

I LIKE THE HAT - I LIKE THE DRESS

AND
I LIKE THE GIRL THAT'S IN IT

Pearl Dawdy

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MELODY BY
S.R. HENRY
LYRIC BY
ALFRED BRYAN

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I Like The Hat, I Like The Dress and

Words by
ALFRED BRYAN.

I Like The Girl That's In It.

Music by
S. R. HENRY.

Moderato.

Vamp.

Third row, left side, chap - pie near the aisle,
Play o'er, stagedoor, Jack is wait - ing there,

Show girl, right side, throws at him a smile, "I've got her
For his peach - y queen with gol - den hair, But what a

num - ber sure" he sighs, "Oh, did you see her roll those
change has tak - en place, A bunch of freck - les on her

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eyes? I've made a hit with her." "Now wake up Jack," his
face, Her gol - den hair is black. Then Jack says, "I must

pal then whis-pers low, "They all look good when they're
go and tel - e - phone," He leaves her there with his

far a - way, you know, I guess the dress has caught your
friend and hur - ries home, Well, some-one bought her wine all

eye," "Now guess a - gain" was Jack's re - ply:-
right, But not the one who said that night:-

CHORUS.

"I like the hat, I like the dress, I like- the

p *p f*

This block contains the first line of the chorus. It features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "I like the hat, I like the dress, I like- the". The piano accompaniment is in G major, with the right hand in treble clef and the left hand in bass clef. Dynamics include piano (*p*) and piano-forte (*p f*).

lit - tle girl that's in it, I con - fess, She's

This block contains the second line of the chorus. The vocal melody continues with the lyrics "lit - tle girl that's in it, I con - fess, She's". The piano accompaniment continues with a triplet of eighth notes in the right hand. Dynamics include piano (*p*) and piano-forte (*p f*).

just a - bout my style you see, I like her gol - den hair,

This block contains the third line of the chorus. The vocal melody continues with the lyrics "just a - bout my style you see, I like her gol - den hair,". The piano accompaniment continues with a triplet of eighth notes in the right hand. Dynamics include piano (*p*) and piano-forte (*p f*).

Like her ro - guish air, Love that ba - by stare. She's got me

This block contains the fourth line of the chorus. The vocal melody continues with the lyrics "Like her ro - guish air, Love that ba - by stare. She's got me". The piano accompaniment continues with a triplet of eighth notes in the right hand. Dynamics include piano (*p*) and piano-forte (*p f*).

hipped, She's got me gripped, She's got me

near-ly, near-ly, near-ly off my dip,

like the hat, I like the dress, But what I'm af-ter, I con-fess, Is the

girl, the girl, the girl-ie that's in the dress." "I like the dress."

ALL NEW YORK CRITICS UNANIMOUSLY PRAISE

Leo Fall's Music of "The Siren"

IN WHICH DONALD BRIAN IS STARRING AT THE KNICKERBOCKER THEATRE BROADWAY NEW YORK.

ALLAN DALE — ACTON DAVIES — CHARLES DARNTON

and other master-minds all agree as to the Beautiful and Alluring Waltzes and Melodies of

"WALLFLOWER SO SWEET"

(Sung by Donald Brian & Julia Sanderson)

"HM! SHE IS THE ONE GIRL"

(Sung by Donald Brian)

"FARMING LIFE—COUNTRY LIFE"

(Sung by Julia Sanderson & Will West)

"BLIND MAN'S BUFF"

(Sung by Entire Company in the Ball-room Scene)

"MUSIC CARESSING OF VIOLINS" (Waltz Caprice)

(Sung & Waltzed by Donald Brian & Julia Sanderson)

READ! READ! READ! READ! READ!

ALLAN DALE

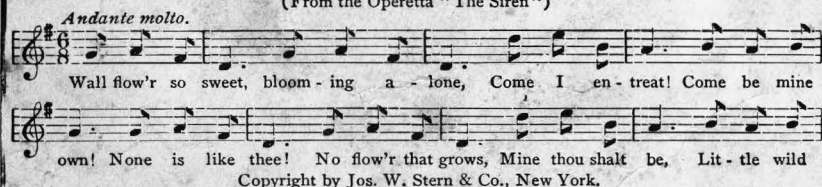
in THE NEW YORK JOURNAL says:

"THE SIREN" WALTZ INTOXICATES, ITS MUSIC IS CERTAINLY PRETTY.

There are several very pretty numbers in "The Siren," particularly one called "Waltz Caprice." This is worth hearing. They sang it last night until they got tired of singing it. There was also a somewhat cute little "Wall Flower" waltz, that made merry for a time. This was also sung, re-sung, and re-re-sung, and they seemed to love singing it.

Wallflower Sweet.

(From the Operetta "The Siren")



ACTON DAVIES

in THE EVENING SUN says:

LEO FALL'S NEW LIGHT OPERA HAS A CHARMING SCORE FULL OF LILTS AND MELODY—MR. BRIAN MUST BE CREDITED WITH A MOST ARTISTIC PERFORMANCE.

Donald Brian's debut as a star took place last night before an audience which remained soothed and cheerful even after passing through three hours of as soggy heat as any audience ever survived. Still, Mr. Brian was the whole thing last night. His sweet voice rendered his numbers with a great deal of discretion. In the last act he did one of his most successful bits in a humming song, "H'm! She is the One Girl," which to sing or "get away with" at all was no sin. The principal waltz has a lilting melody and a swing to it which will go far toward assuring success to "The Siren." Fall's score is dainty, melodious and fascinating; it is music quite out of the ordinary run. Like "The Dollar Princess," it has to be heard two or three times before its full value and charm are appreciated. "The Siren" will easily fall into line as one of Charles Frohman's Knickerbocker Theatre successes. It has refinement and charm and no end of melody.

CHARLES DARNTON

in THE EVENING WORLD says:

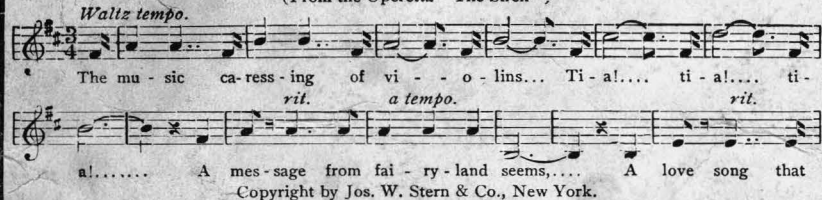
LURE OF "THE SIREN" IN ITS SONGS.

"The Siren" was greeted by one of the warmest audiences of the season. Donald Brian's voice came as an agreeable surprise. The chief lure of "The Siren" lies in its songs. There can be but one opinion on this point. Leo Fall's music is charming. The score is essentially of the waltz-me-again variety.

Music Caressing Of Violins.

(WALTZ CAPRICE)

(From the Operetta "The Siren")



The N. Y. EVENING MAIL says:

"THE SIREN," A BRIGHT, CLEAN MUSICAL PLAY.

Its Viennese Atmosphere Is Well Preserved and in It, with Its Wealth of Waltzes, Donald Brian, the Star, Dances His Way Into Well-Deserved Popularity.

"The Siren," in which Donald Brian danced into the milky way of stardom at the Knickerbocker Theatre last night, is a bright, clean musical show with a certain distinction that should carry it through a long run.

"It was really quite a relief to have a play with music, with a story that could be discerned with the naked eye running all the way through it, and to have songs incidental to the action, the music of which possessed considerable character, and an attractive orchestration. Mr. Fall has lost none of his cleverness at the art of composing waltzes, and there is just one waltz after another, which gives Mr. Brian and Julia Sanderson many opportunities to display their skill as dancers.

The N. Y. TRIBUNE says:

The Brian school of musical comedy, introduced by "The Merry Widow," proved to be as popular as in days gone by. "The Donkey," sung by Armand, Lolotte and Clarisse, made a hit that was pleasing to those who "hee-hawed" through its verses. Armand and Lolotte, in a caprice waltz in this scene, whetted the appetite of the audience for more, and Armand's immaculate white collar wilted in his efforts to oblige. Donald Brian showed that he had not forgotten the appeal of the "dance kiss," for this waltz was plentifully interspersed with osculation, done in a manner that charmed the house. Miss Firth and Lolotte, together and separately, sang "The Wall Flower" waltz song, and their singing delighted the audience.

The N. Y. EVENING JOURNAL says:

There have been waltz comic operas and two-step comic operas and comic operas that depended upon a wriggle for success—comic operas whose every movement had a meaning all its own—but the newest and one of the very best ever is the cotillon comic opera. This particular species came to the Knickerbocker Theatre last night, came with enough pretty and charming dancing to make it worthy this particular title brand, and—came with MUSIC. It is called "The Siren," and the plot and music were made in Vienna. "The Siren" is a continuous succession of always charming and sometimes beautiful operetta melody, at times touching little heights of originality and often great ingenuity in the harmonic orchestral accompaniment. All the pretty tunes you expect in a Viennese operetta and more are there, and the orchestra has something to play at the same time that makes them seem prettier still. Oh, yes, there are waltzes in "The Siren"—plenty of 'em. One or two of them, you undoubtedly will come to hum or whistle, since this is a free country. "The Siren" contains some of the most delightful waltz airs that have been written since the great Johann's. Nor do you have to wait long for them. Donald Brian and Miss Firth's duet, the "Wall Flower" waltz song—the keystone waltz of the piece—comes with very little preliminary in the first act.

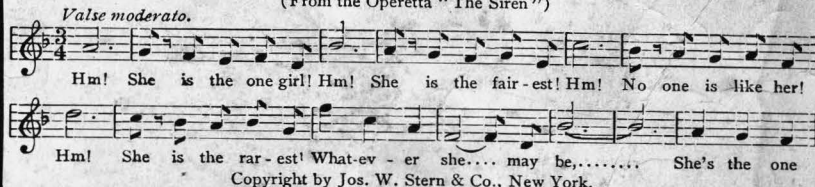
The N. Y. TIMES says:

"THE SIREN" HAS LURE OF YOUTH—ITS MUSIC IS FRESH AND PLEASING, WITH SOME VERY DAINY THEMES PRETTILY HANDLED.

With such a title as this—"The Siren"—one has a right to expect something alluring. And the lure is there, first in the freshness and pleasantness of Leo Fall's music, which, though it is of a popular enough sort, is never too hackneyed. At several points, indeed, one meets a new idea in tunes, in the orchestration, and in the method by means of which the story of the play is borne along on its accompaniment of melody. The most delightful moment of this sort comes in the final act at a time when the heroic young Marquis, still doubting but still loving, sings of "The One Girl," making the number a seeming expression of the thought that is in his mind, as he goes through the ordinary forms of smoking and musing, with a casual accompaniment of illuminative action. Again one gets what almost amounts to a real situation—or would amount to it in what is ordinarily termed drama—in a repetition of the delightful number "Wall Flower," which has served to set the tone of the entertainment shortly after the first curtain.

Hm! She Is The One Girl.

(From the Operetta "The Siren")



The N. Y. WORLD says:

Donald Brian, who waltzed into popularity in "The Merry Widow" three years ago, came in for his reward last night when he stepped forth, a full fledged star, in "The Siren."

That the first nighters at "The Siren" found much to applaud and nothing to ruffle their serenity right up to the last curtain, stamps the new piece by Leo Fall and Harry B. Smith as one of the year's early winners.

The newly arrived star may be said to have made the best possible use of all his opportunities. His voice is admirably adapted to his new role. He had as a partner Miss Julia Sanderson, whose beauty and daintiness must have been to him an inspiration.

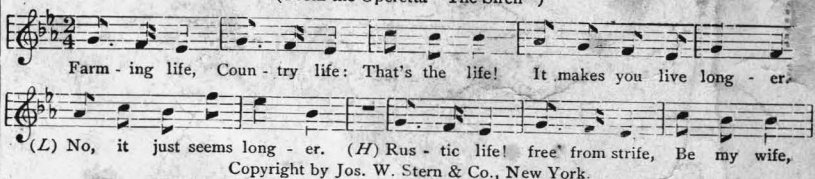
The first opportunity which came to this clever pair was the song, "Wall Flower," in the opening act, which brought rounds of applause. Then there was, of course, the waltz. It was down in the synopsis merely as "Waltz Caprice," but it brought from Mr. Brian and Miss Sanderson the loveliest duet dancing in which they have yet been seen. Mr. Brian's solo number, "She Is the One Girl," in the final act, neatly rounded out his musical contributions to the evening.

The N. Y. HERALD says:

Mr. Donald Brian appeared to-night in the Apollo Theatre a the star in "The Siren," a musical comedy, before an audience which demanded many encores. The musical numbers are by Mr. Leo Fall, and of these "The Waltz Caprice" and "Little Girl, Beware" were most popular.

Farming Life—Country Life.

(From the Operetta "The Siren")



VARIETY says:

Monday night at the Apollo, Donald Brian appeared for the first time as a star. His vehicle was "The Siren," a new Viennese opera by Leo Stein and A. M. Miller, who wrote "The Dollar Princess." While advertised as a musical comedy "The Siren" is more nearly an operetta. There is a lot of excellent music. The numbers are wonderfully tuneful, suggestive of Vienna and the land of Bohemia—especially "The Music of the Violins" and "Wall Flower." They were sung by Mr. Brian and Miss Sanderson.

THE FOLLOWING MUSICAL NUMBERS ARE READY:

Wallflower Sweet.....	60	Blind Man's Buff.....	60	The Postillion.....	60
Music Caressing of Violins (Waltz Caprice).....	60	Grenadier Song.....	60	Waltzes.....	75
Hm! She Is The One Girl.....	60	So of the Sirens.....	60	Selection No. 1.....	1.00
Farming Life—Country Life.....	60	Little Girl Beware.....	60	Selection No. 2.....	1.00

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