

Nº 6. Ensemble and Song.

"Blind Man's Buff"

Principal's, Chorus.

Lyric by
HARRY B. SMITH.

Music by
LEO FALL.

Waltz moderato.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*ff*) dynamic marking. The music is in 3/4 time and features a waltz-like melody with a steady bass accompaniment. The second system continues the piece, showing more complex harmonic textures. The third system includes a section with a treble clef, likely for a vocal or solo instrument. The fourth system concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.

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CHORUS.

Blind man's
Blind man's

buff! Poor blind man! Turn
buff! Poor blind man! Turn

a round And then catch whom you can.
a round And then catch whom you can.

a round And then catch whom you can.
a round And then catch whom you can.

Blind man's buff — No chance to miss, —
M'm — M'm —

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Blind man's buff — No chance to miss, —". The second staff is a vocal line with lyrics: "M'm — M'm —". The third staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody with long notes and rests, and a piano accompaniment with chords and moving lines.

Catch a girl and win a kiss. —
Catch a girl and win a kiss. —
and win a kiss. —

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Catch a girl and win a kiss. —". The second staff is a vocal line with lyrics: "Catch a girl and win a kiss. —". The third staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody with long notes and rests, and a piano accompaniment with chords and moving lines.

The third system of the musical score consists of two staves. The top staff is a piano accompaniment. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody with long notes and rests, and a piano accompaniment with chords and moving lines.

ARMAND

Halt!

M'm

*molto rit.**pp*

THE LADY

M'm

M'm

Vivo.

Lo - lotte.

Ha ha, ha ha, ha ha ha ha ha ha ha! No

Ha ha ha ha ha ha ha ha ha!

Ah — ah — ah — ha ha ha ha!

Ha ha, ha ha, ha ha ha ha ha ha!

Vivo.

pp

CHORUS.

that won't do, Take an - oth - er chance or two.

No that won't do, Take an -

No

CLARISSE, MALIPOTTE, BAZILOS, GRION

You hear her name he's

oth - er chance or two.

that won't do, Take an - oth - er chance or two.

ut - ter - ing A round the flame he's flut - ter - ing.

Allegro Grave.

rit.

Tempo I.

CHORUS.

Blind man's buff, Try once more,

Blind man's buff, Try once more,

Tempo I.

p

You may have bet-ter luck than be-fore. M'm!

You may have bet-ter luck than be-fore. M'm!

Blind man's

buff Seek with care You may find
M'm And find

This system contains the first vocal entry. The vocal line (treble clef) has lyrics: "buff Seek with care You may find". The piano accompaniment (grand staff) features a bass line with chords and a treble line with chords and some melodic fragments. The key signature has two sharps (F# and C#).

Piu mosso.

Your la - dy fair.
Your la - dy fair.
A la - dy fair.

Piu mosso.

This system contains the second vocal entry. The vocal line (treble clef) has lyrics: "Your la - dy fair." repeated three times. The piano accompaniment (grand staff) features a bass line with chords and a treble line with chords and some melodic fragments. The key signature has two sharps (F# and C#). The tempo marking "Piu mosso." appears above the vocal line and below the piano accompaniment.

This system contains the piano accompaniment for the third system. The piano accompaniment (grand staff) features a bass line with chords and a treble line with chords and some melodic fragments. The key signature has two sharps (F# and C#).

ARMAND.

Much slower.

Musical score for Armand's first vocal line and piano accompaniment. The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Performance markings include "Halt." and "M'm" under the vocal line, and "rit." under the piano accompaniment.

LOLOTTE.

Musical score for Lolotte's first vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of chords and single notes. Performance markings include "M'm" under the vocal line, "pp" and "M'm" under the piano accompaniment, and "Lo -" at the end of the vocal line.

Vivo. LOLOTTE.

Musical score for Lolotte's second vocal line with lyrics and piano accompaniment. The tempo is marked "Vivo". The vocal line includes the lyrics: "You're wrong. lotte! 'Tis she I'm cer-tain of it quite. A bite! Ah, now I'll bet that I am". The piano accompaniment features a lively rhythmic pattern. Performance markings include "Vivo." at the beginning.

Ar. LOLOTTE

right. I'd swear to it in writ-ing. In

MALIPOTTE

In writing?

FOUCHÉ

In writ-ing?

GRION

In writing?

Waltz tempo. ARMAND

writ-ing? oh no, 'tis not need-ed You see I am

Waltz tempo.

right. Though I was blind - ed I've re - covered my

Armand dances with Lolotte

sight.

The musical score is written in G major (one sharp) and 3/4 time. It consists of six systems of music. The first system includes a vocal line with the word 'sight.' and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The second system continues the piano accompaniment. The third system shows a more rhythmic piano part with chords and eighth notes. The fourth system continues the rhythmic piano accompaniment. The fifth system features a melodic line in the right hand and a bass line in the left hand. The sixth system concludes the piece with a melodic line in the right hand and a bass line in the left hand.

Tenor

Bass

M'm

M'm

pp

M'm

M'm

l.b.

l.b.

No 7. Terzett

The Donkey And The Hay

Lyric by
HARRY B. SMITH.

Lolotte, Clarisse, Armand

Music by
LEO FALL.

Vivo

LOLOTTE & CLARISSE ARMAND

Ha ha ha ha ha ha ha ha! You laugh, dear la - dies,

CLARISSE

Is the joke on me? — Of course; 'Tis fun - ny to ob -

serve you try two mis-tress-es to serve, No won - der that you lose your

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LOLOTTE

nerve. A Lo - tha - ri - o like you, — Should know just what to

do. —

ARMAND *rit.*

To serve you both I'll not de - mur. *(Aside)* 'Twould be much nic - er a - lone with

Allegro

her. —

pp *pp* *G.P.*

ARMAND LO. & CL.

Just my luck. We're one too ma - ny, Three's a crowd, you know.

LOLOTTE CLARISSE ARMAND

If you choose me, You will lose me. It is al-ways so.

CL. & LO. ARMAND

Hap-py you could be with eith-er If one were a-way

CL. & LO. ARMAND CL.

Like the cel-e-brat-ed don-key La-dies, oh I pray. Poor

LOLOTTE ARMAND CL. & LO. AR.

thing! Poor thing! Oh, now I say! That don-key grey. A

CLAR. LOL.

don - key, nay! ——— Who stood and starved, Who stood and

The first system of music includes a vocal line with lyrics and piano accompaniment. The vocal line starts with a clarinet (CLAR.) and a laughing (LOL.) sound effect. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

CLAR.

starved, all day be-tween two bales of hay. ——— Take

The second system continues the vocal line and piano accompaniment. The vocal line is marked with CLAR. and includes the lyrics 'starved, all day be-tween two bales of hay. ——— Take'.

LOL.

Don't wait too long, make

CLAR.

Don't wait too long, make

LOL. ARMAND

care! Be - ware! You're both too kind, I real - ly must make

The third system features three vocal lines and piano accompaniment. The first two vocal lines are marked with LOL. and CLAR. and contain the lyrics 'Don't wait too long, make'. The third vocal line is marked with LOL. and ARMAND and contains the lyrics 'care! Be - ware! You're both too kind, I real - ly must make'. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

mf up your mind, And don't be like that don - key
mf up your mind, And don't be like that don - key
mf up my mind.

Tempo I. All
 grey Who starved be - tween — two bales of hay. Poor
 grey Who starved be - tween — two bales of hay. Poor
 A sil - ly ass, — that don - key grey. Poor
mf *molto rit.* *f marc.* *a tempo*

don - key of old Bur - ri - dan, dan, dan, dan, dan, dan, dan. You
 don - key of old Bur - ri - dan, dan, dan, dan, dan, dan, dan. You
 don - key of old Bur - ri - dan, dan, dan, dan, dan, dan, dan. You

al - most had as lit - tle sense as a man, man, man, man, man. For

al - most had as lit - tle sense as a man, man, man, man, man. For

al - most had as lit - tle sense as a man, man, man, man, man. For

when be - tween bru - nette and blonde one has to choose; He

when be - tween bru - nette and blonde one has to choose; He

when be - tween bru - nette and blonde one has to choose; He

wants them both, the oth - er one he hates to lose, He can - not choose. To

wants them both, the oth - er one he hates to lose, He can - not choose. To

wants them both, the oth - er one he hates to lose, He can - not choose. To

make his choice if he is loth, He will lose them both; —

make his choice if he is loth, He will lose them both; —

make his choice if he is loth, He will lose them both; —

To make his choice if he is loth, He will lose

To make his choice if he is loth, He will lose

To make his choice if he is loth, He will lose

them both. Hee, haw! —

them both. Hee, haw! —

them both. Hee, haw! —

LOL.

That is life. who hes - i - tates will al - ways lose, they say.

CLAR. ARMAND.

Men are of - ten fool - ish don - keys. Girls like bales of hay.

CL. & LO. ARMAND.

In love's gar - den, don - keys rang - ing Find all flow'rs di - vine

CL. & LO. ARMAND. CLAR.

And their tastes are al - ways chang - ing In the flo - ral line. One

LOL. ARMAND CLAR.

waits And waits To choose he hates. He hopes to get them

LOL.

both some day. Just like Just like

LO. & CL. ARMAND

that don-key grey A com - pli - ment to me you pay.

LOL.

Take care! Be - ware! Or you will find You'll

CLAR.

Take care! Be - ware! Or you will find You'll

ARMAND

wish you had made up your mind. Why be in haste to
 wish you had made up your mind.

p accel.

choose, I say? The world con - tains a lot of hay.

molto rit. **Tempo I.**

mf *f molto rit.*

ALL
p

Poor don - key of old Bur - ri - dan, da - da - dan; dan, dan, dan,

dan! You had al - most as lit - tle sense as a man, man, man, man,

LOL.

man. For when be-tween bru-nette and blonde one has to choose.

CLAR.

man. For when be-tween bru-nette and blonde one has to choose.

man. For when be-tween bru-nette and blonde one has to choose.

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines.

He wants them both, but toth-er one he hates to lose, He can-not choose

He wants them both, but toth-er one he hates to lose, He can-not choose

He wants them both, but toth-er one he hates to lose, He can-not choose

The second system continues the vocal and piano parts. The lyrics are repeated across the three vocal staves. The piano accompaniment maintains the same rhythmic and harmonic pattern as the first system.

ALL

To make his choice if he is loth He will

The third system concludes the piece with the final vocal line and piano accompaniment. The tempo and dynamics are marked 'ALL'.

lose them both; ————— To make his

choice if — he is loth He will lose them

LOLÖTTE CLARISSE
both. Now you're just like that don-key grey. And no more sense you

now dis - play. LOL. If you choose one you
CLAR. If you choose one you
ARMAND If I choose one, If I choose one I

fear the oth-er will get a-way.

fear the oth-er will get a-way.

fear the oth-er will get a-way.

LO. & CL.

And so you stand as if we were two

LOL.

bales of hay. Like a don-key grey Like a

CLAR.

Like a don-key grey Like a

ARMAND

No more, I pray! No more, I pray!

don - key grey, Why don't you bray! Hee, haw, hee, haw, hee,
 don - key grey, Why don't you bray! Hee, haw, hee, haw, hee,
 Poor don - key grey! Hee, haw, hee, haw, hee,

a tempo
 haw, hee, haw, hee, haw, hee, haw! Hee haw!
 haw, hee, haw, hee, haw, hee, haw! Hee
 haw, hee, haw, hee, haw, hee, haw!

haw!
 Hee haw!

Nº 8. Duet
“Music Caressing of Violins”
 (A Waltz Caprice)

Lolotte, Armand

Lyric by
 HARRY B. SMITH

Music by
 LEO FALL

Waltz tempo

ARMAND LOLOTTE

A waltz du - et. A dance vis - a -

vis. A tete - a - tete. No one to

ARMAND

see. And if you cling close - ly while hearts beat un -

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LOLOTTE ARMAND LOLOTTE

ru - ly, 'Tis thought quite prop - er, Real - ly, tru - ly,

ARMAND

The mus-ic ca-ress-ing of vi-o-lins, — ti-

p

LOLOTTE ARMAND LOLOTTE

a, — ti - a, — ti - a, — A mes-sage from fair - y - land

rit. atempo

f rit. p atempo

LOLOTTE ARMAND

seems, — A love song that lulls us to dreams. — The

rit. atempo

f rit. atempo

A

cel-los are sigh-ing in ten-der tone, — Ti - a, — ti - a, — ti -

A

a, — And all in their har-mon-y meet — To

A

tell us that life now is sweet. — While close-ly I

rit. *a tempo*

rit. *ff a tempo*

A

press you and fond-ly ca-ress you And look in your ra-di-ant

A

eyes. Both while we are glid - ing Sweet se - crets con -

p

A

rit. Valse moderato (Both waltz)

fid - ing This waltz seems like Par - a - dise.

p

SIRENS (off stage)

YVONNE

Mar -

Y

quis you are caught 'Tis for you I've sought. Par-don me, Ma - dame, but you

Y

see It's now la-dies choice And so I re - joice; For I

ARMAND

Y

must have a dance, Mar-quis. A charm-ing Si - ren! Will you par-don

LOLOTTE

A

me? I can't say nay, A man on-ly can o - bey. Yes, so I

L

see; It's pleas-ant for me; Well, go, I must set you free.

rit.

rit. *p* *atempo*

L

LOLOTTE

A - gain as when we

L

met on that day I be-hold my knight From me ride a - way.

L

What

pp *rit.*

Andante

L

use to re-pine? What a- vails the re- gret, When one that you love has de- part- ed?

L

The poor lit- tle mai- den of Mont- bi - jou Must wait all a- lone, hea- vy heart- ed.

pp

L

How hap- py was I held close in his arms! My heart felt that life had its joy and its

L

charms, It seems like a love waltz that nev- er would cease, I find with him 'tis a mere waltz ca-

f rit. *molto rit.*

Waltz tempo

ARMAND

L

price. That's

pp

A

ov-er! She is not my style. — Now let us have a waltz that's worth

A

while. —

f

L istesso tempo

SUZETTE

Mar - quis, I de - clare this is not fair.

I'm sure that you'll par-don me 'Tis still la-dies choice, Now

ARMAND
don't say no; — For I must have one waltz, — Mar - quis. What chance have we?

LOLOTTE
A plot this must be, I must ask you to ex - cuse me. This

Con moto

(aside)

L

seems like fate Of course I can wait. Go on! There's a girl I hate.

LOLOTTE

L

A - way he

L

goes, his arm'round her waist, How close-ly he holds her! What ver - y bad

L

taste! This

Andante

L

gal-lant Mar-quis, A fav-'rite is he. The Si-rens all love and a - dore him, He

L

seems to be proud To be ad-mired by a crowd, To win him I'll have to fight for him.

L

How hap-py was I held close in his arms, I had no re-gret And I knew no a -

L

larms. With him I could waltz on for aye, nev-er cease; I fear with him 'tis a mere waltz ca-

Allegro ARMAND

price. Well I've es-caped, I hope they're all

Andante LOLOTTE

through. No more you shall leave me what-ev-er they do, It's

ARMAND

still la-dies choice And I'm choos-ing you. You wont re-fuse me?

LOLOTTE

You real-ly choose me? You mean for life dear?

No, for this

Waltz tempo

ARMAND

L

waltz, I mean. The mus - ic ca - ressing of

pp *pp*

A

vi - o - lins, — ti - a, — ti - a, — ti - a. — A

A

mes - sage from fair - y - land seems, — A love song that lulls us to

f *p*

LOLOTTE

A

dreams. — The cel - los are sigh - ing in ten - der tone, — ti -

L

a, — ti - a, — ti - a. — — — — — And all in their har - mon - y

L

meet, — — — — — To tell us that life is now sweet. — — — — — While

rit. Both

a tempo

close - ly I press you And fond - ly ca - ress you, And eyes look with

a tempo

love in - to eyes — — — — — Both while we are glid - ing Sweet

se-crets con - fid - ing, This waltz seems like Par - a - dise.

piu mosso

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "se-crets con - fid - ing, This waltz seems like Par - a - dise." The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex treble line in the right hand. A dynamic marking of *piu mosso* is placed above the piano part.

The second system continues the piano accompaniment from the first system. It features a consistent eighth-note bass line in the left hand and a treble line with various rhythmic patterns and rests.

The third system of the piano accompaniment shows a change in the right-hand melody, with more frequent sixteenth-note patterns. The left hand continues with its eighth-note accompaniment. Dynamic markings of *f* and *p* are present.

The fourth system features a more complex piano accompaniment. The right hand has dense chordal textures and sixteenth-note runs, while the left hand maintains a rhythmic accompaniment. A dynamic marking of *ff* is used.

The fifth system continues the intricate piano accompaniment with various chordal and melodic textures in both hands.

The sixth and final system of the page concludes the piano accompaniment with a series of chords and a final cadence. The left hand has a few longer notes, and the right hand ends with a final chord.

Farming Life - Country Life.

(LOLOTTE and HANNIBAL.)

Lyric by
HARRY B. SMITH.

Music by
LEO FALL.

Moderato con moto.

(Hannibal.) Come and be a farm-er's wife;
(Lolotte.) I could go to bed at night;

mf

You will lead a hap - py life. I won't in - ter - fere with you,
Rise at five; that would be great. I could scrub and cook and sew,

All the work I'll let you do. (L.) That would be a life of joy,
Rake the hay and dig and hoe. (H.) I will let you chop the wood,

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Noth ing you'd de - ny me. Ev - 'ry sev - en years at least,
 You may darn my hose, too, And if you are ve - ry good,

One new dress you'd buy me. (*H.*) On the farm, On the farm,
 You may make my clothes, too. (*L.*) On the farm, On the farm,

What is there a girl to charm? I'd be there. (*L.*) I don't care
 And if work should lose its charm, I'd be there. (*H.*) You'd be there (*L.*) For

(*H.*) I, your pet (*L.*) Not yet. (*H.*) Farm - ing life, Coun - try life;
 you to kiss (*H.*) What bliss! (*Both.*) Farm - ing life, Coun - try life,

rit. *a tempo.*

That's the life! It makes you live long-er (*L.*) No it just seems long-er.
That's the life! (*H.*) 'Tis one round of pleas-ure (*L.*) Life of joy and lei-sure.

(*H.*) Rus-tic life! free from strife, Be my wife, Soon you will a-
(*Both.*) Farm-ing life! free from strife, (*H.*) Be my wife, Take me while you

dore me. (*L.*) Farm-ing life would bore me. (*H.*) You can plow, dear;
can, dear. (*L.*) 'Tis a love-ly plan, dear. (*Both.*) Run the farm yard,

Milk the cow, dear; Feed the pig-gies, Come, be
And the barn yard, Shoe the hor-ses, Shoo the

wise. _____ I'll grow wealthy, You'll get healthy,
flies. _____ (I would sit 'round And I'd watch you)
(You would sit 'round And you'd watch me)

(Both.)

Tak-ing ex - er - cise, ex - er - cise, ex - er - cise; Work-ing
Tak-ing ex - er - cise, ex - er - cise, ex - er - cise; Work-ing

ev - er, Rest-ing nev - er, It would just suit ^(me) A
ev - er, Shirk-ing nev - er, What a charm-ing ^(you) life To

rit.
farm-er's wife to be. wife.
be a farm-er's *a tempo.*

rit. *ff*

109
Nº 9½ Poem.

Wild-flower Sweet

Lyric by
HARRY B. SMITH

(Armand, Lolotte)

Music by
LEO FALL

Andante

Wild flow'r so sweet, Bloom-ing a-lone, Come I en-treat; Come be my own; None is like thee, No flow'r that grows, Mine thou shalt be, Lit-tle wild rose. Flow-er di-vine, Bloom just for me, Faith-ful for-ever—I will love—but thee.

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Nº 10. Finale II.

Lolotte, Clarisse, Armand, Malipotte, Bazilos and Chorus.

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

Allegro moderato

(Soprano)
CHORUS

Where's our host? We must bid him now good-

(Alto) (Men)

night. There he is! 'Twas an evening of de-light Au re-

BAZILLOS (Sop.)

voir! we re-gret to say good-night. Oh, must you go? 'Tis grow-ing

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late. The time flies so fast at your charming fete. We hate so to

BAZILOS

go But the hour's grow-ing late. Oh, wait. I pray you

The time flies so fast at your charming fete.

A while de-lay you. The hour's at hand All's just as I planned.

No, no, our fete is not yet through I have a sur-prise for

(Sop. & Alto)
you. Surprise! Sur-prise! A sen-sa-tion new what

(Tenor)
Surprise! Surprise! A sen-sa-tion new what

(Bass)
Surprise! Sur-prise! Surprise! Sur-prise! A sen-sa-tion new what

can it be? Come tell us, pray do. ——— If it is scan-dal, we love it, you

can it be? Come tell us, pray do. ———

can it be? Come tell us, pray do. ———

know, Al-tho' to some dear friend it may be a blow. We've

BAZILOS

solved this ev - 'ning a mys - ter - y . great Now all is

CHORUS

BAZILOS

clear. What does he say?— The puz - zling rid - dle that

What does he say?—

What does he say?—

CHORUS

BAZILOS

vexed us of late Plain will ap - pear. Tell us, we pray.— The

Tell us, we pray.—

Tell us, we pray.—

plots un - rav - eled I'm hap - py to state, Light is now here... Speak, don't de -

Speak, don't de -

Speak, don't de -

CHORUS

lay. Tell us, we pray. Yes soon the world shall

lay. Tell us, we pray.

lay. Tell us, we pray.

BAZILOS

Vivo CHORUS

know. Go on, do not keep us wait - ing.

Go

Vivo

You are real - ly ir - ri -

LOLOTTE (aside to Bazilos)

Don't speak of that now. They'll des-pise me. I
 on do not keep us wait-ing.
 ta-ting.

BAZILOS

beg you will not com-pro-mise me. Just leave this af-fair to
 me. There's more in this than you yet can

LOLOTTE (aside)

see. What is he go-ing to do?

LOLOTTE (aside)

see. What is he go-ing to do?

Tempo I

BAZILOS

There he is! La - dies for -

give me! 'Tis with re - gret I de - prive you

now and here of one who is so pop - u - lar, your fav - 'rite Ro - me - o,

Your be - loved Cav - a - lier. 'Tis need - less quite to

Moderato mosso

(Ten.)

name him, The la - dies pet, all ac - claim him. A

(Sop. & Alto)
fav - 'rite with la - dies! A fav - 'rite with

(Bass)
A fav - 'rite with la - dies!

la - dies! Who wins that fair fame — Both heav - en and ha - des His heart can

claim The Si - rens have taught him their sing - ing, — The

In Waltz tempo

fair - ies their gifts to him bring - - ing. The

he - ro of fan - ies who lives in ro - manc - es Is

both good and bad I de - clare. — Good luck ne'er for - sakes him Tho'

poco rit.

none knows what makes him The dar - ling the pet of the fair. — The

a tempo

a tempo *ppp*

LOLOTTE & CLARISSE

wo-men sur-ren-der to his glanc-es ten-der, For his sake they all do and

Moderato MALIPOTTE

dare — A fav'-rite with la - dies! Pre-ca-ri-ous fame. — From Berlin to

Ca - diz Girls are the same. — One day — all the Si - rens a -

dore him, — The first — new face makes them ig -nore — him

Tempo I

Their i - deal they make him, next day they for sake him, Ca -

pric - ions their fa - vor, I swear, — They love you one min - ute, The

next you're not in it, These fav' - rites of Van - i - ty Fair. — They *mp* (Ten.)

love you one min - ute, The next your not in it, These *pp*

(Bass) *p*

They love you one min - ute you're in it, These

pp

Andante

rit.

BAZILOS

fav.'rites of Van-i - ty Fair. — Of course who it is — You are not a -
 fav.'rites of Van-i - ty Fair. —
 fav.'rites of Van-i - ty Fair. —

Andante

Lively

(Sop. & Alto)

ware — So I'll tell you all, The man stands there! What the Mar-

quis? (Ten) The Mar-quis? You speak of me? Yes, dear Marquis.
 The Marquis? (Bass) The Marquis?

ARMAND BAZILOS

March tempo

You all know of cer-tain let-ters an-oy-ing Which an - au - thor un -

The first system of the musical score features a vocal line in 6/8 time with lyrics: "You all know of cer-tain let-ters an-oy-ing Which an - au - thor un -". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. A *pp* (pianissimo) dynamic marking is present.

known has been much— en-joy-ing. They are lam-poons in which our good

The second system continues the vocal line with lyrics: "known has been much— en-joy-ing. They are lam-poons in which our good". The piano accompaniment continues with similar rhythmic patterns.

Kai - ser's ma-ligned, And the writ - er for long I've tried— to find—

The third system continues the vocal line with lyrics: "Kai - ser's ma-ligned, And the writ - er for long I've tried— to find—". The piano accompaniment continues with similar rhythmic patterns.

Well now, Mar-quis, we have ev-i - dence new, The sat-i - rist so elev - er is

The fourth system concludes the vocal line with lyrics: "Well now, Mar-quis, we have ev-i - dence new, The sat-i - rist so elev - er is". The piano accompaniment continues with similar rhythmic patterns. A *f* (forte) dynamic marking is present at the end of the system.

LOLOTTE ARMAND BAZILOS

you! What is this? Your proof of that? Proof, Here it is! Your hand writing, which

I have been try-ing to get. Dear Mar-quis, I fear you are caught in our net.

Moderato

These vers-es sweet, they are real-ly a gem The

(Chuckling)

ladies should hear; I'll read this to them: Just lis-ten to this gush!

Andante (Bazilos reads poem, "Wild flower so sweet.")

rit.

ARMAND

Be - - - trayed! — 'Tis you who have betrayed me, Cla-

ff *f* *pp*

3 3

CLARISSE

risse! My hand-bag here I left a mo - ment, I came for it

3

ARMAND

la - ter The po - em was stol - en by some trait - or. Ex - ce -

cresc.

3

lenz, I pray tell me who was the spy? What does that mat-ter

BAZILOS

now? Tell me! 'Twas

ARMAND LOLOTTE

Molto moderato

ARMAND

I. What you! Oh, Lo-lotte! It can't be true. Can I be

dream-ing? Oh no, not you! Good heav-en! Tell me what is it I've

LOLOTTE

done! —

BAZILOS

Your du-ty, my child. The game we've won. 'Twas for just what you've done your

ARMAND

SIRENS

Andante

price we paid. Be-trayed! A paid spy! Be - ware of the Si-rens so

ARMAND

fair, the Si-rens! So while we were danc-ing, a part you were

pppp

play-ing, Your smile was a snare set for my be - tray-ing.

ppp

Slower than before

ppp

The music ca-ressing of vi-o-lins, Ti-a, ti-

LOLOTTE

a, ti-a, Was on-ly a part of your scheme A

(dazed) ARMAND

love song that proved but a dream. The cel-los were sigh-ing in

LOLOTTE

ten-der tone, ti-a, ti-a, ti-a! My

life for one mo - ment com - plete. — Was hap - py, and how my heart

ARMAND

beat! — While close - ly I pressed you And fond - ly ca -

ressed you 'Twas on - ly a part of your play. — My fond heart be -

guil - ing How false was your smil - ing; You smiled that you might be -

Vivo (to Bazilos)

tray. Well, old fox, I

March tempo BAZILOS

am yours, at your com - mand. The Kai - ser no sean - dal de - sires Your

ex - ile is all that he now re - quires Twen - ty

four hours he gives you to de - part; If

ARMAND

To

you take ad-vice at once you will start.

think it was she!

BAZILOS

And all sub-jects true and all

loy-al men will treat him as he's de-serving.

cresc.

fff

Maestoso broadly

fff

LOLOTTE & ARMAND (each aside)

"I'm by your side" Joy seems to

p

say; Then laughs at you And

pp

Andante ARMAND

flies a-way Not a

ppp

friend! Out dead!

Be - ware the song of the Si - rens, It

f

fills the heart with re - gret Their eyes are a snare, Of their

kis - ses be - ware who loves them can ne'er for - get.

LOLOTTE (despairingly) ARMAND (bitterly)

Ar - mand! You Sir - en!!

ff Fine.

Nº 11. Entre Acte.

Music by
LEO FALL.

Maestoso (broadly.)

The musical score is written for piano and consists of four systems. The first system begins with a treble clef, a bass clef, and a 2/4 time signature. The tempo is marked 'Maestoso (broadly.)' and the dynamics are 'ff'. The music is in a key with one flat (B-flat). The first system has four measures. The second system also has four measures. The third system has four measures. The fourth system has four measures and ends with a double bar line and repeat signs. The score features a variety of musical textures, including sustained chords, moving bass lines, and melodic fragments in the treble.

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Waltz tempo.

p *pp*

rit. *a tempo* *f* *p*

rit. *a tempo* *f* *p*

f *p*

rit. *p*

p

Detailed description of the musical score: The score is for a waltz in 3/4 time. It consists of six systems of piano and vocal lines. The piano part is written in the bass clef and features a steady bass line with chords. The vocal line is written in the treble clef and has a melodic line with various dynamics and tempo markings. The first system starts with a piano (*p*) dynamic and a piano-piano (*pp*) dynamic. The second system includes a ritardando (*rit.*) and a return to tempo (*a tempo*) marking, with dynamics of *f* and *p*. The third system also includes a *rit.* and *a tempo* marking, with dynamics of *f* and *p*. The fourth system has dynamics of *f* and *p*. The fifth system has a *rit.* marking and a dynamic of *p*. The sixth system has a dynamic of *p*.

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines. A *rit.* marking is present above the final measure.

Moderato.

Second system of musical notation, starting with the tempo marking *Moderato.* and a dynamic marking *p*. It shows a treble and bass clef with a steady rhythmic pattern.

Third system of musical notation, continuing the piece with treble and bass clefs and various chordal textures.

Fourth system of musical notation, featuring a treble and bass clef with a mix of chords and moving lines.

Fifth system of musical notation, showing a treble and bass clef with a focus on chordal accompaniment.

Sixth system of musical notation, concluding the piece with a treble and bass clef and a final cadence.

Waltz tempo.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with accents. The lower staff is in bass clef and contains a bass line with chords and single notes. The key signature has one flat, and the time signature is 3/4.

The second system of the musical score consists of two staves. The upper staff has dynamic markings *f* and *p* with a hairpin. It includes tempo markings *rit.* and *a tempo.*. The lower staff continues the bass line with chords and single notes.

The third system of the musical score consists of two staves. The upper staff begins with a dynamic marking *p*. The lower staff continues the bass line with chords and single notes.

The fourth system of the musical score consists of two staves. The upper staff has dynamic markings *f* and *p* with a hairpin. The lower staff continues the bass line with chords and single notes.

The fifth system of the musical score consists of two staves. The upper staff has a *rit.* marking. The lower staff continues the bass line with chords and single notes.

The sixth system of the musical score consists of two staves. The upper staff has a *p* marking. The lower staff continues the bass line with chords and single notes.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various intervals and rests, while the bass clef provides a harmonic accompaniment. A *rit.* (ritardando) marking is present above the final measure of the treble staff.

Second system of musical notation, continuing the piece. The treble clef features a melodic line with some notes beamed together, and the bass clef has a steady accompaniment of chords.

Third system of musical notation. The treble clef has a melodic line with some notes beamed together. The bass clef has a steady accompaniment of chords. A dynamic marking of *f* (forte) is present above the first measure, and a *p* (piano) marking is present above the second measure.

Fourth system of musical notation. The treble clef features a melodic line with some notes beamed together. The bass clef has a steady accompaniment of chords. A *rit.* (ritardando) marking is present above the first measure of the treble staff.

Fifth system of musical notation. The treble clef features a melodic line with some notes beamed together. The bass clef has a steady accompaniment of chords.

Sixth system of musical notation, concluding the piece. The treble clef features a melodic line with some notes beamed together. The bass clef has a steady accompaniment of chords. A *rit.* (ritardando) marking is present above the first measure of the treble staff.

Nº 12. Grenadier Song.

Love Makes The World Go 'Round

Lyric by
HARRY B. SMITH

(Frau Eisenbehr.)

Music by
LEO FALL

Moderato con moto

CHORUS

Come out Frau Ei-sen-behr We're waiting here for you

To leave you we pre-pare. Come here, our bills are due.—

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FRAU EISENBEHR

Here la-dies and gen-tle-men:

Al-ways on hand. An-y com-plaints? If so, be-gin I've

been a sol-dier and I've run this ta-vern by strict dis-ci-pline, 'Tis mar-tial law

CHORUS

reg-u-lates all at my inn. A vet'-ran am I as you're a-ware. Bra-va, Frau Eisen-

Bra-va, Frau Eisen-

FRAU EISENBEHR CHORUS

-behr! Of bat-tles I've seen my full share. Bra - va, Frau Ei - sen -

-behr! Bra - va, Frau Ei - sen -

FRAU EISENBEHR CHORUS FRAU

behr! You'll no-tice my style mil-i - taire. — Bra - va, Frau Ei - sen - behr! My

behr! Bra - va, Frau Ei - sen - behr!

EISENBEHR CHO.

coun-try still I serve with care, The Kais-er's cross you see I wear. — Of

Or

all you say we are a - ware. We know your rec - ord

mil - i - taire. Our brave Frau Ei - sen - behr.

In Parade March tempo
FRAU EISENBEHR.

Sol - dier was I, and marched a - long with oth - ers to the

fields of bat - tle. With my can - teen I've stood se - rene and

heard the bul - lets rat - tle. The Kai - ser of - ten smiled at me and

said he thought me fair, In fact I was his fav'rite vi - van - diere.

FRAU EISENBEHR

1. One night the Kai - ser made in pers - on The
2. The Kai - ser said Such things are shock - ing, At

rounds of camp for ob - ser - va - tion, And there a cer - tain
dis - ci - pline, young man, you're mock - ing, So back to camp, you're

sen - try caught, Who to his du - ties gave no thought. I
in dis - grace, Your Em' - pror here shall take your place." And

blush to say his oc - cu - pa - tion Was noth - ing less than
then to me, "My dear, be wis - er; don't flirt with sol - diers;

a flir - ta - tion. That sen - try had his sweet - heart there; The
here's your Kai - ser." I blush to say ere he left me. The

sweet-heart was a cer - tain vi - van - diere. "Let
Kai - ser stole a kiss or two, or three. "Oh

him be shot," was or dered cold ly; But
Sire;" I said, my self ex - cu - sing, All

I just laughed and spoke up bold - ly "Your
dis - ci - pline our camp is los - ing." He

Ma - jes - ty him - self has found It is
laughed and said: "I too have found It is

love, it is love, it is love, Makes the world go 'round."
love, it is love, it is love, Makes the world go 'round.'" 1-2 Tra - la -

- la - la, tra-la-la - la, tra-la-la, tra-la-la, tra-la-

CHORUS

la-la-la Tra-la-la la-tra-la-la-la tra-la-

¹

la-la-la-la-la tra-la-la-la-la! The

²

la-la-la-la-la-la-la tra-la-la-la-la!

Hm! She is the one Girl.

Lyric by
HARRY B. SMITH.

Music by
LEO FALL.

Moderato

One face haunts my dream-ing, Whose
I made love sin-cere - ly, And

eyes bright-ly beam-ing, Looked fond-ly in mine for a - while; — To
I'd won her near - ly, But just when I thought she was mine, — My

those eyes so ten - der, My heart made sur - ren - der, And her
arms she e - vad - ed, Then all my hopes fad - ed, What a

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lips, - When those lips with mine met! Can I ev - er for -
 - shame! Left my heart to re - pine; We were play - ing the

get, Her 'lur - ing smile. — She was
 game, Of match and flame. — Now my

not like the rest of the girls I'd car - essed, And I
 fol - ly I see, she was laugh - ing at me, She can

felt, kiss - ing her, Like a mere am - a - teur, The
 fool oth - er men, For me, nev - er a - gain; If

touch of her hand up - on mine — Was di - vine — Oer
she were here now, I would say. "Good - day!" Find

me you have wov-en a spell, Ma - belle.
some oth-er vic-tim a - dieu, I'm through!

Valse Moderato

Hm! She is the one girl! Hm! She is the fair-est!
Hm! She is the one girl! Hm! Now I dis-cov-er!

Hm! No one is like her! Hm! She is the rar-est!
Hm! How she has won me! Hm! How much I love her!

What - ev - er she — may be, ————— She's the one

girl for me; ————— If she be saint or sin -

ner, Hm! Hm! Hm! I'm going to win her!

rit.

win her. ————— Hm! —————

pp

Nº 14. Finaletto.

Lolotte, Frau Eisenbehr, Hannibal.

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

March tempo

pp

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LOLOTTE

FRAU EISENBEHR

HANNIBAL

'Tis bet - ter far than

'Tis bet - ter far than

'Tis bet - ter far than

rail - way car, The dil - i - gence built for two. In

rail - way car, The dil - i - gence built for two. In

rail - way car, The dil - i - gence built for two. In

ev - 'ry case 'Tis just the place for

ev - 'ry case 'Tis just the place for

ev - 'ry case 'Tis just the place for

coup - les to bill and coo. A

coup - les to bill and coo. A

coup - les to bill and coo. A

hon - ey - moon trip On rail - way or ship Em -

hon - ey - moon trip On rail - way or ship Em -

hon - ey - moon trip On rail - way or ship Em -

bar - ass - es groom and bride, It can - not ap -

bar - ass - es groom and bride, It can - not ap -

bar - ass - es groom and bride, It can - not ap -

proach The old pri - vate coach Where they're a - lone side by

proach The old pri - vate coach Where they're a - lone side by

proach The old pri - vate coach Where they're a - lone side by

side. _____

side. _____

side. _____

Allegro

ff