



**THE
SULTAN.
OF
SULU**

A
MUSICAL
COMEDY

LYRICS
BY
GEORGE ADE
OF "FABLES IN SLANG" FAME
MUSIC
BY
ALFRED G. WATHALL

M. WITMARK & SONS

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GEORGE ADE

(OF "FABLES IN SLANG" FAME.)



MUSIC BY

ALFRED G. WATHALL.

VOCAL SCORE.



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"THE SULTAN OF SULU"

An Original Musical Satire in Two Acts

Produced under the Direction of
 THE CASTLE SQUARE OPERA CO.
 (Henry W. Savage, President.)

Book and Lyrics by
 GEORGE ADE.

Music by
 ALFRED G. WATHALL.

CAST OF CHARACTERS.

Ki-Ram, the Sultan of Sulu.		FRANK MOULAN
Col. Jefferson Budd, of the Volunteers.		GEO. SHIELDS
Lieutenant William Hardy, of the Regulars.		TEMPLAR SAXE
Hadji Tantong, the Sultan's Private Secretary.		FRED. FREAR
Datto Mandi, of Parang.		WM. H. HATTER
Wakeful M. Jones, Agent and Salesman.		PAUL NICHOLSON
Ding Bat, Captain of the Guard.		HAROLD WARREN
Didymos, } Nubian Slaves {		JOHN J. FOGARTY
Rastos, }		GILBERT F. BROWN
Henrietta Budd, the Colonel's Daughter.		MAUDE LILLIAN BERRI
Pamela Frances Jackson, Judge Advocate.		BLANCHE CHAPMAN
Chiquita, Wife Number One.		GERTRUDE QUINLAN
Maurica, }		JESSIE BRADBURY
Ramona, }		LILLIAN SEFTON
Galula, } Wives {		MILDRED ELAINE
Natividad, } of {		LAURA DOTY
Remenita, } Ki-Ram {		LOUISE KELLY
Natalia, }		ADELE LORRAINE
Selina, }		GLADYS COEMAN
Miss Roxbury }		BONNIE HENKLE
Miss Dorchester } The {		NORA JOHNSON
Miss Cambridge } Schoolma'ams {		RUBY POWELL
Miss Newton }		LILLIAN MAURE
Musical Director		ALEX. SPENCER
Stage Manager.		CHARLES JONES

SYNOPSIS OF SCENERY.

ACT I—Exterior of Sultan's Palace, Island of Sulu, in the Fillippino group.

ACT II—Roof Garden of Sultan's Palace.

Marches by Chas. H. Jones.
 Dances arranged by James F. MacDonald.

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THE SULTAN OF SULU.

No 1.

Overture.

Lyrics by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Allegro molto.

Piano.

ff pesante.

ff

f

ff

sfz

Allegretto.

a tempo.

sf

poco rit.

mf

The first system of music consists of two staves. The treble staff begins with a series of chords, some with accidentals (sharps and naturals). The bass staff features a melodic line with eighth and sixteenth notes, interspersed with chords.

The second system continues the piece. The treble staff has a more active melodic line with slurs and accents. The bass staff has a steady accompaniment with some syncopation. Dynamics like *mf* and *f* are indicated.

The third system shows a change in tempo with the instruction *poco rit.* (poco ritardando). The treble staff has a melodic line with a fermata. The bass staff continues with a similar accompaniment.

The fourth system features a significant tempo change to *Piu lento.* (Piu lento) and a change in meter to 2/4. The instruction *leggiero.* (leggiero) is also present. The treble staff has a melodic line with a fermata. The bass staff has a steady accompaniment.

The fifth system includes the instruction *R.H.* (Right Hand). The treble staff has a melodic line with slurs and accents. The bass staff has a steady accompaniment.

The sixth system concludes the piece with the instruction *rit.* (ritardando). The treble staff has a melodic line with a fermata. The bass staff has a steady accompaniment. The system ends with a double bar line and repeat signs.

Andantino.

rit.

Allegro moderato.

f *mf*

marcato.

f melodia marcato.

f *f* *mf*

f

Vivace.

ff *rit.*

Tempo di Valse.

R.H. *melodia marcato.* *f*

3 *rit.* *f*

rit.

Tempo di Gavotte.

First system of the Gavotte section. The music is in 3/4 time, key of B-flat major. The upper staff features a melodic line with slurs and accents, starting with a forte (*f*) dynamic. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of the Gavotte section. The melodic line continues with various ornaments and slurs. The accompaniment maintains a steady rhythmic pattern.

Third system of the Gavotte section. The melodic line concludes with a final flourish. The accompaniment ends with a sustained chord.

Fourth system of the Gavotte section. The music transitions to a new key signature of two flats (B-flat major) and a 2/4 time signature. The dynamic is marked mezzo-forte (*mf*). The upper staff has a more active melodic line, while the lower staff provides a simple harmonic accompaniment.

Tempo di Galop.

First system of the Galop section. The music is in 2/4 time, key of B-flat major. The dynamic is marked fortissimo (*ff*). The upper staff features a rhythmic melody with slurs, and the lower staff provides a simple harmonic accompaniment.

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 two flats (B-flat and E-flat). The music features a series of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece. It includes a large slur over a group of notes in the upper staff and various rhythmic markings in the lower staff.

Third system of musical notation, featuring a large slur over a melodic phrase in the upper staff and a series of chords in the lower staff.

Fourth system of musical notation, showing a continuation of the melodic and harmonic material. A large slur is present in the upper staff.

Fifth system of musical notation, including a dynamic marking of *ff* (fortissimo) in the lower staff towards the end of the system.

Sixth system of musical notation, starting with the tempo marking *Presto.* in the lower staff. The system concludes with a double bar line and a fermata over the final notes.

No 2.

Opening Ensemble.
The Dawning Day.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Allegro moderato.

Piano.

The musical score is written for piano in 2/4 time. It begins with the tempo marking 'Allegro moderato.' and the instruction 'Piano.' The first system features a forte (*f*) dynamic in the bass and a sforzando (*sf*) dynamic in the treble. The second system starts with a mezzo-forte (*mf*) dynamic in the treble and a piano (*p*) dynamic in the bass. The third system continues with *mf* in the treble and *p* in the bass. The fourth system features a forte (*f*) dynamic in the treble and *mf* in the bass. The fifth system has *mf* in the treble and *p* in the bass. The sixth system concludes with *mf* in the treble and *p* in the bass. The score includes various musical notations such as slurs, accents, and dynamic markings.

SOPR. & ALTO. *mf*

CHORUS. The dark-ness breaks The days be- gun

TEN. & BASS.

mf

marcato.

Sul - tan!

Hail to the Sul - tan! And the Sun!

NATIVE GUARDS.

Hail!

One can - not rank a - bove the

ff

mf

oth - er — The sun is but — the Sul - tans' broth - er —

sf Sa -
Hail

ff *ff*

lute the Sun, ma - jes - tic Sun, He is the Sul - tans'

f

broth - er

f Sa - lute the sun, ma - jest - ic sun,

mf The dark - ness breaks

He is the Sul - tan's broth - er.

Sul - tan

The day's be - gun Hail to the Sul - tan And the

Sun! One can - not rank a - bove the
Hail! *f* *ff*

This system contains the first vocal line and piano accompaniment. The vocal line starts with a long note for 'Sun!' followed by 'One can - not rank a - bove the'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *f* and *ff*.

oth - er The sun is but the Sul - tan's broth - er. Sa -
ff

This system continues the vocal line with 'oth - er The sun is but the Sul - tan's broth - er. Sa -'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *ff*.

lute the sun Sa -
Ma - jest - ic Sun
8

This system concludes the vocal line with 'lute the sun Sa -' and 'Ma - jest - ic Sun'. The piano accompaniment features a steady eighth-note bass line. Dynamics include *ff*. A fermata is placed over the final notes of the vocal line.

lute the sun ————— The sun Sa -

Ma - jest ic sun

8

3

Detailed description: This system contains the first four measures of music. The vocal line (treble clef) has lyrics 'lute the sun' followed by a long note, then 'The sun Sa -'. The piano accompaniment (bass clef) has lyrics 'Ma - jest ic sun'. The piano part features a triplet of eighth notes in the final measure.

lute the sun ————— The sun

Ma - jest - ic sun

8

3

Detailed description: This system contains the next four measures of music. The vocal line (treble clef) has lyrics 'lute the sun' followed by a long note, then 'The sun'. The piano accompaniment (bass clef) has lyrics 'Ma - jest - ic sun'. The piano part features a triplet of eighth notes in the final measure.

He is the Sul - - tan's broth - er. With unis.

unis.

8

3

Detailed description: This system contains the final four measures of music. The vocal line (treble clef) has lyrics 'He is the Sul - - tan's broth - er. With unis.'. The piano accompaniment (bass clef) has lyrics 'unis.'. The piano part features a triplet of eighth notes in the final measure.

re - gal sway — the — King of day — and — this the

marcato.

rea - son we should say — He

is the Sul - - tan's brother.

With re gal sway the King of

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics: "With re gal sway the King of". The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. There are triplets in the piano part towards the end of the system.

day and this the rea - son we should say

This system contains the next two staves of music. The top staff is a vocal line in treble clef with lyrics: "day and this the rea - son we should say". The bottom staff is a piano accompaniment in bass clef. The piano part continues with a similar accompaniment style, featuring some dynamic markings like accents and slurs. The key signature remains two sharps.

He is the Sul - tan's

This system contains the final two staves of music. The top staff is a vocal line in treble clef with lyrics: "He is the Sul - tan's". The bottom staff is a piano accompaniment in bass clef. The piano part features more complex textures, including triplets and slurs, and some dynamic markings. The key signature remains two sharps.

broth-er.

poco rit.

This system contains two staves. The top staff is a vocal line with lyrics "broth-er." and the bottom staff is a piano accompaniment. The music is in a key with two sharps (D major) and common time. The piano part features a rhythmic pattern of eighth notes and chords, with a *poco rit.* marking towards the end of the system.

Enter Wives, dancing.

Allegro moderato.

Enter Chiquita.

mf *sfz*

This system contains two staves. The top staff is a vocal line with lyrics "Enter Wives, dancing." and "Enter Chiquita." The bottom staff is a piano accompaniment. The tempo is marked "Allegro moderato." The piano part features a rhythmic pattern of eighth notes and chords, with dynamic markings *mf* and *sfz*.

Allegretto.

CHIQUITA.

At ear - ly morn at break - fast time It is

mf

This system contains two staves. The top staff is a vocal line with lyrics "At ear - ly morn at break - fast time It is" and the bottom staff is a piano accompaniment. The tempo is marked "Allegretto." and the character is "CHIQUITA." The piano part features a rhythmic pattern of eighth notes and chords, with a dynamic marking *mf*.

our wife - ly du - ty To greet the Sul - tan

This system contains two staves. The top staff is a vocal line with lyrics "our wife - ly du - ty To greet the Sul - tan" and the bottom staff is a piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords.

with a rhyme And to charm him with our beau - ty So we

come a sweet oc - tette Of most in -

will - - ing brides To tap up - on the cas - ta -

net And do our span - - ish glides; To

Tutti.
SOPR. & ALTOS.

tap up - on the cas - ta - net — Tra la, la, la, la, la,

la, la, la!

Tempo I.
SOPR. & ALTOS *ff*

CHORUS. Sa - lute the Sun

TEN. & BASS.

Tempo I. *ff* Ma - jest - ic

Sa - lute the Sun The

Sun Ma - - jest - - ic

Sun Sa - lute the Sun Ma - jest - ie

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The vocal line contains the lyrics "Sun Sa - lute the Sun Ma - jest - ie". The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

The piano accompaniment for the first system consists of two staves. The right hand features a melodic line with a triplet of eighth notes. The left hand plays a consistent eighth-note bass line.

Sun He is the Sul - - tan's broth - er.

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Sun He is the Sul - - tan's broth - er.". The piano accompaniment maintains the same rhythmic patterns as the first system.

The piano accompaniment for the second system continues with the same melodic and bass line patterns as the first system, including the triplet in the right hand.

unis.
With re - gal sway the King of day and

The third system of music begins with the instruction *unis.* above the vocal line. The vocal line contains the lyrics "With re - gal sway the King of day and". The piano accompaniment continues with the established patterns.

The piano accompaniment for the third system includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and a slur.

musical score for the first system, including vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "this the rea - son we should say". The piano accompaniment is in bass clef and includes the instruction *marcato.*

musical score for the second system, including vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "He is the Sul - tan's brother". The piano accompaniment is in bass clef and includes triplets in both staves.

musical score for the third system, including piano accompaniment. The piano accompaniment is in bass clef and includes the instruction *stringendo.* and *sf*.

"Hike!"

No 3.

SOLDIERS SONG.

Lieut. Hardy and Volunteers.

Lyrics by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Allegro moderato.

Piano.

f (Bugles.)

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a 2/4 time signature, while the left hand plays a rhythmic accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat).

§ a little slower.

SOLDIERS.

We have-n't the ap-pear - ance
We want to as - sim - i - late

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features chords and moving lines in both hands. Dynamics include *sf* and *mf*.

good-ness knows Of plain com-mer - - cial men From a
if we can The broth - er who is brown We

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and rhythmic patterns.

has - ty glance you might sup - pose We are frac - tious now and
love our dusk - y fel - low man And we hate to hunt him

The vocal line concludes with the lyrics. The piano accompaniment continues with chords and rhythmic accompaniment.

then But though we come in war-like guise And bat-tle front ar-down
So when we per-for-ate his frame We want him to be

rayed It's all a bus'-ness en-ter-prise We're seek-ing for-eign trade.
good We shoot at him to make him tame If he but un-der-stood.

colla voce.

f. a tempo.

We're as mild as a-ny tur-tle dove, tur-tle dove, When we see the

foe a-com-ing We med-i-tate on hu-man

marcato.

love, hu-man love, When we hear the bul - lets hum - ming We

teach the na-tive pop - u - la - - tion What the gold - - en

rule is like And we scat-ter pub - lic ed - u -

ca - - tion On - ev - 'ry blast - ed hike!

ff *D. S.*

№ 4. Chorus of Greeting.

Allegro moderato.

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Allegro moderato'. The piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand, with various dynamics including *f*, *ff*, and *sfz*.

Vocal lyrics:

Wel - come A -
 mer - i - ca - nos Wel - come in o - ri - ent - al style; Wel - come A -
 mer - i - ca - nos Wel - come in o - ri - ent - al style Su - lu bids you
 wel - - come, Su - lu bids you Wel - - - come.

Palm Branches Waving.

No 5.

Lyric by
GEORGE ADE.Music by
ALFRED G. WATHALL.

p

Palm

Con moto.

Piano.

p

branch - es wav - - ing A wel - come to the Queen of the

day. _____ While from a - bove _____ The birds

stacc.

colla voce.

poco rit. seem to join in _____ the lay _____ *ad lib.* Long *a tempo.*

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with the tempo marking *poco rit.* and contains the lyrics "seem to join in _____ the lay _____". The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The system concludes with the tempo marking *a tempo.* and the word "Long".

have I sought thee Oh charm - ing lit - tle trop - i - cal

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "have I sought thee Oh charm - ing lit - tle trop - i - cal". The piano accompaniment maintains the established rhythmic and harmonic structure.

Isle _____ Here let me lin - -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Isle _____ Here let me lin - -". The piano accompaniment continues with the same rhythmic and harmonic patterns.

ger, lin - ger for a while. _____ *mf*

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "ger, lin - ger for a while. _____". The piano accompaniment ends with a dynamic marking of *mf*.

Brillante.

CHORUS.

Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Branch - es gen - tly wav - - ing Wel - - come

Brillante.

Ah! Ah!

to the Queen of day High up in the

Ah!

boughs Sing - ing birds war - ble their lay.

Long have I sought you Oh,

p

charm - ing lit - tle trop - i - cal Isle

p

Here let me lin - - ger, lin - ger

p

for a while.

Soft - - - ly comes the south - - ern

breeze Ah! Ah!

Land so bright of pure de - - light Oh,

how I have longed for thee.

f

Neath the shade of spread - ing trees Ah!

CHORUS.

f

Neath the shade of spread - ing trees Ah!

Ah! Ah! Su - lu Fair

Ah! Ah! Su - lu Fair

rit.

Su - lu 'Tis the land I have longed to see.

Su - lu 'Tis the land I have longed to see.

Ah! _____ Long

f

have I sought you oh, charm - ing lit - tle trop - i - cal

Isle _____ Here let me lin - -

- ger, lin - ger for a while. _____

Ad. *

Ah! _____ Ah! _____ Ah! _____
Dream - - ing, dream - - ing, Dream - - ing

p

This system contains the first three measures of the piece. It features a vocal line with long notes and a piano accompaniment with chords and moving lines. The lyrics are 'Ah!' followed by a line, then 'Dream - - ing,'.

Ah! _____ Ah! _____ Ah! _____
dream - ing Ah! _____ Ah! _____

mf *cresc. molto.*

This system contains measures 4-6. The vocal line continues with 'Ah!' and 'dream - ing'. The piano accompaniment features a crescendo marked 'cresc. molto.' and dynamic markings 'mf'.

Allegro.

Ah! _____ Ah! _____

This system contains measures 7-9. The tempo is marked 'Allegro.'. The vocal line has 'Ah!' and 'Ah!'. The piano accompaniment continues with chords and moving lines.

Allegro.

fff

This system contains measures 10-12. The tempo is marked 'Allegro.'. The piano accompaniment features a fortissimo section marked 'fff'.

No. 6.

Schoolma'am's Song.

Lyric by
GEORGE ADE.

Roxbury, Dorchester, Cambridge, Newton.

Music by
ALFRED G. WATHALL.

Allegretto.

Piano. *f*

The musical score is written for piano and voice. It begins with a piano introduction in G minor, marked *Allegretto* and *f*. The introduction features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The vocal line enters with the lyrics: "From the land of the cer - e - bel - lum ——— When clubs a - bound and books are plen - ty When peo - ple know be - fore you". The piano accompaniment continues with chords and a bass line, including a triplet in the right hand during the final phrase. Dynamics range from *f* to *mf*.

From the
land of the cer - e - bel - lum ——— When clubs a - bound and
books are plen - ty When peo - ple know be - fore you

f *mf*

tell 'em — As much as a - ny - one knows

We come to teach this new pos - ses - sion All that's

known to a girl of twen - ty And such a girl it's our im -

pres - sion — Knows more than you might sup - pose. —

DANCE.

mf

And such a girl it's our im.

f

pres - sion _____ Knows more than you might sup - pose. _____

Entrance of Colonel Budd.

No. 7.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Allegro moderato.

Piano.

f (Bugles) *ff*

The piano introduction consists of two staves. The right hand features a melody with triplet markings and a dynamic shift from *f* to *ff*. The left hand provides a simple harmonic accompaniment.

CHORUS. *ff*

He is the Col- 'nel of the Vol - un - teers

ff

The chorus begins with a vocal line and piano accompaniment. The vocal line starts with a *ff* dynamic. The piano accompaniment is also marked *ff*.

sf *ff*

The piano accompaniment continues with a *sf* dynamic, then shifts to *ff* for the remainder of the section.

Unison.

He is a strang - er to all com - mon fears A

The unison section features a vocal line and piano accompaniment. The vocal line is marked *Unison.* and includes the lyrics: "He is a strang - er to all com - mon fears A".

The piano accompaniment continues with a steady harmonic accompaniment.

deep and dar - ing pol - i - ti - cian And a

most as - tound - ing man!

Enter Budd.

sfz

attaca.

No 8.

Entrance of Sultan.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Moderato.

CHORUS.

Sop & Alto. *f*

Ten & Bass.

Sul - tan, might - y

Moderato.

f

Sul - tan, thrice glor - ious in de - feat

Sul - tan, wretch - ed

Sul - tan, This great af - flic - tion meet.

(entrance of Hadji)

pp

pp

col 8va bassa.

entrance of Ki-Ram.

What do you think? I've got to die, My time has come to say good-

mf

bye To my up-hol-stered Su-lu throne And all that I can call my own.

f

No 9.

The Smiling Isle.

KI-RAM.

Lyric by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Vivace.

Voice.

Piano.

Commodo.

KI-RAM.

We have no dai - ly pa - pers To
 We have no prize - fight slug - gers No
 We have no pol - i - ti - cians And

tell of New - port ca - pers No proud four hun - dred to look down on
 vau - de - vil - lian mug - gers Not one of us has ev - er shot the
 un - der no con - di - tions Dowe tol - er - ate the fraud who cures by

or - di - na - ry folk No French im - port - ed liq uors No
 chutes or looped the loop No ca - ble cars and trol - leys No
 lay - ing on of hands We have no e - lo - cutionists No

stock ex - change and tick - ers To fill one full of ro - sy hopes and
 life in - sur - ance jol - lies No bank cash - iers to take our mon - ey
 so - cial re - vo - lutionists No am - a - teur dram - at - ics and no

some day land him broke. We've not a sin - gle col - lege Where
 ere they fly the coop. No book - ies and no rac - es No
 up - right ba - by grands. We don't play ping - pong ten - nis We

youth may get a know-ledge of bas - ket ball and cig - a - rettes and
 sea - side sum - mer plac - es where fierce chauf - feurs may slaughter one with
 nev - er know the men - ace Of a pass - ing fad or fan - cy that may

pok - er and the like. No jan - it - ors to sass us No
 Au - tos brought from France. No dra - mas of so - cie - ty Chock
 turn the na - tions head. I'm proud of my dom - in - ion When I

po - lice to ha - rass us And we've nev - er had the pleasure of a La - bor U - nion strike
 full of im - pro - pri - ety — No di - a - lect con - tor - tions and no rag - time song and dance
 voice the bold o - pin - ion That we'll nev - er know the tortures of a pa - tent fold - ing bed.

poco rall.

REFRAIN. 2d time lower words.

And that is why you'll un - der - stand I love my own, my
 And that is why you'll un - der - stand He loves his own his

p-f

CHO:
 Su - lu! 1st time only.

na - tive land My lit - tle Isle of Su - lu Smil - ing Isle of
 His

CHO:
 Su - lu! *animato.*

Su - lu I'm not rea - dy to say good bye I'm
 He's He's

animato.

1. *f Tutti.*

2.

ver - y sor - ry that I have to die And has to die *D.C.*
 he

f *sf* *D.C.*

No 10.

Oh! What a Bump.

TRIO.

Lyric by
GEORGE ADE.

Jones, Ki-Ram and Budd.

Music by
ALFRED G. WATHALL.

Allegro moderato.

Piano.

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand provides a bass line. The piece starts with a forte (*f*) dynamic and ends with a sforzando (*sf*) dynamic.

1. JONES. At a mu - sic - ale or five o' - clock or
2. BUDD. — The stu - dent of dra - mat - ic art once
3. KI RAM. Did you ev - er feel like say - ing "D-n" When

The first system of the vocal part shows three lines of lyrics. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamics ranging from *f* to *p*.

so - cial jam - bor - ee 'Tis there the swag - ger peo - ple flock for a
tack - led Ro - me - o And scored a tri - umph in the part — His
some pre - co - cious brat Re - cites a piece called "Ma - ry's lamb — or

The second system continues the vocal part with two lines of lyrics. The piano accompaniment continues with a similar melodic and harmonic structure, ending with a final chord.

Slower.

bite and a sip of tea. And this is what you'll hear:
 friends— all told him so. And this is what they said:
 "Lit - tle pus - sy cat." And this is what you say:

colla voce.

Tempo I.

It's been a charm - ing af - ter-noon De - light - ful don't you know.
 "You're the ver - y best since Ed - win Booth and Ir - ving can't com-pare You'll
 What marvelous ta - lent she does pos - sess For one of her ten - der age I'm

Tempo I.

p

Sor-ry I have to leave so soon but "rul - ly" I must go." But
 do fine busi - ness in Dul - uth and kill them in Eau Claire. But
 sure she'd make a great suc - cess if you'd put her on the stage. But

af - ter she's a - way In her cou - pe
 when they got a - way In some ca - fe
 lat - er in the day When you're a - way

1. KI. & BUDD.
2. KI. & JONES.
3. JONES & BUDD.

"What does this self - same wom-an say? Well! what does she say? —
 "What did these self - same crit-ics say? Well! what did they say? —
 What do you then pro - ceed to say? Well! what do you say? (KI) If that

colla voce.

1. JONES. That was the tack-i - est time I've had in twen - ty years or more The
 2. BUDD. His prop-er place is a trol - ley car He's the worst I ev - er saw When
 aw - ful kid be - longed to me I'll tell you what I'd do I'd

crowd was jay and the tea was bad and the whole af-fair a bore!"
 such a ham at - tempts to star He ought to be stopped by law!"
 keep it un - der lock and key and beat it black and blue.

All on repeat.

1. JONES. Oh what a bump! A lack - a - day 'Twould darken her whole ca - reer— Could the
 2. BUDD. Oh what a bump! A lack - a - day 'Twould darken his whole ca - reer— Could the
 3. KI. Oh what a bump! A lack - a - day 'Twould darken the child's ca - reer— — Could

mf - f a tempo.

1. host - ess know what peo - ple say When she's not there to hear!— she's not there to hear!
 ac - tor know what peo - ple say When he's not there to hear!— he's not there to hear!
 pa - rents know what call - ers say When they're not there to hear!— they're not there to hear!

D. S.

We Are Engaged.

No 11.

DUET.

Henrietta & Lieut. Hardy.

Words by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Andantino.

Voice.

Piano.

f

p *mf*

L. Sweet - heart, doubt my love no more Be - lieve me I'm sin -
 H. Mar - riage is a doubt - ful state I think of it with

cere I love no oth - er on this trop - ic shore You're the
 dread Still an en - gage - ment need not in - di - cate That one

on - ly girl that's here. H. Oh! Lieu - ten - ant I can - not with -
real - ly means to wed. L. Hen - ri - et - ta you are quite cor -

stand _____ A _____ man who pleads like you _____ So here's the
rect _____ I have been en - gaged be - fore _____ Frank - ly I'll

prom - ise of my heart and hand At least for a month or two.
tell you, al - so, I ex - pect To be 'en - gaged some more.

rit. Tempo di Valse Lente.

BOTH. We are en - gaged in a sort of a way And we will tru - ly

p colla voce.

love each oth-er Though it may chance there will soon come a day When I can

learn to love an - oth-er I take this (man) on pro-

ba - tion (He) will take me just the same For it is sim - ply a

slight var-i - a - tion of the same lit - tle flirt - ing game. D.C.

No 12.

In Our Little School.

Schoolma'ams and Chorus.

Lyric by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Allegro con spirito.

Piano. *f*

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The first system begins with a piano (Piano.) and forte (f) dynamic marking. The tempo is marked 'Allegro con spirito.' The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the melody and accompaniment. The third system introduces a mezzo-forte (mf) dynamic marking. The fourth system shows a change in the bass line with a flat sign (b) appearing. The fifth system concludes the piece with a final forte (f) dynamic marking.

SOP. & ALTOS.

CHORUS.

Give three cheers for ed - u - ca - tion Hur - rah! hur-rah! hur - rah!
TEN. & BASS.

ff

ff

Give three cheers for ed - u - ca - tion Hur - rah! hur-rah! hur - rah! A

ti - ger too for ed - u - ca - tion How we love our teach - ers dear

sf

sf

An at - trac - tive ag - gre - ga - tion From the West - ern hem - is - phere

sf 8 *sf*

Give three cheers Hur -

- rah! hur - rah! hur - rah!

ff

SOP. & ALTO

They have

First system of the musical score. The vocal line (SOP. & ALTO) begins with a whole rest for two measures, followed by a half note G4 and a quarter note A4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. A dynamic marking of *mf* is present.

TEN. & BASS.

taught us how to chat-ter How to gos-sip how to flirt How to

Second system of the musical score. The vocal line (TEN. & BASS) begins with a whole note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment continues with the eighth-note pattern. The lyrics are: "taught us how to chat-ter How to gos-sip how to flirt How to".

court a maid and flat-ter In a man-ner most ex - pert How to

Third system of the musical score. The vocal line (SOP.) begins with a whole note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment continues with the eighth-note pattern. The lyrics are: "court a maid and flat-ter In a man-ner most ex - pert How to".

vex a sigh - ing lov-er by pre - tend - ing this and that How to

Fourth system of the musical score. The vocal line (TEN.) begins with a whole note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment continues with the eighth-note pattern. The lyrics are: "vex a sigh - ing lov-er by pre - tend - ing this and that How to".

go. each night and hov-er Near your chos - en la - dy's flat.

SCHOOLMA'AMS.
Oh! the knowl - edge they are gain - - ing!

TUTTI. SCHOOLMA'AMS.
In our lit - tle school Mod-ern meth - ods were ex - plain - - ing

TUTTI. SCHOOLMA'AMS.
f In our lit - tle school They are learn - ing day by day What to

do and what to say In the tru - ly cul - tured way.

rit. *mf*

TUTTI. SCHOOLMA'AMS & TUTTI.

In our lit - tle school, Oh the knowl - edge we are gain - ing
they

f *ff*

In our lit - tle school, Mod - ern meth - ods we are gain - ing
they

In our lit - tle school; We are learn - ing day by day What to
They

do and what to say In the tru - ly cul - tured

way. In our lit - tle school,

WIVES. SCHOOLMA'AMS.
In our lit - tle school, In our lit - tle school,

8 loco.

TUTTI. *pp*
pp In our lit - tle school.

No 13. My Sulu Lulu Loo.

Chiquita & Wives.

Lyrics by
GEORGE ADE.

Music by
NAT. D. MANN.

Molto Allegro.

Voice.

Piano.

mf *f* *p*

till ready.

In Su - lu once there lived a belle — Whose win - ning
If she went out to take a stroll — This pal - pi -

ways had cast a spell — Up - on a chief of great re - nown —
tat - ing ea - ger soul — Would wave his snak - ey knife at her —

The musical score is written in 2/4 time with a key signature of two flats (Bb and Eb). The tempo is 'Molto Allegro'. The score is divided into three systems. The first system shows the vocal line and piano accompaniment. The piano part starts with a mezzo-forte (*mf*) dynamic, then moves to forte (*f*), and ends with piano (*p*). The second system contains the first two lines of lyrics. The third system contains the final two lines of lyrics. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

He was smit - ten sore. He fol - lowed
Say - ing "Fly with me." In jun - gle

her both night and day He tried to steal this girl a - way
deap she thought to hide Since she could not be - come his bride

And un - der - neath her win - dow he re - peat - ed o'er and o'er:
When all at once she heard this song from out a bam - boo tree:

REFRAIN.

"Lu - lu, you're my Su - lu Lu - lu Loo -

Lu - lu do take pit - y on me do

I want no - one - else but you

Lu - lu you're my Su - lu Lu - lu

1. Loo? 2. Loo?

NO 14.

Finale I.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Allegro di Marcia.

The musical score is divided into several systems. The first system is for the piano, with a treble clef and a bass clef. It begins with a forte (*f*) dynamic and includes a section for the left hand (*L.H.*) with a forte (*f*) dynamic. The tempo is marked 'Allegro di Marcia'. The score features various musical notations, including triplets, slurs, and dynamic markings such as *f*, *sf*, and *ff*. The piano part is followed by a vocal section for Soprano and Alto (SOP. & ALTO.) and Tenor and Bass (TEN. & BASS.). The lyrics are: 'our Ki-Ram the new made chief Our rul-er Dem-o-'. The vocal parts are accompanied by a piano accompaniment that continues through the bottom of the page. The piano part includes a section for the chorus, marked 'CHORUS.' on the left side. The score concludes with a final chord and a dynamic marking of *ff*.

- crat - ic From re - cent state of grief Trans -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

The piano accompaniment for the first system continues with the eighth-note pattern in the right hand and the bass line in the left hand, providing harmonic support for the vocal line.

- ferred to bliss ec - stat - ic For - get - ful of his

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

The piano accompaniment for the second system continues with the eighth-note pattern in the right hand and the bass line in the left hand, providing harmonic support for the vocal line.

and
scare and its at - ten - dant pal - lor He ac -

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

The piano accompaniment for the third system continues with the eighth-note pattern in the right hand and the bass line in the left hand, providing harmonic support for the vocal line.

cepts this job so fair al - so, al - so the

sal - - a - - ree!

Maestoso.

(enter Colonel Budd and Ki-Ram)

ff Maestoso.

KI-RAM
Quasi recit.

No crown for me of or-di-na-ry gold! A

Gov-er-nor Im to be and I've been told That

this which the Col-onel calls a hat Is the

BUDD.
prop-er thing for a Dem-o-crat. 'Tis em-blem-at-ic

chaste — and hat — He's proud, he's proud to wear a

KI-RAM.
hat like that. How do I look?

Tutti. *pp*

Won - der-ful glo - ri-ous What do you think of that?

ff

f *sfp* *ff*

Unaccompanied. *pp* *mf* *f* — *sff*

Could a - ny - thing, Could a - ny - thing, Could a - ny - thing, Ex -

pp *mf* *f* — *sff*

pp *Lento.*

ceed the sim-ple beau-ty of a hat, of a hat.

pp

rit. *pp* *fff*

LIEUTENANT.

Moderato.

Let all at strict at - ten - tion stand The

Moderato.

pp *mf*

glor - ious mo - ments nigh When o'er this lib - er -

- a - ted land The stars and stripes will fly.

HENRI.

(Orchestra.) If

Con anima.

I would be a sol - dier's bride I must not grieve what -

eer be-tide But laugh the tear drop from my eye And

poco agitato.
cheer - i - ly wave a last good-bye And ev' - ry girl that's left be -

hind Civ - i - lian love will spurn _____ And

nev-er a one will change her mind Till the vol-un-tee's re-

rit.

Allegro. ALL TENORS.

turn. March! March! Hearts are light! Step with jaun-ty

f *mf*

pride To the fight! To the fight! Where each may win a bride.

March! March! Hearts are light! Step with jaun-ty pride.

To the fight! To the fight! where each may win a

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves, with a grand staff (treble and bass clefs) and a key signature of two flats. The music is in a 4/4 time signature. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady bass line and a more active treble line with chords and single notes.

ALL WOMEN.

bride. For they know the girls they leave be -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady bass line and a more active treble line with chords and single notes. The music is in a 4/4 time signature.

hind All civ - il - ian love will spurn There is

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady bass line and a more active treble line with chords and single notes. The music is in a 4/4 time signature.

nev - er a one will change her mind Till the vol - un -

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady bass line and a more active treble line with chords and single notes. The music is in a 4/4 time signature.

Tutti.
ff unis.

tears re - turn; ————— For {they} know the girls {they} {we} {we}

leave — be - hind all civ - il - ian love will

spurn ————— There is nev - er a one will change her

mind till the vol - un - teers re - turn. —————

ff

ALL.

ff

March! March! Hearts are light! Step with jaun - ty pride

ff

ff

To the fight! To the fight where each may win a bride.

ff

ff

March! March! Hearts are light! Step with jaun - ty pride To the fight!

ff

ff

To the fight! Where each may win a bride. For they

unis.

unis.

we

know the girls they leave behind All civil - ian

we

marcato.

love will spurn There is nev - er a one will

change her mind till the vol - un - teers re - turn;

For they know the girls they leave - be - hind All civ -

we we

il - ian love will spurn - - - There is nev - er a

one will change her mind till the vol - un -

tears re - turn.

ff

Presto.
ffz

End of Act I.

ACT II.

No 15.

Opening Chorus.

Slumber Song.

Moderato con moto.

Piano.

p

Curtain.

Slum - ber,

slum - ber for - get - ting while you

sleep —

Small and great af - fairs of state while we our vig - il

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Small and great af - fairs of state while we our vig - il". The bottom staff is a piano accompaniment in bass clef, featuring a steady bass line and chords.

keep — While we our vig - il keep.

Fine.

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "keep — While we our vig - il keep.". The piano accompaniment provides harmonic support. The system concludes with the word "Fine." in the upper right corner.

Last time rit.

Fine.

This system contains the fifth and sixth staves of music. It features a piano accompaniment with a more active melody in the right hand. The system concludes with the word "Fine." in the upper right corner and the instruction "Last time rit." in the lower right corner.

Slum - ber on no cares en - cum - ber One who's lost in peace - ful slum - ber.

This system contains the seventh and eighth staves of music. The top staff is a vocal line with the lyrics "Slum - ber on no cares en - cum - ber One who's lost in peace - ful slum - ber.". The bottom staff is a piano accompaniment.

This system contains the ninth and tenth staves of music. It features a piano accompaniment with a steady bass line and chords, providing harmonic support for the lyrics in the system above.

1.

Slum-ber on, Slum-ber on drow-si - ly dream-i - ly slum-ber.

2.

Drow - si - ly dream-i - ly slum - ber

D.S.

Entrance of Sultan.
Moderato.

f

rall. *sfz.*

R-e-m-o-r-s-e.

KI-RAM.

No 16.

Lyric by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Moderato. KI-RAM. very mournfully.

Voice. The cock-tail is a
If ev-er I want to

Piano. Enter-KI-RAM. (with bad headache.) *8^{va}*
p till ready. *sfz* *sempre staccato.*

pleas-ant drink It's mild and harm - - less, I dont think! When
sign the pledge It's the morn - - ing af - ter I've had an edge When

you've had one You call for two And then you don't care
I've been full of the oil of joy And fan - - cied I was a

what you do Last night I lift - ed twen - ty - three of
 sport - y boy The world was one Ka - lei - do - scope of

these de - coc - tions in - to me My wealth in - creased I
 pur - - ple joy, tran - scend - ant hope 'Twas un - di - lu - - ted

felt first - rate I felt so good I stayed up late.
 per - fect bliss I did - n't feel a bit like this.

R - E - M - O - R - S - E The wa - ter wa - gon is the
 — No more fan - - - cy

pp *mf*

place for me At 12 o' clock I felt im-mense To-day I fav-or to-tal
drinks for me A dark brown taste, A burn-ing thirst; A head that's ready to—

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano accompaniment includes dynamic markings of *p* and *mf*.

ab-sti-nence My eyes are bleared and red and hot I ought to eat But
split and burst I'd like to hold it under a pump When I hear a noise I

The second system continues the musical score with a vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *pp* and *mf*.

Almost recited.

I can-not It is no time for mirth and laugh-ter The
want to jump It is no time for mirth and laugh-ter

The third system includes the instruction "Almost recited." above the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand, marked with *sffz* and *pp*. The system concludes with a fermata over the final note of the vocal line.

cold gray dawn of the morn - - ing af - ter.

The fourth system concludes the piece with a vocal line and piano accompaniment. The piano accompaniment includes a triplet of eighth notes in the right hand, marked with *f*, and the instruction *D.C.* (Da Capo) at the end.

No 17.

Entrance

Imperial Guards — Col. Budd & Chorus.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Tempo di Marcia.

Piano.

ff

f SOLDIERS — (TENORS & BASSES.)

No long - er than a cen - tu - ry a -

go ————— We lived in hum - ble style ————— Our

meth - ods were par - tic - u - lar - ly slow Our

man - ners ju - ve - nile ————— Not count - ed in the list of

pow - - ers Or looked up - on as worth a

rap! But now what place as proud as ours For

we in-tend to fill the map, To fill the map, To fill the

map, To fill the map We are

TEN. troops of the twen-ti - eth cen - tury kind With our
BASS. troops of the twen - tieth cen - tury kind With our

gau - dy col - ors bright - ly flash - ing The

pride and the joy Of our own na - tive-land For the

re - - cords that we're smash - ing Our

form - er is .. o - la - tion makes us smile, sir, We have

ff

learned to sing a diff' - rent tune It

may keep us bus - y for a while, sir, But

we shall come to like it soon _____ We'll come to like it

Oh we come to like it

This system contains the first two lines of music. The top line features a vocal melody in a single staff with lyrics. The bottom line shows the piano accompaniment in two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "we shall come to like it soon _____ We'll come to like it" and "Oh we come to like it".

soon We'll come to like it soon. yell.

soon. yell.

This system contains the second two lines of music. The top line features a vocal melody with lyrics and a "yell." instruction. The bottom line shows the piano accompaniment. The lyrics are: "soon We'll come to like it soon. yell." and "soon. yell.". The piano part includes triplets and a fermata over a note.

ff

This system contains the third line of music, which is entirely piano accompaniment. It features a dynamic marking of *ff* (fortissimo) and includes several triplet figures in both the treble and bass staves.

No. 18.

The Old Jay-Bird.

(COLONEL'S SONG.)

Lyrics by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Allegro moderato.

Voice.

Musical score for the first system, featuring a voice line and a piano accompaniment. The piano part is in 6/8 time and includes dynamic markings like *sf* and *sfz*.

Musical score for the second system, including the vocal line with lyrics and the piano accompaniment. The piano part includes a dynamic marking of *mf*.

When I was a boy in Ar - kan - saw I
I've heard the Nie - be - lun - gen Lied And

CHORUS.

Musical score for the third system, including the vocal line with lyrics and the piano accompaniment. The piano part includes dynamic markings like *sf* and *sfz*.

worked in a hat and cap em - po - ri - um, Ump - a - lor - i - um!
all of the gems from Ca - val - ler - i - a, Hoop tel - er - i - a!

COLONEL.

Ump - a - lor - i - um! Hat and cap - - - em - - -
Hoop - tel - er - i - a! gems of Cav - - - al - - -

por - i - um. Af - ter that I
ler - i - a. They're rath - er tune - ful

stud - ied law But I longed for a sol - dier's life And my
I con-cede But to swell a col - onel's chest They will

heart would bound at the mar - tial sound of the drum and the pierc - ing
not com-pare with that swinging air that I al - ways have loved - - - the

Allegro moderato.

f

fife. Hark to the strains so
best.

(Whistle.)

The first system of the musical score. The vocal line begins with a whole note 'fife.' followed by a quarter rest, then a half note 'best.' The piano accompaniment starts with a 2/4 time signature, a key signature of two flats, and a dynamic marking of *f*. It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A *mf* dynamic marking appears in the second measure of the piano part.

clear and loud a - long the street a cheer - ing

The second system of the musical score. The vocal line continues with a half note 'clear', a quarter note 'and', a quarter rest, a quarter note 'loud', a quarter rest, a half note 'a - long', a quarter rest, a quarter note 'the', a quarter rest, a quarter note 'street', a quarter rest, a quarter note 'a', a quarter rest, a quarter note 'cheer -', a quarter rest, and a quarter note 'ing'. The piano accompaniment continues with the same rhythmic pattern, featuring a *mf* dynamic marking.

crowd The sweet - est mu - sic ev - - er heard The

cresc.

The third system of the musical score. The vocal line continues with a quarter note 'crowd', a quarter rest, a quarter note 'The', a quarter rest, a quarter note 'sweet -', a quarter rest, a quarter note 'est', a quarter rest, a quarter note 'mu -', a quarter rest, a quarter note 'sic', a quarter rest, a quarter note 'ev - -', a quarter rest, a quarter note 'er', a quarter rest, a quarter note 'heard', a quarter rest, and a quarter note 'The'. The piano accompaniment continues with the same rhythmic pattern, featuring a *cresc.* dynamic marking.

thump and too - tle of the old "Jay - - bird"

f D.C.

The fourth system of the musical score. The vocal line continues with a quarter note 'thump', a quarter rest, a quarter note 'and', a quarter rest, a quarter note 'too -', a quarter rest, a quarter note 'tle', a quarter rest, a quarter note 'of', a quarter rest, a quarter note 'the', a quarter rest, a quarter note 'old', a quarter rest, a quarter note '"Jay - -', a quarter rest, a quarter note 'bird"'. The piano accompaniment continues with the same rhythmic pattern, featuring a *f* dynamic marking and a *D.C.* (Da Capo) instruction at the end.

Since I First Met You.

No. 19.

(Dripping Sunshine.)

KI-RAM.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Moderato. KI-RAM

Voice.

Piano.

f *sfz* *p*

I am a dash - ing
I've gone a spark - ing

gay Lo - tha - ri - o I've a rep - u - ta - tion
ma - ny, ma - ny times I have quite a stand - ing

as a gal - lant beau. Court - ing pret - ty maids is a
as a so - cial pet Writ - ing ten - der notes and com -

ha - bit hard to break I'm a bald co - quette and rath - er
pos - ing lit - tle rhymes To each Des - de - mo - na that I've

reck - less rake. I've told my love to count - less girls But
ev - er met. I've sworn that each was my first love But

ne'er a word was true For my pas - sion in - tense it was
ne'er a word was true For I nev - er knew bliss of a

mere pre - tense Un - til I en - coun - tered you.
kind like this Un - til I en - coun - tered you.

Slower.

Since I first met you Since I first met you The

p-f

o - pen sky a - bove me seems a deep - er blue

Gold - en, drip - pling sun - shine warms me through and through Each

p

flow - er has a new per - fume Since I met you.

Allah! Strike for Thee.

NATIVE WAR SONG.

No. 20.

Lyric by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Allegro. *unis.*
ff ALL NATIVES.

Drive the foe in - - to the sea

Piano. *ff*

Al - lah! Al - lah! — strike for thee Drive the foe in - - to the sea

Al - lah! Al - lah! — strike for thee Winds and fu - - ries —

The musical score is written in common time (C) and consists of three systems. Each system includes a vocal line and a piano accompaniment. The tempo is marked 'Allegro.' and the dynamics are 'ff' (fortissimo). The key signature has one sharp (F#). The lyrics are: 'Drive the foe in - - to the sea', 'Al - lah! Al - lah! — strike for thee Drive the foe in - - to the sea', and 'Al - lah! Al - lah! — strike for thee Winds and fu - - ries —'. The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand.

Wild and free, Al - lah! Al - lah! — strike for thee

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with lyrics: "Wild and free, Al - lah! Al - lah! — strike for thee". The lower staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and chords.

Drive the foe in - - to the sea! Al - lah! Al - lah! — strike for thee.

The second system continues the musical score. The vocal line (treble clef) has lyrics: "Drive the foe in - - to the sea! Al - lah! Al - lah! — strike for thee." The piano accompaniment (bass clef) maintains the rhythmic accompaniment with some harmonic changes.

Al - - lah! Al - - lah! Al - - lah! —

The third system features the vocal line (treble clef) with lyrics: "Al - - lah! Al - - lah! Al - - lah! —". The piano accompaniment (bass clef) includes a dynamic marking of *ff* (fortissimo) in the final measure.

No 21 a

Rosabella Clancy.

JONES.

Lyric by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Allegro moderato.

Voice.

Oh!
Now the

sing no more of the cres-cent moon A - bove the man-go tree, Or
mer - it of a — Clan - cy song I'm sure you will a - gree Lies

of the bold and free mon - soon That fans your lo - cal sea; I've
in the fact that it's not long Nor in too high a key. No

some-thing here of a class-ic turn Which you should learn to sing As
won-der that you all ad-mire This beau-ti-ful re-frain If

true mu-si-cians you must learn To do this sort of thing. Oh!
a-ny one should so de-sire I'll tackle it a-gain. Oh!

Allegretto.

Ros-a-bel-la, Ros-a-bel-la Clan-cy She has

p - f

caught my i-dle fan-cy Sim-ply a sten-o-

graph - ic girl But a price - less prin - cess And a pearl.

Ros - a - bel - la, Ros - a - bel - la Clan - - cy She is

ev - er bright and glan - cy Cute, co - quet - tish, song and

danc - y Ros - a - bel - la, 'Bel - la Clan - cy. Clan - cy.

Manistee.

No 21 b

Ki-Ram and Chorus.

Lyric by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Allegretto. KI-RAM

Voice. I nev-er heard such a song be-fore Nor

Piano. *sfz p*

such a spright-ly air I'm much in-clind to shout "En-core" I'm -

pleased beyond com-pare And now I'll ask a chord in G- for this sad roun' de-

lay A - bout the girl from Man - is - tee Who up and went a - way.

colla voce. L.H.

Moderato.
(Second time chorus)

O, dar - ling sis - ter, come — back to Man - is - tee, Come

mf

back to Man - is - tee, Come right a - way — For moth - er is wait - ing For you

cresc.

back in Man - is - tee, Come back to Man - is - tee, Come right a - way. —

sfz sfz

No 21. C

Delia.

Chiquita.

Lyrics by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Allegro moderato

Piano.

ff

The piano introduction is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a rhythmic melody in the right hand with accents and a steady accompaniment in the left hand. The tempo is marked 'Allegro moderato' and the dynamic is 'ff'.

A long a - bout Thanks-
I doan' be-lieve in
I longed to kill dat

p

marcato.

The first system shows the vocal line and piano accompaniment. The vocal line has a section of rests followed by the lyrics. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The dynamic is 'p' and the tempo is 'marcato'.

giv-in' A - way las' yeah A saddle - cul - lud Ve-nus Come a -
e - choes It doan seem right To heah de song yo' sing-in' Come
ras-cal I was so mad An' yet mah judg-men' tole me Dat

The second system continues the vocal line and piano accompaniment. The vocal line has three lines of lyrics. The piano accompaniment continues with chords and a rhythmic pattern. The key signature changes to two flats (B-flat, E-flat) in the final measure.

vis - it - in' heah. Miss De - lia was de sis - tah No
back from out de night I slipped a - round dat cab - in I
Mis - tah Whitewas baa He weahs a big re - vol - vah A

el - dah Lu - cas Brown An' de dream - i - est dream dat ev - ah struck dis
kep' close in de shade Dah was E - pha - ham White he'd come to seh - yah -
ra - zah an' some knucks As I did - n' want to die I sim - ply said "Oh,

town. I went to de cab - in Wheah de Browns re - side I
nade. Mah coon blood was freez - in' When I hea'd him sing The
shucks! I doan' want no trouble Get killed if I stay" I

sang dis song As I stood out - - side.
 ve'y same song To my li'l' sweet thing.
 hea'd him sing As I sneaked a - - way.

REFRAIN. *a little slower.*

Come to de cab-in win-dow, De - li - a! Mah gall!—

Two chi - ny eyes so bright _____ Come to _____ de

win - dow, Del - i - a! mah gall!— Two lit - tle

specks no white _____ Oh Del-ia! I'd steal yo' Del-ia

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'specks no white' followed by a long horizontal line indicating a sustained note. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *f* and *mf*.

steal yo' if I could But De - lia I'll be good.

The second system continues the vocal line with the lyrics 'steal yo' if I could But De - lia I'll be good.' The piano accompaniment maintains the rhythmic pattern from the first system. A dynamic marking of *f* is present.

Come to _____ de win-dow, De - li - a! mah

The third system features the vocal line with the lyrics 'Come to _____ de win-dow, De - li - a! mah'. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* is present.

gall _____ Heah in de pale moon - light. _____ *D.S.*

The fourth system concludes the vocal line with the lyrics 'gall _____ Heah in de pale moon - light. _____' followed by a double bar line and the instruction *D.S.* (Da Capo). The piano accompaniment features a final flourish in the right hand marked with *sfz sfz D.S.* and a double bar line.

No 22.

Loudly We Shout.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Allegro moderato.

Piano.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, starting on a G4 and moving up to a B4. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegro moderato' and the dynamics are 'f' (forte).

CHORUS.

Loud - ly we shout with un - af - fect - ed din Ki - ram goes out and

The piano accompaniment for the first line of the chorus consists of two staves. The right hand plays chords and single notes, while the left hand plays a bass line. The dynamics are 'ff' (fortissimo) and 'sfz' (sforzando).

Budd comes in; Ki - ram goes out and Budd, and Budd comes in! For they

The piano accompaniment for the second line of the chorus consists of two staves. The right hand plays chords and single notes, while the left hand plays a bass line. The dynamics are 'ff' (fortissimo) and 'sfz' (sforzando).

know the girls they leave be - hind, All ci - vil - ian

love will spurn ————— There is nev - er a one will

change her mind Till the vol - un - teers re -

turn. —————

No 23.

Foolish Wedding Bells.

Henrietta, Lieut. Hardy, Chiquita, Col. Budd & Wives.

Lyric by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Allegro moderato.

Voice.

Piano.

When you are feel - ing out of gear and
When you're de - spon - dent, sad and sore, when

blue as in - di - go The world de-void of a - ny cheer, Your
you've an emp - ty purse Sup - pose the wolf is at the door You

spir - its rath - er low Now this is what you ought to do and
can't make mat - ters worse There's a rem - e - dy for all the ills be -

mf *p*

a little slower.

that with - out de - lay Go seek the mat - ri -
set - ting mor - tal clay Go bor - row the mon - ey to

mf *colla voce.*

mon - ial mart get mar - ried right a - - way. ———
buy the ring get mar - ried right a - - way. ——— For men they

rit. *p*

Tempo di Gavotte.

come and men they go Don't wait un - til to

p - f

mor - row For those who wait too long may know a

spin - ster's lot is sor - row. Shut your eyes: Grab a prize:

choose a male in the bar - gain sale To sin - gle joys your

poco rit. last fare-wells And ring those fool-ish wed - ding bells! — For men they bells! — *D.C.*

1. *f* 2. *sfz* *D.C.*

March of the Candidates.

Nº 24.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Tempo di Marcia.

Piano.

The first system of music is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The treble staff features a series of chords and eighth-note patterns, while the bass staff provides a steady accompaniment with quarter notes and rests. A dynamic marking of *mf* (mezzo-forte) appears later in the system.

The second system continues the piano accompaniment. It features a treble clef staff with melodic lines and a bass clef staff with harmonic support. The music maintains the 2/4 time signature and key signature. The dynamics remain consistent with the previous system.

The third system continues the piano accompaniment. It features a treble clef staff with melodic lines and a bass clef staff with harmonic support. The music maintains the 2/4 time signature and key signature. The dynamics remain consistent with the previous system.

The fourth system continues the piano accompaniment. It features a treble clef staff with melodic lines and a bass clef staff with harmonic support. The music maintains the 2/4 time signature and key signature. A forte (*f*) dynamic marking is present at the beginning of this system.

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes, followed by a series of chords. The bass staff provides a harmonic accompaniment with chords and some eighth-note movement. A first ending bracket is present at the end of the system, marked with a dynamic of *mf*.

The second system continues the piece. It features a second ending bracket in the treble staff. The music transitions to a section marked with a dynamic of *ff* (fortissimo), characterized by a more active bass line and sustained chords in the treble.

The third system shows a continuation of the musical texture. The treble staff contains chords and some melodic fragments, while the bass staff has a steady accompaniment of chords and eighth notes.

The fourth system features a more prominent melodic line in the treble staff, with some slurs and accents. The bass staff continues with a supportive accompaniment of chords and eighth notes.

The fifth system concludes the piece. It includes both first and second ending brackets. The first ending leads back to an earlier section, while the second ending provides a final resolution. The dynamic remains consistent with the previous sections.

No 25.

Finale III.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Moderato. KI-RAM.

Voice. And that is why you'll

Piano. *f*

un - der - stand I love my own my na - tive land The

CHO.
Su - lu

lit - tle Isle of Su - lu Hap - py Isle of

CHO.

Su - lu

Su - lu I'm not read-y to say good - bye I'm

stacc.

ff Tutti.

might - y hap - py that I did not die. And that is why you'll

f

un - der - stand He loves his own his na - tive land The lit - tle Isle of

Su - lu Hap - py Isle of Su - lu He's not read - y to

say good - bye He's might - y hap - py that he did not die.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (Bb) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Mon-ey! Mon-ey! Mon-ey! — Tell me shoot-ing star Mon-ey! Mon-ey!

The second system continues the piece, with a change in time signature to 2/4. The vocal line has a more rhythmic, eighth-note pattern. The piano accompaniment includes a dynamic marking of *f* (forte) and features a more active bass line with eighth notes.

Mon-ey! — Tell me shoot-ing star — Will the gold-en youth I'm seek-ing

The third system continues in 2/4 time. The vocal line has a mix of quarter and eighth notes. The piano accompaniment maintains a consistent harmonic support with chords and a steady bass line.

come from near — or far? Mon-ey! Mon-ey! Mon-ey! —

The fourth system concludes the piece. The vocal line ends with a long note on the final phrase. The piano accompaniment features a final cadence with a dynamic marking of *f* and a fermata over the final chord.

SOPR. & ALTO.
TEN. & BASS.

Tell me shoot - ing star. Since I first met you

Since I first met you The o - pen sky a - bove me seems a

deep - er blue, so blue, — Gold - en drip - pling sun - shine

warms me through and through Each flow - er has a new per - fume Since

Tempo di Galop.

I met you.

Tempo di Galop.

ff

Tutti.

Poor Ki - Ram his trou - bles all are end - ed

Great Ki - Ram, ^{our} _{their} rul - er tried and true, The

U. S. A. ^{Our} _{Their} na - tion has be - friend - ed Now ^{we} _{they} are

Yan - kees just the same as you. pointing to audience.

stringendo.

End of Opera.