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WERBA & LUESCHER'S PRODUCTION OF THE VIENNESE OPERETTA

THE SPRING MAID

(DIE SPRUDELFEE)

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JULIUS WILHELM

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ROBERT B. SMITH

Music by
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Lyrics by
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Day Dreams, Visions of Bliss

Duet: Bozena and Aladar

Lyric by
Robert B. Smith

Music by
Heinrich Reinhardt

Moderato con moto

Piano

mp

(Bozena) Your fame as a Ro - me - o so true, Made me ver - y anx-ious to
(Aladar) Your fame as a Ju - li - et charm - ing, Was sim-ply al - lur-ing, a -

p *f* *p*

know you, The gos - sip spread quick - ly to va - ri - ous parts, With
larm - ing, I heard how you cap - tured the hearts of all men, How

f *p*

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tales of this ter - ri - ble break-er of hearts, Un - til your mere name made me
none of them ev - er could win you and then, I just could-n't rest, till I

trem-ble, And I thought that you must re - sem - ble, A Blue-beard fe-ro-cious, a-
found you And see why they hov - ered a - round you, And see were you real-ly so

p

(Aladar)
(Bozena)

tro-cious to see, Who stole lit - tle girls and would soon steal me. I
art-ful a one, Who con - quered all hearts and sur - rendered to none. I

fp

hope I am not what you thought me, What my rep-u - ta - tion has
hope I am all you ex - pect - ed, You see I've been some-what ne -

f *p*

brought me; I've met man - y girls, as you say I have done, But I've
glect - ed, 'Tis true I've de - clined all the men I could find, But you

f *p*

found in each case she was not the right one And so I would turn to an-
see I have nev - er yet found the right kind, And so I should hard - ly be

oth - er, To meet with the same old both - er, But you are the one I have
cen - sured, Be - cause I have nev - er yet ven - tured, To yield to a love that did

fz

want - ed to find, And yours is the face I have had in mind.
not strike me real, When I had in mind my own i - deal.

fp

Slower (Bozena) *rit.* (Adalar)

That sort of pic - ture on - ly lies With - in the mind and not the eyes. The
The sort of one that on - ly lies With - in the mind and not the eyes. The

p *rit.*

a tempo

ha - zy im - age that one sees In sol - i - ta - ry re - ver - ies —
ha - zy im - age that one sees In sol - i - ta - ry re - ver - ies —

a tempo

Valse lente

Day dreams, Vis - ions of bliss, Dear as the hopes of child -

cantabile

hood, Bright as a sun - beam and brief as a kiss, Lost in the wa-ken - ing

p

wild - wood. Day dreams, mo - ments di - vine, When all so

mp

ra - diant seems,— That is the land where the stars ev-er shine,

Deep in those dear day dreams.— dreams.—

1. 2.

fp

The ROSE MAID

OPERETTE

By Harry B. & Robt. B. Smith.

Music by Bruno Granichstaedten.

SISTER SUCCESS TO "THE SPRING MAID".

Is Hailed By All Well-known Critics As A Wonderful Production With Unusually Captivating Melodies.

N. Y. GLOBE says:

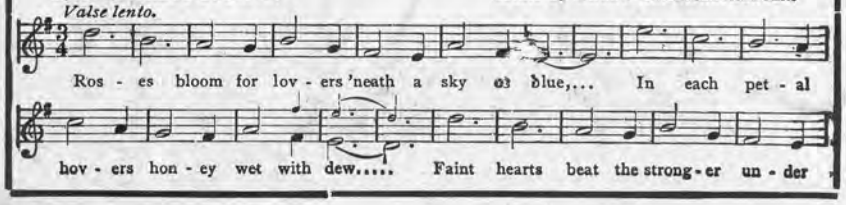
"THE ROSE MAID" IS QUITE FULL OF CHARMING TUNES AND MAKES AN EXCELLENT IMPRESSION.

"The Rose Maid," which opened at the Globe, is the most melodious and delightful operetta I have heard this season. Of course, the music is the best part of it. It was a delightful surprise to hear so many fresh, lively, rhythmic tunes follow one after the other. The piece started with a swing and a dash from the very first bar. Moreover, the music is written in a really musicianly manner, for a good deal of the orchestration is full of clever and unexpected touches.

Roses Bloom For Lovers.

(From the Operetta "The Rose Maid.")

Lyric by ROBERT B. SMITH. Music by BRUNO GRANICHSTAEDTEN.

Valse lento.

CHARLES DARNTON

in the N. Y. EVENING WORLD says:

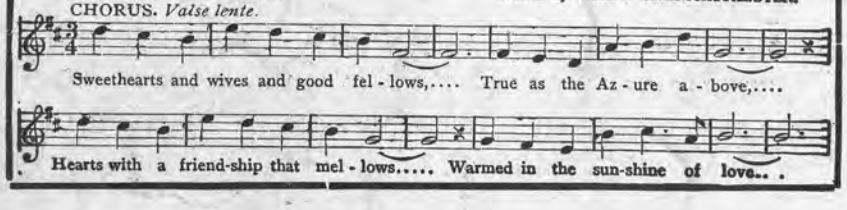
Mr. Granichstaedten has written music that should be an incentive to people who are now concerned with setting out their rose bushes. For example, there's a waltz song about roses that has something more than the suburban ring. It suggests Viennese beauties that the American variety seldom equals. To get down to earth, it may be said in all sincerity that the music is worth cultivating.

Sweethearts, Wives And Good Fellows.

(From the Operetta "The Rose Maid.")

Lyric by ROBERT B. SMITH. Music by BRUNO GRANICHSTAEDTEN.

CHORUS. *Valse lente.*



ALAN DALE

in the N. Y. AMERICAN says:

"THE ROSE MAID" A FRAGRANT LITTLE OPERETTA.

"The Rose Maid" fortunately belongs to the happier class, and last night we certainly listened to some very pretty tuneful and out-of-the-ordinary ditties by a gentleman named Bruno Granichstaedten. For reasons not allied with familiarity or impertinence I intend to call him Bruno., Bruno's music, which is the most important part of "The Rose Maid," is light and worthy. (It IS possible to be both.) It has something to say and is not merely the kapelmusik which abroad accompanies the digestion of frankfurters and sauerkraut. It is dainty, with a certain English rhythm that is extremely captivating, and **it is alluring without ragtime.** Realize that. It is a tremendously important thing. **It is alluring without ragtime.** It is easy and graceful like "The Spring Maid." In fact, the music is just as pretty, and there are more and prettier numbers in "The Rose Maid" than in her sister, "The Spring." Both are catchy gells.

The names of the songs were not unlike those popular in the musical play—I mean operetta—and I may mention "The Course of True Love," "Roses Bloom for Lovers," "Sweethearts, Wives and Good Fellows," "Money Talks," "Only One Waltz" and "Moon, Lovely Moon."

N. Y. TELEGRAPH says:

"THE ROSE MAID" OPENS AT GLOBE—WALTZ IS ALREADY POPULAR.

Operagoers anticipated something unusually captivating in the new production. Werba & Luescher, who also produced "The Spring Maid," consider "The Rose Maid" best of all their efforts. "The Rose Waltz" is already popular in all the New York cafes where selections from the opera are being encored nightly.

N. Y. TIMES says:

NO END OF DASH TO "THE ROSE MAID."

LIVELY ENTERTAINMENT OF THE KIND THAT IS NOW MOST POPULAR. CHARMING MUSIC WELL SUNG.

They don't put together much better musical shows than "The Rose Maid," which, from being a German operetta full of melodies, is now an American entertainment with all the charming music brought over and a lot of snap and ginger added. What gives "The Rose Maid" its attractiveness, however, is the garnishing of melodious and haunting tunes. The succession of catchy melodies is so numerous that almost everyone might be mentioned with favor. Miss Augarde and Mr. Sheffield please in a very charming duet, "Two Little Hearts." Again distinctly pleasing in itself and helped immensely by the introduction of half a dozen lively little kiddies who almost fell over themselves in their eagerness to take the encores, was a number, "The Happy Family."

N. Y. HERALD says:

"THE ROSE MAID" COMES TO SELL HER MUSICAL WARES IN BROADWAY.

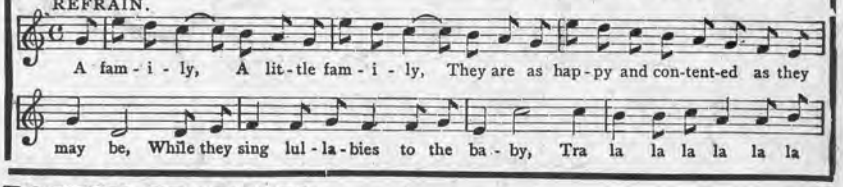
During the early part of last evening at the Globe Theatre the indications were that "The Rose Maid" would be forever a blushing debutante, but this was just inherent bashfulness. When she finally found herself, which didn't take very long, she was a full-grown operatic flower, whose perfume promises to attract Broadway audiences for a large part, if not all, of the coming Summer. "The Rose Maid" comes from Vienna, and, like her older sister, "The Spring Maid," produced by the same firm, Messrs. Werba & Luescher, she is welcome. It is safe to say warm weather will find "The Rose Maid" still blooming at the Globe.

The Happy Family.

(From the Operetta "The Rose Maid.")

Lyric by ROBERT B. SMITH. Music by BRUNO GRANICHSTAEDTEN.

REFRAIN.



BOSTON TRAVELER says:

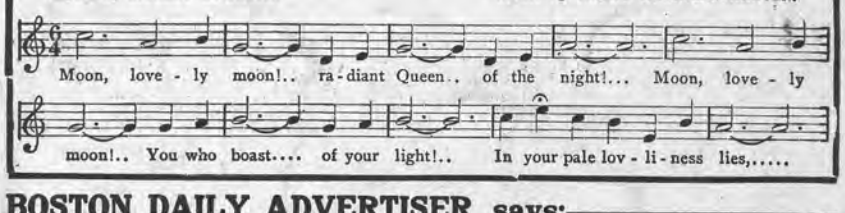
"ROSE MAID" BURSTS INTO TUNEFUL BLOOM. NEW MUSICAL OPERETTA STARTS AT THE COLONIAL.

The operetta being Viennese there is of course a melody that runs recurrent through it, "Roses Bloom," which has a haunting melody that will set all Boston awhistle. And there are a number of songs that are pretty and catchy, so that "The Rose Maid" is likely to linger.

Moon, Lovely Moon.

(From the Operetta "The Rose Maid.")

Lyric by ROBERT B. SMITH. Music by BRUNO GRANICHSTAEDTEN.



BOSTON DAILY ADVERTISER says:

"THE ROSE MAID," AN OPERETTA, WAS PRESENTED IN THE COLONIAL THEATRE LAST NIGHT.

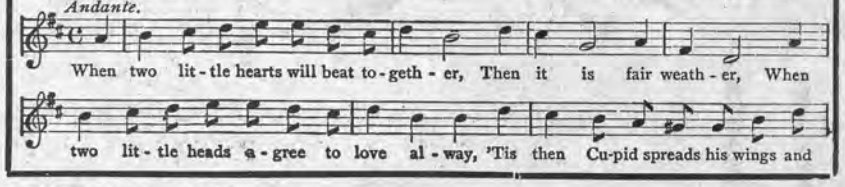
The music is by Bruno Granichstaedten, whose score is pretty. "The Happy Family," a duet with taking melody, and "Roses Bloom for Lovers" are the best.

When Two Little Hearts Beat Together.

(From the Operetta "The Rose Maid.")

Lyric by ROBERT B. SMITH. Music by BRUNO GRANICHSTAEDTEN.

Andante.



BOSTON POST says:

"THE ROSE MAID" AT THE COLONIAL.

The music is on a higher plane than that usually found in entertainments of this type. There is the "Rose Waltz" which has a lingering theme and it will doubtless prove popular, for it is in accordance with the public taste, although somewhat above the average in quality.

BOSTON HERALD says:

"ROSE MAID" IS RICHLY STAGED—SEVERAL AIRS WIN FAVOR.

The music is of a higher order. "Two Little Hearts," the "Stork" ensemble, the sextet, "Money Talks," the songs "Roses Bloom for Lovers," and "Moon, Lovely Moon" met with the most favor last night.

BOSTON JOURNAL says:

NEW OPERETTA, "THE ROSE MAID," IS BIG SUCCESS.

MUSIC OF WALTZY ORDER CATCHES THE FANCY OF COLONIAL ORDER.

"The Rose Maid" turkey-trotted its way to the heights of popularity at the Colonial Theatre last night. But wait! The turkey trot in this case wasn't the kind that some good soul sees and then calls the police. It was burlesque—like much of "The Rose Maid"—light and laughable and full of that nonsense that now and then, as the spring poet says, is tonic for the best of men. J. Humbird Duffey, a fine tenor, takes the part of the Duke and his singing of "Moon, Lovely Moon" is one of the vocal gems of the entertainment.

THE FOLLOWING MUSICAL NUMBERS ARE READY:

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Sweethearts, Wives and Good Fellows	.60	Money Talks	.60
One Waltz, Only One Waltz	.60	A Soldier of Bohemia (By Peck & Bowers)	.60
A Happy Family	.60	I Live For You Alone	.60
Moon, Lovely Moon	.60	Waltzes .75	Selection $1.00
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