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1894

The tattooed man : Abel and chorus.

Harry Bache Smith

Unknown

Victor Herbert

Composer

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AS PERFORMED BY THE FRANK DANIELS COMIC OPERA COMPANY

THE IDOL'S EYE

COMIC OPERA IN THREE ACTS

LIBRETTO BY HARRY B. SMITH

MUSIC BY VICTOR HERBERT



The Tattooed Man

Song
50 cts

EDWARD SCHUBERTH & CO.
(J.F.H.MEYER.)

NEW YORK
23 UNION SQUARE.

LONDON
2 STAR YARD, CAREY ST.

LEIPZIG: C. DIECKMANN & CO.

Vp.005375

1897

TAT

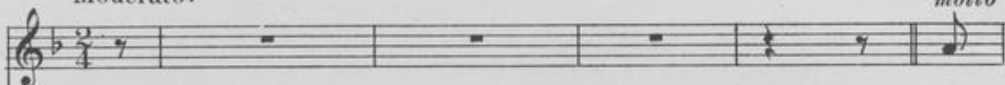
Donor: 171 Coll: _____

The Tattooed Man.

Words by
HARRY B. SMITH.


Music by
VICTOR HERBERT.

Moderato. molto

Voice. 

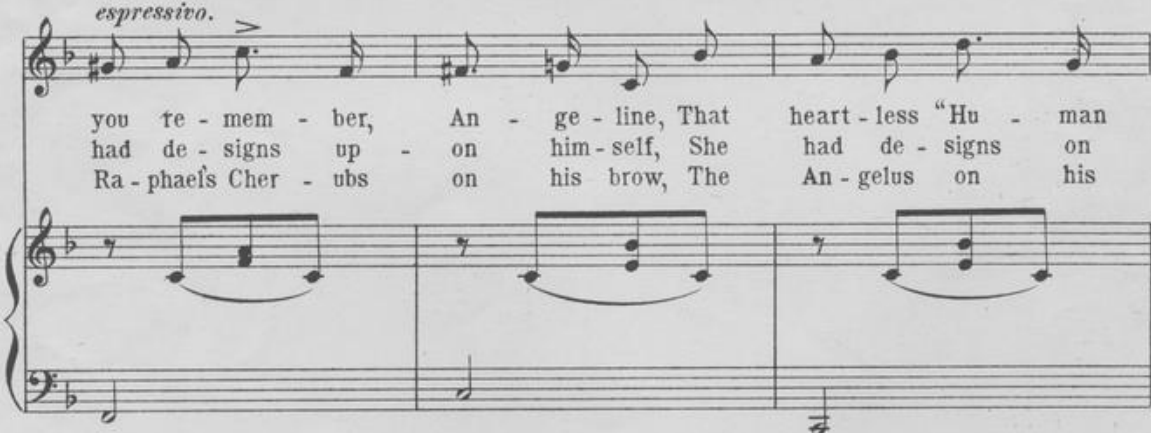
1. Do
2. He
3. He'd

con molto sentimento.

Piano. *mf* *rit.* *a tempo.* *p* 

espressivo.

you re - mem - ber, An - ge - line, That heart - less "Hu - man
had de - signs up - on him - self, She had de - signs on
Ra - phaełs Cher - ubs on his brow, The An - gelus on his



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Snake" Who won my heart in an - oth - er part And
him; She loved to look at the pic - ture - book - He
chest; While on his back was a lib - ral stack Of "old

gave that heart a break? I'll sing you now of my
had on ev - 'ry limb. "Oh, why should I go a -
Mast - ers" of the best. "Oh, pic - ture to your

sweet re - venge, 'Twas ret - ri - bu - tion stern; She
broad? she said, To Ger - man - y, France, or Rome; With a
self, she said, A love - lorn maid - en's doom; "I

fell in love with a tat-toed man Who broke her heart in
 love-ly col-lec-tion a-wait-ing in-spec-tion In my hap-py, lit-tle
 can-not pic-ture to my-self," He said, "for there's no more

colla voce

Molto moderato.

tern. Ah!
 home. Ah! 1-3. He was a hu-man pic-ture gal-ler-y
 room? Ah!

Such a spec-ta-cu-lar gent; He won her heart, and drew her sal-lar-y,

He nev - er gave her a cent; Till one good day with her

The first system of music features a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "He nev - er gave her a cent; Till one good day with her". The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, both with a key signature of one flat. The right-hand part has a melody with some grace notes and a fermata over the final note. The left-hand part provides a simple harmonic accompaniment.

sea - son's pay - And the Fat La - dy_ off he ran, Oh 'tis

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "sea - son's pay - And the Fat La - dy_ off he ran, Oh 'tis". The piano accompaniment continues with similar harmonic support, including a fermata over the final note of the vocal line.

per - fect - ly true You can beat a tat - too, But you

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "per - fect - ly true You can beat a tat - too, But you". The piano accompaniment provides the final harmonic support for the system.

Dance.

can't beat a tat-toed man!

This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "can't beat a tat-toed man!". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. The word "Dance." is written above the vocal staff.

This system continues the piano accompaniment from the first system. It features a treble staff with chords and a bass staff with a rhythmic pattern. There are some dynamic markings like *f* and *mf*.

Fine.

Fine.

D.S. al Fine.

This system concludes the piece. It features a treble staff with a few notes and a bass staff with a final chord. The word "Fine." appears twice, once above the treble staff and once above the bass staff. At the bottom right, "D.S. al Fine." is written.

DREAMING, DREAMING.
 A charming Waltz-Song.

Allegro. Pr. 50¢

1. One af-ternoon while doz-ing, My eyes a moment clos-ing, I
 2. My grandpa-pa was wealth-y, De-lightful-ly un-healthy, The

Tempo di Valse. *poco rit.* *a tempo*
 1. 2. Ah! Dream-ing, dream-

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I LOVE THEE, I ADORE THEE.
 The beautiful Serenade.

Moderato. *con fervore.* Pr. 50¢

I love thee, I a-dore thee, Oh, my heart, life, and soul all are
 thine; Give me hope, dear, I im-plore thee. Let thine

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WOMAN, LOVELY WOMAN.
 Bound to make a hit.

Allegro moderato. Pr. 50¢

1. Who was it in E-den en-count'ed the snake? Woman, attrac-tive
 2. Who is it denounces the dress of the stage? Woman, contra-ry

Tempo di Valse.
 1. 2. Woman, love-ly Wo-man Since first the world be-gan,

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CUPID AND I.

Tempo di Valse. A waltz of rare beauty. Pr. 50¢
 Più lento.

1. Cu-pid once found me a dream-ing Lulled by the soft sum-mer
 2. I found young Cu-pid a-sleep-ing, Cap-tured his ar-row and

He gave no heed to my sigh-ing, What could I know of his art?
 'Come for my bow's safe re-turn-ing I promised thee, sobb'd the boy.

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I ENVY THE BIRD.

Tempo giusto. Romanza. Pr. 50¢

1. I en-vy the bird with-in its cage, Whose song to her is not de-
 2. I were a wand'ring zephyr light, 'Twere sweeter snowy brow to

poco meno.
 1. 2. bird, the breeze, the heed-less flow'r, Can love her, she will not de-

poco meno molto espress.

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"THE ANGELUS"

Andante religioso. Pr. 60¢
 An impressive vocal gem.

The An-gel-us sounds from the con-vent bells Like a

Ring on, ring on, gentle An-gelus, Born of the con-vent

(very soft)

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