

FRANK HENNESSY

Presents

The Motor Girl

A
Musical
Comedy



BOOK and LYRICS BY
HAS. J. CAMPBELL
AND
RALPH M. SKINNER

MUSIC BY
JULIAN EDWARDS

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FRANK HENNESSY

PRESENTS

THE MOTOR GIRL



A MUSICAL COMEDY



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CHAS. J. CAMPBELL
AND
RALPH M. SKINNER



MUSIC BY

JULIAN EDWARDS.

VOCAL SCORE, Pr. \$2.00 net.
" 6/8 "



VOCAL GEMS, Pr. 50¢ net.
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8/2/37
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 15

The Motor Girl.

Overture.

Music by
JULIAN EDWARDS.

Moderato

Piano

Musical score for "The Motor Girl" Overture, Moderato, Piano. The score consists of four systems of piano accompaniment. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system includes a dynamic marking of "ff" and a tempo marking of "Moderato". The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble, often with triplets and slurs. The piece concludes with a final cadence in the fourth system.

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Tempo di Schottische.

The first system of musical notation consists of a grand staff with a treble and bass clef. The tempo is marked 'Tempo di Schottische' and the dynamic is 'mf'. The music is in 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

The second system continues the piece. The right hand has a melodic line with some grace notes and slurs. The left hand maintains a consistent rhythmic accompaniment.

The third system shows more intricate melodic development in the right hand, including sixteenth-note passages. The left hand continues with a simple, rhythmic accompaniment.

The fourth system features a more active right hand with frequent slurs and accents. The left hand accompaniment remains steady.

The fifth system continues the melodic and harmonic progression. The right hand has a series of slurred notes, and the left hand provides a consistent bass line.

The sixth system concludes the piece. The right hand has a final melodic flourish with a slur, and the left hand ends with a few final chords.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a grace note and a slur. The bass clef contains a rhythmic accompaniment of chords and single notes.

Second system of musical notation, starting with the tempo marking "Moderato". The treble clef has a melodic line with a slur and a fermata. The bass clef has a rhythmic accompaniment with dynamic markings *f*, *ffz*, and *pp*.

Third system of musical notation, continuing the melodic and rhythmic patterns from the previous systems.

Fourth system of musical notation, continuing the melodic and rhythmic patterns from the previous systems.

Fifth system of musical notation, continuing the melodic and rhythmic patterns from the previous systems.

Sixth system of musical notation, concluding the piece. The treble clef has a melodic line with a slur and a fermata. The bass clef has a rhythmic accompaniment with dynamic markings *ff* and first endings marked "1".

Allegretto

First system of the musical score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand (bass clef) provides a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *ff* (fortissimo) is present in the left hand. The system concludes with a fermata over a chord in the right hand.

Second system of the musical score. The right hand continues the melodic line with eighth notes and rests. The left hand maintains a steady accompaniment of chords and eighth notes.

Third system of the musical score. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand continues with a rhythmic accompaniment of chords and eighth notes.

Fourth system of the musical score. The right hand has a melodic line with eighth notes and a triplet of eighth notes. The left hand continues with a rhythmic accompaniment of chords and eighth notes.

Fifth system of the musical score. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand continues with a rhythmic accompaniment of chords and eighth notes. The system concludes with a double bar line and repeat signs.

Tempo di Valse

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a dynamic marking of *mf-ff*. The right hand features a series of chords and a melodic line, while the left hand provides a steady bass accompaniment.

The second system continues the piece, showing further development of the melodic and harmonic themes in both hands. A fermata is placed over a chord in the right hand towards the end of the system.

The third system shows the continuation of the musical ideas, with the right hand playing more complex chordal textures and the left hand maintaining its rhythmic foundation.

The fourth system features a more active right hand with rapid chordal passages and a left hand with a more complex bass line, including some triplets.

The fifth system concludes the piece with a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending provides a final resolution. The piece ends with a fermata over the final chord.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a forte (*fp*) dynamic marking and includes a fermata over the first measure. The bass clef part provides a steady accompaniment.

Second system of musical notation. The treble clef part features a forte (*f*) dynamic marking and a complex, rapid melodic passage. The bass clef part continues with a steady accompaniment. A piano (*pp*) dynamic marking appears in the second measure of the bass line.

Third system of musical notation. The treble clef part features a complex, rapid melodic passage. The bass clef part continues with a steady accompaniment.

Fourth system of musical notation. The treble clef part features a complex, rapid melodic passage. The bass clef part continues with a steady accompaniment. A flat (*b*) dynamic marking is present in the final measure of the treble line.

Fifth system of musical notation. The treble clef part features a complex, rapid melodic passage. The bass clef part continues with a steady accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and contains a sequence of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and features a steady accompaniment of eighth notes, with some chords indicated by vertical lines.

The second system continues the piece. The upper staff shows a melodic line with some slurs and accents. The lower staff has a more active accompaniment with eighth notes and some rests. A dynamic marking of *f* (forte) is present in the lower staff.

The third system shows a continuation of the musical theme. The upper staff has a melodic line with some slurs. The lower staff has a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present in the lower staff.

The fourth system continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff has a steady accompaniment. Dynamic markings of *f* and *ff* are present in the lower staff.

The fifth system concludes the piece. The upper staff has a melodic line with some slurs and accents. The lower staff has a steady accompaniment. Dynamic markings of *sp* (sforzando) and *ff* are present in the lower staff.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and moving lines.

The second system continues the musical piece. The upper staff has a melodic line with some slurs and ties, and the lower staff continues with a steady accompaniment. The key signature and time signature remain consistent with the first system.

The third system shows a continuation of the musical texture. The upper staff has more complex rhythmic patterns, and the lower staff maintains the accompaniment. The piece is still in the same key and time signature.

Vivo

The fourth system begins with the tempo marking "Vivo" above the staff. The upper staff starts with a dynamic marking of "ff" (fortissimo). The music becomes more energetic, with a more active upper melodic line and a bass line that includes some rests.

The fifth system continues the "Vivo" section. The upper staff features a melodic line with slurs and ties, and the lower staff has a rhythmic accompaniment. The dynamic marking "ff" is repeated in the lower staff.

NO 1.

13
ACT I.

Opening Chorus.

Piano. *Allegretto.*

The first system of the piano introduction is in 6/8 time, marked *Allegretto*. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth-note chords.

The second system continues the piano introduction. The right hand has a more active melodic line with some grace notes, and the left hand maintains the rhythmic accompaniment.

The third system concludes the piano introduction. The right hand has a descending melodic line, and the left hand has a few final chords.

CHORUS.

TEN. *p*
Oo - lie, oo - lie, oo - lie, oo - lie, oo -

BASS. (off stage)

The vocal introduction shows the Tenor and Bass parts. The Tenor part begins with the lyrics "Oo - lie, oo - lie, oo - lie, oo - lie, oo -" and is marked *p*. The Bass part is marked "(off stage)".

p

The piano accompaniment for the chorus begins with a *p* dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment of eighth-note chords.

LISETTE.

With sun - shine bright, the

SOP. & ALTO.
Oo - lie, oo - lie, oo - lie, oo - lie, ool _____

day's be - gun, The girls and boys will have their fun.

GEORGETTE.
For this you know is

A year a-go I met my fate.

Ker - mis day _____ And

For hearts are won on Ker-mis day.

so did I, I found a mate.

CHORUS

SOP. & ALTO. (off stage)

TEN.

Oo - lie, oo - lie, oo - lie, oo - lie, ool

BASS.

Oo - lie, oo - lie, oo - lie, oo - lie, ool

(Men enter)

oo - lie oo - lie, ool

It's nev er too late and it's

nev - er too soon. To call to your sweet-heart to come out and spoon: And

girls with - out sweet-hearts, when it's Ker - mis day, May have whom they like fo the

ask - ing, they say. Oo - lie, oo - lie, oo - lie, oo - lie, ool

ff

(Entering.)

SOP. & ALTO.

Oo - lie, oo - lie, oo - lie, oo - lie, ool We are

oo - ling the cat - tle, not oo - ling to you, - We've fin - ished our milk - ing, the

day's work is through; And now with the boys, we are rea - dy for play; - Small

GINGERBREAD MAN.

Gin - ger-bread, who's read - y to buy?
sins are for-giv - en on this fes - tal day.

CHORUS.

SOP. & ALTO.

TEN.

BASS.

Here you are, for a man you sigh.

It's nice for us to get as a treat, A

man who's sweet e - nough to eat.

When the

When the

cresc. *ff* *f*

chimes ring out, as the day comes 'round For the Ker - mis fair, 'tis

chimes ring out, as the day comes 'round For the Ker - mis fair, 'tis

joy - ful sound To pret - ty maids in new frocks and caps, Whom the
 joy - ful sound To pret - ty maids in new frocks and caps, Whom the

men pre - fer to their pipes and schnapps Our hearts keep time to the
 men pre - fer to their pipes and schnapps Our hearts keep time to the

ding, dong, ding, And we laugh all day as we dance and sing, Till the
 ding, dong, ding, And we laugh all day as we dance and sing, Till the

pp. *ff.*

night shall come, and the moon shall wane as it home-ward lights_ each
 night shall come, and the moon shall wane as it home - ward lights_ each

Ker - mis swain Ding, dong, ding, dong, ding, dong, ding, dong!
 Ker - mis swain Ding, dong Ding, dong, ding,

Ding, dong, ding, dong, ding, dong, ding, dong!
 Ding, dong, ding,
 dong Ding, dong, ding, dong, ding, dong, ding,

Musical score for piano and voice, page 21. The score is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment.

The vocal line consists of three staves. The lyrics are: "dong!" (first staff), "Ding, dong!" (second staff), and "dong!" (third staff). The piano accompaniment is divided into three systems, each with a treble and bass clef staff. The first system includes a *ff* (fortissimo) dynamic marking. The piano part features a rhythmic accompaniment with chords and single notes, and a melodic line in the treble clef.

Prosit.

No 2

Awlhoff and Chorus.

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

Allegro moderato.

CHORUS.

Awl-hoff we know you can drive a mighty

Piano.

AWLHOFF.

'Tis well I'm

blow, Here's the fau - cet and the mal - let,

here, I'll tap the Ker-mis beer, And it shant go to waste, now shall it?

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CHORUS.

Myn-heer we'll choke, at that ear-ly morn-ing

AWLHOFF.

With that Ker-mis
joke, You're good tem-pered too, that shows it;

beer, 'till fin-ished I'll stay here, Like a Dutch-man, and just say "Pro-sit"

Moderato con spirito.

When a Dutch-man takes a drink, He won't
Pro-sit's ve-ry short and sweet, And the

ev - er stop to think What to say be - fore he tos - ses off his
sen - ti - ment is neat, No let - ting off hot air that's in your

tip - ple; He wont hes - i - tate and stand, With a foam - ing stein in hand, He'll
nod - dle, While the beer is get - ting flat, And you're talk - ing thro' your hat, A -

clear his throat and down it with a rip - ple, Then you hear a rum - bling sigh, As he
lot of high - flown sen - ti - men - tal twad - dle, Then if you've a flow - ing tide, That you

grave - ly winks an eye, He is rea - dy for an - oth - er one, that
real - ly wish to hide, A word that's hard pro - noun - cing al - ways

cresc.

shows it; And it's ev-'ry Dutch-man's boast, He can al-ways give a toast. Why
shows it! Prosh - per - i - ty shuc-chess, May be - tray you more or less, But

should-n't he? it's ea - sy, sim - ply "Pro - sit" And the
no man's tongue would stum-ble o - ver "Pro - sit"

stein will click, 'til his tongue gets thick, As the foam from the top he

blows it, He thinks and thinks, be-tween the drinks, But all he says is

"Pro - sit!" Then he clomp, clomp, clomps, As he home - ward stomps, You - ask next day "how

The first system of music consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "Pro - sit!" followed by "Then he clomp, clomp, clomps, As he home - ward stomps, You - ask next day 'how". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with a 'V'.

goes it?" The stein he clinks, then nods and winks, And an - swers, sim - ply

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "goes it?" The stein he clinks, then nods and winks, And an - swers, sim - ply". The piano accompaniment continues with similar rhythmic patterns and chordal textures.

"Pro - sit!"

SOP. ALTO.

TENOR.

BASS.

CHORUS.

Then he clomp clomp clomps, As he home - ward stomps; You -

The chorus section begins with the vocal line "Pro - sit!". It then splits into three parts: SOP. ALTO., TENOR., and BASS. Each part has the lyrics "Then he clomp clomp clomps, As he home - ward stomps; You -". The piano accompaniment continues below, marked with a forte (*ff*) dynamic. The vocal lines are in treble clef, and the piano accompaniment is in grand staff.

The stein he clinks, then nods and winks, And
 ask next day, "how goes it?" The stein he clinks, then nods and winks, And
 ask next day, "how goes it?" The stein he clinks, then nods and winks, And

an - swers, sim - ply, "Pro - sit."
 an - swers, sim - ply "Pro - sit!"
 an - swers, sim - ply "Pro - sit!"

No 3

28
Trotity Trot.

Lyric by
CHAS. J. CAMPBELL.

Ruffhaus and Chorus.

Music by
JULIAN EDWARDS.

Allegro marziale.

Piano.

pp

cresc. *ff*

RUFFHAUS §

Here we are quite a stren-u-ous lot — of man-ouv-er-ing, mad, Mi-li-
What we lack in our av-er-du-pois, — we make up for in nerve and vi-

mf

tar-i-ans, And we come at a trot-i-ty trot — On the
tal-i-ty, In rat-tle and clat-ter and noise, — Not for-

track of a cou-ple of wa-ry-'uns, They're a run-a-way pair we must
get-ting our or-na-men-tal-i-ty; We are fierce when our tem-pers are

stop, ——— If we don't they'll be stir-ring more trou-ble up, We must
hot, ——— And our lan-guage in-clined to be "dam-a-tive!" When we're

trot-i-ty trot 'till we drop ——— For our or-ders are don't let them
kept on the trot-i-ty trot! ——— 'Tis ex-cuse for be-com-ing ex-

dou-ble up, dou-ble up, dou-ble up, dou-ble up! So our
clam-a-tive! slam-a-tive! am-a-tive! dam-a-tive! With an

cresc. *ff*

hors-es we'll feed, then a-way on the jump, With a trot-i - ty, trot And a
Al - ten-stein oath at each thump-i - ty thump! That we get, as our sad-dles we

bump-i - ty bump, for our rul - er, the Duke, fell this way on his knees, And said
bump-i - ty bump! We'll have pains in the back, and be stiff in the knees, From this

"trot-i - ty trot "Till you cap-ture Lou-ise!"
trot-i - ty trot af-ter naugh-ty Lou-ise.

1. 2.

D.S.

No. 4

When I Was Twenty One.

Duke and Chorus.

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

4 5 8 9

Allegro moderato.

Piano.

The piano introduction consists of two staves. The right hand features a melody with eighth notes and chords, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Allegro moderato' and the dynamics are 'ff'.

DUKE.

A

The piano accompaniment for the first vocal line. The right hand has a rhythmic pattern of chords, and the left hand has a simple bass line. The dynamics are 'p'.

Vocal line and piano accompaniment for the first verse. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in a bass clef.

hap - py go - luck - y young rogue was I, When I was twen - ty one; — And
winked at the girls with a ro - guish eye, When I was twen - ty one; — And

Vocal line and piano accompaniment for the second verse. The vocal line continues in the same key and time signature. The piano accompaniment includes a 'ff' dynamic marking.

ev - e - ry year that has since gone by, I've had twelve months of fun. 'Mid
nev - er a chance did I let slip by, When kiss - es could be won. Where

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youth - ful pleas - ures my feet I flung, The dev - il's yet to pay, — I'm
 ever I went there were hands to hold, And lips to kiss and sigh; — To

fling - ing them still, tho' I'm not as young, I feel as good to - day. Ha!
 day I'm as fond and as gay and bold, as in those days gone by.

ha! ho! ho! what a time I had When_ twen - ty one and a

live - ly lad; But for laugh - ing frolic - ing live - ly fun, I'm just as good as at

twen - ty one.

SOP. ALTO.
Ha! ha! ho! ho! what a time he had When twen - ty one and a

TENOR.
Ha! ha! ho! ho! what a time he had When twen - ty one and a

BASS.

CHORUS.

Im

live - ly lad; But for laugh - ing frolic - ing live - ly fun, He's just as good as at twen - ty one.

live - ly lad; But for laugh - ing frolic - ing live - ly fun, He's just as good as at twen - ty one.

just as good as at twen - ty one. Just as good as at twen-ty one.

Just as good as at twen-ty one.

Just as good as at twen-ty one.

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4.

1. ff 2.

I

ff

f *p* *D.S.*

2.

The second system consists of four staves. The top staff is a vocal line with a first ending. The second and third staves are vocal lines. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *f*, *p*, and *D.S.* (Da Capo).

35
Wilhelmina.

SONG.

NO. 5.


Wilhelmina and Chorus.

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

Music by
 JULIAN EDWARDS.

Allegretto.

WILHELMINA.  Mein
 Der

Piano. 









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shweet-heart now ich hab; For I vent out to see the world, und now I want a
 "Won't you be mein Schatz? For if you don't I know for sure, mein heart vill go ver -

chob. Vy did I leaf mein lit-tle Chris, A schö-ne Kna-be sehr, Und he vas al - so
 platz." A rich old Brau-er wanted me, His Frau vas dead a year, He said: You mind mein

vill-ing too His joys mit me to share, But nein I'd be no Hertz-chen, From der
 vier-sehn Kindr Und I vill mind mein Bier!" But nein ich hab der Wanderlust To

poys I run a - vay, Und now ven I am lone - ly, I can seem to hear dem say:
 take me far a - vay, Und now while look-ing for a chob, I can seem to hear dem say:

REFRAIN. Moderato.

Vait my Wil - hel - mi - na, If you've nod-ding else to do, Mein

Deut - sche Maid, mein Lieb-schen, Vont you shtay mit me and coo? Die

klei - ne birds all hab deir mates, Und - I vould like von too, Mein

lieb - es Lieb, don't hur - ry, Wil - hel - mi - na, I vant you!"

CHORUS.

Vait my Wil-hel - mi - na, If you've nod-ding else to do, Mein Deut-sche Maid, mein

Lieb-chen, wont you shtay mit me and coo? Die klei - ne birds all had deir mates, Und

I would like von too, Mein lieb - es Lieb, don't hur - ry, Wil-hel - mi - na, I vant

you. you!' Wil-hel - mi - na, Wil-hel - mi - na, Wil-hel - mi - na, I vant you!

D.S.

No 6.

"I'm the Motor Girl"

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

Dorothy and Chorus.

Music by
JULIAN EDWARDS.

Allegro.

Piano. *pp*

cresc.

ff

"Who are you?" "I'm the motor girl!"

The musical score is written for piano and includes five systems of music. The first system is marked *Allegro.* and *pp*. The second and third systems include a *cresc.* marking. The fourth system is marked *ff*. The fifth system contains the lyrics "Who are you?" and "I'm the motor girl!" written above the treble clef staff. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

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♩ Allegretto.

DOROTHY.

A
Our

ff

girl with a book in a ham-mock, As she grace-ful-ly swung to and
grandmothers sat weaving lac-es, Or em-broid-er-ing tap-es-try

p

fro, — Was the dream of the man in the Sum-mer, Had they
frames, — Im-ag-ine the looks on their fac-es,

ver-y few sea-sons a - - go. — The hammock gave way to lawn ten-nis, And
witness'd our up to date games! — Girls yacht-ing, girls wheeling, girls golf-ing, Or

then came the "bike" for a whirl, — Like shad - ows in light they all
 bath - ing where high break - ers curl, — And to crown all of these watched a

fade out of sight, Giv - ing place to the mo - tor girl. — She's a
 for - ty mile breeze, Kiss the cheeks of a mo - tor girl. —

Tempo di Valse Lento.

sprinter, in the Win - ter, Through the Spring and Fall, —

— In the Sum - mer, she's a hum - mer, Holds the men in

thrall. — New loves meet-ing, pleas - ure fleet-ing, Life's a mer - ry

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

whirl, — For the dar-ing, scar-ing, flash-ing, dash-ing mo - tor

accel e cresc.

The second system continues the vocal line and piano accompaniment. The piano part includes the instruction "accel e cresc." and shows a more active accompaniment with chords and moving lines in both hands.

girl. — She's a sprin-ter, in the Win-ter, Through the Spring

CHORUS

SOP. & ALTO. She's a sprin-ter, in the Win-ter, Through the Spring

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

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

The third system introduces a chorus with four parts: Soprano & Alto, Tenor, and Bass. The vocal lines are arranged in a block, with the piano accompaniment below. The piano part features a strong, rhythmic accompaniment with a "ff" (fortissimo) dynamic marking.

and Fall. In the Summer shes a hum-mer, Holds the

and Fall. In the Sum-mer, she's a hum-mer, Holds the

and Fall. In the Sum-mer, she's a hum-mer, Holds the

men in thrall. New loves meet-ing, pleas-ure fleet-ing,

men in thrall. New loves meet-ing, pleas-ure fleet-ing,

men in thrall. New loves meet-ing, pleas-ure fleet-ing,

Life's a mer - - ry whirl, ——— For the dar - ing scar - ing

Life's a mer - - ry whirl, ——— For the dar - ing scar - ing

Life's a mer - - ry whirl, ——— For the dar - ing scar - ing

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting. The piano accompaniment is in the lower register, providing harmonic support for the vocal lines. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "Life's a mer - - ry whirl, ——— For the dar - ing scar - ing".

flashing dash - ing mo - tor girl. ———

flashing dash - ing mo - tor girl. ———

flashing dash - ing mo - tor girl. ——— *D.S.*

The second system continues the musical piece with four vocal staves and piano accompaniment. The lyrics are: "flashing dash - ing mo - tor girl. ———". The piano accompaniment includes dynamic markings such as *Ass. V.* and *V.*. The system concludes with a double bar line and the instruction *D.S.* (Da Capo). The piano accompaniment for this system includes a *Fine.* marking at the end.

"Quack," said the he duck to the lit - tle she duck,
 But the lit - tle she pig saw the lit - tle he pig,
 "Uff," said the bear, "there is trou - ble "bru - in" there, When the

"Don't you think, you think you'd mar - ry me?" "Quack," said the she duck,
 Had a ring that he wore thro' his nose; "Oink, oink" said she, "are you
 da - go got a pole to teach him stunts, 'Til dis - play my ele - gance in a

"you're the sort of he duck I'm long - ing for, you suit me to a 'T' _____
 go - ing to mar - ry me? "Oink! oink" he answered, "what do you sup - pose?" _____
 grace - ful lit - tle dance, And he waltzed a - round with sur - ly, sav - age grunts. _____

"Quack, quack, quack!" Said this pair of lit - tle ducks, "we know a swamp - y place to build a
 "Oink, oink, oink" Said this pair of lit - tle pigs! "we'll root a - round the cab - bage patch and
 "Uff! uff! uff!" Said this clum - sy lit - tle bear, "I'd rath - er die and be a par - lor

nest, Where the far-mer would get stuck, If he ev - er chased the duck, And the
then, From the pen we'll keep a - way, On the green sward we will play, For the
rug. By the nose he leads me 'round, And a chance I've nev - er found To

pil - lows shall be down up - on our breast!"
sward for us is might - ier than the "pen."
show him how I love him with a hug."

WILHELMINA

"Quack, quack, quack," Said this pair of lit - tle ducks, "we know a swamp-y place to build a
"Oink, oink, oink," Said this pair of lit - tle pigs, "we'll root a - round the cab-bage patch, and
"Uff! uff uff," Said this clum-sy lit - tle bear, "I'd rath - er die and be a par - lor

BILL

"Quack, quack, quack," Said this pair of lit - tle ducks, "we know a swamp-y place to build a
"Oink, oink, oink," Said this pair of lit - tle pigs, "we'll root a - round the cab-bage patch, and
"Uff! uff uff," Said this clum-sy lit - tle bear, "I'd rath - er die and be a par - lor

BOB

nest, Where the far-mer would get stuck if he ev-er chased the duck, And the
then From the pen we'll keep a-way, On the greensward we will play, For the
Rug. By the nose he leads me 'round, And a chance I've nev-er found To

nest, Where the far mer would get stuck if he ev er chased the duck, And the
then From the pen we'll keep a - way, On the greensward we will play, For the
Rug. By the nose he leads me 'round, And a chance I've nev- er found To

pil-lows shall be down up-on our breast. "Quack, quack!" "Quack,
sword for us is might-ier than the pen. "Oink, oink!" "Oink,
show him how I love him with a hug." "Uff uff" "Uff

pil-lows shall be down up-on our breast. "Quack, quack!"
sword for us is might-ier than the pen. "Oink, oink!"
show him how I love him with a hug." "Uff uff"

"Quack, quack!
"Oink, oink!
"Uff uff

quack!" Said this pair of lit - tle ducks.
oink!" Said this pair of lit - tle pigs.
uff," Said this chum - sy lit - tle bear.

Said this pair of lit - tle ducks.
Said this pair of lit - tle pigs.
Said this chum - sy lit - tle bear.

The first part of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in a single melodic line, with lyrics written below them. The piano accompaniment is in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines. The music is in a minor key and has a simple, folk-like melody.

DANCE.

The dance section is written for piano in a grand staff. It features a rhythmic melody in the treble clef and a supporting bass line in the bass clef. The music is in a minor key and has a simple, folk-like melody. The tempo is indicated as 'DANCE'.

The second part of the dance section continues the rhythmic melody and bass line from the first part. It features a grand staff with treble and bass clefs. The music is in a minor key and has a simple, folk-like melody.

The final part of the dance section concludes the rhythmic melody and bass line. It features a grand staff with treble and bass clefs. The music is in a minor key and has a simple, folk-like melody. The section is marked with '1st & 2nd time' and '3rd time' above the staff, and 'D. S.' (Da Capo) below the staff.

No. 8.

50
All The World Loves A Lover.

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

TRIO.
Dorothy, Louise and Ludwig.

Music by
JULIAN EDWARDS.


Vivace. S

LOUISE. 

Piano. *ff* *mf* 

My
You'll

heart you have cap - tured, My soul is en - rap - tured, I
cher - ish for - ev - er, For - sak - ing me nev - er, Love,



trem - ble with life's sweet thrill;
reign - ing in realms of bliss;

LUDWIG. 

For
With



DOR.

Now
I'd

you, I am sigh - ing, I'm lan - guish - ing, dy - ing,
ten - der thoughts call - ing, The muse is en - thrall - ing,

would - n't that make you ill? _____
nev - er leave home for this. _____

LOUISE.

With -
I

out you I'm lone - ly, I live for you on - ly, The
sigh for the gloam - ing The twi - light, the roam - ing, The

world is just you, dear, you.
sil - ver - y mist of the moon.

LUDWIG.

To
The

geth - er we're drift - ing, To ec - sta - sy lift - ing!
soft winds ca - ress - ing, My arms, fond - ly press - ing,

DOR.

Oh!
Oh,

toot - sy and woot - sy a few.
mush! and I hav - n't a spoon.

"All the

LOUISE.

There's a

LUDWIG. *pp*

un poco meno.

world," poets say, "loves a lov - er" it may, But I'd blush to the shade of a
harp that sings on sil - ver

pop - py For a lov - er who'd gush be - fore oth - ers the mush which "the
strings, To my heart one song, The

world that loves lov - ers" calls "slop - py." I'd pre - fer to be wooed in the
whole day long And its one sweet

sweet sol - i - tude, Where, in se - cret, no one could dis - cov - er, How with
 theme, My one dear dream, Love! oh

kiss - es and sighs My sweet - heart "put me wise," Why it is "all the world loves a
 love but me, Oh, love but

lov - er." *rit.* "All the world loves a lov - er." 1. 2.
 me. "All the world loves a lov - er." *rit.* er. er.
rit. 1. 2.
ff D.S.al *ff*

No 9.

Just Like This.

Louise.


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

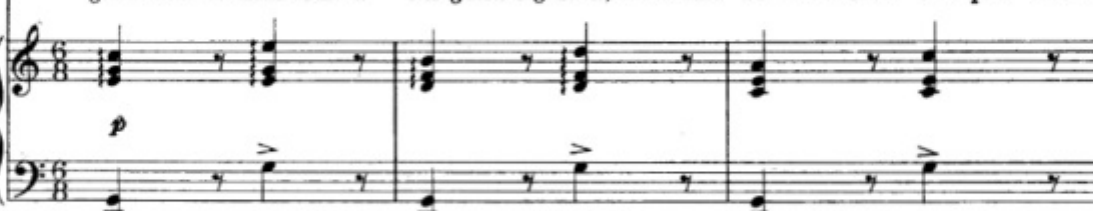
Moderato. $\text{\textcircled{S}}$

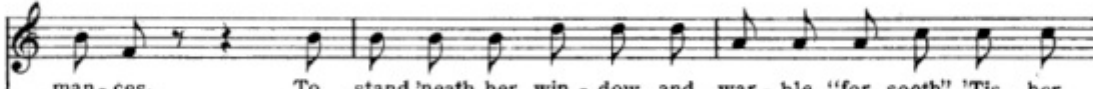
LOUISE.  The
Some


Piano. *f* 

Allegretto non troppo.

 dream of a girl in her teens, is a youth, To make love as they do in ro -
girls like a man with a lan-guish-ing look, Whomakes ab - so - lute o - pen con -



 man - ces, To stand 'neath her win - dow and war - ble, "for - sooth!" 'Tis her
fess-ion, Re - veal - ing his past, like a pure stain-less book, Not one



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soul that his spir - it en - tran - ces, Or sigh as he sits with her
at - om of small in - dis - cre - tion. While oth - ers in - cline to a

hand in his own, Say - ing, noth - ing at all as he pets it; But
"dev - il may care;" Who gives proof he is not a be - gin - ner: Be -

all that is changed, when an - oth - er has shown. That he knows what he wants, and then,
lieve, in the fu - ture they'll find him "all there," And for - give him for be - ing a

rit.

Tempo di Gavotte.

gets it!
sin - ner. He's the sort of man to take you Just like

mf

this! Hold you in his arms and make you Kiss! kiss!

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

kiss! If you would, you can't re - sist him, What's the use, but

crese.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment includes a *crese.* (crescendo) marking. The system concludes with a double bar line.

once you kiss'd him, Round your finger you can twist him, Just like this _____

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment features a rhythmic pattern of chords and eighth notes. The system ends with a double bar line.

Turn and twist him, Just like this! 1 2

ff *D.S.* *ff*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment features a rhythmic pattern of chords and eighth notes. The system concludes with a double bar line and a repeat sign. The piano accompaniment includes a *ff* (fortissimo) marking and a *D.S.* (Da Segno) marking. The system ends with a double bar line.

No 10.

Just Suppose You Loved Me.

DUET.

Dorothy and Dick.

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

Music by
JULIAN EDWARDS.

Allegretto moderato.

(DICK.) If I were luck-y e - nough to win The
(DOROTHY.) If I were luck-y e - nough to win The

love of a girl like you, I would - n't be fool - ish e -
love of a man like you, I would - n't say "no;" when I

nough to give Some fel - low the chance to do, What
should say "yes;" As sil - ly girls oft - en do; But

Piano. *f* *p*

I would do, if I had the chance, And oth-ers have done, no doubt, — That
should he bring an en-gage-ment ring And ask me to name the day, — I'd

(DOR.) What!
(DICK.) I
is: "Pitch in. — the girl to win, And cut the oth-er chap out.
ac - quiesce with a bash - ful "yes;" He nev-er could break a - way.

cut the oth-er chap out?
nev-er could break a - way?

(DICK) Oh I know what I'm a - bout, that is —
(DOR) That's just what I thought you'd say, that is —

DOROTHY.

Un poco meno.

Sup - pose you loved me,

DICK.
Now just_ sup - pose you loved me, Could such Fate be -

mf

Could such Fate be - fall?

fall?_ I'd be just like your shad-ow close, and that's not_

That's not all_ If I should

all_ Should you_ then try to leave me,

leave you, near you'd be. _____ That is _____ of course pre -

Near you still I'd be, _____ That is of course pre - - -

sum - ing, We're sup - pos - ing you loved me. _____ me. _____

sum - ing, We're sup - pos - ing you loved me. _____ me. _____

f D.C.

SOP. & ALTO.

Now just_ sup- pose you loved me, _____ Could such Fate be - fall? _____

TEN.

Now just_ sup- pose you loved me, _____ You loved me _____ Could such Fate be - fall, _____ such Fate be -

BASS.

ff

CHORUS.

I'd be just like your shad-ow close, and that's not all,
 fall? I'd be like you shad-ow close, and that's not all, and that's not

I'd be just like your

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

Should

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

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

ff

No. II.

Finale I.

(Dorothy and Ensemble.)

Tempo di Valse.

Mrs DARE.

May I ask you

Piano. *p* *leggiero*

where you're go - ing?

DICK.

Tell me how you came by Dare's car

Where's the own - er?

LOUISE.

You are show - ing too much in - terest

in us by far

DICK.

If its sto - len, You must

The first system of music consists of three staves. The top staff is a vocal line with the lyrics "in us by far". The middle staff is another vocal line with the lyrics "If its sto - len, You must". The bottom staff is a piano accompaniment with chords and a melodic line. Dynamics include *f* and *p*.

an - swer!

LUDWIG.

Whats that? sto - lenl pray have a care

DICK.

Well ex -

The second system of music consists of three staves. The top staff is a vocal line with the lyrics "an - swer!". The middle staff is another vocal line with the lyrics "Whats that? sto - lenl pray have a care". The bottom staff is a piano accompaniment with chords and a melodic line. Dynamics include *f* and *p*.

LOUISE.

I can Im Dor - o - thy

plain it if you care Sir

The third system of music consists of three staves. The top staff is a vocal line with the lyrics "I can Im Dor - o - thy". The middle staff is another vocal line with the lyrics "plain it if you care Sir". The bottom staff is a piano accompaniment with chords and a melodic line. Dynamics include *cresc.* and *p*.

Dare

Mrs DARE.

DICK.

Dor - o - thy how dis - tress - ing!

Dor - o - thy You're bolt - ed from

LOUISE.

Mrs DARE.

My chauff - eur _____

And this man? The dan - ger is

school?

LUDWIG.

Oh! I am.

DOROTHY.

You are

press - ing, I'll chap - er - one you, If I can!

here in good time! Did you manage to make it? LOUISE.

Oh —

I know, so am I! but your
yes! but I'm still in a fix.

promise don't break it. I am off to get out of the

mix. Mrs DARE. Do-ing? I'm

What are you doing? that car's mis-ter Dare's!

DOROTHY.

run-ning it live-ly! Who cares! Mrs DARE. Know him?
 You know him then

quite in-timate-ly Mrs DARE. What does it mean Dick? DICK.
 Just leave it to

mel You of-fered a seat, I'll ac-cept, if I

DOROTHY. *rit.*
 With plea-sure, jump in! I have no time to
 may. *rit.*

Allegro moderato.

stay.

AWLHOFF.

Wait, stop a min-ute! hold on, you can't

ff

DOROTHY.

I'll show you I can, and the pace won't be slow.

gol

AWLHOFF.

Don't let them get a - way! Dear

SOP. ALTO.

TENOR.

BASS.

Ha, he, he, ha! But this is Ker-mis day.

CHORUS.

f

DOROTHY.

Ta - ta, that's up to you! Let
me what can I do?

Meno mosso.

dogs de-light to bark and bite, But I must on my way, To-

win a prize, tho' oth-er-wise I'd dear-ly love to stay, To-

sing and laugh, and share the chaff and dance in wood-en shoes, Too-

CHORUS.

bad a bit we're miss-ing it, You seem to have the blues.

Let...

Let

dogs de - light to bark and bite, But this is Ker - mis day. You...

dogs de - light to bark and bite, But this is Ker - mis day. You

ff

have no right to stop her flight, So let her ride a - way. Or -

have no right to stop her flight, So let her ride a - way. Or

if she will, she's wel - come still; To stay she need not fear, It's -
 if she will, she's wel - come still; To stay she need not fear, It's

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a major mode with a minor key signature.

DOROTHY

Ker - mis day, and - Ker - mis way, So - don't you in - ter - fere.
 Ker - mis day, and Ker - mis way, So don't you in - ter - fere.

The second system also consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. The music continues from the first system.

are my chauffeurs gone per-haps? LOUISE.

BILL & BOB. Those

No here we are! Dont wor-ry!

The first system of the musical score consists of three staves. The top staff is for Louise's vocal line, with the lyrics "are my chauffeurs gone per-haps?". The middle staff is for Bill & Bob's vocal line, with the lyrics "Those" and "No here we are! Dont wor-ry!". The bottom staff is the piano accompaniment, starting with a piano (*p*) dynamic marking. The music is in a 3/4 time signature with a key signature of two flats.

men have on our coats and caps! LUDWIG.

Stopl dont be in a hur-ry! Ar -

The second system of the musical score consists of three staves. The top staff is for Ludwig's vocal line, with the lyrics "men have on our coats and caps!" and "Stopl dont be in a hur-ry! Ar -". The middle staff is the piano accompaniment. The music continues in the same 3/4 time signature and key signature.

AWLHOFF.

I cant al-though I'm will-ing, The

rest these men they stole my car!

The third system of the musical score consists of three staves. The top staff is for Awhloff's vocal line, with the lyrics "I cant al-though I'm will-ing, The" and "rest these men they stole my car!". The middle staff is the piano accompaniment, starting with a piano (*p*) dynamic marking. The music continues in the same 3/4 time signature and key signature.

LOUISE.

This Kerm-is law is kill-ing.
Kerm-is law to that's a bar Take

GENERAL.

I want!
DUKE. Eh what cool off my e-pi-der-mis?
off those clothes! You are birds in

DUKE.

Ill
bor-rowed plumes in bor-rowed plumus.
The poor man in an-ger fumes.
The poor man in an-ger fumes.

take no risk of get-ting cold AWLHOFF. The
Oh, hang your e - pi - der - mis!

p

de - vil take the soar-dan lot! The de - vil take the Ker - mis!

You can - not ar -
You can - not ar -

pp Piu Allegro.
rest them! But we can mo - lest them and make things hot For
rest them! But we can mo - lest them and make things hot For

pp

pp Piu Allegro.

dar - ing to call us a soar - den lot. Al - low us to duck them, Say

dar - ing to call us a soar - den lot. Al - low us to duck them, Say

yes please do! they'll won - der what's struck them when we get through, we'll

yes please do! they'll won - der what's struck them when we get through, we'll

strip them, And dip them, we'll do it they'll rue it

strip them, And dip them, we'll do it they'll rue it

Tempo di Valse.

Tempo di Valse.

DOROTHY.

DUKE. Good - ness gra - cious!

Good - ness gra - cious!

DICK. What's the mat - ter!

GENERAL. What's the mat - ter!

BILL. I'm his Duk - lets!

DUKE. Those two fel - lows wear - ing our clothes

DOROTHY. I see tricked them jump in who goes? Come

BOB. I'm his Gib - lets!

DOROTHY.
Duke!

DUKE.
That's me!

BILL.
Don't push me! I
Get out of my way!

BOB.
Here, don't you get gay?

DUKE.
say.

AWLHOFF.
Come here! which are those pris-on-er

WILHELMINA.
Dose two in dose caps, Dey slipped from der jail just watch'em turn
chaps?

pale.

DOROTHY.
Don't let us tar-ry! Off to Pa-ree!

DUKE.
That sto-ry is stale.

The first system of the musical score features three vocal staves and a piano accompaniment. The top staff is a vocal line with a rest followed by a series of dashes, indicating a pause or breath. The second staff is for Dorothy, with the lyrics "Don't let us tar-ry! Off to Pa-ree!". The third staff is for Duke, with the lyrics "That sto-ry is stale.". The piano accompaniment is in the bottom two staves, starting with a *ff* dynamic and transitioning to *f*.

DUKE.
Stop it! I'm her Chaf-fuer! We shall see, we shall see!

BILL.
Drop it! No that's me! We're off to Pa-ree!

CHORUS.
They're off to Pa-ree!
They're off to Pa-ree!

The second system continues the musical score. It features three vocal staves and a piano accompaniment. The top staff is for Duke, with the lyrics "Stop it! I'm her Chaf-fuer! We shall see, we shall see!". The second staff is for Bill, with the lyrics "Drop it! No that's me! We're off to Pa-ree!". The third staff is for the Chorus, with the lyrics "They're off to Pa-ree!" and "They're off to Pa-ree!". The piano accompaniment is in the bottom two staves, featuring a *cresc.* dynamic marking.

Vivace.

79

So clear the road for the Mot-or girl, The
So clear the road for the Mot-or girl, The

Vivace.

ff

flash a - long, dash a - long, Mot - or girl. The
flash a - long, dash a - long, Mot - or girl. The

hur - ry and hie a - way, Flur - ry and fly a - way,
hur - ry and hie a - way, Flur - ry and fly a - way,

Swift as the winds that blow. So clear the
 Swift as the winds that blow. So clear the

road for the Mot - or girl The
 road for the Mot - or girl The

Spurt a bit, flirt a bit, Mot - or girl. She's a
 Spurt a bit, flirt a bit, Mot - or girl. She's a

go where ev - er you see her, You see her where
 go where ev - er you see her, You see her where

ev - er you go, This chug - et - ty, chug - et - ty,
 ev - er you go, This chug - et - ty, chug - et - ty,

Tempo di Valse.
 chug - et - ty, chug - et - ty, Mot - or girl. She's a
 chug - et - ty, chug - et - ty, Mot - or girl. She's a

sprin-ter, in the win-ter, through the Spring and
 sprin-ter, in the win-ter, through the Spring and

Fall In the sum-mer, she's a hum-mer, Holds the
 Fall In the sum-mer, she's a hum-mer, Holds the

men in thrall. New loves meet-ing, pleas-ure
 men in thrall. New loves meet-ing, pleas-ure

fleet-ing, Life's a mer - ry whirl, For the dar-ing,

fleet-ing, Life's a mer - ry whirl, For the dar-ing,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "fleet-ing, Life's a mer - ry whirl, For the dar-ing,". The piano accompaniment is in bass clef and features a steady eighth-note bass line and chords in the right hand.

scar-ing, dash-ing, flash - ing Mot - or girl.

scar - ing, dash-ing, flash - ing Mot - or girl.

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "scar-ing, dash-ing, flash - ing Mot - or girl." and "scar - ing, dash-ing, flash - ing Mot - or girl." The piano accompaniment includes dynamic markings such as *And*, *And*, and *ff*.

The third system shows the piano accompaniment for the third system of the score. It features a complex texture with multiple voices in both the treble and bass staves, including chords and melodic lines.

The fourth system shows the piano accompaniment for the fourth system of the score. It continues the complex texture with various musical notations, including slurs and dynamic markings.