

1914
21

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
HUSBANDS! HUSBANDS! HUSBANDS!	60
HERE'S TO THE LAND WE LOVE BOYS	60
I LOVE NOT ONE, BUT ALL	60
MORE I SEE OF OTHERS DEAR,	60
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
YOU HAVE TO HAVE A PART TO MAKE A HIT	60
YOU'RE THE ONLY GIRL FOR ME	60
INSTRUMENTAL	
WALTZES	75
SCORE	2.00
SELECTION	1.00

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M. WITMARK & SONS
NEW YORK CHICAGO LONDON

Victor Herbert

"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*

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! —

f *poco accel.* *f*

DANCE
Allegro

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a repeat sign. The upper staff features a melody with eighth and sixteenth notes, accented with 'v' marks. The lower staff provides a steady accompaniment of eighth notes.

The second system continues the piece. The upper staff has a more complex melodic line with some triplets and slurs. The lower staff continues with eighth-note accompaniment. A dynamic marking of *sfz* (sforzando) is present in the lower staff.

The third system shows further development of the melody in the upper staff. The lower staff maintains the eighth-note accompaniment. A *sfz* dynamic marking is also present in the lower staff.

The fourth system continues the musical progression. The upper staff features a melodic line with various intervals and slurs. The lower staff provides consistent accompaniment.

The fifth system continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff continues with eighth-note accompaniment. A *sfz* dynamic marking is present in the lower staff.

The sixth system concludes the piece and includes first and second endings. The first ending (marked '1.') leads back to an earlier section, while the second ending (marked '2.') provides a final resolution. The upper staff features a melodic line with slurs and accents. The lower staff has a more active accompaniment with sixteenth notes. Dynamic markings of *sfz* and *ffz* are present in the lower staff.