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CHAS. B. DILLINGHAM
PRESENTS THE FAMOUS GRAND OPERA ARTISTE

FRITZI SCHEFF

IN

BABETTE.

A Romantic Comic Opera.



BOOK & LYRICS BY

HARRY B. SMITH



MUSIC BY

VICTOR HERBERT.

VOCAL SCORE, Pr. \$2⁰⁰ net.
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M. WITMARK & SONS.

NEW YORK. CHICAGO. LONDON.
VIENNA-LEIPZIG, SAN FRANCISCO. TORONTO,
JOSEF WEINBERGER. CANADIAN-AMERICAN MUSIC CO. LTD.

Melbourne, Australia, ALLAN & CO

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Charles B. Dillingham
PRESENTS
FRITZI SCHEFF
IN
BABETTE

651006

A Romantic Comic Opera in Three Acts.

Book and Lyrics by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

CAST OF CHARACTERS.

Babette, a village letter writer, afterward a Court prima donna.			FRITZI SCHEFF.
Mondragon, a soldier of fortune			EUGENE COWLES
Marcel, a painter, in love with Babette.			RICHIE LING
Baltazar, a professional conspirator			EDWARD J. CONNELLY
Vinette, his daughter			IDA HAWLEY
Van Tynpel, a clock-maker			LOUIS HARRISON
Eva, his wife			JOSEPHINE BARTLETT
The King of France			ERROLL DUNBAR
Guzman, a Spanish officer			MADISON SMITH
Schnapps, a tavern keeper			WILLIAM SISSONS
Captain Walther			ALFRED S. ELY
Jan	}	Apprentices. {	FRANK BOYLE
Quentin			JAMES BEALE
Margot	}	Village girls. {	ROSA EARLE
Greta			EDNA LUBY
Joan.			ADELE NOTT
Coachman			J. T. CHAILLEE
Footman			CHARLES EMERSON
Mlle. de le Motte.	}	Maids of honor. {	BETH WILLOUGHBY
Mlle. de Rohan			MAY SEELEY
Mlle. Fontanges			MILDRED FORREST
Marquis de Villette	}	Courtiers. {	GEORGE WILLIAMSON
Count de Courville			ARTHUR BLANCHARD
Duc de St. Michel.			HENRY WILKINSON
Francois.	}	Pages. {	GEORGIA CAMPBELL
Henri			RITA DEAN
Gaston			HELEN PLANCHE
Jacque			ALINE REDMOND
Laurent			GERTRUDE ADAMS
Theresa			EMILY MONTAGUE
Katrina			FLORENCE BELLEVILLE

Peasants, courtiers, maids of honor, etc.

SYNOPSIS OF SCENERY.

ACT I. — Garden of Van Tynpel's House near Antwerp.

ACT II. — A Roadside Inn near Brussels.

ACT III. — Versailles.

Period—Seventeenth Century.

Staged by FRED. G. LATHAM & A.M. HOLBROOK.
Musical Director JOHN LUND.

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No 1.

Opening Chorus.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro con brio.

Piano.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro con brio'. The score begins with a piano introduction marked 'Piano.' and 'ff'. The first system includes dynamic markings 'sfz' in the bass line. The second system continues the piano accompaniment. The third system features a 'sfz' marking in the bass line and an 'ff' marking in the treble line. The fourth system has 'ff' in the bass line and 'sfz' in the treble line. The fifth system has 'sfz' markings in both the treble and bass lines. The music is characterized by rhythmic patterns and dynamic contrasts.

CHORUS.

SOP. & ALTO.
TEN.
BASS.

Swing the arm and toss the sphere, Swift - ly o'er the ver - dant moss,
Swing the arm and toss the sphere, Swift - ly o'er the ver - dant moss,

Lit - tle reck we care or fear, Naught we care for gain or loss. —
Lit - tle reck we care or fear, Naught we care for gain or loss. —

When at noon we take our rest Quaff our ale and have our vict-uals —
When at noon we take our rest Quaff our ale and have our vict-uals —

Sport that ev - er suits us best, Is a live - ly game of skit-tles.

Sport that ev - er suits us best, Is a live - ly game of skit-tles.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 2/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The lyrics are: "Sport that ev - er suits us best, Is a live - ly game of skit-tles." This system concludes with a double bar line.

How the ball goes on - ward dash - ing How the ten - pins it can

How the ball goes on - ward dash - ing How the ten - pins it can

How the ball goes on - ward

The second system of the musical score continues the vocal and piano parts. The lyrics are: "How the ball goes on - ward dash - ing How the ten - pins it can". The piano accompaniment includes dynamic markings such as *sfz* (sforzando) and *fz* (forzando) in the bass line. This system concludes with a double bar line.

scat - ter What a pleas - ant crash - ing, smash - ing, What a cheer - ful

scat - ter What a pleas - ant crash - ing, smash - ing, What a cheer - ful

dash - - ing How the ten - - pins

The third system of the musical score continues the vocal and piano parts. The lyrics are: "scat - ter What a pleas - ant crash - ing, smash - ing, What a cheer - ful" and "dash - - ing How the ten - - pins". The piano accompaniment includes dynamic markings such as *fz* (forzando) in the bass line. This system concludes with a double bar line.

clit - ter. clat - ter, clit - ter clat - ter. How the ball goes on - ward
 clit - ter. clat - ter, clit - ter clat - ter. How the ball goes on - ward
 it can scat - ter. How the

dash - ing How the ten - pins it can scat - ter
 dash - ing How the ten - pins it can scat - ter
 ball goes on - - ward dash - - ing

What a pleas - ant crash - ing, smash - ing, What a cheer - ful
 What a pleas - ant crash - ing, smash - ing, What a cheer - ful
 How the ten - - pins

clit - ter clat - ter, clit - ter clat - ter, clit - ter clat - ter Swing the arm, and
 clit - ter cla - ter, clit - ter clat - ter, clit - ter clat - ter Swing the arm, and
 it can scat - ter.

toss the sphere Swift - ly o'er the ver - dant moss. —
 toss the sphere Swift - ly o'er the ver - dant moss. —

Lit - tle reck we care or fear, Naught we care for gain or loss. —
 Lit - tle reck we care or fear, Naught we care for gain or loss. —

sfz *sfz*

When at noon we take our rest Quaff our ale and have our vict-uals, -

When at noon we take our rest Quaff our ale and have our vict-uals, -

This system contains the first two vocal staves and the piano accompaniment. The piano part includes dynamic markings such as *v* and *sfz*.

This system shows the piano accompaniment for the first system, including dynamic markings like *v* and *sfz*.

Sport that ev - er suits us best, Is a lit - tle game of skit-tles.

Sport that ev - er suits us best, Is a lit - tle game of skit-tles.

This system contains the second two vocal staves and the piano accompaniment. The piano part includes dynamic markings such as *v* and *sfz*.

This system shows the piano accompaniment for the second system, including dynamic markings like *v* and *sfz*.

ff They bowl.

This system shows the piano accompaniment for the third system, including dynamic markings like *ff* and *v*.

This system shows the piano accompaniment for the third system, including dynamic markings like *ff* and *v*.

CHORUS.

ff >

Good game good game

ff >

Good game good game

ff

now!

now!

ff

ppp

Tempo di Marcia.

sfz pp

pp sotto voce.

The Span-iards! The duke of Al - ba's

The Pike men! Have a

pp

pp

guard be - ware! — CAPT. GURZMAN,
speaking thro' music.

care be - ware! — Halt!!

fp

sfz

pp

Citizens, you know the Governor's orders prohibiting all gathering in public of whatever nature.

pp

In the name of his Majesty, the King I command you. Disperse!

sfz *p*

1st. CITIZEN. VILLAGE BOY.
Well, I say, it's a shame to break up a harmless game of skittles. Surely, there's no treason in that.

sfz p *fz p*

ALL PEOPLE.
No! No!
No! No!

sfz *dim.*

CAPT. GUZMAN.
Cease this revolutionary language, Disperse at once or my men

pp

shall charge you at the point of the spear.

The first system of music features a vocal line in the upper staff with the lyrics "shall charge you at the point of the spear." The piano accompaniment consists of two staves: the right hand plays a melodic line with eighth and sixteenth notes, and the left hand plays a steady eighth-note accompaniment.

March!!!
perdendosi.

The second system continues the piano accompaniment. The right hand features a more active melodic line. The instruction "March!!!" is placed above the right hand, and "*perdendosi.*" is placed below it, indicating a gradual fading of the sound.

dim. *ppp*

The third system shows the piano accompaniment continuing. The right hand has a melodic line with a crescendo hairpin. The instruction "*dim.*" is placed below the right hand, and "*ppp*" is placed below the left hand, indicating a very soft dynamic.

Lento.
ppp

The fourth system begins with a double bar line and a common time signature. The tempo is marked "Lento." and the dynamic is "*ppp*". The right hand features a series of triplets of eighth notes, and the left hand also features triplets of eighth notes.

CHORUS.

pp

The storm cloud brood-eth o'er our land Op-pressed are

pp

The storm cloud brood-eth o'er our land Op-pressed are

pp

we by ty - rants hand The hour is

we by ty - rants hand The hour is

pp

pp

pp

come! We must be free And nev - er

come! We must be free And nev - er

pp

sfz

f

p

bend our knee Nor
bend our knee Nor

This system contains the first two systems of the musical score. The top two staves are vocal staves in G major (one sharp) with lyrics: "bend our knee Nor". The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *sfz* and *f*.

sfz
f

This system shows the piano accompaniment for the first system. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line. Dynamics include *sfz* and *f*.

bear the slaves de-grad - ing brand, No! no! The time has
bear the slaves de-grad - ing brand, No! no! The time has

ten.
ten.
ten.

This system contains the second two systems of the musical score. The top two staves are vocal staves with lyrics: "bear the slaves de-grad - ing brand, No! no! The time has". The bottom two staves are piano accompaniment. Dynamics include *ten.*, *f*, and *pp*.

sfz
pp

This system shows the piano accompaniment for the second system. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line. Dynamics include *sfz* and *pp*.

come to rise in might The time has
come to rise in might The time has

This system contains the third two systems of the musical score. The top two staves are vocal staves with lyrics: "come to rise in might The time has". The bottom two staves are piano accompaniment. Dynamics include *pp*.

This system shows the piano accompaniment for the third system. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line. Dynamics include *pp*.

molto cresc.

come to rise in might We must be

come to rise in might We must be

fff free this is the hour We must be

free this is the hour We must be

fff free this fate - ful night.

free this fate - ful night.

f *accel.* > > >

Let each free man rise,
Let each free man

Detailed description: This system contains the first two measures of the piece. The vocal lines are in G major (two flats). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The first measure has lyrics 'Let each free man' and the second measure has 'rise,'. The piano part has a dynamic marking of *f* and *accel.* with accents over the notes.

Care

f *sempre cresc.* *accel.* > > >

Detailed description: This system contains the piano accompaniment for the second and third measures. The right hand plays a triplet of eighth notes, and the left hand plays a bass line. The dynamic marking is *f* with *sempre cresc.* and *accel.* markings. The word 'Care' is written above the first measure.

Care not though he dies. So we
rise, though he dies. So we
not though he dies. So we

Detailed description: This system contains the vocal lines and piano accompaniment for the third and fourth measures. The vocal lines continue with the lyrics 'Care not though he dies. So we' and 'rise, though he dies. So we'. The piano accompaniment continues with the triplet pattern. The dynamic marking is *f*.

Detailed description: This system contains the piano accompaniment for the fourth and fifth measures. The right hand continues with the triplet pattern, and the left hand has a bass line. The dynamic marking is *f*.

f tri - - umph, tri - - umph in the
tri - - umph, tri - - umph in the

Detailed description: This system contains the vocal lines and piano accompaniment for the fifth and sixth measures. The vocal lines have the lyrics 'tri - - umph, tri - - umph in the' and 'tri - - umph, tri - - umph in the'. The piano accompaniment continues with the triplet pattern. The dynamic marking is *f*.

f *sempre cresc.* > > >

Detailed description: This system contains the piano accompaniment for the sixth and seventh measures. The right hand continues with the triplet pattern, and the left hand has a bass line. The dynamic marking is *f* with *sempre cresc.* markings.

right — tri-umph in the right Huz - zah!
 right — tri-umph in the right Huz - zah!

ff *molto cresc.*
pp

molto rit.
 Vic-to - ry shall be ours! Huz - zah! tri-umph huz
 Vic-to - ry shall be ours! Huz - zah! tri-umph huz

sffz *molto rit.* *fff* *tutta forza.*

zah! Huz - zah triumph huz zah
 zah! Huz - zah triumph huz zah

lunga. *sffz*

My Honor and My Sword.

No 2.

Mondragon and Chorus.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro pesante.

Piano. *ff*

sffz accel.

8va

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (ff) dynamic and features a complex, rhythmic melody in the right hand with many accents. The left hand provides a steady accompaniment. The tempo is marked 'Allegro pesante'. The piece concludes with a 'ritardando' (rit.) and a 'crescendo' (cresc.) leading to a final chord.

MANDRAGON.

Pesante.

8va

ffz

a tempo.

f

The Mandragon section is in 2/4 time with a key signature of one sharp. The vocal line is in the bass clef and is marked 'Pesante'. The piano accompaniment is in the grand staff. The tempo is 'Allegro pesante' and the dynamic is 'ffz'. The section begins with a 'ritardando' (rit.) and a 'crescendo' (cresc.) leading to a final chord.

su - ing — the fleet - ing phan - toms wealth and fame. — — — — — Such bub - bles
meas - ure — And struggle for it night and day. — — — — — What need have

f

3

The final section is in 2/4 time with a key signature of one sharp. The vocal line is in the bass clef and features a melodic line with a 'ritardando' (rit.) and a 'crescendo' (cresc.) leading to a final chord. The piano accompaniment is in the grand staff and features a triplet of eighth notes in the right hand. The dynamic is 'f'.

are not worth the woo - ing — I leave to oth - ers such poor
 I for sor - did treas - ure — This good old sword my debts can

game — Men strive to leave their youth be - hind them — They nev - er
 pay — Ay let who will go woo and mar - ry — No dam - sel

live but toil and die. — I take life's joys where - er I
 long I can a - dore. — I take one kiss but nev - er

find them — Dame For - tune's er - rant knight — am I! — Bor - row
 tar - ry — The world is wide and there — are more!

trou - ble — pay it dou - ble — they may do so but not

ffz

I Love and laugh-ter — I am af - ter — Youth we

poco accel.

know is speed - - - ing — by Fame is

ten.

sfz

fleet - ing — in its greet - ing — Love is

lit - tle — but a word, I des - pise naught Still I

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "lit - tle — but a word, I des - pise naught Still I". The piano accompaniment features chords and moving lines in both hands, with some notes marked with accents (>).

prize naught but my hon - or and — my

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "prize naught but my hon - or and — my". The piano accompaniment includes a dynamic marking of *sfz* (sforzando) in the left hand. The music continues with various rhythmic patterns and chord changes.

sword. ———

Bor - row trou - ble ——— pay it dou - ble ——— They may

Bor - row trou - ble ——— pay it dou - ble ——— They may

The third system begins with the vocal line lyrics "sword. ———". Below this, there are two staves for a chorus, both with the lyrics "Bor - row trou - ble ——— pay it dou - ble ——— They may". The piano accompaniment continues, with dynamic markings of *ff* (fortissimo) appearing in the vocal lines and piano accompaniment.

CHORUS.

The final system of the page shows the piano accompaniment for the chorus. It features complex rhythmic patterns, including triplets (marked with a '3') and various dynamic markings such as *ff* and accents (>). The piano part provides a strong harmonic and rhythmic foundation for the vocal lines.

Lunga
ff

I des - pise naught still I

do so, but not I still I

do so, but not I still I

Lunga
ff

molto rit.

prize naught but my hon - or and my sword!

prize naught but my hon - or and my sword!

prize naught but my hon - or and my sword!

molto rit.
sf *Fine*

On the Other Side of the Wall.

No 3

DUET.

Mondragon and Vinetta.

Lyric by
HARRY B. SMITH.Music by
VICTOR HERBERT.

Allegretto comodo.

Voice. *f* MONDRAGON. *rit.*

Here is a song to

Piano. *molto rubato e con gusto*

p *p* *f* *colla voce*

p a tempo *fz* *rit.*

you, fair maid, On the oth-er side of the wall, ———— Though well I know you're a

mf *leggiero* *f*

p a tempo *animato*

fic-kle jade on the oth-er side of the wall, ———— But in trav-'ling'round aft-er

animato

gold - en pelf I have known what it was to — flirt my - self so you

can - not fool me you ca - pri - cious elf, On the oth - er side of the

rit. *pp tranquillo*

poco accel. *pp tranquillo*

wall, I dont love you faith-less maid still lis - ten to my se - re -

poco accel. *pp accel.* *fp* *fp* *fp* *a tempo*

nade, I've sung it to girls brown-eyed or blue, And I trust you wont mind if I

fp

Allegro comodo.

rit.

sing it to you ha, ha, ha! Ha! Ha! Ha! Ha! Ha!

fp *p*

poco rit. *portamento* *p* *a tempo*

Ha! Ha! Ha! Hear my

pp poco rit. *molto rit.* *p staccatissimo*

song of love tem-po-rar-y la-dy, la-dy mine

p

I've a fan-cy that's mo-ment-ar-y for your

sf *sf*

smile di - vine, _____ If you think I ought to

tell you mad - ly I a - dore, _____ With such

f *p subito*

non - sense I wont sell you for I have loved be - fore, _____

pesante

— Fa la la la la, _____ Fa la la la la, _____

VINETTA.

Ha! Ha! Ha! (Almost humming)

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in bass clef and contains the lyrics "Fa la la la la la la la la, Fa la la la la,". The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *pp* (pianissimo).

Second system of the musical score. The vocal line continues with the lyrics "Fa la la la la, Fa la la la la la la la la la". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *cresc. molto* (crescendo molto) and *pp*.

(During this interlude Vinetta appears over the wall greeting Mondragon)

Third system of the musical score. The vocal line has the lyrics "la la la la la Fa la!". The piano accompaniment features a variety of dynamics including *ff* (fortissimo), *f* (forte), *ppp* (pianississimo), and *pp* (pianissimo).

Fourth system of the musical score. This system contains only the piano accompaniment in grand staff, continuing the rhythmic and harmonic patterns from the previous systems.

cresc. *f poco accel.* *sf*

VINETTA.

f *p*

I have at-tend-ed to your song from the oth-er side of the wall, _____

Tempo I.

f *mf*

f *p*

Your mode of woo-ing is all wrong it im-press-es me not at all _____ But it's

f

animato

lit-tle I care what you may say, 'Tis the na-ture of all men to be-tray, Why it's

rit. pp

noth-ing to me if you go or stay, On the oth-er side of the wall, So you're

pp *accel.*

VINETTA.

there my false Co - quette chaf-fing me with-out re - gret? Why

fp *fp* *fp* *fp*

a tempo

should-n't I chaff you and all your sort who have wives or sweet-hearts in ev-'ry port. Ha ha

Allegretto comodo.

ha ha ha ha ha ha ha ha ha ha ha ha ha

MONDRAGON.

Ha ha ha ha ha ha ha ha ha ha ha ha ha

Allegretto comodo.

f *p* *mf*

portamento *p*

ha! _____ Hear my song of love tem-po - rar - y,

portamento *p*

ha! _____

molto rit. *p staccatissimo*

The first system of the score consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The piano part features a series of chords and melodic fragments. Performance markings include 'portamento' and 'p' (piano) for the vocal lines, and 'molto rit.' (molto ritardando) and 'p staccatissimo' (piano staccatissimo) for the piano accompaniment.

Lis - ten now to mine, _____ I've a fan - cy

La - dy La - dy mine, _____ I've a fan - cy

p *sf*

The second system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Performance markings include 'p' (piano) and 'sf' (sforzando) for the piano accompaniment.

that's mo - ment - a - ry for your smile di - vine, _____

The third system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part continues with chords and melodic lines.

If you think I ought to tell you mad - ly I a -

Ha, ha ha ha ha

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with lyrics: "If you think I ought to tell you mad - ly I a -". The piano accompaniment is in bass clef. The key signature has one sharp (F#). The system concludes with a series of five "Ha, ha ha ha ha" notes in the vocal line.

f dore, _____ *p* With such non - sense I wont sell you

Ha Ha ha With such non - sense I wont sell you

The second system continues the vocal line and piano accompaniment. The vocal line starts with a fermata over "dore," followed by "With such non - sense I wont sell you". The piano accompaniment features a dynamic change from *f* to *p*. The system concludes with a series of five "Ha Ha ha" notes in the vocal line.

for I have loved be - fore. _____ Fa la la la

for I have loved be - fore. _____ Fa la la la la _____

The third system continues the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes and a fermata over "fore." followed by "Fa la la la". The piano accompaniment features a dynamic change from *p* to *sf*. The system concludes with a series of five "Fa la la la la" notes in the vocal line.

pp

la ————— Fa la la la la ————— Fa la la la la la la la la

————— Fa la la la la ————— Fa la la la la la la la la la la

The first system consists of three staves. The top staff is a vocal line with lyrics: "la ————— Fa la la la la ————— Fa la la la la la la la la". The middle staff is a bass line with lyrics: "————— Fa la la la la ————— Fa la la la la la la la la la la". The bottom staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines.

ppp *cresc.*

la ————— Fa la la la la ————— Fa la la la

la ————— Fa la la la la ————— Fa la la la la

The second system consists of three staves. The top staff is a vocal line with lyrics: "la ————— Fa la la la la ————— Fa la la la". The middle staff is a bass line with lyrics: "la ————— Fa la la la la ————— Fa la la la la". The bottom staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines. Dynamics include *ppp* and *cresc.*

ff *ff* *f* *sfz*

la Fa la la la la ————— Fa la!

————— Fa la la la la la la la la la la la la la la la Fa la!

The third system consists of three staves. The top staff is a vocal line with lyrics: "la Fa la la la la ————— Fa la!". The middle staff is a bass line with lyrics: "————— Fa la la la la la la la la la la la la la la la Fa la!". The bottom staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines. Dynamics include *ff*, *f*, and *sfz*.

Entrance of Babette.

No 4.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro moderato.

CHORUS.

Here's Ba -
Here's Ba - bette

Piano. *fp*

Detailed description: This system contains the first four measures of the piece. It features three staves: a vocal staff (soprano), a vocal staff (alto/tenor), and a piano accompaniment staff. The tempo is marked 'Allegro moderato' and the time signature is 2/4. The key signature has one flat (B-flat). The piano part begins with a forte piano (*fp*) dynamic and includes triplet figures in both hands. The vocal parts enter in the third measure with the lyrics 'Here's Ba-' and 'Here's Ba-bette'.

bette, the let - ter writ - er, come and set your mind at ease.

the let - ter writ - er

Here's Ba -

Detailed description: This system contains the next four measures. The vocal parts continue with the lyrics 'bette, the let - ter writ - er, come and set your mind at ease.' and 'the let - ter writ - er'. The piano accompaniment continues with triplet patterns. The system concludes with the vocal part starting 'Here's Ba -'.

She will
 bette Wel-come Ba - bette.

fp *sfz*

Detailed description: This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'She will' and 'bette Wel-come Ba - bette.' The piano accompaniment includes triplets and dynamic markings such as *fp* and *sfz*.

She'll make your trou - bles light - er write you what you please.
 make your trou - bles light - er she will write you what you please. If
 He'll make your trou - bles light - er

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics 'She'll make your troubles light - er write you what you please. If' and 'He'll make your troubles light - er'. The piano accompaniment features a steady eighth-note pattern with triplets.

you have her write one a let - ter hell cer - tain - ly love you much
 If you have her write one a let - ter She'll

Detailed description: This system contains the final four measures. The vocal line concludes with the lyrics 'you have her write one a let - ter hell cer - tain - ly love you much' and 'If you have her write one a let - ter She'll'. The piano accompaniment continues with triplets and concludes with a final chord.

bet - ter Your mind she will ease she will write what you please come and
 love you much bet - ter Your mind she will ease she will write what you please come and

wel - come Ba - bette pet - ite Ba - bette Come set your mind at ease
 wel - come Ba - bette pet - ite Ba - bette Come set your mind at ease

She will write all you please.
 She will write all you please.

ffz Come and greet her, come to meet her, If you have
 Come and greet her, come to meet her, If you have

ffz tutta forza.

nev - er met her yet! —
 nev - er met her yet! —
 Come greet her.

ffz

fz
 You have nev - er seen as clev - er a cor - re -
 You have nev - er seen as clev - er a cor - re -

ffz

spond-ent as Ba-bette Wel-come Ba-bette.
spond-ent as Ba-bette Wel-come Ba-bette

sua
ff

Wel-come Ba-bette
Wel-come Ba-bette

Hey!
Hey!

sua
sffz
3
3
3
3

Letters I Write All The Day.

No 5.

Lyric by
HARRY B. SMITH.

(Letter Writing Song.)

BABETTE.

Music by
VICTOR HERBERT.

Allegro.

Piano.

The piano introduction consists of two staves in 6/8 time. The right hand starts with a treble clef and a key signature of one sharp (F#). It begins with a half rest followed by a series of eighth and sixteenth notes. The left hand starts with a bass clef and a key signature of one sharp (F#), playing a similar rhythmic pattern. Dynamics include a forte (*f*) marking and a sforzando (*sfz*) marking at the end of the piece.

Allegretto comodo.

In pur - suit of my pro - fes - sion man - y let - ters strange I

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp (F#). The piano part includes a piano (*p*) marking and the instruction *colla voce*.

write — some - times 'tis a love con - fes - sion some - times

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with similar harmonic support.

chal - len - ges to fight, — Comes a fair young Vil - lage

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment includes dynamic markings such as *accel.*, *f*, *p rit.*, and *a tempo*.

beau-ty fears her lov-er told her lies bids me write for her a

let-ter scarce can speak for sobs and sighs. "Ah! Dear

Molto meno mosso (molto rubato.)

sweet-heart" (thus she dic-tates) why O why have your grown cold? I've no

pp *espress.*

let-ter for a week now please, please do not think me bold; you well

know how I a - dore you! Don't you love me an - y - more? Oh, come

back dear I im - plore you but I fear I am a bore, I am a

(sigh)(sigh)

pp

bore, I am a bore. _____ Let - ters, Let - ters,

(sigh)(sigh)

poco a poco in tempo

let - ters, — let - ters, — let - ters I write all the day.

Let - ters, let - ters pen and ink fet - ters some of them sad some

gay, Let - ters, let - ters, let - ters, let - ters, some ask for love, some for

cash, Let - ters, let - ters, let - ters, let - ters, joy - ous, sad or

Allegro.

gay. —

f *sfz*

Allegretto comodo.

There's the land - lord who's a mi - ser, and is weaz - en weak and

p

p

old, — and he does not know what love is save the sor - did love of

accel.

accel.

gold, — Hand shakes so he can't write let - ters so to me he al - ways

f *p rit.* *a tempo*

rit. p *a tempo*

comes, — and he threatens pri - son fet - ters for the debt of trif - ling

p *a tempo*

Andante. (Imitating miser.)
(Almost spoken.)

sums. "Pay old man or go to pri - son, come now quick-ly

rit. *fp* *fp* *fp*

p

make your choice, Where's that mon-ey that you owe me" he dic-tates in

fp *fp* *fp*

col sua sempre.....

squeak-y voice; "What! your wife is old and sick-ly? You'll pay in a

fp *fp* *fp*

8.....

week or so? I've heard that be - fore too oft - en, come! pay up or out you

marcato *fp*

Poco a poco in tempo.

go. _____ Let - ters, - let - ters, - let - ters, - let - ters, -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a long note on 'go.' followed by a series of eighth notes. The piano accompaniment consists of chords and eighth-note patterns. A fermata is placed over the first piano chord.

let - ters I write all the day. Let - ters, - let - ters, -

The second system continues the vocal line with 'let - ters I write all the day.' and 'Let - ters, - let - ters, -'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chordal textures.

pen and ink fet - ters some of them sad - some - gay,

The third system contains the vocal line 'pen and ink fet - ters some of them sad - some - gay,'. The piano accompaniment includes a triplet of eighth notes in the vocal line and corresponding chords in the piano part.

Let - ters, - let - ters, - let - ters, - let - ters, - some ask for love some for

The fourth system concludes the page with the vocal line 'Let - ters, - let - ters, - let - ters, - let - ters, - some ask for love some for'. The piano accompaniment continues with rhythmic patterns and chordal support.

cash, Let - ters, let - ters, let - ters, let - ters,

Allegro.

joy - ous - sad or - gay.

Allegretto - comodo.

There's a sol - dier bold and

hand - some full of swag - ger and mous - tache. He can

accet. *rit.*

write but too much trou-ble! Pens? Oh, bah! the sword he'll clash. He's in -

a tempo

sul - ted some one stopped him, When a girl he tried to kiss, Was her

a tempo

Tempo di Marcia.

broth-er? Bah no mat-ter! he shall die the rogue for this.

"Write my girl, Mon - sieur I'll meet you In the

for - est nook hard by, _____ Bring your sec - ond no! no

marc.

Detailed description: This system contains the first two lines of the musical score. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "for - est nook hard by, _____ Bring your sec - ond no! no". The piano accompaniment consists of a right-hand part with chords and triplets, and a left-hand part with a steady bass line. The tempo marking *marc.* is placed below the piano part.

doc - tor, _____ One or both _____ of us must die, _____

marc.

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with the lyrics "doc - tor, _____ One or both _____ of us must die, _____". The piano accompaniment continues with similar textures. The tempo marking *marc.* is repeated.

_____ Write my girl _____ and send it post - haste, _____

fz *p*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line has the lyrics "_____ Write my girl _____ and send it post - haste, _____". The piano accompaniment features a triplet in the right hand marked *fz* and a *p* dynamic marking in the left hand.

To that slave with - out de - lay, _____ I have

sfz *p*

Detailed description: This system contains the final two lines of the musical score. The vocal line has the lyrics "To that slave with - out de - lay, _____ I have". The piano accompaniment concludes with a triplet in the right hand marked *sfz* and a *p* dynamic marking in the left hand.

nev-er brooked an in - sult, at a word I thrust and

marc. *p*

slay! Ha! Write my girl, Mon-sieur I'll meet you,

f *sff* *pppp* *marc.*

In the for - est nook hard by,

p

Bring your sec - ond no! no doc - ter, One or both

p

of us must die. Write my girl and send it

sfz

post haste, To that slave with-out de-lay,

marc. *p*

I have nev-er brooked an in-sult,

sfz *fz* *p* *marc.*

at a word I thrust and slay?"

p *poco pesante* *ff*

He whod thrive must rise at five.

No 6.

Lyric by
HARRY B. SMITH.

Clockmaker's Song.
Tympel and Chorus.

Music by
VICTOR HERBERT.

Allegretto moderato.

Piano.

The piano introduction is in G major (one sharp) and 2/4 time. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with chords and eighth notes. The piece begins with a forte (*f*) dynamic.

Oh the clock-mak-er's trade is a right good trade and a thrift-y trade as

The first line of the song includes a vocal melody and piano accompaniment. The piano part features a steady bass line with chords in the right hand. The lyrics are: "Oh the clock-mak-er's trade is a right good trade and a thrift-y trade as".

well; For the good old clocks that for you are made, right tru-ly the hours can

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "well; For the good old clocks that for you are made, right tru-ly the hours can".

tell. Ye i - dlerswho loi - ter a - bout you work and many there are be -

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "tell. Ye i - dlerswho loi - ter a - bout you work and many there are be -".

like Our clocks re-mind you how much you shirk, While the fly-ing hours they

rit.

poco rit.

rit.

CHORUS.

strike.
SOPR. & ALTO. Tick tick tick tick tick tick tick tick tick tick

TEN. Tick tick tick tick tick tick tick tick tick tick

BASS. Tick tick tick tick tick tick tick tick tick tick

He whod thrive must rise at five, ting ting ting ting

pp

p

he who has may— lie till sev-en, ting ting ting ting

tick tick tick tick tick tick tick tick tick tick tick tick tick

tick tick tick tick tick tick tick tick tick tick tick tick tick

Dig and delve till the clock strikes twelve, Work a - gain till the clock strikes ten.

tick tick tick

tick tick tick

tick tick tick

Ting ting 'tis a mer-ry, mer-ry rhyme That marks the speed of time.

tick tick tick tick ting-a - ling tick tick

tick tick tick tick ting-a - ling tick tick

sfz p f

sfz

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The second and third lines are vocal parts with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Dynamics include *sfz*, *p*, and *f*.

He whod thrive must rise at five, Ting ting ting ting

He whod thrive must rise at five, Ting ting ting ting

8

f

Detailed description: This system contains the second two lines of the musical score. The top two lines are vocal parts with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. A first ending bracket labeled '8' spans the final two measures of the piano part. Dynamics include *f*.

he who has May lie till sev-en Ting ting ting ting

he who has May lie till sev-en Ting ting ting ting

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "he who has May lie till sev-en Ting ting ting ting".

Dig and delve till the clock strikes twelve. Work a - gain till the clock strikes ten.

Dig and delve till the clock strikes twelve. Work a - gain till the clock strikes ten.

Then

The second system continues with two vocal staves and piano accompaniment. The lyrics are: "Dig and delve till the clock strikes twelve. Work a - gain till the clock strikes ten." The word "Then" is written above the piano accompaniment.

Ting ting 'tis a mer-ry mer-ry rhyme That marks the speed of time.

Ting ting 'tis a mer-ry mer-ry rhyme That marks the speed of time.

The third system features two vocal staves and piano accompaniment. The lyrics are: "Ting ting 'tis a mer-ry mer-ry rhyme That marks the speed of time." The piano accompaniment includes dynamic markings *sfz* and *fff*.

"I'll Bribe the Stars"

NO 7.

(PICTURE PAINTING SONG.)

Duet.

Marcel and Babette.

(During this, he paints her portrait, while she poses.)

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegretto grazioso.

Voice. MARCEL.

My

Piano. *mf poco accel.* *poco rit.* *a tempo*

sub - ject is so fair a crea - ture, No ar - tist could her charm por -

tray, — Nor re - al - ize her grace of fea - ture on

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can-vass or in moul - ded clay. Her brow is pur - est al - a -

bas - ter, Her lips a po - et's vain de - light, Her

smile de - fies the great - est mas - ter, Her eyes put ta - lent all to

flight, Still I will try for love may guide my hand and

p *rit.*

espr.

rit. p

rit.

eye; I'll bribe the stars of

Piu mosso (Tempo di Valse Lento.)

poco a poco in tempo

rit.

a tempo

heav - en for your bright eyes to pose and

p

rit. *p a tempo*

take for your com - plex - ion the li - ly and the

rit. *p a tempo*

p

rose; Then for your lips' per - fec - - tion, I'll

p

bor - row Cu - pid's bow _____ If na - ture will as -

sist me, I'll paint your por - trait so. _____ I

rit. *ff* *rit.* *rit.*

BABETTE.

(mocking him)

love to hear your art - less chat - ter, It seems to me so ver - y

p

quaint. _____ I do not pay you though to flat - ter, I

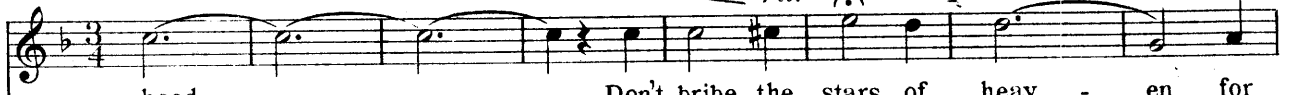
on - ly pay you sir to paint, ——— Your com - pli - ments don't make me

diz - zy, In vain your po - e - try you show'r. ——— I

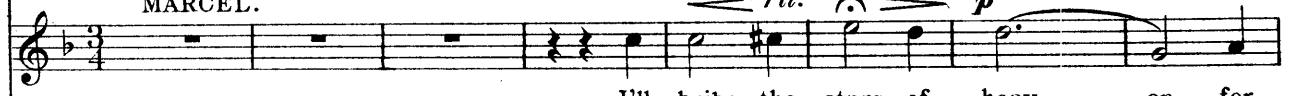
pray Sir pain - ter do get bu - sy, For you're not work - ing by the

hour. *p* Pro - ceed ——— in - deed ——— and *rit.* to your work now please give

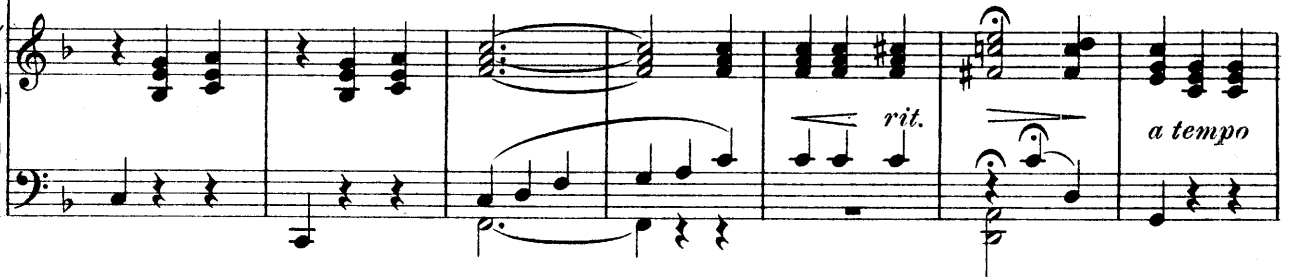
BABETTE.

rit. *p a tempo*

MARCEL.

rit. *p*

Piu mosso (Valse Lento.)

rit.

p
fect - ion nor much like Cu - pids bow, A sim - ple
p
fect - ion I'll bor - row Cu - pids bow, If na - ture

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both in a key with one flat (B-flat major or D minor). The piano accompaniment is in the same key and features a steady eighth-note bass line and chords in the right hand. The lyrics are: "fect - ion nor much like Cu - pids bow, A sim - ple" for the top voice and "fect - ion I'll bor - row Cu - pids bow, If na - ture" for the bottom voice. The piano part starts with a *p* dynamic.

vil - lage maid - en I am, please paint me so! A
will as - sist me, I'll paint your por - trait so! If

f *poco accel. e molto cresc.*

The second system continues the vocal and piano parts. The vocal staves have lyrics: "vil - lage maid - en I am, please paint me so! A" and "will as - sist me, I'll paint your por - trait so! If". The piano accompaniment features a *f* dynamic and includes the instruction *poco accel. e molto cresc.*. The piano part has a more active right hand with chords and moving lines.

sim - ple vil - lage maid - en, I am please paint me so!
na - ture will as - sist me, I'll paint your pic - ture so!

ff ten. *rit.* *ff rit.* *rit.* *sffz*

The third system concludes the piece. The vocal staves have lyrics: "sim - ple vil - lage maid - en, I am please paint me so!" and "na - ture will as - sist me, I'll paint your pic - ture so!". The piano accompaniment features a *ff* dynamic and includes the instruction *rit.*. The piano part has a *ff rit.* dynamic and ends with a *sffz* dynamic. The piano part has a more active right hand with chords and moving lines.

Finale I.

No 8.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Maestoso. BABETTE. (with enthusiasm)

My friends, to arms! Come, all, to

(Trumpet behind the Scene.)

Piano. *f* *fp*

arms, ————— 'Tis the Na - tion calls! De - fend our na - tive

slow. *fp*

land. —————

MARCEL.

To arms! Come all! To

MONDRAGON.

arms! 'Tis the Na - tion calls! De - fend our nat - ive

rit.

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "arms! 'Tis the Na - tion calls! De - fend our nat - ive". The piano accompaniment is in bass clef. A *rit.* (ritardando) marking is present above the piano part.

BABETTE.

To arms! To arms! To

VINETTA.

MARCEL.

land! To arms! To arms! To

MONDRAGON.

This system features four individual vocal parts: BABETTE, VINETTA, MARCEL, and MONDRAGON. Each part is in treble clef with a key signature of three sharps. The lyrics are "To arms! To arms! To" for BABETTE and VINETTA, and "land! To arms! To arms! To" for MARCEL and MONDRAGON. The parts are marked with *ff* (fortissimo).

CHORUS.

SOPR. & ALTO.

To arms! To arms! To

TEN.

To arms! To arms! To

BASS.

This system features the chorus parts: SOPR. & ALTO, TEN., and BASS. Each part is in treble clef with a key signature of three sharps. The lyrics are "To arms! To arms! To". The parts are marked with *ff*. The piano accompaniment is in bass clef and features triplets.

This system shows the piano accompaniment for the final part of the page. It features complex rhythmic patterns, including triplets in both the treble and bass clefs.

arms! _____ The Na - tion calls her

arms! _____

arms! _____

arms! _____

arms! _____

Marziale maestoso e

fp

molto marcato.

sons and she nev - er yet has called in vain Our

and she nev - er yet has called in vain

p

O hear the call

O hear the call

Come on! ad-vance

Come on! ad-vance

molto marcato.

hap - py land shall nev - er bow to Spain. No! Lets to

arms, our Na - tion shall not bow to Spain. No! Come to arms! Come to

Ay to arms

Ay to arms

No!

No!

Ay to arms

Ay to arms

arms Come de - fend our nat - ive land, All to
 Pa - tri - ots at - tend! To arms! All to
 Pa - tri - ots at - tend! To arms! All to
 Pa - tri - ots at - tend! To arms! All to
 Pa - tri - ots at - tend! To arms! All to

arms. Our Na - tion calls her sons And she
 arms! Our Na - tion calls her sons And she
 arms! Our Na - tion calls her sons And she
 arms! Our Na - tion calls her sons And she

arms! Our Na - tion calls her sons And she
 arms! Our Na - tion calls her sons And she
 arms! Our Na - tion calls her sons And she
 arms! Our Na - tion calls her sons And she

nev - er yet has called in vain. Our hap - py land shall nev - er bow to

nev - er yet has called in vain. Our hap - py land shall nev - er bow to

nev - er yet has called in vain. Our hap - py land shall nev - er bow to

nev - er yet has called in vain. Our hap - py land shall nev - er bow to

Spain. No! Our hap - py land shall nev - er bow to

Spain. No! Our hap - py land shall nev - er bow to

Spain. No! Our hap - py land shall nev - er bow to

Spain. No! Our hap - py land shall nev - er bow to

Spain. No! In the cause let us on, Lets u -

Spain. No! In the cause let us on, Lets u -

Spain. No! In the cause let us on, Lets u -

Spain. No! In the cause let us on, Lets u -

nite and ad - vance de - fend the nat - ive land we all love so

nite and ad - vance de - fend the nat - ive land we all love so

nite and ad - vance de - fend the nat - ive land we all love so

nite and ad - vance de - fend the nat - ive land we all love so

well ——— Ah let us go to Vic-to-ry For

well ——— Ay on to Vic-to-ry!

well ———

well ———

sfp

nat-ive land we do and dare The foe de-fy Well

(Shouting.) Hur-rah!

Ay on to Vic-to-ry (Shouting.) Hur-rah!

(Shouting.) Hur-rah!

(Shouting.) Hur-rah!

con - quer - or die. The foe de - fy Come to arms

Hur - rah! The foe de - fy Come to

Hur - rah! Come to arms the foe de - fy!

Hur - rah! Hur - rah!

The The

'tis the Na - tion calls. Let us on to the

arms 'tis the Na - tion calls. Let us on to the

'tis the Na - tion calls. Let us on to the

Na - tion calls to arms. Let us on to the foe.

Na - tion calls to arms. Let us on to the foe.

poco rall.

foe, for-ward let us go Now Fare-
 foe, for-ward let us go Fare -
 foe, for-ward let us go Now Fare-
 foe, for-ward let us go Fare -
 For - ward let us go For - ward all let us go! Fare -
 For - ward let us go For - ward all let us go! Fare -

ff
sfz

Allegro con fuoco.

well my friends be - lov - ed And
 well!
 well!
 well!
 well!
 well!
 well!

sfz

Allegro con fuoco.

may we meet _____ a - gain. _____ The

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "may we meet _____ a - gain. _____ The". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

land _____ we love sin - cere - ly _____ Must

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "land _____ we love sin - cere - ly _____ Must". The piano accompaniment maintains the same rhythmic pattern.

not _____ ap - peal to you in vain _____ The

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "not _____ ap - peal to you in vain _____ The". The piano accompaniment maintains the same rhythmic pattern.

land _____ we love _____ so dear - - ly _____ Must

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "land _____ we love _____ so dear - - ly _____ Must". The piano accompaniment maintains the same rhythmic pattern.

rit. *a tempo.*

ne'er ap - peal to you in vain

rit. *sfz* *a tempo.*

BABETTE. *ff*

Fare - well my friends loved

VINETTA. *ff*

MARCEL. *ff*

Fare - well my friends loved

MONDRAGON. *ff*

CHORUS.

SOPR. & ALTO. *ff*

Fare - well my friends loved

TEN. *ff*

Fare - well my friends loved

BASS. *ff*

ff

Dear - - - ly And may we

Dear - - - ly And may we

Dear - - - ly And may we

Dear - - - ly And may we

Dear - - - ly And may we

Dear - - - ly And may we

Dear - - - ly And may we

Dear - - - ly And may we

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

we meet a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

land we love sin - cere - ly

land we love sin - cere - ly

We love sin - cere - ly
dear - ly

land that we all love dear -

land we all love so

land we all love so dear

Shall ne'er ap - peal to you in

Shall ne'er ap - peal in

Shall ne'er ap - peal to you in

Shall nev - er call in

ly Shall ne'er ap - peal to

dear Shall ne'er ap - peal to

ly Shall not call us in

vain The land we

vain The land we

No

us in vain. The land we

us in vain. The land we

vain No! No! The land we love we

love so dear ly Shall

love so dear ly Shall

love so dear ly Shall

love so dear ly. Shall

love so dear ly. Shall

Piu mosso.

néer ap - peal to you in vain.

néer ap - - peal in vain.

néer ap - - peal to her sons in vain.

néer ap - - peal in vain.

nev - er call in vain!

nev - er call in vain!

Piu mosso.

sfz *sfz* *sfz* *ff*

Ay to arms drive the

Ay to arms drive the

ff To arms

Ay to arms drive the

Ay to arms drive the

Ay to arms drive the

foe from our dear nat - ive land.

ay — to arms! To

foe from our dear nat - ive land.

foe from our dear nat - ive land.

foe from our dear nat - ive land.

foe from our dear nat - ive land.

Ay to arms drive the foe from the dear nat - ive land

arms ay — to arms, Come

Ay to arms drive the foe from the dear nat - ive land Come

Ay to arms drive the foe from the dear nat - ive land Come

Ay to arms drive the foe from the dear nat - ive land Come

ff

Come to

to arms

Come to

Come to

to arms come come

to arms come come

arms de - fend the land we

arms de - fend the land we

all! de - fend

all the land we

all de - fend the land we

love so well be it vic - try or

love so well be it vic - try or

love so well be it vic - try or

love so well be it vic - try or

Tempo di marcia. Maestoso.

death Fare - - well!

death Fare - - well!

death Fare - - well!

death Fare - - well!

Tempo di marcia. Maestoso.

ffz *ffz* *fff*

First system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure, followed by quarter notes. The bass clef staff has a steady eighth-note accompaniment. The system concludes with a series of five sixteenth-note chords in the treble staff, each marked with a 'V' (accents).

Second system of musical notation. The treble clef staff continues with eighth-note patterns and quarter notes. The bass clef staff maintains its eighth-note accompaniment. The system ends with a quarter note in the treble staff.

Third system of musical notation. The treble clef staff begins with a *Volto* marking and contains several triplet markings. The bass clef staff also features triplet markings. A *fff* dynamic marking is present in the middle of the system.

Fourth system of musical notation. The treble clef staff includes a *ffz* dynamic marking, a fermata, and a *ffz* marking at the end. The bass clef staff features a *ffz* marking and a fermata. The system concludes with a double bar line.

NO 9.

Opening Chorus.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro brillante.

Piano.

fp sempre cresc.

sempre cresc.

sfz

incalando.

ffz

ff

The musical score is written for piano and consists of five systems of music. The key signature is two sharps (F# and C#) and the time signature is 2/4. The tempo is marked 'Allegro brillante'. The score begins with a piano introduction. The first system includes the instruction 'fp sempre cresc.' and features a bass line with a steady eighth-note accompaniment and a treble line with chords. The second system continues with 'sempre cresc.' and shows the treble line becoming more active with sixteenth-note patterns. The third system includes 'sfz' and features a treble line with chords and a bass line with eighth notes. The fourth system is marked 'incalando.' and features a treble line with chords and a bass line with eighth notes. The fifth system includes 'ffz' and 'ff' and features a treble line with chords and a bass line with eighth notes. The score concludes with a final chord in the treble and a sustained bass line.

CHORUS.

ff. Ker - mess day of all the year, Is the mer - ri - est of all *ten.*

ff. Ker - mess day of all the year, Is the mer - ri - est of all *ten.*

ff. Ker - mess day of all the year, Is the mer - ri - est of all *ten.*

ff

ten.

And so now that Ker - mess day Let us all o - bey the call. A

And so now that Ker - mess day Let us all o - bey the call. A

ff

time it is when dance and song With all their joy a - bound But

time it is when dance and song With all their joy a - bound But

sempre. ff

sfz sfz

most of all a time to pass the was - sail bowl a - round.

most of all a time to pass the was - sail bowl a - round.

This system contains the first two systems of music. The top system has two vocal staves and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines. The lyrics are: "most of all a time to pass the was - sail bowl a - round."

This system shows the piano accompaniment for the first system, with treble and bass clefs. It features chords and moving lines in both hands.

Ker - mess day of all the year, Is the mer - ri - est of all *ten.*

Ker - mess day of all the year, Is the mer - ri - est of all *ten.*

This system contains the third system of music. The top system has two vocal staves and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines. The lyrics are: "Ker - mess day of all the year, Is the mer - ri - est of all *ten.*"

This system shows the piano accompaniment for the second system, with treble and bass clefs. It features chords and moving lines in both hands.

And so now that ker - mess day, Let us all o - bey the call.

And so now that ker - mess day, Let us all o - bey the call.

This system contains the fourth system of music. The top system has two vocal staves and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines. The lyrics are: "And so now that ker - mess day, Let us all o - bey the call."

This system shows the piano accompaniment for the third system, with treble and bass clefs. It features chords and moving lines in both hands.

Ev - ry one must

All the fun of fete and fair, Seems to per - me - ate the air.

mf

mf

sf molto cresc.

get his share Of sport of ev - 'ry sort, One day is

Sure! One day is

ff

sfz.

ff

sfz

all too short For this de - light - ful sort of sport.

all too short For this de - light - ful sort of sport.

sfz

VILLAGE BELLES. 88

(advancing.) *p*

Con - fi - den - tial - ly we say, That we

dim. molto.

p

hope ere close of day An el - i - gi - ble par - ty to ac -

cept For when girls are nice - ly dressed in their

fp

ver - y, ver - y best, At cap - tur - ing ad - mir - ers they're a -

dept.

p (VILLAGE BEAUX.)

In - ci - dent - al - ly we add That a

ff *p* *p*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole note rest followed by a half note rest, then a series of eighth notes. The lyrics 'In - ci - dent - al - ly we add That a' are written below the notes. The middle staff is a piano accompaniment in treble clef, starting with a fortissimo (*ff*) dynamic and transitioning to piano (*p*). The bottom staff is a piano accompaniment in bass clef, also starting with *ff* and transitioning to *p*. The key signature remains two sharps throughout.

rath - er hand - some lad In hol - i - day at - tire Girls should be

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics 'rath - er hand - some lad In hol - i - day at - tire Girls should be'. The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature remains two sharps.

Ha ha ha ha ha! Ha ha!

pleased at He's at - tract - ive to the eye, Girls to

fp

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics 'Ha ha ha ha ha! Ha ha!' and 'pleased at He's at - tract - ive to the eye, Girls to'. The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature remains two sharps. A fortissimo-piano (*fp*) dynamic marking is present in the piano accompaniment.

cap - ture he shall try, Ha ha!
For un - doubt - ed - ly he is - n't to be

cresc.

sneezed at. Ha ha ha ha! ha ha ha ha!
Ha ha ha ha! ha ha ha

sempre cresc.

ha ha ha ha!
ha! ha ha!

ffz

ff.

Ker - mess day of all the year Is the mer - ri - est of

Ker - mess day of all the year Is the mer - ri - est of

ff

ff

ten.

all And so now that Ker - mess day Let us

ten.

all And so now that Ker - mess day Let us

ten.

all o - bey the call, A time it is when dance and song With

all o - bey the call, A time it is when dance and song With

all their joys a - bound But most of all a time to pass the
all their joys a - bound But most of all a time to pass the

was - sail bowl a - round. *ff*
was - sail bowl a - round.

p Women.
If a

wom - an is as old as she looks, We're sure that

we're a - bout six - teen For we're

marcato. *staccatissimo.*

fash - ion - a - bly dressed, In our go to meet - ing best, And

fin - er togs are rare - ly seen. Men.

If a

man is as old as he feels, We're sure that we're

school - boys, noth - - ing more. For we're

going to have a lark From the dawn un - til the

dark, As we had in the days of

He he he he! don't they think they're ver-y clev-er He he he
 yore. He he he he young-er girls we'll try to

sempre cresc.

he! don't they think they're ver - y clev - er He he he
 find Young - er girls we'll try to

QUENTIN.
 Let all ad - vance For the

he!
 find He he he he!

molto cresc.

ff animando.

first gay Ker - mess dance.

Ker-mess day of all the year Is the
Ker-mess day of all the year Is the

ff animando.

mer - ri - est of all. And so now that Ker - mess day Let us
mer - ri - est of all. And so now that Ker - mess day Let us

all o - bey the call. Let us all ad - vance.
all o - bey the call. Let us all ad - vance, all ad-vance.

sfz

Let us all ad - vance all ad - vance
 Let us all ad - vance all ad - vance all ad - vance

sfz *sfz*

for the dance for the first gay Ker - mess dance ad -
 for the dance for the first gay Ker - mess dance ad -

sfz

vance vance

ff *pesante.*

DANCE.

martellato.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece begins with a dynamic marking of *ff* *tutta forza.* The first two measures of the upper staff contain eighth notes, while the lower staff has a steady eighth-note accompaniment. The third and fourth measures feature a *sffz* dynamic marking with accents over the notes. The system concludes with a *martellato.* marking over a series of eighth notes.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth notes, and the lower staff maintains the eighth-note accompaniment. The dynamic marking *sffz* is present in the first two measures of the system.

The third system shows a more complex melodic line in the upper staff, including some sixteenth-note passages. The lower staff continues with the eighth-note accompaniment. Dynamic markings include *sfz* in the lower staff and *sffz* in the upper staff.

The fourth system features a melodic line in the upper staff with a *tutta forza.* marking. The lower staff continues with the eighth-note accompaniment. The system includes *sfz* markings in both staves and ends with a *martellato.* marking.

The fifth system continues with two staves. The upper staff has a melodic line with eighth notes, and the lower staff has the eighth-note accompaniment. The dynamic marking *sffz* is used throughout the system.

The sixth system concludes the piece with two staves. The upper staff features a melodic line with eighth notes, and the lower staff has the eighth-note accompaniment. The dynamic markings include *sfz*, *ff*, and *sffz*.

tutta forza. *sffz* *sffz* *maritello.*

sffz *sffz*

sffz *sffz* *sffz* *sffz* *sffz*

(shouting.) *f*

Hi huz - zah! Hi huz - zah! Hey!

Hi huz - zah! Hi huz - zah! Hey!

sffz *sffz* *sffz*

Hear the Coachman Crack his Whip.

No 10.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro.

Piano.

pp

p

CHORUS.

SOP. & ALTO.

TEN. & BASS.

Hey! hey! the coach The coach ap -

Hey! hey! the coach

'Tis the coach Hur - rah!

proach es

hey!

the coach

hey!

The musical score is arranged in four systems. The first system shows the piano introduction with a treble and bass staff. The second system features the vocal chorus with lyrics for Soprano & Alto and Tenor & Bass. The third system continues the vocal lines with lyrics: "'Tis the coach Hur - rah! proach es hey! the coach hey!". The fourth system shows the piano accompaniment for the final part of the chorus.

Hear the coach-man crack his whip, Crick
the coach rum - ble rum - ble rum - ble rum - ble

Hold a - hey!
crack crick crack, hear the coach ap-proach. crick
hear the coach now ap-proach 'Tis per - haps a Duke or

Praps a Duke or Du - chess
crack Hear the coach-man crack his whip, crick
Du - chess, Peer or Po - tent-ate, rum - ble rum - ble rum - ble rum - ble

Hol-la - hey!

crack crick crack Hear the coach ap-proach crick

Hear the coach now ap-proach, 'Tis per-haps a Duke or

crack Praps a Duke or Du-chess, All re-joice with

Du-chess, Peer or Po-tent-ate Hear the gay Pos-

heart and voice, hur-rah!

till ions mer-ry horn

Hey hey the coach hey hey the coach heigh - o! heigh -

o! heigh - o! The coach hol - la - hey hol - la -

hey!

sfz *sfz* *sfz* Segue.

We're Very Highly Polished at the Court, Don't You Know?

TRIO AND DANCE.

No 11.

Baltazar, Vinetta and Van Dyk.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

(BALT.) I'm an old beau of the
(VINET.) I've a coat of arms a

ver - y old - est school In so - ci - e - ty an au - to - crat, I
mot - to and a crest Work and all such vul - gar de - tails I de -

rule, With my snuff-box *comme il faut* with my eye-glass don't you know And my
test, I'm a dan-ger-ous co-quette break a heart with-out re-gret And my

man - ner so sa - tir - i - cal and cool. — I've a per - i - wig and
blood's the ver - y blu - est and the best. (BALT.) I am clev - er at pi -

pitch - es on my face, Pray ob - serve my heels, my buc - kles and my
quet and e - car - té And at dice till dawn of day, I oft - en

lace, If I meet a pret - ty Miss I be - stow on her a kiss, With my
play, I've a stack of gam - bling debts but I trip thro' min - u - ets. In a

poco rit.

cus - tom - a - ry cel - e - bra - ted grace. —
won - der - ful - y fas - ci - nat - ing way. —

Oh, we're

ver - y high - ly pol - ished at the court, don't you know, With a

glance a friend's de - mol - ished at the court, don't you know. We're so

cut - ting and so clev - er, off our guard not well No nev - er, nev - er

jeer-ing, sneer-ing, dom-i-neer-ing, We're ver-y high-ly pol-ish-ed at the

This system contains the first line of music. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some chords.

court, don't you know? DANCE.

mf *p*

This system contains the second line of music. The vocal line continues with the lyrics. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings *mf* and *p* are present. The word "DANCE." is written above the piano staff.

sfz *pp*

sfz

This system contains the third line of music. The piano accompaniment features a more active melodic line in the right hand. Dynamic markings *sfz* and *pp* are present.

This system contains the fourth and final line of music on the page. It concludes with a double bar line. The piano accompaniment continues with its rhythmic accompaniment.

No. 12.

Tony the Peddler.

Mondragon and Chorus.

Lyrics by
HARRY B. SMITH.Music by
VICTOR HERBERT.

Marcato.

Piano.

Musical notation for the piano introduction, featuring a treble and bass clef with various dynamics including *ff*, *sffz*, and *ffz*.

Allegro moderato.

*accel.**p*

What would you buy mer-ry gen-tle-men all? For bar-gains each man of us
Pray have ye chil-dren kind gen-tle-men all? Why then I have plen-ty of

*sf pesante**accel.**sffz**p*

strives, ——— I've frip-per-y fur-be-lows, trin-kets a store, To
toys, ——— A jack in the box, or a top or a doll, 'Twould

*scherzando**accel.**sffz**molto rubato e rit.**a tempo*

please your fair sweet-hearts and wives, ——— Come buy her some ear-rings or
please your sweet girls and fine boys, ——— Come try just to please them a

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

leggiere

brace-lets of beads, or buy her this el - e - gant fan, ——— What
 tri - fle or two, this ex - quis-ite ar - ti - cle scan, ——— If you

ev - er you lack you shall find in my pack, Ay To - ny the ped-dler's your
 wish good St. Ni - cho - las all the year round, why To - ny the ped-dler's your

rit.

p

colla voce

a tempo

man! ——— With a
 man! ———

f *molto rit.*

CHORUS.

Ay To-ny's a right handy - man! ———

Ay To-ny's a right handy - man! ———

f *molto rit.*

a tempo

sffz *molto rit.*

ff

heigh - o hey! A down the dus - ty road with a mer - ry - jog - a -

long boys; If the day is long and trade - goes - wrong I

CHORUS.

hey! —
hey! —

keep - up - heart with a song boys: It is

With a song boys. —
With a song boys. —

heigh - o hey on a pleas - ant sum - mer - day Ill for - tune with me's no

piu pesante
med - dler, For a sta - ble loft a hay - stack_ soft is a

pesante *a tempo* *a tempo*
home_to_ To - ny the Ped - dler. *D.S.*

CHORUS.
Hey! ho!
Hey! ho!

molto rit. ff *sffz a tempo* *sffz* *sffz* *ff a tempo* *sffz D.S.*
molto forzato *Fine.*

My Lady 'Tis For Thee.

No 13.

Romanza.

Marcel.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Animato.

MARCEL.

If I could look in - to your
If then the bat - tle surg - es

Piano.

f *accel.* *rit.* *pa tempo..*

eyes _____ And see the love - - light there, _____ There
round _____ And foe - men are de - fied, _____ Thy

were no Knight in ar - mor bright But might of me _____ be-
face I'd have to be a star To guide me as _____ I

ware. _____ But might of me be - ware my dear, Though
 ride. _____ If when the days fierce fight is done Thy

sfz

gal - lant were his guise, _____ For ev - er in my
 he - ro wound - ed lies, _____ He shall not feel the

marc.

heart I'd bear the bless - ing of your eyes. For -
 foe - man's steel if sol - aced by your eyes. If

p

rit. ev - er I bear love the bless - ing of your
 I had to cheer me the thought of your dear

poco a poco rit. *molto rit.*

Molto moderato.

eyes.
eyes.

riten.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a 6/8 time signature and a key signature of three flats. It features two long, horizontal lines representing the lyrics 'eyes.' and 'eyes.'. The bottom two staves are piano accompaniment in bass clef, with a 6/8 time signature and a key signature of three flats. The piano part consists of a steady eighth-note bass line and chords in the right hand. A 'riten.' (ritardando) marking is placed above the piano part in the third measure.

(Dreamingly.)

Let hope of thee — my guer - don be — my

pp *dolcissimo.*

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with a 6/8 time signature and a key signature of three flats. The lyrics are 'Let hope of thee — my guer - don be — my'. The bottom two staves are piano accompaniment in bass clef, with a 6/8 time signature and a key signature of three flats. The piano part features a steady eighth-note bass line and chords in the right hand. A 'pp' (pianissimo) marking is placed above the piano part in the second measure, and a 'dolcissimo.' (dolcissimo) marking is placed above the piano part in the third measure.

la - dy, la - dy mine — I'll bear thy col - ors

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with a 6/8 time signature and a key signature of three flats. The lyrics are 'la - dy, la - dy mine — I'll bear thy col - ors'. The bottom two staves are piano accompaniment in bass clef, with a 6/8 time signature and a key signature of three flats. The piano part features a steady eighth-note bass line and chords in the right hand.

on my shield — my hon - or shall be thine. — I'll

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef with a 6/8 time signature and a key signature of three flats. The lyrics are 'on my shield — my hon - or shall be thine. — I'll'. The bottom two staves are piano accompaniment in bass clef, with a 6/8 time signature and a key signature of three flats. The piano part features a steady eighth-note bass line and chords in the right hand.

wear thine im - age in my heart, And neer shall bend the

knee; Then if a he - ro's wreath be mine, My

la - dy 'tis for thee...

f colla voce.

rit.

Fine. D.C.

To the Sound of the Pipe and the Roll of the Drum.

No. 14.

Entrance

Lyric by
HARRY B. SMITH.

Babette, Van Timpel Eve and Chorus.

Music by
VICTOR HERBERT.

Allegro brillante.

Piano.

Piano introduction in 6/8 time, marked *Allegro brillante.* and *f*. The right hand plays a rhythmic melody of eighth notes, while the left hand provides a bass line with some rests.

CHORUS.

Chorus vocal entry in 6/8 time, marked *ff*. The lyrics are: "To the sound of the pipe and the".

Piano accompaniment for the chorus, marked *ffz* and *martellato*. The right hand features a rhythmic pattern of eighth notes, and the left hand has a bass line with some rests.

Vocal continuation with lyrics: "roll of the drum the strol-ling co-me-di-ans hith-er-ward come let all". The music is in 6/8 time.

Piano accompaniment for the final vocal phrase, continuing the rhythmic pattern from the previous section.

true friends of art to re - ceive them pre - pare And give prop - er greet - ing to
 true friends of art to re - ceive them pre - pare And give prop - er greet - ing to

ge - ni - us rare let bra - zen Cym - bals clash Let the bra - zen bugl - es
 ge - ni - us rare let bra - zen Cym - bals clash Let the bra - zen bugl - es

blare ——— To wel - come the stroll - ers who come to our fair - on Ker - mess
 blare ——— To wel - come the stroll - ers who come to our fair - on Ker - mess

ff

day. Hur - rah! Hur - rah! Hur - rah! Hur - rah! Hip

day. Hur - rah! Hur - rah! Hur - rah! Hur - rah! Hip

ff

hip Hur - rah Hip hip hur - rah Hip hip hip hip hip hip hip and Hur -

hip Hur - rah Hip hip hur - rah Hip hip hip hip hip hip hip and Hur -

cresc. possibile.

ff *Listesso Tempo*

rah!

rah!

Listesso Tempo

ff

staccatissimo.

BABETTE.

VAN T. and EVA.

Our forte-is ver - sa - til - i - ty In

thes - pi - an fa - cil - i - ty Our smil - ing af - fa - bil - i - ty To

us wins ev - 'ry heart We've tal - ents a va - ri - e - ty With

which to please so - ci - e - ty We've samp- led near - ly ev - 'ry phase of

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of four measures of music with lyrics: "which to please so - ci - e - ty We've samp- led near - ly ev - 'ry phase of". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

his - tri - on - ic art

VAN T.

I am a rec - ord - break - er as a

8va loco.

sfz

fz

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of four measures of music with lyrics: "his - tri - on - ic art" followed by a rest, then "VAN T." followed by "I am a rec - ord - break - er as a". The piano accompaniment includes a section marked "8va loco." and dynamic markings "sfz" and "fz".

BABETTE *a piacere.*

At vo - cal - iz - ing Bal - lads I can

ne - cro - man - ing fak - ir

sfz

p colla voce.

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of four measures of music with lyrics: "At vo - cal - iz - ing Bal - lads I can" followed by a rest, then "ne - cro - man - ing fak - ir". The piano accompaniment includes dynamic markings "sfz" and "p colla voce.".

brillante.

strike ad - mir - ers dumb.

EVA

While Im the in - ci - den - tal per -

form - er in - stru - men - tal E - lec - tri - fy - ing hear ers with my big Bass

sfz sfz

BABETTE.

Our tal - ents mul - ti -

Cym. Dr. Cym. Dr. Cym. Dr. Cym. Dr. Cym. Dr.

VAN T. & EVA.

Drum

ff

dim.

p

sempre col qua...

molto stacc.

plic-i - ty Our men-tal el - as - tic-i - ty Our gen-er-al fe - li-ci - ty are ad-

col gva

mired by friend and foes Our mar-vel-ous a - bi - li - ty Our wond-rous ver - sa -

col gva

til - i - ty Have won us scores of loud en-cores And vig-or-ous bra - voes!

col gva

ff

Our tal - ents mul - ti - plic - i - ty Our men - tal e - las - tic - i - ty Our

CHORUS.
 Their tal - ents mul - ti - plic - i - ty Their men - tal e - las - tic - i - ty Their
 Their tal - ents mul - ti - plic - i - ty Their men - tal e - las - tic - i - ty Their

f Their tal - ents mul - ti - plic - i - ty Their
col gva sempre

gen - er - al fe - lic - i - ty are ad - mired by friends and foes Our

gen - er - al fe - lic - i - ty are ad - mired by friends and foes Their
 gen - er - al fe - lic - i - ty are ad - mired by friends and foes Their

men - tal e - las - tic - i - ty Have
col va

mar - vel - ous . a - bil - i - ty Our won - drous ver - sa - til - i - ty Have

mar - vel - ous a - bil - i - ty Their won - drous ver - sa - til - i - ty Have

mar - vel - ous a - bil - i - ty Their won - drous ver - sa - til - i - ty Have

won them scores of loud en - cores Have
col qua

won us scores of loud en - cores And vig - or - ous bra - voes!

won them scores of loud en - cores And vig - or - ous bra - voes!

won them scores of loud en - cores And vig - or - ous bra - voes!

won them scores of loud and vig - or - ous bra - voes!

loco

ff. Thank you! *ff.* Thank you! Thank you! Thank you!

ff. Bra-vo bra-vo bra-vo Bra-vo bra-vo bra-vo bra-vo bra-vo

ff. Bra-vo bra-vo bra-vo Bra-vo bra-vo bra-vo bra-vo Bra-vo

ff marcatisimo. *sffz* *8va*

Thank you, Thank you, Thank you, Thank _____ you!

Bra-vo bra-vo bra-vo bra-vo bra-vo!

bra-vo bra-vo bra-vo bra-vo!

8va *ffz*

"Be kind to Poor Pierrot"

No. 15.

FROM
"Babette."Lyric by
HARRY B. SMITH.Music by
VICTOR HERBERT.

Allegro. Parlando e

Voice. Once
Oh!

Piano. *f accel.* *poco rit.* *pp*

molto rubato. *Meno.*

young Pier - rot the gay the free, Fell deep in love as
young Pier - rot was bound to win, He stole the gold of

colla voce. *Meno.*

a tempo.

deep could be, With Col - um - bine so fair to see And
Har - le - quin, Then sped to Col - um - bine the sweet to

pp a tempo.

The musical score is written for voice and piano. It begins with a 2/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The piano part starts with a forte dynamic and an acceleration ('f accel.'). The tempo then slows down ('poco rit.') and the dynamics become piano ('pp'). The voice part enters with the lyrics 'Once Oh!'. The tempo then changes to 'Parlando e'. The piano part continues with a 'molto rubato' tempo. The voice part sings the main lyrics. The piano part is marked 'colla voce.' and 'Meno.'. The tempo returns to 'a tempo.' for the final part of the score. The piano part ends with a 'pp a tempo.' marking.

rit. *rit.* *a tempo.*

sighed so sad - ly, "woe is me" But in her bloom - ing
lay the wealth be - fore her feet, She saw the gold - en

rit. *rit.* *a tempo.*

Meno *f*

beau - ty bright, She Pir - ou - et - ted ev - 'ry night, Nor
duc - ats shine, Then whis - pered fond - ly "I am thine" He

rit.

gave a sin - gle thought or care, To poor Pier - rot in his des -
clasped her to his hap - py heart, She vowed they nev - er - more should

f *p* *rit.*

Moderato. *pp*

pair. _____ But
part. _____

p *scherzando.* *pp* *pp*

Oh Co - quette your charms for - get, for beau - ty fades you

Ped. * * *

know. Some day youll wish you had not laughed At

Ped. *

poor en - amored Pier - rot A maid - en may say

pp * *Ped.*

"no" too long For love may come and go So

Ped. * * * *Ped.*

Col - um - bine don't laugh too long, Be kind — to poor Pier-

rot.

ppp

rit. *rit.*

rit.

There Once Was an Owl.

No 16.

SEXTETTE.

Marcel, Van Timpel, Eva, Mondragon, Katrina and Theresa.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Moderato.

Piano. *mf* *mp*

MONDRAGON. EVA.

There once was an owl, An in-tel - li-gent fowl, So they tell me. He

MARCEL.

hid in the shade of the dark branch-es made all the day. But when

night had grown dark, To the tower in the park, So stealth-i - ly and sly he'd fly. And 'twas

The musical score is written in G major (one sharp) and 4/4 time. It begins with a piano introduction marked 'Moderato' and 'Piano'. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal parts enter with the lyrics: 'There once was an owl, An in-tel - li-gent fowl, So they tell me. He hid in the shade of the dark branch-es made all the day. But when night had grown dark, To the tower in the park, So stealth-i - ly and sly he'd fly. And 'twas'.

ALL.

there, nev-er found by the world all a-round, he would wait on his neigh-bors to spy. — Oh

fz *p*

there in the dark he would think it a lark just to lis - - ten, To

MARCEL.

hear all the se-crets of oth-ers he'd hide and he'd prowl. — 'Twas his

ALL.

great-est de-light all the day or by night, Just to keep all the neigh-bors in trou-ble and fright. Such a

gos-sip and pest was this old scan-dal mong-'ring owl.

1

pp

There owl.

2

Then

pp

EVA.

let us be se-cret, as se-cret as we can. It's right as con-spir-a-tors we should; Se-

ALL. MARCEL.

p *fp*

cre-tive and sly let us peer a-round and pry, All en-voys do so I've un-der-stood. "Hist

ALL. VAN T.

p *fz*

Hist! our prin - ci - pal re - mark, To which now and then we add "Hark Hark!"

That's the way as con - spir - a - tors and di - plo - mats we ought to do. Hist

espress. ALL.

Hark! Con -

MONDRAGON.

spir - a - tors we who are noth - ing if not di - plo - ma - tic, So

MARCEL.

steal - thy of tread on our mis - sion of dread do we prowl. _____ We are

not what we seem, But we plot and we scheme. We mutter and we crouch and scowl. With a

hush and a hist, and a hark and a whist. Let's be se - cret as old Mis - ter Owl. _____ Con -

fz *p*

spir - a - tors we who are noth - ing if not di - plo - ma - tic, So

steal - thy of tread on our mis - sion of dread' do we prowl. _____ We are

not what we seem, But we plot and we scheme, And we frown and we scowl as we peer and we prowl, We are

marcato

steal - thy and sly as that wise old_ fowl the owl. _____

pp

Yes hist, We whist with steal-thy tread and bat-ed breath_ we go!

Hark Hist, And whist_ with steal-thy tread and bat-ed breath_ we go!

ppp fz fz p

The Life of a bold Free Lance.

No 17.

Entrance of Captain Guzman and Musketeers.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Tempo di Marcia.

Piano.

mf

pf molto cresc.

sfz

p

TENORS.

When we troop-ers ride in to a town with

BASSES.

charg - ers urged by the spur ————— there's nev - er a girl but her

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'charg - ers urged by the spur' followed by a long melisma '—————' and then 'there's nev - er a girl but her'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *sfz* is present above the piano part.

heads in a whirl as we laugh and leer at her we

The second system continues the vocal line with the lyrics 'heads in a whirl as we laugh and leer at her we'. The piano accompaniment continues with chords and a bass line. A dynamic marking of *sfz* is present above the piano part.

laugh and leer at her ————— We fight the neigh - bors with

The third system continues the vocal line with the lyrics 'laugh and leer at her' followed by a long melisma '—————' and then 'We fight the neigh - bors with'. The piano accompaniment continues with chords and a bass line. Dynamic markings of *sfz* are present above the piano part.

sfz clash of sa - bers the *p* peas - ants all dread our frown and

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *sfz* and a crescendo hairpin. The lyrics are "clash of sa - bers the". The second measure of the vocal line has a dynamic marking of *p* and the lyrics "peas - ants all dread our". The third measure has the lyrics "frown and". The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a dynamic marking of *p* in the second measure.

sfz maids sur - ren - der to *sfz* glanc - es ten - der when *mf* we ride in to

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with *sfz* and the lyrics "maids sur - ren - der to". The second measure has *sfz* and the lyrics "glanc - es ten - der when". The third measure has *mf* and the lyrics "we ride in to". The piano accompaniment features a dynamic marking of *fz* in the first measure and *mf* in the third measure.

CAPTAIN GUZMAN.

Then
town when we ride in - to town.

The third system of music features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the word "Then" in the first measure. The second measure has the lyrics "town when" and a dynamic marking of *f*. The third measure has the lyrics "we ride in - to" and a dynamic marking of *f*. The fourth measure has the lyrics "town." and a dynamic marking of *f*. The piano accompaniment includes a dynamic marking of *f* in the second measure.

ff trot trot troop - ers all beau - ty's to be won _____ *p*

draw your sword my gal - lant Lord flash 'em in the sun Then *ff*

trot trot troop - ers all casque and hel - met glance _____ give a *p*

hip hur-rah and a threetimesthreefor the life of a bold free lance _____ give a *f* *p*

ff hip hur - rah and a *f* three times three *ff* for the

three times three

ffz *fffz* *ffz*

life of a bold free lance *ff* Then

free lance *ff* Then

trot trot troop - ers all beau - ty's to be won *p*

trot trot troop - ers all beau - ty's to be won *p*

ff *p*

draw your swords my gal - lant lords flash 'em in the

draw you swords my gal - lant lords flash 'em in the

The first system consists of three staves. The top two staves are vocal lines in G major (one sharp) with lyrics. The bottom staff is the piano accompaniment. Dynamics include *ff* (fortissimo) and *ff* (fortissimo).

The piano accompaniment for the first system, featuring chords and a bass line. Dynamics include *f* (forte).

sun Then trot trot troop - ers all casque and hel - met

sun Then trot trot troop - ers all casque and hel - met

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano).

The piano accompaniment for the second system, featuring chords and a bass line. Dynamics include *ff* (fortissimo) and *p* (piano).

glance — give a hip hur - rah and a three times three for the

glance — give a hip hur - rah and a three times three for the

The third system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. Dynamics include *sf* (sforzando) and *sfz* (sforzando).

The piano accompaniment for the third system, featuring chords and a bass line. Dynamics include *sfz* (sforzando) and *sempre f* (sempre forte).

life of a bold free lance a hip hur - rah and a
life of a bold free lance a hip hur - rah and a

This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics: "life of a bold free lance a hip hur - rah and a". The piano accompaniment starts with a bass line and chords in the right hand.

ff

The piano accompaniment continues with a steady bass line and chords in the right hand. A fortissimo (*ff*) dynamic marking is present.

ff
three times three for the
three times three for the

This system features a vocal line with a long note on "three" followed by "times three" and "for the". The piano accompaniment mirrors this structure. A fortissimo (*ff*) dynamic marking is present.

The piano accompaniment continues with a complex rhythmic pattern in the right hand and a steady bass line. The music features some chromaticism and a change in texture.

life of a bold free lance.
life of a bold free lance.

This system contains the vocal staves for the phrase "life of a bold free lance." The piano accompaniment provides harmonic support with sustained chords.

sfz *fff* *ff*

The piano accompaniment concludes with a series of chords and a final cadence. Dynamic markings include *sfz*, *fff*, and *ff*.

No 18.

Finale II.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro brillante.

ff (Drinking.)

CHORUS.

Piano.

The musical score is arranged in four systems. Each system contains vocal staves for the chorus and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro brillante' and the dynamic is 'ff' (fortissimo). The lyrics are: 'Hail! Duch-ess young and fair, Of ar-is-to-cratic air, Nev-er may your beau-ty fail, Here's'. The piano part features a rhythmic accompaniment with chords and melodic lines.

BAL.

Most

hail, Duch - ess hail!

hail, Duch - ess hail!

p

or - di - na - ry pop - u - lace, Let ev - ry one now

fp *fp* *fp*

take his place, The show you are a - bout to see, Is

fp *p*

su - per - fine as it can be, Be seat - ed all _____ and heed the

call.

pp (*sotto voce to Guzman.*)

That's one of the con-spir-a-tors, Ar - rest him! ar - rest him!

pp

That's one of the con-spir-a-tors, Ar - rest him! ar - rest him!

pp

CHORUS.

BABETTE. (*aside to Van T.*) *a piacere.*

Oh, What a joke to take their place and be my la - dy and your

BABETTE.
to Guzman with dignity.

Maestoso.

grace. You of - fi - cer, — who rep - re-

sent. His Maj - es - ty and law, Who

cresc. all dis - loy - al - ty de - test, *accel.* I call on you now to ar - rest, And

BAB. crush and o - ver - awe! —
MAR. Be - hold them there, — with guil - ty air
MOND. There those

sfz There! *stentato.* there are the ones you seek, *f* Ar - rest them, ar -

three!

Ar - rest! them ar -

Ar - rest! them ar -

fz *ffz*

CHORUS.

BAB. rest them! *f* Be-hold them

MAR. rest them! *f* Be-hold them

VAN T. rest them! Ar -

VIN. & VAN DYK. Ar -

BALT. And-so do we, yes we pro-test!

MOND. But I pro - test, In-deed I do!

rest them! Ar -

rest them! Ar -

rest them! Ar -

ffz

BAB.

there with guilt - ty air the three con - spir - a - tors you seek, Be - hold them

MAR.

there with guilt - ty air the three con - spir - a - tors you seek, Be - hold them

VANT.

rest them, ar - rest them! Ar -

MOND.

rest them, ar - rest them! Ar -

rest them! ar - rest them! Ar -

rest them! ar - rest them! Ar -

there the three con-spir - a - tors you seek, Be-hold them there, Ar - rest them! And so you

p

there the three con-spir - a - tors you seek, Be-hold them there, Ar - rest them!

rest the three con-spir - a - tors you seek, Be-hold them there, Ar - rest them!

rest the three con-spir - a - tors you seek, Be-hold them there, Ar - rest them!

rest the three con-spir - a - tors you seek, Be-hold them there, Ar - rest them!

rest the three con-spir - a - tors you seek, Be-hold them there, Ar - rest them!

> BAB.

see, the pen-al - ty, Of thus con-spir - ing 'gainst the King. It is

p rubato. *p grazioso.*

ver - y wick - ed thing, And so you see, the pen-al - ty, Of thus con-

p

MAR.

spir - ing 'gainst the King. It is a ver - y wick - ed thing. To

p

Par - is we must go straight-way, And tell the King with - out de - lay, We

BAB.
 We're _____ the envoys sent by Spain, We're _____ the envoys sent by

MAR.
 see this crime with grief and pain. For

VAN T.
 They are con-spir-a-tors, the ones you seek. _____

VINET.
 We protest, *ff* we protest!

VAN DYK.
 We protest, *ff* we protest!

MOND.
 To Paris now straightway, And tell the King without de-lay _____ a

(to Guzman.)

They are con-spir-a-tors, the ones you seek _____

They are con-spir-a-tors, the ones you seek. _____

They are con-spir-a-tors, the ones you seek. _____

CHORUS.

sfz *fp* *fp* *fp*
p *ffz* *ffz*

Spain! _____

we! _____ we are the en - voys sent by

there! _____

ff
We do pro - test, in - deed we do!

ff
We do pro - test, in - deed we do!

way! _____

there! _____

there! _____

sfz

ff

ff

a piacere.

ff > We! we! we!

Spain — *ff* > We! we! we!

ff > We! we! we!

You!!? You!!? You!!? You!!?

(shouting.) You!!? You!!? You!!? You!!?

ff > We! we! we!

(bowing low.) Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh!

Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh!

f *ffz* *ffz* *ffz*

ffz

Detailed description: This page of a musical score, numbered 152, is set in the key of D major (two sharps) and 4/4 time. It features a vocal ensemble and piano accompaniment. The vocal parts are arranged in five staves. The first three staves are for vocalists with lyrics 'We!', 'we!', and 'we!'. The fourth and fifth staves are for vocalists with lyrics 'You!!?'. The first staff of the vocalists has a dynamic marking of *ff* and an accent (>). The second staff includes the word 'Spain' followed by a long horizontal line. The sixth staff is for a bass part with lyrics 'We!', 'we!', and 'we!', also marked *ff* with an accent. The seventh and eighth staves are for vocalists with lyrics 'Oh!', 'Oh!', 'Oh!', and 'Oh!', marked with an accent (>). The eighth staff includes the instruction '(bowing low.)'. The piano accompaniment is shown in the bottom two staves, starting with a dynamic marking of *f* and featuring *ffz* markings in the right hand.

We are the en - voys sent by Spain. And so you
 We are the en - voys sent by Spain.
 We are the en - voys sent by Spain.
 They're sent by Spain.
 They're sent by Spain.
ffz *p*

see, the pen - al - ty, Of thus con -
 We are the en - voys sent by
 We are the en - voys sent by
 And so you see, the pen - al - ty,
 'gainst the King
p *p* *grazioso.*

spir - ing 'gainst the King, It is a ver - y wick - ed thing, And so you

Spain!

BALT. VINET. & VAN DYK.

But we pro -

But we pro -

Spain!

Con - spir - ing 'gainst the King's, a ver - y wick - ed thing.

wick - ed thing.

see the pen - al - ty, Of thus con -

We are the en - - voys sent by

test!

test!

We are the en - - voys sent by

And so you see, the pen - al - ty,

ver - - y. wick - - ed

spir - ing 'gainst the King, It is a ver - y wick - ed thing.

Spain! Sent by Spain! We see this

But we pro - test,

But we pro - test,

Spain! Sent by Spain! We see this

Con - spir - ing 'gainst the King's a ver - y wick - ed thing.

wick - ed thing. We see this

wick - ed thing. We see this

Oh, what a joke, ha, ha, ha, ha! _____

crime _____ with grief and pain, _____ We see this

But we pro - test, in - deed we do

But we pro - test, in - deed we do

crime _____ with grief and pain, _____ We see this

So you see the

crime _____ with grief and pain, _____ We see this

crime _____ with grief and pain, _____ We see this

Oh! what a joke, ha, ha, ha, ha!

crime with grief and pain, Of thus con -

But we pro - test, in - deed we do.

But we pro - test, in - deed we do.

crime with grief and pain, Of thus con -

pen - al - ty, for

crime with grief and pain, Of thus con -

crime with grief and pain, Of thus con -

Piano accompaniment for the piece, consisting of two staves: a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The key signature is two sharps.

Oh, what a joke to take their place and be my lady and your

spir - ing 'gainst the King, it is a ver - y wick - ed thing, Of thus con -

But we pro - test, in - deed we do, Yes, we pro - test in - deed we

But we pro - test, in - deed we do, Yes, we pro - test in - deed we

spir - ing 'gainst the King, it is a ver - y wick - ed thing, Of thus con -

thus con - spir - - ing 'gainst the King, Con -

spir - ing 'gainst the King, it is a ver - y wick - ed thing, Of thus con -

molto cresc.

grace, to be my lady and your

spir - ing 'gainst the King, It is a

do, Yes we pro - test, in - deed we

do, Yes we pro - test, in - deed we

spir - ing 'gainst the King. It is a

spir - ing 'gainst the King. It is a

spir - ing 'gainst the King. It is a

spir - ing 'gainst the King. It is a

8

Allegro vivo.

grace, oh, what a joke, a - way!

ver - y wick-ed thing, a - way!

do, in-deed we do, we do!

do, in-deed we do, we do!

ver - y wick-ed thing, a - way!

ver - y wick-ed thing, a - way!

ver - y wick-ed thing, a - way!

ver - y wick-ed thing, a - way!

ff

Allegro vivo.

8

cresc. *ffz* Trumpet • behind the Scene.

BAB.

Come now, my coach, we must a

way Come now, my coach we must a - way! a

way!

VINET. with ALTOS.

The coach hur - rah The coach hur -

MARC. with TENORS.

Hey, the coach! Hey, the coach!

MOND. VAN T. VAN DYK with BASSES.

rah! hey! hey! the coach, hey, hey. The coach! hey. ho, — hey ho! — hey ho! — hey

hey! hey! the coach, hey, hey. The coach! hey. ho, — hey ho! — hey ho! — hey

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

A - way, — a - way, a - way!

ho! — hol - la hey! — hol - la hey!

ho! — hol - la hey! — hol - la hey!

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

sffz

The third system consists of two staves for piano accompaniment. The top staff is in the treble clef and the bottom staff is in the bass clef. The key signature is one sharp (F#) and the time signature is 2/4.

Allegro con fuoco.

BAB.

The

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a quarter rest, followed by a quarter note G4, and then a quarter rest. The second staff is a vocal line in alto clef, also starting with a quarter rest and a quarter note G4. The third staff is a vocal line in tenor clef, starting with a quarter rest and a quarter note G4. The fourth staff is a vocal line in bass clef, starting with a quarter rest and a quarter note G4. The fifth staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and quarter notes. The piano part includes a dynamic marking of *mf* (mezzo-forte) in the final measure.

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef, with lyrics: "whips are crack - ing mer - ri - ly, Crick, crack, a - way, a - way! The". The second staff is a vocal line in alto clef with lyrics: "A - way!". The third staff is a vocal line in tenor clef with lyrics: "A - way!". The fourth staff is a vocal line in bass clef with lyrics: "A - way!". The fifth staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and quarter notes. The piano part includes a dynamic marking of *f* (forte) in the final measure.

The third system of the musical score consists of two staves. The top staff is a piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes and quarter notes. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and quarter notes. The piano part includes a dynamic marking of *ffz* (fortissimo con sordina) in the first measure.

horns are blow - ing cheer - i - ly with mel - o - dy so gay! Then

so gay ——— Then

so gay ——— Then

Detailed description: This system contains the first vocal entry. The vocal line starts with the lyrics 'horns are blow - ing cheer - i - ly with mel - o - dy so gay! Then'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).

Detailed description: This block shows the piano accompaniment for the first system. The right hand features a series of chords and melodic fragments, while the left hand provides a steady bass line. The music is in a major key with two sharps.

sfz *sfz* hi! hi! hoop - la! While the bells of the hor - ses ring, We'll

hi! hi! hoop - la! hors - es ring!

hi! hi! hoop - la! hors - es ring!

Detailed description: This system contains the second vocal entry. The vocal line begins with a forte dynamic (*sfz*) and the lyrics 'hi! hi! hoop - la! While the bells of the hor - ses ring, We'll'. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains two sharps.

sfz *sfz*

Detailed description: This block shows the piano accompaniment for the second system. It features a more complex texture with chords and moving lines in both hands. The dynamic markings *sfz* are present at the beginning of the system. The key signature is two sharps.

dash a - long to the sound of song, As we go to— see the King! — The

The

The

ff

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "dash a - long to the sound of song, As we go to— see the King! — The". The piano accompaniment consists of two staves (treble and bass clefs) with block chords and moving lines. A dynamic marking of *ff* (fortissimo) is placed above the piano part.

fz

ff

Detailed description: This block shows the piano accompaniment for the first system, spanning two staves. It features block chords in the right hand and a bass line in the left hand. A dynamic marking of *fz* (forzando) is placed above the right hand, and another *ff* marking is placed above the right hand towards the end of the system.

whips are crack - ing mer - ri - ly, Crick, crack, a - way, a - way! The

whips are crack - ing mer - ri - ly, Crick, crack, a - way, a - way! The

whips are crack - ing mer - ri - ly, Crick, crack, a - way, a - way! The

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "whips are crack - ing mer - ri - ly, Crick, crack, a - way, a - way! The". The piano accompaniment consists of two staves (treble and bass clefs) with block chords and moving lines. A dynamic marking of *fz* (forzando) is placed above the piano part.

fz

fz

Detailed description: This block shows the piano accompaniment for the second system, spanning two staves. It features block chords in the right hand and a bass line in the left hand. A dynamic marking of *fz* (forzando) is placed above the right hand, and another *fz* marking is placed above the right hand towards the end of the system.

horns are blow-ing cheer-i - ly with mel - o - dy so gay, Then hi! hi!

horns are blow-ing cheer-i - ly with mel - o - dy so gay, Then hi! hi!

horns are blow-ing cheer-i - ly with mel - o - dy so gay, Then hi! hi!

ffz

fz fz

hoop-la! While the bells of the hor-ses ring, We'll dash a-long to the sound of song, We'll

hoop-la! While the bells of the hor-ses ring, We'll dash a-long to the sound of song, We'll

hoop-la! While the bells of the hor-ses ring, We'll dash a-long to the sound of song, We'll

ffz

fz

go to see the King, the King, We'll go to see
 go to Yes and see
 dash a - long to sound of song, we'll dash a - long to sound of song, We'll dash a - long to
 dash a - long to sound of song, we'll dash a - long to sound of song, We'll dash a - long to

cresc.

the King!
 the King!
 sound of song, We'll go to see the King!
 sound of song, We'll go to see the King!

sfz *ff* *tutta forza* *poco pesante.* *sfz*

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line. A dynamic marking of *sfz* appears in measure 4.

Second system of musical notation, measures 5-8. The right hand continues with a melodic line, and the left hand has a bass line with some chordal textures. Dynamic markings of *sfz* are present in measures 6, 7, and 8. There are also some *V* markings above the right hand notes.

Third system of musical notation, measures 9-12. The right hand has a melodic line with some rests, and the left hand continues with a bass line. A dynamic marking of *sfz* is visible in measure 10.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with some slurs and ties. The left hand has a bass line with some chordal textures. Dynamic markings of *sfz* and *fff pesante.* are present. There are also some *V* markings above the right hand notes.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with some slurs and ties. The left hand has a bass line with some chordal textures. A dynamic marking of *sfz* is present in measure 19. There are also some *V* markings above the right hand notes.

Opening Chorus.

No 19.

Moderato.

Piano. *p*

CHORUS.

State - ly grace! Rhyth - mic tread! Trip the new - est dance of
sword and fan. Proud - ly posed! Haugh - ty head.

The musical score is set in a key with one flat (B-flat) and a common time signature (C). The tempo is marked 'Moderato'. The piano accompaniment is marked 'Piano' and 'p'. The chorus consists of two vocal parts, with lyrics provided for both. The lyrics are: 'State - ly grace! Rhyth - mic tread! Trip the new - est dance of sword and fan. Proud - ly posed! Haugh - ty head.' The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The chorus enters with a simple melody in the upper voice and a supporting line in the lower voice.

*rit.**a tempo*

Dames and gal - lants in the slow Pa - vane, Eyes meet eyes,
rit.
 Dames and gal - lants in the slow Pa - vane, *a tempo*

rit. *a tempo*

Lan - guid smile, Lov - ers here's your chance for plot and plan,
 Lov - ers here's your chance for plot and plan,

Whis - pers low, Soft re - plies, While the dance the most se -
 Whis - pers low, Soft re - plies, While the dance the most se -
f

date Pa - vane we dance this most se - date Pa - vane. —

date Pa - vane we dance this most se - date Pa - vane. —

date Pa - vane we dance this most se - date Pa - vane. —

L'istesso tempo.

p SOLO.

Ah! love lis - ten to me now, Trust me, dear, com -

Lis - ten to me now.

Lis - ten to me now.

L'istesso tempo.

plete - ly, For the mu-sic loud, Keeps from all the crowd,

sempre pp
No one else can hear, Yes the mus-ic loud, Keeps from all the

sempre pp
No one else can hear, Yes the mus-ic loud, Keeps from all the

sempre pp

molto espress.

Words I whis - per sweet - ly, Ah! love when the dance is done.

crowd, Ah! love, - When the dance is

crowd, Ah! love, - When the dance is

pp

pp

pp

p

In the gar - den lone - - ly, Meet me dear, And
 done. Then a - lone we'll be, — You and I to -
 done. Then a - lone we'll be, — You and I to -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

there I'll tru - ly swear. That I love you, I'll tell you I
 geth - er there, Then I'll love you yes I
 geth - er there, Then I'll love you yes I

cresc. molto *fz*
cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.

The second system continues the musical score. It includes dynamic markings such as *cresc. molto* and *fz* (fortissimo). The piano accompaniment includes a *cresc. molto* marking. The vocal lines show a crescendo in volume and intensity.

love you, Yes tru - ly I love you.

love you, Yes tru - ly I love you.

love you, Yes tru - ly I love you.

love you, Yes tru - ly I love you.

sfz *p*

sfz *p* *pp*

pp

pp *pp* *pp*

SOPRANO.

State - ly grace, Rhyth - mic tread,

fp

Trip the new-est dance of sword and fan, State-ly grace,
 Trip the new-est dance of sword and fan, State-ly grace,
 Trip the new-est dance of sword and fan, State-ly grace,

Rhyth-mic tread, Prou-ly posed! Haugh-ty head.
 Rhyth-mic tread, Prou-ly posed! Haugh-ty head.
 Rhyth-mic tread, Prou-ly posed! Haugh-ty head.

Dig - ni - fied and state - ly in the dance in the

Dig - ni - fied and state - ly in the dance in the

p > >

p > >

p > >

p a tempo

Detailed description: This system contains the first three measures of the piece. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are 'Dig - ni - fied and state - ly in the dance in the'. The piano part consists of chords in the right hand and a bass line in the left hand. Dynamics include piano (*p*) with accents (>) and a tempo marking of *a tempo*.

slow se - - date Pa - vane.

slow se - - date Pa - vane.

slow se - - date Pa - vane.

rit. *fffz*

molto cresc.

Detailed description: This system contains the next three measures. The lyrics are 'slow se - - date Pa - vane.'. The piano part features a complex texture with many chords and some melodic lines. Dynamics include piano (*p*) with accents (>), a *rit.* (ritardando) marking, a *fffz* (fortissimo) marking, and a *molto cresc.* (molto crescendo) marking.

It's a Way We Have in Spain.

No. 20.

Entrance of

Van T., Eva, Mondragon and Marcel as Spanish Envoys.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Marziale.

Piano.

The musical score is written for piano in 2/4 time, key of D major. It begins with a **Marziale** section. The first system shows the right hand starting with a *ff* dynamic and a *l.h.* marking. The left hand has a *ff* dynamic. The second system continues with *sfz* and *ff* dynamics. The third system features *fff lunga* dynamics. The fourth system is marked **Allegro brillante:** and includes the lyrics "We've". The right hand has *ff* and *dim.* markings, while the left hand has *ffz* markings. The score includes various musical notations such as triplets, accents, and dynamic markings.

come from the land of sun - ny, sun - ny Spain, _____ And a

p
Sun - ny, sun - ny Spain.

p
Sun - ny, sun - ny Spain.

p

mf

CHORUS.

Detailed description: This system contains the first vocal line and the beginning of the chorus. The vocal line starts with a melodic phrase in G major, marked with an accent (>) and a fermata. The chorus consists of two parts, both starting with a piano (*p*) dynamic and the lyrics 'Sun - ny, sun - ny Spain.'. The piano accompaniment is in G major, marked *mf*, and features a steady eighth-note bass line and chords in the right hand.

hear - ing by Roy - al - ty we wish to gain, _____ I'm a

Yes they wish to gain.

Yes they wish to gain.

mf

Detailed description: This system contains the second vocal line and the continuation of the chorus. The vocal line continues the melodic phrase from the first system, ending with a fermata. The chorus parts continue with the lyrics 'Yes they wish to gain.'. The piano accompaniment continues with the same *mf* dynamic and rhythmic pattern as in the first system.

sfz p di - plo - mat you can bet on — that, *sfz p* So to

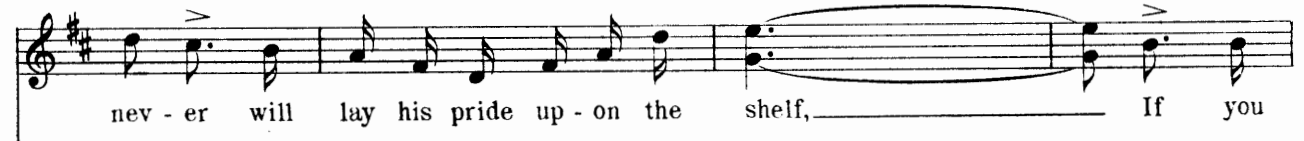
vis - it you kind - ly we deign. *sfz* O your

CHORUS.
 Vis - it us kind - ly they deign. *sfz*
 Vis - it us kind - ly they deign. *sfz*

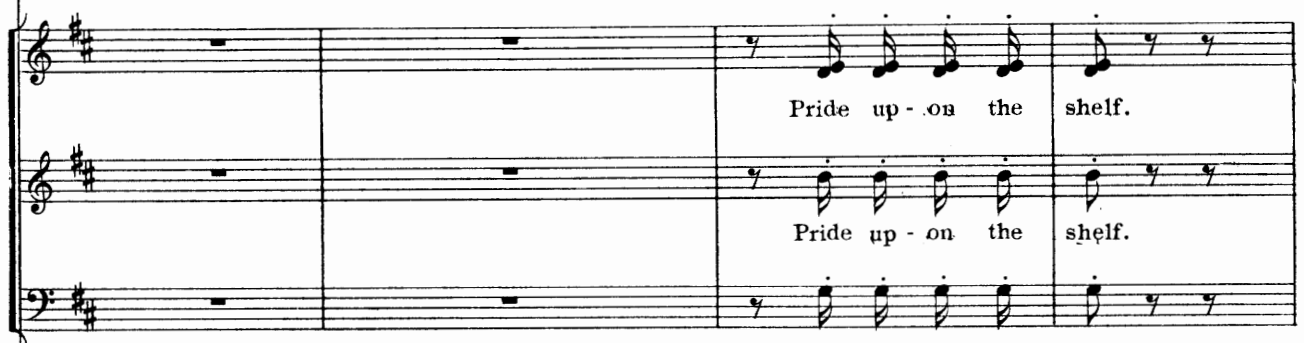
Span-iard's a ver - y proud and haugh - ty elf, And he

p Proud and haugh - ty elf.
p Proud and haugh - ty elf.

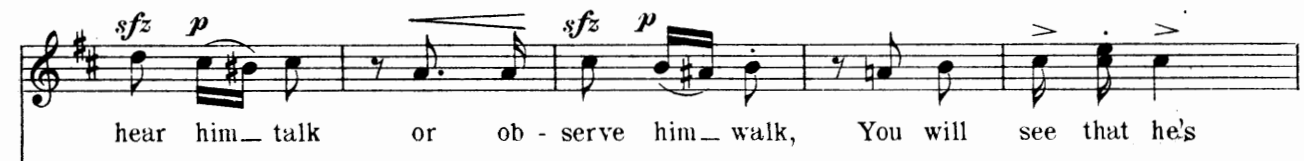
mf



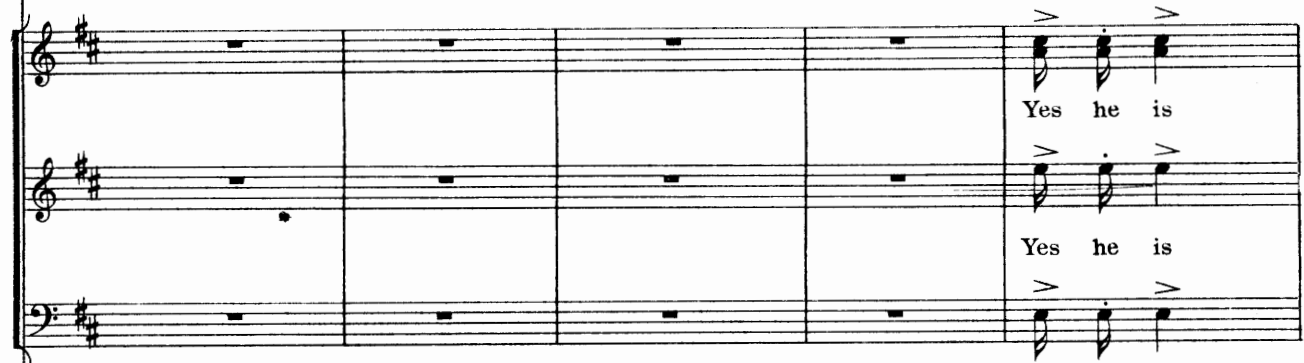
nev - er will lay his pride up - on the shelf, If you



Pride up - on the shelf.
Pride up - on the shelf.



sfz p hear him talk or ob - serve him walk, *sfz p* You will see that he's



Yes he is
Yes he is



sfz p *sfz p*

fond of him - - self, In the land of Spain,

fond of him - - self,

fond of him - - self,

fond of him - - self,

pp

pp

pp

pp

sfz

sfz

pp

pp

— we're a naugh-ty, haugh-ty set, We re - gard with pain,

pp

pp

— An - y breach of e - ti - quette. We are dig - ni - fied —

Unis.

p

pp *>* *>*

We're puffed up with pride, — It's a way — we

pp

That's a way they

pp

That's a way they

pp

pp

CHORUS.

portato *pp*

have in Spain, — In the land of Spain, —

portato

have in Spain.

portato

have in Spain.

portato

pp

pp

marcato

we're a naugh-ty, haugh-ty set, We re - gard with pain, -

pp

An - y breach of e - ti - quette. We are

Unis.

p

dig - ni - fied, And puffed up with pride, It's a

cresc.

cresc.

cresc.

cresc.

cresc.

CHORUS.

That's a

cresc.

That's a

cresc.

way we have in Spain. _____

way they have in Spain. _____

way they have in Spain. _____

ff 1

f 1

f

f

ff

Detailed description: This system contains the first two systems of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "way we have in Spain. _____", "way they have in Spain. _____", and "way they have in Spain. _____". The piano part includes dynamic markings of *ff* and *f*, and first endings marked with a '1'.

Spain. _____ In the land of Spain. _____ We're a

Spain. _____

Spain. _____

2 *f* *Unis.*

Detailed description: This system contains the second system of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: "Spain. _____ In the land of Spain. _____ We're a", "Spain. _____", and "Spain. _____". The piano part includes a dynamic marking of *f* and the instruction *Unis.* (Unison). A second ending is marked with a '2'.

2 *ff* *mf*

Detailed description: This system contains the third system of the musical score, primarily the piano accompaniment. It features two staves (treble and bass clef). The piano part includes dynamic markings of *ff* and *mf*, and a second ending marked with a '2'.

f *a tempo*

naugh - ty, haugh - ty set, ——— Tra la la!

f. *ten.*

Tra la la

f. *ten.*

Tra la la

f. *ten.*

This system contains the vocal line and three piano accompaniment staves. The vocal line begins with the lyrics "naugh - ty, haugh - ty set, ——— Tra la la!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *f.* and *ten.* (tenuto).

ff

marcato

ff

This system shows the piano accompaniment for the second system. It features a *marcato* section with a strong, accented rhythmic pattern. The dynamic marking *ff* (fortissimo) is used throughout.

We re - gard with pain, ——— An - y

This system contains the vocal line and three piano accompaniment staves. The vocal line begins with the lyrics "We re - gard with pain, ——— An - y". The piano accompaniment continues with a rhythmic pattern of eighth notes. The dynamic marking *f* (forte) is present.

f

This system shows the piano accompaniment for the fourth system. It features a *f* (forte) section with a strong, accented rhythmic pattern. The dynamic marking *f* is used throughout.

breach of e - ti - quette, — Tra la la

f. *ten.*

Tra la la

f. *ten.*

Tra la la

f. *ten.*

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line starts with a melodic phrase in G major, marked *ten.* (tenuto). The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. Dynamics include *f.* (forte) and *ten.* (tenuto).

ff

Detailed description: This system shows the piano accompaniment for the first system. It features a rhythmic bass line and chords in the right hand, including an 8-measure rest in the right hand. The dynamic is marked *ff* (fortissimo).

sempre cresc.

Tho' you might not guess, From the

sempre cresc.

From the

sempre cresc.

From the

sempre cresc.

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal line begins with a melodic phrase marked *sempre cresc.* (sempre crescendo). The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *sempre cresc.* and *ff*.

sempre cresc.

Detailed description: This system shows the piano accompaniment for the second system. It features a rhythmic bass line and chords in the right hand, including an 8-measure rest in the right hand. The dynamic is marked *sempre cresc.*

way we sing and dance, — That we're here to call on his
way they sing and dance, — On his
way they sing and dance, — On his

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "way we sing and dance, — That we're here to call on his" for the first voice, "way they sing and dance, — On his" for the second and third voices, and "way they sing and dance, — On his" for the fourth voice. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Ma-jes - ty of France, — Sing - ing Tra la la la la, Tra la la la la,
Ma-jes - ty of France, — Tra la la la la, Tra la la la la,
Ma-jes - ty of France, — Tra la la la la, Tra la la la la,

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "Ma-jes - ty of France, — Sing - ing Tra la la la la, Tra la la la la," for the first voice, "Ma-jes - ty of France, — Tra la la la la, Tra la la la la," for the second and third voices, and "Ma-jes - ty of France, — Tra la la la la, Tra la la la la," for the fourth voice. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal lines.

Tra la la la la, — Sing - ing Tra la la la la, Tra la la la la,

Tra la la la la, Tra la la la la, Tra la la la la,

Tra la la la la, Tra la la la la, Tra la la la la,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The lyrics are: "Tra la la la la, — Sing - ing Tra la la la la, Tra la la la la,". The piano accompaniment features a steady bass line and chords in the right hand.

Tra la la la la! — We re - peat with pride, — we are

Tra la la la la! — They re - peat, *sffz*

Tra la la la la! — They re - peat, *sffz*

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "Tra la la la la! — We re - peat with pride, — we are". The piano accompaniment includes a dynamic marking of *sffz* (sforzando) and an 8-measure rest in the right hand.

dig - ni - fied — di - plo - ma - tic and quite ac - ro - ba - tic for

dig - ni - fied, — Yes they're quite ac - ro - ba - tic for

dig - ni - fied, — Yes they're quite ac - ro - ba - tic for

ff

ff

ff

8

rinsforzando

en - voys from Spain.

en - voys from Spain.

en - voys from Spain.

en - voys from Spain.

fff

fff

fff

8

fff

en - voys from Spain.

ff rit. *a tempo*

In the land of Spain, —

ff rit. *a tempo*

In the land of Spain, —

ff rit. *a tempo*

In the land of Spain, —

ff rit. *a tempo*

tutta sforza

ff rit. *a tempo*

— We're a naugh-ty, haugh-ty set, We re - gard with pain, —

— They're a naugh-ty, haugh-ty set, They re - gard with pain, —

— They're a naugh-ty, haugh-ty set, They re - gard with pain, —

— An - y breach of e - ti - quette, We are dig - ni - fied_

— An - y breach of e - ti - quette, They are dig - ni - fied_

— An - y breach of e - ti - quette, They are dig - ni - fied_

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of three staves. The first staff has the lyrics "An - y breach of e - ti - quette, We are dig - ni - fied_". The second and third staves have the lyrics "An - y breach of e - ti - quette, They are dig - ni - fied_". The piano accompaniment is shown in two staves (treble and bass clef) with chords and melodic lines.

— quite puffed up with pride, — It's a way we

— quite puffed up with pride, — It's a way they

— quite puffed up with pride, — It's a way they

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of three staves. The first staff has the lyrics "quite puffed up with pride, — It's a way we". The second and third staves have the lyrics "quite puffed up with pride, — It's a way they". The piano accompaniment is shown in two staves (treble and bass clef) with chords and melodic lines. Dynamic markings include *ff* and *sfz*.

marc. portato ff

have in Spain, — In the land of Spain, — we're a

marc. portato ff

have in Spain, — In the land of Spain, — They're a

portato ff

have in Spain, — In the land of Spain, — They're a

portato ff

naugh - ty, haugh - ty set, We re - gard with pain, — An - y

naugh - ty, haugh - ty set, They re - gard with pain, — An - y

naugh - ty, haugh - ty set, They re - gard with pain, — An - y

breach of e - ti - quette, We are dig - ni - fied, — Quite puffed up with pride, —

breach of e - ti - quette, They are dig - ni - fied, — Quite puffed up with pride, —

breach of e - ti - quette, They are dig - ni - fied, — Quite puffed up with pride, —

ff

ff

ff

ff

sfz

p *fff* It's a way we have in Spain. —

p *fff* It's a way they have in Spain. —

p *fff* It's a way they have in Spain. —

p *fff* It's a way they have in Spain. —

p *fff* *fff* *fff*

My Lady of the Manor.

No 21.

MADRIGAL QUARTETTE.

Lyric by
HARRY B SMITH.

Music by
VICTOR HERBERT.

Allegro grazioso.

SOP. & ALTO.

CHORUS.

My
TENOR.
My
BASS.

Allegro grazioso.

Piano

p cresc.
dimerit.
pp

la - dy of the man - or may be fair, may be fair Hey non - ny O
la - dy of the man - or may be fair, may be fair Hey non - ny O

pp

none shall say her nay. But Dol - ly of the milk - ing pail may

none shall say her nay. But Dol - ly of the milk - ing pail may

p

pp

have as gold-en hair Hey non - ny O! kiss while yet you may —

have as gold-en hair Hey non - ny O! kiss while yet you may — My

pp

pp

So ve - ry fine and gay, —

la - dy goes in silk at - tire, — So gay — But

f So fine and gay —

mf

pp

f
As blos - soms in the May, *p* But
Dol - ly is as pink and white as May, But
f As in the May, *p*

ten. dim.
love flies as the bee flies to a - ny flow'r that's fair, O
love flies as the bee flies to a - ny flow'r that's fair, O
ten. dim.

ten. rit. e dim.
love comes as the breeze comes that blow-eth ev - 'ry where, that blow - eth ev - 'ry
love comes as the breeze comes that blow-eth ev - 'ry where, that blow - eth ev - 'ry
that blow - eth. ev - 'ry
pp rit. e dim.
pp ppp

Allegro giocoso(moderato.)

198

pp where _____ Oh love comes as the breeze comes that

where _____ Oh love comes as the breeze comes that

p *f* *p*

Allegro giocoso (moderato)

pp

sfz *p*

blow - eth ev - 'ry where, and love flies as the bee flies That

blow - eth ev - 'ry where, and love and love flies as the bee flies That

f *p*

sfz *p*

finds a flow - er fair, Kiss me dear or leaveme dear,

finds a flow - er fair, Kiss me dear or leaveme dear,

pp

p *molto espress.*

man - y can kiss be - side The light love is pleas - ant love, And

man - y can kiss be - side The light love is pleas - ant love, And

pp *pp* *molto espress.*

is wide The

Oh, the world the world is wide The light love is pleas - ant love, And

Oh, the world is wide The light love is pleas - ant love, And

the world is wide The

pp

rit *p* *p*

Oh, the world is wide. Fa la la la Fa la la

Oh, the world is wide. Fa la la la Fa la la

p *p*

rit *p* *p*

la ————— Fa la la la la la Fa la la la la

la ————— Fa la la la la la Fa la la la la

la ————— Fa la la la la la Fa la la la la

First system of musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts sing the syllables 'la' and 'Fa'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. Dynamic markings include accents (>) and a hairpin crescendo.

ppp

la ————— Fa la la la la Fa la la la la

la ————— Fa la la la la Fa la la la la

la ————— Fa la la la la Fa la la la la

Second system of musical score. Similar to the first system, it features three vocal staves and piano accompaniment. The vocal parts continue with 'la' and 'Fa' syllables. The piano accompaniment has a right-hand part with chords and a left-hand part with a bass line. Dynamic markings include *ppp*, accents (>), and a hairpin crescendo.

rit. > *molto rit.*

la Fa la la la la Fa la la la la la la

la Fa la la la la Fa la la la la la la

la Fa la la la la Fa la la la la la la

Third system of musical score. The vocal parts continue with 'la' and 'Fa' syllables. The piano accompaniment features a right-hand part with chords and a left-hand part with a bass line. Dynamic markings include *rit.*, *molto rit.*, accents (>), and a hairpin crescendo.

molto rit.

pp *molto rit.* *rit.* *ppp*

Fourth system of musical score. The vocal parts conclude with 'la' and 'Fa' syllables. The piano accompaniment features a right-hand part with chords and a left-hand part with a bass line. Dynamic markings include *molto rit.*, *pp*, *molto rit.*, *rit.*, and *ppp*.

Where the Fairest Flow'rs are Blooming.

No 22.

The Butterfly Waltz Song.

Lyric by

HARRY B. SMITH.

Babette.

Music by

VICTOR HERBERT.

Allegro brillante.

Piano. *ff*

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Allegro brillante' and 'ff'. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal line enters with a melodic phrase, followed by a 'Cadenza' section marked 'Ah' and 'accel.'. The main vocal melody is accompanied by the piano, with dynamics ranging from 'f' to 'p'. The lyrics are: 'Where the fair - est flow'rs are bloom - ing In the sum - mer air Neath the azure sky, I would dwell 'mid their per -'.

ff *accel.* *rit. e dim.*

Ah *Cadenza.*

accel.

Where the fair - est flow'rs are bloom - ing In the sum - mer

air Neath the azure sky, I would dwell 'mid their per -

f *p*

fum - ing — Know-ing not a care. — Like a but-ter - fly

— With my leis - ure — made for pleas - ure, — I — would live

— just for love, — I would live Ah!

— for love on - ly, — I would live.

fp *sfz* *fp* *sfz* *brillante.*

sfz *sfz*

rit. *a tempo.*

Ah, I would fly like a zeph-yr at

molto accel. *rit.* *colla voce.* *a tempo.*

rit. *rit.*

night, Un - to the place where my love lies in dreams sweet and light, I would

p *rit.* *rit.*

rit.

watch o'er his dreaming — a - while And with one kiss his slum-ber be -

Molto meno mosso.
Tranquillo.

dolcissimo.

guile; _____ Then while the stars gleam through the

L. H.

p Tranquillo.

night, I would re - turn Wing - ing my flight. _____

p Ah _____

Ah _____

p *rit.*

p *dim.*

pp sempre dim. *dim.* *rit.*

rit. **Tempo I.**

Ah I would fly like a zeph-yr at night,

rit. *colla voce.* *p.*

rit. *a tempo.*

Un - to the place where my love lies in dreamssweet and light, I would watch o'er his

rit. *a tempo.*

a tempo.

dreaming a while; Then with a kiss his slumber I'd be - guile.

cresc. *f* *a tempo.* *ff*

Tempo I.

brillante.

molto accel.

f a tempo.

Where the fair - est — flow'rs are

ff

f a tempo.

bloom - ing — In the summer air, — Neath the az - ure sky, —

p

— I would dwell 'mid — their per - fum - ing — Knowing not a

f

p

care _____ Like a but-ter - fly _____ With my leis - ure. _____ made for

p

pleas - ure, _____ I _____ would live _____ just for love _____ I would

live _____ *accel.* _____ *rit.* _____ for love on - ly _____ I would

ff

Piu mosso.

live. _____ Ah _____

p grazioso *pp*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a melodic phrase of eighth notes, followed by a half note and a quarter rest. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and chords in the right hand.

The second system continues the musical piece. The vocal line includes the exclamation "Ah!" written below the staff. The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the right hand. The music continues with similar melodic and harmonic patterns.

The third system contains the lyrics "Ah, what joy it would be,". The piano accompaniment includes performance instructions: *brillante.* in the left hand and *fp molto cresc.* in the right hand. The vocal line has a long note that spans across the system.

The fourth system contains the lyrics "So to be free, Life would be fair, with - out a care,". The piano accompaniment continues with chords and a bass line. The vocal line has a long note that spans across the system.

Joy _____ it would be _____ If I _____

f brillante.

This system contains the first two measures of the piece. The vocal line begins with a long note on 'Joy', followed by 'it would be' and 'If I'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

_____ could be free, _____ Yes, I gladly would

a piacere.

ff

This system contains measures 3 and 4. The vocal line continues with 'could be free,' and 'Yes, I gladly would'. The piano accompaniment includes a section marked 'a piacere' and a fortissimo 'ff' section.

live as the gay but - ter - fly _____

colla voce.

ff

ff

A

This system contains measures 5 and 6. The vocal line continues with 'live as the gay but - ter - fly'. The piano accompaniment includes a section marked 'colla voce.' and two fortissimo 'ff' sections. A section marker 'A' is placed above the final measure.

way.

accel.

This system contains measures 7 and 8. The vocal line continues with 'way.'. The piano accompaniment includes a section marked 'accel.' and concludes with a final cadence.

Finale III.

No 23.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Tempo di Marcia. BABETTE.

Say ————— fare - well to

all ————— One and all must hap-py be.

I in - vite ————— you to my wed - ding —————

None shall be ————— as gay as we.

Piano. *f* *pp* *marc.* *p* *marc.* *marc.* *p* *sfz*

BABETTE.

ff

Do not say _____ fare - well I pray you, _____

SOP. & ALTO.

TENOR.

CHORUS.

Do not say _____ fare - well I pray you, _____

BASS.

ff

That will fill us with re - gret; _____

That will fill us with re - gret; _____

That will fill us with re - gret; _____

sva

For we all shall meet a - gain soon _____ At the

For we all shall meet a - gain soon _____ Here's a

For we all shall meet a - gain soon _____ Here's a

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "For we all shall meet a - gain soon _____ At the" for the top voice, "For we all shall meet a - gain soon _____ Here's a" for the middle voice, and "For we all shall meet a - gain soon _____ Here's a" for the bottom voice. The piano accompaniment consists of chords and moving lines in both hands.

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a series of chords and melodic fragments that support the vocal lines.

wed - ding of _____ Ba - bette _____

health _____ Ba - bette. _____

health _____ Ba - bette. _____

This system contains three vocal staves and a piano accompaniment. The lyrics are: "wed - ding of _____ Ba - bette _____" for the top voice, "health _____ Ba - bette. _____" for the middle voice, and "health _____ Ba - bette. _____" for the bottom voice. The piano accompaniment continues with chords and melodic lines.

rit. pesante.

This block shows the piano accompaniment for the second system. It includes the instruction *rit. pesante.* in the first measure. The accompaniment features a mix of chords and moving lines, ending with a final cadence.

Listesso tempo.
PRINCIPALS and CHORUS.

Bor - row trou - ble, Pay it dou - ble, You may

pesante.

This system contains the first line of the musical score. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "Bor - row trou - ble, Pay it dou - ble, You may". The piano accompaniment is in a grand staff (treble and bass clefs) and includes the instruction *pesante.*

do so But not I. Love and laugh - ter I am

This system contains the second line of the musical score. The vocal line continues with the lyrics "do so But not I. Love and laugh - ter I am". The piano accompaniment continues with similar harmonic support.

aft - er, Youth we know is speed - - ing

This system contains the third line of the musical score. The vocal line includes a triplet of eighth notes at the end of the phrase "ing". The piano accompaniment features a long, sustained bass line.

by, Bor - row trou - ble, Pay it dou - ble, They may

sfz

This system contains the fourth and final line of the musical score. The vocal line concludes with the lyrics "by, Bor - row trou - ble, Pay it dou - ble, They may". The piano accompaniment includes the instruction *sfz* and a triplet of eighth notes.

do so, But not I. I des - pise naught, Still I

do so, But not I. I des - pise naught, Still I

do so, But not I. I des - pise naught, Still I

ff

ff

prize naught, But my hon - or and my sword.

prize naught, But my hon - or and my sword.

prize naught, But my hon - or and my sword.

ff

ff

Tempo I.

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First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats and the time signature is 2/4. The first measure includes a forte (*ff*) dynamic marking. The music consists of chords and rhythmic patterns in both hands.

Second system of musical notation. It includes a triplet of eighth notes in the treble clef. The bass clef continues with a steady rhythmic accompaniment.

Third system of musical notation. The treble clef features a melodic line with slurs and accents. The bass clef provides harmonic support with chords.

Fourth system of musical notation. The treble clef has a triplet of eighth notes. The bass clef continues with a consistent rhythmic pattern.

Fifth system of musical notation. A slur with the word *sua* underneath spans across several measures in the treble clef. The bass clef maintains the accompaniment.

Sixth system of musical notation. The final measure of the system includes a fortissimo (*sfz*) dynamic marking. The music concludes with a final chord in both hands.

End of Opera.
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