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DAVID MONTGOMERY AND FRED STONE  
IN CHAS. DILLINGHAM'S PRODUCTION

# THE RED MILL

A MUSICAL COMEDY

BOOK & LYRICS BY

## HENRY BLOSSOM

MUSIC BY

## VICTOR HERBERT.

VOCAL SCORE

Price \$ 2.99 net  
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**M. Witmark & Sons.**

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Charles Dillingham  
Presents  
DAVID MONTGOMERY AND FRED A. STONE

in  
**The Red Mill**

A Musical Play in Two Acts.

Book and Lyrics by  
HENRY BLOSSOM.

Music by  
VICTOR HERBERT.

CAST OF CHARACTERS.

"Con" Kidder, . . . . .	] Two Americans "doing" Europe [	FRED A. STONE.
"Kid" Conner, . . . . .		DAVID MONTGOMERY.
Jan Van Borkem, Burgomaster of Katwky-ann-Zee. . . . .		EDWARD BEGLEY.
Franz, Sheriff of Katwky-ann-Zee . . . . .		CHARLES DOX.
Willem, Keeper of the Red Mill Inn . . . . .		DAVID L. DON.
Captain Doris Van Damm, in love with Gretchen . . . . .		JOS. M. RATLIFF.
The Governor of Zeeland, Engaged to Gretchen . . . . .		NEIL M'CAV.
Joshua Pennefeather, Solicitor, Lincoln's Inn Fields, London (Automobiling with his daughters through Holland). . . . .		CLAUDE COOPER.
Gretchen, The Burgomaster's daughter . . . . .		AUGUSTA GREENLEAF.
Bertha, The Burgomaster's sister . . . . .		ALLEEN CRATER.
Tina Bar-maid, Willem's daughter . . . . .		ETHEL JOHNSON.
Countess De La Fere, Automobiling with her sons through Holland . . . . .		JULIETTE DIKA.
Flora. . . . .		CONNIE EASTMAN.
Dora. . . . .		KITTY HOWLAND.
Lena. . . . .		PAURA DESMOND.
Anna. . . . .		CLEO SVENINGER.
Phyllis. . . . .		ESTELLE BALDWIN.
Madge. . . . .		SADIE PROBST.

Peasants, Artists, Aides de Camp, Burghers etc.

SYNOPSIS OF SCENERY.

ACT I. — At the sign of the Red Mill.  
ACT II. — A Hall in the Burgomaster's House.  
Time: The Present.  
Place: Katwky-ann-Zee, Holland.

Staged by . . . . . FRED. G. LATHAM.  
Musical Director . . . . . MAX HIRSCHFIELD.

M.W. & SONS

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# The Red Mill.

A Musical Play in Two Acts.

## Overture.

Allegro.

Piano.

The first system of the piano score is in 2/4 time. The right hand begins with a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present.

The second system continues the piece with more complex chordal textures in the right hand and a steady eighth-note accompaniment in the left hand. A dynamic marking of *ff* is used.

The third system features a more active right hand with sixteenth-note passages and a consistent eighth-note bass line.

Tempo di Valse moderato.

The tempo changes to a waltz-like *Tempo di Valse moderato*. The right hand has a more melodic line with some grace notes, and the left hand has a simple accompaniment. A dynamic marking of *mf* is present.

The final system shows a crescendo in the right hand leading to a *sfz* (sforzando) dynamic in the left hand, which plays a series of chords.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece with similar chordal and melodic structures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including dynamic markings *f* and *pp* in the right hand.

Fifth system of musical notation, featuring a more active melodic line in the right hand.

Sixth system of musical notation, concluding the page with sustained chords and melodic fragments.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a series of eighth-note patterns, while the bass staff features block chords.

Third system of musical notation, showing further development of the melody and accompaniment. The treble staff includes a prominent slur over several notes.

Fourth system of musical notation, ending with a fermata over the final notes. The word "Sua" is written above the treble staff.

Meno mosso.

Fifth system of musical notation, marked "Meno mosso." and starting with a piano (*p*) dynamic. The treble staff has a long, sweeping melodic line, and the bass staff has long, sustained chords.

Andante.

Sixth system of musical notation, marked "Andante." and starting with a forte (*f*) dynamic. The treble staff features a melodic line with a fermata, and the bass staff has a slower, more sustained accompaniment. The word "rit." is written above the treble staff.

Andantino grazioso.

The first system of musical notation consists of two staves, treble and bass clef. The treble staff begins with a melodic line of eighth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the bass staff.

The second system continues the musical piece with similar melodic and harmonic textures in both staves.

The third system features a more active treble staff with sixteenth-note passages, while the bass staff continues with a steady accompaniment.

The fourth system shows a complex texture with many beamed notes in the treble staff and a more rhythmic bass line. A dynamic marking of *p* is visible.

The fifth system continues the intricate melodic and harmonic development of the piece.

The sixth and final system on this page concludes with a *rall.* (rallentando) marking in the bass staff, indicating a gradual deceleration of the music.

Andante.

9

*pp* *dolcissimo.*

The first system of the Andante section consists of two staves. The upper staff features a melodic line with a series of chords and a final cadence. The lower staff provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking *pp* *dolcissimo.* is placed at the beginning of the system.

*pp*

The second system continues the Andante section. It features similar melodic and harmonic textures. A dynamic marking of *pp* is present in the middle of the system.

*poco rit.*

The third system concludes the Andante section. It includes a dynamic marking of *poco rit.* towards the end of the system.

Tempo di Marcia.

*f*

The first system of the Tempo di Marcia section is in 2/4 time. The upper staff has a rhythmic melody, and the lower staff has a steady accompaniment. A dynamic marking of *f* is at the start.

The second system continues the rhythmic melody and accompaniment of the Tempo di Marcia section.

The third system concludes the Tempo di Marcia section with a final cadence.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many accidentals and a more rhythmic bass line.

Second system of musical notation, continuing the piece with similar melodic and rhythmic complexity in both staves.

Third system of musical notation, featuring a *rit.* (ritardando) marking in the right-hand staff towards the end of the system.

Fourth system of musical notation, containing tempo markings: *molto rit.* (molto ritardando) in the first measure and *a tempo.* (al tempo) in the second measure.

Fifth system of musical notation, concluding the page with dense chordal textures in the treble and a steady bass line.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and eighth notes.

The second system of musical notation consists of two staves. The upper staff features a complex melodic line with many beamed notes and some accidentals. The lower staff continues the bass line with chords and eighth notes.

The third system of musical notation consists of two staves. The upper staff has a dense texture of chords and notes, with a circled '8' above a specific measure. The lower staff has a bass line with chords. The instruction *sempre cresc.* is written in the right-hand margin.

The fourth system of musical notation consists of two staves. The upper staff contains a series of chords and notes, some marked with accents (>). The lower staff has a bass line with chords and eighth notes.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with chords and eighth notes. The instruction *accel. e cresc. possibile.* is written in the left-hand margin.

*Molto meno.*

First system of musical notation, measures 1-4. The piece is in 3/4 time. The first two measures feature a piano introduction with a forte (*fff*) dynamic and a triplet of eighth notes in both hands. The last two measures are marked *ff* and feature a more active piano accompaniment with eighth notes and chords.

Second system of musical notation, measures 5-8. The piano part continues with eighth-note patterns and chords. The right hand features a melodic line with slurs and accents.

Third system of musical notation, measures 9-12. The piece begins to accelerate, marked *accel. al Fine.* The piano part has a *sfz* dynamic. The right hand has a more complex melodic line with slurs and accents.

Fourth system of musical notation, measures 13-16. The piano part continues with eighth-note patterns and chords. The right hand features a melodic line with slurs and accents.

Fifth system of musical notation, measures 17-20. The piano part is marked *poco pesante.* and *sfz*. The right hand features a melodic line with slurs and accents. The piece concludes with a final chord in the right hand.

No 1.

ACT I.  
Opening Chorus.

*Allegretto grazioso.*

Piano.

The first system of the piano introduction consists of two staves. The right hand plays a series of eighth-note chords and single notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked as 'Allegretto grazioso'.

The second system continues the piano introduction. The right hand features more complex rhythmic patterns, including some sixteenth notes, while the left hand maintains the eighth-note accompaniment.

The third system concludes the piano introduction. It features a variety of rhythmic figures in both hands, ending with a dynamic marking of *sfz p* (sforzando piano).

GIRLS.

A single staff of music for the vocal line, starting with a rest followed by a melodic phrase. The lyrics 'By the side of the mill with its' are written below the staff.

By the side of the mill with its

A two-staff piano accompaniment for the girls' vocal line. The right hand plays chords and single notes, while the left hand plays a simple eighth-note accompaniment.

sails hang-ing still and the bridge so quaint, \_\_\_\_\_ We've been

pos - ing for hours with our bas - kets of flow'rs as they paint, paint,

paint. \_\_\_\_\_ We are pret - ty they say, as they sketch us each day! We're sup -

posed by the way to get ve - ry good pay, but we

fear that it may be some dis - tance a - way, for they

*cresc.*

don't seem to sell their pict - ures. By the side of the mill with it's

sails hang - ing still and the bridge so quaint, We've been

po - sing for hours with our bas - kets of flow'rs as they

paint, paint, paint, \_\_\_\_\_ For they like us to pose in our

poor peas - ant clothes with our wood - en sa - bots and our

queer col - ored hose, but we real - ly sup - pose that not

*cres.*

one of them knows that we do so be - cause we lve them.

*sfz* *p*

MEN.

*p*

Girls, \_\_\_\_\_ as you know we are wed a - lone to art \_\_\_\_\_ and it

breaks our heart but we have to de-vote all we own to art. \_\_\_\_\_

So \_\_\_\_\_ like the best of good friends we have to part \_\_\_\_\_ But to

GIRLS.

*p* By the

ease the smart let us try to forget that we have \_\_\_\_\_ to.



side of the mill with its sails hang-ing still and the bridge so

quaint, \_\_\_\_\_ We've been pos - ing for hours with our bas - kets of flow'rs, as they

paint, paint, paint; \_\_\_\_\_ But from art \_\_\_\_\_ let us

part, \_\_\_\_\_ but from art let us part, let us part, but from art, let us

Allegro marcato.

part. \_\_\_\_\_

*poco pesante.*

*f pochissimo rit. a tempo.*

E - nough of work, let us have a lit - tle pleas - ure now, \_\_\_\_\_ for it will

soon be noon \_\_\_\_\_ and we're real - ly ver - y hun - gry, \_\_\_\_\_ and thir - sty,

*rit.*

*a tempo.*

If you don't know what to or - der we will show you how, \_\_\_\_\_ cold meat and

beerright here, — Shall we go and have it now? —

MEN

But we are

broke, 8... and lunch-sons are ex - pen-sive! It would be

GIRLS.

But they will

nice if we but had the price. —

*Poco rubato.*

trust you if you'll just ex - plain there

MEN.

If they would

*pp*

GIRLS.

We know we

trust us, you might drink cham - pagne there .

GIRLS.

might, \_\_\_\_\_

MEN.

We're thir - sty

You shall to - night!

*p*

now, We're thirst-y now, we're thirst-y  
 Don't make a row.

*pesante.*

thirst-y thirst-y. E-nough of work let us have a lit-tle  
 It would be

*a tempo.*

pleas-ure now, for it will soon be noon  
 nice if we on-ly had the price e-nough of

*rit.*

and we're real - ly ve - ry hun - gry and thirst - y.  
 work let's have a lit - tle pleas - ure

*a tempo.*

E - nough of work, e - nough of work, let's have a  
 now. E - - nough of work, let's have a

*a tempo.*

lit - tle pleas - ure now, we'll show you how  
 lit - tle pleas - ure now, we'll show you how

come let us go and have it now; let us have a lit - tle  
come let us go and have it now; let us have a lit - tle

*Piu mosso.*

This system contains the first two systems of music. The top system features two vocal staves with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines. The second system continues the piano accompaniment, marked with *Piu mosso.*

fun, let us have a lit - tle fun, it will soon be  
fun, let us have a lit - tle fun, it will soon be

8

This system contains the third and fourth systems of music. The vocal lines continue with lyrics. The piano accompaniment includes a section marked with an 8-measure rest (8) above the staff.

noon! Let us have a lit - tle fun, let us have a lit - tle  
noon! Let us have a lit - tle fun, let us have a lit - tle

8

This system contains the fifth and sixth systems of music. The vocal lines continue with lyrics. The piano accompaniment includes a section marked with an 8-measure rest (8) above the staff.

fun, Oh, come, e-nough of work  
 fun, Oh, come let us have a lit-tle

8

e - nough of work, e - nough of  
 fun, let us have a lit - tle fun, e - nough of

work, come let us have a lit - tle fun! Oh! come.  
 work, come let us have a lit - tle fun! Oh! come.



*Presto.*

Oh! come. Oh! come.

*ff*

*Presto.*

This system contains the first system of music. It features three vocal staves (Soprano, Alto, and Bass) and two piano staves. The vocal parts have lyrics "Oh! come." and "Oh! come." with a fermata over the final note. The piano accompaniment includes a dynamic marking of *ff* and a tempo marking of *Presto.*

8-----

This system contains the second system of music. It features three vocal staves and two piano staves. The piano accompaniment includes a dynamic marking of *ff* and a tempo marking of *Presto.*. A fermata is present over a note in the piano part, with the number "8" and a dashed line above it.

8-----

This system contains the third system of music. It features three vocal staves and two piano staves. The piano accompaniment includes a dynamic marking of *ff* and a tempo marking of *Presto.*. A fermata is present over a note in the piano part, with the number "8" and a dashed line above it.

3427  
No 2.

## Mignonette.

Tina and girls.

Tempo di marcia.

Piano.

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment. Dynamics include *f* and *sfz*.

I'll tell you all her his - to - ry, There is - n't a - ny mys - te - ry re -  
To man - a - gers she'll on - ly say, There's nothing do - ing, on your way This

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing a rhythmic pattern. Dynamics include *p*.

gard - ing Mign - on - ette, She's  
haugh - ty Mign - on - ette, Re -

The vocal line continues with lyrics. The piano accompaniment continues with chords and a rhythmic pattern. Dynamics include *p*.

now up - on the stage And she's at pres - ent all the rage And she's a  
porters crowd round her door! She sees them all and sends for more, For

The vocal line concludes with lyrics. The piano accompaniment continues with chords and a rhythmic pattern. Dynamics include *p*.

blonde, a bleached bru - nette. She's pret - ty, she's pe -  
 they're her one best bet! Mod - istes are ver - y

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "blonde, a bleached bru - nette. She's pret - ty, she's pe - they're her one best bet! Mod - istes are ver - y". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

tite, With dain - ty head and ti - ny feet, She has a fig - ure that would  
 glad to furn - ish dress - es for the ad, And they have named for her the

The second system continues the musical score. The vocal line has the lyrics: "tite, With dain - ty head and ti - ny feet, She has a fig - ure that would glad to furn - ish dress - es for the ad, And they have named for her the". The piano accompaniment continues with similar rhythmic patterns.

make a saint for - get. She wears the lat - est clothes And  
 lat - est ci - gar - ette. The a - gent send her wines in

The third system continues the musical score. The vocal line has the lyrics: "make a saint for - get. She wears the lat - est clothes And lat - est ci - gar - ette. The a - gent send her wines in". The piano accompaniment continues with similar rhythmic patterns.

ev' - ry - where she goes You'll hear them whis - per, that is Mign - on - ette.  
 hopes that when she dines, Their brand may be the choice of Mign - on - ette.

The fourth system concludes the musical score. The vocal line has the lyrics: "ev' - ry - where she goes You'll hear them whis - per, that is Mign - on - ette. hopes that when she dines, Their brand may be the choice of Mign - on - ette." The piano accompaniment ends with a final chord. The word "rit." is written above the vocal line and below the piano accompaniment.

*rit.* *a tempo.*

For Mign-on - ette is a sou - brette,

GIRLS.

For Mign-on - ette is a sou -

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'For Mign-on - ette is a sou - brette,'. The middle staff is a vocal line for 'GIRLS.' with lyrics 'For Mign-on - ette is a sou -'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The tempo markings 'rit.' and 'a tempo.' are placed above the first and second measures of the piano part, respectively.

And in the pa - pers she is called "The peo - ple's pet!"

brette.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'And in the pa - pers she is called "The peo - ple's pet!"'. The middle staff is a vocal line with lyrics 'brette.'. The bottom staff is a piano accompaniment in grand staff. The tempo markings 'rit.' and 'a tempo.' are placed above the first and second measures of the piano part, respectively.

But she is pet - ted too in pri - vate And she hopes to soon ar -

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'But she is pet - ted too in pri - vate And she hopes to soon ar -'. The middle staff is a vocal line. The bottom staff is a piano accompaniment in grand staff.

rive at A po - si - tion in a most ex - clus - ive set.

My

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a 4/4 time signature. It contains the lyrics "rive at A po - si - tion in a most ex - clus - ive set." followed by a long note. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

For she has met a bar - o - net

word! For she has met a bar - o -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "For she has met a bar - o - net" and "word! For she has met a bar - o -". The piano accompaniment continues with similar rhythmic patterns.

Who just for love of her has run him - self in debt.

net in debt you

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "Who just for love of her has run him - self in debt." and "net in debt you". The piano accompaniment ends with a final chord and a fermata over the last measure.

She has a fine ti - ar - a - ra - ra And an au - to tour - ing  
bet.

8<sup>va</sup>

car, A ver - y thrift - y girl is Mign - on - ette

*rit.* *a tempo.*  
For she has met a bar - o -  
For she has met a bar - o - net

*rit.* *a tempo.*

net.

Who just for love of her has run him-self in debt;

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands.

She has a fine ti - ar - ra - ra - ra And an au - to four - ing

The second system continues the musical piece. The vocal line has a rest at the beginning, then the lyrics. The piano accompaniment continues with similar harmonic support.

car, A ver - y thrift - y girl is Mign - on - ette.

The third system concludes the musical piece. The vocal line ends with a fermata over the final note. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with *sfz* (sforzando).

3425  
NO 3.

## You Never Can Tell About a Woman.

The Burgomaster and Willem.

Grazioso.

Piano.

The piano introduction consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, starting on a middle C and moving upwards. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Grazioso' and the dynamics are 'mf'.

BURGOMASTER.

You can tell a-bout the weath-er, if it's going to rain or shine! You can  
I re-men-ber on our hon-ey-moon my darl-ing lit-tle wife, Said

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part consists of chords and single notes. The dynamics are 'p'.

fig-ure on the mark-et and you're apt to get a line! You may  
"dear-est, if I died would you stay sin-gle all your life?" And

The second line of the song continues the vocal melody and piano accompaniment. The piano part consists of chords and single notes. The dynamics are 'p'.



hand - i - cap the hors - es and per - haps you'll "dope 'em out," But to  
when I an - swered "No, I think that I a - gain should wed," She cried

WILLEM.

fig - ure on a wom - an is to al - ways be in doubt! The  
and cried and sob - bed and sighed un - til her nose was red! I

trou - ble is you cant tell what they want from what they say, And  
had the same ex - per - i - ence, but just the oth - er way, My

what they want to - mor - row is - n't what they want to - day. If  
wife and I had had an aw - ful fuss that ver - y day. She

you do what they tell you, why you on - ly make them mad, And  
 said "If I should die would you sel - ect an - oth - er bride?" And

*sfz*

*rit.* BOTH.  
 if you do the op - po - site you're sure to get in bad. For you  
 when I said "You bet your life I would - nt," How she cried!

*colla voce.*

nev - er can tell a - bout a wom - an, Per -

haps that's why we think them all so nice, You nev - er find two a - like

a - ny one time and you nev - er find one a - like twice. You're

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with the lyrics 'a - ny one time and you nev - er find one a - like twice. You're'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

nev - er ver - y cer - tain that they love you, You're oft - en ver - y cer - tain that they

The second system continues the vocal line with the lyrics 'nev - er ver - y cer - tain that they love you, You're oft - en ver - y cer - tain that they'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

*rit.*  
 , don't, The men may fan - cy still, that they

The third system begins with a *rit.* (ritardando) marking. The vocal line has the lyrics ', don't, The men may fan - cy still, that they'. The piano accompaniment features a more complex texture with some sustained chords in the right hand and a steady bass line.

*a tempo.* (bus.)  
 have the strongest will, But the wom - en have the strong - est "wont"!

The fourth system starts with an *a tempo.* marking and a '(bus.)' (bustle) instruction. The vocal line has the lyrics 'have the strongest will, But the wom - en have the strong - est "wont"!'. The piano accompaniment includes a *a tempo.* marking and ends with a *fff* (fortissimo) dynamic marking.

# Whistle It.

TRIO.

Kid, Con and Tina.

*Allegro poco moderato.*

(TINA.) There  
(KID.) There's  
(CON.) Oh!

*p*

*pp*

Piano

Whistle. { 1st Verse KID & CON.  
2nd Verse TINA & CON.  
3rd Verse KID & TINA.

is - it a - ny word a girl can use when she is mad.  
no one makes you tireder than the man who knows it all.  
Wil - lie Jones he found a stick of dy - na-mite one day.

A man 'may say most a - ny-thing it does-n't sound so bad.  
The things you'd like to call him would-n't list - en well at all.  
Says he "I'll bore some holes in this and make a flute and play!"

Whistle. { 1<sup>st</sup> KID & CON.  
2<sup>nd</sup> TINA & CON.  
3<sup>rd</sup> All whistle with bus. of playing flute.

A wom-an may be an-gry but by  
You buy a bunch of stocks be-cause you  
He start-ed on his bor-ing with a

cus-tom she is bound, To be a per-fect la-dy and she  
think that they are low, You find you nev-er knew how ver-y  
piece of red-hot wire, Of course it was an aw-ful chance but

*rit.*  
must-nt make a sound. But just let some-thing hap-pen when there's  
low a stock could go, Next day your friend comes round and smiles and  
Wil-lie took a "flier," Now this is the se-lec-tion that was

*rit.* *poco tranquillo.*

Whistle together.

*piu rit.*

no - bod - y a - round.  
says I told you so.  
ren - dered by the choir.

The first system of music features two vocal staves and a piano accompaniment. The vocal lines consist of eighth and sixteenth notes with lyrics. The piano accompaniment includes a treble and bass clef with various musical notations such as slurs and dynamics.

*piu rit.*

*pp a tempo.*

Dance.

The second system is a piano accompaniment for a dance section, consisting of two staves (treble and bass clef) with rhythmic patterns and slurs.

The third system continues the piano accompaniment for the dance section, showing further rhythmic development and phrasing.

The fourth system continues the piano accompaniment, featuring more complex rhythmic figures and dynamics.

The fifth system concludes the piano accompaniment, ending with a fermata and the instruction 'D.C. al Fine'.

*D.C. al Fine.*

*marcato.*

3424  
No. 5.A Widow Has Ways.  
Bertha.

Tempo di Valse.

Piano. *mf*

The piano introduction consists of two staves in 3/4 time. The right hand features a series of chords and eighth notes, while the left hand plays a simple bass line. The key signature has one sharp (F#).

Since Ad - am first made Moth - er Eve take the  
Young girls must be watched by some old chap - er -

*poco meno.*

The first system shows the vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part is marked *poco meno*.

blame For that lit - tle af - fair in the gar - den, The  
one, As ug - ly and cross as they make them, The

The second system continues the vocal and piano accompaniment. The vocal line has some notes with ties and slurs. The piano accompaniment continues with chords and a bass line.

poor mar - ried wom - en have found it the same, And their  
poor mar - ried wom - en can't go out a - lone, And their

mis - sion in life is a hard 'un! But  
stu - pid old hus - bands won't take them. A

hard as it is, I am great - ly a - fraid It's  
wid - ow is diff - 'rent! There's none to say "nay"! The

hard - er to be a neg - lect - ed old maid, There's  
men all a - dore her and give her her way, It's



*poco rit.*

no oth - er state I would will - ing - ly trade For that of a  
this man to mor - row and that man to - day, And each one be -

*poco rit.*

*rit.* *poco rit.*

wealth - y young wid - ow. For a wid - ow has ways, don't you  
lieves he's the real one!

*rit.* *poco rit.*

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

seel Her ex - pe - ri - ence pays, don't you seel

*a tempo.* *espressivo.* *rit.* *a tempo.*

She knows bet - ter now than to mar - ry a - gain, She

*poco rit.*

knows bet - ter how to in - vei - gle the men. But the girls cant ac -

*poco rit.*

*a tempo.* *rit.*

count for the craze, \_\_\_\_\_ And they won - der what sys - tem she

*a tempo.* *rit.*

*a tempo.*

plays; \_\_\_\_\_ It would sim - ply be vain to at - tempt to ex -

*a tempo.*

*molto rit.* *a tempo.* *molto rit.* *D.C.*

plain; \_\_\_\_\_ But a wid - ow has ways. \_\_\_\_\_

*sfz molto rit.* *a tempo.* *molto rit.* *sfz D.C.*

No. 6.

"The Isle of our Dreams"

3423

Doris and Gretchen.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It features a series of chords and eighth notes, with a melodic line that rises and then descends. The left hand starts with a bass clef and a 6/8 time signature, playing a steady accompaniment of eighth notes and chords.

DORIS.

When my heart grows faint and wea-ry, — when the

The first system of the song features a vocal line for Doris on a single staff with a treble clef. The lyrics are "When my heart grows faint and wea-ry, — when the". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and eighth notes.

world goes sad - ly ill, — It is sweet to hear you,

The second system of the song continues the vocal line and piano accompaniment. The lyrics are "world goes sad - ly ill, — It is sweet to hear you,". The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs) with chords and eighth notes.

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GRETCHEN.

dea-rie whisper that you love me still. It is

sweet to talk with you, dear, of the woods and crys - tal

streams, and the ros - es wet with dew, dear, in the

GRETCHEN.

is - land of our dreams. In the beau - ti - ful isle of our

DORIS.

*rubato.*

dreams, dear, there is nev - er a sor - row or pain, ——— Eve - ry

*a tempo.*

trou - ble and care quick - ly van - ish - es there and

all is made hap - py ——— a - gain. ——— So we'll

leave this cold wea-ry old world, dear, where there's noth-ing that's quite what it

*rubato.*  
*a tempo.*

seems, And we'll sail o'er the sea where for just you and me there's a

*poco accel.*  
*molto rit.*  
*molto rit.*

home in the isle of our dreams!

*dim e molto rit.*  
*molto rit e dim.*

## No. 7.

## Go While the Goin' is Good.

Con, Kid, Tina and Bertha.

Moderato.

PIANO.

Big Jim was a sport-in, in - di - vi - du - al, a  
Big Jim he cher-ished a con- vic - tion, He could

reg' u - lar gamb - lin' man! And if you  
beat the mar - ket too! Right here he

played with him he did you all as on - ly a gamb - ler  
found it was a fic - tion And his sys - tem would hard - ly

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can. \_\_\_\_\_ Oz Jim he al - ways got the mo - ney on a  
do. \_\_\_\_\_ He won at first, but when at last he got to

*p*

sys - tem that he played; \_\_\_\_\_ His ex - pla -  
gam - blin' might - y bold, \_\_\_\_\_ They took it

*sfz*

na - tion may be fun - ny, but I'll tell you what he said. \_\_\_\_\_  
off of him so fast he could feel him - self catch ing cold \_\_\_\_\_

You'll  
You'll



*rit.* *molto rit.* *poco a poco a tempo.*

al - ways have the price if you take this ad - vice!

al - ways have the price if you take this ad - vice!

*poco a poco a tempo.*

*a2* *a2*

Al - ways go while the go - in' is good, dont wait to e - ven say a -

Al - ways go while the go - in' is good, dont wait to e - ven say a -

*a tempo.*

*unis.*

dool for if you stay there is on - ly one way, they're

dool for if you stay there is on - ly one way, they're

bound to put a crimp in you.. That a gamb - lin' gent has a

bound to put a crimp in you. That a gamb - lin' gent has a

This system contains two vocal staves with lyrics and a piano accompaniment staff below. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "bound to put a crimp in you.. That a gamb - lin' gent has a" and "bound to put a crimp in you. That a gamb - lin' gent has a".

This system shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

large per - cent is a fact that is un - der - stood! So

large per - cent is a fact that is un - der - stood! So

This system contains two vocal staves with lyrics and a piano accompaniment staff below. The lyrics are: "large per - cent is a fact that is un - der - stood! So" and "large per - cent is a fact that is un - der - stood! So".

This system shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The music continues with a similar accompaniment style to the first system.

cash right in just the minute you win and go while the go-in' is good!

cash right in just the minute you win and go while the go-in' is good!

This system contains two vocal staves with lyrics and a piano accompaniment staff below. The lyrics are: "cash right in just the minute you win and go while the go-in' is good!" and "cash right in just the minute you win and go while the go-in' is good!".

This system shows the piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs. The music concludes with a final cadence, marked with a fermata and a dynamic marking of *sfz*.

No 8.

Ensemble.

Allegro molto.

Piano. *pp*



*cresc.*



*sempre cresc.*



*sfz*



**CHORUS.**

SOP. & ALTO.  
TEN.  
BASS.

An ac - ci - dent!

An ac - ci - dent!

An ac - ci - dent!

ac - ci - dent! What hap - pened, what hap - pened who knows? \_\_\_\_\_  
who knows? \_\_\_\_\_ A

What hap - pened, what hap - pened who knows? \_\_\_\_\_ A

who knows? \_\_\_\_\_

ter - ri - ble crash a smash and a crash A ter - ri - ble, ter - ri - ble

ter - ri - ble crash a smash and a crash A ter - ri - ble, ter - ri - ble

crash! An ac - ci - dent!

crash! An ac - ci - dent!

An ac - ci - dent!

This system contains the first three staves of music. The top staff is a vocal line with lyrics 'crash!' and 'An ac - ci - dent!'. The second staff is another vocal line with lyrics 'crash!' and 'An ac - ci - dent!'. The third staff is a piano accompaniment line with the lyrics 'An ac - ci - dent!'.

ac - ci - dent! What hap - pened, what hap - pened who knows?

What hap - pened, what hap - pened who knows? We

who knows? We

This system contains the next three staves of music. The top staff is a vocal line with lyrics 'ac - ci - dent! What hap - pened, what hap - pened who knows?'. The second staff is another vocal line with lyrics 'What hap - pened, what hap - pened who knows? We'. The third staff is a piano accompaniment line with lyrics 'who knows? We'.

stop with in - de - cis - ion and with dread.

With ter - ri - ble dread we are

This system contains the final three staves of music. The top staff is a vocal line with lyrics 'stop with in - de - cis - ion and with dread.'. The second staff is another vocal line with lyrics 'With ter - ri - ble dread we are'. The third staff is a piano accompaniment line.

filled! It

we are filled! Two au - tos in col - lis - ion and may -

may be that some one is killed An ac - ci - dent! an

be some one's killed An ac - ci - dent! an

ac - ci - dent! A crash a smash a ter - ri - ble crash An ac - ci - dent! an

ac - ci - dent! A crash a smash a ter - ri - ble crash An ac - ci - dent! an

ac - ci - dent! A crash a smash A ter - ri - ble crash Ah! see they now ap -  
ac - ci - dent! A crash a smash A ter - ri - ble crash Ah! see they now ap -

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "ac - ci - dent! A crash a smash A ter - ri - ble crash Ah! see they now ap -".

pear! 'Twill ver - y soon be clear! They now ap - pear 'twill  
pear! 'Twill ver - y soon be clear! They now ap - pear 'twill

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "pear! 'Twill ver - y soon be clear! They now ap - pear 'twill".

soon be clear they're here!  
soon be clear they're here!

The third system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "soon be clear they're here!". The piano accompaniment includes dynamic markings *ff* and *sfz*.

Andante maestoso.

COMTESSE.

Ne par-lez pas! ————— ne par-lez pas! ————— je

rage ————— a cest af-freux! ————— O ciel! o ciel! o ciel!

LAWYER.

Mad-

Je rage ————— ma-lig-ne bête

amel I pray! Madame!

DAUGHTERS.

Oh



COMTESSE.

TINA.

Lots of trou-ble seems - brew-ing

DAUGHTERS.

fa-ther dear! don't get in such a state!

SONS.

*Je vous de -*

And there'll soon be some-thing do - ing

*chere Maman! ne per-dez pas la tête*

COMTESSE.

testé! O ciel O comme je rage! ma-lig-ne

TINA.

Lots of trou-ble brew-ing here

LAWYER.

Mad-am par-don me I pray

DAUGHTERS.

Pray don't get in such a state

SONS.

O ne per-des pas la tête

SOP. & ALTO.

Let us show her

TEN.

Let us show her

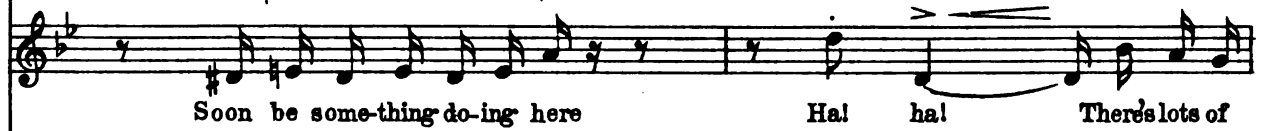
BASS.

Let us show her

CHORUS.



*bête* \_\_\_\_\_ *je vous ab-hore!* \_\_\_\_\_




Soon be some-thing do-ing here Hal ha! There's lots of



But I had the right of way my word There's lots of

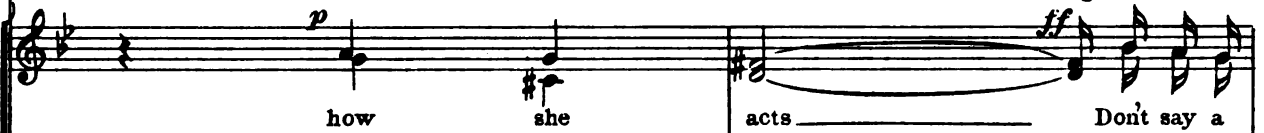


For the dam-age was-n't great Pa - pa oh dear pa-

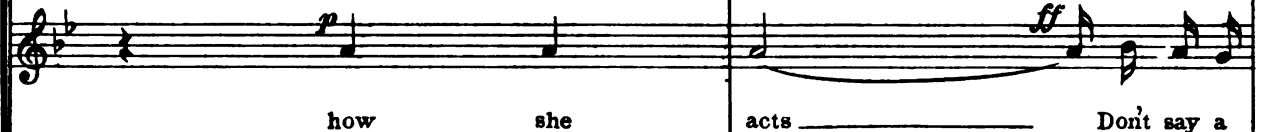


*Mon-sieur nest pas tellement bête* Ma - man O chere Ma-

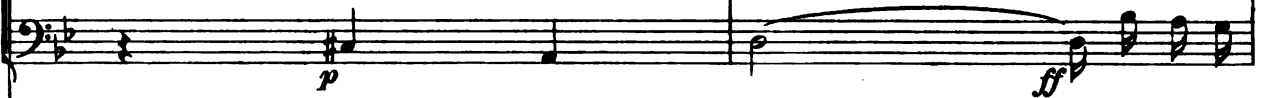
Imitating the Comtesse



*p* how she acts \_\_\_\_\_ *ff* Don't say a



*p* how she acts \_\_\_\_\_ *ff* Don't say a



*p* how she acts \_\_\_\_\_ *ff* Don't say a



Je rage — a cest af-

trou - - ble brew-ing here — There's some - - thing do-ing

trou - - ble brew-ing here — There's some - - thing do-ing

pa — Oh dear pa - pa — dont get — in such a

man — O chere Ma-man — ne per - - des pas la

word! — dont say a word — I rage — at such af-

word! — dont say a word — I rage — at such af-

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*froux* \_\_\_\_\_ *O ciel!* *O ciel!* *O ciel!*

here \_\_\_\_\_ There's lots of trou-ble brew-ing here and soon there will be


here \_\_\_\_\_ Mad-am! Mad-am! Mad-

state \_\_\_\_\_ The dam-age was - n't great, the dam-age was - n't great the

*tête* \_\_\_\_\_ *ne per - des pas la tête ne per des pas la tête ne*

front \_\_\_\_\_ Oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh

front \_\_\_\_\_ Oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh



je rage — je vous ab-hore!



some - - - thing do-ing here! May I sug-gest you take a well deserv-ed



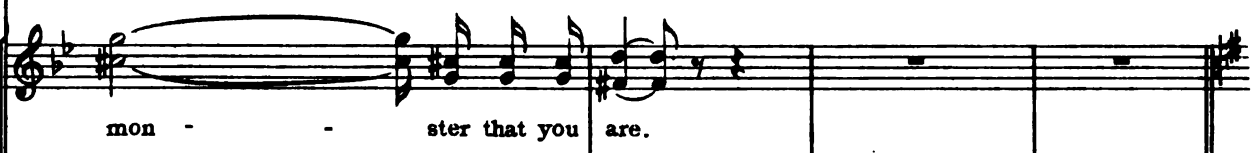
am! I pray Mad-am!



dam - - - age was-nt great!



per - - - dez pas la tête!




mon - - - ster that you are.



mon - - - ster that you are.



mon - - - ster that you are.



*colla voce*  
*p*

Andantino grazioso.

rest!  
DAUGHTERS.

SONS.

When you're pret-ty and the world is fair Why be both-ered by a  
oui! oui!

thought or care! For to wor-ry is to dou-ble trou-ble there'll be e-nough of that here

si si elles sont charmantes

aft - - er! Mer - ry youth is like the

Char - mantes! Char - mantes!

*pp unis.*

CHORUS.

While the world is bright and fair why be trou - bled by a

While the world - is bright and fair why be trou bled by a

month of May! And old age is like De - cem-ber gray . So we'll dance and sing and  
*oui! oui!* *si! si!*

care ?  
care ?

play and be hap - py while we may Life was made for love and  
*et très pi - -*



laugh-ter! \_\_\_\_\_ is fair \_\_\_\_\_

quantes, oui! oui! \_\_\_\_\_ Char-mantes \_\_\_\_\_

When you're pretty and the world is fair Why he both-ered by a  
is fair \_\_\_\_\_

or care \_\_\_\_\_ There'll be e-nough of that here-

pi-quantes \_\_\_\_\_ elles \_\_\_\_\_

thought or care For to wor-ry is to dou-ble, trou-ble There'll be e-nough of that here-

or care \_\_\_\_\_ Why both-er or care

aft - - er e - nough of  
*sont char - - mantes, elles sont char -*  
 aft - - er mer - ry youth is like the  
 There will be e - nough of that here - .aft - er  
 care like May - so gray  
*mantes Oui! oui! si si*  
 Month of May And old age is like De - cem - ber gray, So well dance and sing and  
 of May - is like De - cem - ber gray

play while we may. \_\_\_\_\_  
char - - mantes pi quantes! \_\_\_\_\_  
play we'll dance and sing and play be hap-py while we may. \_\_\_\_\_  
So we'll dance and sing and play be hap-py while we may. \_\_\_\_\_

*p sempre dim.*

*dim. al Fine.*

*ppp*

Detailed description: This is a musical score for voice and piano. It consists of eight systems of music. The first system shows the vocal line with lyrics 'play while we may.' and the piano accompaniment. The second system continues the vocal line with lyrics 'char - - mantes pi quantes!' and the piano accompaniment. The third system has two vocal lines: the top one with lyrics 'play we'll dance and sing and play be hap-py while we may.' and the bottom one with lyrics 'So we'll dance and sing and play be hap-py while we may.'. The piano accompaniment continues. The fourth system shows the piano accompaniment with a dynamic marking of *p sempre dim.*. The fifth system continues the piano accompaniment. The sixth system shows the piano accompaniment with a dynamic marking of *dim. al Fine.*. The seventh system continues the piano accompaniment with a dynamic marking of *ppp*. The eighth system shows the final notes of the piano accompaniment.

No 9.

Finale I.

**Andante.** Franz sits down on mill step. *Spoken:* "A pleasant life I lead - no sleep for 48 hours and none in sight (shows great fatigue.)"

Piano. *pp*

draws pipe from pocket lights a match draws at pipe

*poco sf* *poco sf* *p*

puffs smoke Well, all things come to him who waits if he waits on himself.

*pp* *molto rit.* *lunga* *pp*

**Dolcissimo.** *Spoken:* Burgomaster Franz & Tina his wife, (yawning) It sounds very good - very good!

*ppp* *rit.*

(Increasing drowsiness.) (Tries to light a match.)

*pp* *poco sf* *poco sf*

(Draws fretfully at pipe) (Puffs imaginary smoke.) (Almost asleep.)

*molto rit.* *pp*

(Looks towards inn with a sudden start.) (Reassured he smiles.)

**Allegro molto moderato.**

*ppp a tempo.* *poco rit.*

(Droops his head) (falls asleep.) (He smiles in his

**Andante.**  
*poco a poco rall. e dim.*

*quasi dim.* *pp quasi campani.*

sleep as if hearing his wedding bells.)

*ppp a tempo.*

**Allegro moderato molto misterioso.**

During this movement burghers enter with lanterns.

The first system of musical notation consists of two staves. The upper staff is in treble clef and begins with a piano (*pp*) dynamic marking. The lower staff is in bass clef. The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and slurs.

The second system of musical notation continues from the first. It features a *rall. pp* marking, indicating a slowing down and a piano dynamic. The notation includes slurs and rests, maintaining the same key signature and time signature.

The third system of musical notation includes a *pp* dynamic marking and a *L.H.* marking above the treble staff. The lower staff features a *sfz pp* marking. The notation includes slurs and rests.

The fourth system of musical notation includes *ppp*, *stac.*, and *fpp* dynamic markings. The notation includes slurs and rests, with some notes marked with accents.

The fifth system of musical notation continues the piece. It features various rhythmic patterns and rests, maintaining the same key signature and time signature.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

Second system of musical notation. The bass clef continues with eighth notes. The treble clef has a melodic line with dynamics *pp* and *ppp* markings.

Third system of musical notation, showing a consistent eighth-note accompaniment in the bass clef and chords in the treble clef.

Fourth system of musical notation. The treble clef has a melodic line with accents and a dynamic marking of *marc. pp*. The bass clef continues with eighth notes.

Fifth system of musical notation. The treble clef has a melodic line with dynamics *pp* and *sfz pp*. The bass clef continues with eighth notes. A marking *L.H.* is present above the treble clef.

pp

pp

This system contains two staves of piano music. The upper staff begins with a piano (*pp*) dynamic marking. The lower staff also begins with a piano (*pp*) dynamic marking. The music features a series of chords and melodic lines in the right hand, and a more rhythmic accompaniment in the left hand.

*atempo.*

*ppp*

*pp dolcissimo.*

*pp*

This system continues the piano music. The upper staff has a tempo marking of *atempo.* (ad libitum). The lower staff begins with a pianissimo (*ppp*) dynamic marking, followed by a section marked *pp dolcissimo.* (pianissimo, very sweetly), and ends with a piano (*pp*) dynamic marking. The music is characterized by long, sweeping melodic lines in the right hand and sustained chords in the left hand.

Gretchen appears at the window of the mill.

This system shows the piano accompaniment for the scene where Gretchen appears. It consists of two staves with long, sustained chords and melodic fragments, creating a somber and atmospheric mood.

GRETCHEN.

The

*ppp*

This system introduces the vocal line for Gretchen. The upper staff shows the vocal melody starting with the word "GRETCHEN." followed by "The". The lower staff provides the piano accompaniment, beginning with a pianissimo (*ppp*) dynamic marking. The music is sparse and evocative.



## Andantino semplice.

day is gone and the night comes on, And the birds have sought their

*pp*

The first system of the musical score. The vocal line is on a single staff with a treble clef and a 6/8 time signature. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand. The lyrics are written below the vocal line.

nest ——— The shadows fall in a dark - 'ning pall And the

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern. The lyrics are written below the vocal line.

wea - ry world's at rest. ——— The stars are a-wak - en - ing

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern. The lyrics are written below the vocal line.

one by one The whis - per - ing breez - es are - still, ——— The

The fourth system of the musical score. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern. The lyrics are written below the vocal line.

moon shin-ing bright with a ra - diant light, Is sil - ver - ing val - ley and

hill. Moon-beams shin - ing - soft a - bove

Let me beg of - you! Find the one I - dear - ly love!

Tell him I'll e'er be - true. Fate may part us -

years may pass! Fut-ure all un - - known! Still my love shall

*poco rit.* ev - er prove Faith-ful to him a - - lone. *a tempo.* Oh!

*Poco animato.* wan-der-ing wind won't you quick-ly find my dear one wher-e'er he may be? And

bring me the mes-sage he fain would send, I know he is dream-ing of me!

Tempo I.

DORIS.

(behind the scene)

MALE CHORUS.

Moon - beams shin - ing— soft a - bove Let me beg of— you,

TEN.  
Moon - beams shin - ing— soft a - bove Let me beg of— you,

BASS.  
Moon - beams shin - ing— soft a - bove Let me beg of— you,

The first system of the musical score. It consists of three staves: a vocal line for Doris (bass clef), a vocal line for the Male Chorus (tenor and bass clefs), and a piano accompaniment (treble and bass clefs). The lyrics are: "Moon - beams shin - ing— soft a - bove Let me beg of— you,". The tempo is marked "Tempo I." and the page number is "77".

Find the one I— dear - ly love! Tell her I'll e'er be— true!

Find the one I— dear - ly love! Tell her I'll e'er be— true, be true!

The second system of the musical score. It consists of three staves: a vocal line for Doris (bass clef), a vocal line for the Male Chorus (tenor and bass clefs), and a piano accompaniment (treble and bass clefs). The lyrics are: "Find the one I— dear - ly love! Tell her I'll e'er be— true!". The tempo is marked "Tempo I." and the page number is "77".

GRETCHEN. *pp*

Ah!

DORIS.

Fate may part us, — years may pass Fut - ure all un - known!

Fate may part us, — years may pass! Fut - ure all un - known!

Still my love shall ev - er prove Faith-ful to her a - - lone.

Still my love shall ev - er prove Faith-ful to her a - - lone.

Allegro moderato.  
*molto misterioso.*

ppp

First system of piano introduction, featuring treble and bass staves with dynamic marking *ppp*.

*marc. pp*

Second system of piano introduction, featuring treble and bass staves with dynamic marking *marc. pp*.

*sfz pp*

Third system of piano introduction, featuring treble and bass staves with dynamic markings *sfz* and *pp*.

CHORUS.

*pp*

He will shoot! be - ware!

*pp*

He will shoot! be - ware!

*pp*

Fourth system containing the chorus vocal line with lyrics and piano accompaniment. Dynamic marking *pp* is used throughout.

*ppp* *staccatissimo.* *pp*

Fifth system of piano introduction, featuring treble and bass staves with dynamic markings *ppp*, *staccatissimo.*, and *pp*.

Let him if he dare! Stand a - side!

Let him if he dare! Stand a - side!

This system contains two vocal staves (Soprano and Alto) and a Bass staff. The lyrics are: "Let him if he dare! Stand a - side!"

The piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. It includes various musical notations such as chords, arpeggios, and dynamic markings.

Thus de - fied! We may do harm to you.

Thus de - fied! We may do harm to you.

This system contains two vocal staves and a Bass staff. The lyrics are: "Thus de - fied! We may do harm to you."

The piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. It includes musical notations such as triplets and the instruction *sempre cresc ed accel.*

Hur - ry up! hur - ry up! hur - ry up! Hur - ry up go!

Hur - ry up! hur - ry up! hur - ry up! Hur - ry up go!

This system contains two vocal staves and a Bass staff. The lyrics are: "Hur - ry up! hur - ry up! hur - ry up! Hur - ry up go!"

The piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. It includes musical notations such as triplets and dynamic markings.

*Spoken:*  
The Burgomaster!

*ff cresc possibile ed accelerando.*

The Burgomaster enters.

BURGOMASTER:  
What do ye here! Disperse at once!

*ff* BURG: (aside) A pretty scandal this

Fie!

Fie! (Shouting)

TINA, KID & CON. enter from inn and tip toe quickly behind mill.

*sffz fpp a tempo. scherzando.*

will be! (to crowd) Back to your homes.

*ff*

Bah!

(to crowd)  
What! have you no respect?

Bah!

*sffz fpp*



*ff* You defy your Burgomaster? *ff* Begone or you shall all

No! *ff* yes! *ff*  
No! *ff* yes! *ff*

*ffz fmp* *P molto cresc.*

be sent to jail **Allegro feroce.** Re - lease your  
Re - lease your

*accel.* *b2.* *f* *sfz* *ffz*

daugh - ter now too long have you de - layed.  
daugh - ter now too long have you de - layed.

*fp* *ffz*

Re - lease your daugh-ter now too long have you de - layed.

Re - lease your daugh-ter now too long have you de - layed.

*sfz*

(Burgomaster shows hesitation.)

Re - lease her, re - lease her your

Re - lease her the girl your

Re - lease the girl your

*sfz* *sfz* *sfz*

cru - el - ty will sure - ly be re - paid. Re - lease her, re

cru - el - ty will sure - ly be re - paid. Re - lease her

Re - lease

*3*

lease her      Your      cru - el - ty will sure - ly be re - paid      Re -

the girl      Your      cru - el - ty will sure - ly be re - paid      Re -

the girl

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment features a steady bass line and a more active treble line. The lyrics are: "lease her Your cru - el - ty will sure - ly be re - paid Re -" for the soprano and alto parts, and "the girl Your cru - el - ty will sure - ly be re - paid Re -" for the bass part. The piano accompaniment includes a triplet of eighth notes in the right hand and a similar triplet in the left hand.

lease the girl too      long have you de - layed Your      cru - el - - ty will

lease the girl too      long have you de - layed Your      cru - el - ty will

The second system of the musical score continues the vocal and piano parts. The lyrics are: "lease the girl too long have you de - layed Your cru - el - - ty will" for the soprano and alto parts, and "lease the girl too long have you de - layed Your cru - el - ty will" for the bass part. The piano accompaniment maintains the same rhythmic pattern as the first system.

sure - ly be re - paid! Con - sent! our cour - age is un - daun - ted      That

sure - ly be re - paid! Con - sent! our cour - age is un - daun - ted      That

*accel.*

The third system of the musical score concludes the piece. The lyrics are: "sure - ly be re - paid! Con - sent! our cour - age is un - daun - ted That" for all vocal parts. The piano accompaniment features a final flourish in the right hand, marked with "accel." (accelerando). The piece ends with a final chord in both hands.

mill you know Sir it is haunt-ed! Re - lease the girl for

mill you know Sir it is haunt-ed! Re - lease the girl for

*molto accel.*

*mf* (The Burgomaster starts for the door of the mill.)

Gretch-en must be free!

Gretch-en must be free!

*sfz*

(He opens the door and enters the mill, turns and exclaims "Gone!")

*Moderato.*

Gone! gone!

Gone! gone!

*sempre accel.*

*sfz*

gone! \_\_\_\_\_ gone! \_\_\_\_\_

gone! \_\_\_\_\_ gone! \_\_\_\_\_

Curtain.

This system contains three staves. The top two staves are vocal lines with lyrics "gone!" and a long horizontal line indicating a sustained note. The bottom staff is a piano accompaniment line. The key signature has one flat (B-flat), and the time signature is 2/4. The system concludes with the instruction "Curtain."

Allegro brillante.

*fff* *tutta forza.*

This system contains two staves of piano accompaniment. The tempo is marked "Allegro brillante." The first measure has a dynamic marking of *fff* (fortississimo). The second measure has a dynamic marking of *ff* (fortissimo). The third measure has a dynamic marking of *fff* *tutta forza.* (fortississimo, with all the force). The system concludes with a fermata over the final note.

*fff accel sfz al Fine.*

This system contains two staves of piano accompaniment. The dynamic marking is *fff accel sfz al Fine.* (fortississimo, accelerating, fortissimo, to the end). The system concludes with a fermata over the final note.

8-----

This system contains two staves of piano accompaniment. The system concludes with a fermata over the final note.

*sfz* *sfz*

This system contains two staves of piano accompaniment. The dynamic marking is *sfz* (sforzando) in both staves. The system concludes with a fermata over the final note.

No 10.

Opening Chorus.

Allegretto scherzando.

Piano.

First system of the piano introduction, featuring treble and bass staves with dynamic markings *f* and *p*.

Second system of the piano introduction, featuring treble and bass staves with dynamic markings *fp*, *cresc.*, and *sfz*.

SOP & ALTO.

*pp*

Why this

Piano accompaniment for the first vocal line, featuring treble and bass staves with dynamic markings *p* and *sfz*.

si - lence? Was there vio - lence? Or did Jung - fow Gretch - en sim - ply up and

Vocal line and piano accompaniment for the second vocal line, featuring treble and bass staves.

CHORUS.

run a - way! If not real - ly ver - y clear - ly They should  
No! no!

stop this sil - ly gos - sip - ing with - out de - lay! But to han - dle such a  
That's sol

scan - dal Puts the Burg - o - mas - ter in a ver - y sor - ry plight! You'll dis -  
Of course!

cov - er                  shéd a                  lov - er                  And she                  se - cret - ly                  e - loped with him last

night.                  (astonished)

Well dis                  cov - er                  shéd a                  lov - er                  and she

se - cret - ly                  e - loped with him last                  night.                  Why this

*sfz*                  *p*



si - lence? Was there vio - lence? Or did Jung - four Gretch - en sim - ply up and

run a - way? If not real - ly ver - y clear - ly! They should  
No! no!

stop this sil - ly gos - sip - ing with - out de - lay. But to han - die such a  
That's so!

scan-dal Puts the Burg-o-mas-ter in a ver-y sor-ry plight! You'll dis-  
Of course!

cov-er shéd a lov-er And she se-cret-ly e-loped with him last

*sfz* *p*

*poc più mosso.*  
night! Yes, we do it is  
You don't know that it's so Bet-ter go a lit-tle slow.

*p*

true just as ev - 'ry - bod - y knew! You'll dis - cov - er she'd a  
 No she nev - er had a

lov - er and she se - cret - ly e - loped!  
 lov - er and she could - n't have e - loped!

With her lov - er she e - loped!  
 No she could n't have e - loped!

*Allegro.*

BERTHA. *Recit.*

What's this, i-dle

gos - sip! You should rath - er be a - fraid!

*misterioso rit.*  
Your mis - tress you may nev - er see a - gain, Have you not

heard the le - gend of the mill?

*ppp*

Segue  
The Legend  
of the Mill.

No 11.

94  
The Legend of the Mill.

Bertha and Chorus.

Moderato e molto misterioso.

Piano.

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a forte (f) dynamic, playing a series of chords and moving lines. The left hand starts with a bass clef and a piano (p) dynamic, playing a steady accompaniment of chords. The piece concludes with a final chord marked with a fermata.

BERTHA.

The first system of the vocal line features a treble clef and a key signature of one sharp. The lyrics are: "Old King Jo - hann in days that are gone Was He Wil - hel - min - a sought for his queen, A The night was still but ghost-like, the mill Kept". The piano accompaniment continues with a steady accompaniment, marked with a piano-piano (pp) dynamic.

The second system of the vocal line continues the melody. The lyrics are: "rul - er of land and sea, A bach' - lor proud he prin - cess so young and slim! But she loved true a wav - ing its spect - ral arms, And those a - round heard". The piano accompaniment remains consistent with the previous system.

The third system of the vocal line concludes the piece. The lyrics are: "talked like a crowd And spoke of him - self as 'We,' His sail - or she knew, And planned to e - lope with him. She mys - ti - cal sounds, Which thrilled them with vague a - larms. At". The piano accompaniment concludes with a final chord.

sub-jects quaked with fear when he spake And trem-bled to see his  
 ran a-way to Ka-twyk-ann Zee But all of her plans went  
 break of dawn the prin-cess had gone But how is a myst-'ry

frown, — But a weak-ness he had And it put him to the bad, He loved the  
 ill, — For King Jo-hann that night ov-er-took her in her flight, And locked her  
 still, — And at twelve ev'ry night there's a fig-ure all in white, That haunts the

swish of a silk-en gown. — Of a  
 up in the old Red Mill. —  
 tow'r of the old Red Mill. —

*pp* He loved the swish

*pp* He loved the swish

*pp*

silk - en gown, of a silk - en. gown.

*pp* the swish!

the swish!

This system contains a vocal line and a piano accompaniment. The vocal line has lyrics: "silk - en gown, of a silk - en. gown." The piano accompaniment includes a section with the lyrics "the swish!" and "the swish!" marked with *pp* (pianissimo).

BERTHA.

Jo - hann was a roy - al sort of Don Juan,

*molto misterioso.*

And his rep - u - ta - tion fright-ened all the la - dies And the

This system contains a vocal line and a piano accompaniment. The vocal line has lyrics: "Jo - hann was a roy - al sort of Don Juan," and "And his rep - u - ta - tion fright-ened all the la - dies And the". The piano accompaniment includes the instruction *molto misterioso.*

pret - ty ones re - paid his ten - der glanc - es with scorn. —

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "pret - ty ones re - paid his ten - der glanc - es with scorn. —". The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. There are dynamic markings like *mf* and *f* throughout.

Full loud on his king - ly hon - or he vowed

The second system continues the musical piece. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "Full loud on his king - ly hon - or he vowed". The piano accompaniment continues with a right hand melodic line and a left hand bass line. There are dynamic markings like *mf* and *f*.

With a fright - ful oath that by his con - science la - den He would

The third system continues the musical piece. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "With a fright - ful oath that by his con - science la - den He would". The piano accompaniment continues with a right hand melodic line and a left hand bass line. There are dynamic markings like *mf* and *f*.

wed the fair - est maid - en that had ev - er been born. —

The fourth system concludes the musical piece. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "wed the fair - est maid - en that had ev - er been born. —". The piano accompaniment continues with a right hand melodic line and a left hand bass line. There are dynamic markings like *mf* and *f*.



CHORUS.

Jo - hann was a roy - al sort of Don Juan,  
Jo - hann was a roy - al sort of Don Juan,

And he vowed an oath that by his con - science la - den He would  
And he vowed an oath that by his con - science la - den He would

wed the fair - est maid - en that had ev - - er been born.  
wed the fair - est maid - en that had ev - - er been born.

*sfz* Fine.

*D.S. al Fine.*

## No 12.

## Good-a-bye, John!

Con and Kid.

Moderato.

Piano.

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Moderato' and the dynamics are 'Piano'.

Look-a here now, John, I got - a - 'nough of you — You been a

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The lyrics are: "Look-a here now, John, I got - a - 'nough of you — You been a".

bad - a - bad - a boy all - a week, What you do - a last-night-a vit dat

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The lyrics are: "bad - a - bad - a boy all - a week, What you do - a last-night-a vit dat".

six - ty cents — A what's de mat' why you no speak? You

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The lyrics are: "six - ty cents — A what's de mat' why you no speak? You".

smash-a de chair, you pull - a de hair, you soak - a me vit a



stool You tink-a for a min-ute dot a stand-a for dot? You



tink - a Im a such a big fool? — Good - a -



bye, John, you a - go-ing a-way, You got a bad dis - pos -



ish. Good - a - bye, John, jes - a yes - - - ter-day you

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "ish. Good - a - bye, John, jes - a yes - - - ter-day you". The piano accompaniment consists of chords and single notes in both hands.

smash - a me vit a dish, You come in de home ven

The second system continues the musical piece. The vocal line has the lyrics: "smash - a me vit a dish, You come in de home ven". The piano accompaniment features more complex chordal textures and some melodic lines in the right hand.

you vas - a drunk, you cut - a de string me lose - a de monk, Good - a -

The third system of music has the lyrics: "you vas - a drunk, you cut - a de string me lose - a de monk, Good - a -". The piano accompaniment continues with a steady rhythmic pattern.

bye, John, Get gay - vit me and I make - a for you much troub! -

The final system on the page has the lyrics: "bye, John, Get gay - vit me and I make - a for you much troub! -". The piano accompaniment concludes with a final chordal structure.

DANCE. (Spanish.)

*ff brillante.*

The first system of music features a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The dynamic marking *ff brillante.* is placed below the first few notes.

*ff*

The second system continues the piece with similar rhythmic patterns. A dynamic marking of *ff* is placed above the right-hand staff in the middle of the system.

The third system shows the continuation of the dance melody and accompaniment, maintaining the same key signature and time signature.

*p*

The fourth system introduces a change in dynamics, with a *p* (piano) marking placed above the right-hand staff in the middle of the system.

*f* *ff*

The fifth system concludes the piece with a final flourish. It features dynamic markings of *f* and *ff* above the right-hand staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings. A first ending bracket labeled '8' spans the final two measures, which conclude with a fortissimo (*ff*) dynamic marking.

Second system of musical notation, continuing the piece with complex rhythmic textures. A first ending bracket labeled '8' is positioned above the final measure of the system.

Third system of musical notation, showing further development of the musical themes. A first ending bracket labeled '8' is placed above the final measure.

Fourth system of musical notation, featuring a first ending bracket labeled '8' above the final measure. The dynamic marking *p poco rit.* (piano, slightly ritardando) is indicated in the lower right of the system.

Fifth system of musical notation, concluding the page. It includes dynamic markings *ff animato.* and *fff* (fortississimo). The system ends with a double bar line and repeat signs.

STOP DANCE.  
ENCORE.

Moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a repeat sign. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the piece. The treble clef staff shows a melodic line with some rests and slurs. The bass clef staff continues with a rhythmic accompaniment. There are some dynamic markings and articulation marks like accents.

The third system features a more complex melodic line in the treble clef, including a triplet of eighth notes. The bass clef accompaniment remains consistent. There are slurs and accents throughout the system.

The fourth system includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first ending leads back to an earlier part of the piece, while the second ending concludes the section. Dynamic markings like *sfz* are present.

The fifth system concludes the piece. It features a final melodic flourish in the treble clef and a corresponding bass line. A dynamic marking of *ff* is visible at the beginning of the system.

## No. 13.

## I Want You To Marry Me!

Tina and Chorus.

Tempo di Valse. *rit a tempo.*

TINA.

When a quiet young man on the  
A girl has to learn ma-ny

Piano. *f rit e dim. pp a tempo.*

bach - e - lor plan De - serts the books he likes And  
les - sons in turn And some are sad I fear For

quite by the way he dis - cov - ers some day A girl whose looks he  
ma - ny may say that they love her each day, With scarce - ly one sin -

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*rubato.*

likes, \_\_\_\_\_ He'll call and in-vite her to din-ners and shows But  
 cere, \_\_\_\_\_ And there-fore I think that her an-swer should be "We're

*poco meno.*

*poco rit.* *pp*

*molto rit.* *a tempo.*

that is - nt ser-i-ous ev-'ry girl knows, He'll rush her for months but he'll  
 told to be-lieve on-ly half that we see And noth-ing we hear, so you'll

*rit.* *a tempo.*

nev-er pro-pose Un-less he is ten-der-ly taught. \_\_\_\_\_ So  
 have to show me!" And then if she'd help things a-long Sh'ell

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

tell him all the mag-ic Of those lit-tle words "we

two" \_\_\_\_\_ Just teach him how to say, "My dear! The

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'two' followed by a long horizontal line. The piano accompaniment consists of chords and moving lines in both hands.

one I love is you?" \_\_\_\_\_ There's lots of things he

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'one' followed by 'I love is you?' and another long horizontal line. The piano accompaniment continues with chords and moving lines.

ought to know But don't for - get to see That

The third system shows the vocal line with a half note 'ought' followed by 'to know But don't for - get to see That'. The piano accompaniment continues with chords and moving lines.

he cor - rect - ly learns to say, "I want you to mar - ry

The fourth system concludes the page with the vocal line starting with a half note 'he' followed by 'cor - rect - ly learns to say, "I want you to mar - ry'. The piano accompaniment includes a 'rit.' (ritardando) marking above the staff. The system ends with a double bar line and repeat signs.

*a tempo.*

CHORUS.

me!"

(English Girls.) Well tell you all the mag - ic of those

(French Boys.)

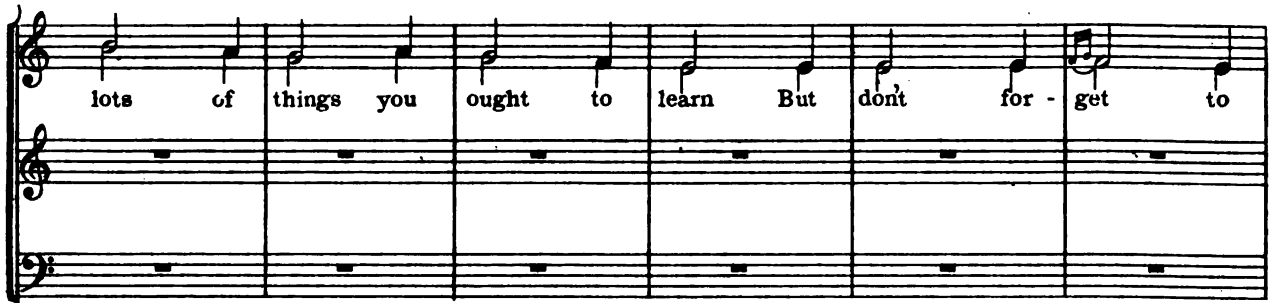
lit - tle words "we two" Well teach you how to

*moi, tout!*

say "my dear! the one I love is you!" There's

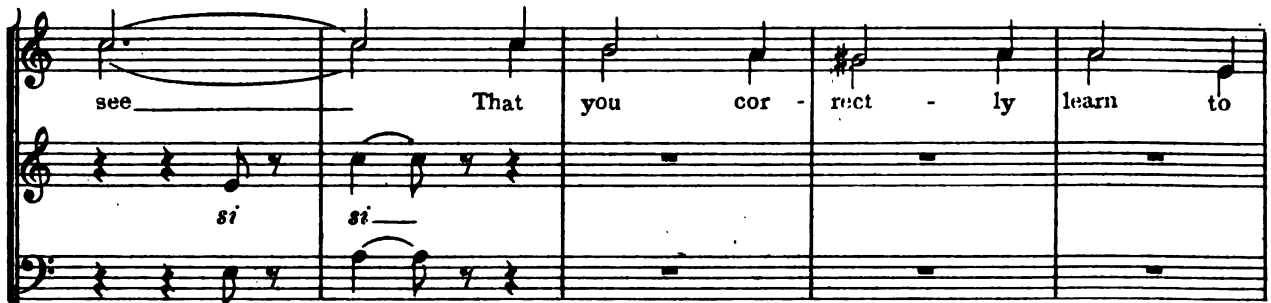
*c'est vous!*

lots of things you ought to learn But don't for - get to



see ————— That you cor - rect - ly learn to


*si si*



say, "I want you to mar - ry me!"

*rit.* *pp molto rit.*

*ma mie!*



*rit.* *molto rit.* *lunga. D.C.*



# No. 14. Every Day Is Ladies' Day With Me.

Governor and Male Chorus.

*Tempo di marcia.*

Piano.

*p*

*sfz*

*molto cresc.*

*sva*

*ffz*

L'istesso tempo.

GOVERNOR.

I should like, with-out un-due re - it - er -  
It's a fright-ful thing to think of all the

a - tion of the e - go, To ex - plain, how ver - y hard I find it  
hearts that I have brok - en, Al - tho' each one fell in love with me with -

is to make my pay go 'round a - mong my vul - gar cred - it - ors! I'm  
out the slight - est tok - en that my fa - tal gift of beau - ty had in -

fear - ful - ly in debt For I al - ways have af - ford - ed an - y  
flamed her lit - tle heart, But I found that some small fav - or al - ways

thing that I could get! But I must say I've en-joyed the best of  
seemed to ease the smart. A po-si-tion for a cous-in or a

what there is in life; I've been luck-y in my love af-fairs, I've  
loan to dear pa-pa, Just a dain-ty dia-mond neck-lace or a

nev-er had a wife! I can sum-mon lit-tle int'-rest in the  
pret-ty mo-tor car. But I don't be-grudge the col-lar-ets and

dry af-fairs of state, And the bus'-ness men who call on me are  
neck-lac-es of pearls; All the mon-ey that I ev-er saved is

*rall.* *a tempo.* *3*

cold - ly left to wait! For ev - er - y day is la - dies' day with  
 what I've spent on girls! For ev - er - y day is la - dies' day with

*rall.* *a tempo.* *3* *sva*

*me* I'm quite at their dis - pos - al all the

**TEN.** *pp.* *3*  
 Ev - er - y day is la dy's day with him!

**BASS.** *pp.* *3*

*sva* ..... *loco.* *sva*

while! And my pleas - ure it is doub - le if they

*3*  
 He is at their dis - pos - al all the while!

*3* *sva* ..... *loco.*



come to me in trou-ble For I al - ways find a way to make them

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics "come to me in trou-ble For I al - ways find a way to make them". The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and some melodic fragments.

*poco rubato.* smile, the lit-tle dar - lings! I've no doubt I should have mar - ried long a -

*a tempo.*

The second system continues the vocal line with the lyrics "smile, the lit-tle dar - lings! I've no doubt I should have mar - ried long a -". The tempo marking changes from *poco rubato.* to *a tempo.* The piano accompaniment remains consistent with the first system.

*rubato.* *a tempo.* *8va*

The third system shows the piano accompaniment. It features a treble line with chords and a bass line with eighth notes. The tempo marking *rubato.* is present, followed by *a tempo.* and a dynamic marking *8va* (octave up).

go! It's the prop - er thing to do you'll all a -

Doubtless he should have mar - ried long a - go.

The fourth system contains the vocal line with the lyrics "go! It's the prop - er thing to do you'll all a -" and "Doubtless he should have mar - ried long a - go." The piano accompaniment features a treble line with chords and a bass line with eighth notes. There are triplet markings in both parts.

*8va* *loco* *8va*

The fifth system shows the piano accompaniment. It features a treble line with chords and a bass line with eighth notes. The tempo marking *loco* is present, along with dynamic markings *8va* (octave up) at the beginning and end of the system.

gree! But I nev - er could find an - y fun in  
 It is the prop - er thing you'll all a - gree!

*Sua*.....

*poco rit.* wast - ing all my time on one! So *a tempo.* ev - ry day is la - dies' day with

me! For ev - er - y day is la - dy's day with

him. He's quite at their dis- pos at all the

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "him. He's quite at their dis- pos at all the". The piano accompaniment consists of chords and moving lines in both hands, with some triplets indicated by a '3' over the notes.

But I nev - er could find an - y fun in  
time!

The second system continues the musical score. The vocal line has the lyrics "But I nev - er could find an - y fun in" followed by "time!". The piano accompaniment continues with similar chordal and melodic patterns, including a triplet in the right hand.

*poco rit.*  
wast-ing all my time on one, So ev'- ry day is la - dies' day with me!  
One! So ev'- ry day is la - dies' day with him!

*poco rit.* *al tempo.* *f*

The third system concludes the musical score. The vocal line features the lyrics "wast-ing all my time on one, So ev'- ry day is la - dies' day with me!" and "One! So ev'- ry day is la - dies' day with him!". The piano accompaniment includes dynamic markings such as *poco rit.*, *al tempo.*, and *f*. The system ends with a final chord and a fermata over the vocal line.

# Because You're You!

No 15.

Bertha and Governor.

Molto moderato.

Piano

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a simple harmonic accompaniment with a few notes per measure.

BERTHA.

Love is a queer lit - tle el - fin sprite,

GOVERNOR.

The piano accompaniment for the first vocal line features a melodic line in the right hand and a supporting bass line in the left hand. The melody is characterized by a mix of eighth and quarter notes.

Blest with the dead - li - est aim!

The piano accompaniment for the second vocal line continues the melodic and harmonic themes established in the first system, with a similar mix of note values and a steady bass line.

Shoot - ing his ar - rows to left and right

Fill - ing our hearts with a

Bag - ging the rar - est game.

glad sur - prise. And

Al - most too good to be true!

still can you tell me why do you love me?  
 On - ly be-cause you are you, dear!

*poco rit.*

*Slower.*

Not that I am fair, dear, Not that I am  
 Not that you are fair, dear,

*Slower.*

true. Not my gold - en hair, dear,  
 Not that you are true. Not your gold - en

Not my eyes of blue. When we ask the  
 hair, dear, Not your eyes of blue.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "Not my eyes of blue. When we ask the". The middle staff is a vocal line in bass clef with the lyrics "hair, dear, Not your eyes of blue.". The bottom two staves are piano accompaniment in treble and bass clefs, respectively, with a key signature of one sharp. The piano part features chords and moving lines in both hands.

rea - son, Words are all too few!  
 When we ask the rea - son Words are all too

The second system of the musical score continues with three staves. The vocal lines (top and middle) have lyrics "rea - son, Words are all too few!" and "When we ask the rea - son Words are all too". The piano accompaniment (bottom two staves) continues with chords and moving lines, including a long melodic line in the right hand.

So I know I love you dear be - cause you're you.  
 few! I love you dear be - cause you're you.

The third system of the musical score consists of three staves. The vocal lines (top and middle) have lyrics "So I know I love you dear be - cause you're you." and "few! I love you dear be - cause you're you.". The piano accompaniment (bottom two staves) includes a *rit.* (ritardando) marking and concludes with a fermata over the final notes.

3426

No 16.

## The Streets of New York.

Con, Kid and Chorus.

Tempo di Valse.

Piano.

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

In dear old New York it's re - mark - a - ble -  
 If a spare af - ter - noon you should hap - pen to  
 What - ev - er the weath - er is - shin - ing or

The piano accompaniment for the first line of lyrics features a steady rhythmic pattern in the right hand and a more active bass line in the left hand. The melody is simple and accompanimental.

ver - y! The name on the lamp - post is un - nec - ess - ar - y! You  
 have and you start on a lei - sur - ly stroll up Fifth Av - en - ue,  
 show - er - y, That does - n't "cut an - y ice" on the Bow - er - y

The piano accompaniment for the second line of lyrics continues the rhythmic pattern established in the first line, with a consistent accompaniment for the vocal melody.

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mere - ly have to see the girls to know what  
 There is where with haugh - ty air you'll see them  
 Eve - ry night till broad day - light, they dance and

street you're on! Fifth Av - en - ue beau - ties and  
 as they walk! With vel - vets and lac - es and  
 sing and talk! The girls are all game and they're

dear old Broad - way girls! The tail - or - made shop - pers the  
 sab - les en - fold - ing them, real - ly you'll near - ly fall  
 jol - ly good fel - lows, They're not ver - y swell but they're

Av - en - ue "A" girls, They're strict - ly all right but they're dif - fer - ent  
 dead on be - hold - ing them, luck - ys the earl that can mar - ry a  
 none of them jeal - ous, They go it a - lone in a style of their

*rit.* *piu rit.*  
 quite, In the dif - ferent parts of town. \_\_\_\_\_ In  
 girl from Fifth Av - en - ue New York. \_\_\_\_\_  
 own On the Bow - ery in New York. \_\_\_\_\_

*rit.* *piu rit.*

*a tempo.*  
 old New York! In old New York! The peach - crops al - ways

*a tempo.*

fine! They're sweet and fair and on the square! The

maids of Man-hat-tan for mine! You can - not see in gay Pa-

ree, in London or in Cork! The queens you'll meet on

an-y street in old New York.

Dance.

The first system of musical notation for the piece 'Dance.' It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The upper staff begins with a '2' above the first measure, indicating a second ending. The word 'tremolo.' is written in the first measure of the upper staff. The music features a rhythmic pattern of eighth notes in the upper staff and chords in the lower staff.

The second system of musical notation. It continues the piece with similar rhythmic patterns. The upper staff has a '2' above the first measure. The lower staff features chords and some melodic lines. There are some dynamic markings like 'p' (piano) and 'f' (forte) visible.

The third system of musical notation. The upper staff continues with eighth-note patterns. The lower staff has chords and some melodic lines. There are some dynamic markings like 'p' (piano) and 'f' (forte) visible.

The fourth system of musical notation. It continues the piece with similar rhythmic patterns. The upper staff has a '2' above the first measure. The lower staff features chords and some melodic lines.

The fifth system of musical notation. It continues the piece with similar rhythmic patterns. The upper staff has a '2' above the first measure. The lower staff features chords and some melodic lines.

The sixth and final system of musical notation. It concludes the piece. The upper staff has a '2' above the first measure. The lower staff features chords and some melodic lines. The word 'sva' is written at the end of the system. There are some dynamic markings like 'p' (piano) and 'f' (forte) visible.

# Entrance

No 17.

Governor and Wedding Chorus.

Tempo di marcia Moderato.

Piano.

*p* *Tympani.* *cresc.* *f*

*f* *brillante.*

A piano introduction consisting of two staves. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter notes and eighth notes.

CHORUS:

We come ev - e - ry guest in his  
We come ev - e - ry guest in his

The chorus section features two vocal staves and a piano accompaniment. The vocal lines are in a simple, homophonic style. The piano accompaniment consists of a steady bass line in the left hand and a more active treble line in the right hand. Dynamics include a forte (ff) marking.

A piano accompaniment for the chorus, consisting of two staves. The right hand has a melodic line with some triplets and slurs. The left hand has a steady accompaniment with some triplets.

best! Fit - ly dressed for the nup - tial mer - ry mak - ing, and we  
best! Fit - ly dressed for the nup - tial mer - ry mak - ing, and we

The second part of the chorus features two vocal staves and a piano accompaniment. The vocal lines are in a simple, homophonic style. The piano accompaniment consists of a steady bass line in the left hand and a more active treble line in the right hand.

A piano accompaniment for the second part of the chorus, consisting of two staves. The right hand has a melodic line with some triplets and slurs. The left hand has a steady accompaniment with some triplets.

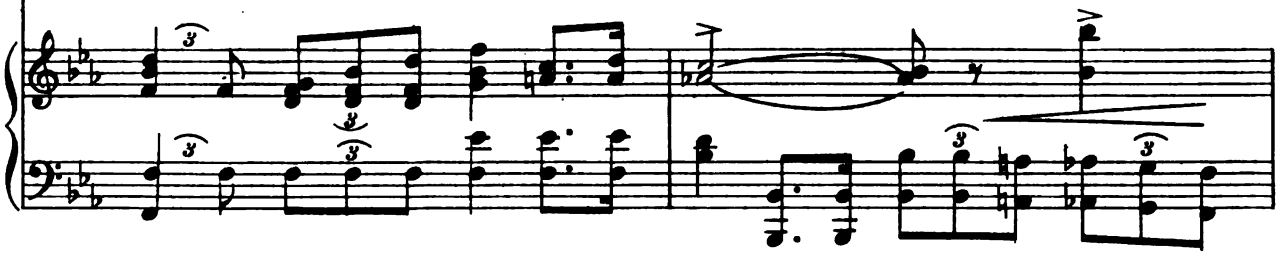
wait with pride to greet the beau-ti-ful bride Whom to -

wait with pride to greet the beau-ti-ful bride Whom to -



day so no-ble a con-sort is tak-ing. So

day so no-ble a con-sort is tak-ing. So

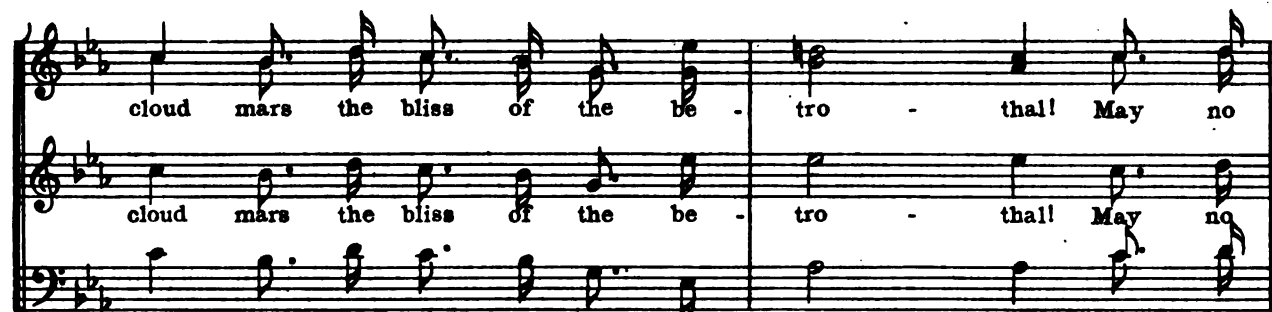


sing joy-ous and loud and be proud not a

sing joy-ous and loud and be proud not a



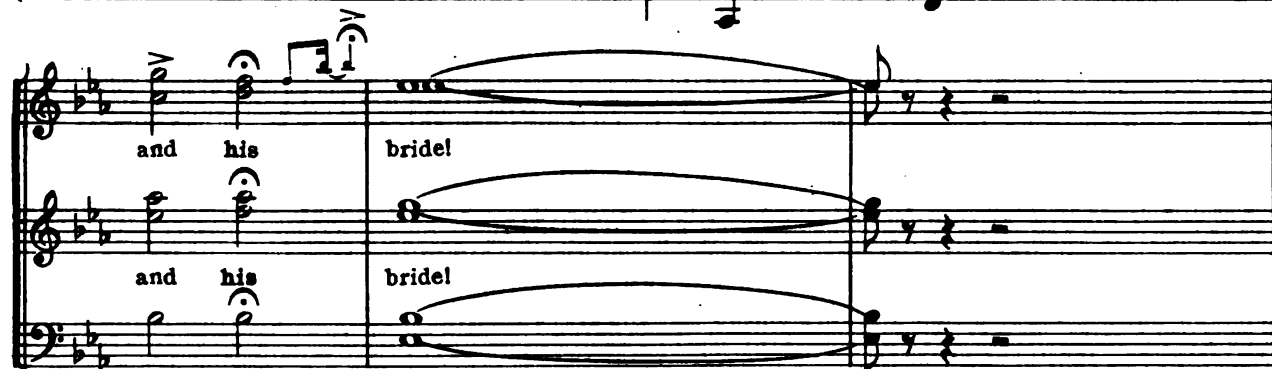
cloud mars the bliss of the be - tro - thal! May no  
cloud mars the bliss of the be - tro - thal! May no



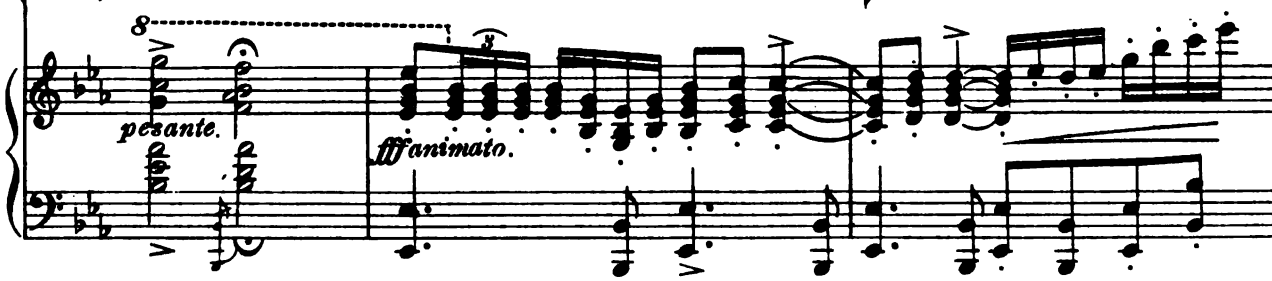
sor - row or strife by an - y chance en - ter their life! the gov - er - nor  
sor - row or strife by an - y chance en - ter their life! the gov - er - nor



and his bride!  
and his bride!



*pesante.* *Animato.*





GOVERNOR.

*Sweetly.*

My friends I thank you for this first se-

*Moderato.*

*quasi recitative.*

lec - tion! Now as a fa - vor, wont you kind - ly

*p*

sing the oth - er - us - u - al in this con -

*leggiere.*

*f*

nec - tion, a - bout the "wed - ding - bells that" "glad - ly

*rit.*

*rit.*

CHORUS.

ring"

The wed - ding bells ring out! Glad

The wed - ding bells ring out! Glad

Tempo di marcia. *un poco animato.*

wed - ding bells.

wed - ding bells.

Wel - come this day of

Wel - come this day of

*poco rit.*

*p* Bells.

glad - ness! ban - ish all thought of sor - row and sad - ness!

glad - ness! ban - ish all thought of sor - row and sad - ness!

Let ev - ry heart be sing - ing! Glad wed - ding bells be  
 Let ev - ry heart be sing - ing! Glad wed - ding bells be

ring - ing out their joy! Ding Dong Ding Dong  
 ring - ing out their joy! Ding Dong Ding Dong

Send - ing their sil - ver-voiced mes - sage far and wide.  
 Send - ing their sil - ver-voiced mes - sage far and wide.

Ding Dong Ding Dong long life attend our  
 Ding Dong Ding Dong long life attend our

governor and his bride. ding dong bells ding dong bells  
 governor and his bride. ding dong wed-dingbells ding dong wed-ding bells

*sempre*

*dim.* ding *dim.* dong *pp rit.* Bells!  
 ding *dim.* dong Bells!  
*pp*

*sempre piu tranquillo.*  
*sempre dim.* *molto rit.* *ppp*

## No 18.

## Finale II.

Tempo di Valse. SOLO. *a tempo.*

In old New York! In old New York! The

Piano *ff piu rit.* *a tempo.*

The first system of the musical score consists of three staves. The top staff is a vocal line in 3/4 time, starting with a whole rest followed by a melodic phrase. The lyrics 'In old New York! In old New York! The' are written below the notes. The middle and bottom staves are for piano accompaniment. The piano part begins with a forte (*ff*) dynamic and a *piu rit.* (ritardando) instruction, then returns to *a tempo.* The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

peach-crops al - ways fine! They're sweet and fair and

The second system continues the vocal line with the lyrics 'peach-crops al - ways fine! They're sweet and fair and'. The piano accompaniment continues with similar rhythmic patterns, including some longer note values and slurs in the right hand.

on the square! The maids of Man - hat - tan for mine! You

The third system concludes the vocal line with the lyrics 'on the square! The maids of Man - hat - tan for mine! You'. The piano accompaniment features a final melodic flourish in the right hand and a concluding bass line.

can - not see in gay Pa - ree, in Lon-don or in

Cork! ————— The queens you'll meet on an-y ————— street in

old New York. *ff* ALL In old New York! In old New

York! The peach-crops al - ways fine, ————— They're sweet and

fair and on the square! The maids of Man - hat - tan for

mine! You can - not see in gay Pa - ree, in

Lon - don or in Cork! The queens you'll meet on

an - y street in old New York. *Sua*

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is mostly rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are four dynamic markings 'V-ff' in the left hand.

The second system continues the musical notation. The vocal line has a few notes and rests. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking 'V-ff' is present in the left hand. The word 'In' is written above the vocal line.

The third system features the vocal line with the lyrics: "old New York! In old New York! The peach-crops". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The fourth system features the vocal line with the lyrics: "al - ways fine! They're sweet and fair and". The piano accompaniment continues with chords and a bass line. A large slur is drawn across the piano accompaniment staves.



on the square! The maids of Man - hat - tan for mine!



You can - not see in gay Pa - ree, in



Lon - don or in Cork! The queens you'll meet on



an - y street in old New York.

