

# ..The Man.. ..FROM.. WHERE..



A MUSICAL COMEDY

As presented by

**The Princeton Triangle Club.**

Book by  
**M. STRUTHERS BURT.**

Score by  
**KENNETH S. CLARK.**

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# THE YANKEE ENGINEER.

689051

WILLIS AND CHORUS.

Words by M. STRUTHERS BURT.

Music by KENNETH S. CLARK.

*Allegretto.*

Piano introduction in 2/4 time, marked *Allegretto*. The music is in G major and features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *f* (forte) is present at the beginning.

SOLO.

CHORUS.

1. You've heard a-bout the Na - vy in the wars, Out in the  
2. There's glo - ry in the fir - ing of a gun, To fire a

Vocal line and piano accompaniment for the first two lines of the song. The piano accompaniment continues with the same rhythmic pattern as the introduction.

SOLO.

wars, And how the Ar - my spreads as-sim - i - la - tion; . . . But  
gun, Your pul - ses thrill with ev' - ry quick vi - bra - tion; . . . And

Vocal line and piano accompaniment for the third and fourth lines of the song. The piano accompaniment continues with the same rhythmic pattern.

CHORUS.

SOLO.

did you ev - er stop to seek the cause, To seek the cause, Of  
when you have the Jo - los on the run, Up - on the run, It's

Vocal line and piano accompaniment for the fifth and sixth lines of the song. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is present at the beginning of the sixth line.

CHORUS. SOLO.

how we came to be a fa-mous na-tion— Na-tion, It  
safe to say there's some ex-hil-er-a-tion— A-tion, But

CHORUS. SOLO.

was - n't by the win-ning of a scrap, Not of a scrap, His name is un-fa-  
fight-ing chills and fe-ver in the bush, Out in the bush, Is dead-ly work of

CHORUS. SOLO.

mil-iar to your ear, Un-to your ear. But the man who's been a-chang-ing of the  
which you sel-dom hear, But sel-dom hear. And when the pa-pers talk of it, you

CHORUS. SOLO. CHORUS.

map, Yes of the map, Is none the less the Yan-kee en-gin-eer, The en-gin-  
wish, You al-ways wish, Theyd print less stuff a-bout the en-gin-eer, The en-gin-

*rit.*

SOLO.

eer. Oh! its hik - ing thro the jun - gle, Its cut - ting down the brush, Its a

build - ing of a dam to stop a mountain torrents' rush. And he does -n't call it

glo - ry, And there's no one there to cheer, For it's just a line of du - ty, with the

Yan - kee en - gin - eer, The Yan - kee en - gin - eer, Oh! its - eer.

# I'M NOT THAT SORT OF A GIRL.

NANCY.

Words by M. STRUTHERS BURT.

Music by KENNETH S. CLARK.

*Allegretto.* SOLO

1. When  
2. When

I was but a tin - y tot of months some two or three, The  
I grew some-what old - er and had twist - ed up my hair, My

fam - ily had a dread - ful time to find a name for me; They  
giri - ish fan - cy plunged me in a des - per - ate af - fair: I

hunt - ed through the al - pha - bet from A - da down to  
 loved with love un - dy - ing a ro - man - tic, fran - tic

y, But when they chose "An - drom - a - che" I  
 youth, But when he plead to fly and wed I

## REFRAIN.

had the sense to cry, I'm not that sort of a girl, I'm  
 had to tell the truth: I'm not that sort of a girl, I'm

not that sort of a girl; Just give me an - y kind of name From  
 not that sort of a girl; E - lope - ment is a pleas - ant sin, But

Su - san down to sim - ple Jane. Be - del - ia, An - na, or Bet Won't  
I must march to Lo - hen-grin. A maid of hon - or in white Is

send me in - to a pet But gra - cious me! An - drom - a - che? I'm  
in - de-spens-a - ble quite, And crowds to stare at what I wear, For

not that sort of a girl.—  
I'm that sort of a girl.—

DANCE.



# "IF I WERE AS PATIENT AS JOB"

7

QUEGG AND CHORUS.

Words and Music by KENNETH S. CLARK.

*Vivace.*

Piano introduction in 3/8 time, marked *Vivace*. The music is in a key with one flat (B-flat major or D minor) and consists of two staves of piano accompaniment.

*Andante.*

Vocal and piano accompaniment for the first two lines of lyrics, marked *Andante*. The piano part is in a key with one flat and 3/8 time. The vocal line is in a soprano or alto range.

1. I sing a - bout a man named Job who lived long years a - go; . . . And  
2. Now, Job had ev' - ry old dis - ease that's known to minds of men; . . . From

*rit.*

Vocal and piano accompaniment for the third line of lyrics, marked *rit.* (ritardando). The piano part continues with a steady accompaniment.

he was just as pa - tient as a girl with - out a beau. . . Just  
grippe down to the dread d. t's and back to grippe a - gain. . . But

Vocal and piano accompaniment for the final line of lyrics. The piano part concludes with a final chord.

sev - en boys and sev - en girls were in his fam - i - ly; A  
no one heard old Job com - plain, the rea - son you shall see: He

house fell down and killed them all, but Job did - nt kick, not he. If  
nev - er ev - en heard the name of Mun - yons rem - e - dy.

I were as pa-tient as old Mis-ter Job

(I'd hear Hi - a - wa - tha all  
I'd go to grand op - era each  
I'd read yel - low jour - nals with  
I'd ride on the trol - ley with

day. I would - nt get sore if the wife. I a - dore Should  
night. I'd stand for O - phel - ia and ev - en Be - del - ia, And  
joy. I nev - er would swear if my pa should de - clare That  
vim. I'd give up my seat to each wo - man I meet, Al -

bring in her moth-er to stay. I'd live you may judge, up- on board- ing school fudge And  
think Chauncey Ol- cott all right. I'd wink at the dust of the the- a - tre trust, Whose  
he was a good lit - tle boy. I wouldn't get gay if my wife ran a - way, And  
tho' she were ug - ly as sin. I never would fret at the ve - ry smart set, Be -

breakfast food made out of hay. I'd start a flir - ta - tion with old Car - rie Na - tion  
pri - ces are way out of sight. I'd care for the rack - et of Jim - mie K Hack - ett  
left me like Hel - en of Troy. The kan - ga - roo fig - ure I'd think was de - ri - geur If  
cause I could nev - er get in. I'd live up at Sher - ry's on high balls and cher - ries

WITH CHORUS.

1. I were as pa - tient as Job If Jo - o - o - o - o - ob Jo - o -  
2. - - o - o - o - o - ob. dear old Mis - ter Job . . .

- - o - o - o - o - ob. dear old Mis - ter Job . . .

If I were as patient as Job.

# " THE POP-ULAR SONG. "

HOPPINGTON AND CHORUS.

Words and Music by KENNETH S. CLARK.

*Allegretto.*

Piano introduction in 6/8 time, key of B-flat major. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand.

SOLO.

1. Sure with me you will a - gree, Most pe - cul - iar thing Is the great var -  
 2. Man - y sen - ti - ment - al songs, "Down in Al - a - bam," Where for him his

Vocal line with piano accompaniment. The piano part provides harmonic support with chords and a steady bass line.

i - e - ty That the peo - ple sing - u - lar Songs are now - a - days the rage;  
 moth - er longs I don't give a dam - sel he loved one day and left be - hind,

Vocal line with piano accompaniment. The piano part continues with harmonic support for the vocal melody.

Real - ly ver - y queer I would like to make a wag - er  
 And his sis - ter dear; But I think it most un - kind that

Vocal line with piano accompaniment. The piano part concludes the solo with a final chord.

## REFRAIN.

SOLO

That you al - ways hear them. Pop - pop - pop-u-lar song, Top - top -  
we should nev - er hear of

top-i-cal words, Slop - slop - slop-pi-er tune, Rhyme and rag - a - time are all to the

## CHORUS.

Good - good - good-ness I think This will drive me to drink! Stop this clat-ter!

## SOLO.

Whats the mat - ter! On - ly a pop - u - lar song. song.

# NANCY.

WILLIS.

Words and Music by KENNETH S. CLARK.

Vivace.

Piano introduction in G major, 2/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. The piece concludes with a *rit.* (ritardando) marking.

First system of the vocal melody and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A *mf* (mezzo-forte) dynamic marking is present.

1. I nev - er met a girl,  
2. Some girls are ver - y cold -

Second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with chords and a bass line.

An - gel or fair - y, Who set me in a whirl as  
Oh! how they treat you! Some girls are o - ver bold, And

Third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with chords and a bass line.

much as does the ver - y air - y, fair - y maid That treats all her  
ev' - ry time they meet you greet you sweet - ly. Oth - er maid - ens are



lov-ing swains Al-ways the same, So I don't mind  
aw-fully shy- Keep out of sight; But no one can

This system contains the first four measures of the song. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 2/4 time, with a treble and bass clef. The lyrics are: "lov-ing swains Al-ways the same, So I don't mind aw-fully shy- Keep out of sight; But no one can".

tell-ing to you— That Nan-cy's her name.  
ev-er de-ny— That Nan-cy's just right.

This system contains the next four measures. The lyrics are: "tell-ing to you— That Nan-cy's her name. ev-er de-ny— That Nan-cy's just right." The piano accompaniment features a prominent bass line with a descending eighth-note pattern.

Nan-cy is the clev-er-est girl I know; As far as her

This system contains the next four measures. The lyrics are: "Nan-cy is the clev-er-est girl I know; As far as her". The piano accompaniment continues with a steady eighth-note bass line.

suit-ors go, You nev-er can tell what she will do And I fre-quent-ly fan-cy

This system contains the final four measures of the page. The lyrics are: "suit-ors go, You nev-er can tell what she will do And I fre-quent-ly fan-cy". The piano accompaniment concludes with a final chord in G major.

that she wants me to be her beau, But I am a - fraid I am too

slow, Aren't you? you?

*accel.*

**DANCE.** *Vivace.*

*stacc.*

(Knock on Piano with knuckles)



# THE WAY TO WOO.

15

QUARTETTE.— BLANCO, CASSINI, MISSES DUDLEY AND BELMONT.

Words by M. STRUTHERS BURT.

Music by KENNETH S. CLARK.

*Andante moderato.*

MEN.  
On our

bend - ed knees we try what you call mash - ing, In Span - ish fash - ion, Our burn - ing

GIRLS.  
pas - sion. While we're frank to state it's time that you should cash in all these

MEN GIRLS  
an - ti - quat - ed meth - ods that are com - mon - ly called slow. Ah... Sen - or - i - tas. If you please we're

The musical score is written for a quartet and piano. It consists of four systems of music. The first system shows the vocal entry for the men with the lyrics 'On our'. The second system continues the men's part with lyrics 'bend - ed knees we try what you call mash - ing, In Span - ish fash - ion, Our burn - ing'. The third system features the girls' entry with lyrics 'pas - sion. While we're frank to state it's time that you should cash in all these'. The fourth system shows both men and girls singing together with lyrics 'an - ti - quat - ed meth - ods that are com - mon - ly called slow. Ah... Sen - or - i - tas. If you please we're'. The piano accompaniment is written in the lower staves of each system, providing harmonic support for the vocal lines.

MEN. DUDLEY.

Miss - es! A thou-sand kiss - es? Ec - sta - tic bliss - es. They are

BELMONT. GIRLS.

real-ly ver - y seed-y. Then it's time they were more speedy. There's a hundred different things they ought to

*rit.* *a tempo*

ALL. REFRAIN.

know. You should nev - er in your woo - ing Ask a maid - en for a

*mf*

kiss, Or you'll find there's noth - ing do - ing, In an age as swift as\*

this. She won't list-en to your coo-ing, So learn a trick or two; And

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'this. She won't list-en to your coo-ing, So learn a trick or two; And'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

you'll find some-thing brew-ing, When we've taught you how to woo.

The second system continues the vocal line with the lyrics 'you'll find some-thing brew-ing, When we've taught you how to woo.'. The piano accompaniment maintains the same rhythmic structure as the first system, with some chordal changes in the right hand.

DANCE.

The third system is labeled 'DANCE.' and features a piano accompaniment on two staves. The right hand has a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes.

The fourth system continues the piano accompaniment from the 'DANCE.' section, showing further development of the melodic and harmonic themes in both hands.

The fifth system is the final system on the page, concluding the piano accompaniment with a final cadence and some decorative flourishes in the right hand.

# "KISSING GAMES."

DUET. WILLIS AND NANCY.

Words and Music by KENNETH S. CLARK.

*Andante.*

Nancy. When  
Willis. Now

you were a bad lit - tle boy. *W.* Was I ev - er! *N.* I was a good lit - tle  
you are no long - er a child. *N.* Am I tru - ly! *W.* I am no long - er as

girl *W.* You were nev - er! *N.* You were a ve - ry shy lit - tle fel - low,  
mild. *N.* You're un - rul - y! *W.* You are so ver - y dif - fer - ent late - ly,

Dressed up in yel - low W. That I know well - o. N. And when we played kiss - ing  
Grown up and state - ly N. Not tête - à - tête - ly. W. If I should try for a

*rit.* *a tempo.*

games. W. I re - mem - ber, N. I used to run and bold - ly kiss you,  
kiss. N. Don't you dare, sir! W. I know that you would be the shy one,

On - ly to tease you, On - ly to make you an - gry.  
Rea - dy to fly from Me if I try to kiss you.

W. I used to hate you! N. real - ly? N. A - bominate you! N. I am a - fraid  
N. I'd run a - way! W. Would you? W. I'd never stay! W. I am a - fraid

*Both.*

one lit - tle maid Made a wom - an hat - er out of you. Kiss - ing  
one lit - tle maid Is as shy as ev - er I have been.

*Slowly.*

games, Ten - der names, When you dream you will wed bye and

*pp*

*Nancy*                      *Willis*                      *Both*

bye. Bash - ful boy. Maid - en coy, Child - ren then, ne'er a - gain, You and

*rit.*

*f*

I, You and I, You and I.

*dim.*

# THE SLING SLANG GIRL.

21

MARGARET DUDLEY.

Words and Music by KENNETH S. CLARK.

*Tempo di Valse.*

Piano introduction in 3/4 time, marked *Tempo di Valse*. The music is in G major and consists of two staves of piano accompaniment.

SOLO.

Vocal solo introduction and first three lines of lyrics. The music is in G major and consists of a vocal line and piano accompaniment.

1. You'll meet a lot of kinds of girls, If you are en - er -  
2. You've heard a - bout the Bow - ery girl, Ain't she a flos - sy  
3. You've read a - bout the de - bu - tante, She is a fan - cy

Vocal solo continuation and lyrics. The music is in G major and consists of a vocal line and piano accompaniment.

get - ic: . . . . . Pret - ty girl, and wit - ty girl, And  
fair - y! . . . . . She may not be a flow - ery girl, . . .  
talk - er, . . . . . If you do not say shān't and can't, . . .

Vocal solo continuation and lyrics. The music is in G major and consists of a vocal line and piano accompaniment.

girl who is ath - let - ic. . . . . But no - tice the maid who nas -  
But she is on the square - y. . . . . The slang she can sling is the  
You will be sure to shock her. . . . . She wout like you ey - ther un -



been off to school, Where they give you a pol - ish, I'm told; . . . . She  
 re - al real thing, Tho' her Eng - lish is full of de - bris. . . . . You  
 less you say ney - ther, Tho' ei - ther one looks good to you. . . . . She

sings all the slang which she calls girl - ish d'ool, And leaves George Ade out in the  
 say she is tough And yet strange - ly e - nough, She comes from the Ten - der - loin,  
 talks a bout Ib - sen and Charles Da - na Gib - son, Un - til you dont know what to

cold. . . . . When she hears Pad - e - rew - ski play, This is what she says:  
 see! . . . . . When she hears Pad - dy - rew - ski spiel, This is what she says:  
 do. . . . . When she hears Pad - e - ref - ski play, This is what she says:

## REFRAIN.

Gad! but he's a nif - ty lad! I am strong for  
 Cheest! but he's a dais - y bloke! That's de mug fer  
 My! but he is sim - ply great! Is - nt he a



him. . . . . Keen - est time I ev - er had; I'm glad I  
mine. . . . . An - y guy that spiels like those Can have me  
dear. . . . . I would like a fête - a - fête With him for

ramb - led in. . . . . I'll a - gree that he has got a  
ev' - ry time. . . . . He has drove back to de woods all  
half - a - year. . . . . His tech - nique is quite the most di -

hef - ty drag with me, For his hair has won my heart for  
oth - er pals of mine, For he's the best, well I guess  
vine in all the world; And I'm wild, I swear, a - bout his

fair -  
yes - the Sling, Slang, Girl. Girl. . . . .  
hair -

# "MY TOY LOVE."

MARGARET DUDLEY AND CASSINI.

Words by Richard S. Barbee.

Music by HERBERT L. DILLON.

*Tempo di Valse.*

The piano introduction consists of two staves. The right hand starts with a melody in G major, 3/4 time, marked *mf*. The left hand provides a simple harmonic accompaniment. The piece begins with a key signature of one sharp (F#) and a 3/4 time signature.

Dudley. *moderato.*

The vocal entry begins with a treble clef and a key signature of one sharp. The lyrics are: "1. In a toy shop dim, Where no light shone in, 2. The ve-ry next day, When the shop was gay,". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

The vocal entry continues with the lyrics: "Lived a tin sol-dier boy; On the shelf a-bove his Thronging with cus-tom-ers A la-dy and her". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

The vocal entry concludes with the lyrics: "wax doll love Sat mak-ing eyes at him. And his lit-tle girl Were look-ing at the toys Mam-". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

mil-i-ta-ry art quite won her heart, And when the lights were out To  
 ma, she cried as the doll she spied "Buy me that dol-ly there" When the

ser-e-nade this pret-ty wax maid, He sang this lit-tle song : .  
 sol-dier hold saw his loved one sold, Mourn-ful-ly he sang : .

## Cassini.

Dol-ly tell me true If a

sol-dier should say to you That he loved you with

his tin heart, What would you say! . . . . .

The first system consists of a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "his tin heart, What would you say! . . . . .". The piano accompaniment features a steady bass line with chords in the right hand.

**Dudley**

I'd say "Sol - dier boy, You fill this lit - tle wax

The second system is labeled "Dudley". The vocal line continues with lyrics: "I'd say 'Sol - dier boy, You fill this lit - tle wax". The piano accompaniment continues with similar harmonic support.

heart with joy. And tho' you are on - ly a sol - dier of tin, You are

The third system continues the vocal line with lyrics: "heart with joy. And tho' you are on - ly a sol - dier of tin, You are". The piano accompaniment provides harmonic accompaniment.

my Toy Love . Love . . . . .

The fourth system concludes the piece with two endings. The vocal line has lyrics: "my Toy Love . Love . . . . .". The piano accompaniment features a first ending with a melodic flourish and a second ending with a final chord.

# SOCIETY DEMANDS IT.

NANCY.

Words and Music by KENNETH S. CLARK.

*Tempo di Valse.*

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with chords. A dynamic marking of *f* (forte) is present at the beginning.

1. A lot of ir - ra - tion - al things are in fash - ion in  
 2. The mod - ern grand Op - er - a seems to be pro - per a

The first system includes a vocal line and piano accompaniment. The lyrics are aligned with the vocal melody.

this pro - gress - ive land;                      The news in "Town Top - ics" is  
 thing you all should hear;                      A seat in the gal - lery may

The second system continues the vocal line and piano accompaniment.

hot as the trop - ics, The real To - bas - co brand.                      A  
 cost half your sal - ry, But "high life's" al - ways dear.                      The

The third system concludes the vocal line and piano accompaniment.

man in the sum - mer must toil like a plumb - er His wife's down  
shows such a bore that you sit there and snore and you dream of

by the sea; He's mak - ing the man, but  
home di - vine; Then why do you say when you

she has the fun, Now, why should these things be?  
all go a - way, "Oh! that was sim - ply fine!" So -

ci - e - ty de - mands it and it must be so;



Tho' no one un - der - stands it, yet we dont

say "no." . . . . 1. We do a lot of fool - ish  
2. I hate to go to see a

things we real - ly should not do; . . . . But if the  
show that bores me through and through, . . . .

world de - mands it, I do, . . . . dont you? . . . .

Society demands it.

## "OH HUSH!"

Words by M. STRUTHERS BURT.

EVENON TELFAIR.

Music by KENNETH S. CLARK.

*Moderato.*

*p*

I have troubles of my own and quite a  
There's a cer-tain Mrs. Smith, she's quite a

lot; And I hav-n't time to hear the bal-ly rot That bores keep on re-lat-ing In a  
case; And I hear she leads her friends a fear-ful pace; But Mr - s. Jones who hates her, Most

man-er ir - ri - tat - ing, When they think a fel - lows sym - pa - thy they've got. Now I  
fre-quent-ly be-rates her, And says she paints the town and paints her face. Would you

met an aw - f'ly sil - ly chap to - day, Who complained he dined a la - dy tete - a -  
act - ual - ly be - lieve that this was so? Well I had it from a friend who ought to

The musical score is written in 7/8 time with a key signature of one flat (B-flat). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part is marked 'Moderato' and 'p' (piano). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings.



tete; Lost his bearings for a start, . Lost his head and then his heart, And a  
 know. At a dance, ob-serve the sto- ry, She in the con-serv-a - tor-y Held the

*REFRAIN. Very quietly.*

diamond ring and watch with the en - tree.  
 hand of Ma - jor Phipps, that fear - ful beau. Oh hush! Oh hush! Your

stories are in - clined to make me blush. She may-be picked your pock-et She  
 She may have held his fin-gers She

may-be picked a mark She may be ev - en pic-turesque but I would keep it dark, Oh hush! . . .  
 may have held her breath She may have hel-ter skel-ter but dont bother me to death, Oh hush! . . .

*accel.*

# GO AS FAR AS YOU LIKE.

QUEGG.

Words and Music by KENNETH S. CLARK.

*Moderato.*

1. I  
2. When  
3. But

am a most o - blig - ing chap, I've been so from my youth, And  
I grew up I fell in love With a tail - or's daugh - ter fair, But  
fin - al - ly I won a wife Who seem'd a lov - ing spouse, But

yet I did - n't like it When o - bliged to tell the truth. But  
when I went to press my suit He met me at the stair. He  
ev' - ry time that she got mad She drove me from the house. At

Pa once caught me ly - ing and He laid me o'er his knee, Said he, "my son, this  
kickd me quick - ly down the steps, As I got up he cried, "I shoot the chutes  
With last I lost my tem - per and I bid - ly said, "oh! pshaw!" Said she, "you brute, I'll

must be done Al - tho' it tor - tures me? Now I wouldnt hurt pa's feelings for anything.  
all ga - loots That seek her for a bride? *Spoken* I'd just love to have him for a father - in - law.  
fol - low suit, I'm go - ing home to ma? Skillfully concealing my sorrow, *Said I,*  
*I replied,*

Go as far as you like; Dont mind me at all

Let your ac - tions be as free as if you were play - ing ball.

Go as far as you like, Keep it up till fall, If  
 Keep it up till fall, If  
 You can go to —, If

it hurts you as much as me, I'm sor - ry for you, that's all.  
 she's as strong as you, so long, I'm sor - ry for you, that's all.  
 your mam - ma can stand your jaw, She ought to have wings, that's all.

# "ROSES."

WILLIS.

Words by M. STRUTHERS BURT.

Music ( Verse by ERNEST D. NEVIN.  
Refrain by KENNETH S. CLARK.

*Andante.*

Piano introduction in C major, 4/4 time, marked *Andante*. The music features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a series of chords and single notes.

Vocal line and piano accompaniment for the first two lines of lyrics. The vocal line is in C major, 4/4 time, with a melody that rises and then falls. The piano accompaniment provides a steady harmonic support.

1. Since we part - ed yes - ter eve, Love I have longed for  
2. Once I came when stars were bright, Love, to you wait - ing

Vocal line and piano accompaniment for the final two lines of lyrics. The vocal line continues the melody from the previous section, ending with a long note on 'the night!'. The piano accompaniment follows the same harmonic pattern.

thee; Each day a mouth of tears, be - lieve . . .  
there; You like a god - dess of the night! . . .

Each hour a day to me. Could I come in the  
Crowned with your dusk - y hair. Leaped my heart at the

same old way, Just as night's o'er - tak - ing day;  
sight of you, Then at last the se - cret knew:

Bid me to come a - gain! . . . . Bid me to come a - gain! Dear  
Call - ing my heart to thee! . . . . Call - ing my heart to thee!

*rit.* *p*

## REFRAIN.

Love, could I but hold thee With - in these arms of mine; With -

in this heart en - fold thee, And pledge my lips to thine; For

ros - es fade and die, dear, And June is brief as May; To gath - er ros - es

try, dear, I'll brush the thorns a - way, a - way . . . . .



# "SALLY ANNA."

NANCY AND CHORUS.

Words by M. STRUTHERS BURT.

Music by KENNETH S. CLARK.

SOLO.

*Allegretto.*

*mf* *p*

1. Oh per -  
2. Now, of

CHORUS.

chance you think Chi - ca - go is the home of all the queens Or New -  
course in not de - tract - ing from the charms of an - y maid No a -

*f*

SOLO.

Yorck is, So the talk is. Or you've al - ways wor - shipped beau - ty from the  
larm is, And no harm is, In stat - ing there's a dif - ference twixt their

*p*



CHORUS SOLO

lit - tle town of beans. Just from Bos - ton With the frost on, You a -  
man - ners, just a shade. In their meet - ings And their greet - ings. There are

dore the Qua - ker la - dies from the qui - et town of Penn. Or you  
some who will at - tack you with an "Oh! how do you do?" There are

think the Rich - mond maid - ies have at - tract - ed all the men; But the  
oth - ers who will greet you with a cool "Oh! how are you?" But in

dam - sels you have men - tioned are not in the same de - mand As a  
Sal - ly An - na's man - ner there's a difference twixt the two. For you

cer - tain Sal - ly An - na from the heart of Mar - y - land.  
 feel she's glad to see you, ev - en if it is - n't true.

REFRAIN. *Smoothly.*

Oh! Sal - ly An - na Has the man - ner of a queen. The pride of Mar - y - land

Is she, you un - der - stand. Oh! Sal - ly An - na Wins the ban - ner, She's a dream!

And if you are wise, You'll keep your eyes On Sal - ly Ann. Oh! Ann.

*rit.*