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CHAS. B. DILLINGHAM
PRESENTS THE FAMOUS GRAND OPERA ARTISTE

FRITZI SCHEFF

IN

BABETTE.

A Romantic Comic Opera.



BOOK & LYRICS BY

HARRY B. SMITH



MUSIC BY

VICTOR HERBERT.

VOCAL SCORE, Pr. \$2⁰⁰ net.
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Charles B. Dillingham
PRESENTS
FRITZI SCHEFF
IN
BABETTE

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A Romantic Comic Opera in Three Acts.

Book and Lyrics by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

CAST OF CHARACTERS.

Babette, a village letter writer, afterward a Court prima donna.			FITZI SCHEFF.
Mondragon, a soldier of fortune			EUGENE COWLES
Marcel, a painter, in love with Babette.			RICHIE LING
Baltazar, a professional conspirator			EDWARD J. CONNELLY
Vinette, his daughter			IDA HAWLEY
Van Tynpel, a clock-maker			LOUIS HARRISON
Eva, his wife			JOSEPHINE BARTLETT
The King of France			ERROLL DUNBAR
Guzman, a Spanish officer			MADISON SMITH
Schnapps, a tavern keeper			WILLIAM SISSONS
Captain Walther			ALFRED S. ELY
Jan	}	Apprentices. {	FRANK BOYLE
Quentin			JAMES BEALE
Margot	}	Village girls. {	ROSA EARLE
Greta			EDNA LUBY
Joan			ADELE NOTT
Coachman			J. T. CHAILLEE
Footman			CHARLES EMERSON
Mlle. de le Motte.	}	Maids of honor. {	BETH WILLOUGHBY
Mlle. de Rohan			MAY SEELEY
Mlle. Fontanges			MILDRED FORREST
Marquis de Villette	}	Courtiers. {	GEORGE WILLIAMSON
Count de Courville			ARTHUR BLANCHARD
Duc de St. Michel.			HENRY WILKINSON
Francois.	}	Pages. {	GEORGIA CAMPBELL
Henri			RITA DEAN
Gaston			HELEN PLANCHE
Jacque			ALINE REDMOND
Laurent			GERTRUDE ADAMS
Theresa			EMILY MONTAGUE
Katrina			FLORENCE BELLEVILLE

Peasants, courtiers, maids of honor, etc.

SYNOPSIS OF SCENERY.

ACT I. — Garden of Van Tynpel's House near Antwerp.

ACT II. — A Roadside Inn near Brussels.

ACT III. — Versailles.

Period—Seventeenth Century.

Staged by FRED. G. LATHAM & A.M. HOLBROOK.
Musical Director JOHN LUND.

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No 1.

Opening Chorus.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro con brio.

Piano.

The musical score is written for piano in G major and 3/4 time. It consists of five systems of two staves each (treble and bass clef). The tempo is marked 'Allegro con brio'. The first system begins with a forte (ff) dynamic. The second system features sforzando (sfz) accents. The third system includes both sfz and ff markings. The fourth system starts with ff and ends with sfz. The fifth system is marked with sfz throughout. The score includes various musical notations such as slurs, accents, and dynamic markings.

CHORUS.

SOP. & ALTO.
 Swing the arm and toss the sphere, Swift - ly o'er the ver - dant moss,
TEN.
 Swing the arm and toss the sphere, Swift - ly o'er the ver - dant moss,
BASS.
 Swing the arm and toss the sphere, Swift - ly o'er the ver - dant moss,

Lit - tle reck we care or fear, Naught we care for gain or loss. —
 Lit - tle reck we care or fear, Naught we care for gain or loss. —

When at noon we take our rest Quaff our ale and have our vict-uals —
 When at noon we take our rest Quaff our ale and have our vict-uals —

Sport that ev - er suits us best, Is a live - ly game of skit-tles.

Sport that ev - er suits us best, Is a live - ly game of skit-tles.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 2/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

How the ball goes on - ward dash - ing How the ten - pins it can

How the ball goes on - ward dash - ing How the ten - pins it can

How the ball goes on - - ward

The second system continues the musical score with two vocal staves and piano accompaniment. The piano accompaniment includes dynamic markings such as *sfz* (sforzando) and *fz* (forzando) in the left hand.

scat - ter What a pleas - ant crash - ing, smash - ing, What a cheer - ful

scat - ter What a pleas - ant crash - ing, smash - ing, What a cheer - ful

dash - - ing How the ten - - pins

The third system concludes the musical score with two vocal staves and piano accompaniment. The piano accompaniment features dynamic markings such as *fz* (forzando) in the left hand.

clit - ter. clat - ter, clit - ter clat - ter. How the ball goes on - ward
 clit - ter. clat - ter, clit - ter clat - ter. How the ball goes on - ward
 it can scat - ter. How the

dash - ing How the ten - pins it can scat - ter
 dash - ing How the ten - pins it can scat - ter
 ball goes on - - ward dash - - ing

What a pleas - ant crash - ing, smash - ing, What a cheer - ful
 What a pleas - ant crash - ing, smash - ing, What a cheer - ful
 How the ten - - pins

clit - ter clat - ter, clit - ter clat - ter, clit - ter clat - ter Swing the arm, and
 clit - ter cla - ter, clit - ter clat - ter, clit - ter clat - ter Swing the arm, and
 it can scat - ter.

toss the sphere Swift - ly o'er the ver - dant moss. —
 toss the sphere Swift - ly o'er the ver - dant moss. —

Lit - tle reck we care or fear, Naught we care for gain or loss. —
 Lit - tle reck we care or fear, Naught we care for gain or loss. —

sfz *sfz*

When at noon we take our rest Quaff our ale and have our vict-uals, -

When at noon we take our rest Quaff our ale and have our vict-uals, -

This system contains the first two vocal staves and the piano accompaniment. The piano part includes dynamic markings such as *v* and *sfz*.

This system shows the piano accompaniment for the first system, including dynamic markings like *v* and *sfz*.

Sport that ev - er suits us best, Is a lit - tle game of skit-tles.

Sport that ev - er suits us best, Is a lit - tle game of skit-tles.

This system contains the second two vocal staves and the piano accompaniment. The piano part includes dynamic markings such as *v* and *sfz*.

This system shows the piano accompaniment for the second system, including dynamic markings like *v* and *sfz*.

ff They bowl.

This system shows the piano accompaniment for the third system, including dynamic markings like *ff* and *v*.

This system shows the piano accompaniment for the third system, including dynamic markings like *ff* and *v*.

CHORUS.

ff > Good game good game

ff > Good game good game

ff

ff >

Detailed description: This system contains the vocal and piano parts for the chorus. It consists of three staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#). The lyrics are "Good game good game". The first staff has a dynamic marking of *ff* with an accent (>) above the first note. The second staff also has *ff* with an accent. The third staff is the piano accompaniment, starting with a dynamic marking of *ff*. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand.

now!

now!

Detailed description: This system continues the vocal and piano parts. It consists of three staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#). The lyrics are "now!". The first staff has a dynamic marking of *ff* with an accent (>) above the first note. The second staff also has *ff* with an accent. The third staff is the piano accompaniment, starting with a dynamic marking of *ff* with an accent. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand.

Tempo di Marcia.

ff

ppp

Detailed description: This system continues the vocal and piano parts. It consists of three staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#). The lyrics are "now!". The first staff has a dynamic marking of *ff* with an accent (>) above the first note. The second staff also has *ff* with an accent. The third staff is the piano accompaniment, starting with a dynamic marking of *ppp*. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand.

sfz pp

Detailed description: This system continues the vocal and piano parts. It consists of three staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#). The lyrics are "now!". The first staff has a dynamic marking of *sfz pp*. The second staff also has *sfz pp*. The third staff is the piano accompaniment, starting with a dynamic marking of *sfz pp*. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand.

pp sotto voce.

The Span-iards! The duke of Al - ba's
The Pike men! Have a

pp

pp

guard be - ware! — CAPT. GURZMAN,
care be - ware! — speaking thro' music.
Halt!!

fp

sfz

pp

Citizens, you know the Governor's orders prohibiting all gathering in public of whatever nature.

pp

In the name of his Majesty, the King I command you. Disperse!

sfz *p*

1st. CITIZEN. VILLAGE BOY.
Well, I say, it's a shame to break up a harmless game of skittles. Surely, there's no treason in that.

sfz p *fz p*

ALL PEOPLE.
No! No!
No! No!

sfz *dim.*

CAPT. GUZMAN.
Cease this revolutionary language, Disperse at once or my men

pp

shall charge you at the point of the spear.

The first system of music features a vocal line in the upper staff with the lyrics "shall charge you at the point of the spear." The piano accompaniment consists of two staves: the right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

March!!!
perdendosi.

The second system continues the piano accompaniment. The right hand features a more active melodic line with slurs and accents. The left hand maintains the bass line. The text "March!!!" and "*perdendosi.*" is placed between the staves.

dim. *ppp*

The third system shows the piano accompaniment with dynamic markings. A hairpin symbol indicates a *dim.* (diminuendo) in the right hand. The left hand continues with the bass line. The text "*ppp*" is placed between the staves.

Lento.
ppp

The fourth system begins with a *Lento.* (Lento) tempo marking. The right hand features a series of triplets of eighth notes, marked with a "3" and a slur. The left hand continues with the bass line, also featuring triplets. The text "*ppp*" is placed between the staves.

CHORUS.

pp

The storm cloud brood-eth o'er our land — Op-pressed are

pp

The storm cloud brood-eth o'er our land — Op-pressed are

pp

we — by ty - rants hand — The hour is

pp

we — by ty - rants hand — The hour is

pp

pp

come! — We must be free — And nev - er

come! — We must be free — And nev - er

pp

sfz

f

p

bend our knee Nor
 bend our knee Nor

This system contains the first two systems of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

sfz
f *trm*

This system shows the piano accompaniment for the second system. It includes dynamic markings such as *sfz* and *f*, and a fermata (*trm*) over a measure in the bass line.

bear the slaves de-grad - ing brand, No! no! The time has
 bear the slaves de-grad - ing brand, No! no! The time has

ten.

This system contains the third and fourth systems of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics include "bear the slaves de-grad - ing brand, No! no! The time has".

sfz
pp

This system shows the piano accompaniment for the fourth system. It includes dynamic markings such as *sfz* and *pp*.

come to rise in might The time has
 come to rise in might The time has

This system contains the fifth and sixth systems of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics include "come to rise in might The time has".

This system shows the piano accompaniment for the sixth system. It includes a fermata over a measure in the bass line.

molto cresc.

come to rise in might We must be

come to rise in might We must be

fff free this is the hour We must be

free this is the hour We must be

fff *p* *molto.*

fff free this fate - ful night.

free this fate - ful night.

fff *p*

f *accel.* > > >

Let each free man rise,
Let each free man

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in a key signature of two flats (B-flat and E-flat) and a common time signature. The first vocal line begins with the lyrics "Let each free man rise," and the second vocal line begins with "Let each free man". The piano accompaniment consists of a right-hand part with triplets of eighth notes and a left-hand part with single notes. The first measure of the piano accompaniment is marked with a forte (*f*) dynamic and an acceleration (*accel.*) instruction.

Care

f *sempre cresc.* *accel.* > > >

The second system of music continues the piano accompaniment from the first system. It features a right-hand part with triplets of eighth notes and a left-hand part with single notes. The first measure of this system is marked with a forte (*f*) dynamic, a *sempre cresc.* (always crescendo) instruction, and an acceleration (*accel.*) instruction. The system concludes with the word "Care" written below the piano part.

Care not though he dies. So we
rise, though he dies. So we

The third system of music features two vocal staves and a piano accompaniment. The vocal staves continue the lyrics from the previous system. The piano accompaniment consists of a right-hand part with triplets of eighth notes and a left-hand part with single notes. The system concludes with the words "So we" in both vocal parts.

not though he dies. So we

The fourth system of music continues the piano accompaniment from the third system. It features a right-hand part with triplets of eighth notes and a left-hand part with single notes. The system concludes with the words "So we" in both vocal parts.

f tri - - - umph, tri - - - umph in the
f tri - - - umph, tri - - - umph in the

The fifth system of music features two vocal staves and a piano accompaniment. The vocal staves continue the lyrics "tri - - - umph, tri - - - umph in the". The piano accompaniment consists of a right-hand part with triplets of eighth notes and a left-hand part with single notes. The system concludes with the words "tri - - - umph in the" in both vocal parts.

f *sempre cresc.* > > >

The sixth system of music continues the piano accompaniment from the fifth system. It features a right-hand part with triplets of eighth notes and a left-hand part with single notes. The first measure of this system is marked with a forte (*f*) dynamic and a *sempre cresc.* (always crescendo) instruction.

right — tri-umph in the right Huz - zah!
 right — tri-umph in the right Huz - zah!

ff *molto cresc.*
pp

molto rit.
 Vic-to - ry shall be ours! Huz - zah! tri-umph huz
 Vic-to - ry shall be ours! Huz - zah! tri-umph huz

sffz *molto rit.* *fff* *tutta forza.*

zah! Huz - zah triumph huz zah
 zah! Huz - zah triumph huz zah

lunga. *sffz*

My Honor and My Sword.

No 2.

Mondragon and Chorus.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro pesante.

Piano. *ff*

sffz accel.

8va

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (ff) dynamic and features a driving, rhythmic melody in the right hand, often marked with accents (>). The left hand provides a steady accompaniment. The tempo is marked 'Allegro pesante'. The piece concludes with a 'crescendo' (cresc.) and 'accelerando' (accel.) marking, leading to a final chord marked '8va'.

MANDRAGON.

Pesante.

8va

ffz

a tempo.

f

The Mandragon section is in 2/4 time with a key signature of one sharp. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The tempo is marked 'Pesante'. The piano part begins with a forte (ffz) dynamic and includes a 'crescendo' (cresc.) marking. The tempo then returns to 'a tempo.' and ends with a forte (f) dynamic. The lyrics are: 'Let oth - ers waste their time pur - and Let oth - ers weigh their gold and'.

su - ing — the fleet - ing phan - toms wealth and fame. — — — — — Such bub - bles
meas - ure — And struggle for it night and day. — — — — — What need have

f

3

The final section continues in 2/4 time with a key signature of one sharp. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The piano part begins with a forte (f) dynamic and features triplet markings (3) in both hands. The lyrics are: 'su - ing — the fleet - ing phan - toms wealth and fame. — — — — — Such bub - bles meas - ure — And struggle for it night and day. — — — — — What need have'.

are not worth the woo - ing — I leave to oth - ers such poor
I for sor - did treas - ure — This good old sword my debts can

game — Men strive to leave their youth be - hind them — They nev - er
pay — Ay let who will go woo and mar - ry — No dam - sel

live but toil and die. — I take life's joys where - er I
long I can a - dore. — I take one kiss but nev - er

find them — Dame For - tune's er - rant knight — am I! — Bor - row
tar - ry — The world is wide and there — are more!

trou - ble — pay it dou - ble — they may do so but not

ffz

I Love and laugh-ter — I am af - ter — Youth we

poco accel.

know is speed - - - ing — by Fame is

ten.

sfz

fleet - ing — in its greet - ing — Love is

lit - tle — but a word, I des - pise naught Still I

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "lit - tle — but a word, I des - pise naught Still I". The piano accompaniment features chords and moving lines in both hands, with some notes marked with accents.

prize naught but my hon - or and — my

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "prize naught but my hon - or and — my". The piano accompaniment includes a dynamic marking of *sfz* (sforzando) in the left hand. The music continues with various rhythmic patterns and chord changes.

sword. ———

Bor - row trou - ble ——— pay it dou - ble ——— They may

Bor - row trou - ble ——— pay it dou - ble ——— They may

The third system begins with the vocal line lyrics "sword. ———". Below this, there are two staves for a chorus, both with the lyrics "Bor - row trou - ble ——— pay it dou - ble ——— They may". The piano accompaniment for this system is marked with *ff* (fortissimo) and includes a triplet of eighth notes in the right hand. The vocal lines are in the bass clef, and the piano accompaniment is in grand staff.

The fourth system shows the piano accompaniment for the chorus section. It features a complex rhythmic pattern with triplets and accents, marked with *ff*. The right hand has a triplet of eighth notes, and the left hand has a similar triplet pattern. The system concludes with a final chord in the bass clef.

CHORUS.

Lunga
ff

I des - pise naught still I

do so, but not I still I

do so, but not I still I

Lunga
ff

molto rit.

prize naught but my hon - or and my sword!

prize naught but my hon - or and my sword!

prize naught but my hon - or and my sword!

molto rit.
sf *Fine*

On the Other Side of the Wall.

No 3

DUET.

Mondragon and Vinetta.

Lyric by
HARRY B. SMITH.Music by
VICTOR HERBERT.

Allegretto comodo.

Voice. *f* MONDRAGON. *rit.*

Here is a song to

Piano. *molto rubato e con gusto*

p *p* *f* *colla voce*

p a tempo *fz* *rit.*

you, fair maid, On the oth-er side of the wall, ———— Though well I know you're a

mf *leggiero* *f*

p a tempo *animato*

fic-kle jade on the oth-er side of the wall, ———— But in trav-'ling'round aft-er

animato

gold - en pelf I have known what it was to — flirt my - self so you

can - not fool me you ca - pri - cious elf, On the oth - er side of the

rit. *pp tranquillo*

poco accel. *pp tranquillo*

wall, I dont love you faith-less maid still lis - ten to my se - re -

poco accel. *pp accel.* *fp* *fp* *fp* *a tempo*

nade, I've sung it to girls brown-eyed or blue, And I trust you wont mind if I

fp

Allegro comodo.

rit.

sing it to you ha, ha, ha! Ha! Ha! Ha! Ha! Ha!

fp *p*

poco rit. *portamento* *p - a tempo*

Ha! Ha! Ha! Hear my

pp poco rit. *molto rit.* *p staccatissimo*

song of love tem - po - rar - y la - dy, la - dy mine

p

I've a fan - cy that's mo - ment - ar - y for your

sf *sf*

smile di - vine, _____ If you think I ought to

tell you mad - ly I a - dore, _____ With such

f *p subito*

non - sense I wont sell you for I have loved be - fore, _____

pesante

— Fa la la la la, _____ Fa la la la la, _____

VINETTA.

Ha! Ha! Ha! (Almost humming)

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in bass clef and contains the lyrics "Fa la la la la la la la la, Fa la la la la,". The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo).

Second system of the musical score. The vocal line continues with the lyrics "Fa la la la la, Fa la la la la la la la la la". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *cresc. molto* (crescendo molto) and *pp*.

(During this interlude Vinetta appears over the wall greeting Mondragon)

Third system of the musical score. The vocal line has the lyrics "la la la la la Fa la!". The piano accompaniment features a variety of dynamics including *ff* (fortissimo), *f* (forte), *ppp* (pianississimo), and *pp* (pianissimo). The piano part includes complex chordal textures and melodic lines.

Fourth system of the musical score. This system continues the piano accompaniment with complex chordal textures and melodic lines. Dynamics include *pp* and *ppp*.

cresc. *f poco accel.* *sf*

VINETTA.

f *p*

I have at-tend-ed to your song from the oth-er side of the wall, _____

Tempo I.

f *mf*

f *p*

Your mode of woo-ing is all wrong it im-press-es me not at all _____ But it's

f

animato

lit-tle I care what you may say, 'Tis the na-ture of all men to be-tray, Why it's

rit. pp

noth-ing to me if you go or stay, On the oth-er side of the wall, ——— So you're

pp *accel.*

VINETTA.

there my false Co - quette chaf-fing me with-out re - gret? ——— Why

fp *fp* *fp* *fp*

a tempo

should-n't I chaff you and all your sort who have wives or sweet-hearts in ev-'ry port. Ha ha

Allegretto comodo.

ha _____ ha ha ha _____ ha ha ha ha ha ha ha ha ha

MONDRAGON.

Ha ha ha _____ ha ha ha _____ ha ha ha ha ha

Allegretto comodo.

f *p* *mf*

portamento *p*

ha! _____ Hear my song of love tem-po - rar - y,

portamento *p*

ha! _____

molto rit. *p staccatissimo*

The first system of the musical score consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The piano part features a series of chords and melodic fragments. Performance markings include 'portamento' and 'p' (piano) for the vocal lines, and 'molto rit.' (molto ritardando) and 'p staccatissimo' (piano staccatissimo) for the piano accompaniment.

Lis - ten now to mine, _____ I've a fan - cy

La - dy La - dy mine, _____ I've a fan - cy

p *sf*

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Performance markings include 'p' (piano) and 'sf' (sforzando) for the piano accompaniment.

that's mo - ment - a - ry for your smile di - vine, _____

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part continues with chords and melodic lines.

If you think I ought to tell you mad - ly I a -

Ha, ha ha ha ha

The first system consists of a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'If you think I ought to tell you mad - ly I a -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

f dore, _____ *p* With such non - sense I wont sell you

Ha Ha ha With such non - sense I wont sell you

The second system continues the vocal line with the lyrics 'dore, _____ With such non - sense I wont sell you'. The piano accompaniment includes dynamic markings *f* and *p*. The vocal line has a long note on 'dore,' followed by a rest.

for I have loved be - fore. _____ Fa la la la

for I have loved be - fore. _____ Fa la la la la _____

The third system continues the vocal line with the lyrics 'for I have loved be - fore. _____ Fa la la la'. The piano accompaniment includes dynamic markings *sf* and *p*. The vocal line has a triplet of eighth notes on 'be - fore.' followed by a long note.

pp

la Fa la la la la Fa la la la la la la la la la

Fa la la la la Fa la la la la la la la la la la

ppp *cresc.*

la Fa la la la la Fa la la la

la Fa la la la la Fa la la la la

pp

ff *ff*

la Fa la la la la Fa la!

Fa la la la la la la la la la la la la la la la Fa la!

f *sfz*

Entrance of Babette.

No 4.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro moderato.

CHORUS.

Here's Ba -

Here's Ba - bette

Piano.

fp

bette, the let - ter writ - er, come and set your mind at ease.

the let - ter writ - er

Here's Ba -

fp

She will
bette Wel-come Ba - bette.

fp *sfz*

Detailed description: This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'She will' and 'bette Wel-come Ba - bette.' The piano accompaniment includes triplets and dynamic markings *fp* and *sfz*.

She'll make your trou - bles light - er write you what you please.
make your trou - bles light - er she will write you what you please. If
He'll make your trou - bles light - er

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics 'She'll make your troubles light - er write you what you please. If' and 'He'll make your troubles light - er'. The piano accompaniment features a steady eighth-note pattern with triplets.

you have her write one a let - ter hell cer - tain - ly love you much
If you have her write one a let - ter She'll

Detailed description: This system contains the final four measures. The vocal line concludes with the lyrics 'you have her write one a let - ter hell cer - tain - ly love you much' and 'If you have her write one a let - ter She'll'. The piano accompaniment continues with triplets and concludes with a final chord.

bet - ter Your mind she will ease she will write what you please come and
 love you much bet - ter Your mind she will ease she will write what you please come and

wel - come Ba - bette pet - ite Ba - bette Come set your mind at ease
 wel - come Ba - bette pet - ite Ba - bette Come set your mind at ease

She will write all you please.
 She will write all you please.

ffz Come and greet her, come to meet her, If you have
 Come and greet her, come to meet her, If you have

ffz tutta forza.

nev - er met her yet! —
 nev - er met her yet! —
 Come greet her.

ffz

fz
 You have nev - er seen as clev - er a cor - re -
 You have nev - er seen as clev - er a cor - re -

ffz

Two vocal staves (Soprano and Alto) with lyrics: "spond-ent as Ba-bette" and "Wel-come Ba-bette." The music is in a minor key with a common time signature. The vocal lines are accompanied by piano accompaniment.

Piano accompaniment for the first system, featuring a *8va* marking and a *ff* dynamic. The piano part includes complex chordal textures and melodic lines in both hands.

Two vocal staves with lyrics: "Wel-come Ba-bette". The vocal lines are accompanied by piano accompaniment.

Piano accompaniment for the second system, featuring a *8va* marking. The piano part includes complex chordal textures and melodic lines in both hands.

Two vocal staves with lyrics: "Hey!". The vocal lines are accompanied by piano accompaniment.

Piano accompaniment for the third system, featuring a *8va* marking and *sfz* dynamics. The piano part includes complex chordal textures and melodic lines in both hands, with triplets marked with a '3'.

Letters I Write All The Day.

No 5.

Lyric by
HARRY B. SMITH.

(Letter Writing Song.)

BABETTE.

Music by
VICTOR HERBERT.

Allegro.

Piano.

The piano introduction is in 6/8 time, marked 'Allegro'. It features a treble and bass clef with a key signature of one sharp (F#). The melody in the treble clef starts with a quarter rest, followed by eighth and sixteenth notes. The bass clef provides a steady accompaniment. Dynamics include a forte (*f*) marking and a sforzando (*sfz*) marking at the end of the piece.

Allegretto comodo.

In pur - suit of my pro - fes - sion man - y let - ters strange I

The first system of the vocal melody is in 6/8 time, marked 'Allegretto comodo'. The lyrics are 'In pur - suit of my pro - fes - sion man - y let - ters strange I'. The piano accompaniment is in the same time and key signature, marked *p* *colla voce*. The piano part features a steady accompaniment with some chordal textures.

write — some - times 'tis a love con - fes - sion some - times

The second system of the vocal melody continues the lyrics: 'write — some - times 'tis a love con - fes - sion some - times'. The piano accompaniment continues with a similar accompaniment style.

chal - len - ges to fight, — Comes a fair young Vil - lage

The third system of the vocal melody continues the lyrics: 'chal - len - ges to fight, — Comes a fair young Vil - lage'. The piano accompaniment includes dynamic markings: *accel.*, *f*, *p rit.*, and *a tempo*. The piano part features a steady accompaniment with some chordal textures.

beau-ty fears her lov-er told her lies bids me write for her a

let-ter scarce can speak for sobs and sighs. "Ah! Dear

Molto meno mosso (molto rubato.)

sweet-heart" (thus she dic-tates) why O why have your grown cold? I've no

pp *espress.*

let-ter for a week now please, please do not think me bold; you well

know how I a - dore you! Don't you love me an - y - more? Oh, come

back dear I im - plore you but I fear I am a bore, I am a

(sigh)(sigh)

pp

bore, I am a bore. _____ Let - ters, Let - ters,

(sigh)(sigh)

poco a poco in tempo

let - ters, — let - ters, — let - ters I write all the day.

Let - ters, let - ters pen and ink fet - ters some of them sad some

gay, Let - ters, let - ters, let - ters, let - ters, some ask for love, some for

cash, Let - ters, let - ters, let - ters, let - ters, joy - ous, sad or

Allegro.

gay. —

f *sfz*

Allegretto comodo.

There's the land - lord who's a mi - ser, and is weaz - en weak and

p

p

old, — and he does not know what love is save the sor - did love of

accel.

accel.

gold, — Hand shakes so he can't write let - ters so to me he al - ways

f *p rit.* *a tempo*

rit. p *a tempo*

comes, — and he threatens pri - son fet - ters for the debt of trif - ling

2/4

2/4

2/4

Andante. (Imitating miser.)
(Almost spoken.)

sums. "Pay old man or go to pri - son, come now quick-ly

rit. *fp* *fp* *fp*

p

make your choice, Where's that mon-ey that you owe me" he dic-tates in

fp *fp* *fp*

col sua sempre.....

squeak-y voice; "What! your wife is old and sick-ly? You'll pay in a

fp *fp* *fp*

8.....

week or so? I've heard that be - fore too oft - en, come! pay up or out you

marcato *fp*

Poco a poco in tempo.

go. _____ Let - ters, - let - ters, - let - ters, - let - ters, -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a long note on 'go.' followed by a series of eighth notes on 'Let - ters, - let - ters, - let - ters, - let - ters, -'. The piano accompaniment consists of rhythmic patterns in both hands, with a 'p' dynamic marking at the start.

let - ters I write all the day. Let - ters, - let - ters, -

The second system continues the vocal line with 'let - ters I write all the day.' followed by 'Let - ters, - let - ters, -'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a 'p' dynamic marking.

pen and ink fet - ters some of them sad - some - gay,

The third system features the vocal line with 'pen and ink fet - ters some of them sad - some - gay,'. The piano accompaniment includes a triplet of eighth notes in the vocal line and corresponding chords in the piano accompaniment.

Let - ters, - let - ters, - let - ters, - let - ters, - some ask for love some for

The fourth system concludes the vocal line with 'Let - ters, - let - ters, - let - ters, - let - ters, - some ask for love some for'. The piano accompaniment continues with rhythmic patterns in both hands.

cash, Let - ters, let - ters, let - ters, let - ters,

Allegro.

joy - ous - sad or - gay.

Allegretto-comodo.

There's a sol - dier bold and

hand - some full of swag - ger and mous - tache. He can

accet. *rit.*

write but too much trou-ble! Pens? Oh, bah! the sword he'll clash. He's in -

a tempo

sul - ted some one stopped him, When a girl he tried to kiss, Was her

a tempo

Tempo di Marcia.

broth-er? Bah no mat-ter! he shall die the rogue for this.

"Write my girl, Mon - sieur I'll meet you In the

for - est nook hard by, _____ Bring your sec - ond no! no

marc.

Detailed description: This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "for - est nook hard by, _____ Bring your sec - ond no! no". The piano accompaniment consists of a right-hand part with chords and triplets, and a left-hand part with a steady bass line. The tempo/mood is marked "marc.".

doc - tor, _____ One or both _____ of us must die, _____

marc.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "doc - tor, _____ One or both _____ of us must die, _____". The piano accompaniment continues with similar textures. The tempo/mood is marked "marc.".

_____ Write my girl _____ and send it post - haste, _____

fz *p*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "_____ Write my girl _____ and send it post - haste, _____". The piano accompaniment features a triplet in the right hand marked "fz" and a dynamic change to "p" in the left hand.

To that slave with - out de - lay, _____ I have

sfz *p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "To that slave with - out de - lay, _____ I have". The piano accompaniment continues with a dynamic change to "sfz" and "p" in the right hand.

nev-er brooked an in - sult, at a word I thrust and

marc. *p*

slay! Ha! Write my girl, Mon-sieur I'll meet you,

f *sff* *pppp* *marc.*

In the for - est nook hard by,

p

Bring your sec - ond no! no doc - ter, One or both

p

of us must die. Write my girl and send it

post haste, To that slave with-out de-lay,

I have nev-er brooked an in-sult,

at a word I thrust and slay?"

He whod thrive must rise at five.

No 6.

Lyric by
HARRY B. SMITH.

Clockmaker's Song.
Tympel and Chorus.

Music by
VICTOR HERBERT.

Allegretto moderato.

Piano.

The piano introduction is in G major (one sharp) and 2/4 time. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with chords and eighth notes. The piece begins with a forte (*f*) dynamic.

Oh the clock-mak-er's trade is a right good trade and a thrift-y trade as

The first line of the song includes a vocal melody and piano accompaniment. The piano part features a steady bass line with chords in the right hand. The dynamic is piano (*p*).

well; For the good old clocks that for you are made, right tru-ly the hours can

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains the same rhythmic pattern as the first line.

tell. Ye i - dlerswholoi - ter a - bout you work and many there are be -

The third line of the song concludes the vocal melody and piano accompaniment. The piano part features a final chord in the right hand.

he who has may— lie till sev-en, ting ting ting ting

tick tick tick tick tick tick tick tick tick tick tick tick tick tick

tick tick tick tick tick tick tick tick tick tick tick tick tick

Detailed description: This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "he who has may— lie till sev-en, ting ting ting ting". The piano accompaniment consists of three staves: two treble clefs and one bass clef. The first two treble staves play a rhythmic pattern of eighth notes, with the word "tick" written below each note. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

Dig and delve till the clock strikes twelve, Work a - gain till the clock strikes ten.

tick tick tick

tick tick tick

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics "Dig and delve till the clock strikes twelve, Work a - gain till the clock strikes ten." The piano accompaniment continues with the same rhythmic patterns as the first system, including the "tick" notes in the treble staves and the accompaniment in the bass staff. The piece concludes with a final chord in the piano part.

Ting ting 'tis a mer-ry, mer-ry rhyme That marks the speed of time.

tick tick tick tick ting-a - ling tick tick

tick tick tick tick ting-a - ling tick tick

sfz p f

sfz

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The second and third lines are vocal parts with lyrics 'tick tick' and 'tick tick ting-a - ling tick tick'. The bottom two lines are piano accompaniment in treble and bass clefs. Dynamics include *sfz*, *p*, and *f*.

He whod thrive must rise at five, Ting ting ting ting

He whod thrive must rise at five, Ting ting ting ting

8

f

Detailed description: This system contains the second two lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The second and third lines are vocal parts with lyrics 'He whod thrive must rise at five, Ting ting ting ting'. The bottom two lines are piano accompaniment in treble and bass clefs. A first ending bracket labeled '8' spans the first two measures of the piano part. Dynamics include *f*.

he who has May lie till sev-en Ting ting ting ting

he who has May lie till sev-en Ting ting ting ting

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "he who has May lie till sev-en Ting ting ting ting".

Dig and delve till the clock strikes twelve. Work a - gain till the clock strikes ten.

Dig and delve till the clock strikes twelve. Work a - gain till the clock strikes ten.

Then

The second system continues with two vocal staves and piano accompaniment. The lyrics are: "Dig and delve till the clock strikes twelve. Work a - gain till the clock strikes ten." The word "Then" is written above the piano accompaniment.

Ting ting 'tis a mer-ry mer-ry rhyme That marks the speed of time.

Ting ting 'tis a mer-ry mer-ry rhyme That marks the speed of time.

The third system features two vocal staves and piano accompaniment. The lyrics are: "Ting ting 'tis a mer-ry mer-ry rhyme That marks the speed of time." The piano accompaniment includes dynamic markings *sfz* and *fff*.

"I'll Bribe the Stars"

NO 7.

(PICTURE PAINTING SONG.)

Duet.

Marcel and Babette.

(During this, he paints her portrait, while she poses.)

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegretto grazioso.

Voice. MARCEL.

My

Piano. *mf poco accel.* *poco rit.* *a tempo*

sub - ject is so fair a crea - ture, No ar - tist could her charm por -

tray, — Nor re - al - ize her grace of fea - ture on

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can-vass or in moul - ded clay. Her brow is pur - est al - a -

bas - ter, Her lips a po - et's vain de - light, Her

smile de - fies the great - est mas - ter, Her eyes put ta - lent all to

flight, Still I will try for love may guide my hand and

p *rit.*

espr.

rit. p

rit.

eye; I'll bribe the stars of

Piu mosso (Tempo di Valse Lento.)

poco a poco in tempo

rit.

a tempo

heav - en for your bright eyes to pose and

p

rit. *p a tempo*

take for your com - plex - ion the li - ly and the

rit. *p a tempo*

p

rose; Then for your lips' per - fec - - tion, I'll

p

bor - row Cu - pid's bow _____ If na - ture will as -

sist me, I'll paint your por - trait so. _____ I

ff *rit.* *rit.*

BABETTE.

(mocking him)

love to hear your art - less chat - ter, It seems to me so ver - y

p

quaint. _____ I do not pay you though to flat - ter, I

p

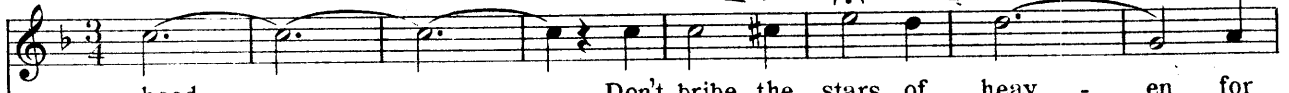
on - ly pay you sir to paint, ——— Your com - pli - ments don't make me

diz - zy, In vain your po - e - try you show'r. ——— I

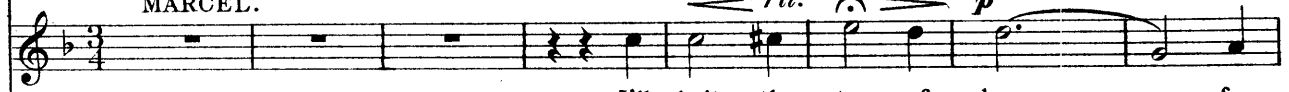
pray Sir pain - ter do get bu - sy, For you're not work - ing by the

hour. *p* Pro - ceed ——— in - deed ——— and *rit.* to your work now please give

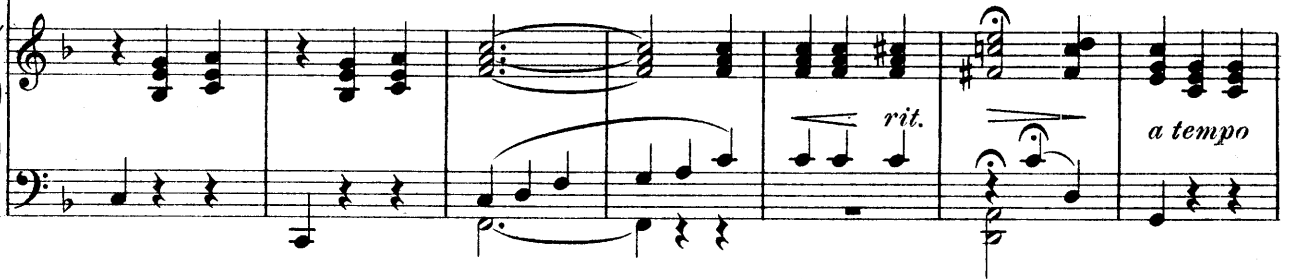
BABETTE.

rit. *p a tempo*

MARCEL.

rit. *p*

Piu mosso (Valse Lento.)

rit.

p
fect - ion nor much like Cu - pids bow, A sim - ple
p
fect - ion I'll bor - row Cu - pids bow, If na - ture

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both in a key with one flat (B-flat major or D minor). The piano accompaniment is in a grand staff (treble and bass clefs). The music is marked with a piano (*p*) dynamic. The lyrics are: "fect - ion nor much like Cu - pids bow, A sim - ple" for the soprano and "fect - ion I'll bor - row Cu - pids bow, If na - ture" for the alto.

vil - lage maid - en I am, please paint me so! A
will as - sist me, I'll paint your por - trait so! If

f *poco accel. e molto cresc.*

The second system continues the vocal lines and piano accompaniment. The piano part features a forte (*f*) dynamic and includes the performance instruction "poco accel. e molto cresc." (poco accelerando e molto crescendo). The lyrics are: "vil - lage maid - en I am, please paint me so! A" for the soprano and "will as - sist me, I'll paint your por - trait so! If" for the alto.

sim - ple vil - lage maid - en, I am please paint me so!
na - ture will as - sist me, I'll paint your pic - ture so!

ff ten. *rit.* *ff rit.* *rit.* *sffz*

The third system concludes the piece. The piano accompaniment features a fortissimo (*ff*) dynamic with a tenuto (*ten.*) marking, followed by a ritardando (*rit.*) and a fortissimo ritardando (*ff rit.*). The final section is marked *sffz* (sforzando fortissimo). The lyrics are: "sim - ple vil - lage maid - en, I am please paint me so!" for the soprano and "na - ture will as - sist me, I'll paint your pic - ture so!" for the alto.

Finale I.

No 8.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Maestoso. BABETTE. (with enthusiasm)

My friends, to arms! Come, all, to

(Trumpet behind the Scene.)

Piano. *f* *fp*

arms, ————— 'Tis the Na - tion calls! De - fend our na - tive

slow.

fp

land. —————

MARCEL.

To arms! Come all! To

MONDRAGON.

arms! 'Tis the Na - tion calls! De - fend our nat - ive

rit.

BABETTE. *ff* To arms! To arms! To

VINETTA. *ff*

MARCEL. *ff* land! To arms! To arms! To

MONDRAGON. *ff*

CHORUS.

SOPR. & ALTO. *ff* To arms! To arms! To

TEN. *ff* To arms! To arms! To

BASS. *ff* To arms! To arms! To

arms! _____ The Na - tion calls her

arms! _____

arms! _____

arms! _____

arms! _____

Marziale maestoso e

fp

molto marcato.

sons and she nev - er yet has called in vain Our

and she nev - er yet has called in vain

p

O hear the call

O hear the call

Come on! ad-vance

Come on! ad-vance

molto marcato.

hap - py land shall nev - er bow to Spain. No! Lets to

No!

No!

No!

This system contains the first two measures of the piece. The vocal line begins with the lyrics 'hap - py land shall nev - er bow to Spain. No! Lets to'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *f* and *ff*. The key signature has two sharps (F# and C#).

arms, our Na - tion shall not bow to Spain. No! Come to arms! Come to

Ay to arms

Ay to arms

No!

Ay to arms

Ay to arms

This system contains the next two measures. The vocal line continues with 'arms, our Na - tion shall not bow to Spain. No! Come to arms! Come to'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* and *ff*. The key signature remains two sharps.

No!

Ay to arms

Ay to arms

This system contains the final two measures. The vocal line concludes with 'No! Ay to arms'. The piano accompaniment features a more complex texture with sixteenth notes in the right hand. Dynamics include *f* and *ff*. The key signature remains two sharps.

arms Come de - fend our nat - ive land, All to
 Pa - tri - ots at - tend! To arms! All to
 Pa - tri - ots at - tend! To arms! All to
 Pa - tri - ots at - tend! To arms! All to
 Pa - tri - ots at - tend! To arms! All to

The first system of the score consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) with lyrics. The bottom staff is the piano accompaniment. The music is in G major and 2/4 time. It features a melody with triplets and a piano accompaniment with chords and moving lines.

arms. Our Na - tion calls her sons And she
 arms! Our Na - tion calls her sons And she
 arms! Our Na - tion calls her sons And she
 arms! Our Na - tion calls her sons And she

The second system of the score consists of six staves. The top five staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The music continues with a melody featuring triplets and a piano accompaniment with chords and moving lines. Dynamics include *ff* (fortissimo).

arms! Our Na - tion calls her sons And she
 arms! Our Na - tion calls her sons And she
 arms! Our Na - tion calls her sons And she

The third system of the score consists of six staves. The top five staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The music continues with a melody featuring triplets and a piano accompaniment with chords and moving lines. Dynamics include *ff* (fortissimo).

nev - er yet has called in vain. Our hap - py land shall nev - er bow to

nev - er yet has called in vain. Our hap - py land shall nev - er bow to

nev - er yet has called in vain. Our hap - py land shall nev - er bow to

nev - er yet has called in vain. Our hap - py land shall nev - er bow to

Spain. No! Our hap - py land shall nev - er bow to

Spain. No! Our hap - py land shall nev - er bow to

Spain. No! Our hap - py land shall nev - er bow to

Spain. No! Our hap - py land shall nev - er bow to

Spain. No! In the cause let us on, Lets u -

This system contains the first two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: "Spain. No! In the cause let us on, Lets u -".

Spain. No! In the cause let us on, Lets u -

Spain. No! In the cause let us on, Lets u -

This system contains the next two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: "Spain. No! In the cause let us on, Lets u -".

Piano accompaniment for the second system, showing the left and right hand parts.

nite and ad - vance de - fend the nat - ive land we all love so

nite and ad - vance de - fend the nat - ive land we all love so

This system contains the first two systems of music for the third system. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: "nite and ad - vance de - fend the nat - ive land we all love so".

nite and ad - vance de - fend the nat - ive land we all love so

nite and ad - vance de - fend the nat - ive land we all love so

This system contains the next two systems of music for the third system. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: "nite and ad - vance de - fend the nat - ive land we all love so".

Piano accompaniment for the third system, showing the left and right hand parts.

well ——— Ah let us go to Vic-to-ry For

well ——— Ay on to Vic-to-ry!

well ———

well ———

sfp

nat-ive land we do and dare The foe de-fy We'll

(Shouting.) Hur-rah!

Ay on to Vic-to-ry (Shouting.) Hur-rah!

(Shouting.) Hur-rah!

(Shouting.) Hur-rah!

con - quer - or die. The foe de - fy Come to arms

Hur - rah! The foe de - fy Come to

Hur - rah! Come to arms the foe de - fy!

Hur - rah!

Hur - rah! The

Hur - rah! The

'tis the Na - tion calls. Let us on to the

arms 'tis the Na - tion calls. Let us on to the

'tis the Na - tion calls. Let us on to the

Na - tion calls to arms. Let us on to the foe.

Na - tion calls to arms. Let us on to the foe.

Na - tion calls to arms. Let us on to the foe.

Na - tion calls to arms. Let us on to the foe.

Na - tion calls to arms. Let us on to the foe.

Na - tion calls to arms. Let us on to the foe.

poco rall.

foe, for-ward let us go Now Fare-
 foe, for-ward let us go Fare -
 foe, for-ward let us go Now Fare-
 foe, for-ward let us go Fare -
 For - ward let us go For - ward all let us go! Fare -
 For - ward let us go For - ward all let us go! Fare -

ff
sfz

Allegro con fuoco.

well my friends be - lov - ed And
 well!
 well!
 well!
 well!
 well!
 well!

sfz

Allegro con fuoco.

may we meet _____ a - gain. _____ The

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "may we meet _____ a - gain. _____ The". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

land _____ we love sin - cere - ly _____ Must

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "land _____ we love sin - cere - ly _____ Must". The piano accompaniment maintains the same rhythmic pattern as the first system.

not _____ ap - peal to you in vain _____ The

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "not _____ ap - peal to you in vain _____ The". The piano accompaniment maintains the same rhythmic pattern as the first system.

land _____ we love _____ so dear - - ly _____ Must

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "land _____ we love _____ so dear - - ly _____ Must". The piano accompaniment maintains the same rhythmic pattern as the first system.

rit. *a tempo.*

ne'er ap - peal to you in vain

rit. sfz *a tempo.*

BABETTE. *ff*

Fare - well my friends loved

VINETTA. *ff*

MARCEL. *ff*

Fare - well my friends loved

MONDRAGON. *ff*

CHORUS.

SOPR. & ALTO. *ff*

TEN. *ff*

BASS. *ff*

Fare - well my friends loved

ff

Dear - - - ly And may we

Dear - - - ly And may we

Dear - - - ly And may we

Dear - - - ly And may we

Dear - - - ly And may we

Dear - - - ly And may we

Dear - - - ly And may we

Dear - - - ly And may we

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

we meet a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

meat a - gain The

land we love sin - cere - ly

land we love sin - cere - ly

We love sin - cere - ly
dear - - ly

land that we all love dear - -

land we all love so

land we all love so dear

Shall ne'er ap - peal to you in

Shall ne'er ap - peal in

Shall ne'er ap - peal to you in

Shall nev - er call in

ly Shall ne'er ap - peal to

dear Shall ne'er ap - peal to

ly Shall not call us in

vain The land we

vain The land we

No

us in vain. The land we

us in vain. The land we

vain No! No! The land we love we

love so dear ly Shall

love so dear ly Shall

love so dear ly Shall

love so dear ly Shall

love so dear ly Shall

Piu mosso.

néer ap - peal to you in vain.

néer ap - - peal in vain.

néer ap - - peal to her sons in vain.

néer ap - - peal in vain.

nev - er call in vain!

nev - er call in vain!

Piu mosso.

sfz *sfz* *sfz* *ff*

Ay to arms drive the

Ay to arms drive the

ff To arms

Ay to arms drive the

Ay to arms drive the

Ay to arms drive the

foe from our dear nat - ive land.

ay — to arms! To

foe from our dear nat - ive land.

foe from our dear nat - ive land.

foe from our dear nat - ive land.

foe from our dear nat - ive land.

Ay to arms drive the foe from the dear nat - ive land

arms ay — to arms, Come

Ay to arms drive the foe from the dear nat - ive land Come

Ay to arms drive the foe from the dear nat - ive land Come

Ay to arms drive the foe from the dear nat - ive land Come

to arms Come to
Come to

to arms come come
to arms come come

arms de - fend the land we
arms de - fend the land we

all! de - fend the land we
all the land we
all de - fend the land we

love so well be it vic - try or

love so well be it vic - try or

love so well be it vic - try or

love so well be it vic - try or

Tempo di marcia. Maestoso.

death Fare - - well!

death Fare - - well!

death Fare - - well!

death Fare - - well!

Tempo di marcia. Maestoso.

ffz *ffz* *fff*

First system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure, followed by quarter notes. The bass clef staff has a steady eighth-note accompaniment. The system concludes with a series of five sixteenth-note chords in the treble staff, each marked with a 'V' (accents).

Second system of musical notation. The treble clef staff continues with eighth-note patterns and quarter notes. The bass clef staff maintains its eighth-note accompaniment. The system ends with a quarter note in the treble staff and a half note in the bass staff.

Third system of musical notation. The treble clef staff begins with a *Volto* marking and contains a triplet of eighth notes. The bass clef staff also features a triplet of eighth notes. A *fff* dynamic marking is present in the middle of the system. The system ends with a triplet of eighth notes in both staves.

Fourth system of musical notation. The treble clef staff includes a triplet of eighth notes and a sixteenth-note chord marked with a 'V'. The bass clef staff has a triplet of eighth notes and a sixteenth-note chord marked with a 'V'. A *ffz* dynamic marking is present. The system concludes with a *ffz* marking and a final chord in both staves.

NO 9.

Opening Chorus.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro brillante.

Piano.

fp sempre cresc.

f

sempre cresc.

sfz

incalando.

ffz

ff

The musical score is written for piano and consists of five systems of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegro brillante'. The score begins with a piano introduction. The first system shows the right hand playing chords and the left hand playing a rhythmic pattern. Dynamics include *fp sempre cresc.* and *f*. The second system continues with *sempre cresc.*. The third system features *sfz*. The fourth system is marked *incalando.*. The fifth system concludes with *ffz* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

CHORUS.

ff. Ker - mess day of all the year, Is the mer - ri - est of all *ten.*

ff. Ker - mess day of all the year, Is the mer - ri - est of all *ten.*

ff. *ten.*

fff

And so now that Ker - mess day Let us all o - bey the call. A

And so now that Ker - mess day Let us all o - bey the call. A

ff

time it is when dance and song With all their joy a - bound But

time it is when dance and song With all their joy a - bound But

sempre. ff *sfz* *sfz*

most of all a time to pass the was - sail bowl a - round.

most of all a time to pass the was - sail bowl a - round.

This system contains the first two systems of music. The top system has two vocal staves and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines. The lyrics are: "most of all a time to pass the was - sail bowl a - round."

This system shows the piano accompaniment for the first system, with treble and bass clefs. The music features chords and moving lines in both hands.

Ker - mess day of all the year, Is the mer - ri - est of all *ten.*

Ker - mess day of all the year, Is the mer - ri - est of all *ten.*

This system contains the third and fourth systems of music. The top system has two vocal staves and a piano accompaniment. The lyrics are: "Ker - mess day of all the year, Is the mer - ri - est of all *ten.*"

This system shows the piano accompaniment for the second system, with treble and bass clefs. The music features chords and moving lines in both hands.

And so now that ker - mess day, Let us all o - bey the call.

And so now that ker - mess day, Let us all o - bey the call.

This system contains the fifth and sixth systems of music. The top system has two vocal staves and a piano accompaniment. The lyrics are: "And so now that ker - mess day, Let us all o - bey the call."

This system shows the piano accompaniment for the third system, with treble and bass clefs. The music features chords and moving lines in both hands.

Ev - ry one must
All the fun of fete and fair,
Seems to per - me - ate the air.

mf

mf *sf molto cresc.*

get his share Of sport of ev - 'ry sort, One day is
Sure! One day is

ff *sfz*

ff *sfz*

all too short For this de - light - ful sort of sport.
all too short For this de - light - ful sort of sport.

sfz

VILLAGE BELLES. 88

(advancing.) *p*

Con - fi - den - tial - ly we say, That we

dim. molto.

p

hope ere close of day An el - i - gi - ble par - ty to ac -

cept For when girls are nice - ly dressed in their

fp

ver - y, ver - y best, At cap - tur - ing ad - mir - ers they're a -

dept.

p (VILLAGE BEAUX.)

In - ci - dent - al - ly we add That a

ff *p* *p*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'In - ci - dent - al - ly we add That a'. The piano accompaniment starts with a forte (*ff*) dynamic and then transitions to piano (*p*) dynamics. The key signature is two sharps (F# and C#), and the time signature is 4/4.

rath - er hand - some lad In hol - i - day at - tire Girls should be

The second system continues the vocal line with the lyrics 'rath - er hand - some lad In hol - i - day at - tire Girls should be'. The piano accompaniment continues with a steady rhythmic pattern. The key signature and time signature remain the same as in the first system.

Ha ha ha ha ha ha! Ha ha!

pleased at He's at - tract - ive to the eye, Girls to

fp

The third system features a vocal line with the lyrics 'Ha ha ha ha ha ha! Ha ha!' and 'pleased at He's at - tract - ive to the eye, Girls to'. The piano accompaniment includes a forte-piano (*fp*) dynamic marking. The key signature and time signature are consistent with the previous systems.

Ha ha!

cap - ture he shall try, For un - doubt - ed - ly he is - n't to be

This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "Ha ha!". The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth and sixteenth notes.

cresc.

This system shows the piano accompaniment for the second system. It features a rhythmic pattern of eighth notes in both hands, with a *cresc.* marking above the treble staff.

molto cresc.

Ha ha ha ha! ha ha ha ha!

sneezed at. Ha ha ha ha! ha ha ha

This system contains the third vocal line and piano accompaniment. The vocal line includes the lyrics "Ha ha ha ha!" and "sneezed at. Ha ha ha ha!". The piano accompaniment continues with a rhythmic pattern, marked with *molto cresc.*

sempre cresc.

This system shows the piano accompaniment for the third system. It features a rhythmic pattern of eighth notes in both hands, with a *sempre cresc.* marking above the treble staff.

ha ha ha ha!

ha! ha ha!

This system contains the fourth vocal line and piano accompaniment. The vocal line includes the lyrics "ha ha ha ha!" and "ha! ha ha!". The piano accompaniment continues with a rhythmic pattern.

ffz

This system shows the piano accompaniment for the fourth system. It features a rhythmic pattern of eighth notes in both hands, with a *ffz* marking above the treble staff.

ff.

Ker - mess day of all the year Is the mer - ri - est of

Ker - mess day of all the year Is the mer - ri - est of

ff

ff

ten.

all And so now that Ker - mess day Let us

ten.

all And so now that Ker - mess day Let us

ten.

all o - bey the call, A time it is when dance and song With

all o - bey the call, A time it is when dance and song With

all their joys a - bound But most of all a time to pass the
all their joys a - bound But most of all a time to pass the

was - sail bowl a - round .
was - sail bowl a - round .

p Women.
If a

wom - an is as old as she looks, We're sure that

we're a - bout six - teen For we're

marcato. *staccatissimo.*

fash - ion - a - bly dressed, In our go to meet - ing best, And

fin - er togs are rare - ly seen. Men. If a

man is as old as he feels, We're sure that we're

school - boys, noth - - ing more. For we're

going to have a lark From the dawn un - til the

dark, As we had in the days of

He he he he! don't they think they're ver-y clev-er He he he

yore. He he he he young-er girls we'll try to

sempre cresc.

he! don't they think they're ver - y clev - er He he he

find Young - er girls we'll try to

QUENTIN.

Let all ad - vance For the

he!

find He he he he!

molto cresc.

ff animando.

first gay Ker - mess dance.

Ker-mess day of all the year Is the
Ker-mess day of all the year Is the

ff animando.

mer - ri - est of all. And so now that Ker - mess day Let us
mer - ri - est of all. And so now that Ker - mess day Let us

all o - bey the call. Let us all ad - vance.
all o - bey the call. Let us all ad - vance, all ad-vance.

sfz

Let us all ad - vance all ad - vance
 Let us all ad - vance all ad - vance all ad - vance

sfz *sfz*

for the dance for the first gay Ker - mess dance ad -
 for the dance for the first gay Ker - mess dance ad -

sfz

vance vance

ff *pesante.*

DANCE.

martellato.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece begins with a dynamic marking of *ff* *tutta forza.* in the first measure. The melody in the upper staff is composed of eighth and sixteenth notes. The bass line features a steady eighth-note accompaniment. Dynamic markings of *sfz* are placed above the first and second measures of the second staff.

The second system continues the piece with two staves. The upper staff maintains the melodic line, while the lower staff continues the eighth-note accompaniment. Dynamic markings of *sfz* are placed above the first and second measures of the second staff.

The third system shows a change in the bass line, with some notes moving to a higher register. Dynamic markings of *sfz* are placed above the first and second measures of the second staff.

The fourth system features a return to the eighth-note accompaniment in the bass line. Dynamic markings of *sfz* are placed above the first and second measures of the second staff. The word *martellato.* is written above the final measure of the system.

The fifth system continues with two staves. Dynamic markings of *sfz* are placed above the first and second measures of the second staff.

The sixth system concludes the piece with two staves. The bass line features a final melodic flourish. Dynamic markings of *sfz* and *ff* are placed above the first and second measures of the second staff.

tutta forza. *sffz* *sffz* *maritello.*

sffz *sffz*

sffz *sffz* *sffz* *sffz* *sffz*

(shouting.) *f*

Hi huz - zah! Hi huz - zah! Hey!

Hi huz - zah! Hi huz - zah! Hey!

sffz *sffz* *sffz*

Hear the Coachman Crack his Whip.

No. 10.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro.

Piano.

pp

p

CHORUS.

SOP. & ALTO.

TEN. & BASS.

Hey! hey! the coach The coach ap -

Hey! hey! the coach

'Tis the coach Hur - rah!

proach es hey! the coach hey!

The musical score is arranged in four systems. The first system shows the piano introduction in 6/8 time, with a treble staff containing a melody and a bass staff with a rhythmic accompaniment of eighth notes. The second system introduces the chorus with vocal staves for Soprano & Alto and Tenor & Bass, and a piano accompaniment. The lyrics are: 'Hey! hey! the coach The coach ap -' for Soprano & Alto, and 'Hey! hey! the coach' for Tenor & Bass. The piano accompaniment features a rhythmic pattern of eighth notes. The third system continues the vocal parts with lyrics: 'Tis the coach Hur - rah!' for Soprano & Alto, and 'proach es hey! the coach hey!' for Tenor & Bass. The piano accompaniment continues with a similar rhythmic pattern. The fourth system shows the final part of the chorus with lyrics: 'hey! the coach hey!' for Tenor & Bass. The piano accompaniment concludes with a final chord.

Hear the coach-man crack his whip, Crick
the coach rum - ble rum - ble rum - ble rum - ble

Hold a - hey!
crack crick crack, hear the coach ap-proach. crick
hear the coach now ap-proach 'Tis per - haps a Duke or

Praps a Duke or Du - chess
crack Hear the coach-man crack his whip, crick
Du - chess, Peer or Po - tent-ate, rum - ble rum - ble rum - ble rum - ble

Hol-la - hey!

crack crick crack Hear the coach ap-proach crick

Hear the coach now ap-proach, 'Tis per-haps a Duke or

crack Praps a Duke or Du-chess, All re-joice with

Du-chess, Peer or Po-tent-ate Hear the gay Pos-

heart and voice, hur-rah!

till ions mer-ry horn

We're Very Highly Polished at the Court, Don't You Know?

TRIO AND DANCE.

No 11.

Baltazar, Vinetta and Van Dyk.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

(BALT.) I'm an old beau of the
(VINET.) I've a coat of arms a

ver - y old - est school In so - ci - e - ty an au - to - crat, I
mot - to and a crest Work and all such vul - gar de - tails I de -

rule, With my snuff-box *comme il faut* with my eye-glass don't you know And my
test, I'm a dan-ger-ous co-quette break a heart with-out re-gret And my

man - ner so sa - tir - i - cal and cool. — I've a per - i - wig and
blood's the ver - y blu - est and the best. (BALT.) I am clev - er at pi -

pitch - es on my face, Pray ob - serve my heels, my buc - kles and my
quet and e - car - té And at dice till dawn of day, I oft - en

lace, If I meet a pret - ty Miss I be - stow on her a kiss, With my
play, I've a stack of gam - bling debts but I trip thro' min - u - ets. In a

poco rit.

cus - tom - a - ry cel - e - bra - ted grace. —
won - der - ful - y fas - ci - nat - ing way. —

Oh, we're

ver - y high - ly pol - ished at the court, don't you know, With a

glance a friend's de - mol - ished at the court, don't you know. We're so

cut - ting and so clev - er, off our guard not we! No nev - er, nev - er

jeer - ing, sneer - ing, dom - i - neer - ing, We're ver - y high - ly pol - ished at the

This system contains the first line of music. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some chords.

court, don't you know? DANCE.

mf *p*

This system contains the second line of music. The vocal line continues with the lyrics. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings *mf* and *p* are present. The word "DANCE." is written above the piano staff.

sfz *pp*

sfz

This system contains the third line of music. The piano accompaniment continues. Dynamic markings *sfz* and *pp* are present. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some chords.

This system contains the fourth line of music. It features the piano accompaniment for the final part of the page. The piano part continues with rhythmic patterns and chords, ending with a double bar line.

No. 12.

Tony the Peddler.

Mondragon and Chorus.

Lyrics by
HARRY B. SMITH.Music by
VICTOR HERBERT.

Marcato.

Piano.

Musical notation for the piano introduction, featuring a treble and bass clef. The key signature is three flats (B-flat major/D minor). The tempo is marked 'Marcato'. Dynamics include *ff*, *sffz*, *ffz*, and *sffz*.

Allegro moderato.

*accel.**p*

What would you buy mer-ry gen-tle-men all? For bar-gains each man of us
Pray have ye chil-dren kind gen-tle-men all? Why then I have plen-ty of

*sf pesante**accel.**sffz**p*

strives, _____ I've frip-per-y fur-be-lows, trin-kets a store, To
toys, _____ A jack in the box, or a top or a doll, 'Twould

*scherzando**accel.**sffz**molto rubato e rit.**a tempo*

please your fair sweet-hearts and wives, _____ Come buy her some ear-rings or
please your sweet girls and fine boys, _____ Come try just to please them a

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

leggiere

brace-lets of beads, or buy her this el - e - gant fan, ——— What
 tri - fle or two, this ex - quis-ite ar - ti - cle scan, ——— If you

ev - er you lack you shall find in my pack, Ay To - ny the ped-dler's your
 wish good St. Ni - cho - las all the year round, why To - ny the ped-dler's your

rit.

p

colla voce

a tempo

man! ——— With a
 man! ———

f *molto rit.*

CHORUS.

Ay To-ny's a right handy - man! ———

Ay To-ny's a right handy - man! ———

f *molto rit.*

a tempo

sffz *molto rit.*

ff

heigh - o hey! A down the dus - ty road with a mer - ry - jog - a -

long boys; If the day is long and trade - goes - wrong I

CHORUS.

hey! —
hey! —

keep - up - heart with a song boys: It is

With a song boys. —
With a song boys. —

heigh - o hey on a pleas - ant sum - mer - day Ill for - tune with me's no

piu pesante
med - dler, For a sta - ble loft a hay - stack_ soft is a

pesante *a tempo* *a tempo*
home_to_ To - ny the Ped - dler. *D.S.*

CHORUS.
Hey! ho!
Hey! ho!

molto rit. ff *sffz a tempo* *sffz* *sffz* *ff a tempo* *sffz D.S.*
molto forzato *Fine.*

My Lady 'Tis For Thee.

No 13.

Romanza.

Marcel.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Animato.

MARCEL.

If I could look in - to your
If then the bat - tle surg - es

Piano.

f *accel.* *rit.* *pa tempo.*

eyes _____ And see the love - - light there, _____ There
round _____ And foe - men are de - fied, _____ Thy

were no Knight in ar - mor bright But might of me _____ be -
face I'd have to be a star To guide me as _____ I

ware. _____ But might of me be - ware my dear, Though
ride. _____ If when the days fierce fight is done Thy

sfz

gal - lant were his guise, _____ For ev - er in my
he - ro wound - ed lies, _____ He shall not feel the

marc.

heart I'd bear the bless - ing of your eyes. For -
foe - man's steel if sol - aced by your eyes. If

p

rit. ev - er I bear love the bless - ing of your
I had to cheer me the thought of your dear

poco a poco rit. *molto rit.*

Molto moderato.

eyes.
eyes.

riten.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, 6/8 time, with lyrics 'eyes.' and 'eyes.' written below it. The bottom two staves are piano accompaniment in bass clef, 6/8 time. The piano part features a steady eighth-note bass line and chords in the right hand. A 'riten.' (ritardando) marking is placed at the end of the system.

(Dreamingly.)

Let hope of thee — my guer - don be — my

pp *dolcissimo.*

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef, 6/8 time, with lyrics 'Let hope of thee — my guer - don be — my'. The bottom two staves are piano accompaniment in bass clef, 6/8 time. The piano part features a steady eighth-note bass line and chords in the right hand. A '(Dreamingly.)' marking is placed above the first measure of the vocal line. A 'pp' (pianissimo) and 'dolcissimo.' marking are placed above the piano accompaniment.

la - dy, la - dy mine — I'll bear thy col - ors

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef, 6/8 time, with lyrics 'la - dy, la - dy mine — I'll bear thy col - ors'. The bottom two staves are piano accompaniment in bass clef, 6/8 time. The piano part features a steady eighth-note bass line and chords in the right hand.

on my shield — my hon - or shall be thine. — I'll

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef, 6/8 time, with lyrics 'on my shield — my hon - or shall be thine. — I'll'. The bottom two staves are piano accompaniment in bass clef, 6/8 time. The piano part features a steady eighth-note bass line and chords in the right hand.

wear thine im - age in my heart, And neer shall bend the

knee; Then if a he - ro's wreath be mine, My

la - dy 'tis for thee...

f colla voce.

rit.

Fine. D.C.

To the Sound of the Pipe and the Roll of the Drum.

No. 14.

Entrance

Lyric by

Babette, Van Timpel Eve and Chorus.

Music by

HARRY B. SMITH.

VICTOR HERBERT.

Allegro brillante.

Piano.

CHORUS.

To the sound of the pipe and the

To the sound of the pipe and the

martellato. ffz

ffz

roll of the drum the strol - ling co - me - di - ans hith - er - ward come let all

roll of the drum the strol - ling co - me - di - ans hith - er - ward come let all

true friends of art to re - ceive them pre - pare And give prop - er greet - ing to
 true friends of art to re - ceive them pre - pare And give prop - er greet - ing to

ge - ni - us rare let bra - zen Cym - bals clash Let the bra - zen bugl - es
 ge - ni - us rare let bra - zen Cym - bals clash Let the bra - zen bugl - es

blare To wel - come the stroll - ers who come to our fair - on Ker - mess
 blare To wel - come the stroll - ers who come to our fair - on Ker - mess

ff

day. Hur - rah! Hur - rah! Hur - rah! Hur - rah! Hip

day. Hur - rah! Hur - rah! Hur - rah! Hur - rah! Hip

ff

hip Hur - rah Hip hip hur - rah Hip hip hip hip hip hip hip and Hur -

hip Hur - rah Hip hip hur - rah Hip hip hip hip hip hip hip and Hur -

cresc. possibile.

ff L'istesso Tempo

rah!

rah!

L'istesso Tempo

ff

staccatissimo.

BABETTE.

VAN T. and EVA.

Our forte-is ver - sa - til - i - ty In

thes - pi - an fa - cil - i - ty Our smil - ing af - fa - bil - i - ty To

us wins ev - 'ry heart We've tal - ents a va - ri - e - ty With

which to please so - ci - e - ty We've samp- led near - ly ev - 'ry phase of

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in B-flat major and 4/4 time. The lyrics are: "which to please so - ci - e - ty We've samp- led near - ly ev - 'ry phase of". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

his - tri - on - ic art

VAN T.

I am a rec - ord - break - er as a

The second system continues the vocal lines and piano accompaniment. The lyrics are: "his - tri - on - ic art" followed by a breath mark and "VAN T." on a new line. The vocal line then continues with "I am a rec - ord - break - er as a". The piano accompaniment includes performance markings: *8va loco.* in the right hand and *sfz* in the left hand. A *fz* marking appears below the piano part in the third measure.

BABETTE *a piacere.*

At vo - cal - iz - ing Bal - lads I can

ne - cro - man - ing fak - ir

The third system features a new vocal line and piano accompaniment. The lyrics are: "At vo - cal - iz - ing Bal - lads I can" followed by a breath mark and "ne - cro - man - ing fak - ir". The piano accompaniment includes performance markings: *sfz* in the left hand and *p colla voce.* in the right hand. The piano part features a long, sustained chord in the right hand.

brillante.

strike ad - mir - ers dumb.

EVA

While Im the in - ci - den - tal per -

form - er in - stru - men - tal E - lec - tri - fy - ing hear ers with my big Bass

sfz sfz

BABETTE.

Our tal - ents mul - ti -

Cym. Dr. Cym. Dr. Cym. Dr. Cym. Dr. Cym. Dr.

VAN T. & EVA.

Drum

ff

dim.

p

sempre col qua...

molto stacc.

plic-i - ty Our men-tal el - as - tic-i - ty Our gen-er-al fe - li-ci - ty are ad-

col gva

mired by friend and foes Our mar-vel-ous a - bi - li - ty Our wond-rous ver - sa -

col gva

til - i - ty Have won us scores of loud en-cores And vig-or-ous bra - voes!

col gva

ff

Our tal - ents mul - ti - plic - i - ty Our men - tal e - las - tic - i - ty Our

CHORUS.
 Their tal - ents mul - ti - plic - i - ty Their men - tal e - las - tic - i - ty Their
 Their tal - ents mul - ti - plic - i - ty Their men - tal e - las - tic - i - ty Their

f Their tal - ents mul - ti - plic - i - ty Their
col qua sempre

gen - er - al fe - lic - i - ty are ad - mired by friends and foes Our

gen - er - al fe - lic - i - ty are ad - mired by friends and foes Their
 gen - er - al fe - lic - i - ty are ad - mired by friends and foes Their

men - tal e - las - tic - i - ty Have
col va

mar - vel - ous . a - bil - i - ty Our won - drous ver - sa - til - i - ty Have

mar - vel - ous a - bil - i - ty Their won - drous ver - sa - til - i - ty Have

mar - vel - ous a - bil - i - ty Their won - drous ver - sa - til - i - ty Have

won them scores of loud en - cores Have
col qua...

won us scores of loud en - cores And vig - or - ous bra - voes!

won them scores of loud en - cores And vig - or - ous bra - voes!

won them scores of loud en - cores And vig - or - ous bra - voes!

won them scores of loud and vig - or - ous bra - voes!

loco

ff. Thank you! *ff.* Thank you! Thank you! Thank you!

ff Bra-vo bra-vo bra-vo Bra-vo bra-vo bra-vo bra-vo bra-vo

ff marcato *sffz* *8va*

Thank you, Thank you, Thank you, Thank _____ you!

Bra-vo bra-vo bra-vo bra-vo bra-vo!

bra-vo bra-vo bra-vo bra-vo!

8va *ffz*

"Be kind to Poor Pierrot"

No. 15.

FROM
"Babette."Lyric by
HARRY B. SMITH.Music by
VICTOR HERBERT.

Allegro. Parlando e

Voice. Once
Oh!

Piano. *f accel.* *poco rit.* *pp*

molto rubato. *Meno.*

young Pier - rot the gay the free, Fell deep in love as
young Pier - rot was bound to win, He stole the gold of

colla voce. *Meno.*

a tempo.

deep could be, With Col - um - bine so fair to see And
Har - le - quin, Then sped to Col - um - bine the sweet to

pp a tempo.

The musical score is written for voice and piano. It begins with a tempo marking of 'Allegro' and a key signature of one flat (B-flat major). The time signature is 2/4. The voice part starts with a rest, followed by the lyrics 'Once Oh!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of 'f accel.', 'poco rit.', and 'pp'. The score is divided into three systems. The first system covers the first two lines of lyrics. The second system covers the next two lines of lyrics, with a 'molto rubato' marking and a 'Meno.' dynamic marking. The third system covers the final two lines of lyrics, with an 'a tempo.' marking and a 'pp a tempo.' dynamic marking. The piano part includes various musical notations such as slurs, ties, and dynamic hairpins.

rit. *rit.* *a tempo.*

sighed so sad - ly, "woe is me" But in her bloom - ing
lay the wealth be - fore her feet, She saw the gold - en

rit. *rit.* *a tempo.*

Meno *f*

beau - ty bright, She Pir - ou - et - ted ev - 'ry night, Nor
duc - ats shine, Then whis - pered fond - ly "I am thine" He

rit.

gave a sin - gle thought or care, To poor Pier - rot in his des -
clasped her to his hap - py heart, She vowed they nev - er - more should

f *p* *rit.*

Moderato. *pp*

pair. _____ But
part. _____

p *schierzando.* *pp* *pp*

Oh Co - quette your charms for - get, for beau - ty fades you

Ped. * * *

know. Some day youll wish you had not laughed At

Ped. *

poor en - amored Pier - rot A maid - en may say

pp * *Ped.*

"no" too long For love may come and go So

Ped. * * * *Ped.*

Col - um - bine don't laugh too long, Be kind — to poor Pier-

rot.

ppp

rit. *rit.*

rit.

There Once Was an Owl.

No 16.

SEXTETTE.

Marcel, Van Timpel, Eva, Mondragon, Katrina and Theresa.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Moderato.

Piano. *mf* *mp*

MONDRAGON. EVA.

There once was an owl, An in-tel - li-gent fowl, So they tell me. He

MARCEL.

hid in the shade of the dark branch-es made all the day. But when

night had grown dark, To the tower in the park, So stealth-i - ly and sly he'd fly. And 'twas

The musical score is written in G major (one sharp) and 3/4 time. It begins with a piano introduction marked 'Moderato' and 'Piano'. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal parts enter with the lyrics: 'There once was an owl, An in-tel - li-gent fowl, So they tell me. He hid in the shade of the dark branch-es made all the day. But when night had grown dark, To the tower in the park, So stealth-i - ly and sly he'd fly. And 'twas'. The score includes dynamic markings like *mf* and *mp*, and performance instructions like 'Moderato'.

ALL.

there, nev-er found by the world all a-round, he would wait on his neigh-bors to spy. — Oh

fz *p*

there in the dark he would think it a lark just to lis - - ten, To

MARCEL.

hear all the se-crets of oth-ers he'd hide and he'd prowl. — 'Twas his

ALL.

great-est de-light all the day or by night, Just to keep all the neigh-bors in trou-ble and fright. Such a

gos-sip and pest was this old scan-dal mong-'ring owl.

1

pp

There owl. Then

2

EVA.

pp

let us be se-cret, as se-cret as we can. It's right as con-spir-a-tors we should; Se-

ALL. MARCEL.

p *fp*

cre-tive and sly let us peer a-round and pry, All en-voys do so I've un-der-stood. "Hist

ALL. VAN T.

p *fz*

Hist! "our prin - ci - pal re - mark, To which now and then we add "Hark Hark!"

That's the way as con - spir - a - tors and di - plo - mats we ought to do. Hist

espress. ALL.

Hark! Con -

MONDRAGON.

spir - a - tors we who are noth - ing if not di - plo - ma - tic, So

MARCEL.

steal - thy of tread on our mis - sion of dread do we prowl. _____ We are

not what we seem, But we plot and we scheme. We mutter and we crouch and scowl. With a

hush and a hist, and a hark and a whist. Let's be se - cret as old Mis - ter Owl. _____ Con -

fz *p*

spir - a - tors we who are noth - ing if not di - plo - ma - tic, So

steal - thy of tread on our mis - sion of dread' do we prowl. _____ We are

not what we seem, But we plot and we scheme, And we frown and we scowl as we peer and we prowl, We are

marcato

steal - thy and sly as that wise old_ fowl the owl. _____

pp

Yes hist, We whist with steal-thy tread and bat-ed breath_ we go!

Hark Hist, And whist_ with steal-thy tread and bat-ed breath_ we go!

ppp fz fz p

The Life of a bold Free Lance.

No 17.

Entrance of Captain Guzman and Musketeers.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Tempo di Marcia.

Piano.

mf

pf molto cresc.

sfz

p

TENORS.

When we troop-ers ride in to a town with

BASSES.

charg - ers urged by the spur ————— there's nev - er a girl but her

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'charg - ers urged by the spur' followed by a long melisma '—————' and then 'there's nev - er a girl but her'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *ffz* is present at the end of the system.

heads in a whirl as we laugh and leer at her we

The second system continues the vocal line with the lyrics 'heads in a whirl as we laugh and leer at her we'. The piano accompaniment continues with chords and a bass line. A dynamic marking of *ffz* is present at the end of the system.

laugh and leer at her ————— We fight the neigh - bors with

The third system continues the vocal line with the lyrics 'laugh and leer at her' followed by a long melisma '—————' and then 'We fight the neigh - bors with'. The piano accompaniment continues with chords and a bass line. A dynamic marking of *ffz* is present at the end of the system.

sfz clash of sa - bers the *p* peas - ants all dread our frown _____ and

p

sfz maids sur - ren - der to *sfz* glanc - es ten - der when *mf* we ride in to

fz *mf*

CAPTAIN GUZMAN.

Then
town when we ride in - to town.

f

ff trot trot troop - ers all beau - ty's to be won _____ *p*

draw your sword my gal - lant Lord flash 'em in the sun Then *ff*

trot trot troop - ers all casque and hel - met glance _____ give a *p*

hip hur-rah and a threetimesthreefor the life of a bold free lance _____ give a *f* *p*

ff hip hur - rah and a *f* three times three *ff* for the

three times three

ffz *fffz* *ffz*

life of a bold free lance *ff* Then

free lance *ff* Then *ff*

trot trot troop - ers all beau - ty's to be won *p*

trot trot troop - ers all beau - ty's to be won *p*

ff *p*

draw your swords my gal - lant lords flash 'em in the

draw you swords my gal - lant lords flash 'em in the

The first system of the score consists of three staves. The top two staves are vocal lines in G major (one sharp) with lyrics. The bottom staff is the piano accompaniment. Dynamics include *ff* (fortissimo) and *ff* (fortissimo).

The piano accompaniment for the first system, featuring chords and a bass line. Dynamics include *f* (forte).

sun Then trot trot troop - ers all casque and hel - met

sun Then trot trot troop - ers all casque and hel - met

The second system of the score consists of three staves. The top two staves are vocal lines in G major with lyrics. The bottom staff is the piano accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano).

The piano accompaniment for the second system, featuring chords and a bass line. Dynamics include *ff* (fortissimo) and *p* (piano).

glance — give a hip hur - rah and a three times three for the

glance — give a hip hur - rah and a three times three for the

The third system of the score consists of three staves. The top two staves are vocal lines in G major with lyrics. The bottom staff is the piano accompaniment. Dynamics include *sfz* (sforzando) and *sfz* (sforzando).

The piano accompaniment for the third system, featuring chords and a bass line. Dynamics include *sfz* (sforzando) and *sempre f* (sempre forte).

life of a bold free lance a hip hur - rah and a
life of a bold free lance a hip hur - rah and a

This system contains the first two vocal staves and the first two piano staves. The vocal parts are in a soprano and alto register, with lyrics: "life of a bold free lance a hip hur - rah and a". The piano accompaniment features a steady bass line and chords in the right hand.

ff

The piano accompaniment for the second system, consisting of the third and fourth staves. It continues the harmonic support for the vocal lines with a consistent bass line and chords.

ff
three times three for the
three times three for the

This system contains the third and fourth vocal staves and the third and fourth piano staves. The vocal parts sing "three times three for the". The piano accompaniment features long, sustained notes in the bass line and chords in the right hand.

The piano accompaniment for the fourth system, consisting of the fifth and sixth staves. It features a more active bass line with eighth notes and chords in the right hand.

life of a bold free lance.
life of a bold free lance.

This system contains the fifth and sixth vocal staves and the fifth and sixth piano staves. The vocal parts sing "life of a bold free lance.". The piano accompaniment features a steady bass line and chords in the right hand.

sfz *fff* *ff*

The piano accompaniment for the sixth system, consisting of the seventh and eighth staves. It features a more active bass line with eighth notes and chords in the right hand, ending with a final chord.

No 18.

Finale II.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Allegro brillante.

ff (Drinking.)

CHORUS.

Piano.

Hail! Duch-ess young and

Hail! Duch-ess young and

The first system of the musical score features a vocal chorus and piano accompaniment. The vocal parts are written in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is written in grand staff notation. The tempo is marked 'Allegro brillante' and the dynamic is 'ff' (fortissimo). The lyrics 'Hail! Duch-ess young and' are written below the vocal staves.

The second system continues the vocal chorus and piano accompaniment. The lyrics 'fair, Of ar-is-to-cratic air,' are written below the vocal staves. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The third system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with a complex rhythmic pattern of eighth notes and chords.

The fourth system continues the vocal chorus and piano accompaniment. The lyrics 'Nev - - er may your beau-ty fail, Here's' are written below the vocal staves. The piano accompaniment continues with the same rhythmic pattern.

The fifth system shows the piano accompaniment for the fourth system, featuring a continuation of the rhythmic pattern and harmonic structure.

BAL.

Most

hail, Duch - ess hail!

hail, Duch - ess hail!

or - di - na - ry pop - u - lace, Let ev - ry one now

fp *fp* *fp*

take his place, The show you are a - bout to see, Is

fp *p*

su - per - fine as it can be, Be seat - ed all _____ and heed the

call.

pp (*sotto voce to Guzman.*)

That's one of the con-spir-a-tors, Ar - rest him! ar - rest him!

pp

That's one of the con-spir-a-tors, Ar - rest him! ar - rest him!

pp

CHORUS.

BABETTE. (*aside to Van T.*) *a piacere.*

Oh, What a joke to take their place and be my la - dy and your

BABETTE.
to Guzman with dignity.

Maestoso.

grace. You of - fi - cer, — who rep - re-

sent. His Maj - es - ty and law, Who

cresc. all dis - loy - al - ty de - test, *accel.* I call on you now to ar - rest, And

BAB. crush and o - ver - awe! —
MAR. Be - hold them there, — with guil - ty air
MOND. There those

sfz *stentato.* *f*
 There! there are the ones you seek, Ar - rest them, ar -
 three! Ar - rest! them ar -
 Ar - rest! them ar -

CHORUS.

fz *ffz*

BAB. *rest* them! *f* Be-hold them
 MAR. *rest* them! *f* Be-hold them
 VAN T. *rest* them! Ar -
 VIN. & VAN DYK. *rest* them! Ar -
 BALT. And-so do we, yes we pro-test!
 MOND. But I pro - test, In-deed I do!
rest them! Ar -
rest them! Ar -
rest them! Ar -

ffz

BAB.

there with guilt - ty air the three con - spir - a - tors you seek, Be - hold them

MAR.

there with guilt - ty air the three con - spir - a - tors you seek, Be - hold them

VANT.

rest them, ar - rest them! Ar -

MOND.

rest them, ar - rest them! Ar -

rest them! ar - rest them! Ar -

rest them! ar - rest them! Ar -

there the three con-spir - a - tors you seek, Be - hold them there, Ar - rest them! And so you

p

there the three con-spir - a - tors you seek, Be - hold them there, Ar - rest them!

rest the three con-spir - a - tors you seek, Be - hold them there, Ar - rest them!

rest the three con-spir - a - tors you seek, Be - hold them there, Ar - rest them!

rest the three con-spir - a - tors you seek, Be - hold them there, Ar - rest them!

rest the three con-spir - a - tors you seek, Be - hold them there, Ar - rest them!

> BAB.

see, the pen-al - ty, Of thus con-spir - ing 'gainst the King. It is

p rubato. *p grazioso.*

ver - y wick - ed thing, And so you see, the pen-al - ty, Of thus con-

p

MAR.

spir - ing 'gainst the King. It is a ver - y wick - ed thing. To

p

Par - is we must go straight-way, And tell the King with - out de - lay, We

BAB.
 We're _____ the envoys sent by Spain, We're _____ the envoys sent by

MAR.
 see this crime with grief and pain. For

VAN T.
 They are con-spir-a-tors, the ones you seek. _____

VINET.
 We protest, *ff* we protest!

VAN DYK.
 We protest, *ff* we protest!

MOND.
 To Paris now straightway, And tell the King without de-lay _____ a

(to Guzman.)

They are con-spir-a-tors, the ones you seek _____

They are con-spir-a-tors, the ones you seek. _____

They are con-spir-a-tors, the ones you seek. _____

CHORUS.

sfz *fp* *fp* *fp*
p *ffz* *ffz*

Spain! _____

we! _____ we are the en - voys sent by

there! _____

ff
We do pro - test, in - deed we do!

ff
We do pro - test, in - deed we do!

way! _____

there! _____

there! _____

sfz
ff

ff > We! we! we!

Spain — *ff* > We! we! we!

ff > We! we! we!

You!!? You!!? You!!? You!!?

(shouting.) You!!? You!!? You!!? You!!?

ff > We! we! we!

(bowing low.) Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh!

Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh!

f *ffz* *ffz* *ffz*

ffz

Detailed description: This page of a musical score, numbered 152, contains eight systems of music. The first seven systems are vocal parts, and the eighth is a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal parts consist of four staves. The first three staves have lyrics: 'We! we! we!', 'Spain — We! we! we!', and 'We! we! we!'. The fourth staff has lyrics: 'You!!? You!!? You!!? You!!?'. The fifth staff has a '(shouting.)' instruction above it and the same lyrics. The sixth staff has lyrics: 'We! we! we!'. The seventh system is a duet with two vocal staves and a piano staff. The lyrics are 'Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh!'. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *ff*, *ffz*, and *f*. Performance instructions include accents (>) and a '(bowing low.)' instruction.

We are the envoys sent by Spain. And so you
 We are the envoys sent by Spain.
 We are the envoys sent by Spain.
 They're sent by Spain.
 They're sent by Spain.
ffz *p*

see, the pen - al - ty, Of thus con -
 We are the en - voys sent by
 We are the en - voys sent by
 And so you see, the pen - al - ty,
 'gainst the King
p *p* *grazioso.*

spir - ing 'gainst the King, It is a ver - y wick - ed thing, And so you

Spain!

BALT. VINET. & VAN DYK.

But we pro -

But we pro -

Spain!

Con - spir - ing 'gainst the King's, a ver - y wick - ed thing.

wick - ed thing.

see the pen - al - ty, Of thus con -

We are the en - - voys sent by

test!

test!

We are the en - - voys sent by

And so you see, the pen - al - ty,

ver - - y. wick - - ed

spir - ing 'gainst the King, It is a ver - y wick - ed thing.

Spain! Sent by Spain! We see this

But we pro - test,

But we pro - test,

Spain! Sent by Spain! We see this

Con - spir - ing 'gainst the King's a ver - y wick - ed thing.

wick - ed thing. We see this

wick - ed thing. We see this

Oh, what a joke, ha, ha, ha, ha! _____

crime _____ with grief and pain, _____ We see this

But we pro - test, in - deed we do

But we pro - test, in - deed we do

crime _____ with grief and pain, _____ We see this

So you see the

crime _____ with grief and pain, _____ We see this

crime _____ with grief and pain, _____ We see this

Oh! what a joke, ha, ha, ha, ha!

crime with grief and pain, Of thus con -

But we pro - test, in - deed we do.

But we pro - test, in - deed we do.

crime with grief and pain, Of thus con -

pen - al - ty, for

crime with grief and pain, Of thus con -

crime with grief and pain, Of thus con -

Piano accompaniment for the piece, consisting of two staves: a grand staff with treble and bass clefs. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The key signature is two sharps and the time signature is common time.

Oh, what a joke to take their place and be my lady and your

spir - ing 'gainst the King, it is a ver - y wick - ed thing, Of thus con -

But we pro - test, in - deed we do, Yes, we pro - test in - deed we

But we pro - test, in - deed we do, Yes, we pro - test in - deed we

spir - ing 'gainst the King, it is a ver - y wick - ed thing, Of thus con -

thus con - spir - - ing 'gainst the King, Con -

spir - ing 'gainst the King, it is a ver - y wick - ed thing, Of thus con -

molto cresc.

grace, to be my lady and your

spir - ing 'gainst the King, It is a

do, Yes we pro - test, in - deed we

do, Yes we pro - test, in - deed we

spir - ing 'gainst the King. It is a

spir - ing 'gainst the King. It is a

spir - ing 'gainst the King. It is a

spir - ing 'gainst the King. It is a

8

Allegro vivo.

grace, oh, what a joke, a - way!

ver - y wick-ed thing, a - way!

do, in-deed we do, we do!

do, in-deed we do, we do!

ver - y wick-ed thing, a - way!

ver - y wick-ed thing, a - way!

ver - y wick-ed thing, a - way!

ff

Allegro vivo.

cresc. *ffz* Trumpet • behind the Scene. *ff*

BAB.

Come now, my coach, we must a

way Come now, my coach we must a - way! a

way!

VINET. with ALTOS.
The coach hur - rah The coach hur -

MARC. with TENORS.
Hey, the coach! Hey, the coach!

MOND. VAN T. VAN DYK with BASSES.

rah! hey! hey! the coach, hey, hey. The coach! hey. ho, — hey ho! — hey ho! — hey

hey! hey! the coach, hey, hey. The coach! hey. ho, — hey ho! — hey ho! — hey

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

A - way, — a - way, a - way!

ho! — hol - la hey! — hol - la hey!

ho! — hol - la hey! — hol - la hey!

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

sffz

The third system 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 2/4.

Allegro con fuoco.

BAB.

The

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a quarter rest, followed by a quarter note G4, and then a quarter rest. The second staff is a vocal line in alto clef, also starting with a quarter rest and a quarter note G4. The third staff is a vocal line in tenor clef, starting with a quarter rest and a quarter note G4. The fourth staff is a vocal line in bass clef, starting with a quarter rest and a quarter note G4. The fifth staff is a piano accompaniment in bass clef, starting with a quarter rest and a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The tempo is marked 'Allegro con fuoco'.

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains the lyrics: "whips are crack - ing mer - ri - ly, Crick, crack, a - way, a - way! The". The second staff is a vocal line in alto clef, also containing the lyrics. The third staff is a vocal line in tenor clef, also containing the lyrics. The fourth staff is a vocal line in bass clef, also containing the lyrics. The fifth staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The tempo is marked 'Allegro con fuoco'.

The third system of the musical score consists of two staves. The top staff is a piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The bottom staff is a piano accompaniment in bass clef, also featuring a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The tempo is marked 'Allegro con fuoco'.

horns are blow - ing cheer - i - ly with mel - o - dy so gay! Then

so gay ——— Then

so gay ——— Then

Detailed description: This system contains the first vocal entry. The vocal line (top staff) has lyrics: "horns are blow - ing cheer - i - ly with mel - o - dy so gay! Then". The piano accompaniment (bottom two staves) provides harmonic support. The key signature has two sharps (F# and C#), and the time signature is 2/4. There are accents (>) over the notes for "cheer - i - ly" and "mel - o - dy".

Detailed description: This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines.

sfz *sfz* hi! hi! hoop - la! While the bells of the hor - ses ring, We'll

hi! hi! hoop - la! hors - es ring!

hi! hi! hoop - la! hors - es ring!

Detailed description: This system contains the second vocal entry. The vocal line (top staff) has lyrics: "hi! hi! hoop - la! While the bells of the hor - ses ring, We'll". The piano accompaniment (bottom two staves) continues with a similar rhythmic pattern. The key signature remains two sharps. There are accents (>) over the notes for "hoop - la!". The dynamic marking *sfz* (sforzando) is present at the beginning of the system.

sfz *sfz*

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the rhythmic pattern from the first system. The dynamic marking *sfz* is present at the beginning of the system.

dash a - long to the sound of song, As we go to— see the King! — The

The

The

ff

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "dash a - long to the sound of song, As we go to— see the King! — The". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *ff* (fortissimo) is placed above the piano part.

fz

ff

Detailed description: This block shows the piano accompaniment for the first system, spanning two staves. It features chords and moving lines in both hands. Dynamic markings include *fz* (forzando) and *ff* (fortissimo).

whips are crack - ing mer - ri - ly, Crick, crack, a - way, a - way! The

whips are crack - ing mer - ri - ly, Crick, crack, a - way, a - way! The

whips are crack - ing mer - ri - ly, Crick, crack, a - way, a - way! The

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "whips are crack - ing mer - ri - ly, Crick, crack, a - way, a - way! The". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Dynamic markings include *fz* (forzando) and *ff* (fortissimo).

fz

fz

Detailed description: This block shows the piano accompaniment for the second system, spanning two staves. It features chords and moving lines in both hands. Dynamic markings include *fz* (forzando).

horns are blow-ing cheer-i - ly with mel - o - dy so gay, Then hi! hi!

horns are blow-ing cheer-i - ly with mel - o - dy so gay, Then hi! hi!

horns are blow-ing cheer-i - ly with mel - o - dy so gay, Then hi! hi!

ffz

fz fz

hoop-la! While the bells of the hor-ses ring, We'll dash a-long to the sound of song, We'll

hoop-la! While the bells of the hor-ses ring, We'll dash a-long to the sound of song, We'll

hoop-la! While the bells of the hor-ses ring, We'll dash a-long to the sound of song, We'll

go to see the King, the King, We'll go to see
 go to Yes and see
 dash a - long to sound of song, we'll dash a - long to sound of song, We'll dash a - long to
 dash a - long to sound of song, we'll dash a - long to sound of song, We'll dash a - long to

cresc.

the King!
 the King!
 sound of song, We'll go to see the King!
 sound of song, We'll go to see the King!

sfz *ff* *tutta forza* *poco pesante.* *sfz*

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music consists of eighth and sixteenth notes. A dynamic marking *sfz* is present in the right hand.

Second system of musical notation. It includes dynamic markings *sfz sfz sfz sfz* in the right hand. There are also *V* (accents) above several notes in both hands.

Third system of musical notation. It features a *V* (accent) above a note in the right hand and a *y* (fermata) over a note in the bass line.

Fourth system of musical notation. It includes dynamic markings *sffz*, *sffz*, and *fff pesante.* in the right hand. There are also *V* (accents) above many notes in both hands.

Fifth system of musical notation. It features a *sffz* dynamic marking in the right hand. The system concludes with a double bar line.

Opening Chorus.

No 19.

Moderato.

Piano. *p*

CHORUS.

State - ly grace! Rhyth - mic tread! Trip the new - est dance of
sword and fan. Proud - ly posed! Haugh - ty head.

The musical score is set in a key with one flat (B-flat) and a common time signature (C). The tempo is marked 'Moderato'. The piano accompaniment begins with a dynamic marking of 'piano' (p). The chorus consists of two vocal parts, with lyrics provided for each. The lyrics are: 'State - ly grace! Rhyth - mic tread! Trip the new - est dance of sword and fan. Proud - ly posed! Haugh - ty head.' The piano accompaniment continues throughout the chorus, providing harmonic support for the vocal lines.

*rit.**a tempo*

Dames and gal - lants in the slow Pa - vane, Eyes meet eyes,
rit.
 Dames and gal - lants in the slow Pa - vane, *a tempo*

rit. *a tempo*

Lan - guid smile, Lov - ers here's your chance for plot and plan,
 Lov - ers here's your chance for plot and plan,

Whis - pers low, Soft re - plies, While the dance the most se -
 Whis - pers low, Soft re - plies, While the dance the most se -
f

date Pa - vane we dance this most se - date Pa - vane. —

date Pa - vane we dance this most se - date Pa - vane. —

date Pa - vane we dance this most se - date Pa - vane. —

L'istesso tempo.

p SOLO.

Ah! love lis - ten to me now, Trust me, dear, com -

Lis - ten to me now.

Lis - ten to me now.

L'istesso tempo.

plete - ly, For the mu-sic loud, Keeps from all the crowd,

sempre pp
No one else can hear, Yes the mus-ic loud, Keeps from all the

sempre pp
No one else can hear, Yes the mus-ic loud, Keeps from all the

sempre pp

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines for two voices, both marked *sempre pp*. The fourth staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

molto espress.

Words I whis - per sweet - ly, Ah! love when the dance is done.

crowd, Ah! love, - When the dance is

crowd, Ah! love, - When the dance is

pp

pp

pp

p

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics, marked *molto espress.* and *pp*. The second and third staves are vocal lines for two voices, also marked *pp*. The fourth staff is the piano accompaniment, marked *p*, with a more complex harmonic structure than the first system.

In the gar - den lone - - ly, Meet me dear, And
 done. Then a - lone we'll be, — You and I to -
 done. Then a - lone we'll be, — You and I to -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

there I'll tru - ly swear. That I love you, I'll tell you I
 geth - er there, Then I'll love you yes I
 geth - er there, Then I'll love you yes I

cresc. molto *fz*
cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.

The second system continues the musical score. It includes dynamic markings such as *cresc. molto* and *fz*. The piano accompaniment features a prominent bass line with a *cresc. molto* marking. The vocal parts continue with their respective lyrics.

love you, Yes tru - ly I love you.

love you, Yes tru - ly I love you.

love you, Yes tru - ly I love you.

love you, Yes tru - ly I love you.

sfz *p*

sfz *p* *pp*

pp

pp *pp* *pp*

SOPRANO.

State - ly grace, Rhyth - mic tread,

fp

Trip the new-est dance of sword and fan, State-ly grace,
 Trip the new-est dance of sword and fan, State-ly grace,
 Trip the new-est dance of sword and fan, State-ly grace,

Rhyth-mic tread, Prou-ly posed! Haugh-ty head.
 Rhyth-mic tread, Prou-ly posed! Haugh-ty head.
 Rhyth-mic tread, Prou-ly posed! Haugh-ty head.

Dig - ni - fied and state - ly in the dance in the

Dig - ni - fied and state - ly in the dance in the

p *a tempo*

This system contains the first two systems of music. The top system features three vocal staves (Soprano, Alto, and Bass) with lyrics. The bottom system features a grand staff (treble and bass clefs) for piano accompaniment. Dynamics include *p* and *a tempo*. There are accents and slurs throughout.

slow se - - date Pa - vane.

slow se - - date Pa - vane.

rit. *molto cresc.* *fffz*

This system contains the second and third systems of music. The top system features three vocal staves with lyrics. The bottom system features a grand staff for piano accompaniment. Dynamics include *rit.*, *molto cresc.*, and *fffz*. There are accents, slurs, and fermatas throughout.

It's a Way We Have in Spain.

No. 20.

Entrance of

Van T., Eva, Mondragon and Marcel as Spanish Envoys.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Marziale.

Piano.

The musical score is written for piano in 2/4 time, key of D major. It begins with a **Marziale** section. The first system shows the right hand starting with a *ff* dynamic and a *l.h.* marking. The left hand enters with a *ff* dynamic. The second system continues the *ff* and *sfz* dynamics, featuring triplet markings. The third system introduces *fff lunga* dynamics. The fourth system is marked **Allegro brillante:** and includes the lyrics "We've" with a *f* dynamic. The piano part in this section uses *ff*, *dim.*, and *ffz* dynamics.

come from the land of sun - ny, sun - ny Spain, _____ And a

p
Sun - ny, sun - ny Spain.

p
Sun - ny, sun - ny Spain.

p

mf

CHORUS.

hear - ing by Roy - al - ty we wish to gain, _____ I'm a

Yes they wish to gain.

Yes they wish to gain.

mf

sfz p di - plo - mat you can bet on — that, *sfz p* So to

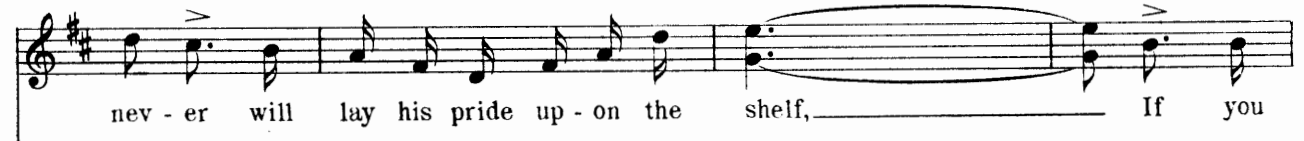
vis - it you kind - ly we deign. *sfz* O your

CHORUS.
 Vis - it us kind - ly they deign. *sfz*
 Vis - it us kind - ly they deign. *sfz*

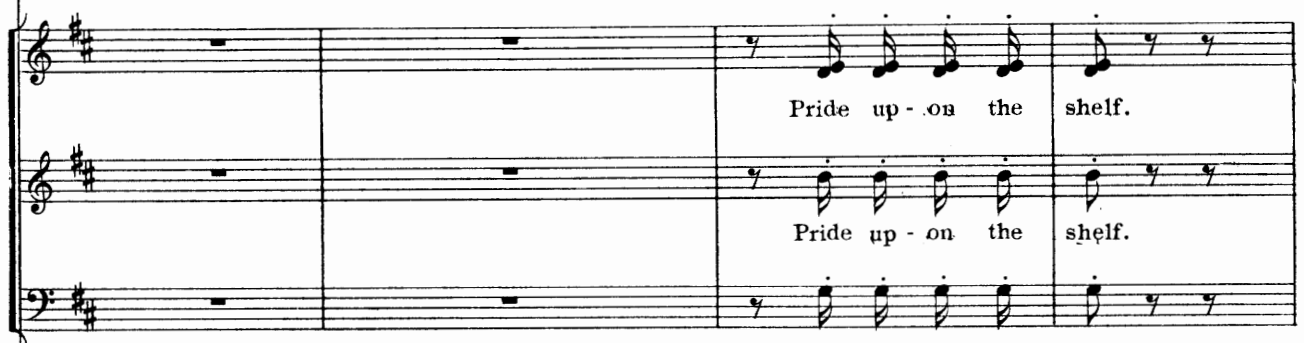
Span-iard's a ver - y proud and haugh - ty elf, And he

p Proud and haugh - ty elf.
p Proud and haugh - ty elf.

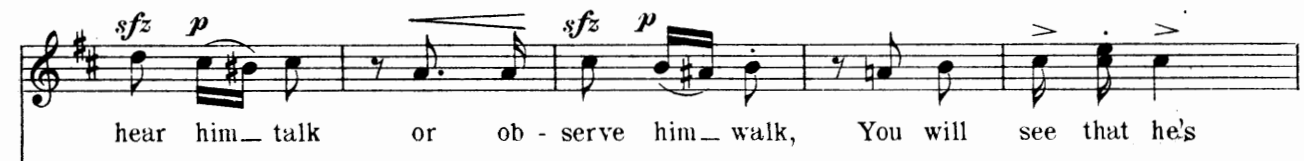
mf



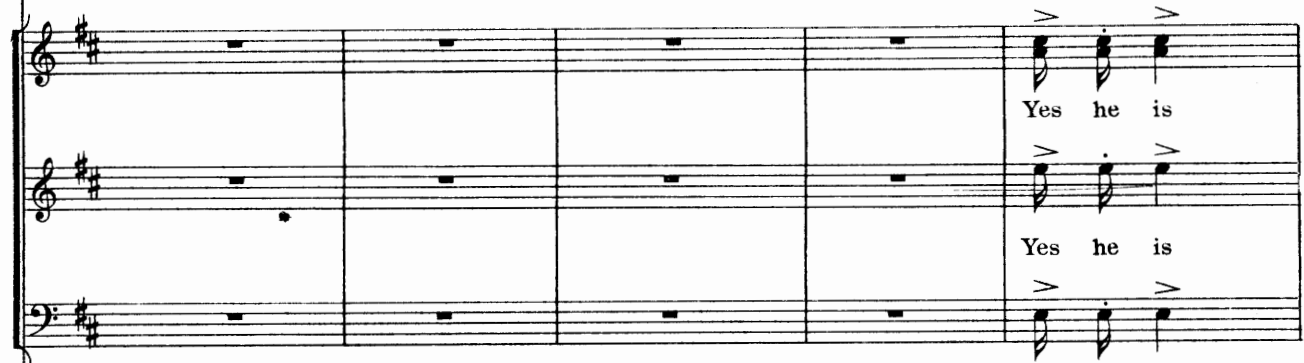
nev - er will lay his pride up - on the shelf, If you



Pride up - on the shelf.
Pride up - on the shelf.



sfz p hear him talk or ob - serve him walk, *sfz p* You will see that he's



Yes he is
Yes he is



sfz p *sfz p*

fond of him - - self, In the land of Spain,

fond of him - - self,

fond of him - - self,

pp

pp

pp

pp

sfz

sfz

pp

pp

— we're a naugh-ty, haugh-ty set, We re - gard with pain,

pp

pp

— An - y breach of e - ti - quette. We are dig - ni - fied —

Unis.

p

pp *>* *>*

We're puffed up with pride, — It's a way — we

pp

That's a way they

pp

That's a way they

pp

pp

CHORUS.

portato *pp*

have in Spain, — In the land of Spain, —

portato

have in Spain.

portato

have in Spain.

portato

pp

pp

marcato

we're a naugh-ty, haugh-ty set, We re - gard with pain, -

pp

An - y breach of e - ti - quette. We are

Unis.

p

dig - ni - fied, And puffed up with pride, It's a

cresc.

cresc.

cresc.

cresc.

cresc.

CHORUS.

That's a

cresc.

That's a

cresc.

way we have in Spain. _____

way they have in Spain. _____

way they have in Spain. _____

way they have in Spain. _____

ff 1

f 1

f

f

ff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "way we have in Spain." for the soprano and "way they have in Spain." for the other three parts. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo) and *f* (forte). A first ending bracket is present at the end of the system.

Spain. _____ In the land of Spain. _____ We're a

Spain. _____

Spain. _____

Spain. _____

f *Unis.*

2

2

2

Detailed description: This system continues the vocal and piano parts. The lyrics are "Spain. _____ In the land of Spain. _____ We're a". The piano accompaniment continues with a melodic line and bass line. Dynamics include *f* (forte) and *Unis.* (unison). A second ending bracket is present at the end of the system.

ff

mf

2

Detailed description: This system shows the piano accompaniment for the third system. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). A second ending bracket is present at the end of the system.

f *a tempo*

naugh - ty, haugh - ty set, ——— Tra la la!

f. *ten.*

Tra la la

f. *ten.*

Tra la la

f. *ten.*

Detailed description: This system contains the vocal line and three piano accompaniment staves. The vocal line begins with the lyrics 'naugh - ty, haugh - ty set, ——— Tra la la!'. The piano accompaniment consists of three staves (treble, middle, and bass clefs). The first two piano staves have lyrics 'Tra la la' and 'Tra la la' respectively. The piano part features a strong dynamic of *f* (forte) and a tenuto (*ten.*) marking. The key signature is one sharp (F#) and the time signature is 7/8.

ff

marcato

ff

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clefs). The music is marked with a dynamic of *ff* (fortissimo) and a *marcato* articulation. The right hand features a series of chords and a melodic line, while the left hand provides a rhythmic accompaniment. The key signature remains one sharp (F#) and the time signature is 7/8.

We re - gard with pain, ——— An - y

Detailed description: This system contains the vocal line and three piano accompaniment staves. The vocal line begins with the lyrics 'We re - gard with pain, ——— An - y'. The piano accompaniment consists of three staves (treble, middle, and bass clefs). The piano part features a dynamic of *f* (forte) and a tenuto (*ten.*) marking. The key signature is one sharp (F#) and the time signature is 7/8.

f

Detailed description: This system shows the piano accompaniment for the fourth system. It consists of two staves (treble and bass clefs). The music is marked with a dynamic of *f* (forte). The right hand features a series of chords and a melodic line, while the left hand provides a rhythmic accompaniment. The key signature remains one sharp (F#) and the time signature is 7/8.

breach of e - ti - quette, — Tra la la

f. *ten.*

Tra la la

f. *ten.*

Tra la la

f. *ten.*

Detailed description: This system contains the first vocal entry. The vocal line begins with a melodic phrase in G major: "breach of e - ti - quette, — Tra la la". The piano accompaniment is in the right hand, with a steady eighth-note accompaniment in the left hand. Dynamics include *f.* and *ten.* (tenuto).

ff

Detailed description: This system is primarily piano accompaniment. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, and some triplets. The left hand has a more rhythmic accompaniment. The dynamic is marked *ff* (fortissimo).

sempre cresc.

Tho' you might not guess, From the

sempre cresc.

From the

sempre cresc.

From the

sempre cresc.

Detailed description: This system contains the second vocal entry. The vocal line begins with "Tho' you might not guess, From the". The piano accompaniment continues with a similar rhythmic pattern. The dynamic is marked *sempre cresc.* (sempre crescendo).

sempre cresc.

Detailed description: This system is primarily piano accompaniment, continuing the complex rhythmic patterns from the previous system. The dynamic is marked *sempre cresc.*

way we sing and dance, — That we're here to call on his
way they sing and dance, — On his
way they sing and dance, — On his

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "way we sing and dance, — That we're here to call on his" for the first voice, "way they sing and dance, — On his" for the second and third voices, and "way they sing and dance, — On his" for the fourth voice. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Ma-jes - ty of France, — Sing - ing Tra la la la la, Tra la la la la,
Ma-jes - ty of France, — Tra la la la la, Tra la la la la,
Ma-jes - ty of France, — Tra la la la la, Tra la la la la,

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "Ma-jes - ty of France, — Sing - ing Tra la la la la, Tra la la la la," for the first voice, "Ma-jes - ty of France, — Tra la la la la, Tra la la la la," for the second and third voices, and "Ma-jes - ty of France, — Tra la la la la, Tra la la la la," for the fourth voice. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

Tra la la la la, — Sing - ing Tra la la la la, Tra la la la la,

Tra la la la la, Tra la la la la, Tra la la la la,

Tra la la la la, Tra la la la la, Tra la la la la,

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "Tra la la la la, — Sing - ing Tra la la la la, Tra la la la la,". The second and third staves are vocal parts with lyrics: "Tra la la la la, Tra la la la la, Tra la la la la," and "Tra la la la la, Tra la la la la, Tra la la la la," respectively. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady accompaniment of chords and moving lines in both hands.

Tra la la la la! — We re - peat with pride, — we are

Tra la la la la! — They re - peat,

Tra la la la la! — They re - peat,

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "Tra la la la la! — We re - peat with pride, — we are". The second and third staves are vocal parts with lyrics: "Tra la la la la! — They re - peat," and "Tra la la la la! — They re - peat," respectively. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady accompaniment of chords and moving lines in both hands. Dynamic markings include *sfz* (sforzando) and accents (>).

dig - ni - fied — di - plo - ma - tic and quite ac - ro - ba - tic for

dig - ni - fied, — Yes they're quite ac - ro - ba - tic for

dig - ni - fied, — Yes they're quite ac - ro - ba - tic for

ff

ff

ff

8

rinsforzando

en - voys from Spain. —

en - voys from Spain. —

en - voys from Spain. —

fff

fff

fff

8

fff

ff rit. *a tempo*

In the land of Spain, —

ff rit. *a tempo*

In the land of Spain, —

ff rit. *a tempo*

In the land of Spain, —

ff rit. *a tempo*

tutta sforza

ff rit. *a tempo*

— We're a naugh-ty, haugh-ty set, We re - gard with pain, —

— They're a naugh-ty, haugh-ty set, They re - gard with pain, —

— They're a naugh-ty, haugh-ty set, They re - gard with pain, —

— An - y breach of e - ti - quette, We are dig - ni - fied_

— An - y breach of e - ti - quette, They are dig - ni - fied_

— An - y breach of e - ti - quette, They are dig - ni - fied_

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "An - y breach of e - ti - quette, We are dig - ni - fied_". The piano accompaniment consists of chords and moving lines in both the right and left hands.

— quite puffed up with pride, — It's a way we

— quite puffed up with pride, — It's a way they

— quite puffed up with pride, — It's a way they

The second system of the musical score continues with three vocal staves and a piano accompaniment. The lyrics are: "quite puffed up with pride, — It's a way we". The piano accompaniment includes dynamic markings such as *ff* (fortissimo) and *sfz* (sforzando). The score concludes with a final chord in the piano part.

marc. portato ff

have in Spain, — In the land of Spain, — we're a

marc. portato ff

have in Spain, — In the land of Spain, — They're a

portato ff

have in Spain, — In the land of Spain, — They're a

portato ff

naugh - ty, haugh - ty set, We re - gard with pain, — An - y

naugh - ty, haugh - ty set, They re - gard with pain, — An - y

naugh - ty, haugh - ty set, They re - gard with pain, — An - y

breach of e - ti - quette, We are dig - ni - fied, — Quite puffed up with pride, —

breach of e - ti - quette, They are dig - ni - fied, — Quite puffed up with pride, —

breach of e - ti - quette, They are dig - ni - fied, — Quite puffed up with pride, —

ff

ff

ff

ff

sfz

p *fff* It's a way we have in Spain. —

p *fff* It's a way they have in Spain. —

p *fff* It's a way they have in Spain. —

p *fff* It's a way they have in Spain. —

p *fff* *fff* *fff*

My Lady of the Manor.

No 21.

MADRIGAL QUARTETTE.

Lyric by
HARRY B SMITH.

Music by
VICTOR HERBERT.

Allegro grazioso.

SOP. & ALTO.

CHORUS.

My
TENOR.
My
BASS.
p

Allegro grazioso.

Piano

p cresc.
dimerit.
pp

la - dy of the man - or may be fair, may be fair Hey non - ny O
la - dy of the man - or may be fair, may be fair Hey non - ny O
pp

pp

none shall say her nay. But Dol - ly of the milk - ing pail may

none shall say her nay. But Dol - ly of the milk - ing pail may

p

pp

have as gold-en hair Hey non - ny O! kiss while yet you may —

have as gold-en hair Hey non - ny O! kiss while yet you may — My

pp

So ve - ry fine and gay, —

la - dy goes in silk at - tire, — So gay — But

f So fine and gay —

mf

f
As blos - soms in the May, *p* But
Dol - ly is as pink and white as May, But
f As in the May, *p*

ten. dim.
love flies as the bee flies to a - ny flow'r that's fair, O
love flies as the bee flies to a - ny flow'r that's fair, O
ten. dim.

ten. rit. e dim.
love comes as the breeze comes that blow-eth ev - 'ry where, that blow - eth ev - 'ry
love comes as the breeze comes that blow-eth ev - 'ry where, that blow - eth ev - 'ry
that blow - eth. ev - 'ry
pp rit. e dim.
pp ppp

Allegro giocoso(moderato.)

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pp where _____ Oh love comes as the breeze comes that

where _____ Oh love comes as the breeze comes that

p *f* *p*

Allegro giocoso (moderato)

pp

sfz *p*

blow - eth ev - 'ry where, and love flies as the bee flies That

blow - eth ev - 'ry where, and love and love flies as the bee flies That

f *p*

sfz *p*

finds a flow - er fair, Kiss me dear or leaveme dear,

finds a flow - er fair, Kiss me dear or leaveme dear,

pp

p *molto espress.*

man - y can kiss be - side The light love is pleas - ant love, And

man - y can kiss be - side The light love is pleas - ant love, And

pp *pp* *molto espress.*

is wide The

Oh, the world the world is wide The light love is pleas - ant love, And

Oh, the world is wide The light love is pleas - ant love, And

the world is wide The

pp

rit *p* *p*

Oh, — the world is wide. — Fa la la la — Fa la la

Oh, — the world is wide. — Fa la la la — Fa la la

p *p*

rit *p* *p*

la Fa la la la la Fa la la la la Fa la la la la

la Fa la la la la Fa la la la la

tr

ppp

la Fa la la la Fa la la la Fa la la la

la Fa la la la Fa la la la la Fa la la la

ppp

rit. *molto rit.*

la Fa la la la la Fa la la la la la

la Fa la la la la Fa la la la la la

pp *molto rit.* *rit.* *ppp*

Where the Fairest Flow'rs are Blooming.

No 22.

The Butterfly Waltz Song.

Lyric by

HARRY B. SMITH.

Babette.

Music by

VICTOR HERBERT.

Allegro brillante.

Piano. *ff*

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked *Allegro brillante* and *ff*. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal line enters with a melodic phrase, marked *ff*, *accel.*, and *rit. e dim.*. This is followed by a *Cadenza* section for the piano, marked *accel.*, featuring a more complex rhythmic pattern. The vocal line then resumes with the lyrics: "Where the fair - est flow'rs are bloom - ing In the sum - mer air Neath the azure sky, I would dwell 'mid their per -". The piano accompaniment continues with chords and rhythmic patterns, marked *f* and *p*.

ff *accel.* *rit. e dim.*

Ah *Cadenza.*

accel.

Where the fair - est flow'rs are bloom - ing In the sum - mer

air Neath the azure sky, I would dwell 'mid their per -

f *p*

fum - , ing — Know-ing not a care. — Like a but-ter - fly

— With my leis - ure — made for pleas - ure, — I — would live

— just for love, — I would live Ah!

— for love on - ly, — I would live.

fp *sfz* *fp* *sfz* *brillante.*

sfz *sfz*

rit. *a tempo.*

Ah, I would fly like a zeph-yr at

molto accel. *rit.* *colla voce.* *a tempo.*

rit. *rit.*

night, Un - to the placewhere my love lies in dreamssweet and .ight, I would

p *rit.* *rit.*

rit.

watch oer his dreaming — a - while And with one kiss his slum-ber be -

Molto meno mosso.
Tranquillo.

dolcissimo.

guile; _____ Then while the stars gleam through the

L. H.

p Tranquillo..

night, I would re - turn Wing - ing my flight. _____

p Ah _____

Ah _____

p *rit.*

p *dim.*

pp sempre dim. *dim.* *rit.*

rit. **Tempo I.**

Ah I would fly like a zeph-yr at night,

rit. *colla voce.* *p.*

rit. *a tempo.*

Un - to the place where my love lies in dreamssweet and light, I would watch o'er his

rit. *a tempo.*

a tempo.

dreaming a while; Then with a kiss his slumber I'd be - guile.

cresc. *f* *a tempo.* *ff*

Tempo I.

brillante.

molto accel.

f a tempo.

Where the fair - est — flow'rs are

ff

f a tempo.

bloom - ing — In the summer air, — Neath the az-ure sky, —

p

— I would dwell 'mid — their per - fum - ing — Knowing not a

f

p

care _____ Like a but-ter - fly _____ With my leis - ure. _____ made for

p

pleas - ure, _____ I _____ would live _____ just for love _____ I would

live _____ *accel.* _____ *rit.* _____ for love on - ly _____ I would

ff

Piu mosso.
live. _____ Ah _____

p grazioso. *pp*

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line features a melodic phrase with a slur over the first two measures and a fermata on the third. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of musical notation. The vocal line begins with the exclamation "Ah!" and continues with a melodic phrase. The piano accompaniment includes the dynamic marking *pp* (pianissimo) in the second measure. The system concludes with a fermata on the vocal line.

Third system of musical notation. The vocal line contains the lyrics "Ah, what joy it would be,". The piano accompaniment features the dynamic marking *brillante.* in the second measure and *fp molto cresc.* (fortissimo molto crescendo) in the fifth measure. The system ends with a fermata on the vocal line.

Fourth system of musical notation. The vocal line contains the lyrics "So to be free, Life would be fair, with - out a care,". The piano accompaniment provides a steady harmonic accompaniment with chords and moving lines. The system concludes with a fermata on the vocal line.

Joy _____ it would be _____ If I _____

f brillante.

_____ could be free, _____ Yes, I gladly would

a piacere.

ff

live as the gay but - ter - fly _____

colla voce.

ff

ff

A

way.

accel.

Finale III.

No 23.

Lyric by
HARRY B. SMITH.

Music by
VICTOR HERBERT.

Tempo di Marcia. BABETTE.

Say ————— fare - well to

all ————— One and all must hap-py be.

I in - vite ————— you to my wed - ding —————

None shall be ————— as gay as we.

Piano. *f* *pp* *marc.* *p* *marc.* *marc.* *p* *sfz*

BABETTE.

ff

Do not say _____ fare - well I pray you, _____

SOP. & ALTO.

TENOR.

Do not say _____ fare - well I pray you, _____

CHORUS.

Do not say _____ fare - well I pray you, _____

BASS.

ff

ff

That will fill us with re - gret; _____

That will fill us with re - gret; _____

That will fill us with re - gret; _____

sva

For we all shall meet a - gain soon _____ At the

For we all shall meet a - gain soon _____ Here's a

For we all shall meet a - gain soon _____ Here's a

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "For we all shall meet a - gain soon _____ At the" for the top voice, "For we all shall meet a - gain soon _____ Here's a" for the middle voice, and "For we all shall meet a - gain soon _____ Here's a" for the bottom voice. The piano accompaniment consists of chords and moving lines in both hands.

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a series of chords and melodic fragments that support the vocal lines.

wed - ding of _____ Ba - bette _____

health _____ Ba - bette. _____

health _____ Ba - bette. _____

This system contains three vocal staves and a piano accompaniment. The lyrics are: "wed - ding of _____ Ba - bette _____" for the top voice, "health _____ Ba - bette. _____" for the middle voice, and "health _____ Ba - bette. _____" for the bottom voice. The piano accompaniment continues with chords and melodic lines.

rit. pesante.

This block shows the piano accompaniment for the second system. It begins with the instruction *rit. pesante.* (rhythmically heavy). The accompaniment features a mix of chords and moving lines, ending with a final chord.

Listesso tempo.
PRINCIPALS and CHORUS.

Bor - row trou - ble — Pay it dou - ble, — You may

pesante.

do so But not I. Love and laugh - ter — I am

aft - er, — Youth we know is speed - - ing —

by, Bor - row trou - ble — Pay it dou - ble, — They may

sfz

do so, But not I. I des - pise naught, Still I

do so, But not I. I des - pise naught, Still I

do so, But not I. I des - pise naught, Still I

ff

ff

prize naught, But my hon - or and my sword.

prize naught, But my hon - or and my sword.

prize naught, But my hon - or and my sword.

ff

ff

Tempo I.

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First system of the musical score. The treble clef staff contains chords and melodic fragments, while the bass clef staff features a steady eighth-note accompaniment. A dynamic marking of *ff* is present in the bass staff.

Second system of the musical score. It includes a triplet of eighth notes in the treble staff and continues the accompaniment in the bass staff.

Third system of the musical score, showing further development of the harmonic and rhythmic material.

Fourth system of the musical score, featuring a triplet of eighth notes in the bass staff.

Fifth system of the musical score. A dynamic marking of *sva* is placed above the treble staff.

Sixth system of the musical score, concluding with a dynamic marking of *sfz* in the bass staff.

End of Opera.
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