

❧ PERSONALITY ❧

JOE WEBER OFFERS

THE ONLY GIRL



A MUSICAL FARCICAL COMEDY

THE BOOK AND LYRICS BY
HENRY BLOSSOM

THE MUSIC BY
VICTOR HERBERT

STAGED BY
FRED G. LATHAM

Antoinette	60
Be Happy, Boys, To-Night	60
Here's to the Land We Love, Boys	60
I Love Not One, But All	60
More I See of Others, Dear the Better I Like You, The	60
Personality	60
Tell It All Over Again	60
When You're Away	60
When You're Wearing the Ball and Chain	60
Why Should We Stay Home and Sew? (Equal Rights)	60
You Have to Have a Part to Make a Hit	60
You're the Only Girl for Me	60
INSTRUMENTAL	
March or One-Step	60
Fox Trot	60
Waltzes	75
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NEW YORK . CHICAGO . LONDON.

Victor Herbert

※ ※ VOCAL GEMS FROM "THE ONLY GIRL" ※ ※

When You're Away!

Lyric by HENRY BLOSSOM

Music by VICTOR HERBERT

pp *Very softly*

When you're a-way, dear, how wear-y the lone-some
hours! Sun-shine seems gray, dear! The

"When You're Wearing The Ball And Chain"

Lyric by HENRY BLOSSOM

Music by VICTOR HERBERT

REFRAIN

f rit. *p a tempo*

For when you've got the ball and chain a-round your
an-kle And the stone-y-heart-ed jail-er is your wife, There's no

"Personality"

Lyric by HENRY BLOSSOM

Music by VICTOR HERBERT

REFRAIN *Meno mosso*

There's ev-'ry thing in per-son-al ap-pear-ance! With per-se-
ver-ance and prop-er press-work, You may man-age to find

poco rit.
pocissimo rit.

Here's To The Land We Love, Boys!

Lyric by HENRY BLOSSOM

Music by VICTOR HERBERT

Tempo di Marcia

Here's to the land we love, boys, Home of the
brave and free! While our flag is proud-ly wav-ing up a-

You're The Only Girl For Me

Lyric by HENRY BLOSSOM

Music by VICTOR HERBERT

Andante espressivo

Prom-ise me, love, that we ne'er shall part!
Here in your fond em-brace I've found a rest-ing place!

p molto espressivo

Tell It All Over Again

Lyric by HENRY BLOSSOM

Music by VICTOR HERBERT

REFRAIN

You swear to love me for-ev-er! Just as you
love me to-day! You kiss me, dear, But some-times I

pp-f

ONE STEP 60

FOX TROT 60

WALTZES 75

SELECTION 1.00

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The Only Girl

"Personality"

(Patsy and Girls)

Lyric by
HENRY BLOSSOM

Music by
VICTOR HERBERT

Allegro moderato

PATSY

Some peo-ple call "act-ing" a
la - bor ex - act-ing And they pull this tire-some "high-brow" stuff! But the
fact re-mains it's all a "bluff." We oft-en get word of some act-ress un-
heard of Who in one short night be-comes the rage And the id-ol of the

f poco animato *p* *pa tempo*
marcato *p* *marcato*

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poco rit.

stage! Let me say, if I may, it is per-son-al-i-ty!—

poco rit.

REFRAIN
Meno mosso

There's ev-'ry-thing in per-son-al ap - pea - rance!— With per-se-ve - rance.

p *f*

poco rit. *a tempo*

— and pro-per press-work, You may man-age to find ma-ny rich and gen-er-ous "ad-

pocissimo rit. *ppa tempo*

her - ents?— Who will as - sist you in ma - ny lit - tle ways! — Real

act-ing is all right but "on the qui - et" — Why should I try it —

pp

— when I'm a ri - ot play-ing just my - self? Your "art" will nev-er

poco rit. *a tempo*
pocissimo rit. *pp a tempo*

get you a - ny mon - ey! 'Tis fun - ny! But it's your per - son -

al - i - ty that pays! — There's pays! —

1. 2.
f *poco accel.* *f*

DANCE
Allegro

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a double bar line and repeat dots. The right hand starts with a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

The second system continues the piece. The right hand features more complex rhythmic patterns, including sixteenth notes and chords. A dynamic marking of *sfz* (sforzando) appears in the right hand. The left hand maintains its eighth-note accompaniment.

The third system shows further development of the melody in the right hand. A *sfz* marking is also present in the right hand. The left hand continues with its accompaniment.

The fourth system continues the musical progression. The right hand has a *sfz* marking. The left hand accompaniment remains consistent.

The fifth system features a *sfz* marking in the right hand. The right hand has a more active melodic line with some grace notes. The left hand accompaniment continues.

The sixth system contains two endings. The first ending is marked with a '1.' and leads to a repeat sign. The second ending is marked with a '2.' and concludes the piece. Both endings feature *sfz* markings. The left hand accompaniment continues throughout.

••◊◊◊•• VOCAL GEMS FROM THE PRINCESS "PAT" ••◊◊◊••

I Need Affection

Lyric by Henry Blossom

Music by Victor Herbert

Piu molto moderato

I need af-fec-tion, Oh so much! I'm long-ing all the while.— For
one whose kiss-es I'm fond est of, And on-ly one could I ev-er love! To
see if he is fond of me, I'll flirt a bit, in-deed!— It

All For You

Lyric by Henry Blossom

Music by Victor Herbert

Andante appassionato
ten.

All for you! All for you! Life has be-come but pain;
Shall a heart ev-er true Hun-ger for love but in vain?
Mem-ries fond, still re-call Rap-tures that once we knew. Ah!

Two Laughing Irish Eyes

Lyric by Henry Blossom

Music by Victor Herbert

Moderato
poco rit. poco a poco in tempo

When a glance you are steal-ing, He finds it so ap-pear-ing that he
can't stand the feel-ing if he tries!— In a smile there's a to-ken of
prom-i-ses un spok-en! Sure, there's man-y a heart been brok-en by two

Neapolitan Love Song

Lyric by Henry Blossom

Music by Victor Herbert

REFRAIN *Moderato espress.*

Sweet one!— How my heart is yearn-ing
Ev-er with you to be!
Love-light in your dear eyes burn-ing, stead-fast,

Waltz 60 Cents

One Step 60 Cents

Selection 1.00

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fp

sfz

p

fp

p

sfz

sfz

fp

fp

1.

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