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Chorus part: bass. [189-?]

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

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Madsen

Please do not bend
or roll this part

CHORUS PARTS

1850

BELLE OF NEW YORK



Tams Witmark
Music Library
New York

Handwritten notes and symbols, possibly a list or a set of instructions, including various characters and symbols like 'x', 'v', and 'p'.

By Hand
See also Byp

1.
—Basses—

The Belle of New York.

—Words By—
Hugh Molton.

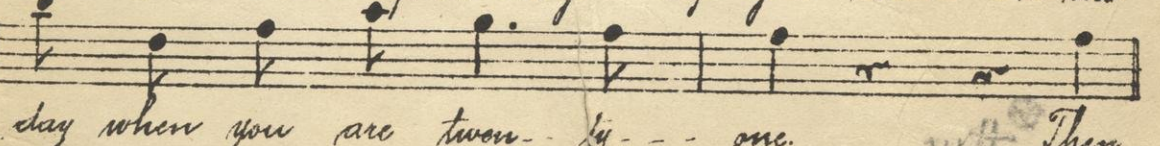
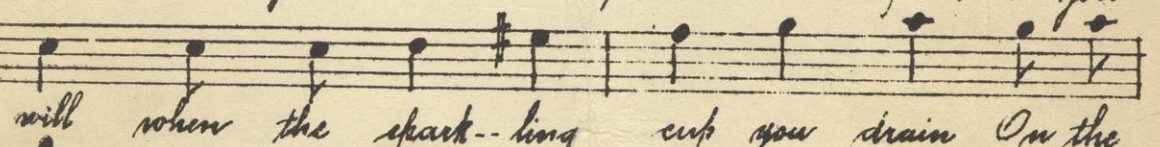
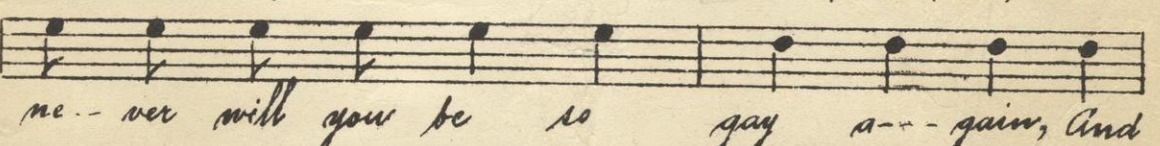
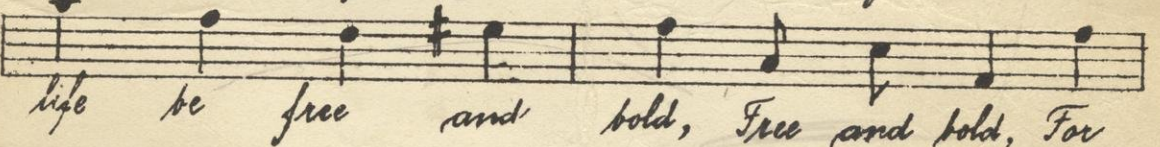
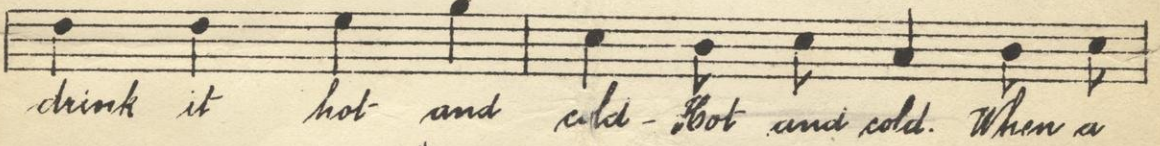
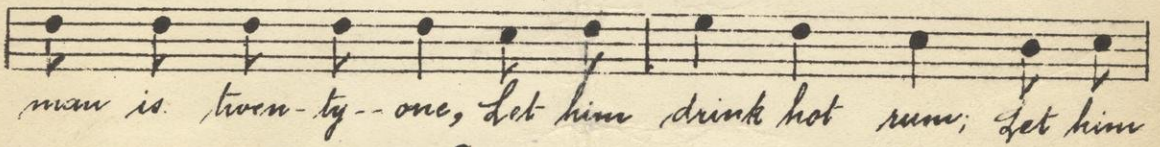
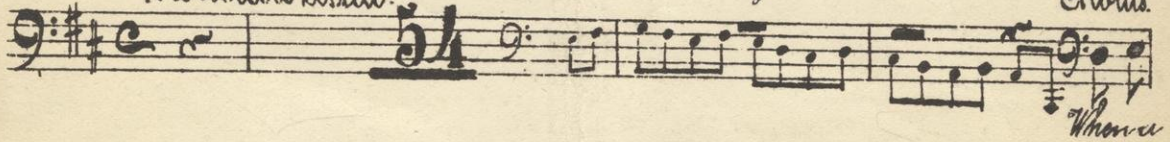
—Music By—
Gustave Kerker.

N^o 1. Introduction and Opening Chorus.

Moderato assai.

"When a man is twenty one"

Chorus



Basses. 2.

Musical staff with notes and rests.

here's to the day when you're twenty one years old And you

Musical staff with notes and rests.

laugh in the face of... sor- - row, When you

Musical staff with notes and rests.

don't fear li- quor and you drink it hot and cold, And you

Musical staff with notes and rests.

don't care a hang for to mor - - - - row. Then

Musical staff with notes and rests.

mor - - - - row.

Musical staff with notes and rests.

Then let the fid - - - - - die here And

Musical staff with notes and rests.

going to be mar - - ried at noon - - - - day. And he's going to be mar - - ried at

Musical staff with notes and rests.

noon - - - - day. load to car - - - - - ry. He's

Musical staff with notes and rests.

got a big load to car - - - - - ry.

Musical staff with notes and rests.

Moderato.

Sit - - - - the woo - - - - - Lit - - - - the woo Tri - - - - - fle woo

Musical staff with notes and rests.

Lit - - - - the boo Tri - - - - - fle boo.

Musical staff with notes and rests.

Sit - - - - the tied - - - - - Lit - - - - the tide - - - - - Oh, we

Basses. 3.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes, with some rests.

guess he's just a wee bit woo-ey, Lit-tle woo

Handwritten musical notation on a single staff, continuing the melody from the previous line.

Tri--fle woo. Coukd nit blame you if you

Handwritten musical notation on a single staff, continuing the melody.

said he is woo-ey Lit-tle woo

Handwritten musical notation on a single staff, continuing the melody.

Tri--fle woo. But he's just a--bout to

Handwritten musical notation on a single staff, continuing the melody.

take a.... bride And he's twen-ty-one years

Handwritten musical notation on a single staff, continuing the melody.

old be--side Hence the high-ness of his ri-sing tide.

Handwritten musical notation on a single staff, continuing the melody.

Lit--tle tide Ti--dy tide.

Handwritten musical notation on a single staff, continuing the melody.

Allegro Agitato.

Housemaid's

Handwritten musical notation on a single staff, continuing the melody.

17

Oh naugh-ty Mis-ter Bron-son

Handwritten musical notation on a single staff, continuing the melody.

Oh naugh-ty Mis-ter Bron-son Tie, tie tie Oh

Handwritten musical notation on a single staff, continuing the melody.

Tie, tie, tie! You naugh-ty Mis-ter Bron-son

Handwritten musical notation on a single staff, continuing the melody.

My, my, my! You're such a dread-ful man! You'd

Handwritten musical notation on a single staff, continuing the melody.

bet-ter stop your tar-ry-ing, To-day's your day for mear-ry-ing, O'

Brasses. 4.

Musical staff with lyrics: *nough-ty mis-ter Fear-ny Bron-son! Ho, ho, ho!*

Allegretto.

Male Chorus.

For he's a job-by good

Musical staff with lyrics: *fel--low, yes he's a job--by good fel--low, Oh...*

Musical staff with lyrics: *he's a job--by good fel-----low, And he'll*

Musical staff with lyrics: *ne--ver be so--ber a-----gain. Which*

Musical staff with lyrics: *no--bo--dy will de--ny, Which*

Musical staff with lyrics: *no--bo--dy will de--ny. Yes,*

Musical staff with lyrics: *he's a job--by good fel-----low, Yes,*

Musical staff with lyrics: *he's a job--by good fel-----low. Yes,*

Musical staff with lyrics: *he's a job--by good fel-----low, And he'll*

Musical staff with lyrics: *ne--ver be so--ber a-----gain.*

Musical staff with lyrics: *Oh,*

Brasses.

Basses. 5.

guess he's just a wee bit woo-sy,
 Lit--the woo Tri--fle woo, Couldn't
 blame you if you said he is boo-sy,
 (Voices gradually dying out.)
 Lit--the boo - Tri - fle boo woo, Boo
 woo, Boo woo, Boo woo

No. 2 Song & Chorus.

All. con spirito.

Cora. Basses.

When I was born the stars with wond-er!
 won--der with won--der, and blink'd their eyes with
 fab--ter, to fab--ter, I've ne'er been known to
 won--der, by thun--der! By the thunder! By
 fab--ter, the at--tar, the
 thun--der! and his wife said "Well, by the thun--der!"
 at--tar, I be--gan my ^{trips to the} at--tar!
 rit.

Basses. 6.

If he had to pay my sal-er-ree. And
 now she is the pet you bet of bank-ers, brewers and
 all that set: The i-dol of the lit-tle boys that
 sit up in the gal-ler-ee. When in her diamonds
 she ap-pears, she look like a beau-ti-ful cham-de-lie, And
 Rus-sell Sage would fall down dead if he had to pay her
 sal-er-ree.

3 Long & Dance.

Allegretto.

When lit-tle sis-ter Sis-sie gets a jum-ping

When she re-pre-sents the art of

Oh, lit-tle Sis-ter Sis-sie's a
 jum-ping.

teach me how to love.....

No. 5 March & Chorus.

Tempo di Marcia Moderato.

With state--ly tread, ...

And dig ni-fied de-mean-our, We

come this way ... Our

foes we slay, In mo--ral-i-ty's a--re-na,

Boom, Booms, Boom, trying, trying! With boom of drum, ...

And proud-ly fly-ing tan-ner Your

souls we'll save. Ob-serve our grace And

re--ver--en--tial man-ner. Boom! Boom!

Boom! trying, trying! And now to our Chief we

Brasses. 9.

doff our snow-y plumes. Few men there are who com-
 pare with him in pi-e--ty. All e--vil flees when
 he com-mand as-sumes Of the young Men's Res-cue League and
 An-ti--Ci--gar--ette So--ci--e--ty. Ichabod.
 From.

N. 6 Song. (Ichabod.)

18 far Co-hoes no com pet-i-tor can shake a stick at us, Stick at us
 Chorus. li-ci-tous. But he as
 like us we quire a--ble to be-- For
 in the field of mo--ral en-dea-our No com-
 pe--ti-tor can shake a stick at us, stick at
 us, In the game of re--form there

Basses. 10.

ne- - ver, no ne- ver, were re- form-ers that were
 so fe- - li- ci- - tous.... Our vir-tues con-ti-nue to
 strike us, As qua-li-ties mag-ni-fi-cent to
 see,.... to be ----- Of
 course you could ne- - ver be like us, But be as
 like us as you're a-ble to be. We D.C. be, ble to be.

N. 7. Song & Chorus. (Barry)

All. con spirito.

Where'er you stray The
 life long -----
 Chorus. Wine wo-men and song....
 Wine wo-men and song,.... It's writ on the pa-ges of
 life through the a--ges, That love for them ne'er is

Basses. 11.

wrong

Night's turned in to day....

rit. a tempo

Win - - ter's changed in - to May..... The

world is made bright, The heart is made light By

wine, wo - men and song..... The world is made bright, The

heart is made light By wine wo - men and

song, Hail.... All Hail, wine.... and

song

N. 10 Chorus.

Allegretto (Chinese Drums +)

18

Chorus. 1. aet.

Pre - ty lit - - tle chi - na gin - - le oel - - by oel - - by nice.

Basses.

Ching! Ching!

Ching! Ching!

Basses. 12.

Tic-kle tic-kle, tum tum, Tic-kle lit-tle Chi-na girl,
 Take a lit-tle gum gum, Ting-a-ling-a-ling-ling.
 Lit-tle gin-ger pop, pop, Lit-tle nut-ton chop-py chop,
 Give her to the Cop, cop, Send her up to Sing Sing.
 Tic-kle tic-kle, tum tum, Tick-le lit-tle Chi-na girl
 Take a lit-tle gum gum, Ting-a-ling-a-ling
 Lit-tle gin-ger pop, pop, Lit-tle nut-ton chop-py, chop,
 Give her to the cop, cop, Sing, Sing. * Hi ya!
 Hi ya! Kick a lit-tle foot up high, ah!
 Hi yi! Hi yi! Chi-na girl-lic kick up
 sky high! Hi yi! Hi yi!
 Kick a lit-tle foot up high, ah! Hi yi!

Basses. 13.

Hi yi! Chi-na gir-lie kick up sky high,
 (sing through the nose.)

sky high,

sky high,

sky high!

Aye!

When she get a long way off, Ching! Ching!

Make a lit-tle Chi-na gir-lie

cough, Ching! Ching! Tic-kle tic-kle, tum tum,

Tic-kle lit-tle Chi-na girl, Take a lit-tle yun yun,

Ting-a-ling-a-ling-ling. Lit-tle gin-ger pop, pop

Lit-tle nut-ton chop-py, chop, Give her to the cop, cop,

Send her up to sing ding. Tic-kle tic-kle, tum tum

Basses. No.

Tic- kle lit- tle Chi- na girl, Take a lit- tle yum yum,

Ting- a- ling- a- ling, lit- tle gin- ger pop, pop,

lit- tle nut- ton chop- py, chop, Give her to the cop, cop

Sing, Sing. Hi ya! Hi ya!

Kick a lit- tle foot up high, ah! Hi yi!

Hi yi! Chi- na gir- le kick up sky high.

Hi yi! Hi yi! Kick a lit- tle foot up

high, ah! Hi yi! Hi yi!

Chi- na gir- le kick up sky high, high!

Sky! High!

No. 11. Song. (Violet)

Allegro Moderato.

Handwritten musical notation for the beginning of the second piece, including a treble clef, key signature of one flat, and time signature of 2/4, followed by a series of rhythmic markings.

Brasses. 16.

a tempo.
We'll stand and die to-ge-ther

Chorus.

Then here's to good Old Glo-ry And the
 dear old Un-ion Jack In... bat-tle fierce and
 go-ry Let's fight, boys, back to back, We
 won't for-get We're broth-ers yet and birds of a sin-gle
 sea-ther, With our flags un-furled, A- gainst all the world, We'll
a tempo
 stand and die to-ge-ther. D.C.

No. 13. Song. (Blinky Bill.)

James Li. 2/4
False.
 Blinky Bill.
 There's a great lit-tle
 Chorus
 love ha... Oh! She is the
 Belle of New York... The sub-ject of
 all the town talk... She makes the old

Brasses. 17.

Bow-e-ry Fra-grant and flow-e-ry, when she goes
 out for a walk..... She's soft as a
 snow-y white dove,..... She's sim-ply cre-
 at-ed to love..... The fel-lows all
 sigh for her- They would all die for her- She is the
 Belle of New York.....

Repeat Chorus for
 Dance after chorus
 Verse.

N^o 14. Finale Act I.

Moderato Schabod. Violet
 Your life, my lit-tle girl, in the Oh,
 in! Oh, in! Moderato.
 I've done ve-ry well up to
~~everybody~~
 now. That I want be a mil-lion-ai-ress. Oh! She's
 done ve-ry well up to now,..... Brasses.
 (As simple girl,
 As qui-et girl, And she real-ly would no-oo know)

Basses. 18.

how..... her-self as an heir-ess. She's
 lived in a mo-dest lit-tle way, lit-tle way
 a sim-ple girl, a qui-et girl, And she
 feels it her du-ty to say That she
 won't be a mil-lion-ai-ress. *meno* No! She won't,

no! she won't, No! No! No! No!
 No! She won't, no! She won't, no! She
 won't be a mil-lion-ai-ress. *a tempo* *Galop.* 16

Basses
 They can go the *pace* High hi! High hi!
 High hi! High hi! Hoop-la! High hi!
 Rium ta-ra-ra-ra..... Rium ta-ra-ra-
 -ra..... Rium ta-ra-ra-ra.....

Basses. 19.

High hi! High hi! High hi! High hi!

Hoop--la! High hi Drum ta-ra-ra-ra, If you

want to spend your mo--ney here they are, High

hi! Oh If you want a mil-lion-

air---us, If you're look--ing for an

hair---er, They are free to say they

ham--ker To be chum-my with your

ban--ker, The art of rol-ling high, In the

art of rol--ling high, In the art of

rol--ling high

Allegretto. agitato. *Allegretto. agitato.*

a tempo

18

Violet Here

Basses. 20.

rall.

All: agitato
Chorus

Well, I've changed my mind! I'll be your heir She'll

be his heir; now is - n't that real kind of her? She'll

be his heir; now is - n't that re - fined of her? She'll

be, real nice, She'll be real nice, she'll make an aw - ful

sa - cri - fice, she'll say good - bye to po - ver - ty and

be his heir. *Tro. di Marcia.* Fol - low on, Fol - low

on when the light of faith you see.

a tempo Fol - low on, Fol - low on, When the

light of faith you see *rit.* Fol - low! Fol - low!

Tempo di Valse Fol - low on. *Chorus.* she is the belle of New

York, Oh, she is the belle of New

York, of New York, The sub - ject of all the town

Basses. 21.

talk, the town talk, She makes the old Bow-e-ry

Fra-grant and flow-e-ry When she goes out for a

walk. She's soft as a snow-of white

doe, she's sim- - - ply cre- - at-ed to love The

fel- - - lows all sigh for her, Oh! She

is the belle of New York. *Moderato.*

Very slow Valse tempo ** cut* *ti*

call me the Belle of New York - - - rit.

a tempo *11* *Coro* *Bass.* *Piu mosso.*
 lit - the lit - the dear,

Gen - the maid, lit - the dear Gen - the maid, Oh, yes,

She's the sweet - est girl in town, Oh yes -

She's the sweet - est girl in the town After

Basses. 22.

She is the belle of New York ----- The sub-ject of
 all the town talk ----- Yes she is the belle
 of New York, call her belle of New
 York at sal-va-tion ar-my girl, ar-my girl,
 She's the belle of New York, Her
 head is in a whirl, She's the
 belle The belle of gay New York, of New
 York, The sub-ject of town talk She's the
 belle. The belle of gay New York, of New
 York The sub-ject of town talk lit-tle dear
 Lit-tle dear, Hear her say, Hear her say, Oh, yes,
 she's the sweet-est girl in town Oh yes she's the

Tempo!
Tempo!
Piu mosso.

Basser. 23.

sweet-est girl in the town..... Yes

She is the belle of New York.... The subject of

all the town talk..... Yes she is the belle

of New York, She is the belle of New York....

A sal--va--tion ar--my girl The

sub--ject of all the town talk..... Her

head is in a whirl, She's the

belle, The belle of gay New York, She's the

belle, The belle of gay New York, She a sim--ple shy little

shy ar--my girl, ar--my girl, Yes

she a mere lit--tle shy sal--va--tion ar--

my girl.....

Act II.

N^o 15. Evening Chorus. "Oh Sonny."

Allegro agitato.

27

Chorus.

Oh Son-my, Son-my, Son-my, Can't you
work a lit-tle fast; Oh Son-my, Son-my, Son-my, Don't you
leave me to the last. Oh I've got a fear-ful thirst, And I'm
just a-bout to burst Why, lit-tle boy you're get-ting ve-ry
ha-ry. Oh hu-ry, hur-ry, hur-ry, And put
on a lot of steam, Oh hur-ry, hur-ry, hur-ry, And put
in a lot of cream, Oh it's get-ting ve-ry late, And I'
have-n't time to wait Now then Hur-ry up or you will drive me
cra-ry. cra-ry, Oh hur-ry up or you will drive me.

Basses. 25.

era -- gy, era -- gy. *meno* 2

rall. *meno* *quasi* *Vivace.* Ha --- vor son -- my with a

Basses. lot of cream in each. A glass of rasp-ber-

-ril-la, and an-o-ther of va-nil-la, and an-

-o-ther glass of o-range, and an-o-ther glass of

peach, *All.* Oh you want to serve them,

son-my, with a lot of cream in each.

Moderato. *Pine moss.* rit. 2 4 6 8 13 3 2

Barry *Moderato.* rit. 1 7 7 6 8

Sistoso tempo. *When a* *man has no-thing but* *Oh I* *need to roll as* *Chorus.* *high* *When I had lost my mo -- nay.* *Oh he*

10 *Young* *man.* *17* *9*

need to roll as high as the clouds when he had plen-ty of

Brasses. 26.

mo-ney, And he could number his friends by crowds in the
 world was al-ways sun-ny. Most ar-my girl would have
 been his bride They thought him as sweet as ho-ney But
 oh he went right out with the tide When he had lost his
 mo-ney, But oh he when right out with the tide When
 he had lost his mo-ney, When he had lost his
 mo-ney, When he had lost his mo-ney.
 Vivace.

A glass of sars'-pa-
 rib-la and an- - o- - ther of va- - nil - la, And an-
 - o- - ther glass of o- - range and an- - o- - ther glass of
 peach. Oh you want to make them six-zy, And you
 want to make 'em fig-zy, And you want to serve 'em

Basses. 27.

son-ny, with a lot of cream in each, And you
 want to serve 'em son-ny, with a lot of
 cream in each.

Presto.

No. 17(a) Song & Chorus.

Violet. $\frac{3}{4}$ *Andantino.*
 hope I do no shock ehy
 as you may guess, The on-ly thing that's changed has been my
Tempo di Marcia.
 dress. We're the Ra-ta-ta, too-ty, too-ty, too-ty,
 Ra-ta-ta, too-ty, too-ty, too-ty, Ra-ta-ta, too-ty, too-ty, too-ty,
 Ra-ta-ta, too-ty, too-ty, too-ty, Ra-ta-ta, too-ty, too-ty, too-ty,
 Ra-ta-ta, too-ty, too-ty, too-ty, Ra-ta-ta too-ty, too-ty, too-ty,
 Ra-ta-ra-ta-ta, Ra-ta-ra-ta-ta, Ra-ta-ra-ta-ta, Ra-ta-ra-ta-ta,
 Ra-ta-ra-ta-ta, Ta-ta-ta ta, Ra-ta-ta, too-ty, too-ty, too-ty,

Basses. 28.

Ra-ta-ta, too-ty, too-ty, too-ty, Ra-ta-ta, too-ty, too-ty, too-ty,
 Ra-ta-ta, too-ty, too-ty, too-ty, Ra-ta-ta, too-ty, too-ty, too-ty,
 Ra-ta-ta, too-ty, too-ty, too-ty, Ra-ta-ta, too-ty, Ra-ta-ta, too-ty,
 too-ty. We do our du-ty just the
 same. D.C. We're the or-na-men-tal Pu-ri-ty Bri-
 -gade, To our pu-ri-ty we add a lit-tle
 fash-ion, A pret-ty rib-bon of the pro-per
 shade. Could ne-ver hind-er real re-li-gious
 pas-sion When we fight to con-quer vi-cious-ness and
 shame, Our... shin-gy trum-pets go-ing too-ty,
 too-ty, We rea-ly do not think that we're to
 blame For dress-ing in a style that suits our

Basses. 29.

beau-ty. We do our du-ty just the same.

No. 18. Song & Chorus. (Violet.)

All.^o con spirito

f

1

Violet

f m

wea-ry of be-ing so

28

I want to be drum-ny, I

do so there.

Chorus:

Oh, she wants to see all the

sights, She wants to stay out at nights, She

wants to see ev-ry-thing dar-ing, She wants to go ev-ry-where

tear-ing. She's tir-ed of hum-drum things, She

feels as though she had wings, ... She wants to be chummy, she

wants to be drum-ny, she do so there! D.C. there!

16

Dance (after second verse)

No. 19. Song (Blinky Bill)

Allegretto *f*

3

(Blinky Bill)

When I

Basses. 30.

ment to Mis-ter Goo-gan's Fan-cy Ball. And she

is - - not in the game with Ma - - mie blan - - cy" Oh,

Chorus

Lit - the Ma-mie Blancy, Was the girl that caught my fan-cy, Why do

ti - tea Ann Ma ho - ney was - not in the race at all; If you'd

seen my lit - the Ma-mie, I am sure you could not blame me, When I

said "Ma - lo - ney, She's the Belle of Goo-gan's Fan-cy Ball." DC

1st verse
Dance (after second verse) 1st 2^d
2^d verse
Goo-gan's Fan-cy Ball."

N^o. 20. Song. (Schubert & Others)

$\frac{3}{4}$ Moderato.

Meet me on the beach, boys,

18
you'll be glad that you're a - - live. Chorus. *Gravioso.*
Plump girls, slen - der girls,

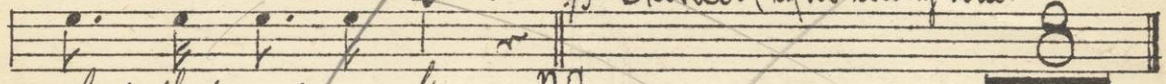
So - lid girls, and ten - der girls, All sorts of dain - ty girls

go - ing out to live. When you see the lit - the beauts

Basses. 31.



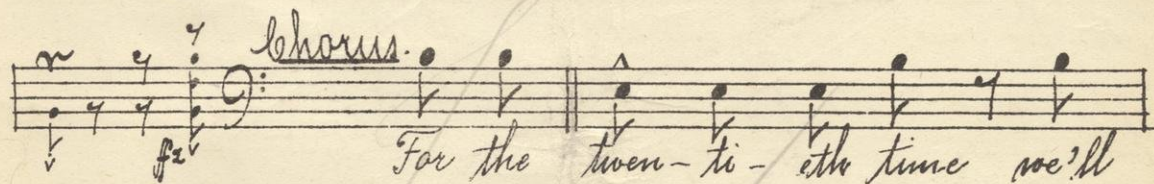
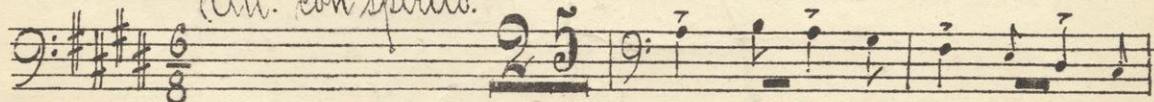
Trip-ping in their bath-ing suits, You'll be glad it's summer, you'll be
Dance. (after second verse.



glad that you're a--live. D.C.

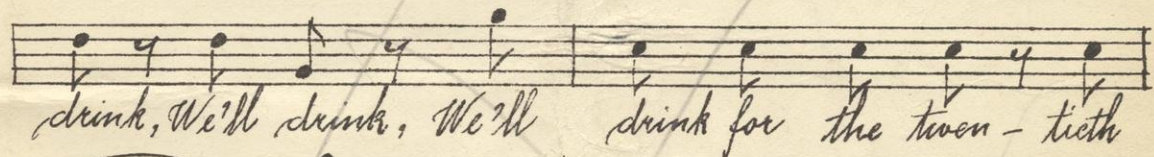
No. 21. Chorus.

All. con spirito.

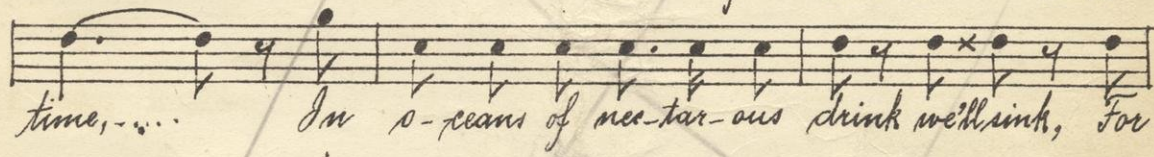


Chorus.

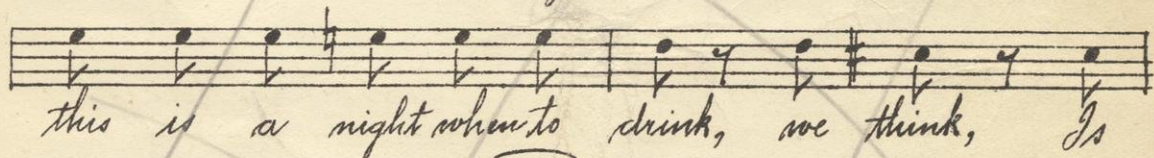
For the twen-ti-eth time we'll



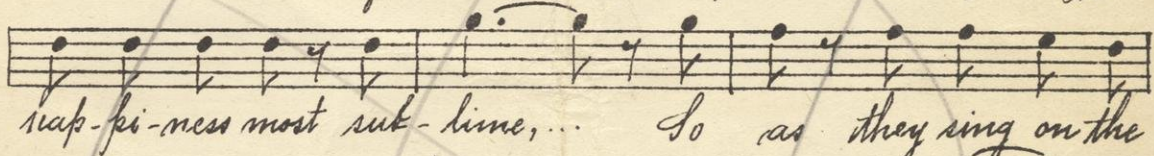
drink, We'll drink, We'll drink for the twen-ti-eth



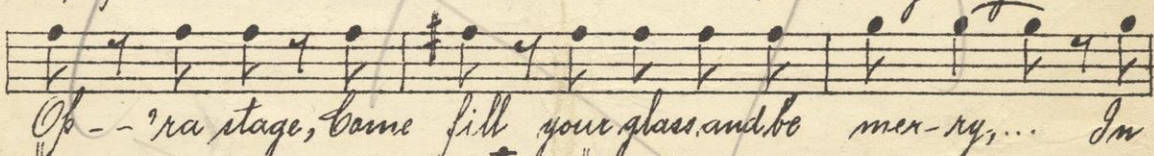
time,.... In o--ceans of nec-tar-ous drink we'll drink, For



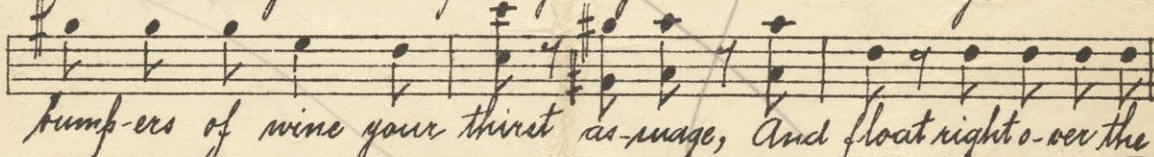
this is a night when to drink, we think, Is



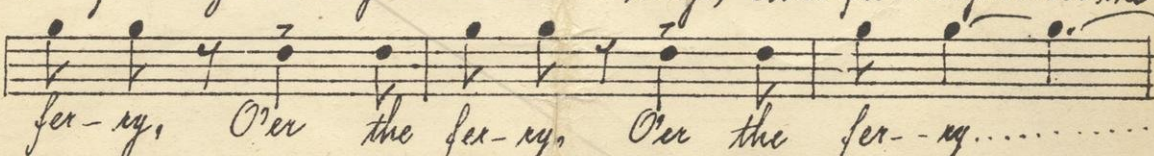
hap-pi-ness most sub-lime,.... So as they sing on the



Op--ra stage, come fill your glass and be mer-ry,.... In



bump-ers of wine your thirst as-suage, And float right o-ver the



fer-ry, O'er the fer-ry, O'er the fer-ry.....

Basse. 32.

Oh float me, oh float me, in a
 riv-er of bright cham-pagne, ... For we've got a right to get
 tight to-night, If we ne-ver get tight a--gain. Oh
 float me, oh float me in a riv-er of bright cham-
 pagne, ... For we've got a right to get tight to night, If we
 ne-ver get tight a-- gain, ... If we ne-ver get tight a--
 gain, ...

N.º 23. Fimale Oct II.

Ichabod.

For in the field of moral
 But he as like us as you're a--ble to be ...

Chorus
 Of course you could ne-ver be like us. But he as
 like us as you're a--ble to be.

Tempo di Talse.

She is the Belle of New York,..... A
 sal---va---tion ar---my girl, The sub-ject of
 all the town talk,..... Her head is
 in a whirl. She's the Belle, the Belle of
 gay New York. She's the Belle, the Belle of gay New York.
 She a sim-ple shy, lit-tle shy
 ar---my girl, ar---my girl, Yes she a
 mere lit-tle shy sal---va---tion ar---
 ---my girl.....

Lord of Opera.

Some strange peculiar feeling on
you comes suddenly stealing at
hours your nerves at six to and
at seven makes you feel as though
were climbing up ^{to the} heavens
then dear devil. Conventions queer
your ^{every} frisky notions just your
had and then your glad
makes you lose what
sense you had and your
in love in love.

Hallo Little Miss

Hallo Say you may come to stay
When a 7. 6 c 4, 7 fankce

Presented us
oh - oh - sweet of the Queen

Were pleased to meet you

So I - Hallo Little Miss

Hallo 7 7 7 7 7 Verle

u c n n y 20 7, u r

Syncepsated 7 1 c 2 7,

How do you do Miss

