CHARLES DILLINGHAM Presents

Elsie Janis

in

The Slim Princess

A
Comic Opera
in
Three Acts.

Book and Lyrics by

Henry Blossom

Music by

Leslie Stuart

Adapted from
GEORGE ADE'S Story
of the same name.

CHAPPELL & CO. LTD.
37 West Seventeenth St.
NEW YORK
LONDON MELBOURNE

THE SLIM PRINCESS

A New Comic Opera
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Three Acts.

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LESLIE STUART.

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Vocal Score $2.00

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THE SLIM PRINCESS

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THE SLIM PRINCESS.

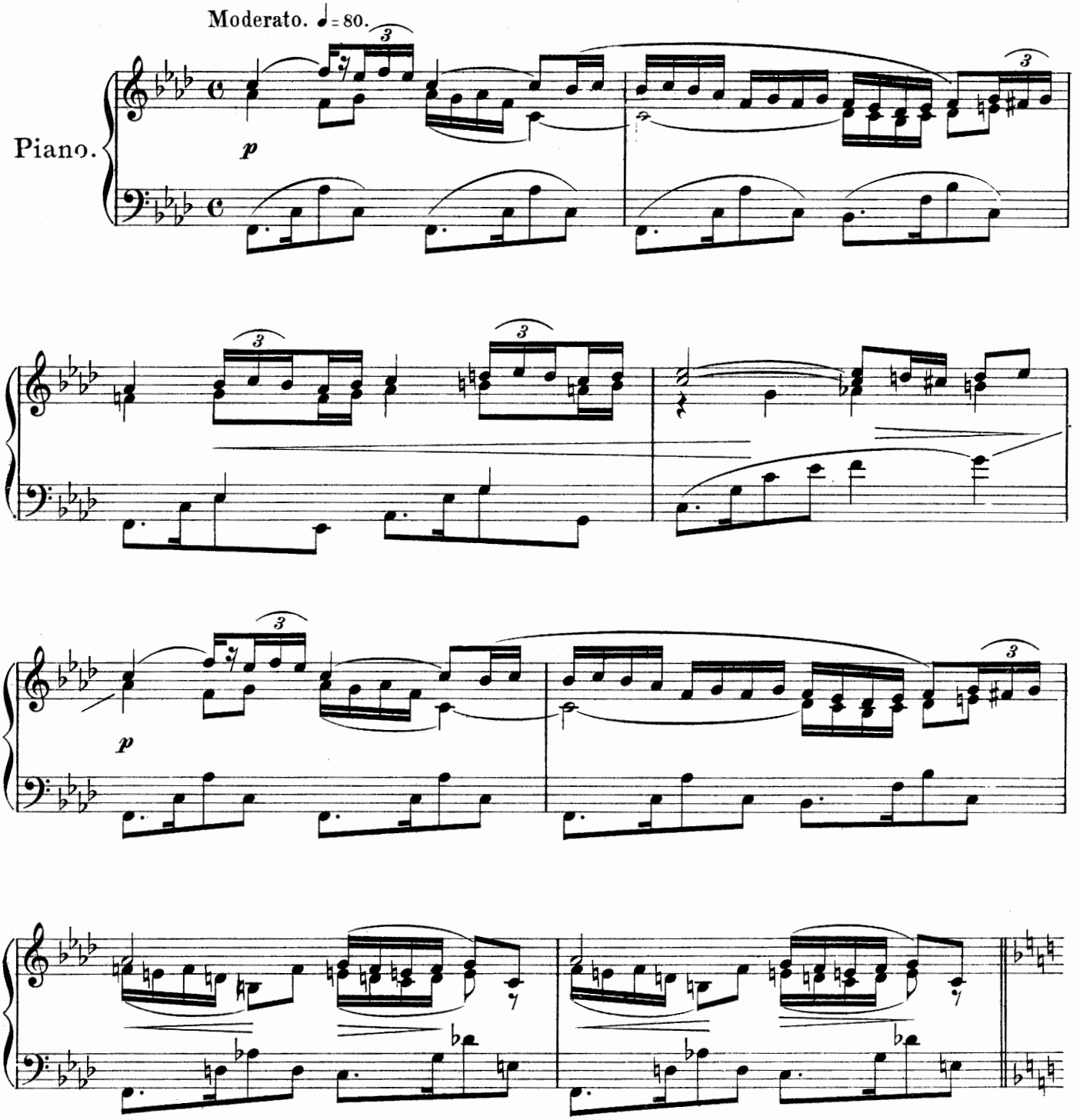
Act I.

No 1

OPENING SONG and CHORUS.

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.



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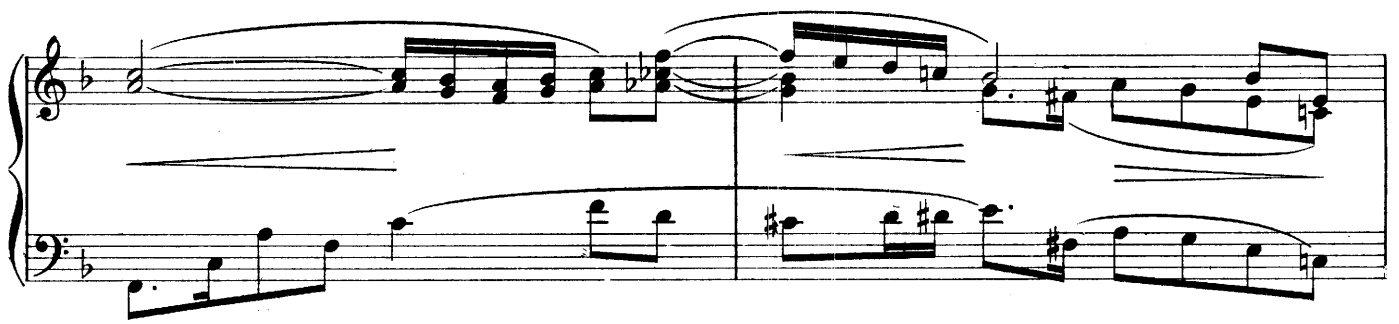
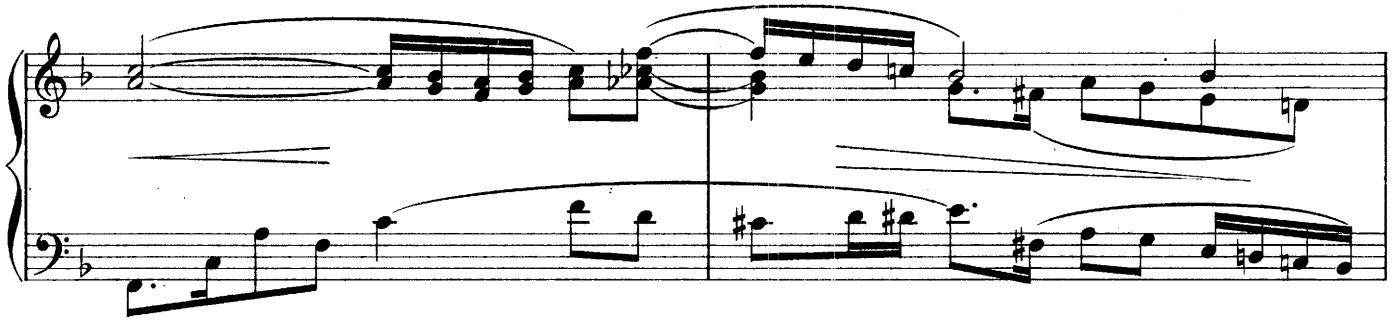
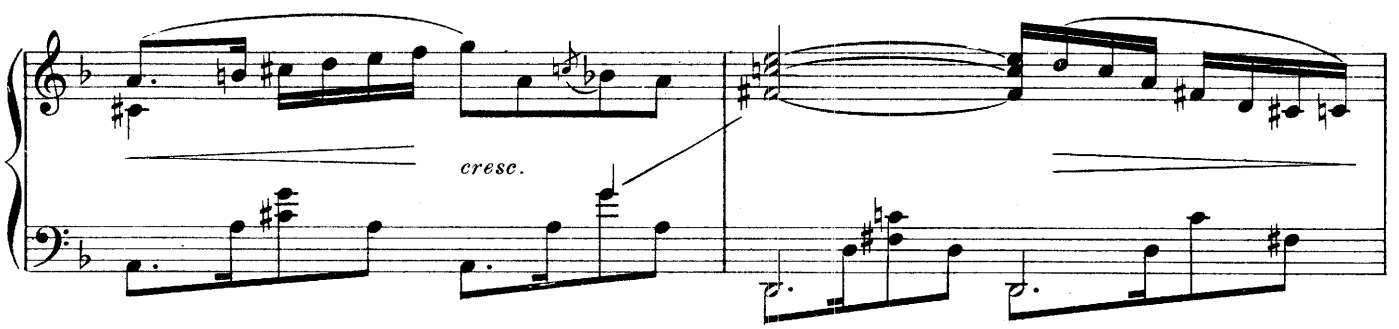
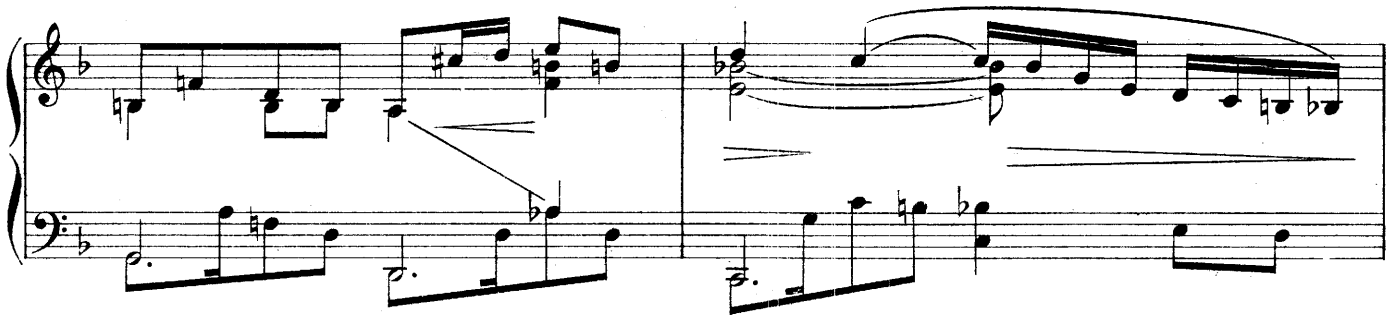
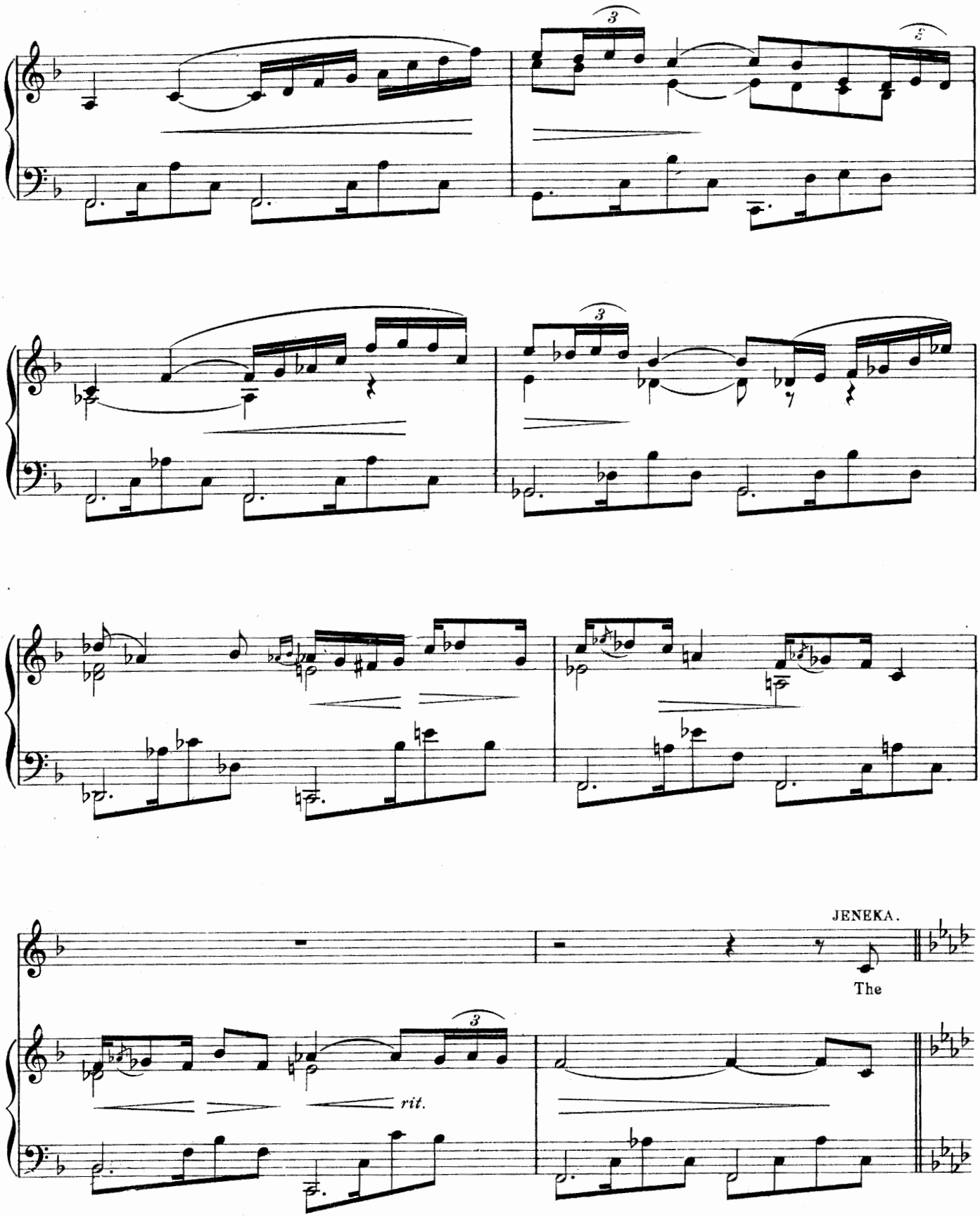
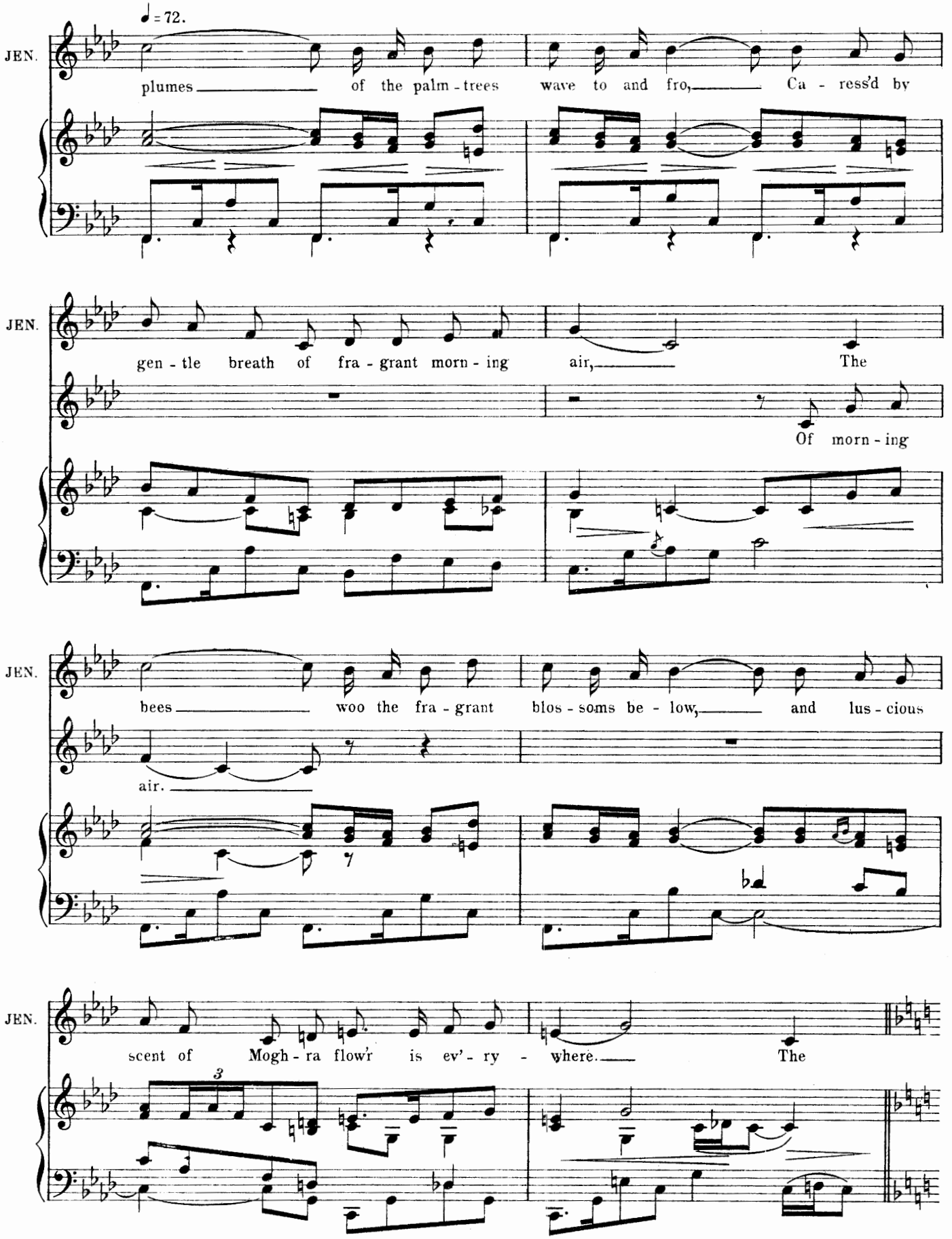


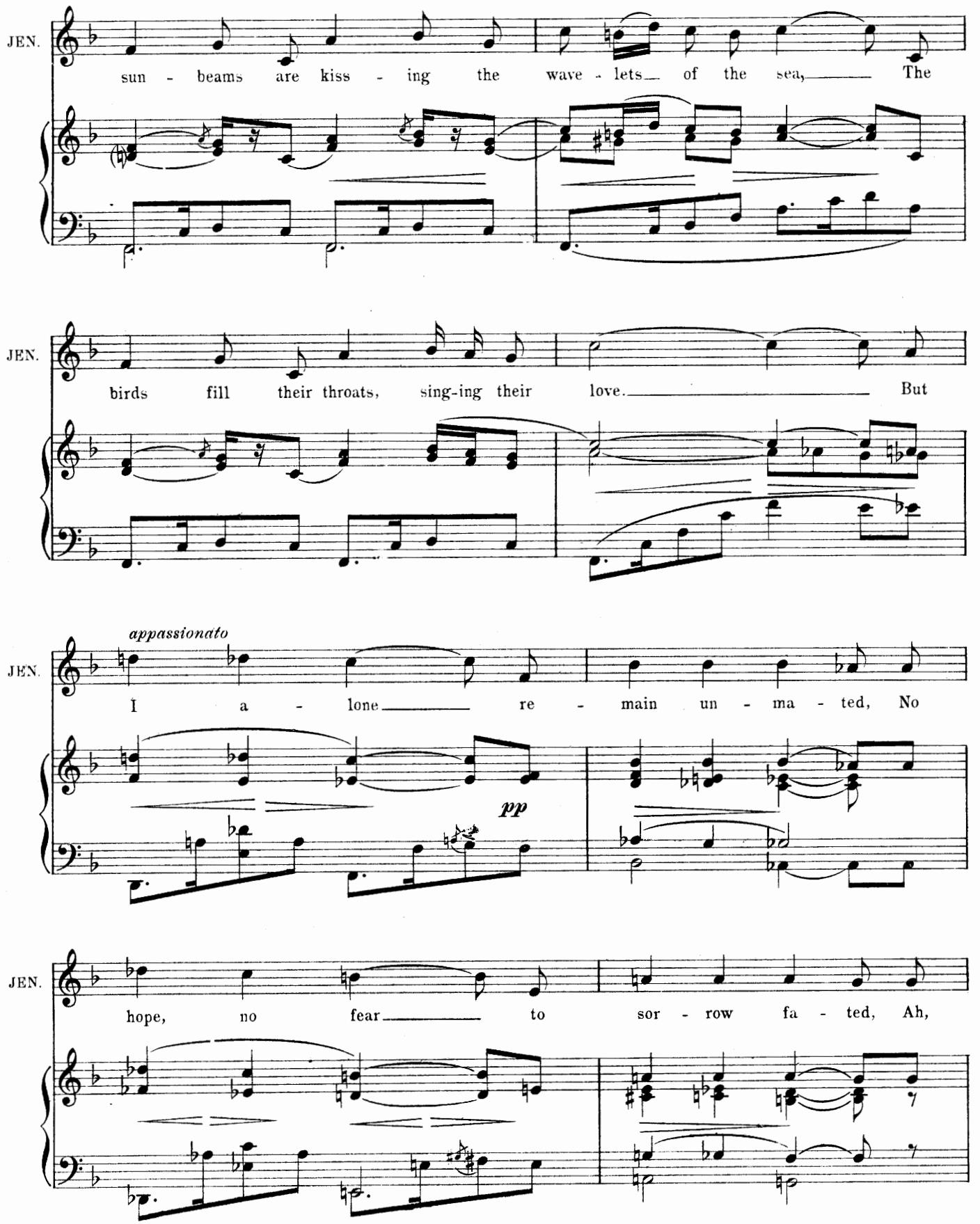


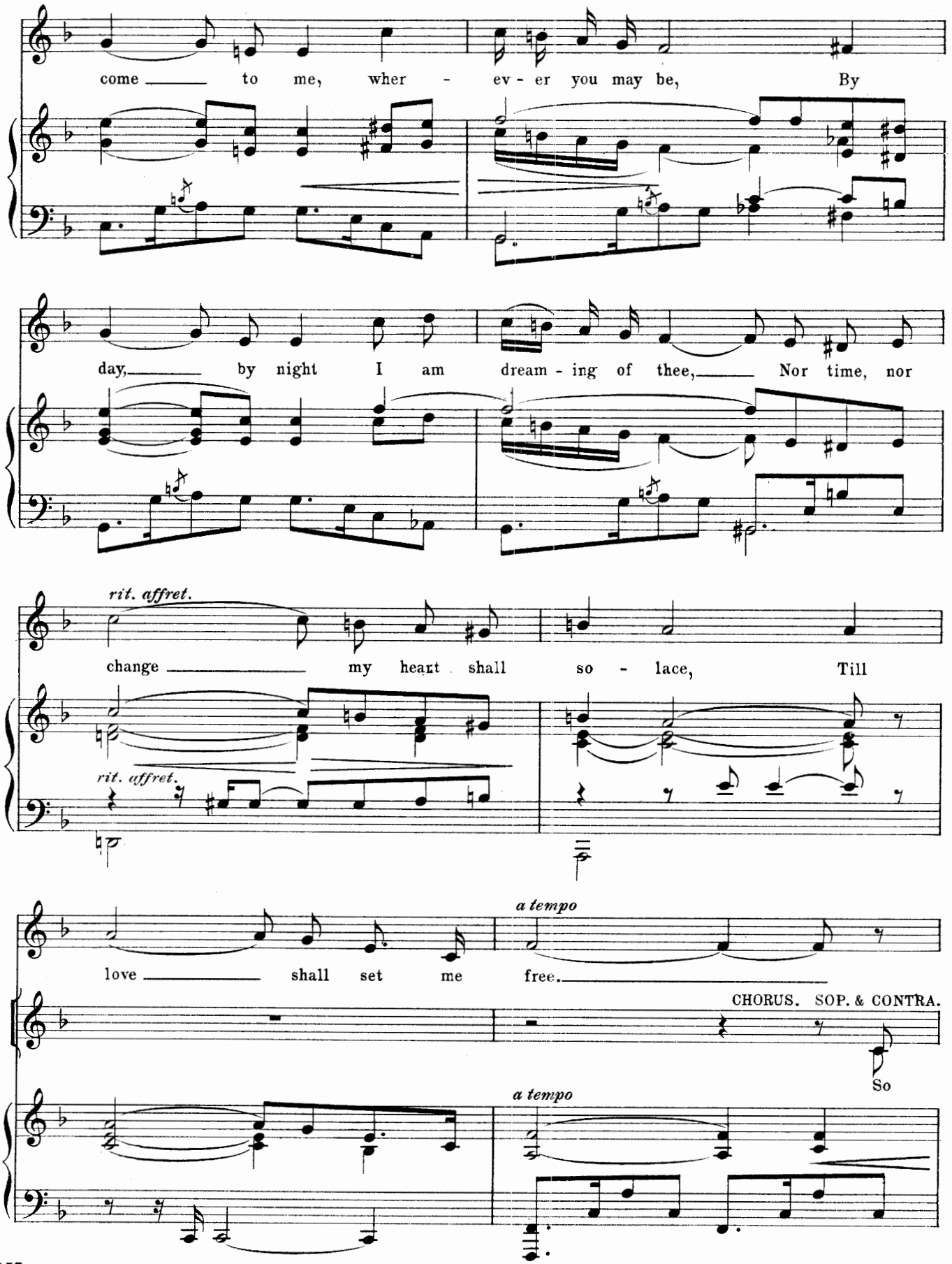

cresc.

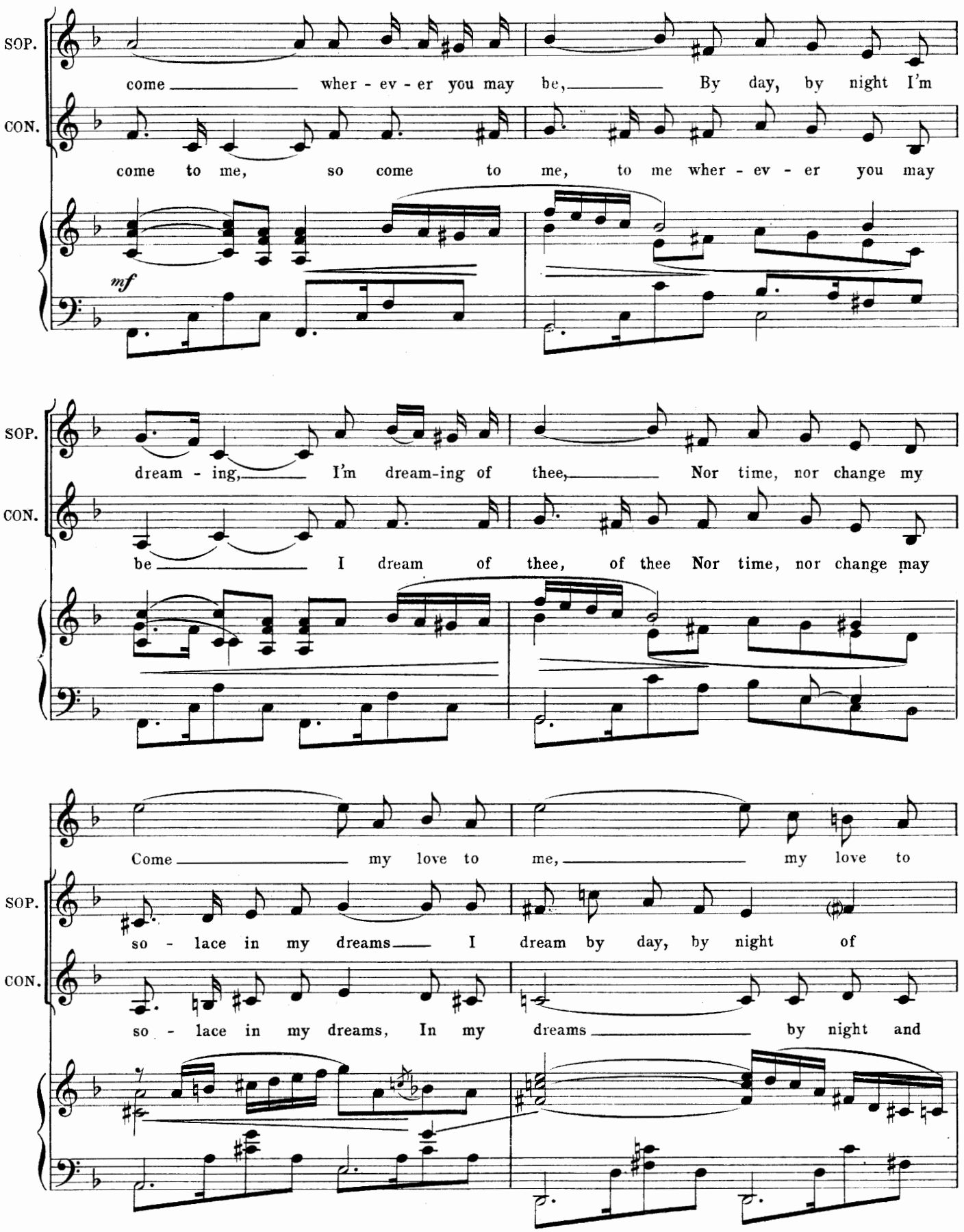


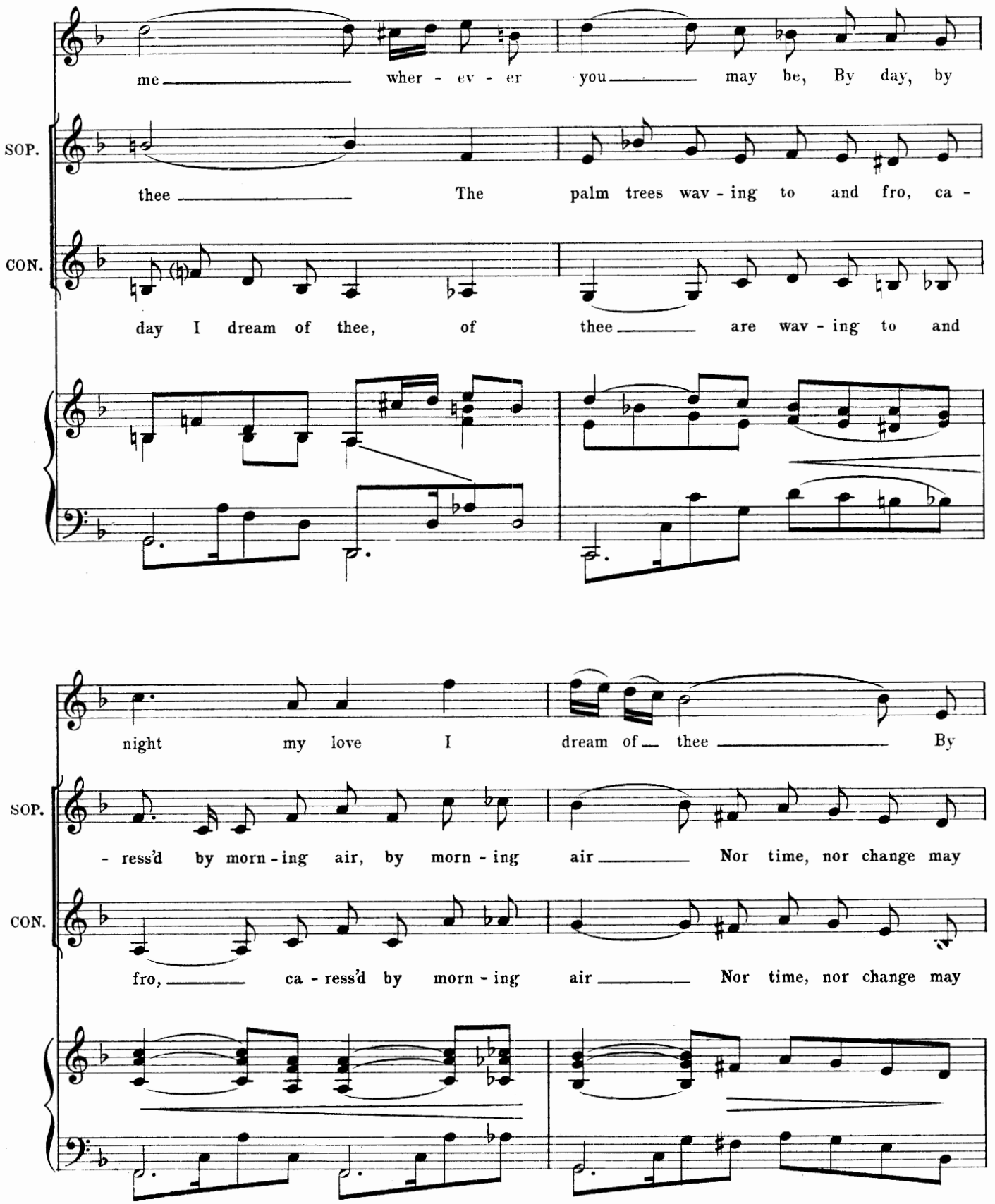

JENEKA.
The
rit.

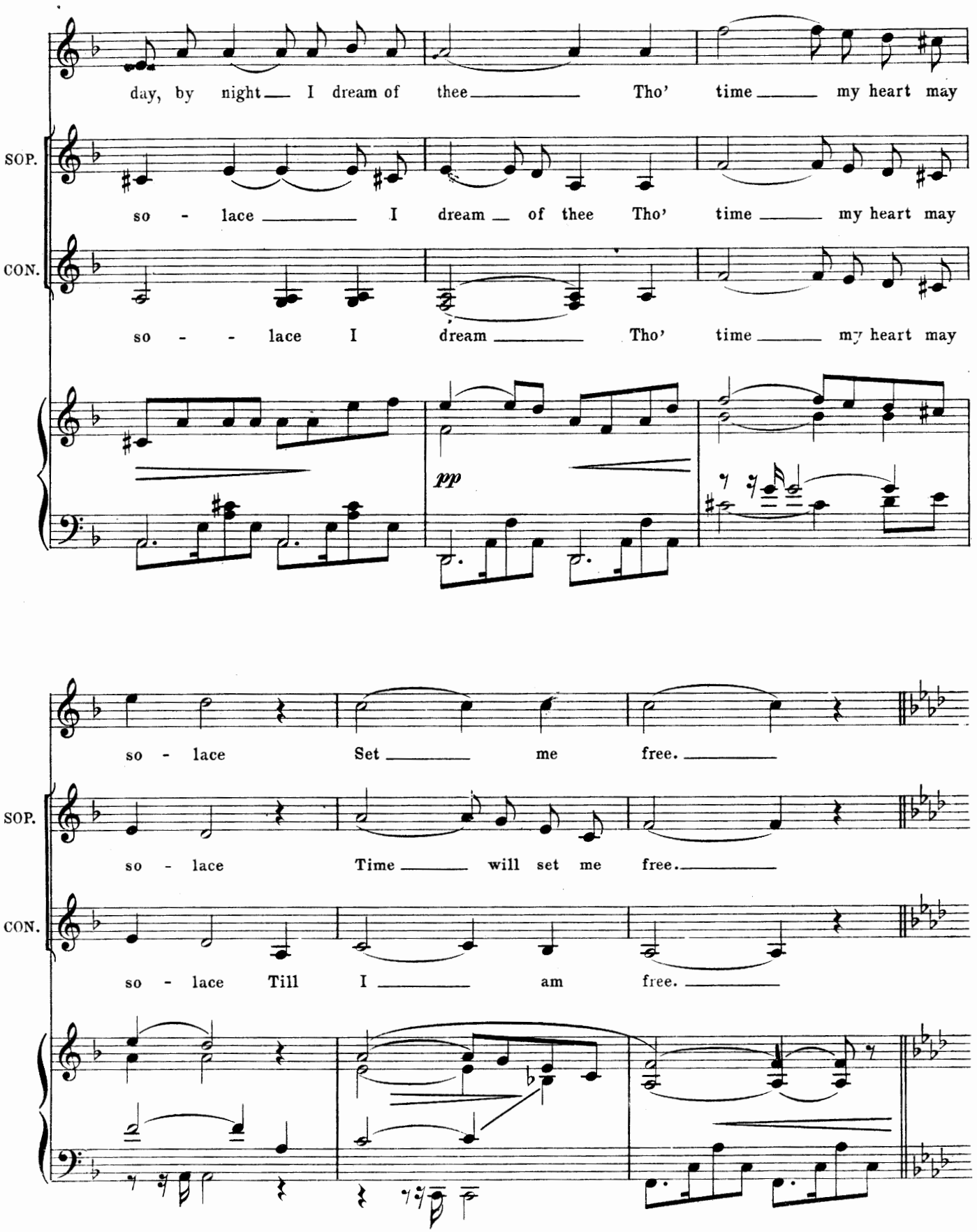

♩ = 72.
JEN.
plumes of the palm-trees wave to and fro, Ca-ress'd by
JEN.
gen-tle breath of fra-grant morn-ing air, The
Of morn-ing
JEN.
bees woo the fra-grant blos-soms be-low, and lus-cious
air.
JEN.
scent of Mogh-ra flow'r is ev'-ry-where. The
3


JEN.
sun - beams are kiss - ing the wave - lets of the sea, The
JEN.
birds fill their throats, sing-ing their love. But
appassionato
JEN.
I a - lone re - main un - ma - ted, No
pp
JEN.
hope, no fear to sor - row fa - ted, Ah,

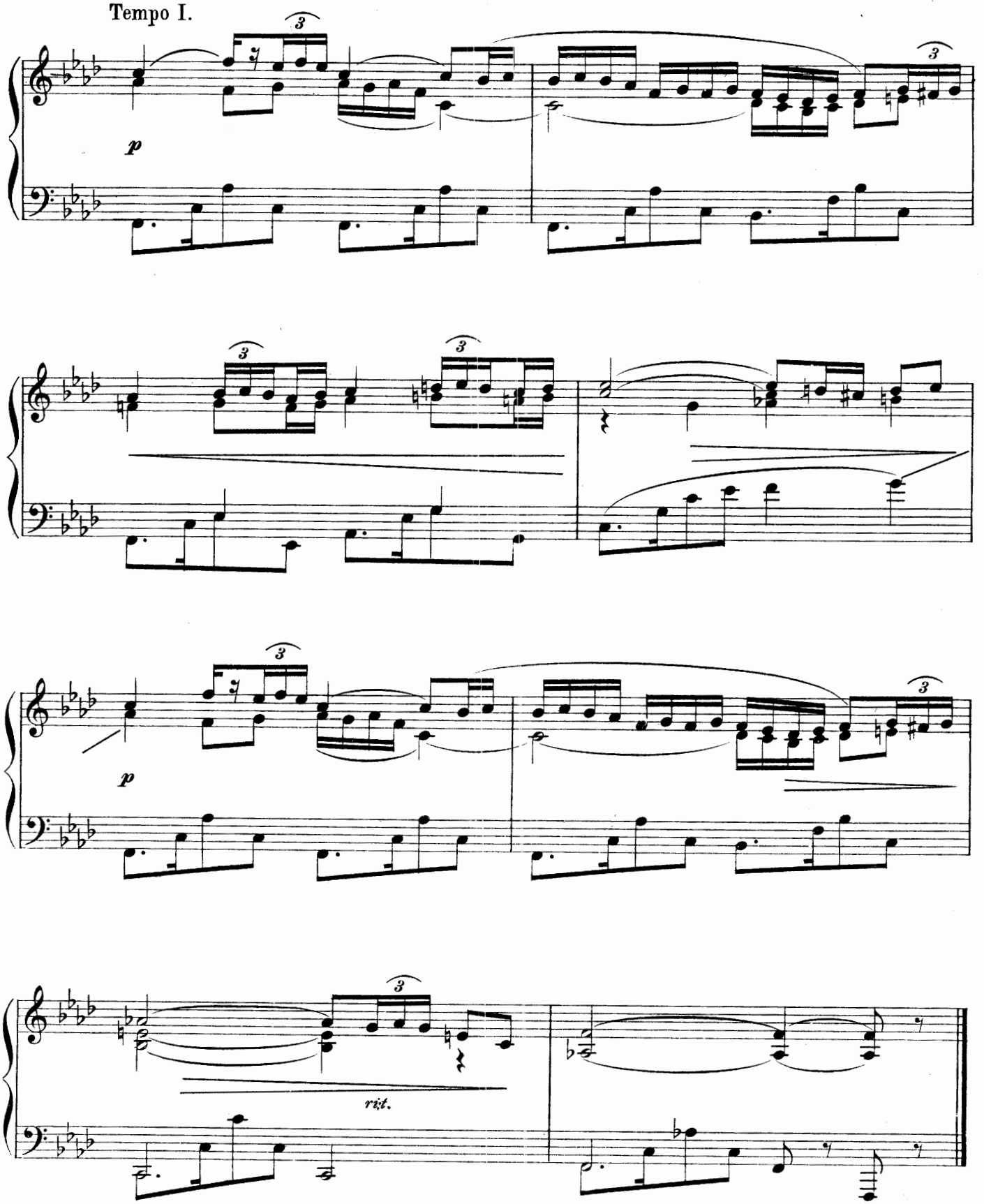

come to me, wher - ev - er you may be, By
day, by night I am dream - ing of thee, Nor time, nor
rit. affret.
change my heart shall so - lace, Till
rit. affret.
a tempo
love shall set me free.
CHORUS. SOP. & CONTRA.
So
a tempo


SOP.
CON.
come wher - ev - er you may be, By day, by night I'm
come to me, so come to me, to me wher - ev - er you may
mf
SOP.
CON.
dream - ing, I'm dream-ing of thee, Nor time, nor change my
be I dream of thee, of thee Nor time, nor change may
Come my love to me, my love to
SOP.
so - lace in my dreams I dream by day, by night of
CON.
so - lace in my dreams, In my dreams by night and


me wher - ev - er you may be, By day, by
SOP.
thee The palm trees wav - ing to and fro, ca -
CON.
day I dream of thee, of thee are wav - ing to and
night my love I dream of thee By
SOP.
- ress'd by morn - ing air, by morn - ing air Nor time, nor change may
CON.
fro, ca - ress'd by morn - ing air Nor time, nor change may


day, by night I dream of thee Tho' time my heart may
SOP.
so - lace I dream of thee Tho' time my heart may
CON.
so - - lace I dream Tho' time my heart may
pp
so - lace Set me free.
SOP.
so - lace Time will set me free.
CON.
so - lace Till I am free.

Tempo I.



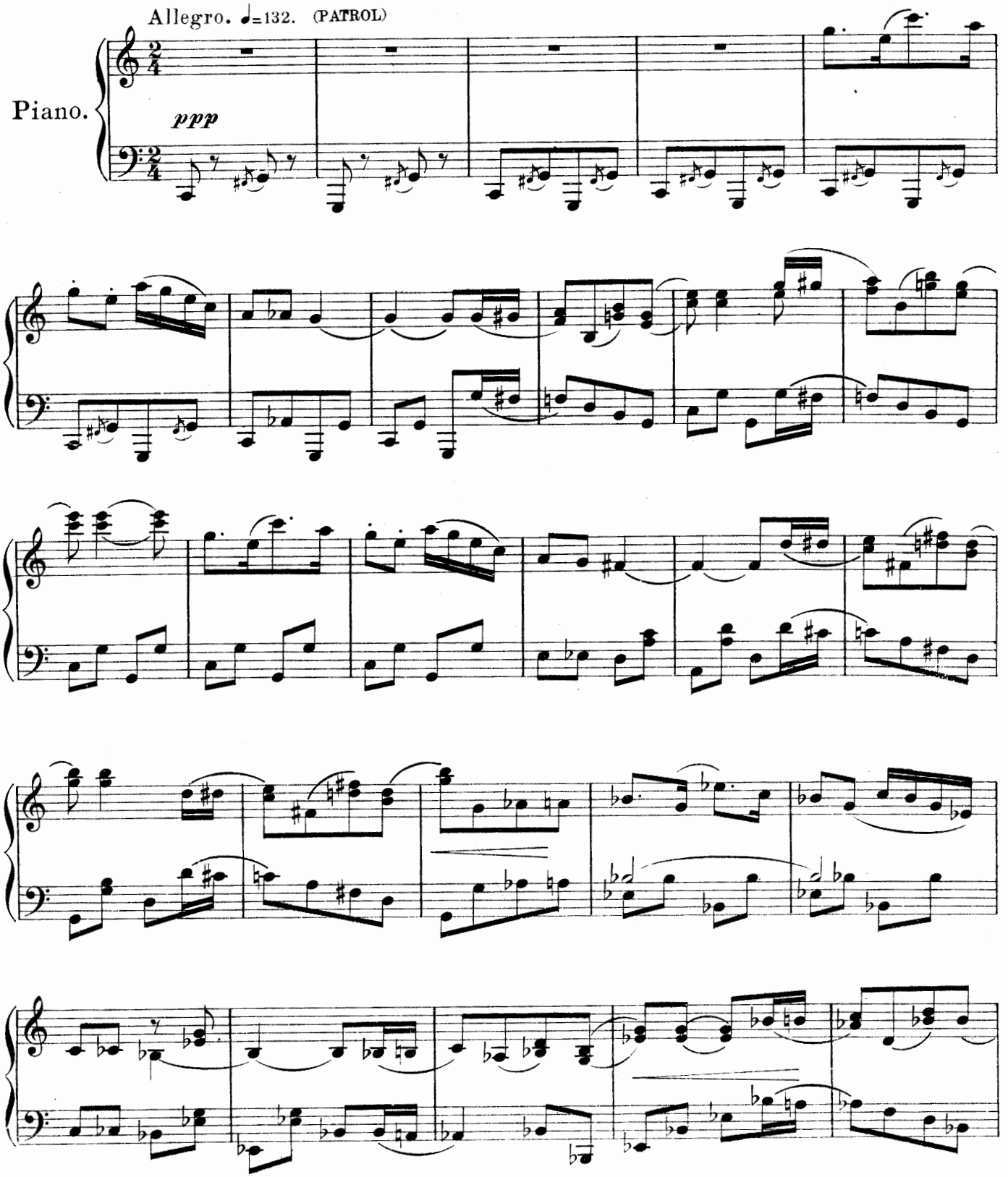
No 2

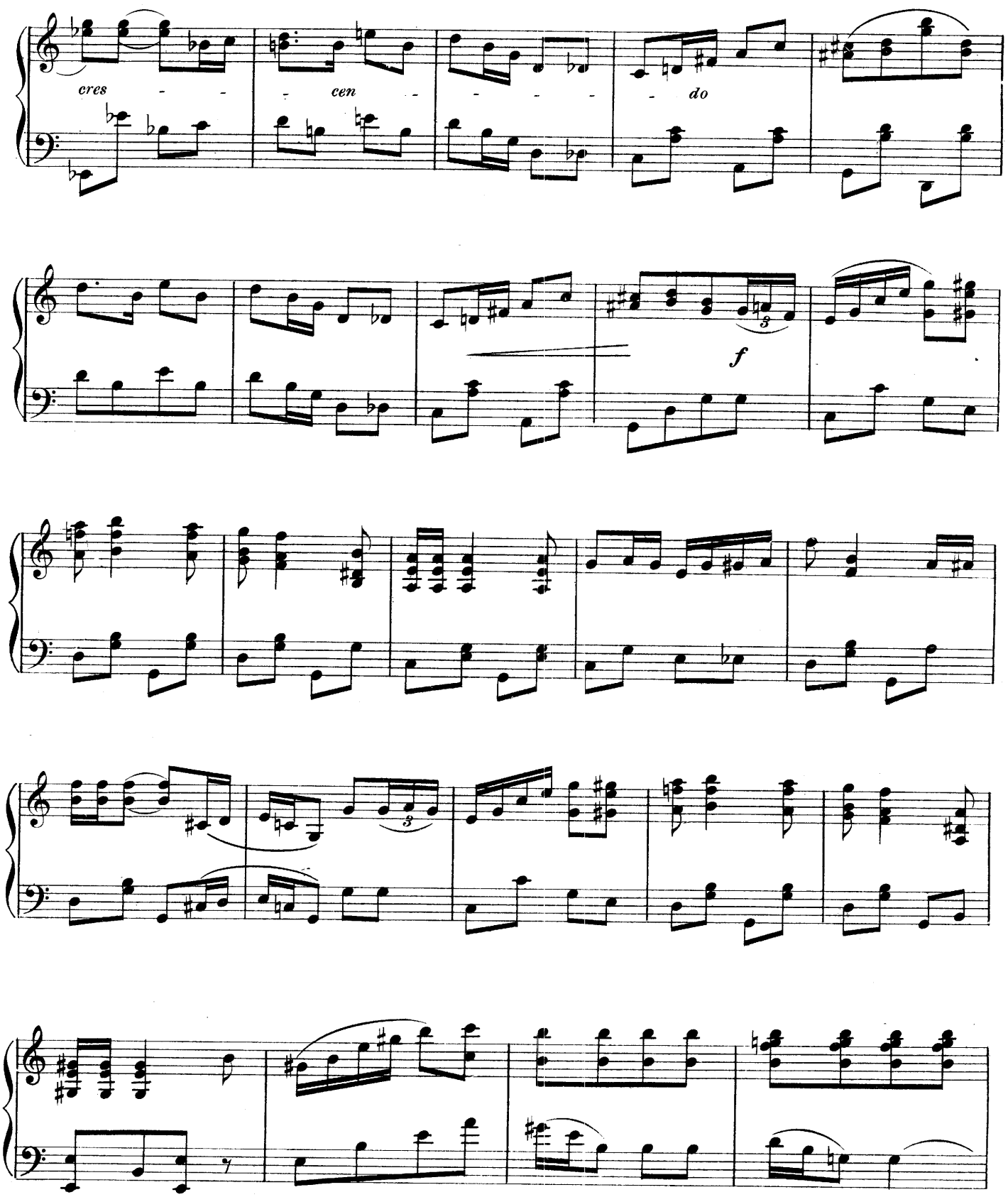
SOLDIER'S SONG.

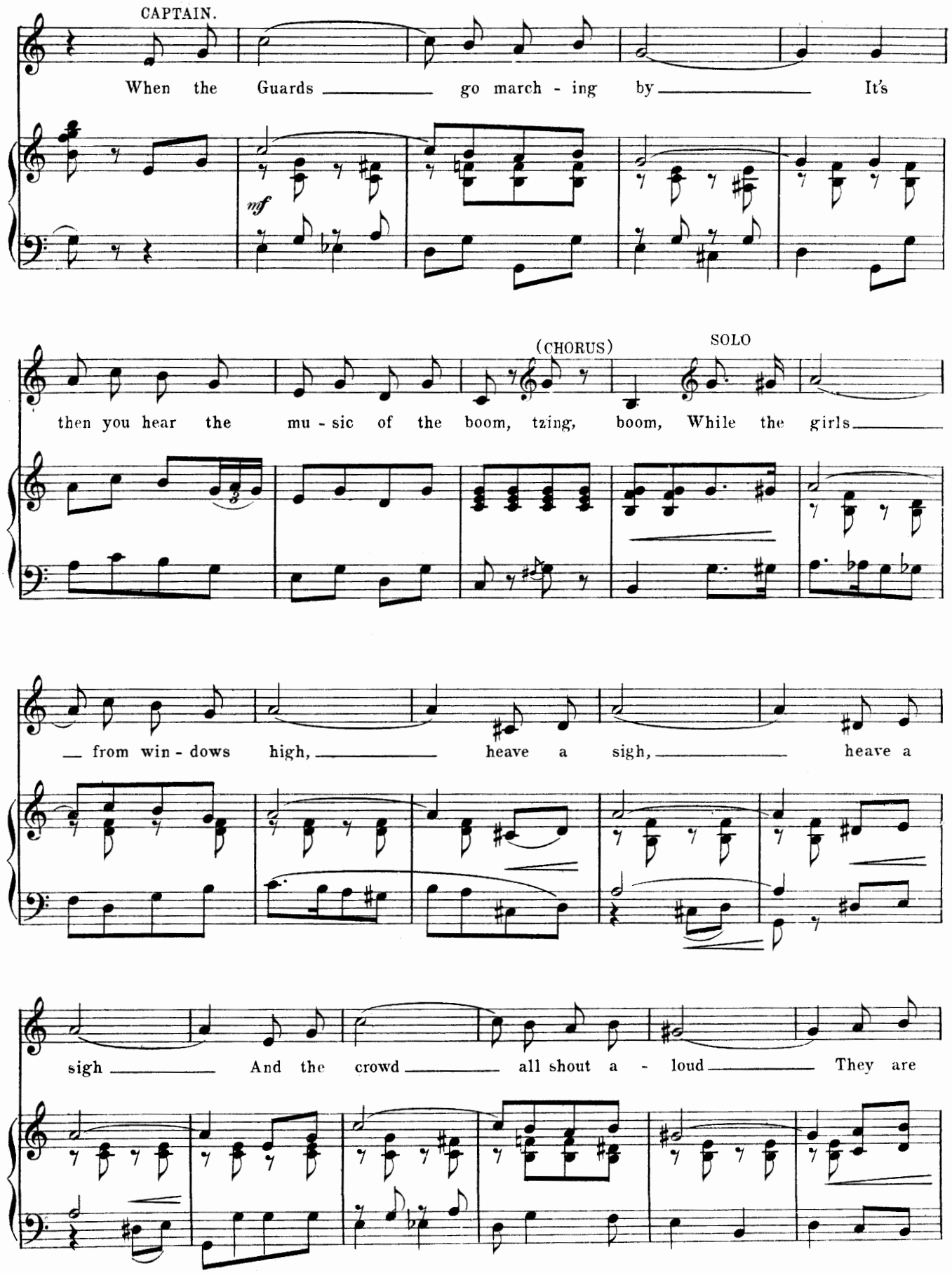
"WHEN THE GUARDS GO PASSING BY."

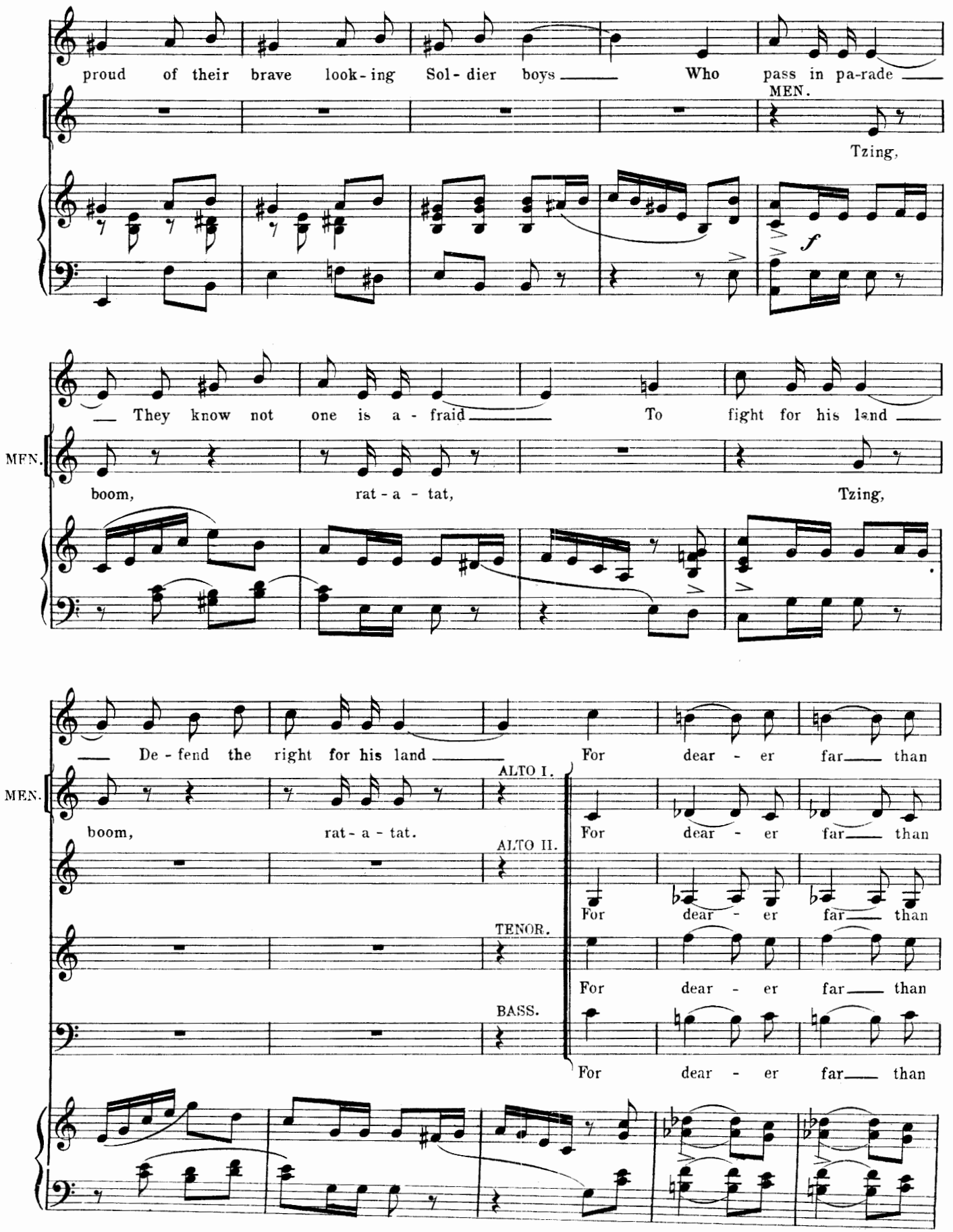
Words by
HENRY BLOSSOM.

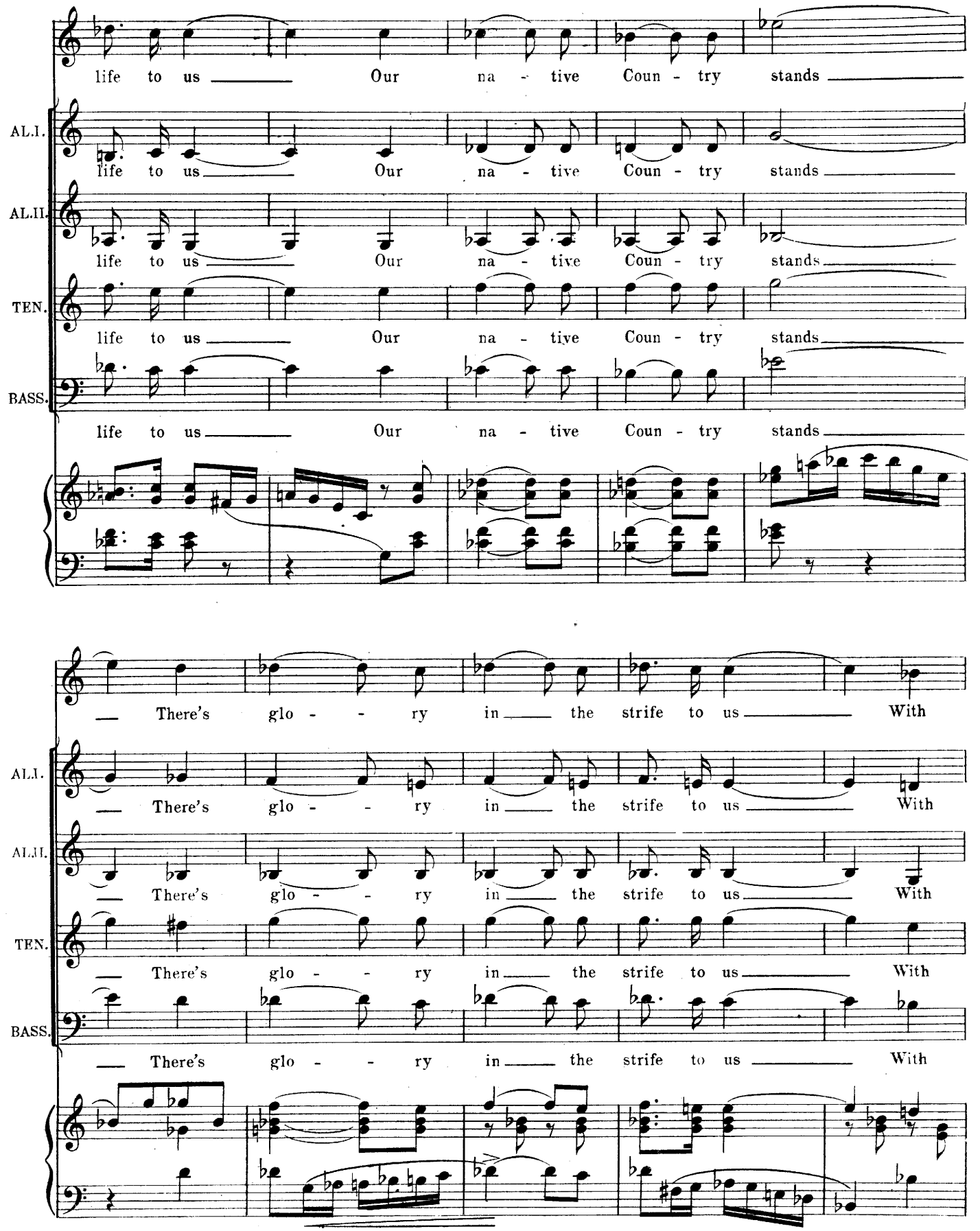
Music by
LESLIE STUART.

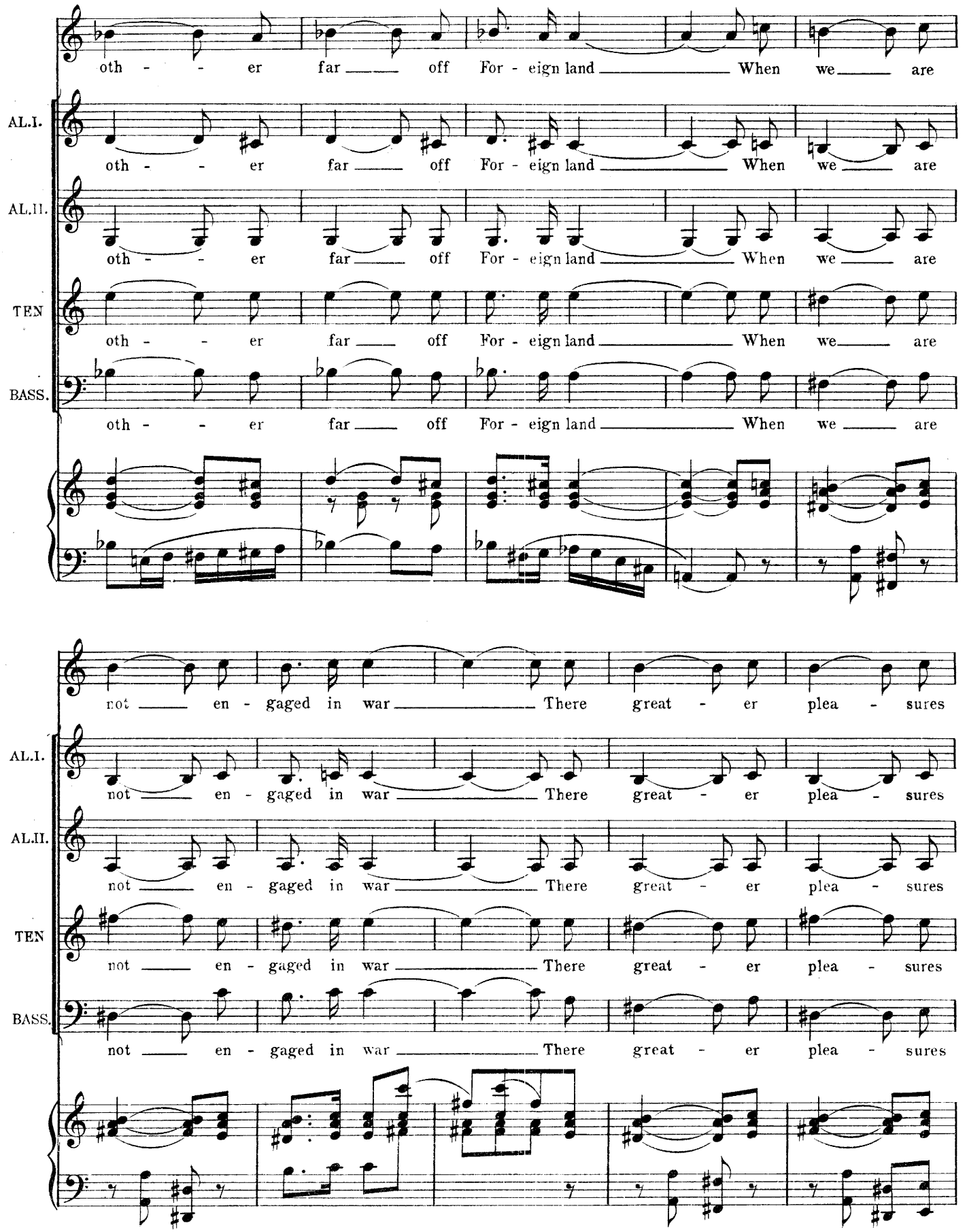


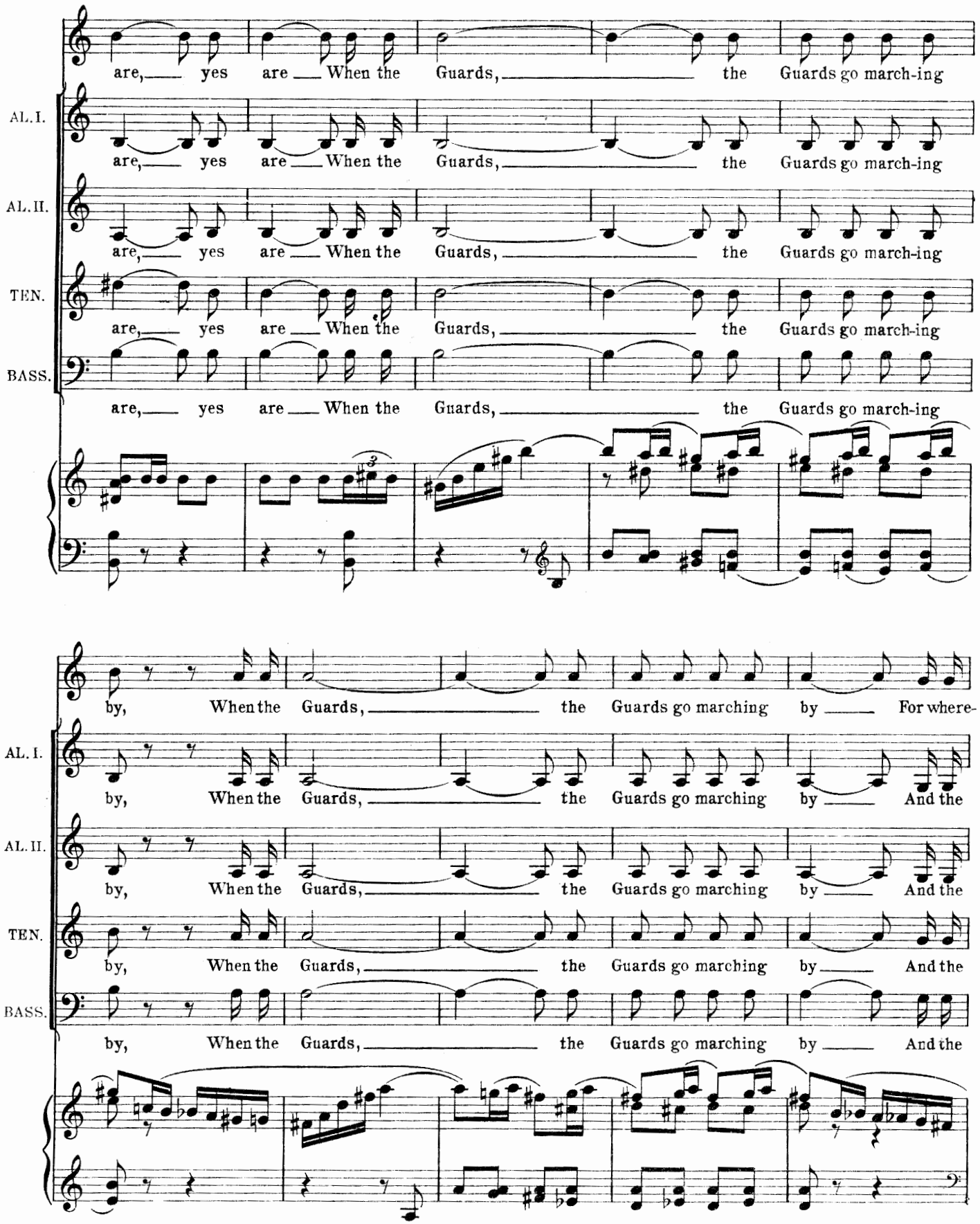

cres - - - cen - - - - - do
f

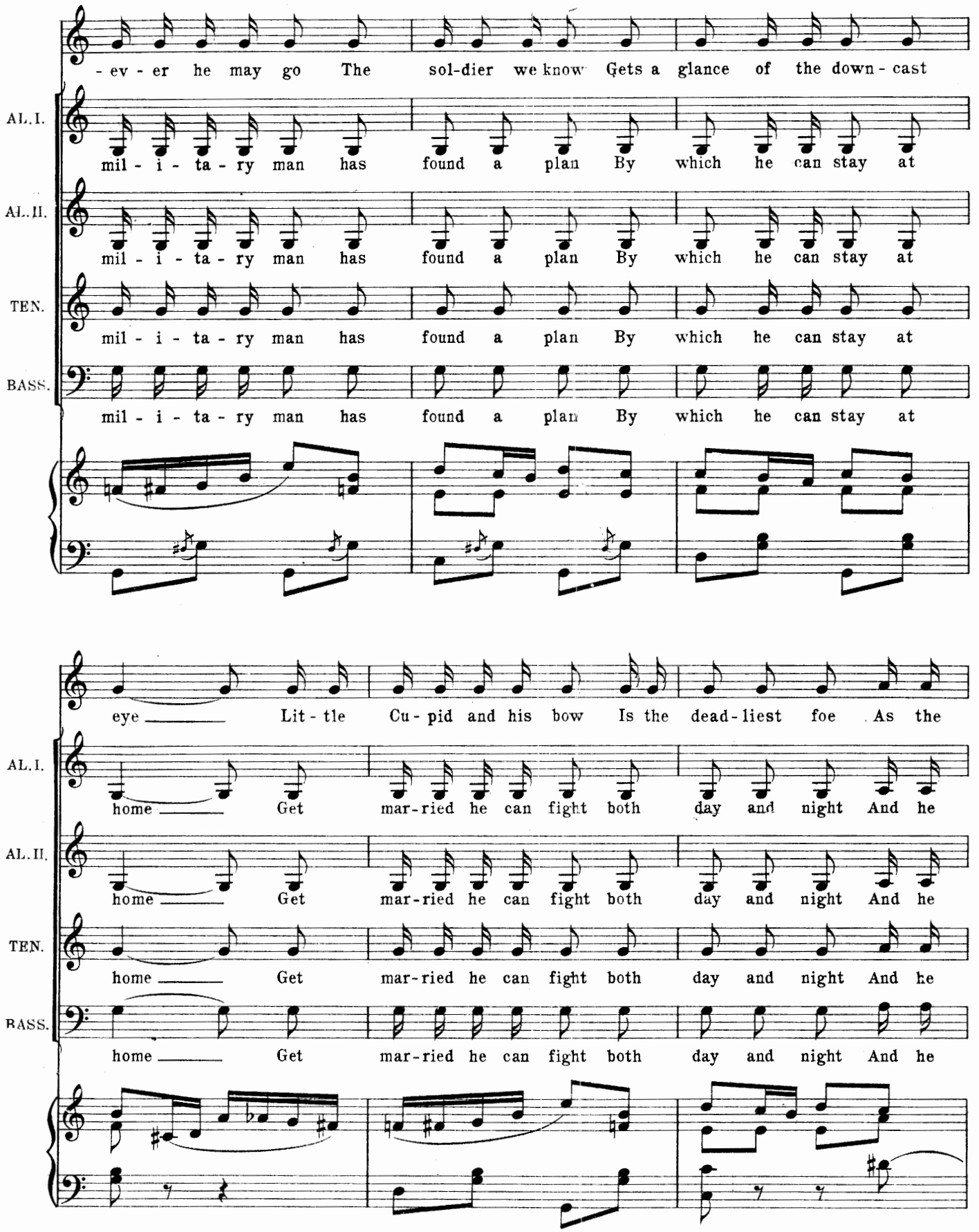

CAPTAIN.
When the Guards go march - ing by It's
mf
(CHORUS)
SOLO
then you hear the mu - sic of the boom, tzing, boom, While the girls
from win - dows high, heave a sigh, heave a
sigh And the crowd all shout a - loud They are

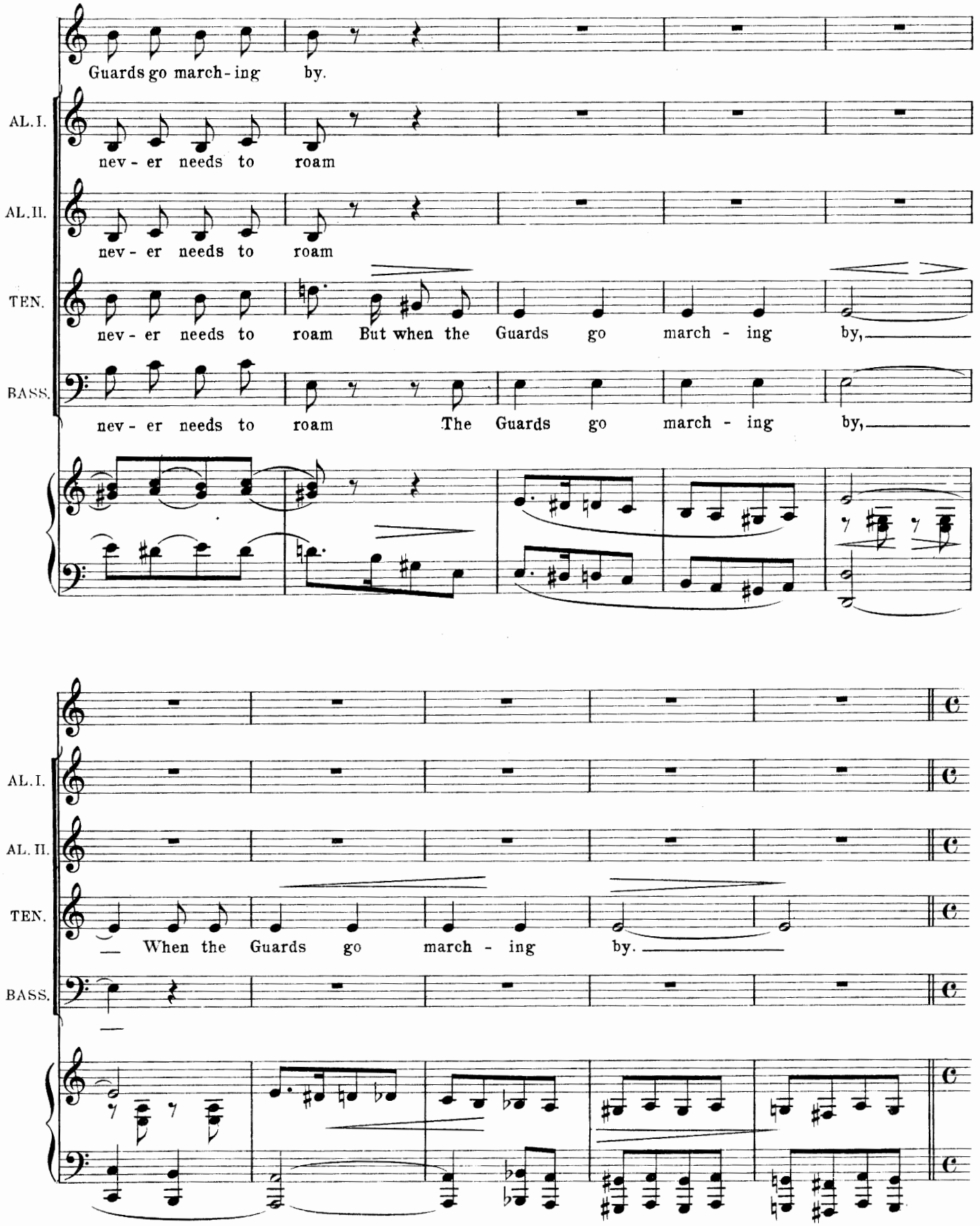

proud of their brave look-ing Sol-dier boys Who pass in pa-rade
MEN.
Tzing,
f
They know not one is a-fraid To fight for his land
MEN.
boom, rat-a-tat, Tzing,
De-fend the right for his land For dear-er far than
MEN.
boom, rat-a-tat.
ALTO I.
For dear-er far than
ALTO II.
For dear-er far than
TENOR.
For dear-er far than
BASS.
For dear-er far than

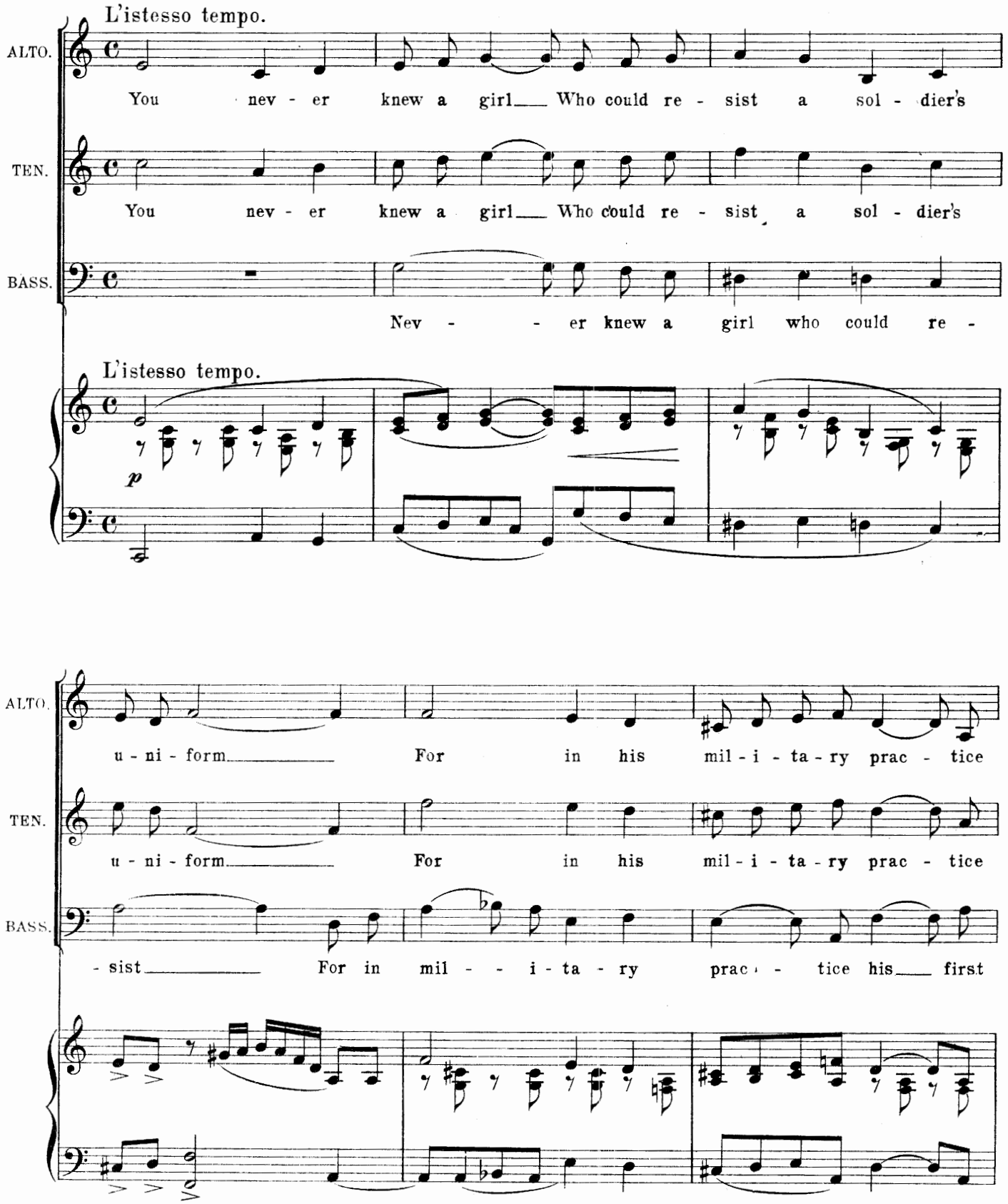

life to us Our na - tive Coun - try stands
AL.I.
life to us Our na - tive Coun - try stands
AL.II.
life to us Our na - tive Coun - try stands
TEN.
life to us Our na - tive Coun - try stands
BASS.
life to us Our na - tive Coun - try stands
There's glo - - ry in the strife to us With
AL.I.
There's glo - - ry in the strife to us With
AL.II.
There's glo - - ry in the strife to us With
TEN.
There's glo - - ry in the strife to us With
BASS.
There's glo - - ry in the strife to us With

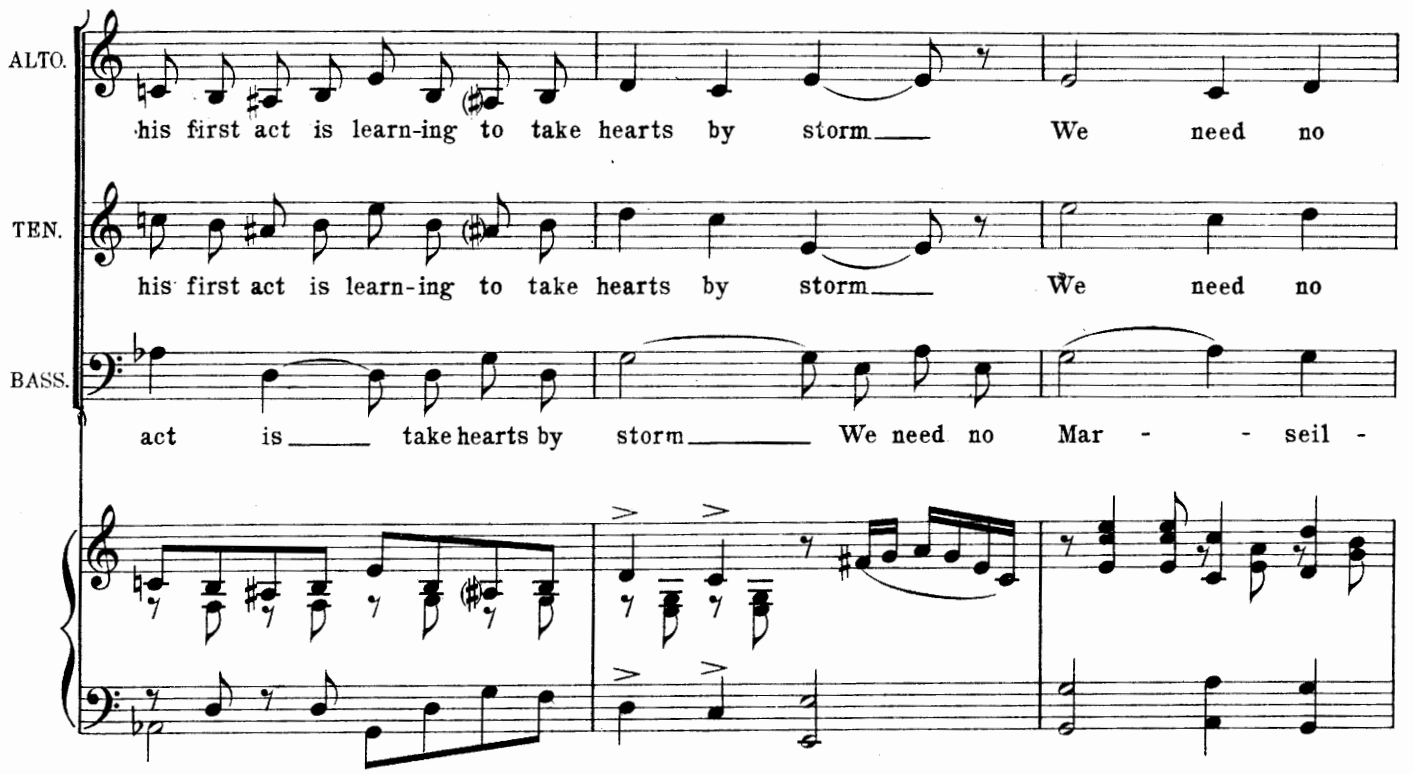

oth - - er far ___ off For - eign land ___ When we ___ are
AL.I.
oth - - er far ___ off For - eign land ___ When we ___ are
AL.II.
oth - - er far ___ off For - eign land ___ When we ___ are
TEN
oth - - er far ___ off For - eign land ___ When we ___ are
BASS.
oth - - er far ___ off For - eign land ___ When we ___ are
not ___ en - gaged in war ___ There great - er plea - sures
AL.I.
not ___ en - gaged in war ___ There great - er plea - sures
AL.II.
not ___ en - gaged in war ___ There great - er plea - sures
TEN
not ___ en - gaged in war ___ There great - er plea - sures
BASS.
not ___ en - gaged in war ___ There great - er plea - sures

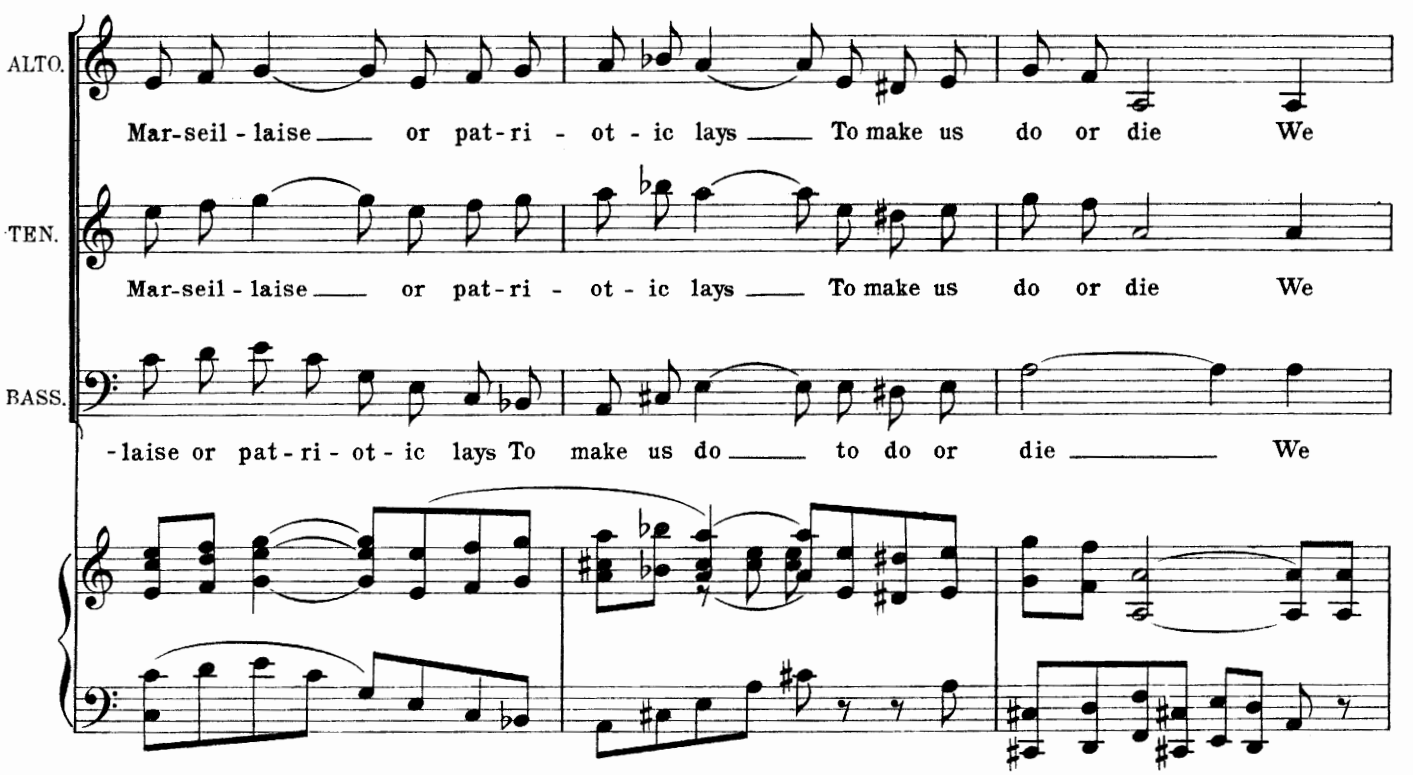

are, yes are When the Guards, the Guards go march-ing
AL. I.
are, yes are When the Guards, the Guards go march-ing
AL. II.
are, yes are When the Guards, the Guards go march-ing
TEN.
are, yes are When the Guards, the Guards go march-ing
BASS.
are, yes are When the Guards, the Guards go march-ing
by, When the Guards, the Guards go marching by For where-
AL. I.
by, When the Guards, the Guards go marching by And the
AL. II.
by, When the Guards, the Guards go marching by And the
TEN.
by, When the Guards, the Guards go marching by And the
BASS.
by, When the Guards, the Guards go marching by And the

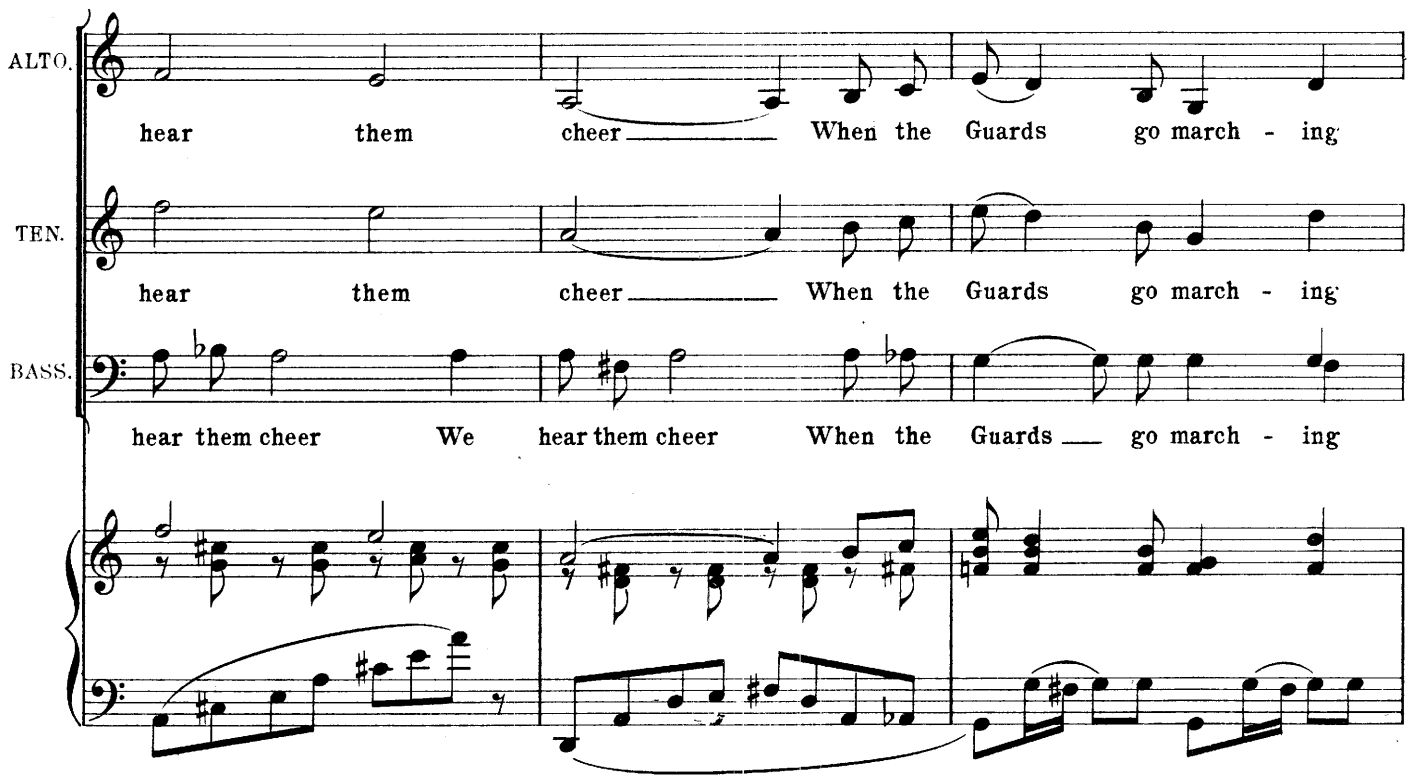

- ev - er he may go The sol-dier we know Gets a glance of the down - cast
AL. I.
mil - i - ta - ry man has found a plan By which he can stay at
AL. II.
mil - i - ta - ry man has found a plan By which he can stay at
TEN.
mil - i - ta - ry man has found a plan By which he can stay at
BASS.
mil - i - ta - ry man has found a plan By which he can stay at
eye Lit - tle Cu - pid and his bow Is the dead - liest foe As the
AL. I.
home Get mar - ried he can fight both day and night And he
AL. II.
home Get mar - ried he can fight both day and night And he
TEN.
home Get mar - ried he can fight both day and night And he
BASS.
home Get mar - ried he can fight both day and night And he

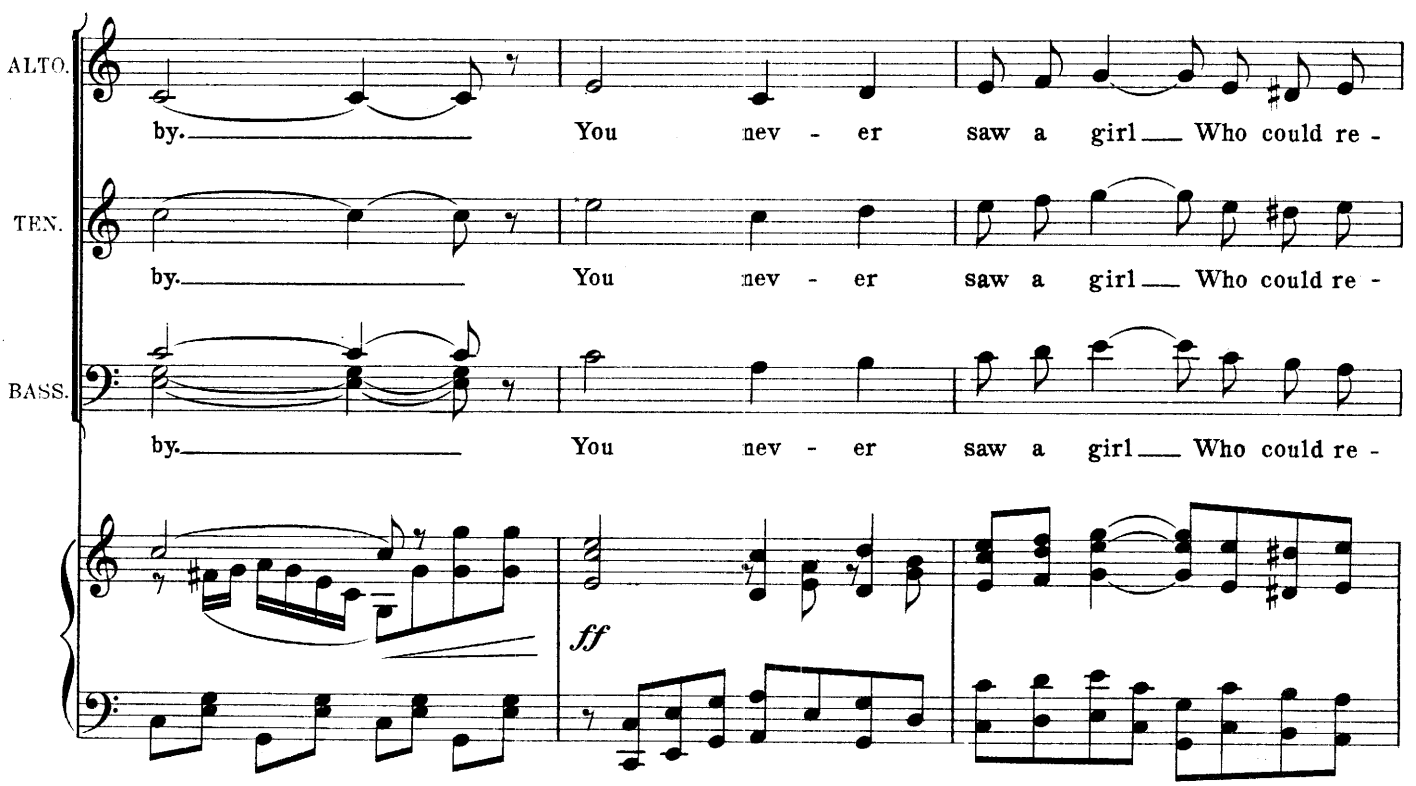

Guards go march - ing by.
AL. I.
nev - er needs to roam
AL. II.
nev - er needs to roam
TEN.
nev - er needs to roam But when the Guards go march - ing by,
BASS.
nev - er needs to roam The Guards go march - ing by,
AL. I.
AL. II.
TEN.
When the Guards go march - ing by.
BASS.

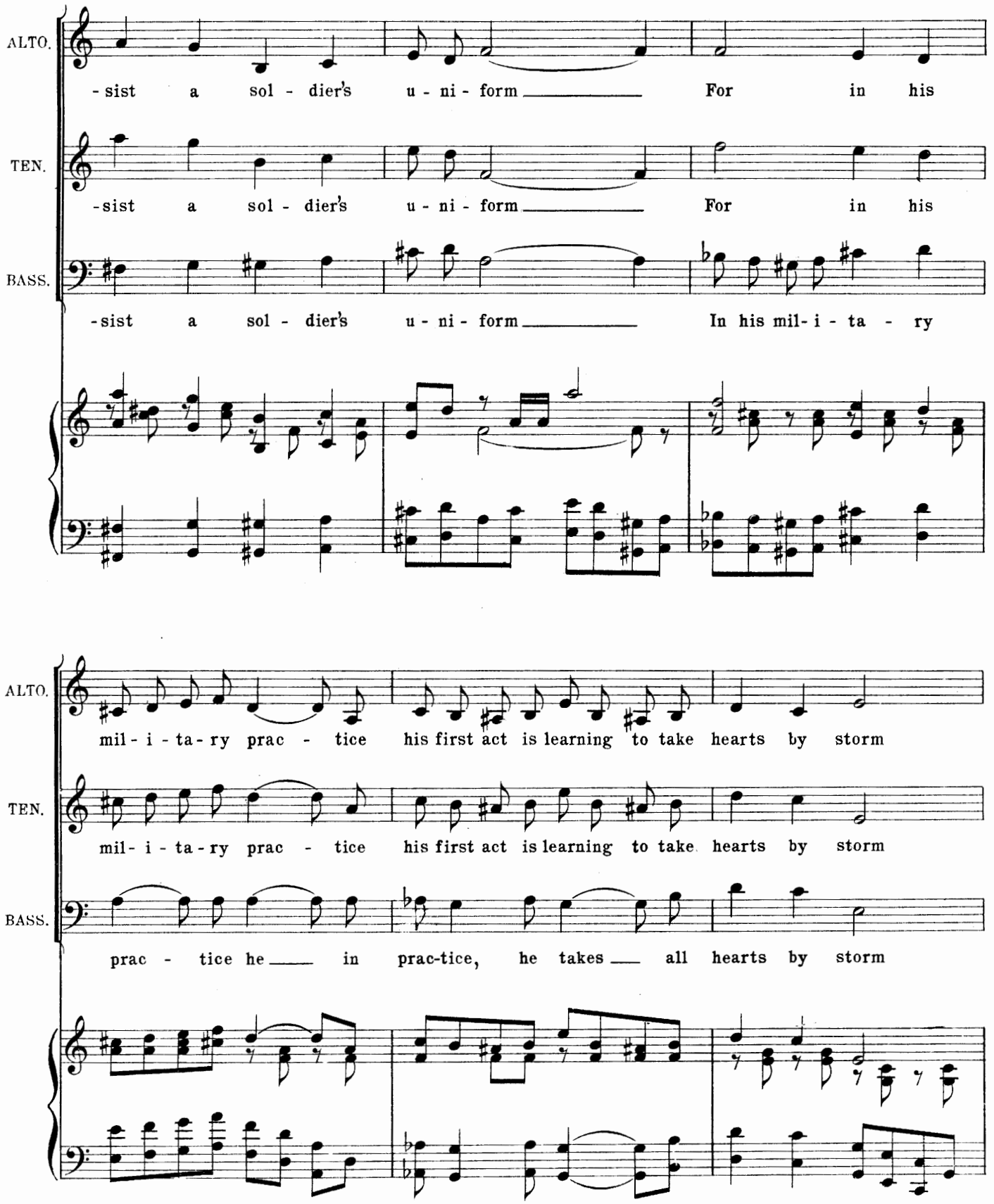

L'istesso tempo.
ALTO.
You nev - er knew a girl Who could re - sist a sol - dier's
TEN.
You nev - er knew a girl Who could re - sist a sol - dier's
BASS.
Nev - - er knew a girl who could re -
L'istesso tempo.
p
ALTO.
u - ni - form For in his mil - i - ta - ry prac - tice
TEN.
u - ni - form For in his mil - i - ta - ry prac - tice
BASS.
- sist For in mil - - i - ta - ry prac - tice his first

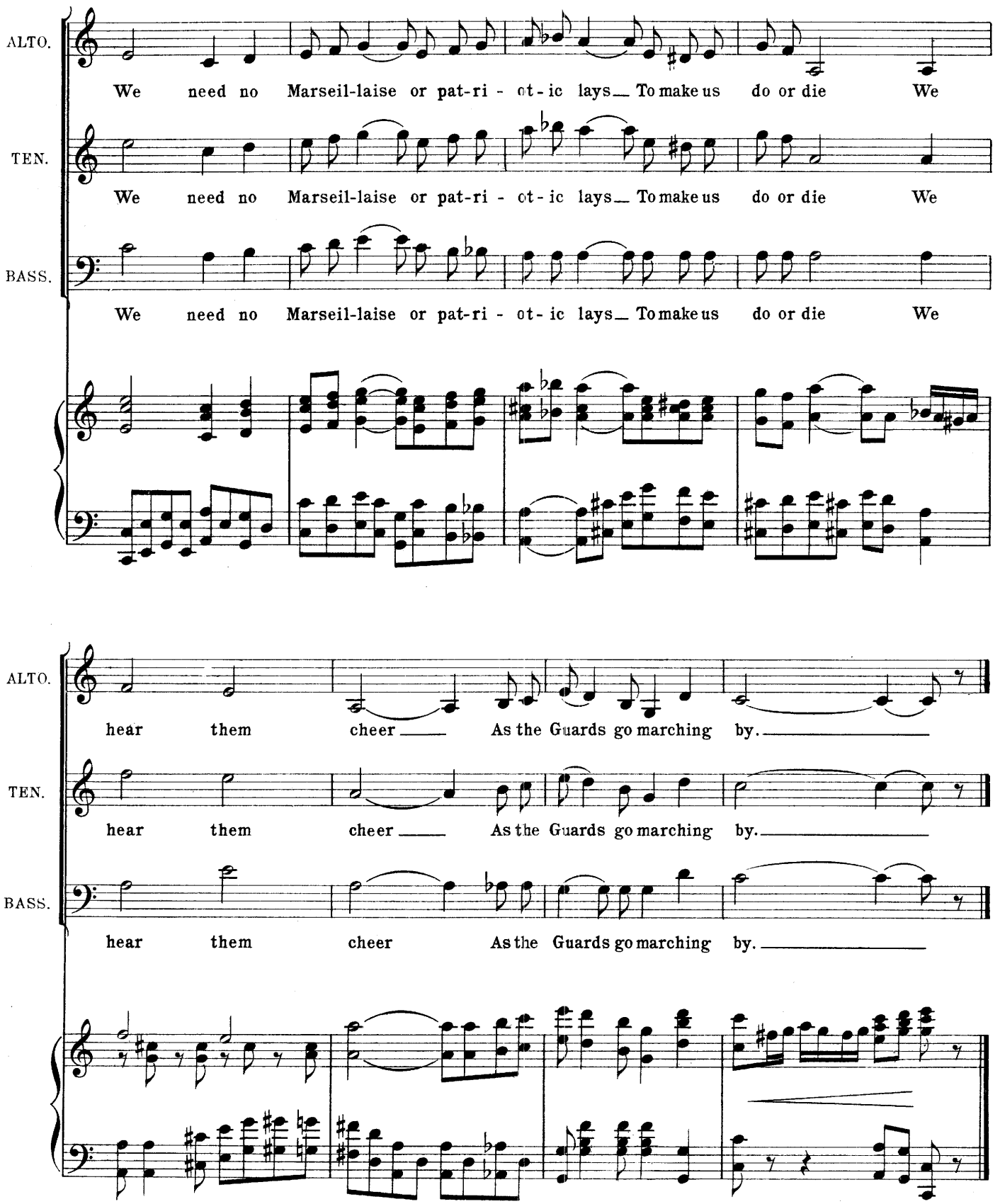

ALTO.
his first act is learn-ing to take hearts by storm We need no
TEN.
his first act is learn-ing to take hearts by storm We need no
BASS.
act is take hearts by storm We need no Mar - - seil -


ALTO.
Mar-seil - laise or pat-ri - ot - ic lays To make us do or die We
TEN.
Mar-seil - laise or pat-ri - ot - ic lays To make us do or die We
BASS.
-laise or pat - ri - ot - ic lays To make us do to do or die We


ALTO.
hear them cheer When the Guards go march - ing
TEN.
hear them cheer When the Guards go march - ing
BASS.
hear them cheer We hear them cheer When the Guards go march - ing


ALTO.
by. You nev - er saw a girl Who could re -
TEN.
by. You nev - er saw a girl Who could re -
BASS.
by. You nev - er saw a girl Who could re -
ff


ALTO.
-sist a sol - dier's u - ni - form For in his
TEN.
-sist a sol - dier's u - ni - form For in his
BASS.
-sist a sol - dier's u - ni - form In his mil- i - ta - ry
ALTO.
mil - i - ta - ry prac - tice his first act is learning to take hearts by storm
TEN.
mil - i - ta - ry prac - tice his first act is learning to take hearts by storm
BASS.
prac - tice he in prac-tice, he takes all hearts by storm


ALTO.
We need no Marseil-laise or pat-ri - ot-ic lays To make us do or die We
TEN.
We need no Marseil-laise or pat-ri - ot-ic lays To make us do or die We
BASS.
We need no Marseil-laise or pat-ri - ot-ic lays To make us do or die We
ALTO.
hear them cheer As the Guards go marching by.
TEN.
hear them cheer As the Guards go marching by.
BASS.
hear them cheer As the Guards go marching by.

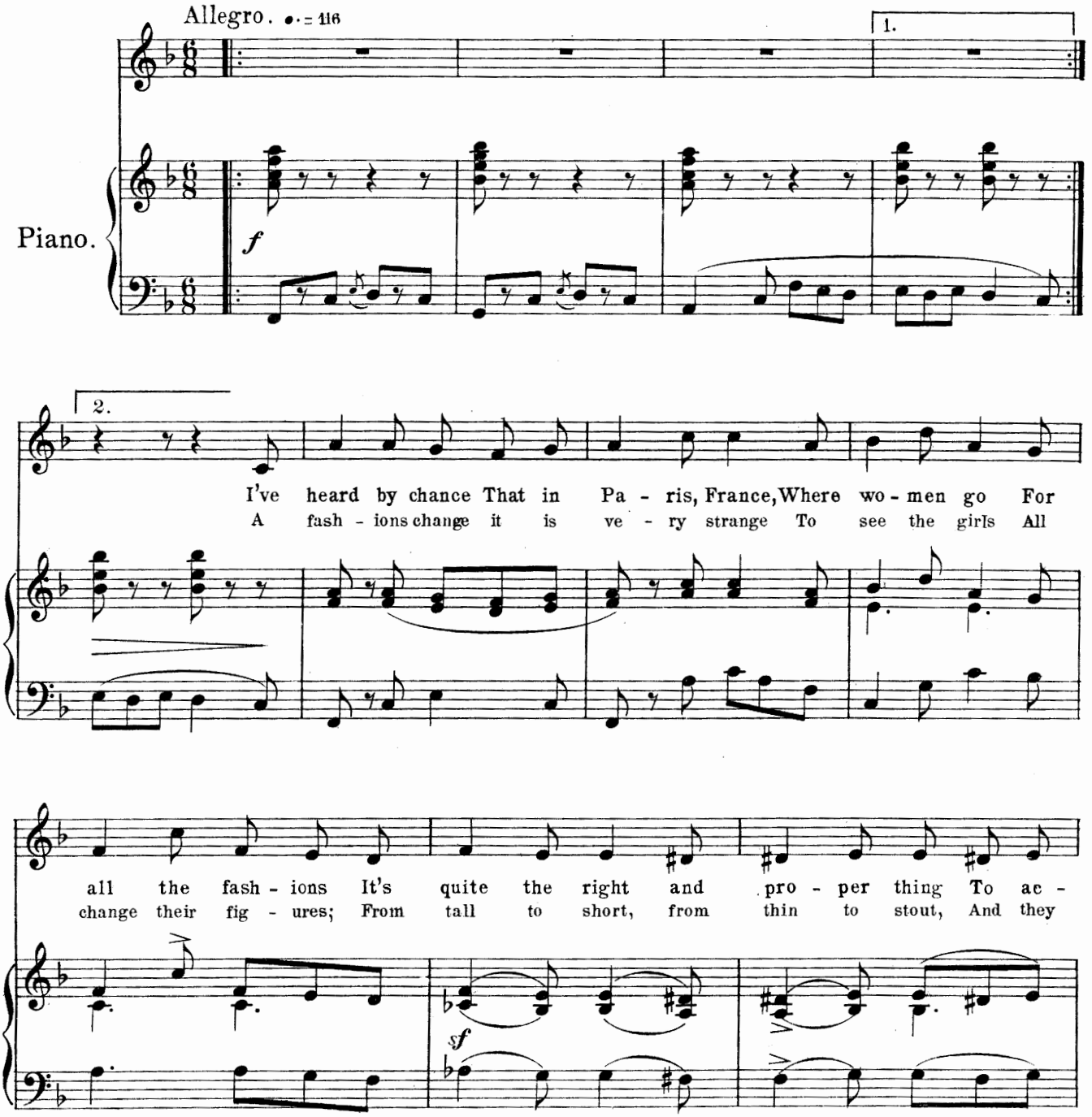
No 3

SONG.

"I LIKE 'EM PLUMP."

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.



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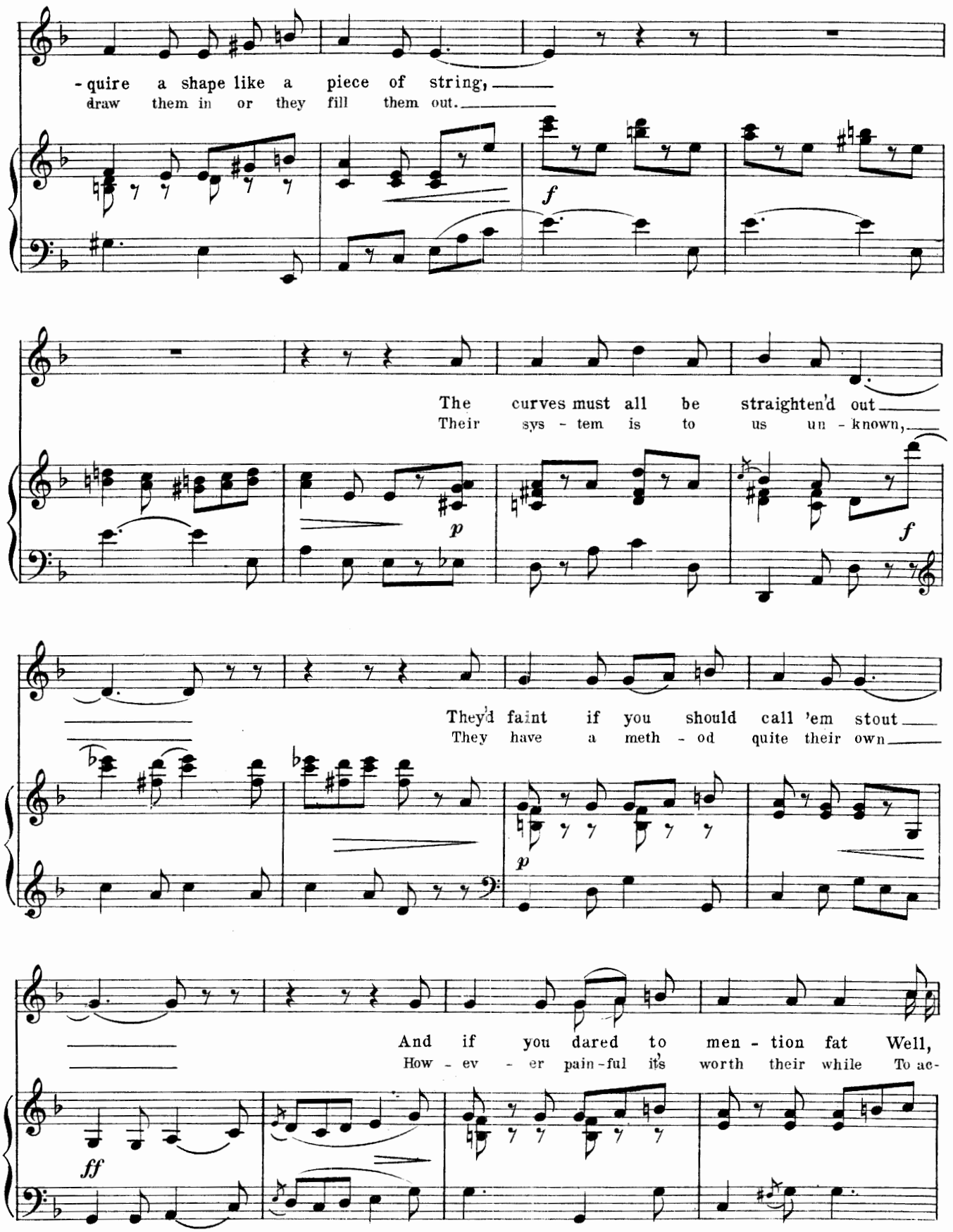
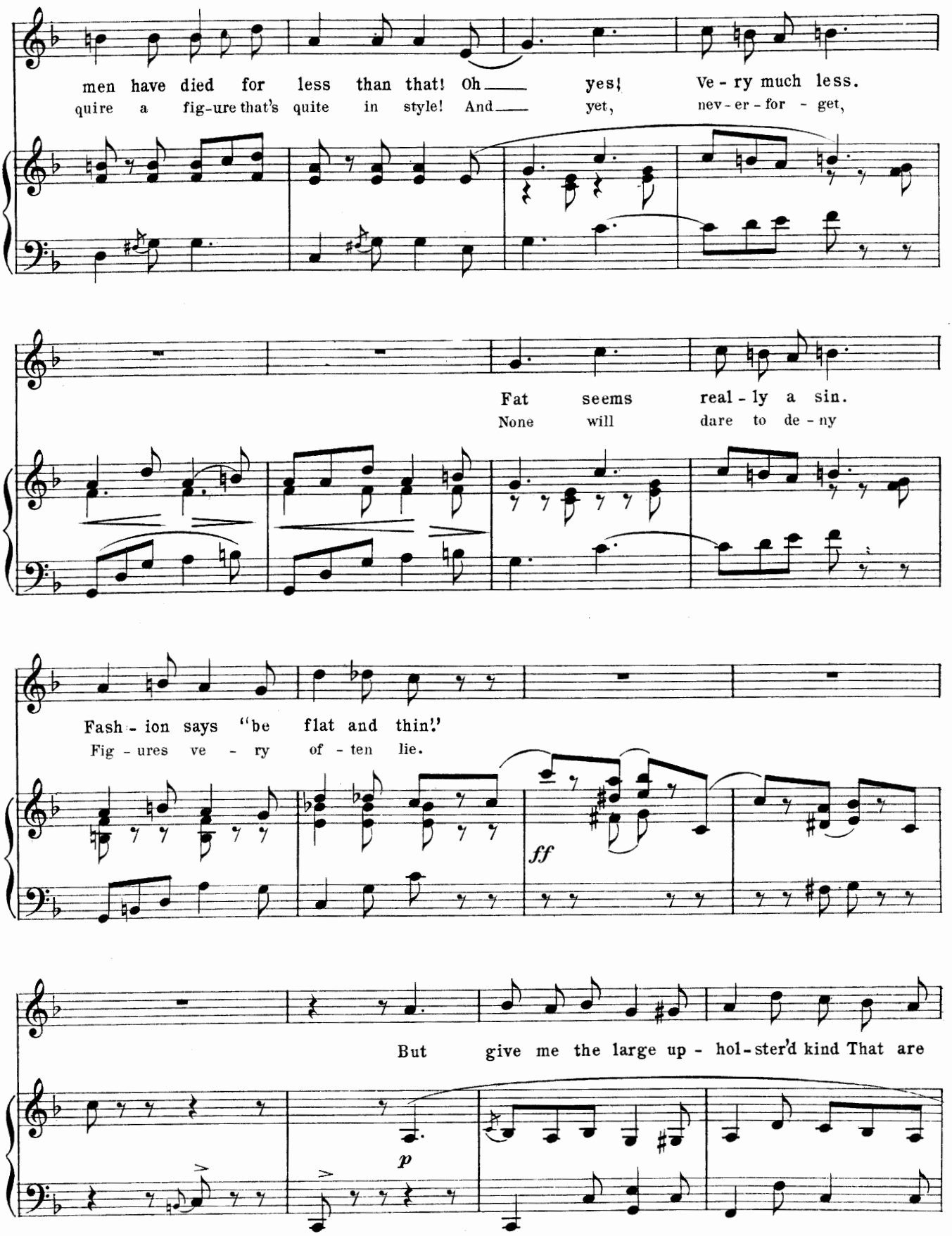
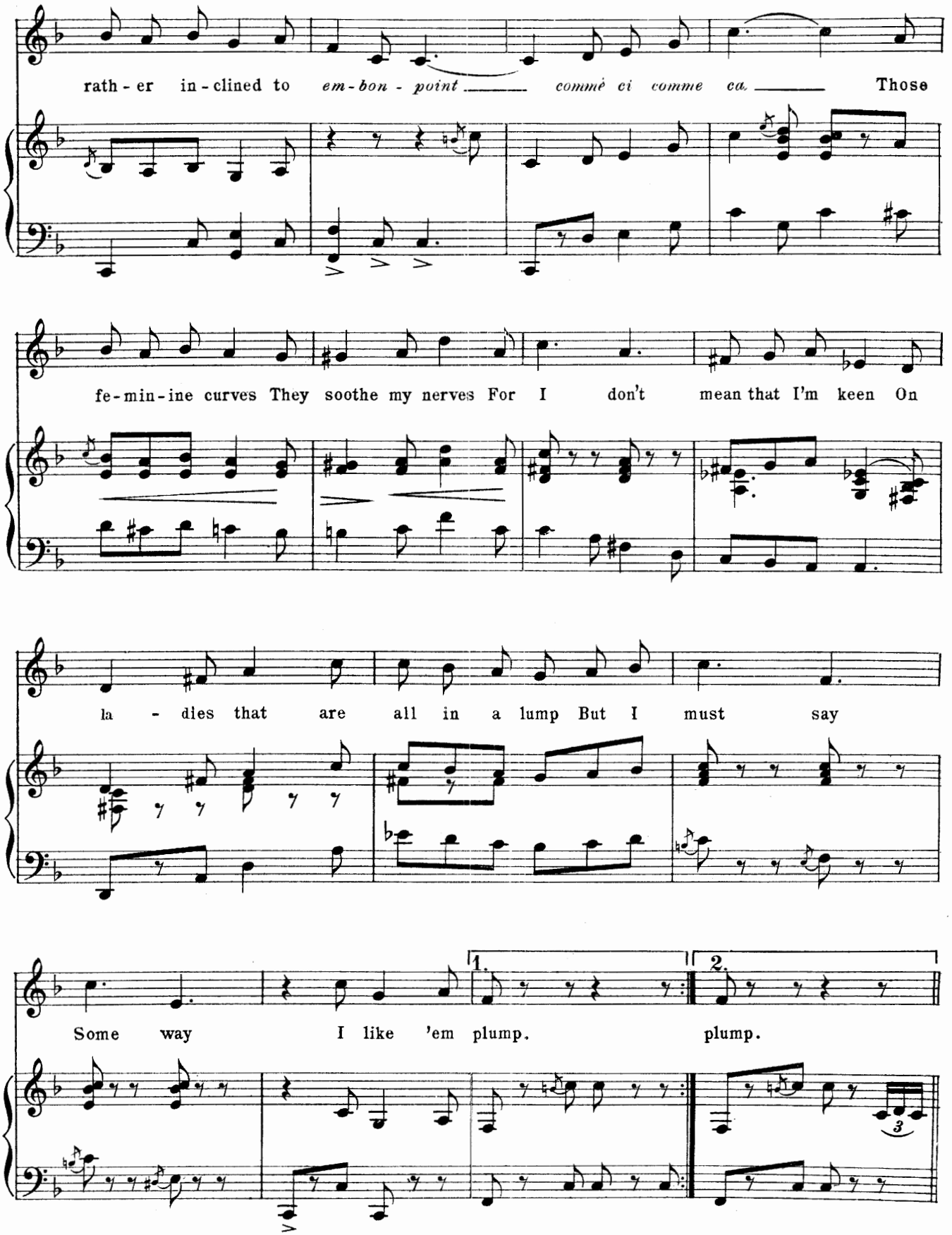
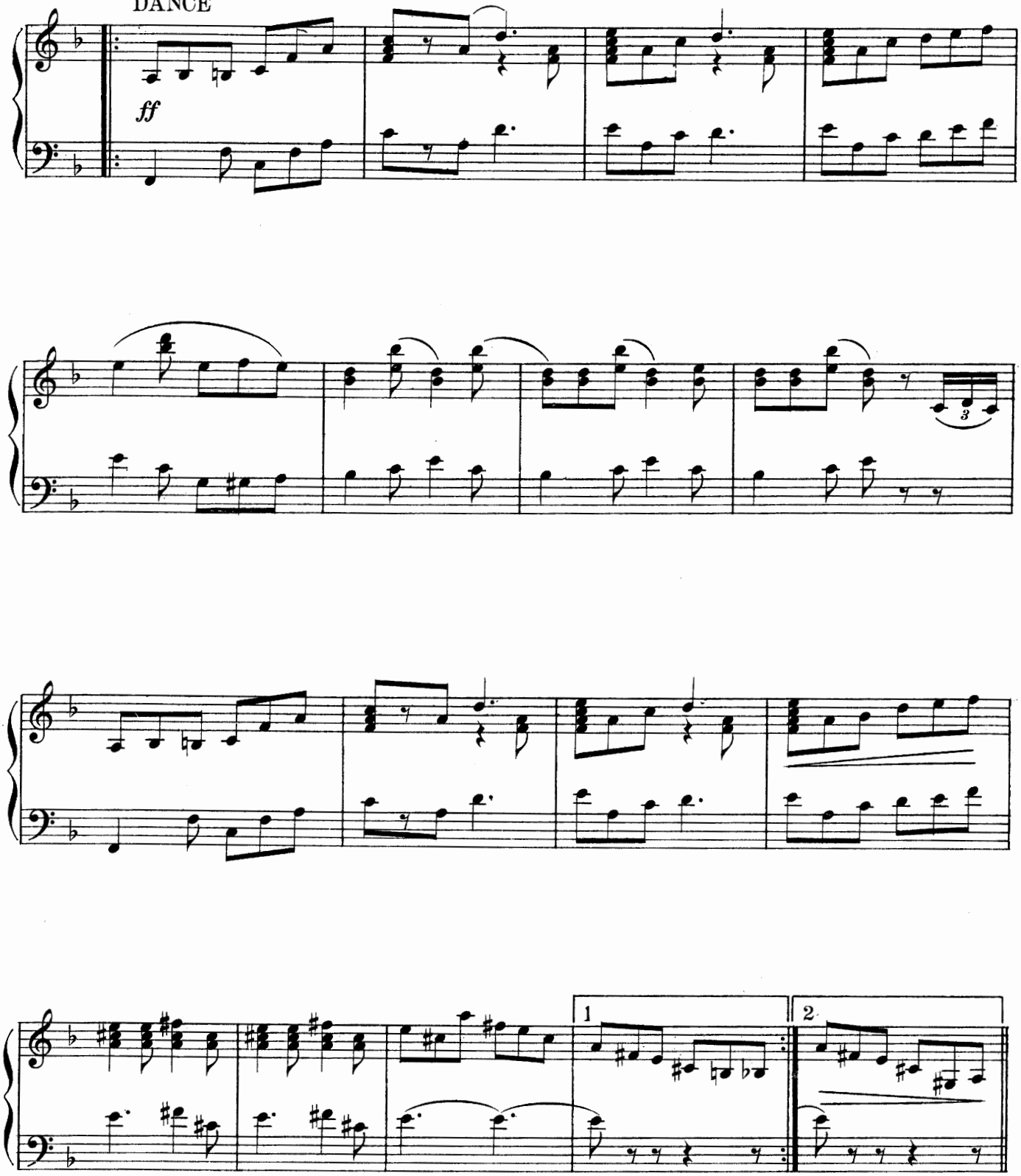

-quire a shape like a piece of string,
draw them in or they fill them out.
f
The curves must all be straighten'd out
Their sys - tem is to us un - known,
p
f
They'd faint if you should call 'em stout
They have a meth - od quite their own
p
And if you dared to men - tion fat Well,
How - ev - er pain-ful it's worth their while To ac-
ff


men have died for less than that! Oh yes! Ve - ry much less.
quire a fig-ure that's quite in style! And yet, nev - er - for - get,
Fat seems real - ly a sin.
None will dare to de - ny
Fash - ion says "be flat and thin!"
Fig - ures ve - ry of - ten lie.
ff
But give me the large up - hol - ster'd kind That are
p


rath - er in - clined to em - bon - point comme ci comme ca Those
fe - min - ine curves They soothe my nerves For I don't mean that I'm keen On
la - dies that are all in a lump But I must say
1.
2.
Some way I like 'em plump. plump.

DANCE

ff



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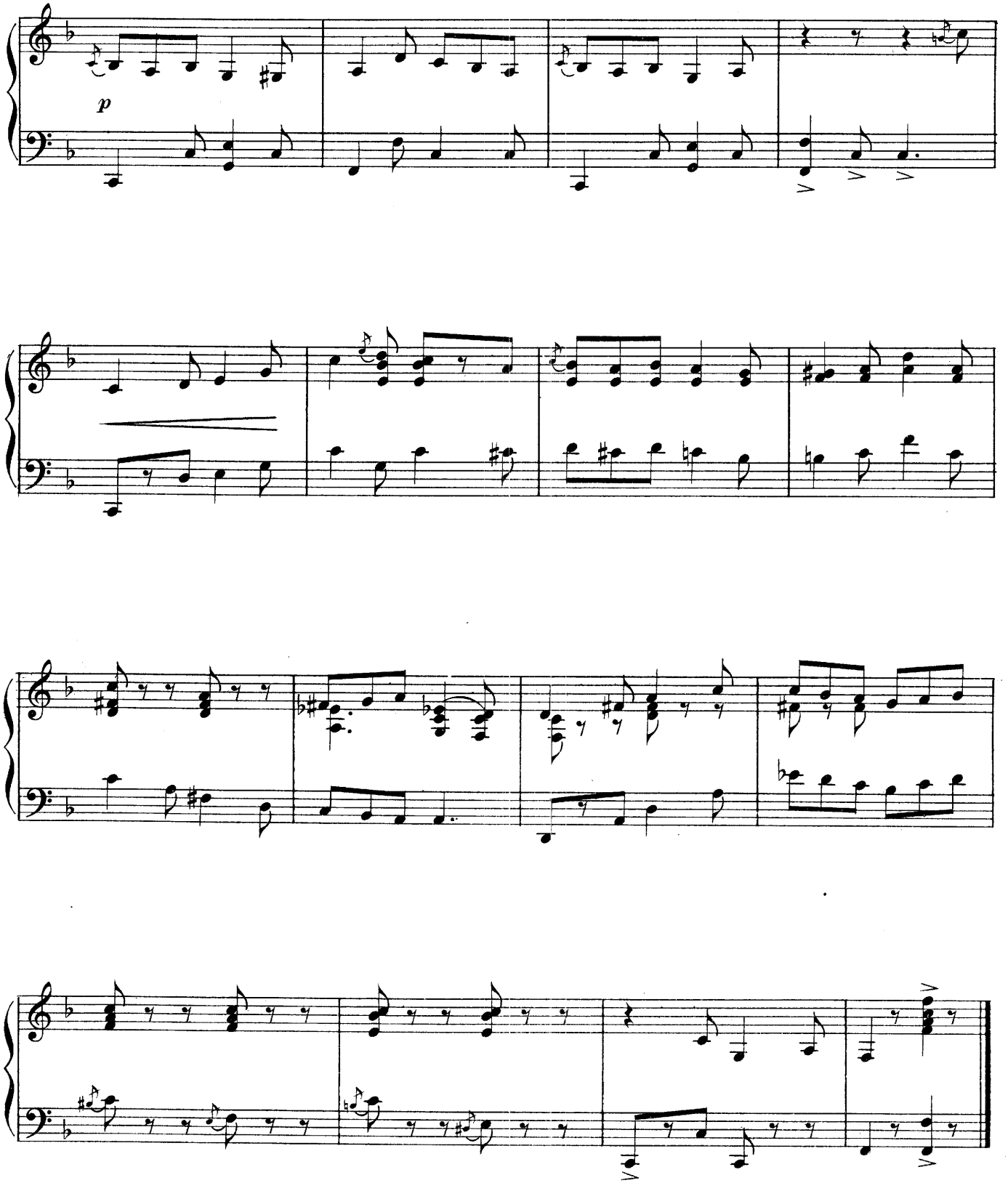

p

SONG.

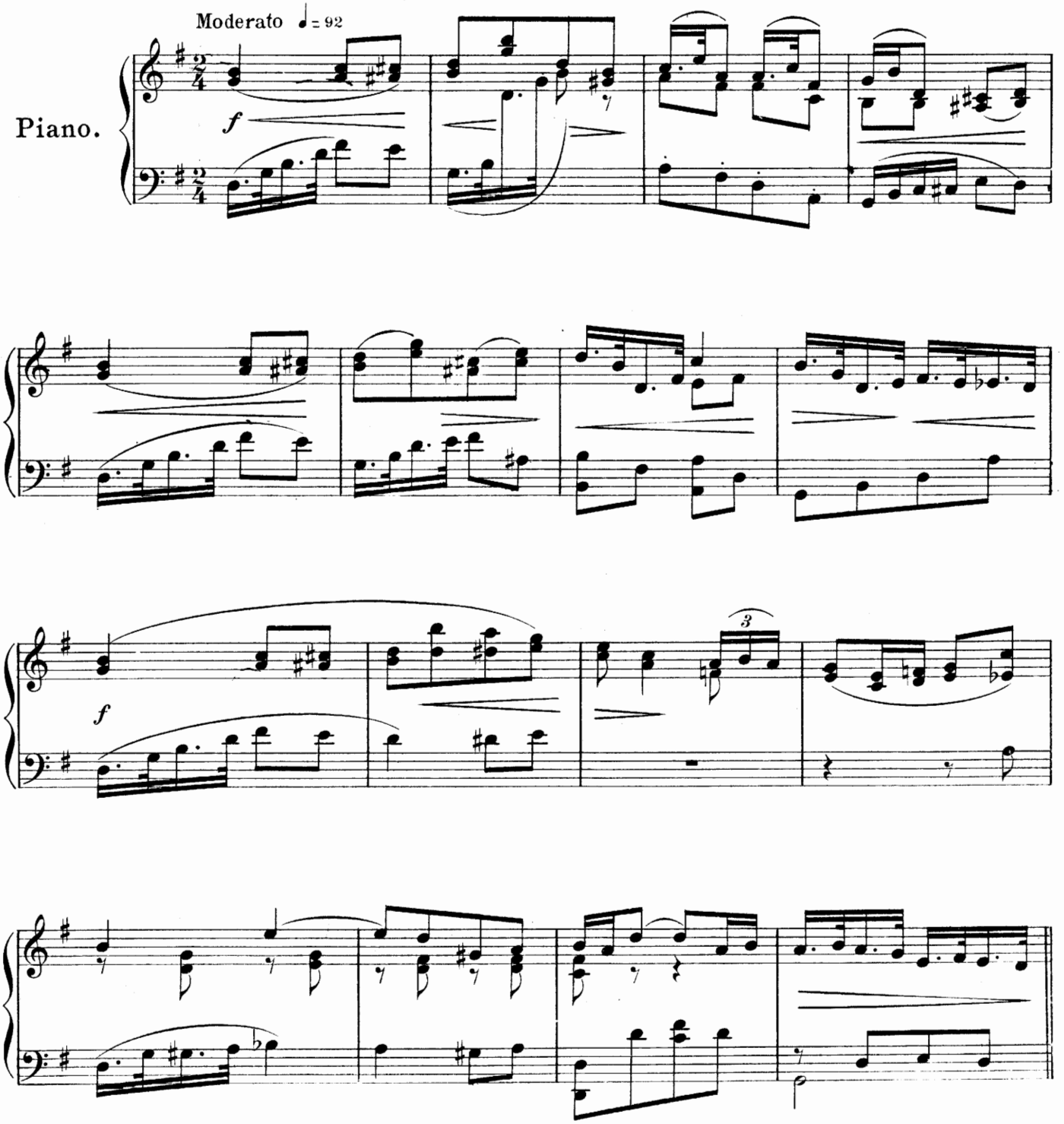
Nº 4

LOVE'S LESSON.

(Quartet & Chorus)

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.



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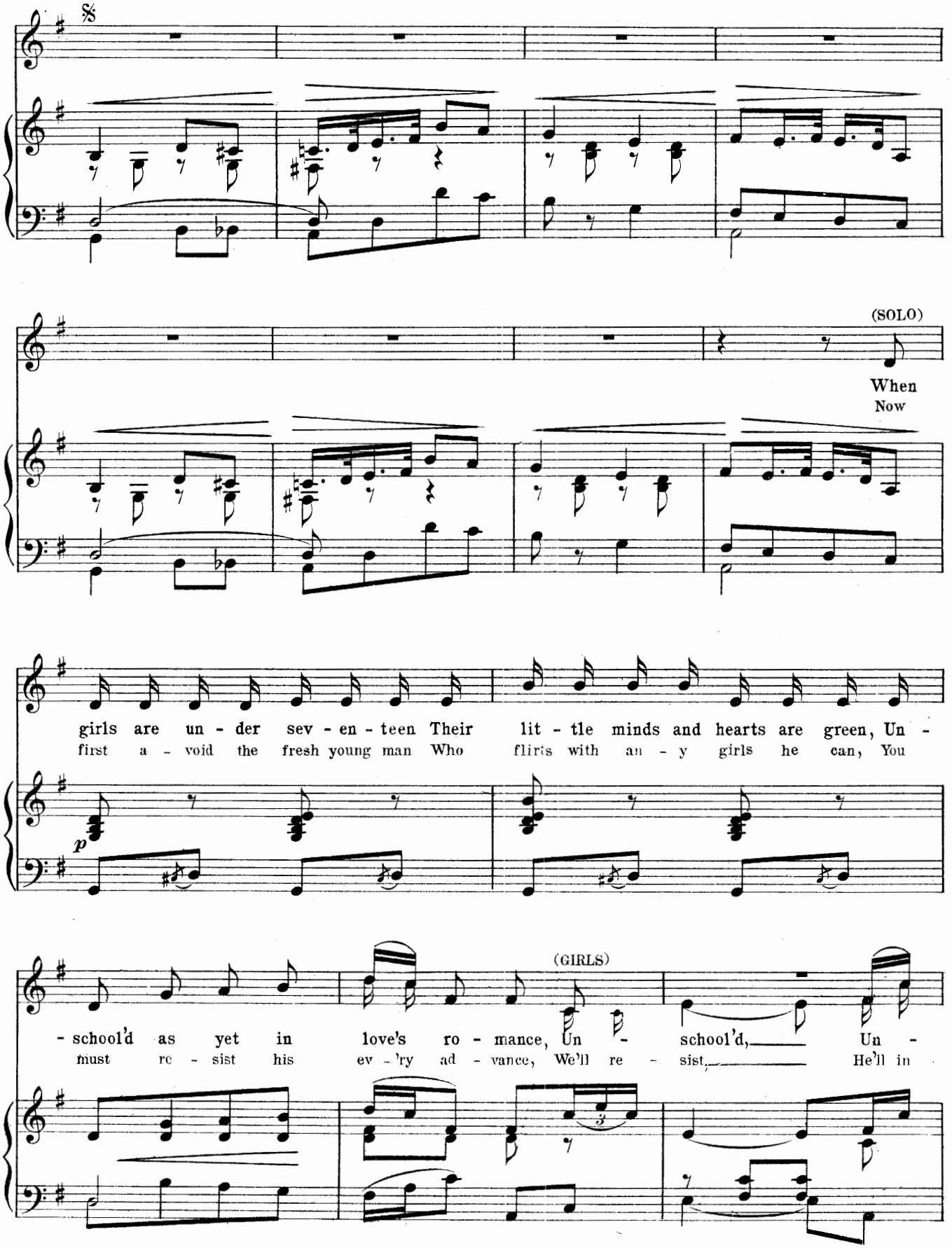
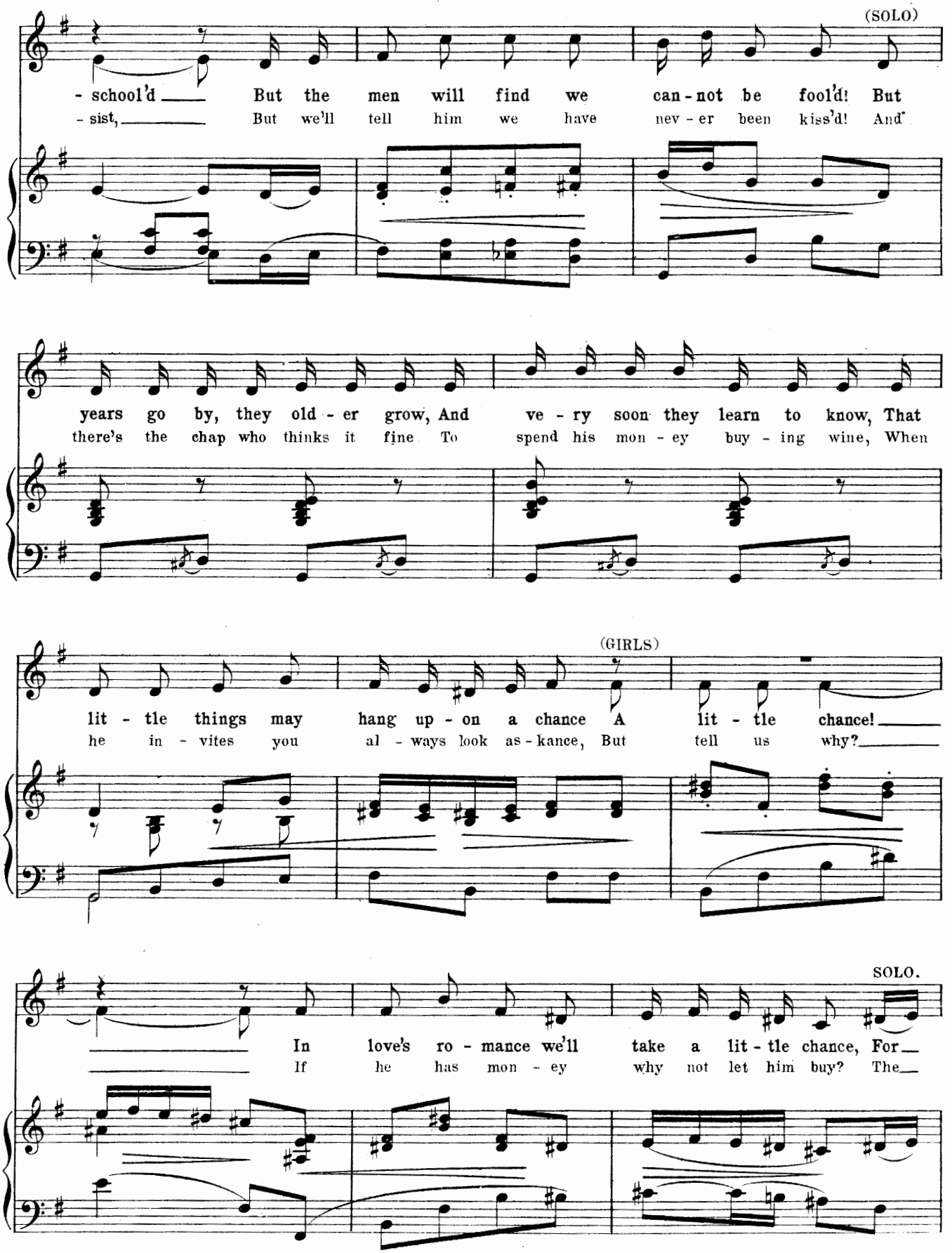
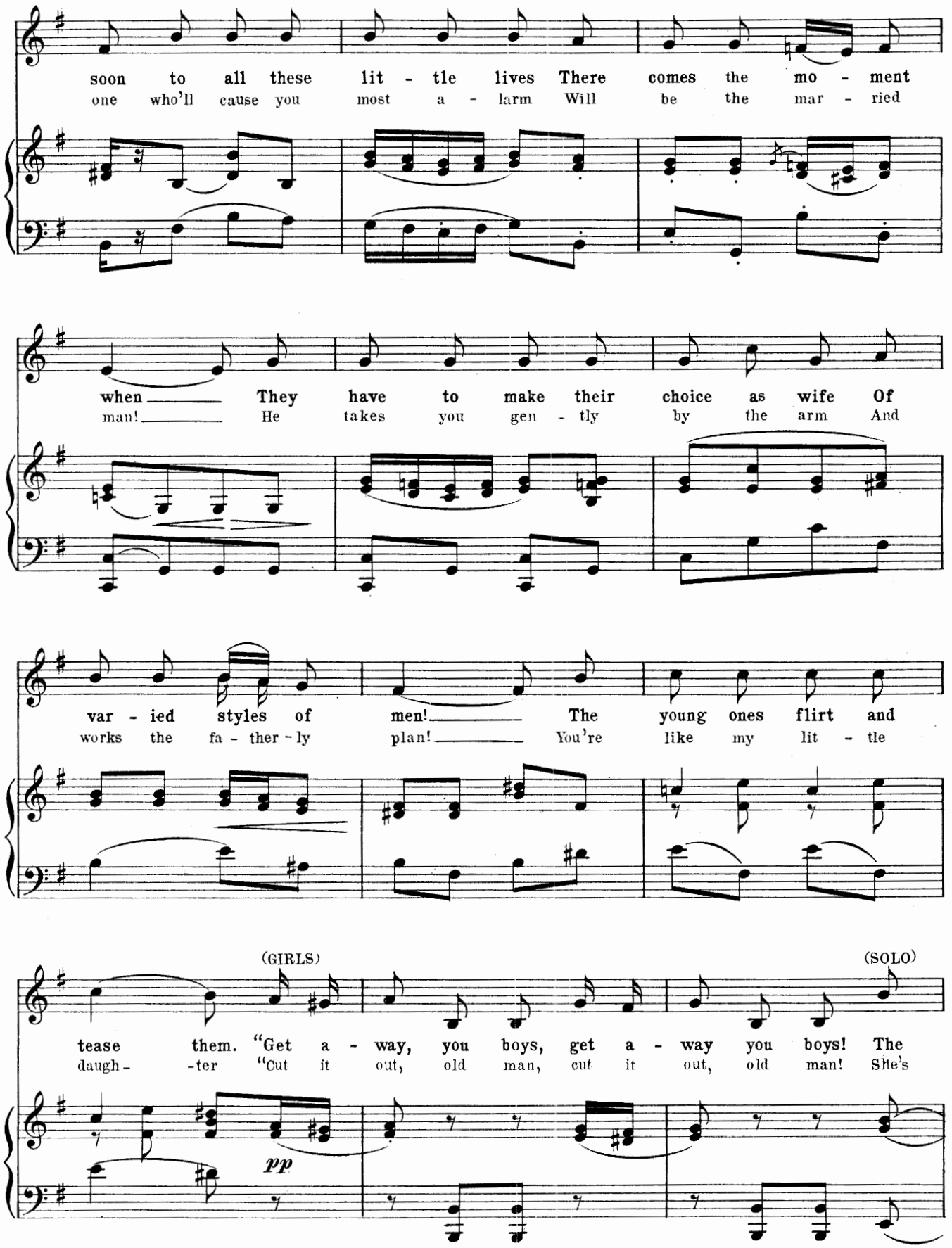
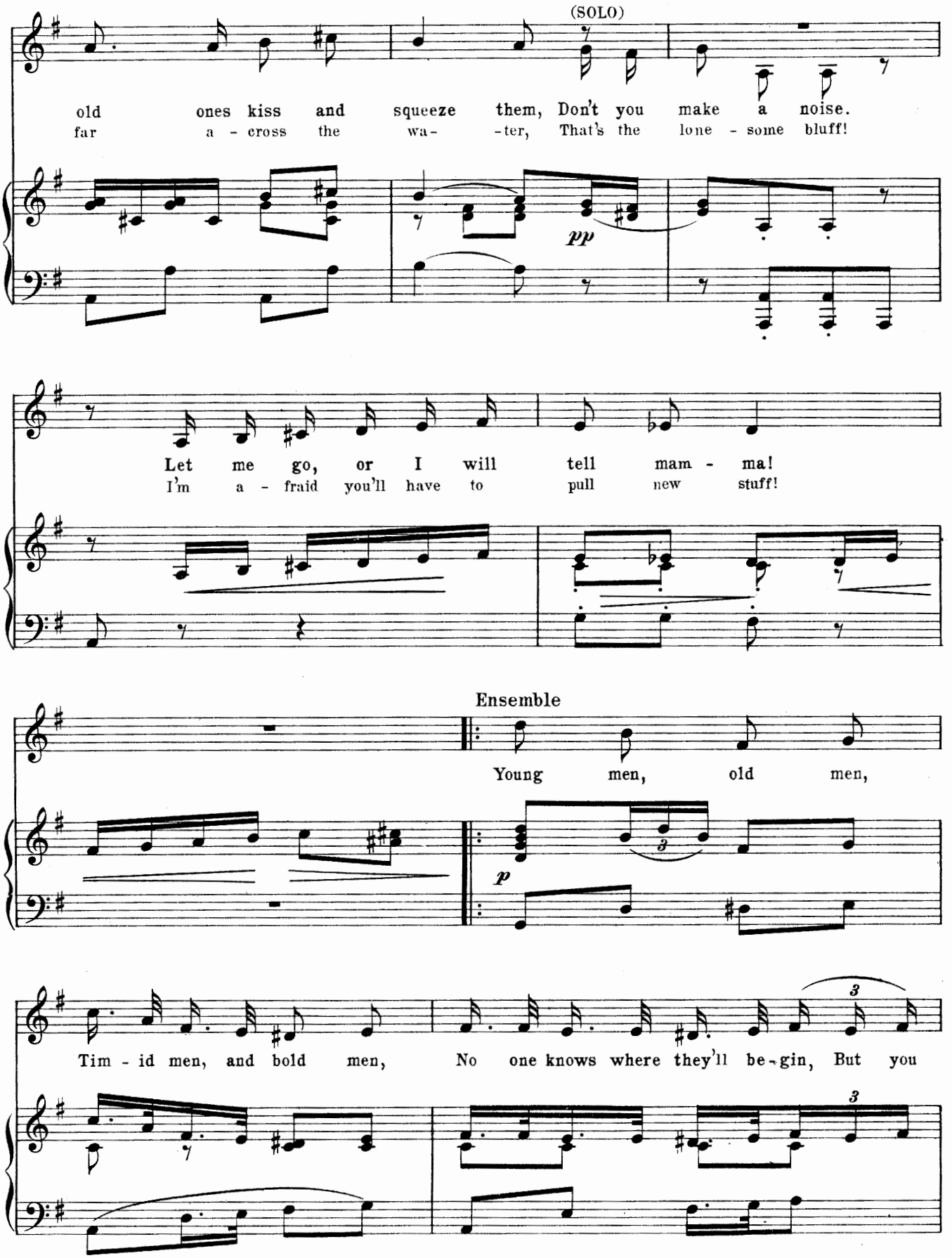
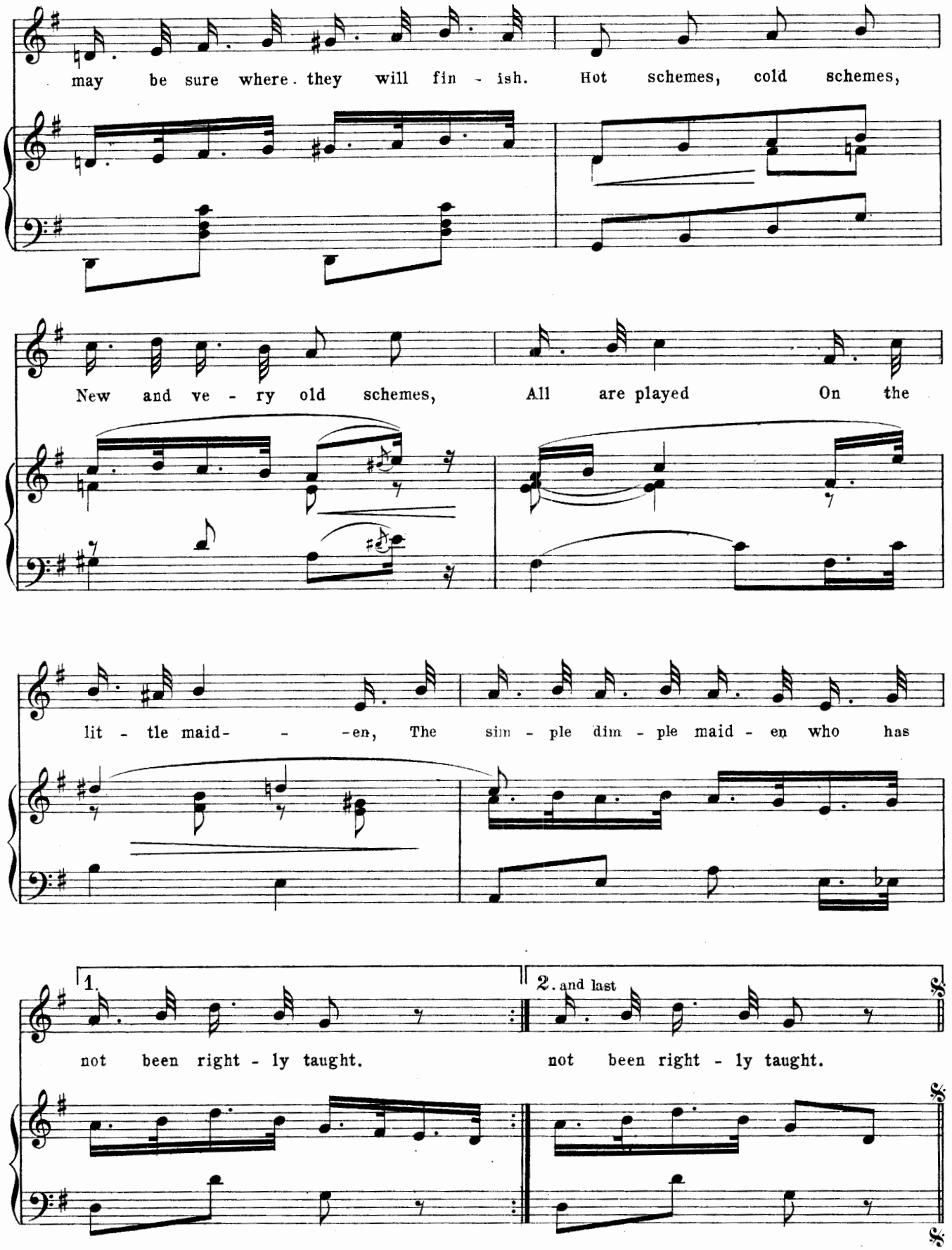
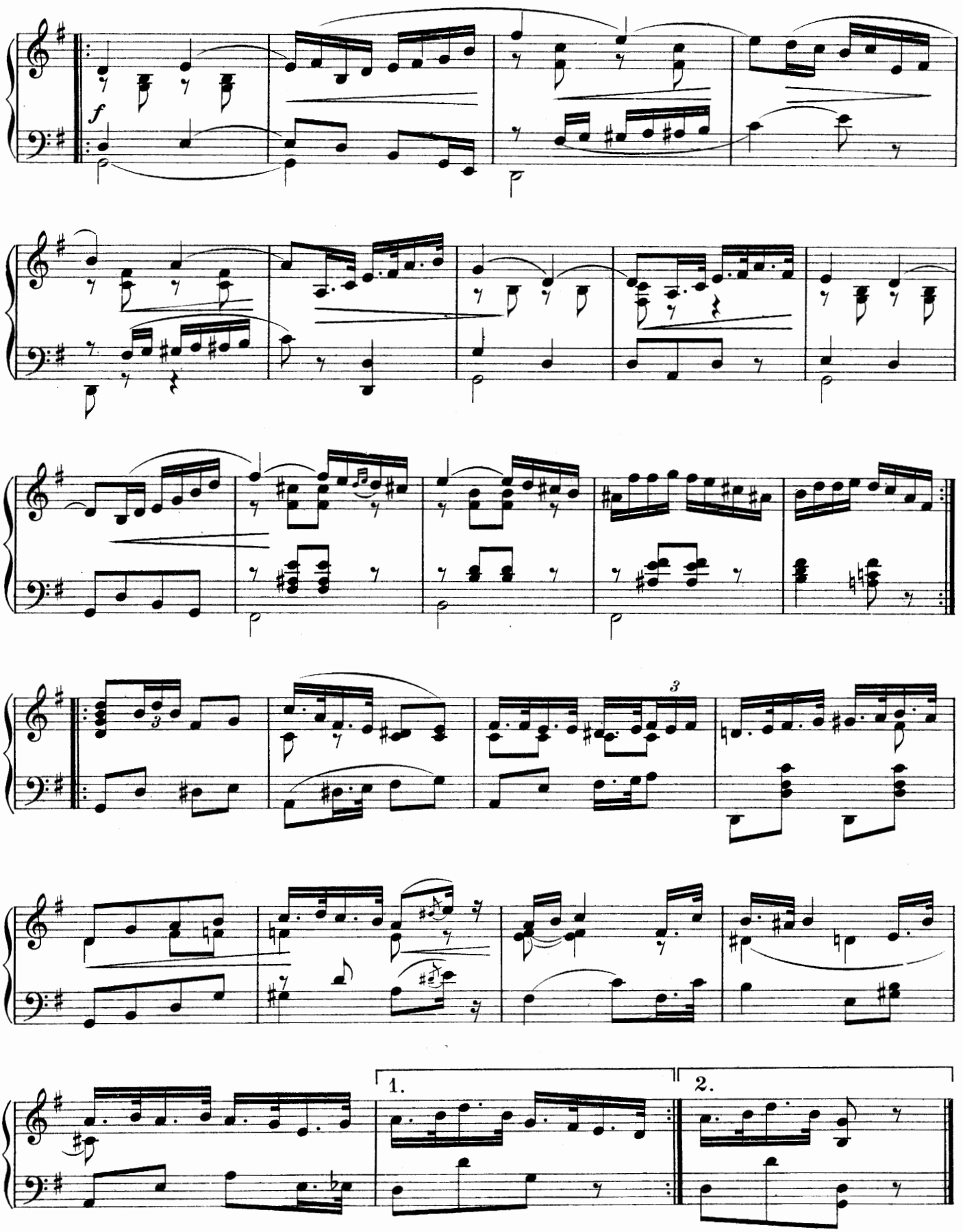

(SOLO)
When
Now
girls are un - der sev - en - teen Their lit - tle minds and hearts are green, Un -
first a - void the fresh young man Who flirts with an - y girls he can, You
p
(GIRLS)
- school'd as yet in love's ro - mance, Un - school'd, Un -
must re - sist his ev - 'ry ad - vance, We'll re - sist, He'll in


(SOLO)
- school'd But the men will find we can-not be fool'd! But
- sist, But we'll tell him we have nev-er been kiss'd! And
years go by, they old-er grow, And ve-ry soon they learn to know, That
there's the chap who thinks it fine To spend his mon-ey buy-ing wine, When
(GIRLS)
lit-tle things may hang up-on a chance A lit-tle chance!
he in-vites you al-ways look as-kance, But tell us why?
SOLO.
In love's ro-mance we'll take a lit-tle chance, For
If he has mon-ey why not let him buy? The


soon to all these lit - tle lives There comes the mo - ment
one who'll cause you most a - larm Will be the mar - ried
when They have to make their choice as wife Of
man! He takes you gen - tly by the arm And
var - ied styles of men! The young ones flirt and
works the fa - ther - ly plan! You're like my lit - tle
(GIRLS)
(SOLO)
tease them. "Get a - way, you boys, get a - way you boys! The
daugh - -ter "Cut it out, old man, cut it out, old man! She's
pp


(SOLO)
old ones kiss and squeeze them, Don't you make a noise.
far a - cross the wa- -ter, That's the lone - some bluff!
pp
Let me go, or I will tell mam - ma!
I'm a - fraid you'll have to pull new stuff!
Ensemble
Young men, old men,
p
3
Tim - id men, and bold men, No one knows where they'll be - gin, But you
3
3


may be sure where they will fin - ish. Hot schemes, cold schemes,
New and ve - ry old schemes, All are played On the
lit - tle maid- - -en, The sim - ple dim - ple maid - en who has
1.
not been right - ly taught.
2. and last
not been right - ly taught.


f
3
3
1.
2.

Nº 5

CONSUL'S SONG.

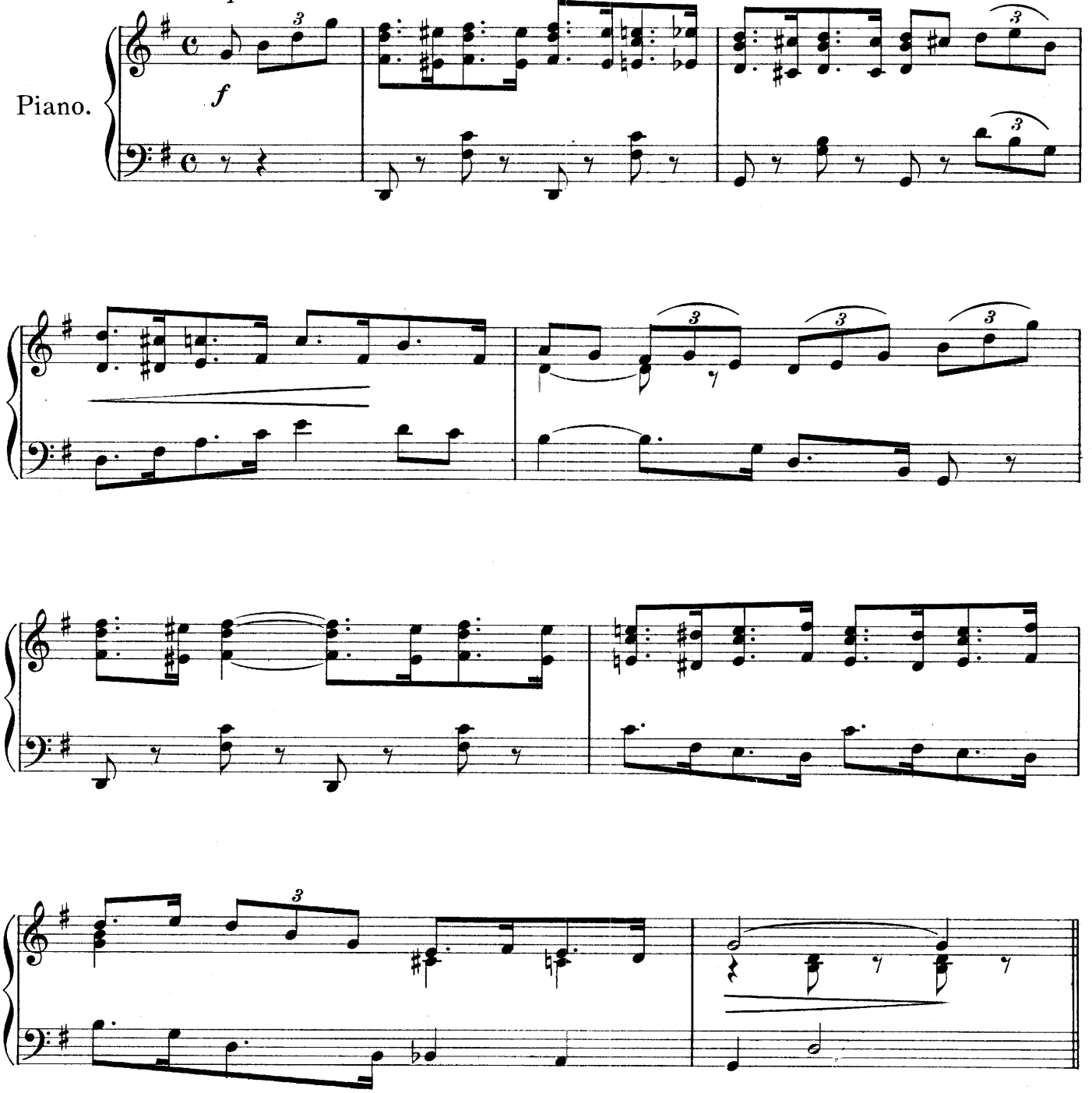
"A LITTLE POT OF TEA."

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.

Tempo di Marcia. ♩ = 120.

Piano.



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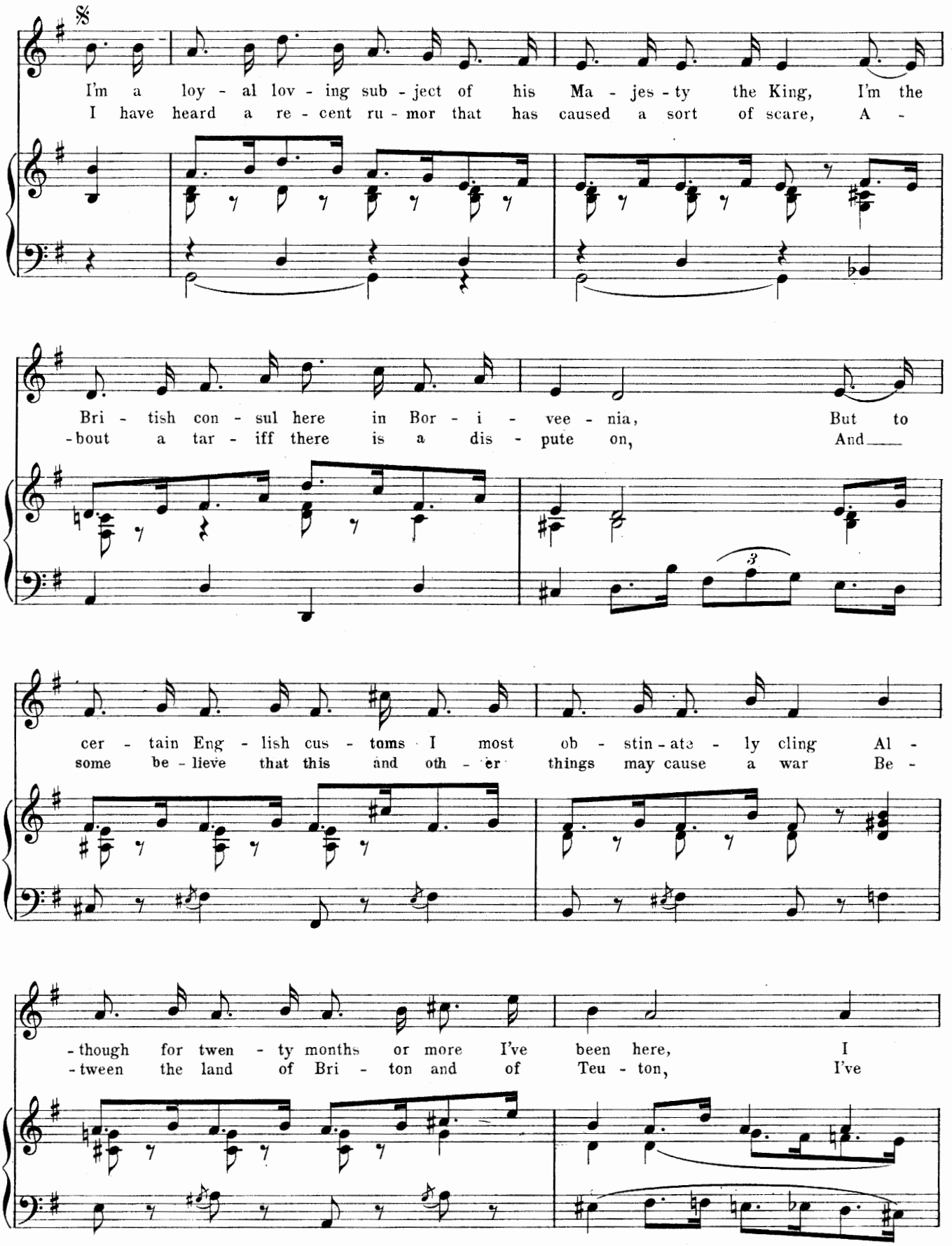
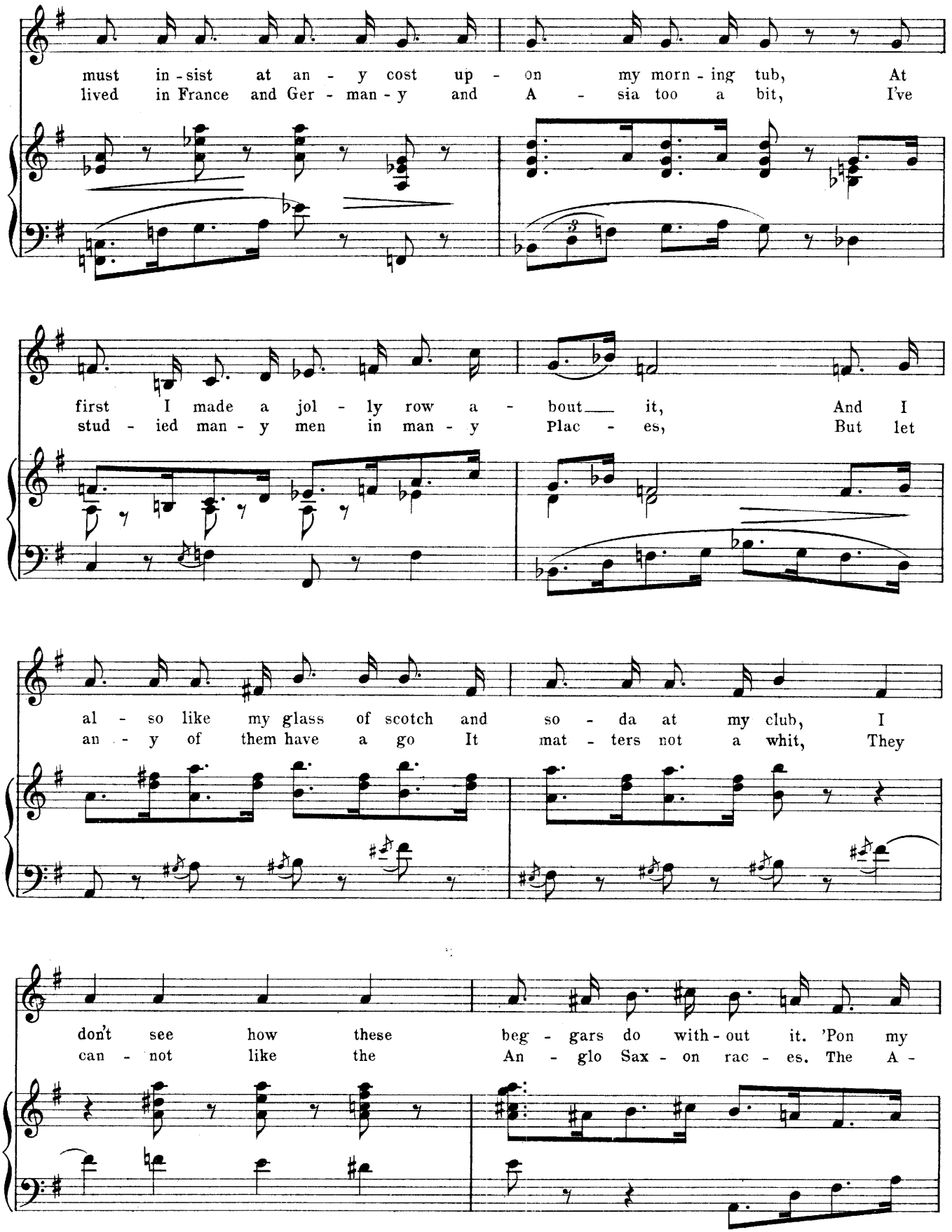
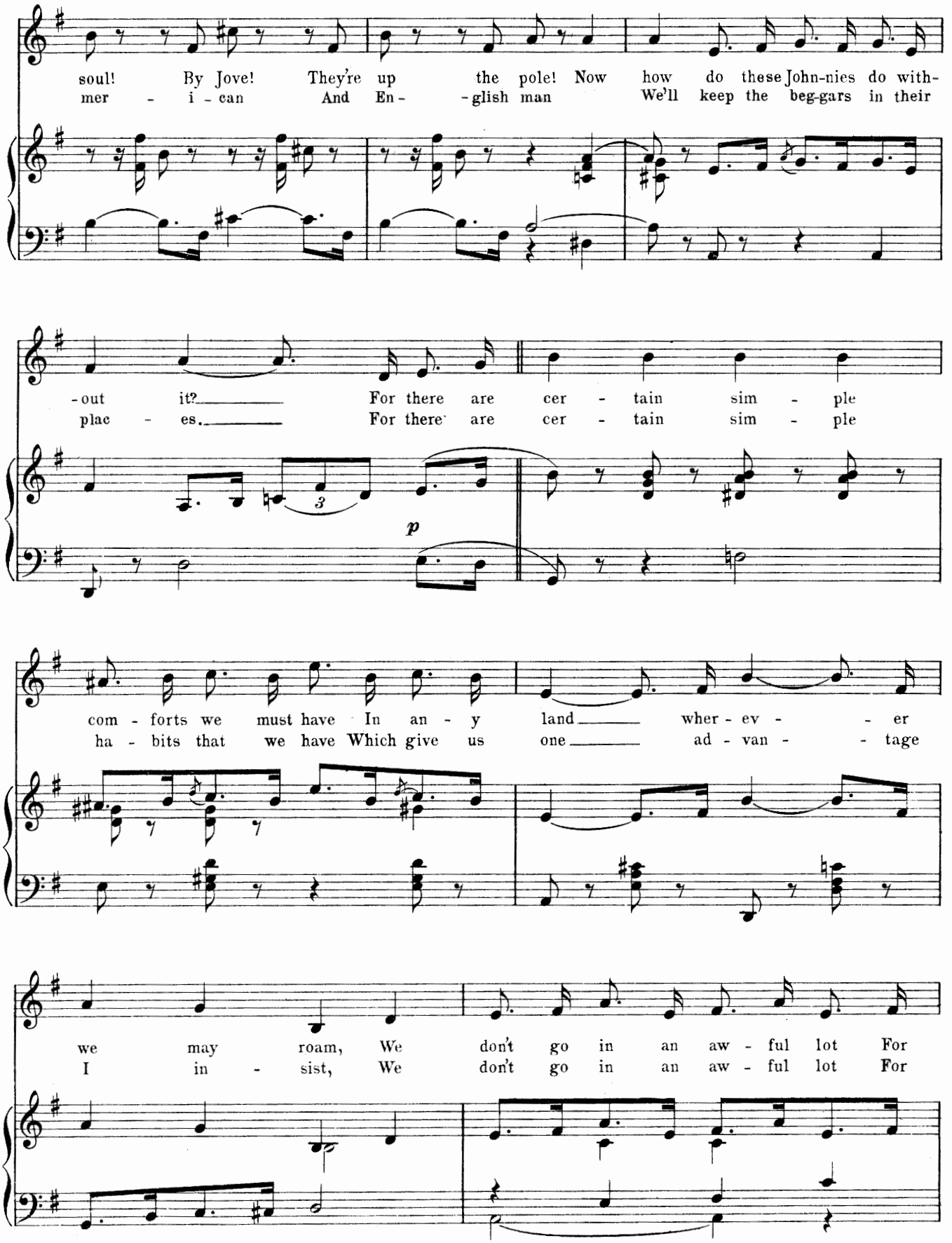
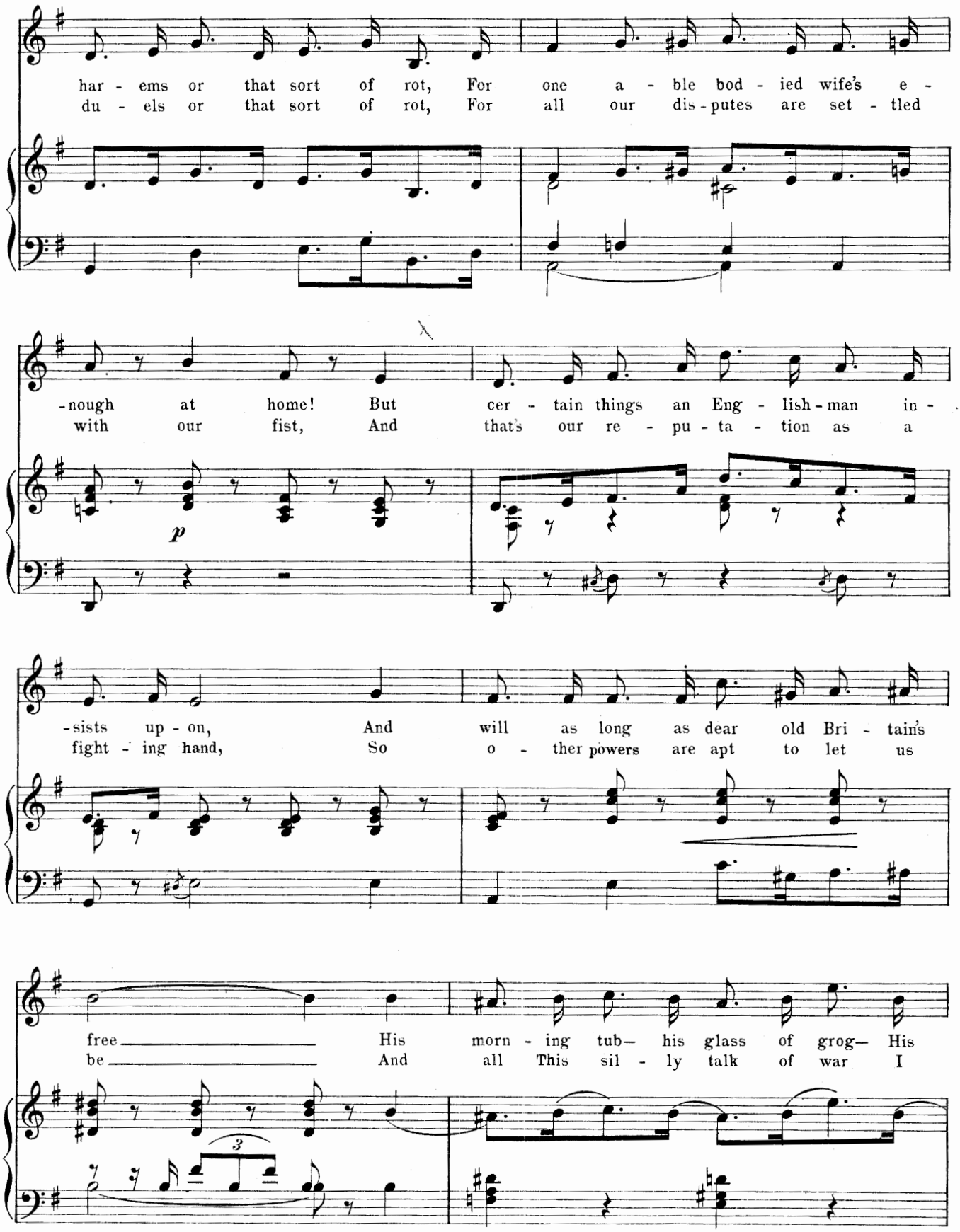
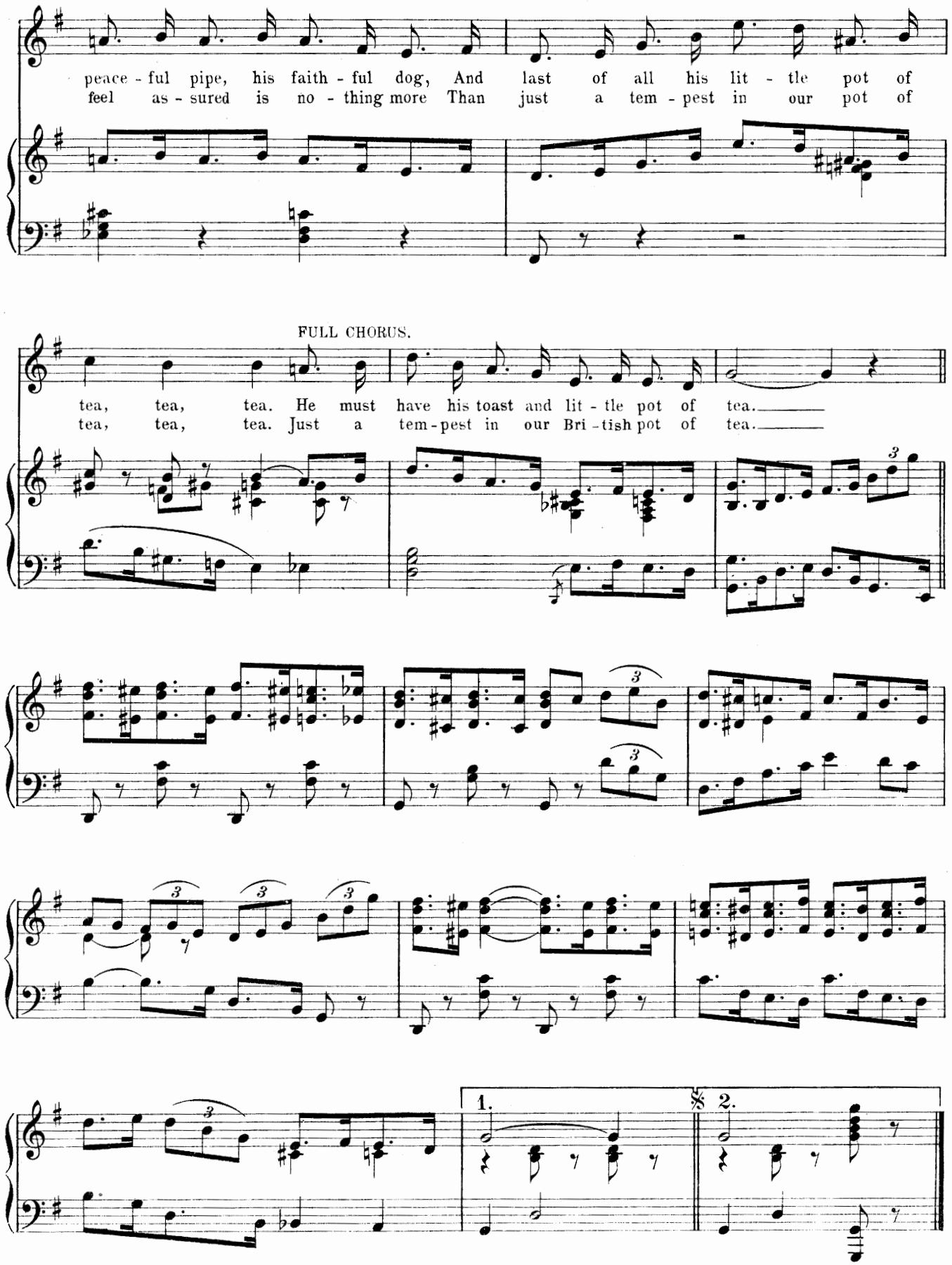

I'm a loy - al lov - ing sub - ject of his Ma - jes - ty the King, I'm the
I have heard a re - cent ru - mor that has caused a sort of scare, A -
Bri - tish con - sul here in Bor - i - vee - nia, But to
-bout a tar - iff there is a dis - pute on, And
cer - tain Eng - lish cus - toms I most ob - stin - ate - ly cling Al -
some be - lieve that this and oth - er things may cause a war Be -
-though for twen - ty months or more I've been here, I
-tween the land of Bri - ton and of Teu - ton, I've


must in-sist at an - y cost up - on my morn - ing tub, At
lived in France and Ger - man - y and A - sia too a bit, I've
first I made a jol - ly row a - bout it, And I
stud - ied man - y men in man - y Plac - es, But let
al - so like my glass of scotch and so - da at my club, I
an - y of them have a go It mat - ters not a whit, They
don't see how these beg - gars do with-out it. 'Pon my
can - not like the An - glo Sax - on rac - es. The A -


soul! By Jove! They're up the pole! Now how do these John-nies do with-
mer - i - can And En - - glish man We'll keep the beg-gars in their
- out it? For there are cer - tain sim - ple
plac - es. For there are cer - tain sim - ple
3
p
com - forts we must have In an - y land wher - ev - - er
ha - bits that we have Which give us one ad - van - - tage
we may roam, We don't go in an aw - ful lot For
I in - sist, We don't go in an aw - ful lot For


har - ems or that sort of rot, For one a - ble bod - ied wife's e -
du - els or that sort of rot, For all our dis - putes are set - tled
- nough at home! But cer - tain things an Eng - lish - man in -
with our fist, And that's our re - pu - ta - tion as a
p
- sists up - on, And will as long as dear old Bri - tain's
fight - ing hand, So o - ther powers are apt to let us
free His morn - ing tub— his glass of grog— His
be And all This sil - ly talk of war I
3

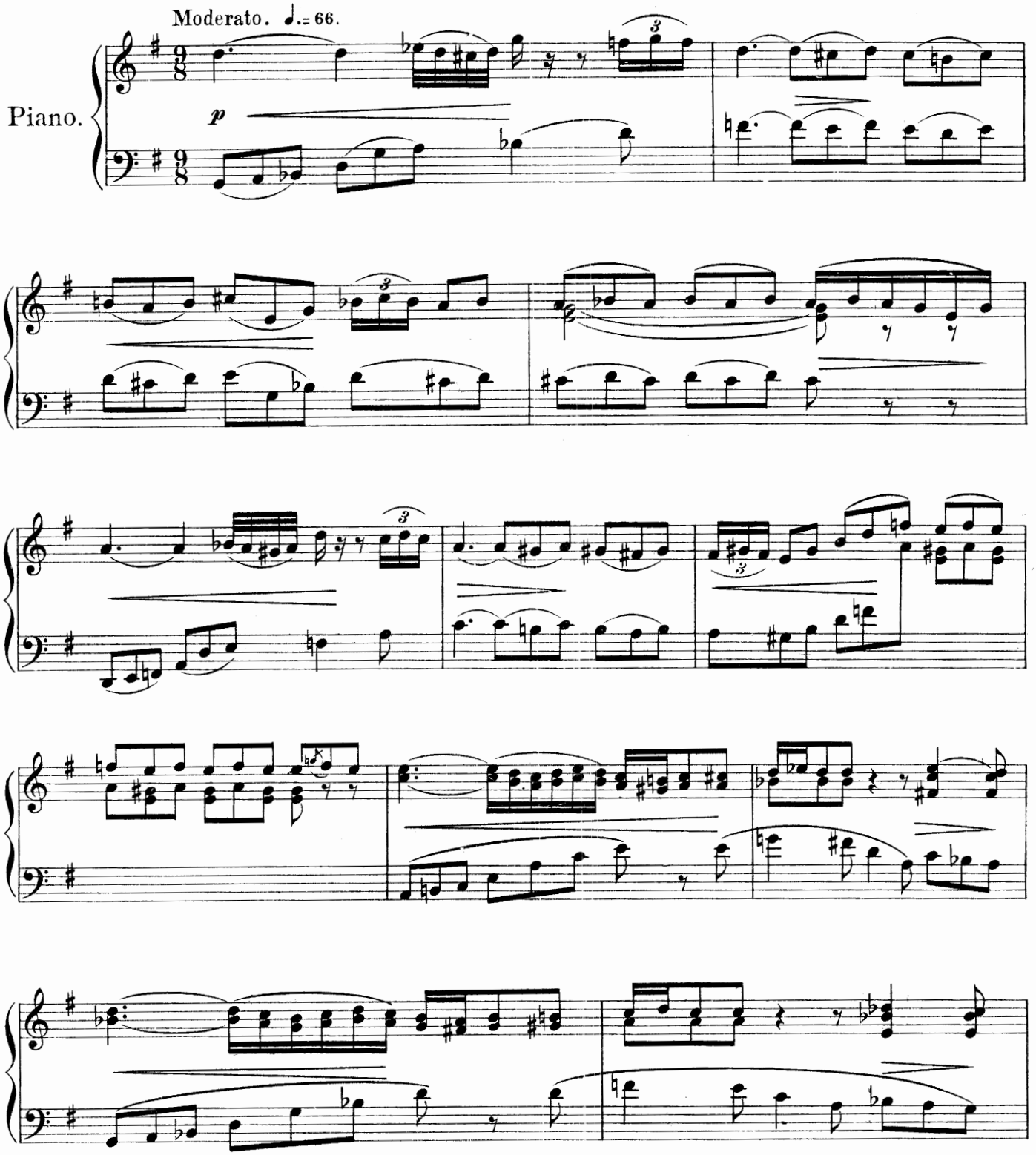

peace - ful pipe, his faith - ful dog, And last of all his lit - tle pot of
feel as - sured is no - thing more Than just a tem - pest in our pot of
FULL CHORUS.
tea, tea, tea. He must have his toast and lit - tle pot of tea.
tea, tea, tea. Just a tem - pest in our Bri - tish pot of tea.
1.
2.

Nº 6

KALORA'S ENTRANCE.

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.



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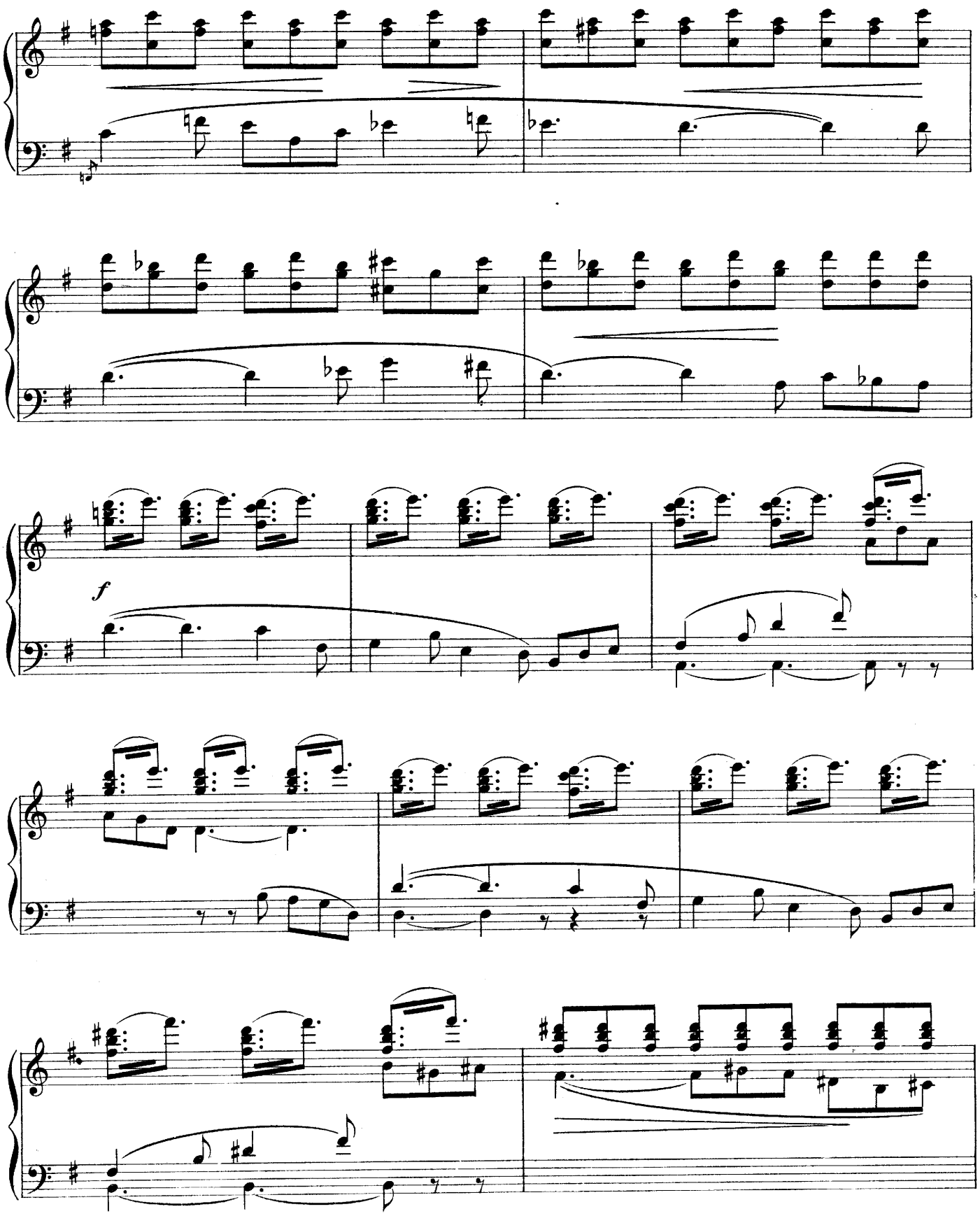
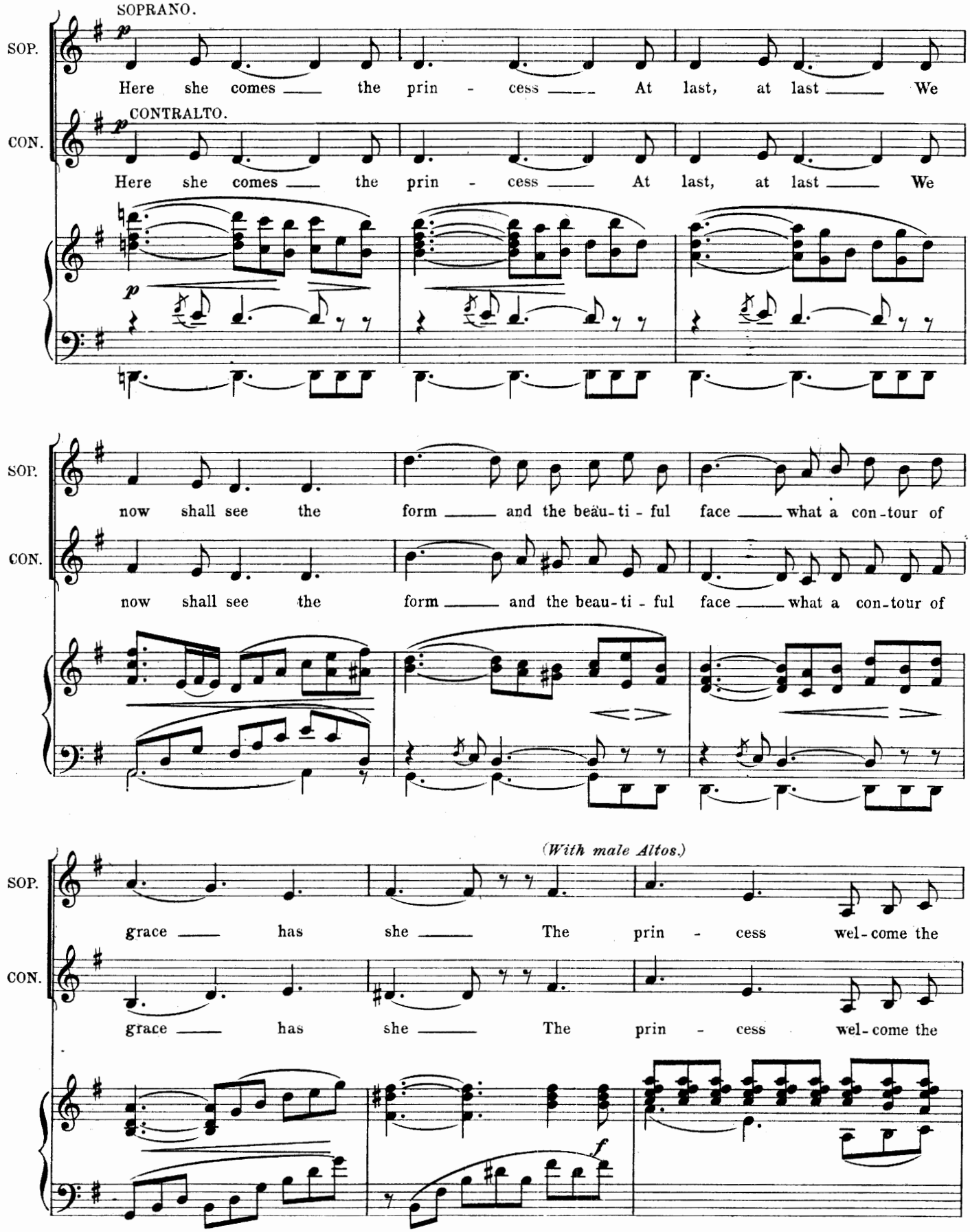
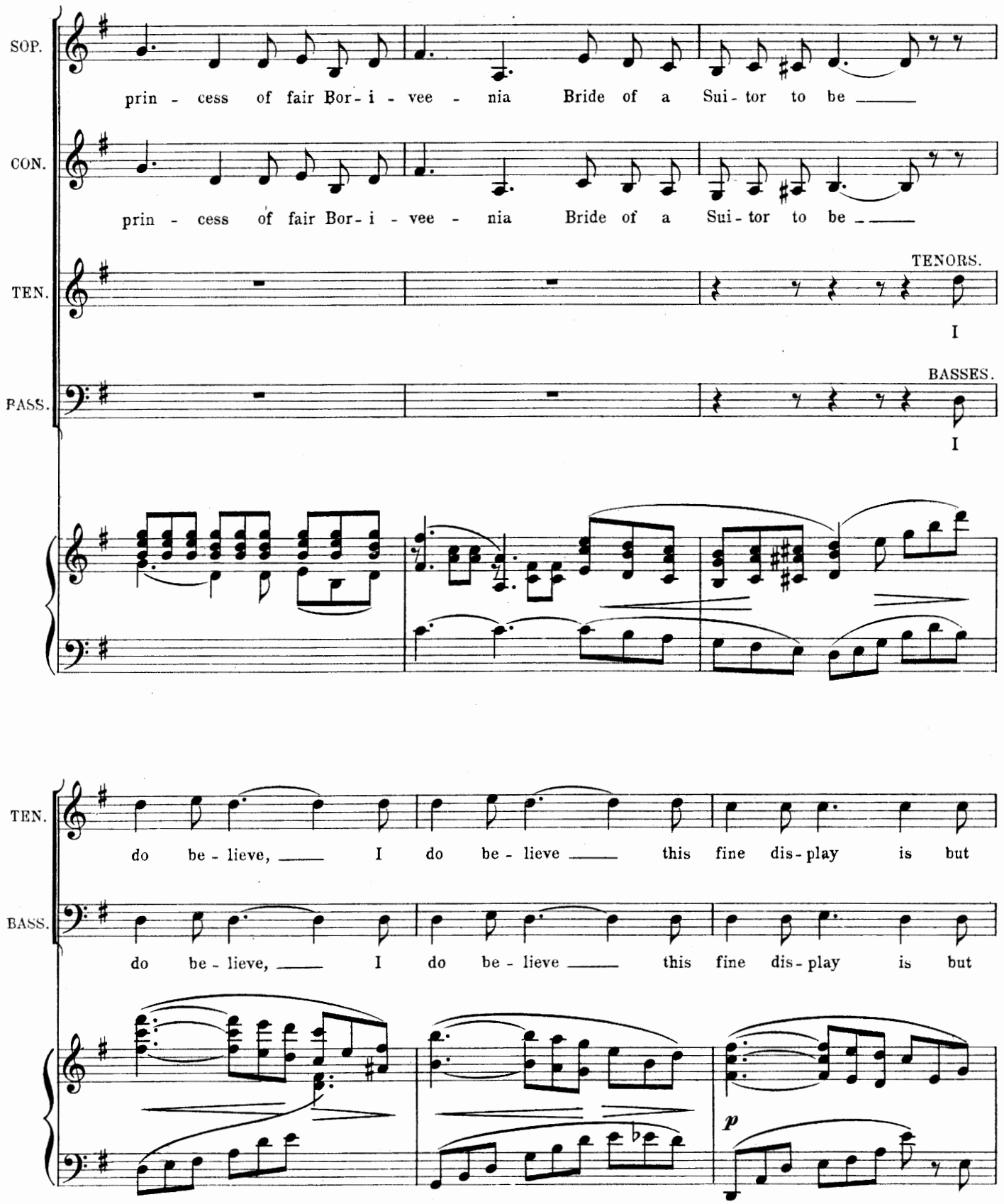
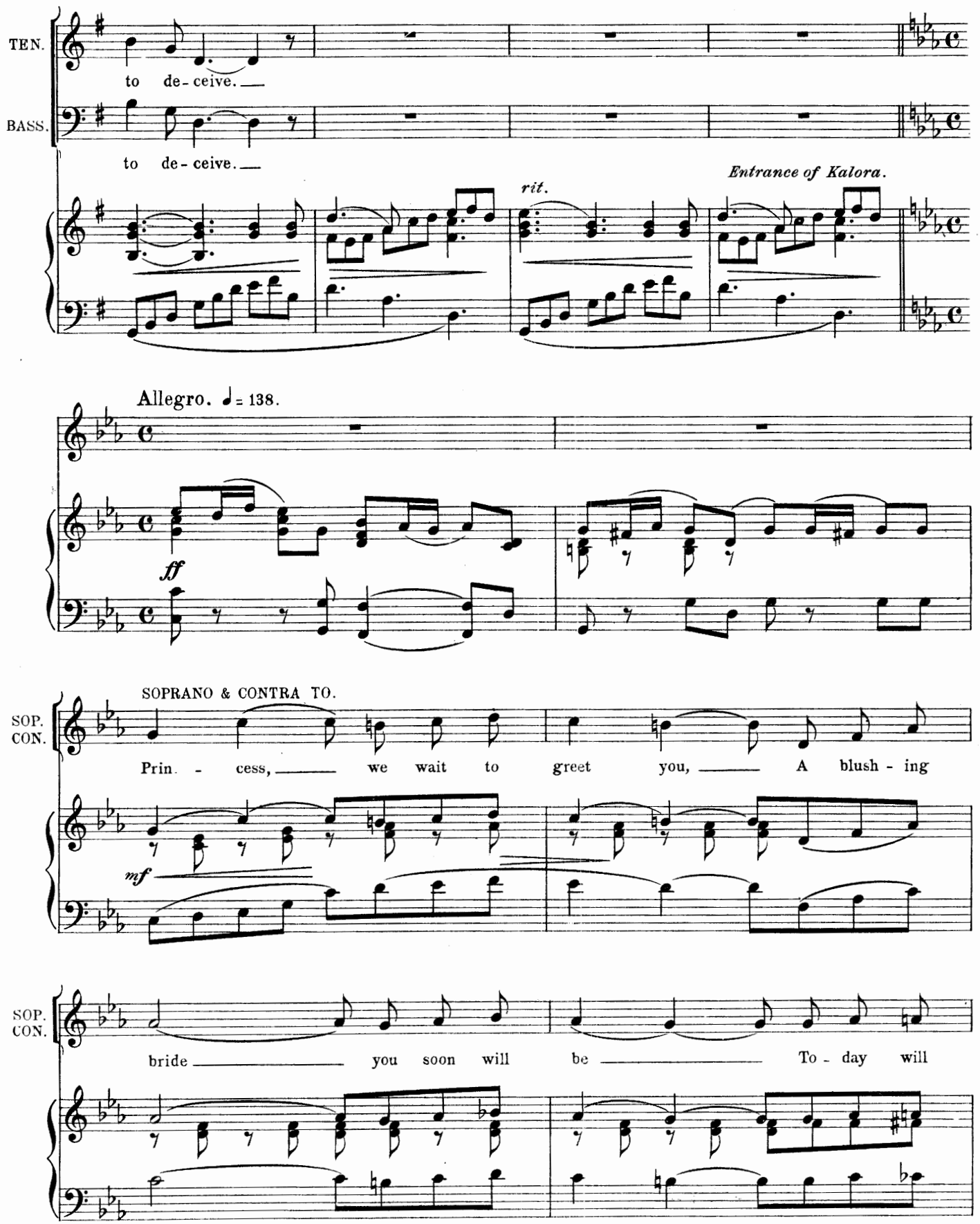

f

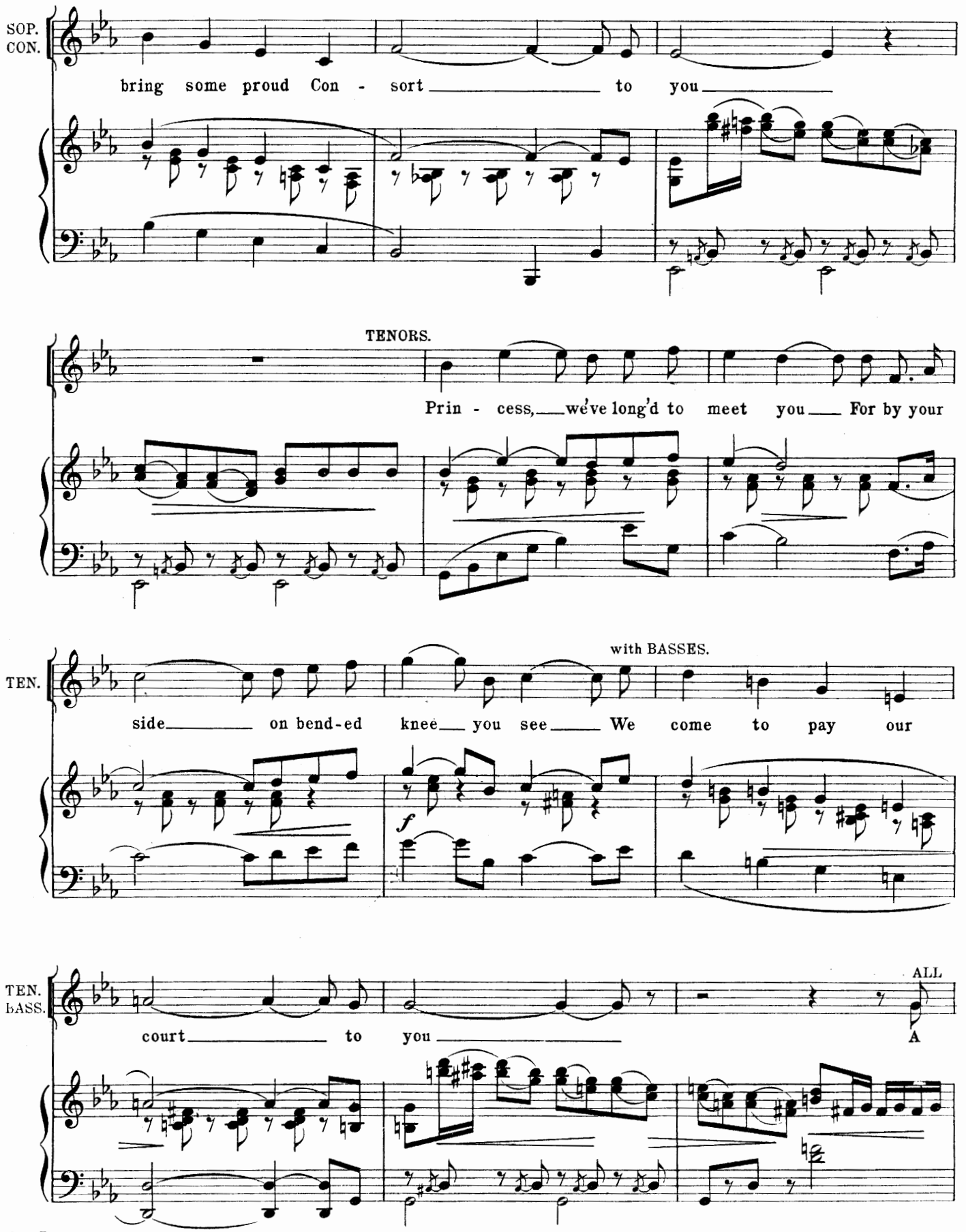
Entrance of Kalora.

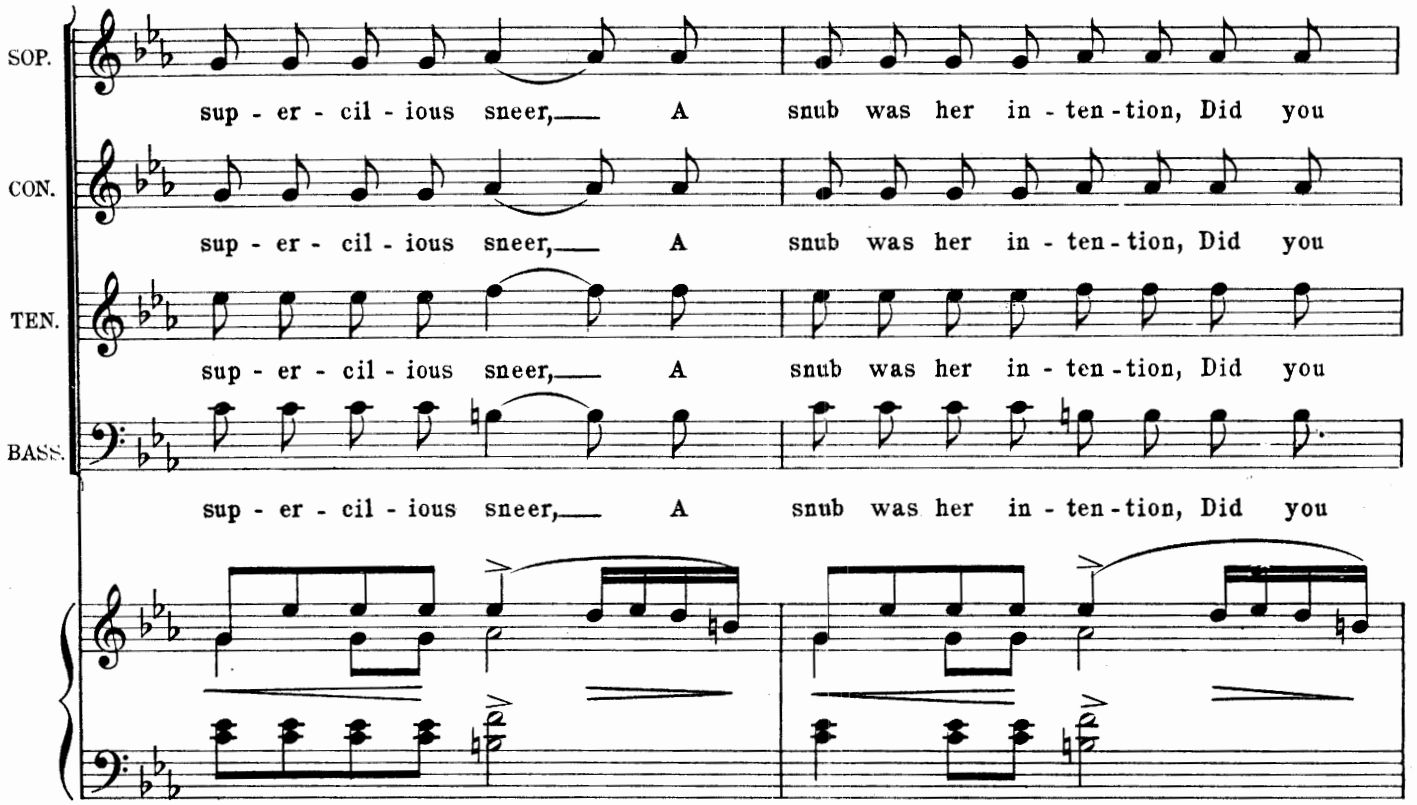
SOPRANO.

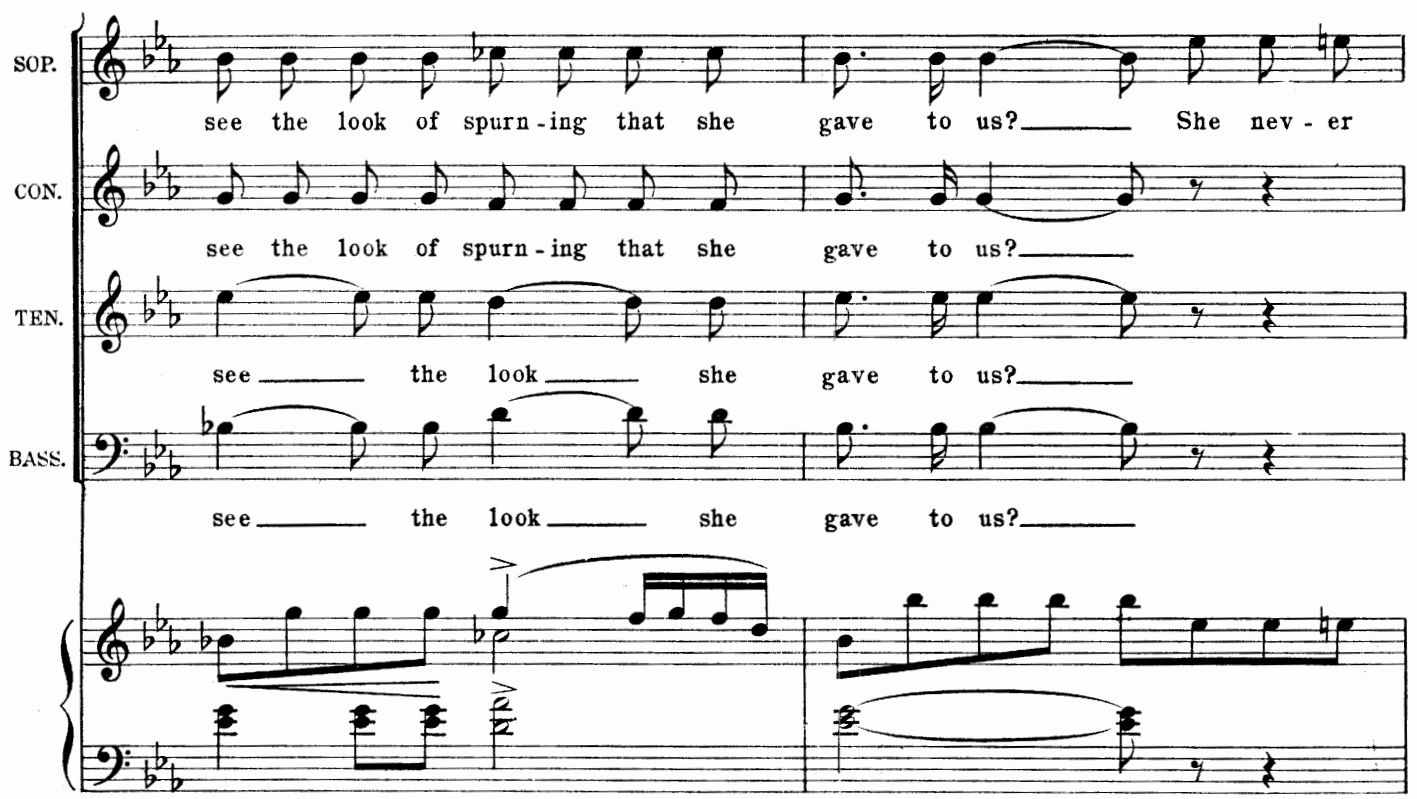


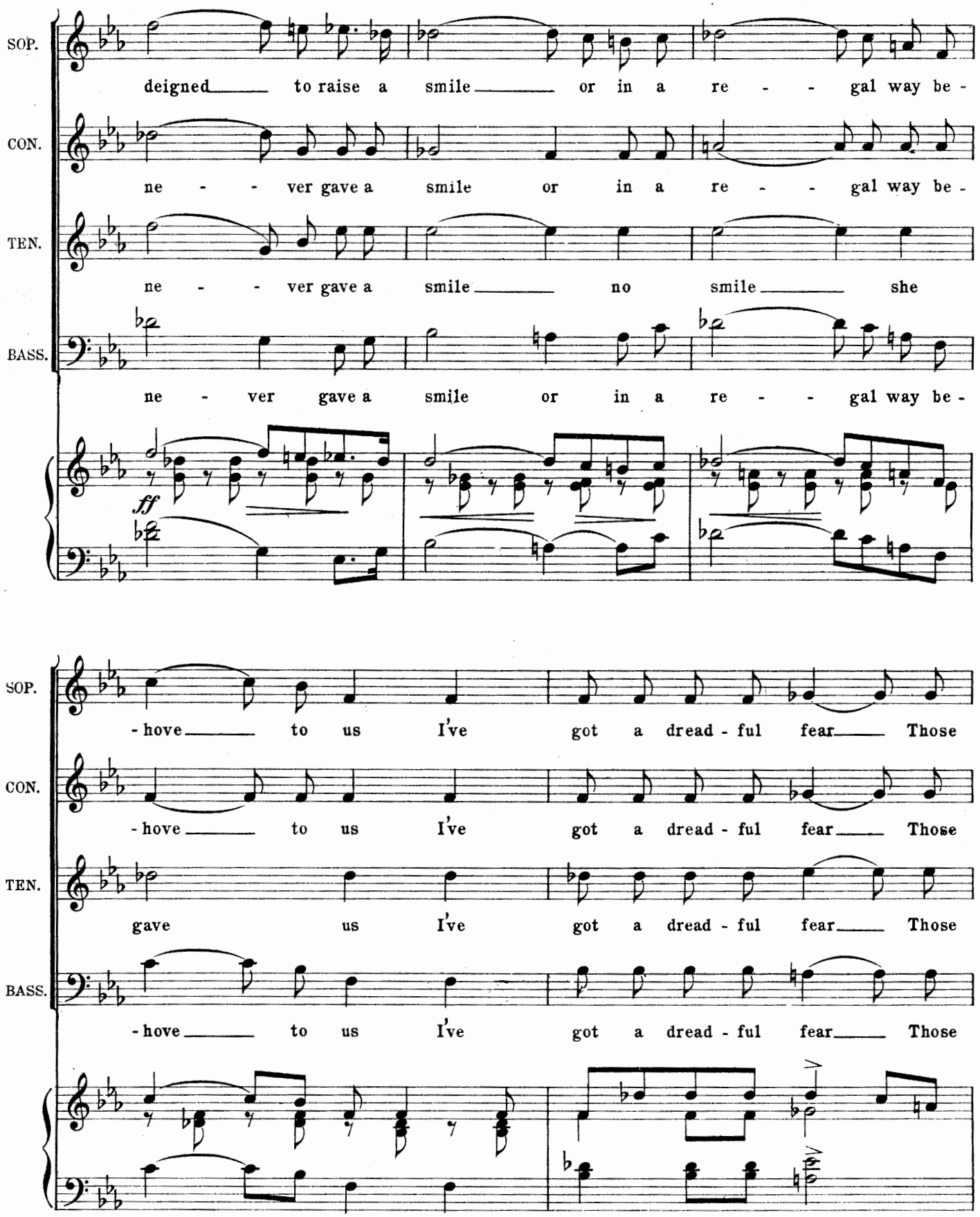

SOP.
prin - cess of fair Bor - i - vee - nia Bride of a Sui - tor to be
CON.
prin - cess of fair Bor - i - vee - nia Bride of a Sui - tor to be
TEN.
TENORS.
I
BASS.
BASSES.
I
TEN.
do be - lieve, I do be - lieve this fine dis - play is but
BASS.
do be - lieve, I do be - lieve this fine dis - play is but
p

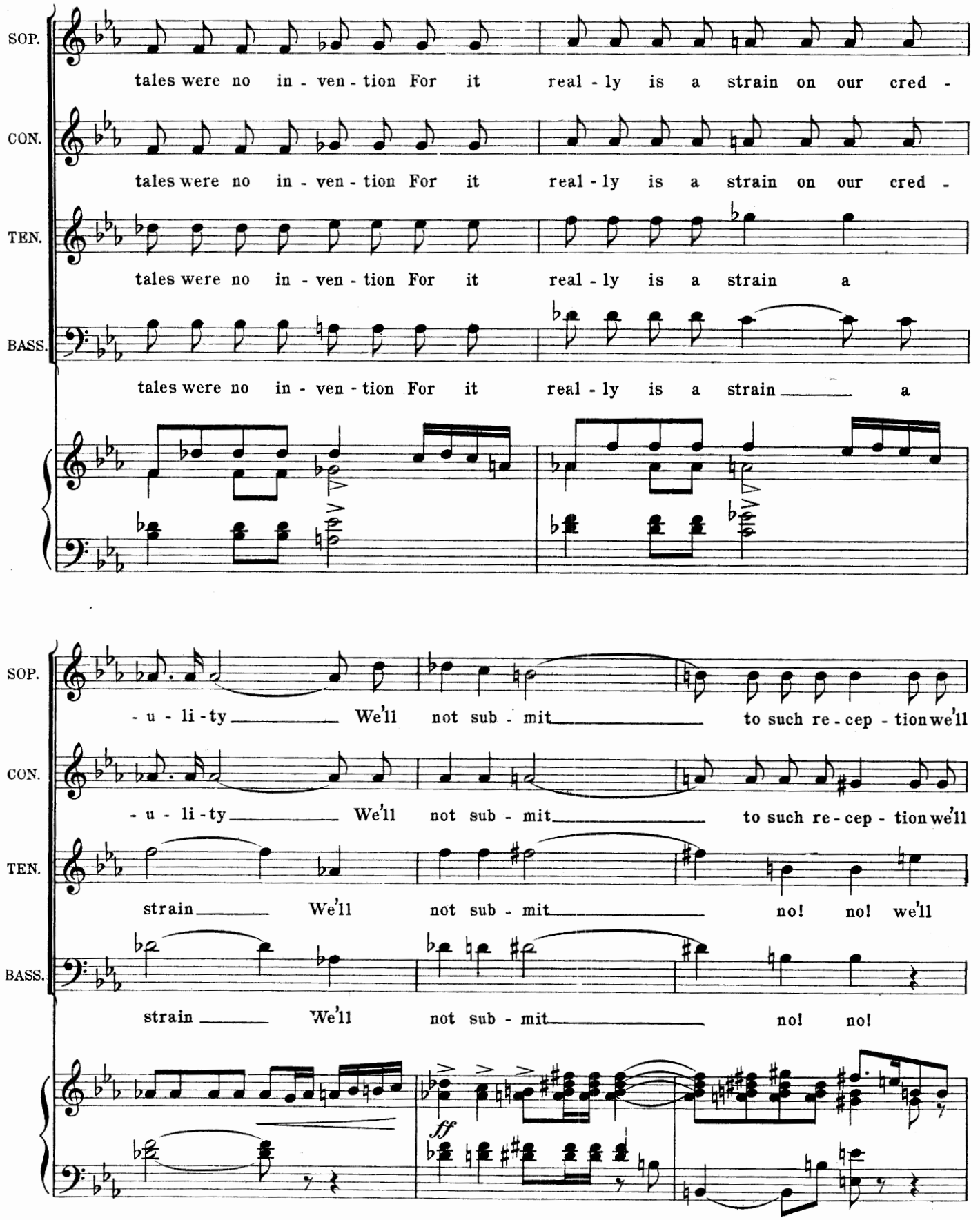

TEN.
to de-ceive.
BASS.
to de-ceive.
rit.
Entrance of Kalora.
Allegro. ♩= 138.
ff
SOPRANO & CONTRA TO.
SOP. CON.
Prin. - cess, we wait to greet you, A blush - ing
mf
SOP. CON.
bride you soon will be To - day will

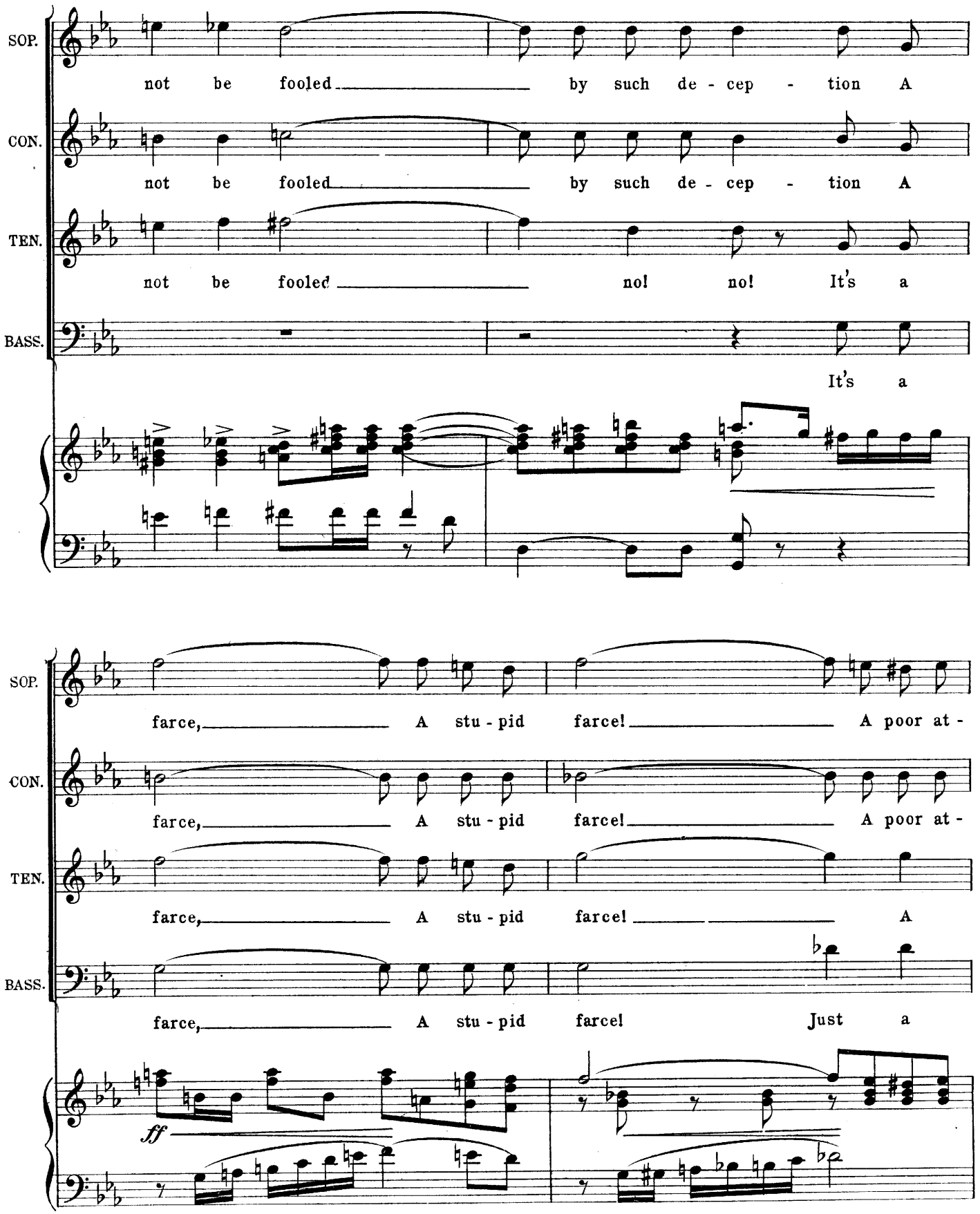

SOP.
CON.
bring some proud Con - sort to you
TENORS.
Prin - cess, we've long'd to meet you For by your
TEN.
with BASSES.
side on bend-ed knee you see We come to pay our
f
TEN.
BASS.
court to you
ALL
A

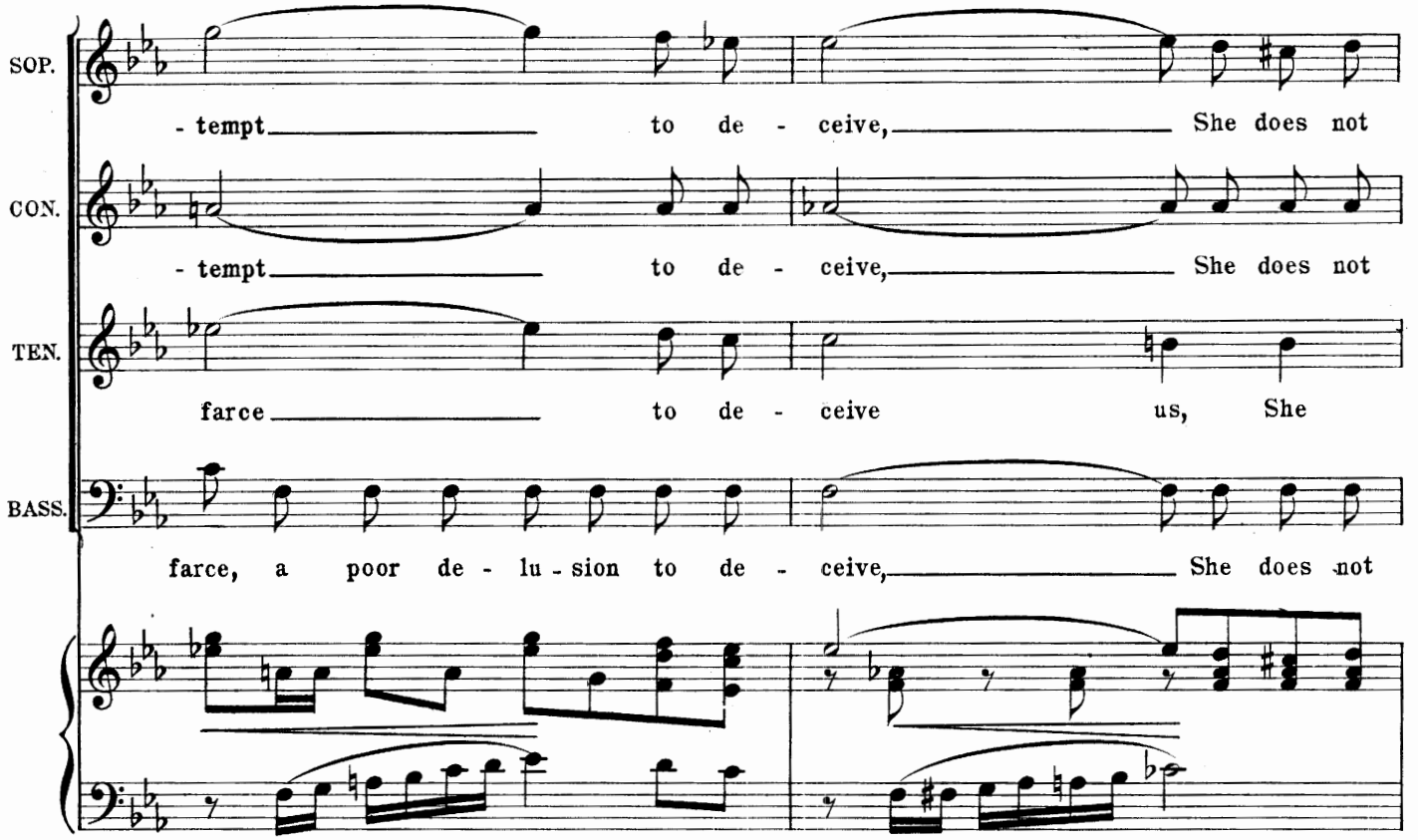

SOP.
sup - er - cil - ious sneer, A snub was her in - ten - tion, Did you
CON.
sup - er - cil - ious sneer, A snub was her in - ten - tion, Did you
TEN.
sup - er - cil - ious sneer, A snub was her in - ten - tion, Did you
BASS.
sup - er - cil - ious sneer, A snub was her in - ten - tion, Did you

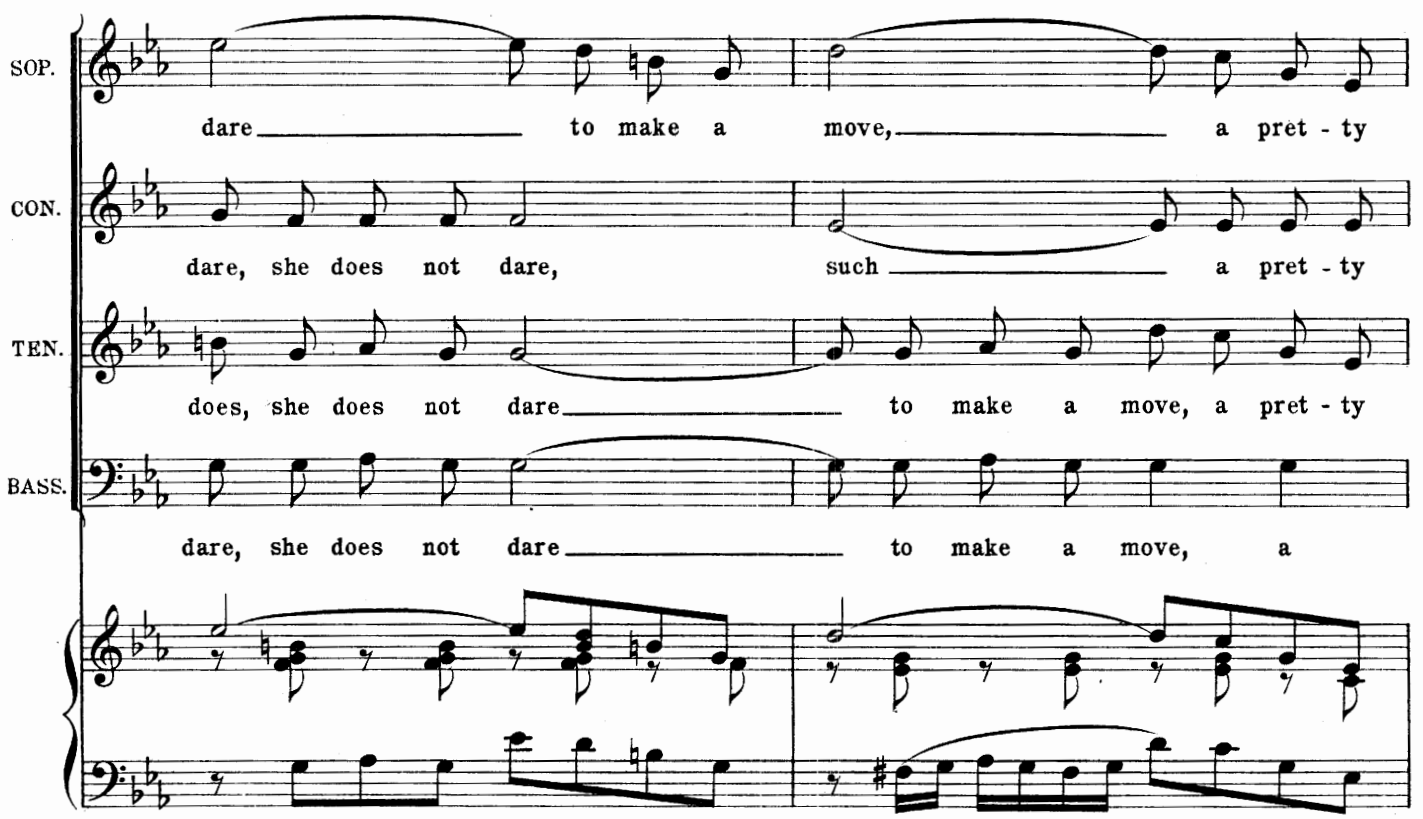

SOP.
see the look of spurn - ing that she gave to us? She nev - er
CON.
see the look of spurn - ing that she gave to us?
TEN.
see the look she gave to us?
BASS.
see the look she gave to us?


SOP.
deigned to raise a smile or in a re - - gal way be -
CON.
ne - - ver gave a smile or in a re - - gal way be -
TEN.
ne - - ver gave a smile no smile she
BASS.
ne - ver gave a smile or in a re - - gal way be -
ff
SOP.
- hove to us I've got a dread - ful fear Those
CON.
- hove to us I've got a dread - ful fear Those
TEN.
gave us I've got a dread - ful fear Those
BASS.
- hove to us I've got a dread - ful fear Those


SOP.
tales were no in - ven - tion For it real - ly is a strain on our cred -
CON.
tales were no in - ven - tion For it real - ly is a strain on our cred -
TEN.
tales were no in - ven - tion For it real - ly is a strain a
BASS.
tales were no in - ven - tion For it real - ly is a strain a
SOP.
- u - li - ty We'll not sub - mit to such re - cep - tion we'll
CON.
- u - li - ty We'll not sub - mit to such re - cep - tion we'll
TEN.
strain We'll not sub - mit no! no! we'll
BASS.
strain We'll not sub - mit no! no!
ff


SOP.
not be fooled by such de - cep - tion A
CON.
not be fooled by such de - cep - tion A
TEN.
not be fooled no! no! It's a
BASS.
It's a
SOP.
farce, A stu - pid farce! A poor at -
CON.
farce, A stu - pid farce! A poor at -
TEN.
farce, A stu - pid farce! A
BASS.
farce, A stu - pid farce! Just a
ff


SOP.
- tempt to de - ceive, She does not
CON.
- tempt to de - ceive, She does not
TEN.
farce to de - ceive us, She
BASS.
farce, a poor de - lu - sion to de - ceive, She does not


SOP.
dare to make a move, a pret - ty
CON.
dare, she does not dare, such a pret - ty
TEN.
does, she does not dare to make a move, a pret - ty
BASS.
dare, she does not dare to make a move, a

PRINCE.

I

SOP. scan - - - - dal this will prove.

CON. scan - - - - dal will prove.

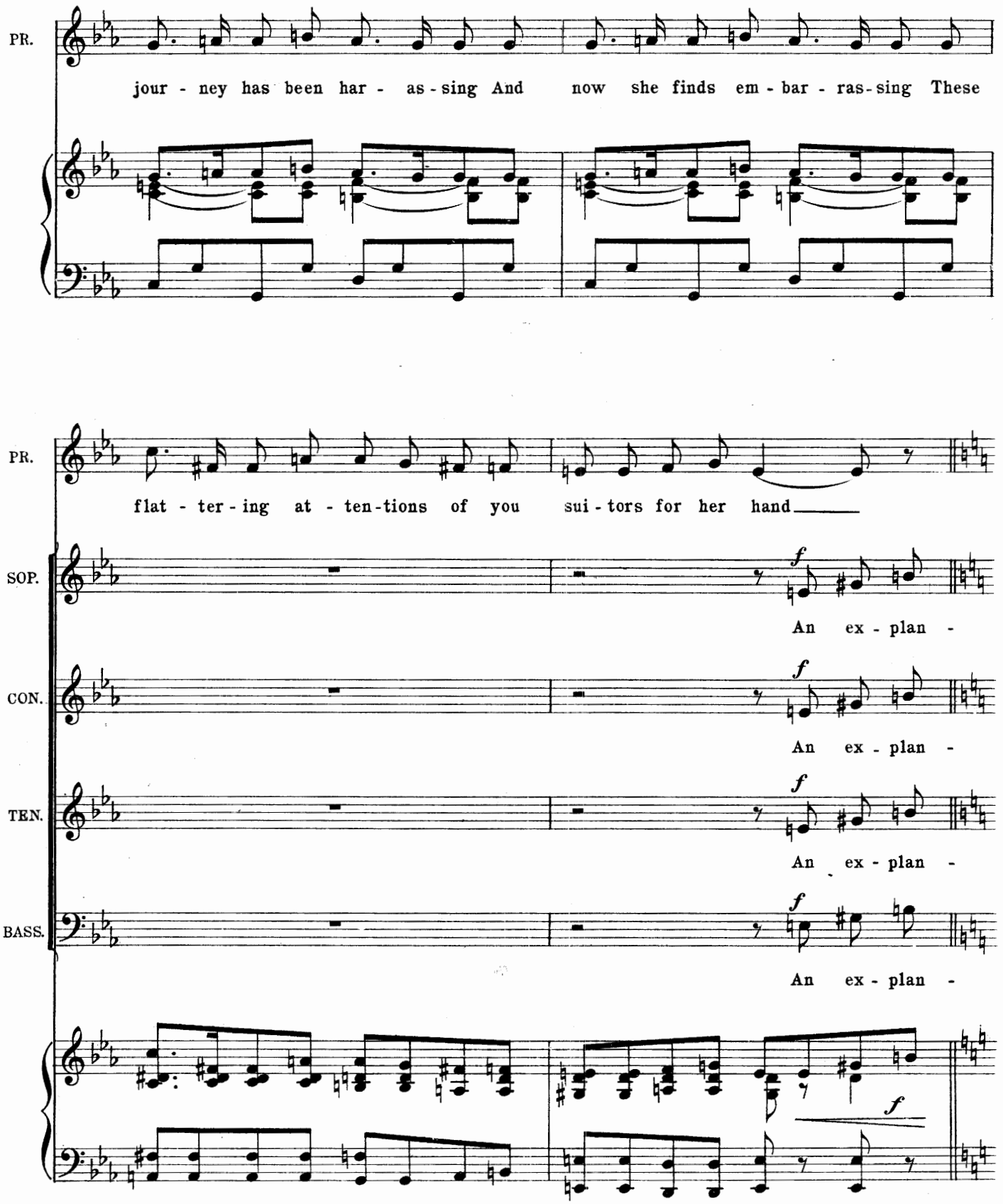
TEN. scan - - - - dal this will prove.

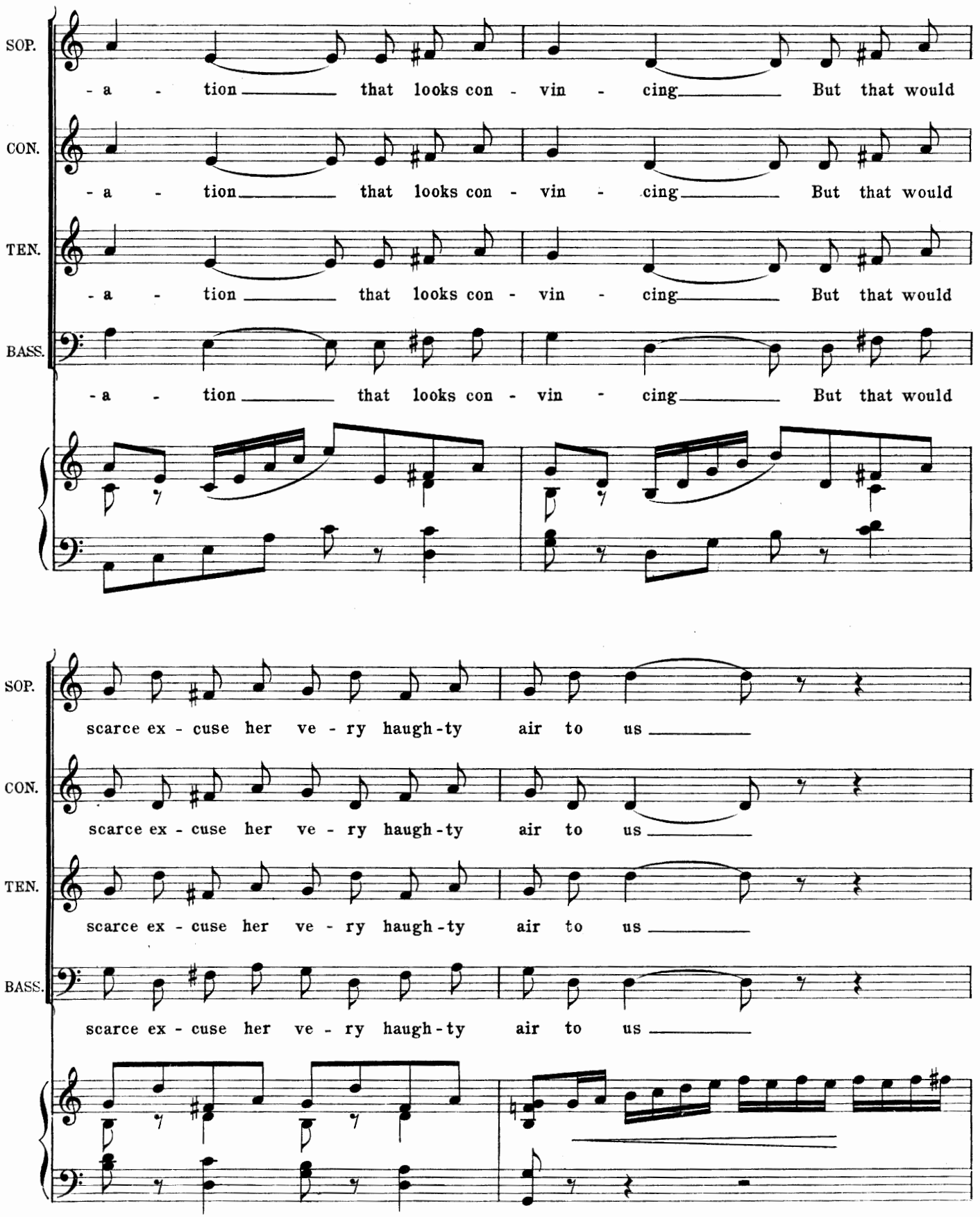
BASS. scan - - - - dal this will prove.

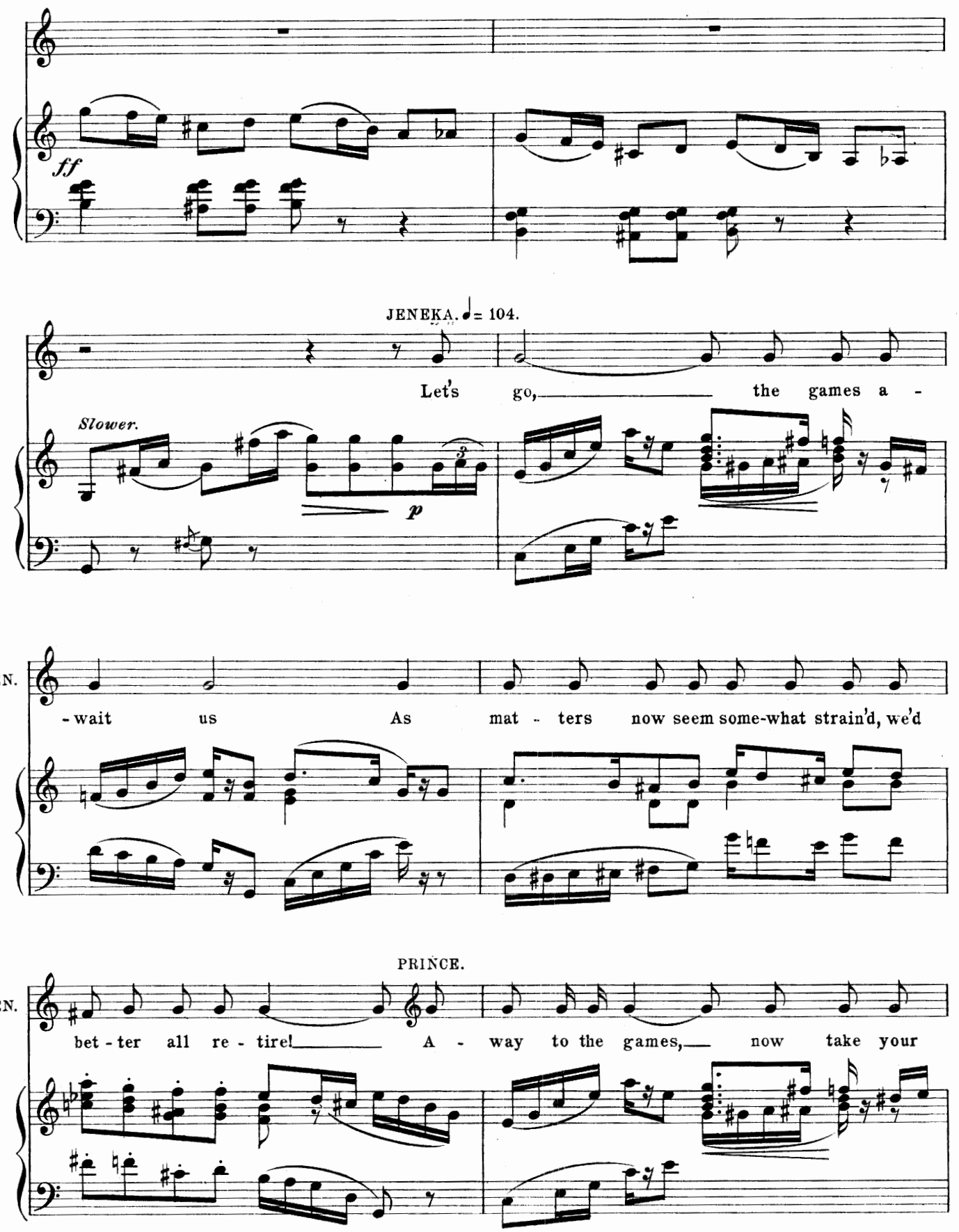
PR. don't know what to say to you I know her haugh - ty way to you Is

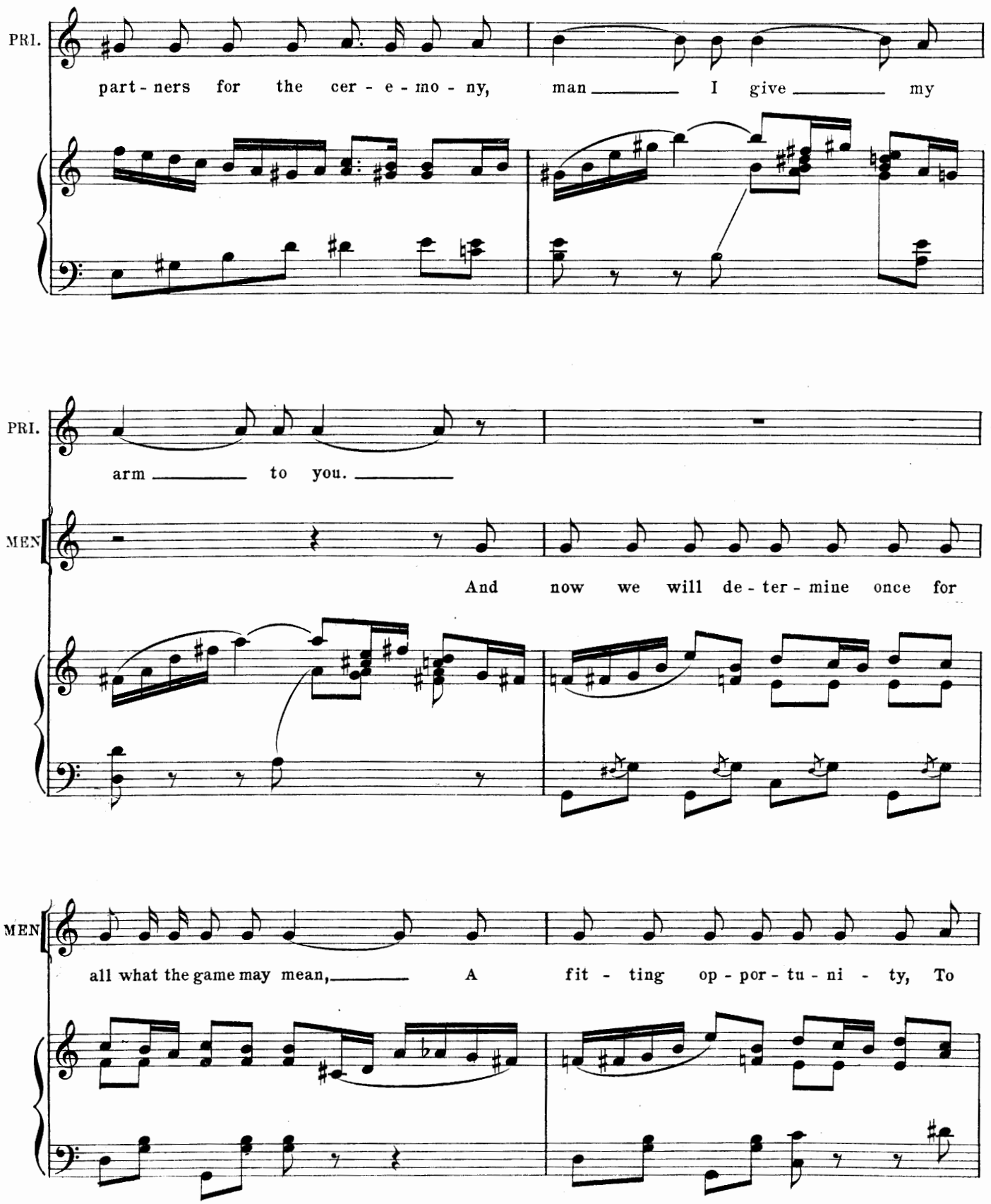
sf

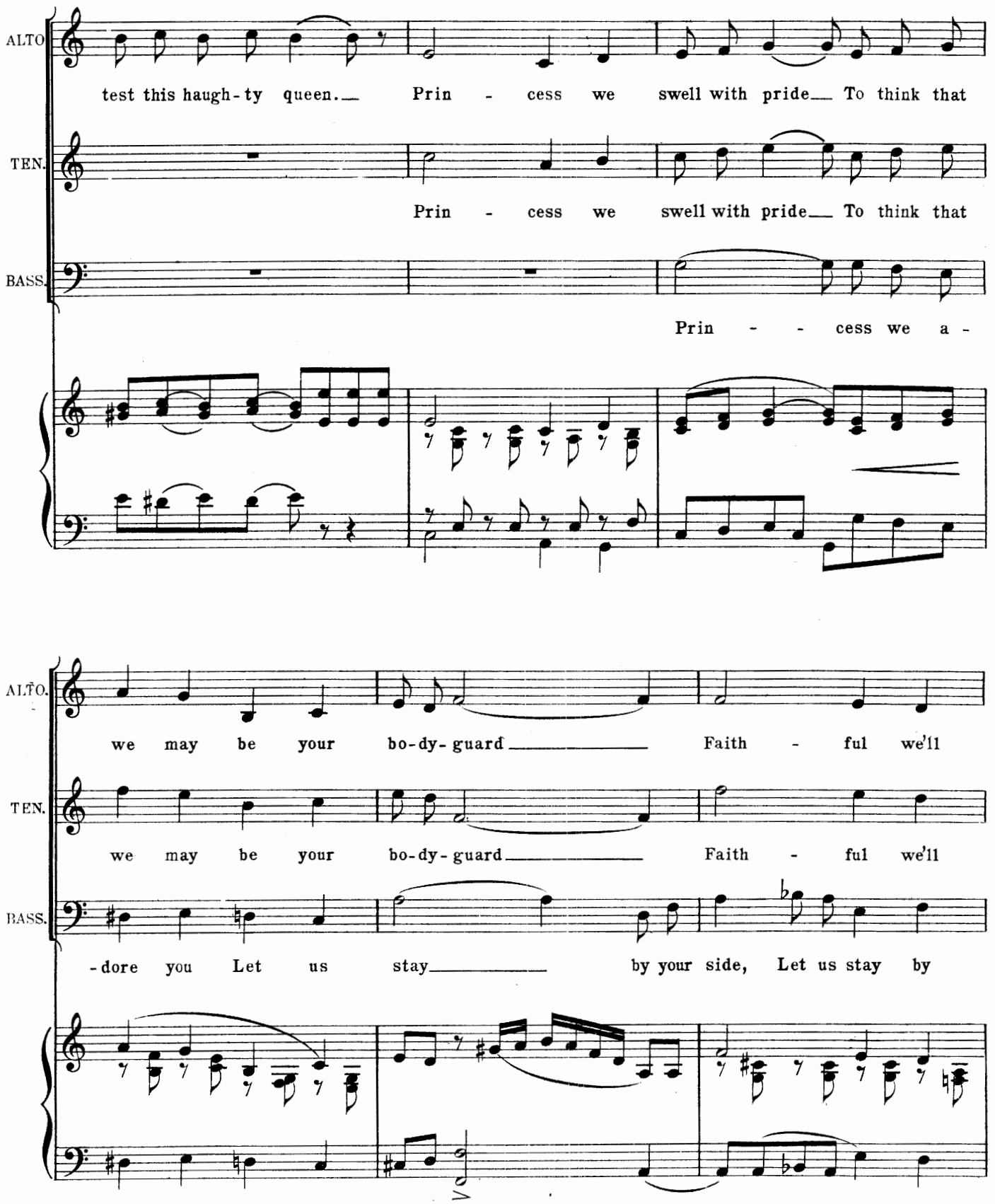
PR. caus - ing you sur - prise and p'rhaps you can - not un - der - stand Her

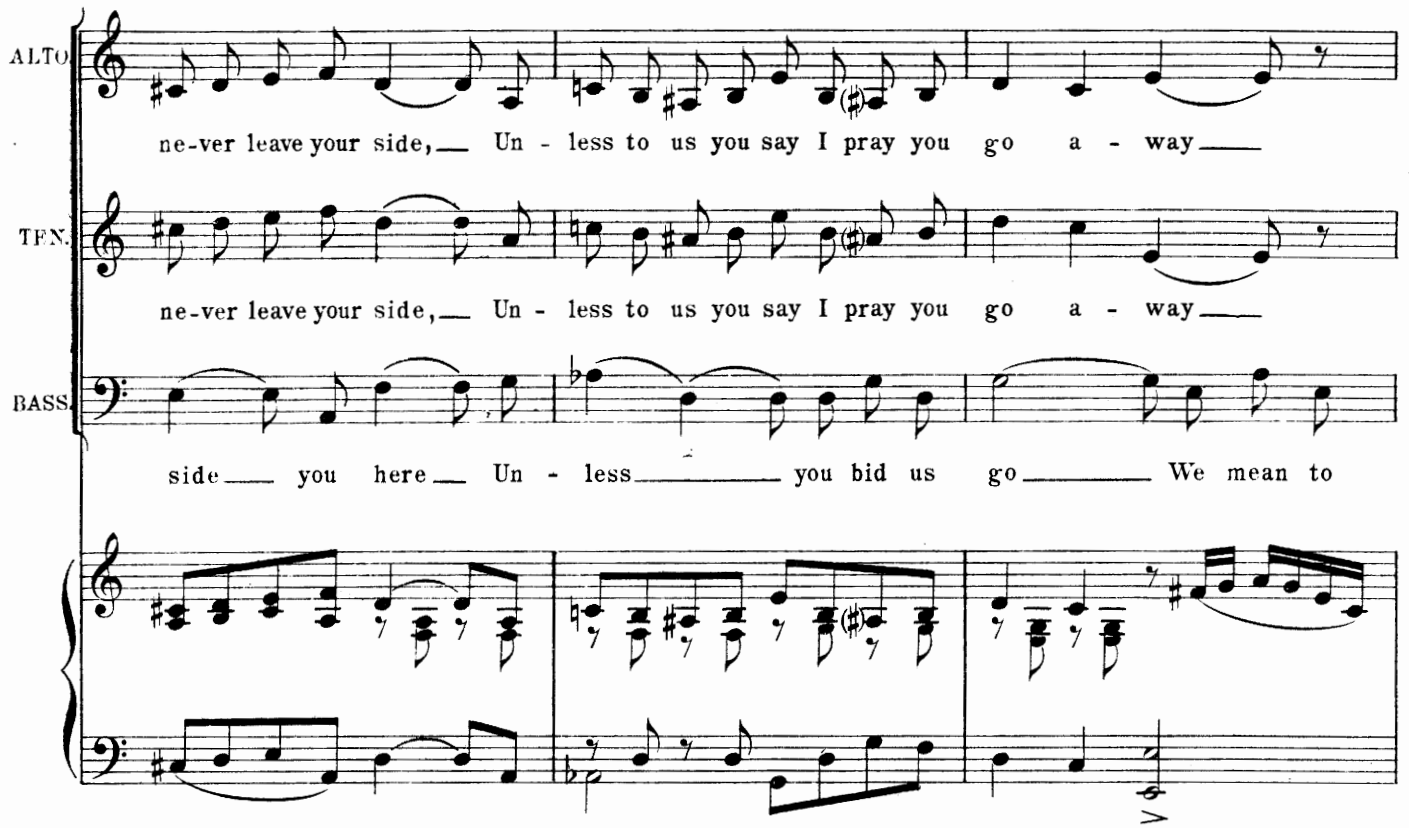

PR.
jour - ney has been har - as - sing And now she finds em - bar - ras - sing These
PR.
flat - ter - ing at - ten - tions of you sui - tors for her hand
SOP.
An ex - plan -
CON.
An ex - plan -
TEN.
An ex - plan -
BASS.
An ex - plan -

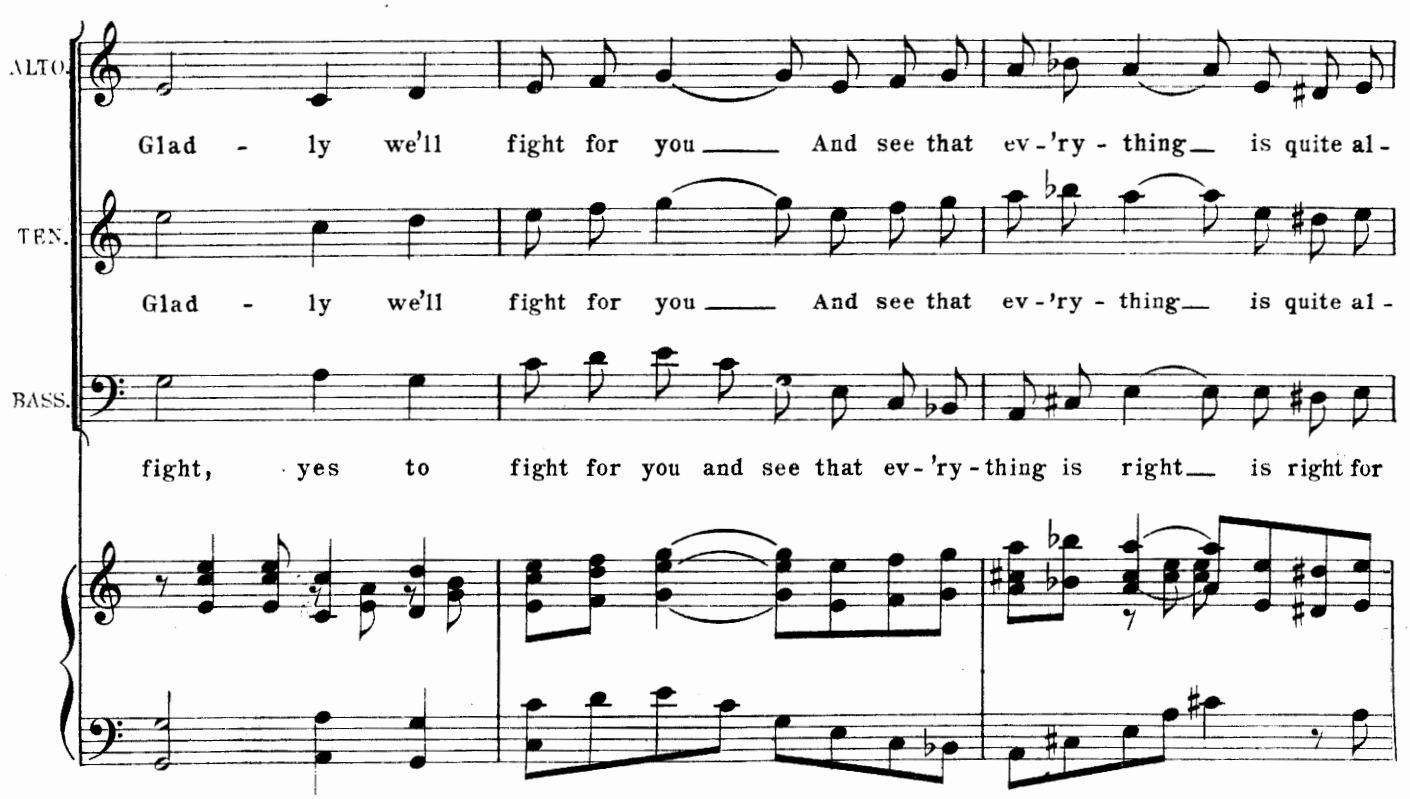

SOP.
- a - tion that looks con - vin - cing But that would
CON.
- a - tion that looks con - vin - cing But that would
TEN.
- a - tion that looks con - vin - cing But that would
BASS.
- a - tion that looks con - vin - cing But that would
SOP.
scarce ex - cuse her ve - ry haugh - ty air to us
CON.
scarce ex - cuse her ve - ry haugh - ty air to us
TEN.
scarce ex - cuse her ve - ry haugh - ty air to us
BASS.
scarce ex - cuse her ve - ry haugh - ty air to us

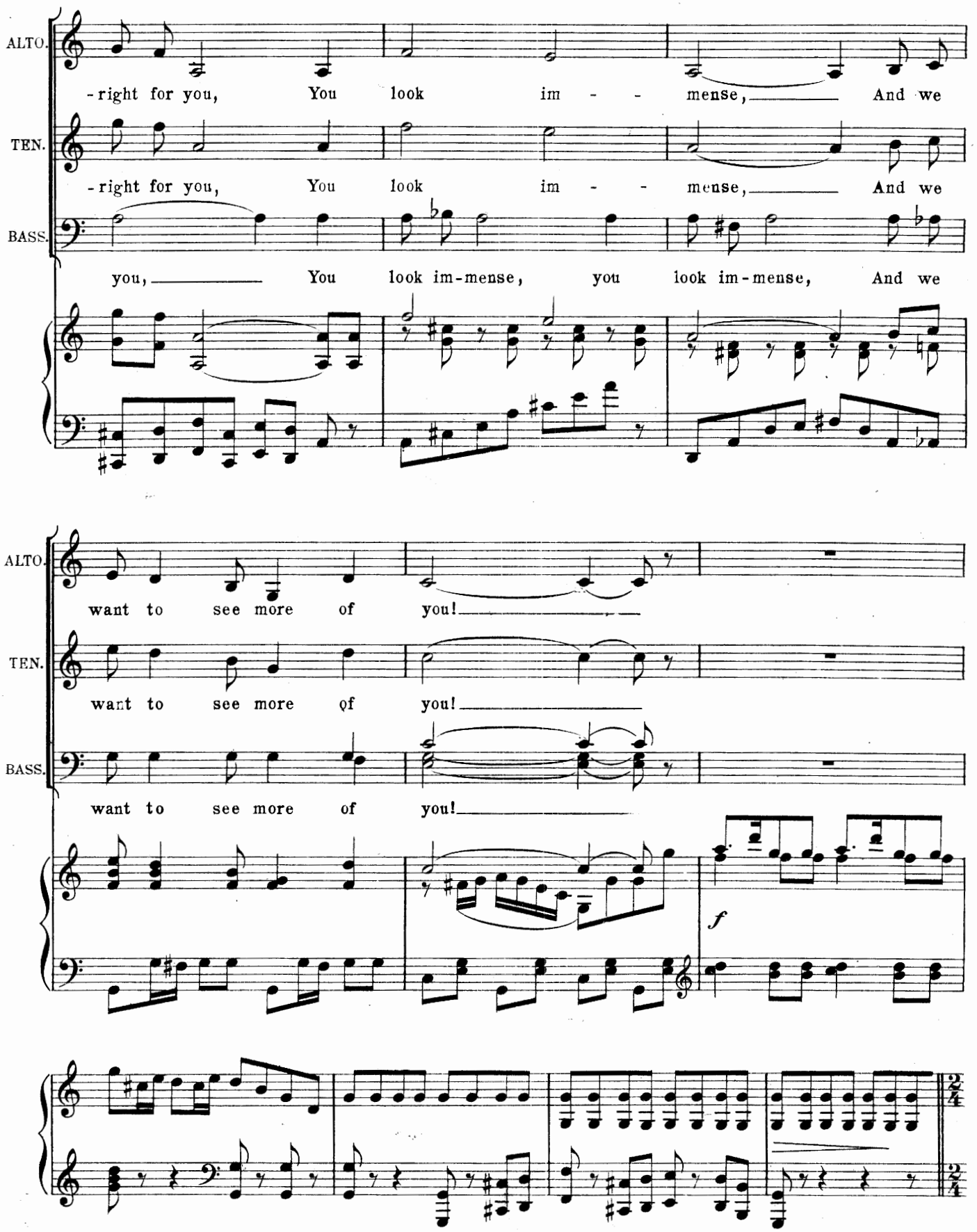

ff
JENEKA. ♩= 104.
Let's go, the games a -
Slower.
p
JEN.
- wait us As mat - ters now seem some-what strain'd, we'd
PRINCE.
JEN.
bet - ter all re - tire! A - way to the games, now take your

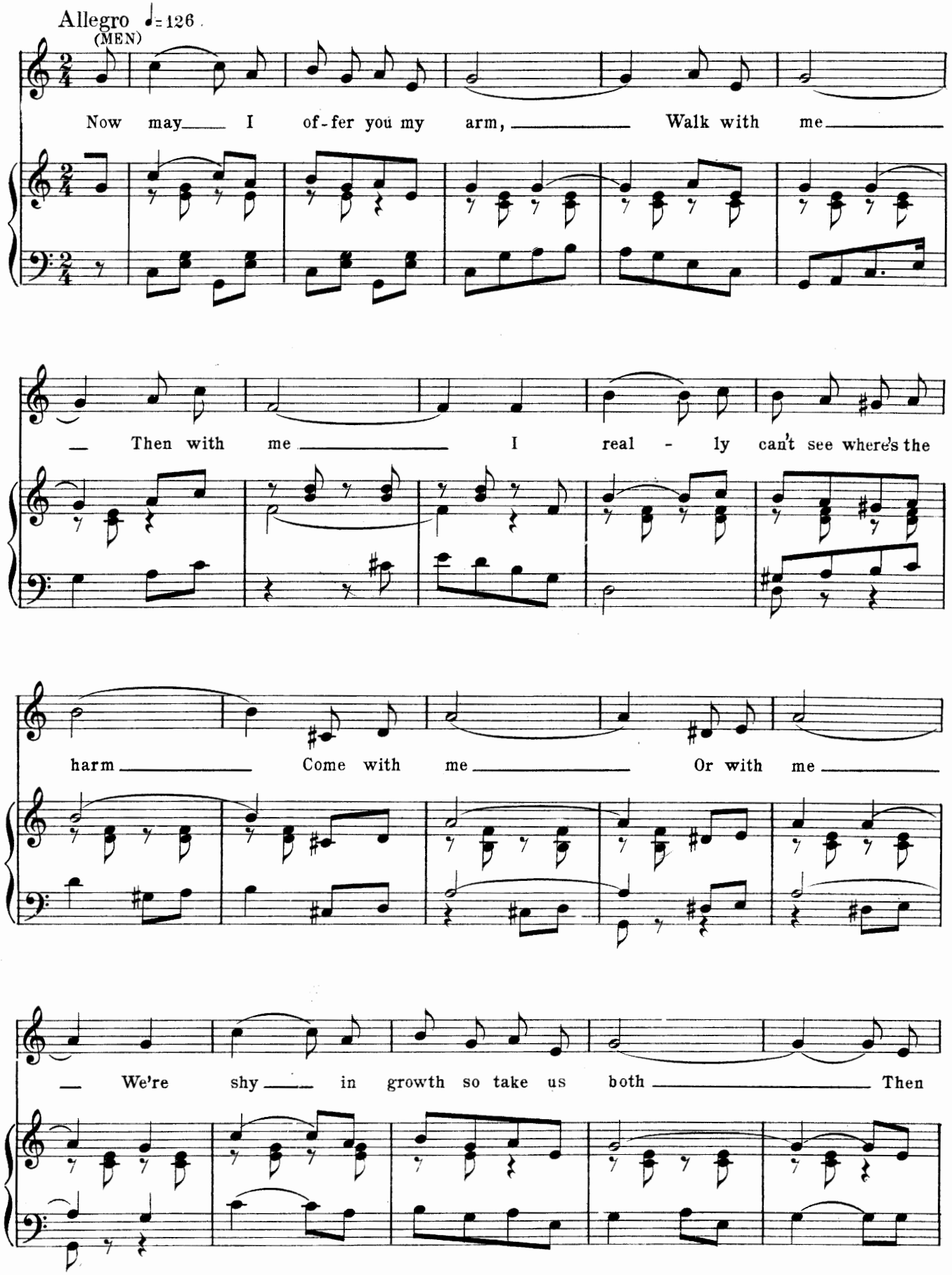

PRI.
part - ners for the cer - e - mo - ny, man I give my
PRI.
arm to you.
MEN
And now we will de - ter - mine once for
MEN
all what the game may mean, A fit - ting op - por - tu - ni - ty, To

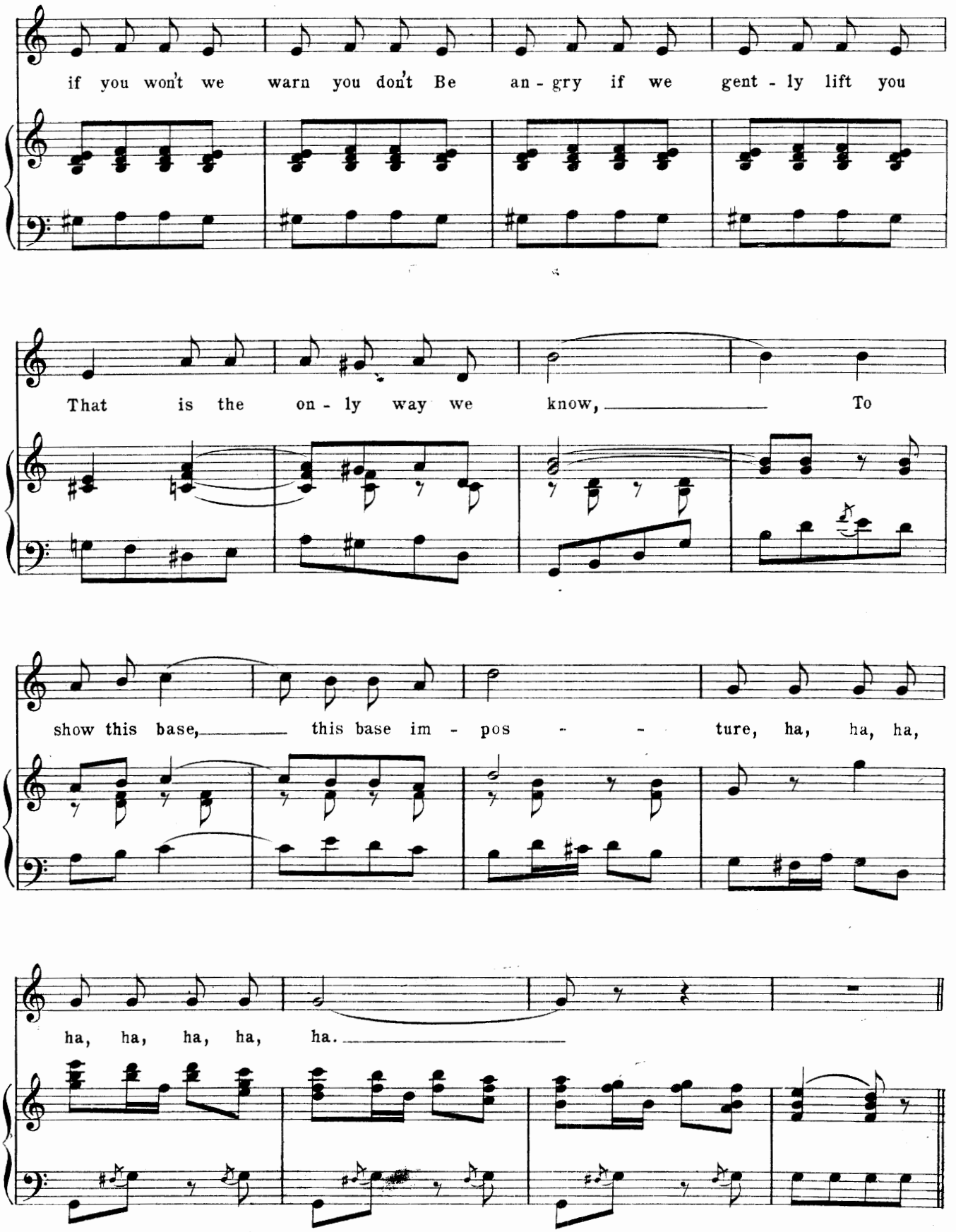

ALTO
test this haugh-ty queen. Prin - cess we swell with pride To think that
TEN.
Prin - cess we swell with pride To think that
BASS.
Prin - - cess we a -
ALTO.
we may be your bo-dy-guard Faith - ful we'll
TEN.
we may be your bo-dy-guard Faith - ful we'll
BASS.
-dore you Let us stay by your side, Let us stay by

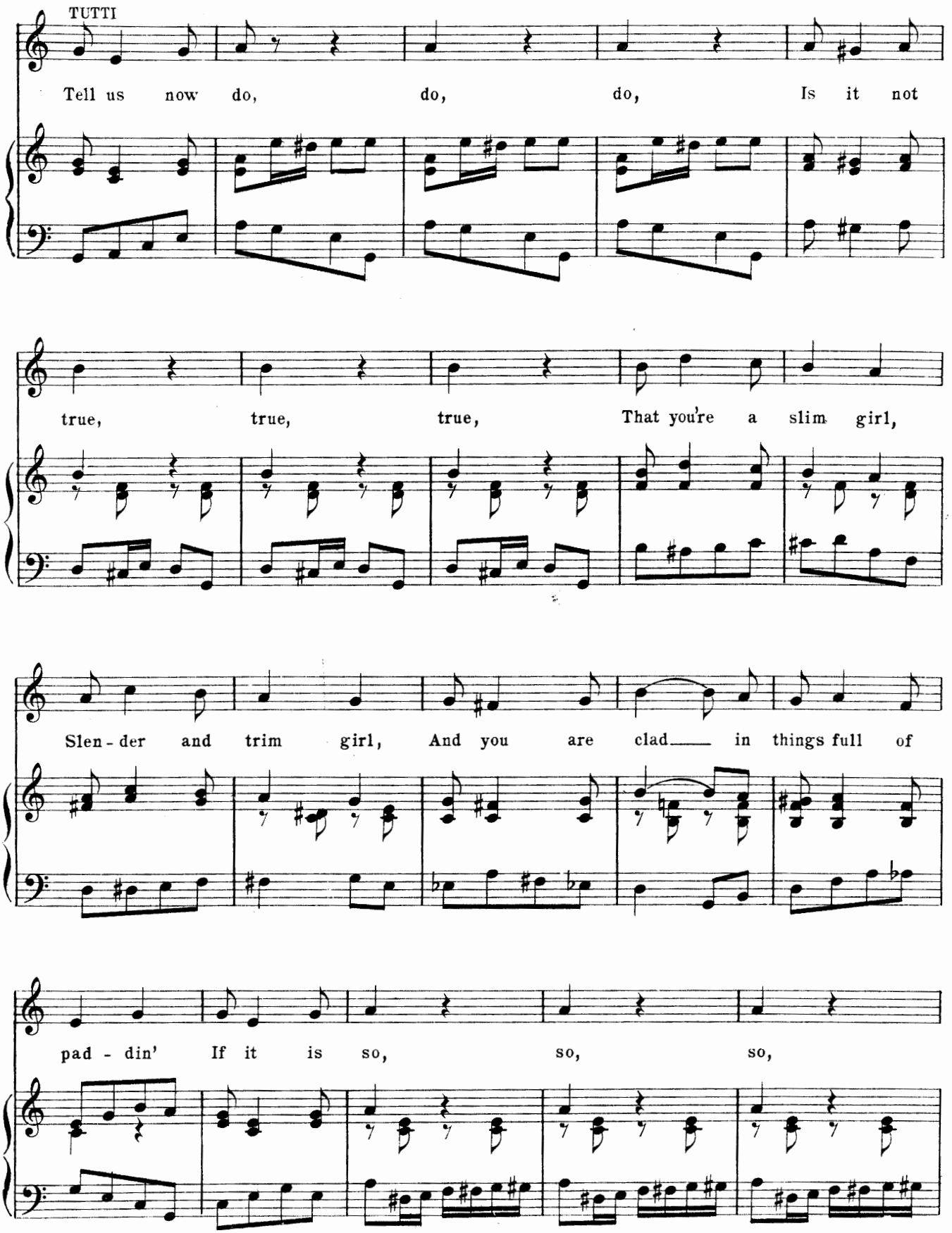

ALTO
ne-ver leave your side, Un - less to us you say I pray you go a - way
TEN.
ne-ver leave your side, Un - less to us you say I pray you go a - way
BASS.
side you here Un - less you bid us go We mean to

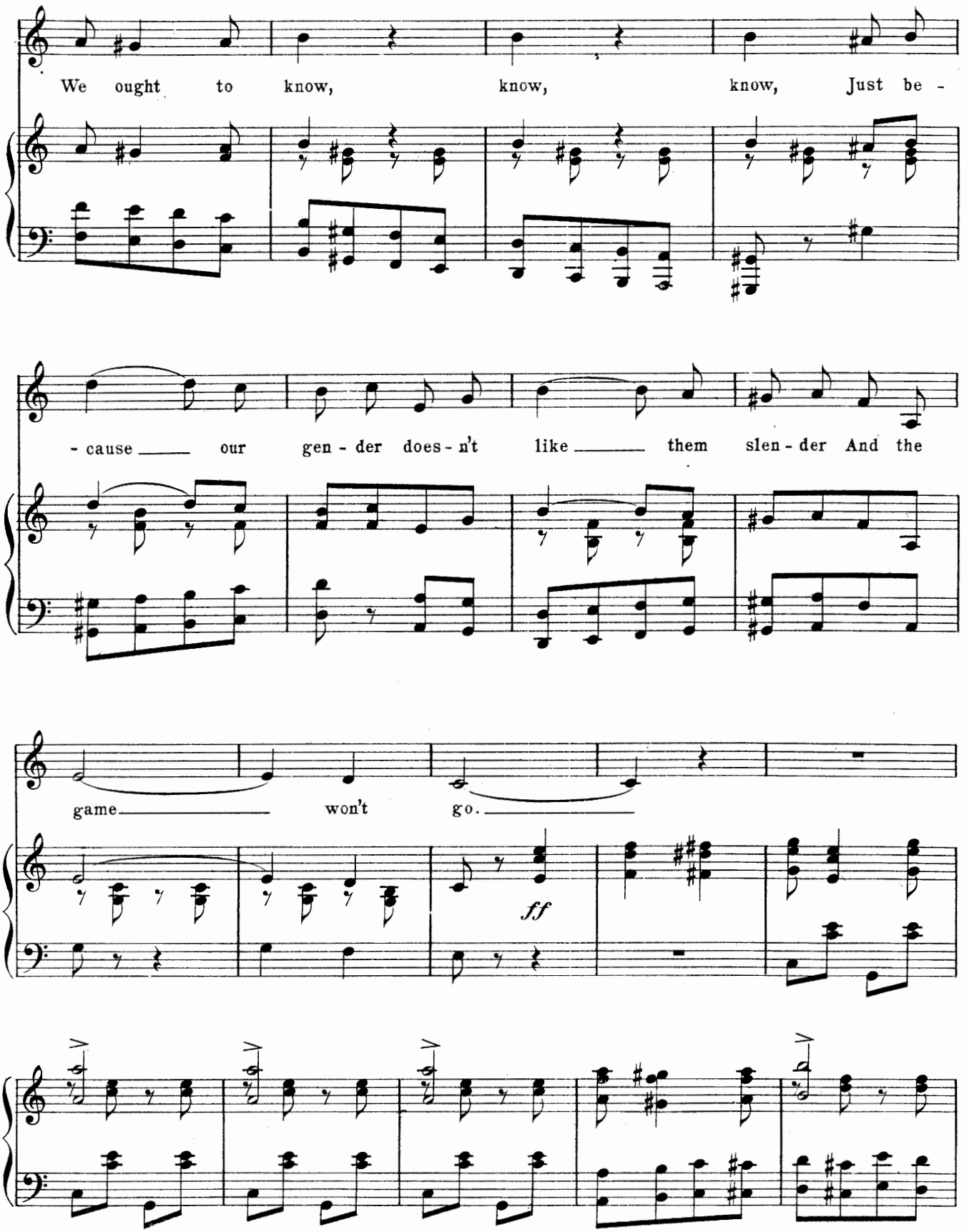

ALTO.
Glad - ly we'll fight for you And see that ev-'ry - thing is quite al-
TEN.
Glad - ly we'll fight for you And see that ev-'ry - thing is quite al-
BASS.
fight, yes to fight for you and see that ev-'ry-thing is right is right for

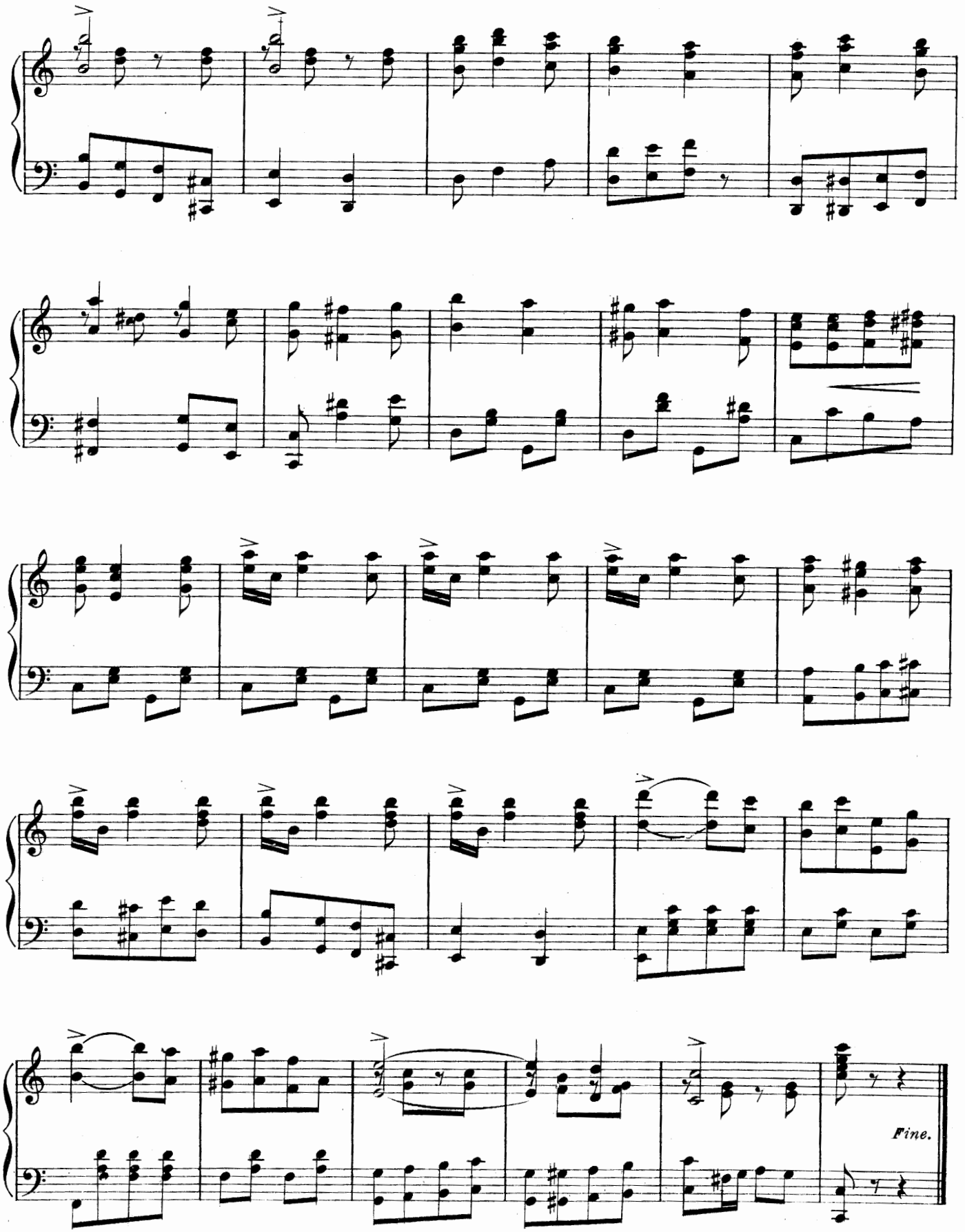

ALTO.
-right for you, You look im - - mense, And we
TEN.
-right for you, You look im - - mense, And we
BASS.
you, You look im-mense, you look im-mense, And we
ALTO.
want to see more of you!
TEN.
want to see more of you!
BASS.
want to see more of you!
f


Allegro ♩=126
(MEN)
Now may I of-fer you my arm, Walk with me
Then with me I real - ly can't see where's the
harm Come with me Or with me
We're shy in growth so take us both Then


if you won't we warn you don't Be an - gry if we gent - ly lift you
That is the on - ly way we know, To
show this base, this base im - pos - ture, ha, ha, ha,
ha, ha, ha, ha, ha.


TUTTI
Tell us now do, do, do, Is it not
true, true, true, That you're a slim girl,
Slen - der and trim girl, And you are clad in things full of
pad - din' If it is so, so, so,


We ought to know, know, know, Just be -
- cause our gen - der does - n't like them slen - der And the
game won't go.
ff

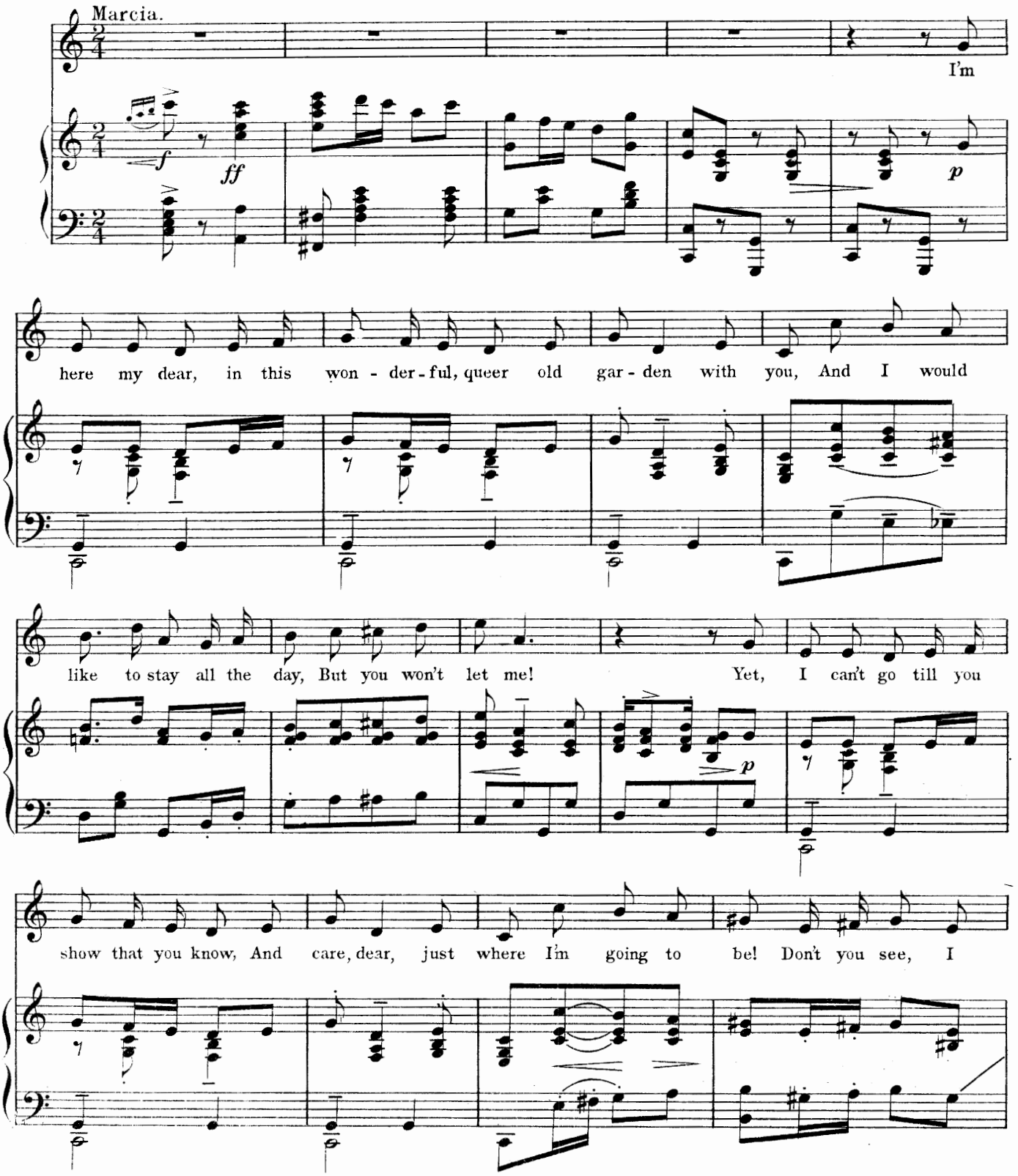

Fine.

No 7

MY YANKEE DOODLE GIRL.

Words by
HENRY BLOSSOM.

Music by
JOHN L. GOLDEN.



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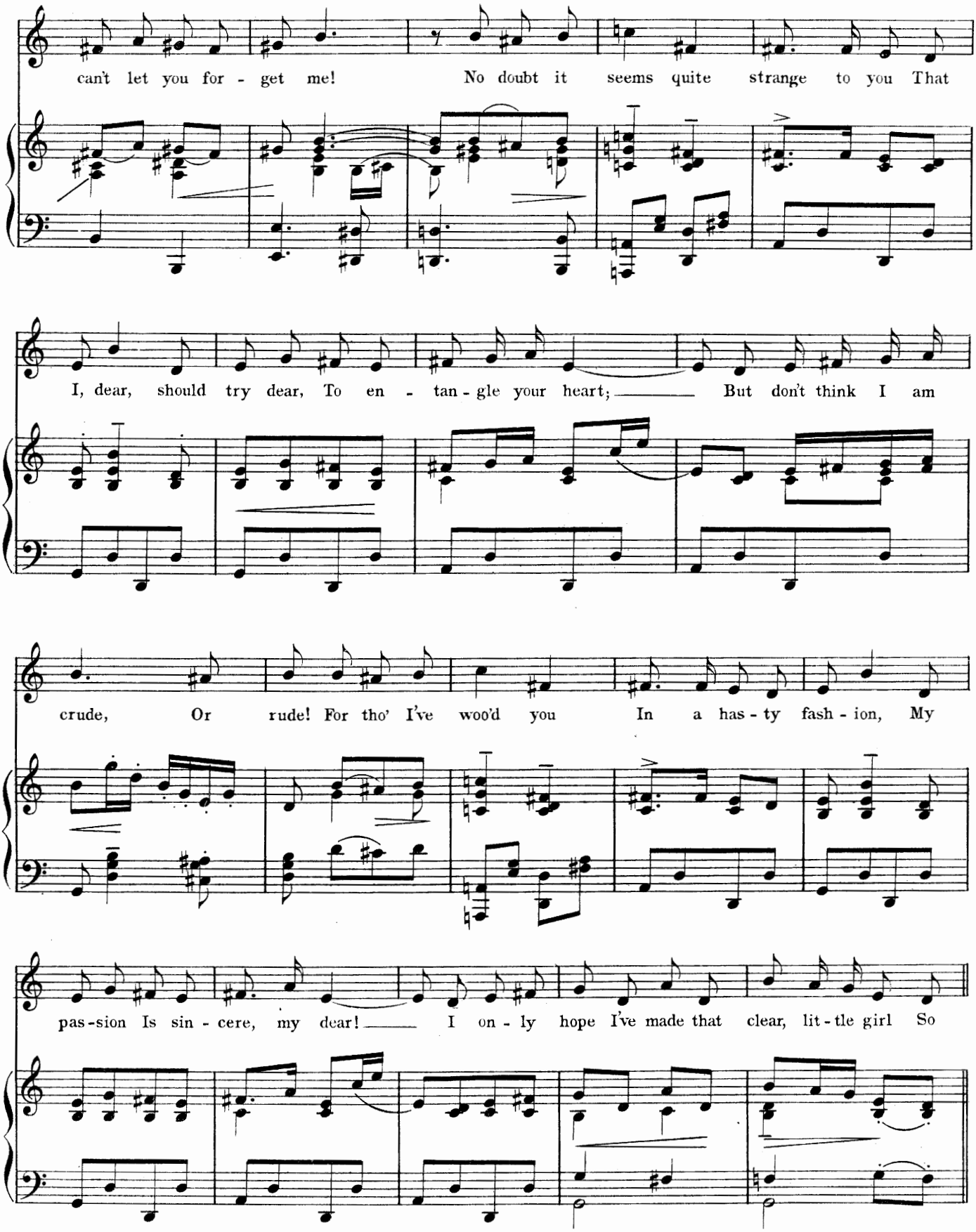
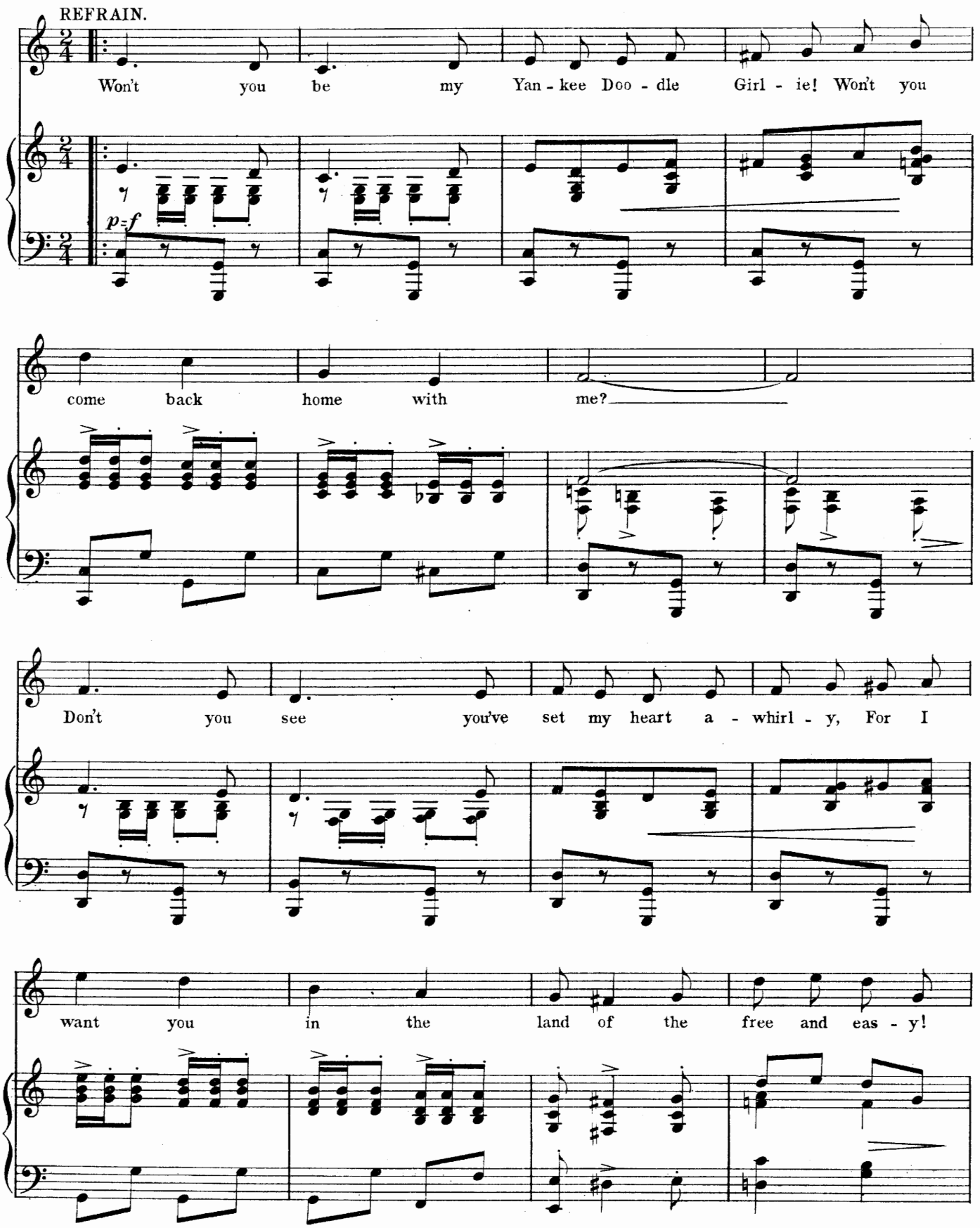
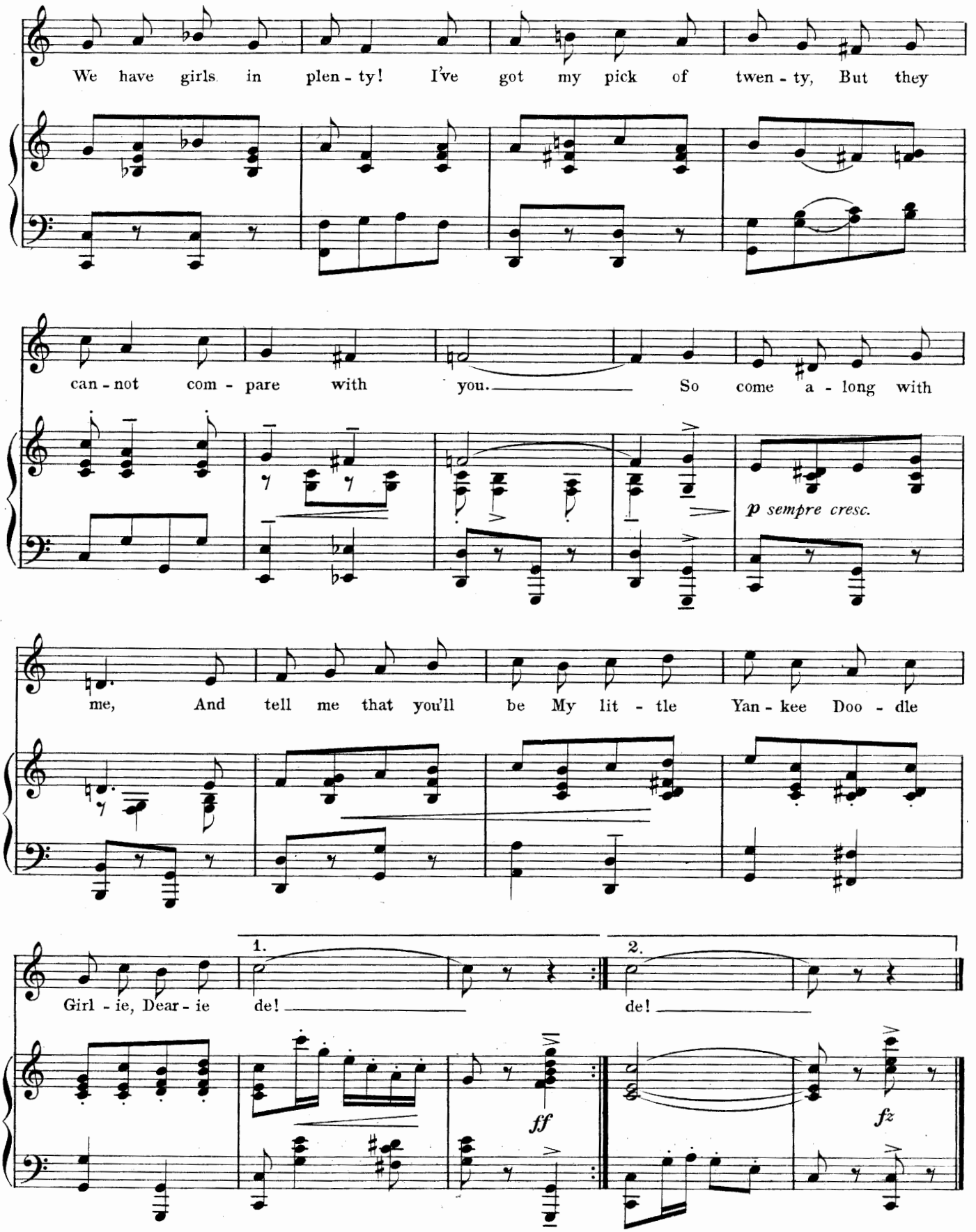

can't let you for - get me! No doubt it seems quite strange to you That
I, dear, should try dear, To en - tan - gle your heart; But don't think I am
crude, Or rude! For tho' I've woo'd you In a has - ty fash - ion, My
pas-sion Is sin - cere, my dear! I on - ly hope I've made that clear, lit - tle girl So

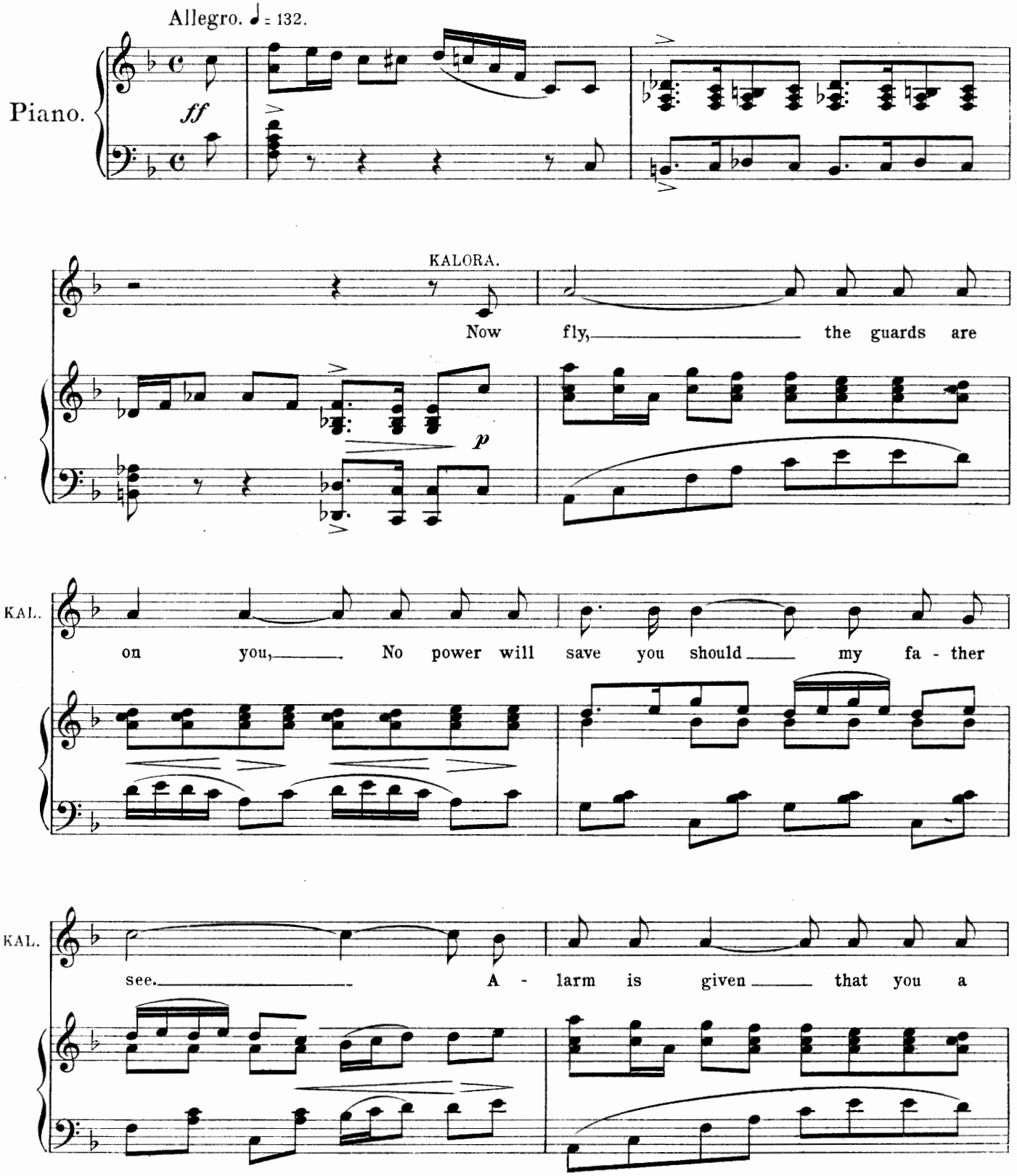

REFRAIN.
Won't you be my Yan - kee Doo - dle Girl - ie! Won't you
p=f
come back home with me?
Don't you see you've set my heart a - whirl - y, For I
want you in the land of the free and eas - y!


We have girls in plen - ty! I've got my pick of twen - ty, But they
can - not com - pare with you. So come a - long with
p sempre cresc.
me, And tell me that you'll be My lit - tle Yan - kee Doo - dle
Girl - ie, Dear - ie
1.
de!
2.
de!
ff
fz

No 8 FINALE - ACT I.

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.



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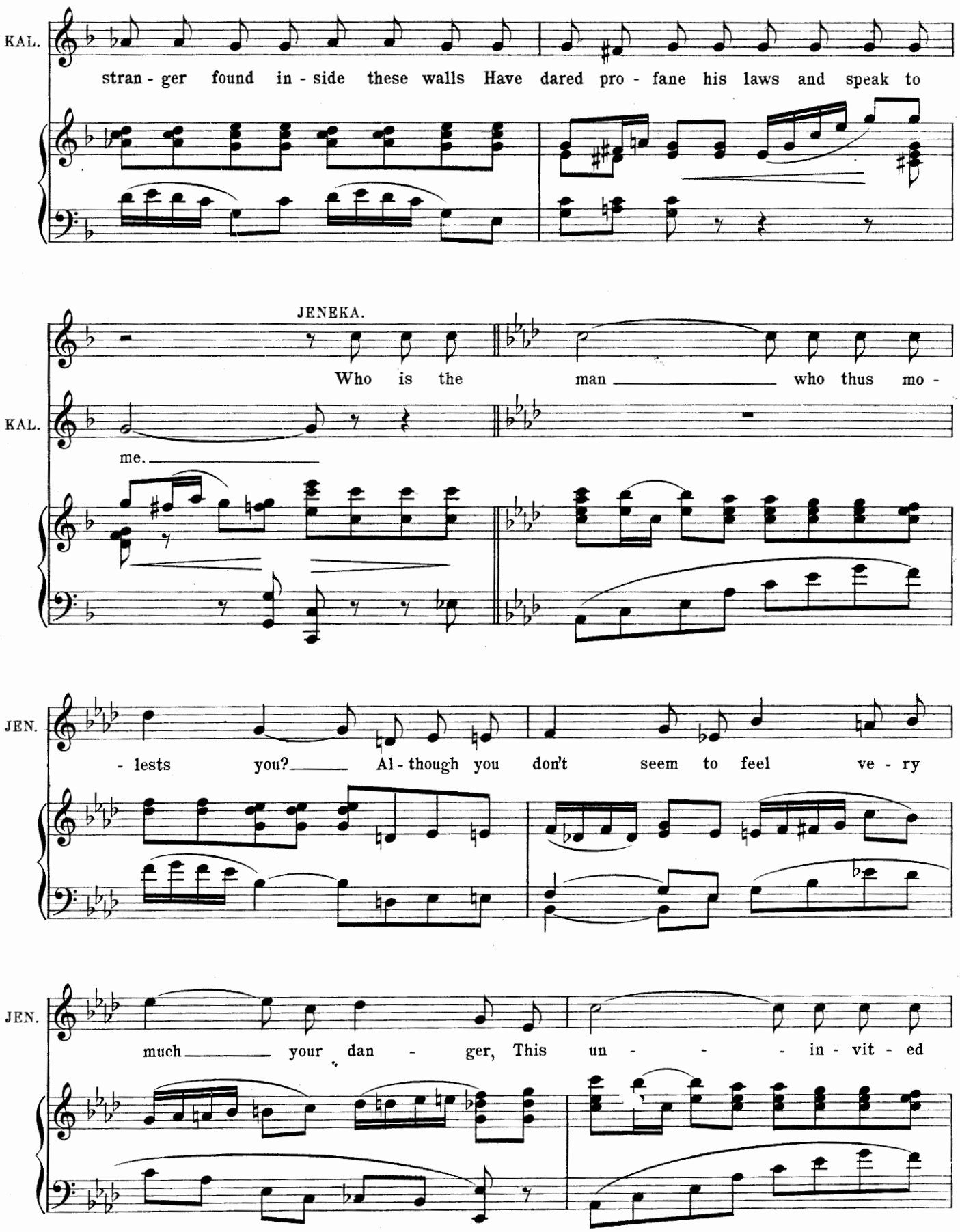
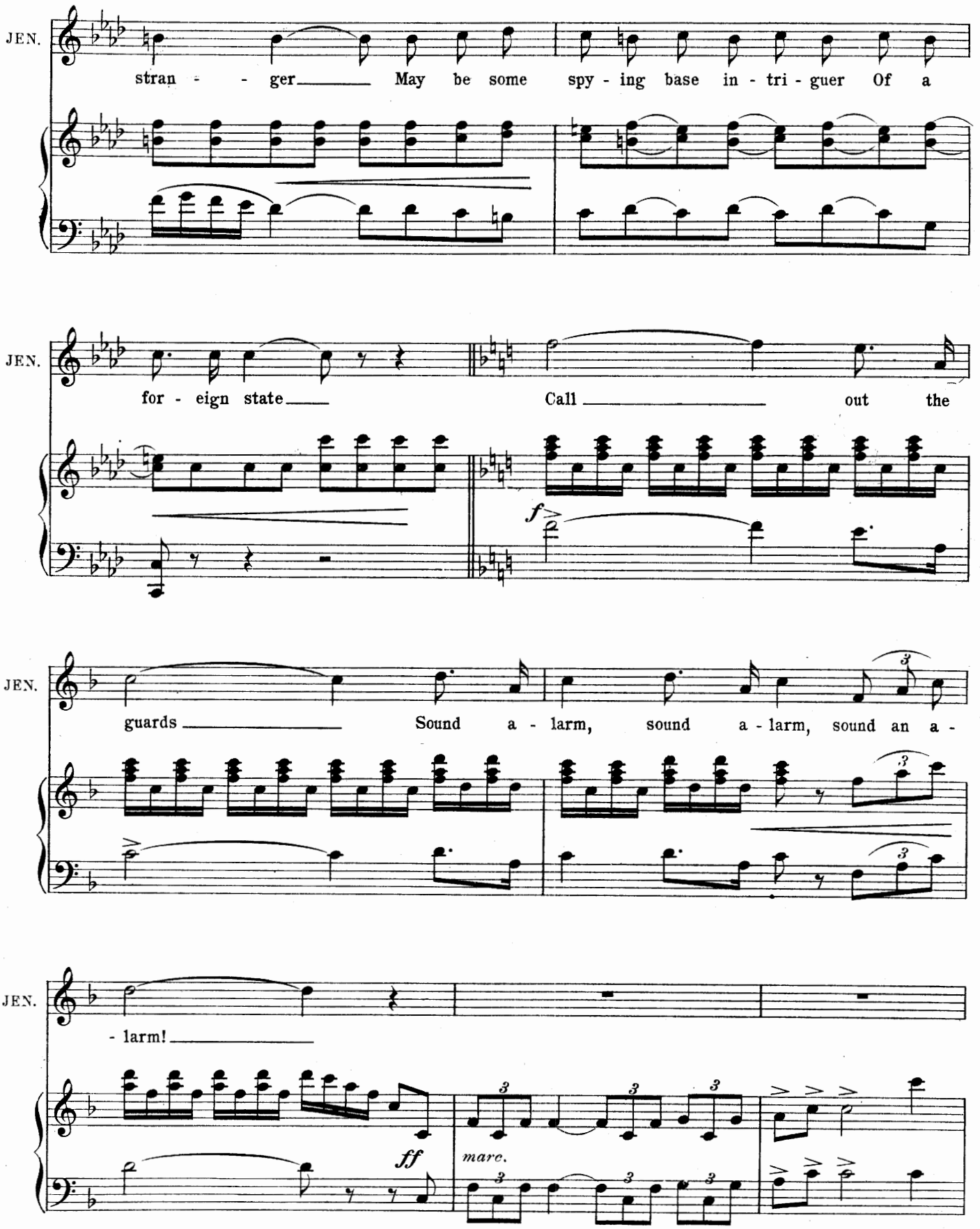
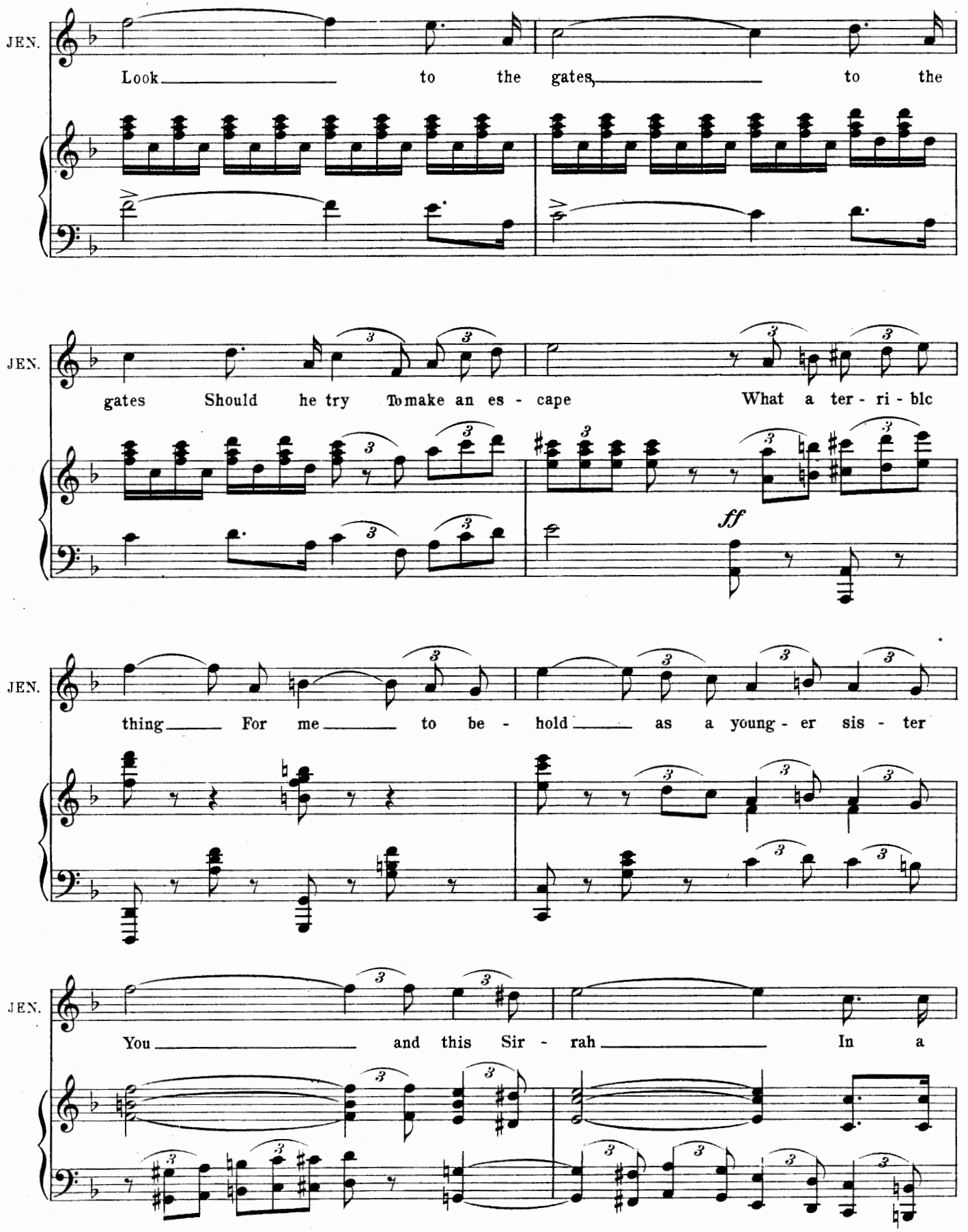
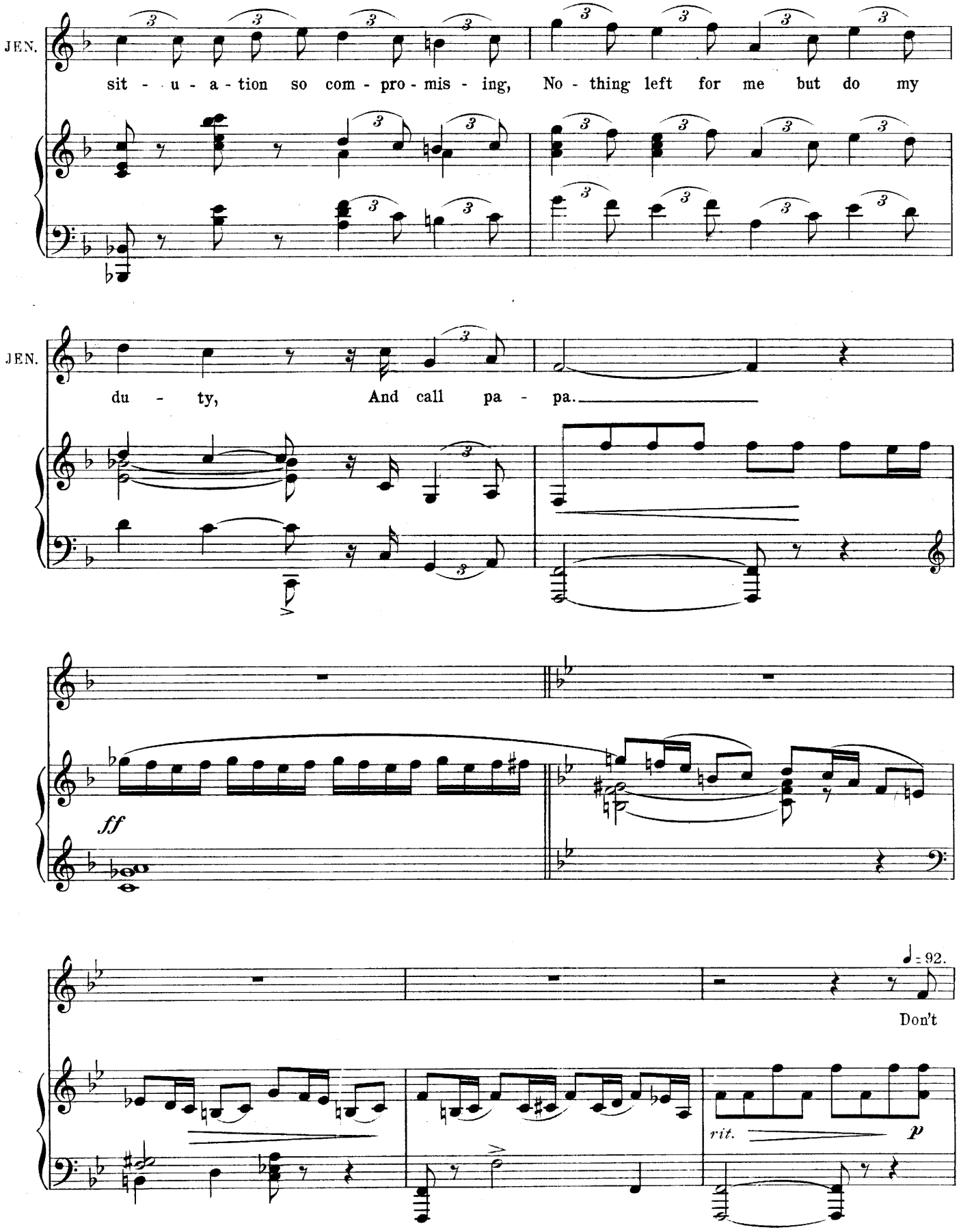
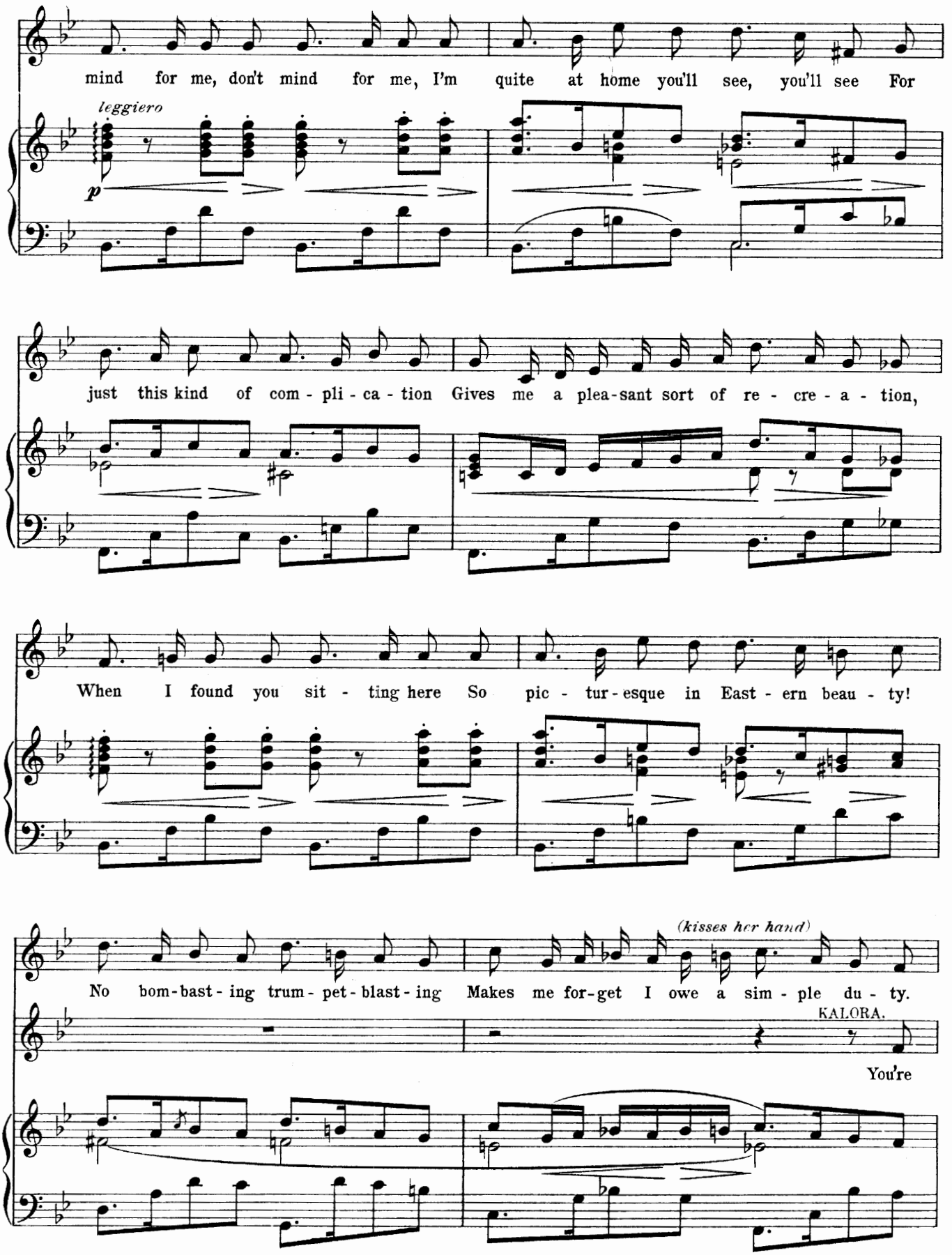
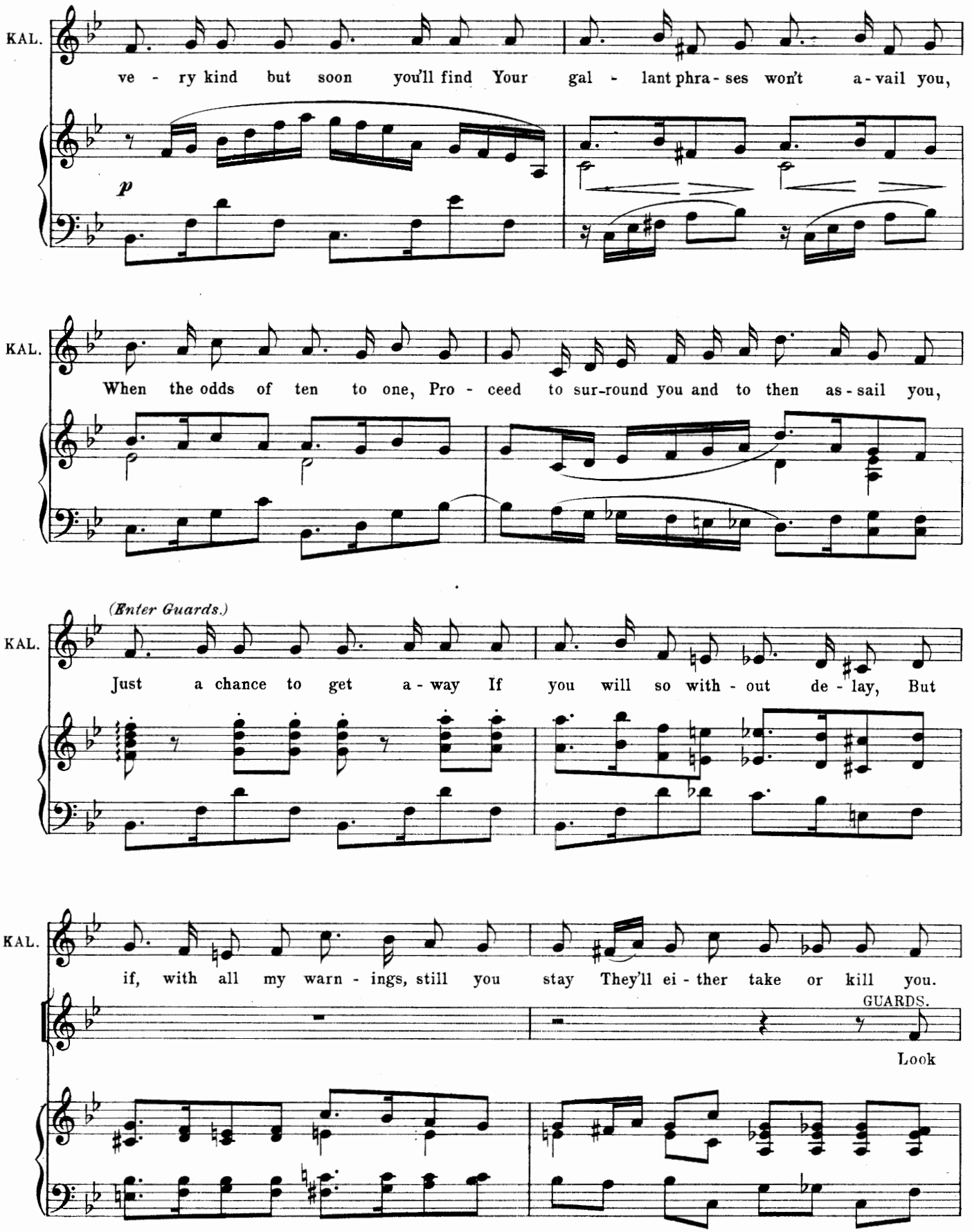

KAL.
stran - ger found in - side these walls Have dared pro - fane his laws and speak to
JENEKA.
Who is the man who thus mo -
KAL.
me.
JEN.
- lests you? Al - though you don't seem to feel ve - ry
JEN.
much your dan - ger, This un - - - in - vit - ed

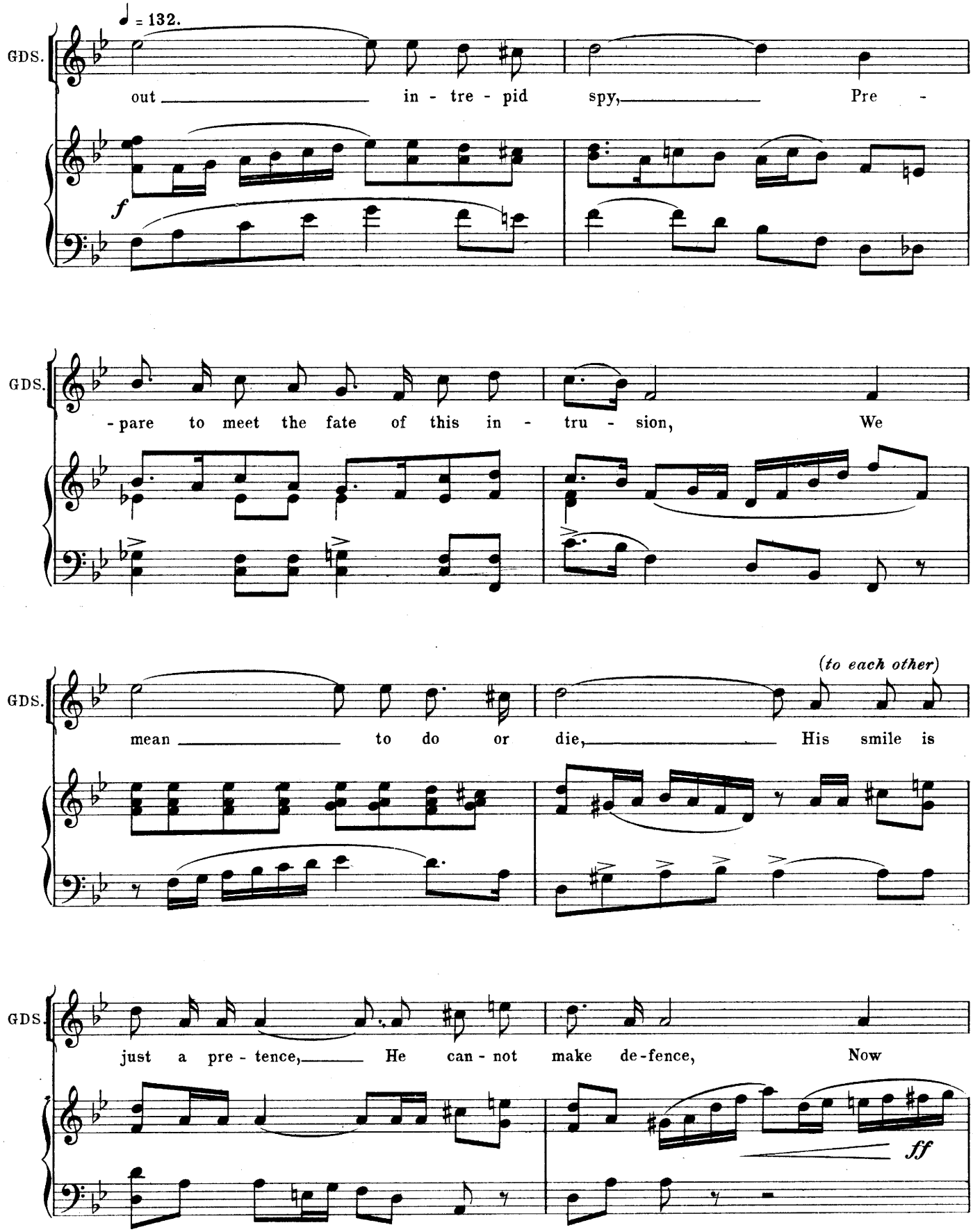

JEN.
stran - - ger May be some spy - ing base in - tri - guer Of a
JEN.
for - eign state Call out the
f
JEN.
guards Sound a - larm, sound a - larm, sound an a -
JEN.
- larm!
ff
marc.

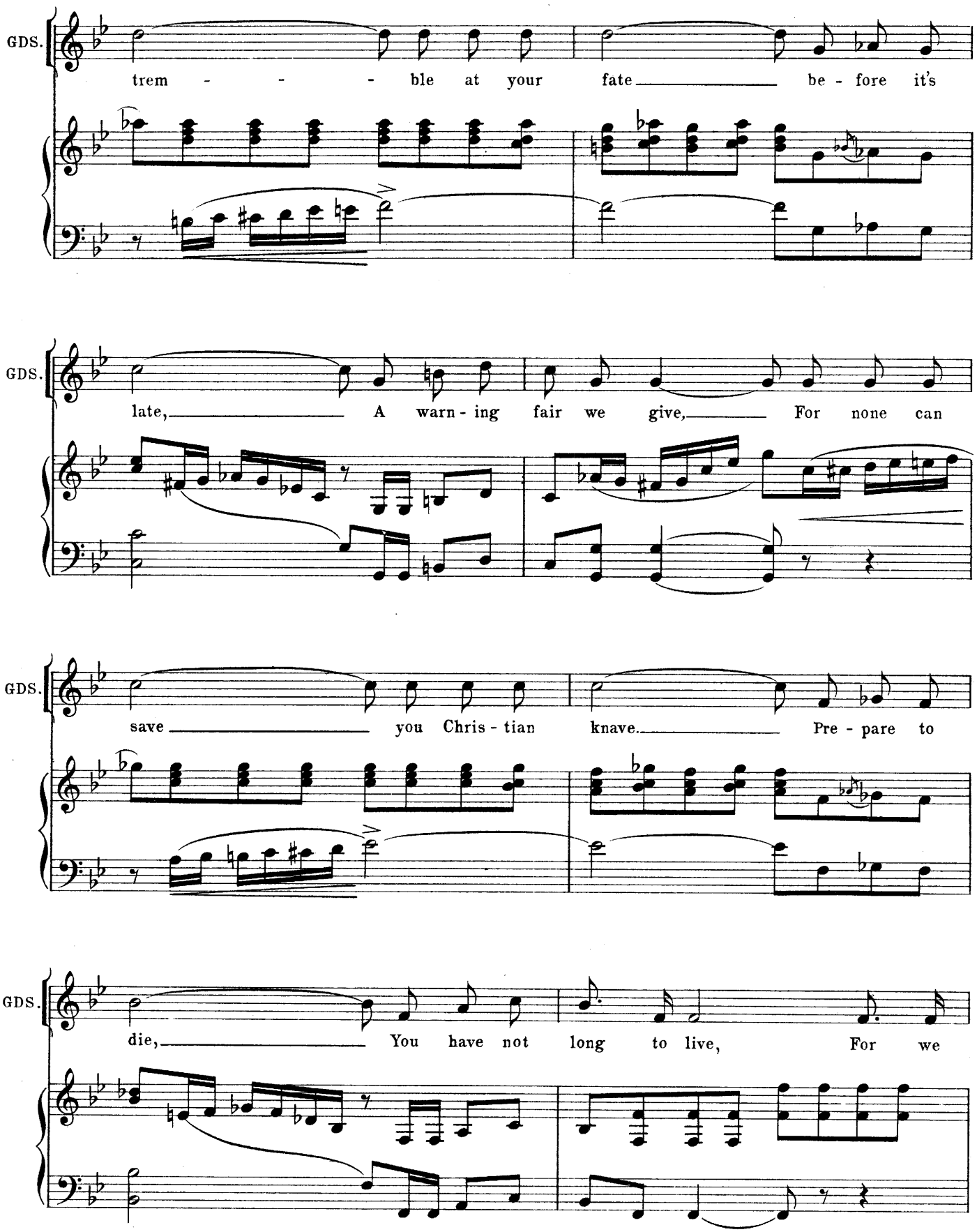

JEN.
Look to the gates, to the
JEN.
gates Should he try To make an es - cape What a ter - ri - ble
ff
JEN.
thing For me to be - hold as a young - er sis - ter
JEN.
You and this Sir - rah In a

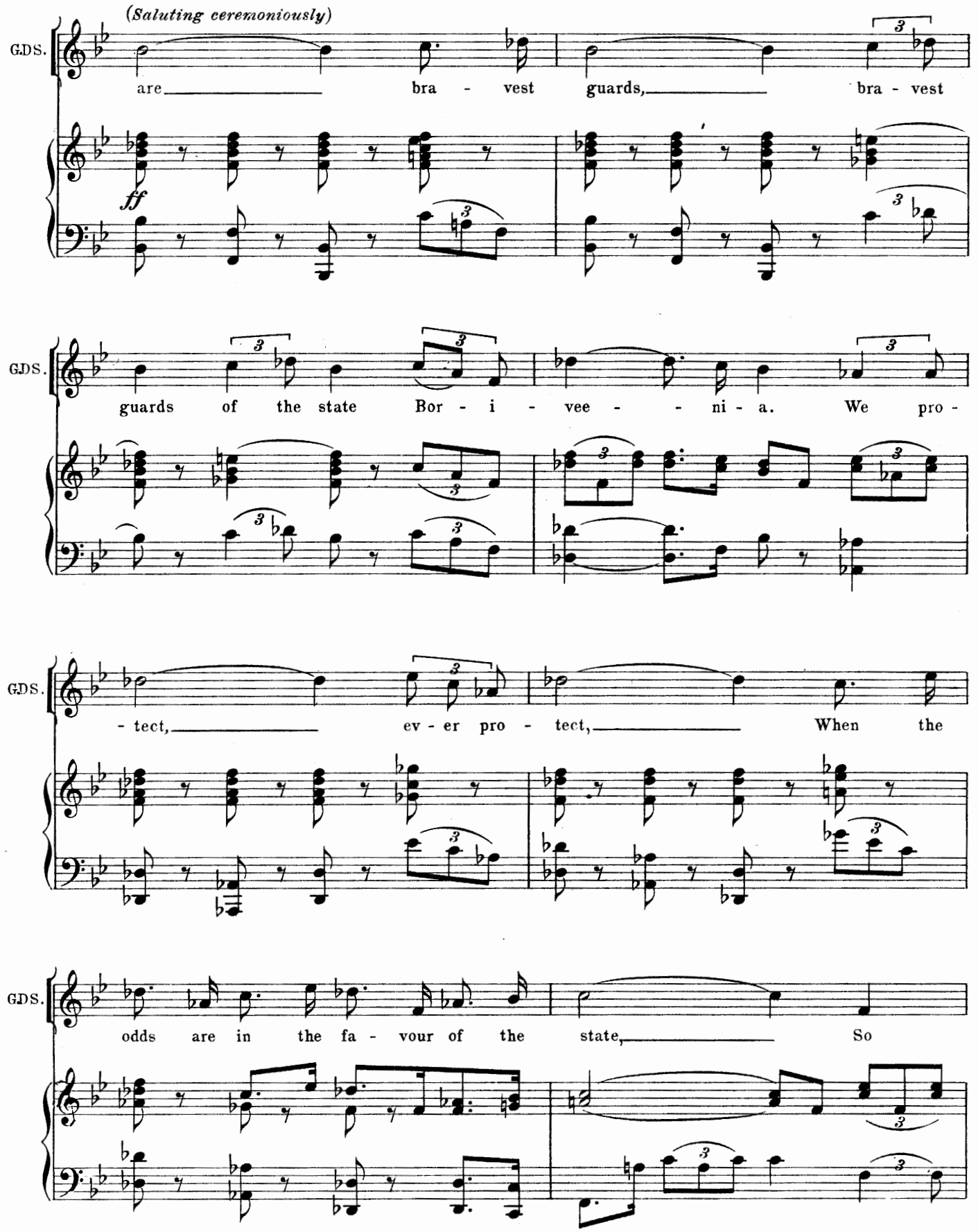

JEN.
sit - u - a - tion so com - pro - mis - ing, No - thing left for me but do my
JEN.
du - ty, And call pa - pa.
ff
♩ = 92.
Don't
rit.
p

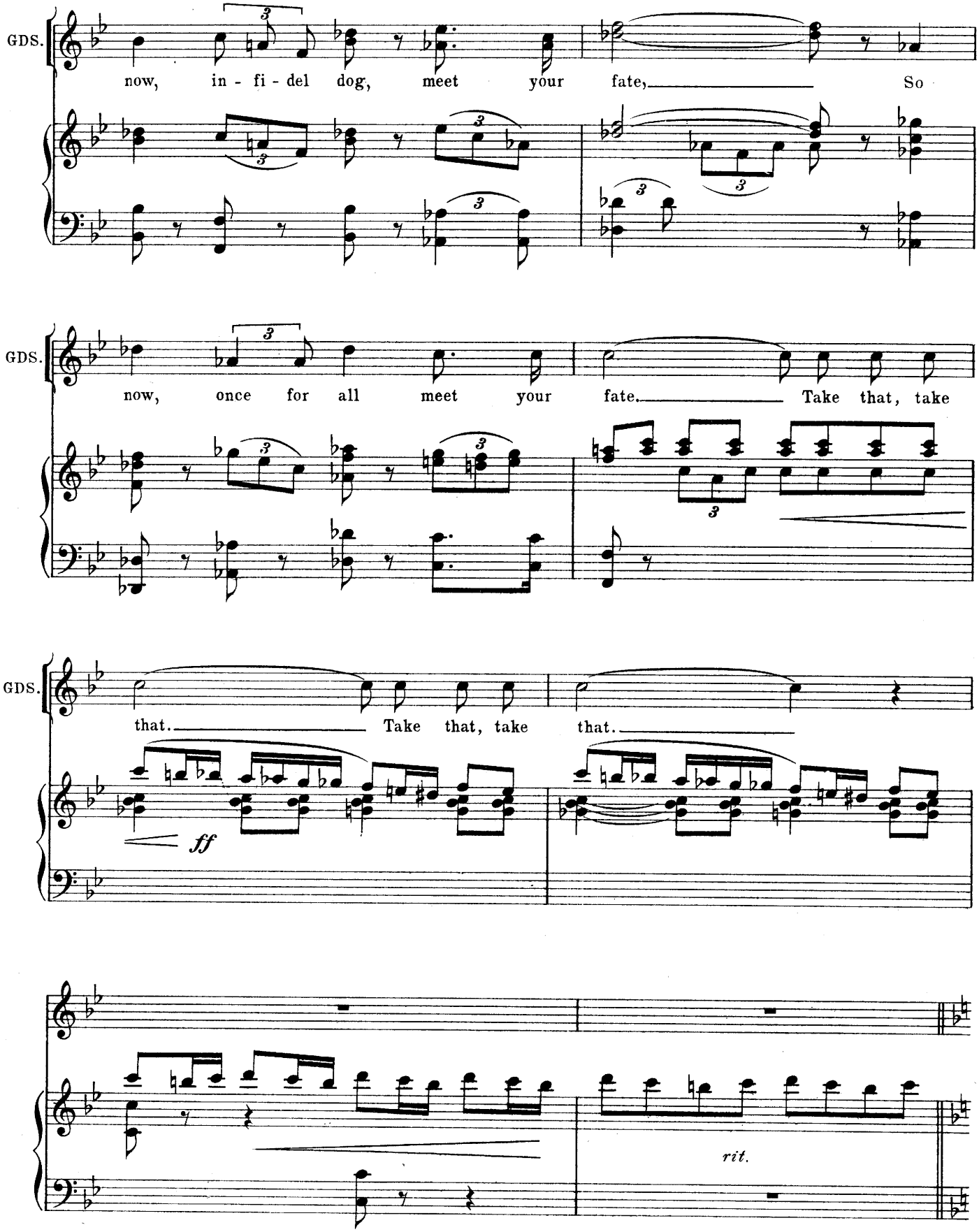

mind for me, don't mind for me, I'm quite at home you'll see, you'll see For
leggiero
p
just this kind of com - pli - ca - tion Gives me a plea-sant sort of re - cre - a - tion,
When I found you sit - ting here So pic - tur-esque in East - ern beau - ty!
(kisses her hand)
No bom-bast - ing trum - pet - blast - ing Makes me for-get I owe a sim - ple du - ty.
KALORA.
You're

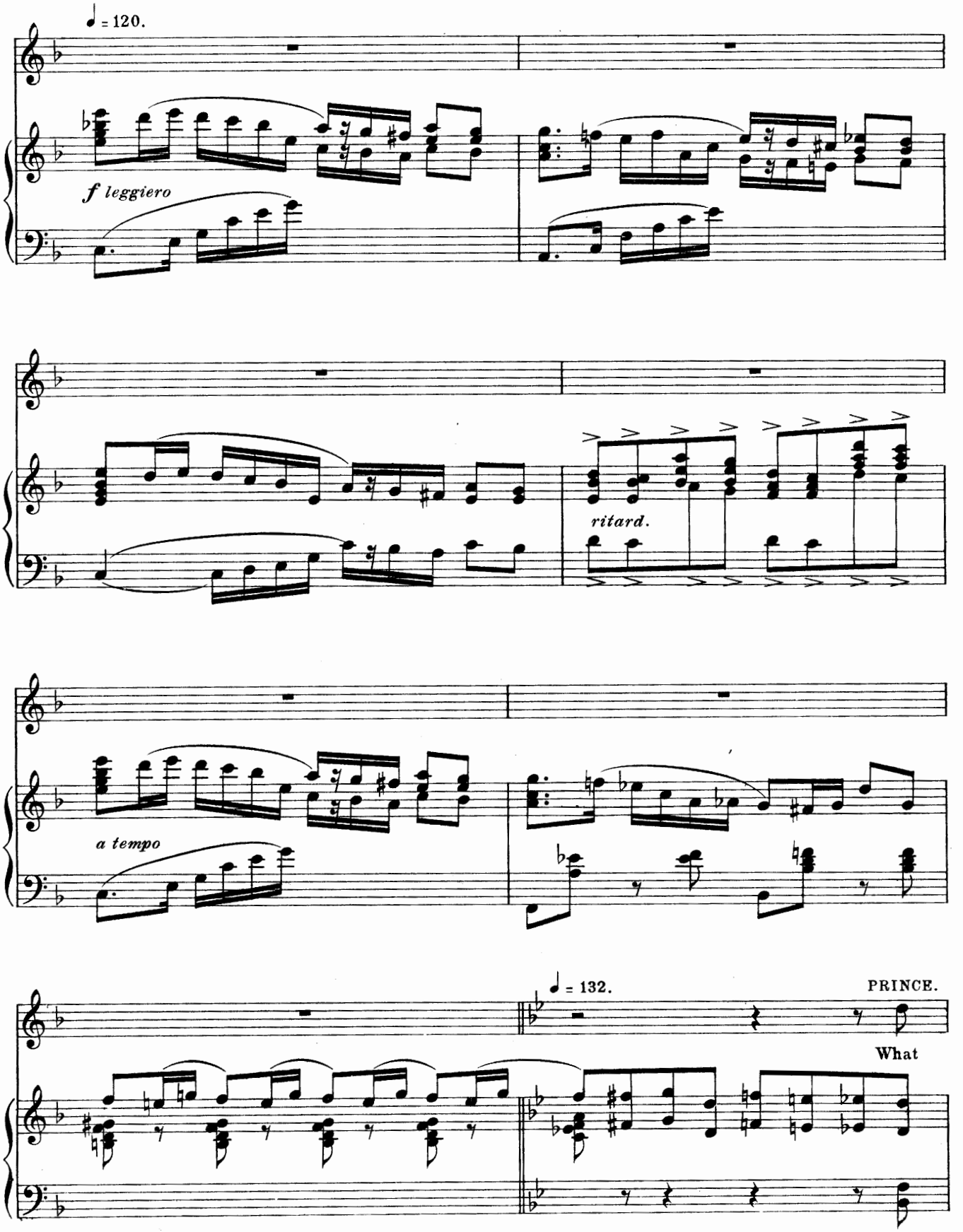

KAL.
ve - ry kind but soon you'll find Your gal - lant phra - ses won't a - vail you,
p
KAL.
When the odds of ten to one, Pro - ceed to sur-round you and to then as - sail you,
(Enter Guards.)
KAL.
Just a chance to get a - way If you will so with - out de - lay, But
KAL.
if, with all my warn - ings, still you stay They'll ei - ther take or kill you.
GUARDS.
Look

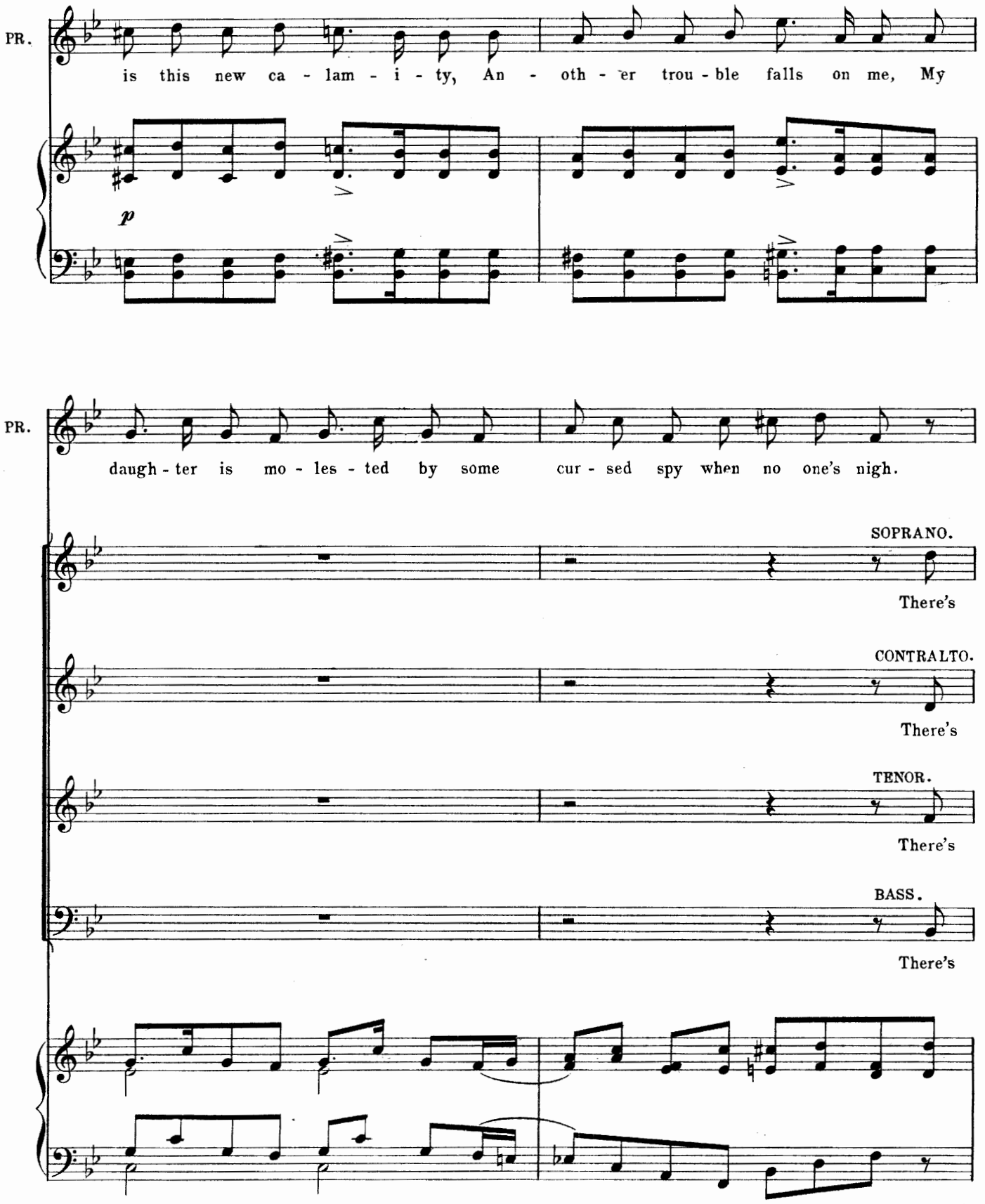

♩ = 132.
GDS.
out in - tre - pid spy, Pre -
f
GDS.
- pare to meet the fate of this in - tru - sion, We
GDS.
(to each other)
mean to do or die, His smile is
GDS.
just a pre - tence, He can - not make de-fence, Now
ff

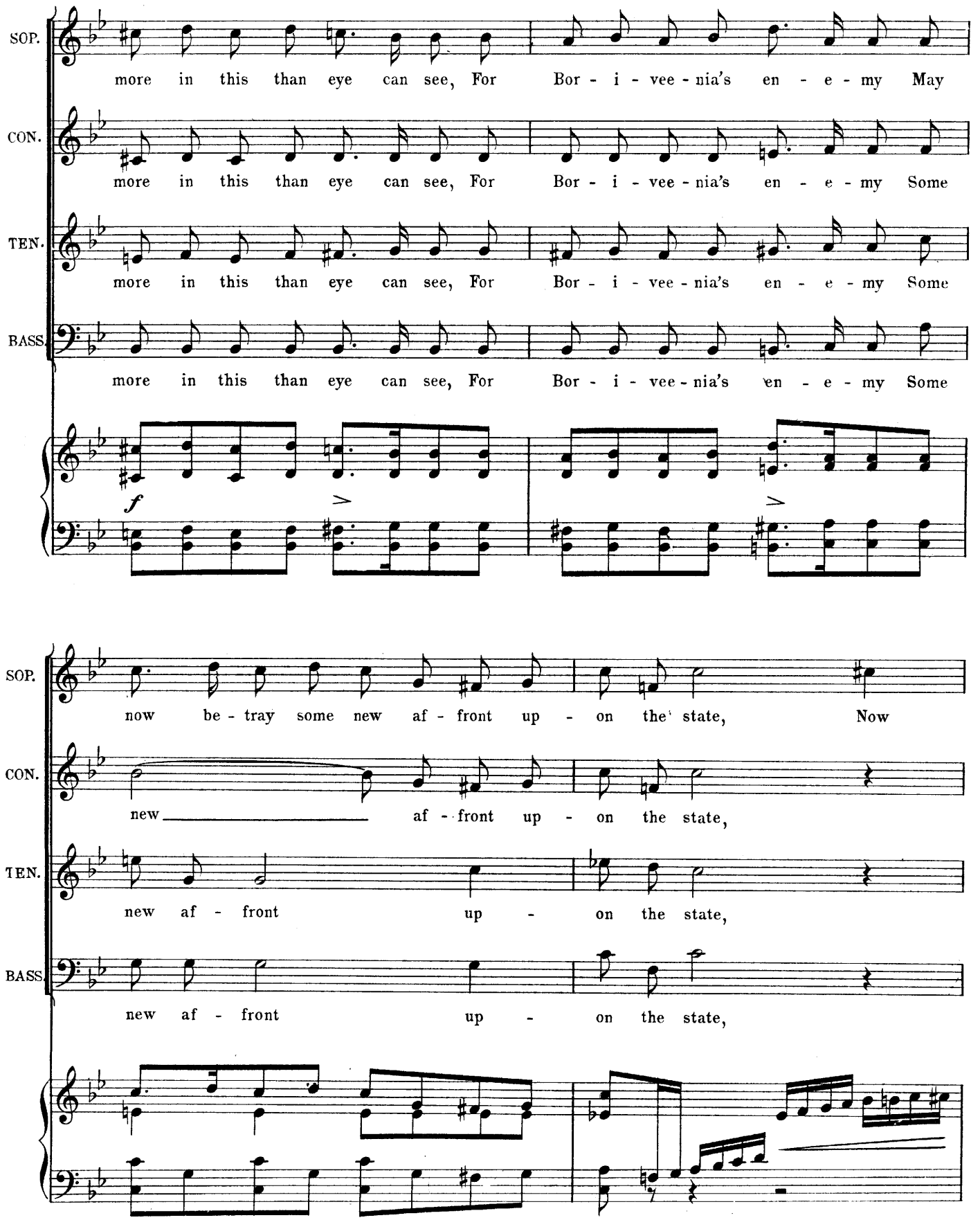

GDS.
trem - - - ble at your fate be - fore it's
GDS.
late, A warn - ing fair we give, For none can
GDS.
save you Chris - tian knave. Pre - pare to
GDS.
die, You have not long to live, For we

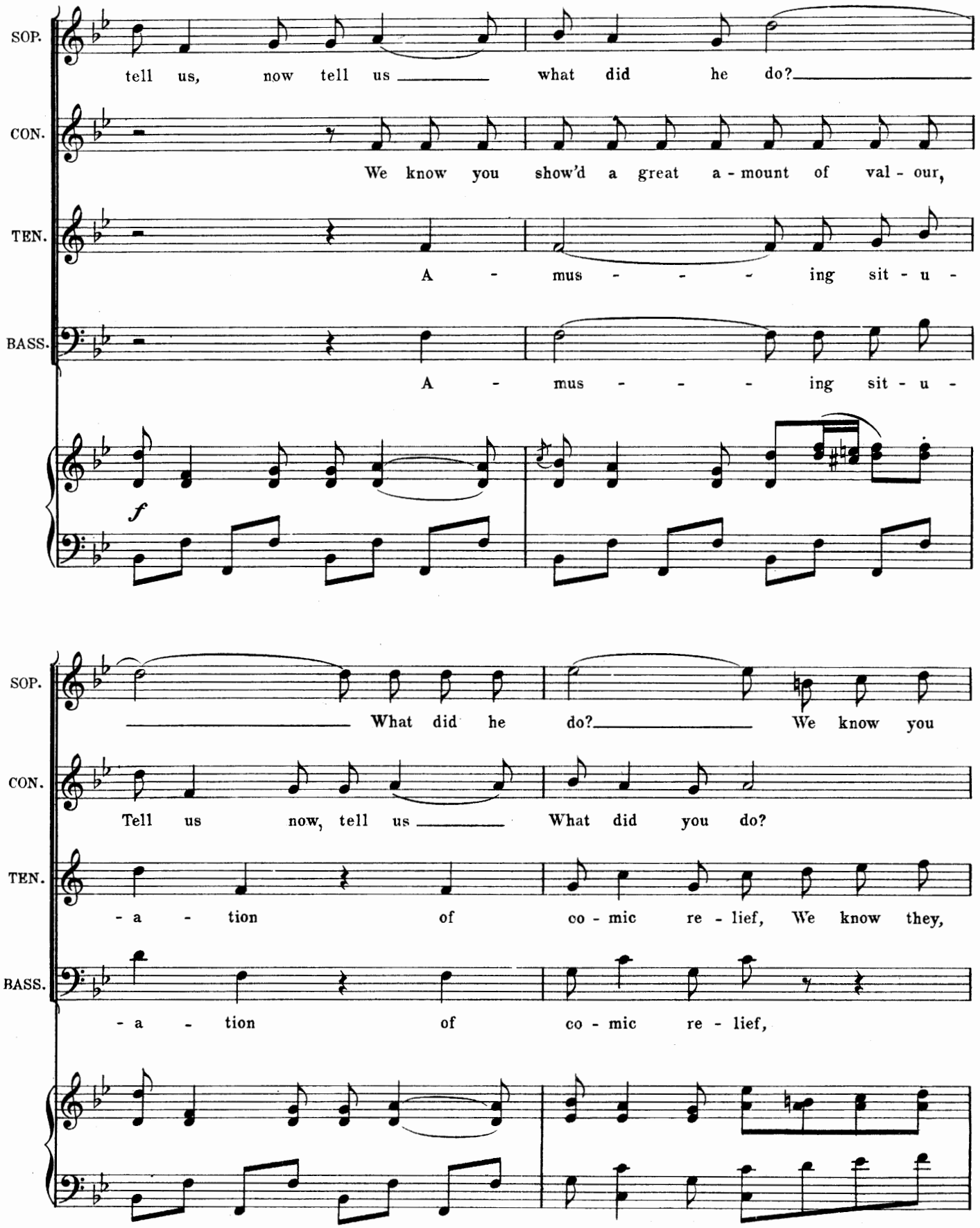

(Saluting ceremoniously)
GDS.
are bra - vest guards, bra - vest
ff
GDS.
guards of the state Bor - i - vee - - ni - a. We pro -
GDS.
- tect, ev - er pro - tect, When the
GDS.
odds are in the fa - vour of the state, So

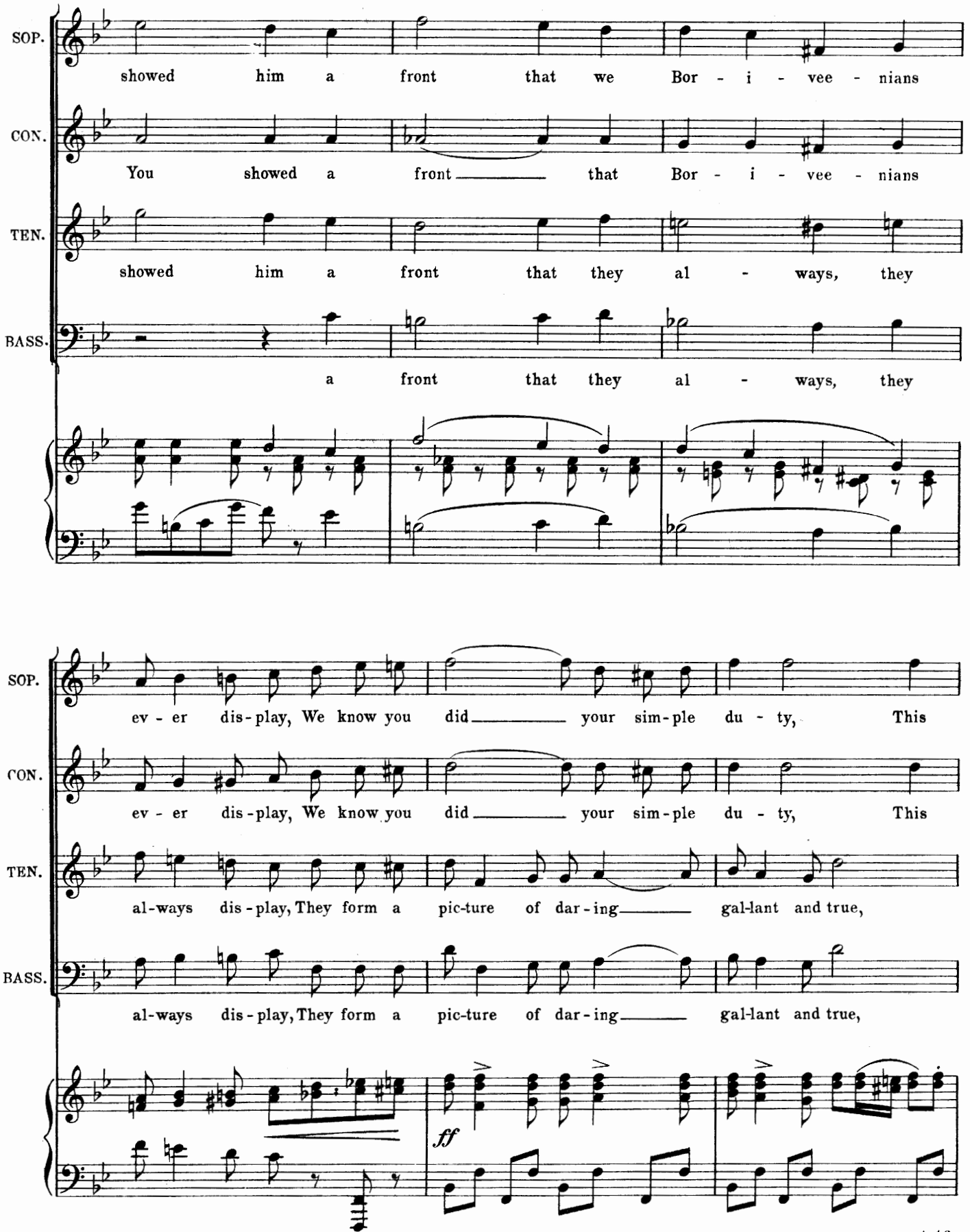

GDS.
now, in - fi - del dog, meet your fate, So
GDS.
now, once for all meet your fate. Take that, take
GDS.
that. Take that, take that.
ff
rit.

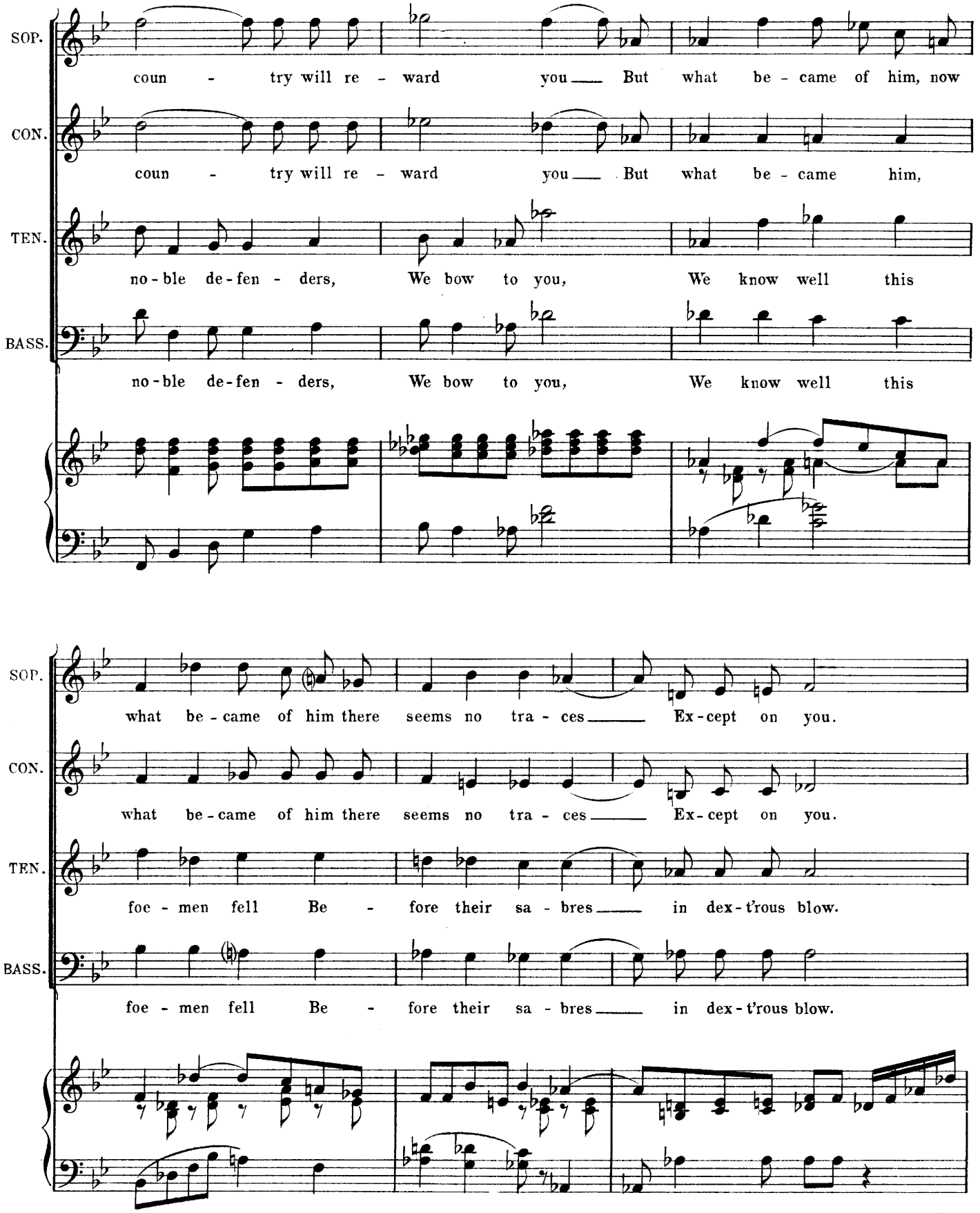

♩ = 120.
f leggiero
ritard.
a tempo
PR.
♩ = 132.
PRINCE.
What

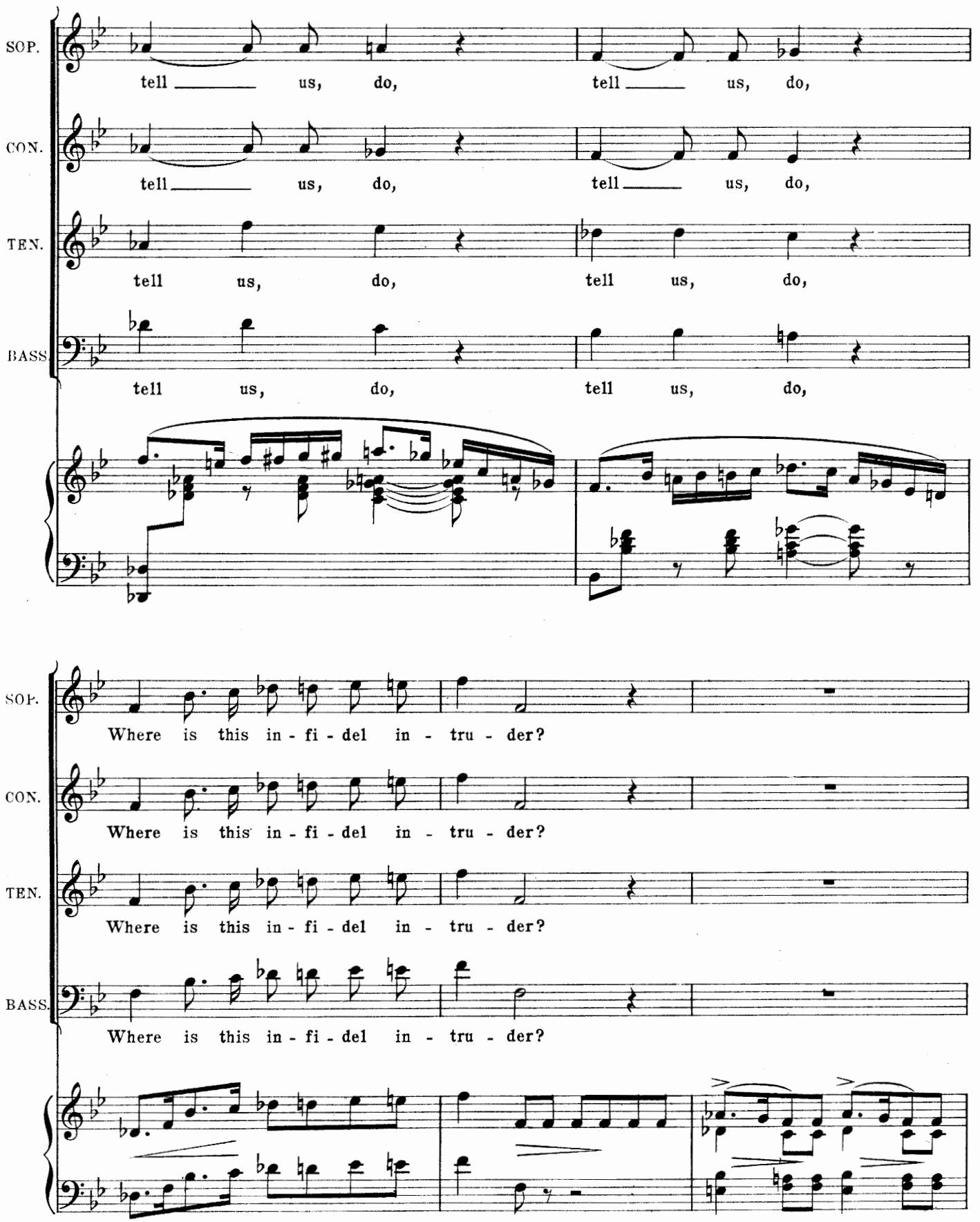

PR.
is this new ca - lam - i - ty, An - oth - er trou - ble falls on me, My
p
PR.
daugh - ter is mo - les - ted by some cur - sed spy when no one's nigh.
SOPRANO.
There's
CONTRALTO.
There's
TENOR.
There's
BASS.
There's

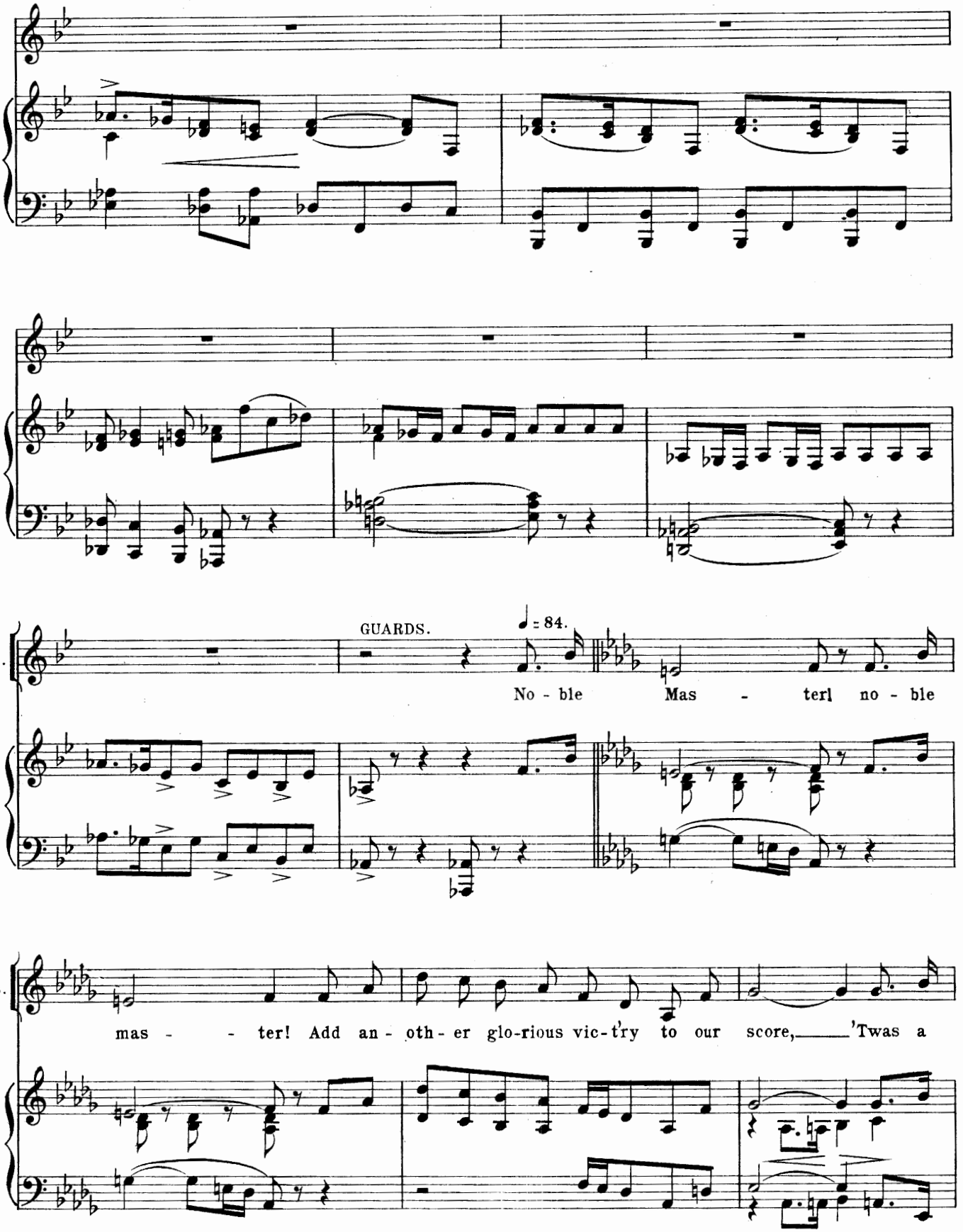

SOP.
more in this than eye can see, For Bor - i - vee - nia's en - e - my May
CON.
more in this than eye can see, For Bor - i - vee - nia's en - e - my Some
TEN.
more in this than eye can see, For Bor - i - vee - nia's en - e - my Some
BASS.
more in this than eye can see, For Bor - i - vee - nia's en - e - my Some
f
SOP.
now be - tray some new af - front up - on the state, Now
CON.
new af - front up - on the state,
TEN.
new af - front up - on the state,
BASS.
new af - front up - on the state,

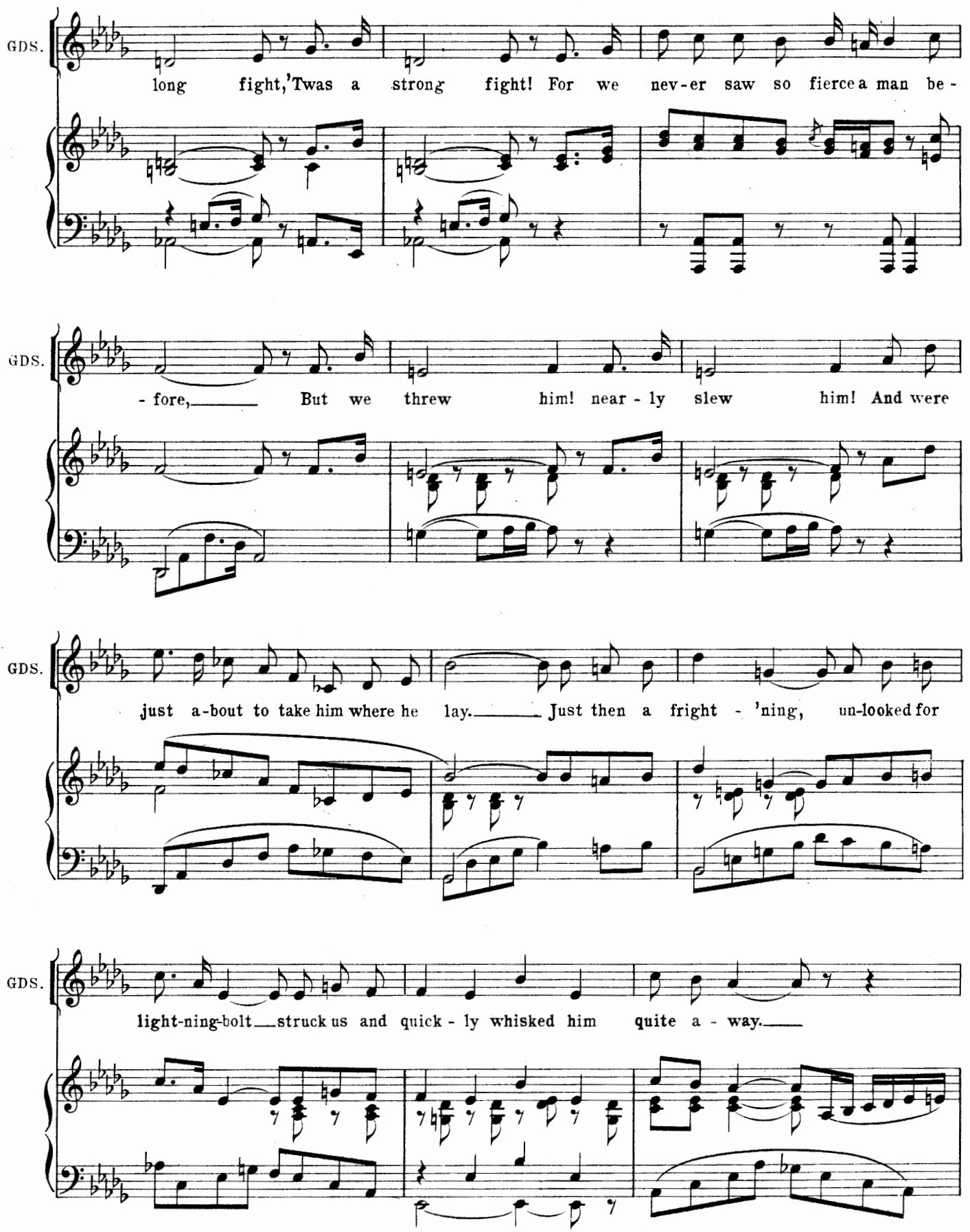

SOP.
tell us, now tell us what did he do?
CON.
We know you show'd a great a - mount of val - our,
TEN.
A - mus - - - ing sit - u -
BASS.
A - mus - - - ing sit - u -
f
SOP.
What did he do? We know you
CON.
Tell us now, tell us What did you do?
TEN.
- a - tion of co - mic re - lief, We know they,
BASS.
- a - tion of co - mic re - lief,

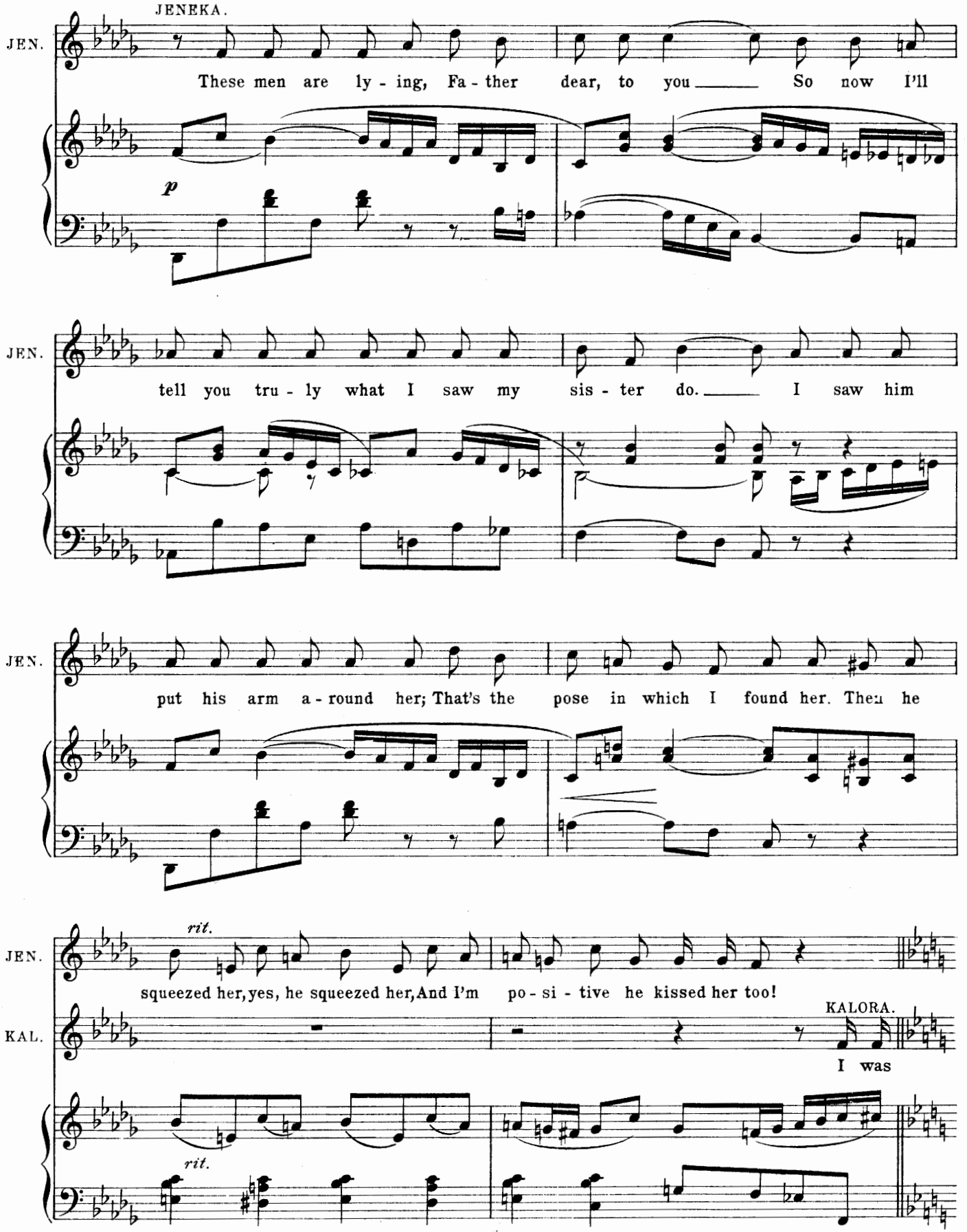

SOP.
showed him a front that we Bor - i - vee - nians
CON.
You showed a front that Bor - i - vee - nians
TEN.
showed him a front that they al - ways, they
BASS.
a front that they al - ways, they
SOP.
ev - er dis - play, We know you did your sim - ple du - ty, This
CON.
ev - er dis - play, We know you did your sim - ple du - ty, This
TEN.
al - ways dis - play, They form a pic - ture of dar - ing gal - lant and true,
BASS.
al - ways dis - play, They form a pic - ture of dar - ing gal - lant and true,
ff

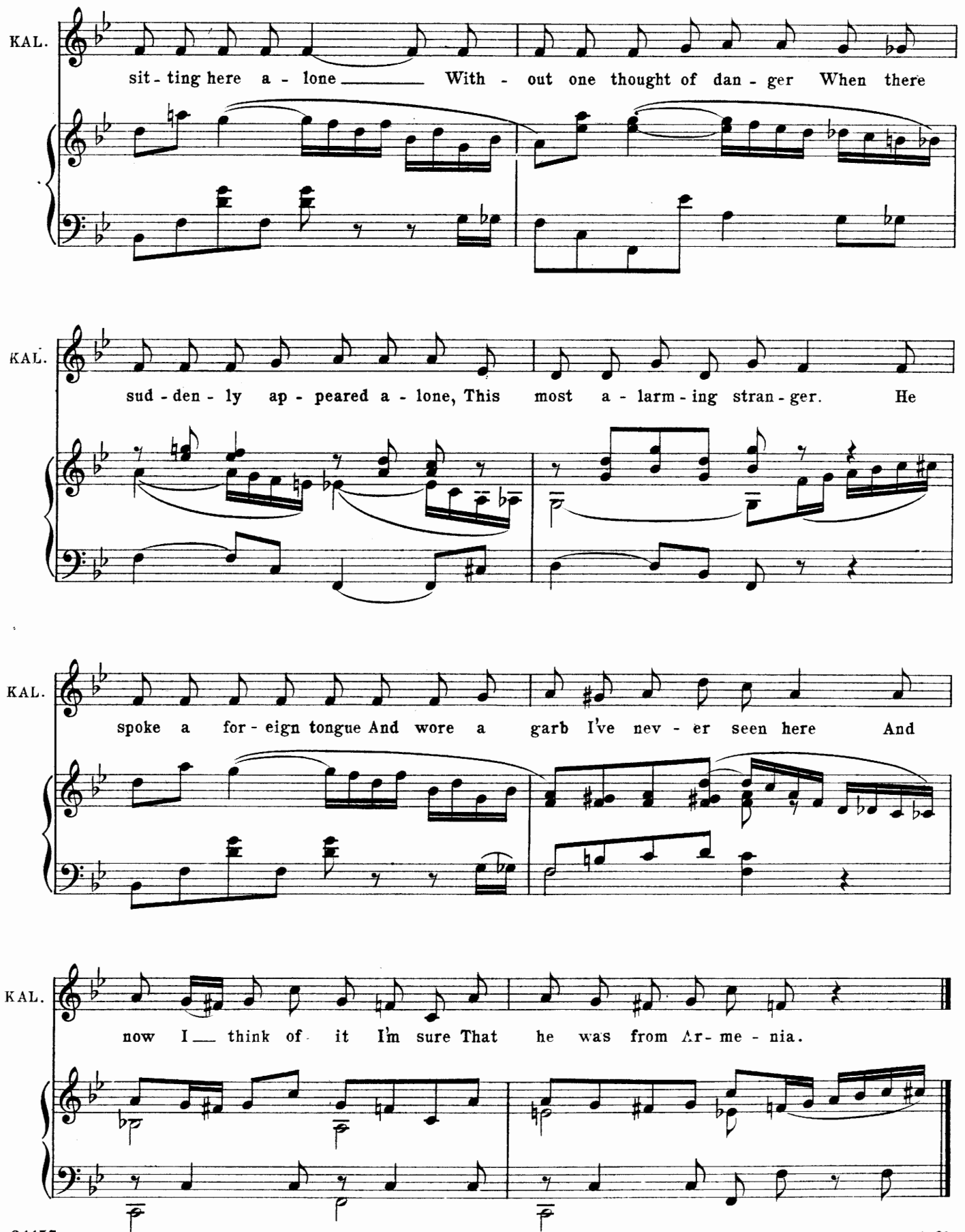

SOP.
coun - try will re - ward you But what be - came of him, now
CON.
coun - try will re - ward you But what be - came him,
TEN.
no-ble de-fen - ders, We bow to you, We know well this
BASS.
no-ble de-fen - ders, We bow to you, We know well this
SOP.
what be - came of him there seems no tra - ces Ex-cept on you.
CON.
what be - came of him there seems no tra - ces Ex-cept on you.
TEN.
foe - men fell Be - fore their sa - bres in dex-t'rous blow.
BASS.
foe - men fell Be - fore their sa - bres in dex-t'rous blow.


SOP.
tell us, do, tell us, do,
CON.
tell us, do, tell us, do,
TEN.
tell us, do, tell us, do,
BASS.
tell us, do, tell us, do,
SOP.
Where is this in - fi - del in - tru - der?
CON.
Where is this in - fi - del in - tru - der?
TEN.
Where is this in - fi - del in - tru - der?
BASS.
Where is this in - fi - del in - tru - der?


GUARDS.
♩ = 84.
GDS.
No - ble Mas - ter! no - ble
GDS.
mas - - ter! Add an - oth - er glo-rious vic-t'ry to our score, 'Twas a


GDS.
long fight, 'Twas a strong fight! For we nev-er saw so fierce a man be-
GDS.
-fore, But we threw him! near-ly slew him! And were
GDS.
just a-bout to take him where he lay. Just then a fright-'ning, un-looked for
GDS.
light-ning-bolt struck us and quick-ly whisked him quite a-way.


JENEKA.
JEN.
These men are ly - ing, Fa - ther dear, to you So now I'll
p
JEN.
tell you tru - ly what I saw my sis - ter do. I saw him
JEN.
put his arm a - round her; That's the pose in which I found her. Then he
rit.
JEN.
squeezed her, yes, he squeezed her, And I'm po - si - tive he kissed her too!
KAL.
KALORA.
I was
rit.


KAL.
sit - ting here a - lone With - out one thought of dan - ger When there
KAL.
sud - den - ly ap - peared a - lone, This most a - larm - ing stran - ger. He
KAL.
spoke a for - eign tongue And wore a garb I've nev - er seen here And
KAL.
now I think of it I'm sure That he was from Ar - me - nia.

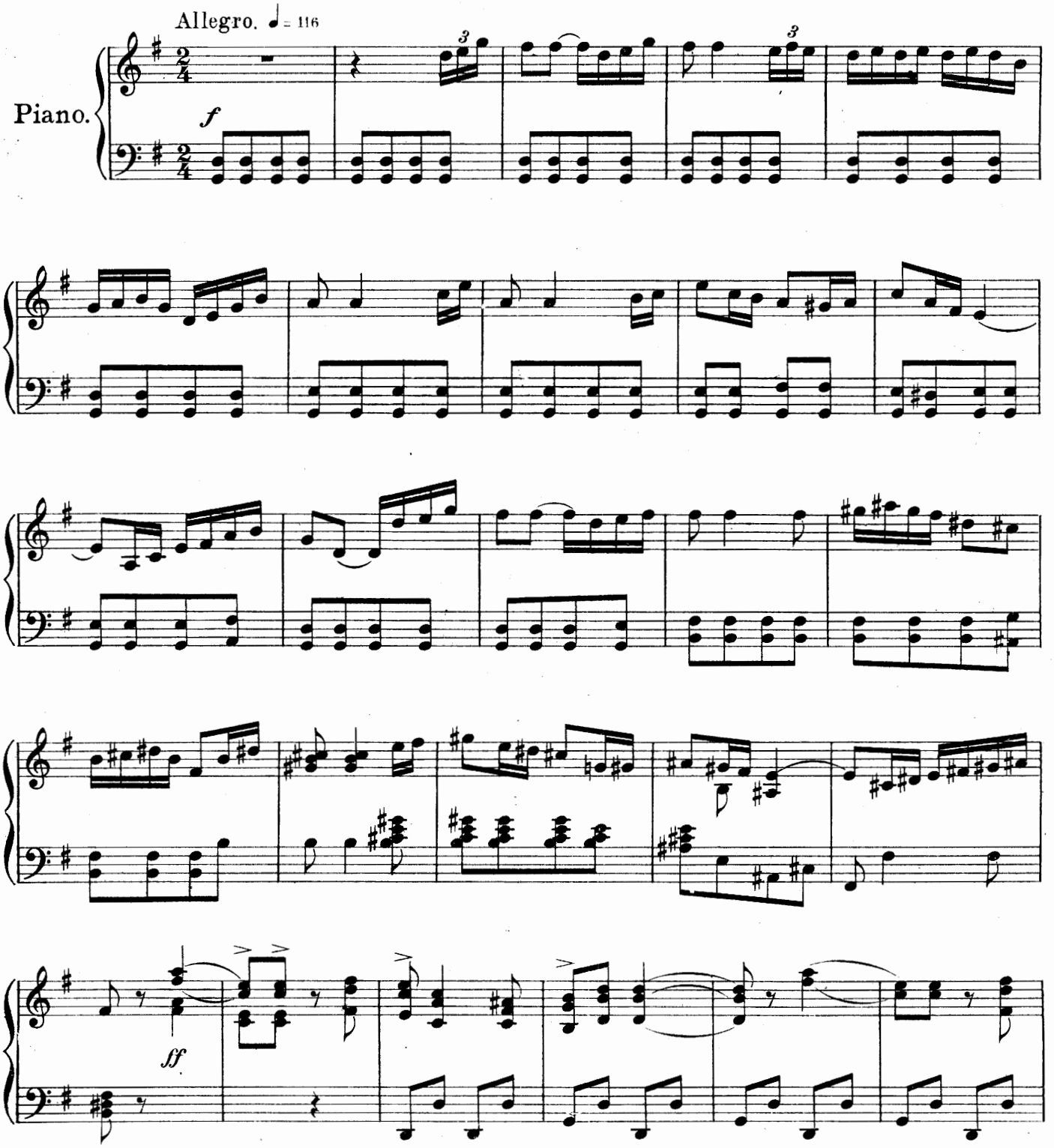
Act II.

No. 9

OPENING CHORUS.

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.



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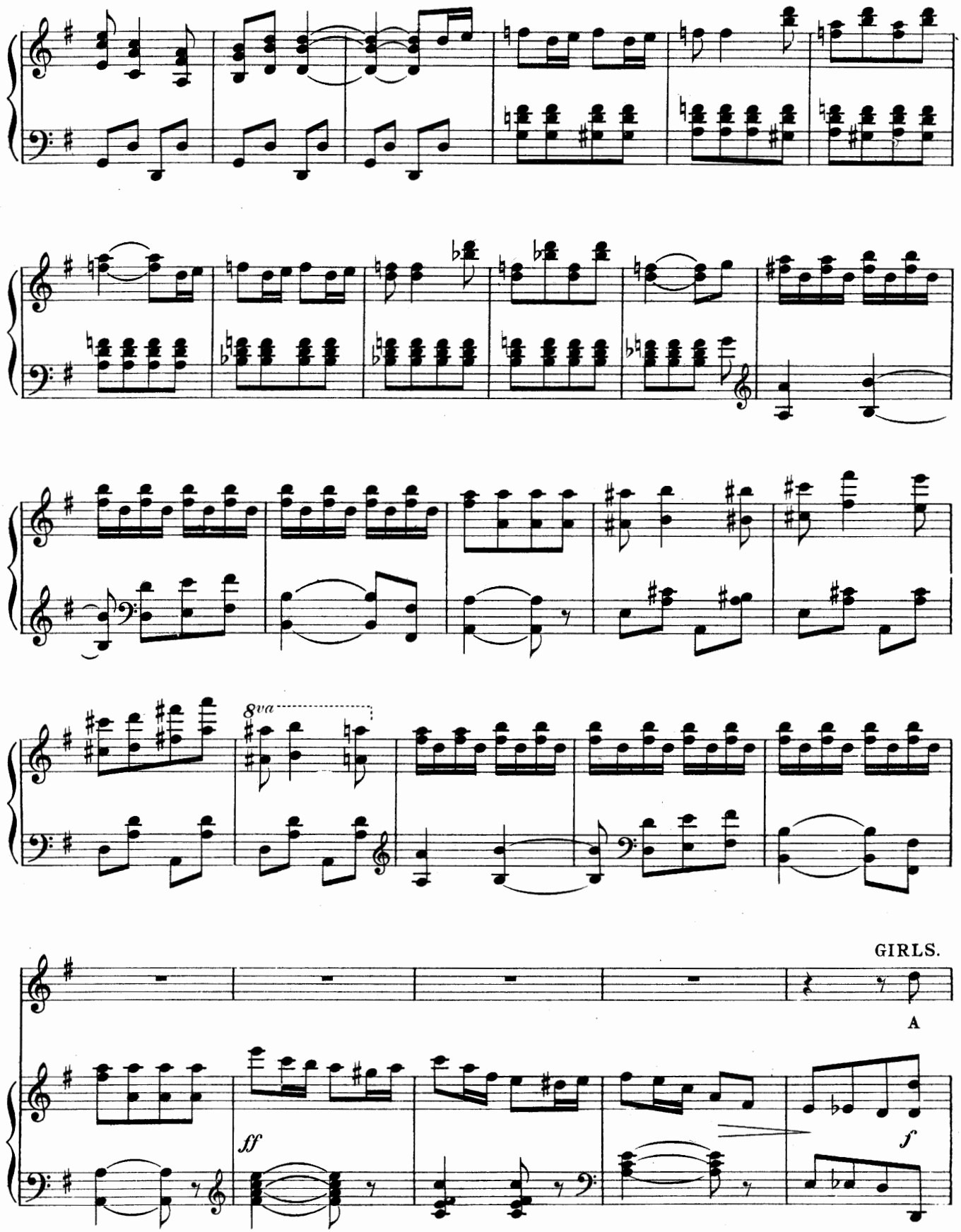
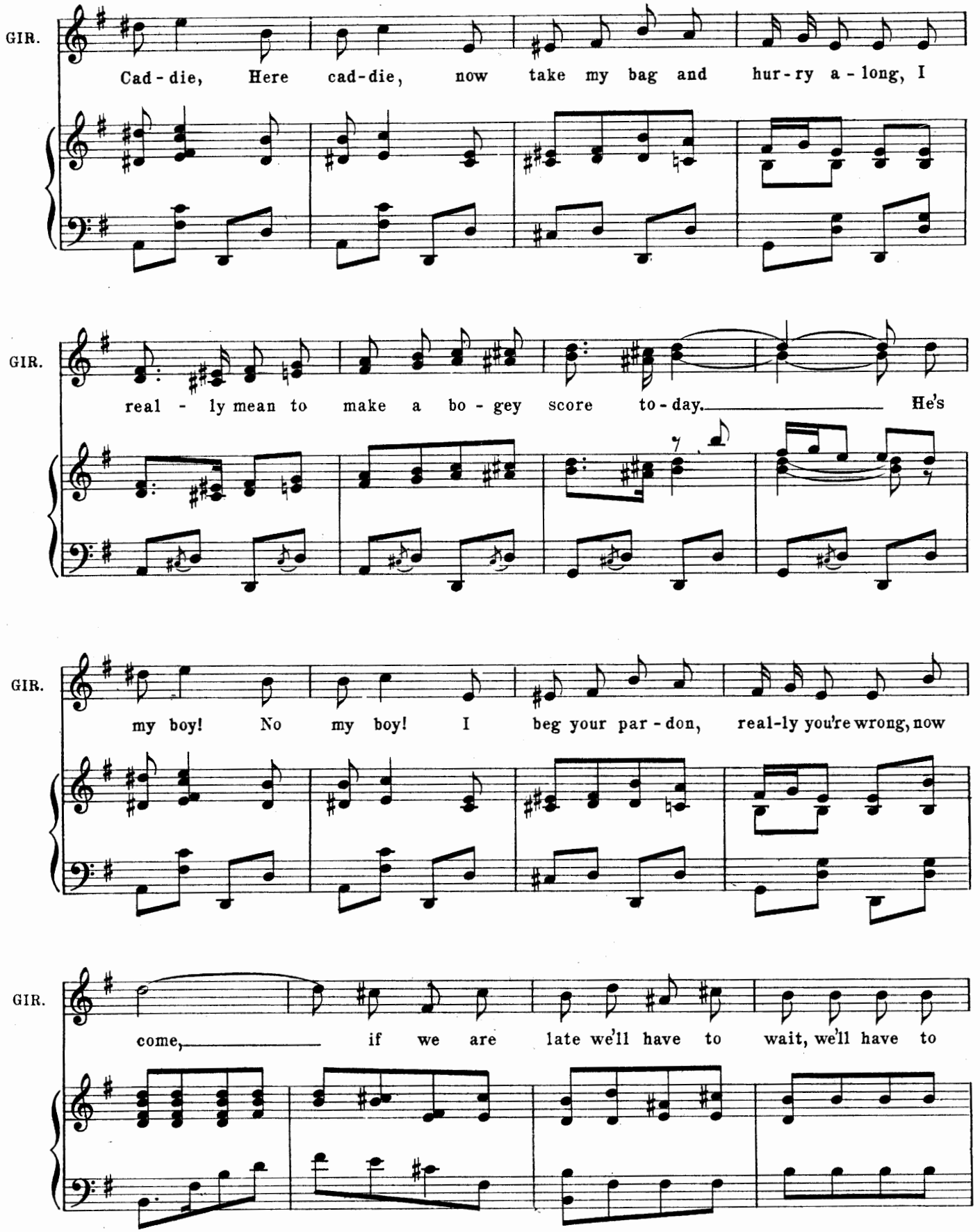
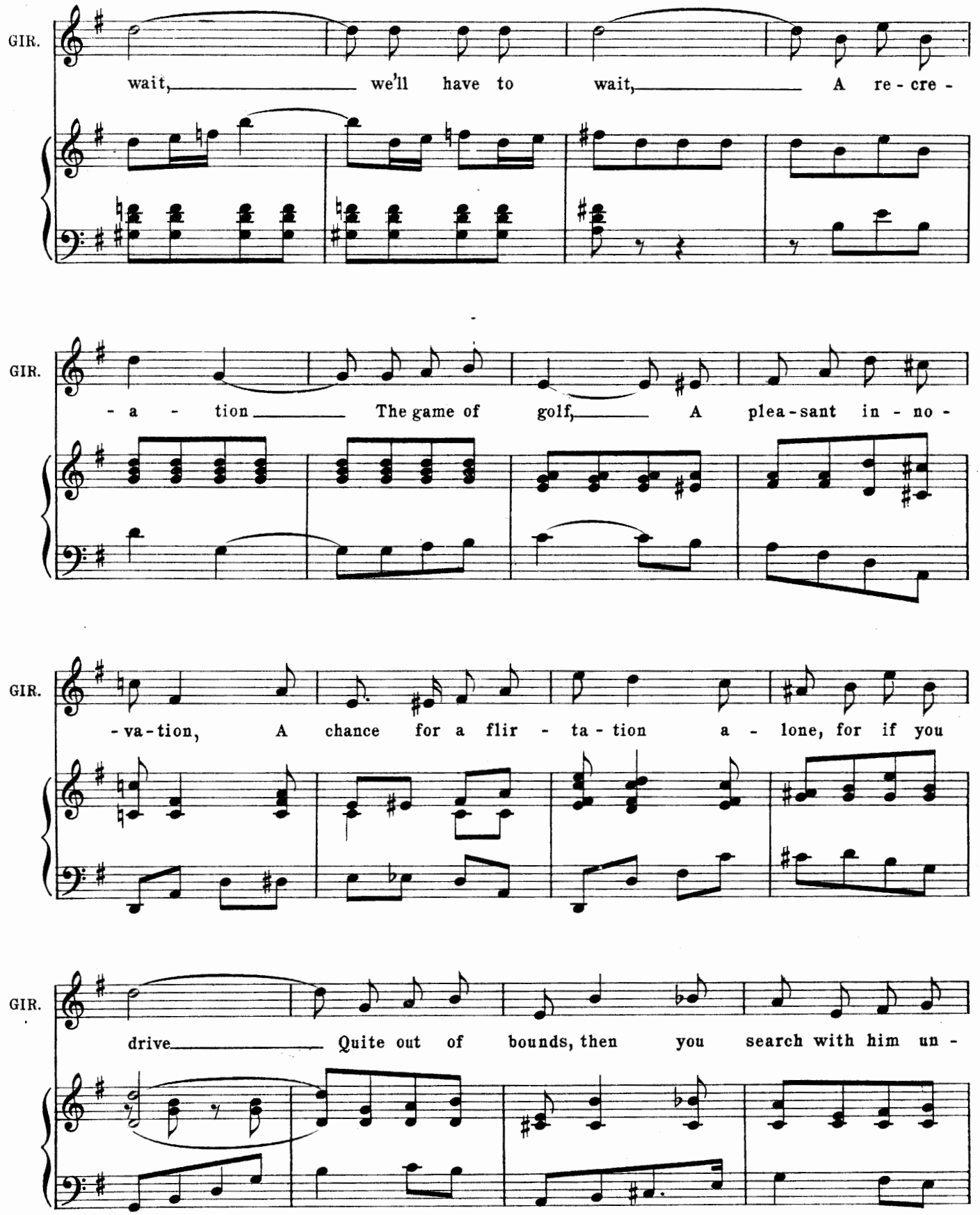
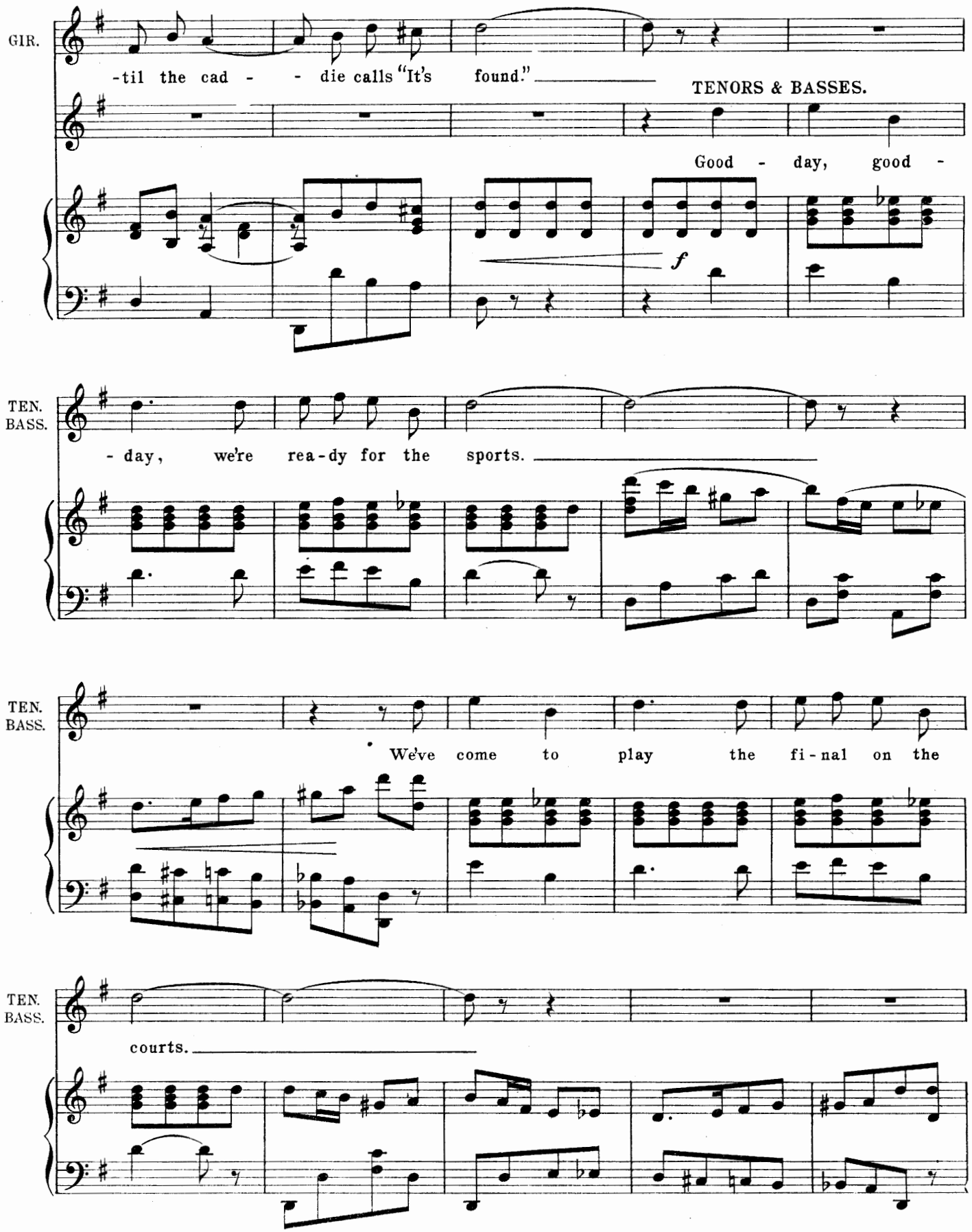
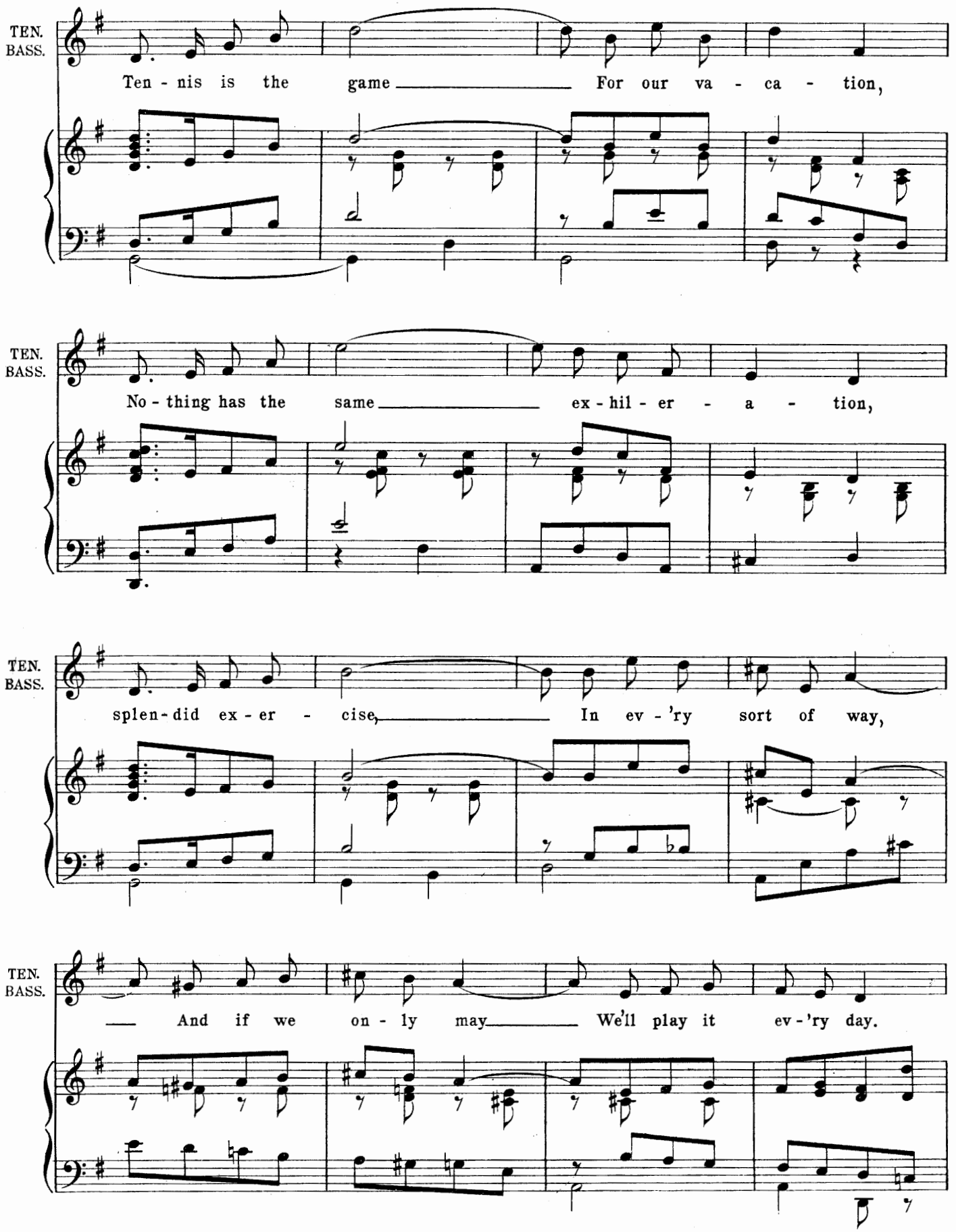
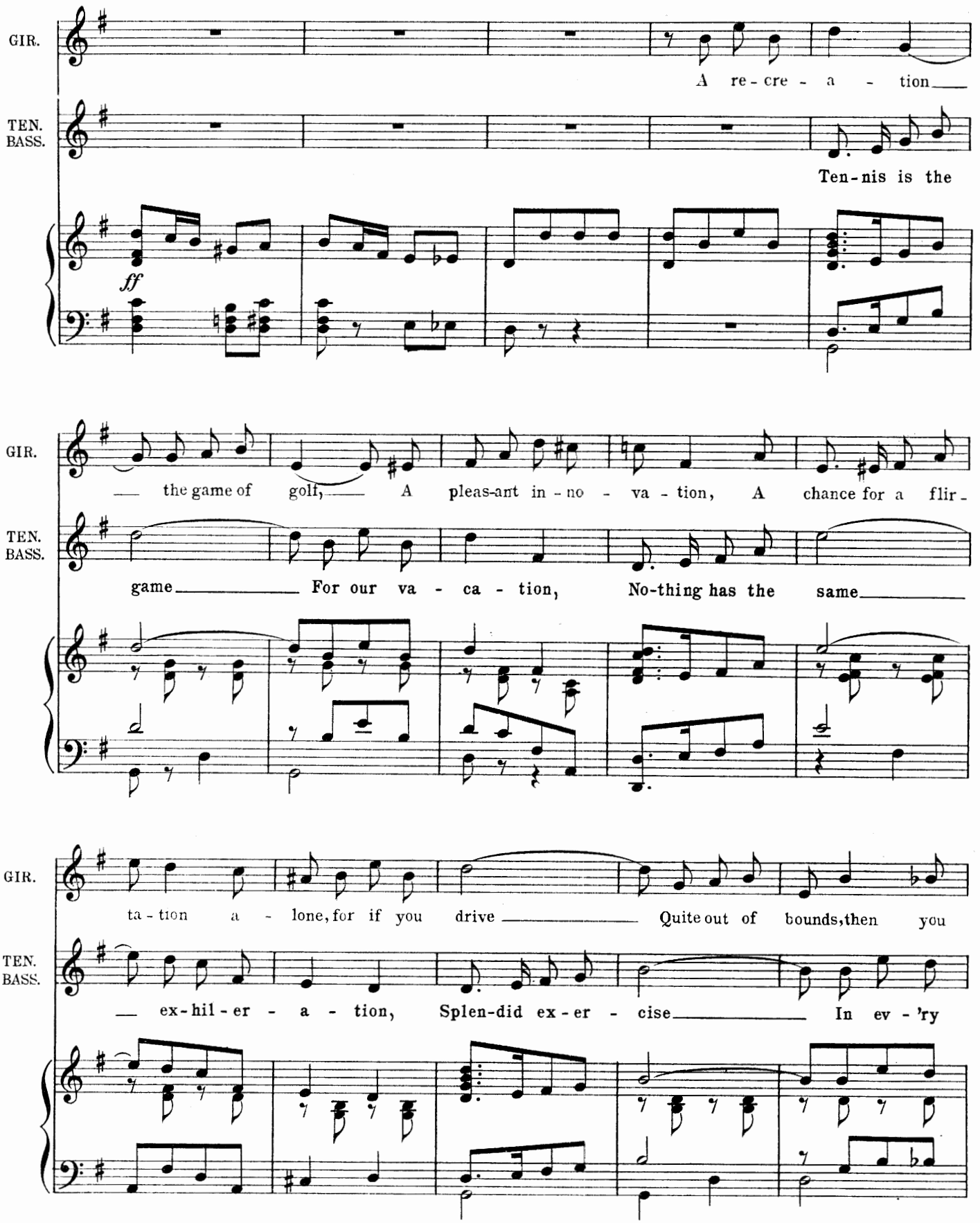

8va
GIRLS.
A
ff
f

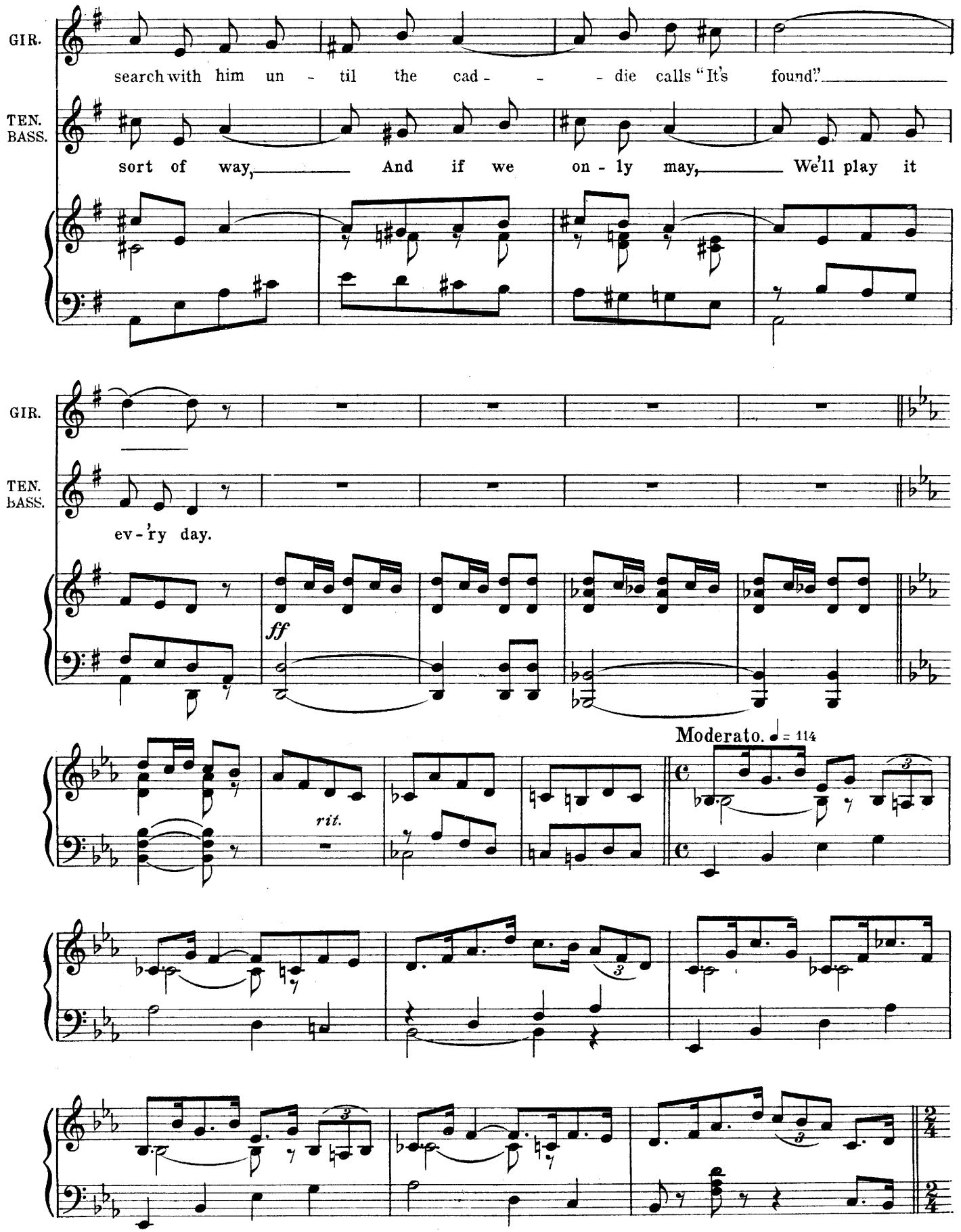

GIR.
Cad - die, Here cad-die, now take my bag and hur-ry a - long, I
GIR.
real - ly mean to make a bo - gey score to - day. He's
GIR.
my boy! No my boy! I beg your par - don, real-ly you're wrong, now
GIR.
come, if we are late we'll have to wait, we'll have to

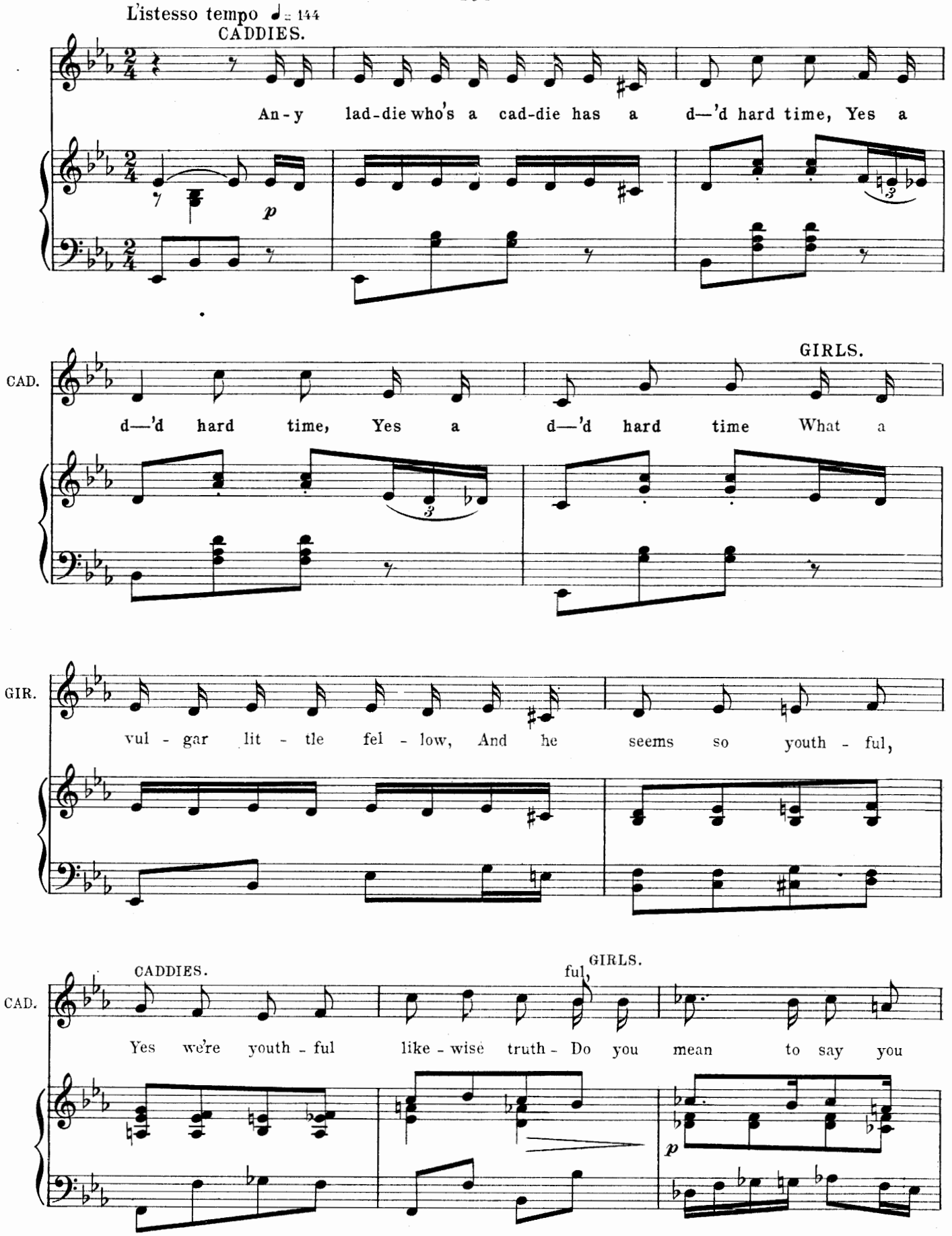

GIR.
wait, we'll have to wait, A re - cre -
GIR.
- a - tion The game of golf, A plea - sant in - no -
GIR.
- va - tion, A chance for a flir - ta - tion a - lone, for if you
GIR.
drive Quite out of bounds, then you search with him un -

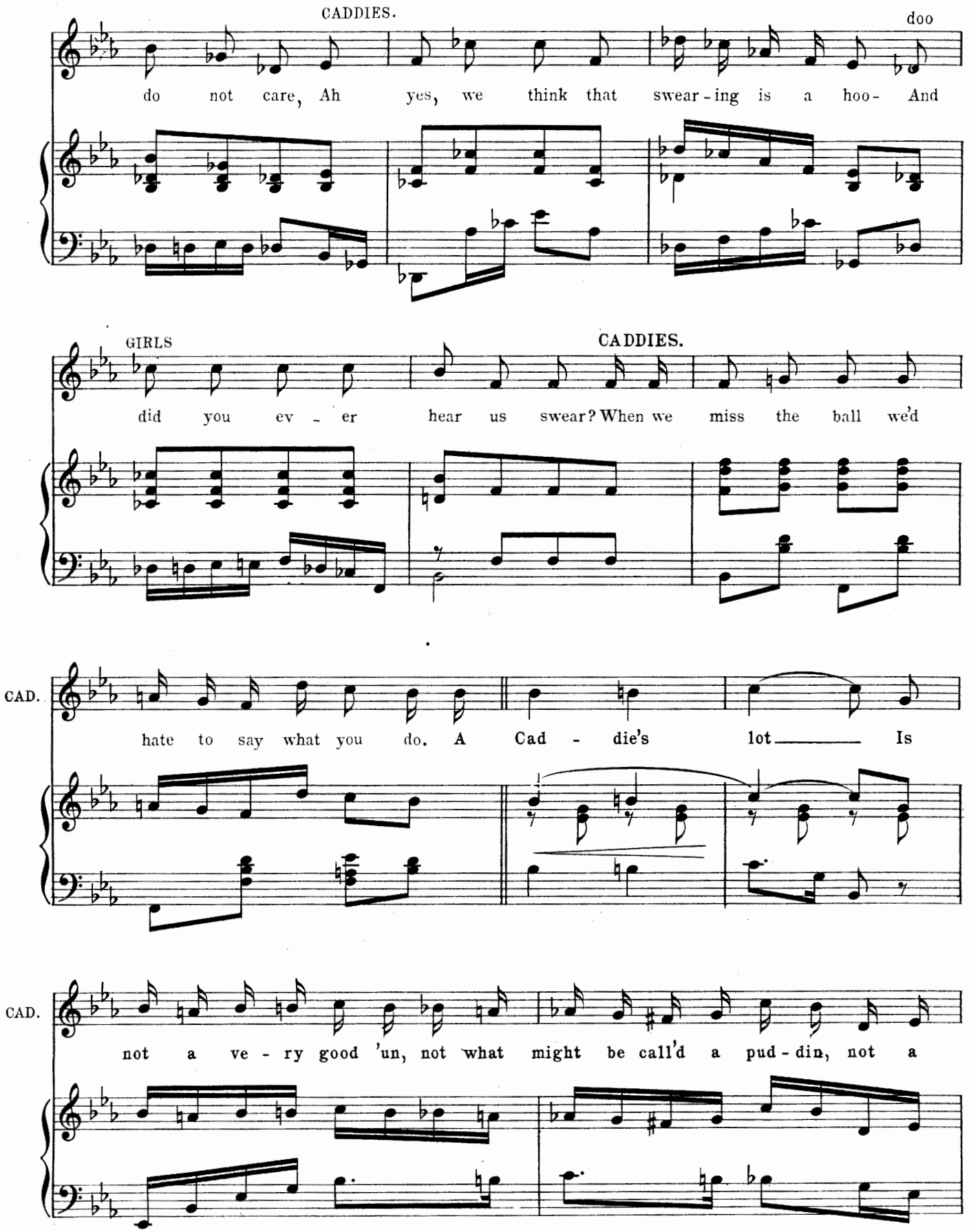

GIR.
-til the cad - - die calls "It's found."
TENORS & BASSES.
Good - day, good -
f
TEN.
BASS.
- day, we're rea-dy for the sports.
TEN.
BASS.
We've come to play the fi-nal on the
TEN.
BASS.
courts.

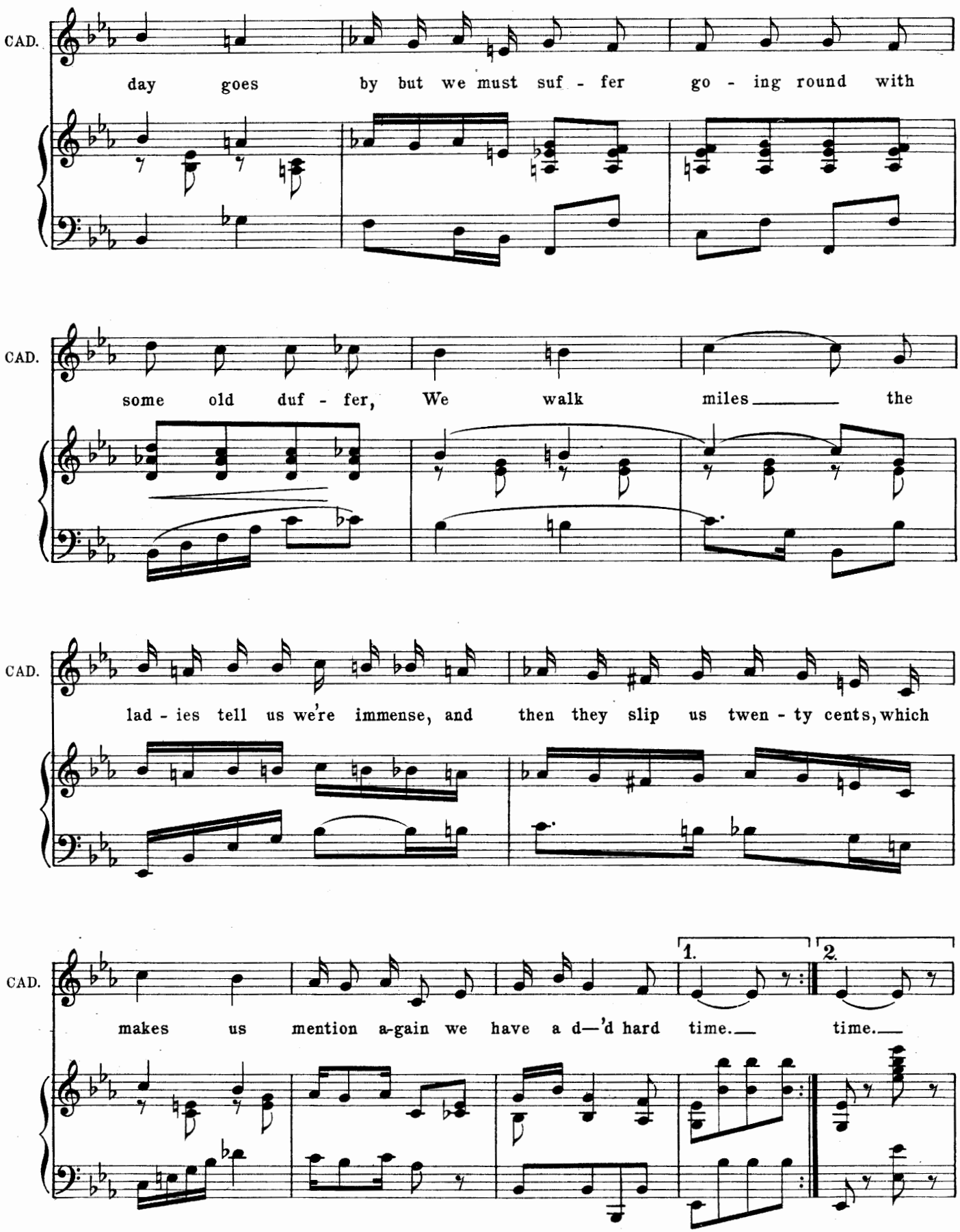

TEN.
BASS.
Ten - nis is the game For our va - ca - tion,
TEN.
BASS.
No - thing has the same ex - hil - er - a - tion,
TEN.
BASS.
splen - did ex - er - cise, In ev - 'ry sort of way,
TEN.
BASS.
And if we on - ly may We'll play it ev - 'ry day.

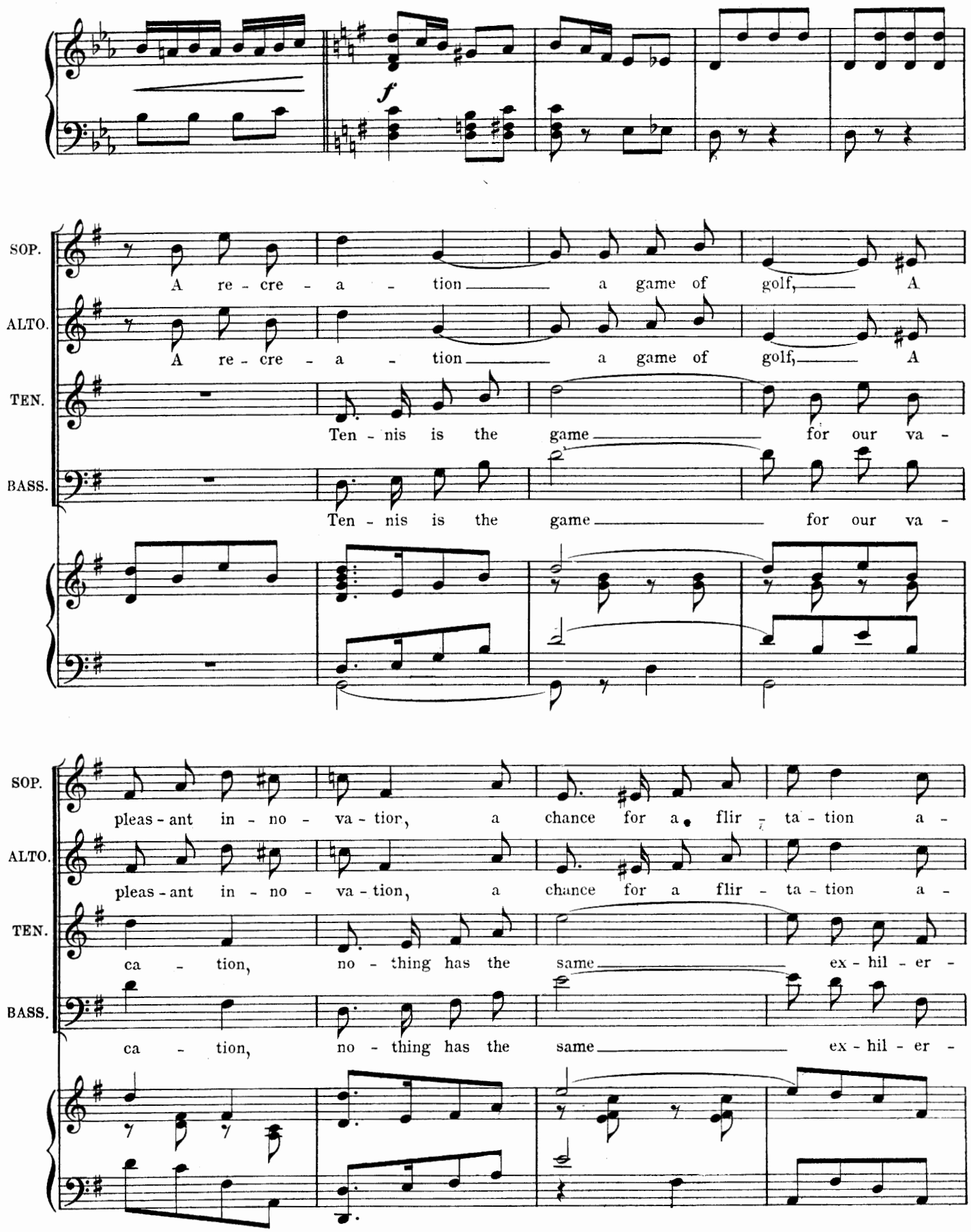

GIR.
TEN. BASS.
A re-cre-a-tion
Ten-nis is the
ff
GIR.
TEN. BASS.
the game of golf, A pleas-ant in-no-va-tion, A chance for a flir-
game For our va-ca-tion, No-thing has the same
GIR.
TEN. BASS.
ta-tion a-lone, for if you drive Quite out of bounds, then you
ex-hil-er-a-tion, Splen-did ex-er-cise In ev-'ry

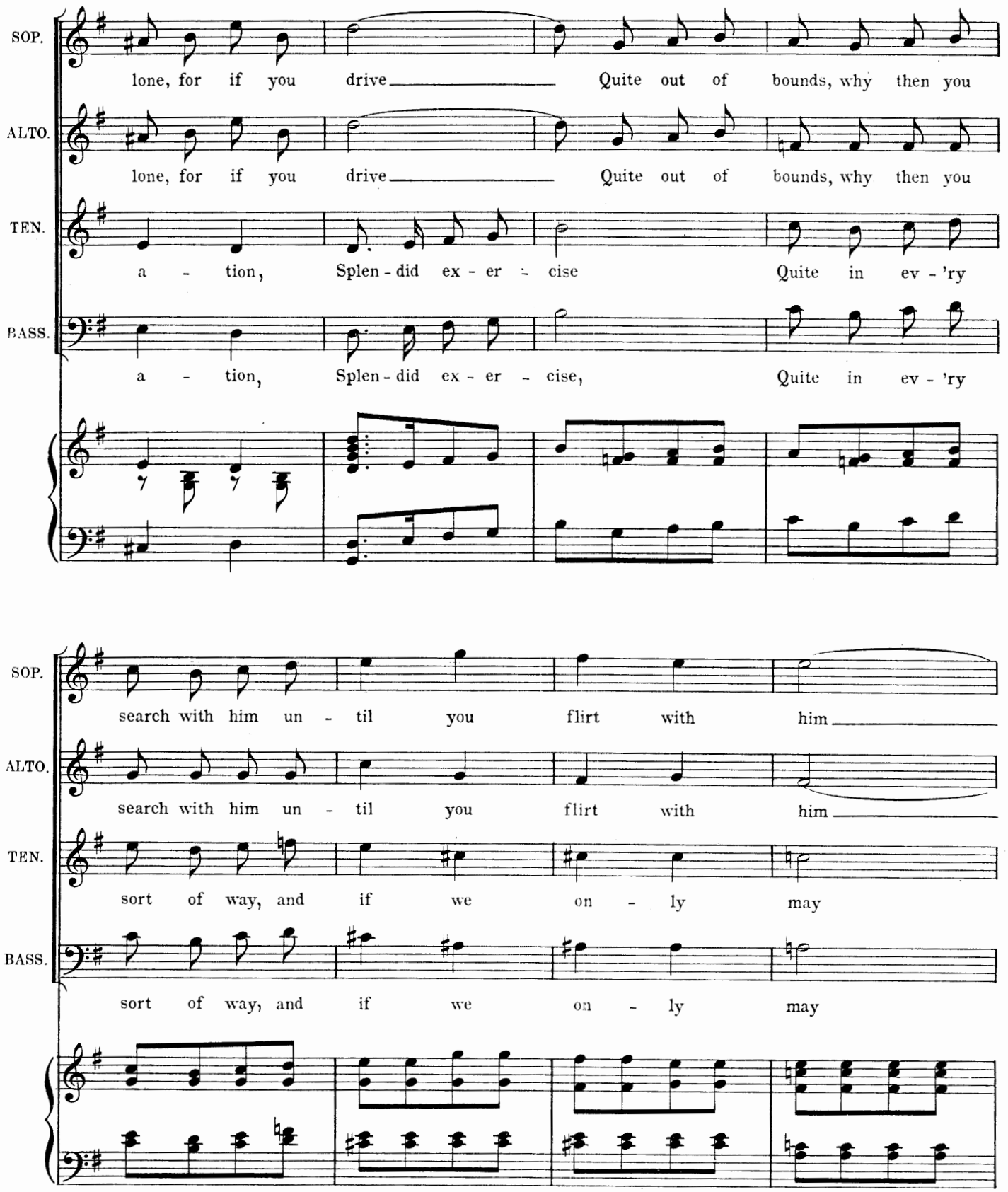

GIR.
search with him un - til the cad - - - die calls "It's found."
TEN. BASS.
sort of way, And if we on - ly may, We'll play it
GIR.
TEN. BASS.
ev - 'ry day.
ff
rit.
Moderato. ♩ = 114

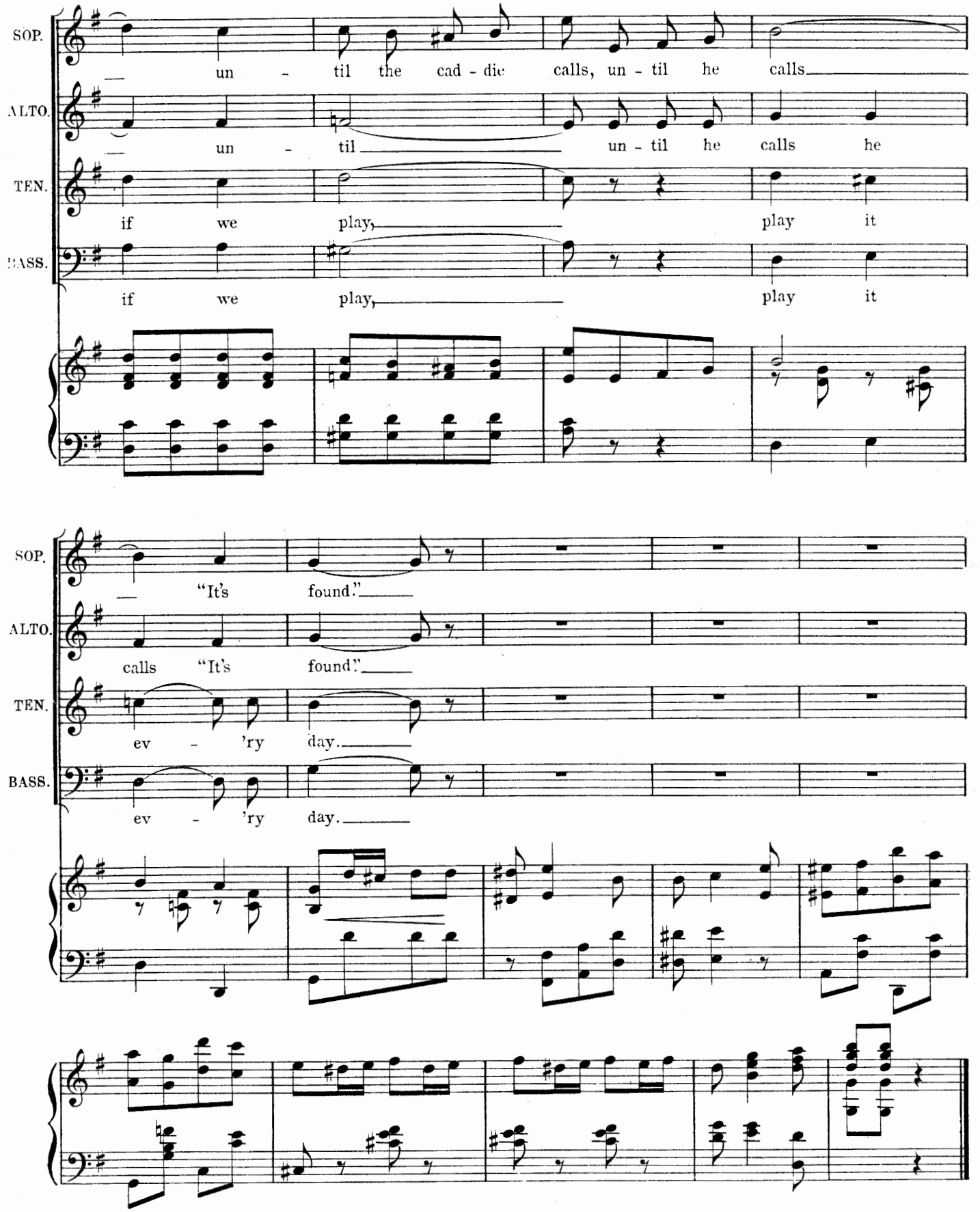

L'istesso tempo ♩= 144
CADDIES.
An-y lad-die who's a cad-die has a d—'d hard time, Yes a
p
CAD.
GIRLS.
d—'d hard time, Yes a d—'d hard time What a
GIR.
vul-gar lit-tle fel-low, And he seems so youth-ful,
CAD.
CADDIES.
Yes we're youth-ful
GIRLS.
ful,
like-wise truth- Do you mean to say you
p


CADDIES.
doo
do not care, Ah yes, we think that swear-ing is a hoo- And
GIRLS
CADDIES.
did you ev - er hear us swear? When we miss the ball we'd
CAD.
hate to say what you do. A Cad - die's lot Is
CAD.
not a ve - ry good 'un, not what might be call'd a pud-din, not a


CAD.
day goes by but we must suf - fer go - ing round with
CAD.
some old duf - fer, We walk miles the
CAD.
lad - ies tell us we're immense, and then they slip us twen - ty cents, which
CAD.
makes us mention a-gain we have a d—'d hard time. time.
1.
2.


f
SOP.
A re - cre - a - tion a game of golf, A
ALTO.
A re - cre - a - tion a game of golf, A
TEN.
Ten - nis is the game for our va -
BASS.
Ten - nis is the game for our va -
SOP.
pleas - ant in - no - va - tior, a chance for a flir - ta - tion a -
ALTO.
pleas - ant in - no - va - tion, a chance for a flir - ta - tion a -
TEN.
ca - tion, no - thing has the same ex - hil - er -
BASS.
ca - tion, no - thing has the same ex - hil - er -


SOP.
lone, for if you drive Quite out of bounds, why then you
ALTO.
lone, for if you drive Quite out of bounds, why then you
TEN.
a - tion, Splen - did ex - er - cise Quite in ev - 'ry
BASS.
a - tion, Splen - did ex - er - cise, Quite in ev - 'ry
SOP.
search with him un - til you flirt with him
ALTO.
search with him un - til you flirt with him
TEN.
sort of way, and if we on - ly may
BASS.
sort of way, and if we on - ly may


SOP.
un - til the cad - die calls, un - til he calls
ALTO.
un - til un - til he calls he
TEN.
if we play, play it
BASS.
if we play, play it
SOP.
"It's found."
ALTO.
calls "It's found."
TEN.
ev - 'ry day.
BASS.
ev - 'ry day.

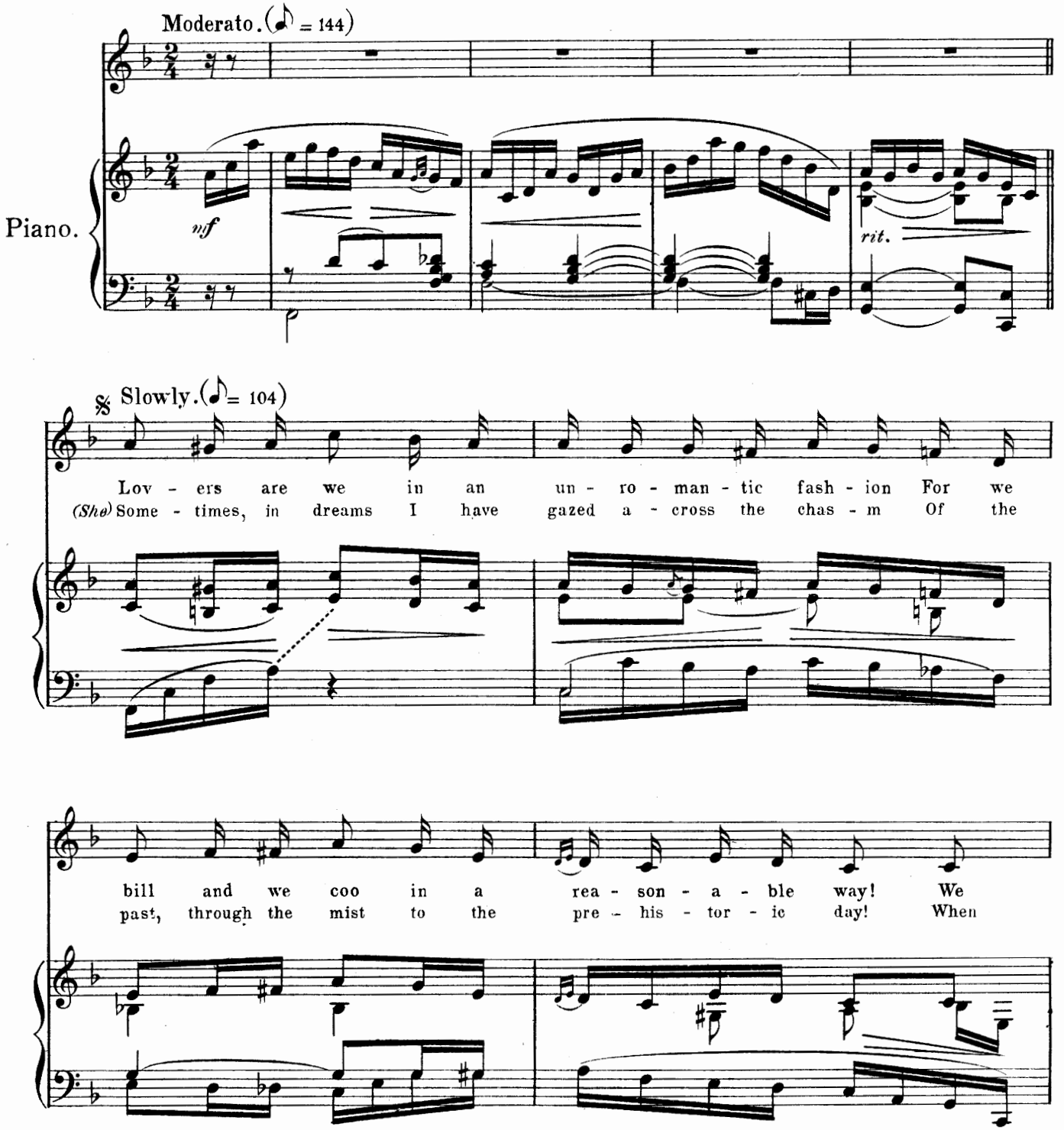
DUET.

"WE WILL NOT LIVE IN A BUNGALOW."

No 10

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.



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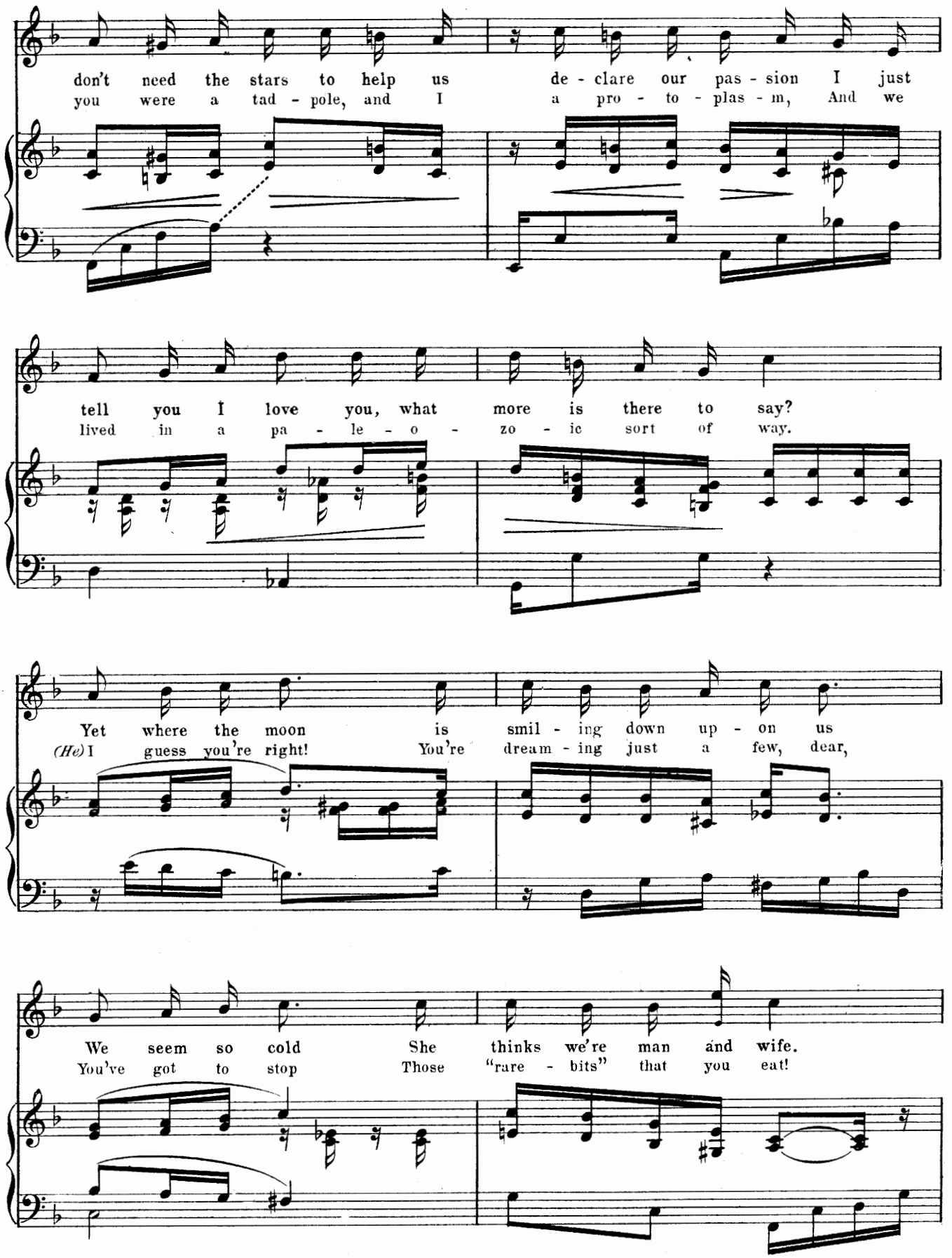
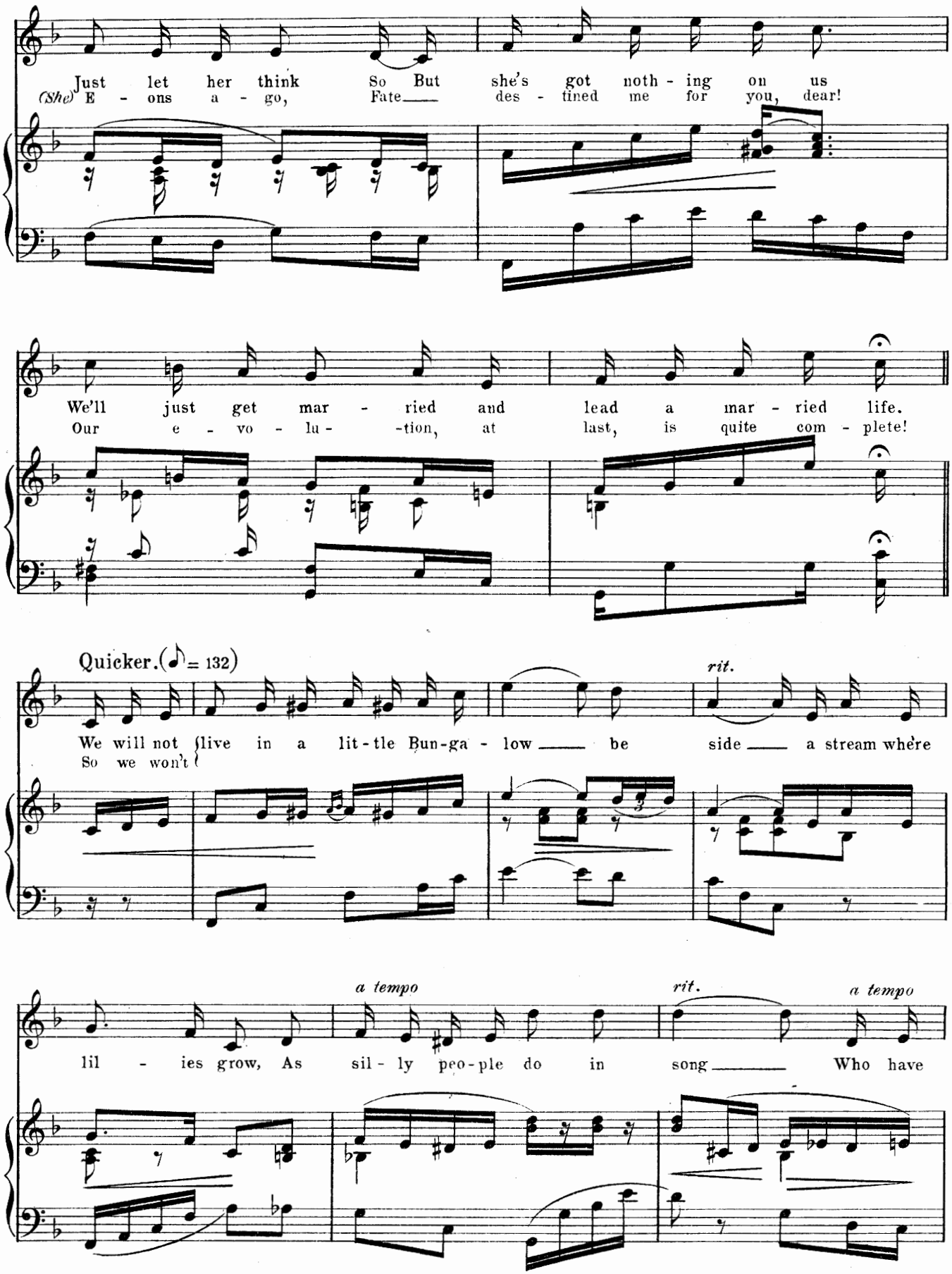

don't need the stars to help us de - clare our pas - sion I just
you were a tad - pole, and I a pro - to - plas - m, And we
tell you I love you, what more is there to say?
lived in a pa - le - o - zo - ic sort of way.
Yet where the moon is smil - ing down up - on us
(He) I guess you're right! You're dream - ing just a few, dear,
We seem so cold She thinks we're man and wife.
You've got to stop Those "rare - bits" that you eat!


Just let her think So But she's got noth - ing on us
(She) E - ons a - go, Fate des - tined me for you, dear!
We'll just get mar - ried and lead a mar - ried life.
Our e - vo - lu - tion, at last, is quite com - plete!
Quicker.(♪= 132)
rit.
We will not live in a lit-tle Bun-ga - low be side a stream where
So we won't
a tempo
rit.
a tempo
lil - ies grow, As sil - ly peo-ple do in song Who have

a tempo

Slower.

got the right i - dea all wrong, But we will

Slower.

have a love - ly home with mo - tor - cars, a Yacht and a a - ero -

con expressione

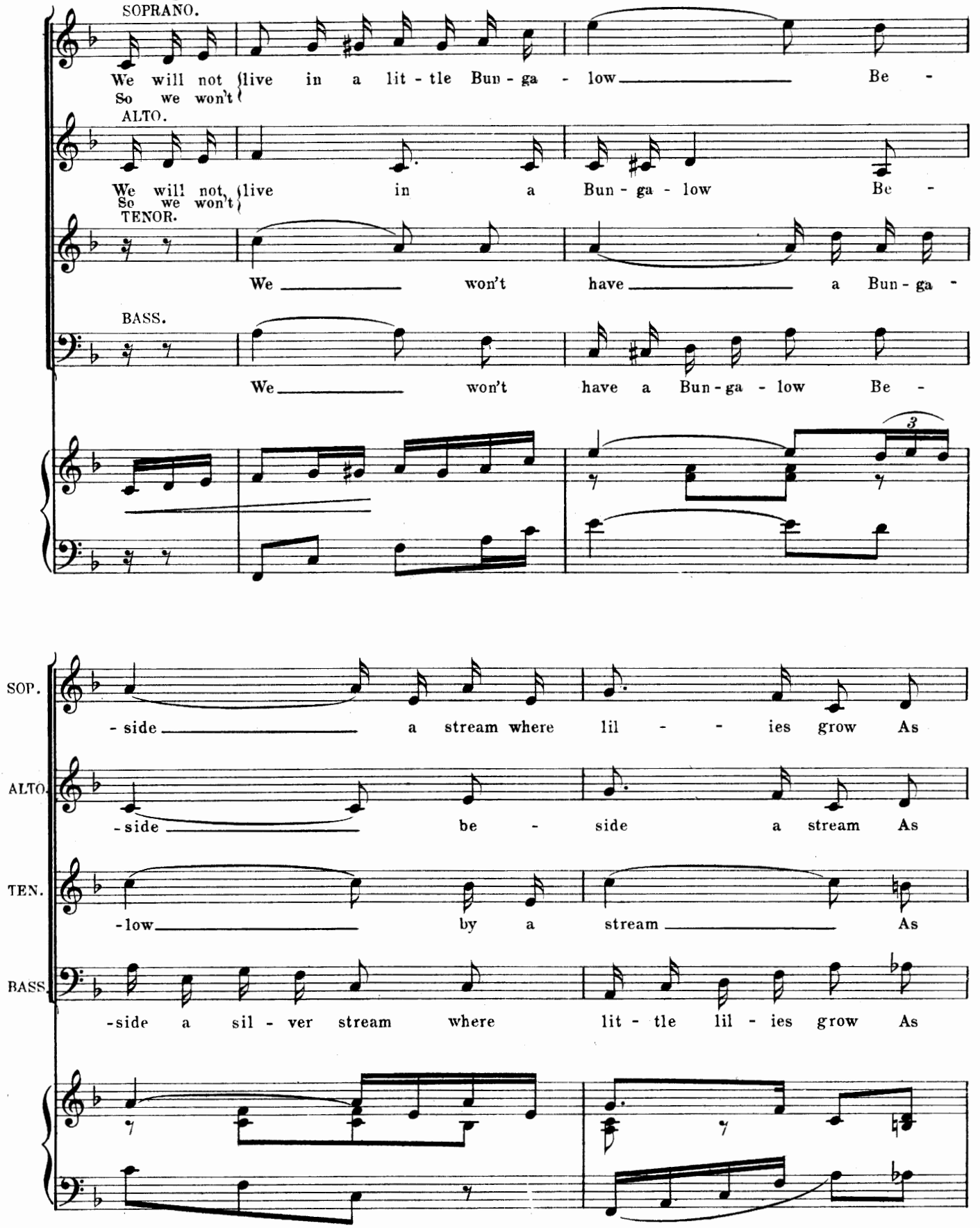
With great expression.

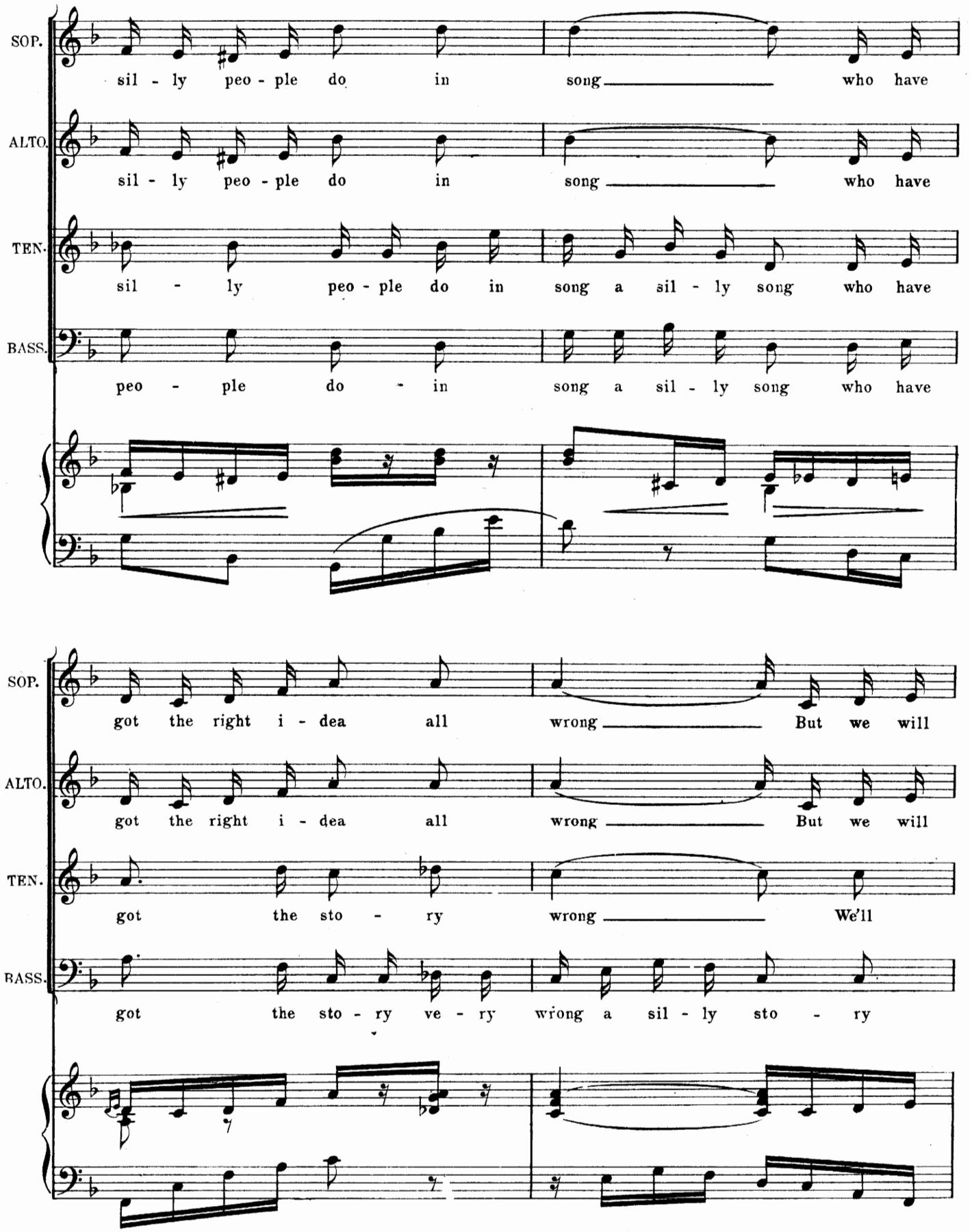
- plane; And if we can - not prove con - tent in our love then

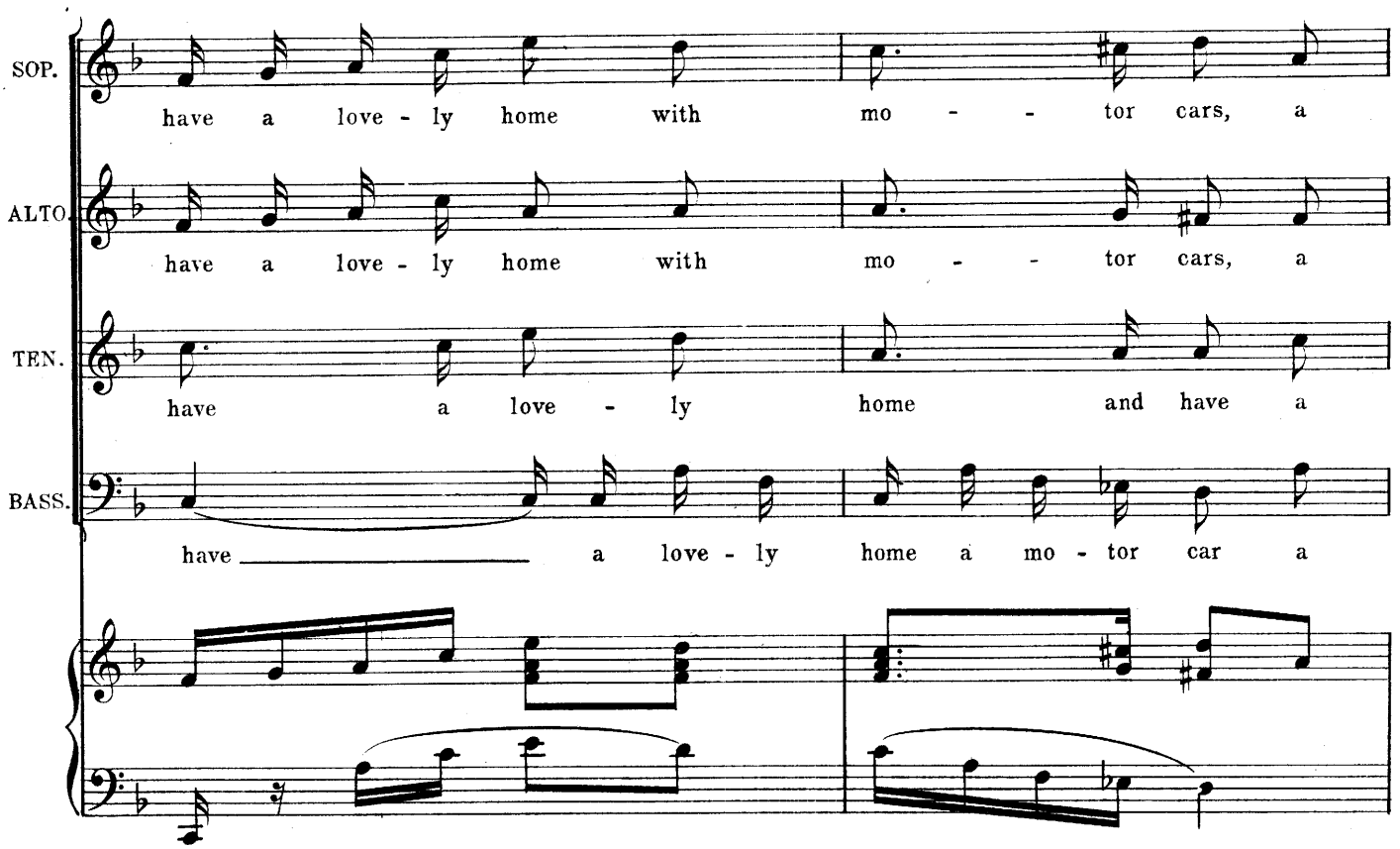
love will have proved in vain. vain.

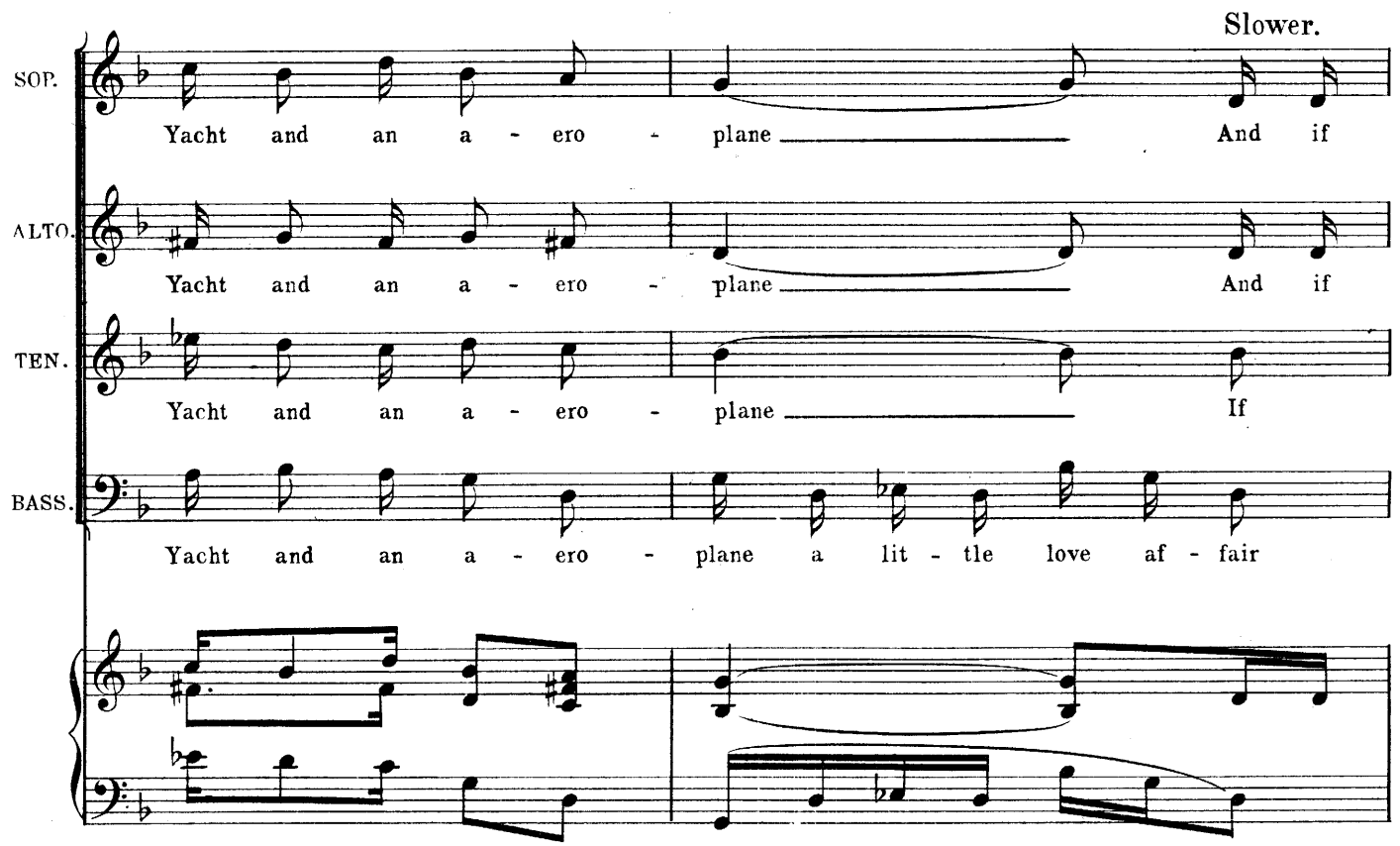
1. 2.

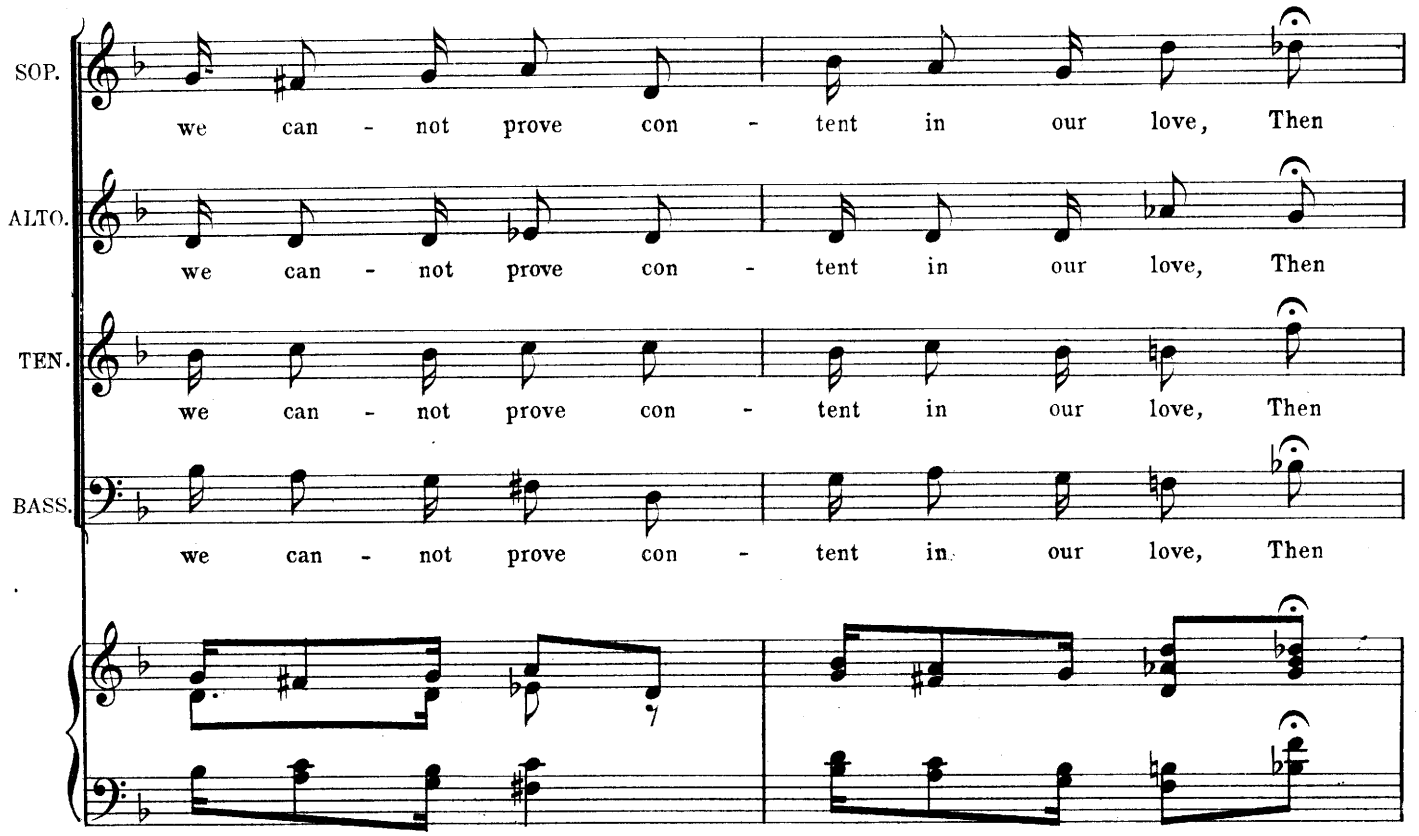
With great delicacy and lightness.

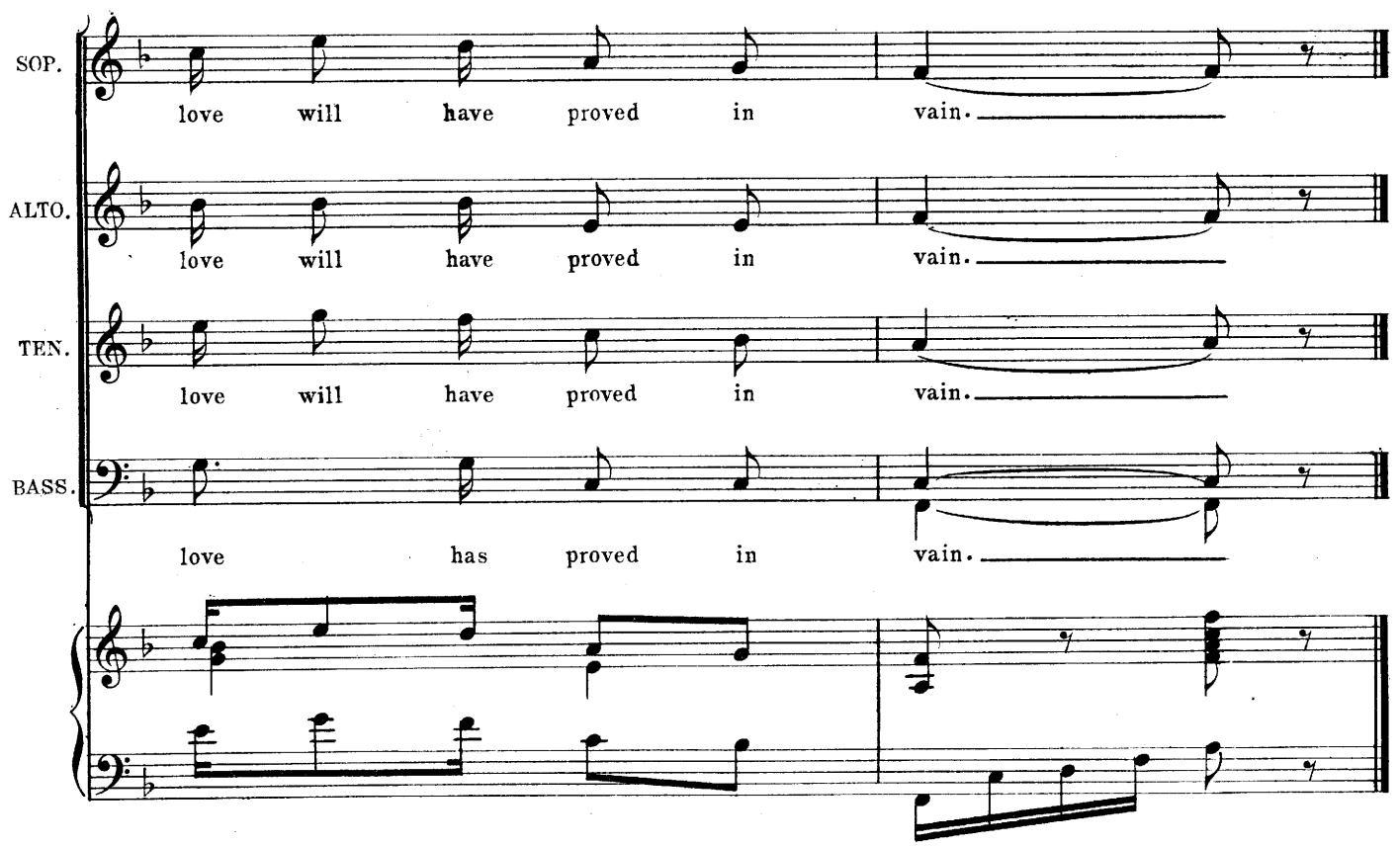



SOP.
sil - ly peo - ple do in song who have
ALTO.
sil - ly peo - ple do in song who have
TEN.
sil - ly peo - ple do in song a sil - ly song who have
BASS.
peo - ple do - in song a sil - ly song who have
SOP.
got the right i - dea all wrong But we will
ALTO.
got the right i - dea all wrong But we will
TEN.
got the sto - ry wrong We'll
BASS.
got the sto - ry ve - ry wrong a sil - ly sto - ry


SOP.
have a love - ly home with mo - - tor cars, a
ALTO.
have a love - ly home with mo - - tor cars, a
TEN.
have a love - ly home and have a
BASS.
have a love - ly home a mo - tor car a


Slower.
SOP.
Yacht and an a - ero - plane And if
ALTO.
Yacht and an a - ero - plane And if
TEN.
Yacht and an a - ero - plane If
BASS.
Yacht and an a - ero - plane a lit - tle love af - fair


SOP.
we can - not prove con - tent in our love, Then
ALTO.
we can - not prove con - tent in our love, Then
TEN.
we can - not prove con - tent in our love, Then
BASS.
we can - not prove con - tent in our love, Then


SOP.
love will have proved in vain.
ALTO.
love will have proved in vain.
TEN.
love will have proved in vain.
BASS.
love has proved in vain.

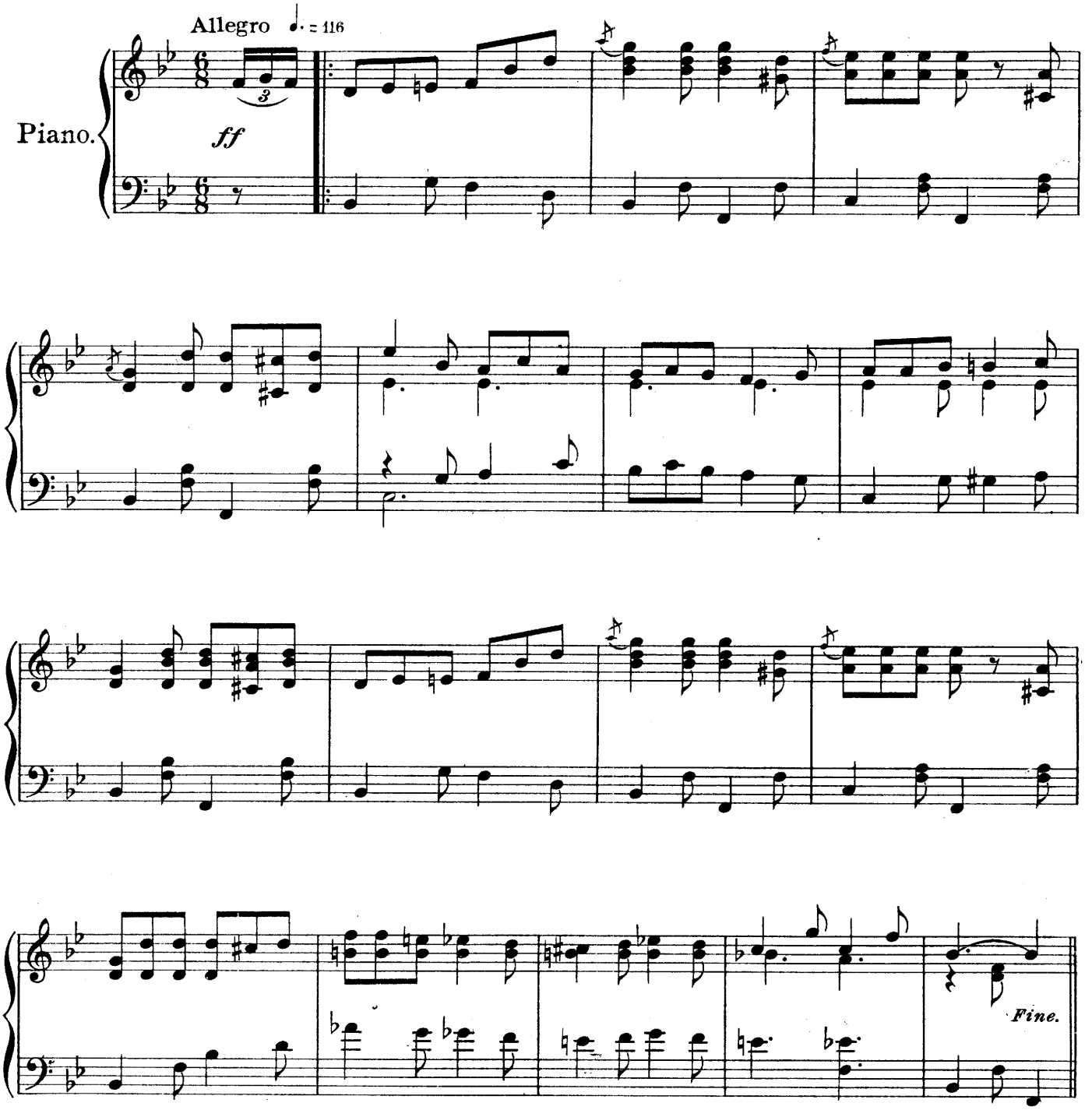
No. 11

SONG.

"NURSERY RHYMES."

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.



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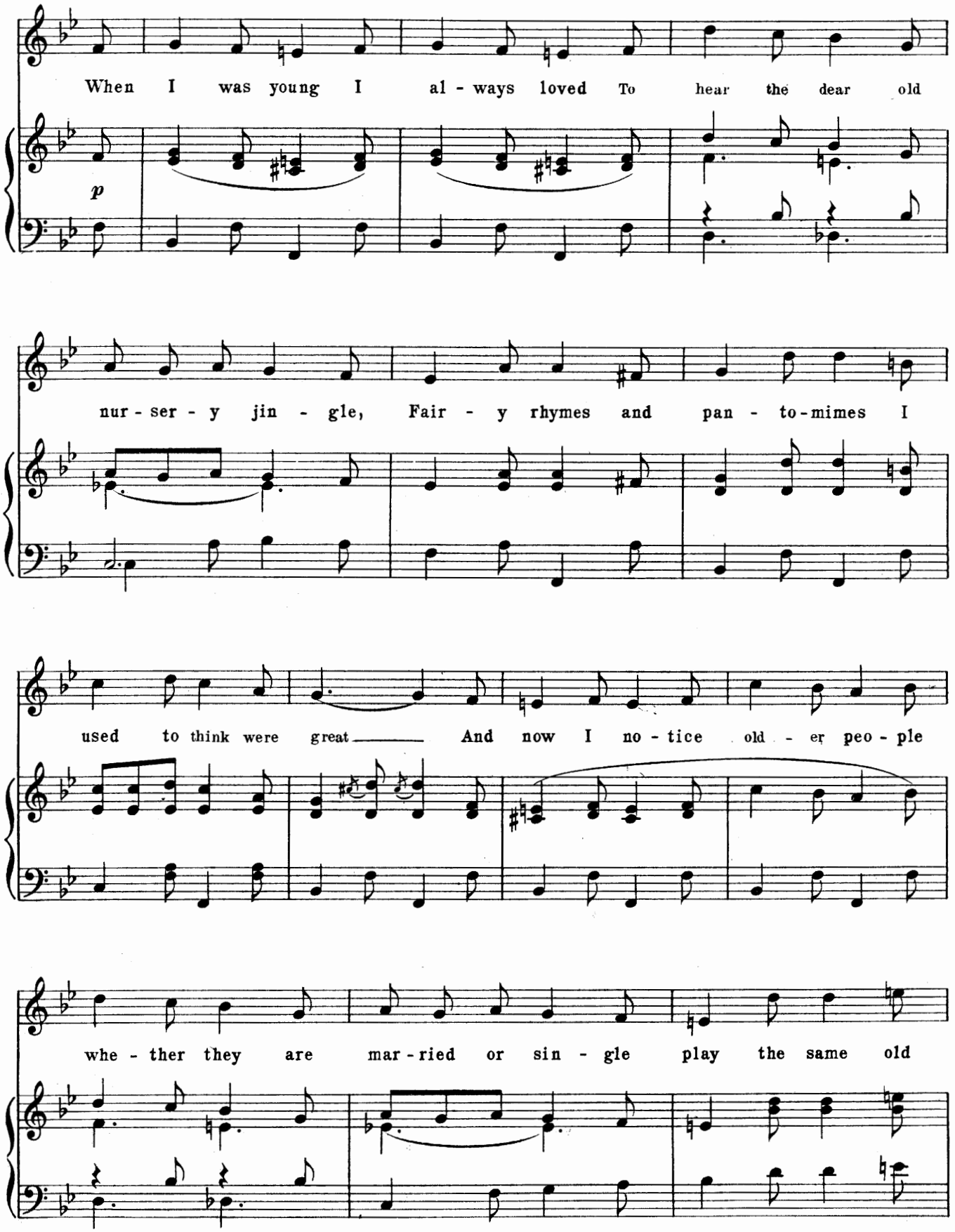
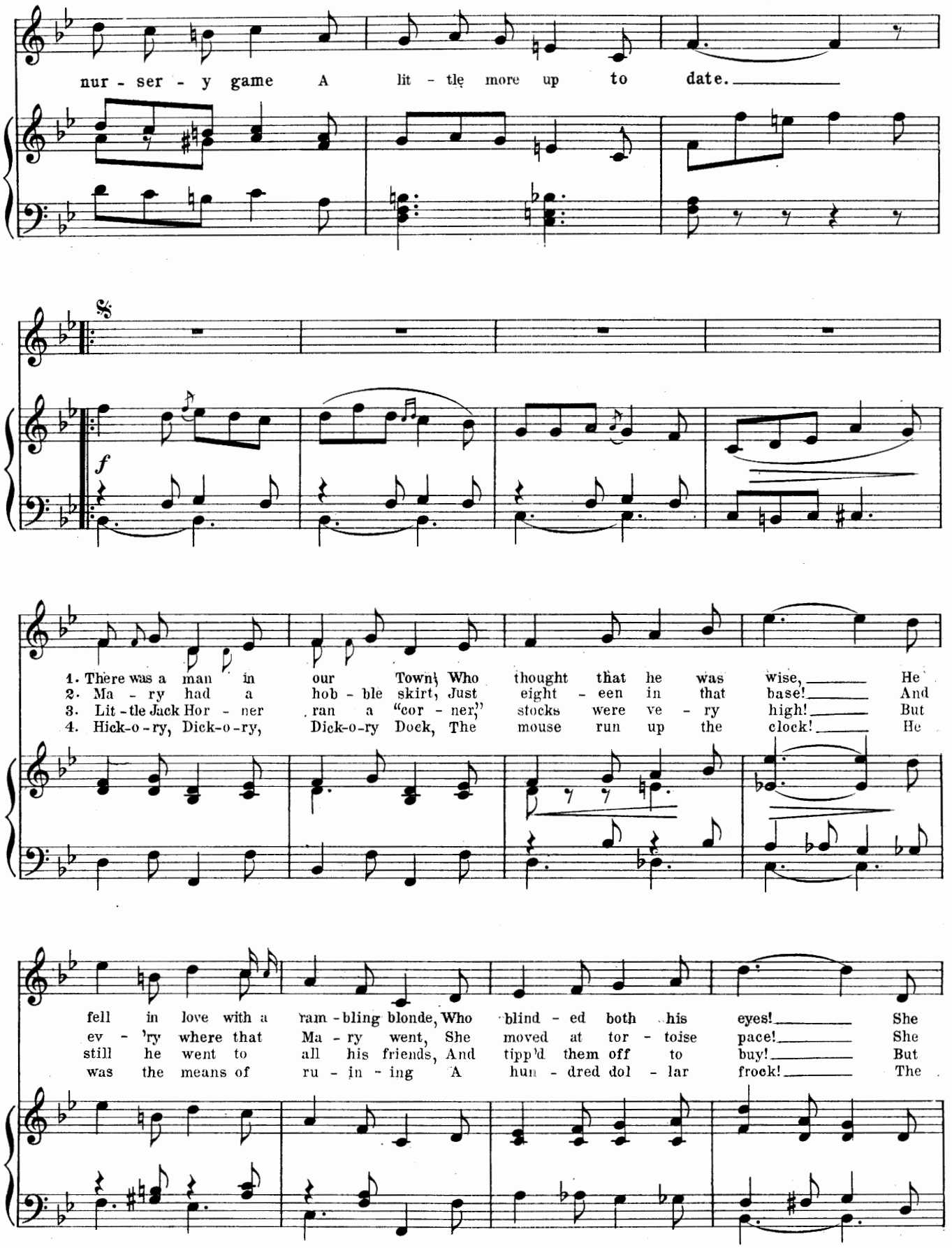
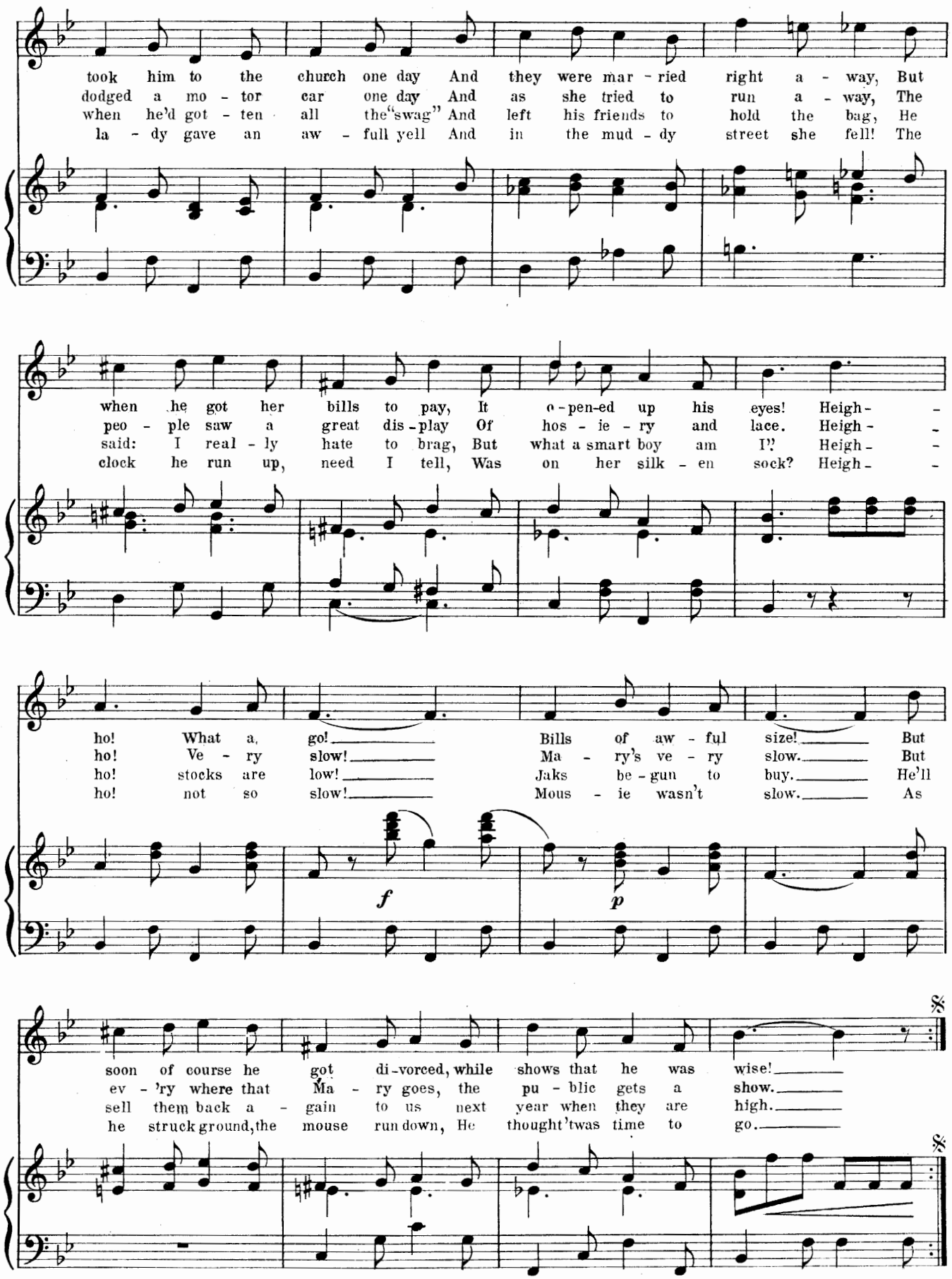

When I was young I al - ways loved To hear the dear old
p
nur - ser - y jin - gle, Fair - y rhymes and pan - to-mimes I
used to think were great And now I no - tice old - er peo - ple
whe - ther they are mar - ried or sin - gle play the same old


nur - ser - y game A lit - tle more up to date.
1. There was a man in our Town, Who thought that he was wise, He
2. Ma - ry had a hob - ble skirt, Just eight - een in that base! And
3. Lit - tle Jack Hor - ner ran a "cor - ner," stocks were ve - ry high! But
4. Hick-o-ry, Dick-o-ry, Dick-o-ry Dock, The mouse run up the clock! He
fell in love with a ram - bling blonde, Who blind - ed both his eyes! She
ev - 'ry where that Ma - ry went, She moved at tor - toise pace! She
still he went to all his friends, And tipp'd them off to buy! But
was the means of ru - in - ing A hun - dred dol - lar frock! The


took him to the church one day And they were mar - ried right a - way, But
dodged a mo - tor car one day And as she tried to run a - way, The
when he'd got - ten all the "swag" And left his friends to hold the bag, He
la - dy gave an aw - full yell And in the mud - dy street she fell! The
when he got her bills to pay, It o - pen-ed up his eyes! Heigh -
peo - ple saw a great dis - play Of hos - ie - ry and lace. Heigh -
said: I real - ly hate to brag, But what a smart boy am I? Heigh -
clock he run up, need I tell, Was on her silk - en sock? Heigh -
ho! What a, go! Bills of aw - ful size! But
ho! Ve - ry slow! Ma - ry's ve - ry slow. But
ho! stocks are low! Jaks be - gun to buy. He'll
ho! not so slow! Mous - ie wasn't slow. As
f
p
soon of course he got di - vorced, while shows that he was wise!
ev - 'ry where that Ma - ry goes, the pu - blic gets a show.
sell them back a - gain to us next year when they are high.
he struck ground, the mouse run down, He thought 'twas time to go.

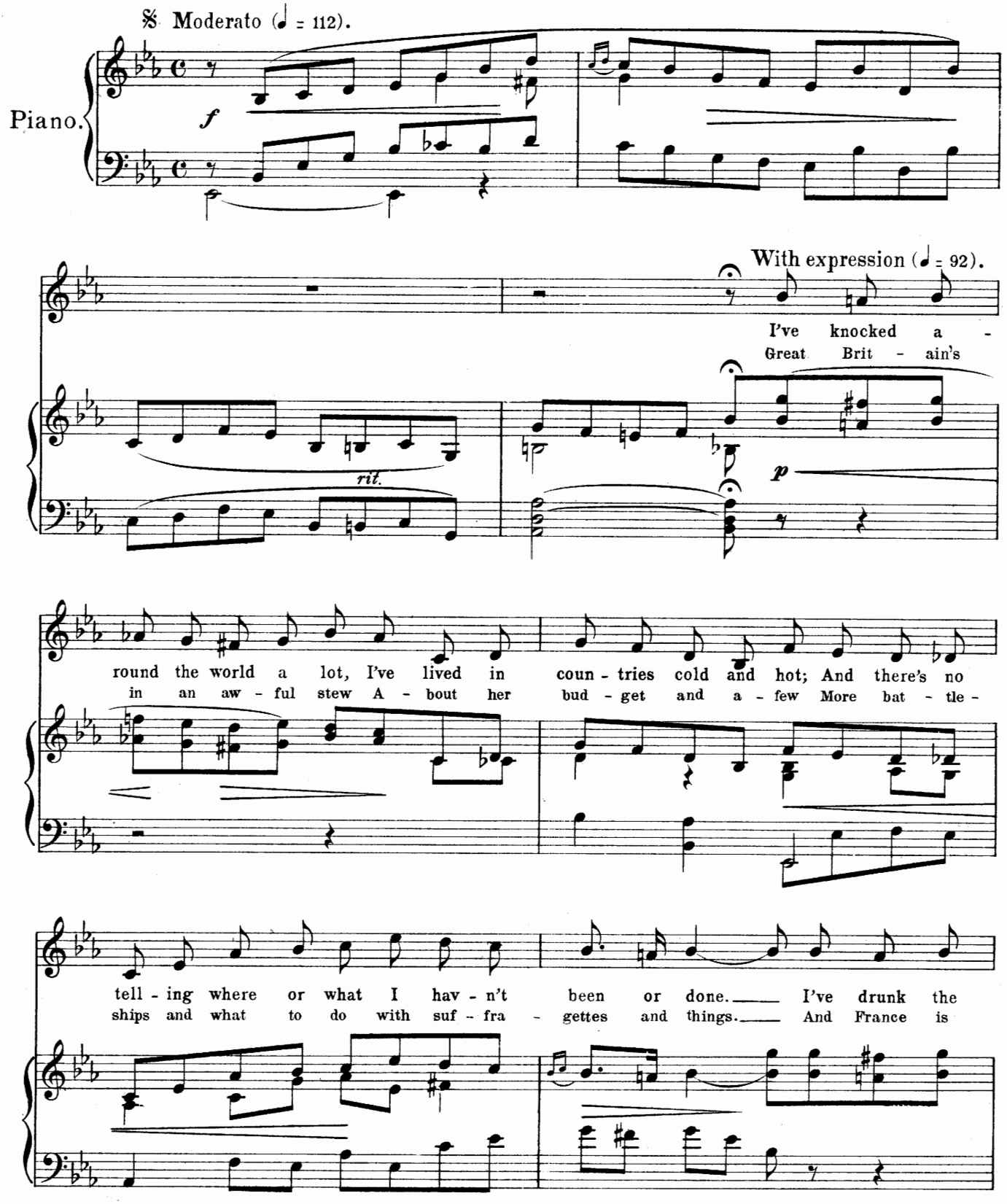
No 12

SONG

"I'M GLAD MY HOME IS IN THE STATES."

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.



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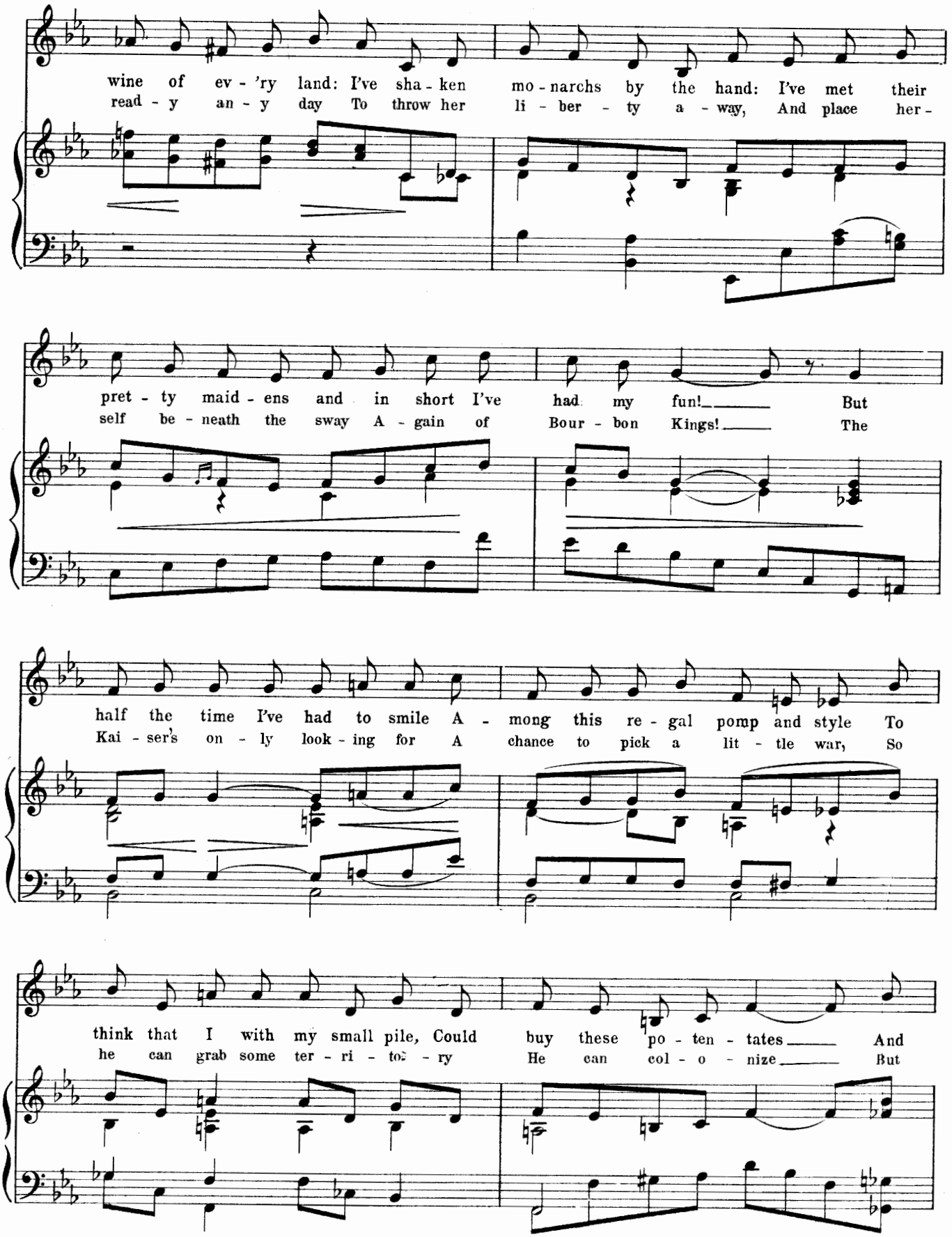

wine of ev - 'ry land: I've sha - ken mo - narchs by the hand: I've met their
read - y an - y day To throw her li - ber - ty a - way, And place her -
pret - ty maid - ens and in short I've had my fun! But
self be - neath the sway A - gain of Bour - bon Kings! The
half the time I've had to smile A - mong this re - gal pomp and style To
Kai - ser's on - ly look - ing for A chance to pick a lit - tle war, So
think that I with my small pile, Could buy these po - ten - tates And
he can grab some ter - ri - to - ry He can col - o - nize But

though a - lone and far a - way I've ne - ver known the hour or day In
while they're all in trou - ble there The U. S. A, has not a care, Which

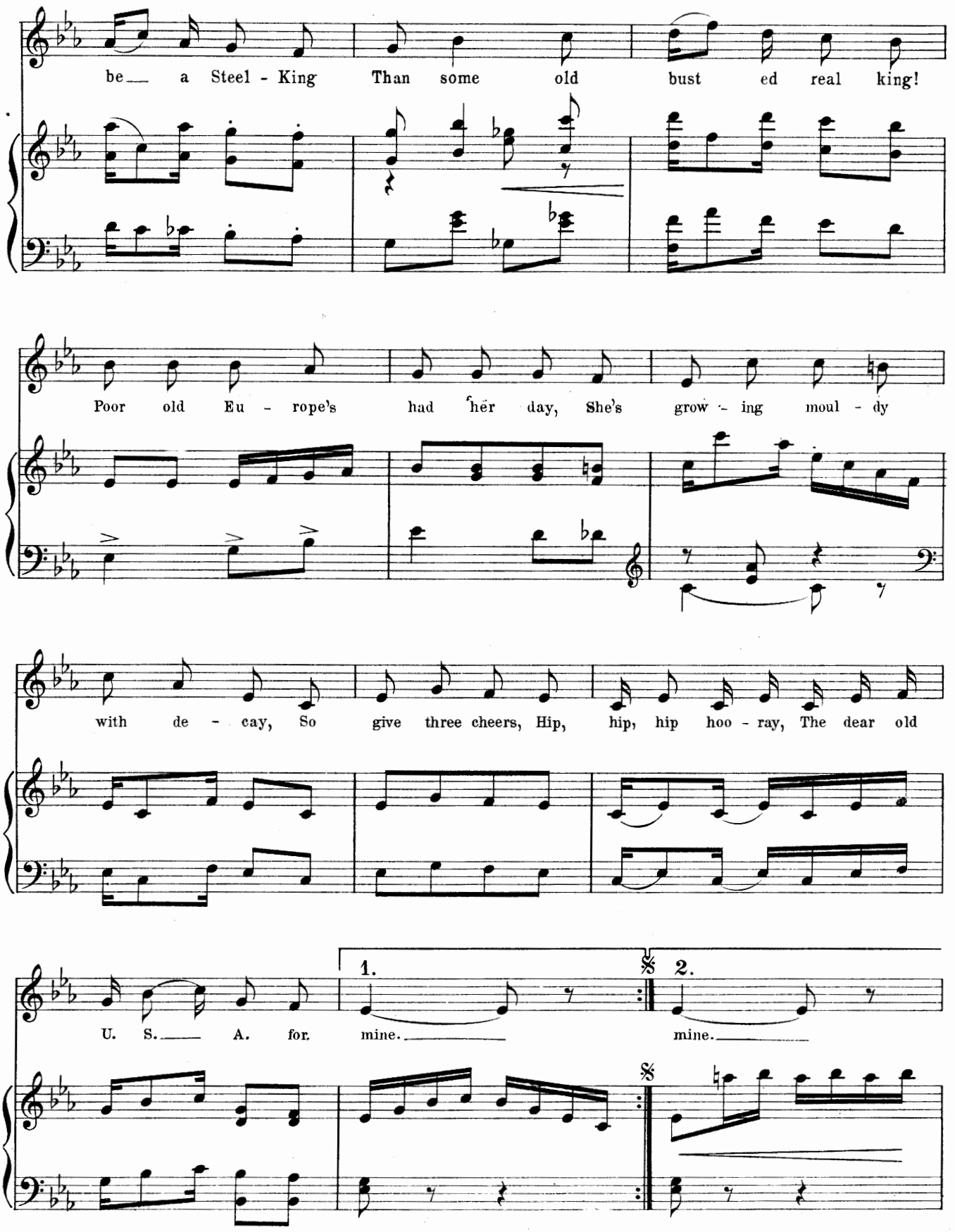
which I was - n't glad to say My home is in the States.
makes me glad that I'm A - mer - i - can, That's just my size.

Quicker. (♩ = 92.)

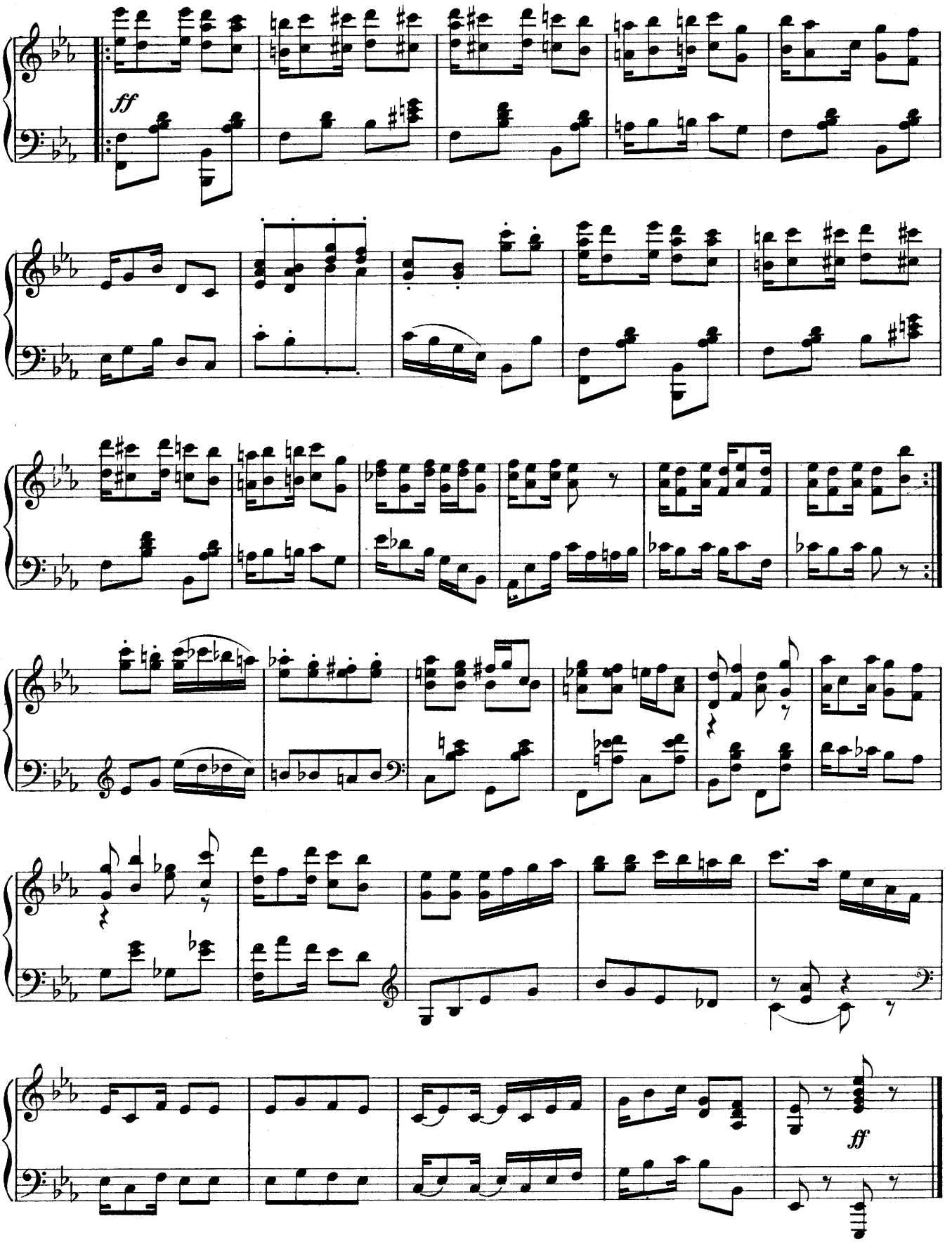
I'm glad my home is in the dear old States Where

p

rea - dy mo - ney grows, Milk and ho - ney flows I'd ra - ther


be a Steel - King Than some old bust ed real king!
Poor old Eu - rope's had her day, She's grow - ing moul - dy
with de - cay, So give three cheers, Hip, hip, hip hoo - ray, The dear old
U. S. A. for.
1.
mine.
2.
mine.

DANCE.

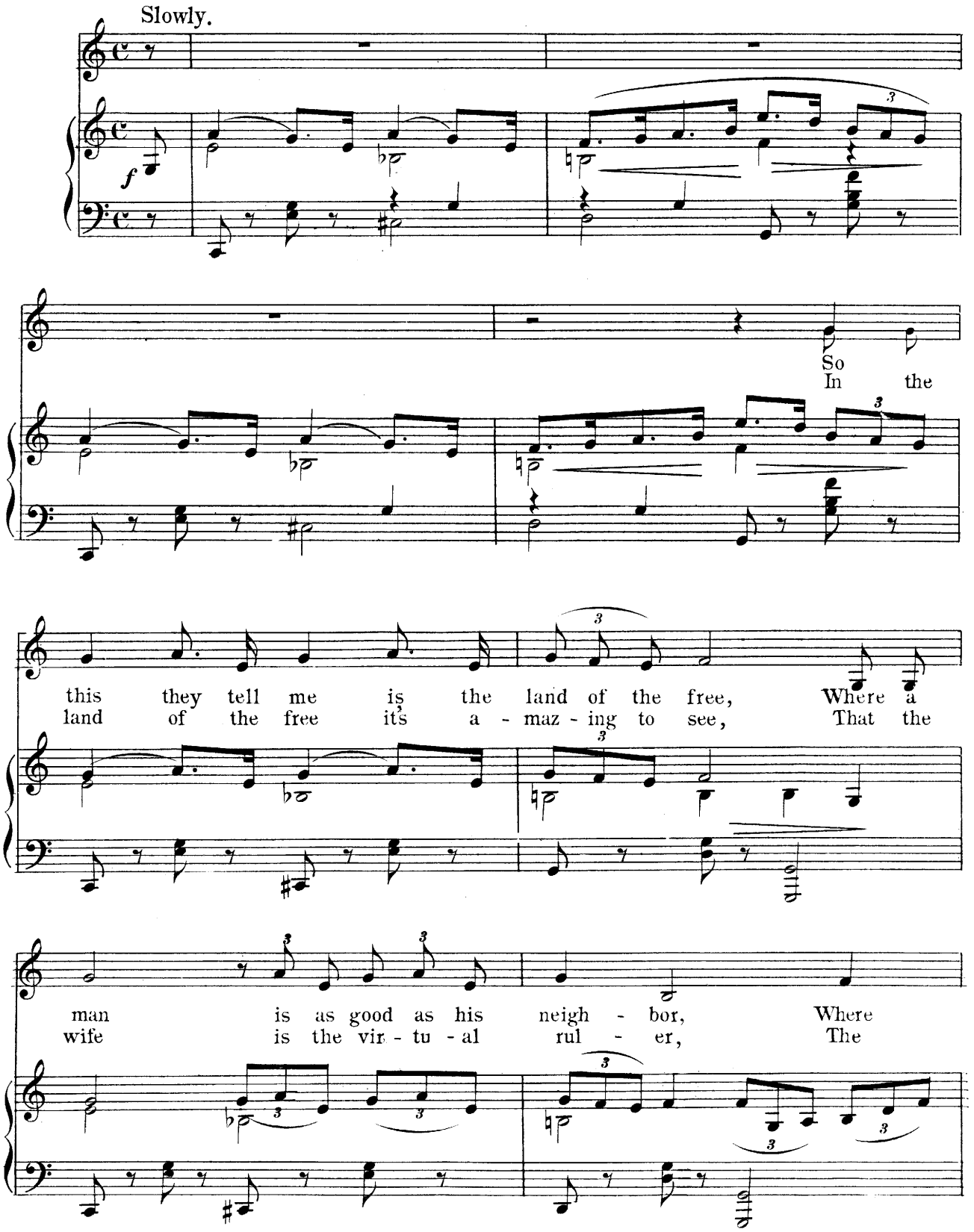


№ 13.

The Land Of The Free.

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.



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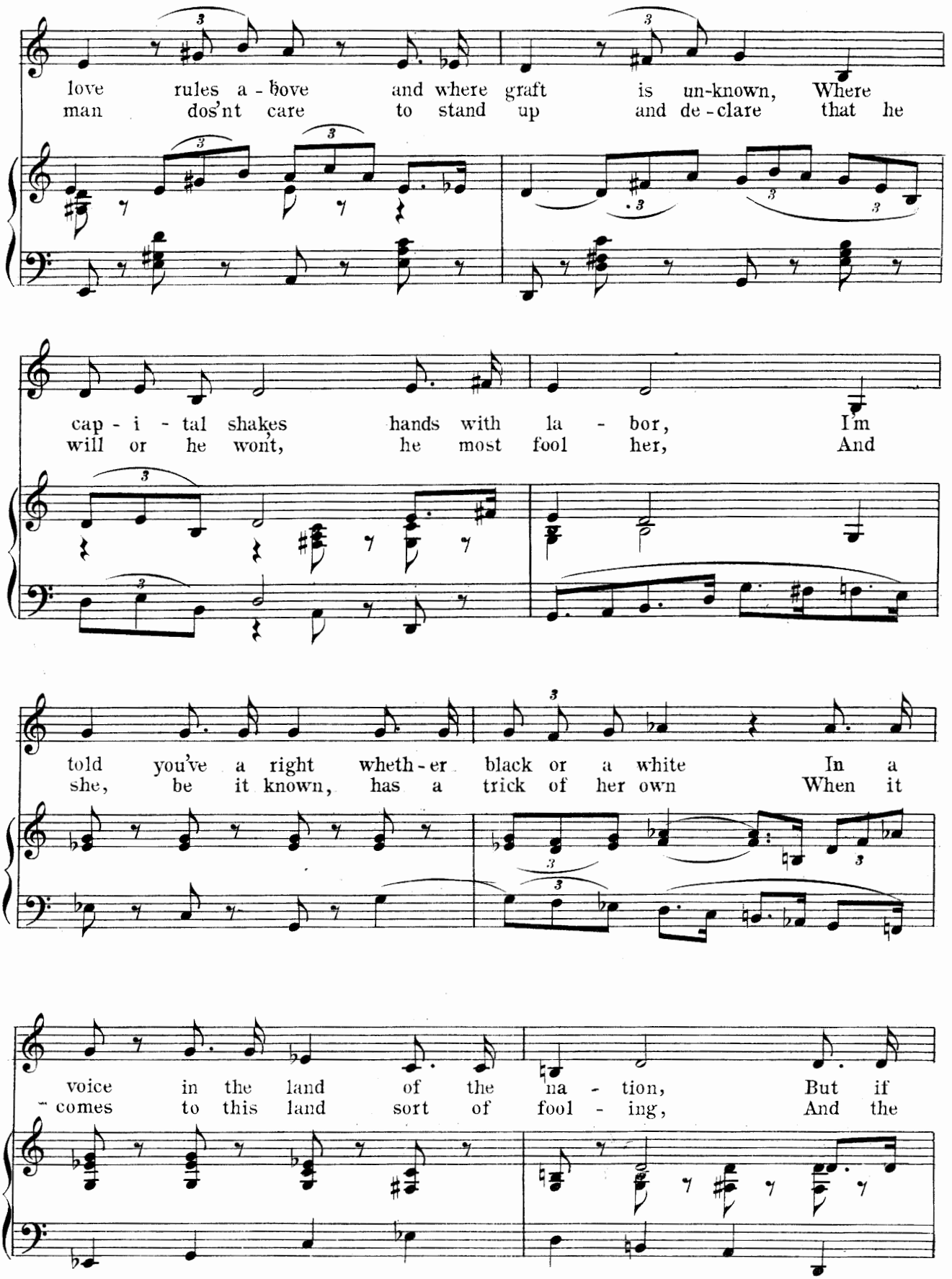
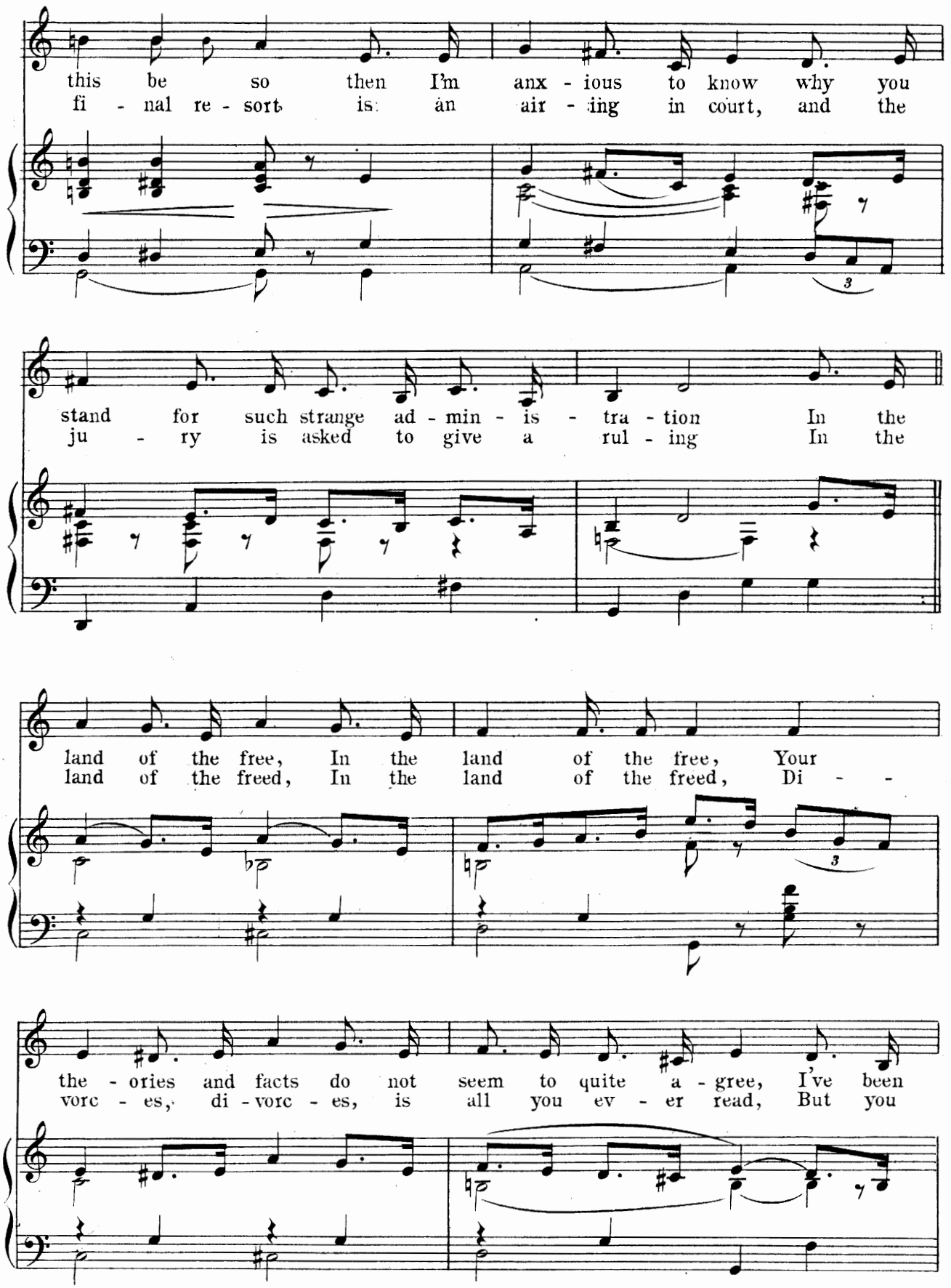
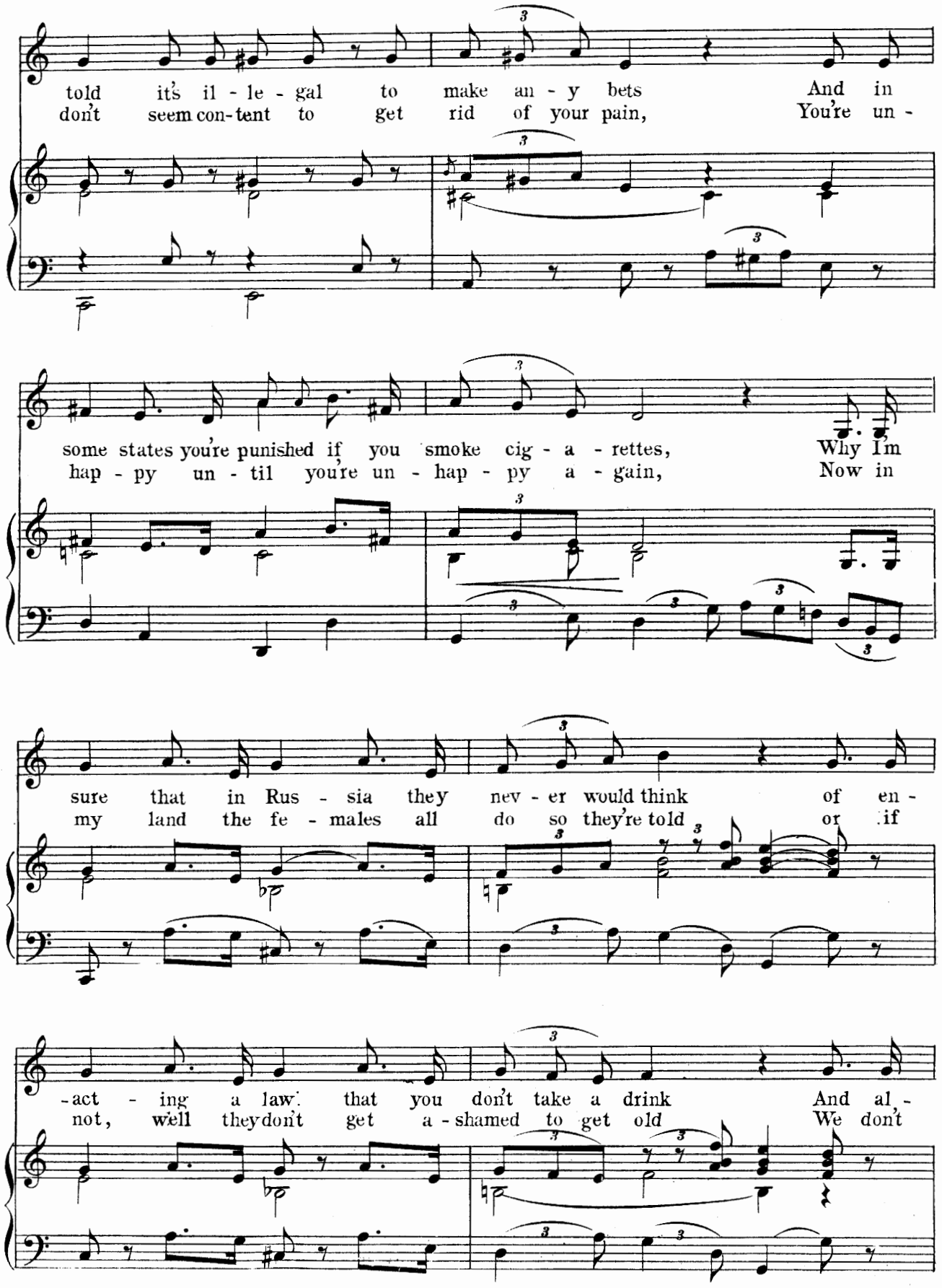

love rules a - bove and where graft is un-known, Where
man dos'nt care to stand up and de - clare that he
cap - i - tal shakes hands with la - bor, I'm
will or he wont, he most fool her, And
told you've a right wheth - er black or a white In a
she, be it known, has a trick of her own When it
voice in the land of the na - tion, But if
comes to this land sort of fool - ing, And the


this be so then I'm anx - ious to know why you
fi - nal re - sort is an air - ing in court, and the
stand for such strange ad - min - is - tra - tion In the
ju - ry is asked to give a rul - ing In the
land of the free, In the land of the free, Your
land of the freed, In the land of the freed, Di - -
the - ories and facts do not seem to quite a - gree, I've been
vorc - es, di - vorc - es, is all you ev - er read, But you


told it's il - le - gal to make an - y bets And in
don't seem con-tent to get rid of your pain, You're un -
some states you're punished if you smoke cig - a - rettes, Why I'm
hap - py un - til you're un - hap - py a - gain, Now in
sure that in Rus - sia they nev - er would think of en -
my land the fe - males all do so they're told or if
-act - ing a law that you don't take a drink And al, -
not, well they don't get a - shamed to get old We don't

though I'm a Turk you have noth - ing on me, For your
stand for their whims or give up to their greed, But we

laws make you slaves in the land of the free.
men are their slaves in the land of the freed.

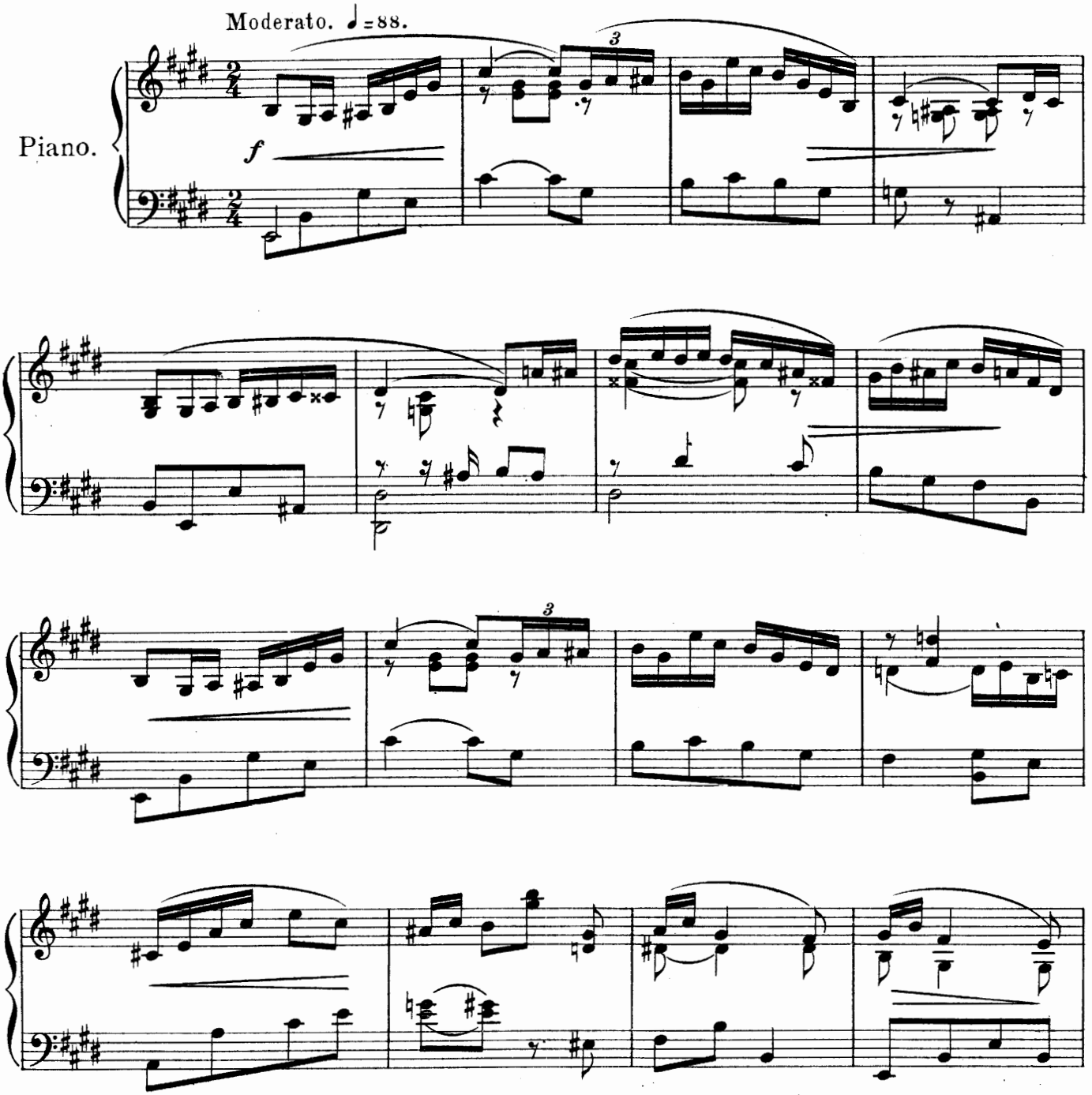
No 14

SONG.

"DO YOU BELONG TO ANYONE PARTICULAR?"

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.



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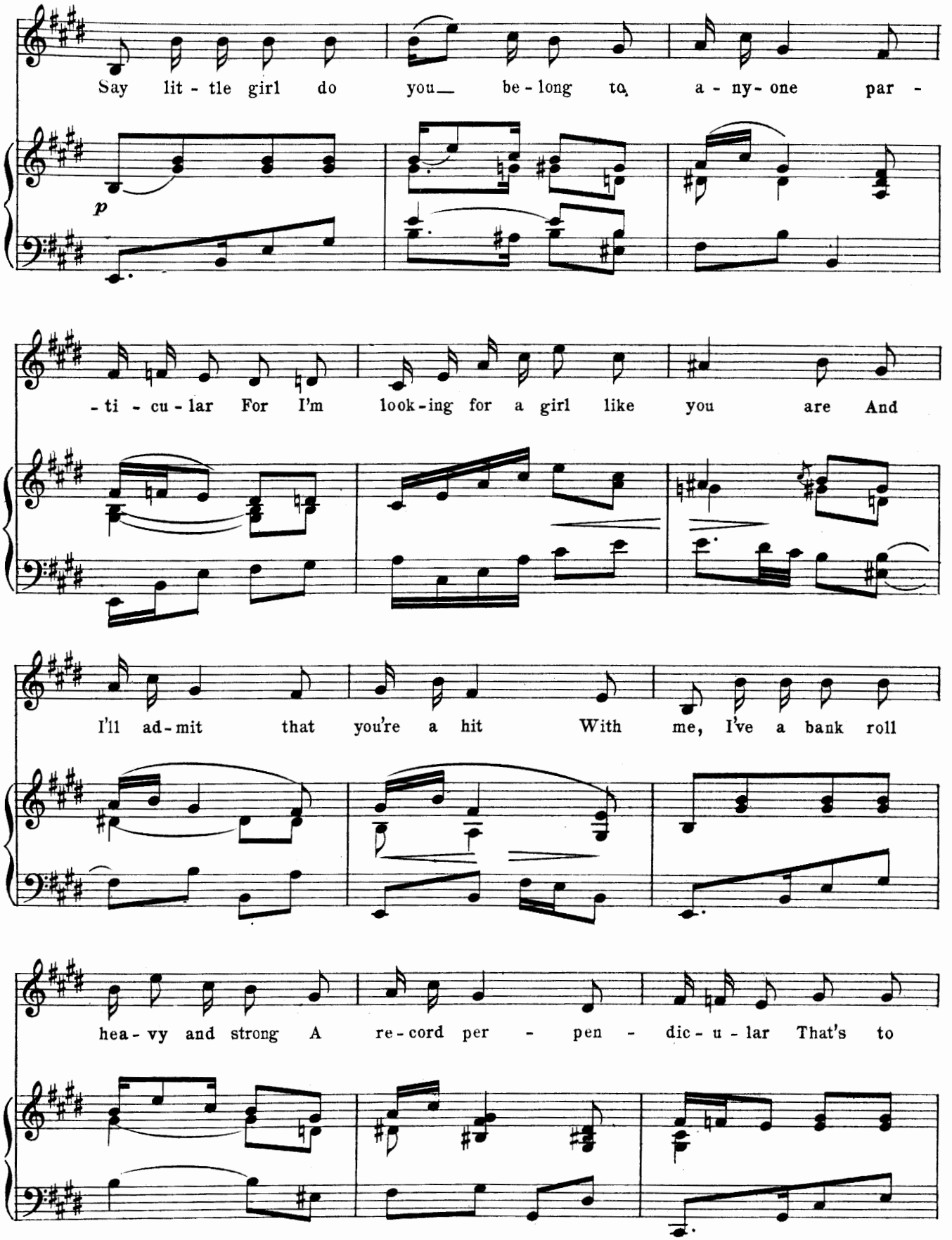
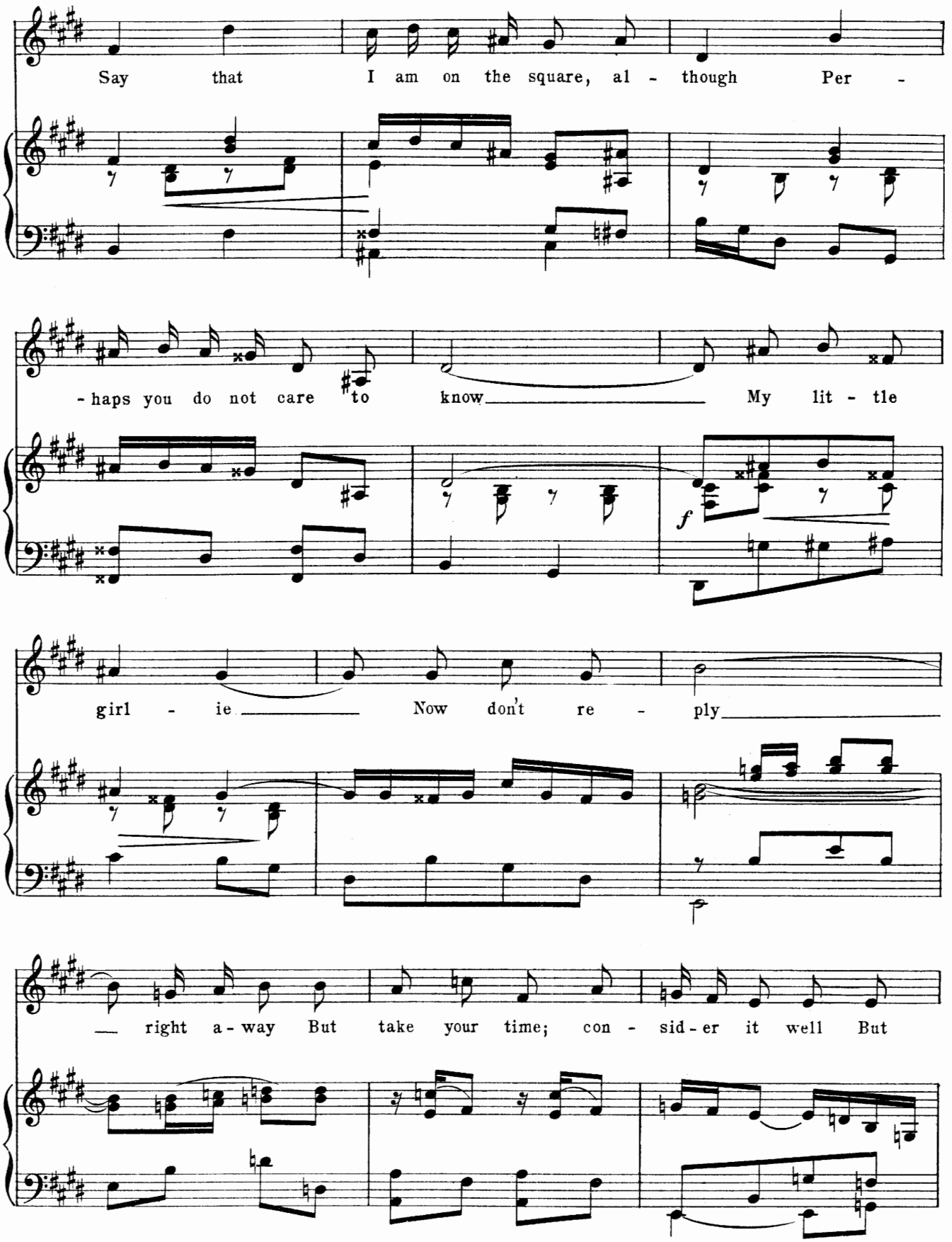
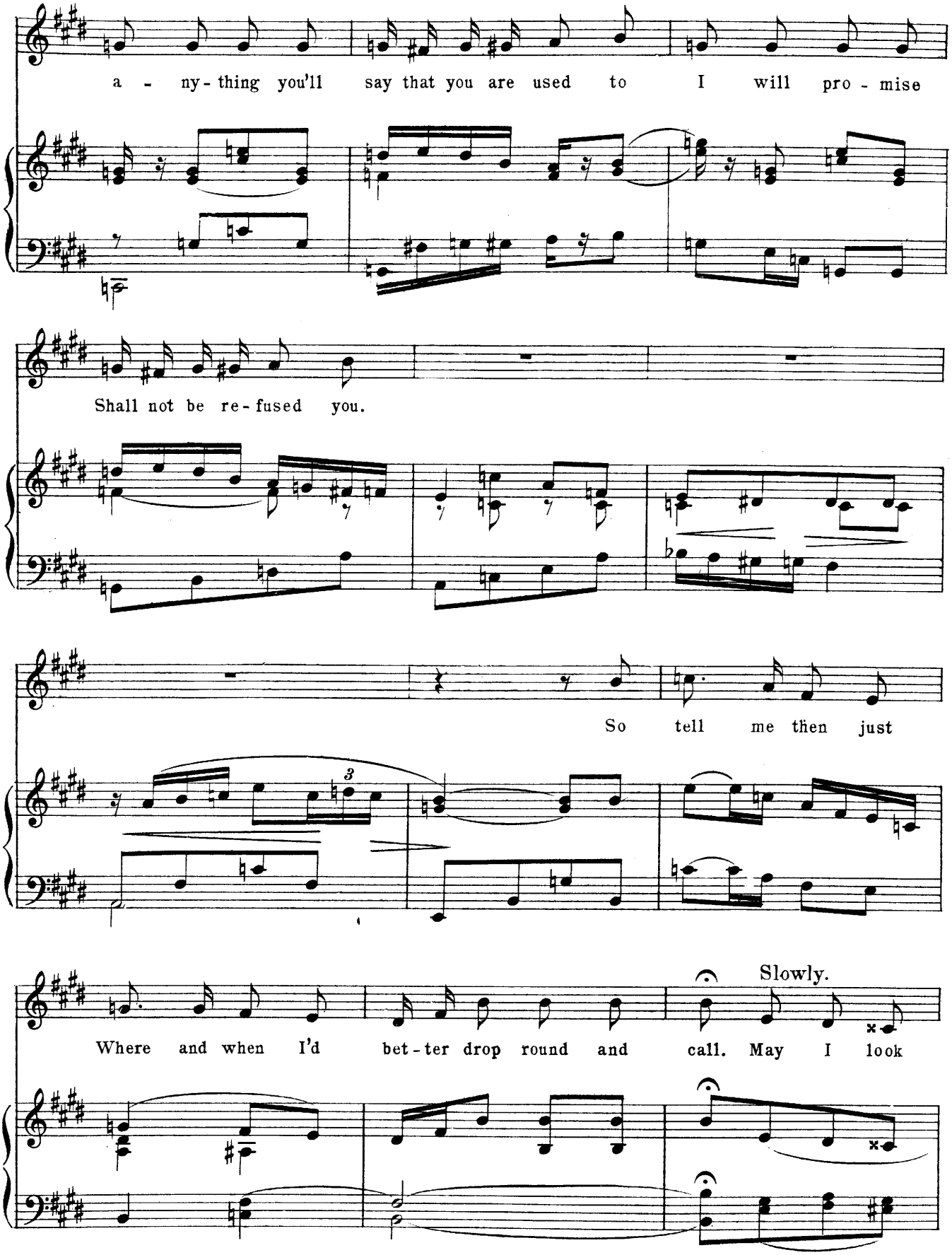
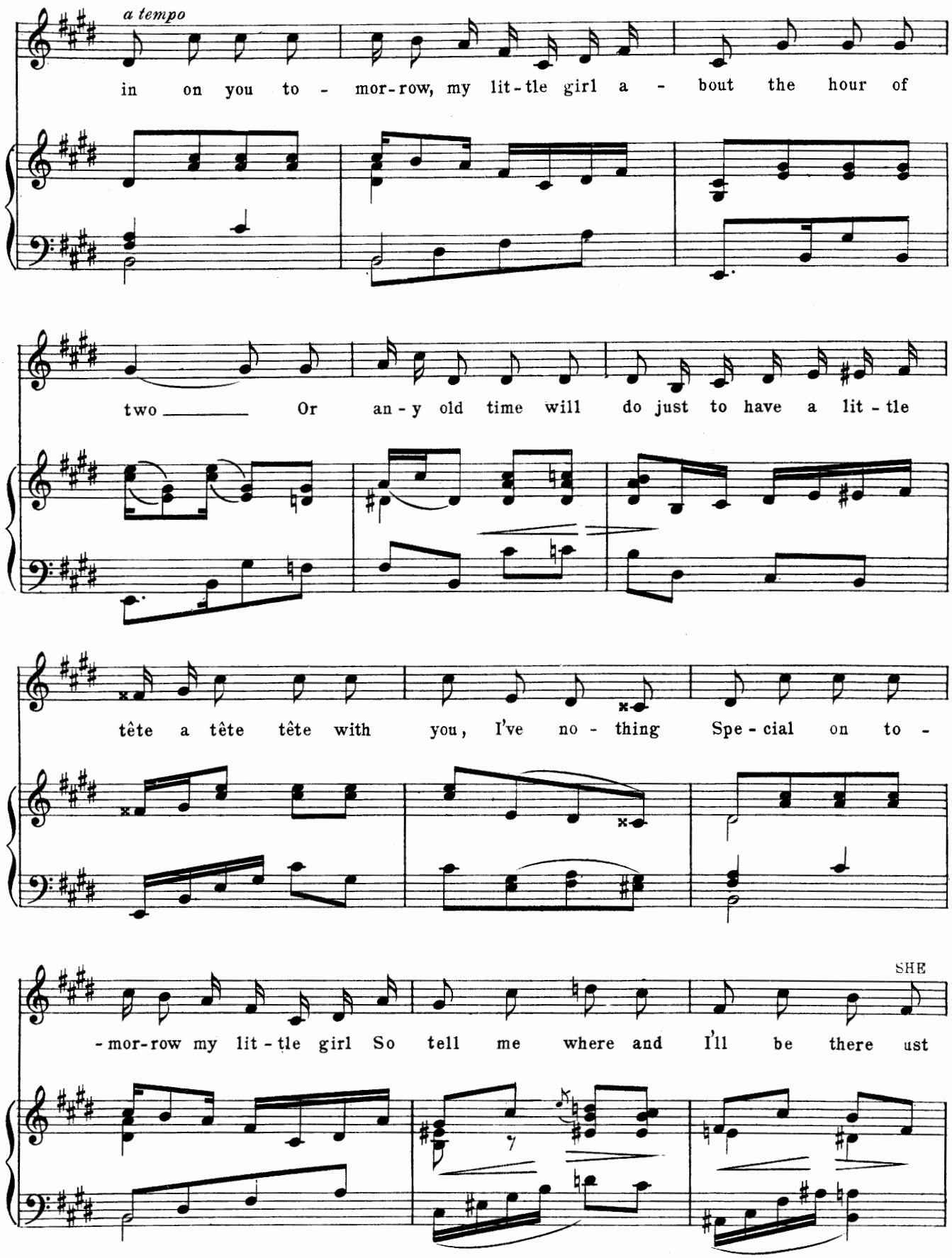
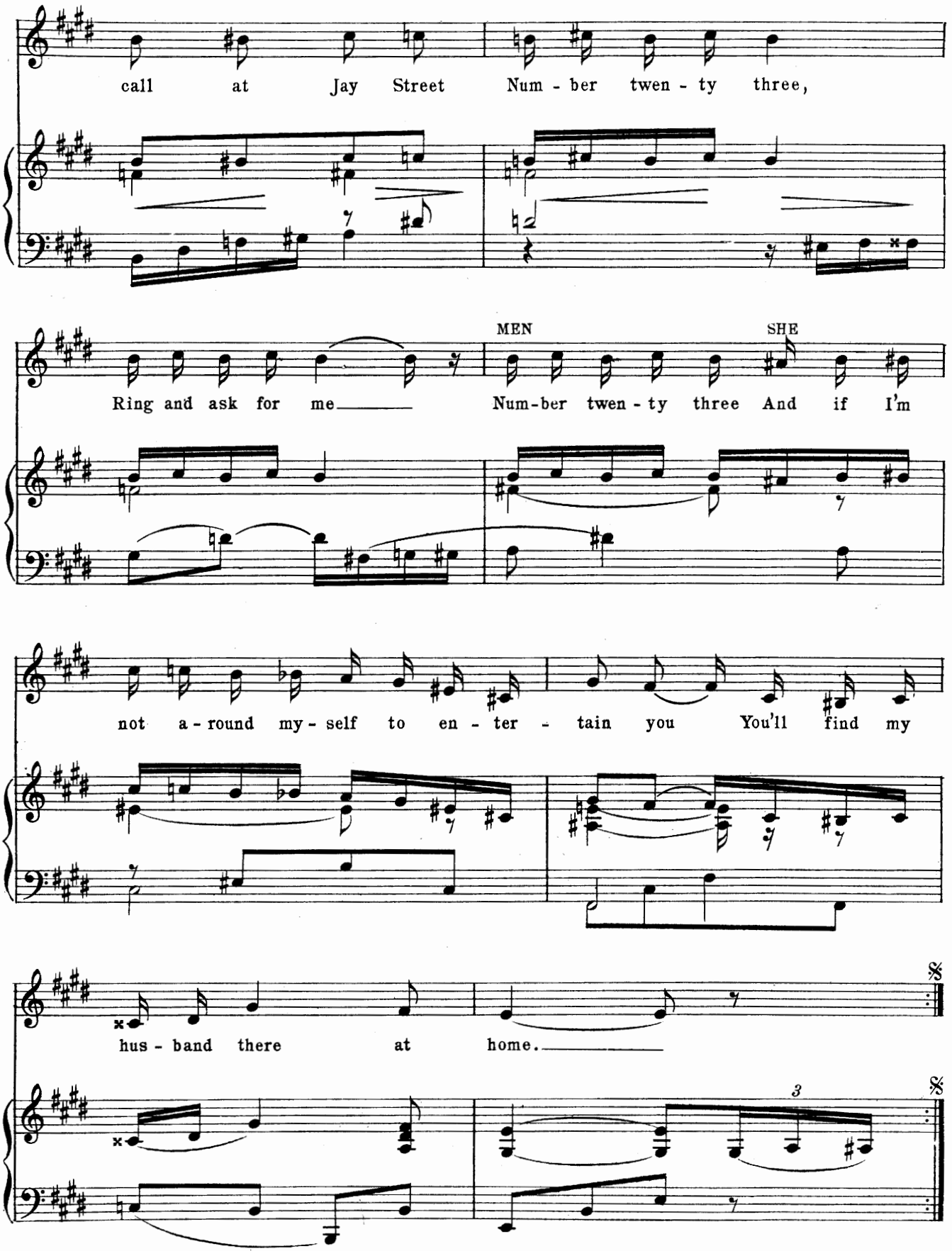

Say lit - tle girl do you be - long to a - ny - one par -
p
- ti - cu - lar For I'm look - ing for a girl like you are And
I'll ad - mit that you're a hit With me, I've a bank roll
hea - vy and strong A re - cord per - pen - dic - u - lar That's to


Say that I am on the square, al - though Per -
- haps you do not care to know My lit - tle
f
girl - ie Now don't re - ply
right a - way But take your time; con - sid - er it well But


a - ny - thing you'll say that you are used to I will pro - mise
Shall not be re - fused you.
So tell me then just
Slowly.
Where and when I'd bet - ter drop round and call. May I look


a tempo
in on you to - mor-row, my lit-tle girl a - bout the hour of
two ____ Or an-y old time will do just to have a lit-tle
tête a tête tête with you, I've no - thing Spe-cial on to -
SHE
-mor-row my lit-tle girl So tell me where and I'll be there ust


call at Jay Street Num - ber twen - ty three,
MEN
SHE
Ring and ask for me Num-ber twen - ty three And if I'm
not a - round my - self to en - ter - tain you You'll find my
hus - band there at home.
3

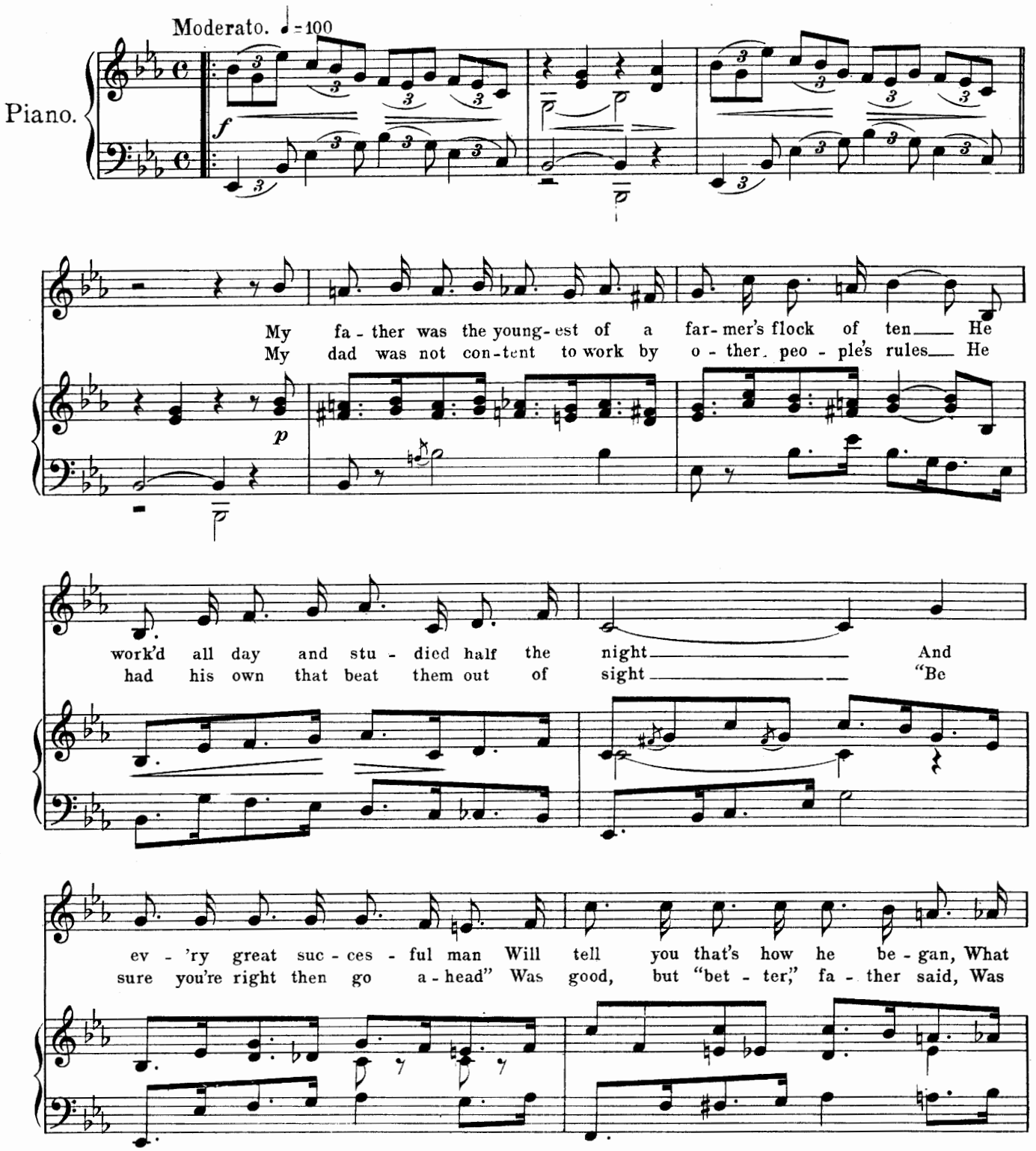
SONG.

No 15

"A CERTAIN SORT OF FATHER."

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.



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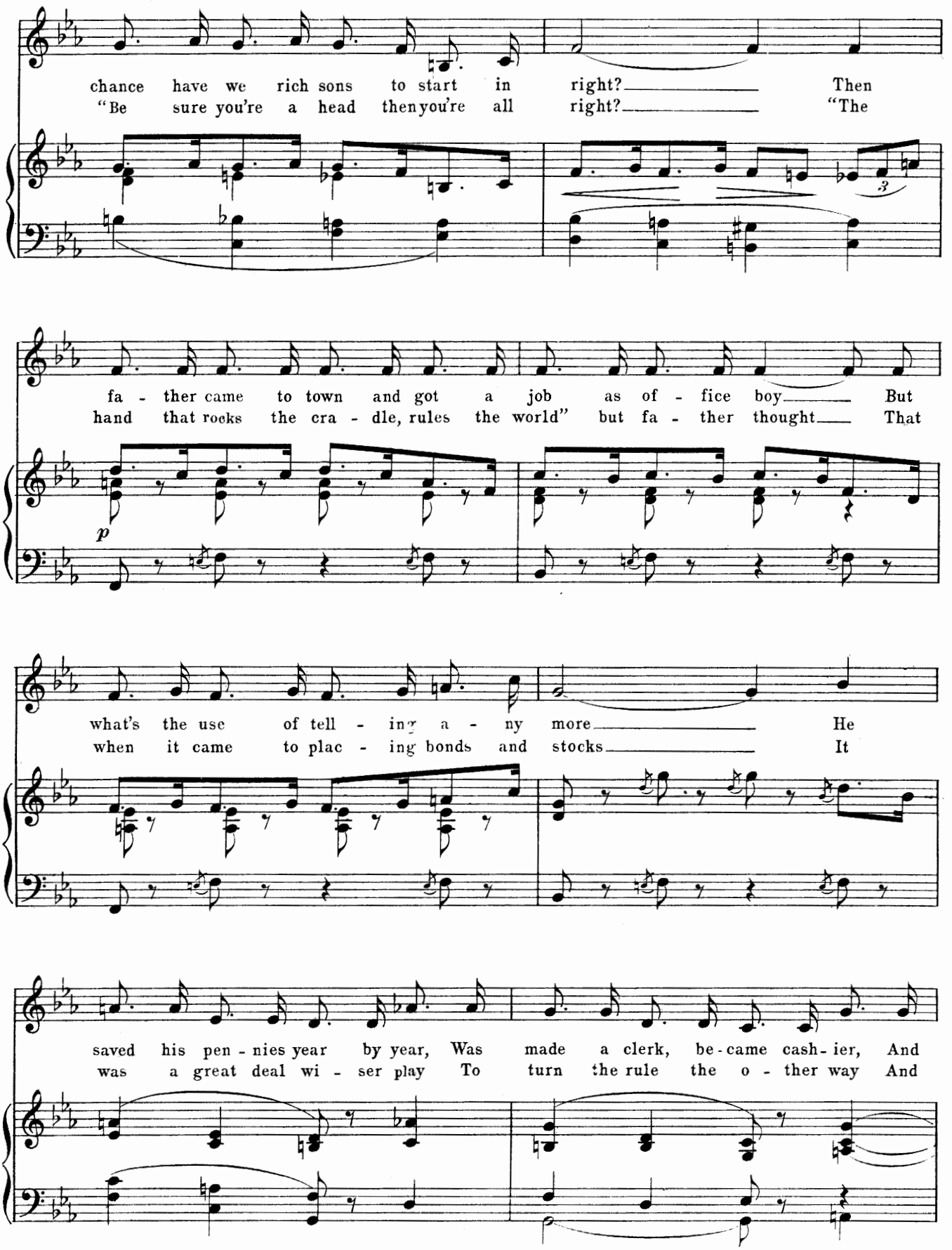
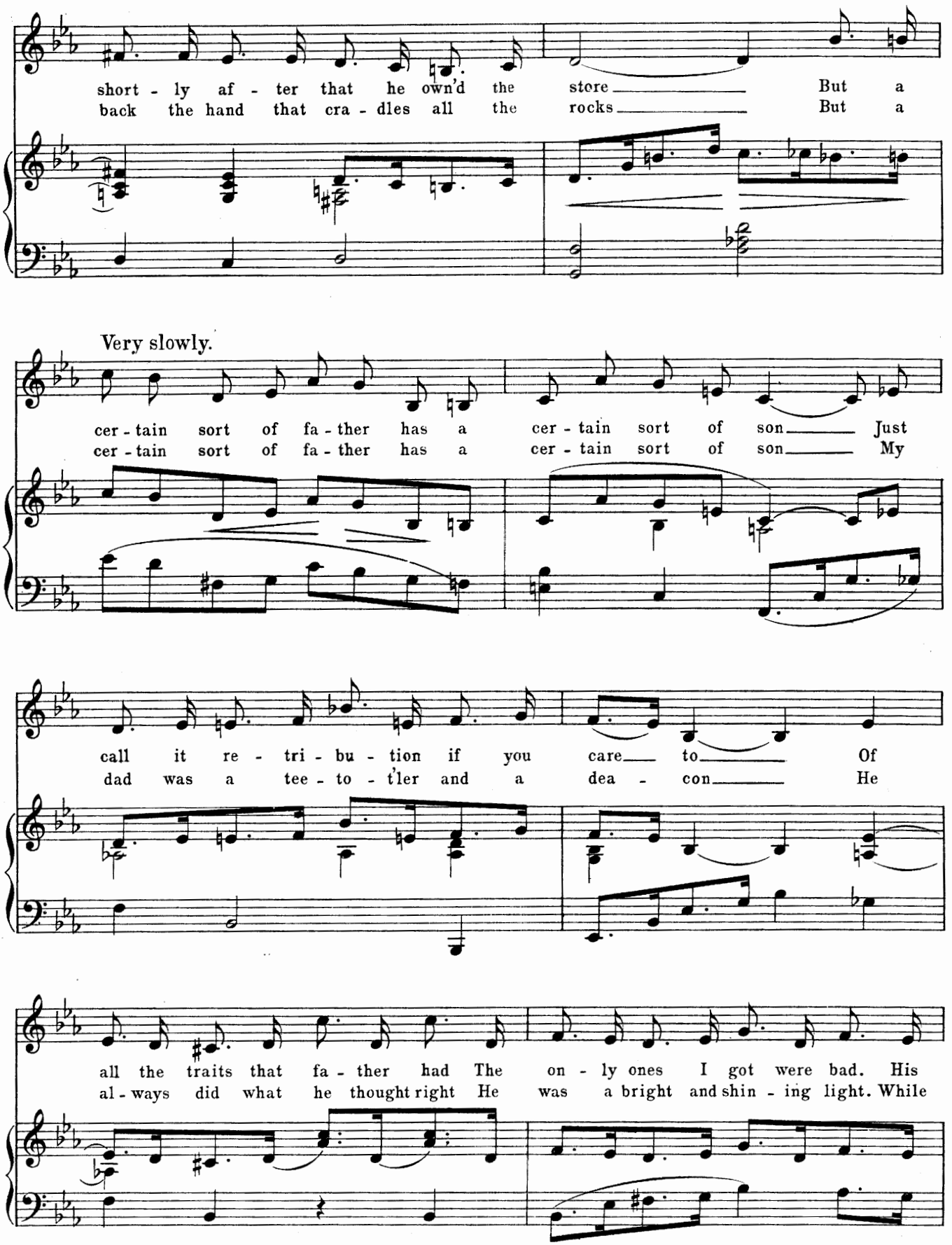
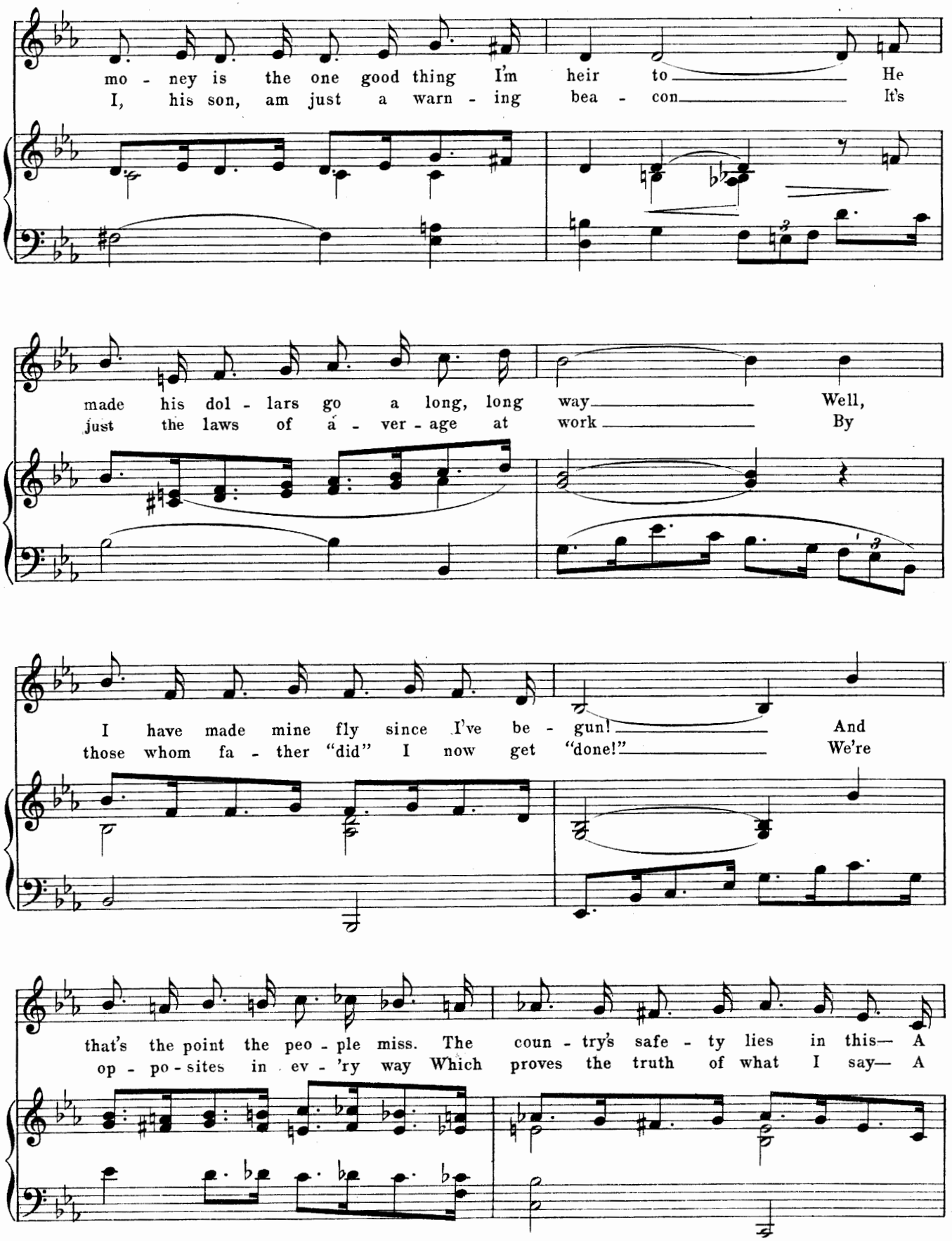
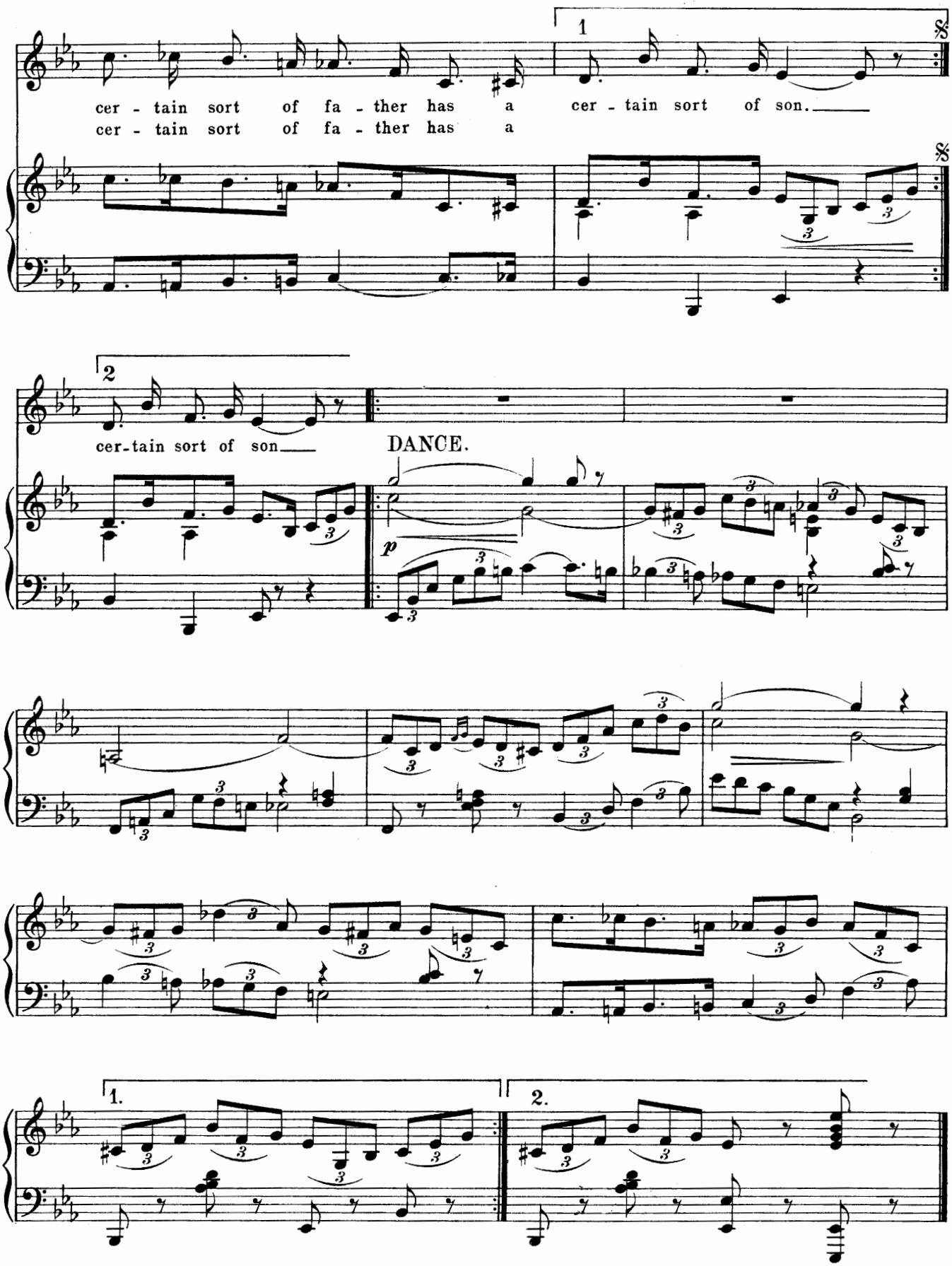

chance have we rich sons to start in right? Then
"Be sure you're a head then you're all right? "The
fa - ther came to town and got a job as of - fice boy But
hand that rocks the cra - dle, rules the world" but fa - ther thought That
p
what's the use of tell - ing a - ny more He
when it came to plac - ing bonds and stocks It
saved his pen - nies year by year, Was made a clerk, be - came cash - ier, And
was a great deal wi - ser play To turn the rule the o - ther way And


short - ly af - ter that he own'd the store But a
back the hand that cra - dles all the rocks But a
Very slowly.
cer - tain sort of fa - ther has a cer - tain sort of son Just
cer - tain sort of fa - ther has a cer - tain sort of son My
call it re - tri - bu - tion if you care to Of
dad was a tee - to - t'ler and a dea - con He
all the traits that fa - ther had The on - ly ones I got were bad. His
al - ways did what he thought right He was a bright and shin - ing light. While


mo - ney is the one good thing I'm heir to He
I, his son, am just a warn - ing bea - con It's
made his dol - lars go a long, long way Well,
just the laws of a - ver - age at work By
I have made mine fly since I've be - gun! And
those whom fa - ther "did" I now get "done!" We're
that's the point the peo - ple miss. The coun - try's safe - ty lies in this— A
op - po - sites in ev - 'ry way Which proves the truth of what I say— A


1
cer - tain sort of fa - ther has a cer - tain sort of son.
cer - tain sort of fa - ther has a
2
cer-tain sort of son
DANCE.
p
1.
2.

No. 16

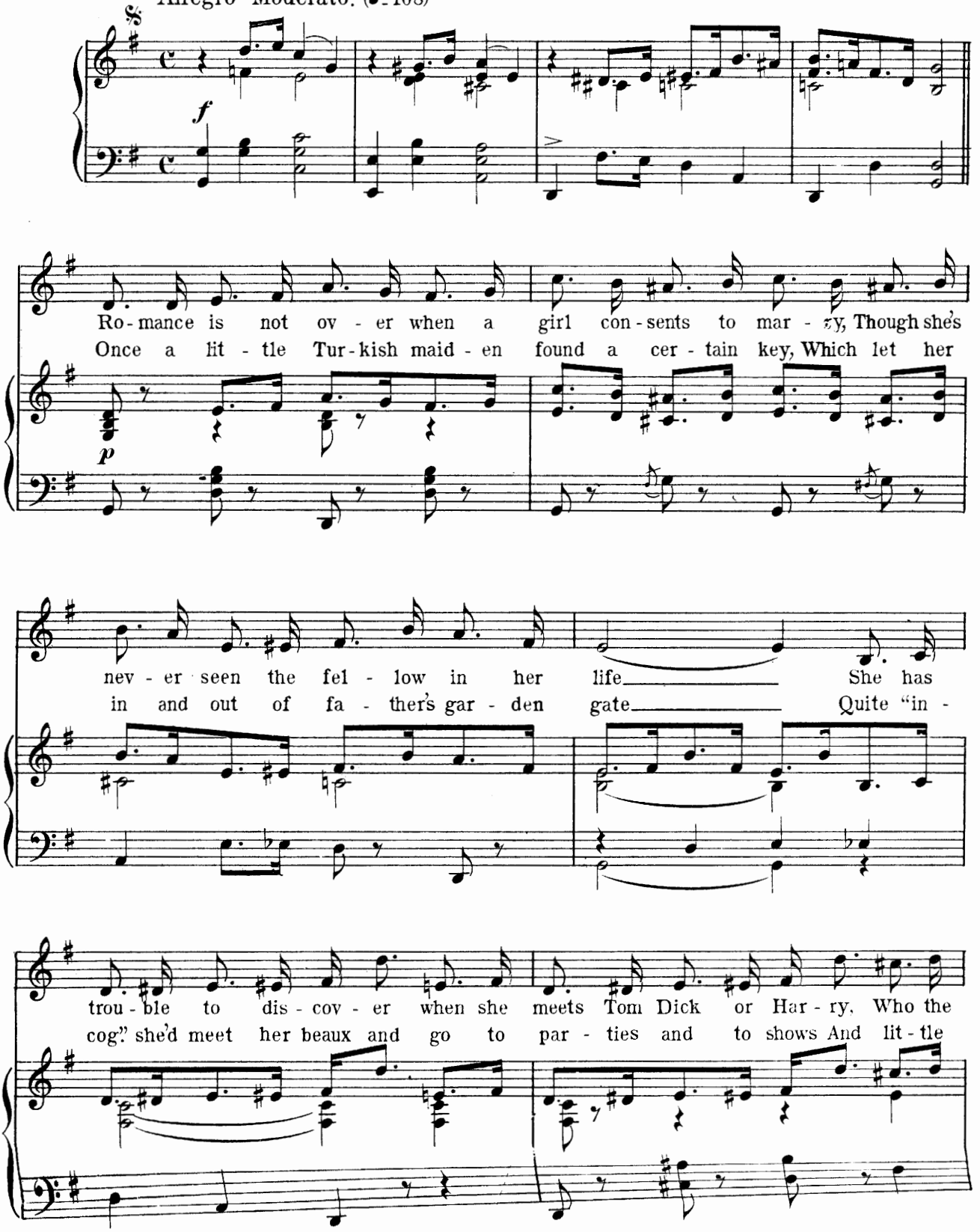
Oh! What A Chance To Take.

SONG.

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.

Allegro Moderato. (♩=108)



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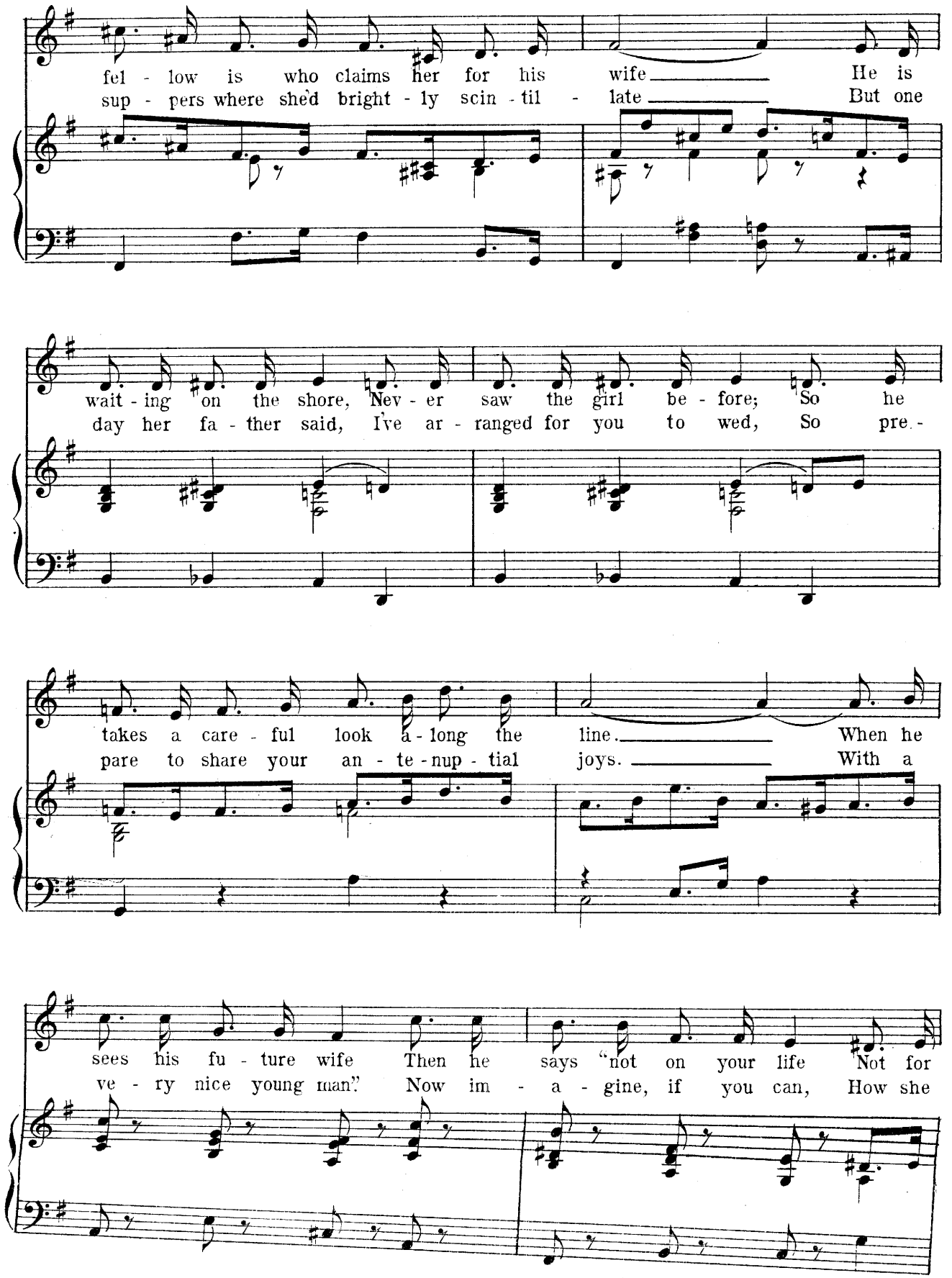
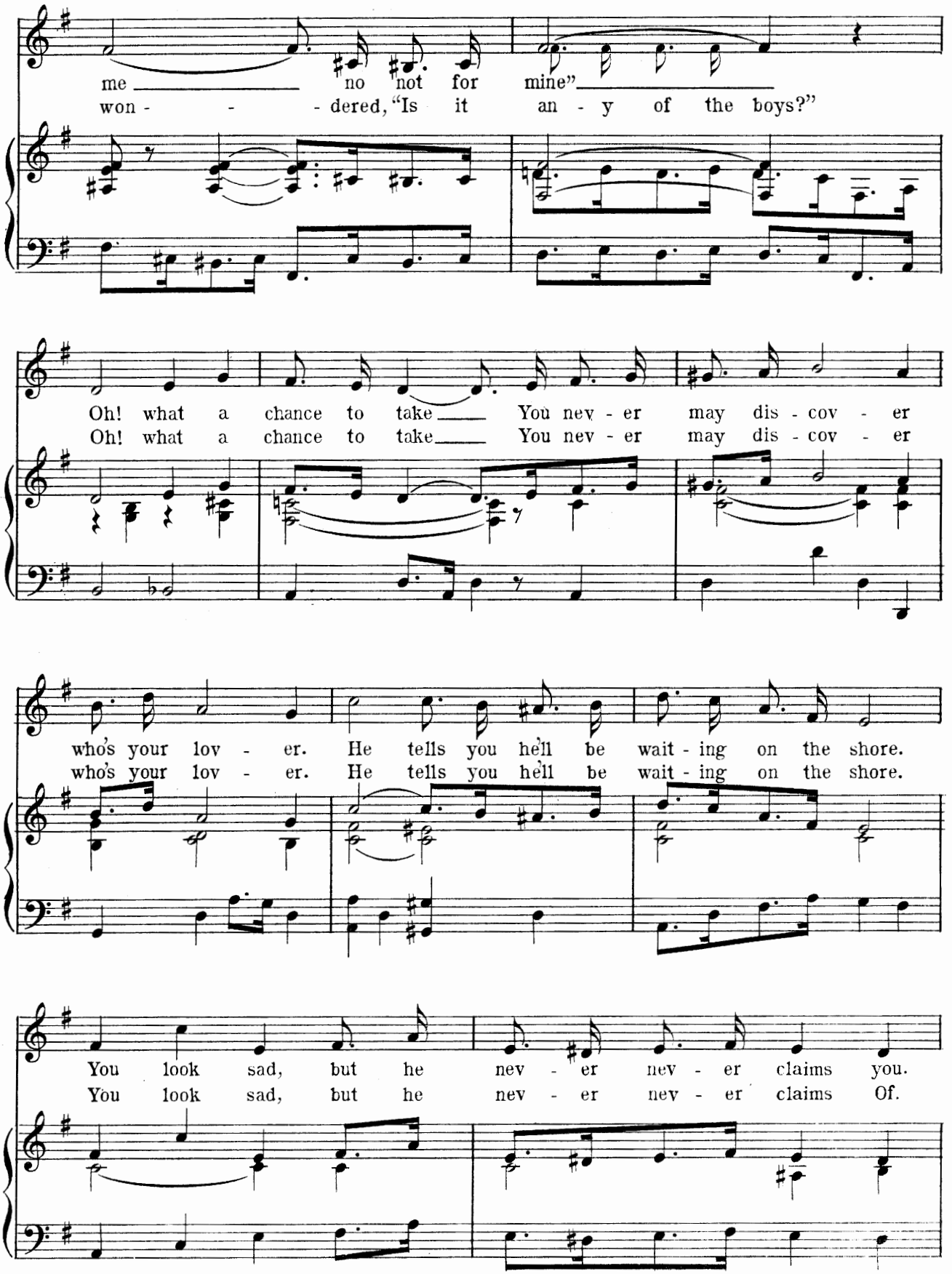
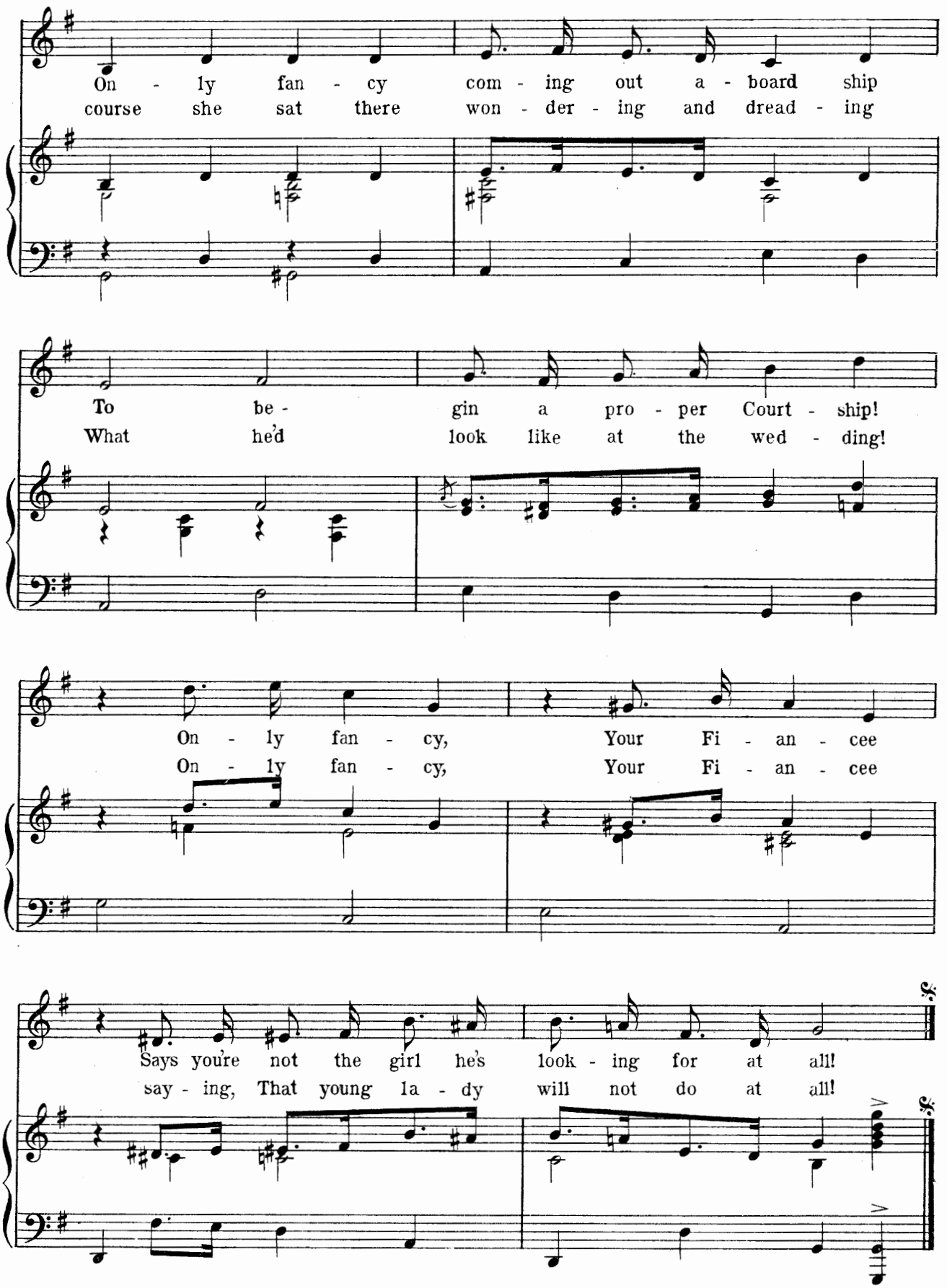

fel - low is who claims her for his wife He is
sup - pers where shed bright - ly scin - til - late But one
wait - ing on the shore, Nev - er saw the girl be - fore; So he
day her fa - ther said, I've ar - ranged for you to wed, So pre -
takes a care - ful look a - long the line. When he
pare to share your an - te - nup - tial joys. With a
sees his fu - ture wife Then he says "not on your life Not for
ve - ry nice young man". Now im - a - gine, if you can, How she


me no not for mine"
won - - - dered, "Is it an - y of the boys?"
Oh! what a chance to take You nev - er may dis - cov - er
Oh! what a chance to take You nev - er may dis - cov - er
who's your lov - er. He tells you he'll be wait - ing on the shore.
who's your lov - er. He tells you he'll be wait - ing on the shore.
You look sad, but he nev - er nev - er claims you.
You look sad, but he nev - er nev - er claims Of.



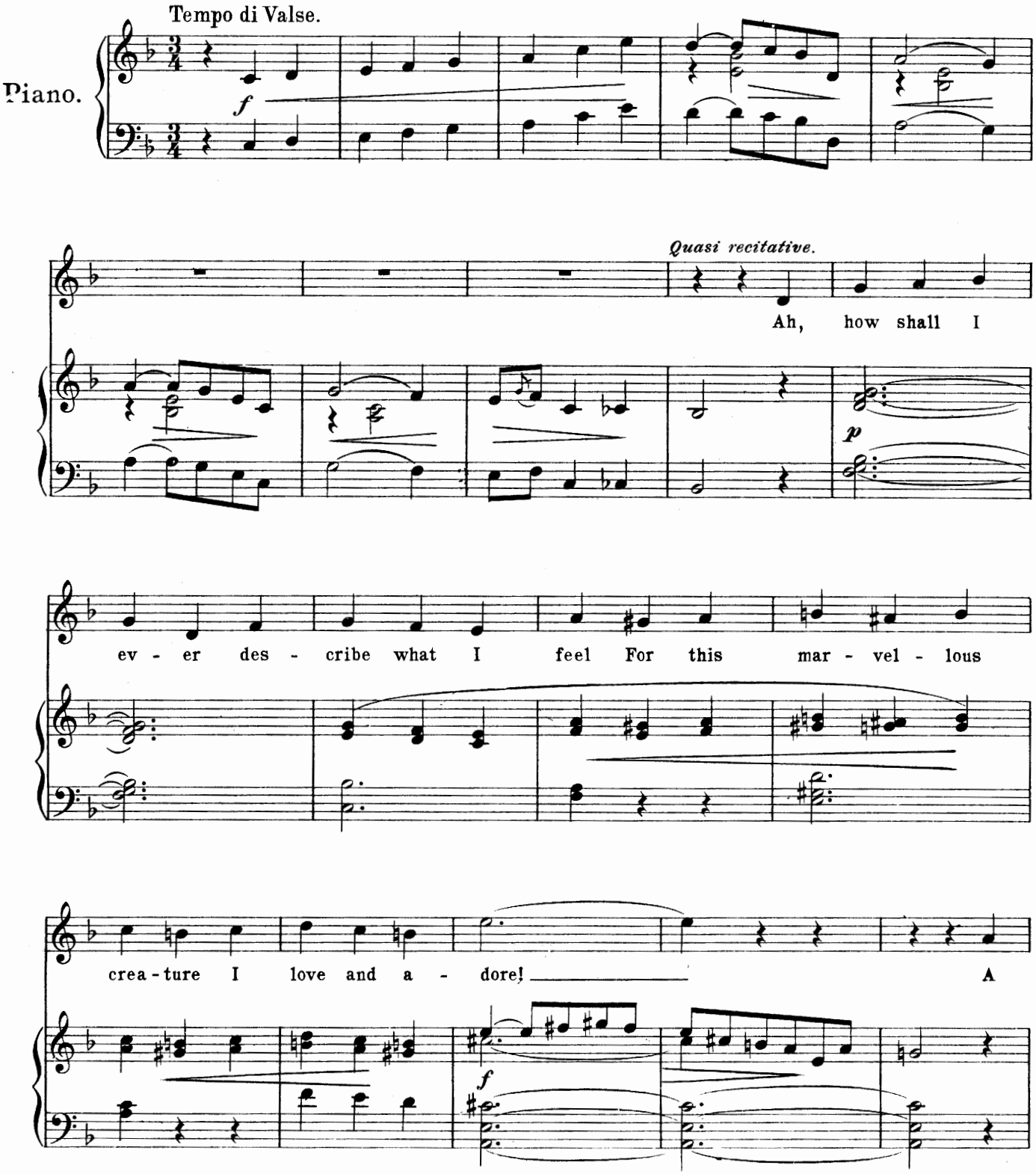
Oh what a chance to take. 4

No 17

"QUEEN OF MY DREAMS."

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.



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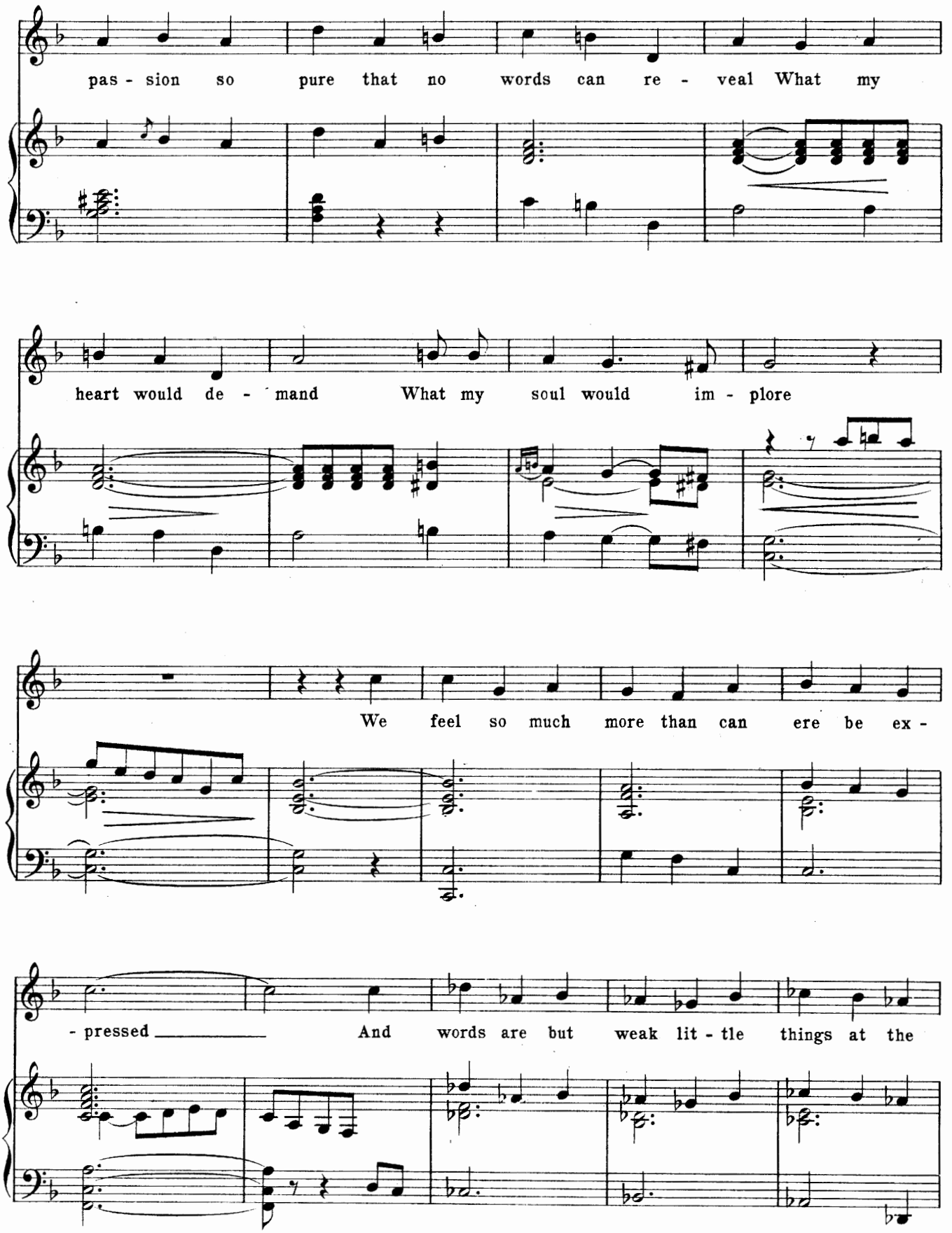
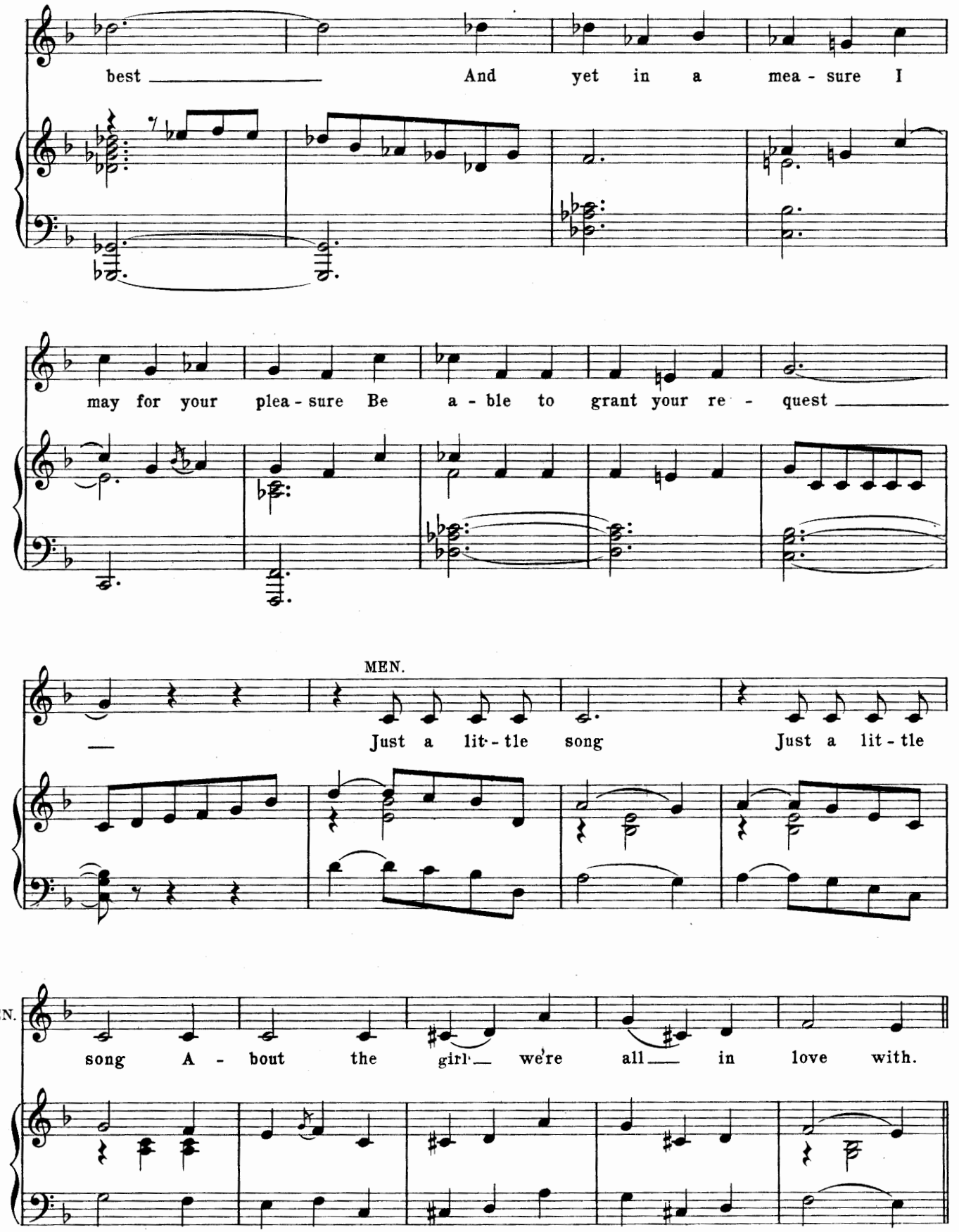
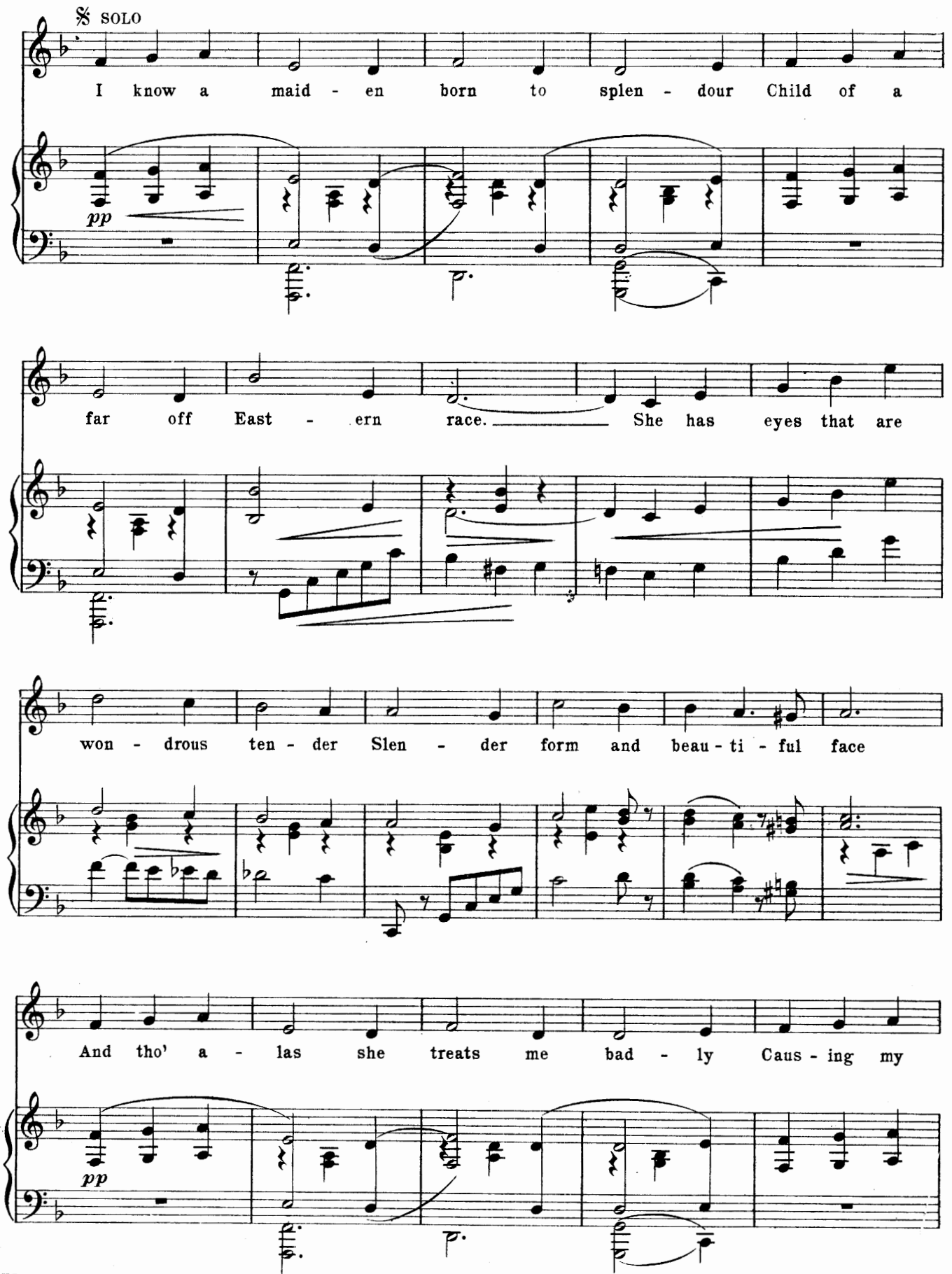
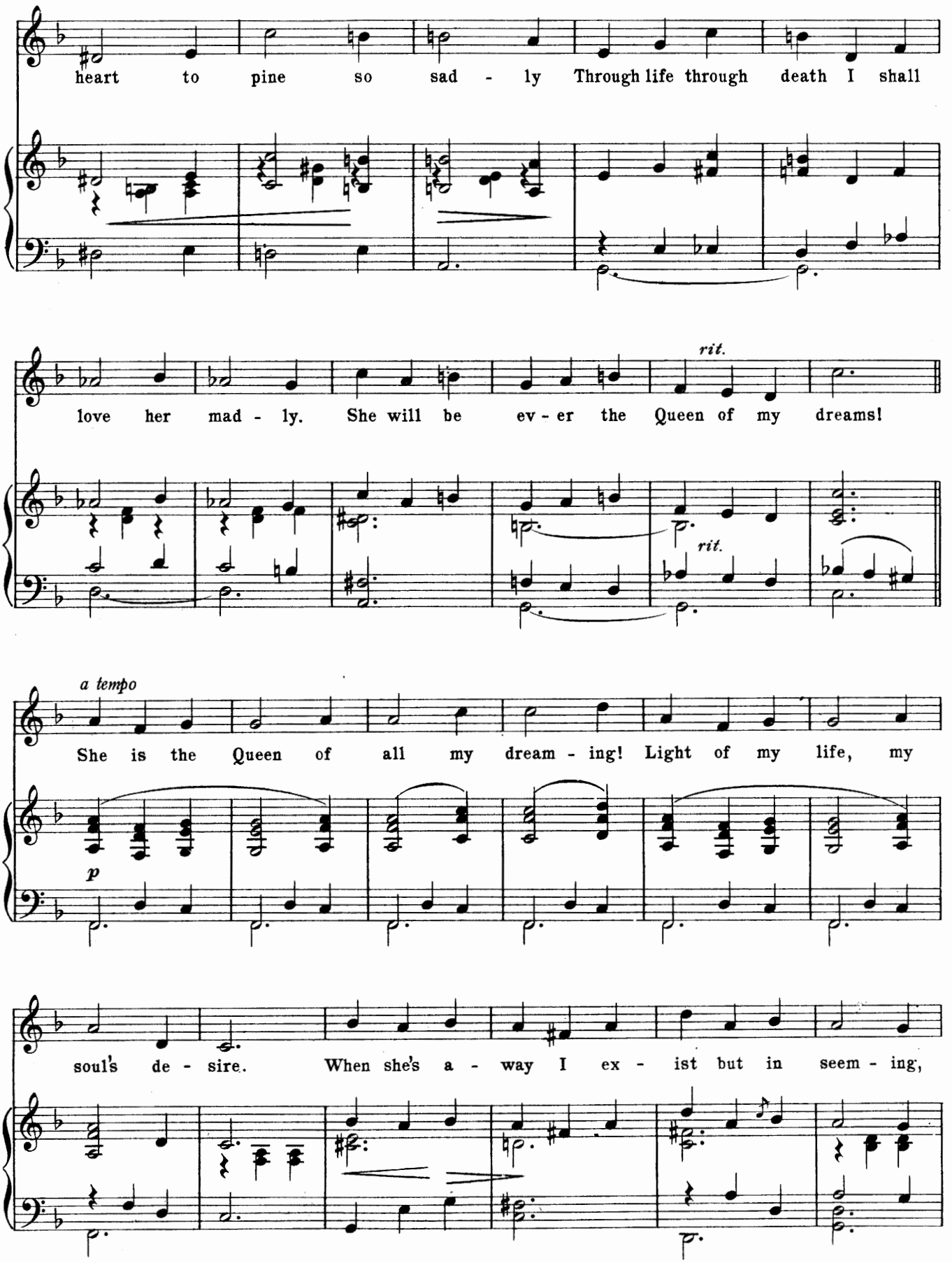
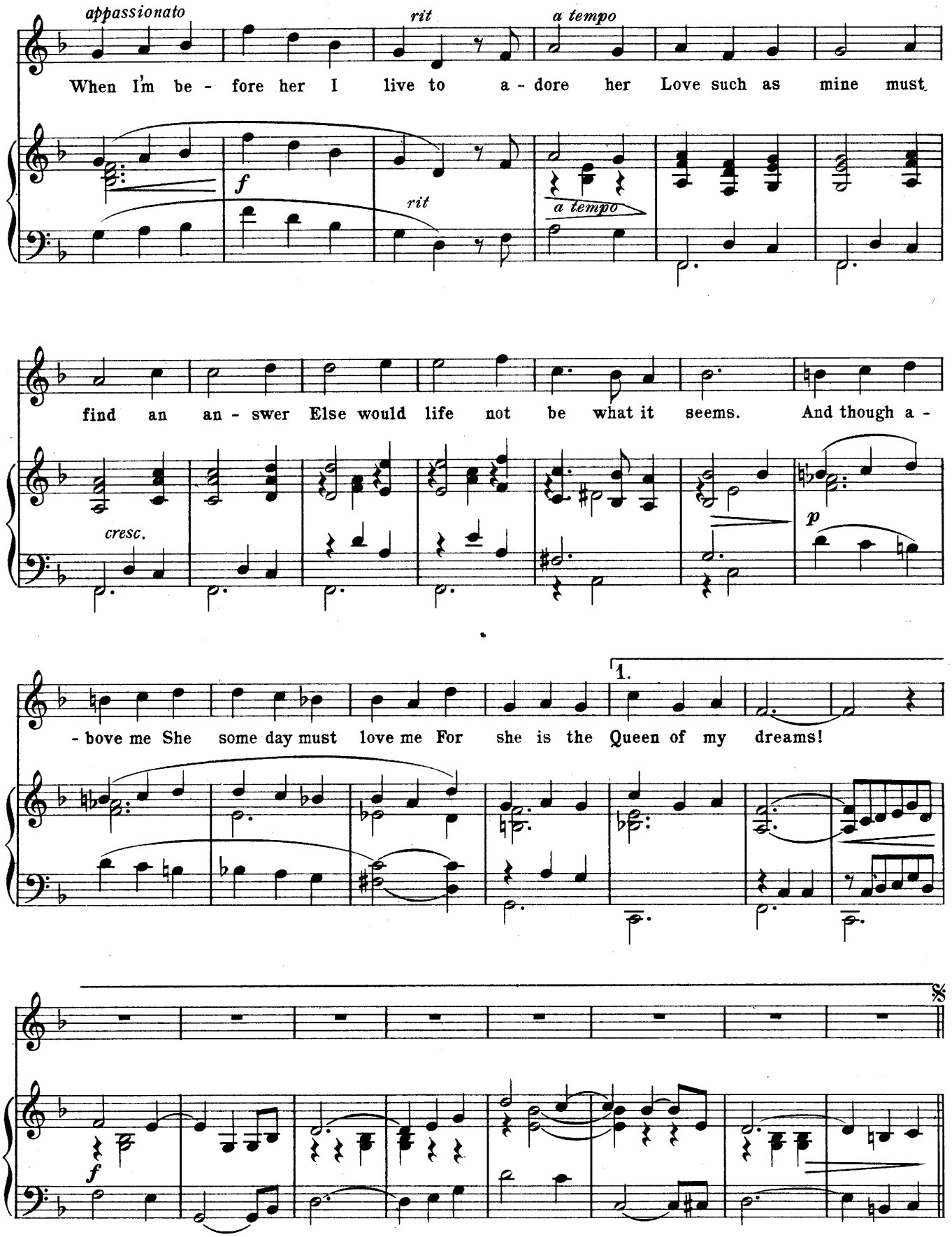
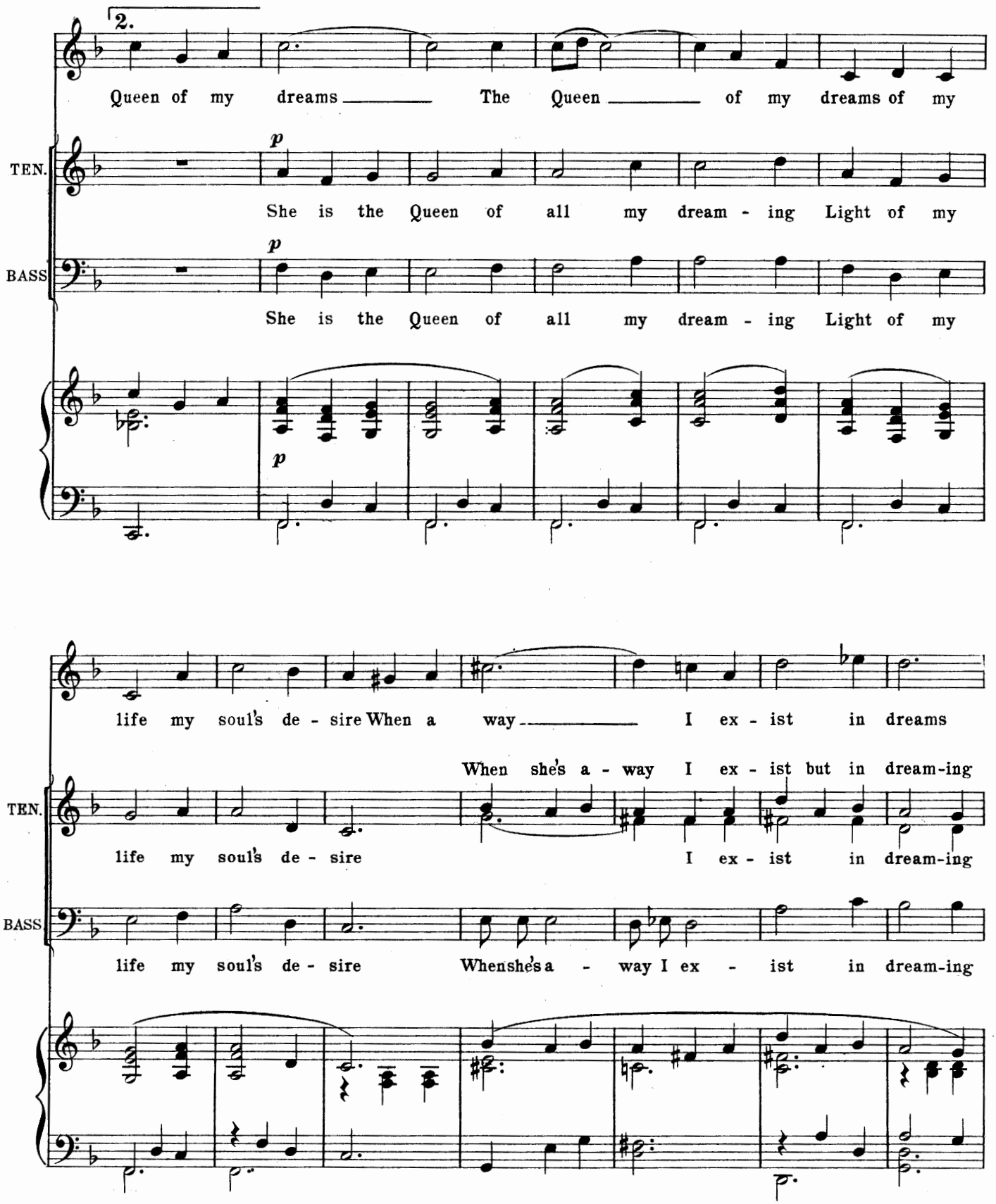

pas - sion so pure that no words can re - veal What my
heart would de - mand What my soul would im - plore
We feel so much more than can ere be ex -
- pressed And words are but weak lit - tle things at the

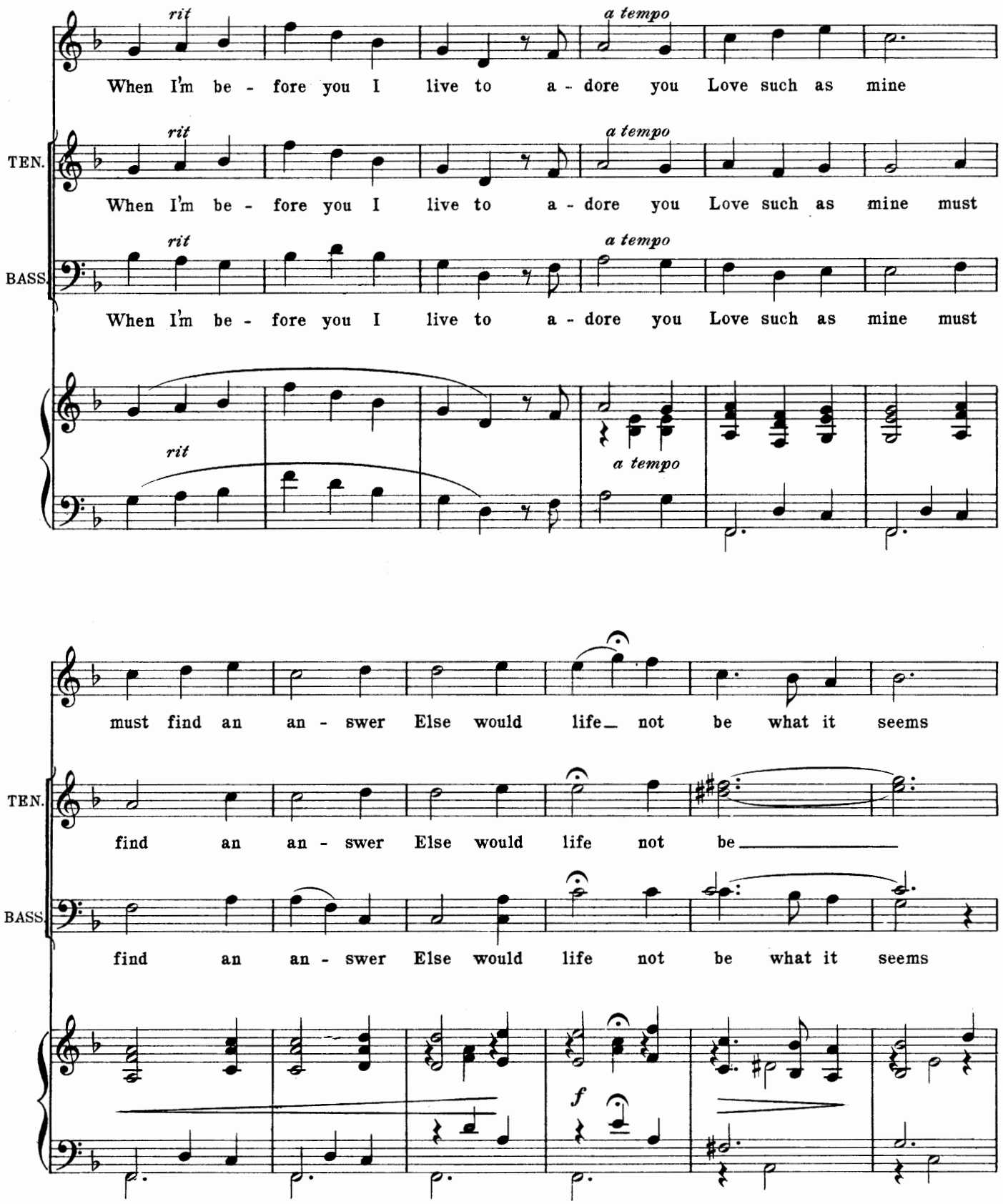

best And yet in a mea - sure I
may for your plea - sure Be a - ble to grant your re - quest
MEN.
Just a lit - tle song Just a lit - tle
MEN.
song A - bout the girl we're all in love with.

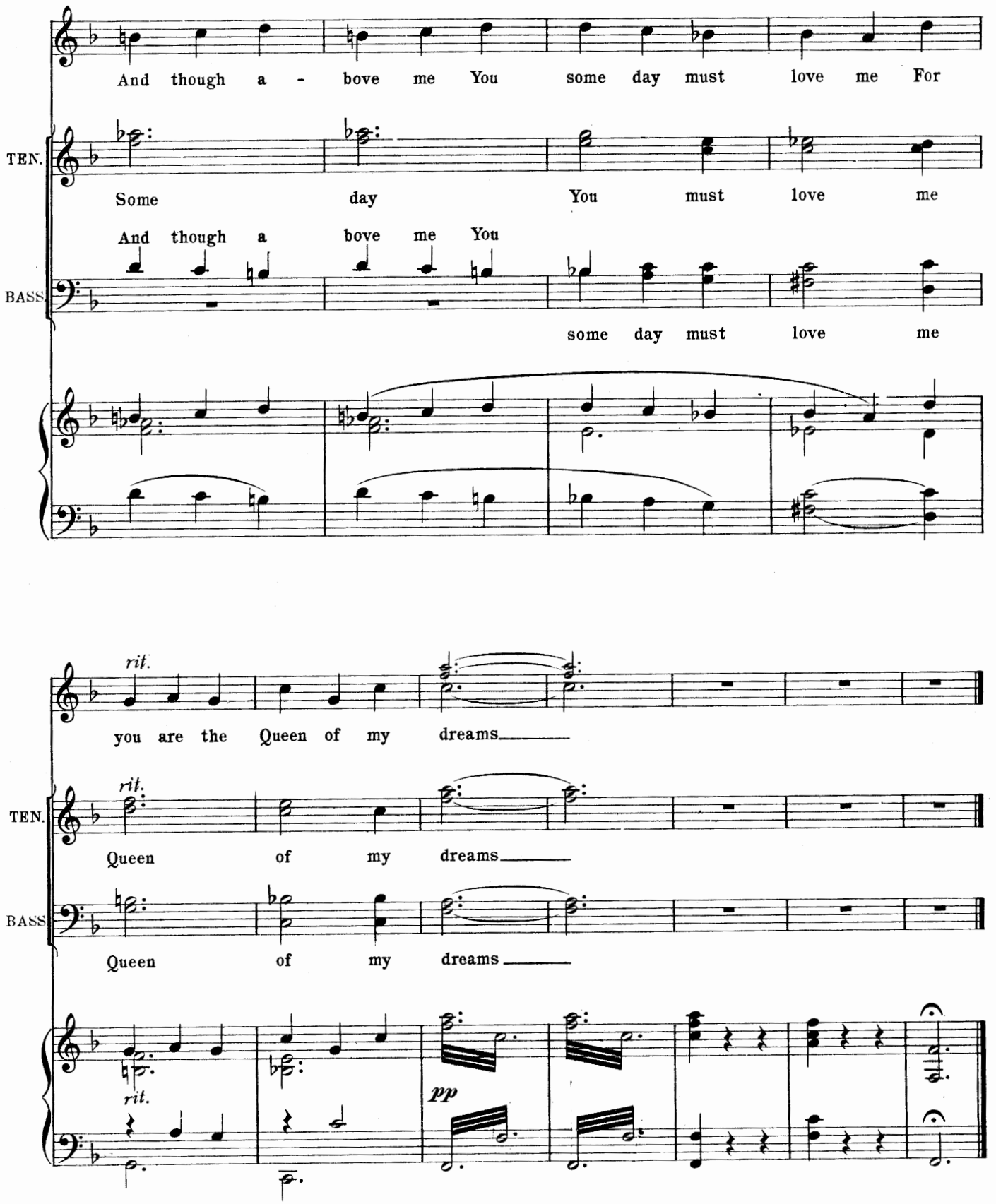

SOLO
I know a maid - en born to splen - dour Child of a
pp
far off East - ern race. She has eyes that are
won - drous ten - der Slen - der form and beau - ti - ful face
And tho' a - las she treats me bad - ly Caus - ing my
pp


heart to pine so sad - ly Through life through death I shall
love her mad - ly. She will be ev - er the Queen of my dreams!
rit.
rit.
a tempo
She is the Queen of all my dream - ing! Light of my life, my
p
soul's de - sire. When she's a - way I ex - ist but in seem - ing,


appassionato
rit
a tempo
When I'm be - fore her I live to a - dore her Love such as mine must
f
rit
a tempo
find an an - swer Else would life not be what it seems. And though a -
cresc.
p
- bove me She some day must love me For she is the Queen of my dreams!
1.
f


2.
Queen of my dreams The Queen of my dreams of my
TEN.
p
She is the Queen of all my dream - ing Light of my
BASS
p
She is the Queen of all my dream - ing Light of my
p
life my soul's de - sire When a way I ex - ist in dreams
When she's a - way I ex - ist but in dream-ing
TEN.
life my soul's de - sire I ex - ist in dream-ing
BASS
life my soul's de - sire Whenshe's a - way I ex - ist in dream-ing


rit
a tempo
When I'm be - fore you I live to a - dore you Love such as mine
TEN.
When I'm be - fore you I live to a - dore you Love such as mine must
BASS.
When I'm be - fore you I live to a - dore you Love such as mine must
must find an an - swer Else would life not be what it seems
find an an - swer Else would life not be
find an an - swer Else would life not be what it seems
f


And though a - bove me You some day must love me For
TEN.
Some day You must love me
And though a bove me You
BASS
some day must love me
rit.
you are the Queen of my dreams
rit.
TEN.
Queen of my dreams
BASS
Queen of my dreams
rit.
pp

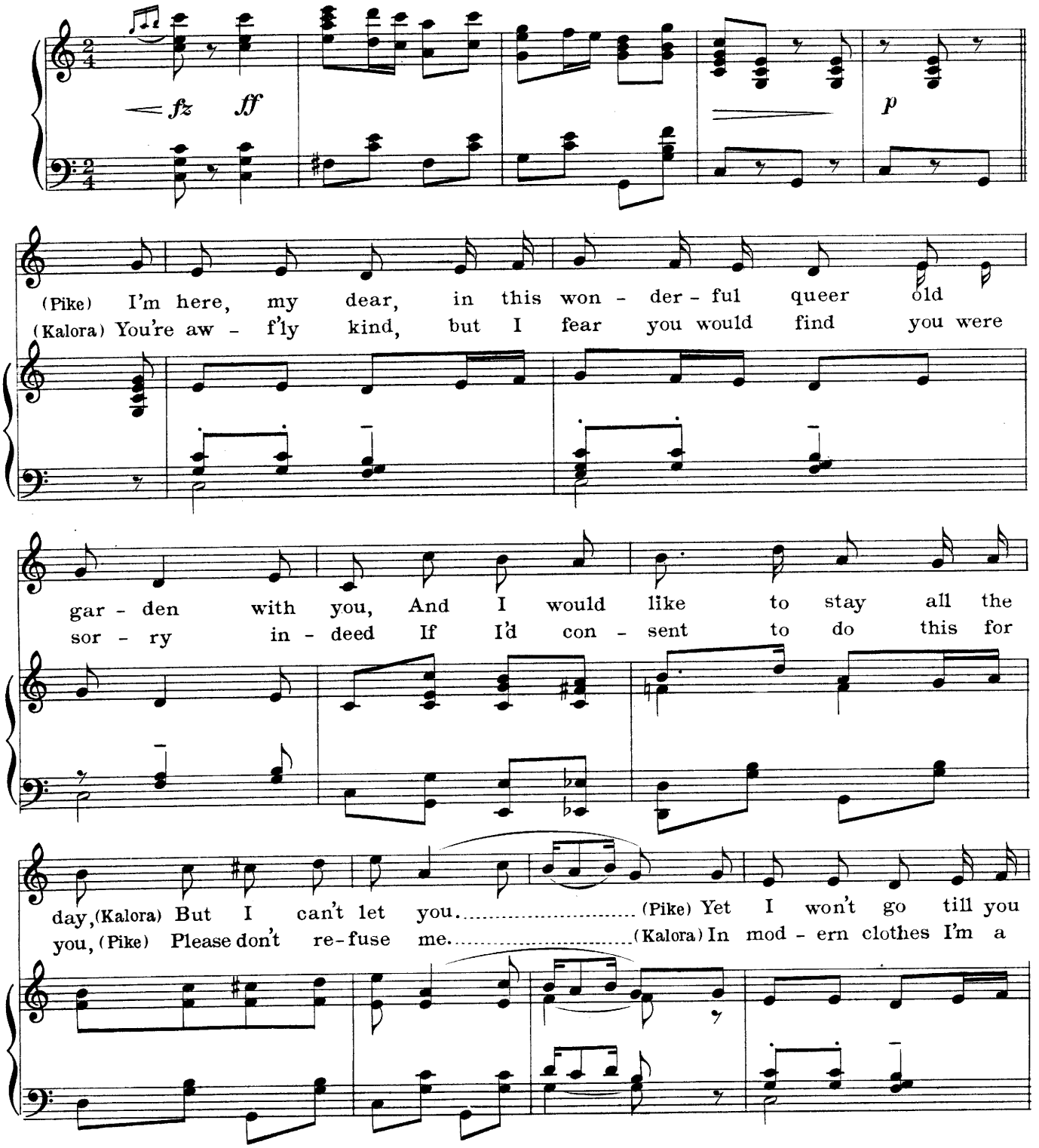
ADDENDA

NEW EDITION

My Yankee Doodle Girl.

Lyric by
HENRY BLOSSOM

Music by
JOHN L. GOLDEN



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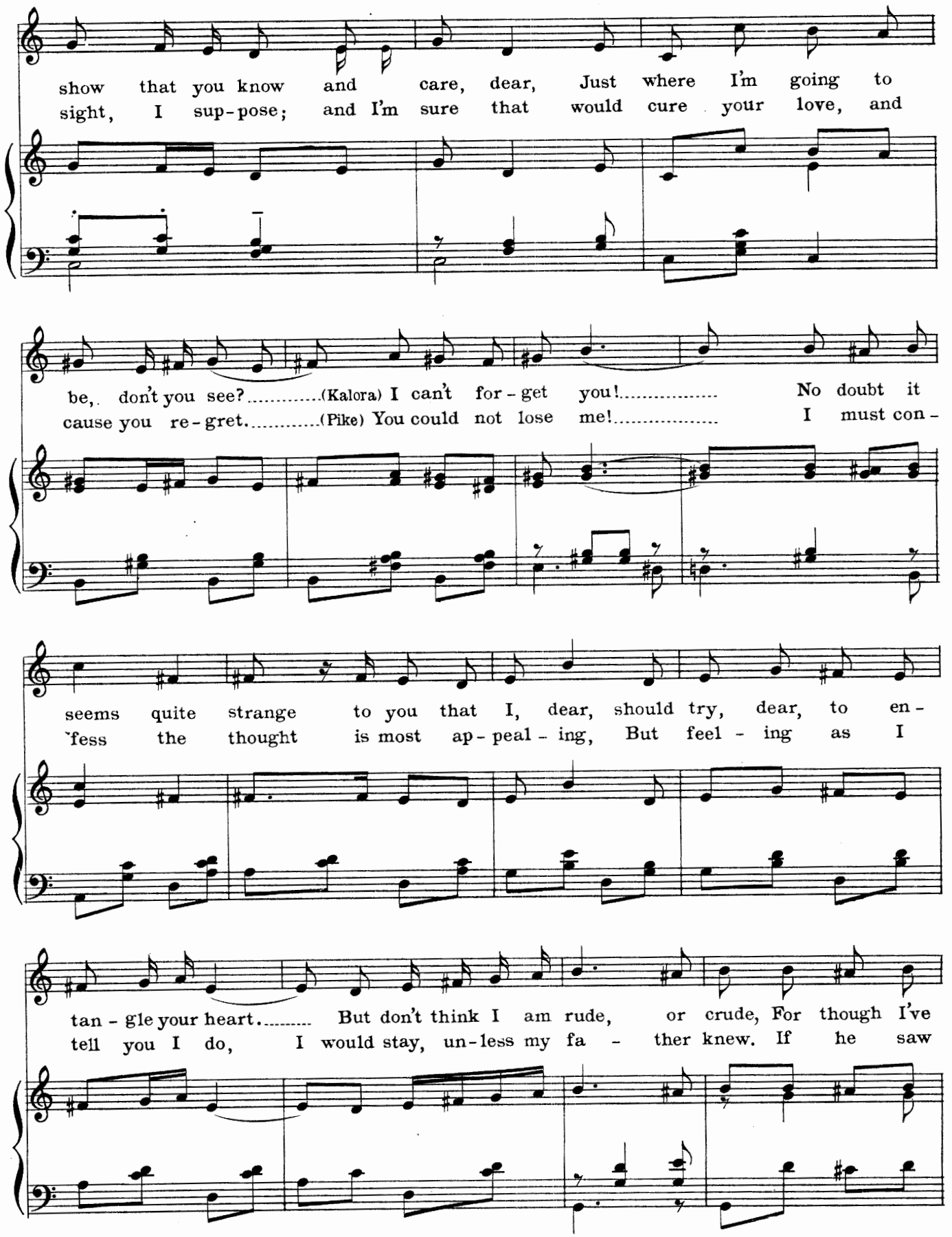
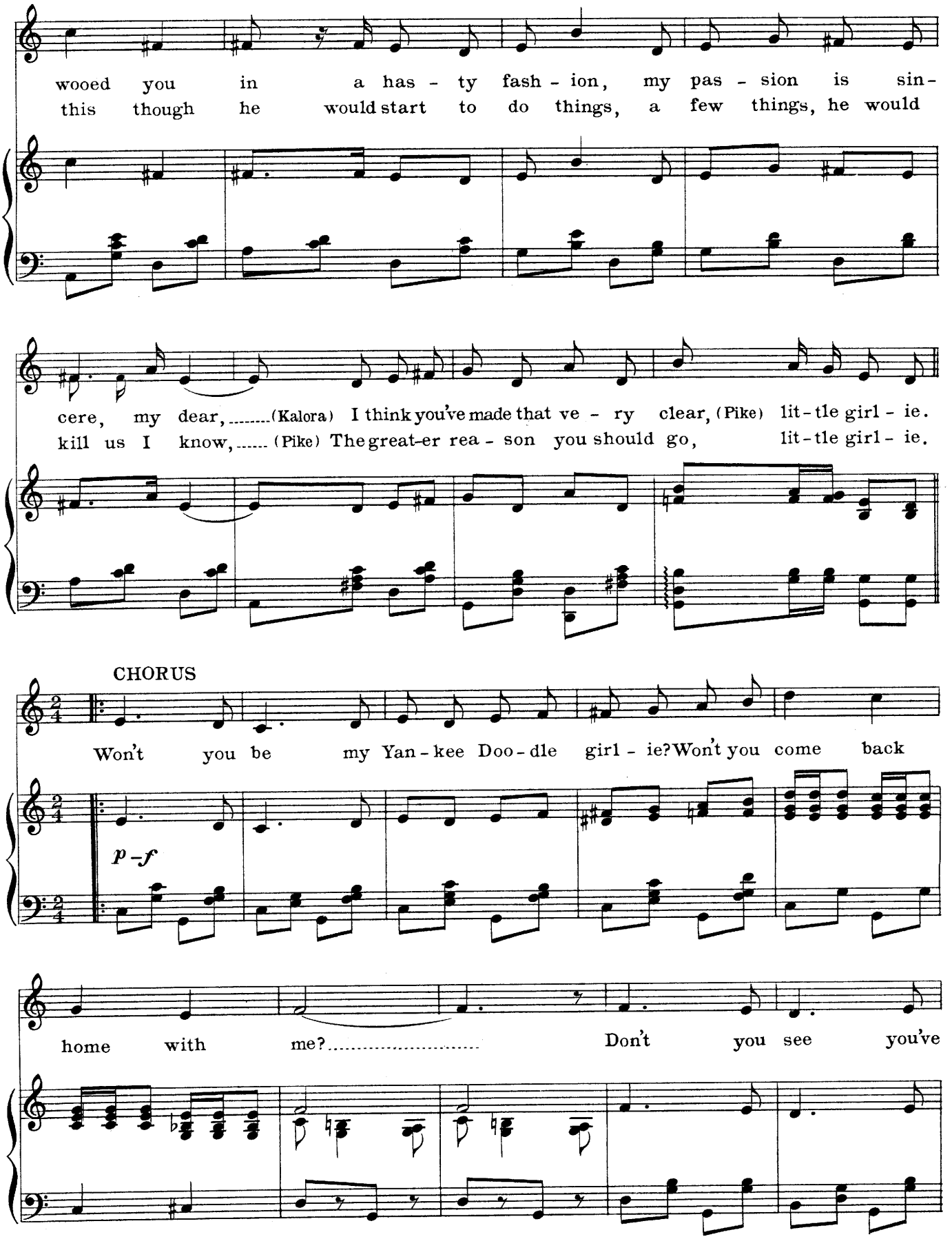
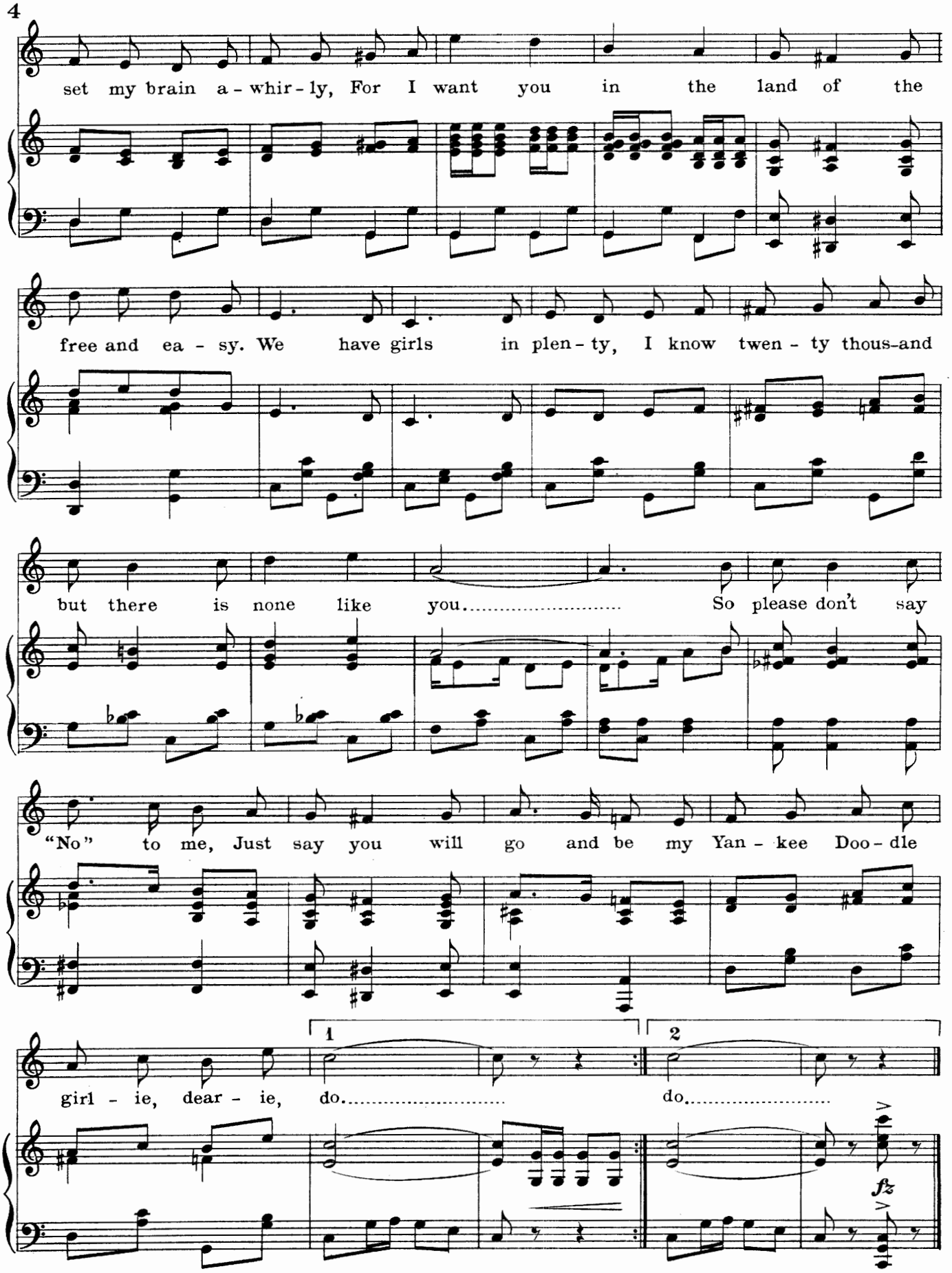

show that you know and care, dear, Just where I'm going to
sight, I sup-pose; and I'm sure that would cure your love, and
be, don't you see?.....(Kalora) I can't for-get you!..... No doubt it
cause you re-gret.....(Pike) You could not lose me!..... I must con-
seems quite strange to you that I, dear, should try, dear, to en-
'fess the thought is most ap-peal-ing, But feel-ing as I
tan-gle your heart..... But don't think I am rude, or crude, For though I've
tell you I do, I would stay, un-less my fa-ther knew. If he saw


wooed you in a has - ty fash - ion, my pas - sion is sin-
this though he would start to do things, a few things, he would
cere, my dear, ...(Kalora) I think you've made that ve - ry clear, (Pike) lit-tle girl - ie.
kill us I know, ... (Pike) The great-er rea - son you should go, lit-tle girl - ie.
CHORUS
Won't you be my Yan-kee Doo-dle girl - ie? Won't you come back
p - f
home with me? ..... Don't you see you've


set my brain a - whir - ly, For I want you in the land of the
free and ea - sy. We have girls in plen - ty, I know twen - ty thous-and
but there is none like you..... So please don't say
"No" to me, Just say you will go and be my Yan - kee Doo - dle
girl - ie, dear - ie, do..... do.....
1
2
fz