

DAVID MONTGOMERY AND FRED. A. STONE
 IN CHARLES DILLINGHAM'S PRODUCTION

The RED MILL



BOOK & LYRICS BY
HENRY BLOSSOM
 MUSIC BY
VICTOR HERBERT

WHEN YOU'RE PRETTY AND THE WORLD IS FAIR	50
I'LL RING THE BELL	50
GOOD-A-BYE JOHN	50
BECAUSE YOU'RE YOU (Duet)	50
EVERY DAY IS LADIES' DAY WITH ME	50
WHISTLE IT (Trio)	50
BECAUSE YOU'RE YOU (Solo)	50
MIGNONETTE	50
YOU NEVER CAN TELL ABOUT A WOMAN	50
A WIDOW HAS WAYS	50
THE ISLE OF OUR DREAMS	50
THE STREETS OF NEW YORK	50
MOONBEAMS	50
THE LEGEND OF THE MILL	50
I WANT YOU TO MARRY ME	50
GO WHILE THE GOIN' IS GOOD	50

SELECTION1.00 WALTZES.....75 MARCH.....50
 LANCERS.....50 SCORE.....2.00

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M. WITMARK & SONS

NEW YORK CHICAGO LONDON SAN FRANCISCO

JOSEF WEINBERGER, LEIPZIG AND VIENNA

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CANADIAN-AMERICAN MUSIC CO. LTD. TORONTO

3477
No 12.

Good-a-bye, John!

Con and Kid.

Lyric by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

Moderato.

Piano. *f*

The piano introduction is in 2/4 time, marked Moderato. It features a treble and bass clef. The treble clef part starts with a series of chords and eighth notes, while the bass clef part provides a simple harmonic accompaniment. The piece concludes with a fermata over the final chord.

Look-a here now, John, I got - a - 'nough of you — You been a

p

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are "Look-a here now, John, I got - a - 'nough of you — You been a". The piano part consists of chords and eighth notes. A fermata is placed over the end of the first line.

bad - a - bad - a boy all - a week, What you do - a last-night-a vit dat

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are "bad - a - bad - a boy all - a week, What you do - a last-night-a vit dat". The piano part continues with chords and eighth notes. A fermata is placed over the end of the second line.

six - ty cents — A what's de mat' why you no speak? You

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are "six - ty cents — A what's de mat' why you no speak? You". The piano part continues with chords and eighth notes. A fermata is placed over the end of the third line.

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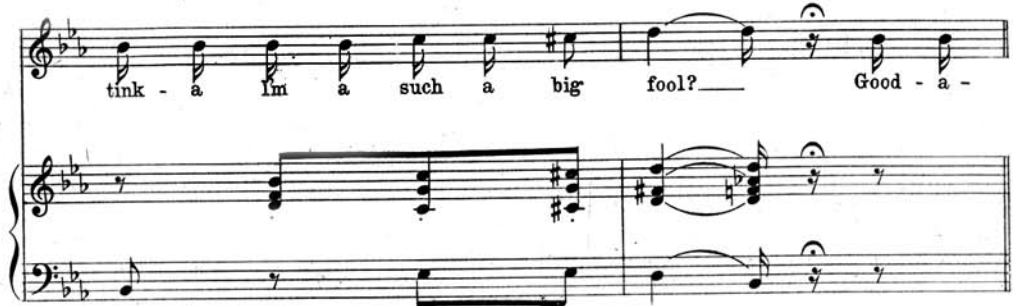
smash-a de chair, you pull - a de hair, you soak - a me vit a



stool You tink-a for a min-ute dot a stand-a for dot? You



tink - a Im a such a big fool? — Good - a -



bye, John, you a - go - ing a - way, You got a bad dis - pos -



ish. Good - a - bye, John, jes - a yes - - - ter-day you

smash - a me - vit a dish, You come in de home ven

you vas - a drunk, you cut - a de string me lose - a de monk, Good - a -

bye, John, Get gay - vit me and I make - a for you much troub! —

STOP DANCE.
ENCORE.

Moderato.

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a repeat sign. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *sfz* is present above the first measure.

The second system continues the piece. The right hand features a melodic line with eighth notes and some rests. The left hand maintains the eighth-note accompaniment. A dynamic marking of *sfz* is visible above the first measure.

The third system shows the continuation of the melody. The right hand has a triplet of eighth notes in the final measure. The left hand accompaniment remains consistent. A dynamic marking of *sfz* is present above the first measure.

The fourth system features a change in texture. The right hand plays chords, and the left hand has a more active accompaniment. A dynamic marking of *ff* is present above the first measure. The system concludes with a first and second ending bracket.

The fifth system continues with chords in the right hand and accompaniment in the left. A dynamic marking of *ff* is present above the first measure. The system ends with a final cadence.

MUSICAL NUMBERS

PUBLISHED SEPARATELY

—FROM—

The Tattooed Man

A COMIC OPERA

Book by HARRY B. SMITH and A. N. C. FOWLER

Music by
VICTOR HERBERT

Lyrics by
HARRY B. SMITH

THERE'S JUST ONE GIRL I'D LIKE TO MARRY.....	50
BOYS WILL BE BOYS AND GIRLS WILL BE GIRLS.....	50
THINGS WE ARE NOT SUPPOSED TO KNOW.....	50
WATCH THE PROFESSOR.....	50
HEAR MY SONG OF LOVE.....	50
IT'S AWFULLY NICE TO LOVE ONE GIRL.....	50
TAKE THINGS EASY.....	50
NOBODY LOVES ME.....	50
THE LAND OF DREAMS.....	50
THE FLORAL WEDDING (The Wedding of the Lily and the Rose).....	50
OMAR KHAYAM.....	50

SELECTIONS.....1.00 WALTZES.....75
SCORE.....2.00

MUSICAL NUMBERS

PUBLISHED SEPARATELY

—FROM—

The Red Mill

Music by
VICTOR HERBERT

Book and Lyrics by
HENRY BLOSSOM

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LANCIERS.....50 SCORE.....2.00

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PUBLISHED SEPARATELY

—FROM—

Mlle. Modiste

A COMIC OPERA

Music by
VICTOR HERBERT

Book and Lyrics by
HENRY BLOSSOM

The Keokuk Culture Club.....	50
When the Cat's Away the Mice Will Play. (Trio).....	50
The Time, the Place and the Girl.....	50
If I Were on the Stage. (Kiss Me).....	50
Love Me, Love My Dog.....	50
Hats Make the Woman.....	50
I Want What I Want When I Want It.....	50
I'm Always Misunderstood.....	50
The Mascot of the Troop.....	50
The Dear Little Girl Who is Good.....	50
Ze English Language.....	50
The Nightingale and the Star. (Waltz Song).....	60

INSTRUMENTAL
Selection.....1.00 March.....50 Waltzes.....75
Lancers.....50 Complete Score.....2.00

MUSICAL NUMBERS

PUBLISHED SEPARATELY

—FROM—

It Happened in Nordland

Music by
VICTOR HERBERT

Book and Lyrics by
GLEN MacDONOUGH

Little Class of One.....	50
My Catamaran.....	50
Oyaneetah! (Seminole Love Song).....	50
The Commandress-in-Chief.....	50
Absinthe Frappe.....	50
The Matinee Maid.....	50
A Knot of Blue.....	50
Beatrice Barefacts.....	50
I Brought Them Home to Mother.....	50
The Coon Banshee.....	50
The Jack O'Lantern Girl.....	50

INSTRUMENTAL
Selection.....1.00 Waltzes.....75
March.....50 Lancers.....50
Al Fresco-Intermezzo.....50 Score.....2.00

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