

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

### **Cover Art**

*Original ceiling painting by Peg Kerfoot.*

*Special thanks to Dave Forsyth, executive director of the Gilpin Historical Society,  
and to Lawrence Kraman of Newport Classic.*

***Derri-Air***  
***(on the barroom ceiling)***

### **Composer's Note**

The Central City Opera in Colorado has performed my one-act chamber opera *The Face on the Barroom Floor* beginning in 1978 each season for thirty-three years, a wonderful stroke of luck for a composer! Newport Classic is now doing a feature length documentary film on Central City, the poem, and my opera. In the Teller House Bar at Central City, the actual portrait of "The Face" is painted on the floor; a few blocks away, there was a saloon (no longer in existence) where someone painted a portrait on the ceiling of a woman's derriere in a Can Can dress! Recently we discovered Sid Squibb's poem, which is a kind of parody of the more famous poem about "The Face." I found the Squibb poem extremely amusing and fun, and set it to music in a quasi ragtime style.

—Henry Mollicone, September, 2012

For the Central City Opera and Lawrence Kraman

# \*Derri-Air

(on the barroom ceiling)

Sid Squibb

Henry Mollicone

Moderato ♩ = 132

Baritone

Piano

4 *mf*

T'was a qui-et night, which did-n't seem right, in the Glo-ry Hole \_ Sa- loon.

*sfz* *mf*

8

Those that were there would just sit and stare As they

*sempre staccato*

\*Based on the poem "Bottoms Up, or The End of a Slip of a Miss."

Composer's Engraved Facsimile Edition.

© Copyright 1951, Newbury. Used by permission of Robert T. Squibb.

11

heard each rag - time tune. Try as they would to re - act as they should, The

15

crowd was drift - ing a - part, When out of the night, which was

18

real - ly a fright, Came a dog, a horse and a cart. — The

21

door flew wide o - pen and just out - side — a leer - ing face ap - peared;

24

— T'was a car-ni-val man — who was driv-ing the van — and

This system contains measures 24, 25, and 26. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. A large watermark is visible across the page.

27

toward the lights had steered. — With long dark face and

This system contains measures 27, 28, and 29. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. A large watermark is visible across the page.

30

coat to match He sli - thered through the door; — Took one quick look at that

This system contains measures 30, 31, and 32. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets in both hands. A large watermark is visible across the page.

62

quick as a wink, A-round the room he flew. — He

65

paused on the ceil- ing, — showed no pro- per feel- ing, But pulled out a paint- box in -

*8va* ----- | *loco*

68 rit.

*p* **Meno Mosso**

**Moderato**

*mf* ♩ = 132

stead, And paint-ed his Love, — from be - low, not a - bove, And ex -

80

She was slight-ly mis-guid-ed with in-ten-tions di-vi-ded And got in a ter-ri-ble

*mf*

This system contains measures 80 through 83. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line includes a triplet of eighth notes at the end of measure 83. The piano accompaniment is marked *mf*.

84

mess. She took up with a mi-ner,— now what could be fi-ner,— But

*f*

This system contains measures 84 through 86. The vocal line begins with a fermata over the first measure. The piano accompaniment is marked *f*.

87

she nev-er knew where to stop; She found her a-no-ther, much

*mf* *p*

This system contains measures 87 through 89. The vocal line includes a triplet of eighth notes in measure 87. The piano accompaniment has dynamic markings *mf* and *p*.

99

got-ten a word or two. And so to this day, in her own u-nique way, She is

103

still ve-ry much to be seen, — With her face in one place, and her

*rit.* *p* **Meno Mosso**

106

base up in space, With a block and a half in be- tween, — a

**Moderato** ♩ = 132 *f*

*8va* *loco* *f*



109

block and a half in be tween, \_\_\_\_\_ With a block and a

112

half in be tween. \_\_\_\_\_

114

*sfz*