

MITZI

H A J O S

in the new comic opera

POM
POM



Illustrated by

“POM-POM”

Henry W. Savage Offers

MIZZI HAJOS

In the New Comic Opera

“POM-POM”

with

TOM Mc NAUGHTON

Score by Hugo Felix
Book and Lyrics by Anne Caldwell

Staged by George Marion
Scenery by Joseph Urban

VOCAL SCORE

TWO DOLLARS

NEW YORK

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CHARACTERS

(In order of their appearance)

OLD COUNT	Charles Kraus
YOUNG COUNT	George Brugger
MANAGER OF THE OLYMPIA	Eric Campbell
ELIZE, Paulette's Maid	Edith Day
POLICEMAN No. 13	Tom Mc Naughton
SECRETARY TO MANAGER OF THE OLYMPIA	Allen Kelly
THE AUTHOR	Charles Angelo
PAULETTE (first appearance as "Pom-Pom, the Pickpocket")	Mizzi Hajos
A CRITIC	Ben Lewin
STAGE CARPENTER OF THE OLYMPIA	Thomas Wood
BERTRAND, Chief of Municipal Detectives	Carl Gantvoort
GROLMUS, a burglar	Thomas Walsh
MACACHE, a burglar	William Eville
BIDAGE, a burglar	Harry Childs
THERESE, a Confidence Woman	Christie Dane
TOINETTE, a thief	Edith Day
JEAN a hold-up man	Thomas Wood
PAPA CHAPELLE, Sanctimonious Thief	George Brugger
BIG BIASSOU, Colossus of Thieves	Detmar Poppen
LUCIE	Marion Owen
GABRIELLA	Ballet Girls at the Olympia. { Eleanor Williams Blanche Terrill
ROSA	
A POLICEMAN	Justin Laury
A DETECTIVE	Rupert Greenlaw
THE DUMMY	Phyllis Davis
CREVETE	Signe Paterson
GIGOLO	Frank Hale
FLIC	Carl Judd
EVELYN GIRLS: The Misses Mathewson, Temple, Warren, Morris, Livingston, Harvey, Williams and Borden.	
SHOP LIFTERS: The Misses Mellette, Forbes, Calame, Frances, Mc Farland and Shaler.	
WOMEN WITH BABIES: The Misses Borden, Hamlin, Heylman, Terrill, Graves and Williams.	
APACHES: The Misses Robinson, La Moyne, Roye, Owen, Stetson and Quiller.	
Messrs. Murphy, Lawry, Greenlaw and Jurist.	
BLIND MEN: Messrs. Mc Shane, Ritter, Le Roy and Judd.	

SYNOPSIS OF SCENES

ACT I

SCENE 1. Green Room Olympia Theatre

SCENE 2. Foyer of the Olympia Theatre

SCENE 3. Yard of the Police Precinct Station

ACT II

At the Black Elephant

PLACE: Nice

TIME: The Present

MUSICAL SYNOPSIS

Act I

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Opening Chorus.

Lyric by
ANNE CALDWELL.

ACT I.

Music by
HUGO FELIX.

Allegretto.

Piano. *f*

8va.

Curtain.

ff

SOCIETY MEN.

p

In this gath-er-ing con-gress-ion-al, our aim is quite pro-fess-ion-al, We

p

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S.M. come to wish good luck and suc-cess, To the pret-ty lit-tle girl we a-

The first system of music consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below. The piano accompaniment is in a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

S.M. dore. Such a pop-u-lar di-vin-i-ty, that

The second system of music continues the vocal and piano parts. The vocal staves have lyrics. The piano accompaniment includes a piano (*p*) dynamic marking. The musical notation includes various note values and rests, with some notes beamed together.

S.M. in her close vi-cin-i-ty We lin-ger each day,

The third system of music concludes the vocal and piano parts. The vocal staves have lyrics. The piano accompaniment features a piano (*p*) dynamic marking. The system ends with a fermata over the final notes of the piano part.

S.M. hop - ing that some day We may get a lit - tle smile, or more — From the

The first system of music consists of four staves. The top two staves are for the vocal line (S.M.), with a treble clef and a bass clef. The lyrics are "hop - ing that some day We may get a lit - tle smile, or more — From the". The bottom two staves are for the piano accompaniment, with a treble clef and a bass clef. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A dynamic marking of *p* is present at the end of the system.

S.M. fas - ci - nat - ing art - ist, who is just a - bout the smart - est of the

The second system of music consists of four staves. The top two staves are for the vocal line (S.M.), with a treble clef and a bass clef. The lyrics are "fas - ci - nat - ing art - ist, who is just a - bout the smart - est of the". The bottom two staves are for the piano accompaniment, with a treble clef and a bass clef. The piano part continues with a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

S.M. foot - light beau - ties, we fol - low 'round, Yes we

The third system of music consists of four staves. The top two staves are for the vocal line (S.M.), with a treble clef and a bass clef. The lyrics are "foot - light beau - ties, we fol - low 'round, Yes we". The bottom two staves are for the piano accompaniment, with a treble clef and a bass clef. The piano part continues with a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A dynamic marking of *p* is present at the end of the system.

S.M. fol - low her a - round you can bet! All our

The first system of music consists of four staves. The top two staves are for the vocal line (S.M.), with the lyrics 'fol - low her a - round you can bet! All our'. The bottom two staves are for the piano accompaniment, showing a rhythmic pattern of eighth notes in the right hand and a more sparse accompaniment in the left hand.

S.M. ca - fe con - ver - sa - tion, is a - bout our ad - mir - at - ion, For this

The second system of music consists of four staves. The top two staves are for the vocal line (S.M.), with the lyrics 'ca - fe con - ver - sa - tion, is a - bout our ad - mir - at - ion, For this'. The bottom two staves are for the piano accompaniment, featuring a more active right hand with eighth notes and a steady left hand accompaniment.

S.M. trim, young, slim, young beau - ty called Paul - ette.

The third system of music consists of four staves. The top two staves are for the vocal line (S.M.), with the lyrics 'trim, young, slim, young beau - ty called Paul - ette.'. The bottom two staves are for the piano accompaniment, showing a melodic line in the right hand and a harmonic accompaniment in the left hand.

Poco meno, grazioso,
BALLET GIRLS.

If you'll on-ly choose be- tween us, Soon this rad - iant Ven - us, We can
drive from your mind If you'll be a lit - tle kind, Ap - plaud our danc - es,
Give us chanc - es, For we real - ly need af - fect - ion, and man - ly pro -
tect - ion. Ev - 'ry charm - ing cor - y - phée, In the sun - shine makes her hay, For too

The musical score consists of four systems. Each system includes a vocal line (B.G.) and a piano accompaniment (piano). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part features a steady bass line and chords in the right hand. Dynamics include piano (*p*) and accents.

LUCIE.

B.G. soon, a - las, she grows pas - see — We go out to sup - pers

ALL GIRLS.

ROSA.

Lu. too — We do — We like the mid - night hours in
MEN. You do? —

LUCIE.

Ro. swell ca - fès We

GABRIELLE. We'd like to win your flow - ers —

The Other Girls.
And your praise.

La.

like to dance with men like you_ We do!_

The Other Girls.

MEN.

You do?_ They do!_

GIRLS.

Then won't you tell us, ere you go? What is your an-swer?

mf

Tempo di Gavotte.
MEN.

The musical score is set in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line is marked 'MEN.' and the piano part includes dynamic markings such as *p*, *mf*, and *f*. The lyrics are: 'No! We on ly stay to see Paul-ette, dear, For each bou - quet shell have to get here, She is our rose of de - light, She is our'.

System 1: Vocal line starts with 'No!' followed by a long note, then 'We on ly stay to see Paul-'. Piano accompaniment begins with a *mf* dynamic.

System 2: Vocal line continues with 'ette, dear, For each bou - quet shell have to'. Piano accompaniment features a *f* dynamic in the left hand and a *mf* dynamic in the right hand.

System 3: Vocal line continues with 'get here, She is our rose of de - light, She is our'. Piano accompaniment continues with a *p* dynamic.

System 4: Final system showing the continuation of the piano accompaniment.

M. li - ly - bud white, We ling - er just for a sight, of beau - ty

GIRLS.
We're rude e - nough to tell you plain - ly That Miss Paul -

M. Smil - ing and bright. _____

G. ette you care for vain - ly; Her dain - ty fin - gers shall snap! For you she

G.  won't give a rap! She'll nev - er know you're on the

G.  map! She's as cold as ice and you don't know how nice we

G.  are. How nice we
MEN.
No mat - ter how charm - ing - ly you chat - ter, We must de -

G. are

M. cline to flat - ter, Though nice you are.

fp

M. *pp* Sun - ny lit - tle, fun - ny lit - tle, win - ning - all - the - mon - ey lit - tle, *pp*

p

M. Dream - y lit - tle, cream - y lit - tle Pau - lette is our star.

Piano introduction for the opening chorus, featuring a treble and bass clef with various musical notations including dynamics like *f* and *p*.

FOUR GIRLS. (*Laughing.*)

Musical score for four girls laughing, with vocal lines and piano accompaniment. The lyrics "Ha! Ha! Ha!" are written under the vocal lines.

Piano accompaniment for the laughing scene, featuring a treble and bass clef with musical notations including dynamics like *dim.* and *sempre*.

Musical score for all girls laughing, with vocal lines and piano accompaniment. The lyrics "Ha! ha ha ha ha ha ha ha." are written under the vocal lines.

Behind The Scenes.

Duettino.

Lyric by
ANNE CALDWELL.

Elise and Policeman.

Music by
HUGO FELIX.

ELSIE.

Oh, have - n't you read the
Oh, ma - ny a man has

Piano. *mf* *p*

El. sign that says. "No Strang - ers are al - lowed" Be - hind the
thought how much He'd like to take a trip Be - hind the

El. scenes, be - hind the scenes.
scenes, be - hind the scenes.

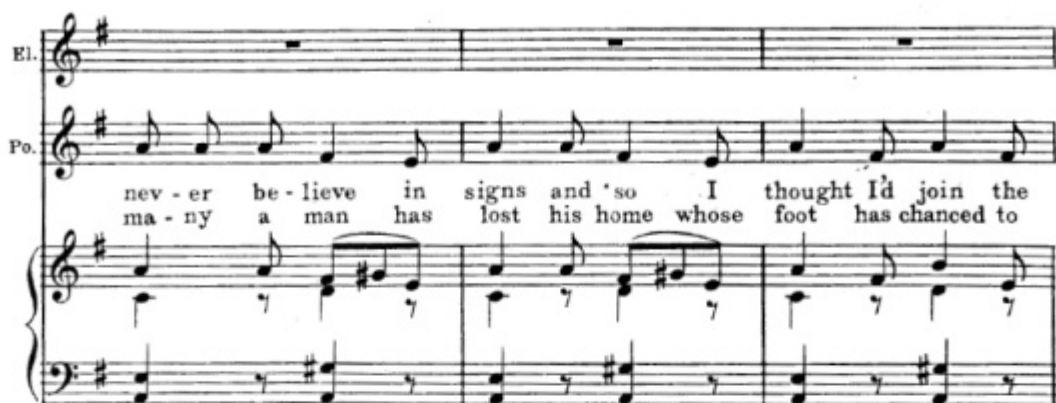
POLICEMAN.

scenes, be - hind the scenes I
scenes, be - hind the scenes And

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El. 

Po. nev - er be - lieve in signs and 'so I thought I'd join the
ma - ny a man has lost his home whose foot has chanced to

El. 

Po. crowd slip be - hind the scenes be - hind the scenes. be - hind the scenes. be - hind the scenes.

El. 

Po. The dash of no - vel - ty may di - vert
Each chap to get here will plot and plan

Each The

El. cho - rus la - dy knows how to flirt
 show - girls show you the best they can

Po. And many a Bert - ie has
 There's busi - ness here for the

El. Be - hind — the scenes Oh — my! Oh

Po. caught a skirt Be - hind — the scenes Oh — my! Oh
 bus'ness man Be - hind — the scenes

El. my! Is - nt it nice to go? Where you can

Po. my! Is - nt it nice to go? Where you can

El. see the in - ner work - ing, Of a mod - ern mu - sic

Po. see the in - ner work - ing, Of a mod - ern mu - sic

El. show! And we're "on" that ma - ny a "John" would give his

Po. show! And we're "on" that ma - ny a "John" would give his

El. pork - and - beans - For a peek at the glit - ter - ing,

Po. pork - and - beans - For a peek at the glit - ter - ing,

flit - ter - ing world_ "Be - hind the scenes?"

Dance.

Only One Hour

(Bertrand)

Lyric by
ANNE CALDWELL

Music by
HUGO FELIX

Allegretto un poco Sostenuto BERTRAND *p*

Sweet -

Piano *mf* *pp* *p*

heart of mine I won-der if you ev-er think of me I

won-der if you know I've al-ways lov-ed you faith-fully We'd

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just one hour of glad - ness we have had to part In

brief mid - sum-mer mad - ness I held you to my heart I

held you to my heart And all this great big world of pleas-ure

and of pain I'd glad-ly give for that one hour a -

Valse, Très-lente.

gain on - ly one hour, just with you a -

Poco rit.

lone on - ly one dream that is all my own'

on - ly one wish could it come true! On - ly one

thought of on - ly you on - ly one pledge of a

love di - vine on - ly one word that would make you

mine Mem - 'ry that thrills with Mag - ic pow - 'r

on - ly one love for just one hour.

a tempo.

mf.

pp

Pom Pom.

Paulette and Chorus.

Words by
ANNE CALDWELL.

Music by
HUGO FELIX.

Piano. *Con moto.*

PAULETTE.

You've read of Cap-tain Kidd, the bold buc-ca-neer — Well,
You've heard of Jes-se James and Rob-ert Ma-caire — Well

Pa. I'm a kid as great as he!
I'm the boy who knows the game!

Pa. Tab-loid ed-i-tion of the old pri-va-teer, — I
Com-par-ed to me they were an in-no-cent pair, — For

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Pa. gloat on deeds of Mys-te-ry I love to
 "Ban - dit" is my mid-dle name — Laws and po -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "gloat on deeds of Mys-te-ry I love to 'Ban - dit' is my mid-dle name — Laws and po -". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. It features a steady bass line and chords in the right hand.

Pa. sneak and steal, I'm nev-er known to squeal, Mur-der I can con-veal—
 lice I hate! I'm such a re-pro-bate, Could I as-sas-si-nate—

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "sneak and steal, I'm nev-er known to squeal, Mur-der I can con-veal— lice I hate! I'm such a re-pro-bate, Could I as-sas-si-nate—". The piano accompaniment is in a grand staff with a key signature of two flats and a 4/4 time signature. It features a steady bass line and chords in the right hand, with some grace notes.

Pa. I'm so bad! Some boys think toys and foot-ball fine A
 oh what joy! My sim-ple boy-ist child-ish dream Is

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "I'm so bad! Some boys think toys and foot-ball fine A oh what joy! My sim-ple boy-ist child-ish dream Is". The piano accompaniment is in a grand staff with a key signature of two flats and a 4/4 time signature. It features a steady bass line and chords in the right hand, with dynamic markings *fp* and *tr*.

Pa. stick of dy-na-mite for mine! I'm such a hap-py lit-tle waif, When
 just to hear a wo-man scream "oh, mer-cy rob-ber—spare my life!" I

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "stick of dy-na-mite for mine! I'm such a hap-py lit-tle waif, When just to hear a wo-man scream 'oh, mer-cy rob-ber—spare my life!' I". The piano accompaniment is in a grand staff with a key signature of two flats and a 4/4 time signature. It features a steady bass line and chords in the right hand, with dynamic markings *tr* and *fp*.

Petite Marche.

Pa. I go out to crash a safe Pom-Pom here Pom-Pom
 laugh, ha, ha! and whet my knife!

Pa. there. Pom-Pom work-ing ev-'ry where, Pom-Pom knows, Pom-Pom

Pa. goes in to dan-ger, Pom Pom's wise, Pom Pom flies ev-'ry

Pa. sort of a dis-guise, Such a slash-ing young crash-ing, young

Pa. ran - ger, Pom Pom bold, Pom Pom cold, Takes your

SOCIETY MEN. Ha! Ha! Splen-did! (*If desired with Chorus.*)

CHORUS. *mf*

Pom Pom bold, Pom Pom cold, Takes your

Pom Pom bold, Pom Pom cold, Takes your

The first system of music features a vocal line for the Soprano (Pa.) and a piano accompaniment. The vocal line begins with the lyrics 'ran - ger, Pom Pom bold, Pom Pom cold, Takes your'. Below this, a section for 'SOCIETY MEN.' is marked with the instruction '(If desired with Chorus.)'. The chorus begins with 'CHORUS. mf' and repeats the lyrics 'Pom Pom bold, Pom Pom cold, Takes your'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are some markings like 'v' and 'y' in the piano part.

Pa. jew-els and your gold, As an In - di - an brave with a

jew-els and your gold, As an In - di - an brave with a

Ch. jew-els and your gold, As an In - di - an brave with a

The second system of music continues the vocal line for the Soprano (Pa.) and includes a Chorus part. The vocal line for the Soprano and Chorus is identical, with the lyrics 'jew-els and your gold, As an In - di - an brave with a'. The piano accompaniment continues with two staves, featuring chords and a bass line. There are markings like '3' and 'y' in the piano part, indicating triplets and slurs.

Pa. tom-tom — Takes your knife, takes your life, Pom Pom al-so takes your

Ch. tom-tom — Takes your knife, takes your life, Pom Pom al-so takes your

Pa. wife, I'm the dar-ing dash-ing des-pe-ra-do, Pom Pom!

Ch. wife, He's our dar-ing dash-ing des-pe-ra-do, Pom Pom!

Apache Dance Parody.

31

Words by
ANNE CALDWELL.

Music by
HUGO FELIX.

The musical score is written for piano and consists of four systems of music. The first system is labeled 'Piano.' and includes the tempo marking 'Vivo.' above the treble clef and 'Moderato.' above the right-hand part. The second system is labeled 'Valse Moderato.' and includes the tempo marking 'rall.' above the treble clef. The third system includes the tempo marking 'rit. *f*' above the treble clef and '*p* a tempo.' above the right-hand part. The fourth system includes the tempo marking 'rall.' above the treble clef and '*p*' above the right-hand part. The score features various musical notations such as slurs, ties, and dynamic markings.

183765

This musical score is for a piano piece titled "Apache Dance Parody". It consists of six systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats), and the time signature is 2/4. The piece features a variety of dynamics and articulations.

- System 1:** The right hand plays a melodic line with eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *frit.* (forcible) and *sf* (sforzando).
- System 2:** The right hand continues with a melodic line, featuring some slurs. The left hand has a steady accompaniment. Dynamics include *p* (piano) and *a tempo*.
- System 3:** The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).
- System 4:** The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).
- System 5:** The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *p* (piano).
- System 6:** The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *p* (piano).

f rit.

P a tempo.

f

Piu mosso.

sec. sec.

sec. sec.

ff

Zim Zim.

Trio.

Grolmus and Two Thieves. (*Tenor and Bass.*)Lyric by
ANNE CALDWELLMusic by
HUGO FELIX.

(They enter.)

Piano. *mf pp*

pp

Spoken: "Nobody in sight!" (*beckons others on*) *spoken: "Turn down the light!"*

(he runs) *across to light* *sfz p* *(lights down)*

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(GROLMUS.) *(Baritone)*

Zim, zim, zim-zim-zim File for a-while now the

1st THIEF. *(Tenor)*

light is dim Soon we'll make our get-a-way!

2nd THIEF. *(Bass)*

1st T.

Zim, zim, zim-zim-zim Light as the flight of a

G.

Zim, zim, zim-zim-zim Light as the flight of a


2^d T.

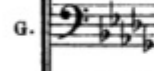
1st T.  night-moth, skin - Fin - ger prints would soon be - tray


G.  night-moth, skin - Fin - ger prints would soon be - tray

2^d T.  night-moth, skin - Fin - ger prints would soon be - tray




1st T. 

G. 


2^d T. 

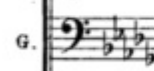
(One Stumbles.) (GROLMUS.) "Take care what you are do.

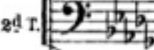



R.H.  *mf*



1st T. 

G. 

2^d T.  *ing."*



1st T. Flot - sam and jet-sam we _ From the Rog - ues Gall - ery;

G. Flot - sam and jet-sam we _ From the Rog - ues Gall - ery;

2^d T. Flot - sam and jet-sam we _ From the Rog - ues Gall - ery;

1st T. Cracks-men who come from far _ Yegg-men, black - leg men, we

G. Cracks-men who come from far _ Yegg-men, black - leg men, we

2^d T. Cracks-men who come from far _ Yegg-men, black - leg men, we

1st T. are _ Yes, we are.

G. are _ Yes, we are.

2^d T. are _ Yes, we are.

1stT. 

G. 

2^dT. 



1stT. 

G. 
Zim, zim, zim-zim-zim! Bag all the swag as we

2^dT. 



1stT. 

G. 
douse the glim— Work with-out a sign of noise;

2^dT. 



1st T. *Trim, trim, trim, trim, trim, give ev - 'ry wise guy the*

G. *Trim, trim, trim, trim, trim, give ev - 'ry wise guy the*

2^d T. *Trim, trim, trim, trim, trim, give ev - 'ry wise guy the*

1st T. *flim, flim, flim, We're the nim-ble fin - gered boys.*

G. *flim, flim, flim, We're the nim-ble fin - gered boys.*

2^d T. *flim, flim, flim, We're the nim-ble fin - gered boys.*

1st T. Take the jew - els take the crown, Take ev'ry thing that's not
 G. Take the jew - els take the crown, Take ev'ry thing that's not
 2^d T. Take the jew - els take the crown, Take ev'ry thing that's not

1st T. nail - ed down. Then, while the coast is clear,
 G. nail - ed down. Then, while the coast is clear,
 2^d T. nail - ed down. Then, while the coast is clear,

Poco meno.
 1st T. Kiss your-self Good-bye. — And
 G. Kiss your-self Good-bye. — And
 2^d T. Kiss your-self Good-bye And

1st. *pp*
dis - ap - pear!

G. *pp*
dis - ap - pear!

2d. *pp*
dis - ap - pear!

pp *leggierissimo.*

Dance.

p

pp ff

ENSEMBLE.

She's Gone.

Words by
ANNE CALDWELL.

Music by
HUGO FELIX.

Piano.

The piano introduction consists of six measures in 2/4 time. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line. The dynamic is marked 'f'.

The piano accompaniment for the first vocal line consists of six measures. The right hand has a melodic line with some grace notes, and the left hand has a bass line. The dynamic is marked 'ff' and 'cresc.'.

SECRETARY.

Gone! she's gone! My pret - ty pri - ma don - na

The musical score for the Secretary's first line consists of six measures. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The dynamic is marked 'p'.

Seco I won - der what has hap - pend to my lit - tle friend!

The musical score for the Secretary's second line consists of six measures. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The dynamic is marked 'p'.

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DIRECTOR.

Gone! She's gone! The mon-ey I'll make on her,

Dir. I'm a - fraid is mon - ey I will nev - er, nev - er spend!—

CRITIC.

Gone! she's gone! Well I can guess the sto - ry—

Cri. She sim - ply could - n't play the part and so she flew—

Gone She's gone with all my dream of glo-ry! Back to the

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

(crying)

Aut. So-da foun-tain I'll go too! Ho Ho Ho Ho

The second system continues the vocal line and piano accompaniment. The vocal line includes the instruction "(crying)" above it. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

ALL. (Author and others crying.)

Ho Ho Ho Ho Ho Ho Ho Ho! Ah!

The third system is marked "ALL. (Author and others crying.)" and features a vocal line with the lyrics "Ho Ho Ho Ho Ho Ho Ho Ho! Ah!". The piano accompaniment includes a dynamic marking of "mf" (mezzo-forte) and concludes with a fermata over the final chord.

All - What are we now to do?

The fourth system is marked "All" and features a vocal line with the lyrics "- What are we now to do?". The piano accompaniment includes a dynamic marking of "mf" and features a sixteenth-note run in the right hand, with fingerings 5 and 6 indicated.

f Chorus of Men including Soli. *p*

Gone, gone, gone! The girl that we i - do - lize, Gone, gone,

gone! We'll has - ten to ad - ver - tise Miss - ing one cap -

ri - cious sou - brette, known as "Fair Paul -

The score consists of vocal lines for a chorus of men and piano accompaniment. The vocal lines are in a 2/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *f* (forte) and *p* (piano). The piano part includes triplets and slurs.

ette" So won't you try, try, try to seek for a

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 "ette" followed by "So won't you try, try, try to seek for a". The piano accompaniment includes triplets in the right hand and a steady bass line in the left hand. Dynamics include *f* and *p*.

trace of her Fly, fly, fly, That meek lit - tle face of her

The second system continues the vocal line with the lyrics "trace of her Fly, fly, fly, That meek lit - tle face of her". The piano accompaniment features a more active right hand with chords and eighth notes, and a bass line with eighth notes. Dynamics include *f* and *p*.

In our mem - 'ry lin - gers for - lorn— Our Paul-

The third system concludes the vocal line with the lyrics "In our mem - 'ry lin - gers for - lorn— Our Paul-". The piano accompaniment features a right hand with triplets and a bass line with chords. Dynamics include *f* and *p*.

ette has gone.

ff

ff

OLD COUNT.

Gone! She's gone! I won-der who has won her

fp

You know, a wo-man nev-er does it on her own

p

YOUNG COUNT.

Gone! She's gone! And I shall on my hon-or Have to pay now

PEPI.
Gone! She's
YOUNG COUNT.
for a sup-per I must eat a-lone. —

gone! While I was wrapped in slum-ber To a stage-door

STAGE MANAGER
John-nie she has sly-ly tipped the wink Gone! She's

gone! My big pro-duc-tion num-ber Down in the

crying.
sec-ond act is on the blink Ho Ho Ho Ho

STAGE MANAGER.

Ho Ho Ho Ho Ho Ho Ho Ho
Ho Ho Ho Ho Ho Ho Ho Ho
The others crying.

Men and Women from the Audience threatening the Director.

Ah! We won-der if it's true.

Ah! We won-der if it's true.

The first system of the musical score consists of three staves. The top two staves are vocal lines for men and women, both with the lyrics "Ah! We won-der if it's true." The bottom staff is the piano accompaniment, featuring a series of chords and a melodic line that includes a sixteenth-note run with a '6' above it.

Gone, gone, gone! You try to bam-booz-le us! Gone, gone,

Gone, gone, gone! You try to bam-booz-le us! Gone, gone,

The second system of the musical score consists of three staves. The top two staves are vocal lines for men and women, both with the lyrics "Gone, gone, gone! You try to bam-booz-le us! Gone, gone,". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes and chords, with a 'p' dynamic marking.

gone! You say it to fooz-le us Quick re - fund for our

gone! You say it to fooz-le us Quick re - fund for our

The third system of the musical score consists of three staves. The top two staves are vocal lines for men and women, both with the lyrics "gone! You say it to fooz-le us Quick re - fund for our". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes and chords, with a 'p' dynamic marking and a '3' (triple) marking.

tick-ets is due Or we'll take the val - ue out of you.

tick-ets is due Or we'll take the val - ue out of you.

Hal ha! ha! If you try your mon-ey tricks

Hal ha! ha! If you try your mon-ey tricks

Hal Ha! Ha! You'll be in a fun-ny fix, soon you'll

Hal Ha! Ha! You'll be in a fun-ny fix, soon you'll

5289 - 41 Shes Gone.

Curtain.

wish you'd nev-er been born If Paul-ette has gone! _____
 wish you'd nev-er been born If Paul-ette has gone! _____

ff
mf

The musical score consists of six systems. The first system contains two vocal staves with lyrics and a piano accompaniment. The second system continues the piano accompaniment with dynamic markings *ff* and *mf*. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system continues the piano accompaniment. The sixth system concludes the piano accompaniment.

Mon Désir.

53

Duet.

Lyric by
ANNE CALDWELL.Music by
HUGO FELIX.

Piano.

The piano introduction consists of two staves. The right hand starts with a series of chords in the left hand, followed by a melodic line in the right hand. The tempo is marked *mf* and the dynamics range from *mf* to *fs p*. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Valse. Mouvementée et bien rythmée.

I know a place that is wait - ing, Just for
Ev - er in dark - ness and dan - ger, Life I

The first system shows the vocal line and piano accompaniment. The vocal line is in a soprano range, and the piano accompaniment is in a bass range. The tempo is marked *Valse. Mouvementée et bien rythmée.*

you, and for me, Where hap - py lov - ers are
own, I have known, Love to me has been a

The second system continues the vocal and piano accompaniment. The vocal line is in a soprano range, and the piano accompaniment is in a bass range.

mat - ing In a true ec - sta - sy
strang - er But for one hour a - lone.

The third system concludes the vocal and piano accompaniment. The vocal line is in a soprano range, and the piano accompaniment is in a bass range.

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I know a mel - o - dy gold - en, You shall hear,
Mem - ry of blue eyes en - treat - ing, Eyes so dear,

pp you shall hear, *p* All of my pas - sion is told in that
so sin - cere, I seem to see while re - peat - ing your

rit Valse très-lente.
strain "Mon Dé - sir — Mon Dé - sir." When the soul that
words "Mon Dé - sir — Mon Dé - sir."

dreams with - in An en - chant - ed vi - o - lin,

Stirs a - gain its wings and rings and sings, Young Love comes

fly - ing in, When that strain's ca - ress you hear—

Close your arms a - round me, dear, As with rap - ture

new, We're float - ing through, That waltz of "Mon De - sir"—

When the soul that dreams with - in An en -

The first system of the musical score consists of three staves. The top staff is the vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "When the soul that dreams with - in An en -". The middle staff is a single treble clef staff, likely for a violin or flute. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring chords and arpeggiated figures.

chant - ed vi - o - lin, Stirs a - gain its

The second system continues the musical score with three staves. The vocal line lyrics are "chant - ed vi - o - lin, Stirs a - gain its". The piano accompaniment continues with similar harmonic textures.

wings, and rings and sings, Young Love comes fly - ing

The third system concludes the musical score with three staves. The vocal line lyrics are "wings, and rings and sings, Young Love comes fly - ing". The piano accompaniment features more complex chordal structures.

in, When that strain's ca-ress you hear— Close your

R.H.

arms a-round me, dear As with rap-ture new, we're

pp
float-ing through, The waltz of "Mon Dè-sir."

pp

In The Dark.

Song and Scene.

Lyric by
ANNE CALDWELL.

Paulette and Male Chorus.

Music by
HUGO FELIX.

Piano. *Tranquillo.* *mf*

The piano introduction is in 6/8 time with a key signature of two sharps (F# and C#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The bass line consists of a series of chords: G2-C2-E2, F#2-C#2, and G2-C2-E2.

PAULETTE. *Allegretto.* *p*

I once knew a maid-en as

The first line of the vocal score for Paulette is in 6/8 time. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *pp*.

Pa. fair as snow, The neigh-bors called her 'Gen-tle Jos - eph - ine' — She

The second line of the vocal score for Paulette continues the melody. It starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter note B4. The piano accompaniment features a more active bass line. Dynamics include *pp*.

Pa. cap-tured an eld-er - ly Ro-me - o, Who un-der her win-dow at

The third line of the vocal score for Paulette continues the melody. It starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter note B4. The piano accompaniment continues with a steady bass line. Dynamics include *pp*.

Pa. night would go, To ser-e-nadethis love-ly maid, his heart's own queen He'sing each

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a treble clef. The piano accompaniment is in G major and begins with a grand staff. The lyrics are: "night would go, To ser-e-nadethis love-ly maid, his heart's own queen He'sing each".

Pa. time this sim-plerhyme! In the dark, See a spark, 'Tis the

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a treble clef. The piano accompaniment is in G major and begins with a grand staff. The lyrics are: "time this sim-plerhyme! In the dark, See a spark, 'Tis the". Dynamic markings include *p* and *pp*.

Pa. flash of love un-dy-ing, For my Jos-eph-ine I'm sigh-ing, In the

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a treble clef. The piano accompaniment is in G major and begins with a grand staff. The lyrics are: "flash of love un-dy-ing, For my Jos-eph-ine I'm sigh-ing, In the". Dynamic markings include *p* and *pp*.

Pa. dark, In the park, Your Tyr-o-le-an Na-po-le-on is

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a treble clef. The piano accompaniment is in G major and begins with a grand staff. The lyrics are: "dark, In the park, Your Tyr-o-le-an Na-po-le-on is".

Pa. here in the dark.

CHORUS. *pp*

In the dark. See the

Pa. spark,

Ch. 'Tis the flash of love un-dy-ing, For my

mf *pp*

Pa. Jos - eph - ine I'm sigh - ing, In the dark, in the

Ch.

Pa.  *rit.*

Ch. park, Your Tyr - o - le-an Na-po - le-on is here -in the dark.



Tempo I.



mf *pp*

PAULETTE. Allegretto.

The mid - night was chill - y, the pale moon rose, But



p

Pa. no one from the wind-ow came to peep, A

Pa. cold quick-ly set-tled in his poor nose, He said "I am freez-ing but

Pa. no one knows.' Then on the ground he set-tled down, and

CHORUS.
Pa. fell a-sleep and there he seems to hear in dreams: In the

(VODLE.)

63

Pa. *3* *3* *3*

Ch. dark, See the spark, 'Tis the

Pa. *mf* *p*

Ch. flash of love un-dy - ing, For my Jo - se - phine I'm sigh - ing, In the

Pa. *3* *3* *3*

Ch. dark, In the park, Your Tyr -

The musical score is for a piece in A major (two sharps) and 3/4 time. It features three systems of vocal and piano accompaniment. The vocal parts are for Soprano (Pa.) and Chorus (Ch.). The piano accompaniment is for the right and left hands of a grand piano. The score includes various musical notations such as triplets, dynamics (pp, mf, p), and lyrics. The lyrics are: "dark, See the spark, 'Tis the flash of love un-dy - ing, For my Jo - se - phine I'm sigh - ing, In the dark, In the park, Your Tyr -".

In the
o - le - on Na - po - le - on Is here in the dark

YODLE.
dark, Ah

See the spark 'Tis the

flash of love un - dy - ing, For my Jos - e - phine I'm sigh - ing In the

mf *pp* *p* *pp* *p* *pp*

dark ————— In the park ————— Your Try -

Ah

o - le - an Na - po - le - on is here in the dark.

espress.

R.H.

ppp

mf

Curtain.

Detailed description: This is a page of a musical score for a piece titled "In The Dark". It consists of seven systems of music. The first system includes a vocal line with lyrics "dark ————— In the park ————— Your Try -" and a piano accompaniment. The second system features a vocal line with the word "Ah" and a piano accompaniment. The third system has a vocal line with the lyrics "o - le - an Na - po - le - on is here in the dark." and a piano accompaniment. The fourth system shows a piano accompaniment with a dynamic marking of *mf*. The fifth system is a vocal line with a fermata. The sixth system is a piano accompaniment with a dynamic marking of *ppp* and a section labeled "Curtain." with a dynamic marking of *espress.* and "R.H." (Right Hand). The seventh system continues the piano accompaniment.