

KLAW & ERLANGER'S
PRODUCTION OF
The New Musical Comedy
"PAPA'S DARLING"

(Founded on the French Play "Le Fils Surnaturel" by Grenet d'Ancourt and Maurice Vaucaire)

Book and Lyrics by
HARRY B. SMITH
Music by
IVAN CARYLL

Oh, This Love! (Waltz Song)	.60	Where Shall We Go For Our Honeymoon	.60
Dolores	.60	The Land Of The Midnight Sun	.60
Edelweiss	.60	Who Cares?	.60
The Sparkling Moselle	.60		
Vocal Score	2.00	Selection	1.00
Waltz	.60		

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KLAW and ERLANGER

Present

The New Musical Comedy

PAPA'S DARLING

*(Founded on "Le Fils Surnaturel"
by Grenet D'Ancourt and Maurice Vaucaire)*



BOOK AND LYRICS

BY

HARRY B. SMITH



MUSIC BY

IVAN CARYLL



VOCAL SCORE PRICE \$2.00 Net



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C. W. HOFFMAN

Ivan Caryll
104

1503
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PAPA'S DARLING

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Musical Director Anton Heindl



Opening Chorus

Act I.

No. 1

Words by
HARRY B. SMITH

Music by
IVAN CARYLL

Athletic exercises
Allegro moderato

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 6/8. The first system begins with a forte (*ff*) dynamic. The music is characterized by a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand. Dynamics vary throughout, including *f*, *ff*, and *fz*. The score concludes with a final chord in the right hand and a sustained bass note in the left hand.

The first system of music is a piano introduction. It consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a mix of chords and moving lines. A dynamic marking of *fz* (forzando) is present in the right hand towards the end of the system.

The second system features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clef). The lyrics are: "GIRLS Swing the clubs, and". A dynamic marking of *cresc.* (crescendo) is placed in the piano accompaniment.

The third system continues the vocal and piano accompaniment. The lyrics are: "punch the bag, And whirl the dumb-bells round This is the sort of". The piano accompaniment provides harmonic support with chords and moving lines.

The fourth system concludes the vocal and piano accompaniment. The lyrics are: "school-ing For wom - ans fu - ture rul - ing Ty - rant man, no". The piano accompaniment continues with chords and moving lines.

more shall brag, In him a - lone is found — The mus - cu - lar phy -

sique That can lord it o'er the weak.

By phy - si - cal cul - ture we mean to win, E -

man - ci - pa - tion soon — The sneer - ers and jeer - ers will soon be - gin to

sing a dif-ferent tune — The wife of the fu-ture no more shall cling to

Ty-rant man in awe — The wife of the fu-ture will land a swing up-

on the Ty-rants jaw — Swing the clubs and punch the bag, And

whirl the dumb-bells round This is the sort of school-ing For

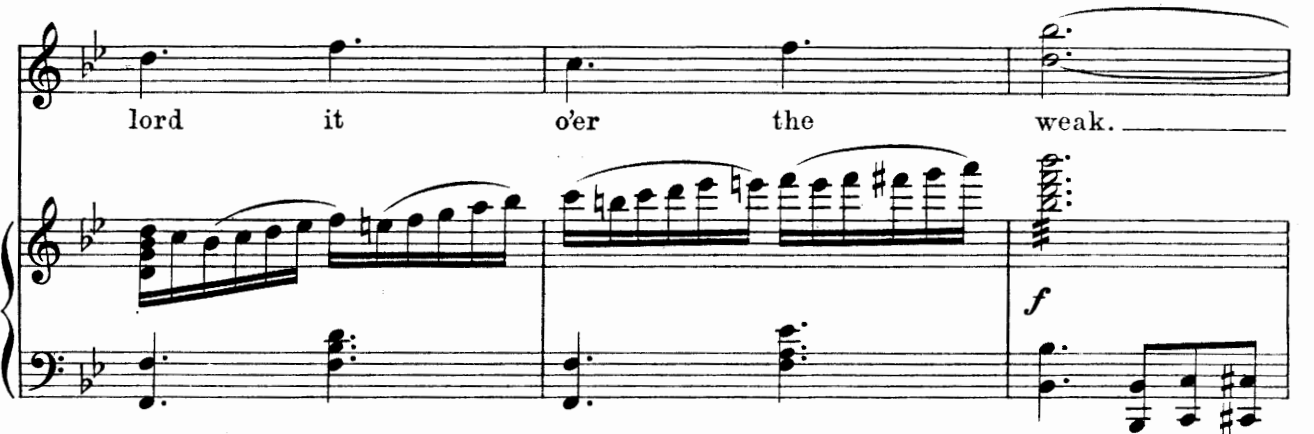
wom - ans fu - ture rul - ing Ty - rant man no more shall brag, In



him a - lone is found The mus - cu - lar phy - sique That can



lord it o'er the weak.



At the end of Opening Chorus "Dialogue" during which strains of the Opening Chorus are played by the orchestra *pp* until the cue is given leading into the March Song

N^o 1A

MARCH SONG:-(SOPHIE and GIRLS)

Tempo di Marcia

Introduction for the piano, marked *f*. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a rhythmic melody in the right hand and a supporting bass line in the left hand.

First system of the March Song. The vocal line for SOPHIE begins with the lyrics "We are". The piano accompaniment is marked *p*. The key signature remains two flats.

Second system of the March Song. The vocal line continues with the lyrics "com - rades all, and we hear the call, of the spir - it of the". The piano accompaniment continues with the same rhythmic pattern.

Third system of the March Song. The vocal line concludes with the lyrics "day, On we march in brave ar - ray. Here we". The piano accompaniment is marked *mf* and ends with a *p* dynamic marking.

ed - u - cate and we cul - ti - vate In our own pe - cu - liar

way Train - ing sol - diers for the fray ————— 'Tis our

no - ble plan, we must e - qual man, Be as strong as we are

brave Free - doms ban - ner then shall wave ————— When we

e - qual him, In our strength of limb we'll make Ty - rant man be -

p

SOPHIE
have, And no long - er be his slave _____

GIRLS
We will all be

mf *cresc.* *f*

Fem - in - is - tic vic - tors we shall be.

free Fem - in - is - tic vic - tors we shall be.

ff *sf*

Più mosso ♩ = 132

SOPHIE

To arms my sis - ters! We'll march on bold - ly with our

flags all fly - ing, Ty - rant man de - fy - ing

For - ward my sis - ters! We march to glo - ry Fame will

tell the sto - ry of our vic - to - ry.

GIRLS

To arms my sis - ters! We'll march on bold - ly with our flags all

fly - ing, Ty - rant man de fy - ing For - ward my sis - ters! We

march to glo - ry Fame will tell the sto - ry of our vic - to - ry.

1.

2.

vic - to - ry.

ff

f

trem.

Words by
HARRY B. SMITH

SONG
(Professor Petipas)

Music by
IVAN CARYLL

Moderato $\text{♩} = 96$

mf

Musical notation for the piano introduction, consisting of a treble and bass staff. The treble staff has a melodic line with a slur over the first four measures. The bass staff provides a harmonic accompaniment with chords and moving lines.

PROF P

In the Win - ter I'm rheu -

Musical notation for the first line of the song. It includes a vocal line in the treble clef and piano accompaniment in the grand staff. The lyrics are "In the Win - ter I'm rheu -".

ma - tic And the thing I most ad - mire Is to sit in gown and

Musical notation for the second line of the song. It includes a vocal line in the treble clef and piano accompaniment in the grand staff. The lyrics are "ma - tic And the thing I most ad - mire Is to sit in gown and".

rit a tempo

slip - pers By a roar - ing o - pen fire; Read - ing books that make me

mf dim p

Musical notation for the third line of the song. It includes a vocal line in the treble clef and piano accompaniment in the grand staff. The lyrics are "slip - pers By a roar - ing o - pen fire; Read - ing books that make me". The piano part includes dynamic markings *mf*, *dim*, and *p*.

meno mosso

sleep-y Play - ing check-ers now and then, Why, on some long win-ter

meno mosso

ev' - nings I sit up as late as ten But

rit *rall*

Allegretto ♩ = 92

O my! In the Springtime! Spring is fa - tal to the wed - ding

mf

meno mosso

ring-time Like a rose I bloom Like a bird I sing

p *p meno mosso* *mf* *p* *mf*

Bright as a sun - beam; Want to have a

f *f Piu mosso*

fling Im good in the win - ter - time;

f rall *dim* *mf*

Allto Modto ♩ = 104

Qui - et in the Fall, sleep - y in the Fall; La - zy

in the sum - mer - time, No fun at all. But

O! when the Spring ar - rives. That's a dif-'rent thing

mf

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a quarter rest followed by eighth notes G4, A4, B4, and C5. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a simple bass line. The dynamic marking *mf* is placed below the piano part.

Quite a dif - rent thing Im a snap - py hap - py chap - py at a

crece *f*

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with eighth notes D5, E5, F5, and G5. The piano accompaniment features a more active right-hand part with sixteenth-note chords. The dynamic marking *f* is placed below the piano part, and the word *crece* is written above the piano part.

lit - tle touch of Spring!

f

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has a quarter rest followed by a half note G5. The piano accompaniment has a right-hand part with chords and a left-hand part with a steady bass line. The dynamic marking *f* is placed below the piano part.

In the

dim *p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has a quarter rest followed by eighth notes G4, A4, and B4. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. The dynamic markings *dim* and *p* are placed below the piano part.

win - ter I'm a stu - dent and I hug the old arm chair. 'Tis a

time for mor - als pru - dent and for wool - en un - der - wear, All my

rit a tempo

cresc mf rit dim

sport - y no - tions van - ish. Fun of ev - 'ry kind seems wrong. In the

p

meno mosso

win - ter time I ban - ish, Thought of love and wine and song - But

rit

rit mf

Allegretto ♩ = 92

O! my! In the Springtime! That is the real get-you-on-the-

mf

-string-time. Im a play-ful kid Im a gam-bling lamb

meno mosso

p *mf* *mf* *mf*

For all the world I do not give a

mf *f* *f Piu mosso*

Piu mosso

Allegretto ♩ = 104

thought Im good in the win-ter time;

f *dim* *mf*

Qui - et in the Fall, Sleep-y in the Fall La - zy

in the sum-mer-time No fun at all. But O! when the spring ar-

rives That's a dif-ferent thing Quite a dif-ferent thing Fat and

for - ty gay and sport - y I am naugh-ty in the spring!

18 DANCE

Piu mosso $\bullet = 112$

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex, rhythmic accompaniment with many beamed notes and rests. There are several accents (>) and dynamic markings (f) throughout the system.

The second system of musical notation continues the piece. It features similar complex rhythmic patterns in both staves, with various dynamic markings and accents.

The third system of musical notation shows the continuation of the dance. The rhythmic intensity remains high, with frequent beamed notes and dynamic markings.

The fourth system of musical notation includes the instruction *Piu mosso* above the staff and *ff* (fortissimo) below the staff. The music becomes more densely packed with notes, indicating a more intense section.

The fifth system of musical notation continues the *ff* section. The bass line is particularly active with many beamed notes. There are also some dynamic markings like *f* and *ff*.

The sixth system of musical notation concludes the piece. It features a final flourish in the upper staff and a sustained note in the lower staff. The key signature changes to one sharp (F#) at the end.

SPOKEN:- (*SOPHIE*) (Astonished)- My Dear!!! (*PROFESSOR PETIPAS*) Ah! My love! I was just trying to control our friend Le Blanc, It seems someone told him he could dance. (*LE BLANC*) I? (*SOPHIE*) But what were you saying about the Spring! (*PROFESSOR PETIPAS*) Oh yes I was just remarking

Moderato ♩ = 88

PROF. P.

I was say - ing to our

meno mosso

friend here that I do so love the spring. Na - ture then is at her

best dear Peach - es bloom and bird - ies sing Oh I dear - ly love to

stray then in the woods an hour or two Sun - beams

glis - ten while I lis - ten to the sil - ly old cuc -

PROF P. koo! Cuc - koo Cuc - koo! Oh,

SOPHIE Cuc - koo Cuc - koo!

LE BLANC Cuc - koo Cuc - koo!

mf

I do love the springtime! That's the chic-kens fav'-rite on the

mf

wing-time Seek-ing na-ture's calm Far a-

meno mosso

p *p* *mf*

mf

way I go I love to

Piu mosso

mf *meno mosso* *p*

mf *meno mosso* *p*

ram-ble when the dai-sies grow I'm

Allegretto Modto

mf

mf

Allto Mod^{to} ♩ = 104

good in the win - ter time Qui - et in the Fall

mf *f*

Sleep-y in the Fall La - zy in the sum-mer time

Home life is all. But O! when the spring ar -

rives Na-ture is the thing Birds are on the wing I am

cra - zy o - ver dai - sies at a lit - tle touch of

cresc

PROF. P. spring! I'm good in the win - ter time

SOPHIE He's good in the win - ter time

LE BLANC *Piu mosso* He's good in the win - ter time

f

Qui - et in the Fall Sleepy in the Fall La - zy

Qui - et in the Fall Sleepy in the Fall La - zy

Qui - et in the Fall Sleepy in the Fall La - zy

in the sum-mer time Homelife is all But O! when the spring ar-

in the sum-mer time Homelife is all But O! when the spring ar-

in the sum-mer time Homelife is all But O! when the spring ar-

rives Na - ture is the thing Birds are on the wing I am

rives Na - ture is the thing Birds are on the wing He is

rives Na - ture is the thing Birds are on the wing He is

cra - zy o - ver dai-sies at a lit - tle touch of spring.

cra - zy o - ver dai-sies at a lit - tle touch of spring.

cra - zy o - ver dai-sies at a lit - tle touch of spring.

cresc

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'cra - zy o - ver dai-sies at a lit - tle touch of spring.' The piano part features a 'cresc' marking.

ff

This system shows the piano accompaniment for the second system, continuing from the first. It is in grand staff with a forte (*ff*) dynamic marking.

This system shows the piano accompaniment for the third system, continuing from the second. It is in grand staff.

ff

This system shows the piano accompaniment for the fourth system, continuing from the third. It is in grand staff with a forte (*ff*) dynamic marking.

This system shows the piano accompaniment for the fifth system, continuing from the fourth. It is in grand staff and concludes with a fermata over the final note.

"Edelweiss"

(Love's Immortal Flower)

No 3

SONG (Germane)

Words by
HARRY B. SMITH

Music by
IVAN CARYLL

Allegro Moderato $\text{♩} = 96$

The piano introduction is in G major, 3/4 time, and begins with a mezzo-forte (*mf*) dynamic. It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

GERMAINE

The vocal line begins with the lyrics: "There's a flow'r that grows mid the / When we met by chance, at a". The piano accompaniment starts with a *dim.* (diminuendo) marking and includes a *p* (piano) dynamic.

The vocal line continues with the lyrics: "al - pine snows, In a hid - ing place no stranger / Pa - ris dance, It was fate ar - ranged the brief ro -". The piano accompaniment continues with a *p* dynamic.

The vocal line concludes with the lyrics: "knows _____ Like a star as - tray That has lost its / mance _____ La - dies proud and fair wore ca - me - lias". The piano accompaniment continues with a *p* dynamic.

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way In the snow - y drifts the le-gends say? _____
 there Or dis-played bou-quets of orchids rare. _____

There the eye 'twill meet Like a tok - en sweet From a dis - tant
 In the waltz em-braced He in se - cret haste In my hand a

one you long to meet; _____ And it seems to say "Love en-
 lit - tle flow-er placed; _____ Then his eyes met mine with love's

dures for aye", and is change-less though so far a - way. _____
 count - er - sign, And I fear mine answered: "I am thine." _____

rall *a tempo*

rall *a tempo*

Piu mosso (♩. = 76)

Red rose, queen of the gar - den; Vi - o - let,

mf

nymph of the dell; _____ Pan - sy fa - ces, Li - ly's

gra - ces, all hearts love you well. _____

f *dim.*

Red rose, queen of the gar - den Vi - o - let

mf

nymph of the dell _____ O, you fade all and your

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a quarter note G4, followed by a half note A4, and then a dotted half note B4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

leaves fall, Beauty's sym - bols of an hour, _____ But

rit. *f*

cresc. *rit.*

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, and a dotted half note B4. The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *rit.* (ritardando). The system ends with a *f* (forte) dynamic marking.

Meno mosso

E - del - weiss, my lit - tle E - del - weiss Is love's im -

The third system begins with the tempo marking *Meno mosso*. The vocal line starts with a quarter note G4, followed by a half note A4, and then a dotted half note B4. The piano accompaniment features a more complex rhythmic texture with many beamed notes.

mor - tal flow'r! _____ Red rose, queen of the gar -

rall

The fourth system begins with the tempo marking *rall* (rallentando). The vocal line starts with a quarter note G4, followed by a half note A4, and then a dotted half note B4. The piano accompaniment features a slower, more spacious feel with many beamed notes.

- den; Vi - o - let, nymph of the dell; _____

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Pan - sy fa - ces, Li - ly's gra - ces, All hearts

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment features a more active right hand with sixteenth-note patterns.

love you well. _____ Red rose, queen of the

The third system shows the vocal line with a dotted quarter note and eighth notes. The piano accompaniment continues with its characteristic chordal and melodic patterns.

gar - den Vi - o - let nymph of the dell. _____

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a dotted quarter note and eighth notes. The piano accompaniment provides a final harmonic resolution.

O, you fade all And your leaves fall, Beau-ty's

sym - bols of an hour, But E - del -

rall. *Meno mosso*

cresc. *rall.* *Meno mosso*

- weiss, my lit - tle E - del - weiss Is love's im - mor - tal

rall.

flow'r flow'r

ff *ff*

DANCE

The musical score for 'DANCE' is written in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble and bass staff. The piece begins with a mezzo-forte (*mf*) dynamic. The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues this pattern. The third system introduces a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and a return to mezzo-forte (*mf*). The fourth system features a first ending bracket. The fifth system returns to mezzo-forte (*mf*). The sixth system concludes with a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, showing a continuation of the melodic and accompanimental lines.

Fourth system of musical notation, featuring a melodic line with a long slur and a final note tied to the next system.

Fifth system of musical notation, showing a melodic line with slurs and a final note tied to the next system.

Sixth system of musical notation, concluding the piece with a grand staff. The right hand features a melodic line with slurs and a final note tied to the next system. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics markings include *ff* and *ffz*.

A Certain Little WayWords by
HARRY B. SMITHMusic by
IVAN CARYLL

Allegro (M. M. ♩ 152)

Piano introduction in G major, 2/4 time, marked *f*. The music consists of a series of chords and rhythmic patterns in both hands.

(ZOZO) §

1. Girls you have in - quired why I am ad - mired
2. Men are on - ly boys and they love new toys

mf

Vocal line and piano accompaniment for the first verse. The piano part features a steady accompaniment with some syncopation. The vocal line is in a simple, rhythmic style.

z. Why men fol - low me here and there ev - 'ry - where. It is
Toys that they pos - sess they des - pise more or less. Toys they

Vocal line and piano accompaniment for the second verse. The piano part continues with a similar accompaniment. The vocal line includes some grace notes and a melodic line.

z. hard to say why I make my way,
can not get make them fuss and fret,

Vocal line and piano accompaniment for the third verse. The piano part features a steady accompaniment. The vocal line is simple and rhythmic.

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(GIRLS)

Z. You should do as well; you are quite as fair A - ny
Nev - er to the truth let your eyes con - fess Let us

G. thing we'd do just to be like you.
learn from you what to say and do.

f

(Zozo)

You will learn to fly bye and bye If you try 'Tis not
If you'll co - py me A. B. C. It will be Nev - er

mf

Z. taught in schools and there are no rules
trust a man that's the wis - est plan

dim

Z.

qual - i - ties u - nique In Pa - ree known as "Chic"
 Let him trust in you as a true in - gen - ue

f *fz*

(GIRLS)

Tell us then how you win all the men?
 It is nice to have your good ad - vice.

(ZOZO)

It's a cer - tain lit - tle way of mine.
 It's a cer - tain lit - tle way of mine.

G. (GIRLS)

Would that it were

mf

ZOZO

Z. Makes them fall in line It's a cer - tain style, a

G. mine

mf *cresc* *f*


Z. cer-tain lit - tle smile That may mean yes or no, That keeps them guessing

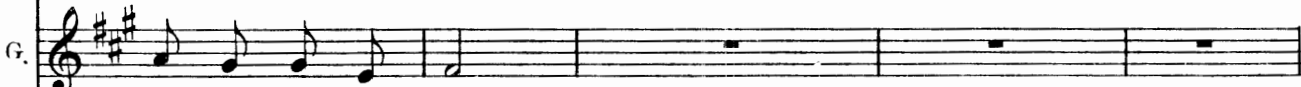
G.


Z. so. They all hope I'll give the coun - ter - sign


G. Mean - ing yes or no

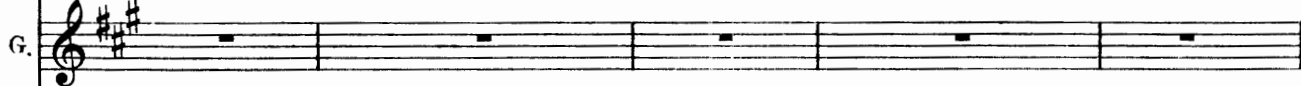
mf


Z.  Mean- ing "I am thine" Men are like the

G.  What's the coun- ter - sign?

 *f* *mf* *cresc.* *f*

Z.  fox; They al- ways think di - vine The grapes that are the high - est

G. 



Z.  on the vine.

G.  It's a cer - tain lit - tle way of

 *f* *f*

Z.  Ev - 'ry man pre - fers


G.  hers We will co - py hers It's a

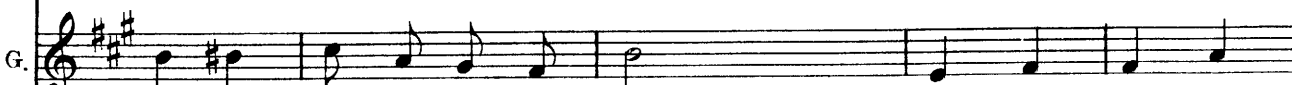
 *mf* *f*


Z. 

G.  cer - tain style, a cer - tain lit - tle smile That may mean yes or



Z.  Do not let them know.

G.  no, That keeps them guess-ing so They all hope she'll

 *mf* *f*

Z.  Loves own coun - ter - sign?


G.  give the coun - ter - sign. Mean - ing "I am



mf *f*


Z.  Men are like the fox; They al - ways think di -

G.  thine" Men are like the fox; They al - ways think di -



Z.  vine The grapes that are the high - est on the

G.  vine The grapes that are the high - est on the



Z. vine.

G. vine.

1

Z. vine.

G. vine.

f

piu mosso

2

DANCE (M. M. 168)

f

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff contains a bass line with chords and single notes. A fermata is placed over the first measure of the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and a triplet. The bass clef staff features chords and single notes. A fermata is placed over the fourth measure of the treble staff.

Third system of musical notation. The treble clef staff has a melodic line with eighth notes and a triplet. The bass clef staff contains chords and single notes. A fermata is placed over the fifth measure of the treble staff.

Fourth system of musical notation. The treble clef staff continues the melodic line with eighth notes and a triplet. The bass clef staff contains chords and single notes. A fermata is placed over the first measure of the treble staff.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and a triplet. The bass clef staff contains chords and single notes. A fermata is placed over the fifth measure of the treble staff. The dynamic marking *ff* (fortissimo) is present in the bass clef staff.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of chords and single notes, with a fermata over a whole note in the treble staff.

Second system of musical notation, continuing the piece with complex chordal textures and melodic lines in both staves.

Third system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The music includes a fermata over a whole note in the treble staff and a dynamic marking of *f* (forte).

Fourth system of musical notation, continuing the piece with complex chordal textures and melodic lines in both staves.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The music includes a fermata over a whole note in the treble staff and a dynamic marking of *f* (forte).

"Who Cares?"

No 5

DUET (Germaine & Marcel)

Words by
HARRY B. SMITH

Music by
IVAN CARYLL

Allegro Moderato (M.M. ♩ = 116)

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady bass line. The tempo is marked 'Allegro Moderato' with a metronome marking of 116. The dynamics are marked 'mf'.

GERMAINE

GERMAINE
1. A - lone — with you! — what

GERMAINE

GERMAINE
2. A - lone — with you! — I'm

The piano accompaniment for the first vocal part features a mix of chords and moving lines in both hands. Dynamics include 'f' and 'mf'.

shall I say and do? You're an al-most per - fect stran - ger A -

a - ny-thing but blue. Is it wrong to find it plea - sant? 'Tis

The piano accompaniment for the second vocal part continues with harmonic support, including a 'cresc' (crescendo) marking.

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lone — with you! — And I'm so ti - mid too, Yet I
 strange — and new, — Ex - hil - a - rat - ing too, I don't

mf

MARCEL
 feel there is no dan - ger. 1. Not quite — a - lone — We
 mind if Cu - pid's pres - ent. 2. Two pair — of eyes — Cre -

MARCEL

cresc

have a cha - per - on, We know Cu - pid's some - where near. A
 ate a Pa - ra - dise No in - tru - ders should come near. Two

friend — dis - creet — Who nev - er will re - peat all the
 hearts — for - get — The world in a du - et Se - crets

mf

se - crets he may hear.
 no one else should hear.

mf


GERMAINE


1. Who cares? If it's a lit - tle lone - ly, We will try to be re -
 2. Who cares? If it's a lit - tle lone - ly, We will try to be re -


MARCEL

M. M. (♩ = 126)

mf

GER.  signed. Who cares? It might be tire-some, on - ly, Much to
signed. Who cares? It might be tire-some, on - ly, Much to


MAR. 

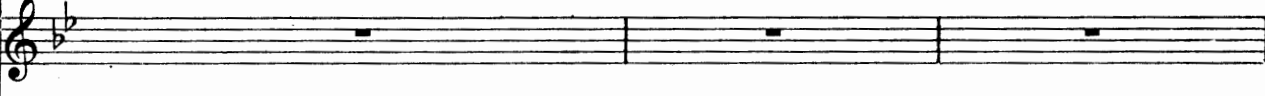
 *mf*


GER.  say and do we'll find Who knows while
say and do we'll find Who knows when

MAR. 

 *cresc* *mf*

GER.  we are here a-lone you might kiss me un - a - wares.
with a girl a-lone all the things a young man dares?

MAR. 



GER.  So if peo - ple go a - way and leave us Let them
You might e - ven sud - den - ly em - brace me. But that's

MAR. 



GER.  ¹ stay a-way Who cares! ² our af-fair. Who cares!

MAR. 



DANCE 

cresc



cresc *mf*

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Dynamics include *cresc* and *mf*.

Second system of musical notation. The right hand has a more complex, rhythmic texture with many slurs. The left hand continues with a consistent accompaniment. A dynamic marking of *f* is present.

Third system of musical notation. The right hand features a series of slurred chords and melodic fragments. The left hand accompaniment remains active.

Fourth system of musical notation. The right hand has a dense texture of slurred chords. Dynamics include *cresc* and *ff*.

Fifth system of musical notation. The right hand continues with slurred chords and melodic lines. The left hand accompaniment is consistent. A dynamic marking of *f* is present.

No 6

Finale Act I

Words by
HARRY B. SMITH

Music by
IVAN CARYLL

SOPRANO *ff*

TENOR *ff*

BASS *ff*

This is the

This is the

day we all re - joice ————— With most en - thus - i - as - tic

day we all re - joice ————— With most en - thus - i - as - tic

voice ————— So let us hail him, hail

voice ————— So let us hail him, hail

him he - ro of the day, ————— He is a

him he - ro of the day, ————— He is a

man of great re - nown ————— He is a cred - it
 man of great re - nown ————— He is a cred - it

The first system of the musical score consists of three staves. The top two staves are vocal staves with lyrics. The bottom staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "man of great re - nown ————— He is a cred - it".

to the town ————— A grate - ful na - tion
 to the town ————— A grate - ful na - tion

The second system of the musical score consists of three staves. The top two staves are vocal staves with lyrics. The bottom staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "to the town ————— A grate - ful na - tion". A dynamic marking of *ff* (fortissimo) is present in the piano accompaniment.

gives him a re - ward ————— A mod - el mor - al man of
 gives him a re - ward ————— A mod - el mor - al man of

The third system of the musical score consists of three staves. The top two staves are vocal staves with lyrics. The bottom staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "gives him a re - ward ————— A mod - el mor - al man of". A dynamic marking of *ff* (fortissimo) is present in the piano accompaniment.

France - is he ex - am - ple to us all Hell ev - er

France - is he ex - am - ple to us all Hell ev - er

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "France - is he ex - am - ple to us all Hell ev - er".

be the he - ro of the day.

be the he - ro of the day.

The second system continues the vocal and piano parts. The lyrics are: "be the he - ro of the day.".

The third system shows the piano accompaniment for the second system, including triplets in the right hand.

"All Spoken" Vive le professeur! Vive le professeur!

Hush! hush! sil-ence! for the pro-fes-sor

Hush! hush! sil-ence! for the pro-fes-sor

p subito

The fourth system begins with the instruction "All Spoken" and the lyrics "Vive le professeur! Vive le professeur!". It then features two vocal staves with the lyrics "Hush! hush! sil-ence! for the pro-fes-sor". The piano accompaniment includes a *p subito* marking.

p
Hush! hush! sil - ence! for the pro - fes - sor!

p
Hush! hush! sil - ence! for the pro - fes - sor!

p

ff YOLANDE
Hush! hush! sil - ence!

ff BAND MASTER

p
For the pro - fes - sor!

p
For the pro - fes - sor!

p

ff

p

f

Moderato
PROF. PETIPAS

mf
My wor-ty friends and neigh-bors, It

moves me quite to tears That you re - pay my la - bors Through

all these mor - al years. Al - - low me.

ff

We hail the grand pro-fes-sor Pe-ti-pas, He is the

ff

We hail the grand pro-fes-sor Pe-ti-pas, He is the

ff

he-ro of the day!

he-ro of the day!

(PROF. PETIPAS) Spoken. "I resume"

Moderato

My wor-thy friends and neigh-bors, It

mf

moves me quite to tears That you re - pay my la - bors Through

all these mor-al years. Al - - low me.

ff
We hail the

ff
We hail the

ff

grand pro-fes-sor Pe - ti - pas, He is the he - ro of the day!

grand pro-fes-sor Pe - ti - pas, He is the he - ro of the day!

mf

Allegretto moderato

mf

SOPHIE

Now let me add my trib-ute ve - ry glad To a

hus - band quite per - fec - tion. 'Tis on - ly fair - That

cresc. *mf*

(YOLANDE)

he should have his share of his coun - try's proud af - fec - tion. And

cresc. *mf*

now - I pray - you'll tell us all to - day How - you a - rose to

cresc. *mf*

fame I wish - you'd try - For it may mor - ti - fy Some -

cresc. *mf*

hus - bands I might name. Tell us, How

mf

you be - came so mor - al We want all the men to hear.

GERMAINE

Tell us, We place you now be - fore all, As a mod - el you ap -

mf

SOPHIE

pear. Tell us, O, pa - ra - gon of men, Why it

mf

DORINE

was you nev-er fell Tell us, oh, mo-no-po-list of

vir-tue We would love to know. Do tell.

Tell us, How you be-came so mor-al We want all the men to hear.

Tell us, How you be-came so mor-al We want all the men to hear.

Tell us, We place you now be - fore all, As a
 Tell us, We place you now be - fore all, As a

mo - del you ap - pear. Tell us, O,
 mo - del you ap - pear. Tell us, O,

pa - ra - gon of men, Why it was you nev - er fell.
 pa - ra - gon of men, Why it was you nev - er fell.

Tell us, oh, mo - no - po - list of vir - tue We would love to know. Do tell.

Tell us, oh, mo - no - po - list of vir - tue We would love to know. Do tell.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of one flat. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

(PROF. PETIPAS)

Since

ff *pp*

This system features piano accompaniment for the character Prof. Petipas. It is in a 2/4 time signature with a key signature of one flat. The music starts with a forte (*ff*) dynamic and ends with a piano (*pp*) dynamic. The right hand has a complex, rhythmic melody, while the left hand provides harmonic support with chords.

yon - der friends with brass u - nique Have

This system contains two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of two sharps. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

ruined my at - tempts to speak, I'll tell how vice I've o - ver

(Applause from crowd)
 thrown in a lit - tle poem of my own. Of my own.

Allegro moderato

1. If
2. A

you de - sire the re - ci - pe To be a mor - al man like me. I'll
 man like me of pers - 'nal charm Meets ma - ny girls who mean no harm; But

do the best I can To in - di - cate my plan. My
old Saint An - tho - ny Had not a thing on me. And

temp - 'ra - ment is real - ly warm I do not hate the fe - male form; But
by re - main - ing calm and cool As stead - fast as the pa - tient mule, I

it's my pow'r of will That puts me through the mill. Temp -
still re - main ex - empt When naugh - ty si - rens tempt. Temp -

ta - tion, temp - ta - tion, I find it ev - 'ry where; In
ta - tion, temp - ta - tion, I meet it ev - 'ry day. To

fa - ces fair And gold - en hair, It's in the ve - ry air Thus,
la - dies gay Who want to play I al - ways say nay, nay, When

when a la - dy tells me 'Tis a year since she was kissed I'm
reck - less rou - és tell me all the fun that I have missed I'm

rall.

mf *rall.* *cresc.*

tempt - ed 1. But I re - sist.
tempt - ed 2. But I re - sist.

1. He's tempt - ed Temp -
2. He's tempt - ed Temp -

1. He's tempt - ed Temp -
2. He's tempt - ed Temp -

f

ta - tion, temp - ta - tion He finds it ev - 'ry where. In
 ta - tion, temp - ta - tion He meets it ev - 'ry day. To

ta - tion, temp - ta - tion He finds it ev - 'ry where. In
 ta - tion, temp - ta - tion He meets it ev - 'ry day. To

ff

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The piano part begins with a forte (*ff*) dynamic. The music consists of four measures, with the vocal lines and piano accompaniment aligned measure-by-measure.

fa - ces fair and gold - en hair, It's in the ve - ry air. Thus
 la - dies gay who want to play He al - ways says nay, nay. Thus

fa - ces fair and gold - en hair, It's in the ve - ry air. Thus
 la - dies gay who want to play He al - ways says nay, nay. Thus

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The music consists of four measures, with the vocal lines and piano accompaniment aligned measure-by-measure.

when a la - dy tells him 'Tis a year since she was kissed He's
reck - less rou - és tell him All the fun that he has missed He's

when a la - dy tells him 'Tis a year since she was kissed He's
reck - less rou - és tell him All the fun that he has missed He's

ff *rall.*

tempt - ed, He's tempt - ed But he re - sists. - sists.
tempt - ed, He's tempt - ed But he re - sists. - sists.

tempt - ed, He's tempt - ed But he re - sists. - sists.
tempt - ed, He's tempt - ed But he re - sists. - sists.

1. 2.

ff

Germaine

Dear pa-pa, I'm proud Now to be al-lowed To be one of

this ad-mir-ing crowd — So my tri-bute small I will

add to all of the hon-ors that to you be-fall. —

With no ro-ses red do I deck your head But I crown you,

dear pa-pa in - stead _____ With a flow'r I prize Sa-cred

in my eyes. Take this wreath of snow - y Edel - weiss. _____

Fame is crowned with the lau - - rel, He - roes are

crowned with the bays. _____ All a - round you thus have

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

crowned you all have sung your praise. _____ One sweet

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F#5, and G5. The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal melody.

flow'r I hold dear - est Take for my love's gen-tle dow'r _____

The third system begins the vocal line with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with eighth-note bass lines and chords.

As a tok - en of love spok - en And of

The fourth system continues the vocal line with a half note D5, followed by quarter notes E5, F#5, and G5. The piano accompaniment concludes the system with sustained chords in the right hand and a final bass note in the left hand.

bless - ings fate may show'r _____ For E - del - weiss, my lit - tle

E - del - weiss Is love's im - mor - tal flow'r. _____

(Sop.)

Fame is crowned with the lau - rel, He - roes are

(Ten.)

Fame is crowned with the lau - rel, He - roes are

(Bass)

ff

Choro

crowned with the bays ——— All a - round you Thus have

crowned with the bays ——— All a - round you Thus have

Choro

crowned you All have sung your praise. One sweet

crowned you All have sung your praise. One sweet

Choro

flow'r She holds dear - est Take for her love's gen-tle dow'r ———

flow'r She holds dear - est Take for her love's gen-tle dow'r ———

As a tok - en of love spok - en And of
 As a tok - en of love spok - en And of

bles - sings fate may show'r _____ For E - del - weiss the lit - tle
 bles - sings fate may show'r _____ For E - del - weiss the lit - tle

E - del - weiss Is love's in - mor - tal flow'r. _____
 E - del - weiss Is love's in - mor - tal flow'r. _____

Allegro moderato

Piano introduction for 'Allegro moderato'. The score consists of three staves: a treble staff with a whole rest, and a grand staff (treble and bass) with a complex, rhythmic accompaniment. The key signature is two sharps (F# and C#) and the time signature is common time (C). The piece begins with a forte (*ff*) dynamic.

Moderato LE BLANC

Vocal and piano accompaniment for 'Moderato LE BLANC'. The vocal line is on a treble staff, and the piano accompaniment is on a grand staff. The key signature changes to one flat (Bb) and the time signature remains common time. The tempo is 'Moderato'. The lyrics are: "My friends it is my du-ty This". Dynamics include *f* and *mf*.

Vocal and piano accompaniment for the second line of the song. The vocal line continues with the lyrics: "joy - ous fete to crown. A work of art and beau - ty Is". The piano accompaniment provides harmonic support. Dynamics include *f* and *mf*.

Vocal and piano accompaniment for the third line of the song. The vocal line concludes with the lyrics: "of - fered by the town. On mor - al heights as - cend - ed Our". The piano accompaniment continues with a steady rhythm.

friend has nev - er failed; And so this stat - ue splen - did To

crese.

him shall be un - veiled.

Chor. We hail the grand pro - fes - sor

We hail the grand pro - fes - sor

ff

f *ff*

Chor. Pe - ti - pas He is the He - ro of the day.

Pe - ti - pas He is the He - ro of the day.

f *subito*

Tempo di Marcia

sfz *f* *ff*

SOPHIE

Such a small mis-take A - ny

mf

one may make No at - ten-tion you must pay Hail the he - ro

GERMAINE

of the day. For he reigns a - lone On a

lof-ty throne As a pat-tern to the rest And of fa - thers he's the

SOPHIE

best. ——— And I on - ly pray That my pu - pils may Find a

hus - band of his kind, Though I know they're hard to

GERMAINE

find. ——— Then the hap - py life of an hon - ored wife They will

lead and ev - er be Proud of such a man as

GERMAINE
he. Ve - ry proud we'll be ve - ry proud we'll be so proud we'll be.

SOPHIE
Ve - ry proud we'll be ve - ry proud we'll be so proud we'll be.

YOLANDE
Ve - ry proud we'll be ve - ry proud we'll be so proud we'll be.

DORINE
Ve - ry proud we'll be ve - ry proud we'll be so proud we'll be.

LE BLANC
Ve - ry proud we'll be ve - ry proud we'll be so proud we'll be.

SOPR.
Ve - ry proud we'll be ve - ry proud we'll be so proud we'll be.

TENOR
Ve - ry proud we'll be ve - ry proud we'll be so proud we'll be.

BASS
Ve - ry proud we'll be ve - ry proud we'll be so proud we'll be.

CHORUS

sfz

Ger. All hail the he-ro To all a mod-el! Sing your prais-es

Soph. All hail the he-ro To all a mod-el! Sing your prais-es

Vol. All hail the he-ro To all a mod-el! Sing your prais-es

Dor. All hail the he-ro To all a mod-el! Sing your prais-es

LeB. All hail the he-ro To all a mod-el! Sing your prais-es

Cho.

Piano accompaniment

Ger. 
 Cho-ral. There is none so mor-al. Crown him with lau-rel Let all ac -

Soph. 
 Cho-ral. There is none so mor-al. Crown him with lau-rel Let all ac -

Yol. 
 Cho-ral. There is none so mor-al. Crown him with lau-rel Let all ac -

Der. 
 Cho-ral. There is none so mor-al. Crown him with lau-rel Let all ac -

LeB. 
 Cho-ral. There is none so mor-al. Crown him with lau-rel Let all ac -

Cho. 
 Cho. 
 Cho. 



Ger.
claim him all the world must name him Vir-tue's fav'-rite son All hail the

Soph.
claim him all the world must name him Vir-tue's fav'-rite son All hail the

Yol.
claim him all the world must name him Vir-tue's fav'-rite son All hail the

Dor.
claim him all the world must name him Vir-tue's fav'-rite son All hail the

Le B.
claim him all the world must name him Vir-tue's fav'-rite son All hail the

Cho.
All hail the

ff

Ger. *mo - ral. Crown him with lau - rel. Let all ac - claim him All the world must* *rall.*

Soph. *mo - ral. Crown him with lau - rel. Let all ac - claim him All the world must* *rall.*

Yol. *mo - ral. Crown him with lau - rel. Let all ac - claim him All the world must* *rall.*

Dor. *mo - ral. Crown him with lau - rel. Let all ac - claim him All the world must* *rall.*

LeB. *mo - ral. Crown him with lau - rel. Let all ac - claim him All the world must* *rall.*

Chor. *mo - ral. Crown him with lau - rel. Let all ac - claim him All the world must* *rall.*

rall.

Ger. name him vir-tue's fav' - rite son!

Soph. name him vir-tue's fav' - rite son!

Yol. name him vir-tue's fav' - rite son!

Dor. name him vir-tue's fav' - rite son!

LeB. name him vir-tue's fav' - rite son!

Cho. name him vir-tue's fav' - rite son!

a tempo

Opening Chorus

No. 7.

Words by
HARRY B. SMITH

Act II

Music by
IVAN CARYLL

Tempo di Valse Brillante

ff

ff

ff

SOPRANOS. *ff*

TENOR. *ff*

BASS. *ff*

Here at last is a

Here at last is a

'Tis a ho-li - day 'Tis a ho-li - day we are here to

chance to be gay _____ Dan-cing Makes us

chance to be gay _____ Dan-cing Makes us

This system contains the first two systems of musical notation. The top system features a vocal line in treble clef with lyrics 'chance to be gay _____ Dan-cing Makes us' and a piano accompaniment in bass clef. The second system is identical to the first, providing a second vocal part.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and melodic lines.

play _____ In our lit-tle
gay _____ Like the mice when the cat is a - way _____

gay _____ Like the mice when the cat is a - way _____

This system contains the second two systems of musical notation. The top system features a vocal line in treble clef with lyrics 'play _____ In our lit-tle gay _____ Like the mice when the cat is a - way _____' and a piano accompaniment in bass clef. The second system is identical to the first, providing a second vocal part.

ff

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present.

way In our lit-tle way Get a lit-tle gay

Fol - ly hol - ding sway ————— Al-though fe-mi - mist

Fol - ly hol - ding sway ————— Al-though fe-mi - mist

Still we all a - gree Yes we all a - gree Mar-ried we must

pu-pils are we ————— we must mar - ried

pu-pils are we ————— we must mar - ried

be
 be So by way of be - gin - ning ro - man - ces let us have a
 be. So by way of be - gin - ning ro - man - ces let us have a

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a long note labeled 'be' followed by a melodic line. The second staff is another vocal line, similar to the first, with lyrics 'be So by way of be - gin - ning ro - man - ces let us have a'. The third staff is a piano accompaniment in bass clef, featuring a steady bass line and chords. The piano part includes a fermata over the first few notes.

ZOZO
 Tho' man

dance When we have a chance Let us have a dance _____
 dance When we have a chance Let us have a dance _____

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It starts with a rest followed by a melodic line with the lyrics 'ZOZO Tho' man'. The second staff is another vocal line with lyrics 'dance When we have a chance Let us have a dance _____'. The third staff is a piano accompaniment in bass clef, featuring a steady bass line and chords. The piano part includes a fermata over the first few notes and a dynamic marking of 'mf' (mezzo-forte) towards the end.

Z.  *cresc.*

may be — all you say — He is use - ful — in a

Z.  *f* *dim.* *mf* *dim.*

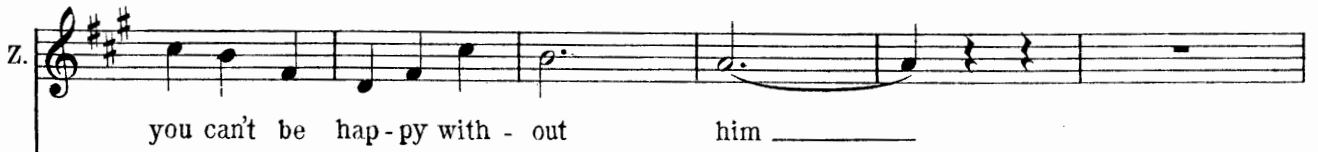
way — If you try to do with - out him you may find you re -

Z.  *mf*

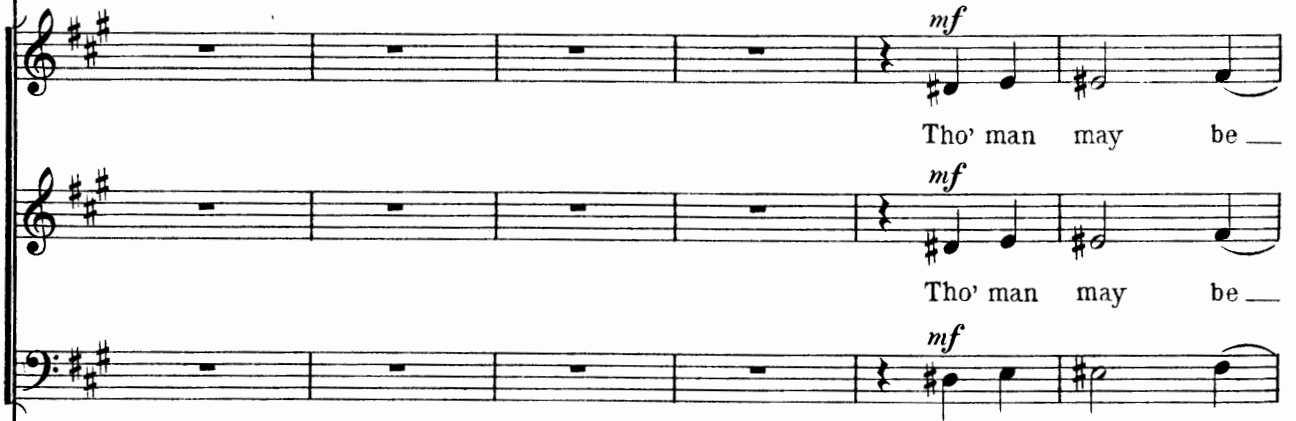
gret him some day — Love's a thing girls can't de - fy — I ad -

Z.  *cresc.* *f* *dim.*

vice you — not to try Tho' you may scorn and sneer and doubt him

Z. 

you can't be hap-py with - out him _____



mf
Tho' man may be _____

mf
Tho' man may be _____

mf



mf



— all we say _____ He is use - ful _____ in a way _____ If we

— all we say _____ He is use - ful _____ in a way _____ If we



crese.

try to do with- out him we may find we re- gret him some day — Love's a

try to do with- out him we may find we re- gret him some day — Love's a

dim *mf* *mf*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "try to do with- out him we may find we re- gret him some day — Love's a". The piano accompaniment is in bass clef and features a steady eighth-note bass line with chords in the right hand. Dynamic markings include *dim* (diminuendo), *mf* (mezzo-forte), and *mf* (mezzo-forte).

thing girls — can't de - fy — I ad - vise you not to try

thing girls — can't de - fy — I ad - vise you not to try

cresc. *cresc.*

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The lyrics are: "thing girls — can't de - fy — I ad - vise you not to try". The piano accompaniment continues with the same bass line and chords. Dynamic markings include *cresc.* (crescendo) and *cresc.* (crescendo).

Tho' we may scorn and sneer and doubt him we can't be hap-py with- out

Tho' we may scorn and sneer and doubt him we can't be hap-py with- out

'Tis a ho-li-

him. _____ Here at last is a chance to be gay _____

him. _____ Here at last is a chance to be gay _____

day 'Tis a ho-li - day We are here to play _____

dan-cing Makes us gay _____ Like the mice when the cat is a -

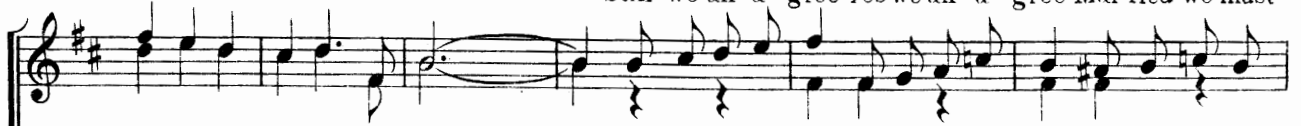
dan-cing Makes us gay _____ Like the mice when the cat is a -

In our lit-tle way In our lit-tle way Get a lit-tle gay

way _____ Fol-ly hold-ing sway Al-tho'

way _____ Fol-ly hold-ing sway Al-tho'

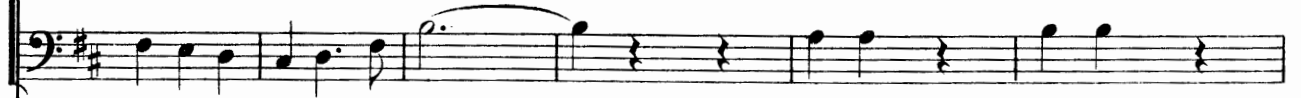
Still we all a - gree Yes we all a - gree Mar-ried we must



fe-mi-mist pu-pils are we _____ We must mar-ried



fe-mi-mist pu-pils are we _____ We must mar-ried



be _____ This our first chance is for start-ing ro-man - ces' Hearts may be won in the



be _____ This our first chance is for start-ing ro-man - ces' Hearts may be won in the



glad _____ Mad _____ dance. _____

glad _____ Mad _____ dance. _____

8va

ff

cresc.

8va **Presto**

ff

sffz

Detailed description: This is a musical score for voice and piano. It consists of six systems of staves. The first two systems are for the voice, with lyrics 'glad Mad dance.' written below the notes. The third system is the beginning of the piano accompaniment, featuring a treble and bass clef with various chords and melodic lines. The fourth system continues the piano accompaniment with a 'cresc.' marking. The fifth system includes a 'Presto' tempo change and an '8va' marking. The sixth system concludes the piece with a 'sffz' marking. The key signature is one sharp (F#) and the time signature is 4/4.

The Land of the Midnight Sun

No 8

SONG (Marcel) and CHORUS

Words by
HARRY B. SMITH

Music by
IVAN CARYLL

Tempo di Marcia

Piano introduction in G major, 2/4 time. The right hand features a melody of eighth notes, and the left hand provides a steady accompaniment of eighth notes. The piece begins with a double bar line and a repeat sign, followed by a dynamic marking of *ff* (fortissimo).

MARCEL

I have been like the rest Life seemed an
I've giv - en up the whirl Just since I

The piano accompaniment for the vocal line starts with a *dim.* (diminuendo) marking. It features a melody in the right hand and a steady accompaniment in the left hand.

I - dle jest Thought of to - mor - row I had none _____
met a girl Like none I ev - er met be - fore _____

The piano accompaniment for the chorus continues with a melody in the right hand and a steady accompaniment in the left hand.

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Lived as it pleased me to Did what I liked to do
Quite dif-'rent from the rest One look my love con-fessed

I must ad - mit I've had some fun _____
Home life seemed some - thing to a - dore _____

Love was a joke for me, End - ing in smoke for me
Fire - side and sim - ple life Arm - chair and lit - tle wife

Tho' I've had fan - cies now and then _____
Look like the real thing to me _____

Now with all that I've through I'm changed my point of view
 Wild oats be - gin to pall True love is best of all

I'll nev - er play the game a - gain
 With that I'm sure you all a - gree

cresc. *f* *ff*

REFRAIN

I have said good-bye and mean it too, To the dull old

life I thought so gay I mean what I say Ca -

fé and Cab-a - ret, They all have had their day —

cresc. *ffz*

Gone for ev - er are the bad old nights; With their wine and

mf

noise and glare of lights. Good - bye ev - 'ry - thing and

cresc.

ev - 'ry - one In the Land of the Mid - night Sun. —

CHORUS
SOPRANO

He has said good-bye and means it too, To the dull old

TENOR

He has said good-bye and means it too, To the dull old

BASS

He has said good-bye and means it too, To the dull old

life he thought so gay We mean what we say Ca - fé and

life he thought so gay We mean what we say Ca - fé and

life he thought so gay We mean what we say Ca - fé and

Ca - ba - ret They all have had their day

Ca - ba - ret They all have had their day

Ca - ba - ret They all have had their day

Gone for - ev - er are the bad old nights With their wine and noise and
 Gone for - ev - er are the bad old nights With their wine and noise and
 Gone for - ev - er are the bad old nights With their wine and noise and

ff

glare of lights Good - bye ev - 'ry - thing and ev - 'ry - one In the
 glare of lights Good - bye ev - 'ry - thing and ev - 'ry - one In the
 glare of lights Good - bye ev - 'ry - thing and ev - 'ry - one In the

Land of the Mid - night Sun. _____ Sun. _____
 Land of the Mid - night Sun. _____ Sun. _____
 Land of the Mid - night Sun. _____ Sun. _____

1. 2.

Song (Zozo) and Chorus
 "The Sparkling Moselle"

No. 9

Words by
 HARRY B. SMITH

Music by
 IVAN CARYLL

Musical score for the piano introduction. It consists of three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Moderato (M.M. ♩=84)". The first two staves are for the vocal line, with the first staff labeled "1st Verse A" and the second staff labeled "2nd Verse To". The grand staff contains the piano accompaniment, starting with a forte (*f*) dynamic and ending with a mezzo-forte (*mf*) dynamic.

Vocal and piano accompaniment for the first verse. The vocal line is written on two treble clef staves, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "lit-tle pea-sant maid in Ger-many, A ty- pi-cal Mar-gue - rite, New York came that maid from Ger-many And aft-er a year or two". The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking and a fermata over the final chord.

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Dwelt on the banks of the Riv-er Mo-selle In in - no - cence com - plete So

She had for - gotten the Riv-er Mo-selle, But oth - er things she knew, A

tr

sweet, so sweet, In her pea - sant cos - tume neat. With

few, a few As the girls in the old town do. Now

mf

hopes un-wise in her vio - let eyes, She sat there and dreamed all day of a

ev - 'ry night in a glare of light She sits in a smart ca - fé, While ad -

mf

lov-er fond who pre - ferred a blonde, who would take her far a - way. And
 mir-ing swains with more cash than brains Buzz round with an air bla - se And

make her life, Make her life a sweet ho-li - day. By the
 pay all day For the vin-tage she puts a - way By the

spark - ling Mo - selle She would dream all the day. Would the
 spark - ling Mo - selle With a stout mil - lion - aire Sits old
 Più mosso (M.M. $\text{♩} = 92$)

vine - land's fair daugh-ter Look-ing ov - er the wa - ter Quite as
Broad - way's blonde daugh-ter Ov - er - look - ing the wa - ter And no

blue as the skies were her won - der - ful eyes As she
one shows sur - prise at the won - der - ful lies That she

cresc.

sat by the spark - ling Mo - selle.
tells by the spark - ling Mo - selle.

f *f* *rall.*

By the spark-ling Mo-selle She would dream all the day Would the
By the spark-ling Mo-selle With a stout mil-lion-aire Sits old

By the spark-ling Mo-selle She would dream all the day Would the
By the spark-ling Mo-selle With a stout mil-lion-aire Sits old

By the spark-ling Mo-selle She would dream all the day Would the
By the spark-ling Mo-selle With a stout mil-lion-aire Sits old

vine-land's fair daugh-ter Look-ing ov-er the wa-ter Quite as
Broad-way's blonde daugh-ter Ov-er-look-ing the wa-ter And no

vine-land's fair daugh-ter Look-ing ov-er the wa-ter Quite as
Broad-way's blonde daugh-ter Ov-er-look-ing the wa-ter And no

vine-land's fair daugh-ter Look-ing ov-er the wa-ter Quite as
Broad-way's blonde daugh-ter Ov-er-look-ing the wa-ter And no

blue as the skies were her won - der - ful eyes As she
one shows sur - prise at the won - der - ful lies That she

blue as the skies were her won - der - ful eyes As she
one shows sur - prise at the won - der - ful lies That she

CHO blue as the skies were her won - der - ful eyes As she
one shows sur - prise at the won - der - ful lies That she

sat by the spark-ling Mo - selle. -selle.
tells by the spark-ling Mo - selle. -selle.

sat by the spark-ling Mo - selle. -selle.
tells by the spark-ling Mo - selle. -selle.

CHO sat by the spark-ling Mo - selle. -selle.
tells by the spark-ling Mo - selle. -selle.

First system of musical notation, featuring a treble and bass clef. The key signature has one sharp (F#). The first measure is marked *mf*. The system contains several measures with notes and rests, including accents and slurs.

Second system of musical notation, continuing the piece. It includes a *cresc.* marking. The notation shows a progression of chords and melodic lines in both hands.

Third system of musical notation, marked with a forte *f* dynamic. It includes a *f cresc.* marking. The music becomes more complex with dense chordal textures and moving lines.

Fourth system of musical notation, showing a continuation of the dense, textured music. It features many chords and complex rhythmic patterns in both staves.

Fifth system of musical notation, concluding the page. It features a fortissimo *ff* marking. The system ends with a double bar line and repeat dots.

Where shall we go for our Honeymoon

DUET (Germaine and Marcel)

Words by
HARRY B. SMITH

Music by
IVAN CARYLL

Moderato

(MARCEL) Whereshall we go for our hon-ey-moon — Just you and
(GERMAIN) Whereshall we go for our bri-dal trip — O-ver the

I when we go bye-and-bye? (GER.) Ve-nice I think is the place to spoon—
sea to the land of the free? (MAR.) Ro-man-ces die on a rol-ling ship—

— Just you and I 'neath I-tal-i-an sky
— Old mal de mer lov-ers fond should be-ware

(MAR) I don't like Ve - nice. No place to walk No lanes for
 (GER) There you are right, dear. Days on a boat Make lov - ers'

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: (MAR) I don't like Ve - nice. No place to walk No lanes for (GER) There you are right, dear. Days on a boat Make lov - ers'. The piano accompaniment is in a bass clef and features a steady eighth-note bass line in the left hand and chords in the right hand.

lov - ers to stray _____ Gon - do - hiers lis - ten to
 courserough al - way _____ Cu - pid looks fool - ish when

The second system of music continues the vocal line and piano accompaniment. The lyrics are: lov - ers to stray _____ Gon - do - hiers lis - ten to courserough al - way _____ Cu - pid looks fool - ish when. The piano accompaniment includes some dynamic markings like 'p' and 'mf'.

you while you talk. (GER) I'll go where ev - er you say We will be
 too long a - float. (MAR) I'll go where ev - er you say We will be

The third system of music continues the vocal line and piano accompaniment. The lyrics are: you while you talk. (GER) I'll go where ev - er you say We will be too long a - float. (MAR) I'll go where ev - er you say We will be. The piano accompaniment includes a dynamic marking of 'mf'.

(MARCEL)
 hap - py a - ny - way And life will be a ho - i - day.
 hap - py a - ny - way And life will be a ho - i - day.

The fourth system of music features a vocal line and piano accompaniment. The lyrics are: (MARCEL) hap - py a - ny - way And life will be a ho - i - day. hap - py a - ny - way And life will be a ho - i - day. The piano accompaniment includes a dynamic marking of 'p'.

(GERMAINE)

When we — go on — our hon - ey - moon

mf
f
mf

'most an - y place will do If I am there with you

Mon - te Car - lo, Par - is, Rome; An - y place will seem like home

Take me an - y - where I do not care —

cresc.

When I _____ go on _____ my hon - ey moon.

All pla - ces will seem fair If we're to - geth - er there.

Lon - don, Cork, Ber - lin, New York, Love will sing the same old tune.

When we _____ go on _____ our hon - ey - moon. - moon.

1. 2.

DANCE

The first system of music is in 2/4 time. The right hand starts with a piano (*f*) dynamic and features a series of chords with accents (^) and slurs. The left hand plays a steady eighth-note accompaniment.

The second system continues the piece with similar chordal textures in the right hand and eighth-note accompaniment in the left hand.

The third system introduces some melodic movement in the right hand with slurs and accents, while the left hand maintains its accompaniment.

The fourth system shows a continuation of the rhythmic and harmonic patterns established in the previous systems.

The fifth system concludes the piece, featuring a *cresc.* (crescendo) marking in the first two measures, followed by a *ff* (fortissimo) dynamic. The right hand has several accented chords, and the left hand ends with a final chord.

Words by
HARRY B. SMITH.

Music by
IVAN CARYLL

Allegro (♩ = 152)

sva

sva

YOLANDE

f You mon-ster I have found you out your crime to all the world I'll shout.

SOPHIE

f
Be

ESTHER

f
Be

MARCEL

f
Be

PROF. P.

f
Be

YOLANDE

SOPHOIE

ESTHER
calm, Ma-dame, be calm I say what is the trou-ble pray

MARCEL
calm, Ma-dame, be calm I say what is the trou-ble pray

PROF. P.
calm, Ma-dame, be calm I say what is the trou-ble pray

mf

pret - ty scan - dal I'll be bound in my work bas - ket this I found.

f

f

f

f

pho-to-graph! How came it— there? and of a— la - dy fair

pho-to-graph! How came it— there? and of a— la - dy fair

pho-to-graph! How came it— there? and of a— la - dy fair I

PROF. P.

f

f

SOPHIE

f

He

real - ly see no harm in— that why what are you so an - gry at?

YOLANDE
 is this pho - to - graph's pa - pa! This is his daugh-ter Ha! A trai - tor

SOPHIE

ESTHER What do we

MARCEL What do we

PROF. P. What do we

he un - true to me This is a blow I'll

see, can such things be? Oh no! no! no! It

see, can such things be? Oh no! no! no! It

see, can such things be? Oh no! no! no! It

cresc *ff*

not for - give no! no! no! no!

cant be so no! no! no! no!

cant be so no! no! no! no!

ff *cresc* *ff*

PROF. P.

Si - lence you im -

LE BLANC

I main-tain he can ex-plain it

PROF P.
mo-ral snake! Shame u - pon you hy - po-criteliber-tine not a word, oh, you

LE BLANC

cresc

shame-less rake! I? De-part! you

LE BLANC
You'll be-friend me and de-fend me

mf

YOLANDO

This stray daughter I have caught her ter - ri - ble! ter - ri - ble!

SOPHIE

ESTHER

To have brought her This stray daugh-ter ter - ri - ble! ter - ri - ble!

MARCEL

To have brought her This stray daugh-ter ter - ri - ble! ter - ri - ble!

PROF. P.

child of sin! To have brought her This stray daugh-ter ter - ri - ble! ter - ri - ble!

*cresc**ff*

ter - ri - ble! ter - ri - ble! hor-ri-ble!

ff

ter - ri - ble! ter - ri - ble! hor-ri-ble!

ff

ter - ri - ble! ter - ri - ble! hor-ri-ble!

ter - ri - ble! ter - ri - ble! hor-ri-ble!

*cresc**ff*

f **YOLANDE**
Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

f **SOPHIE**
ESTHER
Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

f **MARCEL**
Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

f **PROF. P.**
Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

cresc *ff*
We a-gree it's ter-ri-ble! ter-ri-ble! We shall not for-give him no!

ff
We a-gree it's ter-ri-ble! ter-ri-ble! We shall not for-give him no!

ff
We a-gree it's ter-ri-ble! ter-ri-ble! We shall not for-give him no!

ff
We a-gree it's ter-ri-ble! ter-ri-ble! We shall not for-give him no!

YOLANDE

Is - nt he aw - ful ve - ry un - law - ful of So - ci - e - ty the foe.

SOPHIE

Is - nt he aw - ful ve - ry un - law - ful of So - ci - e - ty the foe.

ESTHER

MARCEL

Is - nt he aw - ful ve - ry un - law - ful of So - ci - e - ty the foe.

PROF.P

Is - nt aw - ful ve - ry un - law - ful of So - ci - e - ty the foe.

cresc

It is shameful, pain-ful, blameful, Ter-ri-ble! ter-ri-ble! ter-ri-ble! ter-ri-ble!

It is shameful, pain-ful, blameful, Ter-ri-ble! ter-ri-ble! ter-ri-ble! ter-ri-ble!

It is shameful, pain-ful, blameful, Ter-ri-ble! ter-ri-ble! ter-ri-ble! ter-ri-ble!

It is shameful, pain-ful, blameful, Ter-ri-ble! ter-ri-ble! ter-ri-ble! ter-ri-ble!

ff YOLANDE
hor-ri - ble!

ff SOPHIE
ESTHER
hor - ri - ble!

ff MARCEL
hor - ri - ble!

ff PROF. P.
hor - ri - ble!

ff *sva*-----

sva-----

SOPR.
Is some-one hurt is some-one killed with

TEN.
Is some-one hurt is some-one killed with

BASS
Is some-one hurt is some-one killed with

8va-----
ff

CHORUS
in - ter - est we all are filled What is the mean - ing of the row what

in - ter - est we all are filled What is the mean - ing of the row what

in - ter - est we all are filled What is the mean - ing of the row what

GERMAINE

Pa - pa what's all the noise a - bout don't

CHORUS

SOPR.
hap - pened tell us now

TEN.
hap - pened tell us now.

BASS
hap - pened tell us now.

mf *simile*

GERM. *PROF. P.*
keep your lit-tle girl in doubt Leave us my child you must not hear you're

much too young my dear My friends we have a - mong us here a

PROF. P.

vip-er with no liv-ing peer It seems he had a daugh-ter—dear un-

YOLANDE A vil-lain He you must a-gree I'm -

SOPHIE ESTHER Oh hor-ror! hor-ror! let us see. I'm -

MARCEL Oh hor-ror! hor-ror! let us see. I'm -

PROF. P. aid-ed by his wife A vil-lain He you must a-gree. I'm -

SOPR. Oh hor-ror! hor-ror! let us see. I'm -

TEN. Oh hor-ror! hor-ror! let us see. I'm -

BASS Oh hor-ror! hor-ror! let us see. I'm -

YOLANDE
mo - ral one what have you done? you

SOPHIE
mo - ral one what have you done? you

ESTHER
mo - ral one what have you done? you

MARCEL
mo - ral one what have you done? you

PROF. P.
mo - ral one what have you done? you

SOPR.
mo - ral one what have you done? you

TEN.
mo - ral one what have you done? you

BASS
mo - ral one what have you done? you

The piano accompaniment at the bottom consists of two staves (treble and bass clef) with a key signature of two flats and a 4/4 time signature. It features a rhythmic accompaniment with chords and moving lines.

YOLANDE
cresc
ff
vile de - cei - - - ver!

SOPHIE
ff
vile de - cei - - - ver!

ESTHER
ff
vile de - cei - - - ver!

MARCEL
ff
vile de - cei - - - ver!

PROF. P.
ff
vile de - cei - - - ver!

CHORUS
ff
vile de - cei - - - ver!

cresc
vile de - cei - - - ver!

cresc

ff

YOLANDE
Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

ff

SOPHIE
Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

ff

ESTHER
Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

ff

MARCEL
Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

ff

PROF. P.
Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

ff

SOPR.
Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

ff

TEN.
Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

BASS
Ter-ri-ble scan-dal! Ter-ri-ble scan-dal! To us all this is a blow.

ff

YOLANDE *cresc*

We a - gree it's hor-ri-ble! hor-ri-ble! We shall not for - get him no!

SOPHIE

We a - gree it's hor-ri-ble! hor-ri-ble! We shall not for - get him no!

ESTHER

We a - gree it's hor-ri-ble! hor-ri-ble! We shall not for - get him no!

MARCEL

We a - gree it's hor-ri-ble! hor-ri-ble! We shall not for - get him no!

PROF. P.

We a - gree it's hor-ri-ble! hor-ri-ble! We shall not for - get him no!

CHORUS

We a - gree it's hor-ri-ble! hor-ri-ble! We shall not for - get him no!

We a - gree it's hor-ri-ble! hor-ri-ble! We shall not for - get him no!

We a - gree it's hor-ri-ble! hor-ri-ble! We shall not for - get him no!

cresc *ff*

YOLANDE *f*
 We will trounce him and de-nounce him since he has be-trayed us so

SOPHIE *f*
 We will trounce him and de-nounce him since he has be-trayed us so

ESTHER *f*
 We will trounce him and de-nounce him since he has be-trayed us so

MARCEL *f*
 We will trounce him and de-nounce him since he has be-trayed us so

PROF. P. *f*
 We will trounce him and de-nounce him since he has be-trayed us so

SOPR. *f*
 We will trounce him and de-nounce him since he has be-trayed us so

TEN. *f*
 We will trounce him and de-nounce him since he has be-trayed us so

BASS *f*
 We will trounce him and de-nounce him since he has be-trayed us so

The piano accompaniment consists of two staves. The right hand plays chords with accents, and the left hand plays a bass line with some chords. The music is in a minor key and has a steady, rhythmic accompaniment.

YOLANDE *cresc*

Re - ne - gade! Re - ne - gade! Li - ber - tine! Li - ber - tine!

SOPHIE

Re - ne - gade! Re - ne - gade! Li - ber - tine! Li - ber - tine!

ESTHER

Re - ne - gade! Re - ne - gade! Li - ber - tine! Li - ber - tine!

MARCEL

Re - ne - gade! Re - ne - gade! Li - ber - tine! Li - ber - tine!

PROF. P.

Re - ne - gade! Re - ne - gade! Li - ber - tine! Li - ber - tine!

CHORUS

It's ap - par - ent He's a par - ent We des - pise you We chas - tise you

It's ap - par - ent He's a par - ent We des - pise you We chas - tise you

It's ap - par - ent He's a par - ent We des - pise you We chas - tise you

ff > *V*

YOLANDE
Go! Go!

ff > *V*

SOPHIE
Go! Go!

ff > *V*

ESTHER
Go! Go!

ff > *V*

MARCEL
Go! Go!

ff > *V*

PROF. P.
Go! Go!

SOPR.
Most de-praved of crea-ture's! Hide your shameless fea-tures!

TEN.
Most de-praved of crea-ture's! Hide your shameless fea-tures!

BASS
Most de-praved of crea-ture's! Hide your shameless fea-tures!

ff *V*

YOLANDE

Go
SOPHIE

Go

Go

ESTHER

Go

Go

MARCEL

Go

Go

PROF. P.

Go

Go

You're a base im - pos - tor!

Ras - cal, vi - per, mon - ster!

CHORUS

You're a base im - pos - tor!

Ras - cal, vi - per, mon - ster!

You're a base im - pos - tor!

Ras - cal, vi - per, mon - ster!

accelerando *cresc*

YOLANDE
Go far a - way! *fff* a - way!

SOPHIE
Go far a - way! *fff* a - way!

ESTHER
We drive you in dis - grace a - way a - way!

MARCEL
We drive you in dis - grace a - way a - way!

PROF. P.
We drive you in dis - grace a - way a - way!
Go far a - way! a - way!

SOPR.
We drive you in dis - grace a - way a - way!

TEN.
We drive you in dis - grace a - way a - way!

BASS
We drive you in dis - grace a - way a - way!

accelerando *cresc* *fff* *fff* *ff subito*

(♩ = 168)

First system of musical notation, measures 1-4. The piece is in 3/4 time with a tempo of 168. The key signature has one sharp (F#). The first staff (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet in measure 2. The second staff (bass clef) provides a harmonic accompaniment with chords and moving lines. A *dim* (diminuendo) marking is present in measure 3.

Second system of musical notation, measures 5-8. The melodic line continues with eighth notes and rests. The bass line consists of chords and eighth notes. A *dim* marking is present in measure 5.

Third system of musical notation, measures 9-12. The melodic line continues with eighth notes and rests. The bass line consists of chords and eighth notes.

Fourth system of musical notation, measures 13-16. The tempo marking *meno mosso* appears at the start of measure 13. The melodic line continues with eighth notes and rests. The bass line consists of chords and eighth notes. A *rall* (rallentando) marking is present in measure 14, and a *mf* (mezzo-forte) marking is present in measure 15.

(♩ = 138)

Fifth system of musical notation, measures 17-20. The tempo is 138. The melodic line continues with eighth notes and rests. The bass line consists of chords and eighth notes. Dynamic markings include *sf* (sforzando) in measure 17, *mf* in measure 18, *sf* in measure 19, and *mf* in measure 20.

Sixth system of musical notation, measures 21-24. The melodic line continues with eighth notes and rests. The bass line consists of chords and eighth notes. A *sf* marking is present in measure 21.

SOPR. *What a*

TEN. *What a*

BASS *What a*

sf *accel* *f* *piu mosso* *cresc*

CHORUS

shock we de - clare! What a dread - ful af -

shock we de - clare! What a dread - ful af

shock we de - clare! What a dread - ful af -

ff

CHORUS

fair! a tre - men - dous sen - sa - tion A dis - grace to the

fair! a tre - men - dous sen - sa - tion A dis - grace to the

fair! a tre - men - dous sen - sa - tion A dis - grace to the

CHORUS

na - tion They need feel no sur - prise At the won - der - ful

na - tion They need feel no sur - prise At the won - der - ful

na - tion They need feel no sur - prise At the won - der - ful

ff

CHORUS

lies That the gos - sips are cer - tain to

lies That the gos - sips are cer - tain to

lies That the gos - sips are cer - tain to

ff

CHORUS

tell.

tell.

tell.
allargando

fff

Dolores

Song (ZOZO) and CHORUS

Nº 12

Words by
HARRY B. SMITH

Music by
IVAN CARYLL

Allegretto moderato

The piano introduction is in 2/4 time, marked 'Allegretto moderato'. It begins with a forte (*f*) dynamic. The right hand features a melodic line with accents and slurs, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat).

The first line of the vocal melody is set against the piano accompaniment. The lyrics are: "In that re - gion tro - pic / As in far Se - vil - la". The piano accompaniment continues with a consistent eighth-note pattern, including dynamic markings of *dim.* and *mf*. A triplet of eighth notes is marked with a '3' above it.

The second line of the vocal melody is set against the piano accompaniment. The lyrics are: "Cu - ba's love - ly isle / In the days of old / Love is the on - ly to - pic / Lan - guor - ous Se - gui - dil - la". The piano accompaniment continues with a consistent eighth-note pattern, including dynamic markings of *mf* and *f*. A triplet of eighth notes is marked with a '3' above it.

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A - ny - one thinks worth while Mem - 'ry keeps un -
 Lov - ers sto - ries told But if he were

f *dim.* *mf*

fad - ing One my heart in - spires
 mar - ried Let the wretch be - ware

rit. When he came se - re - na - ding His eyes were a flame with
 He could be sure I car - ried a dag - ger you know

rit. *cresc.* *f*

meno mosso
 fires He sang to me. Do -
 where not here But there.

f *meno mosso* *f* *mf*

lo - res — Se - no - ri - ta of Ha - va - na — Do -

lo - res — will you mar - ry me Man - ya - na

Hear me — send a lit - tle word to cheer me and my heard will grate - ful

cresc. *f*

be — Do - lo - res — tho' your ro - sy lips may taunt me — Do -

dim. *mf*

lo - res — all the same I know you want me

Glan - cing — from your dream-y eyes en-tran-cing shines a star of hope for

cresc. *f* *rall.*

me. me. SOP & ALTO

Do - lo - res Se - no - ri - ta of Ha - va - na — Do -

TENOR

Do - lo - res Se - no - ri - ta of Ha - va - na — Do -

BASS

a tempo *a tempo* *f*

CHORUS

lo - res — will you mar - ry me Man - ya - na

lo - res — will you mar - ry me Man - ya - na

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a melodic line in the right hand and a more rhythmic line in the left hand.

Hear me — send a lit - tle word to cheer me and my

Hear me — send a lit - tle word to cheer me and my

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part continues the accompaniment from the first system, with a *cresc.* marking in the right hand.

CHORUS

heart will grate-ful be Do-lo-res — tho' your ro-sy lips may

heart will grate-ful be Do-lo-res — tho' your ro-sy lips may

ff

CHORUS

taunt me — Do-lo-res all the same I know you

taunt me — Do-lo-res all the same I know you

ff

CHORUS

want me Glan - cing — from your dream - y eyes en -

want me Glan - cing — from your dream - y eyes en -

This system contains the first two lines of the chorus. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a first ending bracket over the final two measures of the system.

CHORUS

tran - cing shines a star of — hope for me.

tran - cing shines a star of hope for me.

cresc. *ff*

This system contains the second two lines of the chorus. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *cresc.* and *ff*, and a first ending bracket over the final two measures of the system.

"The Popular Pop"

No. 13.

Words by
HARRY B. SMITH

SONG (Professor Petipas) and CHORUS

Music by
IVAN CARYLL

Allegro moderato

ff

PROF. P.
I'm in clo - ver, look me ov - er,
I'm the bu - sy lit - tle Iz - zy,

mf

CHORUS.
I'm the roll - ick - ing boy He's the roll - ick - ing boy
I'm the car - ni - val kid He's the car - ni - val kid

PROF. P.
Chief pro - mo - ter of joy On the lev - el, I'm a dev - il
When I'm start - ed I skid Wine so fiz - zy, dan - ces diz - zy,

mf

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CHORUS

Sport is my mid-dle name Sport is his mid-dle name
 Keep me live-ly and gay We are rea-dy to play

PROF. P.

Game for an - y old game — I start but nev - er know
 I am rea - dy to pay — I I ram - ble here and I

when to stop To all the girls I am known as Pop My
 gam - ble there The old o - ri - gi - nal I don't care While

fav' - rite say - ing is Bring a Quart And Pop is Pa - pa for short. I
 I can sit up with - out a prop The wine corks mer - ri - ly pop. I

Pops in - to a tax - i - cab, He Pops a - round the town, — He
 " " " " " " " " " " " " " " " "

Pops in - to a gay ca - fé, And hops un - til he drops — He'll He
 " " " " " " " " " " " " " " " "

lose con - trol of the old bank roll, So he's a pop - u - lar Pop!
 spent his cash in a man - ner rash, So

he's a pop - u - lar Pop!

Dance

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The piece begins with a *mf* dynamic. The first system includes a *f* dynamic marking. The second system continues the rhythmic pattern. The third system features a *ff* dynamic marking. The fourth system includes a *ff* dynamic marking. The fifth system continues the piece. The sixth system concludes with a *ff₃* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Oh, This Love

Nº 14

Waltz Song

(Germaine, Sophie and Chorus)

Words by
HARRY B. SMITH

Music by
IVAN CARYLL

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. The key signature is one flat (B-flat) and the time signature is 3/4.

What is the song Joy - ous and gay
What is the change, Wea - ving a spell

The first vocal line is written on a single staff in treble clef. It begins with a whole rest for two measures, followed by a melodic phrase. The piano accompaniment is shown below, with a mezzo-forte (*mf*) dynamic marking. The piano part features a steady accompaniment of chords and single notes.

All the world sings to me to - day? Har - mon - ies sweet
Mys - tic and strange, Ah, who can tell? I on - ly know

The second vocal line is written on a single staff in treble clef. It begins with a melodic phrase. The piano accompaniment continues below, maintaining the same accompaniment style as the first line.

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Heard ev - 'ry - where Love is the song That fills the air.
 Life is di - vine Since I have found This joy of mine.

Bee in the flow'r, Bird on the wing, Three lit - tle words All
 Stars are more bright Skies are more blue Ros - es are sweet With

seem to sing Words that he said Ten - der and
 fra - grance new 'Tis not the same World that I

Tempo di Valse

true These three words "I love you." Oh, this love,
 knew Since he said "I love you." _____

Ma - gie love! _____ I'm a cap - tive you have

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole note 'Ma - gie love!' followed by a half note rest, then 'I'm a cap - tive you have'. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include 'p' (piano) and 'cresc.' (crescendo).

ta - - ken Since I have looked in your eyes, _____

The second system continues the vocal line with 'ta - - ken' followed by a half note rest, then 'Since I have looked in your eyes,' followed by a half note rest. The piano accompaniment features a 'dim.' (diminuendo) marking in the first measure and an 'mf' (mezzo-forte) marking in the second measure.

The glo - ry of life I prize _____ Oh, this

The third system has the vocal line starting with 'The glo - ry of life I prize' followed by a half note rest, then 'Oh, this'. The piano accompaniment includes a '(p)ff' (pianissimo fortissimo) marking in the first measure, a 'cresc.' (crescendo) marking in the second measure, a 'dim.' (diminuendo) marking in the fourth measure, and an 'mf' (mezzo-forte) marking in the fifth measure.

love, _____ Hap - py love _____ From a dream at

The fourth system continues the vocal line with 'love,' followed by a half note rest, then 'Hap - py love' followed by a half note rest, and finally 'From a dream at'. The piano accompaniment features a 'cresc.' (crescendo) marking in the final measure.

last I wa - - ken All the world's beau - ty I

dim.

see, That's what love has done for me. _____

f *cresc* *f*

me. _____ Oh, this love, _____ Ma - gic love! _____ I'm a

mf

Oh, this love, _____ Ma - gic love! _____ I'm a

mf

Oh, this love, _____ Ma - gic love! _____ I'm a

mf

mf

cresc. *f* *dim.* *mf*
 cap - tive you have ta - ken Since I have looked in your eyes, —

cresc. *f* *dim.* *mf*
 cap - tive you have ta - ken Since I have looked in your eyes, —

cresc. *f* *dim.* *mf*
 cap - tive you have ta - ken Since I have looked in your eyes, —

cresc. *f* *dim.* *mf*

f *dim.* *mf*
 — The glo - ry of life I prize — Oh, this love, — Hap - py

f *dim.* *mf*
 — The glo - ry of life I prize — Oh, this love, — Hap - py

f *dim.* *mf*
 — The glo - ry of life I prize — Oh, this love, — Hap - py

f *dim.* *mf*

love — From a dream at last I wa - ken All the world's

love — From a dream at last I wa - ken All the world's

love — From a dream at last I wa - ken All the world's

This system contains three vocal staves (Soprano, Alto, and Tenor) and a Bass staff. The lyrics are: "love — From a dream at last I wa - ken All the world's". The music is in a key with two flats and a 4/4 time signature. Dynamics include *f* and *f>*.

This system shows the piano accompaniment for the first system, including the grand staff (treble and bass clefs). The music features chords and melodic lines in both hands, with dynamics such as *f* and *f>*.

beau - ty I see That's what love has done for me. —

beau - ty I see That's what love has done for me. —

beau - ty I see That's what love has done for me. —

This system contains three vocal staves (Soprano, Alto, and Tenor) and a Bass staff. The lyrics are: "beau - ty I see That's what love has done for me. —". The music is in the same key and time signature as the first system. Dynamics include *ff*.

This system shows the piano accompaniment for the second system, including the grand staff. The music features chords and melodic lines in both hands, with dynamics such as *ff* and *fff*.