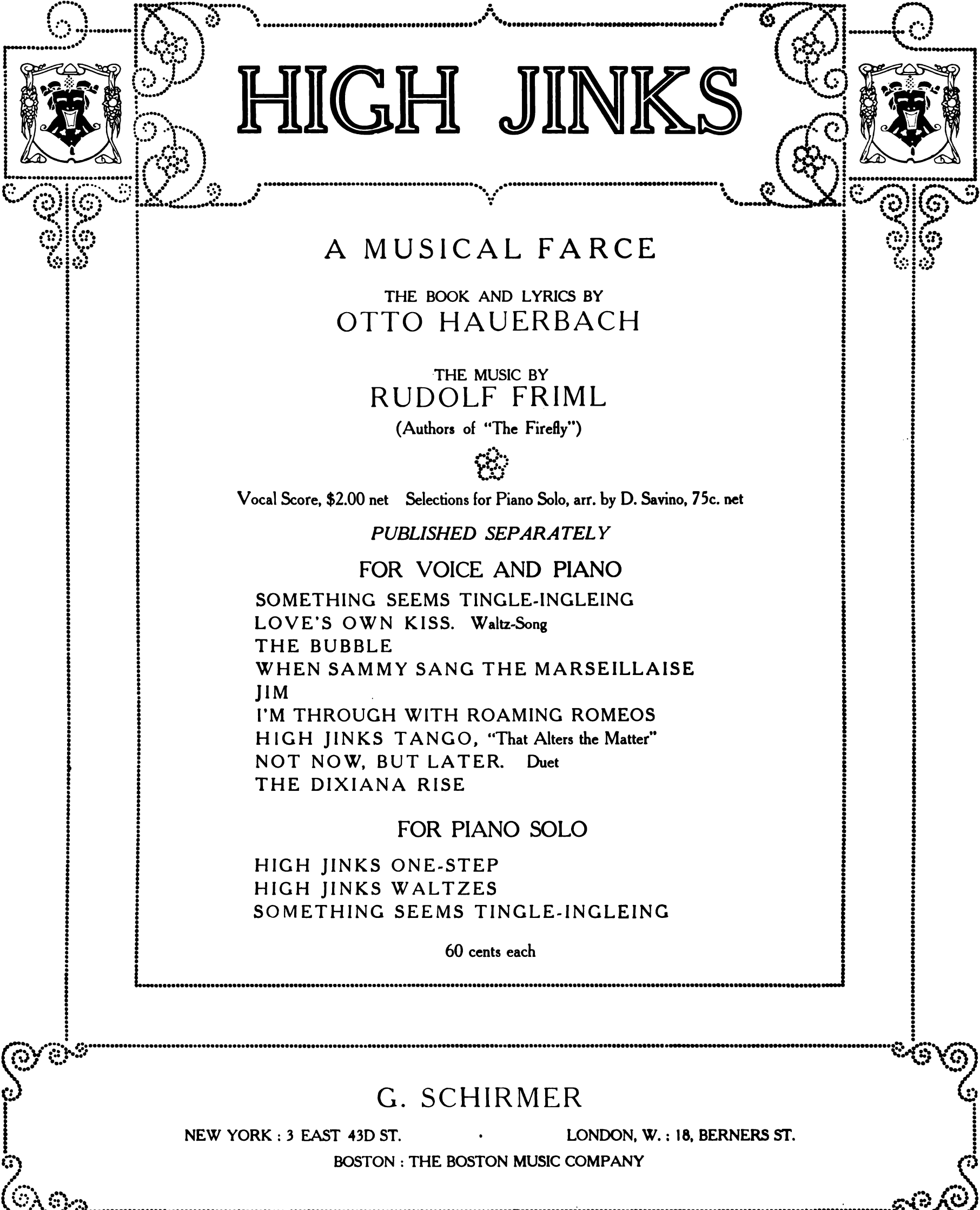


As produced under the direction of
ARTHUR HAMMERSTEIN
At the CASINO THEATRE, NEW YORK



HIGH JINKS

A MUSICAL FARCE

THE BOOK AND LYRICS BY
OTTO HAUERBACH

THE MUSIC BY
RUDOLF FRIML
(Authors of "The Firefly")



Vocal Score, \$2.00 net Selections for Piano Solo, arr. by D. Savino, 75c. net

PUBLISHED SEPARATELY

FOR VOICE AND PIANO

SOMETHING SEEMS TINGLE-INGLEING
LOVE'S OWN KISS. Waltz-Song
THE BUBBLE
WHEN SAMMY SANG THE MARSEILLAISE
JIM
I'M THROUGH WITH ROAMING ROMEOS
HIGH JINKS TANGO, "That Alters the Matter"
NOT NOW, BUT LATER. Duet
THE DIXIANA RISE

FOR PIANO SOLO

HIGH JINKS ONE-STEP
HIGH JINKS WALTZES
SOMETHING SEEMS TINGLE-INGLEING

60 cents each

G. SCHIRMER

NEW YORK : 3 EAST 43D ST.

LONDON, W. : 18, BERNERS ST.

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Tingle-ingleing

ONE-STEP

From the Musical Farce "High Jinks"

Rudolf Friml

Arranged by D. Savino

Piano

ff

mf

cresc.

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte *ff* dynamic in the beginning and a piano *p* dynamic later. It includes various note values, rests, and articulation marks such as accents and slurs.

Second system of musical notation, continuing the piece. It features a forte *f* dynamic marking. The notation includes complex rhythmic patterns and articulation marks.

Third system of musical notation, marked with a piano *p* dynamic. The music consists of intricate melodic and harmonic lines in both hands.

Fourth system of musical notation, featuring a variety of note values and articulation marks, including slurs and accents.

Fifth system of musical notation, the final system on the page, showing complex rhythmic and melodic development.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines with various articulations such as accents and slurs.

Second system of musical notation, including the dynamic marking *cresc.* in the bass staff. The notation continues with complex chordal textures and melodic fragments.

Third system of musical notation, featuring the dynamic marking *f* in the bass staff. The music shows a continuation of the complex harmonic and melodic material.

Fourth system of musical notation, including the dynamic marking *ff* in the bass staff. The notation is dense with chords and melodic lines.

Fifth system of musical notation, concluding the page with further complex musical notation in the grand staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex rhythmic patterns with many beamed notes and rests. There are several slurs and accents (marked with a 'V') throughout the system.

Second system of musical notation, continuing the piece. It features similar complex rhythmic patterns and includes several slurs and accents.

Third system of musical notation. The word *cresc.* is written above the bass staff in the middle of the system. The notation continues with complex rhythmic figures and slurs.

Fourth system of musical notation. The dynamic marking *f* (forte) is written above the bass staff towards the end of the system. The music concludes this system with a double bar line.

Fifth system of musical notation, the final system on the page. It ends with a double bar line and a fermata over the final note in the bass staff.

D.S. al Fine

SONG HITS From HIGH JINKS By OTTO HAUERBACH and RUDOLF FRIML

The Bubble

Words by
Otto Hauerbach

From the Musical Farce
"High Jinks" by
Rudolf Friml

Float on! float on! Fair bub-ble of rain-bow hue, Float
on! float on! Love's sym-bol, a las- too true! Float
on! float on! And van-ish in Heav'n's own blue With
lov-ers' tears And hopes and tears, Bub-bles all, like you!

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Something Seems Tingle-Ingling

Words by
Otto Hauerbach

From the Musical Farce
"High Jinks" by
Rudolf Friml

Refrain
1-2. Some-thing seems tin-gle-in-gle-in-gle-in-gle-in-gle-ing so
queer, Here, in your ear, Near L or and
near, Like some strange min-gling Of jin-gle-in-gle-in-gle-in-gle-ing And
tan-gle-an-gle-an-gle-an-gle-ing; Why! you want to

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Jim

Words by
Otto Hauerbach

From the Musical Farce
"High Jinks" by
Rudolf Friml

Refrain
Like a sol-dier Tall and cap-ti-va-tin', Bread of shoul-der,
Fine and fas-ci-na-tin': That was Jim, my old Jim, Gay and cle-ver,
Glo-ry be! And he was ev-er full of blar-ney From Kil-lar-ney Sure my head would

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Is This Love at Last?

Words by
Otto Hauerbach

From the Musical Farce
"High Jinks" by
Rudolf Friml

Tempo di Valse
1-2. Some-thing I can't ex-plain, Mys-tic-al want or
pain, Blend-ing of smiles and tears Fills me with hopes
and fears; Breath of a new blown rose, Breath of a fire
that glows Caught from a-bove, Ardent and vast: Ah, is this

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