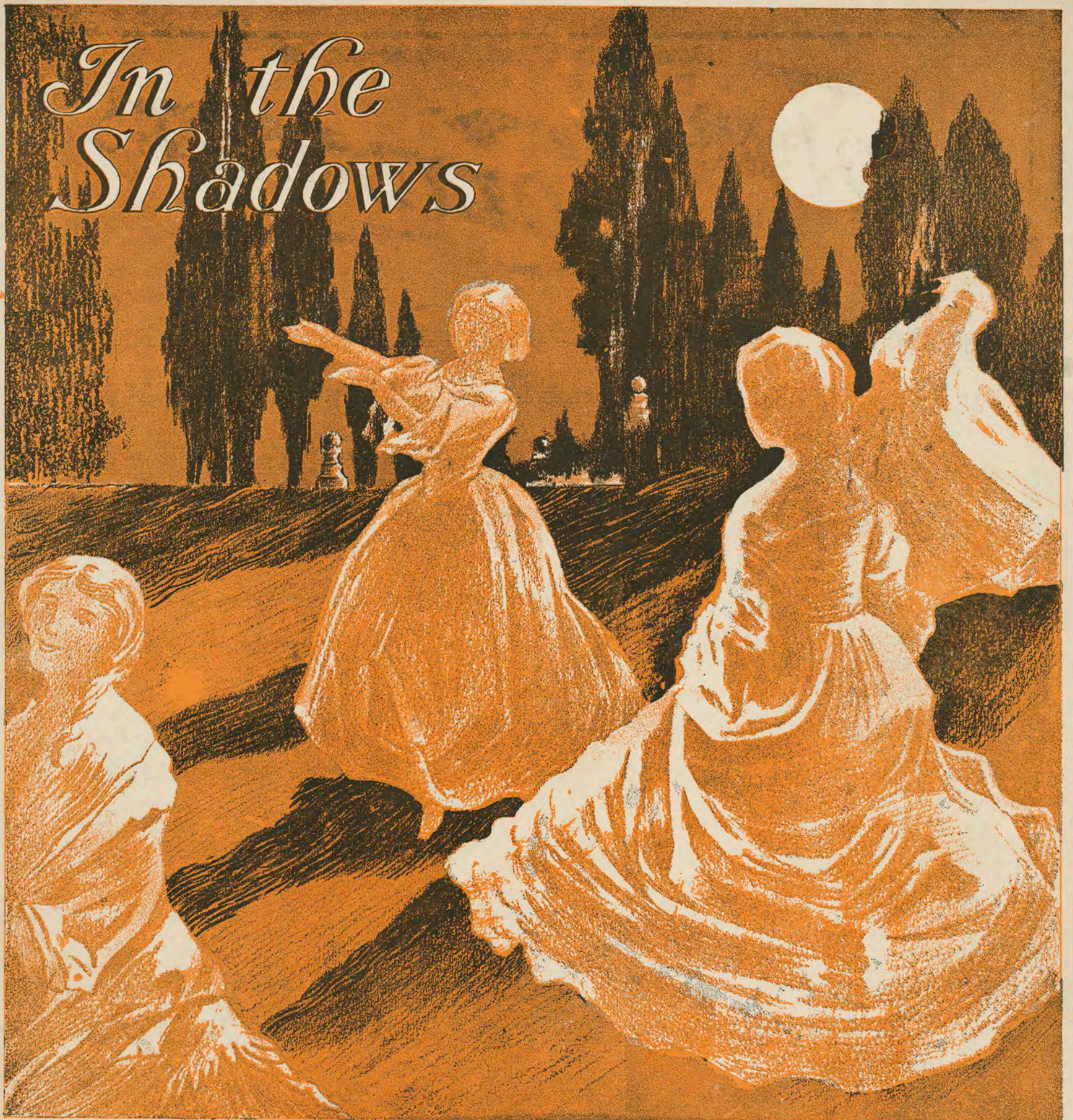


The Big Feature of LEW FIELD'S Show at the BROADWAY THEATRE



In the Shadows

DANCE

BY

HERMAN FINCK

ALSO PUBLISHED FOR VOCAL

Song (High).....	.60
Song (Medium).....	.60
Song (Low).....	.60
Male Quartette.....	.60

INSTRUMENTAL

★ Piano Solo.....	.60
Small Orchestra.....	.75
Full Orchestra.....	\$1.15
Military Band.....	\$1.00
Mandolin Solo.....	.40
Mandolin and Guitar.....	.50
Mandolin and Piano.....	.65
Two Mandolins and Guitar.....	.75
Two Mandolins and Piano.....	.75
Mandolin, Piano and Guitar.....	.75
Two Mandolins.....	.60
Two Mandolins, Piano and Guitar.....	\$1.00
Banjo Solo.....	.50
Second Banjo.....	.50
Piano Acc.....	.50



HAWKES & SON
DENMAN STREET, PICCADILLY CIRCUS, LONDON, W.

STANDARD WALTZ SUCCESSES BY

Foreign Composers

Miss Dudelsack Waltz

Rudolph Nelson

Brüderlein fein

Leo Fall

Vera Violetta

Edmund Eysler

Gold and Silber

Franz Lehar

The Druid's Prayer

Gordon Davson

The Gay Hussars

Emmerich Kálmán

The Girls of Baden

Karl Komzak

Sprudelfee Waltz

Heinrich Reinhardt

Above numbers Copyrighted by Jos. W. Stern & Co.
Special price 25 cents each

In the Shadows. Dance.

Herman Fink.

Allegretto grazioso.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic. The second system features a fortissimo (*ff*) dynamic. The third system includes a *delicato* marking and a *pp* dynamic for the second time. The fourth system has a *cresc.* (crescendo) marking. The fifth system ends with a *dim.* (diminuendo) marking and a first ending bracket.

Copyright MCMX by Hawkes & Son.
Copyright for U. S. A. assigned MCMX to Jos.W.Stern & Co.
British Copyright Secured.

Depositado conforme a la ley de la Republico de Mexico.
en el ano MCMX por Jos.W.Stern y Cia., Propietarios Nueva York y Mexico.

First system of musical notation, featuring treble and bass staves. The key signature has two sharps (F# and C#). The first measure is marked *mf* and the second *f*. The piece concludes with a *p* (piano) dynamic.

Second system of musical notation, featuring treble and bass staves. The piece concludes with a *mf* (mezzo-forte) dynamic.

Third system of musical notation, featuring treble and bass staves. The first measure is marked *f* and the second *mf*.

Fourth system of musical notation, featuring treble and bass staves. The first measure is marked *poco rall.* and the second *mf a tempo*.

Fifth system of musical notation, featuring treble and bass staves. The piece concludes with a *cresc.* (crescendo) dynamic.

Sixth system of musical notation, featuring treble and bass staves. The piece concludes with a *p* (piano) dynamic.

First system of musical notation, featuring a treble and bass clef. The music includes various notes and rests. A *rall.* marking is present above the bass line.

Second system of musical notation, starting with *a tempo* and *p* markings. It shows a sequence of chords and melodic lines.

Third system of musical notation, continuing the piece with various rhythmic patterns.

Fourth system of musical notation, featuring a *p* marking and complex chordal structures.

Fifth system of musical notation, marked with '1' and *cresc.* leading to a *f* dynamic.

Sixth system of musical notation, marked with '2', *f dim.*, and *p*.

Red *

mf (pp 2nd time)

This system contains the first two staves of music. The key signature has one sharp (F#). The first staff features a melodic line with slurs and accents, and a dynamic marking of *mf* with a *pp* 2nd time instruction. The second staff provides a harmonic accompaniment with chords and moving bass lines.

This system contains the third and fourth staves of music. The first staff continues the melodic line with slurs and accents. The second staff continues the harmonic accompaniment with chords and moving bass lines.

cresc. p

This system contains the fifth and sixth staves of music. The first staff includes a *cresc.* (crescendo) marking and a *p* (piano) marking. The second staff continues the harmonic accompaniment.

1 2 dim.

This system contains the seventh and eighth staves of music. The first staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. A *dim.* (diminuendo) marking is present. The second staff continues the harmonic accompaniment.

mf

This system contains the ninth and tenth staves of music. The first staff has a *mf* (mezzo-forte) marking. The second staff continues the harmonic accompaniment.

This system contains the eleventh and twelfth staves of music. The first staff continues the melodic line. The second staff continues the harmonic accompaniment.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The piece begins with a mezzo-forte (*mf.*) dynamic. The bass line features a melodic line with accents and slurs, while the treble line provides harmonic support with chords and some melodic fragments. A fortissimo (*f*) dynamic is introduced in the third measure.

Second system of musical notation. The piece continues with a mezzo-forte (*mf*) dynamic. The bass line has a more active role with eighth-note patterns. The treble line features a complex texture with many beamed notes. A *poco rall.* (slightly slower) marking appears in the final measure of the system.

Third system of musical notation. The piece is marked *mf a tempo*. The bass line continues with rhythmic patterns, and the treble line has a more melodic focus with slurs and accents. The overall texture is dense.

Fourth system of musical notation. The piece continues with a mezzo-forte (*mf*) dynamic. The bass line is mostly chordal, while the treble line has a melodic line with slurs and accents. The texture remains dense.

Fifth system of musical notation. The piece begins with a piano (*p*) dynamic. The bass line has a melodic line with slurs. The treble line features a complex texture with many beamed notes. A *rall.* (ritardando) marking is present. The system concludes with a fortissimo (*f*) dynamic and a *dim.* (diminuendo) marking.

Sixth system of musical notation. The piece begins with a piano (*p*) dynamic and an *accel.* (accelerando) marking. The bass line has a melodic line with slurs. The treble line features a complex texture with many beamed notes. The system concludes with a pianissimo (*pp*) dynamic.

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)

"MUSIC CARESSING OF VIOLINS" (Waltz Caprice)

(Sung & Waltzed 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)

READ! READ! READ! READ! READ! READ!

ALLAN DALE

in THE NEW YORK JOURNAL says:

"THE SIREN" WALTZ INTOXICATES, IT'S 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")

Andante molto.

Wall flow'r so sweet, bloom - ing a - lone, Come I en - treat! Come be mine
own! None is like thee! No flow'r that grows, Mine thou shalt be, Lit - tle wild
Copyright by Jos. W. Stern & Co., New York.

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 sinecure. 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")

Waltz tempo.

The mu - sic ca - res - sing of vi - o - lins... Ti - al... ti - al... ti -
rit. a tempo rit.
al... A mes - sage from fai - ry - land seems... A love song that
Copyright by Jos. W. Stern & Co., New York.

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 DAINTY 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")

Valse moderato.

Hm! She is the one girl! Hm! She is the fair - est! Hm! No one is like her!
Hm! She is the rar - est! What - ev - er she... may be,..... She's the one
Copyright by Jos. W. Stern & Co., New York.

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")

Farm - ing life, Coun - try life: That's the life! It makes you live long - er.
(L) No, it just seems long - er. (H) Rus - tic life! free from strife, Be my wife,
Copyright by Jos. W. Stern & Co., New York.

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. Milner, 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

Copies can be had at Music Stores, in Lobby of Theatre, or Direct from the Publishers, postpaid, on receipt of prices stated, less one-half off.

Complete Vocal Score..... Net \$2.00

Jos. W. Stern & Co.,

AMERICA'S REPRESENTATIVE MUSIC PUBLISHERS

102-104 W. 38th St., New York City