

CHAS. FROHMAN'S PRODUCTION

The Siren

Operette in three Acts by
 Leo Stein and A. M. Willner
 English Book & Lyrics Harry B. Smith
 Music by Leo Fall

Vocal

- ★ Wall-flower Sweet.....60
- Music Caressing of Violins (Waltz Caprice) 60
- Hm! She is the One Girl.....60
- Little Girl Beware.....60
- Song of the Sirens60
- Farming Life - Country Life.....60
- Blind Man's Buff60
- Grenadier Song.....60

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- Waltzes......75
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- Selection No. 2.....1.00



Mr. Donald Brian,

For Orchestra

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 - Piano acc......15
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JOSEF WEINBERGER. VIENNA LEIPZIG

SM 1951

2

Wallflower Sweet

Lyric by
HARRY B. SMITH.

Music by
LEO FALL.

Waltz tempo

p

The first system of music is a piano introduction. It consists of a treble clef staff with a melody in G major, 3/4 time, and a bass clef staff with a harmonic accompaniment. The tempo is marked 'Waltz tempo' and the dynamics are marked 'p' (piano).

The second system of music is a piano accompaniment for the first system. It consists of a treble clef staff with a melody in G major, 3/4 time, and a bass clef staff with a harmonic accompaniment.

A wall-flow'r bloomed in a cor - ner; Ad - mir - ers all
The wall-flow'r pa - tient - ly wait - ed; To lone - li - ness

p

The third system of music contains the vocal line and piano accompaniment. The vocal line is in a treble clef staff, and the piano accompaniment is in a bass clef staff. The lyrics are written below the vocal line. The dynamics are marked 'p' (piano).

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seem-ing to scorn her; A gay young ca-va-lier chanced to pass
seemed to be fa-ted; When that young ca-va-lier saw she was

by And hap-pened to see That wall flow'r so shy, He bowed and
sad, With nev-er a dance, No part-ner she had; With se-cret

said 'May I have this dance? Her blush and smile won his
joy she saw him draw near, With beat-ing heart and with

heart at a glance, But be-fore she re-plied by yes or by no, He'd
hope and with fear; Such a shy lit-tle maid knew not what to say, He

placed his arm round her waist just so. And then — while they danced —
knew 'twas yes; so whirled her a - way. While waltz — mu-sic played —

— Thus he whis - - pered en - tranced.
— Thus he sang — to the maid.

Andante molto

Wall flow'r so sweet, blooming a - lone, Come I en - treat! Come be mine

mf

own! None is like thee! No flow'r that grows, Mine thou shalt be, Lit-tle wild

rose. Wall flow'r di - vine, Bloom just for me, Faith-ful for ev-er I will

f

¹ Valse Moderato
love_ but thee.

p

thee. — *Lento*

p

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.

Come, come, come to us who give! Come and let us teach you how to love and live.

Come, come, come and do your parts, Oh, come and let us rock you in the

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.

When the par - lor clock strikes half - past ten And the moon be - gins to peep, first your sis - ter and broth - er, then dear grand - moth - er, then your

The Ghetto Glide.

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

Lyric by MELVILLE ALEXANDER. Music by HOLLIS VICTOR.

CHORUS.

That Ghet - to Glide, ... That fun - ny Glide, ... And when your Girl sticks to you like a big pot of glue, Two feel as one

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

"THE CHARITY GIRL" IS HERE.

Music Play at Studebaker, Heaps of Talent and Fun, Charming Girls, Splendidly 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 prodigal 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 ideal, 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.")

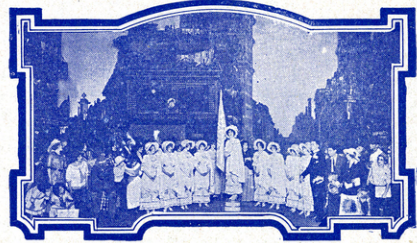
Lyric by GENE HODGKINS & MELVILLE ALEXANDER. Music by GENE HODGKINS.

REFRAIN.

Oh, Oh, those rag-time mel - o - dies! ... Oh, Oh, those

By - by, look - a here, look - a here, look - a here, When that mus - ic

rag - time mel - o - dies! ...



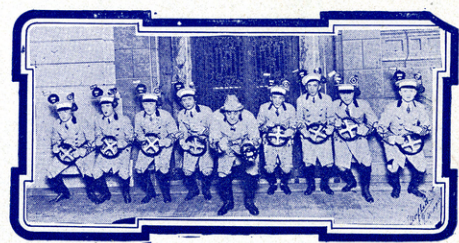
SONG SUCCESSES

IN

"THE CHARITY GIRL"

COME! COME! (Cradle of Our Hearts)	\$ 60
YUM, YUM TIME	60
THOSE RAGTIME MELODIES	60
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The Magic Kiss60
The Belle of the Beach60
Every Fellow Loves a Pretty Girl60
Things Unfeminine60
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