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CHARLES DILLINGHAM Presents

MONTGOMERY AND STONE
AND
ELSIE JANIS

in a New Musical Comedy

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S48

The LADY of the SLIPPER

Book by

ANN CALDWELL
and
LAURENCE McCARTY

Lyrics by

JAMES O'DEA



sic by
CTOR
BERT

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NEW YORK CHICAGO SAN FRANCISCO LONDON
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CHARLES DILLINGHAM
PRESENTS
MONTGOMERY and STONE
and **ELSIE JANIS**
in a New Musical Comedy

The LADY of the SLIPPER

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ANNA CALDWELL
and
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MUSIC BY

VICTOR HERBERT

Price \$2.99_{net}

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CHARLES DILLINGHAM

Presents

Montgomery and Stone and Elsie Janis
In a Musical Fantasy in Three Acts

THE LADY OF THE SLIPPER
Or A Modern Cinderella

Book by
ANNA CALDWELL
& LAWRENCE McCARTY

Lyrics by
JAMES O'DEA

Music by
VICTOR HERBERT

===== :*: =====

CAST OF CHARACTERS

THE CROWN PRINCE MAXIMILIAN	Douglas Stevenson
PRINCE ULRICH, his brother.	Eugene Revere
CAPTAIN LADISLAW, aide-de-camp to Maximilian	James G. Reaney
BARON von NIX, Cinderella's Father.	Charles Mason
ATZEL, the Baron's butler	Vernon Castle
MOUSER, the Baron's cat	David Abrahams
ALBRECHT, a shoemaker.	Samuel Burbank
LOUIS, his assistant.	Harold Russell
JOSEPH, a milliner	Edgar L. Hay
MATTHIAS, a furrier	Ed. Randall
PUNKS.	From the Cornfield { David C. Montgomery
SPOOKS	Fred A. Stone
CINDERELLA	Elsie Janis
DOLLBABIA.	Lillian Lee
FREAKETTE	Queenie Vassar
ROMNEYA.	Allene Crater
THE FAIRY GODMOTHER	Vivian Rushmore
VALERIE, maid at the Baron's	Peggy Wood
SOPHIA, Albrecht's wife	Florence Williams
IRMA, Joseph's wife	Edna Bates
CLARA, Louis' wife.	Helen Falconer
LUDOVICA, Matthias' wife	Gladys Zell
MAIDA	Lillian Rice
GRETCHEN	Angie Weimers
PREMIERE DANSEUSE	Lydia Lopoukowa
Courtiers, Soldiers, Ladies-In-Waiting, Oriental Women of the Harem, etc.	

===== :*: =====

SYNOPSIS OF SCENES

- Act I — Scene 1 — Kitchen in the Castle of Baron von Nix
Scene 2 — On the way to the Palace
Act II — Ballroom in the Palace of Prince Maximilian
Act III — Scene 1 — The Baron's Kitchen
Scene 2 — Throne room of the Prince's Palace

Staged by. R. H. Burnside
Musical Director W. E. McQuinn

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Nº 1.

Overture

Allegro brillante

The musical score consists of six staves of music for two pianos or four hands. The key signature is one sharp (F# major). The time signature starts at 6/8 and changes to 8/8. The dynamics are marked with *ff* (fortissimo) and *sf* (sforzando). The score features continuous eighth-note patterns, sixteenth-note chords, and various rhythmic figures. Measure 8 is indicated by a vertical dotted line and a Roman numeral '8'.

8

Poco Meno

dim.

Molto meno

paccet.

p rit.

A handwritten musical score for piano, featuring six staves of music in G major and 2/4 time. The score is divided into measures by vertical bar lines. Various dynamics are indicated throughout, including *p*, *f*, *d*, *pp*, and *rit.* Performance instructions such as *(d)*, *(s.)*, and *sempre* are also present. The music includes both treble and bass clef staves, with some staves showing multiple voices or harmonic layers.

A handwritten musical score for piano, consisting of six staves of music. The music is in common time and major key signature. The first five staves are in 4/4 time, while the last staff is in 2/4 time. The score includes dynamic markings such as *p*, *(p)*, *(f)*, *pp*, *rit.*, *più tranquillo*, and *molto rit.*. The notation features various note heads, stems, and beams, with some notes having horizontal strokes through them. The manuscript is written in black ink on white paper.

Molto moderato

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *p*. Measure 1: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has quarter notes.

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *p*. Measure 5: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 6: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 7: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 8: Treble staff has eighth-note pairs; Bass staff has quarter notes.

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *p*, *f*. Measure 9: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 10: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 11: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 12: Treble staff has eighth-note pairs; Bass staff has quarter notes.

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *p*, *sfz*, 1. *3*, 2. *3*. Measure 13: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 14: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 15: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 16: Treble staff has eighth-note pairs; Bass staff has quarter notes.

Tempo di Marcia (*moderato*)

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *fp*, *fp*, *fp*, *fp*, *cresc.*, *f*, *ffz*. Measure 17: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 18: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 19: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 20: Treble staff has eighth-note pairs; Bass staff has quarter notes.

Piano sheet music page 10, featuring five staves of musical notation. The music is in common time and includes various dynamics such as *fp*, *sffz*, and *sss*. The notation includes eighth-note chords, sixteenth-note patterns, and grace notes. The piano keys are indicated by vertical stems pointing up or down, and the bass clef is used for the bass staff.

Poco animato

brillante

Poco pesante

No 2

Opening Chorus

ACT I.

Allegro moderato

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is two flats, and the time signature is common time (indicated by '2'). The tempo is Allegro moderato. The score consists of five systems of music. The first system starts with a forte dynamic (f). The second system begins with a half note rest followed by eighth-note chords. The third system features eighth-note chords with grace notes. The fourth system includes sixteenth-note patterns. The fifth system concludes the page with eighth-note chords.

CHORUS

We are wait - ing for the Bar-on to treat with him while
 We're wait - ing for the Bar-on, the Bar-on.

deck-ing out his "fairs!" We ob - serve he did - n't
 While deck - ing out his "fairs," Ob - serve — he did - n't

care on what ba-sis we a - greed to sell our wares.
 care on what ba-sis,

Ev - ry la - dy in the king - dom —

Wish - es to be fair - est at the ball, Where our

Prince will choose a la - dy, some at - tract - ive lit - tle maid - ie, To

share with him his crown, his life and all.

We are

As-sist-ing them, we lead ex-act-ing
en - ter - pris - ing trades - men.

lives. Of
Wed ex - plain we're not these maid's men

course you're not, be - cause we are your wives. _____

You are our wives. _____

tous.

We have treas - ures rare to of - fer _____

Sure to win at - ten - tion at the ball, _____ Where our

Prince will choose a la - dy, some at - tract - ive lit - te maid - y, To
 To

grace with high re - noun His roy - al court in town, and
 grace with high, with high re - noun, His roy - al court in town,

share with him his crown, his life, his crown and all.

Tempo di Mazurka

Here we have to deck the tress - es of the fair - est

of Prin - cess - es, o - pal - es - cent hued ai -

grette, Here a cres - cent shaped bar - bette,

Here is still an - oth - er no - tion, Set with cor - al

from the o - cean, Picked with lov - ing care a - far,

Fash - ioned for the hair they are, they are, Tri - fles light as air they

are, Gems of jade and jet.

Tempo di Polka

Pink and ro - sy, cute and co - zy for each

 toc - sie of the maid, Here are slip - pers for the

 trip - pers in the dance or on pa - ride. Here to

match them, not to patch them, is a line ex - treme - ly
 gay, — Pink and blue, yel - low too,
 vi - o - let and gray. Pink and blue,
 yel - low too, vi - o - let and gray.—

Poco più mosso

mf Ah! —

Scarves from the In - dies, tin - sel and glit - ter,

Ah! — Ah! —

Gay in the ball - room, oh what could be fit - ter,
 Ah! ————— Ah!

Drape one a - bout one's dim - pled shoul-der, drape one a - bout one's dim - pled shoul-der,
 Ah! ————— Ah!

See how 'twill daz - zle and daze.
 Ah!

ious.

Furs from the furth - est steppes of the Rus - sias,
 Ah! _____ Ah! _____

Mil - an - ese fans, — for hid - ing the blush - es.
 Ah! _____ Ah! _____

We have a stock of them, Quite a big block of them,
 Ah! _____

sp

We have a stock of them, Quite a big block of them, buy - ing the best —

Ah! ————— Ah! —————

fp

animando

— al - ways pays.

Ah! —————

Più mosso

BASSES

But we can - not be de - lay - ing, —————

f

sforzato *f*

lay - ing, _____ We've no fur - ther time for
 We've no fur - ther time for stay - ing, _____

stay - ing, _____ Oth - er cus - tom - ers a -
 Oth - er cus - tom - ers a - wait,

wait _____ To the Bar - on kind - ly
 To the Bar - on kind - ly state,

unis. we can - not wait, so kind - ly state —

state, so kind - ly state — we can - not
we are here,

we can - not wait, so kind - ly state, we are

wait, so kind - ly state — that we are
we are here, we are

ff here! —
here! —
ff here! —
here!

We are wait - ing for the Bar - on To
 We're wait - - ing for the Bar - on, the Bar - on

ff

treat with him while deck - ing out his "fairs!"
 While deck - ing out his "fairs."

We ob - serve he did - n't care on - What
 Ob - serve he did - n't care on what ba - sis,

basis we a - greed to sell our wares.

unis

We have treas - ures rare to of - fer.

unis

Sure to win at - ten - tion at the ball, Where our

Prince will choose a la - dy, some at - tract - ive lit - tle maid-y to
to

grace with high re - nown His roy - al court in town, and
grace with high, with high re - nown His roy - al court in town,

share with him his crown, his life and crown his

life — and all! To share his

s'ra *s'ra* *tutta sforza*

Pesante life, his life life, to share his life and crown!

Presto

Pesante

Presto

NO 3a

Fond Of The Ladies

Atzel with Sophia, Irma, Clara, Ludovica,
Maida, Gretchen and Chorus

Allegro vivo

I'm a whim-si - cal sort of chap,
I can flirt with the great-est ease,*Till ready*Reared in lux-u - ry's am - ple lap. Sel - dom ev - er I
I've a man - ner that's sure to please. Spoon - ing with me isgive a rap For what goes on a - bout me.
a dis - ease That nev - er, nev - er wear - ies.

Smart so - ci - e - ty's la - test tricks, In - ter - est and a - amuse me, nix, And
 Long be - fore I could ev - er vote, I would shy at a pet - ti-coat, And

as for ra - ces and pol - i - ties They get a - long with - out me. There's
 I've been chos - en to play the goat For scores and scores of dear - ies. I

on - ly one thing 'neath the sun can make me sit up peart, — That's
 should per -haps e - vade their traps, But just to please them all, — A -

us - u - al - ly ac - com - panied by The rus - tle of a skirt, for
 gain and a - gain I jol - ly them when O - blig - ing - ly I fall, for

REFRAIN

I'm fond of the la - dies, the la - dies, the la - dies, bless 'em, I
Repeat f. for Dance

love them all, The short and tall, And they all love me.

I'm fond of the la - dies, the la - dies, and all the rest of 'em,

Shy A - me - lia, Frol - ie - some Flo, Dain - ty De - lia, Af - fa - ble Joe,

Al - ber - ti - na, Nat - ty and neat, Love - ly Le - na, Mer - ry and sweet.
 Teas - ing Tes - sie and Sweet Lou - ise, Bon - nie Bes - sie and Mer - ce - des,
 8va.....
 Mar - ga - ri - ta and Ma - ry Ann, I'm a reg - u - lar la - dies man,
 I'm a chap that's fond of the la - dies. - dies. D.S.

Romneya Music

Nº 3b

Maestoso *largamente*

The musical score consists of five systems of piano music. The first system starts with a forte dynamic (ffz) in the bass, followed by a series of eighth-note patterns in the treble and bass staves. The second system begins with a piano dynamic (sfz) in the bass. The third system features a dynamic marking 'tr' (trill) over a sixteenth-note pattern. The fourth system starts with a forte dynamic (ffz) in the bass. The fifth system concludes with a dynamic marking 'accel.' over a sixteenth-note pattern.

Meow! Meow! Meow!

DUET

Nº 4

Cindy and Mouser

Allegro giocoso



CINDY

"Hey, did - dle, did - dle, the eat and the fid - dle," thus

.....

sra

f#p

run-neth the an - cien t rhyme.

MOUSER

Mee - ow, mee - ow, mee - owl _____ Mee -

s

That rhyme it was writ-ten when
 ow, mee - ow! —

8va.....
f.p.

you were a kit - ten, or long be-fore that time. —
 Mee -

8.....

There
 ow, mee-ow, mee - ow! — Mee - ow - ow - owl —

never was yet an - y mous-er I met con - nect-ed with fiddle or band, — Ex-

cept in the case of a string for a bass, or tre - ble, you un - der - stand. — And

that's why I laugh and mer - ri - ly chaff the dit - ty I've quot - ed now, — For

p

all that a cat knows of mus - ie and that is Mee - ow, mee - ow, mee -
Mee - ow, mee - ow, mee -

Refrain

owl —
owl — Mee - - - ow, mee - ow, mee - owl —

My, what a fiend - ish row! —
Mee - ow, mee - ow, mee -

Well, what's the mat-ter, now? If

ow!

I could-n't sing an-y bet-ter than that, so screech-ing-ly high and so

fierce - ly flat, I'd call my-self a sick old cat.

Mee-

fp

sforzando

p

I'd call my - self a
 ow, mee - ow, mee - ow! _____

sick old cat, Mee - ow, mee - ow, mee - ow! _____
 Mee - ow, mee - ow, mee - ow! _____

Dance
Meno mosso.

43

sfz p

tr tr p

tr p

marcato

sfz p

sfz p

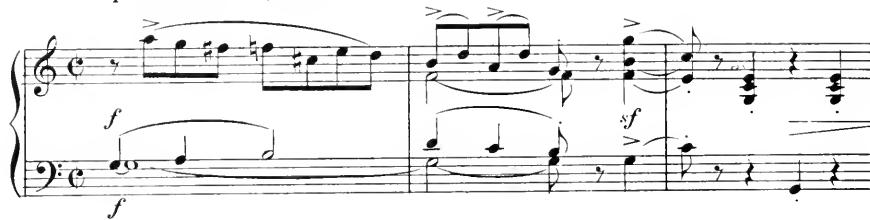
sfz sfz

Like A Real, Real Man

Nº 5

TRIO

Cindy, Punks and Spooks

Tempo di Marcia (*animato*)

CINDY

The man who's nev - er been in love, ex - eites my sym - pa-

thy.

PUNKS

Then o'er us make a fuss.

SPOOKS

For that's the case with

c. I nev - er could quite un - der-stand how such a thing could
 S. us.

c. be, It's real - ly quite ri - die - u - lous to me. *f*
 P. It's
 S. It's

c. I al-ways try to
 P. real - ly quite ri - die - u - lous, we see. —
 S. real - ly quite ri - die - u - lous, we see. —

c. ree - ti - fy such er - rors when I can. —

P. That's ver - y sweet of

c. If you will but as -

P. you.

s. Ex - treme - ly thought-ful, too!

c. sist me in my art - ful lit - tle plan, Ill teach you how to

C. love me like a real, real man.

P. Like a

S. Like a

P. *poco rit.*
real, real man, like a real, real man! —
poco rit.

S. real, real man, like a real, real man! —

P. *poco rit.*

REFRAIN

Meno mosso

C. Kiss, kiss, kiss! that is les-son one, the first thing we must do. —

P. Kiss, kiss, kiss! that is les-son one, the first thing we must do. —

S. Kiss, kiss, kiss! that is les-son one, the first thing we must do. —

Repeat for Dance

P. *pgrazioso*

c. Fol-lows next the sim-ple lit-tle text, of how to bill and coo;

P. Fol-lows next the sim-ple lit-tle text, of how to bill and coo,

S. Fol-lows next the sim-ple lit-tle text, of how to bill and coo;

c. Smile, dear, smile, smile, dear, all the while, re-gard me if you can. As a

P. Smile, dear, smile, smile, dear, all the while, re-gard me if you can. As a

S. Smile, dear, smile, smile, dear, all the while, re-gard me if you can. As a

c. tim - id lit - tle dove, while learn-ing how to love, like a

P. tim - id lit - tle dove, while learn-ing how to love, like a

S. tim - id lit - tle dove, while learn-ing how to love, like a

c. real, real man. man.

p. real, real man. man.

s. real, real man. man.

Dance after Trio

pp

8

mf

1 2

NO. 6

The Garden Party

(Punks and Spooks)

Animato

gar - den par - ty we at - tend - ed, not so long a - go, A

molto delicato

friend - ly On - ion's strong ap - peal de - coyed us to the show, It

A musical score for a solo voice and piano. The music is in common time, key signature of one sharp (F#), and consists of four staves. The vocal part (Soprano) and piano parts are shown. The lyrics are:

was the com-ing out af-fair' of lit - tle I - ma Bean,
I - ma's com-ing out was quite the worst we've ev - er seen; While
there we met a Mis - ter Beet who dared to Cau - li - flow'r, Young
Mis - ter Beet was Pick - led, that's the rea - son he was Sour. A

The piano part includes dynamic markings such as *pp* (pianissimo) and *3* (indicating triplets). The vocal line features eighth-note patterns and some grace notes.

lit - tle Jer - sey Tu - ber vexed the Beet when me oh my! He
rit.
mashed that in - of - fen - sive Sweet Po - ta - toe in the eye.
rit.

L'istesso tempo

Oh! Oh! that gar - den par - ty, all the guests were
strong and heart - y, On - ion's, Pep - per -

mint and Gar - lie danced from night till morn. — The


 Egg - plants hatched their eggs that day, The


 Oys - ter - plants from Oys - ter - Bay, Heard the Sal - ad


 sing a bal lad to the ear of Corn. —


DANCE

f p (Xylophone - Solo)

1.

2. *8va.*

sfz p

sforzando

Nº 7

Games Of Hallow-e'en
Duo



CINDY

BARON

I know a day in the year that can beat all oth-er days for fun.

c I think I'm on to the day that you mean, Oe - to - ber thir - ty one!

c - - - -

B All Hallow-e'en, I can see the bright scene, kid-dies all gathered nigh. With
loco

c - - - -

B bushels of doughnuts and sweet nigger toenuts, and lathers and slathers of pie.

c Gay Jack-o-lanterns a-gleam in the gloom, each with a jol-ly grin,

B

sforzando

c | gai-ly we come a making things hum and promptly the fun would be - gin.

B | *sra.*
fz p

c | - - - -

B | Hunting the slipper and popping the corn, shoot-ing the fes - tive Bean, _____

p *sra.*
fff

ff KIDS Hav-ing the time of our youth - ful lives, in the games of Hal - low -

- - - -

mf *poco rit.* - - - -

Tempo di Valse lente.

e'en,

rit.

CHORUS.

Hallow - éen! Hallow - éen!

Tempo di Valse lente. rit. molto moderato

hal-lowed night of fun. Joe and Jen-ny and

Flo and Ben-ny and "Bub" and "Sis" and "Son."

Boys and girl-ies ad - ven - ture bound through Fol - ly - land se - rene.

All the joys of the world we found in the games of Hal-low - een.

DANCE

The musical score consists of six systems of music. The first system starts with a vocal line and a piano accompaniment. The lyrics 'Boys and girl-ies ad - ven - ture bound through Fol - ly - land se - rene.' are written below the vocal line. The second system continues the vocal line with the lyrics 'All the joys of the world we found in the games of Hal-low - een.'. The third system begins with a dynamic instruction 'DANCE' above the piano part. The fourth system continues the piano accompaniment. The fifth system continues the piano accompaniment. The sixth system concludes the piece.

Witches Ballet

Nº 8

Moderato

Moderato

2/4

fp

fp

sfz

fp

fp

fp

fp

f

f

ffz

Poco meno

p misterioso

r.h.

1.

2.

The sheet music consists of five staves of piano music. The first staff (treble) starts with a dynamic of *p misterioso*. The second staff (bass) has a bass clef and a dynamic of *r.h.*. The third staff (treble) continues the melodic line. The fourth staff (bass) features a sustained note with a wavy line underneath. The fifth staff (treble) concludes the section. Measure numbers 1 and 2 are indicated above the first and second staves respectively.

1.

2.

attacca

Allegro molto

Musical score for piano, page 63, featuring five staves of music. The score consists of two systems of measures.

Staff 1 (Top): Measures 1-2. Treble clef, B-flat key signature. Dynamics: *fp*, *fp*, *fp*, *sfs*. Measure 2 ends with a repeat sign.

Staff 2: Measures 3-4. Treble clef, B-flat key signature. Dynamics: *fp*, *fp*, *fp*, *sfs*. Measure 4 ends with a repeat sign.

Staff 3: Measures 5-6. Treble clef, B-flat key signature. Dynamics: *fp*, *fp*, *fp*, *sfs*. Measure 6 ends with a repeat sign.

Staff 4: Measures 7-8. Treble clef, B-flat key signature. Dynamics: *f*, *accel.*, *a Fine*, *dim.*, *sfs*.

Staff 5 (Bottom): Measures 9-10. Bass clef, B-flat key signature. Dynamics: *sfs*, *p*, *pp*, *pp*, *sfs*.

The Ride To The Castle

Nº 9

End of Act I

Allegro vivo



A musical score for piano, consisting of five staves of music. The score is in common time and uses a key signature of one flat. The music features a variety of chords and rhythmic patterns, primarily consisting of eighth-note and sixteenth-note chords. The first staff begins with a dynamic marking of *ffz*. The second staff starts with *ffz*, followed by a measure of *bh*. The third staff begins with *ffz*. The fourth staff starts with *ffz*. The fifth staff begins with *ffz*, followed by a dynamic marking of *8va*.

Musical score page 66, measures 1-5. Treble and bass staves in B-flat major. Dynamics: *ff*.

Musical score page 66, measures 6-10. Treble and bass staves in B-flat major. Measures 6-7 show sixteenth-note patterns with 3/8 time signature. Measure 8 has eighth-note chords. Measure 9 has sixteenth-note patterns. Measure 10 has eighth-note chords.

Musical score page 66, measures 11-12. Treble and bass staves in B-flat major. Measure 11 starts with eighth-note chords followed by sixteenth-note patterns. Measure 12 starts with eighth-note chords followed by sixteenth-note patterns. Measure 13 begins with a dynamic *ff*. *to Coda*

CODA

Musical score page 66, CODA section. Treble and bass staves in B-flat major. Dynamic: *sempre accel.* Measures show eighth-note chords followed by sixteenth-note patterns.

Sra.

Musical score page 66, end of Act I. Treble and bass staves in B-flat major. Dynamics: *ff*, *ffz*, *ffz*, *ffz*, *ffz*, *ffz*, *ffz*. Measure 12 ends with a dynamic *ffz*.

End of Act I

The Lady Of The Slipper

Nº 10

Act II
Opening Chorus
Bal masqué

Allegro brillante

ff

sff

ENSEMBLE CHORUS

Oh, the bal masqué is a place they say that will

ff

sff ff

ff

ad - dle and mud - dle ones sen - ses, — For it's there you'll meet the
s

rash and dis - creet with the gay - est of con - se - quen - ces; — With a
unis.
^s

war - ri - or here and a Pre - late there, A knight, a Nun, or a
f

dan cer;— It is pal - pa - bly true to the
 Poco
 ques - tion: "Who's who?" There is not much chance for an an - swer, — "Who's
 Poco
 ff
 meno Pesante
 who?" "whos who?" There is - nt much chance for an
 meno Pesante

Tempo di Marcia

an - swer. At the

Tempo di Marcia

facel. e cresce. ff

a tempo

bal mas - què at the bal mas - què There's laugh - ter and

a tempo

sszz a tempo *sszz* *sszz*

sszz

love and there's light and play. and the u-sual cares, that in-

sszz

sszz *sszz*

fest the day, Will van - ish com - plete - ly a -
 way, At the bal mas - què, at the
 bal mas - què, There's none but the mer - ry old fid - dler to

pay,
And the fool is a king, and the
king is a jay at the beau - ti - ful bal mas -
que!
L'istesso tempo

ff
Oh, the
ff

què!

ff

ff

ff

ff

ff

ff

ff

Nº 11

Entrance of Cinderella
and
Song

Princess of Far Away

Cinderella and Chorus

Allegro

L'istesso tempo
(Trumpets on stage)

sra..... a tempo

sra.....

f (Trumpets on stage).

CAPTAIN LADISLAW *f*

A Prin-cess quite un - known, in

mf

The musical score consists of three staves of music. The top staff is for the piano, showing a continuous pattern of eighth-note chords. The middle staff is for the vocal parts, starting with a forte dynamic (ff) followed by a sustained note. The bottom staff is for the basso continuo, showing sustained notes and bassoon entries. The score includes dynamic markings such as *ff*, *sra..... a tempo*, *sra.....*, *f* (Trumpets on stage), and *p*. The vocal part begins with the lyrics "A Princess quite unknown, in". The piano part features sixteenth-note patterns with grace marks.

gold - en char - i - ot but now has en - tered through the

p *fp*

Pal - ace gate; Then give to her, I pray, in
(on stage)

voi - ces tuned to cheer, Such wel - come as be - fits her royl -
f *p*

state.

p *poco accelerando* *sra.....* *poco rit.*

ENSEMBLE

Listesso tempo

pp

En - ter, en - ter la - dy fair and gra - cious,

pp

Listesso tempo

pp

f

pp

Wel - come, wel - come Prin - cess from a - far.

pp

pp

(3)

Greet - ings we of - fer,

(3)

pp

sra:

ppp

pp

will - ing - ly prof - ter,
Prof - fer you al - le - gi - ance,

rit. *ppp*

Stran - ger though you are.

ppp

(Violin Solo)

rit. *pp* *più rit.*

Lento espressivo

(Cinderella enters at back, comes down staircase slowly)

Lento espressivo

molto espress.

(enraptured)

PRINCE *p.p.*

What won - drous

CHORUS

grace,

what won-drous beau-ty

must hide be-

What won - drous grace,

what won-drous beau-ty

must hide be-

hind _____ that mask of lace; — My heart tells
 must hide be - hind that mask of lace.
f

me _____ it is my du - ty to see at
 His heart tells him it is his du - ty to
v

ppp rit.

once and love her hid - den face, — love her

see at once and love her hid - den face, — love her

ppp

perdendosi

face.

face.

ppp

poco accel.

perdendosi

ppp

Princess of Far Away

Cinderella, the Prince and Chorus

Allegro

CINDERELLA

Per -

Moderato

haps from a - far I've strayed; A Prin - cess I may be or

colla voce pp

naid.; Per - haps I have dropped from the stars, _____ A

rit.

God-dess of Ve-nus or Mars; - I'm here, and my name let us
Meno

say is Prin-cess of Far A-way, bent on

Più vivo

whirl of the dance, of the dance. And grant me, yes grant me the

a tempo

pp rit.

Tempo di Valse

a tempo

chance Just to

a tempo *accel.*

p

Molto Meno

sway, just to play like a moon-beam of
 May, on the breast of the
 tide, With my love by my side;
cresc.
 — Just a chance to en-trance in the

lan - guor - us dance, This a - lone is the

poco rit.

theme of each hope and each dream of the Prin-cess of Far A - way! —

pp poco rit.

a tempo

CHORUS

ppp (sempre pp) wotis.

Just to sway, — just to play — like a
wotis.

ppp

a tempo

ppp (sempre)

moon-beam of May, on the breast of the

tide, with my love by my side, Just a

chance to entrance in a languorous dance.

This a - lone is the theme of each hope and each

rit. (They dance off)

dream of the Prin - cess of Far — A - way! —

Tranquillo
perdeudosí

sra.

accel.

sra.

ppp = pppp

Nº 12 Them Was Our Childhood Days

Punks and Spooks

Moderato

The musical score consists of three staves of music in common time, key signature of one flat. The vocal part is in soprano clef, the piano accompaniment has two staves: bass and treble.

Staff 1 (Vocal):

Moderato

I loved a lit - tle girl, we loved no
other,

Some day she'll be a happy bride and groom, Her
par-ents are her fa-ther and her moth-er, — And she keeps a bil - liard ta-ble in her

Staff 2 (Piano - Bass):

f

p

Staff 3 (Piano - Treble):

3

3

room; We nev-er shall for-get At-lan-tic Cit-y,— Where

first we met this lit-tle maid-en sweet, When she went to swim the roll-ers couldn't

roll her, For she had her roll-er skates up-on her feet.

REFRAIN

sfs *sfs*

Oh, Splash! Lis-ten to the wave. She

bought a safe-ty ra-zor and she's learn-ing how to shave.

Some peo-ple like to spend their gold-en child-hood In

sev-er-al dif-fer-ent ways, But Sun-day, Mon-day, Tues-day, Wednes-day,

Thurs-day, Fri-day, Sat-ur-day night, Them was our child-hood days! D.C.

DANCE

Sheet music for piano, featuring four staves of musical notation. The music is in common time and consists of measures 1 through 10. Measure 1 starts with a forte dynamic. Measures 2-4 show a transition with changing harmonies. Measures 5-8 continue the melodic line with eighth-note patterns. Measures 9-10 conclude the section with a final dynamic marking.

Detailed description of the musical elements:

- Staff 1 (Treble):** Starts with a forte dynamic. Measures 1-2: eighth-note chords. Measure 3: eighth-note eighth-note eighth-note eighth-note. Measure 4: eighth-note eighth-note eighth-note eighth-note. Measures 5-8: eighth-note patterns. Measures 9-10: eighth-note patterns.
- Staff 2 (Bass):** Measures 1-2: eighth-note chords. Measures 3-4: eighth-note eighth-note eighth-note eighth-note. Measures 5-8: eighth-note patterns. Measures 9-10: eighth-note patterns.
- Staff 3 (Treble):** Measures 1-2: eighth-note chords. Measures 3-4: eighth-note eighth-note eighth-note eighth-note. Measures 5-8: eighth-note patterns. Measures 9-10: eighth-note patterns.
- Staff 4 (Bass):** Measures 1-2: eighth-note chords. Measures 3-4: eighth-note eighth-note eighth-note eighth-note. Measures 5-8: eighth-note patterns. Measures 9-10: eighth-note patterns.

Measure 10 includes dynamic markings: *sffz*, *p*, *sfz*, *sffz*, *sffz*.

Ballet Suite

Nº 13

(Act II)

Ensemble

Maestoso

Andante lento
molto grazioso

A musical score for piano, page 92, featuring five staves of music. The score consists of two systems of measures. The first system begins with a dynamic of *sfz* (sforzando) and includes a measure of eighth-note chords in the bass and a measure of sixteenth-note patterns in the treble. The second system begins with a dynamic of *appassionato* and includes a measure of eighth-note chords in the bass and a measure of sixteenth-note patterns in the treble. The music is written in common time, with various key signatures (G major, A major, D major) indicated by sharps and flats. The piano keys are represented by black and white squares, and the music is annotated with various dynamics and performance instructions.

Musical score page 93, measures 1-2. Treble and bass staves. Dynamics: forte (f), piano (p), dynamic marking L.H. (left hand).

Musical score page 93, measures 3-4. Treble and bass staves. Dynamics: piano (p), piano (p).

Musical score page 93, measures 5-6. Treble and bass staves. Dynamics: forte (f) espressivo, piano (p). Segno.

Pizzicato (Polka)
Solo

Moderato sempre molto rubato

Musical score page 93, Pizzicato (Polka) Solo section, measures 1-2. Treble and bass staves. Dynamics: piano (p), accelerando (accel.), crescendo (cresc.), sforzando (sfz), piano ritardando (p rit.).

Meno mosso

Musical score page 93, Meno mosso section, measures 1-2. Treble and bass staves. Dynamics: piano ritardando (p rit.), poco animato (a), in tempo.

94

Piano (Top Staves):

- Staff 1: Dynamics: *f*, *pp*, *rit.*
- Staff 2: Dynamics: *pp*

Cello (Bottom Staves):

- Staff 1: Dynamics: *p*, *rit.*, *poco*, *a poco*, *in tempo*, *sfz*, *sfz*.
- Staff 2: Dynamics: *pp*
- Staff 3: Dynamics: *p*, *poco rit.*, *p rit.*, *(Cello Solo)*, *fp*.

Repetition:

- Staff 1: Dynamics: *rit.*, *poco*, *a poco*, *in tempo*, *sfz*, *sfz*.
- Staff 2: Dynamics: *pp*
- Staff 3: Dynamics: *f*, *pp*, *rit.*

Musical score for piano, page 95, measures 1-8. The score consists of two staves. The top staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. Measure 1: piano dynamic, rit., poco a poco. Measure 2: piano dynamic, poco. Measure 3: piano dynamic, rit., a tempo. Measure 4: piano dynamic, rit., a tempo. Measure 5: piano dynamic, rit., a tempo. Measure 6: piano dynamic, rit., a tempo. Measure 7: piano dynamic, rit., a tempo. Measure 8: piano dynamic, rit., a tempo. Measure 9: piano dynamic, rit., a tempo. Measure 10: piano dynamic, rit., a tempo. Measure 11: piano dynamic, rit., a tempo. Measure 12: piano dynamic, rit., a tempo. Measure 13: piano dynamic, rit., a tempo. Measure 14: piano dynamic, rit., a tempo. Measure 15: piano dynamic, rit., a tempo. Measure 16: piano dynamic, rit., a tempo.

Valse lente

Tempo di Valse

Musical score for piano, Tempo di Valse section, measures 1-8. The score consists of two staves. The top staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. Measure 1: piano dynamic, animato. Measure 2: piano dynamic, animato. Measure 3: piano dynamic, animato. Measure 4: piano dynamic, animato. Measure 5: piano dynamic, animato. Measure 6: piano dynamic, animato. Measure 7: piano dynamic, animato. Measure 8: piano dynamic, animato. Measure 9: piano dynamic, animato. Measure 10: piano dynamic, animato. Measure 11: piano dynamic, animato. Measure 12: piano dynamic, animato. Measure 13: piano dynamic, animato. Measure 14: piano dynamic, animato. Measure 15: piano dynamic, animato. Measure 16: piano dynamic, animato.

Musical score for piano, Valse lente section, measures 1-8. The score consists of two staves. The top staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. Measure 1: piano dynamic, animato. Measure 2: piano dynamic, animato. Measure 3: piano dynamic, animato. Measure 4: piano dynamic, animato. Measure 5: piano dynamic, animato. Measure 6: piano dynamic, animato. Measure 7: piano dynamic, animato. Measure 8: piano dynamic, animato. Measure 9: piano dynamic, animato. Measure 10: piano dynamic, animato. Measure 11: piano dynamic, animato. Measure 12: piano dynamic, animato. Measure 13: piano dynamic, animato. Measure 14: piano dynamic, animato. Measure 15: piano dynamic, animato. Measure 16: piano dynamic, animato.

Musical score page 96, measures 1-5. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of four sharps. Measure 1 starts with a eighth note followed by a sixteenth note. Measure 2 begins with a eighth note followed by a sixteenth note. Measure 3 starts with a eighth note followed by a sixteenth note. Measure 4 starts with a eighth note followed by a sixteenth note. Measure 5 starts with a eighth note followed by a sixteenth note.

Musical score page 96, measures 6-10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of four sharps. Measure 6 starts with a eighth note followed by a sixteenth note. Measure 7 starts with a eighth note followed by a sixteenth note. Measure 8 starts with a eighth note followed by a sixteenth note. Measure 9 starts with a eighth note followed by a sixteenth note. Measure 10 starts with a eighth note followed by a sixteenth note.

Musical score page 96, measures 11-15. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of four sharps. Measure 11 starts with a eighth note followed by a sixteenth note. Measure 12 starts with a eighth note followed by a sixteenth note. Measure 13 starts with a eighth note followed by a sixteenth note. Measure 14 starts with a eighth note followed by a sixteenth note. Measure 15 starts with a eighth note followed by a sixteenth note.

Musical score page 96, measures 16-20. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of four sharps. Measure 16 starts with a eighth note followed by a sixteenth note. Measure 17 starts with a eighth note followed by a sixteenth note. Measure 18 starts with a eighth note followed by a sixteenth note. Measure 19 starts with a eighth note followed by a sixteenth note. Measure 20 starts with a eighth note followed by a sixteenth note.

Musical score page 96, measures 21-25. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of four sharps. Measure 21 starts with a eighth note followed by a sixteenth note. Measure 22 starts with a eighth note followed by a sixteenth note. Measure 23 starts with a eighth note followed by a sixteenth note. Measure 24 starts with a eighth note followed by a sixteenth note. Measure 25 starts with a eighth note followed by a sixteenth note.

tranquillo

scherzando

poco rit.

p a tempo

p

Tempo I.

Segno

Allegro moderato

8.....

sfz

poco allarg.

sfz

Meno mosso, molto marcato

sfz

sfz

sfz

sfz

sfz

sfz

dim. 1st time, >
cresc. 2d time 

pp 1st time, ff 2d time 



accel. al Fine 



Nº 14

Bagdad

Punks and Chorus

VICTOR

(Slave Salaams) > (enter Girls)

lunga

(Punks enters)

lunga

Bag-dad is a town in

Tur-key. On a cam-el tall and jer-key You can jourNEY there and see Just how

great it used to be.

Min-a - rets and temples, gaud-y rugs and car-pets real and shod-dy, Gay ba-

trill

poco rit.

a tempo

zars that make you say, Dream-ing of a by - gone day:

poco rit. *a tempo*

REFRAIN

“Life was fair and fine in Bag - dad,

Land of lan guor - ous de - lights, Oh those

dan - eing — girls en - tran - eing — And

oh, those pink A - ra - bian nights. Ah! (spoken)

Girl - - - - -
 ies gay in silk - en trou - sers,
fp *fp* *ff* *fp*

Suf - fragettes? No? No? But the wom - an of the
ffz *fz* *s*... *g*...

har - em knew ex - act - ly how to wear them In O - ri - en - tal
v *v* *v* *v* *v* *v* *v* *v*

Bag - dad, long a - go." — 1 — 2 — go." —
v *v* *v* *v* *v* *v* *v* *v*

ffz

Nº 15

My Russian Girlski

I don't know why it

is.- ki I can't ex-plain-o - vitch why ev'-ry-thing that's Rus-sian gets to

me; I've got a Rus-sian sa-ble And on a Rus-sian

ta-ble I've a Rus-sian sa-mo - var for Rus-sian tea; I've a

rush-in' dis - po - si - tion, that is why I used to rush a

lit - tle Rus - sian girl-ski o'er the seas; Her

name I can't pro - nounce-ski, I might as well a - nounce-ski, It's a

rit.

cross bet - ween a gar - gle and a sneeze. —

Meno mosso

My Rus - sian girl - ski she is a peal - ski, My gen - tle
 Ni-hil - ist with eyes of ba - by blue; My su - gar
 plum - ski, toss-ing the bomb - ski, There's man-y a star in the
 land of the Czar but there's noneski like you. — you.

Nº 16

A Little Girl At Home

DUO

Cindy and Prince

Molto moderato

PRINCE

A lit - tle girl at home I'd like to
 That lit - tle girl at home I'd greet with

*p espressivo**rit.**p*

CINDY

PRINCE

have, I would, I swear, A lit - tle girl at home? What do you mean? — A
 kiss - es ev - 'ry night, You'd lin - ger at the club, how - ev - er fond. — With

pp

CINDY

some - one like your dain - ty self, To give me greet- ing there. Re -
 an - y oth - er girl I'm sure I'd fail to find de - light. Now

PRINCE

mem - ber I am o - ver sev - en - teen. — Don't laugh at my pre - ten - tions, dear, We
how a - bout some fas - ci - na - ting blonde? — For blondes I nev - er cared, For with their

all must dream at times, I'd hold her hand and think it grand To
all en - snar - ing lures, I much pre - fer the sort of charms That

CINDY

hear sweet wed - ding chimes. Would you love her? Would I love her? As the
cor - res - pond to yours. Could you love me? Could I love you? I could,

PRINCE

p espressivo

sun - shine loves the foam, Or as flow 'rets love the dawn, I'd love that lit - tle girl at home.
dear, and I do, There is no one in this world Can take me from the side of you.—

*p espressivo**rit.**rit.*

REFRAIN
CINDY

When you've got a lit - tle girl at home, be-lieve me, You've got some-thing rare,

PRINCE

Some - thing worth a some-thing more than all on earth, In some one sweet and fair.

Eyes that smile and eyes that tempt you for a while, May thrill you through and through. — But you'll

nev - er roam When that girl at home says, "I love

1.

2.

you. —

Repeat for Dance

Nº 17

Punch Bowl Glide

Molto moderato > *s*.....

sp > >

fz

p

f

p

f>poco rit>

a tempo

p

f

p

f

110

f *poco rit.*

a tempo

p

sffz

cresc.

p

ff

f

p

sffz

f

ff

1

2

Nº 18

Finale 2nd Act

Drums of all Nations

Moderato

PRINCE

Her name, good friends, I know not,

(Cello Solo)

p

Her name I can-not say, — A ra-di-ant
riten.

dream she came to me She, dream like, passed a - way. But
(with)

love will sure-ly find her, A slip-per left be - hind- her, Shall be for me a
warmth) *animato* *accel.*
fp *espress.* *poco animato* *l.h.* *> accel.*
l.h.

(with growing intensity)

tal-is-man and guide. The maid whose foot it

piu accel. e cresc.

graces, I'll dow'r with my em - brae's, And

c c c

deeiso

f *sempre a tempo*

she a lone shall be my cho-sen bride. Then call out the drums, sound the a-

a tempo

3

alarm!

Find me that maid-en, that maid-en of charm!

ff

Search ye all King-doms.com-rades and chums bring her back to me, — To the beat of the
drums.

(exit Prince) LADISLAW

f con animore

drums. The drums! the drums! with con-quer-ing vic-to-ry comes!

a tempo

Hark — to the roll of them, Thrill — to the soul of them, the

drums. Hal-lo! — What ho! the

rit.

sforzando pesante

Tempo di Marcia

drums!

2/4 time signature, key signature of four flats. The score consists of three staves. The top staff is for drums, showing eighth-note patterns. The middle staff is for brass, with dynamics ff and sixteenth-note patterns grouped by three. The bottom staff is for bass drum, with dynamics ffz and sixteenth-note patterns grouped by three. A bracket groups the brass and bass drum parts, with the label '(Brass)' under the brass staff and '(Bass Drum)' under the bass drum staff. The right side of the page shows a continuation of the score.

DRUMS OF THE CROWN PRINCE
(Drums on Stage)

2/4 time signature, key signature of four flats. The score consists of three staves. The top staff is for drums, showing eighth-note patterns. The middle staff is for brass, with dynamics ff and sixteenth-note patterns grouped by three, labeled 'brillante'. The bottom staff is for bass drum, with dynamics ffz and sixteenth-note patterns grouped by three. A bracket groups the brass and bass drum parts, with the label '(Bass Drum)' under the bass drum staff. The right side of the page shows a continuation of the score.

2/4 time signature, key signature of four flats. The score consists of three staves. The top staff is for drums, showing eighth-note patterns. The middle staff is for brass, with dynamics ff and sixteenth-note patterns grouped by three. The bottom staff is for bass drum, with dynamics ffz and sixteenth-note patterns grouped by three. The right side of the page shows a continuation of the score.

2/4 time signature, key signature of four flats. The score consists of three staves. The top staff is for drums, showing eighth-note patterns. The middle staff is for brass, with sixteenth-note patterns grouped by three. The bottom staff is for bass drum, with sixteenth-note patterns grouped by three. The right side of the page shows a continuation of the score.

DRUMS OF LEIPSIC

ff

ff (2 Trumpets)

1 2

DRUMS OF NAPOLEON

DRUMS OF HIGHLANDERS

Musical score for 'DRUMS OF HIGHLANDERS' in 6/8 time. The score consists of two staves. The top staff uses a treble clef and has six measures. The bottom staff uses a bass clef and has six measures, with dynamics 'sf' and 'f' indicated. Measures 3 and 6 include grace notes.

Continuation of the musical score. The top staff shows measures 7 and 8. The bottom staff shows measures 7 and 8, with dynamics 'sf' and 'ff' indicated. Measures 8 and 9 feature grace notes. Measure 9 concludes with a key change to B-flat major.

Meno
INDIAN DRUMS

Musical score for 'INDIAN DRUMS' in 2/4 time. The score consists of two staves. The top staff has two measures. The bottom staff has four measures, with dynamics 'sfz' and 'ffz' indicated. Measure 4 concludes with a key change to A major.

Continuation of the musical score for 'INDIAN DRUMS'. The top staff shows measures 1 through 8. The bottom staff shows measures 1 through 8, featuring grace notes and dynamic markings. Measures 8 and 9 conclude with a key change to G major.

Poco Animato
KIDS WITH TOY DRUMS

Musical score for 'KIDS WITH TOY DRUMS'. The score consists of two staves. The top staff is in common time (indicated by '6/8') and has a key signature of one sharp (F#). It features eighth-note patterns with grace notes. The bottom staff is in common time (indicated by '6/8') and has a key signature of one flat (B-flat). It features sixteenth-note patterns with grace notes. Both staves include dynamic markings such as *p*, *f*, and *fp*.

Continuation of the musical score for 'KIDS WITH TOY DRUMS'. The top staff continues with eighth-note patterns. The bottom staff continues with sixteenth-note patterns. Dynamic markings include *p*, *f*, and *fp*.

ALL DRUMS

Final section of the musical score for 'KIDS WITH TOY DRUMS'. The top staff shows a rhythmic pattern with a bass drum. The bottom staff shows a rhythmic pattern with a snare drum. The dynamic is *ff*.

(Bass Drums) (Entrance of Spooks as Drum major)

Musical score for the entrance of Spooks as Drum major. The top staff shows a bass drum pattern. The bottom staff shows a snare drum pattern. The dynamic is *ff*.

Continuation of the musical score for the entrance of Spooks as Drum major. The top staff shows a bass drum pattern. The bottom staff shows a snare drum pattern. The dynamic is *ff*.

GRAND ENSEMBLE

(Dixie)

a tempo

Curtain

The musical score consists of six staves of music. The first staff (Bass) has a key signature of one sharp. The second staff (Treble) has a key signature of one sharp. The third staff (Treble) has a key signature of one sharp and includes dynamic markings 'ff' and '(Dixie)'. The fourth staff (Bass) has a key signature of one sharp. The fifth staff (Treble) has a key signature of one sharp. The sixth staff (Bass) has a key signature of one sharp. The score concludes with a final section labeled 'Curtain'.

Entr' Act

Nº 19

VICTOR HERBERT

Andante

Moderato espress.

The musical score for 'The Lady Of The Slipper' Entr' Act No. 19 is composed of five staves of music for piano and voice. The key signature is one sharp (F# major). The tempo is Andante for the first two staves and Moderato espress. for the remaining three. The vocal line begins with a melodic phrase in the upper staff, marked with a forte dynamic ff. This is followed by a harmonic progression in the lower staff. The vocal line continues with another melodic phrase, marked with a piano dynamic p. This is followed by another harmonic progression. The vocal line concludes with a final melodic phrase, marked with a piano dynamic p and a forte dynamic ff.

120

p

fz

f

Tempo di Valse lente

Musical score for piano, page 121, featuring five staves of music.

Staff 1: Treble clef, key signature of one sharp (F#). Measures 1-4. Measure 4 includes a dynamic *p* and a tempo marking *(d)*.

Staff 2: Bass clef, key signature of one sharp (F#). Measures 1-4. Measure 4 includes a dynamic *p*.

Staff 3: Treble clef, key signature of one sharp (F#). Measures 1-4. Measure 4 includes a dynamic *p* and a tempo marking *rit.*

Staff 4: Treble clef, key signature of one sharp (F#). Measures 1-4. Measure 4 includes a dynamic *p*.

Staff 5: Treble clef, key signature of one sharp (F#). Measures 1-4. Measure 4 includes a dynamic *p*, a tempo marking *perdendosi*, and a dynamic *pp*.

Staff 6: Treble clef, key signature of one sharp (F#). Measures 1-4. Measure 4 includes a dynamic *pp*, a dynamic *sfz*, and a tempo marking *Ad.*

Nº 20

Harlequinade

Tempo di Polka molto moderato

The sheet music consists of five staves of musical notation for piano, arranged in two systems. The first system starts with a treble clef and a 2/4 time signature, followed by a bass clef and a 2/4 time signature. The second system starts with a treble clef and a 3/4 time signature, followed by a bass clef and a 3/4 time signature. The music is written in a polka style with frequent eighth-note patterns and dynamic markings such as *p*, *f*, and *sfz*. The notation includes various chords and rhythmic figures typical of a polka.

A musical score for piano, consisting of five staves of music. The score is divided into two systems by a double bar line with repeat dots.

Staff 1 (Top): Treble clef, common time. Dynamics: *sforzando* (sfz) at the beginning, followed by *p*, *f*, and *p*. Measure 1: Sixteenth-note patterns in E major. Measure 2: Eight-note chords in E major. Measure 3: Sixteenth-note patterns in E major. Measure 4: Eight-note chords in E major.

Staff 2: Bass clef, common time. Measures 1-4: Sixteenth-note patterns in E major. Measure 5: Eight-note chords in E major.

Staff 3: Treble clef, common time. Measures 1-4: Sixteenth-note patterns in E major. Measure 5: Eight-note chords in E major.

Staff 4: Bass clef, common time. Measures 1-4: Sixteenth-note patterns in E major. Measure 5: Eight-note chords in E major.

Staff 5: Treble clef, common time. Measures 1-4: Sixteenth-note patterns in E major. Measure 5: Eight-note chords in E major.

Galop *Allegro molto*

2/4

sff *sffz* *ff* *sffz*

sffz *sffz* *sffz*

sffz *sffz* *sffz* *sffz*

sffz *sffz* *sffz* *sffz*

tutta forza

1. *sffz*

2.

8.

1. 2.

ff accel al fine

sffz

Opening Chorus

Nº 21

Introducing The Lady Of The Slipper
ACT III

Allegro brillante

ffp semper cresc.

ffz

fz

ffz

fz

fz

fz

fz

fz

GIRLS

Bar-on von Nix, Bar-on von Nix, Soon, with the suite of the

Prince you can mix; Beat of the Drum tells us they come,

Leav-ing each sin - gle maid strick-en and dumb. Toss-ing their heads and

champ-ing the bit. Won-der-ing whom the slip-per will fit,

Each lit - tle maid's in a shiv - er of fren - zy know-ing that soon with

loy - al - est friends. He, he our Prince will grace the scene,

Seek-ing his "girl of the slip-per" as Queen.

8.....

8.....

8.....

Poco Meno
(Enter the Prince's Guard)

(Trumpets)

8.....

8.....

8.....

ff

ff

(Enter Cpt. Ladislaw)

Three staves of musical notation in 2/4 time, B-flat major. The top staff shows a melodic line with dynamic ffz. The middle staff shows chords with dynamic ffz. The bottom staff shows chords with dynamic ffz.

March Song (The Lady of the Slipper)

CAPTAIN LADISLAW

Sol-diers who've sensed the thrill of vic - to - ry, Huz - zah!

CHORUS

Four staves of musical notation in 2/4 time, B-flat major. The first two staves are blank. The third staff shows a single note with dynamic ff. The fourth staff shows a rhythmic pattern with dynamic ff.

C.L. He - roes in no sense con - tra - die - to - ry, We are!

We are!

C.L. See us in our fight - ing togs, Where the can - non - ade be - fogs,

C.L. Watch us when they loose the dogs of war, war, war! Our

War! war!

C.L. mision here to - day won't wea - ry us. We

C.L. but o - obey a will im - pe - ri - ous. For our

C.L. Prince we now pur - sue One whom he wants to woo. Our

c.L. quest is for that one mys-te - ri - ous she! she! she!

p grazioso

Oh, the la - dy of the slip-per, is a
of the slip-per

reg-lar rip, rip, rip-per. And to find her since she has
is the rip-per!

C.L. charmed the Prince, We have ven-tured ev - ry - where.
 ven-tured ev - ry-where.

C.L. He - ros line of du - ty leads to Youth and Beau - ty.

C.L. Sure is this, well find that miss, The La-dy, of the Slip-per, fair! —
 Oh, the

CHORUS

la - dy of the slip - per is a reg - lar rip, rip,

rip - per. And to find her since she has charmed the Prince, We have

ven-tured ev - ry - where.

unis.

He - ros line of du - ty

leads to Youth and Beau - ty. Sure is this, well find that miss, The

La - dy, of the slip - per, fair. — LADISLAW announcing His Highness, Prince Maximilian

(Enter Prince Max)

PRINCE (speaking through music) If there be any etc. etc. and try on the

slipper, for whom
- soever etc. etc.
share with me the throne

BARON with DOLLBABIA and FREAKETTE
have entered they come down.

Piu animato
(BARON introduces them)

BARON

Two lit - tle daugh - ters here you see, Flow - ers of my old an -

DOLLB.

ces - tral tree, Blush - ing ro - ses Oh, Pa - pa,

BARON DOLLB. BARON

No - bo - dy knows How shy we are! Each of them has a

accel.

foot, I think. Dim - plied and dain - ty cute and pink,— Then—

Più Mosso

put those feet on trial do, The pro - po - si - tion is up to

Allegro agitato

DOLLBABIA

you. Pa - pa, how can you

FREAKETTE

be so crude, Pa - pa, Pa - pa, Your

ac - tions I should call most rude

BARON

Ha! Ha! ————— Ha

ha———— I'm real - ly quite hys - ter - ic - al, my

rea - son's al - most fled. But slip us the slip-per, come

on, come on, for God's sake go a - head!

Tempo di Marcia

CHORUS

Oh, the la - dy of the

slip - per Is a reg - 'lar rip, rip, rip - per, And to'

find her since She has charmed the Prince We have ven - tured ev - ry -

140

where He - ros line of du - ty,

leads to Youth and Beau - ty, Sure is this, well

find that miss The La - dy, of the slip - per, fair.

perendosi

decrese.

Nº 22 Put Your Best Foot Forwar l, Little Girl

(GIRLS)

This is not in an - y way, a next - to -

na - ture ex - po - sé. Nor should you class it as a pic - ture

show;— Rath-er, let us here con-fess, this seem-ing state of near un-dress Is

mare. *p* *sf* *p* *sf*

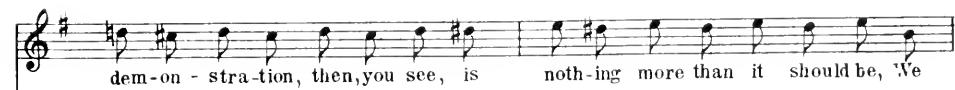
due to that which ev - 'ry one should know. We've

3

come to try a slip - per on the girl whose foot'll fit up - on, The

p

reign - ing Prince she'll mar - ry in a trice, This



REFRAIN



get you man-y a glance; Put your best foot

for - ward, lit - tle girl, it's a lure for the sure - foot - ed

John,— If you win in the game with the slip-per of fame, try it

on, try it on, try it on. 1. 2.

Nº 23

Finale Ultimo

Allegro
(Prince disconsolately)

Vain is the search, I've lost her! lost my radiant

This section shows two staves of music. The top staff is for the voice, starting with a dotted quarter note followed by eighth notes. The lyrics "Vain is the search, I've lost her!" are written below the notes. The bottom staff is for the piano, featuring sustained chords and bass notes. The dynamic is marked as *sforzando*.

(Noise behind Scene)

dream.

This section shows two staves of music. The top staff is for the voice, which is silent. The bottom staff is for the piano, showing eighth-note patterns. The dynamic is marked as *sf cresc* (soft crescendo) and *molto* (very much).

BARON

Hold on there! Wait awhile!

This section shows two staves of music. The top staff is for the voice, which is silent. The bottom staff is for the piano, showing eighth-note patterns. The dynamic is marked as *sfz* (soft *f*) and *sfz* again.

PRINCE

an-oth-er ap-pli- cant please. Yes, and who may she be?—

CINDERELLA

A

spinster your highness, a spinster, that's me. Allegro

Meno

colla voce

a tempo

Allegro (Pointing derisively at Cinderella)

ENSEMBLE AND CHORUS

PRINCI

Ha! Ha! Ha! Ha Ha Ha Ha! Ha Ha Ha Ha Ha Ha! Hold!

Ha! Ha! Ha! Ha Ha Ha! Ha Ha Ha Ha Ha Ha!

Ha! Ha! Ha! Ha Ha Ha! Ha Ha Ha Ha Ha Ha!

ff

sfp

ff

ENSEMBLE AND CHORUS

Moderato espressivo



Ah! Ah! Be-

Ah! Ah! Be-

(Prince puts on Slipper)

(Prince Leads Cinderella to chair)



Moderato espressivo



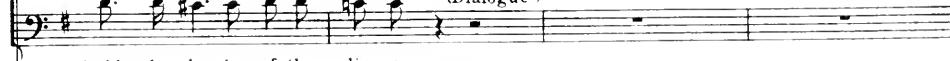
poco accel. > > Meno

hold the la-dy of the slip-per.

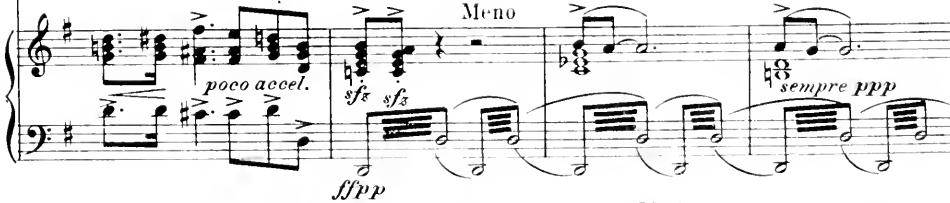


hold the la-dy of the slip-per.

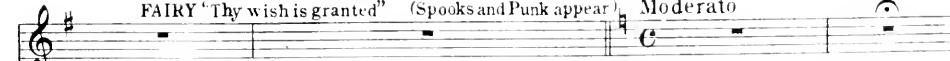
(Dialogue)



hold the la-dy of the slip-per.



FAIRY 'Thy wish is granted' (Spooks and Punk appear) Moderato



(Short Dialogue)



Meno mosso
ENSEMBLE

C Kiss, kiss, kiss! that is les - son one the first thing we must
 P Kiss, kiss, kiss! that is les - son one the first thing we must
 S Kiss, kiss, kiss! that is les - son one the first thing we must
 (Repeat for Dance)

p grazioso

C do. Fol - lows next the sim - ple lit - tle text, of
 P do. Fol - lows next the sim - ple lit - tle text, of
 S do. Fol - lows next the sim - ple lit - tle text, of

C how to bill and eoo; Smile, dear, smile,
 P how to bill and eoo; Smile, dear, smile,
 S how to bill and eoo; Smile, dear, smile.

C smile, dear, all the while, re - gard me if you ean. As a
 P smile, dear, all the while, re - gard me if you ean. As a
 S smile, dear, all the while, re - gard me if you ean. As a

C tim - id lit - tle dove, while learn-ing how to love, like a
 P tim - id lit - tle dove, while learn-ing how to love, like a
 S tim - id lit - tle dove, while learn-ing how to love, like a

C real, real man.
 P real, real man.
 S real, real man.

f Pesante

Moderato espressivo

When you've got a lit - tle girl at home,believe me you've got something rare,

When you've got a lit - tle girl at home,believe me you've got something rare,

When you've got a lit - tle girl at home,believe me you've got something rare,

Moderato espressivo

Some - thing worth a something more than all on earth. In some-one sweet and far,

Some - thing worth a something more than all on earth. In some-one sweet and fair,

Some - thing worth a something more than all on earth. In some-one sweet and fair.

Eyes that smile and eyes that tempt you for awhile. May thrill you through and through, But you'll

Eyes that smile and eyes that tempt you for awhile. May thrill you through and through, But you'll

Eyes that smile and eyes that tempt you for awhile. May thrill you through and through, But you'll

Tempo di Valse lento

never roam when that girl at home says "I love you" Just to sway,

never roam when that girl at home says "I love you" Just to sway,

never roam when that girl at home says "I love you" Just to sway,

— just to play like a moon-beam of May, On the

— just to play like a moon-beam of May, On the

— just to play like a moon-beam of May, On the

breast of the tide, with my love by my side, Just a

breast of the tide, with my love by my side, Just a

breast of the tide, with my love by my side, Just a

chance to en-trance in a lan-guor-us dance, This a -
 chance to en-trance in a lan-guor-us dance, This a -
 chance to en-trance in a lan-guor-us dance, This a -

lone is the theme of each hope and each dream of the Princess of Far A -
 lone is the theme of each hope and each dream of the Princess of Far A -
 lone is the theme of each hope and each dream of the Princess of Far A -

Piu mosso
 way.

Piu mosso *sra:* *sfz* *sfz*

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