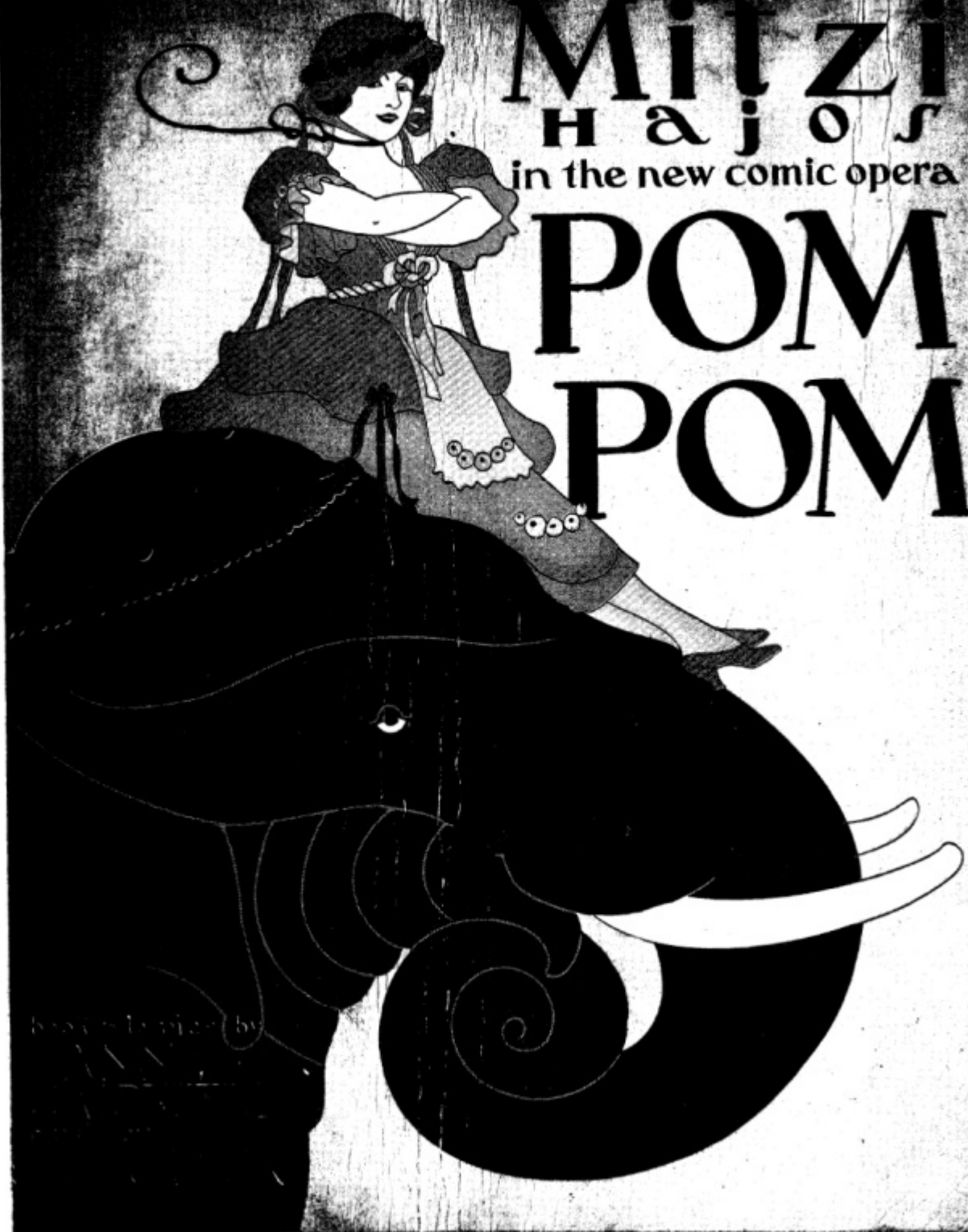


MITZI

H A J O S

in the new comic opera

POM
POM



Designed by

Entr' Act and Chorus.

Lyric by
ANNE CALDWELL.

Music by
HUGO FELIX.

Piano.

p

mf

p poco rit.

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a tempo.

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The first system is marked *a tempo.* The second system includes accents (>) over several notes in the treble staff. The third system features a change in the bass staff from a single note to a chord. The fourth system continues with similar rhythmic patterns. The fifth system shows a change in the bass staff to a more complex chordal structure. The sixth system begins with a fortissimo (*ff*) dynamic marking and ends with a piano (*p*) dynamic marking.

Musical score for piano, consisting of six systems of two staves each. The music is in G major and 2/4 time. The first system shows a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The second system introduces accents and slurs in the right hand. The third system features a change in the bass line. The fourth system continues the eighth-note pattern. The fifth system includes dynamic markings *gva* and *mf* and a crescendo hairpin. The sixth system concludes with a final flourish in the right hand and a steady bass line.

When the soul that dreams with - in An en - chant - ed
 When the soul that dreams with - in An en - chant - ed

vi - o - lin Stirs a - gain it's wings, and rings, and
 vi - o - lin Stirs a - gain it's wings, and rings, and

sings, Young love comes fly - ing in. When this strain's ca - ress we
 sings, Young love comes fly - ing in. When this strain's ca - ress we

hear, Close your arms a-round me, dear, And in rap - ture

hear, Close your arms a-round me, dear, And in rap - ture

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "hear, Close your arms a-round me, dear, And in rap - ture". The bottom staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand.

new, Come float - ing through That waltz of "Mon Dé - sir!"

new, Come float - ing through That waltz of "Mon Dé - sir!"

The second system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "new, Come float - ing through That waltz of 'Mon Dé - sir!'". The bottom staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. A *sva.* (ritardando) marking is present above the piano staff.

sva.

The third system consists of two staves for the piano accompaniment. The right hand has a melodic line with a *sva.* (ritardando) marking. The left hand has a bass line. The system concludes with a double bar line and a *rit.* (ritardando) marking.

The Grand Army Of Crooks.

71

Chorus.

Lyric by
ANNE CALDWELL

Music by
HUGO FELIX.

Con moto.

Piano. *p*

Sua...

ff *ffp*

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Allegretto ben marcato.

ALL MEN.

When the

sva.....

mf

p

A.M. minions of the law, prowl, watchful-ly prowl, - When the night winds cold and raw,

p

A.M. Howl, hor-ri-bly howl - Slink-ing through - the ci - ty streets,

>

Detailed description: The score is in 2/4 time. The vocal line (A.M.) has lyrics: "When the minions of the law, prowl, watchful-ly prowl, - When the night winds cold and raw, Howl, hor-ri-bly howl - Slink-ing through - the ci - ty streets,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* and *p*. Performance markings include *sva.....* (sustained) and *>* (accent).

A.M. dodg-ing "cops" u - pon their beats, Here we come, where all is gay, To dance un -

A.M. til — the break of day, — The break of day —

(Blind men coming down.)

BLIND MEN. *p*

All day long on corn-ers we Whine, hor-ri - bly Whine: "Give us

B.M. of your char-i-ty— Blin'— Do help the blin'!" But as soon— as

The first system of music features a vocal line in the upper staff with lyrics, a bass line in the middle staff, and a piano accompaniment in the lower staff. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

B.M. day is done, We see as well as an-y one; Nev-er an-y-

The second system continues the vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic pattern as the first system.

B.M. thing we pass, In pet-ti-coats or in a glass! In pet-ti-coats, or in a

The third system concludes the vocal line and piano accompaniment. The piano accompaniment continues with the same rhythmic accompaniment.

B.M. glass!

8va.....

f staccatissimo.

8va.....

stacc.

8va.....

f


p subito.

SHOPLIFTERS.

Molto meno.

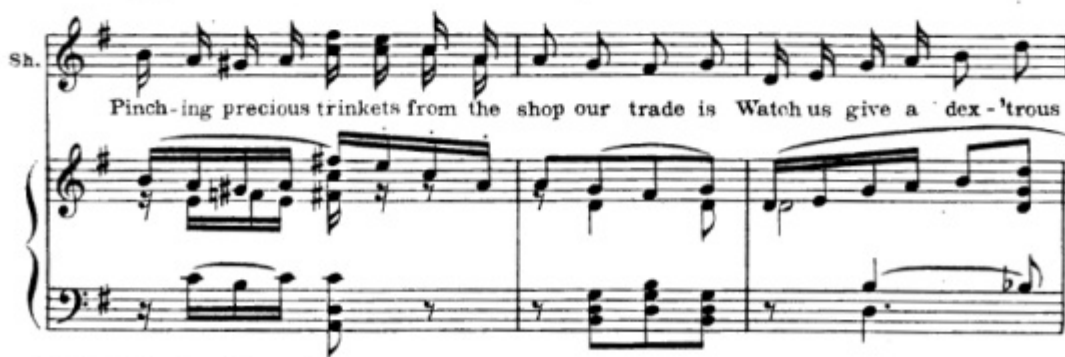
We are ver-y, bus-y lit-tle

rit

Sh.  wise young mix - ers— We can knock you diz - zy With a burg - lar's trick, sirs;

Sh.  Push - ing through the crowd - ed ci - ty ways, Steal - ing in the cars and

Sh.  cab - a - rets; Though you'd nev - er think it from such sweet young la - dies

Sh.  Pinch - ing precious trinkets from the shop our trade is Watch us give a dex - 'trous

Sh. 

lit - tle flirt To each in - no - cent ap - pear - ing skirt

L.H. *cresc. molto.*



Sh. 

Ver - y ex - pert shop - lift - ers we!

L.H. *cresc. molto.*

BLIND MEN.



Now we can see! now we can see!

SHOPLIFTERS.

Queens of pet-ty lar-ce-ny_

BLIND MEN.

Now we can see! — As plain can be —

Now we can see! As plain can

poco rit.

Now we can see as plain, as plain can be!

be — Now we can see as plain, as plain can be!

poco rit.

Presto.

B.M.

mf *pp*

Allegretto comodo.

WOMEN WITH BABIES.

Wont you help us, gen - tle-men,

Wont you help the ba - by? Just a pen-ny give us, la - dies fair,

Wo.

Wo. For - tune it will bring you may - be_ Ah! Ba - by is a

Wo. use - ful kid, So we nev - er spank her_ In her lit - tle pet - ti -

Wo. coats are hid Treas - ures that would please a bank - er_ Ah!

Wo. Tra la la la la la la la tra la la la

ALL MEN. (*Humming.*)
Um _____ Um _____

pp

The first system of music consists of five staves. The top two staves are for the vocal line (labeled 'Wo.'). The first staff has the lyrics 'Tra la la la la la la la tra la la la'. The second staff is a piano accompaniment. The third staff is for 'ALL MEN. (Humming.)' with the lyrics 'Um _____ Um _____'. The fourth and fifth staves are for the piano accompaniment, with a dynamic marking of *pp* at the beginning.

Wo. la la la la Tra la la la la la la la

A.M. Um _____ Um _____

The second system of music consists of five staves. The top two staves are for the vocal line (labeled 'Wo.'). The first staff has the lyrics 'la la la la Tra la la la la la la la'. The second staff is a piano accompaniment. The third staff is for 'A.M.' with the lyrics 'Um _____ Um _____'. The fourth and fifth staves are for the piano accompaniment.

Wo. tra la la la la la la tra la la la la la.

A.M. Um Um Um Um

pp

Allegretto. un poco pesante.

WOODEN LEGGED BOYS.

We are bright young fel - lows who have learn'd to pick and steal - We have

W.L.G.

al - so learned to nav - i - gate with just a sin - gle wheel;

W.L.G.

We can cry and whim - per we can whine and we can beg As we

pva.....

W.L.G.

stump a - bout the ci - ty on our lit - tle wood - en leg Rat - tat

pva.....

W.L.G.

rat - tat - tat! Won't you drop a nick - el in the lit - tle fel - low's hat?

W.L.G.

What a lot of sym-pa-thy when we go out to beg! So we

W.L.G.

make a lot of mon-ey with our lit-tle wood-en leg- Dance.

Allegro molto.

All.

The fun is fur ious and fast—

The fun is fur ious and fast—

R.H.

R.H.

When thiev-ing friends meet at last— Hail, the Broth-er -

When thiev-ing friends meet at last— Hail, the Broth-er -

hood of Crooks!

hood of Crooks!

5269-19 The Grand Army etc.

Young crook's, strong crooks, crooks out on bail, fly crooks, sly crooks,
 Young crook's, strong crooks, crooks out on bail, fly crooks, sly crooks,

8va.....

want-ed in jail— Ev -'ry sort of crook-ed crook you'll see
 want-ed in jail— Ev -'ry sort of crook-ed crook you'll see

In our crook-ed Club - our hap - py fa - mi - ly, — Bad crooks,
 In our crook-ed Club - our hap - py fa - mi - ly, — Bad crooks,

5269-19 The Grand Army etc.

sad crooks, crooks that are wise — All crooks come here to mo - bil -
 sad crooks, crooks that are wise — All crooks come here to mo - bil -

ize; This place is not on the tel - e - phone books — The
 ize; This place is not on the tel - e - phone books — The

grand Head - quart - ers of the Arm - y of Crooks!
 grand Head - quart - ers of the Arm - y of Crooks!

Musical score for "The Grand Army etc." featuring vocal lines and piano accompaniment. The score is in G major and 2/4 time. It consists of four systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The lyrics are: "sad crooks, crooks that are wise — All crooks come here to mo - bil - ize; This place is not on the tel - e - phone books — The grand Head - quart - ers of the Arm - y of Crooks!".

of Crooks!

The grand old Ar - my of Crooks!

The grand old Ar - my of Crooks!

Dance.

p

The musical score consists of two vocal parts and piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The score is divided into several systems. The first system contains the vocal lines with lyrics. The second system contains the piano accompaniment. The third system is labeled 'Dance.' and features a more rhythmic piano accompaniment. The fourth system continues the piano accompaniment with a dynamic marking of *p*. The fifth system continues the piano accompaniment. The sixth system continues the piano accompaniment. The seventh system continues the piano accompaniment.

The Grand Old Ar-my of Crooks!

The Grand Old Ar-my of Crooks!

ff

5269-19 The Grand Army etc.

Detailed description: This is a musical score for a piece titled "The Grand Old Army of Crooks!". The score is arranged for voice and piano. It begins with two vocal staves (treble clef) and a piano accompaniment (bass clef). The lyrics "The Grand Old Ar-my of Crooks!" are written under the vocal staves. The piano part features a rhythmic pattern of eighth notes with triplets. The score is divided into several systems. The first system contains the vocal entries and the beginning of the piano accompaniment. The second system shows the piano accompaniment continuing. The third system features a piano introduction marked *ff* (fortissimo) with a rhythmic pattern of eighth notes and triplets. The fourth system shows the piano accompaniment continuing. The fifth system shows the piano accompaniment continuing. The sixth system shows the piano accompaniment continuing. The seventh system shows the piano accompaniment continuing. The eighth system shows the piano accompaniment continuing. The ninth system shows the piano accompaniment continuing. The tenth system shows the piano accompaniment continuing. The eleventh system shows the piano accompaniment continuing. The twelfth system shows the piano accompaniment continuing. The thirteenth system shows the piano accompaniment continuing. The fourteenth system shows the piano accompaniment continuing. The fifteenth system shows the piano accompaniment continuing. The sixteenth system shows the piano accompaniment continuing. The seventeenth system shows the piano accompaniment continuing. The eighteenth system shows the piano accompaniment continuing. The nineteenth system shows the piano accompaniment continuing. The twentieth system shows the piano accompaniment continuing. The twenty-first system shows the piano accompaniment continuing. The twenty-second system shows the piano accompaniment continuing. The twenty-third system shows the piano accompaniment continuing. The twenty-fourth system shows the piano accompaniment continuing. The twenty-fifth system shows the piano accompaniment continuing. The twenty-sixth system shows the piano accompaniment continuing. The twenty-seventh system shows the piano accompaniment continuing. The twenty-eighth system shows the piano accompaniment continuing. The twenty-ninth system shows the piano accompaniment continuing. The thirtieth system shows the piano accompaniment continuing. The thirty-first system shows the piano accompaniment continuing. The thirty-second system shows the piano accompaniment continuing. The thirty-third system shows the piano accompaniment continuing. The thirty-fourth system shows the piano accompaniment continuing. The thirty-fifth system shows the piano accompaniment continuing. The thirty-sixth system shows the piano accompaniment continuing. The thirty-seventh system shows the piano accompaniment continuing. The thirty-eighth system shows the piano accompaniment continuing. The thirty-ninth system shows the piano accompaniment continuing. The fortieth system shows the piano accompaniment continuing. The forty-first system shows the piano accompaniment continuing. The forty-second system shows the piano accompaniment continuing. The forty-third system shows the piano accompaniment continuing. The forty-fourth system shows the piano accompaniment continuing. The forty-fifth system shows the piano accompaniment continuing. The forty-sixth system shows the piano accompaniment continuing. The forty-seventh system shows the piano accompaniment continuing. The forty-eighth system shows the piano accompaniment continuing. The forty-ninth system shows the piano accompaniment continuing. The fiftieth system shows the piano accompaniment continuing. The fifty-first system shows the piano accompaniment continuing. The fifty-second system shows the piano accompaniment continuing. The fifty-third system shows the piano accompaniment continuing. The fifty-fourth system shows the piano accompaniment continuing. The fifty-fifth system shows the piano accompaniment continuing. The fifty-sixth system shows the piano accompaniment continuing. The fifty-seventh system shows the piano accompaniment continuing. The fifty-eighth system shows the piano accompaniment continuing. The fifty-ninth system shows the piano accompaniment continuing. The sixtieth system shows the piano accompaniment continuing. The sixty-first system shows the piano accompaniment continuing. The sixty-second system shows the piano accompaniment continuing. The sixty-third system shows the piano accompaniment continuing. The sixty-fourth system shows the piano accompaniment continuing. The sixty-fifth system shows the piano accompaniment continuing. The sixty-sixth system shows the piano accompaniment continuing. The sixty-seventh system shows the piano accompaniment continuing. The sixty-eighth system shows the piano accompaniment continuing. The sixty-ninth system shows the piano accompaniment continuing. The seventieth system shows the piano accompaniment continuing. The seventy-first system shows the piano accompaniment continuing. The seventy-second system shows the piano accompaniment continuing. The seventy-third system shows the piano accompaniment continuing. The seventy-fourth system shows the piano accompaniment continuing. The seventy-fifth system shows the piano accompaniment continuing. The seventy-sixth system shows the piano accompaniment continuing. The seventy-seventh system shows the piano accompaniment continuing. The seventy-eighth system shows the piano accompaniment continuing. The seventy-ninth system shows the piano accompaniment continuing. The eightieth system shows the piano accompaniment continuing. The eighty-first system shows the piano accompaniment continuing. The eighty-second system shows the piano accompaniment continuing. The eighty-third system shows the piano accompaniment continuing. The eighty-fourth system shows the piano accompaniment continuing. The eighty-fifth system shows the piano accompaniment continuing. The eighty-sixth system shows the piano accompaniment continuing. The eighty-seventh system shows the piano accompaniment continuing. The eighty-eighth system shows the piano accompaniment continuing. The eighty-ninth system shows the piano accompaniment continuing. The ninetieth system shows the piano accompaniment continuing. The hundredth system shows the piano accompaniment continuing.

SONG

Evelyn.

Paulette and Chorus.

Lyric by
ANNE CALDWELL.

Music by
HUGO FELIX.

Allegretto sostenuto. Allegretto.

PAULETTE.

Piano. *f* *p*

Love I think, is tom-mry rot,
I could win a score of them,

Pa. Girls are such a fun - ny lot - On - ly one my
Then I'd win some more of them But up - on my

Pa. man - ly fan - cy seems to please. But with-out the
soul, I think Im too blas - é! Just this one girl

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Pa. least ex-cuse With me she can raise the deuce For the lit-tle
seems to start, Lit-tle twit-ters round my heart, Doc-tor di-ag-

Pa. vil-lain is a fear-ful tease, Al-ways mes-sing
nosed the case as "love" to-day, It is such a

Pa. me a-bout, Till I want to shout Oh, Eve-lyn, oh,
fear-ful bore, I'll have to say once more.

rit *Molto meno, Broad.*

Pa. Eve-lyn, You'll have to quit your devel-in'! You tease and tan-ta-

Pa. lize me so, You've sure - ly got me "on the gol" Oh

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "lize me so, You've sure - ly got me 'on the gol' Oh". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

Pa. Eve-lyn, oh Eve-lyn, Just mind what you're a - bout, If

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Eve-lyn, oh Eve-lyn, Just mind what you're a - bout, If". The piano accompaniment includes a double bar line with repeat dots, indicating a repeated rhythmic pattern in the bass line.

Pa. you are on the lev - el in The game you seem to

The third system of music continues the vocal line and piano accompaniment. The lyrics are "you are on the lev - el in The game you seem to". The piano accompaniment features a consistent eighth-note bass line and block chords in the right hand.

Pa. rev - el in, Oh Eve-lyn quit your devil - in' Just cut it

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "rev - el in, Oh Eve-lyn quit your devil - in' Just cut it". The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

Pa.

out!
CHORUS.

mf Oh Eve-lyn, oh Eve-lyn, You'll have to quit your

mf Oh Eve-lyn, oh Eve-lyn You'll have to quit your

mf

Pa.

Ch.

devil-in' You tease and tan-ta-lize me so, You've

devil-in' You tease and tan-ta-lize me so, You've

Pa. 

sure - ly got me "on the go" Oh, Eve - lyn, oh

Ch. 

sure - ly got me "on the go" Oh, Eve - lyn, oh



Pa. 

Eve - lyn, Just mind what you're a - bout, If you are on the

Ch. 

Eve - lyn, Just mind what you're a - bout, If you are on the



Pa. lev - el in The game you seem to rev - el in, Oh

Ch. lev - el in The game you seem to rev - el in, Oh

The first system of the musical score consists of four staves. The top two staves are for the vocal parts: Soprano (Pa.) and Chorus (Ch.). Both parts have the same lyrics: "lev - el in The game you seem to rev - el in, Oh". The bottom two staves are for the piano accompaniment, showing chords and a melodic line in the bass.

Pa. Eve-lyn, quit your devil-in' Just cut it out.

Ch. Eve-lyn, quit your devil-in' Just cut it out.

Eve-lyn, quit your devil-in' Just cut it out.

ff Fine.

The second system of the musical score also consists of four staves. The top two staves are for the vocal parts: Soprano (Pa.) and Chorus (Ch.). Both parts have the same lyrics: "Eve-lyn, quit your devil-in' Just cut it out.". The bottom two staves are for the piano accompaniment. The system concludes with a double bar line and the markings "*ff Fine.*"

Ships In The Night.

Duet.

(Therese and Bertrand)

Lyric by
ANNE CALDWELLMusic by
HUGO FELIX

Rubato. THERESA.

I re - mem - ber when I —

Piano. *f*

Th. *Con moto appassionato.* (Of all things!)
first saw you —

pp

Th. The night was mis - ty, and the moon,

The musical score is written for voice and piano. It begins with a 'Rubato' tempo marking. The first system shows the vocal line for Theresa starting with 'I re - mem - ber when I —' and the piano accompaniment. The second system features the vocal line for Theresa with the lyrics 'first saw you —' and the piano accompaniment, which includes a 'Con moto appassionato' marking and a '(Of all things!)' instruction. The third system continues the vocal line for Theresa with the lyrics 'The night was mis - ty, and the moon,' and the piano accompaniment. The piano part includes dynamic markings such as *f* and *pp*.

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Th. *The moon_ at wane,*

BERTRAND.

Th. *Shone sil - ver through a veil, a glist'n - ing*

Be.

Th. *veil_ of rain _____ In shad-ow*

Be.

8

8

8va.....

8

8

Th. *deep I stood* *Hid from your view* _____

Be. _____

cresc.

Th. _____ *You passed me by*

Be. _____ *I passed,*

sua

mf

Th. _____ *Then from the dark I foll-owed*

Be. *And nev - er knew.*

Th. *p*
too. It was as though some strange myst - e - ri - ous

Be.

pp
fp
8va

Th. spell _____ Led me a - long ov - er

Be.

s

Th. ways, ways - I knew too well _____ Un-til at

Be.

8va
s

Th. last as if in sur - prise you turned and looked in - to my

Be.

cresc.

Th. eyes You passed me

Be. I looked in - to your eyes, and then?

gva.

mf

Th. by a - gain, a - gain ah

Be.

cresc. molto.

Largo, non troppo.

Th.  Ships in the night pass by si - lent - ly hail - ing Hearts that are lone - ly meet

Be. 

mf  *L.H.*

Th.  when it's too late As down the o - cean of life we are sail - ing

Be.  They meet when it's too late, too late

p  *mf* *f*

Th.  How shall we know when we find our fate? Ships in the night pass by

Be. 

mf  *Sua...* *mf* *scd.*

Th. *si - lent ly hail - ing* Hearts that are lone - ly, meet when 'tis too late,

Be.

L.H.

p

Th. As down the o - cean of life we are sail - ing How shall we know when we

Be.

f

cresc. molto.

Sostenuto.

Th. find - our fate!

Be.

sva.

ff

Kiss Me.

Duet.

Paulette and Bertrand.

Lyric by
ANNE CALDWELL.Music by
HUGO FELIX.

Andantino appassionato, un po mosso.

Piano.

The piano introduction is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand and a bass line in the left hand. The dynamic marking is *mf* (mezzo-forte). The piece concludes with a double bar line and repeat dots.

Allegretto Commodo.

BERTRAND.

First vocal line for Bertrand, starting with the lyrics: "If some - one should ask you what a kiss may be — Kiss-es are like sun-shine when they're sweet and warm —". The piano accompaniment is in 3/4 time, marked *p* (piano).

Bert.

Second vocal line for Bertrand, starting with the lyrics: "Here's the def - in - i - tion that oc - curs - to me — Kiss-es through your tears are like an A - pril storm;". The piano accompaniment continues in 3/4 time, marked *p*.

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Kiss-es are like sug - ar plums that leave a smart,
Kiss-es are the debt of love, not paid in vain,

Kiss-es are the keys that will un - lock your heart - Then
For no mat-ter what you give, you get them back a - gain - Then

Andantino appassionato. Un po mosso.

Kiss — me, Kiss — me; Kiss me, dear, in your

own — sweet way; Kiss — me, life is our

PAULETTE.

Bert.

own — to - day, Kiss — me hun-dreds of times_ and

Paul.

and then?

Bert.

then — — Kiss — me once — a - gain

Paul.

Kiss — me, dear, in your own sweet way,

Bert.

Kiss me, dear, your own sweet

Paul. Kiss — me, life is our own — to - day.

Bert. way Kiss me, life's our own to -

Paul. Kiss — me hund - reds of times — and then —

Bert. day — Kiss — me hund - reds of times and then

Paul. Kiss — me once — a - gain

Bert. Kiss — me once — a - gain

Mister Love.

Pom-Pom, Toinette, Digolo and Flic.

Lyric by
ANNE CALDWELL.

Music by
HUGO FELIX.

Piano.

I have
Love's

nev - er lost my heart, Though at times I don't de -
skies are ev - er blue. It's a say - ing rath - er

ny It does give a lit - tle start, - Sly - ly
trite When the love bell rings for you, - He will

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whis - p'ring "Why not try?" Ma - ny fel - lows come a -
 sure - ly be "Good - night!" For in spite of all your

round, Not a one that I have found Ev - er made me feel that
 cares, He will catch you un - a - wares. Ere you know he is a -

way, Though my girl friends of - ten say: Mind what you are a -
 bout, Why you will be count - ed out, With - out the slight - est

bout, For if you don't watch out. _____
 fret, So mind you watch your step. _____

tip a tap tip a tap tip a tap tap

Mis - ter Love will come a tap - - ing

Rip-rip-rap!

At your door he will be rap - ing — And it

How you say

mat-ters lit-tle how you say "Go a-way"

He will stay! — Mis - ter Love will stop your

He will stop, he will stop, he will stop it.

laugh - - - ter. You're the one that he is

You he's af - ter

af - ter - - - Mind you don't for - get, though you've

nev - er met - - -

Mis - - - ter Love will catch you

nev - er met - - - Mis - - - ter Love will catch you

yet

yet

yet yet

ff

You Shall Not Go.

Words by
ANNE CALDWELL.

Music by
HUGO FELIX.

Moderato. PAULETTE. *rubato.*

Piano. *f* *p - mf*

Pa. What fun, what
fun! I'll bet a knife we'll bag a' won-d'rous haul— This is the life!

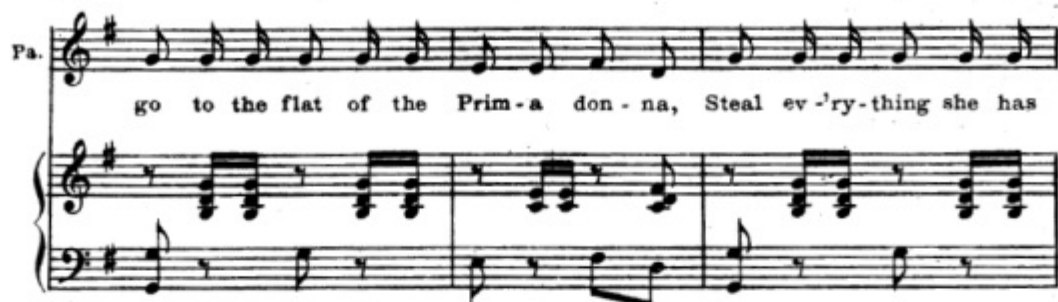
Allegro.

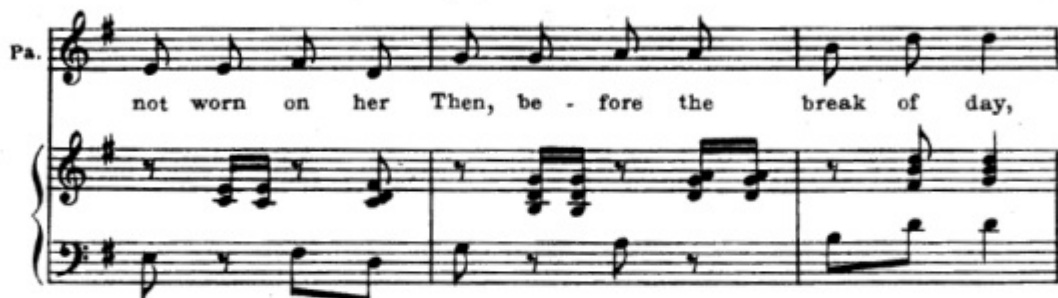
Pa. Well

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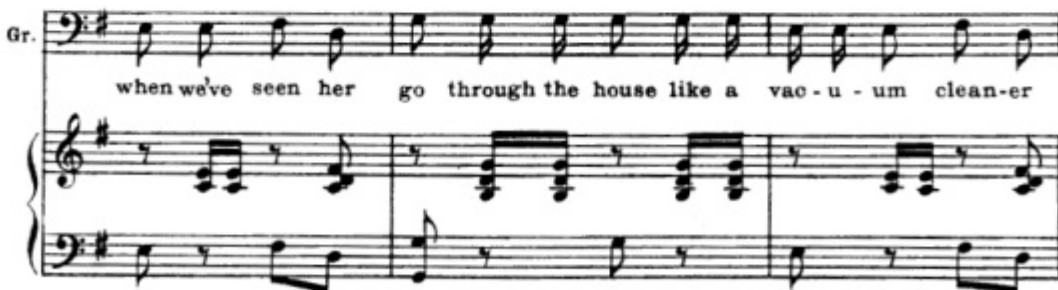
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Pa.  go to the flat of the Prim-a don - na, Steal ev-'ry-thing she has

Pa.  not worn on her Then, be - fore the break of day,

Pa.  Pack the loot and get a - way,
GROLMUS.
We'll call for the maid and

Gr.  when we've seen her go through the house like a vac - u - um clean-er

Gr.

In the morn - ing jour - nal we read of the rob - ber -

Gr.

y.
CHORUS.

We'll go to the flat of the Prim-a don-na, Steal ev-'ry-thing she has

We'll go to the flat of the Prim-a don-na, Steal ev-'ry-thing she has

Ch.

not worn on her Then, be - fore the break of day Pack the loot and

not worn on her Then, be - fore the break of day Pack the loot and

Ch. get a - way We'll call for the maid and when we've seen her
get a - way We'll call for the maid and when we've seen her

Ch. go through the house like a vac - u - um clean - er, In the morn - ing
go through the house like a vac - u - um clean' - er, In the morn - ing

Ch. jour - nal we read of the rob - ber - y.
jour - nal we read of the rob - ber - y.

POLICEMAN.

You'd bet - ter leave the maid to me I've

Po. such do - mes - tic tastes, you see, And housemaids are my spe - cial - tee, In

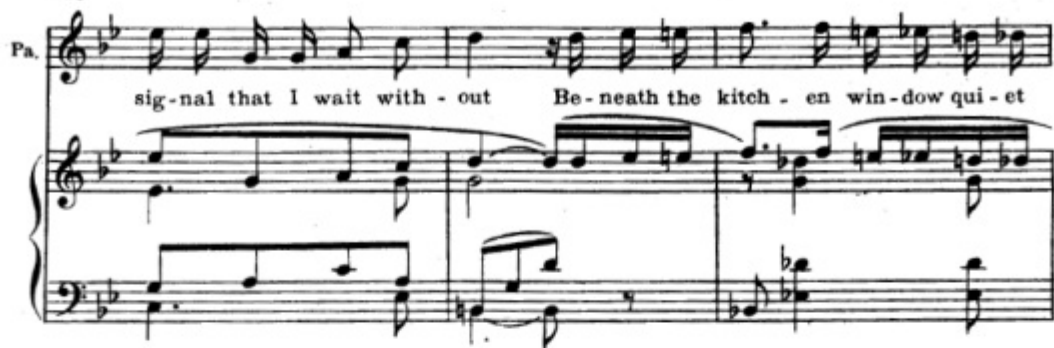
Po. fact I've nursed a house - maids' knee So wunt you leave the maid to

Andantino, non troppo.

PAULETTE.

Oh! no, no, no, this maid will let us in the house Can I but

Po. me?

Pa.  *sig-nal that I wait with - out Be - neath the kitch - en win - dow qui - et*

Pa.  *as a mouse_ I'll soft - ly steal un - til she moves a - bout And*

Allegretto.

Pa.  *then, you see, to let her know I'll sing out - side quite low "Oh,*

Allegretto Sostenuto.

Pa.  *Eve - lyn, Oh Eve - lyn Do let your lit - tle devil in You*

Pa. tease an tan - ta - lize me so Don't tell me that I'll

Pa. have to go! Oh Eve-lyn, Oh Eve-lyn there's not the slight-est doubt If
 CHORUS. *pp*
 Oh Eve-lyn, Oh Eve-lyn there's not the slight-est doubt If

Ch. *pp*
 Oh Eve-lyn, Oh Eve-lyn there's not the slight-est doubt If

Pa. you are on the lev-el in The game you seem to re-vel in Just

Ch. you are on the lev-el in The game you seem to re-vel in Just

Pa. let your lit-tle dev-il in Dont keep him out, The scheme is
 let your lit-tle dev-il in Dont keep him out.
 Ch. let your lit-tle dev-il in Dont keep him out.

PAULETTE.

Per-haps you think I am a -
 wrong you shall not go!

Pa. fraid! And why? He for -
 You shall not go! I for - bid it!

THERESE.

He for-bids _____ it! He for - bids it!

Pa. bids it! He for - bids He for-bids it!— I

Be. I for-bid it!

GROLMUS.

He forbids it! He for-bids it!

Sua.....

f *ff* *fp*

Allegretto, non troppo e ben ritmato.

Pa. beg your par - don, My dear Sir, but are you not a -

Pa. bus - ing! Your dic - ta - tor - ial air, you know is

Pa.  real - ly most a - mus - ing! I think its hard ly worth your while and

Pa.  do for - give me if I smile, Ha! ha! ha! Ha! ha! ha! Why,

Pa.  sure - ly you but chaff, ha! ha! ha! Go on, dont make me

Pa.  laugh, ha! ha! ha! This thing is get - ting quite a joke!
BERTRAND.  I'm quite in

Sostenuto molto.
THERESE.

rit

There's

Bo. earn-est and you shall not go!

f ff

rit - p

Valse.

Th. some - thing ve - ry strange and quaint a - bout this ten - der

Th. youth The in - trest that you take in him seems

Th. ve - ry keen, in truth How if it prove to be This

PAULETTE.

des - per - a - - do was a she! What me! - A she!

Pa. CHORUS. Me - a she! - - - - - if

It can - not be! No it can - not be!

It can - not be! No it can - not be!

Allegretto, con troppo Tempo I.

Pa. you but knew the things I do (It's wise to keep them sha-dy) You

Pa. could not say in sneer - ing way That I may be a la - dy. My

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "could not say in sneer - ing way That I may be a la - dy. My". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

Pa. ac - cent sweet is all a bluff I'm there with all that row - dy stuff! I'm a

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "ac - cent sweet is all a bluff I'm there with all that row - dy stuff! I'm a". The piano accompaniment maintains the same rhythmic pattern as the first system.

Pa. rough! Pret-ty tough! I am they say, a dev-il May care A

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "rough! Pret-ty tough! I am they say, a dev-il May care A". The piano accompaniment features a more complex chordal structure in the right hand, with some triplets and dynamic markings like accents.

Pa. slash-ing, crash-ing dev - il may care I'm al - ways there to take a dare, I'm

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "slash-ing, crash-ing dev - il may care I'm al - ways there to take a dare, I'm". The piano accompaniment features a final chordal progression in the right hand.

Pa. re-a-dy for a row — I'm just the boy who's out for a fling and

rit *a tempo.*

gva. *rit* *a tempo.*

Pa. so I throw my hat in the ring If you take me for a

gva.

Pa. mol - ly ood - die Come and tell me now!

CHORUS.

They say he is a

They say he is a

f

dev-il may care A slash-ing crash-ing dev-il may care He's al-ways there to
 Ch. dev-il may care A slash-ing crash-ing dev-il may care He's al-ways there to

take a dare He's read-y for a row. He's just the boy who's
 Ch. take a dare He's read-y for a row. He's just the boy who's

out for a fling and so I throw my hat in the ring If you
 Ch. o it for a fling and so I throw my hat in the ring If you

rit.
sva.
a tempo.
sva.
a tempo.

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It features a vocal line (Ch.) and a piano accompaniment. The piano part includes chords and melodic lines in both the right and left hands. The score is divided into four systems, each containing a vocal line and a piano accompaniment. The lyrics are: 'dev-il may care A slash-ing crash-ing dev-il may care He's al-ways there to take a dare He's read-y for a row. He's just the boy who's out for a fling and so I throw my hat in the ring If you o it for a fling and so I throw my hat in the ring If you'. The score includes performance directions such as 'rit.', 'sva.', and 'a tempo.'.

take him for a Mol - ly cod-dle come and tell him now!

Ch. take him for a Mol - ly cod-dle come and tell him now!

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is labeled 'Ch.' and also has lyrics. The bottom staff is a piano accompaniment with a treble and bass clef.

BERTRAND.

Oh Lis-ten! You shall not

go! the dan-ger is too great!

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a treble and bass clef. The bottom staff is labeled 'Be.' and also has lyrics.

THERESE.

I beg you to re-lect and hes-i - tate True

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with a treble and bass clef. The bottom staff is a piano accompaniment with a treble and bass clef.

Valse.

Th. love would but pro-tect you from the dan - ger that is near _____
 BERTRAND. (to Paulette.) Love would pro-

Th. True love could but di - rect you to the one who holds you

Bs. tect you from dan - ger that is near _____

Th. dear True heart in ev - 'ry beat re - peat - ing

Bs. Love will di - rect you to him who holds you dear _____

GIRL.

change will

PAULETTE.

change will

Th.

this _____ to you, my own _____ The one love that nev-er can change will

Be.

To you my own The one love that nev-er can change will

BIASSON.

change will

GROLMUS.

change will

CHORUS.

ff G.  for-ever be yours a - lone.

Pa.  for-ever be yours a - lone.

Ta.  for-ever be yours a - lone.

Be.  for-ever be yours a - lone.

Bla.  for-ever be yours a - lone.

Gr.  forever be yours a - lone.

 True love would but pro-

Ch.  True love would but pro-



S.G. Ah! Ah!
 Pa. Truest love is here
 Th. Truest love is here
 Be. Love will protect you from danger that
 Ba. Love will protect you from danger that
 Gro. Love will protect you from danger that
 tect you from the dan - ger that is near True love could
 Ch. tect you from the dan - ger that is near True love could

Ah! — Ah! —
 There is dan - - ger near
 There is dan - - ger near
 hov - ers near. — Love will di-rect you to
 hov - ers near. — Love will di-rect you to
 hov - ers near. — Love will di-rect you to
 but di-rect you to the one who — holds you dear — true
 but di-rect you to the one who — holds you dear — true
 but di-rect you to the one who — holds you dear — true

1st G. Ah ah ah
 Pa. This re-peat to my own
 Th. This re-peat to my own
 Be. one who will hold you dear To you, my own, The
 Bla. one who will hold you dear The
 Gro. one who will hold you dear The
 heart in ev-ry beat re-peat-ing this to you, my own, She
 Ch. heart in ev-ry beat re-peat-ing this to you, my own, She
 heart in ev-ry beat re-peat-ing this to you, my own, She

Con moto.

1st G. one love that nev-er can changewill for-ev-er be yours a - lone

1st A. one love that nev-er can changewill for-ev-er be yours a - lone I'm

Th. love that can not changewill for-ev-er be yours a - lone

Be. one love that nev-er can changewill for-ev-er be yours a - lone

Bia. one love that nev-er can changewill for-ev-er be yours a - lone

Gro. one love that nev-er can changewill for-ev-er be yours a - lone

one love that nev-er can changewill for-ev-er be yours a - lone

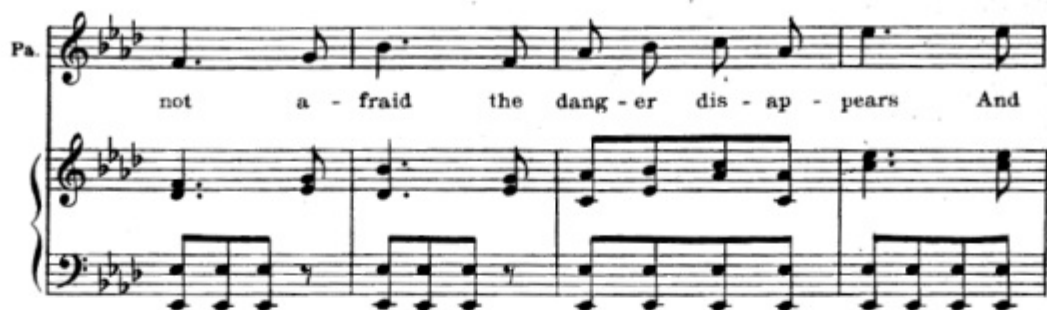
Ch. one love that nev-er can changewill for-ev-er be yours a - lone

one love that nev-er can change will for - ev-er be yours a - lone

8^{va}.....

Con moto.

mf

Pa.  not a - fraid the dang - er dis - ap - pears And

Pa.  closed doors o - pen when my sweet-heart hears — Oh Eve - lyn, oh

Pa.  Eve - lyn Just let your lit - tle devil in You tease and tan - tal
 CHORUS.
 You tease and tan - tal
 You tease and tan - tal

ize me so Don't tell me that I'll have to go oh, Eve-lyn oh,
 ize me so Don't tell me that I'll have to go oh, Eve-lyn oh,

1st GIRL.

PAULETTE.

BIASSON.

GROLMUS.

Ah

Ah

Oh

Oh

Eve-lyn Just mind what you're a - bout.

Oh

Eve-lyn Just mind what you're a - bout.

Oh

poco rit.

S. G. Ah. you
 Pa. Ah. you
 Th. you
 Ba. you
 Po. you
 Bl. Eve-lyn oh Eve-lyn just let your lit-tle devil in, you tease an tan-ta -
 Gr. Eve-lyn oh Eve-lyn just let your lit-tle devil in, you tease and tan-ta -
 Ch. Eve-lyn oh Eve-lyn just let your lit-tle devil in, you tease and tan-ta -
 Eve-lyn oh Eve-lyn just let your lit-tle devil in, you tease and tan-ta -

S.G. tease me so in fact you sure-ly have me on the
 Pa. tease me so in fact you sure-ly have me on the
 Th. tease me so in fact you sure-ly have me on the
 Be. tease me so in fact you sure-ly have me on the
 Po. tease me so in fact you sure the
 Bl. tease me so you sure-ly got me on the go, You've got me on the
 Gr. tease me so you sure-ly got me on the go, You've got me on the
 Ch. lize me so, You've sure-ly got me on the go, You've got me on the
 lize me so, You've sure-ly got me on the go, You've got me on the

Allegro molto.

Allargando.

Maestoso.

St G. go. Off to my Eve-lyn a - way I'll go.
 Pa. go. Off to my Eve-lyn a - way I'll go.
 Th. go. Off to my Eve-lyn a - way I'll go.
 Be. go. Off to my Eve-lyn a - way I'll go.
 Po. go. Off to my Eve-lyn a - way I'll go.
 Bl. go. Off to my Eve-lyn a - way I'll go.
 Gr. go. Off to my Eve-lyn a - way I'll go.
 Ch. go. Off to my Eve-lyn a - way I'll go.

All^o molto. Allargando. Maestoso.
ff *qua*

The Circus In The Moon.

139

Duet.

Paulette and Policeman.

PAULETTE.

POLICEMAN.

Piano. *mf*

Pa. tell me that dreams hard - ly ev - er come true They

Po. I tell you that dream hard - ly

Pa. say by con - trar - ies they some - times go through But

Po. ev - er come true But then by con - trar - ies they

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Pa. al - ways I find that the dreams I have had, Can
 Po. some - times go through

Pa. make me feel cheer - ry or glad When off in - to
 Po. or wea - ry

Pa. slum - ber I hap - pi - ly float In fair - y like
 Po. When off in - to slum - ber I hap - pi - ly

Pa. shal - lop I call my dream - boat Such won - ders a - mus - ing, such

Po. float In fair - y like shal - lop I call my dream - boat Such

Pa. odd things I see last eve - ning a dear lit - tle dream came to

Po. odd things I see

poco rit.

Pa. me While re - clin - ing af - ter din - ing I could


Po. me While re - clin - ing af - ter din - ing I could

Pa.  see the round moon shin - ing Like a white top-py tent up there so

Po. 

Pa.  high Then I dreamed of a cir - cus in the sky And the

Po.  So high Oh my!

Pa.  wide glow of the side glow Where the coun - try groom and

Po. 

Pa.  bride go shone a - far through the blue 'till the

Po.

Pa.  dream seemed so true that I sprang up and said I'll go too!_

Po.  Don't

Pa.  Oh I'll take you!

Po.  shake me Please take me a - long with you!

CHORUS.

Houp - la - la The moon is like a cir - cus Houp - la -
 la So round and full and white see, all the plan-ets are
 smil - ing Beam - ing with de - light In the sum-mer

The musical score consists of three systems. Each system includes a vocal line (Ch.) and a piano accompaniment (piano). The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The vocal line is in a soprano or alto range, with lyrics written below the notes. The first system covers the first two lines of lyrics, the second system covers the next two lines, and the third system covers the final two lines. The piano accompaniment provides a steady accompaniment throughout.

Ch. night Hou - la - la For Ven - us is the star girl.

pp

Ch. Rid - ing high be - neath the big bal - loon Oh, Mis - ter

Ch. Mars, won't you take _____ us to see the Hou - la Cir - cus in the

takes at night a - long

PAULETTE.

moon

POLICEMAN.

There's the dog star and the fag star and the

pp

Pa.

Po.

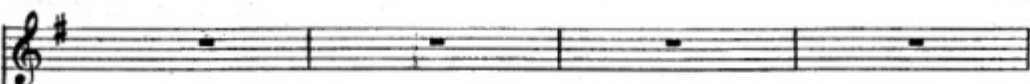
Au - to - mo - bile Road - hog star They ap - pear in a trip - le star

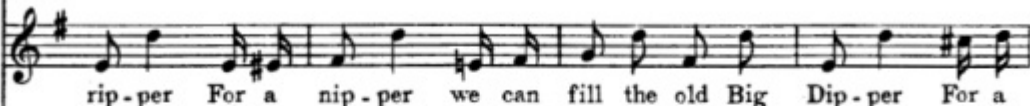
Pa.


Po.

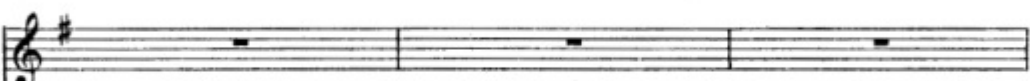
great act! It's cracked

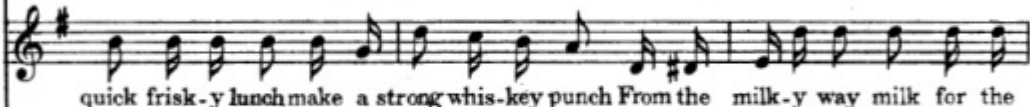
act I am told it's a cur - i - ous fact It's a


Pa. 

Po.  rip - per For a nip - per we can fill the old Big Dip - per For a



Pa. 

Po.  quick frisk - y lunch make a strong whis - key punch From the milk - y way milk for the



Pa.  I'll drink it I think it is great hoo - ray!

Po.  bunch



CHORUS.

Houp - la - la The moon is like a cir - cus Houp - la
 Ch. la So round and full and white See all the plan - ets are
 Ch. smil - ing Beam - ing with de - light In the sum - mer

Pa.  night Hou - la - la For Ven - us is the star girl

Po. 

pp 

Pa.  Rid - ing high be - neath the big bal - loon Oh, mis - ter Mars, won't you

Po. 



Pa.  takes no right a - long
take _____ us to see the Hou - la cir - cus in the moon

Po. 

 *pp*

The musical score consists of five systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The first system begins with a piano (*p*) dynamic. The second system continues the piece. The third system features a pianissimo (*pp*) dynamic. The fourth system continues with the same dynamics. The fifth system concludes with a fortissimo (*ff*) dynamic. The piece ends with a double bar line and repeat dots.