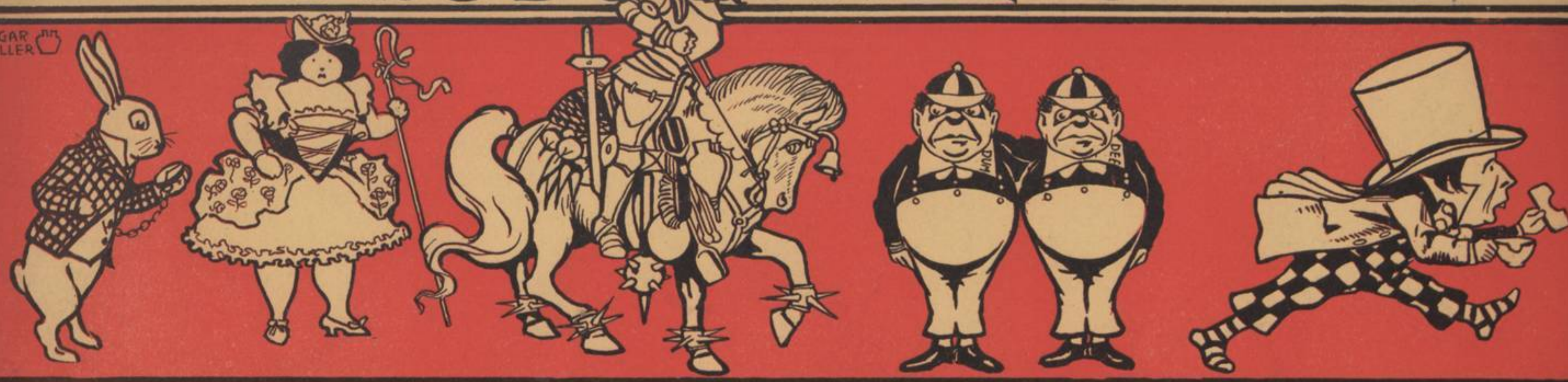


EDGAR  
KELLER



# ALICE

## AND THE EIGHT PRINCESSES

A MUSICAL  
EXTRAVAGANZA

WHEN PERRICO PLAYS.....	50
THATS WHY THEY SAY I'M CRAZY.....	50
THE HUNTING OF THE COOK.....	50
LOVE'S GOLDEN DAY.....	50
JOGRAFREE.....	50
HOW TO TELL A FAIRY TALE (Duet).....	50
YOUR HEART, IF YOU PLEASE.....	50
LITTLE BLACK SHEEP.....	50
THE OSSIFIED MAN (Trio).....	50
WITH FRAME, TWO-FORTY-NINE.....	50
THE ONLY ONE.....	50
I AND MYSELF AND ME.....	50
THE KNAVE OF HEARTS.....	50
POPULAR PAULINE.....	50
A WOMAN'S FIRST THOUGHT IS A MAN (Duet).....	50
TALE OF A MUSIC BOX SHOP.....	50
INSTRUMENTAL	
SELECTION.....\$1.00	WALTZES.....75
SCORE.....2.00	MARCH.....50
	LANCIERS.....50
	GEMS.....50
	COMPANIONS OF THE BLADE—March.....50

MUSIC BY  
**VICTOR  
HERBERT**

LYRICS BY  
**GLEN  
MACDONOUGH**



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# How To Tell A Fairy Tale.

Phyllis.

Lyric by  
GLEN MAC DONOUGH.

Music by  
VICTOR HERBERT.

Tempo di Marcia.

PHYLIS.

There was  
There was

Piano. *f* *ffz* *ffz* *p*

once a mar - ried la - dy on a jour - ney went a - way, To  
once a mar - ried bank - clerk who off to the race - track went, To

*pp*

vis - it all her re - la - tives, A month or so to stay; But  
bet up - on a real good thing the mon - ey saved for rent; And

*pp*



when she sud - den - ly came home when hub - by was - n't there She  
when back home he'd walked a - gain the i - dol of his soul Told

found two for - eign hair - pins and some al - most gold - en hair; Then the  
him that she had need to spend a sec - tion of his roll; "My —

scene with which she wel - comed him was ter - ri - ble to see, But  
love," he said, "up - on those notes I found there was a curse, For



when 'twas o'er, the hus-band said: "You are un--just to me, They've  
 ev - ry one of them had been in Rock - e - fel-lers' purse. The

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a simple bass line. A *pp* (pianissimo) dynamic marking is present in the piano part.

la - dy bur - gu - lars to - day, and while a - way I've been, Some  
 thought of taint - ed mon - ey all my soul with hor - ror fills, So I

The second system continues the vocal line and piano accompaniment. The key signature changes to two sharps (D major) for the second half of the system. The piano part includes a triplet of eighth notes in the right hand.

fe - male Raf - fles blonde and bold has gone and brok - en in? And much to  
 rushed un - to the riv - er and threw in those blight - ed bills!"

The third system concludes the vocal line and piano accompaniment. The key signature changes to one flat (F major) for the final half. The piano part features a triplet of eighth notes in the right hand and a *rit.* (ritardando) marking at the end of the system.



his sur - prise she did be - lieve him, To clear him

quite his sto - - ry did - n't fail; And from all

shade of doubt It did re - lieve him, For he knew

how to tell a fai - ry tale. And much to tale.







