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THE  
DÉBUTANTE

*A Musical Comedy*

*by*

*Harry B. Smith, Robert B. Smith*  
*and*

*Victor Herbert*

*Pr. \$2.00 net*

NEW YORK, G. SCHIRMER







MISS HAZEL DAWN



JOHN C. FISHER

PRESENTS

HAZEL DAWN

IN

THE DÉBUTANTE

MUSICAL COMEDY

Book by Harry B. Smith      Lyrics by Robert B. Smith

THE MUSIC BY  
VICTOR HERBERT



Vocal Score

\$2.00 *net*

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THE DÉBUTANTE  
PRODUCED FOR THE FIRST TIME  
AT THE NEW NIXON THEATRE, ATLANTIC CITY, N. J.  
SEPTEMBER 21, 1914  
UNDER THE MANAGEMENT OF  
JOHN C. FISHER

JOSEPH SAINTON  
MUSICAL CONDUCTOR

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# The Débutante

Book by Harry B. Smith  
Lyrics by Robert B. Smith

Music by  
Victor Herbert

## Overture

Allegro

Piano

The first system of the piano accompaniment features a treble and bass staff. The treble staff begins with a series of chords and eighth-note patterns, marked with accents and a forte (*f*) dynamic. The bass staff provides a steady accompaniment with quarter notes.

The second system continues the musical texture, with the treble staff showing more complex rhythmic patterns and the bass staff maintaining its accompaniment role.

The third system shows a continuation of the piece, with the treble staff featuring a series of chords and the bass staff providing a consistent accompaniment.

The fourth system introduces a change in dynamics, with the treble staff marked *sfz* (sforzando). The bass staff continues with its accompaniment.

The fifth system concludes the page, featuring a *rit.* (ritardando) marking in the treble staff and a *sfz* marking in the bass staff.

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## Andante espressivo

First system of the musical score. It features a treble and bass clef with a grand staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked "Andante espressivo". A "cresc." (crescendo) marking is present in the middle of the system. The right hand plays a complex, flowing melody with many accidentals, while the left hand provides a steady accompaniment.

Second system of the musical score. It continues the piece with similar melodic and harmonic textures. The right hand has a more active role with frequent sixteenth-note passages. The left hand maintains a consistent rhythmic pattern.

Third system of the musical score. A dynamic marking of "f" (forte) is introduced. The music becomes more intense. The right hand features a series of chords and moving lines, while the left hand continues its accompaniment.

Fourth system of the musical score. It includes tempo markings: "rit." (ritardando), "a tempo", and "poco accel." (poco accelerando). The music shows a slight change in pace and dynamics, with the right hand playing more sustained chords and the left hand moving more actively.

Fifth system of the musical score. It begins with a "rit." marking and a dynamic of "f". The tempo is marked "Molto animato" (Molto animato). The piece concludes with a "più appassion." (più appassionato) marking. The right hand has a more active, rhythmic role, and the left hand provides a strong accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with a series of eighth notes and quarter notes, some with slurs and accents. The bass clef staff features a rhythmic accompaniment of chords and eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff has a more complex accompaniment with some sixteenth-note patterns.

Third system of musical notation. The treble clef staff has the instruction "Piu animato" above it. The bass clef staff has the instruction "sempre cresc." below it. The music shows a clear increase in tempo and dynamic intensity.

Fourth system of musical notation. The treble clef staff continues with slurs and accents. The bass clef staff features a driving accompaniment with chords and eighth notes.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a driving accompaniment with the instruction "sffz" (sforzando) appearing twice. The system ends with a double bar line.

sfz *poco allarg.*

This system features a piano introduction. The right hand plays a series of chords with a tremolo effect, while the left hand plays a rhythmic pattern of eighth notes. The tempo is marked *poco allarg.* (slightly ad libitum).

Tempo di Valse lento

*sffz più allarg.* *p* *poco rit.* *a tempo*

This system begins the main waltz section. The tempo is *Tempo di Valse lento*. The right hand has a melodic line with accents, and the left hand has a bass line with a tremolo effect. The dynamics range from *sffz più allarg.* to *p*, with a *poco rit.* (slight deceleration) and a return to *a tempo*.

*rit.* *a tempo*

This system continues the waltz. It features a *rit.* (ritardando) section followed by a return to *a tempo*. The right hand has a melodic line with a tremolo effect, and the left hand has a bass line with a tremolo effect.

This system continues the waltz with a melodic line in the right hand and a bass line in the left hand. The tempo remains *a tempo*.

*poco rit.* *a tempo*

This system concludes the waltz. It features a *poco rit.* section followed by a return to *a tempo*. The right hand has a melodic line with a tremolo effect, and the left hand has a bass line with a tremolo effect.



First system of musical notation. 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 one sharp (F#). The music features complex chordal textures and melodic lines. A dynamic marking of *poco rit.* is present in the middle of the system.

Second system of musical notation. It continues the grand staff from the first system. A dynamic marking of *Molto animato* is placed above the treble staff. The music is more rhythmic and energetic.

Third system of musical notation. It continues the grand staff. Dynamic markings include *fp* and *sfz p*. The bass line has a *b $\flat$*  marking. The music features dense chordal patterns.

Fourth system of musical notation. It continues the grand staff. Dynamic markings include *sfz p*. The music maintains the complex harmonic language.

Fifth system of musical notation. It continues the grand staff. Dynamic markings include *sfz*. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

## Meno mosso e grandioso

*allargando*  
*cresc. possibile*  
*poco pesante*  
*ff*

## Allegro moderato

*sfz*

First system of musical notation, consisting of a treble staff and a bass staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. The key signature is two sharps (F# and C#).

Second system of musical notation. The bass staff includes the instruction *p cresc. e accel.* (piano, crescendo, and acceleration). The music continues with complex rhythmic patterns.

Third system of musical notation. The instruction *Piu mosso* (faster) is placed above the treble staff. The instruction *cresc. possibile* (crescendo as possible) is placed above the bass staff. The system concludes with a double bar line and the dynamic marking *sfz*.

Fourth system of musical notation. The instruction *pp* (pianissimo) is placed above the bass staff. The music features a mix of eighth and sixteenth notes.

Fifth system of musical notation. The instruction *sfz* (sforzando) is placed above the bass staff. The music continues with dense rhythmic textures.

Sixth system of musical notation. The instruction *rit.* (ritardando) is placed above the treble staff. The system concludes with multiple *sfz* markings and a final cadence.

## No.1. Opening Chorus

Moderato e misterioso

First system of the musical score. The right hand begins with a piano (*p*) dynamic, followed by a forte-piano (*fp*) dynamic. The left hand also features a forte-piano (*fp*) dynamic. The music is in a minor key with a common time signature.

(Enter Midshipman)

(He turns and, beckoning to others,

Second system of the musical score. The right hand starts with a piano (*p*) dynamic, followed by a forte-piano (*fp*) dynamic. The left hand continues with a forte-piano (*fp*) dynamic. The music is in a minor key with a common time signature.

he whistles softly)

Third system of the musical score. The right hand features a piano (*p*) dynamic and a trill (*tr*). The left hand features a forte-piano (*fp*) dynamic and a trill (*tr*). The music is in a minor key with a common time signature.

Old Sailor [spoken]

(Coast clear, boy?)

Fourth system of the musical score. The right hand starts with a piano (*p*) dynamic, followed by a piano (*p*) dynamic, and then a forte-piano (*fp*) dynamic. The left hand features a sforzando (*sfz*) dynamic, a piano (*p*) dynamic, a piano (*p*) dynamic, and a sforzando (*sfz*) dynamic. The music is in a minor key with a common time signature.

Midshipman

Sh - h! quiet!

Fifth system of the musical score. The right hand starts with a forte-piano (*fp*) dynamic, followed by a piano (*p*) dynamic, and then a forte-piano (*fp*) dynamic. The left hand features a sforzando (*sfz*) dynamic, a piano (*p*) dynamic, and a sforzando (*sfz*) dynamic. The music is in a minor key with a common time signature.

Old Sailor (calling off)  
All right, mates!

Quiet now!

(Enter Officers and Midshipmen, etc.)

*sf*  
*p*  
*p*  
*acc.*

Animato  
SOPRANO Girls *p*  
TENOR Now then, make haste! One here, one there!  
BASS Men Now then, make haste! One here, one  
Now then, make haste! One here, one

*sfz*  
*p*  
*pp*

*sf*  
Lay the boards a - cross them! Not a sound! Take  
there!  
Lay the boards a - cross them! Not a sound!  
there! Lay the boards a - cross them! Not a sound!

*sf*

care! Now spread the cloth - the dish - es, where are  
 Take care, take care! Now spread the cloth - the  
 Take care, take care! Now spread the cloth - the

(Sailor drops dishes) *f sfz* *p*

they? Be care - ful, you clum - sy fel - low! Qui - et! we  
 dish - es, where are they? How clum - sy! Qui - et now! we  
 dish - es, where are they? How clum - sy! Qui - et now! we

say!  
 say!  
 say!

*accel.* *sfz*

## Girls (excitedly, at entrance)

*f.*  
 Good-ness gra-cious! What a ri-ot! Do be care-ful what you do! For a par-ty

on the qui-et Noth-ing should be left to you! Com-ing like a clap of thun-der,  
*unis.*

This is the sur-prise you planned; It's a won-der, it's a won-der That you did-n't

bring a band! Gen-tly now, boys! Not a sound! no noise!

*Poco meno* Bosun *f*

Bos. Here's my do - na - tion, a

Bos. bowl of grog! Girls *f*

Well done, Bo - sun! We'll set it o - ver there!

(Ship's cook enters) Cook *f*

Cook Here's my contri - bu - tion, a birth - day cake!

A birthday cake!

(They place the cake in the center of the table. The cook beams with pride and glances triumphantly at the Bosun, whose grog has been placed in the background)

Girls *f*

Bravo, Jer-ry! Set it o-ver here!



Bosun (angry)

Bos. *f* You'd dec - o - rate the back - ground With the sort of grog I make,

Bos. While the place of hon - or is giv - en To a bloom - ing Girls cake!  
Qui - et,

Bos. Put my grog on the shelf! Well,  
Bo - sun, qui - et!

Bos. *Meno* ra - ther than sub - mit to that, I'll drink it, drink it, drink it, drink it all my - *subito a tempo*  
*colla voce* *sfz*

(starts to drink)

(The others take the bowl away from him)

Bos. *self!*

Chorus

SOPRANO *ff*

TENOR *ff* Qui - et now, for pit - y's sake! Qui - et now, for pit - y's sake!The

BASS *ff* Qui - et now, for pit - y's sake!

Qui - et now, for pit - y's sake!

Old Sailor

O.S. *f*

Such a sight I've nev-er

grog shall share the hon - or with the cake! \_\_\_\_\_

The grog with the cake! \_\_\_\_\_

The grog with the cake! \_\_\_\_\_

*sfz* *molto cresc.* *fp*

Bosun

Bos.

With my grog: it is fit for an - y queen!

seen!

SOPRANO I. II.

*ff*

The

ALTO I. II.

*ff*

The

TENOR

*ff*

The

BASS

*ff*

The

*fp*

*fp*

*ff brillante*

*sffz* Poco meno

*sffz*

*sffz* *f*

*sffz* *f*

*sffz* *f* Poco meno

*poco allargando*

*ff poco rall.*

*sffz* *f*

SOPRANO

And the girls that see them sail, —

ALTO

And the girls that see them sail, —

all the boys that sail the sea, And the girls that see them sail, — Re -

all the boys that sail the sea, And the girls that see them sail, — Re -

As long as they brave the gale. — Let the

As long as they brave the gale. — Let the

spect the Lord of the Ad - m'ral-ty As long as they brave the gale. — Let the

spect the Lord of the Ad - m'ral-ty As long as they brave the gale. — Let the

swagger-ing horde of all a-board, What-ev-er rank they be, Make

swagger-ing horde of all a-board, What-ev-er rank they be, Make

swagger-ing horde of all a-board, What-ev-er rank they be, Make

swagger-ing horde of all a-board, What-ev-er rank they be, Make

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

## General Dance

Più mosso

First system of the musical score. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *ff* and *sfz*.

Second system of the musical score. It features a first ending bracket labeled "1." and a second ending bracket labeled "2.". Dynamics include *sfz p*, *f*, and *sfz*.

Third system of the musical score. It includes a triplet of eighth notes in the right hand. Dynamics include *ff*, *sfz*, and *p*.

Fourth system of the musical score. It includes a triplet of eighth notes in the right hand and a first ending bracket labeled "1.". Dynamics include *ff*, *p*, and *sfz sfz*.

Fifth system of the musical score. It includes a second ending bracket labeled "2.". Dynamics include *sfz*.

Sixth system of the musical score. Dynamics include *sfz p* and *sfz sfz*.

# No.2. Love is a Battle

Larry and Chorus

Tempo di Marcia

Larry

Love is a

L. bat-tle, A com-bat of old; First you must con-quer And

L. then you must hold; Hearts are the trophies You win or you

L. yield, Cu - pid the lead-er, The wide world the field.

L. *mf*

Trou - ble is start - ed By one word or glance, Sighs are the

L.

bu - gles That sound the ad - vance; Smiles are the transports Of

L.

rap - ture in - spired, Kiss - es re - sound - ing The first shots

L.

fired. — *ff* "I

ta ta ra! ta ta ra! ta ta ra!

Boom! boom! — Boom! boom! — boom! boom! boom! boom!

*ff* *molto cresc.* *f* *fff*



L. loveyou!"roars the can-non, "I hate you!"pops the gun; And so the bat-tle rag-es From  
 (spoken) (spoken)  
 Boom! Boom!

The first system of music consists of three staves. The top staff is a vocal line with lyrics: "loveyou!"roars the can-non, "I hate you!"pops the gun; And so the bat-tle rag-es From. Below the lyrics are two lines of music, likely representing a drum or percussion part, with the words "(spoken)" and "Boom!" written above and below the notes respectively. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

L. rise to set of sun. And when the fight is o - ver And the smoke has cleared a -  
 (spoken)  
 Boom!

The second system of music consists of three staves. The top staff is a vocal line with lyrics: "rise to set of sun. And when the fight is o - ver And the smoke has cleared a -". Below the lyrics are two lines of music, likely representing a drum or percussion part, with the word "(spoken)" written above the notes and "Boom!" written below. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

L. way,— *ff* Ta ta ra! ta ta ra! ta ta ra! *sweetly p* The  
 Boom! boom! — boom! boom! — boom! boom! boom! boom!

The third system of music consists of three staves. The top staff is a vocal line with lyrics: "way,— *ff* Ta ta ra! ta ta ra! ta ta ra! *sweetly p* The". Below the lyrics are two lines of music, likely representing a drum or percussion part, with the words "Boom! boom! — boom! boom! — boom! boom! boom! boom!" written below. The bottom staff is a piano accompaniment with chords and moving lines in both hands, including dynamic markings like *molto cresc.* and *sfz*.

flag of truce is wav - ing, She has named the

The first system of the musical score 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 a quarter note 'f' and a quarter note 'lag', followed by a half note 'of', a quarter note 'truce', a quarter note 'is', a quarter note 'wav', a quarter note 'ing', a quarter note 'She', a quarter note 'has', a quarter note 'named', and a quarter note 'the'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

hap - - py day! The flag of truce is

The second system continues the vocal line with a quarter note 'hap', a quarter note 'py', a quarter note 'day!', a quarter note 'The', a quarter note 'flag', a quarter note 'of', a quarter note 'truce', and a quarter note 'is'. The piano accompaniment continues with similar rhythmic patterns.

wav - - ing, She has named the hap - py day!

The third system concludes the vocal line with a quarter note 'wav', a quarter note 'ing', a quarter note 'She', a quarter note 'has', a quarter note 'named', a quarter note 'the', a quarter note 'hap', a quarter note 'py', and a quarter note 'day!'. The piano accompaniment includes some triplet figures in the right hand.

"I love you!" roars the can - non, And

"I hate you!" pops the gun, And

"I hate you!" pops the gun, And

The fourth system features a vocal line with three phrases: "I love you!" roars the can - non, And; "I hate you!" pops the gun, And; and "I hate you!" pops the gun, And. The piano accompaniment includes a *ff.* (fortissimo) dynamic marking and continues with rhythmic accompaniment.

so the bat - tle rag - es From rise to set of sun. — And when the fight is

so the bat - tle rag - es From rise to set of sun. — And when the fight is

so the bat - tle rag - es From rise to set of sun. — And when the fight is

o - ver And the smoke has cleared a - way, — Ta ta ra! ta ta

o - ver And the smoke has cleared a - way, — Ta ra!

o - ver And the smoke has cleared a - way, — Ta ra!

*tr*

*tr*

*molto cresc.*

*ff*

ra! ta ta ra! — The flag of truce is

— ta ra, — ta ra, ta ra! The flag of truce, the

— ta ra, — ta ra, ta ra! The flag of truce is

*ff*

*ff*

*ff*

*p*

wav - ing, She has <sup>named</sup> named, has named the <sup>the</sup> hap - - py day!

flag of truce is wav - ing, She's named the hap - - py day!

wav - ing, She has named the hap - - py day!

*ff* The flag of truce is wav - ing, She has

*ff* The flag of truce, the flag of truce is wav - ing,

*ff* The flag of truce is wav - ing, She has

named the hap - - py day!

She has named the hap - - py day!

named, has named the hap - py day!

*fffz*

# No.3. Married Life

Ezra and Mrs.Bunker

Moderato

Mrs. Bunker

1. Mar - ried life Is  
2. Coo - and court And

Mrs. B.

sol - id com - fort through and through, Hap - pi - ness and  
land your he - ro of ro - mance In the mar - riage

Ezra

bliss. And a wife To fon - die, love and  
game. Be a sport! You know Le - an - der

Ez.

cher - ish you, Is what none should miss.  
took a chance, He - ro was her name.

Mrs. B.

Mrs. B.

With a mate To kiss your lit - tle tears a - way, Life is  
When a prize Asks if you love him soft and sweet, Sigh and

The musical score for Mrs. B. consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a treble clef and a key signature of one flat. The music is in a 4/4 time signature. The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady bass line and a treble line with chords and moving lines.

Ezra

Mrs. P.  
Ez.

worth the while. One to wait Up -  
say: "I do!" Close your eyes And

The musical score for Mrs. P. and Ezra consists of two vocal lines and a piano accompaniment. The vocal lines are in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a treble clef and a key signature of one flat. The music is in a 4/4 time signature. The vocal lines begin with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady bass line and a treble line with chords and moving lines. Dynamics include *p* and *sfz*.

Ez.

on your com - forts ev - 'ry day, With a lov - ing smile. \_\_\_\_\_  
take the first one that you meet; If not, she'll take you. \_\_\_\_\_

The musical score for Ezra consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a treble clef and a key signature of one flat. The music is in a 4/4 time signature. The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady bass line and a treble line with chords and moving lines. Dynamics include *p*.

Mrs. B.

Ezra

Mrs. B.  
Ez.

Mar - riage is a bless - ed thing, And all that. And all that.

The musical score for Mrs. B. and Ezra consists of two vocal lines and a piano accompaniment. The vocal lines are in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a treble clef and a key signature of one flat. The music is in a 4/4 time signature. The vocal lines begin with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady bass line and a treble line with chords and moving lines. Dynamics include *p*.

Mrs. B.

Ezra

Mrs. B.  
Ez.

Wed-ding - bells a mer - ry ring. And all that. And all that.

Mrs. B.

(Whistling)

Mrs. B.

There's a lov - ing mel - o - dy In their tin - gle tin - gle;  
With a jin - gle to it;

*p* *f*

Ezra

Mrs. B.

Ezra  
(aside)

Mrs. B.  
Ez.

She's as hap - py as can be, And a luck - y man is he, But  
She's a hap - py lit - tle bride, His de - light is hard to hide, But

*p*

Ez.

take my ad - vice: "Stay sin - gle!"  
take my ad - vice: "Don't do it!"

*pp* *sfz* *sfz* *sfz*

D. C.

# No.4. Entrance of Elaine and Song: Professor Cupid

Elaine and Chorus

Allegro

*mf cresc. molto*

Girls

SOPR.

ALTOS

Where's E-laine? — Where's E-laine?

Bosun (entering)

Here she is! —

Girls

Here she is! — Here she is!

All Men Here she is!

Here she is!



E - laine! Here she is! Here she is! Here she  
 E - laine! Now to watch her glad sur -  
 E - laine! Now to watch her glad sur -

*ff*  
*S<sub>1</sub>*  
*ffz* *ff brillante* *ff*

(Elaine enters)

is!  
 prise!  
 prise!  
*sfz* *ff brillante* *ff*

Elaine  
 Ha, ha, ha, ha! Oh! what a joke! The  
*p*

*poco meno*

E. host - ess late At her birth - day fête! Ha  
Girls (laughing)

G. The host - ess late At her birth - day fête!

*p poco meno*

E. hal *poco meno*  
Gir-ton has pronounced me

*f a tempo accel.*

*p poco meno*

*sfz*

E. fin-ished, I have nothing more to learn: And now to know a little more of life I

*ancor meno*

*fp*

*p ancor meno*

*Song: "Professor Cupid"*

E. yearn!

1. I'm that prod-i-gy of wis-dom, the  
2. They in-struct-ed me in civ-ics, (why,

*poco rit.*

E. college grad-u - ate, In sci-en - ces and class-ics, I'm au fait; In my  
I have not found out,) I near-ly won a Bach-e - ior's de - gree; And I

E. pride of er - u - di - tion To the world I bear a mis - sion In the  
would have won it, may - be, If I had - n't been a la - dy And pre -

E. fem - i - nis - tic move - ment of to - day. I have learned a lit - tle Eu - clid, a  
ferred to sim - ply add "L O V E." I have wad - ed thro' big vol - umes, (which

E. smat - ter - ing of Greek, I won a lot of priz - es here and there; And they  
I have kissed good - bye,) On sci - ence and on lit - ra - ture and art; Now I

*poco accel.* *poco rit.*

E. taught me how to chat in French, I - tal - i - an and Lat - in, Pro -  
love my Al - ma Ma - ter, But my love for — is great - er: At

*p poco accel.* *p poco rit.*

Allegro moderato

E. fes - sors flut - tered round me ev - ry - where. *fp*  
col - lege no one knew I had a heart. 1-2. Oh

*p* *a tempo* *fp*

E. tell me, — Pro - fes - sor Cu - pid, — Pro - fes - sor, — where in the

E. world were you? Ha, ha, ha, ha! No won - der — a girl is stu - pid — When she is

*sfz* *fp*

E. *p>*  
 not in-struct-ed how to bill and coo. It

E. *cresc. poco a poco*  
 should come In her cur-ri-cu-lum, It should bring

E. *f*  
 — a spe-cial prize! No won-der we blush and blun-der, With-

E. *f*  
 out a course in love 'tis fol-ly to be wise.

Chorus  
 Oh  
 Oh  
 Oh

tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the

tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the

tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the

world were you? Oh! ha, ha, ha! No won - der a girl is stu - pid

world were you? Oh! ha, ha, ha! No won - der a girl is stu - pid

world were you? Oh! No won - der a girl is stu - pid

*ff* *unis.* *ff* *unis.* *unis.*

— When she is not in - struct - ed how to bill and coo. It

— When she is not in - struct - ed how to bill and coo. It

— When she is not in - struct - ed how to bill and coo.

*sfz* *fp* *3* *3*

should come In her cur - ri - cu - lum, It should bring

should come In her cur - ri - cu - lum, It should bring

(Basso marcato) It should come In her cur - ri - cu - lum And it should bring a

a spe - cial prize! No won - der we blush and blun - der, With -

a spe - cial prize! No won - der we blush and blun - der, With -

spe - cial prize! No won - der we blush and blun - der, With -

*unis.*

*unis.*

*unis.*

out a course in love 'tis fol - ly to be wise.

out a course in love 'tis fol - ly to be wise.

out a course in love 'tis fol - ly to be wise.

## No. 5. All for the Sake of a Girl

## Marquis and Girls

*Con anima* Marquis

1. La-dies fair, You're most un-  
2. La-dies fair, Na-ture's di-

M. fair to us. — A - pril skies Are like your change-ful eyes, —  
vin - i - ty. — At your shrine We all must fall in line. —

M. Love's a snare Bring-ing de - spair to us, — And your smile Is just a  
Ev - 'ry-where In your vi - cin - i - ty — Fol - ly reigns With-in our-

M. wile of guile. — Man may swear Love's a sealed book to him, —  
hearts and brains. — Grief and care You oft - en bring to us. —

*poco accel.* *rit.*



M. *And all' for - sworn* Are its sighs and mirth; — Then a rare Pair of eyes  
*Break-ing hearts* You find is splen-did fun. — *Si - ren songs* You soft-ly

M. look to him — *rit.* Dif-ferent from all oth-er eyes on earth. — *a tempo*  
 sing to us. — Who can turn from them? Not I, for one. — 1-2. It is

M. all for the sake of a girl — That we dream and we fret and we

M. sigh. — All for the sake of a kiss, a smile,

M. All ver - y sil - ly we know all the while. We be - lieve that a goose is a

M. swan, We be - lieve that a bead is a pearl. Why, the

M. world's wis - est men Have been fools now and then, All for the sake of a

*poco rit.* *a tempo*

*poco rit.* *a tempo*

girl! Girls

It is all for the sake of a girl That we

*poco rit.* *p a tempo*

dream and we fret and we sigh. All for the sake of a kiss, a

smile, All ver-y sil-ly we know all the while. We be-lieve that a goose is a

swan, We be-lieve that a bead is a pearl; Why, the world's wisest

men Have been fools now and then, All for the sake of a girl!

D. C.

## No.6. The Golden Age

Elaine and Philip

Moderato

Elaine

1. You re - call long a - go how we  
2. We would sit by the hour and a

Moderato

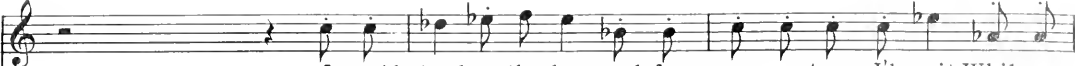
E. played at mar-ried life? You re - mem - ber? In a  
won-drous fu-ture plan - You re - mem - ber? When the


Ph. Philip  
We were young and fool-ish then.  
In the land where children dwell.

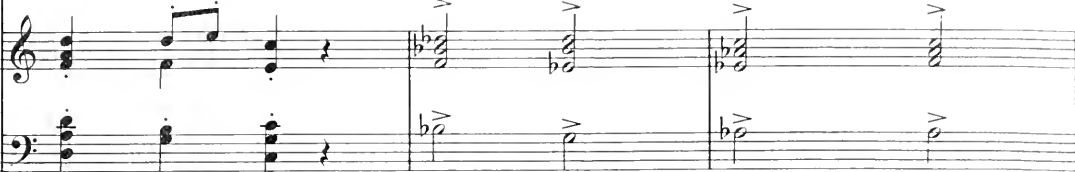
E. home of our own, you the hus-band, I the wife: You re - mem - ber?  
girl came of age and the boy be-came a man: You re - mem - ber?

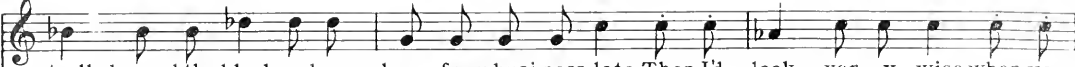
Ph. Yes! you were  
Yes! nev - er


*sf* *p*

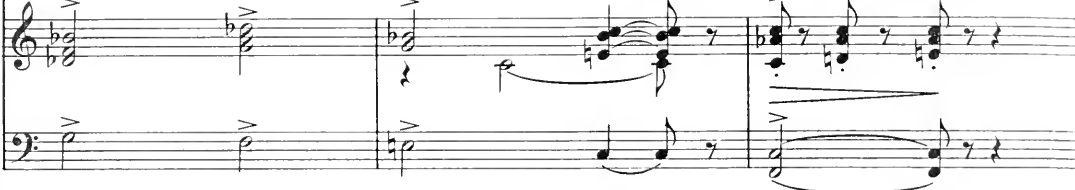
E.  I would stand at the door and for your re-turn I'd wait, While you  
It was all cut and dried when the hap-py mo-ment came, As your

Ph.  eight and I was ten.  
dream-ing time would tell.



E.  strolled round the block and came home from busi-ness late. Then I'd look ver - y wise when you  
wife by your side I would help you fight for fame. As my hus - band you'd find in - spi-

Ph. 



E.  said "Af-fairs of State:" You re - mem - ber? In  
ra - tion for your aim: You've for - got - ten? On

Ph.  Yes! But we're wis - er now than then.  
No, I re - mem - ber ver - y well.

*più lento*



E. fan-cy's hap-py realm we wan-dered far. We  
most im-por-tant things our minds were bent. We

Pb. Um, um!  
Um, um!

*p*

E. hitched our wag-on to a far-off star. 1-2. Do you re-mem - ber?—  
thought that some day you'd be Pres - i-dent.

Pb. Um, um!  
Um, um!

E. The springtime of life is fair - est, The fu-ture a

*poco animato*

E. pearl ap - pears, ——— And the days that to us are the rar - est Are

E. seen thro' the mist of years. ——— Dream - days: Fond - ly we

E. gaze, Then time gen - tly turns the page, ——— And the things that we dreamed Are

E. not what they seemed In the beau - ti - ful gold - en age. ———

## No. 7. The Love of the Lorelei

Philip, Larry and Elaine

Moderato Phil. *poco rit. a tempo*

My fair bride that is to be Is per -

*grazioso*  
*f* *poco accel.* *poco rit.* *p a tempo*

Ph. fec - tion, I a - gree, Cold per - fec - tion, chis - eled mar - ble, noth - ing

*sfz* *p* *sfz* *p* *sfz* *p*

Elaine *pp*

What do I hear?

more. — And her heart is like a pearl, She's a

*p* *p* *p*



E.

Ph. goddess, not a girl. Well, the po-lar re-gions oth-ers may ex-

E. Is he sin-cere?

Ph. plore! If you clasped her fri-gid charms For a mo-ment in your

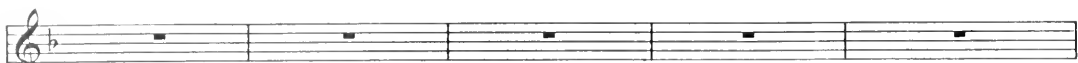
*poco rit. a tempo*

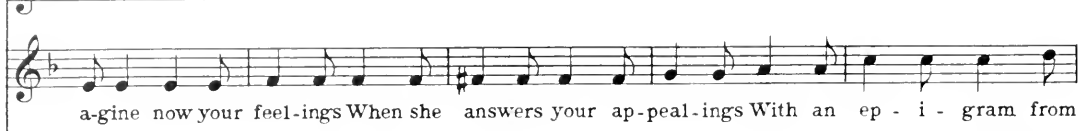
*p* *poco rit.* *p a tempo*


E. In-deed, in-deed!


Ph. arms, You would find the arc-tic an-gel would not thaw; Just im-

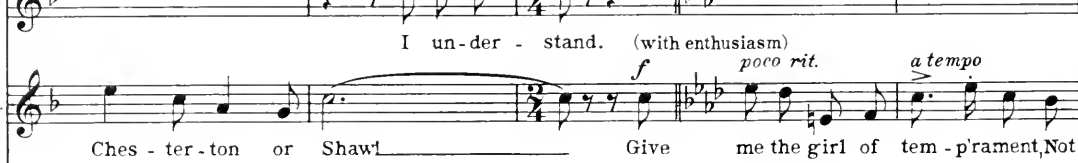
*sfz* *p* *sfz* *p* *sfz* *p*


E. 


Ph.  a-gine now your feel-ings When she answers your ap-peal-ings With an ep-i-gram from

 *p* *leggiero*


E.  *p* **Moderato**

Ph.  I un-der-stand. (with enthusiasm) Ches-ter-ton or Shaw! Give me the girl of tem-p'rament, Not

 *f* *poco rit.* *a tempo* **Moderato** *p* *f* *poco rit.* *sf: p a tempo*

L.  **Larry**

Ph.  The sort of girl whose heart's for rent To one who pays the one of snow and ice!



L. price! Per-

Ph. *poco rit.* *a tempo*  
'Tis plain that you have ne'er loved one, So can-not un-der-stand.

*leggiero* *poco rit.* *sf: p a tempo*

L. haps you're right, I've just be-gun, You must take me in hand... Just


Ph.


E. Elaine *p*  
We'll nev-er, nev-er do!


L. *poco meno*  
girls, I see, will nev-er, nev-er do. For


Ph. *p*  
That's ver-y, ver-y true!

*p poco meno*

E.  And you should know.


L.  they are ver - y much too slow.


Ph.  Well, I think so! *poco rit.* Give *p*


 *poco rit.* *pp*

Ph.  me the love of the Lo - re - lei, Love that none can de - *poco rit.*

 *pp* *poco rit.*

E.  Elaine *pp* And so you call that

Ph.  fy. In - con - stant though as the moon a - bove, Still, while it lasts, it's *a tempo*

 *ten.* *a tempo*

*poco rit.* (imitating him) *pp*

E. love! Lies and

Ph. *poco rit.* love, true love! Give me the eyes where en - chant - ment lies,

E. lies! Lies and lies! In the fond, the fond ca - ress Of a

Ph. *rit.* Tempt - ing smiles, long - ing sighs! The fond ca - ress Of a

E. *poco meno* lin - g'ring glance, You find ro - mance. *rit.*

Ph. *poco meno* lin - g'ring glance, There you will find ro - mance. *rit.*

## No. 8. Peggy's a Creature of Moods

Larry

Allegro moderato

Larry  
*pgrazioso*

No-bod-y un-der-stands

L. Peg-gy,— No-bod-y e-ven tries; She is a puz-zle, Peg-gy,— Chang-ing as A-pril

L. skies. Now she's a night-mare and haunts you,— Now she's a beau-ti-ful dream;

L. *poco rit.* *a tempo* *poco rit.*  
If she is lone-some and wants you,— Peg-gy is peach-es and cream. With her

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## Andante mosso

Bar - ney dear, I love you As I nev - er loved be - fore!

*p*

Sure, you know that I've loved oth - ers, — But I love me Bar - ney more! — When you

first set eyes up - on me, Faith, me heart near burst with joy; You're the

*poco accel.* on - ly liv - ing soul that's won me, *poco rit.* Me Bar - ney boy! — Oh!

*poco accel.* *poco rit.*

*Più mosso*

Peg-gy is storm-y and Peg-gy is mild, And Peg-gy is sol-emn and gay,— And

*p*

*animato*

Peg-gy is qui-et and Peg-gy is wild, All in the space of a day.— The

*p*

*poco p*

morn-ing may find her all mer-ry and bright, At noon-time she sulks and she broods,— You

*poco*

*meno f a tempo poco rit. p*

nev-er can tell how you'll find her at night, For Peg-gy's a crea-ture of moods.

*p meno f p*



*p*  
Bet - ter not tri - fle with Peg - gy, — Bet - ter go eas - y with her,

If you get fun - ny with Peg - gy, — Some - thing is apt to oc - cur.

Ne - ver let an - y - one boss her, — Just let her have her own way:

*poco rit.*  
If you should hap - pen to cross her, — There'd be the div - il to pay. — With her

**Allegro marcato**

Whist now! Don't be talk - ing! You will get me I - rish up, And you'll

hear some-thing that you nev-er heard be-fore, You poor de-cre-pid pup! If

I werent a la-dy Id spake more free And the at-mo-spher'd be blue— It

dont take man-y of the likes of me To deal with the likes of you!— Oh

Tempo I<sup>o</sup>  
Peg-gy is storm-y and Peg-gy is bright, And Peg-gy she sulks and she broods;— You

nev-er can tell how you'll find her at night, For Peg-gy's a crea-ture of moods.

# No.9. Never Mention Love When We're Alone

Elaine and Marquis

**Moderato** Elaine

E. Come now, Monsieur, I'll show you what is expected of you.

M.

**Moderato**

*mf* *leggiero* *sfz* *p*

Poco meno

E. Of course, you must be most at-

M. **Marquis** Pardon, Mam'selle! I think I know what to do! —

Poco meno


E. tent - ive And pre - tend that you fond - ly a - dore. —

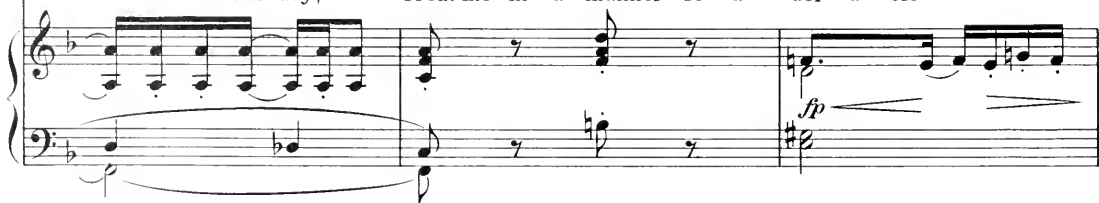
M. I feel I shall need no in-

E.  Fol-low me a - bout ev - ry

M.  cent - ive To do all of that and more!




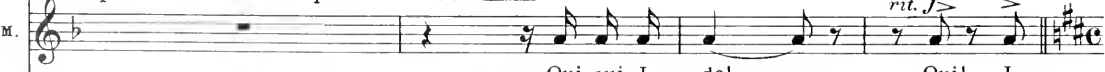
E.  mi-nute of the day; Treat me in a manner so a - dor - a - ble

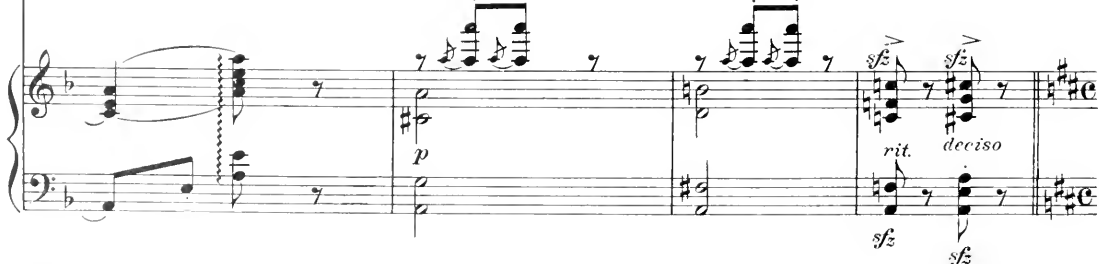


E.  That on ev - ry side of us we'll hear the gossips say: "Scan - da - lous! Their conduct is de -



E.  plor - a - ble!" — Comprenez - vous? — *rit.*

M.  Oui, oui, I do! — *rit. f.* Oui! I



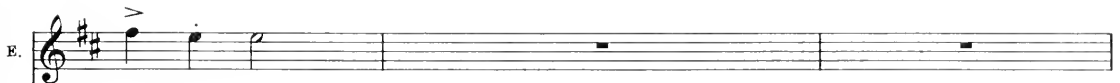
## Moderato (con anima)


E.  That's the way, but you're into too much

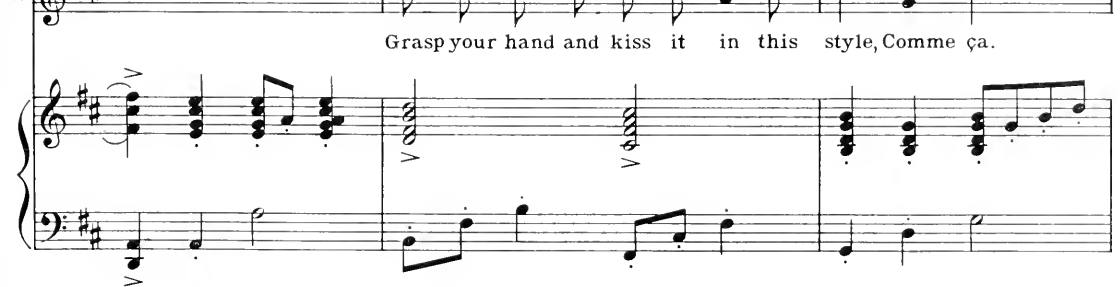
M.  do! First I place my arm around your waist, Just so.

*Moderato (con anima)*

*sfz p* 

E.  haste: No, no!

M.  Grasp your hand and kiss it in this style, Comme ça.



E.  Mar-ve-lous, Marquis, but lat-er on, N'est-ce pas?

M.  Then I say, "My love will nev-er



E.  That's o - ri - gi - nal, but bye and bye - Not now!

M.  die, I vow!"  My heart is



E.  Be on your guard, — you go too far! —

M.  yours. — you are my star! —



E.  *rit.*  *rit.*  
Comprenez-vous? Comprenez-vous?

M.  *rit.*  *rit.*  
Yes, yes, I do! Yes, yes, I do!



Animato *p*

E. You must love me ver-y dear - ly And let ev-'ry - bod - y

M. Yes, yes!

Animato

*grazioso*

E. know; You must worship me sin - cere - - ly,

M. You are my star, you must say

E. And tell ev - 'ry - bod - y so! Let the whole world

M. yes! Say yes! You are my

E. see Your love for me, When we

M. star! Yes, yes, you are!

E. have a chap - er - on; But nev - er mention love when we're a -

M. You must say yes! You are my star! Say

E. lone!

M. yes!

*Repeat for Dance*



## No.10. Finale

Allegro con spirito

1<sup>st</sup> GROUP

Girls (all chattering) I have heard on good au-

Allegro con spirito

*sfz* *f*

thor-i-ty- 'Tis be-lieved by the ma-jor-i-ty-

2<sup>nd</sup> GROUP But the ru-mor is de-nied! Tell us,

'Tis quite cer-tain! Tell us, is it all a

is it ver-i-fied? Doubt-ful, ra-ther!

jest? As the hap - py bride-groom's fa - ther You can set our doubts at rest. Mis-ter  
 As the hap - py bride-groom's fa - ther You can set our doubts at rest.

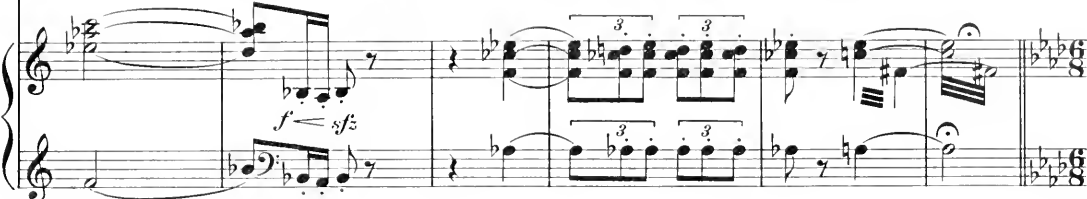
Fra - ser, come now, tell us, do! For - give us, is it  
 Is it a ques-tion in-dis-cree-t?

true? E-laine is here her fi-an-cé to meet? Is it your son?  
 1<sup>st</sup> Girl

**2nd Girl**  
*ff* >> 

Is it the Mar-quis?

**Godfrey** (spoken) "I should hope not! Oh, I may as well tell you, instead of putting it in the papers; Miss Vane is to marry my son . . ."


**The Mar-quis?** 

**Girls (1st GROUP)** **All Girls** This is a sur - prise! \_\_\_\_\_  
 I told you so! \_\_\_\_\_

**Phil!** **1st Girl** (spoken) "Has it been a long engagement?" **Godfrey** (spoken) "Twenty - one"

*sf p* 

**Girls** What? Twen - ty - one years? Ha! ha! ha! \_\_\_\_\_  
 years?" **Godfrey** (spoken) "Miss Vane was betrothed to my son on the day she was born. Her father and I arranged it!"



(Enter Phil, surrounded by  
the men. The girls rush to  
him, shaking his hand)

Girls (to Phil)

*f rit.*

Please ac -

Godfrey. (looking-off L. rear) "Here is the happy man!"

Godfrey. (looking-off L. rear) "Here is the happy man!"

*poco sfz* *p* *poco rit.* *rinforzando*

*Poco meno*

Phil

(Enter Elaine with Marquis)

Thank you, — thank you all! —

*p* *sfz* *p*

cept our con-gra-tu-la-tions, Sir, and our heart-iest fe-li-ci-ta-tions!

*Poco meno*

*p* *sfz* *p*

Marquis (to Elaine)

Ah, Made-moi-selle! vous êtes joy-euse, Mais moi, je suis bien mal-heu-

*fp*

## Elaine (warning him)

E. *Chut! laissez-sons c'la! n'en par-lons*

M. *reux!*

*sfp sfz*

(To others):

*poco rit.*

E. *plus! What se-ri-ous fac-es! Why so gloom-y,*

*fp poco rit.*

*a tempo, animato*

E. *pray?*

G. *a tempo Godfrey (aside) p*

*Come, come, to-day we've ev-'ry rea-son to be gay! This seems to*

*animato a tempo sfz sfz*

Elaine looks knowingly at the Marquis and appears to say, "What a bore!"

be the time for what I have to say. — "My friends, it gives me great pleasure to formally announce the engagement of Miss Elaine Vane to my son"

*p* *fp* — *fp* — *fp* — *fp* —

(Godfrey joins the chorus up stage. Phil comes down where Elaine is chatting with the Marquis, oblivious of Phil's presence.)

*poco animato*

Elaine  
Up-on my word, Such ar-dor is ab-surd! No ro-

Phil  
(Elaine ignores him)  
E-laine, do you hear? E-laine dear!

Phil!"

*a tempo* *p* *p*

*poco rit.*

mance on this at-tends: We are not sweet-hearts— just old friends.

We would

*sfz poco rit.* *p*

## Poco animato

E. Yes! we were

Ph. sit by the hour and a wondrous fu - ture plan, You re - mem - ber?

*p* *sf*

E. young and fool-ish then!

Ph. When the girl came of age and the boy be-came a man: You re -

E. Yes, I was eight and you were ten! (indifferently) Um,

Ph. mem-ber? In fancy's happy realm we wandered far,

*sf* *p*

E. um! Um,

Ph. *a tempo*  
We hitched our wagon to a far-off star:-

*poco animato* *a tempo*

E. um!

Ph. *poco accel.* *poco rit.*  
Do you re-mem-ber?

*Andante mosso* *Andante mosso*

*poco accel.* *poco rit.* *ppp*

Phil. (spoken) "Elaine, why are you so changed?" El. "I? . . . . not at all."

*sempre ppp*

Phil. "There's some-one else you love, I see!" El. "Some-one else?"



## Elaine

Ha! ha! ha! ha! ha!

Phil.

(spoken): "You do love another!"

El. "No!"

Phil. "That is not so!"

El. "Ah!"

Phil. "I know the truth, I over-heard your love -

confession!"

El. ("Ah! an honorable gentleman! -

Well, since you were listening,

I see no use in denying!

'Tis true!

It seems to surprise you?

Well, I love him, love him as much as

I despise you!"

(Phil.

"Elaine, you are

jesting!"

(El.

"Not at all!"

(Marquis comes down stage) { Marquis  
 (spoken) "Mademoiselle - I -" (Elaine drops glove) { Marquis  
 "Elaine, my

Più animato

pp

adored!" { El.  
 "No, no, Armand! Is the motor waiting? Come then!"  
 (starts)

Phil. "Elaine! you are going with this fellow?" { Marquis  
 (angrily) "Monsieur!" El. "Please remember  
 you are speaking  
 of my fiancé!"

pp sfz fp sfz fp p

Elaine

"Yes, Phil, I leave you to find a girl who is not one of those rare bits of china in a cabinet,  
 not prudish and cold, whose eyes promise, whose smile  
 allures, one whose love is a liberal education!"

(sings)

E. You

*espressivo*

*poco più tranquillo*

*poco rit.* pp

*espress*

Meno

want the love of the Lo - re - lei, Love that none can de - fy; In -

*rit.*

*a tempo*

con - stant though as the moon a - bove, Still while it lasts it's love, true love! You

*a tempo*

*poco rit.* *a tempo*

want the eyes where en - chant - ment lies, Tempt - ing smiles, long - ing sighs, The

*poco rit.* *a tempo*

*poco rit.* *a tempo* **Molto animato**

fond ca - res - s of a lin - g'ring glance: There may you find ro - mance! -

Marquis (spoken). "Pardon, Mademoiselle, Mrs. Bunker is growing impatient!"

Elaine (spoken). "Come, Armand, we will defy the world together, (aside) with a chaperon!"

Marquis (disgusted) "Huh! With a chaperon!"

Phil (sinking into a seat, dazed). "Well, I'll be —"

Elaine (to Phil).  
Good-bye, dear boy!

Ensemble and Chorus

Poco meno mosso

animato  
a tempo brillante

*poco pesante* *a tempo*

Love that none can de - fy, The fond ca - ress of a

Love that none can de - fy, The fond ca - ress of a

Love that none can de - fy, The fond ca - ress of a

*poco pesante*

**E.**

Elaine  
(with enthusiasm)

The

lin - gring glance: There may you find ro - mance! \_\_\_\_\_

lin - gring glance: There may you find ro - mance! \_\_\_\_\_

lin - gring glance: There may you find ro - mance! \_\_\_\_\_

*poco pesante*

E. spring-time of life is fair - est, The fu - ture a pearl ap -

E. pears, ——— And the days that to us are the rar - est Are

E. seen through the mist of years. ——— And the things that we dreamed Are

*rit.* *a tempo* *poco accel.*

*f* *a tempo* *poco accel.*

And the things that we dreamed Are

*f* *a tempo* *poco accel.*

And the things that we dreamed Are

*a tempo* *poco accel.*

And the things that we dreamed Are

*molto cresc.* *rit.* *ff* *a tempo* *poco accel.*

## Allegro molto

E. *rit.*  
not what they seemed In the beau-ti-ful gold-en age!

*rit.*  
not what they seemed In the beau-ti-ful gold-en age!

*rit.*  
not what they seemed In the beau-ti-ful gold-en age!

*rit.*  
not what they seemed In the beau-ti-ful gold-en age!

## Allegro molto

8.....  
*rit.*

*f incalzando*

E. *rit.*

8.....  
*sfz sfz sfz sfz sfz*

*b7. sfz lunga*

End of Act I

## Entr'acte

Moderato

*f* Trgl. *f* Trgl.

*f* *poco rit.* *sfz* *f* *accl.*

*rit.* 0 0 0 *f* *sfz* *Timp.* *sfz*

Harmonics

Poco meno

*p*

*pp*

The musical score is written for piano and harp. It begins with a 'Moderato' tempo. The piano part features a series of chords and arpeggios, with dynamic markings of *f* and *sfz*. The harp part consists of arpeggiated chords, also marked *f*. There are trills (Trgl.) in both parts. The score includes performance instructions such as *poco rit.*, *accl.*, and *rit.*. A section labeled 'Harmonics' features a *rit.* marking and a triplet of notes. The harp part has a triplet of notes marked *3*. The piano part has a triplet of notes marked *3*. The score concludes with a 'Poco meno' tempo, featuring a piano part with a *p* dynamic and a harp part with a *pp* dynamic.



First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Dynamics include *p* and *pp*. The key signature has one sharp (F#).

Second system of the piano score. The right hand includes triplet figures. Dynamics include *p* and *pp*. The key signature has one sharp (F#).

Third system of the piano score. The right hand has a more active melodic line. Dynamics include *pp* and *mp*. The key signature has one sharp (F#).

Fourth system of the piano score. The right hand features dense chordal textures. Dynamics include *pp*. The key signature has one sharp (F#).

Fifth system of the piano score, concluding the page. The right hand has a melodic line with a final flourish. Dynamics include *p*. The key signature changes to natural (F natural).

## Poco animato

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked 'Poco animato'. The music begins with a piano (p) dynamic. 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 second system continues the piece. The right hand has a more active melodic line with slurs and accents. The left hand maintains a steady accompaniment with chords and moving lines.

The third system shows further development of the melodic and harmonic themes. The right hand includes a series of slurs and accents, and the left hand features a prominent bass line with a slur.

The fourth system contains more complex rhythmic patterns and dynamics. The right hand has a series of chords and moving lines, while the left hand includes a section with a 'pizz' (pizzicato) marking.

The fifth system is divided into two first endings, labeled '1.' and '2.'. The first ending leads back to an earlier section, while the second ending concludes the piece. The notation includes various dynamics and articulations.

Tempo I<sup>o</sup>

First system of the musical score. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment. Dynamics include *f* (forte) and accents (>). Trills are marked with a '3' and a slur.

Second system of the musical score. The right hand continues with melodic phrases, and the left hand has a more active bass line. Dynamics include *p* (piano) and accents (>).

Third system of the musical score. The right hand has a dense texture with many beamed notes, and the left hand has a steady accompaniment. Dynamics include *p* and accents (>).

Fourth system of the musical score. The right hand features a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *p* and accents (>).

Fifth system of the musical score. The right hand has melodic phrases with trills. The left hand includes a section marked *fp* (fortissimo) and a section marked *p* (piano). The system concludes with a *Tymp.* (Tympani) instruction and a *sfz* (sforzando) dynamic.

## ACT II

## No.11. Opening Chorus

Allegro brillante

First system of the piano score, measures 1-8. The music is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro brillante'. The score consists of a grand staff with treble and bass clefs. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. A first ending bracket is shown above measures 6-8.

Violoncello on stage

Second system of the piano score, measures 9-16. The music continues in the same key and tempo. A 'Violoncello on stage' part is indicated above the grand staff, starting with a trill (tr) and a dotted line. The piano accompaniment includes a 'Curtain rises' effect, represented by a series of slanted lines in the bass clef. A first ending bracket is shown above measures 14-16. Dynamics include *sfz* and *f*.

Third system of the piano score, measures 17-24. The music continues in the same key and tempo. The 'Violoncello on stage' part continues with a trill and a dotted line. The piano accompaniment features a 'Curtain rises' effect and a *rit.* (ritardando) marking. Dynamics include *ad lib.*, *f*, and *sfz*. A first ending bracket is shown above measures 22-24.

*a tempo*  
*f brillante* *mf molto cresc.*

*mf a tempo* *p cresc.*

*f* *pp cresc.*

*f* *sf*

*accel. al Fine* *p* *accel. al Fine* *p*

**Chorus**

SOPR. ALTO  
Bra - vo! Bra - vo! Bra - vo! En - core!

TENOR  
Bra - vo! Bra - vo! Bra - vo! En - core!

BASS  
Bra - vo! Bra - vo! Bra - vo! En - core!

Bra - vo! Bra - vo! Bra - vo! En - core!

No, don't stop! More, please! please! please! please! please!

No, don't stop! More, please! please! please! please! please!

No, don't stop! More, please! please! please! please! please!

*Irma*

*Meno mosso*

*rit.*

Cher maî - tre, you will play a - gain — for me, for me. \_\_\_\_\_

*fp* *rit.* *p*

*Chorus*

*p*

Ah, bra - vo!

Ah, bra - vo!

Ah, bra - vo!

*poco accel.*

*sfz*

*'Cello Cadenza*

(Cellist seats himself)

*Andante mosso*

*a tempo* *molto espress.*

*sfz* *p* *pp*

First system of the musical score, featuring a single melodic line in the upper register and a piano accompaniment in the lower register. The piano part consists of chords and moving lines in both hands.

Second system of the musical score. The upper line continues with a melodic line, and the piano accompaniment includes dynamic markings *f* and *mf*.

Third system of the musical score. It includes tempo and dynamic markings: *rit.*, *a tempo*, *poco accel. e cresc.*, and *f*. The piano part also features *rit.* and *a tempo poco accel. e cresc.* markings.

Fourth system of the musical score. It begins with the tempo marking *Poco animato*. The upper line includes *rit.* and *pp* markings, and is labeled *Viol. I. Solo in Orchestra*. The piano accompaniment includes *rit.*, *pp a tempo*, and *dolcissimo* markings.



First system of musical notation. It consists of four staves. The top staff is a bass line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with notes and rests. The second staff is a vocal line with a soprano clef, marked with *ppp* and *(Humming)*. The third staff is another vocal line with a soprano clef, also marked with *ppp* and *(Humming)*. The fourth staff is a bass line with a bass clef, marked with *ppp* and *(Humming)*. The piano accompaniment is shown in the bottom two staves of the system, with a grand staff (treble and bass clefs) containing chords and arpeggiated figures.

Second system of musical notation, continuing from the first system. It consists of four staves. The top staff is a bass line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with notes and rests, ending with the marking *poco rit.*. The second staff is a vocal line with a soprano clef, containing notes and rests. The third staff is another vocal line with a soprano clef, containing notes and rests. The fourth staff is a bass line with a bass clef, containing notes and rests. The piano accompaniment is shown in the bottom two staves of the system, with a grand staff (treble and bass clefs) containing chords and arpeggiated figures, ending with the marking *poco rit.*

*a tempo* *poco rit.*  
*gliss.*  
(Humming)  
(Humming)  
(Humming)

The first system of music consists of five staves. The top staff is a bass line starting with a treble clef and a key signature of one sharp (F#). It begins with a melodic line marked *a tempo*, which then transitions to a glissando marked *gliss.* and *poco rit.*. The second, third, and fourth staves are vocal lines, each marked "(Humming)". The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring chords and a bass line.

*a tempo poco rit.*  
*poco rit. p* *pp poco a poco rit.*  
*poco rit. p* *pp poco a poco rit.*  
*poco rit. p* *pp poco a poco rit.*  
*a tempo* *pp poco a poco rit.*

The second system of music consists of five staves. The top staff is a bass line with a treble clef and a key signature of one sharp (F#). It starts with a melodic line marked *a tempo poco rit.* and includes a fermata. The second, third, and fourth staves are vocal lines, each marked *poco rit.* and *p*, with dynamic markings *pp poco a poco rit.* appearing later in the system. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring chords and a bass line.

Poco meno

*più rit.*

Allegro

This system contains four staves. The top staff is a bass line with a melodic line and a bass line. The second and third staves are vocal lines, with the second staff starting with a *pp* dynamic and the word "Ah" written above the notes. The fourth staff is a piano accompaniment line with a bass line and a treble line. Dynamics include *pp* and *pp*.

Poco meno

Allegro

This system contains two staves for piano accompaniment. The top staff is a treble line and the bottom staff is a bass line. Dynamics include *pp* and *accel.*

*perdendosi*

*perdendosi*

*perdendosi*

This system contains four staves. The top staff is a bass line. The second, third, and fourth staves are vocal lines, each with the word *perdendosi* written above the notes. The bottom staff is a piano accompaniment line with a bass line and a treble line.

This system contains two staves for piano accompaniment. The top staff is a treble line and the bottom staff is a bass line. The system concludes with a double bar line and repeat signs.

## No.12. When I Played Carmen

Irma and Chorus

Con spirito Irma

1. When I was sweet six-  
2. As Tha-is and Lou-

teen, And love was joy and mirth, My gen-tle girl-ish  
ise My tri-umph was com-plete, The sen-ti-men-tal-

heart was sought By one whom at the time I thought The on-ly man on  
ists would cry, When I sang Mad-am But-ter-fly And tear-ful Mar-gue-

earth. Since then the world I've seen, I've won ar-tis-tic fame, And  
rite. For her-o-ines like these I did not care a bit, Their

I. in my o - per - a - tic parts, I've learned the art of win - ning hearts, And love - af - fairs were much too sad, Those good - y-good - y girls all had A

*p*  
I. how to play the game. dread - ful time of it. —

*p.*  
1. She's learned the art of win - ning hearts, and how to play the  
2. Those good - y-good - y girls all had a dread - ful time of

*p.*  
1. She's learned the art of win - ning hearts, and how to play the  
2. Those good - y-good - y girls all had a dread - ful time of

*p subito* *p*

*poco rit.*  
I. 'Mid her - o - ines a host, 'Twas Car - men taught me most. 1-2. When  
It's Car - men I pre - fer, The men were jokes to her. game. —  
it. —

*p poco rit.* *a tempo p*

1. *pesante* *a tempo* *p*

I played Car - men at the O - pé - ra - Co - mique, That si - ren of

*pesante* *sfz p a tempo*

1. guile Just suit - ed my style. The men I fas - ci - nat - ed, cap - ti -

1. vat - ed, sub - ju - gat - ed: I won them by my walk and by my smile.

1. *mp*

— Like Car - men I con - quered by hook or by crook: She

*mp*

I. lured by a look; She took, then she shook. Her tem - p'ra-ment so

I. tor-rid The wo - men thought was hor-rid; But lit-tle Car - men knew her lit - tle

I. book.

*f pesante* *a tempo*

When she played Car - men at the O - pé-ra - Co -

*f.*

When she played Car - men at the O - pé-ra - Co -

*f.*

When she played Car - men at the O - pé-ra - Co -

*pesante sfz p a tempo*

mique, That si - ren of guile Just suit - ed her style. The  
 mique, That si - ren of guile Just suit - ed her style. The  
 mique, That si - ren of guile Just suit - ed her style. The

men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed; She  
 men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed; She  
 men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed; She

1. Like  
 won them by her walk and by her smile, just by her smile. —  
 won them by her walk and by her smile, just by her smile. —  
 won them by her walk and by her smile, just by her smile. —



1. Car-men I con- quered by hook or by crook: I lured by a

1. look; I took, then I shook. Ah! *cresc.*  
 Her tem- pra- ment so tor- rid The *p.*  
 Her tem- pra- ment so tor- rid The *cresc.*  
 Her tem- pra- ment so tor- rid The *p.*  
 Her tem- pra- ment so tor- rid The *cresc.*

1. But lit- tle Car- men knew her lit- tle book. *D.C.*  
 wo- men thought was hor- rid, But lit- tle Car- men knew her lit- tle book.  
 wo- men thought was hor- rid, But lit- tle Car- men knew her lit- tle book.  
 wo- men thought was hor- rid, But lit- tle Car- men knew her lit- tle book.

## No.13. The Baker's Boy and the Chimney-Sweep

Irma and Chorus

Moderato

Irma

1. Co-lum-bine had a pair of beaux, Whose  
2. Co-lum-bine made a sol- emn vow They'd

love was fond and deep;  
not kiss her at all.

One was the vil-lage Bak-er's Boy, And one was the Chimney -  
They nev-er did un - til one night When both of them came to

Sweep. Ho! Ho! Ho! Ho! Co-lum-bine had a moth - er, too, Who  
call. Ho! Ho! Ho! Ho! All went well till they said "Good-night," And

Ho! Ho! Ho! Ho!  
Ho! Ho! Ho! Ho!

Ho! Ho!  
Ho! Ho!

*f* *sfz* *sfz* *fp* *p* *fp* *p*

Chorus

*f* *sfz* *sfz* *fp* *p* *fp* *p*

I. *p*

knew which call'd each night, For the Chim-ney-Sweep left a kiss of black, And the  
 then, a - las! a - lack! For on one fair cheek was a spot of white, On the

I. *p*

Bak-er's Boy kiss'd white. And so when her mother faced her, Her  
 oth-er, one of black. As soon as her mother heard them Bid

Chorus

*f* Ho! Ho! Ho! Ho! —  
 Ho! Ho! Ho! Ho! —

*f* Ho! Ho! Ho! Ho! —  
 Ho! Ho! Ho! Ho! —

Ho, ho, ho! Ho! —  
 Ho, ho, ho! Ho! —

I. *rit.*

face gave her a - way, And then of course there was no-thing For Co-lum-bine to  
 Co - lum-bine Ta, ta! She found her daugh-ter was lack-ing The cheek to face mam-

*pp* *rit.*

## Tempo di Valse (moderato)

1

say. ma. But Moth-er, to kiss they must use their fac-es,

1

You should-n't scold Co-lum-bine, If they can't kiss with-out leav-ing their

1

trac-es, I'm sure it is no fault of mine. First it is one and I could dodge one as

1

then it's the oth-er, Day af-ter day af-ter day, I could be well as the oth-er, Day af-ter day af-ter day. But when they

1

hap-py with ei-ther, moth-er, With toth-er dear charm-er a-way. kiss me to- geth-er, moth-er, I must let them have their own way.

Chorus

Moth - er, to kiss they must use their fac - es, You should - n't  
 Ho! Ho! Ho! Ho! You should - n't  
 Ho! Ho! Ho! Ho! You should - n't

scold Co - lum - bine. If they can't kiss with - out  
 scold Co - lum - bine. Ho! Ho!  
 scold Co - lum - bine. Ho! Ho!

leav - ing their trac - es, I'm sure it is no fault of mine.  
 Ho! Ho! Sure it is no fault of mine.  
 Ho! Ho! Sure it is no fault of mine.

First it is one and then it's the oth - er, Day af - ter

Ho! Ho! Ho! Ho! Day af - ter

Ho! Ho! Ho! Ho! Day af - ter

day af - ter day, I could be hap - py with

day af - ter day, I could be hap - py with

day af - ter day, I could be hap - py with

ei - ther, moth - er, With t'oth - er dear charm - er a - way.

ei - ther, moth - er, With t'oth - er dear charm - er a - way.

ei - ther, moth - er, With t'oth - er dear charm - er a - way.

*ffz*

## No.14. The Cubist Opera

Ezra, Godfrey and Girls

Allegro Ezra *Meno*

1. The  
2. The

(very affectedly)

art of com-po-si-tion o-pe-ra-tion, Is some-thing un-der-stood in ev-ry  
Cu-bist Op-'ra is a tone-cre-a-tion, Its theme is par-ti-col-ored, pol-y-

land, But mu-sic as I see it is pris-mat-ic, An art that I a-lone can under-  
chrome. It can't be done un-less the dec-o-ra-tion Is shad-ed from the car-pet to the

stand. dome. The Cu-bist Op-'ra nev-er has been writ-ten, That  
The Op-'ra House must bear a scent of per-fume, The

*poco rit.*

E. was a work that I a-lone could do; My pur-ple-pink har-mo-nics And  
 au-di-ence must dress in har-mo-ny. A portière or a cur-tain Will

*molto rit.*

E. ol-ive-tint-ed ton-ics Blend per-fect-ly with counterpoint of blue: They do. } There's a  
 spoil it all for certain, Un-less it's of the col-or of the key: You see. }

*p colla voce* *molto rit.*

*a tempo*

E. beau-ti-ful yel-low In the mel-low Clar-i-net,  
 G. Godfrey (to the girls) Watch

Tempo di Valse (moderato)

*a tempo p staccato e ben marcato*

E. And a lav-ender-cher-ry

G. me!

*ff* *p*



E. In the mer - ry Fla-geo-let. There's an

G. (posing)  
You see.

ob.

E. in - di - go tone In the bass - trom - bone, A vi - o - let in The

(sweetly) *p*

*f* *p*

E. (with growing enthusiasm)  
vi - o - lin, And not a mel - o - dy found in a sin - gle line Of this

Viol.

*sf*

E. Fu - tur - ist Op - 'ra of mine! mine!

1. 2.

*sfz* *f* *sfz* *sfz*

## No.15. Call Around Again

Elaine and Chorus

Allegretto moderato

Elaine

1. When a fel-low comes pro - pos - ing,  
2. Hope's e - ter-nal in a lov - er,

*f*  
*p*  
Cello

E. Never let him find you out; Keep him guess-ing, and in clos - ing  
He's en-couraged by a glance, Near your door-step he will hov - er

E. Leave your an-swer still in doubt. Don't accep-him, don't re-fuse him, You can use him by and  
When he thinks that there's a chance. When he says he'll be a brother, Murmur softly, "I'm so

E. by; And when you fear that you may lose him, Then let this be your re - ply:  
glad!" And then as-sure him there's no oth - er, And for con-so-la - tion add:

*poco rit.*  
*poco rit.*  
*p*

*Poco meno*  
*p*

E. 1-2. Call a-round a - gain, — Oh, won't you Call a-round a - gain? — Why don't you?

*p a tempo*

*pp*

E. Faint heart nev - er won fair la - dy! Some day you will win me - may - be;

*pp*

*p*

E. Call a-round a - gain, — I hope you'll Call a-round a - gain: Please do! And I'll

*p*

*p*

E. break it to you gen - tly If I've an - y - thing to say to you. —

*p*

E. *p* Call a - round a - gain! a - gain!

CHORUS

*p* SOPR. ALTO  
Call a-round a - gain, ——— Oh, won't you Call a-round a - gain? ——— Why don't you?

*p* TENOR  
Call a-round a - gain, ——— Oh, won't you Call a-round a - gain? ——— Why don't you?

*p* BASS  
Call a-round a - gain, ——— Oh, won't you Call a-round a - gain? ——— Why don't you?

The first system of the musical score includes a vocal line for the Ensemble (E.) and three vocal parts for the Chorus: Soprano/Alto, Tenor, and Bass. The piano accompaniment is shown in grand staff notation. The lyrics are: "Call a-round a - gain! a - gain!" for the Ensemble and "Call a-round a - gain, ——— Oh, won't you Call a-round a - gain? ——— Why don't you?" for the Chorus. The piano part features a rhythmic accompaniment with chords and melodic lines.

E. Why don't you? ———

*pp.*  
Faint heart nev - er won fair la - dy! Some day you will win me - may - be.

*pp.*  
Faint heart nev - er won fair la - dy! Some day you will win me - may - be.

*pp.*  
Faint heart nev - er won fair la - dy! Some day you will win me - may - be.

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "Why don't you? ———" for the Ensemble and "Faint heart nev - er won fair la - dy! Some day you will win me - may - be." for the Chorus. The piano part continues with a similar accompaniment style, featuring chords and melodic lines.

Call a - round a - gain, \_\_\_\_\_

Call a-round a - gain, \_\_\_\_\_ I hope you'll Call a-round a-gain: Please do! And I'll

Call a-round a - gain, \_\_\_\_\_ I hope you'll Call a-round a-gain: Please do! And I'll

Call a-round a - gain, \_\_\_\_\_ I hope you'll Call a-round a-gain: Please do! And I'll

*D. C.*

\_\_\_\_\_ please do! Call a-round a-gain, please do! \_\_\_\_\_

*p* break it to you gen - tly If I've an - y-thing to say to you! \_\_\_\_\_

*p* break it to you gen - tly If I've an - y-thing to say to you! \_\_\_\_\_

*p* break it to you gen - tly If I've an - y-thing to say to you! \_\_\_\_\_

*p* \_\_\_\_\_

*D. C.*

## No. 16. The Will-o'-the-Wisp

Marquis

Moderato

Marquis

1. In a for-est of doubt and dreams  
2. In a for-est of cy-press-trees

M. Youth goes wan-der-ing far. Thro' the dark-ness ev-er there gleams What  
Love's a pil-grim of night. Thro' the clouds he hope-ful-ly sees One

seems a ra-di-ant star. Its light al-lures to a tem-ple fair, Where  
star with sil-ver-y light. It leads him on to a gar-den fair, Where

fame and glo-ry call;— So we fol-low our fate Till we learn too late That it  
for-tune seems to call;— So Love fol-lows and yearns Till at last he learns That it

*espress.*

M. *3* was-n't a star at all. *p rit.* *p a tempo* *3* 1-2. It was the will-o'-the-wisp Be-fore us

was-n't a star at all. *rit.* *pp a tempo* *3*

M. gleam-ing In the dark-ness far. Shim-mer-ing, glimmer-ing,

M. Glanc-ing, danc-ing Like a twin-king star. We fan-cy that it guides us Thro'

M. night to ros-y dawn; So we go fol-low-ing on, on— And

*poco rit.* *p*

*poco rit.*

M. *a tempo*  
will-o'-the-wisp! You're gone! \_\_\_\_\_

*a tempo* *pp rit.* *a tempo*  
Dance Pantomime

M. Marquis  
She's gone! \_\_\_\_\_

*rit.* *p* *allargando* *a tempo*



## No.17. The Dancing Lesson

Godfrey and Mrs.Bunker

Moderato Mrs. Bunker

We have all kinds of dances,

Grac-es to dis-play, Our Terp-si-cho-rean fan-cies Change from day to

day.—Once the waltz-es from Vi-en-na Charmed with their re-frain, Ta-ran-

tel-las from Si-en-na, Moor-ish steps from Spain. We have had the syn-co-

*dim.*

Mrs. B. pat - ed E - thi - o - pian sort; — With the Rus - sians we've gy - rat - ed:

Mrs. B. That's more work than sport. So teach me now, you've come in time, The dance - es of your

Mrs. B. trop - ic clime.

G. *Godfrey* *senza tempo* *rit.*

Sup - pose you do the best you can; I'll cri - ti - cize you, that's my

Mrs. B. Sup -

G. *a tempo* *animato* *a tempo* *f* *sf* *sfz*

plan.

## Allegro feroce

S.B. *pose I am a Gyp-sy wild, Sup-pose you're a To-re - a - dor, I have*

S.B. *loved you, And re-venge I'm seek-ing for. A dag-ger with glit-ter-ing blade I*

S.B. *draw from my gar-ter- so!* (Business)

B. *Like a ti - ger I sneak toward you To deal you a dead - ly blow!*

*Poco meno* Godfrey Mrs. B.

Mrs. B. *p* Is that the way? That's al-most right. If I'm wrong, please

G. *p*

*rit.* *a tempo* Godfrey Both Tempo di Tango (molto moderato)

Mrs. B. say! It's more like a fight! With scowl-ing brow— And flam-ing

G. *f* *poco accel.* *f* *f a tempo*

Mrs. B. eyes ——— Ad-vance and re - treat ——— With rhyth-mi-cal feet; ———

G.

Mrs. B. — A dance of hate, — Of scorn in - nate! — The

G. *sfz p* *cresc. molto* *sfz* *f*

Mrs. B.  
G.

flash is seen — Of — dag - ger so keen, — As face to

Mrs. B.  
G.

face — With ti - grish grace — You

*ff*

*fp* *ff*

Mrs. B.  
G.

glide and you sway — Like pan - thers at play: — That's the

*fz* *fp*

Mrs. B.  
G.

style of dance we know, — Down there in Mex - i - co!

*rit.*

*poco pesante* *rit.* *fp* *a tempo, molto cresc.*

## Poco animato

Musical score for piano, consisting of six systems of two staves each. The score includes various musical notations such as triplets, dynamics, and articulation marks.

System 1: *sf* *ff* *brillante*. Features triplets in both hands.

System 2: *sempre f*. Features triplets in both hands.

System 3: *ff*. Features triplets in both hands and a first ending bracket labeled "1".

System 4: *f grandioso*. Features a second ending bracket labeled "2" and complex chordal textures.

System 5: *sfz*. Features triplets in both hands and complex chordal textures.

Encore  
Poco più mosso

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The music is in 2/4 time and begins in D major. The first system starts with a forte (*ff*) dynamic. The second system continues with similar rhythmic patterns. The third system introduces a sforzando (*sfz*) dynamic. The fourth system features a key signature change to B-flat major, indicated by a flat sign on the bass clef line. The fifth system continues in B-flat major. The sixth system concludes with a final chord in B-flat major, marked with a forte (*ffz*) dynamic and a fermata. Various musical notations such as accents, slurs, and dynamic markings are used throughout the piece.

No. 18. Sextet  
 The Face behind the Mask  
 Elaine, Phil, Irma, Larry, Mrs. Bunker, Ezra

*Animato* Elaine (to Phil.) *f* No no, Monsieur, you must not

E. ask To see the face be - hind the mask! No no no no!

Irma (to Larry) *f* Your dance? I had for - got - ten

Phil. (to Elaine) *f* Oh, let me

E. No no no no! No no no no! There is your friend, and

I. that! Let's sit it out and have a chat. Ah, it is he!

Ph. see your face, pray! He is with a la - dy I know

Larry (to Irma) *f* He's with a la - dy I know



E. with a la - - dy! Tell me, won't you tell me, who is

I. — And who is she? — Who can she be? Per-haps, Monsieur, you'll tell me who is

Ph. well, But what are they to you and me? Now jeal-ous she is bound to

L. well, But what are they to you and me? Be-tween two charm-ers now is

Ez. Ezra (enters)  
Fair one, I beg you to un -

E. she? The ri - val I have longed to see!

I. she? A pleas-ant sight for me to see!

Mrs. B. Mrs. Bunker (to Ezra) No no, Mon-sieur, you must not ask!

Ph. be! A most un - pleas - ant fix for me!

L. he! Now we shall see who'll vic - tor be!

Ez. mask! Now in your smiles I long to bask!

(aside)

E. Now we shall see wholl win! 'Tis she! Quite cross she seems to be, To

I. Ill show him he is naught to me! Who can the crea-ture be? A

Mrs.B. No no, you must not ask! No no! Mon-sieur, you're much too free To

Ph. (to Elaine) Let's go! She is with him, you see: What

L. (to Irma) You see, A fick-le flirt is he. Con-

Ez. (to Mrs. B.) Fair one, Now cross you must not be! There's

E. find you here with me; So go to her, Monsieur, I leave you free.

I. stranger here is she: I shall in-form her, he be-longs to me!

Mrs.B. dare to fol-low me! I'm real-ly frighte-ned here with you to be!

Ph. can it mean to me? I'm quite con-tent-ed here with you to be.

L. sole yourself with me. He's quite un-worth-y of you, you'll a-gree.

Ez. no one here knows me, I am deter-mined your sweet face to see!

*poco rit.* *più rit.*

## Tempo di Valse

F. 

I. 

Trs. B. 

Ph.   
One smile! One was quite e-nough to cap-ture me! One word

L.   
One smile! One was quite e-nough to cap-ture me! One word

Ex.   
One smile! One was quite e-nough to cap-ture me! One word

Tempo di Valse



F. 

I. 

Trs. B. 

Ph.   
One kiss! Sat-is-fied with it you would not be!

L.   
One kiss! Sat-is-fied with it you would not be!

Ex.   
One kiss! Sat-is-fied with it you would not be!

Ph.   
From those lips will so en - rap-ture me!

L.   
From those lips will so en - rap-ture me!

Ex.   
From those lips will so en - rap-ture me!



E. You'd ask for more, dear!

I. You'd ask for more, dear!

Mrs. B. You'd ask for more, dear!

Ph. One smile! 'Tis a tri-ple that you

L. One smile! 'Tis a tri-ple that you

Ez. One smile! 'Tis a tri-ple that you

*p*

E. One kiss?

I. One kiss?

Mrs. B. One kiss?

Ph. might be-stow: One kiss! Just to give a lit-tle hope, you know!

L. might be-stow: One kiss! Just to give a lit-tle hope, you know!

Ez. might be-stow: One kiss! Just to give a lit-tle hope, you know!

E. No, you real-ly must-n't tempt me so! No! not one!

I. No, you real-ly must-n't tempt me so! No! not one!

Mrs. B. No, you real-ly must-n't tempt me so! No! not one!

Ph.

L.

Ez.

E.

I.

Mrs. B.

Ph. You've the sort of eyes that I a - dore! I have nev-er been in love be-fore!  
(to Irma)

L. By the first new face he's al-ways caught, Do not waste on him a sin-gle thought!  
(to Mrs. B.)

Ez. You've the sort of fig - ure I a - dore! I have nev-er been in love be-fore!

(to Phil)

R. Don't im - a - gine I be - lieve you, I have met your sort be - fore! \_\_\_\_\_

(to Larry)

(turns to Phil.)

I. Thus it is you men de - ceive us, Tho' pre - tend - ing to a - dore! \_\_\_\_\_

Mrs. B. Thus it is you men de - ceive us, Tho' pre - tend - ing to a - dore! \_\_\_\_\_

Ph. \_\_\_\_\_

L. \_\_\_\_\_

Ez. \_\_\_\_\_

R. \_\_\_\_\_

I. \_\_\_\_\_

Mrs. B. \_\_\_\_\_

(to Irma)

Ph. Lis - ten, Ir - ma, I'll ex - plain to you: If it comes to that, you're flirt - ing too!

(to Elaine)

L. You are sure to win, I bet on you! As a flirt you know a thing or two!

(to Mrs. B.)

Ez. At first sight I fell in love with you! On - ly say that you could love me too!

*f* (to Larry) She is jeal-ous of me, I can tell! *p* I'm be-gin-ning ra-ther well!

*f* (to Phil) It ap-pears you've fall-en 'neath the spell *p* Of this mas-que-rad-ing belle.

*f* (to Ezra) I'm a-fraid that you would kiss and tell! *p* So your hopes I must dis-pel.

Ph.

L.

Ez.

*fp* To de-ceive him is a shame:

(to Phil) *fp* To de-ceive me is your aim:

(to Ezra) *fp* Do not ask my face or name:

*fp* (to Irma) If to flirt-ing I'm in-clined, *fp* There's no harm: you must -n't

*fp* (to Elaine) Keep it up, you're do-ing fine! *fp* I just wish his chance were

*fp* (to Mrs. B.) Just to see your face I pine! *fp* Would this lit-tle hand were

E. *fp* *tranquillo* (to Larry) *poco rit.* *più rit.*  
Still, I have to play my game. But oh, if he should find out who I

I. *fp* *tranquillo* *poco rit.* *più rit.*  
You have found an - oth - er flame. The wretch is false! For this I'll make him

Mrs. B. *fp* *tranquillo* *poco rit.* *più rit.*  
Naugh - ty, naugh - ty! Fie, for shame. *aside* The wretch is false! For this I'll make him

Ph. (turns to Elaine) *tranquillo* (to Elaine) *poco rit.* *più rit.*  
mind! (to Irma) Ah! Ah! Don't re - fuse me just

L. *tranquillo* (to Irma) *poco rit.* *più rit.*  
mine! Ah! Ah! Don't re - fuse me just

Ez. *tranquillo* *poco rit.* *più rit.*  
mine! (sighs) Ah! Ah! Don't re - fuse me just

*fp* *tranquillo* *poco rit.* *più rit.*

E. *a tempo*  
am!

I. *a tempo*  
pay!

Mrs. B. *a tempo*  
pay!

Ph. *a tempo*  
one smile! One was quite e - nough to cap - ture me. One word

L. *a tempo*  
one smile! One was quite e - nough to cap - ture me. One word

Ez. *a tempo*  
one smile! One was quite e - nough to cap - ture me. One word

*p* *a tempo*



E. One kiss? Sat-is-fied with it you

I. One kiss? Sat-is-fied with it you

Mrs.B. One kiss? Sat-is-fied with it you

Pb. From those lips would so en-rap-ture me!

L. From those lips would so en-rap-ture me!

Ez. From those lips would so en-rap-ture me!

E. would not be! You'd ask for more, dear!

I. would not be! You'd ask for more, dear!

Mrs.B. would not be! You'd ask for more, dear!

Pb. One smile!

L. One smile!

Ez. One smile!

E.

I.

Mrs. D.

Ph. 'Tis a tri - fle that you might be - stow! One kiss! Just to give a lit - tle

L. 'Tis a tri - fle that you might be - stow! One kiss! Just to give a lit - tle

Ez. 'Tis a tri - fle that you might be - stow! One kiss! Just to give a lit - tle

E. One kiss! No, you real - ly must - n't tempt me so! No! not

I. One kiss! No, you real - ly must - n't tempt me so! No! not

Mrs. D. One kiss! No, you real - ly must - n't tempt me so! No! not

Ph. hope, you know!

L. hope, you know!

Ez. hope, you know!

## Poco più mosso

E. one! A - las! I fear that

I. one! A - las! I fear that

Mrs. B. one! A - las! I fear that

Pb. I vow I nev - er loved be - fore till I met you!

L. I vow I nev - er loved be - fore till I met you!

Ez. I vow I nev - er loved be - fore till I met you!

## Poco più mosso

E. I can - not be - lieve you true!

I. I can - not be - lieve you true!

Mrs. B. I can - not be - lieve you true!

Pb. My fair un - known, you find in me a will - ing

L. My fair un - known, you find in me a will - ing

Ez. My fair un - known, you find in me a will - ing

Ancora più mosso

E. (to Phil) Ah! do not tempt me! leave me now, I pray you. How you fas-ci-nate me!

I. (aside) For this he'll have to pay! How you fas-ci-nate me!

Mrs.B. (aside) For this he'll have to pay! How you fas-ci-nate me!

Ph. slave! How you fas-ci-nate me!

L. slave! How you fas-ci-nate me!

Ez. slave! How you fas-ci-nate me!

Ancora più mosso

E. How you cap-ti-vate me! Well, if you in-sist, Then take it! I can-not re-sist!

I. How you cap-ti-vate me! Well, if you in-sist, Then take it! I can-not re-sist!

Mrs.B. How you cap-ti-vate me! Well, if you in-sist, Then take it! I can-not re-sist!

Ph. How you cap-ti-vate me! One is nev-er missed, So give it! you can-not re-sist!

L. How you cap-ti-vate me! One is nev-er missed, So give it! you can-not re-sist!

Ez. How you cap-ti-vate me! One is nev-er missed, So give it! you can-not re-sist!

Presto

*molto rit.*

E. (Kiss) And now leave me! I pray!

I. (Kiss) And now leave me! I pray!

Mrs.B. (Kiss) And now leave me! I pray!

Ph. (Kiss) Do not leave me! I pray!

L. (Kiss) Do not leave me! I pray!

Ez. (Kiss) Do not leave me! I pray!

*p molto rit.*

*ff a tempo*

*accl.*

*Presto*

E.

I.

Mrs.B.

Ph.

L.

Ez.

8

*ffz*

*ffz*

## No.19. Burlesque Modern Opera

## Chorus

Allegro molto

Lento

Brass *ff*

*sffz accel.*

Bass Dr.

Lento

SOPRANO

*f* *p* *fp*

Mi re mi re do re do si do la!

ALTO

*fp stacc.*

Fa mi fa mi fa

TENOR

*f*

Mi re mi re do re

BASS

Lento

(Voice cues)

*fp* *ff* *pp* *sfz*

fa mi re mi! Ah!

la sol la sol la do si do si do! Ah!

*p* *fp* *ff* *pp* *sfz*

do si do la la sol la sol.

Do si do si la si.

*ff* *pp* *sfz*

fa mi re mi.

**Allegro molto**

*ff* *sfz* *accel.*

*sfz*

Bass Dr.

**Lento** (smiling) *p*

Fa mi fa mi fa

(with feeling)

Mi re mi re do re do si do la!

(falsetto) *p*

La sol la sol la!

*p* (with feeling)

Mi re mi re do re!

**Lento**

*pp* *lunga*

Bass Dr.

Allegro feroce

Lento

ff Mi re mi

ff Mi re mi

ff Mi re mi

ff Mi re mi

Allegro feroce

Lento

*ff marcato*

*ffz*

*ffz tutta forza*

Bass Dr. 7

re do re do si do la!

re do re do si do la!

re do re do si do la!

re do re do si do la!

re do re do si do la!

ten.

ten.

ten.

ten.

ten.

*ffz*

ten.



Mi re mi

*mp espressivo*

Mi re mi re do re

*ff.*

La si do si la sol fa mi re do

*mp staccatissimo molto cresc.*

*mp marcato e molto cresc.*

*sf*

re do re sol! Ah! Ah!

*ff*

Mi re mi!

*sf/2*

mi re mi re do re mi fa!

*sf/2*

*sf/2*

*sf/2*

sol! Re do si la sol fa mi re!

*ff*

*sf/2*

*sf/2*

## Poco a poco in tempo di Ragtime (sincopato)

*pp*

Mi re mi re do re do re do si do si do la!

*pp*

Do do do do do do do do re re re re la fa!

*pp*

Sol fa sol fa fa fa fa fa fa fa fa do!

*pp*

Sol do sol la la re re re la do la sol fa re mi fa mi re!

## Poco a poco in tempo di Ragtime (sincopato)

*pp* 2d time in Tempo and *ff* for Dance

*ff*

*in Tempo*

*f*

Fa fa mi re mi re mi fa do fa la la sol!

*in Tempo*

*f*

Mi si do do do do do do do fa fa fa fa fa!

*in Tempo*

*f*

Fa la sol fa sol fa sol re re do si si si!

*in Tempo*

*f*

Re sol do do do do do la re re sol re sol!

*in Tempo*

*f*

*sfz*

*p*

Mi re mi re do re do re do si do si do la si do re

*p*

Do do do do do do do do re re re re la fa si do re

*p*

Sol fa sol fa fa fa fa fa fa fa fa dol

*p*

Sol do sol la la re re re la do la sol fa re mi mi fa!

*p*

*sfz*

*sfz*

mi re mi re mi re mi re mi sol! Mi do re do!

*sfz*

do do do do do do do do do do mi! Do do si sol!

*sfz*

Sol fa sol fa fa fa fa fa fa sol! Mi fa fa fa mi!

*ff marcato*

Sol la la la sol fa sol la re sol do!

*8*

*marcato*

*sfz*

*1. repeat for Dance*

*2.*

*1.*

*2.*

*sfz*

# No.20. Fate

Elaine and Philip

Molto moderato

Elaine *p* *misterioso*

For-tune's face is hid-den— From all eyes by a mask, She

comes to us un-bid-den,— No ques-tions we must ask,— She hides her face to show not If

she wear frowns or smiles. 'Tis bet-ter far we know not Her se-crets and her wiles.

Phil From Fate there is no ap-peal-ing And

Ph. Ah, but her eyes, re-veal-ing— Are trust-ful, kind and true.

*rit.* *Allegro moderato* (gazing into crystal ball) *molto misterioso*

E. *rit.* *f* *p*  
 she'll stay masked to you. I see a la - dy dark of face;

Piano accompaniment: *rit.* *fp trem.* *p* *misterioso*

E. *marcato* *poco rit.*  
 You are her slave and she's your queen. By a gold - en chain she'll bind — you!

Piano accompaniment: *poco rit.*

E. *poco meno*  
 Phil I see a blond girl ra - ther tall, You would woo her now in

Ph. *pp*  
 Ir - ma! I know whom you mean.

Piano accompaniment: *poco meno* *ppp* *p*

E. *p* *tranquillo espressivo* *portato*  
 vain; For she wears the true - love to - ken - Of an - oth - er -

Ph. *p*  
 E - laine!

Piano accompaniment: *tranquillo espressivo* *8*

E. *p* (laughingly) *molto tranquillo*  
 Ha, ha! you see I'm right! No! No! Guess-work is my on-ly

Ph. *p*  
 Is this white ma-gic?

*pp poco rit.* *molto tranquillo*

E. *Tempo di Valse lento* *molto moderato* *a tempo*  
 plan.— One might guess as much of an-y man. 'Tis Fate!

*molto moderato*  
*più tranquillo*

E. 'Tis Fate That holds our hearts in thrall, For both love and

*sfz* *cresc.*

E. *ff* hate, Soon or late, Are dealt like cards to all. 'Tis

*espressivo* *f* *ff*

E. Fate! 'Tis Fate! Her mock - ing eyes we

E. ask, But in vain, for the se-crets she's keep - - ing; To

E. guess them is our task: Those se-crets of laugh-ter or

E. weep - - ing In the face be - hind the mask.

*lusingando*

*pp* *poco rit.*

This system features a grand staff with treble and bass clefs. The right hand plays a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *lusingando*. Dynamics include *pp* and *poco rit.*

*pp* *rit.*

This system continues the musical piece. The right hand has more complex rhythmic patterns with slurs. The left hand maintains a steady accompaniment. The tempo is marked *rit.* and the dynamic is *pp*.

*poco rit.* *poco a poco in tempo*

This system shows a change in tempo. The right hand features a prominent melodic line with a slur. The left hand has a more active accompaniment. The tempo markings are *poco rit.* and *poco a poco in tempo*.

*poco rit.* *poco rit.*

This system continues with a *poco rit.* tempo. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. The dynamic is *poco rit.*

*rit.* *molto rit.* *sfz*

This system concludes the piece. The right hand has a melodic line with a slur and a dynamic marking of *sfz*. The left hand has a steady accompaniment. The tempo markings are *rit.* and *molto rit.*



No. 21. Finale Ultimo  
 "The springtime of life is fairest"  
 Principals and Chorus

*Animato* with enthusiasm

**Elaine and Irma** *f*  
 The spring-time of life is fair - est, The fu-ture a

**Mrs. Bunker** *f*  
 The spring-time of life is fair - est, The fu-ture a

**Phil. and Larry** *f*  
 The spring-time of life is fair - est, The fu-ture a

**Marquis Godfrey and Ezra** *f*  
 The spring-time of life is fair - est, The fu-ture a

**Chorus**

**SOPRANO** *f*  
 The spring-time of life is fair - est, The fu-ture a

**ALTO** *f*  
 The spring-time of life is fair - est, The fu-ture a

**TENOR** *f*  
 The spring-time of life is fair - est, The fu-ture a

**BASS** *f*  
 The spring-time of life is fair - est, The fu-ture a

*Animato*  
*f cresc.*

E.  
I.

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

Mrs. D.

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

P.  
L.

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

M. G.  
Ez.

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

E.  
I.

mist of years, — And the things that we dreamed are not what they seemed In the

Mrs. B.

mist of years, — And the things that we dreamed are not what they seemed In the

P.  
L.

mist of years, — And the things that we dreamed are not what they seemed In the

M.G.  
Ez.

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

*molto cresc.* *rit. ff* *a tempo* *accl.* *rit.*

E. I. beau-ti-ful gold - en age. \_\_\_\_\_

Mrs. B. beau-ti-ful gold - en age. \_\_\_\_\_

P. L. beau-ti-ful gold - en age. \_\_\_\_\_

M. G. Ez. beau-ti-ful gold - en age. \_\_\_\_\_

beau-ti-ful gold - en age. \_\_\_\_\_

beau-ti-ful gold - en age. \_\_\_\_\_

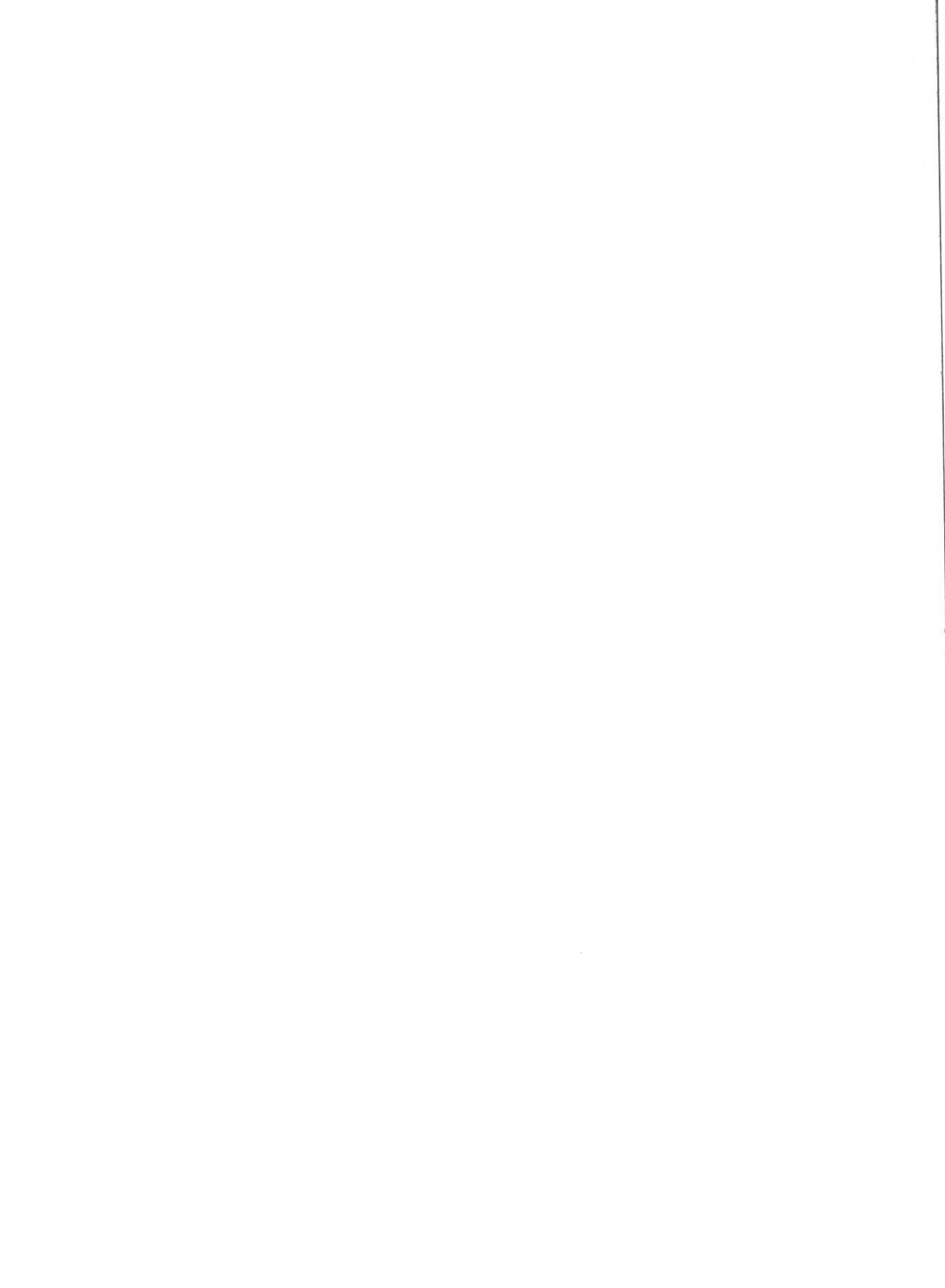
beau-ti-ful gold - en age. \_\_\_\_\_

beau-ti-ful gold - en age. \_\_\_\_\_

8 *ff* *rit.* *sfz* *sfz* *sfz*

End of Opera







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