

WERBA & LUESCHER  
PRESENT

THE  
ROSE MAID

"BLUB ODER MADEL"

A NEW OPERETTA IN TWO ACTS  
BOOK BY FELIX DÖRMANN & A. ALTMANN

ENGLISH BOOK BY

HARRY B. & ROBT. B. SMITH

LYRICS BY

ROBERT B. SMITH

MUSIC BY

BRUNO GRANICHSTAEDTEN

|  |    |
|--|----|
| Roses Bloom for Lovers, - - -                  | 60 |
| Moon, Lovely Moon, - - -                       | 60 |
| When Two Little Hearts Beat<br>Together, - - - | 60 |
| Sweethearts, Wives and Good Fellows,           | 60 |
| Money Talks, - - -                             | 60 |
| The Course of True Love, - - -                 | 60 |
| Lost - A Heart, - - -                          | 60 |
| One Waltz, Only One Waltz, - - -               | 60 |
| The Happy Family, - - -                        | 60 |
| The Mighty Dollar Greets You, - - -            | 60 |
| Stork, Stork, - - -                            | 60 |

|                             |      |
|-----------------------------|------|
| Waltzes - - -               | .75  |
| Selection - - -             | 1.00 |
| Complete Vocal Score, - - - | 2.00 |

SM 2183

## Sweethearts, Wives and Good Fellows.

Lyric by  
Robert B. Smith.

Music by  
Bruno Granichstaedten.

Andante.

When  
life seems a bore and the days drag a - long, When you  
can't pur - sue a road but it ends all wrong, If you'll

The musical score is written in 2/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The tempo is marked 'Andante'. The piano part begins with a forte (*ff*) dynamic and includes a triplet in the second system. The vocal line includes lyrics: 'When life seems a bore and the days drag a - long, When you can't pur - sue a road but it ends all wrong, If you'll'. The piano part ends with a piano (*p*) dynamic.

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mix with good fel - lows and leave care be - hind you, Re -

morse will nev - er find you. *più mosso.* Join a jol - ly crowd,

Where the laugh - ter's loud, drown - ing all thoughts not so mer - ry,

Drain a glass or two (more, if it suits you) Leave noth - ing there but the

*poco rit.*

cher - ry. Time will pass a - way, Till the break of day,

*a tempo*

Greets you with sud - den warn - ing, Still you lin - ger on,

Till your friends have gone, With - out thought of the morn - ing.

*rit.*

Moderato

Where the lights are burn - ing And hearts are

*mf a tempo* *p*

gay; Where the life is turn - ing

night in - to day. There my friends may find me,

*p* *poco string*

leav - ing care be - hind me, Lead - ing some fair charm - er through the

*piu mosso*

maz - es of the dance. Find - ing fas - ci - na - tion

*poco meno mosso*

in a fond flir - ta - tion, Liv - ing in the ec - sta - cy of

*colla voce*

*rit*  
some ro - mance. What's — the use of pin - ing when friends are

*rit* *mf* *p*

true, And — the sil - ver lin - ing al - ways in

*mf* *p*

*piu mosso*  
view? Down with mel - an - cho - ly, Wor - ry is a fol - ly,

Life is what we make it, So let's make it worth the while.

The first system of music features a vocal line in treble clef with a key signature of two sharps (D major) and a 2/4 time signature. The lyrics are "Life is what we make it, So let's make it worth the while." Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature. The piano part uses a variety of note values and rests to provide harmonic support.

Go where it is bright - est, Where the hearts are light - est,

*poco meno*

The second system continues the vocal line with the lyrics "Go where it is bright - est, Where the hearts are light - est,". The piano accompaniment includes the instruction *poco meno* in the left hand. The notation shows a continuation of the melodic and harmonic themes from the first system.

Where your friends are wait - ing To re - ceive you with a smile.

*colla voce* *rit.*

The third system concludes the vocal phrase with the lyrics "Where your friends are wait - ing To re - ceive you with a smile." The piano accompaniment features the instructions *colla voce* and *rit.* (ritardando). The system ends with a double bar line and a 3/4 time signature change.

Valse lente.

Sweet-hearts and wives and good fel - lows, True as the A - zure a -

*f*

The fourth system is a piano solo section titled "Valse lente." in 3/4 time with a key signature of two sharps. The lyrics "Sweet-hearts and wives and good fel - lows, True as the A - zure a -" are written below the first staff. The piano part is marked with a forte *f* dynamic. The accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

bove, \_\_\_\_\_ Hearts with a friendship that mel - lows \_\_\_\_\_ Warmed in the

*p*

sun-shine of love. \_\_\_\_\_ Smiles that you al - ways re - mem - ber, \_\_\_\_\_

Kiss - es too sweet and too few, \_\_\_\_\_ A life that seems like the

*pp*

fair - est dreams, That is the life for you. \_\_\_\_\_

*p rit.* *pp*

# IN THE SHADOWS

DANCE.

Played by command of King George and Emperor William.

According to an article in the "Daily Telegraph" of May 18th and "London Opinion" of May 20th the famous composition "IN THE SHADOWS," composed by Herman Finck, was played by royal command during the performance of "Money" at the Drury Lane Theatre before King George V of England and Emperor William of Germany. It was accorded a very prominent place on the programme and it has in consequence been mentioned in nearly every paper and taken up by nearly every musical director throughout Europe.

"London Opinion" also emphasizes the enormous popularity of the piece. Over two hundred thousand copies have been sold in England alone, and it is still selling at the rate of four to five thousand copies a day. Editions have been separately printed for America, France, Germany, Scandanavia, and it is selling well in each of these four countries. In fact, reports show, that it is quite the rage in Paris and in every part of France.

Allegretto grazioso.

By HERMAN FINCK.

The musical score is written for piano and consists of three systems. The first system begins with the instruction "delicato (2nd time pp)". The second system includes the instruction "cresc.". The third system includes the instruction "p" and "dim." and features two endings, labeled "1" and "2".

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Also published as a song for High, Medium and Low Voice.  
Being featured in both of Lew Fields Broadway Productions, "The  
Hen Pecks" and "The Never Homes."

Either the vocal or Instrumental arrangement may be obtained from any  
music dealer or will be forwarded postpaid by the publishers on receipt  
of 25¢.

WHAT NEW YORK'S LEADING CRITICS SAY ABOUT  
CHRISTIE MACDONALD

AND HER NEW OPERETTA  
"THE SPRING MAID"

Now Playing the Liberty Theatre, 42d St., New York.

CHARLES DARTON

in THE EVENING WORLD says:

All hail to "The Spring Maid" and three cheers for Miss Christie MacDonald! Both are charming. "The Spring Maid," with rhythm in every note of its delightful music, and Miss MacDonald, with a voice as clear and rippling as a brook, are as welcome as "The Arcadians" at the first American home of that ever-green English musical comedy, the Liberty Theatre. It is not too much to say that "The Spring Maid" is as good as "The Arcadians."

In fact, I might say more and still be on the safe side of popular opinion. Instead of taking the water cure for your ills, take the flowing melodies of "The Spring Maid," for in Heinrich Reinhardt's score, which has been brought over from Germany without the loss of a single drop of its sweetness, you will find happiness that is akin to health and a spirit of youthfulness that would make your gouty old grandfather dance for joy.

Broadway has waltzed to good things from Vienna and many a lady has tripped to success since "The Merry Widow" came to town, but Miss Christie MacDonald may wish them all a happy New Year and still have the best of it left to herself.

Without getting facts mixed with enthusiasm, I am quite prepared to say that in "The Spring Maid" Miss Christie MacDonald scores the greatest personal success in our greatest musical comedy year. If Miss Emma Trentini wishes to gasp at this—well, a prima donna is a privileged creature! She may have stronger lungs than Miss MacDonald, but she is no match for the newest singing star in sweetness of tone and acting ability.

She radiated charm last night, and when she sang "Day Dreams," with its harp-throb and its delightful swing, the "Merry Widow" waltz slowly but surely resolved itself into a funeral march.

Day Dreams—Visions of Bliss.

(From the Opera "Spring Maid.")

Day Dreams, Vis-ions of bliss, Dear as the hope of child-hood,  
Bright as a sun-beam and brief as a kiss, Lost in the wa-ken-ing

ACTON DAVIES

in THE EVENING SUN Says:

CHRISTIE MACDONALD AND "THE SPRING MAID" SCORE A MUSICAL TRIUMPH.

Delicious Music, a Charming Story, Good Comedy and a Romantic Plot Bring a Great Big Success to the Liberty.

Hail to "The Spring Maid," the oiliest, daintiest and most melodious of all the operettas which have found their way here from Germany.

At the Liberty this production promises to outdistance the run of "The Arcadians," a musical play, which, charming as it was, is not from any point of view to be named in the same breath with "The Spring Maid."

The melodies are entrancing and "The Spring Maid" is one of those rare operettas that you will gladly go to see again and again.

Two Little Love Bees.

(From the Opera "Spring Maid.")

Two lit-tle love bees buz-zing in a bow-er, Feast-ing on the sweet-ness  
of the fair-est flow-er, There we will build a co-sy hon-ey-comb. And

THE N. Y. HERALD Says:

"THE SPRING MAID."

The audience was not the least backward in telling everybody on the stage that they liked it. And with good reason. It is as pretty music as has been wafted from abroad for many a blue moon. There are waltzes that refuse to let one's feet behave, for everybody was tapping time in answer to bewitching rhythms and tunes. And there are some string marches that make the pulse beat faster.

"The Spring Maid" will probably stay at the Liberty Theatre until the birds come north again, unless all first night signs fail.

Fountain Fay.

(From the Opera "Spring Maid.")

Fountain Fay, Fountain Fay, ev-'ry one cries, So fas-ci-na-ting they find her  
Play-ing the game of love, winning the prize And leav-ing her vic-tims be-hind her;

ALAN DALE

in THE N. Y. AMERICAN Says:

"THE SPRING MAID" FULL OF LILT.

At least three of the completely delightful airs in "The Spring Maid," at the Liberty Theatre, will probably be whistled, hummed, strummed, phonographed, gramophoned, lobstered and entracted within a very few weeks. We shall get "Day Dreams" as we toy with a placid chop at dinner; we shall find "The Fountain Fay" hovering over the nocturnal oyster, and we shall hear "How I Love a Pretty Face" at the precise moment when we feel we should hate it.

There is not a starmant moment in the music. It is imaginative and graceful. One waltz has "The Merry Widow" atrocity beaten to a frazzle. I refer to "How I Love a Pretty Face."

It really is a most gorgeous waltz—one of those right-down, regular ripples that make you think of pretty girls and slim waists.

Christie MacDonald sings without the slightest effort, and the music in "The Spring Maid" fits her like a glove.

THE EVENING TELEGRAM Says:

SPARKLING MUSIC IN MISS MACDONALD'S NEW OPERETTA.

And when Heinrich Reinhardt's musical numbers came merrily over the footlights, with true Viennese sparkle, and then sent the audience home humming or whistling several favorites, the triumph of the evening was complete.

Music lovers will not easily forget the melodies of "The Spring Maid," especially the songs about "Two Little Love Bees," "Day Dreams" and the waltzing dance tune, "Fountain Fay."

THE N. Y. SUN Says:

Theatre-goers found a real Christmas present last night at the Liberty, one that they may not weary of until next Christmas—Christie MacDonald in "The Spring Maid."