CHAS. DILLINGHAM presents

Apple Blossoms
AN OPERETTA

BOOK & LYRICS BY
Wm. LeBARON

MUSIC BY
Fritz Kreisler and Victor Jacobi

T. B. Harms
AND
FRANCIS O'RY & HUNTER
NEW YORK
CHARLES DILLINGHAM

Presents

APPLE BLOSSOMS

An Operetta, in Three Acts

Music by
FRITZ KREISLER and VICTOR JACOBI

Book and Lyrics by
WILLIAM LeBARON

Staged by
FRED G. LATHAM and EDWARD ROYCE

PRICE, THREE DOLLARS

New York
T. B. HARMS & FRANCIS, DAY & HUNTER
62 West 45th Street

Copyright 1920, by T. B. Harms & Francis, Day and Hunter
All rights reserved International Copyright secured
CAST OF CHARACTERS

(In the order of their appearance)

JULIE........................... MISS RENA PARKER
POLLY......................... MISS JUANITA FLETCHER
MOLLY.......................... ADELE ASTAIRE
JOHNNY.......................... FRED ASTAIRE
NANCY........................... MISS WILDA BENNETT
LUCY FIELDING.................... MISS RUTH LEE
ANABEL MASON.............. MISS HILAH REEDER
RICHARD (DICKIE) STEWART.. MR. PERCIVAL KNIGHT
CHAUFFEUR......................... MR. GEORGE FORDYCE
GEORGE WINTHROP GORDON.
MR. HARRISON BROCKBANK

HARVEY.......................... MR. ROY ATWELL
PHILIP CAMPBELL.......... MR. JOHN CHARLES THOMAS
MRS. ANNE MERTON........... MISS FLORENCE SHIRLEY

School Girls, Bridesmaids, Usurers, etc., by Misses Helen Arlington,
Helen Allen, Genevieve Willament, Lillian White, Gladys White,
Ruth White, Grace O'Connor, Hilah Reeder, Mary Phillips,
Marie Ayres, Kathleen Conway, Lucile Darling, Edna Whiston,
Marie Walsh, Kathleen Errol, Veronique Baener, Loraine
Nelson, Peggy Williams, Dorothy Harrigan, Eleanor Mathison,
Esther Wortly, Brenna Dugro. Messrs. Frank Snyder, H. Cornell,
Edward Smith, C. Townsend, W. D. Smith, W. Dennis, I. Carter,
L. Kristel, E. Barlab, B. Sheldon, H. Starrett.

SYNOPSIS OF SCENES

ACT I—Garden of Castle Hall School, Clifton-on-Hudson.

ACT II—At Phillip Campbell's House, near Fifth Avenue.

ACT III—The Ball Room.

Scenery by Joseph Urban.

TIME—The Present.
MUSICAL NUMBERS

ACT I

1. OPENING CHORUS—(Kreisler) . . . . Miss Fletcher and Girls 9
2. SONG—(Jacobi)—"Brothers," Miss Parker, Miss Fletcher and Girls 15
3. SONG—(Kreisler)—"Who Can Tell?" . . Miss Bennett and Girls 22
4. TRIO—(Jacobi)—"Three Is a Bare," Miss Bennett, Miss Fletcher and Mr. Knight 27
5. "Letter Song"—(Kreisler) . . . . . . . . . . Miss Bennett 32
6. DUET—(Jacobi)—"On the Banks of the Bronx," Miss Parker and Mr. Knight 40

7. FINALE
   (a) ENSEMBLE & SONG (Jacobi)— I'll Be True To You . . . . . . . . Miss Bennett
   (b) "Nancy's Farewell"—(Kreisler) . . Miss Bennett and Miss Fletcher, Miss Parker, Mr. Brockbank, Mr. Knight and Company.

ACT II

8. DUET—(Kreisler)—"The Marriage Knot," Miss Parker and Mr. Atwell 57
9. SCENE AND SONG—(Jacobi)— "When the Wedding Bells Are Ringing," Miss Bennett and Girls 63
10. SONG—(Jacobi)—"Little Girls, Goodbye," Mr. Thomas and Men 70
11. DUET—(Jacobi)—"You Are Free," Miss Bennett and Mr. Thomas 79
12. SONG—(Kreisler)—"The Widow" . . . . . . . Miss Shirley 90
13. QUARTET—(Jacobi)—"On A Happy Wedding Day," Miss Bennett, Miss Shirley, Mr. Thomas and Mr. Knight 97
14. FINALE—(a) Quintet. (b) Recitative and Phillip's Story— (Kreisler) (c) Ensemble—(Kreisler and Jacobi) 102

ACT III

15. OPENING CHORUS—(Kreisler and Jacobi) 127
16. SONG—(Kreisler)—"Star of Love" . . . . . Miss Bennett and Girls 138
17. SONG—(Kreisler)—"A Girl, A Man, A Night, A Dance," Miss Shirley and Girls 144
18. SONG—(Kreisler)—"I Am In Love" . . . . . . . . Mr. Thomas 148
19. DUET—(Kreisler)—"The Second Violin," Miss Shirley and Mr. Knight 152

MUSICAL DIRECTOR
Mr. William Daly
Come a-

-long we are through for the day
All our work in ge-o-lo-gy is o-ver, Though

We

laugh and we play More than half of the day And we're al-ways skip-ping, dan-cing, turn-ing

When we should be learn-ing, Come a-long, we are through for the day And we'll

Throw all our books far away
Let's forget we're at school, let us
break every rule, Balmy spring is in the air, joy and
love is everywhere, let us dance, let us shout, let us play while we sing, let's en-
joy — A day in the Spring — tranquil e poco rit.
Three Girls Alone

Dont you see that we three only Can-not help it if we feel lone-ly
a tempo e molto leggiero

For our days fly and pass (ver-y quick-ly we'll go) a-way

Sure-ly we ought to be keep-ing From our school notes thoughts that start weep-ing

Soon we will leave, but there's time to play Let's be hap-py while we all may. Come a-
-long we are through for the day All our work in ge-o-lo-gy is

over. Though we laugh and we play More than half of the day And we're

al-ways skip-ping, dan-cing, turn-ing When we should be learn-ing, Come a-

-long, we are through for the day And we'll throw all our books far a-
way. Let's forget we're at school, let us break every rule, Halmay

spring is in the air, joy and love is every where, let us

dance, let us shout, let us play while we sing, let's en-

joy the day in the spring.
SONG (Julie, Polly and Girls)

"BROTHERS"

VICTOR JACOBI

Allegretto grazioso

JULIE

1. When your mother says that you can't go out with want to dine with a certain man, but

a tempo

poco rall. p

stacc.

J.

any certain man Do you obey when father says: "Oh no!" Do you decline or

POLLY

love always finds a way. Why of course I think till I do you go on and dine. Why of course I think till I

Copyright MCMXIX by T. B. Harms & Francis Day & Hunter, N.Y.
All rights reserved
International Copyright secured
P. poco rit. a tempo
hit up on any simple little plan
hit up on some excuse that lets me go
Then down the
grazioso
poco rit. a tempo

Then home I

JULIE
street away from home we met. Then sad, but
run and tell them what I've done. Oh yes, you
tranquillo

Poco meno, quasi Valse
ttrue
do!
You say, your brother met you.
You say, your brother took you.

cedendo

a tempo

Tempo di Valse tranquillo

There are hundreds of brothers.

elegante e ritmato

senza rit.

mp
Who'd look strange to their mothers

Every girl must have one or two, some may have three.

For there're many a sister

Says 'twas brother who kissed her
But no such bliss as that kiss belongs in the family.

When you lie!

There are hundreds of brothers,

Who'd look strange to their mothers.
Every girl must have one or two, some may have three. For there's many a sister.

Julie

But no such bliss as that kiss belongs to a brother.
DANCE

In the family,

tranquillo

in tempo

ben ritmato
Who Can Tell
(Nancy and Girls)

Words by
WM LE BARON

Music by
FRITZ KREISLER

Andante con moto

Piano

I've always wondered
I can't help wondering

(NANCY):

And just exactly
That I feel quite the
It feels to have this new sensation. It must be something far away like all the stars above, I'm sure the nearest one, and all the more beautiful.
Refrain
Slow waltz time

can it be so

sentimentally, but with a certain swing

I'm longing to know

Who Can Tell
still feel a thrill,

When I hear the name of one so am I in love?

How should I feel

How can I be sure when it's real

All the world

Who can tell
Who Can Tell

knows so well

Yet there's none who can

tell. Am I in tell. All the

world knows so well

Yet there's none

who can tell.
TRIO (Nancy, Polly, and Dickie)

"THREE IS A BORE"

VICTOR JACOBI

Tempo di Marcia

NANCY & POLLY

We can-
We are
marcato

DICKIE

not a-gree that a-mong us three An-y se-crets should ob-
such good friends that he just pre-tends That he is an-noyed by this
But the
But I
grazioso

NANCY & POLLY

world all knows that you can't pro-pose With a crowd to en-tet-tail
can't em-brace with a sis-ter face In the way of ev-ry kiss
If you're
You're a
marcato

DICKIE

real-ly loath to con-fide in both We are much sur-prised in you But I
bash-ful boy but it gives us joy As per-haps you may per-ceive
Can't you

Copyright: © 1929 by T. B. Harms & Francis Day & Hunter, N.Y.
All rights reserved. International Copyright secured.
Polly

think I'll stay And I'll go away It's the only thing to do
take a tip? Very well, I'll skip. It is time for you to go

Nancy

not too fast

For anyone one can see That two is company
un pochissimo meno e con ritmo

Dickie

And three is just a beastly bore! Why any

Nancy

lonely pair Can have a love affair There must be two and never
more
When you find you're the third in the party

There's a rule that you can't defy.
It means that

you're de trop.
It's up to you to go.
So run along don't

wait, good-bye!
way, good-bye!

Tempo I
DANCE

Well pointed, with piquancy

String

Pizz.
NO 5

SONG (Nancy and Chorus)
LETTER-SONG

Fritz Kreisler

Moderato

Verga

Express

Light Waltz rhythm, not too fast
Allegretto grazioso

Nancy (reading)

Dear Nancy I've at last made up my mind to tell you

what I've planned for you to do. The time has come...
when you must look ahead, For now you're old enough to think of

life and what is best for you Oh! Nancy, The

days of youth are all too short, I know, But we cannot pretend

to change the rule, So don't be disappointed
when I say, The time has come for you to leave the school

(to the girls) Oh what a very sad surprise, I hardly can believe my eyes,

Oh why does life demand so much we hate to do

Why should my duty interfere Just when I am so happy here
and when I want to stay, I have to say "Adieu"

So here's an end to all my fun The many joys of youth are done

and what the future hold for me—no one can tell,

But though we go our different ways I'll not forget the dear old days,
You'll never know how sad I feel to say "Farewell!"

But though we go our different ways I'll not forget the dear old days

You'll never know how sad I feel to say "Farewell!" Dear Nancy.

Ah!

Oh! what a very sad surprise, We hardly can believe our eyes
Oh! why does life demand so much we hate to go

Why should our duty

Ah! And when I want to stay I have

Interfere just when you were so happy here And when I want to stay I have

—to say "Adieu"

Ah

—to say "Adieu"

So here's an end to all your fun, The many joys of
And what the future holds for me—No one can tell youth are done. And what the future holds for us—No one can tell

Ah! Ah!

But though we go our different ways We'll not forget the dear old days

cresc.

'Tis so sad to say "Farewell"

You'll never know how sad we feel to say "Farewell" But though we go our
Ah! Ah! 'Tis so sad.
different ways, We'll not forget the dear old days You'll never know how sad we feel.

poco a poco diminuendo

— to say "Farewell" Ah! Farewell

Ch. to say "Farewell" to say Farewell

piu sesto

Ah! "Farewell"
to say "Farewell"
DUET. (Julie and Dickie)

ON THE BANKS OF THE BRONX

VICTOR JACOBI

JULIE

Allegretto

molo grazioso

1. I know a place where we can

Well have a comfy Morris

dwell. Way up beyond the noisy "El." There are no wealthy social leaders' chair. And you can read your papers there. There'll be a little table with a

DICKIE

there. A taxi siren never honks. Where we will

lamp. But every night I'd rather go. Around the

set-th in the Bronx. The ladies do not smoke or drink or swear. Then

corner to a show I love to see the movie ladies vamp. Then
when we want a special lark
There's lots of benches in the
coming home we'll always stop
And have a soda in the

park
Where we can sit and almost
shop
That deals in drugs and books and

Julie
see
scrap
and
toon

Dickie

The neighbor
But dear, our

all live simple lives
And husbands never beat their
house is in the block
And don't forget my little
DICKIE

wives
Ex - cept per - tae or Sun - day af - ter -
stock
Of gin and rye and scotch and ev - ry

strictly in time (senza rit.)

JULIE

noon
thing

Piu mosso

There's a
There's a

Meno

quest a

mp un poco cresce.
poco rit. e dim.
rit.

ALLEGRETTO

lit - tle flat a wait - ing On the Bronx's banks for you
lit - tle flat a wait - ing On the Bronx's banks for you (Dickie)

DICKIE

Where the
charming chap named Goldstein Calls when ever
the rent is due. (Julie) Where you

an - t tor in hon - est And the ice man's word is true
Where the
neigh-bors all are moral
And the cops don’t need to roam
sit on your front porch-es
And the girls and fellows roam
Where a room and bath and

kitchenette are home sweet home___home.

dance-pantomime
Allegro giusto
FINALE - ACT I

a) ENSEMBLE and SONG (Nancy)

"I'LL BE TRUE TO YOU"

VICTOR JACOBI

Allegretto, quasi Andantino - sensibile

Girls

Julie what's the matter? What is it makes you cry?

Girls

Nancy is leaving She's going away from us to a tempo

Julie

Copyright MCMXIX by T.B. Hems & Francis, Day & Hunter, N.Y.
All Rights Reserved International Copyright Secured
Julie

girls

Allegro moderato

Nancy is leaving? What does it mean?

Your

Meno e

uncle is cruel that's plain to be seen But Nancy don't leave us. We

marcato

encor' meno

expressed

roll

Girls

can't see you go O please, please won't you tell us this

Moderato e poco pesante
(to Uncle George)

Girls

news isn't so

O please, please

won't you tell us this

roll.

UNCLE GEORGE

Girls

news is not so

It's true, it's

Allegretto moderato

quasi a tempo poco rit.

true Nancy is leaving I have plans for her.

tranciutto colla voce.

But I want no tears or sorrow

poco ritenuto cresc.
Dickie (to Nancy)

Come, say good-bye to your friends
Mast I say good bye to

Nancy

Do not feel broken heart-ed

Dickie

you?

Allegretto, poco andantino
dolce

a tempo
p

Nancy

Just be-cause we are part-ed
I will nev-er for-

Nancy

-get your love
all my life through
Nancy

And in one way or other POLLY

Don’t say that he may be your

Nancy

You’ll be more than a brother

brother

Without you he can never

Polly

If it should be they force me to marry another I’ll be

live

Solo Violin

tranquillo
true to you

Do not feel broken

Do not feel broken hearted

hearted

Just because we are

Just because you are parted
part - ed

She will nev - er for - get your love all her life

love

through

more than a broth - er to me

You'll be more than her broth - er
If it should be they force me to marry another

I'll be true to you

Polly Dickie

Nancy darling

L'istesso tempo

Allergando

Dear

a tempo

Pp

rit. — PP

fugue

fugue

fugue

fugue

fugue

fugue
b) Nancy's Farewell

(Nancy and Girls)

Andante con moto

Slow Waltz time

Sentimentally but with a certain swing

Dear friends, goodbye now I must go

Nancy

Though my heart is heavy, I know

So when you

Nancy

— say adieu don't be sad or I'll be weeping,
Nancy

I hate to leave but must o - boy, Don't for - get

Nancy

what I say What may, come none can

tell, Think of me, say fare - well

Nancy

Dear friends, good - bye, now I must go Though my heart is

Girls

Dear friends, good - bye, now you must go Though your heart is
heavy, I know, So when you say a-dieu

heav-y, We know, But when you say a-dieu

Don't be sad or I'll be weeping, I hate to leave

Don't be sad or we'll be weeping. You hate to leave

but must obey Don't forget what I say,

but must obey Don't forget what we say,
Nancy
What may come none can tell, Think of me

Girls
What may come none can tell, Think of me

Nancy
say fare-well What may come none can tell Think of

Girls
say fare-well Think of

Nancy
me say fare-well

Girls
me say fare-well
ACT II
(DUET Julie and Harvey)
"THE MARRIAGE KNOT"

FRITZ KREISLER

Julie

Harvey

Julie

Harvey

Julie

Harvey

Julie

Harvey

Julie

Harvey

Andante grazioso, quasi allegretto

Andante grazioso, quasi allegretto

up-to-date young Darby needs a modern sort of Joan

Don't believe in living just together all alone

Romeo would not leave her, in a room alone you bet

When an

Think of

They

Old

cresc.
Julie: 
- day there are temp-ta-tions That to them did not oc-cur,
bil-co-ny she stood on, Kept him from her for a time,

Harv: 
Dar-by had no typ-ist And his Joan had no chaf-feu-
Rom-ie had a lad-der, And I'll bet the boy could climb Oh! the

Julie: 
marriage knot is not the kind of knot that it used to

Harv: 
marriage knot is not the kind of knot that it used to

Allegretto giusto e molto ritmico
Julie: More often it sets them free. And
There isn't a balcony, On

Harv.:

Julie: gives them liberty When brides and grooms have
that you will agree When married folks throw

Harv.:
gives them liberty When brides and grooms have
that you will agree When married folks throw

Julie: separate rooms Then nobody can deny, That there
off their yokes

Harv.:

Julie: separate rooms Then nobody can deny, That there
off their yokes
Julie: Isn't a knot that's knotted today like the
Harv: Isn't a knot that's knotted today like the

Julie: knot that they used to tie the
Harv: knot that they used to tie the

Pogo più vivo

DANCE
SCENE AND SONG (Nancy and Girls)

"WHEN THE WEDDING BELLS ARE RINGING"

VICTOR JACOBI

DIALOGUE
Nancy

Girls

Allegretto moderato

1. Your words are shocking if sincere when we hear you speak of 2. Oh what a position what a chance for romance if ev'ry

dancing Nancy dear

wedding were a dance

It's
always known that Mendelssohn was played when folks are wed.
really so where'er you go they fox-trot every where.

(spoken)
Of course it
You can't re-

They use those tunes in countless Junes and
Then if they do at weddings, too, the

must be either that or Lohengrin
silt the rhythm makes your feet obey

walk with solemn tread
same why should you care

That is
When you

You surely wouldn't have them all come dancing in
It all depends on the music that they play.
just what I would like to do And so would each of you who dared to take a
all come marching up the aisle If each of you would smile and lift your shoulders

For you see it always seems to me That life really
Right away you'd gently start to sway And into a
We would take a chance
We would lift them so

is just like a dance
When the wedding bells are ringing
There's a feeling they are bring - ing

An - y mu - sic now - a - days if it plays Just a

phrase Seems to set your feet a swing - ing

When you hear the or - gan

peal - ing If you get a fun - cy feel - ing

It's just a mod - ern way

The dancing wed - ding day

day

When the wedding bells are
Girls

ring - ing  There's a feel-ing they are bring - ing  Any mu - sic now-a-

Girls

days If it plays Just a phrase Seems to set your feet a swing - ing.

Girls

When you hear the or - gan peal - ing  If you get a fun - ny feel - ing.

Girls

It's just the mod - ern way  The dan - cing wed - ding day.
When the wedding bells are ringing
There's a feeling they are bringing

Any music nowadays If it plays Just a phrase Seems to set your feet a

swing ing When you hear the organ pealing If you get a funny

feel ing It's just the modern way The dancing wedding day

Fine
SONG (Phil and Men)
"LITTLE GIRLS, GOOD BYE!"

VICTOR JACOBI

Tempo di Marcia

PP sempre stacc.

sempre cres.

We have

We have

seen that the marriage knot has been tied, tied, tied, And we

seen that the marriage knot has been tied, tied, tied, And we
Cho. for you know you can. There is a

Yes you know you can Have a wife on a modern

Yes you know you can Have a wife on a modern

Phil. How I hate to believe that I'm a married man

Cho. pian. simplex
Why gladly when I know I'm

Come on brace up and take it gladly, not sadly.

L'istesso tempo

married now And must be true to one girl

quasi a piacere

Little girls, good-bye

Allegrpetto
1. Where is the man who is glad to bow to the plan
That he give up
2. Now must I part from the girls who, deep in my heart
I have thought I'd

a tempo (not too fast)

Phil.

all of his life to his wife
From his wedding day
love all my life for my wife
Never would agree

Phil.

Why should he try
When he can't forget with a sigh
All his old loves
Man - y a man Has declared he knows that he can
Give his past up

Phil.

Ask any man for the truth and he will say
That may be fine for the rest but not for me
Poco meno poco riferendo

I love the
girls, girls, girls, just the same And being wed cannot kill the

There is the same old charm in flirtation With a

maid half afraid And when she

looks at me with a smile I know it's girls make life worth the
Ten.

He loves the girls, girls, girls, just the

Bass

He loves the girls, girls, girls, just the

Tempo di Marcia

 marcato

mf

f

CHO.

same

And being wed cannot kill the

same

And being wed cannot kill the

CHO.

flame.

There is the same old charm in flirtation with a

flame.

There is the same old charm in flirtation with a
CHO.
maid half a-fraid And when she

CHO.
looks at him with a smile. He knows it's girls make life worth the

CHO.
while. Now he must leave them forget them, but
love then So dearest girls good
love then So dearest girls good

rit. 1/8  rit.

bye.  

The men have gone. Phil stands undecided for a moment, then goes to the door of Nancy's room and gently

a tempo (tranquillo)

tries the handle. Just then Harvey enters with a note in his hand. Phil suddenly stops.

smors

rail. dim.

Psf
DUET (Nancy and Phil.)

"YOU ARE FREE"

VICTOR JACOBI

PHIL.

My wife! That's so but I have no claim on you —

Allegretto moderato

NANCY

For of course you are just as free As if you had never

married me —

How kind I'm glad that the

complement I can return But ah, I never hoped for this

Nancy

Phil.
Nancy

I never knew such wedded bliss
My only thought is for your

My happiness And mine's for

Nancy

you

Phil.

Tempo di Valse

Free as the
birds in the air
Flying with never a care
Wandering about like the evening breeze
Through the trees where we please

NANCY
Follow our whims while we may
'Tis the somewhat hesitating
quest in tempo
Phil

For the one who chooses Very often loser, Love is never
dolce

Nancy

Danger always

Phil

sure to be romance

Nancy

lurks in cupid's arrows But he hasn't aimed at you and

Nancy

me allargando

If you are thinking of some other girl to
Your may al-ways know that you are free

Phil.

Ne-ver have I seen, it's true such a wife as you They are ver-y

Allegretto moderato e grazioso

Nancy

I don't mind say-ing My

Phil.

tfew

dolce

a tempo

Nancy

fears you are quite al-lay-ing For I nev-er in my
Nancy

life Thought I could set-tle down and be a hap-py wife

PHIL.

My wife! But you nev-er need to think of me.

Tempo I.

Nancy

Oh, no, I nev-er have in-tend-ed to For me I'm sure that that would

Phil.

Nancy

never never do I'll nev-er think of you!

Tempo di Valse

tranquillo
Phil.

Some day of course you will find

Love has left

friend-ship be-hind

Just how it hap-pens no

a tempo

one can say
But some day there's a way

a tempo grazioso

P'sfi

Nancy

Love is a ty-rant I know

And I'm somewhat hesitating

poco allarg.

quasi sin tempo
When you are captured your freedom ends. So let us go on being friends.

Love is just a game that two are playing.

Love is nothing but a game of chance.
Phil
For the one who chooses Very often loves, Love is never
dolce

NANCY
Danger always

Phil
Sure to be romance

Nancy

Lurks in Cupid's arrows But he hasn't aimed at you and

Nancy

me If you are thinking of some other girl to
attargando
love
You may always know that you are free

tranquillo

If you are thinking of some

allegro

If you are thinking of some

Other girl to love
You may always know that you are free

Other one to love
You may always know that you are free
SONG (Anne and Chorus)

"A WIDOW"

Allegretto grazioso

FRITZ KREISLER

Anne

Women all are most e- fraic of A widow,

a widow Wondering why so much is made of

Copyright NCMIX by T. B. Harms & Frances, Day & Hunter, N.Y.
All rights reserved International Copyright secured
A widow, a widow, For she does not de-
tery rhythmically

mand it And women, can not un-der-stand it, There

must be secrets they don't know.
When a man is introduced to a widow,

Even though he isn't used to

A widow, a widow, He finds her not a
-larming And e-ven de- clares she is charm-ing. He's

soon a string up - on her bow.

cery rhythmically

It's the wid-ow, that cap- tures the men. On her
cery rhythmically
list she can have nine or ten, She's an artist at keeping them
guessing Whether once again she'll be a wife, She ac-
cepts their diamonds and their rings. All their motor cars and various
things With an air of complete condescension.
Happy is the widow's life. It's the widow, that captures the men on her list she can have nine or ten. She's an artist at keeping them guessing. Whether once again she'll be a wife, She accepts their diamonds and their rings. All their...
motor-cars and various things. With an air of complete condescension.

Anne

Happy is the widow's life.

Ah!

Anne & Chorus

Happy is a widow's life.

why try to be a wife?
QUARTET (Nancy, Anne, Phil. and Dickie)
"THE HAPPY WEDDING DAY"

VICTOR JACOBI

Allegretto moderato e grazioso

PHIL.

Everybody should be gay
Let us act the other way
un poco marcato

ANNE

So they say on a wedding day
Let us be gay on your wedding day

DICK

Weddings seem so sad to me
Treat each other like a friend
poco sforz.

ANNE

That must be who could disagree
And pretend this is not the end

NANCY

I'll confide now that I've tried
I don't feel like a blushing bride
dolce

I agree now that you see
I do not want you to weep for me
stacc.
Let's be gay—just as you say Joy is the one thing that

married On the wings of excitement I'm
we're for And excitement is all that we're

Why, oh,  

She should quite have her way on her wedding day.
She should feel just that way on her wedding day.
**Anne**

why should people sigh Why at a wedding do they always cry? Why,

**Nancy**

why I can’t decide, And why should they always kiss the bride?

**Phil & Dick**

Why should

**Nancy & Anne**

Why

**Ph & D**

gloom surround the groom Nobody ever knows he’s in the room
N. & A.

should we have to lie

Ph. & D.

In a promise to obey, right away On a

commodo

strictly in time

N. & A.

happy wedding day

day

Ph. & D.

happy wedding day
day

grazioso

DANCE

f
dance.

f

should we have to lie in a promise to o-

bey, right away on a happy wedding day

strictly in time

(senza string)
FINALE - ACT II

a) QUINTETTE

№ 14 (Nancy, Anne, Phil., Dickie, Uncle and Chorus)

FRITZ KREISLER

Very rhythmically (March tempo)
Nancy: Well I went to lunch the other day with a friend of mine.

Annie: sharply

Phil.: Put that down

Dick: sharply

Uncle: Yes, I'll put that down
Nancy: I motored out just

Anne: Put that down

Phil.: 

Dick: 

Uncle: Yes, I'll put it down

Chorus:

Nancy: yesterday, with such a charming nice young chap

Anne: 

Phil.: 

Dick: 

Uncle: 

Chorus: Shame, Put that

Shame, Put that
Nancy

sharply

Anne

Put that down, put that down

Phil.

sharply

Put that down, put that down

Dick

with emphasis

Uncle

Yes I surely will put it down put it

CHORES

Buses alone

Put that

Nancy

Anne
carelessly

Phil.

While in the Bus the other day a pretty

Dick

Uncle
down

CHORES
down
Nancy: down, down, down
Anne: nothing wrong
Phil.: Put it down
Dick: My morals have been
Uncle: interrupting Nancy

Chorus: Put it down

Chorus: Put it down
I've done exactly what I should

Put it down,

Phil. going strong

Put it down,

Dick sharply

Put it down,

sharply dim.

Put it down,

sharply dim.

Put it down,

Put it down,

Put it down,
Nancy: Put it down, put it down, Put it down, put it
Anne: Put it down, put it down, Put it down, put it
Phil.: must say I've been very good, Put it down, put it down, Put it down, put it
Dick: Put it down, put it down, Put it down, put it
Uncle: Put it down, put it down, Put it down, put it
Chorus: Put it down, put it down, Put it down, put it
Nancy
\[ \text{molto cres. e string} \]
\[ \text{ff} \]
down, down, down, down, down, down, down, down.

Anne
\[ \text{molto cres. e string} \]
\[ \text{ff} \]
down, down, down, down, down, down, down, down.

Phil.
\[ \text{molto cres. e string} \]
\[ \text{ff} \]
down, down, down, down, down, down, down, down.

Dick
\[ \text{molto cres. e string} \]
\[ \text{ff} \]
down, down, down, down, down, down, down, down.

Uncle
\[ \text{molto cres. e string} \]
\[ \text{ff} \]
down, down, down, down, down, down, down, down.

Chorus
\[ \text{molto cres. e string} \]
\[ \text{ff} \]
down, down, down, down, down, down, down, down.

Attacca
b) Recitative and Philip's story

Quasi Recitativo

MODERATO

Nancy is an innocent school girl. What-

ever has happened, her mistake is small. But you,

Philip are a man of the world and therefore you are to blame for it

all, But I'll not stand by and see you breaking Nancy's
PHIL. Wait!

Light and swinging Waltz rhythm

heart.

I'll tell you a

Light and swinging Waltz rhythm

story I chance to know, Of an innocent girl at

school Who fell quite in love and became en-

-gaged, To a man, who was not such a fool. Just
then the uncle arrived, and said, No, no, no, You'll

wed another man, She did, but the lover came back that

day, He knew the groom, what a plan! But neither one

knew that the husband saw through their scheme, but he did and he
Allegro

Harvey enters with

Know.

Nancy. Are you sure that he did? Phil. Oh quite sure. N. And what did the husband do?

Allegro

f a tempo

colla parte

Phil. seat and hat!

Phil. sarcastically

a tempo

ad libitum e quasi Cadenza

previ pilato

rit. — Why being a

Phil. man of the world you see. The husband, I wish you to

Phil. note. Was highly amused by his wife's a-
Phil.

Alarm, And he care-less-ly put on his coat.

Then

atempo
ma un poco sostenuto

when it was buttoned he took his hat, his case, and of course his

Più lento

Più lento

gloves, Then offering the arm to a very dear friend, He
Phil.

left them a - lone with their lov-es

Più vivo

Allegretto grazioso

Anne

Women all are most a-fraid of a wid-ow, a wid-ow,

Allegretto grazioso

Anne

Won-dring why so much is made of a wid-ow, a wid-ow,

UNCLE     PHIL. to Nancy         NANCY (haughtily)

But stop, I don't un-der-stand, It is quite clear, is it not? Nothing could be more so,
c) ENSEMBLE

FRITZ KREISLER and VICTOR JACOBI

Tempo di Marcia
I love the girls, girls, girls just the same — And being

Phil.

wed did not kill the flame — There is the same old charm in flit-

Phil.

a tempo
With a maid half afraid — And when she

Phil.

looks at you with a smile — I know it's
Phil.
girls make life worth the while I can-not leave them, for-get them...

Phil.
(sarcastically) a piccere

Phil.
bye! Moderato, con passione

a tempo

molto dim e rall dolcissimo
Love is just a game that two are playing

Tempo di Valse moderato

Love is nothing but a game of chance

We may be regretting Should we be forgetting

Love is never sure to be romance
PHIL.

Danger always lurks in Cupid's arrows Love is only

Nancy.

It's just the way of the

Phil.

lack you take a chance It's just the way of the

in strict Waltz time

world you see for we said that we longed to be free

Nancy.

Phil.
It's just the way of the world, you see, At

It's just the way of the world, you see, At

It's just the way of the world, you see, At

It's just the way of the world, you see, At

It's just the way of the world, you see, At

It's just the way of the world, you see, At

It's just the way of the world, you see, At

It's just the way of the world, you see, At

It's just the way of the world, you see, At
Nancy: poco rit. - Presto
  last we both are free!

Anne:
  last you both are free!

Phil:
  last you both are free!

Dick:
  last you both are free!

Uncle:
  last you both are free!

Harvey:
  last you both are free!

Julie:
  last you both are free!

Chorus:
  last you both are free!

Phil runs out with Anne
ACT III
OPENING CHORUS

FRIEDRICH KREISLER and VICTOR JACOBI

Tempo di Valse alla viennese
with a smelting rhythm
(Curtain)

Soprano I & II

Tenor & Bass

danceto-night, All is bright—sheer delight What

joy to live just the waltz to-night Let us be young and
dance while we may Let's hire, hire, laugh, dance, oh...

what a time to sing, to fling, to swing, to night,

Eyes in - vite, all is right Oh, what a chance to let the
dance ex-cite And in our joy u-nite. For-get the world to-night.

Forget the world to-night.

with a swinging gait
One Soprano & One Contralto

Life is ro-mance Laugh while we dance

Meno mosso with a swinging gait
(laughing)

Ahl— Ahl— ah! ah! ah! ah! ah! ah! ah! No fear or

(laughing)
care, free as the air— Ahl— Ahl— ah! ah! ah! ah! ah!

ah!—

If you but smile. Ah! is worth while—
(laughing)

Ah! ah! ah! ah! ah! Let us laugh while we can.

(poco rit. a tempo)

very rhythmically

with a swing

Till the night turns to day. Let us whirl in the dance. While we

very rhythmically

with a swing

very energetically and rhythmically

still have the chance. Let our joy be as free as the wires on the wall.

very rhythmically again
sea Let's turn the night time to day

All the Girls

Life is romance Laugh while we dance Ah!

All the Tenors

ahi ahi ahi ahi ahi ahi

No fear or care
laugh while we may Till the night turns to day Let us whirl in the
dance While we still have the chance Let our joy be as free As the
ships on the sea Let's turn the night time to day
Tempo I

joy to live and love, and dance to-night. All is bright.

sheer delight What joy to live, for just the waltz to-night

Let us be young and dance while we may. Let's live, love, laugh.
dance. Oh, what a time to sing, to fling, to swing to-

ught Eyes in - vite, all is right. Oh, what a chance

to let the dance ex-cite. And in our joy u-nite. For-get the
Cho.

world to-night
Forget the world, the world to -

Cho.

right

Più mosso
Star Of Love

Words by
Wm. Le Baron

Music by
Fritz Kreisler

Copyright MCMLXIX by T. B. Harms & Francis, Day & Hunter, N.Y.
All Rights Reserved International Copyright Secured
quick-ly I for-got as all fair maid-ens do, For

how should I have known, that lov'er of mine __________

Dressed as trou-badour of a gay de-sig-n

Would one day be he that I would love for aye And yet now I re-

Star Of Love
call the song be sang that day

A song to his maid, his love to be,
And this the song he sang to me.

Oh, Love Star, shine down on a beautiful maid

Hark to the strains of my glad serenade

Star Of Love
Bring her many lovers to woo her You know that your
magie commands are the kind that must be obeyed For
lovers who'll be happy are under your care
Smile down keep them ever away from despair

Star Of Love
If you do they will always remain true
As all the world, we've been told, loves a lover, they all love you.

Refrain

Oh, star of love way up in the sky Banish all sadness Make that merry twinkle in your eye

Star Of Love
doce

Fill us with gladness Up in the heavens above

Send out your message of love For all our happiest days,

We owe to you Oh! star Ah! Ah!

Star Of Love
SONG (Anne and Chorus)

"A GIRL, A MAN, A NIGHT, A DANCE"

ANNIE

Allegretto grazioso

There always have been many theories of

how a girl may win a man —— A night in June, a

golden moon Have helped a lot since time began, A

stroll along a leafy, lonely path May often start a loving

Copyright MCMLXIX by T.B.Harms & Francis, Day & Hunter, N.Y.

All rights reserved International Copyright secured
sigh. But that is old and far too simple

REFRAIN

now that. There's something new to try A girl, a

man, a sight, a dance. And music that is lively, what a chance

a tempo, con ritmo

For Cupid. When the dazzling lights are shining in their eyes And they are
swept away from cares of day. A girl, a man, a night, a dance,

No wonder when combined they do entrance completely. Now the
girls are in sight and you men are all right. So let's all of us dance to-

CHORUS

night. A girl, a man, a night, a dance. And music that is lively, what a chance
For Cupid When the dazzling lights are shining in their eyes And they are swept away From cares of day. A girl, a man, a night, a dance.

No wonder when combined they do... entrance completely. Now the girls are in sight And you men are all right So let's all of us dance tonight.
I'm In Love

Words by
W.B. LE BARON

Musio by
FRITZ KREISLER

Andante

Voice

She speaks to me of love, With

words I prize all else a - bove Yet

hard - ly I be - lieve my sens - ses now, Or

Copyright MCMX by T. B. Harms & Francis, Day & Hunter, N.Y.
All Rights Reserved International Copyright Secured
that the past she may re-deem-

poco rit.

I stand as in a dream. I'm in

poco rit.

Refrain

Slow waltz time

love with the one girl for me

I'm as happy as man e'er can be,

I'm In Love
She's divine — she is mine,

All the world is gay — all is bright. There is nothing can keep us apart.

For I know she's the girl of my love.

I'm In Love
after years of heartache
Now I'll quickly forget all the
others I've known For the girl that I love— a
-molto rit
-lone For the girl that I love for my

my own. I'm in love for my own.

I'm in Love
ACT III

No 19

DUET (Anne and Dickie)
"THE SECOND VIOLIN"

FRITZ KREISLER

Allegro moderato

Anne

Dickie

If we belonged to a band

Not all could expect to play the solo in many arts the
second parts Are played by the stars, you'll a-

-ree, And you are a star to

The best of tune would be

mo"o cres".
With just a first violin.

The other parts you're sure to need. The first do not always.
 sharply and with concise rhythm
\textit{a tempo}

lead. So dear. \textit{Don't for - get that a se - cond vi - o -}

\textit{REFRAIN}
\textit{a tempo}

 sharply and with concise rhythm
\textit{con ritmo}

May be worth twice as much as the

\textit{lin}

It's a rule that is true the wide world o - ver That the

\textit{rest}
Anne

first is not al	ways the best

An	y
time when the

Dickie

first is not al	ways the best

An	y
time when the

Anne

Orchestr

tra is play-

ing. You will note when the mu-

sic be-

Dickie

Orchestr

tra is play-

ing. You will note when the mu-

sic be-

Anne
cresc. molto

That the se-

cresc. molto

cret is in the com-

-bi-

gins.

Anne
cresc. molto

That the se-

cresc. molto

cret is in the com-

-bi-

gins.

Dickie

cresc. molto
After repetition jump to Coda for Chorus and Dance
CODA

Anne

Girls

Chorus

Men (Tenor)

Don't forget that a second violin May be

Don't forget that a second violin May be

CODA

Anne

Cho.

worth twice as much as the rest It's a

worth twice as much as the rest It's a
Anne:
rule that is true the wide world o - ver that the

Choir:
rule that is true the wide world o - ver that the

Anne:
first is not al - ways the best

Choir:
first is not al - ways the best
time when the Orchestra is playing, You will

note when the music begins That the