

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 Sirens.....	60
Farming Life - Country Life.....	60
Blind Man's Buff.....	60
Grenadier Song.....	60

Complete Vocal Score Net 2.00

Instrumental

Waltzes.....	.75
Selection No. 1.....	1.00
Selection No. 2.....	1.00



Mr. Donald Brian.

For Orchestra

ORCHESTRA "WALTZES"	
10 Parts and Piano.....	\$.75
14 " " ".....	.95
Full and Piano.....	1.15
Violin Solo.....	.10
Piano Acc.....	.15
Each Extra Part.....	.10
ORCHESTRA SELECTION	
[Containing all the Melodies]	
10 Parts and Piano.....	\$1.65
14 " " ".....	2.00
Full and Piano.....	2.40
Violin Solo.....	.20
Piano Acc.....	.40
Each Extra Part.....	.20
ORCHESTRA "MARCH"	
10 Parts and Piano.....	\$.75
14 " " ".....	.95
Full and Piano.....	1.15
Violin Solo.....	.10
Piano acc.....	.15
Each Extra Part.....	.10



JOSEF WEINBERGER. VIENNA LEIPZIG

STANDARD WALTZ SUCCESSES BY

Foreign Composers

Miss Dudelsack Waltz

Rudolph Nelson

Brüderlein fein

Leo Fall

Vera Violetta

Edmund Eysler

Gold and Silber

Franz Lehár

The Druid's Prayer

Gordon Davson

The Gay Hussars

Emmerich Kálmán

The Girls of Baden

Karl Komzak

Sprudelfee Waltz

Heinrich Reinhardt

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SM 1921

The Song of the Sirens

Lyric by
HARRY B. SMITH.

Music by
LEO FALL.

Moderato con moto

Voice

The Si - rens have
The Si - rens to -

Piano

beau - ti - ful fac - es And necks of the snow - i - est white,
day, how en - tranc - ing Their frou frou of silk, their per - fume,

The Si - rens wear lov - li - est lac - es And
The Si - rens can tempt to ro - manc - ing And

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gems that are daz - zling bright. No more like the
lead a man to his doom. The charm of a

dream of the po - et, They sing from the depths of the
waist ve - ry slen - der; The spell of a gown de - col -

sea. They're quite up to date and they know it But
lette; The lure of a smile sweet and ten - der, The

still more al - lur - ing to me;
look that says, "Do while you may;"

Still more fas - ci - na - ting to me.
The lips that are yours for a day.

mf

So if your boat you are steer - ing In wa - ters so calm and so
A sor - cer - ess she be - guil - ing Your heart in a mag - ic - al

blue, Keep watch for the Si - rens ap - pear - ing; They
way.. You know, while at you she is smil - ing She

lie in wait for you.
smiles but to be - tray. Be -

Moderato

ff

ware, — beware of the Si - rens Al - though their song is —

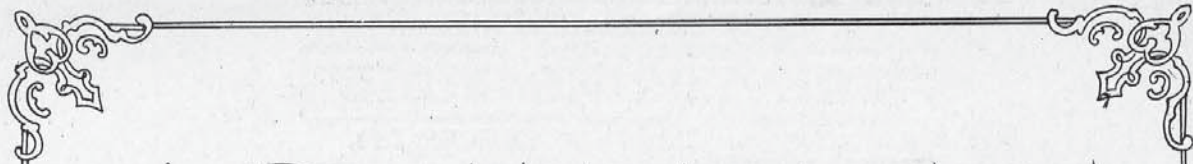
ff *p*

sweet. — A mag - ic charm e'er en - vi - rons all

ff

men they — chance to — meet. Be -

ware! — Their spell — is en - dur - - ing And



fills the heart with re - gret. — Their eyes and their lips are al -

The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "fills the heart with re - gret. — Their eyes and their lips are al -". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

lur - ing And none who kiss them can e'er for - get. —

Tempo I

The second system of music continues the vocal line with the lyrics "lur - ing And none who kiss them can e'er for - get. —". A "Tempo I" marking is placed above the vocal line. The piano accompaniment includes dynamic markings: *f* (forte), *rit.* (ritardando), and *p* (piano).

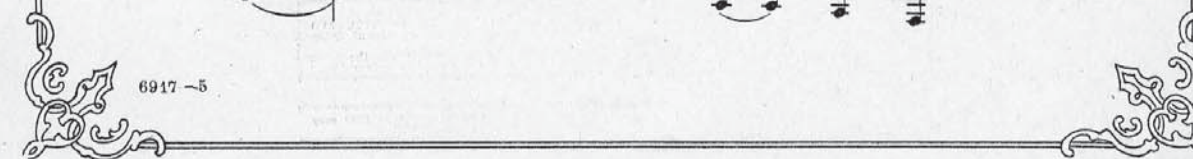
lur - ing to all, Be - ware! — Be -

The third system of music continues the vocal line with the lyrics "lur - ing to all, Be - ware! — Be -". The piano accompaniment includes dynamic markings: *f* (forte) and *rit.* (ritardando). There is a first ending bracket over the final two measures of the system.

ware the song of the Si - rens.

lento

The fourth system of music concludes the vocal line with the lyrics "ware the song of the Si - rens." The tempo marking *lento* is placed above the vocal line. The piano accompaniment includes dynamic markings: *ff* (fortissimo).



**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 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 blithest, 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 Say :

"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 waited 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, photographed, gramophoned, lobster-palaced 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 stagnant moment in the music. It is imaginative and graceful. One waltz has "The Merry Widow" strocely 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 rippers 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 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 MacDonald in "The Spring Maid."