

WERBA & LUESCHER  
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<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  |
| Selections - - - -            | 1.00 |
| Complete Vocal Score, - - - - | 2.00 |

SM 2036

# The Happy Family

DUET

Lyric by  
Robert B. Smith.

Music by  
Bruno Granichstaedten.

Moderato

*mf* *rit.* *p*

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato'. Dynamics include *mf*, *rit.*, and *p*.

He

Once I was a bach - e - lor - and glo - ried in my crime,  
Peo - ple ask if I re - gret the days when I was free,

*p grazioso*

The first vocal line is on a single staff. The piano accompaniment consists of two staves. The tempo is 'Moderato'. The dynamics are *p grazioso*.

Now I find a sin - gle life was so much waste of time.  
I re - ply that mar - riage bon - dage suits me to a "T."

*mf*

The second vocal line is on a single staff. The piano accompaniment consists of two staves. The dynamics include *mf*.

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She

I a - las! have nev - er mar - ried for the right man I have tar - ried,  
I too have those vis - ions ro - sy, of a lit - tle home so co - sy,

Yet the mar - ried state I think sub - lime.  
With just room for two or may - be three.

He

Now I am a Ben - e - dict and I con - fess with joy,  
Sin - gle bliss is sil - ly I pre - fer to dou - ble life,

I'm the blush - ing fath - er of a bles - sed bounc - ing boy.  
Up to now I've nev - er had a quar - rel with my wife.

She

Real - ly I con - grat - u - late you, Jeal - ous - ly I con - tem - plate you,  
I per - ceive from that ad - mis - sion, You've a love - ly dis - po - si - tion,

*p grazioso*

Hap - py as a ba - by with a toy.  
Quite a - verse to all do - mes - tic strife.

*poco rit. e dim.*

He

Though it may be mid - dle class to be - have this way,  
Walk - ing out to - geth - er we give the world a treat,

I take pride in hear - ing en - vi - ous peo - ple say:  
Such a sight as you spec - ta - tors will rare - ly meet:

REFRAIN

A fam-i - ly, A lit tle fam-i - ly, They are as

*p*

hap - py and con - tent - ed as they may be, While they

sing lul - la - bies to the ba - by, Tra

la la la la la la la la!

*f*

Prom-e - nade — a - long the av - e - nue, — I love to

*p*

take the lit - tle ras - cal for an air - ing; You don't

mind the re - marks and the star - ing, When

you are a proud Pa - pa. A pa. —

*ff*

# 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, Scandinavia, 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 bass. It consists of three systems of music. The first system begins with a treble clef and a key signature of one sharp (F#), with a common time signature. The piano part starts with a *delicato* (2nd time *pp*) marking. The second system continues the piece, featuring a *cresc.* marking. The third system concludes the piece with first and second endings, marked with '1' and '2' above the staff, and a *dim.* marking.

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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 DARNTON  
in THE EVENING WORLD says:**

All hail to "The Spring Maid" and three cheers for Miss Christie MacDonal! Both are charming. "The Spring Maid," with rhythms in every note of its delightful music, and Miss MacDonal, 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 MacDonal 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 MacDonal 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 MacDonal, 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-kan-ig

**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 blitziest, 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 a 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 stirring 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:**

"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, lobster-palaced and cut-throated 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 stagnant 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 MacDonal 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 witching 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 MacDonal in "The Spring Maid."