

Entract.

*The Motor Girl*Music by
JULIAN EDWARDS.

Allegro

Piano

ff

The musical score is written for piano and consists of five systems. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked 'Allegro'. The first system includes a piano label and a forte (ff) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and chordal textures. The piece concludes with a final cadence in the fifth system.

Tempo di Valse

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a repeat sign. The first measure contains a dynamic marking of *mf-ff*. The right hand features a series of chords and a melodic line with a slur over the first two measures. The left hand plays a simple bass line of quarter notes.

The second system continues the piece. The right hand has a melodic line with some grace notes and a slur. The left hand continues with a steady bass line of quarter notes.

The third system shows the right hand with a melodic line and a slur. The left hand continues with a steady bass line of quarter notes.

The fourth system features a more complex right hand part with a slur and some grace notes. The left hand continues with a steady bass line of quarter notes.

The fifth system concludes the piece with two endings. The first ending (marked '1.') leads back to the beginning of the piece. The second ending (marked '2.') features a series of chords and a final cadence. The left hand continues with a steady bass line of quarter notes.

No 2

The Honor of Altenstein.

Ruffhaus and Uhlans.

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

Allegretto moderato.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music begins with a forte (*ff*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece with two staves. The upper staff has a more active melodic line with eighth notes and some grace notes. The lower staff continues with a steady accompaniment of chords and eighth notes.

The third system shows the continuation of the piece. The upper staff has a melodic line with some rests and eighth notes. The lower staff maintains the accompaniment with chords and eighth notes.

The fourth system concludes the piece. The upper staff has a few notes and rests, ending with a fermata. The lower staff continues with a melodic line that ends with a forte (*f*) dynamic. The word "RUFFHAUS." is written above the final notes of the upper staff. Below the staff, the text "One i -" is written.

deal why! We have here! We are mili-tar-y models, But our
TENOR. Bye and bye! To a-vénge a mesalli-ance, We shall

One i - deal! We have here!
BASS. That is why! Bye and bye!

mil - i - tar - y nod-dels would-n't hold much more, Nein! Nein! All we
seek to hold a se - ance with a sly Sec - re - tar - ee On his

Nein! Nein!
Tar - ee

know! Is to show! We are always very willing to be
trail! We be - wail! That our countess by e-lop-ing settled

All we know! Is to show!
On his trail! We be - wail!

cresc. *ff* *f* *cresc.*

killed, or do some kill-ing, For the hon - or of Al - ten - stein.
Pa - pa's cherished hop-ing, And dis - grac - ed her ped - i - gree.

For the
And dis -

We are none to keen of
Tho' we may be shy of

hon - or of Al - ten - stein, of Al - ten - stein.
grac - ed her ped - i - gree, her ped - i - gree.

wit, We make up for that in grit; Our mot - to is "Our swords and honor
wit. We make up for that in grit; We mean to keep our swords and honor

bright." Let a foe to slight it try, We will smite him hip and thigh, That's
bright; If we come a-cross this part, Of the la - dy we'll take care, And

if he's brave enough to fight...
she will no more leave our sight...

We will meet him one by one
And we'll do a thing or

criso. *ff*

One by one, deed is done.
Thing or two we pur-sue.

one, Till the venge-ful deed is done. To cheer him, gai - ly sing "Die
two, To the vil - lian we pur sue. No mer-cy we will have up -

Should we fall
All a-part

Wacht am Rhein, And if one by one we fall, He will have to slay us
on him, Nein! We will tear him all a-part, Drink his blood and eat his

Slay us all, For the hon-or of Al - ten-stein of Al - ten -
eat his heart!

all, For the hon - or of Al - ten-stein, of Al - ten -
heart!

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

That is

stein. stein.

D. S.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has three flats and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests. There are first and second endings marked above the top staff.

D. S. *ff*

The third system of the musical score consists of two staves, both piano accompaniment with treble and bass clefs. The key signature has three flats and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests. There are first and second endings marked above the top staff. The dynamic marking *ff* (fortissimo) is present.

The fourth system of the musical score consists of two staves, both piano accompaniment with treble and bass clefs. The key signature has three flats and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

The fifth system of the musical score consists of two staves, both piano accompaniment with treble and bass clefs. The key signature has three flats and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

No 3

Finesse.

Lyric by
CHARLES M. CAMPBELL.
and
RALPH M. SKINNER.

SONG.
Dorothy, American Girls.

Music by
JULIAN EDWARDS.

Moderato.

DOROTHY.

Piano.

f *pp*

Of a
An im -

girl's e - du - ca - tion fin - esse is a part, Most im - por - tant to stud - y, a
pul - sive young man in love head o - ver heels, Will take the first chance to ex -

re - qui - site art, And when mas - tered, so - ci - e - ty votes her "au fait," Mrs.
press what he feels, The girl is sur - prised, but she'll let him draw near, As in

Grun-dy, a - bout her, has noth - ing to say. For in - stance, she has a rich soft plead - ing tones, he im - plores "say yes, dear." Should he seek to em - brace her, and

catch on her string, But she's so un - world - ly, a sweet sim - ple thing; Let's plead for a kiss, Em - bar - rased she'll cry, "Please don't treat me like this. Have I

poor hand - some fel - lows her sym - path - y take, Till her
ev - er en - cour - aged or led you to dream, You might

rit.
friends fear a sad me - sal - li - ance she'll make. But she
kiss me? Re - lease me at once or I'll scream!

rit.

Andante moderato.

won't, oh no, she won't, that's just fin - esse, The

an - swer to the rid - die you may guess, Oh no
2nd Refrain: She may

dan - ger of her er - ring, But the rich man need - ed spur - ring, That's fin -
 kiss Jones, Dick, or Har - ry, This young man, she means to mar - ry, That's fin -

CHORUS.
 SOP. esse, that's fin - esse.
 esse, that's fin - esse.
 ALTO. But she won't, oh no, she

cresc. *f*

Oh no
 won't, that's just fin-esse, The an-swer to the rid-dle you may guess, Oh no

dan-ger of her er-ring, But the rich man need-ed spur-ring
 dan-ger of Her er-ring, But the rich man need-ed spur-ring, That's fin-

That's fin-esse, that's fin-esse. An im-esse.
 - esse, that's fin-esse. - esse.

1st time *2^d time*

ff *ff*

In Philadelphia

No 4.

Song.

Louise & Quakers.

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

Piano. *mf*

LOUISE

We are
We know

bash - ful lit - tle maid - ens, all the way from sleep - y - town, We are
girls, who with their sweet - hearts, Sometimes make be - lieve, in fun, Two can

lin - e - al des - cen - dents of a man of great re - nown. All the
oc - cu - py an arm chair on - ly wide e - nough for one. Sit - ting

prin - ci - ples we prac - tised, We be - lieve that he pas - sess; Pomp and
thus, in pensive si - lence, Heed - less of how late it grows, Twi - light.

van - i - ty des - pis - ing, we re - tain our mod - est dress. We are
slips : a - way un - no - ticed, Tho' they've clocks up - on their hose. Worse than

shocked to see girls steal - ing glance - es at the men they meet, Or with
that, on some oc - ca - sions, mod - es - ty, they may for - get, Maid - en

skirts raised just a tri - fle, Showing off their dainty feet. We would
lips and breath pol - lut - ing With the smoke of ci - gar - rette Quak - er -

GIRLS.

Shame-ful! shameful!

blush at such im - mod - est - y Out there, we've been
 es - ses nev - er. Puffed their ci - - gar - ettes, But, of

taught that we should fol - low, in the ways of Will - iam Penn. _____
 course, they could n't get them in the days of Will - iam Penn. _____

CHORUS.

GIRLS

That's why _____ we be - have just so _____

MEN

In Phil - a - delph - ia!

p *f*

And our men _____ are rath - er slow _____

In Phil - a - delph - ia!

Still they skate with-out the ice, And the Quak-er girls are nice, You should meet them

once or twice, For we know a - thing or
In Phil - a - delph - ia!

two We can cure the - blues for you
In Phil - a - delph - ia! In Phil - a -

Though a Quak-er-ess is slow, She can en-ter-
delph-ia!

tain a beau, When the lights are dim and low In Phil-a-
In Phil-a-

rit. *un poco rit.*

delph-ia! We have -ia!
delph-ia! -ia!

D.S. *D.S.*

What can a fellow do?

No. 5

SONG.

4 7 7 3

Dick.

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

Moderato.

DICK.

Piano.

f

p

pp

Life may be cheer - y, or
Wom - an's a rid - dle, and

wear - y and drear - y, De - pend - ing on some - bo - dy's
man, like a fid - dle Is turned up at some - bo - dy's

smiles, _____ Fate in the fin - gers of
will, _____ Played on, re - veal - ing his

some-one, who lin-gers To cap-ture your heart with her wiles;
love, or con-ceal-ing, De-pend-ing on some-bo-dy's skill;

Teas-ing you, scold-ing you, pleas-ing you, hold-ing you,
Cheer-ful-ly, dole-ful-ly, tear-ful-ly, soul-ful-ly

Sun-shine, the light of her eyes. You are deep in des-pair, or are
Ech-o-ing sor-row or joy; Wom-an's mel-o-dy sways all the

raised up in air, By her frowns or her smiles and her sighs.
world as she plays, While the man's but the fid-dle, the toy!

rit.

Lento.

Girls are kit - tens, full of play, Man's heart, a ball of string, —

p

Net - ted in a tan - gled web with ev' - ry play - ful fling, —

cresc

Tossed a - way at will, then caught and held in mesh - es new, — Her lips the

paws, her eyes the claws, So then what can a fel - low do? — do?

1. *S₂*
2. *S₁*

D.S.

A Friend of Mine gave this to me.

No. 6

SONG.

Lyric by
CHAS. J. CAMPBELL
and
RALPH M. SKINNER.

Bill and Chorus.

Music by
JULIAN EDWARDS.

BILL. *Allegretto.*

All these
Once I

Piano. *ff* *p*

trif-ling lit-tle things are from Em-per-ors or Kings, I'm pop-u-lar, they're
dear-ly loved a gal, and for years she was my pal, A good 'un from her

fond of me per-haps; For be-lieve me when I say, I get
top-knot to her toes. And I gave her all I could, And the

CHORUS. *maés.*

Per-haps!
Her toes!

pres-ents ev'-ry day, Be-sides a lot of or-ders from those chaps. There's the
best ain't none too good, It's a dol-lar to a dough-nut when I blows. But she

Those chaps!
He blows.

bath I had to take and the gar-ter, don't mis-take, No rud'-ness! Ho - ni
met a friend of mine, and to him she took a shine, Gave me the tra - la -

Soit Qui Mal y Pense; And the Gold - en Fleece, I'm it! tho' it
la and off she went. But it al-most struck me dumb, when the

y pense
She went!

tick-les me a bit, And this I late-ly got is just im-mense. A
 man I called my chum Gave me this lit-tle pack-age that she sent. That

im mense!
 she sent.

ff

Tempo di Valse.

friend of mine gave this to me; Oh! Kais-er Bill_ gave
 friend of mine gave this to me; The gol-denfruit of the

How pop - u - lar, you seem to be

p

this to me, The dou-ble cross, from Ger-many. A - y.
 lem - on tree, The gal I love sent this to me. to: me.

1. 2. 1.

cresc. *Piu mosso.*

D.S.

No 7

When I'm a Duchess.

SONG.

Wilhelmine.

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

Allegro moderato.

WILHELMINE.

Piano.

Oh!
Oh!

Lento.

when I'm a Duch - ess, my! vont dot be grand, Mit
friends of my hus - band, dey tell me: "Your grace, I

sol - i - tude dia - monds all o - ver my hand; L - dress me in
lofe you, please make me a smile mit your face;" Mit quick - ness I

la - ces, und fed - ders, und frills, Und der Dook vont do nod - ing but
kick 'em der door from da - raus, Und tell em: "Go home to your

sed - dle der bills; Buy me beau - ti - ful hor - ses and ev' - ry - ding
Kin - der and Fraus;" I shtick by my hus - band while he shtick by

svell, A brin - dle bull pup, mit a col - lar and bell; A
me; When he don't be - have, dere no shean - dal vill be, I

big "Ted - dy Bear" vot I nurse on my lap! Und a
schpank him, und schpank him, just like I vas poor, Till he

rit.
page boy in but - tons, to swear at und schlapp. I'm
cry: "I'll be good Mi - na don't shpank no more!" I'm

Allegretto.
going to be a la - dy in der fash - ion, und I bet, — I

makes me lots of fun, when I'm a Duch - ess; Und

what I don't know now,— I can learn al-rea-dy yet, Dot

tick-les me, I'm go-ing to be a Duch-ess. -ess.

1. 2.

ff

No 8.

110
Coffee and Cheese.

OCTETTE.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

DUKE. *Vivace.*

Be seat-ed Countess pray Oh

Piano. *ff* *pp*

DOROTHY.

And dain-ty

DUKE.

heav-ens, my pet Bun-ion

BOB.

Right a - way

BILL.

Make it

GENERAL.

The soup first

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DUKE.
Some Pa - te de fois gras

BOB.
Goose grease and tri - fles

on - ion

DOROTHY.
A Sal - ad

DUKE.
Roast

BILL.
Tast - y?

BOB.
One cold slaw

GENERAL.
Al - so a good jane pas-ty

DOROTHY.

WILHELMINA.

DUKE. Don't we get no vine

Ca-pon

BOB.

They're off

A bot-tle with the bird

Yah

St Jul-ien first

WIL.

wohl dot's fine

DUKE.

BOB.

Bur-dun-dy sec-ond, Cli-quot third

Beer scratched All bets are off, I've lost my

WIL.

BILL.

BOB.

I'll eat e-nough for two

Get yours from

Mi - na

din-ner and my Do-na

Mee - na

DOROTHY.

Leggiero.

Mrs. DARE.

It's love-ly to sit with a so-cia-ble par-ty, Where

WILHELMINA.

It's love-ly to sit with a so-cia-ble par-ty, Where

DICK.

It's love-ly to sit with a so-cia-ble par-ty, Where

DUKE.

It's love-ly to sit with a so-cia-ble par-ty, Where

BILL.

It's love-ly to sit with a so-cia-ble par-ty, Where

Mo-na GENERAL.

It's love-ly to sit with a so-cia-ble par-ty, Where

Leggiero.

dish-es are dain-ty and ap-pe-tites heart-y, With noth-ing else do-ing but

dish-es are dain-ty and ap-pe-tites heart-y, With noth-ing else do-ing but

dish-es are dain-ty and ap-pe-tites heart-y, With noth-ing else do-ing but

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dish-es are dain-ty and ap-pe-tites heart-y, With noth-ing else do-ing but

eat-ing and drink-ing, Ex-cept for oc-ca-sion-al flirt-ing and drink-ing, But
 eat-ing and drink-ing, Ex-cept for oc-ca-sion-al flirt-ing and drink-ing, But
 eat-ing and drink-ing, Ex-cept for oc-ca-sion-al flirt-ing and drink-ing, But
 eat-ing and drink-ing, Ex-cept for oc-ca-sion-al flirt-ing and drink-ing, But
 eat-ing and drink-ing, Ex-cept for oc-ca-sion-al flirt-ing and drink-ing, But
 eat-ing and drink-ing, Ex-cept for oc-ca-sion-al flirt-ing and drink-ing, But

oh! when the food and the ser-vice is bad, The sea-son-ing strong and the
 oh! when the food and the ser-vice is bad, The sea-son-ing strong and the
 oh! when the food and the ser-vice is bad, The sea-son-ing strong and the
 oh! when the food and the ser-vice is bad, The sea-son-ing strong and the
 oh! when the food and the ser-vice is bad, The sea-son-ing strong and the
 oh! when the food and the ser-vice is bad, The sea-son-ing strong and the

wine a bit sad, The cou-ples ill mat-ed and not at their ease, What re -

wine a bit sad, The cou-ples ill mat-ed and not at their ease, What re -

wine a bit sad, The cou-ples ill mat-ed and not at their ease, What re -

wine a bit sad, The cou-ples ill mat-ed and not at their ease, What re -

wine a bit sad, The cou-ples ill mat-ed and not at their ease, What re -

wine a bit sad, The cou-ples ill mat-ed and not at their ease, What re -

lief to ar-rive at the coffee and cheese.

lief to ar-rive at the coffee and cheese.

lief to ar-rive at the coffee and cheese.

lief to ar-rive at the coffee and cheese.

lief to ar-rive at the coffee and cheese. The wine gar-con

lief to ar-rive at the coffee and cheese.

DUKE. BOB.

Your man-ners, Pass to the la - dies first! Look

BILL.

out you chump, My! My! That cheese gave me a thirst.

DICK. WIL.

Count - ess ex - cuse me! I de - sire a word. Go

DICK. WIL.

vay! I said "Count - ess!" Ya Wohl I heard Ich

DUKE & GENERAL.

DOROTHY.

bin der Count - ess! You're tricked too, I'm a - fraid True

The first system of music consists of three staves. The top staff is a vocal line with lyrics: "bin der Count - ess! You're tricked too, I'm a - fraid True". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in a 2/4 time signature and features a key signature of one flat (B-flat).

I de - ceived you, I am but the maid. Your

The second system of music consists of three staves. The top staff is a vocal line with lyrics: "I de - ceived you, I am but the maid. Your". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues in the same 2/4 time signature and key signature.

thumb is in my soup! It is - n't hot! don't fuss. What

The third system of music consists of three staves. The top staff is a vocal line with lyrics: "thumb is in my soup! It is - n't hot! don't fuss. What". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues in the same 2/4 time signature and key signature. The piano part includes a *cresc.* marking.

wretch - ed ser - vice, Stu - pid fools! Dum - ai - sels! That's

The fourth system of music consists of three staves. The top staff is a vocal line with lyrics: "wretch - ed ser - vice, Stu - pid fools! Dum - ai - sels! That's". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues in the same 2/4 time signature and key signature.

DOROTHY.

Mrs DARE.

WILHELMINA.

DICK.

DUKE.

BILL.

us.

GENERAL.

It's love-ly to sit with a so-cia-ble par-ty, When

dish-es are dain-ty and ap-pe-tites heart-y, With noth-ing else do-ing but

dish-es are dain-ty and ap-pe-tites heart-y, With noth-ing else do-ing but

dish-es are dain-ty and ap-pe-tites heart-y, With noth-ing else do-ing but

dish-es are dain-ty and ap-pe-tites heart-y, With noth-ing else do-ing but

dish-es are dain-ty and ap-pe-tites heart-y, With noth-ing else do-ing but

dish-es are dain-ty and ap-pe-tites heart-y, With noth-ing else do-ing but

eat-ing and drink-ing, Ex-cept for oc-ca-sion-al flirt-ing and wink-ing, But
 eat-ing and drink-ing, Ex-cept for oc-ca-sion-al flirt-ing and wink-ing, But
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oh! when the food and the ser-vice is bad, The sea-son-ing strong and the
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 oh! when the food and the ser-vice is bad, The sea-son-ing strong and the
 oh! when the food and the ser-vice is bad, The sea-son-ing strong and the
 oh! when the food and the ser-vice is bad, The sea-son-ing strong and the

wine a bit sad, The couples ill mat-ed and not at their ease, What re -

wine a bit sad, The couples ill mat-ed and not at their ease, What re -

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lief to ar-rive at the cof-fee and cheese.

lief to ar-rive at the cof-fee and cheese.

lief to ar-rive at the cof-fee and cheese.

lief to ar-rive at the cof-fee and cheese.

lief to ar-rive at the cof-fee and cheese.

lief to ar-rive at the cof-fee and cheese.

BOB. Not at pre-sent
Cheese

DUKE.

DOROTHY.

GENERAL.

ROB.

when we take Ca - fé, I'd like my cof-fee now Wait-er Ca-fe an-lait! With

GENERAL.

BILL.

DOROTHY.

milk, I said, An - lait, oh lay! What's the odds, he's gay, I'll serve the cof-fee

please! Pass me the pot this way He's mak - ing love to her The i -

(aside)

DUKE.

dea makes me choke. Take

CHORUS OFF STAGE

For the hon-or of Al - ten - stein Hoch! Hoch!

DOROTHY

care, You're scald - ing me, My lap is full, Dod - rot it. There's

BOB.

some one un - der there, Ill faint, In the neck I got it

DOROTHY. *ff*

To stay we re - fuse, they are im - pu - dent flun - kies, With

Mrs DARE. *ff*

To stay we re - fuse, they are im - pu - dent flun - kies, With

WILHELMINA. *ff*

To stay we re - fuse, they are im - pu - dent flun - kies, With

DICK. *ff*

To stay we re - fuse, they are im - pu - dent flun - kies, With

DUCK. *ff*

To stay we re - fuse, they are im - pu - dent flun - kies, With

GENERAL. *ff*

To stay we re - fuse, they are im - pu - dent flun - kies, With

no bet-ter man-ners than mis-chie-vous mon-keys, This out- rage is shock-ing 'tis

no bet-ter man-ners than mis-chie-vous mon-keys, This out- rage is shock-ing 'tis

no bet-ter man-ners than mis-chie-vous mon-keys, This out- rage is shock-ing tis

no bet-ter man-ners than mis-chie-vous mon-keys, This out- rage is shock-ing 'tis

no bet-ter man-ners than mis-chie-vous mon-keys, This out- rage is shock-ing 'tis

no bet-ter man-ners than mis-chie-vous mon-keys, This out- rage is shock-ing 'tis

driv-ing us fran-tic Get out! or we'll teach you to cut a new an-tic. We're

driv-ing us fran-tic Get out! or we'll teach you to cut a new an-tic. We're

driv-ing us fran-tic Get out! or we'll teach you to cut a new an-tic. We're

driv-ing us fran-tic Get out! or we'll teach you to cut a new an-tic. We're

driv-ing us fran-tic Get out! or we'll teach you to cut a new an-tic. We're

driv-ing us fran-tic Get out! or we'll teach you to cut a new an-tic. We're

sat - is - fied now that the ser - vice is bad, Much worse than the food and the

sat - is - fied now that the ser - vice is bad, Much worse than the food and the

sat - is - fied now that the ser - vice is bad, Much worse than the food and the

sat - is - fied now that the ser - vice is bad, Much worse than the food an the

sat - is - fied now that the ser - vice is bad, Much worse than the food and the

sat - is - fied now that the ser - vice is bad, Much worse than the food and the

wine we've not had, We'll dine some where else lat - er on if you please, For this

wine we've not had, We'll dine some where else lat - er on if you please, For this

wine we've not had, We'll dine some where else lat - er on if you please, For this

wine we've not had, We'll dine some where else lat - er on if you please, For this

wine we've not had, We'll dine some where else lat - er on if you please, For this

wine we've not had, We'll dine some where else lat - er on if you please, For this

sup - per most cer - tain - ly is not the cheese.

sup - per most cer - tain - ly is not the cheese.

sup - per most cer - tain - ly is not the cheese.

sup - per most cer - tain - ly is not the cheese.

sup - per most cer - tain - ly is not the cheese.

sup - per most cer - tain - ly is not the cheese.

ff

Piu mosso.

No 9.

The Belle of the Dairy Lunch

SONG.

Lyric by
CHAS. J. CAMPBELL.
and
RALPH M. SKINNER.

Dorothy and Chorus.

Music by
JULIAN EDWARDS

Allegretto.

DOROTHY

Piano.

Pol - ly was quite a la - dy, Ev - ry
Pol - ly, tho' un - der twen - ty, Of
one who knew her, said, She would real - ly— mar - ry wealth - y And of
lovers had quite a swarm, She knew young love could nev - er lift a
bro - kers she had read; So she pom - pa - doured her gold - en tres - ses
mort - gage from the farm. Bald heads be - tok - en thought - ful - ness, gray
o - ver a large sized "rat" Wore high - heeled shoes, fine, — fluf - fy frills, And a
hair is all the rage, And eith - er with a — bank ac - count, Would

love-ly "Pic-ture Hat;" Then went to work as wait-ress In a down-town dai-ry
 Pol-ly's mind en-gage One nice old gent for lunch-eon bought an ap-ple ev'-ry

lunch, Where all the "Bulls and Bears" ad-journed each day—some pie to
 day, Some mil-lions he'd ac-quired by liv-ing in—that fru-gal

munch. They'd call for "Ap-ple" "Quince" or "Mince," Sometimes a piece of each; But the
 way, She—paid him such at-ten-tion that one day he asked: Sweet pet, Will

first time— Pol-ly— served them, All to- geth-er shout-ed "Peach!" But—
 you be an old man's dar-ling?" Pol-ly— coy-ly said, "You bet!" Now—

Refrain.

piu mosso.

Pol-ly was a la-dy, She was neith-er shy nor sha-dy, She made no mis-takes in

hand-ing cakes a - mong that mer-ry bunch. She would joke with all the "jok-ers," She was

broke in by the bro-kers, "Draw one" she'd call, And drew them all, The Belle of the dai-ry

lunch.

CHORUS.

SOP & ALTO

TEN. For— Pol-ly was a la-dy, she was neith-er shy nor sha-dy, She made

BASS. For Pol-ly was a la-dy, she was neith-er shy nor sha-dy, She made

no mis - takes in hand - ing cakes a - mong that mer - ry bunch, She would
 no mis - takes in hand - ing cakes a - mong that mer - ry bunch, She would

joke with all the jok - ers, She was broke in by the bro - kers, "Draw
 joke with all the jok - ers, She was broke in by the bro - kers, "Draw

one" she'd call and drew them all, The Belle of the dai - ry lunch. lunch.
 one" she'd call and drew them all, The Belle of the dai - ry lunch. lunch.

"I'm Old Enough To Do A Little Thinking."

No 10.

SONG.

Louise and Chorus.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Moderato.

LOUISE.

Piano.

ff

1. I'm
2. I'm

old e-nough to be i - ni - ti - a - ted In all the lit - tle se - crets with - out
old e-nough to re - al - ize the val - ue Of show - ing just a ti - ny bit of

p

sin, hose, That girls ex - pect to learn when they are ma - ted, With -
When some - one whis - pers soft - ly: "Lit - tle Gal, you Are

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out some bu - sy bo - dy butt - ing in. I've
love - ly, from your top - knot to your toes! I'm

al - ways had a ve - ry firm im pres - sion, The hon - ey of the sweetest hon - ey -
old e - nough to gaze with long - ing glan - ces, In eyes that seek my own, and seem to

moon, Was be - ing free to use your own dis - cre - tion Of
say: "I'm wait - ing for a sign to make ad - van - ces And

where, and how, in sol - i - tude, to spoon. _____
wise e - nough to meet the lips half way. _____

REFRAIN.

Andante.

I'm old— e-nough to do some think-ing of my own,

But what's_ the use of think-ing lit-tle things If I'm a-lone?

What I want is some-one near me, When I have the blues, to cheer me,

Some-bo-dy to love and dear me, And... all my own!

SOPR. & ALTO.

I'm old e-nough to do some think-ing of my own, But what's the use of think-ing lit-tle things

TENOR.

I'm old e-nough to do some think-ing of my own, But what's the use of think-ing lit-tle things

BASS.

I'm old e-nough to do some think-ing of my own, But what's the use of think-ing lit-tle things

CHORUS.

If I'm a-lone?

What I want is some-one near me, When I have the blues, to cheer me,

If I'm a-lone?

What I want is some-one near me, When I have the blues, to cheer me,

If I'm a-lone?

What I want is some-one near me, When I have the blues, to cheer me,

cresc.

Some-bo-dy to love and dear me, And all my own! all my own!

Some-bo-dy to love and dear me, And all my own! all my own!

Some-bo-dy to love and dear me, And all my own! all my own!

Finale II.

Lyric by
CHARLES J. CAMPBELL
 and
RALPH M. SKINNER.

Music by
JULIAN EDWARDS.

Moderato.

PRINCIPALS and CHORUS.

SOP. ALTO.

TENOR.

BASS.

CHORUS.

ff

Now just— sup- pose you loved me,

Now just— sup- pose you loved me— you loved me,

Could such fate be - fall, I'd be — just like your

Could such fate be - fall, such fate be - fall, I'd — be like your

shad - ow close, and that's _____ not all; _____
 shad - ow close, and that's _____ not all, _____ and that's not

should _____ you try to leave me, Near you still I'd be, _____
 all; should _____ you try to leave me, _____ to leave me, Near you still I'd be, _____ that is of

That is _____ of course pre - sum - ing, We're sup - po - sing you loved me. _____
 course pre - sum - ing, We're sup - po - sing you loved me. _____

GIRLS.

mf

That's why — we be-have just so, — And our men —

MEN.

In Phil - a - del - phial

mf *f*

— are rath-er slow, — Still they skate with- out the ice,

In Phil - a - del - phial

fp

And the Qua-ker girls are nice, You should meet them once or twice

In Phil - a - del-phial

For we know a thing or two, — We can cure the blues for

In Phil-a - del - phial

you, — Though a Qua-ker - ess is slow, She can en-ter-

In Phil - a - del - phial

tain a Beau, When the lights are dim and low In Phil - a - del - phial

Tempo di Valse.

In Phil - a - del - phial

PRINCIPALS and CHORUS.
SOP. ALTO.

She's a sprin-ter in the Win-ter, Through the

TENOR.

She's a sprin-ter in the Win-ter, Through the

BASS

Sping and Fall, In the Sum-mer she's a

Sping and Fall, In the Sum-mer she's a

hum-mer, Holds the men in thrall, New love's

hum-mer, Holds the men in thrall, New love's

meet - ing, pleas - ure fleet - ing, Life's a mer - ry
 meet - ing, pleas - ure fleet - ing, Life's a mer - ry

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 2/4 time. The piano accompaniment features a steady bass line and chords in the right hand.

whirl For the dar - ing, scar - ing, dash - ing,
 whirl For the dar - ing, scar - ing, dash - ing,

The second system continues the vocal and piano parts. The piano accompaniment includes some chordal textures and a consistent bass line.

flash - ing Mo - tor Girl.
 flash - ing Mo - tor Girl.

The third system concludes the piece. The piano accompaniment features a final chordal texture. The word "VASS" is written above the piano part in the second measure.