

The UNIQUE MUSICAL OFFERING

# “Madame Moselle”

## ACT I

1. Duet - (Harry & Fred) “Back Out”
2. Song - “What are you going to do about it?”
3. Waltz Song - “Everybody knows Madame Moselle”
4. Song (Nina) “I’ll Be There”
5. Duet (Nina & Fred) “Ding-Dong”
6. Trio (Eva, Fred, Harry) “Is That All?”

## ACT II

7. The Live Model
8. Song (Harry) “I Never Can Remember”
9. Song (Nina) “Rosie of Palermo”
10. Song (Eva) “Love is sure to get you”
11. Duet: “If You Are Anxious To Please Me.”
12. Song Kerrazzo “Constantinople”

## ACT III

13. Nina & Chorus “It’s The Style”
14. Song (Smudge) “Most Embarrassing”
15. Duet: “Goodbye dearest one, Goodbye”
16. Duet: (Harry & Smudge) “Wait”
17. Song (Eva) “By Tunnas Rolling Waters.”

A French Vaudeville  
in three acts

Adapted by  
EDWARD A. PAULTON

Original Musical Setting by  
LUDWIG ENGLANDER

Direction of CHASE & EVERALL  
Staged by GEORGE W. LEDERER

OPERATIC EDITION  
**LEO. FEIST**  **NEW YORK**  
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SM2599

"Madame Moselle"

To my dear and esteemed friend Miss Nette Rossenstrauss.

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# "I'll Be There."

Words by  
EDWARD A. PAULTON

Music by  
LUDWIG ENGLANDER

VOICE

I'm  
I've

Tempo di Valse

*mf* *f* *mp*

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 3/4. The vocal line begins with a rest followed by the lyrics 'I'm I've'. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. Dynamics include mezzo-forte (mf), forte (f), and mezzo-piano (mp).

Allegro

just off the lin - er, And glad to be on land, No  
trav-elled, I've seen things, One time, a ris - que show, My

*p a tempo.*

Detailed description: This system contains the second musical notation. The vocal line continues with the lyrics 'just off the lin - er, And glad to be on land, No trav-elled, I've seen things, One time, a ris - que show, My'. The piano accompaniment continues with a steady rhythm. The tempo is marked 'Allegro' and the dynamics include piano (p) and 'a tempo'.

time could be fin - er, Than I had, un - der - stand! The  
teach-ers were mean things, They would - n't let me go. 'Twas

Detailed description: This system contains the third musical notation. The vocal line concludes with the lyrics 'time could be fin - er, Than I had, un - der - stand! The teach-ers were mean things, They would - n't let me go. 'Twas'. The piano accompaniment continues with a steady rhythm.

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men were de - light - ful, Of me a fuss they made, And  
their fault I stole out, I hate to dis - o - bey, The

when I prom - e - nad - ed, Their part - ners they dis - card - ed, At -  
peo - ple said: "It's splen - did" To like it I pre - ten - ded, But

ten - tion close to me they paid. Al - tho' the ves - sel lurched I'd  
what it meant I could not say. I love to dance, At school they

*mf*

no a - larms, It al - ways threw me in - to some one's arms, I'd  
don't know what the grizz - ly bear is, or the Tur - key Trot, the

find my head on man - ly chest, I'd al - ways chose the best. They'd  
 Tan - go's wrong They all de - cide, I don't know till I've tried. I

say, "let's sit on deck when it is late," I'd nod my head, They'd an - swer,  
 know the mu - sic goes right to my head, And I don't cred - it more than

"That's a date," I knew it would be dark, still I'd re - mark:  
 half what's said, If me you would in - vite I'll think it's right.

*p* *rall.*

**Tempo di Valse**

— Tho' you dare me, — You can't scare me, I'll be there, — I'll be  
 — As for dan - cing, — It's en - tran - cing, I'll be there, — I'll be

*mf a tempo*

there; — Tho' it's lone - ly, — with you on - ly, — I'm a-  
 there; — If you hold me, — as you told me, — I don't

ware, — I don't care. — Tho' the last time, — For a past - time,  
 care, — Yes, I dare. — If you need me, — You may lead me —

— You be - haved — Like a bear, — If you'd please me, — And you'll  
 — From the room — To the air, — If you'll press me, — And ea-

squeeze me, — I'll be there, — I'll be there! — there! —  
 ress me, — I'll be there, — I'll be

1. 2.  
*D.C. nitro* *f*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a series of chords and melodic lines, with some notes beamed together. The bass line is particularly active, moving through several chords.

The second system of musical notation continues the piece. It features similar chordal textures and melodic fragments. The bass line continues to provide a rhythmic and harmonic foundation for the upper parts.

The third system of musical notation shows further development of the musical ideas. There are some longer notes in the upper staff, possibly indicating a melodic line or a sustained chord. The bass line remains consistent in its harmonic support.

The fourth system of musical notation continues the composition. The notation includes various chord voicings and melodic patterns, maintaining the overall harmonic structure.

The fifth and final system of musical notation on this page concludes the piece. It features a final cadence with sustained chords in the upper staff and a clear ending in the bass line.

# Europe's Sensational Waltz Successes!

BY THE WORLD'S FOREMOST WRITERS.

Tempo di Valse  
*Mysterious*

THE PASSING OF SALOME.

By Archibald Joyce.

Musical score for 'The Passing of Salome' in 3/4 time, key of D major. The score is for piano, starting with a *pp* dynamic. It features a complex, rhythmic accompaniment with many chords and arpeggios in both hands.

CHARMING.

By Archibald Joyce.

Tempo di Valse

Musical score for 'Charming' in 3/4 time, key of D major. The score is for piano, starting with a *p* dynamic. It features a more melodic and flowing accompaniment compared to the previous piece.

VALSE NOVEMBRE.

By Felix Godin.

Valse

Musical score for 'Valse Novembre' in 3/4 time, key of D major. The score is for piano, starting with a *ff* dynamic and *risoluto* marking. It includes *stacc.* markings and a *p* dynamic later in the piece.

VALSE ROSEDA.

By Uriel Davis

Valse

Musical score for 'Valse Roseda' in 3/4 time, key of D major. The score is for piano, starting with a *mp* dynamic and *con espressione* marking. It features a steady, rhythmic accompaniment.

A THOUSAND KISSES.

By Archibald Joyce.

Valse

Musical score for 'A Thousand Kisses' in 3/4 time, key of D major. The score is for piano, starting with a *p* dynamic and *dolce* marking. It features a gentle, flowing accompaniment.

DREAMING.

By Archibald Joyce.

Tempo di Valse  
*simplice*

Musical score for 'Dreaming' in 3/4 time, key of D major. The score is for piano, starting with a *p* dynamic. It features a simple, rhythmic accompaniment with a *cresc.* marking towards the end.

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