

50
 HAMLIN & MITCHELL'S
 STUPENDOUS EXTRAVAGANZA AS PRODUCED
 AT THE GRAND OPERA HOUSE, CHICAGO.

BABES IN TOY LAND

BOOK AND LYRICS BY
 GLEN MACDONOUGH
 MUSIC BY
 VICTOR HERBERT

He Won't Be Happy Till He Gets It.....	50
With Downcast Eye.....	50
The Health Food Man.....	50
Floretta.....	50
Before and After.....	50
Toyland.....	50
If I Were a Man Like That.....	50
Go to Sleep, Slumber Deep. Lullaby.....	50
The Men.....	50
Never Mind, Bo-Peep, We Will Find Your Sheep.....	60
Jane.....	50
Military Ball (Instrumental).....	50
March of the Toys (Instrumental).....	50
The Moon Will Help You Out.....	50
Barney O'Flynn.....	50
<hr/>	
Selection.....	1.00
March.....	50
I Can't Do the Sum, Polka and Two Step.....	50
<hr/>	
Score.....	2.00 Net
Gems.....	50 Net



SM 360

Before and After.

Lyric by
GLEN MAC DONOUGH.

Music by
VICTOR HERBERT.

Tempo di marcia.

Voice.

Piano.

ff *ff* *ff* *pp*

Be -
Be -

Detailed description: This system contains the first musical notation. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Tempo di marcia'. The piano part begins with a forte dynamic (*ff*) and includes a triplet of eighth notes in the right hand. The vocal line has a few notes with rests.

fore they were mar - ried they talked like this, "Will
fore they were mar - ried when out they went, A

Detailed description: This system contains the second musical notation. The vocal line continues with lyrics. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *ff* and *p*.

love - y's own dove - y give love a kiss? Will
cou - pe or han - some or hack he'd rent "My

Detailed description: This system contains the third musical notation. The vocal line continues with lyrics. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *f* and *p*.

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own - eyes own own - est be ev - er true and
 dear - est" he told her "my hearts own queen You

"Oos 'it - tle oo - zel - ly oose is oo"? Ha! Ha!
 neer in a trol - ley car shall be seen"!

rit. *a tempo.*

rit. *molto pesante.* *f a tempo.*

Ha! Ha! Par - don the laugh - ter. That was be - fore but

this is af - ter. Ha! Ha! Ha! Ha! Par - don the

laugh - ter That was be - fore but this is

DIALOGUE.

CUE.

af - ter!

sfz accel. *sfz* *sfz* *sfz* *f a tempo.*

DIALOGUE.

CUE.

No wise man will _____ dis - par - age mar - riage

Yet still it is _____ ex - ceed - ing strange

— that when you mar - ry — Un - less you're wa - ry —

brillante.

You both will find — a dread - ful change! —

— That when you mar - ry — Un - less you're wa - ry —

rit. *D. C. al Fine.*

— You both will find — a dread - ful change! — *Fine.*

rit. *sfz* *Fine.* *D. C. al Fine.* *sfz*

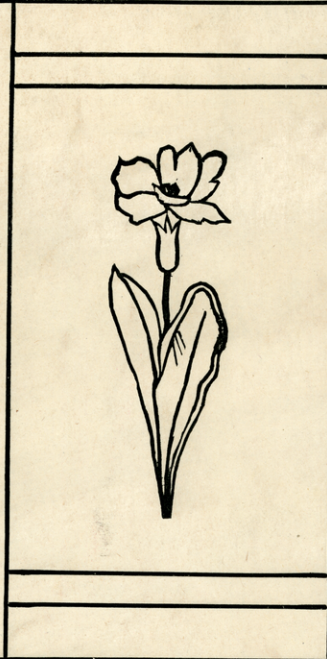
Novelties for Piano by Victor Herbert

Fleurette.
 by VICTOR HERBERT.

Animato.
 Piano.

Tempo di Valse lento.
pp molto esplosivo. *accelerando.* *poco rit.*

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Yestertthoughts
 by
 Victor Herbert.

573.

Molto Lento.

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PANAMERICANA.
 Moroccan Characteristic.
 VICTOR HERBERT.

Molto moderato e marcato.
 Piano.

pp molto marcato a feroce.

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Under the Elms.
 by VICTOR HERBERT.
 M. M. J. 69.

Sempre molto rubato.
 Piano.

pp a tempo. *molto accel.*

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