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Songs and Excerpts
FROM
BABES IN TOY LAND

=
A Musical Extravaganza

BOOK & LYRICS BY

GLEN MAC DONOUGH



MUSIC BY

VICTOR HERBERT.

VOCAL SCORE, Pr. \$2.00 net.
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M.WITMARK & SONS,
NEW YORK, CHICAGO, LONDON,
VIENNA-LEIPZIG, SAN FRANCISCO, TORONTO,
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N^o 9.

Opening Chorus.

HAIL TO CHRISTMAS.

Tempo di Valse.

Piano.

The musical score consists of six staves of music. The top staff is for the Piano, starting with a dynamic of *ff*. The subsequent staves are for the Trumpet, with dynamics *ff*, *ff*, *ff*, *ff*, *ff*, and *ffz*. The trumpet part includes a note with a grace mark and a dynamic of *ffz*. The final staff shows a dynamic of *f* followed by *p*.

(Trumpet on stage.)

SOPR. & ALTO.

CHORUS.

TEN. &
BASS.

Hail to Christ - mas, joy - ous Christ - mas, be

Hail to Christ - mas, joy - ous Christ - mas, be

*brillante.*gay — the day draws near Hail to
gay — the day draws near Hail to

Christ - mas, joy - ous Christ - mas be gay — the

Christ - mas, joy - ous Christ - mas be gay the

day draws near Now Kris - kri n - gle
 day draws near Now Kris - kri n - gle

poco rit. *a tempo.*

Dear Kris - kri n - gle, will bring our
 Dear Kris - kri n - gle, will bring our

king to be Now Kris - kri n - gle, dear Kris -
 king to be Now Kris - kri n - gle, dear Kris -

s.

krin - gle will bring our king to be.
krin - gle will bring our king to be.

TENORS. MALE SOLO QUARTETTE.

Here from all Toy land

BASSES.

near and far. Far and near

All to our fair come

To make mer - ry here, mer-ry here!

Here from all Toy - land

near and far,
far and near

all to our fair come,

SOPR. & ALTO.

To our fair, to our fair,

TEN.

To our fair, to our fair,

BASS.

all to our fair come to make mer - ry here, at our
 all to our fair come to make mer - ry here, at our
 fair.
 fair.
ff pesante.
 joy - ous Christ - mas be gay the day draws
 joy - ous Christ - mas be gay the day draws

near Hail to Christ - mas, joy - ous Christ - mas,
 near Hail to Christ - mas; joy - ous Christ - mas,

8
 be gay — the day draws near Now Kris -
 be gay the day draws near Now Kris -

krin - gle Dear Kris - krin - gle will bring our
 krin - gle Dear Kris - krin - gle will bring our

a tempo.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G major, common time. The piano part includes dynamic markings like ff (fortissimo), f (forte), and sforzando (sf). The lyrics mention 'king to be', 'Now Kris krin - gle', 'Dear Kris', 'krin - gle will bring our king to be!', and 'krin - gle will bring our king to be!'. The score consists of eight staves of music.

ALTO SOLO.

Come where pleasure in - vites 'neath the
p sonante.
 glit - ter - ing lights, sing - ing a glad song — loud and
 strong — as we jour - ey a - long.

SOPR. & ALTO.

Come where mu - sic en - chants, sway
 TEN.
 BASS.

there swift in the dance let - ting the night fly —

BASSES.

let - ting the night fly —

Let - ting the night fly — till the sun's high —
let - ting the night fly — till the sun's high —

suns high let - ting the night fly, the night quick - ly fly by the
suns high let - ting the night fly, the night quick - ly fly by the

molto cresc.

night quick - ly fly till the sun is on high, come and
 night quick - ly fly till the sun is on high, come and
 dance! come and dance! come and dance!
 dance! come and dance! come and dance!

brillante.

ff unis.
 Come where
ff unis.
 Come where
ff unis.

pleas - ure in - vites 'neath the glit - ter - ing
 pleas - ure in - vites 'neath the glit - ter - ing
 lights sing - ing a glad song loud and strong
 lights sing - ing a glad song loud and strong
 as we jour - ney a - long Come
 as we jour - ney a - long Come

where mu - sic en - chants, sway there
 where mu - sic en - chants, sway there

swift in the dance, let - ting the night fly till the
 swift in the dance, let - ting the night fly till the

sun's high, let - ting the night fly till the sun's high
 sun's high, let - ting the night fly till the sun's high

let - ting the night quick - ly fly till the sun is on high!

let - ting the night quick - ly fly till the sun is on high!

cresc.

Hail to thee
Hail to thee

joy - ous Christ - mas Hail to thee
joy - ous Christ - mas Hail to thee

ff cresc.

joy - ous Christ - mas

joy - ous Christ - mas

Hail to thee,

Hail to thee!

Hail to thee!

To our

To our

fair,
 To our fair
 all to our
 fair,
 To our fair
 all to our

fair come to make mer - ry here at our fair.
 fair come to make mer - ry here at our fair.

fff tutta forza.

V. 5615

Meno mosso e molto pesante.

Hail to Christ - mas, joy - ous
Hail to Christ - mas, joy - ous

Christ - mas be gay — the day draws
Christ - mas be gay — the day draws

near Hail to Christ - mas, joy - ous
near Hail to Christ - mas, joy - ous

Christ - mas be gay — the day draws near

Christ - mas be gay the day draws near

Now Kris - krin - gle, Dear Kris krin - gle will

Now Kris - krin - gle, Dear Kris krin - gle will

poco rit. *a tempo.*

bring our king to be Now Kris - krin - gle

bring our king to be Now Kris - krin - gle

8

sfz

molto rit.

Dear Kris - krin - gle will bring our king — to
Dear Kris - krin - gle will bring our king — to

molto rit.

Piu mosso.
be!
be!

ff Piu mosso. *accel.*

A Legend.

Nº 10.

(Gertrude and Chorus of Peasants.)

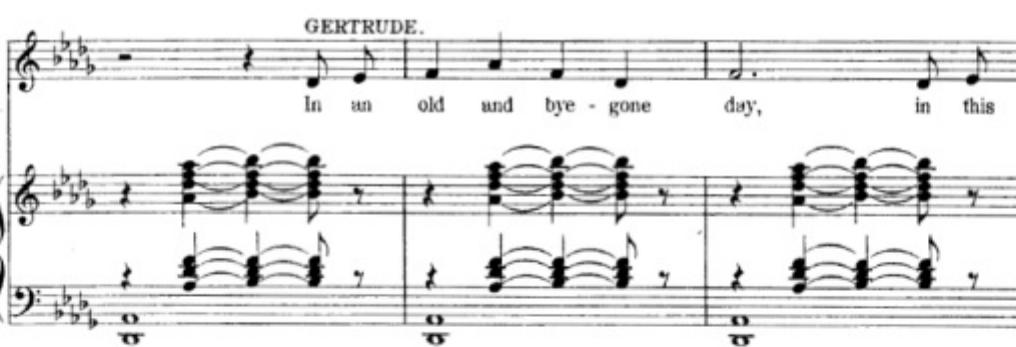
Andante.

Piano. 

(Echo.) (very long.) Moderato.



GERTRUDE.





wight
 Though a

(Trumpet behind the Scene.)

bar - on's daughter she, a poor trump-et - er was he. Ver - y

sad in - deed the lov - ers' plight

(on Stage.)

espress.

Yet his court he brave-ly paid and to her this song he

poco rit. a tempo.

poco rit.

made to the lass who was his hear's de-light, his hearts — de-

p poco rit.

light —

(on Stage.)

molto rit.

Andante.

Love — can-not die Love — lives for aye

ten. ten.

through — bro - ken hopes — through tears — and pain —

Though — from the heart all — else de - part,

ten. ten.

true — love will e'er — to the end — re - main.

Time strives in vain — it's warmth — to chill

such love is thine — when e'er — you will,

thine _____ is thine when eer
 when eer you will.

Allegro moderato.

Al - us! her hand he never
 won, his life the for - feit

the for - feit

paid four - score of years their ___

course have run since they at rest were

laid ___

p Mysterioso.

but oft, when tim - id peas - ants

list As twi - light shad-ows

fall the trump - et - er rides through the

cresc. poco a poco

mist and wind u - gain his

call Tan-ta-ra-ta - ta - ta! Ta - ta - ra - ta - ta -

CHORUS

Tra - ra! tra - ra! tra - ra!

Tra - ra! tra - ra! tra - ra!

Tra - ra! tra - ra! tra - ra!

poco rit.

mf

p

pp

Andante.

Love can - not die

(Humming.)

(Humming.)

Andante.

(Trumpet behind the Scene.)

ppp

Love — lives for aye — through bro — ken
 hopes — through tears — and pain —

Though from the heart all else de - part,

true love to the end will re - main re -

main _____ Time __ strives in vain _____

its warmth to chill _____ such love is thine _____

when - eer __ you will __ such love __ is thine;

poco rit.

is __ thine when - eer __ you will. _____

poco rit.

poco rit.

rit.

Allegro moderato. Poco a poco animando.

GERTRUDE. (with growing enthusiasm.)

And so he waits un - til one hundred years are flown

trem.

then to these gates hell bold-ly ride to claim his

fp

own the phantom maid hell

fp

take his ghost - ly bride to be.

trem.

While through the glade his

song shall peal tri - umph - ant - ly.

While through the glade _____ his song shall

peal _____ tri - umph - ant - ly _____

Tan-ta - ra! — tan - ta - ra! —

Tan-ta - ra! — tan - ta - ra! —

Tan-ta - ra! — tan - ta - ra! —

CHORUS.

Tan-ta - ra! — tan - ta - ra! —

Tan-ta - ra! — tan - ta - ra! —

tra-ra tra-ra tra-ra tra - ra! —

tra-ra tra-ra tra-ra tra - ra! —

tra-ra tra-ra tra-ra tra - ra! —

ff

molto rit. e pesante.

Tempo I. *Un poco più sostenuto.*

Love can - not die Love lives for

aye through bro - ken hopes through

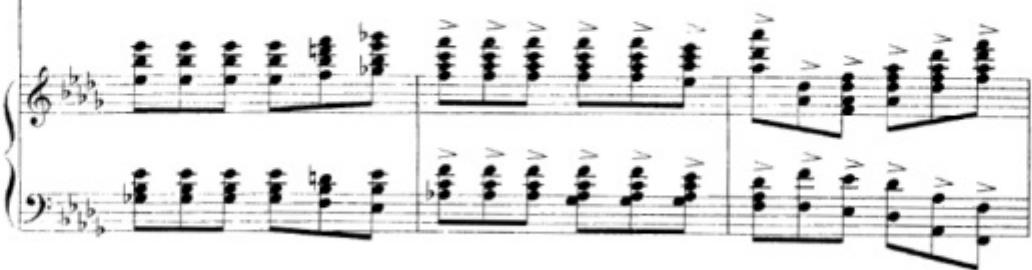
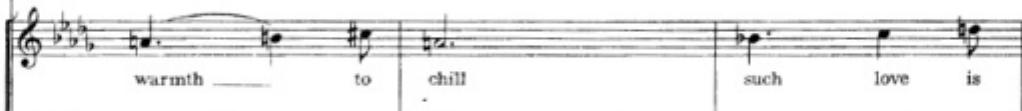
tears _____ and pain _____ Though _____ from the
 tears _____ and pain _____ Though _____ from the
 tears _____ and pain _____ Though _____ from the
 > >

 heart all _____ else de - part,
 heart all _____ else de - part,
 heart all _____ else de - part,
 > >

true _____ love will eer _____ to the end _____ re -
 true _____ love will eer _____ to the end _____ re -
 true _____ love will eer _____ to the end _____ re -

 main. time _____ strives in
 main. time strives in vain _____ its
 main. time strives in vain _____ its

 main. time strives in vain _____ its



molto pesante e riten.

thine! is thine when - eer
 thine! is thine when eer you will when.
 thine! is thine when eer you will when.

s > > > >
ff > > > >
molto pesante e riten.

you will!
 eer when-eer you will!
 eer when-eer you will!

> > > >
molto rit. *ff*

Song of the Poet.

N^o 11.

ROCK-A-BYE BABY.

Alan and Chorus.

Allegro moderato.

Piano.

ALAN.

Now once up-on a time a po - et

wrote A song a-bout a ba - by in a tree, Where up

in the branch - es high, A ten - der lul - la - by, Was a

The melody of 'Rock-a-bye Baby' is used by permission of Oliver Ditson & Co., Owners of Copyright.

war - bled by the breez - es blow - ing free _____ That

lit - tle song went all the world a - round, But the

po - et nev - er heard it till one day While in Lon - don on a lark, A

nurse maid in a park, Sang it to a naugh-ty in-fant in this way. _____

Andante.

Rock - a - bye ba - by in the tree top (*Spoken.*) I certainly shall slap you in a moment

p

(Babycry.)

When the wind blows the cra - dle will rock. (*Spoken.*) Wherever is your bottle? 'ave you swallowed it?

When the bough breaks the cra - dle will fall (*Spoken.*) "Good evenik, Sargent!"

(Babycry forte.)

Down comes the cra - dle and ba - by and ull. (*Spoken.*) There you gow! Out of the perambulator
against! And a course you'd ad to fallon
your face! Nasty brat!

rit.

Tempo I.



The po - et thought that he the world would

see, In search of both ex - pe - ri - ence and fame, So he

took his - - stick and grip, And skipped up - on a ship, And thus

to the great U - ni - ted States he came _____ One

ev' ning he had noth - ing else to do, So he

chanced in to a mu - sic hall to stray, Where the lead - er of a band, Quite

famous in the land, Played the po-ets well known lul - la - by this way. rit.

Tempo di Marcia.

pp Rock - a - bye ba - by in the tree top,

pp

ff

When the wind blows— the cra - dle will rock

pp

ff

When the bough breaks— the cra - die will fall,

Down comes the cra - dle and ba - by and all.

CHORUS.

ff

Rock-a - bye ba - by in the tree top, When the wind
 Rock-a - bye ba - by in the tree top, When the wind

blows — the cra - dle will rock, When the bough breaks —
blows — the cra - dle will rock, When the bough breaks —

the cra - dle will fall Down comes the cra - dle and ba - by and all. —
 the cra - dle will fall Down comes the cra - dle and ba - by and all. —

ff

Tempo I.



Once more u - cross the waves the po - et

p.

went, A time to spend in sun - ny It - a - ly, There a

vis - it he did plan To mu - sic - al Mi - lan, Ver - y

cel - e - brut - ed home of mel - o - dy _____ Of

mu - sic he set out to get his fill, And a -

gain he heard a not - ed lead - er play 'Twas his lul - la - by su - blime, But

changed a - round the time, For in It - a - ly they treat-ed it this way. _____

Andante.

Rock - bye ba - - by in tree
 Rock - bye ba - - by in tree
 top When the wind blows cra-dle will rock When the
 top When the wind blows cra-dle will rock When the
 bough break cra - dle fall Ah down, ah down, come cra - dle babe and
 bough break cra - dle fall Ah down, ah down, come cra - dle babe and

ALAN.

Rock-a-hye ba-by bye, bye, rock-a-bye ba-by, bye, bye, bye, bye, bye. Ah!

all Bye bye bye bye bye bye Ah!

all Bye bye bye bye bye bye Ah!

(quick.)

rock - u bye-bye, bye, bye, rock-a - bye!

rock - a bye, bye, bye, bye, rock a bye!

rock - a bye, bye, bye, bye, bye, rock a bye!

Tempo I.



ALAN.

It hap - pened that the po - et chanced to

pay A vis - it to the fair and sun - ny South, Where the

sweet mag - no - lias grow, and trop - ic breez - es blow, And the

'gu - tors lark a - bout the riv - er's mouth 'Twas
 there a cul - lud mam - my that he met Who had
 like-wise heard the po - et's fa - mous song, And she strug - gled all the day To
 learn it in a way But the way in which she learned it was all wrong.
 rit.

Tempo di Cakewalk.

Rock-a - bye ba - by mah ba - by mine _____

p

Swing-ing up thar _____ in the top o' the pine _____

An' if yo come _____ a tum - blin' to the groun' _____ Yo manum'y'll

kotch you _____ on the way down.

CHORUS.

Rock-a - bye ba - by mah ba - by mine
 Rock-a - bye ba - by mah ba - by mine
 Swingin' up thar -
 Swingin' up thar -

in the top o' the pine
 in the top o' the pine bye
 An' if yo' come a tum - blin' to the
 An' if yo' come a tum - blin' to the

groun' Yo' mammy'll kotch yo' on - deway down.
 groun' bye Yo' mammy'll kotch yo' on - deway down.

Nº 12a

iii
March of the Toys
from

"Babes in Toyland."

by VICTOR HERBERT.

Allegro molto moderato sempre pesante.

Piano.

The sheet music consists of five staves of musical notation for piano. The first staff shows a treble clef, common time, and a key signature of one sharp. It includes dynamic markings **p** and **(Toy trumpets on stage.)**. The second staff shows a bass clef, common time, and a key signature of one sharp. The third staff continues the treble clef, common time, and a key signature of one sharp. The fourth staff continues the bass clef, common time, and a key signature of one sharp. The fifth staff continues the treble clef, common time, and a key signature of one sharp, ending with a dynamic marking **f**.

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A musical score for piano, featuring five staves of music. The top two staves are treble clef, and the bottom three are bass clef. The music consists of various rhythmic patterns, mostly eighth and sixteenth notes, with some rests. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 starts with a forte dynamic. Measure 4 begins with a piano dynamic. Measure 5 starts with a forte dynamic.





Molto moderato.

A musical score for piano, consisting of five staves of music. The top staff shows a treble clef, a bass clef, and a key signature of one sharp. The second staff shows a treble clef and a bass clef, with a key signature of one sharp. The third staff shows a treble clef and a bass clef, with a dynamic instruction 'f' and a key signature of one sharp. The fourth staff shows a treble clef and a bass clef, with a key signature of one sharp. The fifth staff shows a treble clef and a bass clef, with a key signature of one sharp.

molto cresc.

p

The musical score consists of five staves of piano music. The top two staves are in common time (indicated by '8') and the bottom three staves are in 2/4 time (indicated by '2'). The key signature changes from G major (one sharp) to D major (two sharps). The first staff features eighth-note chords. The second staff has sixteenth-note patterns. The third staff includes dynamic markings like *ff*. The fourth staff begins with a forte dynamic and includes a dynamic instruction *tutta forza.*. The fifth staff concludes with a forte dynamic. The music is labeled *Grandioso.*

A page of musical notation for a piano, featuring four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2/4'). The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of the page. Measure 1 starts with a forte dynamic (f) in G major. Measure 2 begins in F# major with a forte dynamic. Measure 3 starts with a forte dynamic in F# major. Measure 4 starts with a forte dynamic in F# major. Measure 5 starts with a forte dynamic in F# major. Measure 6 starts with a forte dynamic in F# major. Measure 7 starts with a forte dynamic in F# major. Measure 8 starts with a forte dynamic in F# major.

The Military Ball.

Nº 12b

Allegro brillante ma moderato.

Piano.

(Toy instruments on stage.)

(Toy Cymbals.)

(Toy Drums.)

Molto moderato.

p delicatissimo.

A musical score for piano, consisting of five staves of music. The music is in common time and major key signature. The first staff shows eighth-note chords in the treble clef. The second staff shows eighth-note chords in the bass clef. The third staff features sixteenth-note patterns with grace notes and dynamic markings like *ff* and *p*. The fourth staff continues the sixteenth-note patterns. The fifth staff concludes the section with sixteenth-note patterns and a dynamic marking of *v*.

Tempo di Valse.



Meno mosso.
rit.

p molto
rubato.

ff

a tempo.

p

express.

poco forte riten.

a tempo.

ff



Tempo giusto.



Poco animando.



Musical score page 124, measures 1-2. The key signature is A major (two sharps). The first measure starts with a forte dynamic (f) and a crescendo (cresc.). The second measure starts with a diminuendo (dim.) and ends with a decrescendo (sfz). The bass line consists of eighth-note chords.

Tempo I.

Musical score page 124, measures 3-4. The key signature changes to G major (one sharp). The music continues with eighth-note chords, maintaining the tempo indicated by the previous measure.

poco rit.

Musical score page 124, measures 5-6. The key signature changes back to A major (two sharps). The music features eighth-note chords with a slight ritardando (poco rit.) indicated by a curved arrow above the notes.

a tempo.

Musical score page 124, measures 7-8. The key signature changes to F# major (one sharp). The music continues with eighth-note chords, returning to the original tempo (a tempo).

Musical score page 124, measures 9-10. The key signature changes to D major (no sharps or flats). The music features eighth-note chords with a ritardando (poco rit.) and a final dynamic of pp (pianissimo).

GALOP.

Allegro molto.

125

The image shows five staves of musical notation for a piano. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp. Measure 11 starts with a forte dynamic (ff) in the treble and bass staves. Measures 12 and 13 continue with eighth-note patterns. Measure 14 begins with a dynamic of ff. Measure 15 concludes with a final dynamic of ff. The music consists primarily of eighth-note chords and patterns.

Toyland.

Tom, Tom.

N^o 13.Lyric by
GLEN MAC DONOUGH.Music by
VICTOR HERBERT.

Very slow and dreamily.

Voice. When

Piano. *pp*

you've grown up my dears _____ And are as old as I _____ You'll
 you've grown up my dears _____ There comes a dreary day _____ When

oft-en pon-der on the years That roll so swift-ly by My dears, that
 'mid the locks of black ap-pears The first pale gleam of gray My dears, the

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poco animato.

roll so swift — ly by _____ And of the man - y
 first pale gleam — of gray, _____ Then of the past you'll

p animato e cresc.

hands _____ You will have jour - neyed through _____ You'll
 dream _____ As gray haired grown ups do _____ And

molto rit.

oft re - call The best of all The land your child - hood
 seek once more It's plan - ton shore The land your child - hood

molto rit.

knew! _____ Your child - hood knew.
 knew! _____ Your child - hood knew.

mf *molto rit. e dim.**p*

Toy - land! Toy - land! Lit - the girl and boy - land,

pp dolcissimo.

While you dwell with - in it — You are ev - er hap - py then

Child hoods Joy land Mys - tic mer - ry Toy - land!

Once you pass its bor-ders you can ne'er re - turn a - gain — When gain —

130
Gavotte.

N^o 14.

by VICTOR HERBERT.

Tempo di Gavotte.

Bells.

Piano.

The musical score consists of five staves of music. The top staff is for the piano, with the right hand playing eighth-note chords and the left hand providing harmonic support. The second and third staves are for the bells, showing sustained notes and rhythmic patterns. The fourth and fifth staves continue the piano's eighth-note chords. Measure numbers 130 through 135 are indicated above the staves. The score includes dynamic markings such as *pp*, *p*, *rit.*, and *al tempo*.

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Musical score page 131, measures 3-4. The score continues with two staves. Measure 3 shows eighth-note pairs in the treble staff. Measure 4 begins with a quarter note in the bass, followed by eighth-note pairs in the treble. A bracket labeled "1" covers the first two measures of the treble staff.

Musical score page 131, measures 5-6. The score continues with two staves. Measure 5 features eighth-note pairs in the treble staff. Measure 6 begins with a quarter note in the bass, followed by eighth-note pairs in the treble. A bracket labeled "2" covers the first two measures of the treble staff.

Musical score page 131, measures 7-8. The score continues with two staves. Measure 7 shows eighth-note pairs in the treble staff. Measure 8 begins with a quarter note in the bass, followed by eighth-note pairs in the treble. The dynamic "pp" is indicated at the end of measure 8.

Musical score page 131, measures 9-10. The score continues with two staves. Measure 9 shows eighth-note pairs in the treble staff. Measure 10 begins with a quarter note in the bass, followed by eighth-note pairs in the treble. The dynamic "rit." is indicated at the end of measure 10.

Fine.

L. H.

Trio.

rit.
D. S. al Fine.

Nº 15.

In the Toymaker's Workshop.

OPENING.

Music by
VICTOR HERBERT.

Tempo di Minuetto, molto moderato.

Piano.

This block contains two staves for the piano. The top staff is in treble clef, 3/4 time, and F major. The bottom staff is in bass clef, 3/4 time, and F major. Measure 1 starts with a forte dynamic (f) followed by eighth-note pairs. Measure 2 begins with a piano dynamic (p) followed by eighth-note pairs.

poco accel.

This block contains two staves for the piano. The top staff shows a series of eighth-note pairs with grace notes. The bottom staff shows eighth-note pairs with grace notes. Measure 4 ends with a dynamic instruction: *molto cresc.* followed by a crescendo line and the word *luoga.*

(Rooster.)

This block contains two staves for the piano. The top staff shows eighth-note pairs. The bottom staff shows eighth-note pairs. Measure 6 ends with a dynamic instruction: *a tempo.*

(Cuckoo.)

(Dog.)

This block contains two staves for the piano. The top staff shows eighth-note pairs. The bottom staff shows eighth-note pairs. Measure 8 ends with a dynamic instruction: *wow wow*.

(Rattle.)

(Duck.) (Cow.) (Duck.) (Cow.)

(Rattle.) (Doll.) Mamma mamma mamma mamma mamma mamma

(Rooster.) (Rooster.) (Duck.)

(Whistle.) (Cow.)

(Duck.)

(Dog.)
WOW WOW

(Cow.)

1 (Whistle.)

L.H.

(Doll.) Mamma

2 (Whistle.) Mamma

(Rooster.)

(Cuckoo.)

(Dog.)

WOW WOW

(Rattle.)

(Duck.)

(Duck.)

(Cow.)

(Cow.)

(Rattle.)

(Doll.)

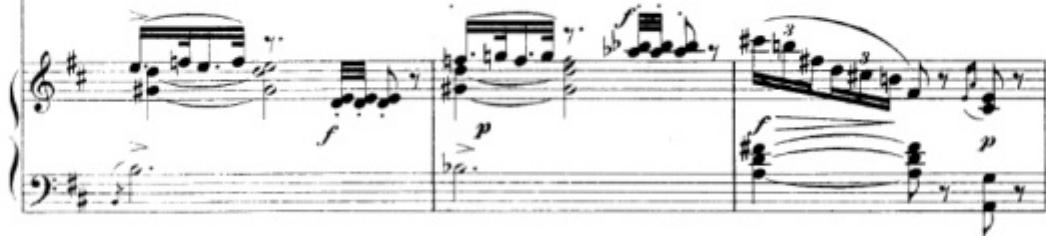
Mamma mamma mamma mamma mamma

(Rooster.)

(Duck.)

(Whistle.)

(Cow.)



(Rattle.)

(Duck.)

(Dog.)

WOW WOW

(Cow.)

(Cuckoo.)

(Doll.)

(Cuckoo.)

(Rooster.)

Mamma

(Cuckoo.) (Doll.) (Cuckoo.)
 (Rooster.) Mamma (Doll.)
 Mamma mamma mamma

(Rattle.) (Cow: Rooster.
 Dog. Duck.)
 (Whistle.) (Doll Cuckoo Rattle
 and Whistle all *ff*).
f accelerando.

Silence.

ff *p* *a tempo giusto.* *ff* *senza accel.* *ff* *Fine.*

Nº 16.

Before and After.

Lyric by
GLEN MAC DONOUGH.

Music by
VICTOR HERBERT.

Tempo di marcia.

Voice.

Piano.

Be -
Be -

fore they were mar - ried they talked like this, "Will
fore they were mar - ried when out they went, A
love - y's own dove - y give love a kiss? Will
cou - pè or han - some or hack he'd rent "My

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own - eys own own - est be ev - er true and
dear - est" he told her "my hearts own queen You

"Oos 'it - tle oo - zel - ly oose is oo"? Ha! Ha!
neer in a trol - ley car shall be seen"!

Ha! Ha! Par - don the laugh - ter. That was be - fore but

this is af - ter Ha! Ha! Ha! Ha! Par - don the

laugh - ter That was be - fore but this is
 DIALOGUE.
 af - ter! DIALOGUE. CUE.
ff *ff* *ff*
 No wise man will dis - par - age mar - riage
 Yet still it is ex - ceed - ing strange

— that when you mar - ry — Un - less you're wa - ry —

brillante.

— You both will find — a dread-ful change!

— That when you mar - ry — Un - less you're wa - ry —

rit. *D. C. al Fine.*

— You both will find — a dread-ful change! *Fine.*

rit. *D. C. al Fine.*

ff

N^o 17.

Mignonette:

SERENADE.

Moderato.

Piano.

Twas by a stream in the meadow _____ That we first
E'er for the mo - ment I'm sigh - ing _____ When we will

met _____
meet _____

Stroll - ing from sun - shine to shad - ow _____ Canst thou for -
 When from a - far, I'll be fly - ing _____ Swift to thee

get
 sweet!

Of the - love still un - spo - ken _____ Then you -
 Then a - gain I'll seek for thee Where 'twas

gave - me a to - ken _____ One sweet spray - of
 first - that I saw thee _____ Mid the fra - grant

pesante.

mign-on-ette _____ That you gave me there. _____
mign-on-ette _____ So pray wait me there. _____

a tempo.

Ah! _____ Ah! _____

Andante espress.

Of that hour _____ I'm ev - er dream - ing, _____ When thro' the

fields we strayed to - geth - - er By the

stream, _____ in sun - light gleam - ing _____ Be -neath the

rust - ling wil - low tree There _____ Ah! There

There _____ Where you gave

me that lit - te mign - on - - ette.

The Moon Will Help You Out.

Nº 18.

Tempo di Valse Lente.

Piano.

When the
When the

man, stu - pid man, Is tim - id and shy, And the
man, cru - el man, Hus start - ed a tiff, You ex -

days and the weeks, And the years roll — by With the
change us you pass, A frown and a sniff, All is

man, stu - pid man, A vic - tim of fear, Who will
o'er, nev - er more Hell sue for your heart You are

not speak the words You are long - ing to hear. If you'd
false, he's a wretch You have drift - ed a - part. So he

fain put an end To wor - ry and doubt. Give the
sulks and he scowls You weep and you pout. Till the

moon half a chance And hell help you out, Give the
moon gets a chance And he helps you out, Till the

moon half a chance, hell help out.
moon gets a chance, hell help out.

There is

Molto moderato.

some - thing in the glim - mer of the moon,

That

al - ways puts two lov - ing hearts in tune

And the

had who fears to say, That he loves yon in the day, In the

moon - light is in - clined to tell you soon. So to -

geth - er in the moon - light stroll a - bout, It will

sure - ly put his bash - ful - ness to rout, Ere the

ram - ble you com - plete, You will find him at your feet, That is rit.

rit.



There is

FEMALE CHORUS.



tempo.

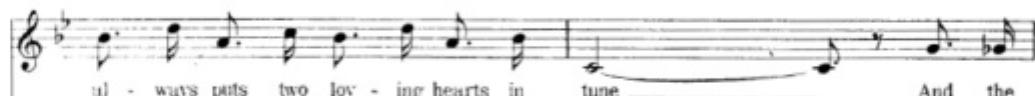
p



That



That



And the



And the



lad who fears to say, That he loves you in the day In the
 lad who fears to say, That he loves you in the day In the

moon - light is in - clined to tell you soon. So to -
 moon - light is in - clined to tell you soon. So to -

geth - er in the moon - light stroll a - bout, It will
 geth - er in the moon light stroll a - bout, It will

sure - ly put his bash - ful - ness to rout, _____ Ere the
 sure - ly put his bash - ful - ness to rout, _____ Ere the

ram - ble you com - plete, You will find him at your feet, That is
 ram - ble you com - plete, You will find him at your feet, That is

poco rit.

how I think the moon will help you out. *D. C.*
 how I think the moon will help you out. *D. C.*

I Can't Do The Sum.

Jane and Piper Children.

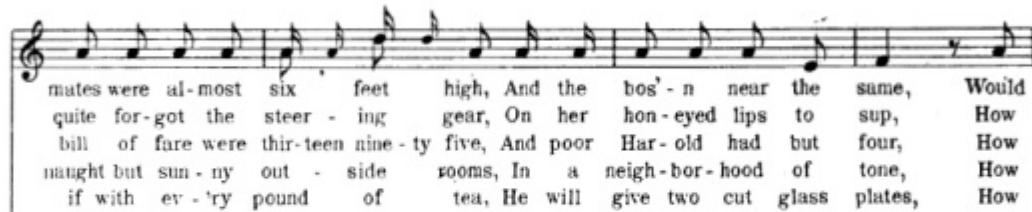
Lyric by
GLEN MAC DONOUGH.Music by
VICTOR HERBERT.

Piano.

*Rather slowly.*

If a steam-ship weighed ten thous-and tons And sailed five thous-and miles, With a
 If ___ Clar- ence took fair Gwen-do - lin Out for an au - to ride, And ___
 If ___ Har - old took sweet Im - o - gene With him one eve to dine, And ___
 If a wom - an had un Eng-lish pug, Ten chil- dren and a cat, And she
 If a pound of prunes cost thir - teen cents At half past one to - day, And the

car - go large of o - ver - shoes, And carv - ing knives and files, If the
 if at six - ty miles an hour, One kiss to cap - ture tried, And ___
 or - dered half the bill of fare, With eat - a - racts of wine, If the
 tried in sev - en hours to find A for - ty dol - lar flat, With ___
 gro - cer is so bald he wears A dol - lar five tou - pee, And ___



THE CHILDREN.

you sub-tract or mul-ti-ply, To find the cap-tains name? Oh!—
soon could twen-ty men with brooms, Sweep Clare and Gwen-nie up? Oh!—
ma-ny things would Har-old strike, Be-fore he struck the floor? Oh!—
old would those ten chil-dren be, Be-fore they found a home? Oh!—
soon would Wil-lie break his face, On his new roll-er skates? Oh!—

Oh— Oh!— Oh!— Oh!— Oh!— Oh!

(on slate)

Put down six and car - ry two,

(on slate)

Gee! but this is hard to do; You can think and

(on slate)

think and think Till your brains are numb, I don't care what

teacher says, I can't do the sum. sum.

"He Won't Be Happy Till He Gets It."

"Babes in Toyland?"

Words by
CHAS. NOEL DOUGLAS.

Music by
VICTOR HERBERT.

Allegro vivo.

JANE.

Voice.

Piano.



green as grass, as sour as sin, but Bil - ly Smith don't care, _____ And
ask - ing a po - lice - man, in blue u - ni - form and star, _____ "O,
bash - ful man the sub - ject changed, and soon she cried: "Oh my!" _____ Please

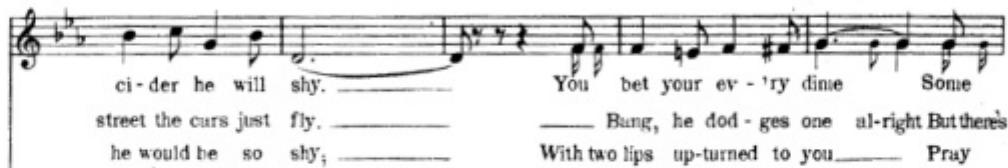
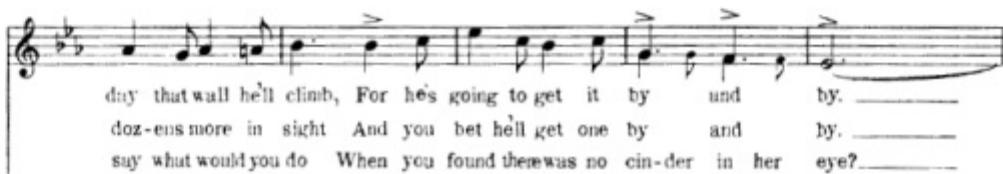


an - y time you pass that spot you'll find that young-ster there. And he
tell me, Mis - ter Of - fic - er, where can I get a car?" And he
look and see, I think I've got a cin - der in my eye And she



won't be hap - py till he gets it, Though aft - er-wards at
won't be hap - py till he gets it, Up and down the
won't be hap - py till he gets it, She did - n't think that



CHORUS.



aft - er - wards at ci - der he will shy, You
 Up and down the street the cars just fly,
 did - n't think that he would be so shy; With two

bet your ev - 'ry dime, Some day that wall hell climb, For he's
 Bang, he dod - ges one al - right But there's doz - ens more in sight, And you
 lips up-turned to you Pray say what would you do When you

off
 going to get it by and by.
 bet hell get one by and by.
 found there was no cin - der in her eye?

Beatrice Barefacts.

(Mary and Marmaduke.)

Words by
GLEN MAC DONOUGH.

Tempo di Marcia.

Music by
VICTOR HERBERT.

Piano.

CONTRARY MARY (*reading.*)

Dear Be-a-trice Bare-facts,a
Dear Be-a-trice Bare-facts,I
Dear Be-a-trice Bare-facts,um

coun - try girl am I,
am a nice young man,
I in love or not?
Next month I'm go - ing
I do not drink or
Since I a cer - tain

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down to town, so tell me how to make a gown of
smoke or swear, I tint my nails and bang my hair, and
par - ty saw I sleep and smile and eat no more, but

scraps that I've put by.
cards and rac - es ban.
weep an aw - ful lot.

I've care - ful - ly saved
My sal - u - ry
When - ev - er I meet

up week - ly A skirt of pur - ple plush,
him is small, I beg to say With
I'm froz - en to the spot, But My

this would it be quite in taste To wear a yel - low
I'd no long - er dwell a - lone Now would you wed and
blood goes rush - ing to my head I know my nose turns

MARMADUKE.

vel - vet waist? your un - swer quick - ly rush Tush!
start a home on eight - y cents a day? Nay!
fier - y red Can this be Love or what? Dear

tush! Tush tush! Dear Maud you make me
nay! Nay nay! Dear Claude there's noth - ing
me! Deur me! Lou - ise it is a

shiv - er, That dress worn on a fer - ry boat Would
in it. A home on eight - y cents a day Would
ques - tion, You have a dread - ful case of love or

scare a - way the riv - er.
last just eight - y min - utes.
chron - ic in - di - ges - tion.

MARY and MARMADUKE.

Oh, write to Be - a - trice Bare - facts when -

ev - er you are in doubt, Oh she will help you

out, she'll put your doubt to rout. The

tal - ent - ed Miss Bare - facts, She tells a thing or two In the

Per - fect La - dries col - umn of the Wom - an's Home Ma - gool! 38

D. S. al Fine. 38