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Chorus part: sopranos and altos. [189-?]

Kerker, Gustave, 1857-1923; Morton, Hugh, 1865-1916
[s.l.]: [s.n.], [189-?]

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Mrs Kingly.
Margaret Nodell

Please do not
Bend or Roll this Part.

at 4438

Chorus Part No.

Voice Sopranos & Altos.

Opera BELIE of NEW YORK.



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No. 7.

10

1

The Belle of New-York.

Sopr. & Alto.

Act I

Words by Hugh Morton

Music by Gustave Kerker.

Opening Chorus *men come first*
Housemaids

all^{to} agitato

Oh naughty mister Bronson, you

have'n't been to bed, and in an other hour, you're

due you know to wed; The house is top sy

tivity, and our dusting is n't done, not done, The

sweeping and other things aren't even yet begun, no not

even yet begun, no not even yet begun, not be

gun, not begun, not begun, Oh! Tie, fie, fie, you

naughty mister Bronson, my my, my, you're such a dreadful man, you'd

better stop your tarrying, To day's your day for marrying, oh

naughty mister Harry Bronson, Tie, fie, fie, oh

fie, fie, fie, you naughty mister Bronson, my, my, my, youce

such a dreadful man, You'd better stop your tarrying, to

day's your day for marrying oh naughty mister

Harry Bronson, Tie, fie, fie! *Allegro.*

Allegro.

Seaman

and he'll never be sober a gain --- which

nobody will deny - which nobody will de-

ny, yes he's a good fellow, yes

he's a jolly good fellow, yes he's a jolly good

fellow, and he'll never be sober a -

gain - -

Go to page 38 for N^o 2

N^o 5.

Entrance of Rescue Leaguers.

Tempo di marcia (modto)

from page 10

with stately tread With

state-ly tread men They

They come this way

come this way, with digni-fied demeanor

with boom of drum

with boom of drum our

souls they'll save, with proudly flying banner,

we doff our snowy plume Snowy plumes they doff

12 3

To their chief they bow, To their chief doff

12 3 12

snowy plumes To their chief

12 3 12 3

No. 6
follows
~~No. 5~~

7 (No. 6)

like us as you're able to be - For

Society

Solo Ch.

in the field of moral endeavor no com-

pe-ti-tor can shake a stick at us - In the

game of reform there never, were never such re

formers that where so felli-cious our

virtues con-ti-nue to ~~striken~~ ^{strike us} as

qua-li-ties magni-fi-cent to see *Solo* *Alf*

~~course you could never be like us, But be as~~

~~like us as you're able to be 'ble to be, of~~ *Alms* *Start*

Comp
course you could never be like us, But be as

9

like us as you're able to be

2nd ending Page 10

be 'ble to be!

Go to page 10 for N^o 7.

N^o 11.

Teach me how to ^{up} ~~stress~~

Modto.

Andtino

6/8 4 2/4 16 6/8 14

Good

ok

teach me how to love - - Oh teach me how to

his dear, Teach me how to squeeze, Teach me how to

Sit upon your sympathe - tic knees.

mf Teach me how to coo dear, Like a turt le-

dim. dove Teach me how to fondle you oh

teach me how to love

hob

Go to page 5 for N^o 5

Ending I. Scene.

N^o 7.

And. And. Home, Home & Song | $\text{G} \text{A} \text{B}$ 6/8 7 45

By

3 staves

what's life long -
~~nine, woman and song~~ Wine, woman and

song, Wine woman and song, — It's

writ on the pages of life through the ages, That

love for them ne'er is wrong, night's turned in to

day, and winter's changed in to

may, The world is made bright, The heart is made

light, By wine woman and Song, The

world is made bright, The heart is made light, By

wine woman and song. —

Song. Hail - all hail wine and
Cut.

Got page 16
 in 9/10/10
 number 2

13

song! - - -

9

9

No. 3. Air

Little Sister Kissie

out

Allto

16

26

art of

dancing

Oh little sister Kissie's a

jaunty little missie, She can turn a somersault or

handspring, Her pretty winky Eye goes, she's

full of dinky-di-dos, when she re presents the art of

I dancing II dancing

Go to page 9 for N^o. 11.

Good

N^o. 11. They always follow me.

All. modto. 2/4 4 16

Modto. 8 Listero tempo 8

For when those youths pro.
But when young men pro

Less fees Oh my! Oh my! Always follow

Tempo di marcia

15

right on

me *1-2* Follow on! Follow on! when the

light of faith you see *solo* *2* *al ways follow*

me Follow on, Follow on! when the

light of faith you see. *solo* *2*

Follow! Follow! Follow on! *me* *Go to page 28*

Go to page 20 for N: 42-14

Quinn
Page 28
Bell of N. Y.

~~Out~~

N^o 10

No.

Opening 3^d Scene.

All^{to}

2/4 ~~4~~ 16 20

Plitty little China gir-ly velly, velly nice
China gir-ly put her on the ice

when she get along way off, Ching ching, Take a little

China girly cough, ching, ching Tickle tickle tum tum

Tickle little China girl, Take a little yum yum

China girly cough, ching, ching Tickle tickle tum tum

Tickle little China girl, Take a little yum yum

China girly cough, ching, ching Tickle tickle tum tum

Tickle little China girl, Take a little yum yum

Ting a ling a ling ling, Little ginger pop, pop

Little mutton choppy chop give her to the cop cop

Send her up to sing, sing, Tickle (Tickle tum tum

tickle little china girl, Take a little yum, yum

Ting a ling a ling, Little ginger pop pop.

Little mutton choppy chop, give her to the cop cop

Ting, Ting Kiya! Kiya! Kick a little foot up

highah! Kiya! Ki yi! China goolie kick up

Hey high! Ki yi! Ki yi! kick a little foot up

highah! hi yi! Ki yi China gai lie kick up Coda

sky high thy high

thy high thy

high aye

Pretty little china girlie velly velly nice

when she get along way of ching, ching! Take a little

China girlie put her on the ice, make the little

China girlie chough ching, ching D. S. al Coda.

Coda ♩
high - - - sky! high!

Go to page 14 for No. 11.

Good old Glory

No. 12.

Tempo di marcia

take your hats off boys, & cheer the Yankee man o' war is painted

flor white Hurrah! Hurrah! Hurrah! Hurrah!

Listesso tempo

21

Handwritten musical notation for the first system, including treble and bass staves with notes and rests.

fight for good old glory Then

Handwritten musical notation for the second system, including treble and bass staves with notes and rests.

here's to good old glory, The best flag in the

Handwritten musical notation for the third system, including treble and bass staves with notes and rests.

world, we'll die for good old glory, whenever she's un-

Handwritten musical notation for the fourth system, including treble and bass staves with notes and rests.

furled, a-long the line the stars will shine, on the

Handwritten musical notation for the fifth system, including treble and bass staves with notes and rests.

flag all torn and gory, till the day is won, we'll

22

stand by the gun, and fight for good old glory

N^o. 14.

Finale Act I.

Molto.

Fin *masso agitato* *molto*

won't be a mil-lion-nairress

Oh she's

done very well up to now - as a

simple little girl, as a quiet little girl and she

Good.

really would never know how To con-

duct her --- self as an heir-ess, She's

lived in a modest little way, Like a

simple little girl, Like a quiet little girl, and she

feels it her duty to say --- That she

Isord

wont be a million - air ess no she wont,

no she wont, no, no, no, no,

no she wont, no she wont, no she

Bridesmaids

wont, be a million - air ess, - If you

Galop.

want a million aircs, If you're looking for an

Good

heiress, Here's a little group of la dies that will

make your money fly, we are free to say we
hanker. To be chummy with your banker, and we'd

Bridesmaids

like to give you lessons in the art of rolling high

Chorus.

*Here Bay is
and
Burr
H
97*

we can go the pace, Ki, Ki, Ki, Ki, we'll be in the

race Ki, Ki, Ki, Ki, Hoopla Ki, Ki!

Rum ta ra ra - ra - - - Rum ta - ra - ra

ra - - - Rum - ta ra ra - ra - - - We They are never

slow Hi! Hi! Keep you on the go, Hi! Hi!

Hi! Hi! Hoopla! Hi, Hi! Rum ta ra ra

ra. If you want to spend your money here we They

are. Ki! Ki! If you want a million -

aires, If you're looking for an heiress. Here's a

little group of ladies that will make your money

fly, we are free to say we hanker, To be

chummy with your banker, and we'd like to give you

lessons in the art of rolling high. In the

art of rolling high, In the art of rolling

high. In the art of roll-ing high-

Belle of New York 1st =

All: agitato.

No. 14

2/2

36

I'll be your

heir The'll be his heir, now
The'll be his heir, she'll be his heir now is n't that real

kind of her she'll be his heir now
 he his heir, shall be his heir now

is n't that re fined of her she'll be real

nice, she'll make a sacri-fice, She'll say good bye to

Hold
 pro ver-ty and be his heir. *Tempo di Valse.* *men* 30

Follow On *go back to 15* *take this too* *no. 14*
 Belle of Newyork -- Oh, she is the

Solo
 Wiloy-Belle of New Y.
 Follow On
 she'll be his heir
 Follow On -
 Belle of N. Y.
 Belle of N. Y. 35

Belle of Newyork - The subject of all the towns

talk She makes the old Bowery, Fragrant and

flowery, When she goes out for a walk - She's

soft as a snowy white dove, - She's simply cre-

at-ed to love - The fellows all sigh for her

no recy-
and time

They would all die for her, She is the Belle of New-

york -

Go to page 35 - 36

Very slow Waltz tempo

8 32 10

strength and so - bri - e - ty Little mince

Bridesmaid.

Little mince Hear her say Hear her say, She's the

Belle of gay New York - - The

subject of Town talk - she

thinks she's the Belle of New York Did you

ever hear such silly talk - - as to

say she's the Belle of New York They call her the
call

Chorus Belle of New York - - She's a simple little

her Belle of New York

shy Salvation army girl They say that she's

army girl she's

all the town talk - - oh her poor stupid little

the Belle of New York

head is in a dreadful whirl

She's

the Belle of New York

They call her the Belle of New York - The

subject She's of the town talk Belle
subject of all the town - talk They
of New - - - - - York.

call her the Belle they call her the

Little dear, Little dear, Hear her say
Belle She's the Belle of gay New-York -

Hear her say
The subject of Town talk.

Oh yes she's the Belle of New York -

the subject of all the town talk

yes she is the Belle of New York

Oh she is the Belle of New York

from page 31
Chorus

Belle of New York a little shy salvation
a simple little shy salvation

ar my girl The sub - ject of

ar my girl the subject of all the town talk and her poor stupid little

talk - - - and her poor stupid little head is in a whirl a whirl She is the

Belle of Newyork - The subject of

all the town talk - She is a simple

37

shy salvation ar -- my girl, salvation

ar my girl, Yes she a mere little

shy sal - va tion ar --

my girl -

Go to page ~~40~~ for N^o 15.

~~Go to page 5~~

38

No. 2. Entrance of Cora Angelique.

All: *cresc. separata*

The musical score is written on a grand staff with two treble clefs and a key signature of two sharps (F# and C#). The time signature is 2/4. The piece begins with a 16-measure rest. The lyrics are written below the notes, with some words underlined. There are several annotations: 'Chorus.' above the first line, 'wonder and' above the second line, 'wonder and' above the third line, 'wonder and' above the fourth line, 'wonder and' above the fifth line, 'wonder and' above the sixth line, 'wonder and' above the seventh line, 'wonder and' above the eighth line, 'wonder and' above the ninth line, 'wonder and' above the tenth line, 'wonder and' above the eleventh line, 'wonder and' above the twelfth line, 'wonder and' above the thirteenth line, 'wonder and' above the fourteenth line, 'wonder and' above the fifteenth line, 'wonder and' above the sixteenth line, 'wonder and' above the seventeenth line, 'wonder and' above the eighteenth line, 'wonder and' above the nineteenth line, 'wonder and' above the twentieth line, 'wonder and' above the twenty-first line, 'wonder and' above the twenty-second line, 'wonder and' above the twenty-third line, 'wonder and' above the twenty-fourth line, 'wonder and' above the twenty-fifth line, 'wonder and' above the twenty-sixth line, 'wonder and' above the twenty-seventh line, 'wonder and' above the twenty-eighth line, 'wonder and' above the twenty-ninth line, 'wonder and' above the thirtieth line, 'wonder and' above the thirty-first line, 'wonder and' above the thirty-second line, 'wonder and' above the thirty-third line, 'wonder and' above the thirty-fourth line, 'wonder and' above the thirty-fifth line, 'wonder and' above the thirty-sixth line, 'wonder and' above the thirty-seventh line, 'wonder and' above the thirty-eighth line, 'wonder and' above the thirty-ninth line, 'wonder and' above the fortieth line, 'wonder and' above the forty-first line, 'wonder and' above the forty-second line, 'wonder and' above the forty-third line, 'wonder and' above the forty-fourth line, 'wonder and' above the forty-fifth line, 'wonder and' above the forty-sixth line, 'wonder and' above the forty-seventh line, 'wonder and' above the forty-eighth line, 'wonder and' above the forty-ninth line, 'wonder and' above the fiftieth line. There are also some markings like '16', '6/8', and '16' above the notes.

Chorus.
wonder with wonder with wonder and
falter To falter, to falter I've
wondered their eyes with wonder By thunder By
ne'er been known to falter the altar The
Thunder By thunder, and his wife said "well" by
al-tar, The al-tar, I be-gan my trips to the
thunder altar If he had to pay my

Here

sallereé And now *yes* am the pet you bet of bankers

brewers, and all that set, the i-dol of the little boys, that

sit up in the gallerée, when in *my* diamonds

She appears *she* look like a beautiful

She

chandelier, and Russell Sage would fall down dead *of the*

2nd ending

had to pay ^{her} Gallere. Gallere.

Go to Page 9. No 4
Go to page 13 for No 3.

No 15. Opening Oct II.

Allegro agitato 29 unison. Oh

Sonny, Sonny, Sonny, Can't you work a little fast, oh,

Sonny, Sonny, Sonny, Don't you leave me till the last, oh The

got a fearful thirst, and I'm just about to burst, why

little boy you're getting very lazy, Oh,

hurry, hurry, hurry, and put on a lot of steam, oh

hurry, hurry, hurry, and put on a lot of cream, oh it's
 getting very late and I hav n't time to wait, now then
 hurry up or you will drive me crazy, crazy oh

hurry up or you will drive me crazy, crazy.

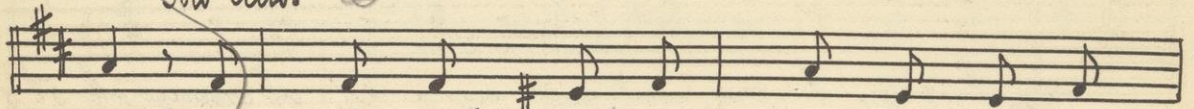
Vivace Solo Sopranos.
 go to page 45 *Cut* name your flavor

glass of Raspberry and another of Van-
 illa and another glass of Orange and an
 other glass of peach, oh you want to make 'em
 sizzly and you want to make 'em fizzy and you
 want to serve 'em Sanny, with a lot of cream in

Solo Altos

42

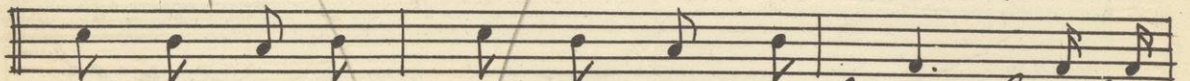
~~Chorus~~
~~Stack here~~



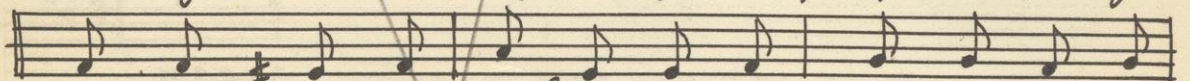
each, a glass of sa's' par - il - la and an -



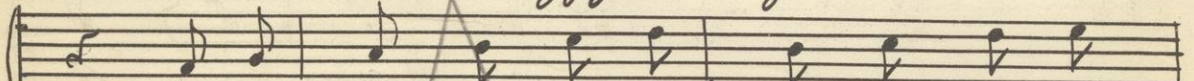
o - ther of Va - nil - la, and an other glass of



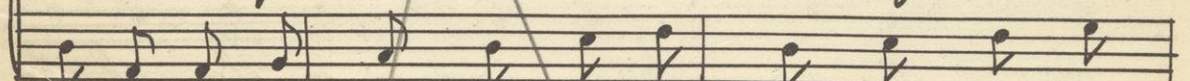
A nange and an - o - ther glass of peach, oh you



want to make 'em Lizzy and you want to make 'em



S.S.A. Oh you want to sewe them Tanny, with a



Lizzy



lot of cream in each, oh you want to sewe them



Tanny, with a lot of cream in each.



Modto.

43

3 31 11 20

I have lost my money Oh he used to roll as

high as the clouds, when he had plenty of money, and

he could number his friends by crowds, and the

world was always sunny, most any girl would have

been his bride, They thought him as sweet as honey, But

oh, he went right out with the tide, when he had lost his

money, But oh, he went right out with the tide, when

he had lost his money, when he had lost his

money, when he had lost his money *Vivace* *Solo* a

Solo
 let her
 go again

Chorus

45

glass of Laro'sea nilla, and an o-ther of Va-

nilla, and an o-ther glass of Orange and an-

o-ther glass of peach, oh you want to make 'em sizzzy, and you

want to make 'em fizzy, and you want to serve them

Sunny, with a lot of cream in each, and you

want to serve 'em Tommy with a lot of

cream in each

Solo
Good

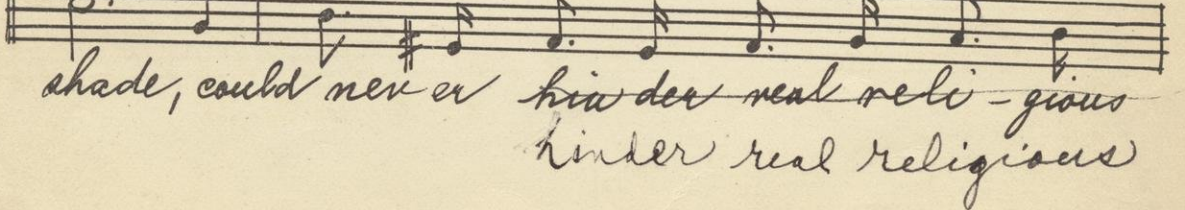
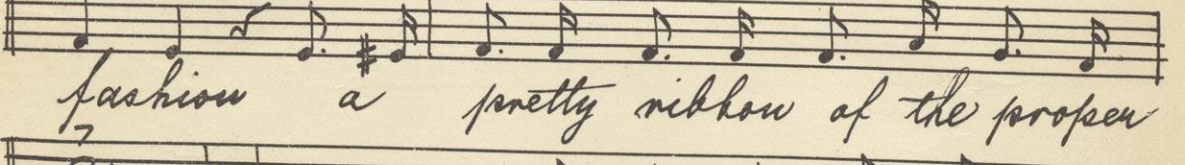
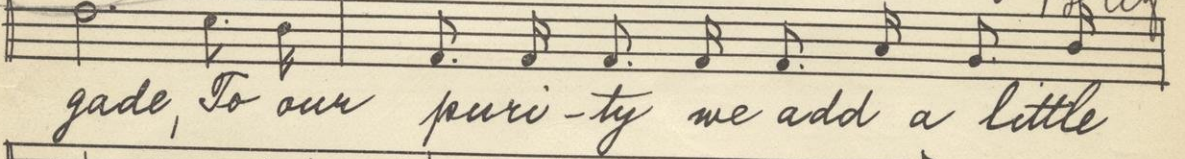
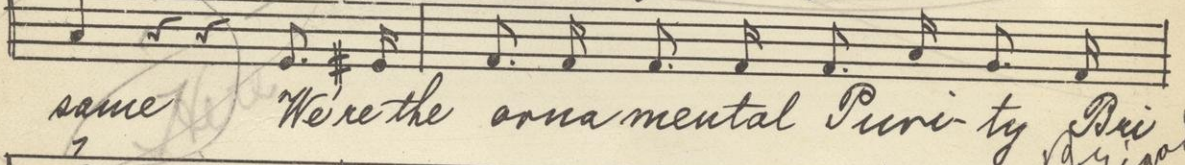
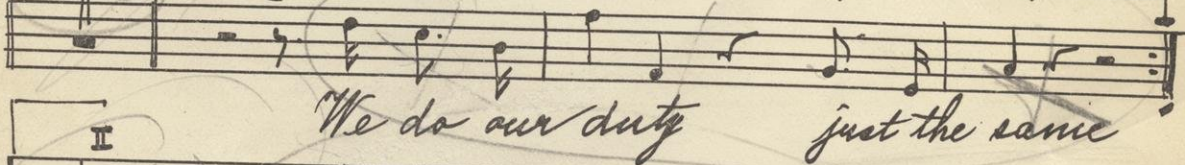
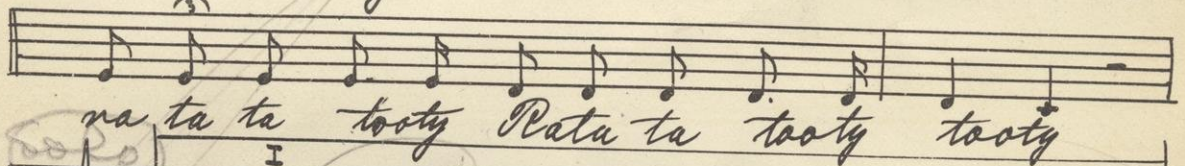
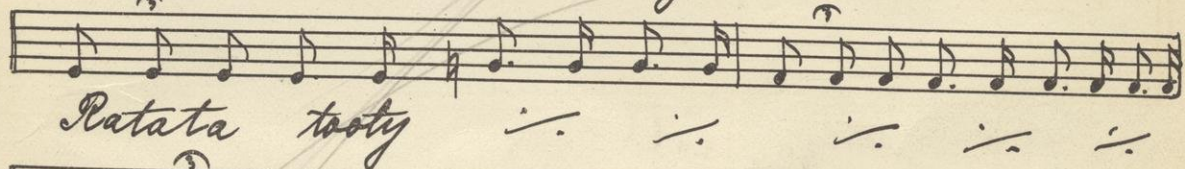
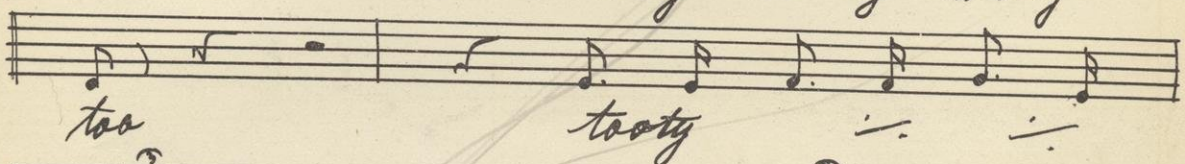
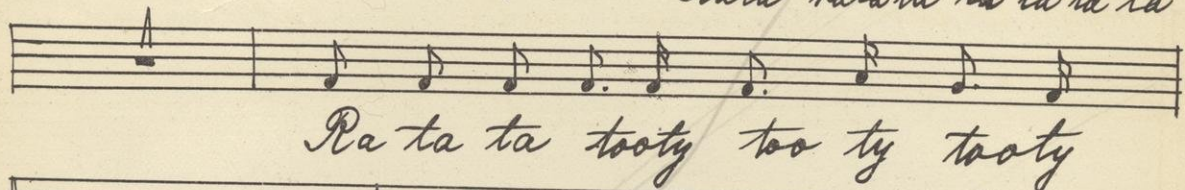
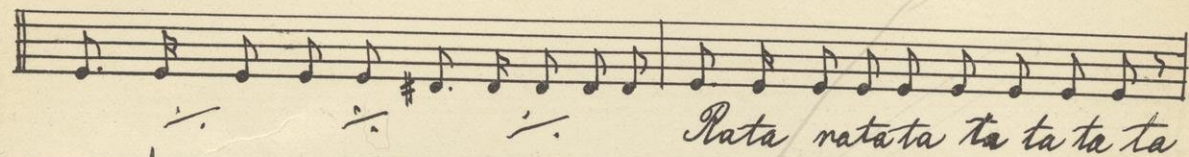
no 17!
go right on

Entrance of Brass Band, Violin & Chorus
march

been my dress in her style *We're the*

Ratata tooty tooty tooty

Ra ta ta ta



*Should not be flesh on
a pretty maid*

passion, When we fight we conquer viciousness and
 shame, our shiny trumpets going tooty
 tooty, we really do not think that we're to

blame For dressing in a style that suits our

beauty, We do our duty just the same.

go right on

I do So there

Good

No. 18

9/8

I do, so there ah, see
see

wants to see all the sights, she wants to stay out of

nights, She wants to see ev'ry-thing daring, She

wants to go ev'ry where tearing, She's tired of

hums drum things, She feels as though she had

wings, She wants to be chummy, she wants to be

50

slummy, she do, so there. 2 Verses.

Number 20

Men Sing (Plump girls)

No. 21. Opening of 3^d Scene of Act II.

All. con spirito

6/8

27

cut.

For the twentieth time we'll drink, we'll drink, we'll

drink for the twentieth time, In oceans of nectarous

drink we'll drink, For this is a night when to drink we think, To

happiness most sublime, So as they sing on the

op'ra stage, come fill our glass and be merry. In

bumpers of wine your thirst assuage, and float right

over the ferry, o'er the ferry, o'er the

ferry — Oh float me, Oh float me in a

river of bright Champagne, For we've got a right to get

tight to night, If we never get tight a gain oh

float me, oh float me, in a river of bright Cham-

pagne, For we've got a right to get tight to night, If we

never get tight a gain - If we never get tight a-

alltro.

gain. go back to page 35 for finale ah

little Poopeep, Is lo-sing her sleep, ah

little Poopeep, Does nothing but weeps, For

all the sleep, of little Poopeep, have

turned in to rollicking rams, boys They're noisy and in-de

corous chucks, In delving in wild so norous whirl, they're

running around with Chorus girls, and the girlies are

shearing the lambs, boys oh miss Do peeps don't

worry, your sheep for home will hurry, when their

money is gone they'll come on the run, when their

money is gone that's the end of their fun, They've

been with the girls and wined them, They've been with the girls and wined them now

let them alone, and your sleep will come home, with the deputy sheriffs be

I I *Piu mosso*
hind them oh hind them Fiddle liddle toddle-kins

See them running home naughty little lambskins
never more will roam, They have had their mint sauce

they have had their fun, and now they're very sorry for the
 things that they have done

Tid-dle Tiddle Toddle-kins see them running home
 naughty little lambe kins never more will roam

Tiddle tiddle Toddlekins see them running home
 naughty little lambekins never more will roam,

They have had their mint sauce They have had their fun, and
minor. now they're very sorry for the things, that they have done

D. S. al Fine
 For the

