



The Red Mill

Music by Victor Herbert

Book and Lyrics by Henry Blossom

Performing version edited by James Cooper



Cast of characters

“Con” Kidder	}	Two Americans “doing” Europe
“Kid” Conner		
Burgomaster		Burgomaster of Katwyk-aan-Zee
Franz		Sheriff of Katwyk-aan-Zee
Willem		Keeper of The Red Mill Inn
Capt Davis Van Damm		In love with Gretchen
Governor of Zealand		Engaged to Gretchen
Gretchen		The Burgomaster’s daughter
Bertha		The Burgomaster’s sister
Tina		Barmaid at The Red Mill Inn, Willem’s daughter
Hon. Dudley Featherstonhaugh		(pronounced “Fanshaw”) Solicitor from London touring Holland by car with his daughters
Countess de la Pere		Touring Holland by car with her sons
Giselle and Brigitte		Dudley’s daughters
Hans and Peter		Countess’s sons or villagers
Rose and Daisy		Flower Girls
Gaston		Burgomaster’s servant
		Chorus of peasants, artists, burghers and other townspeople

Time: 1906

Place: Katwyk-aan-Zee

Act I: At the sign of The Red Mill

Act II: The Burgomaster’s Mansion

Musical Numbers

Overture	4
Act I	
1. By the Side of the Mill	12
2. Mignonette (Tina and Girls)	27
3. You can Never Tell About a Woman (Burgomaster and Willem)	34
4. Whistle It (Con, Kid, Tina)	41
5. A Widow Has Ways (Bertha)	47
6. The Isle of Our Dreams (Davis and Gretchen)	51
7. The Streets of New York (Con and Kid and Chorus)	58
8. The Accident (Ensemble)	68
8b. When You're Pretty and the World is Fair (Ensemble)	81
9. Finale I – Moonbeams (Gretchen, Davis and Chorus)	92
Act II	
10. Gossip Chorus (Ensemble)	107
11. The Legend of the Mill (Bertha and chorus)	115
12. Good-a-bye, John (Con and Kid, Tina in encore)	124
13. If You Love But Me (Tina and Chorus)	131
14. I Want you to Marry Me (Countess, daughters, sons)	137
15. Every Day is Ladies' Day with me (Governor and Chorus)	143
16. Because You're You (Bertha and Governor)	154
17. Go While the Goin' Is Good (Tina, Gretchen, Con, Kid, Davis)	161
18. Wedding Chorus (Chorus and Governor)	166
19. Finale II – In Old New York (Company)	176

Notes on the Performing Edition

The Red Mill was written to feature the comedy team of Montgomery and Stone, very popular comics of the 1900s. Librettist Henry Blossom assumed they would improvise around the material he wrote, although we have no record of what they actually did. However, the song “Good-a-Bye John” was probably part of their vaudeville act, as it is the one song in the show not written by Blossom and Herbert.

The only surviving script is a copy of the Prompt Book from when the show first went into rehearsal. At that time, not all of the songs had yet been written and the prompt book refers to several that never were written.

In addition, the libretto Blossom wrote is exceedingly long: more than enough material for two shows, and we assumed that cuts were made as the show developed during rehearsal, and some of the material was replaced by the comics’ own improvisations.

So in order to prepare a performing script, it was necessary to trim quite a few lines, while trying to preserve all of Herbert’s glorious music. In the process, we consolidated some characters, simplified some of the dialog and updated some old slang and jokes. We also changed the focus a bit from the two comedians to Tina and Gretchen. Nonetheless, this script represents Herbert’s and Blossom’s work in a way that is as close as possible what we think they intended.

It’s been really fun to dig into this lovely work and try to organize it for performance. You gain new respect for Herbert’s abilities when you see what lovely melodies he can make out of simple material, and the facility that he can also use to send up Verdi in the Accident number.

The full score and orchestra parts based on Victor Herbert’s original orchestrations are available from Troupers Light Opera.

Enjoy *The Red Mill* as much as I always have!

James Cooper

Wilton, CT, 2012

Performance rights

The music of Blossom and Herbert is in the public domain and may be performed without royalties. You are hereby granted unlimited rights to perform this work using this revised and edited libretto. A program credit is all that we request.

This score is Version 0.97 beta.

Please send notes on errors you discover to jim@labsoftware.com.

Overture

Victor Herbert

Allegro

Piano

f

7

ff

12

17

Tempo di Valse moderato

24

cresc.

sffz

The musical score is written for piano in 2/4 time. It begins with a forte (*f*) dynamic and an Allegro tempo. The first system (measures 1-6) features a rhythmic pattern of eighth notes in the bass and chords in the treble. The second system (measures 7-11) increases the intensity to fortissimo (*ff*). The third system (measures 12-16) continues the rhythmic drive. At measure 17, the tempo changes to 'Tempo di Valse moderato', and the music shifts to a waltz-like feel with a 3/4 time signature. The fourth system (measures 17-23) shows a gradual crescendo (*cresc.*). The fifth system (measures 24-28) concludes with a fortissimo (*sffz*) dynamic and a final chord.

Overture

31

p

Musical score for measures 31-38. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand starts with a whole rest in measure 31, followed by a melodic line of eighth notes. The left hand plays a steady accompaniment of eighth notes in a block-chord texture. A dynamic marking of *p* (piano) is placed above the first measure of the right hand.

39

Musical score for measures 39-45. The right hand features a melodic line with a long note in measure 39, followed by eighth notes. The left hand continues with eighth notes. A dynamic marking of *p* is present in the first measure.

46

Musical score for measures 46-53. The right hand has a melodic line with a long note in measure 46. The left hand continues with eighth notes. A dynamic marking of *p* is present in the first measure.

54

Musical score for measures 54-60. The right hand has a melodic line with a long note in measure 54. The left hand continues with eighth notes. A dynamic marking of *p* is present in the first measure.

61

f *pp*

Musical score for measures 61-68. The right hand has a melodic line with a long note in measure 61. The left hand continues with eighth notes. A dynamic marking of *f* (forte) is present in the first measure, and a dynamic marking of *pp* (pianissimo) is present in the second measure.

Overture

68

Musical score for measures 68-74. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed sixteenth notes in the right hand and block chords in the left hand. A dynamic marking of *p* is present. A fermata is placed over a note in measure 74.

75

Musical score for measures 75-80. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music continues with dense sixteenth-note passages in the right hand and block chords in the left hand. A dynamic marking of *p* is present. A fermata is placed over a note in measure 80.

81

Musical score for measures 81-87. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music features dense sixteenth-note passages in the right hand and block chords in the left hand. A dynamic marking of *p* is present. A fermata is placed over a note in measure 87.

88

Musical score for measures 88-94. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music features dense sixteenth-note passages in the right hand and block chords in the left hand. A dynamic marking of *p* is present. A fermata is placed over a note in measure 94.

95

rit. **Meno mosso**

Musical score for measures 95-100. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The tempo is marked *Meno mosso*. The music features a change in texture, with a dynamic marking of *p*. A fermata is placed over a note in measure 100.

Overture

Andante

Andantino grazioso

101

f *p*

This system contains measures 101 to 105. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'Andante'. The first measure starts with a forte (*f*) dynamic and features a melodic line in the treble clef and a supporting bass line. A slur covers measures 101 and 102. The tempo changes to 'Andantino grazioso' at measure 103, and the dynamic shifts to piano (*p*) at measure 104. The system concludes with a fermata over the final notes of measure 105.

106

This system contains measures 106 to 108. The key signature changes to one sharp (F#). The music consists of rhythmic patterns in both hands, with accents (>) placed over several notes in the bass line.

109

This system contains measures 109 to 111. It features a melodic line in the treble clef with slurs and a bass line with chords and rhythmic patterns. Accents (>) are present in the bass line.

112

p

This system contains measures 112 to 114. It features a dense texture with many sixteenth notes in the treble clef and a bass line with chords. A piano (*p*) dynamic marking is present in measure 113.

115

This system contains measures 115 to 117. It features a melodic line in the treble clef with slurs and a bass line with chords. A fermata is placed over the final notes of measure 117.

Overture

118

121

Andante

rall. *pp* *dolcissimo*

126

pp

131

136

Tempo di Marcia

poco rit. *f* *p*

Overture

143

Musical score for measures 143-150. The system consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The music features a melodic line in the treble clef with a slur over measures 143-145, and a bass line with eighth notes. Measure 145 has a fermata over the first note. The piece concludes with a double bar line at the end of measure 150.

151

Musical score for measures 151-157. The system consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The music features a melodic line in the treble clef with a slur over measures 151-153, and a bass line with eighth notes. Measure 153 has a fermata over the first note. The piece concludes with a double bar line at the end of measure 157.

158

Musical score for measures 158-164. The system consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The music features a melodic line in the treble clef with a slur over measures 158-160, and a bass line with eighth notes. Measure 160 has a fermata over the first note. The piece concludes with a double bar line at the end of measure 164.

165

Musical score for measures 165-172. The system consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The music features a melodic line in the treble clef with a slur over measures 165-167, and a bass line with eighth notes. Measure 167 has a fermata over the first note. The piece concludes with a double bar line at the end of measure 172.

molto rit. *a tempo*

173

Musical score for measures 173-179. The system consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The music features a melodic line in the treble clef with a slur over measures 173-175, and a bass line with eighth notes. Measure 175 has a fermata over the first note. The piece concludes with a double bar line at the end of measure 179.

Overture

180

Musical score for measures 180-187. The piece is in a minor key. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

188

Musical score for measures 188-194. The texture becomes more complex with dense chordal structures in both hands. A dynamic marking of *pp* is present at the beginning of the system.

195

Musical score for measures 195-201. The music continues with a steady rhythmic pattern. A dynamic marking of *sempre cresc.* is written across the first two measures.

202

Musical score for measures 202-208. The right hand has a more active melodic line. A dynamic marking of *ff* is present. A performance instruction *accel e cresc possibile* is written in the lower part of the system.

Molto Meno

209

Musical score for measures 209-215. The tempo is marked *Molto Meno*. The piece features triplets in both hands. Dynamic markings include *fff* and *ff*.

Overture

214

Musical score for measures 214-218. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a complex texture with many beamed notes and accents. The bass line is particularly active with frequent sixteenth-note patterns.

accel al Fine

219

Musical score for measures 219-223. The system consists of two staves. The treble staff begins with a *sfz* dynamic marking. The music continues with complex rhythmic patterns and accents. The bass line remains active with rhythmic accompaniment.

224

Musical score for measures 224-228. The system consists of two staves. The treble staff begins with a *poco pesante* marking. The music features heavy chords and complex textures. The bass line has several *sfz* markings. The system concludes with a double bar line.

1. By the Side of the Mill

Victor Herbert

Henry Blossom

(At rise of curtain, flower girls in peasant costume are grouped about the mill and entrance to bridge, posing for artists, who sit at easels, painting or sketching them. Behind them is the Old Mill Inn and the old windmill, The Red Mill. Both must have doors and second story windows.)

Allegretto grazioso

Measures 1-5 of the piano introduction. The music is in 6/8 time and B-flat major. It features a lively, rhythmic melody in the right hand and a supporting bass line in the left hand. A forte (*f*) dynamic marking is present in the first measure.

Measures 6-11 of the piano introduction. The melody continues with various rhythmic patterns and accents. The dynamics remain consistent with the previous section.

Measures 12-16 of the piano introduction. The music features a series of sixteenth-note patterns in the right hand. A fortissimo (*sfz*) dynamic marking is used in measure 14, followed by a piano (*p*) dynamic marking in measure 15.

Girls

Measures 17-21 of the vocal line. The melody is simple and rhythmic, matching the piano accompaniment. The lyrics are: "By the side of the mill with its sails hang-ing still and the bridge so".

By the side of the mill with its sails hang-ing still and the bridge so

Measures 17-21 of the piano accompaniment. The right hand plays chords and rhythmic patterns, while the left hand provides a steady bass line. The dynamics are consistent with the previous section.

1. By the side of the Mill

22
Girls
quaint, — We've been pos - ing for hours with our bas - kets of flow'rs as they paint, paint,

26
Girls
paint! — For they like us to pose in our poor peas-ant clothes with our wood-en sa-bots amd our

30
Girls
queer col-ored hose, but we real-ly sup-pose that not one of them knows that we do so be-cause we

1. By the side of the Mill

34

Girls
love them.

Boys
Girls, _____ as you know we are wed a - lone to art _____ and it

f *p*

39

Girls

Boys
breaks our heart but we have to de-vote all we own to art. _____

3

1. By the side of the Mill

43
Boys
So _____ like the best of good friends we have to part. _____ But to ease the smart let us

48
Girls
By the

Boys
try to for-get that we have _____ to. _____

51
Girls
side of the mill with its sails hang-ing still and the bridge so quaint, — We've been

Boys

1. By the side of the Mill

55
Girls
pos - ing for hours with our bas - kets of flow'rs as they paint, paint, paint! — But from
Boys

55

59
Girls
art — let us part, — but from art let us part, let us part, but from art let us
59

63
Girls
part, — *poco pesante*
63

Allegro marcato

1. By the side of the Mill

67 *f pochissimo rit. a tempo*

Girls

E-nough of work let is have a lit-tle plea-sure now, _____ for it will soon be noon _____

72 *rit.*

Girls

_____ and we're real - ly ver - y hun - gry, _____ and thir - sty, If you don't

rit. a tempo

76

Girls

know what to or - der we will show you how, _____ cold meat and beer right here, _____

1. By the side of the Mill

80

Girls

Boys

Shall we go and have it now?

80

But we are broke, and

84

Girls

Boys

lunch-eons are ex - pen - sive! It would be nice if

84

lunch-eons are ex - pen - sive! It would be nice if

1. By the side of the Mill

88

Girls

Boys

But they will trust you if you'll just ex -
we but had the price.

88

poco rubato *p*

93

Girls

Boys

plain there.
If they would trust us, you might drink cham-pagne there.

93

1. By the side of the Mill

98

Girls We know we might, _____ We're thirst-y now,

Boys _____ You shall to - night! _____ Don't make a

104

Girls We're thirst-y now, we're thirst-y, *ff* thirst-y thirst-y. *ff* E-nough of work let us have a lit-tle

Boys row. *ff* It would be

pesante *a tempo*

109

Girls pleas-ure now, _____ for it will soon be noon. _____ And we're real-ly ver-y

Boys nice if we on-ly had the price e-nough of work let's

1. By the side of the Mill

113 *rit.* *a tempo*

Girls
hung - ry and thirst - y. E-nough of work e-nough of work let's have a

Boys
have a lit - tle plea-sure now E - nough of work. let's have a

118

Girls
lit-tle pleas-ure now, we'll show you how come let us go and have it

Boys
lit-tle pleas-ure now, we'll show you how come let us go and have it

123 *Piu mosso* *8va*

Girls
now; let us have a lit-tle fun, let us have a lit-tle fun, it will soon be

Boys
now; let us have a lit-tle fun, let us have a lit-tle fun, it will soon be

1. By the side of the Mill

127

Girls
noon! Let us have a lit-tle fun, Let us have a lit-tle fun, Oh

Boys
noon! Let us have a lit-tle fun, Let us have a lit-tle fun, Oh,

127 (8^{va}) 8^{va}-

131

Girls
come, e-nough of work e-nough of work, e-nough of

Boys
come let us have a lit-tle fun, let us have a lit-tle fun, e-nough of

131 (8^{va})

1. By the side of the Mill

136
Girls
work, come let us have a lit-tle fun! Oh! come.

Boys
work, come let us have a lit-tle fun! Oh! come!

136

142 *Presto*
Girls
Oh! come.

Boys
Oh! come.

142 *8va*

(Enter WILLEM over bridge. He has a market basket on either arm)

WILLEM: Here, there! Vot is it dat goes on here?

HANS: Nothing as yet, my dear Willem—my two friends here were trying to decide what to treat these ladies to. *(Pointing to Second Man)* Now he says wine! *(pointing)* and he says schnapps!

WILLEM: And I say nothing! Clear out! Dis is no playground, und you haf in those chairs no business.

PETER: Neither have you! There hasn't been a tourist here in a week!

WILLEM: Dat's right, but there'll be plenty arriving today and tomorrow, so you can sell your nosegays and maybe fool them into buying those smears of yours. Now hurry along or Franz shall put you already in jail.

(Exit men. Enter Franz, the Sheriff. Girls circle him laughing. One sticks a rose in his beard and they all run off.)

WILLEM: My help all left me today without a moment's notice and me expecting a house full of guests for the wedding of the Burgomaster's daughter Gretchen tomorrow.

FRANZ: Too bad.

WILLEM: I have word that the groom—the Governor of Zealand stops with me when he comes.

FRANZ: Indeed?

(TINA enters from the Inn, slowly, reading a book.)

WILLEM: And I can't get Tina to do no work.

TINA: Oh father, I wanted to tell you...

FRANZ: Good morning, Tina.

TINA: Good morning. The two Americans...

FRANZ: Is that all you have to say to me, Tina? "Good morning" ?

TINA: No. I'll say "Good-bye."

WILLEM: Tina, show more respect to Mynheer Franz! He is the Sheriff of the town.

TINA: He can't arrest me.

FRANZ: Can't I? Someday I'll make you prisoner for life!

TINA: Not while I've got my health and strength! *(Runs her hands through his beard).*

ZZZ. Are we serving shredded wheat now?

(Franz exits angrily.)

WILLEM: Tina, why is it you make me of you ashamed? You have come to an age when you should think seriously of marriage.

TINA: I *have* thought seriously about it. That's why I'm going to stay single.

WILLEM: Then how vill you lif when I'm dead already?

TINA: All fixed. I'm going to be an actress. (Holds up her book) "A Course in Dramatic Art, complete in twenty lessons."

WILLEM: Dis is yet de final blow! So dat's how you've been wasting the time you should haf put in the kitchen! Gif me dat book!

(makes a grab for the book. Tina dodges)

Hey stop your nonsense and tell me – what about dose two Americans? Have made already another demand for their bill?

TINA: Yes, they gave it to me?

WILLEM: Ah, de money?

TINA: No, the bill. Here it is.

WILLEM: Dat's not what I want. On the fat of the land have dey lived for a week, and not von cent have they paid. But everything charged to the room!

TINA: I know, but they are American gentlemen of leisure. Over there, nobody works. Nobody!

WILLEM: You mean everybody works – everybody. Vot is it the big one wanted, you were talking to him yesterday.

TINA: Mr. Kidder? He's going to be my manager.

WILLEM: Manager? So he's giving you these expensive ideas. Vell, I ain't goin' to haf it. Vot little I leaf you, you vill haf to make last.

TINA: I will, if you make it first!

(Willem throws up his hands and starts off.)

WILLEM: Dot child is impossible. And to think dat I raised me a daughter – who wishes openly to go on the stage. *(exits)*

TINA: *(rehearsing lines)* "Thou fanciest these rude walls – these rustic gossips---"

(Enter flower girls, in time to hear Willem and then Tina.)

ROSE: Hello, Tina. What ails the old man?

TINA: Oh nothing, except he wants me to be a cook instead of an actress.

GIRLS: Actress?

TINA: Yes, I'm going on the stage. I saw an ad in the paper: "How to be an Actress" in twenty lessons and so I subscribed. I was nearly discouraged when Mr. Kidder – that nice American—overheard me rehearsing one day and told me I'd make a hit in New York. He said I had the Cherry Sisters beat a block -- whoever they are!

DAISY: But what would you play?

TINA: Oh, something in my native dress. He's got an idea for a sketch he calls "A Holland Cheese." It's a very strong piece. He says if I was Gouda nuf here I'd be the Feta New York.

ROSE: But suppose people don't like it.

TINA: Then I'll give imitations of Mignonette! Over there, Mr Kidder says everyone does imitations when they can't make good themselves.

GIRLS: But who is Mignonette?

TINA: Girls, such ignorance. Don't you read the papers?

2. Mignonette

Henry Blossom

Tina and Girls

Victor Herbert

Tempo di marcia

Tina

I'll tell you all her
To man - a gers she'll

Tina

his - to - ry, There is - n't an - y mys - te - ry re - gard - ing Mign - on - ette,
on - ly say, There's nothing do - ing, on your way. This haugh - ty Mign - on - ette,

Tina

She's now — up - on the stage, And she's at present all the rage, And she's a
Re - port - ers crowd 'round her door! She sees them all and sends for more. — For

Mignonette

18

Tina

blonde, a bleached bru - nette. She's pret - ty, she's pe - tite, With dain - ty
they're her one best bet! Mod - istes are ve - ry glad to fur - nish

24

Tina

head and ti - ny feet, She has a fig - ure that would make a saint for -
dress - es for the ad, And they have named for her the lat - est cig - ar -

28

Tina

get. She wears the lat - est clothes And ev' - ry - where she
ette. The a - gents send her wines in hopes that when she

33

Tina

goes, You'll hear them whis - per, that is Mign - on - ette. For Mign-on -
dines, Their brand may be the choice of Mign - on - ette.

rit. *rit.*

Mignonette

38 *a tempo*

Tina
ette is a sou - brette, And in the pa - pers she is

Girls
For Mign - on - ette is a sou - brette.

43

Tina
called "The Peo-ple's pet!" But she is pet - ted too in pri - vate And she

48

Tina
hopes to soon ar - rive at A po - si - tion in a most ex - clu - sive set. _____ For she has

Girls
My word!

Mignonette

54

Tina
met a bar-o - net Who just for love of her has

Girls
For she has met a bar-o - net

59

Tina
run him - self in debt. She has a fine ti - ar - a - ra - ra And an

Girls
in debt you bet.

59 *gva*

64

Tina
au - to touring car, A ver - y thrift - y girl is Mign - on - ette

Girls
For she has

64

Mignonette

70 *a tempo*

Tina
For she has met A bar-o - net

Girls
met a bar-o - net Who just for love of her has

Detailed description: This system contains measures 70-74. It features three staves: a vocal line for Tina, a vocal line for Girls, and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'a tempo'. The lyrics are: Tina: 'For she has met A bar-o - net'; Girls: 'met a bar-o - net Who just for love of her has'.

75

Girls
run himself in debt. She has a fine ti - ar - a - ra - ra And an au - totour - ing

Detailed description: This system contains measures 75-80. It features two staves: a vocal line for Girls and a piano accompaniment. The key signature remains two flats. The lyrics are: Girls: 'run himself in debt. She has a fine ti - ar - a - ra - ra And an au - totour - ing'.

81

Girls
car, A ver - y thrift - y girl is Mign - on - ette!

Detailed description: This system contains measures 81-85. It features two staves: a vocal line for Girls and a piano accompaniment. The key signature remains two flats. The lyrics are: Girls: 'car, A ver - y thrift - y girl is Mign - on - ette!'. The piano part includes first and second endings, marked with '1.' and '2.', and dynamic markings like 'sfz' and '3'.

TINA: Well, I must go in and square myself with father. Today is payday and I haven't got mine yet.

GIRLS: Goodbye. See you later. Bye. *(Together)*

(Enter the Burgomaster over the bridge. He is a big man with a very long bushy beard and a large, long coat. The girls surround him and he throws an arm around as many as possible.)

BURGOMASTER: Ah, my children. *(He tries to kiss each of them, but fails.)* Just fatherly, I assure you.

GIRLS: That's the kind that makes the most trouble.

(Enter WILLEM dressed for the street)

BURGOMASTER: Ah, how goes the world with you, Willem?

WILLEM: Rotten, your honor. All my help have left me.

BURGOMASTER: What? I thought you were devoted to them.

WILLEM: I was, but they wasn't devoted to me. Dis morning, when I paid their wages, I told them I couldn't get along widout dem and dey said "Well, if dat's so, ve vant yet more money" and struck.:

BURGOMASTER: Then you must replace them at once.

WILLEM: Dat ain't so easily done. I need an interpreter.

BURGOMASTER: An interpreter?

WILLEM: Yes, to tell the tale of the haunted mill to der foreign automobilists. It makes for me so much money! But to find a good linguist is hard.

BURGOMASTER: No doubt, but it's harder to find a cook.

WILLEM: That's right! And those two Americans! How they kick!

BURGOMASTER: Americans?

WILLEM: Yes, two guests have been over a week and they haven't paid me nothing.

BURGOMASTER: Well, I can see to this matter for you.

WILLEM: Thanks, but I wouldn't vish to be rash. These Yankees are odd, but they're most of them easy.

(Enter Tina, still carrying book.)

TINA: They're up. I just heard one of them say he felt as though he had swallowed a bath towel.

WILLEM: Bath towel?

TINA: Yes, and the other one said, "yes, that's that cooking whiskey of Willem's."

WILLEM: Cooking whiskey? Two quarts of my best. And charged to the room!

(Bell rings)

TINA: That's their bell. *(Exits)*

WILLEM: *(Calling after her)* Den answer it not! *(disgusted)* Cookin' whiskey!

BURGOMASTER: You see, they pay up today, or Franz will run them off to jail on order from me!

WILLEM: Thank you, your honor. And I appreciate your attention when your daughter, the Fraulein Gretchen is to be married tomorrow.

BURGOMASTER: She's as obstinate and self-willed a minx as ever a father was cursed with! She swears even yet that she'll never marry the Governor – and the wedding set for tomorrow!

WILLEM: Ah, but what will she do?

BURGOMASTER: She pretends to be in love with that graceless sailor, Captain Davis van Damm. And my sister Bertha sides with *her*!

WILLEM: And what can you do?

BURGOMASTER: I don't know! One would scarcely think that a man who can rule a city can be set to naught by his own household!

WILLEM: It's always that way! Dere's Tina – she cares as much for what I say as does de vindt dat stirs dose sails! (*points to windmill*) Children haf less respect for dere elders as vonce dey had.

BURGOMASTER: They are either less respectful or more discerning, but I'll not be defied by a couple of petticoats!

WILLEM: It's lucky that Captain Davis is now at sea,

BURGOMASTER: Yes, she shall be safely married before he returns...

WILLEM: She'll mind, once she's got a husband.

BURGOMASTER: I hope so, but you can never tell about a woman.

3. You Never Can Tell About a Woman

Henry Blossom

Burgomaster and Willem

Victor Herbert

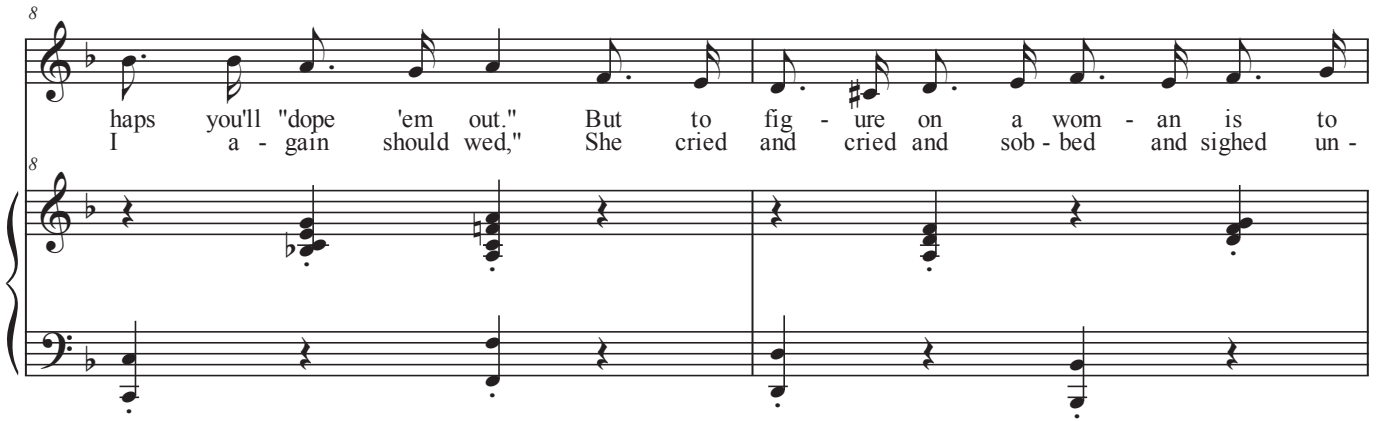
Grazioso

Burgo.

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the vocal line starting with a rest, followed by the lyrics: "You can tell a - bout the weath - er, if it's I re - mem - ber on our hon - ey - moon my". The piano accompaniment begins with a *mf* dynamic. The second system starts at measure 4 and includes the lyrics: "going to rain or shine! You can fi - gure on the mar - ket and you're dar - ling lit - tle wife, Said _____ 'dear - est, if I died would you stay". The third system starts at measure 6 and includes the lyrics: "apt to get a line! You may hand - i - cap the hors - es and per - sin - gle all your life?" And _____ when I an - swered "No, I think that". The piano part features chords and melodic lines in both hands, with some measures containing slurs and ties.

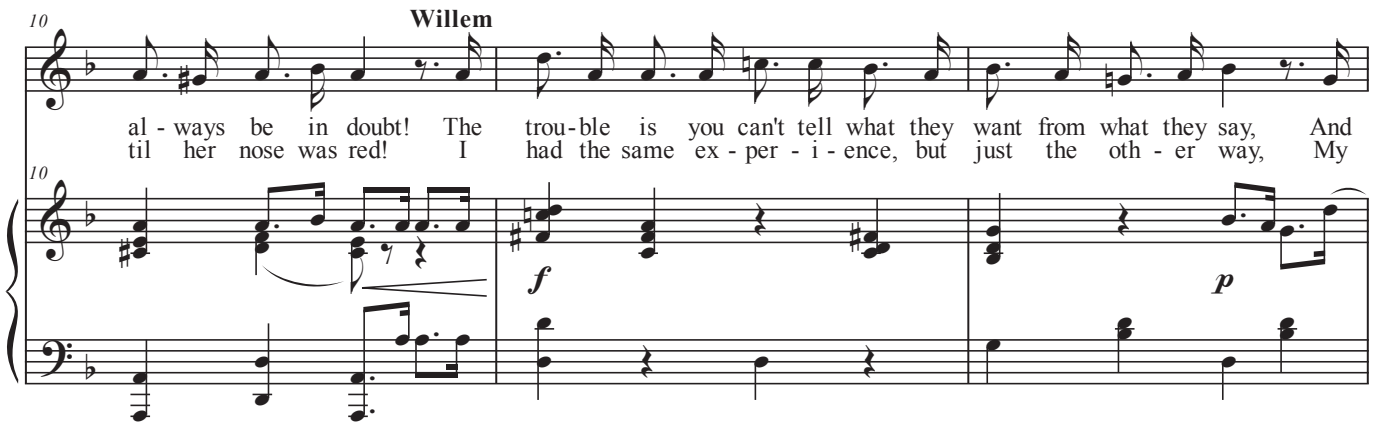
You Never Can Tell About a Woman

8



haps you'll "dope 'em out." But to fig - ure on a wom - an is to
I a - gain should wed," She cried and - cried and sob - bed and sighed un -

10 **Willem**



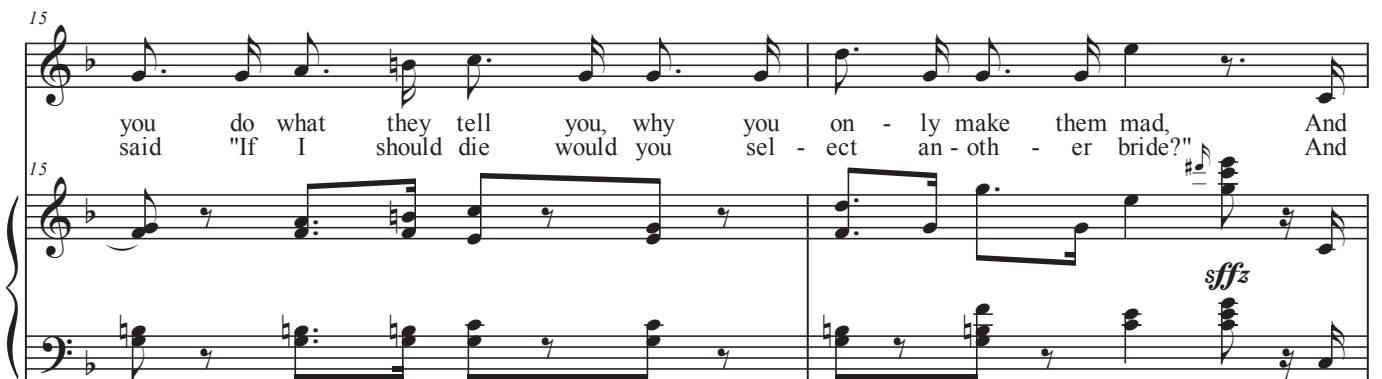
al - ways be in doubt! The trou-ble is you can't tell what they want from what they say, And
til her nose was red! I had the same ex - per - i - ence, but just the oth - er way, My

13



what they want to - mor - row is - n't what they want to - day. If
wife and I had had an aw - ful fuss that ve - ry day. She

15



you said do what they tell you, why you on - ly make them mad, And
said "If I should die would you sel - ect an - oth - er bride?" And

You Never Can Tell About a Woman

17 *rit.* **Both**

if you do the op - po - site, you're sure to get in bad. For you ne - ver can tell a - bout a
when I said "You bet your life I would - n't," how she cried!

colla voce

20

wom - an, — Per - haps that's why we think them all so nice, You

23

ne - ver find two a - like a - ny one time and you ne - ver find one a - like

26

twice. You're ne - ver ver - y cer - tain that they love you, You're

You Never Can Tell About a Woman

29

of - ten ver - y cer - tain that they don't. The

31 *rit.* *a tempo*

men may fan - cy still, that they have the strong - est will, But the

33

wo - men have the strong - est won't!

(exit WILLEM and BURGOMASTER)

(Enter Bertha and Gretchen)

BERTHA: Come on, Gretchen dear! Don't be afraid. When Davis lands today, he'll meet you here at the Old Mill!

GRETCHEN: Oh, thank you, Auntie. You're so good to take my part against my father!

BERTHA: Not at all. We women have some rights we should stick up for, and one of them is—to marry the man we want, and not have to marry the one we don't want.

GRETCHEN: And I don't want to marry the Governor of Zealand.

BERTHA: No more does he want you! He wants the money your father has promised him as a marriage settlement. Your father is buying a son-in-law!

GRETCHEN: Well, I can get him one for nothing!

BERTHA: Good. Now come and stay snug in the Mill until Davis lands. I'll hurry down to see if his ship is in. *(Opens the Mill door)*

GRETCHEN: But Auntie, I'm afraid to go into the Mill.—it's haunted.

BERTHA: Not in the daytime, silly. Hurry now. Be brave! I shan't be but a minute.

GRETCHEN: *(Hesitantly)* Well.. goodbye, then. Hurry back.

(Bertha closes the Mill door and exits over bridge. CON and KID appear simultaneously at upper windows of the Inn. They disappear and pop up again switching windows. Con lets down a blanket rope and Kid slides down it. Con throw out the suitcases one at a time to Kid. Con lets himself partway down and then hangs there.)

KID: Come on! Drop!

CON: Not on your life! It's too far.

KID: Ssshhh. Keep quiet or we'll get pinched! Come on, I tell you. Drop!

CON: I can't. I have a bad ankle.

KID: I forgot that! Can't you climb back in?

CON: No *(scared)*. Hunt up a ladder somewhere.

KID: All right! Are you sure we packed everything?

CON: Yes, get a move. I can't hang around here all day! Get a ladder!

KID: Sure. I'll call the fire department.

(KID starts to leave, and then moves the suitcases closer to the Inn, and then exits.)

BURGOMASTER enters, takes in the situation and then quietly picks up the suitcases and carries them unseen into the Inn. KID returns with an old ladder.)

KID: There, climb down.

CON: *(Climbs down.)* Adventures in a foreign climb! Take a hold.

(They exit with the ladder.)

(Enter the BURGOMASTER followed by TINA)

BURGOMASTER: It's just as I told your father. They're a couple of rascals. I'll go for Franz and have him arrest them. You hunt up Willem at once, will you not?

TINA: Yes, I will *(Burgomaster exits)* not! Father was right. They couldn't pay their bills after all, poor fellows. But I didn't think he'd go away like this. Without a parting word!

(TINA Exits into Inn, crying. CON and KID enter, looking around for their bags.)

CON: What's this? We've been pinched!

KID: An honest man can't even sneak out of an Inn without being robbed!

CON: Maybe it's a joke. Let's snoop around a bit. *(Walks toward Mill.)* What's in here?

(Opens Mill door. GRETCHEN alarmed, runs out. TINA enters from Inn)

KID: No bags, but what baggage!

TINA: Gretchen!

GRETCHEN: Tina, please don't let them betray me!

CON: We betray thee, my dear? Certainly not! But what is thy secret?

GRETCHEN: Tomorrow, my father, the Burgomaster, would force me to marry a man I hate, while the one I love...

CON: Is far away. 'Tis ever thus...

GRETCHEN: Ah yes, but he returns today and will marry me and escape with me in his ship tonight.

KID: Escape?

CON: We fear we too must depart. It isn't good here for our health.

GRETCHEN: Has Europe done you any good?

KID: Done us good? It's done us to a finish!

CON: Yes, we always heard that Europe was in decline, but now it's our funds that are in decline...

TINA: Well, you can always get more from your stockbrokers in America.

CON: Yes, if we could get to our stocks we'd be fine, but here we're just getting broker! Why we can't even pay your board bill!

TINA: Oh, you know I'd trust *you* with anything – at any time.

CON: You would? Then, if we arrange to leave with Gretchen and her sailor boy tonight, you wouldn't tip off your father?

TINA: No, why should I?

KID: He may need the money.

TINA: Him? He's got the first cent he ever earned. But can't I go too?

GRETCHEN: Oh Tina, will you? As my companion?

TINA: Yes.

KID: But isn't this buttin' in on their honeymoon?

GRETCHEN: Oh no, Davis won't mind. It's a big ship! But where can he be? I'm tired of that Mill and I'm going to meet him.

CON: So we're off tonight?

TINA: Yes.

KID: What will your old man say? Will he be angry?

TINA: He can say what he likes, and I'd say something back if I weren't a lady!

CON: Just whistle it!

4. Whistle It

Henry Blossom

Tina, Kid and Con

Victor Herbert

Allegro poco moderato

Piano

Allegro poco moderato

TINA: There
KID: There's
CON: Oh!

p

pp

3

is - n't a - ny word a girl can use when she is mad.____
no one makes you tired - er than the man who knows it all.____
Wil - lie Jones he found a stick of dyn - a - mite one day.____

Whistle: 1st v Kid and Con
2nd v Tina and Con
3rd v Kid and Tina

5

A man may say most a - ny - thing; it
The things you'd like to call him would - n't
Says he "I'll bore some holes in this and

4. Whistle It

Whistle: 1st v Kid and Con
 2nd v Tina and Con
 3rd v All whistle "playing flute"


8




does - n't sound so bad. — A
 list - en well at all. — You
 make a flute and play." He



11

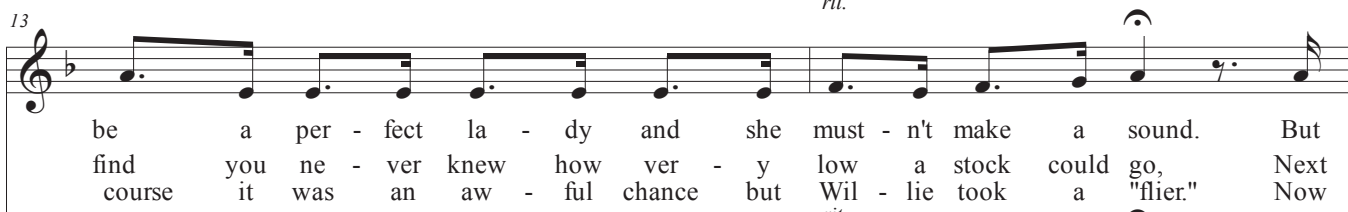


wo - man may be an - gry but by cus - tom she is bound, To
 buy a bunch of stocks be - cause you think that they are low, You
 start - ed on his bor - ing with a piece of red - hot wire, Of



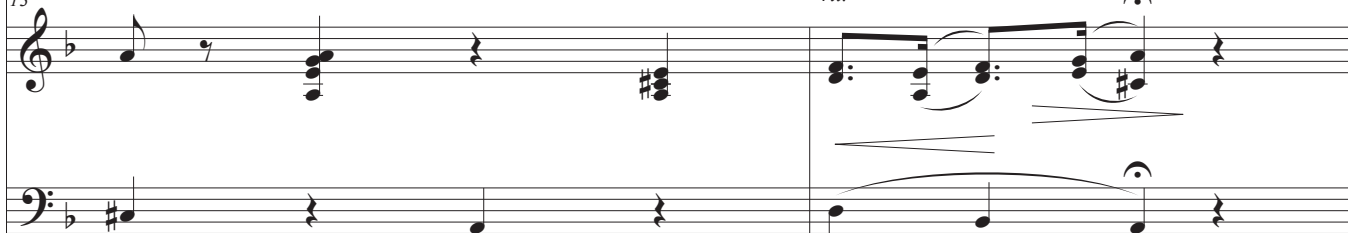
13

rit.



be a per - fect la - dy and she must - n't make a sound. But
 find you ne - ver knew how ver - y low a stock could go, Next
 course it was an aw - ful chance but Wil - lie took a "flier." Now

rit.



4. Whistle It

15 *poco tranquillo* *piu rit.*

just let some - thing hap - pen when there's no - bo - dy a - round: —
day your friend comes round and smiles and says I told you so. —
this is the se - lec - tion that was ren - dered by the choir: —

15 *poco tranquillo* *piu rit.*

Detailed description: This system contains the first two measures of the piece. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "just let some - thing hap - pen when there's no - bo - dy a - round: — day your friend comes round and smiles and says I told you so. — this is the se - lec - tion that was ren - dered by the choir: —". The piano accompaniment starts with a treble clef and a bass clef. The tempo markings are *poco tranquillo* and *piu rit.*

17 *Whistle together* *a tempo* **Dance**

17 *a tempo* **Dance**

pp

Detailed description: This system contains measures 17 and 18. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The tempo marking is *a tempo*. The word "Dance" is written above the vocal staff. The piano accompaniment starts with a treble clef and a bass clef. The dynamic marking *pp* is written below the piano staff. The system ends with a double bar line and a 2/4 time signature change.

21

Detailed description: This system contains measures 21 through 24. It features a piano accompaniment on two staves. The piano staff begins with a treble clef and a bass clef. The system ends with a double bar line and a 2/4 time signature change.

The image displays two systems of musical notation for a piano accompaniment. The first system begins at measure 25 and the second at measure 31. Both systems are written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes treble and bass staves for each system, with various musical symbols such as notes, rests, and dynamic markings. The first system features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The second system continues this pattern, ending with a *marcato* marking in the bass clef.

TINA: Yes, that's what I'll do! But you'd better go at once and join us tonight.

CON: Why?

TINA: Because the Burgomaster has gone to get the Sheriff to arrest you.

CON & KID: What? Arrest us?

TINA: Yes, and here they come now. *(Gretchen slips inside Mill.)*

KID: Our bags, we've got to have them.

CON: But Tina says he's going to arrest us.

KID: What for? He's got nothing on us. Stall him off with one of your swell lines of talk.

(Con and Kid walk over to the Inn and sit down at an outside table. Tina goes inside the Inn)

(Enter Burgomaster and Willem)

CON: Be seated gentlemen. *(All sit at long table, Burgomaster clearly uncomfortable)* May I ask your honor why you don't like Americans?

(Gretchen slips out of the Mill and tiptoes away.)

(TINA returns with a large tray of drinks):

BURGOMASTER: America is a most unpleasant place. You'll find confidence men and French-leave takers there.

CON: Doubtless. Are there any such men about?

BURGOMASTER: There are two not very far from me here that cannot meet their creditors.

KID: Maybe they don't want to meet them. Ah! Here's the wet! Let me give you a hand.

(KID busies himself serving drinks.)

BURGOMASTER: *(To Willem)* Doesn't he serve drinks deftly?

WILLEM: Yes, I was noticing.

CON: Well, *a votre santé*, messieurs. [To your health]

BURGOMASTER: Is that the French?

CON: Yes, don't you speak it?

BURGOMASTER: No, not at all. But you do?

CON: Oh yes, I speak seven languages fluently.

(CON and KID exchange fake gibberish comments)

BURGOMASTER: I have a brilliant idea.

(Willem nods agreement.)

BURGOMASTER: Now tell me gentlemen, what is the nature of your business here?

CON: Well, we have invented a process for the extraction... *(to KID)* You tell him.

KID: Sure, I'll tell him. For the extraction ... *(looks to Con for help)*... of gold.

WILLEM: Gold! From what?

BURGOMASTER: I'll tell you from what. From bricks. Gold bricks!

(Franz enters with deputies)

BURGOMASTER: You two have been living here on the fat of the land, and you haven't a cent to your names. This morning you tried to escape from the window, but I detected you. Now you either go to jail or work out the bill until Willem is paid.

KID: Say, you've got a crust! Do you know who we are?

BURGOMASTER: I think I do – and I'm going to tell the Sheriff. *(To Franz)* These are two Yankee confidence men. If either tries to leave town without permission, arrest them or shoot them.

FRANZ: With pleasure, your honor.

CON: The United States will act in this matter. Let me warn you...

BURGOMASTER: Enough! Willem, show them their duties.

(Con and Kid exit into the Inn, followed by Willem)

BURGOMASTER: That's all Franz. But drop by now and then and keep them properly frightened.

FRANZ: Yes, your honor. *(Exits)*

BURGOMASTER: And now, for my obstinate daughter and sister. I'll show them! *(Enter BERTHA over bridge)* The devil, Bertha! But where is Gretchen?

BERTHA: Then you haven't seen her?

BURGOMASTER: No, she's at home where she should be, isn't she?

BERTHA: I suppose so. But you said you were going to give her a piece of your mind today and I wondered if you had any left!

BURGOMASTER: Now see here, Bertha, you're an experienced widow, and should be a little bit practical.

BERTHA: I am, but Gretchen is in love with Davis van Damm, and I won't have her disappointed.

BURGOMASTER: Ridiculous! Were you never disappointed before you were married?

BERTHA: No, not till afterward.

BURGOMASTER: Well, I'll admit your husband wasn't a saint, but he left you a million guilders.

BERTHA: Yes, his means justified his end, but this old Governor hasn't even money to recommend him.

BURGOMASTER: No, but he has a proud position and as husband of my daughter, he will bring us all into prominence socially. As for you – as soon as Gretchen is married, I hope you find someone yourself.

BERTHA: The girl that would marry a second husband, doesn't deserve to lose the first.

BURGOMASTER: Humph! *(Exits)*

BERTHA: Not for me. The only happy women in the world are widows!

5. A Widow Has Ways

Herbert Blossom

Bertha

Victor Herbert

Tempo di Valse

mf

The piano introduction is in 3/4 time, marked *mf*. It features a series of chords in the right hand and a simple bass line in the left hand. The key signature has one sharp (F#).

7

poco meno

Since Ad - am first made Moth - er Eve take the blame For that
Young girls must be watched by some old chap - er - one, As —

Musical notation for the first system, including vocal line and piano accompaniment.

13

lit - tle af - fair in the gar - den, The poor mar - ried wom - en have
ug - ly and cross as they make them, The poor mar - ried wom - en can't

Musical notation for the second system, including vocal line and piano accompaniment.

19

found it the same, And their mis - sion in life is a hard 'un! But
go out a - lone, And their stu - pid old hus - bands won't take them. A

Musical notation for the third system, including vocal line and piano accompaniment.

25

hard as it is, I am great - ly a - fraid It's hard - er to
wid - ow is diff - 'rent! There's none to say "nay"! The men all a -

30

be a neg - lect - ed old maid, There's no oth - er state I would
dore her and give her her way, It's this man to - mor - row and

35

poco rit. will - ing - ly trade For that of a wealth - y young wi - dow. For a
that man to - day, And each one be - lieves he's the real one! *rit.*

41

poco rit. wi-dow has ways, don't you see! *a tempo* Her ex - per-ri-ence pays, don't you see! *rit.*

— She knows bet-ter now than to mar-ry a - gain, She knows bet-ter how to in-

55 *poco rit.*

a tempo *rit.*

vei-gle the men. But the girls can't ac - count for the craze. _____ And they won-der what

62 *a tempo*

sys - tem she plays; _____ It would sim - ply be vain to at - tempt to ex -

68 1. *p* *molto rit.*

2. *p* *molto rit.* *a tempo* *molto rit.*

plain; But a wid-ow has ways. But a wid-ow has _____ ways. _____

BERTHA: Well, I don't see where Davis can be.

(Starts toward Mill to open door. Davis enters over bridge.)

Davis! You're just the man I was looking for. Sshh. She's in here! Hurry and surprise her.

(Davis opens door)

DAVIS: I don't see her.

BERTHA: What?

DAVIS: She's not here!

BERTHA: Not there?

DAVIS: No!

BERTHA: Oh, the haunted mill! It's all my fault. I told her there's no danger in the daytime, and now she has disappeared like the princess of old. We'll never see her again!

DAVIS: I don't believe that foolish old story.

BERTHA: It's true. It happened hundreds of years ago. A princess disappeared overnight without a trace.

DAVIS: Well, I'll find a trace of Gretchen. You go home and see if she isn't there.

BERTHA: But she couldn't be. She had no chance to get out! I told her to stay hidden!

DAVIS: *(Entering the Mill)* Well as she isn't here, she *must* have gotten out. Hurry along.

BERTHA: *(Upset)* All right. But I know we'll never see her again. Oh dear, oh dear!

(BERTHA exits. GRETCHEN sneaks out behind Davis and laughingly closes the Mill door. In a moment, Davis is heard pounding on the door. Gretchen opens the door and hides behind it. As DAVIS comes out, she puts her hands over his eyes.)

GRETCHEN: Guess who!

DAVIS: Gretchen!

GRETCHEN: Sh! Sh! We must be careful. When did you come?

DAVIS: Just now. I've been looking for you,

GRETCHEN: And when do we sail?

DAVIS: Not until tonight, when the tide is high.

GRETCHEN: Good, I'll be ready.

DAVIS: And have you missed me?

GRETCHEN: Missed you. Davis, it seemed as though this day would never come. And I've been so unhappy.

DAVIS: And I, too, sweetheart. I've thought of nothing but you and longed for the hour when we might sail away together.

GRETCHEN: Whither, dear?

DAVIS: To the Isle of our Dreams.

6. The Isle of Our Dreams

Henry Blossom

Davis and Gretchen

Victor Herbert

Davis

When my

Dav

heart grows faint and wea-ry, — When the world goes sad - ly ill. — It is sweet to hear you

Gret

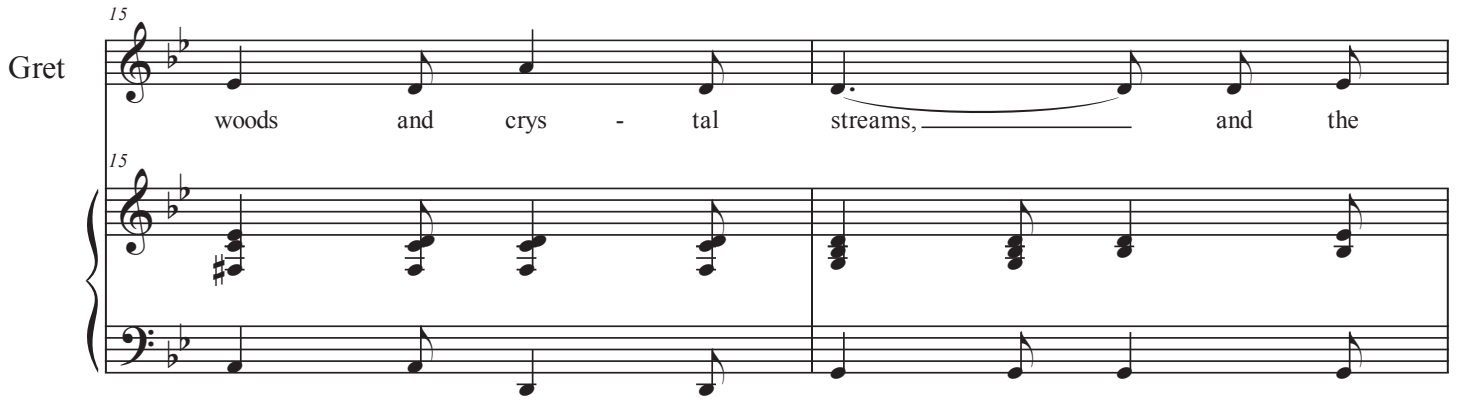
It is sweet to talk with you, dear, — of the

Dav

dear-ie — Whisper that you love me still. —

6. The Isle of our Dreams

15
Gret
woods and crys - tal streams, _____ and the



17
Gret
ros - es wet with dew, dear, _____ in the is - land of our



20
Gret
dreams. _____ In the beau-ti - ful isle of our dreams, dear, there is ne-ver a sor-row or

20
Dav



6. The Isle of our Dreams

24

Gret
 pain, _____ Eve - ry trou - ble and care quick - ly van - ish - es there and

Dav
 8

27

Gret
 all is made hap-py _____ a - gain. _____ we'll So leave this cold, wea-ry old world, dear, where there's

Dav
 8

rubato *a tempo*

31

Gret
 noth - ing that's quite what it seems, _____ And we'll sail o'er the sea where for

Dav
 8

poco accel

6. The Isle of our Dreams

34 *molto rit* *dim e molto rit*

Gret
just you and me, there's a home in the isle of our dreams. _____

Davy

34 *molto rit*

The musical score is for a piece titled "6. The Isle of our Dreams". It features three staves: a vocal line for Gretchen, a vocal line for Davy, and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 34. The tempo markings are *molto rit* (rushing) and *dim e molto rit* (diminuendo and rushing). The lyrics for Gretchen are "just you and me, there's a home in the isle of our dreams." followed by a long line. The piano accompaniment includes various musical notations such as slurs, accents, and dynamic markings.

GRETCHEN: But, Davis, don't you think we might go to a more practical place?

DAVIS: Yes, dear, but I'd rather stay here, when all is said and done.

GRETCHEN: Oh, so would I. But, that reminds me, there are two strangers here, two Americans.

DAVIS: You don't say?

GRETCHEN: Yes, and they want to escape with us.

DAVIS: Escape? But where are they?

GRETCHEN: Inside. They've lost all their money and may have to go to jail.

DAVIS: Well, well. Maybe we can help them.

(Enter WILLEM who spies on the two)

Meanwhile, you run home and tell your aunt that the goblins didn't get you, and be here at the Mill at six tonight.

GRETCHEN: Inside the Mill at six.

DAVIS: That's right. And then it's safe aboard the schooner and under way as soon as the moon is up. Goodbye!

GRETCHEN: Goodbye Davis, dear.

(They embrace and GRETCHEN exits. WILLEM ducks away. DAVIS seats himself and raps on the table for service. Willem re-enters.)

DAVIS: Ah, Willem.

WILLEM: Mynheer Davis. I am surprised to see you. When did you come?

DAVIS: This morning.

WILLEM: And how long do you stay?

DAVIS: A couple of weeks. Until I can load another cargo.

WILLEM: Then you will be at Fraulein Gretchen's wedding tomorrow?

DAVIS: You can bet I'll be there.

WILLEM: Good

DAVIS: But let's have a drink. Tina!

WILLEM: Tina's cookin'.

DAVIS: Cooking?

WILLEM: Well, she's trying to. My help all left me this morning and I have to make out as best I could for tonight. Here *(to KID, off)* come take the order.

(KID enters with comedy waiter's makeup)

KID: What'll it be, gents? How's the makeup?

WILLEM: Here! Vat kind of vay is that for a waiter to wait?

KID: Hey, I've had more waiters wait on me than you ever saw?

WILLEM: For vot did dey vait? Der money? Ha ha! Get inside and bring the best in de house for Mynheer Davis.

KID: Davis? Are you the sailor man? Shake!

WILLEM: Here, vot you do? You forget yourself? Go bring the whiskey at once. You know the kind.

KID: I know, that cooking whiskey.

WILLEM: Such a fellow. He is worser as nobody.

DAVIS: Who is he?

WILLEM: He's an American working out what he owes as a waiter.

(CON enters wearing an interpreter's blue suit and an ill-fitting cap with a metal plate that says "Interpreter" on it.)

WILLEM: And here's de odder – my interpreter – speaks seven languages equally well, he says.

CON: Yes, equally well, but I can't say "no" in one of them. How do you do? I'm glad to know you!

(Tries to sit down, but Willem pushes him away.)

WILLEM: Here, here. Remember your place, and listen while I tell you your duties. You see dis old Mill? It's historic. Tourists in automobiles stop by to hear its mysterious story and see mit deir own eyes de horrible tings that occurred.

CON: What things?

WILLEM: Why, the marvelous disappearance of the celebrated beauty, Princess Wilhelmina. I gif you a book dat tells all about it.

CON: But where did she disappear to?

WILLEM: Nobody knows, and they say ever since that the mill is haunted. Here is the story, complete in seven languages *(Gives him book.)* Learn them all and be ready for business. Walks towards mill. Who has left dis door unlocked?

(Locks door and takes out huge key.)

Anything you can think up dat makes de story vorse, all right. Dere's some spots painted on the floor you can show as bloodstains. The charge is a gulden apiece for French or Germans, five for English and ten for Americans. Here's the key and mind you don't hold out something. *(Give CON the key.)*

CON: I will. I mean I won't. *(Looks through book.)* But say, there ain't any English in here.

WILLEM: You chust have to translate it from one of the others. Good day, Mynheer Davis. *(aside)* And now to tell the Burgomaster that Davis is planning to run away with his daughter tonight! *(Exits)*

DAVIS: How much do I owe you?

KID: How much have you got?

DAVIS: You're certainly learning the business!

KID: Well, we'll call it on the house this time.

DAVIS: Much obliged. I understand you want to escape?

KID: That's right. Are you the Captain of the ship?

DAVIS: I am.

KID: And sailing tonight?

DAVIS: You can come along on one condition.

KID: What's that?

DAVIS: You have the key to the mill and must let Gretchen in and out. Under the cover of darkness we can slip down to the quay where the boat awaits us – and the trick is done.

KID: Righty-ho!

DAVIS: And I'll land you in New Amsterdam.

CON: Say, can't you make it New York? If you ever catch us outside New York again, you can lock *us* up.

KID: Yes, we got what was coming for ever leaving there.

CON: Think of the races every day.

KID: And Coney Island every night.

CON: And watermelons cooled in ice.

KID: And green corn just a-getting good!

DAVIS: Well, that sounds great, but what about the girls over there?

KID: The girls? How about the girls?

CON: They're trotting up and down on every street from Harlem to the Battery. And they're all of them peaches!

DAVIS: I can just picture it.

7. The Streets of New York

Henry Blossom

Con, Kid and Chorus

Victor Herbert

Tempo di Valse

Piano introduction in 3/4 time, key of B-flat major. The music starts with a forte (*f*) dynamic and features a waltz-like melody in the right hand and a rhythmic accompaniment in the left hand. The piece concludes with a piano (*p*) dynamic.

C/K

7 CON

In — dear old New York it's re - mark - a - ble ver - y! The name on the

Musical score for the first vocal line (CON) starting at measure 7. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "In — dear old New York it's re - mark - a - ble ver - y! The name on the".

C/K

14 KID

lamp-post is un - nec - ess - ar - y! You mere - ly have to see the

Musical score for the second vocal line (KID) starting at measure 14. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "lamp-post is un - nec - ess - ar - y! You mere - ly have to see the".

C/K

20 CON

girls to know what street you're on! _____ Fifth Av - en - ue

Musical score for the third vocal line (CON) starting at measure 20. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "girls to know what street you're on! _____ Fifth Av - en - ue". The piano accompaniment features a forte (*sfz*) dynamic.

7. The Streets of New York

KID

26
C/K

beau-ties and dear old Broad - way girls! The tail - or - made shop - pers the Av - en - ue

32
C/K

CON KID CON & KID

"A" girls, They're strict - ly all right but they're dif - fer - ent quite, In the dif - 'rent parts of

39
C/K

piu rit. CON

town. In old New York! In old New York! The peach crop's

46
C/K

KID

al - ways fine! They're sweet and fair and on the square! The

7. The Streets of New York

CON

53
C/K

maids of Man - hat-tan for mine! _____ You can - not see in gay Par -

CON & KID

60
C/K

ee, in Lon-don or in Cork! _____ The dreams you meet on

67
C/K

an-y _____ street in old New York! _____ Dance

74

7. The Streets of New York

81

C/K

87

CON

What - ev - er the

C/K

94

KID

wea-ther is shin-ing or show-er - y, That does-n't cut an - y ice on the Bow-er - y

C/K

101

Eve - ry night till broad day - light, they dance and sing and

7. The Streets of New York

107 CON KID

C/K

talk! _____ The girls are all game and they're jol - ly good fel - lows, They're

113 CON KID

C/K

not ver - y swell but they're none of them jeal - ous, They go it a - lone in a style of their

120 CON & KID *rit.* *piu rit.* CON

C/K

own on the Bow - ery in New York! In old New York! In

127 KID

C/K

old New York! The peach crop's al - ways fine! _____ They're sweet and

7. The Streets of New York

134
C/K

fair and on the square! The maids of Man - hat - tan for mine! _____

CON

140
C/K

— You can - not see in gay Par - ee, in Lon - don or in

CON & KID

147
C/K

Cork! _____ The dreams you meet on an - y _____ street in old

(Chorus)

154
C/K

New York! _____ In old New York! The peach crop's

7. The Streets of New York

160
C/K

al - ways fine! ——— They're sweet and fair and on the square! The

167
C/K

maids of Man - hat - tan for mine! ——— You can - not see in gay Par -

174
C/K

ee, in Lon-don or in Cork! ——— The dreams you meet on an-y —

182
C/K

street in old ——— New ——— York. ———

7. The Streets of New York

190

C/K

190

New York!

DAVIS: I can picture it now...I'd go with you if I weren't engaged.

(Enter FRANZ over bridge)

FRANZ: What's this about a plan to escape?

DAVIS: Escape? Not at all. These Americans are friends of mine. We were just remembering different places we've been.

FRANZ: Well, you'll meet them right here for some time to come.

CON: *(Aside)* Singularly coarse, this person.

FRANZ: You! Go and tell Tina I'd like to see her just for a moment.

CON: If what?

FRANZ: If you don't, I'll... *(threatening him)*

CON: *(Exiting)* Singularly coarse!

DAVIS: Well, I must hurry along. I shall be here a couple of weeks. See you again!

FRANZ: *(to KID)* Well, how do you like your job.

KID: No good, I ain't laid up a cent.

FRANZ: Well, there'll be plenty doin' tomorrow.

KID: Oh, for the wedding?

FRANZ: And he'll be showing the mill to lots of foreign visitors!

KID: Any French people?

FRANZ: Yes

KID: They can't speak English?

FRANZ: Right you are. What of it? *(Enter CON)* Where is she? What did she say?

CON: She said...well, promise you won't be angry?

FRANZ: No!

CON: Because it wasn't any message to send to a gentleman.

FRANZ: What did she say?

CON: Well she said, "Tell that big stuffed sausage casing "

FRANZ: Sausage casing?

CON: Yes, wasn't that the wurst? "Tell that big stuffed sausage casing..."

FRANZ: You already said that.

CON: Yes, she said it twice. "Tell that big stuffed sausage *(FRANZ stops him)* Tell him he's burned his fuse with me. I won't come a step."

FRANZ: We'll see about that! She'll step out with me when I'm the next Burgomaster.! *(Exits in an eight-cylinder huff)*

(TINA enters cautiously)

TINA: Is he gone?

CON: Yes, but tell us, fair one, how fareth dinner?

TINA: Pretty fair. There's plenty of soup, and the steak is cooked.

CON: Cooked?

TINA: Yes, or at least it ought to be. I fried it for over an hour.

CON: You fried it?

(Honking of two auto horns.)

TINA: Ah, tourists at last.

(Sudden louder honking. Screams and explosion. Chorus comes running on, wildly questioning each other.)

KID: What the deuce has happened?

(More screams and loud voices. TINA and KID rush off over bridge. CON looks from top of Mill.)

8. An accident

Henry Blossom

Victor Herbert

Allegro molto

pp

Measures 1-6 of the piano introduction in 6/8 time, featuring a delicate melody in the right hand and a rhythmic accompaniment in the left hand.

cresc. sempre cresc

Measures 7-13 of the piano introduction, showing a gradual increase in volume and intensity.

sfz

Measures 14-19 of the piano introduction, reaching a fortissimo dynamic.

S
A
T
B

An
An ac - cident!
An ac - cident!
An ac - cident!

Measures 20-24 of the vocal introduction, with four vocal parts (Soprano, Alto, Tenor, Bass) entering with the lyrics "An ac - cident!".

Measures 20-24 of the piano accompaniment, providing a rhythmic and harmonic foundation for the vocal parts.

8. An Accident

26

S ac - ci - dent! What hap - pened, what hap - pened who knows? — A ter - ri - ble crash, a

A — Who knows? — A ter - ri - ble crash, a

T What hap - pened, what hap - pened who knows? — A ter - ri - ble crash, a

B — Who knows? — A ter - ri - ble crash, a

30

S smash and a crash. A ter - ri - ble, ter - ri - ble crash!

A smash and a crash. A ter - ri - ble, ter - ri - ble crash! An

T smash and a crash. A ter - ri - ble, ter - ri - ble crash! An ac - ci - dent!

B smash and a crash. A ter - ri - ble, ter - ri - ble crash! An ac - ci - dent!

8. An Accident

35

S An ac - ci - dent! What hap - pened, what hap - pened who knows? —

A ac - ci - dent! Who knows? —

T 8 What hap - pened, what hap - pened who knows? — We

B Who knows? — We

39

S With ter - ri - ble dread we are filled! —

A With ter - ri - ble dread we are filled! —

T 8 stop with in - de - cis - ion and with dread — we are filled! Two

B stop with in - de - cis - ion and with dread — we are filled! Two

8. An Accident

43

S
A
T
B

It may be that some-one is killed. An
 It may be that some-one is killed. An
 au - tos in col - lis - ion and may - be some-one's killed. An
 au - tos in col - lis - ion and may - be some-one's killed. An

47

S
A
T
B

ac - ci-dent! An Ac - ci-dent! A crash a smash a ter-ri-ble crash. An ac - ci-dent, an
 ac - ci-dent! An Ac - ci-dent! A crash a smash a ter-ri-ble crash. An ac - ci-dent, an
 ac - ci-dent! An Ac - ci-dent! A crash a smash a ter-ri-ble crash. An ac - ci-dent, an
 ac - ci-dent! An Ac - ci-dent! A crash a smash a ter-ri-ble crash. An ac - ci-dent, an

8. An Accident

52

S ac - ci - dent. A crash a smash A ter - ri - ble crash. Ah! se, they now ap -

A ac - ci - dent. A crash a smash A ter - ri - ble crash. Ah! se, they now ap -

T ac - ci - dent. A crash a smash A ter - ri - ble crash. Ah! se, they now ap -

B ac - ci - dent. A crash a smash A ter - ri - ble crash. Ah! se, they now ap -

56

S pear! _____ 'Twill ver - y soon be clear! _____ The now ap - pear 'twill

A pear! _____ 'Twill ver - y soon be clear! _____ The now ap - pear 'twill

T pear! _____ 'Twill ver - y soon be clear! _____ The now ap - pear 'twill

B pear! _____ 'Twill ver - y soon be clear! _____ The now ap - pear 'twill

8. An Accident

60

S soon be clear. They're here!

A soon be clear. They're here!

T soon be clear. They're here!

B soon be clear. They're here!

60

63

Countess *Andante maestoso*
Ne par-lez pas! Ne par-lez

S

A

T

B

63

sfz

63

8. An Accident

66
 Countess
pas! je rage a c'est af - freux! O

69
 Countess
ciel! O ciel! O ciel! Je

Fea
 Ma-dame! I pray! Mad-am!

71
 Countess
Rage Ma-lig-ne bête.

Dgtrs
 Oh fa - ther dear! Don't get in such a

8. An Accident

74

Tina

Dgtrs

Sons

Countess

Tina

Sons

S

A

T

B

76

76

Lots of trou - ble seems a - brew - ing

state

O cher Ma - man! ne per - dez pas la

Je vous de - teste! O ciel Comme

And there'll soon be some-thing do - ing.

tête.

f

p Let us

p Let us

p Let us

p Let us

8

8. An Accident

78

Countess *rage! Ma-lig-ne bête. Je vous ab-*

Tina Lots of trou-ble brew-ing here. Soon be some-thing do-ing here.

Fea *Ma-dame par-don me I pray. But I had the right of way.*

Dgtrs Pray don't get in such a state. For the dam-age was -n't great

Sons *O ne per-des pas la tête. Mon-sieur nest pas tell-ment bête*

78

S *p* show her *p* how she

A show her *p* how she

T *p* show her *p* how she

B show her how she

78

8. An Accident

80

Countess *hore!*

Tina Ha! ha! There's lots of trou - - - - ble brew-ing

Fea My word There's lots of trou - - - - ble brew-ing

Dgtrs Pa - pa oh dear pa - pa dear Oh pa -

Sons Ma - man O chere Ma - man O cher Ma -

80

S *ff* acts Don't say a word don't say a

A *ff* acts Don't say a word don't say a

T *ff* acts Don't say a word don't say a

B *ff* acts Don't say a word don't say a

80

8. An Accident

82

Countess *Je rage a c'est a - freux.*

Tina here. There's some - - - - thing do-ing here. There's

Fea here There's some - - - - thing do-ing here.

Dgtrs pa don't get in such a state The

Sons *man! ne per - - - - - dez pas la tête. ne*

S word I rage at such af front Oh

A word I rage at such af front Oh

T word I rage at such af front Oh

B word I rage at such af - front Oh

82

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of several systems. The first system includes vocal parts for Countess, Tina, Fea, Dgtrs, and Sons, with lyrics in French and English. The second system includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), with lyrics in English. The piano accompaniment is shown in the bottom system, featuring a complex rhythmic pattern with many beamed eighth and sixteenth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

8. An Accident

85

Countess *O ciel! O ciel! O ciel!*

Tina lots of trou - ble brew - ing here and soon there will be

Fea Ma - dam! Mad - am! Mad -

Dgtrs dam - age was - n't great, the dam - age was - n't great the

Sons *per - des pas la tête. ne per - des pas la tête ne*

85

S heav'n! Oh heav'n! Oh heav'n! Oh heav'n! Oh heav'n! Oh heav'n! Oh heav'n! Oh

A heav'n! Oh heav'n! Oh heav'n! Oh heav'n! Oh heav'n! Oh heav'n! Oh heav'n! Oh

T heav'n! Oh heav'n! Oh heav'n! Oh heav'n! Oh heav'n! Oh heav'n! Oh heav'n! Oh

B heav'n! Oh heav'n! Oh heav'n! Oh heav'n! Oh heav'n! Oh heav'n! Oh heav'n! Oh

85

8. An Accident

87

Countess *je rage — je vous ab - hore!*

Tina *some - - - - - thing do - ing here! — May I sug -*

Fea *am! — I pray Mad - am*

Dgtrs *dam - - - - - age was - n't great.*

Sons *per - - - - - des pas la tête*

S *mon - - - - - ster that you are.*

A *mon - - - - - ster that you are.*

T *mon - - - - - ster that you are.*

B *mon - - - - - ster that you are.*

87 *p*

Tina *gest you take a well de - serv - - - - ed*

89 *colla voce*

segue

8b. When You're Pretty and the World is Fair

Henry Blossom

Victor Herbert

Andantino grazioso

The musical score is set in 2/4 time with a key signature of one sharp (F#). It features four vocal parts and piano accompaniment.

Tina: Her part begins with a rest, indicated by the word "rest!" and a horizontal line.

Daughters: They enter with the lyrics "When you're pret-ty and the world is fair Why be both-ered by a".

Sons: They enter with the lyrics "oui! oui!".

Piano Accompaniment: The piano part consists of two staves (treble and bass clef). It features a delicate, flowing melody in the right hand and a supporting bass line in the left hand, marked with a piano (*p*) dynamic.

Daughters (Dgtrs): At measure 93, they sing "thought or care. For to wor-ry is to dou - ble trou - ble there'll be e - nough of that here".

Sons: At measure 93, they sing "Si! si! elles sont char - mantes".

8b. When you're pretty and the world is fair

2
95

Dgtrs
af - ter! Mer-ry youth is like the month of May! And old age is like De-

Sons
Char - mantes! Char - mantes! oui! oui!

S
pp *Unis.*
When the world is bright and fair why be troubled by a care?

B
pp
When the world is bright and fair why be troubled by a care?

95

Dgtrs
cem - ber gray. so we'll dance and sing and

Sons
Si! si!

97

8b. When you're pretty and the world is fair

98

Dgtrs
Sons

play and be hap - py while we may. Life was made for love and

et très pa -

99

Dgtrs
Sons

laugh - - - ter!

quantes, oui! oui!

S
B

When you're pret - ty and the

p

8b. When you're pretty and the world is fair

4

100

Dgtrs

Sons

S

B

100

102

Dgtrs

Sons

S

B

102

is fair _____ or care _____

Char - mantes _____ pi - quantes _____

world is fair Why be both - ered by a thought or care For to wor - ry is to

is fair _____ or care _____

There'll be e - nough of that here -

elles

dou - ble trou - ble There'll be e - nough of that here -

Why both - er or care

103

Dgtrs
af - - - ter e - nough of

Sons
sont char - - - mantes elles sont char -

S
af - - - ter. Mer - ry youth is like the

B
There will be e - nough of that here - af - - ter.

103

Dgtrs
care like May

Sons
mantes oui! oui!

S
month of May. And old age is like De -

B
of May

104

8b. When you're pretty and the world is fair

6

105

Dgtrs

Sons

S

B

cem - ber gray. So we'll dance and sing and

is like De - cem - ber gray.

105

Dgtrs

Sons

S

B

play while we may. _____

char - - - mantes pi - quantes. _____

play We'll dance and sing and play be hap - py while we may. _____

So we'll dance and sing and play be hap - py while we may. _____

106

p

sempre dim

108

Musical score for measures 108-110. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note patterns and some triplets. The left hand provides a harmonic accompaniment with chords and eighth-note bass lines. Dynamic markings include accents (>) and breath marks (>) in the bass line.

111

Musical score for measures 111-113. The right hand continues with melodic lines, including a triplet in measure 112. The left hand accompaniment includes chords and eighth notes. A dynamic marking of *dim al Fine* is present in the right hand, indicating a gradual decrease in volume towards the end of the section.

114

Musical score for measures 114-116. The right hand has a melodic line with eighth notes. The left hand accompaniment features chords and eighth notes. A dynamic marking of *ppp* (pianissimo) is present in the right hand, indicating a very soft volume.

FEATHERST.: (*Sitting down exhaustedly*) Brandy, my good man, brandy! I shall catch my death, I know.

WILLEM: What is the matter?

TINA: Automobile collision. French and English.

WILLEM: A collision?

FEATHERST.: Yes, I was driving my car myself. My chauffeur was arrested two towns back. Meeting another car, I naturally turned to the left. The woman turned to the right, and there you are!

WILLEM: But you should have turned to the right, also!

FEATHERST.: Not at all. It's never done in London. Now, may I have that brandy while I'm still young?

(*KID enters and serves brandy.*)

COUNTESS: *Etes vous le propriétaire de l'hotel, monsieur? Si oui, faites venir un sergent de ville pour arreter cet imbecile d'Anglais.* [Are you the owner of the hotel, sir? If so, send for a policeman to put this fool of an Englishman under arrest.]

WILLEM: Vait! Vait. Vere is my interpreter. (*Sees Con in Mill*) Ah, dere he is. Vat are you doing dere?

CON: I'm thinking up that story.

WILLEM: Come at once, there's verk for you.

COUNTESS: *Monsieur. Je suis la Comtesse de la Fere. J'attends qu'on m'écoute et obéisse sur - le - champ /le coup,? Oui.* [Sir. I'm the Countess de la Fere. I expect from you that you listen to my orders and obey me immediately]

WILLEM: What did she say?

CON: She thinks you're very handsome.

COUNTESS: *Ou est le proprietaire de l'hotel?*

CON: (*to Countess*) [garbled French]

COUNTESS: *Vous etre idiote!* [You're an idiot]

CON: (*Like Pepe le Pew*) *Savoir faire everywhere!*

WILLEM: Well?

CON: She's hoping you'll take her in your big manly arms and...

(*Enter FRANZ*)

FRANZ: Just a minute.

CON: She thinks you're very handsome!

FRANZ: I have warrants signed by the Burgomaster, for the arrest of these parties for exceeding the speed limit, and claims against them for killing a calf, two dogs, six chickens and a goat.

FEATHERST.: My word, this is the third time today. I wish I had never come to this beastly country.

FRANZ: Mynheer. You're under arrest.

COUNTESS: *Arrete. Ah, enfin l'agent de police. Ce n'est pas trop tot. Avez vous vu ce qu'il a fait a mon bel automobile? Eh. bien. Venez. je vais vous le montrer!* [Under arrest. Ah, finally the police officer. You're not too early. Have you seen what he did to my beautiful car? Eh, all right then. Come. I'll show you!]

FRANZ: Just a minute, You'll get yours.

FEATHERST.: Pardon, Madam. I am Dudley Featherstonhaugh, solicitor, Lincoln Inn Fields, London. My card.

FRANZ: *(To Countess)* You come with me. *(To FEATHERST., looking at card)* The Honorable Dudley Featherst...

FEATHERST.: It's *Fanshaw*...

FRANZ: A lawyer. I'll be back for you shortly. It's taking a chance but as long as your machine is smashed, I'll risk it. *(Exits with Countess)*

CON: I guess I'm a bad little linguist, hey?

FEATHERST.: I say, waiter, what town is this?

KID: Katwyk –aan Zee

FEATHERST.: Katwyk.. Then I am here. I thought it was two arrests farther on.

KID: Yes, we've both the same hard luck. You don't mean to say you came on purpose?

FEATHERST.: Yes, on some legal business. Where does the Burgomaster live?

KID: In the big house on the corner. But he won't talk any business now.

FEATHERST.: Oh. Why not?

KID: Not until after the wedding. His daughter is going to marry the Governor of Zealand tomorrow.

FEATHERST.: Really. What a strange coincidence. I know him very well. When I was in London...

KID: Then you're in on the wedding?

FEATHERST.: Yes. But where is the wine list.

KID: Here.

FEATHERST.: Thanks.

(Exits into Inn. FEATHERST. is absorbed in wine list. Gretchen and Bertha enter and cautiously tiptoe to entrance of Mill.)

BERTHA: Well, goodbye, Gretchen, dear. It's getting late.

GRETCHEN: Oh, auntie. Come inside with me for a while. I'm so afraid.

BERTHA: There's nothing to fear. *(Gretchen hesitates)* Well... for a moment.

(The enter the mill, leaving the door partially ajar. KID enters, bringing soup to FEATHERST.. He has his thumb in it.)

FEATHERST.: What kind of soup is this?

KID: Mock chicken, I think.

FEATHERST.: *(Peering into bowl)* And what's this? My word, It's a needle!

KID: Typographical error. It should be a noodle. *(Aside)* Tina's been dropping stitches.

FEATHERST.: Take it away and fetch the steak. And see that it's rare.

KID: Rare? It's the only one of its kind. *(Aside)* Wait'll he gets a peek at it. *(Exits)*

(Bertha and Gretchen appear in Mill)

BERTHA: Good-bye dearest.

GRETCHEN: Good-bye, auntie.

BERTHA: Davis will be here any minute now. Good-bye. *(She closes the door and crosses to the Inn.)*

(Enter Burgomaster. Enter Franz):

FRANZ: Your honor, I can do nothing with that woman, She won't pay her fine. She won't go to jail! She tore up the warrant you signed, besides which she tore-- *(rubs beard painfully)*

BURGOMASTER: Bertha, you studied French, Go to her in there and find out what she wants.

BERTHA: Very well. *(Exits)*

FEATHERST.: Beg pardon, are you the mayor of this town?

BURGOMASTER: I am the Burgomaster!

FEATHERST.: Well I am Dudley Featherstonhaugh, solicitor. I come on a matter of most importance. I am striving to trace the whereabouts of a certain young man whose name...

BURGOMASTER: *(Looks at his card)* The Honorable Dudley Featherst..

FEATHERST.: It's Fanshaw...

BURGOMASTER: *(continuing)* ...solicitor, 14 The Blatherings, London WC1.

FEATHERST.: As I was about to say, your honor, I come on a matter of most important business...

BURGOMASTER: Yes, but if you'll pardon me for a moment. Willem! *(Enter Willem)* Take Mr Featherstonhaugh within and show him every attention.

WILLEM: Yes, your honor. Right dis way.

FEATHERST.: But I haven't finished my...

WILLEM: Right this way.

(Exit Willem and FEATHERST. into Inn)

BURGOMASTER: *(To Franz)* Now, go and bring Davis van Damm here at once.

FRANZ: Arrest him?

BURGOMASTER: If necessary! Willem overheard him and Gretchen planning to elope tonight. He won't be far away.

FRANZ: Very well, your honor. *(Exits over bridge)*

(Lights begin to dim as evening falls)

(KID enters with small burned steak on large platter. He is surprised that FEATHERST. is gone.)

BURGOMASTER: What's that? A steak?

KID: No, I'm afraid it's a mistake!

BURGOMASTER: Take it back, it's only fit for a dog.

KID: Are you dining here tonight? I'll save it for you!

(Burgomaster rises in anger. KID exits quickly. Enter CON with tourists)

CON: This brings us now, ladies and gentlemen, to the Old Red Mill – famous throughout the length and breadth of Holland ...

(Opens the Mill door as if to go on with his story. Gretchen is sitting inside the door and screams in surprise. Tourists scream in surprise and run into Inn.)

BURGOMASTER: Ha! So you're here already. *(Enter FRANZ with DAVIS)* Well, well. This is better than I expected.

DAVIS: Gretchen!

GRETCHEN: Davis!

BURGOMASTER: No you don't. Your elopement is over! Since you seem to like this Mill, you shall stay right here – locked in until the Governor comes, when he shall marry you at once. But until then you'll be watched every minute!

GRETCHEN: Father, please!

BURGOMASTER: Your penitence comes too late.

GRETCHEN: But, I'm afraid!

BURGOMASTER: In with you! *(Pushes her into the Mill and locks the door.)* There!

DAVIS: *(Held by Franz)* You cowardly brute! Let me at him!

BURGOMASTER: No mock heroics. Just let him spend the night in the tower just across the bridge. You can look through your prison bars and reflect that your sweetheart is not far away.

(Davis exits with Franz.)

TINA: And poor Gretchen. It breaks my heart. You're Americans. Why don't you do something?

KID: Do something?

TINA: Yes!

CON: Don't worry! We'll Mill around until we come up with something.

(Con, Kid and Tina quickly exit into Inn as Burgomaster returns.)

BURGOMASTER: *(To Franz)* You know what I want, them? Here's the key, and never leave the door!

FRANZ: Until you say so, anyone goes in or comes out over my dead body!

BURGOMASTER: Right!

(Burgomaster exits. Franz sits down in front of Mill, slowly fills his pipe as soothing music begins. Lights lower with rising moonlight effect.)

FRANZ: A pleasant life I lead. No sleep for 48 hours and none in sight, Well, all things come to him who waits – if he waits on himself. Burgomaster Franz, and Tina his wife! It sounds good, very good.

(He slowly falls asleep)

9. Moonbeams - Act I Finale

Henry Blossom

Gretchen, Davis and Ensemble

Victor Herbert

Andante

FRANZ: A pleasant life I lead, no sleep for
48 hours and none in sight. (*yawns*)

6 *poco sfz* *poco sf* *p* (*lights a match*) (*puffs smoke*) *pp*

10 *molto rit.* *pp* *pp*

16

9. Moonbeams - Act I Finale

Andantino semplice

20 Gret

The day is gone and the

pp

25 Gret

night comes on, And the birds have sought their nest. The

28 Gret

sha - dows fall in a dark - 'ning pall And the wea - ry world's at

31 Gret

rest. the stars are a wak - en - ing one by one The

9. Moonbeams - Act I Finale

34 Gret

whis - per - ing breez - es are still. The moon shin - ing bright with a

37 Gret

rad - iant light, Is sil - ver - ing val - ley and hill.

40 Gret

Moon-beams shin-ing soft a-bove Let me beg of you! Find the one I

45 Gret

dear - ly love! Tell him I'll e'er be true. Fate may part us,

9. Moonbeams - Act I Finale

49 Gret

years may pass! Fut-ure all un - known! Still my love shall e - er prove

54 Gret

poco rit. *a tempo poco animato*

Faith-ful to him a - lone. Oh! wan-der-ing wind won't you quick-ly find my

58 Gret

dear one wher - e'er he may be? And bring me the mes - sage he

61 Gret

rit.

fain would send, I know he is dream - ing of me!

rit. *pp*

9. Moonbeams - Act I Finale

64 *(Behind prison bars)*

Davis
 Moon-beams shin-ing soft a-bove Let me beg of _ you! Find the one I _ dear-ly love!

T
 8
 Moon-beams shin-ing soft a-bove Let me beg of _ you! Find the one I _ dear-ly love!

B

70

Gret
 Ah!

Davis
 Tell him I'll e'er be _ true. Fate may part us, years may pass!

T
 8
 Tell him I'll e'er be _ true, be true. _ Fate may part us, years may pass!

B

74

Gret

Davis
 Fut - - - ure all un - - - known!

T
 8
 Fut - - - ure all un - - - known!

B

9. Moonbeams - Act I Finale

76

Gret

Davis

T

B

Still my love shall ev - er prove Faith-ful to him a - lone. —

80 *molto misterioso*

ppp

pp marc.

85

pp

sffz

ppp

9. Moonbeams - Act I Finale

90 *pp*
S He will shoot be - ware! Let him if he
T He will shoot be - ware! Let him if he
B

90 *stoccatisimo*
pp

93
S dare! Stand a - side! Thus de - fied!
T dare! Stand a - side! Thus de - fied!
B

93 *p* *f* *8va* *8va*
3 3

9. Moonbeams - Act I Finale

96

S We may do harm to you Hur-ry up! hur-ry up! hur-ry up! Hur-ry up

T We may do harm to you Hur-ry up! hur-ry up! hur-ry up! Hur-ry up

B We may do harm to you Hur-ry up! hur-ry up! hur-ry up! Hur-ry up

96

sempre cresc ed accel

3 3

(Chorus: The Burgomaster!)

98

S go!

T go!

B go!

BURGO: What do ye here?
Depart at once!

98

ff *cresc possibile ed accel*

100

ff

3 3

9. Moonbeams - Act I Finale

BURGO: (aside) A pretty scandal this!
Back to your homes!

104 **ff** **ff** **ff**

S Fie! Bah!

T Fie! simile Bah!

B Fie! simile Bah!

(Tina, Con and Kid enter from Inn and tiptoe behind Mill)

104 **sfz** **pp** *a tempo scherzando* **sfz** **f**

Burgo: Have you no respect?

BURGO: You defy your Burgomaster?

107 **ff** **ff** **ff**

S No! Yes!

T No! Yes!

B No! Yes!

107 *sva* **sfz**

BURGO: Begone or
ye shall all be sent to jail!

Allegro feroce

111 **sfz**

9. Moonbeams - Act I Finale

(Con and Kid get ladder and help Gretchen escape through 2nd story window at side of windmill.)

114

S Re - lease your daught - er now too long have you de - layed.

T Re - lease your daught - er now too long have you de - layed.

B

114

sffz *fp*

117

S Re - lease your daught - er now too long have you de -

T Re - lease your daught - er now too long have you de -

B

117

sffz *sffz*

9. Moonbeams - Act I Finale

(Burgomaster hesitates)

120

S
T
B

laid. _____ Re - lease her, re - lease her your
laid. _____ Re - lease her, the girl your
Re - lease _____ the girl your

120

sfz *sffz* *ffz*

124

S
T
B

cru-el - ty will sure-ly be re - paid _____ Re - lease her, re - lease her Your
cru-el - ty will sure-ly be re - paid _____ Re - lease her, the girl your
cru-el - ty will sure-ly be re - paid _____ Re - lease _____ the girl

124

3 3

9. Moonbeams - Act I Finale

128

S
T
B

cru-el-ty will sure-ly be re paid Re - lease the girl too long have you de-layed Your

8

128

8va

3

132

S
T
B

cru - el - ty will sure-ly be re-paid! Con - sent! Our cour-age is un - daun - ted That

8

132

accel.

9. Moonbeams - Act I Finale

136

S mill you know Sir it is haunt-ed! Re - lease the girl for Gretch-en must be

T mill you know Sir it is haunt-ed! Re - lease the girl for Gretch-en must be

B

136

molto accel.

(Burgomaster starts for Mill door.)

Moderato

140

fff

S free!

T free!

B

140

sfz

9. Moonbeams - Act I Finale

(He opens the door
and exclaims "Gone")

S
T
B

Gone! gone! gone! gone!

142

sfz *sempre accel* *sfz* *ff* *fff*

Allegro brillante

tutta forza *sfz* *sempre accel*

147

8va *sfz*

152

8va *sfz* *sfz*

157

10. Gossip Chorus

Opening to Act II - Chorus and Bertha

(At rise --a group of servants, discussing in quick tempo
the disappearance of their young mistress.)

Allegretto scherzando

The musical score is written for piano in 2/4 time with a key signature of two sharps (F# and C#). It consists of four systems of music. The first system (measures 1-4) features a treble and bass clef with dynamics *f*, *f*, and *p*. The second system (measures 5-7) includes dynamics *fp*, *cresc*, and *sfz*. The third system (measures 8-11) includes dynamics *p* and *sfz*. The fourth system (measures 12-15) includes the dynamic *pp* and vocal lyrics: "Why this si-lence? Was there vio-lence? Or did". The piano accompaniment in the fourth system includes a dynamic *p*.

10. Gossip Chorus

15 Unis.

Jung-frau Gret-chen sim-ply up and run a-way? If not real-ly ve-ry

No! no!

18 Div.

clear-ly They should stop this sil-ly gos-sip-ing with-out de-lay! But to

That's so!

10. Gossip Chorus

21

han - dle such a scan - dal Puts the Bur - go - mas - ter in a ver - y -

24

sor - ry plight! You'll dis - cov - er she'd a lov - er And she
Of course!

27

se - cret - ly e - loped with him last night. *(astonished)*
We'll dis - cov - er she'd a

10. Gossip Chorus

30

lov - er and she se - cret - ly e - loped with him last

This system contains measures 30 and 31. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "lov - er and she se - cret - ly e - loped with him last".

32

Why this si-lence? Was there vio-lence? Or did
night.

sfz *p*

This system contains measures 32, 33, and 34. The vocal line continues with the lyrics: "Why this si-lence? Was there vio-lence? Or did night." The piano accompaniment includes dynamic markings *sfz* and *p*. The lyrics "night." are written below the vocal line with a long horizontal line extending to the right.

35

Jung - frau Gret - chen sim - ply up and run a - way? If not really ve-ry
No! no!

This system contains measures 35 and 36. The vocal line has the lyrics: "Jung - frau Gret - chen sim - ply up and run a - way? If not really ve-ry No! no!". The piano accompaniment continues with chords and melodic lines.

10. Gossip Chorus

38

clear-ly They should stop this sil-ly gos-sip-ing with-out de-lay! But to han-dle such a

That's so!

42

scan-dal Puts the Bur-go-mas-ter in a ver-y - sor-ry plight! You'll dis-

Of course!

45

cov-er she'd a lov-er And she se-cret-ly e-loped with him last

sfz *p*

10. Gossip Chorus

48 *poco piu mosso*

night. Yes, we do, it is

You don't know that it's so, Bet-ter go a lit-tle slow.

p

51

true just as ev-'ry bo-dy knew! You'll dis-cov-er she'd a lov-er and she se-cret-ly e-

No she nev-er has a lov-er and she could-n't have e-

cresc

10. Gossip Chorus

Allegro

54

loped! _____ With her lov - er she e - loped. _____

loped! _____ No, she could-n't have e - loped. _____

p *f* *sfz* *sfz* *p* *p* *scherzando*

58

Bertha Recit

What's this, i - dle

61

gos-sip! You should rath-er be a - fraid! _____ Your mis-tress you may nev-er see a -

pp

10. Gossip Chorus

64 *misterioso* *rit.*

gain, Have you not heard the le-gend of the mill? —

f *ppp*

Segue to The Legend of the Mill

11. The Legend of the Mill

Bertha and Chorus

Moderato e molto misterioso

Piano introduction in G major, 4/4 time. The music is marked *Moderato e molto misterioso*. It begins with a forte (*f*) chord in the right hand and a piano (*p*) chord in the left hand. The melody in the right hand is characterized by a series of descending eighth notes, while the left hand provides a steady accompaniment of quarter notes.

Bertha

4

Old King Jo - hann in days that are gone Was rul - er of land and
He Wil - hel - min - a sought for his queen, A prin - cess so young and
The night was still but ghost - like, the mill Kept wav - ing its spec - tral

Piano accompaniment for Bertha, measures 4-7. The music is marked *pp* (pianissimo). The right hand features a melodic line with accents, while the left hand continues with a steady accompaniment of quarter notes.

8

sea, _____ A bach' - lor proud he talked like a crowd And
slim! _____ But she loved true a sail - or she knew, And
arms, _____ And those a - round heard mys - ti - cal sounds, Which

Piano accompaniment for Bertha, measures 8-11. The music continues with the same accompaniment pattern as the previous section, marked *pp*.

11. The Legend of the Mill

11

spoke of him - self as "We," His sub - jects quaked with
 planned to e - lope with him. She ran a - way to
 thrilled them with vague a - larms. At break of dawn the

14

feared when he spake And trem - bled to see his frown, But a
 Kat - wyk aan Zee But all of her plans went ill, For King
 prin - cess had gone But how is a myst - 'ry still, And at

17

weak - ness he had And it put him to the bad, He loved the
 Jo - hann that night ov - er - took her in her flight, And locked her
 twelve ev - 'ry night there's a fig - ure all in white, That haunts the

11. The Legend of the Mill

19

swish of a silk - en gown. — Of a silk-en gown, of a silk-en
 up in the old Red Mill. —
 tow'r of the old Red Mill. —

pp He loved the swish *pp* the swish

24

gown. Jo - hann was a roy - al sort of

molto misterioso

pp

27

Don Juan, And his rep - u - ta - tion fright - ened all the lad - ies And the

11. The Legend of the Mill

30

pret - ty ones re - paid his ten - der glanc - es with scorn, Full loud

34

on his king - ly hon - or he vowed With a fright - ful oath that

37

by his con - science la - den he would wed the fair - est maid - en that had ev - er been born.

11. The Legend of the Mill

Chorus

41

Jo - hann was a roy - al sort of Don Juan,

Tenors

Jo - hann was a roy - al sort of Don Juan,

Basses

44

And he vowed an oath that by his con - science la - den He would

And he vowed an oath that by his con - science la - den He would

11. The Legend of the Mill

46

wed the fair - est maid - en that had ev - er been born. _____

wed the fair - est maid - en that had ev - er been born. _____

sfz Fine

DS al Fine

Detailed description: This musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are 'wed the fair - est maid - en that had ev - er been born. _____'. The first vocal line has a fermata over the final note. The second vocal line has a fermata over the final note. The third staff is a bass line in bass clef. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a melodic line in the right hand and a bass line in the left hand. The score concludes with a dynamic marking of *sfz* and the word 'Fine' in the right hand, and *DS al Fine* in the left hand.

(Exit chorus.)

BERTHA : Ha, Ha! They're gone! Well, things are in a pretty state, to be sure! A wedding without a bride, and the whole town agog with gossip! If my brother isn't satisfied now with his work

(Enter Burgomaster who seems to be all in.)

BURGOMASTER : Is that you, Bertha? *(sinks into chair.)*

BERTHA : Yes, what's the news?

BURGOMASTER : No news! I have done all that mortal man can!

BERTHA : Yes -when it's too late. I warned you in the first place! And now your daughter has disappeared and there's nothing to do but announce that the wedding's postponed.

BURGOMASTER : Never! The Governor has my promise, and I have never broken my word!

BERTHA : Well, it looks like you're going to strain it this time!

BURGOMASTER : We shall see! I'm expecting Franz and Willem any minute -they've been searching all night and must have found her!

BERTHA : But if they haven't?

BURGOMASTER : Then so much the worse for them! This tale of the haunted mill may do to scare children with, but you know and I know it isn't possible.

BERTHA : Well?

BURGOMASTER : Well, there's been some sort of trickery somewhere. But the girl isn't far away. I still have Davis van Damm in jail and she wouldn't run off without him.

BERTHA : I can't understand you! Davis van Damm is a manly young fellow. Upright and honest and ...

BURGOMASTER : Yes, but he hasn't a cent!

BERTHA : No more than the Governor!

BURGOMASTER : No, but he has birth and position, and great political influence...

BERTHA : Which you are going to buy, to gratify a petty vanity! A quarter of what you are willing to settle on him would make your daughter and Davis happy for life!

BURGOMASTER : Indeed! Well, I made my money myself, and Davis van Damm can do the same!

BERTHA : You men, you men.

BURGOMASTER : We men would be all right if you women would do as you're told, and leave off meddling.

BERTHA : Oh! *(starts off)*

BURGOMASTER : One moment! The Governor's just arrived! He's at the Inn and will doubtless call here shortly to pay his respects.

BERTHA : Dear, dear. Has he heard about this latest surprise?

BURGOMASTER : I hope not! You receive him and make some excuses for Gretchen, will you? I'd rather wait until she is found.

BERTHA : I'd rather wait until you found your senses!

(Exit Bertha. Enter Franz and Willem, tired and dejected. Franz's whiskers are now a pair of long side-burns.)

WILLEM : Your honor!

BURGOMASTER : Ah! Well, out with it. Where's the girl? Have you found her? *(They shake their heads.)* What? No news?

WILLEM: Except dat de Yankees are also gone and wid 'em, de money dey owed me! Tina's to blame for it all!

BURGOMASTER : The Yankees! Could they have taken her?

FRANZ : Not with me there!

BURGOMASTER : Well, I'm glad they're out of the way. But what have you done?

FRANZ : I've ransacked the town; searched Davis' ship; dragged the canal, and

BURGOMASTER : And trimmed your whiskers!

FRANZ : Yea -that fiend of a French woman --If I had only known what was going to happen --
(Burgomaster, Franz and Willem all sit down.)

WILLEM : Well to me it is von t'ing plain --the mill is haunted after all! I neffer believed it before.

BURGOMASTER : And I don't believe it now.

FRANZ : Then where is the girl?

BURGOMASTER : I don't know; but she shall be found if it costs me my fortune. I'm going to offer a large reward at once! I hereby offer fifty thousand guilder reward for the return of my daughter, Gretchen, alive, before six o'clock tonight. Signed, Jan van Berkum, Burgomaster -- there! *(Gives paper to Willem)* Nail that up in a prominent place.

WILLEM : Your honor!

BURGOMASTER : And meanwhile I shall put this case in the hands of some detective who thinks more about his business than his beard. Who is the best one known?

FRANZ : Sherlock Holmes! I read a story yesterday of his having been called to The Hague with his friend Doctor Watson to work on a jewel robbery.

BURGOMASTER : Good! I'll wire him! He can be here in less than an hour if he starts at once.

(Writes telegram)

FRANZ : *(Aside to WILLEM)* There isn't any Sherlock Holmes! He's only a man in a story book! What do you say that we find the girl and split fifty between us?

WILLEM : Fine! *(They shake hands. Enter Bertha.)*

BERTHA : Any news?

BURGOMASTER : No. Listen! "Sherlock Holmes, The Hague –We need you and your friend Dr. Watson here about a most mysterious disappearance. Money no object. Answer."

FRANZ : That ought to get him.

WILLEM : "Money no object" ought to get any one.

FRANZ : (*Aside to Willem*) It gets us.

WILLEM : No, we get de money. (*They start slowly upstage.*)

BURGOMASTER : I shall leave no stone unturned! The Governor has my promise.

(*Exit Franz, Willem and Burgomaster. Bertha crosses to ring bell, as her hand is nearly upon it, enter Tina .*)

TINA : Hist! I have Gretchen.

BERTHA : Oh, you're a dear. Where have you been hiding her?

TINA : The two Americans rescued her from the side of the windmill, but with Davis in jail she couldn't elope and so she stayed all night with me at the Inn.

(*TINA opens door and beckons. Gretchen enters and runs to Bertha. they meet center and embrace. Bertha drops telegram on floor.*)

GRETCHEN: Auntie!

BERTHA : Gretchen, what a turn you've given us, child.

GRETCHEN : I'm sorry -is father worried?

BERTHA : He's beside himself!

TINA : Maybe he should sit down next to himself and tell himself how foolish he is being.

GRETCHEN : Will he still insist on the marriage?

BERTHA : I fear so. He never changes his mind, and the Governor has his promise.

GRETCHEN : Then he mustn't know that I've been found.

BERTHA : But Gretchen, all the preparations are made. The guests are invited. The Governor here; the supper and everything is ready

TINA : Except the bride.

GRETCHEN : Oh, Auntie, I can't. You know how much I love Davis.

BERTHA : Of course you do! Don't worry now, I'm sure it will come out all right, somehow.

(*Exit Bertha. Gretchen slowly exits. Tina exits for a moment and quickly reenters*)

TINA : They're coming! (*rehearsing*) "Thou fanciest these rude walls – these rustic gossips." (*Enter Con and Kid, made up as Italian street musicians.*)

Oh, Mr. Kidder, I'm still not very good at this. I'll never be a performer!

CON: Don't-a you-a worry! We show-a you chust how to do a performance.

12. Good-a-bye John

Harry Williams
Egbert von Alstyne

Victor Herbert (arr)

Moderato

The piano introduction is in 2/4 time with a key signature of two flats. It features a melody in the right hand with accents and a bass line in the left hand. Dynamics include *mf* and *sfz*.

Con

C/K

4

Look-a here now, John, I got-a 'nough of you You been a bad-a bad-a boy all-a

The first system of the vocal part begins at measure 4. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p*.

C/K

8

week. What you do-a last night-a vit dat six-ty cents A what's de mat' why you no

The second system of the vocal part begins at measure 8. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

12. Good-a-bye John

Kid

12 C/K

speak? You smash-a de chair, you pull-a de hair, you soak-a me vit a stool. You

sfz
Both

17 C/K

tink-a for a min-ute dot a stand-a for dot? You tink-a I'm-a such a big fool? Good-a-

21 C/K

bye, John, you a - go-ing a-way, You got-a bad dis - pos - ish. Good - a -

25 C/K

bye, John, jes - a yes-a-terday you smash-a me vit a dish, You come in de home ven

12. Good-a-bye John

30
C/K

you vas - a drunk, you cut - a destring me lose - a demonk, Good-a - bye, John, Get

34
C/K

rough vit me and I make - a for you much troub! ____

37
C/K

Moderato
Dance

Dance

43

12. Good-a-bye John

48

3

3

f

1.

sffz

53

2.

sfz

ff

sfz

TINA: Oh, that was wonderful! I could never do anything like that.

CON: Sure you can, little one. (Gives her a mustache.) You just have to get into the rhythm and take a couple of steps like this. (shows a little dance step)

58

Con **Tina**

C/K

Good-a - bye, John, you a - going a-way, You got - a bad dis-pos-

58

63

Kid **Tina**

C/K

ish. Good - a - bye, John, jes - a yes-a - ter-day you smash-a me vit a

63

12. Good-a-bye John

67 **All 3**

C/K

dish, You come in de home ven you vas - a drunk, you cut - a destring me

71 **Tina** **All 3**

C/K

lose - a de monk, Good - a - bye, John, Get - rough vit me and I -

74 *(Tina hugs Con)*

C/K

make - a for you much troub! _____

(Tina hugs Con. Enter Bertha.)

BERTHA : I don't know how to thank you gentlemen for what you did for my niece.

CON : Well, here's the girl you want to thank! She accused us of being Americans, and we had to prove it.

BERTHA : Yes, indeed. You're nicely revenged on my brother.

KID : Now we have to help Davis out of jail, and get square with The Evil Duo.

CON : Especially Franz.

TINA : *(Finds the Burgomaster's telegram on the floor.)* What's this?

BERTHA : Oh, that's my brother's telegram to Sherlock Holmes.

KID : Who?

BERTHA : Sherlock Holmes. To come and look for Gretchen. I shan't send it now, he might really find her! *(She starts to tear up the telegram when Con interrupts her.)*

CON : Just a minute, please! *(Takes telegram and reads.)* "Sherlock Holmes, The Hague- We need you and your friend, Dr. Watson,*(mumbles rest)*. Money no object. Answer." *(To Kid)* Can we come?

BERTHA: I don't understand.

CON : Allow me to introduce Mr. Sherlock Holmes!

KID : And his friend, Dr. Watson!

TINA : Splendid! They'll dress up and fool the Burgomaster.

KID : Money no object. Answer.

BERTHA : Yes -but you're not going to find her?

CON : No -we'll be regular detectives, we won't find anything.

KID : Except that "Money, no object."

BERTHA : Oh!

CON : Don't you see. We'll do what we want and charge him for doing it.

TINA : But you'll have to have a change of clothes.

CON : Yes.

BERTHA : Well? If you'll come with me, I'll send for whatever you want.

KID : Thanks, you're all right. *(Exit Bertha)* "Money, no object" *(He does a little jig and exits following Bertha.)*

CON : Good-bye, little one!

TINA : Good-bye.

CON : Remember, you're in on the gate receipts on his Whiskers' money!

TINA : I don't want any money.

CON : You don't? What do you want?

TINA: I...

KID : (*Sticking his head thru' the door.*) Nix -cut out the love scene, come on.

CON : I'm coming! Good-bye!

TINA : Good-bye! (*Con exits*) I wonder if it really was a love scene?

13. If You Love But Me

Henry Blossom

Tina

Victor Herbert

Grazioso

Tina

Al - tho' I'm but a girl of sev - en -

teen, I would so like to be some-one's af - fin - i - ty, I'd

like to have him woo me for his queen, Oh Heav'n a - bove! How could I

mf *mp*

13. If You Love But Me

Tina

10

love! If he would take me in his arms and call me all his own, Im-

Tina

13

a - gine how de-light - ful that would be! For - sak - ing ev - 'ry oth - er I would

Tina

16

cling to him a-lone, If he would on - ly say he loved but me. _____ If he'd

Valse lente

Tina

20

say that he loves but me! loves but me! on - ly me!

13. If You Love But Me

Tina

27

What a par - a - dise life would be! life would be! _____

Tina

34

— When he asked me to name the day name the day!

Tina

41

name the day! I would say right a - way don't de -

Tina

46

lay If you love but me. _____

13. If You Love But Me

51

S+A

T+B

mf

If you'd say that you love but me! loved but me! on - ly me! What a

60

S+A

T+B

par - a - dise life would be! life would be!

67

S+A

T+B

When you asked me to name the day name the day! name the

13. If You Love But Me

74

Tina

I would say right a - way, don't de - lay if you

S+A

day! mm If you

T+B

79

Tina

love but me.

dim.

S+A

love but me.

T+B

(Enter Franz)

FRANZ : Ah, Tina, how have you been?

TINA : Pretty good. What happened to the beard? Looks like it's curtains for you! Been to the race? "They're off in a bunch!" *(Rubs her chin)*

FRANZ : I don't understand!

TINA : That change in your makeup!

FRANZ : Oh -my beard. I had an accident.

TINA : Why don't you use a safety razor? Aren't you sharp enough?

FRANZ : Tina, won't you be serious, dear? You know that I love you. I'd marry you tomorrow if you would.

TINA : I wouldn't.

FRANZ : I'm a good match, Tina! I've got money.

TINA : How did you make it? Saving on shaves?

FRANZ : I shan't rest contented being Sheriff. I am ambitious! I ...

TINA : That's good. Maybe someday you'll own your own jail!

FRANZ : All right. You may laugh at my love, but you'll be sorry. You'll pay for it. *(Franz starts off)*

TINA : I won't even pay you a visit!

FRANZ : I know all about you! You're in love with that rascally Yankee! *(Tina laughs)* You are! And he'll go to jail when I catch him!

TINA : When? You can't even catch a barber!

(Enter Brigitte and Giselle, arm in arm with Hans and Peter)

BRIGITTE: Oooh, thank you for walking with us! The view of the ocean from that hill is just lovely!

GISELLE: And you can see the town and the Old Mill and everything!

HANS: Well, we always like a walk after lunch. It was nice you could come.

BRIGITTE: Can you come with us some more? Maybe we could dance at the wedding?

PETER: We're awfully thirsty. I think we need to see if they have any beer to drink.

HANS: Right. Let's go see what they're serving! *(The boys leave the girls standing there)*

GISELLE: We'll never get them interested! They only notice us if we're in their way!

BRIGITTE: Then we have to find a way for their way to be our way! Let's ask their mother!

GISELLE: But she's in jail!

BRIGITTE: And the jail is right over here.

(They walk over to the freestanding jail cell. The Countess appears behind it.)

GISELLE: Excuse us Countess, we need your help. Your boys are just hopeless! We can't get them interested at all!

COUNTESS: Girls, you must do what your mothers told you! You have to teach them what to say!

(As song begins, the girls open the cell so she can come downstage to sing. While she is singing the boys re-enter with their drinks to sing the last chords.)

14. I Want You to Marry Me

Henry Blossom

Countess, Brigitte, Giselle, Hans and Peter

Victor Herbert

Tempo di Valse ♩ = 120

rit. a tempo

Countess

When a qui - et young man on the
A girl has to learn ma - ny

f *rit e dim* *pp*

Countess

bach - e - lor plan De - serts the books he likes. And quite by the
les - sons in turn And some are sad I fear. For ma - ny may

Countess

way he dis - cov - ers some day, *Jeune fille* whose looks he likes. He'll
say that they love her each day, With scarce - ly one sin - cere, And

poco rit.

14. I Want You to Marry Me

21 *rubato*

Countess

call and in - vite her to din - ners and shows But that is - n't ser - i - ous
there - fore I - think that her ans - wer should be "We're told to be - lieve on - ly"

pp
poco meno

a tempo a tempo

27 *molto rit*

Countess

ev - ry - girl knows, He'll rush her for months but he'll nev - er pro - pose Un - less he is
half that we see And noth - ing we hear, so you'll have to show me!" And then if she'd

rit.

a tempo accel.

34

Countess

ten - der - ly taught. So tell him all the mag - ic Of those
help things a - long She'll

41 *a tempo*

Countess

lit - tle words "we two." Just teach him how to say "mon cher."! The

14. I Want You to Marry Me

Countess

49

one I love is you." _____ There's lots of things he ought to

Countess

56

know But don't for - get to see _____ That he cor - rect - ly

Countess

63

learns to say, "I

Countess

65

rit.

want you to mar - - - ry me!" _____

rit.

14. I Want You to Marry Me

a tempo

68

Countess

Girls

We'll tell you all the mag - ic of those lit - tle words "we

75

Girls

two." We'll teach you how to say "My dear! The one I love is

Boys

oui, tout!

83

Girls

you." There's lots of things you ought to know But don't for - get to see

Boys

c'est vous! *si*

14. I Want You to Marry Me

92 *rit.*

Girls — That you cor - rect - ly learn to say, "I want you to mar - ry

Boys *si* —

92 *rit.*

99 *pp* *molto rit*

Girls me!"

Boys *ma* *mie*

99 *molto rit*

(As the song ends, Franz enters and gently escorts her back to her cell. He has obviously been listening. Exit Girls.)

(Tina enters to help at the wedding. Enter Franz)

FRANZ : Well, here comes his Excellency at last.

TINA : And no bride. This is a pretty mess.

(The four servants line up, two on a side. Enter the aides de camps, followed by the Governor.)

15. Every Day is Ladies Day With Me

Henry Blossom

Governor

Victor Herbert

Tempo di marcia

p

7

13

19

molto cresc

24

8va

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It is divided into five systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic and includes a tempo marking of 'Tempo di marcia'. The score contains several triplet markings (indicated by a '3' above the notes) and accents (marked with a '>'). The piece concludes with a 'molto cresc' (much crescendo) instruction and a final system starting at measure 24, which includes an 8va (octave) marking above the treble staff.

15. Every Day is Ladies Day with Me

29

L'istesso tempo

Gov

I should
It's a

33

Gov

like, with - out un - due re - it - er - a - tion of the e - go, To ex -
fright - ful thing to think of all the hearts that I have bro - ken, Al - tho'

35

Gov

plain, how ver - y hard I find it is to make my pay go 'round a -
each one falls in love with me with - out the slight - est tok - en that my

15. Every Day is Ladies Day with Me

37

Gov

mong my vul - gar cred - i - tors! I'm fear - ful - ly in debt For I
fa - tal gift of beau - ty had in - flamed her lit - tleheart, But I

37

39

Gov

al - ways have af - ford - ed an - y thing that I could get! But I
found that some small fav - or al - ways seemed to ease the smart. A po -

39

41

Gov

must say I've en - joyed the best of what there is in life; I've been
si - tion for a cous - in or a loan to dear pa - pa, Just a

41

15. Every Day is Ladies Day with Me

43

Gov

luck - y in my love af - fairs, I've nev - er had a wife! I can
 dain - ty dia - mond neck - lace or a pret - ty mot - or car. But I

45

Gov

sum - mon lit - tle int' - rest in the dry af - fairs of state, And the
 don't be - grudge the col - lar - ets and neck - lac - es of pearls; All the

47

Gov

bus' - ness-men who call on me are cold - ly left to wait! For
 mon - ey that I ev - er saved is what I've spent on girls!

rall. *a tempo*

15. Every Day is Ladies Day with Me

49

Gov
 ev-er-y day is la-dies day with me _____ I'm quite at their dis-pos-al all the

T
 8
 Ev-e-ry day is la - dy's day with him!

B
 3

49 *8va* *loco* *8va*

52

Gov
 while _____ And my pleas-ure it is doub - le if they come to me in troub-le For I

T
 8
 He is³ at their dis-pos - al all the while!

B
 3

52 *(8va)* *loco*

15. Every Day is Ladies Day with Me

55 *poco rubato* *a tempo*

Gov
al - ways find a way to make them smile, the lit - tle dar - lings! I've no

57

Gov
doubt I should have mar - ried long a - go! it's the

T
8
Doubt - less he should have mar - ried long a -

B
3

57 *8va* 3

15. Every Day is Ladies Day with Me

59

Gov
prop - er thing to do you'll all a - gree! _____ But I

T
8 go. It ³is the pro - per thing you'll all a -

B
3

8va - - - - -

59

61

Gov
nev - er could find an - y fun in wast - ing all my time on one! So ev - 'ry day is la - dies day with

T
8 gree!

B

poco rit. *a tempo*

61

15. Every Day is Ladies Day with Me

64

Gov

me! _____

T

f

For ev-er-y day is la - dy's day with him. He's

B

f >

3

64

3

3

f >

3

67

Gov

But I nev - er could find an - y fun in

T

quite at their dis-po - sal all the time! _____

B

67

3

3

15. Every Day is Ladies Day with Me

70 *poco rit.* *a tempo* *f*

Gov
wast - ing all my time on one! So ev - 'ry day is la - dies day with me! _____

T
One! So ev' - ry day is la - dies' day with him! _____

B

70 *poco rit.* *f*

The musical score is for a four-part setting of the hymn "Every Day is Ladies Day with Me". It features four staves: Soprano (Gov), Tenor (T), Bass (B), and Piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins at measure 70. The Soprano part starts with a melodic line marked *poco rit.* and *a tempo*, followed by a *f* dynamic. The Tenor and Bass parts enter with a *f* dynamic. The Piano accompaniment features a rhythmic pattern in the right hand and a more active bass line in the left hand, also marked *f*. The lyrics are: "wast - ing all my time on one! So ev - 'ry day is la - dies day with me! _____" for the Soprano, and "One! So ev' - ry day is la - dies' day with him! _____" for the Tenor. The score concludes with a double bar line.

(Chorus exits)

BERTHA : Your excellency, I am charmed to see you again.

GOVERNOR : Delighted, I am sure.

BERTHA : You will pardon my brother's absence for the moment?

GOVERNOR : Gladly, inasmuch as he's sent so delicious a substitute! Come! Let me find you a chair and I will impart to you a secret.

BERTHA : A secret? Oh, I love them! *(She sits)* Thanks.

GOVERNOR : Did you know, beauteous one, that 'twas your hand I first asked your brother for?

BERTHA : My hand?

GOVERNOR : Yes. He, however, refused.

BERTHA : I can't believe it. He'd be glad to be rid of me.

GOVERNOR : Ah, but not upon the terms at which he offered me his daughter.

BERTHA : As to that, tho', I don't need my brother's money! I have enough of my own.

GOVERNOR : I beg your pardon.

BERTHA : I say I have money of my own! My husband left me a million gulden.

GOVERNOR : What? A million gulden? You? A beautiful creature, fitted by Nature to grace my house; preside at my table, and welcome my friends? You a widow, with no illusions, no ideals to shatter, and a million? Oh, that traitorous Burgomaster! Double-dyed, deceitful rogue! Why didn't he tell me?

BERTHA : He had set his heart upon you for his son-in-law.

GOVERNOR : Why not his brother-in-law? For you I could have loved. Oh, passionately!

BERTHA : Well, calm yourself! For I must tell *you* a secret.

GOVERNOR : A secret?

BERTHA : Yes, Gretchen has disappeared. She ran away last night.

GOVERNOR : My fiance? Ran away on the eve of our wedding? With whom? For what?

BERTHA : She's in love with another.

GOVERNOR : But why have I not been informed?

BERTHA : My brother has sent for detectives to find her.

GOVERNOR : And does he suppose that I would wed a girl against her will?

BERTHA : He thought you wouldn't know.

GOVERNOR : The fool. She may not love me, but she must respect and like me.

BERTHA : Ah, then, if he finds her?

GOVERNOR : I shall give her up, altho' the loss will come most hard at just this time. But why bemoan spilt milk.

BERTHA : Your Excellency, I ...

GOVERNOR : Well?

BERTHA : Shake! (*They shake hands.*) I was going to say that if I hadn't promised to remain a widow.

GOVERNOR : Promised whom?

BERTHA : Myself.

16. Because you're you

Henry Blossom

Victor Herbert

Molto moderato

Piano introduction in G major, 2/4 time, marked 'Molto moderato'. The music features a melody in the right hand with eighth-note patterns and a bass line in the left hand with a long, sustained note.

Bertha ⁵
Love is a queer lit-tle el - fin sprite

Gov
Blest with the dead - li - est aim! _____

Musical score for the first vocal entry, measures 5-8. It includes staves for Bertha (soprano), Gov (bass), and piano accompaniment. The piano part starts with a piano (*p*) dynamic and features a long, sustained note in the left hand.

Bertha ⁹
Shoot - ing his ar - rows to left and right,

Gov
Bag - ging the rar - est game. _____

Musical score for the second vocal entry, measures 9-12. It includes staves for Bertha (soprano), Gov (bass), and piano accompaniment. The piano part continues with a long, sustained note in the left hand.

16. Because you're you

13

Bertha
 Fil-ling our hearts with a glad sur-prise, And

Gov
 Al-most too good to be true! ———

17

Bertha
 still can you tell me why do you love me? *rit.*

Gov
 On-ly be - cause you are you, dear!

21

Bertha
 Not that I am fair, dear, Not that I am true, Not my gold-en

Gov
 Not that you are fair, dear, Not that you are true.

Slower

16. Because you're you

26

Bertha

hair, dear, Not my eyes of blue, When we ask te

Gov

Not your gold - en hair, dear, Not your eyes of blue, _____

30

Bertha

rea - son, Words are all too few! So I know I

Gov

When we ask the rea - son, Words are all too few! I

34

Bertha

love you, dear, Be - cause you're you. _____

Gov

love you dear, Be - cause you're you. _____

GOVERNOR : Promised yourself? Ah, then you may have solved your promise?

BERTHA : Yes, I may.

GOVERNOR : But will you?

BERTHA : Yes, upon one condition.

GOVERNOR : What is that?

BERTHA : That you will promise not to tell my brother until I say you may.

GOVERNOR : I'll promise, precious one. (*Burgomaster's voice is heard off stage.*)

BERTHA : Sh! Here he comes. (*starts off*)

GOVERNOR : Hasten back, beloved! "Love reckons hours for minutes; years for days; and every little absence as an age!"

(*Kisses her hand and bows her out. Enter Burgomaster .*)

BURGOMASTER : Your excellency, a thousand pardons! Has no one received you?

GOVERNOR : Yes, oh yes! I have been most charmingly entertained.

BURGOMASTER : My daughter has been here?

GOVERNOR : No, your sister.

BURGOMASTER : Oh, let's change our clothes for the wedding.

(*Governor exits with his aides*)

GASTON : Mr. Sherlock Holmes and Dr. Watson!

(*Enter Con and Kid made up as Holmes and Watson.*)

CON : His Honor the Burgomaster?

BURGOMASTER : Yes!

CON : I am Sherlock Holmes. Shake hands with my friend Dr. Watson. (*Burgomaster and Kid shake hands.*) At a single glance, I can deduce that you ate onions for dinner last night --you ask how I know?

BURGOMASTER : You may save your excess brains. I have a problem for you. To be brief, my daughter has disappeared and I want you to find her at once!

CON : Your daughter? H'mmm.

BURGOMASTER : Yes. My daughter was to have married his Excellency tonight!

KID : What --that old fluff?

CON : One moment! Was this engagement by her consent?

BURGOMASTER : No, it was by my command.

CON : H'mm. Who's the other man? The one she's in love with.

BURGOMASTER : You're pretty smart! Captain Davis van Damm, a sailor, but he's in jail.

CON : Since when?

BURGOMASTER : Last night. He planned to elope with my daughter and I arrested him.

CON : Ah, but regarding the girl.

BURGOMASTER : She had planned to meet him at six at the Old Red Mill.

KID : The Haunted Mill?

BURGOMASTER : I surprised them and locked her in the Mill for safe keeping.

CON : I see....

BURGOMASTER : And when within less than an hour I opened the door again she had disappeared.

CON : Most interesting, Watson! Really bizarre. Was the Mill well guarded?

BURGOMASTER : Franz, the Sheriff never left the door.

CON : Has he a theory?

BURGOMASTER : None, except that the Mill is haunted.

KID : Franz! His windmill is short a couple of sails!

CON : There have been no other strangers here?

BURGOMASTER : No --none except a couple of Yankees, and they're a couple of dunderheads.

CON : Do you think that this Franz secretly longs to become the next Burgomaster?

BURGOMASTER : It is no secret. He is as ambitious as a ferret in a chicken coop.

CON : Indeed. If this wedding falls through and your daughter's not found, it will hurt your prestige with the town's people, won't it?

BURGOMASTER : Greatly!

CON : And this Countess doesn't like you either?

BURGOMASTER : That's it! They're in cahoots!

KID : You sent for us not a minute too soon.

CON : If you release this Davis, he will no doubt lead us to Gretchen. And this Franz must be arrested.

BURGOMASTER : He can't arrest himself. And no one else would dare.

(Enter Franz and Willem.)

FRANZ: Who are you, and what are you doing here?

KID : Elementary, my dear Sheriff.

FRANZ : You don't need to tell me -you're imposters. *(Draws pistol and covers them)* Put up your hands. *(Con raises his hands, Franz draws a pair of handcuffs from side pocket.)* Here, Willem, place these around his wrists!

(Kid edges to the other side of Franz and as Willem is about to take the handcuffs, Con gives a sudden shout of alarm.)

CON : Look out! (*Franz involuntarily turns, Con grabs the pistol and Kid the handcuffs. Con points the pistol at Franz.*) Now it's the other way around. Sit down on that chair. (*Franz sits down*) Put your arms through the back! (*Franz does*) That's right! Now clap the darbies on him, Watson.

BURGOMASTER : Where's my daughter? Answer me! Your perfidy is exposed.

FRANZ : Your Honor, I --

BURGOMASTER : I shall know how to deal with you. Here are those orders! This man must go to jail until he and that Countess agree to confess!

FRANZ : Jail? Go to jail? With her? Have you seen her? She's something appalling!

BURGOMASTER : But, you *must* find my daughter! I have offered fifty thousand gulden for her return.

CON : I promise you that the wedding shall come off without a hitch!

BURGOMASTER : Oh -thank you! Now, come along. A good strong cell in jail for you and your confederate!

FRANZ : I tell you, your Honor

WILLEM : Silence!

(Burgomaster starts upstage, followed by Con and Kid with Franz between them. Willem brings up the rear with pistol pointed at Franz's back. Exit all.)

(Enter Gretchen.)

GRETCHEN : No one here? Good. I'm tired of being a prisoner. Poor dear Davis!

(Davis enters from bridge.)

GRETCHEN: Davis! You've escaped!

DAVIS: No, they let me out. But I think someone is following me.

TINA : (*Entering*) Ha, ha! What do you think? Think, the Americans have fooled the Burgomaster. They've arrested Franz and have just set Davis free! (*Seeing Davis.*) Oh! And here you are!

BERTHA : (*Entering*) Gretchen, why aren't you hiding? And Davis! You're free!

TINA : Yes, he is! And the Americans did it!

GRETCHEN : Oh, goodie, goodie! Aren't they the dearest fellows?

TINA : Yes --now we can all run away tonight.

BERTHA : You may not have to --

GRETCHEN : What?

BERTHA : I think I've a better scheme. (*Voices are heard off stage.*)

TINA : Sh! Someone's coming! Hurry! It's the Americans now!

(Enter Con and Kid.)

BERTHA : I want to congratulate you!

CON : Thanks! It's worked pretty well so far, eh? Davis out! Franz is in!

BERTHA : Yes!

KID : Now, we want to get to that "money no object." And then, as they say "It's Go While the Goin Is Good."

17. Go While the Goin' is Good

Henry Blossom

Tina, Gretchen, Bertha, Con, Kid and Davis

Victor Herbert

Moderato

CON: Big Jim was a
KID: Big Jim he___

sport - in' in - di - vid - u - al, a reg'-u - lar gamb - lin' man! _____ And if you
cher - ished a con - vic - tion, He could beat the mar - ket too! _____ right here he

played with him, he did you all as on - ly a gamb - ler can. _____ Cuz Jim he
found it was a fic - tion And his sy - tem would hard - ly do. _____ He won at

Piano dynamics: *sfz*, *sfz p*, *sfz*, *sfz*, *p*, *sfz*, *p*, *sfz*, *p*

17. Go While the Goin' is Good

14

al - ways got the mo - ney on a sys - tem that he played.
 first, but when at last he got to gam - blin' might - y bold,

Pno.

17

— His ex - pla - na - tion may be fun - ny, but I'll tell you what he
 — They took it off of him so fast he could feel him - self catch - ing

Pno.

Gretchen, Tina
 Bertha

20

said. — You'll al - ways have the price — if you take this ad - vice!
 cold... — Con, Kid Davis

rit. *molto rit.*

Pno.

poco a poco a tempo

17. Go While the Goin' is Good

25 *Tutti unis*

Al - ways go while the go-in' is good, don't wait to e-ven say a - doo! — for

Pno. *a tempo*

29

if you stay there it's on - ly one way, they're bound to put a crimp in you. That a

Pno.

33

gamb-lin' gent has a large per-cent is a fact that is un-der stood! — So cash right in just the

Pno.

38

min-ute you win and go while the go - in' is good!

Pno. *sfz*

BERTHA: You won't have to go anywhere if my plan works. Gretchen, Davis, come with me! And you two keep pretending to be detectives just a few more minutes! *(Exit Bertha, Gretchen and Davis.)*

CON: Pretending! I like that!

KID: And after all the wool we put on to pull over their eyes! *(Exit Con, Kid and Tina)*
(Enter Burgomaster and FEATHERST. both dressed for wedding)

FEATHERST. : Yes, but I say Your Honor. Couldn't you spare me a moment?

BURGOMASTER : I can spare you for good.

FEATHERST. : You misapprehend me. I come on behalf of my noble client, the late Lord Brooke, who left ...

BURGOMASTER : Now where is Bertha?

(Rings bell)

FEATHERST. : *(Chasing Burgomaster)* The late Lord Brook left a bequest to a certain young man whom I have traced to this part of the world.

(First servant enters.)

FIRST SERVANT : I think, your Honor, she's dressing.

BURGOMASTER : Of course, what else does a woman do?

FIRST SERVANT : I wouldn't know, I'm not a married man!

BURGOMASTER : What's that? Inform her that she must hurry down and receive the guests in the drawing room until my daughter arrives.

FIRST SERVANT : Yes, your Honor! The Notary is here!

BURGOMASTER : Very well.

(Waves him away and walks excitedly back and forth. Exit servant. Featherstonhaugh keeps pace with the Burgomaster and begins story once more.)

FEATHERST. : I say, this lucky young man was fortunate enough to rescue my noble client a few weeks before his death, from a totally disabled yacht. In recognition of which Lord Brooke has left him the princely legacy of fifty thousand pounds.

BURGOMASTER : Well, what's all this to me?

FEATHERST. : But, my dear sir, I would like I would like your assistance in finding him, as I only have his name and ...

BURGOMASTER : A quarter to six! There's not much time.

FEATHERST. : Quite right! There really isn't. I would like to return to London tomorrow, so if you could locate the missing party.

BURGOMASTER : What's that?

FEATHERST. : If you could find this young person

BURGOMASTER : Find her? She's found!

FEATHERST. : She? My dear sir, it's a he! And his name is --

His name is *(adjusts spectacles and looks at papers as wedding music begins.)*

(Enter Notary who goes to table. The wedding guests -burghers, aide de camps, servants, etc. enter followed by the Governor.)

18. Wedding Chorus

Henry Blossom

Chorus and Governor

Victor Herbert

Tempo di marcia Moderato

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat major). The time signature is 2/4. The tempo is marked 'Tempo di marcia Moderato'. The score includes various dynamic markings: *p* (piano), *f* (forte), *sfz* (sforzando), and *brillante*. There are also articulation marks such as accents and slurs. The piece features several triplet patterns, indicated by a '3' above the notes. The final section of the score, starting at measure 24, has a 3/4 time signature and includes more triplet patterns.

18. Wedding Chorus

28 *ff*

S+A We come ev-e-ry guest in his best! Fit-ly dressed for the nup-tial mer-ry

T+B *ff*

32

S+A mak - ing, and we wait with pride — to greet the beau-ti-ful bride Whom to-

T+B

35

S+A day so no-ble a con - sort is tak - ing. So sing joy-ous and loud and be

T+B

18. Wedding Chorus

38

S+A
proud not a cloud mars the bliss of the be - tro - tal! May no

T+B

41

S+A
sor - row or strife by an - y chance en - ter their life! the gov - er - nor and his__

T+B

41

sva *pesante*

18. Wedding Chorus

Sweetly

44

Gov

S+A

T+B

My friends I

bride!

44

fff ³ *animato*

ff

sffz

8vb

48

Gov

thank you for this first se - lec - tion! Now as a fa - vor, would you kind - ly

Moderato

48

quasi recitative

p

51

Gov

sing the oth - er us - u - al in this con - nec - tion a - bout the

51

leggiero

18. Wedding Chorus

54 *rit.*

Gov "wed-ding bells that glad - ly ring." _____

S+A _____ The wed-ding bells _____ ring out! Glad

T+B _____

57 **Tempo di marcia** *un poco animato*

S+A wed-ding bells. _____ Wel - come this day of glad - ness!

T+B _____

57 *poco rit* *p*

18. Wedding Chorus

60

S+A

T+B

ban - ish all thought of sor - row and sad - ness! Let ev - 'ry heart be sing - ing!

60

S+A

T+B

64

S+A

T+B

Glad wed - ding bells be ring - ing out their joy! — Ding Dong

64

18. Wedding Chorus

67

S+A

Ding Dong. Send - ing their sil - ver voiced mes - sage far and wide.

T+B

67

p

70

S+A

Dong Dong Ding Dong long life at - tend our

T+B

70

18. Wedding Chorus

73

S+A

T+B

gov'r-nor and his bride.— Ding dong bells. Ding dong bells.

ding dong wedding bells ding dong wed-ding bells

This system contains the first two staves of music. The top staff is for Soprano and Alto (S+A) and the bottom staff is for Tenor and Bass (T+B). Both staves have a treble clef and a key signature of two flats. The music begins with a dynamic marking of *pp* and a hairpin crescendo. The lyrics are: "gov'r-nor and his bride.— Ding dong bells. Ding dong bells." and "ding dong wedding bells ding dong wed-ding bells". The piano accompaniment is shown in the bottom two staves, starting with a treble clef and a bass clef, and a key signature of two flats. It features a steady eighth-note melody in the right hand and a bass line in the left hand.

76

S+A

T+B

dim *pp* *rit.*

Ding dong bells!

dim *pp*

sempre piu tranquillo

sempre dim *molto rit* *ppp*

This system contains the next two staves of music. The top staff is for Soprano and Alto (S+A) and the bottom staff is for Tenor and Bass (T+B). Both staves have a treble clef and a key signature of two flats. The music begins with a dynamic marking of *dim* and a hairpin crescendo leading to *pp*. The lyrics are: "Ding dong bells!" and "Ding dong bells!". The piano accompaniment is shown in the bottom two staves, starting with a treble clef and a bass clef, and a key signature of two flats. It features a steady eighth-note melody in the right hand and a bass line in the left hand. The tempo marking is *sempre piu tranquillo*. The system ends with a dynamic marking of *ppp* and a hairpin decrescendo.

(At finish of wedding chorus all stand expectantly awaiting the bride. Enter Bertha gowned as a bride with thin veil over face. The Burgomaster steps quickly up and offers her his arm and takes her to table where the Governor and Notary are standing.)

BURGOMASTER : Your Excellency, my daughter!

GOVERNOR : *(kissing Bertha's hand and bowing low.)* Your humble and devoted slave!

BURGOMASTER : Shall we now proceed to sign the marriage contract?

GOVERNOR : If it be your daughter's pleasure!

(Enter first servant)

GASTON : Mr. Sherlock Holmes and Dr. Watson.

BURGOMASTER : Pardon me?

(Enter Con and Kid in immaculate evening dress with Davis and Gretchen between them handcuffed together. Gretchen's veil is down.)

CON : Your Honor we have brought you two more prisoners.

BURGOMASTER : You have brought me my daughter and that is enough. *(Hands Kid an envelope.)* The reward! I'm a man of my word! *(Bertha has raised her veil)* Bertha? What is all this? *(Bertha shrinks to the Governor who puts his arm protectively around her.)* My daughter! Where is my ... *(Gretchen raises her veil.)* Ah! You are here!

GRETCHEN : Yes father!

BURGOMASTER : Come.

GRETCHEN : I can't.

BURGOMASTER : Release her at once.

CON : Too bad, but I've lost the key.

GOVERNOR : In that case, your Honor, I think you had better marry her to Davis van Damm.

FEATHERST. : Who? Davis? The missing heir to the legacy? Young man, there are fifty thousand pounds awaiting you in England!

DAVIS : Me? *(Takes papers.)* The Honorable Dudley Feather...

(Gretchen throws herself into his arms.)

GRETCHEN: That's Fanshaw!

BERTHA : Ah, then brother, you can't any longer object to him on the grounds of his poverty.

CHORUS : Hooray!

DAVIS : I thank you, my friends.

BURGOMASTER : You're the cause of all this! Where have you been and who let you out of the Mill? Franz?

GRETCHEN : No, the Americans!

BURGOMASTER : Who? I'll never believe it.

KID : No, they couldn't fool you!

CON : They're a couple of dunderheads.

(enter Franz and the Countess, arm-in-arm.)

BURGOMASTER: Franz! What are you two doing here?

FRANZ: Just as the Countess was about to bail me out of the jail, we heard that Gretchen had been found, and we were released!

BURGOMASTER: Bail you out? Why should she do that?

FRANZ: After Bertha got us talking, we found we had a lot in common. If I'm to be the next Burgomaster, I think it would be best for me to have a Countess for a wife! And then I will no longer be a poor man!

COUNTESS: *Oh, mon amour. Nous faisons une si belle musique ensemble!* [Oh my love, we will make such beautiful music together.]

BURGOMASTER : The Yankees, and now the Countess! By all that's --

GOVERNOR : Better give in, your Honor!

BURGOMASTER : This is too much! To be fooled like this. *(To Con)* Anything more you'd like?

CON : *(Taking Tina's arm)* Can someone lend us another pair of handcuffs?

19. Finale - The Streets of New York

Henry Blossom

Con, Kid, Countess, Franz and Chorus

Victor Herbert

Con

Con/Kid solos

In old New York! In old New York! The peachcrop's al - ways

ff *piu rit.* *a tempo*

Kid

C/K/S

fine! They're sweet and fair and on the square! The maids of Man - hat-tan for

Countess

Franz

C/K/S

mine! You can - not see in gay Par - ee, in London or in Cork!

Con and Kid

C/K/S

The dreams you meet on an - y street in old New York!

34

C/K/S

S+A *ff*

T+B

In old New York! In old New York! The peach crop's al - ways fine! —

42

S+A

T+B

— They're sweet and fair and on the square! The maids of Man - hat-tan for mine! —

50

S+A

T+B

— You can - not see in gay Par - ee, in Lon-don or in Cork! — The

59

S+A

T+B

dreams you meet on an-y street in old New

66

S+A

T+B

York!

71

S+A

T+B

New York!