



The  
Siren  
by  
Leo Fall  
English Version by  
Harry B. Smith



JOS. WEINBERGER. VIENNA, LEIPZIG.



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# THE SIREN

(*Die Sirene*)

OPERETTA IN THREE ACTS

*From the German by*  
LEO STEIN and A. M. WILLNER



*Music by*  
**LEO FALL**

*English Version by*  
**HARRY B. SMITH**

Price, \$2.00 Net.

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# CAST OF CHARACTERS

AS PRODUCED BY MR. CHARLES FROHMAN AT THE  
KNICKERBOCKER THEATRE, NEW YORK, AUGUST 28th 1911

|   |                   |
|---|-------------------|
| Baron Siegfried Bazilos, Minister of Police in Vienna | Frank Moulan      |
| Clarisse, his wife.....                               | Elizabeth Firth   |
| Grión, a Court Official.....                          | Gilbert Childs    |
| Armand, Marquis de Ravailiac.....                     | Donald Brian      |
| Malipote, Bazilos' Secretary.....                     | F. Pope Stamper   |
| Lolotte.....  | Julia Sanderson   |
| Hanibal Beckmesser, a veterinary serjeon.....         | Will West         |
| Frau Eisenbehr, keeper of a port tavern.....          | Florence Morrison |

## THE SIRENS

|                                      |                    |
|--------------------------------------|--------------------|
| Suzanne, called the sweet mouse..... | Moya Mannering     |
| Yvonne, called the white rabbit..... | Pauline De Lorme   |
| Justine, called the firefly.....     | Clementina Dundas  |
| Pepi, called the Humming bird.....   | Sara Carr          |
| Mimi, called the mermaid.....        | Jane Hall          |
| Ninon, called the magpie.....        | Beatrice D'Essling |
| Franzi, called the butterfly.....    | Helen May          |
| Alberta, called the poodle.....      | Gene Cole          |
| Toni, called the kitty cat.....      | Eithel Kelly       |
| Magda, called the dragon fly.....    | Louise Donovan     |
| Robertine, called the gazelle.....   | Veronique Banner   |
| Freda, called the goldfish.....      | Ethel Davis        |
| Ladislav, Bazilos' servant.....      | Victor Le Roy      |

SOCIETY WOMEN—Jacqueline Du Barry, Florence Mack, Anna Kuehl, Frances Ceratt, Marie Hurst, Audrey Burton, Molly Alexander, Edith Allen, Sydney Baram, Molly Wyndham, Marie Butler, Florence Farmer, Caroline Puliam, Adelaide Kornau, Clara Eckstrom, Minnie Martrit, Hazel Flint, Edith Burch, Leah Lennox, Candida Dundas, Alice Ashe, Edith Lennox, Bessie Durant, Constance Hyatt.

OFFICERS—John O'Hanlin, Walter Gilbert, Robert B. Toms, Gilbert Coleman, Winship Fink, Roger Davis, George Wharton, Charles Vandiveer, Theodore Walters, Edwin Stone, Luther Mott, Edwin Burch, Edward Marshall, Lester Ostrander, Henry Holt, George Johnson, Ralph O'Brien.

The action takes place in Vienna. Time—The Present.

## SYNOPSIS OF SCENES.

ACT I.—Private office of Bazilos, Minister of police.  
ACT II.—Conservatory in the house of Bazilos.  
ACT III.—Railroad junction in the suburbs of Vienna.

Produced under the stage direction of Mr. Thomas R. Reynolds.

The orchestra under the direction of Mr. Harold Vicars.

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# The Siren

## Operetta in 3 Acts

By LEO STEIN and A.M. WILLNER

Music by LEO FALL

English Version by HARRY B. SMITH.

### No 1. Introduction.

(Bazilos, Malipotte, Sirens)

Lyric by  
HARRY B. SMITH.

Music by  
LEO FALL.

Lively.

The musical score consists of four systems of piano accompaniment. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system is marked 'Lively.' and 'p'. The second system has a 'p' dynamic. The third system is marked 'mf'. The fourth system has dynamics 'ffz', 'p', 'mf', and 'p' across its measures.

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First system of a piano score in G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *p*.

Second system of the piano score. The right hand continues the melodic development with some rests, and the left hand maintains the accompaniment. The system concludes with a double bar line and repeat dots.

Third system of the piano score. The right hand has a more active melodic line with slurs. The left hand accompaniment remains consistent. Dynamics include *ff*.

Fourth system of the piano score. The right hand features a rapid sixteenth-note passage. The left hand accompaniment continues. Dynamics include *f*.

Fifth system of the piano score. The right hand has a melodic line with a trill. The left hand accompaniment includes a *rit.* section. Dynamics include *fp* and *a tempo*. The system ends with the instruction "Curtain."

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand accompaniment continues. Dynamics include *pp*. The system ends with a double bar line and repeat dots.



The first system of music consists of two staves. The treble staff begins with a whole note G4, followed by two measures of rests. The bass staff starts with a half note G2, followed by a series of chords and eighth notes.

The second system continues the piece. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and eighth notes.

The third system shows a change in the bass line, which now consists of a steady eighth-note accompaniment. The treble staff continues with a melodic line, ending with a double bar line and a key signature change to D major.

Lively.

The fourth system is marked "Lively." and features a more rhythmic and energetic feel. The treble staff has a melodic line with eighth notes, and the bass staff has a steady eighth-note accompaniment.

BAZILOS

The fifth system includes vocal lines and piano accompaniment. The top staff is a vocal line with lyrics, and the bottom two staves are piano accompaniment. The lyrics are: "They say 'tis men who rule cre -".

B. a - tion They may, per-haps with sword and pen. They

Sop. SIRENS.  
Alto. They may, per-haps with sword and pen.

B. made the laws to rule a na - tion But love - ly wo - men

B. rule the men. A - round her fin - ger she can

SIRENS.  
'Tis ea - sy quite to rule the men.

B. *twist them They tell their se-crets on de-mand ————— There*

B. *is no man who can re-sist them My cle-ver pets My smart co-quettes My*

B. *poco rit. a tempo fem-i-nine de-tec-tive band. A smile, a kiss, a soft hand*

B. *pres-sing Suc-ceed where oth-er mea-sures fail The*  
*SIRENS*  
*We find they ver-y rare-ly fail.*

B *rit.* *a tempo*

cul - prit read - i - ly con - fes - sing, And then too late he learns his

B *pp*

fate, too late he learns his fate. For then poor chap' He's in the trap, He's in the

B

trap, The vic - tim we have sought, caught, caught, caught!

SIRENS.

Men, sil - ly men, their se - crets nev - er hid - ing, naught from us dis -

(ALL)

guise, And then too late they find they've been con-fid-ing to <sup>my</sup> <sub>this</sub> charming

spies.

MALIPOTTE

Your

M. BAZILOS

bills for dress are real-ly shock-ing! Yes, yes, their charms must

SIRENS

Our charms you know must be dis-played

B. MALIPOTTE

be dis-played. Why must you have em-broid-ered stock-jings? SIRENS

We

BAZILOS MALIPOTTE

Un-doubt-ed-ly they are an aid. Why

need them, they are tools of trade.

M. all those la-ces so ex-pen-sive? Why ev-'ry one a sa-ble

M. cloak? Of hats you have a stock ex-ten-sive. And

M. *poco rit.* *a tempo*  
 jew-el-ry, And lin-ge-rie. At this rate we shall soon be broke.

M. Why must you get your gowns from Pa - ris? And why a new one

M. *rit.* *a tempo*  
 ev-'ry day. Of course you must be up to date. — But

*SIRENS*  
 We have to dress the parts we play.

M. this ex-pense is too im-mense Now do be wise E - con - o - mize. It's wrong you

*BAZILOS*  
 Now do be wise E - con - o -

M. know you must go slow We must say no, no, no! No! No! No!

B. mize! Go slow! We must say no, no, no! No! No! No!

*pp*

SIRENS

Men, sil-ly men, we must fas - ci-nate them be a smile of guile.

Please re-col-lect, if they're to cap-ti-vate them they must dress in style.

MALIPOTTE & BAZILOS.

Please re-col-lect, if we're to cap-ti-vate them we must dress in style.

*ff*



## No 2 Ensemble and Song

### Beware of the Sirens

Lyric by  
HARRY B. SMITH

Armand, Bazilos, Grion, Sirens

Music by  
LEO FALL

March tempo Moderato

ARMAND BAZILOS SIRENS

La-dies fair! Your o - be-di-ent slave! It is he! It

is he! I heard all, and your par-don I crave. With a kiss let me

pay you For the com-pli-ment sweet that you gave. La - dies,

thank you, I am grate - ful, Just in time it seems an

*mf*

*Allegretto*

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A

I. Of such kind words I'm un-worth-y, And your praise is much too

BAZILIOS

Our

*rall.*

A

high.

GRION

It

B

si-rens are mere gid-dy flirt-ers. They real-ly seem in love with him.

*a tempo*

G

looks as if they were de - sert - ers. Our chance to cap-ture him is

G  
slm.

A  
ARMAND  
Ah, there is mag - ic in the charm the si - ren

The first system of the musical score consists of three staves. The top staff is a vocal line labeled 'G' with the instruction 'slm.'. The middle staff is a vocal line labeled 'A' with the name 'ARMAND' above it and the lyrics 'Ah, there is mag - ic in the charm the si - ren'. The bottom staff is a piano accompaniment with treble and bass clefs.

A  
brings, None can re - sist the song the si - ren sings.

The second system of the musical score consists of two staves. The top staff is a vocal line labeled 'A' with the lyrics 'brings, None can re - sist the song the si - ren sings.'. The bottom staff is a piano accompaniment with treble and bass clefs.

A

*p* *ff*

The third system of the musical score consists of two staves. The top staff is a vocal line labeled 'A' which is mostly empty. The bottom staff is a piano accompaniment with treble and bass clefs, featuring dynamic markings '*p*' and '*ff*'.

Allegretto

The Si - rens have beau - ti - ful fa - ces And

*p*

The fourth system of the musical score consists of two staves. The top staff is a vocal line with the tempo marking 'Allegretto' and the lyrics 'The Si - rens have beau - ti - ful fa - ces And'. The bottom staff is a piano accompaniment with treble and bass clefs, featuring a dynamic marking '*p*'.

necks of the snow-i - est white      The Si - rens wear lov - li - est la - ces And

gems that are dazzling bright.      No more like the dream of the po - et They

sing from the depth of the sea.      They're quite up - to

date and they know it But still more al - lur - ing to me;

Still more fas - ci - nat - ing to me. So if your

boat you are steer - ing In wa - ters so calm and so blue, Keep watch for the

Si - rens ap - pear - ing; They lie in wait for you. Be -

In Waltz Moderato tempo

ware, be - ware of the Si - rens, Al - though their song is -

sweet. A mag-ic charm e'er en - vi - rons All

men they chance to meet. Be - ware! their spell is en -

dur - ing And fills the heart with re - gret. Their

eyes and their lips are al - lur - ing and none who kiss them can e'er for -  
SIRENS  
Their

Allegretto

ARMAND

get. The Si-rens to-

s kiss none can for - get. none can for - get.

*pp*

The first system of the musical score consists of three staves. The top staff is a vocal line for a soprano (indicated by 's' on the left) in G major, starting with a fermata over the word 'get.' and then continuing with 'The Si-rens to-'. The middle staff is a vocal line for a tenor (indicated by 's' on the left) with lyrics 'kiss none can for - get. none can for - get.'. The bottom staff is a piano accompaniment in G major, marked *pp* (pianissimo), with a steady eighth-note accompaniment in the right hand and block chords in the left hand.

day, how en-tranc-ing Their frou frou of silk; their per - fume

The second system continues the vocal and piano parts. The vocal lines continue with the lyrics 'day, how en-tranc-ing Their frou frou of silk; their per - fume'. The piano accompaniment maintains its accompanimental role with eighth notes and chords.

The Si-rens can tempt to ro-manc-ing And lead a man to his doom.

The third system features the vocal lines with lyrics 'The Si-rens can tempt to ro-manc-ing And lead a man to his doom.'. The piano accompaniment continues with its accompanimental pattern.

The charm of a waist ver-y slen-der The spell of a gown de-colle-

The fourth system concludes the page with the vocal lines and piano accompaniment. The lyrics are 'The charm of a waist ver-y slen-der The spell of a gown de-colle-'. The piano accompaniment features some chordal changes in the right hand.

te; The lure of a smile sweet and ten-der; The look that says "Do while you

may;" The lips that are yours for a day. A sor-cer-

ess she be-guil-ing Your heart in a mag-ic-al way. You know while at

you she is smil-ing she smiles but to be - tray Be -



ware, be-ware of the Si-rens, Al-though their song is—

**SIRENS**

Be-ware, \_\_\_\_\_ be-ware, be-ware the song the

*ff* *p*

sweet— A mag-ic charm e'er en-vi-rons All

S Si-rens sing. Be-ware, \_\_\_\_\_ be-ware, be-

*ff*

men they chance to meet. Be-ware! Their spell is en-

S ware the song—the Si-rens sing.

dur - ing And fills the heart with re - gret. Their  
 S The song that they

The first system of the musical score. It consists of three staves: a vocal line (Soprano), a vocal line (Soprano), and a piano accompaniment. The key signature is one sharp (F#). The vocal lines contain the lyrics: "dur - ing And fills the heart with re - gret. Their" and "The song that they". The piano accompaniment features a melody in the right hand and a bass line in the left hand.

eyes and their lips are al - lur - ing to all, Be - ware! Be -  
 S sing is al - lur - ing to one and all. Be -

The second system of the musical score. It consists of three staves: a vocal line (Soprano), a vocal line (Soprano), and a piano accompaniment. The key signature is one sharp (F#). The vocal lines contain the lyrics: "eyes and their lips are al - lur - ing to all, Be - ware! Be -" and "sing is al - lur - ing to one and all. Be -". The piano accompaniment features a melody in the right hand and a bass line in the left hand. There are markings for *rit.* (ritardando) above the vocal line and below the piano accompaniment.

Andante  
 ware the song of the Si - rens!  
 S ware the song of the Si - rens!

The third system of the musical score. It consists of three staves: a vocal line (Soprano), a vocal line (Soprano), and a piano accompaniment. The key signature is one sharp (F#). The tempo marking is *Andante*. The vocal lines contain the lyrics: "ware the song of the Si - rens!" and "ware the song of the Si - rens!". The piano accompaniment features a melody in the right hand and a bass line in the left hand. There are markings for *pp* (pianissimo) and *ff* (fortissimo) in the piano accompaniment.

## No. 3. Duet.

## Wallflower Sweet

Lyric by  
HARRY B. SMITH

(Clarisse, Armand.)

Music by  
LEO FALL

Lively Waltz tempo

The musical score is arranged in four systems. The first system shows the piano introduction with a 'Lively Waltz tempo' and a piano (*pp*) dynamic. The second system introduces the vocal parts: Clarisse (CLARISSE) and Armand (ARMAND). Clarisse's part begins with 'A wall-flow'r' and Armand's with 'tra la la la la!'. The piano accompaniment continues with a *pp* dynamic. The third system continues the vocal dialogue, with Clarisse singing 'bloomed in a cor - ner,' and Armand replying 'Ad - mir - ers all seem - ing to scorn her.' The piano accompaniment provides harmonic support. The fourth system concludes the scene, with Clarisse singing 'Then a young cav - a - lier chanced to pass by' and Armand replying 'And hap - pened to see that'. The piano accompaniment ends with a *pp* dynamic.

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CLARISSE

wall-flow'r so shy. he bowed and said "May I have this

ARMAND

CLARISSE

dance" Her blush and smile won his heart at a glance. And be-

ARMAND

fore she re-plied by "Yes" or by "No" He'd placed his arm 'round her

CLARISSE

waist just so. We both — were so young — and our

*f*  
 hearts — were so pure.

ARMAND  
 Then at first we danced in style so de - cure.

BOTH *rit.* *tranquilly.*  
 Then <sup>my</sup> your arms em - brace be - came more se - cure.

CLARINSE  
 We both seemed en -

Then no more we danced. We

## Valse Moderato

*dim*

tranced The wall-flowers blush-es were

looked for a cor-ner cos-y,

*pp*

ros-y. No long-er like a wall-flower un-gath-ered, un-seen, Her

ARMAND

heart was beat-ing with joy se-rene. They whis-pered sweet thoughts They

CLARISSE

mur-mured-re-plies And looked in-to each oth-ers eyes. My

*p*

hand you held in a ten - der way And I could not say you

**BOTH** **BOTH**  
 nay — And then at the call of mu - sic so gay Once

*f rit* *a tempo*  
 more we em - braced went waltz - ing a - way.

## Tranquilly

The first system of the score for 'Tranquilly' consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano accompaniment, featuring a melodic line with a *pp* dynamic marking. The bottom staff is the left-hand piano accompaniment, consisting of a steady bass line of chords.

The second system continues the 'Tranquilly' piece. The vocal line remains at rest. The piano accompaniment continues, with the right hand moving towards the end of the piece. A *pp* dynamic marking is present in the right hand. The system concludes with a double bar line and repeat signs.

## Andante

The third system is marked 'Andante' and includes the first line of lyrics. The vocal line begins with a quarter rest followed by the melody. The piano accompaniment features a *mf* dynamic marking. The lyrics are: "Wall-flow'r so sweet, Blooming a - lone, Come I en - treat, Come be mine".

The fourth system is marked 'BOTH' and includes the second line of lyrics. The vocal line continues the melody. The piano accompaniment continues with the same *mf* dynamic. The lyrics are: "own, None is like thee, No flow'r that grows. Mine thou shalt be Lit - tle wild".



rose, Wall-flow'r di - vine, Bloom just for me, Faith-ful for -

ev - er — I will love — but thee.

'Twas loves young dream and oh! how sweet! —

Andante

ppp

## No 4. Duet

## Bold Barons of the Rhine

Lolotte and Bazilos

Lyric by  
HARRY B. SMITH.Music by  
LEO FALL.

Lively March Tempo

Piano introduction in 6/8 time, key of D major. The music is marked 'Lively March Tempo'. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a fortissimo (ff) chord, followed by a piano (p) melody. The bass staff provides a rhythmic accompaniment with eighth notes. Dynamics include ff, p, f, and p.

First vocal line for Lolotte. The treble staff shows the vocal melody, which begins with a rest. The piano accompaniment continues from the previous section. Dynamics include f and p.

LOLOTTE

1. It  
2. I

Vocal duet for Bazilos and Lolotte. The top staff shows the vocal lines for both characters. The bottom staff shows the piano accompaniment. The lyrics are: "thrills me through, What thrills you through? The call to dar- ing deeds. — A think I know, What do you know? Just how to catch our man. — To".

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BAZILOS LOLOTTE

con - quest new, It's up to you. My wild am - bi - tion needs. — It  
 him I'll show, Now, now, go slow! No trace of plot or plan. — I'll

BAZILOS LOLOTTE

just suits me, Yes, so I see. This ven - ture quite ex - cit - ing. And  
 be a change, He likes a change From la - dies he is used to. And

BAZILOS LOLOTTE

you shall see, What shall I see? I'll soon start him to writ - ing. Bold  
 I can be, What can you be? Quite tempt - ing when I choose to. All

Bar - ons of the Rhine — Were an - ces - tors of mine. — They  
 kinds of girls you see — In one I'll try to be. — If

won im - mor - tal fame — And I shall do the same. — Those  
he likes a co - quette — Who car - ries a lor - gnette; — Or

naugh - ty dames so fair and free Are look - ing down or up at me. Those  
if he likes the dash - ing girl Whose danc - ing makes the sen - ses whirl; Or

proud and wick - ed Knights — My cour - age will up - hold. — And they  
if he should pre - fer — The maid de - mure and cold. — I'll —

bid me be a cred - it to my an - ces - tors brave and bold.  
play them all, the coun - try maid, or de - moi - selle free and bold.

(Lolotte imitates the various types of girls)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a quarter note G4, a quarter note A4, and a quarter note B4. The system concludes with two measures of eighth-note pairs: C5-B4 and A4-G4.

The second system continues with two staves. The upper staff starts with eighth-note pairs: C5-B4, A4-G4, F#4-E4, D4-C4. This is followed by a quarter note D4, a quarter note C4, and a quarter note B3. The system ends with eighth-note pairs: A3-G3, F#3-E3, D3-C3.

The third system consists of two staves. The upper staff begins with eighth-note pairs: D3-C3, B2-A2, G2-F#2, E2-D2. This is followed by a quarter note D2, a quarter note C2, and a quarter note B1. The system concludes with eighth-note pairs: A1-G1, F#1-E1, D1-C1.

The fourth system consists of two staves. The upper staff starts with eighth-note pairs: C1-B0, A0-G0, F#0-E0, D0-C0. This is followed by a quarter note D0, a quarter note C0, and a quarter note B-1. The system ends with eighth-note pairs: A-1-G-1, F#-1-E-1, D-1-C-1. The lower staff begins with a quarter rest, followed by a quarter note D1, a quarter note C1, and a quarter note B0. It concludes with eighth-note pairs: A0-G0, F#0-E0, D0-C0. A dynamic marking of *fp* (fortissimo piano) is placed above the final measure of the lower staff.

The fifth system consists of two staves. The upper staff begins with a half note chord of D2 and C2, followed by eighth-note pairs: B1-A1, G1-F#1, E1-D1, C1-B0, A0-G0, F#0-E0, D0-C0. The system ends with eighth-note pairs: C0-B-1, A-1-G-1, F#-1-E-1, D-1-C-1. The lower staff starts with eighth-note pairs: C1-B0, A0-G0, F#0-E0, D0-C0. This is followed by eighth-note pairs: C0-B-1, A-1-G-1, F#-1-E-1, D-1-C-1. A dynamic marking of *fp* is placed above the second measure of the lower staff.

The sixth system consists of two staves. The upper staff begins with eighth-note pairs: D1-C1, B0-A0, G0-F#0, E0-D0, C0-B-1, A-1-G-1, F#-1-E-1, D-1-C-1. The system ends with eighth-note pairs: C-1-B-2, A-2-G-2, F#-2-E-2, D-2-C-2. The lower staff starts with eighth-note pairs: D1-C1, B0-A0, G0-F#0, E0-D0, C0-B-1, A-1-G-1, F#-1-E-1, D-1-C-1. This is followed by eighth-note pairs: C-1-B-2, A-2-G-2, F#-2-E-2, D-2-C-2. A dynamic marking of *f* (forte) is placed above the second measure of the lower staff.

## LOLOTTE

So I shall be a cred - it to my an - ces - tors

This system contains the first four measures of the vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. A four-measure phrase in the vocal line is bracketed and marked with a '4' above it.

brave — and bold.

*pp*

This system contains measures 5-8. The vocal line continues with a half note D5, a half note E5, and a half note F5. The piano accompaniment continues with the eighth-note pattern. A piano dynamic marking *pp* is placed below the piano part in the second measure.

This system contains measures 9-12. The vocal line continues with a half note G5, a half note A5, and a half note B5. The piano accompaniment continues with the eighth-note pattern.

*ff* *ff*

This system contains measures 13-16. The vocal line concludes with a half note C6, a half note B5, and a half note A5. The piano accompaniment continues with the eighth-note pattern. A fortissimo dynamic marking *ff* is placed below the piano part in the third and fourth measures.

## No 5. Finale I.

Lyric by  
HARRY B. SMITH.Music by  
LEO FALL.

Moderato.

ARMAND.

The foun-tain was tempt - ing; No cup\_ was there. — Just

LOLOTTE.

then he no - ticed a maid-en fair. So charm-ing his smile she for - gave him.

ARMAND

A gob-let she gave — him. The

LO.

wa - ter was fine, her eyes then met mine Yes, yes; those eyes are the same. — He

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Lo. AR.

said "thanks my dear" In voice sweet and clear, Yes, yes, that voice is the same. — He

Ar. LOLOTTE. ARMAND.

looked in her eyes. — She looked in his eyes. — Her blush — was as

Ar. LOLOTTE.

sweet as her glanc - - es It all seems like a fai-ry tale —

Lo. *pp*

A bal - lad And moon - light Ro - manc - es

Ar. A po-em, of mus-ic of old-en



Moderato con moto.

ARMAND.

This life \_\_\_\_\_ is made of such part-ing and

*pp*

Ar. meet - ing Two hearts \_\_\_\_\_ that could love give each other greet - ing

Ar. "I'm by your side," \_\_\_\_\_ Joy seems to say; \_\_\_\_\_ Then laughs at

*f*

LOLOTTE.

This life \_\_\_\_\_ is made of such part-ing and

Ar. you, \_\_\_\_\_ And flies a-way.

*ppp*

Lo. meet - ing Two hearts \_\_\_\_\_ that could love give each oth - er

Lo. greet - ing I'm by your side, \_\_\_\_\_ Joy seems to

Lo. say; \_\_\_\_\_ Then laughs at you \_\_\_\_\_ and

Tempo I.  
Lo. flies a-way. He  
ARMAND.  
One kiss he en - treat - ed, She did not say nay. \_\_\_\_\_

Tempo I.  
*p*

## ARMAND.

Lo. stole that kiss ere he rode a - way. I hap - pen to know he was

Ar. ach - ing one drink more to be tak - - ing.

## LOLOTTE.

## ARMAND.

He had some kiss - - es to spare. Yes, yes, some kiss - es to

Ar. spare. — That maid did not mind she — was so kind. She blushed of

ARMAND.

LOLOTTE.

Lo. that in a - ware. \_\_\_\_\_ He thinks of her still. \_\_\_\_\_ She thinks of him

Lo. yet, \_\_\_\_\_ His eyes \_\_\_\_\_ long haunt-ed her dream -

Lo. ing \_\_\_\_\_ ARMAND. \_\_\_\_\_ A po-em, \_\_\_\_\_  
It all seems like a fair-y tale. \_\_\_\_\_ A

Lo. \_\_\_\_\_ of mus-ic \_\_\_\_\_ of old-en \_\_\_\_\_  
Ar. bal - lad \_\_\_\_\_ and moon - light \_\_\_\_\_ ro - manc - es.

Moderato con moto.

BOTH.

*pp*

This life \_\_\_\_\_ is made of such part-ing and

meet - ing Two hearts \_\_\_\_\_ that could love give each-er

greet - - ing "In' by your side" \_\_\_\_\_ Joy seems to

*f*

say, \_\_\_\_\_ Then laughs at you, \_\_\_\_\_ And

BOTH. ARMAND.

flies a-way. So hap - pi - ness

Ar. LOLOTTE.

is con - stant nev - er. We think 'tis

ARMAND. BOTH.

here, 'tis there, 'Tis gone for ev - er.

*morendo*

Lively.  
BAZILOS.

It seems al-read-y she's be-gun, She'll lose no time, this

Baz. lit-tle one. Here you will find your pass-port, Dear Mar-

mf

Baz. ARMAND.  
quis, \_\_\_\_\_ To-mor-row ev'-ning you de-part. Well, no.

mf

Ar. I'm wait-ing to re-ceive a let-ter I think day af-ter

f

Waltz tempo.

LOLOTTE. BAZILOS.

Ar. would be bet-ter. That is bet-ter. Yes, much bet-ter. 'In -

Baz. deed that great - ly pleas - es me. Then you can at -

ARMAND.

Baz. tend our ball, Mar - quis. Of course I'll be there, And I'll

Ar. dance glad-ly too, all the ev' - ning. With the

Baz. With whom?



Ar. *rit.* *a tempo* LOLOTTE

love-ly Fräu-lein Mont-bi-jou. Mar-quis, de-light-ed by your

Lo. BAZILOS.

of-fer. My thanks, Mis-ter Ir-on Grey Horse Ir-on Gray Horse!

Baz. ARMAND. LOLOTTE. BAZILOS.

Mont-bi-jou? A joke! A jest! Per-mit me

Baz. ARMAND.

pray to make you two ac-quaint-ed Lo-lotte Bon-court! I'm charmed Fräu-

Ar. BAZILOS. LOLOTTE. BAZILOS.

lein. Marquis Armand de Ra-vail-lac! What He? The mouse you

Baz Moderato. ARMAND.

are to trap! Lo-lotte, Lo-

Ar. LOLOTTE.

lotte, I love the name. \_\_\_\_\_ Though it is he I'll play the

Lo. \_\_\_\_\_ Now he shall stay.

Ar. BAZILOS. I think I'll

So eas - y this, it seems a shame,

Lo.  Now

Ar.  stay, From her I can - not go a - way.


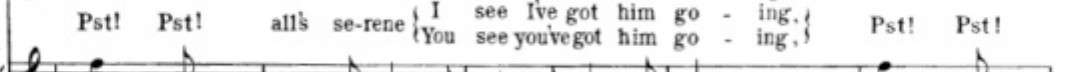
Baz.  I know he'll stay Now




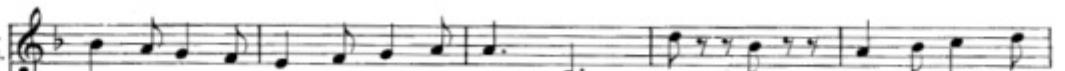
## LOLOTTE &amp; BAZILOS.

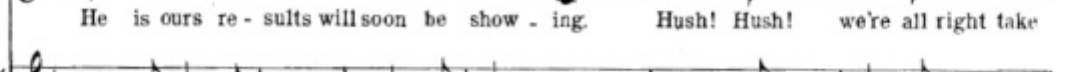



let the game be - gin, For we are sure to win.

Lo.  Pst! Pst! all's se-re-ne { I see I've got him go - ing, } Pst! Pst!  
Baz.  { You see you've got him go - ing, }



Lo.  He is ours re - sults will soon be show - ing. Hush! Hush! we're all right take

Baz. 



Lo.  
Baz.

care, be-ware, but do and dare, you'll get your share if you put through this del - i-cate af-

Lo.  
Baz.

fair. \_\_\_\_\_ Take

Lo.  
Baz.

care, be-ware you'll get your share If you put through this del - i-cate af -

Lo.  
Baz.

LOLOTTE.

fair. \_\_\_\_\_ Ar-mand, Ar-mand I love the name. \_\_\_\_\_

Lo. ARMAND.  
 Baz. This girl has set my heart a - flame.  
 BAZILOS.  
 Just keep your

Lo. He's ours! I'll win, I  
 Ar. I'm gone!  
 Baz. head and play the game. He's nib - bling now.

Lo. LOLOTTE & BAZILOS.  
 vow!  
 ARMAND. Now  
 A  
 Baz. You are a clev - er girl I vow.

## LOLOTTE &amp; BAZILOS.

let the game be - gin, — For we are sure to win. —

Ar. con-quest I'll be - gin, — The girl I'll try to win. —

Lo. Pst! Pst! all's se-rene { Now see I've got him go - ing }  
Baz. I see you've got him go - ing }

Ar. Pst! Pst! I'm in love My heart pit, pat, is go - ing.

Lo. Pst! Pst! He is ours Re-sults will soon be show - ing. Hist! Hush!  
Baz. LOLOTTE.

Ar. Pst! Pst! I'm a-fraid, I fear my love I'm show - ing.

Lo. We're all right This

ARMAND. 'Tis worth the game to win the love of

BAZILOS. Take care and you shall get your share. This

Lo. del - i - cate af - fair.

Ar. an - y girl so fair.

Baz. del - i - cate af - fair.

Lo. Oh, you shall see how hard I'll try to win, to win the

Ar. I cer - tain - ly shall play the game to win to win the

Baz. Yes, I de - pend on you to win to win, to win the

Lo. game.

Ar. girl.

Baz. game.

The first system of the score features three vocal parts: Lo. (Lovers), Ar. (Aristocrat), and Baz. (Bazilos). Each part has a single line of music with lyrics. Below them is a piano accompaniment consisting of two staves (treble and bass clef) with chords and a rhythmic bass line.

CLARISSE.

How's this? Mar-quis Ra - vail-lac still here! —

MALIPOTTE.

Ma-dame, you

The second system introduces two new characters: Clarisse and Malipotte. Clarisse's line begins with the lyrics "How's this? Mar-quis Ra - vail-lac still here!". Malipotte's line starts with "Ma-dame, you". The piano accompaniment continues with a similar rhythmic pattern.

Ma. in - ter - est your - self too much In this young ca - va - lier. —

The third system features Malipotte's solo line with the lyrics "in - ter - est your - self too much In this young ca - va - lier.". The piano accompaniment continues, showing some key signature changes in the bass line.

CLARISSE.

Why, I be - lieve that you are jeal - ous, dear. — Will

BAZILOS.

The final system shows Clarisse and Bazilos. Clarisse's line has the lyrics "Why, I be - lieve that you are jeal - ous, dear. — Will". Bazilos's line is partially visible at the end of the system. The piano accompaniment continues with a more complex harmonic structure.



3sa. you per - mit me, love? Fraü - lein Lo - lotte.

LOLOTTE. De-light-ed! BAZILÖS. En-chant-ed! CLARISSE. *rall.* Lo-lotte Bon-court. Why is she

*Allegro con moto.*  
BAZILÖS. here? She's play-ing a part in the game, my dear,

Bar. Some news there has been oc - cur - - ring.

Bas. The Mar-quis de-cid-ed to stay, His triph'e's de - fer - - ring

*mf*

Bas. He does not mean to go a - way, I

LOLOTTE &  
CLARISSE.

*mf*

Lo.  
Cla. know why he de - cides to stay Why this sud-den

CLARISSE.

*p* *pp* *pp*

Cla. change, my dear Mar - quis? Is it for me. What

*rit.*

LOLOTTE.

Cla. *can it be! Did some new pret-ty face ad-vice it? She loves him and she*

ARMAND.

Lo. *can't dis-guise it. It is no new face, I de-clare,*

Ar. *But one I long thought most fair. It all seems like a fair-y tale. A*

Andante.  
LOLOTTE.

Ar. *A bal-lad and moon-light ro-manc-es  
po-em of mus-ic of old-en, This*

Andante. *pp*

Lo. This life \_\_\_\_\_ is made of such part-ing and

Ar. life \_\_\_\_\_ is made of such part-ing and meet - ing Two

MALIPOTTE. *pp*

Ev - er thus? in

Andante. *pp*

Lo. meet - ing

CLARISSE. *pp*

Two hearts \_\_\_\_\_ that could love give each other

Ar. hearts \_\_\_\_\_ that could love give each other greet - ing, "Im by your

Ma. life it seems We must wak - - en

BAZILLOS.

All is go - ing ver - y nice - - ly.

Lo. *mf* "I'm by your side" Joy seems to

Cl. *mf* greet - ing, "I'm by your side" joy seems to say

Ar. *mf* side," Joy seems to say; Then laughs at

Ma. *mf* from our dreams Too well I know, that

Baz. *mf* I'll suc-ceed, I'll suc-ceed,

*mf*

Lo. *p* say, then laughs and flies a-way. *Lively.*

Cl. *p* then flies a-way. *3/4*

Ar. *p* you and flies a-way. *3/4*

Ma. *p* it is so. *3/4*

Baz. *p* Yes! in-deed. In this last at-tempt *3* *3/4*

*Lively.*

*pp*

Cla.  In - deed I'm charmed

Baz.  I'll have him dis - armed He's stay - ing for her.

 *f*

LOLOTTE.  I am de -

ARMAND.  To lun - cheon, Fraü - lein you're in - vit - ed We two,



Lo.  light - ed,

Ar.  Mes - sieurs! Mes - dames! To part is such sweet sor - row.

BAZILOS.  A - bout your

 *p*

March tempo.

Ola. He will go then.

Ar. Praps to - mor - row.

MALIPOTTE.

Yes, to - mor - row.

Baz. past - port All I'll

March tempo.

*pp*

*pp*

Ola. Pst! Now we shall see what

Ar. Wait - ing for you Fraü - lein Mont - bi - jou.

Ma. Pst! Now we shall see what

Baz. know then. Pst! Soon shall we see this

*pp*

LOLOTTE.

I'm read - y quite, Mon-sieur Ir - on grey horse.  
 course is to be tak - en. That girl ver - y soon may  
 course is to be tak - en. That girl ver - y soon may  
 time I'm not mis - tak - en. That girl ver - y soon may

This system contains the first four staves of music. The top staff is the vocal line for Lolotte, with lyrics "I'm read - y quite, Mon-sieur Ir - on grey horse." The second staff is for Clarinet (Cla.), the third for Mellophone (Ma.), and the fourth for Bassoon (Baz.). The fifth and sixth staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. A first ending bracket with a "2" is placed over the final two notes of the vocal line.

find her-self for - sak - en. Once, twice, may - be thrice He's  
 find her-self for - sak - en. Once, twice, may - be thrice She's  
 find her-self for - sak - en. Once, twice, may - be thrice He's

This system contains the next four staves of music. The vocal parts continue with lyrics "find her-self for - sak - en. Once, twice, may - be thrice He's". The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same as in the first system.

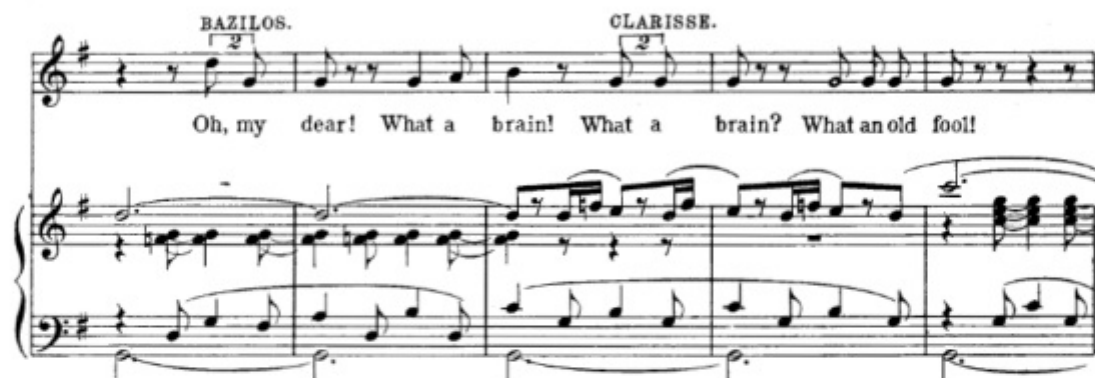


Cla. jilt - ed me, But now we'll see just who will win when I be-gin to  
 Ma. jilt - ed me, But now we'll see just who will win when I be-gin to  
 Baz. baf - fled me, This gay Mar-quis, But I shall win now I be-gin to

Cla. real - ly play the game.  
 Ma. real - ly play the game.  
 Baz. real - ly play the game.

Ma. When he is caught se - cure I'll be, No

Ma.  *lov-er is quite safe while he is free.*

*BAZILOS.*  *CLARISSE.*  
Oh, my dear! What a brain! What a brain? What an old fool!




*Maestoso.* 