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CHAS. B. DILLINGHAM
PRESENTS THE FAMOUS GRAND OPERA ARTISTE

FRITZI SCHEFF

IN

MLLE. MODISTE

A Comic Opera

BOOK & LYRICS BY

HENRY BLOSSOM.

MUSIC BY

VICTOR HERBERT.

PRICE \$ 5.00

MWITMARK & SONS

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ПРОВЕРЕНО
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Музыкальный Сибиряк
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Бсе.
Радио : мн

CHAS. B. DILLINGHAM
presents
FRITZI SCHEFF.
in
"Mlle Modiste."
A Comic Opera in Two Acts.

Libretto by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

CAST OF CHARACTERS.

Henri De Bouvray, Comte de St. Mar.	William Pruette.
Capt. Etienne De Bouvray, his nephew.	Walter Percival.
Hiram Bent, an American Millionaire.	Claude Gillingwater.
Gaston, an artist, Mme. Cecile's son.	Leo Mars.
General Le Marquis De Villefranche.	George Schrader.
Lieut. Rene La Motte, engaged to Marie Louise.	Howard Chambers.
Francois, porter at Mme. Cecile's.	J. A. Kiernan.
Mme. Cecile, proprietress of a Parisian hat shop.	Josephine Bartlett.
Fanchette.	Edna Fassett.
Nanette.	Blanche Morrison.
Marie Louise, Etienne's sister.	Louise de Baron.
Bebe, dancer at Folies Bergere.	La Mora.
Mrs. Hiram Bent.	Bertha Holly.

and

FIFI.

MISS FRITZI SCHEFF.

Milliners, Guests, Dancers, Soldiers, Servants etc.

SYNOPSIS.

ACT I.

Mme. Cecile's hat shop, Rue de la Paix, Paris. (A year is supposed to elapse
between Acts I and II.)

ACT II.

SCENE I. — Comte de St. Mar's private dining-room. (Intermission of one minute.)

SCENE II. — "The Charity Bazaar" in the Garden of the Chateau de St. Mar.

Musical Director	John Lund
Stage Managers	Al. Holbrooke and Fred. C. Latham

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M'lle Modiste

A COMIC OPERA IN TWO ACTS.

Lyric by
HENRY BLOSSOM.

Overture.

Music by
VICTOR HERBERT.

Allegro giocoso.

Piano.

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Музыкальная Библиотека
№ 91852
Радио Комитета



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and slurs, while the bass staff provides a harmonic accompaniment with chords and eighth notes. A fermata is placed over the first measure of the treble staff. The system concludes with three measures marked *sfz* (sforzando) in the treble staff.



Second system of musical notation. The treble staff continues the melodic line, and the bass staff features a dense accompaniment of chords. A *ff* (fortissimo) dynamic marking is present in the bass staff. The system ends with three measures marked with accents (>) in the treble staff.



Third system of musical notation. The treble staff shows a melodic line with slurs, and the bass staff continues with a steady accompaniment of chords. The system concludes with three measures marked with accents (>) in the treble staff.



Fourth system of musical notation. The treble staff features a melodic line with a sharp sign (#) in the second measure, and the bass staff provides a consistent accompaniment. The system ends with three measures marked with accents (>) in the treble staff.



Fifth system of musical notation. The treble staff continues the melodic line, and the bass staff maintains the accompaniment. The system concludes with three measures marked with accents (>) in the treble staff.

8-----loco.

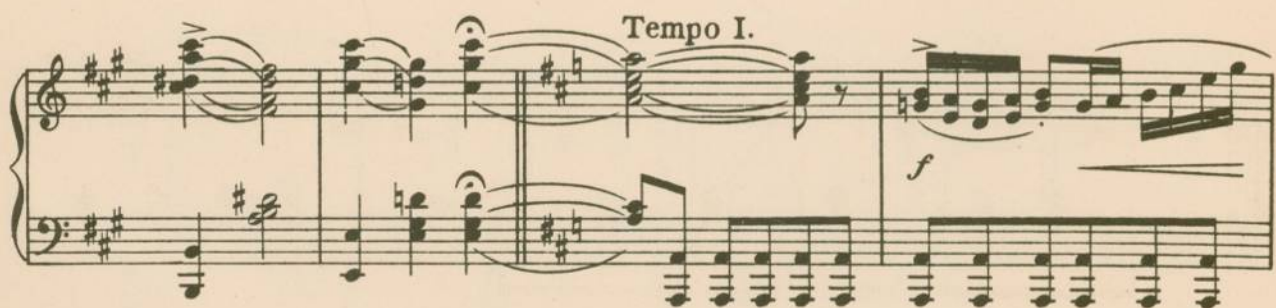
f *sfz*

sfz *p marcato.* 3 3

tr *sfz*







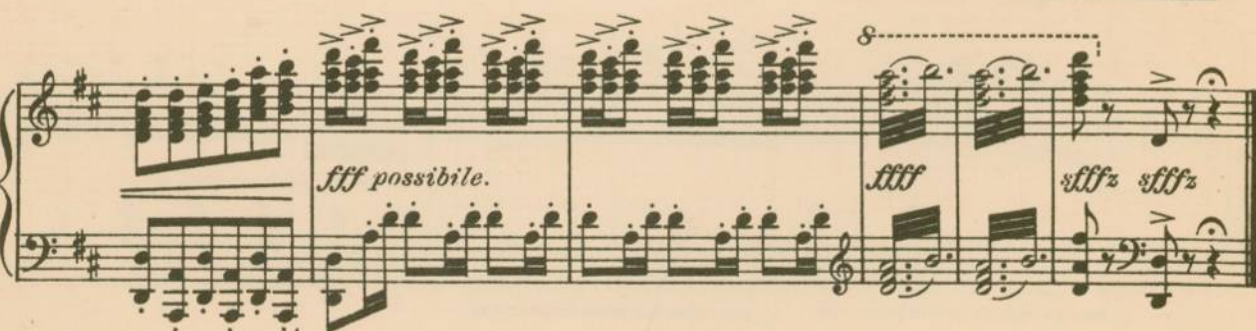
First system of musical notation. The treble clef staff features a series of chords with eighth notes, marked *sfz p*, followed by a melodic line marked *f*, and then more chords marked *sfz*. The bass clef staff provides a steady accompaniment of chords.

Second system of musical notation. The treble clef staff continues with chords marked *molto cresc.*. The bass clef staff continues with a steady accompaniment of chords.

Third system of musical notation. The treble clef staff continues with chords marked *molto cresc.*. The bass clef staff continues with a steady accompaniment of chords.

Fourth system of musical notation. The treble clef staff features a melodic line marked *tutta forza un poco largamente.*. The bass clef staff continues with a steady accompaniment of chords.

Fifth system of musical notation. The treble clef staff features a melodic line marked *poco a poco accel.*. The bass clef staff continues with a steady accompaniment of chords.



No 1.

Opening Chorus.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Allegretto.

Piano. *f*

ff

f

ALL GIRLS.

14

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

Real lace where it shows! Flowers and fur - be - lows!

First a rib - bon, then a rose! Each one knows, as she sews,

What's the mode in clothes, Fash - ions lat - est pose. —

molto stacc.

Wait - ing on our cus - tom - ers, we're bus - y all the while.

p

Bus - y all the while. show - ing them the style.

Show - ing ev - 'ry hat we've got, per - haps they're new per - haps they're not, But

unis.

hop - ing that we'll sell the lot for cash! Ha! Ha! Ha! Ha!

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

Real lace where it shows! Flowers and fur - be - lows!

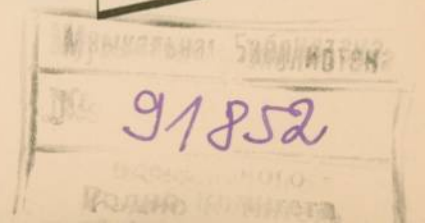
First a rib - bon, then a rose! Each one knows, as she sews,

What's the mode in clothes, Fash - ions lat - est pose.

Still our wa - ges are but small,

When we are paid what we have made,

We must quick - ly spend it all!



ff

Rent for a ti - ny flat, - Think of that!

Hard work, Ver - y lit - tle pay,

Ten hours ev - 'ry sin - gle day,

That's dis - - - tress - ing you'll a - gree,

— Yet we're as hap - py as can be. —

The first system of the musical score is in B-flat major (two flats). It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

The second system is in D major (two sharps). The vocal line continues with a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The piano accompaniment maintains a similar rhythmic pattern with chords.

Real lace where it shows! Flowers and fur - be - lows!

The third system continues in D major. The vocal line has a half note A5, a quarter note B5, a quarter note C6, and a half note D6. The piano accompaniment provides harmonic support with chords.

First a rib - bon, then a rose! Each one knows, as she sews,

The fourth system is the final one on the page, still in D major. The vocal line concludes with a half note E6, a quarter note F#6, a quarter note G6, and a half note A6. The piano accompaniment ends with a final chord.

What's the mode in clothes, Fash - ions lat - est pose. —

Tempo di Valse.

Ah! — when the moon in her splen - dor is high —

— in the sky, — And her bright sil - v'ry

light makes rad - iant the night, While soft winds

sigh; *unis.* It is then we for - get that the

world has a snare or a care, Life's a

dream then, Love's su - preme then, "Vive la

joie" is the word ev - 'ry - where. To be there once a -

unis.

poco pesante.

gain, ——— When the moon in her splen - dor is high ———

— in the sky, ——— And her bright sil - v'ry

light makes rad - iant the night, While soft winds

unis.

sigh. ——— It is then ——— we for - get ———

accel.

pesante.

— that the morn - - - ing will come, when a - gain we sell,

pesante.

Tempo.

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

Real lace where it shows! Flowers and fur - be - lows!

First a rib - bon, then a rose! Each one knows, as she sews,

Some of these! Some of those! Here a bow!

There a rose! Show - ing ev - 'ry hat we've got, Per -

haps they're new, Per - haps they're not! For wait - ing on our

cus - tom - ers we're bus - y all the while. We show the

style! Sell the lot! Ev - 'ry hat

we've got.

Andante grazioso.

Piano introduction for the first system. The music is in 6/8 time with a key signature of two sharps (F# and C#). It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andante grazioso'. The introduction ends with a forte (f) dynamic and an acceleration ('accel.') marking.

NANETTE.

Here — is a pret - ty hat, — The de - sign is mine and it's

Vocal and piano accompaniment for Nanette's first line. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part features a rhythmic pattern of eighth and sixteenth notes.

FANCHETTE.

This — is as chic as that, — 'Tis the

comme il faut! —

Vocal and piano accompaniment for Fanchette's first line. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part continues with a similar rhythmic pattern to the previous system.

shade that's been made the mode you know. _____

Yet, _____ though we try our

— Yet we try our best.

best, _____ It is hard to please people just like these.

How could a thing of grace, _____

Look well on such a face?

When in-deed, of nei-ther style or beau-ty there's a trace?—

Ah! — But my sis-ter dear, —
In a

Yes, — but it's ver-y
hat like that would-n't we look nice?—

queer, — those who have the good looks don't have the price.

Yet, if not to - day, — some day we may — have our gowns, Our

p colla voce.

lac-es and our pearls, — just like ma - ny of the oth - er girls. — Yes, we are sure that

rit. *f accel e cresc.*

yet, if not to - day, ——— some day we may ——— Have our gowns, our

colla voce.

f **Tempo I.**

lac - es and our pearls, Like ma - ny of the oth - er girls. ———

ALL GIRLS.

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

Real lace where it shows! Flowers and fur - be - lows!

First a rib - bon, then a rose! Each one knows, as she sews,

Some of these! Some of those! Here a bow! There a rose!

Show - ing ev - 'ry hat we've got! Per - haps they're new! Per - haps they're not! For

unis.

wait - ing on our cus - tom - ers we're bus - y all the while. We show the



style! Sell the lot! Ev - 'ry hat we've



got.



No.2. When The Cat's Away The Mice Will Play.

Lyric by
HENRY BLOSSOM.

TRIO.
Fanchette, Nanette and Mde. Cecile.

Music by
VICTOR HERBERT.

FANCHETTE.

NANETTE. There's a pro-verb that is

MDE CECILE. There's a pro-verb that is

Animato.

Piano.

trite, but true, It des-cribes it neat-ly, Tells us what a lot of

trite, but true, ful-ly and complete-ly. Tells us what a lot of

girls will do When the one in charge of them is not in view.

girls will do When the one in charge of them is not in view.

Now we'll tell you what the wise men say,

When the cat's a-way,

pp then the mice will play. We don't like to think of mice like

We don't like to think of mice like

that, But

that, But

f molto rit. I don't like to think that I'm the cat. *a tempo.* But

molto rit. *a tempo.* *p*

Poco meno mosso.

though there are a few per - haps, who doubt it, flout it,
 though there are a few per - haps, who doubt it, flout it,

f Poco meno mosso.

Oth - ers find it true from day to day. And
 Oth - ers find it true from day to day. And
 from day to day

rit.
 of - ten those who do not bear in mind that, find that
 of - ten those who do not bear in mind that, find that

rit.

f *a tempo.*

When the cat's a-way, the mice will play.

When the cat's a-way, the mice will play.

poco a poco a tempo.

fp

p *dim.*

When the cat's a-way, the mice will play.

pp

When the cat's a-way, the mice will play.

pp

pp

rit.

pp

No 3. The Time, and the Place, and the Girl.

Etienne and Chorus.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Tempo di marcia. ETIENNE.

Piano. *f* *sfz*

won - der if Cu - pid is sil - ly or stu - pid, Or

if the lit - tle ras - cal can - not see. For

lov - ing and woo - ing are all of his do - ing, And

yet he makes it pain - ful as can be.

— He mix - es the sta - tions, he chang - es re -

la - tions, For all your lit - tle schemes he sets a snare.

— And though you have planned it, and

both un - der - stand it, He'll fix it so your

sweet - heart is not there. _____ For the

poco rit.

Tempo di Valse lente.

time may be morn - ing or eve - ning; The place may be

espress.

dis - tant or near; — And the maid - en de - mure may have

made you feel sure That she'll be there with - out a - ny

fear. — But there's al - ways a hitch in it some -

where, And the thought sets your brain in a whirl; — For

accel. *rit.*

sel - dom, if ev - er, you find them to - geth - er, The

accel e cresc. *rit.*

ten. molto pesante. *a tempo.*

time, and the place, and the girl. —

CHORUS.

There's al - ways a

There's al - ways a

f molto pesante. *p a tempo.*

hitch in it some - where, The thought sets your brain in a

hitch in it some - where, The thought sets your brain in a

ETIENNE.

For sel - dom, if ev - er, you find them to -

whirl. For sel - dom, if ev - er, you find them to -

whirl. For sel - dom, if ev - er, you find them to -

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and arpeggios.

geth - er; The time, and the place, and the girl. _____

geth - er; The time, the place, the girl. _____

geth - er; The time, the place, the girl. _____

The piano accompaniment continues with a grand staff. It includes a *rit.* (ritardando) marking and *fz* (forzando) markings, indicating changes in dynamics and tempo.

No 4.

If I Were On The Stage.

(Kiss Me Again.)

Fifi.

Lyric by
HENRY BLOSSOM.Music by
VICTOR HERBERT.

Allegro.

FIFI.

Piano.

rit.

If

I were asked to play the part, Of sim-ple maid - en light of heart, A

p meno mosso.

vil-lage lass in coun-try clothes, As to and from her work she goes: I'd

sing a mer-ry lilt-ing strain, And gai-ly dance to this re-frain:—

rit.

Tempo di Gavotte Moderne.

"Tra, la, la, la, la, la, tra, la, la, tra, la, la, tra, la, la, la, la,

pp semplice.

Tra, la, la, la, la, tra, la, la, la, la, la, tra, la, la, la, la, la,

poco rit. *a tempo.*

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

rit.

ten. ten.

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

rit.

Tra la, la, la, la, la, la, Tra la, la, la, la, la, la, Tra la, la, la, la, la, la, tra

Allegro.

la." If

Meno mosso.

they should of - fer me some day, A pri - ma don - na role to play, A

state-ly queen with pow-dered hair, Her cost-ly gowns and jew-els rare; I

p

would not act the part a - miss, I'd sing a pol- o - naise like

rit.

Tempo di Polonaise. con bravura.

this: "Ah, you will all a - gree that hap-py I should be, Ah!

f *p*

I'm queen of all the land, Ah! Ah!

brillante

Ah! with lords and la - dies great to kneel and kiss my

hand; A king up - on the throne To woo me for his own, Ah!

the fair - est ev - er seen. Ah! Ah!

Ah! Ah! who would not be queen!?"

Allegro.

But

come primo.

rit.

meno mosso.

best of all the parts I'd play, If I could on - ly have my way, Would

be a strong ro - man - tic role, E - mo - tion - al and full of soul. And

rit.

I be-lieve for such a thing A dream-y sen-suous waltz I'd sing. —

rit.

Valse lente.

p Sweet sum-mer breeze, whis-per-ing trees, stars shin-ing

ppp molto espress.

soft - ly a - bove; Ros - es in bloom,

pp

waft - ed per-fume, Sleep-y birds dream-ing of love.

pp

pp Safe in your arms, far from a-larms,

Day - light shall come but in vain. *ten.* Ten - der - ly

pressed close to your breast, Kiss me! Kiss me a - gain.

Poco a poco rall. e dim. Kiss me a - gain, Kiss me, kiss me a -

poco a poco rall. e dim. *molto rit. e ppp*

Allegro. gain.

molto accel. sempre. *pp*

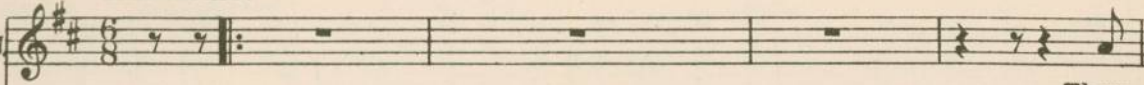
No 5.

Love Me, Love My Dog.

Gaston.

Lyric by
HENRY BLOSSOM.Music by
VICTOR HERBERT.

Andantino.

GASTON 

There
Now
He

Piano

once was a dear lit-tle maid _____ With beau - ti - ful ba - by - blue
one of these stu - pid young men _____ De - cid - ed to mar - ry this
bought her a nice col - lar - ette _____ All stud - ed with dia - monds and

pp

eyes, _____ Of men she said she was a - fraid, _____ I'm a -
maid, _____ He had - n't de - cid - ed just when; _____ 'Twas a
pearls, _____ He seemed to en - tire - ly for - get _____ How per -

fraid that this maid - en was wise. This maid had a dear lit - tle
 dif - fi - cult game that he played. He tried to make friends with the
 verse is the nat - ure of girls. She thanked him and threw it a -

dog. And the dog - gie was ver - y well - bred, And she
 dog, The maid - en he left quite a - lone, For he
 side, Then she treat - ed him worse than be - fore, For she

loved him be - cause he would give her his paws, And "sit up" or "lie down" as she
 knew in the end with her dog for his friend He could make that young maid - en his
 clear - ly had proved that 'twas she that he loved And to real - ly be loved is a

marcato.

f marcato.

Molto moderato.

said. _____ The men de-spised the
own. _____ Now the man he liked the
bore. _____ A - gain he called the

rit.

dog - gie, _____ And the dog de-spised the men, For the
dog - gie, _____ And the dog he liked the man, But the
dog - gie, _____ And he left the maid a - gain; And the

p

maid would play with the dog each day, But she nev-er would play with
maid - en fair he neg-lect-ed her, And her jeal - ous - y be -
dog he told that the maid was cold, And it gave the dog - gie

p *rit.*

a tempo.

them. To the men she said, "You're stu - pid," And it
gan. Then he bought the dog a col - lar, But the
pain. For his whine was sym - pa - thet - ic, He sat

a tempo.

rit.

left them in a fog "For you see, said she, If you
maid - en said, "You see That a col - lar - ette does - n't
on the young man's knee, But the maid said "Here! you may

p colla voce.

f a tempo. rit. p

must love me You will have to love my dog."
suit my pet, But you might buy one for me."
dis - ap - pear, That's a place re - served for me!"

pp f rit. fz

Hats Make The Woman.

No 6.

Fifi and Chorus.

Lyric by
HENRY BLOSSOM.Music by
VICTOR HERBERT.

Moderato.

FIFI.

Now first of all, I'll

Piano.

grazioso.

pp

try to show, A hat of ma - ny years a - go! A

style which ev - 'ry-where held sway, In beau - ti - ful Du Bar - rys

Moderato.

Moderato.

day. _____ Large hats, small hats, Flat and ver - y

poco a poco in tempo.

p

tall hats, Play a part in his - to - ry for good or ill.

Clothes per-haps may make the man, But since first the world be - gan,

Hats have made the wom - an, and they al - ways will.

GIRLS.

Large hats, small hats, Flat and ver - y tall hats

Play a part in his - to - ry for good or ill.

Clothes per - haps may make the man, But since first the world be - gan,

Hats have made the wom - an, and they al - ways will.

D.S. al Fine.

No 7.

Finale I.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Allegro con fuoco.

ETIENNE.

Piano.

f

No she shall not _____ go a - lone! _____ For

fp

I _____ will pro-tect and watch o'er her! _____ And if she'll re-pent _____ And

give her con - sent, I'll wed her for I a - dore her!

SOP. & ALTO.
No she shall not go a - lone For he will pro-tect and watch
TEN.
CHORUS
No she shall not go a - lone For he will pro-tect and watch
RASS.

o'er her. And if she'll re - pent and give her con - sent, They'll be
o'er her. And if she'll re - pent and give her con - sent, They'll be
And if she'll re - pent and con-sent, They'll be

COUNT. Don't

Re-mem-ber you shall be dis - owned.

wed.

wed.

CHORUS.

let her go, we love her so, You know how well we all have

dolce.

espress.

loved her!

GASTON.

If she should go 'twould break my heart! For I'll be

broke _____ with - out her.

Don't let her go we

Don't let her go we

espress.

PRINCIPALS AND CHORUS.

COUNT. (aside) *p*

It

love her so! You know how well we all have loved her.

love her so! You know how well we all have loved her.

love her so! You know how well we all have loved her.

suits me well that she should go. _____
 RENÉ (to Etienne.)
 Old friend she loves you well I

p poco rit. *pp*

Lento espressivo.

know.

sfz *dim.* *sfz*

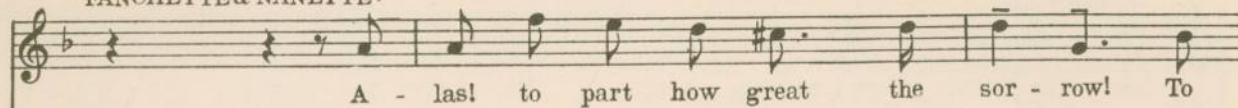
ETIENNE. *molto espress.*

A-las! to part how great the sor-row, To leave the friends grown fond with

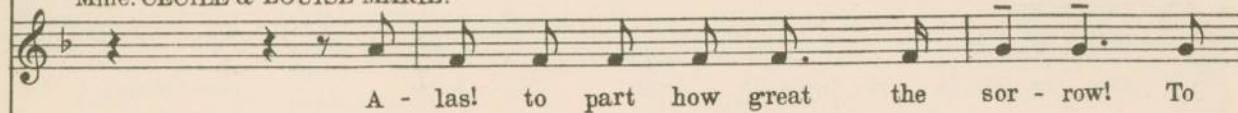
Lento espressivo.

years; To know per-chance that on the mor-row, For love and smiles come

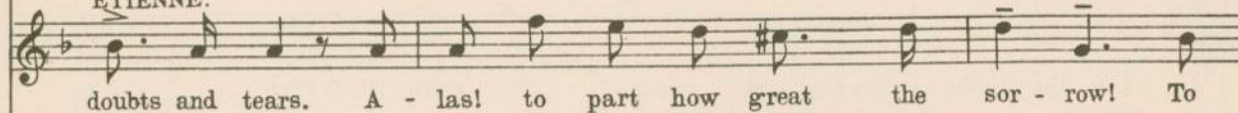
FANCHETTE & NANETTE.



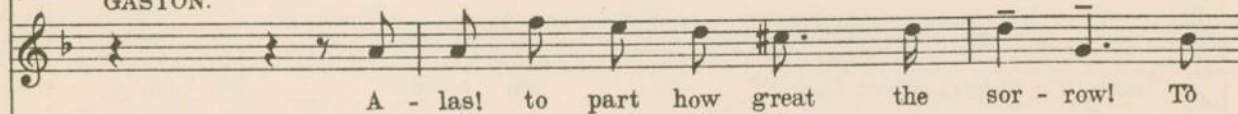
Mme. CECILE & LOUISE MARIE.



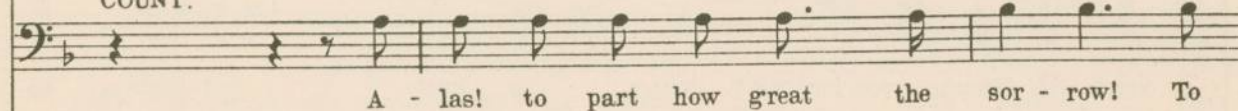
ETIENNE.



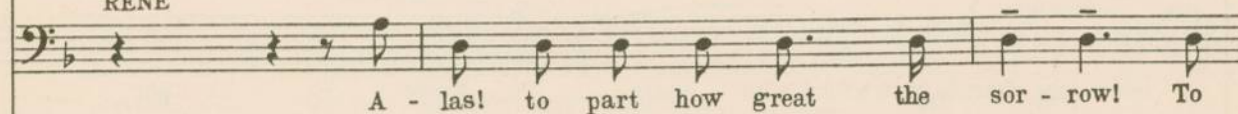
GASTON.



COUNT.



RENÉ



CHORUS.



á capella.

leave the friends grown fond with years, To know per-chance, to

leave the friends grown fond with years, To know per-chance, to

leave the friends grown fond with years, To know per-chance, to

leave the friends grown fond with years, To know per-chance, to

leave the friends grown fond with years, To know per-chance, to

leave the friends grown fond with years, To know per-chance, to

leave the friends grown fond with years, To know per-chance, to

leave the friends grown fond with years, To know per-chance, to

leave the friends grown fond with years, To know per-chance, to

leave the friends grown fond with years, To know per-chance, to

molto cresc.

[illegible]

FIFI.
(behind scenes.) *dolcissimo.*

Ahl but in

mor-row may bring doubts and tears.

mor-row may bring doubts and tears.

mor-row may bring doubts and tears.

mor-row may bring doubts and tears.

mor-row may bring doubts and tears.

mor-row may bring doubts and tears.

mor-row may bring doubts and tears.

mor-row may bring doubts and tears.

mor-row may bring doubts and tears.

mor-row may bring doubts and tears.

mor-row may bring doubts and tears.

dreams so fair, vis-ions be - yond com - pare; Out of this

pp

world of care oft I've wan - - dered In - to a

land a - far, Hope as my guid - - ing star, Hope as my

star, Hope as my star And per-fect love to still the mem - 'ries

ten.

of the past. Ah, but in

Vis-ions fair. Ah, but in dreams so

Ah, but in dreams so

Vis-ions so fair. Ah, but in dreams so

Ah, but in dreams so

Ah, but in dreams so

Dreams so fair. Ah, but in dreams so

Ah! in

Ah! in

dreams — Dreams so fair Ah! —

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

dreams, dreams so fair Out of

dreams, dreams so fair Out of

dreams, dreams so fair Out of

be-yond com - pare Out of this

care, oft She's wan - d' red In-to a land a -

care, oft She's wan - d' red In-to a land a -

care, oft She's wan - d' red In-to a land a -

care, oft She's wan - d' red In-to a land a -

care, oft She's wan - d' red In-to a land a -

care, oft She's wan - d' red In-to a land a -

this world of care, In-to a land a -

this world of care, In-to a land a -

this world of care, In-to a land a -

[illegible]

poco accel.

star Hope as my star and per-fect love to find at last a

star Hope as her star and per-fect love to find at last a

love to find, Hope as her guid-ing star and per-fect love to find at last a

love to find, Hope as her guid-ing star and per-fect love to find at

love to find, Hope as her guid-ing star Love per-fect love

love to find, Hope as her guid-ing star and per-fect love to find at last

love to find, Hope as her star and per-fect love to find

star, Hope as her star and per-fect love to find at last a

star, Hope as her star and per-fect love to find at last a

cresc. *possible.*

rit. *fff*

fond re-ward to soothe my heart. Still the mem - 'ries

fond re-ward to soothe her heart. Still the mem - 'ries

fond re-ward to soothe her heart. Still the mem - 'ries

last to soothe her heart. Still the mem - 'ries

to find at last Ah! Still the mem - 'ries

to soothe an ach - ing heart. Still the mem - 'ries

to soothe an ach - ing heart. Still the mem - 'ries

fff

fond re-ward to soothe her heart. Still the mem - 'ries

fond re-ward to soothe her heart. Still the mem - 'ries

allargando. *accel.*

[illegible]

Tempo di Valse lente.

FIFI.

I must a - way.

p *dim. poco rit.*

pp dolcissimo.

Just to say good - bye! Have I the

heart, Have I the heart to go?

What though the pres-ent be pain,

rit. e morendo.
Some day shall see just you and me, Hap - py, hap - py a -

dim. rit. e morendo.

(She runs up stage.)
gain.
ETIENNE.
Oh stay! Oh

COUNT. *ff*
E-nough! a - way!

Allegro molto.
f molto cresc.

Musical score for a vocal and piano piece, page 77. The score is in G major (one sharp) and 4/4 time. It features multiple staves for voices and piano accompaniment. The lyrics are "Fare - well, good fort - - une! stay!".

The score includes several systems of staves. The first system shows a vocal line with the lyrics "Fare - well, good fort - - une!" and a piano accompaniment. The second system continues the vocal line with the lyrics "Fare - well, good fort - - une!" and a piano accompaniment. The third system shows a vocal line with the lyrics "Fare - well, good fort - - une!" and a piano accompaniment. The fourth system shows a vocal line with the lyrics "Fare - well, good fort - - une!" and a piano accompaniment. The fifth system shows a vocal line with the lyrics "Fare - well, good fort - - une!" and a piano accompaniment. The sixth system shows a vocal line with the lyrics "Fare - well, good fort - - une!" and a piano accompaniment. The seventh system shows a vocal line with the lyrics "Fare - well, good fort - - une!" and a piano accompaniment. The eighth system shows a vocal line with the lyrics "Fare - well, good fort - - une!" and a piano accompaniment. The ninth system shows a vocal line with the lyrics "Fare - well, good fort - - une!" and a piano accompaniment. The tenth system shows a vocal line with the lyrics "Fare - well, good fort - - une!" and a piano accompaniment.

The score includes various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *ffz* (fortissimo with crescendo). The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes.

[illegible]

[illegible]

Tempo di Valse lente.

Presto.

[illegible]

Tempo di Valse lente. (Curtain.)

fff grandioso.

Presto.

tutta forza.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in G major (one sharp) and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth notes and quarter notes, with a final cadence. The bass line provides a harmonic foundation with chords and single notes. The voice part is written in a single line with a treble clef and a key signature of one sharp. It follows the melody of the piano part. The lyrics are written below the voice line. The score is divided into two systems. The first system contains the first four measures, and the second system contains the last two measures. The tempo is marked 'Allegretto' and the dynamics include 'ffz' (fortissimo forzando).

No 8.

Prelude.

VICTOR HERBERT.

Maestoso.

Piano.

The musical score is written for piano and consists of four systems. The first system is marked 'Maestoso.' and 'ff'. It features a treble and bass staff with a 3/4 time signature and a key signature of two flats. The first system includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second system continues the piece with similar notation. The third system also continues the piece. The fourth system includes the instruction 'accel.' and 'Largamente.' and features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The score ends with a final chord in the bass staff.

molto rit. *Lente*

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. It contains a series of notes with slurs and a triplet of eighth notes. The lower staff begins with a bass clef and a key signature of two flats, featuring a series of notes with slurs and a triplet of eighth notes. The tempo markings *molto rit.* and *Lente* are placed above the staves.

(Bells.) *L.H.* *molto rit.*

The second system of music consists of two staves. The upper staff begins with a treble clef and a key signature of two flats, featuring a series of notes with slurs and a triplet of eighth notes. The lower staff begins with a bass clef and a key signature of two flats, featuring a series of notes with slurs and a triplet of eighth notes. The tempo marking *molto rit.* is placed below the staves. The instruction *(Bells.)* is placed above the upper staff, and *L.H.* is placed above the lower staff.

Allegro molto moderato. *pp*

The third system of music consists of two staves. The upper staff begins with a treble clef and a key signature of two flats, featuring a series of notes with slurs and rests. The lower staff begins with a bass clef and a key signature of two flats, featuring a series of notes with slurs and rests. The tempo marking *Allegro molto moderato.* is placed above the staves, and the dynamic marking *pp* is placed below the upper staff.

pp Curtain. 8

The fourth system of music consists of two staves. The upper staff begins with a treble clef and a key signature of two flats, featuring a series of notes with slurs and rests. The lower staff begins with a bass clef and a key signature of two flats, featuring a series of notes with slurs and rests. The dynamic marking *pp* is placed below the upper staff. The instruction *Curtain.* is placed above the lower staff, and the number 8 is placed above the upper staff.

No 9.

Chorus of Footmen.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Allegro molto moderato.

Piano.

TENOR.

BASS.

pp

Six of

pp

us to serve one gout - y mas - ter!

If we
 an - ger him we court dis - as - ter!
 Let him swear! We don't care!

pp
pp

pp

We don't care! Oh! a

pp

foot - man's lot is not quite a hate - ful one, If

once, you should stop to think! And it

can't be called at all an un-grate - ful one With

all you can eat and drink. For there is

one thing cer - tain as can be, That there are none who

ff marcato. *p* *f* *ff*

live as well as we. At meals we're nev - er known to

shirk work Be - ware! Take

care! Ha!

pp
We
pp

The first system of music consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal staves are mostly empty, with a few notes in the second measure. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. The key signature has two flats (B-flat major).

The piano accompaniment for the first system, showing the grand staff with chords and eighth-note patterns in both hands.

serve what we do not use!

The second system of music includes vocal staves and piano accompaniment. The vocal staves contain the lyrics "serve what we do not use!". The piano accompaniment continues with the same eighth-note pattern and chords.

The piano accompaniment for the second system, showing the grand staff with chords and eighth-note patterns in both hands.

We

The third system of music includes vocal staves and piano accompaniment. The vocal staves contain the word "We". The piano accompaniment continues with the same eighth-note pattern and chords.

The piano accompaniment for the third system, showing the grand staff with chords and eighth-note patterns in both hands.

hear all the fam' - ly news. And there is

f

one thing cer - tain as can be, That there are none who

p *mf* *p*

marcato.

live as well as we. Take care! who's

p *pp* *p*

there? _____

Take care! _____

ppp

pp

pp

You can eat and

(Spoken.)

drink! pst! pst!

(they lift the glasses.)

pst! pst! pst! pst! pst! pst!

pp

(they drink)

(they drink)

L.H.

a la votre!

(they stand) attention.

pp *sfz*

No 10. I Want What I Want When I Want It.

Lyric by
HENRY BLOSSOM.

Count.

Music by
VICTOR HERBERT.

Pesante. *COUNT.* *All? molto comodo.*

Voice. *f* *ffz* *p*

1. Though fools may prate of the
2. The "fire-side joys" with the

Piano. *f* *ffz* *p*

mar - ried state, And the e - vils of bach - e - lor life, — I'm
fuss and noise Of — chil - dren who fight — and squall, — May

marcato.

hap - pi - er far than the mar - ried men are, Who are cursed with a shrew of a
do for the man on the home - stay - ing plan, But it would - n't suit me, not at

wife. — I drink my fill if I have the will with
all. — Of course, your life, if you have no wife, is

poco meno.
friends who are tried and old, — And oft when the com - pa - ny's
lone - some at times and slow, — But wheth - er you mar - ry or

marcato.

a tempo.
good, I stay; I may not come home till the break of day, But if
not, they say, You're bound to re - gret — it ei - ther way; Let —

accel. *rit.* *molto marcato.*
din - ner is wait - ing and I am a - way, There is no one to nag me or
those who are sin - gle be sor - ry who may, I'd be sor - ri - er mar - ried I

p accel. *rit.* *p molto cresc.*

sfz *marcatissimo.*

scold. ——— For I want what I want when I want it! That's
know. " " " " " " " " " "

sfz *sffz* *marcatissimo.* *sffz*

Più cantabile.

all that makes life worth the while. ——— *mp* { For the
" " " " " " " " { I can

sffz *sffz*

wine that to - night fills my soul with de - light, On the
find if I will, lots of good fel - lows still, Who will

mp

con gusto.

mor-row may seem to me vile. ——— There's no world - ly pleasure my-
give me a wel-com-ing smile. ——— So there's " " " " " "

sfz *p* *p* *poco a poco*

self I de - ny, There's no one to ask me the
 " " " " " " " " " " " "

cresc.

where - fore or why, I eat when I'm hun - gry, and
 " " " " " " " " " " " "

pesante. *molto marcato e rit.* *portato.* *p*

f

drink when I'm dry. For I want what I want when I want it! I
 " " " " " " " " " " " "

p molto rit. *ff subito.* *pp* *ff subito.* *ffz* *Più pesante.*

p colla voce.

want what I want when I want it!
 " " " " " " " " " " " "

molto rit. *lunga.* *ffz* *molto allargando.*

ACT II. ⁹⁶ SCENE II.
Opening Chorus.

No 11.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Allegro.

Piano.

f

molto cresc.

8

8-

CHORUS.

SOP. and ALTO. *ff*

TEN.

BASS.

Glad-ly we re-pond when char-i - ty makes de-mand,

Glad-ly we re-pond when char-i - ty makes de-mand,

Glad-ly we re-pond when char-i - ty makes de-mand,

8-

O - pen - ing heart and hand

Cheer - i - ly for our land,

O - pen - ing heart and hand

Cheer - i - ly for our land,

8-

Help - ing those who once so read - i - ly took their stand,
 Help - ing those who once so read - i - ly took their stand,

The first system of music consists of three staves. The top two staves are for vocal parts (Soprano and Alto/Baritone), and the bottom staff is for piano accompaniment. The key signature is one sharp (F#), indicating D major. The vocal parts have lyrics: "Help - ing those who once so read - i - ly took their stand,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Bat - tling for their coun-try's hon - or. Here at this ba - zaar let
 Bat - tling for their coun-try's hon - or. Here at this ba - zaar let

The second system continues the musical piece. It features the same three-staff layout. The vocal parts sing: "Bat - tling for their coun-try's hon - or. Here at this ba - zaar let". The piano accompaniment continues with similar rhythmic patterns, including some triplet figures in the right hand.

ev - 'ry one come and buy! Of - fer - ing pric - es high,
 ev - 'ry one come and buy! Of - fer - ing pric - es high,

The third system concludes the page. The vocal parts sing: "ev - 'ry one come and buy! Of - fer - ing pric - es high,". The piano accompaniment provides harmonic support with consistent eighth-note patterns in the bass and chords in the treble.

Get - ting them when they try. All the mon - ey with you

Get - ting them when they try. All the mon - ey with you

laugh - ing - ly bid good - bye, Char - i - ty loves a cheer - ful

laugh - ing - ly bid good - bye, Char - i - ty loves a cheer - ful

do - nor! — Soldiers(to Girls.)

do - nor! — Don't you think you could sell us some - thing use - ful?

loco. sfz

One of these, they are cheap, you

All our pay that is left we'll glad-ly a-gree to spend.

know we're truth-ful, Just the gift for a man to send to a la-dy friend.

Come buy ——— come buy ———
 Come buy ——— come buy of these, they're cheap and
 All our pay, all our pay ——— our pay that's left we
 Our pay ——— that's left ——— we

sfz *p* *marc.*

ff

unis.

use - ful come and buy of me.

glad - ly will a - gree to spend.

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'use - ful come and buy of me.' and 'glad - ly will a - gree to spend.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Come and buy, come and buy, come and buy.

All our pay that is left we will spend.

The second system continues the vocal and piano parts. The vocal parts sing 'Come and buy, come and buy, come and buy.' and 'All our pay that is left we will spend.' The piano accompaniment maintains the same rhythmic pattern.

Glad - ly we re - spond when char - i - ty makes de - mand,

Glad - ly we re - spond when char - i - ty makes de - mand,

The third system concludes the page. The vocal parts sing 'Glad - ly we re - spond when char - i - ty makes de - mand,'. The piano accompaniment features a final chord. A fermata is placed over the final measure of the piano part.

O - pen - ing heart and hand, Cheer - i - ly for our land.

O - pen - ing heart and hand, Cheer - i - ly for our land.

8

Help - ing those who once so read - i - ly took their stand,

Help - ing those who once so read - i - ly took their stand,

8

Bat - tling for their coun - try's hon - - or!

Bat - tling for their coun - try's hon - - or!

8

(a Girl.)

My Gen - er - al! I've a cig - ar - ette case, just see!

The first system of the musical score for a girl's vocal part. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 7/8. The melody is written in eighth and quarter notes. The lyrics are "My Gen - er - al! I've a cig - ar - ette case, just see!". The piano accompaniment is indicated by empty staves for the right and left hands.

*Pocissimo meno.**p grazioso.*

The first system of the piano accompaniment. It consists of two staves, treble and bass, with a key signature of two sharps. The right hand features a melodic line with slurs and a crescendo hairpin. The left hand provides a harmonic accompaniment with chords and single notes.

I'm sure you'll take a chance' For my sake!

The second system of the musical score for a girl's vocal part. It continues the melody from the first system. The lyrics are "I'm sure you'll take a chance' For my sake!".

The second system of the piano accompaniment. It continues the accompaniment from the first system, featuring triplets in the right hand.

Yes, oh thanks! You get a num - bered card,

The third system of the musical score for a girl's vocal part. The lyrics are "Yes, oh thanks! You get a num - bered card,".

The third system of the piano accompaniment. It continues the accompaniment from the second system, ending with a final chord.

Ten Francs! Just one hundred chances.

Take them all? What one! Well

here's your card, The money please, Good-bye Sir!

sfz *sfz* *p* *p*

3 *3*

tr

Here at the ba - zaar let ev - ry one come and buy,
 Here at the ba - zaar let ev - ry one come and buy,
 Of - fer - ing pric - es high, Get - ting them when we try
 Of - fer - ing pric - es high, Get - ting them when we try
 All the mon - ey with you laugh - ing - ly bid good - bye!
 All the mon - ey with you laugh - ing - ly bid good - bye!

Give me three. let's see, You've no change, that's strange!

Give me three. let's see, We've no change, that's strange!

molto cresc.

rinforzando.

Ev-'ry-one come, ev-'ry-one buy, Buy of me, buy of me, buy of me,

We've no change, that is strange, We've

That's too high, much too high, All the mon - ey with us

Buy of me, buy of me, buy of me buy.

no change.

we would have to say good - bye.

ff unis. Still oth-er pleas-ures wel-come us here to-night, Ten-der glance,

ff unis. Still oth-er pleas-ures wel-come us here to-night, Ten-der glance,

tutta forza un poco largamente.

Sweet ro-mance, ha! ha! Wine and song, come a-long,

Sweet ro-mance, ha! ha! Wine and song, ha! ha! come a-long, ha! ha!

Wine and song come a-long, wine and song come a-long,

poco a poco accel. Oth-er pleas-ures wel-come us,

poco a poco accel. Oth-er pleas-ures wel-come us,

molto cresc.

Oth - er pleas - - ures wel - come us,
 Oth - er pleas - - ures wel - come us,

Qui-et talks, syl-van walks, Wine and song, Ah!
 Qui-et talks, syl-van walks, Wine and song, Ah!
 Qui - - et talks, syl - - van walks, Wine and song, Ah!

cresc possibile.

piu mosso.
 come, ah come! Come a -
 come, ah come! Come a -

loco.
fff piu mosso.

long! *ff* *tutta forza.*
 long! For oth - er pleas - ures wel - come

They wel - come us to - night.
 us to - night.
fff *possibile.*

Ah Ah
 Ah Ah
 Come! Come!
 8
fff *sfz* *sfz*

No 12.

Ballet.

Bebe.

VICTOR HERBERT.

Moderato.

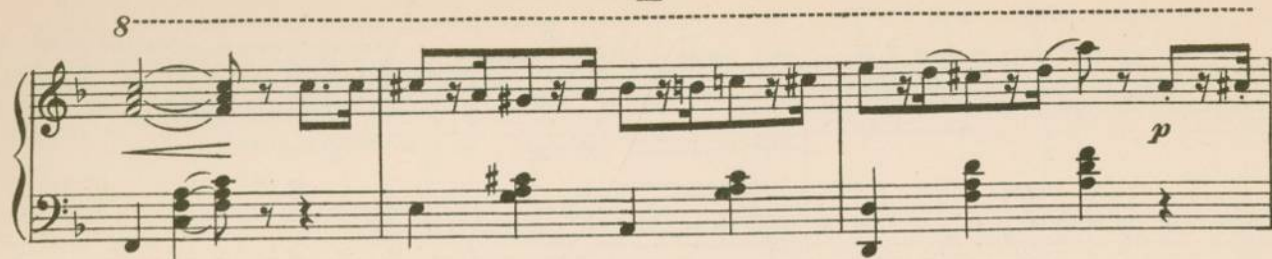
Piano.

Molto moderato.

fff *sfz* *p* *molto grazioso.*

8

8



The musical score consists of six systems of staves. The first system includes a treble staff with triplets of eighth notes and a bass staff with a triplet of eighth notes. A slur connects the two staves, with the dynamic marking *sfz p* and the instruction *molto grazioso.* written below. The second system features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The third system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The fourth system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The fifth system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The sixth system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The notation includes various musical symbols such as slurs, triplets, and dynamic markings like *sfz* and *p*.

Tempo di Valse.

First system of musical notation for 'Tempo di Valse.' The key signature is one sharp (F#) and the time signature is 3/4. The music is written for piano (p) and features a 'brillante' (brilliant) character. The notation includes eighth and sixteenth notes with accents, and rests.

Second system of musical notation. It includes a first ending bracket marked with an '8' and a 'tr' (trill) marking. The dynamics range from *ff* (fortissimo) to *sfz* (sforzando) and back to *ff*. The notation includes slurs and ties.

Third system of musical notation. It includes a first ending bracket marked with an '8' and a 'tr' (trill) marking. The notation includes slurs and ties.

Fourth system of musical notation. It includes a first ending bracket marked with an '8'. The notation includes slurs and ties.

Piu lento.

Fifth system of musical notation for 'Piu lento.' The tempo is slower. The notation includes a 'marcato' (marked) marking. The dynamics range from *marcato* to *marcato*. The notation includes slurs and ties.

Sixth system of musical notation. The notation includes slurs and ties.





Allegro brillante.

poco a tempo.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a rhythmic accompaniment with triplets and slurs. Dynamic markings include *sfz* and *p*. A tempo change is indicated by *poco a tempo.*

Second system of musical notation, continuing the piece. It features a treble and bass staff with various musical notations including slurs, accents, and dynamic markings.

Third system of musical notation, featuring a treble and bass staff. It includes first and second endings marked with '1.' and '2.'. Dynamic markings include *sfz*.

Animato.

Fourth system of musical notation, featuring a treble and bass staff. It includes dynamic markings such as *sfz* and *sfz*.

Fifth system of musical notation, featuring a treble and bass staff. It includes first and second endings marked with '1.' and '2.'. Dynamic markings include *sfz* and *molto cresc.*



No 13.

Ze English Language.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Moderato. (GASTON.)

1. In
2. Each
3. One

poco rit.

p colla voce.

Eng-land I have stay zere it is a fun - ny land, I
day I add a few words to my vo - ca - bu - laire, I
day zere come to Pa - ris une belle A - mer - i caine, I

work zere and I play zere, but I do not un - der - stand, I
learn so man - y new words that I make my friends to stare; I
thought if we could mar - ry zat I would not live in - vain; I

stu - dy hard ze lang-wich it make me much a - muse, I
hold a con - ver - sa - tion with an - y - one I know, And
start-ed on my woo - ing, my love she could not doubt, But

could not learn ze slang which all ze Eng - lish peo - ple use, Un-
my pro - nun - ci - a - tion they all say was come il - faut; But
she said, "Noth-ing do - ing! "you will have to cut that out!" It

til at last I found, zat zey turn ev' - ry - zing a - round. Zey
it was hard to choose, from all the diff'rent words they use. They
was not quite ze speech, ze stand-ard Eng-lish gram-mars teach! But

poco rit. *p*

a little slower.

say a gown is rip - ping when it's sewn with great - est care, Zey
 call a bunch of sheep a flock, a flock, of hay a stack! They
 she was from Mis - sou - ri and a "show-girl" and she said If

say zat zey are out of sight when real - ly zey are zere; Zey
 call a stack of fish a school, a school of wolves a pack; A
 she could "cop" a "live one," she would take a chance and wed; Zen

say when zey are "hoarse" zat in ze throat zey have ze frogs, Zey
 pack of chick-ens make a brood - a brood of deer a herd, A
 she would "blow" her hus - band for some swell new "rags" at once, And

say it's beast-ly weath-er when it's rain-ing cats and dogs; A
 herd of act-ors make a troupe, and there's an-oth-er word; They
 when she hit old Broad-way she would show ze gang some stunts; "Of

jug-gler does not touch ze jug a skip-per nev-er skips, And
 say a string of hors-es and they say a string of pearls, They
 course it's all an i-dle dream,"she said, "But I'll come to," And

ev'-ry wait-ing wait-er knows a tip-pler sel-dom tips; Do
 say a gal-ax-y of stars a bev-y of young girls; They
 then it's old New York for mine! it's twen-ty-three! Ski-doo! I've

but - ter - flies make but - ter? zats a thing I'd like to know, Do
say a nest of hor - nets and they say a swarm of flies, They
got to chase a - cross the pond and hus - tle as it were, Back

light - ning - bugs cause light - ning and why is it crows don't crow? Is it
say a breath of scan - dal breeds an aw - ful pack of lies; They
to "the mer - ry, mer - ry" for a stin - gy twen - ty per, "I'm —

called a mod - est lunch - eon when zey have ze sa - lad "dressed," And if
say a horde of sav - ag - es they say a mob of men, They
just a lit - tle shy of coin," she said not ver - y much," I —

your Pi - an - o's up - right must it's mu - sic be the best? In
say a gang of la - bor - ers and oth - er things, but then; If
won - der if I have - n't some kind friend who'll stand a touch? "Zere's

poco rit.

win - ter when ze snow has fell I've heard zem say it's cold as well 'tis
r - o - u - g - h spells rough why is it "through" is not call'd Thruff, 'tis
noth - ing do - ing!" "Cut zat out!" I said. Oh, zere is not a doubt, I

hard to com - pre - hend ze Eng - lish lan - guage.
hard to com - pre - hend ze Eng - lish lan - guage.
learned to com - pre - hend ze Eng - lish lan - guage.

Fine. D. C.

No 14.

The Mascot of the Troop.

Lyric by
HENRY BLOSSOM.

Fifi and Male Chorus.

Music by
VICTOR HERBERT.

Tempo di Marcia.
non troppo Allegro³

Piano.

ff *dim.*

sfz sfz sfz sfz

FIFI. *fp*

When loud-ly the na-tion's hon-or sounds a call to

sfz sfz p

war, There's none who is half so rea-dy as the bold Hus-

sfz p

sar. He's glad to say "Good - bye" for his land, To try for his land to

die for his land, And armed with the right he'll man - ful - ly fight the

foe from near or far. But who in the time of peace has quite so

soft a glance? Or where is the man so rea - dy for a

wild ro - mance? He woos the girls and wakes their hearts, He

takes their hearts, he breaks their hearts, But fight or play - by

night or day, his mot-to's "Vive la France!"

TENORS. *ff* Hark the
 BASSES. *ff* Vive la France!

7295

drum! Here they come on pa - rade, At their side hangs their

tried, trust-y blade! And they all look so fine, as they

swing in - to line, 'Tis no won-der the en-e - my's a - fraid!

They would die ere the tri - co - lor droop! Nev - er

one to dis-hon - or would stoop! _____ I'm the "Toast of the

mess!" I'm the girl they love best! I'm the mas-cot _____ of the

troop! _____

ff Hark the drum! Here we come on pa -

Tan-ta - ra!...

rade! At our side hangs our tried, trust - y

Tan-ta - ra!...

blade! And we all look so fine, as we swing in - to

Tan-ta-ra, tan-ta - ra!

line, 'Tis no won-der the en - e - my's a - fraid of our blade. We would

Tan-ta - ra!

die ere the tri - col - or droop! Nev - er one to dis -

Tan-ta-ra! Ah!

hon - or would stoop! She's the "Toast of the mess" She's the girl we love

Yes I'm the mas-cot of the troop!

best! She's the mas-cot of the troop!

pesante.

pesante.

a tempo.

7295

The Dear Little Girl who is Good.

No 15.

Renè and Girls.

Lyric by
HENRY BLOSSOM.Music by
VICTOR HERBERT

Molto Moderato.

Piano.

accel.

Piu animato.

You may pledge in a bum-per the girl who is wise, Or the

ff

girl who is shape-ly and fair! ——— You may drink to the maid with the

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Molto Moderato.' and 'Piano.' The introduction features a melody in the right hand and a bass line in the left hand. The tempo then changes to 'Piu animato.' and 'accel.' for the vocal entry. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: 'You may pledge in a bum-per the girl who is wise, Or the girl who is shape-ly and fair! ——— You may drink to the maid with the'. The piano accompaniment includes a 'ff' (fortissimo) dynamic marking.

poco

rogu-ish blue eyes, Or the queen with the ra-ven-black hair. — There's the

ritenente *Piu ritenente.*

rol-lick-ing girl who's the toast of the crowd When the bright spark-ling wine plays a

pp *Adagio. (with much feeling)* *portato.* *(mezza voce)*

part, — But there's one name too sa-cred to men-tion a-loud, Though you

portato. *portato.* *f*

pledge her down deep in your heart. — For

molto rit. *colla voce.* *f*

a tempo.

"boys _____ will be boys" _____ And the world _____ and it's

joys _____ We par - take of as free as they're sent, _____ "Wine

wo-man and song! What care we if we're wrong! Time e - nough when we're old to re -

pent! _____ But the world's _____ wea-ry smile _____ on - ly charms _____ for a

marcatissimo. *rit.* *a tempo.*
 while ——— And we'd ban - ish it all if we could ——— Just to
 drink a fond toast to the one we love most! To the dear lit - tle girl who is
 good. *GIRLS.* *p* The dear ——— lit - tle girl ——— *molto*
 dear ——— lit - tle girl ——— who is good. *pp*
 dear ——— who is good. *pp*
piu lento. *molto espress.* *pp rit.* *ppp*

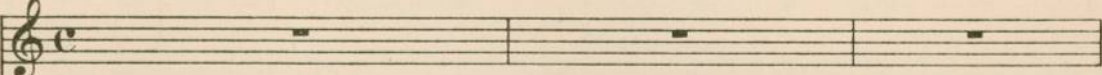
The Keokuk Culture Club.

No 16.

Mrs. Bent and Chorus.

Music by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Voice. 

Piano. 


There are folks who have a no-tion that they've got to cross the o-cean if in
Oh, our lec-tures and ad-dress-es are just love-ly, no one guesses what they're




search of "at-mos-phere," or in-spir - a - tion. Well I've spent my time in see - in' ev - ry -
all a-bout al-tho' we all pre - tend to. As we hope soon to be vo - ting we are



pp

thing that's Eu-ro-pe-an, and their "at-mos-phere" has need of ven-ti-la-tion. There are
se-du-lous-ly no-ting ma-ny e-vils that we'll quickly put a-mend to. Is the

sights you see in Pa-ris that would fear-ful-ly em-bar-rass an-y-
stage de-gen-er-a-ting is the ques-tion we're de-ba-ting and our

pp

one; You come and try it if you doubt it, I am shocked a doz-en times a day, When
husbands too have tak-en up the quer-y, They are stu-dy-ing the phys-ic in-flu-

poco a poco a tempo.

I get back to I-o-way, I'm going to tell our Cul-ture Club a-bout it. Our
en-ces of the high-kick from a front row seat to dem-on-strate their theo-ry. Our

rit.

p

Molto moderato.

Cul - ture Club in Ke - o - kuk, if you be - long'd you'd be in luck, our
Cul - ture Club in Ke - o - kuk, if you be - long'd you'd be in luck, what

meet - ings are ex - clu - sive and de - light - ful. We've
we don't know we have some one to tell us. *pp* Our

CHORUS.

They're de - light - ful
pp Just to tell us

stud - ied Kant and Schop - en - hauer, and Ber - nard Shaw we just de - vour, al -
mu - sic teach - er had to quit the stage 'cause he was such a hit that

though he does say some things sim-ply fright-ful. We've He
he made all the oth-er sing-ers jeal-ous. sim- ply fright-ful.
made them jeal-ous

ar-gued pol-i-tics and such, we don't think Kai-ser Bill so much, we
thinks Ca-ru-so something sad, and he says Mel-ba's just a fad, it

of-ten send ad-vice to Oys-ter-Bay; If
bores him to hear Pad-e-rew-ski play, If
we send ad-vice to Oys-ter
it bores him just to hear him

they would leave it all to us, we'd set - tle you that in -
 you want peo - ple comme il faut, why all you got to -

Bay.
 play.

sur - ance muss, Our Cul - ture Club in Ke - o - kuk I' a! I'
 do is quote Our Cul - ture Club in Ke - o - kuk I' a! I' a!

a!
 a! *mf* Our Cul - ture Club in Ke - o - kuk, if you be - longed you'd

mf

They're de - light-ful.

be in luck, our meet-ings are ex - clu - sive and de - light-ful. If

Our

they would leave it all to us we'd set - tle that in - sur - ance muss, Our

Cul - ture Club in Ke - o - kuk I' a! I' a!

Cul - ture Club in Ke - o - kuk I' a! a!

ff

ffz

No 17.

The Nightingale and the Star.

Fifi.

Lyric by
HENRY BLOSSOM.Music by
VICTOR HERBERT.Tempo di Valse.
All^o Vivo.

ff

p

pp

Colla voce.

a tempo.

rubato.

a tempo.

Once a young night - in - gale fell to re -

pin - ing, o - ver a star - which so bright - ly was shin - ing,

up — in the sky, cold — and so high, Tak - ing no thought of the

poco rit. *a tempo.* *rubato.*

poor lit - tle night - in - gale, Still ev - 'ry even - ing he'd sing to his

poco rit. *a tempo.* *Colla voce.*

rubato. *a tempo.* *poco accel.*

star - love, send - ing his soul — in a song to his far love. Ah — Ah

Colla voce. *a tempo.*

molto marcato e pesante *dim.* *a tempo.*

— Ah — how sweet his song to that dis - tant star. —

Colla voce. *p*

Ah Ah
ff brillante. *p* *scherzando.*
 Ah Ah
loco.
 Ah
 Ah me, he thought of love he would die,
fp

For twink - ling so cold - ly, she gave no sign of re -

ply. Ah Ah

rubato. Ah Ah

marcato. p Ah how sweet his song to that dis - tant star.

dim. e calando.

*Un poco meno.
pp dolcissimo.*

Still through the night when the

pp Un poco meno.

tired world was sleep - ing, sad - ly this

stentate.

poor lit - tle bird, his long lone - ly vig - il was keep - ing.

But though he knew that he cherished a

rapidamente. vain love, Ah *con slancio.* how he sang to his

star a - bove. *Tempo I.* *ff brillante.* *ff*

Tutta forza. *pp*

So from a sad— lit - tle heart that was break - ing, came there a

song— to the world that was wak - ing. Soul— all a - fire,

mad— with de - sire, burn - ing and yearn - ing for love that could

nev - er be. Ah — Ah —

Ah Ah Ah Ah Ah

stentato.
Ah how sweet his song to that distant

Piu mosso. *marcato* *al tempo.*
star Ah Ah Ah And so,

(quasi Echo.)
al-though vain as his love might prove, Ah Ah

stentato. *a tempo.*

Ah _____ night long _____ his song _____ cheers the

accel al fine.

hearts that may love, night long his song cheers all the

hearts _____ that love _____

brillante. *sfz*

sua *sfz* *sfz* *sfz*

No 18.

Finale II.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Tempo di marcia.

CHORUS.

ff Hark the drum! Here we come on pa -

ff

Tempo di Marcia.

Piano.

ff

FIFI.

Tan-ta - ra

rade!

At our side hangs our tried, trust - y

Tan-ta - ra!

blade! And we all look so fine, as we

Tan-ta - ra tan-ta -

swing in - to line, 'Tis no won - der the en - e - my's a -

ral.

fraid of our blade We would die ere the tri - col - or

Tan ta ra!

droop! Nev - er one to dis - hon - or would

Tan-ta-ra! Ah!

stoop! She's the "Toast of the mess" She's the girl we love

Yes I'm the mas - cot of the troop!

best! She's the mas - cot of the troop!

pesante.

pesante.

pesante.

ffz