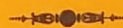


Album of SONGS by

# Rudolf FRIML



Selected  
from his famous  
Light Operas



THE FIREFLY  
HIGH JINKS  
KATINKA  
TUMBLE IN

THE LITTLE WHOPPER  
GLORIANNA



Price. \$1.00  
(In U. S. A.)

G. SCHIRMER, Inc.  
NEW YORK

# ALBUM OF SONGS

By  
RUDOLF FRIML

*Selected from*

*his*

Famous Light Operas

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G. SCHIRMER, Inc.  
NEW YORK



## RUDOLF FRIML

Among all the composers of light opera and musical comedy of our day, there is none whose popularity is more widespread or more genuine than that of Rudolf Friml.

Prague, his birthplace, was the capital of Bohemia, now Czechoslovakia, the home of Dvořák, Smetana, and many other musicians of note. With one of them, Jan Kubelik, Friml paid his first visit to America, acting as accompanist to that great violin virtuoso. This was in 1901, soon after Friml had completed his studies at the Prague Conservatory. Five years later he returned for a second tour with Kubelik. This time, he remained in the United States. Here in this country, it was not long before Friml became known as a concert pianist, and played his own pianoforte concerto with the New York Symphony Orchestra.

He first attracted attention as a light opera composer in 1912 with one of the most tuneful works known to the stage—the immortal “Firefly.” Such tunes as “Sympathy,” “Giannina Mia,” and “Love is Like a Firefly,” from that operetta, are still coin of the realm wherever light opera music is hummed or whistled. Following this outstanding success came “High Jinks,” “You’re in Love,” “Katinka,” “Some Time,” “Glorianna,” “Tumble In,” and many more, of which the latest was “Annina,” starring Mme. Maria Jeritza.

Friml’s music is unsurpassed in its tunefulness—equalled only, perhaps, by the music of that other endlessly popular adopted son of America, Victor Herbert. He has written many instrumental and orchestral pieces that vie with his stage-music for popularity. And now, more than twenty years since America first took his music to her heart, his place is more secure than ever before.

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# Love Is 'Like a Firefly

Nina

Words by  
Otto A. Harbach

From the Comedy-Opera  
"The Firefly," by  
Rudolf Friml

## INTRODUCTION Moderato

Piano

*p*  
'cello

*legato*

*r.h.*

*l.h.*

*cresc.*

*fz*

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Nina

*f* Ah! *pp* Ah!

Fl. *pp* *p* *pp*

Harp *p*

N. Ah! Ah! Ah!

Ob. *p*

N.

Horns *rit.* *f a tempo* *rit.*

Red. \*

Moderato

N. 1. La-dies fair, la-dies fair, Hear me! I've some-thing new to tell to you.  
 2. La-dies fair, If you care Dear - ly De-light - ful wedding-steps to take,

*a tempo* *stacc.*



N. If I please, if I please, Cheer me! But don't for - get your pen - nies,  
An - gle not, Dan - gle not; Clear - ly, The stout - est strings are known to

N. too. break. La - dies fair, la - dies fair, Heed me! I'm  
Gen - tle - men, Be you then War - - y!

N. go - ing to give you good ad - vice. Man and maid, man and maid  
If a flow - er comes to view, Pick it quick, Turn the trick,

N. Need me! I have a se - cret with - out price.  
Ver - - y Much as tho' it were your due.



N. Maid - ens who with love - thoughts burn,  
 There - fore do not hes - i - - tate,

N. Lads who for sweet la - dies yearn, Hear me! Come gath - er  
 Do not make a maid - en wait; Snatch her, If you would

N. near me: This sim - ple les - son you all should learn:  
 catch her! Or you will find it is all too late.

*Quasi gavotta*  
 N. 1-2. Love is like a fire - fly - That glimmers by, And dies while it is gleam - ing.

*molto rit.*

N. There - fore when you see it nigh, — You must be yer - y spry, Ev - er sly,

The first system of music consists of a vocal line (N.) and a piano accompaniment. The vocal line begins with the lyrics "There - fore when you see it nigh, — You must be yer - y spry, Ev - er sly,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The tempo is marked *molto rit.* at the beginning of the system.

*a tempo*

N. Nev - er shy. When with - in her twink - ling eye — You see the

The second system of music continues the vocal line with the lyrics "Nev - er shy. When with - in her twink - ling eye — You see the". The piano accompaniment includes a section marked *(rit.)* followed by *a tempo*. The tempo is marked *a tempo* at the beginning of the system.

N. ten - der love - light bright - ly beam - ing, For - tune try! Em -

The third system of music continues the vocal line with the lyrics "ten - der love - light bright - ly beam - ing, For - tune try! Em -". The piano accompaniment features a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. The tempo remains *a tempo*.

*animato*

N. brace her while you may, Or she will say: Good - bye! \_\_\_\_\_

The fourth system of music concludes the vocal line with the lyrics "brace her while you may, Or she will say: Good - bye! \_\_\_\_\_". The piano accompaniment includes markings for *fz p animato*, *p rit.*, and *fz*. The tempo is marked *animato* at the beginning of the system.



# "When a Maid Comes Knocking at your Heart"

Nina, with Jack and Thurston

From the Comedy-Opera  
"The Firefly," by  
Rudolf Friml

Words by  
Otto A. Harbach

Moderato

Nina  
*a tempo*

1. When a lit-tle girl is un - ex - spect - ed, I sup-pose she's got to  
2. I am ver-y sor - ry I have grieved you, I am ver - y sor - ry

N. be re - ject - ed; Still, 'twas an - - gels who se - lect - ed  
I've de - ceived you, I won't mind it if you scold me,

N. Her, nor was her wish in - spect - ed! If I on ly knew a  
If with - in your arms you'll hold me. If you real - ly feel that

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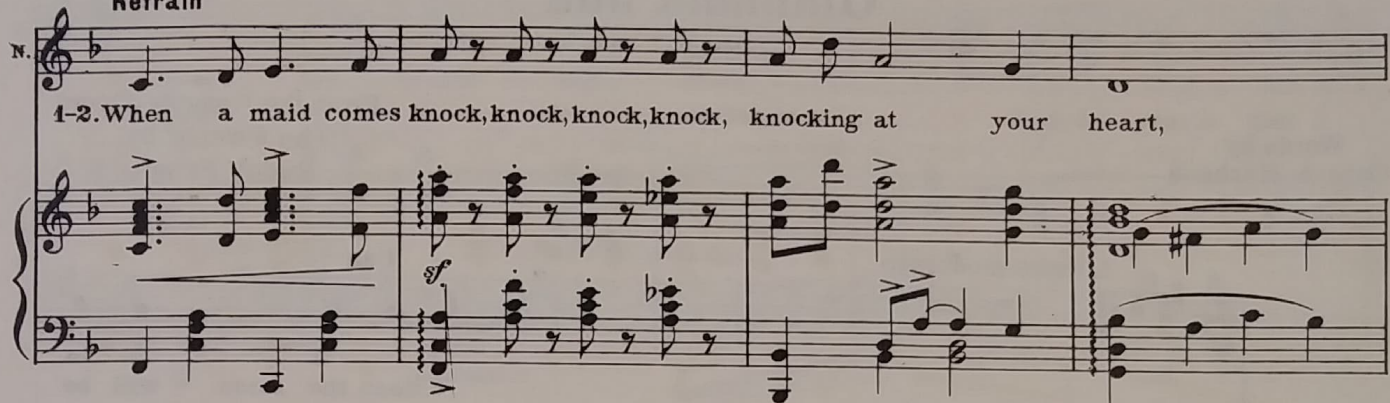
N. *fay or fair - y, She might change my fate so sol - i - ta - ry;*  
*you must doubt me, May - be it is best to do with - out me;*

N. *cresc.*  
*But since there's no fair - y, May be you could va - ry*  
*Just this once ex - cuse me! Must you then re - fuse me?*

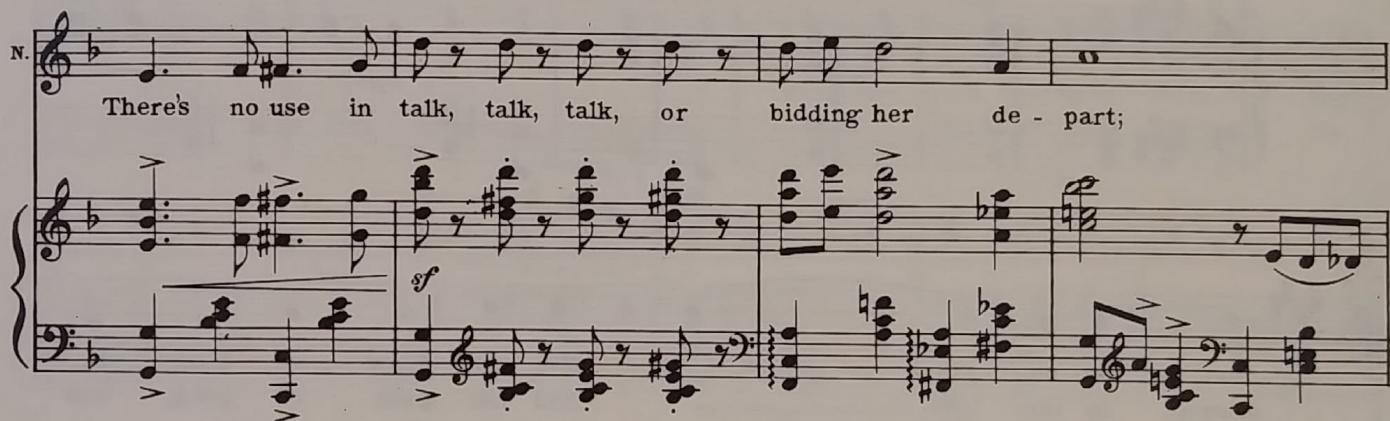
N. *poco meno*  
*Just e - nough to change your view. If you on - ly could, dear,*  
*May - be I could bring you joys. What a ver - y wear - y*

N.  
*If you on - ly would, dear, May - be a girl might do: —*  
*World 'twould be, -and drear - y, If we should all be boys. —*

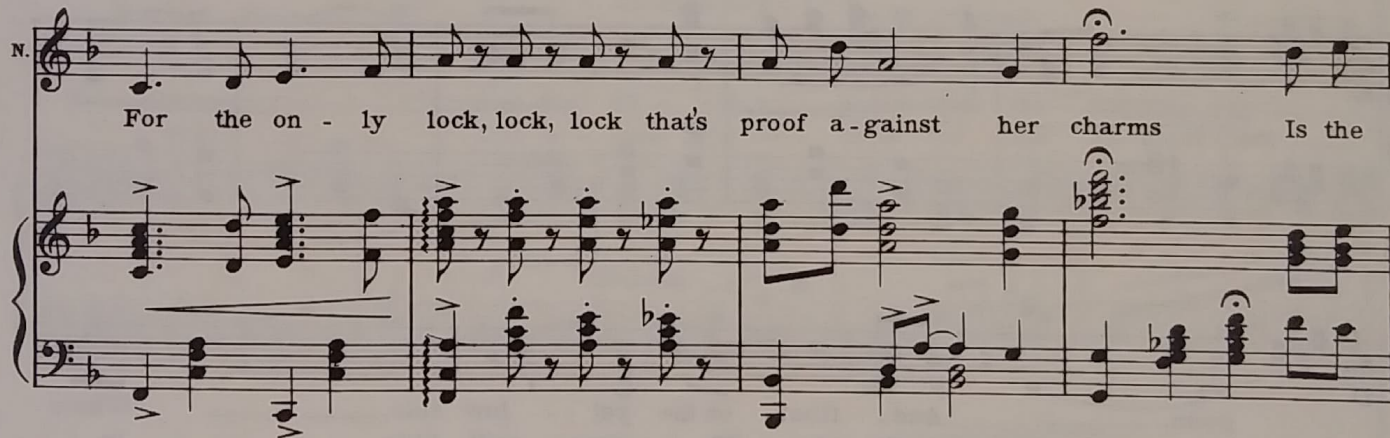
Refrain

N. 


1-2. When a maid comes knock, knock, knock, knock, knocking at your heart,

N. 

There's no use in talk, talk, talk, or bidding her de - part;

N. 

For the on - ly lock, lock, lock that's proof a - gainst her charms Is the

N. 

olden lock, is the golden lock, It's the lock that locks her in your arms. —



# Giannina mia

Nina

Words by  
Otto A. Harbach

From the Comedy-Opera  
"The Firefly," by  
Rudolf Friml

*Allegro moderato* Nina

N. *p* *legato*

1. In my gon - do - la,  
2. Soon the moon will be

N. love, let us glide O'er the drow - sy, blue la -  
drown'd in the tide, And her path of go'd will

N. goon, And float on the yel - low tide, Where  
fade; And the blue la - goon will hide In

*pp* *pp* *1ed.* *2ed.*

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N. sleeps the dream - ing moon. I'll fash - ion a  
 night's ob - lit - 'ring shade. And the pearls that I

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The piano part includes fingerings: 3, 2, 1, 4, 3, 2, 1 in the bass line and *p* in the right hand.

N. crown you'll a - dore From the gold that lies shim - mer - ing  
 place in your hair Will die as the gold and its

The second system continues the piece. The piano part includes a *pp* dynamic marking, a *cresc.* marking, and *ped.* markings with asterisks. Fingerings 7, 2, 1, 4, 3, 2 are shown in the bass line.

N. there, And the sil - ver - y pearls from the dripping oar  
 sheen; You a - lone will re - main for me ra - diant there,

The third system features a *f* dynamic marking and a *broadly* performance instruction. The piano part includes fingerings 5, 3, 2, 1, 3, 2 in the bass line.

N. I will set in your hair.  
 You shall still be my queen.

The fourth system concludes the piece. The piano part includes a *pp* dynamic marking, a *rit.* marking, and fingerings 1, 2, 3, 1, 2, 3 in the bass line.

N. *1-2. For* \_\_\_\_\_ *I a - dore,* \_\_\_\_\_ *I a - dore you, Gian - ni - na mi - a!* *More,* \_\_\_\_\_ *more and*

*legato* *accel.* *rit.* *a tempo*

N. *more,* \_\_\_\_\_ *I a - dore you, Gian - ni - na mi - a!* *Queens there have been, who in*

*accel.* *rit.* *p a tempo*

N. *ag - es of old* *Shone more re - splendent with jew - els and gold,*

*animato* *animato* *cresc.*

N. *Precious jew - els not half so rare, dear,* \_\_\_\_\_ *As the splen - dor*



*molto rit.* *a tempo*

N. of your wondrous hair, dear. For I a - dore, I a -

*l.h.* *molto rit.* *a tempo*

N. dore you, Gian - ni - na mi - a, More, more and more I a - dore you, Gian - ni - na

*animato* *molto rit.*

N. mi - a! My heart's your throne, dear. my heart's your throne, dear, There you shall

*animato* *mf* *cresc.* *tr.* *molto rit.*

*accel.*

N. rule a - lone, a - lone!

*ff* *fff* *accel.*

# The Bubble

From the Musical Farce  
 "High Jinks," by  
 Rudolf Friml

Words by  
 Otto Harbach

Poco lento

Bells

Bells

Piano introduction in G major, 6/8 time. The music features a melody in the right hand and a bass line in the left hand. There are two sections marked 'Bells' with a 'p' dynamic and a 'poco lento' tempo. The first 'Bells' section is from measure 1 to 4, and the second is from measure 5 to 8.

Chi-Chi

Spun from the mists of a dream, — With rare tints from rain - bow lands, — A

*pp*

*marcato*

bub - ble of sil - ver you seem, — Borne a - loft by fair - y hands.

Symbol of love and its bliss, — Like the gold of smil - ing dawn —

*cresc.*

Fair for a mo - ment, then kissed — By the sun — and gone!

*rit.*

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*a tempo*

Float on! float on! Fair bubble of rainbow hue, Float

*a tempo*

on! float on! Love's symbol, alas, too true! Float

on! float on! And vanish in Heaven's own blue, With

*cresc.*

lov - ers' tears And hopes and fears, Bubbles all, like you!

*rit.*

Refrain

Chorus

SOPRANO  
ALTO  
TENOR  
BASS

Float on! float on! Fair ouble of rain-bow hue, Float  
 Float on! float on! Fair bub-ble of rain-bow hue, Float  
 Float on! float on! Fair bub-ble of rain-bow hue, Float  
 Float on! float on! bub-ble of rain-bow hue,  
 Float on! float on! bub-ble of rain-bow hue,

on! float on! Love's sym-bol, a-las, too true! Float  
 on! float on! Love's sym-bol, a-las, too true! Float  
 on! float on! Love's sym-bol, a-las, too true! Float  
 Float on! float on! Love's sym-bol, a-las, too true!  
 Float on! float on! Love's sym-bol, a-las, too true!



on! float on! And van-ish in Heav'n's own blue With *cresc.*  
 on! float on! And van-ish in Heav'n's own blue With *cresc.*  
 on! float on! And van-ish in Heav'n's own blue With *cresc.*  
 Float on! float on! van-ish in Heav'n's own blue With *cresc.*  
 Float on! float on! van-ish in Heav'n's own blue With

8 *cresc.*

lov - ers' tears And hopes and fears, Bub-les all, like you! *rit.*  
 lov - ers' tears And hopes and fears, Bub-les all, like you! *rit.*  
 lov - ers' tears And hopes and fears, Bub-les all, like you! *rit.*  
 lov - ers' tears And hopes and fears, Bub-les all, like you! *rit.*  
 lov - ers' tears And hopes and fears, Bub-les all, like you! *rit.*  
 lov - ers' tears And hopes and fears, Bub-les all, like you! *rit.*

8 *rit.*

# Something Seems Tingle-ingleing

Words by  
Otto Harbach

From the Musical Farce  
"High Jinks," by  
Rudolf Friml

Allegretto

D. *Dick* *mf*

1. Be-yond the Him-a - lay - a moun-tains,  
2. The Ro-man god of ju - bi - la - tion—

*pp* *mf* *p* *mf*

8.....

D. Where flows the great Tsan - po, Be-side old Ti - bet's laugh-ing  
Old Mo - mus was his name,— He wooed the god-dess Ex - ul-

D. four-tains Gay, fest - ive flow - ers grow. To hands of mer - ry youth and  
ta - tion, Of weird Bud-dhis - tic fame. Their son was High Jinks, a sen-

D. maid - en They yield their ra - diant bloom, And  
sa - tion, Who, ere he caught his breath, Soon

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegretto'. The score is divided into four systems, each with a vocal line (marked 'D.') and a piano accompaniment. The piano part includes dynamic markings such as *pp*, *mf*, and *p*. The lyrics are written below the vocal line, with some words hyphenated across lines. The score concludes with a repeat sign and a fermata over the final note.

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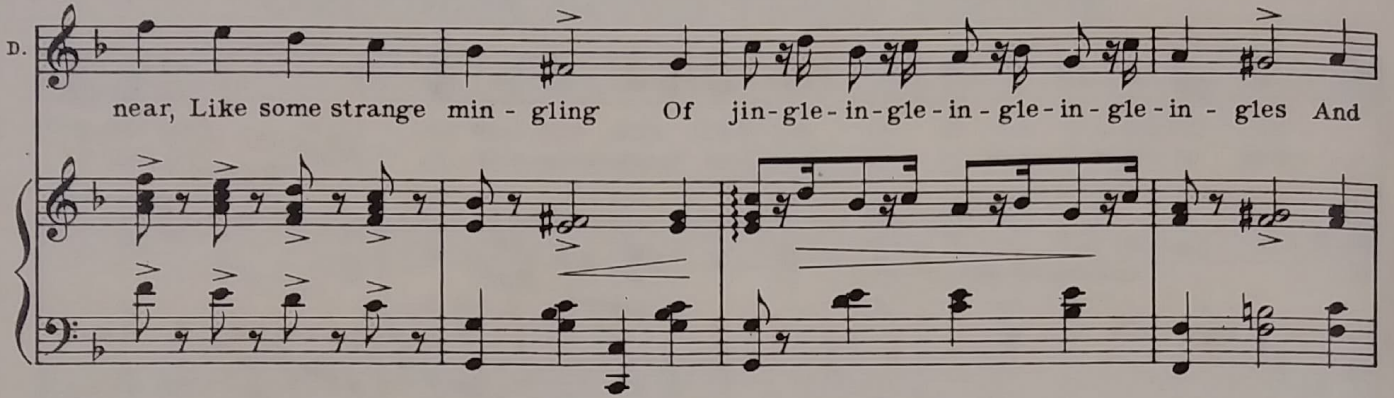
D. all the balm-y air is la - den With rich and rare per - fume. — One ver - y  
died of chron-ic cach-in - na - tion, Just laughed him-self to death. — His soul be-

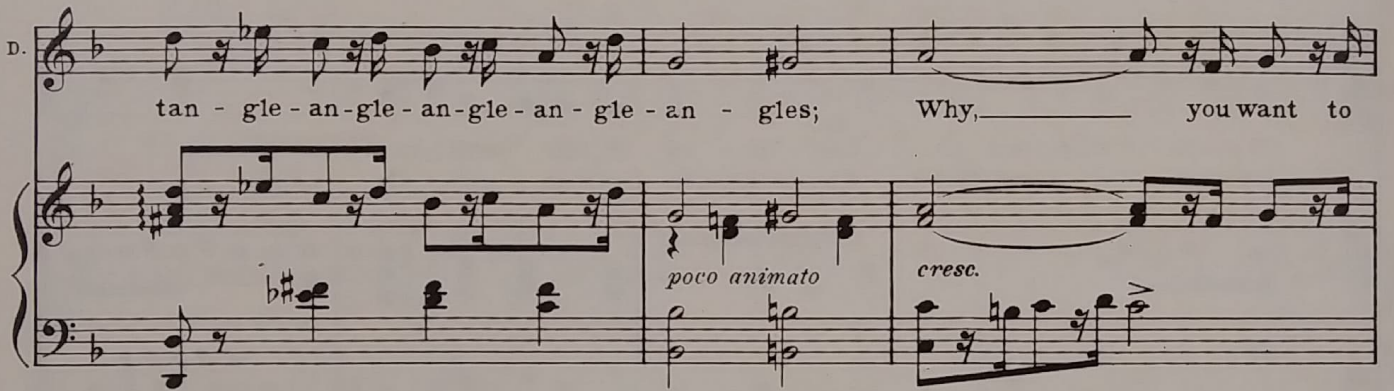
D. lit - tle\_ drop, placed so, One ti - ny lit - tle whiff, and lol —  
came this\_ won - drous flow'r, Who breathes it, feels its mys - tic pow'r: —

Refrain

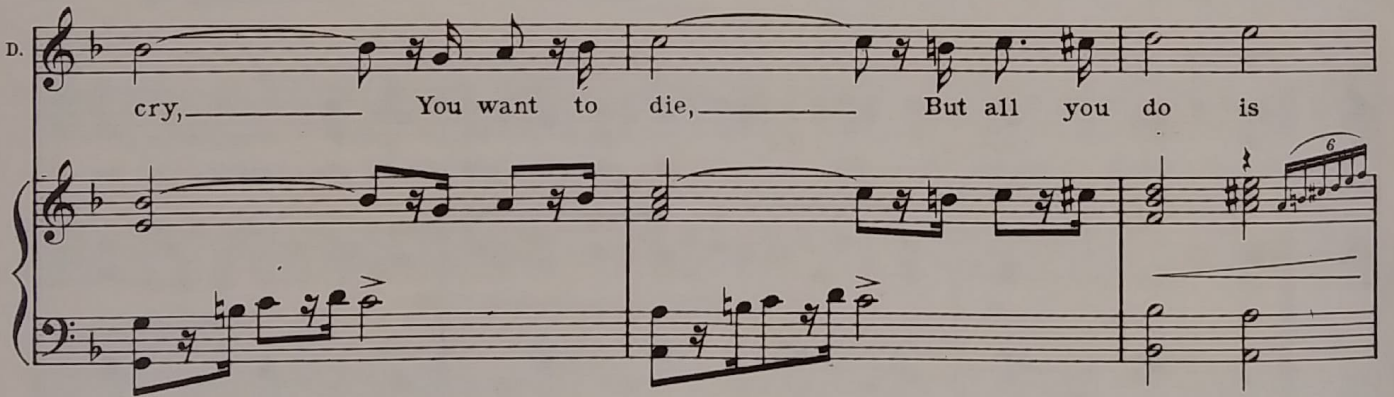
D. 1-2. Some - thing seems tin - gle - in - gle - in - gle - in - gle - in - gle - ing so

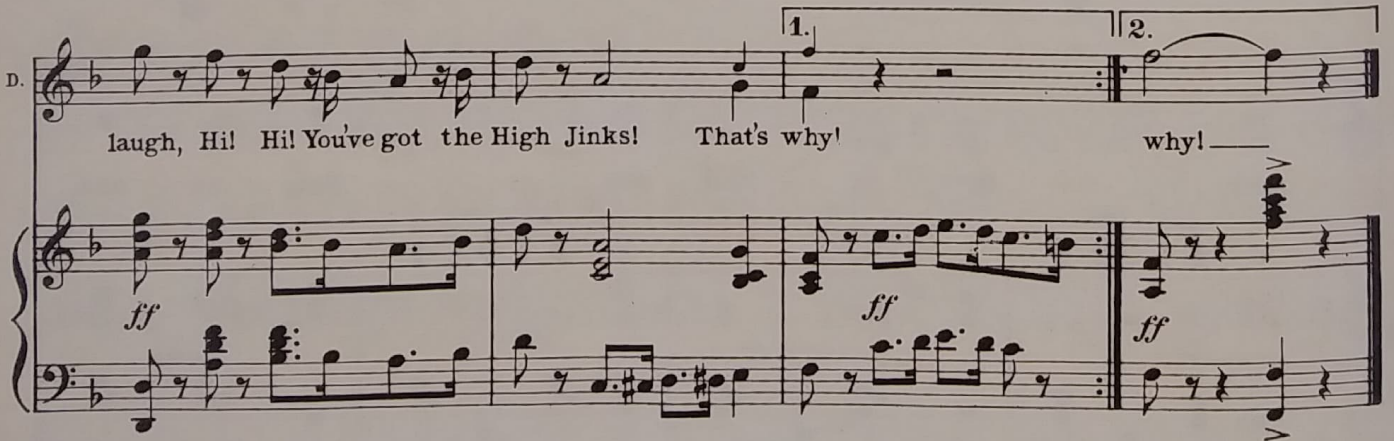
D. queer, Here in your ear, Near - er and

D.  near, Like some strange min - gling Of jin - gle - in - gle - in - gle - in - gle - in - gles And

D.  tan - gle - an - gle - an - gle - an - gle - an - gles; Why, \_\_\_\_\_ you want to

*poco animato* *cresc.*

D.  cry, \_\_\_\_\_ You want to die, \_\_\_\_\_ But all you do is

D.  laugh, Hi! Hi! You've got the High Jinks! That's why! why! \_\_\_\_\_

*ff* *ff* *ff*



# Katinka

Lyrics by  
Otto Harbach

From the Musical Play  
"Katinka" by  
Rudolf Friml

*Allegro moderato*

Voice

In this ru-by cup of wine, Ka -

Piano

*mf*

*p*

tin - ka, Where the bub-bles shine, Ka - tin - ka, They have

*cresc.*

*p*

caught the pret-ty grace of your smile Cap-tive for a while, And the

*cresc.*

*p*

spar-kle of your eyes, Ka - tin - ka, Weaned from A-pril skies, Ka -

tin - ka, In this gob-let's crys-tal depths bright-ly gleams Like a

star seen in dreams, Sweet Ka - tin - ka, sweet Ka-tin - ka! You are

*p* REFRAIN

like a rose, Ka - tin - ka, Just as fair, dear, just as

*cresc.* *mf*



*f* rare, dear, And I love you, Heav - en knows! *p* E - ven

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a half note 'rare, dear,' followed by a quarter note 'And', a quarter note 'I', a quarter note 'love', a quarter note 'you,', a quarter note 'Heav - en', a quarter note 'knows!', and a half note 'E - ven'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *f* and *p*.

an - gels seem to wor - ship you, For they've

The second system continues the vocal line with a half note 'an - gels', a quarter note 'seem', a quarter note 'to', a quarter note 'wor - ship', a quarter note 'you,', and a half note 'For they've'. The piano accompaniment continues with chords and moving lines, maintaining the *f* and *p* dynamics.

*rit.* sent you their charms from the blue, *p a tempo* Ah! my joy, dear, were di -

The third system begins with a half note 'sent', a quarter note 'you', a quarter note 'their charms', a quarter note 'from the', a quarter note 'blue,', a half note 'Ah!', a quarter note 'my joy,', a quarter note 'dear,', and a half note 'were di -'. The piano accompaniment includes a *rit.* marking and a *p* marking. The tempo marking *a tempo* is also present.

vine, — *f* If you were on - ly mine! *mf* Sweet Ka - mine!

The fourth system starts with a half note 'vine, —', a quarter note 'If', a quarter note 'you were', a quarter note 'on - ly', a quarter note 'mine!', a quarter note 'Sweet', a quarter note 'Ka - mine!'. The piano accompaniment features a *f* marking, a *mf* marking, and includes triplets and first/second endings. The first ending is marked '1.' and the second ending is marked '2.'.

## Rackety Coo!

Lyrics by  
Otto Harbach

From the Musical Play  
"Katinka" by  
Rudolf Friml

Animato con grazia

The piano introduction is in 2/4 time, key of D major. It features a rhythmic melody in the right hand and a more complex accompaniment in the left hand. The dynamic marking is *mf*. The piece concludes with a fermata over the final chord.

*p*

1. Just be-neath the eaves, 'Midst i - vy - leaves, — A lit - tle pi - geon  
2. When dear Mis - ter Dove Has told his love, — As gal - lant pi - geons

The vocal line begins with a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line in the left hand. A sixteenth-note figure is marked with a '6'.

dwells. — She's ver - y cir - cum - spect, — Au fait and quite se - lect, — As  
do, — He gives his lit - tle Miss — A pret - ty pi - geon kiss, — And

*pp* *pp*

The vocal line continues with a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line in the left hand. The dynamics *pp* are indicated for the piano accompaniment.

Extract from the Score  
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*cresc.*

ev-'ry neigh - bor tells. Qui - et and a - lone, As  
 coos a fond a - dieu. Then a - way he'll fly, As

*p*

*cresc.*

*p*

still as stone, She sits the whole day long;  
 tho' he'd try To test her love. And yet,

6

*p*

But when the sun shows day is done, It's quite a dif - frent  
 Let her but sound One sigh, and he's a - round, To make a love du -

*p*

## REFRAIN

Moderato

*p*

song:  
et. 1-2. Ev - 'ry night I hear her sing "Tweet, tweet!" This

lit - tle pi - geon true, — Then hes - i - tate Un - til her mate Says

"Ra - cke - ty cool! — Coo, coo, coo!" Then a - gain she'll an - swer

*rit.* *p a tempo*

*p rit.* *a tempo* *p*

"Tweet, tweet, tweet!" Which means that she'd say: — "I'm all a -



lone, dear, ——— Come on, now, why stay a - way?" ——— Ah, how I

*cresc.* *rit.*

*p a tempo*  
wish that I need on - ly say "Tweet tweet!" when - ev - er I am

*a tempo*  
*p*

*mf*  
blue, And hear an ech - o an - swer: "Ra-cke-ty coo - oo,

*p*

*molto rit.* *1. a tempo* *2.*  
ra-cke-ty cool!" And know that "Rack-y coo" means you! you! —

*molto rit.* *a tempo*

## Allah's Holiday

Lyrics by  
Otto Harbach

From the Musical Play  
"Katinka" by  
Rudolf Friml

Allegretto

*p*

There, 'neath the shades

*pp*

*sempre arpeggiando*

*And.* *And.* *And.* *And. simile*

of rose - - pan - o - plied walls,

*cresc.*

Where moon - eyed maids woo day - - dreams' tender

*pp*

*cresc.*

*And.* *And. simile*



*mf* thralls, *p* There I too learned to play In

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note 'thralls,' followed by a quarter rest, then a half note 'There', a quarter rest, a half note 'I', a quarter rest, a half note 'too', a quarter rest, a half note 'learned to', a quarter rest, a half note 'play', a quarter rest, a half note 'In', and a quarter rest. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. Dynamics are marked *mf* and *p*. The word 'Ped.' is written below the piano part.

*cresc.* Al - - lah's hol-i - - day. *mf* Ah, might *p* it but last al -

The second system continues the vocal and piano parts. The vocal line has a half note 'Al - - lah's hol-i - - day.', followed by a half note 'Ah, might', a quarter rest, a half note 'it', a quarter rest, a half note 'but last', and a quarter rest. The piano accompaniment continues with similar accompaniment patterns. Dynamics include *cresc.*, *mf*, and *p*. The word 'Ped.' is written below the piano part.

*mf* way!

The third system shows the vocal line with a half note 'way!' followed by a dotted line. The piano accompaniment features a prominent melodic line in the right hand, consisting of a series of eighth notes with a wide interval, arched over several measures. The left hand provides a supporting bass line. The dynamic is marked *mf*. A small asterisk (\*) is placed below the piano part.

The fourth system continues the piano accompaniment with the same melodic and bass line patterns as the previous system. The dynamic is marked *mf*. The word 'Ped.' is written below the piano part.

## REFRAIN

Andantino

Sounds of sil-ver oym - bal, — Tam-bou-rine and tim - bal, — Struck by fin-gers

*mf*

nim - ble — To some sweet lay; — Pret-ty tunes are tink - ling, —

*mf*

— Tin-y feet are twink-ling, — Breath of rose-heart sprinkling — 'Neath cool fountains'

*cresc.*

*cresc.*

spray; — Lovely forms are sway - ing, — Ra-ven tresses stray - ing, —

*mf*

*mf*



Ev-'ry-one o - bey - ing — Young god of May. — Flow-er pet-als

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a melodic phrase, followed by a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a simple eighth-note bass line in the left hand.

gleam - ing, — Gar - lands gay - ly stream - ing, — 'Tis but hap - py

*cresc.*

The second system continues the vocal line and piano accompaniment. The vocal line has a *cresc.* marking above it. The piano accompaniment features a *cresc.* marking below it. The piano part includes some triplet figures in the right hand.

dream - ing, — Al - lah's hol - i - day. — Ah, could it but

*p*

The third system continues the vocal line and piano accompaniment. The vocal line has a *p* (piano) marking above it. The piano accompaniment also has a *p* marking below it. The piano part features a steady eighth-note bass line.

last, — could it last al - way!

*pp*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a *pp* (pianissimo) marking above it. The piano accompaniment also has a *pp* marking below it. The piano part features a steady eighth-note bass line and chords in the right hand.

## Oh! What a Little Whopper!

Lyrics by  
Bide Dudley and  
Otto Harbach

From the Musical Comedy  
"The Little Whopper" by  
Rudolf Friml

Moderato (Fox-Trot)

No mat-ter what be-fall,

There's no ex-cuse at all For a fib or lie;

Ra-ther than tell un-truth, Each self-re-spect-ing youth Should pre-fer to



die! \_\_\_\_\_ When you're tempt - ed to fal - si - fy, pre - va - ri - cate, Or

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the word 'die!'. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. A dynamic marking of *sfz* (sforzando) is present in the piano part.

prac - tice de - ceit, \_\_\_\_\_ Stop for a mo - ment, then

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'deceit'. The piano accompaniment maintains its rhythmic pattern. The system concludes with the instruction 'Stop for a moment, then'.

count slow - ly up to ten, And to your - self re - peat:

The third system shows the vocal line and piano accompaniment. The vocal line includes the instruction 'count slow - ly up to ten, And to your - self re - peat:'. The piano accompaniment continues with chords and a bass line.

## Refrain

Oh! what a lit - tle whop - per, Oh! what a lit - tle whop - per, Lit - tle - but

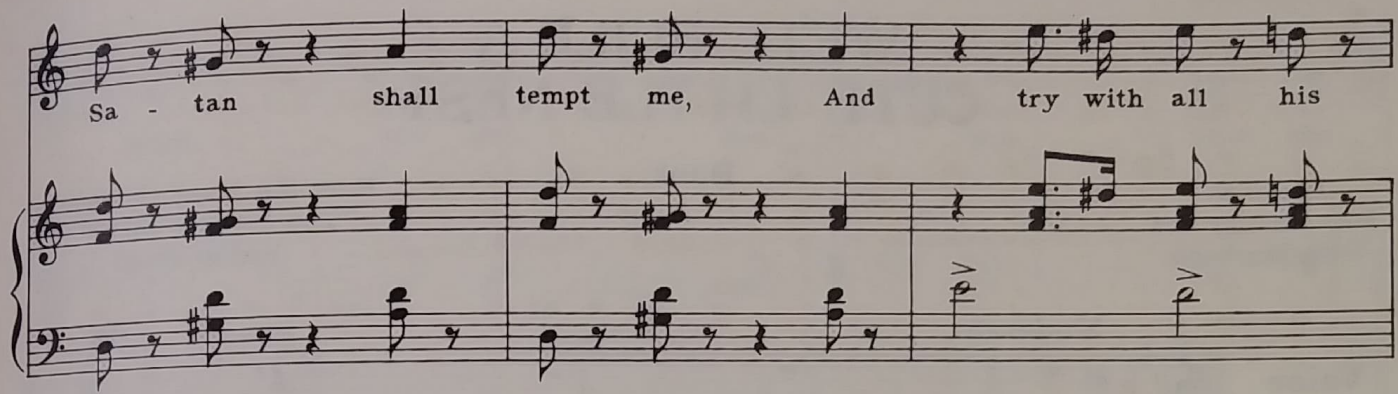
my! Like ev - 'ry lie It's going to

mul - ti - ply; For ev - 'ry lit - tle whop - per

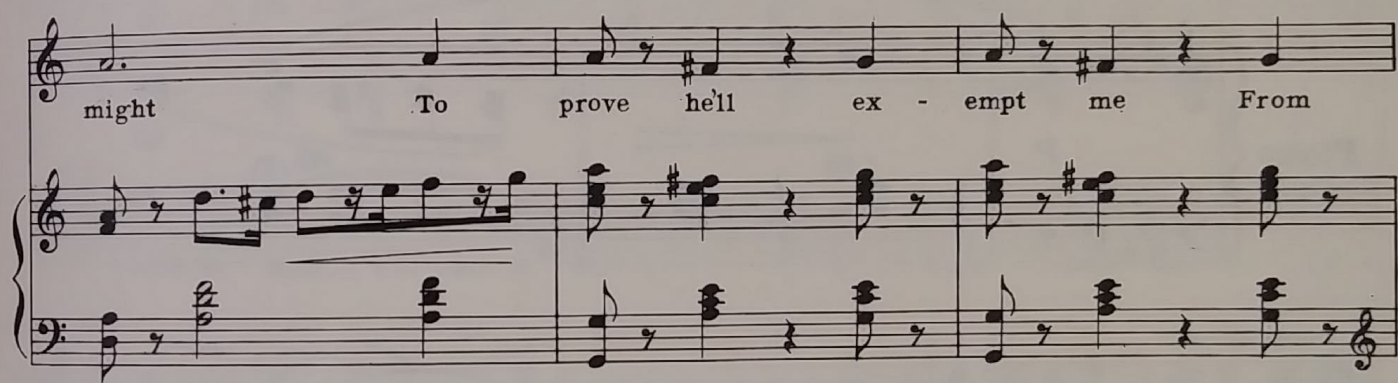
means just an-oth - er whop - per By and by And when



Sa - tan shall tempt me, And try with all his

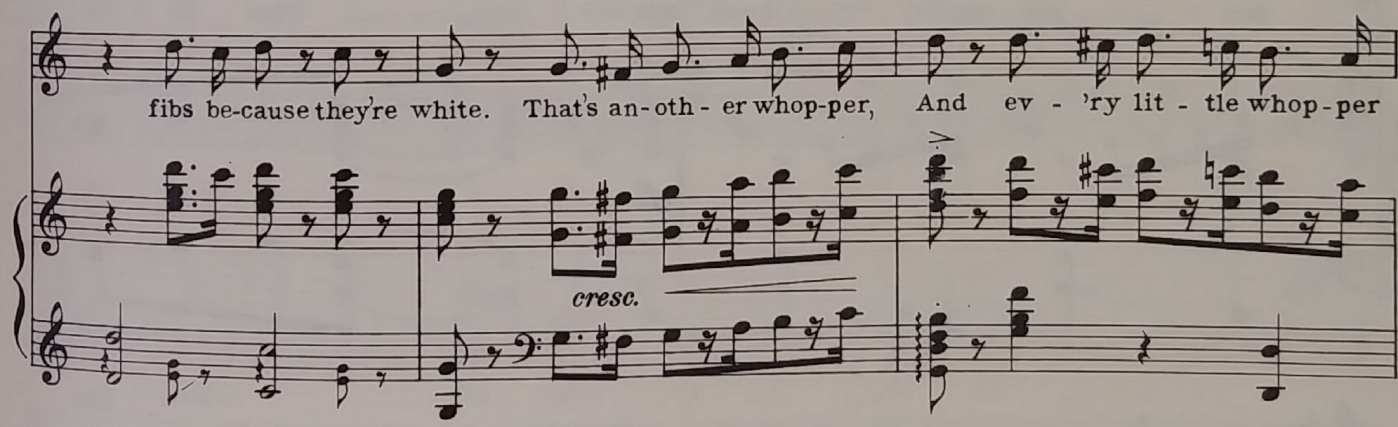


might To prove hell ex - empt me From



fibs be-cause they're white. That's an-oth - er whop-per, And ev - 'ry lit - tle whop-per

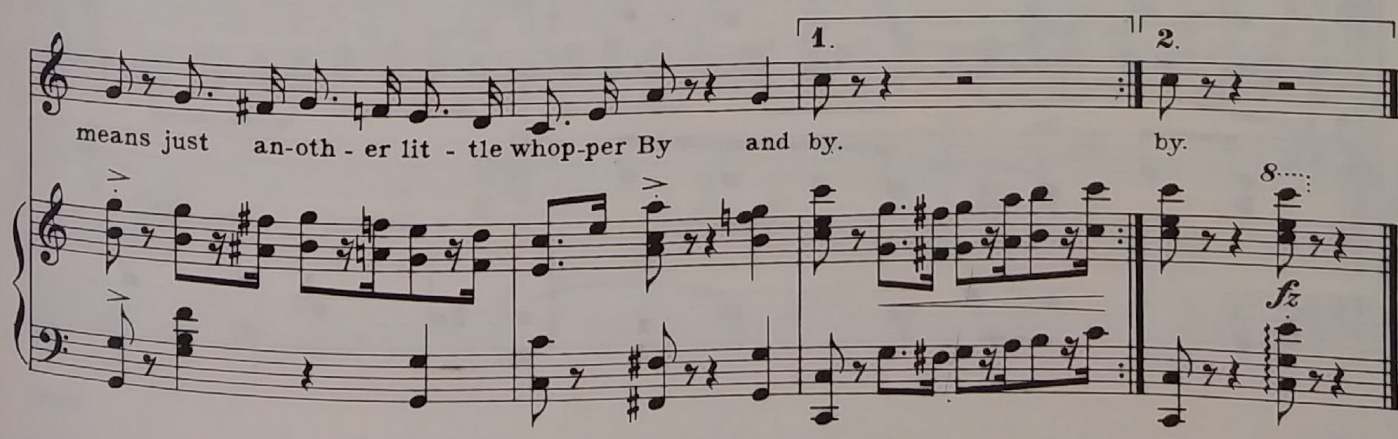
*cresc.*



means just an-oth - er lit - tle whop-per By and by. by.

1. 2.

*fz*



# WE'LL BUILD A CUTE LITTLE NEST

Duet

Lyrics by  
Bide Dudley and  
Otto Harbach

From the Musical Comedy  
"The Little Whopper" by  
Rudolf Friml

Moderato

Voice

Piano

*p*

*rit.*

He  
The

ma - - - - - gic word's been spo - - - - - ken, That lit - - - - - tle

*sfz*

She  
And

"Yes" that means the world to me!



here's the gol - - den to - - ken, That the

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The lyrics are "here's the gol - - den to - - ken, That the". The piano accompaniment includes arpeggiated chords and a steady bass line.

He  
preach-er man — will want to see! I hope he'll hur - ry

*melodia marcata*

The second system continues the vocal line and piano accompaniment. The lyrics are "He preach-er man — will want to see! I hope he'll hur - ry". The piano accompaniment features a section labeled "melodia marcata" with a more rhythmic and accented feel. The key signature and time signature remain the same.

She  
through! For we've a lot to do.

*rit.*

The third system concludes the vocal line and piano accompaniment. The lyrics are "She through! For we've a lot to do.". The piano accompaniment ends with a section marked "rit." (ritardando) and "dp" (diminuendo piano). The key signature and time signature are consistent with the previous systems.

Refrain

Slow She

We'll build a cute lit-tle nest, Dear, Where we can  
 He  
 We'll build a nest, a cute lit-tle nest, my dear, Where we both can rest,

Slow  
*p-f*

cud-dle and rest, dear, All day long We'll prac-tise  
 cud-dle and rest, dear, All day, we'll pract-ise all day long

love's old song! — And when the sun sinks a  
 love's old song! — And when the sun sinks, the sun sinks

*rit.*

*rit.*

*rit.*



way in the west, dear, guess what we'll do!

way in the west, my dear just guess what we'll do! I mean, just we two;

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "way in the west, dear, guess what we'll do!" and "way in the west, my dear just guess what we'll do! I mean, just we two;". The piano accompaniment consists of chords and melodic lines in both the right and left hands.

You'll dream and I'll dream, Then wake to find our dreams all come

In our nest we'll dream such a pret-ty dream, Then wake to find our dreams all come

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "You'll dream and I'll dream, Then wake to find our dreams all come" and "In our nest we'll dream such a pret-ty dream, Then wake to find our dreams all come". The piano accompaniment includes dynamic markings such as *f* and *rit. molto*.

true. true.

true. true.

The third system of the musical score features two vocal staves and piano accompaniment. The lyrics are: "true. true." and "true. true.". The piano accompaniment includes dynamic markings such as *f* and *rit. molto*. The system concludes with a double bar line and a repeat sign.

# Trousseau Ball

Lyrics by  
Otto Harbach

From the Musical Play  
"Tumble In" by  
Rudolf Friml

Allegro moderato

The piano introduction consists of three measures. The right hand plays a series of chords and eighth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The key signature has one sharp (F#) and the time signature is common time (C).

Dal Anne

I'm get - ting blue, dear, yes, might - y blue, dear,

The vocal line for Dal and Anne is written in a single staff. The piano accompaniment is in two staves. The piano part includes dynamic markings of *mf* and *fz* (forzando).

Dal

Our wed - ding hour seems far a - way,

The vocal line for Dal is written in a single staff. The piano accompaniment is in two staves. The piano part includes a dynamic marking of *mf*.

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Anne

Dal

To tell you true, dear,

To tell you true, dear,

I wish our wed-ding were to -

day.

I've got the ring, dear,

and ev-'ry-thing, dear,

Anne

Be - fore a preach - er

how I would like to stand!

I'd love to do so -

I've got my trous - seau

Planned:

Gowns soft and

Refrain

cling - y, Frocks all flow-er-decked and spring - y, Sau - cy pet - ti-coats so

*mf-f*

swing - y; I will let you see me dressed like a doll, Lac - es all

film - y, Fluff - y - ruf - fle things that thrill me, You'll see me

wear-ing them all, We'll give a Trous - seu Ball. Gowns soft and

*fz*



# I love you, dear

Lyric by  
Al. M. Kendall

From the Musical Play  
"Glorianna" by  
Rudolf Friml

Piano

Valse moderato

The piano introduction is in 3/4 time, key of B-flat major. It begins with a forte (f) dynamic. The right hand features a series of chords and a melodic line that rises towards the end of the piece. The left hand provides a simple harmonic accompaniment with dotted rhythms.

1. Lift up your eyes, dear, and look in to  
2. Whis - per your an - swer, What - ev - er it

The first system of the vocal melody is in 3/4 time. The vocal line starts with a half note, followed by quarter notes. The piano accompaniment is in 3/4 time, starting with a mezzo-forte (mf) dynamic. It features a steady accompaniment with dotted rhythms in the left hand and chords in the right hand.

mine! Read the mes - sage there Of how  
be, For my heart waits to hear, What I'm

The second system of the vocal melody continues the melody from the first system. The piano accompaniment continues with the same harmonic structure, providing support for the vocal line.

much I care; Love can - not hide  
long - ing for, dear; One word can make

The third system of the vocal melody concludes the phrase. The piano accompaniment continues with the same harmonic structure, providing support for the vocal line.

when the eyes have a sign, And the heart  
All the world new to me; When you smile

with each beat tells the sweet sto - ry, too:  
It's worth while To be liv - ing, sweet-heart!

*rit.*

**Refrain** *a tempo*

Know that my two lips have told you Less than my heart would

*mf-f a tempo*

say, Close in my arms I will hold you,



Tell you once more to - day; Sim-ple the words I am

The first system of the musical score features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Tell you once more to - day; Sim-ple the words I am". The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, both in the same key signature. The piano part includes various chords and melodic lines that support the vocal melody.

seek - - ing, Just what you of - ten hear;

The second system continues the vocal line with the lyrics "seek - - ing, Just what you of - ten hear;". The piano accompaniment continues with similar harmonic and melodic patterns, providing a steady accompaniment for the vocal part.

Three lit - tle words I'm speak - ing, They are: "I love you,"

*molto rit.*

The third system features the lyrics "Three lit - tle words I'm speak - ing, They are: 'I love you,'". The tempo marking *molto rit.* (molto ritardando) is placed above the vocal line. The piano accompaniment includes a dotted line in the right-hand staff, indicating a melodic continuation or ornamentation.

1. dear! 2. dear!

*a tempo*

*rall. dim.*

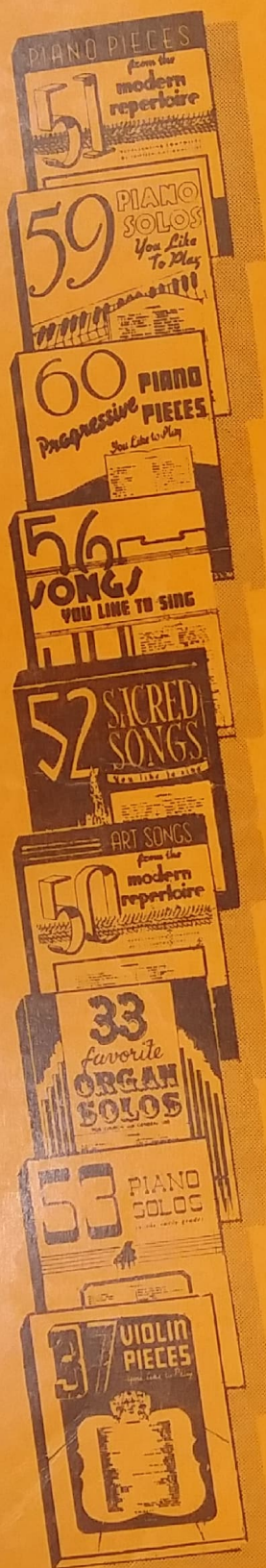
The fourth system contains two first endings for the vocal line, both starting with the word "dear!". The piano accompaniment is marked *a tempo* and includes a section marked *rall. dim.* (rallentando and diminuendo) towards the end of the system. The piano part features block chords and a melodic line in the right hand.



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