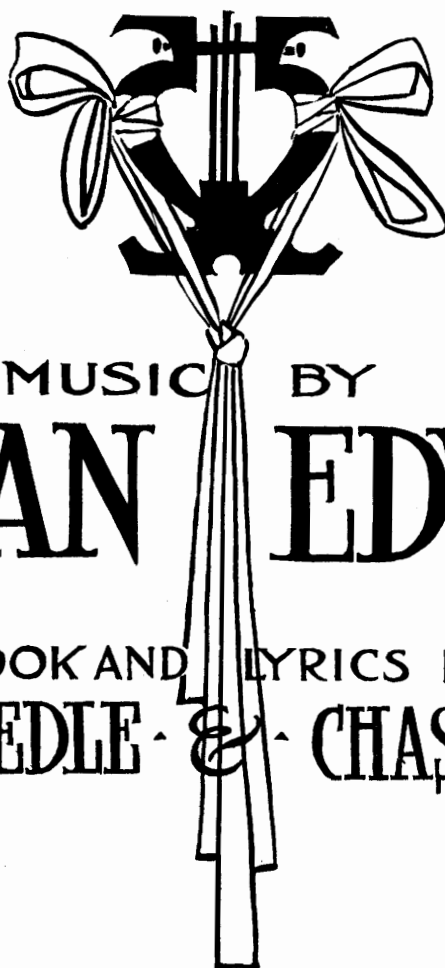


THE AMUSEMENT PRODUCING COMPANY, INC. PRESENTS
DIRECTION OF
(JOHN P. SLOCUM)

THE GAY MUSICIAN

A COMIC OPERA



MUSIC BY
JULIAN EDWARDS

BOOK AND LYRICS BY
EDWARD SIEDLE & CHAS. J. CAMPBELL

M. WITMARK & SONS
NEW YORK CHICAGO LONDON PARIS

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(Direction of JOHN P. SLOCUM)

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A COMIC OPERA

BOOK & LYRICS BY

CHAS. J. CAMPBELL

AND

EDWARD SIEDLE

MUSIC BY

JULIAN EDWARDS.

VOCAL SCORE, Pr. \$2.99 net.
" 6/="



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The Gay Musician

A NEW COMIC OPERA IN TWO ACTS

Presented by

THE AMUSEMENT PRODUCING CO., Inc.,

Direction JOHN P. SLOCUM.

Produced under the personal Direction of the Composer.

Book and Lyrics by Messrs. SIEDLE & CAMPBELL.

Music by JULIAN EDWARDS.

CAST OF CHARACTERS.

Eugene Dubois, an ambitious young composer Walter Percival
Mr. Samuel Lyons, Manager of the Novelty Theatre, N.Y. Edward Martindell
The Hon. Clarence Beresford Chas. Wellesley
Capt. George Fish, Retired Sea Captain Joseph C. Miron
A. Corker, Retired Wine Merchant Chas. Campbell
Hank Hickory, Policemen of the Village L. R. Lefferson
Harry Woods F. W. Faber
Walter Baker }
John Smith } Members of the Glee Club { Eugene Herbert
Tom Murray } Thos. B. McCormick
Maude Granville, Prima Donna of the Novelty Theatre, N.Y. Amelia Stone
Marie Dubois, wife of Eugene Sophie Brandt
Matilda Yager, his Mother-in-Law. Martha George
Hilda Brandon, Soubrette of the Novelty Theatre, N.Y. Olga Von Hatzfeld
Kitty Connor, Servant of Marie Dolly Eads
Suzanne, French Maid in service of Maud. Grace Macartie
Delia, Servant of Maude Katherine Howland
Dorothy }
Helen Knowles } Members of the Glee Club { Florence Lindley
Olie Weber } Francesca Le Clair
Lilly Sherwood } Gabrielle Bacot
 } Jean Erickson

Modistes, Milliners, Shop Girls, Messengers,
Servants, Delivery Drivers, Footmen, Florists, etc., etc.

SYNOPSIS OF SCENES.

Act I—The Home of Eugene Dubois, Bensonhurst.
Act II—Hall in the Home of Maude Granville, New York City.

Musical Director Signor A. D. Novellis

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OPENING NUMBER.

No 1. We Won't Do A Thing To His Opera.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegretto.

Piano.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'ff'. The music features a rhythmic accompaniment with chords and moving lines in both hands. The second system continues the piece, with a first ending bracket over the final two measures. The third system includes a second ending bracket and a dynamic change to 'p'. The fourth system concludes with the word 'Curtain.' written above the staff. The fifth system begins with a dynamic of 'mf' and includes a 'cresc.' (crescendo) marking. The score ends with a final cadence.

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“Tous droits d’Edition et
d’Execution reserves pour
tous pays!”

p *cresc.*

f

HANK: Swings Piano into position.

How's that?

ff

Trys his voice.

Haw! Haw! Haw! Haw! I'm

ff

KITTY.

just a lit-tle hoarse. A lit-tle horse? More — like a donk-ey, Hank! You

She dusts the piano.
bray! and look, all fin-ger-marks!

Your dirt - y

HANK. Taking Kitty's face in his hands.

paws of course!

Andante.

Now! where's that kiss _____ for help - ing you?

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features a steady bass line and chords in the right hand.

Allegretto.
KITTY.

Oh! _____ Go a - way! Go a - way! _____

The second system continues with the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment includes a dynamic marking of *f* (forte) and features a rhythmic pattern of eighth notes in the right hand and a more complex bass line.

Enter the men of the Glee Club.

ff

The third system is entirely instrumental piano accompaniment on two staves. It features a dynamic marking of *ff* (fortissimo) and a complex, rhythmic texture with many chords and moving lines in both hands.

CHORUS.

TENOR and BASS. *unis.*

Here we are and all in a bunch! Like old Brown's cows in

clo - ver, Where — is your mas - ter, Kate, And how is Mrs Du -

KATE.

Both of 'em ner - vous as kit - tens, An - xious to get it

bois? —

o - ver.

Ner - vous a - bout our sing - ing! Wait till we start! Oh

ff

joy! oh, oh, oh, oh, oh, oh, We

p

CHORUS.

TENOR. *cresc.*

BASS.

won't do a thing to his op - 'ra, eh? We'll pol- ish it off in the

mf

Glee Club way! Not half a tone off And a half a beat slow, Well!

f *rit.* *rit.* *a tempo.*

we should e - ja - cu - late, Oh, dear, no! We hit a fast clip in the

ff *rit.* *rit.* *mp a tempo.*

The first system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and a ritardando (*rit.*) marking. The lyrics are "we should e - ja - cu - late," followed by "Oh, dear, no! We" and "hit a fast clip in the". The bottom staff is a piano accompaniment in bass clef, starting with a fortissimo (*ff*) dynamic and a ritardando (*rit.*) marking. It features a series of chords and a melodic line in the bass. The tempo returns to *a tempo.* in the final measure.

Mix - ville club, There is - n't a voice You could call a scrub! We could

The second system continues the vocal line and piano accompaniment. The vocal line (top staff) has lyrics: "Mix - ville club, There is - n't a voice You could call a scrub! We could". The piano accompaniment (bottom staff) continues with chords and a bass line. The tempo remains *a tempo.*

go on the stage, Make a three time hit! If we

The third system continues the vocal line and piano accompaniment. The vocal line (top staff) has lyrics: "go on the stage, Make a three time hit! If we". The piano accompaniment (bottom staff) continues with chords and a bass line. The tempo remains *a tempo.*

got a chance with a so - lo bit.

The first system consists of a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "got a chance with a so - lo bit." The piano accompaniment is on two staves (treble and bass clef). The key signature has one flat (B-flat). The music is in a 4/4 time signature. The vocal line starts with a quarter note, followed by a half note, and then a quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

SOPRANO.
Enter Girls.

ALTO.

Are we late? we're

Are we late? we're

The second system features two vocal lines (Soprano and Alto) and piano accompaniment. The Soprano line has lyrics: "Are we late? we're". The Alto line has lyrics: "Are we late? we're". The piano accompaniment is on two staves. The key signature changes to two flats (B-flat and E-flat). The music is in a 4/4 time signature. The vocal lines are on a single staff each. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p* (piano) is present.

KATE.

You might a took it eas - y.

all out of breath!

Oh - dear! it's so un -

The third system features KATE's vocal line and piano accompaniment. The vocal line has lyrics: "You might a took it eas - y." The piano accompaniment is on two staves. The key signature changes to two sharps (F# and C#). The music is in a 4/4 time signature. The vocal line is on a single staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

SOPRANO.

la - dy - like, To run and puff and blow.

ALTO.

TENOR and BASS.

unis.

Puff and blow? Thats

p

cresc.

na - tu - ral! Ex - cuse it, You are so breez - y,

cresc.

And girls when start - ing, us - ual - ly puff be - fore they go.

SOPRANO and ALTO.

Love - ly weath - er! is - n't it, boys? A tri - fle sun - ny!

TENOR and BASS.

Oh, great!

I

It all de -

like the sha - dy spots some - times don't you?

pend!

There's a moon to - night

p

cresc.

Why so did I! that's

And I thought

f

fun - ny!

Ha, ha, ha, ha, ha, ha, ha, ha,

f

ha!

rit.

Ha, ha, ha, ha, ha, ha, ha, ha,

rit.

a tempo.

We won't do a thing to his op - 'ra, eh? We'll

ha!

mf a tempo.

pol - ish it off in the Glee Club way! Not half a tone off, And a

ff rit. half a beat slow, Well! *rit.* we should e - ja - cu - late, *rit.* Oh, dear, no! We

rit. *rit.*

a tempo.

hit a fast clip in the Mix - ville club, There is - nt a voice you could

mp a tempo.

call a scrub! We could go on the stage, make a three time hit, If we

got a chance with a so - lo bit.

DANCE.

Con Spirito.

First system of musical notation, measures 1-3. The piece is in 6/8 time and features a *ff* dynamic marking. The right hand plays chords with accents, while the left hand plays a rhythmic pattern of eighth notes.

Second system of musical notation, measures 4-6. The right hand features a triplet of chords in measure 5, marked with an accent. The left hand continues with eighth notes.

Third system of musical notation, measures 7-9. The right hand plays chords with various accidentals, including a natural sign in measure 8. The left hand continues with eighth notes.

Fourth system of musical notation, measures 10-12. The right hand plays chords with accents. The left hand continues with eighth notes.

Fifth system of musical notation, measures 13-15. The right hand features a triplet of chords in measure 13, marked with an accent. The left hand continues with eighth notes. The system concludes with a double bar line.

Nº 2. Hail! To The Queen Of Beauty.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Vivace.

Marie plays Piano while Eugene directs the Chorus.

Piano. *ff*

CHORUS.

Then Hail! to the Queen of Beau - ty!

Then Hail! to the Queen of Beau - ty!

EUGENE.

No, no, no, no! Don't grind it! now—

Then Hail! to the

Then Hail! to the

Queen of Beau - ty! Fair as a lil - y she

Queen of Beau - ty! Fair as a lil - y she

Gin - ger! Snap! on ev - 'ry hail! Sing—

Then

Then

ff

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Gin - ger! Snap! on ev - 'ry hail! Sing—". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *ff* (fortissimo) is present at the end of the piano part.

Rit - ard - an - do!

Hail! to the Queen of Beau - ty! Fair as a

Hail! to the Queen of Beau - ty! Fair as a

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Rit - ard - an - do!" followed by "Hail! to the Queen of Beau - ty! Fair as a" on two staves. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *ff* (fortissimo) is present at the end of the piano part.

Rall-en - tan - do!

lil - y, she From fin - ger tips to

lil - y, she From fin - ger tips to

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. Below this staff, the tempo instruction 'Rall-en - tan - do!' is written. The second and third staves are vocal staves for two voices, both with treble clefs and the same key signature. They both begin with a whole note G4, followed by a half note A4, and then a quarter note B4. The lyrics 'lil - y, she From fin - ger tips to' are written below these staves. The fourth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. It features a series of chords and single notes, including a whole note G4 in the bass and a half note A4 in the treble, followed by a quarter note B4 in the bass and a quarter note C5 in the treble.

Oh,

ros - y lips, A mod - el of pu - ri - tee.

ros - y lips, A mod - el of pu - ri - tee.

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps. It begins with a whole rest, followed by a half note G4, and ends with a half note G4 marked with an accent (>). Below this staff, the tempo instruction 'Oh,' is written. The second and third staves are vocal staves for two voices, both with treble clefs and the same key signature. They both begin with a whole note G4, followed by a half note A4, and then a quarter note B4. The lyrics 'ros - y lips, A mod - el of pu - ri - tee.' are written below these staves. The fourth staff is the piano accompaniment, with a grand staff and the same key signature. It features a series of chords and single notes, including a whole note G4 in the bass and a half note A4 in the treble, followed by a quarter note B4 in the bass and a quarter note C5 in the treble.

give it more life and vim! It's dead, and

p

flat, and stale, Once more! Once more! Come on!

cresc.

CHORUS.

Then hail! to the bride in her youth-ful tide, And hail! to the

Then hail! to the bride in her youth-ful tide, And hail! to the

ff

words she'll say That tear - ful trem - bling trip - let

words she'll say That tear - ful trem - bling trip - let

EUGENE. Pleadingly.

Please, sing with more ex - pres - sion

Let it flow! Press on the

tips! and lips! _____ And pu - ri - tee, just

so, _____ Don't drag that trem - bling

trip - let _____

CHORUS.

Ha, ha, ha, ha, ha, ha!

Ha, ha, ha, ha!

f

What are you laugh-ing at?

p

SOLO SOPRANO. It

The trem - bling trip - let, that seems hard.

p

is - nt fun - ny! not a bit! Hit it

for - tel then re - tard; Once more! Once more! Come on!

Tem - po ru -

CHORUS.

Then hail! to the Queen of beau - ty!

Then hail! to the Queen of beau - ty!

The musical score for the chorus consists of three systems. The first system shows a vocal line with the lyrics 'Tem - po ru -' and a piano accompaniment. The second system is labeled 'CHORUS.' and features two vocal lines with the lyrics 'Then hail! to the Queen of beau - ty!' and a piano accompaniment. The piano accompaniment is written in treble and bass clefs, with a key signature of one sharp (F#) and a 4/4 time signature.

ba - to! Now, ben mar - ca - to!

Fair as a lil - y she From fin - ger -

Fair as a lil - y she From fin - ger -

The second part of the musical score consists of three systems. The first system shows a vocal line with the lyrics 'ba - to! Now, ben mar - ca - to!' and a piano accompaniment. The second system features two vocal lines with the lyrics 'Fair as a lil - y she From fin - ger -' and a piano accompaniment. The piano accompaniment is written in treble and bass clefs, with a key signature of one sharp (F#) and a 4/4 time signature.

For - tel

tips, to_ ros - y lips, A_ mod - el of pu - ri -

tips, to_ ros - y lips, A_ mod - el of pu - ri -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves, both with lyrics. The piano accompaniment is written for the right and left hands on a grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is indicated as 'For - tel'.

Rall-en - tan - do un po - col

tee_ Then hail! to the bride in her youth - ful

tee_ Then hail! to the bride in her youth - ful

The second system of the musical score continues with a vocal line and piano accompaniment. The vocal line has two staves with lyrics. The piano accompaniment is on a grand staff. The tempo/mood is indicated as 'Rall-en - tan - do un po - col'. The lyrics for the vocal parts are: 'tee_ Then hail! to the bride in her youth - ful'.

Now then sing this "con
 tide, and hail to the words she'll say, — — — That
 tide, and hail to the words she'll say, — — — That

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with chords and some melodic lines.

un poco rit.

fuo - co!"

tear - ful, trem - bling trip - let, Love! hon - or! and o -
 tear - ful, trem - bling trip - let, Love! hon - or! and o -

un poco rit.

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with chords and some melodic lines.

a tempo.

La, la, la, la, la, la, ————— La, la, la, la, la,

bey! Hon - or love and o - bey.

bey! Hon - or love and o - bey.

p a tempo. *f*

Meno mosso.

la, ————— If you sing it like

Hon - or love and o - bey. —————

Hon - or love and o - bey. —————

ff *rit.* *p*

that, it will do; We'll pass it and take the next cue.

Moderato.

p

Stac- ca - to! Vi - bra - to!

pp

CHORUS.

Love - light! love - light! beam - ing in your eyes, — Your lips

Love - light! love - light! beam - ing in your eyes, — Your lips

pp

251811

Le - ga - to! Pia - no, then re - tard!

dear lips, breath - ing bliss - ful sighs, Your heart,

dear lips, breath - ing bliss - ful sighs, Your heart,

The first system of the musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with the instruction 'Le - ga - to!' followed by 'Pia - no, then re - tard!'. The lyrics 'dear lips, breath - ing bliss - ful sighs, Your heart,' are repeated on two staves. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

Fu - ga - to! Pun - ta - to!

sweet - heart, beat - ing fast to mine; — Thy love!

sweet - heart, beat - ing fast to mine; — Thy love!

The second system of the musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with the instruction 'Fu - ga - to!' followed by 'Pun - ta - to!'. The lyrics 'sweet - heart, beat - ing fast to mine; — Thy love!' are repeated on two staves. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

allarg.

This is not so hard. Now then, *cresc-en-do!* Dim-in-u-en - dol

cresc. my love! best di-vine! best di-vine! dear-est best di-

my love! best di-vine! best di-vine! dear-est best di-

cresc. *allarg. f*

Vivace.

Bra - vo!

ff. vine! best, di - vine!

vine! best, di - vine!

Vivace.

ff.

accel.

No. 3. The Lovelight Beaming From Your Eyes.

(Lovelight.)

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Andante.

Piano.

Tempo di Valse - Lento.

EUGENE.

Love! when I wake at morn and see the sun, I think of

thee! I think of thee! Dear! in the twi - light soft, when

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day is done, I think of thee! of thee!

un poco piu.

Sweet! when the Moon's a - sleep and all is still

rit. p.

un poco rit. *un poco piu.*

In dark-est night, Thy spir - it gent - ly

colla voce. pp.

rit.

leads me on un - til I find the light.

rit. pp.

pp

Love - light! love - light! Beam - ing from your eyes

pp

cresc.

Your lips! dear lips! Breath - ing bliss - ful sighs;

Sweet heart! your heart, Beat - ing fast to

rit.

mine; — Thy love! My love! Dear - est, best, di -

rit.

a tempo.

vine!

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note. The piano accompaniment features a series of triplets in the right hand, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The bass line provides harmonic support with chords.

Tho' love may change and you, some-time, for - get, I'd cling to

The second system continues the vocal melody and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment continues with chords and some melodic fragments in the right hand.

thee, I'd cling to thee; Tho' we in aft - er years as

The third system continues the vocal melody and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment continues with chords and some melodic fragments in the right hand.

stran - gers meet, I'd cling to thee, to thee.

The fourth system concludes the vocal melody and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment continues with chords and some melodic fragments in the right hand.

un poco piu. *un poco rit.*

Tho' hope were dead and gone, I'd cling to thee — No time could

un poco piu. *rit.*

blight Fond mem - o - ries of love and faith and you! and gold - en

pp

light. Love - light! Love - light! Beam - ing from your

cresc.

eyes, — Your lips! dear lips! Breath - ing bliss - ful

MARIE.

Ah! Sweet heart! your heart, Beat - ing fast_ to
sighs: Sweet heart! your heart, Beat - ing fast_ to

This system contains the first two lines of the vocal melody and the piano accompaniment. The vocal lines are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are: "Ah! Sweet heart! your heart, Beat - ing fast_ to sighs: Sweet heart! your heart, Beat - ing fast_ to".

mine. Thy love! my love!
mine. Thy love! my love!

This system contains the third and fourth lines of the vocal melody and the piano accompaniment. The lyrics are: "mine. Thy love! my love! mine. Thy love! my love!". The piano accompaniment includes a *cresc.* (crescendo) marking.

rit. dear - est, best, di - vine.
rit. dear - est, best, di - vine.

decresc. *pp*

This system contains the fifth and sixth lines of the vocal melody and the piano accompaniment. The lyrics are: "dear - est, best, di - vine. dear - est, best, di - vine.". The piano accompaniment includes *rit.* (ritardando), *decresc.* (decrescendo), and *pp* (pianissimo) markings. The system ends with a double bar line.

That's How I Get Treated.

No 4.

Lyric by
CHAS. J. CAMPBELL.Music by
JULIAN EDWARDS.

Allegretto.

Piano.

When I sailed for the
shore of the In - dies, I swore To you I'd be true, If I
lived till I died; And that's no eas - y job for a
salt wa - ter slob, 'Cos nice lit - tle mer - maids will drift a - long -

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side. They've hoaxed me and coaxed me and tipped me a

flip-per, But nev-er a one touched the lips of your

skip-per; Says I, "By one wom-an a-lone, they'll be

dolce.

f meno mosso.

greet-ed." Now! here I come back, And that's how I get treat-ed!

f

Tempo primo.

I got wrecked on a

mp

reef, and was ate up with grief, When sav - a - ges ate ev - 'ry

one of my crew; They were hun - gry for me, But the

Queen, don't you see, Cast eyes on my beau - ty, but I thought o'

you. For five years she kept me on that Is - land of

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a half note 'you', a quarter note 'For', a half note 'five', a quarter note 'years', a half note 'she', a quarter note 'kept', a half note 'me', a quarter note 'on', a half note 'that', a quarter note 'Is', a half note 'land', and a quarter note 'of'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

cor - al, Till she died o' grief be-cause I was so

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'cor', a half note 'al', a quarter note 'Till', a half note 'she', a quarter note 'died', a half note 'o'', a quarter note 'grief', a half note 'be-cause', a quarter note 'I', a half note 'was', and a quarter note 'so'. The piano accompaniment continues with similar chordal and melodic patterns.

mor - al; I swam sev - en miles, — When a "Sail" my eyes

dolce.

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'mor', a half note 'al;', a quarter note 'I', a half note 'swam', a quarter note 'sev', a half note 'en', a quarter note 'miles,', a half note '—', a quarter note 'When', a half note 'a', a quarter note '"Sail"', a half note 'my', and a quarter note 'eyes'. The piano accompaniment includes a *dolce.* marking. The key signature changes to one flat (B-flat) in the second measure of the piano part.

f *meno mosso.*

greet-ed, Now! here I come back, And that's how I get treat - ed!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note 'greet-ed,', a quarter note 'Now!', a half note 'here', a quarter note 'I', a half note 'come', a quarter note 'back,', a half note 'And', a quarter note 'that's', a half note 'how', a quarter note 'I', a half note 'get', and a quarter note 'treat - ed!'. The piano accompaniment includes a *f* marking and a *meno mosso.* marking. The key signature remains one flat (B-flat).

Tempo primo.

I've been strand-ed on

mp

shoals, Where the 'fin - i - tive Soles Flopped 'round with the Lob - sters, the

Sharks and the Whales; But I'll swear 'til I'm blue, I thought on - ly of

you, When I turned a deaf ear to their glit - ter - ing tails. I've

laughed at the gales, as I. bat - tled the bil - lows, When

think - ing of you, tucked up snug in your pil - lows And dream - ing of

dolce.

me, — I was that much con - ceit - ed; Now! here I come back, and

f *meno mosso.*

that's how I get treat - ed.

No 5.

My Soldier Boy.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegro. Marie plays the piano, Eugene conducts.

Piano.

CHORUS.

Hail to the Queen of Beau-ty, To you we bend the knee For we

Hail to the Queen of Beau-ty, To you we bend the knee For we

know this day, You have an-swered "Nay," To a lov-er of high de-gree;—

know this day, You have an-swered "Nay," To a lov-er of high de-gree;—

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Hail! to the maid who is not a-fraid, her fa-ther to de-fy, For the

Hail! to the maid who is not a-fraid, her fa-ther to de-fy, For the

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "Hail! to the maid who is not a-fraid, her fa-ther to de-fy, For the".

MAUDE. *rit.*

If you knew him you'd know why.

sake of some one dear-er.

sake of some one dear-er.

p *ff*

The second system features a vocal line for MAUDE and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "If you knew him you'd know why. sake of some one dear-er. sake of some one dear-er." The piano accompaniment includes dynamic markings *p* and *ff*.

Moderato.

Some one! knows I am sigh-ing for him,

pp

With love I'm dy-ing for him, Fa-ther de-fy-ing for him Some one who is

cresc.

cresc. *un poco rit.* *p a tempo.*

fond and true And oh, it sets my heart a flut-ter; My thoughts

un poco rit.

all seem to flow to him, My se-crets all go to him, I

tell all I know to him, The ver - y truth, be - cause, for - sooth, My

love for him is ut - ter, My— love for him is ut - ter. And

p

best of all 'my lov - er is a sol - dier boy!

CHORUS.

A sol - dier boy. A

A sol - dier boy.

A

ff

Full six feet tall with - out his boots; My sol - dier boy.

sol - dier boy. Her

sol - dier boy. Her

sol - dier boy.

p *ff*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "Full six feet tall with - out his boots; My sol - dier boy." The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. It features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *ff* (fortissimo).

And best of

sol - dier boy. Her sol - dier boy.

sol - dier boy.

Her sol - dier boy.

f

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "And best of sol - dier boy. Her sol - dier boy." The piano accompaniment continues with two staves. Dynamics include *f* (forte). The system concludes with a double bar line.

Allegro brillante.

all, there's noth-ing small, A - bout a

mf

dash - ing sol - dier boy! If six feet

CHORUS.

A sol - dier boy!

A sol - dier boy!

tall with - out his boots, A hand - some,

p

slash - ing, sol - dier boy!

A sol - dier

A sol - dier

The first system of the musical score features a vocal line in G major with lyrics "slash - ing, sol - dier boy!". Below it are two staves for piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The lyrics "A sol - dier" and "A sol - dier" are placed under the piano staves.

In fight - ing times, A man to fear!

boy!

boy!

p

The second system continues the musical score. The vocal line has lyrics "In fight - ing times, A man to fear!". Below it are two staves for piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The lyrics "boy!" and "boy!" are placed under the piano staves. A piano dynamic marking (*p*) is present at the beginning of the piano accompaniment.

In love and peace, a dar - ling

pp
Tum ti ti tum ti ti tum ti ti tum ti ti

pp
Tum ti ti tum ti ti tum ti ti tum ti ti

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a whole rest followed by quarter notes G4, A4, B4, and C5. The lyrics 'In love and peace, a dar - ling' are written below. The second and third lines are piano accompaniment, both marked *pp*. They feature a rhythmic pattern of eighth notes: 'Tum ti ti tum ti ti tum ti ti tum ti ti'. The piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line.

dear! — A prop - er sort of man, 'tis clear; —

tum A dar - ling dear!

tum A dar - ling dear!

Detailed description: This system contains the next two lines of music. The top line is a vocal melody in G major, starting with a whole note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The lyrics 'dear! — A prop - er sort of man, 'tis clear; —' are written below. The second and third lines are piano accompaniment. The right hand part has the lyrics 'tum A dar - ling dear!' and features a melodic line with eighth notes. The left hand part has the lyrics 'tum A dar - ling dear!' and features a bass line with chords. The piano accompaniment continues with a similar rhythmic pattern.

senza rit.

A slash - ing, dash - ing, sol - dier boy! _____

A sol - dier boy!

A sol - dier boy!

ff

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'A slash - ing, dash - ing, sol - dier boy!' with a long horizontal line extending from the end. The piano accompaniment consists of two staves. The right hand has a melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* is placed above the piano part.

Moderato.

p

Some one woo's en - er - get - i - cal - ly!

p

Detailed description: This system features a vocal line and piano accompaniment. The tempo is marked *Moderato*. The vocal line begins with a rest, followed by the lyrics 'Some one woo's en - er - get - i - cal - ly!'. The piano accompaniment is in 2/4 time. The right hand has a melody with eighth and quarter notes, and the left hand has a bass line with eighth and quarter notes. Dynamic markings of *p* are present above the piano part.

Wins me, mag-net - i - cal - ly! Pleads most pa-thet - i - cal - ly! How could I my

cresc.

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Wins me, mag-net - i - cal - ly! Pleads most pa-thet - i - cal - ly! How could I my'. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *cresc.* is placed above the piano part.

un poco rit. *p a tempo.*

ny, when I am yearning for ca-ress-es? If he

un poco rit.

real-ly re-quires me, Not on-ly de-sires me, but

al-so in-spires me! What choice have I, but to re-ly on

just what he pro-fess-es? On just what he pro-fess-es? For

p

best of all my lov - er is a sol - dier boy!

CHORUS.

A sol - dier boy. A

A sol - dier boy.

A

ff

Full six feet tall with - out his boots, my sol - dier boy!

sol - dier boy. Her

Her

sol - dier boy.

p

ff

And best of

sol - dier boy! Her sol - dier boy!

sol - dier boy!

Her sol - dier boy!

Detailed description: This system contains four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter rest, and then a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "And best of" are written below this staff. The second staff is a vocal line with a treble clef and a key signature of one sharp. It starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "sol - dier boy!" are written below. The third staff is a vocal line with a treble clef and a key signature of one sharp, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "sol - dier boy!" are written below. The fourth staff is a piano accompaniment line with a bass clef and a key signature of one sharp, starting with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The lyrics "Her sol - dier boy!" are written below.

f

3

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff, both with a key signature of one sharp. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A dynamic marking of *f* (forte) is placed between the staves. A triplet of eighth notes is marked with a "3" and a slur in both staves.

all, _____ there's noth - ing small _____ A - bout a

mf

Detailed description: This system contains four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "all, _____ there's noth - ing small _____ A - bout a" are written below. The second staff is a vocal line with a treble clef and a key signature of one sharp, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "all, _____ there's noth - ing small _____ A - bout a" are written below. The third staff is a vocal line with a treble clef and a key signature of one sharp, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "all, _____ there's noth - ing small _____ A - bout a" are written below. The fourth staff is a piano accompaniment line with a bass clef and a key signature of one sharp, starting with a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The lyrics "all, _____ there's noth - ing small _____ A - bout a" are written below. A dynamic marking of *mf* (mezzo-forte) is placed between the staves.

dash - ing, sol - dier boy! If six feet

CHORUS.
A sol - dier boy!
A sol - dier boy!

The first system of music features a vocal line in G major with lyrics "dash - ing, sol - dier boy! If six feet". Below it is a chorus section with two vocal parts, both singing "A sol - dier boy!". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

tall with - out his boots, A hand - some

p

The second system continues the vocal line with lyrics "tall with - out his boots, A hand - some". The piano accompaniment includes a dynamic marking of *p* (piano) in the bass line.

slash - ing, sol - dier boy! In fight - ing

CHORUS.
A sol - dier boy!
A sol - dier boy!

p

The third system features a vocal line with lyrics "slash - ing, sol - dier boy! In fight - ing". It includes a chorus section with two vocal parts singing "A sol - dier boy!". The piano accompaniment includes a dynamic marking of *p* (piano) in the bass line.

times _____ A man to fear _____ In love and

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a long note on 'times', followed by a melodic phrase for 'A man to fear', and ends with 'In love and'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

peace, a dar - - ling dear! _____

The second system continues the vocal line with 'peace, a dar - - ling dear!' followed by a long note. The piano accompaniment continues with the same rhythmic pattern.

CHORUS.

Rum ti ti tum ti ti tum ti ti tum ti ti tum, A dar - ling

Rum ti ti tum ti ti tum ti ti tum ti ti tum, A dar - ling

The chorus section consists of two vocal lines and piano accompaniment. The vocal lines are identical and feature a rhythmic pattern of eighth notes. The piano accompaniment provides a steady bass line with chords.

The final system of music shows the piano accompaniment concluding the piece. The right hand plays a melodic line, and the left hand plays chords.

— A prop - er sort of man 'tis clear — A slash - ing
dear!
dear!

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "— A prop - er sort of man 'tis clear — A slash - ing". Below the vocal line are two staves for piano accompaniment, both in treble clef, with the word "dear!" written below each. The piano accompaniment consists of chords and some melodic fragments. The bottom system of this block shows the piano accompaniment in both treble and bass clefs, with a dynamic marking of *ff* (fortissimo) at the beginning.

dash - ing, sol - dier boy, — Ah!
And best of all
And best of all

The second system of the musical score continues the vocal line with the lyrics "dash - ing, sol - dier boy, — Ah!". Below the vocal line are two staves for piano accompaniment, both in treble clef, with the lyrics "And best of all" written below each. The piano accompaniment features a dynamic marking of *f* (forte) and includes sustained chords. The bottom system of this block shows the piano accompaniment in both treble and bass clefs, with a dynamic marking of *ff* (fortissimo) at the beginning.

— there's noth - ing small — A - bout a dash - ing

— there's noth - ing small — A - bout a dash - ing

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with lyrics: "— there's noth - ing small — A - bout a dash - ing". The piano accompaniment is written in two staves (treble and bass clefs) and provides harmonic support with chords and moving lines. The lyrics are repeated in a second vocal staff below the first.

Ah — Ah —

sol - dier boy! — If six feet tall —

sol - dier boy! — If six feet tall —

The second system of the musical score continues with a vocal line and piano accompaniment. The vocal line begins with a melodic phrase: "Ah — Ah —". This is followed by the lyrics: "sol - dier boy! — If six feet tall —". The piano accompaniment continues with harmonic support. The lyrics are repeated in a second vocal staff below the first. A dynamic marking of *p* (piano) is visible in the piano accompaniment.

Ah Ah

with-out his boots, A hand-some slash - ing, sol - dier

with-out his boots, A hand-some slash - ing, sol - dier

This system contains the first vocal entry. The vocal line starts with a melodic phrase marked 'Ah' and continues with the lyrics 'with-out his boots, A hand-some slash - ing, sol - dier'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

This block shows the piano accompaniment for the first system, consisting of a treble and bass clef staff. The bass line is a consistent eighth-note pattern, while the treble line provides harmonic support with chords and melodic fragments.

Ah

boy In fight - ing times A man to

boy In fight - ing times A man to

This system contains the second vocal entry. The vocal line begins with a melodic phrase marked 'Ah' and continues with the lyrics 'boy In fight - ing times A man to'. The piano accompaniment continues with the same eighth-note bass line and treble accompaniment.

p

This block shows the piano accompaniment for the second system. It includes a dynamic marking of *p* (piano) in the bass line. The accompaniment maintains the rhythmic and harmonic structure established in the first system.

Ah, _____

fear! _____ In love and peace A dar - ling

fear! _____ In love and peace A dar - ling

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase, followed by a long note with a fermata. The lyrics "Ah," are written below this note. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The key signature has one sharp (F#).

allarg.

A prop - er sort of man, 'tis

dear! _____

dear! _____

allarg.

The second system continues the musical score. It features a vocal line with the lyrics "A prop - er sort of man, 'tis" and a piano accompaniment. The tempo marking *allarg.* (allargando) is present above the vocal line. The piano accompaniment includes a treble and bass clef with chords and moving lines. The key signature has one sharp (F#).

clear;— A slash - ing, dash - ing, sol - dier

A slash - ing, dash - ing, sol - dier

A slash - ing, dash - ing, sol - dier

rit.

Detailed description: This system contains three vocal staves. The top staff has lyrics: "clear;— A slash - ing, dash - ing, sol - dier". The middle and bottom staves have lyrics: "A slash - ing, dash - ing, sol - dier". The music is in G major and 4/4 time. The top staff features a melodic line with a fermata on the final note. The middle and bottom staves provide harmonic support. A *rit.* (ritardando) marking is placed above the top staff in the third measure.

ff rit.

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music features a steady accompaniment with some melodic movement in the right hand. A *ff rit.* (fortissimo ritardando) marking is placed above the right-hand staff in the third measure.

boy!—

boy!—

boy!—

Detailed description: This system contains three vocal staves. Each staff has the lyric "boy!" followed by a long horizontal line indicating a sustained note. The music is in G major and 4/4 time. The top staff has a melodic line with a fermata. The middle and bottom staves provide harmonic support.

p *ff*

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music features a steady accompaniment with some melodic movement in the right hand. A *p* (piano) marking is placed above the right-hand staff in the third measure, and a *ff* (fortissimo) marking is placed above the right-hand staff in the fourth measure.

Entrance.

No 5b.

Music by
JULIAN EDWARDS.

Allegretto.

Piano.

Enter Maude, Hilda, Mr. Lyons, Clarence over the bridge, followed by the Glee-

Club.

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The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes, followed by a half note with a sharp sign. The bass staff provides a harmonic accompaniment with chords and eighth notes.

The second system continues the musical piece. It features a piano (*p*) dynamic marking. A fermata is placed over the final measure of the treble staff, which contains a complex melodic figure. The bass staff continues with its accompaniment.

(DIALOGUE.)

The third system is labeled "(DIALOGUE.)" and features a pianissimo (*pp*) dynamic marking. The treble staff has a melodic line with rests, while the bass staff has a more active accompaniment with eighth notes.

The fourth system shows the continuation of the accompaniment in the bass staff, with a series of chords and eighth notes. The treble staff is mostly empty, with a few chords in the first measure.

The Box Office Tells The Story.

No. 6.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Tempo di Valse.

Piano.

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part is marked *ff* (fortissimo) and *pp* (pianissimo). The lyrics are: "You see the first What gov - erns the night of a play, The Press A - gent de - 'Land of the Free,' Where the wise ones are clares it 'a knock - - out.' You may call it 'a rich and con - tent - - ed. 'Tis a large dol - lar".

You see the first
What gov - erns the
night of a play, The Press A - gent de -
"Land of the Free," Where the wise ones are
clares it "a knock - - out." You may call it "a
rich and con - tent - - ed. 'Tis a large dol - lar

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go" the first night-ers say so, With a sat - is - fied
sign. All of - fi - cials in line Rec - o - gnise it when -

air, as they flock out; For the auth - or of
ev - er pre - sent - ed. There's a box of - fice

course, it means fame; And the act - ors all
near to each place That is run for our

share in the glo - - ry, But the man - a - gers "Phiz" shows how
"Na - tion - al Glo - - ry." Ask a fav - or and see what the

pp

great the hit is When the box of- fice tells the sto - - ry.
an- swer will be? It's the box of- fice tells the sto - - ry.

REFRAIN.

Watch for the dol - lars, and gath - er the "Tin" Both - er the

fame and the glo - - ry; And they all make a play where the

mon - ey comes in; It's the Box of- fice tells the sto - -

ry.

CHORUS.

f Watch for the dol - lars, and gath - er the "Tin,"

f Watch for the dol - lars, and gath - er the "Tin,"

ff

There's a beau - ti - ful

Both - er the fame and the glo - - ry.

Both - er the fame and the glo - - ry.

play, where the mon - ey comes in. It's the box of - fice tells the

It's the box of - fice tells the

It's the box of - fice tells the

This system contains a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'play, where the mon - ey comes in. It's the box of - fice tells the'. The piano accompaniment features chords and moving lines in both hands.

sto - - ry. *D.S.*

sto - - ry. *D.S.*

sto - - ry. *D.S.*

D.S. *ff*

This system continues the musical score. It features three vocal lines, each with the lyrics 'sto - - ry. *D.S.*'. The piano accompaniment includes a section marked *ff* (fortissimo) and *D.S.* (Da Capo), with a repeat sign at the end of the system.

That Melody.

No. 7.

QUARTET.

Lyric by
CHAS. J. CAMPBELL.Music by
JULIAN EDWARDS.

Andante.

Piano. *pp*

pp

Love - light! love - light,

Eugene (Spoken) My heart was full of it. Maude Sits on bench Marie and Mrs. Yager appear at the two upper windows.

Love - light! love - light, Beam - ing from your

sempre pp

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MAUDE.
eyes. — Your lips! dear lips!

MARIE.
No, but I can hear what she is now

Mrs YAGER.
Did you hear what he just said it?

EUGENE.
Love-light, love-light, Beam - ing from your

Breath - ing bliss - ful sighs, —

sing - - - ing, Words he said in-spired by

For them me they'll soon be pay - ing you wait, I will make the feath - ers

eyes, — from — your

Your heart, sweet - heart! Beat - ing fast — to
 me. Spok-en to her they are
 fly. Just watch out for those lips.
 eyes. Your lips! dear lips! Your lips! Breath-ing bliss - ful

mine; — Thy love! My love!
 lies — Trait-or he told me his love
 Oh he can talk ver - y fine. He's a nice hus-band, I
 sighs. — Thy — love! My — love!

Allegretto ma non troppo.

dear - est, best, di - vine! That mel - o - dy of ten - der tho'ts, Sings
was all mine!
think he's fine!
best, di - vine!

Allegretto ma non troppo.

mf

MAUDE.

in my heart for - ev - er.

MARIE.

I nev - er saw such braz - en flirt - ing,

MARIE.

EUGENE.

in my life, no nev-er! Oh! hap-py heart that sings of love— I

MAUDE.

hope— For some dear strang-er: Not strange, tho'

dear, per-haps

Mrs YAGER.

Ve bet-ter h'raus mit her— dere's dan-ger! dere's

MAUDE. *leggiero.*

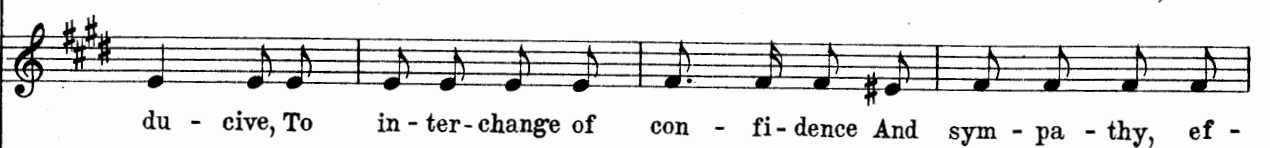
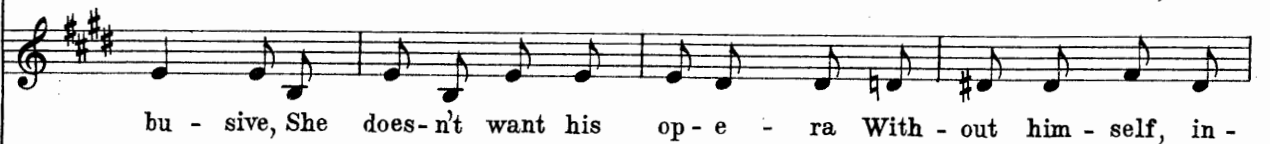
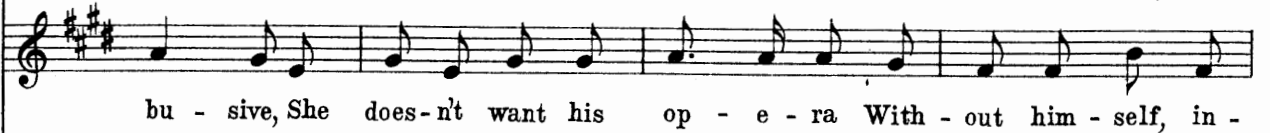
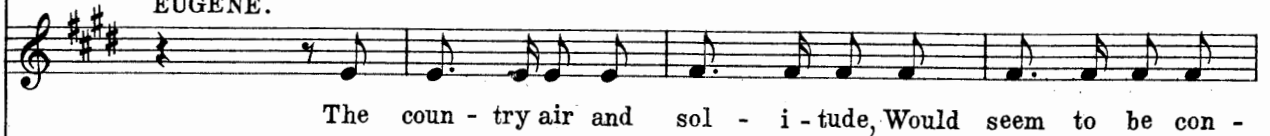
MARIE.



Mrs YAGER.



EUGENE.



fu - sive, Yet here we sit like sim - ple - tons And sigh, to while a -
 clu - sive, And if he does - n't see it, He's as blind as bats in
 clu - sive, And if he does - n't see it, He's as blind as bats in
 fu - sive, Yet here we sit like sim - ple - tons And sigh, to while a -

way time, Then dream of mis - chief in the night, We let slip by_ in the
 day - time, But I know what she's aft - er, And there's going to_ be a
 day - time, But I know what she's aft - er, And there's going to be a
 way time, Then dream of mis - chief in the night, We let slip by in the

day time. Oh, would I had a mag - ic lute, To grant me all my
 gay time.
 gay time.
 day time.

MARIE.

wish - es; She's off - er - ing her lips to him! Ye Gods! and lit - tle

fish - es!

EUGENE. Glancing at Marie.

I'd wish for all my love could wish, For her a - lone de -

MAUDE.

Sweet boy!

MARIE.

Oh, dont! Oh,

Mrs YAGER.

I wish mit her he dit it, vonce!

EUGENE.

sire it.

The coun - try air and
 don't! The schem - ing, lit - tle
 By chinks! I fire it! The schem - ing, lit - tle
 The coun - try air and

sol - i - tude, Would seem to be con - du - cive, To in - ter - change of
 dev - il! I can't help but be a - bu - sive, She does - n't want his
 dev - il! I can't help but be a - bu - sive, She does - n't want his
 sol - i - tude, Would seem to be con - du - cive, To in - ter - change of

con - fi - dence And sym - pa - thy, ef - fu - sive, Yet here we sit like
 op - e - ra With - out him - self in - clu - sive, And if he does - n't
 op - e - ra With - out him - self in - clu - sive, And if he does - n't
 con - fi - dence And sym - pa - thy, ef - fu - sive, Yet here we sit like

sim - ple - tons And sigh, to while a way time, Then dream of mis - chief
 see it, He's as blind as bats in day time, But I know what she's
 see it, He's as blind as bats in day time, But I know what she's
 sim - ple - tons And sigh, to while a way time, Then dream of mis - chief

in the night, We let slip by_ in the day time. We let slip by in the
aft - er, And there's going to_ be a gay time. And there's going to be a
aft - er, And there's going to be a gay time. And there's going to be a
in the night, We let slip by in the day time. We let slip by in the

f

Mrs Yager lets flower pot fall (Spoken) "Oh, dear,
how very careless of me!"

day time, in the day ti
gay time, Yes, a gay ti
gay time, Yes, a gay ti
day time, in the day ti

ff *fff*

Marie and Mrs. Yager disappear from windows.

mf *ff*

At Last I Hold You.

No 8.

OCTETTE.

Lyric by
CHAS. J. CAMPBELL.Music by
JULIAN EDWARDS.

Valse lento.

Piano. *ff*

The piano introduction is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a treble clef staff containing a whole rest, followed by a bass clef staff with a whole rest. The music then moves to a grand staff (treble and bass clefs). The right hand starts with a series of chords and a melodic line, while the left hand provides a steady bass accompaniment. The piece is marked *ff* (fortissimo).

EUGENE.

At last I hold you in my arms— my— own,

The vocal line for Eugene is written on a single treble clef staff. It begins with a whole rest, followed by a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics are: "At last I hold you in my arms— my— own,". The piano accompaniment is shown in a grand staff below the vocal line, marked *mf* (mezzo-forte).

MAUDE.

Your lips meet mine and give one kiss for kiss. My love this is no

The vocal line for Maude is written on a single treble clef staff. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The lyrics are: "Your lips meet mine and give one kiss for kiss. My love this is no". The piano accompaniment is shown in a grand staff below the vocal line.

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tous pays."

dream, I'm yours a lone. Or else don't make me, let me

die like this.
LYONS.
From the box of-fice view it ap-pears to

me, The lov-ers have too much dig-ni-ty. At

Allegretto.

last I hold you in my arms, my own your

MAUDE.

lips Come on your lips it's bus - 'ness this. Well—

there, and there, go on, an - oth - er one. Not a

CLARENCE.

chance in fu-ture I'll ev - er miss, Not a chance I'll miss. That's the i -

dea,— Not at all a miss, But don't you think Wil-liam would do it like

rit.

Molto moderato.

this. At last I hold you in my arms my own. Your lips meet

f

HILDA.
mine and give me kiss for kiss. My love this is no dream I'm

CAPTAIN.
yours a-lone or else don't make me! let me die like this. Haul in the

p

slack o' the jibs, old pals, The sail-or's way is the way with girls. At

mf

Allegretto.

last I_ hold you_ in my arms, I_ hold you_ in my_ arms my own, Your

lips meet mine, give_ kiss for kiss, I'm_ yours my_ love, I'm_

EUGENE. MAUDE.
your a-lone. That is the scene two lov-ers meet. A mu-tual in-spi-

HILDA. CLARENCE. LYONS.
ra-tion. Oh, joy, Oh rap-ture, That's all right. A bul-ly sit-u-

MAUDE.



When pre - par - ing for em - brac - es, Stand a - part a - bout three

MARIE.



When pre - par - ing for em - brac - es, Stand a - part a - bout three

HILDA.



When pre - par - ing for em - brac - es, Stand a - part a - bout three

Mrs YAGER.



When pre - par - ing for em - brac - es, Stand a - part a - bout three

EUGENE.



When pre - par - ing for em - brac - es, Stand a - part a - bout three

CLARENCE.



When pre - par - ing for em - brac - es, Stand a - part a - bout three

LYONS.



a - tion. When pre - par - ing for em - brac - es, Stand a - part a - bout three

CAPTAIN.



When pre - par - ing for em - brac - es, Stand a - part a - bout three



pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -
 this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -
 this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -
 this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -
 this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -
 this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -
 this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -
 this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

drum

lunga pausa.

Allegretto.

kiss. Long be - fore you have cut your first tooth Or have

kiss. Long be - fore you have cut your first tooth Or have

kiss. Long be - fore you have cut your first tooth Or have

kiss. Long be - fore you have cut your first tooth Or have

kiss. Long be - fore you have cut your first tooth Or have

kiss. Long be - fore you have cut your first tooth Or have

kiss. Long be - fore you have cut your first tooth Or have

kiss. Long be - fore you have cut your first tooth Or have

kiss. Long be - fore you have cut your first tooth Or have

Allegretto.

ff *mf*

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

Un poco meno.

hab - it, when set, sel - dom dies. And the lips that im - press you as

hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

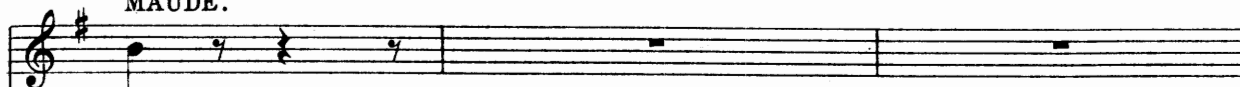
hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

f *p*

MAUDE.



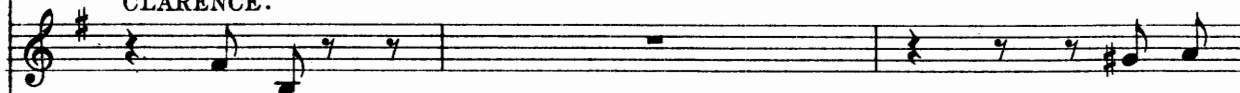
"nice."

EUGENE.



Have a way that your own lips en - tice.

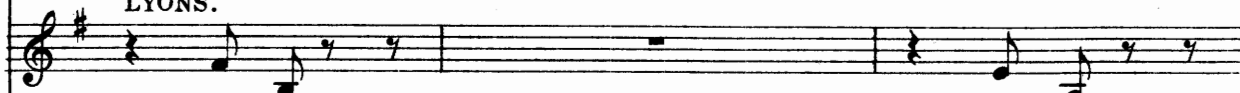
CLARENCE.



As "nice"

To re -

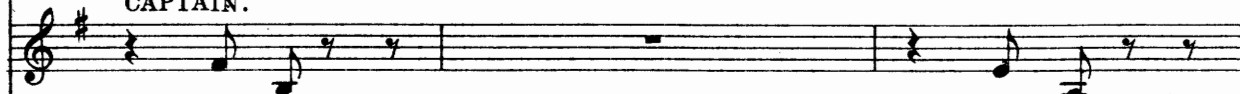
LYONS.



As "nice"

en - tice

CAPTAIN.



As "nice"

en - tice

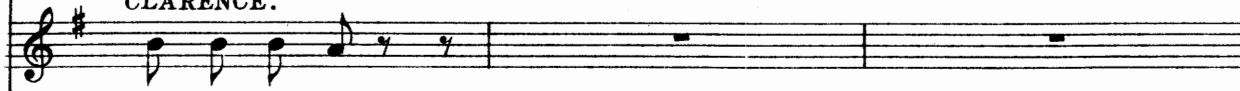


HILDA.



Which they do on the spot, with no spe - ci - fied num - ber pre -

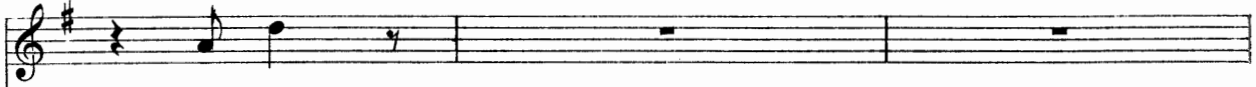
CLARENCE.



spond like a shot.

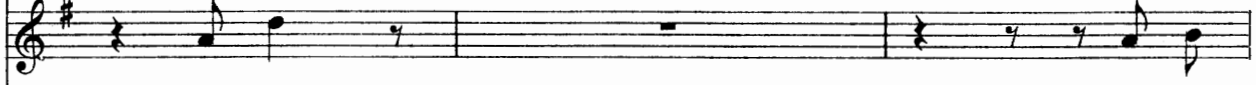


MAUDE.



Pre - cise.

MARIE.



Pre - cise.

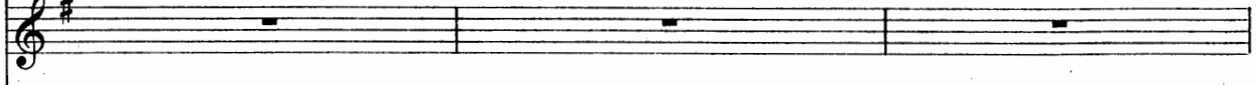
From a

HILDA.

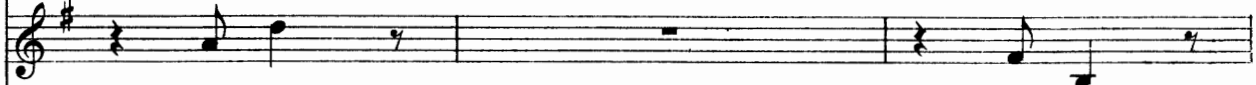


cise.

Mrs YAGER.



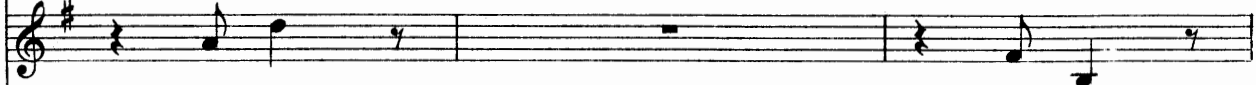
EUGENE.



Pre - cise.

to waste

CLARENCE.



Pre - cise.

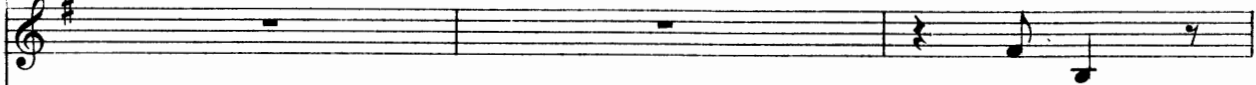
to waste

LYONS.



Yet there's ma - ny a kiss goes to waste.

CAPTAIN.



to waste



lack of good judgment or taste.

When a man is too slow,

or taste.

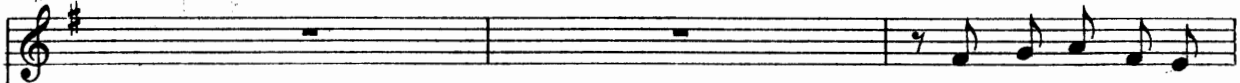
or taste.

or taste.

or taste.

or taste. Or a

Mrs YAGER.

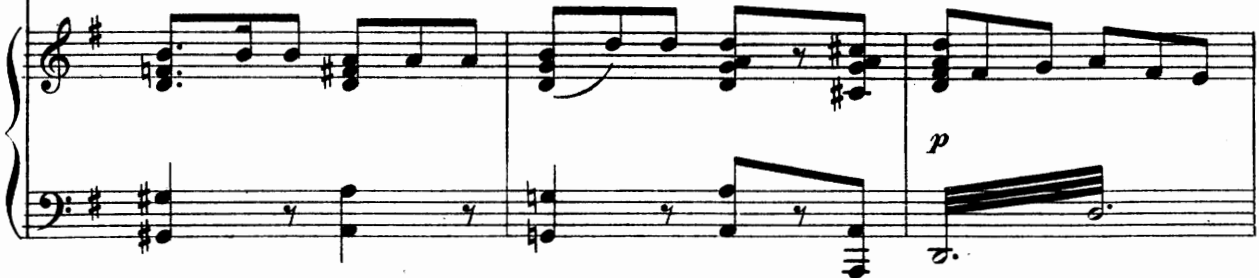


When a man is too

CAPTAIN.



girl does - n't show By a hint that she might be em - braced.

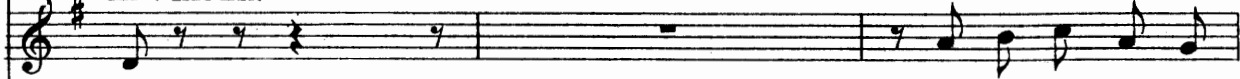


MARIE.



When a man is too slow.

Mrs. YAGER.

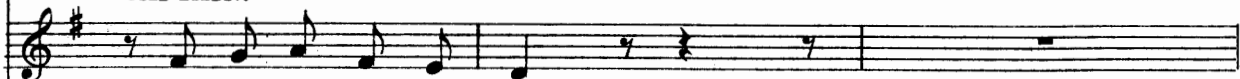


slow.

LYONS.

Or a girl does - n't

CAPTAIN.



Or a girl does - n't show.



MAUDE.

By a hint that she

MARIE.

By a hint that she

HILDA.

When a man is too slow. By a hint that she

Mrs YAGER.

By a hint that she

EUGENE.

By a hint that she

CLARENCE.

When a girl does-n't show. By a hint that she

LYONS.

show. By a hint that she

CAPTAIN.

By a hint that she

cresc.

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

ff *mf*

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

dies. When you learn ___ that it's wrong, - still you keep ___ right a -

dies. When you learn ___ that it's wrong, - still you keep ___ right a -

dies. When you learn ___ that it's wrong, - still you keep ___ right a -

dies. When you learn ___ that it's wrong, - still you keep ___ right a -

dies. When you learn ___ that it's wrong, - still you keep ___ right a -

dies. When you learn ___ that it's wrong, - still you keep ___ right a -

dies. When you learn ___ that it's wrong, - still you keep ___ right a -

dies. When you learn ___ that it's wrong, - still you keep ___ right a -

allarg. *a tempo.*

long, Tho' we know_ it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know_ it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know_ it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know_ it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know_ it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know_ it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know_ it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know_ it is wrong, tho' it's wrong still we keep right a - long.

ff *allarg.* *a tempo.*

First system of musical notation. The treble clef staff begins with a dynamic marking of *ff* and a breath mark (>). The bass clef staff features a series of chords, each marked with a breath mark (>).

Second system of musical notation. The treble clef staff continues with a melodic line. The bass clef staff continues with a series of chords, some marked with a breath mark (>).

Third system of musical notation. The treble clef staff features a melodic line with a key signature change to two sharps (F# and C#) in the third measure. The bass clef staff continues with chords, some marked with a breath mark (>).

Fourth system of musical notation. The treble clef staff features a melodic line with a key signature change to one sharp (F#) in the second measure. The bass clef staff continues with chords, some marked with a breath mark (>).

Fifth system of musical notation. The treble clef staff features a melodic line with a key signature change to one sharp (F#) in the second measure. The bass clef staff continues with chords, some marked with a breath mark (>). The system concludes with a double bar line.

N^o 9. Daintily And Lightly.

Song with Chorus.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Tempo di Gavotte.

LYONS.

Right foot first, so, dain - ti - ly and

Piano.

f *p*

light - ly; Lit - tle steps, it's ver - y sim - ple, just like play. — Point the

toe and sway the bod - y, slight - ly; Now, a turn and tilt the head, this

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d’Execution reserves pour
tous pays.”

way. 'Tis eas - y as can be, come try it once with me, First curt-sey al - to -

geth - er; one - two - three.

GIRLS. *f*

Right foot first, so dain - ti - ly and

cresc. *f*

light - ly, Lit - tle steps, how ver - y sim - ple, just like play;— This way,

cresc.

that way ev-er gay and spright-ly; Ver-y ver-y eas-y when you know the

Tempo di Valse.

Good, good, now, in the waltz We must way.

Tempo di Valse.

glide, glide, g'ide, Float! float,

light as a boat On a swift, smooth tide.

cresc.

Best of all dan-ces when some-bod-y's eyes On meet-ing your

f

glan-ces, are an-swered with sighs; Oh, best of all danc-es, when

some-bod-y's eyes, on meet-ing your glan-ces are an-swered with

sighs.

GIRLS.

While you turn, turn, turn to the mel - o - dy sweet,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "sighs." followed by "GIRLS." and "While you turn, turn, turn to the mel - o - dy sweet,". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. It includes a dynamic marking of *ff.* (fortissimo) and a repeat sign at the end of the system.

sweet, sweet. ——— Time, time, fly - ing and

The second system continues the vocal line with the lyrics "sweet, sweet. ——— Time, time, fly - ing and". The piano accompaniment continues in the same key and time signature, featuring a dynamic marking of *ff.* and a repeat sign at the end of the system.

flit - ting, too fleet, fleet, fleet; ———

The third system continues the vocal line with the lyrics "flit - ting, too fleet, fleet, fleet; ———". The piano accompaniment continues in the same key and time signature, featuring a dynamic marking of *ff.* and a repeat sign at the end of the system.

Love may for - sake us and sweet - hearts be false; Oth - ers will

take us and waltz, ——— waltz... Love may for - sake us and

LYONS.

Oth - ers will take us and waltz, waltz, waltz.

sweet - hearts be false. Oth - ers will take us and waltz, waltz, waltz.

Molto Vivace.

LYONS.

Now! breez - y! la - dies, trip, trip,

trip it, Light - ly skip, skip, skip it! Then a lit - tle, trick - y

kick - ee, kick - ee.
GIRLS.
That's eas - y we can trip, trip,

trip it, Watch us skip, skip, skip it, With a trick - y, lit - tle kick.

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 key signature is one sharp (F#). The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures in the grand staff.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more complex textures and some chromatic movement in the bass line.

(DIALOGUE.)

Fifth system of musical notation, labeled as a dialogue section. It features a more sparse texture with sustained chords and melodic fragments in both staves.

4358
No. 10.

The Saucy Sparrow.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegretto non troppo.

Piano.

Once a sau - cy cock spar-row on
But at last Mrs___ spar-row took
Now the mor - al is this; If you

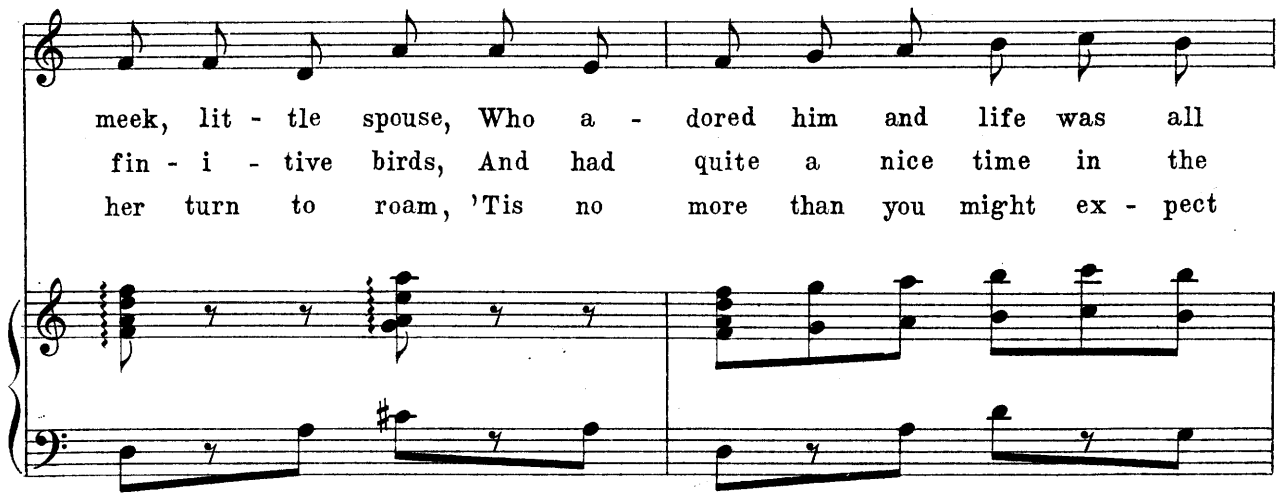
top of a house. In a wa - ter spout shelt - ered and
heed of his words. Dressed up fine and flew off for a
leave your wife home, When your club, or your gay friends you

co - zy; Built a nest, with the aid of his
flut - ter; And she soon found some rath - er af -
vis - it; And some night she de - cides it is

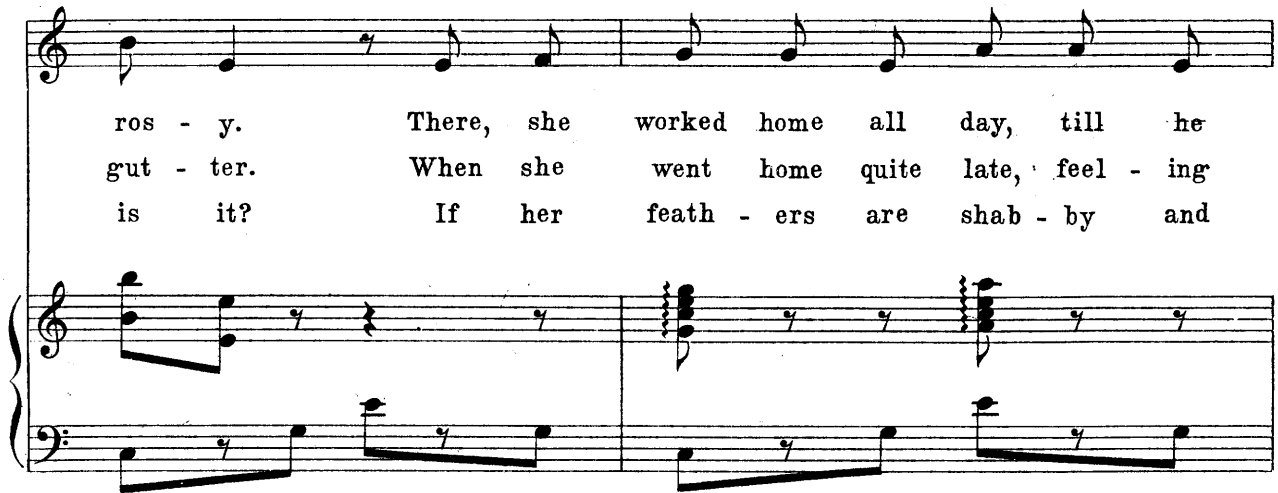
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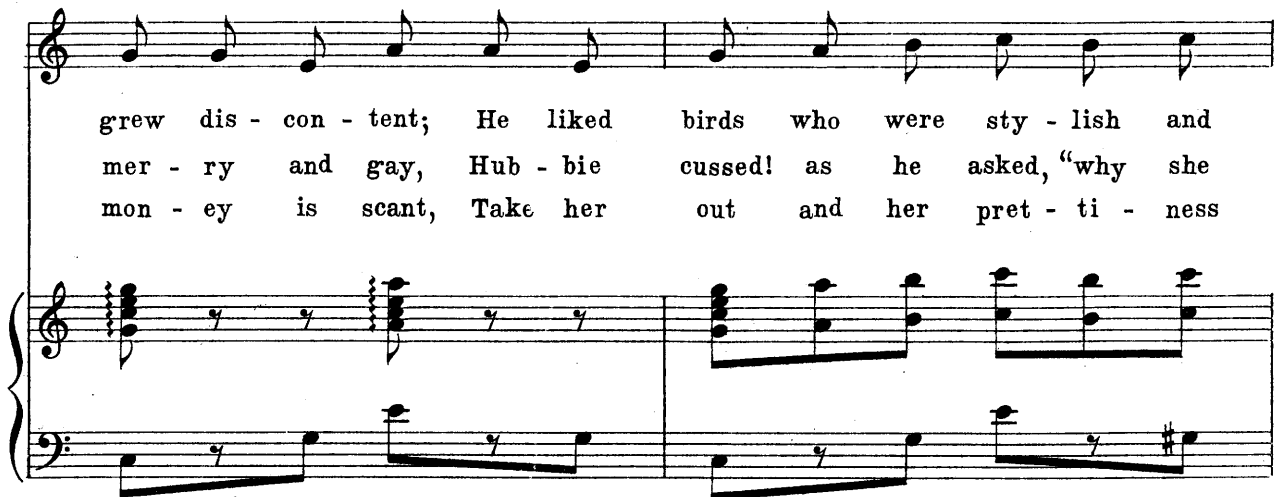
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meek, lit - tle spouse, Who a - dored him and life was all
fin - i - tive birds, And had quite a nice time in the
her turn to roam, 'Tis no more than you might ex - pect



ros - y. There, she worked home all day, till he
gut - ter. When she went home quite late, feel - ing
is it? If her feath - ers are shab - by and



grew dis - con - tent; He liked birds who were sty - lish and
mer - ry and gay, Hub - bie cussed! as he asked, "why she
mon - ey is scant, Take her out and her pret - ti - ness

gid - dy. So he'd leave her to work, All his
dared to." "Oh!" said she, "just for fun, things were
flat - ter, And she'll get pret - ty dress - es if

gay mo - ments spent Some - where else, while she won - dered "Why did he?" He would
com - ing her way, He might go to Old Nick! if he cared to." He could
that's all you want, How and where does - n't ver - y much mat - ter. But don't

Moderato.

twit, twit, twit her Say, "her feath - er's did - n't fit her," Call her
twit, twit, twit her Say, "her feath - er's did - n't fit her," Now an -
twit, twit, twit her Say, "her feath - er's nev - er fit her," Or with

“Stay at home, old, dow - dy,” Then a - way he'd flit; And she'd
oth - er lit - tle bird had whis - pered, “Dear, you're it!” And of
some gay bird who thinks they do, She'll flit! flit! flit! You may

work, and mope, and mut - ter, That her lone - li - ness was ut - ter; While he'd
lone - li - ness so ut - ter, It was up to *him* to mut - ter; *She* would
rave, and swear and splut - ter, That her naugh - ti - ness is ut - ter; But she'll

rit.
flut - ter in the gut - ter, Sing - ing, twit! twit! twit!
flut - ter in the gut - ter, Sing - ing, twit! twit! twit!
flut - ter in the gut - ter, Sing - ing, twit! twit! twit!

pp *pp rit.*

Nº 11. Danse D'une Coquette.

Music by
JULIAN EDWARDS.

Allegretto.

Piano.

f

ff

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The first system of music consists of two staves. The treble staff begins with a series of chords, followed by a melodic line with four groups of triplets. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The treble staff features a more active melodic line with slurs and ties. The bass staff continues with a steady accompaniment, including some chordal textures.

The third system is marked with *mp* (mezzo-piano). The treble staff has a more sustained, chordal texture with long slurs. The bass staff continues with a rhythmic accompaniment.

The fourth system shows further development of the melodic and harmonic themes. The treble staff has a mix of sustained chords and moving lines. The bass staff maintains a consistent accompaniment.

The fifth system is marked with *cresc.* (crescendo). The treble staff features a melodic line with slurs and accents. The bass staff continues with a rhythmic accompaniment.

First system of musical notation, measures 1-3. The treble clef staff features a melodic line with triplets and slurs. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, measures 4-6. The treble clef staff continues the melodic development with slurs and accents. The bass clef staff maintains the accompaniment with block chords and rhythmic patterns.

Third system of musical notation, measures 7-9. The treble clef staff shows more complex triplet patterns. The bass clef staff includes a dynamic marking *f* (forte) and features block chords.

Fourth system of musical notation, measures 10-12. The treble clef staff continues with triplet figures. The bass clef staff provides a steady accompaniment with chords.

Fifth system of musical notation, measures 13-15. The treble clef staff features a melodic line with slurs. The bass clef staff continues the accompaniment with chords and moving lines.

The first system of music consists of two staves. The treble staff begins with a melodic line in a minor key, marked with a *cresc.* dynamic. The bass staff provides a harmonic accompaniment. The system concludes with a *ff* dynamic and two trills, each marked with a '3' and a slur.

The second system continues the piece. The treble staff features a series of trills, each marked with a '3' and a slur. The bass staff continues with a steady accompaniment.

The third system shows the treble staff with a melodic line containing several slurs. The bass staff has a few chords and a triplet of notes.

The fourth system features a treble staff with a fast-moving melodic line. The bass staff has a simple accompaniment. An *accel.* marking is placed above the bass staff in the second measure.

The fifth system concludes the piece. The treble staff has a melodic line with slurs. The bass staff has a simple accompaniment. Dynamics of *mf* and *ff* are indicated.

Finale Act I.

No 12.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegretto moderato.

Piano. *pp*

cresc.

CAPTAIN.

Hi! Al - lez! Hoop - la! Round and round he goes, —

mf

Detailed description: The score is for a piano accompaniment. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is 'Allegretto moderato'. The first system is marked 'Piano' and 'pp'. The piano part features a steady eighth-note accompaniment in the bass and a melodic line in the treble. The second system continues this pattern. The third system is marked 'cresc.' and shows a more active piano part with sixteenth-note runs in the treble and eighth-note accompaniment in the bass. The fourth system is a vocal line for the Captain, with lyrics: 'Hi! Al - lez! Hoop - la! Round and round he goes, —'. The piano accompaniment for this system is marked 'mf' and provides harmonic support for the vocal line.

Mind your eye, there Jo - ey, Look out for your toes;—

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line has a melody with eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Get a - long there, Broad - sides! Clack! Clack! Clack!

The second system continues the piece. The vocal line includes the onomatopoeic words 'Clack! Clack! Clack!' which are aligned with specific notes in the melody. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Hey! Til - ly! Vault now! Hoop - la! on his back.

The third system features the vocal line with the lyrics 'Hoop - la! on his back.' The piano accompaniment continues with its characteristic rhythmic accompaniment.

Mrs. YAGER.
Hi! the doub - le hand - spring. Choorge I von't you goose!

The fourth system is introduced by the character 'Mrs. YAGER.' The vocal line has a more melodic and expressive quality. The piano accompaniment provides a steady harmonic and rhythmic foundation.

Fall and break my neck-bones! Schplit my lac-es loose?—

CAPTAIN.

I don't said, I do dot! Cut the hand-spring mate!

Pitch in to the horn-pipe! Go it, Till you're great.

Tid - dy, id - dy, hi, ti, heel and toe and doub-le shuf-fles! Tid-dy,

um, tum, tum, tum, um, tum, Jo - ey jug-gles with the hoop! And the

cresc. *ff*

Gee - gee gal - lops fast - er as he feels the tic - a - tac, Of your

lit - tle toot - sies tap - ping on his big, fat, back. What -

MAUDE.

ev - er is she do - ing? She's cra - zy! see! 'Pon my

HILDA. CLARENCE.

cresc.

LYONS.

life she's play - ing cir - cus! So it seems to me, And she's

CAPTAIN.

real - ly not so dust - y! Till! I think you're get - ting rust - y! I'd

Mrs. YAGER.

hate to see you try it, On a live Gee - Gee!

Yust

hold for me der hoops, Und I make for you a

CAPTAIN.

chump! Hi! Hi! go it, Till! but look out for - a

The first system of the score features a vocal line for the Captain and a piano accompaniment. The vocal line is in G major and 2/4 time, with lyrics: "chump! Hi! Hi! go it, Till! but look out for - a". The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The right hand plays a rhythmic pattern of eighth notes, often in groups of three (trios), while the left hand provides a steady bass line.

bump.

CHORUS.

Bra - vo!
Bra - vo!

The second system of the score is for the Chorus. It includes a vocal line and a piano accompaniment. The vocal line has the lyrics "bump." followed by "Bra - vo!" in the second measure. The piano accompaniment continues with the same rhythmic pattern as the first system, featuring trios of eighth notes in the right hand and a bass line in the left hand.

CAPTAIN.

Mrs. YAGER.

Now then, for an - oth - er! Doup-ple 'em! der

cresc.

The third system of the score features two vocal lines and a piano accompaniment. The Captain's line has the lyrics "Now then, for an - oth - er!" and Mrs. Yager's line has "Doup-ple 'em! der". The piano accompaniment continues with the same rhythmic pattern, but includes a *cresc.* (crescendo) marking in the second measure. The right hand continues with trios of eighth notes, and the left hand maintains the bass line.

MARIE. *ff* Moth - - -

Mrs. YAGER. two dis time, I show you!

CAPTAIN. Go it!

Mrs. Yager starts and falls into the river.

er!

CHORUS. *ff* Ah! She's in the

ff Ah! She's in the

Allegro Agitato.

riv - - er! She'll

riv - - er!

This system contains three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The music is in 6/8 time with a key signature of two flats. The vocal lines have lyrics: "riv - - er! She'll" and "riv - - er!".

f

This system shows the piano accompaniment for the first system, consisting of two staves. It features a strong dynamic marking of *f* (forte) and includes various chordal textures and melodic lines.

CAPTAIN.

Chuck her a life buoy! Hold

drown! She'll drown!

She'll drown! She'll drown!

This system contains three staves. The top staff is the Captain's vocal line with lyrics: "Chuck her a life buoy! Hold". The middle two staves are vocal lines with lyrics: "drown! She'll drown!" and "She'll drown! She'll drown!". The bottom staff is the piano accompaniment.

This system shows the piano accompaniment for the second system, consisting of two staves. It continues the musical texture from the first system, with various chordal textures and melodic lines.

on Till! a min-ute!

She's gone down! A rope! A rope!

She's gone down! No, a

p

A boat! Look out! Here comes a lad-der!

boat! Look out! Here comes a lad-der!

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MARIE.

Moth - er! Eu - gene! Some one get her out!

f

MAUDE.

Ha, ha, ha, ha, Ha, ha, ha, ha,

MARIE.

Oh!

HILDA.

Ha, ha, ha, ha, Ha, ha, ha, ha,

CLARENCE.

I al-most had her!

CHORUS.

She's down a - gain!

She's

p *f*

Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha.

Save her! some one!

Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha.

Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha.

Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha.

CAPTAIN.

Save her!

Some one, save her!

down a - gain!

The musical score consists of six systems of staves. The first five systems are for a single vocal line in G minor. The sixth system is for a character named 'CAPTAIN'. The seventh system is a three-part setting for vocal parts (Soprano, Alto, Bass). The eighth system is a piano accompaniment for the entire scene, featuring chords and a rhythmic bass line.

CAPTAIN.

Is— it deep e - nough to dive?

Yes! Yes!

Yes! Yes!

fp *p* *f*

Detailed description: This block contains the first musical system. It features a vocal line for the Captain and a piano accompaniment. The vocal line begins with the lyrics 'Is— it deep e - nough to dive?' and continues with 'Yes!' in two separate phrases. The piano accompaniment includes dynamic markings *fp*, *p*, and *f*.

Mrs YAGER. (Outside.)

Choorge! help me!

Cour - age! and to save you we'll con - trive.—

Cour - age! and to save you we'll con - trive.—

p

Detailed description: This block contains the second musical system. It features a vocal line for Mrs Yager and a piano accompaniment. The vocal line begins with the lyrics 'Choorge! help me!' and continues with 'Cour - age! and to save you we'll con - trive.—' in two separate phrases. The piano accompaniment includes a dynamic marking *p*.

MARIE.

Eu - - gene! Save my moth - - er! She'll

The musical score for Marie's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features a melodic line with a long note on 'Eu - - gene!' followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 2/4 time signature. It features a bass line with a series of chords and a treble line with a series of chords. Dynamics include *f* (forte) and *p* (piano).

EUGENE.

drown — in that pool! Serve her right!

The musical score for Eugene's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. It features a melodic line with a long note on 'drown — in that pool!' followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 2/4 time signature. It features a bass line with a series of chords and a treble line with a series of chords. Dynamics include *p* (piano).

MARIE.

She — de - serves too The sil - ly, old fool. Brute! —

The musical score for Marie's second line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. It features a melodic line with a long note on 'She — de - serves too' followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 2/4 time signature. It features a bass line with a series of chords and a treble line with a series of chords. Dynamics include *p* (piano).

MAUDE.

— He calls her a fool! does - n't help her a bit. She

The musical score for Maude's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. It features a melodic line with a long note on '— He calls her a fool! does - n't help her a bit. She' followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 2/4 time signature. It features a bass line with a series of chords and a treble line with a series of chords. Dynamics include *p* (piano).

did act quite fool - ish, You have to ad - mit. —

ff

Mrs Yager is brought on, the Chorus supporting her.

CHORUS.

Bra - vo! Bra - vo!

Bra - vo! Bra - vo!

You are out, And you're all safe and sound! You are

You are out, And you're all safe and sound! You are

f

on - ly just soaked, — When you might have been drowned!

on - ly just soaked, — When you might have been drowned!

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "on - ly just soaked, — When you might have been drowned!". The bottom staff is the piano accompaniment, starting with a treble clef and a bass clef, featuring chords and a melodic line.

CAPTAIN. Mrs. YAGER. Faints in Captains arms.

Til - ly! Til - ly! Choorge! —

The second system features two vocal parts. The top staff is for the Captain, with lyrics: "Til - ly! Til - ly! Choorge! —". The bottom staff is for Mrs. Yager, with the instruction "Mrs. YAGER. Faints in Captains arms." above it. The piano accompaniment continues below.

MARIE. EUGENE. CAPTAIN.

See, she faints! — Wa - ter! there! — She's

p *cresc.*

The third system features three vocal parts. The top staff has lyrics: "See, she faints! — Wa - ter! there! — She's". The bottom staff is the piano accompaniment, marked with *p* (piano) and *cresc.* (crescendo).

had too much o' that _____ What she wants is *Air!* _____

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "had too much o' that _____ What she wants is *Air!* _____". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. The melody is simple and rhythmic, with some rests.

LYONS.

Bring a bar-rel here, quick! She's as full as a tick! _____

The second system features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: "Bring a bar-rel here, quick! She's as full as a tick! _____". The piano accompaniment is in grand staff with a key signature of one sharp. The melody is simple and rhythmic, with some rests.

CHORUS.

She's all right! Slap her palms!
It's the fright! Work her arms!

The chorus section consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: "She's all right! Slap her palms!
It's the fright! Work her arms!". The piano accompaniment is in grand staff with a key signature of one sharp. The melody is simple and rhythmic, with some rests.

Hold her so! Poor dear soul!

Head down low! She must roll!

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The lyrics are: "Hold her so! Poor dear soul!" on the first line, and "Head down low! She must roll!" on the second line. The piano accompaniment is in the key of D major and features a steady rhythmic pattern of eighth notes.

CAPTAIN. MARIE. EUGENE.

Good e-nough! Don't be rough! Don't be gen-tle! that's rot!

mp *mp*

The second system of the musical score features three vocal parts: CAPTAIN, MARIE, and EUGENE. The lyrics are: "Good e-nough! Don't be rough! Don't be gen-tle! that's rot!". The piano accompaniment includes dynamic markings of *mp* (mezzo-piano) for the first two measures.

un poco rit.

Shake her well! You can tell! She needs jolt-ing, a

un poco rit.

The third system of the musical score features a single vocal line and piano accompaniment. The lyrics are: "Shake her well! You can tell! She needs jolt-ing, a". The piano accompaniment includes dynamic markings of *un poco rit.* (un poco ritardando) for the first and last measures.

a tempo. Mrs YAGER to Eugene.

lot. _____ When you say, "jolt" dot way, You

MAUDE.

know just vot dey do! _____ Ha, ha,

cresc.

Mrs YAGER.

ha, ha, ha, ha, ha, ha, Why you laugh?

ff *p*

dot's no chaff! I get e - ven mit you! _____

MAUDE.

(Eugene accidentally throws Marie down.)

Ha, ha, ha, ha, Ha, ha, ha, ha,

cresc.

ff *pp*

Andante.

pp

He struck her! He struck her!

pp

He struck her! He struck her!

pp

Andante.

pp *p*

EUGENE.

I had no such in - ten - tion.

He felled her with a blow.

He felled her with a blow.

Mrs YAGER.

Yah — you had!

EUGENE.

Ma -

He struck her! He struck her! He struck her!

He struck her! He struck her! He struck her!

pp

MARIE.

Musical staff for Marie's first line of music, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter and eighth notes.

You cow-ard! You cow - ard!

EUGENE.

Musical staff for Eugene's first line of music, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter and eighth notes.

rie!

'Twas ac - ci - dent Ma -

Chorus musical staves. The top two staves are vocal lines for Marie and Eugene. The bottom two staves are piano accompaniment. The lyrics are: 'Twas cow-ard-ly and low! No pun-ish-

'Twas cow-ard-ly and low!

No pun-ish-

'Twas cow-ard-ly and low!

No pun-ish-

Piano accompaniment for the first system, showing the left and right hand parts with chords and melodic lines.

Musical staff for Marie's second line of music, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter and eighth notes.

Oh, no! You did it pur- pose - ly of course —

Musical staff for Eugene's second line of music, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter and eighth notes.

rie! —

Chorus musical staves. The top two staves are vocal lines for Marie and Eugene. The bottom two staves are piano accompaniment. The lyrics are: ment for him could be too bad.

ment for him could be too bad.

ment for him could be too bad.

Piano accompaniment for the second system, showing the left and right hand parts with chords and melodic lines.

Mrs. YAGER.

He make dose mark, you see! Dot shpank, it make you ground for some di -

MARIE.

You did it on pur- pose, of course! — That's good
vorcel

He struck her!	that's good rea- son	for di- vorce
He struck her!	that's good rea- son	for di- vorce

MAUDE. *f* Di - vorce? Di -

MARIE. rea - son for di - vorce!

vorce! _____

Yes, — I'm his wifel _____

EUGENE. To Mrs. Yager. And

MARIE. Now! I'll have you ar - rest - ed for as -

this is all your fault!

Hank the Policeman arrests Eugene.

PRINCIPALS and CHORUS.

sault!

Maude, Marie and Hilda with Soprano, Mrs. Yager with Alto.

Ar - rest him! Too bad his pas - sion cast a blight, Up -
Clarence and Eugene with Tenors.

Ar - rest him! Too bad his pas - sion cast a blight, Up -
Lyons and Captain with Bass.

The first section of the score consists of four vocal staves and a piano accompaniment. The vocal parts are for Soprano (Maude, Marie, and Hilda), Alto (Mrs. Yager), Tenors (Clarence and Eugene), and Bass (Lyons and Captain). The piano accompaniment is in the lower register. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "sault! Ar - rest him! Too bad his pas - sion cast a blight, Up - Clarence and Eugene with Tenors. Ar - rest him! Too bad his pas - sion cast a blight, Up - Lyons and Captain with Bass." The piano part features a strong *ff* dynamic and includes a *rit.* marking.

rit.

Tempo di Valse perdioso.

on the lus - tre of "Love - light" Love - light!

on the lus - tre of "Love - light" Love - light!

a tempo.

The second section of the score features two vocal staves and a piano accompaniment. The lyrics are: "on the lus - tre of 'Love - light' Love - light!" and "on the lus - tre of 'Love - light' Love - light!". The piano accompaniment includes a *rit.* marking and a change to a 3/4 time signature. The tempo is marked "Tempo di Valse perdioso" and "a tempo.".

Tempo di Valse perdioso.

rit.

ff a tempo.

The third section of the score consists of a piano accompaniment. It includes a *rit.* marking and a change to a 3/4 time signature. The tempo is marked "Tempo di Valse perdioso" and "ff a tempo.".

Love - light! Beam - ing from your eyes!

Love - light! Beam - ing from your eyes!

This system contains the first two systems of music. The top system features two vocal staves (treble and bass clef) with lyrics: "Love - light! Beam - ing from your eyes!". The bottom system shows the piano accompaniment for these two systems, with treble and bass clefs.

This system shows the piano accompaniment for the first system of music, consisting of two staves (treble and bass clef) with chords and melodic lines.

Your lips! dear lips, breath - ing bliss - ful

Your lips! dear lips, breath - ing bliss - ful

This system contains the third and fourth systems of music. The top system features two vocal staves with lyrics: "Your lips! dear lips, breath - ing bliss - ful". The bottom system shows the piano accompaniment for these two systems.

This system shows the piano accompaniment for the second system of music, consisting of two staves (treble and bass clef) with chords and melodic lines.

sighs! Your heart, Sweet - heart!

sighs! Your heart, Sweet - heart!

This system contains the fifth and sixth systems of music. The top system features two vocal staves with lyrics: "sighs! Your heart, Sweet - heart!". The bottom system shows the piano accompaniment for these two systems.

This system shows the piano accompaniment for the third system of music, consisting of two staves (treble and bass clef) with chords and melodic lines.

Eugene breaks away from Hank and appeals first to Marie then to Maude, both repulse him.

Beat - ing fast to mine! Thy love! My

Beat - ing fast to mine! Thy love! My

The first system of music features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a major key with a key signature of one sharp (F#). The lyrics are: "Beat - ing fast to mine! Thy love! My". The piano accompaniment consists of chords and single notes in the right and left hands.

The piano accompaniment for the first system is written for the right and left hands. It features a series of chords and single notes, primarily in the right hand, with some bass notes in the left hand. The tempo is not explicitly marked for this section.

love! Dear - est best, di - vine! — —

love! Dear - est best, di - vine! — —

The second system of music continues the vocal lines. The lyrics are: "love! Dear - est best, di - vine! — —". The tempo is marked "Allegro." in the upper right corner of the system.

The piano accompaniment for the second system is marked "Allegro." and "ff" (fortissimo). It features a more active and rhythmic accompaniment with chords and moving lines in both hands. The tempo is marked "Allegro." in the upper right corner of the system.

The piano accompaniment for the third system continues the rhythmic and harmonic progression. It features a series of chords and moving lines in both hands, with some chromatic movement in the bass line.

The piano accompaniment for the fourth system concludes the piece. It features a final series of chords and moving lines in both hands, ending with a cadence.

No. 13. What A Dry World This Would Be.

Lyric by
CHAS. J. CAMPBELL.

INTRODUCTION AND SONG.

Music by
JULIAN EDWARDS.

Allegro.

Piano. *ff*

The musical score is written for piano in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of five systems of music. The first system is marked 'Allegro.' and 'Piano. ff'. The first staff of each system is the treble clef, and the second is the bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with 'tr' in the first system. The score concludes with a 'cresc.' marking in the final system.

First system of piano introduction. Treble and bass clefs. Key signature: three flats (B-flat major/D-flat minor). The music consists of eighth-note chords and single notes. A dynamic marking of *ff* (fortissimo) is present in the second measure of the bass line.

Second system of piano introduction. Treble clef has a *tr* (trill) marking over the final note of the first measure. Bass clef has a *p* (piano) marking in the first measure and a *cresc.* (crescendo) marking in the second measure. The music continues with eighth-note chords and trills.

CHORUS.

Chorus section. It features two vocal staves and piano accompaniment. The lyrics are: "Did you ev - er, ev - er, ev - er hear such buz - zing, ding - ing, ring - ing? Ev - 'ry mo - ment there's a mes - sen - ger an - oth - er pack - age". The piano accompaniment includes a *ff* (fortissimo) marking in the first measure of the second system and a *tr* (trill) marking in the first measure of the third system.

Second system of piano accompaniment for the chorus. It continues with eighth-note chords and single notes. A *tr* (trill) marking is present in the first measure of the treble line.

bring - ing Ev - er since this bless - ed morn - ing All the bells are go - ing

bring - ing Ev - er since this bless - ed morn - ing All the bells are go - ing

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "bring - ing Ev - er since this bless - ed morn - ing All the bells are go - ing".

The piano accompaniment for the first system is shown in two staves. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The key signature is three flats and the time signature is 4/4.

craz - y. Oh, it's mad - den - ing! And then they have the cheek to call us

craz - y. Oh, it's mad - den - ing! And then they have the cheek to call us

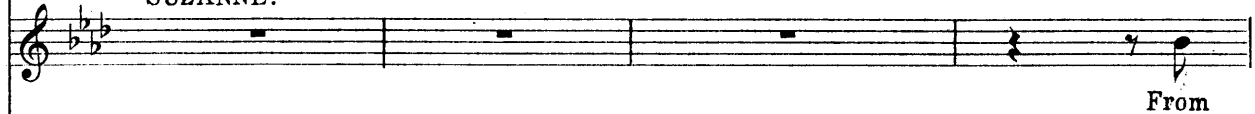
The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has three flats, and the time signature is 4/4. The lyrics are: "craz - y. Oh, it's mad - den - ing! And then they have the cheek to call us".

The piano accompaniment for the second system is shown in two staves. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The key signature is three flats and the time signature is 4/4.

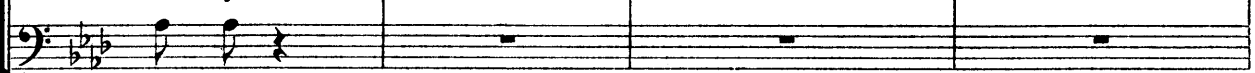
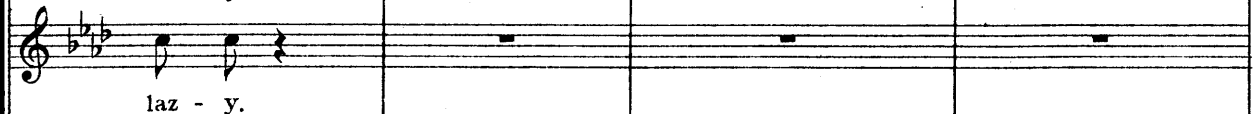
DELIA.



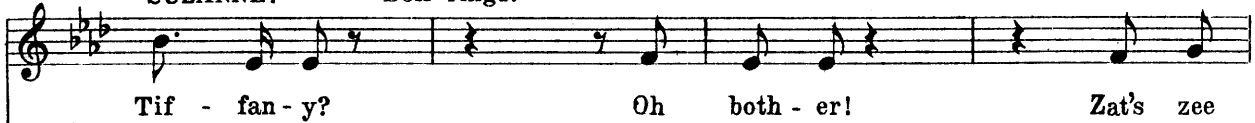
SUZANNE.



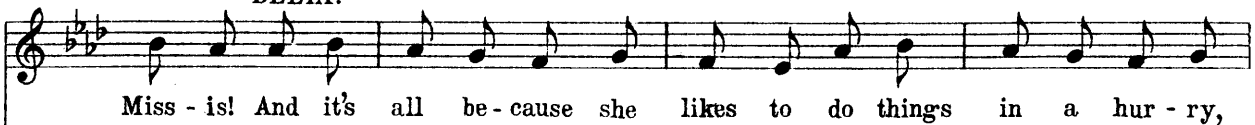
laz - y.



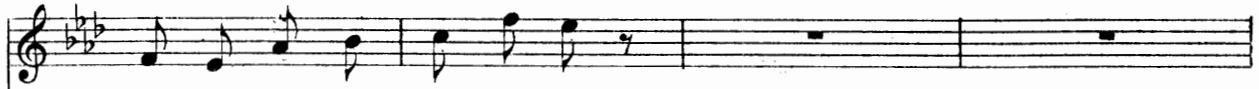
SUZANNE. Bell rings.



DELIA.



DELIA.



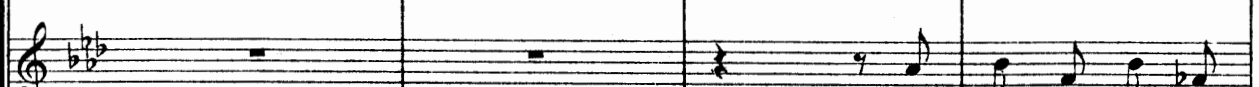
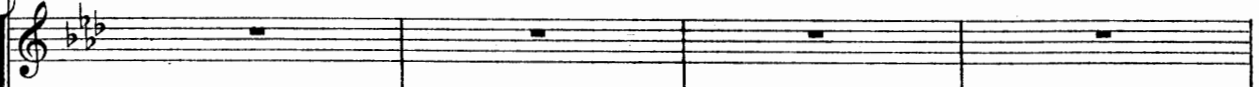
this is! You will have to wait!

SUZANNE.

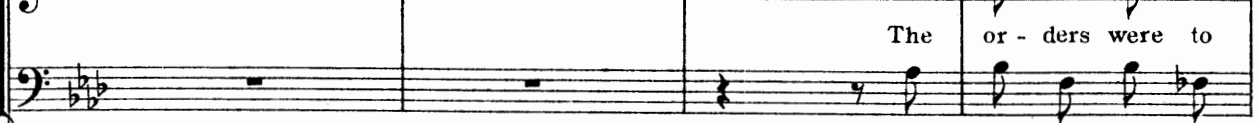


And so will you.

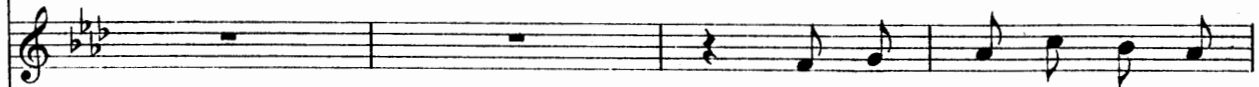
CHORUS.



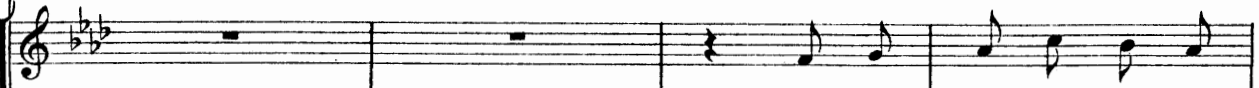
The or - ders were to



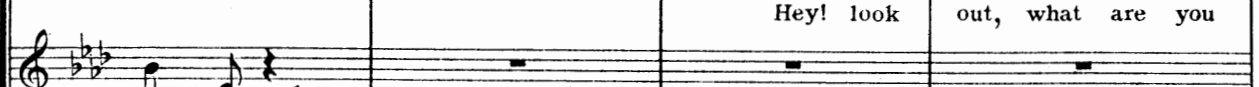
Hey! look out, what are you



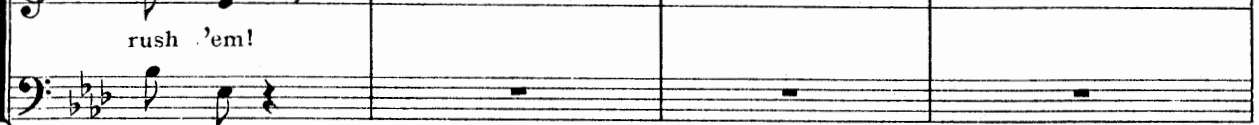
Hey! look out, what are you



Hey! look out, what are you



rush 'em!



do - ing? Those are "what's a names," don't

do - ing? Those are "what's a names," don't

do - ing? Those are "what's a names," don't

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment is in the right and left hands. The lyrics are: "do - ing? Those are 'what's a names,' don't".

crush 'em. Now

crush 'em. Now

crush 'em. Now

The second system continues the vocal and piano parts. The lyrics are: "crush 'em. Now". The piano accompaniment features a steady rhythmic pattern.

mf

The third system shows the piano accompaniment with triplets in the right hand and a steady bass line in the left hand. The dynamic marking *mf* is present.

Allegretto.

DELIA, SUZANNE, SOPRANO and ALTO.

Wait while we all get a peep at the dress. Well,
MEN.
I'll bet it's a stunner!

I should say, yes! All embroidered with pearls! And it fits like a glove!
It's a

Enter Boys with bouquets.

It's a darling, a love! Oh, _____
dan - dy you bet! Oh, _____
ff

Oh, my! the bou - quets! Oh! how gor - geous - ly swell!

Oh, my! the bou - quets! They

I wish I were luck - y!

nev - er cost less than a dol - lar a smell; I

Eith - er one, or the oth - er, I would - n't care which.

wish I were rich! Eith - er one, or the oth - er, I would - n't care which.

Un poco meno.
Enter Ladies.

LADIES.

What - ev - er has Maud - ie been

f *mp*

up to? It looks like a Grand Ba - zaar! All

Enter Hilda.

pack - a - ges, box - es and par - cels; Oh! Hil - da, dear, here we

are. But what have we struck? What is it? A

Fair, or a Bar - gain Sale? — Oh, has it been rain - ing

HILDA.

I'm
pres - ents And blown them in here on a gale? —

p

not going to say, Ask Maud - ie — She'll tell you her - self,

Oh, my! I'm real - ly so beast - ly hap - py I

feel like a jol - ly, good cry Ah.

I feel like a jol - ly, good cry. Ah!

CHORUS.

Ah!

Ah!

rit.

I feel like a jol - ly, good cry.

She feels like a jol - ly, good cry.

She feels like a jol - ly, good cry.

§ Andante moderato.

When you're ver - y, ver - y hap - py, Or you're
Lit - tle drops of rain for farm - ers, When the

mf a tempo. *pp*

ver - y, ver - y blue. You at times re - lieve your feel - ings As a
grain is grow - ing high. Lit - tle drops for men who take them, Tho' too

lot of peo - ple do. With a lit - tle wet in - dul - gence For a
 much has made them dry. Lit - tle drops of dew for dais - ies For a

wo - man tears will shed. While a man ab - sorbs his mois - ture Till it
 wo - man drops of tears. When she o - ver - flows with glad - ness! Or, a

gets in to his head.
 blue, blue moon ap - pears.

CHORUS.

	Well, when you're Those lit - tle	eith - er blue or drops of liq - uid	hap - py, That's a flow - ing, To the
	Well, when you're Those lit - tle	eith - er blue or drops of liq - uid	hap - py, That's a flow - ing, To the

ver - y good ex - cuse In the one way, or the
 lips, or from the eye In a jol - - ly, good, old

ver - y good ex - cuse In the one way, or the
 lips, or from the eye In a jol - - ly, good, old

Woo - ie! With a
 By the

oth - er. Just to let your feel - ings loose!
 drink, Or in a jol - ly good, old cry.

oth - er. Just to let your feel - ings loose!
 drink, Or in a jol - ly good, old cry.

cresc. *mf*

Un poco piu.

tear, or two, for wo - men, And for men some "Eau de Vie," Oh! with -
 one and for the oth - er; That's the way it goes, you see, Oh! with -

out a lit - tle mois - ture, What a dry world this would be. Hm _____
 out those drops of mois - ture, What a dry world this would be. Hm _____

un poco rit. *pp a tempo.*

un poco rit. *p a tempo.*

(Bouche fermée.)

Oh! with -
 Oh! with -

out a lit - tle mois - ture, What a — dry world this would
 out those drops of mois - ture, What a — dry world this would

rit.

rit.

be.
be.

With a tear, or two, for wo - men, And for
By the one and for the oth - er; That's the

With a tear, or two, for wo - men, And for
By the one and for the oth - er; That's the

ff

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part begins with a forte (*ff*) dynamic. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line starts with a half note followed by a quarter rest, then continues with the lyrics. The piano accompaniment consists of chords and moving lines in both hands.

men, some "Eau de Vie," Oh with - out a lit - tle mois - ture, What a
way it goes you see, Oh with - out those drops of mois - ture, What a

men, some "Eau de Vie," Oh with - out a lit - tle mois - ture, What a
way it goes you see, Oh with - out those drops of mois - ture, What a

Detailed description: This system contains the next four measures of the piece. It continues the vocal line and piano accompaniment from the first system. The piano part features a steady accompaniment with some rests in the bass line. The lyrics are repeated for two vocal parts. The key signature remains one sharp (F#), and the time signature is 4/4.

pp

Hm
Hm

pp

dry world this would be
dry world this would be

Hm
Hm

pp

dry world this would be
dry world this would be

Hm
Hm

pp

This system contains four staves. The top staff is a vocal line with a *pp* dynamic marking. The second and third staves are vocal lines with lyrics: "dry world this would be" and "dry world this would be". The fourth staff is a piano accompaniment line with a *pp* dynamic marking. Chord symbols "Hm" are written below the vocal lines.

rit.

Oh with - out a lit - tle mois - ture What a
Oh with - out those drops of mois - ture What a

rit.

This system contains four staves. The top staff is a vocal line with a *rit.* dynamic marking and lyrics: "Oh with - out a lit - tle mois - ture What a" and "Oh with - out those drops of mois - ture What a". The second and third staves are vocal lines with rests. The fourth staff is a piano accompaniment line with a *rit.* dynamic marking.

dry world this would be. *D.S.* be.
dry world this would be. *D.S.* be.

This would be. *D.S.* be.
This would be. *D.S.* be.

This would be. *D.S.* be.
This would be. *D.S.* be.

p *cresc.* *ff*

The musical score consists of five systems. The first system features a vocal line with lyrics and two piano accompaniment staves. The second system continues the vocal line and piano accompaniment. The third system shows the piano accompaniment in both hands. The fourth system continues the piano accompaniment. The fifth system concludes the piano accompaniment with dynamic markings *p*, *cresc.*, and *ff*. The score includes first and second endings for the vocal line, marked with '1.' and '2.' and a repeat sign. Performance markings include *D.S.* (Da Capo) and *ff* (fortissimo).

No 14.

A Cup Of Tea.

Lyric by
CHAS J. CAMPBELL.

Music by
JULIAN EDWARDS.

Grazioso.

We girls do love to gos-sip o-ver
gos-sip most of he or

Piano. *f* *p*

tea. _____
she. _____
HILDA. _____
GIRLS. _____
Yes o-ver tea, I quite a-gree.
Well that may be, per-haps the tea.
There's a
What he

sub-tle fas-ci-na-tion, stim-u-lates im-a-gi-na-tion. In a
did that she re-sent-ed, What you think that she in-vent-ed. But it

cresc.

MAUDE.

'Tis pleas-ant too, to talk a-bout your
You raise the cup half way then pause and
dain - ty cup of fra-grant, piq-uant tea.

friends. —
think. —

HILDA.

Oh, yes! some friends, — it all de - pends! —
Oh, yes! you think, — be - fore you drink! —

As the
If the

cups and sau - cers clat - ter, What you chat - ter does - n't mat - ter! When dis -
tho't is rath - er spi - cy, Let the tea get cold and i - cy! While you

cuss - ing tea and toast a - mong your friends. Did you see Lil - y White At the
 tell of what oc - curred or what you think? There's that hand - some Tom Brown, He's gone

op - 'ra "a fright," Why her hair was a sight, And that oth - er old frump, Such a
 stead - i - ly down! He's been seen a - bout town, With a girl from a shop, And it

fig - ure and then how she og - led the men, Why she is aft - er the
 does seem so sad he should go to the bad! When

MAUDE.
 Su - gar? Some how we
 Yes thank you, one lump.

Tempo di Polka.

There is
There's the

f *pp*

noth - ing so re - fresh - ing, When it's hot, and strong; and sweet, As a
girl who fills her mouth with gum and pulls it in and out; Well!

so - cial cup of tea. A cheer - ful cup of tea; Un -
she's a cup of tea. A love - ly cup of tea; And

less it is the peo - ple at tea so - cia - bles, you meet; And
when she's tired of chew - ing it, She sticks it all a - bout; Wher -

they are cups of tea de - light - ful cups of tea. There's the
ev - er she may be, Oh, she's a cup of tea. You will

dear, old girl who's had her day some for - ty years a - go; Who
find it on the man - tel - piece and un der neath the chairs; And

stacc.

laughs and does - n't care how deep her lines and wrink - les show; And the
stick - ing to your slip - per When it trips you on the stairs; There's the

la - dy who has rubbed them out, And does - n't show a trace. But
chap who marks your fur - ni - ture, With ci - gar - et - ty burns. And

puck-ers when she smiles, for fear a laugh would crack her face! And the drops the butts in bric-a-brac: Ash-trays he always spurns; And the

girl who says, "he done it" and ex-claims out loud, "Oh gee," Well id-i-ot who rocks the boat, When none can swim but he. Oh,

she's a cup of tea! They're all "nice cups of tea." While the he's a cup of tea! They're all "nice cups of tea." *rit.*

Allegretto.
wa-ter is hot make a brew for the lot, And sing, as the *cresc.*

ket - tle sings, "fid - dle de - dee," Get a ver - y large pot, For I'm

mak - ing it hot. For *that* sort of peo - ple, Such "nice cups of

tea." And
HILDA and GIRLS.
 While the wa - ter is hot, make a brew for the lot. And

ff

sing, as the ket - tle sings, "Fid - dle - de - dee," Get a ver - y large

sing, as the ket - tle sings, "Fid - dle - de - dee," Get a ver - y large

pot, For I'm mak - ing it hot For *that* sort of peo - ple, Such

pot, For I'm mak - ing it hot, For *that* sort of peo - ple, Such

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a major key with a flat in the key signature. The piano accompaniment features a steady bass line and chords in the right hand.

"nice cups of tea."

"nice cups of tea."

The second system continues the vocal lines and piano accompaniment. The piano part includes a *pp* (pianissimo) dynamic marking. The vocal lines end with a double bar line and repeat sign.

The third system shows the piano accompaniment for the third system of the piece. It features a steady bass line and chords in the right hand.

The fourth system shows the piano accompaniment for the fourth system of the piece. It features a steady bass line and chords in the right hand, ending with a *dim.* (diminuendo) dynamic marking.

No 15. It's The Unexpected Happens.

QUARTET.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegro vivace. Molto moderato.

Piano. *ff* *pp*

LYONS.

There is dan - ger when - ev - er one fools with a gun, If the

fool does - n't know it is load - ed; There's a Pop! who'd have thought it? the

HILDA.

mis - chief is done, Un - ex - pect - ed, the charge has ex - plod - ed. It is

dan-ger-ous too, if one fools with a Miss, Tho' a Miss, with a gun not con-

nect-ed, Then the mis-chief is done with the pop of a kiss, and that

MAUDE. **Vivace.**

It's the un-ex-pect-ed hap-pens ver-y

HILDA.
hap-pens when most un-ex-pect-ed. It's the un-ex-pect-ed hap-pens ver-y

CLARENCE.
It's the un-ex-pect-ed hap-pens ver-y

LYONS.
It's the un-ex-pect-ed hap-pens ver-y

Vivace.
ff p

oft - en re - col - lect, There's noth - ing else to do but take, but

oft - en re - col - lect, There's noth - ing else to do but take, but

oft - en re - col - lect, There's noth - ing else to do but take, but

oft - en re - col - lect, There's noth - ing else to do but take, but

take your chan - ces; And it oft - en turns out bet - ter than you

take your chan - ces; And it oft - en turns out bet - ter than you

take your chan - ces; And it oft - en turns out bet - ter than you

take your chan - ces; And it oft - en turns out bet - ter than you

real - ly might ex - pect, un - der ver - y, ver - y un - ex - pect - ed

real - ly might ex - pect, un - der ver - y, ver - y un - ex - pect - ed

real - ly might ex - pect, un - der ver - y, ver - y un - ex - pect - ed

real - ly might ex - pect, un - der ver - y, ver - y un - ex - pect - ed

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "real - ly might ex - pect, un - der ver - y, ver - y un - ex - pect - ed" written below it. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The melody is in the right hand, and the bass line is in the left hand.

cir - cum - stan - ces.

cir - cum - stan - ces.

cir - cum - stan - ces.

cir - cum - stan - ces.

ff

The second system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "cir - cum - stan - ces." written below it. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The melody is in the right hand, and the bass line is in the left hand. A dynamic marking of *ff* (fortissimo) is present in the piano part. The system concludes with a double bar line and repeat signs.

Molto moderato.

CLARENCE.

When you wear a straw hat and a

light sum-mer suit, And are caught in the rain, un-ex-pect-ed; If you're

of-fered the share of a friend's par-a-chute, That's po-lite, tho' po-lite-ly re-

MAUDE.

ject-ed. But sup-pose 'tis a neigh-bor from where you com-mute, Of the

op - po - site sex, un - pro - tect - ed? Well, two peo - ple may walk un - der

one par - a - chute When they meet in that way un - ex -

MAUDE. *Allegro vivace.*

pect - ed. It's the un - ex - pect - ed hap - pens ver - y oft - en, re - col -

HILDA.

It's the un - ex - pect - ed hap - pens ver - y oft - en, re - col -

CLARENCE.

It's the un - ex - pect - ed hap - pens ver - y oft - en, re - col -

LYONS.

It's the un - ex - pect - ed hap - pens ver - y oft - en, re - col -

Allegro vivace.

ff p

lect, There's noth - ing else to do but take, but take your

lect, There's noth - ing else to do but take, but take your

lect, There's noth - ing else to do but take, but take your

lect, There's noth - ing else to do but take, but take your

chan-ces; And it oft - en turns out bet - ter than you real - ly might ex -

chan-ces; And it oft - en turns out bet - ter than you real - ly might ex -

chan-ces; And it oft - en turns out bet - ter than you real - ly might ex -

chan-ces; And it oft - en turns out bet - ter than you real - ly might ex -

pect, Un-der ver-y, ver-y un-ex-pect-ed cir-cum-stan-ces.
 pect, Un-der ver-y, ver-y un-ex-pect-ed cir-cum-stan-ces.
 pect, Un-der ver-y, ver-y un-ex-pect-ed cir-cum-stan-ces.
 pect, Un-der ver-y, ver-y un-ex-pect-ed cir-cum-stan-ces.

ff

3

3

No 15b.

Dearest Best, Divine.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Tempo di Mazurka. EUGENE.

Rum, tum, ter, um-tum, Rum ter um ter

Piano. *p* *cresc.*

um tum, Rum, tum, rum tum Rum ter um ter um, ter um ter um ter

Rum tum ter um tum Rum ter um ter um tum Thy

Sees Maude. *Meno mosso.* *pp*

love! My love! Dear - est, best, di - vine!

ff

No 16.

I Have My Doubts.

DUET.

Lyric by
CHAS. J. CAMPBELL.Music by
JULIAN EDWARDS.

Moderato.

EUGENE.

Then,

Piano. *pp*

MAUDE.

dear, what could I do? Yes I sup- pose that's true; But if in

time some one you see, Whom you like bet- ter than poor me, Would you treat

EUGENE.

me in that same way? Ah! Maude! don't ask such ques - tions, pray, My

sweet! the sub - ject, let's for - get, It is - n't pleas - ant, is it? Pet! Let's

Allegretto, non troppo.

talk a - bout the fu - ture. Since first I pressed your lips I

swear I could not kiss an - oth - er pair How ev - er

sweet, how ev - er much They might de - sire, my own to

fp

MAUDE. EUGENE.

touch. I have my doubts! I have my doubts! My

fp

thoughts will nev - er wan - der, dear, To oth - ers, while I have you

fp

near; And in my ab - scence you'd be sure, — My

fp *cresc.*

MAUDE.

un poco rit.

love for you would keep them pure. I have my doubts! I have my

pp

a tempo.

doubts! Our fu - ture years shall know no strife. I'll

fp

al - ways be a mod - el wife, Re - peat - ing

fp

to my - self each day Love, hon - or, and, of course, o -

EUGENE.

MAUDE.

bey! I have my doubts! I have my doubts! My

Lord and Mas - ter, You shall be, Un -

til I find you false to me; And

then we'd die to - geth - er, Pet, — Like Ro - me - o and Ju - li -

MAUDE.

un poco rit.

ette.

EUGENE.

I have my doubts! I have my doubts!

The first system of the musical score. It features a vocal line for Maude with a fermata, followed by Eugene's vocal line with the lyrics "I have my doubts! I have my doubts!". Below the vocal lines is a piano accompaniment consisting of a treble and bass clef staff.

pp un poco meno.

Doubt a lit - tle, love a lot! That will keep you guess - ing,

The second system of the musical score. It features a vocal line with the lyrics "Doubt a lit - tle, love a lot! That will keep you guess - ing,". Below the vocal lines is a piano accompaniment with a *pp* dynamic marking.

cresc.

Wheth - er you are sure, or not, Love or doubt's de - press - ing.

The third system of the musical score. It features a vocal line with the lyrics "Wheth - er you are sure, or not, Love or doubt's de - press - ing." and a piano accompaniment with *cresc.* and *f* dynamic markings.

Wish - ing, hop - ing, wond - 'ring why, Love is so con - fi - ding;

cresc.

Sigh and love, and love and sigh; Doubt, some-where, is hid -

rit. *pp*

pp *rit.*

ing!

pp

No 17. It's A Long, Long Time.

QUINTETTE.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS

Allegro Marziale.

Piano. *ff*

The piano introduction is in 2/4 time with a key signature of one flat (B-flat). It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and sixteenth notes, with some chords. The dynamics are marked *ff* (fortissimo).

CORKER.

You sel - dom miss the wa - ter when you tum - ble in the

The vocal line is in 2/4 time with a key signature of one flat. The lyrics are: "You sel - dom miss the wa - ter when you tum - ble in the". The piano accompaniment is in 2/4 time with a key signature of one flat, featuring a melody in the right hand and a bass line in the left hand. The dynamics are marked *p* (piano).

well; With such say - ings we are more or less fa - mil - iar.

The vocal line continues with the lyrics: "well; With such say - ings we are more or less fa - mil - iar." The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

CLARENCE.

And "truth lies at the bot - tom," ring the lit - tle, chest - nut

bell; It is on - ly with that kind that I'm fa - mil - iar.

EUGENE.

Good fel - lows don't get "mor - tar - fied" be - cause you call them

p *cresc.*

LYONS.

"bricks:" Mint Ju - leps dont have sham - rocks in to make the liq - ours

p

CAPTAIN.

micks. But ev - 'ry man and boy who's the son — of his

moth - er, Knows ver - y well what one Guv - 'nor said to the

EUGENE. *f*

It's a long, long time, A dev - il of a long, long

CLARENCE.

It's a long, long time, A dev - il of a long, long

CORKER.

It's a long, long time, A dev - il of a long, long

LYONS.

It's a long, long time, A dev - il of a long, long

CAPTAIN.

oth - er. It's a long, long time, A dev - il of a long, long

time, He meant the fast be - tween the last, and one with

time, He meant the fast be - tween the last, and one with

time, He meant the fast be - tween the last, and one with

time, He meant the fast be - tween the last, and one with

time, He meant the fast be - tween the last, and one with

me; And a long, long time when meas-ured by the span be -

me; And a long, long time when meas-ured by the span be -

me; And a long, long time when meas-ured by the span be -

me; And a long, long time when meas-ured by the span be -

me; And a long, long time when meas-ured by the span be -

tween The last one downed, and one more round, is short may -

tween The last one downed, and one more round, is short may -

tween The last one downed, and one more round, is short may -

tween The last one downed, and one more round, is short may -

tween The last one downed, and one more round, is short may -

be. 'Tis a - pro - pos of sips, or touch of pret - ty

be. 'Tis a - pro - pos of sips, or touch of pret - ty

be. 'Tis a - pro - pos of sips, or touch of pret - ty

be. 'Tis a - pro - pos of sips, or touch of pret - ty

be. 'Tis a - pro - pos of sips or touch of pret - ty

lips, When los - ing pre - cious time is noth - ing short of

lips, When los - ing pre - cious time is noth - ing short of

lips, When los - ing pre - cious time is noth - ing short of

lips, When los - ing pre - cious time is noth - ing short of

lips, When los - ing pre - cious time is noth - ing short of

crime; So here's to what we think, when say - ing with a

crime; So here's to what we think, when say - ing with a

crime; So here's to what we think, when say - ing with a

crime; So here's to what we think, when say - ing with a

crime; So here's to what we think, when say - ing with a

wink, What one said to the oth - er; "It's a long, long time."

wink, What one said to the oth - er; "It's a long, long time."

wink, What one said to the oth - er; "It's a long, long time."

wink, What one said to the oth - er; "It's a long, long time."

wink, What one said to the oth - er; "It's a long, long time."

ff

Not As Simple As I Look.

No 18.

MARIE.

Lyric by
CHAS. J. CAMPBELL.Music by
JULIAN EDWARDS.

Moderato. MARIE.

Piano. *p* *pp*

I was
Don't sup -

sim - ple and you my first lov - er, The best un - der heav'n, I —
pose I was sim - ple there aft - er, Or shed man - y tears of re -

tho't. When I gave you what all the world o - ver, For
gret; I found out, where there's plea - sure and laugh - ter. How

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mon - ey could nev - er be bought. The heart of a wo - man, the
 eas - y it is to for - get. De - light - ing in fol - ly, a

faith of a child, The lips that no oth - er had ev - er be - guiled. And
 but - ter - fly gay, Not one lit - tle plea - sure I let slip a - way. Heart

You, like a man, As you looked in my eyes, In ex - change gave me kiss - es, Told me
 free as I looked In - to oth - er fond eyes, I too learned how to kiss and Tell those

nice lit - tle lies. ——— I — was sim - ple trust - ed you, You were —
 nice lit - tle lies. ——— I — was sim - ple thro' and thro', Now I am

sly and naugh - ty too, So we drift - ed far a - part, Like the
wis - er, so are you, Since we drift - ed far a - part, Just like

lov - ers in a book. And per - haps you think I grieved When I
lov - ers in a book. Tho' I've nev - er tho't have you? Those old -

found I'd been de - ceived, But I did - n't, for I was - n't quite as
ties we might re - new, So you see I am not real - ly quite as

allarg. 1. sim - ple as I look. 2. look.
sim - ple as I look.

allarg. *a tempo.* *dim.*

I Want To Be Your Baby Boy.

No 19.

DUET.

Lyric by
CHAS J. CAMPBELL.Music by
JULIAN EDWARDS.

Allegretto moderato.

CAPTAIN FISH.

Piano.

I'm round, and fat, and pod-gy, and my
A man is but a beg-gar, where a

ways are blunt and bluff, I'm shy a bit on po - lish like a
ba - by is a king, He's pet - ted, coaxed, and cod - dled, gets the

dia - mond in the rough; But Ma - ry's lit - tle lamb was nev - er
best of ev - 'ry thing; The wom - en tick - le round his chin, and

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gent - ler than I'd be, If on - ly I had some - bod - y to
 coo, to make him laugh; And kiss him? Why I've e - ven seen them

Mrs. YAGER.

make a fuss of me. Ven I'm your lit - tle Ma - ry and you
 kiss his pho - to - graph. My boy vont be a beg - gar for dose

fol - low me a - bout, I make for you such hap - pi - ness, you
 fav - ours, dot's a cinch; I gif dot tick - le in der chin, dose

nev - er find it out.
 chub - by cheeks I pinch.

CAPTAIN FISH.

Oh! hug me like a Ted - dy Bear, and
 Be - gin it now! for all my life, I've

treat me like a toy, I want to be your blue-eyed, ba-by boy.
 been a tri-fle coy, I want to be your blue-eyed, ba-by boy. I

Tempo di Valse.

CAPTAIN FISH.

miss 'em, and want 'em, the play-mates I had; The games that we

p

Mrs. YAGER.

romped in, not one of 'em bad. Now I'll be your play-mate, we'll

make up for that; Play "Puss in the cor-ner" and, "Pat a cake,

pat." Sing,

CAPTAIN FISH.

Tell fair - y tales too, when the Sand man is nigh; Sing,

pp

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'pat.'" and 'Sing,'. The second staff is another vocal line with lyrics 'CAPTAIN FISH.' and 'Tell fair - y tales too, when the Sand man is nigh; Sing,'. The third and fourth staves are piano accompaniment, with the third staff starting with a *pp* dynamic marking. The music is in a key with two flats and a 4/4 time signature.

"down comes the cra - dle," and "ba - by, go bye," Rock - a - bye,

"down comes the cra - dle," and "ba - by, go bye," Rock - a - bye,

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics '"down comes the cra - dle," and "ba - by, go bye," Rock - a - bye,'. The second staff is another vocal line with the same lyrics. The third and fourth staves are piano accompaniment. The music continues in the same key and time signature as the first system.

rock - a - bye ba - by, Oh, joy, He wants to be some - bod - y's

rock - a - bye ba - by, Oh, joy, I want to be some - bod - y's

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'rock - a - bye ba - by, Oh, joy, He wants to be some - bod - y's'. The second staff is another vocal line with lyrics 'rock - a - bye ba - by, Oh, joy, I want to be some - bod - y's'. The third and fourth staves are piano accompaniment. The music concludes in the same key and time signature.

1st time. § 2nd time.

ba - by boy. *D.S.* boy.

1st time. § 2nd time.

D.S. *f*

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of five systems. The first system contains the vocal line with lyrics 'ba - by boy.' and 'boy.' The first time through the phrase 'boy.' is marked *D.S.* (Da Capo). The second time through is also marked *D.S.* and *f* (forte). The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The second system shows the piano accompaniment for the first time through, with a repeat sign. The third system shows the piano accompaniment for the second time through, also with a repeat sign. The fourth and fifth systems continue the piano accompaniment, with the fifth system ending with a double bar line and repeat dots.

N^o 20. Come Along.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegretto.

Piano.

The piano introduction is in 6/8 time, key of B-flat major. It features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The first measure is marked with a forte 'f' dynamic.

ZUZANNE

Ziss way, Mes-sieurs, I take zee hats and coats! Oui! cer-taine-

The piano accompaniment for Zuzanne's line is in 6/8 time, key of B-flat major. It features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The first measure is marked with a piano 'p' dynamic.

HILDA.

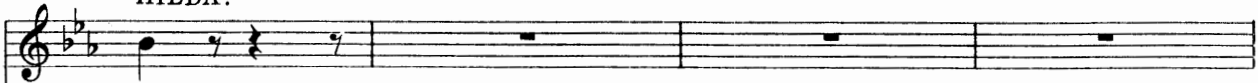
ment! You're rath-er late, you're on-ly just in time, But come a-

The piano accompaniment for Hilda's line is in 6/8 time, key of B-flat major. It features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment.

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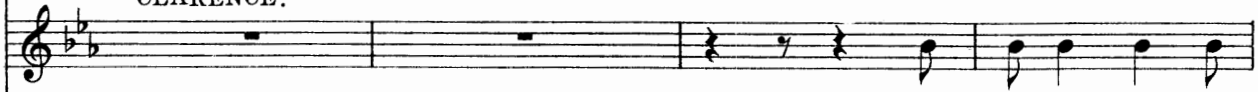
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HILDA.



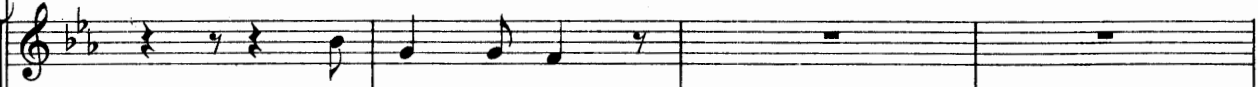
long!

CLARENCE.



We're all right up to

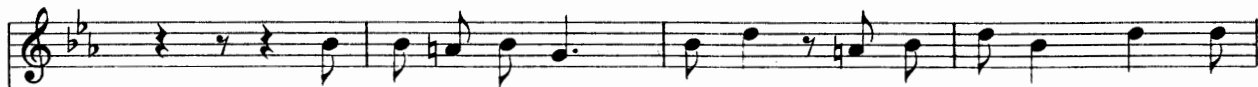
CHORUS.



Oh! how d'ye do?



And how are you?



The par-son's in there, wait-ing, And we'll get it o - ver



dick! —



quick!

Come a - long it's a tri - fling af fair, We'll

Come a - long it's a tri - fling af fair, We'll

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with the instruction 'quick!' and contains the lyrics 'Come a - long it's a tri - fling af fair, We'll'. The second staff is another vocal line in treble clef with the same lyrics. The third staff is a piano accompaniment line in bass clef. The fourth staff is a piano accompaniment line in bass clef, featuring a dynamic marking of 'ff' (fortissimo) and a fermata over the first measure.

fin - ish it off like a shot; It takes a long time to pre -

fin - ish it off like a shot; It takes a long time to pre -

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics 'fin - ish it off like a shot; It takes a long time to pre -'. The second staff is another vocal line in treble clef with the same lyrics. The third staff is a piano accompaniment line in bass clef. The fourth staff is a piano accompaniment line in bass clef.

pare. But so lit - tle to tie up the knot; The
 pare. But so lit - tle to tie up the knot; The

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Par - son will ask a few ques - tions; The Bride and the groom, an - swer,
 Par - son will ask a few ques - tions; The Bride and the groom, an - swer,

The piano accompaniment continues with a treble and bass staff. The treble staff has a more active melodic line with some grace notes, and the bass staff maintains a steady accompaniment.

yes! Then the slip - per and rice fol - low aft er ad - vice, And a
 yes! Then the slip - per and rice fol - low aft er ad - vice, And a

The piano accompaniment concludes with a treble and bass staff. The treble staff features a melodic line with grace notes, and the bass staff provides a final accompaniment.

fare - well ca - ress; And they'll tod - die a - way To find
 fare - well ca - ress; And they'll tod - die a - way To find

out in a day What for years they have had to guess: Wheth-er
 out in a day What for years they have had to guess: Wheth-er

she is what he, Or if he is what she al-ways hoped, Or im - a - gined, the
 she is what he, Or if he is what she al-ways hoped, Or im - a - gined, the

oth - er would be. Then the Moon, hon - ey - moon! _____ With

oth - er would be. Then the Moon, hon - ey - moon! _____ With

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "oth - er would be. Then the Moon, hon - ey - moon! _____ With".

The piano accompaniment for the first system consists of two staves. The top staff is the right hand, and the bottom staff is the left hand. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. A dynamic marking of *p* (piano) is present in the right hand.

noth - ing else do - ing But bill ing and coo - ing the whole day

noth - ing else do - ing But bill ing and coo - ing the whole day

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "noth - ing else do - ing But bill ing and coo - ing the whole day".

The piano accompaniment for the second system consists of two staves. The top staff is the right hand, and the bottom staff is the left hand. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. A dynamic marking of *p* (piano) is present in the right hand.

rit.

thro';— No noth-ing else do-ing, But bill-ing and coo-ing For just those

thro';— No noth-ing else do-ing, But bill-ing and coo-ing For just those

p *ff rit.*

a tempo.

two. —

two. —

a tempo.

FINALE ACT II.
Take That.

No 21.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegro moderato.

EUGENE.

Piano.

pp

Come!

CAPTAIN.

CORKER.

la - dies! la - dies, stop it! Oh, let's have a fam - i - ly row! It

MAUDE.

MARIE.

Mrs. YAGER.

Yes,

Yes,

Nein! We're go - ing to sed - die dot now!

puz - zles me, but drop it!

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MAUDE.

that we will this min - ute.

MARIE.

that we will this min - ute.

CORKER.

What's all this quar - rel and strife, Of

MAUDE.

She was his

CORKER.

course your dar - ling's in it.

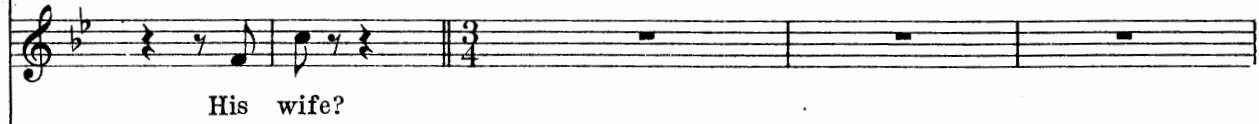
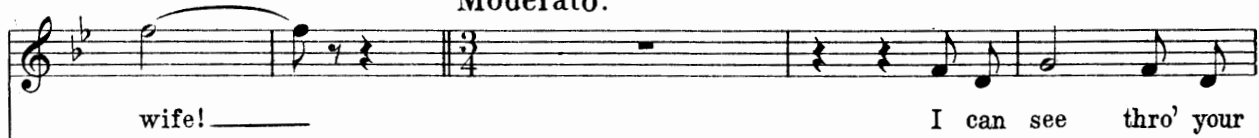
PRINCIPALS and CHORUS.

ff

No! he's out of it!

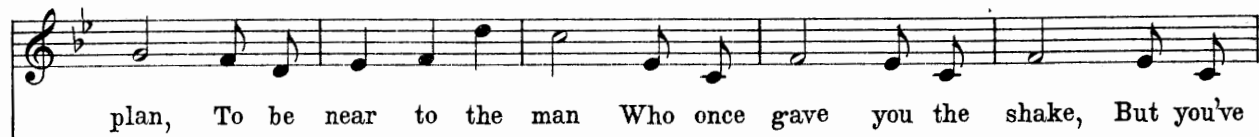
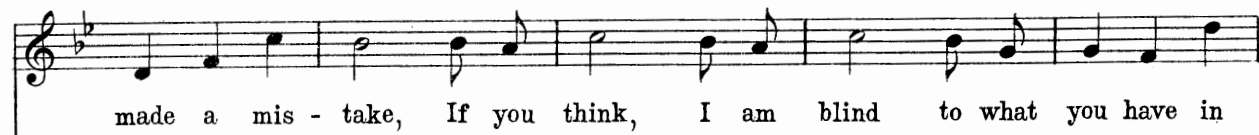
No! he's out of it!

Moderato.



Moderato.

ff *risoluto.* *mf*

un poco rit.

mind; The old tie to re - new, While you *Moth - er* him too. Oh! you

un poco rit.

Piu mosso.

must have an aw - ful nerve, If I *gave* you what you de - serve, I should

a tempo.

rit.

slap you, but then, I'm a la - dy, You cat. Still you've gone just a bit too

a tempo.

rit. *ff* *mf a tempo.*

far, And, now, *I'll* tell you what you are; You're a walk - er in

Allegro.

ways that are sha - dy! Take that!

CHORUS.

ff Oh! dear me! what an aw - ful

ff Oh! dear me! what an aw - ful

ff

Allegro.

ff

break; She is mad, or there's some mis - take, She should not, to her

break; She is mad, or there's some mis - take, She should not, to her

MAUDE.

You cat.

face, call a la - dy "You cat." And her face if she'd like to

face, call a la - dy "You cat." And her face if she'd like to

The first system of the musical score consists of four staves. The top staff is a vocal line for MAUDE, starting with a rest followed by a note with an accent (>). Below it are two staves for the vocal line, with lyrics: "face, call a la - dy 'You cat.' And her face if she'd like to". The bottom staff is the piano accompaniment, featuring chords and a bass line.

smack; She might think it be - hind her back; But not say to her

smack; She might think it be - hind her back; But not say to her

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "smack; She might think it be - hind her back; But not say to her". Below it are two staves for the vocal line, with the same lyrics: "smack; She might think it be - hind her back; But not say to her". The bottom staff is the piano accompaniment, featuring chords and a bass line.

Moderato.

face, "You are sha - dy, take that!"

face, "You are sha - dy, take that!"

This system contains two vocal staves and a piano accompaniment staff. The vocal lines are in a soprano and alto register, both with the lyrics "face, 'You are sha - dy, take that!'". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Moderato.

This system contains a piano accompaniment staff with two staves (treble and bass clef). The right hand features a melodic line with eighth notes and some grace notes, while the left hand provides a harmonic accompaniment with chords and a steady bass line.

MARIE.

Oh, you bad, wick - ed fiend! Go and get your tongue

This system features a vocal line for Marie and piano accompaniment. The vocal line is in a soprano register and contains the lyrics "Oh, you bad, wick - ed fiend! Go and get your tongue". The piano accompaniment has a treble and bass clef staff.

cleaned, But my hands, I won't soil, Or your face I would

This system continues Marie's vocal line and piano accompaniment. The vocal line contains the lyrics "cleaned, But my hands, I won't soil, Or your face I would". The piano accompaniment continues with chords and a bass line.

spoil. You're a - fraid now he knows what he has, I sup -

pose, What he lost, he de - plores; But as yet he's not yours. You're a

un poco rit.

un poco rit. **f**

Piu mosso.

nice cuck - oo in the nest; Found the mate that you liked the

a tempo.

best Was my hus - band! but then you're a la - dy! You cat! And I

rit. **ff** *a tempo.*

rit. **ff** *mf a tempo.*

don't know a-bout a nerve, But if you get all you de - serve; You'll find

Allegro.

PRINCIPALS and CHORUS.

mud in the walks that are sha - dy! Take that!

Oh! dear me! what an aw - ful

Oh! dear me! what an aw - ful

Allegro.

ff

break. She is mad, or there's some mis - take, She should not, to her

break. She is mad, or there's some mis - take, She should not, to her

MAUDE.
 You cat! Yes! you've gone just a bit too far, And, now,

MARIE.
 You cat! And I don't know a-bout a nerve, But if

face, call a la - dy, "You cat!" And her face if she'd like to smack; She might

face, call a la - dy, "You cat!" And her face if she'd like to smack; She might

I'll tell you what you are; You're a walk - er in ways that are

you get what you de - serve, You'll find mud in the walks that are

think it be - hind her back, But not say to her face "You are

think it be - hind her back, But not say to her face "You are

MAUDE.
sha - dy! Take that!"

MARIE.
sha - dy! Take that!"

CORKER.
Will some one tell me, what's all this a -

sha - dy! Take that!"

sha - dy! Take that!"

Mrs. YAGER.
Go on! dot schwi-per! Soak him vonce!

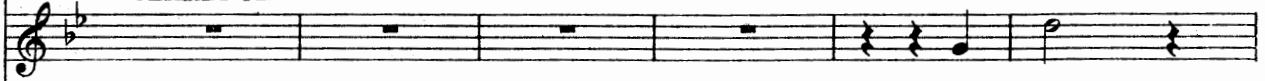
CORKER.
bout? _____

CAPTAIN.
I'll knock him

EUGENE.

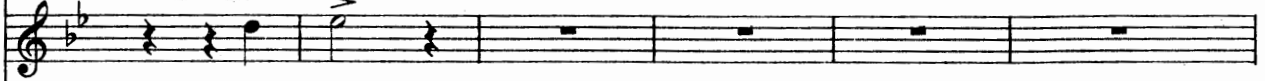


CLARENCE.



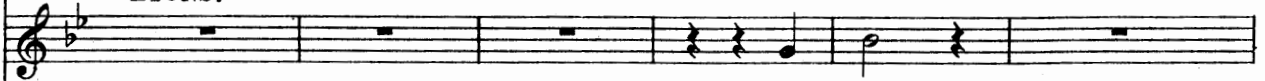
I say!

CORKER.



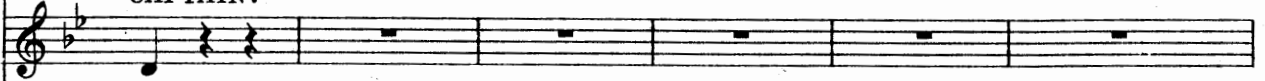
Hold on!

LYONS.



Look out!

CAPTAIN.



out!



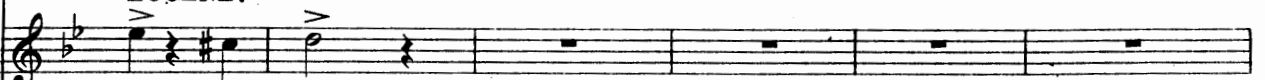
Eugene goes to strike Captain, who ducks
and the blow lands on Maude.

Mrs. YAGER.



You get a - vay! _____

EUGENE.



him! not me!



ff MAUDE.

Moderato assai.

Ah!

MARIE.

Ah!

HILDA.

Ah!

Mrs. YAGER.

Ah!

EUGENE.

Ah!

CLARENCE.

Ah!

CORKER.

Ah!

LYONS.

Ah!

CAPTAIN.

Ah!

Ah!

Ah!

CHORUS.

Moderato assai.

ff

pp

pp I'm glad! — It serves her right!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

pp

ppp

I'm glad! it serves her

He struck her! He To Maude.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, It iss to laugh dis time at you! —

He struck her! He

He struck her! He

He struck her! He

He struck her! He

He struck her!

He struck her!

cresc.

To Lyons.

The musical score consists of ten staves. The first staff is the vocal line, starting with the lyrics "I'll marry you to night! With right!". The following seven staves are for a piano accompaniment, with the lyrics "struck her! He struck her!" repeated across them. The eighth staff is a grand staff (treble and bass clef) with the lyrics "He struck her!" repeated. The final staff is a grand staff with a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *pp* and *p*.

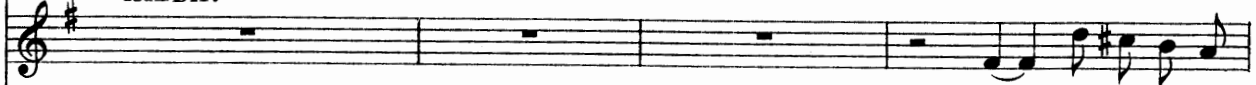
MAUDE.



him, I will have noth-ing more to do!

Oh, Sam-my!

HILDA.



Well! that's a hur-ry

LYONS.

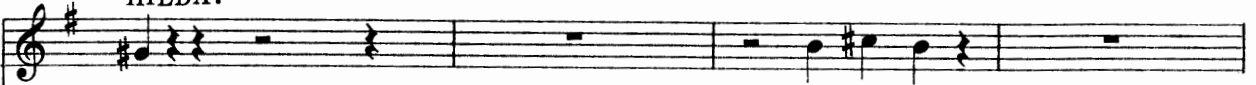


My Maud-ie!

Piano accompaniment for the first system, showing a grand staff with treble and bass clefs, chords, and a tempo marking.

un poco accel.

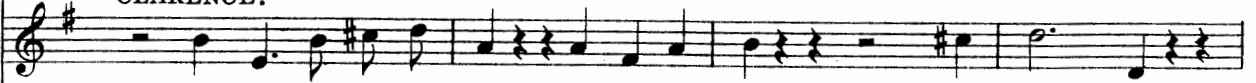
HILDA.



call!

Oh! Clar-ence!

CLARENCE.



Quite so! That's the i - dea! Will you be mine?

Oh, rap - ture!

Piano accompaniment for the second system, showing a grand staff with treble and bass clefs, chords, and a tempo marking.

Mrs. YAGER.

Nein! Choorge, dot bet-ter bus-i-ness iss_ for mine.

CORKER.

My Ma-rie! I am

CAPTAIN. Trying to strike Eugene.

One on the mouth, that's all!

MARIE.

For_ give me! I de- cline! I al-ways

EUGENE.

To Marie.

You love me still?

CORKER.

wait - ing!

De- cline?

MARIE.

did, and will! Nev-er

EUGENE.

Do we un-der-stand?

CORKER.

Then where do I come in? I don't!

CAPTAIN.

You're left! All right!

MARIE.

lie a - gain?

EUGENE.

I won't! It *was* for you, I wrote my song!—

Valse lento.
MAUDE.

MARIE. Love - light! Beam - ing from your

HILDA. Love - light! Beam - ing from your

Mrs. YAGER. Love - light! Beam - ing from your

EUGENE. Love - light! Beam - ing from your

CLARENCE. Love - light! Love - light! Beam - ing from your

CORKER. Love - light! Beam - ing from your

LYONS. Love - light! Beam - ing from your

CAPTAIN. Love - light! Beam - ing from your

CHORUS. Love - light! Beam - ing from your

Valse lento.

ff

eyes, _____ Your lips! dear lips! breath - ing

eyes, _____ Your lips! dear lips! breath - ing

eyes, _____ Your lips! dear lips! breath - ing

eyes, _____ Your lips! dear lips! breath - ing

eyes, _____ Your lips! dear lips! breath - ing

eyes, _____ Your lips! dear lips! breath - ing

eyes, _____ Your lips! dear lips! breath - ing

eyes, _____ Your lips! dear lips! breath - ing

eyes, _____ Your lips! dear lips! breath - ing

eyes, _____ Your lips! dear lips! breath - ing

eyes, _____ Your lips! dear lips! breath - ing

eyes, _____ Your lips! dear lips! breath - ing

bliss - ful sighs! Your heart, sweet -

bliss - ful sighs! Your heart, sweet -

bliss - ful sighs! Your heart, sweet -

bliss - ful sighs! Your heart, sweet -

bliss - ful sighs! Your heart, sweet -

bliss - ful sighs! Your heart, sweet -

bliss - ful sighs! Your heart, sweet -

bliss - ful sighs! Your heart, sweet -

bliss - ful sighs! Your heart, sweet -

bliss - ful sighs! Your heart, sweet -

bliss - ful sighs! Your heart, sweet -

bliss - ful sighs! Your heart, sweet -

bliss - ful sighs! Your heart, sweet -

Piano accompaniment for the vocal score, featuring chords and melodic lines in both hands.

heart! Beat - ing fast_ to mine! Thy
heart! Beat - ing fast_ to mine! Thy
heart! Beat - ing fast_ to mine! Thy
heart! Beat - ing fast_ to mine! Thy
heart! Beat - ing fast_ to mine! Thy
heart! Beat - ing fast_ to mine! Thy
heart! Beat - ing fast_ to mine! Thy
heart! Beat - ing fast_ to mine! Thy
heart! Beat - ing fast_ to mine! Thy
heart! Beat - ing fast_ to mine! Thy

love! My love! Dear - est best di - vine! —

love! My love! Dear - est best di - vine! —

love! My love! Dear - est best di - vine! —

love! My love! Dear - est best di - vine! —

love! My love! Dear - est best di - vine! —

love! My love! Dear - est best di - vine! —

love! My love! Dear - est best di - vine! —

love! My love! Dear - est best di - vine! —

love! My love! Dear - est best di - vine! —

love! My love! Dear - est best di - vine! —

love! My love! Dear - est, best, di - vine! —

love! My love! Dear - est, best, di - vine! —

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines in the right hand and bass line in the left hand.

pp

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes a piano (*pp*) dynamic marking and a series of chords and notes, with some notes tied across measures.

Second system of musical notation, continuing the piece with various chordal textures and melodic lines in both staves.

ff

Curtain.

Third system of musical notation, featuring a forte (*ff*) dynamic marking and the instruction "Curtain." above the staff.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, concluding the piece with a final cadence and a double bar line.