

# THE RED ROSE

*The Great Company*



Book  
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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LEE HARRISON PRESENTS -

**Valeska Suratt**

IN

**THE RED ROSE**

Comic Opera in Three Acts

Book and Lyrics by  
HARRY B. and ROBERT B. SMITHMusic by  
ROBERT HOOD BOWERSProduced at the Garrick Theatre, Philadelphia, Pa.  
May 2<sup>d</sup> 1911The Production Staged by. . . . Mr. R.H. Burnside  
The Dances Arranged by. . . . Mr. Jack Mason  
The Music Under direction of Mr. Louis F. Gottschalk

## 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 . . . . .	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.



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.

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# The Red Rose

## Opening Scene

Lyrics by  
ROBERT B. SMITH.

Act 1st

Music by  
ROBERT HOOD BOWERS

*Allegretto Scherzando*

A piano introduction in 6/8 time, marked *Allegretto Scherzando*. The music is in the key of D major. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The piece begins with a forte (*f*) dynamic and concludes with a fermata over a sustained chord.

The CURTAIN rises

A piano introduction in 6/8 time, marked *Allegretto Scherzando*. The music is in the key of D major. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The piece begins with a forte (*f*) dynamic and concludes with a fermata over a sustained chord.

*con grazia, un poco meno mosso*

A piano introduction in 6/8 time, marked *con grazia, un poco meno mosso*. The music is in the key of D major. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The piece begins with a mezzo-forte (*mf*) dynamic and concludes with a fermata over a sustained chord.

ANDRE (humming to himself)

A musical score for Andre humming to himself. The melody is written in the treble clef, starting with a mezzo-piano (*mp*) dynamic. The lyrics are "La, la, la, la, la, la, la!". The piano accompaniment is written in the bass clef, providing a rhythmic and harmonic support for the humming. The piece concludes with a fermata over a sustained chord.

Allegretto non troppo (Whistles)

La, la, la, la. *mp*

*f p*

**CHORUS**

SOPRANO (trying to silence him) *mf* La, *mf*

ALTO *mf* Sh! St! Tais - ez!

TENOR *mf* Sh! St! Tais - ez!

BASS *mf* Sh! St! Tais - ez!

*mf*

la la, la, la, la, la, la, la, la, la, la, la!

Oh! An - drè!

(Spoken) snapping his fingers Pouf! (Laughing) 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

(Sings)

(Spoken)

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, la,

*mf*

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 -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "think how you would miss me— come, thank me for my ser - e -". The piano accompaniment features a steady bass line and chords in the right hand.

nade, and I — will let — you kiss me — (offers kiss)

*un poco accel.*

The second system continues the vocal line and piano accompaniment. The lyrics are "nade, and I — will let — you kiss me — (offers kiss)". The piano accompaniment includes a dynamic marking of *f* and a tempo instruction of *un poco accel.* (un poco accel.).

CELESTE DENISE ANDRE

Go a - way and stop your non-sense, We are here for work you know; I —

The third system introduces three vocal parts: CELESTE, DENISE, and ANDRE. The lyrics are "Go a - way and stop your non-sense, We are here for work you know; I —". The piano accompaniment continues with a rhythmic pattern.

swear to keep your se - cret; I'll tell no one you love me so. —

*rit.* *a tempo*

The fourth system features a vocal line and piano accompaniment. The lyrics are "swear to keep your se - cret; I'll tell no one you love me so. —". The piano accompaniment includes dynamic markings of *rit.* and *a tempo*.

## Agitato

GYP (in a rage)

(gasping)

I'll not en - dure it, You dare to speak of love to her, You You

This block contains the first system of the musical score. It features a vocal line for GYP in a rage, marked 'ff' (fortissimo), and a piano accompaniment. The piano part includes a prominent bass line with slurs and accents. The lyrics are: 'I'll not en - dure it, You dare to speak of love to her, You You'.

(she knocks over his easel and boxes his ears)

mis-er-a-ble wretch!

This block contains the second system of the musical score. The vocal line continues with 'mis-er-a-ble wretch!'. The piano accompaniment features a complex texture with slurs and accents, and is marked 'ff' (fortissimo) and 'ff<sub>2</sub>' (fortissimo second). The lyrics are: 'mis-er-a-ble wretch!'.

## Allegretto

ANDRE (bantering)

Brav - o; ma cher ie, Beau - ti - ful - ly

This block contains the third system of the musical score. It features a vocal line for ANDRE (bantering) and a piano accompaniment. The piano part includes a prominent bass line with slurs and accents, and is marked 'mp' (mezzo-piano). The lyrics are: 'Brav - o; ma cher ie, Beau - ti - ful - ly'.

(embraces Gyp, who screams and struggles)

done I must kiss you for that.

This block contains the fourth system of the musical score. The vocal line continues with 'done I must kiss you for that.'. The piano accompaniment features a complex texture with slurs and accents, and is marked 'f' (fortissimo). The lyrics are: 'done I must kiss you for that.'.

(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* **ff**

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

All unison *f* **ANDRE** *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



*piu f*

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* *poco rit.* *f*

SOP. *a tempo* *mf*

ALTO *mf*

TEN. *mf*

BASS *mf*

CHORUS

The rose must have sun - shine and rain, dear, No ros - es can

The rose must have sun - shine and rain, dear, No ros - es can

The rose must have sun - shine and rain, dear, No ros - es can

*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

This system contains three vocal staves. The lyrics are repeated on each staff. The music is in a key with one flat (B-flat) and a 4/4 time signature. The melody features a mix of quarter and eighth notes, with some phrases held over from the previous measure. There are accents (^) above several notes in the melody.

This system shows the piano accompaniment for the first system. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The music is in a key with one flat and 4/4 time. There are dynamic markings such as *f* and *mf* throughout the piece.

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

This system contains three vocal staves. The lyrics are repeated on each staff. The melody continues with similar rhythmic patterns and includes dynamic markings like *f* and *mf*.

This system shows the piano accompaniment for the second system. It continues the harmonic and melodic lines from the first system, with dynamic markings such as *f* and *mf*.

want him to sing, needs air and the az - ure a - bove. — Ev - 'ry art - ist,

want him to sing, needs air and the az - ure a - bove. — Ev - 'ry art - ist,

want him to sing, needs air and the az - ure a - bove. — Ev - 'ry art - ist,

*piu f*

*piu f*

*piu f*

*piu f*

*piu f*

dear, is a dream - er of dreams, who lives in the sun shine of love. —

dear, is a dream - er of dreams, who lives in the sun shine of love. —

dear, is a dream - er of dreams, who lives in the sun shine of love. —

*p* *rit.* *ff*

*p* *rit.* *ff*

*p* *rit.* *ff*

*p* *rit.* *ff*

*p* *rit.* *ff* *ffz*

# Come Along Ma Cherie

Lola, Dick and Chorus

Lyric by

ROBERT B. SMITH

Music by

ROBERT HOOD BOWERS

*Animato*

DICK. 2d Verse Lola  
*poco rit.*

- 1. In Bo - he - mi - a's
- 2. Love may be a de -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is marked 'Animato'. The piano part begins with a forte (*f*) dynamic. The vocal line starts with a double bar line and a repeat sign, followed by the lyrics '1. In Bo - he - mi - a's' and '2. Love may be a de -'.

*Allegretto moderato*  
*a tempo*

king - dom \_\_\_\_\_ Three rul - ers be - long \_\_\_\_\_ We ac - knowl - edge them  
 lu - sion \_\_\_\_\_ Phil - os - o - phers say \_\_\_\_\_ Let's en - joy the il -

The second system continues the vocal line and piano accompaniment. The tempo is marked 'Allegretto moderato' and 'a tempo'. The piano part features a steady accompaniment with eighth notes in the bass line and chords in the treble line.

all, boys \_\_\_\_\_ Wine, women and song \_\_\_\_\_ When the wine's too ex -  
 lu - sion \_\_\_\_\_ As long as we may \_\_\_\_\_ They say we de -

The third system continues the vocal line and piano accompaniment. The piano part maintains the same accompaniment pattern as the previous systems.

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pen - sive ———— When women say "Nay" ———— One com-fort is  
 ceive them ———— That they're true blue ———— Tho' we don't be

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,

*poco più mosso*

*mf*

*f* CHORUS (Unison)

1. 2. la, la, la, la, la, la, la, la, la, la. Sing la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la. So

DICK

*fz* *fz* *p*

## REFRAIN. Animato

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

*p-f*

we'll drop in at Max - im's or the Ca - fé 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 me. So me.

*f* *fx*

The Red Rose

# Posing Scene

Lyrics by  
ROBERT B. SMITH

M. Duprez, Lola and Chorus

Music by  
ROBERT HOOD BOWERS

*Allegro*

Enter M. Duprez. He presses an electric button to summon the class.

A Gong rings

Students come strolling in

SOPRANO & ALTO

TENOR (they chatter through music, asking for Lola)

BASS

CHORUS

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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

Lo - la, Lo - la, you must come and pose for us.

## Allegretto con moto

*mf*

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,

The first system features four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part (Soprano, Alto, Tenor, Bass) singing the same lyrics. The piano accompaniment consists of a simple harmonic line in the right hand and a more active bass line in the left hand. The lyrics are: "Lo - la, Lo - la, Come, your charms dis - close for us," repeated three times.

The second system shows the piano accompaniment for the first system. It features a right hand with chords and a left hand with a melodic line. The right hand starts with a series of chords, followed by a more active melodic line. The left hand provides a steady bass line with some rhythmic movement.

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—

The second system features four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part (Soprano, Alto, Tenor, Bass) singing the same lyrics. The piano accompaniment consists of a simple harmonic line in the right hand and a more active bass line in the left hand. The lyrics are: "You've a grace of form and face our pen - cils love to trace—" repeated three times.

The third system shows the piano accompaniment for the second system. It features a right hand with chords and a left hand with a melodic line. The right hand starts with a series of chords, followed by a more active melodic line. The left hand provides a steady bass line with some rhythmic movement.

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*

*prit.*  
 Lo - la pose for us, Come. —————  
*prit.*  
 Lo - la pose for us, Come. —————  
*prit.*  
 Lo - la pose for us, Come. —————  
*prit.*  
 Lo - - - - la, Come. —————

*prit.* *ten.*

Recitative  
Piu mosso  
LOLA

*mf*

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a complex texture with chords and moving lines in both hands.

lis-ten to his heart; What is this? His heart still beats! Joy! he

The second system continues the musical piece. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and an accent (^).

lives! She holds him in her arms and covers his face with kisses.

The third system shows the vocal line with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a dense texture with many sixteenth notes in the right hand and sustained chords in the left hand.

DICK (spoken) LOLA (spoken)

I'll play the lov-er, No, you won't my boy!

tenderly *fz*

The fourth system contains two vocal lines. The first line, labeled 'DICK (spoken)', has a half rest followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second line, labeled 'LOLA (spoken)', has a half rest followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and an accent (^). The word 'tenderly' is written below the piano part, and 'fz' (forzando) is written above it.

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The Red Rose

# Spanish Song

Lola

Lyric by  
HARRY B. SMITH

Music by  
ROBERT HOOD BOWERS

Allegro non troppo

The piano introduction consists of two staves in 2/4 time. The right hand features a melody with triplets and accents, while the left hand provides a rhythmic accompaniment with triplets. The dynamic is marked *f* (forte).

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with a rest followed by the lyrics "Fair land full of old roman - ces". The piano accompaniment includes chords and rhythmic patterns. Dynamics include *mf* (mezzo-forte) for the vocal and *fz* (forzando) and *p* (piano) for the piano accompaniment.

The second line of the song features a vocal melody and piano accompaniment. The vocal line continues with the lyrics "Where all the nights are gay with dance and song". The piano accompaniment includes chords and rhythmic patterns. Dynamics include *mp* (mezzo-piano) for the piano accompaniment and *f* (forte) for the piano accompaniment.

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Dark eyes — that with ar - dent glan - ces — Re - veal the

love that en - dures — no fan - cied wrong —

DANCE

Id

Valse Espagnole

love to be there In Es - pa - ña so fair In Gre - na - da or sun - ny Sev -

ill - a \_\_\_\_\_ Where the days drift a - long To the lilt of a song,

*f* *pf*

That would be just the life for me O lè. \_\_\_\_\_

1 2

*f*

DANCE Allegretto

*poco rit.* *mf*

3 3

*poco*

3

- a - - - *poco* - - - *cresc.* *ff* *ffz*

3

# The Land Of The Free

Lorimer and Chorus

Lyric by  
ROBERT B. SMITH

Music by  
ROBERT HOOD BOWERS

## Marcia

### *mf* LORIMER

1. When a thor-ough-bred A-mer-i-can like  
 2. Ev-'ry bus'-ness man is hon-est, just like  
 3. Ev-'ry Yan-kee loves his coun-try just like

me Is in-spired to take a jour-ney ov-er  
 I'm, And to get rich quick is thought to be a  
 me, For Am-er-i-ca and Ire-land both are

### SOPR. *mf*

### ALTO

1. 2. 3. Just like you

### TENOR *mf*

1. 2. 3. Just like you

### BASS *mf*

CHORUS.



sea, crime free. He looks at poor old Lon-don, fog-gy Lon-don, shab-by  
 Of bri-ber-y and crook-ed-ness we nev-er yet have  
 Our moth-ers all hate ti-tles and you nev-er see our

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. Lori-mer! Speech! Thank you! For you  
 Oh you  
 Oh you

*su* *loco* *fz* *fz* *fz* *p*

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. brave. For you brave. \_\_\_\_\_  
 brave. Oh you brave. \_\_\_\_\_  
 brave. Oh you brave. \_\_\_\_\_

2. \_\_\_\_\_

*The Red Rose*

## If you can't sing, dance

## Duet

Lyric by  
ROBERT B. SMITH

Lionel and Gyp.

Music by  
ROBERT HOOD BOWERS

*Allegro vivace*

The piano introduction is in D major, 2/4 time, marked *Allegro vivace* and *mf*. It consists of two measures. The first measure features a rhythmic pattern of eighth notes in both hands, with a melodic line in the right hand. The second measure continues this pattern, ending with a half note chord in the right hand.

LIONEL *Allegretto quasi Polka*

1. There are man - y ways to  
2. It de pends, of course, up -

Lionel's vocal part begins with a rest in the first measure, followed by a half note in the second measure. The piano accompaniment is in D major, 2/4 time, marked *Allegretto quasi Polka*. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mp*, *fz*, and *p*.

GYP

win a man, and count - less the arts that please; And  
on the girl, what means that she may em - ploy, Let

Gyp's vocal part begins with a rest in the first measure, followed by a half note in the second measure. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p*.

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ev - er since the world be - gan he's sur - ren - dered to one of  
her the prop - er arts un - furl, and the man then be - comes a

LIONEL

these; As all is fair in love and war, try -  
boy; As ev - 'ry pret - ty girl knows best, the -

GYP

an - y old tricks you choose, As one who has been  
charms of which she may boast, No man could have a

*poco rit.* **REFRAIN** *a tempo*

there be - fore. I will give you a re - ceipt to use. 1-2 If you  
mo - ment's rest if she used the one that charms the most.

*poco rit.*

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-ing fig-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. —

If you can't sing, dance

# Dance

Schottische  
*Grazioso*

*mf*

*fz fz*

If you can't sing, dance

## Dance Duet.

Lyric by  
ROBERT B. SMITH.

(Zoë and Spiegel)

Music by  
ROBERT HOOD BOWERS.

Allegretto con moto

ZOË *mf*

I still can hear that  
I hear those old Vi-

mus-ic so en-tranc-ing, — When I went bound-ing out up-on the  
en-na waltz-es ring-ing, — You hear them now, wher-ev-er you may

stage, — With my skirt a lace um-brel-la and my foot like Cin-der-  
go, — But I was the first who used them, it was I who in-tro-

el-la, and my form that was of Par-is all the rage. — I  
duced them, Strauss in-vent-ed waltz-ing just for me, you know. — 'Twas

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1st time fiercely  
2nd time languorously

in-tro-duced the Rus-sian style of dan-cing, — That Cos-sack dances 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.

wild, — And all viewed with joy ec-stat-ic my gy-ra-tions ac-ro-way, — And while lan-guor-ous-ly dan-cing with a ten-or Prince en-

bat-ic, Com-pared to which Pav-lo-wa's dance is mild. — While I tran-cing, We would kiss a kiss that seemed to last all day. — While I

SPIEGEL

*poco rit.*

*colla voce*

*f*

*pp*

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

ZOË

*meno mosso*

*sempre legato*

## SPIEGEL

after 1st Verse.

Allegro

*rit.*

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

*ff pesante*

The score for 'SPIEGEL' consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are: 'Tell me so. Yes, that was thir - ty years a - go. now, I swear. Per - haps they do, but you're not there.' The piano accompaniment starts with a treble and bass clef, a key signature of one sharp, and a common time signature. It features a 'rit.' (ritardando) marking and a 'Russian Dance Tempo' instruction. The piano part concludes with a 'ff pesante' (fortissimo pesante) marking.

ZOË

Lis - ten to the mu - sic like a rush - ing Rus - sian riv - er! While a - round we

*mf*

*col 8ves bassa*

The score for 'ZOË' features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The lyrics are: 'Lis - ten to the mu - sic like a rush - ing Rus - sian riv - er! While a - round we'. The piano accompaniment uses a treble and bass clef with the same key signature and time signature. It includes a 'mf' (mezzo-forte) marking and a 'col 8ves bassa' (colla ottava bassa) instruction.

mad - ly whirl with ev' - ry limb a quiv - er; Leap and bound a - round and 'round,

This system continues the piano accompaniment for 'ZOË'. It features a treble and bass clef with a key signature of two flats and a common time signature. The piano part includes a 'b' (basso) marking in the bass line.

hard - ly ev - er touch the ground, In the dances that de - light the hap - py Mus - co - vite. —

This system concludes the piano accompaniment for 'ZOË'. It features a treble and bass clef with a key signature of two flats and a common time signature. The piano part includes a 'b' (basso) marking in the bass line.

(shouted)  
DANCE

Hi! Hi! Hi! Hi! . Hi! Hi! Hi! Hi!

*ff*

Hi! Hi! Hi! Hi! Hi! Hi!

*ffz fz fz fz fz*

Tempo I

*ffz fz p*

*8va bassa* *D. C.*

after 2nd Verse  
Valse Viennese

*mp* *2nd time f for Dance.*

In the waltz so slow - ly glid - ing,

*ff p*

— Slow - ly glid - ing 'round and 'round, All the

Hum (lips pressed to his) (Kiss) Hum

world's in e - clipse when your lips meet lips, Um \_\_\_\_\_ Um \_\_\_\_\_

(Kiss)  
In the waltz a joy a - bid - ing \_\_\_\_\_ is for

all true lov - ers found. \_\_\_\_\_ And you cry for en - core when the

(in dance. Sing here)  
mus - ic halts \_\_\_\_\_ Oh! that waltz! \_\_\_\_\_

*rit.*  
*legato*  
*ritard.*

After 3rd Verse  
"Ragtime"

BOTH

Lu - lu, Lu - lu, Yo' am de gal fo'

*(Not too fast)*

*mf* *p-f*

me; Lu - lu, Lu - lu, sweet as a gal can be.

Eyes as bright as de stars dat shine, Lips as sweet as de hon-ey-suck-le vine,

Say you'll be my col-ored val-en-tine, Lu - lu - oo-oo-oo - oo! - oo!

1. 2.

*f* *fz*

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.

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

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

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

chan-son - ette en - tran - cing, an ab - sinthe vis - a - vis, Oh

chan-son - ette en - tran - cing, an ab - sinthe vis - a - vis, Oh

chan-son - ette en - tran - cing, an ab - sinthe vis - a - vis, Oh

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.

Listesso tempo

Andrè and students rush on gaily, dressed for an outing.

*col. gves. (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. *mf*  
ALTO. 'Tis dear Bo - he-mi - a calls us  
TENOR. *mf*  
BASS. *mf*

Detailed description: This system contains a vocal solo line and a four-part choir setting. The solo line begins with a fermata over the word 'all.'. The choir parts enter with the lyrics "'Tis dear Bo - he-mi - a calls us". The dynamics for the choir parts are marked *mf*.

*fz* *pp*

Detailed description: This system shows the piano accompaniment for the first system. The right hand features chords and melodic fragments, while the left hand provides a rhythmic accompaniment. Dynamics *fz* and *pp* are indicated.

Off to the jol - ly cab - a - ret, On to the joy - ous Bal Mas-que

all.  
all.

Detailed description: This system contains a vocal solo line and a four-part choir setting. The solo line continues with the lyrics "Off to the jol - ly cab - a - ret, On to the joy - ous Bal Mas-que". The choir parts enter with the word "all.". The dynamics for the choir parts are marked *all.*.

Detailed description: This system shows the piano accompaniment for the second system. The right hand features chords and melodic fragments, while the left hand provides a rhythmic accompaniment.

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*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics 'Come, we re - spond to the lur - ing call.' followed by a long horizontal line. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Dynamics include a forte (*f*) marking followed by a piano (*pp*) marking.

*meno mosso*

Pa - tri - ots we of la - zy lei - sure, Own - ing the world and

call.

call.

Detailed description: This system contains the second vocal line and piano accompaniment. The tempo is marked *meno mosso*. The vocal line continues with the lyrics 'Pa - tri - ots we of la - zy lei - sure, Own - ing the world and call.' The piano accompaniment continues with chords and moving lines.

*meno mosso*

Detailed description: This system contains the piano accompaniment for the second system. It features two staves (treble and bass clef) with chords and moving lines. The tempo is marked *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!

Vive l'am-our! Vive la vie de Bo - hème

*f* (Shouted)  
Tou - jours!  
Tou - jours!

*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*

life is free Where friends are true Give me Bo - he - mi - a My own Bo-

*poco rit. a tempo*

*colla voce*

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

*dim. rit.*

SOPRANO *mf* Oh fair Bo-

ALTO *mf* Oh fair Bo-

TENOR *mf* Oh fair Bo-

BASS *mf* Oh fair Bo-

*dim. rit. f*

*a tempo*

- 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

- he - mi - a — Oh rare Bo - he - mi - a — Land where the life is free — Where friends are

*f rit.*

*a tempo*

*colla voce*

*a tempo*

true — Give me Bo - he - mi - a — My own Bo -

*a tempo*

true — Give me Bo - he - mi - a — My own Bo -

*a tempo*

true — Give me Bo - he - mi - a — My own Bo -

*a tempo*

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.*

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

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

*dim.* *rit.*

*Piu mosso* *Allegretto con moto*

ANDRÈ (spoken)  
"But where's Lola?"

Lo - la, Lo - la, you must come a - long with us;

Lo - la, Lo - la, you must come a - long with us;

Lo - la, Lo - la, you must come a - long with us;

*Piu mosso* *Allegretto con moto*

*fz* *f*

We are wait - ing here for you,      Come a - long, dear Lo - la do!

We are wait - ing here for you, —      Come a - long, dear Lo - la do! —

We are wait - ing here for you, —      Come a - long, dear Lo - la do!

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!"

Lo - la.

Lo - la.

Lo - la.

They start to go. **Agitato** ZOË.

*f* Stop! one mo-ment!

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. LOLA. (pleadingly)

Spiegel) "Is that the girl?" Your daughter? Yes! Why should I not go?— Just like all the oth-ers? Bo-

*fz pp* *pp*

he-mi-a's my home, you know; these are my friends, my brothers. No, no! My

ZOË. *accel*

*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.*

*ffz* fath - er! I can prove his claim — My fath - er;

*p* LOLA. (amazed)

*fx* *p* *a tempo*

you? — *mf* My child, 'tis true — *mf* No, no, I can't be -

BARON. LOLA.

ZOË. SPIEGEL.

*f* -lieve it! I swear it. *f* And so do I.

*mf*

ZOË. *rit.* DICK. (Joyfully)

The proofs we'll tell you bye - and - bye. *f* 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.  
Lo - la, Lo - la, We con-grat - u - late you, dear. All good fort-une you de-serve, be-

Allegretto con moto

*f*

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*

Detailed description: This system contains five staves. The top staff is a vocal line for Lorimer, starting with a rest and then singing "Well;". The next three staves are vocal lines for other characters, each with the lyrics "-lieve it, we're sin - cere. —". The bottom two staves are piano accompaniment, starting with a *ppp* dynamic marking.

Alla marcia

aside  
(to Plant)

this is hap - py news in - deed; Ma'm - selle, con - grat - u - la - tions; The

*p*

Detailed description: This system contains two staves. The top staff is a vocal line with the lyrics "this is hap - py news in - deed; Ma'm - selle, con - grat - u - la - tions; The". The bottom staff is piano accompaniment, starting with a *p* dynamic marking.

Slower

Bar - on's name is ex - act - ly what we need for the

*colla voce*

*staccato*

Detailed description: This system contains two staves. The top staff is a vocal line with the lyrics "Bar - on's name is ex - act - ly what we need for the". The bottom staff is piano accompaniment, divided into two sections: the first section is marked *colla voce* and the second section is marked *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)

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.

ALTO.

(Lola turns from him)

Why

does she hes - i - tate?

TENOR.

Why

does she hes - i - tate?

BASS.

*lunga*

*pp*

DICK. *dim.* *mp* LOLA.

Lo - la, why do you treat me so? Now we can marry — No!

(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

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

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

chan-son-ette en-tranc-ing, an ab-sinthe vis-a-vis, Oh

chan-son-ette en-tranc-ing, an ab-sinthe vis-a-vis, Oh

chan-son-ette en-tranc-ing, an ab-sinthe vis-a-vis, Oh

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.

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

## Opening Act II

Lyric by  
HARRY B. SMITH

Music by  
ROBERT HOOD BOWERS

*Giocoso*

The first system of music is in 2/4 time, key of D major. It features a piano accompaniment with a lively, rhythmic character. The right hand plays chords and moving lines, while the left hand has a steady eighth-note accompaniment. The dynamic marking is *f* (forte).

(The Curtain Rises)

The second system of music is in 2/4 time, key of D major. It features a piano accompaniment with a more melodic and flowing character. The right hand has a series of chords and moving lines, while the left hand has a steady eighth-note accompaniment. The dynamic marking is *mf* (mezzo-forte).

The third system of music is in 2/4 time, key of D major. It features a piano accompaniment with a more rhythmic and driving character. The right hand has a series of chords and moving lines, while the left hand has a steady eighth-note accompaniment. The dynamic marking is *f* (forte).

The fourth system of music is in 2/4 time, key of D major. It features a piano accompaniment with a more rhythmic and driving character. The right hand has a series of chords and moving lines, while the left hand has a steady eighth-note accompaniment. The dynamic marking starts at *ff* (fortissimo) and ends at *mf* (mezzo-forte).

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CHORUS

Sop. *mf*  
 Alto  
 Ten. *mf*  
 Bass *mf*

To the Ba-ron's charm-ing vil-la we have been in-vit-ed

To the Ba-ron's charm-ing vil-la we have been in-vit-ed

*col gva*

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 —  
 'Tis the hour, and we are read - y for the nup - tial fête —  
*mf*

The first system of the score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a bass clef with the same key signature. The music is in a 4/4 time signature. The lyrics are: "'Tis the hour, and we are read - y for the nup - tial fête —". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

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

The second system continues the vocal and piano parts. The lyrics are: "It is time that we de - part - ed; but the bride is late!". The piano accompaniment continues with its rhythmic accompaniment. The vocal lines are in a treble clef, and the piano part is in a bass clef. The key signature remains one sharp (F#).

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

The third system continues the vocal and piano parts. The lyrics are: "She's late, quite late, Now it is time that we de -". The piano accompaniment continues with its rhythmic accompaniment. The vocal lines are in a treble clef, and the piano part is in a bass clef. The key signature remains one sharp (F#).

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!

*f*

*mp*

*Un poco meno mosso*  
 BARON (anxiously)

Where can she be? Why is she late?

Sop. We do not see, we  
 Alto We do not see, we  
 Ten. We do not see, we  
 Bass We do not see, we

*f*

*Un poco meno mosso*

R.H.

*f*

do not see, why we should wait. — ANDRÉ (laughs)  
 do not see, why we should wait. —

*dim.*  
*p*

## Moderato con moto

*mf* ANDRÉ (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* *A*

BARON (to André, severely)

You'll please re-mem-ber you're a guest of Lo - la's, here at her re -

*pomposo*

*mf* ANDRÉ

Yes, I ad - mit it must ap - pear \_\_\_\_\_ That this is

B. quest.

A. *Allegretto non troppo*  
*p*

not our so - cial sphere. \_\_\_\_\_ 1 You peo - ple in so - ci - e - ty may  
2 mar - ry for po - si - tion and some

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

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!

*f accel.* *a tempo* *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

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.

Just No,  
 Just No,

*tempo*

BOTH


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 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!



## Moderato con espress.

ANDRÈ *mp* REFRAIN *legato*

Sol \_\_\_\_\_ Wed-ding bells ring the knells of a

*p* *Benlegato sempre*

quasi Harp *col gva basso*

A. true love, and a new love wins the day \_\_\_\_\_ Wed-ding

A. rings can give wings to ro - man - ces, And your fan - cies i - dly

*poco rit.*

*colla voce*

A. *a tempo* stray \_\_\_\_\_ Wed-ding chimes of - ten times end the bliss - es of your

A. *pp*  
 kiss - es, you'll a - gree \_\_\_\_\_ For when Love's in chains his  
*pp*

A. *ppf* *f*  
 joys are pains; Love that's free is the love for me! \_\_\_\_\_ 2 Some  
*rit.* *f* *D.S.*

A. *a due*  
 Hum \_\_\_\_\_  
 Wed-ding bells ring the knells of a true love and a new love wins the  
 Hum \_\_\_\_\_  
 Ding dong bell. Hum \_\_\_\_\_  
*col sva 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  
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

Bell Hum

*pp*

*pp*

*pp*

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! \_\_\_\_\_

*f* *rit.*

*f* *rit.*

*f* *rit.*

*f* *rit.*

*f* *rit.* *f* *ten.*

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

Lyric by  
HARRY B. SMITH

Music by  
ROBERT HOOD BOWERS

Allegretto non troppo

ZOE

1 Let's  
2 Let's  
3 Come

go up - on a Hon - ey - moon to Ven - ice, cit - y fair, Where  
go to love - ly Switz - er - land and up the Alps we'll climb, To  
let us go to E - gypt, that is Phar - aoh's an - cient land, A

all the gon - do - liers their love songs troll \_\_\_\_\_ The  
gath - er Al - pen - stocks and E - del - weiss \_\_\_\_\_ We'll  
cam - el ride they say is sport u - ni - que \_\_\_\_\_ We'll

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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 - lands ex - pen - sive, ey - '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



## 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. —

*f* *fz*

# The Queen of Vanity Fair

Lyric by  
HARRY B. SMITH

Lola and Chorus

Music by  
ROBERT HOOD BOWERS

Allegretto Moderato, alla Marcia

Piano introduction in G major, 6/8 time. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *f* and *mf*. There are accents (^) over several notes.

LOLA *mf*

1. I read of the fads of so - ci - e - ty, of the real smart  
2. The frou-frou of silk\_ and lin - ger - ie have a charm, I

*fz p*

*col 8<sup>ves</sup> bassa* *marcato*

Vocal line for Lola with lyrics. Piano accompaniment with dynamics *fz* and *p*. Performance instructions *col 8<sup>ves</sup> bassa* and *marcato* are present.

set\_\_\_\_\_ I know of the wide no - tor - i - e - ty that the  
own\_\_\_\_\_ In fash - ion all oth - ers must fol - low me, for I

Vocal line with lyrics. Piano accompaniment.

folks there get\_\_\_\_\_ I see all their gar - ish dis -  
lead a lone\_\_\_\_\_ When I drop in the Rue de la

*marcato*

Vocal line with lyrics. Piano accompaniment. Performance instruction *marcato* is present.

play their in - dif - ference to what peo - ple say and I  
Paix When I ride in the Champs E - ly sées 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"

belte 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

woe to the men who would pay the bills if I were the Queen, if

*Chorus*

(unison) LOLA

she were the Queen, the Queen of Van-i - ty Fair. I Fair.

# Hammock Song

Lionel and Bridesmaids

Lyric by  
ROBERT B. SMITH

Music by  
ROBERT HOOD BOWERS

Valse Allegretto non troppo

Piano introduction in G major, 3/4 time. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *f* (forte) is present at the beginning.

LIONEL *mf*

1. We men know how to treat you so  
2. When girls are pret - ty and young it's

Vocal line for Lionel, starting with a dynamic marking of *mf* (mezzo-forte). The piano accompaniment is in G major, 3/4 time, with a dynamic marking of *p* (piano) for the accompaniment.

*mf* GIRLS

no girl will re - fuse us. Won't you tell us  
ea - sy then to win them. Can't you find some

Vocal line for the girls, starting with a dynamic marking of *mf* (mezzo-forte). The piano accompaniment continues in G major, 3/4 time.

LIONEL

what it is you do, it's a sub - ject that would much a - muse us. One  
de - butantes a - mong our own set who have at - trac - tions in them? Well,

Vocal line for Lionel, ending with a dynamic marking of *p* (piano). The piano accompaniment concludes in G major, 3/4 time.

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-

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

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

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

LIONEL

one. But strong e - nough for two. Then you  
say? Why, - you ask her to dance Then you

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

mag-ic charm. And when her cheeks 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 question of doubt. Then you pro - pose to her\_  
 whirl - ing, twirl - ing gay-ly a - bout. Then you pro - pose in haste\_

— and all's well un - til — you fall out. out.  
 — and all's well un - til — you fall out. out.



# I'm All Thine

Lyric by  
HARRY B. SMITH

Waltz Duet  
Lola and Dick

Music by  
ROBERT HOOD BOWERS

Moderate

mp *deliberato* rit.

The piano introduction consists of two staves in 2/4 time with a key signature of two sharps (F# and C#). The melody is in the right hand, starting with a quarter note F#4, followed by eighth notes G#4, A4, and B4. The accompaniment in the left hand features a steady eighth-note bass line. The piece concludes with a *rit.* (ritardando) marking.

DICK  
*piu mosso*

In - sal - ons in realms of fash - ion we no doubt shall

*p delicato*

The vocal line for Dick is in treble clef, 2/4 time, with a key signature of two sharps. The lyrics are: "In - sal - ons in realms of fash - ion we no doubt shall". The piano accompaniment is in the same key and time, featuring a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The piano part is marked *p delicato*.

meet some day, Where there's no such thing as pas - sion

The vocal line continues with the lyrics: "meet some day, Where there's no such thing as pas - sion". The piano accompaniment continues with the same rhythmic pattern as the previous system.

LOLA

and where ev 'ry - one's bla - sè. We'll shake hands and

The vocal line for Lola is in treble clef, 2/4 time, with a key signature of two sharps. The lyrics are: "and where ev 'ry - one's bla - sè. We'll shake hands and". The piano accompaniment continues with the same rhythmic pattern.

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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

say ——— "How could I have loved that girl in  
press ——— And my foot will seek your slip - per

LOLA

such a sil - ly way?" — I will look you up and down with  
 in a fond car - ess — When our eyes look in each oth - ers'

care; and I'll be glad — "Think! I might have  
 with a mean - ing gaze — Each will won - der

DICK

mar - ried him — what an es - cape I had" — I  
 if the old fire could be made to blaze — I will

Moderato

LOLA

used to think her pret - ty; she's a sight. I  
 ask, if there is danc - ing, for one waltz. I will

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

he looks old and ug - ly, and he's bald!  
 hearts will then dis - cov - er, love's there

(Spoken) DICK "Oh! what a change" LOLA "Perhaps I wasn't lucky!"

still.

Slow

*pp*

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

*pp*

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

L. Not a little!

*pochetto rit.*

*Very legato*  
BOTH

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

*p-f*

eyes meet mine ————— When you close - ly

hold me, dear, life's a dream di - vine

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "hold me, dear, life's a dream di - vine". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part uses chords and arpeggiated figures to support the vocal melody.

Press your lips to mine more near - ly, Love me ev - er,

*cresc.*

The second system continues the vocal melody with the lyrics "Press your lips to mine more near - ly, Love me ev - er,". The piano accompaniment includes a *cresc.* (crescendo) marking. The piano part features more complex chordal textures and arpeggios.

love me dear - ly, For my heart is yours sin - cere - ly,

The third system contains the lyrics "love me dear - ly, For my heart is yours sin - cere - ly,". The piano accompaniment continues with similar harmonic support for the vocal line.

*rit.*

I'm all thine. 1 2 thine.

*calla voce* *f* *very slow*

The fourth system concludes with the lyrics "I'm all thine. 1 2 thine." and includes a *rit.* (ritardando) marking. The piano accompaniment features a *calla voce* (piano) section, a *f* (forte) section, and a *very slow* section. The system ends with a repeat sign and a double bar line.

# Buy, Buy, Baby

Trio

Lyric by  
**HARRY B. SMITH**

Lorimer, Plant and Gyp

Music by  
**ROBERT HOOD BOWERS**

*Allegretto giocoso*

Piano introduction in 6/8 time, key of B-flat major. The music is marked *f* (forte). It features a rhythmic melody in the right hand and a supporting bass line in the left hand.

**LORIMER**

1. I've al - ways heard a - bout the fun for  
2. We'll go out driv - ing in the "Bois, tres

Vocal line for Lorimer with piano accompaniment. The piano part is marked *fz* (forzando) and *pp* (pianissimo). The lyrics are: "1. I've al - ways heard a - bout the fun for / 2. We'll go out driv - ing in the 'Bois, tres

an - y - one with lots of mon', in gid - dy old Par - is \_\_\_\_\_ So  
chic, n'estce - pas" oh la, la, la, I want to cut a dash \_\_\_\_\_ And

Vocal line with piano accompaniment. The lyrics are: "an - y - one with lots of mon', in gid - dy old Par - is \_\_\_\_\_ So / chic, n'estce - pas" oh la, la, la, I want to cut a dash \_\_\_\_\_ And

**GYP**

frol - ic - some and free \_\_\_\_\_ Your chap - er - one I'll glad - ly be, just  
dance that old A - pache \_\_\_\_\_ Then to the Moul - in Rouge we'll go, it's

Vocal line for Gyp with piano accompaniment. The lyrics are: "frol - ic - some and free \_\_\_\_\_ Your chap - er - one I'll glad - ly be, just / dance that old A - pache \_\_\_\_\_ Then to the Moul - in Rouge we'll go, it's

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 crème 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

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, Flow'rs and je-wels quite re-gard-less of ex-pense —  
 fair-ies wear, You must in-tro-duce us to your cor-set-tière —

**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. —

*Repeat Refrain for Dance ff*

# Finale Act II

Lyric by  
HARRY B. and ROBERT B. SMITH

Music by  
ROBERT HOOD BOWERS

Melodrama

Moderato non troppo

DICK (to Maxime)

For your in - sult, Mon-sieur, you shall

LORIMER (aside)

LOLA (to Dick)

answer to me. My dear boy, don't waste time on such fel-lows as he He has

MAXIME (speaking through music)

lost a rich wife, he's in - clined to feel blue. I ap-pear to the Baron, what

I say is true!

(All look at each other astonished)

Allegro

*dim.* *p*

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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)

*mf* LOLA

*mf* BARON

He is more fool than knave — Ha, ha, a joke, a poor one too; I

*poco rall.*

(All: What's this?)

must ad - mit that it is true! It

*colla voce*

*p*

**Agitato**  
BARON

seems I've been im-posed up - on; a wretch, who knew I sought her, pro -

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. No,

LOLA

**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* *p*

Hm Here's a pret - ty bit of scan - dal

*sarcastically* *p*

Hm Here's a pret - ty bit of scan - dal

*sarcastically* *p*

Hm Here's a pret - ty bit of scan - dal

*sarcastically* *p*

**Allegretto quasi misterioso**

*p*

(laughing low)

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

Piano accompaniment for the first system, featuring a treble and bass clef with chords and melodic lines.

ho. Ho, ho, ho, ho, ho.  
ho. Ho, ho, ho, ho, ho.  
ho. Ho, ho, ho, ho, ho.

Piano accompaniment for the second system, including a *pp* dynamic marking and a double bar line.

*spoken:* LIONEL. "It's all right. I've just cabled to 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

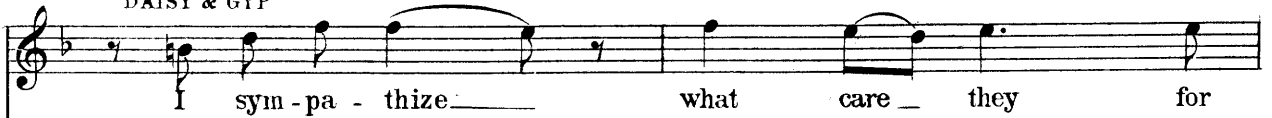
BASS

Quasi Madrigal

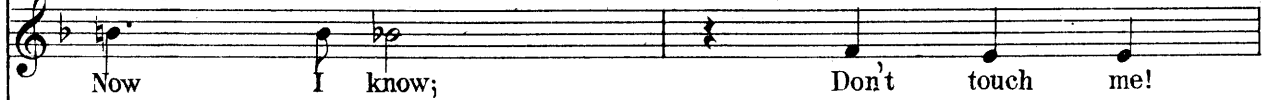
*p ben legato*



DAISY &amp; GYP



LOLA



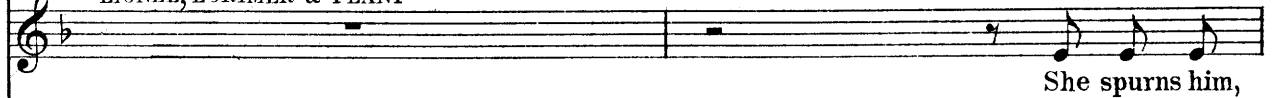
ANDRE



DICK



LIONEL, LORIMER &amp; PLANT



BARON



	<i>p</i>	<i>mf</i>	
You see he			does not care he for
	<i>p</i>	<i>mf</i>	
You see he			does not care he for
	<i>p</i>	<i>mf</i>	
You see he			does not care he for
	<i>R</i>	<i>mf</i>	

*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 *p*  
 where you be - long I beg you

*f* DICK *p*  
 me be - long Dear heart,

*f* LIONEL, LORIMER & PLANT *p*  
 she turns a - way from him. He loves her,

*f* BARON *p*  
 soon be bright 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*

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;

<p>This she had her share —</p>	<p>still her — friends be -</p>
<p>This she had her share —</p>	<p>still her friends be -</p>
<p>This she had her share</p>	<p>still — her friends be -</p>

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.* *a tempo*

hold my heart ——— My own Bo - hème ——— 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 -

he - mi - a O rare Bo - he - mi - a Land where the life is free - Where friends are

he - mi - a O rare Bo - he - mi - a Land where the life is free - Where friends are

he - mi - a O rare Bo - he - mi - a Land where the life is free - Where friends are

he - mi - a O rare Bo - he - mi - a Land where the life is free - Where friends are

*a tempo*

*rit*

*con molto sentimento*

*colla voce*



*a tempo*  
 true. Give me Bo - he - mi - a My own Bo -  
*a tempo*  
 true. Give me Bo - he - mi - a My own Bo -  
*a tempo*  
 true. Give me Bo - he - mi - a My own Bo -  
*a tempo*  
 true, where friends are true,  
*a tempo*  
*f*

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

# Opening Act III

Ballet

Music by  
ROBERT HOOD BOWERS

## Valse Allegretto con moto

*molto rit.* *Meno mosso*

*mp*

**A Valse**  
Clar.

*simile*

*mf*

B

*appassionato*

The first system of section B consists of two staves. The upper staff (treble clef) begins with a half note G4, followed by a quarter note A4, and then a series of chords. The lower staff (bass clef) starts with a half note G2, followed by a quarter note A2, and then a series of chords and eighth notes.

The second system continues the musical piece. The upper staff features a half note G4, followed by a quarter note A4, and then a series of chords. The lower staff starts with a half note G2, followed by a quarter note A2, and then a series of chords and eighth notes.

The third system continues the musical piece. The upper staff features a half note G4, followed by a quarter note A4, and then a series of chords. The lower staff starts with a half note G2, followed by a quarter note A2, and then a series of chords and eighth notes.

The fourth system continues the musical piece. The upper staff features a half note G4, followed by a quarter note A4, and then a series of chords. The lower staff starts with a half note G2, followed by a quarter note A2, and then a series of chords and eighth notes.

The fifth system concludes section B. It includes dynamic markings *rit* and *dim*. The system ends with a double bar line and a key signature change to two sharps (D major).

C

*Allegretto*

*trium*

*trium*

Section C begins with a 2/4 time signature. The upper staff (treble clef) features a series of chords and eighth notes, with dynamic markings *fz* and *mf*. The lower staff (bass clef) features a series of eighth notes and chords, also with dynamic markings *fz* and *mf*. The section concludes with a double bar line and a key signature change to two sharps (D major).

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, featuring a treble and bass clef with various notes and rests.

Third system of musical notation, featuring a treble and bass clef with various notes and rests.

Fourth system of musical notation, featuring a treble and bass clef with various notes and rests.

D  
Moderato

Fifth system of musical notation, featuring a treble and bass clef with various notes and rests, including a *p* dynamic marking and a triplet.

Sixth system of musical notation, featuring a treble and bass clef with various notes and rests, including a *poco rall.* marking and a 3/4 time signature.

Valse

**E** *poco Rubato*

*mp*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

F

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of chords and melodic fragments, including a half note followed by a quarter note, and a half note with a sharp sign. The bass staff starts with a bass clef and contains a half note followed by a quarter note, and a half note with a sharp sign. The system concludes with a double bar line.

The second system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains a series of chords and melodic fragments, including a half note followed by a quarter note, and a half note with a sharp sign. The bass staff starts with a bass clef and contains a half note followed by a quarter note, and a half note with a sharp sign. The system concludes with a double bar line.

The third system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains a series of chords and melodic fragments, including a half note followed by a quarter note, and a half note with a sharp sign. The bass staff starts with a bass clef and contains a half note followed by a quarter note, and a half note with a sharp sign. The system concludes with a double bar line.

The fourth system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains a series of chords and melodic fragments, including a half note followed by a quarter note, and a half note with a sharp sign. The bass staff starts with a bass clef and contains a half note followed by a quarter note, and a half note with a sharp sign. The system concludes with a double bar line.

The fifth system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains a series of chords and melodic fragments, including a half note followed by a quarter note, and a half note with a sharp sign. The bass staff starts with a bass clef and contains a half note followed by a quarter note, and a half note with a sharp sign. The system concludes with a double bar line.

The sixth system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains a series of chords and melodic fragments, including a half note followed by a quarter note, and a half note with a sharp sign. The bass staff starts with a bass clef and contains a half note followed by a quarter note, and a half note with a sharp sign. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat) and a time signature change to 2/4.

## Allegro

The first system of the musical score is in 2/4 time and features a piano (*f*) dynamic. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

The second system is marked *Galop*. It begins with a repeat sign and a fermata. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes and rests.

The third system continues the piece with a melodic line in the right hand and a bass line in the left hand, featuring various chordal textures and rhythmic patterns.

The fourth system shows further development of the melodic and bass lines, with the right hand playing a more active role and the left hand providing harmonic support.

The fifth system includes first and second endings, indicated by the numbers 1 and 2. The right hand has a melodic line with a trill-like figure, and the left hand has a bass line with eighth notes.

The sixth system concludes the piece with a final melodic phrase in the right hand and a bass line in the left hand, featuring a variety of chordal and rhythmic elements.



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

Second system of musical notation, including first and second endings. The first ending is marked with a '1' and the second with a '2'. The piece concludes with the instruction *fz Fine*.

Third system of musical notation, starting with the section label **Trio** and the instruction *marc. la melodia*. The music features a steady melodic line in the bass and chords in the treble.

Fourth system of musical notation, continuing the Trio section with a consistent rhythmic and harmonic pattern.

Fifth system of musical notation, including a first ending marked with a '1'. The music features a more active melodic line in the treble.

Sixth system of musical notation, including a second ending marked with a '2'. The piece concludes with the instruction *D. S. al Fine*.

*The Red Rose*

## You can go as far as you like with me

Lyric by  
HARRY B. SMITHMusic by  
ROBERT HOOD BOWERS

Valse Allegretto

1. When I  
2. Here in

left the old home here in Eu - rope to roam, I de - clared I would  
Par - is, Gee Whiz! I don't know what it is; but I al - ways en -

qui - et and good be - And I got on that ship for a  
joy my va - ca - tion For I don't have to think, and I

plain bus - ness trip, Well, I have been as good as I could be. When I  
can take a drink, And I can have a lit - tle flir - ta - tion On the

*ff* *p* *mp*

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first struck Par - ee I was quiet as could be, All those must - y mu -  
ver - y first day that I hit the Ab - baye, Why, the time that I

se - ums I took in Then I struck that caf -  
had was just rip - ping With the wines and the

-è that they call the Ab - baye, and I said, "Well I'll just take a  
whirls and the gid - dy young girls, and I sort of could feel my foot

look in" slip - ping. 1. 2. But now Wow! You can

*f* Allegretto *p*

*cresc.* *fz* *p*

## REFRAIN.

go as far as you like with me, What - ev - er you do is fine — Of

my bank-roll I'll lose con-trol and checks all day I'll sign — I

ought to have start - ed years a - go to be a reg - u - lar guy, You can

go as far as you like with me, The lim - it is the sky. You can sky. —

# Students' Glide

(Turkey Wing)  
Dance

ROBERT HOOD BOWERS

Moderato con moto

The musical score is written for piano and consists of five systems. The first system is marked "Moderato con moto" and "mf". It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass clef part includes a triplet of eighth notes in the first measure. The second system is marked "Dance" and "p-f". It begins with a repeat sign and a fermata over the first measure. The third and fourth systems continue the piece with various rhythmic patterns and chordal accompaniment. The fifth system contains two endings: the first ending is marked "1. Fine" and the second ending is marked "2.". The piece concludes with a final cadence in the bass clef.

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First system of musical notation for piano. The key signature has one sharp (F#). The piece begins with a *p-f* dynamic marking. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The instruction *col qua basso* is written at the end of the system.

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The piece concludes this system with a final chord in the right hand.

Third system of musical notation. The right hand has a more active melodic line with slurs. The left hand accompaniment includes a *f* dynamic marking. The system ends with a double bar line.

Fourth system of musical notation. The right hand features a complex melodic passage with many beamed notes. The left hand accompaniment includes a *dim.* (diminuendo) marking. The system ends with a double bar line.

Fifth system of musical notation, containing a first and second ending. The right hand has a melodic line with a *mf* dynamic marking. The first ending leads to a repeat, and the second ending provides an alternative conclusion. The system ends with a double bar line.

TRIO

The first system of the Trio section consists of two staves. The upper staff is in treble clef and features a series of chords and melodic lines, with a dynamic marking of *mp = f*. The lower staff is in bass clef and provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the Trio section. The upper staff shows a melodic line with some rests and a dynamic marking of *f*. The lower staff continues the rhythmic accompaniment.

The third system of the Trio section. The upper staff features a more active melodic line with eighth notes and a dynamic marking of *f*. The lower staff continues the accompaniment.

The fourth system of the Trio section. The upper staff has a melodic line with a dynamic marking of *f*. The lower staff continues the accompaniment.

The fifth system of the Trio section. It includes first and second endings. The first ending leads to a final chord, and the second ending leads to a final chord. The piece concludes with the instruction *D.S.al Fine*.

The Red Rose

# Men, Men, Men

Lola and Men

Lyric by  
HARRY B. SMITH

Music by  
ROBERT HOOD BOWERS

Marcia

LOLA

MEN (*unison*)

1. Men are nec - es - sa - ry ev - ils; Wom - en, cause of  
2. Af - ter all, we wom - en rule you; Yes, but some - times

LOLA

all up - heav - als; Men are self - ish and con - ceit - ed;  
we men fool you; You'll ad - mit there's noth - ing dear - er;

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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

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!

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

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:

MEN ALL

Wom - en, shal - low, gid - dy, fool - ish; Still in jus - tice  
 Full of rats and puffs and switch - es. " " " "

*poco rit.*

{ I } must add { Men are not } so ver - y bad.  
 { we } " " " { Wom - en aren't } " " " "

*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 \_\_\_\_\_

# Confetti March

Music by  
ROBERT HOOD BOWERS

*Marcia*  
(Brass)

(col Picc. 8va)

*f*

*mp*

(Tutti)

*ffz*

*f* (full)

col 8va il basso

The musical score is written for piano and brass. It begins with a piano introduction in 2/4 time, marked *f*. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The brass part, indicated as *Marcia* and *(Brass)*, plays a melody with accents. The score includes dynamic markings such as *f*, *mp*, *ffz*, and *f* (full). Performance instructions include *(col Picc. 8va)* and *col 8va il basso*. The piece concludes with a double bar line and two first and second endings.

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col 8<sup>va</sup> basso

This system shows the first two staves of a piano piece. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music features a complex texture with many beamed sixteenth notes and chords. A first ending bracket is present over the first two measures, and a triplet of eighth notes is marked in the final measure.

This system continues the piano piece. It features several triplet markings over eighth notes in both the treble and bass staves. The texture remains dense with many beamed notes.

pesante

This system shows a change in tempo and mood, indicated by the marking "pesante". The music becomes more heavily accented and slower. The texture is still dense with many beamed notes.

1 2

*ff*

This system contains two first ending brackets labeled "1" and "2". The music concludes with a double fermata and a fortissimo (*ff*) dynamic marking.

Trio

*p-f*

*marc. la melodia*

This system marks the beginning of the "Trio" section. The tempo is marked "p-f" (poco-forte) and the character is "marcato" (*marc.*). The melody is highlighted as "la melodia". The time signature changes to 2/4.

This system continues the Trio section, featuring a steady, rhythmic accompaniment in the bass and a more active melody in the treble.

First system of piano accompaniment. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Second system of piano accompaniment. It includes first and second endings. The first ending leads to a triplet of eighth notes, and the second ending concludes with a 'Fine.' marking. The right hand has a more intricate texture with triplets and sixteenth notes.

Third system of piano accompaniment. The right hand part is labeled '(Oboe Solo)' and features a melodic line with eighth notes. The left hand is labeled '(Chinese Drums)' and consists of a rhythmic accompaniment of quarter notes.

Fourth system of piano accompaniment. The right hand has a melodic line with a trill ('tr') in the final measure. The left hand continues with a rhythmic accompaniment.

Fifth system of piano accompaniment. The right hand part features a melodic line with a crescendo hairpin. The left hand maintains the rhythmic accompaniment.

Sixth system of piano accompaniment. The right hand part includes a forte ('f') dynamic marking. The system concludes with a double bar line and a final chord.

*D. S. al Fine.*