

CHARLES DILLINGHAM - Presents

Elsie Janis

in

THE SLIM PRINCESS

A
Comic Opera
in
Three Acts.

Book and Lyrics by

Henry Blossom

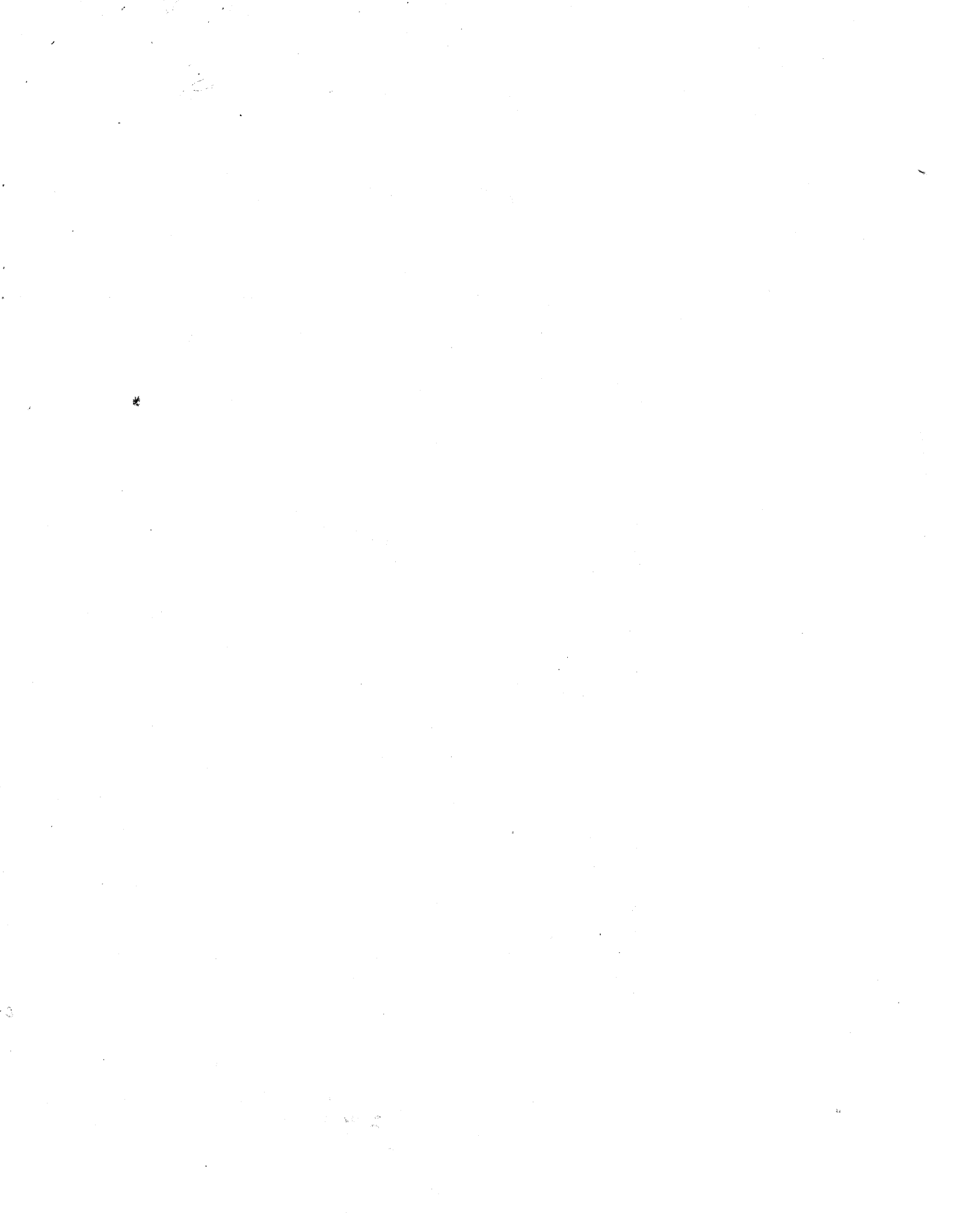
Music by

Leslie
Stuart

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



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



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A New 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.

Vocal Score \$ 2.00


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THE SLIM PRINCESS

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3
THE SLIM PRINCESS.

Act I.



No 1

OPENING SONG and CHORUS.

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.

Moderato. $\text{♩} = 80.$

Piano. *p*



The musical score is written for piano and consists of four systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 80 beats per minute. The score begins with a piano (*p*) dynamic. It features several triplet markings (indicated by a '3' over a group of notes) and various slurs. The first system includes a triplet in the treble staff and a slur in the bass staff. The second system has triplets in both staves. The third system also features triplets and slurs. The fourth system concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines. A large slur covers the first two measures of the treble staff, and another slur covers the last two measures. The bass staff has a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. It features similar complex textures and melodic lines as the first system, with large slurs in both the treble and bass staves.

Third system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment. The word "cresc." is written in the middle of the system, with a line pointing to a specific measure in the bass staff.

Fourth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment. A line points from the treble staff to a specific measure in the bass staff.

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by a quarter note A4, and then a triplet of eighth notes (B4, C5, D5) beamed together. The bass staff contains a series of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4.

The second system continues the piece. The treble staff has a half note G4, followed by a quarter note A4, and then a triplet of eighth notes (B4, C5, D5). The bass staff continues with quarter notes: G3, A3, B3, C4, D4, E4, F4, G4.

The third system features more complex rhythmic patterns. The treble staff includes a half note G4, followed by a quarter note A4, and then a triplet of eighth notes (B4, C5, D5). The bass staff continues with quarter notes: G3, A3, B3, C4, D4, E4, F4, G4.

The fourth system includes a vocal line in the upper treble staff and piano accompaniment in the lower staves. The vocal line has a half rest followed by a quarter note G4. The piano accompaniment features a 3-measure triplet in the treble staff and a 'rit.' (ritardando) marking in the bass staff. The system concludes with a double bar line.

JENEKA.

The

♩ = 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

JEN. sun - beams are kiss - ing the wave - lets of the sea, The

JEN. birds fill their throats, sing-ing their love. But

JEN. *appassionato*
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

love shall set me free. *a tempo*

CHORUS. SOP. & CONTRA.

So *a tempo*

SOP. come ————— wher - ev - er you may be, ————— By day, by night I'm

CON. come to me, so come to me, to me wher - ev - er you may

mf

SOP. dream - ing, I'm dream-ing of thee, ————— Nor time, nor change my

CON. be ————— I dream of thee, of thee Nor time, nor change may

SOP. Come ————— my love to me, ————— my love to

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

The piano accompaniment consists of a right-hand melody with chords and a left-hand bass line with a steady eighth-note accompaniment.

night my love I dream of — thee _____ By

SOP. - res'd by morn - ing air, by morn - ing air _____ Nor time, nor change may

CON. fro, _____ ca - res'd by morn - ing air _____ Nor time, nor change may

The piano accompaniment continues with a similar texture, featuring a right-hand melody with chords and a left-hand bass line.

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.

First system of musical notation. The treble clef staff contains a melodic line with a piano (*p*) dynamic marking. It features a triplet of eighth notes and a long slur covering several measures. The bass clef staff provides a steady accompaniment of quarter notes.

Second system of musical notation. The treble clef staff continues the melodic line with another triplet of eighth notes. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff features a piano (*p*) dynamic marking and a triplet of eighth notes. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a triplet of eighth notes. The bass clef staff includes a *rit.* (ritardando) marking. The system concludes with a double bar line.

No 2

SOLDIER'S SONG.

"WHEN THE GUARDS GO PASSING BY!"

Words by
HENRY BLOSSOM.Music by
LESLIE STUART.

Allegro. $\text{♩} = 132$. (PATROL)

Piano. *ppp*

The musical score is written for piano in 2/4 time, marked 'Allegro' with a tempo of 132 beats per minute. It is labeled 'Piano' and 'ppp' (pianissimo). The score consists of five systems of music, each with a treble and bass clef staff. The key signature is one flat (B-flat major or D minor). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, often with slurs and ties. The piece is identified as '(PATROL)'.

First system of musical notation. The treble clef staff contains a vocal line with lyrics "ces", "cen", and "do" under the notes. The bass clef staff contains a piano accompaniment. The key signature has one flat (B-flat).

Second system of musical notation. The treble clef staff continues the vocal line. The bass clef staff continues the piano accompaniment. A dynamic marking *f* (forte) is present in the second measure of the bass staff.

Third system of musical notation. The treble clef staff features a complex piano accompaniment with many chords and some sixteenth-note patterns. The bass clef staff continues the piano accompaniment.

Fourth system of musical notation. The treble clef staff continues the complex piano accompaniment. The bass clef staff continues the piano accompaniment.

Fifth system of musical notation. The treble clef staff continues the complex piano accompaniment. The bass clef staff continues the piano accompaniment.

CAPTAIN.

When the Guards _____ go march - ing by _____ It's

(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,

— 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

The first system of the musical score features a vocal line at the top with lyrics: "- ev - er he may go The sol-dier we know Gets a glance of the down - cast". Below this are four vocal staves labeled AL. I., AL. II., TEN., and BASS., each with the lyrics: "mil - i - ta - ry man has found a plan By which he can stay at". At the bottom of the system is a piano accompaniment consisting of two staves (treble and bass clef).

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

The second system of the musical score features a vocal line at the top with lyrics: "eye Lit - tle Cu - pid and his bow Is the dead - liest foe As the". Below this are four vocal staves labeled AL. I., AL. II., TEN., and BASS., each with the lyrics: "home Get mar - ried he can fight both day and night And he". At the bottom of the system is a piano accompaniment consisting of two staves (treble and bass clef).

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.

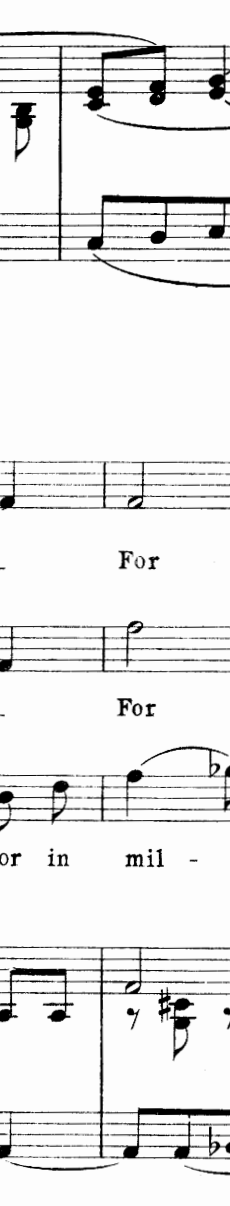
L'istesso tempo.

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.

Allegro. ♩ = 116

1.

Piano. *f*

2.

I've heard by chance That in Pa - ris, France, Where wo - men go For
A fash - ions change it is ve - ry strange To see the girls All

all the fash - ions It's quite the right and pro - per thing To ac -
change their fig - ures; From tall to short, from thin to stout, And they

-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 its 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 ça* ——— 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

Some way I like 'em plump. plump.

DANCE

31

ff

The first system of music consists of four measures. The treble clef part begins with a repeat sign and a dynamic marking of *ff*. The melody features eighth and sixteenth notes. The bass clef part provides a steady accompaniment with quarter and eighth notes.

The second system continues the piece with four measures. The treble clef part features a melodic line with slurs and a triplet of eighth notes in the final measure. The bass clef part continues with a rhythmic accompaniment.

The third system contains four measures. The treble clef part shows a continuation of the melodic theme with some rests. The bass clef part maintains the accompaniment.

The fourth system concludes the piece with four measures. It includes first and second endings, marked with '1' and '2' above the treble clef staff. The first ending leads back to an earlier section, while the second ending provides a final resolution.

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The first measure is marked with a piano (*p*) dynamic. The melody in the treble clef consists of quarter notes and eighth notes, while the bass clef provides a steady accompaniment of quarter notes. The system concludes with a double bar line.

Second system of musical notation, measures 5-8. The treble clef features a melodic line with some grace notes and a fermata over the final note of the second measure. The bass clef continues with a rhythmic accompaniment. The system ends with a double bar line.

Third system of musical notation, measures 9-12. The treble clef has a more active melodic line with eighth notes and some grace notes. The bass clef accompaniment remains consistent. The system concludes with a double bar line.

Fourth system of musical notation, measures 13-16. The treble clef features a melodic line with grace notes and a fermata over the final note of the second measure. The bass clef accompaniment continues. The system concludes with a double bar line.

SONG.

Nº 4

LOVE'S LESSON.

Words by
HENRY BLOSSOM.

(Quartet & Chorus)

Music by
LESLIE STUART.

Moderato ♩ = 92

Piano. *f*

The first system of the piano accompaniment for 'Love's Lesson'. It is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The dynamics are marked 'Piano' and 'f' (forte). The music features a flowing melody in the right hand and a rhythmic accompaniment in the left hand, with various chords and melodic lines.

The second system of the piano accompaniment. It continues the melodic and rhythmic themes established in the first system, with a focus on chordal textures and melodic movement in both hands.

The third system of the piano accompaniment. It includes a triplet of eighth notes in the right hand, marked with a '3' above the notes. The dynamics remain 'Piano' and 'f'.

The fourth system of the piano accompaniment, concluding the piece. It features a final melodic flourish in the right hand and a steady accompaniment in the left hand.

♩

(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

(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!

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,

Tim - id men, and bold men, No one knows where they'll be - gin, But you

may be sure where they will finish. Hot schemes, cold schemes,

New and very 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.

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 has one sharp (F#). The system contains four measures of music with various rhythmic patterns and articulations.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the one-sharp key signature. The music includes complex rhythmic figures and dynamic markings.

Third system of musical notation, showing further development of the musical themes. The grand staff continues with intricate melodic and harmonic lines in both hands.

Fourth system of musical notation, featuring a triplet of eighth notes in the treble clef staff in the second measure. The notation includes various rests and articulation marks.

Fifth system of musical notation, continuing the melodic and harmonic progression. The system concludes with a double bar line and repeat signs.

Sixth system of musical notation, which includes first and second endings. The first ending is marked with a '1.' and the second with a '2.'. The system ends with a final double bar line.

No 5

CONSUL'S SONG.

"A LITTLE POT OF TEA"

Words by
HENRY BLOSSOM.Music by
LESLIE STUART.

Tempo di Marcia. ♩ = 120.

Piano. *f*

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Tempo di Marcia' with a quarter note equal to 120 beats per minute. The first system begins with a forte (*f*) dynamic. The music is characterized by a steady, march-like accompaniment. It features various rhythmic patterns, including triplets and sixteenth notes. The score concludes with a double bar line and repeat dots.

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

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 our home! But cer - tain things an Eng - lish - man in -
with our fist, And that's our re - pu - ta - tion as a

- 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

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.

Moderato. ♩ = 66.

Piano. *p*

The musical score is written for piano in G major and 9/8 time. It consists of five systems of two staves each (treble and bass clef). The tempo is marked 'Moderato' with a quarter note equal to 66 beats per minute. The score begins with a piano (*p*) dynamic. The first system includes a treble staff with a melodic line and a bass staff with a supporting accompaniment. The second system continues the melodic development in the treble and the accompaniment in the bass. The third system features a more active treble line with triplets and a steady bass accompaniment. The fourth system shows a dense texture with chords in the treble and a moving bass line. The fifth system concludes the piece with sustained chords in the treble and a final melodic phrase in the bass.

First system of musical notation. The treble clef staff contains a sequence of chords and single notes, with a slur over the first two measures. The bass clef staff features a melodic line with a slur and a fermata over the first two measures.

Second system of musical notation. The treble clef staff continues with chords and notes, including a flat sign. The bass clef staff has a melodic line with a slur and a fermata over the first two measures.

Third system of musical notation. The treble clef staff features a series of chords with a dynamic marking of *f*. The bass clef staff has a melodic line with a slur and a fermata over the first two measures.

Fourth system of musical notation. The treble clef staff contains chords and notes. The bass clef staff has a melodic line with a slur and a fermata over the first two measures.

Fifth system of musical notation. The treble clef staff features chords and notes. The bass clef staff has a melodic line with a slur and a fermata over the first two measures.

Entrance of Kalora.
SOPRANO.

SOP. Here she comes — the prin - cess — At last, at last — We

CON. Here she comes — the prin - cess — At last, at last — We

SOP. now shall see the form — and the beau - ti - ful face — what a con - tour of

CON. now shall see the form — and the beau - ti - ful face — what a con - tour of

(With male Altos.)

SOP. grace — has she — The prin - cess wel - come the

CON. grace — has she — The prin - cess wel - come the

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

PASS.
 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

TEN.
to de-ceive. —

BASS.
to de-ceive. —

rit. *Entrance of Kalora.*

Allegro. ♩ = 138.

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

TEN.
BASS.

ALL

court _____ to you _____

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 regal 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 -

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!

SOP. not be fooled _____ by such de - cep - tion A

CON. not be fooled _____ by such de - cep - tion A

TEN. not be fooled _____ nol nol It's a

BASS. _____ It's a

SOP. farce, _____ A stu - pid farcel _____ A poor at -

CON. farce, _____ A stu - pid farcel _____ A poor at -

TEN. farce, _____ A stu - pid farcel _____ A

BASS. farce, _____ A stu - pid farcel Just a

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

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


CON.
 scan - - - dal will prove.


TEN.
 scan - - - dal this will prove.

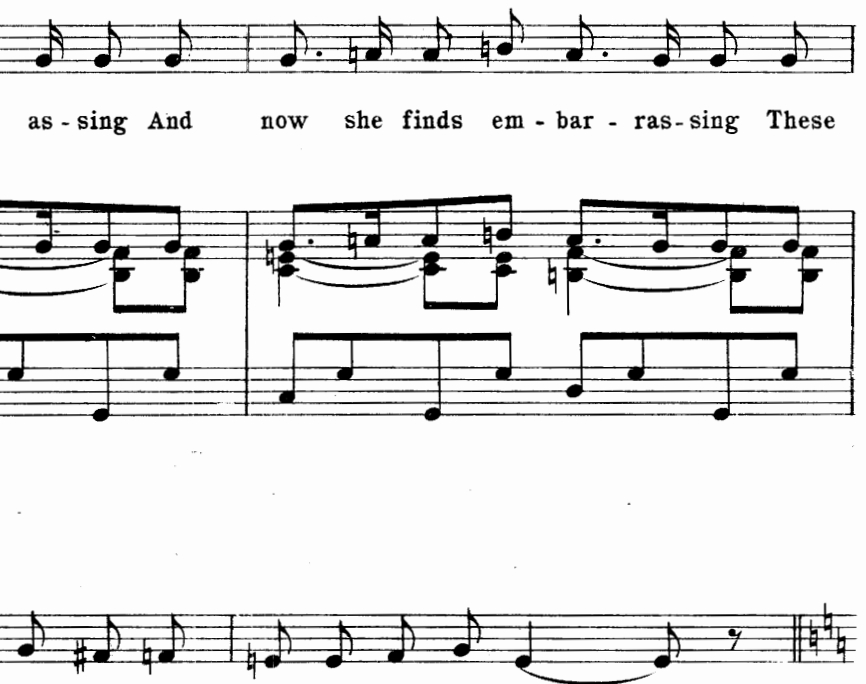
BASS.
 scan - - - dal this will prove.


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

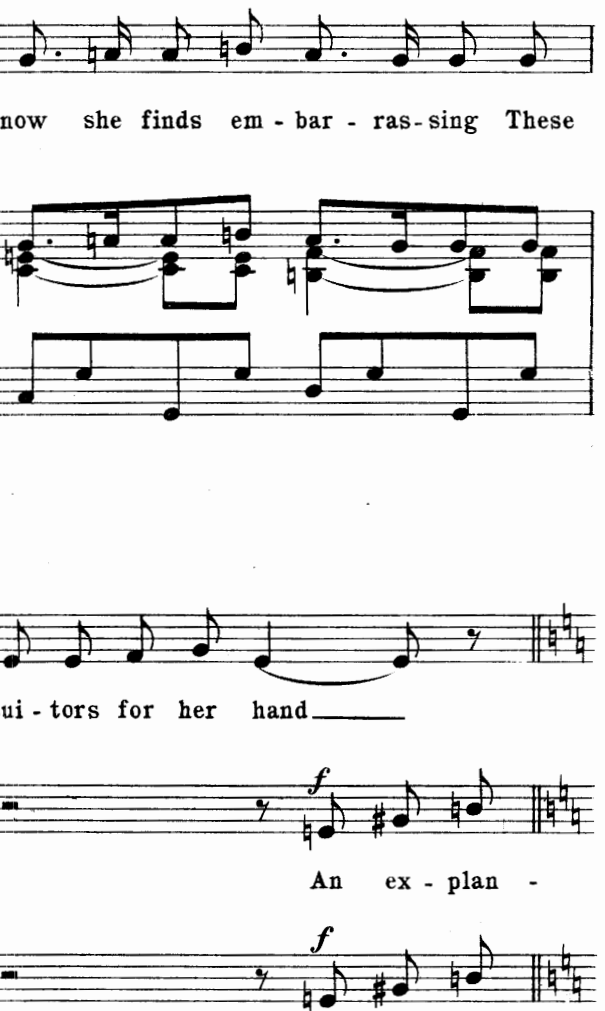
PR.
 caus - ing you sur - prise and p'rhaps you can - not un - der - stand Her

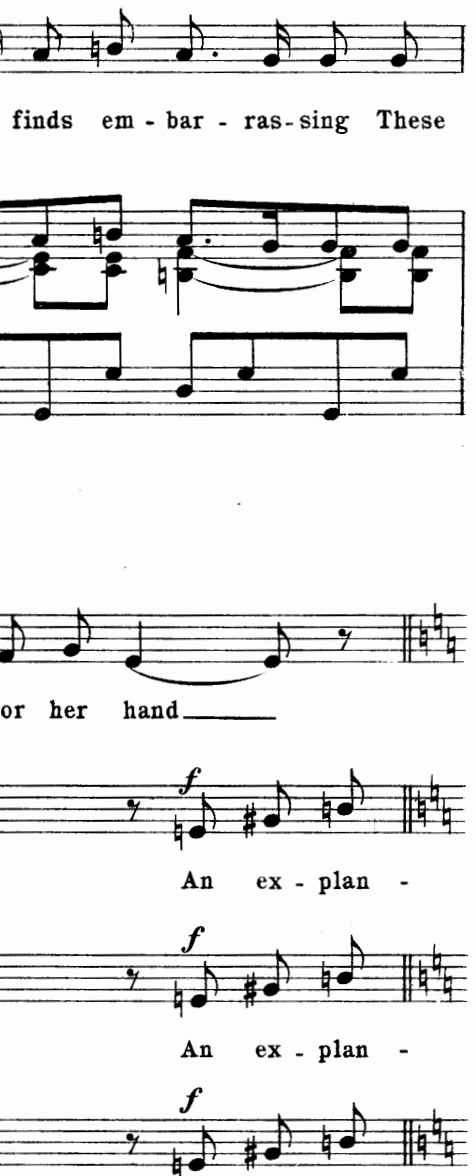
PR. 
 jour - ney has been har - as - sing And now she finds em - bar - ras - sing These




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. $\text{♩} = 104.$

Slower.

Let's go, ————— the games a -

p

JEN.

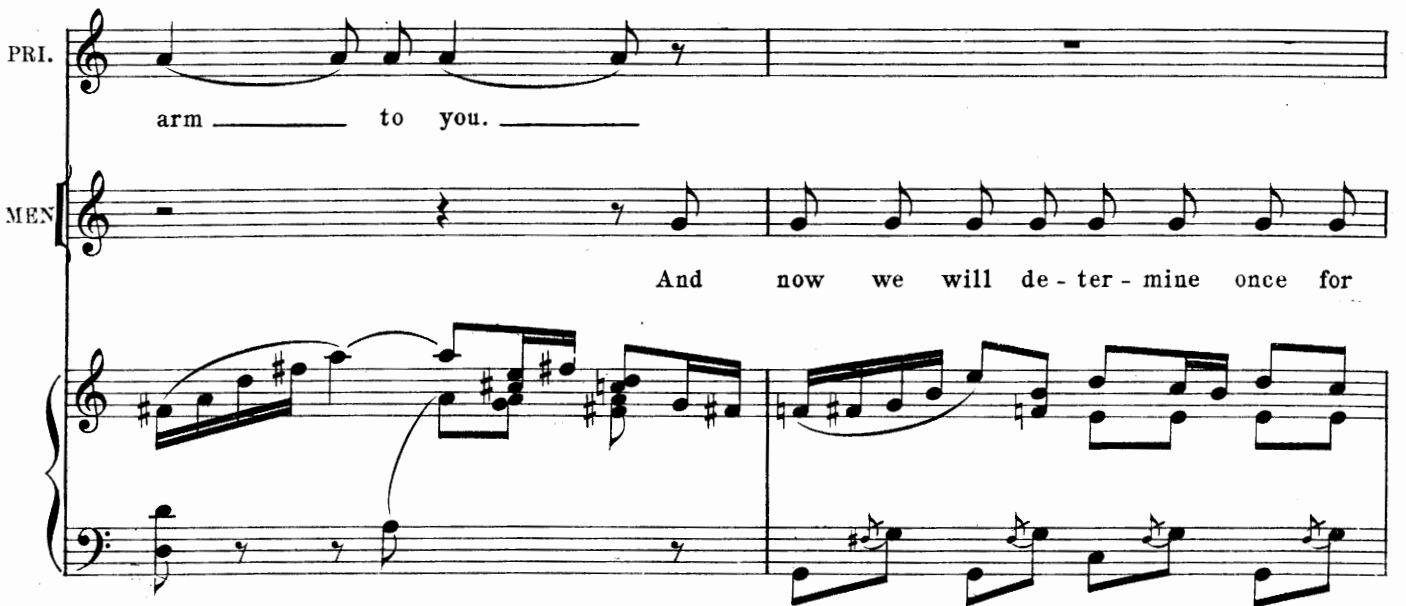
- wait us As mat - ters now seem some-what strain'd, we'd


JEN.

PRINCE.

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!

Allegro $\text{♩} = 126$
(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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single treble clef staff with lyrics underneath. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket on the left. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal melody is simple and rhythmic, while the piano accompaniment features block chords in the right hand and a steady bass line in the left hand.

That is the on - ly way we know, _____ To

The second system continues the musical score. The vocal line has a long note on the word "know" followed by a rest and then the word "To". The piano accompaniment continues with similar harmonic support, including some arpeggiated chords in the right hand.

show this base, _____ this base im - pos - - - - ture, ha, ha, ha,

The third system features a vocal line with a long note on "base," followed by a rest and then "this base im - pos - - - - ture, ha, ha, ha,". The piano accompaniment provides a steady accompaniment with some syncopation in the right hand.

ha, ha, ha, ha, ha. _____

The fourth system concludes the musical score with a vocal line of "ha, ha, ha, ha, ha." followed by a long rest. The piano accompaniment continues with a rhythmic pattern of chords and eighth notes.

TUTTI

Tell us now do, do, do, Is it not

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a treble clef and contains the lyrics 'Tell us now do, do, do, Is it not'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

true, true, true, That you're a slim girl,

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line has a treble clef and the lyrics 'true, true, true, That you're a slim girl,'. The piano accompaniment maintains the same rhythmic and melodic structure.

Slen - der and trim girl, And you are clad — in things full of

The third system of the musical score. The vocal line has a treble clef and the lyrics 'Slen - der and trim girl, And you are clad — in things full of'. The piano accompaniment continues with its characteristic rhythmic and melodic patterns.

pad - din' If it is so, so, so,

The fourth system of the musical score. The vocal line has a treble clef and the lyrics 'pad - din' If it is so, so, so,'. The piano accompaniment concludes the system with its rhythmic and melodic accompaniment.

We ought to know, know, know, Just be -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are "We ought to know, know, know, Just be -". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note bass line and chords in the right hand.

- cause our gen - der does - n't like them slen - der And the

The second system continues the musical score. The vocal line lyrics are "- cause our gen - der does - n't like them slen - der And the". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

game won't go.

The third system continues the musical score. The vocal line lyrics are "game won't go.". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand.

The fourth system shows the piano accompaniment continuing. It features a consistent eighth-note bass line and chords in the right hand, providing harmonic support for the vocal lines.

First system of musical notation, measures 1-5. The treble clef staff begins with a fermata over a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff starts with a half note G2, followed by quarter notes A2, B2, and C3. The key signature has one sharp (F#).

Second system of musical notation, measures 6-10. The treble clef staff continues with quarter notes D5, E5, and F#5, followed by a half note G5. The bass clef staff continues with quarter notes D3, E3, and F#3, followed by a half note G3.

Third system of musical notation, measures 11-15. The treble clef staff features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff features a series of eighth notes: G3, A3, B3, C4, B3, A3, G3.

Fourth system of musical notation, measures 16-20. The treble clef staff has a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff has a series of eighth notes: G3, A3, B3, C4, B3, A3, G3.

Fifth system of musical notation, measures 21-25. The treble clef staff has a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff has a series of eighth notes: G3, A3, B3, C4, B3, A3, G3. The system concludes with the word "Fine." in the right margin.

No 7

MY YANKEE DOODLE GIRL.

Words by
HENRY BLOSSOM.

Music by
JOHN L. GOLDEN.

Marcia.

I'm

here my dear, in this won - der - ful, queer old gar - den with you, And I would

like to stay all the day, But you won't let me! Yet, I can't go till you

show that you know, And care, dear, just where I'm going to be! Don't you see, I

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 wo'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

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

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The lyrics are: "We have girls in plen - ty! I've got my pick of twen - ty, But they". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

can - not com - pare with you. So come a - long with

The second system continues the musical score. The vocal line has a long note on "you." followed by a breath mark. The lyrics are: "can - not com - pare with you. So come a - long with". The piano accompaniment includes a dynamic marking of *p sempre cresc.* (piano, always crescendo) in the right hand.

me, And tell me that you'll be My lit - tle Yan - kee Doo - die

The third system continues the musical score. The vocal line has a treble clef and the lyrics: "me, And tell me that you'll be My lit - tle Yan - kee Doo - die". The piano accompaniment continues with chords and a bass line.

1. Girl - ie, Dear - ie de! 2. de!

The fourth system features two first endings for the vocal line. The first ending is marked "1." and the second ending is marked "2.". The lyrics are: "1. Girl - ie, Dear - ie de! 2. de!". The piano accompaniment includes dynamic markings of *ff* (fortissimo) and *fz* (forzando).

No 8

FINALE - ACT I.

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.

Allegro. ♩ = 132.

Piano. *ff*

KALORA.

Now fly, the guards are

KAL.

on you, No power will save you should my fa - ther

KAL.

see. A - larm is given that you a

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 -
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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a minor key and features a melodic line with a long note on 'ger' and a phrase 'May be some spy - ing base in - tri - guer Of a'. The piano accompaniment includes chords and moving lines in both the right and left hands.

JEN. for - eign state Call out the

The second system continues the vocal line with 'for - eign state Call out the'. The piano accompaniment features a change in texture, with a prominent bass line in the left hand and chords in the right hand. A dynamic marking of *f* is present.

JEN. guards Sound a - larm, sound a - larm, sound an a -

The third system features the vocal line with 'guards Sound a - larm, sound a - larm, sound an a -'. The piano accompaniment includes triplets in the right hand and a steady bass line in the left hand.

JEN. - larm!

The fourth system concludes with the vocal line '- larm!'. The piano accompaniment features a dynamic marking of *ff* and a tempo marking of *marc.* (marcato). The right hand has triplets and accents, while the left hand has a steady bass line.

JEN. Look _____ to the gates, _____ to the

JEN. gates Should he try To make an es - cape What a ter - ri - ble

JEN. thing _____ For me _____ to be - hold _____ as a young - er sis - ter

JEN. You _____ and this Sir - rah _____ In a

JEN. *3* *3* *3* *3* *3* *3* *3* *3*
 sit - u - a - tion so com - pro - mis - ing, No - thing left for me but do my

JEN. *3*
 du - ty, And call pa - pa.

ff

rit. *p* = 92.
 Don't

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!

No bom-bast - ing trum - pet - blast - ing Makes me for - get I owe a sim - ple du - ty.

(kisses her hand)

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

$\text{♩} = 132.$

GDS. *out in - tre - pid spy, Pre -*

GDS. *-pare to meet the fate of this in - tru - sion, We*

GDS. *mean to do or die, His smile is* *(to each other)*

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)

G.D.S. are bra - vest guards, bra - vest

G.D.S. guards of the state Bor - i - vee - - ni - a. We pro -

G.D.S. - tect, ev - er pro - tect, When the

G.D.S. 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.*

$\text{♩} = 120.$

f leggiero

ritard.

a tempo

PR. $\text{♩} = 132.$ PRINCE. What

PR. PRINCE. What

PR. 

is this new ca - lam - i - ty, An - oth - er trou - ble falls on me, My

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

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 -

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,

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?

Piano accompaniment for the first system, featuring treble and bass staves with various musical notations including notes, rests, and dynamic markings.

Piano accompaniment for the second system, continuing the musical piece with treble and bass staves.

GDS. GUARDS. $\text{♩} = 84.$
No - ble Mas - ter! no - ble

Vocal line and piano accompaniment for the third system, including the lyrics "No - ble Mas - ter! no - ble".

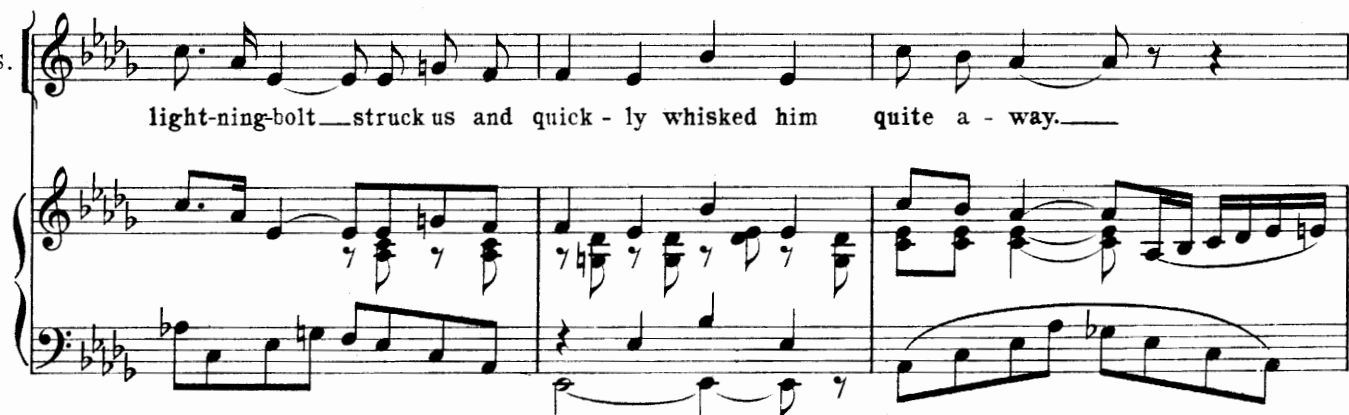
GDS. mas - - ter! Add an - oth - er glo - rious vic - try to our score, — 'Twas a

Vocal line and piano accompaniment for the fourth system, including the lyrics "mas - - ter! Add an - oth - er glo - rious vic - try 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. *p*

These men are ly - ing, Fa - ther dear, to you — So now I'll

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

JEN. *rit.*

squeezed her, yes, he squeezed her, And I'm po - si - tive he kissed her too!


KALORA.

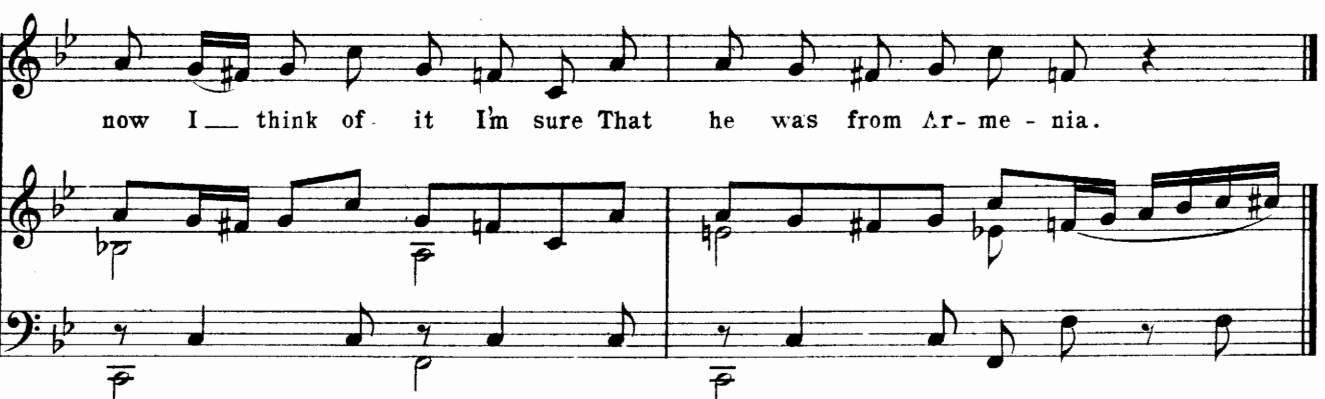
I was

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.

Allegro. $\text{♩} = 116$

Piano. *f*

The musical score is written for piano and consists of five systems. The first system is marked 'Piano. f' and includes a tempo marking 'Allegro. ♩ = 116'. The music is in 2/4 time and the key signature has one sharp (F#). The score features a variety of musical notations, including triplets, slurs, and accents. The piano part is characterized by a steady, rhythmic accompaniment, while the treble part contains the main melodic lines.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including chords and moving lines. The bass staff begins with a bass clef and the same key signature, featuring a steady eighth-note accompaniment.

The second system continues the musical piece. It features a treble staff with a trill symbol (*tr*) over a note in the second measure. The bass staff continues with chords and moving lines, including a flat symbol (*b*) in the second measure.

The third system shows a treble staff with a series of eighth notes and chords. The bass staff features a mix of eighth and quarter notes, with some notes beamed together.

The fourth system includes a *qua* marking above the treble staff, with a dashed line indicating a specific musical phrase. The notation continues with complex rhythmic patterns in both staves.

The fifth system is the final one on the page. It begins with the instruction *GIRLS.* above the treble staff. The treble staff has a measure with a fermata and a note marked with a fermata and a dynamic marking. The bass staff starts with a *ff* (fortissimo) dynamic marking and ends with a *f* (forte) dynamic marking. A section labeled *A* is indicated at the end of the system.

GIR. Cad - die, Here cad - die, now take my bag and hur - ry a - long, I

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Cad - die, Here cad - die, now take my bag and hur - ry a - long, I". The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one sharp. The melody is simple and rhythmic, following the lyrics.

GIR. real - ly mean to make a bo - gey score to - day. He's

The second system of music continues the vocal line and piano accompaniment. The vocal line has a longer note value for "to - day." followed by a fermata, and then "He's". The piano accompaniment continues with chords and a bass line. The key signature remains one sharp.

GIR. my boy! No my boy! I beg your par - don, real - ly you're wrong, now

The third system of music continues the vocal line and piano accompaniment. The vocal line has a longer note value for "now". The piano accompaniment continues with chords and a bass line. The key signature remains one sharp.

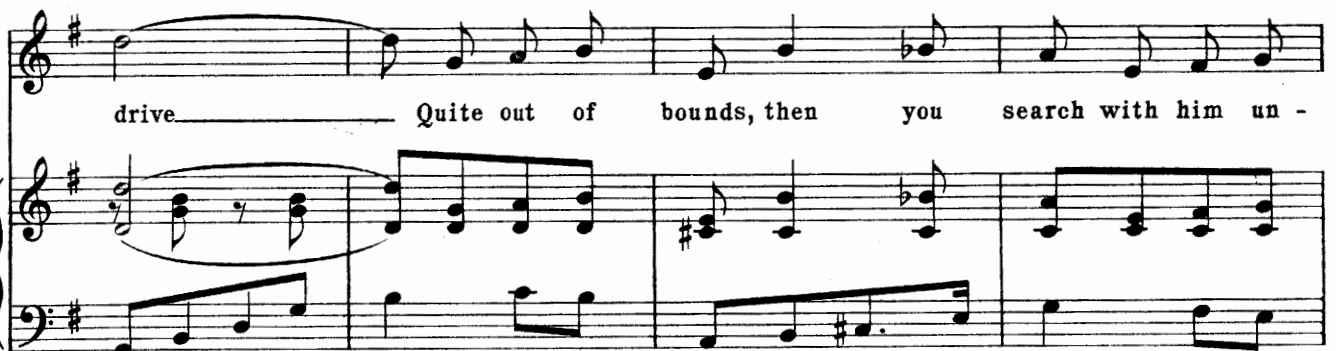
GIR. come, if we are late we'll have to wait, we'll have to

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a longer note value for "wait, we'll have to". The piano accompaniment continues with chords and a bass line. The key signature remains one sharp.

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 -

The first system of music features a vocal line for the Girl and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "-til the cad - - die calls 'It's found.'" followed by a long horizontal line. Below this, the vocal line continues with "Good - day, good -". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff contains chords and melodic fragments, while the left-hand staff provides a bass line. A dynamic marking of *f* (forte) is present in the piano part.

TEN. BASS.

- day, we're rea-dy for the sports. _____

The second system of music features a vocal line for Tenors and Basses and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "- day, we're rea-dy for the sports." followed by a long horizontal line. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff contains chords and melodic fragments, while the left-hand staff provides a bass line.

TEN. BASS.

We've come to play the fi-nal on the

The third system of music features a vocal line for Tenors and Basses and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "We've come to play the fi-nal on the". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff contains chords and melodic fragments, while the left-hand staff provides a bass line.

TEN. BASS.

courts. _____

The fourth system of music features a vocal line for Tenors and Basses and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "courts." followed by a long horizontal line. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff contains chords and melodic fragments, while the left-hand staff provides a bass line.

TEN.
BASS.

Ten - nis is the game _____ For our va - ca - tion,

The first system of music consists of a 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 piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Ten - nis is the game _____ For our va - ca - tion,". The piano part features a steady accompaniment with chords and moving lines in both hands.

TEN.
BASS.

No - thing has the same _____ ex - hil - er - a - tion,

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "No - thing has the same _____ ex - hil - er - a - tion,". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

TEN.
BASS.

splen - did ex - er - cise, _____ In ev - 'ry sort of way,

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "splen - did ex - er - cise, _____ In ev - 'ry sort of way,". The piano accompaniment continues with its accompaniment.

TEN.
BASS.


— And if we on - ly may _____ We'll play it ev - 'ry day.


The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "— And if we on - ly may _____ We'll play it ev - 'ry day." The piano accompaniment ends with a final chord and a fermata.


GIR.  A re - cre - a - tion

TEN. BASS.  Ten-nis is the

 *ff*

GIR.  the game of golf, A pleas-ant in - no - va - tion, A chance for a flir -

TEN. BASS.  game For our va - ca - tion, No-thing has the same



GIR.  ta - tion a - lone, for if you drive Quite out of bounds, then you

TEN. BASS.  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. ev-'ry day.

TEN. BASS.

Moderato. ♩ = 114

rit.

Listesso tempo ♩ = 144
CADDIES.

An - y lad - die who's a cad - die has a d -- 'd hard time, Yes a

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,

CADDIES. GIRLS.

Yes we're youth - ful like - wise truth - Do you mean to say you

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. —

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 - tion, 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.

110
DUET.

"WE WILL NOT LIVE IN A BUNGALOW."

No 10

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.

Moderato. (♩ = 144)

Piano.

The piano introduction is in 2/4 time, marked Moderato with a tempo of 144 beats per minute. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The piece is marked with a forte (f) dynamic and ends with a ritardando (rit.) marking.

Slowly. (♩ = 104)

Lov - ers are we in an un - ro - man - tic fash - ion For we
(She) Some - times, in dreams I have gazed a - cross the chas - m Of the

The first line of the duet is in 2/4 time, marked Slowly with a tempo of 104 beats per minute. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Lov - ers are we in an un - ro - man - tic fash - ion For we (She) Some - times, in dreams I have gazed a - cross the chas - m Of the". The piano accompaniment features a steady eighth-note bass line and a melody in the right hand.

bill and we coo in a rea - son - a - ble way! We
past, through the mist to the pre - his - tor - ic day! When

The second line of the duet continues the melody in 2/4 time. The lyrics are: "bill and we coo in a rea - son - a - ble way! We past, through the mist to the pre - his - tor - ic day! When". The piano accompaniment continues with a steady eighth-note bass line and a melody in the right hand.

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

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo starts as 'a tempo' and then changes to 'Slower.'. The lyrics are 'got the right i - dea all wrong, ————— But we will'. The piano accompaniment includes a prominent bass line with a '7' fingering in the first measure.

Slower.

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

The second system continues the vocal line and piano accompaniment. The tempo remains 'Slower.'. The lyrics are 'have a love - ly home with mo - tor- cars, a Yacht and a a - ero -'. The piano part includes a section marked '*con espressione*'.

With great expression.

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

The third system continues the vocal line and piano accompaniment. The tempo is 'With great expression.'. The lyrics are '- plane; ————— And if we can - not prove con - tent in our love then'. The piano accompaniment features more complex harmonic textures.

love will have proved in vain. ————— 1. ————— 2. —————
vain. —————

The fourth system concludes the piece with a vocal line and piano accompaniment. It includes first and second endings, marked '1.' and '2.'. The lyrics are 'love will have proved in vain. ————— 1. ————— 2. ————— vain. —————'. The piano accompaniment provides a steady accompaniment for the vocal line.

With great delicacy and lightness.

SOPRANO.

We will not (live in a lit - tle Bun - ga - low _____ Be -
So we won't)

ALTO.

We will not, (live in a Bun - ga - low _____ Be -
So we won't)

TENOR.

We _____ won't have _____ a Bun - ga -

BASS.

We _____ won't have a Bun - ga - low Be -

The piano accompaniment for the first system consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the final measure. The left hand provides a harmonic accompaniment with a steady eighth-note bass line and chords.

SOP. _____ - side _____ a stream where lil - - ies grow As

ALTO _____ - side _____ be - side a stream As

TEN. _____ - low _____ by a stream _____ As

BASS _____ - side a sil - ver stream where lit - tle lil - ies grow As

The piano accompaniment for the second system continues the musical texture from the first system, with the right hand playing a melodic line and the left hand providing harmonic support.

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

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

Slower.

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.

N^o 11

SONG.

"NURSERY RHYMES."

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.

Allegro $\text{♩} = 116$

Piano. *ff*

The musical score is written for piano in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of music. The first system begins with a treble clef and a bass clef, with a forte (*ff*) dynamic marking. The tempo is marked 'Allegro' with a quarter note equal to 116 beats per minute. The melody in the treble clef starts with a triplet of eighth notes. The second system continues the melody with various rhythmic patterns. The third system features a repeat sign and a trill-like figure in the treble. The fourth system concludes with a 'Fine.' marking and a final cadence in the bass clef.

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

whet - her 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 Doek, 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 froek! 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

soon of course he got di - vored, 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.

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

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.

♩ Moderato (♩ = 112).

Piano.

With expression (♩ = 92).

I've knocked a -
Great Brit - ain's

round the world a lot, I've lived in coun - tries cold and hot; And there's no
in an aw - ful stew A - bout her bud - get and a - few More bat - tle -

tell - ing where or what I hav - n't been or done. — I've drunk the
ships and what to do with suf - fra - gettes and things. — And France is

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

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!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat major). The lyrics are: "be a Steel - King Than some old bust ed real king!". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Poor old Eu - rope's had hēr day, She's grow - ing moul - dy

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "Poor old Eu - rope's had hēr day, She's grow - ing moul - dy". The piano accompaniment features a more complex rhythmic pattern in the right hand, including sixteenth notes and beams, while the left hand remains steady.

with de - cay, So give three cheers, Hip, hip, hip hoo - ray, The dear old

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "with de - cay, So give three cheers, Hip, hip, hip hoo - ray, The dear old". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

U. S. A. for mine. 1. 2. mine.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "U. S. A. for mine. 1. 2. mine.". The system includes a first ending (marked "1.") and a second ending (marked "2."), both leading to a repeat sign. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

DANCE.

The first system of music features a grand staff with two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a double bar line and a repeat sign. The first measure is marked with a forte *ff* dynamic. The melody in the upper staff consists of eighth and sixteenth notes, while the bass line provides a steady accompaniment.

The second system continues the piece. The upper staff features a melodic line with some grace notes and slurs. The bass line continues with a consistent rhythmic pattern. The dynamics remain consistent with the first system.

The third system shows a continuation of the musical themes. The upper staff has a more active melodic line with frequent sixteenth notes. The bass line maintains its accompaniment role. The system concludes with a repeat sign.

The fourth system introduces some melodic variation in the upper staff, including a grace note. The bass line continues with a steady eighth-note accompaniment. The overall texture remains consistent.

The fifth system features a more complex melodic line in the upper staff with various ornaments and slurs. The bass line continues with a steady accompaniment. The system ends with a repeat sign.

The sixth and final system on the page. The upper staff has a melodic line that concludes with a strong *ff* dynamic. The bass line provides a final accompaniment. The system ends with a double bar line and a repeat sign.

No. 13.

The Land Of The Free.

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.

Slowly.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked 'Slowly.' The key signature has one flat (B-flat), and the time signature is common time (C). The piano accompaniment begins with a series of chords and moving lines in both hands, including a triplet in the right hand.

The second system continues the musical piece. The vocal line has the lyrics 'So In the' with a triplet of notes. The piano accompaniment continues with similar harmonic and melodic patterns.

The third system contains the lyrics: 'this land of the free they tell me is its a-maz-ing to see, Where a That the'. The vocal line includes a triplet of notes. The piano accompaniment provides harmonic support.

The fourth system contains the lyrics: 'man wife is as good as his is the vir-tu-al neigh-bor, rul-er, Where The'. The vocal line includes a triplet of notes. The piano accompaniment continues with triplets in both hands.

love man rules a - bove and where graft is un-known, Where he
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 she, you've a right wheth - er black or a white In a
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.

1

2

N^o 14

SONG.

"DO YOU BELONG TO ANYONE PARTICULAR?"

Words by
HENRY BLOSSOM.Music by
LESLIE STUART.

Moderato. $\text{♩} = 88.$

Piano. *f*

The image shows the piano accompaniment for the song. It consists of four systems of music, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The dynamics are marked 'Piano' and 'f' (forte). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings like '7' and '3' above notes, possibly indicating fingerings or specific rhythmic values. The piece concludes with a final chord in the bass staff.

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 -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "Say that I am on the square, al - though Per -". The piano accompaniment features a rhythmic pattern with chords and moving lines in both the right and left hands.

- haps you do not care to know My lit - tle

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "- haps you do not care to know My lit - tle". The piano accompaniment includes a fermata over the final measure of the system.

girl - ie Now don't re - ply

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "girl - ie Now don't re - ply". The piano accompaniment features a fermata over the final measure of the system.

— right a - way But take your time; con - sid - er it well But

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "— right a - way But take your time; con - sid - er it well But". The piano accompaniment features a fermata over the final measure of the system.

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

Where and when I'd bet - ter drop round and call. May I look

Slowly.

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,

Ring and ask for me _____ MEN Num - ber twen - ty three And if I'm SHE

not a - round my - self to en - ter - tain you You'll find my

hus - band there at home.

SONG.

No 15

"A CERTAIN SORT OF FATHER"

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.

Moderato. ♩ = 100

Piano.

The piano introduction is in 3/4 time, marked Moderato with a tempo of 100. It features a treble and bass clef. The treble clef has a key signature of two flats (B-flat and E-flat) and a common time signature. The bass clef has a key signature of two flats and a common time signature. The music consists of several measures of chords and moving lines, with some triplets indicated by a '3' over the notes.

My fa - ther was the young - est of a far - mer's flock of ten — He
My dad was not con - tent to work by o - ther peo - ple's rules — He

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The key signature remains two flats. The lyrics are: "My fa - ther was the young - est of a far - mer's flock of ten — He My dad was not con - tent to work by o - ther peo - ple's rules — He". The piano accompaniment includes a piano (*p*) dynamic marking.

work'd all day and stu - died half the night — And
had his own that beat them out of sight — "Be

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "work'd all day and stu - died half the night — And had his own that beat them out of sight — 'Be". The piano accompaniment continues with a steady accompaniment.

ev - 'ry great suc - ces - ful man Will tell you that's how he be - gan, What
sure you're right then go a - head" Was good, but "bet - ter," fa - ther said, Was

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "ev - 'ry great suc - ces - ful man Will tell you that's how he be - gan, What sure you're right then go a - head" Was good, but "bet - ter," fa - ther said, Was". The piano accompaniment continues with a steady accompaniment.

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

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 - tler 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

cer - tain sort of fa - ther has a cer - tain sort of son. —

cer - tain sort of fa - ther has a

cer-tain sort of son — DANCE.

No 16

Oh! What A Chance To Take.

Words by
HENRY BLOSSOM.

SONG.

Music by
LESLIE STUART.

Allegro Moderato. (♩=108)

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a forte (f) dynamic and features a series of eighth and sixteenth notes, creating a rhythmic pattern. The left hand starts with a bass clef and a forte (f) dynamic, playing a steady accompaniment of quarter notes and chords.

The first system of the song features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp. The lyrics are: "Ro-mance is not ov - er when a girl con - sents to mar - ry, Though she's Once a lit - tle Tur - kish maid - en found a cer - tain key, Which let her". The piano accompaniment consists of two staves (treble and bass clefs) with a piano (p) dynamic. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

The second system continues the vocal and piano accompaniment. The lyrics are: "nev - er seen the fel - low in her life She has in and out of fa - ther's gar - den gate Quite 'in -". The vocal line continues with a treble clef and key signature of one sharp. The piano accompaniment remains consistent with the previous system, featuring a piano (p) dynamic.

The third system concludes the vocal and piano accompaniment. The lyrics are: "trou - ble to dis - cov - er when she meets Tom Dick or Har - ry, Who the cog? she'd meet her beaux and go to par - ties and to shows And lit - tle". The vocal line continues with a treble clef and key signature of one sharp. The piano accompaniment remains consistent with the previous systems, featuring a piano (p) dynamic.

fel - low is who claims her for his wife _____ He is
sup - pers where she'd 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.

On - ly fan - cy com - ing out a - board ship
course she sat there won - der - ing and dread - ing

To be - gin a pro - per Court - ship!
What he'd look like at the wed - ding!

On - ly fan - cy, Your Fi - an - cee
On - ly fan - cy, Your Fi - an - cee

Says you're not the girl he's look - ing for at all!
say - ing, That young la - dy will not do at all!

No 17

"QUEEN OF MY DREAMS."

Words by
HENRY BLOSSOM.

Music by
LESLIE STUART.

Tempo di Valse.

Piano.

The piano introduction consists of two staves. The right hand starts with a quarter rest followed by a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a steady eighth-note accompaniment: G3, A3, Bb3, C4, Bb3, A3, G3. The piece concludes with a final chord of G3, Bb3, D4.

Quasi recitative.

Ah, how shall I

The vocal line begins with a quarter rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady eighth-note accompaniment in the left hand. The phrase ends with a piano (p) dynamic marking.

ev - er des - cribe what I feel For this mar - vel - lous

The vocal line continues with a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady eighth-note accompaniment in the left hand.

crea - ture I love and a - dore! _____ A

The vocal line continues with a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady eighth-note accompaniment in the left hand. The phrase ends with a piano (p) dynamic marking and a fermata over the final note.

pas - sion so pure that no words can re - veal What my

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "pas - sion so pure that no words can re - veal What my". The piano accompaniment is in two staves, with a treble and bass clef, and a key signature of one flat. It features a series of chords and melodic lines that support the vocal melody.

heart would de - mand What my soul would im - plore

The second system continues the musical score. The vocal line has the lyrics "heart would de - mand What my soul would im - plore". The piano accompaniment continues with similar harmonic and melodic patterns, providing a rich texture for the vocal line.

We feel so much more than can ere be ex -

The third system of the musical score features the lyrics "We feel so much more than can ere be ex -". The vocal line and piano accompaniment maintain the same musical style and key signature as the previous systems.

- pressed _____ And words are but weak lit - tle things at the

The fourth and final system of the musical score on this page features the lyrics "- pressed _____ And words are but weak lit - tle things at the". The vocal line and piano accompaniment conclude the phrase with a final chord and melodic flourish.

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The piano accompaniment starts with a piano (pp) dynamic, featuring a series of chords in the right hand and a bass line in the left hand. The bass line includes a half note G2, a quarter note A2, and a half note Bb2.

far off East - ern race. She has eyes that are

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G5, a quarter note A5, a quarter note Bb5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F6, a quarter note G6, a quarter note A6, a quarter note Bb6, a quarter note C7, a quarter note D7, a quarter note E7, a quarter note F7, a quarter note G7, a quarter note A7, a quarter note Bb7, a quarter note C8. The piano accompaniment continues with similar harmonic support, including a half note G2, a quarter note A2, and a half note Bb2.

won - drous ten - der Slen - der form and beau - ti - ful face

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note G5, a quarter note A5, a quarter note Bb5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F6, a quarter note G6, a quarter note A6, a quarter note Bb6, a quarter note C7, a quarter note D7, a quarter note E7, a quarter note F7, a quarter note G7, a quarter note A7, a quarter note Bb7, a quarter note C8. The piano accompaniment continues with similar harmonic support, including a half note G2, a quarter note A2, and a half note Bb2.

And tho' a - las she treats me bad - ly Caus - ing my

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note G5, a quarter note A5, a quarter note Bb5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F6, a quarter note G6, a quarter note A6, a quarter note Bb6, a quarter note C7, a quarter note D7, a quarter note E7, a quarter note F7, a quarter note G7, a quarter note A7, a quarter note Bb7, a quarter note C8. The piano accompaniment continues with similar harmonic support, including a half note G2, a quarter note A2, and a half note Bb2.

heart to pine so sad - ly Through life through death I shall

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a key with one sharp (F#) and a common time signature. The lyrics are: "heart to pine so sad - ly Through life through death I shall". The piano accompaniment features a complex texture with many beamed notes and rests.

love her mad - ly. She will be ev - er the Queen of my dreams!

rit.

The second system continues the musical score. The vocal line lyrics are: "love her mad - ly. She will be ev - er the Queen of my dreams!". A *rit.* (ritardando) marking is placed above the vocal line. The piano accompaniment includes a *p.* (piano) dynamic marking and another *rit.* marking.

a tempo

She is the Queen of all my dream - ing! Light of my life, my

p

The third system begins with an *a tempo* marking. The vocal line lyrics are: "She is the Queen of all my dream - ing! Light of my life, my". The piano accompaniment starts with a *p* (piano) dynamic marking and features a series of chords with a melodic line in the right hand.

soul's de - sire. When she's a - way I ex - ist but in seem - ing,

The fourth system continues the musical score. The vocal line lyrics are: "soul's de - sire. When she's a - way I ex - ist but in seem - ing,". The piano accompaniment includes a *p.* (piano) dynamic marking and features a melodic line in the right hand.

appassionato *rit* *a tempo*

When I'm be - fore her I live to a - dore her Love such as mine must

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.

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

life my soul's de - sire When a way _____ I ex - ist in dreams

TEN. When she's a - way I ex - ist but in dream-ing
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. *rit* *a tempo*

When I'm be - fore you I live to a - dore you Love such as mine must

BASS *rit* *a tempo*

When I'm be - fore you I live to a - dore you Love such as mine must

rit *a tempo*

must find an an - swer Else would life_ not be what it seems

TEN. find an an - swer Else would life not be _____

BASS find an an - swer Else would life not be what it seems

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

The first system of the score includes a vocal line, tenor and bass parts, and a piano accompaniment. The vocal lines are in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

rit. you are the Queen of my dreams_____

TEN. *rit.* Queen of my dreams_____

BASS Queen of my dreams_____

rit. *pp*

The second system continues the musical piece. It includes a vocal line, tenor and bass parts, and a piano accompaniment. The vocal lines are marked with a *rit.* (ritardando) instruction. The piano accompaniment features a steady bass line and chords in the right hand, with a *pp* (pianissimo) instruction in the lower register.

My Yankee Doodle Girl.

Lyric by
HENRY BLOSSOM

Music by
JOHN L. GOLDEN

The musical score is written in 2/4 time. It begins with a piano introduction in the left hand, marked with *fz* and *ff* dynamics, followed by a *p* dynamic. The vocal melody is in the right hand, with lyrics written below it. The lyrics are: (Pike) I'm here, my dear, in this won - der - ful queer old (Kalora) You're aw - fly kind, but I fear you would find you were gar - den with you, And I would like to stay all the sor - ry in - deed If I'd con - sent to do this for day, (Kalora) But I can't let you..... (Pike) Yet I won't go till you you, (Pike) Please don't re - fuse me..... (Kalora) In mod - ern clothes I'm a

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

wooded 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

Wont you be my Yan - kee Doo - dle girl - ie? Wont you come back

p-f

home with me? Dont 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.....