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THE BELLE OF NEW YORK

Produced at the
New York Casino

Staged by George Q. Lederer

Music by

Hugh Morton

Lyrics by

Gustave Kerker

<i>Anti Cigarette Society,</i> 50
<i>Good Old Glory,</i> 50
<i>La Belle Parisienne,</i> 50
<i>My Little Baby,</i> 50
<i>On the Beach at Narragansett</i>	50
<i>She is the Belle of New York</i>	50
<i>Teach Me How to Kiss, Dear,</i>	50
<i>They All Follow Me,</i> 50
<i>They Call Me The Belle of New York,</i> 50
<i>The Purity Brigade</i> 50
<i>When We Are Married (Duet)</i>	50
<i>You and I,</i> 50

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BE SURE AND TRY THIS ON YOUR PIANO

THE PROPOSAL WALTZ.

By Max Dreyfus.

Introd. Andante.

The musical score is presented in two systems of grand staff notation (treble and bass clefs). The first system is the introduction, marked 'Andante' and 'p' (piano). It consists of six measures of music. The second system continues the introduction with another six measures. The third system begins the 'WALTZ.' section, marked '3/4' time. It starts with a 'rit.' (ritardando) and 'pp' (pianissimo) dynamic, followed by a 'f' (forte) dynamic. The waltz section spans the remaining three systems, each containing six measures of music. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

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THE PURITY BRIGADE.

Words by Hugh Morton.

Music by Gustave Kerker.

Andantino moderato.

1. I hope I do not shock My
2. Now is it not as well To

late con-vert - ed flock, By chang - ing to a costume that could
be a tri - fle swell? Oh is it nec - es - sa - ry when you're

be des - cribed as snap - py, I would not have you think That
mor - al to be gauk - y? And must a girl em - ploy The

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I would ev - er sink From my high state of pi - e - ty, to
 modes that come from Troy? Or is she not en - ti - tled to be

a - ny - thing clap trap - py. My mor - als have not changed as
 stun - ning - ly New Yorky? Oh, may'nt a girl be good and

mf

you might guess, The on - ly thing that's chang'd, has been my dress. We're the
 free from guile, And yet be quite a cork - er in her style? We're the

Tempo di Marcia.

or - na - men - tal, Pu - ri - ty Bri - gade! To our pu - ri - ty we add a lit - tle

p *pp*

fash - ion; A pret - ty rib - bon of the prop - er

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a quarter note followed by a dotted quarter note. The piano accompaniment consists of a steady eighth-note bass line and a treble line with triplets of eighth notes.

shade Could nev - er hin - der real re - li - gious

cresc *f*

The second system continues the musical piece. The vocal line has a half note followed by a quarter note. The piano accompaniment features a bass line with eighth notes and a treble line with triplets. Dynamics include a *cresc* marking and a forte *f* marking.

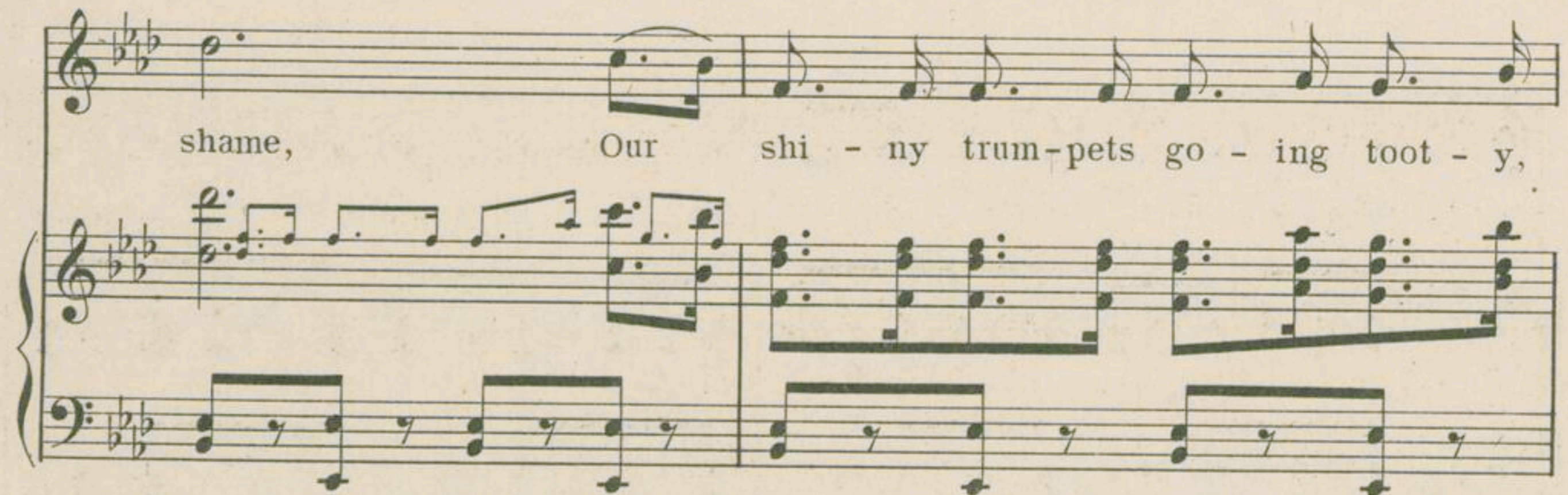
pas - sion, 'Twould not be flash on a pret - ty

The third system shows the vocal line with a quarter note, a dotted quarter note, and another quarter note. The piano accompaniment maintains the eighth-note bass line and triplet patterns in the treble.

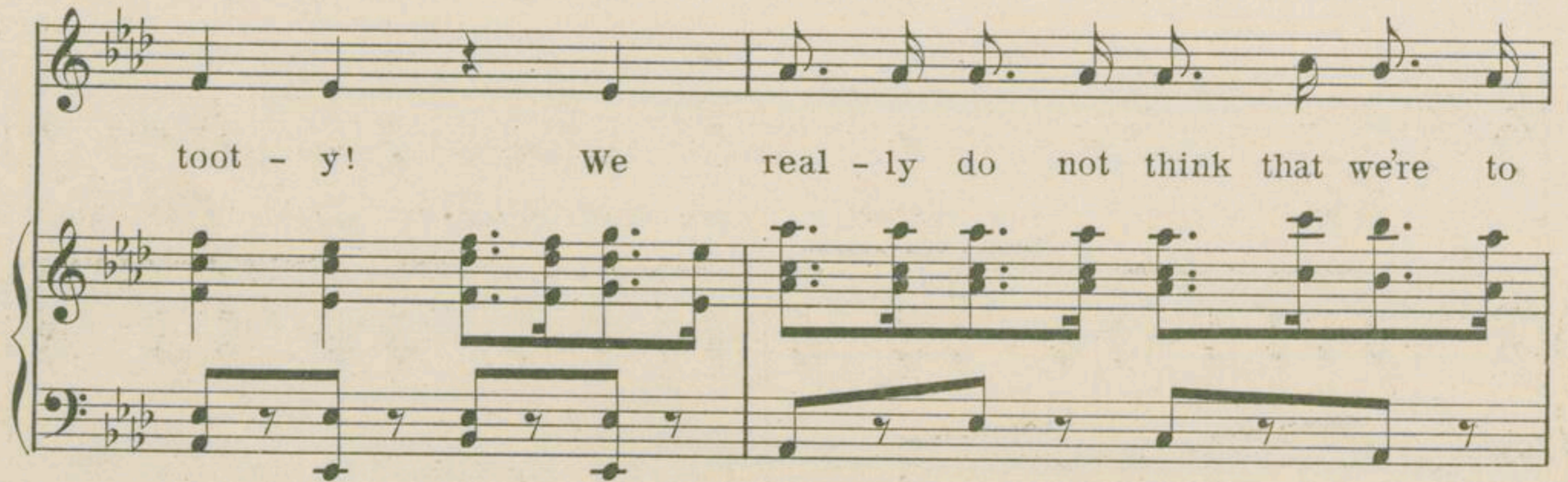
maid. When we fight we con - quer vi - cious - ness and

The fourth system concludes the page with a vocal line starting with a quarter note. The piano accompaniment continues with the established eighth-note bass line and triplet patterns.

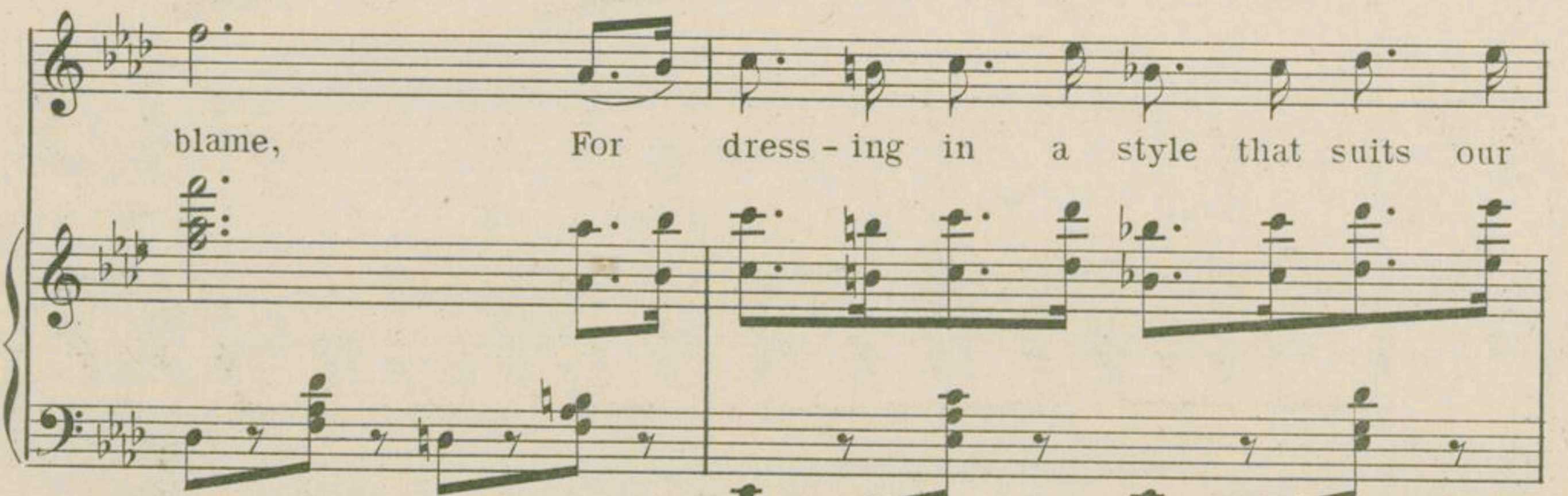
shame, Our shi - ny trum - pets go - ing toot - y,



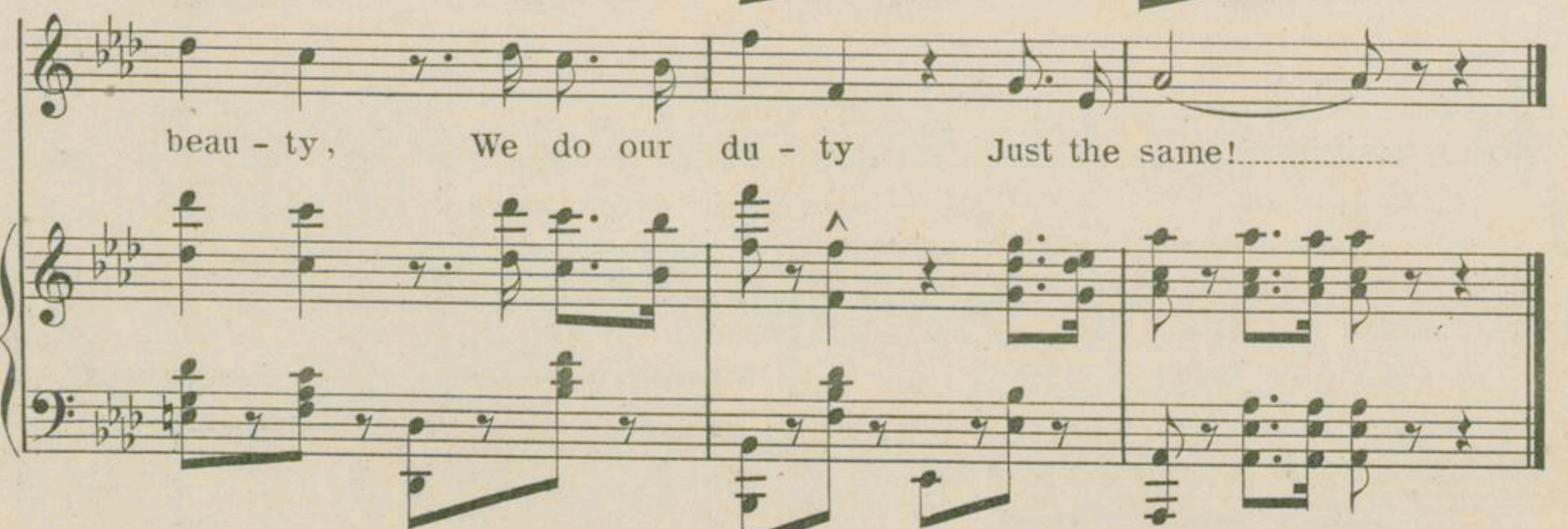
toot - y! We real - ly do not think that we're to



blame, For dress - ing in a style that suits our



beau - ty, We do our du - ty Just the same!.....



BE SURE AND TRY THIS ON YOUR PIANO

TRUST ME WITH YOUR HEART AGAIN.

Words by Arthur Trevelyan.

Music by Gladys Millbrook.

Moderato con espress.



mf *rit.*

p

1. I think some-times, my dear-est heart, Your
2. Why tor-ture me with wild sus-pense? I'd

love for me 'is grow-ing cold, And, you from me de-
noth-ing be if not your slave; Say what has been my

-sire to part, Al-though you would the truth with-
true of-fence? And I'll a-tone for aught I'

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BE SURE AND TRY THIS ON YOUR PIANO

IF DREAMS COME TRUE.

Words & Music by Arthur Trevelyan.

If dreams come true then you and I Will

mf

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "If dreams come true then you and I Will". The piano part starts with a mezzo-forte (*mf*) dynamic.

once a - gain our love re - new, Though

The second system of musical notation. The vocal line continues with the lyrics: "once a - gain our love re - new, Though". The piano accompaniment continues with a similar rhythmic pattern.

all the world should pass us by We shall

p

The third system of musical notation. The vocal line continues with the lyrics: "all the world should pass us by We shall". The piano accompaniment continues. The dynamic changes to piano (*p*) in the final measure.

hap - py be if dreams, if dreams come true.....

rall.

The fourth and final system of musical notation. The vocal line concludes with the lyrics: "hap - py be if dreams, if dreams come true.....". The piano accompaniment concludes with a *rall.* (ritardando) marking. The system ends with a double bar line.

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