

Mam'selle Tralala

Jean
Gilbert



LOTTERY

Tralala

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Mam'selle Tralala

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MAM'SELLE TRALALA

A Musical Play

(R. M.)

IN THREE ACTS.

BOOK BY

ARTHUR WIMPERIS AND HARTLEY CARRICK

FROM THE GERMAN OF

GEORG OKONOKOWSKI AND LEO LEIPZIGER

MUSIC BY

JEAN GILBERT.

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101, PARK STREET, CANNON TOWN,
LONDON, N.W.

The Play produced by Mr. PHILIP MICHAEL FARADAY.

MAM'SELLE TRALALA

Dramatis Personæ.

BRUNO RICHARD ...	(<i>Manufacturer of the famous Chocolat-Richard</i>)	...	MR. JAMES BLAKELEY
MADAME RICHARD ...	(<i>his Wife</i>)	...	MISS ANY AUGARDE
CLAIRE ...	(<i>his Daughter</i>)	...	MISS GWLADYS GAYNOR
PIERRE DELACOUR ...	(<i>his Manager</i>)	...	MR. MORANT WEBER
GEORGES DIEUDONNE	MR. F. POPE STAMPER
PHILIPPE MICHEL ...	(<i>a Lottery Agent</i>)	...	MR. CHARLES TREVOR
ARISTIDE VOLNAV ...	(<i>a Clerk</i>)	...	MR. ERNEST HENDRIE
MAX ...	(<i>Waiter</i>)	...	MR. TOM A. SHALE
FIFINE	<i>Employees at Richard's</i>	}	MISS DOREEN LANGTON
ADELE			MISS LORNA DELLA
NANETTE			MISS PHYLLIS ALLEN
CELESTE			MISS MARGOT KELLY
MESSENGER ...			MR. A. LYNN
SUSETTE	<i>Dancers at "The Little Mouse"</i>	}	MISS ALMA HUGHES
BABETTE			MISS DOROTHY DURAND
ROSETTE			MISS LILY BLYTHE
FOUCHETTE			MISS VIOLET CAMERON
GUILLAUME	<i>Waiters at "The Little Mouse"</i>	}	MR. STANLEY BRIGHTMAN
FRANCOIS			MR. ELIOT SKINNER
NARCISSE			MR. LOUIS RUSSELL
EDOUARD	<i>Clients of "The Little Mouse"</i>	}	MR. CLAUDE RENSHAW
HENRI			MR. FRANK MELVILLE
FRAISETTE			MISS ALMA LEE
TINA	<i>Mannequins at Madame Fleuriot's</i>	}	MISS MAISIE BURLINGHAM
MIMI			MISS MAY MORTON
MADAME FLEURIOT ...			MISS FRANCIS TORRENS
AND			
NOISETTE (known as "Tralala") ...			MISS YVONNE ARNAUD

Dances arranged by ESPINOSA.

Synopsis of Scenery.

ACT I.	...	General Office at the Maison Richard.
ACT II.	...	"The Little Mouse" Restaurant.
ACT III.	...	Showroom at Madame Fleuriot's.
Time—The Present.		Place—Paris.

Musical Director ... Mr. JACQUES HEUVAL.

MAM'SELLE TRALALA

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Vocal Score.

MAM'SELLE TRALALA.

Overture.

Music by
JEAN GILBERT.

Andante moderato.

Piano.

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First system of musical notation. The treble clef staff contains a melodic line with a dotted quarter note, an eighth note, and a quarter note. The bass clef staff features a piano (*p*) dynamic marking and a triplet of eighth notes. The key signature has two flats.

Second system of musical notation. The treble clef staff has a melodic line with eighth notes and a quarter note. The bass clef staff has a triplet of eighth notes and a quarter note. The key signature has two flats.

Third system of musical notation. The treble clef staff has a melodic line with a dotted quarter note and an eighth note. The bass clef staff has a triplet of eighth notes and a quarter note. The key signature has two flats.

Fourth system of musical notation. The treble clef staff has a melodic line with a dotted quarter note and an eighth note. The bass clef staff has a forte (*f*) dynamic marking and a triplet of eighth notes. The key signature has two flats.

Fifth system of musical notation. The treble clef staff has a melodic line with a dotted quarter note and an eighth note. The bass clef staff has a triplet of eighth notes and a quarter note. The key signature has two flats.

First system of musical notation, featuring piano (*p*) dynamics. The score is written for piano and includes treble and bass staves.

Second system of musical notation, featuring piano (*p*) dynamics. The score is written for piano and includes treble and bass staves.

Third system of musical notation, featuring *rubato* and piano (*p*) dynamics. The score is written for piano and includes treble and bass staves.

Tempo di Marcia.

Fourth system of musical notation, featuring piano (*p*) dynamics. The score is written for piano and includes treble and bass staves.

Fifth system of musical notation, featuring *cresc.*, *ff*, and *pp* dynamics. The score is written for piano and includes treble and bass staves.

Mam'selle Tralala.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, with some chromatic movement. The lower staff is in bass clef and features a simple, rhythmic accompaniment of eighth notes.

The second system continues the piece. The upper staff shows more complex chordal textures, including some sixteenth-note passages. The lower staff maintains the eighth-note accompaniment, with some rests and chromatic shifts.

The third system includes a dynamic marking of *fz* (forzando) in the lower staff. The upper staff features a melodic line with sixteenth-note runs. The lower staff continues with eighth-note accompaniment.

The fourth system shows a change in the upper staff's texture, with more sustained chords and some melodic fragments. The lower staff continues with the eighth-note accompaniment.

The fifth system concludes the piece. It features a dynamic marking of *mf* (mezzo-forte) in the lower staff. The upper staff has a melodic line with some chromaticism, and the lower staff has a more active accompaniment with some sixteenth-note figures. The system ends with a *ff* (fortissimo) marking.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a series of chords, primarily triads and dyads, with some eighth-note movement. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth-note chords.

The second system continues the piece. The upper staff shows a melodic line with eighth-note runs and some rests, while the lower staff maintains the eighth-note chordal accompaniment. There are some dynamic markings and accents in the upper staff.

The third system features more complex melodic lines in the upper staff, including some sixteenth-note passages and slurs. The bass line continues with its steady eighth-note accompaniment.

The fourth system shows a continuation of the musical themes. The upper staff has some longer note values and rests, while the lower staff provides a consistent rhythmic base.

The fifth system is the final one on the page. It includes dynamic markings such as *ff* (fortissimo) and *lunga* (long). The piece concludes with a final chord in the upper staff and a sustained note in the lower staff. The time signature changes to 3/4 at the end.

Mam'selle Tralala.

Slow Waltz.

Musical score for "Slow Waltz" in 3/4 time, key of B-flat major. The score consists of two systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system includes performance markings: *ritard.* (ritardando) in the first measure, *pp* (pianissimo) in the second measure, and *ritard e cresc.* (ritardando e crescendo) in the third measure. The music features a melody in the right hand and a rhythmic accompaniment in the left hand.

Tempo di Valse.

Musical score for "Tempo di Valse" in 3/4 time, key of B-flat major. The score consists of three systems of piano accompaniment. The first system shows a melody in the right hand and a rhythmic accompaniment in the left hand. The second system continues the melody and accompaniment. The third system concludes the piece with a final chord in the right hand and a sustained bass line in the left hand.

First system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#) and one flat (Bb), and a 2/4 time signature. The melody in the treble clef is characterized by eighth-note patterns and rests, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. It features a treble and bass clef. The key signature changes to two flats (Bb and Eb) and the time signature changes to 3/4. The melody in the treble clef includes a prominent trill and is marked with accents. The bass clef continues with a rhythmic accompaniment.

Allegro vivace.

Third system of musical notation, starting with the tempo marking *Allegro vivace*. It features a treble and bass clef. The key signature is two flats (Bb and Eb) and the time signature is 2/4. The melody in the treble clef is marked *mf* and consists of eighth-note patterns. The bass clef provides a rhythmic accompaniment.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef. The key signature is two flats (Bb and Eb) and the time signature is 2/4. The melody in the treble clef is marked *mf* and includes a trill. The bass clef provides a rhythmic accompaniment, with a *p* marking in the second measure.

Fifth system of musical notation, concluding the piece. It features a treble and bass clef. The key signature is two flats (Bb and Eb) and the time signature is 2/4. The melody in the treble clef is marked *mf* and includes a trill. The bass clef provides a rhythmic accompaniment.

Mam'selle Tralala.

Musical score for piano accompaniment, page 8. The score is divided into five systems of music.

- System 1:** Starts with a forte (*ff*) dynamic. The music is in G major (one sharp) and 2/4 time. It features a melodic line in the right hand and a bass line in the left hand.
- System 2:** Continues in G major. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords.
- System 3:** Changes to D major (two sharps). The right hand has a melodic line. The left hand has a bass line with chords. A *poco* marking is present.
- System 4:** Continues in D major. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. A *a poco* and *cresc.* marking is present.
- System 5:** Continues in D major. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. A *ritard.* marking is present.

Tempo di Marcia.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various accidentals (sharps and naturals) and rests. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is present at the beginning of the system.

The second system of musical notation continues the piece. It features similar melodic and rhythmic patterns as the first system, with a dynamic marking of *f* at the start.

The third system of musical notation shows a change in the upper staff's texture, with more frequent rests and a focus on the lower staff's accompaniment. A *crescendo* marking is placed above the lower staff, and a dynamic marking of *f* is present.

The fourth system of musical notation returns to a more active melodic line in the upper staff. It includes a dynamic marking of *f* at the beginning.

The fifth system of musical notation concludes the piece with a final melodic phrase in the upper staff and a rhythmic accompaniment in the lower staff. A dynamic marking of *f* is present.

Mam'selle Tralala.

The first system of the musical score consists of two staves. The right-hand staff (treble clef) begins with a series of eighth-note chords, followed by a half-note chord, and then a series of eighth-note chords. The left-hand staff (bass clef) plays a steady eighth-note accompaniment. Dynamics include *p* (piano) in the right hand.

The second system continues the piece. The right-hand staff features a melodic line with eighth-note chords, while the left-hand staff maintains the eighth-note accompaniment. Dynamics include *p* (piano).

The third system shows the right-hand staff with a melodic line and the left-hand staff with the accompaniment. Dynamics include *p* (piano).

The fourth system features a more complex right-hand part with sixteenth-note chords and a melodic line. The left-hand staff continues with the accompaniment. Dynamics include *mf* (mezzo-forte).

The fifth system continues with the right-hand staff playing sixteenth-note chords and a melodic line, and the left-hand staff playing the accompaniment. Dynamics include *mf* (mezzo-forte).

The sixth system concludes the piece. The right-hand staff features a melodic line with a *f* (forte) *ritard.* (ritardando) marking. The left-hand staff plays the accompaniment. Dynamics include *pp* (pianissimo) and *a tempo* (return to original tempo).

Slow March time.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a whole rest, followed by a quarter rest, and then a series of eighth and quarter notes. A dynamic marking of *p* (piano) is placed below the first note. The lower staff is in bass clef and features a series of sustained chords, primarily triads, with some eighth-note accompaniment.

The second system continues the piece with two staves. The upper staff features a more active melodic line with eighth and sixteenth notes. The lower staff continues with chords and accompaniment. A dynamic marking of *p* is present at the end of the system.

The third system shows a change in texture. The upper staff has a more complex melodic line with some grace notes. The lower staff has a more rhythmic accompaniment. A dynamic marking of *f* (forte) is visible.

The fourth system features a more intense section. The upper staff has a melodic line with some slurs. The lower staff has a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present.

The fifth system continues the fortissimo section. The upper staff has a melodic line with some slurs. The lower staff has a steady accompaniment. A dynamic marking of *ff* is present.

The sixth system concludes the piece with two staves. It features a first ending (marked '1.') and a second ending (marked '2.'). The upper staff has a melodic line with some slurs. The lower staff has a steady accompaniment. A dynamic marking of *ff* is present.

Mam'selle Tralala.

First system of musical notation, featuring a treble and bass clef. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The bass line begins with a forte (*ff*) dynamic marking. The system contains six measures of music.

Second system of musical notation, featuring a treble and bass clef. The music is in the same key and time signature as the first system. The bass line features a *ppp* dynamic marking. The system contains six measures of music.

Third system of musical notation, featuring a treble and bass clef. The music is in the same key and time signature. The system contains six measures of music.

Fourth system of musical notation, featuring a treble and bass clef. The music is in a 2/4 time signature. The bass line includes a *cresc.* (crescendo) marking. The system contains six measures of music.

Tempo di Galop.

Fifth system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F-sharp, C-sharp) and a common time signature. The system contains six measures of music.

Sixth system of musical notation, featuring a treble and bass clef. The music is in the same key and time signature as the fifth system. The system contains six measures of music.

The image displays a musical score for the piece "Mam'selle Tralala." It consists of six systems of music, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The score features a mix of melodic lines and chordal accompaniment, with some sections showing complex textures and articulation marks like accents and slurs.

Mam'selle Tralala.

Act I.

Nº 1.

OPENING CHORUS.

Allegro.

Piano.

Mam'selle Tralala.

CHORUS.

Fe - lic - i - ta - tions true and heart - y,

Up - on your cheer - y birth - day part - y! Con - grat - u -

- la - tions, dear Fi - fine, On be - ing such a sweet eigh -

- teen! May the years you leave be - hind you. Not

The musical score is written in G major and 2/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal lines are for a soloist and a chorus. The lyrics are: 'Fe - lic - i - ta - tions true and heart - y, Up - on your cheer - y birth - day part - y! Con - grat - u - la - tions, dear Fi - fine, On be - ing such a sweet eigh - teen! May the years you leave be - hind you. Not'.

CHO. one day old - er ev - er find you! So here's

Exit. Good old Fi - fine
 health, wealth and hap - py days! May

re - - main eigh - teen al - ways!
 you re - main eigh - teen al - ways!

No 2.

DUET.— (Bruno & Georges.)

"REPENTANCE COMES THE MORNING AFTER."

Andante moderato.

Voice.

Piano.

Moderato.
BRUNO.

1. Re - pen - tance comes the morn - ing af - ter For

Mam'selle Tralala.

GEORGES.

BRU. what you've done the night be - fore! You've

Musical score for BRU. part 1, measures 1-2. The vocal line (treble clef) has a melody with eighth notes and a quarter note. The piano accompaniment (treble and bass clefs) features a steady eighth-note accompaniment in the right hand and chords in the left hand.

GEO. had your fill of love and laugh - ter, And

Musical score for GEO. part 1, measures 1-2. The vocal line (treble clef) has a melody with eighth notes and a quarter note. The piano accompaniment (treble and bass clefs) features a steady eighth-note accompaniment in the right hand and chords in the left hand.

BRUNO.

GEO. now you've got to pay the score! When

Musical score for GEO. part 2, measures 1-2. The vocal line (treble clef) has a melody with eighth notes and a quarter note. The piano accompaniment (treble and bass clefs) features a steady eighth-note accompaniment in the right hand and chords in the left hand.

BRU. un - der cross ex - am - in - a - tion, An

Musical score for BRU. part 2, measures 1-2. The vocal line (treble clef) has a melody with eighth notes and a quarter note. The piano accompaniment (treble and bass clefs) features a steady eighth-note accompaniment in the right hand and chords in the left hand.

BRU. GEORGES.

an - gry wife you have to face. You

GEO.

tell a - well - pre - va - ri - ca - tion, Your friend con - firms the time and

GEO. BRUNO.

place! And so the an - cient ex - plan - a - tion "De -

BRU. BOTH.

- tained on bus - 'ness" meets the case! We'll

Mam'selle Tralala.

BRU. tell once more the old, old sto - ry, No

BRU. age can dim its gol - den glo - ry, It's

GEORGES.

GEO. nev - er stale, It can - not fail, That

BRUNO.

BOTH.

BOTH. cir - cum - stan - tial - fai - ry tale!

GEORGES.

2. Sup - pos - ing that the yarn you re - tail - Is

BRUNO.

un - con - vinc - ing to your wife! My strong - est point's ar - tis - tic

GEORGES.

de - tail, I'm ab - so - lute - ly true to life! Then

some one brings back your um - brel - la, From

Mam'selle Tralala.

GEO. BRUNO.

some-where where you real - ly were. Why, then I say that you're the

The first system of music shows the vocal line for Geo starting with a treble clef and a key signature of one flat. The lyrics are "some-where where you real - ly were." The piano accompaniment consists of a right-hand melody and a left-hand bass line. The system concludes with the vocal line for Bruno starting with the lyrics "Why, then I say that you're the".

BRU.

fel - la Who bor - rowd it and left it there! And

The second system continues the vocal line for Bruno with the lyrics "fel - la Who bor - rowd it and left it there! And". The piano accompaniment continues with a steady bass line and a right-hand melody. The system ends with a double bar line.

BRU.

then it's up to you to tell a - A tar - ra-did-dle, if you

The third system continues the vocal line for Bruno with the lyrics "then it's up to you to tell a - A tar - ra-did-dle, if you". The piano accompaniment features a more active right-hand melody and a bass line with some chordal textures. The system ends with a double bar line.

BRU. BOTH.

dare. We'll tell once more the old, old sto - ry, No

The fourth system continues the vocal line for Bruno with the lyrics "dare. We'll tell once more the old, old sto - ry, No". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the bass line. The system concludes with a double bar line.

BRU. GEORGES. BRUNO.

age can dim its gol - den glo - ry, It's nev - er stale, It

BRU. BOTH.

can - not fail, That cir - cum - stan - tial fai - ry tale!

Andante moderato.

N^o 3.

ENTRANCE SONG. (Tralala.)

"I'M NOT THE KIND OF GIRL!"

Allegro.

Piano.

TRA.

1. I'm

p

Mam'selle Tralala.

Moderato.

TRA. not the kind of girl you find who al-ways wants a lad a-bout; I've

FRA. work to do, and do it, too, Al-though I like to gad a-bout. For

TRA. tho' I've got to do a lot, I've no-thing to be sad a-bout. I'll

TRA. laugh with you, and chaff with you, I'll dine with you, and wine with you. "Live

Lento. *molto rall.*

TRA. while you may;" Is what I say, So I drive care a - way! With a

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and begins with the lyrics "while you may;" Is what I say, So I drive care a - way! With a". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The tempo is marked "Lento." and "molto rall.".

Valse lente.

TRA. heart that is mer-ry as May - - time, With a step that is

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and begins with the lyrics "heart that is mer-ry as May - - time, With a step that is". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The tempo is marked "Valse lente.".

accel.

TRA. lis - som and light, I sing thro' the work in the

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and begins with the lyrics "lis - som and light, I sing thro' the work in the". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The tempo is marked "accel.".

ritard. *rit.*

TRA. day - - time, I swing thro' the waltz in the night! I'm the

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and begins with the lyrics "day - - time, I swing thro' the waltz in the night! I'm the". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The tempo is marked "ritard." and "rit.".

TRA. same in work or in play - - time, Al-ways

TRA. sing - ing or danc - ing, "Comme çal" I'm

espressivo

TRA. out for a glad and a gay time, And

molto rall.


p

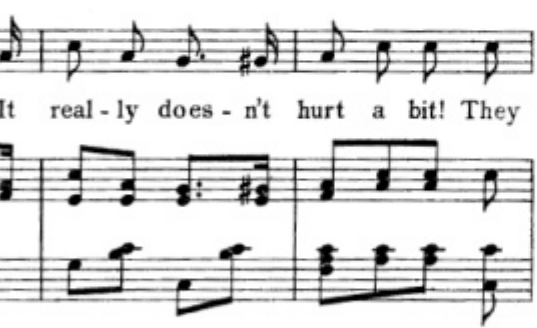
TRA. that's why I'm call'd Tra-la - la! 2. When

molto rall.

Moderato.

TRA.  in the street, a - bove my feet, I raise my dain - ty skirt a bit, I

TRA.  meet with men, Who, now and then, Come up and want to flirt a bit. All

TRA.  right, I say, Why should-n't they? It real - ly does - n't hurt a bit! They

TRA.  walk with me, and talk with me, And brag a lot, and rag a lot. What

Lento. *molto rall.*

TRA. if they do? I like them to! Yes, I do; So would you! With a

Valse lente.

TRA. heart that is mer-ry as May - - time, With a step that is

accel.

TRA. lis-som and light, I sing thro' the work in the

ritard. *rit.*

TRA. day - time, I swing thro' the waltz in the night! I'm the

Mam'selle Tralala.

TRA. same in work or in play - - time, Al-ways

TRA. sing - ing or danc - ing "Comme ça!" I'm

espressivo

TRA. out for a glad and a gay - - time, And

molto rall.

p

TRA. that's why I'm called Tra - la - la!

molto rall.

mf

DANCE.

mf

f con fuoco

TRA.

With a

f

TRA.

heart as mer - ry as May - - time, With a

p

TRA.  step that is lis - som and light, ——— I'm
espress.
ritard.

TRA.  out for a glad and a gay time, And
p

TRA.  that's why I'm called Tra - la - la!
Presto.
molto rall. *f* *f*

 *ff*

No 4.

DUET.— (Georges and Tralala.)

"I DO NOT CARE"

Tempo di Valse.

Georges.

GEORGES.

I do not

Piano.

mf *f* *p*

GEO.

care where I may go with you, An - y

GEO.

show with you will be fine! Then let us

TRALALA.

TRA. go, where there's a chance or so, For a dance or

TRA. so, with mu - sic play - ing while we

TRA. dine. _____ I un - der - stand: where they have got for

GEORGES.

GEO. us, Just the spot for us, with a band! _____ When I

TRALALA.

TRA. tan - - go, How I can go, If I get

The first system of music shows a vocal line for 'TRA.' and a piano accompaniment. The vocal line has a long note on 'tan' followed by a series of eighth notes for 'go, How I can go, If I get'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

TRA. my chance! _____ Keep two or three at

GEORGES.

The second system continues the vocal line with 'my chance!' followed by a long note and 'Keep two or three at'. A new vocal line for 'GEORGES.' begins with a note on 'my'. The piano accompaniment continues with similar rhythmic patterns.

GEO. least for me! I will, if you can dance! _____

TRALALA.

poco rit. *pp* *rit.*

The third system features a vocal line for 'GEO.' with the lyrics 'least for me! I will, if you can dance!' followed by a long note. A new vocal line for 'TRALALA.' begins with a note on 'least'. The piano accompaniment includes markings for 'poco rit.', 'pp', and 'rit.'.

TRA. Oh, take me where they're danc - ing, Where

rit. *a tempo* *rit.* *mf* *a tempo*

The fourth system shows a vocal line for 'TRA.' with the lyrics 'Oh, take me where they're danc - ing, Where'. The piano accompaniment includes markings for 'rit.', 'a tempo', 'rit.', 'mf', and 'a tempo'.

GEORGES.

TRA. night is turned to day, _____ Where feet go

GEO. gai - ly glanc - ing, And coup - les swing and

GEO. sway! _____ I on - ly live for danc - ing,

rit. TRALALA. *rit.* *a tempo*

TRA. My puls - es mad - ly beat _____ To

BOTH. *Slow.*

BOTH.

mel - o - dies en - tranc - ing, That sweep you

ppp
very slow.

BOTH.

GEORGES.

off your feet! 2. We'll wan-der round Till we can

tr

GEO.

find a place That's the kind o' place that you want.

TRA.

TRALALA.

Some-where, of course, where we can laugh a lot, And can

p

TRA. chaff a lot, Out - shin - ing Duke or

cresc.

TRA. De - bu - tante! We'll have our fling! then we will

GEORGES.

mf *tr*

GEO. sup a - gain, Keep it up a - gain, with a swing!

p

GEO. Pir - ou - et - - ting And co - quet - - ting, If I

TRALALA.

GEORGES.

TRA. get my chance. Sit out with

TRALALA.

HO. me Just two or three. I on - ly want to

RA. dancel. Oh, take me where they're danc - ing,

GEORGES.

RA. Where night is turned to day. Where

GEO.

feet go gai - ly glanc - ing, And coup - les swing and

GEO.

sway! I on - ly live for danc - ing, My

TRA.

puls - es mad - ly beat To mel - o - dies en -

BOTH.

- tranc - ing, That sweep you off your feet!

Slow. *a tempo*

BOTH.

To mel - o -

BOTH.

- dies en - tranc - ing. *Presto.*

Mam'selle Tralala.

No 5.

TRIO.— (Tralala, Georges & Bruno.)

"TO-NIGHT'S THE NIGHT!"

Tempo di Marcia.

Georges. GEORGES.

1. What a

Piano. *ff* *p*

BRUNO.

BRUNO & GEORGES.

GEO. lark! What a life! Keep it dark from my wife! What a

BRU. & GEO.

TRALALA.

gag! What a rag! What a night! ————— What a

3A. ALL.

chance for a girl! What a dance! What a whirl! On the

L. TRALALA.

go, to and fro, Till it's light! Oh, what

3A. TRAL. & GEO.

fun it will be! Ev - 'ry one on the spree! We will

1A. 10. ALL.

swing In a string Down the street! And we'll

ALL. sing arm in arm, Till they bring the gen - dar-me, Then we'll

ALL. chuck the old buck Off his beat! So come a -

cresc. *ff*

ALL. - long, It may be wrong, But no one cares a

ALL. cuss; We'll be a live - ly

LL. 

lot, eh what! You bet your boots on

LL. 

us. Go on the bust We sim - ply

LL. 

must, We'll set the town a - light;

ALL. 

So take my tip, And let things rip, Hur -

Mam'selle Tralala.

ALL. GEORGES.

- rah! Tra - la - la! Tra - la - la! To-night's the night! 2 Dear old pal, there's no

GEO. BRUNO. BRUNO & GEORGES.

doubt That we shall just a - bout Turn the town up - side down, If we

BRU. & GEO. BRUNO.

can! Oh, I vote, give 'em socks! Play the goat! Play the

BRU. ALL. TRALALA.

ox! Go a - head, paint 'em red! I'm your man! We'll go

TRAL. & GEO.

TRA.

up to the West, We will sup on the best; You may

TRA. & GEO.

bet we shall get Pret - ty gay! Once we're

ALL.

there, good-ness knows, We don't care if it snows! Let her

ALL.

zip! Hip - hip - hip! Hip - hoo - ray! So

ALL

come a - long, It may be wrong, But

Detailed description: This system contains the first line of music. The vocal line (treble clef) has a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "come a - long, It may be wrong, But". The piano accompaniment consists of two staves: the right hand (treble clef) plays chords and single notes, while the left hand (bass clef) plays a steady eighth-note bass line.

ALL

no one cares a cuss; We'll

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "no one cares a cuss; We'll". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note bass line and chords in the right hand.

ALL

be a live - ly lot eh what! You

Detailed description: This system contains the third line of music. The vocal line has the lyrics "be a live - ly lot eh what! You". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note bass line and chords in the right hand.

ALL

bet your boots on us. Go

Detailed description: This system contains the fourth line of music. The vocal line has the lyrics "bet your boots on us. Go". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note bass line and chords in the right hand. The word "Go" is marked with an accent (^).

LL. on the bust We sim - ply must, We'll

This system contains the first line of music. The vocal line (treble clef) has a melody starting on a whole note, followed by quarter notes. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

LL. set the town a light; So

This system contains the second line of music. The vocal line continues with a half note followed by a quarter note. The piano accompaniment includes a melodic flourish in the right hand over the final two measures.

LL. take my tip, and let things rip, Hur -

This system contains the third line of music. The vocal line has a half note followed by a quarter note. The piano accompaniment features a consistent eighth-note bass line and block chords in the right hand.

L. rah! Tra - la - la! Tra - la - la! To - night's the night! So

CHORUS.

This system contains the fourth line of music, which is the start of the chorus. The vocal line has a melody with eighth notes and a final half note. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

ALL. *ALL.*

come a - long, It may be wrong, But no one

CHORUS.

CHO. come a - long, It may be wrong, But no one

ALL. cares a cuss; _____ We'll be a live - ly

CHO. cares a cuss; _____ We'll be a live - ly

ALL. lot, eh what! You bet your boots on us. _____ Go

CHO. lot, eh what! You bet your boots on us. _____ Go

ALL.  on the bust We sim - ply must, We'll set the

CHO.  on the bust We sim - ply must, We'll set the

ALL.  town a - light; So take my tip, And let things

CHO.  town a - light; So take my tip, And let things

ALL.  rip, Hur - rah! Tra - la - la, Tra - la - la! To-night's the night!

CHO.  rip, Hur - rah! Tra - la - la, Tra - la - la! To-night's the night!

END OF ACT. I.

Act II.

No 6.

OPENING CHORUS.

Allegro

PIANO. *ff*

Mam' selle Tralala. *ff*

SOP. & ALT.

Let the bot - tle pass; Drink_your wine; Let your brimming

TENORS.

Let the bot - tle pass; Drink_your wine; Let your brimming

BASSES.

Let the bot - tle pass; Drink_your wine; Let your brimming

CHO.

Let the bot - tle pass; Drink_your wine; Let your brimming

ff

glass Clink_with mine! Press it to your lip And sip— Like

glass Clink_with mine! Press it to your lip And sip— Like

glass Clink_with mine! Press it to your lip And sip— Like

CHO.

glass Clink_with mine! Press it to your lip And sip— Like

glass Clink_with mine! Press it to your lip And sip— Like

glass Clink_with mine! Press it to your lip And sip— Like

Mam'selle Tralala.

this. Thus, we have a toast, Al-most— A kiss! Youth on ra-pid
 this. Thus, we have a toast, Al-most— A kiss! Youth on ra-pid
 this. Thus, we have a toast, Al-most— A kiss! Youth on ra-pid

wings Flies— a - way; Make the most of things While— you
 wings Flies— a - way; Make the most of things While— you
 wings Flies— a - way; Make the most of things While— you

may! Mer - ry Ca - rou - sers, "Mice" and your

CHO. may! Mer - ry Ca - rou - sers, "Mice" and your

may! Mer - ry Ca - rou - sers, "Mice" and your

ritard.

broadly. **Tempo di Valse.**

Mous - ers. Here's to the house, Dear "Lit-tle Mouse!"

CHO. Mous - ers. Here's to the house, Dear "Lit-tle Mouse!"

Mous - ers. Here's to the house, Dear "Lit-tle Mouse!"

broadly. **Tempo di Valse.**

DANCE.

Musical score for a dance piece, consisting of five systems of piano accompaniment. Each system features a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes various musical notations such as chords, single notes, and slurs. The first system is labeled "DANCE." and includes a "vibr." marking. The second system has an "A" marking above the first measure. The third system has a "vibr." marking above the first measure. The fourth system has a "vibr." marking above the first measure. The fifth system has a "vibr." marking above the first measure.

Mam'selle Tralala.

SOP. & ALT. *ritard.*

Mer - ry Ca - rou - sers, "Mice" and your Mous - ers.

CHO. TENORS.

Mer - ry Ca - rou - sers, "Mice" and your Mous - ers.

BASSES.

Mer - ry Ca - rou - sers, "Mice" and your Mous - ers.

f *ritard.*

broadly. *Presto.*

Here's to the house, Dear "Lit - tle Mouse!"

CHO. Here's to the house, Dear "Lit - tle Mouse!"

Here's to the house, Dear "Lit - tle Mouse!" *Presto.*

broadly.

Mam'selle Tralala.

No 7.

WALTZ SONG.—(Tralala & Chorus.)

"ALL THE WORLD'S A DANCE."

Words by
HUGH E. WRIGHT.

Moderato. Valse lente. (Slow Waltz.)

Tralala. 1. Life's a waltz! The

Piano. *f* *mf* *p*

TRA. lilt of ro-mance Calls us a - way, a - way! _____ Take your

TRA. *rit.* *a tempo*

part - ner, join in the dance— Why should you fear _____ to - day? _____

rit. *a tempo*

Mam'selle Tralala.

TRA.

Though to - mor - row lov - ers be false, Fig for

TRA.

sor - row when we can waltz! Fate's the fid - dler, we but keep

TRA.

rit. time To the tune he'll play. — *a tempo* All the world's a

FRA.

dance, — Turned and twirled by chance; —

TRA. Choose your part - ner, let him waltz you through life's ro -

mf con espressione. *cresc.*

TRA. - mance. Fate, when you be - gin,

p

TRA. Takes his vi - o - lin; Fast or slow, you've

mf


TRA. got to go - so join the dance.

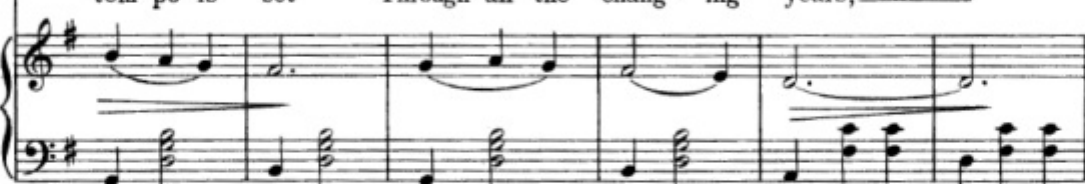
rit. *rall.* *pp* *rall.* *fc*


Moderato. Valse lente. (Slow Waltz.)

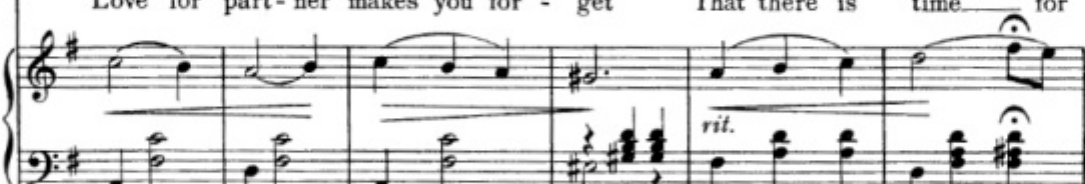
1A. 

2. Life's a waltz! the 

RA. 

tem-po is set Through all the chang - ing years; 

RA. 

Love for part-ner makes you for - get That there is time for 

FRA. 

tears. Fas - ter, fas - ter! on - ward you whirl; 

TRA. He's your mas - ter, - you're just a girl: Fate the fid - dler laughs as he

TRA. *rit.* e - ches Your hopes and fears. — *a tempo* All the world's a

TRA. dance, — Turned and twirl'd by chance; — Choose your

TRA. part - ner, let him waltz you thro' life's ro - mance. —

TRA. If you sigh for more, Fate has tunes a score;

The first system consists of a vocal line (TRA.) and a piano accompaniment. The vocal line is in G major and contains the lyrics "If you sigh for more, Fate has tunes a score;". 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.

TRA. *molto rit.* Fast or slow you'll fol-low him though For his bow has

Tempo di Valse.

The second system continues the vocal line and piano accompaniment. It includes tempo markings: *molto rit.* (molto ritardando) and *Tempo di Valse.* (Tempo di Valse). The lyrics are "Fast or slow you'll fol-low him though For his bow has". The piano accompaniment features a waltz-like rhythm with a strong bass line.

TRA. ma-gic, you know; Fate, when you be-gin, plays his vi-o-lin low,

The third system continues the vocal line and piano accompaniment. The lyrics are "ma-gic, you know; Fate, when you be-gin, plays his vi-o-lin low,". The piano accompaniment features a waltz-like rhythm with a strong bass line.

TRA. Then fast, then slow.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "Then fast, then slow." The piano accompaniment features a waltz-like rhythm with a strong bass line.

N^o 8.

DUET- (Tralala and Bruno.)

"THE DANCING LESSON!"

Moderato.

Bruno. BRUNO.

1. Shall we

Piano. *mf* *p*

BRU. TRALALA.

tan - go! Shall we two-step? I'm great on each! Or we

TRA. BRUNO.

can go thro' the new step they call Matt - chiche? Rus-sian

BRU.
 dan - cers or the Lan - cers, it's all the same: I

BRU.
 beat Ni - jins - ky at his fav - 'rite game! Well, it

TRALALA.

TRA.
 sounds all right, we shall score to - night if that's your form; Tho' I

TRA.
 can't make out how you get a - bout, so fat's your form. Not a

BRUNO.

Mam'selle Tralala.

TRALALA.

BRU. bit! You'll ad - mit I am IT when you see me! Come a -

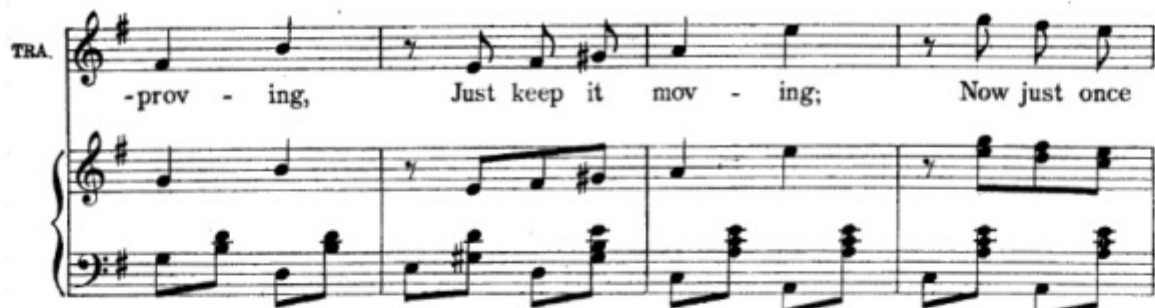
REFRAIN.
BRUNO.

TRA. - long then, Bru - no, we shall soon know what you *do* know now! There's no-thing

BRU. in it Once you be - gin it; In half a

TRALALA.

BRU. min - ute You get it pat! Now you're im -

TRA.  -prov - ing, Just keep it mov - ing; Now just once

TRA.  more! Now up, now down a - gain! One, two, three,

BOTH.

BOTH.  four— What's wrong with that? 2. I've a

BRUNO.

BRU.  fi - gure that can sport legs with an - y one! And for

TRALALA.

TRA. BRUNO.

vi - gour, Dad-dy Short-legs, you take the bun! Light and

BRU.

air - y like a fair - y, I twirl and trip; I

BRU. TRALALA.

don't be - lieve I made a sin - gle slip! Like a

TRA.

poor stray dog in a fear-ful fog you roam - a - bout; Tho' you

BRUNO.

TRA. try, it's true, you are no-thing to write home a - bout! That's un-

TRALALA.

BRU. -kind! Nev - er mind, you will find I'm a won - der! One more

REFRAIN.
BRUNO.

TRA. turn you owe me. Come and show me; Be my Ro - me - o! There's no-thing

BRU. in it Once you be - gin it, In half a

TRALALA

BRU.
min - ute You get it pat! Now you're im -

TRA.
-prov - ing, Just keep it mov - ing; Now just once

BOTH.
TRA.
more! Now up, now down a - gain! One, two, thee,

BOTH.
four— What's wrong with that?

The image displays a musical score for a piece titled "Mam'selle Tralala." The score is written for piano and is organized into five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical elements such as chords, single notes, and rests. The first system begins with a piano (*p*) dynamic marking. The second system features a fermata over a chord in the treble clef. The third system includes a trill in the treble clef. The fourth system shows a trill in the treble clef and a fortissimo (*ff*) dynamic marking in the bass clef. The fifth system concludes with a fermata over the final chord. The piece ends with a double bar line and a repeat sign.

Mam'selle Tralala.

Nº 9.


SONG - (Georges) and CHORUS.


"THE GIRL I MEAN TO MAKE MY WIFE."

Slow march time.

Georges. 

Piano. 

GEO. 



GEO. 

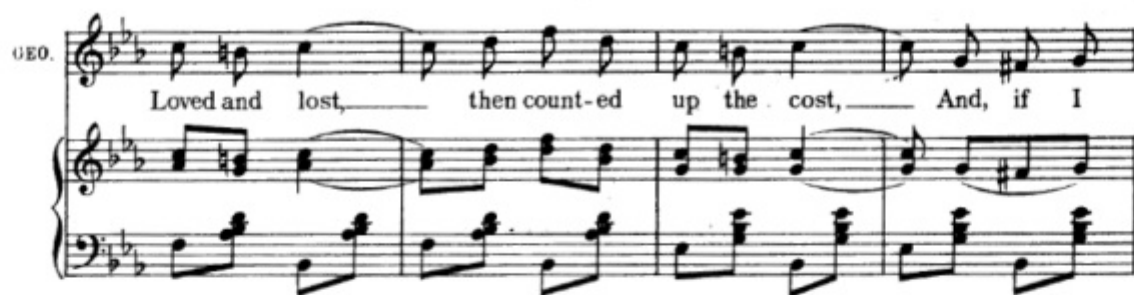


GEO. Dark or fair, — with red or ra - ven hair; — They might be

GEO. short or tall, yet I loved them all!

GEO. Bold bru - nettes — I've wooed in ac - cents fond,

GEO. Paid the debts — of many a bloom - ing blonde;

GEO.  *Loved and lost, then count-ed up the cost, And, if I*

GEO.  *loved in vain, be-gan a-gain!*

ritard.

pp

REFRAIN.

GEO.  *Once I dreamt I loved as few love,*

a tempo

p

GEO.  *Ev - 'ry love I thought a true love,*

GEO. *Ev - 'ry time I caught a new love,*

GEO. *I was on it like a knife.*

cresc.

GEO. *Some was on - ly half - and - half love,*

mf

GEO. *Some was no - thing more than calf - love;*

G.E.O. *f* *ritard.* *pp*
 Now I've met the love of all my life, The

G.E.O. *a tempo*
 love I mean to make my wife.

G.E.O. *p*
 Once I dreamt I loved as few love,

CHO. *p*
 Once he dreamt he loved as few love,

GEO. Ev - 'ry love I thought a true love, Ev - 'ry
 CHO. Ev - 'ry love he thought a true love, Ev - 'ry

GEO. time I caught a new love, *cresc.* I was on it
 CHO. time he caught a new love, *cresc.* He was on it

GEO. like a knife. *mf* Some was on - ly half-and -
 CHO. like a knife. *mf* Some was on - ly half-and -

GEO. - half love, Some was no-thing more than calf -

CHO. - half love. Some was no-thing more than calf -

GEO. love; Now I've met the love of all my

CHO. love; Now he's met the love of all his

GEO. *pp* life, The girl I mean to make my wife.

CHO. *pp* life, The girl he means to make his wife.

GEO. *p a tempo*
2. If you knew

fp *poco rall.* *p a tempo*

GEO. — the num-bers I have kissed! Ve-ry few — a chance like

GEO. that re - sist; Un - a - wares — I've caught 'em on the stairs;—

GEO. — I've hugged 'em in the park, squeezed 'em in the dark!

GEO. Maid-ens shy _____ have set their cap at me,

GEO. Flap-pers fly _____ have had a flap at me;

GEO. I've made pets _____ of fight-ing suf-fra-gettes; In fact, I've

EO. had a shot _____ at all the lot! _____

ritard.

pp

REFRAIN.

*to 1st Girl.
a tempo*

GEO. You've got just the eyes I did love!

p a tempo

GEO. *to 2nd Girl.*
You're a fas - cin - at - ing kid, love!

GEO. *to 3rd Girl.*
And for you I'd make a bid, love!

GEO. *cresc.*
Were I on - ly fan - cy - free!

cresc.

Mam'selle Tralala.

to 4th Girl.
mf

GEO. You're a girl I'd sell my soul for!

to 5th Girl.

GEO. You're a girl I'd car - ry coal for!

to 6th Girl.

GEO. But you're not the girl I mean to be The

f ritard. *pp*

a tempo

GEO. one and on - ly girl for me!

a tempo

GEO. You've got just the eyes I did love! You're a

CHO. You've got just the eyes he did love! You're a

GEO. fas-cin-at-ing kid, love! And for you I'd make a

CHO. fas-cin-at-ing kid, love! And for you he'd make a

GEO. bid, love, Were I on-ly fan-cy-free!

CHO. bid, love, Were he on-ly fan-cy-free!

Mam'selle Tralala.

GEO. *mf*
You're a girl I'd sell my soul for! You're a

CHO. *mf*
You're a girl he'd sell his soul for! You're a

GEO.
girl I'd car - ry coal for! But you're not the girl I

CHO.
girl he'd car - ry coal for! But you're not the girl he

GEO. *f* *pp*
mean to be, The one and on - ly girl for me!

CHO. *f* *pp*
means, you see, His one and on - ly girl to be!

No 10.

TRIO. (Tralala, Georges and Bruno.)

"WHEN MR. MOON IS SHINING."

Tempo di Marcia.

Georges.

Piano.

GEORGES.

GEO.

We are out for fun and

TRALALA.

GEO.

fol - ly, That's the rea - son why we've come. So for

Mam'selle Tralala.

TRA. 'good-ness' sake, be jol - ly, Let us make things fair - ly

TRA. **BRUNO.**
hum! Then we'll keep it up to - geth - er Till the

BRU. **ALL.**
cows come home a - gain! For there's not much doubt It's

ALL. **GEORGES.**
our night out, We're simp - ly rais - ing Cain! Oh, the

GEO. 

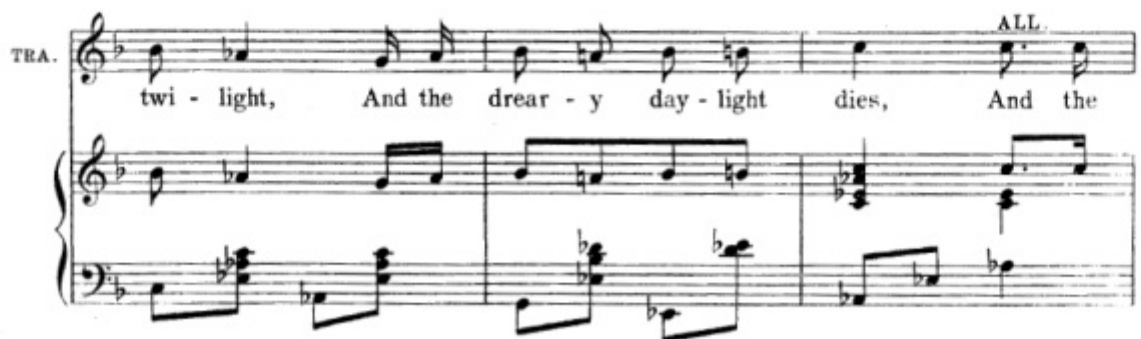
mor-ning's dull and dead - ly When you're feel - ing rath - er

GEO. **BRUNO.** 

blue! And the af - ter - noon's a med - ley Of the

BRU. **TRALALA.** 

things you've got to do! Then the eve - ning brings the

TRA. **ALL.** 

twi - light, And the drear - y day - light dies, And the

ALL. *ritard.*

moon peeps through the sky - light, And your wear - y spir - its

ALL.

rise; For when you see his cheer - y face The

ALL. REFRAIN.


world seems quite a diff - rent place! When Mis - ter Moon is

ALL.

shin - ing He drives dull care a -

ALL.  -way, We see a sil - ver

ALL.  -lin - ing Where all was cold and

ALL.  grey! And when the Sun's de - clin -

ALL.  -ing, Up comes that great bal - loon, Then

Mam'selle Tralala.

ALL.  once a - gain We're right as rain— Good eve - ning,

ALL.  Mis - ter Moon! When Mis - ter Moon is

ALL.  shin - ing He drives dull care a - way,

ALL.  We see a sil - ver lin - ing Where

ALL. all was cold and grey! And

ALL. when the Sun's de - clin - ing, Up

ALL. comes that great bal - loon, Then

ALL. once a - gain We're right as rain - Good

Mam'selle Tralala.

ALL. *ve - ning, Mis - ter Moon!*

ALL. *In the*

GEORGES.

GEO. *morn - ing when you wake up It's a ter - ri - ble af - fair — When you*

TRALALA.

TRA. *can - not find your make - up And you can - not do your hair! And your*

BRUNO.

BRU. bath is simp - ly free - zing, And you slip up - on the

ALL. soap! And your break-fast egg Sits up to beg, And

ALL. you sit down to mope! GEORGES. When you start off for the

GEO. sta - tion It is com - ing on to rain - BRUNO. When you

Mam'selle Tralala.

BRU. reach your des - tin - a - tion You've got wa - ter on the

TRALALA.

BRU. brain! Then you can - not hold your head up And you

TRA. dare not face your wife! And you're ab - so - lute - ly


ALL. *ritard.*

ALL. fed up With your rot - ten cot - ton life! But

ALL.  when the eve-ning shad - ows fall Life's not so dus - ty, af - ter all!

ALL. **REFRAIN.**  When Mis ter Moon is shin - ing He drives dull

ALL.  care a - way, We see a sil - ver

ALL.  lin - ing Where all was cold and grey! And

Mam'selle Tralala.

ALL. when the Sun's de - clin - ing, Up

ALL. comes that great bal - loon, Then

ALL. once a - gain We're right as rain - Good

ALL. eve - ning, Mis - ter Moon! When

ALL.  *Mis - ter Moon is shin -*

ALL.  *-ing He drives dull care a - way,*

ALL.  *We see a sil - ver lin - ing Where*

ALL.  *all was cold and grey! And*

Mam'selle Tralala.

ALL. when the Sun's de - clin

ALL. -ing. Up comes that great bal - loon,

ALL. Then once a - gain We're right as

ALL. rain— Good eve - ning, Mis - ter Moon!

Nº 11.

FINALE-ACT II.

Allegro.

Piano. *p*

8

8

Mam'selle Tralala.

SOPRANOS.
ALLOS. Oh, what's all this? — Oh, what's a - miss? —

CHO. TENORS. Oh, what's all this? — Oh, what's a - miss? —

BASSES. Oh, what's all this? — Oh, what's a - miss? —

— Why did you call, lit - tle Tra - la - la? —

CHO. — Oh lit - tle Tra - la - la? —

— Why did you call, lit - tle Tra - la - la? —

The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line is mostly silent, with a few notes at the end. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

The second system continues the vocal and piano parts. The vocal line has the text "Oh, you'll" and includes a "TRALALA." section. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is present.

The third system is marked "Tempo di Marcia." It features a vocal line (labeled "TRA.") and piano accompaniment. The vocal line has the lyrics: "o - pen your eyes, For I've won such a prize, Which has".

The fourth system continues the vocal and piano parts. The vocal line (labeled "TRA.") has the lyrics: "dropped from the skies, As it were! _____ For my".

TRA. friend on the right Has in - formed me to -

TRA. - night You might call me a small Mil - lion - aire!

BRUNO.
TRA. Yes, it's true she has got Quite a nice lit - tle

BRU. lot, Fall - ing slap in her lap, Thanks to me!

BRU.

Oh, what fun, if it's true, To have won such a

CHO.

Oh, what fun, if it's true, To have won such a

Oh, what fun, if it's true, To have won such a

The first system of the musical score features a vocal line for a soloist (BRU.) and a three-part vocal choir (CHO.). The lyrics are: "Oh, what fun, if it's true, To have won such a". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic bass line.

coup! What a rag! What a gag! What a spree!

CHO.

coup! What a rag! What a gag! What a spree!

coup! What a rag! What a gag! What a spree!

The second system continues the vocal parts and piano accompaniment. The lyrics are: "coup! What a rag! What a gag! What a spree!". The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.


TRALALA.

TRA.  So come a - long with dance and

mf

TRA.  song, We do not care a cuss!

TRA.  - Well be a live - ly lot - eh,

TRA.  what! You bet your boots on us!

TRA.

Go on the bust we sim - ply *must!* We'll

CHO.

Go on the bust we sim - ply *must!* We'll

Go on the bust we sim - ply *must!* We'll

The first system of the musical score includes a soloist part (TRA.) and a choir part (CHO.). The soloist part begins with a rest followed by a quarter note. The choir part starts with a forte (*ff*) dynamic and consists of a melody with lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

set the town a - light! So

CHO.

set the town a - light! So

set the town a - light! So

The second system continues the musical score. The soloist part has a long note on 'light!' followed by a quarter rest and a quarter note on 'So'. The choir part mirrors this structure. The piano accompaniment continues with the same rhythmic pattern as the first system.

take my tip and let things rip. Hur -

CHO. take my tip and let things rip. Hur -

take my tip and let things rip. Hur -

sfz *ff*

sfz

Detailed description: This system contains the first four staves of music. The top three staves are for a three-part vocal choir (Soprano, Alto, and Bass). Each staff has the lyrics 'take my tip and let things rip. Hur -'. The piano accompaniment is on the bottom two staves. The right hand plays chords, and the left hand plays a simple bass line. Dynamic markings include *sfz* and *ff*.

-rah! Tra - la - la, Tra - la - la! To-night's the night!

CHO. -rah! Tra - la - la, Tra - la - la! To-night's the night!

-rah! Hur - rah! Hur - rah! To-night's the night!

ffz

Detailed description: This system contains the next four staves of music. The top three staves are for the vocal choir. The lyrics are '-rah! Tra - la - la, Tra - la - la! To-night's the night!' for the first two parts, and '-rah! Hur - rah! Hur - rah! To-night's the night!' for the third part. The piano accompaniment continues with chords and a bass line. A dynamic marking of *ffz* is present.

Moderato. TRALALA.

TRA. Now come a - long, the

TRA. drinks are free; You boys and girls, have this with

TRA. mel

CHO. Good luck to you! Hip,

Good luck to you! Hip,

Good luck to you! Hip,

Mam'selle Tralala.

ritard.

hip hur-rah! Here's hap - py days to Tra - la - la! *ritard.*

CHO. hip hur-rah! Here's hap - py days to Tra - la - la! *ritard.*

hip hur-rah! Here's hap - py days to Tra - la - la! *ritard.*

Allegro moderato. **TRALALA.**

TRA. I've al - ways dreamt that one fine

mf *p*

TRA. day ——— A mil - lion - air - ess I should be, ——— And

TRA. now the luck has turn'd my way, My

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "now the luck has turn'd my way, My". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. The right hand features a complex, rhythmic pattern with many beamed notes, while the left hand plays a simple bass line with quarter notes.

TRA. dreams be - come re - al - i - ty! In

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "dreams be - come re - al - i - ty! In". The piano accompaniment continues with the same complex right-hand pattern and simple left-hand bass line.

TRA. tax - i - cab or mo - tor car I

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "tax - i - cab or mo - tor car I". The piano accompaniment continues with the same complex right-hand pattern and simple left-hand bass line.

TRA. now can gai - ly hum a - bout: Oh,

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "now can gai - ly hum a - bout: Oh,". The piano accompaniment continues with the same complex right-hand pattern and simple left-hand bass line.

Mam'selle Tralala.

TRA. how I bless my luck - y star. That

TRA. all these things have come a - bout!

Tempo di Valse.

TRA. I am Ma' - moi - selle Tra - - la - la!

ritard. *a tempo*

TRA. I am Ma' - moi - selle Tra - - la - la!

RA. I'm a mil - lion - air - ess, but all the same

TRA. Ev'-ry - bo - dy calls me by that name.

TRA. Ah

She is Ma'-moi - selle Tra - la - la!

CHO. She is Ma'-moi - selle Tra - la - la!

She is Ma'-moi - selle Tra - la - la! Tra - la - la!

TRA.  Ah

CHO. She is Ma'-moi - selle Tra - la - la! Hur - rah for

She is Ma'-moi - selle Tra - la - la! Hur - rah for

She is Ma'-moi - selle Tra - la - la! Hur - rah for



TRA.  I'm the lit - tle girl who's known as Tra - la - la!

CHO. Tra - la - la! the lit - tle girl who's known as Tra - la - la!

Tra - la - la! the lit - tle girl who's known as Tra - la - la!

Tra - la - la! the lit - tle girl who's known as Tra - la - la!



DANCE.

First system of piano accompaniment for the dance. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music includes a forte (ff) dynamic marking and various rhythmic patterns, including a prominent triplet in the treble clef.

Second system of piano accompaniment for the dance, continuing the musical themes established in the first system.

Third system of piano accompaniment for the dance, concluding the instrumental section.

TRA.

Soprano vocal line for the first system, starting with a rest followed by a melodic phrase.

Ah

CHO.

Soprano vocal line for the second system, featuring the lyrics: She is Ma'-moi - selle Tra - la - la! She is Ma'-moi -

Soprano vocal line for the third system, featuring the lyrics: She is Ma'-moi - selle Tra - la - la! She is Ma'-moi -

Soprano vocal line for the fourth system, featuring the lyrics: She is Ma'-moi - selle Tra - la - la! Tra - la - la! She is Ma'-moi -

Fourth system of piano accompaniment, providing harmonic support for the vocal lines.

TRA. 

Ah, _____

- selle Tra - la - la! Hur - rah for Tra - la -

CHO. 

- selle Tra - la - la! Hur - rah for Tra - la -

- selle Tra - la - la! Hur - rah for Tra - la -



TRA. 

I shall al - ways be the same old gay _____

- la! She'll al - ways be the same old gay old

CHO. 

- la! She'll al - ways be the same old gay old

- la! She'll al - ways be the same old gay old



TRA. Tra - la - la! Gay

CHO. Tra - - la - la! Gay

Tra - - la - la! Gay

TRA. *Presto.*
Tra - la - la!

CHO. *Presto.*
Tra - la - la!

Tra la la!

ff *sfz* *lunga pausa*

Presto. Lento.

ff *rit.*

Detailed description: This block shows the piano introduction. It starts with a **Presto** tempo marking and a fortissimo (*ff*) dynamic. The music consists of a series of chords in the right hand and a rhythmic accompaniment in the left hand. After several measures, there is a double bar line, and the tempo changes to **Lento**. The dynamics shift to *rit.* (ritardando). The music continues with a few more measures, ending with a fermata over a chord.

GEORGES.

Once I thought I loved as few love,

SOPRANO & ALTO.

Once he thought he loved as few love,

mf a tempo

Detailed description: This block shows the piano accompaniment for the first vocal entry. It begins with a mezzo-forte (*mf*) dynamic and a tempo marking of *a tempo*. The piano part features a steady accompaniment in the left hand and chords in the right hand, some of which are held across measures. The music concludes with a fermata over a final chord.

GEU. Ev - 'ry love I thought a true love,

CHO. Ev - 'ry love he thought a true love,

Detailed description: This block shows the piano accompaniment for the second vocal entry. It continues with the same *mf a tempo* dynamic and tempo. The piano part provides accompaniment for the vocal lines, with chords in the right hand and a rhythmic pattern in the left hand. The piece ends with a fermata over a final chord.

GEO.
Ev - 'ry time I caught a new love,

CHO.
Ev - 'ry time he caught a new love,

GEO.
I was on it like a knife!

CHO.
He was on it like a knife!

cresc.

TRALALA, BRUNO & GEORGES.

Some was on - ly half and half love,

CHORUS ALL.

Some was on - ly half and half love,

TRA.
BRU.
GEO.

Some was no-thing more than calf - love;

CHO.

Some was no-thing more than calf - love;

TRA.
BRU.
GEO.

Now he's found the love of all his life, The

CHO.

Now he's found the love of all his life, The

TRA.
BRU.
GEO.

love he means to make his wife! I've

CHO.

love he means to make his wife!

GEORGES.

Moderato.

GEO. found the girl I mean to be The one and on - ly girl for me Un -

GEO. -til to-night I nev - er knew How much I real - ly cared for you! Oh, Tra-la-

Tempo di Valse.

GEO. -la, dear - est, I sigh for you! I would die for you if I

TRALALA. accel.

GEO. might! You cannot guess all that you are to- Stop! It is

TRA. just be - cause I have won the prize That your

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in a soprano clef, with lyrics underneath. The piano accompaniment is written on two staves (treble and bass clefs). The music is in a minor key, indicated by one flat in the key signature. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady bass line and chords in the right hand.

TRA. love for me you re - al - ize! It is

The second system of music continues the vocal line and piano accompaniment. The vocal line has a similar melodic pattern. The piano accompaniment maintains the same harmonic structure.

TRA. on - ly due to this wealth of mine - The

The third system of music continues the vocal line and piano accompaniment. The vocal line has a similar melodic pattern. The piano accompaniment maintains the same harmonic structure.

TRA. hon - our I must de - cline!

Lento.
pp

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line ends with a final note. The piano accompaniment features a long, sustained chord in the right hand, marked *Lento.* and *pp* (pianissimo). The bass line continues with a steady rhythm.

Dialogue.

TRALALA. *rit.*

I on - ly live for

Waltz.

TRA. danc - ing, Where night is turn'd to day,

TRA. — Where feet go gai - ly glanc - ing, And

Mam'selle Tralala.

TRALALA. ALL PRINCIPALS.

coup - les swing and sway! — She on - ly lives for

SOPRANO & ALTO. She on - ly lives for

TENOR. She on - ly lives for

BASS. She on - ly lives for

ALL. danc - ing, Her pul - ses mad - ly beat — To

CHO. danc - ing, Her pul - ses mad - ly beat — To

danc - ing, Her pul - ses mad - ly beat — To

danc - ing, Her pul - ses mad - ly beat — To

ALL. mel - o - dies en - tran - cing, That sweep her off her

CHO. mel - o - dies en - tran - cing, That sweep her off her

mel - o - dies en - tran - cing, That sweep her off her

Allegro vivace. very quickly.

ALL. feet! Hel - lo Here's old Ma-dame turn'd up a

CHO. feet!

feet!

Allegro vivace. very quickly.

mf

BRUNO (*Spoken*)

GEORGES:

-gain Let me get out of this. Your

mf

GEO. wife's a - bout! Go on, get out! But

mf

BRU. I don't know where I can go!

ff Hel - lo! *ff* Po - lice!

CHO. Hel - lo! Po - lice!

Hel - lo! Po - lice!

mf

Dialogue.

ff

mf

mf *poco a poco cresc.*

mf

8 *lunga pause.*

Mam'selle Tralala.

Allegro moderato.

TRALALA.

Lest said will be soon-est men - ded; That

TRA.

mis - un - der - stand - ing is en - ded! Now that's all right, Let's

TRA.

have some fun. And make the night a mer - ry one! ——— When

ALL.

ALL.

Con spirito.

Mis - ter Moon is shi - ning He drives dull

ALL.

care a - way; We see a sil - ver

ALL.

li - - ning Where all was cold and grey.

ALL PRINCIPALS.

CHORUS.

And when the sun's de - cli - -

And when the sun's de - cli - -

And when the sun's de - cli - -

And when the sun's de - cli - -

Mam'selle Tralala.

ALL. *ning Up comes that great bal - loon =*

CHOR. *ning Up comes that great bal - loon =*

The first system of the musical score consists of five staves. The top two staves are for the vocal parts, labeled 'ALL.' and 'CHOR.'. Both parts sing the lyrics '- ning Up comes that great bal - loon ='. The bottom three staves are for the piano accompaniment, showing a rhythmic pattern of eighth and sixteenth notes in both hands.

ALL. *Then once a - gain We're right as*

CHOR. *Then once a - gain We're right as*

Then once a - gain We're right as

The second system of the musical score consists of five staves. The top two staves are for the vocal parts, labeled 'ALL.' and 'CHOR.'. Both parts sing the lyrics 'Then once a - gain We're right as'. The bottom three staves are for the piano accompaniment, showing a rhythmic pattern of eighth and sixteenth notes in both hands.

ALL. *Presto.*

rain, Good eve - ning, Mis - ter Moon!

rain, Good eve - ning, Mis - ter Moon!

CHO. rain, Good eve - ning, Mis - ter Moon!

rain, Good eve - ning, Mis - ter Moon!

Presto.

fff

sfz

Act III.

OPENING CHORUS.

Nº 12.

Allegro.

First system of the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The music is in B-flat major and begins with a forte dynamic. The right hand plays chords and moving lines, while the left hand provides a steady bass accompaniment.

Second system of the piano introduction, continuing the musical texture established in the first system.

Third system of the piano introduction, concluding the initial instrumental section.

Curtain.

Fourth system of the piano introduction, marked 'Curtain', featuring a final cadence with a fermata on the final chord.

CHORUS OF LADIES.

Sop.

CHO. *Alto.*

We ad-mit her frock won't fit her; What are we to do? It

The vocal line for the chorus of ladies, starting with a soprano part and an alto part. The lyrics are: "We admit her frock won't fit her; What are we to do? It". The piano accompaniment continues with a similar rhythmic pattern to the introduction.

Mam'selle Tralala.

CHO. *(bus.)* might go so; *(bus.)* Oh, no, no, no; *(bus.)* And that looks awkward too.

CHO. Skirt and bod-ice, no-thing right! Sleeves are much too long. In

CHO. fact, it's just a perfect sight, It's ab - so - lute - ly wrong!

ff

N^o 13.

SONG.— (Tralala.)

"MAM'SELLE, MAM'SELLE."

Con spirito. TRALALA.

Voice. 1. Un-im-

Piano. *mf* *sfz* *fz* *p*

TRA. peach - a - ble my cred - it is, I've now be - come an heir - ess. If my

TRA. for - tune's what they've said it is, I'm quite a mil - lion - air - ess. With

Mam'selle Tralala.

TRA. of - fers on their knees to me, The men will ov - er - whelm me; Each

simile

TRA. bach - e - lor will freeze to me, And this is what he'll tell me: "Mam' -

ritard.

ritard.

p

TRA. - sel - le, Mam' - sel - le, I love you so, ma bel - le! So

TRA. tout a fait di - vine, you are - Oh, won't you say that mine you are? You

mf

Mam'selle Tralala.

TRA. pet, you co - quette, you! I nev - er can for - get you! All

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in a treble clef with a key signature of one flat (B-flat). It contains four measures of music with lyrics: "pet, you co - quette, you! I nev - er can for - get you! All". The piano accompaniment is written on two staves (treble and bass clefs) and provides harmonic support for the vocal line.

TRA. day I sit and sigh for you, I cry for you, I'd die for you; I

The second system of music continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics: "day I sit and sigh for you, I cry for you, I'd die for you; I". The piano accompaniment features a more active melodic line in the right hand, with flowing sixteenth-note patterns.

TRA. keep the goo - goo eye for you, My lit - tle Tra - la - la!"

The third system of music continues the vocal line and piano accompaniment. The vocal line has four measures with lyrics: "keep the goo - goo eye for you, My lit - tle Tra - la - la!". The piano accompaniment includes dynamic markings: *p* (piano) in the first measure and *sfz mf* (sforzando mezzo-forte) in the fourth measure.

TRA. 2. Should an

The fourth system of music shows the vocal line starting with a rest in the first three measures, followed by a note in the fourth measure with the lyric "2. Should an". The piano accompaniment continues with dynamic markings: *sfz* (sforzando) in the second measure, *sfz* in the third measure, and *p* (piano) in the fourth measure.

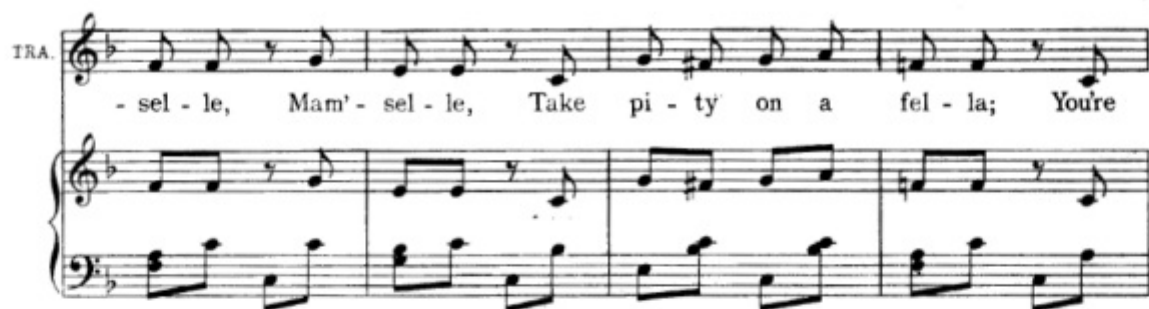
TRA. Eng - lish-man from Do - ver come, As Eng - lish-men in - cline to, He will

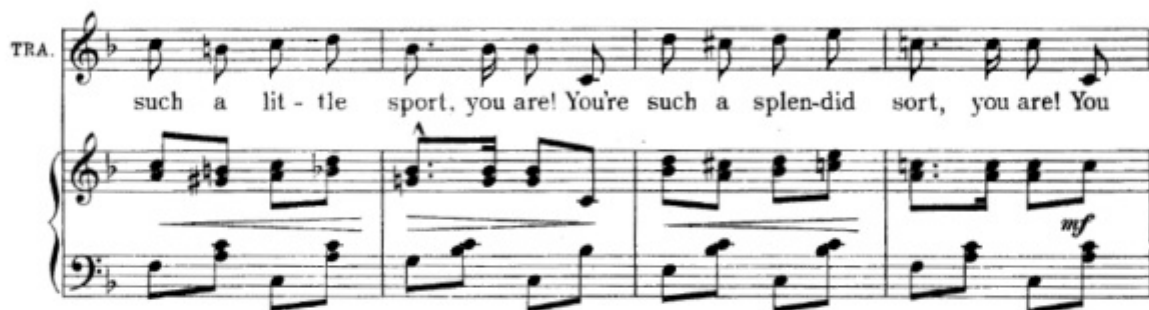
TRA. cer - tain-ly be o - ver-come With love for me and mine, too! At

TRA. sup - per, tête à tête with me, He'll fid - dle with the cru - et, Pre -

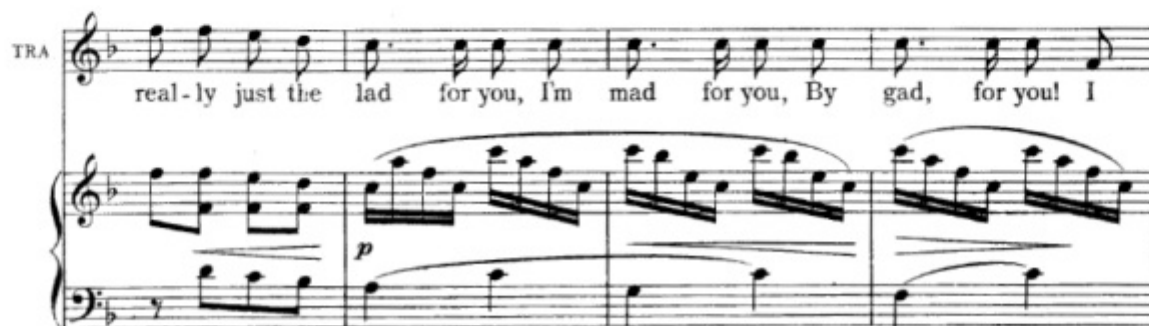
TRA. - pared to risk his fate with me, And this is how he'll do it: "Mam' -

Mam'selle Tralala.

TRA.  - sel - le, Mam' - sel - le, Take pi - ty' on a fel - la; You're

TRA.  such a lit - tle sport, you are! You're such a splen - did sort, you are! You

TRA.  rip - per, you clip - per, You sau - cy lit - tle kip - per! I'm

TRA.  real - ly just the lad for you, I'm mad for you, By gad, for you! I

TRA. mean to ask your dad for you, My lit - tle Tra - la - la!"

TRA. 3. From

TRA. Ba - den - Ba - den bars they come, From Ham-burg or from Ber - lin. For...

TRA. they don't care how far they come To rope a weal - thy girl in! Fat

TRA. com - pli-ments they'll pay to me, Each port - ly Carl or Her - mann; And

simile

TRA. this is what they'll say to me In throa - ty Fran - co - Ger - man: "Mein

ritard.

ritard. *p*

TRA. Frau - lein, Mein Frau - lein, I've som - ting hier in your line; My

TRA. heart he on - ly beat for you, My food I can - not eat for you! My

TRA. in - ner is thin - ner, I do not touch my

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note 'in - ner', followed by a quarter note 'is', a quarter note 'thin - ner', a quarter note 'I', a quarter note 'do', a quarter note 'not', a quarter note 'touch', and a quarter note 'my'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

TRA. din - ner! My fat he dis - ap - pear for you, Round

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'din - ner!', followed by a quarter note 'My', a quarter note 'fat', a quarter note 'he', a quarter note 'dis -', a quarter note 'ap -', a quarter note 'pear', a quarter note 'for', a quarter note 'you,', and a quarter note 'Round'. The piano accompaniment includes a dynamic marking 'p' (piano) in the right hand.

TRA. here for you, My dear, for you! I'd leave my la - ger

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'here', a quarter note 'for', a quarter note 'you,', a quarter note 'My', a quarter note 'dear,', a quarter note 'for', a quarter note 'you!', a quarter note 'I'd', a quarter note 'leave', a quarter note 'my', and a quarter note 'la - ger'. The piano accompaniment includes a dynamic marking 'p' (piano) in the right hand.

TRA. bier for you, Mein lee - die Sau - er - kraut!"

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a half note 'bier', a quarter note 'for', a quarter note 'you,', a quarter note 'Mein', a quarter note 'lee -', a quarter note 'die', a quarter note 'Sau -', a quarter note 'er -', and a quarter note 'kraut!"'. The piano accompaniment includes a dynamic marking 'sfz' (sforzando) in the right hand.

No 14.

SONG- (Tralala and Chorus of Ladies.)

"SONG OF DREAMS."

MELODRAMA.
Adagio.

Piano *pp*

ritard.

TRA. Moderato.

1. Through the land of Day - dreams

p

TRA. Drow - si - ly I wend my way, Dream - ing far - a - way dreams Of

tr

Mam'selle Tralala.

TRA. life and love and lei - sure! Hap - pi-ness and plea - sure, Ro-

TRA. - man - ces and fan - cies, Be - spread their gla-mour o'er me And

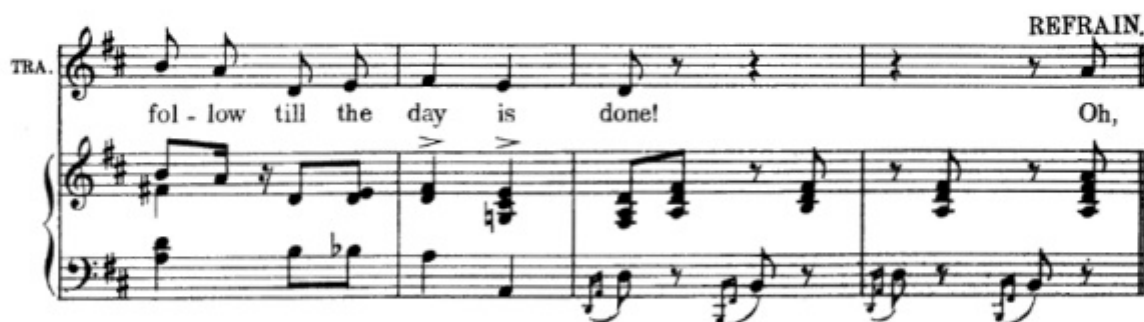
TRA. gai - ly dance be - fore me. When the au-tumn time comes round

TRA. Off I go with horse and hound, All my fen - ces fac - ing, A -

Mam'selle Tralala.

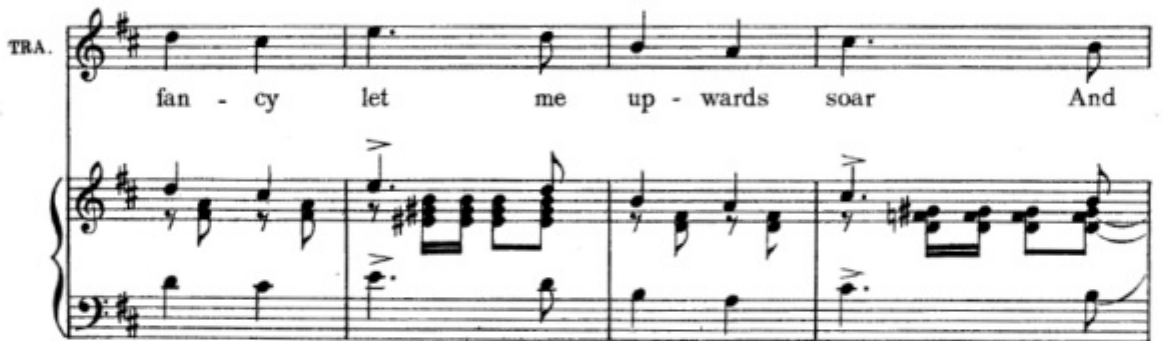
TRA.  - cross the up - land rac - ing, Hark - ing down the

TRA.  hol - low, Pur - su - ing, hal - loo - ing, The fly - ing fox I

TRA.  fol - low till the day is done! Oh, REFRAIN.

TRA.  Land of Hap - py Dreams, Where

TRA.  *all is what it seems, On wings of*

TRA.  *fan - cy let me up - wards soar And*

TRA.  *let me wake nev - er - more! Oh,*

CHO.  *Oh,*

CHORUS OF LADIES.

pp

Mam'selle Tralala.

TRA. Land of Hap-py Dreams, Where all

CHO. Land of Hap-py Dreams, Where all

TRA. is what it seems, On wings of fan - cy let me

CHO. is what it seems, On wings of fan - cy let me

TRA. up - wards soar And let me wake nev - er - more!

CHO. up - wards soar And let me wake nev - er - more!

TRA.  *p*

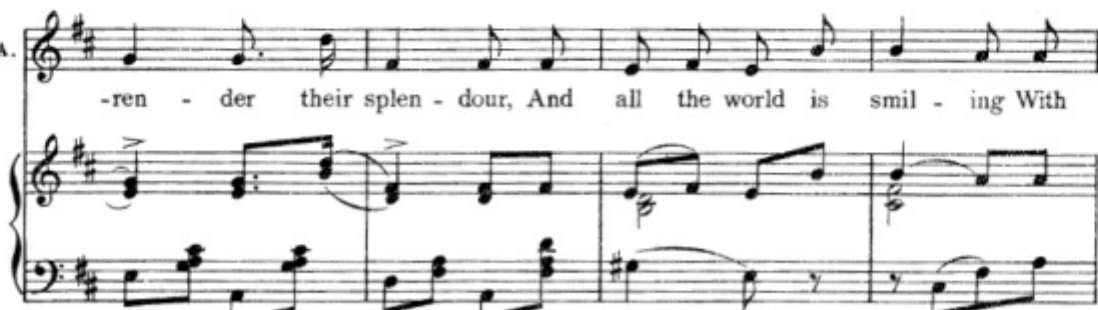
2. Then the vi - sion chan - ges:

TRA. 

'Neath a sky of cloud-less blue Far my fan - cy ran - ges, Of

TRA. 

Sou - thern sum - mer dream - ing; Gold - en sands a - gleam - ing Sur -

TRA. 

-ren - der their splen - dour, And all the world is smil - ing With

TRA. mer-ri-ment be - guil - ing! In a dain - ty bath - ing gown.

ritard.

TRA. Gai - ly I go danc - ing down, Fro - lic - some and fligh - ty, A

TRA. mo - dern A - phro - di - te, Fashion's fair - est daugh - ter, In - vit - ing, in -

TRA. - cit - ing, I cleave the laugh - ing wa - ter of a sap - phire sea! Oh,

REFRAIN.

TRA. Land of Hap - py Dreams Where

TRA. all is what it seems, On wings of

TRA. fan - cy let me up - ward soar And

TRA. let me wake nev - er - more!

CHO. Oh, CHORUS OF LADIES. Oh,

TRA.  Land of Happy Dreams, Where all

CHO.  Land of Happy Dreams, Where all



TRA.  is what it seems, On wings of fan - cy let me

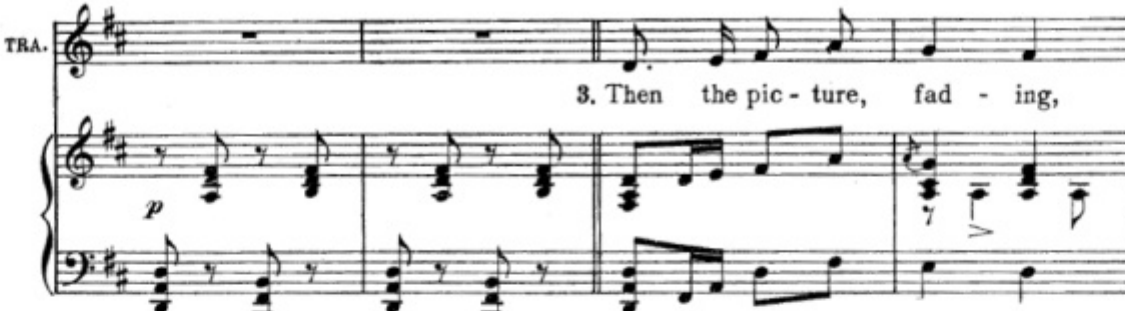
CHO.  is what it seems, On wings of fan - cy let me



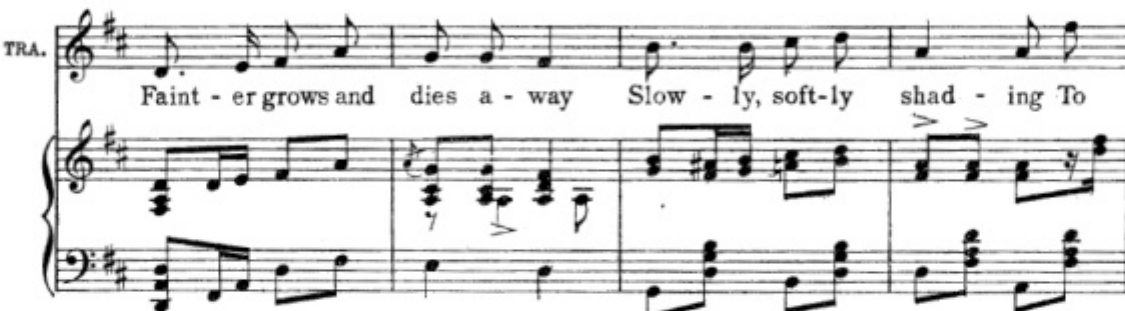
TRA.  up - ward soar And let me wake nev - er - more!

CHO.  up - ward soar And let me wake nev - er - more!



TRA.  3. Then the pic - ture, fad - ing,

p

TRA.  Faint - er grows and dies a - way Slow - ly, soft - ly shad - ing To


TRA.  phan - ta - sies en - tranc - ing, Where gai - e - ty and danc - ing De -

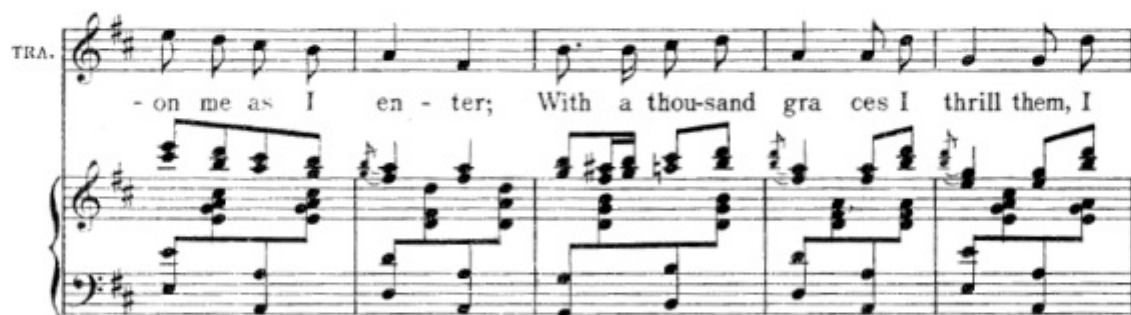
TRA.  - light you, ex - cite you - Where ev - 'ry - one is gaz - ing On

Mam'selle Tralala.

TRA.  scenes with splen-dour blaz - ing. Sud - den-ly a si-lence falls

ritard.

TRA.  O - ver box-es, pit and stalls; All the glass-es cen - tre Up -

TRA.  - on me as I en - ter; With a thou-sand gra ces I thrill them, I

TRA.  fill them; I stir the sea of fa-ces to a storm of cheers! Oh,

REFRAIN.

TRA. Land of Happy Dreams Where

TRA. all is what it seems! On wings of

TRA. fan - cy let me up - wards soar And

TRA. let me wake nev - er - more! Oh,

CHORUS OF LADIES. Oh,

TRA. Land of Hap-py Dreams, Where all

CHO. Land of Hap-py Dreams, Where all

TRA. is what it seems! Oh wings of fan - cy let me

CHO. is what it seems! Oh wings of fan - cy let me

TRA. up - ward soar And let me wake nev - er - more.

CHO. up - ward soar And let me wake nev - er - more.

N^o 15.

FINALE.

Tempo di Marcia.

All.

So come a - long, It may be

Piano.

ALL.

wrong, But no one cares a cuss; We'll

ALL.

be a live - ly lot eh, what! You bet your

Mam'selle Tralala.

ALL. 
boots on us ————— Go on the

ALL. 
bust We sim - ply must; We'll set the town a -

ALL. 
light ————— So take my tip And let things

ALL. 
rip. Hur - rah! Tra-la - la, Tra-la - la! To-night's the night.
s..... *ff*

THE COMING CRAZE.

“Puppchen.”

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Snookey Ookums. One or Two Step.	Irving Berlin
Temptation Rag.	Henry Lodge
You're my Baby. Two-Step.	Brown and Ayer
Red Pepper Rag.	Henry Lodge
My Sumurun Girl. One-Step.	Louis A. Hirsch
Gaby Glide. Two-Step.	Louis A. Hirsch
The Walk of Fishes. Novelty Dance.	Uriel Davis
Inamorata. Waltz.	F. W. Marchetti
Mon Bijou. Waltz.	Le Paige
Alexander's Ragtime Band. Two-Step.	Irving Berlin
Blaze Away. March.	Abe Holzmann
Dill Pickles Rag.	C. Johnson
Everybody's doing it. Two-Step.	Irving Berlin
Haunting Rag.	Julius Lenzburg
Hullo! Ragtime. Selection.	Louis A. Hirsch
How do you do, Miss Ragtime? Two-Step.	Louis A. Hirsch
I want to be in Dixie. Two-Step.	Irving Berlin
King Chanticleer. Two-Step.	Nat D. Ayer
Oh, you beautiful Doll! Two-Step.	Nat D. Ayer
Teddy Bears Picnic. Two-Step.	J. W. Bratton
Whistling Rufus. Two-Step.	Kerry Mills
Puppchen. Waltz.	Jean Gilbert
Puppchen. Two-Step Intermezzo.	Jean Gilbert
Hullo! Tango. Selection.	Louis A. Hirsch
In my Harem. One-Step.	Irving Berlin
Persian Princess. Oriental Waltz.	Harry Auracher
On the Banks of the Riviera.	Léo Daniderff
"Marguerite." Polka-March.	A. Valsien

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