

MEXICANA

A Mexican Comic Opera.

As presented by

SAM S. and LEE SHUBERT.

At the Lyric Theatre,

New York City.



Lyrics by
ROBERT B. SMITH.

Book by
CLARA DRISCOLL
and ROBERT B. SMITH.

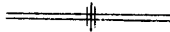
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RAYMOND HUBBELL.

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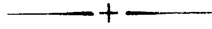
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MEXICANA

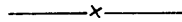
A Comic Opera in Three Acts.



CAST OF CHARACTERS.

JOHNNY ROCKS, a Wall street broker THOMAS Q. SEABROOKE
TITA, an Indian girl vender of pottery CHRISTIE MAC DONALD
CAPTAIN CARMONA, an officer of the Mexican Army. JOSEPH HERBERT
JUAN ADRIAN, an Indian pulque seller. EDWARD MARTINDELL
SENORITA MARGARITA JUAREZ, daughter of the governor of a Mexican State. CARO ROMA
RODRIGO CORTINEZ, a Mexican of wealth and leader of the Revolutionists. EDMUND STANLEY
SENORA MENDOZA, aunt to Tita MAGGIE MOORE
INEZ. BLANCHE DEYO
MANUEL HARRY WALLACE
PEDRO ALMON KNOWLES
DUENA TO MARGARITA. MISS FORD

Chorus of Market People, Vaqueros, Senoritas, Rurales, Peons,
Haciendados, Caballeros and Revolutionists.



SYNOPSIS OF SCENES.

ACT I.- The Market Square of a Mexican Town. Early Morning.

ACT II.- The Patio of the Hacienda of Rodrigo Cortinez. Noon of the Next Day.

ACT III.- The Borda Gardens on the Night of a Fiesta.

Produced under the direction of MR. R. H. BURNSIDE
Music under the direction of MR. HERMAN PERLET
Assistant Stage director MR. H. A. CRIPPS
Stage Manager. MR. J. K. ADAMS
Business representative for Sam S. and Lee Shubert. MR. D. W. TRUSS
Music arranged for orchestra by MR. FRANK SADDLER

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5
Mexicana.
Opening Chorus.

Lyrics by
ROBERT B. SMITH.

ACT I.

Music by
RAYMOND HUBBELL

Allegretto moderato.

The musical score is written for piano in 2/4 time with a key signature of two sharps (F# and C#). It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and includes a trill in the right hand. The second system features a trill in the right hand and triplet markings. The third system continues with triplet markings and a trill. The fourth system is marked mezzo-piano (*mp*) and features a complex, rhythmic accompaniment with many beamed notes. The fifth system concludes the piece with a final flourish in the right hand.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of complex chords and melodic lines in both staves.

Second system of musical notation, including the dynamic marking *f accel.* in the bass staff.

Third system of musical notation, continuing the complex harmonic and melodic development.

Fourth system of musical notation, featuring the dynamic markings *meno mosso.* and *mf*.

Fifth system of musical notation, showing further melodic and harmonic progression.

Sixth system of musical notation, concluding the page with complex chordal textures.

1^o RURALE.

2^o RURALE.

Day-break and all is well, The ci - ty wakes and doffs its

sleep - ing spell.

Allegro moderato.

f

PEDDLERS.

CHORUS.

Night is dy - ing, day is hie - ing, Mys - tic shad - ows fleet a - way,

From their nests the birds are fly - ing, Hail - ing the ap - proach of day.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 4/4. The music is in a major mode and features a steady, rhythmic accompaniment with some melodic movement in the piano part.

Step this way now we im - plore you, Al - ways glad to — show our ware;

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The lyrics are: "Step this way now we im - plore you, Al - ways glad to — show our ware;". The piano part continues with its rhythmic accompaniment, showing some harmonic changes in the right hand.

If the price is too high for you, We will take what you can spare.

The third system concludes the musical score on this page. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics are: "If the price is too high for you, We will take what you can spare." The piano part ends with a final chord in the right hand and a sustained bass line.

VAQUEROS.

A reck-less rol-lick-ing lot are we, Whose

oc - cu - pa - tion is one long spree, No sick - en - ing sor - row or

care, Oh! ——— Can lin - ger be - neath our som - brer - o; ——— What

mon - ey we make with what lit - tle we've got, Is

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "mon - ey we make with what lit - tle we've got, Is". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady bass line and chords in the right hand.

gam-bled a - way from us on the spot, Still ev - 'ry one en - vies the

The second system continues the musical score. The vocal line lyrics are "gam-bled a - way from us on the spot, Still ev - 'ry one en - vies the". The piano accompaniment continues with similar harmonic support, maintaining the 2/4 time signature and key signature.

hap - py lot Of the blithe and gay Va - quer - o.

The third system concludes the musical score. The vocal line lyrics are "hap - py lot Of the blithe and gay Va - quer - o.". The piano accompaniment concludes with a final chord and a double bar line. The key signature changes to two sharps (F# and C#) and the time signature changes to 2/4.

OLLEROS.

Pat - ro-nize the poor Ol - ler - o Wick - er ware and pot - ter - y.

SOPRANOS.

Luck to you Sig - nor Va - quer - o, Tick - ets for the Lot - ter - y.

ALTOS.

Luck to you Sig - nor Va - quer - o, Tick - ets for the Lot - ter - y.

ff

VAQUEROS.

Don't waste your time on me, for I Just came to look and

not to buy, Be - sides your price is much too high.

(Senoritas enter on their way to church)

CHORUS.

Oh pax vo-bis-cum, pax vo-bis-cum, Ben-e - dic - i - te.

SEÑORITAS.

CHORUS.

World - ly pleas - ures we de -

Sen - o - ri - ta wont you lin - ger long e - nough to buy,

Sen - o - ri - ta wont you lin - ger long e - nough to buy,

Sen - o - ri - ta wont you lin - ger long e - nough to buy,

mf

ny, But there are ma - ny things we'd love to buy. Watch and

We prom - ise you the price is not too high, A bar - gain

We prom - ise you the price. is not too high, A bar - gain

We prom - ise you the price is not too high, A bar - gain

pray. Be you faith - ful,
 rare to-day, Oh Sen - o - ri - ta sure - ly it can be no
 rare to-day, Oh Sen - o - ri - ta sure - ly it can be no
 rare to-day, Oh Sen - o - ri - ta sure - ly it can be no

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "pray. Be you faith - ful, rare to-day, Oh Sen - o - ri - ta sure - ly it can be no".

Be you true, Oh what's the price of this, and this one too?
 sin for you, To spend on us an hon - est coin or two.
 sin for you, To spend on us an hon - est coin or two.
 sin for you, To spend on us an hon - est coin or two.

The second system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Be you true, Oh what's the price of this, and this one too? sin for you, To spend on us an hon - est coin or two.".

Flesh is clay Oh, what's the use
 — Just be-cause you're on your way to pray, Oh, Sen - o - ri -
 — Just be-cause you're on your way to pray, Oh, Sen - o - ri -
 — Just be-cause you're on your way to pray, Oh, Sen - o - ri -

— we sim-ply can't de - vote our - selves to pray, — When we are tempted by such
 — ta, here is some-thing ver - y rich and rare, — A bar-gain too, as you will
 — ta, here is some-thing ver - y rich and rare, — A bar-gain too, as you will
 — ta, here is some-thing ver - y rich and rare, — A bar-gain too, as you will

bar-gains rare — How can we pray? — Now
 all de - clare, — If you at - ten - tion pay — Which
 all de - clare, — If you at - ten - tion pay — Which
 all de - clare, — If you at - ten - tion pay — Which

let me see — first let me have a flow-er for the hair. — dialogue. G.P.
 shall it be — somebric-a-brac, or flow-ers for the hair. — dialogue. G.P. Oh
 shall it be — somebric-a-brac, or flow-ers for the hair. — G.P. Oh
 shall it be — somebric-a-brac, or flow-ers for the hair. — G.P. Oh

The musical score is written for voice and piano. It begins with a vocal line in a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics are: "pax vo-bis-cum, pax vo-bis-cum, Oh, Ben-e-dic-i-te. dic-i-te." The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The score is divided into six systems. The first system includes the vocal line and the beginning of the piano accompaniment. The second system continues the piano accompaniment, marked with a piano (*p*) dynamic. The third system is marked with a pianissimo (*pp*) dynamic and features a more active piano accompaniment. The fourth, fifth, and sixth systems continue the piano accompaniment, with the sixth system ending with a double bar line.

No 2. How Do You Account For That?

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.

Allegretto Moderato.

It's cus - tom - a - ry in a man of
I've looked the boys all o - ver that ap -

my ex - alt - ed sta - tion, To tell to you just who he is and what, — But
pear in hist' - ry's pag - es, From Al - ex - an - der Dow - ie, back to Cain, — In

I will en - ter - tain you with - out fur - ther hes - i - ta - tion, By
an - cient and in mod - ern and in med - i - ae - val ag - es, I've

giv - ing you a list of who I'm not. — I'm
hunt - ed for my - self but all in vain. — I'm

not the great Na - po - le - on nor Gre - ciau Al - ex - an - der, I'm
not the man re - ferred to as ar - rayed in all his glo - ry, I'm

not the ar - chi - tect of No - ah's Ark, And
not the man who crossed the De - la - ware, I'm

I'm not Cle - o - pa - tra's beau the chap who sat and fanned her, Nor
not the Ba - by men - tioned in that Pharaoh's daugh - ter sto - ry, I

am I an - y oth - er's eas - y mark. But
know I'm not be - cause I was - n't there.

REFRAIN.

strange as it may seem to you I'm "some-one" and the point is "who" It's ver - y

odd! — (Solo) Why

CHORUS. Pray sir, if you don't know, you can't ex-pect us to.

some - times it ap - pears to me, There's no one left for

me to be, But still I am;

Now how do you ac - count for that?

You are that's flat — We scarce - ly can ac -

Now how do you ac - count for

count for that, Now how do you ac - count for

1 that? 2 Till ready then D. S. that.

that? that.

f Till ready then D. S. *fz*

No. 3. United We Stand.

Rodrigo and Chorus.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.

The piano introduction consists of two staves in 6/8 time, key of B-flat major. The right hand starts with a forte (*f*) chord and a melodic line, while the left hand provides a steady bass accompaniment. The piece concludes with a piano (*p*) dynamic marking.

When the cause you es - pouse needs your aid, — And there's
Let all wives and all sweet-hearts re - spond, — With a

The vocal line is in a soprano range, and the piano accompaniment continues with a steady bass line and chords.

pow - der and smoke in the air, — You must give up your work - a - day
love for the he - ro - ic brave; — For with cour - age from those who are

The vocal line continues with the melody, and the piano accompaniment provides harmonic support.

trade, _____ And each of you shoul - der your
fond, _____ No man will re - main long a

share; _____ And though bent on a des - per - ate
slave, _____ Full oft' has he, bur - dened with

plan, _____ You are sure to be vic - tors at
care, _____ Been urged to com - pete for the

length, _____ If you're loy - al and true to a
prize, _____ And been led from the dark of de -

Chorus. Rat-a - ta ta

man, ——— For in Un - ion you know there is strength. ———
 spair, ——— By the light of a pair of bright eyes. ———

rall.

ta ta ta ta Rat-a - ta ta ta ta ta ta Rat-a - ta ta ta

REFRAIN.

Solo.

Chorus. Rat-a - ta, Rat-a - ta.

When you hear the com - mand, Just re-call a-bove

p - f

Rat-a - ta, Rat-a - ta. Rat-a - ta, Rat-a - ta.

all, That u-nit-ed we stand, ——— And di-vid-ed we

Rat-a-ta, Rat-a - ta. Rat-a-ta, Rat-a - ta.

fall, ————— If you're led by your heart, ————— And you're true to your

Rat-a-ta, Rat-a - ta. Rat-a-ta, Rat-a - ta.

trust, ————— And each one plays a part, ————— Then conquer we

must. ————— When you hear the com - — Then con-quer we

ritard.

f

ritard.

must. —————

26
No. 4. Take Care-Señor.

DUET.

Lyric by
ROBERT B. SMITH.

Marguerita & Rodrigo.

Music by
RAYMOND HUBBELL.

Allegretto.

MARGUERITA.

RODRIGO. When You

Piano.

you came ev - 'ry night and lin - gered long be - neath my lat - tice, —
told me your de - vo - tion was far deep - er than the o - cean, —

Had you no love at all for me? —
De - ny it, Se - ñor, if you can, —

RODRIGO.

No
It's

as I re - col - lect it, I had none what - ev - er, that is —
 ver - y sel - dom I dis - play such com - mon - place em - o - tion, —

MARGUERITA.

Ex - plain then if you can, your words of
 You raved of my complex-ion and dis -
 None that the av'rage eye could see. —
 It must have been some oth - er man, —

fev'rish ad - or - a - tion — Pro - nounced as on - ly lov - er could. —
 tinct - ly mentioned peaches, My eyes were like the stars a - bove. — RODRIGO.
 What
 Well,

you mis - took for love was just a lit - tle mild flir - ta - tion, — I
 just be - cause a fel - low has a store of pret - ty speech - es, — That

MARGUERITA.

Take

thought of course you un - der - stood.
 is no sign that he's in love.

REFRAIN.
 Con Moderatione.

care, Se - ñor! I'm not so eas' - ly set a - side Be -

ware Se-nor! This heart of mine's not pe-tri-fied. I

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'ware Se-nor!' followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios.

can - not make you love but stay,

rit.

The second system continues the vocal line with the lyrics 'can - not make you love but stay,'. The piano accompaniment includes a *rit.* (ritardando) marking. The music concludes with a final chord in the piano part.

(Mocking laugh)

Per-haps you'll wish you had some day. ha, ha, ha, ha, ha, ha, ha, Take care, Se -

a tempo.

The third system begins with a vocal line marked '(Mocking laugh)' and the lyrics 'Per-haps you'll wish you had some day. ha, ha, ha, ha, ha, ha, ha, Take care, Se -'. The piano accompaniment includes a *a tempo.* marking. The system ends with a final chord in the piano part.

Allegro. molto cresc.

nor!

con moto anima.

Fine.

The fourth system begins with a vocal line marked '*Allegro. molto cresc.*' and the lyrics 'nor!'. The piano accompaniment includes a *con moto anima.* marking. The system concludes with a final chord in the piano part marked '*Fine.*'.

No 5a Hark to the Voice of your Lover.

Lyric by
ROBERT B. SMITH.

(JUAN.)
AND ENTRANCE OF TITA.

Music by
RAYMOND HUBBELL.

(JUAN.)

Allegro.

Ti - tal Ti - tal

SOLO.

Andante espressivo.

Hark to the voice of your lov - er, Wait - ing and long - ing for

* Red. * Red. * Red. * Red. * Red.

you. - Long tho' the days may be, Prom - ise you'll wait for me,

* Red. * Red. * Red.

Prom - ise your heart will be true.

* *Red.* * *Red.*

Con moto.
molto cresc.

ff

Moderato.

I care not for gold for the love of gold, I care not for wealth for wealth's

sake. I know I can't make such a hoard un - told That

I can - not spend what I make. — Then why do I strug - gle for

gain, you say, Then why la - bor on as I do? — Ah, I

know when I slave ev' - ry sou that I save, Brings me so much near - er to

Andante express.

you. — Then hark to the voice of your lov - er,

Wait - ing and long - ing for you. Long tho' the days may be

* Led. * Led. * Led. * Led.

Prom - ise you'll wait for me, Prom - ise your heart will be true. —

* Led. * Led. * Led.

(Tita enters)

Ti - tal Im al - ways hap - py when you're near, —

L.H.

(TITA.)

Come, can you say as much for me?— Ah! if it's not right to be heart

free, — Then something must be ve-ry wrong For I love no one ver-y long. Just

what it is I can't ex - plain Ah, ah, ah, ah, ah, ah, ah! I

fear my heart is like the weath - er - vane.

p *dolce.*

No 5^b The Fickle Weather Vane.

Tita.

Lyric by
ROBERT B. SMITH.Music by
RAYMOND HUBBELL.

Allegretto moderato.

On the ga - bled top of a
As the years wore on and the

vil - lage shop, Dwelt a gild - ed weath - er vane, In the sim - ple minds of the
winds had gone, Where their love was not in vain, Then that fick - le one with her

sim - ple winds She was an - y - thing but plain, Heigh O! And a
suit - ors none Would have had them back a - gain. Heigh O! And she

wealth of love to gain, So the North wind blew of what
sobbed her heart in twain, Then she loved to tell to a

he would do If his love would be his bride,— And the South wind said he would
phil- o - mel And his love the rose full bloom,— Of the used- to - be of a

fain be dead If this vane his love de - nied, Heigh, O! And the
time when she Had a lov - er of her own. Heigh, O! How she

East and West winds sighed.— Wil- low, Wil- low, Wil- low.— But
came to live a - lone.— Wil- low, Wil- low, Wil- low.— How

REFRAIN.

Valse moderato.

to each gen - tle whisp - er,— She turned her head a -
when she sought the North wind,— He cool - ly passed her

way, _____ Her heart re - fused to list - en _____ To what they
by, _____ The South wind lit - tle heed - ing _____ Her plaint - ive

had to say, _____ And each re - ject - ed lov - er, _____ Bade
heart - felt sigh, _____ The East and West for - gave her, _____ Then

her a fond good - day, _____ Wil - low, _____ Wil - low, _____
left her there to die, _____ Wil - low, _____ Wil - low, _____

Wil - low, _____ Wil - low, _____ Bade her a - dieu for aye. _____
Wil - low, _____ Wil - low, _____ "Too late" their sole re - ply. _____

No 6a Entrance of Johnny Rocks.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.

Allegro.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The right hand features a rhythmic melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

MENDOZA.

The first line of the vocal melody is in 2/4 time with a key signature of one sharp. The lyrics are: "Why good - ness gra - cious sakes a - live! The". The piano accompaniment starts with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand.

The second line of the vocal melody continues the lyrics: "Yan - kee's go - ing to ar - rive. Come, hur - ry! one and". The piano accompaniment continues with a similar melodic and harmonic structure.

The third line of the vocal melody concludes the lyrics: "all pre - pare To sell him all your cast off ware." The piano accompaniment provides a final harmonic support for the vocal line.

Hur - ry! hur - ry! hur - ry! Hur - ry! hur - ry! hur - ry!

CHORUS.

Here's where we do a rush - ing bus' - ness, The

Yan - kee mil - lion - aire is here; We'll charge him twice Our

Entrance of Johnny Rocks.

us - ual price, He likes things bet - ter when they're dear. We'll

find out first his gross a - mount Be - fore we take our

share, Then we'll cut down the bank ac - count Of the

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The lyrics are: "us - ual price, He likes things bet - ter when they're dear. We'll find out first his gross a - mount Be - fore we take our share, Then we'll cut down the bank ac - count Of the".

Entrance of Johnny Rocks.

Yan - kee mil - lion - aire. Then we'll cut down the

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Yan - kee mil - lion - aire. Then we'll cut down the".

bank ac - count Of the Yan - kee

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with the lyrics: "bank ac - count Of the Yan - kee".

mil - lion - aire.

This system contains the final two measures of the vocal line and piano accompaniment. The vocal line concludes with the lyrics: "mil - lion - aire.". The piano accompaniment features a double bar line and a repeat sign in the final measure.

Entrance of Johnny Rocks.

No 6^b I am the Wizard of Wall Street.

Johnny Rocks and Chorus.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.

Allegro.

First system of piano introduction. Treble clef, key signature of one sharp (F#), 6/8 time signature. Dynamics include *ff*. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Second system of piano introduction. Treble clef, key signature of one sharp (F#), 6/8 time signature. Dynamics include *mf*. The music continues with a rhythmic pattern of eighth notes in the bass and chords in the treble.

First system of vocal and piano accompaniment. Treble clef, key signature of one sharp (F#), 6/8 time signature. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Dynamics include *mf*.

1. In old New York there is a street That ev'-ry one has
2. This street is not so ver-y long, It's what the French would

Second system of vocal and piano accompaniment. Treble clef, key signature of one sharp (F#), 6/8 time signature. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Dynamics include *mf*.

heard a-bout, Look in some day, it can't be beat, But when you look in, look
call *pe-tite* But when you've spec-u - lat - ed wrong, You're short - er than the

out. I strolled down there one luck- y day And won a large and
street, The brok - ers break with aw - ful force Up - on the un - sus -

jui - cy stack, Then called a cab and drove a - way Be - fore they got it back. Now
pect - ing one, You'd bet - ter place it on a horse, At least you'll see him run. Oh

Refrain.

I am the Wiz ard of Wall - Street, Peo - ple say. I

cer - tain - ly have them all beat Ev' - ry way. I've

flocks of blocks Of bonds and stocks, My silk - en socks Are full of rocks.

I am the Wiz-ard of Wall - Street, U. S. A. —

(Chorus.)

CHORUS.

Why

he is the Wiz-ard of Wall - Street, Peo - ple say. He

I am the Wizard.

cer-tain-ly has them all beat Ev' - ry way. — He's

flocks of blocks Of bonds and stocks, His silk - en socks Are full of rocks.

He is the Wiz-ard of Wall - Street, U. S. A. — *D.S.*

I am the Wizard.

No 7. Graft.

Lyric by
ROBERT B. SMITH.

Rocks, Tita and Carmona.

Music by
RAYMOND HUBBELL.

Allegretto.

mf dim.

(ROCKS) What is it that the poor-er class can feel but nev-er see?

(TITA) Sup- pose your wife would like a dress or cost-ly dia mond rings,

(Car.) What is a fel- low aft-er when he pass-es you a tip?

(T&C) It is - n't

(R&C) She does - n't

(R.&T.) It's not a

Not at all! What

Not at all! She

Not at all! What

mon - ey, is it?

steal them, does she?

lem - on, is it?

is it pol - i - ti - cians want be - fore you get your fee?
 gives you first a fond ca - res and calls you pret - ty things.
 does he want for pick - ing you the win - ner ev - 'ry trip?

(T&C) It is - nt
 (R&C) She does - nt
 (R&T) It's not a

Not at all! — What is it that a man ex - pects who
 Not at all! — She waits till you have wined and dined and
 Not at all! — What is it he ex - pects for go - ing

break - fast, is it?
 cuss you, does she?
 med - al, is it?

pays you what he owes? What is it keeps a man a - live and
 smoked the par - lor blue, She gets your slip - pers for you and a
 with you to the track And win - ning for you such a stack you

dressed in nob - by clothes Who nev - er does a stroke of work, just
 so - fa cush - ion too, She us - es win - some lit - tie ways that
 have to take a hack By chlor - o - form - ing all the jock 'eys

hangs a-round and blows? Not at all! _____
 win some cash from you. Not at all! _____
 but the one you back? Not at all! _____

(T&C) It is - nt crul - lers, is it?
 (R&C) That's not a joke, is it?
 (R.&T) It is - nt mur - der, is it?

REFRAIN.

Graft! Graft! It's graft! It's in mo - tion on the land and on the
 Graft! Graft! It's graft! It's in mo - tion on the land and on the
 Graft! Graft! It's graft! It's in mo - tion on the land and on the

(SOLO.)

o - cean. Now how is it pol - i - ti - cians, Get so
 o - cean. She has bor - rowed cash and spent it Long be -
 o - cean. There's a lit - tle way of get - ting All the

(All.)

rich in poor po - si - tions? By a lit - tle qui - et stead-y di - et Graft. —
 fore you know you lent it, By a lit - tle qui - et stead-y di - et Graft. —
 mon - ey with - out bet - ting, By a lit - tle qui - et stead-y di - et Graft. —

DANCE.

Fine.

No 8. Finale

ACT I.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.

Allegretto Vivo.

ff

The first system of the piano introduction is in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line is a steady eighth-note accompaniment.

The second system continues the piano introduction, with the right hand playing a more complex melodic line and the left hand providing harmonic support with chords and eighth notes.

SENORA MENDOZA.

p

What now! What means this aw - ful row? The

The vocal line begins with a half note followed by quarter notes. The piano accompaniment is in 2/4 time, with a steady eighth-note bass line and chords in the right hand.

Cap - tain, my Cap - tain! I'm just in time I vow.

The vocal line continues with quarter notes and rests. The piano accompaniment remains consistent with the previous system.

Re - lease him, knaves, straightway be - fore _____ This

CARMONA.
arm of mine _____ com - pels you. _____ Quite

right! be - fore this gets en - core, _____ Do

as this la - dy tells you.

Chorus.

SOP. ALTO.
TEN. BASS.

Oh! Ha, ha, ha! Oh, ha, ha, ha! Who is this lit - tle

mp *cresc. accel.*

CAPTAIN.

beau - ty? Why Cap - tain, she is yours I guess.

f rit. *p*

JUAN. SOLO

rall.

take me out and shoot me! Hold, stay your hands! Re -

p rall.

mem - ber the com - mands of Rod - ri - go.

Rod - ri - go!

This system contains a vocal line in bass clef and piano accompaniment in treble and bass clefs. The vocal line begins with the lyrics 'mem - ber the com - mands of Rod - ri - go.' and ends with a fermata. The piano accompaniment features a sustained chord in the left hand and a melodic line in the right hand.

Do not at - tack a help - less foe. 'Tis not the

This system continues the vocal line with the lyrics 'Do not at - tack a help - less foe. 'Tis not the'. The piano accompaniment consists of a sustained chord in the left hand and a melodic line in the right hand.

wish of Rod - ri - go.

Quite so!

This system concludes the vocal line with the lyrics 'wish of Rod - ri - go.' and 'Quite so!'. The piano accompaniment features a more active melodic line in the right hand and a supporting bass line in the left hand. The system ends with a double bar line and a key signature change to D major.

CHORUS.

But where is Rod - ri - go we say And why does he im - pede us? What

JUAN.

For
is his rea - son for de - lay? Is he a - fraid to lead us?

shame! that you should mur - mur so A - gainst the faith - ful Rod - ri - go.

(Marguerite Enters.)

Allegro con moto.
MARGUERITE.

My friends, your brave and gal - lant force _____ De - serves a bet - ter

fate. _____ Your man was seen up - on a horse _____ Be -

yond the cit - y's gate. _____ I'm sure that you can guess the

rall.

rest _____ 'Twas not to be _____ a - vert - ed, For when his

pluck was put to test _____ Your Rod - ri - go _____ de -

ALL.

sert - ed. De - sert - ed!

Alla Tempo *p*

CHORUS.

TITA.

What! Rod - ri - go? No, no! Be -

MARG.

lieve not what she's told to you, For not one word of it is true. The

p

CARM.

truth of what I've told you lies In what I saw with my own eyes. Now

rit.

Moderato.

how do you ac - count for that? Now

Yes how do you ac - count for that?

Moderato.

how do you ac - count for that? —

Now how do you ac - count for that? —

The first system consists of three staves. The top staff is a vocal line in D major (two sharps) with lyrics. The middle and bottom staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

TITA.

'Tis true that he has gone a - way But true to the sword he draws, He

The second system begins with the character name 'TITA.' above the vocal line. The music continues with the same key signature and piano accompaniment as the first system. The vocal line has a more melodic and expressive quality.

risks his life in hopes he may Get more men to join your cause.

The third system continues the musical piece. The vocal line concludes with the lyrics 'Get more men to join your cause.' The piano accompaniment provides harmonic support throughout.

Andantino.
JUAN.

TITA.

Ti - ta, how do you know this? A - las, I can - not

tell him! — Why Juan, if what you said of

Rod - ri - go is so, Then he is not the man to stoop so

CARMENA. Allegro.
Spoken. MARG.

(Half Spoken.)

low. — Quiteso! Ha, ha, ha, ha, ha, ha! Do you be - lieve her

eh?

No, no! No, no! MEN. The time is ripe for ac-tion and we

Huz - zah! Huz -

will no long - er wait!

zah!

So you must be our lead - er, Juan, and

Huz - zah! Huz - zah!

lead us on the state,

JUAN.

Well, if all you need is cour-age in a lead-er I might do. But

you must have a man pos-sessed of cash and cour-age too And un-

less I am mis-tak-en I have just the man for you.

(Juan exits.)

Huz - zah! Huz - zah! Who

(Juan enters bringing Rocks.)

JUAN.

piu mosso. My

can he mean? Who can it be? Quick bring him out! We want to see.

piu mosso.

friends here is the man for you. He'll make a gal - lant lead - er.

What

he? What he? What he? Why,

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 one sharp (F#) and a time signature of 2/4. It contains the lyrics "he? What he? What he? Why,". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and chords in the right hand.

he is the' Wiz - ard of Wall Street, Peo - ple say. He

The second system continues the musical score. The vocal line has the lyrics "he is the' Wiz - ard of Wall Street, Peo - ple say. He". The piano accompaniment continues with similar harmonic support, including some arpeggiated figures in the right hand.

cer - tain - ly has them all beat Ev - 'ry way. He's

The third system concludes the musical score on this page. The vocal line has the lyrics "cer - tain - ly has them all beat Ev - 'ry way. He's". The piano accompaniment provides a final harmonic resolution.

flocks of blocks Of bonds and stocks, His silk - en socks Are full of rocks.

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "flocks of blocks Of bonds and stocks, His silk - en socks Are full of rocks." The bottom staff is a piano accompaniment in bass clef, also in F# and C. The piano part consists of chords and moving lines in both hands.

He is the Wiz - ard of Wall Street, U. S. A. —

This system contains the next two staves of music. The top staff is a vocal line in treble clef, continuing the lyrics: "He is the Wiz - ard of Wall Street, U. S. A. —". The bottom staff is a piano accompaniment in bass clef. The piano part continues with chords and moving lines. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

JUAN.
Tis true he comes from Wall Street but his deeds are black as night, For

This system contains the final two staves of music. The top staff is a vocal line in bass clef, starting with the name "JUAN." and the lyrics: "Tis true he comes from Wall Street but his deeds are black as night, For". The bottom staff is a piano accompaniment in bass clef. The piano part consists of chords and moving lines. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

ROCKS

he is Don Ben - i - to and will lead you in the fight. For

car-nage dread and go - ry, I've a cul - ti - vat - ed thirst; I'll

lead you a - ny place you say — if you go first.

Lead on, lead on, lead on!

TITA.

Lead us to vic - to - ry! Your fame we

MARGUERITE.

Lead us to vic - to - ry! Your fame we

MENDOZA.

Lead us to vic - to - ry! Your fame we

JUAN.

Lead us on! Ah Ha! Ha! Your name and game quite

ROCKS.

I'll lead you on to vic - to -

SOPRANO.

Lead us to vic - to - ry! Your fame we

ALTO.

Lead us to vic - to - ry! Your fame we

TENOR.

Lead us to vic - to - ry! Your fame we

BASS.

Lead us to vic - to - ry! Your fame we

ff

know. _____ Lead us to vic - to - ry! _____ Down

know. _____ Lead us to vic - to - ry! _____ Down

know. _____ Lead us to vic - to - ry! _____ Down

well - I know. \ Lead us to vic - to - ry! You'll

ry you know. I lead you on, pick

know. _____ Lead us to vic - to - ry! _____ Down

know. _____ Lead us to vic - to - ry! _____ Down

know. _____ Lead us to vic - to - ry! _____ Down

know. _____ Lead us to vic - to - ry! _____ Down

with _____ the foe. _____ Re - bel - lion

with _____ the foe. _____ Re - bel - lion

with _____ the foe. _____ Re - bel - lion

run if you ev - er do meet a foe. _____ Re - bel - lion

out _____ your foe. _____

with _____ the foe. _____ Re - bel - lion

with _____ the foe. _____ Re - bel - lion

with _____ the foe. _____ Re - bel - lion

with _____ the foe. _____ Re - bel - lion

Mexicana Finale Act I.

is our plan, We'll gain the

is our plan, We'll gain the

is our plan, We'll gain the

lion is our plan. If ever you're discovered you will

I'm quite a rebel and at rev-ol-uting I am great they

is our plan, We'll gain the

is our plan, We'll gain the

is our plan, We'll gain the

is our plan, We'll gain the



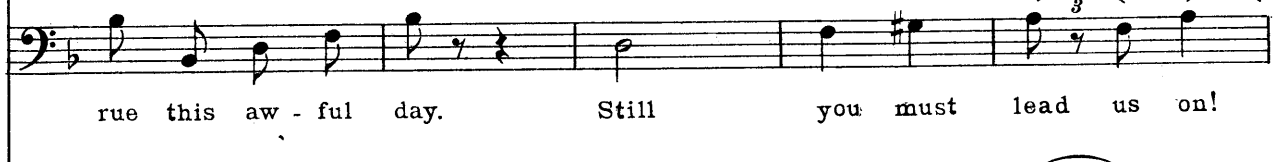
day. _____ Lead us to vic - to - ry!



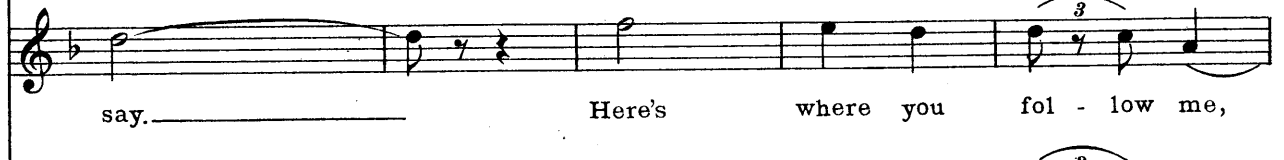
day. _____ Lead us to vic - to - ry!



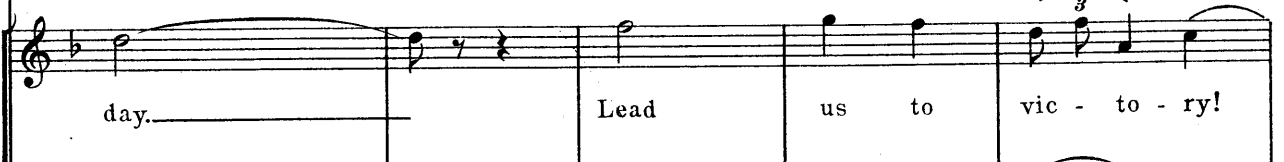
day. _____ Lead us to vic - to - ry!



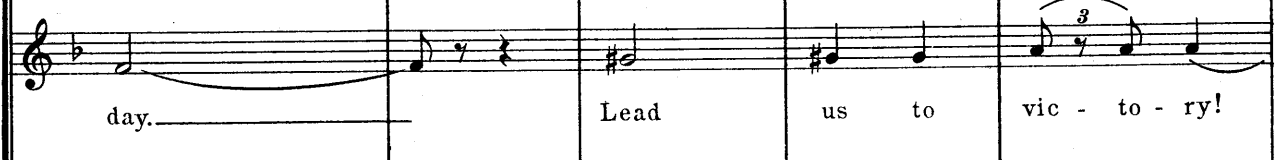
rue this aw - ful day. Still you must lead us on!



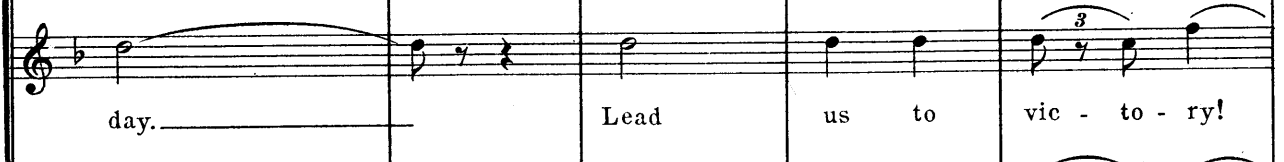
say. _____ Here's where you fol - low me,



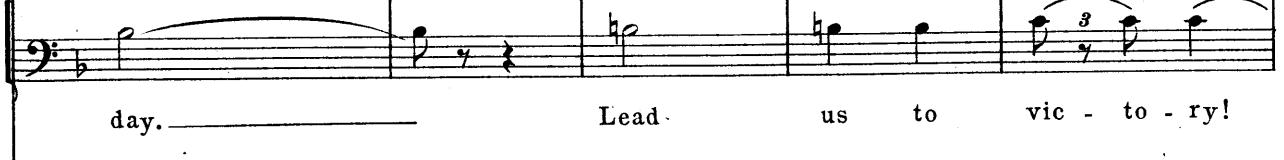
day. _____ Lead us to vic - to - ry!



day. _____ Lead us to vic - to - ry!

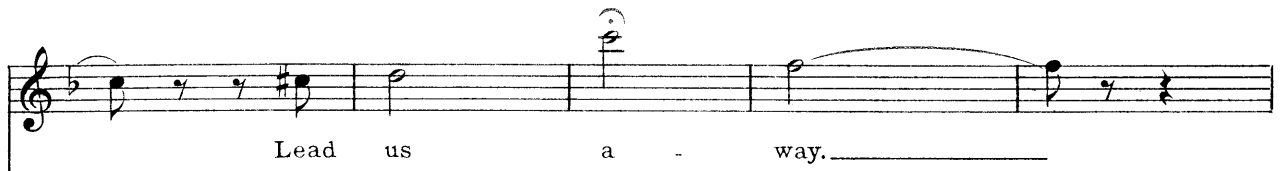


day. _____ Lead us to vic - to - ry!

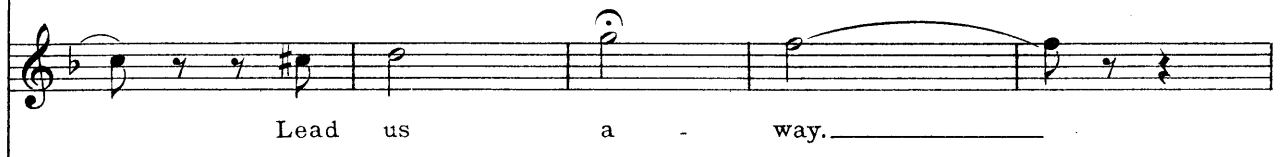


day. _____ Lead us to vic - to - ry!





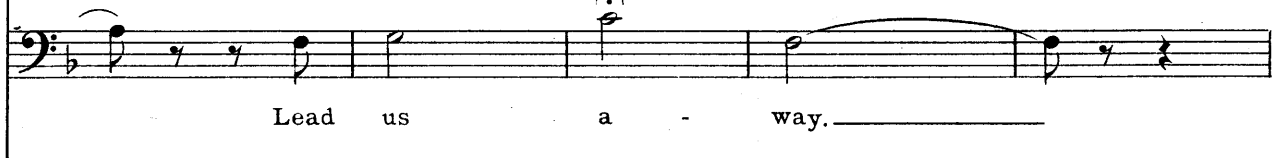
Lead us a - way.



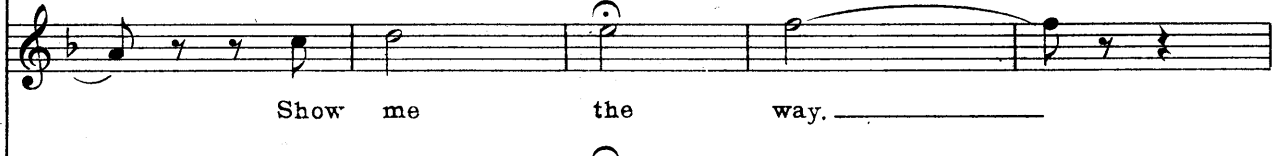
Lead us a - way.



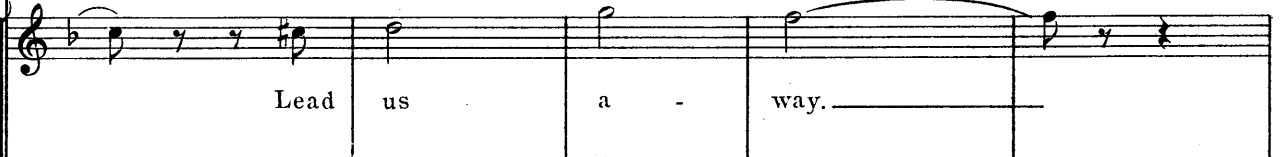
Lead us a - way.



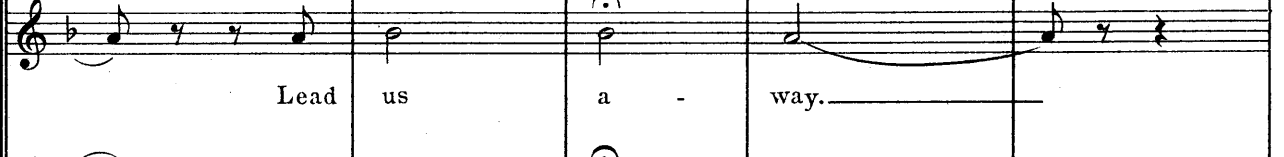
Lead us a - way.



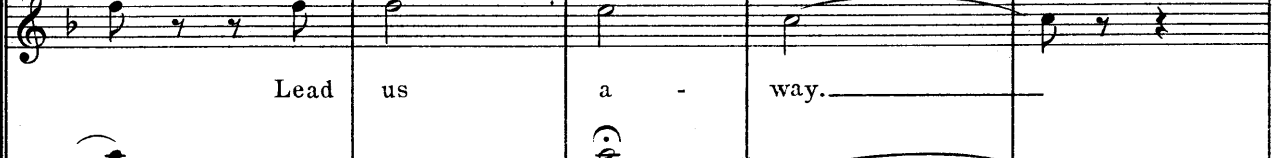
Show me the way.



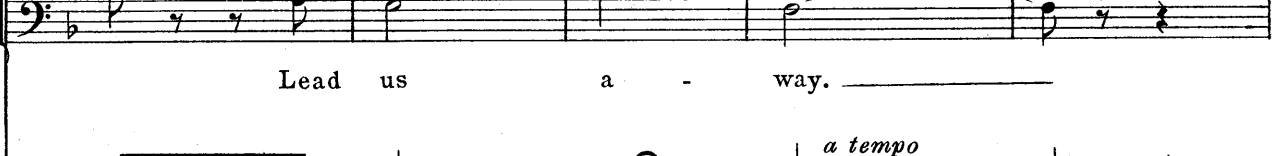
Lead us a - way.



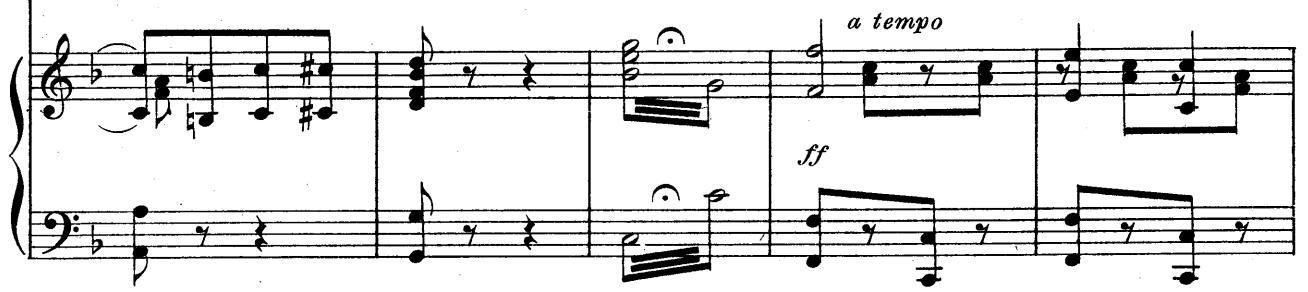
Lead us a - way.



Lead us a - way.



Lead us a - way.



a tempo
ff

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a triplet of eighth notes and a slur over a group of notes. The bass staff provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The treble staff shows a melodic line with a triplet of eighth notes and a slur. The bass staff continues the accompaniment with eighth notes and rests.

Third system of musical notation. The treble staff features a melodic line with a triplet of eighth notes and a slur. The bass staff has a more active accompaniment with eighth notes and rests.

Fourth system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes and a slur. The bass staff has a more active accompaniment with eighth notes and rests.

No 9. Opening.

ACT II.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL

Moderato.

TENORS.

Of course this is ver - y e - lus - ive — But

no bod - y seems to re - joice. — Of course we are ver - y ex -

clu - sive — But we are not that way by choice. — No

SOPRANO.
It seems ver - y ro - man - tic And it is

ALTO.

TENOR.
doubt it seems ver - y ro - man - tic, ——— No doubt it is pic - tur - esque

BASS.

pic - tur - esque too, But some - times we're

too, ——— But some - times we're driv - en most

driv - en most fan - tic For some - thing to do. Now

fan - tic For some - thing or oth - er to do. Now

Molto moderato.

SOPRANO.

ALTO.

TENOR.

BASS.

Molto moderato.

what have we ev - er done to have us treat - ed

thus? Oh, how glad - ly would we take part in a

row! No bod - y ev - er hap - pens in to call on

us; But hark! Why there's some - one com - ing now. (JUAN off stage.)
Hol -

Quasi Largo.

(CHOS.)

Hol - lo! Hol - lo!

lo! Hol - lo!

(JUAN.)

(MANUEL.)
(Spoken.)

(ALL.) groan.

Ah, ha, ha, ha, ha, ha, ha! It's on - ly Juan. Oh!

(JUAN.)

(he enters.)

Come, Come! O - pen the gate! Great Scott!

(LORETTA.)

But you're a hap - py look - ing lot! Tell us a sto - ry

(INEZ.)

(JUAN.)

Juan. Sing us a song. Of course I will; but which shall it be, the

sto - ry or the song? I'll tell you, I'll do both; then I

can't go wrong; I'll tell you a sto - ry with - in a song.

Sing on Yes, sing us a song. Sing on.

No 10. The Lorelei.

Lyric by
ROBERT B. SMITH.

Juan and Chorus.

Music by
RAYMOND HUBBELL.

Allegretto.

§ JUAN.

There's a sor-ry sail-or sto-ry of the days gone by, of the days gone
 Now this sto-ry is a sim-ple one as stor-ies go, as stor-ies

CHORUS.

Yo - ho,

by, of the days gone by, It's a -
 go, as stor-ies go, But it

days gone by, days gone by.
 stor-ies go, stor-ies go.

molto cresc. *rit.*

bout a riv - er maid - en christ-ened Lo - re - lei, christ-ened Lo - re -
 has a use - ful mo - ral that you all should know, that you all should
 Yo - ho,
a tempo
 lei, know, christ-ened Lo - re - lei. By the
 know, that you all should know. Ev-'ry
 Lo - re - lei, Lo - re - lei
 all should know, all should know.
cresc.
 riv - er bank she lin-gered night and day, And way - laid all sail-ors who would
 fick - le maid-en is a Lo - re - lei, And it's woe to a - ny - one who
a tempo

pass that way, And when led by her wail-ing straight-way to her they would go; They'd be
 heeds her cry, So be - fore you write son-nets on "twin orbs of a - zure hue" Just be

car-ried to de - struc - tion on the rocks be - low.
 po - si - tive their own - er will be true to you.

A - las for the tar who is
 The mo - ral we see is as

crese.

Yo - ho. So take
 guid-ed by a star, Who can bring not a thing but woe.
 sim-ple as can be, But a man that's in love is too.

REFRAIN.

warn-ing and fight shy of the Lo-re-lei, Oh a treach-er-ous one is she,— Her

cry is a snare breed-ing sor-row and care and a warn-ing to you and to me,— There is

noth-ing in her call but des-pair for all who per-sist in dan-ger scorn-ing, So

have your own way and re-gret it for aye, Or be-fore it is too late, take warn-ing.

A - las for the tar who is guid - ed by a star, Who can
The mo - ral we see is as sim - ple as can be, But a

bring not a thing but woe. So take warn - ing and fight shy of the
man that's in love is too. So take warn - ing now of the

Lo - re - lei, Oh a treach - er - ous one is she, — Her
Lo - re - lei, She is treach - er - ous you can see, — Her

cry is a snare breed-ing sor-row and care and a warn-ing to you and to

so take warn - ing

me, — There is noth-ing in her call but des-pair for all, who per-

me, There is in her call but des-pair for all, who per-

Solo.

sist in dan-ger scorn-ing, So have your own way and re-gret it for aye.

sist in dan-ger scorn-ing,

1 *Cadenza.*

fore it is too late take warn - ing.

Warn-ing take and be care-ful of the Lo - re -

Cadenza.

pp *f*

D.S. 2 *Cadenza.*

fore it is too late take warn - ing.

lei. Warn-ing take and be

Cadenza.

D.S. *f a tempo.*

care - ful of the Lo - re - lei.

Fine.

87
No. 11. We've Got a Lot to Learn.

Duet.

ROCKS and TITA.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.

Allegretto moderato.

Rocks: I want you to cor - rect me. See

Tita: How will you act at din - ner? Will

Tita: How can a girl be pret - ty? To

Tita: I'll do the best I can.

Rocks: Oh, I'll be most po - lite.

Rocks: The drug store sells the stuff.

that you don't neg - lect me. Don't

you eat all they give you? If

paint is not es - sen - tial? What

I'm not that sort of man.

If I have my ap - pe - tite.

If you pow - der deep e - nough.

let me make a blun - der. Help
 some dish strikes your fan - cy? And
 makes her hair grow silk - y? I

You can't when I am by.
 I'll ask the cook its name.
 You mix it in a cup.

me to be a won - der. We're
 if you can't pro-nounce it?
 hope you don't mean bleach it?

I will, at least I'll try.
 I'll eat it just the same.
 Oh no; just "touch it up?"

Refrain.

BOTH

none of us so bril - liant that we can't learn some thing new. There

We've got a lot to learn.

times when we need some - one to in - struct us what to do. We

may have col - lege know - ledge and good com - mon sense to burn But

bear in mind that all of us have got a lot to learn.

D.C.

We've got a lot to learn.

Moderato.

got a lot to learn.

DANCE.

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two flats. The lyrics "got a lot to learn." are written below the notes. A bracket above the first two measures contains the number "2". The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff brace on the left. The piano part includes chords and melodic lines, with a section of sixteenth-note chords starting in the second measure of the piano part.

The second system continues the piano accompaniment. It features a mix of chords and melodic lines in both the treble and bass staves. The tempo is marked as Moderato.

The third system of piano accompaniment includes a triplet of eighth notes in the treble staff. The piano part continues with various chordal textures and melodic fragments.

The fourth system of piano accompaniment features a series of sixteenth-note chords in the treble staff, creating a rhythmic pattern. The bass staff provides a steady accompaniment with chords.

The fifth and final system of piano accompaniment concludes the piece. It features a final cadence with chords in both staves, ending with a double bar line.

Fine

We've got a lot to learn.

No 12. The Novel of To-day.

(Inez and Girls.)

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.

Intro.
Moderato.

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 common time signature. It begins with a quarter rest followed by a quarter note B-flat, then a series of chords and eighth notes. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment. The piece concludes with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

The first system shows the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, one flat, and common time. It contains three lines of lyrics. The piano accompaniment is on two staves (treble and bass clefs) with one flat and common time. It provides harmonic support for the vocal line.

1.Chap-ter one:- Lord Al-fred Win-ner meets Miss Gen - e - vieve Kil-dare. He is
2.Chap-ter two:-They're both in - vit - ed to the house of Mrs___ Brown. He did
3.Chap-ter three:-That loy-al coach-man tells her fa - ther what he heard. And that

The second system continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, one flat, and common time. It contains two lines of lyrics. The piano accompaniment is on two staves (treble and bass clefs) with one flat and common time. It provides harmonic support for the vocal line.

tall and dark and hand-some, she's an heir - ess young and fair. As by
not know she was go - ing, she thought he was out of town. He has
cold and craf - ty pa - rent, waits to see "My lord"- my word! Al - fred

fate they're brought to- geth- er at a dance one sum- mer's night, He at
learned that she's an heir- ess, she has learned that he's a lord, She wants
calls that ve- ry eve- ning, and is met by Gen- e- vieve, But her

once is most at- ten- tive, she loves Al- fred at first sight. Now and
some- one with a ti- tle, he wants cash to pay his board. When he
fa- ther meets him al- so, just as he's a- bout to leave. Finds his

then through- out the eve- ning, they com- pare notes heart to heart, When the
sees her to her car- riage, Kil- dare's coach- man hears him say, "May I
lord- ship is his bar- ber, rush- es at him rav- ing mad, Throws him

"Fare- well Waltz" is ov- er, friends have to tear them a- part. That's the
call on you some eve- ning?" Gen- e- vieve tells him he may. That's the
out and tells his daugh- ter, what a close shave she has had. That's the

Refrain.

en - ter - tain - ing nov - el of to - day. It's the
 en - ter - tain - ing nov - el of to - day. It's the
 en - ter - tain - ing nov - el of to - day. It's the

(to Girl.) (a Girl.) Solo.
 kind in most de - mand. Do you like it? Oh it's grand! It's a
 kind in most de - mand. Do you like it? Oh it's grand! It's a
 kind in most de - mand. Do you like it? Oh it's grand! It's a

(the Girl.)
 mix - ture of the gloom - y and the gay. Does she
 mix - ture of the gloom - y and the gay. Does she
 mix - ture of the gloom - y and the gay. Does she

Solo.
 die in chap - ter two? I'm not through.
 die in chap - ter three? You shall see.
 die in chap - ter four? No, there's more.

D.C.

No 13. Major Margery.

Tita and Chorus.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.

Tempo di Marcia.

Piano introduction in 6/8 time, marked *f*. The music consists of two staves with chords and a simple melodic line.

TITA.

Vocal line for Tita with lyrics: There once was a mil - i - ta - ry maid,
She car - ried no arms this maid - en fair, (GIRLS.)

CHORUS.

With
And

Piano accompaniment for the chorus, featuring a triplet in the right hand.

Solo.

Vocal line for the chorus with lyrics: Who led to the front a
But found lots of arms a -

ep - au - let?
she was chasted, (MEN.)

And gold - en braid.
Yes ev - 'ry - where.

Piano accompaniment for the solo, featuring a triplet in the right hand.

Solo.

bold bri - gade,
round her there, (GIRLS.)

She
She

A pert co - quette,
My what a waist! (MEN.)

A man - ly maid.
How did they dare?

car - ried no weap - ons of war - fare sad,
car - ried no pow - der up - on her clothes, (GIRLS.)

No
Still

Solo.

Ex - cept - ing the ones she had
Ex - cept - ing the pow - der meant

dead - ly arms, (MEN.)
she could win,

No ar - mour clad.
Who e'er she chose,

Solo.

al - ways had, 'Twas
for her nose, (GIRLS) But

Her love - ly charms, (MEN.)
An a - qui - line,

That's just as bad.
Which stood the blows.

hard for a man to sur - ren - der To a
ev - er - y man stood en - rap - tured Till he

one of fem - i - nine gen - der, But pray —
found that he had been cap - tured, But pray

what, oh what, could a fel - low do Who was pierced clear through?
how, oh how, could a fel - low fight A - gainst eyes so bright?

Refrain.

When Mar - ge - ry Dashed on the field, The

p-f

en - e - my Was sure to yield, She'd a flash of the

eye That no man could de - ny When

once he'd see Ma - jor Mar - ge - ry.

When

Ah _____

Mar - je - ry _____ Dashed on the field, _____ The

The first system of the musical score. It features a vocal line at the top with a melodic phrase starting on a half note G4, followed by a series of eighth notes (F4, E4, D4, C4, B3, A3, G3) and a final half note G3. Below the vocal line is a piano accompaniment consisting of two staves. The right hand plays chords and single notes, while the left hand provides a bass line with some chromatic movement. The lyrics 'Ah' are written below the vocal line, followed by a long horizontal line. The second system of the score begins with the lyrics 'Mar - je - ry' and 'Dashed on the field, The'.

Ah _____

en - e - my _____ Was sure to yield, _____

The second system of the musical score. The vocal line continues with a melodic phrase starting on a half note G4, followed by a series of eighth notes (F4, E4, D4, C4, B3, A3, G3) and a final half note G3. Below the vocal line is a piano accompaniment consisting of two staves. The right hand plays chords and single notes, while the left hand provides a bass line with some chromatic movement. The lyrics 'Ah' are written below the vocal line, followed by a long horizontal line. The second system of the score begins with the lyrics 'en - e - my' and 'Was sure to yield,'.

Ah

— She'd a flash of the eye That no man could de -

This system contains the first vocal line and piano accompaniment. The vocal line begins with a long 'Ah' note. The piano accompaniment features a complex harmonic structure with many accidentals and ties. The lyrics are: '— She'd a flash of the eye That no man could de -'.

Ah

ny, When once he'd see, Ma - jor Mar - ge - ry.

This system contains the second vocal line and piano accompaniment. The vocal line continues with 'ny, When once he'd see, Ma - jor Mar - ge - ry.' The piano accompaniment continues with similar complex harmonies and ties. The lyrics are: 'ny, When once he'd see, Ma - jor Mar - ge - ry.'

No. 14. I Have Heard So Much About You.

DUET.

Lyric by
ROBERT B. SMITH.

(*Tita and Rodrigo.*)

Music by
RAYMOND HUBBELL

Moderato.

(*Rodrigo.*) Long be-fore I saw you From
(*Titá.*) Why, the ver - y peo - ple Who

sto-ries brought to me, I al-ways knew some-how that you Were
men-tioned me must be, The ver - y same who knew your name And

my af - fin - i - ty, They said you had a smile di - vine, Eyes
men-tioned you to me, They al - ways said that when we met, I'd

like the stars a-bove, And I knew when those eyes met mine That I should fall in love.
loose my heart to you, I on-ly laughed at them and yet They told me that was true.

REFRAIN

I have heard so much a-bout you From some friends of mine, I have

heard so much a-bout you That you seem di-vine, And al-

though I have seen ver-y lit-tle of you, Still I fan-cy that I

I have heard etc.

love you. There's no rea - son for con - ceal - ing That I like your smile, I have

al - ways had a feel - ing, You are "just my style;" I

can no lon - ger doubt you And I can - not live with - out you, I have

heard so much a - bout you, For a long, long while. I have long, long while.

I have heard etc.

Finale.

ACT II.

Lyrics by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.

Moderato.

Piano.

p Tymp. 2.

Mysterioso.
MEN.

Hush! Hush! re-mem-ber not a sound! And here let ev-'ry maid and man Dis-

p

cuss our bold re bel-lious plan For on re - bel-lion we are bound. We've

been be - hav - ing beau - ti - f'ly, Too beau - ti - f'ly to suit us, And

crese.

now we're bent on mu - ti - ny Though they take us out and shoot us.

f

(JUAN - Enters laughing.)

crese. Hark what is that?

f *ff*

JUAN.

My friends be - fore you car - ry out what you in - tend to do, Your

mf

Yan - kee lead - er says he has a word to say to you. So

I sug - gest be - fore you plan some fool - ish song and dance, You

trot the fel - low out and give him one more chance.

JUAN- (*Spoken*) Come, Inez, bring the fellow out here.

Rocks enters.

ROCKS.

ROCKS.

Good - ness knows! s'pose

JUAN.

Now then sir, what have you to say?

I must say it an-y-way. Well, here goes.

L.H.
3
Cres.

Mysterioso.
ROCKS.

I think I have a lit - tle scheme That's sure to win the cup; Wait
 want to take you, young and old, And form a cou - pon club, Then
 I'll take all the stock, you know, And wat - er it each day, And

(ALL)

'till you hear it, it's a dream. (I hope I don't wake up). Go
 call in all the taint - ed gold And wash it in a tub. Go
 where the stock de - clines 'to grow, If you wat - er it, it may. Go

1-2. 3. Rocks (spoken.)

on!
 on!
 on!

2. I
 3. Then That's all.

Allegro.

And are we to heed that lead - er's call? Why he is worse than none at all!

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "And are we to heed that lead - er's call? Why he is worse than none at all!". The piano accompaniment is in bass clef with the same key signature and time signature, starting with a forte (f) dynamic.

ROCKS.

Oh me! Oh my! Here's where I kiss my - self good - bye.

The second system features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are: "Oh me! Oh my! Here's where I kiss my - self good - bye.". The piano accompaniment is in bass clef with the same key signature and time signature, starting with a piano (p) dynamic.

(sensation.)

The third system is primarily piano accompaniment in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It includes a section marked with a fortissimo (ff) dynamic and another marked with a forte (f) dynamic.

(Tita enters in revolutionist dress.)

TITA.

JUAN.

I

But who comes here?

The fourth system includes vocal lines for Tita and Juan, and piano accompaniment. Tita's vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. Juan's vocal line is in bass clef with the same key signature and time signature. The lyrics for Juan are: "But who comes here?". The piano accompaniment is in bass clef with the same key signature and time signature.

TITA.
come as your lead - er bold and free. I

ROCKS.
I'm glad you came.

JUAN.
A lead - er he?

come to in - sure you vic - to - ry. A

A los - ing game!

Who can he be?

love for the pow - der and puff have I. No

I hate the stuff!

He is not shy.

rat-tle of bat-tle can ter-ri-fy.

Bet that's a bluff.

He wants to die.

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "rat-tle of bat-tle can ter-ri-fy." on the first vocal staff, "Bet that's a bluff." on the second, and "He wants to die." on the third.

But like the maid of the sto-ry, I will lead you on-ward to glo-ry; So

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "But like the maid of the sto-ry, I will lead you on-ward to glo-ry; So".

fol-low me And I will be Your Mar-ge-ry.

When

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "fol-low me And I will be Your Mar-ge-ry." on the first vocal staff, and "When" on the second.

Ah

Mar - ge - ry Dashed on the field The

en - e - my Was sure to yield.

Ah

— She'd a flash of the eye That no man could de -

ny When once he see — Ma-jor Mar - ge - ry.

(Enter Captain Carmona & Soldiers)

ff

CARMONA:— In the name of the law, I come to arrest Don Benito.

pp

ROCKS.

I

Allegretto.

RODRIGO.

seem to be in great de-mand, I won-der where I'm go-ing to land. Well

CARMONA.

Cap-tain why do you de-lay, Ar-rest this vile of-fen-der. Well,

TITA.

well! where is this lead-er eh? And why don't he sur-ren-der? If

Rod-ri-go a trait-or be, I care not what be-comes of me. You

seek our lead-er, Cap-tain. I am he.

Piu mosso.

ff

ROCKS.

That's ver-y no-ble of

pp

CARMONA.

him no doubt And it lets me out. This is in-deed a

glad sur-prise, A lead-er of so small a size. Seize him, my men! —

there is no cause for fear. Re - mem - ber your li - on heart - ed

(Rodrigo enters)
Slower. RODRIGO.

Cap - tain is here. Ti - tal

TITA.

JUAN. Yes, 'tis I.

Ti - tal

MENDOZA. CARMONA.

Why Ti - ta child, what does this mean, this mas - cu - line dis - guise? It

Meno.

means that I at last have cap - tured my fair prize.

MENDOZO.

JUAN. (indicating Rocks.)

Now

Here is the man you want, our right - ful lead - er he.

then, ad - mit you're hub - by and I'll set you free.

ROCKS.

Do your du - ty Cap - tain, ar - rest mel

Grandioso.

Tita. Rod - ri - go a - way _____

Marg. Rod - ri - go is a - way and he

Carmona. Mendoza. For me _____ in this fray _____ there's no

Rocks.

Soprano. Then lead _____ him a - way _____ You shall

Alto. Then lead _____ him a - way _____ You shall

Tenor. Then lead _____ him a - way _____ You shall

Bass. Then lead _____ him a - way _____ You shall

Allegro Moderato.

fff

T. Yet they'll lead on to glo - ry but _____ when the day _____ is lost

M. will _____ miss the glo - ry Ha ha ha ha ha ha

C. M. glo - - ry And I must say _____ I have

R. You can bet I'm "O. K." _____

lead _____ us to glo - ry If _____ as you say _____ You've a

lead _____ us to glo - ry If _____ as you say _____ You've a

lead _____ us to glo - ry If _____ as you say _____ You've a

lead _____ us to glo - ry If _____ as you say _____ You've a



T. 'twill be a dif - fer - ent sto - ry Then — will they — find there

M. ha ha ha ha ha ha ha ha Rod - ri - go This is my re - venge

C. M. no great love for the go - ry I'll take — if I may — some - thing

R. in all things that are go - ry.

thirst — for the go - ry. No fur - ther de - lay — And no

thirst — for the go - ry. No fur - ther de - lay — And no

thirst — for the go - ry. No fur - ther de - lay — And no

thirst — for the go - ry. No fur - ther de - lay — And no

T. is _____ lit-tle glo - ry Then our glo-ri-ous cause will be laughed at by

M. Rod-ri - go You re-mem-ber se - nor _____ Now I am con-

C. M. else that is more am-a - to - ry I'd much rather be a - live

R. I'm dead anxious to get in - to his - to - ry's

wild _____ or - a - to - ry. All _____ fu-ture a - ges shall find you in

wild _____ or - a - to - ry. All _____ fu-ture a - ges shall find you in

wild _____ or - a - to - ry. All _____ fu-ture a - ges shall find you in

wild _____ or - a - to - ry. All _____ fu-ture a - ges shall find you in

rit.

T. fu - - ture a - ges But if you will go _____

M. tent _____ Se - nor Rod-ri - go All is lost by this

C. M. than dead and in his-try's pa - ges As you _____ have this Wiz - ard of

R. pa - - - ges

his - - try's pa - ges And though _____ as you know _____ we have

his - - try's pa - ges And though _____ as you know _____ we have

his - - try's pa - ges And though _____ as you know _____ we have

his - - try's pa - ges And though _____ as you know _____ we have

a tempo

T. you will find that your small fleet Is not enough without

M. Wiz - ard of Wall Street ha ha ha ha ha ha

C. M. Wall Street You don't need me to join

R. I will fight as they do

on - ly a small fleet We will not rest till the

on - ly a small fleet We will not rest till the

on - ly a small fleet We will not rest till the

on - ly a small fleet We will not rest till the

T. Rod-ri - go to have them all beat Then you will re - gret _____

M. Rod-ri - go ha ha ha ha ha Rod-ri - go Per-haps now you will

C. in the vow of your small fleet let him _____ lead you on _____ you can

R. In a pan-ic in Wall Street

ty - rants ar all beat; So on _____ lead us on _____ be a

ty - rants are all beat; So on _____ lead us on _____ be a

ty - rants are all beat; So on _____ lead us on _____ be a

ty - rants are all beat; So on _____ lead us on _____ be a

T. you have turned a-gainst one _____ Who has been to your cause

M. love me My joy will be com-plet - ed

C. M. tell by his knees he is a He - - ro

R. Trust to me Trust to me

cred - - it to Wall Street With you _____ as our he - ro

cred - - it to Wall Street With you _____ as our he - ro

cred - - it to Wall Street With you _____ as our he - ro

cred - - it to Wall Street With you _____ as our he - ro

T. It's most du-ti-ful son Then _____ you'll re-gret when to late what you've

M. when I see you de-feat-ed Ha ha ha ha ha ha

C. M. brave as Ne - - - ro

R.

Cae - - sar or Ne - ro would beat a re-treat or would meet a complete de - feat

Cae - - sar or Ne - ro would beat a re-treat or would meet a complete de - feat

Cae - - sar or Ne - ro would beat a re-treat or would meet a complete de - feat

Cae - - sar or Ne - ro would beat a re-treat or would meet a complete de - feat

rit.

T. done But

M. Ha ha ha ha Lead on say I Ha ha ha ha Lead on say I

C. M. I am one you don't need With-out me he can lead

R. Trust to me I will lead

For _____ with the en - e - my high Led _____ by the flash of your eye

For _____ with the en - e - my high Led _____ by the flash of your eye

For _____ with the en - e - my high Led _____ by the flash of your eye

For _____ with the en - e - my high Led _____ by the flash of your eye

accel.

T. if you will have your way Lead on.

M. while your lead-er Rod-ri - go's a - way Lead on.

C. M. Go let your lead-er lead on.

R. You show me the way lead on.

There we will con-quer or die Lead on.

There we will con-quer or die Lead on.

There we will con-quer or die Lead on.

There we will con-quer or die Lead on.

rit.

The musical score is arranged in three systems. The first system contains five vocal staves labeled T., M., C. M., and R., and a grand piano accompaniment. The vocal parts feature a melodic line with a long note at the beginning, followed by a series of eighth notes. The piano accompaniment includes a dense chordal texture in the right hand and a more active bass line. The second system continues the vocal and piano parts. The third system concludes the piece with a 'Fine.' marking and a final cadence. The key signature is one sharp (F#) and the time signature is 6/8.

No 16. Opening Chorus.

Lyric by
ROBERT B. SMITH.

ACT III.

Music by
RAYMOND HUBBELL.

Tempo di Valse Vivo.

The musical score is written for piano and consists of four systems. Each system contains two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The tempo is marked 'Tempo di Valse Vivo' and the dynamic is 'ff' (fortissimo). The music is in the key of B-flat major. The first system begins with a series of chords in the right hand and a steady bass line in the left hand. The second system introduces a melodic line in the right hand with slurs and ties. The third and fourth systems continue the melodic and harmonic development, with the right hand playing a series of chords and the left hand providing a consistent bass accompaniment.

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The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a complex texture with many beamed sixteenth notes in the upper staff and block chords in the lower staff.

The second system of music continues the piece with two staves. The upper staff has a melodic line with some slurs, while the lower staff provides harmonic support with chords and some moving lines.

The third system of music shows a continuation of the musical ideas. The upper staff has a more active melodic line, and the lower staff has some rests, indicating a change in the bass line's role.

Allegretto.
Curtain.

The fourth system of music is marked 'Allegretto. Curtain.' and features a more rhythmic and melodic style. The upper staff has a clear melodic line, and the lower staff has a steady accompaniment.

Allegro.

The fifth system of music is marked 'Allegro.' and includes a time signature change to 2/4. The upper staff features a fast, rhythmic melodic line, and the lower staff has a simple accompaniment.

(ALL) Moderato pomposo.

SOP.
ALTO.
TEN
BASS.

In gor - geous ho - li - day at - tire, We ven - ture

here to cel - i - brate The all im - por - tant gal - a -

date Of a mer - ry mak - ing fete.

Our charms are cer-tain to in-spire — The most blas-

é and cold-est hearts — When we di-lect a lov-er's

darts — With our cap-ti-vat-ing arts.

The musical score consists of three systems. Each system includes a vocal line with lyrics and a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line is in a soprano or alto range, with some notes tied across measures.

CHORUS.

dim.

Coy - ly meet - ing Those we know and love the

Slower Moderato. *gradually cresc.* *dim.*

mf *cresc.* *ffz* *p*

dim.

best. Al - so greet - ing With a lit - tle smile the

ffz *p*

rest. *dim.*

rest, While coy - ly Flir - ting coy - ly Pas - sing lit - tle lov - ing

rest.

ffz *p*

rit.

notes, Glanc-ing sly - ly, Read-ing them with hearts in throats.

GIRLS (reading letters):

SOPRANO

"Se - no-ri - - ta, I a - dore you! Tell me, are

ALTO.

"Se - no-ri - - ta, I a - dore you! Tell me, Se

Moderato.

mf

- you fan - cy free? Will you be - my ver - y

- no - ri - ta, Are you fan - cy free? Oh! Tell me will you be my ver - y

own?" Won-der who the man can be. *divisi*

own?" Won-der who the man can be.

MEN: (reading letters)
TENOR.
BASS.

"Se - nor, my whole heart beats for you.

"Se - nor, my whole heart beats for you, beats for you.

Do you care as much for me?

Do you care as much for me?

I but live for you a - lone!"

I but live for you a lone!"

This system contains two vocal staves and a piano accompaniment. The vocal staves are in a 3/4 time signature with a key signature of two flats. The lyrics are "I but live for you a - lone!" and "I but live for you a lone!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Why, the co - - quettel Where is she?

Why, the co - - quettel Where is she?

This system contains two vocal staves and a piano accompaniment. The vocal staves are in a 3/4 time signature with a key signature of two flats. The lyrics are "Why, the co - - quettel Where is she?" and "Why, the co - - quettel Where is she?". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

DANCE.

This section is a piano accompaniment for a dance. It is in a 3/4 time signature with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic bass line. There is an 8-measure rest in the left hand.

Valse vive.

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The treble staff begins with a series of chords, each followed by a quarter note. The bass staff provides a steady accompaniment with chords and quarter notes. A dynamic marking of *ff* is placed in the first measure of the bass staff.

The second system continues the piece. The treble staff features a melodic line with some slurs and a trill-like figure. The bass staff continues with a rhythmic accompaniment of chords and quarter notes.

The third system shows further development of the melody in the treble staff, with more complex rhythmic patterns and slurs. The bass staff maintains the accompaniment with various chordal textures.

The fourth system continues the musical progression. The treble staff has a more active melodic line with frequent slurs. The bass staff accompaniment includes some changes in chord voicing.

The fifth system concludes the piece. The treble staff ends with a final melodic phrase and a whole note chord. The bass staff provides a final accompaniment with chords and quarter notes.

Nº 17. The Bolero.

Rocks, Marguerita, Carmona, Mendoza & Chorus.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.

Moderato.

mf

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a melody in the right hand with a triplet of eighth notes and a bass line in the left hand consisting of quarter notes.

MARGUERITA.

When the stars are shin - ing bright a - bove you,

p

The vocal line for Marguerita is in 2/4 time. It begins with a triplet of eighth notes. The piano accompaniment is in the left hand, featuring a steady quarter-note bass line.

— You hear your lov - er hum - ming His tune from a -

The vocal line continues with a triplet of eighth notes. The piano accompaniment remains in the left hand with a steady quarter-note bass line.

CHORUS.

Two empty musical staves, one for the vocal line and one for the piano accompaniment, indicating the start of the chorus.

The piano accompaniment for the chorus is in 2/4 time. It features a melody in the right hand with a triplet of eighth notes and a bass line in the left hand consisting of quarter notes.

far, He

CHORUS.

Sen - ti - men - tal as lov - ers are,

sings the old fa - mil - iar words "I love you!"

Sung to plain - tive strum - ming Up - on his gui -

The musical score is written in G major (one sharp) and 3/4 time. It features a vocal line and piano accompaniment. The piano part includes a prominent triplet in the right hand and a steady bass line in the left hand. The lyrics are: "far, He", "CHORUS.", "Sen - ti - men - tal as lov - ers are,", "sings the old fa - mil - iar words 'I love you!'", and "Sung to plain - tive strum - ming Up - on his gui -".

The Bolero.9.

tar,

Ser - e - nade's are most pop - u - lar.

Then in gay dress and som - bre - ro this pair go,

Oh! Oh!

And as they dance the Bo - le - ro, bid care go.

Oh! Oh!

The Bolero. 9.

Detailed description: This is a page of a musical score for 'The Bolero'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four systems. The first system shows the vocal line starting with 'tar,' and the piano accompaniment. The second system shows the vocal line with 'Ser - e - nade's are most pop - u - lar.' and the piano accompaniment. The third system shows the vocal line with 'Then in gay dress and som - bre - ro this pair go,' and the piano accompaniment. The fourth system shows the vocal line with 'And as they dance the Bo - le - ro, bid care go.' and the piano accompaniment. There are two instances of 'Oh! Oh!' in the vocal line, one in the second system and one in the fourth system. The piano accompaniment includes various musical notations such as triplets, slurs, and dynamic markings.

Tempo di Valse.

Piano introduction in G major, 3/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece begins with a series of chords and eighth notes, leading to a more active eighth-note melody in the right hand.

REFRAIN.
ROCKS.

Vocal line: A - mer - i - ca boasts of her Cake-walk, ————— And

Piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Vocal line: France of her can - ny can - can, ————— In

Piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Vocal line: Ger - man - y you dance the Ger - man, ————— Ja -

Piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

pan has the dance with the fan, ————— They

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "pan has the dance with the fan, ————— They". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part has a melodic line with some chords, while the left-hand part provides a harmonic foundation with chords and some moving lines.

have their con - tor - tions in Tur - key, ————— In Scot-land their

The second system continues the vocal line with the lyrics "have their con - tor - tions in Tur - key, ————— In Scot-land their". The piano accompaniment continues with similar harmonic support for the vocal melody.

wee High-land fling, ————— And in Ire-land the reel with shil-

The third system features the lyrics "wee High-land fling, ————— And in Ire-land the reel with shil-". The piano accompaniment includes some more complex chordal textures in the right hand.

la - lah, ————— By some is con - sid-ered the thing.

The final system on the page has the lyrics "la - lah, ————— By some is con - sid-ered the thing." and concludes with a double bar line. The piano accompaniment ends with a final chord in the right hand.

CHORUS.

A - mer - i - ca boasts of her cake - walk, ——— And France of her

can - ny can can, ——— In Ger - man - y you dance the

Ger - man, ——— Ja - pan has the dance with the fan, ——— They

have their con - tor - tions in Tur - key, In Scot - land their

wee High - land fling, And in Ire - land the reel with shil -

la - lah, By some is con - sid - ered the thing.

MARG., ROCKS, CARM., & MEND.

But nev - er since the fête days of Pha - raoh, of

ff

Detailed description: This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is on grand staff notation (treble and bass clefs). The piano part begins with a fortissimo (*ff*) dynamic. The lyrics are: "But nev - er since the fête days of Pha - raoh, of".

Pha - raoh, Has there been dan - cing,

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics: "Pha - raoh, Has there been dan - cing,". The piano accompaniment features a prominent chordal texture in the right hand and a steady bass line in the left hand.

quite so en - tran - cing, As the swing - ing

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics: "quite so en - tran - cing, As the swing - ing". The piano accompaniment maintains its rhythmic and harmonic accompaniment.

Span - ish Bo - le - ro, Bo - le - ro. The

l.h.

Detailed description: This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics: "Span - ish Bo - le - ro, Bo - le - ro. The". The piano accompaniment ends with a final chord. A label "*l.h.*" points to the left hand of the piano part.

dance that so turns your brain, in Spain!

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are "dance that so turns your brain, in Spain!". The piano accompaniment includes a prominent triplet in the right hand.

DANCE.

The second system of the score is a piano accompaniment in grand staff. It begins with a 3/4 time signature and a key signature of three sharps. The right hand features a triplet of eighth notes. The piece includes a first ending bracket and a repeat sign.

The third system of the score continues the piano accompaniment in grand staff. It features a melodic line in the right hand and a bass line in the left hand. A first ending bracket is present at the end of the system.

The fourth system of the score continues the piano accompaniment in grand staff. It features a melodic line in the right hand and a bass line in the left hand. A first ending bracket is present at the end of the system.

The fifth system of the score continues the piano accompaniment in grand staff. It features a melodic line in the right hand and a bass line in the left hand. The system includes first and second ending brackets, with the word "Fine." written at the end of the second ending.

The Bolero. 9.

No 18. I Was Just Supposing.

Duet.

Tita and Rodrigo.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.

Moderato.

Allegretto Moderato.

Rodrigo. Sup - pose I come home ver - y cross And or - der you a -
Tita. Sup - pose I'm off from morn till night Up - on a shop - ping

bout, Sup - pose I say that "I am boss" And
spree, And buy up ev - 'ry - thing in sight And

tell you to get out. (*Tita.*) Sup - pose I pack my
send them C. O. D. (*Rodrigo.*) Sup - pose that I won't

trunk and do, What will you say to that? Sup -
pay your bills, Nor your car - fare down town, Un -

pose I won't come back to you, Till you buy me a hat (*Rodrigo*) But
til: you have no frocks and frills Ex - cept your wed - ding gown. (*Tita*) Such

ritard.
that could not oc - cur to us! (*T.*) Oh no, we'll nev - er have a fuss.
tri - fles you would not de - ny? (*R.*) Why no, I'll go and help you buy.

REFRAIN.

I was just sup - pos - ing, Such things could nev - er be, Be

cause I think too much of you, You think too much of me.

We could nev - er quar - rel, No noth - ing could go wrong, We'll

both a - gree and life will be, One long sweet song. song.

No 19. Finale.

ACT III.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.

CHORUS UNISON.

He is the wiz - ard of Wall Street,

Peo - ple say. — He cer - tain - ly has them all beat

Ev' - ry way. — He's flocks of blocks Of bonds and stocks, His

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silk - en socks Are full of rocks. * He is the wiz - ard of

Wall Street, U. S. A. _____

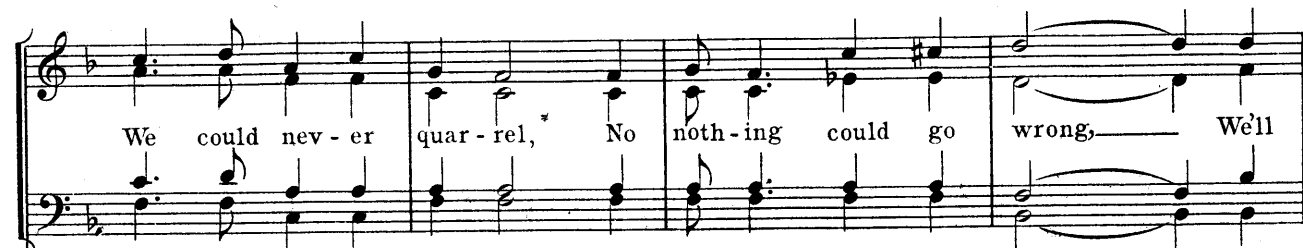
Moderato.

I was just sup - pos - ing, Such things could nev - er be, _____ Be -

cause I think too much of you, You think too much of me.



We could nev - er quar - rel, No noth - ing could go wrong. — We'll



both a - gree and life will be One long sweet song. 1. 2. song. —

