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HAMMERSTEIN
PRESENTS

ROSE- MARIE

A MUSICAL PLAY

Book and Lyrics by
Otto Harbach &
Oscar Hammerstein 2nd
Music by
Rudolf Friml
and
Herbert Stothart

PRICE \$6.00 Net

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NEW YORK

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R. C. A. BUILDING, NEW YORK

Arthur Hammerstein

Presents

“ROSE MARIE”

A Musical Play



Book and Lyrics by

OTTO HARBACH and OSCAR HAMMERSTEIN 2nd

Music by

RUDOLF FRIML and HERBERT STOTHART

Dances Arranged by
DAVID BENNETT

Book Staged by
PAUL DICKEY

Production Under Personal Supervision of Arthur Hammerstein

Vocal \$6.00

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THE CAST

Characters as they appear

SERGEANT MALONE Arthur Deagon
LADY JANE. Dorothy Mackaye
BLACK EAGLE. Neil Moore
EDWARD HAWLEY. Frank Greene
EMILE LA FLAMME Eduardo Ciannelli
WANDA Pearl Regay
HARD-BOILED HERMAN. William Kent
JIM KENYON Dennis King
ROSE-MARIE LA FLAMME Mary Ellis
ETHEL BRANDER. Lela Bliss

Synopsis of Scenes

ACT I.

Scene 1 — Lady Jane's Hotel, Fond du Lac, Saskatchewan, Canada.

Scene 2 — Impression— A Campfire.

Scene 3 — Black Eagle's Cabin. One hour later.

Scene 4 — Impression— The Campfire again.

Scene 5 — Totem Pole Lodge, near Kootenay Pass in the Canadian Rockies, a few weeks later.

ACT II.

Scene 1 — A novelty shop in Quebec. Eight months have passed.

Scene 2 — Grand Ballroom, Chateau Frontenac, Quebec. One month later.

Scene 3 — Impression— The cellar of a hotel on the river front, Quebec. That night.

Scene 4 — One month later. On a hill near Kootenay Pass.

Scene 5 — "The Castle"

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Orchestra under the direction of Herbert Stothart

OVERTURE

Music by
HERBERT STOTHART
and RUDOLF FRIML

Andante pomposo

Piano

ff marcatisimo

R.H.

R.H.

Molto tranquillo

Sostenuto

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Tempo di Valse

A musical score for a piece titled "Tempo di Valse". The score is written for piano and consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The tempo is indicated as "Tempo di Valse". The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking. The second system also includes a crescendo (*cresc.*) marking. The third system features a mezzo-forte (*mf*) dynamic. The fourth system includes a mezzo-forte (*mf*) dynamic. The fifth system includes a mezzo-forte (*mf*) dynamic and a tempo change marking to "a tempo". The score is written in a clear, professional style with standard musical notation.

mf *cresc.* *f* *cresc.* *mf* *poco rit.* *a tempo* *mf*

First system of musical notation, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The music includes various chords and melodic lines, with a forte (*f*) dynamic marking in the bass staff.

Second system of musical notation, continuing the piece. It includes the instruction *poco piu animato* above the staff and a mezzo-forte (*mf*) dynamic marking in the bass staff.

Third system of musical notation, featuring a treble and bass staff. The music includes various chords and melodic lines, with a fortissimo (*sf*) and piano (*p*) dynamic marking in the bass staff.

Fourth system of musical notation, continuing the piece. It includes a fortissimo (*sf*) and piano (*p*) dynamic marking in the bass staff.

Fifth system of musical notation, featuring a treble and bass staff. The music includes various chords and melodic lines, with a crescendo (*cresc.*) marking in the bass staff and a forte (*f*) dynamic marking in the treble staff.

First system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and dynamic markings such as *sf* (sforzando) and *p* (piano).

Second system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and dynamic markings such as *p* (piano) and *tranquillo e dim.* (tranquillo e diminuendo).

Third system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and dynamic markings such as *rall.* (rallentando), *ff* (fortissimo), and *cresc.* (crescendo).

Fourth system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *cresc.* (crescendo).

Fifth system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and dynamic markings such as *cresc.* (crescendo) and *mf* (mezzo-forte).

First system of musical notation. The key signature has two flats (B-flat and E-flat). The music is written for piano. The first measure has a piano (*p*) dynamic marking. The second measure has a mezzo-forte (*mf*) dynamic marking. The music features a mix of eighth and sixteenth notes, with some chords and rests.

Second system of musical notation. The key signature remains two flats. The music continues with a mix of eighth and sixteenth notes, some chords, and rests. The dynamics are consistent with the first system.

Third system of musical notation. The key signature remains two flats. The music continues with a mix of eighth and sixteenth notes, some chords, and rests. The dynamics are consistent with the first system.

Fourth system of musical notation. The key signature remains two flats. The music continues with a mix of eighth and sixteenth notes, some chords, and rests. The dynamics are consistent with the first system.

Fifth system of musical notation. The key signature remains two flats. The music continues with a mix of eighth and sixteenth notes, some chords, and rests. The dynamics are consistent with the first system.

Prelude and Opening Act I

9

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd

Music by
HERBERT STOTHART

Adagio maestoso

(American Indian Atmosphere)

Piano

Moderato misterioso

(Wolf howls.)

Agitato

(Scene fades out-Bar-room is gradually revealed.)

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(A boisterous atmosphere prevails)

accel. poco a poco

ff *poco rall.*

Vivo
SOPRANO

ALTO

Vi - ve la Ca - na - di - enne Vo - le mon coeur vo - le!

TENORS

Vi - ve la Ca - na - di - enne Vo - le mon coeur vo - le!

BASSES

Vi - ve la Ca - na - di - enne, Et ses jo - lis yeux doux! Et ses jo -

Chorus
Vi - ve la Ca - na - di - enne, Et ses jo - lis yeux doux!

Et ses jo -

- lis yeux doux, doux, doux, Et ses jo - lis yeux doux, Et ses jo -

Chorus
Ses jo - lis yeux doux, doux, doux, doux, doux,

- lis yeux doux, doux, doux, Et ses jo - lis yeux doux, Et ses jo -

- lis yeux doux,doux, doux,et ses jo - lis yeux doux.

Chorus

Ses jo - lis yeux doux, doux,doux,doux,doux, doux.

- lis yeux doux,doux, doux,et ses jo - lis yeux doux.

Vi - ve la Ca - na - di - enne! Vo - le mon coeur, vo - le!

Chorus

Vi - ve la Ca - na - di - enne! Vo - le mon coeur, vo - le!

(This ends with general laughter.)

Chorus

Vi - ve la Ca - na - di - enne, Et ses jo - lis yeux doux! -

Vi - ve la Ca - na - di - enne, Et ses jo - lis yeux doux! -

Lento*Blackeagle crosses to poker table.**He throws player from chair.*

Doloroso

pp

sf

allegro

*Dance-hall music (voices and violins) presumably off stage.**People on stage gradually join in (informally).*

Girls

Chorus

Sing fol - di rol, fol - di fol - di rol, sing fol - di

Tenors

Basses

Sing fol - di rol

Girls
rol, fol - di fol - di rol, sing fol - di rol, fol - di fol - di

Tenors
Basses
Sing fol - di rol, Sing fol - di

Girls
rol, sing fol - di rol, fol - di fol - di rol.

Tenors
Basses
rol, Sing fol - di rol.

EMILE
(off stage)
mf Oh,

Moderato assai

Rose - Ma - rie, where are you?

mf

There he goes a - gain, He's call -

Chorus

mf

There he goes a - gain, He's call -

mf

f EMILE *p*

Oh, Rose - Ma - rie, where are you?

p

ing her! ———

Chorus

p

ing her! ———

p

f-p

Vivace

Chorus

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

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

(Voices etc. off stage as before.)

Molto moderato

p *molto espress. e sostenuto* *smorz.*

CHORUS (off stage)

Allegretto

Sing fol - di rol, fol - di fol - di rol, Sing fol - di

ten. *mf*

(laughter in Dance hall)

rol.

(Calling toward Dance hall door)

Emile

Rose - Ma-rie! —

SOPR.

ALTO

Rose - Ma-rie! —

CHORUS:
(laughingly mock him)

TEN.

BASS

*(They follow Emile.
General laughter
as they exit.)*

*Molto moderato**Lento doloroso*

pp

rall.

(Hawley enters)

pp perdendosi

rall.

Wanda's Entrance

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd

Music by
HERBERT STOTHART

Allegretto

GIRLS
(*off stage -
presumably
in Dance Hall*)

MEN

Piano

mf

Sing fol - di rol, fol - di rol - di rol, Sing fol - di

mf

Sing fol - di rol!

p

rol fol - di rol - di rol, Sing fol - di rol, fol - di rol - di

Sing fol - di rol! Sing fol - di

rol, Sing fol - di rol, fol - di rol - di rol!

rol! Sing fol - di rol! Sing fol - di

mf

P.R.H.

Ah! Ah!

rol, fol - di rol - di rol, Sing fol - di rol, fol - di rol - di

Ah!

rol, Sing fol - di rol, fol - di rol - di rol, Sing fol - di

Ah!

rol, fol - di rol - di rol!

(General outburst of enthusiasm)

Ah!

rol, fol - di rol - di rol!

(Wanda rushes on stage followed by crowd from Dance Hall)

f *cresc.* *fff*

Vivace

sf ff

This system contains the first four measures of the piece. The piano part features a series of chords in the right hand and single notes in the left hand. The violin part enters in the third measure with a series of eighth notes. The tempo is marked 'Vivace'.

f (Shouts)

Hi! Hi! Hi! Hi!

This system contains measures 5 through 8. The piano part continues with chords and single notes. The violin part has a melodic line with accents. The vocal part has four measures of 'Hi!' exclamations, each marked with an accent. The dynamic is marked *f*.

(Shouts)

Hi! Hi! Hi! Hi!

f

This system contains measures 9 through 12. The piano part continues with chords and single notes. The violin part has a melodic line with accents. The vocal part has four measures of 'Hi!' exclamations, each marked with an accent. The dynamic is marked *f*.

(Wanda sees Hawley)

sf

This system contains measures 13 through 16. The piano part continues with chords and single notes. The violin part has a melodic line with accents. The vocal part has four measures of 'Wanda sees Hawley', each marked with an accent. The dynamic is marked *sf*.

Molto moderato, quasi lento

(She proceeds to assert her alluring charms)

pp (*mysterioso*)

R.H.

L.H.

pp sensuously

R.H.

Deciso

(Blackeagle leaves card
table in rage.)

(He throws Wanda violently across room) (She attempts to quiet

rall.

sff

ff

f

his anger with a display of sex)

Maestoso

Harp gliss.

(The incident is settled peacefully by the appearance
of Malone; Wanda proceeds to dance with the boys)

R.H.

f

dim.

rall.

Allegro marcato

(Barbaric)
f

Vivo

**)*

Furioso (one in bar)

f
(Tympani)

Grandioso

ff *sf* *fff* *sf*

Entrance of Hard-Boiled Herman

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd

Music by
HERBERT STOTHART

Con moto

EMILE (*off stage*) *mf*

Oh, Rose - Ma - rie! —

Piano *mf*

(*He enters*) *f*

Oh, Rose - Ma - rie! —

(Harp) *glissando a piacere*

glissando simile

mf

Red.

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glissando a piacere

mf

Red.

glissando

f

Red.

glissando a piacere

glissando

mf

EMILE

mf

Oh,

Molto moderato

allarg.

Rose - Ma - rie!

SOPR. - ALTO

TENORS

BASS

Rose - Ma - rie!

Rose - Ma - rie!

ff

ff

ff

ff allarg.

(Knock at the door)

Agitato
ff (Door is opened)
 Rose - Ma - rie, Oh, Rose - Ma - rie, Ma - rie! ———
ff
 Rose - Ma - rie, Oh, Rose - Ma - rie, Ma - rie! ———
ff
ff *sf*

(Herman enters) **GIRLS**
Andante molto (*mysterioso*) ("What is it? Let's unwind it and see.")
mf *p*

Moderato
 (They unwind Herman's muffler)
fp *sf*

Hard-Boiled Herman

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd

(Herman and Girls)

Music by
HERBERT STOTHART

Con anima

Piano

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line starts with a half note F4, followed by quarter notes G4, A4, and Bb4. The piece ends with a final chord of G4-Bb4-D5.

p HERMAN

When I get my gat I got 'em

The vocal melody for Herman is in 2/4 time, key of B-flat major. It starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The lyrics are: "When I get my gat I got 'em".

spell - bound!

The piano accompaniment for the vocal line "spell - bound!" is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line starts with a half note F4, followed by quarter notes G4, A4, and Bb4. The piece ends with a final chord of G4-Bb4-D5.

Don't get smart or you'll be start - ed

The piano accompaniment for the vocal line "Don't get smart or you'll be start - ed" is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line starts with a half note F4, followed by quarter notes G4, A4, and Bb4. The piece ends with a final chord of G4-Bb4-D5.

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Hell - bound!

Ask them if they know this loon,

At the Mar - ma - luke sa - loon;

Reck - on you will hear this sort of

tune: _____

un poco rall.

Very slow (*un poco pesante*)

(Spoken) Hard - Boiled Her-man! Hard - Boiled

R.H. pp la melodia marcato

Her - man! A gold - dig - gin', gun - to - tin',

p

pok - er - play - in' fool; A big - heart - ed pal of the

rough an' read - y school! Foes of

pp *poco pesante*
R.H.

Her-man Die like ver- min!

p *poco espressivo*

Them. he likes he loves, 'n them he hates he kills!

mp *allargando con sentimento*

Her - man, the he — man, quick to dis - a - gree — man;

Her - man the hell— cat of the hills!

Not fast
GIRLS *quasi parlando*

Hard - boiled Her-man! ——— Hard - boiled

p un poco pesante

Her - man! ——— A gold - dig - gin', gun - to - tin',

mf

pok - er - play - in' fool; A big - heart - ed pal of the

rough an' read-y school! Quick Likes at no shoot-in' _____
 Likes no trim-min' _____

p

You're On darn his toot-in! _____
 On his wim-min! _____

Them he likes he loves, 'n Likes 'em plain but true! (Jane) Big

p espressivo ed allargando

them he hates he kills! Her-man, the he man, quick to dis-a-gree man;
 Boy, d'yethink I'll do? (Herman) Her-man's just wild a-bout, Sim-ply be-guiled a-bout,

poco rall.

Her-man, the hell cat of the hills.
 Acts like a child a-bout you.

poco rall.

mf

Tempo di Fox trot

(Dialogue)

The musical score is written for piano and cello. It consists of six systems of music, each with a piano (p) and cello (c) part. The key signature is B-flat major (two flats). The tempo is marked 'Tempo di Fox trot' and the mood is '(Dialogue)'. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system starts with a piano part marked 'pp' and a cello part marked 'Cello'. The second system features a piano part with a 'p' marking and a cello part with a 'p' marking. The third system has a piano part with a 'p' marking and a cello part with a 'p' marking. The fourth system includes a piano part with a 'p' marking and a cello part with a 'p' marking. The fifth system has a piano part with a 'p' marking and a cello part with a 'p' marking. The sixth system concludes with a piano part marked 'p' and a cello part marked 'p'.

pp Cello

p

decrescendo

Entrance of Jim Kenyon

Music by
HERBERT STOTHART

Andante molto, quasi misterioso

Piano

pp

ten. *ten.* *ten.*

espressivo molto (Jim enters)

pp

p *pp sostenuto*

Red.

*

Red.

Red.

*

morendo

ppp

Red.

*

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Rose - Marie

(Jim and Malone)

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN II

Music by
RUDOLF FRIML

Moderato con espressione

Piano

p

Jim: Oh,
The

poco rit.

p

sweet Rose - Ma - rie, It's eas - y to see Why
song of the Spring Is heard when you sing, And

p tranquillo

all who learn to know you love you; You're
when you laugh the birds seem trill - ing; But

gen - tle and kind, Di - vine - ly de - signed, As
an - gry, oh my! You'd think that the sky With

poco rit.

grace - ful as the pines a - bove you.
storms from the north is fill - ing.

poco rit. *a tempo*

poco accel. e cresc.

There's an an - gel's breath be - neath your sigh
Then when smiles have chased a - way your frown,

p poco accel. e cresc.

rit. poco *ten.*

Mal.: There's a lit - tle div - il in your eye.
Seems the sun it - self is shin - ing down. Jim: Oh,

rit. poco *pp smorzando*

ten.

Refrain
Moderato *molto amabile*

mp

Rose - Ma - rie, I love you! — I'm al - ways

dolce e cantabile
mp

dream - ing of you. — No mat - ter what I

pp un poco marcato

do, I can't for - get you; — Some-times I wish that

mf

ten.
I had nev - er meet you! — And yet if

ten.
mp

I should lose you, ————— 'Twould mean my ver - y

life to me; ————— Of all the queens that

mf *poco marcato*

ev - er lived I'd choose you ————— To rule me, my Rose - Ma -

cresc. mf allarg.

1 ————— 2 —————

-rie. ————— -rie. —————

p mp p

Reminiscence

Music by
HERBERT STOTHART

Lento e con molto calore

pp *smorz.* *L.H.* *morendo* 3

Ed. *

7302 _

The Mounties

(Malone and Boys)

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd

Music by
RUDOLF FRIML and
HERBERT STOTHART

Moderato

BOYS

(Mounties off stage at a great distance)

TENORS

On thru' the hail,

BASSES

pp *marcato*

— Like a pack of ang-ry wolves on the trail, — We are af - ter you

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7291-6

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Dead or a-live, ——— We are out to get you Dead or a-live ———

The first system of the musical score consists of four staves. The top two staves are for the vocalists, and the bottom two are for the piano. The key signature is D major (two sharps). The vocal melody is characterized by eighth and sixteenth notes, often beamed together. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are written below the vocal staves.

And well get you sure, If you're the one, bet - ter

The second system continues the musical piece. It maintains the same instrumental and vocal parts. The lyrics "And well get you sure, If you're the one, bet - ter" are positioned under the vocal staves. The piano accompaniment includes some dynamic markings like *f* (forte).

run, bet - ter run a - way. Son, you are done, throw your

The third system concludes the page. It continues the vocal and piano parts. The lyrics "run, bet - ter run a - way. Son, you are done, throw your" are written under the vocal staves. The piano accompaniment includes dynamic markings like *p* (piano).

gun, throw your gun a - way! Here come the mount - ies to

f poco allarg.

get the man they're af - ter now!

sf dim.

MALONE
mf bravado

Far o-ver the snow what are those voi - ces
(Mounties off stage (O-ver the snow?)
in distance)

mf molto deciso

They sing as they go. What do those voi - ces *(off stage)* (Sing as they

go?) Look out! for the mount - ies! *(off stage)* (For

f *f piu marcato ed allarg.*

here come the mount - ies!) We come! Some - bod - y

mf *a tempo*

hide, some - bod - y bet - ter hide!

molto rall.

mf ben marcato

On thru' the hail, ——— Like a pack of ang-ry wolves on the trail, ———

mf a tempo e ben marcato

MOUNTIES

(We are af-ter you) Dead or a-live, ——— We are out to get you

MOUNTIES

Dead or a-live ——— (And we'll get you sure)

If you're the one, bet-ter run, bet-ter run a-way.

molto marcato

mf

Son, you are done, throw your gun, throw your gun a - way!

mf

Here come the mount - ies to ¹ get the man they're af - ter

now! (Trumpets)

fp

² get the man they're af - ter now!

f *ff allarg. sf*

"Lak Jeem"

(Rose-Marie and Boys)

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN II

Music by
RUDOLF FRIML

Vivo

Piano

p grazioso *rit.*

Moderato

ROSE-MARIE

BOYS

I know dat — no ud-der man I see, lak Jeem! *(Who is Jeem?)*
I know dat — lak bird he sing a song, my Jeem! —

p ad lib.

BOYS
spoken

I know dat — Ees lots of fun to be wid heem. *(With*
I know dat — No moun-tain li - on strong, as heem. *As*

sempre rubato

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Jeem? Some tam he tease me for a while;
But when it come to mek a de love,

poco accel.
— Den he mek a joke, — Voi - la! — I smile.
— He can be so ten - der lak — de dove.

poco accel. *mp*

p
Oh my but, — he have a twink - ly eye, dat Jeem!

p

Oh my, but — How all de girls weel sigh, for

heem! But let dem sigh, — heigh - ho! — Dey

all bet - ter go; He ees mine, I

allargando *ten.* *ten.*

know — He have told me so, my Jeem. But

ten. *rall.* *BOYS*

Tempo di Valse

would you take an - oth - er man as good — as your

p *mf espr.*

ROSE-MARIE

(spoken: No! No! No!)

ten.

Jeem? Dere ees no-bo-dy-else lak heem. Lak

p rall.

p a tempo *rall.* *ten.*

ev - 'ry girl in all de worl' I dream wan gold - en

p a tempo *rall.* *mf*

Vivace

dream Ees my

p a tempo *mf*

Jeem! But

mf *f* *p* *f*

Reprise (Rose-Marie)

(Rose-Marie, Malone, Hawley, Emile and Boys)

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd

Music by
RUDOLF FRIML

Moderato

MALONE (*teasing Rose-Marie*)

Malone *mf*

Oh, Rose - Ma - rie, I love you! _____ I'm

TENOR *mp*

Boys Rose - Ma - rie, I love you! _____ I'm

BASS *mp*

Piano *mf*

Malone

al - ways dream - ing of you! _____ No mat - ter what I

Boys

al - ways dream - ing of you! _____ No mat - ter what I

p un poco marcato

R.-M. *mf* *ten.*
Some-times I wish that I had nev-er

Malone *ten.*
do I can't for-get you; — Some-times I wish that I had nev-er

Boys *ten.*
do I can't for-get you; — Some-times I wish that I had nev-er

mf *poco rit.*

R.-M. met you! — And yet if I should lose you, —

Malone met you! — And yet if I should lose you, —

Boys met you! — And yet if I should lose you, —

a tempo *mf*

R.-M. — 'Twould mean my ver - y life to me; — Of

Malone — 'Twould mean my ver - y life to me; — Of

Boys — 'Twould mean my ver - y life to me; — Of

R.-M. all the queens that ev - er lived I'd choose you — To rule me, my

Malone all the queens that ev - er lived I'd choose you — To rule me, my

Boys all the queens that ev - er lived I'd choose you — To rule me, my

poco marcato

cresc.

allarg.

R.-M. Rose - Ma - rie!

Malone Rose - Ma - rie! *mf* Oh, Rose - Ma - rie, I

Boys Rose - Ma - rie!

f *allarg.* *sf* *mf*

(HAWLEY)

Malone love you! I'm al - ways dream - ing of you!

Hawley *mf* Some-

Boys *mf* No mat - ter what I do I can't for - get you.

pun poco marcato

The musical score is written for a vocal ensemble and piano. It begins with a tempo marking of *allarg.* (ritardando). The vocal parts (R.-M., Malone, Boys) enter with the lyrics "Rose - Marie!". The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand, with dynamics ranging from *f* (forte) to *mf* (mezzo-forte). The score includes a section for a soloist (Hawley) and a boys' chorus. The lyrics continue with "love you! I'm always dreaming of you!" and "No matter what I do I can't forget you." The piano part includes a section marked *pun poco marcato* (a little more marked). The score concludes with a final chord and a *mf* dynamic marking.

Emile *ten.*
- times I wish that I had nev-er met you! _____

Boys And yet if

mf *poco rall.* *a tempo* *mf*

Emile

Boys I should lose you, _____ 'Twould mean my ver-y life to

Score for five voices and piano. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are R.-M., Malone, Emile, Hawley, and Boys. The piano part is at the bottom.

R.-M.
Of all the queens that ev - er lived I'd choose you —

Malone
Of all the queens that ev - er lived I'd choose you —

Emile
Of all the queens that ev - er lived I'd choose you —

Hawley
Of all the queens that ev - er lived I'd choose you —

Boys
me; — Of all the queens that ev - er lived I'd choose you —

Piano
f *poco marcato*

allarg.

R.-M. To rule me, my Rose - Ma - rie!

Malone To rule me, my Rose - Ma - rie!

Emile To rule me, my Rose - Ma - rie!

Hawley To rule me, my Rose - Ma - rie!

allarg.

Boys To rule me, my Rose - Ma - rie!

cresc. f allarg. f

7241-7

Wanda Theme

Lento e molto misterioso

Music by
HERBERT STOTHART

pp sensuously

ppp (Tom Tom)

p *pp*

1 2

(as she closes door)

pp

7217-

Indian Love Call

55

Duet

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN II

(Rose-Marie and Jim)

Music by
RUDOLF FRIML

Andante (slow)

VOICE

p

Rose-Marie: "Ooh!"

Piano

pp

p

Jim: (imitating her) "Ooh!"

poco rit.

poco rit.

Poco piu animato

mp

Rose-Marie: So ech - oes of sweet love - notes gent - ly

8va

mp

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fall Thru the for - est still - ness, as fond

8va

wait - ing In - dian lov - ers call!

rall.

8va

rall. *p* *poco accel.*

sostenuto *mf* *rit.* *p*

Moderato

p When the lone la - goon — Stirrs in the

p

3

Spring, Wel - com - ing home some swan - y white

wing, When the maid - en moon, Rid - ing the

sky, gath - ers her star - eyed dream child - ren night:

Animando

That is the time of the moon and the year, When

love - dreams to In - di - an maid - ens ap - pear. — And

this is the song - that they hear: When I'm call - ing

p *pp* *p*

Refrain (*slowly*) *con moto sentimento*

you — oo — oo — oo — oo — oo!

molto espressivo

mp

Will you an - swer too — oo — oo — oo - oo - oo?

mp *pp*

poco espr.

That means I of - fer my love to

poco espr.

mf piu espress.

you — to be your own. If you re -

mf piu espress.

rall. *p a tempo*

- fuse me, I will be blue — And wait - ing all a - lone; But if when you

pp rall. *p espress. a tempo*

hear — my love call — ring - ing clear,

pp

And I hear your an - swer - ing ech - o, so

dear, Then I will know —

our love will come true — You'll be - long to

me, — I'll be - long to you! —

mf *molto espr.*

p

mf *rit. e molto espr.* *p a tempo*

p a tempo

mf *cresc. rit.* *mf* *Encore segue*

pp *

Duet for Encore

Tempo I

R.M. *mp* When I'm call - ing you — oo - oo — oo - oo -

Jim *mp*

mp *espr.*

R.M. - oo! Will you an - swer too - oo -

Jim

pp *mp*

R.M. - oo — oo - oo - oo?

Jim

pp

R.M. *poco espr.* That means I of - fer my love to you, I'm

Jim That means I of - fer my love to you, _____ to be your

poco espr.

R.M. of - fer - ing my love to you. If you re -

Jim own. If you re -

piu espress.

piu espress.

R.M. *pp rall.* fuse me I will be blue _____ And wait - ing

Jim *pp rall.* fuse me I will be blue _____ And wait - ing

pp rall.

R.M. all a - lone; But if when you hear — my love

Jim all a - lone;

p espress.

R.M. call — ring - ing clear, — And I hear your

Jim

pp

R.M. an - swer - ing ech - o, so dear, —

Jim

mf molto espr.

R.M. *mf* *rit.* Then I will know ——— our

Jim *mf* *rit.*

mf *rit.* *p a tempo*

R.M. *mf* *rit.* love will come true ——— You'll be - long to me, ——— I'll be -

Jim *mf* *rit.* *p a tempo*

mf *rit. e molto espr.* *p a tempo*

R.M. *cresc.* -long to you! ———

Jim *cresc.*

cresc. rit. *mf* *pp*

Camp Fire Impression I

65

(Mounties)

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN II

Music by
HERBERT STOTHART

VOICE

Piano

MOUNTIES
(at Camp fire) *mf*

Far o-ver the

MOUNTIES (off stage at distance)

snow, what are those voic-es (O-ver the snow?) They sing as they go. What do those

MOUNTIES (off stage)

voic-es (sing as they go.) Look out! for the mount-ies! (For here come the

mount - ies!) (Herman enters)

mf *rall.* *ppp*

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Cabin Pantomime

Music by
HERBERT STOTHART
and RUDOLF FRIML

Molto maestoso

(Wanda is seated at her table attempting to accentuate

Piano

her personal charms with beads and primitive jewelry.)
molto moderato

(She admires herself in the mirror.)
poco appassionato

(Her satisfaction prompts a toast to her charms. She drinks.)

Lento (mysterioso)

(Hawley appears at window and Wanda opens cabin door for him to enter.)

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Poco agitato

(He offers her a small bag of gold. — She resents the gift, realizing his motive.)

mf *cresc.* *f* *rall.*

Molto lento ed espressivo

(Hawley is anxious to go. She retards his exit, however.)

pp *poco agitato*

calmato *ppp* *rall.* *R.H.* *pp a tempo*

(Hawley takes her in his arms. The kiss is interrupted by the approach of Jim.)

poco agitato *calmato* *R.H.* *pp*

Moderato

(Wanda quickly conceals Hawley in her bedroom.)

poco marcato

(Jim enters; not finding Blackeagle, he leaves the

p

map with Wanda and exits.)

3

Con sentimento

(Wanda informs Hawley, that Jim has gone. Hawley, highly

pp

dim.

mysterioso

gratified that Jim did not discover him in

p

the cabin, makes another attempt to leave. Wanda

dim.

still persists, and Hawley passionately embraces her.) (Blackeagle's face appears at the window.)

Andante *Molto moderato*

rall. *ff* *Red.* *** *Red.* ***

(He enters and a mad scuffle occurs. Wanda is frantic, In an effort to protect Hawley, she draws her dagger and stabs Blackeagle.)

p ad libitum (with action) *(Tymp. trem. during scuffle)* *sf*

Molto maestoso

(Wanda and Hawley cower with fear as they realize what has happened.) (Curtain)

ff *ff* *sf*

Camp Fire Impression II

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN II

(Mounties)

Music by
RUDOLF FRIML

Moderato (*Dialogue*)

Piano

pp

p *poco marcato*

p *poco* *a* *poco*

MOUNTIES

crescendo *f* *marcato*

Of all the queens that ev-er lived I

choose you, ——— to rule me, my Rose - Ma - rie!

cresc. *sf* *sf* *f*

Introduction Scene III

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd

Music by
HERBERT STOTHART
and RUDOLF FRIML

Allegro moderato

Piano

ff *R.H.* *poco a poco cresc.*

ff

ROSE-MARIE (to Girls)
p rall.

Now lis - ten!

dim. e rall. (Harp) *mp*

Molto moderato (*slowly*)

She calls: Oo - oo - oo - oo - oo - oo!

JIM (off stage at great distance)

Oo - oo - oo - oo - oo -

-oo!

Girls: When thru the

Boys: When thru the

mf poco espr.

val - ley a voice is call - ing all a - lone, —

val - ley a voice is call - ing all a - lone, —

Why does the an - swer - ing ech - o sound — so ver - y

Why does the an - swer - ing ech - o sound — so ver - y

piu espr. *p* *rall.*

p ROSE-MARIE

Oo - oo - oo - oo - oo - oo

ba - ri - tone?

ba - ri - tone? —

dim. *p espr. a tempo*

Pretty Things

75

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd

(Rose-Marie and Girls)

Music by
RUDOLF FRIML

Moderato

GIRLS

VOICE

If a man should ask — The sur-est way of charm-ing a

Piano

maid, He'd pres-ent a task — Not dif-fi-cult, but eas-y es-

ROSE-MARIE

-sayed. He need not be or - na-men-tal, But he must be brave, —

and gen-tle Mus-cle in his arm, — To keep me safe from harm.

rit.

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GIRLS ROSE-MARIE

Pret - ty things! Where is the girl who can re -

p *grazioso*

GIRLS ROSE-MARIE

- sist them? Pret - ty things! Un - hap - py girl - ie

ALL

who has missed them! Gos - sa - mer lac—

— es, Silk and sat - in - y grac - es, How they fill her with

joy and Thrill her!

The first system of the musical score. The vocal line (treble clef) has a key signature of one flat and a 3/4 time signature. It contains the lyrics "joy and Thrill her!". The piano accompaniment (grand staff) features a flowing melody in the right hand and a more rhythmic bass line in the left hand, with various chords and arpeggios.

GIRLS ROSE-MARIE

Pret - ty things! That show her charms and yet en -

The second system of the musical score. The vocal line is divided into two parts: "GIRLS" and "ROSE-MARIE". The lyrics are "Pret - ty things! That show her charms and yet en -". The piano accompaniment continues with a similar style, featuring a melody in the right hand and a bass line in the left hand.

GIRLS ROSE-MARIE

fold them! Pret - ty things! To wear that man may

The third system of the musical score. The vocal line is divided into two parts: "GIRLS" and "ROSE-MARIE". The lyrics are "fold them! Pret - ty things! To wear that man may". The piano accompaniment continues with a similar style, featuring a melody in the right hand and a bass line in the left hand.

ALL

not be - hold them! Love comes en - dur -

The fourth system of the musical score. The vocal line is divided into two parts: "ALL" and "ALL". The lyrics are "not be - hold them! Love comes en - dur -". The piano accompaniment continues with a similar style, featuring a melody in the right hand and a bass line in the left hand.

- ing-ly To her who al - lur - ing - ly Can

learn to wear Life's pret - ty things.

TENORS
BASSES
Pret - ty things! Where is the girl who can re - sist them?

Pret - ty things! Un - hap - py girl - ie Who has

missed them! Gos - sa - mer la - ces, Silk and

sat - in - y gra - ces, How they fill her with

joy and thrill her!

Pret - ty things! that show her charms and yet en - fold them!

p

Pret - ty things! to wear that man may not be -

hold them! Love comes en - dur - ing - ly To

her who al - lur - ing - ly Can learn to wear Life's

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line has lyrics: "her who al - lur - ing - ly Can learn to wear Life's". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various musical notations including notes, rests, and dynamic markings.

pret - ty things. —

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has lyrics: "pret - ty things. —". The piano accompaniment continues with its melody and bass line, including a long note in the right hand.

f

The third system of the musical score. It features a piano accompaniment (grand staff) with a melody in the right hand and a bass line in the left hand. The dynamic marking *f* (forte) is present. The piano part includes various musical notations such as notes, rests, and slurs.

ROSE-MARIE (*obbligato*)

p

Ah! — Ah! —

p 1st & 2nd Sopr.

Pret - ty things! Where is the girl who can re - sist them?

1st & 2nd Alto

p

p *grazioso*

The fourth system of the musical score. It features vocal parts for Rose-Marie (*obbligato*), 1st & 2nd Soprano, and 1st & 2nd Alto, along with a piano accompaniment. The vocal parts have lyrics: "Pret - ty things! Where is the girl who can re - sist them?". The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with dynamic markings *p* (piano) and *grazioso*. The system concludes with a triplet in the piano part.

Ah! — Ah!

Pret - ty things! Un - hap - py girl - ie who has

Ah!

missed them! Gos - sa - mer lac - es, Silks and

Ah! Ah!

sat - in - y gra - ces, How they fill her with

Ah!

joy and thrill her!

Ah!

Pret - ty things! That show her charms and yet en -

Ah!

- fold them! Pret - ty things! to wear that man may

Ah!

not be - hold them! Love comes en - dur -

ing - ly To her who al - lur - ing - ly Can

learn to wear Life's pret - ty things.

BALLET

(Eccentric)

(Herman and Girls)

85

Music by
HERBERT STOTHART

Piano

Semi pathetic *mf* *sf* *Allegro (daintily)* *ppp* *poco marcato*

(dreamily) *pp* *6* *dolce* *Allegretto* *pp* *Allegro grotesque* *mf*

Moderato *f pesante* *Scherzando* *mp* *f*

Valse (joyously) *8va* *pp (a la Spring Dance)* *mp* *8va* *p rall. molto* *ppp*

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8va... *a tempo* *p* *poco accelerando*

8va... *pp* *dolcissimo* *dim.* *p rall.* *20.* (Jane enters)*

Vivace *f* *agitato* *sf*

Detailed description: The page contains five systems of musical notation. The first four systems are for piano, each with a grand staff (treble and bass clefs). The first system includes a vocal line marked '8va...' and piano dynamics 'a tempo' and 'p', with a tempo change to 'poco accelerando'. The second and third systems continue the piano part with various ornaments and triplets. The fourth system introduces a 'dim.' (diminuendo) marking and a 'p rall.' (piano, rallentando) section, with a '20.' (20-measure rest) indicated. A vocal entry is marked '(Jane enters)*'. The fifth system is for voice, marked 'Vivace', and includes piano accompaniment with dynamics 'f' (forte), 'agitato' (agitated), and 'sf' (sforzando).

Why Shouldn't We?

Duet
(Jane and Herman)

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN II

Music by
HERBERT STOTHART

Moderato

VOICE

Herman: Sweet-heart, sweet-heart, This is no sea-son
Jane: Hoi-man, Hoi-man, I know ex-act-ly

Piano

p

(Spoken)

to be sad; _____ Buds of Spring are
what you mean; _____ It's a fact I

pp

sprout-ing, ev-'ry-thing is ring-ing, shout-ing, In your
re-a-lize, that when the Spring-time brings the flies, It

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(Sing)

ear it brings a spir - it gay and glad.
al - so makes us diz - zy in the bean.

Refrain
L'istesso tempo

Herman: The thing we call ro - mance is in the air;
Jane: The thing we call ro - mance is in the air;

No mat - ter where you go — you find a pair.
This is the time of year — when ev - 'ry pair

Is - n't it time — to be heed - ing the call? —
Wax - es po - et - ic 'bout crick - ets and bees; —

It seems a crime to be miss-ing it all. —
 Feel-ing path-et-ic 'bout flow-ers and trees.—

p
 - It makes me green with en-vy when I
 Out in the mead-ow green—they take their

hear lunch, Some-bod-y call some-bod-y else her
 To gaze up - on the scen-'ry as they

"dear," munch, Ev-'ry-one seems — to be
 Watch-ing a daf-fo--dil

mf *p*

turn - ing the trick, - Ev - en the pol - y - wogs
full of ca - price, - Eat - ing a half - o' dill

down in the "crick," - Birds in the for - est and
pick - le a piece, - Get - ting as cuck - oo as

fish in the sea, - Are hav - ing their fun,
cuck - oo can be; - But hav - ing their fun,

poco rit.

1 *a tempo* 2 *rall.*

Why should-n't we? Why should-n't we?
Why should-n't we? Why should-n't we?

rall. *rall.* *L.H.*

Totem Tom-Tom

(Wanda and Girls)

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN 2nd

Music by
RUDOLF FRIML and
HERBERT STOTHART

Moderato

Piano

The piano introduction consists of two staves. The right staff begins with a melody in G-flat major (three flats) and 2/4 time, marked *mf*. It features a series of eighth and sixteenth notes, followed by a repeat sign and a change to a more rhythmic pattern. The left staff provides a harmonic accompaniment with chords and single notes, also marked *mf*. The tempo is indicated as *Moderato*.

WANDA: *mf* (not fast)

Long a - go, there

poco misterioso

This section contains the first line of the song. Wanda's vocal line is on a single staff, marked *mf* and "(not fast)". The piano accompaniment is on two staves, marked *mf* and *poco misterioso*. The lyrics "Long a - go, there" are written below the vocal line. The music is in G-flat major and 2/4 time.

used to be — A tribe of In - di - an smart-ies

This section contains the second line of the song. The vocal line continues with the lyrics "used to be — A tribe of In - di - an smart-ies". The piano accompaniment continues with chords and single notes. The music is in G-flat major and 2/4 time.

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throw-ing their part-ies here._____

The first system of the musical score. The vocal line (treble clef) has a key signature of two flats (B-flat major) and a 4/4 time signature. The lyrics "throw-ing their part-ies here." are written below the vocal line, with a long horizontal line indicating a continuation of the melody. The piano accompaniment (grand staff) features a right hand with chords and a left hand with a steady eighth-note bass line.

Long a - go, you used to see_____

The second system of the musical score. The vocal line continues with the lyrics "Long a - go, you used to see". The piano accompaniment continues with the same harmonic and rhythmic patterns as the first system.

A wild young maid-en in cop-per, Dance with her pop - per

The third system of the musical score. The vocal line continues with the lyrics "A wild young maid-en in cop-per, Dance with her pop - per". The piano accompaniment continues with the same harmonic and rhythmic patterns.

dear._____ In the shad - ow

The fourth system of the musical score. The vocal line concludes with the lyrics "dear." and "In the shad - ow". The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand. A dynamic marking of *mf* (mezzo-forte) is present above the final chord.

of the to - tem pole here, —

In the shad - ow of this to - tem pole, —

crescendo

All night long they'd

dim.

mf

skip and prance, — Like bird on wing they would float - um;

call it the To-tem dance.

crescendo molto

Refrain
mf

When my grand-pa, Chief Chick-ee-ko-tem, Took grand-ma

mf

out to a to-tem To-tem tom-tom,—

To-tem tom-tom;— First they'd move their

feet ver - y blue like, The drum would beat a tat-too like

To - tem tom - tom, — To - tem tom - tom, —

Then, pret - ty soon each In - jun was singe-in'

poco *a poco* *accelerando*

His throat with fire - wa - ter gin - gin; And fast - er,

molto accel.

and fast - er 'Round the to - tem they flew! But,

Very slow and dreamy

Lat - er on all tired — and sleep - y, They'd go back

pp

rall.

home to their tee - pee, To - tem tom - tom, —

rall.

To - tem tom - tom, —

f *a tempo*

Moderato

(Tom Tom)

mf

f

GIRLS *mf* Girls and Men (off and on stage) (Semi-chant effect)

Ah! — Ah! —

MEN *mf*

Ah! — Ah! —

f

sf sf

GIRLS *f*

MEN *f*

When my grand - pa, Chief Chick-ee - ko - tem, Took grand - ma

Danc - ing round the To - tem

f

GIRLS

MEN out to a to - tem To - tem tom - tom, —

pole.

f

GIRLS
To - tem tom - tom; — First they'd move their

MEN
To - tem tom - tom. — Danc - ing

GIRLS
feet ver - y blue like, The drum would beat a tat - too like

MEN
round the to - tem pole.

GIRLS
To - tem tom - tom, — To - tem tom - tom. —

MEN

GIRLS

Then, pret - ty soon each In - jun was singe - in'

MEN

poco *a* *poco* *accel.*

GIRLS

His throat with fire - wa - ter gin - gin; And fast - er,

MEN

molto accel.

GIRLS

and fast - er 'Round the to - tem they flew! But,

MEN

sfz

GIRLS *Very slow and dreamy*

pp Lat - er on all tired_ and sleep - y, They'd go back

MEN *pp* Dan - cing round the To - tem

pp

GIRLS

home to their tee - pee, To - tem tom - tom, —

MEN

pole.

pp

GIRLS

dim. To - tem tom - tom. —

MEN

1 2 tom. —

dim.

f (b)

Finale Act I

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd

Music by
HERBERT STOTHART
and RUDOLF FRIML

Con sentimento e sostenuto

(Jim gives her his ring)

Piano

pp *rit. molto*

The piano introduction is in 3/4 time, key of D major. It begins with a treble clef staff containing a melodic line and a bass clef staff with a supporting harmonic line. The tempo is marked 'Con sentimento e sostenuto' and the dynamics are 'pp' (pianissimo) and 'rit. molto' (ritardando molto).

(She is supremely happy)

(She is interrupted
by Emile)

(Spoken) Well!

It's

a tempo

(Semi spoken)

Em.

time to get read-y. Come, Rose - Ma - rie, You're going to Que - bec with

cresc. *mf*

The vocal line for Emile is in 3/4 time, key of D major. The lyrics are 'time to get read-y. Come, Rose - Ma - rie, You're going to Que - bec with'. The piano accompaniment features a 'cresc.' (crescendo) and 'mf' (mezzo-forte) dynamic.

Vivo, agitato

R.M.

Em.

I will not go, I will not

Haw-ley and me!

accel. e cresc. *f*

The vocal line for Rose Marie is in 3/4 time, key of D major. The lyrics are 'I will not go, I will not Haw-ley and me!'. The piano accompaniment features an 'accel. e cresc.' (accelerando e crescendo) and 'f' (forte) dynamic.

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R.M. go! I will not go, I will not go!

Emile You'll do as I tell you; May-be you'll be

R.M. Me change my mind? No mat-ter what will hap-pen I will

Emile glad to change your mind, How

Hawley You may change your mind, How

R.M. nev-er go!

Emile can you? (Malone and the "Mounties" approach)

Hawley can you?

poco marcato

ROSE-MARIE (*quasi voce*) "Malone"ROSE-MARIE "You've always been my friend!"
sostenuto

mf *p*

Moderato

pp *rubato*

Molto sostenuto

EMILE (*spoken*) "They've come to take your Jim away!"

pp

ROSE-MARIE (*spoken*)
"What's that you say?"

Con molto sentimento

pp

p

Appassionato
poco accel.

(Jane enters)
"Rose-Marie, have you heard the news?"

Molto moderato quasi lento
(Indian Theme)

f

fp *mysterioso*

pp *sensuously*

"Jim killed Black Eagle!"

ad libitum

(Tympani)

Andante molto

pp *poco marcato*

ppp

ten.

pp

Plaintively (doloroso)
ROSE-MARIE "Jim, he went away yesterday."

espr.

Molto moderato

p *poco marc.*

Moderato
EMILE "Do you want me to tell them?" (Leads to house on the hill.)

p

espr.

HAWLEY "There's no use telling the police."

First system of musical notation, featuring piano accompaniment with triplets and a vocal line for Rose-Marie.

Violin Solo

Second system of musical notation, featuring a violin solo and piano accompaniment. The tempo changes to *Tempo di Valse lento*.

Third system of musical notation, featuring piano accompaniment with *ten. ten.* markings.

Fourth system of musical notation, featuring vocal entry for Rose-Marie and piano accompaniment. The tempo is *a tempo*.

Allegro

Fifth system of musical notation, featuring piano accompaniment with *mf* marking.

(Mounties enter, bringing Herman as their prisoner.)

Piano introduction for the first system. The music is in 2/4 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand plays a bass line with eighth notes. Dynamics include *ff* (fortissimo).

Ensemble

GIRLS *f*
They've got their man! ——— They've got their man! ———

MEN
f

Vocal and piano accompaniment for the second system. The girls' part is a melody with eighth notes, and the men's part is a bass line with eighth notes. Dynamics include *f* (forte).

Piano accompaniment for the third system. The music continues with a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *sempre cresc.* (sempre crescendo).

Ensemble
"Who killed Black Eagle?"

They've got their man! ———

Vocal and piano accompaniment for the fourth system. The girls' part is a melody with eighth notes, and the men's part is a bass line with eighth notes. Dynamics include *f* (forte).

Piano accompaniment for the fifth system. The music continues with a melody in the right hand and a bass line in the left hand. Dynamics include *sf* (sforzando).

Tempo di Fox-Trot

Herman (Half spoken)

Hard - Boiled Her-man! Hard - Boiled Her-man! 'Twas

The musical score for Herman's first line of dialogue is in 2/4 time, marked 'Tempo di Fox-Trot'. It features a vocal line with lyrics and a piano accompaniment. The piano part begins with a piano (*p*) dynamic and includes various musical notations such as slurs, ties, and accents.

MALONE

I killed Black Eagle with my trust-y Gen- e- vieve! That you killed Black Eagle is a

The musical score for Malone's first line of dialogue is in 2/4 time. It includes a vocal line with lyrics and a piano accompaniment. A 'stacc.' (staccato) marking is present in the piano part.

fact I can't be- lieve! To kill a man you've not the nerve or sense; But I'm

The musical score for Malone's second line of dialogue is in 2/4 time. It includes a vocal line with lyrics and a piano accompaniment.

ENSEMBLE

think-in' we'll be hold-in' you for fun and ev- i- dence! Take him a- way! Take him a -

The musical score for the ensemble line of dialogue is in 2/4 time. It includes a vocal line with lyrics and a piano accompaniment.

- way! Take him a - way! Take him a - way! Take him a - way! Take him a - way! Take him a -

(They throw Herman off stage)

MALONE (*spoken*) "Now to get down to business!" MALONE

- way! Take him a - way! Take him a - way! Is there

Molto Andante

sf *pesante*

EMILE
(to Rose-Marie) "Well?"

an - y - one who knows the where - a - bouts of this Jim Ken - yon?

MALONE

Is there an - y - one who knows the where - a - bouts of this Jim Ken - yon?

EMILE (to Malone) "Sergeant Malone!" *doloroso*

Emile's first vocal line is in 3/4 time, key of B-flat major. The melody is marked *doloroso*. The piano accompaniment features a *sf* (sforzando) chord in the right hand and a *p rit.* (piano, ritardando) passage in the left hand.

Molto espressivo

ROSE-MARIE (to Emile) "I go with you and Mr. Hawley to Quebec."

Rose-Marie's first vocal line is in 3/4 time, key of B-flat major. The melody is marked *Molto espressivo*. The piano accompaniment features a *pp* (pianissimo) chord in the right hand and a *p* (piano) chord in the left hand.

Molto moderato

MALONE

"I have my own ideas about that."

(Light is seen in house on hill)

Malone's first vocal line is in 4/4 time, key of B-flat major. The melody is marked *Molto moderato*. The piano accompaniment features a *pp* (pianissimo) chord in the right hand and a *p* (piano) chord in the left hand. A *Viol. I* (Violin I) part is also indicated.

not fast

The piano accompaniment for the first system is in 4/4 time, key of B-flat major. It features a *ppp* (pianississimo) chord in the right hand and a *pp* (pianissimo) chord in the left hand. A *Red.* (Reduction) marking is present.

Piu mosso

ROSE-MARIE

When I'm call-ing

Rose-Marie's second vocal line is in 6/8 time, key of B-flat major. The melody is marked *Piu mosso*. The piano accompaniment features a *pp* (pianissimo) chord in the right hand and a *p* (piano) chord in the left hand. A *a tempo* marking is present.

(to Hawley)

R-M: you - oo - oo - - - oo - - - oo,

Emile: 'Tis an In-dian love song to you!

Chorus: She seems to

Moderato molto

R-M: Will you ans-*wer* true - oo - oo - - - oo - oo?

Emile: 'Tis an In-dian love song so ten-der,

Malone: Ten-der,

Chorus: love him true! She loves him

mf

R.-M. It means I of - fer my love to you — To be your

Emile sweet — and true; Love she's of - fer - ing_ She's

Ethel *to Hawley* She's

Hawley It means she of - fers her love to me — To be my

Malone sweet — and true; Love she's of - fer - ing_

pp

Chorus ten - der - ly and true; For she's of - fer - ing her love_ She's

pp

R.H. *espr.*

R.-M.  own. If you re - fuse me I shall be

Emile  of-fer-ing to be your own. If you re -

Ethel  of-fer-ing to be your own. If you re - fuse she'll be

Hawley  own. If I should loose her I shall be

Malone  of-fer-ing to be his own. But she will

Chorus  of-fer-ing to be his own. He'll not re - fuse her or

 *mf*

R.-M. blue _____ and wait-ing all a - lone, _____ all a -

Emile -fuse _____ She'll wait a - lone, _____ She will wait a -

Ethel blue and wait - ing a - lone, Don't leave her a -

Hawley blue _____ and wait-ing all a - lone, Wait - ing all a -

Malone nev - er fool Ma - lone, — Who can fool Ma -

Chorus she'll be blue _____ and a - lone, a -

p poco rall.

p a tempo

R-M. - lone. But, if when you hear — my love call ring - ing

Emile - lone.

Ethel - lone.

Hawley - lone.

Malone - lone?

Chorus - lone.

mp a tempo

R-M. clear — And you send your ans - wer - ing

Emile Love's love call ring - ing clear.

Chorus Love's sweet call ring - ing clear.

p

mf cresc.

mf

R-M. ech - o so dear, ————— Then I will know —————

mf

Emile Love call ech-o-ing-clear, So — she will know, she will

mf

Ethel Love call ech-o-ing, ech - o-ing clear, So — she will know, she will

mf

Hawley Then I will know —————

mf

Malone Love call ech-o-ing clear, So — I will know, I will

mf

Chorus Love call ech-o-ing, ech - o-ing clear, So — she will know, she will

mf

The musical score is arranged in a system with six vocal staves and a piano accompaniment. The vocal parts are labeled on the left: R-M., Emile, Ethel, Hawley, Malone, and Chorus. Each vocal staff has its corresponding lyrics written below it. The piano accompaniment is at the bottom, consisting of a grand staff (treble and bass clef). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Dynamics like *mf* (mezzo-forte) are indicated above certain notes. The lyrics are: R-M. ech - o so dear, ————— Then I will know —————; Emile Love call ech-o-ing-clear, So — she will know, she will; Ethel Love call ech-o-ing, ech - o-ing clear, So — she will know, she will; Hawley Then I will know —————; Malone Love call ech-o-ing clear, So — I will know, I will; Chorus Love call ech-o-ing, ech - o-ing clear, So — she will know, she will. The piano accompaniment features chords and melodic lines, with some triplets marked with a '3' and a slur.

(Light in house goes out)

R.-M. — our love, It will come true — You'll be-long to

Emile know that her — love, It will come true —

Ethel know that your — love, It will come true —

Hawley — That our love, It will come true —

Malone know her love, — It will come true —

Chorus know that her — love, It will come true —

f *mf*

The musical score is written for five vocal parts and piano accompaniment. The vocal parts are R.-M., Emile, Ethel, Hawley, and Malone, followed by a Chorus. The piano part is at the bottom. The score includes lyrics and musical notation with dynamics like *f* and *mf*. The key signature has one flat (B-flat). The time signature is 4/4. The score is divided into two systems. The first system contains the vocal parts and the piano part. The second system contains the piano part. The lyrics are: "our love, It will come true — You'll be-long to", "know that her — love, It will come true —", "know that your — love, It will come true —", "— That our love, It will come true —", "know her love, — It will come true —", and "know that her — love, It will come true —". The piano part has dynamics *f* and *mf*.

mf molto cresc. rit. ff (Curtain descends)

R.-M. me, I'll be - long to you!

mf rit. ff

Emile And she will be-long to you!

mf rit. ff

Ethel She'll be - long to you!

mf rit. ff

Hawley And I will be-long to you!

mf rit. ff

Malone She'll be - long to you!

p rit. ff

Chorus You will see, she'll be - long to you!

molto cresc. rit. ff

p

allargando molto

sempre ff e marc.

fff

Entr' Acte

Music by
RUDOLF FRIML and
HERBERT STOTHART

Quasi Fox Trot.

Piano

The musical score is written for piano in a 2/4 time signature with a key signature of three sharps (F#, C#, G#). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic marking. The melody is primarily in the treble clef, featuring eighth and sixteenth notes with various ornaments like grace notes and accents. The bass clef provides a steady accompaniment of eighth notes. The second system continues the melodic development with more complex rhythmic patterns. The third system introduces some chromaticism and dynamic variations, including a crescendo. The fourth system concludes the piece with a final melodic flourish and a return to the piano dynamic.

First system of musical notation, measures 1-5. The key signature is three sharps (F#, C#, G#). The music features a melody in the right hand and a bass line in the left hand. Dynamic markings include *cresc.* and *mf*.

Second system of musical notation, measures 6-10. The key signature remains three sharps. The melody continues in the right hand, with the left hand providing harmonic support.

Third system of musical notation, measures 11-15. The key signature remains three sharps. The melody continues in the right hand, with the left hand providing harmonic support.

Fourth system of musical notation, measures 16-20. The key signature remains three sharps. The music concludes with a double bar line. Dynamic markings include *rall.* and *p*.

Moderato, molto amabile

Fifth system of musical notation, measures 21-25. The key signature changes to two sharps (F#, C#). The music is marked *p dolce e cantabile*. The melody is in the right hand, and the left hand provides a simple bass line.

First system of musical notation. The key signature is three sharps (F#, C#, G#). The music is written for piano. The first measure has a dynamic marking *p* and the instruction *un poco marcato*. The melody in the right hand features a series of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation. The melody continues with a *mf* (mezzo-forte) dynamic marking. The system concludes with a *p* (piano) dynamic marking. The left hand maintains its eighth-note accompaniment.

Third system of musical notation. The melody is marked *poco* (poco). It includes a crescendo section marked *cresc.* and a *poco* marking. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The melody begins with a triplet of eighth notes. The dynamic marking *mf* is present. The system ends with a *poco marcato* instruction. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The melody features a crescendo marked *cresc.* followed by a series of chords marked *sf* (sforzando) and *f* (forte). The system concludes with a *fz* (forzando) marking. The left hand continues with eighth-note accompaniment.

Ed.

*

Opening Act II

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN II

Music by
RUDOLF FRIML and
HERBERT STOTHART

Allegro moderato

Piano *ff*

cresc. ed accel. *poco rit.*

Ethel and Girls
p

Pret - ty things! Where is the girl who can re -

p *grazioso*

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- sist them? Pret - ty things! Un - hap - py girl - ie

who has missed them! Gos - sa - mer lac -

- es silks and sat - in - y grac - es! How they

fill her with joy and thrill her!

Pret-ty things! That show her charms and yet en - fold them!

Pret-ty things! To wear that man may not be hold them!

Love comes en - dur - ing - ly To her who al - lur - ing - ly Can

Allegro

learn to wear Life's pret - ty things!

Dance

The musical score is written for piano in a 2/4 time signature with a key signature of one flat (B-flat). It consists of six systems of music, each featuring a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' (forte). The piece concludes with a double bar line and a repeat sign, followed by two first endings labeled '1' and '2'.

Incidental (Humorous)

125

Music by
HERBERT STOTHART

Molto moderato

Allegretto

Piano

pp *sf* *ppp*

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Only A Kiss

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN II and
Trio
(Herman, Jane and Malone)

Music by
HERBERT STOTHART

Con massimo sentimento

Piano

(Mock Ballad) *p* On - ly a kiss, On - ly a

kiss: That's what you laugh and say. *dim.*

Two lips are two lips, but few lips are

true lips you will find out — some day. *cresc.*

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p

Go have your fun, Don't blame no

one, Don't mind the wrong you have done;

For a heart you have broke for your mo-ment of

rall.

ten. bliss! And you call it: On-ly a kiss.

ten. *mf* (with tremendous emotion) *rit.*

Tempo di slow Fox trot

JANE *mp*

Sor - row, Joy and Pas - sion! All this a kiss may

bring; But out of ev - 'ry hun - dred kiss - es, — nine - ty -

Allegro
p JANE

- nine don't mean a thing! — Sor - row, Joy and

Pas - sion! — All this a kiss may bring; —

But out of ev - 'ry hun - dred kiss - es —

— Nine - ty - nine don't mean a thing. —

Allegretto

MALONE JANE MALONE

There's a gen - tle sort of kiss, A sweet and ten - der kiss: A

pp colla voce

JANE (spoken)

greet - ing of a moth - er and her son! Ah! My

p *R. II.*

HERMAN

son! You're back! Where-'s he been? There's a

kiss that's most po - lite, A cas - ual kiss: "Good-night," A

pp

(Spoken)

greet - ing you could give to an - y - one. "Can I show you to the door?"

JANE

"That's all there are there ain't no more!" There's the

mov - ie kiss that's kind of hot and scald - y, — A - la

pp

Bar - ba - ra La Marr a Ni - ta Nal - di! —

(Malone and Jane illustrate "Movie Vamping")

p *scherzoso*

Tempo I

HERMAN (*jealously interrupts them*)

(*Long kiss*) (*Long kiss*) There's an - oth - er meth - od a la Val - en -

p *sf* *p* *sf* *pp*

- ti - no, — That will fre-quent-ly in-spire a trip to Re-no!

(a la Tango)

ff

(Tango-Girl enters, Herman illustrates a tango-kiss)

(slowly to permit a long kiss)

rall.

Allegro

(Trio) Sor-row, Joy and Pas-sion! — All this a

mp

kiss may bring; — But out of ev - 'ry hun-dred

kiss-es, — nine-ty - nine don't mean a thing! —

sf mf

Dance
Allegro vivace

(They exit)

Encore

mf



Allegretto
HERMAN

There's the san-i-ta-ry kiss, The com-mon cau-tious kiss, The

 The vocal line begins with a half note on G4, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

greet-ing of a pro-fes-sor to his Love.

 The vocal line continues with a triplet of eighth notes on G4, A4, and B4, followed by a half note on G4. The piano accompaniment continues with chords and single notes.

(very slow to permit business on stage)

R.H.

 The piano accompaniment for the final section, marked 'R.H.' (Right Hand). It features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some notes marked with accents.

Allegretto

MALONE

There's a cus - tom now I wish that they would

ban - ish;— It's the kiss they give in op - 'ras that are

(Mock Espanola) *Meno*
Span - ish. — Sen - or - i - ta! Car - men -

mp *ad libitum*

- ci - ta! Min - ne - apo - lis and St. Paul!—

*(Burlesque Spanish Valse follows ad libitum
Then D.S.to Refrain and Dance.)*

Recollection Of Wanda

Music by
HERBERT STOTHART

Andante

7303_

Episode Dramatique

Music by
RUDOLF FRIML and
HERBERT STOTHART

Espressivo

(Jim sees Rose-Marie approaching and
mischievously attempts to surprise her.)

(Rose-Marie enters, but does not observe Jim.)

Molto sostenuto

(She turns around and sees Jim.)

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FINALETTO

137

Sextet

(Rose-Marie, Jim, Hawley, Emile, Ethel and Wanda)

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN II

Music by
RUDOLF FRIML

*Molto moderato*ROSE-MARIE (Spoken) *I have always loved him, you think you make fool of little Canadienne*

pp

*girl, you think you have fun, tell her you love her! You, think good joke maybe; well you make big mistake,**it's little Canadienne girl, who laugh at you, she never loved you, only one man I love!**8va.....*

p *mf* *cresc.*

ROSE-MARIE

See! (She kisses Hawley)

f I love him! *f* I

sfz *ff* *fff* *appassionato*

ff allarg.

love him! I love him! I love him!

cresc. *ff allargando* *p* *rit.*

Allegro moderato

mf JIM spitefully to Rose-Marie:

So this is what I risked my life to see!

mf

Thank heav'n that I have learned the truth at last

HAWLEY (to Jim)

EMILE (Spoken to Jim) Please, go!

It seems she's made her-self quite clear!

cresc. *f* *sfz* *f*

(Jim is about to go, but suddenly turns to Rose-Marie)

marcato e poco rit.

Moderato
JIM

I'll go the way I went be - fore I met you

mf

Where men are beasts, and wo - men all are bad

sfz

agitato

'Twas she who made me think that oth - er roads were bet - ter!

agitato

But now in shame I've learned that ev - 'ry - where the

ways of life are all the same ————— For

Furioso (violently)

men are beasts and wo - men all are

L.H.

molto cresc.

ROSE-MARIE

(Spoken) Please, go!

bad; Jim! ——— It is not so!

rit.

fz *mf* *f* *p*

Moderato

R-M. ———

Jim All ——— I ask is that I may for - get

Ethel & Wanda ———

Emile ———

Hawley ———

mp

R-M. For - get, for - get!

Jim you, May my pres-ence here no long-er

Ethel & Wanda For - get you may, you'll soon for - get!

Emile For - get, for - get!

Hawley For - get you may, you'll soon for - get!

R-M. No long-er fret me, May your love - per -

Jim fret you, Per -

Ethel & Wanda No long-er fret me, May your love - per -

Emile No long-er fret, per - ish your

Hawley No long-er fret her, per - ish

R-M. - ish Your love and yearn - ing

Jim - ish my love and it's yearn - ing

Ethel & Wanda - ish love and yearn - ing

Emile love, Your love and yearn - ing

Hawley love, Your love and yearn - ing

R-M. Naught but it's ash - es are burn - ing,

Jim Naught but it's ash - es are burn - ing,

Ethel & Wanda Naught but it's ash - es are burn - ing,

Emile Naught but it's ash - es are burn - ing,

Hawley Naught but it's ash - es are burn - ing,

R-M. burn - ing!

Jim burn - ing! Days will come when mem - o - ries be -

Ethel & Wanda burn - ing!

Emile burn - ing!

Hawley burn - ing!

sfz *mf*

R-M. Ah, mem - o - ries

Jim set you, may

Ethel & Wanda Ah, mem - o - ries, bit - ter mem - o -

Emile Ah, mem - o - ries

Hawley Ah, mem - o - ries, bit - ter mem - o -

R.-M. will help you to

Jim - be they will hold a tho't of me and help me

Ethel & Wanda - ries will help you to

Emile your mem-o - ries will help you

Hawley - ries will help you to

allarg.

R.-M. re - a - lize — What you are in wo - man's eyes

Jim re - a - lize What I've learned from wo - man's eyes

Ethel & Wanda re - a - lize — What you are in wo - man's eyes

Emile re - a - lize — What you are in wo - man's eyes

Hawley re - a - lize — What you are in wo - man's eyes

f allarg. *ff*

R.-M. *f* So go!

Jim *mf* Love's in - con - stan - cy — *f* I'll go!

Ethel & Wanda *f* So go!

Emile *f* So go!

Hawley *f* So go!

mf *f*

(Curtain)

R.-M.

Jim

Ethel & Wanda

Emile

Hawley

ff *lunga* *sfz* *

allargando

Empire March and Gavotte

147

Music by
HERBERT STOTHART

Andante pomposo

Piano

The musical score is written for piano and consists of five systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante pomposo'. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system is marked 'ff marcatissimo' and 'R.H.'. The second system is marked '-tissimo' and 'R.H.'. The third system is marked 'Molto calmato' and 'pp dolce'. The fourth system is marked 'allargando'. The fifth system is marked 'ff marcatissimo' and 'R.H.'. The score concludes with a final measure marked 'R.H.'.

ff marcatissimo *R.H.* *R.H.* *marca-*

-tissimo *R.H.*

8va *Molto calmato* *pp dolce*

allargando

pp *ff marcatissimo* *R.H.* *R.H.*

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First system of the musical score. It features a treble and bass staff in G major (three sharps). The bass staff has a triplet of eighth notes marked with an accent and the instruction *marcatissimo*. The treble staff has a triplet of eighth notes marked with an accent.

Second system of the musical score. It continues the piece with a treble and bass staff. The bass staff has a triplet of eighth notes marked with an accent and the instruction *R.H.*. The treble staff has a triplet of eighth notes marked with an accent.

Third system of the musical score, titled "Gavotte (à la Spinet)". It features a treble and bass staff in G major. The bass staff has a triplet of eighth notes marked with an accent and the instruction *pp moltissimo grazioso*. The treble staff has a triplet of eighth notes marked with an accent.

Fourth system of the musical score. It features a treble and bass staff in G major. The bass staff has a triplet of eighth notes marked with an accent and the instruction *lunga*. The treble staff has a triplet of eighth notes marked with an accent.

Fifth system of the musical score. It features a treble and bass staff in G major. The bass staff has a triplet of eighth notes marked with an accent and the instruction *ppp*. The treble staff has a triplet of eighth notes marked with an accent.

Sixth system of the musical score. It features a treble and bass staff in G major. The bass staff has a triplet of eighth notes marked with an accent and the instruction *poco rall.*. The treble staff has a triplet of eighth notes marked with an accent.

The Minuet Of The Minute

(Rose-Marie and Herman)

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd

Music by
HERBERT STOTHART

Allegretto grazioso

VOICE ROSE-MARIE

p Se-date and state-ly min - u - et

Piano *p*

Did not af-ford a chance to pet;

— They kept six inch-es a - part, No clinch-es could start!

mp

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Se-date and state - ly min - u - et!

p *rit.*

Refrain
ROSE-MARIE

Quaint old - fash - ioned dance!

mp a tempo

La - dies and gal - lants,

mp

Point - ing toe and step-ping so light - ly,

mp

mf

Thought that they were "on the go" night - ly!

mf

mp

Just to take her hand:

mp

That was simp - ly grand! _____

mf

Yet there — was a way of woo - ing, do - ing, That

mf

rit.

a tempo

quaint old - fash - ioned dance! _____

a tempo

grazioso

p

SOP.

ALTO

Quaint old - fash - ioned dance! _____

TENOR

p

BASS

Chorus

Chorus

La - dies and gal - lants, _____

Chorus

Point - ing toe and step-ping so light - ly,

Chorus

Thought that they were "on the go" night - ly!

Chorus

mp Just to take her hand: —

Chorus

That was simp - ly grand!

Chorus

mf Yet there — was a way of woo - ing, do - ing, That

rit.

That

Chorus

a tempo

quaint old - fash - ioned dance!

That quaint old - fash - ioned dance!

a tempo

quaint old - fash - ioned dance!

Tempo I
HERMAN

Put down your tea-cup filled with wine —

Tempo I

And put your cheek up close to mine; — We'll show them

just how we sway In danc - es to - day.

mp

Put down your tea - cup filled with wine! —

p *rit.*

(Patter)
mp
 The min - u - et up to the min-ute:— A gal you get

and then be-gin it! There is - n't time For in-tro-duc-tion;

There is - n't time For much in-struc-tion! Just do

an - y - thing that you feel like;

mf

Don't con - sid - er what it may be like!

mf

R.-M. *mp*

Just to take her hand,

Herman *mp*

For-get your pain And gai-ly romp to A care-less strain

mp

R.-M.

That was simp - ly

Herman

That sounds im-promp-tu! It seems in-sane, But do it an-y -

R.-M. grand! ————— Yet there —

Herman how! ————— Good-bye, —

mf

R.-M. — was a way of woo - ing, do - ing, That

Herman — to the old ga - votte and lan - cers:

rit.

R.-M. *a tempo* quaint old - fash - ioned dance! —

Herman *a tempo* The dance is diff' - rent now! —

a tempo

Wanda Waltz

159

Music by
HERBERT STOTHART

Piano

Maestoso

Tempo di Valse lente

f *mf* *p* *dolce* *mf* *p* *mf* *poco rit.* *f* *fz*

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Bridal Procession

(Door Of My Dreams)

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd

Music by
RUDOLF FRIML

Energico

Piano

f molto deciso

cresc. molto

deciso

f

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First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The music features complex chords and melodic lines. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system.

Second system of musical notation. Treble and bass staves. The music continues with complex chords and melodic lines. A dynamic marking of *f* (forte) is present in the middle of the system.

Third system of musical notation. Treble and bass staves. The music continues with complex chords and melodic lines. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system. A tempo marking of *poco rit.* (poco ritardando) is present in the middle of the system.

Allegretto

Fourth system of musical notation. Treble and bass staves. The music continues with complex chords and melodic lines. A dynamic marking of *mp* (mezzo-piano) is present in the middle of the system.

meno

Fifth system of musical notation. Treble and bass staves. The music continues with complex chords and melodic lines. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system. A tempo marking of *f rall.* (fatto rallentando) is present in the middle of the system.

CHORUS

mf Now — at last — the door of her dreams — Is

mf

cresc.

swing — ing wide. —

There — up — on — the thresh — old gleams — The

cresc.

hap - py bride.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music, with the lyrics "hap - py bride." written below the notes. The piano accompaniment is written in two staves (treble and bass clefs) and also contains four measures of music, with the lyrics "hap - py bride." written below the notes.

Two lives must be blend - ed,

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music, with the lyrics "Two lives must be blend - ed," written below the notes. The piano accompaniment is written in two staves (treble and bass clefs) and also contains four measures of music, with the lyrics "Two lives must be blend - ed," written below the notes.

Old ties must be end - ed;

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music, with the lyrics "Old ties must be end - ed;" written below the notes. The piano accompaniment is written in two staves (treble and bass clefs) and also contains four measures of music, with the lyrics "Old ties must be end - ed;" written below the notes.

For _____ at last _____ the door of her dreams _____ is

mf

ROSE-MARIE (Solo)

Child-hood

swing - ing wide.

mf

days, _____ Go your ways, _____ With your

romp - ing — games and plays. — Good - bye,

sf

girls, — With your swirls — Of fair

sf

toss - ing, — tan - gled curls; — Good -

sf *p* *cresc.*

-bye, — maid - en sigh, — Seek - ing

f

rain - bows in the sky, And you

boys you who have shared her

joys, Good - bye! Good - bye!

tranquillo e dim. p rall. rit.

mf CHORUS *cresc.*

Now at last the door of her dreams is

mf cresc. f

swing - ing wide.

There — up - on — the thresh — old gleams — the

hap - py bride.

ROSE-MARIE (Solo)

Two — lives must — be blend — ed,

pp

Old — ties must — be end — ed,

f CHORUS

For — at last — the door of her dreams — is

ff

ff allarg. molto

swing — ing wide.

ff allarg. molto

molto rall.

7223_9

Bridal Finale

169

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN II
Energico

Music by
HERBERT STOTHART

VOICE *EMILE*

(Emile enters to escort Rose-Marie) Come, Rose-Ma-rie, the

Piano

(The bridal procession is formed and Rose-Marie is about to

Emile hap-py groom is wait-ing!

Chorus

SOP. For you a-lone he's wait-ing, Be-neath the bow'r he's

ALTO

TEN.

BASS

meet Hawley-when Wanda and Malone interrupt the ceremony)

Chorus wait-ing. In gay pro-ces-sion march-ing we go to greet the pair!

(Horn)

The musical score is written for voice and piano. The voice part is for a character named Emile, and the piano part provides accompaniment. The score includes lyrics and performance directions in italics. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Energico'. The score is divided into several systems, each with a vocal line and a piano line. The lyrics are: 'Come, Rose-Ma-rie, the', 'hap-py groom is wait-ing!', 'For you a-lone he's wait-ing, Be-neath the bow'r he's', 'wait-ing. In gay pro-ces-sion march-ing we go to greet the pair!'. Performance directions include '(Emile enters to escort Rose-Marie)', '(The bridal procession is formed and Rose-Marie is about to meet Hawley-when Wanda and Malone interrupt the ceremony)', and '(Horn)'. The score ends with a double bar line.

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Furioso

WANDA (*shrieking*)

Wait, Rose-Ma-rie, — do not mar-ry till you lis - ten to me!

Agitato

"Meester Hawley, I tell dem now da truth!"

mf

gva basso.....

Moderato quasi misterioso

MALONE

You see!

pp

[Pointing at Hawley]

He came to my house dat night! Dat's right!

gva basso.....

I keel so I save da man I love! Dat's right!

gva basso.....

Allegro ROSE-MARIE: (*spoken*)

No! But yes, I see it clear as day! My
 EMILE: (*spoken*)
 ROSE-MARIE: (*spoken*)
 "You have blamed my Jim for something he did not do. Jim! where ever you are my love will find you!"
 8va...
 sf pp rall. molto (Tymp. ad lib)
 8va basso:

Allegro

Jim! I'm
 Now at last the door of her dreams!
 f
 ff fff
 8va...
 2nd. *

Moderato

R-M. *call-ing: ————* Oo - oo! Oo - oo! Oo -

1st Soprano
She is call-ing to her love! ————

Chorus
She is call-ing to the man she loves, ———— Call - ing the

Moderato

R-M. *oo - oo - oo! ————*

Chorus
man she loves! ————

marcato

sf *ff*

220.

*

Romance (reprise)

Music by
HERBERT STOTHART

Moderato

Piano

p

p

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First system of musical notation. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The system consists of two staves. The right staff begins with a treble clef and a key signature of three sharps. The left staff begins with a bass clef and a key signature of three sharps. The music features complex chordal textures and melodic lines in both hands.

Second system of musical notation. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The system consists of two staves. The right staff begins with a treble clef and a key signature of three sharps. The left staff begins with a bass clef and a key signature of three sharps. The music features complex chordal textures and melodic lines in both hands. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Third system of musical notation. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The system consists of two staves. The right staff begins with a treble clef and a key signature of three sharps. The left staff begins with a bass clef and a key signature of three sharps. The music features complex chordal textures and melodic lines in both hands.

Fourth system of musical notation. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The system consists of two staves. The right staff begins with a treble clef and a key signature of three sharps. The left staff begins with a bass clef and a key signature of three sharps. The music features complex chordal textures and melodic lines in both hands. Dynamics include *poco rit.* (poco ritardando), *p* (piano), and *rall. molto* (rallentando molto). The system concludes with a double bar line and a final chord marked with a double asterisk (*).

Finale Ultimo

Words by
OTTO HARBACH and
OSCAR HAMMERSTEIN IInd

Music by
RUDOLF FRIML

Andante

(Orchestra during scene)

Piano *ppp*

poco cresc. *poco rit.*

Poco piu animato

8va *Viol. Solo* *mp*

poco accel.

8va *mf* *poco accel.* *sostenuto* *rit.*

sostenuto *rit.*

Andante (Jim is discovered at the cottage)

ppp

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poco cresc. *poco rit.*

Poco piu animato

gva...
Viol. Solo
mp

Jim: Dear place where once I thought the world my own,

gva...

Dear place where I'm liv - ing all a - lone. I

mf poco accel. *sostenuto* *rit.*

used to call her from this ver - y stone.

Molto moderato

Molto moderato

p

Jim: When I'm call-ing you — oo - oo - oo - oo - oo!

pp

pp

pp

ROSE-MARIE (*in the distance very faintly*)

ROSE MARIE (in the distance very faintly)

Music notation for the vocal and piano parts. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment consists of two staves, treble and bass clef. The piano part includes triplets and a *pp* (pianissimo) marking.

(Spoken) "Just my own fancy making fun of me!"

Musical score for "The Merry Widow" by Franz Lehár, Act II, Scene 1. The score is for piano and voice. The piano part is in 3/4 time, key of B-flat major. The vocal part is in 3/4 time, key of B-flat major. The tempo is marked "poco espr." (poco spiritoso). The vocal line is marked "(Spoken) Just my own fancy making fun of me!".

(Rose-Marie's voice a little nearer)

Oo - oo-oo - oo - oo - oo - oo

f appassionato

(She scarcely believes her eyes and

(She enters and suddenly sees Jim)

ff

whispers: "Jim." He turns toward her and in this supreme moment of happiness she sings:)

pp

p *rit. e molto espr.*

ROSE-MARIE
a tempo

BOTH

(They embrace as the curtain descends)

mf

You be-long to me — I'll be - long to you! —

mf a tempo

f

cresc. rit.

f

sf

Red.

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DOLLAR PRINCESS (H).....Fall
DR. DE LUXE (W).....Hoschna
DUCHESS (W).....Herbert
EILEEN (W).....Herbert
ENCHANTRESS (W).....Herbert
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FAIR CO-ED (W).....Luders
FANTANA (W).....Hubbell
FIDDLERS THREE (W).....Johnstone
FILIBUSTER (W).....Loraine
FLORODORA (H).....Stuart
FORBIDDEN LAND (W).....Chapin
FORTUNE TELLER (W).....Herbert
GAY MUSICIAN (W).....Edwards
GIRL AND THE KAISER (H).....Jarno
GIRL IN THE TRAIN (W).....Fall
GIRL OF MY DREAMS (W).....Hoschna
GOING UP (W).....Hirsch
GRAND MOGUL (W).....Luders
HALF MOON (H).....Jacobi
HER LITTLE HIGHNESS (R) DeKoven
HER REGIMENT (H).....Herbert
HIPPODROME (W).....Klein
IN THE BARRACKS (R).....Bowers
KATY DID (W).....Hoschna
KISS WALTZ (H).....Ziehrer
LADY OF THE SLIPPER (W) Herbert
LEONARDO (H).....Thorne
LITTLE BOY BLUE (R).....Madden
LITTLE NEMO (W).....Herbert
LONELY ROMEO (R).....Bowers
LOVE'S LOTTERY (W).....Edwards
MADAME SHERRY (W).....Hoschna
MLLE. MODISTE (W).....Herbert

MAM'SELLE NAPOLEON (W) Luders
MAN FROM CHINA (W).....Bratton
MAN FROM NOW (W).....Klein
MARCELLE (W).....Luders
MARY'S LAMB (W).....Carle
MAYOR OF TOKIO (W).....Peters
MELODY (H).....Romberg
MISS DOLLY DOLLARS (W) Herbert
MOTOR GIRL (W).....Edwards
MY HOME TOWN GIRL (W) Hirsch
NAUGHTY MARIETTA (W) Herbert
NEW MOON (H).....Romberg
NINA ROSA (H).....Romberg
NO, NO, NANETTE (H).....Youmans
OF THEE I SING (NW).....Gershwin
OLD DUTCH (W).....Herbert
ONLY GIRL (W).....Herbert
ORANGE BLOSSOMS (W).....Herbert
PATRIOTS (W).....Edwards
PEARL AND THE PUMPKIN (W) Bratton
PIED PIPER (W).....Klein
POM POM (H).....Felix
PRETENDERS (W).....Clark
PRIMA DONNA (W).....Herbert
PRINCESS BEGGAR (W).....Robyn
PRINCESS CAPRICE (H).....Fall
PRINCE OF PILSEN (W).....Luders
PRINCESS PAT (W).....Herbert
PURPLE ROAD (H).....Peters
RAINBOW GIRL (W).....Hirsch
RAMBLER ROSE (H).....Jacobi
RED MILL (W).....Herbert
RED ROSE (R).....Bowers
RED WIDOW (W).....Gebest
ROLICKING GIRL (W).....Francis
ROSE-MARIE (H).....Friml
ROYAL VAGABOND (W).....Goetzl
ROSE OF ALGERIA (W).....Herbert
ROSE OF ALHAMBRA (H).....Hosmer
SOCIAL WHIRL (H).....Kerker
SOUL KISS (W).....Levi
STRIKE UP THE BAND (NW) Gershwin
STUDENT PRICE (H).....Romberg
TAKE IT FROM ME (W).....Anderson
TATTOOED MAN (W).....Herbert
THREE TWINS (W).....Hoschna
TOP O' THE WORLD (W).....Caldwell
TOURISTS (H).....Kerker
VELVET LADY (W).....Herbert
VIENNESE NIGHTS (H).....Romberg
WEDDING TRIP (R).....DeKoven
WHEN SWEET SIXTEEN (W) Herbert
WONDERLAND (W).....Herbert
YANKEE TOURIST (W).....Robyn
WILDFLOWER(H).....Stotbert, Youmans

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