

CHARLES DILLINGHAM'S PRODUCTION
BY

FRITZI SCHEFF
OPERA COMPANY

THE PRIMA DONNA

BY THE AUTHOR AND COMPOSER OF
"Mlle MODISTE"



FRITZI
SCHEFF

BOOK &
LYRICS BY
**HENRY
BLOSSOM**

MUSIC
BY
**VICTOR
HERBERT**

M. WITMARK & SONS
NEW YORK CHICAGO LONDON PARIS

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Chas. Dillingham's Production
BY THE
...FRITZI SCHEFF...
OPERA COMPANY



THE PRIMA DONNA




BOOK AND LYRICS BY

HENRY BLOSSOM



MUSIC BY

VICTOR HERBERT.

VOCAL SCORE, Pr. \$2.00 net. 
" 6/2 "

M. WITMARK & SONS,
NEW YORK, CHICAGO, LONDON,
PARIS.

Melbourne, Australia, **ALLAN & CO**

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CHARLES DILLINGHAM

Presents

Fritzi Scheff

IN A MUSICAL PLAY IN TWO ACTS

Entitled

The Prima Donna

Book and Lyrics by HENRY BLOSSOM.

Music by VICTOR HERBERT.

CAST OF CHARACTERS.

Colonel Dutoir.	Nace Bonville	
Captain Bordenave	William K. Harcourt	
Lieut. Armand, Count de Fontaine	William Raymond	
Lieut. Fernand Drouillard	Donald Hall	
Lieut. Gaston de Rendal	Martin Haydon	
Lieut. Prosper Rousseau	Geo. W. Macnamara	
Lieut. Eugene de Beaumont	Robert E. Clarke	
Mons. Beaurivage, Athenee's Father	W. J. Ferguson	
Herr Max Gundelfinger, Known as "Pop".	Jas. E. Sullivan	
Signor Giuseppi Spaglionni	Phil Branson	
Baron de Pombal.	Herbert Ayling	
Dr. Papin	St. Clair Bayfield	
First Waiter.	Armand Cortez	
Second Waiter	Peter Canova	
Mother Justine, Proprietress of the Cafe	Josephine Bartlett	
Mlle. Athenee, Prima Donna of the Opera Comique	Fritzi Scheff	
Margot, her Maid	Gwendolyn Valentine	
Mlle. Mathilde.	Grace Spencer	
Mlle. Desiree	} Cafe Chanteuses {	Renee Dyris
The Dutchess		Ellen Carr
Countess Helene	Blanche Morrison	
Marquise du Perriponds	Lizzie Conway	
Celeste	} Cafe Concert Girls {	Margaret Ross
Mignon		Gertrude Doremus
Clairette		Virginia Reid
Rebe		Marguerite May

TIME: The Present.

SYNOPSIS OF SCENES.

Act I — The Pomme d'Or.

Act II — Club House at Ile de Puteaux, Paris.

(Entertainment by the Estudiantina Octette)

Musical Director.	John Lund
Stage Manager.	Frank Beresford

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Overture.

Tempo di Marcia.

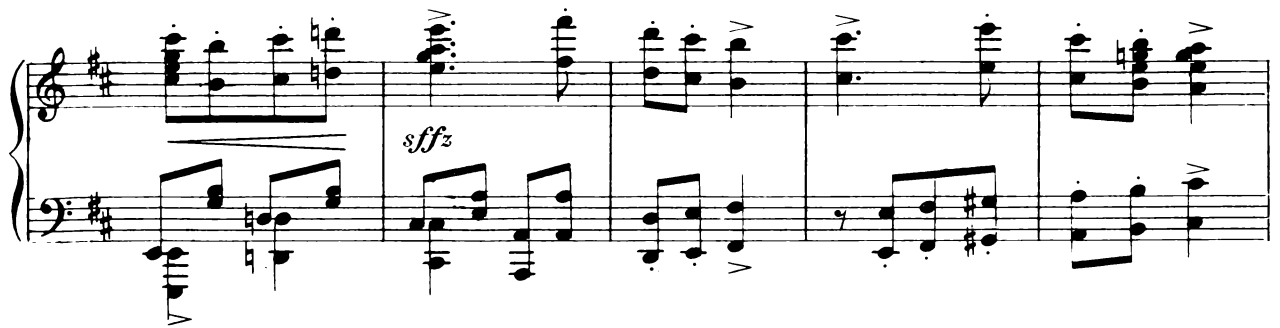
Piano.

fff Tutta forza. ffff


sfz

sfz

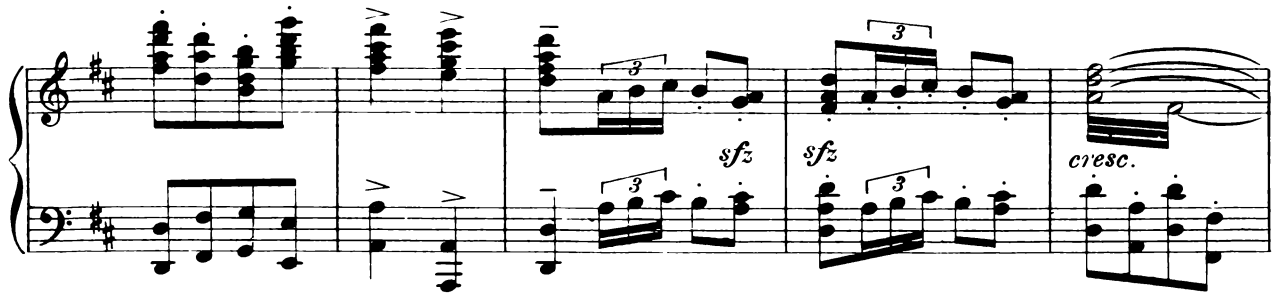
sfz



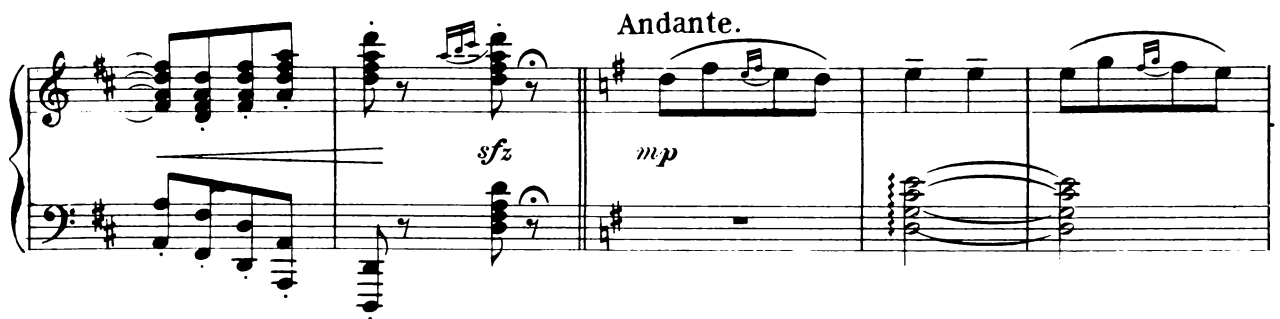
First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music is marked *sfz* (sforzando). The treble staff contains a series of chords and single notes, while the bass staff features a more active line with eighth and sixteenth notes.



Second system of musical notation, continuing the piece. The *sfz* marking is present. The treble staff shows a melodic line with some grace notes, and the bass staff continues with a rhythmic accompaniment.




Third system of musical notation. This system includes triplets in both staves, marked with a '3' and a bracket. The *sfz* marking is present. The system concludes with a *cresc.* (crescendo) marking over a sustained chord in the bass.



Fourth system of musical notation. The tempo changes to *Andante.* The music is marked *mp* (mezzo-piano). The treble staff features a melodic line with some grace notes, and the bass staff has a more active line with eighth and sixteenth notes.



Fifth system of musical notation. The treble staff features a melodic line with some grace notes, and the bass staff has a more active line with eighth and sixteenth notes. The system concludes with a final chord in the bass.



First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, starting with a *poco rit.* marking and transitioning to *p a tempo.* The bass clef staff provides a simple harmonic accompaniment with half notes.




Second system of musical notation. The treble clef staff continues the melodic line with various rhythmic patterns. The bass clef staff maintains the accompaniment with half notes and some rests.



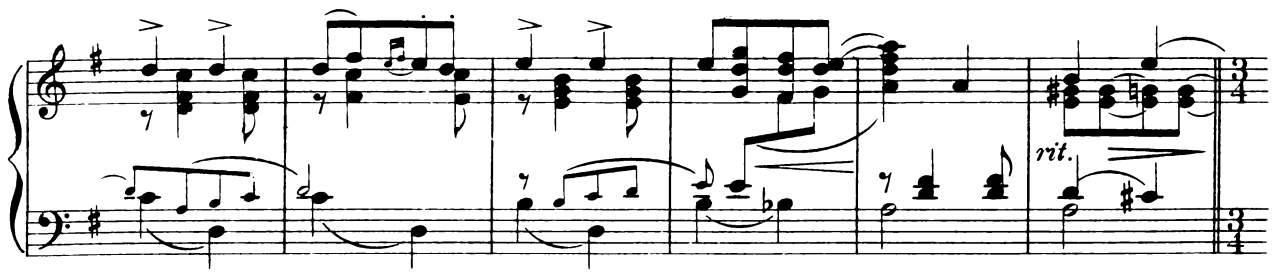
Third system of musical notation. The treble clef staff features a melodic line with some slurs. The bass clef staff includes a key signature change to D major (indicated by a sharp on the F line) and continues the accompaniment.



Fourth system of musical notation. The treble clef staff shows a melodic line with a *rit.* marking followed by *a tempo.* The bass clef staff continues the accompaniment with half notes and some rests.

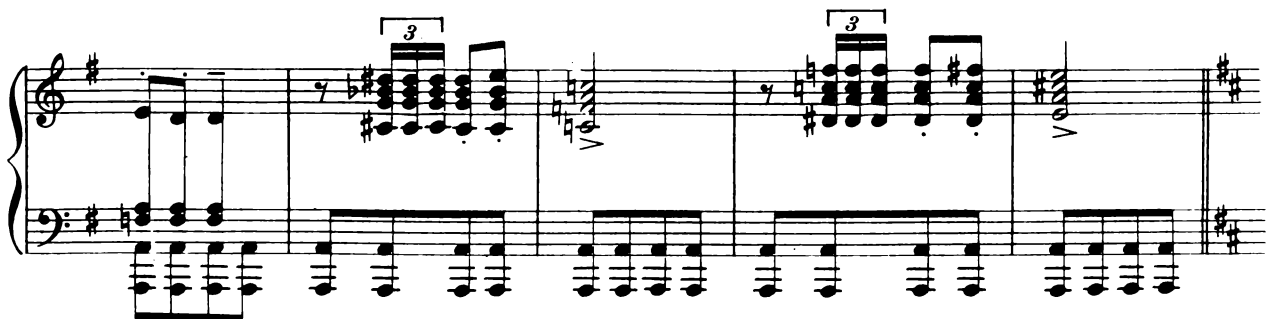
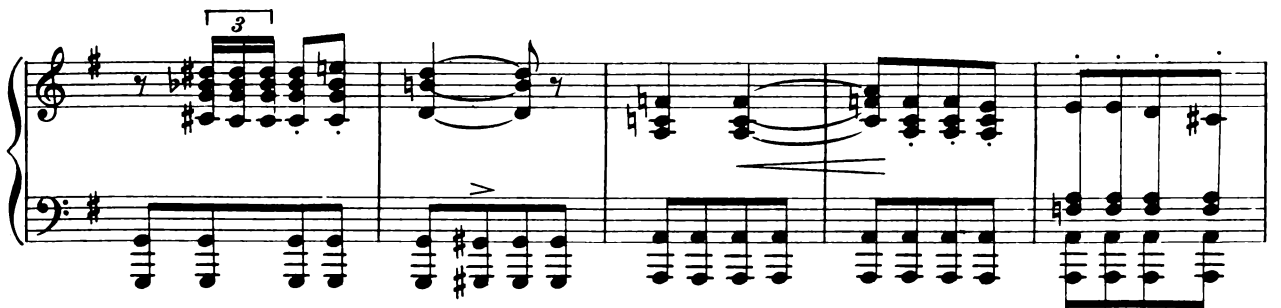


Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment with eighth notes and slurs.



Valse Lento.



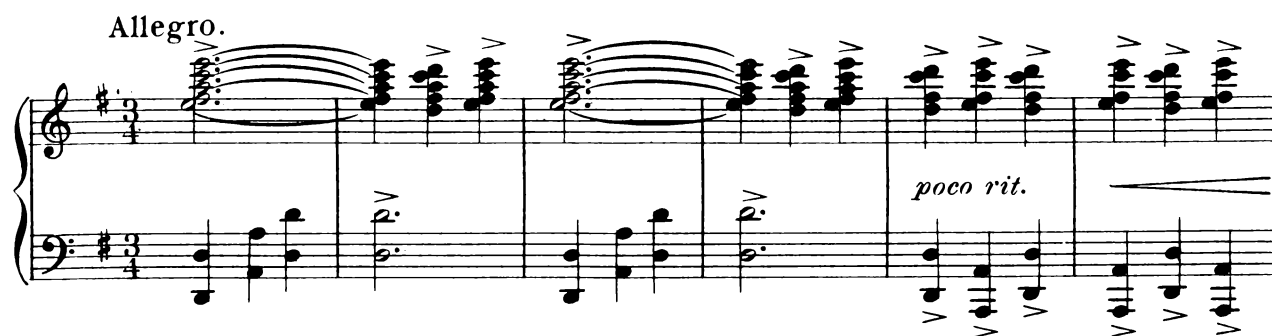
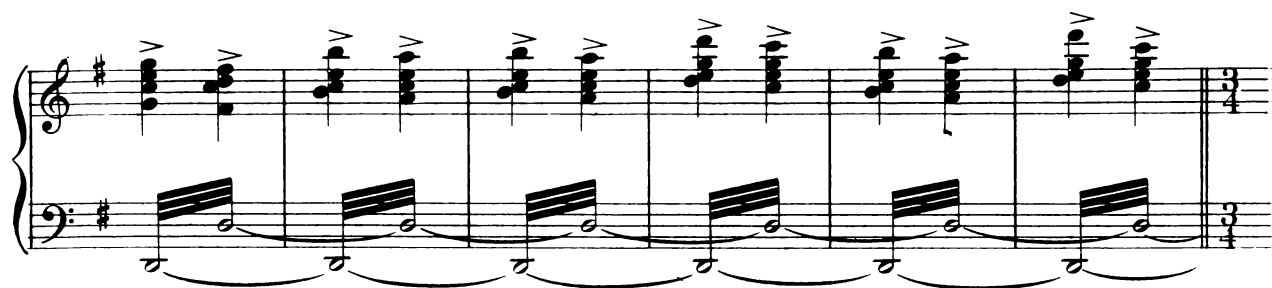
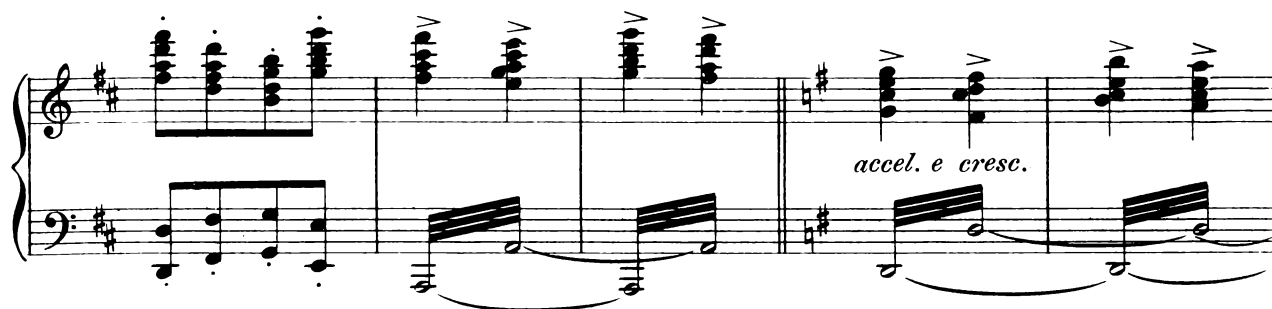
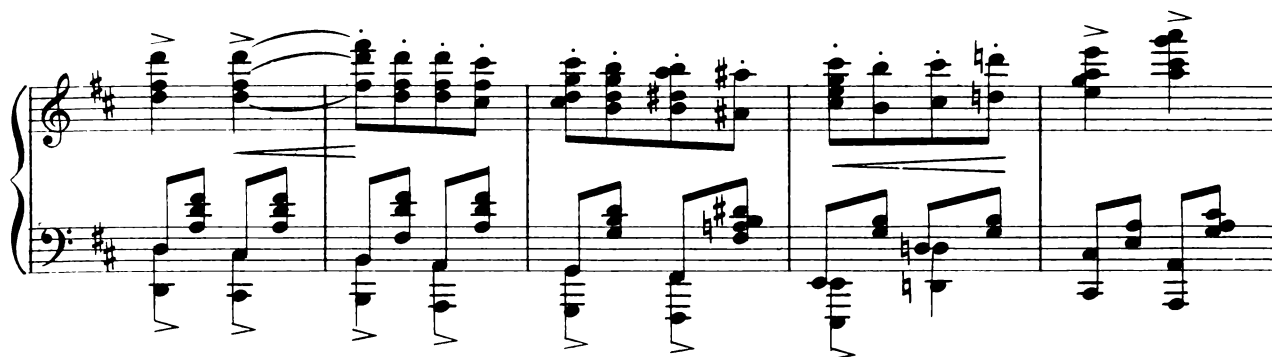


Moderato.

This musical score is for a piano piece in D major, marked Moderato. It consists of five systems of music, each with a grand staff (treble and bass clefs). The piece features a variety of textures and dynamics. The first system begins with a forte (f) dynamic and includes triplet figures in both hands. The second system continues with similar triplet patterns. The third system introduces a fortissimo (ff) dynamic and features more complex, accented chords. The fourth system is marked sforzando (sffz) and includes a crescendo leading to a fortissimo section. The fifth system concludes with a fortissimo (ffz) dynamic and features dense, rapid triplet passages in both hands. The score is written in a clear, professional style with standard musical notation.

This page of musical notation is for a piano piece, featuring five systems of staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various dynamics and articulations:

- System 1:** Starts with *fff* *Tutta forza.* and *ffff*. The right hand has a series of chords and a melodic line, while the left hand has a rhythmic accompaniment.
- System 2:** Starts with *sffz*. The right hand continues with chords and a melodic line, while the left hand has a rhythmic accompaniment.
- System 3:** Continues the musical theme with chords and a melodic line in the right hand and a rhythmic accompaniment in the left hand.
- System 4:** Features a triplet in the right hand and a triplet in the left hand. The right hand has a melodic line, while the left hand has a rhythmic accompaniment.
- System 5:** Starts with *sffz*. The right hand continues with chords and a melodic line, while the left hand has a rhythmic accompaniment.



First system of the musical score. The treble staff contains a series of chords and eighth notes, with an *accel.* marking. The bass staff features a rhythmic pattern of eighth notes and chords, with a *pesante.* marking.

Second system of the musical score. The treble staff continues with chords and eighth notes. The bass staff features a rhythmic pattern of eighth notes and chords, with a *pesante.* marking.

Presto.

Third system of the musical score. The treble staff features a series of chords and eighth notes, with a *fff* marking. The bass staff features a rhythmic pattern of eighth notes and chords, with a *fff* marking.

Fourth system of the musical score. The treble staff features a series of chords and eighth notes, with a *strepitoso.* marking. The bass staff features a rhythmic pattern of eighth notes and chords, with a *fff lunga.* marking and a *sfffz* marking.

Nº 1. Opening Act I.

Moderato.

Piano.

The musical score is for a piano piece in 2/4 time, one sharp (F#). It is marked 'Moderato.' and 'Piano.' The first system begins with a treble staff containing triplets and a bass staff with chords, marked *mf*. The second system continues the treble staff with eighth-note patterns and the bass staff with chords. The third system features a treble staff with sixteenth-note runs and a bass staff with chords, marked *cresc.* and *f*. The fourth system returns to the treble staff with triplets and the bass staff with chords, marked *mf*.

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Pop playing the Piano.

The musical score is written for piano and consists of four systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#). The first system begins with a forte (*f*) dynamic and includes the instruction *brillante.* in the right hand. The second system continues the melodic and harmonic development. The third system features a *cresc.* (crescendo) instruction. The fourth system concludes with the instruction *piu cresc.* (more crescendo). A narrative instruction, "Pop gets up to tune the Piano.", is placed in the right-hand staff of the fourth system, indicating a moment of silence or a change in the scene.

8

Pop tunes his Piano.

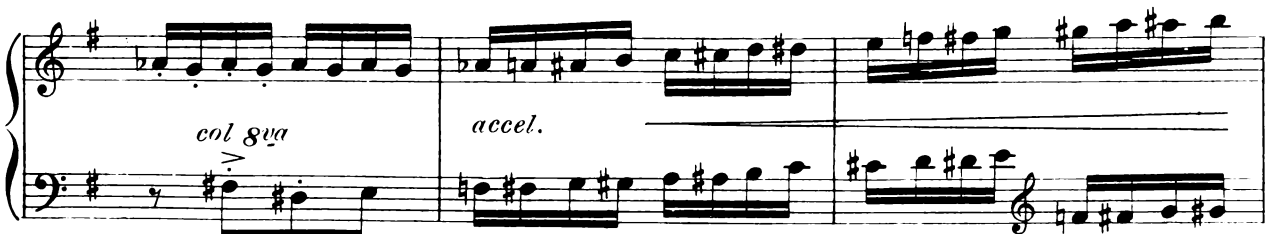
ad libitum.

etc. etc.

f a tempo.

mf

3



8 *ad lib.*

etc. etc.

3/4

8 *sf*

3/4

Tempo di Valse.

8 *ff*

3/4

Tempo di Valse.

f *poco pesante.*

3/4

8 3

pp

8

ad lib.

8

pp

ad lib.

8va bassa

ad lib.

8va bassa

Animato.

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The tempo is marked 'Animato.'. The first staff (treble clef) contains whole rests. The second staff (bass clef) contains quarter notes: F#2, A2, C3, and F#2. An eighth rest is indicated above the first measure.

Animato.

Second system of musical notation, measures 5-8. The key signature changes to two flats (Bb, Eb). The tempo is marked 'Animato.'. The first staff (treble clef) contains eighth notes: Bb3, D4, F#4, G4, A4, Bb4, C5, and Bb4. The second staff (bass clef) contains chords: F#2-A2-C3, Bb3-D4, F#4-G4, and Bb4-C5. The dynamic is marked 'ff'. The instruction 'sempre animando.' is written above the second staff.

Third system of musical notation, measures 9-12. The key signature is two flats (Bb, Eb). The first staff (treble clef) contains eighth notes: Bb3, D4, F#4, G4, A4, Bb4, C5, and Bb4. The second staff (bass clef) contains chords: F#2-A2-C3, Bb3-D4, F#4-G4, and Bb4-C5. An eighth rest is indicated above the first measure.

Fourth system of musical notation, measures 13-16. The key signature is two flats (Bb, Eb). The first staff (treble clef) contains eighth notes: Bb3, D4, F#4, G4, A4, Bb4, C5, and Bb4. The second staff (bass clef) contains chords: F#2-A2-C3, Bb3-D4, F#4-G4, and Bb4-C5. An eighth rest is indicated above the first measure.

Fifth system of musical notation, measures 17-20. The key signature is two flats (Bb, Eb). The first staff (treble clef) contains eighth notes: Bb3, D4, F#4, G4, A4, Bb4, C5, and Bb4. The second staff (bass clef) contains chords: F#2-A2-C3, Bb3-D4, F#4-G4, and Bb4-C5. An eighth rest is indicated above the first measure.

Sixth system of musical notation, measures 21-24. The key signature is two flats (Bb, Eb). The first staff (treble clef) contains eighth notes: Bb3, D4, F#4, G4, A4, Bb4, C5, and Bb4. The second staff (bass clef) contains chords: F#2-A2-C3, Bb3-D4, F#4-G4, and Bb4-C5. An eighth rest is indicated above the first measure.

CHORUS.

Valse lento.

1st Girl.

You're char-man-te! Say oui! Let us

molto grazioso e rubato.

Valse lento.

pp

be bons a - mis! Don't de - lay! Name the

I

*accel.**a tempo.**accel.*

day, And I'll prove that I love on - ly you. For je t'a -

will prove that I love on - ly you. For je t'a -

accel.

accel.

accel.

Molto animato.
All Whistle.

rit.

dore! ma cher - ie!

dore! ma cher - ie!

rit.

rit.

sempre staccato.

This musical score is for page 23 of a piece, featuring a piano accompaniment and a vocal line. The score is written in B-flat major (two flats) and 4/4 time. It consists of three systems, each with a vocal staff and a grand piano staff (treble and bass clef).

System 1: The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note A4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand. The right hand plays a sequence of chords: G4-Bb4, A4-Bb4, and Bb4-C5. The left hand plays single notes: G3, A3, Bb3, and C4. The system concludes with a whole note chord of G4-Bb4 in the right hand and a whole note G3 in the left hand.

System 2: The vocal line continues with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note A4. The piano accompaniment continues with similar chords and notes. The right hand plays G4-Bb4, A4-Bb4, and Bb4-C5. The left hand plays G3, A3, Bb3, and C4. The system concludes with a whole note chord of G4-Bb4 in the right hand and a whole note G3 in the left hand.

System 3: The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note A4. The piano accompaniment continues with similar chords and notes. The right hand plays G4-Bb4, A4-Bb4, and Bb4-C5. The left hand plays G3, A3, Bb3, and C4. The system concludes with a whole note chord of G4-Bb4 in the right hand and a whole note G3 in the left hand.

The first system of the score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are grand staves (treble and bass clefs) providing harmonic accompaniment with chords and moving lines.

Sing. Dont you see that to
 Ma Cher - ie! to
 Ma Cher - ie! Dont you see that to
 Ma Cher - ie! to

The second system features a vocal melody on a single staff with lyrics. The piano accompaniment continues on the grand staff below.

ff

The third system shows the piano accompaniment. It includes a forte (*ff*) dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes in both hands.

Tutta forza.

The fourth system continues the piano accompaniment. It includes the instruction *Tutta forza.* (With great force). The music maintains the rhythmic intensity from the previous system.

me you're Char-man - te! Say oui! Let us be bons a -

me you're Char-man - te! Say oui! Let us be bons a -

8-

mis! Don't de - lay! Name the

mis! Don't de - lay! Name the

Don't de - lay!

8-

day! And I'll

I'll prove, That I love on - ly

day! And I'll prove, That I love on - ly

I'll prove,

thee, For je t'a - dore, ma cher - ie!

thee, For je t'a - dore, ma cher - ie!

Allegro molto.

Allegro molto.

Allegro molto.

ff



je t'a - dore ma cher - ie!

je t'a - dore ma cher - ie!



First system of piano accompaniment, featuring a treble and bass staff. The treble staff has a melodic line with eighth notes and a final measure with a triplet of eighth notes. The bass staff provides harmonic support with chords and single notes.



Second system of piano accompaniment. The treble staff features a series of chords, some marked with an '8' indicating an octave. The bass staff continues with harmonic accompaniment.



Third system of piano accompaniment, showing sustained chords in both treble and bass staves.



Fourth system of piano accompaniment. The treble staff has a melodic line with a final measure marked *sfz*. The bass staff has a melodic line with a final measure marked *sfz*.



Fifth system of piano accompaniment. The treble staff has a melodic line with a final measure marked *sfz*. The bass staff has a melodic line with a final measure marked *sfz*.

Something Always Happens When It Shouldn't!

4 5 1 2 N^o 2.

Piano.

I've had as much ex-per-i-ence as
I got some fun-ny friends what like to
One night I called up-on an-oth-er

an-y doz-en men, A dodg-ing in and out from Cu-pid's
make a lee-tle joke, Be-fore I called to see my girl one
sweet-heart called Ma-rie! The fam-'ly dey were all a-round the

dart.
night.
place!

But some-thing al-ways hap-pens when I'm
They hand-ed me a nice ci-gar, they
We start-ed in to play a game, dat

pp giocosamente.

get - ting good, and then, I got to find me out a new sweet - heart! — There's
 thought that I would smoke, But first they filled it full of dy - na - mite! — Those
 ev - 'ry one should see, Which one of us could make the ug - liest face! — Just

fif - ty bil - lion peo - ple in the world and I am told, Two
 fool - ish kind of tricks, dey al - ways get you in a fix! And
 then my Ma - rie's moth - er stuck her face in through the door! I

thirds of them are wo - men, why - it's sil - ly! The
 dat's de night dat end - ed all my glo - ry! I
 said: "Your moth - er wins with - out de - lay - ing!" But

mar - ket's full! Its o - ver-done! But when I want a stin - gy one, Why
 thought it was a good ci - gar, And so I gave it to her pa, I
 I had made an aw - ful break, Too late I found out my mis - take, When

some - thing al - ways makes me out a "gil - ly!" For
 hate to tell the fin - ish of the sto - ry! But
 Ma - rie said: "Why moth - er wasn't — play - ing!" Ach!

REFRAIN.
 Poco meno.

some - thing al - ways hap - pens when it should - n't! I
 some - thing al - ways hap - pens when it should - n't! I
 some - thing al - ways hap - pens when it should - n't! I

colla voce.

can't ex - plain just why it is, or how! But
 can't ex - plain just why it is, or how! Dere
 can't ex - plain just why it is, or how! It

dere iss com - pli - ca - tions, When a girl has got re - la - tions. If it
 came a noise like thun - der; Vere is fa - der now I won - der? If it
 could - n't be some oth - er, It must be the face of moth - er. If it

had - n't been for them I might be mar - ried now! —
 had - n't been for him I might be mar - ried now! —
 had - n't been for her I might be mar - ried now! —

pp *D.S.*

4 5 0 8

No. 3.

Twenty Years Ago!

Trio.

Moderato grazioso.

Piano.

*mf**accel.**rit.**p*

The first system of the musical score features a piano accompaniment in G major (one sharp) and 4/4 time. The tempo is 'Moderato grazioso'. The piano part begins with a melody in the right hand and a supporting bass line in the left hand. The dynamics are marked *mf*, *accel.*, *rit.*, and *p*. The vocal part enters with the lyrics 'I was not yet quite I re-mem-ber when we both were gay young sparks!'.

The second system continues the musical score. The piano accompaniment provides harmonic support for the vocal lines. The lyrics continue: 'twen - ty! Go - ing ev - 'ry eve - ning on the I re-call it ver - y well!'. The piano part includes chords and melodic fragments that complement the vocal melody.

Lov - ers I had a - plen - ty!

wild - est larks.

I ad - mired you, truth to

Dai - ly a new flir -

Op - e - ra and then a sup - per set for two!

tell!

ta - tion! No one told!

Tête a tête!

With a bal - let danc - er!

rit.

Life was but one long sweet day - dream! For in those

Life was but one long sweet day - dream!

Bird was hot, bot - tle cold! Life was but one long sweet day - dream!

rit. *rit.*

Un poco meno.

good old days, They had such diff - 'rent ways. In mod - ern

In those days. _____

For in those days. They'd diff - 'rent ways;

Un poco meno.

times, Of course they'd be con - sid - ered slow! _____ No chor - us

Such diff - 'rent ways! _____

These times _____ we'd think them slow!

girl was known, A mo - tor - car to own! Oh yes! 'twas

They were slow. _____

No girl was known, A car to own!



No. 4. Here's To My Comrades And Me!

Valse lento.

Piano.

Po - ets may

sing of the beau - ties of spring, Or the stars shin - ing

soft - ly a - bove. Oth - ers may swear that they're

quite in dis - pair, When a - way from the girl that they

love. ——— But spring may bring rain, And the

cresc.

cresc.

moon quick - ly wane, And the Girl may not love you for

accel.

accel.

long. ——— For me then, the joys with my com - rades, the

f

rit.

f

rit.

pp

boys, of to - bac - co, good wine and a song! ————— For all -

Poco piu mosso e molto rubato.

tho' for a while, All the world seems to smile, And we .

know not a grief or a care. ————— There are times when we

find that our friends are un - kind, And we feel that the

world is un - fair. _____ But of friends I've a few who are

stead - fast and true, Good or ill though my for - tune may

be. _____ What is mine they may share, What I

need they will spare, So here's to my Com - rades' and me. _____

ff

f *molto accel.*

Molto piu mosso quasi Allegro.

CHORUS.

TENORS.

BASSES.

f

Then here's good cheer! Not

ff

one sigh! Al - though we

know, ——— Soon it's Good - bye! ———

rit. *rit.* *p* *pp*

Meno mosso.

mf For all - tho' for a while all the world seems to smile, And we

pp For all - tho' for a while all the world seems to smile, And we

know not a grief or a care. ——— There are times when we

know not a grief or a care. ——— There are times when we

find, That our friends are un - kind, And we feel that the

find, That our friends are un - kind, And we feel that the

world is un - fair. But of friends I've a few, Who are

stead - fast and true. — good or ill though my for - tune may

be. — What is mine they may share, What I need they will

spare, So here's to my Com - rades and me. —

No. 5.
4 5 1 1

Dream Love.

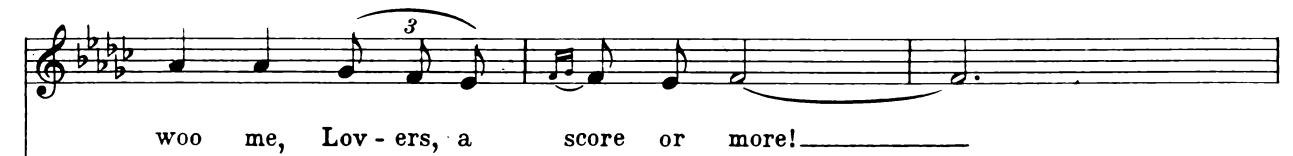
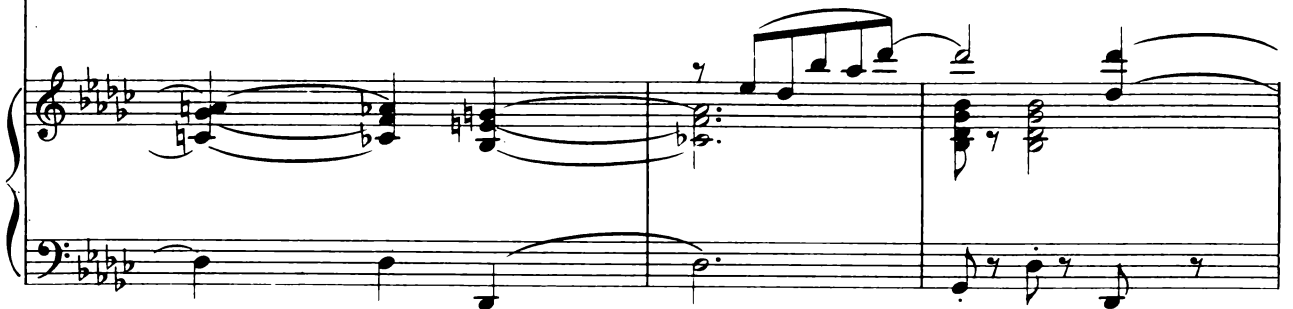
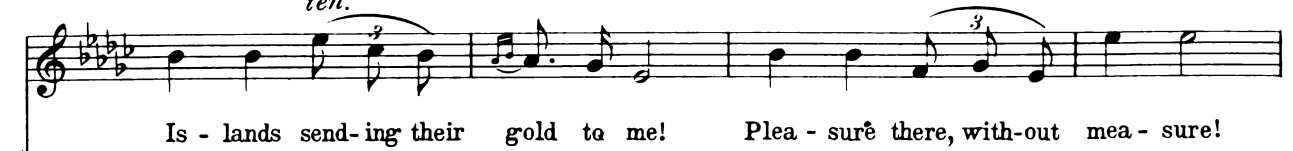
Piano.

Dream-ing, I have in seem-ing lived in a

fair - y - land! _____ Cas - tles had I, and vas - sals had I, to

kiss my hand! _____ My lands stretch-ing from sea to sea!

ten.

ten.

Laughed I, gai-ly, and chaffed I, When they de - vo-tion swore!_____

Yet one diff-'rent from all the rest, Filled my heart with a

vage un - rest! Till my soul to me whis-pered, "It is he!

He a - lone! Thy love! Thine own!_____ Ah, but a -

accel. rit. p a tempo. accel. rit.

las! I found 'twas on - ly dream - ing! What came to pass I found was naught but

accel. rit. p a tempo. accel. rit.

p a tempo. rit.

seem - ing! And yet the one that in my dream I love — Will some - day

p rit.

appassioato.

come to me, I know, and his de - vo - tion prove! Ah me! How

l.h.

accel. rit. p a tempo. accel. rit.

sad - ly do I long to meet him! He'll see how glad - ly with a song I'll

accel. rit. p a tempo. rit.

p atempo.

greet him! So to my dream love I will con-stant be, Till thro' the

Piu mosso.

world he search-es and at last, at last comes back to me! Come! Come! When-e'er thy

search is o'er come back to me! Come! Oh, Come, For

I wait and watch my love for thee! Come! Come! The fond-ness

of — my dream - ing help me prove! Come! Oh Come! For —

colla voce.

— I wait a watch for thee, my love! —

sfz *ff accel.*

— As thou art mine! — I'm — thine! —

sfz *animato.*

sfz

No 6. A Soldier's Life Is Never Long.

Moderato.

Piano.

ppp

ppp

The musical score is written for piano in 2/4 time, marked 'Moderato'. It consists of four systems of music. The first system shows the beginning with a treble clef and a key signature of one sharp (F#). The bass line features a steady eighth-note accompaniment. The melody in the treble clef starts with a half rest, followed by eighth notes. The second system continues the melody and accompaniment. The third system introduces triplets in the treble clef and a crescendo marking 'pp poco a poco cresc.'. The fourth system concludes the piece with a final triplet and a sustained bass note.

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TWO GIRLS.

Ho! - la! —

TWO GRISETTES.

Tra la — la la la

TWO PEASANTS.

Bou - jour! —

TWO SOLDIERS.

Sol - diers we love

TWO SOLDIERS.

Deux bock!

CHORUS.

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into four measures.

- Measure 1:**
 - Soprano: Rest
 - Alto: *la la la la*
 - Tenor: *song and dance in*
 - Bass: Rest
- Measure 2:**
 - Soprano: Rest
 - Alto: *la la la*
 - Tenor: *an - y old key!*
 - Bass: Rest
- Measure 3:**
 - Soprano: Rest
 - Alto: Rest
 - Tenor: Rest
 - Bass: Rest
- Measure 4:**
 - Soprano: *Some Cig-ar-ettes*
 - Alto: Rest
 - Tenor: Rest
 - Bass: *TWO PEASANTS.*

Sit

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has two measures, and the second system has two measures. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score includes various musical notations such as notes, rests, and bar lines. The title "The Rose Tree" is written in a decorative font at the top right of the page.

Leggiero. *p*

à vous — Tra la la la la la

p TWO OLD WOMEN.

à vous — For

f Ab - sinthe —

mf FOUR SOLDIERS.

down! — A

This musical score is for the 'The Swan' movement from the Suite for Piano and Violin by Camille Saint-Saëns. The score is written for a piano (left hand) and a violin (right hand). The key signature is B-flat major (two flats), and the time signature is 3/4. The piano part begins with a series of chords and a triplet of eighth notes. The violin part enters with a series of eighth notes, followed by a triplet of eighth notes. The score includes various musical notations such as triplets, slurs, and dynamic markings like *sf* (sforzando) and *fp* (fortissimo piano).

la! _____

Wine _____

me bring cof - fee or some tea! _____

sol - diers life is a bus - y one, mer - ry one, hap - py one!

staccato.

Detailed description: This system contains the first three measures of a musical piece. The vocal line (top staff) begins with a melisma 'la!' followed by the lyrics 'Wine me bring coffee or some tea!'. The piano accompaniment (bottom staves) features a rhythmic pattern of eighth notes with triplet markings. The key signature has two sharps (F# and C#).

p

Tra la la la la la la _____

FOUR SOLDIERS. *mf*

A sol - diers life is a lu - sy one, mer - ry one

Noticing Girls.

Here's a seat! Oh,

sf

Detailed description: This system contains the next three measures. The vocal line continues with 'Tra la la la la la la' and then 'A sol - diers life is a lu - sy one, mer - ry one'. The piano accompaniment continues with the same rhythmic pattern. The key signature remains D major. Dynamics include *p* (piano), *mf* (mezzo-forte), and *sf* (sforzando).

Wine! — — — — — tra la la la

tra la la la

hap - py one. hol la he — — — — — Bring wine, gar - con and

see how neat! Bring a jug of wine, — — — — — gar - con — — — — —

FOUR SAILORS.

f *p* *p* *f*

3 3 3 3 3 3

la la la tra la la tra la la la la la la

la la la

cogn - ac fine, heh — — — — — bring

— and bring it now — — — — — hur - ry up, hur - ry

f *sf* *p* *f* *sf* *p* *sfz* *p*

3 3 3 3 3 3

la la la la la la la la

la la la la la la la la

wine! _____

up! _____

ff *3* *3* Tra la la la la la la

ff *3* *3* Tra la la la la la la

ff *3* *3* Tra la la la la la la

la la la la la la la la

la la la la la la la la

la la la la la la la la

la la la la la la la la

ff *3* *3* Tra la la la la la la

ff *3* *3* Tra la la la la la la

ff *3* *3* Tra la la la la la la

Bring us wine, gar - con come

Sol - diers, we love song and dance and wine and wo - men fine —

The first system of the musical score is in D major (two sharps). It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The vocal part begins with a rest, followed by the lyrics "Bring us wine, gar - con come". The piano part includes a bass line with a forte (*f*) dynamic and a treble line with triplets. The system concludes with a long note in the vocal line.

Tra la — la la la

bring us wine and cogn - ac fine Tra la la la

Sol - diers we love song and dance and wine — and wo - men

Tra la — Tra

The second system continues the musical score. The vocal part includes the lyrics "bring us wine and cogn - ac fine" and "Sol - diers we love song and dance and wine — and wo - men". It also features a melodic line with "Tra la — la la la". The piano accompaniment continues with triplets and a bass line. The system ends with a melodic line in the vocal part and a piano accompaniment line.

la la tra la la la la tra la la

tra la la tra la la

tra la la tra la la

la tra la la la la tra la la

ff sempre piu cresc.

tra la la la la Tra la la la la

tra la la la la tra la la la la

Tra la la la la Tra la la la la

Heh, bring wine, bring wine, Heh, bring wine bring wine

ff *sffz* *sffz*

First system of a musical score, measures 1-4. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts sing "Tra la" in a call-and-response pattern. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. The key signature has two sharps (F# and C#).

Vocal parts (Soprano, Alto, Tenor, Bass):

Tra la Tra la tra

Tra la Tra la tra

Tra la Tra la tra

tra la tra la tra

Piano accompaniment:

tra la tra la tra

sfz

Second system of a musical score, measures 5-8. It continues the vocal and piano parts from the first system. The vocal parts sing "la" in a call-and-response pattern. The piano accompaniment features triplets in both hands. The key signature has two sharps (F# and C#).

Vocal parts (Soprano, Alto, Tenor, Bass):

la la la la

la la la la

la la la la

la la la la

Piano accompaniment:

sfz

fff *sfz*

Tra la la la la A sol - diers life is nev - er long! So

fff *sfz*

Tra la la la la A sol - diers life is nev - er long! So

fff *sfz*

So

fff *Tutta forza.* *ffff*

drink from plea - sures cup! Tri - quons! Bot - toms up! Tra la

drink from plea - sures cup! Tri - quons! Bot - toms up! Tra la

sfz

la la la! A health to wo - men wine and song! To grief we

la la la! A health to wo - men wine and song! To grief we

la la la! A health to wo - men wine and song! To grief we

The first system of the vocal score features three voices (Soprano, Alto, Tenor) and a Bass line. The melody is in G major (one sharp) and 4/4 time. The lyrics are: "la la la! A health to wo - men wine and song! To grief we". The music consists of quarter and eighth notes, with some rests. The bass line is primarily eighth notes.

The piano accompaniment for the first system is written for the right and left hands. The right hand features a melody of eighth notes and quarter notes, often with beamed eighth notes. The left hand provides a harmonic foundation with chords and moving lines, including some triplets. The overall texture is light and rhythmic.

say "a bas!" So vive la joie! Tra la

say "a bas!" So vive la joie! Tra la

say "a bas!" So vive la joie! Tra la

The second system of the vocal score continues the melody. The lyrics are: "say 'a bas!' So vive la joie! Tra la". The music includes some longer note values and rests, particularly in the final measure where the melody holds a note.

The piano accompaniment for the second system continues the harmonic support. It features more complex rhythmic patterns, including triplets in the right hand and a steady bass line. The system concludes with a final chord in the right hand.

la la la! A sol - diers life is nev - er long! So drink from

la la la! A sol - diers life is nev - er long! So drink from

la la la! A sol - diers life is nev - er long! So drink from

plea-sures cup! Trin - quons! Bot - toms up! Tra la la la! A

plea-sures cup! Trin - quons! Bot - toms up! Tra la la la! A

plea-sures cup! Trin - quons! Bot - toms up! Tra la la la! A

health to wo - men, wine and song! To grief we say "a bas!" So vive la

health to wo - men, wine and song! To grief we say "a bas!" So vive la

The first system consists of two vocal staves and two piano staves. The vocal staves have lyrics: "health to wo - men, wine and song! To grief we say 'a bas!' So vive la". The piano accompaniment features chords and moving lines in both hands.

The piano accompaniment for the first system continues with chords and moving lines in both hands, supporting the vocal melody.

joie! So drink! So drink! —

joie! So drink! So drink! —

The second system continues with two vocal staves and two piano staves. The vocal staves have lyrics: "joie! So drink! So drink! —". The piano accompaniment features chords and moving lines in both hands.

The piano accompaniment for the second system continues with chords and moving lines in both hands, supporting the vocal melody. It includes dynamic markings such as *sfz* and *cresc.*

Nº 7.
4 5 1 0

Oh! Oh! Oh!

Allegro.

Piano.

Let me tell to you, mon cher! Of a hor - ri - ble af -
 Now up - on ze same steam - aire Was a Yan - kee mil - lion -
 "Ah," said he, "the wa - ter's fine, But I much pre - fer some
 In my room I go be - low, Till the wind no long - er

fair. _____ Zat hap - pened en route from gay Pa - ree! While
 aire. _____ With no - bod - y with him but his wife! Oh,
 wine!" _____ "Just fol - low me to the up - per deck, Where
 blow! _____ Zen quick - ly I start to feel so fine, I

sail - ing up - on ze roll - ing sea, up - on ze roll - ing
it was ze chance of all my life, ze chance of all my
no - bod - y else can 'rub - baire - neck,' no - bod - y rub - baire -
zink I would like to drink some wine, a bot - tle or two of

sea! _____ How I suf - fered on zat steam - aire!
life! _____ For so ter - ri - bly plain was she
neck!" _____ "I've a suite_ there all my own!"
wine! _____ When I drink it I am so gay!

Oh! oh oh oh! Oh! Oh! Oh! I'm so sick with
Oh! oh oh oh! Oh! Oh! Oh! He was glad to
Oh! oh oh oh! Oh! Oh! Oh! "We can wine and
Oh! oh oh oh! Oh! Oh! Oh! I just love to

rit.

mal de mer! Oh, oh oh oh! Oh! Oh! I
 flirt with me! Oh, oh oh oh! Oh! Oh! I
 dine a - lone!" Oh, oh oh oh! Oh! Oh! I
 feel zat way! Oh, oh oh oh! Oh! Oh! I

rit. *poco rit.* *pp*

Meno mosso.

did not know what I should do! I did not know what
 did not know what I should do! I did not know what
 did not know what I should do! I did not know what
 did not know what I should do! I did not know what

staccatissimo.

I should say! My face was pale! My lips were blue, Al -
 I should say! When he said: "Take a walk with me." For
 I should say! My face turned green, When he said "Dine!" I
 I should say! I go to seek Mon - sieur a - bove, And

though my cheeks were red, I knew! I said: "Oh, cap-tain, stop ze ship! I'd
we were on ze roll-ing sea! I wished to make a hit with him, I
could not bear to *think* of wine! And so I made my-self to smile, And
in his suite a'-mak-ing love! I find him with his home-ly wife! It

like to walk you know!" No more for me ze roll-ing sea!
could not an swer "No!" And so we start to prom-en-ade, (But)
say: "Mon-sieur, No, No!" "A suite for us is dan-ger-ous!
was a dread-ful blow! Zat he should be un-true to me!

poco allarg.

Tempo I.

1-4 Oh! oh oh oh, oh! Oh! Oh!

ENSEMBLE. Oh! Oh oh oh! Oh! Oh!

Tempo I.

p accel.

4509 N^o 8.

A Soldier's Love!

Andante.

poco rit.

Once a lit - tle

Piano.

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

sol - dier, — lit - tle wood - en. sol - dier, In a lit - tle

*p a tempo.**ten.*

Punch and Ju - dy show! Loved a lit - tle danc - er —

dain - ty lit - tle danc - er. — in a lit - tle bal - let

gown you know. But he could not tell her —

rit. *a tempo.*

rit. *a tempo.*

Nev - er could he tell her, That to her he'd lost his

sol - dier's heart. For by means of strings and oth - er cru - el

things, They seemed • to be for - ev - er kept a -

rit.

part. _____ Yet he loved her so mad - ly, He'd die for her

Tempo di Valse lento. *a tempo.*

pp dolce. *a tempo.*

glad - ly, And soft - ly, sad - ly he would sigh. "If

poco accel.

poco accel.

she on - ly knew that to her I am true, I am sure that to my

pp rit. *a tempo.*

love her heart would fond-ly re - ply. But a - las! It was fa - ted, They

pp rit. *dolce.* *a tempo.*

poco accel.

ne'er should be ma - ted His soul was filled with vain re -

poco accel.

a tempo.

grets! But sel - dom e'en mor - tals may en - ter the por - tals, Of

a tempo.

love and so it is with Ma - rion - ettes.

rit.

Band Behind Scene.

No 9.

Tempo di Valse.

Piano.

The musical score is written for piano in 3/4 time, marked 'Tempo di Valse'. It consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The first system begins with a piano (p) dynamic marking. The melody in the treble staff features eighth and sixteenth notes with accents, while the bass staff provides a harmonic accompaniment with chords and single notes. The second and third systems continue the melodic and harmonic development. The fourth system includes a first and second ending bracket. The fifth system concludes the piece with a final cadence.



Finale Act I.

Nº 10.

Piano.

Cello. *pppp*

pppp

poco accel.

ppp

ppp



First system of musical notation. The treble staff begins with a *pp* (pianissimo) dynamic marking. The bass staff contains a series of chords. The system concludes with the instruction *poco accel.* (poco accelerando).



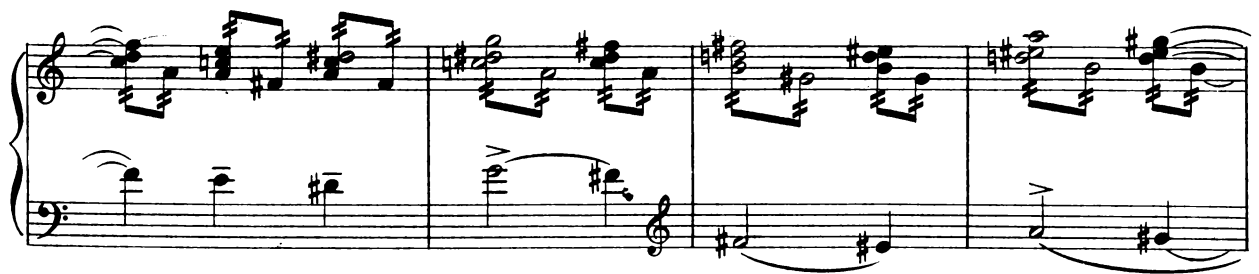
Second system of musical notation. The treble staff features a series of eighth notes with accents. The bass staff contains a series of chords. The system concludes with the instruction *accel.* (accelerando).



Third system of musical notation. The treble staff contains a series of eighth notes. The bass staff contains a series of chords. The system concludes with the instruction *Poco a poco piu agitato.* (Poco a poco piu agitato).

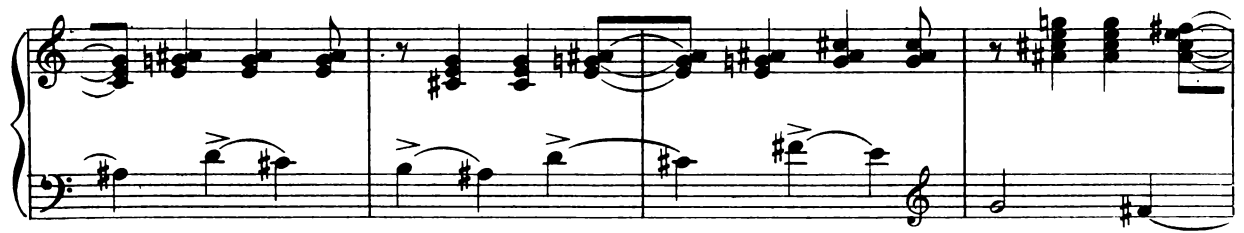
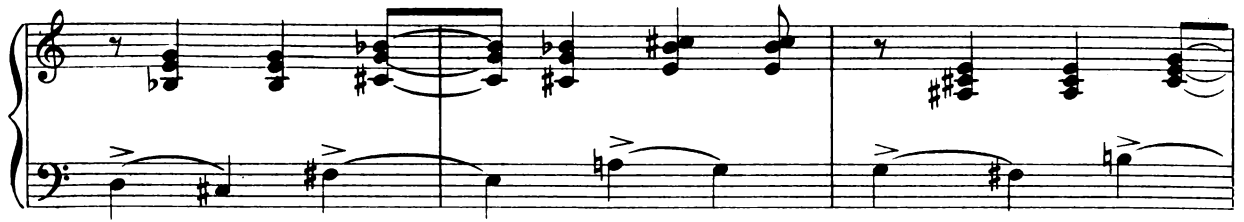
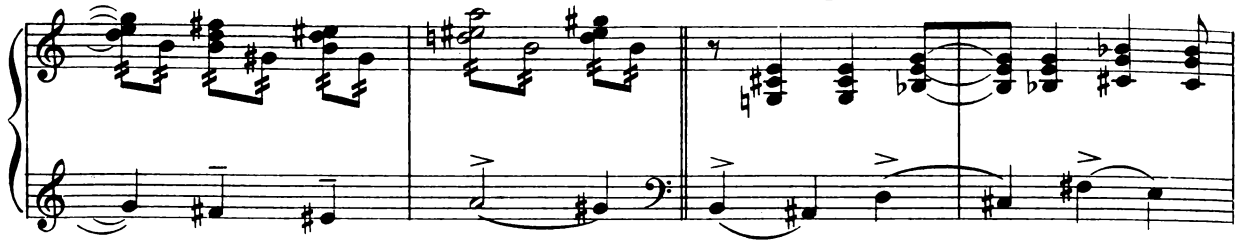


Fourth system of musical notation. The treble staff contains a series of eighth notes. The bass staff contains a series of chords. The system concludes with the instruction *Poco a poco piu agitato.* (Poco a poco piu agitato).



Fifth system of musical notation. The treble staff contains a series of eighth notes. The bass staff contains a series of chords. The system concludes with the instruction *Poco a poco piu agitato.* (Poco a poco piu agitato).

Sempre piu agitato.



Molto agitato.

ten.

fp a tempo.

fpp

ten.

fp molto cresc.

ten.

cresc. possibile.

8

ATHENEE pushes Bordenave through doorway, locking the door—

ff *fff* *sffz*

Trembling, pours out glass of water, while about to drink, Chorus is heard approaching.

She crosses to table (centre of stage)

sfp *sfp* *pppp*

Tempo di Marcia.

Coming nearer.

CHORUS BEHIND THE SCENE.

sffz *sffz* *sffz*

Tra la la la la la Sol-dier's life is nev-er long! So

Tra la la la la la Sol-dier's life is nev-er long! So

Tra la la la

p molto cresc.

Chorus enters.

drink from pleas - ure's cup Trinq - uons bot - tom up! *ff* Tra la

drink from pleas - ure's cup Trinq - uons bot - tom up! *ff* Tra la

sempre cresc. *ff* Tra la

la la la la Health to wom - en, wine and Crosses and bends over
Athenae.

la la la la Health to wom - en, wine and

ffz *ffz*

ff a tempo.

ad lib. Exclamations from chorus "She's all right" Tra la la la la la la

"Let's have a good time" etc, etc. Tra la la la la la la

ff *ff a tempo.* *ffz*

Sol - dier's life is nev - er long! Justine explains to the crowd
that Athenee is ill.

Sol - dier's life is nev - er long!

sfz

Tra la la la la A sol - dier's life —

ff *sfp*

BORDENAVE (from within)
"Let me out, you little
devil — let me out!"

p a tempo. *ppp a tempo.*

Three knocks are
heard from within.

What is that!

p *ppp*

What is that!

p *ppp*

pppp *a tempo.*

Athenee starts for door saying "I will show you what it is!" (she opens door)

Chorus tacet al Fine.

Meno mosso.

rit. *fp* *sfz* *p sfz* rit.

BORDENAVE enters, and startled at sight of crowd.
Un poco maestoso.

ATHENEE "I am not afraid of you now!
we are not alone!"

sffz sffz sffz sffz sffz sffz *raddolcendo.* rit.

Turns to Armond, explaining situation.
Allegro rubato.

pp accel. *poco rit.* *accel.* *poco rit.*

ARMAND angrily starts for Bordenave
Agitato e poco a poco accel.

dim. e sospirando. *rit. pp* *sffz a tempo.* *p* *pp* *sffz*

ATHENEE strikes Bordenave across the face with the gloves she has taken from Armand. Bordenave reels back into chair. Athenee runs up stage to center door.
a tempo.

ARMAND detained by some brother officers calls:
"Where are you going?"

ATHENEE turning, exclaims:
"If you're interested, follow me!" **Allegro moderato.**

[illegible]

First system of musical notation, featuring a treble and bass staff. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Second system of musical notation, featuring a treble and bass staff. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings. The word *pesante.* is written below the bass staff.

Presto.

Third system of musical notation, featuring a treble and bass staff. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings. The word *fff* is written below the bass staff.

Fourth system of musical notation, featuring a treble and bass staff. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings. The words *strepitoso.* and *fff lunga.* are written below the bass staff. The word *fffz* is written below the treble staff.

End of 1st Act.

Nº 11.

Opening Act II.

Molto appassionato e rubato.

Piano.

ff rit. *ff a tempo.* *accel.* *rit.* *pesante.* *rit.* *fff*

Tempo di Marcia (animato.)

First system of musical notation. The key signature is one sharp (F#) and the time signature is 2/4. The system consists of two staves. The upper staff begins with a dynamic marking of *ffz* and a triplet of eighth notes. The lower staff begins with a dynamic marking of *ff* and a triplet of eighth notes. The system concludes with a dynamic marking of *sfz* on both staves.

Second system of musical notation. The key signature remains one sharp (F#) and the time signature is 2/4. The system consists of two staves. The upper staff begins with a dynamic marking of *sfz* and a triplet of eighth notes. The lower staff begins with a dynamic marking of *sfz* and a triplet of eighth notes. The system concludes with a dynamic marking of *sfz* on both staves.

Third system of musical notation. The key signature changes to two flats (Bb, Eb) and the time signature remains 2/4. The system consists of two staves. The upper staff begins with a dynamic marking of *ffz* and a triplet of eighth notes. The lower staff begins with a dynamic marking of *ffz* and a triplet of eighth notes. The system concludes with a dynamic marking of *sfz* on both staves.

Fourth system of musical notation. The key signature remains two flats (Bb, Eb) and the time signature remains 2/4. The system consists of two staves. The upper staff begins with a dynamic marking of *sfz* and a triplet of eighth notes. The lower staff begins with a dynamic marking of *sfz* and a triplet of eighth notes. The system concludes with a dynamic marking of *sfz* on both staves.

Trumpets on stage.

Trumpets on stage. Musical score for Trumpets on stage and Piano accompaniment. The Trumpets part (top staff) features a melodic line with triplets and slurs. The Piano accompaniment (bottom staff) features a bass line with slurs and dynamic markings *sfz* and *sf*. A first ending bracket labeled '8' spans the final two measures of the piano part.

Band on stage.

Band on stage. Musical score for Band on stage and Piano accompaniment. The Band part (top staff) features a melodic line with slurs and dynamic markings *sfz*. The Piano accompaniment (bottom staff) features a bass line with slurs and dynamic markings *sfz* and *sf*.

Orchestra.

Orchestra. Musical score for Orchestra and Piano accompaniment. The Orchestra part (top staff) features a melodic line with slurs and dynamic markings *p* and *sfz*. The Piano accompaniment (bottom staff) features a bass line with slurs and dynamic markings *p* and *sfz*. A first ending bracket labeled '8' spans the final two measures of the orchestra part.

Musical score for Piano accompaniment. The piano part (bottom staff) features a bass line with slurs and dynamic markings *sfz* and *ff*. The top staff is empty.

Musical score for Piano accompaniment. The piano part (bottom staff) features a bass line with slurs and dynamic markings *sfz* and *ff*. The top staff is empty. A first ending bracket labeled '8' spans the final two measures of the piano part.

This musical score is for a piano piece, spanning measures 1 through 12. It is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is organized into six systems, each consisting of a grand staff (treble and bass clefs joined by a brace).
- **Measures 1-3:** The first system features a complex texture. The right hand has a series of chords and moving lines, while the left hand plays a more rhythmic, accented pattern. The dynamic marking *sfz* (sforzando) is repeated five times across the measures.
- **Measures 4-6:** The second system shows a change in texture. The right hand has more rests, and the left hand continues with a steady, accented rhythm.
- **Measures 7-9:** The third system introduces a large, sustained chord in the right hand in the first measure, which then moves. The left hand continues its rhythmic pattern.
- **Measures 10-12:** The fourth system concludes the first section. It features a triplet of eighth notes in the right hand in the final measure, marked with an accent and *sfz*.
- **Measures 13-15:** The fifth system continues the piece. The right hand has more rests, and the left hand plays a series of chords and moving lines.
- **Measures 16-18:** The sixth system ends the page. It features a triplet of eighth notes in the right hand in the final measure, marked with an accent and *sfz*.
The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings (*sfz*). The overall style is characteristic of late 19th or early 20th-century piano music.

Listesso Tempo.

CHORUS.

pp

Is - n't it beau - ti - ful weath - er to - day? Yes, aft - er the

pp

Is - n't it beau - ti - ful weath - er to - day? Yes, aft - er the

pp

Listesso Tempo.

storm! Par - is I think is ex - ceed - ing - ly gay!

storm! Par - is I think is ex - ceed - ing - ly gay!

8

Oh! is - n't it warm! Wait - er, I'd like you to

Oh! is - n't it warm! Wait - er, I'd like you to

bring me an ice! You nev - er can tell in a love af - fair,

bring me an ice! You nev - er can tell in a love af - fair,

Wheth-er the end will be hap-py or sad, you see love is a lot-ter-y

Wheth-er the end will be hap-py or sad, you see love is a lot-ter-y

quite!

quite!

Stage Band.

Orchestre.

This system contains the first four measures of the piece. The Stage Band part (top staff) begins with a series of chords in the right hand and a moving bass line in the left hand. A crescendo hairpin is placed over the first measure. The Orchestre part (bottom staff) consists of chords in the right hand and a simple bass line in the left hand.

sfz sfz sfz

This system contains measures 5 through 8. The Stage Band part features a series of chords in the right hand, with the first three measures marked with the *sfz* (sforzando) dynamic. The Orchestre part continues with chords in the right hand and a bass line in the left hand.

ff

This system contains measures 9 through 12. The Stage Band part begins with a series of chords in the right hand, with the first measure marked with the *ff* (fortissimo) dynamic. The Orchestre part continues with chords in the right hand and a bass line in the left hand.

Stage Band.

CHORUS.

p Oh! by the way! Here's some - thing new! I have just

p Oh! by the way! Here's some - thing new! I have just

Orchestre. *p*

heard it this morn - ing, Have you? Ar - mand will wed this Ath - en -

heard it this morn - ing, Have you? Ar - mand will wed this Ath - en -

sfz sfz sfz

ee, 'Twill be quite soon. That is - n't

ee, 'Twill be quite soon. That is - n't

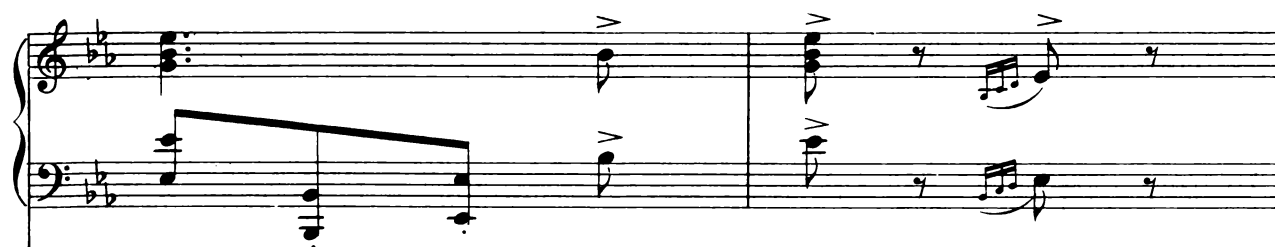
cresc.

true, He is en - gaged to Hel - ena, but in vain has this art - ful young

true, He is en - gaged to Hel - ena, but in vain has this art - ful young



ff Ath - en - ee tried to per - suade him, to make her his
ff Ath - en - ee tried to per - suade him, to make her his



bride; Yes in vain has she tried!
 bride; Yes in vain has she tried!



ff *p*
ff *p*
 Oh! what a scan - dal in - deed!

ff *sfz*

ff
ff
 If she should ev - er suc - ceed!

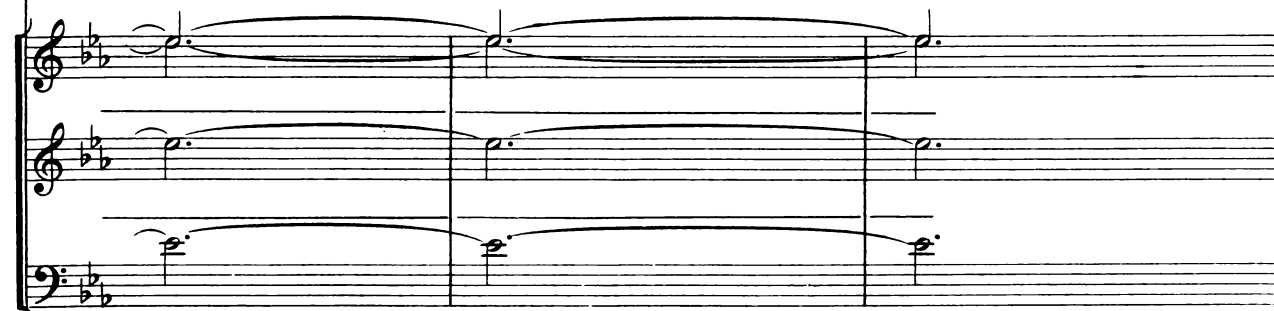


p molto cresc.

'Twill be some-thing to gos-sip a-bout, there's no doubt!

'Twill be some-thing to gos-sip a-bout, there's no doubt!

Vocal melody with piano accompaniment. The key signature is B-flat major (two flats).



Musical score for piano and voice, page 96. The score is in B-flat major and 4/4 time. It features a piano accompaniment with chords and triplets, and a vocal line with lyrics "Oh!" and "(bus.)". Dynamics include *fff*, *ff*, and *sfz*.

The score is divided into two systems. The first system consists of three staves: a grand staff (treble and bass clef) and a vocal staff. The piano part begins with a *fff* dynamic, playing chords in the right hand and eighth notes in the left hand. The vocal part enters with a *ff* dynamic, singing "Oh!" and "(bus.)". The second system continues the piano accompaniment with chords and triplets, and the vocal part with sustained notes and a final *sfz* dynamic.

Everybody Else's Girl Looks Better To Me Than Mine.

4 5 1 3 N^o 12.

Andante, ma Scherzando.

Piano.

p

poco accel.

rall.

There are
The

cer - tain traits of char - ac - ter that man - y men dis - play, Which in my -
wo - men have no sym - pa - thy with such a state of mind, Which is to

self I've curbed as much as could be! But
them an in - fa - mous con - di - tion! But

take a vote of an - y wo - man's club, and they will say That ev - en
learn the truth re - gard - ing an - y man, and you will find That they are

I am scarce - ly all I should be! I
all in quite the same po - si - tion! We

drink and gam - ble now and then and stay out late at night, Al -
seem to have a gen - e - ral ca - pac - i - ty for love, Which

tho' my vi - ces as a rule are few! But
seems to grow, when it has once be - gun! Al -

like the men of ev - 'ry clime I must con - fess, that all my time is
tho' I fear, po - lyg - a - my would nev - er make a hit with me! It's

tak - en up in try - ing to be true. _____ For
hard e - nough to get a - long with one! _____ Still

REFRAIN.

ev-e-ry bod-y els-e's girl looks bet-ter to me than mine! Each
ev-e-ry bod-y els-e's girl looks bet-ter to me than mine! Per-

scherzando.

new one has for me a fas-ci-na-tion! I
haps it is a weak-ness I in-her-it. In

don't know where the fault can be, and such a thing, it seems to me, De-
bi-ble days of plen-ty all the men had ten or twen-ty, But to-

mands a psy-cho-log-ic ex-plan-a-tion. Why
day, what they would spend I couldn't spare it. It's

is it that when we're a-lone, my sweet-heart seems a queen? But
on-ly hu-man na-ture to de-sire what is not ours. We

pp

when I take her out with me to dine, Tho'
nev-er think the fruit we have is fine, As

pp

she may be su-perb-ly gowned, when I sit down and look a-round, Why
is the lus-cious look-ing peach that's hang-ing just be-yond our reach, So

poco rit.

ev-'ry bod-y els-e's girl looks bet-ter to me than mine!—
ev-'ry bod-y els-e's girl looks bet-ter to me than mine!—

poco rit.

Nº 13.

If You Were I And I Were You.

DUET.

Helena and Fernand.

Moderato.

FERNAND.

Piano.

*p**accel.**fz**p a tempo.*

If you were

HELENA.

What would you

do?

I and I were you:

If I were

You think of

you of me I be so fond and true.

self _____ and not of me! _____

Then just sup- pose that you were

A string of pearls _____ for me I'd buy; _____

I _____ But, don't you

Ah yes! but that could prove how great my love you

know that pearls come high dear? _____

sfz

Tempo di Valse Lento.

see. If you were I and I were

poco rit. *a tempo.*

you, then some one else we'd be; And real - ly

there's no tell - ing who might fall in love with me.

But far or near, there's no one dear, could love you

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature has three flats (B-flat, E-flat, A-flat). The vocal melody is simple, with lyrics written below the notes. The piano accompaniment features a steady bass line and chords in the right hand.

as I do! So truth to tell its just as

rit. *portato.*
rit. *portato.*

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are "as I do! So truth to tell its just as". There are performance markings above and below the staves: "rit." (ritardando) and "portato." (portato). The piano accompaniment includes a fermata over a chord in the final measure of the system.

well that I am I and you are you!

poco rit.
poco rit.

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are "well that I am I and you are you!". There are performance markings above and below the staves: "poco rit." (poco ritardando). The piano accompaniment features a more active melody in the right hand in the final measures.

Band Behind Scene.

No 14.

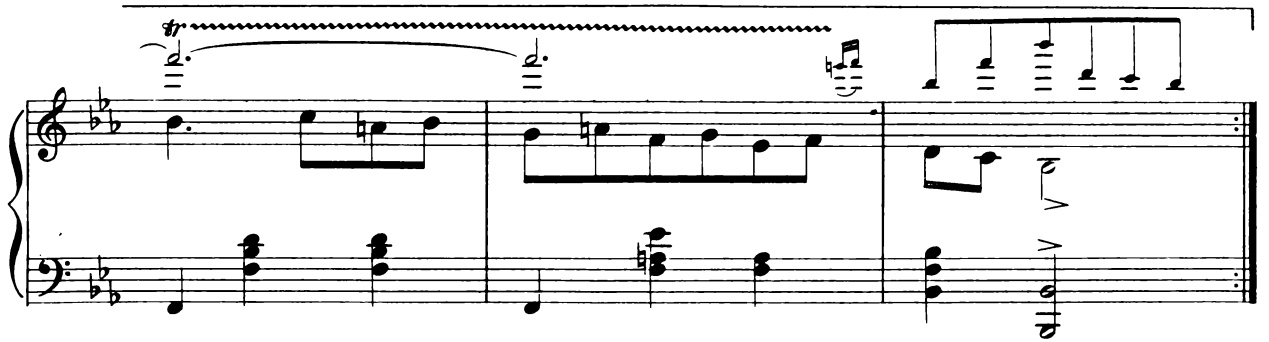
Tempo di Valse.

Piano.


The musical score is written for piano and consists of four systems of music. The first system begins with a forte (*f*) dynamic. The second system includes dynamics *sfz* and *mp*. The third system features a trill (*tr*) in the right hand. The fourth system also includes a trill and *sfz* dynamics. The key signature has two flats (Bb and Eb). The time signature is 3/4.



First system of musical notation. The treble clef staff begins with a melodic line in G-flat major, marked *sfz*. The bass clef staff provides harmonic support with chords. A first ending bracket labeled "1." spans the final measure of the system.



Second system of musical notation. The treble clef staff continues the melodic line, featuring a second ending bracket labeled "2." over the final measure. The bass clef staff continues with harmonic accompaniment.



Third system of musical notation. The treble clef staff begins with a melodic line marked "2." and includes a first ending bracket labeled "1." over the final measure. The bass clef staff continues with harmonic accompaniment.



Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a series of chords, with the *sfz* marking appearing three times across the system.

No 15a

What Is Love?

OCTETTE.

Allegretto grazioso.

Piano.

fp cresc.

Deep un - der - neath the o - cean I know such a pret - ty land, —

Piano ad lib. *p*

Far from the bil - lows mo - tion it lies on a cor - al strand! —

There all the walls are gold - en, the street are of jew - els rare, —

Soft is the light that glim - mers from a - bove, —

from a - bove, —

All has an air of peace - ful - ness and love. Free — from

from a - bove. All un - known — there, live a -

care — mer - maids, All un - known — there, live a -

lone — there! Harps, they're string - ing, ev - er sing - ing:

lone — there! Ev - er sing - ing:

poco a poco rit.

Poco piu mosso.

What is love we pray, and does it on - ly last a day? For tho' we're

2nd time pp

2nd time pp

What is love? pray

Poco piu mosso.

2nd time pp

hap - py quite, we think we might be hap - pi - er, if love would

does it last a

On - ly come our way, So
 come our way; So What are we to do For an - y
 day? How much
 men we nev - er knew? And they will nev - er know how
 sor - row, how

much of bliss And min- gled sor- row they will miss."

much bliss they will miss, how much they'll miss."

1.

2. *poco rit.*

min- gled sor- row they will miss."

they will miss, how much bliss they'll miss."

2.

poco rit.

rit.

ppp

No 15b

The Man And The Maid.

OCTETTE.

Tempo Giusto.

SOPRANO I.
ALTO I.

TENOR I.
BASS I.

SOPRANO II.
ALTO II.

TENOR II.
BASS II.

Piano
ad Libitum.

unis.
Said the man un - to the maid:

unis.
Said the man un - to the maid:

unis.
Said the man un - to the maid:

unis.
Said the man un - to the maid:

p *sfz* *p*

f "Won't you let me steal a lit - tle kiss dear?" *p unis.* To the man the

f "Let me steal a kiss." *p unis.* To the man the

f "Won't you let me steal a kiss." *p unis.* To the man the

f *p*

maid then said: "Not till aft - er I be - come your bride." I'm your bride."

maid then said: "Not _____ till I'm your bride." "Not _____ till I be - come your bride."

So He wed her ver - y soon and start - ed off up -

So he wed her ver - y soon and start - ed off up -

So he wed

on the hon - ey - moon. — Ah!

on the hon - ey - moon. — Ah!

her Ah! Ah!

her Ah! Ah!

pp Ah! Ah!

pp Ah! Ah!

rit. *unis.*

"Had you kissed me dear" said he,

unis.

unis. "Had you kissed me dear" said he,

unis.

Ah!

rit. *p*

f *poco rit e dim.*

"I am sure I nev-er should have wed you." "I knew that old boy" said she,

I would not have wed."

"Nev-er should I have wed you." "I knew that old boy" said she.

f *p poco rit e dim.*

accel. *rit.*

"I had that ex - per - i - ence be - fore."

f *rit.*

"I had that ex - per - i - ence be - fore, be - - fore!"

f accel. *rit.* *p*

I'll Be Married To The Music Of A Military Band.

No 16.

Tempo di Marcia (animato.)

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Tempo di Marcia (animato.)'. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *ff*, *sfz*, *sfz*, and *p*. The voice part enters with the lyrics: 'Dere are man - y kinds of art! Each one plays a use - ful part, Moo - sic is a fun - ny thing, Ven you're hap - py you vill sing.' The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The second system of the voice part has the lyrics: 'Moo - sic is great - est of dem all! It can Dat makes de peo - ple round you sad! De me -'. The piano part continues with a similar accompaniment, including a *marcato* section marked *f*. The score concludes with a final piano flourish.

help us to be glad or cheer de soul, ven ve are sad in search of
 chan - i - cal pi - a - no wid de moo - sic from a can Oh! dat would

fp *fp*

plea - sure Or off on du - ty's call!
 quick - ly drive an - y - bod - y mad.

sfz

Rag - time or de slow Pa - vane, Dream - y Waltz or gay Can - can!
 Ven de He - ro - ine must go Out in - to de driv - ing snow,

Moo - sic's de joy of ev - 'ry land! But ven
 Moo - sic will shiv - er at her shame! Dey play

f *p* *f* *f* *p* *f* *marc.*

all is done and said, And you are go - ing to be wed, Dere iss no
march - es ven you're wed, And dey play march - es ven you're dead, I von - der

fp

moo - sic dat's e - qual to a band! I'll be
if dey con - sid - er it's de same!

REFRAIN.

mar - ried to de moo - sic of a mil - i - ta - ry band! And ven I

sfz sfz sfz sfz fp p

take her by de hand, I'll feel so grand and fan - cy! I will

fp ff

bet you've vill be de hap - piest coup - le in de land,

— Ven ve are mar-ried to de moo-sic' of a band! —

f brillante.

CHORUS.

TENORS. *ff*

BASS I. *ff*

BASS II. *ff*

I'll be mar - ried to de moo - sic of a mil - i - ta - ry band, ta ta

I'll be mar - ried to de moo - sic of a mil - i - ta - ry band

I'll be mar - ried to de mu - sic of a band, zing

ra ta ta ta ta ta ta ta, I'll reel so

— And ven I take her by de hand — I'll feel so

boom! zing boom! Moo - sic of a band, zing boom! zing boom!

The first system of the musical score consists of three measures. The vocal lines (treble and bass clef) are accompanied by a piano accompaniment (grand staff). The lyrics are: "ra ta ta ta ta ta ta ta, I'll reel so" for the first measure, "— And ven I take her by de hand — I'll feel so" for the second measure, and "boom! zing boom! Moo - sic of a band, zing boom! zing boom!" for the third measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes.

ff grand And fan - cy! I vill bet you ve vill be de hap - piest

ff grand And fan - cy! I vill bet you ve vill be the hap - piest

zing boom! And fan - cy! I vill be de hap - piest

The second system of the musical score consists of four measures. The vocal lines (treble and bass clef) are accompanied by a piano accompaniment (grand staff). The lyrics are: "grand And fan - cy! I vill bet you ve vill be de hap - piest" for the first measure, "grand And fan - cy! I vill bet you ve vill be the hap - piest" for the second measure, and "zing boom! And fan - cy! I vill be de hap - piest" for the third and fourth measures. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes. Dynamic markings include *ff* (fortissimo) and *sfz* (sforzando).

coup - le in de land, ta ta ta Ven ve are mar - ried to de

coup - le in de land Ven ve are mar - ried to de

coup - le in de land zing boom! Ven ve are mar - ried to de

sffz

moo - sic of a band! *ff* *D. S.*

moo - sic of a band! *ff* *D. S.*

moo - sic of a band! *sffz* *sffz* *sffz* *D. S.*

No 17. Finale Act II.

Tempo di Marcia.

Piano.

I'll be mar-ried to de moo-sic of a

mil-i-ta-ry band! And ven I take her by de hand,

I'll feel so grand and fan-cy! I will bet you, ve vill

be de hap - piest coup - le in de land, — Ven ve are mar - ried to de

sfz *sfz* *fp* *brillante.*

moo - sic of a band! — I'll be mar - ried to de

ff *ff* *sfz* *sfz*

moo - sic of a mil - i - ta - ry band, — And ven I take her by de hand, —

— I'll feel so grand And fan - cy! I vill bet you, ve vill

ff *ff* *sfz* *sfz*

be de hap - piest coup - le in de land, ——— Ven ve are

sfz

mar - ried to de moo - sic of a band! Yet he

sfz *poco rit.*

Tempo di Valse.

loved her so mad - ly, He'd die for her glad - ly, And soft - ly, sad - ly

a tempo. *poco accel.*

f a tempo. *poco accel.*

he would sigh: "If she on - ly knew that to her I am true, I am

rit. *a tempo.*

sure that to my love her heart would fond - ly re - ply." But a - las! It was

rit. *dolce.* *a tempo.*

poco accel.

fa - ted, They ne'er should be ma - ted. His soul was filled with vain re -

poco accel.

a tempo.

grets! But sel - dom e'en mor - tals may en - ter the por - tals Of

a tempo.

love, and so it is with Mar - io - nettes.

rit.