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THE SIREN

(*Die Sirene*)

OPERETTA IN THREE ACTS

From the German by
LEO STEIN and A. M. WILLNER



Music by
LEO FALL

English Version by
HARRY B. SMITH

Price, \$2.00 Net.

JOS. W. STERN & CO.
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CAST OF CHARACTERS

AS PRODUCED BY MR. CHARLES FROHMAN AT THE
KNICKERBOCKER THEATRE, NEW YORK, AUGUST 28th 1911

Baron Siegfried Bazilos, Minister of Police in Vienna	Frank Moulan
Clarisse, his wife.....	Elizabeth Firth
Grión, a Court Official.....	Gilbert Childs
Armand, Marquis de Ravailiac.....	Donald Brian
Malipote, Bazilos' Secretary.....	F. Pope Stamper
Lolotte.....	Julia Sanderson
Hanibal Beckmesser, a veterinary serjeon.....	Will West
Frau Eisenbehr, keeper of a port tavern.....	Florence Morrison

THE SIRENS

Suzanne, called the sweet mouse.....	Moya Mannering
Yvonne, called the white rabbit.....	Pauline De Lorme
Justine, called the firefly.....	Clementina Dundas
Pepi, called the Humming bird.....	Sara Carr
Mimi, called the mermaid.....	Jane Hall
Ninon, called the magpie.....	Beatrice D'Essling
Franzi, called the butterfly.....	Helen May
Alberta, called the poodle.....	Gene Cole
Toni, called the kitty cat.....	Eithel Kelly
Magda, called the dragon fly.....	Louise Donovan
Robertine, called the gazelle.....	Veronique Banner
Freda, called the goldfish.....	Ethel Davis
Ladislav, Bazilos' servant.....	Victor Le Roy

SOCIETY WOMEN—Jacqueline Du Barry, Florence Mack, Anna Kuehl, Frances Ceratt, Marie Hurst, Audrey Burton, Molly Alexander, Edith Allen, Sydney Baram, Molly Wyndham, Marie Butler, Florence Farmer, Caroline Puliam, Adelaide Kornau, Clara Eckstrom, Minnie Martrit, Hazel Flint, Edith Burch, Leah Lennox, Candida Dundas, Alice Ashe, Edith Lennox, Bessie Durant, Constance Hyatt.

OFFICERS—John O'Hanlin, Walter Gilbert, Robert B. Toms, Gilbert Coleman, Winship Fink, Roger Davis, George Wharton, Charles Vandiveer, Theodore Walters, Edwin Stone, Luther Mott, Edwin Burch, Edward Marshall, Lester Ostrander, Henry Holt, George Johnson, Ralph O'Brien.

The action takes place in Vienna. Time—The Present.

SYNOPSIS OF SCENES.

ACT I.—Private office of Bazilos, Minister of police.
ACT II.—Conservatory in the house of Bazilos.
ACT III.—Railroad junction in the suburbs of Vienna.

Produced under the stage direction of Mr. Thomas R. Reynolds.

The orchestra under the direction of Mr. Harold Vicars.

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The Siren

Operetta in 3 Acts

By LEO STEIN and A.M. WILLNER

Music by LEO FALL

English Version by HARRY B. SMITH.

No 1. Introduction.

(Bazilos, Malipotte, Sirens)

Lyric by
HARRY B. SMITH.

Music by
LEO FALL.

Lively.

The musical score consists of four systems of piano accompaniment. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system is marked 'Lively.' and 'p'. The second system has a 'p' dynamic. The third system is marked 'mf'. The fourth system has dynamics 'ffz', 'p', 'mf', and 'p'.

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First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *mf* and *p*.

Second system of the piano score. The right hand continues the melodic development with some rests, and the left hand maintains the eighth-note accompaniment.

Third system of the piano score. The right hand has a more active melodic line with slurs. The left hand accompaniment remains consistent. A dynamic marking of *ff* is present.

Fourth system of the piano score. The right hand features a rapid sixteenth-note passage. The left hand accompaniment continues with eighth notes. A dynamic marking of *f* is present.

Fifth system of the piano score. The right hand has a melodic line with a trill. The left hand has a long, sustained note. Dynamic markings include *fp*, *rit.*, and *a tempo*. The instruction "Curtain." is written above the right hand.

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand accompaniment continues with eighth notes. A dynamic marking of *pp* is present.

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by two measures of rests. The bass staff starts with a half note G2, followed by a series of chords and eighth notes.

The second system continues the piece. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides harmonic support with chords and eighth notes.

The third system shows further development. The treble staff has a melodic line with some rests. The bass staff features a more active line with eighth notes and chords.

Lively.

The fourth system is marked "Lively." and features a more rhythmic and energetic feel. The treble staff has a melodic line with eighth notes. The bass staff has a steady eighth-note accompaniment.

BAZILOS

The fifth system includes vocal lines and piano accompaniment. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with eighth notes and chords.

They say 'tis men who rule cre -

B. a - tion They may, per-haps with sword and pen. They

Sop. SIRENS.
Alto. They may, per-haps with sword and pen.

B. made the laws to rule a na - tion But love - ly wo - men

B. rule the men. A - round her fin - ger she can

SIRENS.
'Tis ea - sy quite to rule the men.

B. *twist them They tell their se-crets on de-mand ————— There*

B. *is no man who can re-sist them My cle-ver pets My smart co-quettes My*

B. *poco rit. a tempo fem-i-nine de-tec-tive band. A smile, a kiss, a soft hand*

B. *pres-sing Suc-ceed where oth-er mea-sures fail The*
SIRENS
We find they ver-y rare-ly fail.

rit. *a tempo*

B. cul - prit read - i - ly con - fes - sing, And then too late he learns his

mf

pp

B. fate, too late he learns his fate. For then poor chap' He's in the trap, He's in the

pp

B. trap, The vic - tim we have sought, caught, caught, caught!

SIRENS.

Men, sil - ly men, their se - crets nev - er hid - ing, naught from us dis -

(ALL)

guise, And then too late they find they've been con-fid-ing to ^{my} _{this} charming

spies.

MALIPOTTE

Your

M. BAZILOS

bills for dress are real-ly shock-ing! Yes, yes, their charms must

SIRENS

Our charms you know must be dis-played

B. **MALIPOTTE**

be dis-played. Why must you have em-broid-ered stock-ings? **SIRENS**

We

BAZILOS **MALIPOTTE**

Un-doubt-ed-ly they are an aid. Why

need them. they are tools of trade.

M. all those la-ces so ex-pen-sive? Why ev-'ry one a sa-ble

M. cloak? Of hats you have a stock ex-ten-sive. And

M. *poco rit.* *a tempo*
 jew-el-ry, And lin-ge-rie. At this rate we shall soon be broke.

M. Why must you get your gowns from Pa - ris? And why a new one

M. *rit.* *a tempo*
 ev-'ry day. Of course you must be up to date. — But

SIRENS
 We have to dress the parts we play.

M. this ex-pense is too im-mense Now do be wise E - con - o - mize. It's wrong you

BAZILOS
 Now do be wise E - con - o -

M. know you must go slow We must say no, no, no! No! No! No!

B. mize! Go slow! We must say no, no, no! No! No! No!

pp

SIRENS

Men, sil-ly men, we must fas - ci-nate them be a smile of guile.

Please re-col-lect, if they're to cap-ti-vate them they must dress in style.

MALIPOTTE & BAZILOS.

Please re-col-lect, if we're to cap-ti-vate them we must dress in style.

ff

No 2 Ensemble and Song

Beware of the Sirens

Lyric by
HARRY B. SMITH

Armand, Bazilos, Grion, Sirens

Music by
LEO FALL

March tempo Moderato

The musical score is written for voice and piano. It consists of four systems of music. The first system is for the vocal soloist ARMAND, with the piano accompaniment below. The lyrics are: "La-dies fair! Your o - be-di-ent slave! It is he! It". The second system continues the vocal line for ARMAND: "is he! I heard all, and your par-don I crave. With a kiss let me". The third system, marked with a section letter 'A', continues the vocal line: "pay you For the com - pli-ment sweet that you gave. La - dies,". The fourth system, marked with a section letter 'A' and the tempo change "Allegretto", continues the vocal line: "thank you, I am grate - ful, Just in time it seems an". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios. The key signature has one sharp (F#) and the time signature is common time (C).

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A

I. Of such kind words I'm un-worth-y, And your praise is much too

BAZILIOS

Our

rall.

A

high.

GRION

It

B

si-rens are mere gid-dy flirt-ers. They real-ly seem in love with him.

a tempo

G

looks as if they were de - sert - ers. Our chance to cap-ture him is

G

slim.

ARMAND

Ah, there is mag - ic in the charm the si - ren

A

brings, None can re - sist the song the si - ren sings.

A

p

ff

Allegretto

The Si - rens have beau - ti - ful fa - ces And

p

necks of the snow-i - est white The Si - rens wear lov - li - est la - ces And

gems that are dazzling bright. No more like the dream of the po - et They

sing from the depth of the sea. They're quite up - to

date and they know it But still more al - lur - ing to me;

Still more fas - ci - nat - ing to me. So if your

boat you are steer - ing In wa - ters so calm and so blue, Keep watch for the

Si - rens ap - pear - ing; They lie in wait for you. Be -

In Waltz Moderato tempo

ware, be - ware of the Si - rens, Al - though their song is -

sweet. A mag-ic charm e'er en - vi - rons All

men they chance to meet. Be - ware! their spell is en -

dur - ing And fills the heart with re - gret. Their

eyes and their lips are al - lur - ing and none who kiss them can e'er for -
SIRENS
Their

Allegretto

ARMAND

get. The Si-rens to-

s kiss none can for - get. none can for - get.

pp

The first system of the musical score. It consists of three staves. The top staff is a vocal line for Armand, starting with a long note on 'get.' followed by a rest and then the words 'The Si-rens to-'. The middle staff is a vocal line for a soprano (S), starting with a note on 'kiss' and continuing with 'none can for - get. none can for - get.'. The bottom staff is a piano accompaniment, marked *pp*, with a treble and bass clef. The music is in 2/4 time and G major.

day, how en-tranc-ing Their frou frou of silk; their per - fume

The second system of the musical score. It consists of three staves. The top staff is a vocal line for Armand, with the lyrics 'day, how en-tranc-ing Their frou frou of silk; their per - fume'. The middle staff is a vocal line for a soprano (S), with the same lyrics. The bottom staff is a piano accompaniment, with a treble and bass clef. The music continues in 2/4 time and G major.

The Si-rens can tempt to ro-manc-ing And lead a man to his doom.

The third system of the musical score. It consists of three staves. The top staff is a vocal line for Armand, with the lyrics 'The Si-rens can tempt to ro-manc-ing And lead a man to his doom.'. The middle staff is a vocal line for a soprano (S), with the same lyrics. The bottom staff is a piano accompaniment, with a treble and bass clef. The music continues in 2/4 time and G major.

The charm of a waist ver-y slen-der The spell of a gown de-colle-

The fourth system of the musical score. It consists of three staves. The top staff is a vocal line for Armand, with the lyrics 'The charm of a waist ver-y slen-der The spell of a gown de-colle-'. The middle staff is a vocal line for a soprano (S), with the same lyrics. The bottom staff is a piano accompaniment, with a treble and bass clef. The music continues in 2/4 time and G major.

te; The lure of a smile sweet and ten-der; The look that says "Do while you

may;" The lips that are yours for a day. A sor-cer-

ess she be-guil-ing Your heart in a mag-ic-al way. You know while at

you she is smil-ing she smiles but to be - tray Be -

ware, be-ware of the Si-rens, Al-though their song is -

SIRENS

Be-ware, _____ be-ware, be-ware the song the

ff *p*

sweet _____ A mag-ic charm e'er en-vi-rons All

S Si-rens sing. Be-ware, _____ be-ware, be-

ff

men they chance to meet. _____ Be-ware! _____ Their spell is en-

S ware the song- the Si-rens sing.

dur - ing And fills the heart with re - gret. Their
 The song that they

eyes and their lips are al - lur - ing to all, Be - ware! Be -
 sing is al - lur - ing to one and all. Be -

rit.

Andante

ware the song of the Si - rens!
 ware the song of the Si - rens!

pp *ff*

No 3. Duet.

Wallflower Sweet

Lyric by
HARRY B. SMITH

(Clarisse, Armand.)

Music by
LEO FALL

Lively Waltz tempo

The musical score is arranged in four systems. The first system shows the piano introduction in 3/4 time, marked *pp*. The second system begins the vocal duet with Clarisse and Armand. Clarisse's part starts with the lyrics "A wall-flower" and "tra la la la la!". Armand's part includes the lyrics "tra la la la la!". The piano accompaniment continues with *pp* dynamics. The third system continues the vocal parts with the lyrics "bloomed in a cor-ner, Ad-mir-ers all seem-ing to scorn her." and includes a section for Clarisse. The fourth system concludes the duet with the lyrics "Then a young cav-a-lier chanced to pass by And hap-pened to see that" and includes a section for Armand. The piano accompaniment concludes with *pp* dynamics.

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CLARISSE

wall-flow'r so shy. he bowed and said "May I have this

ARMAND

CLARISSE

dance" Her blush and smile won his heart at a glance. And be -

ARMAND

fore she re-plied by "Yes" or by "No" He'd placed his arm 'round her

CLARISSE

waist just so. We both — were so young — and our

f
 hearts — were so pure.

ARMAND
 Then at first we danced in style so de - cure.

BOTH *rit.* *tranquilly.*
 Then ^{my} your arms em - brace be - came more se - cure.

CLARINSE
 We both seemed en -

Then no more we danced. We

Valse Moderato

dim

tranced The wall - flows' blush - es were
 looked for a cor - ner cos - y,

ros - y. No long - er like a wall - flow'r un - gath - er'd, un - seen, Her

ARMAND

heart was beat - ing with joy se - rene. They whis - pered sweet thoughts They

CLARISSE

mur - mured - re - plies And looked in - to each oth - ers' eyes. My

p

hand you held in a ten - der way And I could not say you

BOTH **BOTH**
 nay ——— And then at the call of mu - sic so gay Once

f rit *a tempo*
 more we em - braced went waltz - ing a - way.

Tranquilly

The first system of the musical score for 'Tranquilly' consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano accompaniment, featuring a melodic line with a *pp* dynamic marking. The bottom staff is the left-hand piano accompaniment, consisting of a steady bass line of chords.

The second system continues the musical score for 'Tranquilly'. The vocal line remains a whole rest. The piano accompaniment continues with the same melodic and harmonic patterns as the first system, ending with a double bar line and repeat sign.

Andante

The third system begins with the tempo marking 'Andante' and a 6/8 time signature. It includes the first line of lyrics: "Wall-flow'r so sweet, Blooming a - lone, Come I en - treat, Come be mine". The vocal line is a melody in 6/8 time, and the piano accompaniment features a steady bass line with a *mf* dynamic marking.

BOTH

The fourth system continues the musical score with the second line of lyrics: "own, None is like thee, No flow'r that grows. Mine thou shalt be Lit - tle wild". The vocal line and piano accompaniment continue with the same melodic and harmonic patterns as the previous systems.

rose, Wall-flow'r di - vine, Bloom just for me, Faith-ful for -

ev - er I will love but thee.

'Twas loves young dream and oh! how sweet! -

Andante
ppp

No 4. Duet

Bold Barons of the Rhine

Lolotte and Bazilos

Lyric by
HARRY B. SMITH.Music by
LEO FALL.

Lively March Tempo

Piano introduction in 6/8 time, key of D major. The music is marked 'Lively March Tempo'. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a fortissimo (ff) chord, followed by a piano (p) melody. The bass staff provides a rhythmic accompaniment with eighth notes. Dynamics include ff, p, f, and p.

Musical score for Lolotte's first vocal line. The top staff is a vocal line in treble clef, key of D major, 6/8 time. It begins with a rest, followed by a melodic phrase. The bottom two staves are the piano accompaniment, continuing from the introduction. Dynamics include f and p.

LOLOTTE

1. It
2. I

Musical score for the duet. The top staff is a vocal line in treble clef, key of D major, 6/8 time. It is divided into two parts: BAZILOS and LOLOTTE. The bottom two staves are the piano accompaniment. Lyrics are written below the BAZILOS vocal line.

BAZILOS LOLOTTE

thrills me through, What thrills you through? The call to dar - ing deeds. — A
think I know, What do you know? Just how to catch our man. — To

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BAZILOS LOLOTTE

con - quest new, It's up to you. My wild am - bi - tion needs. — It
 him I'll show, Now, now, go slow! No trace of plot or plan. — I'll

BAZILOS LOLOTTE

just suits me, Yes, so I see. This ven - ture quite ex - cit - ing. And
 be a change, He likes a change From la - dies he is used to. And

BAZILOS LOLOTTE

you shall see, What shall I see? I'll soon start him to writ - ing. Bold
 I can be, What can you be? Quite tempt - ing when I choose to. All

Bar - ons of the Rhine — Were an - ces - tors of mine. — They
 kinds of girls you see — In one I'll try to be. — If

won im - mor - tal fame — And I shall do the same. — Those
he likes a co - quette — Who car - ries a lor - gnette; — Or

naugh - ty dames so fair and free Are look - ing down or up at me. Those
if he likes the dash - ing girl Whose danc - ing makes the sen - ses whirl; Or

proud and wick - ed Knights — My cour - age will up - hold. — And they
if he should pre - fer — The maid de - mure and cold. — I'll —

bid me be a cred - it to my an - ces - tors brave and bold.
play them all, the coun - try maid, or de - moi - selle free and bold.

(Lolotte imitates the various types of girls)

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a rhythmic pattern of eighth notes in the treble and chords in the bass.

The second system of musical notation continues the piece. It features a treble staff with eighth-note patterns and a bass staff with chords and some melodic lines.

The third system of musical notation shows a continuation of the rhythmic and melodic motifs. The treble staff has a more active line with eighth notes, while the bass staff provides harmonic support.

The fourth system of musical notation includes a dynamic marking of *fp* (fortissimo piano) in the bass staff. The music continues with similar rhythmic patterns.

The fifth system of musical notation features a dynamic marking of *fp* in the bass staff. The treble staff has a more complex melodic line with some slurs.

The sixth system of musical notation concludes the piece with a dynamic marking of *f* (fortissimo) in the bass staff. The music ends with a final chord in the bass and a melodic phrase in the treble.

LOLOTTE

So I shall be a cred - it to my an - ces - tors

This system contains the first four measures of the vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A four-measure phrase in the vocal line is marked with a '4' above it.

brave — and bold.

pp

This system contains measures 5-8. The vocal line continues with a half note D, a half note E, and a half note F. The piano accompaniment includes a *pp* marking in the right hand. A four-measure phrase in the vocal line is marked with a '4' above it.

This system contains measures 9-12. The vocal line continues with a half note G, a half note A, and a half note B. The piano accompaniment maintains its rhythmic pattern.

ff *ff*

This system contains measures 13-16. The vocal line concludes with a half note C, a half note D, and a half note E. The piano accompaniment features a *ff* marking in the right hand. A four-measure phrase in the vocal line is marked with a '4' above it.

No 5. Finale I.

Lyric by
HARRY B. SMITH.Music by
LEO FALL.

Moderato.

ARMAND.

The foun-tain was tempt - ing; No cup_ was there. — Just

LOLOTTE.

then he no - ticed a maid-en fair. So charm-ing his smile she for - gave him.

ARMAND

A gob-let she gave — him. The

LO.

wa - ter was fine, her eyes then met mine Yes, yes; those eyes are the same. — He

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Lo. AR.

said "thanks my dear" In voice sweet and clear, Yes, yes, that voice is the same. — He

Ar. LOLOTTE. ARMAND.

looked in her eyes. — She looked in his eyes. — Her blush — was as

Ar. LOLOTTE.

sweet as her glanc - - es It all seems like a fai-ry tale —

Lo. *pp*

A bal - lad And moon - light Ro - manc - es

Ar. A po-em, of mus-ic of old-en

Moderato con moto.

ARMAND.

This life _____ is made of such part-ing and

Ar. meet - ing Two hearts _____ that could love give each other greet - ing

Ar. "I'm by your side," _____ Joy seems to say; _____ Then laughs at

LOLOTTE.

This life _____ is made of such part-ing and

Ar. you, _____ And flies a-way.

Lo. meet - ing Two hearts _____ that could love give each oth - er

Lo. greet - ing I'm by your side, _____ Joy seems to

Lo. say; _____ Then laughs at you _____ and

Tempo I.
Lo. flies a-way. He
ARMAND.
One kiss he en - treat - ed, She did not say nay. _____

Tempo I.
p

ARMAND.

Lo. stole that kiss ere he rode a - way. I hap - pen to know he was

Ar. ach - ing one drink more to be tak - - ing.

LOLOTTE.

ARMAND.

He had some kiss - - es to spare. Yes, yes, some kiss - es to

Ar. spare. — That maid did not mind she — was so kind. She blushed of

ARMAND.

LOLOTTE.

Lo. that in a - ware. _____ He thinks of her still. _____ She thinks of him

Lo. yet, _____ His eyes _____ long haunt-ed her dream -

Lo. ing _____ ARMAND. _____ A po-em, _____
It all seems like a fair-y tale. _____ A

Lo. _____ of mus-ic _____ of old-en _____
Ar. bal - lad _____ and moon - light _____ ro - manc - es.

Moderato con moto.

BOTH.

pp

This life _____ is made of such part-ing and

meet - ing Two hearts _____ that could love give each-er

greet - - ing "In' by your side" _____ Joy seems to

f

say, _____ Then laughs at you, _____ And

BOTH. ARMAND.

flies a-way. So hap - pi - ness

The first system of music consists of three staves. The top staff is for the vocal line, with the lyrics 'flies a-way.' and 'So hap - pi - ness'. The middle staff is for the vocal line, with the lyrics 'So hap - pi - ness'. The bottom staff is for the piano accompaniment, featuring a steady eighth-note bass line and a treble line with chords and melodic fragments.

Ar. LOLOTTE.

is con - stant nev - er. We think 'tis

The second system of music consists of three staves. The top staff is for the vocal line, with the lyrics 'is con - stant nev - er. We think 'tis'. The middle staff is for the vocal line, with the lyrics 'We think 'tis'. The bottom staff is for the piano accompaniment, featuring a steady eighth-note bass line and a treble line with chords and melodic fragments.

ARMAND. BOTH.

here, 'tis there, 'Tis gone for ev - er.

The third system of music consists of three staves. The top staff is for the vocal line, with the lyrics 'here, 'tis there, 'Tis gone for ev - er.'. The middle staff is for the vocal line, with the lyrics ''Tis gone for ev - er.'. The bottom staff is for the piano accompaniment, featuring a steady eighth-note bass line and a treble line with chords and melodic fragments.

morendo

The fourth system of music consists of three staves. The top staff is for the vocal line, which is mostly empty. The middle staff is for the vocal line, which is mostly empty. The bottom staff is for the piano accompaniment, featuring a steady eighth-note bass line and a treble line with chords and melodic fragments. The word 'morendo' is written in the middle of the system.

Lively.
BAZILOS.

It seems al-read-y she's be-gun, She'll lose no time, this

Baz. lit-tle one. Here you will find your pass-port, Dear Mar-

mf

Baz. ARMAND.
quis, _____ To-mor-row ev'-ning you de-part. Well, no.

Ar. I'm wait-ing to re-ceive a let-ter I think day af-ter

f

Waltz tempo.

LOLOTTE. BAZILOS.

Ar. would be bet-ter. That is bet-ter. Yes, much bet-ter. 'In -

Baz. deed that great - ly pleas - es me. Then you can at -

ARMAND.

Baz. tend our ball, Mar - quis. Of course I'll be there, And I'll

Ar. dance glad-ly too, all the ev' - ning. With the

Baz. With whom?

Ar. *rit.* *a tempo* LOLOTTE

love-ly Fräu-lein Mont-bi-jou. Mar-quis, de-light-ed by your

Lo. BAZILOS.

of-fer. My thanks, Mis-ter Ir-on Grey Horse Ir-on Gray Horse!

Baz. ARMAND. LOLOTTE. BAZILOS.

Mont-bi-jou? A joke! A jest! Per-mit me

Baz. ARMAND.

pray to make you two ac-quaint-ed Lo-lotte Bon-court! I'm charmed Fräu-

Ar. BAZILOS. LOLOTTE. BAZILOS.

lein. Marquis Armand de Ra-vail-lac! What He? The mouse you

Baz. Moderato. ARMAND.

are to trap! Lo-lotte, Lo-

Ar. LOLOTTE.

lotte, I love the name. _____ Though it is he I'll play the

Lo. _____ Now he shall stay.

Ar. BAZILOS. I think I'll

So eas - y this, it seems a shame.

Lo.  Now

Ar.  stay, From her I can - not go a - way.

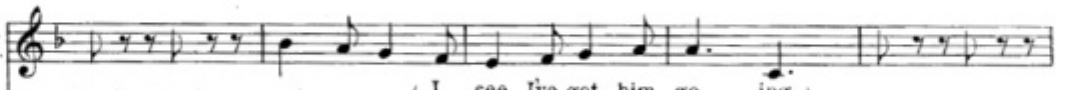
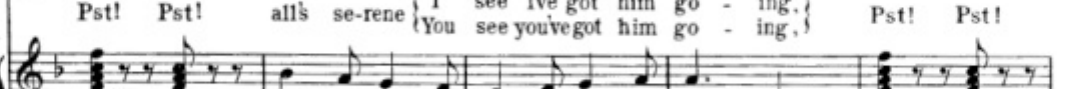
Baz.  I know he'll stay Now





LOLOTTE & BAZILOS.

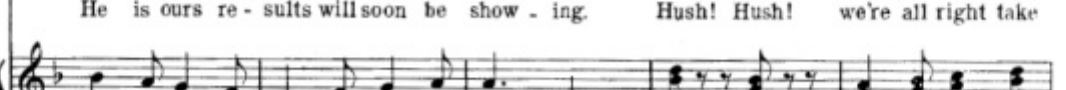



let the game be - gin, For we are sure to win.

Lo.  Pst! Pst! all's se-re-ne { I see I've got him go - ing, } Pst! Pst!
Baz.  { You see you've got him go - ing, }



Lo.  He is ours re - sults will soon be show - ing. Hush! Hush! we're all right take

Baz. 



Lo.
Baz.

care, be-ware, but do and dare, you'll get your share if you put through this del - i-cate af-

Lo.
Baz.

fair. _____ Take

Lo.
Baz.

care, be-ware you'll get your share If you put through this del - i-cate af -

Lo.
Baz.

LOLOTTE.

fair. _____ Ar-mand, Ar-mand I love the name. _____

Lo. ARMAND.
 Baz. This girl has set my heart a - flame.
 BAZILOS.
 Just keep your

Lo. He's ours! I'll win, I
 Ar. I'm gone!
 Baz. head and play the game. He's nib - bling now.

Lo. LOLOTTE & BAZILOS.
 vow!
 ARMAND. Now
 A
 Baz. You are a clev - er girl I vow.

LOLOTTE & BAZILOS.

let the game be - gin, — For we are sure to win.

Ar. con-quest I'll be - gin, — The girl I'll try to win.

Lo. Pst! Pst! all's se-rene { Now see I've got him go - ing }
Baz. I see you've got him go - ing }

Ar. Pst! Pst! I'm in love My heart pit, pat, is go - ing.

Lo. Pst! Pst! He is ours Re-sults will soon be show - ing. Hist! Hush!
Baz. LOLOTTE.

Ar. Pst! Pst! I'm a-fraid, I fear my love I'm show - ing.

Lo. We're all right This

ARMAND. 'Tis worth the game to win the love of

BAZILOS. Take care and you shall get your share. This

Lo. del - i - cate af - fair.

Ar. an - y girl so fair.

Baz. del - i - cate af - fair.

Lo. Oh, you shall see how hard I'll try to win, to win the

Ar. I cer - tain - ly shall play the game to win to win the

Baz. Yes, I de - pend on you to win to win, to win the

Lo. game.

Ar. girl.

Baz. game.

Musical score for three vocal parts (Lo., Ar., Baz.) and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The vocal parts have lyrics: Lo. 'game.', Ar. 'girl.', Baz. 'game.'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CLARISSE.

How's this? Mar-quis Ra - vail-lac still here! —

MALIPOTTE.

Ma-dame, you

Musical score for two vocal parts (CLARISSE and MALIPOTTE) and piano accompaniment. CLARISSE sings 'How's this? Mar-quis Ra - vail-lac still here! —'. MALIPOTTE enters with 'Ma-dame, you'. The piano accompaniment continues with a similar rhythmic pattern.

Ma. in - ter - est your - self too much In this young ca - va - lier. —

Musical score for one vocal part (Ma.) and piano accompaniment. The vocal part has the lyrics 'in - ter - est your - self too much In this young ca - va - lier. —'. The piano accompaniment features a more active melodic line in the right hand.

CLARISSE.

Why, I be - lieve that you are jeal - ous, dear. —

BAZILOS.

Will

Musical score for two vocal parts (CLARISSE and BAZILOS) and piano accompaniment. CLARISSE sings 'Why, I be - lieve that you are jeal - ous, dear. —'. BAZILOS enters with 'Will'. The piano accompaniment features a more active melodic line in the right hand.

3sa. you per - mit me, love? Fraü - lein Lo - lotte.

LOLOTTE. De-light-ed! En-chant-ed! BAZILÖS. Lo-lotte Bon-court. CLARISSE. rall. Why is she

Allegro con moto. BAZILÖS. here? She's play-ing a part in the game, my dear,

Bar. Some news there has been oc - cur - - ring.

Bas. The Mar-quis de-cid-ed to stay, His triph'e's de - fer - - ring

mf

Bas. He does not mean to go a - way, I

LOLOTTE &
CLARISSE.

mf

Lo.
Cla. know why he de - cides to stay Why this sud-den

CLARISSE.

p *pp* *pp*

Cla. change, my dear Mar - quis? Is it for me. What

rit.

LOLOTTE.

Cla. 

can it be! Did some new pret-ty face ad-vice it? She loves him and she

ARMAND.

Lo. 

can't dis-guise it. It is no new face, I de-clare,

Ar. 

But one I long thought most fair. It all seems like a fair-y tale. A

Andante.
LOLOTTE.

Ar. 

A bal-lad and moon-light ro-manc-es
po-em of mus-ic of old-en, This

Andante.

Andante. *pp*

Lo. This life _____ is made of such part-ing and

Ar. life _____ is made of such part-ing and meet - ing Two

MALIPOTTE. *pp*

Ev - er thus? in

Andante. *pp*

Lo. meet - ing

CLARISSE. *pp*

Two hearts _____ that could love give each other

Ar. hearts _____ that could love give each other greet - ing, "Im by your

Ma. life it seems We must wak - - en

BAZILLOS.

All is go - ing ver - y nice - - ly.

Lo. *mf* "I'm by your side" Joy seems to

Cl. *mf* greet - ing, "I'm by your side" joy seems to say

Ar. *mf* side," Joy seems to say; Then laughs at

Ma. *mf* from our dreams Too well I know, that

Baz. *mf* I'll suc-ceed, I'll suc-ceed,

mf

Lo. *p* say, then laughs and flies a-way. *Lively.*

Cl. *p* then flies a-way. *3/4*

Ar. *p* you and flies a-way. *3/4*

Ma. *p* it is so. *3/4*

Baz. *p* Yes! in-deed. In this last at-tempt *3/4*

Lively.

pp

Cla.  In - deed I'm charmed

Baz.  I'll have him dis - armed He's stay - ing for her.



LOLOTTE.  I am de -

ARMAND.  To lun - cheon, Fraü - lein you're in - vit - ed We two,



Lo.  light - ed,

Ar.  Mes - sieurs! Mes - dames! To part is such sweet sor - row.

BAZILOS.  A - bout your



March tempo.

Ola. He will go then.

Ar. Praps to - mor - row. MALIPOTTE.

Yes, to - mor - row.

Baz. past - port All I'll

March tempo.

pp

pp

Ola. Pst! Now we shall see what

Ar. Wait - ing for you Fraü - lein Mont - bi - jou.

Ma. Pst! Now we shall see what

Baz. know then. Pst! Soon shall we see this

pp

LOLOTTE.

The first system of the musical score includes a vocal line and piano accompaniment. The vocal line has a first ending bracket over the final two notes. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

I'm read - y quite, Mon-sieur Ir - on grey horse.
 course is to be tak - en. That girl ver - y soon may
 course is to be tak - en. That girl ver - y soon may
 time I'm not mis - tak - en. That girl ver - y soon may

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal lines are aligned with the lyrics below.

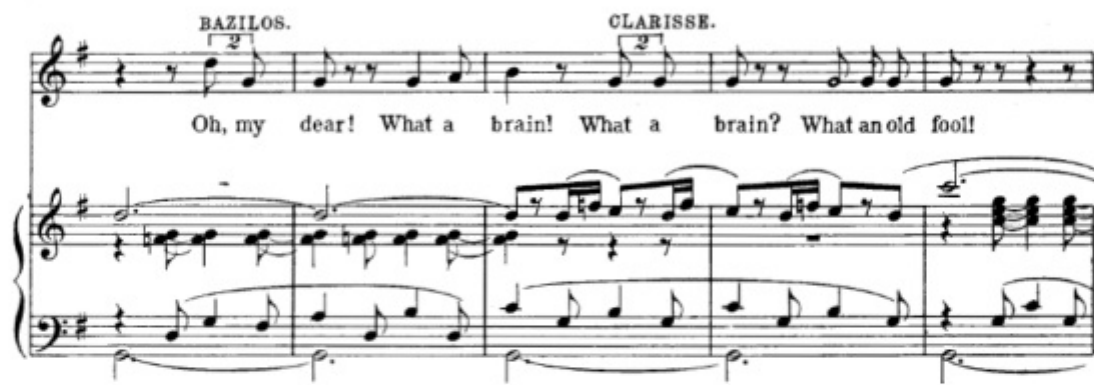
find her-self for - sak - en. Once, twice, may - be thrice He's
 find her-self for - sak - en. Once, twice, may - be thrice She's
 find her-self for - sak - en. Once, twice, may - be thrice He's

Cla. jilt - ed me, But now we'll see just who will win when I be-gin to
 Ma. jilt - ed me, But now we'll see just who will win when I be-gin to
 Baz. baf - fled me, This gay Mar-quis, But I shall win now I be-gin to

Cla. real - ly play the game.
 Ma. real - ly play the game.
 Baz. real - ly play the game.

Ma. When he is caught se - cure I'll be, No

Ma.  *lov-er is quite safe while he is free.*

BAZILOS. *CLARISSE.*
 *Oh, my dear! What a brain! What a brain? What an old fool!*




Maestoso.


Nº 6. Ensemble and Song.

"Blind Man's Buff"

Principal's, Chorus.

Lyric by
HARRY B. SMITH.

Music by
LEO FALL.

Waltz moderato.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*ff*) dynamic marking. The music is in 3/4 time and features a waltz-like melody with a steady bass accompaniment. The second system continues the piece, showing more complex harmonic textures. The third system introduces a key change to D major, indicated by the sharp sign on the F line of the treble clef. The fourth system concludes the piece with a final cadence. Various musical notations such as slurs, accents, and dynamic markings are used throughout the score.

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CHORUS.

Blind man's
Blind man's

buff! Poor blind man! Turn
buff! Poor blind man! Turn

a round And then catch whom you can.
a round And then catch whom you can.

a round And then catch whom you can.
a round And then catch whom you can.

Blind man's buff — No chance to miss, —
M'm — M'm —

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Blind man's buff — No chance to miss, —". The middle staff is a vocal line with lyrics: "M'm — M'm —". The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody with long notes and rests, and a piano accompaniment with chords and moving lines.

Catch a girl and win a kiss. —
Catch a girl and win a kiss. —
and win a kiss. —

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Catch a girl and win a kiss. —". The middle staff is a vocal line with lyrics: "Catch a girl and win a kiss. —". The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody with long notes and rests, and a piano accompaniment with chords and moving lines.

The third system of the musical score consists of two staves, both piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody with long notes and rests, and a piano accompaniment with chords and moving lines.

ARMAND

Halt!

M'm

*molto rit.**pp*

THE LADY

M'm

M'm

Vivo.

Lo - lotte.

Ha ha, ha ha, ha ha ha ha ha ha ha! No

Ha ha ha ha ha ha ha ha ha!

Ah — ah — ah — ha ha ha ha!

Ha ha, ha ha, ha ha ha ha ha ha!

Vivo.

pp

CHORUS.

that won't do, Take an - oth - er chance or two.

No that won't do, Take an -

No

CLARISSE, MALIPOTTE, BAZILOS, GRION

You hear her name he's

oth - er chance or two.

that won't do, Take an - oth - er chance or two.

ut - ter - ing A round the flame he's flut - ter - ing.

Allegro

Grave.

rit.

Tempo I.

CHORUS.

Blind man's buff, Try once more,

Blind man's buff, Try once more,

Tempo I.

p

You may have better luck than before. M'm!

Blind man's

You may have better luck than before. M'm!

buff Seek with care You may find
M'm And find

This system contains the first vocal entry. The vocal line (treble clef) has lyrics: "buff Seek with care You may find". The piano accompaniment (grand staff) features a bass line with chords and a treble line with chords and a melodic line. The key signature is one sharp (F#).

Piu mosso.

Your la - dy fair.
Your la - dy fair.
A la - dy fair.

Piu mosso.

This system contains the second vocal entry. The vocal line (treble clef) has lyrics: "Your la - dy fair." repeated three times. The piano accompaniment (grand staff) features a bass line with chords and a treble line with chords and a melodic line. The key signature is one sharp (F#). The tempo marking *Piu mosso.* appears above the vocal line and below the piano accompaniment.

This system contains the piano accompaniment for the third system. The piano accompaniment (grand staff) features a bass line with chords and a treble line with chords and a melodic line. The key signature is one sharp (F#).

ARMAND.

Much slower.

Musical score for Armand's first vocal line and piano accompaniment. The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Performance markings include "Halt." and "M'm" under the vocal line, and "rit." under the piano accompaniment.

LOLOTTE.

Musical score for Lolotte's first vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Performance markings include "M'm" under the vocal line, "pp" and "M'm" under the piano accompaniment, and "Lo -" at the end of the vocal line.

Vivo. LOLOTTE.

Musical score for Lolotte's second vocal line with lyrics and piano accompaniment. The tempo is marked "Vivo". The vocal line includes the lyrics: "You're wrong. lotte! 'Tis she I'm cer-tain of it quite. A bite! Ah, now I'll bet that I am". The piano accompaniment features a lively rhythmic pattern. Performance markings include "Vivo." at the beginning of the piano accompaniment.

Ar. LOLOTTE

right. I'd swear to it in writ-ing. In

MALIPOTTE

In writing?

FOUCHÉ

In writ-ing?

GRION

In writing?

Waltz tempo. ARMAND

writ-ing? oh no, 'tis not need-ed You see I am

Waltz tempo.

right. Though I was blind - ed I've re - covered my

Armand dances with Lolotte

sight.

The musical score is written in G major (one sharp) and 3/4 time. It consists of six systems of music. The first system includes a vocal line with the word 'sight.' and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and a more melodic line in the right hand with some chords. The second system continues the piano accompaniment. The third system shows a more rhythmic piano part with chords and eighth notes. The fourth system continues with similar piano accompaniment. The fifth system features a melodic line in the right hand with a slur and a fermata, and a bass line with chords. The sixth system concludes with a melodic line in the right hand and a bass line with chords and a fermata.

Tenor

Bass

M'm

M'm

pp

M'm

M'm

l.b.

No 7. Terzett

The Donkey And The Hay

Lyric by
HARRY B. SMITH.

Lolotte, Clarisse, Armand

Music by
LEO FALL.

Vivo

LOLOTTE & CLARISSE ARMAND

Ha ha ha ha ha ha ha ha! You laugh, dear la - dies,

CLARISSE

Is the joke on me? — Of course; 'Tis fun - ny to ob -

serve you try two mis-tress-es to serve, No won - der that you lose your

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LOLOTTE

nerve. A Lo - tha - ri - o like you, — Should know just what to

do. —

ARMAND *rit.*

To serve you both I'll not de - mur. *(Aside)* 'Twould be much nic - er a - lone with

Allegro

her. —

pp *pp* *G.P.*

ARMAND LO. & CL.

Just my luck. We're one too ma - ny, Three's a crowd, you know.

LOLOTTE CLARISSE ARMAND

If you choose me, You will lose me. It is al-ways so.

CL. & LO. ARMAND

Hap - py you could be with eith - er If one were a - way

CL. & LO. ARMAND CL.

Like the cel - e - brat - ed don - key La - dies, oh I pray. Poor

LOLOTTE ARMAND CL. & LO. AR.

thing! Poor thing! Oh, now I say! That don-key grey. A

CLAR. LOL.

don - key, nay! ——— Who stood and starved, Who stood and

The first system of music includes a vocal line with lyrics, a clarinet part labeled 'CLAR.', and a piano accompaniment with treble and bass staves. The key signature has two sharps (F# and C#).

CLAR.

starved, all day be-tween two bales of hay. ——— Take

The second system continues the vocal line and piano accompaniment. The clarinet part is also present. The key signature remains two sharps.

LOL.

Don't wait too long, make

CLAR.

Don't wait too long, make

LOL. ARMAND

care! Be - ware! You're both too kind, I real - ly must make

The third system features a vocal line with lyrics, a clarinet part labeled 'CLAR.', and a piano accompaniment. The key signature remains two sharps.

mf up your mind, *p* And don't be like that don - key

mf up your mind, *p* And don't be like that don - key

mf up my mind.

Tempo I. All
grey Who starved be - tween — two bales of hay. Poor

grey Who starved be - tween — two bales of hay. *molto rit.* Poor

A sil - ly ass, — that don - key grey. Poor

Tempo I.
mf *f marc.* *a tempo*

don - key of old Bur - ri - dan, dan, dan, dan, dan, dan, dan. You

don - key of old Bur - ri - dan, dan, dan, dan, dan, dan, dan. You

don - key of old Bur - ri - dan, dan, dan, dan, dan, dan, dan. You

al - most had as lit - tle sense as a man, man, man, man, man. For

al - most had as lit - tle sense as a man, man, man, man, man. For

al - most had as lit - tle sense as a man, man, man, man, man. For

when be - tween bru - nette and blonde one has to choose; He

when be - tween bru - nette and blonde one has to choose; He

when be - tween bru - nette and blonde one has to choose; He

wants them both, the oth - er one he hates to lose, He can - not choose. To

wants them both, the oth - er one he hates to lose, He can - not choose. To

wants them both, the oth - er one he hates to lose, He can - not choose. To

make his choice if he is loth, He will lose them both; —

make his choice if he is loth, He will lose them both; —

make his choice if he is loth, He will lose them both; —

To make his choice if he is loth, He will lose

To make his choice if he is loth, He will lose

To make his choice if he is loth, He will lose

them both. Hee, haw! —

them both. Hee, haw! —

them both. Hee, haw! —

LOL.

That is life. who hes - i - tates will al - ways lose, they say.

CLAR. ARMAND.

Men are of - ten fool - ish don - keys. Girls like bales of hay.

CL. & LO. ARMAND.

In love's gar - den, don - keys rang - ing Find all flow'rs di - vine

CL. & LO. ARMAND. CLAR.

And their tastes are al - ways chang - ing In the flo - ral line. One

LOL. ARMAND CLAR.

waits And waits To choose he hates. He hopes to get them

LOL.

both some day. Just like Just like

LO. & CL. ARMAND

that don-key grey A com - pli - ment to me you pay.

LOL.

Take care! Be - ware! Or you will find You'll

CLAR.

Take care! Be - ware! Or you will find You'll

ARMAND

wish you had made up your mind. Why be in haste to
wish you had made up your mind.

p accel.

choose, I say? The world con-tains a lot of hay.

molto rit. Tempo I.

mf *f molto rit.*

ALL
p

Poor don-key of old Bur-ri-dan, da-da-dan; dan, dan, dan,

dan! You had al-most as lit-tle sense as a man, man, man, man,

LOL.

man. For when be-tween bru-nette and blonde one has to choose.

CLAR.

man. For when be-tween bru-nette and blonde one has to choose.

man. For when be-tween bru-nette and blonde one has to choose.

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment is in a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "man. For when be-tween bru-nette and blonde one has to choose." The first vocal line is marked "LOL." and the second is marked "CLAR.".

He wants them both, but toth-er one he hates to lose, He can-not choose

He wants them both, but toth-er one he hates to lose, He can-not choose

He wants them both, but toth-er one he hates to lose, He can-not choose

The second system consists of three vocal staves and a piano accompaniment. The vocal parts continue the lyrics: "He wants them both, but toth-er one he hates to lose, He can-not choose". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same as in the first system.

ALL

To make his choice if he is loth He will

The third system consists of two vocal staves and a piano accompaniment. The vocal parts continue the lyrics: "To make his choice if he is loth He will". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same as in the previous systems.

lose them both; To make his

choice if he is loth He will lose them

LOLOTTE CLARISSE

both. Now you're just like that don-key grey. And no more sense you

LOL. CLAR. ARMAND

now dis-play. If you choose one you
If you choose one you
If I choose one, If I choose one I

fear the oth-er will get a-way.

fear the oth-er will get a-way.

fear the oth-er will get a-way.

LO. & CL.

And so you stand as if we were two

LOL.

bales of hay. Like a don-key grey Like a

CLAR.

Like a don-key grey Like a

ARMAND

No more, I pray! No more, I pray!

don - key grey, Why don't you bray! Hee, haw, hee, haw, hee,
 don - key grey, Why don't you bray! Hee, haw, hee, haw, hee,
 Poor don - key grey! Hee, haw, hee, haw, hee,

a tempo
 haw, hee, haw, hee, haw, hee, haw! Hee haw!
 haw, hee, haw, hee, haw, hee, haw! Hee
 haw, hee, haw, hee, haw, hee, haw!

haw!
 Hee haw!

Nº 8. Duet
“Music Caressing of Violins”
 (A Waltz Caprice)

Lolotte, Armand

Lyric by
 HARRY B. SMITH

Music by
 LEO FALL

Waltz tempo

ARMAND LOLOTTE

A waltz du - et. A dance vis - a -

vis. A tete - a - tete. No one to

ARMAND

see. And if you cling close - ly while hearts beat un -

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LOLOTTE ARMAND LOLOTTE

ru - ly, 'Tis thought quite prop - er, Real - ly, tru - ly,

ARMAND

The mus - ic ca - ressing of vi - o - lins, — ti -

p

LOLOTTE

a, — ti - a, — ti - a, — A mes - sage from fair - y - land

rit. a tempo

f rit. p a tempo

LOLOTTE ARMAND

seems, — A love song that lulls us to dreams. — The

rit. a tempo

f rit. a tempo

A

cel-los are sigh-ing in ten-der tone, — Ti - a, — ti - a, — ti -

A

a, — And all in their har-mon-y meet — To

A

tell us that life now is sweet. — While close-ly I

rit. *a tempo*

rit. *ff a tempo*

A

press you and fond-ly ca-ress you And look in your ra-di-ant

A

eyes. Both while we are glid - ing Sweet se - crets con -

p

A

rit. Valse moderato (Both waltz)

fid - ing This waltz seems like Par - a - dise.

p

SIRENS (off stage)

YVONNE

Mar -

Y

quis you are caught 'Tis for you I've sought. Par-don me, Ma - dame, but you

Y

see It's now la-dies choice And so I re - joice; For I

ARMAND

Y

must have a dance, Mar-quis. A charm-ing Si - ren! Will you par-don

LOLOTTE

A

me? I can't say nay, A man on-ly can o - bey. Yes, so I

L

see; It's pleas-ant for me; Well, go, I must set you free.

rit.

rit. *p* *atempo*

L

LOLOTTE

A - gain as when we

L

met on that day I be-hold my knight From me ride a - way.

L

What

pp *rit.*

Andante

L

use to re-pine? What a-vails the re-gret, When one that you love has de-part-ed?

The first system of the musical score. The vocal line (treble clef) begins with a whole note rest, followed by a series of quarter and eighth notes. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The key signature is three flats (B-flat major or D-flat minor).

L

The poor lit-tle mai-den of Mont-bi - jou Must wait all a-lone, hea-vy heart-ed.

The second system of the musical score. The vocal line continues with a whole note rest followed by quarter and eighth notes. The piano accompaniment includes a *pp* (pianissimo) dynamic marking in the right hand. The key signature remains three flats.

L

How hap-py was I held close in his arms! My heart felt that life had its joy and its

The third system of the musical score. The vocal line starts with a whole note rest followed by quarter and eighth notes. The piano accompaniment continues with its characteristic eighth-note accompaniment. The key signature remains three flats.

L

charms, It seems like a love waltz that nev-er would cease, I find with him 'tis a mere waltz ca-

The fourth system of the musical score. The vocal line begins with a whole note rest followed by quarter and eighth notes. The piano accompaniment includes *f rit.* (forte ritardando) and *molto rit.* (molto ritardando) markings. The key signature changes to two flats (B-flat major or D-flat minor).

Waltz tempo

ARMAND

L

price. That's

pp

A

ov-er! She is not my style. — Now let us have a waltz that's worth

A

while. —

f

p

L istesso tempo

SUZETTE

Mar - quis, I de - clare this is not fair.

I'm sure that you'll par-don me 'Tis still la-dies choice, Now

don't say no; — For I must have one waltz, — Mar - quis. What chance have we?

A plot this must be, I must ask you to ex - cuse me. This

Con moto

(aside)

L

seems like fate Of course I can wait. Go on! There's a girl I hate. _____

LOLOTTE

L

A - way he

L

goes, his arm 'round her waist, How close-ly he holds her! What ver - y bad

L

taste! This

Andante

L

gal-lant Mar-quis, A fav-'rite is he. The Si-rens all love and a - dore him, He

L

seems to be proud To be ad-mired by a crowd, To win him I'll have to fight for him.

L

How hap-py was I held close in his arms, I had no re-gret And I knew no a -

L

larms. With him I could waltz on for aye, nev-er cease; I fear with him 'tis a mere waltz ca -

Allegro

ARMAND

price. Well I've es-caped, I hope they're all

Andante

LOLOTTE

through. No more you shall leave me what-ev-er they do, It's

ARMAND

still la-dies choice And I'm choos-ing you. You wont re-fuse me?

LOLOTTE

You real-ly choose me? You mean for life dear?

LOLOTTE

No, for this

Waltz tempo

ARMAND

L

waltz, I mean. The mus - ic ca - ressing of

pp *pp*

A

vi - o - lins, — ti - a, — ti - a, — ti - a. — A

A

mes - sage from fair - y - land seems, — A love song that hulls us to

f *p*

LOLOTTE

A

dreams. — The cel - los are sigh - ing in ten - der tone, — ti -

L

a, — ti - a, — ti - a. — — — — — And all in their har - mon - y

L

meet, — — — — — To tell us that life is now sweet. — — — — — While

rit. Both

a tempo

close - ly I press you And fond - ly ca - ress you, And eyes look with

a tempo

love in - to eyes — — — — — Both while we are glid - ing Sweet

se-crets con - fid - ing, This waltz seems like Par - a - dise.

piu mosso

The first system features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The piano part includes a *piu mosso* marking.

The second system shows the piano accompaniment for the second system, consisting of two staves in bass clef.

The third system shows the piano accompaniment for the third system, consisting of two staves in bass clef. It includes dynamic markings *f* and *p*.

The fourth system shows the piano accompaniment for the fourth system, consisting of two staves in bass clef. It includes a *ff* marking.

The fifth system shows the piano accompaniment for the fifth system, consisting of two staves in bass clef.

The sixth system shows the piano accompaniment for the sixth system, consisting of two staves in bass clef, ending with a double bar line.

Farming Life - Country Life.

(LOLOTTE and HANNIBAL.)

Lyric by
HARRY B. SMITH.

Music by
LEO FALL.

Moderato con moto.

(Hannibal.) Come and be a farm-er's wife;
(Lolotte.) I could go to bed at night;

mf

You will lead a hap - py life. I won't in - ter - fere with you,
Rise at five; that would be great. I could scrub and cook and sew,

All the work I'll let you do. (L.) That would be a life of joy,
Rake the hay and dig and hoe. (H.) I will let you chop the wood,

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Noth ing you'd de - ny me. Ev - 'ry sev - en years at least,
 You may darn my hose, too, And if you are ve - ry good,

One new dress you'd buy me. (*H.*) On the farm, On the farm,
 You may make my clothes, too. (*L.*) On the farm, On the farm,

What is there a girl to charm? I'd be there. (*L.*) I don't care
 And if work should lose its charm, I'd be there. (*H.*) You'd be there (*L.*) For

(*H.*) I, your pet (*L.*) Not yet. (*H.*) Farm - ing life, Coun - try life;
 you to kiss (*H.*) What bliss! (*Both.*) Farm - ing life, Coun - try life,

rit. *a tempo.*

That's the life! It makes you live long-er (*L.*) No it just seems long-er.
That's the life! (*H.*) 'Tis one round of pleas-ure (*L.*) Life of joy and lei-sure.

(*H.*) Rus-tic life! free from strife, Be my wife, Soon you will a-
(*Both.*) Farm-ing life! free from strife, (*H.*) Be my wife, Take me while you

dore me. (*L.*) Farm-ing life would bore me. (*H.*) You can plow, dear;
can, dear. (*L.*) 'Tis a love-ly plan, dear. (*Both.*) Run the farm yard,

Milk the cow, dear; Feed the pig-gies, Come, be
And the barn yard, Shoe the hor-ses, Shoo the

wise. I'll grow wealthy, You'll get healthy,
flies. (I would sit 'round And I'd watch you)
(You would sit 'round And you'd watch me)

(Both.)
Tak-ing ex-er-cise, ex-er-cise, ex-er-cise; Work-ing
Tak-ing ex-er-cise, ex-er-cise, ex-er-cise; Work-ing

ev-er, Rest-ing nev-er, It would just suit (me) A
ev-er, Shirk-ing nev-er, What a charm-ing life To (you)

rit.
farm-er's wife to be. wife.
be. a farm-er's *a tempo.*

rit. *ff*

109
Nº 9½ Poem.

Wild-flower Sweet

Lyric by
HARRY B. SMITH

(Armand, Lolotte)

Music by
LEO FALL

Andante

Wild flow'r so sweet, Bloom-ing a - lone, Come I en -
treat; Come be my own; None is like thee, No flow'r that grows, Mine thou shalt
be, Lit-tle wild rose. Flow-er di - vine, Bloom just for me, Faith-ful for -
ev - er - I will love - but thee.

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Nº 10. Finale II.

Lolotte, Clarisse, Armand, Malipotte, Bazilos and Chorus.

Lyric by
HARRY B. SMITH.Music by
LEO FALL.

Allegro moderato

(Soprano)
CHORUS

Where's our host? We must bid him now good-

(Alto) (Men)

night. There he is! 'Twas an eve-ning of de-light Au re-

BAZILLOS (Sop.)

voir! we re-gret to say good-night. Oh, must you go? 'Tis grow-ing

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late. The time flies so fast at your charming fete. We hate so to

BAZILOS

go But the hour's grow-ing late. Oh, wait, I pray you

The time flies so fast at your charming fete.

A while de-lay you. The hour's at hand All's just as I planned.

No, no, our fete is not yet through I have a sur-prise for

(Sop. & Alto)
you. Surprise! Sur-prise! A sen-sa-tion new what

(Tenor)
Surprise! Surprise! A sen-sa-tion new what

(Bass)
Surprise! Sur-prise! Surprise! Sur-prise! A sen-sa-tion new what

can it be? Come tell us, pray do. ——— If it is scan-dal, we love it, you

can it be? Come tell us, pray do. ———

can it be? Come tell us, pray do. ———

know, Al-tho' to some dear friend it may be a blow. We've

BAZILOS

solved this ev - 'ning a mys - ter - y . great Now all is

CHORUS

BAZILOS

clear. What does he say?— The puz - zling rid - dle that

What does he say?—

What does he say?—

CHORUS

BAZILOS

vexed us of late Plain will ap - pear. Tell us, we pray.— The

Tell us, we pray.—

Tell us, we pray.—

plots un - rav - eled I'm hap - py to state, Light is now here... Speak, don't de -

Speak, don't de -

Speak, don't de -

CHORUS

lay. Tell us, we pray. Yes soon the world shall

lay. Tell us, we pray.

lay. Tell us, we pray.

BAZILOS

Vivo CHORUS

know. Go on, do not keep us wait - ing.

Go

Vivo

You are real - ly ir - ri -

LOLOTTE (aside to Bazilos)

Don't speak of that now. They'll des-pise me. I
 on do not keep us wait-ing.
 ta-ting.

BAZILOS

beg you will not com-pro-mise me. Just leave this af-fair to
 me. There's more in this than you yet can

LOLOTTE (aside)

see. What is he go-ing to do?

LOLOTTE (aside)

see. What is he go-ing to do?

Tempo I

BAZILOS

There he is! La - dies for -

give me! 'Tis with re - gret I de - prive you

now and here of one who is so pop - u - lar, your fav - 'rite Ro - me - o,

Your be - loved Cav - a - lier. 'Tis need - less quite to

Moderato mosso

(Ten.)

name him, The la - dies pet, all ac - claim him. A

(Sop. & Alto)
fav - 'rite with la - dies! A fav - 'rite with

(Bass)
A fav - 'rite with la - dies!

la - dies! Who wins that fair fame — Both heav - en and ha - des His heart can

claim The Si - rens have taught him their sing - ing, — The

In Waltz tempo

fair - ies their gifts to him bring - - ing. The

he - ro of fan - ies who lives in ro - manc - es Is

both good and bad I de - clare. — Good luck ne'er for - sakes him Tho'

poco rit.

none knows what makes him The dar - ling the pet of the fair. — The

a tempo

a tempo *ppp*

LOLOTTE & CLARISSE

wo-men sur-ren-der to his glanc-es ten-der, For his sake they all do and

Moderato MALIPOTTE

dare — A fav'-rite with la - dies! Pre-ca-ri-ous fame. — From Berlin to

Ca - diz Girls are the same. — One day — all the Si - rens a -

dore him, — The first — new face makes them ig -nore — him

Tempo I

Their i - deal they make him, next day they for sake him, Ca -

pric - ions their fa - vor, I swear, — They love you one min - ute, The

next you're not in it, These fav' - rites of Van - i - ty Fair. — They *mp* (Ten.)

love you one min - ute, The next your not in it, These *pp*

(Bass) *p* They love you one min - ute you're in it, These

pp

Andante

rit.

BAZILOS

fav.'rites of Van-i - ty Fair. — Of course who it is — You are not a -

fav.'rites of Van-i - ty Fair. —

fav.'rites of Van-i - ty Fair. —

Andante

Lively

(Sop. & Alto)

ware — So I'll tell you all, The man stands there! What the Mar-

ARMAND

BAZILOS

quis? (Ten) The Mar-quis? You speak of me? Yes, dear Marquis.

The Marquis? (Bass) The Marquis?

March tempo

You all know of cer-tain let-ters an-oy-ing Which an - au - thor un -

The first system of the musical score features a vocal line in 6/8 time with lyrics: "You all know of cer-tain let-ters an-oy-ing Which an - au - thor un -". The piano accompaniment consists of a right hand with chords and eighth notes, and a left hand with a steady eighth-note bass line. A *pp* dynamic marking is present at the beginning of the piano part.

known has been much— en-joy-ing. They are lam-poons in which our good

The second system continues the vocal line with lyrics: "known has been much— en-joy-ing. They are lam-poons in which our good". The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

Kai - ser's ma-ligned, And the writ - er for long I've tried— to find.—

The third system features the vocal line with lyrics: "Kai - ser's ma-ligned, And the writ - er for long I've tried— to find.—". The piano accompaniment includes a repeat sign in the right hand, indicating a repeated rhythmic figure.

Well now, Mar-quis, we have ev-i - dence new, The sat-i-rist so elev - er is

The fourth system concludes the vocal line with lyrics: "Well now, Mar-quis, we have ev-i - dence new, The sat-i-rist so elev - er is". The piano accompaniment features a *f* dynamic marking and ends with a double bar line and repeat sign.

LOLOTTE ARMAND BAZILOS

you! What is this? Your proof of that? Proof, Here it is! Your hand writing, which

I have been try-ing to get. Dear Mar-quis, I fear you are caught in our net.

Moderato

These vers-es sweet, they are real-ly a gem The

(Chuckling)

ladies should hear; I'll read this to them: Just lis-ten to this gush!

Andante (Bazilos reads poem, "Wild flower so sweet.")

rit.

ARMAND

Be - - - trayed! — 'Tis you who have betrayed me, Cla-

ff *f* *pp*

3 3

CLARISSE

risse! My hand-bag here I left a mo - ment, I came for it

3

ARMAND

la - ter The po - em was stol - en by some trait - or. Ex - ce -

cresc.

3

lenz, I pray tell me who was the spy? What does that mat-ter

BAZILOS

now? Tell me! 'Twas

ARMAND LOLOTTE

Molto moderato

ARMAND

I. What you! Oh, Lo-lotte! It can't be true. Can I be

dream-ing? Oh no, not you! Good heav-en! Tell me what is it I've

LOLOTTE

done! —

BAZILOS

Your du-ty, my child. The game we've won. 'Twas for just what you've done your

ARMAND

SIRENS

Andante

price we paid. Be-trayed! A paid spy! Be - ware of the Si-rens so

ARMAND

fair, the Si-rens! So while we were danc-ing, a part you were

pppp

play-ing, Your smile was a snare set for my be - tray-ing.

ppp

Slower than before

ppp

The music ca-ressing of vi-o-lins, Ti-a, ti-

LOLOTTE

a, ti-a, Was on-ly a part of your scheme A

(dazed) ARMAND

love song that proved but a dream. The cel-los were sigh-ing in

LOLOTTE

ten-der tone, ti-a, ti-a, ti-a! My

life for one mo - ment com - plete. — Was hap - py, and how my heart

f *f* *p*

ARMAND

beat! — While close - ly I pressed you And fond - ly ca -

f

ressed you 'Twas on - ly a part of your play. — My fond heart be -

guil - ing How false was your smil - ing; You smiled that you might be -

Vivo (to Bazilos)

tray. Well, old fox, I

Detailed description: This system contains the first two lines of music. The vocal line begins with a rest followed by the lyrics 'tray.' and 'Well, old fox, I'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *ff* (fortissimo) is present in the piano part.

March tempo BAZILOS

am yours, at your com - mand. The Kai - ser no sean - dal de - sires Your

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'am yours, at your com - mand. The Kai - ser no sean - dal de - sires Your'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

ex - ile is all that he now re - quires Twen - ty

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics 'ex - ile is all that he now re - quires Twen - ty'. The piano accompaniment continues with the eighth-note accompaniment in the right hand and chords in the left hand.

four hours he gives you to de - part; If

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics 'four hours he gives you to de - part; If'. The piano accompaniment continues with the eighth-note accompaniment in the right hand and chords in the left hand.

ARMAND

To

you take ad-vice at once you will start.

The first system of music consists of four staves. The top staff is a vocal line for Armand, starting with a rest followed by the word "To". The second staff is another vocal line with the lyrics "you take ad-vice at once you will start." The piano accompaniment is shown in the bottom two staves, with a treble clef and a bass clef. The music is in G major and 4/4 time.

think it was she!

BAZILOS

And all sub-jects true and all

The second system of music consists of four staves. The top staff is a vocal line for Basilos, starting with the lyrics "think it was she!". The second staff is another vocal line with the lyrics "And all sub-jects true and all". The piano accompaniment is shown in the bottom two staves, with a treble clef and a bass clef. The music is in G major and 4/4 time.

loy-al men will treat him as he's de-serving.

cresc.

The third system of music consists of four staves. The top staff is a vocal line with the lyrics "loy-al men will treat him as he's de-serving.". The piano accompaniment is shown in the bottom two staves, with a treble clef and a bass clef. The music is in G major and 4/4 time. A "cresc." marking is present in the piano part.

fff

The fourth system of music consists of two staves, both piano accompaniment. The top staff is the treble clef and the bottom staff is the bass clef. The music is in G major and 4/4 time. A "fff" marking is present in the piano part.

Maestoso broadly

First system of the piano accompaniment. The right hand features a melodic line with a wide interval and a long note, while the left hand provides a steady bass line with chords. A dynamic marking of *fff* is present in the left hand.

Second system of the piano accompaniment. The right hand continues the melodic line with a long note, and the left hand maintains the bass line with chords.

Third system of the piano accompaniment. The right hand has a melodic line with a long note, and the left hand has a bass line with chords.

Fourth system of the piano accompaniment. The right hand has a melodic line with a long note, and the left hand has a bass line with chords.

LOLOTTE & ARMAND (each aside)

Vocal duet and piano accompaniment. The vocal line includes the lyrics: "I'm by your side" and "Joy seems to". The piano accompaniment is marked *p* and features a steady bass line with chords.

say; Then laughs at you And

pp

Andante ARMAND

flies a-way Not a

ppp

friend! Out dead!

Be - ware the song of the Si - rens, It

f

fills the heart with re - gret Their eyes are a snare, Of their

kis - ses be - ware who loves them can ne'er for - get. —

LOLOTTE (despairingly) Ar - mand! ARMAND (bitterly) You Sir - en!!

ff Fine.

Nº 11. Entre Acte.

Music by
LEO FALL.

Maestoso (broadly.)

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The time signature is common time (C). The music begins with a piano (ff) dynamic. The right hand features a series of chords and a melodic line with a slur. The left hand plays a steady accompaniment of chords.

The second system continues the musical piece. The right hand has a melodic line with a slur and a fermata. The left hand continues with a rhythmic accompaniment of chords.

The third system shows the continuation of the piece. The right hand has a melodic line with a slur and a fermata. The left hand continues with a rhythmic accompaniment of chords.

The fourth system concludes the piece. The right hand has a melodic line with a slur and a fermata. The left hand continues with a rhythmic accompaniment of chords.

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Waltz tempo.

p *pp*

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

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

f *p*

rit. *p*

rit. *p*

First system of a musical score. The upper staff (treble clef) contains a melodic line with various chords and intervals, including a trill-like figure. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving lines. A *rit.* (ritardando) marking is present above the final measure of the system.

Moderato.

Second system of the musical score, marked *Moderato.* and *p* (piano). The upper staff continues the melodic development with eighth and sixteenth notes. The lower staff features a steady accompaniment of chords and moving lines.

Third system of the musical score. The upper staff shows a continuation of the melodic line with some rests. The lower staff maintains the accompaniment with chords and moving lines.

Fourth system of the musical score. The upper staff features a melodic line with some rests and ties. The lower staff continues the accompaniment with chords and moving lines.

Fifth system of the musical score. The upper staff shows a melodic line with some rests and ties. The lower staff continues the accompaniment with chords and moving lines.

Sixth system of the musical score. The upper staff shows a melodic line with some rests and ties. The lower staff continues the accompaniment with chords and moving lines.

Waltz tempo.

First system of musical notation, measures 1-6. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords.

Second system of musical notation, measures 7-12. This system includes dynamic markings *f* and *p*, and tempo markings *rit.* and *a tempo.* The right hand has a melodic line with slurs and accents, and the left hand continues with chordal accompaniment.

Third system of musical notation, measures 13-18. The right hand continues with a melodic line, and the left hand provides a consistent accompaniment. A dynamic marking of *p* is present at the beginning of the system.

Fourth system of musical notation, measures 19-24. This system includes dynamic markings *f* and *p*. The right hand features a melodic line with slurs and accents, and the left hand provides a steady accompaniment.

Fifth system of musical notation, measures 25-30. The right hand has a melodic line with slurs and accents, and the left hand provides a steady accompaniment. A tempo marking of *rit.* is present in the latter part of the system.

Sixth system of musical notation, measures 31-36. The right hand features a melodic line with slurs and accents, and the left hand provides a steady accompaniment. A dynamic marking of *p* is present at the end of the system.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. A *rit.* marking is present at the end of the system.

Second system of the piano score, continuing the melodic and harmonic development in both hands.

Third system of the piano score, featuring dynamic markings of *f* and *p* in the left hand.

Fourth system of the piano score, including a *rit.* marking and a fermata over a chord in the right hand.

Fifth system of the piano score, showing complex chordal textures in both hands.

Sixth and final system of the piano score, concluding with a *rit.* marking and a final cadence.

Nº 12. Grenadier Song.

Love Makes The World Go 'Round

Lyric by
HARRY B. SMITH

(Frau Eisenbehr.)

Music by
LEO FALL

Moderato con moto

First system of musical notation, featuring a piano accompaniment with dynamics *fp*, *f*, and *p*.

Second system of musical notation, featuring a piano accompaniment with dynamics *f*.

CHORUS

Chorus section, including vocal line and piano accompaniment with lyrics: "Come out Frau Ei-sen-behr We're waiting here for you". Dynamics *p*, *f*, and *p* are indicated.

Second part of the chorus, including vocal line and piano accompaniment with lyrics: "To leave you we pre-pare. Come here, our bills are due." Dynamics *f* and *p* are indicated.

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FRAU EISENBEHR

Here la-dies and gen-tle-men:

Al-ways on hand. An-y com-plaints? If so, be-gin I've

been a sol-dier and I've run this ta-vern by strict dis-ci-pline, 'Tis mar-tial law

CHORUS

reg-u-lates all at my inn. A vet'-ran am I as you're a-ware. Bra-va, Frau Eisen-

Bra-va, Frau Eisen-

FRAU EISENBEHR CHORUS

-behr! Of bat-tles I've seen my full share. Bra - va, Frau Ei - sen -
 -behr! Bra - va, Frau Ei - sen -

The first system of music consists of three staves. The top staff is for the vocal part of Frau Eisenbehr, with lyrics: "-behr! Of bat-tles I've seen my full share. Bra - va, Frau Ei - sen -". The second staff is for the vocal part of the Chorus, with lyrics: "-behr! Bra - va, Frau Ei - sen -". The bottom two staves are for the piano accompaniment, showing chords and melodic lines in both hands.

FRAU EISENBEHR CHORUS FRAU

behr! You'll no-tice my style mil-i - taire. — Bra - va, Frau Ei - sen - behr! My
 behr! Bra - va, Frau Ei - sen - behr!

The second system of music consists of three staves. The top staff is for the vocal part of Frau Eisenbehr, with lyrics: "behr! You'll no-tice my style mil-i - taire. — Bra - va, Frau Ei - sen - behr! My". The second staff is for the vocal part of the Chorus, with lyrics: "behr! Bra - va, Frau Ei - sen - behr!". The third staff is for the vocal part of Frau, with lyrics: "behr! My". The bottom two staves are for the piano accompaniment.

EISENBEHR CHO.

coun-try still I serve with care, The Kais-er's cross you see I wear. — Of
 Or

The third system of music consists of three staves. The top staff is for the vocal part of Eisenbehr, with lyrics: "coun-try still I serve with care, The Kais-er's cross you see I wear. — Of". The second staff is for the vocal part of the Chorus, with lyrics: "Or". The bottom two staves are for the piano accompaniment.

all you say we are a - ware. We know your rec - ord

mil - i - taire. Our brave Frau Ei - sen - behr.

In Parade March tempo
FRAU EISENBEHR.

Sol - dier was I, and marched a - long with oth - ers to the

fields of bat - tle. With my can - teen I've stood se - rene and

heard the bul - lets rat - tle. The Kai - ser of - ten smiled at me and

said he thought me fair, In fact I was his fav'rite vi - van - diere.

FRAU EISENBEHR

1. One night the Kai - ser made in pers - on The
2. The Kai - ser said Such things are shock - ing, At

rounds of camp for ob - ser - va - tion, And there a cer - tain
dis - ci - pline, young man, you're mock - ing, So back to camp, you're

sen - try caught, Who to his du - ties gave no thought. I
in dis - grace, Your Em' - pror here shall take your place." And

blush to say his oc - cu - pa - tion Was noth - ing less than
then to me, "My dear, be wis - er; don't flirt with sol - diers;

a flir - ta - tion. That sen - try had his sweet - heart there; The
here's your Kai - ser." I blush to say ere he left me. The

sweet-heart was a cer - tain vi - van - diere. "Let
Kai - ser stole a kiss or two, or three. "Oh

him be shot," was or dered cold ly; But
Sire;" I said, my self ex - cu - sing, All

I just laughed and spoke up bold - ly "Your
dis - ci - pline our camp is los - ing." He

Ma - jes - ty him - self has found It is
laughed and said: "I too have found It is

love, it is love, it is love, Makes the world go 'round."
love, it is love, it is love, Makes the world go 'round.'" 1-2 Tra - la -

- la - la, tra-la-la - la, tra-la-la, tra-la-la, tra-la-

CHORUS

la-la-la Tra-la-la la-tra-la-la-la tra-la-

¹

la-la-la-la-la tra-la-la-la-la! The

²

la-la-la-la-la-la-la tra-la-la-la-la!

Hm! She is the one Girl.

Lyric by
HARRY B. SMITH.

Music by
LEO FALL.

Moderato

One face haunts my dream-ing, Whose
I made love sin-cere - ly, And

eyes bright-ly beam-ing, Looked fond-ly in mine for a - while; — To
I'd won her near - ly, But just when I thought she was mine, — My

those eyes so ten - der, My heart made sur - ren - der, And her
arms she e - vad - ed, Then all my hopes fad - ed, What a

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lips, - When those lips with mine met! Can I ev - er for -
 - shame! Left my heart to re - pine; We were play - ing the

get, Her 'lur - ing smile. — She was
 game, Of match and flame. — Now my

not like the rest of the girls I'd car - essed, And I
 fol - ly I see, she was laugh - ing at me, She can

felt, kiss - ing her, Like a mere am - a - teur, The
 fool oth - er men, For me, nev - er a - gain; If

touch of her hand up - on mine — Was di - vine — Oer
she were here now, I would say. "Good - day!" Find

me you have wov-en a spell, Ma - belle.
some oth-er vic-tim a - dieu, I'm through!

Valse Moderato

Hm! She is the one girl! Hm! She is the fair-est!
Hm! She is the one girl! Hm! Now I dis-cov-er!

Hm! No one is like her! Hm! She is the rar-est!
Hm! How she has won me! Hm! How much I love her!

What - ev - er she — may be, ————— She's the one

girl for me; ————— If she be saint or sin -

ner, Hm! Hm! Hm! I'm going to win her!

rit.

win her. ————— Hm! —————

pp

Nº 14. Finaletto.

Lolotte, Frau Eisenbehr, Hannibal.

Lyric by
HARRY B. SMITH.Music by
LEO FALL.

March tempo

pp

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LOLOTTE

FRAU EISENBEHR

HANNIBAL

'Tis bet - ter far than

'Tis bet - ter far than

'Tis bet - ter far than

rail - way car, The dil - i - gence built for two. In

rail - way car, The dil - i - gence built for two. In

rail - way car, The dil - i - gence built for two. In

ev - 'ry case 'Tis just the place for

ev - 'ry case 'Tis just the place for

ev - 'ry case 'Tis just the place for

coup - les to bill and coo. A

coup - les to bill and coo. A

coup - les to bill and coo. A

hon - ey - moon trip On rail - way or ship Em -

hon - ey - moon trip On rail - way or ship Em -

hon - ey - moon trip On rail - way or ship Em -

bar - ass - es groom and bride, It can - not ap -

bar - ass - es groom and bride, It can - not ap -

bar - ass - es groom and bride, It can - not ap -

proach The old pri - vate coach Where they're a - lone side by

proach The old pri - vate coach Where they're a - lone side by

proach The old pri - vate coach Where they're a - lone side by

side. _____

side. _____

side. _____

Allegro

ff