

THE BELLE OF NEW YORK

As Produced at the

New York Casino

GEORGE W. LEDERER & GEO. B. McLELLAN
MANAGERS

Staged by George W. Lederer

Words by

Hugh Morton

Music by

Gustave Kerker

<i>Anti Cigarette Society, . . .</i>	.50
<i>Good Old Glory, . . .</i>	.50
<i>La Belle Parisienne, . . .</i>	.50
<i>My Little Baby, . . .</i>	.50
<i>On the Beach at Narragansett</i>	50
<i>She is the Belle of New York</i>	50
<i>Teach Me How to Kiss, Dear,</i>	.50
<i>They All Follow Me, . . .</i>	.50
<i>They Call Me The Belle of New York, . . .</i>	.50
<i>The Purity Brigade . . .</i>	.50
<i>When We Are Married (Duet)</i>	.50
<i>You and I, . . .</i>	.50

LIT. BROTHERS,

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ANTI CIGARETTE SOCIETY.

Words by Hugh Morton.

Music by Gustave Kerker.

Tempo di Marcia. Moderato.

The piano introduction consists of two systems of music. The first system features a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth and sixteenth notes. Dynamics include *pp*, *p*, and *mf*. The second system continues the bass line with a *mf* dynamic and introduces chords in the treble staff, including a section marked with a section sign (§) and a *f* dynamic.

The first vocal line is a single staff in treble clef, showing the melody for the first line of lyrics. It begins with a whole rest followed by a series of eighth and sixteenth notes.

1. From far Co-hoes, Where the hop-vine grows, And the
 sigh and weep With a woe that's deep, For

The piano accompaniment for the first line of lyrics consists of two systems. The first system shows chords in the treble staff and a bass line in the bass staff. The second system continues with a *p* dynamic marking.

The second vocal line is a single staff in treble clef, showing the melody for the second line of lyrics. It continues the melodic pattern from the first line.

youth of the town are prone to dis-si-pa-tion, This
 each of you all as a mis-e-ra-ble sin-ner, We

The piano accompaniment for the second line of lyrics consists of two systems. The first system shows chords in the treble staff and a bass line in the bass staff. The second system continues with a *fz* dynamic marking.

faith-ful band, Under my com-mand, Has em-bark'd on a tour of
long and pray For the bless-ed day When you'd scorn to be seen drinking

mor-al a-gi-ta-tion. With-out a pause, We shall spread our cause, From the
claret with your dinner. With zeal in-tense And at great ex-pense, We

Hud-son's shore to the distant Bay of Biscay; The world we'll purge Of the
seek to destroy vi-cious habits in our neighbors. But we re-gret That the

dead-ly scourge Of the cold "high-ball" And the "cocktail" made of whiskey. For
ci-gar-ette Gives the loud ha! ha!. To our her-cu-le-an labors. He's

in the field of mor - al en - dea - vor, No com -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with some notes marked with accents.

-pet - i - tor can shake a stick at us; In the

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment features a steady rhythm of chords and a bass line. An '8' is written above the piano part in the second measure, indicating an octave.

game of re - form there nev - er were, nev - er, Such re -

The third system shows the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth and quarter notes. The piano accompaniment continues with chords and a bass line, maintaining the musical texture.

-form - ers that were so fe - li - ci - tous. Our

The fourth system concludes the vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment ends with a *mf* (mezzo-forte) dynamic marking. The system concludes with a final chord and a bass line note.

vir - tues con-tinue to strike us As qual - i-ties mag-nif - i-cent to

p

see, Of course you could nev-er be like us, But be as

p

like us as you're a - ble to be; Of course you could nev-er be

f *p*

like us, But be as like us as you're a - ble to be.

D.S. *f*