

Babes in Toyland Musical Overview

Product Code: BH6000

To help you find the perfect musical for your next performance, we have provided this overview of the vocal and orchestral demands for this title.

Solo Songs: Yes

Ensemble/Large Chorus Songs: Yes

Main Character Details:

Alan (m): G3-A5 vocals, difficult

Mary (w): E4-E5 vocals, easy

Barnaby (m): F4-E5 vocals, moderate

Gonzorgo (m): D4-E5 vocals, moderate

Roderigo (m): D4-E5 vocals, moderate

Marmaduke (m): D4-E5 vocals, moderate

Toymaster (m): G4-D5 vocals, easy

Chorus (m/w): B3-G5 vocals, moderate

Total Number of Songs: 13

Vocal Demands: Moderate

Orchestral Demands: Difficult

Size of Orchestra: Small (2-4)

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R. EUGENE JACKSON and CARL ALETTE

BABES IN TOYLAND

Glen Macdonough - Eugene Jackson

Victor Herbert - Carl Alette

I. OVERTURE

The musical score is written for piano and violin in 2/4 time. The piano part is in the left hand, and the violin part is in the right hand. The score is divided into five systems. The first system begins with a *ff* (fortissimo) dynamic marking in the piano part and an *mp* (mezzo-piano) marking in the violin part. The key signature has one sharp (F#), and the tempo is marked 'Allegretto'. The music features a mix of eighth and sixteenth notes, with some triplet markings. The piano part includes several measures with a *ff* marking. The violin part includes several measures with a *mp* marking. The score concludes with a final measure in the piano part.

3A GYPSY MUSIC

$\text{♩} = 120$

f

This musical score is for a piano piece in 2/4 time, key of B-flat major. It consists of two systems of four measures each. The melody is in the right hand, featuring eighth-note patterns and some triplet-like figures. The bass line is in the left hand, primarily using chords and eighth-note accompaniment. A forte (*f*) dynamic marking is present in the first measure of the first system.

3B FLORETTA

$\text{♩} = 120$

f

This musical score is for a piano piece in 2/4 time, key of B-flat major. It consists of two systems of four measures each. The melody is in the right hand, featuring eighth-note patterns and some triplet-like figures. The bass line is in the left hand, primarily using chords and eighth-note accompaniment. A forte (*f*) dynamic marking is present in the first measure of the first system.

$\text{♩} = 72$ ALAN:

1. Great are my mag-i-cal charms, like cast-ing a spell o-ver
2. Are you un-hap-py in love? And does she pre-sume to ig-

This musical score is for a vocal piece in 6/8 time, key of B-flat major. It consists of two systems of four measures each. The melody is in the right hand, featuring eighth-note patterns and some triplet-like figures. The bass line is in the left hand, primarily using chords and eighth-note accompaniment. A tempo marking of $\text{♩} = 72$ and the name ALAN: are present at the beginning.

Poco Animato

some- one; I'm al- so a hoo-doo at cast-ing a voo-doo, es-
nore you? I'll give you a ses-sion to teach her a les-son and

rit. *Allegro* ♩ = 120

pe-cial-ly if she's a dumb one.
cause her to mad-ly a- dore you.

ALAN: *p*
Flor- et- ta, Flor- et- ta, the

5. HE WON'T BE HAPPY TILL HE GETS IT

$\text{♩} = 126$

BARNABY:

1. Be-
2. Well,

cause of Al-an's big in-her- i- tance, he's fil- thy rich; and
I want Mis-tress Mar-y Quite Con- tra- ry as my bride; and

when I think of all that dough I get this sud- den itch; con-
I will have her if she does-n't run some-where and hide; I

niv- ing wheels in-side my head be- gin to spin with plans on
 know that she'd be hap- py with me as a hus-band true, if

how to fin- ish him and get his cash in-to my hands. And I
 on- ly she could love me half as much as I — do. And I

won't be hap- py till I get it. Just think of all the
 won't be hap- py till I get her. For she's the fair-est

9. MUSIC FOR THE OPENING OF THE SCENE

$\text{♩} = 88$

p cresc.

f

f

rit.

10. TOYLAND

$\text{♩} = 63$

TOYMASTER: $\text{♩} = 88$

When

you've grown up, my dears, and are as old as I ____, You'll

of-ten pon-der on the years that roll so swift-ly by, my dears, that

roll so swift-ly by ____. And of the man- y lands you

will have jour-neyed through, you'll oft re-call the best of all, the

p *molto rit.*

land your child-hood knew — your child-hood knew ____.

Toy- land, Toy- land, lit- tle girl and boy land;

While you dwell with- in it __, you are ev-er hap-py then ____;

Child- hood's joy- land, mys-tic, mer-ry Toy- land;