

THE  
LIVE THEATRE ACTS



# MAID

AND THE

# JUMMY

BOOK AND LYRICS BY  
**RICHARD CARLE**  
MUSIC BY  
**ROBT HOOD BOWERS**

**M. WITMARK & SONS**  
NEW YORK CHICAGO LONDON SAN FRANCISCO  
JOSEF WEINBERGER, SEPPERS AND VIENNA  
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# THE MAID AND THE MUMMY



A MUSICAL FARCE  
IN THREE ACTS.



BOOK & LYRICS BY

## RICHARD CARLE



MUSIC BY

## ROBT HOOD BOWERS.

VOCAL SCORE, Pr. \$ 2.00 net.  
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# "The Maid and the Mummy."

A Musical Farce in Three Acts.

Produced at the Garrick Theatre, Chicago, Ill. on May 30th. 1904.

Under the direction of the Carle Amusement Co.,

Chas. Marks, Managing Director.

Book and Lyrics by  
RICHARD CARLE.

Music by  
ROBERT HOOD BOWERS.

## CAST OF CHARACTERS.

Washington Stubbs . . . . .				FRED LENNOX.
Bolivar . . . . .				JOHN C. SLAVIN.
Dr. Elisha Dobbins . . . . .				GEORGE A. BEANE.
Lord Tiverton . . . . .				EDGAR MORTON.
Rev. Adolphus Plum. . . . .				TOM HADAWAY.
MacSwat . . . . .				LOUIS WESLEY.
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Inspector Wise . . . . .				FRANK RIDSDALE.
Flo Dobbins . . . . .				VIOLET DALE.
Trixie Evergreen . . . . .				PEARL ANDREWS.
Astoria Dobbins . . . . .				MRS. ANNIE YEAMANS.
Muggsy. . . . .				JANET PRIEST.
Tiger. . . . .				MADGE VINCENT.
Miss Print . . . . .				JESSIE STANLEY.
Miss Lay . . . . .	}	Seminary Girls.	}	VIOLA VALLORI.
Miss Trust . . . . .				JULIA GRANT.
Miss Construe . . . . .				ADELE ROWLAND.
Miss Fit . . . . .				JEANETTE FRENCH.
Miss Deal . . . . .				MARGIE EASTMAN.
Miss Take . . . . .				JACK BONTWELL.
Miss Behave . . . . .				INEZ R. BAUER.
Eddy . . . . .				SELINA HARRIS.
Reddy . . . . .	}	Apprentices.	}	AILEEN DONAHUE.
Teddy . . . . .				DAISY YOST.
Freddy . . . . .				OLIVE ROBERTS.
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Seminary girls, Apprentices, Chaffeurs, Poster girls, Equestrians,  
Students, Surgeons, Egyptian maidens etc.

## SYNOPSIS OF SCENERY.

ACT I.—Curio shop on 5th. Ave., N. Y. Afternoon.

ACT II.— Laboratory in Dr. Dobbins' Seminary. Next afternoon.

ACT III.— Ball-room in Dr. Dobbins' Seminary. Same evening.

Produced by Ad. Newburger, under the direction of the author.

Musical director.  
Stage Manager.

ROBERT HOOD BOWERS.  
FRANK TODD.

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# The Maid and the Mummy.

A Musical Farce in Three Acts.

## Introduction.

Lyrics by  
RICHARD CARLE.

Music by  
ROBERT HOOD BOWERS.

Andante Maestoso.

Piano.

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No 1.

Opening Chorus.

Words by  
RICHARD CARLE.

Music by  
ROBERT HOOD BOWERS.

Moderato energico.  
APPRENTICES. *Unison.*

Voice. *f* To pro - per - ly ac - quire — a - ny trade De -

Piano. *f*

mands a ve - ry stead - y ap - pli - ca - tion Of con - stant work one must not be a -

fraid If hed suc - ceed in a - ny oc - cu - pa - tion. The



*ff*

on - ly thing we've leamed since we've been here, Is the

*ff*

word - ing of this ven - er - a - ble max - im, We

nev - er work and so you see its clear Why

(bus.)

mas - ter fines each boy and sound - ly whacks him.

(clap.)

Allegro vivace.  
DANCE.

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part starts with a forte (*ff*) dynamic and includes a piano (*p*) section.

SOP. & ALTO.

Musical score for the second system, including vocal lines for Soprano and Alto and piano accompaniment. Dynamics include piano (*p*) and forte (*f*).

For its

Musical score for the third system, including vocal lines and piano accompaniment. The piano part features a consistent rhythmic accompaniment.

nice to be an ap - pren - tice to a deal - er in cu - ri - os, For we're

Musical score for the fourth system, including vocal lines and piano accompaniment.

all sup - plied with pass - es to the ve - ry lat - est shows; And the

bal - ance of the time we spend in tran - quil, sweet re - pose, So we

The first system 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 vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

real - ly have no good ex - cuse to grum - ble. —

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, Bb4, and C5, followed by a half note G4. The piano accompaniment includes a dynamic marking of *fz* (forzando) in the right hand.

Vivace.  
School Girls Entrance.

*ff*

The third system is a piano accompaniment for the 'School Girls Entrance' section. It is in a grand staff with a key signature of one sharp (F#). The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords.

The fourth system continues the piano accompaniment for the 'School Girls Entrance' section. It maintains the same key signature and rhythmic structure as the previous system, ending with a final chord in the right hand.

GIRLS. *unison.*

Bright and vi - va - cious, Ve - ry lo - qua - cious school-girls gay are we, —

*p lightly.*

Stop - ping to play while we're on the way to the know - ledge fac - tor - y. — At a -

rith - me - tic — we're ve - ry slow, And gram - mer too — we can - not go, There's an -

oth - er thing — well nev - er know, And that's — ge - og - ra - phy. —

*rall.* *a tempo.*

*rall.* *a tempo.*

Full of friv - ol - i - ty, Teem - ing with jol - li - ty,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "Full of friv - ol - i - ty, Teem - ing with jol - li - ty,". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand with some ties.

Life is a pro - blem we've not fig - ured out. We're most en - er - get - ic In

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Life is a pro - blem we've not fig - ured out. We're most en - er - get - ic In". The piano accompaniment maintains the same rhythmic pattern as the first system.

mat - ters ath - le - tic, Pre - fer - ring them great - ly to stud - ies de - vout. We're

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "mat - ters ath - le - tic, Pre - fer - ring them great - ly to stud - ies de - vout. We're". The piano accompaniment continues with the same rhythmic pattern.

told we're in - sen - si - ble, Quite rep - re - hen - si - ble,

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "told we're in - sen - si - ble, Quite rep - re - hen - si - ble,". The piano accompaniment continues with the same rhythmic pattern.

Not to em - brace all our chanc - es to learn, And

tho' this sug - ges - tion We nev - er dare ques - tion, We

*molto rall.*

treat the whole thing with sub - lime un - con - cern.

*molto rall.*

Valse Tempo.  
SOP. & ALTO.

School - girls, school - girls, Teach - er says we're

fool girls, But to his o - pin - ion no at - ten - tion

do we pay. We are ve - ry blithe and

mer - ry, Maid - ens from a sem - i - na - ry, Yes, we're

air - y, fair - y school-girls out on a hol - i - day.

Valse lento.  
(SCHOOL GIRLS.)

School - girls, school - girls, Teach - er says we're fool  
(APPRENTICES.)  
Full of fri - vol - i - ty, teem - ing with jol - li - ty, See \_\_\_\_\_  
*gua*-----

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The tempo is marked 'Valse lento'. The lyrics are: 'School - girls, school - girls, Teach - er says we're fool' for the 'SCHOOL GIRLS.' part, and 'Full of fri - vol - i - ty, teem - ing with jol - li - ty, See \_\_\_\_\_' for the '(APPRENTICES.)' part. A dashed line with 'gua' indicates a continuation of the piano part.

girls, But to his o - pin - ion no at - ten - tion do we  
them Most en - er - get - ic in mat - ters ath - let - ic, we love \_\_\_\_\_ to be

The second system continues the musical score. The vocal staves have the lyrics: 'girls, But to his o - pin - ion no at - ten - tion do we' and 'them Most en - er - get - ic in mat - ters ath - let - ic, we love \_\_\_\_\_ to be'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A dashed line with '8' indicates a continuation of the piano part.

pay. We are ve - ry blithe and mer - ry,  
with them. They are ve - ry blithe and mer - ry,

The third system concludes the musical score. The vocal staves have the lyrics: 'pay. We are ve - ry blithe and mer - ry,' and 'with them. They are ve - ry blithe and mer - ry,'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some dynamics markings like 'p' (piano) and 'f' (forte). The system ends with a double bar line.



Maid - ens from a sem - i - na - ry, Air - y, fair - y  
 Maid - ens from a sem - i - na - ry Ah

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Maid - ens from a sem - i - na - ry, Air - y, fair - y" on the top staff and "Maid - ens from a sem - i - na - ry Ah" on the bottom staff. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

maids are we, Shirk - ing work, as you can see, Tim - id,  
 Ah Tim - id

The second system of the musical score continues with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "maids are we, Shirk - ing work, as you can see, Tim - id," on the top staff and "Ah Tim - id" on the bottom staff. The piano accompaniment includes a *cresc.* marking and features a more active melody in the right hand.

bash - ful, shrink - ing maid - ens out on a hol - i - day.  
 bash ful, shrink - ing maid - ens out on a hol - i - day

The third system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "bash - ful, shrink - ing maid - ens out on a hol - i - day." on the top staff and "bash ful, shrink - ing maid - ens out on a hol - i - day" on the bottom staff. The piano accompaniment includes a *ff* marking and features a more active melody in the right hand.

# "My Gasoline Automobile"

## No. 2.

Doctor and Chorus.

Words by  
RICHARD CARLE.

Music by  
ROBERT HOOD BOWERS.

Allegretto.

*sua*

Piano. *f*

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with eighth and sixteenth notes, accented with a 'v' and a dashed line above it. The bass staff provides a rhythmic accompaniment with chords and eighth notes. The piece is marked 'Allegretto' and 'Piano' with a forte 'f' dynamic.

DOCTOR. *mf*

Im a liv - ing ex - po - nent of  
When I put on my gog - gles and

*till voice*

*fz p*

The piano accompaniment for the Doctor's first line is in 6/8 time. It features a treble staff with chords and a bass staff with a simple bass line. Dynamics include fortissimo 'fz' and piano 'p'. The music is marked 'till voice'.

all that is new, From air - ships to au - to - mo - biles. ——— Al -  
go for a spin, Pe - des - tri - ans hol - ler and scoot ——— When

The piano accompaniment for the Doctor's second line continues in 6/8 time. It features a treble staff with chords and a bass staff with a simple bass line. The music is marked 'till voice'.

tho' I'll con - fess on the qui - et to you, — the au - to to me most ap -  
hors - es are fright - ened I si - lent - ly grin, — And then on my "squaw - ker" I

peals. — I rev - el in scorch - ing and break - ing the law, The  
toot. — At night when I'm speed - ing thro' some qui - et street, I

tem - per of "cop - pers" I rile, — I love the sen - sa - tion, And  
squawk and wake ev - 'ry - one up, — I love to en - tan - gle, And

ex - hil - a - ra - tion of rac - ing each min - ute a mile. —  
pur - pose - ly man - gle some rich la - dy's fa - vor - ite pup. — CHORUS (unison.)

He  
He

loves the sen - sa - tion, and ex - hil - a - ra - tion Of rac - ing each min - ute a  
 loves to en - tan - gle, and pur - pose - ly man - gle Some rich la - dy's fa - vor - ite

Imitate puffing.

mile. Choo choochoochoo Choo choochoochoo Choochoo choochoo  
 pup. Choo choochoochoo Choo choochoochoo Choochoo choochoo

Auto horn.  
*fz* Toot.

DOCTOR. Refrain.

For Im a chauffeur, and a great con - nois - seur On the  
 For Im an in - ven - tor, and ex - per - i - men - ter with

*mp*  
*ffz*

(Crash.)

hand - ling of au - to - mo - biles, ——— Each day with my mo - tor I  
 ev - 'ry new - fan - gled ma - chine, ——— Im al - ways in clov - er When

kill off a vot - er, and mash him up un - der my wheels. ——— I  
friends I run ov - er; my re - cord to - day is thir - teen. ——— The

scare all the folks who go rid - ing with me, As 'round the sharp cor - ners I  
shriek of my vic - tim is mus - ic to me, No sym - pa - thy for him I

reel. ——— And when there's a load I just love to ex - plode in my  
feel. ——— I'm filled with de - light when I kill 'em out - right with my

gas - o - line au - to - mo - bile, My gas - o - line au - to - mo - bile.  
gas - o - line au - to - mo - bile, My gas - o - line au - to - mo - bile.

CHORUS.

For he's a chauffeur, And a great con-nois-seur on the  
 For he's an in-ven-tor, and ex-per-i-ment-er with

For he's a chauffeur, And a great con-nois-seur on the  
 For he's an in-ven-tor, and ex-per-i-ment-er with

hand-ling of au-to-mo-biles, Each day with his mo-tor he  
 ev-'ry new-fan-gled ma-chine, He's al-ways in clov-er When

hand-ling of au-to-mo-biles, Each day with his mo-tor he  
 ev-'ry new-fan-gled ma-chine, He's al-ways in clov-er When

kills off a vot-er, And mash-es him un-der his wheels. He  
 friends he runs ov-er, His re-cord to-day is thir-teen. The

kills off a vot-er, And mash-es him un-der his wheels. He  
 friends he runs ov-er, His re-cord to-day is thir-teen. The

scares all the folks who go rid - ing with him, As round the sharp cor - ners he  
 shriek of his vic - tim is mu - sic to him, No sym - pa - thy for him he

reels \_\_\_\_\_ And when there's a load he just loves to ex - plode in his  
 feels \_\_\_\_\_ He's filled with de - light when he kills 'em out - right with his

reels \_\_\_\_\_ And when there's a load he just loves to ex - plode in his  
 feels \_\_\_\_\_ He's filled with de - light when he kills 'em out - right with his

gas - o - line au - to - mo - bile, His gas - o - line au - to - mo - bile  
 gas - o - line au - to - mo - bile, His gas - o - line au - to - mo - bile

gas - o - line au - to - mo - bile, His gas - o - line au - to - mo - bile  
 gas - o - line au - to - mo - bile, His gas - o - line au - to - mo - bile

# No Doubt You'd Like To Cuddle Up To Baby.

DUET.

No 3.

Tiverton and Flo.

Words by  
RICHARD CARLE.

Music by  
ROBERT HOOD BOWERS.

Andante non troppo.

Piano.

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The dynamics are marked *mp* (mezzo-piano). The piece consists of four measures.

TIVVY.

The vocal line for Tivvy is in 3/4 time, key of B-flat major. The lyrics are: "Oh what de-light! To hug so tight, A ti-ny hu-man / Oh what a prize! Such ro-guish eyes, Of deep-est ba-by". The piano accompaniment is in 3/4 time, key of B-flat major, with a dynamic marking of *p* (piano). It consists of four measures.

FLO.

The vocal line for Flo is in 3/4 time, key of B-flat major. The lyrics are: "toy!... What bliss to kiss A girl like this! Per- / blue!... Wee turned-up nose, Cute ro-sy toes, His". The piano accompaniment is in 3/4 time, key of B-flat major, with a dynamic marking of *p* (piano). It consists of four measures.

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## TIVVY.

haps it is a boy. — What mat - ters it? You  
lungs are all right too. — A dim - pled smile, So

must ad - mit, Its in - no - cease and grace. Such  
free from guile, Plays tag up - on both cheeks. I

chub - by feet, And face so sweet, (I think it is a face.) No —  
love to hear The lit - tle dear, But heav - ens! how it squeaks.

## Tempo di schottische grazioso.

doubt you'd like to cud - dle up to ba - by, And — dance the lit - tle dar - ling on your

knee. With cud-dling ba-by quite con-tent-ed pray be, For

*cresc.*

with the nur-sie you're not one, two, three. Of

TIVVY.

*mf* *p*

course the lit-tle ba-by's at my mer-cy, To— hug and kiss to fond-le and ca-

ress, But I'd rath-er do the same to ba-by's

*rall.*

nur - sie, If ba - by's nur - sie'd on - ly whis - per "yes."

**DANCE.**  
L'istesso tempo.

*mf*

*rit.* *a tempo*

No 4.

Whenever I visit the Town.

Trixie and Girls.

Words by  
RICHARD CARLE.

Music by  
ROBERT HOOD BOWERS.

Allegretto.

Piano. *f*

No doubt you have ev - 'ry one heard of my fame, For a  
These mat - i - nee i - dols who make a big bluff, But ———  
My great pop - u - lar - i - ty grows ev - 'ry day, And the

*till ready.*

*p*

pop - u - lar ac - tress am I ——— And folks who know an - y - thing  
can - not de - liv - er the goods ——— Will rap - id - ly find that Im  
rea - son Ill whis - per to you ——— A clev - er press a - gent I

know me by name And point me out when I go by \_\_\_\_\_ A  
 ve - ry hot stuff And then they'll all take to the woods \_\_\_\_\_ These  
 con - stant - ly pay To keep me be - fore pub - lic view \_\_\_\_\_ So

five cent ci - gar has been named af - ter me \_\_\_\_\_ So won - der ful is my re -  
 gid - dy sou - brettes who im - ag - ine they're great \_\_\_\_\_ With my rep - u - ta - tion I'll  
 great my suc - cess' as a pop - u - lar pet \_\_\_\_\_ The rest of the ac - tress - es

nown \_\_\_\_\_ And Mis - ses Brown Pot - ter With en - vy will tot - ter, When  
 drown \_\_\_\_\_ And Lil - li - an Rus - sell Will get up and hus - tle, When  
 frown \_\_\_\_\_ And Sig - nor - a Dus - e Most al - ways gets boo - zy, When

GIRLS. Unison.  
Chorus.

ev - er I vis - it the town \_\_\_\_\_ And Mis - sis Brown Pot - ter With  
 ev - er I vis - it the town \_\_\_\_\_ And Lil - li - an Rus - sell Will  
 ev - er I vis - it the town \_\_\_\_\_ And Sig - nor - a Du - se Most

en - vy will tot - ter When Ev - er - green vis - its the town. \_\_\_\_\_ For  
 get up and hus - tle When Ev - er - green vis - its the town. \_\_\_\_\_  
 al - ways gets boo - zy When Ev - er - green vis - its the town. \_\_\_\_\_

*rit.*

Refrain. Valse moderato.  
2nd time all Girls.

Im so vi - va - cious and ac - tive When - ev - er I she  
 She's so \_\_\_\_\_ she

*p-f*

frisk on the stage \_\_\_\_\_ That all of the pa - pers are  
 frisk \_\_\_\_\_

full of my cap-ers They say I'm a reg - u - lar rage. My  
her she's Her

hat is a mod - el from gid - dy Pa - ree And so is my tail - or - made  
her

gown And show - ers of flow - ers are thrown me for hours When  
her

ev - er I vis - it the town. Yes town  
she vis - its

*f* *D.C.*

## No 5.

## "Letters."

Trixie and Stubbs.

Words by  
RICHARD CARLE.Music by  
ROBERT HOOD BOWERS.

Allegro con brio.

Piano. *f*

The piano introduction is in 3/4 time, marked 'Allegro con brio' and 'Piano. f'. It consists of five measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Moderato.

TRIXIE.

The vocal line for Trixie begins with a whole rest, followed by the lyrics: "Let - ters are a nui - sance you'll a - gree, Par - Re - cent - ly I gave my hus - band up, Be -". The piano accompaniment is in 3/4 time, marked 'Moderato' and 'p'. It features a steady bass line and chords in the right hand.

STUBBS.

The vocal line for Stubbs begins with the lyrics: "tic - u - lar - ly when you have to an - swer. They're cause he fool - ish - ly be - gan to doubt me. My". The piano accompaniment continues in 3/4 time, marked 'Moderato' and 'p', with a bass line that includes a long note in the final measure.

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nui - san - ces if wife - y dear should see, A  
wife at me would gai - ly throw a cup, And

TRIXIE.

cou - ple from a well - known bal - let dan - cer. Now  
play - ful - ly up - on the head would clout me. Now

here's a bil - let - doux re - ceived to - day, A  
hub - - by writes a most re - pent - ant note, And

STUBBS.

sil - ly id - i - ot - ic sort of ram - ble. And  
starts it off with "lit - tle own - est own - ey." And

here's a gen - tle hint to call and pay, A tail - or's bill that's old e - nough to  
 here's a lit - tle gem that wife - y wrote, De - mand - ing a di - vorce with al - i -

BOTH. TRIXIE.

gam - ble. Lis - ten to what they say. "My  
 mo - ny. "My

*f rit.*

Valse. STUBBS.

dar - ling, I love you sin - cere - ly," "You've owed us this  
 dear - est, I can't live with - out you," "I'm glad that I

*mf*

TRIXIE.

bill for a year?" "Your cool - ness is mad - den - ing  
 gave you the chase?" "Come back and I nev - er will

STUBBS.

TRIXIE.

real - ly." "We'll just have to pinch you we fear," "Your  
doubt you?" Don't let me set eyes on your face," "I

STUBBS.

beau - ty is some - thing re - fresh - ing." "Your nerve is a  
re - al - ize now you were truth - ful." "You ver - sa - tile,

TRIXIE.

STUBBS.

thing to ad - mire." "I of - fer you rich - es," "Just  
dou - ble faced liar." "I long for you, dov - ey," "I'll

BOTH.

send back those breech - es." Then both of them go in the fire.  
horse - whip you lov - ey."

## No 6.

## Sad Experiences.

Stubbs, Bolivar and Tiverton.

Words by  
RICHARD CARLE.Music by  
ROBERT HOOD BOWERS.

Andante assai.

Piano.

*pp* *mf* *p* *fz* *p*

*sva...* *Still ready.*

Cym.

The piano introduction is in 2/4 time, marked 'Andante assai'. It features a melody in the right hand and a bass line in the left hand. Dynamics range from pianissimo (pp) to fortissimo (fz). The piece includes a triplet in the right hand and a cymbal effect (Cym.) in the left hand.

Slow.

TIV. When you're sad and lone - ly Do you ev - er get the blues?  
 BOL. When you're play - ing pok - er Do you tear out all your hair?

The first system shows the vocal melody for Tiverton and Bolivar. The piano accompaniment is in 2/4 time, marked 'Slow'. The piano part consists of chords in the right hand and a bass line in the left hand.

St.&Bol. Yes sir, we've been known to. Tiv. Un - der those con - di - tions Do you  
 Tiv.&St. Yes sir, ev - ry sit - ting. Bol. When you lose the last pot Do you

*ff*

The second system continues the vocal melody and piano accompaniment. The piano part is marked 'ff' (fortissimo). The piano accompaniment features a more active bass line and chords in the right hand.

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seek re - lief <sup>#</sup> in booze? St. & Bol. Yes sir, we are prone to.  
gnash your teeth and swear? Tiv. & St. Yes sir, when we're quit - ting.

*ff*

## STUBBS.

When the maid - en you a - dore Po - lite - ly throws you down,  
When at last you draw a hand That's got the oth - ers "cinched,"

*p*

Then it is that all the world Up - on you seems to frown,  
All the checks are on the ta - ble Wait - ing to be clinched,

No en - joy - ment can you find In an - y part of town. Have you  
Then the front doors bust - ed in And ev - ry - bod - y's pinched, Have you

TIV. &amp; BOL.

had a sad ex - per - i - ence like that? In - deed, we've  
had a sad ex - per - i - ence like that? In - deed, we've

had ex - per - i - en - ces worse than that.  
had ex - per - i - en - ces worse than that.

STUBBS.

TIV.&amp; BOL.

What's the good of an - y - thing? Noth - ing what - ev - er.

L.H.

R.H.

STUBBS.

Liv - ing is a pun - ish - ment that's rath - er hard to bear.

TIV & BOL.

If you could be born a - gain, would you? No, nev - er.

L.H.

R.H.

ALL.

§ DANCE.

All the world is fick-le, and this life's 'a hor - rid snare.

R.H.

L.H.

D.S.

R.H.

L.H.

L.H.

L.H.

R.H. *rall.*

L.H.

# No 7.

# Poster Specialty.

Words by  
RICHARD CARLE.

Poster Maids and Lads.

Music by  
ROBERT HOOD BOWERS.

Allegro.

Piano.

*pp* *ff*

The first system of the piano introduction is in 2/4 time. It begins with a piano (*pp*) dynamic and a melodic line in the right hand that rises from a low register to a higher one. The left hand provides a simple harmonic accompaniment. The system concludes with a forte (*ff*) dynamic marking.

The second system continues the piano introduction. The right hand features a series of chords and moving lines, while the left hand maintains a steady accompaniment. The dynamics remain consistent with the first system.

The third system of the piano introduction shows the right hand with more complex rhythmic patterns and the left hand with a consistent bass line. The system ends with a fermata over the final notes.

Poco Allegretto Vivace.

MAIDS.

Two lit - tle pos - ter maids you see, Hun - ger - ing for a change are we,

*mf*

The first system of the vocal part is in 2/4 time. The melody is simple and rhythmic. The piano accompaniment is in the left hand, providing a steady accompaniment. The dynamic is marked *mf*.

All of our lives in mis - er - y we've spent in one po - si - tion.

The second system of the vocal part continues the melody. The piano accompaniment remains consistent. The system ends with a fermata over the final notes.



*p Slower.*

But we've re-solved to break a-way, Seek for a sit - u - a - tion gay,

What will the own - er of us say When we're missed from that par - ti - tion? It

**Marziale**

may be wrong for us — to go But pos - ter maids have feel - ings, And it

is - nt pleas - ant or nice — you know, To be tacked to walls and

ceil - ings. So if we ap - pear to be wild mad - caps Don't

think we are fick - le jades, For we have hearts like

you per - haps, Tho' we're on - ly pos - ter maids, Tho'

*rall.*  
we are on - ly ve - ry lone - ly pos - ter maids.

Allegro con brio.

Lads down.

The first system of the piano accompaniment consists of two staves. The treble staff contains a melodic line with eighth-note patterns, while the bass staff provides a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *mf* is present in the first measure.

The second system continues the piano accompaniment with similar melodic and rhythmic patterns in both staves.

The third system of the piano accompaniment maintains the established musical texture.

The fourth system of the piano accompaniment concludes the instrumental section.

LADS.

Meno mosso.

We've been lis - ten - ing to all you had to say, And we

The fifth system features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line includes the lyrics "We've been lis - ten - ing to all you had to say, And we". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *mf* is present in the first measure.

real - ly feel in - clined to cry, To think with - out a word you'd run a

way, And — nev - er ev - en say "good bye." For

when we sug - gest - ed mar - riage both of you at once con - sent - ed, And

*rull.* MAIDS.  
That is  
then you gave your plight - ed — troth that soon we'd be ce - ment - ed.

Lento.

true, We love you, But we're  
 Ver - y true, Prove you do,

8

sigh - ing and we're dy - ing for a change \_\_\_\_\_

Tempo di Gavotte.

*rall.* *a tempo.*  
 Our chief ob - jec - tion is ex - pos - ure of our mar - ried life,  
 You

*p rall.* *a tempo.*

And then some  
need not fear ex - pos - ure if you are an up - right wife.

man is al - ways spoil - ing all our gowns with paste.  
That's just to make you stick to us, not

A - side from that we will ad - mit we've  
run a - way in haste.

*mf*

as - pi - ra - tions high,  
Well on the pos - ters aren't you at - ways

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "as - pi - ra - tions high," followed by a measure of rest. The second staff is another vocal line in treble clef, starting with a measure of rest and then containing the lyrics "Well on the pos - ters aren't you at - ways". The piano accompaniment is shown in the bottom two staves (treble and bass clefs), featuring chords and a simple bass line.

But we're a - fraid that when it rains we'll  
in the pub - lic eye?

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "But we're a - fraid that when it rains we'll" followed by a measure of rest. The second staff is another vocal line in treble clef, starting with a measure of rest and then containing the lyrics "in the pub - lic eye?". The piano accompaniment is shown in the bottom two staves (treble and bass clefs), featuring chords and a simple bass line.

both be washed a - way,  
Com - plex - ions may be ru - ined but they're

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "both be washed a - way," followed by a measure of rest. The second staff is another vocal line in treble clef, starting with a measure of rest and then containing the lyrics "Com - plex - ions may be ru - ined but they're". The piano accompaniment is shown in the bottom two staves (treble and bass clefs), featuring chords and a simple bass line.

See how we grieve—— them  
 al - ways fresh next day. Now dont you see how deep - ly you are griev - ing us? There's noth - ing

Let's not de - ceive them. They shall find  
 gained by fool - ing and de ceiv ing us. So we've quite made up our mind Not to

We'll be kind Nev er  
 be the least un - kind, If you'll nev - er en - ter - tain a thought of



leave the boys a-gain. This rea-son - ing of yours is ve - ry clev - er, And so ou -

leav - ing us — Our ar - gu - ment is most clev - er.

ties of love we will not sev - er. But — while we have the chance Let us

We'll leave you nev - er So let's dance While

frisk a - bout and dance, Then back up - on the wall we'll go for - ev - er.

we've the chance, Then back up - on the wall we'll go for ev - er.

*f* (For Dance) *D.S.*

## No 8.

## Finale I.

Words by  
RICHARD CARLE.

Music by  
ROBERT HOOD BOWERS.

Moderato marziale.

Piano. *ff* *p*

The piano introduction is in 2/4 time, marked 'Moderato marziale'. It begins with a fortissimo (*ff*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in both hands. The dynamic shifts to piano (*p*) in the second measure, where the music becomes more melodic and features a prominent bass line.

DOC. CHO. DOC.

Now let us has - ten to the sem - i - na - ry, sem - i - na - ry, And

The first line of the vocal melody is marked 'DOC.' (Soloist). The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. The lyrics are: 'Now let us hasten to the seminary, seminary, And'.

CHO. DOC.

see if my e - lix - ir stands the test, stands the test, For

The second line of the vocal melody is marked 'CHO.' (Chorus). The piano accompaniment continues with the same rhythmic pattern. The lyrics are: 'see if my elixir stands the test, stands the test, For'.

CHO. DOC.

now I'm feel - ing pos - i - tive - ly mer - ry, mer - ry, With a

The third line of the vocal melody is marked 'CHO.' (Chorus). The piano accompaniment continues with the same rhythmic pattern. The lyrics are: 'now I'm feeling positively merry, merry, With a'.

CHO. FLO.

real E-gyp-tian num-my as a guest. As a guest. If Bo-li-var, by

Pa should be sus-pect - - ed, My Tiv-vy dear would nev-er dare pro-

STUBBS.

pose. And if by chance our lit-tle tricks de-lect - -

DOC.

ed, On Bo-li-var they'll sure-ly turn the hose. You'll

*p Slower.*

all ad-mit I've made a hit, When I've per-formed the trick, sir, You

*p* *cresc.*

can - not buy a thing to vie With Dob-bin's great e - lix - ir.

CHORUS.

Well

Well

*f*

all ad-mit he's made a hit, When he's per-formed the trick, sir, We

ASTORIA.

Well

can - not buy a thing to vie With Dob - bin's great e - lix - ir.

can - not buy a thing to vie With Dob - bin's great e - lix - ir.

The first system consists of four staves. The top staff is a vocal line with a fermata at the end. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (Bb) and the time signature is common time (C).

*Recit. accel.*

I, for one, am wait-ing anx-ious - ly This won-der-ful ex-per-i-ment to

*colla voce.*

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is common time (C). The piano part includes a *colla voce* marking.

DOC.

see. Ver - y well, no more de - lay, With the mum-my let's a - way.

The third system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is common time (C). The piano part includes a *ff* marking.

CHORUS.

A won-der-ful dis-cov - er - y we soon will cel - e - brate, — By in - di-ca - tions

A won-der-ful dis-cov - er - y we soon will cel - e - brate, — By in - di-ca - tions

its pro- por- tions prom- ise to be great. — By the use of an e - lix - ir to be

its pro- por- tions prom- ise to be great. — By the use of an e - lix - ir to be

test - ed at this fête, — An E - gyp - tian mum - my will be - come a per - son up - to - date.

test - ed at this fête, — An E - gyp - tian mum - my will be - come a per - son up - to - date.

Grandioso.

Hell be treat - ed with en - ter-tain-ment fine, And then shall dine

Oh, he will be treat - ed fine - ly and then shall

On birds and wine. And we will all bow in wor - ship

dine. On birds and wine. And we will all bow in wor - ship

at the shrine Of the res-sur-rect-ed gen-tle-man from E - gypt. With

at the shrine Of the res-sur-rect-ed gen-tle-man from E - gypt. With

Andante maestoso.

all the splen - dor and the pomp at our com - mand, Well  
all the splen - dor and the pomp at our com - mand, Well

fol - low out the learn-ed Doc-tor's pre-script, To greet with o - pen arms, This  
fol - low out the learn-ed Doc-tor's pre-script, To greet with o - pen arms, This

man of ma - ny charms, This ex - in - hab - i - tant of an - cient E - gypt. Our  
man of ma - ny charms, This ex - in - hab - i - tant of an - cient E - gypt. Our



friend will burst with pride When his e - lix - ir's tried, And  
 friend will burst with pride When his e - lix - ir's tried, And

This system contains the first two systems of music. The top system has two vocal staves and a piano accompaniment. The bottom system consists of two empty staves.

when this old E - gyp - tian mum - my is re - viv - i - fied.  
 when this old E - gyp - tian mum - my is re - viv - i - fied.

This system contains the third and fourth systems of music. The top system has two vocal staves and a piano accompaniment. The bottom system consists of two empty staves.

Hell be treat - ed with en - ter - tain - ment fine, and then shall  
 Oh he will be treat - ed fine - ly,

This system contains the fifth and sixth systems of music. The top system has two vocal staves and a piano accompaniment. The bottom system consists of two empty staves.

dine On birds and wine. And we will all bow in  
And then shall dine On birds and wine. And we will all bow in

This system contains the first two systems of a musical score. The top system features two vocal staves and a piano accompaniment. The vocal staves have lyrics: "dine On birds and wine. And we will all bow in" and "And then shall dine On birds and wine. And we will all bow in". The piano accompaniment consists of a grand staff with treble and bass clefs, showing chords and melodic lines.

wor - ship at the shrine, Of the res-sur-rect - ed gen-tle-man from E -  
wor - ship at the shrine, Of the res-sur-rect - ed gen-tle-man from E -

This system contains the next two systems of the musical score. The vocal staves continue with the lyrics: "wor - ship at the shrine, Of the res-sur-rect - ed gen-tle-man from E -" and "wor - ship at the shrine, Of the res-sur-rect - ed gen-tle-man from E -". The piano accompaniment continues with a grand staff.

*ffz* Allegro furioso.  
gypt.  
gypt.

This system contains the final two systems of the musical score. The vocal staves are mostly empty, with the word "gypt." written below them. The piano accompaniment is marked with a forte dynamic (*ffz*) and the tempo "Allegro furioso." The piano part features a complex, rhythmic accompaniment with many chords and melodic lines.

ASTORIA.

What hid-eous brawling sounds are those that

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *mp* is present in the piano part.

DOC.

STUBBS.

fall up-on my ear? A pair of cu-ri-os-i-ties are ar-gu-ing, I fear. The

The second system continues the musical score. The vocal line includes the lyrics "fall up-on my ear? A pair of cu-ri-os-i-ties are ar-gu-ing, I fear. The". The piano accompaniment maintains the established rhythmic and harmonic structure.

cow-boy and the Scotch-man have at last com-menced to scrap, Well,

The third system of the score features the lyrics "cow-boy and the Scotch-man have at last com-menced to scrap, Well,". The musical notation continues with the vocal line and piano accompaniment.

Mike will wipe that High-land-er com-plete-ly off the map.

The fourth system concludes the main vocal part with the lyrics "Mike will wipe that High-land-er com-plete-ly off the map." The system ends with a double bar line and a repeat sign.

CHORUS.

The  
The

The chorus section begins with the lyrics "The" and "The" on separate lines. The musical score includes a vocal line, a piano accompaniment, and a grand staff with a treble clef. The system concludes with a double bar line and a repeat sign.

*f*

wild man, the wild man, The hor-ri-ble, hor-ri-ble wild man.

wild man, the wild man, The hor-ri-ble, hor-ri-ble wild man.

*ff* *pp*

Hell mur - der that poor

Hell mur - der that poor

Scotch - - man - With - out the slight - est doubt. Hell

Scotch - - man - With - out the slight - est doubt. Hell

chop him in - to mince meat, And then he'll chop him  
chop him in - to mince meat, And then he'll chop him

out. Hor-ror! The wild man's kill-ing him.  
out. Hor-ror! The wild man's kill-ing him.

Hor-ror! The wild man's kill-ing him. Hor-ror!  
Hor-ror! The wild man's kill-ing him. Hor-ror!

*p* *Meno mosso.*

The Scotchman's surely dead. Poor — Mac — Swat — y, Poor — Mac —

The Scotchman's surely dead. Poor — Mac — Swat — y, Poor — Mac —

*Meno mosso.*

*p*

*Presto.*

Swat - y, All our sym-pa-thies are with the poor Mac- Swat-y.

Swat - y, All our sym-pa-thies are with the poor Mac- Swat-y.

*Presto.*

*ff*

Oh

Oh

*f*

Allegro vivace.

what dis - grace - ful sights we face In com - ing to this aw - ful place, And  
 what dis - grace - ful sights we face In com - ing to this aw - ful place, And

wit - ness - ing a fran - tic race Of folks who act like mad. These  
 wit - ness - ing a fran - tic race Of folks who act like mad. These

per - sons queer are draw - ing near, They're com - ing back this way we fear; Yes,  
 per - sons queer are draw - ing near, They're com - ing back this way we fear; Yes,

yes, were right for they are here, If some of us would vol - un - teer to

yes, were right for they are here, If some of us would vol - un - teer to

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics: "yes, were right for they are here, If some of us would vol - un - teer to". The piano accompaniment features a steady bass line and chords in the right hand.

in - ter - fere, We'd give a rous - ing cheer, No

in - ter - fere, We'd give a rous - ing cheer, No

Drs.  
Crash.

The second system continues the vocal and piano parts. The lyrics are: "in - ter - fere, We'd give a rous - ing cheer, No". The piano accompaniment includes dynamic markings "Drs." and "Crash." in the bass line.

pun - ish - ment for them is too se - vere. Great

pun - ish - ment for them is too se - vere. Great

The third system continues the vocal and piano parts. The lyrics are: "pun - ish - ment for them is too se - vere. Great". The piano accompaniment continues with chords and a bass line.



Ju - pi - ter! he's on the chan - de - lier, If  
 Ju - pi - ter! he's on the chan - de - lier, If

of - fic - ers would on the spot ap - pear, This scene so  
 of - fic - ers would on the spot ap - pear, This scene so

drear they'd quick - ly clear. Yes, yes they'd clear this scene so drear, This scene they'd  
 drear they'd quick - ly clear. Yes, yes they'd clear this scene so drear, This scene they'd

clear. Po - lice - men nev - er fear, if on - ly here would  
clear. Po - lice - men nev - er fear, if on - ly here would

*Largo.*  
vol - un - teer to in - ter - fere This scene they'd clear.  
vol - un - teer to in - ter - fere This scene they'd clear.

*Largo.*  
*ff*

*Presto.*

*Presto.*

No 9.

Opening Chorus.

Words by  
RICHARD CARLE.

Music by  
ROBERT HOOD BOWERS.

*Allegro con spirito.*

Piano.

The musical score is written for piano and consists of five systems. The first system is marked "Piano." and "f". The tempo is "Allegro con spirito." The key signature is one sharp (F#) and the time signature is 2/4. The score features a mix of chords and moving lines in both hands, with some syncopation and dynamic markings like "sfz" and accents.



SCHOOL GIRLS.  
Allegro vivace.

Hus - tling, bus - tling, all of us tuss - ling In this well con - duct - ed school.

Haul - ing, maul - ing, nois - i - ly call - ing, Tho' it's quite a - gainst the rule.

*piu p*  
When our teach - ers not a - bout How we sing and play and shout

*rit.*  
But when Plum - my is a - round Quiet - er girls can - not be found

*f a tempo.*

Hus - tling, bus - tling all of us tuss - ling, In this well con - duct - ed school

*f a tempo.*

Haul - ing, maul - ing nois - i - ly call - ing Tho' it's quite a -

. gainst the rule, Tho' it's quite a - gainst the rule, It's ver - y

*Moderato con moto.*

much a - gainst the teach - er's rule.

*mf*

When the cru - el cat's a-way Then the lit - tle mice will play, We're the mice and

*mf*

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in G major, starting with a mezzo-forte (*mf*) dynamic. The lyrics are "When the cru - el cat's a-way Then the lit - tle mice will play, We're the mice and". The bottom staff is a piano accompaniment, also starting with *mf*. It features a steady eighth-note bass line and chords in the right hand.

Plum's the cat, What would Plum-my say to that? When the cru - el cat's a-way

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "Plum's the cat, What would Plum-my say to that? When the cru - el cat's a-way". The piano accompaniment continues with similar rhythmic patterns.

Then the lit - tle mice will play We're the mice and Plum's the cat What would Plum-my

*cresc.*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "Then the lit - tle mice will play We're the mice and Plum's the cat What would Plum-my". The piano accompaniment includes a *cresc.* (crescendo) marking in the bass line.

say to that? What would Plum-my say to that?

*f*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "say to that? What would Plum-my say to that?". The piano accompaniment features a forte (*f*) dynamic and ends with a double bar line. The right hand has a more active melodic line in the final measures.

## Tempo I.

Laugh - ing, chaff - ing, mer - ri - ment quaff - ing, Each one sau - cy

as can be, Bright and snap - py, light and hap - py

School - girls in - no - cent are we, Bub - bling o'er with rogu - ish glee

Full of fun as we can be.



La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la.

(Whistle.)

*p*

Lento.

Religioso.

Wel- come to our lit- tle teacher For his lec- tures

(Enter Plum.)

*fp* *pp* *sempre legato.*

we a - dore. — He's an en- ter- tain- ing crea- ture And his ser- mons nev- er — bore. —

*cresc.*

It's no won- der that we love him And o - bey his ev - -ry rule, —

Off the dock wed like to shove him Far from this be - lov - ed school. —

*f* *rit.*

## No 10.

## Flo.

Flo and Female Chorus.

Words by  
RICHARD CARLE.Music by  
ROBERT HOOD BOWERS.


Andante non troppo.

FLO. 


Piano. 


*Till ready.* In Tho'

Molto moderato.




child-hood days of in - no-cence, When - youth - ful - ness shed lus-tre, The  
years have pass'd by, ev - 'ry voice Is still a - round me ring-ing, Be -





lit - tle boys up - on the fence Out - side my house would clus - ter. And  
seech - ing me to make a choice Of all those who are sing - ing. Tho'



ev - 'ry day with voi - ces strong And rogu - ish eyes a -  
I pre - tend to be a - fraid, They cru - el - ly pur -

glis - ten, They'd sing this ser - e - nad - ing song Till  
sue me, And with the old - time ser - e - nade Per -

CHORUS.  
I'd come out and lis - ten. A ser - e - nade they'd  
sist - ent - ly they woo me. Same ser - e - nade un -

*mf*

sing this maid Till she'd come out and lis - - ten.  
til this maid Is pos - i - tive - ly gloom - - y.

*rall.*

*rall.*

FLO.  
Valse lento.

Flo, Flo I love you so, I'll fol - low

SOP & ALTO.  
*pp* La la la la la la la la la la la la

*p*

you dear, wher - ev - er you go Flo, Flo

la la la la la la la la la la la la

you'll nev - er know, How dear you are to me dar - ling, Flo.

la la la la la la la la la la la la

*f*

Ah

*unis.*

*f* Flo, Flo, we love you so, We'll fol - low

you dear, wher - ev - er you go Flo, Flo

you'll nev - er know How dear you are to us, dar - ling Flo.

*rit.*

*D.C.*

# ·NO 11. "The Lion and the Lamb."

(Trixie, Flo, and Doctor.)

Words by  
RICHARD CARLE.

Music by  
ROBERT HOOD BOWERS.

Andante grazioso.

Piano.

*mf*

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes in a 6/8 time signature, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante grazioso' and the dynamic is 'mf'.

A li - on en - raged\_ at be - ing en - caged, Re -  
The li - on ig - nored\_ the rest of the horde, Who  
The treach - er - ous beast\_ pre - pared for a feast, With

*mp*

The piano accompaniment for the first vocal line features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamic is 'mp'.

sent - ed his cru - el im - pris - on - ment, By roar - ing a - loud and at -  
one by one left his vi - cin - i - ty, And then all his wiles\_ and  
man - ner sug - gest - ing fer - oc - i - ty. While lo! the poor lamb\_ sus -

The piano accompaniment for the second vocal line continues with the same eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamic is 'mp'.

tract-ing a crowd\_ who cur - i - ous - ly to his pris - on went. — With  
 sweet - est of smiles, — He tried on this lamb - kin vir - gin - i - ty. — By  
 pect - ing no sham, — Sur - veyed him with great cu - ri - os - i - ty. — With

fi - e - ry eye\_ he saw them draw nigh, When a lit - tle white lamb - kin so  
 com - pli - ments he\_ so flat - tered her she Ne'er\_ thought that he'd ev - er her  
 no more de - lay, — He swal - lowed his prey, And\_ found her ex - ceed - ing - ly

in - no - cent — he spied by the door so he paused in his roar, And  
 form de - file. — He asked her in - side so, — swell - ing with pride, She  
 fil - la - ble. — For he joy - ous - ly cried, "I'm\_ all wool in - side," While the



though "Ah, good luck has my din - ner sent."— This  
 squeezed through the bars of his dom - i - cile.—  
 lamb nev - er ut - tered a syl - la - ble.—

*mf* *rit.*

## REFRAIN. Andante.

in - ter - est - ing fa - ble of the Li - on and the Lamb, Should

*p-mf*

serve to teach you all to judge be - tween the real and sham, And

*p* *mf*

sim - ple folks will find a gen - tle hint and soft re - mind - er in the

old fa - mil - iar sto - ry of the Li - on and the Lamb. This Li - on and the Lamb.

## DANCE.

*p-mf*



think that I am cra - zy, that my head is full of wheels, But  
 when a pop - per thought to pop, a look - ing glass would look, Just

*pp* *fz*

ev - 'ry one would en - vy me if he knew how good it feels; I've  
 as a stop - per tried to stop when he heard the cuck - oo cook; I

*mp* *rit.*

*a tempo.*  
 seen a jet - black rav - en rave I've seen a brok - er broke, I've  
 saw a wil - low weep - ing and I saw a big horse - fly, I

*p a tempo.*

seen a wood - en shav - ing shave and heard an art - i - choke, I've  
 saw a ripe ba - na - na stand and saw the sage brush by, A

seen a lit - tle chip - munk chip, and seen a lep - er leap, I've  
coup - on locked in - side its coop, a pump - kin at the pump, A

*rit.*

oft - en seen a pil - low slip and heard a chim - ney sweep.  
fel - low in a stup - or stoop, a dump - ling on the dump. **CHO.**  
*unison.*

If

such things fro - lic thro' your brain you sure - ly are in - sane.

**Allegretto.**  
**M<sup>c</sup> SWAT.**

**CHO.** **M<sup>c</sup> SWAT.**

Oh, Gee, its great to be cra - zy, cra - zy, cra - zy

as a loon, Ev - 'ry fel - lows un - hap - py but the

luck - y de - vil who's off his nut. If you could on - ly

re - al - ize How fool - ish it is to be so wise,

Ev - 'ry one of you would like to be cra - zy.

*ff* *ff* *fz* *D.C.*

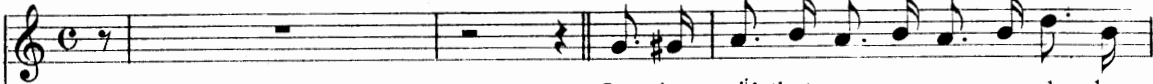
# "I Fell In Love With Polly"

## No. 13.


Stubbs and Girls.

Words and Music by  
RICHARD CARLE.

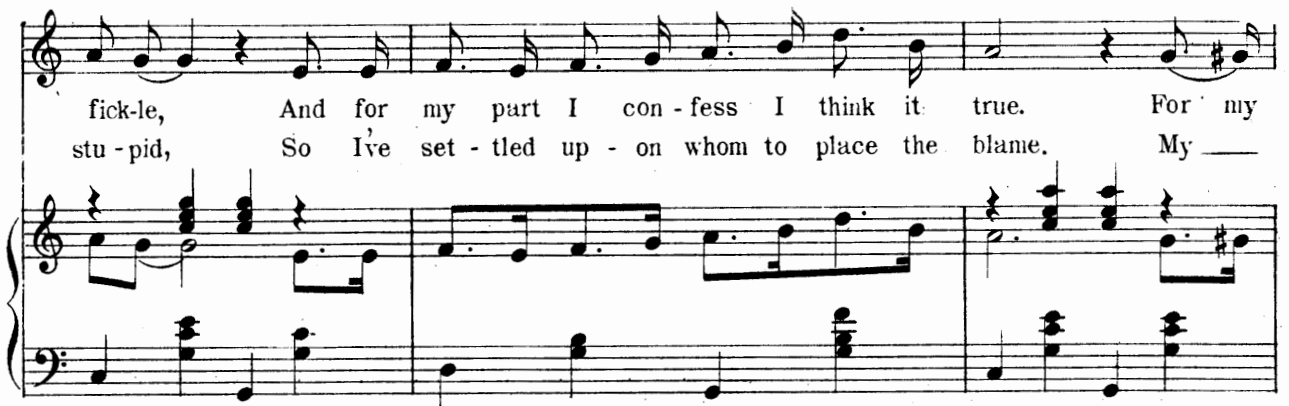
Moderato. STUBBS.

Voice. 

It is said that men are us - u - al - ly  
I will not ad - mit that I am whol - ly

Piano. 

fick - le, And for my part I con - fess I think it true. For my  
stu - pid, So I've set - tled up - on whom to place the blame. My —



love af - fairs have kept me in a pick - le — Since the  
fre - quent change of heart is due to Cu - pid, — Who has



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fa - tal day when I was twen - ty - two. Ev - 'ry  
 proved to be un - cer - tain in his aim. This poor

pret - ty face I see has new at - trac - tion, And the  
 heart of mine is now so bruised and bat - tered, That I

lat - est girl's the one I want to wed; I pre -  
 find it ve - ry hard to love at all, All my

pare to set - tle down with sat - is - fac - tion, When I find I love an - oth - er girl in -  
 sweet-heartso'er the un - i - verse are scat - tered, And love af - fairs up - on me seem to

*rit.*



stead.  
pall.

GIRLS.

When he finds he loves an - oth - er girl in - stead.  
And — love af - fairs up - on him seem to pall.

*f a tempo.* *sfz*

Refrain. *Slower.*

I fell in love with Pol - ly Till Bet - sy came to town, I

*p - f*

shook them both for Dol - ly But — soon I threw her down; My

heart went out to Ce - lia, But switched a - gain to Moll, — Un -

1 2

til I met O - phe - lia; She's the best of all. I all.

*f* *sfz D.C.*

Detailed description: This system contains the vocal line and piano accompaniment for the first system. The vocal line is in treble clef with lyrics: "til I met O - phe - lia; She's the best of all. I all." The piano accompaniment is in grand staff (treble and bass clefs). It features a first ending (marked '1') and a second ending (marked '2'). Dynamics include *f* and *sfz D.C.* (Sforzando Da Capo). There are also some markings like 'V' and 'VSTTB' in the piano part.

DANCE.

*p*

Detailed description: This system shows the piano accompaniment for the second system. It is in grand staff. The tempo is marked *p* (piano). The music consists of a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

Detailed description: This system shows the piano accompaniment for the third system. It continues the melodic and harmonic lines from the previous system in grand staff.

*cresc.*

Detailed description: This system shows the piano accompaniment for the fourth system. The tempo is marked *cresc.* (crescendo). The music continues in grand staff.

*sva* *sfz*

Detailed description: This system shows the piano accompaniment for the fifth system. It features a dynamic marking of *sva* (sforzando) and *sfz*. The system concludes with a final chord in the grand staff.

## No 14.

## Peculiar Julia.

Bolivar and Chorus.

Words and Music by RICHARD CARLE.

Allegro.

Piano

The piano introduction consists of two staves in 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *sfz* (sforzando). There are accents and a fermata over the final chord.

BOL.

In the town of Tus - ca - ro - ra Lived a maid - en who was known as  
When the stran - ger start - ed court - ing All the oth - er fel - lows quit Miss

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Dynamics include *p* (piano).

Ju - lia, Ev - 'ry fel - low in the neigh - bor - hood Would  
Ju - lia, For they saw it was im - pos - si - ble For

The vocal line continues with lyrics. The piano accompaniment includes dynamics *f* (forte) and *p* (piano).

give his life to own Miss Ju - lia. But  
them to make a hit with Ju - lia. Their

The vocal line concludes with lyrics. The piano accompaniment includes dynamics *f* (forte) and *p* (piano).

she was ev - 'ry bit as stub - born as an ar - my mule And  
 plan had been to jol - ly her but when the stran - ger came He

to them all she gave the i - cy eye Un - til one fat - al day A  
 bossed her 'round and bul - lied her in - stead He scared her with his bluff Un -

*cresc.*

stran - ger came her way Who swore he'd win her out or die.  
 til she cried: "E - nough! I guess you are the man I'll wed?"

*f*

*sfz*

REFRAIN. *Slower.*

Ju - lia, you're pe - cul - iar Ju - lia, you are queer,

Tru - ly, you're un - ru - ly As a wild West - ern steer.

Ju - lia, when we're mar - ried Sweet-heart, you and I \_\_\_\_\_

Ju - lia, yer lit - tle mule yer, I'm goin' to rule yer or die. die.

No 15.

ACT III.

Opening Chorus.

Words by  
RICHARD CARLE.

Music by  
ROBERT HOOD BOWERS.

Andante con moto.

Piano.

The musical score is written for piano and consists of five systems of music. The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked 'Andante con moto'. The score begins with a piano (*p*) dynamic. The first system shows the right hand with a whole rest and the left hand with a steady eighth-note accompaniment. The second system introduces chords in the right hand and fortissimo (*ff*) accents in the left hand. The third system features a melodic line in the right hand with accents and a steady accompaniment in the left hand. The fourth system continues with similar textures. The fifth system concludes with a melodic flourish in the right hand and a fortissimo (*f*) dynamic in the left hand.

First system of piano introduction. Treble clef has a key signature of one flat and a sharp. Bass clef starts with a piano (*p*) dynamic and moves to a forte (*f*) dynamic. The music features a mix of chords and moving lines in both hands.

Second system of piano introduction, continuing the musical texture from the first system.

(CURTAIN UP)

Third system of piano introduction, marked with "(CURTAIN UP)". The music continues with similar harmonic and melodic patterns.

Fourth system of piano introduction, featuring a more rhythmic and chordal texture.

*mp*  
 Hail to this ver - y an - cient dum - my, dum - my,  
*mp*  
 Hail to this ver - y an - cient dum - my, dum - my,  
*mp*

Chorus section for voice and piano. The vocal parts (Soprano, Alto, and Bass) enter with the lyrics "Hail to this ver - y an - cient dum - my, dum - my,". The piano accompaniment provides harmonic support with a steady bass line and chordal textures.

Piano accompaniment for the chorus, marked *mp*. It features a consistent bass line and chordal accompaniment for the vocal lines.

*ff* dum - my. *p* Bow to this old E - gyp - tian mum - my,

*ff* dum - my. *p* Bow to this old E - gyp - tian mum - my,

*ff* *p*

mum - my, *ff* mum - my. *p* For per - haps a

mum - my, *ff* mum - my. *p* For per - haps a

*ff* *p*

while, — Near the sa - cred Nile, —

while, — Near the sa - cred Nile, —



He and Cle - o - pa - tra once were chum - my,

He and Cle - o - pa - tra once were chum - my,

chum - my, chum - my. With won - drous beau - ty he

chum - my, chum - my. With won - drous beau - ty he

was e - quipped, Who knows what nec - tar rich and rare he sipped?

was e - quipped, Who knows what nec - tar rich and rare he sipped?

The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *f* (forte) and *p* (piano).

And to think that we Ver - y soon will be Friends of this gen - tle - man from  
And to think that we Ver - y soon will be Friends of this gen - tle - man from

*fz*

E - gypt. Bow to this dum - my, Hail to this  
E - gypt. Bow to this dum - my, Hail to this

mum - my, mum - my, dum - my.  
mum - my, mum - my, dum - my.

**CHORUS.**

**SOPRANO.**  
A re - la - tive — he's — reck - oned,

**ALTO.**  
A re - la - tive he's reck - oned, he is reck - oned,

**TENOR.**  
He is reck - oned a re - la - tive, —

**BASS.**  
Re - la - tive he's reck - oned,

Of might-y Ram - e - ses the Sec - ond, And in af - fairs — of —

Of might-y Ram - e - ses the Sec - ond, Ram - e - ses, And in af - fairs of

Of King Ram - e - ses the Sec - ond, And in af - fairs of

Of might - y Ram - e - ses the Sec - ond, And in af - fairs of

roy - al - ty is no - ta - bly well versed.

roy - al - ty is no - ta - bly well versed.

roy - al - ty is no - ta - bly well versed, we know it.

roy - al - ty is no - ta - bly well versed, we know it.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a three-part setting. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

His roy - al man - ner shows it,

His roy - al man - ner shows it, Yes, it shows it,

His fine man - ner re - veals it well,

His fine man - ner shows it,

The second system continues the vocal and piano parts. The vocal lines are more varied, with some parts having a more melodic line. The piano accompaniment maintains the same rhythmic structure as the first system.

And tho' you'd ne'er sup - pose it, He's al - so sec - ond

And tho' you'd ne'er sup - pose it, ne'er sup - pose it, He's al - so sec - ond

And tho' you ne'er could tell, He's al - so sec - ond

Tho' you'd ne'er sup - pose it, He is sec - ond

*ff*

cous - in to old Ptol - em - y the First.

cous - in to old Ptol - em - y the First.

cous - in to old Ptol - em - y the First.

cous - in to old Ptol - em - y the First.

CHORUS.

Hail to him, Kneel to him, Bow to him.

Hail to him, Kneel to him, Bow to him.

Hail to him, Kneel to him, Bow to him.

Hail to him, Kneel to him, Bow to him.

Gro - vel be - fore him, We must a - dore him.

Gro - vel be - fore him, We must a - dore him.

Grov - el be - fore him and a - dore him. Hail to him, Kneel to him,  
 Grov - el be - fore him and a - dore him. Hail to him, Kneel to him,

Bow to him, Hail to him, Kneel to him, Bow to him.  
 Bow to him, Hail to him, Kneel to him, Bow to him.

*p* *Primo tempo*

*p* This ver - y ser - i - ous, High - ly im -  
*p* This ver - y ser - i - ous, High - ly im -

per - i - ous, gen - tle - man from E - gypt. Sal -  
 per - i - ous, gen - tle - man from E - gypt. Sal -

aam, Sal - aam, Sal - aam, Sal -  
 aam, Sal - aam, Sal - aam, Sal -

aam, Sal - aam.  
 aam, Sal - aam.



## No 16.

## "My Egyptian Queen"

Words by  
RICHARD CARLE.

Flo and Chorus.

Music by  
ROBERT HOOD BOWERS.

Moderato.

Piano

*ff*

*till ready.*

*p*

The piano introduction is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a *ff* dynamic and a tempo marking of *Moderato*. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. The piece concludes with a *p* dynamic and a tempo marking of *till ready.*

Locked in - side the show - case of an old to - bac - co shop  
Cool and chil - ly was the look she gave this love - sick swain,

*p*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Locked in - side the show - case of an old to - bac - co shop / Cool and chil - ly was the look she gave this love - sick swain,". The piano part is marked *p*.

Lay a pack of Turk - ish ci - gar - ettes.  
On the pack of Turk - ish ci - gar - ettes.

*mf*

*mf*

Scent - ed Turk ish ci - gar -  
Jilt - ed Turk ish ci - gar -

*mf*

Scent - ed Turk ish ci - gar -  
Jilt - ed Turk ish ci - gar -

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Lay a pack of Turk - ish ci - gar - ettes. / On the pack of Turk - ish ci - gar - ettes." The piano part is marked *mf*. The vocal part includes the lyrics: "Scent - ed Turk ish ci - gar - / Jilt - ed Turk ish ci - gar -".

*mf*

The piano accompaniment concludes the piece with a *mf* dynamic. It features a rhythmic pattern of eighth notes and chords in the right hand and a simple bass line in the left hand.

Print - ed was a pict - ure  
Till one day a trav' - ler

ettes.  
ettes.

ettes.  
ettes.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest for two measures, followed by the lyrics "Print - ed was a pict - ure" and "Till one day a trav' - ler". The piano accompaniment features a melodic line in the right hand and a rhythmic bass line in the left hand. There are two vocal staves below the main vocal line, each with the word "ettes." written below it.

of a Turk up - on the top Of this pack of Turk - ish ci - gar - ettes  
rush - ing for a rail - road train Bought this pack of Turk - ish ci - gar - ettes

Scent - ed  
Fare - well

Scent - ed  
Fare - well

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "of a Turk up - on the top Of this pack of Turk - ish ci - gar - ettes" and "rush - ing for a rail - road train Bought this pack of Turk - ish ci - gar - ettes". The piano accompaniment continues with similar melodic and rhythmic patterns. There are two vocal staves below the main vocal line, each with the words "Scent - ed" and "Fare - well" written below it. A dynamic marking of *mf* is present.

The third system of the musical score shows the piano accompaniment continuing. It features a melodic line in the right hand and a rhythmic bass line in the left hand. A dynamic marking of *mf* is present.

Near him an E -  
Tak-en from the

Turk - ish ci - gar - ettes  
Turk - ish ci - gar - ettes

Turk - ish ci - gar - ettes  
Turk - ish ci - gar - ettes

gyp - tian maid was on an - oth - er cov - er, From the time his  
show - case by the mer - ce - na - ry deal - er, He threw a frap - péd

eyes met hers he could - n't help but love her. With an ar - dor  
look at her that threat - ened to con - geal her. The trav' - ler took the

*accel.*

*accel.*

so in - tense it quite de - fied des - crip - tion; —  
 ci - gar - ettes but left be - hind the cov - er; The

He was mak - ing goo - goo glanc - es at this fair E - gyp - tian.  
 Turk gazed through the show - case at his loved one from a - bove her.

*p a tempo*

*p rit.*

E - gyp - tian. — Oh  
 a - bove her. —

*p rit.*

At this fair E - gyp - tian. —  
 Sang from up a - bove her. —

At this fair E - gyp - tian. —  
 Sang from up a - bove her. —

*p*

*p rit.* *p*

## Andante negroso.

Daugh-ter of the Nile, Oh! maid di-vine, ———— On

me be-stow a smile lest I re-pine. ———— And then the

fut-ure will be so ros-y ———— And life will ev-er be quite se-rene if you'll be

mine, My ———— E-gyp-tian queen. ———— Oh

CHORUS

daugh - ter of the Nile! Oh maid di - vine! On me be - stow a

daugh - ter of the Nile! Oh maid di - vine! On me be - stow a

*f*

smile, lest I re - pine. And then the fut - ure will be so ro - sy, and life will

smile, lest I re - pine. And then the fut - ure will be so ro - sy, and life will

ev - er be quite se - rene If you'll be mine, my E - gyptian Queen.

ev - er be quite se - rene If you'll be mine, my E - gyptian Queen.

*fz*

8.....

# No 17. "Maggie Got Another Situation."

Trixie and Chorus.

Words by  
RICHARD CARLE.

Music by  
ROBERT HOOD BOWERS.

Moderato.

Piano.

The piano introduction consists of two staves in G major (one sharp). The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with a similar triplet pattern in the first measure, followed by chords and moving lines.

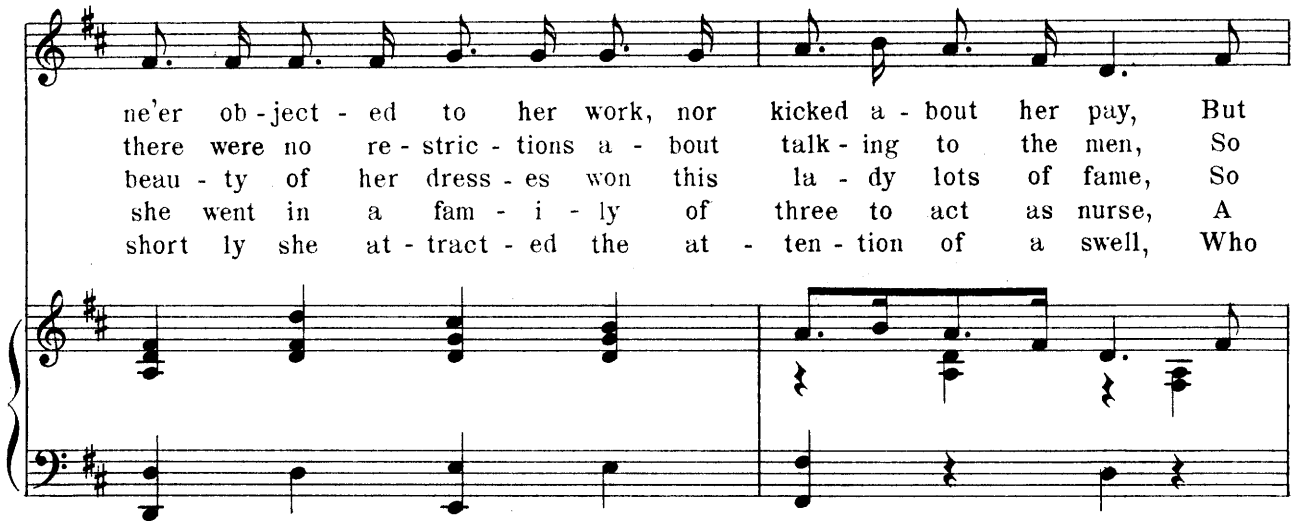
Mag-gie was a ser- vant who, 'tis ver- y strange to say, Could  
Of course it was- n't long be- fore she blos-omed out a- gain As  
Mag- gie got an off- er from a ver- y wealth- y dame To  
Mag- gie then de- cid- ed that she real- ly might do worse Than  
Mag- gie then re- solved to try a place in a ho- tel, 'Twas

*Till Voice.*

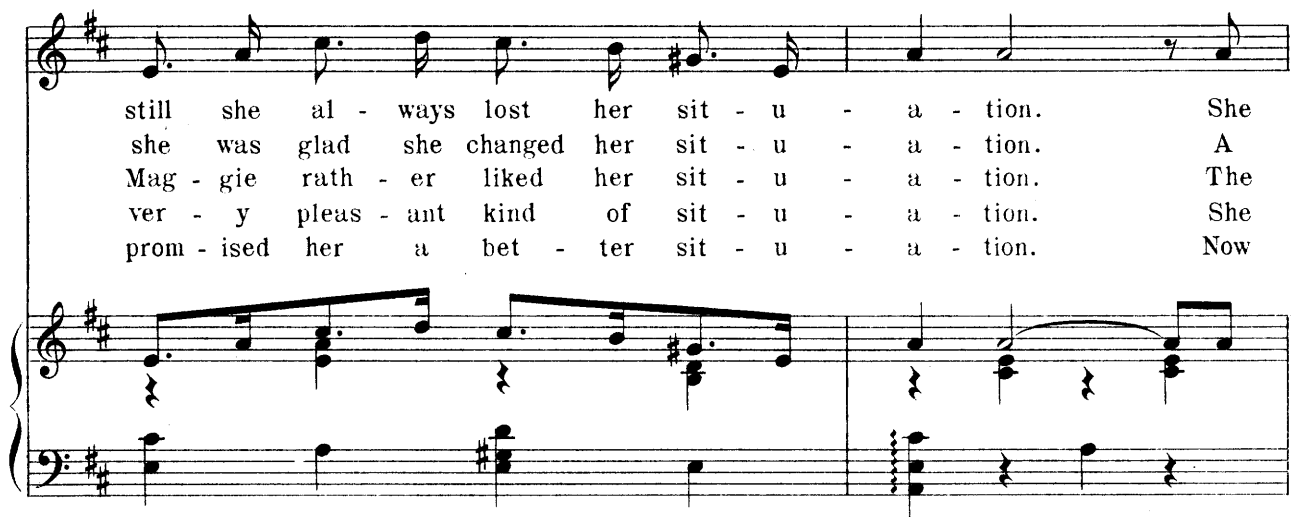
The musical accompaniment for the first line of lyrics is written for piano. It features a simple harmonic structure with chords in the right hand and a bass line in the left hand. The tempo is marked 'Moderato'.

nev - er seem	to keep	a sit - u - a - tion.	She
house- maid in	an - oth - er	sit - u - a - tion.	Where
oc - cu - py	an - oth - er	sit - u - a - tion.	The
try an - oth - er	style of	sit - u - a - tion.	So
rath - er Mag - gie's	style of	sit - u - a - tion.	And

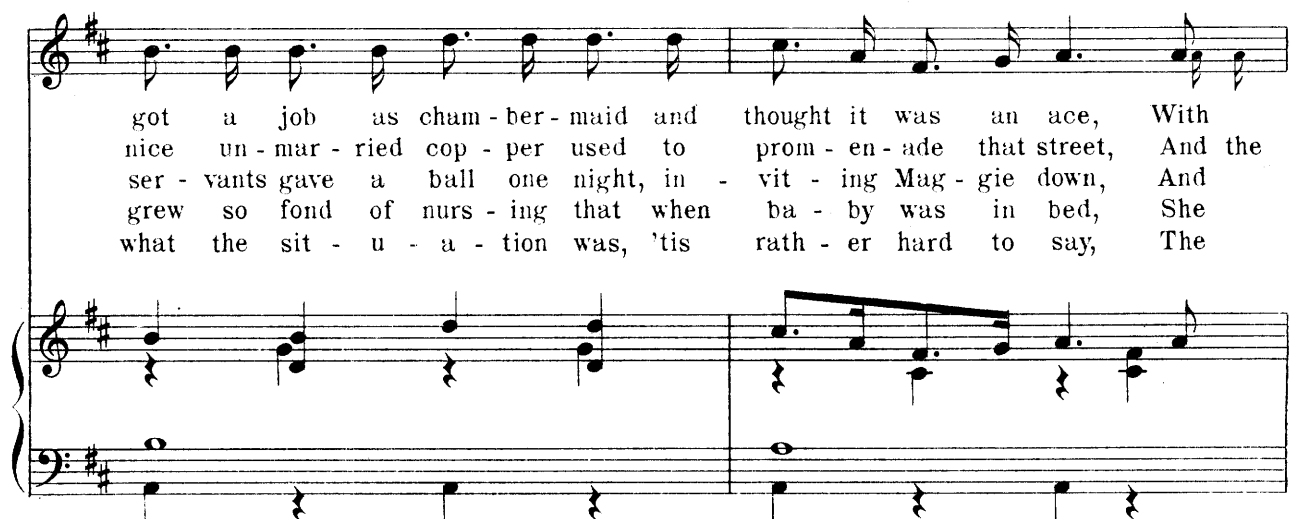
The musical accompaniment for the second line of lyrics continues the piano accompaniment. It features a simple harmonic structure with chords in the right hand and a bass line in the left hand. The tempo is marked 'Moderato'.



ne'er ob - ject - ed to her work, nor kicked a - bout her pay, But  
 there were no re - stric - tions a - bout talk - ing to the men, So  
 beau - ty of her dress - es won this la - dy lots of fame, So  
 she went in a fam - i - ly of three to act as nurse, A  
 short ly she at - tract - ed the at - ten - tion of a swell, Who



still she al - ways lost her sit - u - a - tion. She  
 she was glad she changed her sit - u - a - tion. A  
 Mag - gie rath - er liked her sit - u - a - tion. The  
 ver - y pleas - ant kind of sit - u - a - tion. She  
 prom - ised her a bet - ter sit - u - a - tion. Now



got a job as cham - ber - maid and thought it was an ace, With  
 nice un - mar - ried cop - per used to prom - en - ade that street, And the  
 ser - vants gave a ball one night, in - vit - ing Mag - gie down, And  
 grew so fond of nurs - ing that when ba - by was in bed, She  
 what the sit - u - a - tion was, 'tis rath - er hard to say, The



on - ly one in fam - i - ly, a wid - ow, name of Chase; The  
house where Mag - gie lived ap - peared the cen - tre of his beat; So he  
she, be - cause the mis - sis had that day gone out of town; De -  
oft - en used to go and nurse the ba - by's Pa in - stead; The  
de - tails do not mat - ter, but the coup - le went a - way; - And

wag - es good, the work was light, so Mag - gie thought the place Ap -  
oft - en used to "just drop in" to have a bite to eat, And to  
cid - ed then to wear the mis - sis la - test Pa - ris gown, Which she  
fath - er's name was Ed - ward, but she used to call him "Ted," Rath - er  
nev - er more were heard of 'til they met in court one day, In an

peared to be a cork - ing sit - u - a - tion.  
ask how Mag - gie liked her sit - u - a - tion.  
thought would rath - er fit the sit - u - a - tion.  
cur - ious in a nur - se's sit - u - a - tion.  
awk - ward breach of prom - ise sit - u - a - tion.

## Refrain.

Mag-gie was a most un-luck-y girl, For her mis-sis made a cru-el reg-u -  
 Mag-gie was a most un-luck-y girl, Who was learn-ing fast the art of os - cu -  
 Mag-gie was a most un-luck-y girl, For she ran in - to the mis - sis at the  
 Mag-gie was a most un-luck-y girl, Ev - ry night they had a lit - tle con-ver -  
 Mag-gie was a most un-luck-y girl, For in court her case cre - a - ted a sen -

*mf*  
*col 8ves*

la - tion; She was not to talk to men, Nor to  
 la - tion; But the ev - er watch - ful mis - sis, Ov - er -  
 sta - tion; And the mis - sis ver - y hot, Made her  
 sa - tion; But up - on the floor a - bove, Wife - y  
 sa - tion; Now she's got a Pa - ris au - to, And some

stay out aft - er ten, So Mag gie got an-oth - er sit - u - a - tion.  
 heard the cop-per's kiss-es, So Mag gie got an-oth - er sit - u - a - tion.  
 dis-robe on the spot, So Mag gie got an-oth - er sit - u - a - tion.  
 caught them mak-ing love, So Mag gie got an-oth - er sit - u - a - tion.  
 oth - er things he bought too, And she won't need an-oth - er sit - u - a - tion.

*Unison.*

CHORUS.

Mag - gie was a most un - luck - y girl, For her  
 Mag - gie was a most un - luck - y girl, Who was  
 Mag - gie was a most un - luck - y girl, For she  
 Mag - gie was a most un - luck - y girl, Ev - 'ry  
 Mag - gie was a most un - luck - y girl, For in

Mag - gie was a most un - luck - y girl, For her  
 Mag - gie was a most un - luck - y girl, Who was  
 Mag - gie was a most un - luck - y girl, For she  
 Mag - gie was a most un - luck - y girl, Ev - 'ry  
 Mag - gie was a most un - luck - y girl, For in

mis - sis made a cru - el reg - u - la - tion, She was  
 learn - ing fast the art of os - cu - la - tion, But the  
 ran in - to the mis - sis at the sta - tion, And the  
 night they had a lit - tle con - ver - sa - tion, But up -  
 court her case cre - a - ted a sen - sa - tion, Now she's

mis - sis made a cru - el reg - u - la - tion, She was  
 learn - ing fast the art of os - cu - la - tion, But the  
 ran in - to the mis - sis at the sta - tion, And the  
 night they had a lit - tle con - ver - sa - tion, But up -  
 court her case cre - a - ted a sen - sa - tion, Now she's

not to talk to men, Nor to stay out aft - er ten, So  
 ev - er watch - ful mis - sis, Ov - er - heard the cop - per's kiss - es, So  
 mis - sis ver - y hot, Made her dis - robe on the spot, So  
 on the floor a - bove, Wife - y caught them mak - ing love, So  
 got a Pa - ris au - to, And some oth - er things he bought too, And

Mag - gie got an - oth - er sit - u - a - - tion.  
 Mag - gie got an - oth - er sit - u - a - - tion.  
 Mag - gie got an - oth - er sit - u - a - - tion.  
 Mag - gie got an - oth - er sit - u - a - - tion.  
 she wont need an - oth - er sit - u - a - - tion.

D.C.

## No 18.

## I'm So Dizzy.

Bolivar.

Words and Music  
By RICHARD CARLE.  
arr. by R.H. Bowers.

Andante.

Voice.

1. You've heard of mum-mies  
2. I met a charm-ing  
3. I don't sup-pose that  
4. I saw a chap-pie

Piano.

*mp* *Till Ready.* *p*

who have slept since Pha-roah was a king. Em-balmed in an-cient  
la-dy and I asked her out to dine. We had a heart-y  
one of you, Has ev-er stopped to think. The diff-'rent way that  
roll-ing home, This morn at three o'-clock. His gar-ments were so

flu-id and most ev-'ry sort of thing. But I've just found a  
meal and washed it down with spark-ling wine. Said she "A lump of  
diff-'rent men, Will act with diff-'rent drink. I saw a col-ored  
loud, They could be heard for half a block. He runs a so-da

flu - id that's dis - tinct - ly up - to - date. I've  
 su - gar in your wine is good for you?" She  
 man filled up, With gin one rain - y day. He  
 foun - tain and, That's how he got this tide. He

swal - lowed such a lot of it I've now com - pelled to state.  
 dropped it in, I drank it down but Oh, when I came to.  
 stood out - side his win - dow, And his wife - y heard him say.  
 kan - ga - roo'd a - cross the street, And then he soft - ly sighed.

*poco rall.* *sfz*

## REFRAIN.

*Slower.*

I feel so diz - zy, I'm all up - set.  
 I felt so diz - zy, I felt so queer.  
 I feel so diz - zy, I'm most in - sane.  
 I feel so diz - zy, I won - der why.

*mf*

I have - n't eat - en an - y - thing yet. I  
 I could - n't see and I could - n't hear. This  
 Wife - y don't keep me out in the rain. I'm  
 Oh grac - ious Liz - zie, I fear I'll die. That

un - der - stand what Stubb - sy meant, By "drink - ing to my heart's con - tent" For  
 tak - ing la - dy took me in, She took my watch she took my pin, And  
 sor - ry that I drank that gin, I'm soaked with - out and soaked with - in, Come  
 row - dy made a face at me, I'm just as cross as I can be, I'd

now my heart's con - tent tho' I'm so diz - - zy.  
 then she took her leave while I was diz - - zy.  
 down and lead me in for I'm so diz - - zy.  
 smack him if I did - n't feel so diz - - zy.

*sfz*

## No. 19.

## Dame Rumor.

TOPICAL SONG.

Stubbs, Bolivar, Plum, Tiverton and Doctor.

Words by  
RICHARD CARLE.Music by  
ROBERT HOOD BOWERS.

Allegro con spirito.

Piano.

The piano introduction is in 6/8 time, starting with a forte (f) dynamic. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with eighth notes.

§ Meno mosso.

The vocal melody begins with a repeat sign and a fermata. The piano accompaniment starts with a piano (p) dynamic and changes to mezzo-forte (mf) after the first measure. The lyrics are:

(PLUM.) The pri - ces on all things in - crease ev - 'ry year, At  
 (TIV.) A stran-ger was walk - ing in the coun - try one day, At  
 (DOC.) A maid dress'd in bloom - ers one day in the park, At  
 (BOL.) A bur - glar broke in an old maid's room one night, At  
 (STUB.) A mar - ried man fished all one day on a log, At

§ Till ready.

The chorus consists of five lines of lyrics, each followed by a piano accompaniment line. The lyrics are:

least so Dame Ru-mor has whis - pered... And ev - en the mar - ried men  
 least so Dame Ru-mor has whis - pered... With a new suit and hat he was  
 least so Dame Ru-mor has whis - pered... Thought she'd have a smoke just by  
 least so Dame Ru-mor has whis - pered... Her fig - ure was queer, and her  
 least so Dame Ru-mor has whis - pered... Not a bite did he get ex - cept

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call their wives "dear," And that's what Dame Ru-mor has whis - pered. Bal -  
dress'd rath - er gay, And that's what Dame Ru-mor has whis - pered. He  
way of a lark, And that's what Dame Ru-mor has whis - pered. She  
face was a sight, And that's what Dame Ru-mor has whis - pered. She  
one from a dog, And that's what Dame Ru-mor has whis - pered. Quite

loons have gone up though they start - ed quite low, And the bak - er now charg - es more  
spied a small crea - ture so sleek and - so fat, He ap - proached it at once for he  
had but one match, not a rock was in sight, No place was in view where the  
threat - ened to shoot him and stab him to boot, Un - less he would prom - ise to  
start - led he jumped, in the wa - ter he fell, He just caught his breath and he

mon - ey for "dough," And the bath - suits of la - dies come high - er al - so And  
thought 'twas a cat, But he soon had to bur - y that new suit and hat And  
match. she could light, But she soon found a rough place that turned out all right And  
wed her, the brute, But the crook sized her up and said: "Go on and shoot" And  
caught cold as well, And when he got home from his wife he caught — And

(Whisper.)

that's what Dame Ru-mor has whis - pered: pst, pst,

*p*

pst, pst, pst, pst, pst.

Al-ways give cred - it where cred - it is due, But don't give much cred - it to

*mf - ff*

what we've told you. 'Most all of this gos - sip may turn out un - true, For it's

*b.e.*

on - ly what Ru - mor has whis - pered. whis - pered.

1. 2.

*f*

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is in a key with two flats (B-flat and E-flat) and a common time signature. It features two first endings, labeled '1.' and '2.', which lead to a double bar line and a repeat sign. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A dynamic marking of *f* (forte) is present in the piano part.

DANCE.  
Listesso tempo.

*p*

Detailed description: This system shows the piano accompaniment for the dance section. It is in 6/8 time and features a melody in the treble clef and a bass line in the bass clef. The dynamics are marked *p* (piano). The music consists of a series of chords and rhythmic patterns.

Detailed description: This system continues the piano accompaniment for the dance section. It maintains the 6/8 time signature and the melodic/bass line structure established in the previous system.

Detailed description: This system continues the piano accompaniment for the dance section. It maintains the 6/8 time signature and the melodic/bass line structure established in the previous system.

Detailed description: This system concludes the piano accompaniment for the dance section. It features a final cadence with a double bar line and repeat sign. The dynamics remain *p*.

