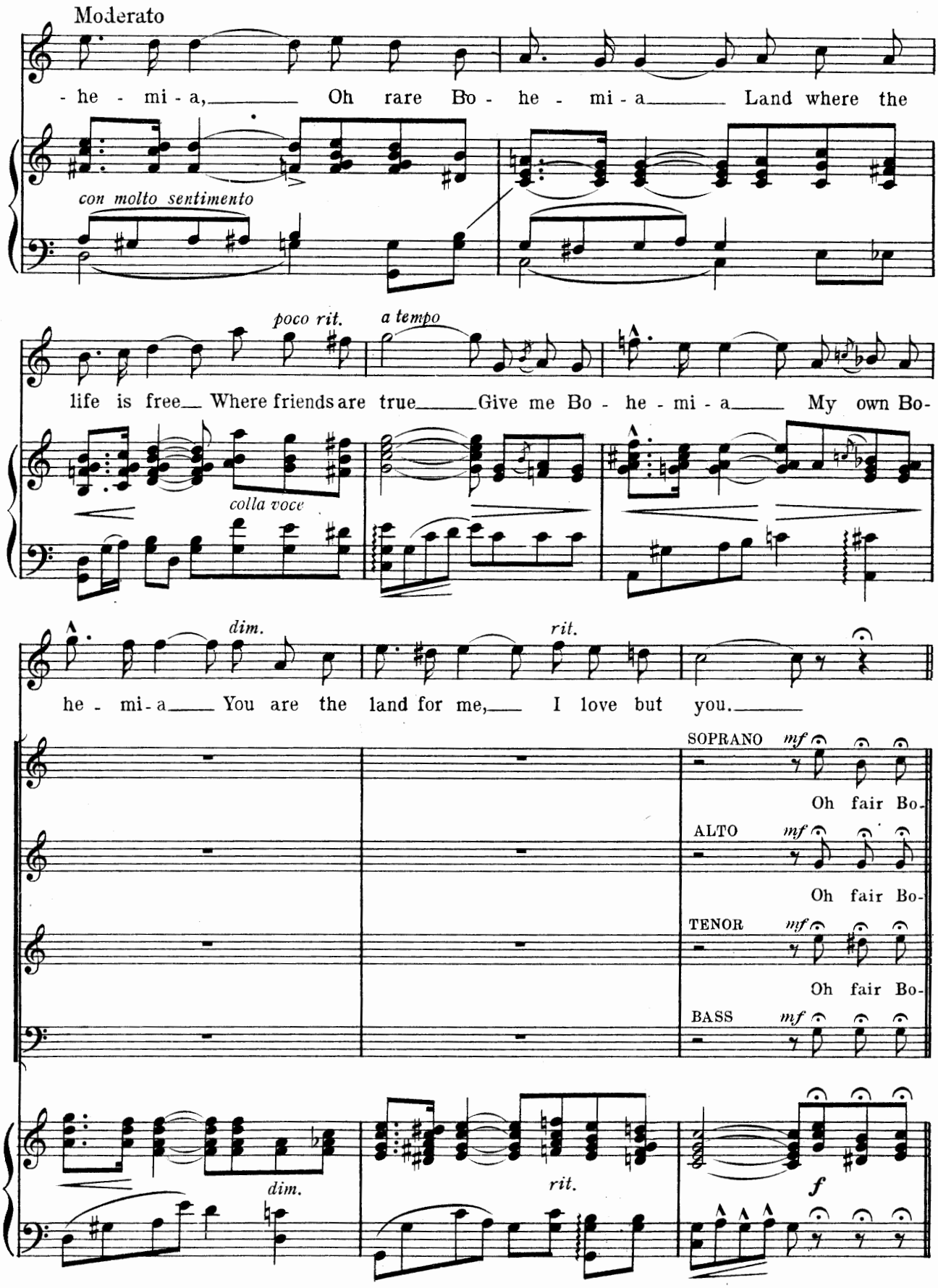

come a - long ma cher - ie, come a - long with me.
come a - long ma cher - ie, come a - long with me.
come a - long ma cher - ie, come a - long with me.
fz

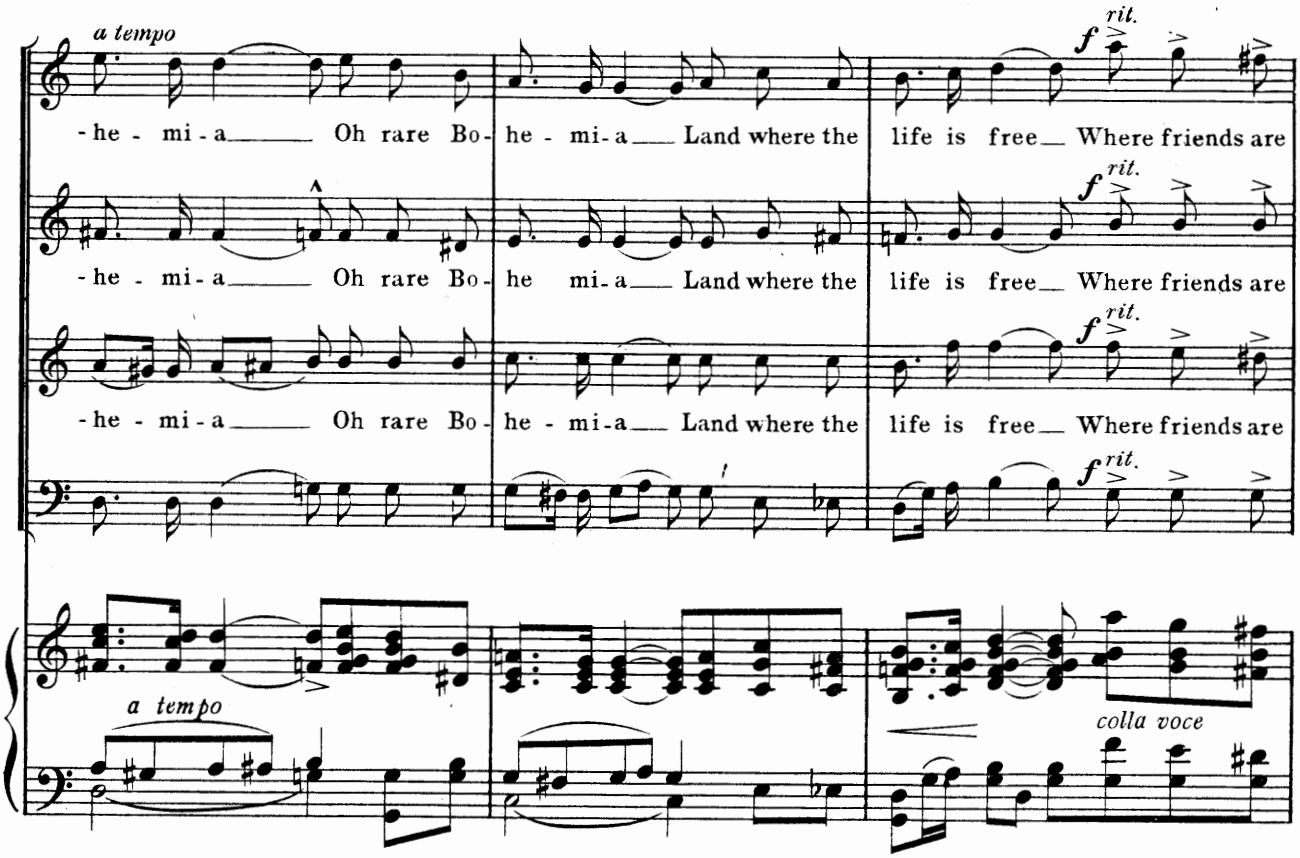

L'istesso tempo
Andrè and students rush on gaily, dressed for an outing.
col. 8ves. (tutti)
f
fz pp
mf ANDRÈ.
Jol - ly com - pan - ions, ev - 'ry one, com-rades in art, in love and fun

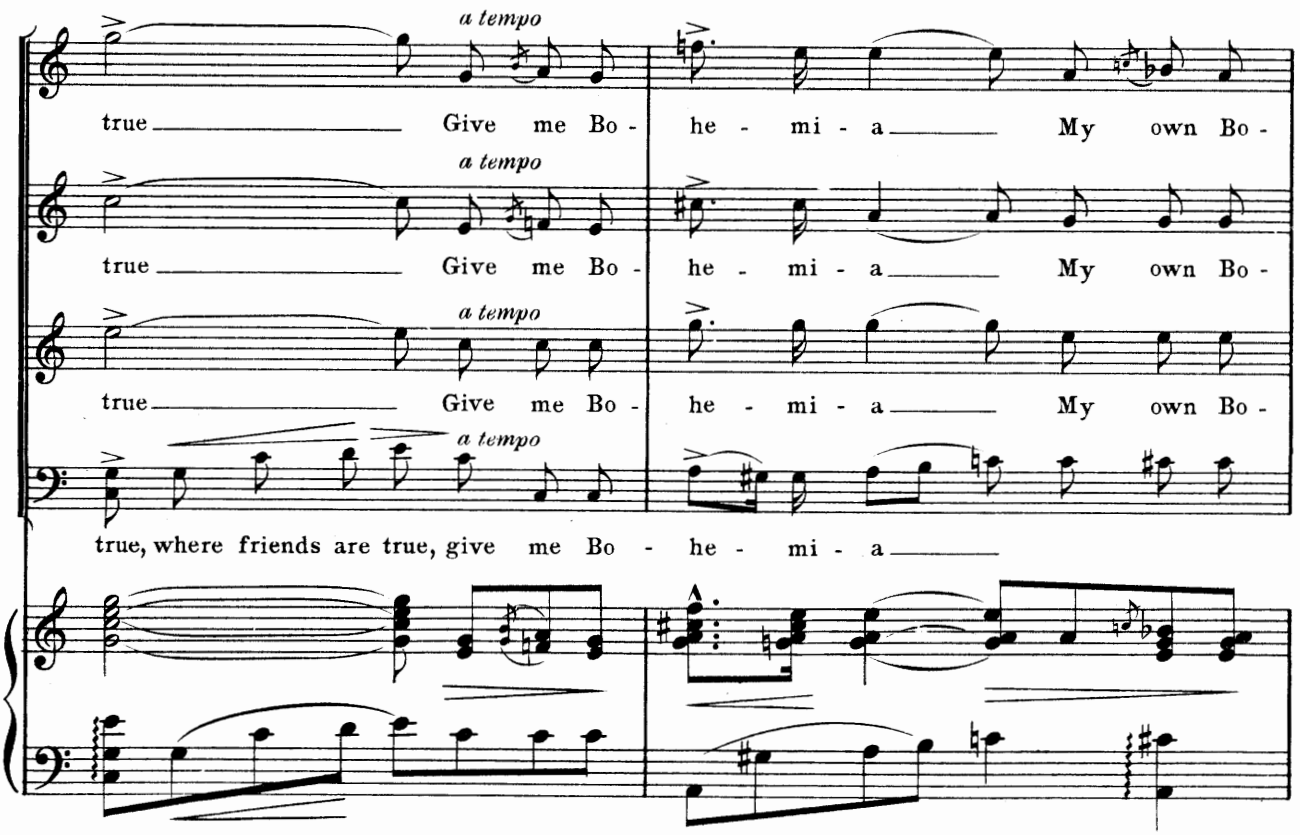

Come, 'tis Bo - he-mi - a calls us all.
SOPRANO.
ALTO.
TENOR.
BASS.
mf
'Tis dear Bo - he-mi - a calls us
'Tis dear Bo - he-mi - a calls us
fz
pp
Off to the jol - ly cab - a - ret, On to the joy - ous Bal Mas-què
all.
all.

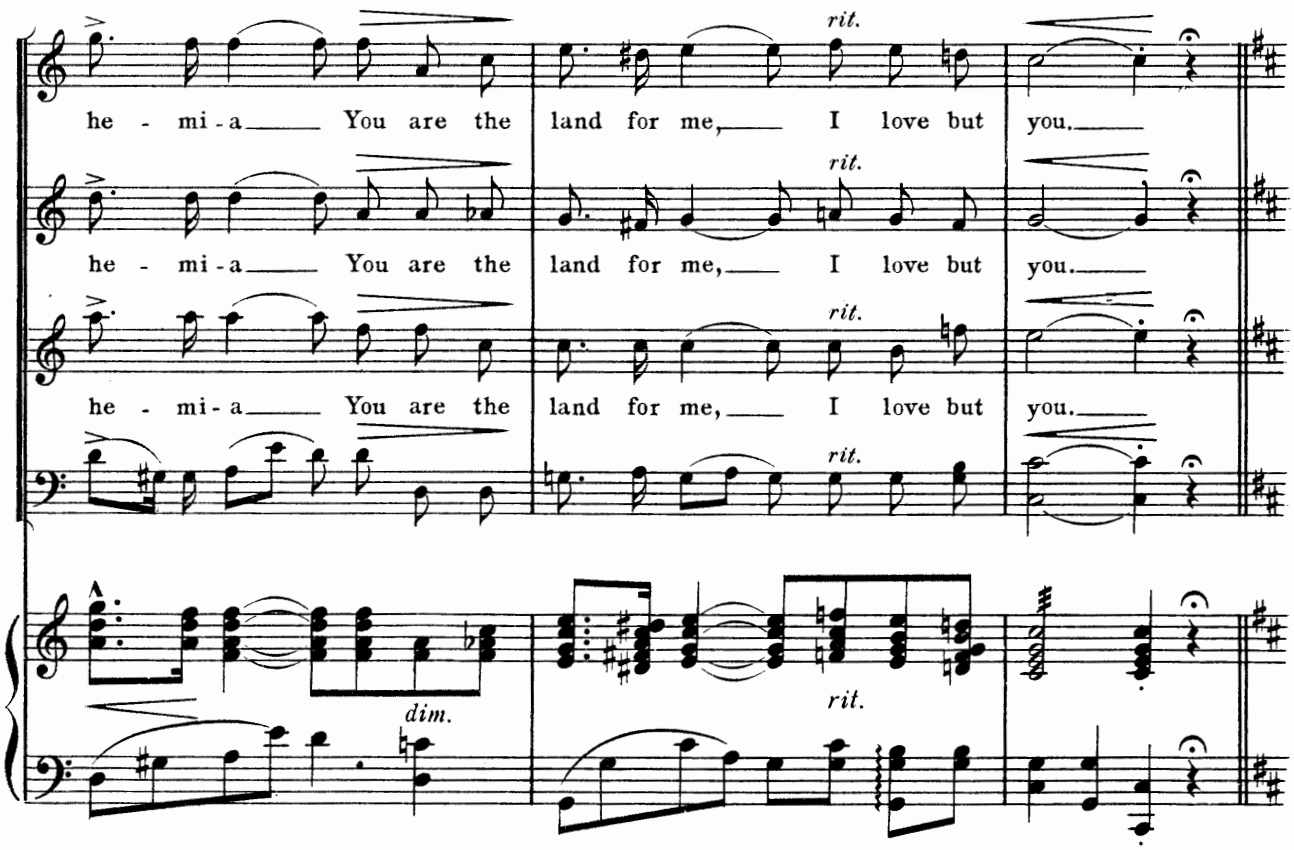

Come, we re - spond to the lur - ing call.
We all re - spond to the lur - ing
We all re - spond to the lur - ing
f pp
meno mosso
Pa - tri - ots we of la - zy lei - sure, Own - ing the world and
call.
call.
meno mosso

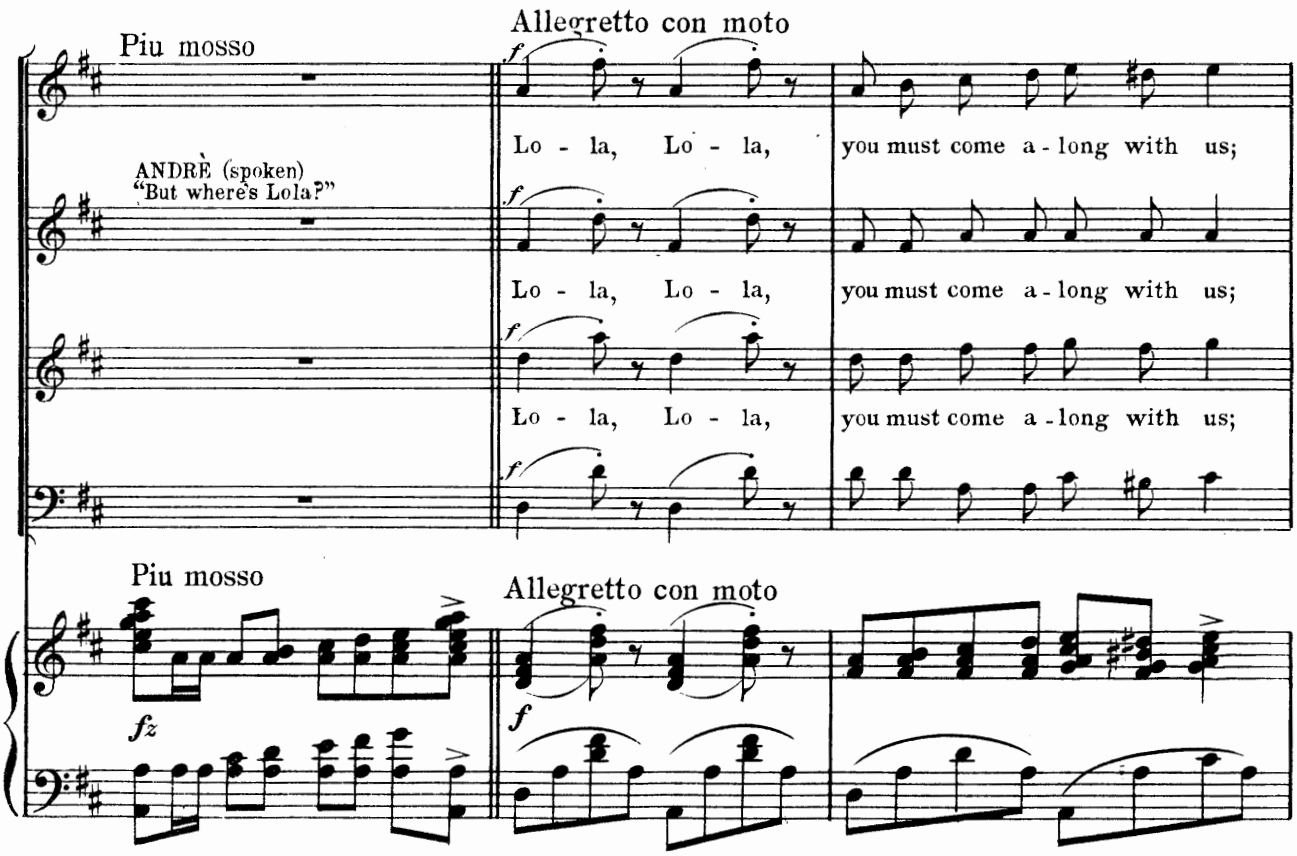

poco rit.
f a tempo
all it's trea - sure; Mon-ey is trash that buys no plea - sure; Vive l'am-our!
poco rit.
f
Vive l'am-our! Vive la vie de Bo - hème
f (Shouted)
Tou - jours!
f
Tou - jours!
f
p
Oh fair Bo-
Vive l'am-our! Vive l'am-our! Vive la vie de Bo - hème!
Vive l'am-our! Vive l'am-our! Vive la vie de Bo - hème!
ff
p

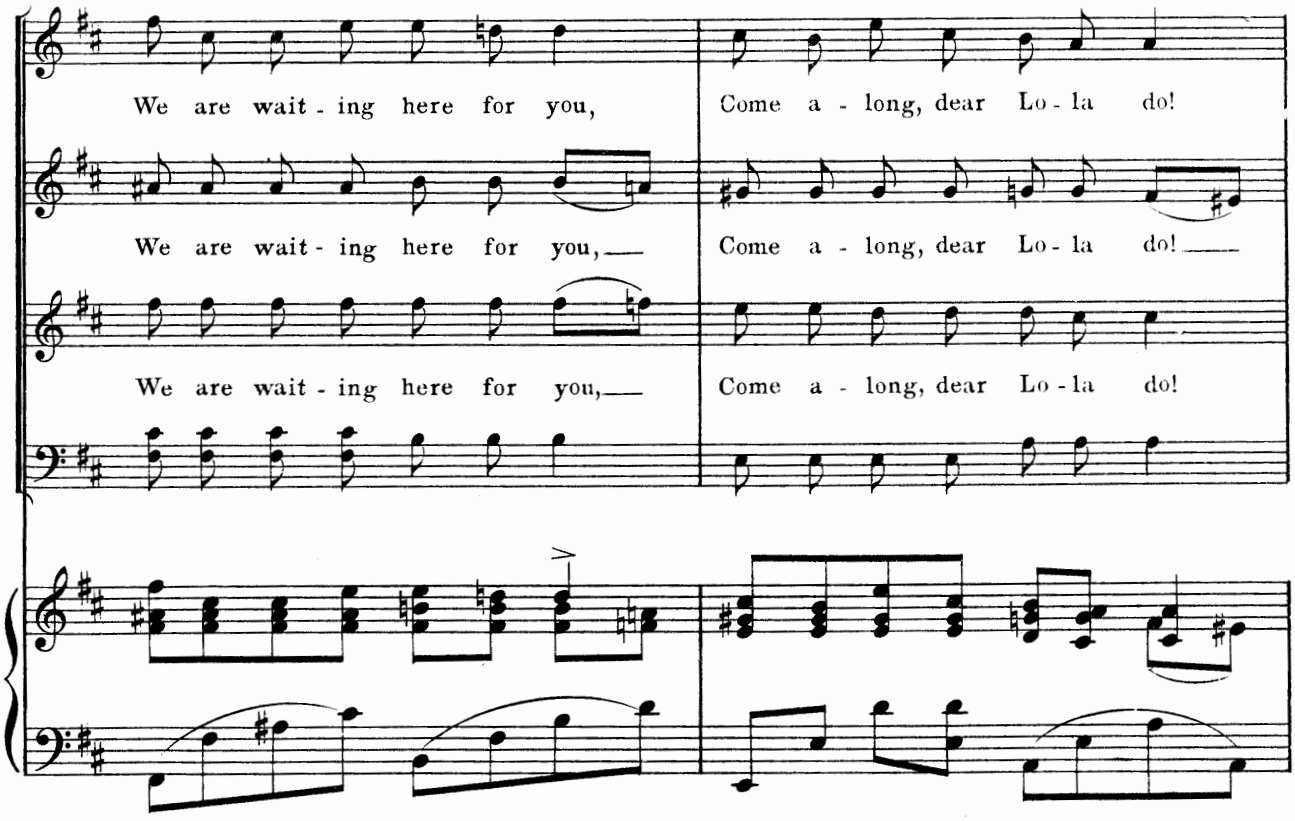

Moderato
- he - mi - a, Oh rare Bo - he - mi - a Land where the
con molto sentimento
poco rit.
a tempo
life is free Where friends are true Give me Bo - he - mi - a My own Bo-
colla voce
dim.
rit.
he - mi - a You are the land for me, I love but you.
SOPRANO mf
Oh fair Bo-
ALTO mf
Oh fair Bo-
TENOR mf
Oh fair Bo-
BASS mf
dim.
rit.
f


a tempo
-he - mi - a Oh rare Bo- he - mi-a Land where the life is free Where friends are
rit.
f
-he - mi - a Oh rare Bo- he mi-a Land where the life is free Where friends are
-he - mi - a Oh rare Bo- he - mi-a Land where the life is free Where friends are
a tempo
colla voce


a tempo
true Give me Bo- he - mi - a My own Bo-
true Give me Bo- he - mi - a My own Bo-
true Give me Bo- he - mi - a My own Bo-
true, where friends are true, give me Bo - he - mi - a

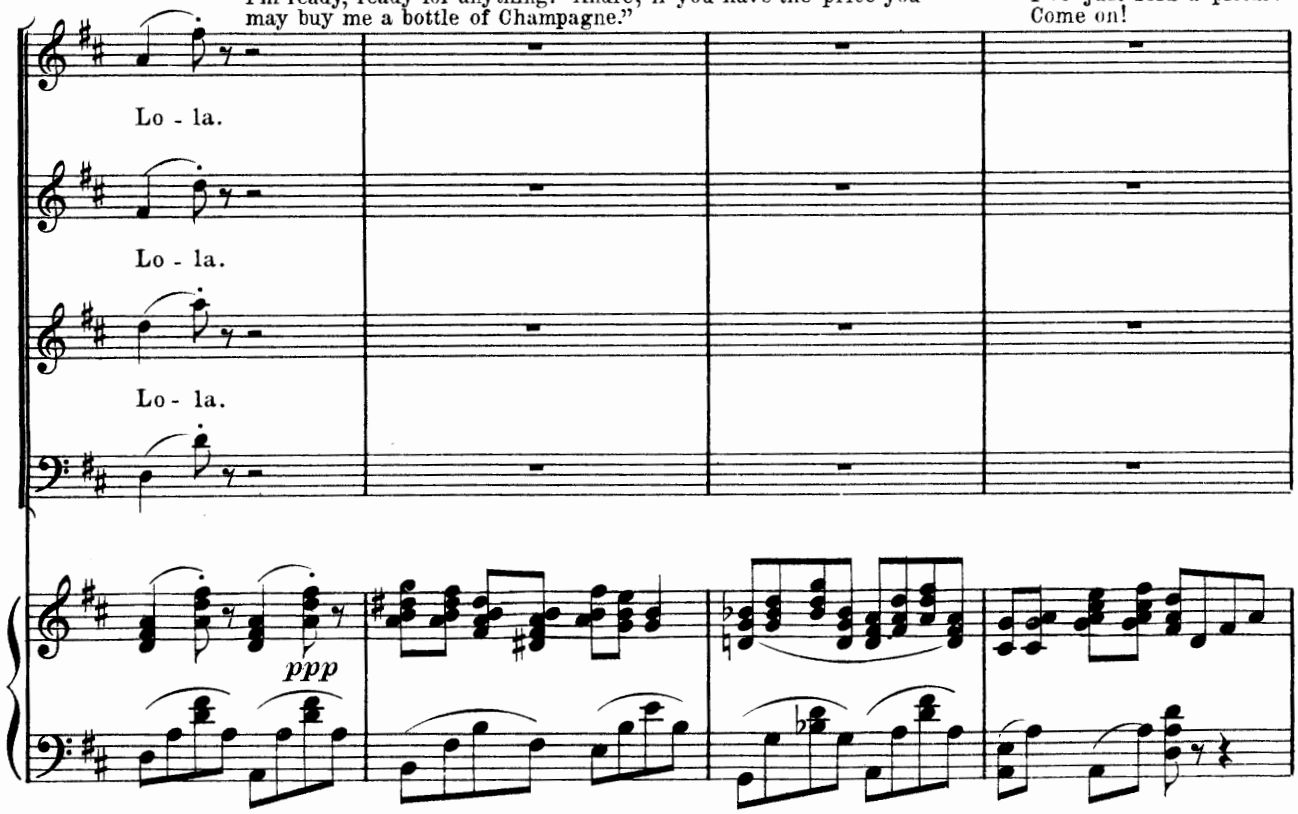

he - mi - a You are the land for me, I love but you.
rit.
dim.

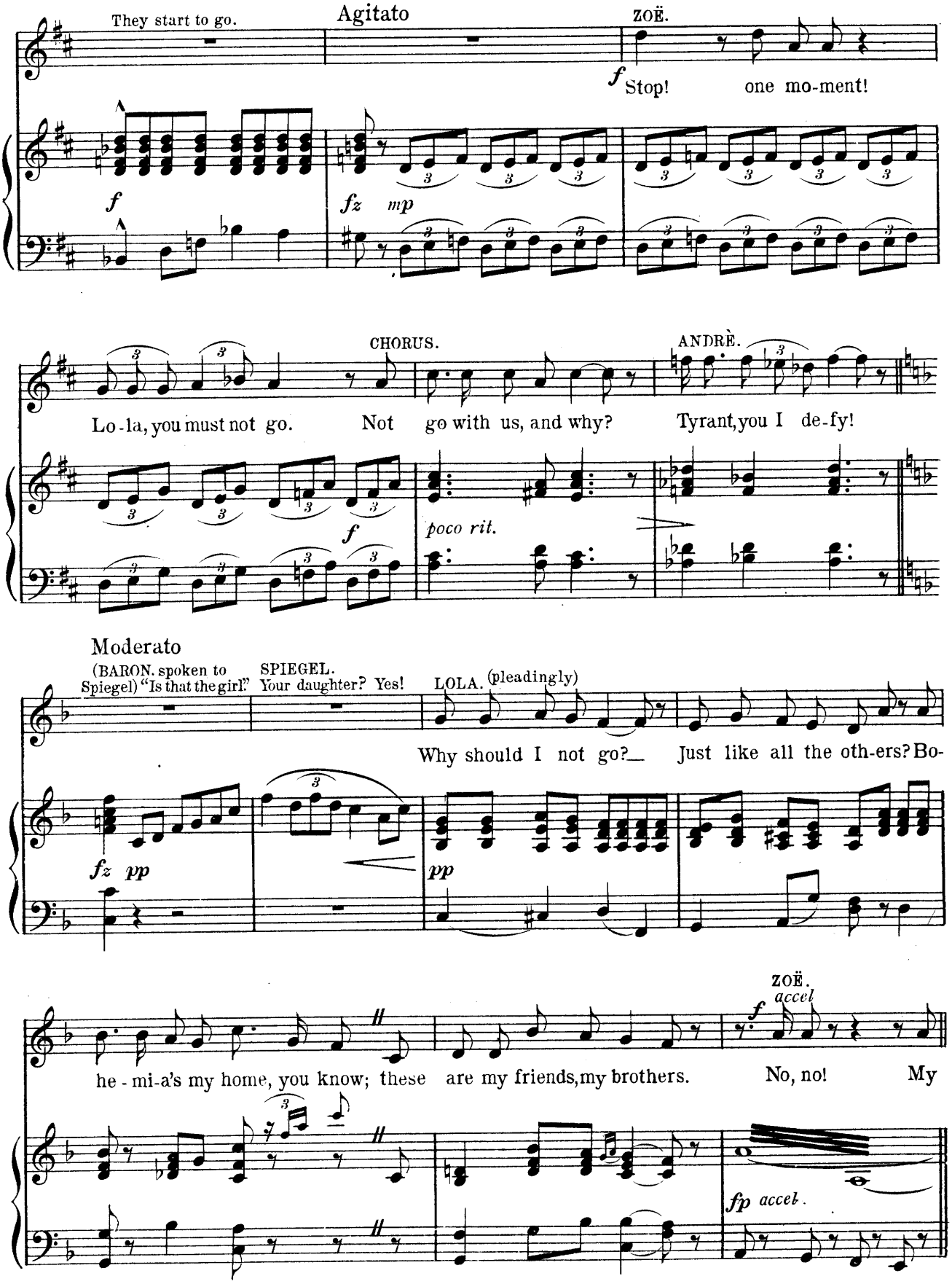

Piu mosso
Allegretto con moto
ANDRÈ (spoken)
"But where's Lola?"
Lo - la, Lo - la, you must come a - long with us;
fz

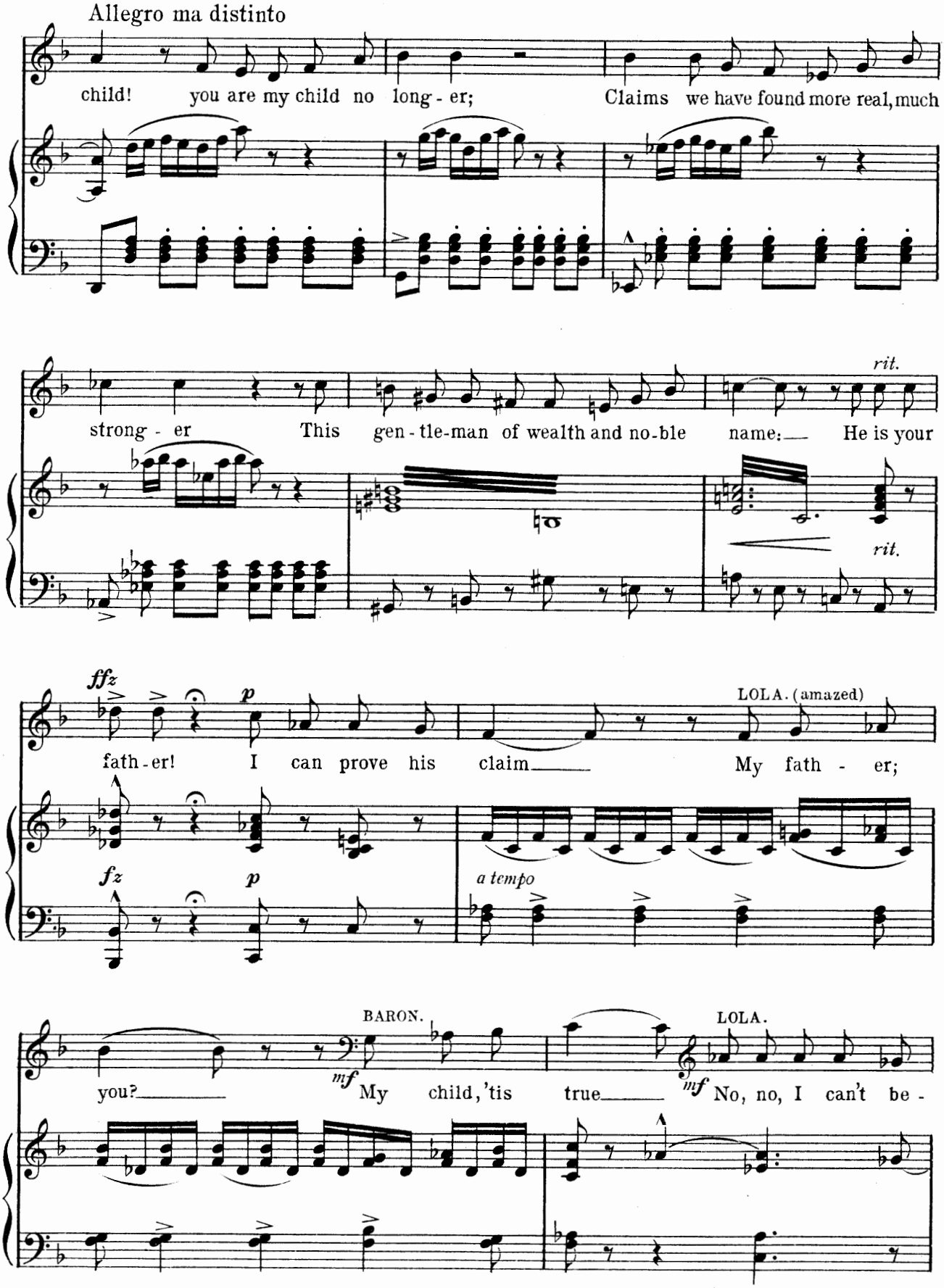


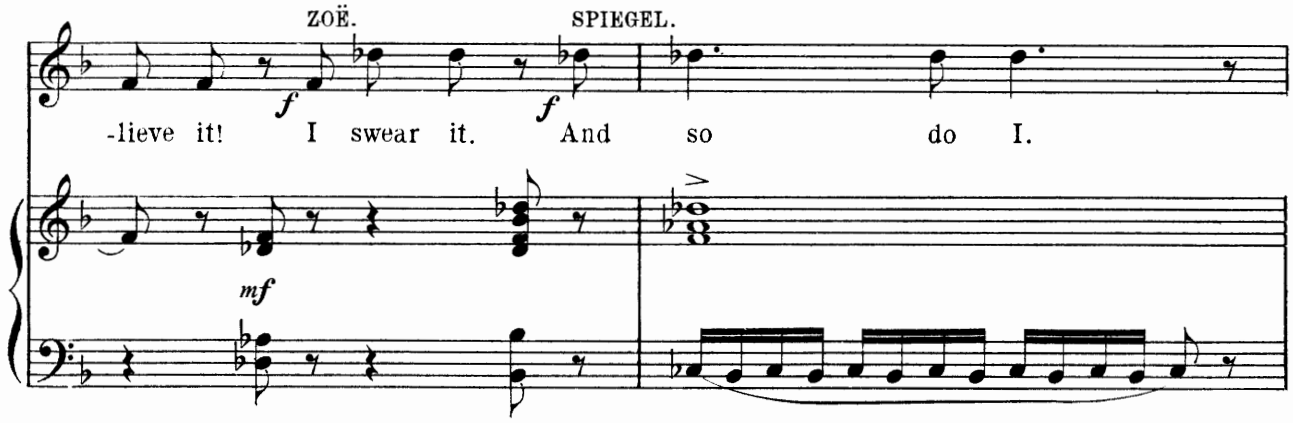
LOLA (entering) "Well here I am; don't make such a fuss about it. I'm ready, ready for anything. Andre, if you have the price you may buy me a bottle of Champagne."

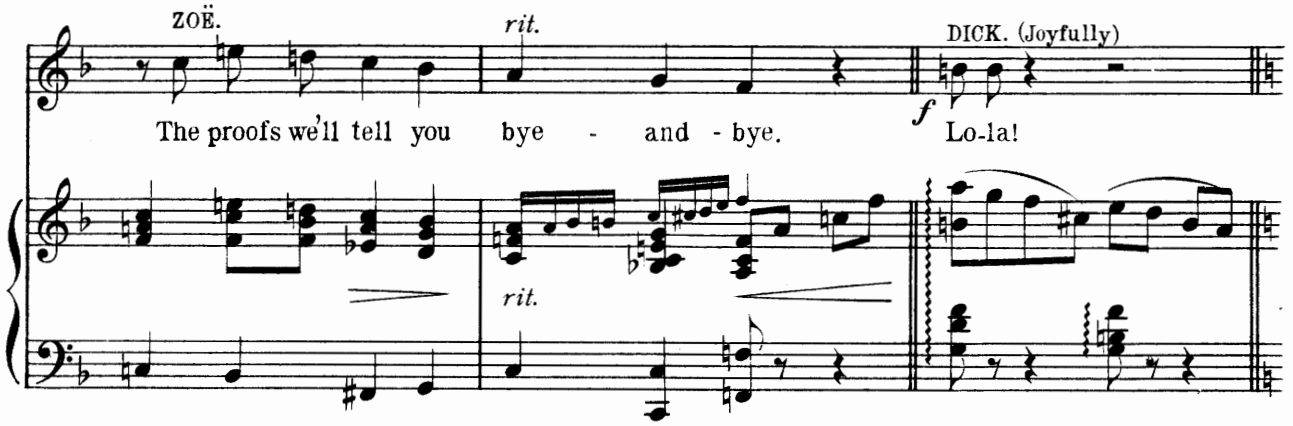
ANDRE. "The price? I've just sold a picture. Come on!

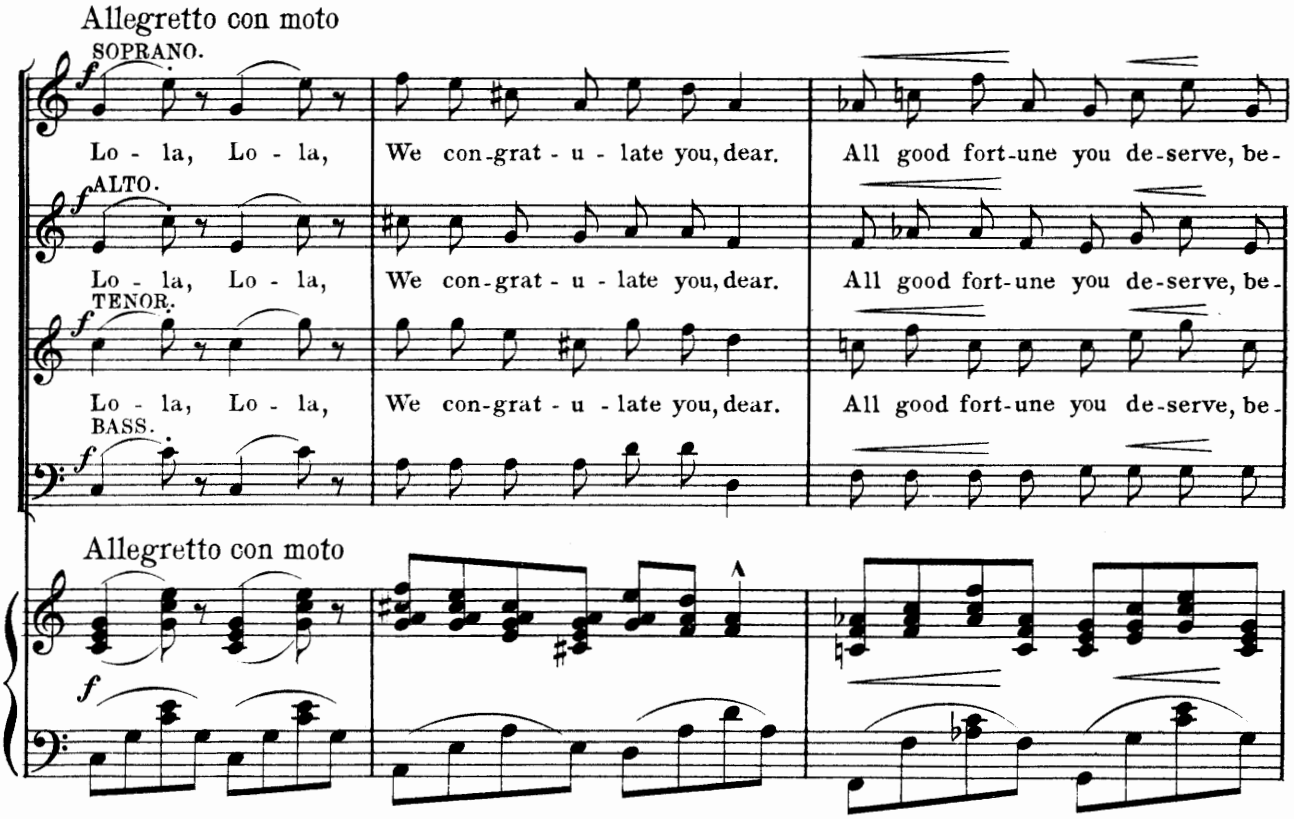


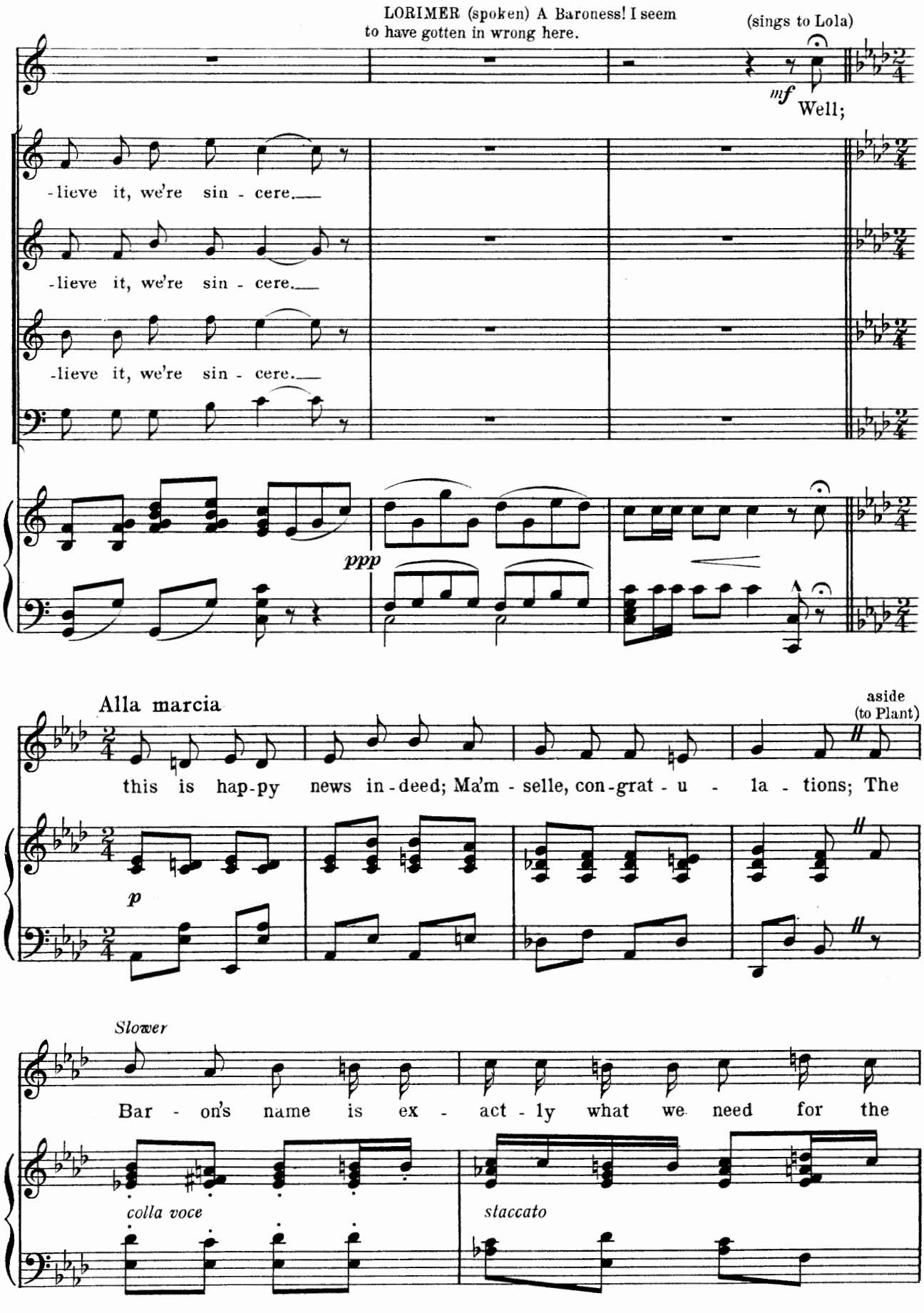

They start to go.
Agitato
ZOË.
f Stop! one mo-ment!
f
fz mp
CHORUS.
ANDRÈ.
Lo-la, you must not go. Not go with us, and why? Tyrant, you I de-fy!
f
poco rit.
Moderato
(BARON. spoken to Spiegel) "Is that the girl."
SPIEGEL. Your daughter? Yes!
LOLA. (pleadingly)
Why should I not go?_ Just like all the oth-ers? Bo-
fz pp
pp
ZOË.
accel
f
he-mi-a's my home, you know; these are my friends, my brothers. No, no! My
fp accel.


Allegro ma distinto
child! you are my child no long - er; Claims we have found more real, much
strong - er This gen - tle-man of wealth and no-ble name:— He is your
rit.
rit.
ffz
p
fath - er! I can prove his claim—
LOLA. (amazed)
My fath - er;
fz
p
a tempo
BARON.
you?—
mf
My child, 'tis true—
LOLA.
mf
No, no, I can't be -


ZOË.
SPIEGEL.
-lieve it! I swear it. And so do I.


ZOË.
rit.
DICK. (Joyfully)
The proofs we'll tell you bye - and - bye. Lo-la!
rit.


Allegretto con moto
SOPRANO.
Lo - la, Lo - la, We con-grat - u - late you, dear. All good fort-une you de-serve, be-
ALTO.
Lo - la, Lo - la, We con-grat - u - late you, dear. All good fort-une you de-serve, be-
TENOR.
Lo - la, Lo - la, We con-grat - u - late you, dear. All good fort-une you de-serve, be-
BASS.
Allegretto con moto


LORIMER (spoken) A Baroness! I seem to have gotten in wrong here.
(sings to Lola)
mf
Well;
-lieve it, we're sin - cere.
-lieve it, we're sin - cere.
-lieve it, we're sin - cere.
ppp
Alla marcia
aside (to Plant)
this is hap-py news in-deed; Ma'm - selle, con-grat - u - la - tions; The
p
Slower
Bar - on's name is ex - act - ly what we need for the
colla voce
staccato

a tempo

PLANT (to Daisy)

mp

Par - is branch of our con-sol - i - da-tions. The mar-riage deal is

mp a tempo

DAISY (to Lionel)

f

LORIMER (to Lola)

off, my dear. Oh Li- o - nel, my own, you hear? On mar-riage you and

mf

mp

marcato

Comodo

DICK.

Dick are bent. Go to it! you have my con-sent. *f* Lo - la, you hear? We need not

appassionato

lunga

wait.

SOPRANO.

p

(Lola turns from him)

ALTO.

Why does she hes - i - tate?

lunga

TENOR.

p

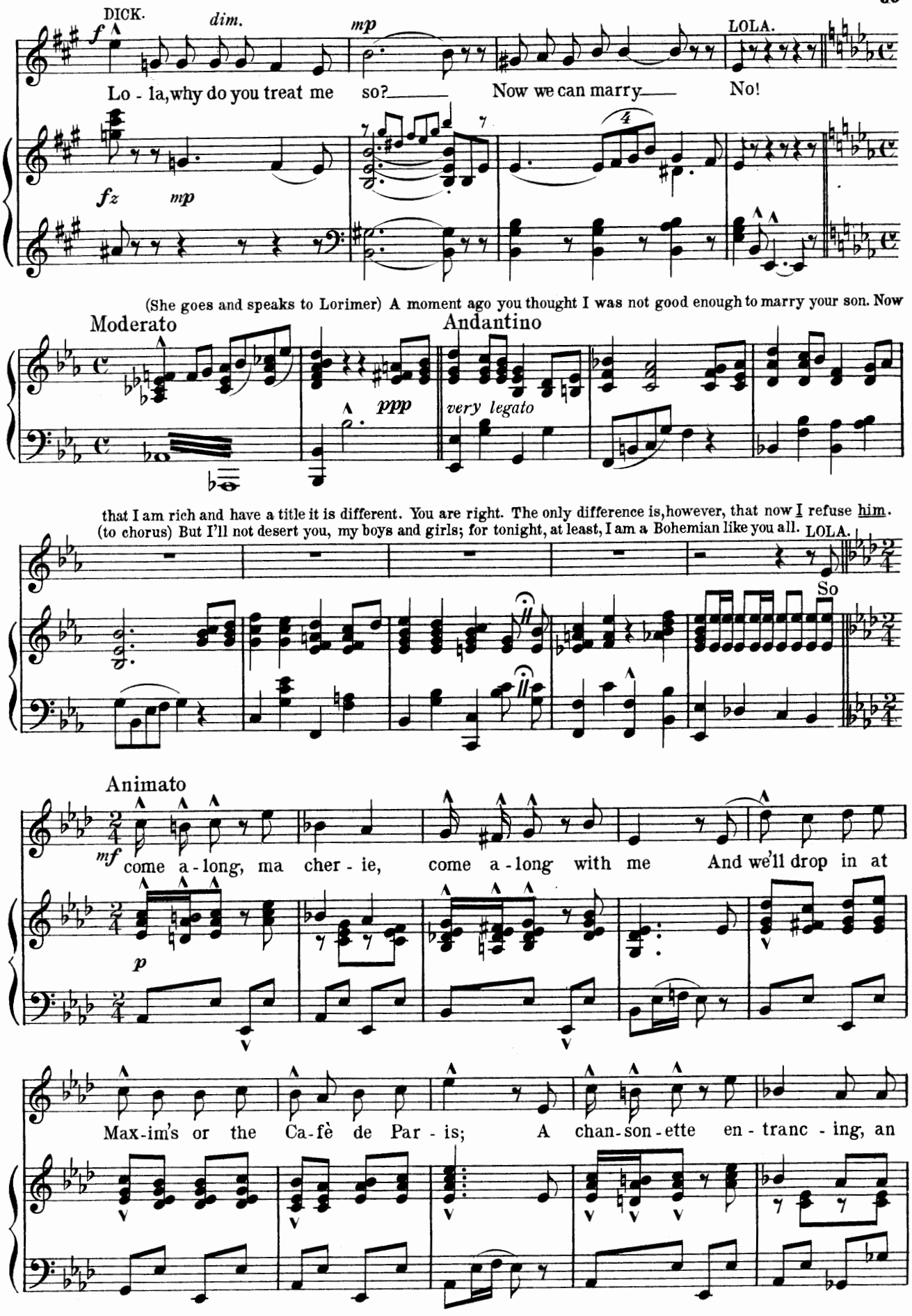
Why does she hes - i - tate?

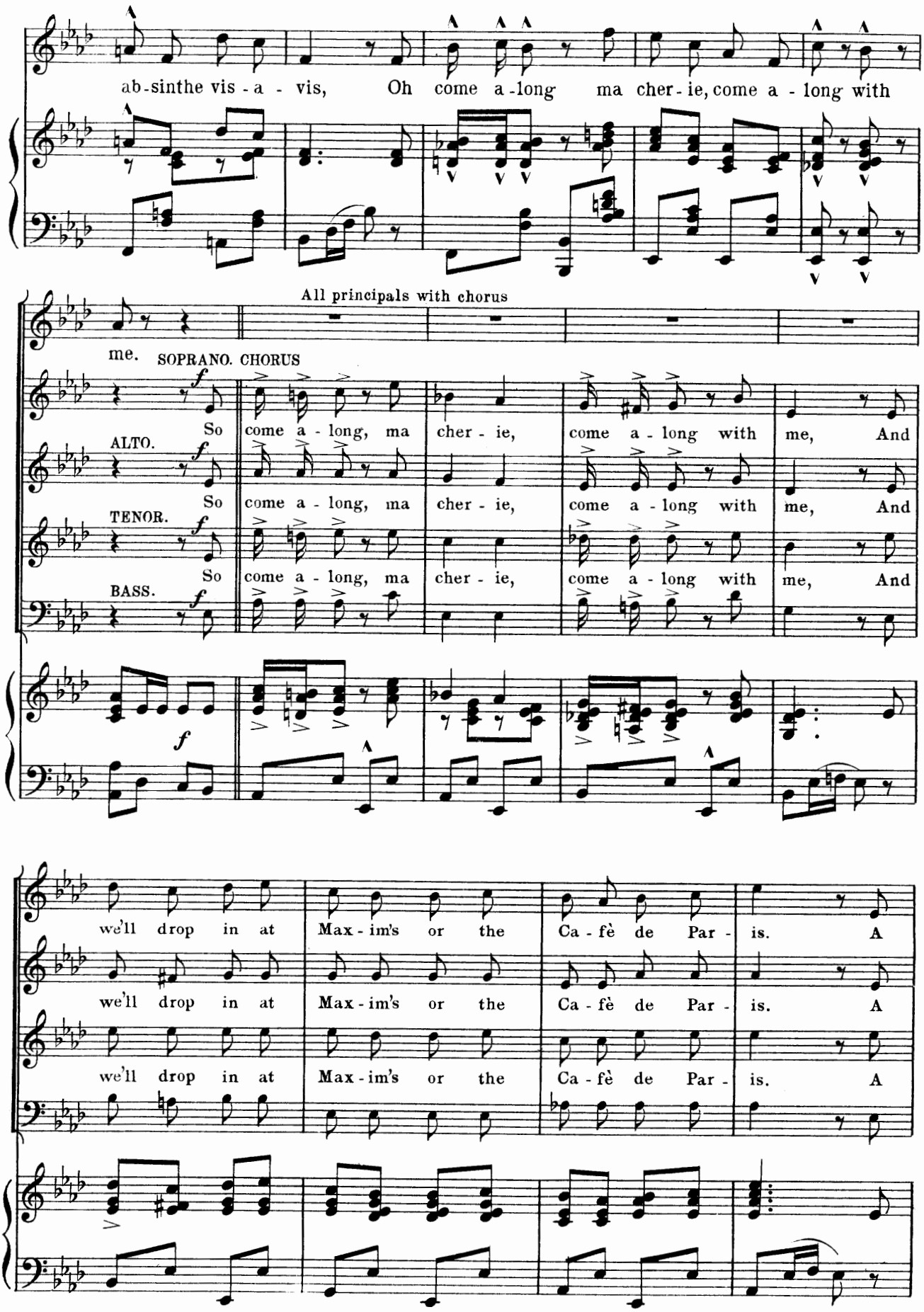
BASS.

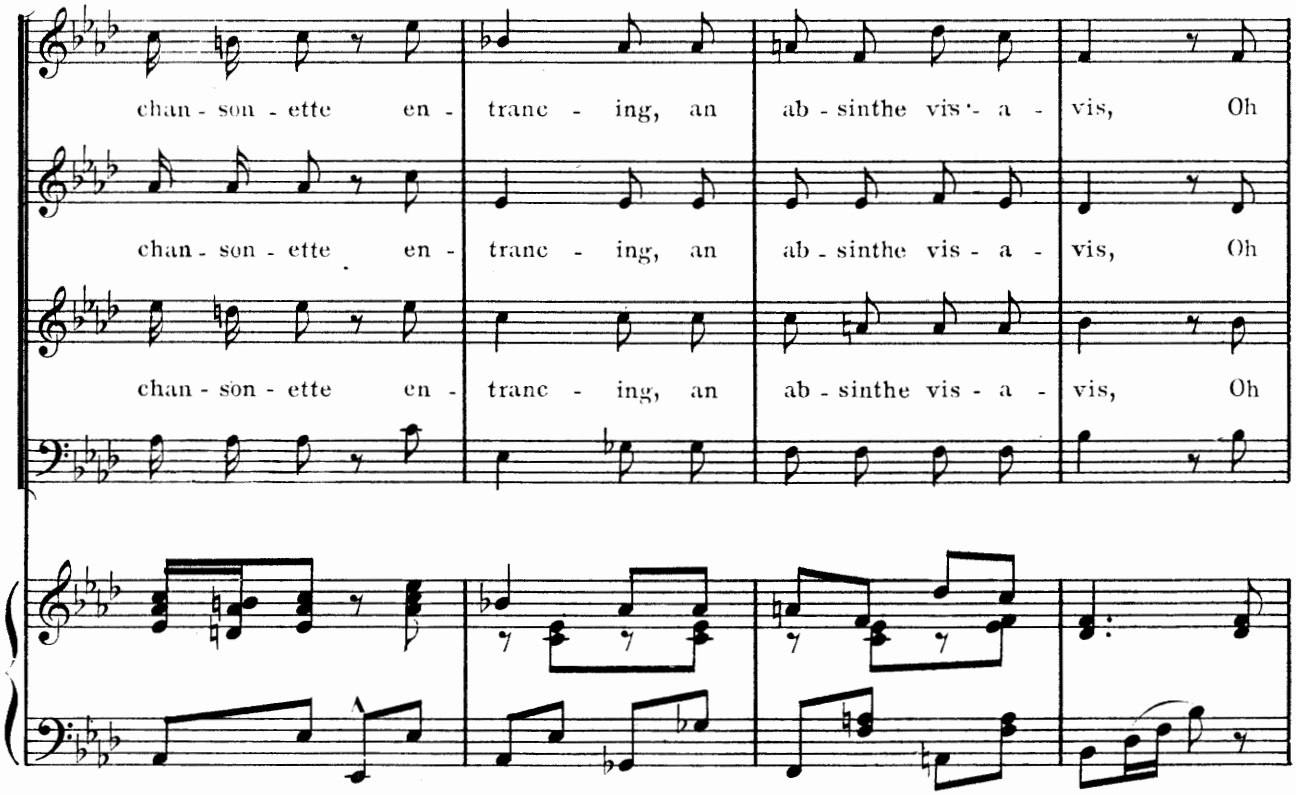
p

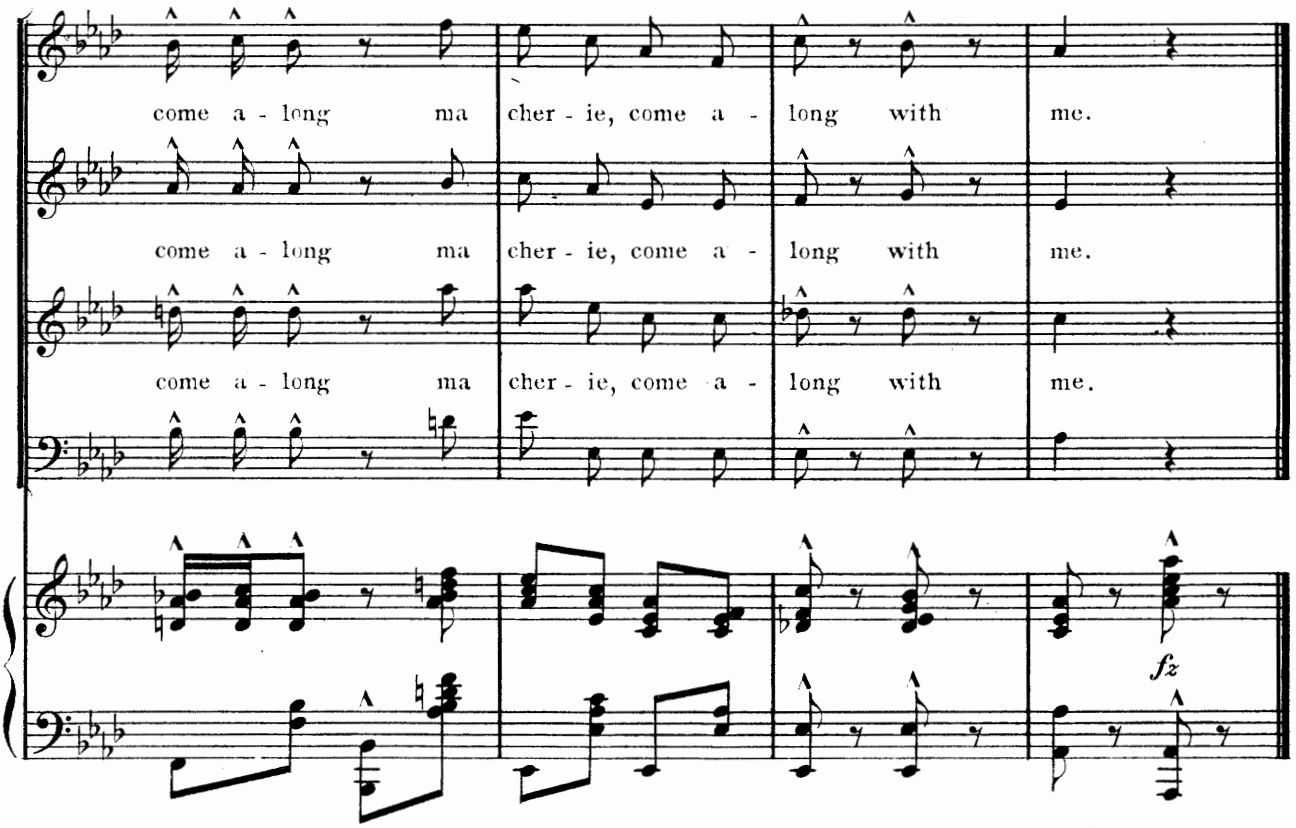
lunga

pp


DICK.
dim.
mp
LOLA.
Lo - la, why do you treat me so? Now we can marry No!
fz
mp
(She goes and speaks to Lorimer) A moment ago you thought I was not good enough to marry your son. Now
Moderato
Andantino
ppp
very legato
that I am rich and have a title it is different. You are right. The only difference is, however, that now I refuse him.
(to chorus) But I'll not desert you, my boys and girls; for tonight, at least, I am a Bohemian like you all.
LOLA.
So
Animato
mf
come a - long, ma cher - ie, come a - long with me And we'll drop in at
p
Max-im's or the Ca-fè de Par - is; A chan-son-ette en - tranc - ing, an


ab-sinthe vis-a-vis, Oh come a-long ma cher-ie, come a-long with
All principals with chorus
me.
SOPRANO. CHORUS
So come a-long, ma cher-ie, come a-long with me, And
ALTO.
So come a-long, ma cher-ie, come a-long with me, And
TENOR.
So come a-long, ma cher-ie, come a-long with me, And
BASS.
we'll drop in at Max-im's or the Ca-fè de Par-is. A
we'll drop in at Max-im's or the Ca-fè de Par-is. A
we'll drop in at Max-im's or the Ca-fè de Par-is. A





Repeat Refrain ad lib.for Curtain.
End of Act I.

Finale Act I. 18

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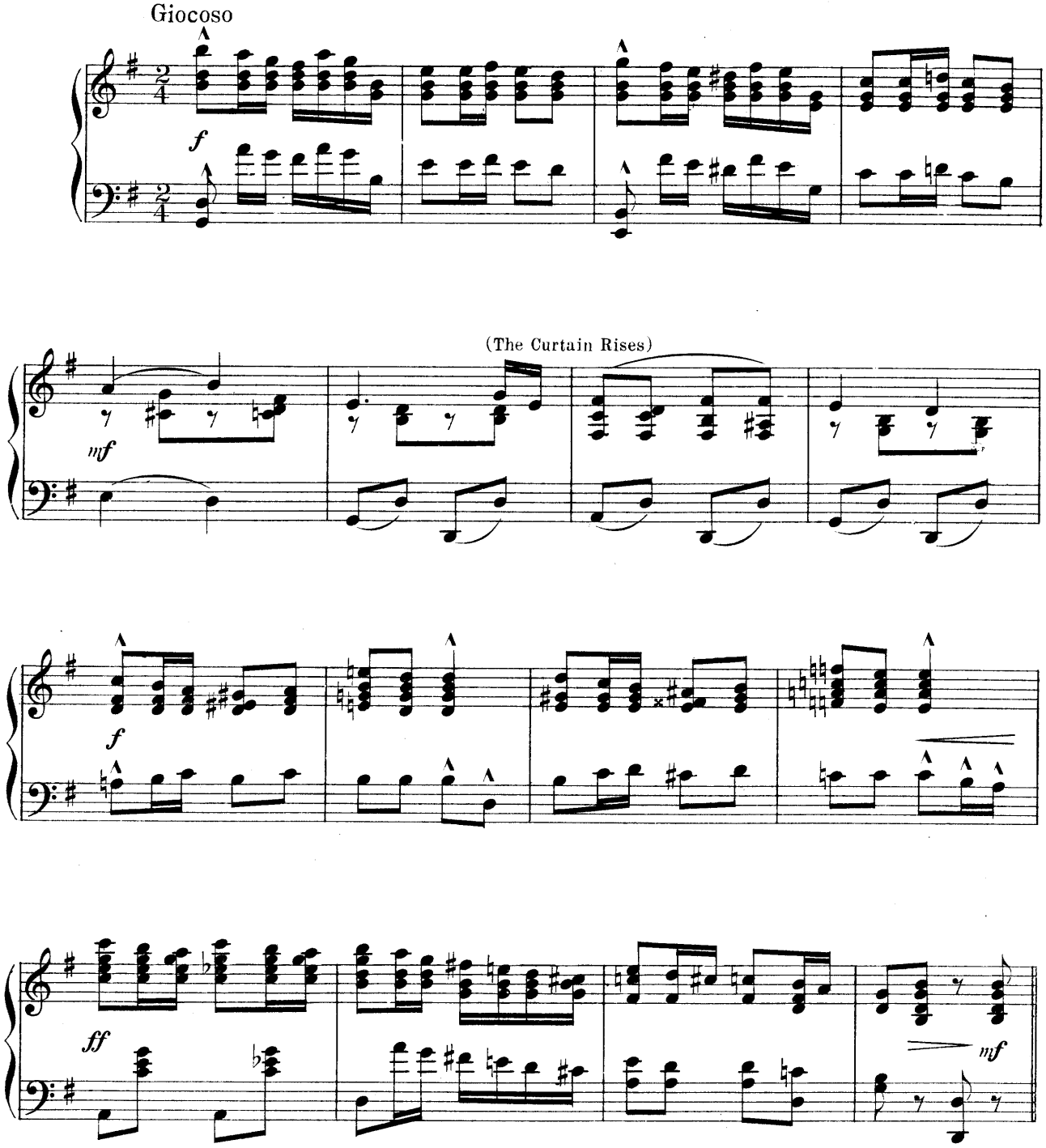
Opening Act II

Lyric by
HARRY B. SMITH

Music by
ROBERT HOOD BOWERS



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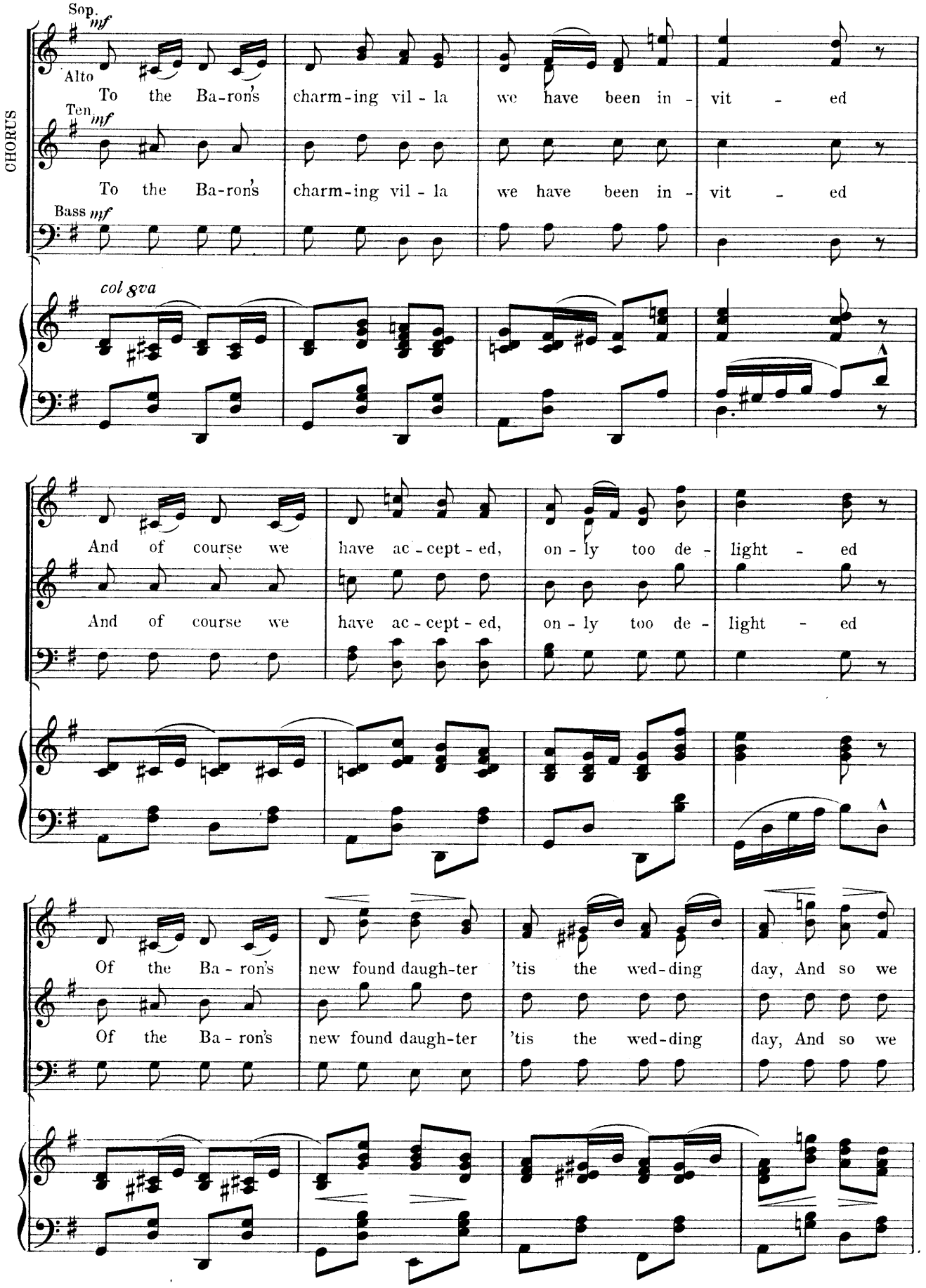
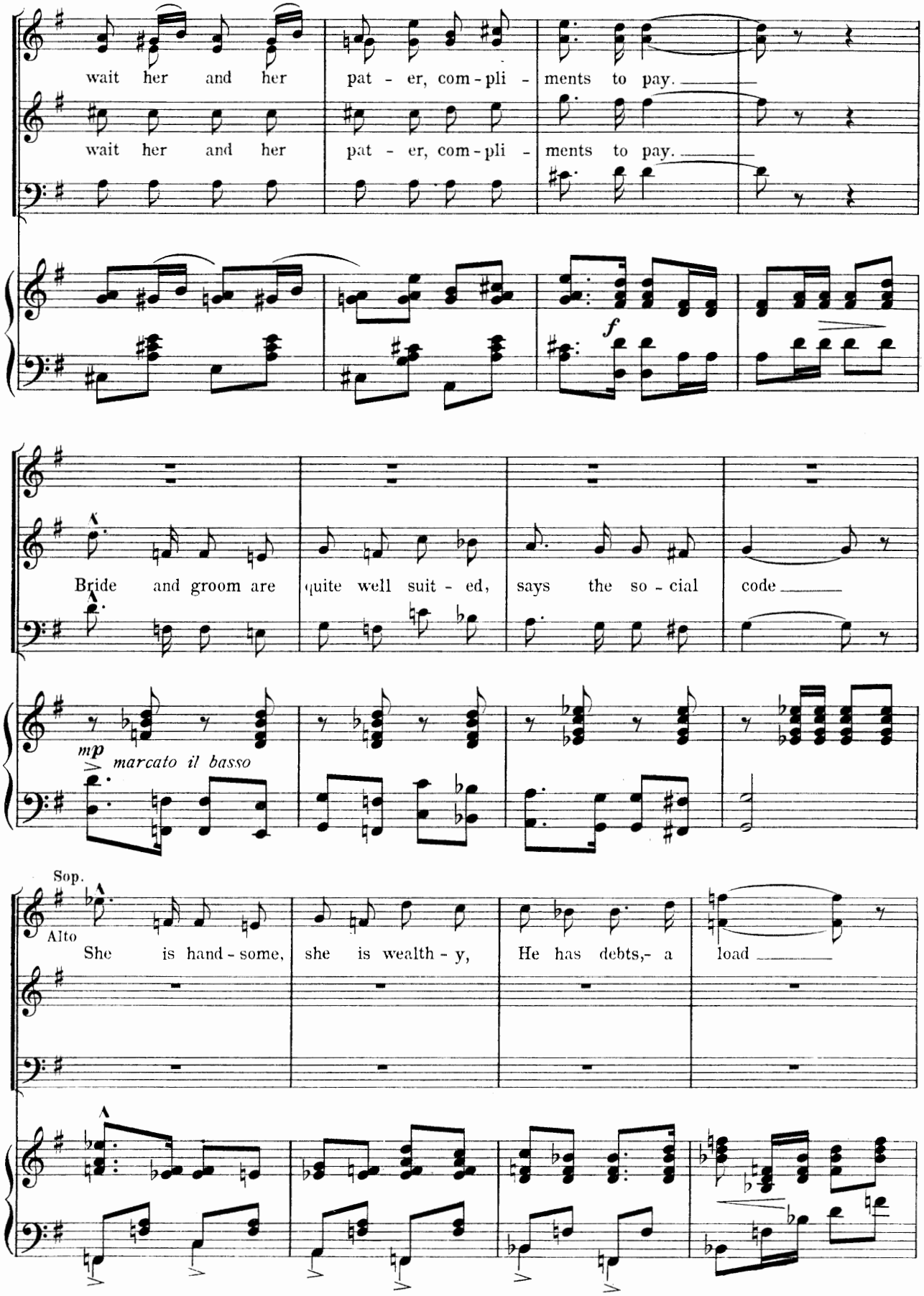
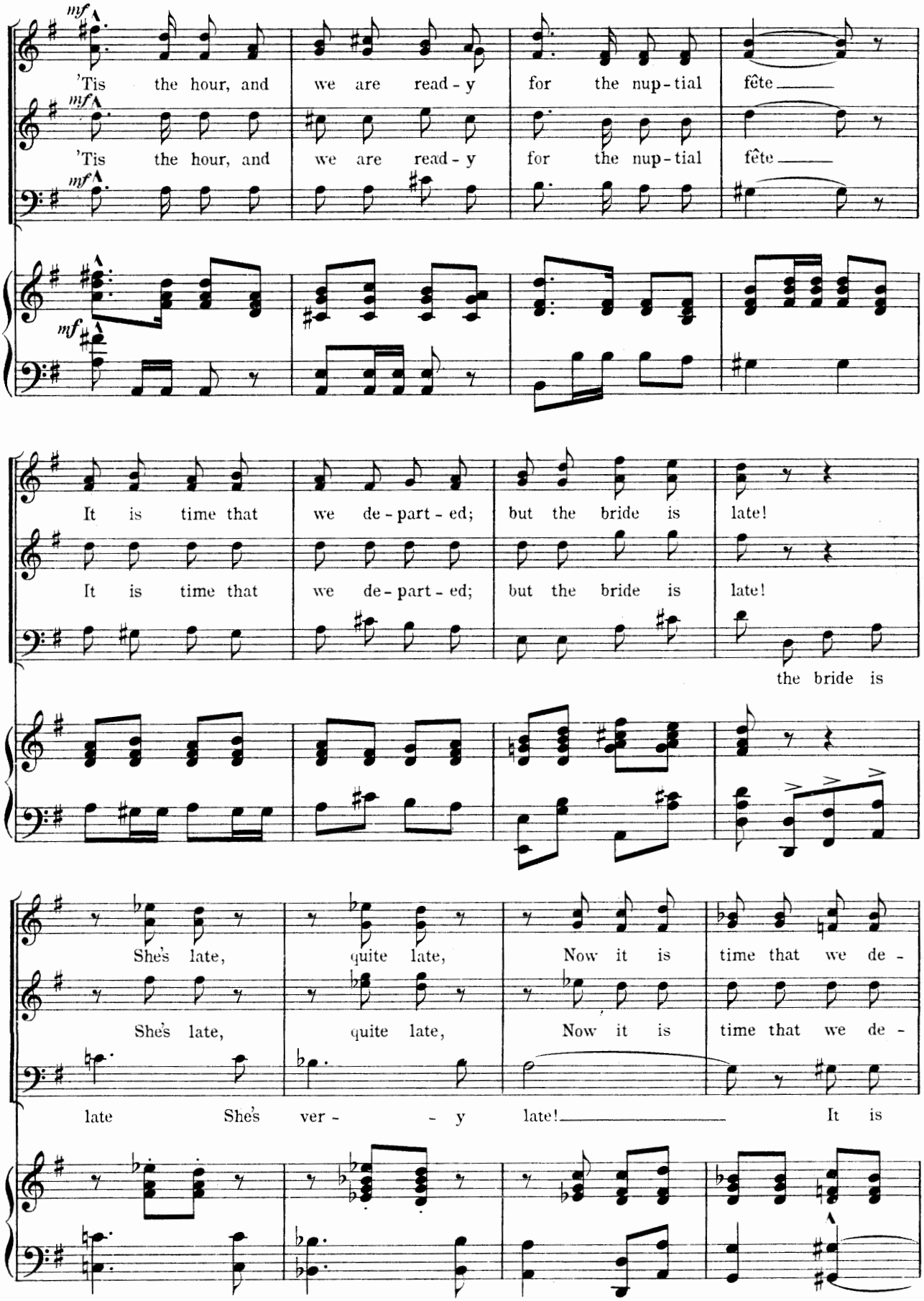
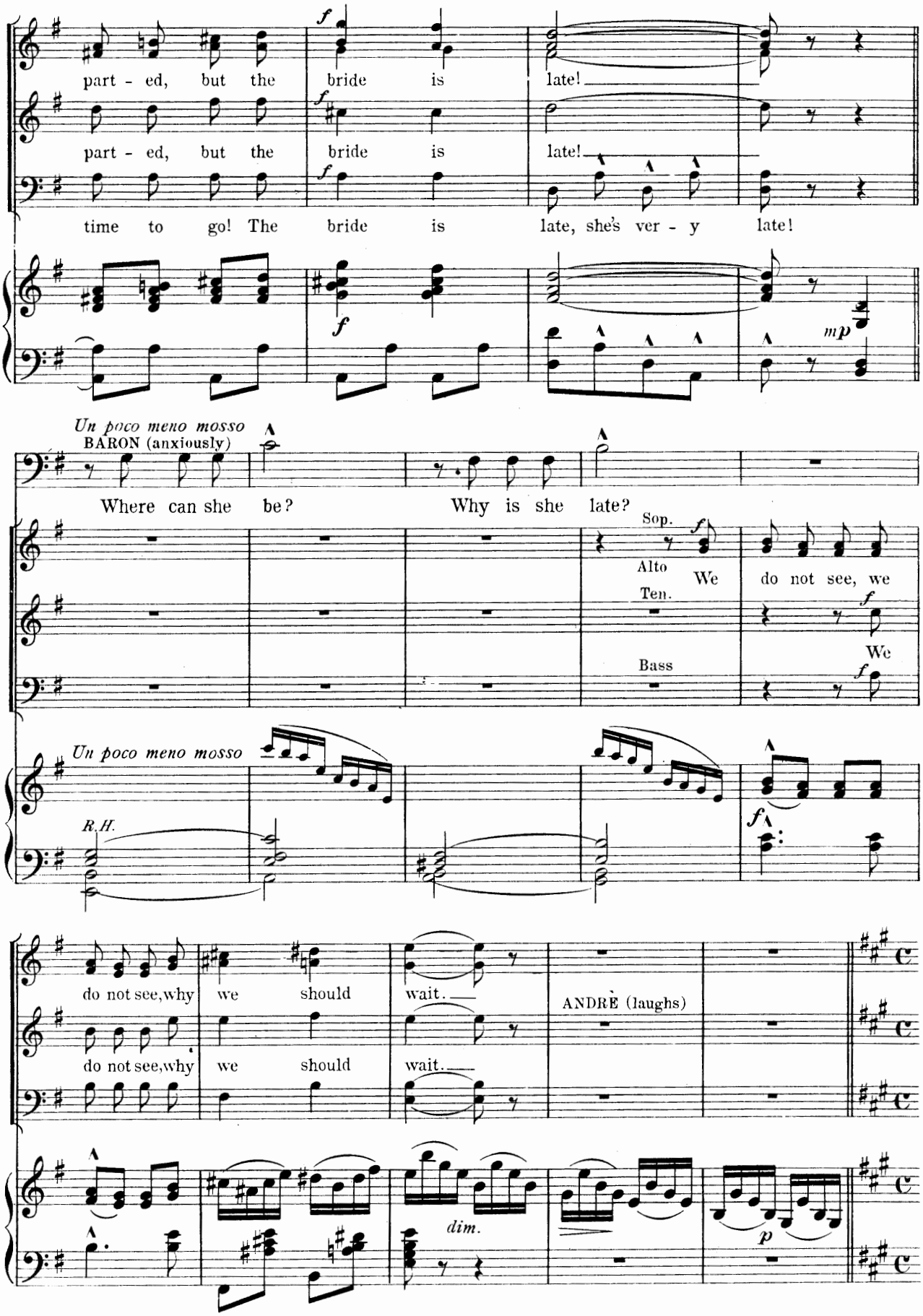
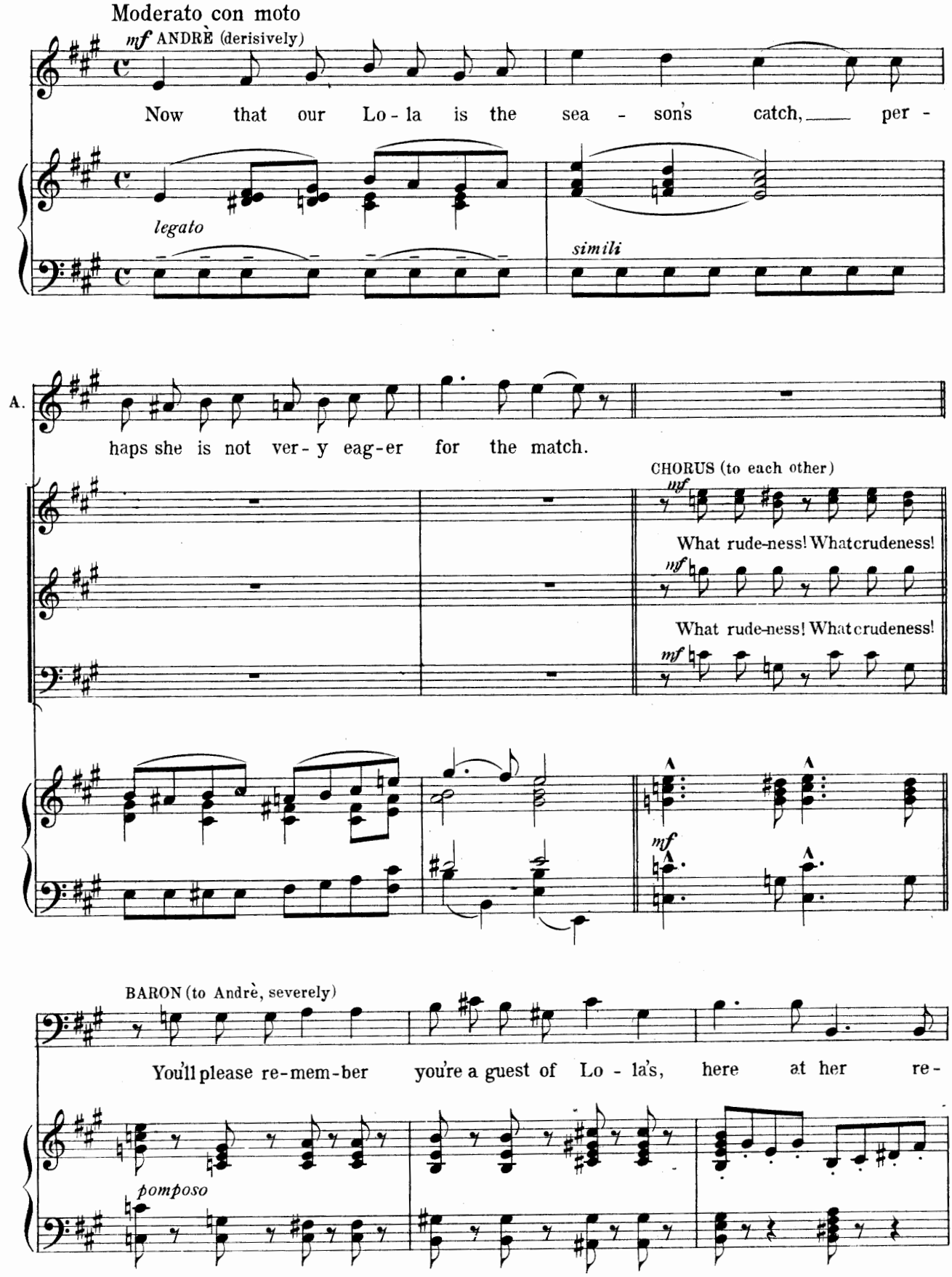
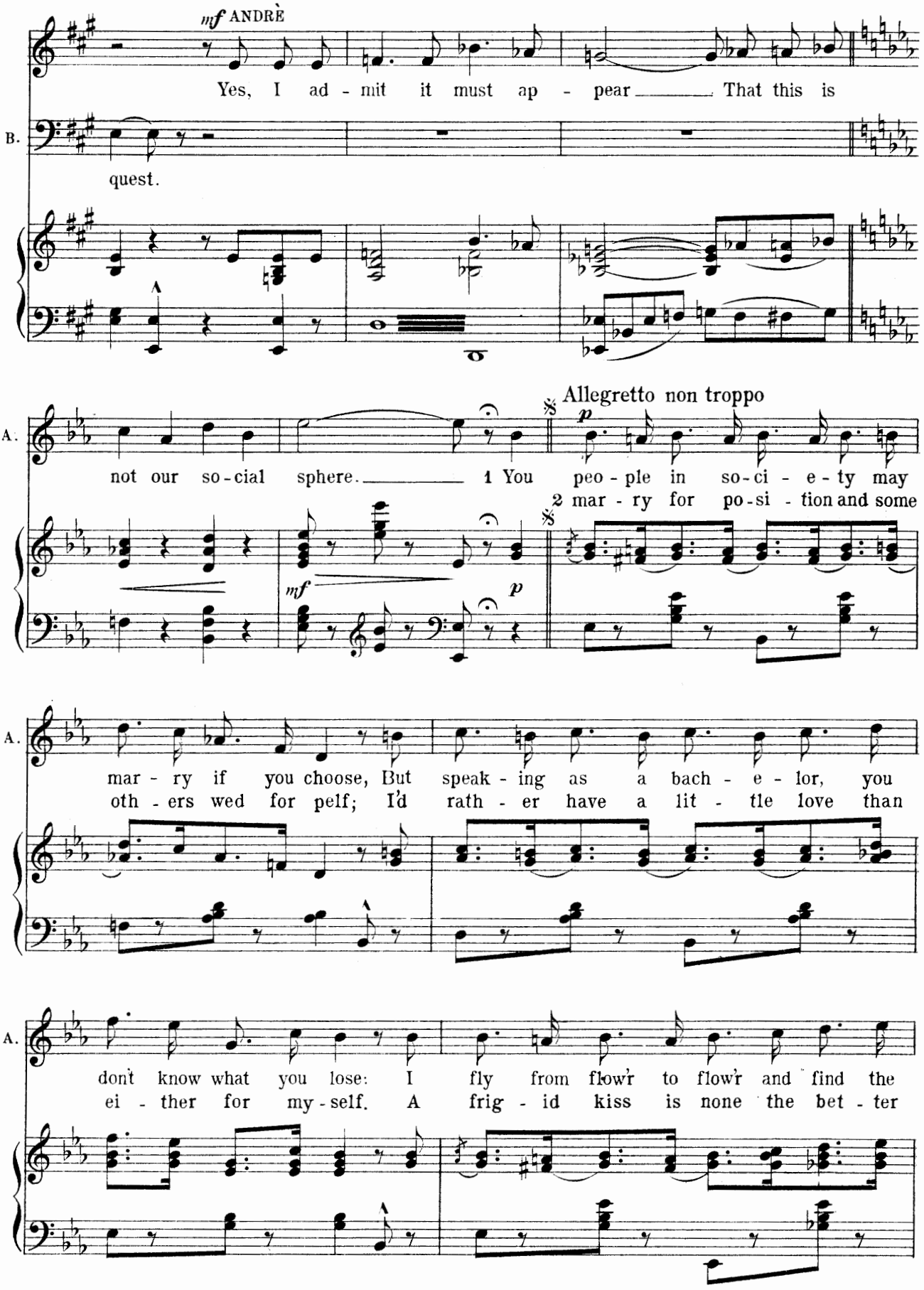

CHORUS
Sop. mf
Alto
To the Ba-ron's charm-ing vil - la we have been in - vit - ed
Ten mf
To the Ba-ron's charm-ing vil - la we have been in - vit - ed
Bass mf
col 8va
And of course we have ac - cept - ed, on - ly too de - light - ed
And of course we have ac - cept - ed, on - ly too de - light - ed
Of the Ba - ron's new found daugh-ter 'tis the wed-ding day, And so we
Of the Ba - ron's new found daugh-ter 'tis the wed-ding day, And so we

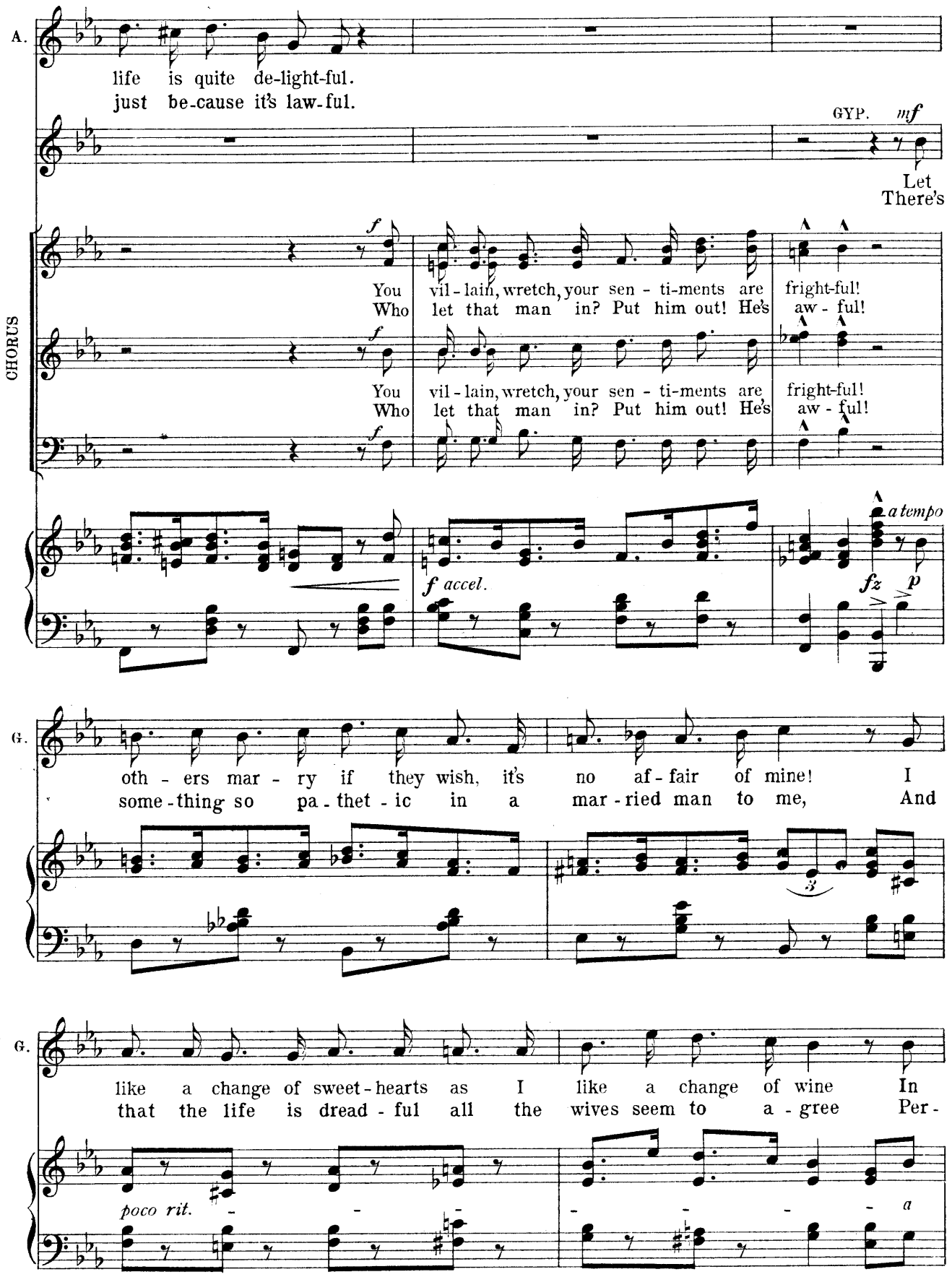

wait her and her pat - er, com - pli - ments to pay.
wait her and her pat - er, com - pli - ments to pay.
f
Bride and groom are quite well suit - ed, says the so - cial code
mp
marcato il basso
Sop.
Alto
She is hand - some, she is wealth - y, He has debts,- a load

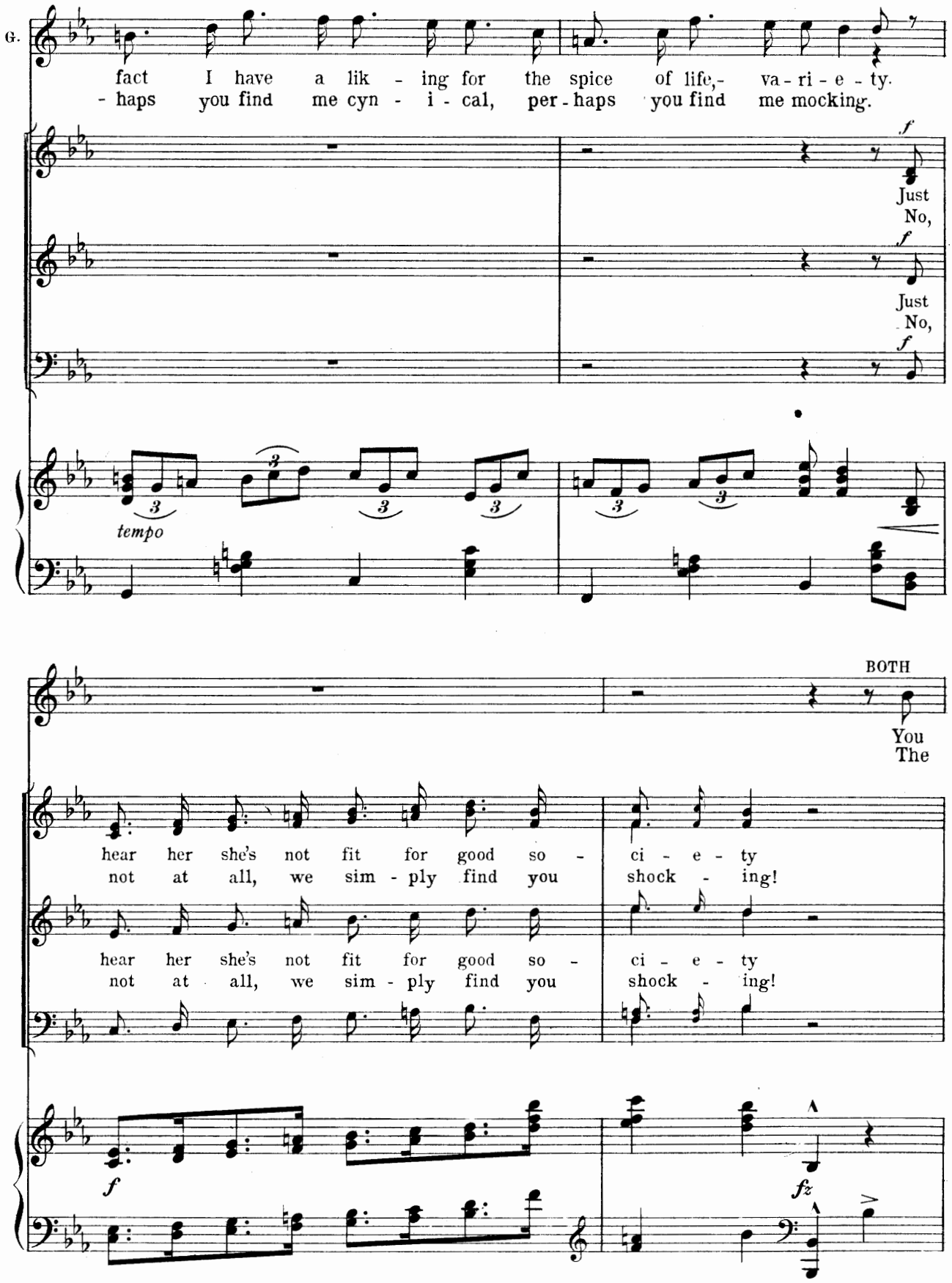

mf
'Tis the hour, and we are read - y for the nup - tial fête
mf
'Tis the hour, and we are read - y for the nup - tial fête
mf
It is time that we de - part - ed; but the bride is late!
It is time that we de - part - ed; but the bride is late!
the bride is
She's late, quite late, Now it is time that we de -
She's late, quite late, Now it is time that we de -
late She's ver - - y late! It is

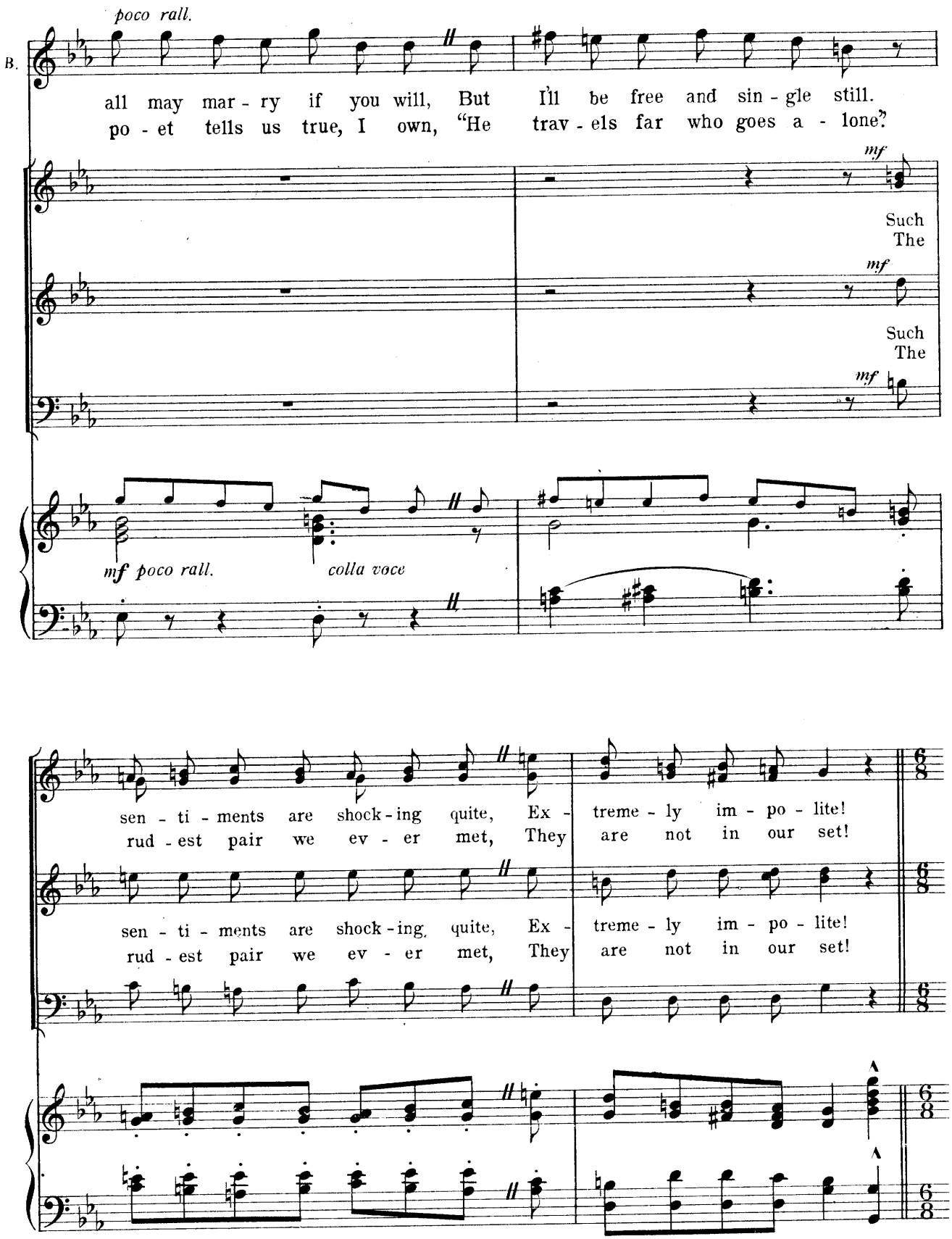

part - ed, but the bride is late!
part - ed, but the bride is late!
time to go! The bride is late, she's ver - y late!
Un poco meno mosso
BARON (anxiously)
Where can she be?
Why is she late?
Sop.
Alto
Ten.
Bass
We do not see, we
We
Un poco meno mosso
R.H.
do not see, why we should wait.
do not see, why we should wait.
ANDRÈ (laughs)
dim.

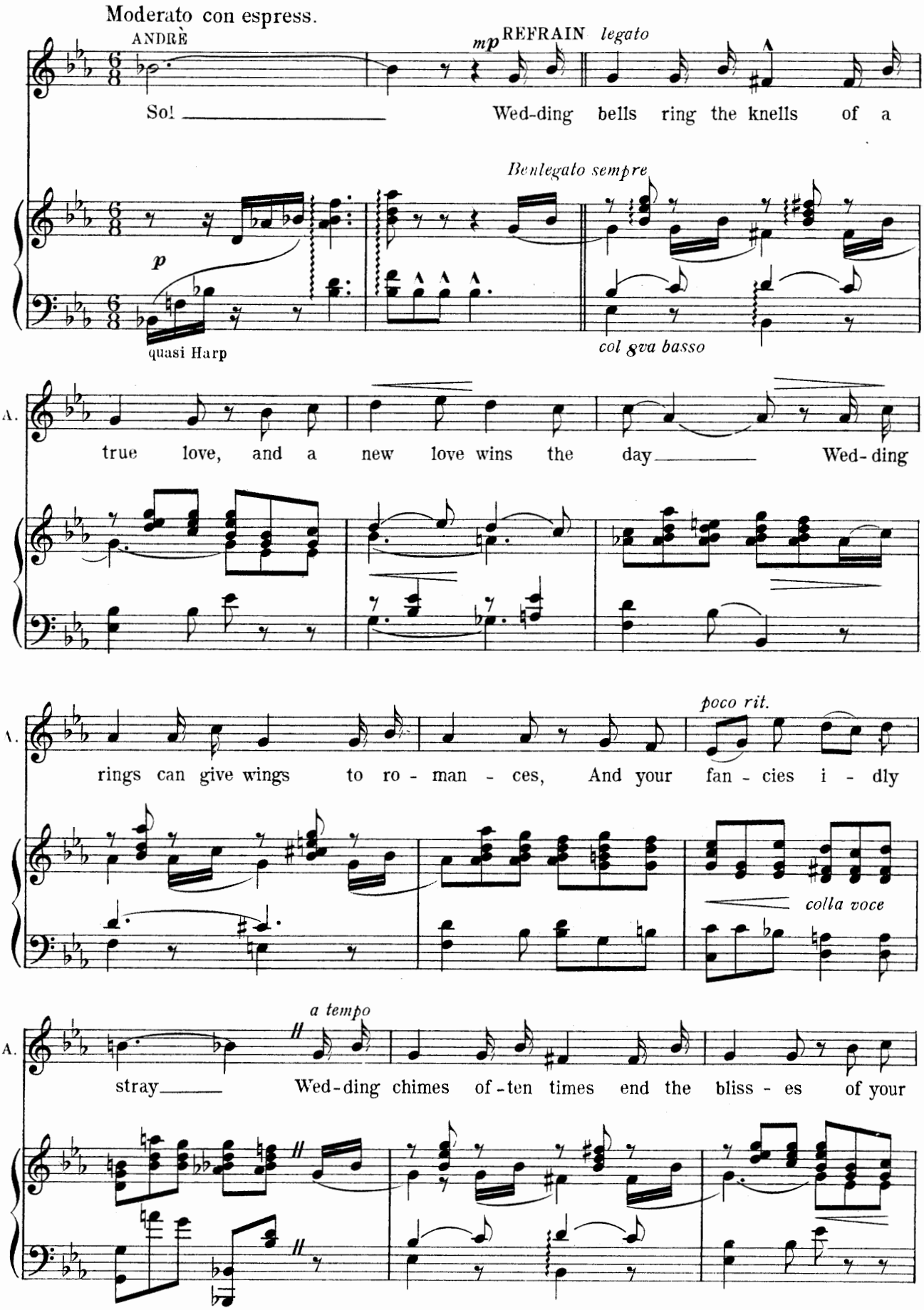

Moderato con moto
mf ANDRÈ (derisively)
Now that our Lo - la is the sea - son's catch, per -
legato
simili
A.
haps she is not ver - y eag - er for the match.
CHORUS (to each other)
mf
What rude-ness! What crudeness!
mf
What rude-ness! What crudeness!
mf
mf
BARON (to Andrè, severely)
You'll please re-mem-ber you're a guest of Lo - la's, here at her re -
pomposo

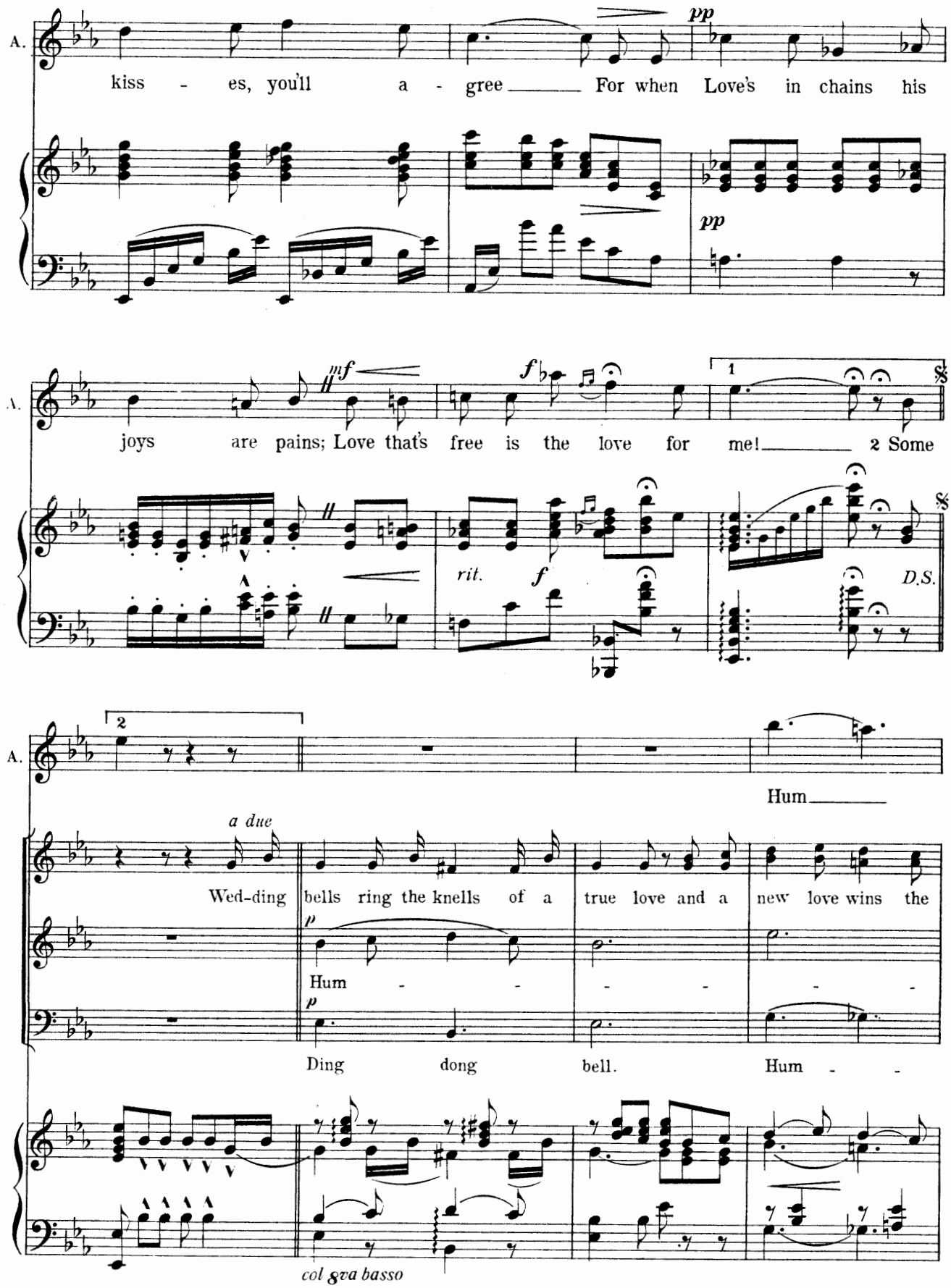

mf ANDRÈ
Yes, I ad - mit it must ap - pear That this is
B.
quest.
Allegretto non troppo
A.
not our so-cial sphere. 1 You peo - ple in so-ci - e - ty may
2 mar - ry for po-si - tion and some
mf
p
A.
mar - ry if you choose, But speak - ing as a bach - e - lor, you
oth - ers wed for pelf; I'd rath - er have a lit - tle love than
A.
don't know what you lose: I fly from flow'r to flow'r and find the
ei - ther for my-self. A frig - id kiss is none the bet - ter

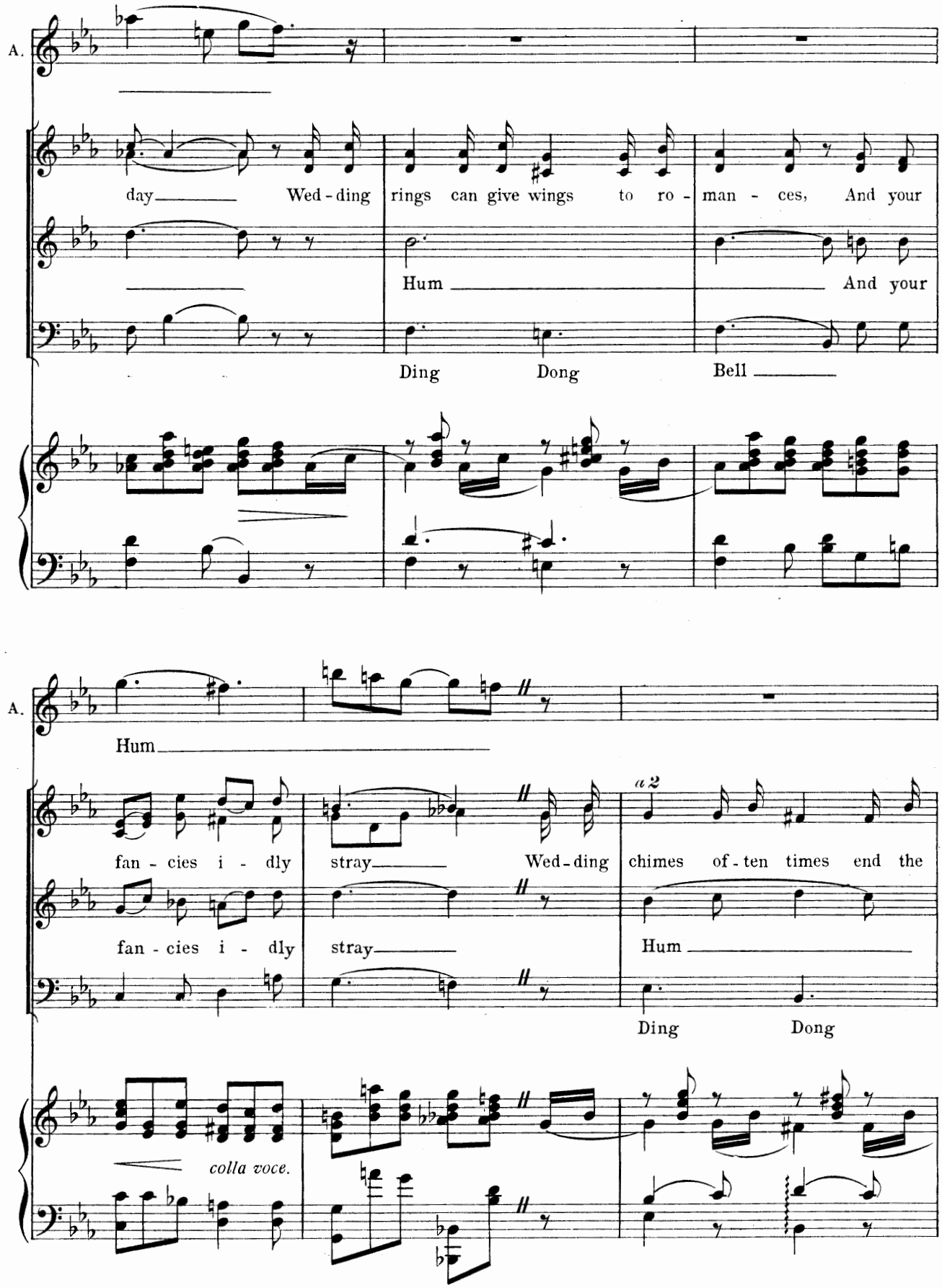

A.
life is quite de-light-ful.
just be-cause it's law-ful.
GYP.
mf
Let
There's
CHORUS
f
You vil-lain, wretch, your sen-ti-ments are fright-ful!
Who let that man in? Put him out! He's aw-ful!
You vil-lain, wretch, your sen-ti-ments are fright-ful!
Who let that man in? Put him out! He's aw-ful!
a tempo
f accel.
fz
p
G.
oth-ers mar-ry if they wish, it's no af-fair of mine! I
some-thing so pa-thet-ic in a mar-ried man to me, And
3
G.
like a change of sweet-hearts as I like a change of wine In
that the life is dread-ful all the wives seem to a-gree Per-
poco rit.
a

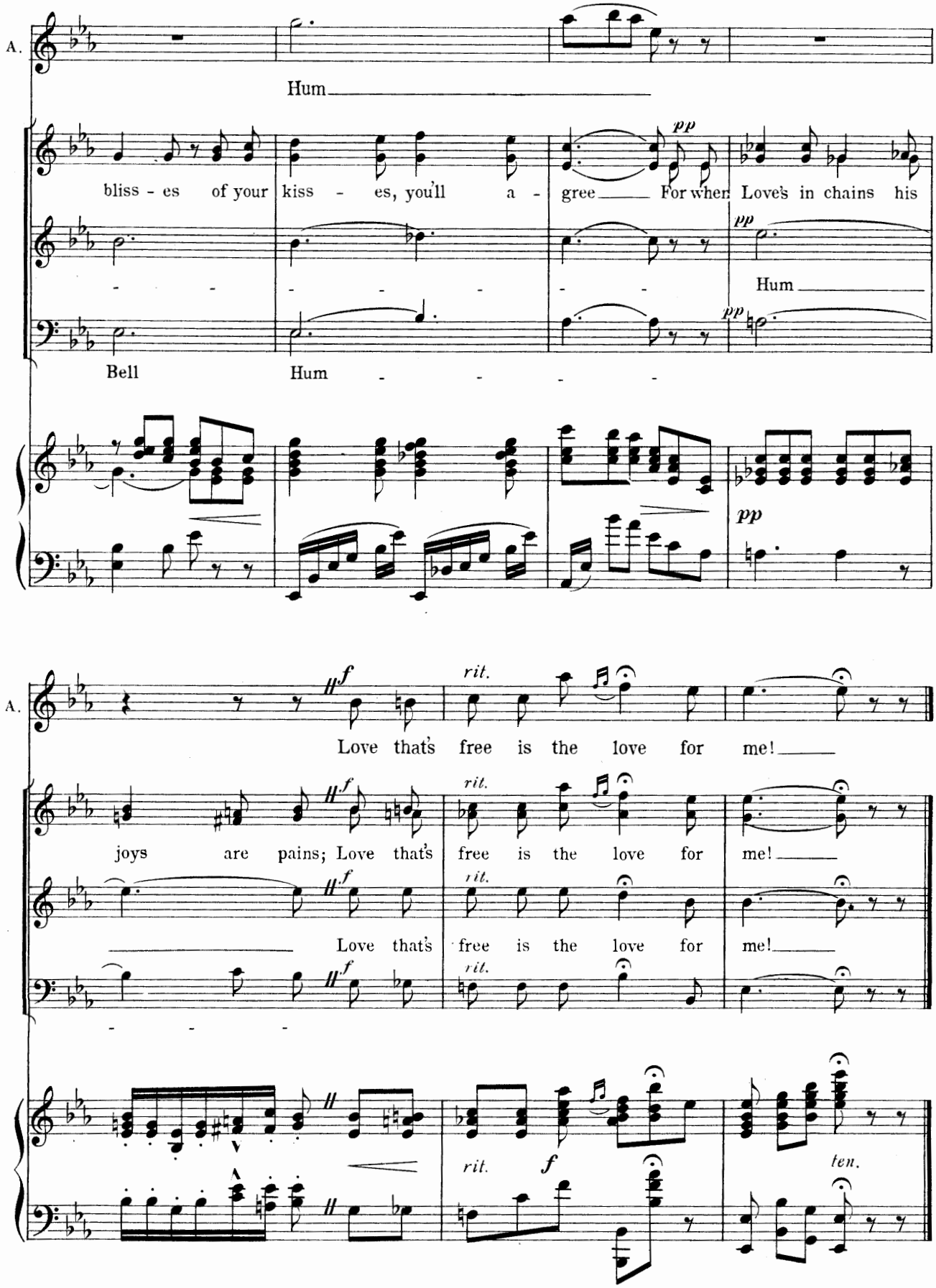

G.
fact I have a lik - ing for the spice of life,- va - ri - e - ty.
- haps you find me cyn - i - cal, per - haps you find me mocking.
f
Just
No,
f
Just
No,
f
tempo
BOTH
You
The
hear her she's not fit for good so - ci - e - ty
not at all, we sim - ply find you shock - ing!
hear her she's not fit for good so - ci - e - ty
not at all, we sim - ply find you shock - ing!
f
fz


poco rall.
B.
all may mar - ry if you will, But I'll be free and sin - gle still.
po - et tells us true, I own, "He trav - els far who goes a - lone?"
mf
Such
The
mf
Such
The
mf
mf poco rall.
colla voce
sen - ti - ments are shock - ing quite, Ex - treme - ly im - po - lite!
rud - est pair we ev - er met, They are not in our set!
sen - ti - ments are shock - ing quite, Ex - treme - ly im - po - lite!
rud - est pair we ev - er met, They are not in our set!
6/8


Moderato con espress.
ANDRÈ
mp REFRAIN legato
So! Wed-ding bells ring the knells of a
Benlegato sempre
p
quasi Harp
col 8va basso
A.
true love, and a new love wins the day Wed-ding
poco rit.
rings can give wings to ro - man - ces, And your fan - cies i - dly
colla voce
a tempo
stray Wed-ding chimes of-ten times end the bliss - es of your


A.
kiss - es, you'll a - gree For when Love's in chains his
pp
pp
A.
joys are pains; Love that's free is the love for me! 2 Some
mf
f
rit.
f
D.S.
A.
Hum
a due
Wed-ding bells ring the knells of a true love and a new love wins the
p
Hum - - - - - -
p
Ding dong bell. Hum - -
col 8va basso


A.
day
Wed - ding
rings can give wings to ro - man - ces,
And your
Hum
And your
Ding
Dong
Bell
A.
Hum
fan - cies i - dly
stray
Wed - ding
chimes of - ten times end the
a 2
fan - cies i - dly
stray
Hum
Ding
Dong
colla voce.


A.
Hum
bliss - es of your kiss - es, you'll a - gree For when Love's in chains his
pp
Hum
Bell
Hum
A.
Love that's free is the love for me!
joys are pains; Love that's free is the love for me!
Love that's free is the love for me!
rit.
f
ten.

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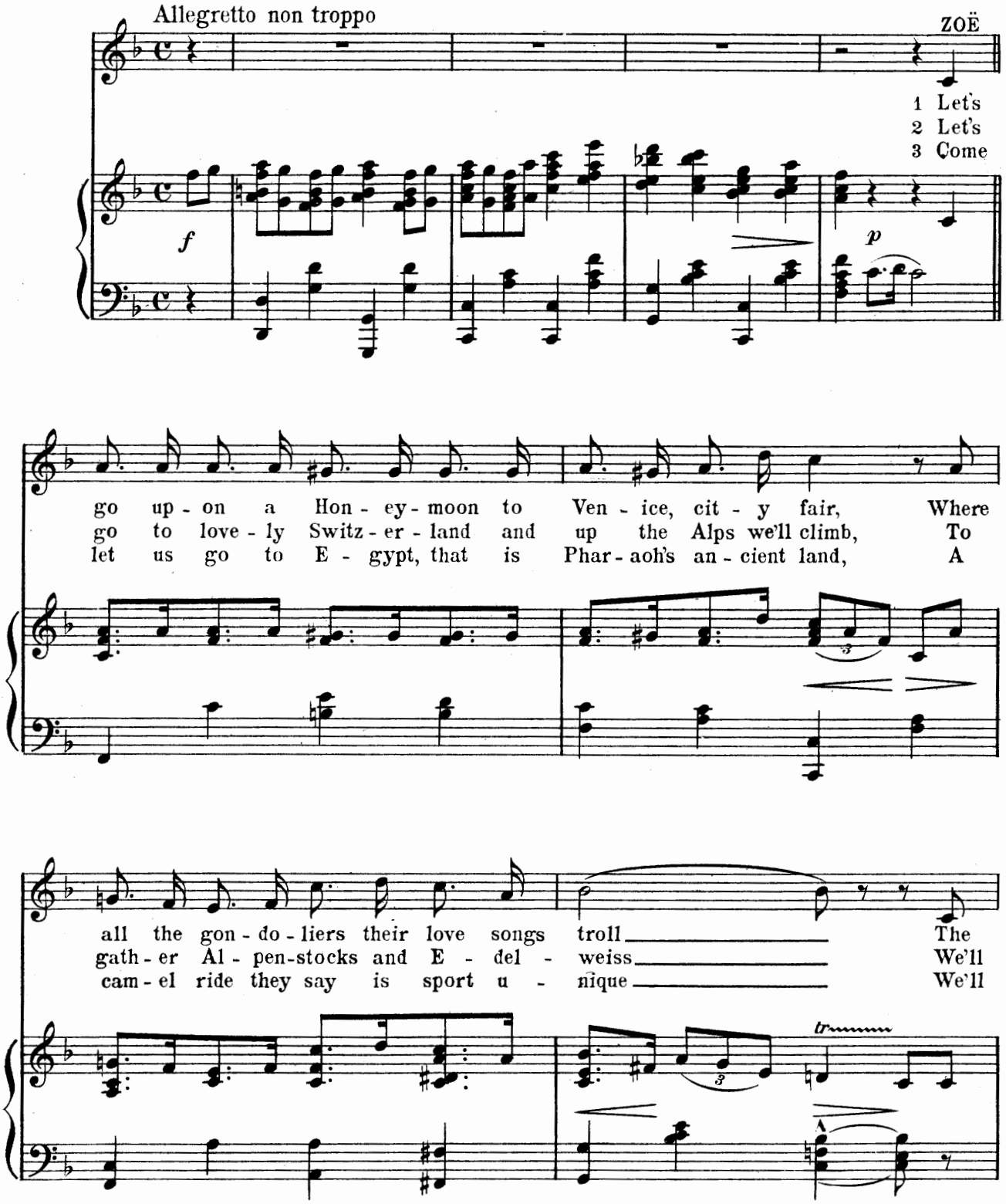
I'd Like To Go On A Honey-moon With You

Lyric by
HARRY B. SMITH

Music by
ROBERT HOOD BOWERS



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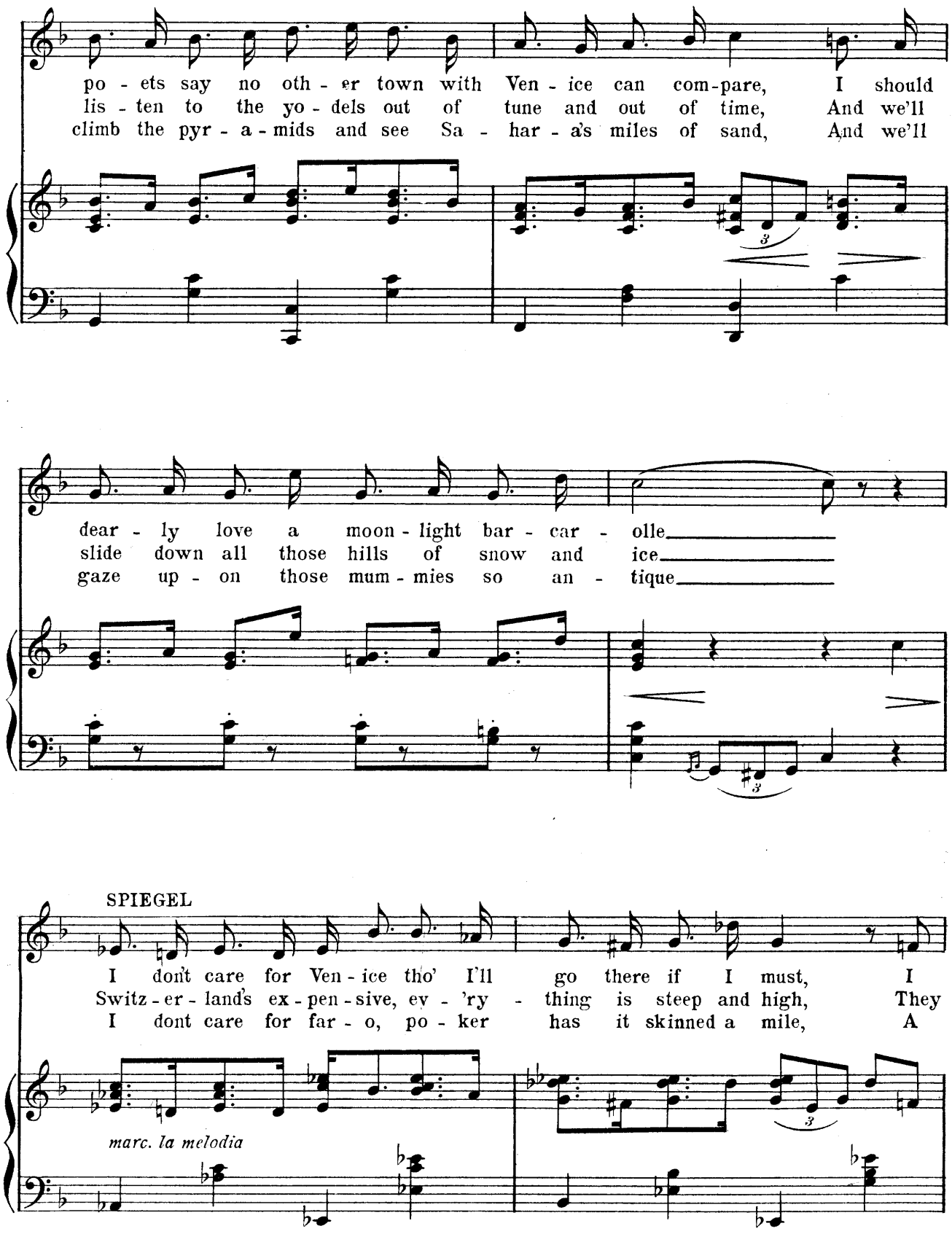
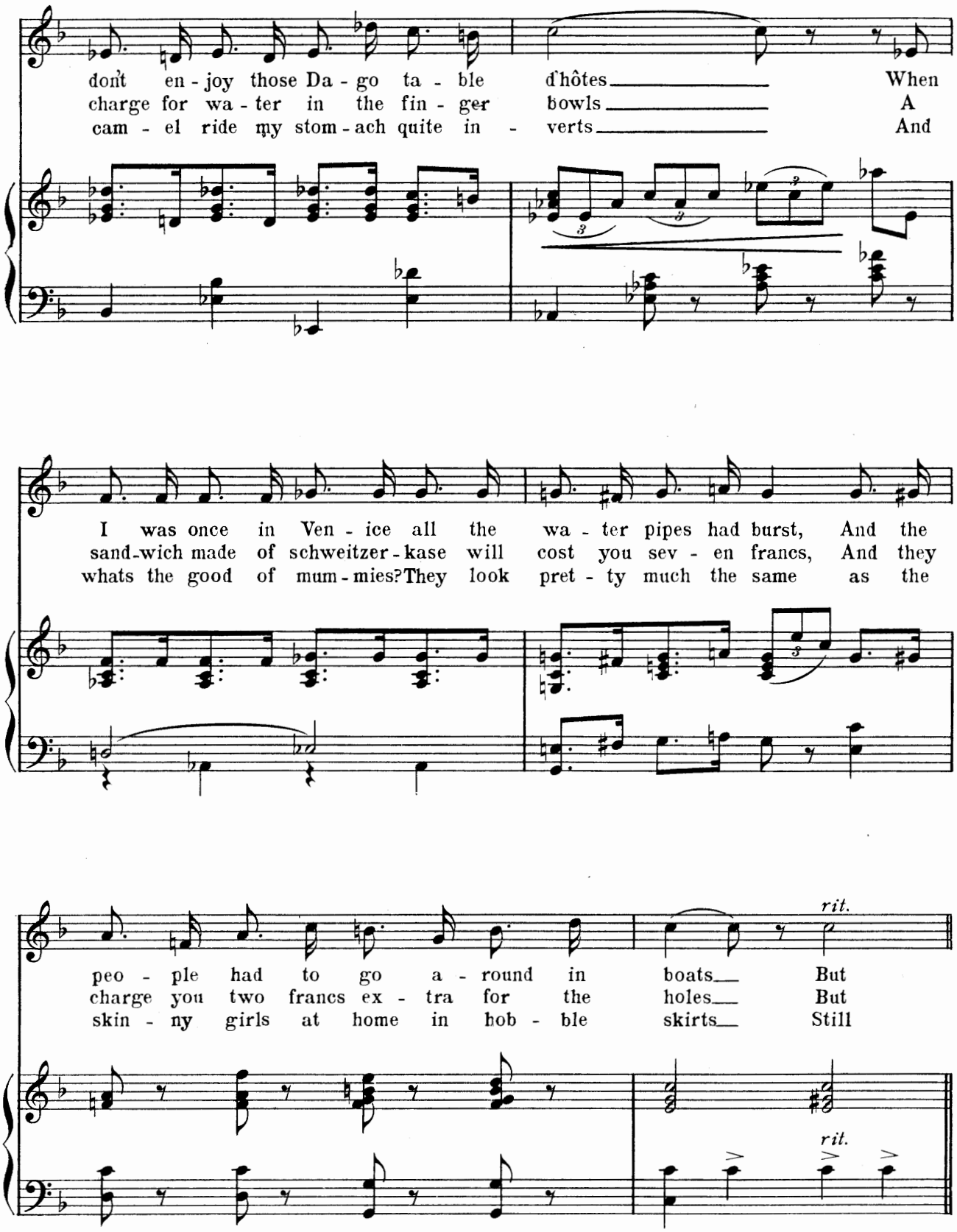
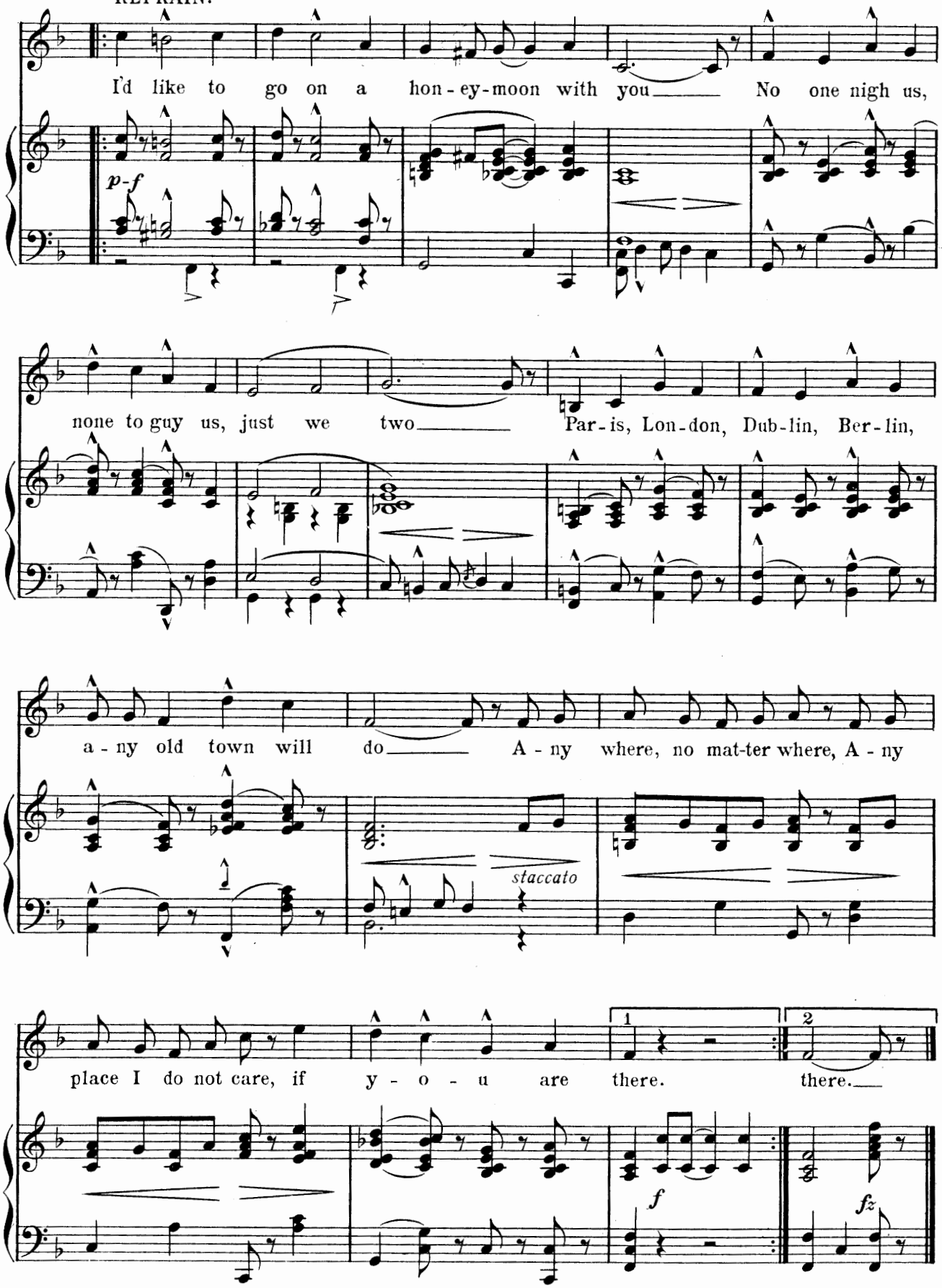

po - ets say no oth - er town with Ven - ice can com-pare, I should
lis - ten to the yo - dels out of tune and out of time, And we'll
climb the pyr - a - mids and see Sa - har - a's miles of sand, And we'll
dear - ly love a moon - light bar - car - olle
slide down all those hills of snow and ice
gaze up - on those mum - mies so an - tique
SPIEGEL
I dont care for Ven - ice tho' I'll go there if I must, I
Switz - er - land's ex - pen - sive, ev - 'ry - thing is steep and high, They
I dont care for far - o, po - ker has it skinned a mile, A
marc. la melodia


don't en - joy those Da - go ta - ble d'hôtes When
charge for wa - ter in the fin - ger bowls A
cam - el ride my stom - ach quite in - verts And
I was once in Ven - ice all the wa - ter pipes had burst, And the
sand-wich made of schweitzer - kase will cost you sev - en francs, And they
whats the good of mum - mies? They look pret - ty much the same as the
peo - ple had to go a - round in boats But
charge you two francs ex - tra for the holes But
skin - ny girls at home in hob - ble skirts Still
rit.
rit.

REFRAIN.


I'd like to go on a hon-ey-moon with you No one nigh us,
p-f
none to guy us, just we two Par-is, Lon-don, Dub-lin, Ber-lin,
a-ny old town will do A-ny where, no mat-ter where, A-ny
staccato
place I do not care, if y-o-u are there. there.
1
2
f
fz

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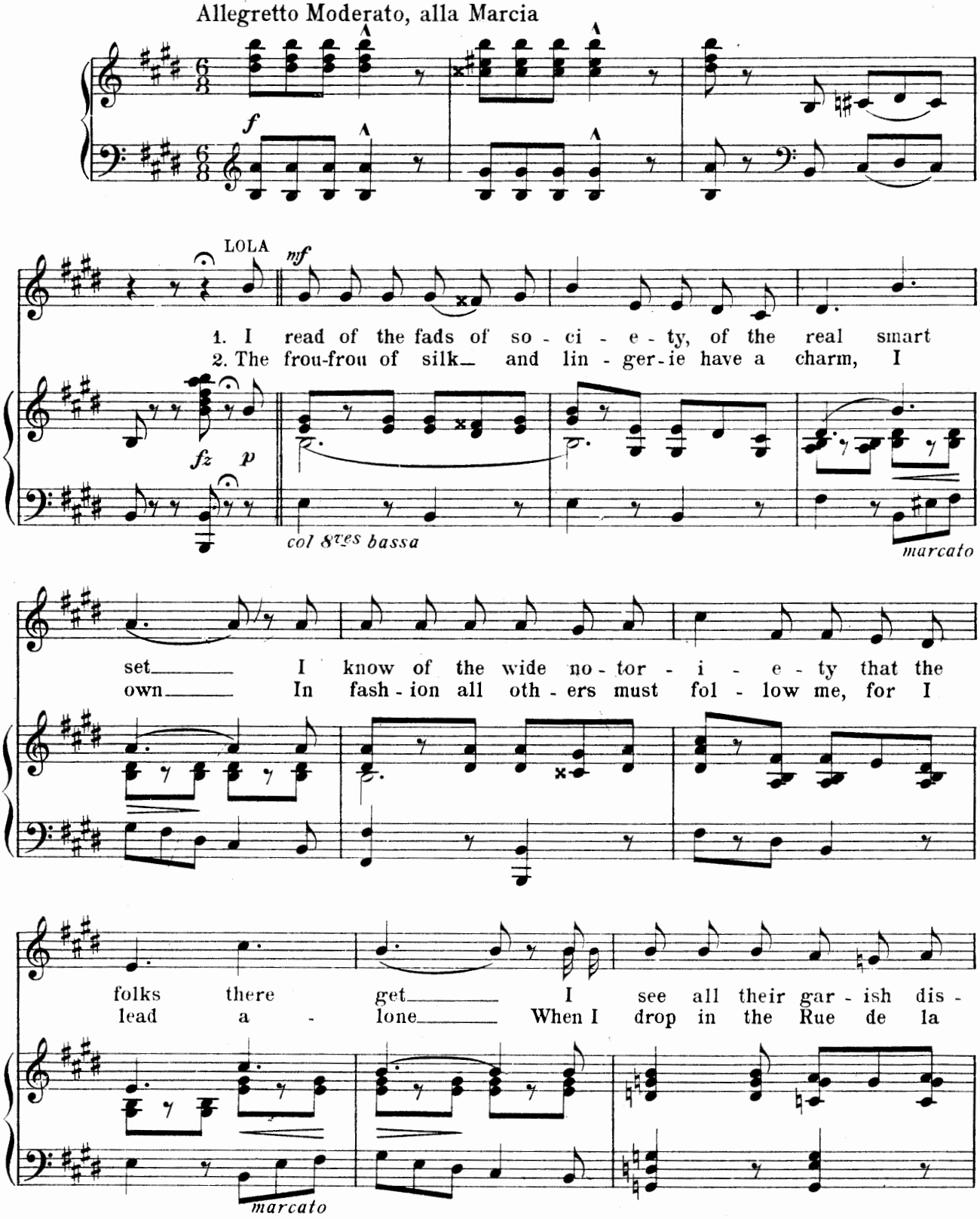
The Queen of Vanity Fair

Lola and Chorus

Lyric by
HARRY B. SMITH

Music by
ROBERT HOOD BOWERS

Allegretto Moderato, alla Marcia



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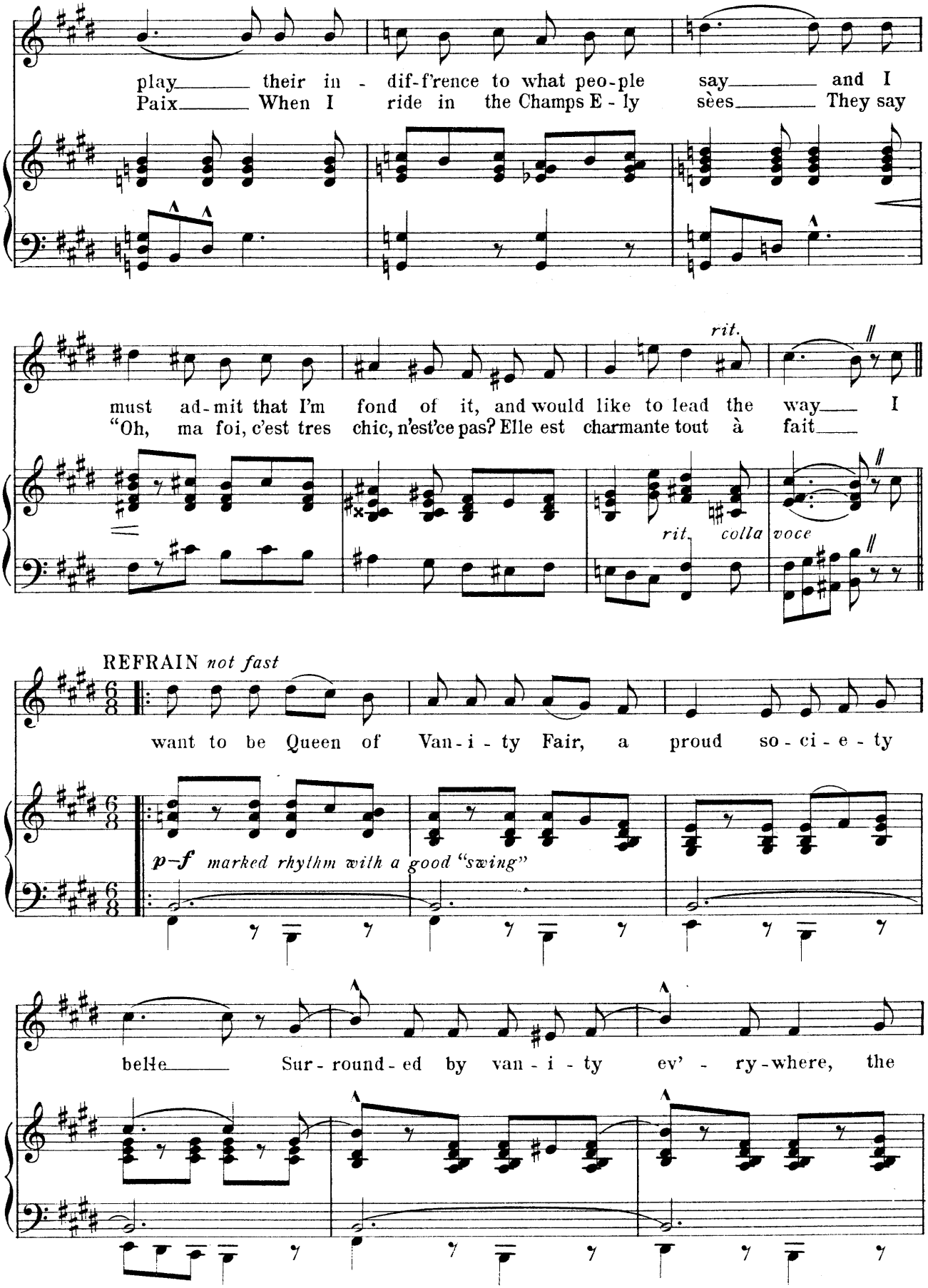
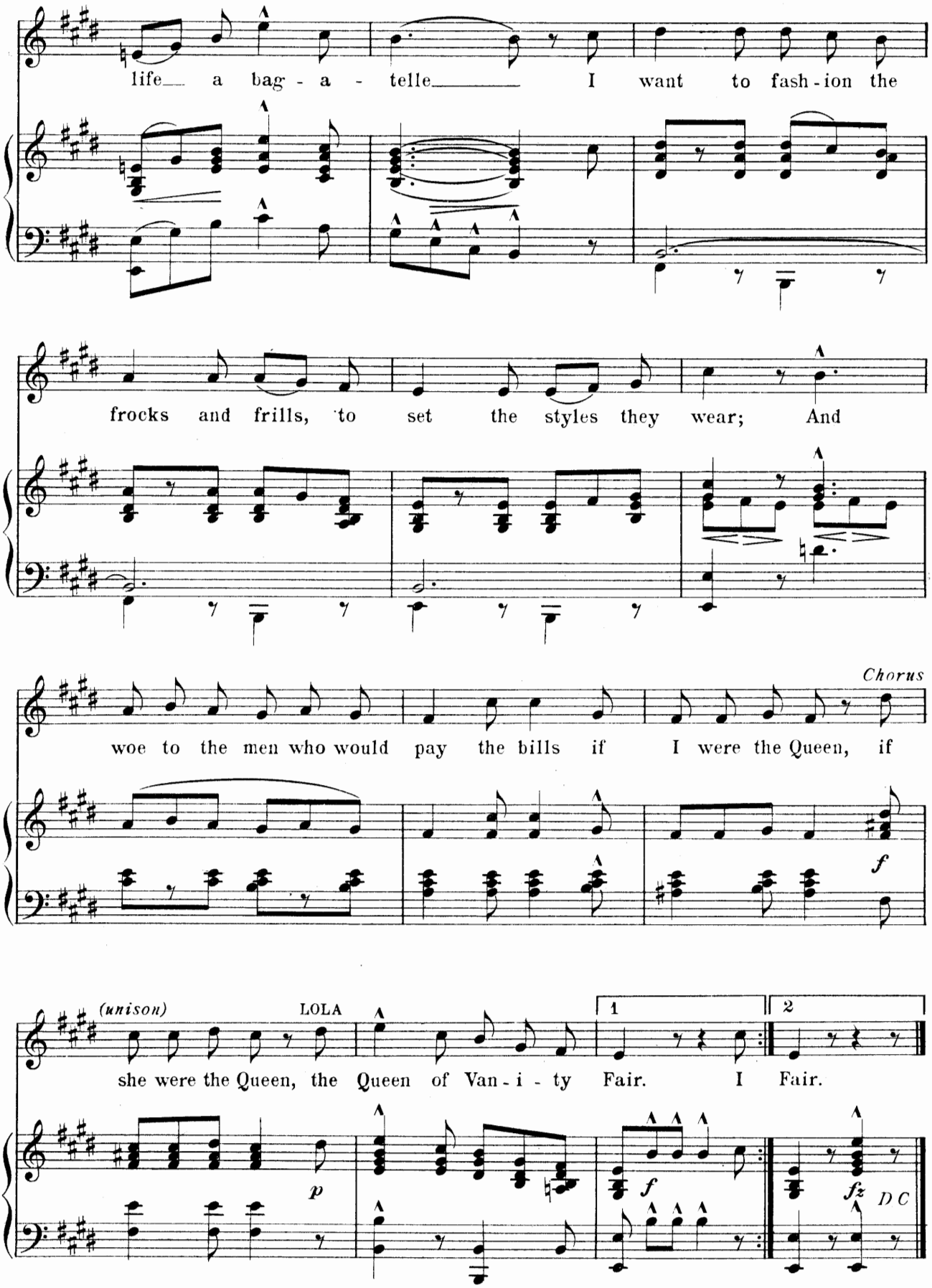

play their in - dif-f'rence to what peo-ple say and I
Paix When I ride in the Champs E - ly sèes They say
must ad-mit that I'm fond of it, and would like to lead the way I
"Oh, ma foi, c'est tres chic, n'est'ce pas? Elle est charmante tout à fait
rit.
rit. colla voce
REFRAIN not fast
want to be Queen of Van-i-ty Fair, a proud so-ci-e-ty
p–f marked rhythm with a good "swing"
belle Sur-round-ed by van-i-ty ev'-ry-where, the


life a bag - a - telle I want to fash - ion the
frocks and frills, to set the styles they wear; And
Chorus
woe to the men who would pay the bills if I were the Queen, if
f
(unison)
LOLA
she were the Queen, the Queen of Van - i - ty Fair. I Fair.
1
2
p
f
fz
D C

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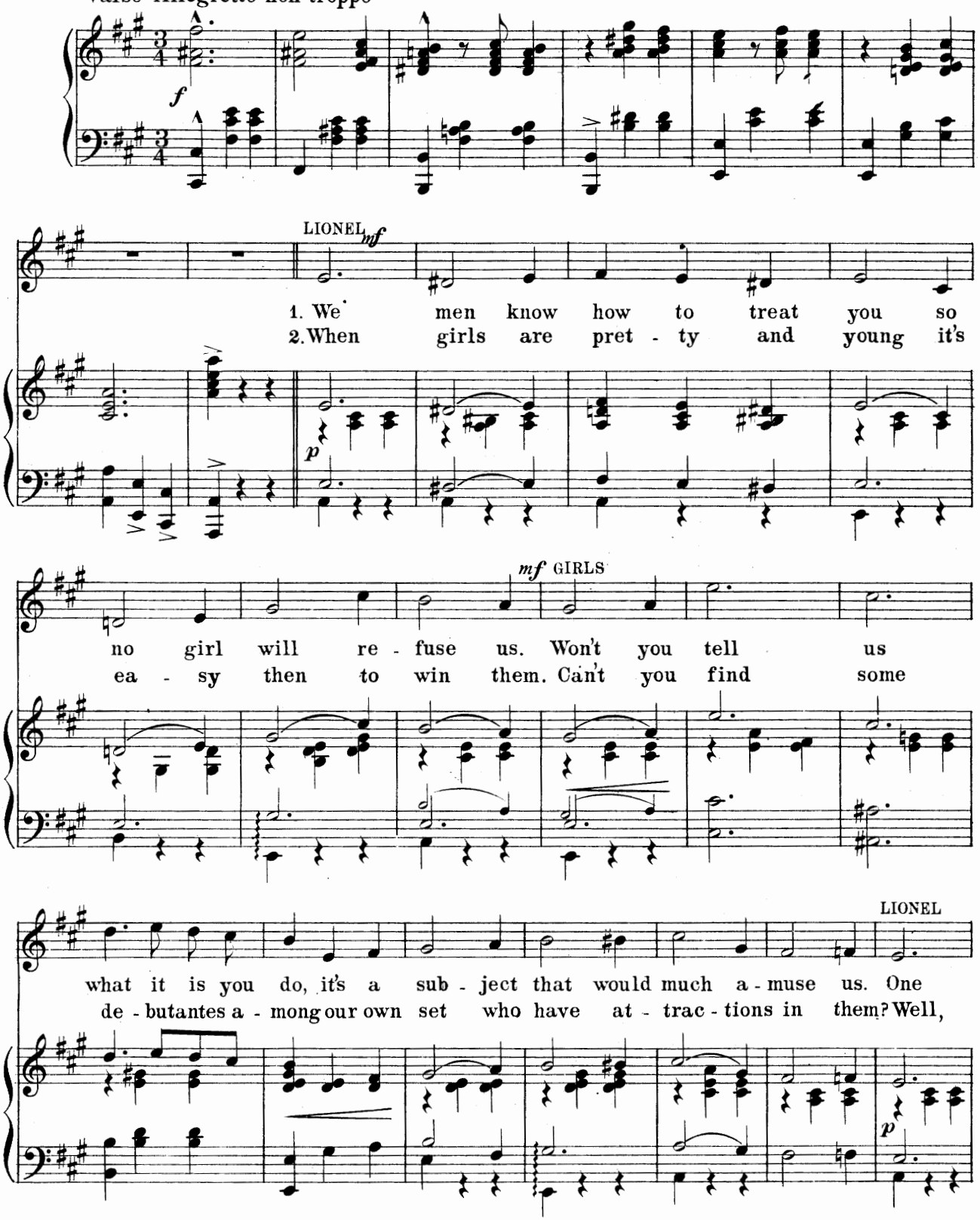
Hammock Song

Lionel and Bridesmaids

Lyric by
ROBERT B. SMITH

Music by
ROBERT HOOD BOWERS

Valse Allegretto non troppo



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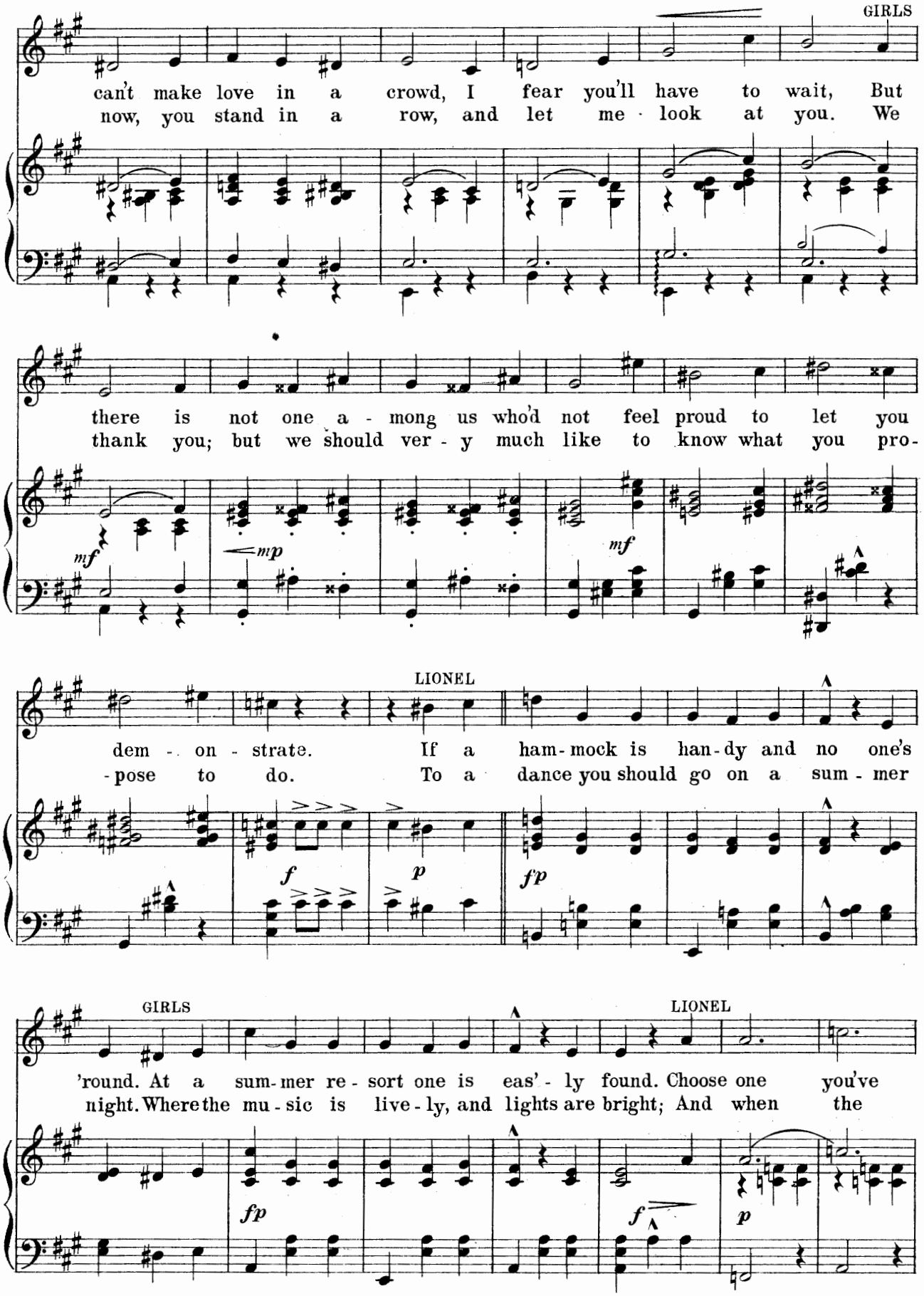
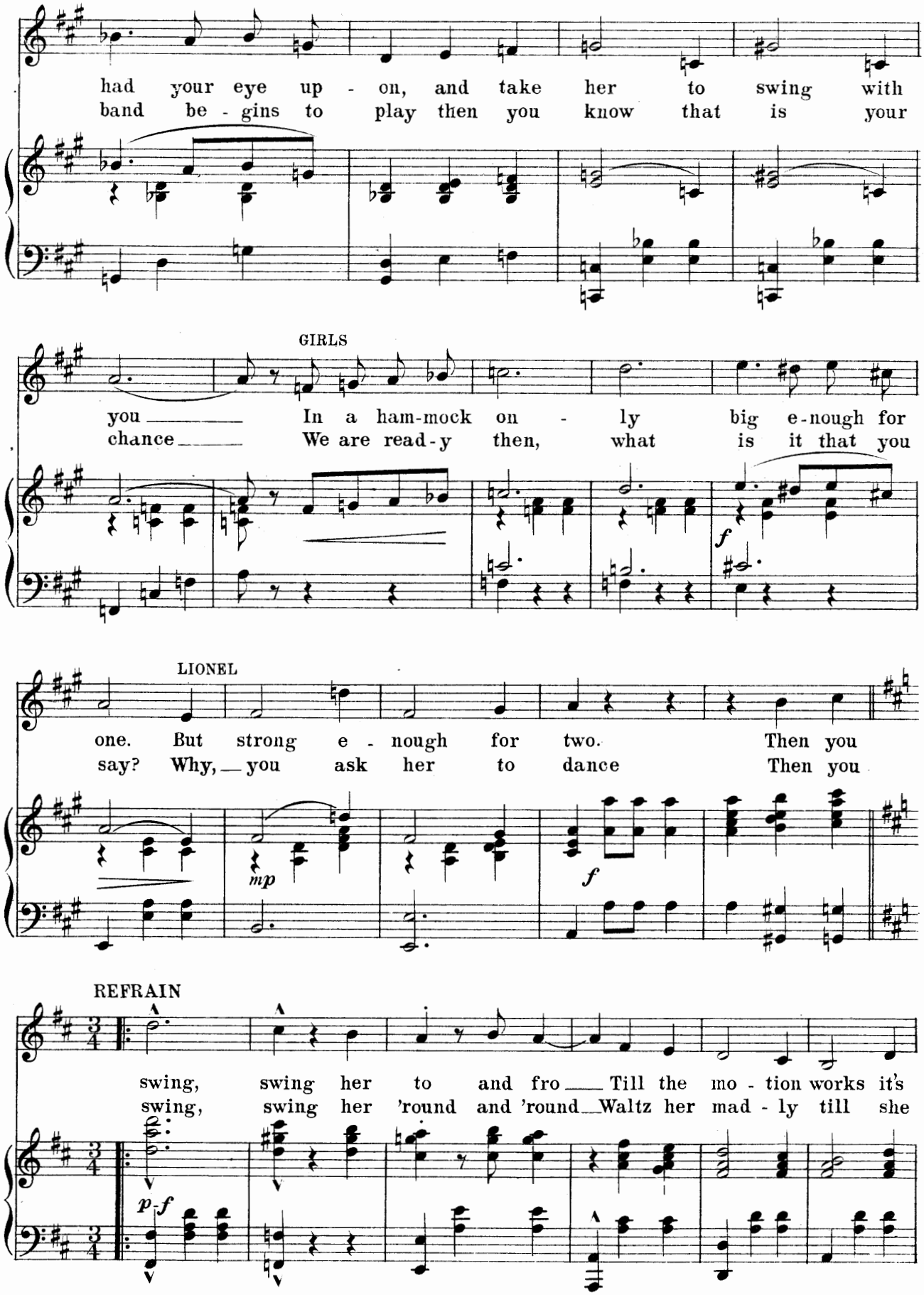
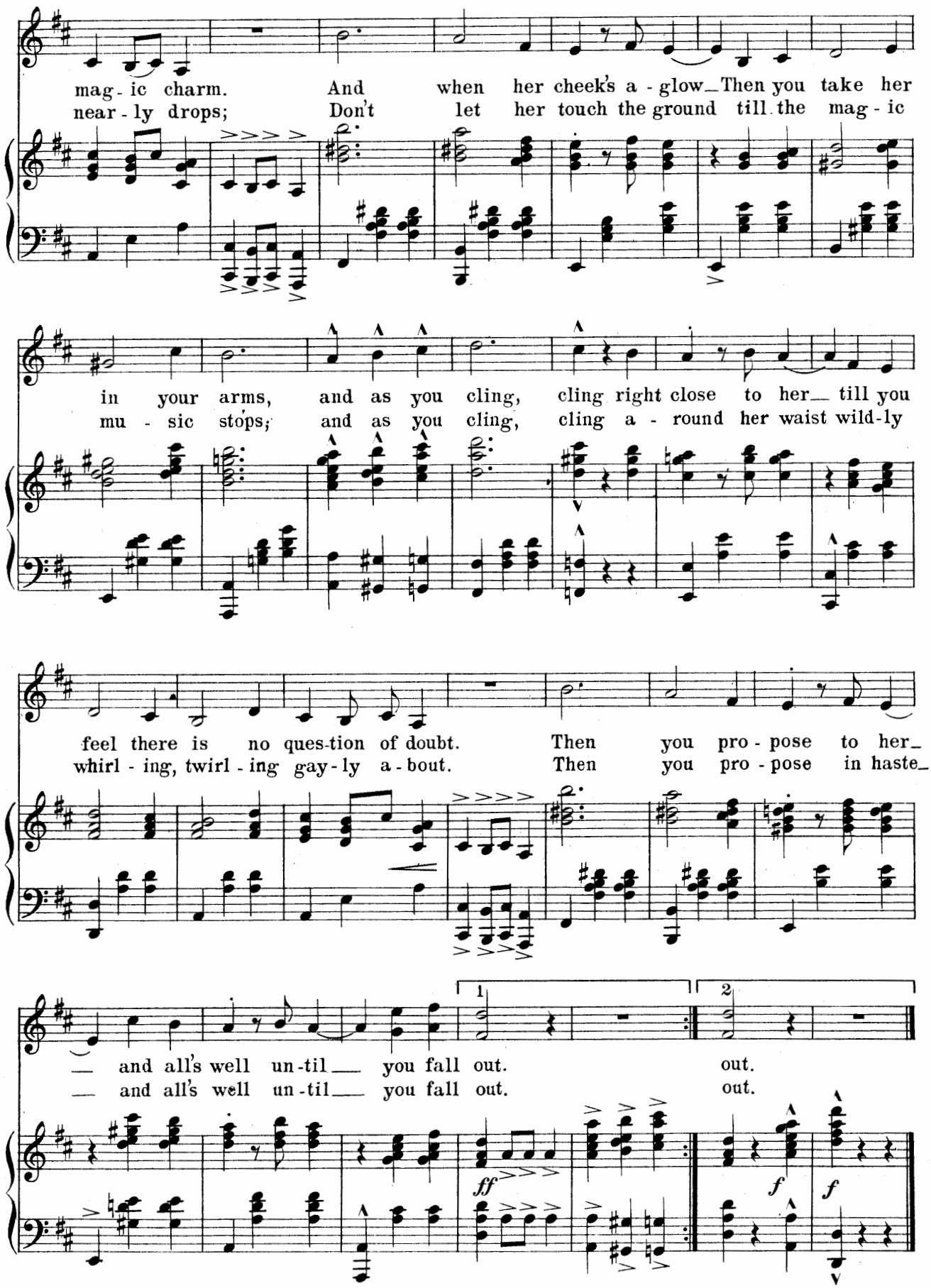

GIRLS
can't make love in a crowd, I fear you'll have to wait, But
now, you stand in a row, and let me look at you. We
there is not one a - mong us who'd not feel proud to let you
thank you; but we should ver - y much like to know what you pro-
mf
mp
mf
LIONEL
dem - on - strate. If a ham - mock is han - dy and no one's
- pose to do. To a dance you should go on a sum - mer
f
p
fp
GIRLS
LIONEL
'round. At a sum - mer re - sort one is eas' - ly found. Choose one you've
night. Where the mu - sic is live - ly, and lights are bright; And when the
fp
f
p


had your eye up - on, and take her to swing with
band be - gins to play then you know that is your
GIRLS
you In a ham-mock on - ly big e-nough for
chance We are read-y then, what is it that you
f
LIONEL
one. But strong e - nough for two. Then you
say? Why, you ask her to dance Then you
mp
f
REFRAIN
swing, swing her to and fro Till the mo - tion works it's
swing, swing her 'round and 'round Waltz her mad - ly till she
p f


mag - ic charm. And when her cheek's a - glow_Then you take her
near - ly drops; Don't let her touch the ground till the mag - ic
in your arms, and as you cling, cling right close to her_ till you
mu - sic stops; and as you cling, cling a - round her waist wild-ly
feel there is no ques-tion of doubt. Then you pro - pose to her_
whirl - ing, twirl - ing gay-ly a - bout. Then you pro - pose in haste_
1
2
_ and all's well un-til_ you fall out. out.
_ and all's well un-til_ you fall out. out.
ff
f
f

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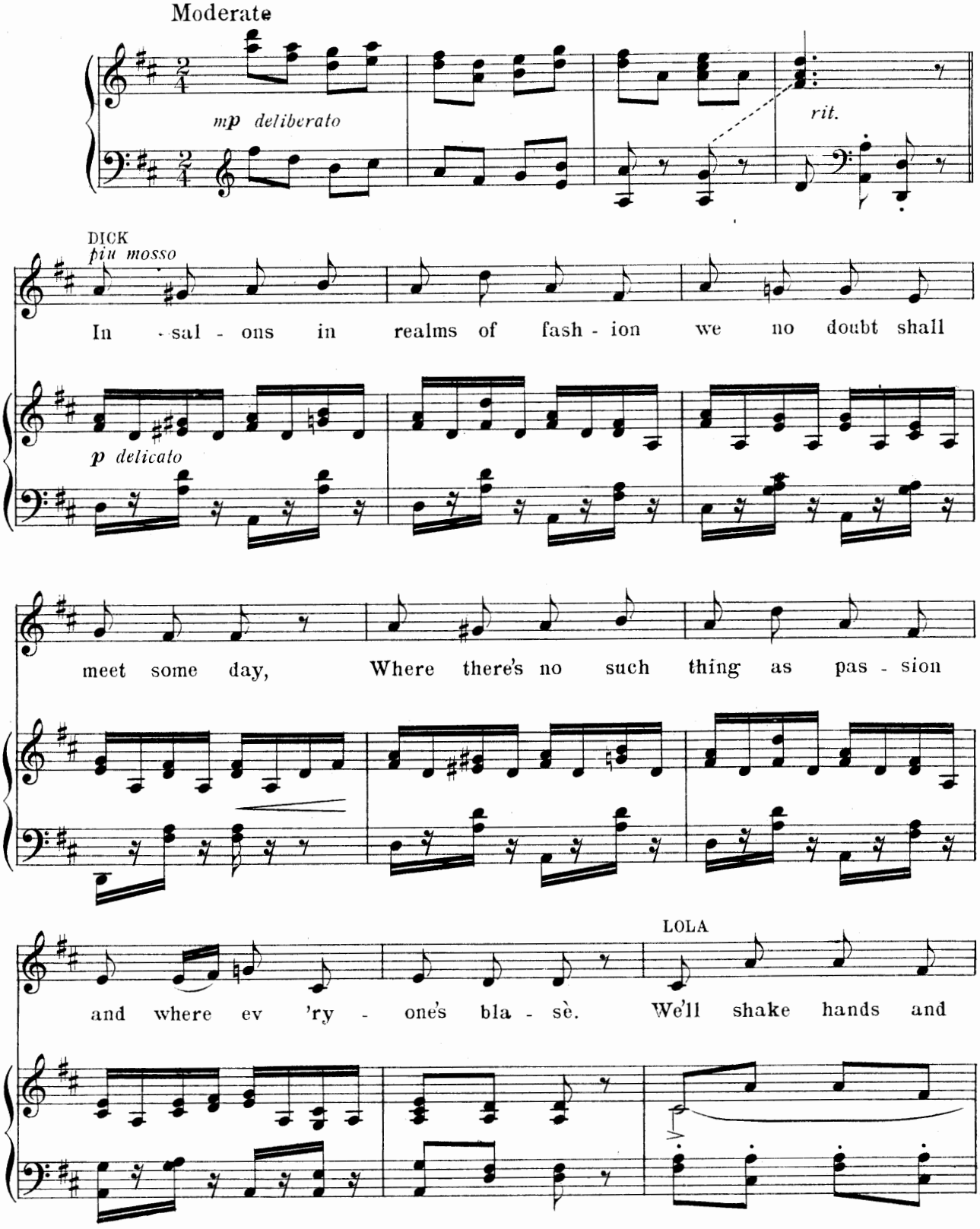
I'm All Thine

Waltz Duet

Lola and Dick

Lyric by
HARRY B. SMITH

Music by
ROBERT HOOD BOWERS



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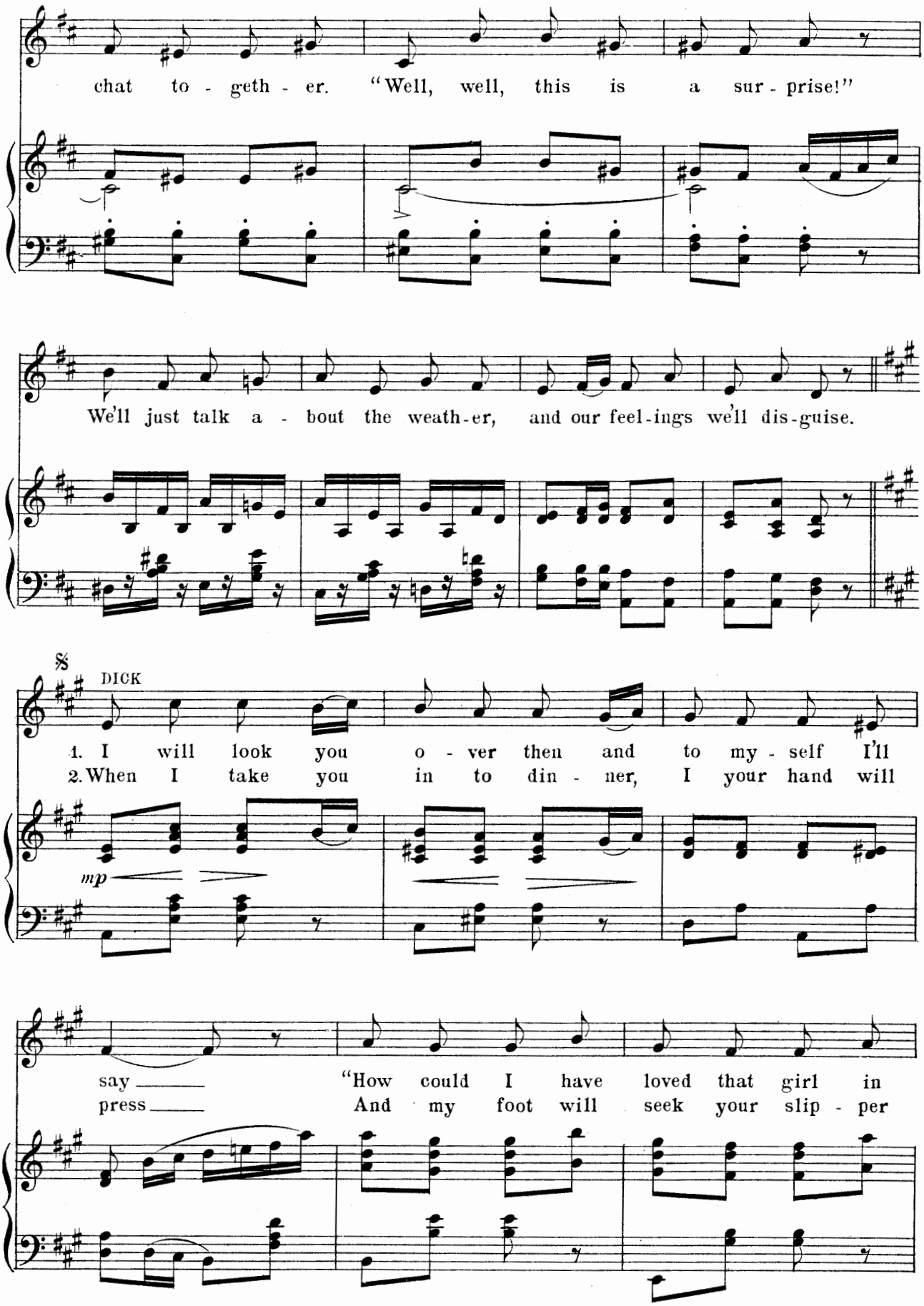
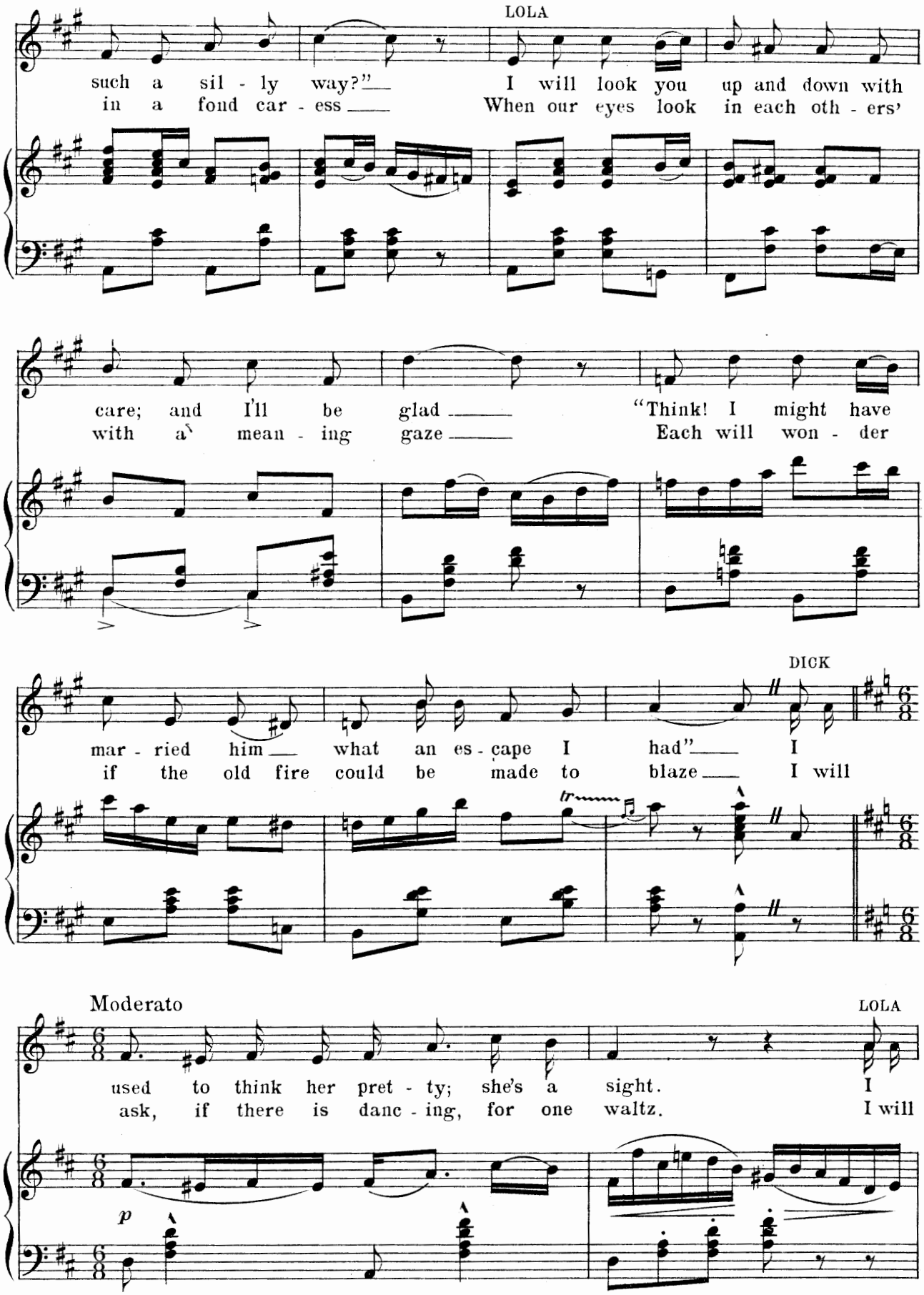
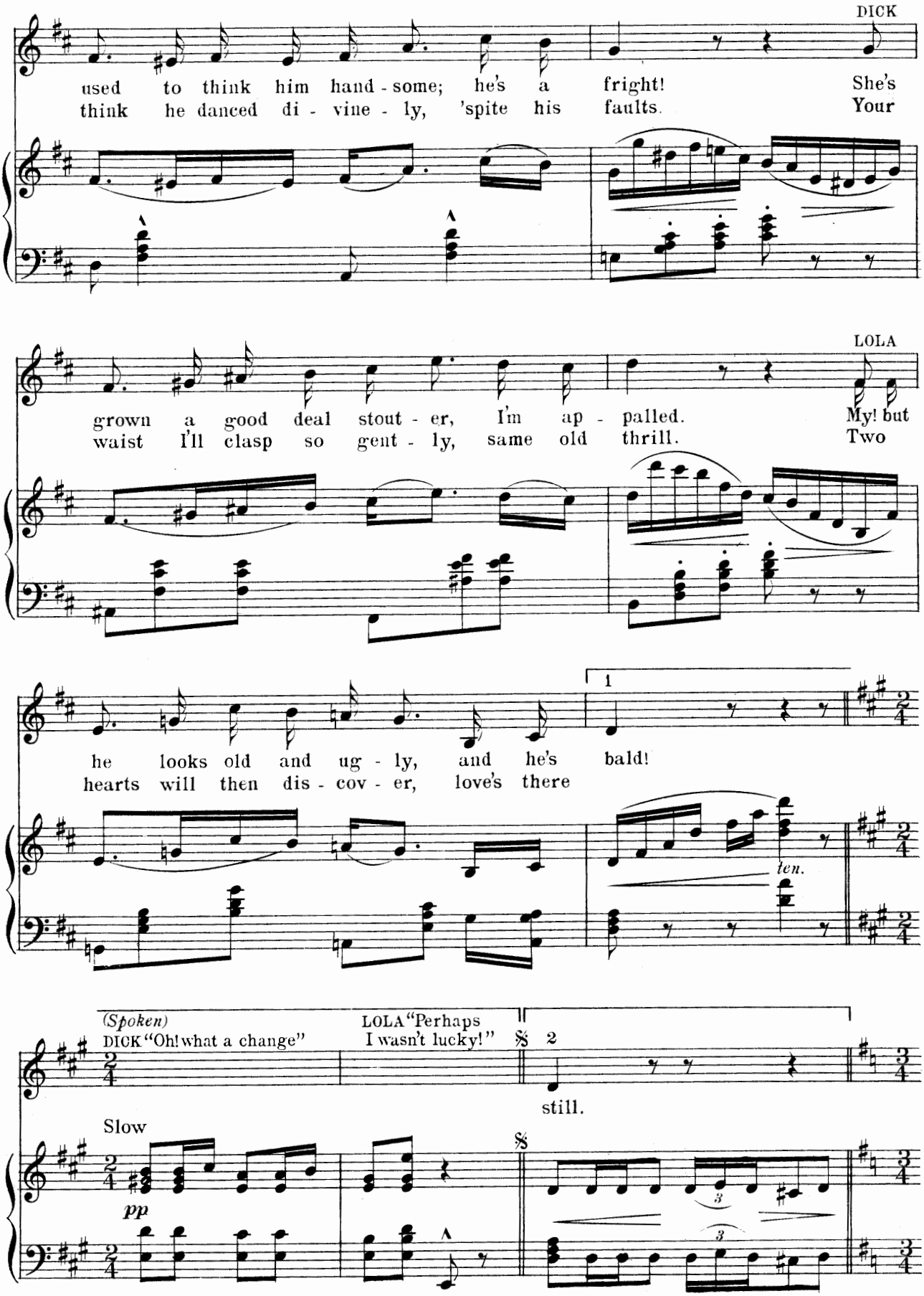
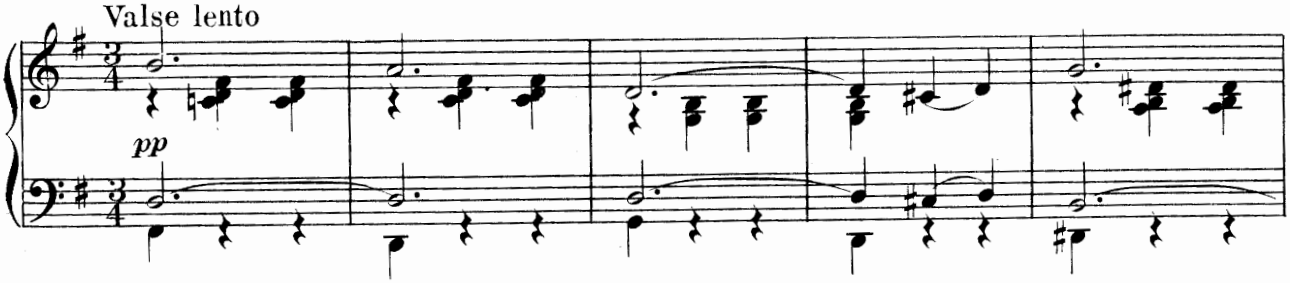

chat to - geth - er. "Well, well, this is a sur - prise!"
We'll just talk a - bout the weath-er, and our feel-ings we'll dis-guise.
DICK
1. I will look you o - ver then and to my - self I'll
2. When I take you in to din - ner, I your hand will
mp
say "How could I have loved that girl in
press And my foot will seek your slip - per


LOLA
such a sil - ly way?"
in a fond car - ess
I will look you up and down with
When our eyes look in each oth - ers'
care; and I'll be glad
with a mean - ing gaze
"Think! I might have
Each will won - der
DICK
mar - ried him
if the old fire could be made to blaze
what an es - cape I had"
I
I will
Moderato
LOLA
used to think her pret - ty; she's a sight.
ask, if there is danc - ing, for one waltz.
I
I will
p

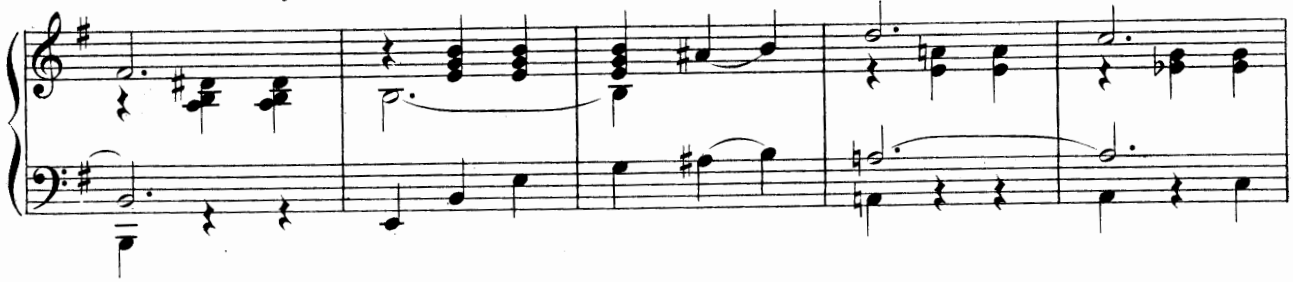

DICK
used to think him hand - some; he's a fright! She's
think he danced di - vine - ly, 'spite his faults. Your
LOLA
grown a good deal stout - er, I'm ap - palled. My! but
waist I'll clasp so gent - ly, same old thrill. Two
1
he looks old and ug - ly, and he's bald!
hearts will then dis - cov - er, love's there
ten.
(Spoken)
DICK "Oh! what a change"
LOLA "Perhaps I wasn't lucky!"
2
still.
Slow
pp

(They waltz and talk) L. Isn't this jolly? Just like old times. D. Do you remember? L. Do

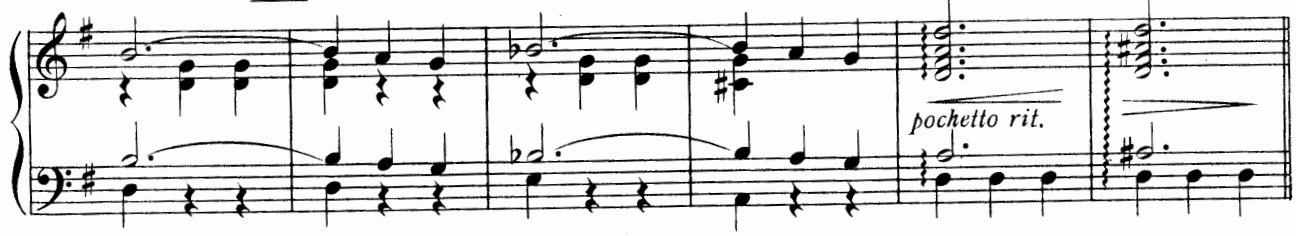
Valse lento



I? D. Then you did love me once? L. Sh! my husband! D. You love me still, a little?



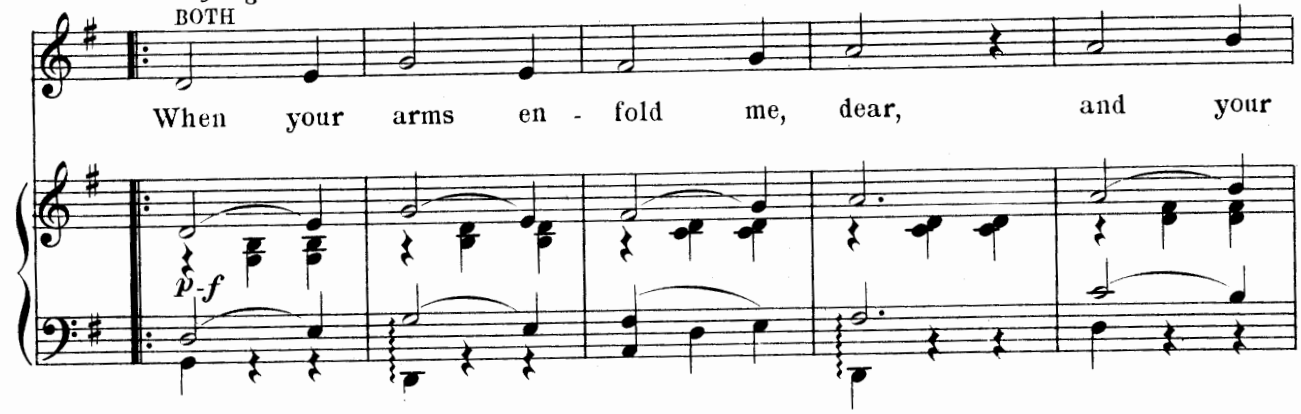
L. Not a little!



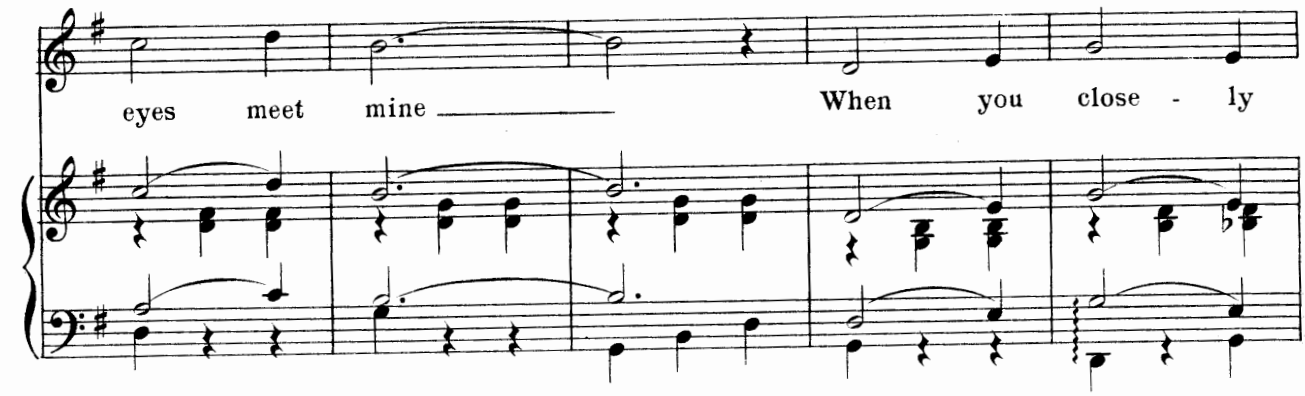
Very legato

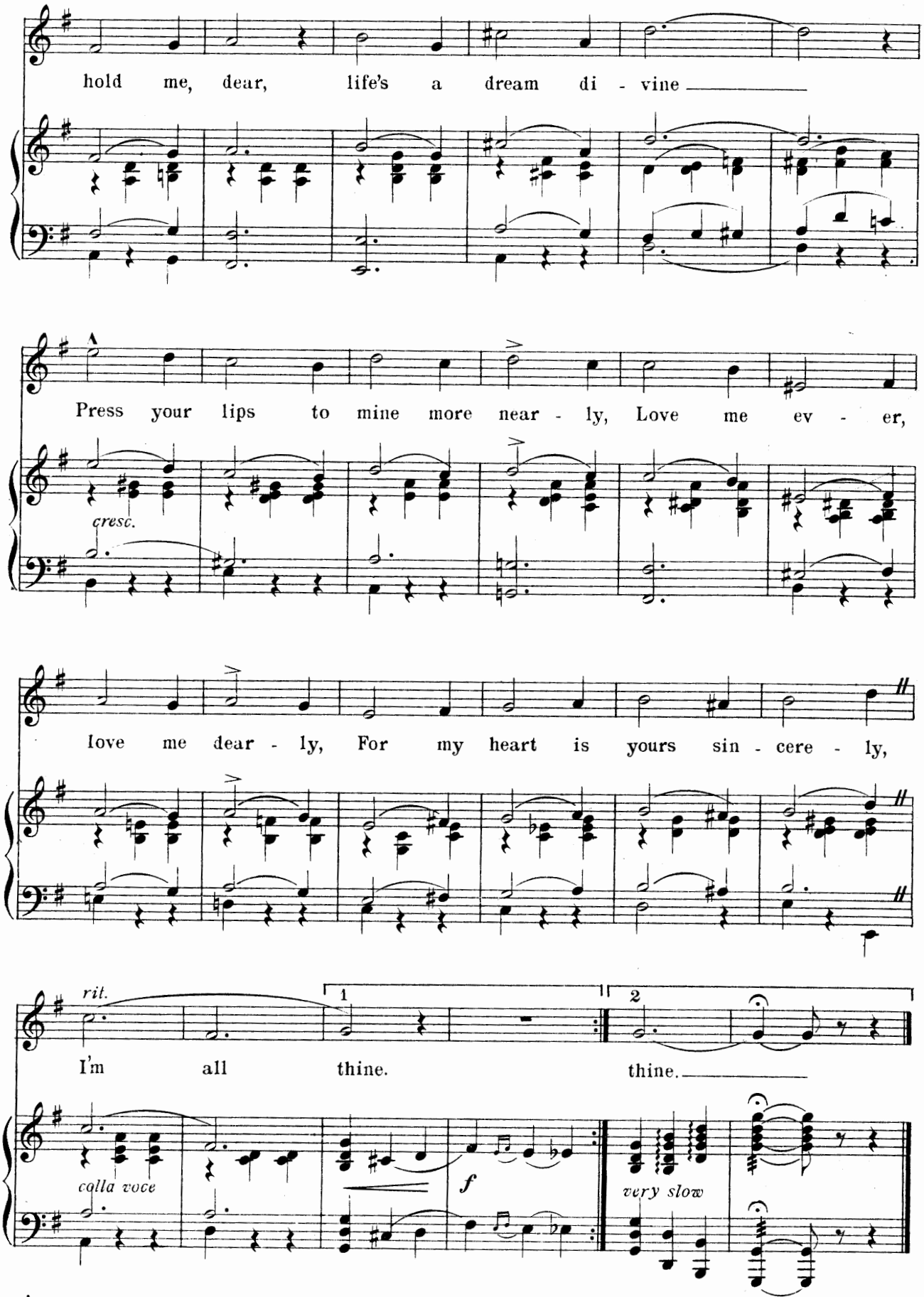
BOTH

When your arms en - fold me, dear, and your



eyes meet mine When you close - ly





Dance on Repeat

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Buy, Buy, Baby

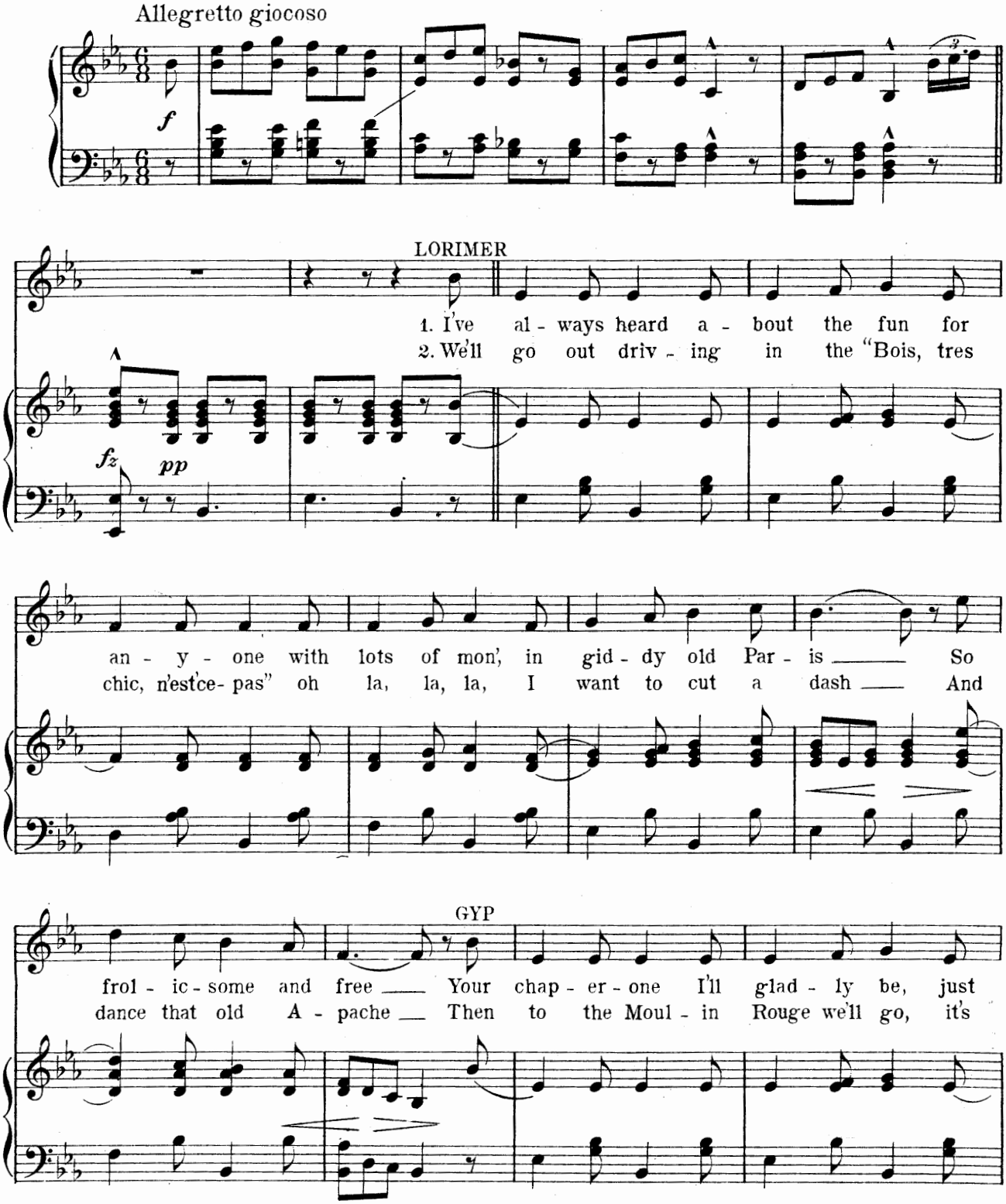
Trio

Lorimer, Plant and Gyp

Lyric by
HARRY B. SMITH

Music by
ROBERT HOOD BOWERS

Allegretto giocoso



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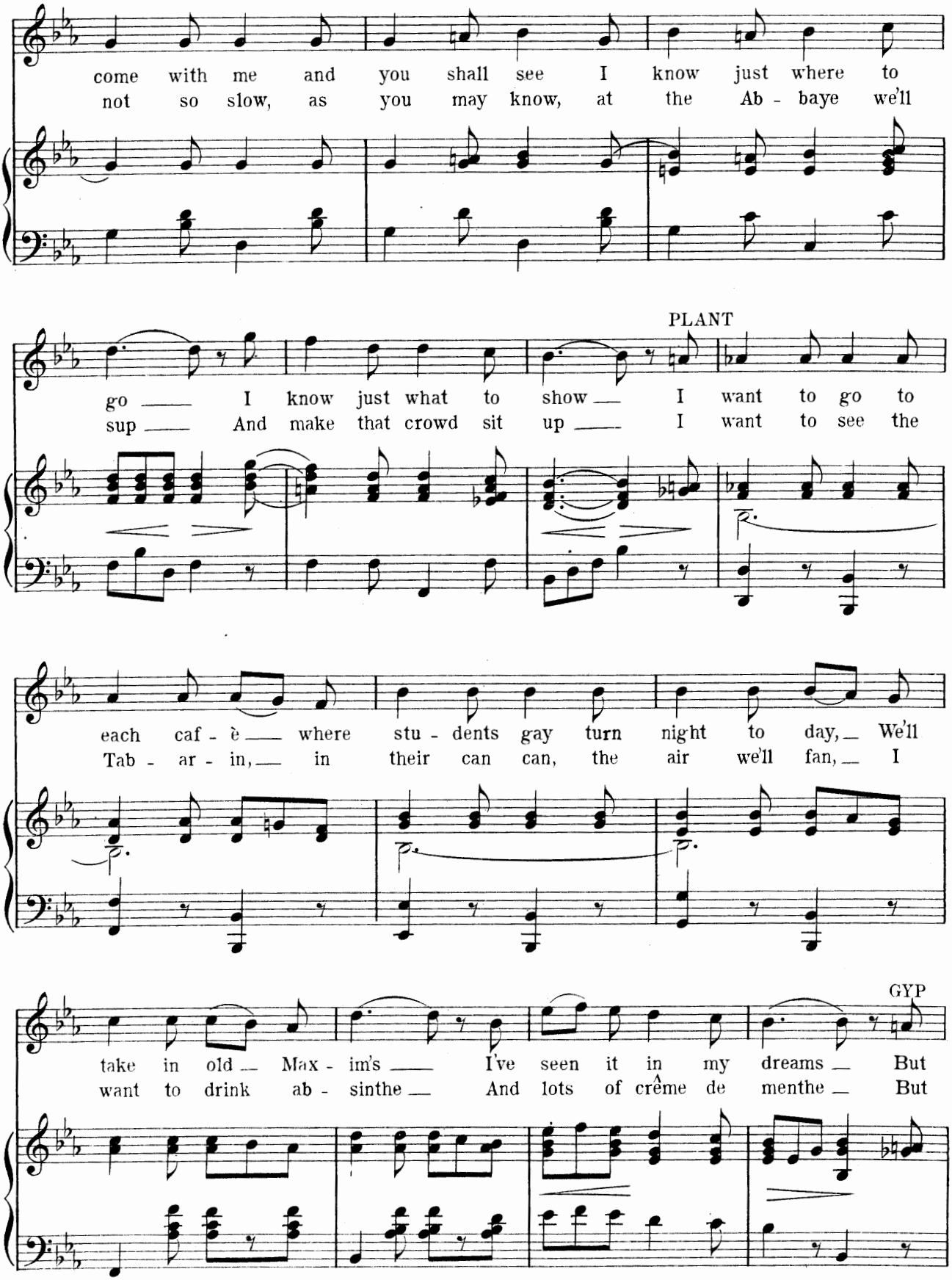
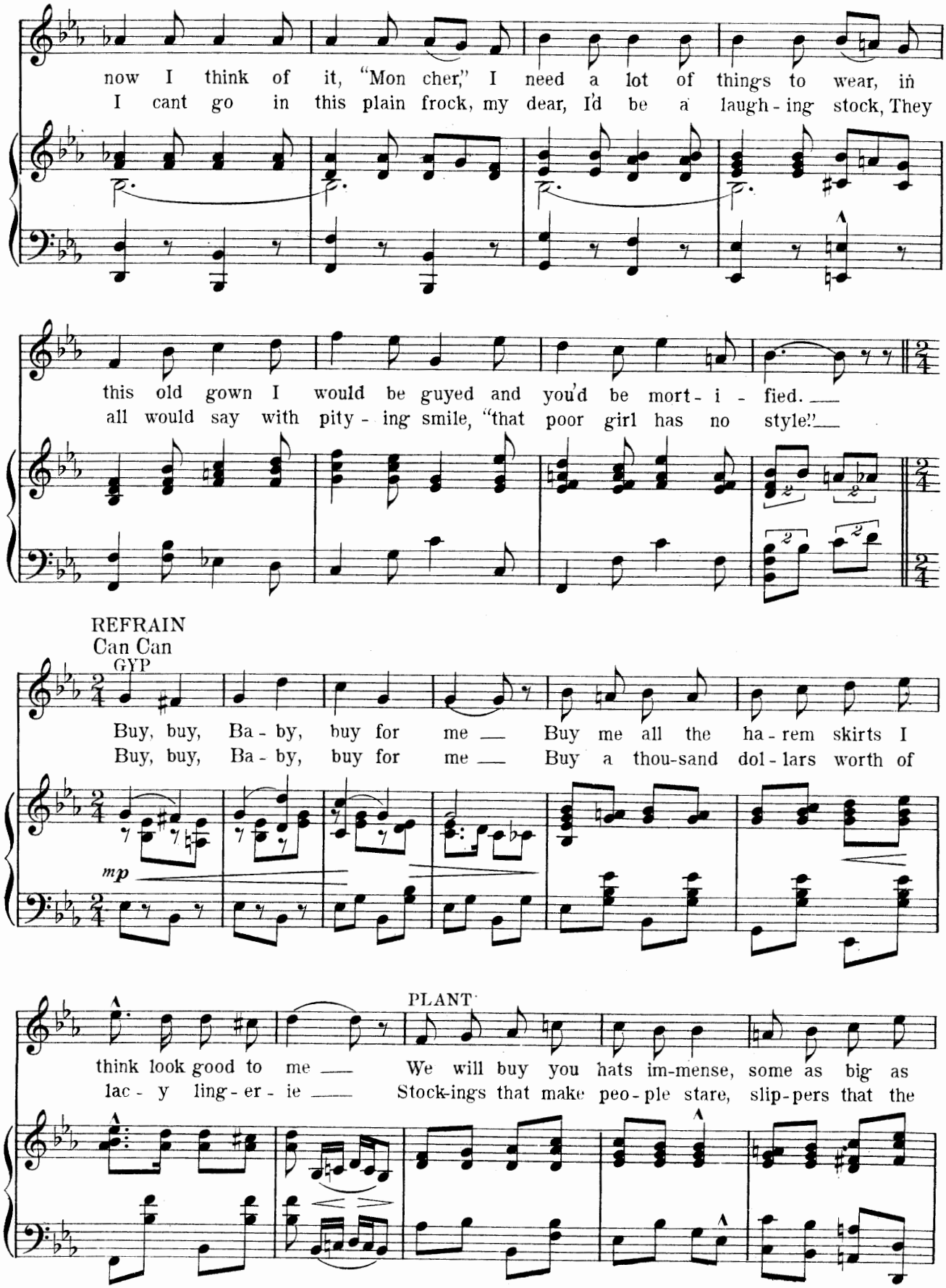
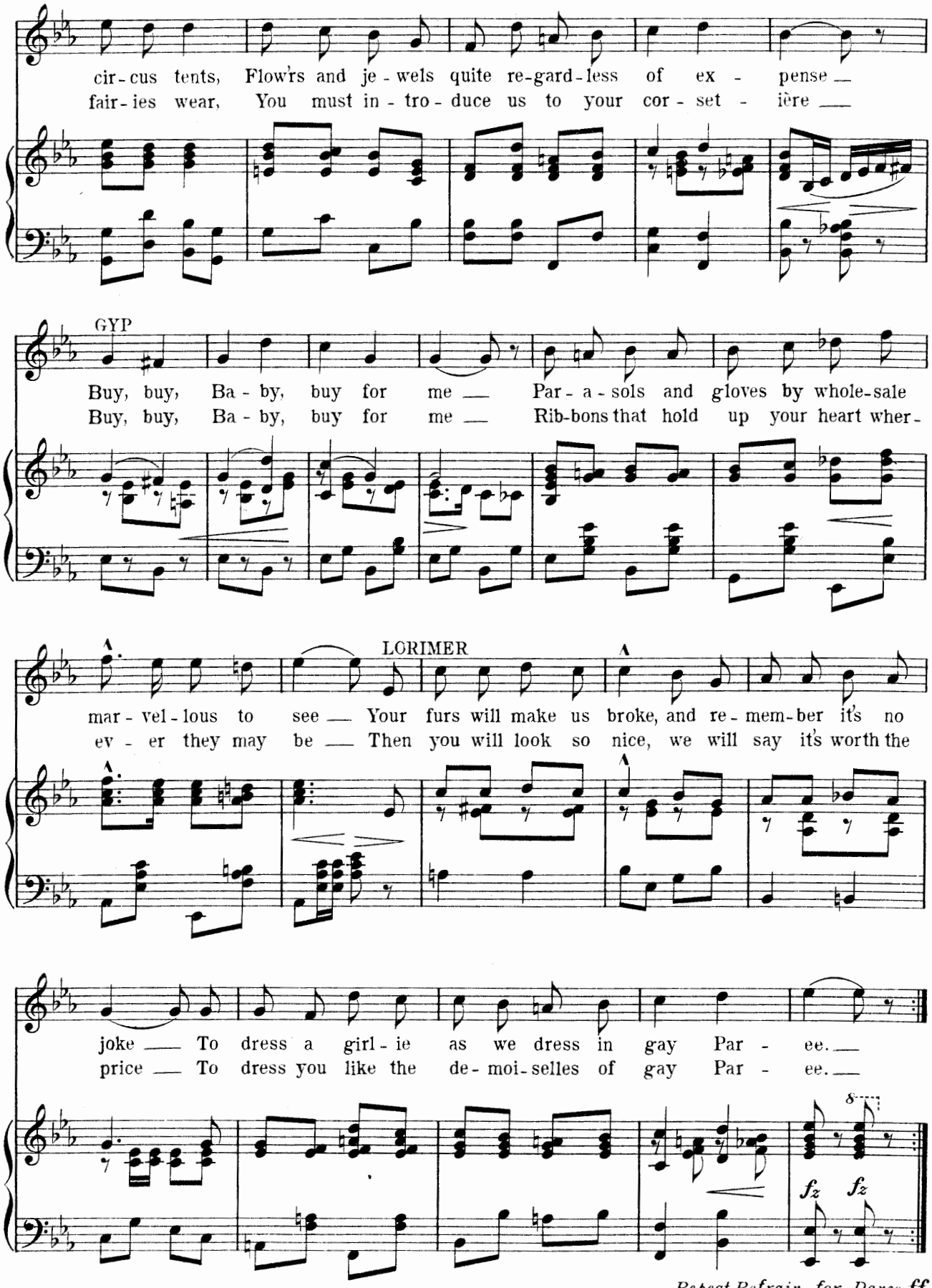

come with me and you shall see I know just where to
not so slow, as you may know, at the Ab - baye we'll
PLANT
go — I know just what to show — I want to go to
sup — And make that crowd sit up — I want to see the
each caf - è — where stu - dents gay turn night to day, — We'll
Tab - ar - in, — in their can can, the air we'll fan, — I
GYP
take in old — Max - im's — I've seen it in my dreams — But
want to drink ab - sinthe — And lots of crême de menthe — But


now I think of it, "Mon cher," I need a lot of things to wear, in
I cant go in this plain frock, my dear, I'd be a laugh-ing stock, They
this old gown I would be guyed and you'd be mort-i-fied.
all would say with pity-ing smile, "that poor girl has no style!"
REFRAIN
Can Can
GYP
Buy, buy, Ba-by, buy for me Buy me all the ha-rem skirts I
Buy, buy, Ba-by, buy for me Buy a thou-sand dol-lars worth of
mp
PLANT
think look good to me We will buy you hats im-mense, some as big as
lac-y ling-er-ie Stock-ings that make peo-ple stare, slip-pers that the


cir - cus tents, Flowrs and je - wels quite re-gard-less of ex - pense —
fair - ies wear, You must in - tro - duce us to your cor - set - ière —
GYP
Buy, buy, Ba - by, buy for me — Par - a - sols and gloves by whole-sale
Buy, buy, Ba - by, buy for me — Rib-bons that hold up your heart wher -
LORIMER
mar - vel - lous to see — Your furs will make us broke, and re - mem-ber it's no
ev - er they may be — Then you will look so nice, we will say it's worth the
joke — To dress a girl - ie as we dress in gay Par - ee. —
price — To dress you like the de - moi - selles of gay Par - ee. —
8
fz fz
Repeat Refrain for Dance ff

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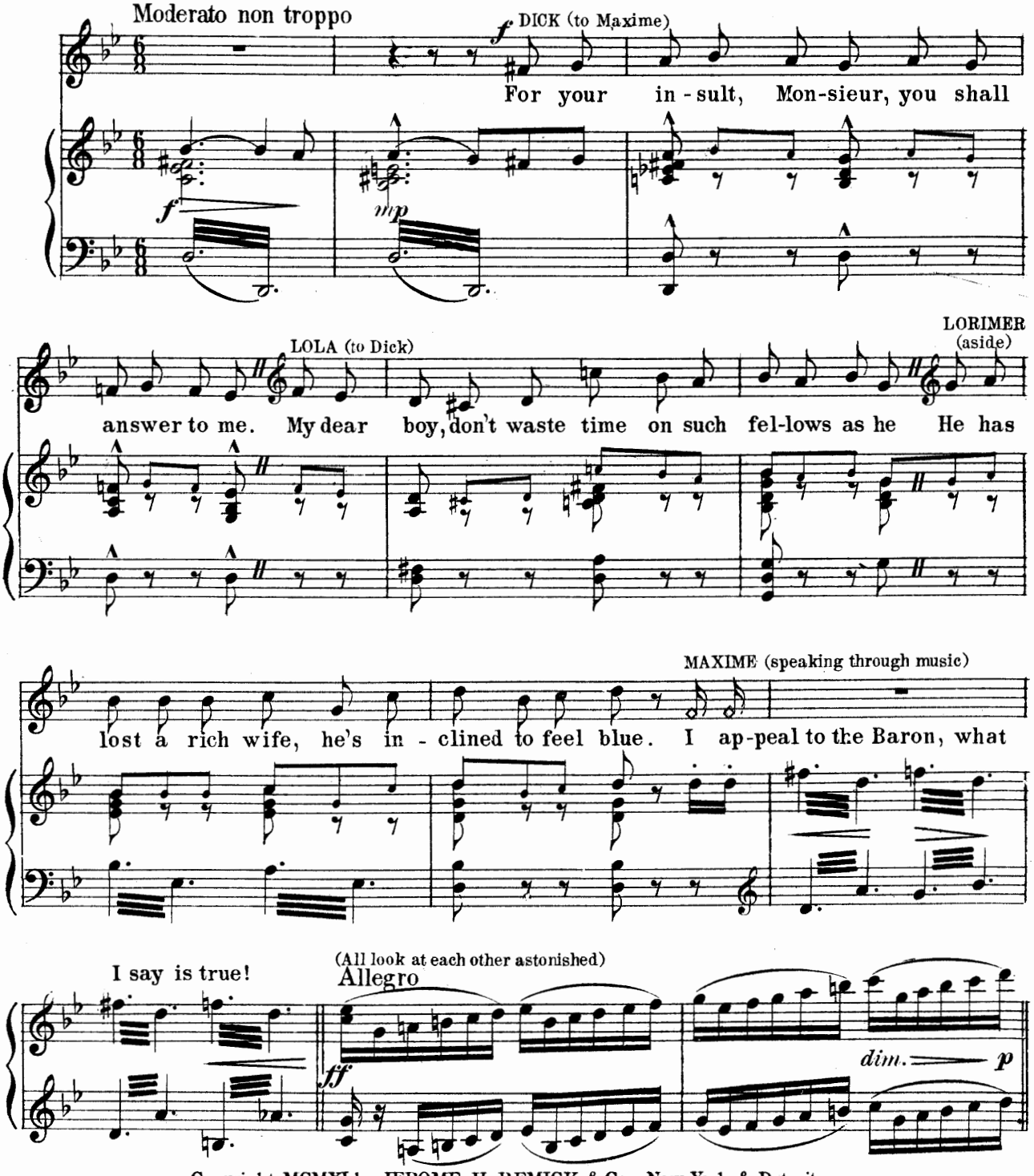
Finale Act II

Lyric by
HARRY B. and ROBERT B. SMITH

Music by
ROBERT HOOD BOWERS

Melodrama



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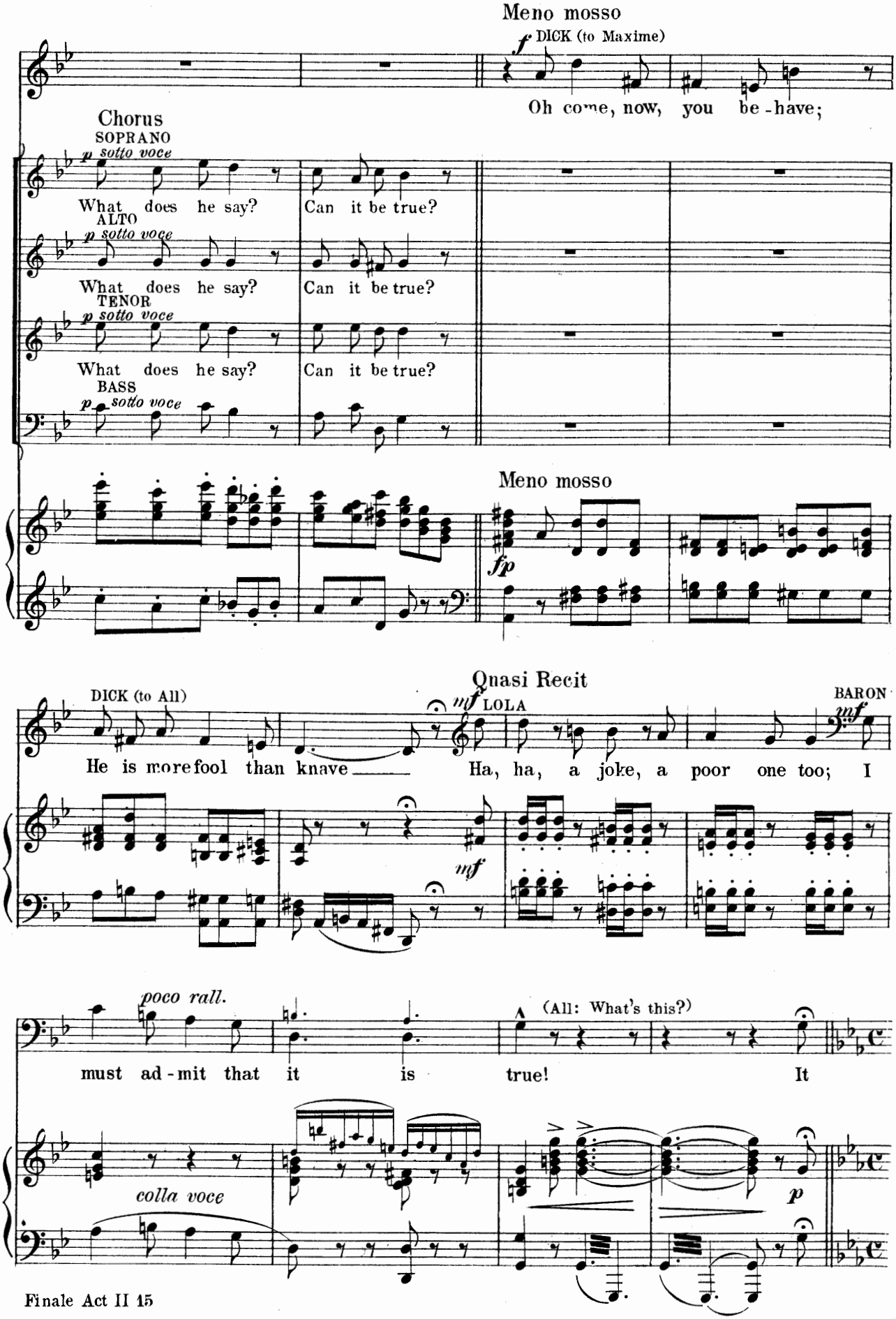
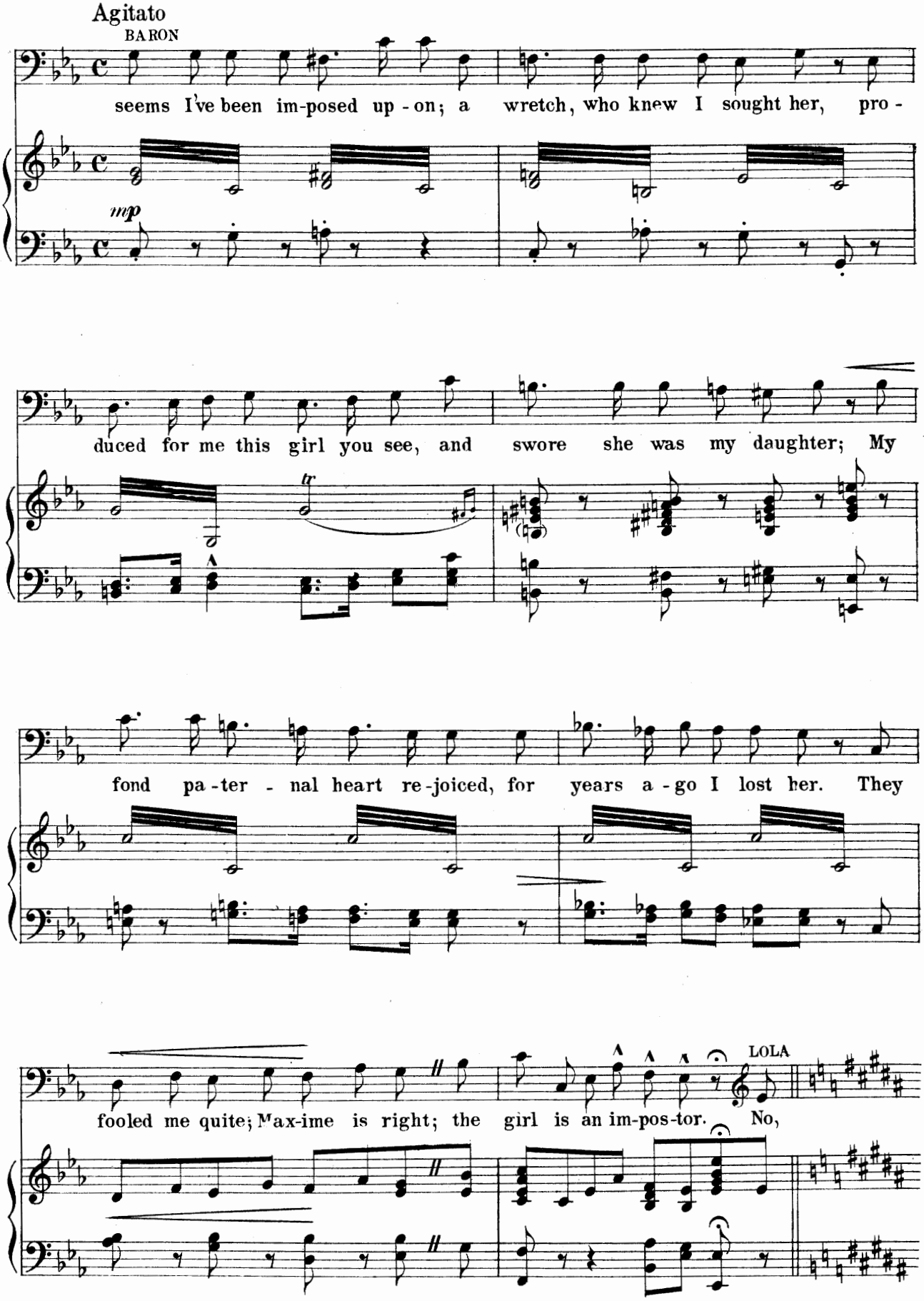
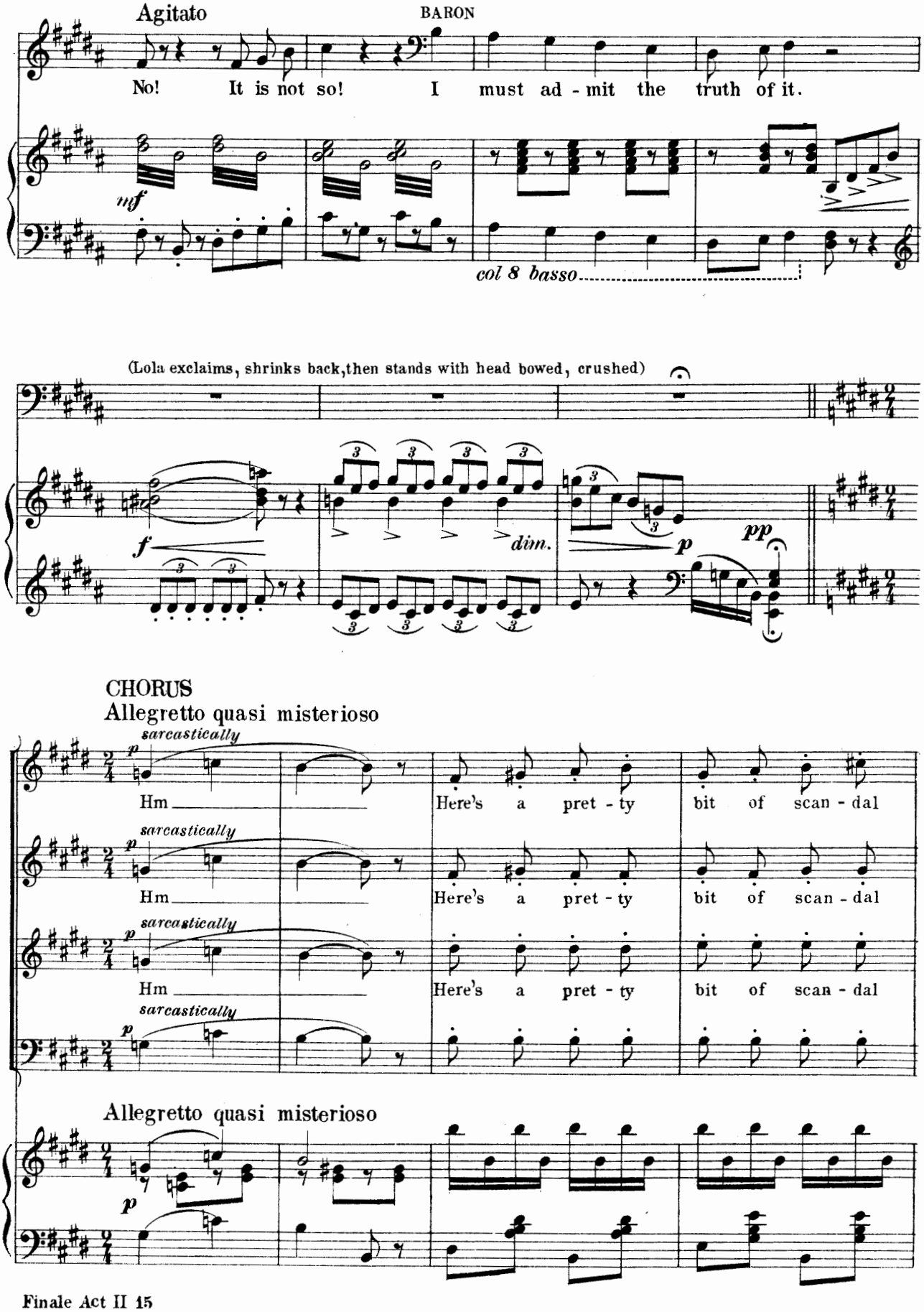
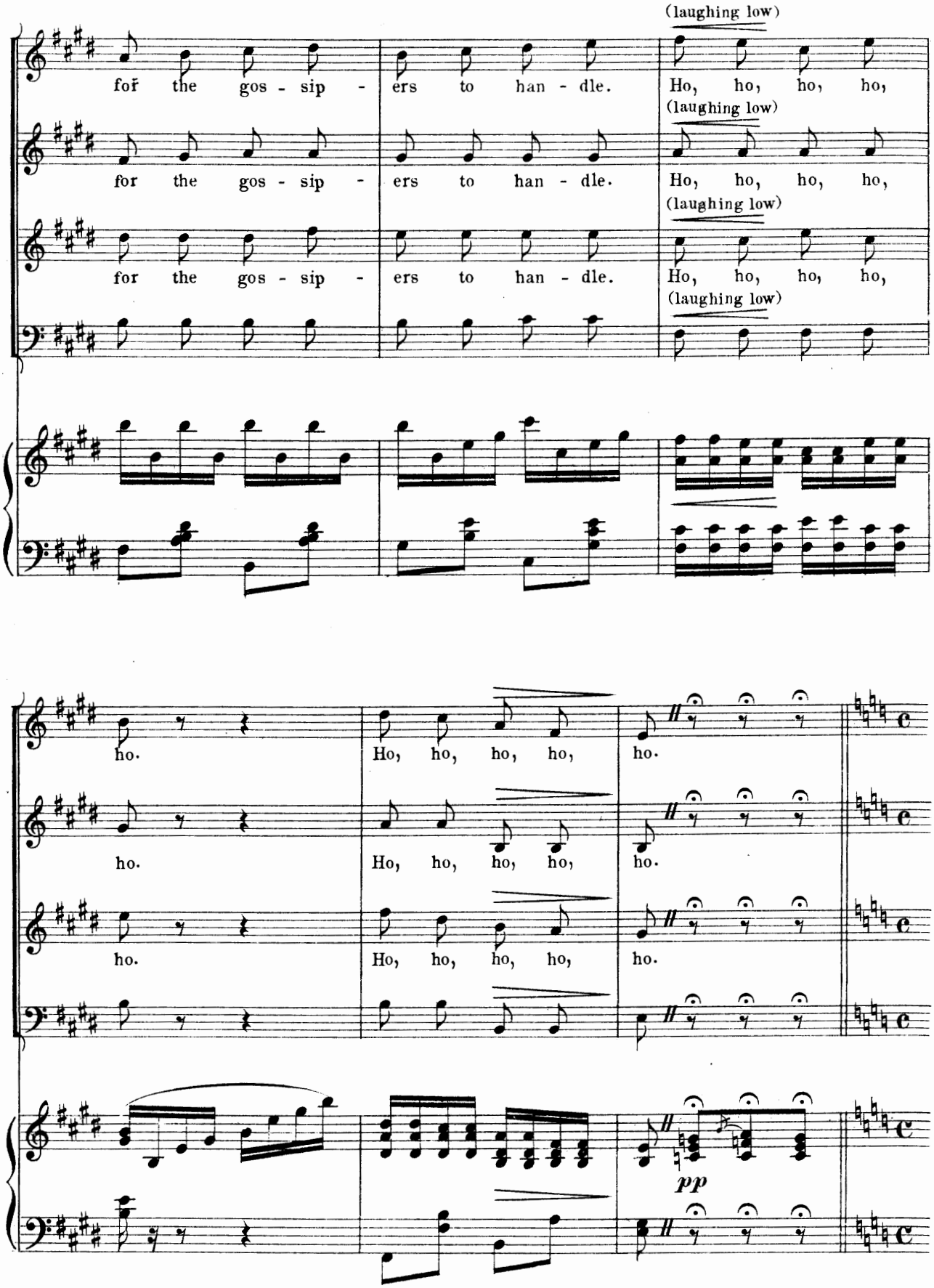

Meno mosso
f DICK (to Maxime)
Oh come, now, you be-have;
Chorus
SOPRANO
p sotto voce
What does he say? Can it be true?
ALTO
p sotto voce
What does he say? Can it be true?
TENOR
p sotto voce
What does he say? Can it be true?
BASS
p sotto voce
Meno mosso
fp
Quasi Recit
DICK (to All)
He is more fool than knave
mf LOLA
Ha, ha, a joke, a poor one too; I
BARON
mf
mf
poco rall.
must ad-mit that it is
(All: What's this?)
true! It
colla voce
p


Agitato
BARON
seems I've been im-posed up - on; a wretch, who knew I sought her, pro -
mp
duced for me this girl you see, and swore she was my daughter; My
fond pa - ter - nal heart re - joiced, for years a - go I lost her. They
fooled me quite; Max-ime is right; the girl is an im-pos-tor.
LOLA
No,

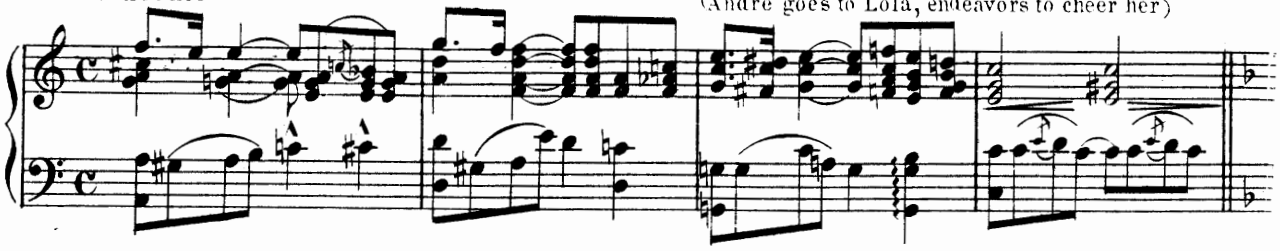

Agitato
BARON
No! It is not so! I must ad - mit the truth of it.
mf
col 8 basso
(Lola exclaims, shrinks back,then stands with head bowed, crushed)
f
dim.
p
pp
CHORUS
Allegretto quasi misterioso
sarcastically
Hm
Here's a pret - ty bit of scan - dal
Allegretto quasi misterioso


(laughing low)
for the gos - sip - ers to han - dle. Ho, ho, ho, ho,
(laughing low)
for the gos - sip - ers to han - dle. Ho, ho, ho, ho,
(laughing low)
for the gos - sip - ers to han - dle. Ho, ho, ho, ho,
(laughing low)
ho. Ho, ho, ho, ho, ho.
ho. Ho, ho, ho, ho, ho.
ho. Ho, ho, ho, ho, ho.
pp

spoken: LIONEL. "It's all right. I've just cabledto sell"PLANT" "You Idiot LOLA." It must be true" (sinks on bench, in despair)

Moderato

(Andre goes to Lola, endeavors to cheer her)



Quasi Madrigal

DAISY & GYP

p

Poor girl! Poor boy!

LOLA

p

It's true! it's true! Now I know,

ANDRE

mf

No, no, dear Lo - la, we who well know you, know, if 'tis true, you're

DICK

p

Lo - - -la, Lo - -la, I love

LIONEL LORIMER & PLANT

p

Too bad! Too bad!

BARON

p

Come, my child, for-give, I im - plore you, I knew

SOPRANO

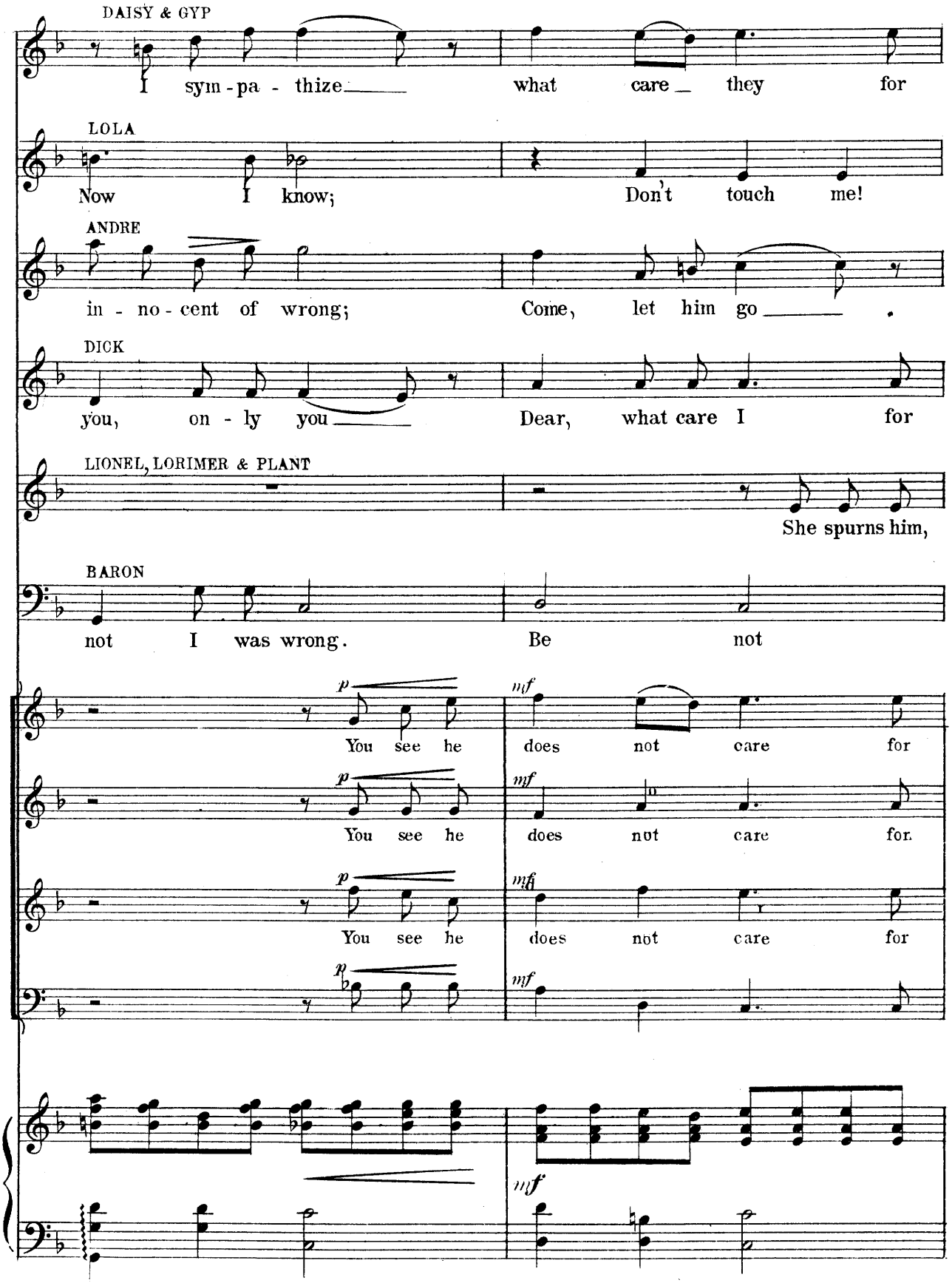
ALTO

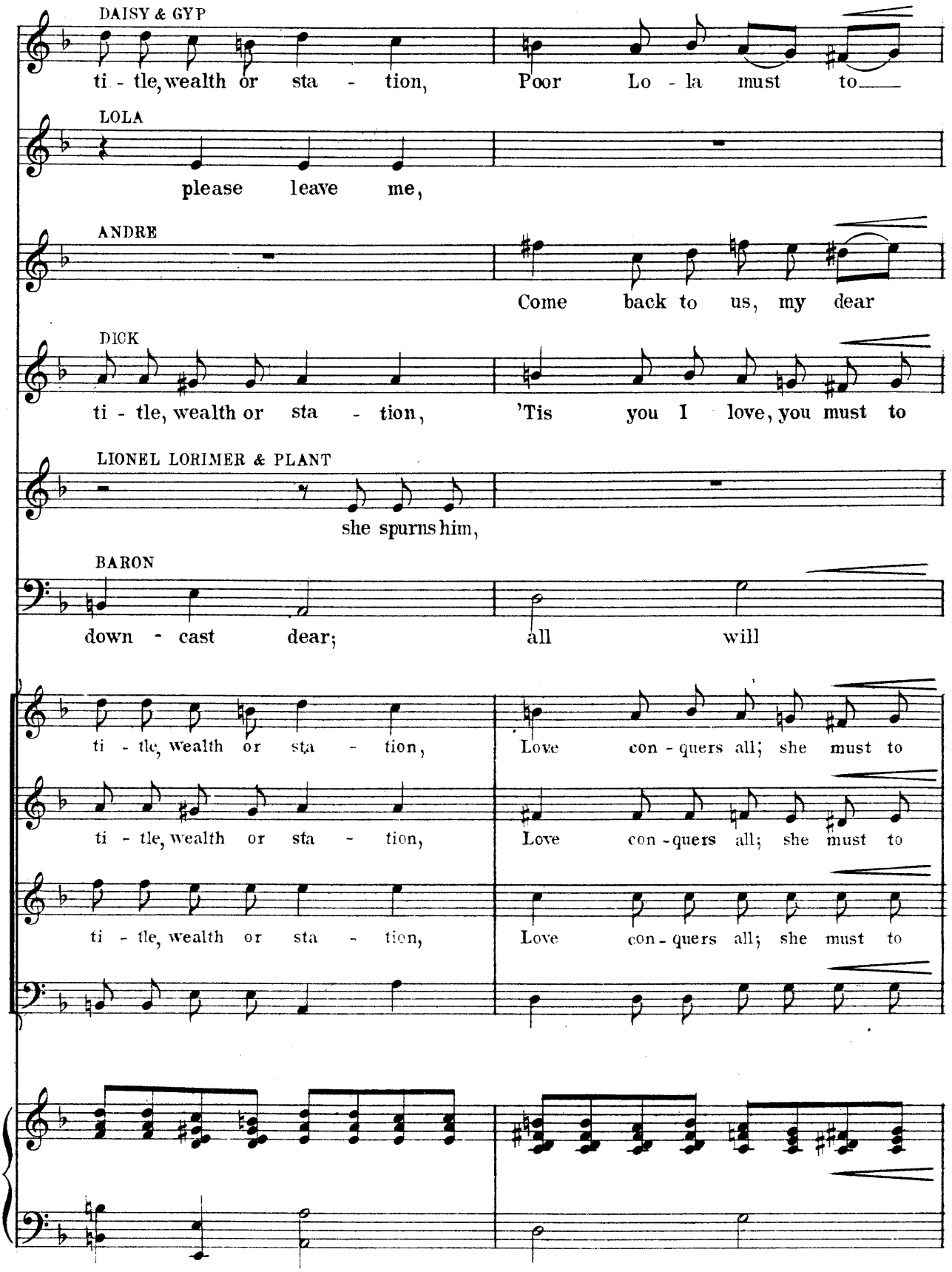
TENOR

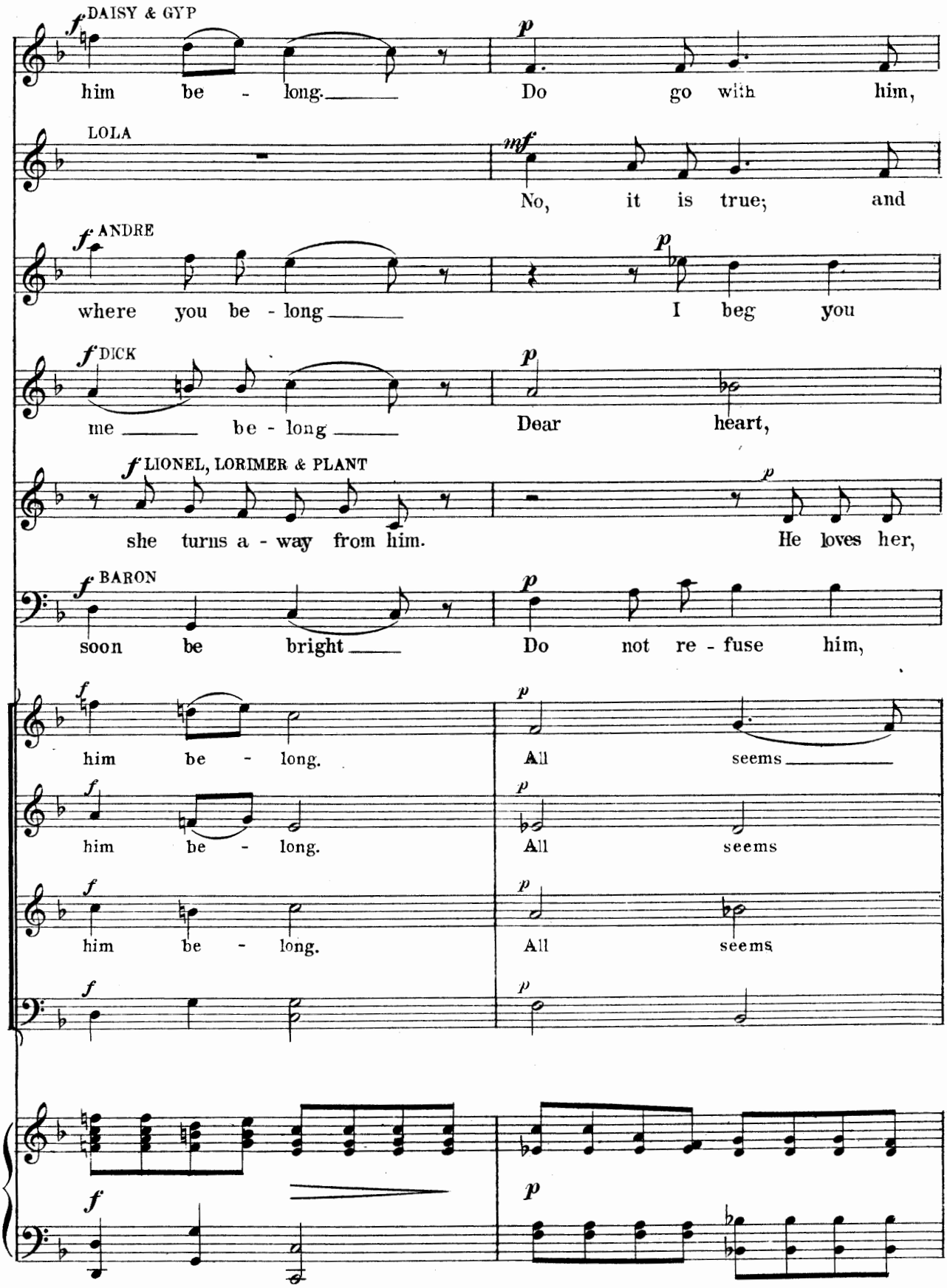
BASS

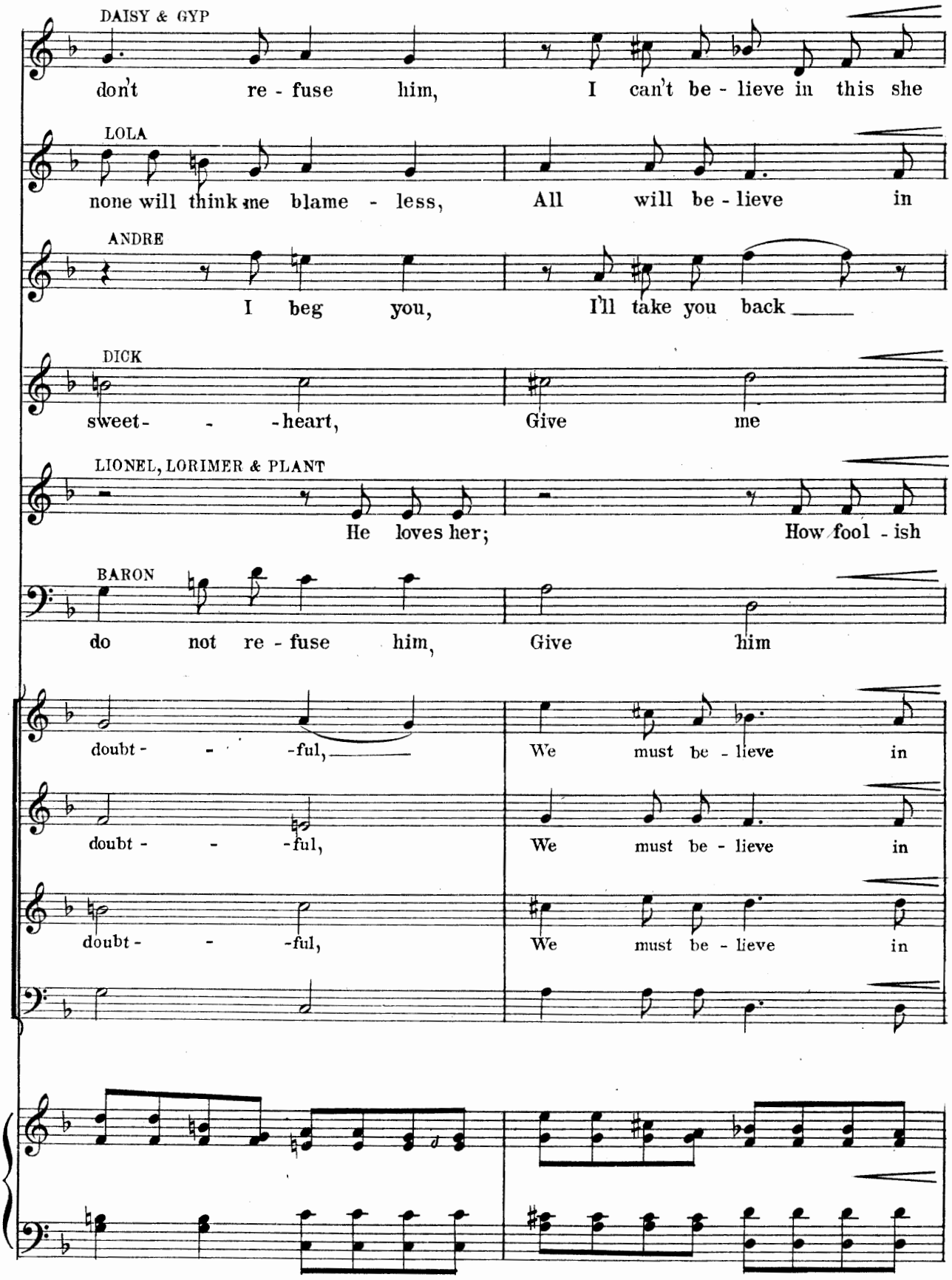
Quasi Madrigal

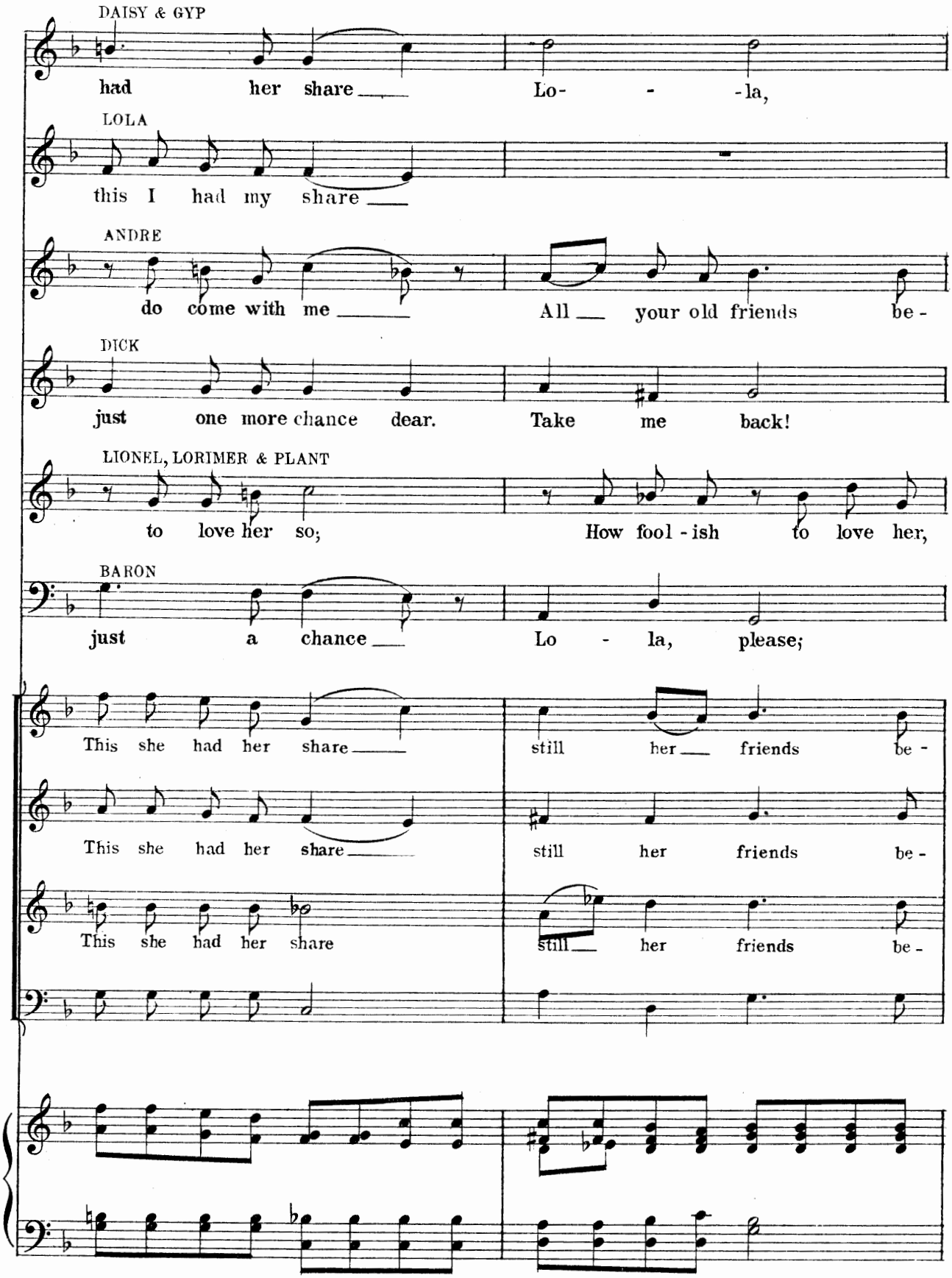
p ben legato

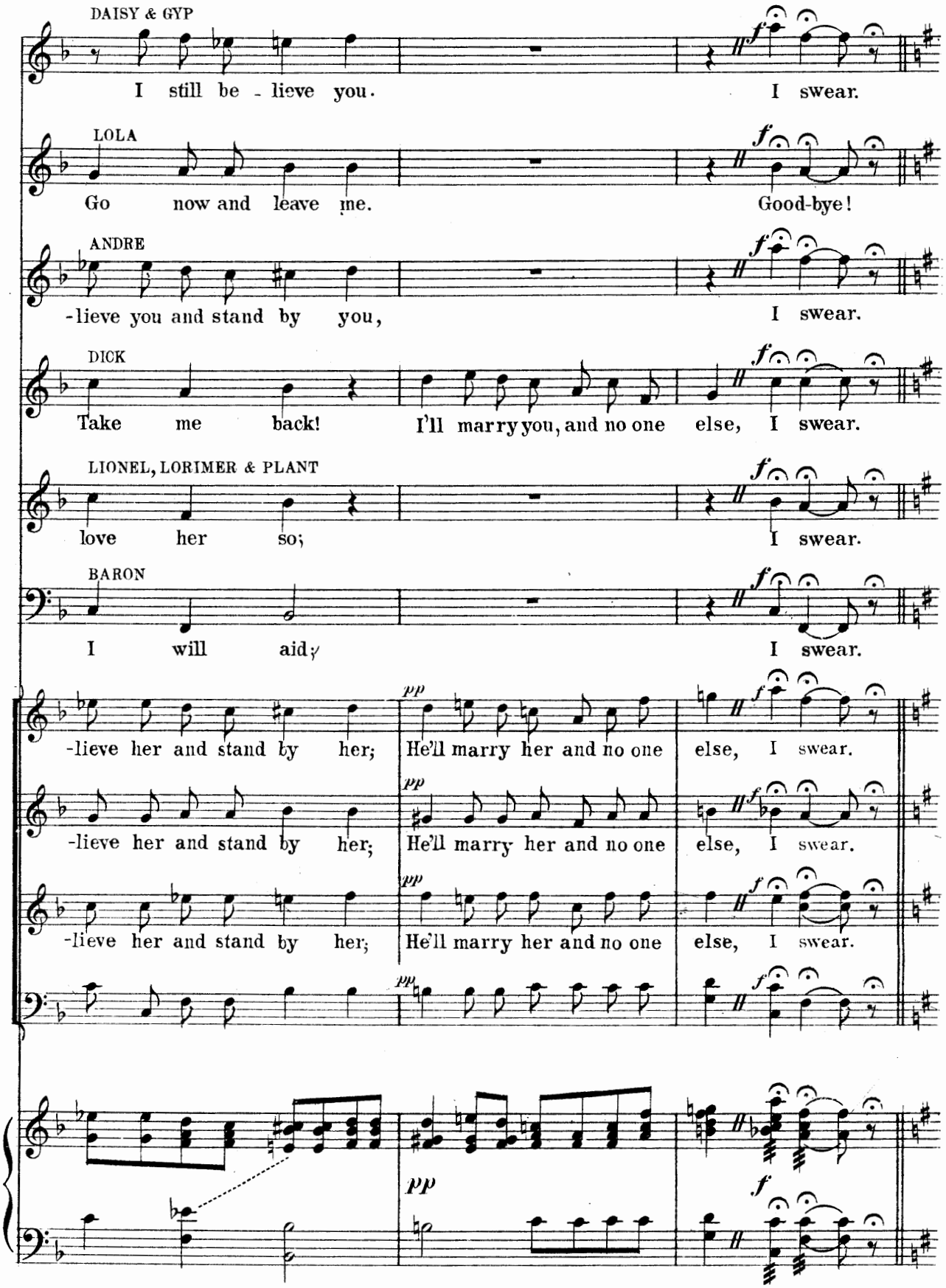

DAISY & GYP
I sym - pa - thize what care they for
LOLA
Now I know; Don't touch me!
ANDRE
in - no - cent of wrong; Come, let him go
DICK
you, on - ly you Dear, what care I for
LIONEL, LORIMER & PLANT
She spurns him,
BARON
not I was wrong. Be not
p
You see he
mf
does not care for
p
You see he
mf
does not care for.
p
You see he
mf
does not care for
p
mf
mf

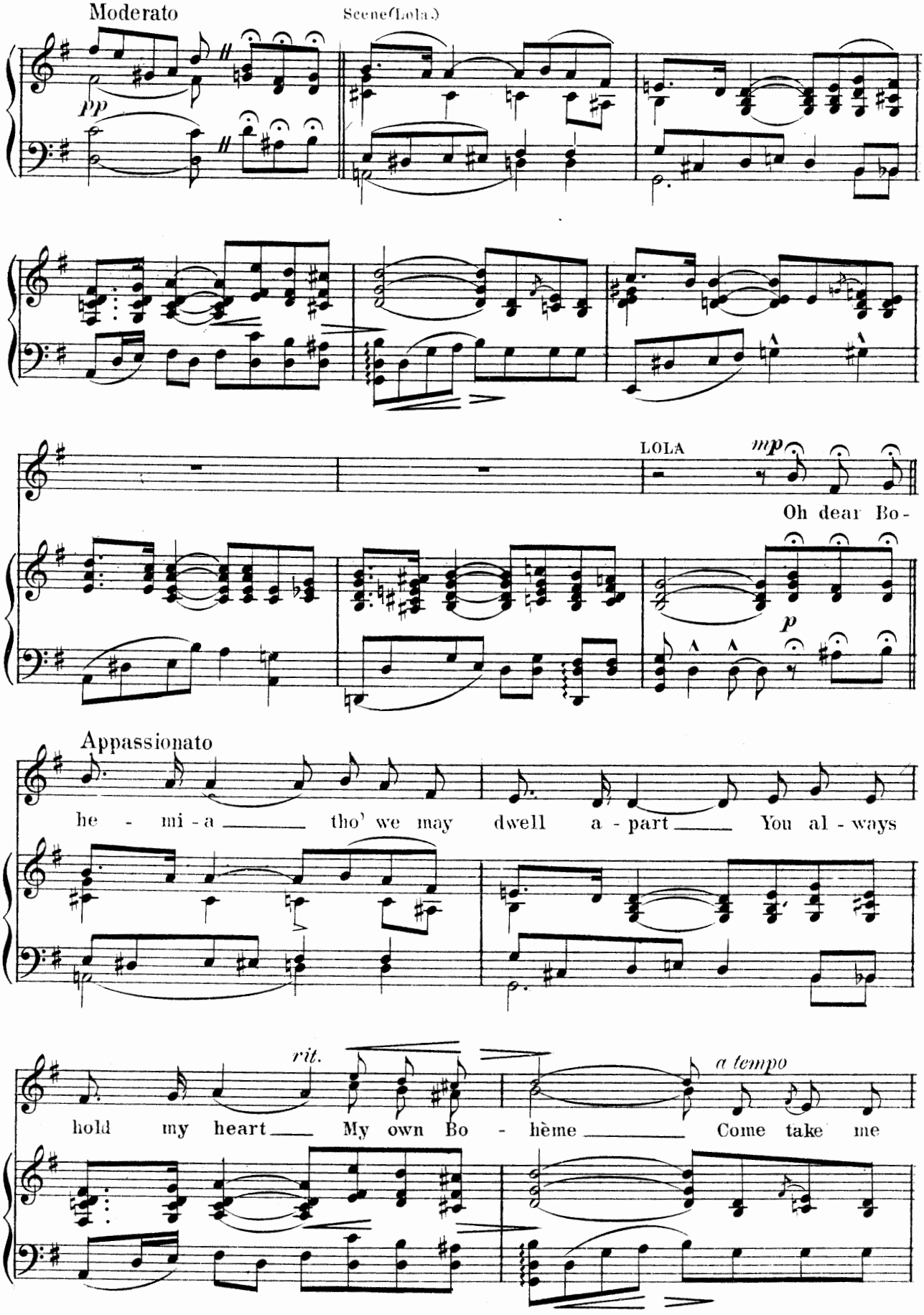

DAISY & GYP
ti - tle, wealth or sta - tion, Poor Lo - la must to
LOLA
please leave me,
ANDRE
Come back to us, my dear
DICK
ti - tle, wealth or sta - tion, 'Tis you I love, you must to
LIONEL LORIMER & PLANT
she spurns him,
BARON
down - cast dear; all will
ti - tle, wealth or sta - tion, Love con - quers all; she must to
ti - tle, wealth or sta - tion, Love con - quers all; she must to
ti - tle, wealth or sta - tion, Love con - quers all; she must to

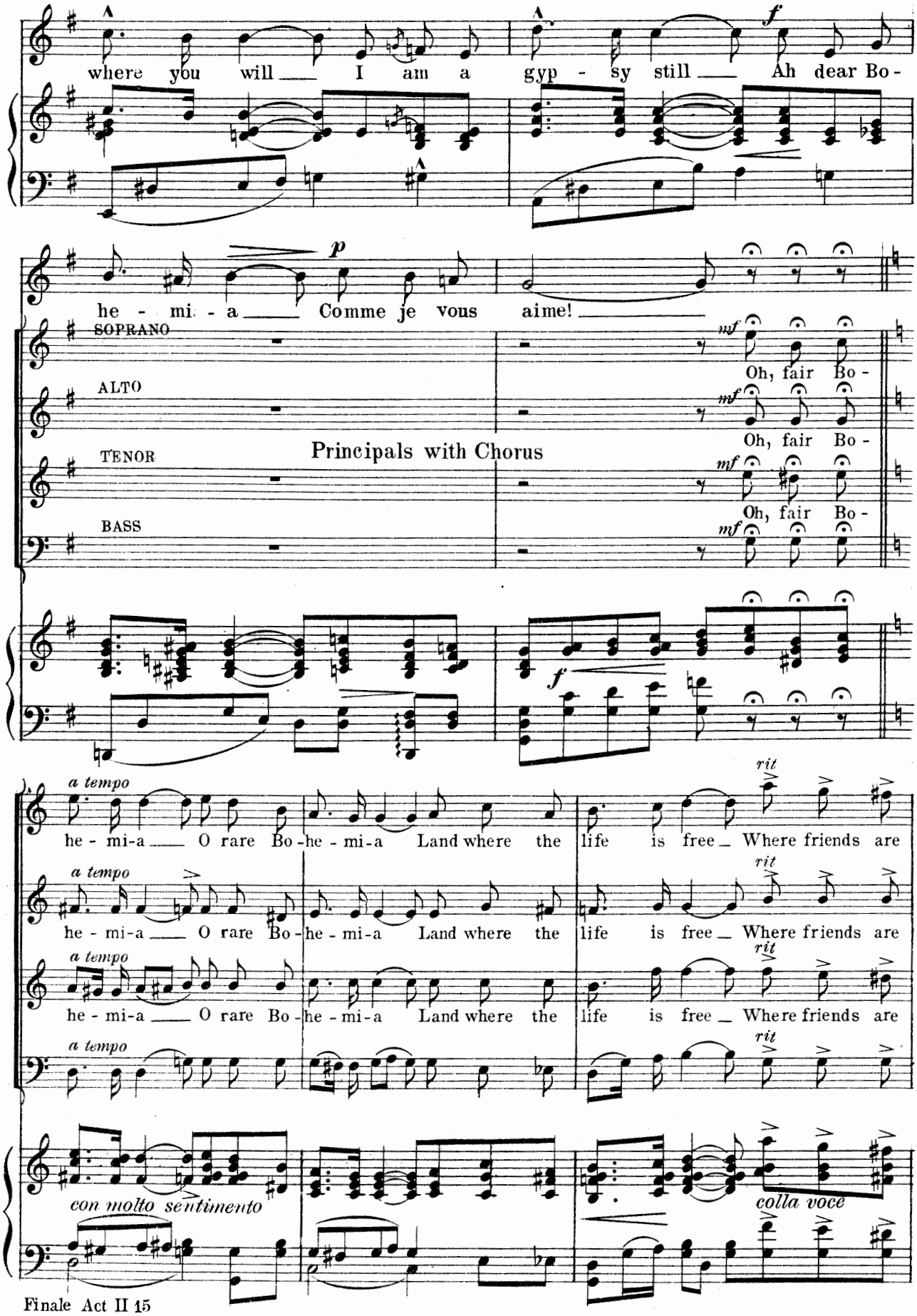

f DAISY & GYP
him be - long.
p
Do go with him,
LOLA
mf
No, it is true; and
f ANDRE
where you be - long
p
I beg you
f DICK
me be - long
p
Dear heart,
f LIONEL, LORIMER & PLANT
she turns a - way from him.
p
He loves her,
f BARON
soon be bright
p
Do not re - fuse him,
f
him be - long.
p
All seems
f
him be - long.
p
All seems
f
him be - long.
p
All seems
f
p
f
p

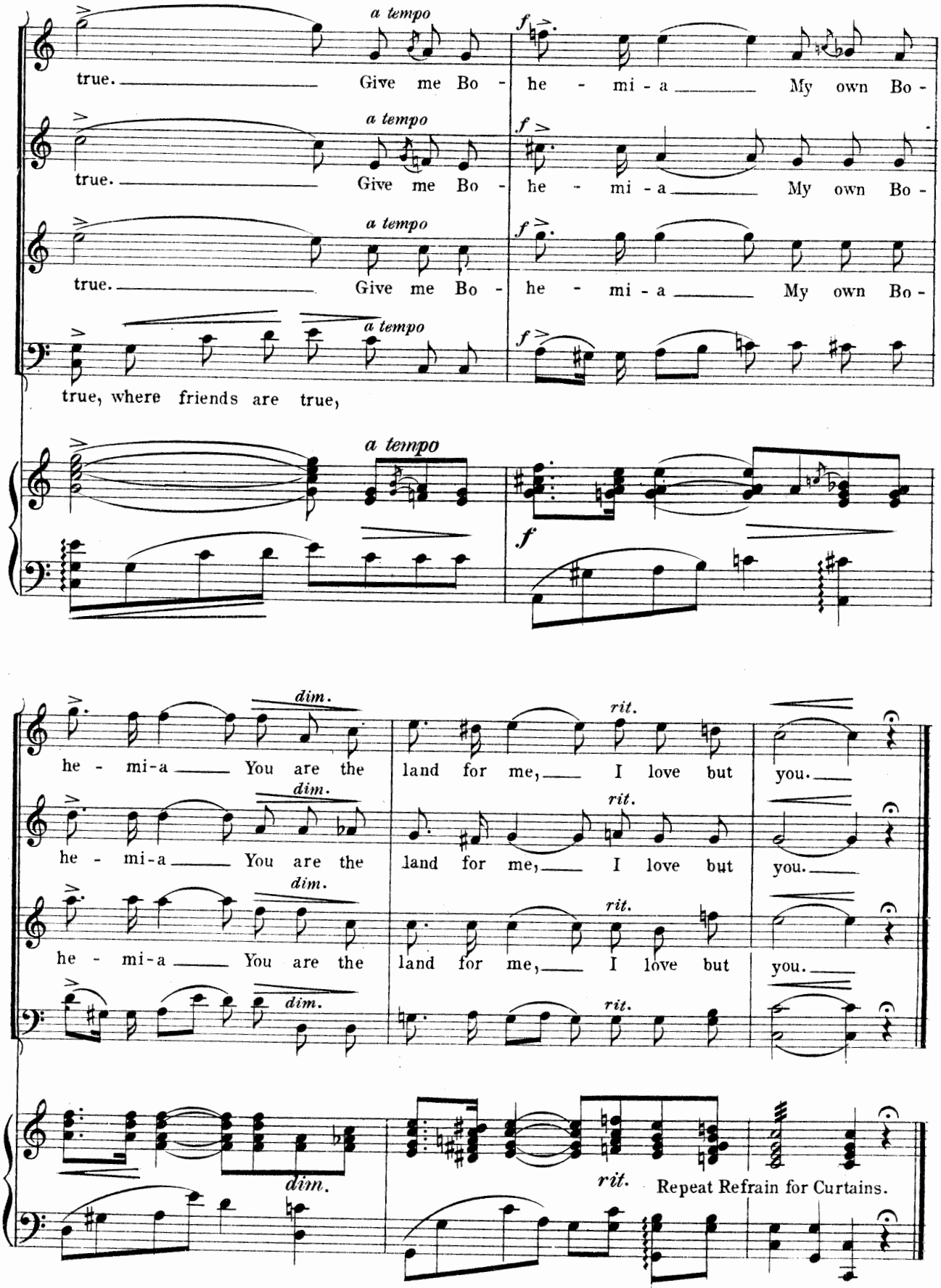

DAISY & GYP
don't re - fuse him, I can't be - lieve in this she
LOLA
none will think me blame - less, All will be - lieve in
ANDRE
I beg you, I'll take you back
DICK
sweet- - -heart, Give me
LIONEL, LORIMER & PLANT
He loves her; How fool - ish
BARON
do not re - fuse him, Give him
doubt- - -ful, We must be - lieve in
doubt- - -ful, We must be - lieve in
doubt- - -ful, We must be - lieve in


DAISY & GYP
had her share Lo- - -la,
LOLA
this I had my share
ANDRE
do come with me All your old friends be-
DICK
just one more chance dear. Take me back!
LIONEL, LORIMER & PLANT
to love her so; How fool-ish to love her,
BARON
just a chance Lo - la, please;
This she had her share still her friends be-
This she had her share still her friends be-
This she had her share still her friends be-


DAISY & GYP
I still be - lieve you.
I swear.
LOLA
Go now and leave me.
Good-bye!
ANDRE
-lieve you and stand by you,
I swear.
DICK
Take me back!
I'll marry you, and no one else, I swear.
LIONEL, LORIMER & PLANT
love her so;
I swear.
BARON
I will aid;
I swear.
-lieve her and stand by her;
He'll marry her and no one else, I swear.
-lieve her and stand by her;
He'll marry her and no one else, I swear.
-lieve her and stand by her;
He'll marry her and no one else, I swear.
pp
f


Moderato
Scene(Lola.)
pp
LOLA
mp
Oh dear Bo-
p
Appassionato
he - mi - a tho' we may dwell a - part You al - ways
rit.
hold my heart My own Bo - hème
a tempo
Come take me


where you will I am a gyp - sy still Ah dear Bo -
he - mi - a Comme je vous aime!
SOPRANO
ALTO
TENOR
BASS
Principals with Chorus
Oh, fair Bo -
Oh, fair Bo -
Oh, fair Bo -
a tempo
he - mi-a O rare Bo - he - mi-a Land where the life is free Where friends are
rit
con molto sentimento
colla voce


a tempo
f
true. Give me Bo - he - mi - a My own Bo -
true. Give me Bo - he - mi - a My own Bo -
true. Give me Bo - he - mi - a My own Bo -
true, where friends are true,
dim.
rit.
he - mi-a You are the land for me, I love but you.
Repeat Refrain for Curtains.

End of Act II

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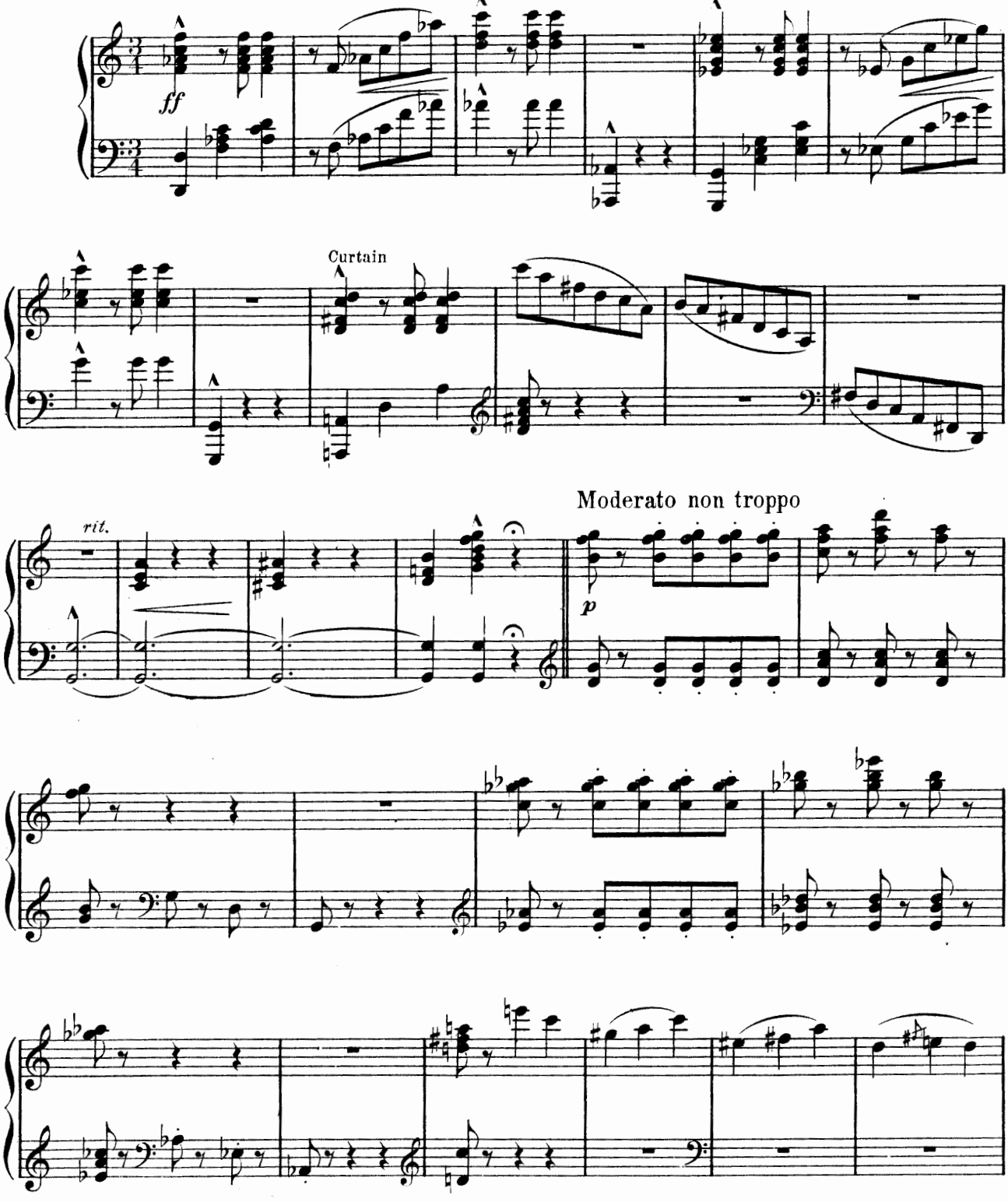
Opening Act III

Ballet

Music by
ROBERT HOOD BOWERS

Valse Allegretto con moto



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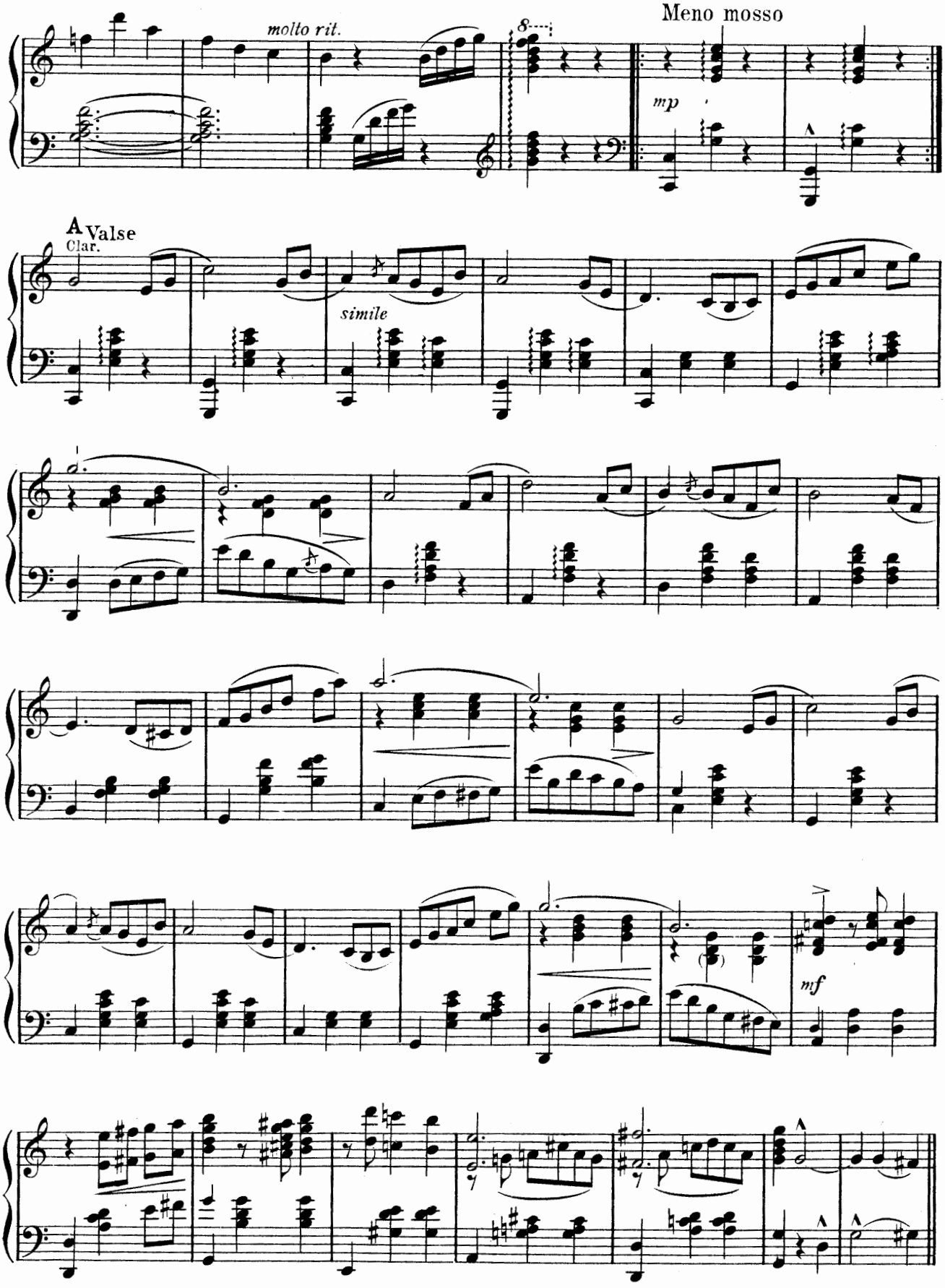
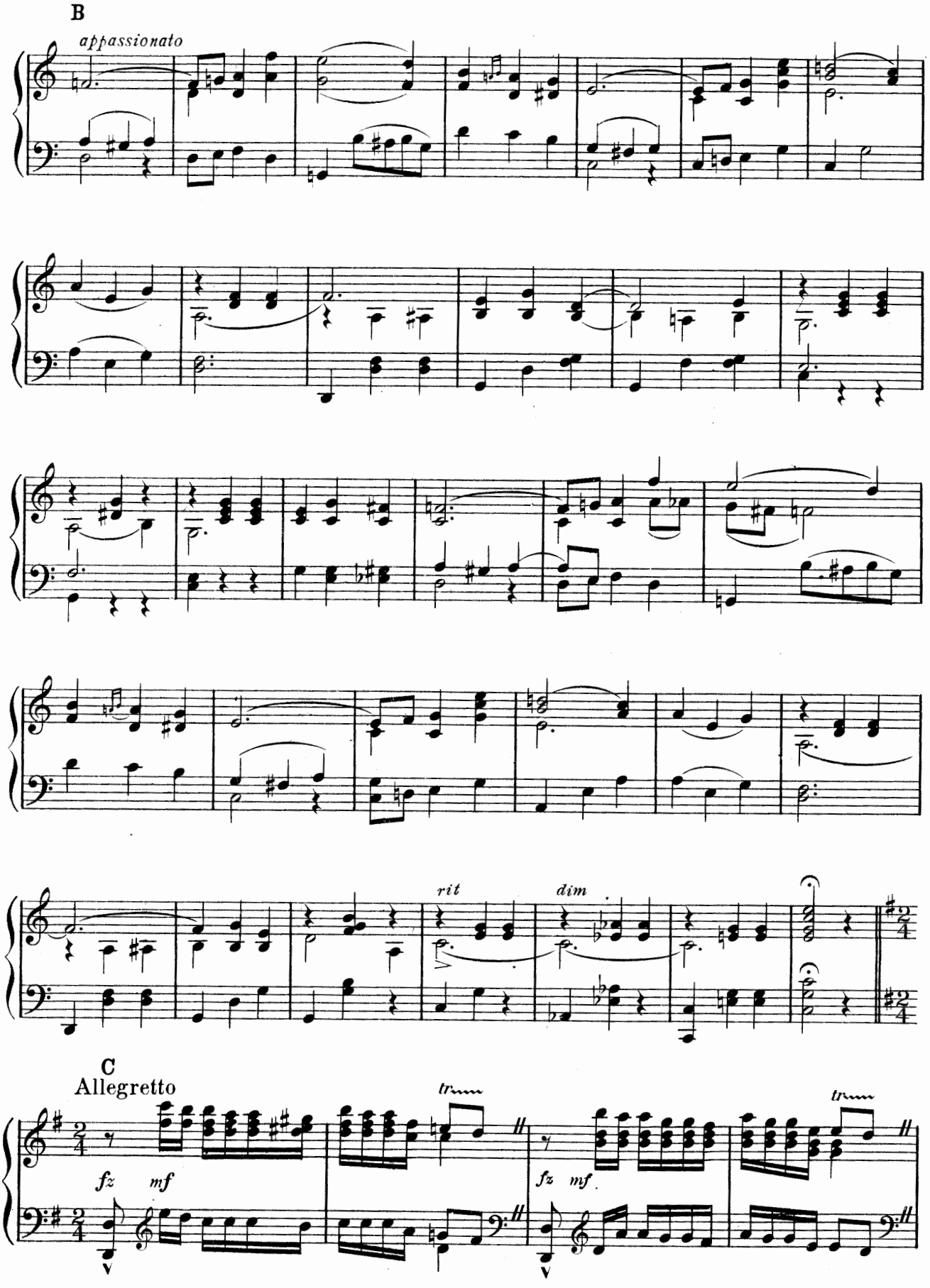
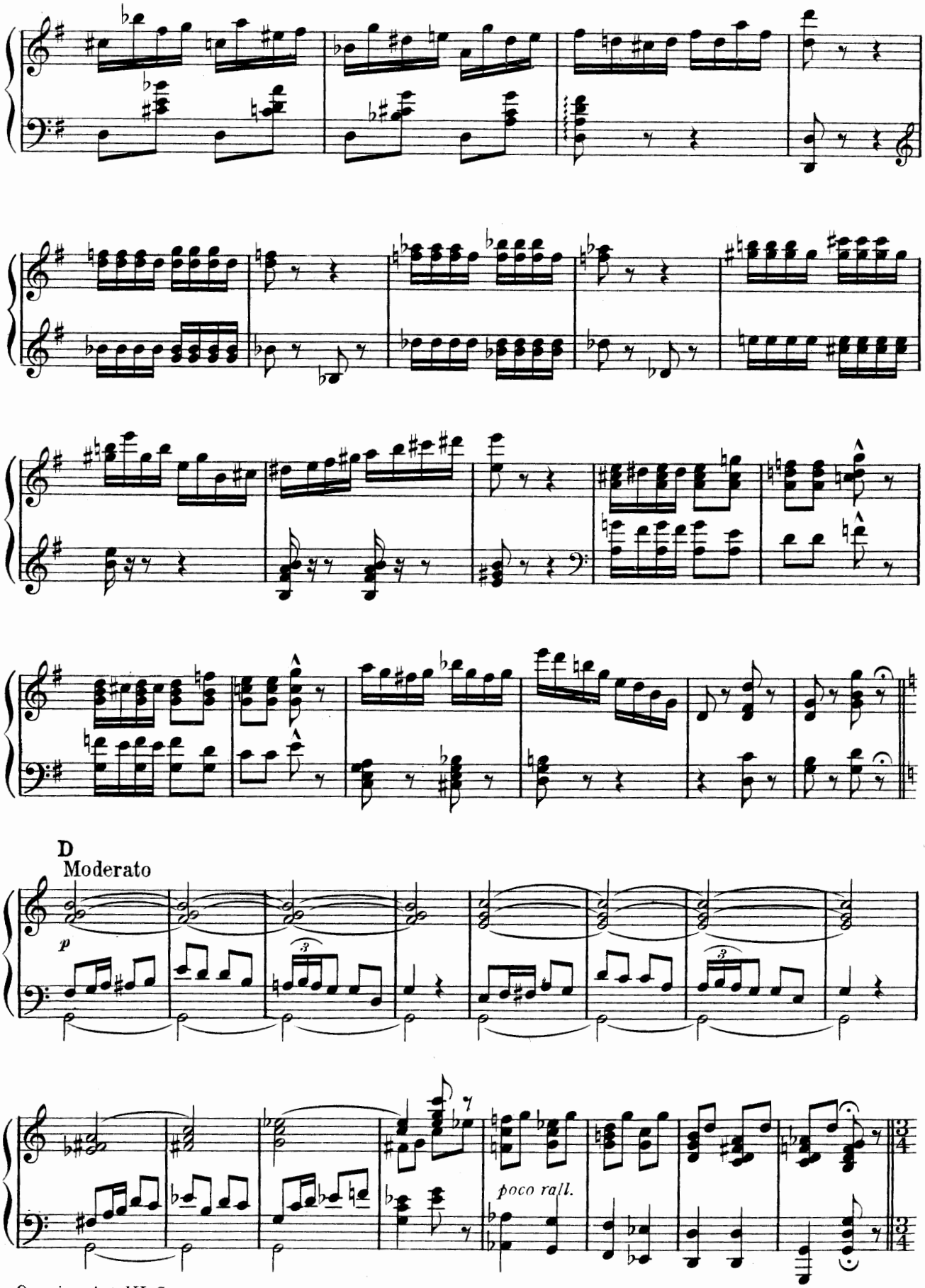
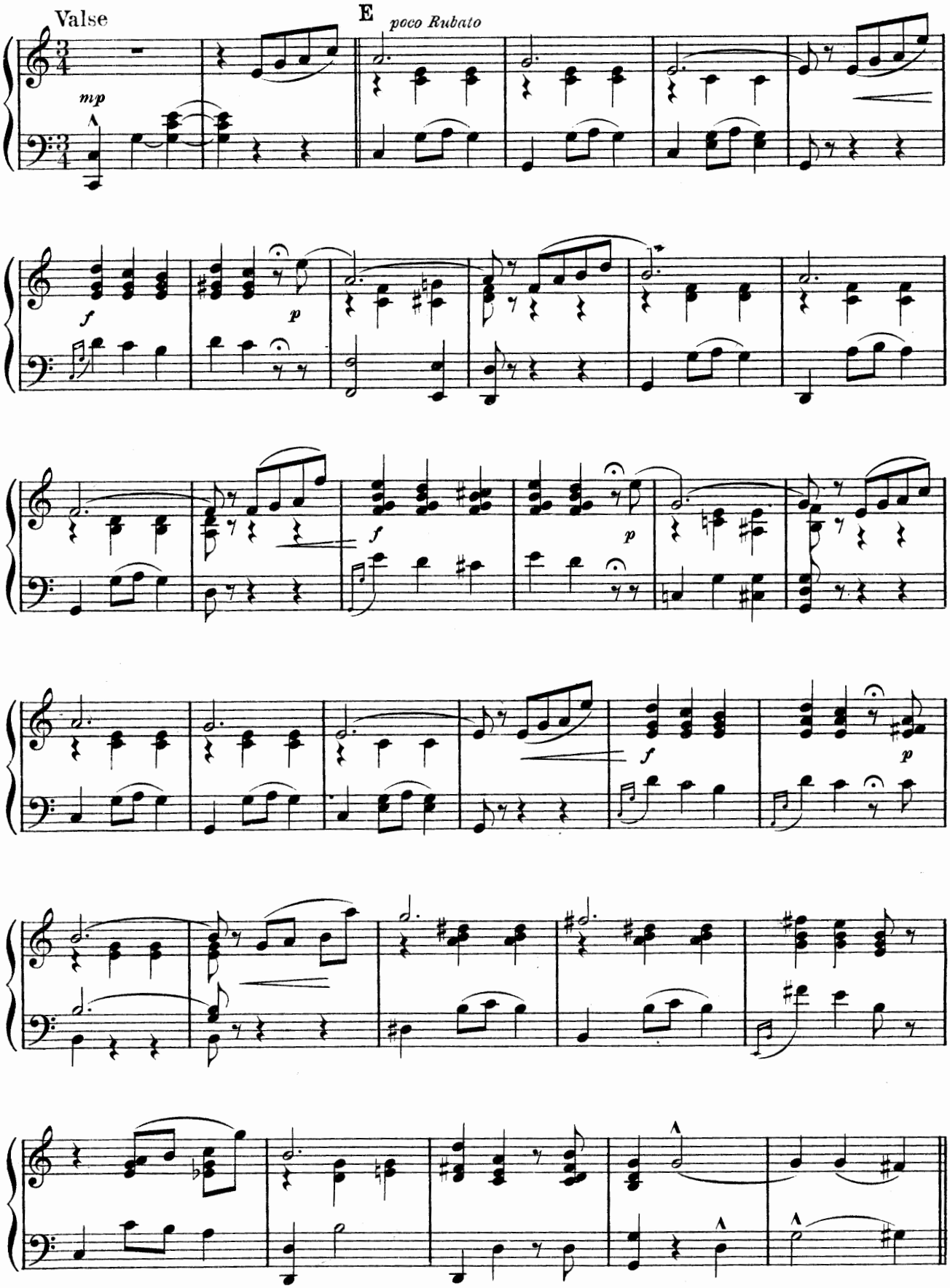
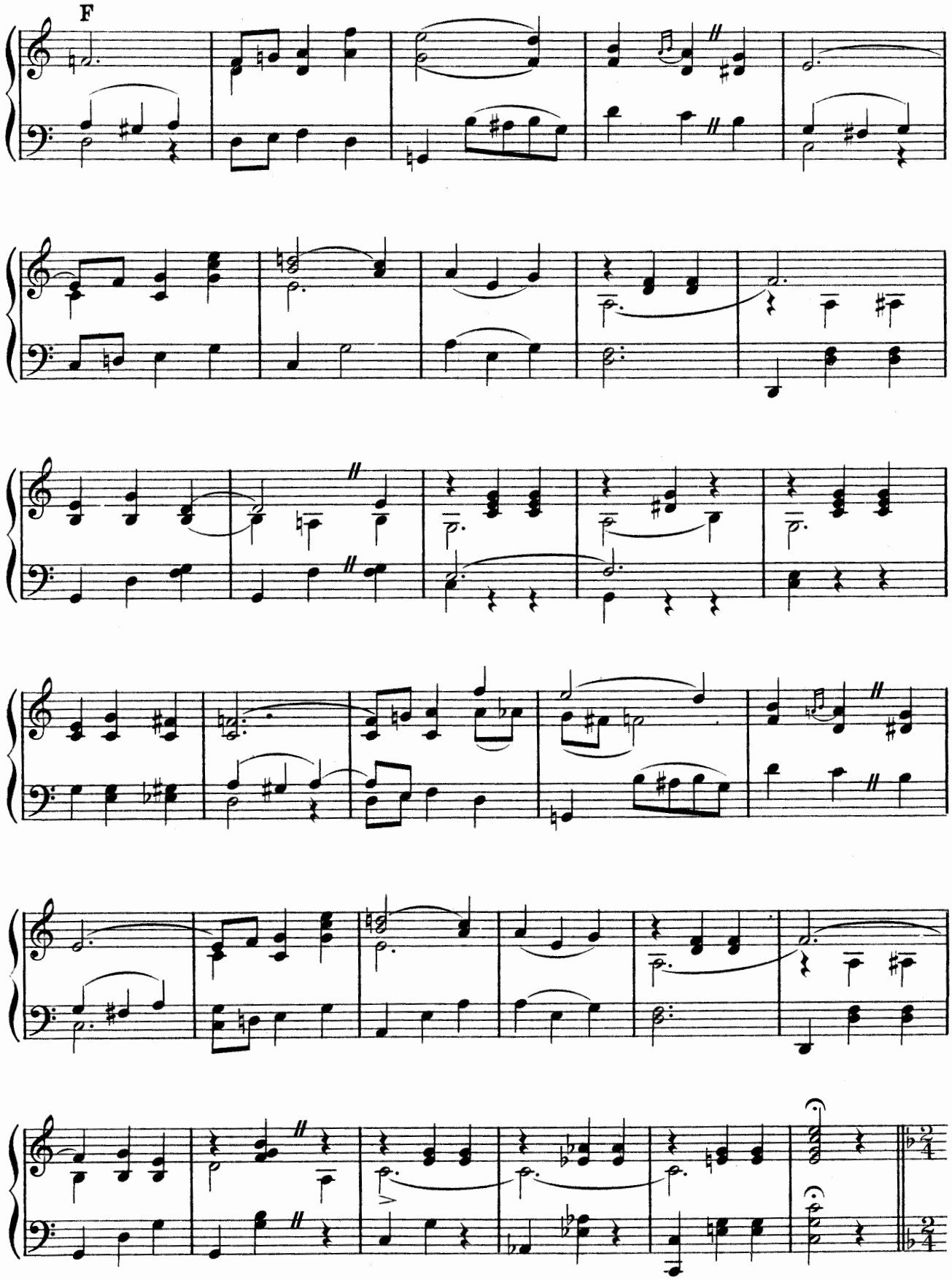

molto rit.
8
Meno mosso
mp
A Valse
Clar.
simile
mf

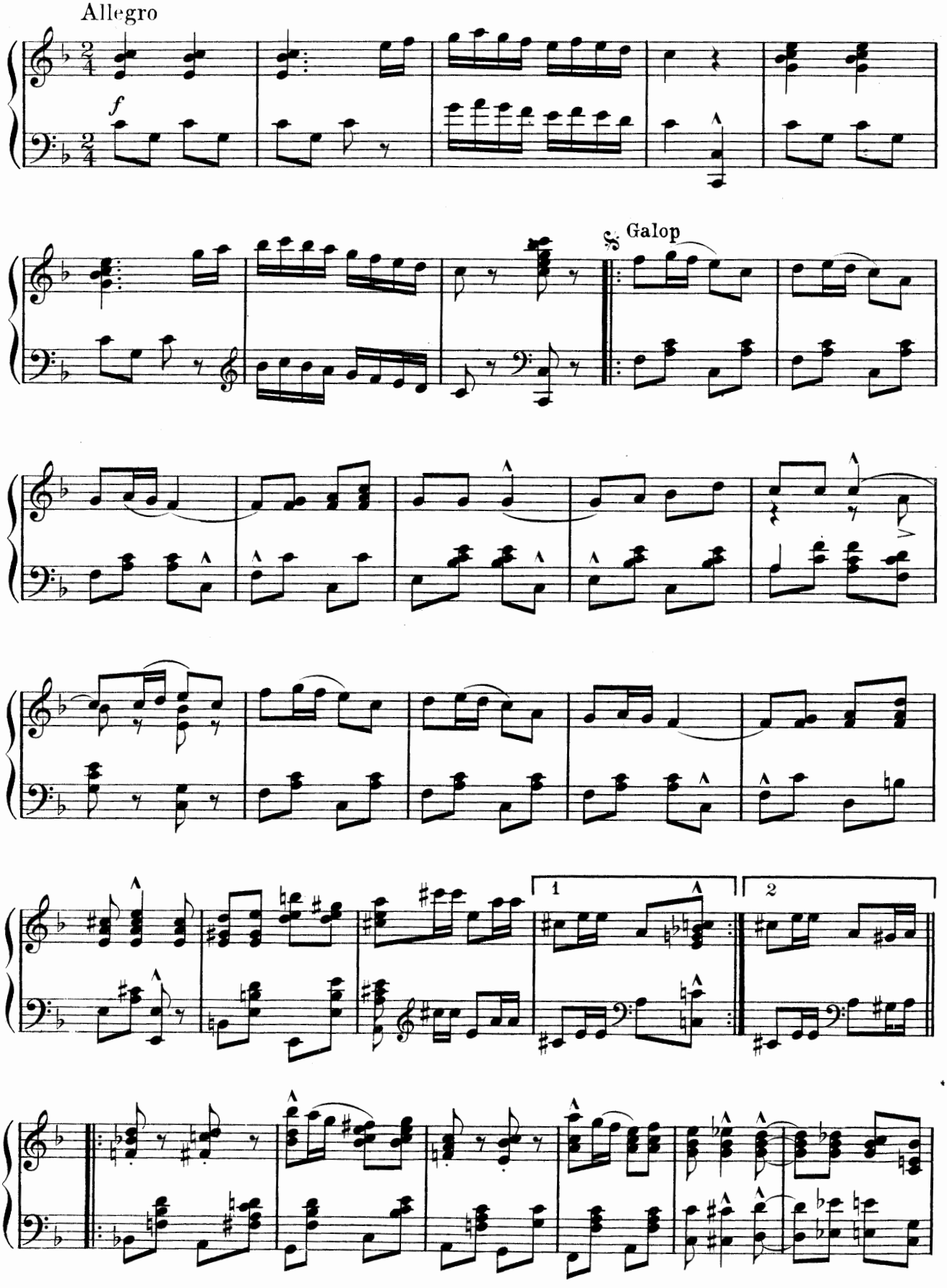

B
appassionato
rit
dim
C
Allegretto
fz
mf
tr
fz
mf
tr

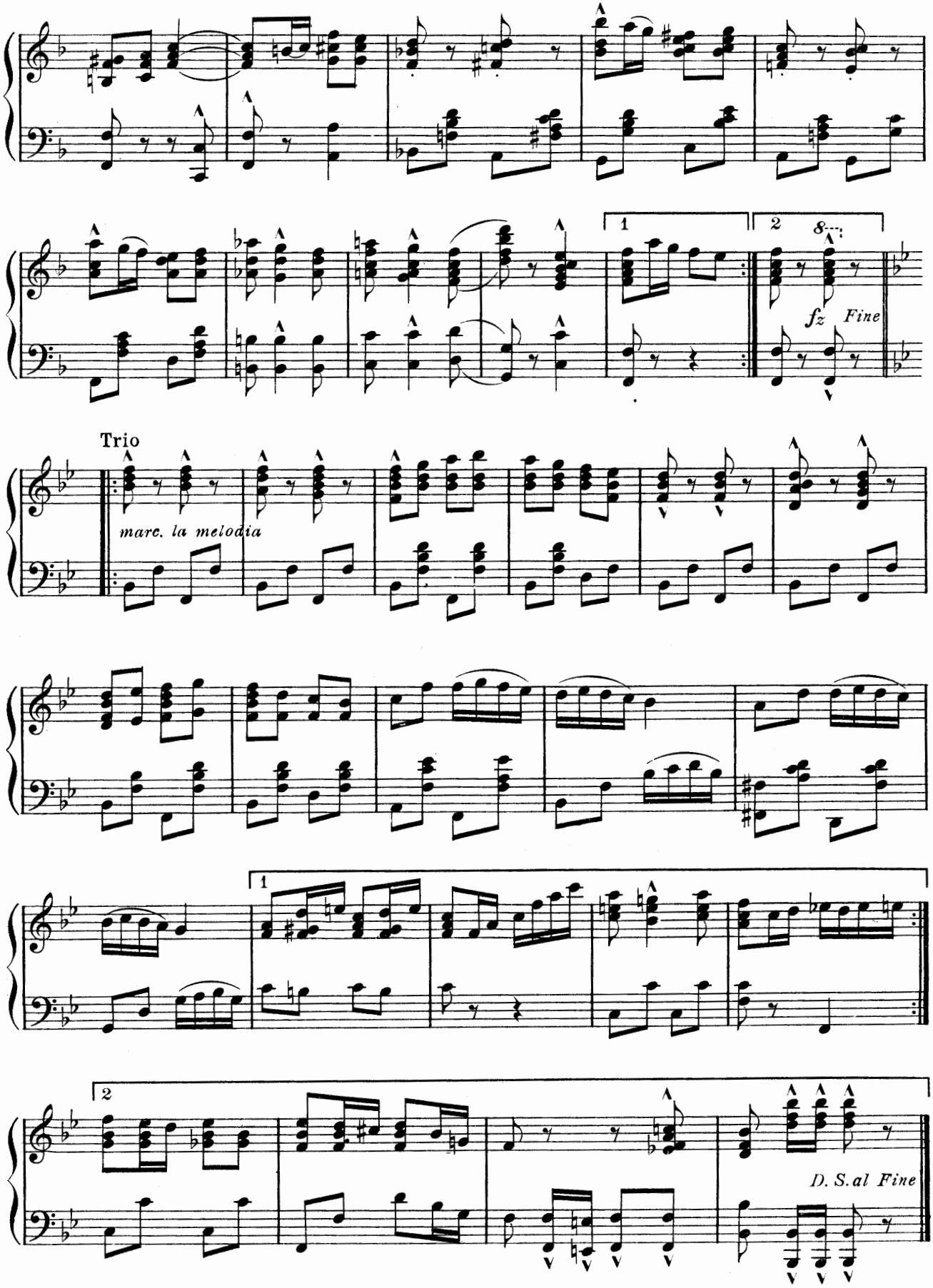

D
Moderato
p
poco rall.


Valse
E
poco Rubato
mp
f
p
f
p
f
p



Opening Act III 8


Allegro
f
Galop
1
2


1
2
8
fz
Fine
Trio
marc. la melodia
1
2
D. S. al Fine

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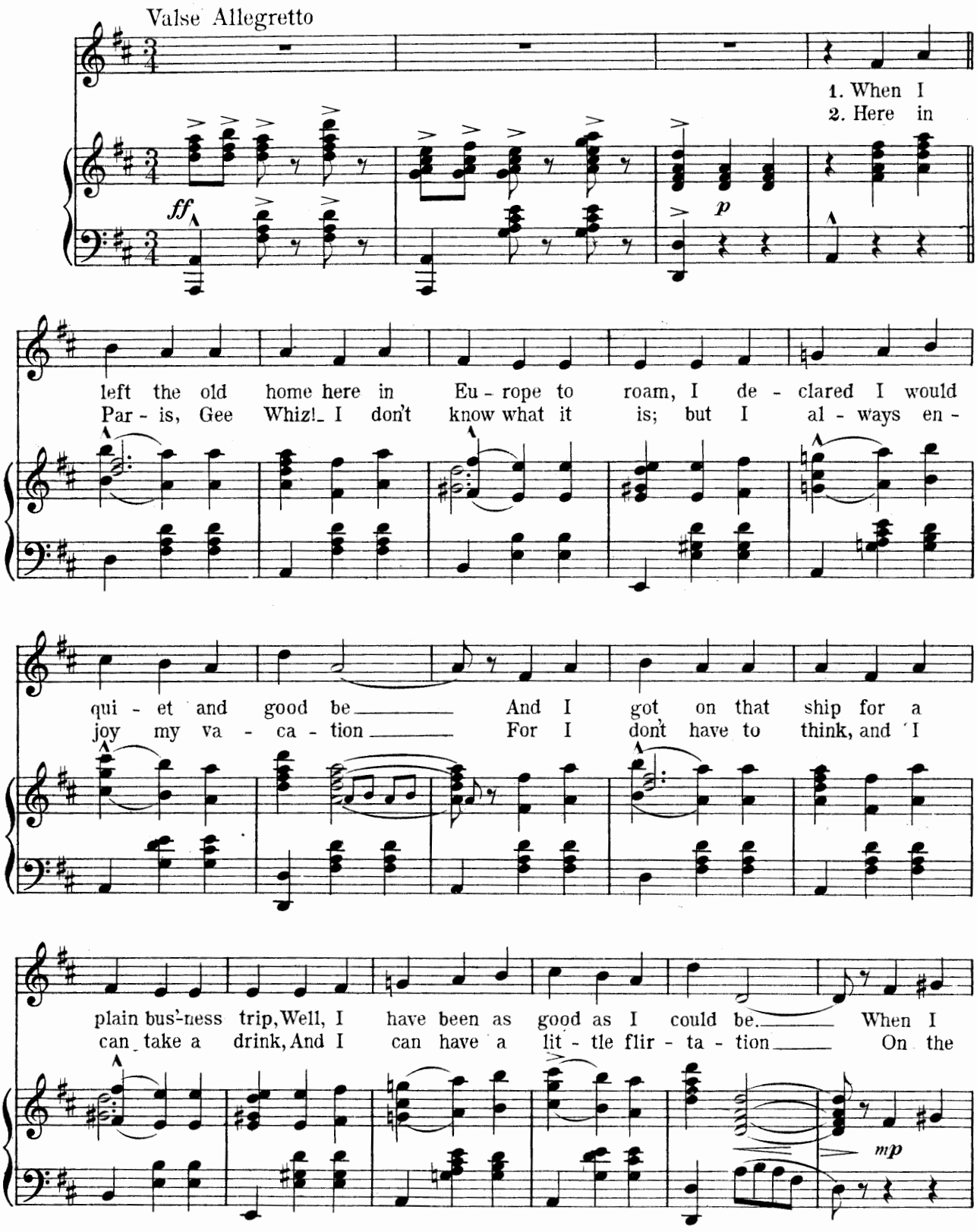
You can go as far as you like with me

Lyric by
HARRY B. SMITH

Music by
ROBERT HOOD BOWERS

Valse Allegretto



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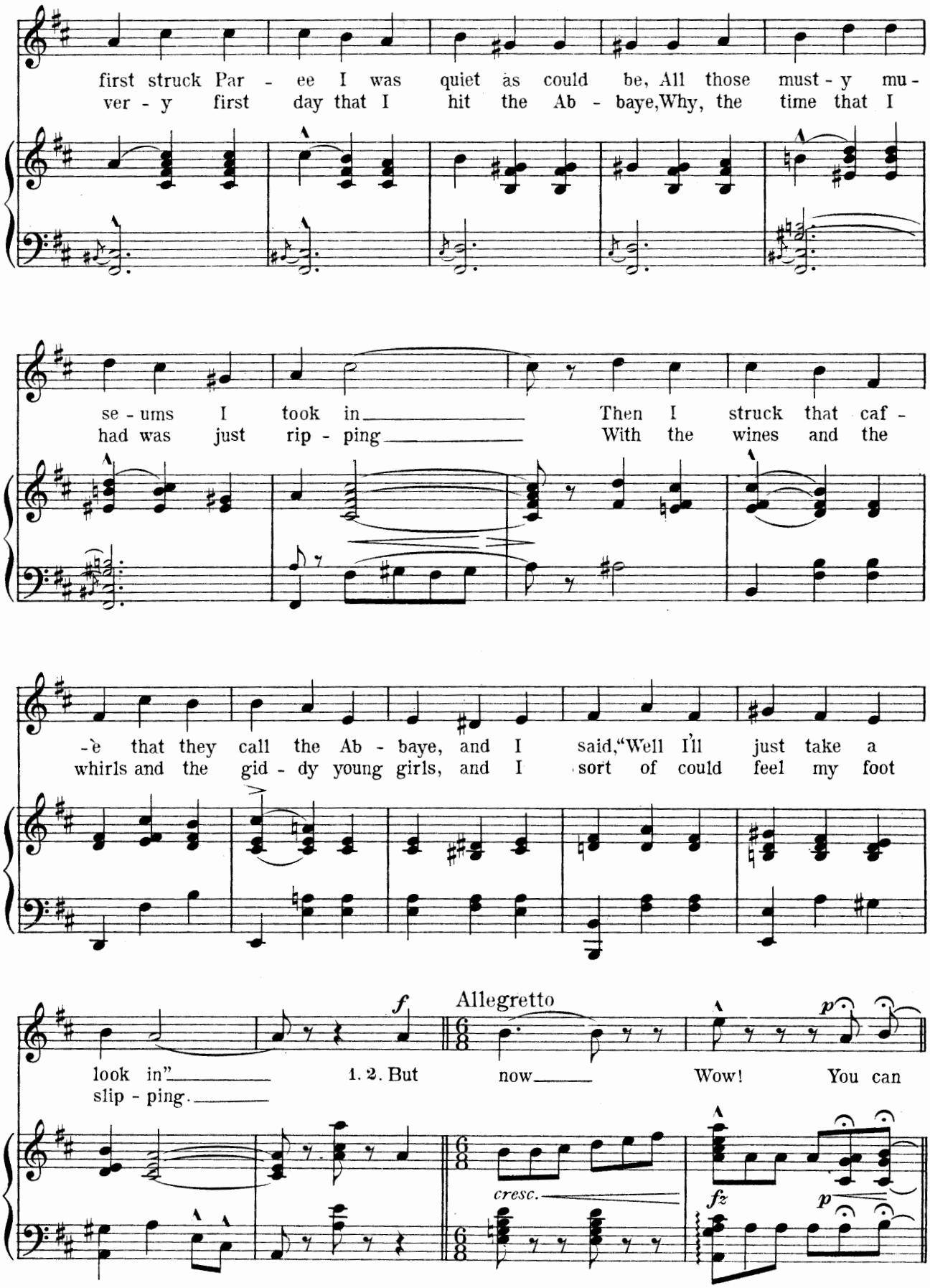
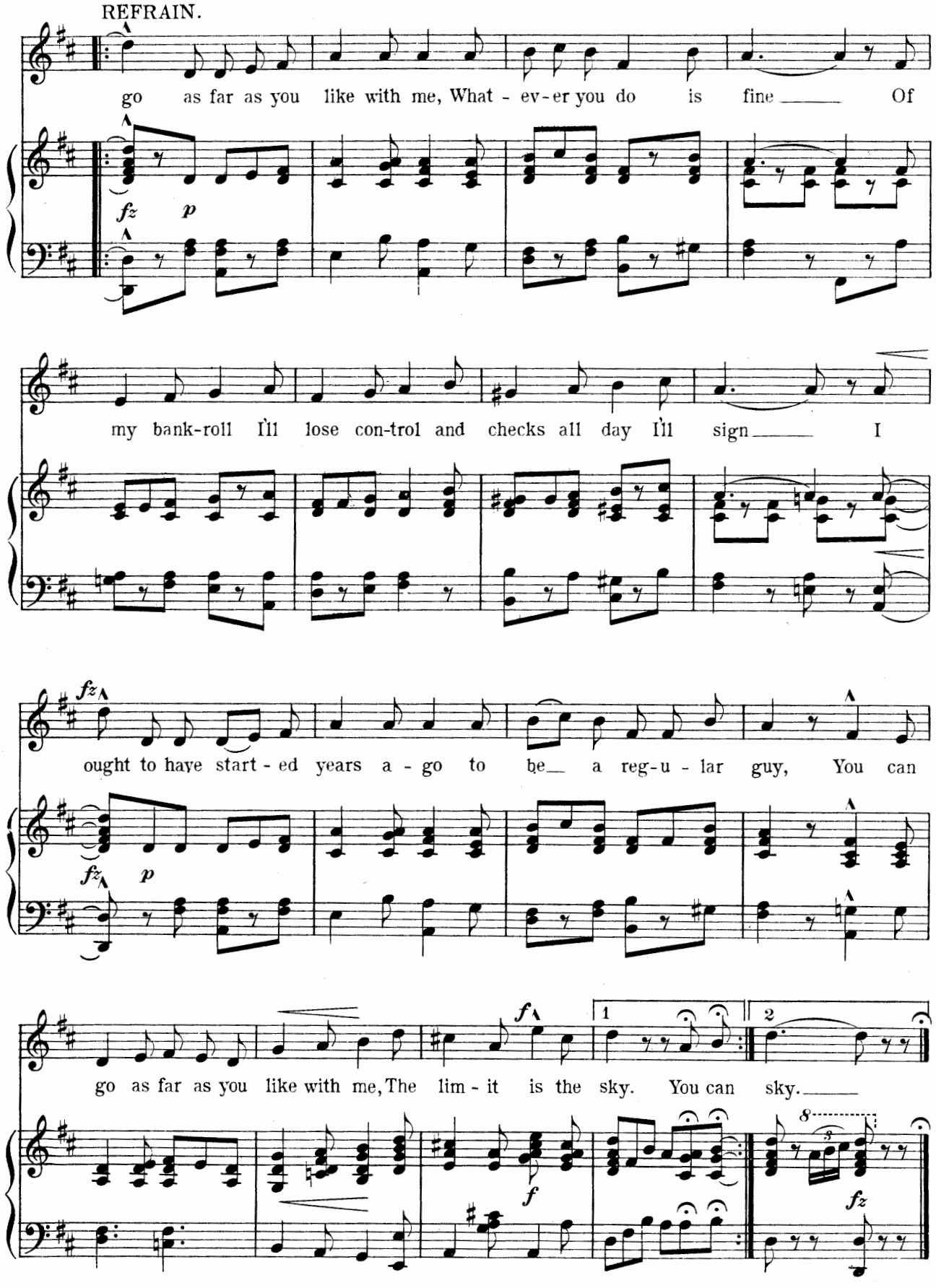


You can go etc. 3



You can go etc. 3

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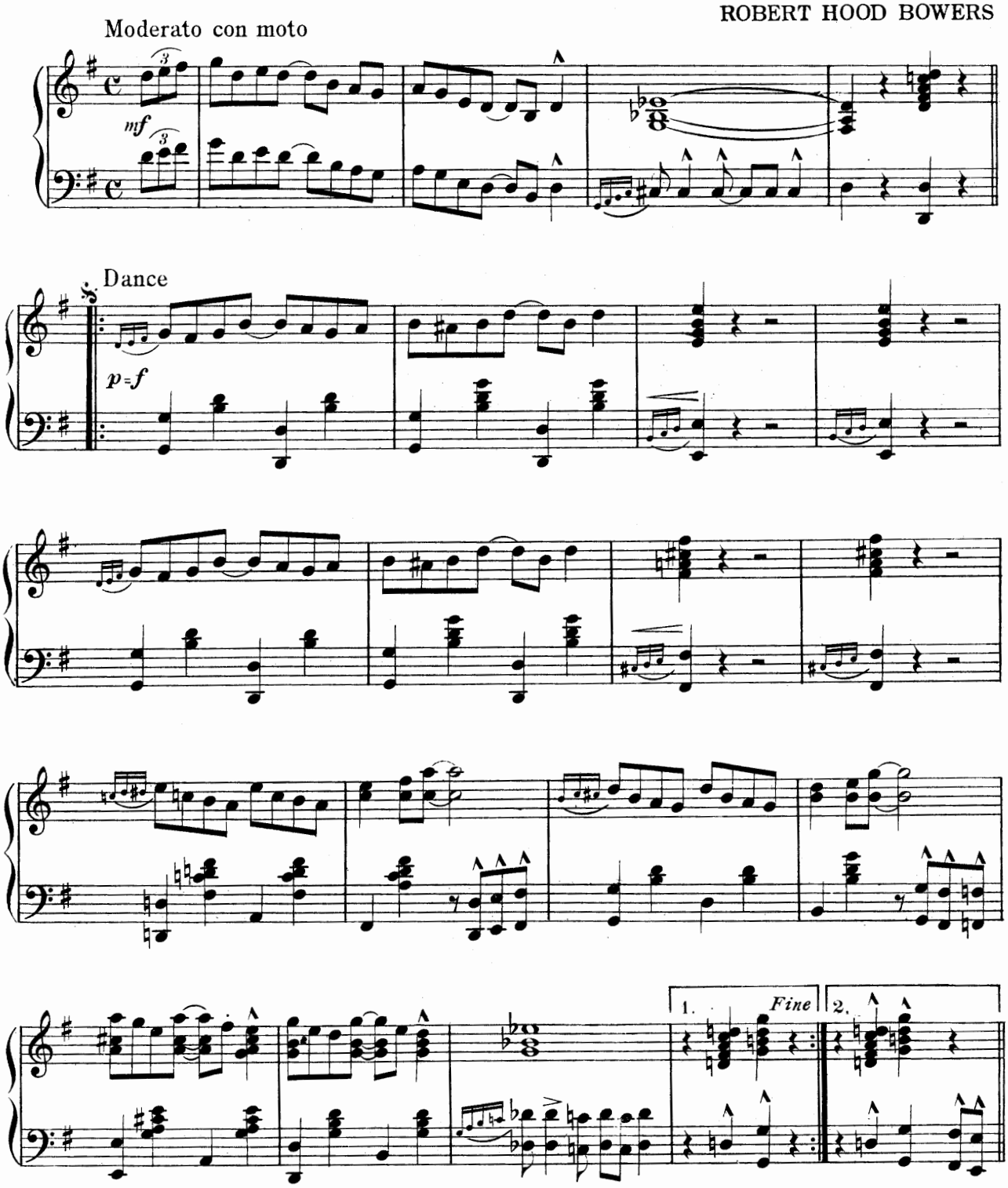
Students' Glide

(Turkey Wing)

Dance

ROBERT HOOD BOWERS



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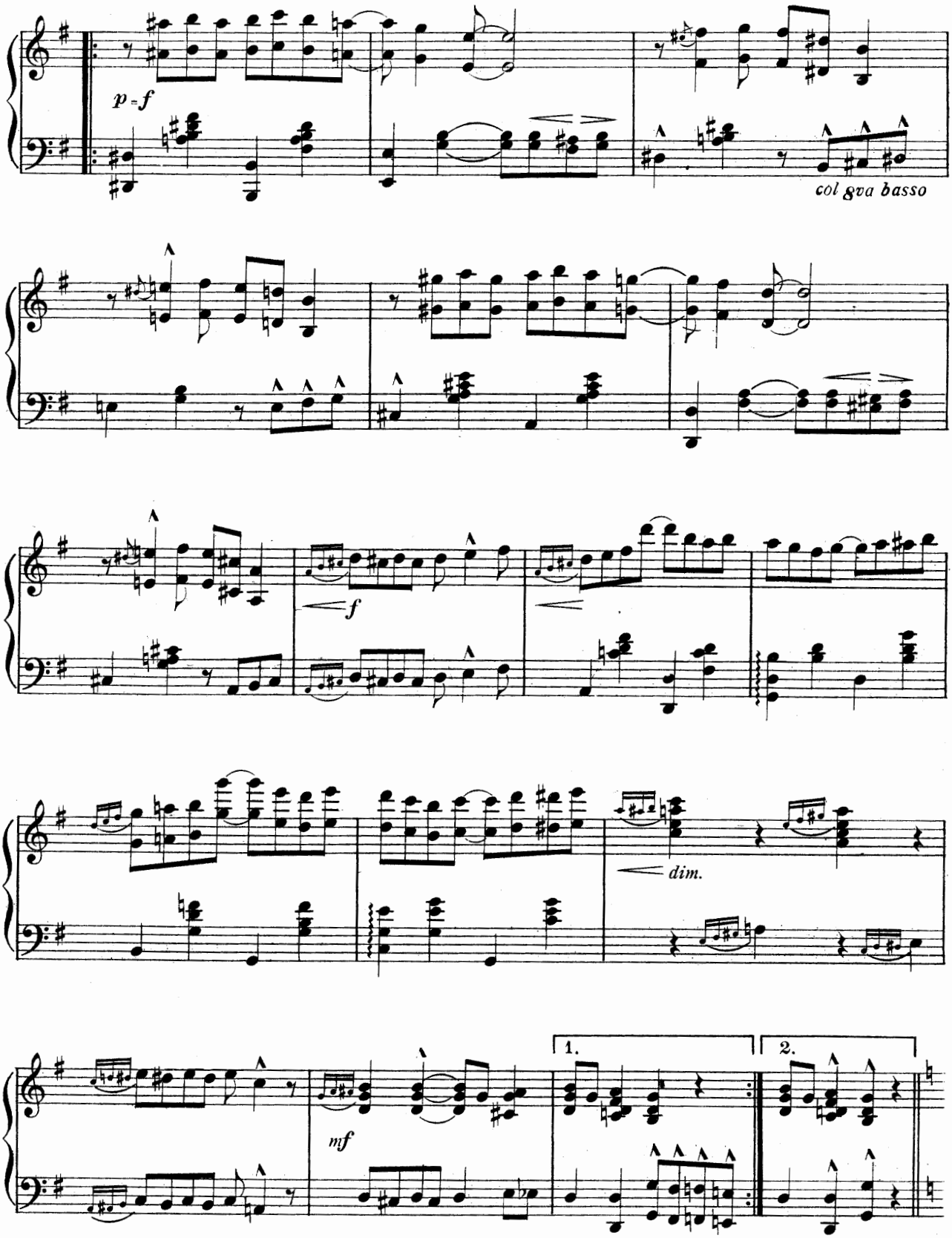
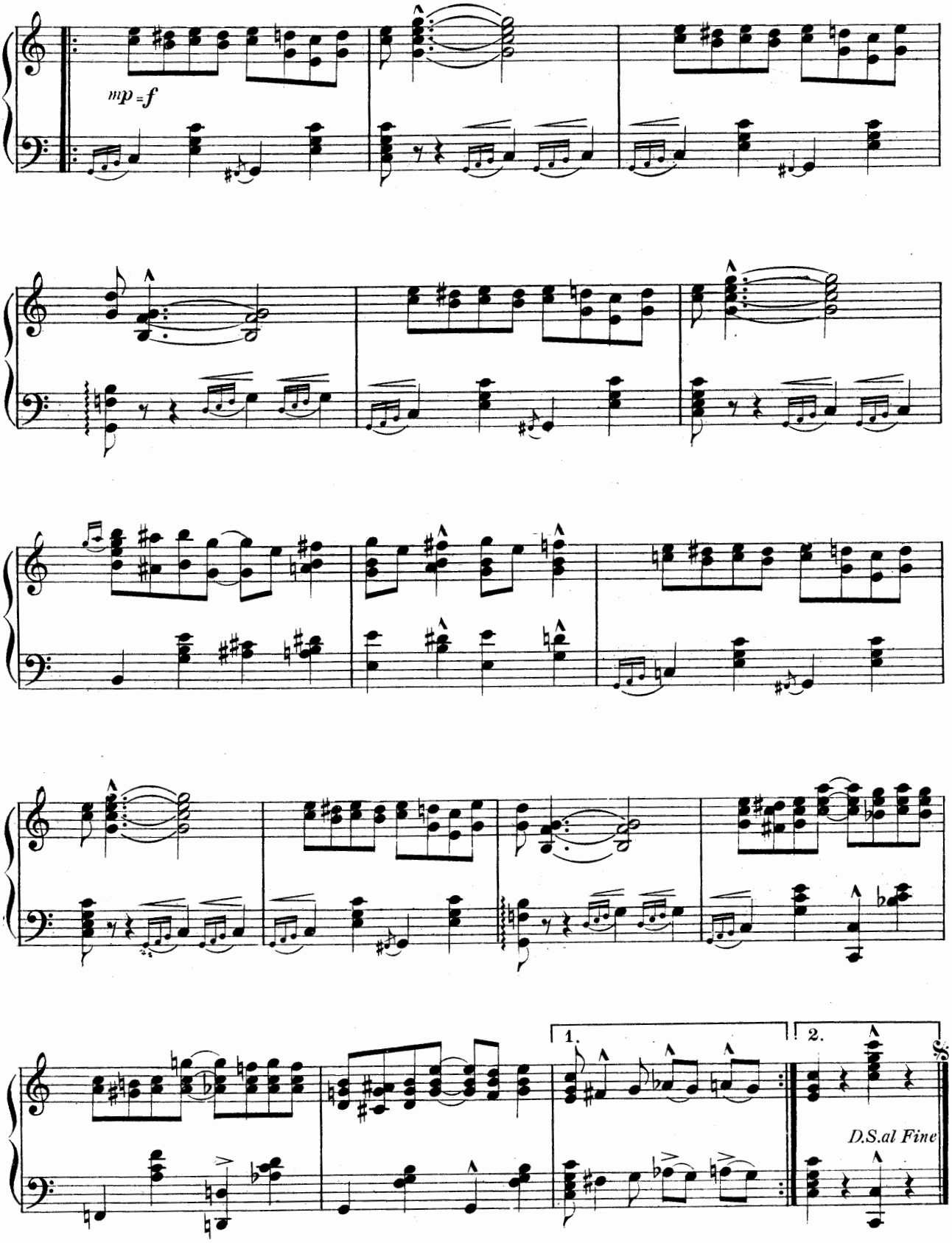

p - f
col gva basso
f
dim.
mf
1.
2.

TRIO



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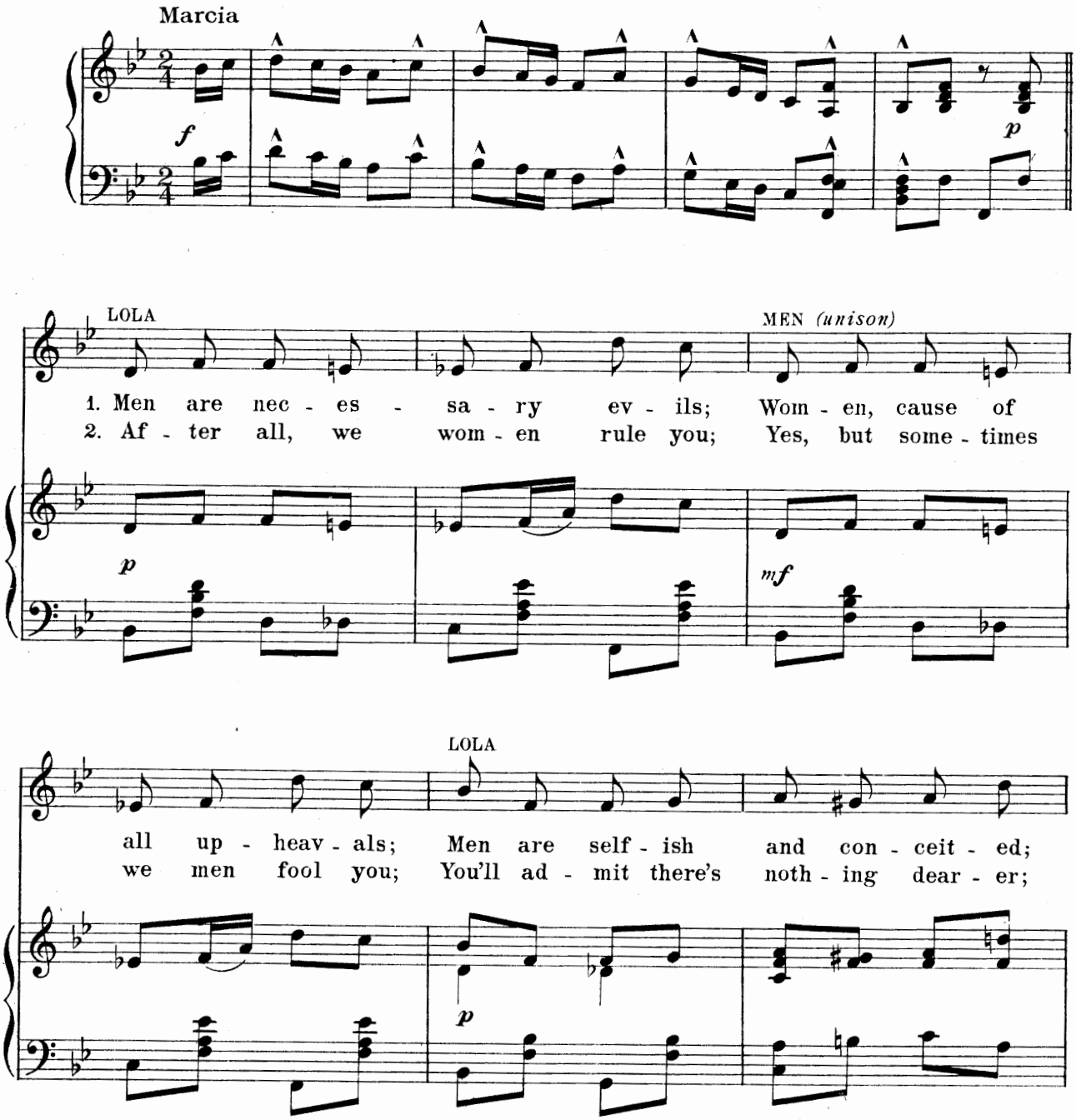
Men, Men, Men

Lola and Men

Lyric by
HARRY B. SMITH

Music by
ROBERT HOOD BOWERS



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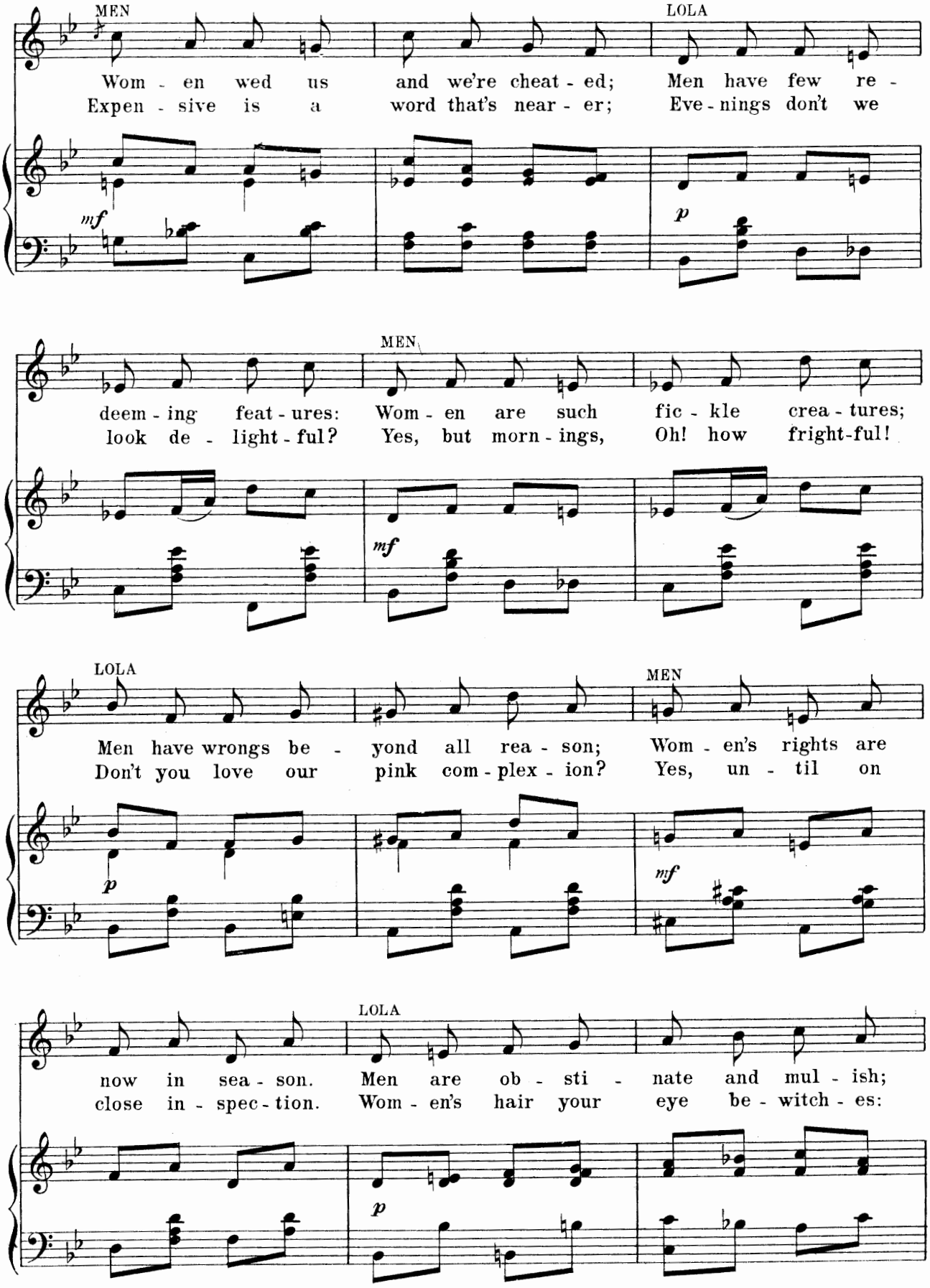
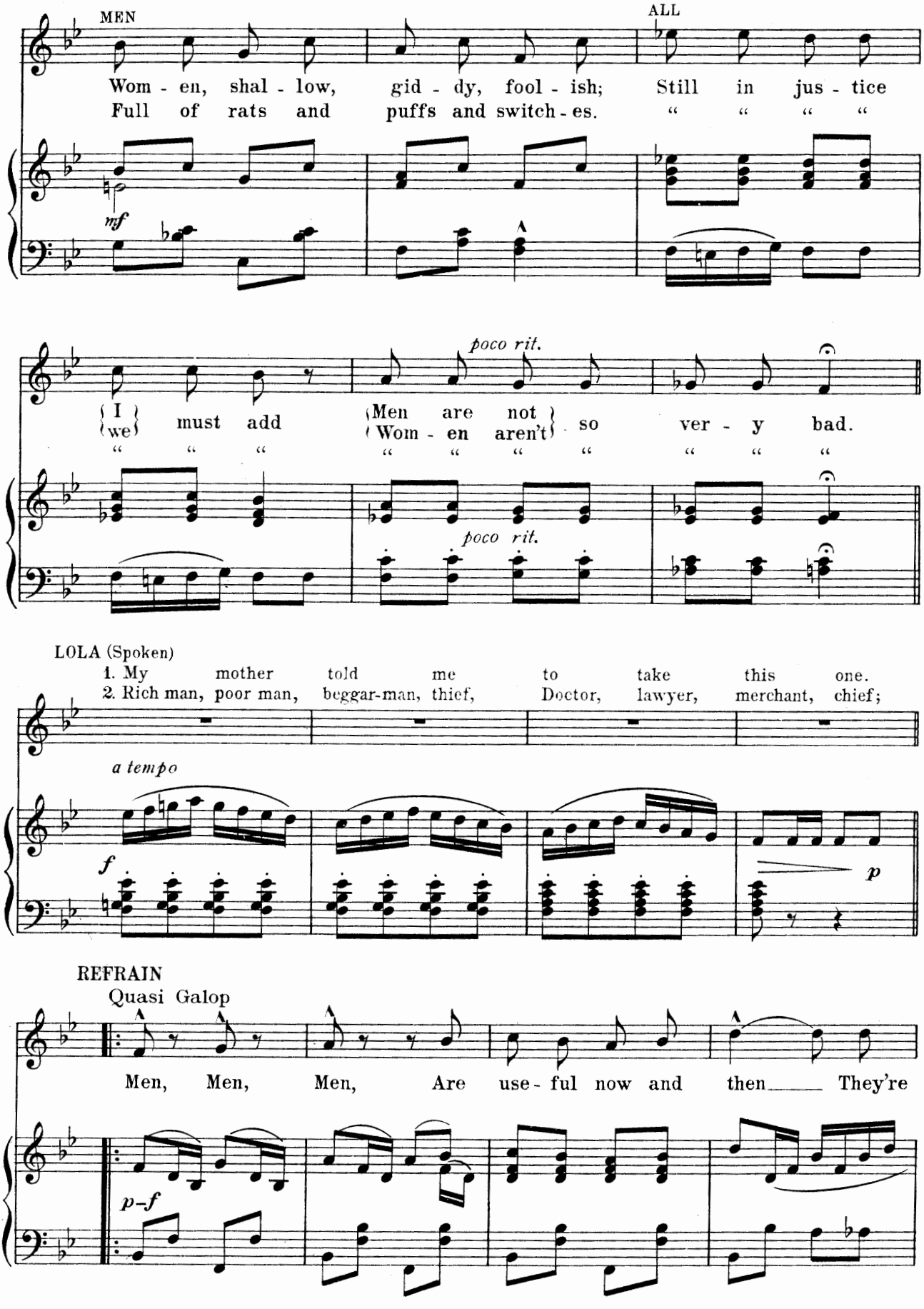
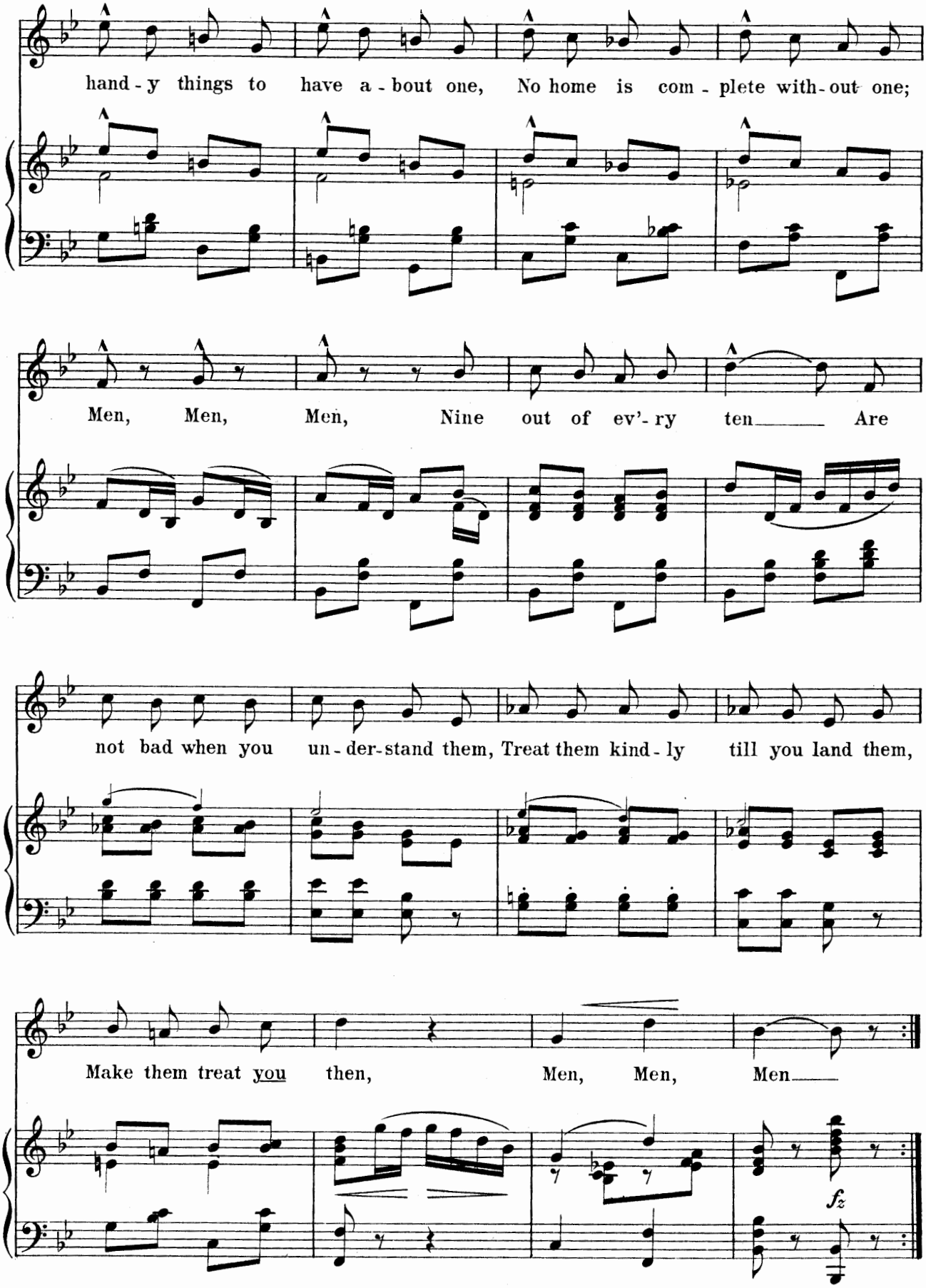

MEN
LOLA
Wom - en wed us and we're cheat - ed; Men have few re -
Expen - sive is a word that's near - er; Eve - nings don't we
mf
p
MEN
deem - ing feat - ures: Wom - en are such fic - kle crea - tures;
look de - light - ful? Yes, but morn - ings, Oh! how fright-ful!
mf
LOLA
MEN
Men have wrongs be - yond all rea - son; Wom - en's rights are
Don't you love our pink com - plex - ion? Yes, un - til on
p
mf
LOLA
now in sea - son. Men are ob - sti - nate and mul - ish;
close in - spec - tion. Wom - en's hair your eye be - witch - es:
p


MEN
ALL
Wom - en, shal - low, gid - dy, fool - ish; Still in jus - tice
Full of rats and puffs and switch - es. " " " "
mf
poco rit.
{I / we} must add {Men are not / Wom - en aren't} so ver - y bad.
" " " " " " " " " " " "
poco rit.
LOLA (Spoken)
1. My mother told me to take this one.
2. Rich man, poor man, beggar-man, thief, Doctor, lawyer, merchant, chief;
a tempo
f
p
REFRAIN
Quasi Galop
Men, Men, Men, Are use - ful now and then They're
p-f


hand - y things to have a - bout one, No home is com - plete with - out one;
Men, Men, Men, Nine out of ev'- ry ten Are
not bad when you un - der - stand them, Treat them kind - ly till you land them,
Make them treat you then, Men, Men, Men
fz

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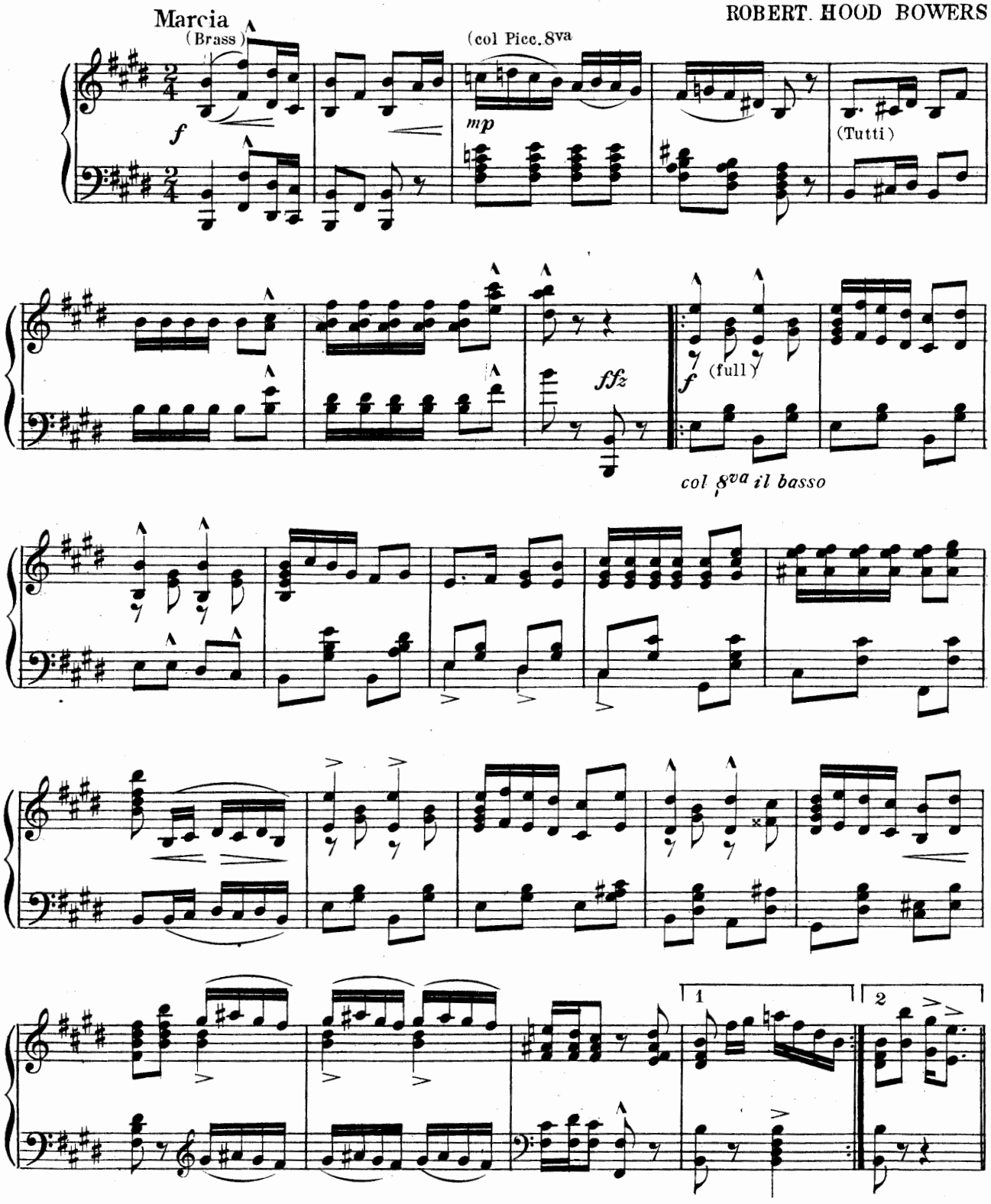
Confetti March

Music by
ROBERT HOOD BOWERS



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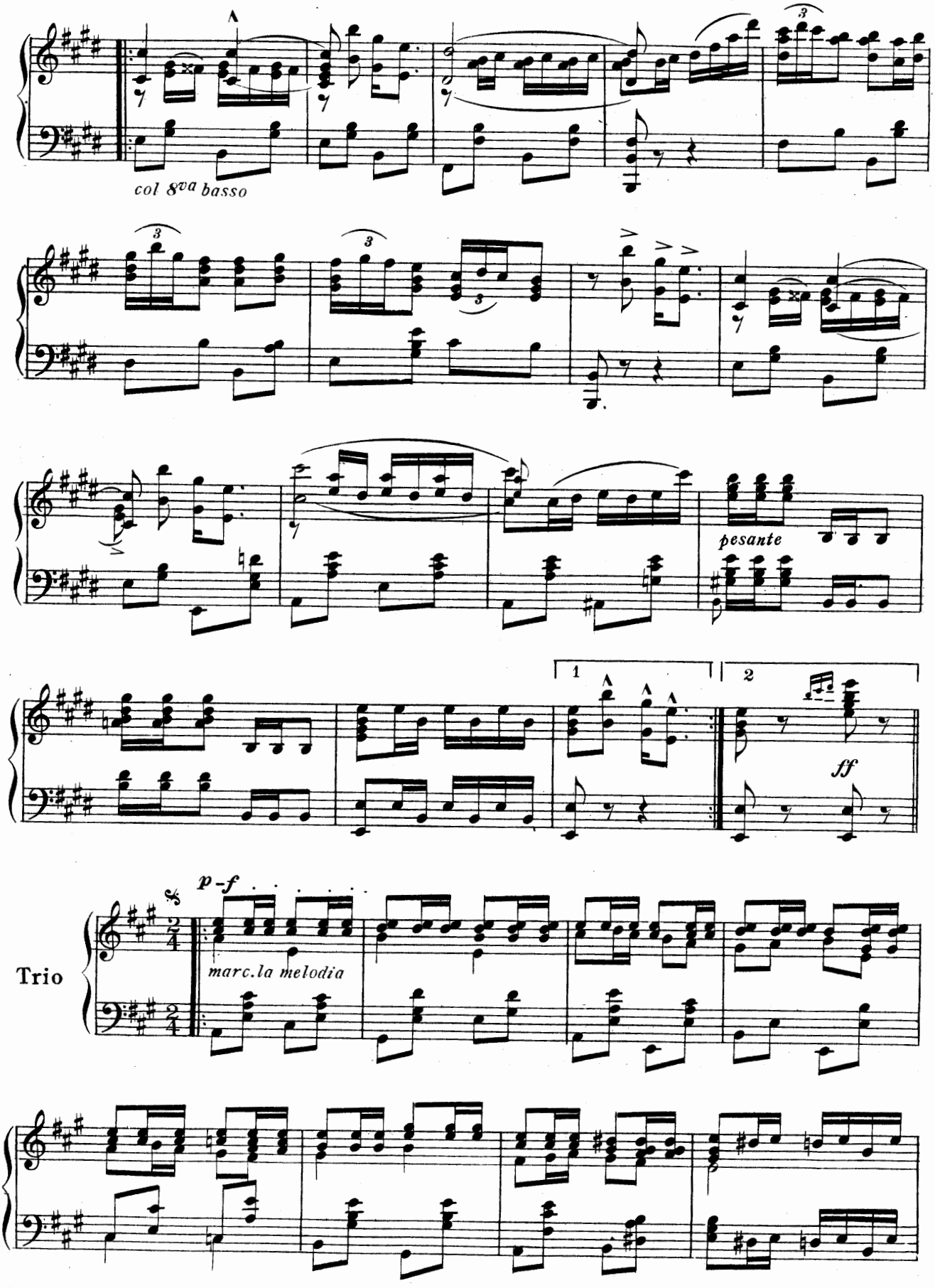
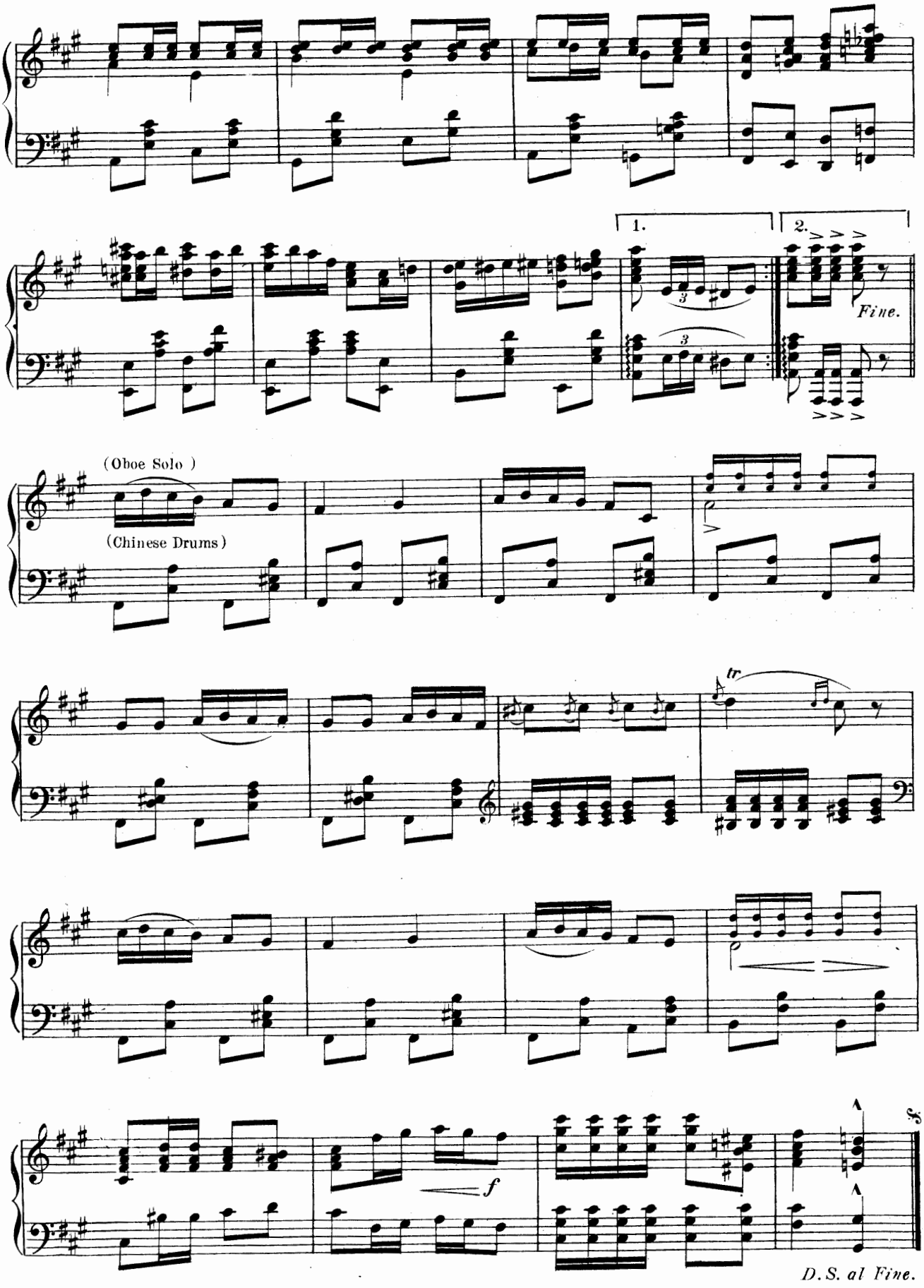

col 8va basso
pesante
1
2
ff
Trio
p-f
marc.la melodia


1.
2.
Fine.
(Oboe Solo)
(Chinese Drums)
tr
f
D.S. al Fine.