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PRESENT

THE
ROSE-MAID

"BUB · 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 Together, - - -	60
Sweethearts, Wives and Good Fellows,	60
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Lost - A Heart, - - -	60
One Waltz, Only One Waltz, - - -	60
The Happy Family, - - -	60
I Live for You Alone, - - -	60
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Waltzes - - -	.75
Selection - - -	1.00
Complete Vocal Score, - - -	2.00

SM 2143

One Waltz - Only One Waltz

Lyric by
Robert B. Smith.

Music by
Bruno Granichstaedten.

Moderato.

p grazioso.

rit.

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a waltz rhythm, starting with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'p grazioso' and 'rit.'.

piu mosso.

In each land and na - - tion, The
The dance most in fa - - vor, In

p piu mosso.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The tempo is marked 'piu mosso'. The lyrics are: 'In each land and na - - tion, The / The dance most in fa - - vor, In'.

danc-es play a most im - por - tant part; They
my be - lov - ed land a - cross the sea, Has

grazioso.

p

The second line of the song continues the vocal melody and piano accompaniment. The tempo is marked 'grazioso'. The lyrics are: 'danc-es play a most im - por - tant part; They / my be - lov - ed land a - cross the sea, Has'.

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7136-5 en el ano MCMXII por Jos.W. Stern y Cia., Propietarios Nueva Yorky Mexico.

in - flu - ence the man - ner of flir - ta - tion, Love in a
mu - sic that is Af - ri - can in fla - vor For mak - ing

dance of - ten wins a heart. The style of his danc - ing, A
love it's too wild and free. No man could be ten - der Or

a tempo.

lov - er's dis - po - si - tion may be - tray, If he pre - fers the mad and merry
think of nice po - e - tic things to say, When danc - ing to that syn - cop - a - ted

mel - o - dy, Hell make love in a breez - y way.
mel - o - dy, For the pace is too swift and gay.

But if he is par - tial to the waltz di - vine, His
There's no time for sen - ti - men - tal smiles and sighs, No

love weaves a spell of dreams, While you glide he whis - pers to you
thought of a love re - mance, There's no chance for meet - ing of true

mf *p* *mf a tempo.*

rit. *p* *mf a tempo.*

"Love, be mine," The world then like heav - en seems.
lov - ers eyes, You've all you can do to dance.

poco rit.

Valse.

One Waltz, on - ly one Waltz, Like a fond and sweet

mf *p*

ca - res, While two hearts beat, And the eyes their thoughts

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "ca - res, While two hearts beat, And the eyes their thoughts". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It includes dynamic markings such as *mf* and *p*.

con - - fess. That is the dance, That can en - trance, the dance of

The second system continues the vocal line with the lyrics "con - - fess. That is the dance, That can en - trance, the dance of". The piano accompaniment continues with various chords and melodic lines, including a *mf* marking.

sweet ro - - mance.

The third system concludes the vocal line with the lyrics "sweet ro - - mance.". The piano accompaniment includes a first ending bracket marked with a "1" above it.

DANCE.

The fourth system is a piano solo section titled *DANCE.* It features a more rhythmic and melodic piano accompaniment with dynamic markings like *f* and *p*.

The fifth system continues the piano solo section with further melodic and harmonic development, including a *p* marking.

mf

fz D.O.

2

mance.

Cake walk *a tempo.*

mf a tempo.

fz

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THE CHARITY GIRL

MUSIC BY VICTOR HOLLAENDER.

Book & Lyrics by EDWARD PEPEL.

Additional Lyrics by MELVILLE ALEXANDER.

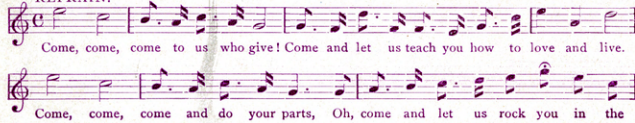
A PRONOUNCED HIT!!

Come! Come! or The Cradle Of Our Hearts.

(From the Music Play "The Charity Girl.")

Lyric by EDWARD PEPEL. Music by VICTOR HOLLAENDER.

REFRAIN.



ERIC DELAMETER, in the "Chicago Inter-Ocean" says:

"Gambling against the wiles of the weather man 'The Charity Girl' inaugurated the season at the Studebaker Theatre last evening. If the piece and the function constitute a prophecy of the new year, 1912-1913 will go down into history as a year of good audiences and expensive productions. 'The Charity Girl' is a musical comedy with a mine of fun in its situations, with one of the most elaborate and brilliantly colorful series of pictures seen on a local stage for many years. Musical numbers of beauty, and a company willing, clever, charming to the eye and not so very painful to the ear. It ought to remain at the Studebaker Theatre till we pour kerosene on our rusty skates.

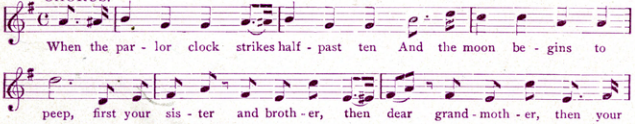
"Incidentally, the man who planned and built that first act scenery on the Studebaker stage should receive great reward for his artistic scheme and its execution—and the musical score, attributed to Victor Hollaender, is like unto the scenery. For all tastes (and the lack of any) has he provided. The waltz is dainty and melodious. 'Yum, Yum Time,' 'Come, Come' and several others provoked the insistent encore. 'Blossom Seeley's 'Lady of the East Side' is a vigorous, youthful virago, who dances extravagantly and sings much the same. With Henry Fink she had the honor of scoring the first 'hit' of the season in the 'Ghetto Glide.' The pictures are gorgeous, and the sum total is another real musical comedy 'de luxe.'"

Yum Yum Time.

(From the Music Play "The Charity Girl.")

Lyric by MELVILLE ALEXANDER. Music by VICTOR HOLLAENDER.

CHORUS.

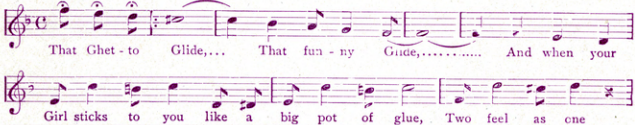


The Ghetto Glide.

(From the Music Play "The Charity Girl.")

Lyric by MELVILLE ALEXANDER. Music by HOLLIS VICTOR.

CHORUS.



AMY LESLIE, in the "Chicago Daily News" says:

"THE CHARITY GIRL" IS HERE.

Music Play at Studebaker, Heaps of Talent and Fun, Charming Girls, Splendid Artistic Coloring and Scenery—Hollaender's Pretty Tunes.

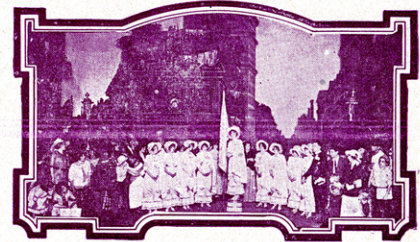
"George Washington Lederer has done it with his little hatchet and moved down prospects for any other musical comedy for quite some time. "Mr. Lederer's prodigious achievement attracted a huge audience last night at the Studebaker Theatre, and everybody stood by their guns till the very end. "Among the feminine entertainers there was a perfect garden of talent. The beautiful Whitford, gorgeous in Oriental draperies and statuesque employments, shone resplendent and sung, danced and acted vivaciously and picturesquely. Miss Seeley romped into brilliant success in a soubrette role of great possibilities. Her wonderful vivacity and strength of comedy-purpose stamped the big audience, which lost its summer head over her and her work. "A dainty little creature, with angel eyes and a sweet, true little voice, played the title role. She is Marie Flynn and is quite real, beautifully trained and exquisitely costumed. "Not in years among all the dazzling scenic exhibitions in this sort of show has such perfect taste and sumptuous extravagance been evident in the various scenes and dressing. "The audience appreciated Victor Hollaender's charming music and Edward Pepele's excellent libretto and lyrics, and Melville Alexander helps out the vaudeville end of the music cleverly."

Those Ragtime Melodies.

(From the Music Play "The Charity Girl.")

Lyric by GENE HODGKINS & MELVILLE ALEXANDER. Music by GENE HODGKINS.

REFRAIN.



SONG SUCCESSES

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