

HAMLIN & MITCHELL'S,
 STUPENDOUS EXTRAVAGANZA AS PRODUCED
 AT THE GRAND OPERA HOUSE, CHICAGO.

BABES IN TOY LAND

BOOK AND LYRICS BY
 GLEN MAC DONOUGH
 Music By
 VICTOR HERBERT

WETTING BABYFACE	50
I CAN'T DO THE SUM	50
BE SURE I BE HAPPY TILL HE GETS IT	50
WITH DOMINANT EYE	50
THE HEALTHY GOOD MAN	50
FLORETTA	50
BEFORE AND AFTER	50
TOYLAND	50
IF I WERE A MAN LIKE THAT	50
GO TO SLEEP, SLUMBER DEEP, Lull-Ay	50
THE NIN	50
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N W H I P A R K & S O N S



Song of the Poet.

NO 11.

ROCK-A-BYE BABY.

Alan and Chorus.

Allegro moderato.

Piano.

ff

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (*ff*) dynamic.

ALAN.

Now once up-on a time a po - et

The first system of the vocal line shows the melody for 'ALAN.' The lyrics are 'Now once up-on a time a po - et'. The piano accompaniment features triplets in the right hand and chords in the left hand, with dynamics ranging from piano (*p*) to forte (*f*).

wrote A song a-bout a ba - by in a tree, Where up

The second system of the vocal line continues the melody with the lyrics 'wrote A song a-bout a ba - by in a tree, Where up'. The piano accompaniment continues with chords and a steady bass line.

in the branch - es high, A ten - der lul - la - by, Was a

The third system of the vocal line concludes the melody with the lyrics 'in the branch - es high, A ten - der lul - la - by, Was a'. The piano accompaniment provides harmonic support with chords and a simple bass line.

war - bled by the breez - es blow - ing free ————— That

lit - tle song went all the world a - round, But the

po - et nev - er heard it till one day While in Lon - don on a lark, A

nurse maid in a park, Sang it to a naugh - ty in - fant in this way. —————

REFRAIN. (Cockney dialect.)

Andante.

Rock - a - bye ba - by in the tree top (Spoken.) I certainly shall slap you in a moment!

(Babycry.)

When the wind blows the cra - dle will rock. (Spoken.) Wherever is your bottle! 'ave you swallowed it?

When the bough breaks the cra - dle will fall (Spoken.) "Good evenik, Sargent!"

(Babyery forte.)

Down comes the cra - dle and ba - by and all. (Spoken.) There you gow! Out of the perambulator again! And a course you 'ad to fall on your face! Nasty brat!

rit.

Tempo I.

The first system of the score shows a piano introduction. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff provides a harmonic accompaniment with chords and single notes. The music is in a 3/4 time signature.

The second system features a vocal line and piano accompaniment. The vocal line begins with the lyrics "The po - et thought that he the world would". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A piano (*p*) dynamic marking is present.

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "see, In search of both ex - pe - ri - ence and fame, So he". The piano accompaniment remains consistent with the previous system, featuring chords and a bass line.

The fourth system concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "took his stick and grip, And skipped up - on a ship, And thus". The piano accompaniment continues with chords and a bass line.

to the great U - ni - ted States he came ————— One

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 the lyrics 'to the great U - ni - ted States he came' followed by a long horizontal line and the word 'One'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with a '3' above it in both the right and left hands.

ev' - ning he had noth - ing else to do, So he

The second system continues the vocal line with 'ev' - ning he had noth - ing else to do, So he'. The piano accompaniment continues with chords and a bass line.

chanced in to a mu - sic hall to stray, Where the lead - er of a band, Quite

The third system continues the vocal line with 'chanced in to a mu - sic hall to stray, Where the lead - er of a band, Quite'. The piano accompaniment continues with chords and a bass line.

fa-mous in the land, Played the po-et's well known lul - la - by this way. —————

rit.

The fourth system concludes the vocal line with 'fa-mous in the land, Played the po-et's well known lul - la - by this way.' followed by a long horizontal line. The piano accompaniment includes a *rit.* (ritardando) marking. The system ends with a fermata over the final note of the vocal line.

Tempo di Marcia.

pp Rock - a - bye ba - by in the tree top,

pp *ff*

When the wind blows — the cra - dle will rock

pp *ff*

When the bough breaks — the cra die will fall,

Down comes the cra - dle and ba - by and all.

ff

CHORUS.

ff

Rock-a - bye ba - by in the tree top, When the wind

Rock-a - bye ba - by in the tree top, When the wind

ff

blows — the cra - dle will rock, When the bough breaks —

blows — the cra - dle will rock, When the bough breaks —

the cra - dle will fall Down comes the cra - dle and ba - by and all. —

the cra - dle will fall Down comes the cra - dle and ba - by and all. —

ff

Tempo I.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a series of eighth notes with slurs, and ends with a triplet of eighth notes. The piano accompaniment is written in two staves (treble and bass clefs) and features a complex rhythmic pattern with many sixteenth notes and slurs. A dynamic marking of *p* (piano) is placed below the piano part.

The second system of the musical score includes the vocal line and piano accompaniment. The vocal line continues with the lyrics "Once more a - cross the waves the po - et". The piano accompaniment continues with a similar rhythmic pattern, featuring a dynamic marking of *p* (piano) below the bass staff.

The third system of the musical score includes the vocal line and piano accompaniment. The vocal line continues with the lyrics "went, A time to spend in sun - ny It - a - ly, There a". The piano accompaniment continues with a similar rhythmic pattern, featuring a dynamic marking of *p* (piano) below the bass staff.

The fourth system of the musical score includes the vocal line and piano accompaniment. The vocal line continues with the lyrics "vis - it he did plan To mu - sic - al Mi - lan, Ver - y". The piano accompaniment continues with a similar rhythmic pattern, featuring a dynamic marking of *p* (piano) below the bass staff.

cel - e - brat - ed home of mel - o - dy Of

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "cel - e - brat - ed home of mel - o - dy Of". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part includes a triplet of eighth notes in the final measure. The left-hand part provides a steady bass line.

mu - sic he set out to get his fill, And a -

The second system continues the vocal line and piano accompaniment. The lyrics are "mu - sic he set out to get his fill, And a -". The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand.

gain he heard a not - ed lead - er play 'Twas his lul - la - by su - blime, But

The third system continues the vocal line and piano accompaniment. The lyrics are "gain he heard a not - ed lead - er play 'Twas his lul - la - by su - blime, But". The piano accompaniment includes a variety of chords and a consistent bass line.

changed a - round the time, For in It - a - ly they treat - ed it this way. —

rit.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "changed a - round the time, For in It - a - ly they treat - ed it this way. —". The piano accompaniment features a *rit.* (ritardando) marking in the right hand. The system ends with a double bar line and a 3/4 time signature.

Andante.

Rock - bye ba - - by in tree
 Rock - bye ba - - by in tree

ff *sfz* *ff* *ff* *sfz* *sfz*

top When the wind blows cra-dle will rock When the
 top When the wind blows cra-dle will rock When the

bough brèak cra - dle fall Ah down, ah down, come cra - dle babe and
 bough brèak cra - dle fall Ah down, ah down, come cra - dle babe and

ALAN.

Rock - a - bye ba - by bye, bye, rock - a - bye ba - by, bye, bye, bye, bye, bye. Ah!

all Bye bye bye Ah!

all Bye bye bye Ah!

p *pp* *ff*

CHORUS.

pp *pp* *ff*

rock a bye, bye, bye, bye, bye, rock - a - bye!

rock a bye, bye, bye, bye, bye, rock a bye!

rock a bye, bye, bye, bye, bye, rock a bye!

(quick.)

ffz

Tempo I.

A piano introduction consisting of three measures. The first measure has a whole rest in the treble clef. The second measure features a descending eighth-note scale in the right hand, with a fermata over the final notes. The left hand plays a simple harmonic accompaniment. The third measure continues the descending scale in the right hand, ending with a triplet of eighth notes. Dynamics include a piano (*p*) marking and a crescendo hairpin.

ALAN.

A vocal line and piano accompaniment for the first line of lyrics. The vocal line begins with a whole rest, followed by the lyrics "It hap - pened that the po - et chanced to". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Dynamics include a piano (*p*) marking.A vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with the lyrics "pay A vis - it to the fair and sun - ny South, Where the". The piano accompaniment continues with chords and a bass line. Dynamics include a piano (*p*) marking.A vocal line and piano accompaniment for the third line of lyrics. The vocal line concludes with the lyrics "sweet mag - no - lias grow, and trop - ic breez - es blow, And the". The piano accompaniment continues with chords and a bass line. Dynamics include a piano (*p*) marking.

'ga - tors lark a - bout the riv - er's mouth _____ 'Twas

there a cul - lud mam - my that he met Who had

like-wise heard the po - et's fa - mous song, And she strug-gled all the day To

learn it in a way But the way in which she learned it was all wrong. —

rit.

Tempo di Cakewalk.

Rock-a - bye ba - by mah ba - by mine _____

p

Swing-ing up thar _____ in the top o' the pine _____

An' if yo come _____ a tum - blin' to the groun' _____ Yo mammy'll

kotch you _____ on the way down.

CHORUS.

ff

Rock-a - bye ba - by mah ba - by mine _____ Swingin' up thar -

ff

Rock-a - bye ba - by mah ba - by mine _____ Swingin' up thar -

ff

_____ in the top o' the pine _____ An' if yo' come a tum - blin' to the

_____ in the top o' the pine bye bye An' if yo' come a tum - blin' to the

groun' _____ Yo' mammy'll kotch yo' on de way down. _____

groun' bye bye Yo' mammy'll kotch yo' on de way down. _____

ff *sfz*