

# THE BEAUTY SPOT

A MUSICAL PLAY



*Book and Lyrics by*

**JOSEPH W. HERBERT**

*Music by*

**REGINALD DE KOVEN**



Vocal Score, { \$2.00 Net  
7/6 Net

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**JOS. W. STERN & CO.**

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# CAST OF CHARACTERS.

AT PRODUCED BY COMSTOCK & GEST INC. AT THE HERALD SQUARE THEATRE,  
NEW YORK, APRIL 10TH, 1909.

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GEN. SAMOVAR, of the Russian

Legation at Paris ..... JEFFERSON DE ANGELIS

NIKOLAS KROMESKI, his nephew, a Dutch

Coffee planter from Borneo ..... ALF DE BALL

BARON LECOCQ, Chef de Surete,

Paris Bureau of Police ..... W. H. DENNY

JACQUES BACCAREL, an American

painter from New Orleans, Louisiana ... GEO J. MacFARLANE

CHICKOREE, his valet ..... FRANK DOANE

VICTOR ... } Artists, Friends } ..... HARRY TEBBUTT

GUSTAVE } of Baccarel } ..... FRANCIS TYLER

JEAN ..... } ..... MORGAN WILLIAMS

PAUL ..... } ..... FRANK KELLEY

COMMISSIONNAIRE ..... Mr. MAXWELL

WAITER ..... Mr. SMITH

NICHETTE, the General's second wife,

formerly an actress and model ..... VIOLA GILLETTE

COUNTES NITSKY, the General's Sister .... JEAN NEWCOMBE

POMARE, wife of Kromeski, a native of Borneo ISABEL D'ARMOND

MARIE ..... MINERVA COVERDALE

and

NADINE, the General's daughter ..... MARGUERITE CLARK

The "S" girls, Artists' Models, Bathing Girls, Maids, Chairmen,

Artists, Sailors, Nautch Dancers, etc. etc.

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## SYNOPSIS OF SCENES.

ACT I.—Grand Hotel at Dinard, France.

ACT II.—Gardens adjoining the Hotel.

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# THE BEAUTY SPOT.

## Introduction and Opening Ensemble.

Lyric by  
JOSEPH W. HERBERT.

Music by  
REGINALD de KOVEN.

*Allegro con spirito.*

*f deciso*

*cresc. molto*

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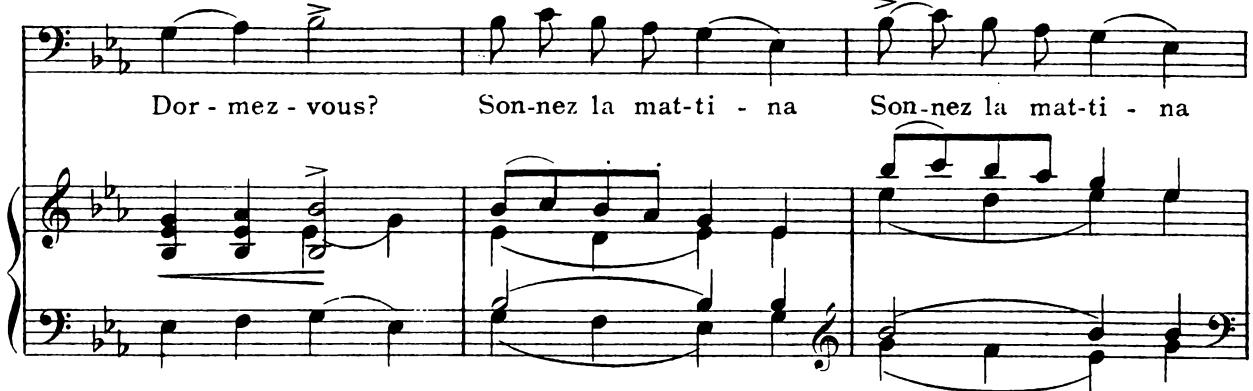
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Moderato.



cresc.



rall. e dim.



## Più animato.

1<sup>st</sup> Tenors      2<sup>d</sup> Tenors      1<sup>st</sup> Basses      2<sup>d</sup> Basses

*cresc.*

Frê-re Jacques Frê-re Jacques Dor-mez vous? Dor-mez vous?  
Frê-re Jacques, Frê-re Jacques

*mf*

Sonnez la mat-ti-na Sonnez la mat-ti-na Bim, bam boum, Rim bam boum.  
*cresc.*  
Dor - mez vous? Dor - mez vous? Sonnez la mat ti - na, Sonnez la mat ti - na  
*mf*  
Frê - re Jacques Frê - re Jacques Dor - mez - vous? Dor - mez - vous  
*mf*  
Frê - re Jac-ques Frê - re Jac-ques

*p dim.*

Bim bam boum  
Rim bam boum Bim bam boum  
*p dim.*  
Sonnez la mat - ti - na Sou-nez la mat - ti - na Bim bam boum  
*erese.*  
Dor - mez vous? Dor - mez vous? Son nez la mat - ti - na!  
*dim.*

Bim bam boum.  
Bim, bam, boum.\_

Bim bam boum.  
Bim, bam, boum.\_

Bim bam boum.  
Bim, bam, boum.\_

Son-nez la mat-ti - na! Bim bam boum! Bim, bam, boum.\_

*dim.*

Tenors.

Allegro con spirito.

Good day.\_

Basses.

*deciso.*

Good

Sing hey to you!  
And that's what we will say — Bon -

day.  
Good day to you! And that's what we will say —

jour, Bon-jour, mes - dames! — Now  
 Bon - jour, Bon - jour, mes dames! —

*vriesc.*  
 come and take, Yes come and take your bath. — Tenors and Basses.  
 Yes come and take your bath, come take a bath. — Bon -

Sopr. and Alto.  
 At - ten - dez s'il vous plait — Come  
 jour, Bon-jour mes dames. —

tell us how's the sea be - fore we bathe to - day.  
 we'll say.

Musical score for Soprano and Alto parts. The music consists of four staves. The first two staves are soprano, and the last two are alto. The key signature is one sharp (F#). The tempo is indicated as *f*.

Sopr. and Alto.

When the

Continuation of the musical score for Soprano and Alto parts. The key signature changes to two sharps (G#).

Allegretto gracioso.

Allegretto gracioso section. The music consists of four staves. The first two staves are soprano, and the last two are alto. The key signature is one sharp (F#). The tempo is indicated as *mf*. The lyrics are: "Birds peep, peep, Just a - wake from sleep Old Sol in the East sends cheer-ful".

ray. In the waves to swim then we take a whim a

Tenors

For the day.

Basses

For the day.

Continuation of the musical score for Tenors and Basses parts. The key signature changes to two sharps (G#).

Soprano Alto      bus'ness im- por-tant to start the day We pre - fer it then, For the

Tenors

Basses      peep, peep.

The birds A

*cresc.*

naugh - ty men are not to be found up - on the shore. They

from sleep no men to be found up - on the shore.

wake

*poco ritardando.*

go to bed late, In how come you so state, Un - til noon they will slum-ber and

Un - til noon. Sleep and

*poco ritardando.*

*a tempo*

snore How la - zy sleep-ing the morn-ing a-way  
*a tempo*  
 Until

How dread - ful  
 noon they will slum - ber and snore.

turn-ing the night in - to day!

When they wake they'll re-mem-ber no more.

com-ing to bathe in the sea!  
 Pret - ty maidens come to bathe in the sea!  
 We are here to as-sist all we

Come and bathe us  
can Here to bathe you we will save you

Pret-ty maid-ens in the sea.

Pret-ty maid-ens from the sea.

*Re.* \*

Is the wa-ter rough Are the break-ers high, break-ers

high,

There's not swell e-nough Mad-moi-selle to hurt a

Tempo di Valzer, moderato.

Can you help us out when we swim a-bout in the  
fly

wave

Now re - ly on us we are strong and ve - ry  
*poco allarg.*

When the waves run high we be -  
brave

came a - afraid!

Tem - pra - ture just twen - ty two. by

If the wat - er's cold we'll stay  
sys - tem cen - ti - grade

on the beach

We will take good care

*marcato rit.*

If any wave rolls over us You will hear us screech.  
Not a wave shall reach.

## Allegro moderato.

Soprano

Wad - ing, Old Nep-tune ser-e - nad-ing on the beach we're pa -

*mf ben marcato*

rad - ing, the mer - maids jeal-ous-ly give voice to their a -

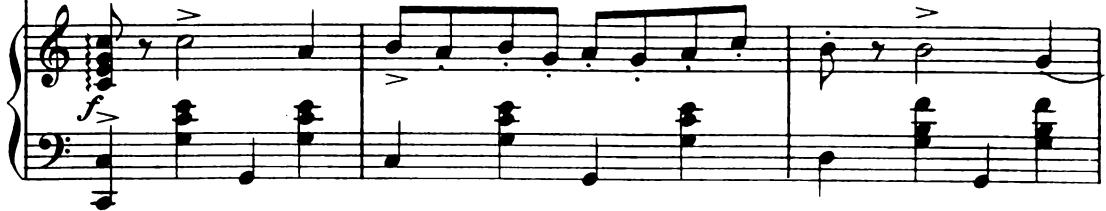
larms! — Shrink-ing from mer-men who are wrink-ing to en - trap us they're

think-ing. They fain would hold us with-in their arms.

Soprano  
Contralto

Wad - ing! Old Nep-tune ser-en-ad-ing, on the beach we're pa -

Tenors  
Basses



rad - ing. The mer - maids jeal-ous-ly give voice to their a - larms



Shrink-ing from mer-men who are winking to en - trap us they're think-ing they



fain would hold us with-in their arms.



## Dance and Chorus.

Allegro commodo.

Chorus.

*mf*

Oh! what en - tra - ning plea-sure bath - ing in the sea. —

*mf*

*Solo Voice.* Surely you will a - gree. Sopr. and Alto.

How use bet-ter our leis-ure Sure - ly we a - gree. 'Tis plea-sure

*Tutti*

when Sum - mer winds are blowing sun - shine ev 'ry where, — Take a

*dim.*

dip in the o - cean plea-sure be-yond com - pare.

*dim.* *sf*

# Entrance of Yachtsmen.

Nadine and Chorus.

Allegro vivace.

The musical score consists of five staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef, both in 6/8 time with a key signature of one sharp. The piano parts feature dynamic markings like *f*, *cresc.*, *sfz*, and *ff*. The bottom three staves are for the vocal parts: Tenors and Basses. The Tenor part starts with *deciso e con spirito* and sings "A-hoy! A-loft! be-low! The sal-ty breez-es". The Bass part joins in with *marcato il movimento*. The Tenor part continues with "blow! Our an-chor's cast and the ship holds fast. So man the jolly boat," followed by a dynamic marking *cresc.*

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man the jolly boat Boys, heave ho! A - hoy! A - loft! be -  
 low! The sal - ty breez-es blow! Our an-chor's cast and the  
 ship holds fast. So  
 Our an - chor's cast and our ship holds fast, So  
 man the jolly boat, man the jolly boat, boys, heave ho! So

*f e deciso.*

ho! heave ho! heave ho! While the blus-ter-ing north winds blow, Then

ho, heave ho! a - loft be - low while the blus-ter-ing north winds blow! ...

*Più allegro.*

Nadine &amp; Girls

With our

*con spirito*

helm a - port or our helm a - lee or our helm be - twixt as the case may be, We  
 Men Nadine & Girls  
 sail the o - cean blue. So blue, so blue With half an eye it is  
 plain - ly seen The wa - ter's a sort of a bil - lious green. It  
 Men  
 may ap - pear blue to a new ma - rine When the north winds blow;  
 Then  
 f

## Allegro con brio.

When the blus-ter-ing north winds blow! — Then

ho, heave ho, heave ho!

ho, heave ho! a loft, be-low When the blus-ter-ing north winds blow.

Pd. \*

mf

Nadine

Then ho, heave ho! Heave

f

rall.

mf

## Allegro commodo.

ho, heave ho! We'll pipe all hands be - low For the

cheer-ing grog of the sad sea-dog; heave ho! heave ho! There's

no such life as a life at sea con - sult Cap-tain Mar - ry - at's

Nadine & Girls li - bra-ree. Heave ho, heave

Tenors A sail - or's life is the life for me heave ho, heave

Basses

ho! Heave ho! heave ho! We'll pipe all hands be -

*Tutti Sopr.*

ho! Heave ho! heave ho! We'll pipe all hands be -

low For the cheer-ing grog of the gay sea-dog, Heave ho! heave

low For the cheer-ing grog of the gay sea-dog, Heave ho! heave

ho! There's no such life as a life at sea, Con -

ho! There's no such life as a life at sea, Con -

Nadine with 1st Sopranos

sult Cap-tain Mar-ry-at's li - bra-ree! The sail - or's life is the  
*poco rall.*

life for me, Heave ho! heave ho!

*All' vivace.*

1 2 Heave ho, heave ho!

## Creole Days.

Jacques

Allegro moderato alla Valzer.

*f marc.*

*pp*

*Jacques*

Ah love was long, was long and ev - er  
The hand of time of time a - las de-

*mp*

youth - ful In those good old Cre - ole days, For  
scen - ded On those good old Cre - ole days, And

rall. e dim.

men were strong, were strong and ev - er truth - ful In those good old  
brok - en hearts that can't that can't be mend - ed Sigh in vain for

rall. e dim.

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*a tempo  
cresc*

Cre - ole days. Time would pass a pi - u len - te,  
 Cre - ole days. Si - lenced strains a pi - u len - te,

20. \*

*dim*

Life was dol - ce far-ni - en - te, Girls were al - ways sweet and  
 Shat - tered hopes, a - las, a plen - ty, Gone the girls of sweet and

*rall. molto*

twen - ty In those good old Cre - ole days. \_\_\_\_\_  
 twen - ty Gone for ev - er, Cre - ole days. \_\_\_\_\_

*rall. molto*

Tempo di Valse.

Days that are sweet to re - mem - ber, Days all with sun-light a -

glow. — Days full of flower's with no thought of the hours as they  
 come and go. — Days of that Creole Sep-  
 - tem - ber. Days you've for - got - ten I know —  
 Days when I told you I loved you, Days of the long a  
 go. — Tempo I  
 f marc. dim. e rall.

## QUARTET.

Jacques.

go. Days that are sweet to re - mem - ber.

Victor &amp; Gustave.

Days that are sweet to re - mem - ber.

Jean &amp; Paul.

Days that are sweet to re - mem - ber.

Days with all sun light a - glow, Days full of flow'r's with no

Days with all sun light a - glow, Days full of flow'r's with no

thought of the hours as they come and go,

thought of the hours as they come and go, come and go, Ah!

Days of that Cre-ole Sep - tem - ber, Days you'vefor- got-ten I  
 Days of that Cre-ole Sep - tem - ber, Days you'vefor- got-ten I

know, Days when I told you I loved you,  
 know, Days when I told you I loved you,

*molto rall.*

Days of the long a - go, of the long a - go.  
 Days of the long a - go, of the long a - go.

*sempre dim.*

*R. ed.* \*

## CHANSONNETTE

## Goo-Goo.

Nadine.



Nadine

When but a child of one or less I must confess  
I list - end to his words so wise with glad surprise  
Our par - ents then with great dis-patch ar - ranged the match

I loved a swain most ar - dent-ly, and  
For he was thrice my age you see, and  
As soon as he was twenty three, he'd

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he loved me,  
near-ly three,  
mar-ry me,

He told of  
He pierced my  
And now that

cresc.

his af - fection true as  
pal - pi - ta - ting heart with  
swain I'm glad to say comes here to - day,

lov - ers do, Cu - pid's dart, here to - day,  
As lov - ers do, His Cu - pid's dart, My  
comes here to - day, To

cresc.

words con-vinc-ing short and  
in - fant love still fond-er  
claim my loveso old yet

few he simp-ly said:  
grew when'er he said:  
new and tell his love:

"Goo goo!"  
"Goo goo!"  
"Goo goo!"

Tra, la, la, la, la, la, la, la, Tra, la, la, la, la, \_\_\_\_\_

tra, la, la, la, la, la, la, la, { He simp-ly said "Goo - goo!"—  
 When e'er he said "Goo - goo!"—  
 And tell his love "Goo - goo!"—

Dance

# Ensemble and Song.

*Allegro con spirito*

General

sui - tor, he on bend-ed kneel what i - di - ot - ic chat - ter!

What

means this row? pray tell us now what ev - er is the mat - ter?

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## General

Ni - co - las Kro - mes - ki      My ne - phew, yes, 'tis he! Le-

cocq thought him a ri - val, mak - ing love on bend-ed knee.

## General

Come to my arms my

Chorus.

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

*mf*

Jacques

boy, my boy! I wel - come you most glad - ly. Tell me I pray,

General &gt;

What shall I say? What shall I say? — Your bride and cou-sin

Nadine &gt;

fair Na-dine, You know she loves you mad - ly You in - tro-duce your

Jacques

self as kin? I did it, dear, your love to win. Your love to

win — He takes me for his ne - phew, per - haps'twere bet - ter

cresc.

so — should he dis-cov - er who I am, Should he dis-cov - er

who I am Should he dis - cov - er who I am Then o - ver the cliff I'd

Nichette

go Oh, take care, sir, Oh, be - ware, Sir, be -

fore you go too far. I won't aid in this de - ception I will

Jacques

tell him who you are. Pray be sil - ent If you're wise or your

hus - band I'll sur - prise! of the pic - ture he will know. I'm Kro -

*f rall molto*

General

(Enter Chickoree.)

mes-ki Bor - ne - o! Tell me

*a tempo*

*p rall.* <> *mf*

ne - phew who's your friend? Tell me ne - phew who's your friend? On

him there's no re - strict - ion, Tell me why this de - re - lic - tion? You have

Jacques

failed to in - tro - duce him, In - tro - duce him now, I say! Your

Moderato (*quasi Recitativo.*)

(aside)

par - don, pray; What shall I say? an i - dea!

## Andante con moto

Of no - bles birth, a Prince is he, of lin - e -

age and ped-i - gree Ex - tend-ing fur-ther than the ark His blood is

blue, His blood is blue. That's why he's

His blood is blue. Can this be true?

*cresc molto*

Chorus

Più allegro.

dark.

*pp*

So dark A Prince, a Prince of pe - di -  
That's why he's dark,

*pp* *sfs* *f*

Jacques

His name's PrinceChick-o - ree! Who  
gree! His name?

rall.

reigns su-preme'mid re - gal show far a-way in Bor-ne - o.

rall.

Attacca.

SONG.  
The Prince of Borneo.

Chickoree

Allegro moderato.

**PIANO.**

The musical score consists of six staves of music. The first staff is for the piano, marked 'f' (fortissimo). The subsequent staves are for the voice, starting with a soprano part. The lyrics are integrated into the vocal lines. The vocal parts are separated by vertical bar lines, and the piano part follows a similar rhythmic pattern. The music is in common time, with various note values including eighth and sixteenth notes.

Oh, I'm a Prince from  
Where the art - less

Bor-ne - o! I'm a Prince from Bor-ne - o!  
cro-co - dile, Where the art - less cro-co - dile,

Where the cof-fee  
With a cap-ti -

ber - ries grow, Where the cof-fee ber - ries grow,  
va - ting smile, With a cap-ti - va - ting smile,

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Where the ve - ry tor - rid wea - ther, Soon will tan your  
 Grabs the wretch-ed nig - ger sin - ner, Gob - bles Him en -

skin like lea - ther, There your "Hyde" be - comes a "Jek - yll"  
 tire for din - ner, And does not in - voke a bless - ing

rall. e marc.

And you on - ly have one freck-le, That ex - tends from head to toe  
 On the dark meat with-out dress-ing, His di - ges - tion is not slow

rall. e marc.

*a tempo.*

1&2 Ov - er there in Bor - ne - o

## Refrain

I'm a Prince of Bor-ne - o,

And I tra - vel in - cog - ni - to

With a ret - i - nue which is rath - er few,

For a po - ten - tate of Bor - ne - o

tate of Bor - ne - o

*\$s last time.*

tate of Bor-ne - - o.

DANCE.

*f*

*ff*

## Toujours la Politesse.

Nadine, Jacques and Nicolas.

Allegro brioso

The musical score consists of four systems of music. The first three systems are instrumental staves (piano or strings) in 6/8 time, major key, with dynamics like *f*, *cresc.*, *ff*, *dim.*, and *mf marc.*. The fourth system is a vocal staff for 'Nadine Jacques (2d verse)' in 4/4 time, major key, with lyrics:

Nadine Jacques (2d verse)  
 The sad dis-play of tem - per I  
 most ex-as - per-a - ting co-

trust you will not mind My cou-sin's al-most gen - tle, When  
 quet-ting in this way Tho his love an - te - dat - ing, Still

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Jacques  
Nicolas (*2d verse*)

47

he feels so in - clined, — How dare you kiss her hand sir? I'll  
mine should hold full sway, — A fel - low most con - ceit - ed, My

cresc.

Nad: (*both verses*)

have my just re - dress — How vul - gar, un - der stand sir! Tou -  
mirth I can't re - press — Be care - ful though de -feat - ed! Tou -

*poco riten.*

Nadine

jours la po - li - tesse — Tou - jours, — Tou - jours, — Tou -  
Jacques & Nicolo

Tou - jours,

*a tempo*

jours, tou - jours la po - li - tesse, Tou - jours, — Tou - jours, — Tou -  
Tou - jours, — Tou - jours, — Tou -

jours la po - li - tesse                      Though you may lose your  
 jours la po - li - tesse                      Though you may lose your

tem-per, pray all              out - ward signs re - press, — In rage to fly smacks  
 tem-per, pray all              out - ward signs re - press, — In rage to fly smacks

of ca - naille, Tou - jours              Tou - jours              Tou - jours, tou - jours la  
 of ca - naille,                                      Tou - jours              Tou - jours, tou - jours la

1

po li - tesse Tou - jours, la po - li - tesse!

po li - tesse Tou - jours, la po - li - tesse! *cresc.*

*ff* *dim.* *f* *cresc.* *ff*

Jacques  
'Tis

*dim.* *mf*

2

tesse.

tesse.

*cresc.* *ff* *dim.* *ff* *cresc.* *ff* *sfz* *sfz*

## “Coo-ee”

Pomare

Allegretto con moto.

Voice.

Piano.

*mf grazioso*

*rall. e dim.*

*mf con sentimento*

wander'd through the jun - gle a sigh - ing for a mate — And I  
morn-ing in the jun - gle my hopes be-gan to fade — And I

cried: coo - ee,

cried: coo - ee,

“Will  
A.”

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some - one please have pi - ty up - on my lone - ly state \_\_\_\_ Will  
voice came from the bram - ble: "Don't cry my lit - tle maid! \_\_\_\_ Your

Jun - gle God," a sweet - heart send to' me! \_\_\_\_\_ The  
sweetheart from this mo - ment I will be!" \_\_\_\_\_ The

birds, the trees, the flow - ers All listened to my plaint! \_\_\_\_ The  
birds sang out a love song While perch-ing in the trees \_\_\_\_ The

*poco sosten.*  
*marc. la melodia*

rall. e dim. \_\_\_\_\_ Tempo I

tears my cheeks be - dew - ing A - las! be - yond re - straint. \_\_\_\_ As I  
flow - ers nod - ded gai - ly To whispring of the breeze. \_\_\_\_ And I

cried coo-ee! as I cried coo-ee! Send a lov - er please, to me \_\_\_\_\_ And I  
 cried coo-ee! and I cried coo-ee! With a thrill of ecs - ta - sy \_\_\_\_\_ And I

## Allegretto Scherzando

cried' coo-ee! And I cried coo-ee! Please send a lov-er to me, to me! And I  
 cried coo-ee! And I

cried coo-ee! And I cried coo-ee! For I must be loved by some-body!  
 cried coo-ee! And she cried coo-ee! At

1 *rall.*                            *a tempo*

*rall.*                            *a tempo*

2

One last I am loved by some-bo-dy!

# Quartet and Solo.

## Bon Soir, Pierrot.

Allegro piacevole.

I Tenor                                      Victor  
II Tenor                                      Gustave  
  
I Bass                                      Bon  
II Bass                                      Jean  
                                                    Paul

Bon Soir

soir, Ma - dame la Lune,                              Bon soir, bon soir, bon soir, bon

*tempo*

soir, Ma - dame la Lune                              Bon                                                      Bon

*cresc.*

soir, Ma - dame la Lune                              Bon                                                      Bon

*cresc.*

*cresc.*

*dim.*

*dim.*

*dim.*

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Jacques  
*giocoso*

C'est votr' a - mi Pier - rot \_\_\_\_\_ Pier - rot, qui vient vous  
soir \_\_\_\_\_ Tra, la, la, la, la, la, Pier-rot Tra, la, la, la, la,  
*pp*

*Rédu.* \*

*poco rall.*

voir \_\_\_\_\_ Pier-rot \_\_\_\_\_ *poco rall.*  
la, vous voir C'est votr' a - mi Pier - rot, Pier-rot Qui vient, Qui vient vous  
*poco rall.*

Bon soir Ma-dame la Lu - ne, Bon soir, bon soir, bon  
voir \_\_\_\_\_ Bon soir, bon soir, bon soir, bon  
*pp*

Bon soir, bon soir, bon soir, bon

voir \_\_\_\_\_ Bon soir, bon soir, bon soir, bon

Bon soir, bon soir, bon

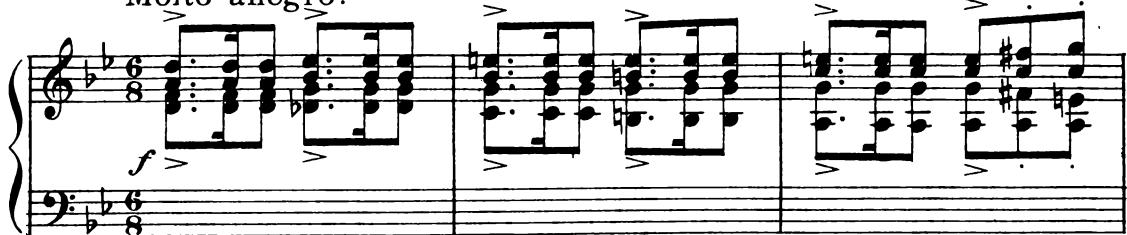
*p*

soir! bon soir, bon  
soir! Bon soir Ma-dame la Lu - ne! Bon soir, bon soir, bon  
cresc. dim.  
soir! Bon soir Ma-dame la Lu - ne! Bon soir, bon soir, bon  
cresc. dim.  
soir— Bon cresc. molto ff p dim.  
soir— Bon cresc. molto ff p dim.  
soir— Bon cresc. molto ff p dim.  
soir— C'est votr' a-mi Pier - rot — Bon soir.  
soir— Bon mf rall. Bon soir, bon soir, bon soir.—  
mf rall.  
soir— Bon mf rall. Bon soir, bon soir, bon soir.—  
mf rall.

## Finale.

## Act I.

Molto allegro.



Allegro moderato, Poco pomposo.

Lecocq. *declamando*

The ma-jes - ty of the law I up - hold, up -

Musical score for piano and orchestra. The vocal line is for Lecocq, marked *declamando*. The piano accompaniment features sustained notes and chords. The vocal line begins with "The ma-jes - ty of the law I up - hold, up -".

hold!

The pub - lic safe - ty now in-sists, in -

Nad. & Nich. with 1<sup>st</sup> Sopranos.Jacques with 1<sup>st</sup> Ten.Vict. & Gus. with  
Tenors I & II.

Jean &amp; Paul with Basses I &amp; II

Musical score for piano and orchestra. The vocal parts for Nad. & Nich. with 1<sup>st</sup> Sopranos, Jacques with 1<sup>st</sup> Tenor, and Vict. & Gus. with Tenors I & II are shown. The piano accompaniment provides harmonic support.

Musical score for piano and orchestra. The dynamic is forte (ff) followed by piano (mp). The piano accompaniment features rhythmic patterns and sustained notes.

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sists. — That I now must ar - rest two criminals

In - sists. —

*marc.*

bold. — They both are dar-ing Ni - hilists are

So - bold. — Are

Ni - hil - ists. —

Ni - hil - ists — Ni-hilists Im-pos-si-ble, what? How can that

\* *sf.* \* *mp.*

You  
be? How can this be?

call your-self Kro-mes - ki but that fic - tion I re - pel but that

(to all)  
fic - tion I re - pel. The prince that he pawned off on you was

noth - ing but a sell, was noth - ing but a

Choir & Principals

sell! —  
Prince Chickoree, Prince Chickoree, no prince is he, no prince is he? How

The prince that he pawned off on you was  
can this be? come tell!

noth-ing but a sell, was noth-ing but a sell!

Was noth-ing but a sell! Prince  
No

## Allegro con moto.

Jacques

Princ's  
& Cho's

Chicko-ree no Prince is he, how can this be? come tell. How  
Prince is he, how can this be?

## Tempo di Mazurka

dare you, sir in-sult your bet-ters! This ev-i-dence I'll show Be -

hold my pass-port and my let-ters Kro-mes-ki I from

## General

Bor-ne-o! Come, tell me now what means this let-ter? My

daughter you re - fuse? — I ask you, Sir, for sa - tis -

Jacques  
fac - tion! The wea-pons you may choose! I

Andante con moto.

did it for a reason sen - ti - men - tal, I'll put an end to all this word - y

strife — And with a joy that's almost transcen - den - tal, I

Chos & Princip's

What means this strife?

What means this strife?

*Ped.* \*

Jacq. &  
Po-ma-ree

now pre-sent you to my wife. For she I  
 Is that his wife? Victor  
 Is that his wife? Gust. For she Jean  
 Paul

## Allegretto scherzando.

cried coo-ee, For she cried coo-ee! Please send a lov-er to  
 cried coo-ee, For she cried coo-ee! Please send a lov-er to  
 me, to me; For she cried coo-ee and she cried coo-ee! For I must be loved by  
 me, to me; For she cried coo-ee and she cried coo-ee!

*Quartet*

Choir &amp; Principals

some - bo - dy For she cried coo - ee! For she cried coo - ee! Please  
 For she cried coo - ee! For she cried coo - ee! Please  
 For she cried coo - ee! For she cried coo - ee! Please

> > >  
 f > >

Pom. with Sopranos

For I cried

send a lov - er to me, to me, For she cried coo - ee, And she  
 Jacques with Tenors send a lov - er to me, to me, For she cried coo - ee, And she  
 send a lov - er to me, to me, For she cried coo - ee, And she

> > >

Allegro con brio.

rall. cried coo - ee! For now I am loved by some - bo - dy. His wife!  
 cried coo - ee! For now I am loved by some - bo - dy. His wife!

rall. > > >  
 f > > >

His wife! But why did you con-ceal her?  
 His wife! But why did you con ceal her?

Jacques > > Ask him! To me the sto - ry's ve - ry plain, I  
*General Allegro con spirito*

un - der - stand the ras - cal's pranks: He tried to save but all in vain, his  
 share in half a mil - lion francs.. Nicolas A scoundrel most au - da - cious,

This quar-rel I'll de-cline,  
He kid - napped her, my gra-cious!

*poco rall.*

She is not his wife, she's mine!

*a tempo*

She's not his wife! That's

*poco rall.*

Jacques

*mf*

Your du - ty is put that man in jail. of him you must dis-

fine!

*mf*

pose. For he is the in - di - vi - du - al That stole the Prince's

clothes.

Prince Chick-o-ree, we ask of you to tell us if this

state-ment's true, Prince Chick-o-ree we ask of you Tell us if it is true.

Chickoree

*f marcato*

re - cognize that rob-ber rare with the glasses on his nose — And

more than that, he wears my hat al-so all my Sun-day clothes. —

*poco rall.*

All his Sun - day clothes!

*ff*

*poco rall.*

*ff poco rall.*

ChoS & Princips.

Lecocq. to Nicolas  
Tempo di Valse.

*molto rall.*

*a tempo*

Your name be good e-nough, be good e-nough to men - tion,

*molto rall.*

*a tempo*

Nadine Nichette

*rit.* > *a tempo*

Take care, what will he say? what will he say? at -

Jacques

*a tempo*

Take care, what will he say, what will he say? at -

Victor Gustave

*a tempo*

Take care, what will he say, what will he say? At -

Jean Paul

*rit.* > *a tempo*

ten - tion!

ten - tion!

Nicolas *rit.* > *a tempo*

Yes, I'm Jacques Bac-car-el,

General >

Jacques Bac-car-el, The paint-er

ten - tion!

*rit.* > *a tempo*

*Ped.*

Nichette Nadine

Pomaree Countess

Jacques

Lecocq

Nicolas

Chickoree

General

Victor Gustave

Jean Paul

Chorus.

\*

He's a boast - er!

I'm the paint-er of the post - er!

paint-ed the girl of the post - er of the post - er!

He's a boast - er!

*a tempo*

— That crime to con - fess I'll com - pel you.

Did she tell you?

Did she tell you?

ff

Did she tell? — You paint-ed the girl of the post-er, Let us

You paint-ed the girl of the post-er, Let us

Did she tell? — You paint-ed the girl of the post-er, Let us

You paint-ed the girl of the post-er, Let us

Did she tell? — I paint-ed the girl of the post-er, Let us

You paint-ed the girl of the post-er, Let us

You paint-ed the girl of the post-er, oh, you

Did she tell? — You paint-ed the girl of the post-er, Let us

Did she tell? — You paint-ed the girl of the post-er, Let us

*f*

*p*

*f*

*p*

*f*

*p*

*f deciso*

Nic.

toast her and the post - er — The girl in the bath-tub, thou

Gen'l. boast - er you im - pos - tor! — The girl in the bath-tub you

Chorus and Princip's.

toast her and the post - er, — The girl in the bath-tub, you

toast her and the post - er, — The girl in the bath-tub, you

Allegro vivace.

know'st her Did she tell you? Did she tell?

boast - er Did she tell you? Did she tell? oh, oh, I've been

boast - er, Did she tell you? What a sell!

boast - er, Did she tell you? What a sell!

Allegro vivace.

## General

look-ing for you for a long, long time, And your pre-sence dis-clos-es a

nerve sub-lime, Don't re-ply with a "but" or an "if" Make

up your mind to go ov-er the cliff. For I've been

look-ing Oh, I've been

For he's been look ing.

For he's been look ing.

*Chos & PrincipS*

look-ing yes, I've been look-ing for you for a long, long  
 Oh! he's been look-ing for you for a long, long  
 Oh! he's been look-ing for you for a long, long

time. — The vil - lain!  
 time. — Oh, see him!  
 time. — Oh, see him!

*Allegro molto*  
*marc. molto*

Now o'er the cliff I throw!  
 Now o'er the cliff he goes!  
 Now o'er the cliff he goes!

2d.

Jacq.  
Chick.

General.

Get a boat! For the sea an an - ti - dose. If he'll

Ensemble.

Get a boat! For the sea an an - ti - dose. If he'll

Get a boat! For the sea an an - ti - dose. If he'll

Get a boat! For the sea an an - ti - dose. If he'll

Get a boat! For the sea an an - ti - dose. If he'll

Get a boat! For the sea an an - ti - dose. If he'll

\*

on - ly keep a - float we'll try and save him from the wave. Throw a rope, Throw a

on - ly keep a - float we'll try and save him from the wave. Throw a rope, Throw a

on - ly keep a - float we'll try and save him from the wave. Throw a

on - ly keep a - float we'll try and save him from the wave. Throw a rope, Throw a

sfz

stentato

rope That is now our on - ly hope. Get a boat! Get a boat! And we'll  
 rope That is now our on - ly hope. Get a boat! Get a boat! And we'll  
 rope! That is now our on - ly hope. Get a boat! Get a boat! And we'll  
 rope! That is now our on - ly hope. Get a boat! Get a boat! And we'll

stentato

soon set him a - float. Throw a rope, throw a rope! That is  
 soon set him a - float. \_\_\_\_\_ That is  
 soon set him a - float Throw a rope, throw a rope! That is  
 soon set him a - float Throw a rope, throw a rope! That is  
 float. \_\_\_\_\_

now the on - ly hope, To save him From  
 now the on - ly hope, To save him to save him From  
 now his on - ly hope, Principals To save him to save him From  
 now his on - ly hope, Principals To save him Chorus. to save him Ensemble From

out a wat - ery grave, He's a - float in a boat and the  
 out a wat - ery grave, He's a - float in a boat and the  
 out a wat - ery grave, He's a - float, in a boat and the  
 out a wat - ery grave, He's a - float, in a boat and the

A musical score for two voices (Soprano and Bass) and piano. The music is in common time, key signature of one sharp (F#), and consists of eight staves of music. The vocal parts are in soprano and bass clef, and the piano part is in bass clef. The lyrics are repeated four times in each section. The first section lyrics are: "fact we gladly note; Now the boast-er of the post-er Bac-ca - fact we gladly note; Now the boast-er of the post-er Bac-ca - fact we gladly note; Now the boast-er of the post-er Bac-ca - fact we gladly note; Now the boast-er of the post-er Bac-ea -". The second section lyrics are: "rel we now will save. With a rope and with hope we can rel we now will save. With a rope and with hope we can rel we now will save. With a rope and with hope we can rel we now will save. With a rope and with hope we can". The piano part provides harmonic support with sustained chords and rhythmic patterns.

with the dan-ger cope. We are try - ing hard to save him From the  
 with the dan-ger cope. We are try - ing hard to save him From the  
 with the dan-ger cope. We are try - ing hard to save him From the  
 with the dan-ger cope. We are try - ing hard to save him From the  
 with the dan-ger cope. We are try - ing hard to save him From the  
 with the dan-ger cope. We are try - ing hard to save him From the  
 duck-ing that he gave him Shout hur - rah! The way we found To pre-  
 duck-ing that he gave him Shout hur - rah! The way we found To pre-  
 duck-ing that he gave him Shout hur - rah! The way we found To pre-  
 duck-ing that he gave him Shout hur - rah! The way we found To pre-

vent his be-ing drowned. Aid we gave him now we'll save him from the  
vent his be-ing drowned. Aid we gave him now we'll save him from the  
vent his be-ing drowned Aid we gave him now we'll save him from the  
vent his be-ing drowned Aid we gave him now we'll save him from the

*rall.*

*sad sea wave!*

*rall. ff a tempo*

# Opening Ensemble.

BARCAROLA.

(Fishermen's Song.)

*Allegro non troppo.*

Solo Voice

Chorus.

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he! O - he swift-ly its course to my love I'm guid-ing,

O

*poco sostenuto*

O he \_\_\_\_\_ Night wind

he! O he! tra la he O he \_\_\_\_\_

sigh - ing Take a mes-sage of tend-er greet-ing Zeph - yr

Bar - ca - rol - a!

fly - ing      whis - per soft and low. \_\_\_\_\_

night wind sigh ing

Tell her I love her so,      My

rall.

Zeph - yr fly - ing say I love her so I love her so, \_\_\_\_\_

Allegro con spirito.

gay gui - tar send strains a - far for her to hear thou

sweet ref-rein re - turn a - gain, re turn an an - swer clear A

sil-ver ray, O, Lu-na pray, send to my star For

Chorus

For

*cresc.*  
she is fair be - yond com-pare my gay gui-tar loves mes-sage bear, And

she is fair be - yond com-pare, my gay gui-tar loves mes-sage bear.

*cresc.*

take its mus - ic Ev - ery-where Oh, gay gui - tar. My

Oh, gay gui - tar. My

gay gui - tar I send a - far My love to thee Re-

gay gui - tar I send a - far My love to thee Re-

gay gui - tar a - far, —

turn, — Re - turn A

turn, a - gain, O, sweet ref - rain, Re - turn and an - swer me. A

sil - ver ray, O, Lu - na pray a sil - ver ray a -  
 sil - ver ray, O, Lu - na pray Send to my  
 sil - ver ray a -  
 Send to my

far \_\_\_\_\_ For she is fair be - yond com-pare, My  
 star \_\_\_\_\_ For she is fair be - yond com - pare, My  
 star \_\_\_\_\_

gay gui-tar love's mes - sage bear, And take its mus - ic  
 gay gui-tar love's mes - sage bear, And take its mus - ic

*dim. e rall.*

ev - 'ry - where my gay gui - tar Love's mes - sage bear

ev - 'ry - where my gay gui - tar My gay gui-

*dim. e rall.*

To thee so fair my star.

tar, My star.

*poco pressante*

*Attacca.*

# Entrance & Chorus of Flower Girls.

Allegro con brio.

Piano.

Chorus.

cresc.

Flow-ers so rare gath-er with care fresh from the meadows and dew kissd

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bow-ers rar-est of bloom sweet-est per-fume Bring to our fête of flowers  
 A - pril show-ers Flo-ra em-powr's to reign This pret-ty fête we  
 cel-e-brate with flow'rs so gay we make a great dis-  
 play all the dain-ti-est blos-soms bring The vi-o-lets of

A musical score for piano and voice, page 91. The score consists of eight staves of music. The top two staves are for the voice, and the bottom six staves are for the piano. The music is in common time, with a key signature of two sharps. The vocal part begins with lyrics: "ear - ly spring, all kiss'd with dew - sweet vi - o - lets so". The piano accompaniment features rhythmic patterns of eighth and sixteenth notes. The vocal part continues with "blue so with laugh - ter and song to car - ni - val gai - ly sing for". The piano part includes dynamic markings like forte and piano. The vocal part then sings "joy is fleet - ing and care is long so sing, now sing and". The piano part continues with its harmonic progression. The vocal part concludes with "hail the beau - ti - ful fête of flow'rs, Let joy and hap - pi - ness". The piano part ends with a final harmonic cadence.

ear - ly spring, all kiss'd with dew - sweet vi - o - lets so

blue so with laugh - ter and song to car - ni - val gai - ly sing for

joy is fleet - ing and care is long so sing, now sing and

hail the beau - ti - ful fête of flow'rs, Let joy and hap - pi - ness

crown the hours sweet flow'r's we bring to car-ni-val gay, we  
 sing, we sing sweet flow'r's we bring to car-ni-val gay, we  
 sing — Hur-rah! To car-ni-val gai-ly we

sing Hur-rah! To car-ni-val gai-ly we  
 Then shout Hur - rah! —

sing with might and main Hur - rah! We sing a - gain Hur -

rah!

*pressante*

*sfz*

Attacca.

# The Rose Queen.

ENTRANCE - DANCE and BALLET.

"Haute Ecole."



Tempo di Valzer.

Chorus.

A vocal part for "Chorus" in 3/4 time with a key signature of one sharp. The lyrics are: "When the Summer wind is gently blow - - ing". The music includes dynamics like "mf", "ah cresc.", and a melodic line with eighth and sixteenth notes.

A continuation of the vocal part in 3/4 time with a key signature of one sharp. The lyrics are: "affettuoso". The music includes dynamics like "mf" and "cresc.". The vocal line consists of eighth and sixteenth notes.

A continuation of the vocal part in 3/4 time with a key signature of one sharp. The lyrics are: "With a crim-son blush the rose is glow - - ing. Sun-beam comes a Blow - - ing". The music includes dynamics like "pp", "cresc.", and "cresc.". The vocal line consists of eighth and sixteenth notes.

A continuation of the vocal part in 3/4 time with a key signature of one sharp. The lyrics are: "cresc.". The music includes dynamics like "cresc.". The vocal line consists of eighth and sixteenth notes.

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woo - ing      Teas - ing and pur - su - ing      Pe - tals kiss'd by

sui - tor in sin cere -

When the sun had set the rose re-

Rose, Rose, Kiss'd and ran a - way, left her la - ment - ing,

pent - - ing

None to com - fort ren - der Then a dew - drop ten - der

nest - les in her heart, it is a tear For

*ff*

*p*

love reigns o'er all in the spring - time, And the lit-tle birds up  
buds in the sun rays are bask - ing, While each drops of dew takes

*più deciso*

in the trees are twitter - ing a - bove. And the blue - bells are  
 gol-den hue from Sol up a - bove. Ros - y blus - hes their

toll - ing the ring - time. For sweet spring is the  
 pet - als are mask - ing, For sweet spring is the

sea - son of love 1. sea - son of 2. Fra - grant love.

Tempo come I.

Chorus.

Now the Sum-mer wind is gently blow - ing, with a crim - son

*affettuoso*

*mf*

blush the Rose is glow - ing, Sun - beam came a woo - ing,

cresc.

For he was a suit - or in-sin-

Teas - ing and pur - su - ing, For he was a suit - or in-sin-

Ah

cere. When the sun has set the Rose la - men -

cere. When the sun has set the Rose la - men -

ting, Left the Rose la - men - ting  
 ting, Kiss'd and ran a - way left her la - men - ting

none to com - fort ren - der Then a dew - drop ten - der  
 none

*rall.*  
 nest - les in her heart, it was a tear.  
 nest - les in her heart, it was a tear.

\*  
 Ped.

*ff*

A - way, now, a - way, dull care!

*marc.*

Allegro con spirito.

Jog a - long, Jog a - long! Is the bur-den of our song 'Tis May day! 'Tis  
 'Tis May day! 'Tis

May day Of a truth and for-sooth at our pe-ri-od of youth. 'Tis  
 'Tis May day!

Hey - day, 'Tis Hey - day! So de - clare to dull care that we  
 Hey - day, 'Tis Hey - day! So be - ware, be -

A musical score for two voices (Soprano and Bass) and piano, featuring six staves of music and lyrics. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano and bass clefs, respectively. The piano part is in bass clef. The lyrics are integrated into the vocal lines. The score includes dynamic markings such as *ff* (fortissimo) and *v* (volume).

The lyrics are as follows:

have no time to spare 'Tis play day, 'Tis play day, And the  
'Tis play day, 'Tis play day, And the  
prize to the wise just a tab - let when he dies With fol - ly we  
share. Jog a - long jog a - long to the bur - den of our song 'Tis  
A - way, dull care ! 'Tis  
May - day! 'Tis play - day Of a truth and for sooth at our  
May - day! 'Tis play - day, A - way, a -

pe - ri - od of youth 'Tis Hey - day, when may day. So de -  
 way! 'Tis Hey - day, when may day. So be -  
 clare to dull care that we have no time to spare. Our play day, our  
 ware, Be - ware dull care. Our play day, our  
 play day, And the prize to the wise of a tab - let when he dies, with  
 jol - ly we'll share! Now let us step to a mea - sure

light - heart - ed, gay Smil - ing we wel-come plea - sure.  
 Dull care, a - way! Fare-well to sor - row and sigh - ing, Hap - py are  
 we. So the fête cel - e - brate At a ve - ry mer - ry gait! So

*poco rall.*                            *ff a tempo*

free, so gay and free! We now will step to a mea - sure

*poco rall.*                            *ff a tempo*

light - heart - ed gay, Smil - ing to wel - come plea - sure. Dull care, a -

way! Fare-well to sor - row and sigh - ing! Hap - py are

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is one sharp (F#). The music consists of six staves of four measures each. The lyrics are:

we! So the fête cel - e - brate at a ve - ry mer - ry gait. So  
free! At the fête to - day! Drive Dull care, a -  
way!

The piano part features rhythmic patterns of eighth and sixteenth notes, with dynamic markings like *f*, *p*, and *ff*. The vocal line includes several sustained notes and slurs. The score concludes with a repeat sign and the instruction "Reed."

## QUINTETTE

## Boys Will Be Boys.

Nichette.

Allegro grazioso

Nichette. *mf*

ritard. > a tempo grazioso >

lit - tle maid the world to see, With a paint-er gay, With a so a mo - del she be-came, With a tra - la-la-la tra - la! Set tra - la-la-la tra - la! And tra - la-la-la tra - la! And

colla voce sempre >

ritard. > a tempo > f

out one day for Gay Par - ee, With a tra - la-la-la tra - la! And paint - ed all that came his way, With a tra - la-la-la tra - la! At ver - y soon was known to fame, With a tra - la-la-la tra - la! She

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*ritard.**a tempo*

there by chance she met one day A stud - ent from the Quar-ti - er Who  
 tract-ed by her fig - ure trim He ask'd the maid to pose for him, A  
 soon got used to ev - ry pose And strange to say he al - ways chose To

ask'd her if she lost her way, With a tra-la-la-la tra - la! She  
 pret - ty mod - el was his whim, With a tra-la-la-la tra - la! She  
 paint her quite de - void of clothes, With a tra-la-la-la tra - la! Be -

said, "Kind Sir if that be so, 'Twould on - ly be po - lite you know To  
 coy - ly said, "I'm in the mood To pose for you, but in the nude I  
 cause that paint - er chap she met, They call her now a gay gris-ette, For

*colla voce*

tell me now the way to go," With a tra - la - la - la tra -  
 look the best, don't think me rude," With a tra - la - la - la tra -  
 all I know she's pos - ing yet, With a tra - la - la - la tra -

*rall.**a tempo*

rall.      *mf*      *a tempo.*

la! For boys will be boys, — The sto-ry has oft been

rall.      *p*      *poco sosteneto.*

*cresc.*

told — And girls will be girls with a passion for pearls And an ear for the

*mf*      *cresc.*

clink of gold — For boys will be boys — And beauty may come and

go — So start in to - day if you want to make hay, 'Tis the way of the

*cresc.*      *mf*

1. 2.      world, you know. —

2. The know. —

3. And

Nichette

Jacques

Victor  
Gustav  
Svalower

Jean  
Paul

The sto-ry has oft been  
For boys will be boys \_\_\_\_\_  
For boys will be boys \_\_\_\_\_

told,  
And girls will be girls with a pass-ion for pearls and an  
And girls will be girls with a pass-ion for pearls and an  
been told, And girls girls are fond of pearls and  
ear for the clink of gold. For boys will be  
ear for the clink of gold. For boys will be  
love love the clink of gold.

boys And beau-ty will come and go, So  
 boys And beau-ty will come and go, So  
 Will be boys, And beau - ty will come and go. So

start in to - day If you want to make hay.'Tis the way of the world, you  
 start in to - day If you want to make hay.'Tis the way of the world, you  
 start to - day a mak - ing hay. So like the world, you

*mf*  
*Red.* \* *Red.* \* *Red.* *rall.* \* *Red.* \*

know. The way of the world, you know.  
 know. The way of the world, you know.  
 know. The way of the world, you know.

## The Cinematograph.

General

Allegro moderato.  
*con spirito*

Piano.

A me-lan-choly gentle-mane - sir - ous of a laugh,  
He took his din-ner at the club then shook his friends went home,

Took in the fun-ny pic-tures on the Cin-e-mat-o-graph.  
He tried to use his night key but the key be-gan to roam.

His doc-tor re-com-mended it to cure him of the dumps, It  
He tried to grab the doorknob but the knob be-gan to shake, And

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cur'd him in a meas - ure but it gave the man the jumps, It  
when in - side he shook his wife un - til she was a - wake, He

was a great mis - for - tune no one told him in ad - vance, That  
reached for his pa - ja - mas that were hang - ing on a nail, They

mov - ing pic - ture peo - ple al - ways had St. Vi - tus dance, And  
shook a - round like can - vas on a schooner in a gale, He

he was sure to catch it when con - tag - ion could be had, He  
could - n't sleep at all at night, not ev - en for - ty winks, He

got the mov-ing pic-ture shake and got it ve-ry bad.  
woke up with an aw-ful thirst from shak-ing for the drinks.

*colla voce.*

*a tempo pressando*

Ev'-ry  
Ev'-ry

Tempo I.

move-ment, ev'-ry move-ment was a pic-ture Ev'-ry pic-ture was a move, And  
move-ment, ev'-ry move-ment was a pic-ture Ev'-ry pic-ture was a move, And

*f staccato*

each at-tempt and each at-tempt to cure him Would an aw-ful fail-ure  
each at-tempt and each at-tempt to cure him Would an aw-ful fail-ure

*marc.*

prove; He could not smoke a ci-gar-ette No mat-ter how he'd  
prove; His wife be-came hys-ter-i - cal To see this ner-vous

*f marc.*

try, This hu-man Ci-ne-mat-o-graph He'd go to put it in his mouth and  
wreck, This hu-man Ci-ne-mat-o-graph He tried to kiss her on the mouth and

1 2

stick it in his eye. — neck. —  
kissed her on the

*D.C.*

*cresc.*

*ff*

*sfz*

The musical score consists of six staves of music for two voices (Soprano and Bass) and piano. The vocal parts are in treble and bass clef respectively. The piano part is in bass clef. The music is in common time, with a key signature of one sharp. The vocal parts enter at different times, with the piano providing harmonic support. The lyrics are integrated into the musical structure, with some words emphasized by dynamic markings like *marc.*, *f marc.*, *D.C.*, *cresc.*, *ff*, and *sfz*. The vocal parts are separated by a brace, and the piano part is also enclosed in a brace.

# Ensemble and Scene.

## The Fête.

Allegro a la Marcia pomposo.



Chorus & Principals

Sopr. I & II.

Tenor.

Bassi.

To the cof - fee col - ord Prince we all sal - aam, lam, lam! For a

*marc.*

lam, lam!

*Re.*

ham, ham! To his

li - neal descend - ent he of Ham, ham, ham!

*f*

*ff*

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cresc.

wives the love - ly be - vy who as - sist him at this levee which you  
 which we

*mf*      cresc.

*ff* call a most ar - is - to - era - tie jam, jam, jam! To the  
 call an aw - ful

*ff*

cof - fee col - ord Prince we now Sa lam, lam lam To the

*f*      *ff*

\* *R&D.*

A musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, key signature of one sharp (F#). The vocal parts are written in soprano, alto, and tenor clefs. The piano part is in bass clef.

The lyrics are:

Prince and all his fam - i - ly Sa - lam, lam, lam, And his  
wives a love - ly be - vy who as - sist him at this lev - ee which we  
call a most ar - is - to - era - tic jam, jam, jam Oh it

Jacques.

I've  
is a most ar-is - to- era - tie jam!

Moderato con moto.

asked the lit - tle la - dy to ob - lige this plead-ing throng with

some-thing en - ter - tain-ing Say a pret-ty dance or song.

p accel.

rall.

p rall.

Attacca.

## Pretty Punchinello

Nadine

Allegro grazioso

Punch-i - nel - lo  
Then that old gray

there beard      Sat in dell so fair,      And cried, "I am a -  
                  Said in ac - cents weird;      "This life is just what we

wear-y, oh,      Of the flowr's and trees,      And the hum of bees, The  
make it, oh,      And it's in my mind.      That the world you'll find, Ex-

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world is sad and drear-y, oh!" A wood gnome  
act - ly as you take it oh! Tho' day be

quaint who heard his plaint, Pro - pound-ed him this  
drear be of good cheer, The sun - shine soon will

quer-y oh, Pray tell me why that tear - ful eye? You're  
break it oh; You'll find dull care con - tent-ment's snare, Its

*cresc.*

us - ual - ly so cheer-y, oh!" A - las, oh . my! This was  
com - pa - ny for - sake it oh! In truth, for - sooth, Laughter

*rit.*

his re - ply:  
reigns with youth."

*f Tempo I.*

*poco meno.*

Pret-ty Punch-i - nel-lo, Mer-ry lit-tle fel-low, Quick-ly to him  
*poco meno.*

*mf*

made re - ply — { "Hav-ing your de - sire —  
 "If you can - not grum-blle

You will quickly tire" } Punch-i - nel-lo said with wink - ing eye.  
 Hap-pi - ness will tum-ble }

*dim.*

## Dance. (after 2d Verse.)

*mf*

*cresc.*

*cresc.* -

*ff dim.*      *mf*

2d.                \*

*Attacca*

*Meno mosso poco declamando*

Now pre-*pare* a sight to see, In na-tive garb, Prince Chick-o - reel

*f meno mosso*      *colla voce*

General

Jacques

*rall.*

The Prince

The Prince 'Tis he! All hail Prince Chicko - ree.

The prince

All hail Prince Chicko - ree.

Chos &amp; Princip's

Quasi Recitativo.

Jacques.

The Prince will sing to us I know a na-tive song of Bor-ne-o!

*ff*      *mf*      *rall.*      *f*

Chickoree (*aside to Jacq.*) Jacques.*Allegro con spirito.**più vivo*

What shall I sing? A - ny old thing sing a long song or a soup-con, or

*più vivo*      *mf*

a tempo

any old song you know Sing the song you sing as you cut the pigeonwing In the  
 land of Bor-ne - o!

*vivace*

Sing a long song or a

*ff vivace*

soup-con or an-y old song you know sing the song you sing as you

*cresc.*

cut the pig-eon wing! In the land of Bor-ne - o! Come sing!

*poco rall.*

*cresc.*

*Attacca.* ♩

Cho<sup>S</sup> & Princip<sup>S</sup>.

## He Loved Her Tender

(Chicky, Chicky, Chick.)

Chickoree

The musical score consists of five staves of music. The top staff is for the piano, showing bass and treble clefs with various dynamics like *f*, *mf*, *p*, and *mp*. The second staff is for the vocal part, starting with "Chick" and "A tale of woe I'll now un-fold, A". The third staff continues the piano accompaniment. The fourth staff begins with "tale of truth as I've been told, a - bout a Bor - nese" and ends with "ions". The fifth staff concludes the melody with "war - rior bold who loved a maid-en ten - der. \_\_\_\_\_ as bou - quet, This lov - er ah! so ten - der. \_\_\_\_\_". The piano part includes a section marked *marc.* and *mp*.

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To please the girl that he loved most this lov-ing swain be-  
A fire soon glowed be - neath the pot, The wa - ter it was

came her host and brought her preach-er served on toast, This  
boil-ing hot, He ad - ded on - ions to the lot, This

lov-er oh! so ten-der; He asked her if she  
lov-er oh! so ten-der; He seized the maid-en

would be his; She said she rath-er liked his phiz, As  
by the waist, And quick-ly in the pot he placed, Then

Cho.

an - ti - dose for rheu - ma - tiz, She told this lov - er ten - der, So  
 boiled her down to suit his taste, Be - cause he loved her ten - der, So

Chick

ten - der,  
ten - der,

Tam - tam! Each night he'd make the  
Tam - tam! He sang this song, while

Cho.

is - land ring as 'neath her win - dow he would sing, would sing:  
 sweet per-fume of maid with on - ions filled the room, the room.

Chick

Chick-y, chick-y, chick chack, ve - ry much click clack, Hi - ho - ling - tum,

cluck, cluck, cluck! Te - tum, te - tum, to - tum, Ling - tum, len - der:

mean - ing, "Oh, I love you ten - der, ten - der, yum

yum!" Mean - ing "Oh, I love you ten - der,

<sup>1</sup>Cho.

ten - der, yum, yum!" Chick  
He

*p*

Chick-y, chick-y, chick, chack, ve - ry much click, clack, Hi - ho - ling-tum

*f*

Te - tum, te - tum, to - tum,  
cluck, cluck, cluck. Te - tum, to - tum, Ling - tum len - der:

Mean - ing, "Oh, I love you ten-der, ten-der, yum, yum!"

*Attacca*

Allegro con moto.

Jacques.

And now with loud ac - laim we

*ff marc.**mf marc. il movimento*

greet.

The cream of Bor-ne - o's e -

We loud - ly greet.

Cho<sup>s</sup> & Princip<sup>s</sup>

lite

All men of pow'r with

E lite we meet.

vis-age sour!

They con-ste - tute the Prince's suite.

*Più moto*

Chorus

See they come All men of  
pow'r.

cres. cen. do sempre

cresc. See they come! With vi-sage sour.

cresc. molto

The Prince's at-tend-ants we greet!

ff 2d.

## Cocoanut Dance.

Allegro deciso.

*f*  
*ff*  
*martellato*  
  
*piu grazioso*  
  
*ff*  
*martellato*  
  
*ff*  
*più grazioso*

Cho<sup>s</sup> & Princip<sup>s</sup>

How mar-vel - lous their dance.

*mf*

*cresc.*

They all dance rag-time, their steps dont drag time a

*mf*

pic - ture in ev -'ry gy - ra - tion To mus-i - cal syn - co -  
 pa - tion For they all dance rag-time it's al - most  
 jag - time no lag - ging to jin - gle of rag - time. It's  
 rag-time we see cer - tain - ly we say.

DUET  
Hammock Love Song

135

(SWINGING THE SUMMERNIGHT LONG.)

Nadine and Jacques

Allegro non troppo.

**PIANO.**

Sun-set fading in the glor- ious West And twi - light sha - dows  
When the moon is high Oh! Queen of night 'Tis lov - er's hour for

fall - ing, The night - in - gale now leaves his feath-er - y nest And  
spoon-ing, Then lips and hearts re - spond in sweet de - light A

to his mate is call - ing. Love in ev'ry heart in - spir - ing Oh,  
fer-vid love song croon-ing. Sweet Love in our hearts in - spir - ing, A

*marcato il melodia*

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mins-trel of the skies a - bove. Pour out your song the  
stan - za fair of lov - er's rhyme. Pour out your song the

*dim.e rall.*

sum-mer-night long, Let your note be mine and sing of Love  
sum-mer-night long, With our ham-mock swing-ing all in time.

*dim. colla voce*

rall.

Join your note with mine while sing-ing to my love.  
Ham-mock swing-ing gent - ly while our hearts keep time.

*rall.*

CHORUS.

Allegretto con moto.

Swing-ing all thro' the sum-mer-night long, gent - ly to and

*mf marc.. il movimento*

fro, Sing - ing a lit - tle Sum - mer-time song as  
 up and down we go. Swing - ing be - neath the sil - ver-y moon  
 shin - ing down be - low, Sing-ing while I'm swing-ing to a  
 lul - la - by tune, Oh, I love you so. so.

## Finale.

## Act II.

Allegro maestoso.

Nichette

Nadine

Pomare

Jacques

Nicolas

Lecocq.

General Chickoree

Victor Gustav

Jean Paul

Chorus

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cresc.

pro-verb has oft been told. And girls will be girls with a  
 pro-verb has oft been told. And girls will be girls with a  
 pro-verb has oft been told. And girls will be girls with a  
 pro-verb has oft been told. And girls will be girls with a  
 pro-verb has oft been told. And girls will be girls with a  
 pro-verb has oft been told. And girls will be girls with a  
 pro-verb has oft been told. And girls will be girls with a  
 pro-verb has oft been told. And girls, girls are  
 Been told! And girls, girls are  
 Been told! And girls will be girls with a  
 Been told! And girls, girls are  
 cresc.

fond-ness for pearls. And an ear for the chink of gold — For boys  
 fond-ness for pearls. And an ear for the chink of gold — For boys  
 fond-ness for pearls. And an ear for the chink of gold — For boys  
 fond-ness for pearls. And an ear for the chink of gold — For boys  
 fond-ness for pearls. And an ear for the chink of gold — For boys  
 fond-ness for pearls. And an ear for the chink of gold — For boys  
 fond-ness for pearls. And an ear for the chink of gold — For boys  
 fond-ness for pearls. And an ear for the chink of gold — For boys  
 fond of pearls and love love the chink of gold. For boys  
 fond of pearls and love love the chink of gold. For boys  
 fond-ness for pearls. And an ear for the chink of gold — For boys  
 fond of pearls and love love the chink of gold. For boys  
 ff

will be boys \_\_\_\_\_ And beauty will come and go. So start in to  
will be boys \_\_\_\_\_ And beauty will come and go. So start in to  
will be boys \_\_\_\_\_ And beauty will come and go. So start in to  
will be boys \_\_\_\_\_ And beauty will come and go. So start in to  
will be boys \_\_\_\_\_ And beauty will come and go. So start in to  
will be boys \_\_\_\_\_ And beauty will come and go. So start in to  
will be boys \_\_\_\_\_ And beauty will come and go. So start in to  
will be boys \_\_\_\_\_ And beauty will come and go. So start in to  
will be boys \_\_\_\_\_ And beauty will come and go. So start to  
will be boys \_\_\_\_\_ And beauty will come and go. So start to  
will be boys \_\_\_\_\_ And beauty will come and go. So start in to  
will be boys \_\_\_\_\_ And beauty will come and go. So start to

A musical score for a two-part vocal piece. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one sharp (F#). The music consists of eight measures per line, with lyrics provided for each measure. The lyrics are identical for the first seven measures of both parts:

day if you want to make hay. It's the way of the world you know.

day if you want to make hay. It's the way of the world you know.

day if you want to make hay. It's the way of the world you know.

day if you want to make hay. It's the way of the world you know.

day if you want to make hay. It's the way of the world you know.

day if you want to make hay. It's the way of the world you know.

day to make your hay. It's the way of the world you know.

day to make your hay. It's the way of the world you know.

day if you want to make hay. It's the way of the world you know.

day to make your hay. It's the way of the world you know.

The final measure of the score ends with a dynamic instruction *f*.

Swing-ing all thro' the sum-mer night long gently to and fro  
 Sing-ing a lit-tle sum-mer-time song as up and down we go while swinging  
 Swing-ing be-neath a sil-ver-y moon shin-ing down be - low, be - low  
 Sing-ing while I'm swing-ing to a lul-la-by time  
 Sing - ing swing - ing to my time, Oh I love you so!