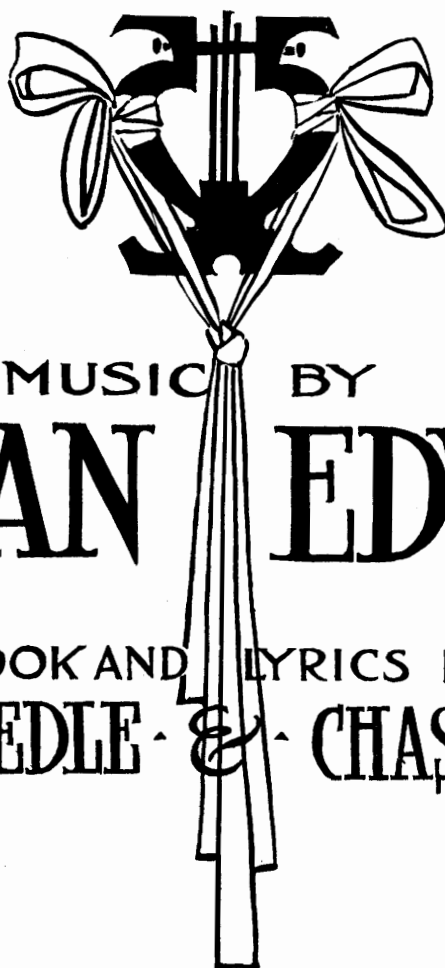


THE AMUSEMENT PRODUCING COMPANY, INC. PRESENTS
DIRECTION OF
(JOHN P. SLOCUM)

THE GAY MUSICIAN

A COMIC OPERA



MUSIC BY
JULIAN EDWARDS

BOOK AND LYRICS BY
EDWARD SIEDLE & CHAS. J. CAMPBELL

M. WITMARK & SONS
NEW YORK CHICAGO LONDON PARIS

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CHAS. J. CAMPBELL

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VOCAL SCORE, Pr. \$2.99 net.
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The Gay Musician

A NEW COMIC OPERA IN TWO ACTS

Presented by

THE AMUSEMENT PRODUCING CO., Inc.,

Direction JOHN P. SLOCUM.

Produced under the personal Direction of the Composer.

Book and Lyrics by Messrs. SIEDLE & CAMPBELL.

Music by JULIAN EDWARDS.

CAST OF CHARACTERS.

Eugene Dubois, an ambitious young composer Walter Percival
Mr. Samuel Lyons, Manager of the Novelty Theatre, N.Y. Edward Martindell
The Hon. Clarence Beresford Chas. Wellesley
Capt. George Fish, Retired Sea Captain Joseph C. Miron
A. Corker, Retired Wine Merchant Chas. Campbell
Hank Hickory, Policemen of the Village L. R. Lefferson
Harry Woods F. W. Faber
Walter Baker }
John Smith } Members of the Glee Club { Eugene Herbert
Tom Murray } Thos. B. McCormick
Maude Granville, Prima Donna of the Novelty Theatre, N.Y. Amelia Stone
Marie Dubois, wife of Eugene Sophie Brandt
Matilda Yager, his Mother-in-Law. Martha George
Hilda Brandon, Soubrette of the Novelty Theatre, N.Y. Olga Von Hatzfeld
Kitty Connor, Servant of Marie Dolly Eads
Suzanne, French Maid in service of Maud. Grace Macartie
Delia, Servant of Maude Katherine Howland
Dorothy }
Helen Knowles } Members of the Glee Club { Florence Lindley
Olie Weber } Francesca Le Clair
Lilly Sherwood } Gabrielle Bacot
 } Jean Erickson

Modistes, Milliners, Shop Girls, Messengers,
Servants, Delivery Drivers, Footmen, Florists, etc., etc.

SYNOPSIS OF SCENES.

Act I—The Home of Eugene Dubois, Bensonhurst.
Act II—Hall in the Home of Maude Granville, New York City.

Musical Director Signor A. D. Novellis

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OPENING NUMBER.

No 1. We Won't Do A Thing To His Opera.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegretto.

Piano.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'ff'. The music features a rhythmic accompaniment with chords and moving lines in both hands. The second system continues this pattern, with a first ending bracket over the final two measures. The third system includes accents (>) and a dynamic marking of 'p'. The fourth system is marked 'Curtain.' and features a dynamic marking of 'f'. The fifth system concludes with a dynamic marking of 'mf' and a 'cresc.' (crescendo) instruction.

p *cresc.*

The first system of music features a piano accompaniment. The right hand plays a series of sixteenth-note chords, while the left hand plays a bass line with eighth notes. The dynamics are marked *p* (piano) and *cresc.* (crescendo).

f

The second system continues the piano accompaniment. The right hand's chords become more complex, and the left hand's bass line continues. The dynamics are marked *f* (forte).

HANK: Swings Piano into position.

How's that?

ff

The third system includes a vocal line for Hank. The vocal line has a few notes with rests. The piano accompaniment is marked *ff* (fortissimo). The right hand has a sixteenth-note figure, and the left hand has a bass line with chords. A sixteenth-note figure in the right hand is marked with a '6' (sixteenth notes).

Trys his voice.

Haw! Haw! Haw! Haw! I'm

ff

The fourth system includes a vocal line for Hank. The vocal line has the lyrics "Haw! Haw! Haw! Haw! I'm". The piano accompaniment is marked *ff* (fortissimo). The right hand has a sixteenth-note figure, and the left hand has a bass line with chords. A sixteenth-note figure in the right hand is marked with a '6' (sixteenth notes).

KITTY.

just a lit-tle hoarse. A lit-tle horse? More — like a donk-ey, Hank! You

She dusts the piano.
bray! and look, all fin-ger-marks!

Your dirt - y

HANK. Taking Kitty's face in his hands.

paws of course!

Andante.

Now! where's that kiss _____ for help - ing you?

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 rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Allegretto.
KITTY.

Oh! _____ Go a - way! Go a - way! _____

The second system continues with the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment is marked with a forte *f* dynamic and consists of a rhythmic eighth-note pattern in the bass and chords in the treble.

Enter the men of the Glee Club.

ff

The third system is entirely instrumental piano accompaniment. It is marked with a fortissimo *ff* dynamic. The music features a complex texture with multiple chords and melodic lines in both the treble and bass staves.

CHORUS.

TENOR and BASS. *unis.*

Here we are and all in a bunch! Like old Brown's cows in

clo - ver, Where — is your mas - ter, Kate, And how is Mrs Du -

KATE.

Both of 'em ner - vous as kit - tens, An - xious to get it

bois? —

o - ver.

Ner - vous a - bout our sing - ing! Wait till we start! Oh

ff

joy! oh, oh, oh, oh, oh, oh, We

p

CHORUS.

TENOR. *cresc.*

BASS.

won't do a thing to his op - 'ra, eh? We'll pol- ish it off in the

mf

Glee Club way! Not half a tone off And a half a beat slow, Well!

f *rit.* *rit.* *a tempo.*

we should e - ja - cu - late, Oh, dear, no! We hit a fast clip in the

ff *rit.* *rit.* *mp a tempo.*

The first system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and a ritardando (*rit.*) marking. The lyrics are "we should e - ja - cu - late, Oh, dear, no! We hit a fast clip in the". The bottom staff is a piano accompaniment in bass clef, starting with a fortissimo (*ff*) dynamic and a ritardando (*rit.*) marking. The piano part features a steady eighth-note bass line and chords in the right hand.

Mix - ville club, There is - n't a voice You could call a scrub! We could

The second system continues the vocal line and piano accompaniment. The vocal line (top staff) has lyrics "Mix - ville club, There is - n't a voice You could call a scrub! We could". The piano accompaniment (bottom staff) continues with similar rhythmic patterns and chordal textures.

go on the stage, Make a three time hit! If we

The third system concludes the vocal line and piano accompaniment. The vocal line (top staff) has lyrics "go on the stage, Make a three time hit! If we". The piano accompaniment (bottom staff) maintains the established musical style.

got a chance with a so - lo bit.

The first system consists of a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "got a chance with a so - lo bit." The piano accompaniment is on two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and a dynamic marking of *v* (vibrato) over the final notes.

SOPRANO.
Enter Girls.

ALTO.

Are we late? we're
Are we late? we're

The second system features vocal entries for Soprano and Alto. The Soprano part begins with the lyrics "Are we late? we're" and the Alto part begins with "Are we late? we're". The piano accompaniment continues on two staves. The key signature changes to two flats (B-flat and E-flat). The music includes a dynamic marking of *p* (piano) and a fermata over a chord in the piano part.

KATE.

You might a took it eas - y.

all out of breath!
Oh - dear! it's so un -

The third system features a vocal entry for Kate. The lyrics are "You might a took it eas - y." followed by "all out of breath!" and "Oh - dear! it's so un -". The piano accompaniment continues on two staves. The key signature changes to two sharps (F# and C#). The music includes a dynamic marking of *p* (piano) and a fermata over a chord in the piano part.

SOPRANO.

la - dy - like, To run and puff and blow.

ALTO.

TENOR and BASS.

unis.

Puff and blow? Thats

p

cresc.

na - tu - ral! Ex - cuse it, You are so breez - y,

cresc.

And girls when start - ing, us - ual - ly puff be - fore they go.

SOPRANO and ALTO.

Love - ly weath - er! is - n't it, boys? A tri - fle sun - ny!

TENOR and BASS.

Oh, great!

I

It all de -

like the sha - dy spots some - times don't you?

pend!

There's a moon to - night

p

cresc.

Why so did I! that's

And I thought

f

fun - ny!

Ha, ha, ha, ha, ha, ha, ha, ha,

ha!

rit.

Ha, ha, ha, ha, ha, ha, ha, ha,

rit.

a tempo.

We won't do a thing to his op - 'ra, eh? We'll

ha!

mf a tempo.

The first system of the musical score consists of two staves. The upper staff is the vocal line, starting with a whole note rest followed by a half note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4. The lyrics are "We won't do a thing to his op - 'ra, eh? We'll". The lower staff is the piano accompaniment, starting with a half note G3, then a series of eighth notes: A3, B3, C4, B3, A3, G3, F3, E3. The tempo marking is "a tempo." and the dynamic marking is "mf a tempo."

pol - ish it off in the Glee Club way! Not half a tone off, And a

The second system of the musical score consists of two staves. The upper staff is the vocal line, starting with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4. The lyrics are "pol - ish it off in the Glee Club way! Not half a tone off, And a". The lower staff is the piano accompaniment, starting with eighth notes: G3, A3, B3, C4, B3, A3, G3, F3, E3. The tempo marking is "a tempo."

ff *rit.* *rit.*

half a beat slow, Well! we should e - ja - cu - late, Oh, dear, no! We

rit. *rit.*

The third system of the musical score consists of two staves. The upper staff is the vocal line, starting with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4. The lyrics are "half a beat slow, Well! we should e - ja - cu - late, Oh, dear, no! We". The lower staff is the piano accompaniment, starting with eighth notes: G3, A3, B3, C4, B3, A3, G3, F3, E3. The tempo marking is "a tempo." and the dynamic marking is "ff". The system ends with a fermata over the final note.

a tempo.

hit a fast clip in the Mix - ville club, There is - nt a voice you could

mp a tempo.

call a scrub! We could go on the stage, make a three time hit, If we

got a chance with a so - lo bit.

DANCE.

Con Spirito.

ff

The first system consists of three measures. The right hand plays chords with accents (>) and slurs. The left hand plays a rhythmic pattern of eighth notes. The key signature has one sharp (F#).

The second system consists of three measures. The right hand features chords with accents and slurs, including a triplet of chords in the second measure. The left hand continues with eighth notes.

The third system consists of three measures. The right hand has more complex chordal textures with slurs and accents. The left hand maintains the eighth-note pattern.

The fourth system consists of three measures. The right hand plays chords with accents and slurs. The left hand continues with eighth notes.

The fifth system consists of three measures. The right hand has a more active line with slurs and accents. The left hand continues with eighth notes. The system ends with a double bar line.

Nº 2. Hail! To The Queen Of Beauty.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Vivace.

Marie plays Piano while Eugene directs the Chorus.

Piano. *ff*

CHORUS.

Then Hail! to the Queen of Beau - ty!

Then Hail! to the Queen of Beau - ty!

EUGENE.

No, no, no, no! Don't grind it! now—

Then Hail! to the

Then Hail! to the

Queen of Beau - ty! Fair as a lil - y she

Queen of Beau - ty! Fair as a lil - y she

Gin - ger! Snap! on ev - 'ry hail! Sing—

Then

Then

ff

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Gin - ger! Snap! on ev - 'ry hail! Sing—". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part features a melodic line with eighth and sixteenth notes, while the left-hand part provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present at the end of the piano part.

Rit - ard - an - do!

Hail! to the Queen of Beau - ty! Fair as a

Hail! to the Queen of Beau - ty! Fair as a

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Rit - ard - an - do!" followed by "Hail! to the Queen of Beau - ty! Fair as a" on two staves. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part features a melodic line with eighth and sixteenth notes, while the left-hand part provides a harmonic accompaniment with chords and single notes. The tempo marking "Rit - ard - an - do!" is centered below the first vocal line.

Rall-en - tan - do!

lil - y, she From fin - ger tips to

lil - y, she From fin - ger tips to

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a whole note C5. Below this staff are two more vocal staves, each with the same lyrics: "lil - y, she From fin - ger tips to". The piano accompaniment is shown in the bottom two staves, with a treble and bass clef. It features a series of chords and single notes, primarily in the bass register, with some chords in the treble register.

Oh,

ros - y lips, A mod - el of pu - ri - tee.

ros - y lips, A mod - el of pu - ri - tee.

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two sharps. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a whole note C5. Below this staff are two more vocal staves, each with the same lyrics: "ros - y lips, A mod - el of pu - ri - tee.". The piano accompaniment is shown in the bottom two staves, with a treble and bass clef. It features a series of chords and single notes, primarily in the bass register, with some chords in the treble register. The system concludes with a fermata over the final note of the vocal line.

give it more life and vim! It's dead, and

p

flat, and stale, Once more! Once more! Come on!

cresc.

CHORUS.

Then hail! to the bride in her youth-ful tide, And hail! to the

Then hail! to the bride in her youth-ful tide, And hail! to the

ff

words she'll say ——— That tear - ful trem - bling trip - let

words she'll say ——— That tear - ful trem - bling trip - let

EUGENE. Pleadingly.

Please, sing with more ex - pres - sion ———

Let it flow! ——— Press on the

tips! and lips! _____ And pu - ri - tee, just

so, _____ Don't drag that trem - bling

trip - let _____

CHORUS.

Ha, ha, ha, ha, ha, ha!

Ha, ha, ha, ha!

f

What are you laugh-ing at?

p

SOLO SOPRANO. It

The trem - bling trip - let, that seems hard.

p

is - nt fun - ny! not a bit! Hit it

for - tel then re - tard; Once more! Once more! Come on!

Tem - po ru -

CHORUS.

Then hail! to the Queen of beau - ty!

Then hail! to the Queen of beau - ty!

This section contains the chorus. It features a vocal line with two parts and a piano accompaniment. The lyrics are: "Then hail! to the Queen of beau - ty!". The piano part consists of chords and arpeggiated figures in both hands.

ba - to! Now, ben mar - ca - to!

Fair as a lil - y she From fin - ger -

Fair as a lil - y she From fin - ger -

This section continues the music with two vocal parts and piano accompaniment. The lyrics are: "ba - to! Now, ben mar - ca - to!". The second part of the section has the lyrics: "Fair as a lil - y she From fin - ger -". The piano accompaniment continues with similar chordal and arpeggiated patterns.

For - tel

tips, to_ ros - y lips, A_ mod - el of pu - ri -

tips, to_ ros - y lips, A_ mod - el of pu - ri -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves, both with lyrics. The piano accompaniment is written for the right and left hands of a piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking is 'For - tel'.

Rall-en - tan - do un po - col

tee_ Then hail! to the bride in her youth - ful

tee_ Then hail! to the bride in her youth - ful

The second system of the musical score continues with a vocal line and piano accompaniment. The vocal line has two staves with lyrics. The piano accompaniment is for the right and left hands. The key signature remains one sharp (F#) and the time signature is 4/4. The tempo marking is 'Rall-en - tan - do un po - col'.

Now then sing this "con
 tide, and hail to the words she'll say, — — — That
 tide, and hail to the words she'll say, — — — That

The first system of the musical score 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. The key signature is G major (one sharp). The tempo is marked *un poco rit.* at the end of the system.

un poco rit.
 fuo - co!"
 tear - ful, trem - bling trip - let, Love! hon - or! and o -
 tear - ful, trem - bling trip - let, Love! hon - or! and o -

The second system of the musical score 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. The key signature is G major (one sharp). The tempo is marked *un poco rit.* at the end of the system.

a tempo.

La, la, la, la, la, la, ————— La, la, la, la, la,

bey! Hon - or love and o - bey.

bey! Hon - or love and o - bey.

p a tempo. *f*

Detailed description: This system contains the first two systems of music. The top system features a vocal line with the lyrics 'La, la, la, la, la, la, ————— La, la, la, la, la,'. Below it are two vocal staves with the lyrics 'bey! Hon - or love and o - bey.' and 'bey! Hon - or love and o - bey.' respectively. The piano accompaniment is shown in a grand staff with treble and bass clefs, featuring chords and melodic lines. The tempo is marked 'a tempo.' and dynamic markings 'p' and 'f' are present.

Meno mosso.

la, ————— If you sing it like

Hon - or love and o - bey. —————

Hon - or love and o - bey. —————

ff *rit.* *p*

Detailed description: This system contains the second two systems of music. The top system features a vocal line with the lyrics 'la, ————— If you sing it like'. Below it are two vocal staves with the lyrics 'Hon - or love and o - bey. —————' and 'Hon - or love and o - bey. —————' respectively. The piano accompaniment is shown in a grand staff with treble and bass clefs, featuring chords and melodic lines. The tempo is marked 'Meno mosso.' and dynamic markings 'ff', 'rit.', and 'p' are present.

that, it will do; We'll pass it and take the next cue.

Moderato.

p

Stac- ca - to! Vi - bra - to!

pp

CHORUS.

Love - light! love - light! beam - ing in your eyes, — Your lips

Love - light! love - light! beam - ing in your eyes, — Your lips

pp

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Le - ga - to! Pia - no, then re - tard!

dear lips, breath - ing bliss - ful sighs, Your heart,

dear lips, breath - ing bliss - ful sighs, Your heart,

The first system of the musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with the instruction 'Le - ga - to!' followed by 'Pia - no, then re - tard!'. The lyrics 'dear lips, breath - ing bliss - ful sighs, Your heart,' are written under the vocal line. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

Fu - ga - to! Pun - ta - to!

sweet - heart, beat - ing fast to mine; — Thy love!

sweet - heart, beat - ing fast to mine; — Thy love!

The second system of the musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with the instruction 'Fu - ga - to!' followed by 'Pun - ta - to!'. The lyrics 'sweet - heart, beat - ing fast to mine; — Thy love!' are written under the vocal line. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

allarg.

This is not so hard. Now then, *cresc-en-do!* Dim-in-u-en - dol

cresc. my love! best di-vine! best di-vine! dear-est best di-

my love! best di-vine! best di-vine! dear-est best di-

cresc. *allarg. f*

Vivace.

Bra - vo!

ff. vine! best, di - vine!

vine! best, di - vine!

Vivace.

ff.

accel.

No. 3. The Lovelight Beaming From Your Eyes.

(Lovelight.)

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Andante.

Piano.

pp *rit.*

The piano introduction consists of two staves. The right hand features a series of descending eighth notes with a long slur, while the left hand plays a simple accompaniment of eighth notes. The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo) and 'rit.' (ritardando).

Tempo di Valse - Lento.

mf

The waltz section is marked 'Tempo di Valse - Lento'. It features a 3/4 time signature. The right hand has a melodic line with triplets and slurs, while the left hand provides a steady accompaniment. The dynamic is marked 'mf' (mezzo-forte).

EUGENE.

Love! when I wake at morn and see the sun, I think of

p

The vocal line for Eugene begins with the lyrics 'Love! when I wake at morn and see the sun, I think of'. The piano accompaniment is marked 'p' (piano) and features a simple harmonic accompaniment.

thee! I think of thee! Dear! in the twi - light soft, when

The vocal line continues with the lyrics 'thee! I think of thee! Dear! in the twi - light soft, when'. The piano accompaniment continues with the same harmonic accompaniment.

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day is done, I think of thee! of thee!

un poco piu.

Sweet! when the Moon's a - sleep and all is still

rit. *p* *bb*

un poco rit. *un poco piu.*

In dark-est night, Thy spir - it gent - ly

colla voce. *bb* *p*

rit.

leads me on un - til I find the light.

rit. *bb* *p*

pp

Love - light! love - light! Beam - ing from your eyes

pp

cresc.

Your lips! dear lips! Breath - ing bliss - ful sighs;

Sweet heart! your heart, Beat - ing fast to

rit.

mine; — Thy love! My love! Dear - est, best, di -

rit.

a tempo.

vine!

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest followed by a half rest. The piano accompaniment starts with a forte (*f*) dynamic and features a triplet of eighth notes in the right hand, with a corresponding bass line. The system concludes with a piano (*p*) dynamic marking.

Tho' love may change and you, some-time, for - get, I'd cling to

The second system of music features a vocal line with the lyrics "Tho' love may change and you, some-time, for - get, I'd cling to". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

thee, I'd cling to thee; Tho' we in aft - er years as

The third system of music features a vocal line with the lyrics "thee, I'd cling to thee; Tho' we in aft - er years as". The piano accompaniment continues with harmonic support.

stran - gers meet, I'd cling to thee, to thee.

The fourth system of music features a vocal line with the lyrics "stran - gers meet, I'd cling to thee, to thee.". The piano accompaniment concludes the piece with a final chord.

un poco piu. *un poco rit.*

Tho' hope were dead and gone, I'd cling to thee — No time could

un poco piu. *rit.*

blight Fond mem - o - ries of love and faith and you! and gold - en

pp

light. Love - light! Love - light! Beam - ing from your

cresc.

eyes, — Your lips! dear lips! Breath - ing bliss - ful

MARIE.

Ah! Sweet heart! your heart, Beat - ing fast_ to
sighs: Sweet heart! your heart, Beat - ing fast_ to

This system contains the first two lines of the vocal melody and the piano accompaniment. The vocal lines are in two parts, with lyrics: "Ah! Sweet heart! your heart, Beat - ing fast_ to sighs: Sweet heart! your heart, Beat - ing fast_ to". The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

mine. Thy love! my love!
mine. Thy love! my love!

This system continues the vocal melody and piano accompaniment. The vocal lines have lyrics: "mine. Thy love! my love!" and "mine. Thy love! my love!". The piano accompaniment includes a *cresc.* (crescendo) marking in the bass line.

rit.
dear - est, best, di - vine.
dear - est, best, di - vine.

rit. *decresc.* *pp*

This system concludes the piece. It features a *rit.* (ritardando) marking at the beginning and a *decresc.* (decrescendo) marking in the piano accompaniment. The lyrics are "dear - est, best, di - vine." and "dear - est, best, di - vine.". The piano accompaniment ends with a *pp* (pianissimo) dynamic.

That's How I Get Treated.

No 4.

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

Allegretto.

Piano.

When I sailed for the
shore of the In - dies, I swore To you I'd be true, If I
lived till I died; And that's no eas - y job for a
salt wa - ter slob, 'Cos nice lit - tle mer - maids will drift a - long -

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side. They've hoaxed me and coaxed me and tipped me a

flip-per, But nev-er a one touched the lips of your

skip-per; Says I, "By one wom-an a-lone, they'll be

dolce.

f meno mosso.

greet-ed." Now! here I come back, And that's how I get treat-ed!

f

Tempo primo.

I got wrecked on a

mp

reef, and was ate up with grief, When sav - a - ges ate ev - 'ry

one of my crew; They were hun - gry for me, But the

Queen, don't you see, Cast eyes on my beau - ty, but I thought o'

you. For five years she kept me on that Is - land of

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a half note 'you', a quarter note 'For', a half note 'five', a quarter note 'years', a half note 'she', a quarter note 'kept', a half note 'me', a quarter note 'on', a half note 'that', a quarter note 'Is', a half note 'land', and a quarter note 'of'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

cor - al, Till she died o' grief be-cause I was so

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'cor', a half note 'al', a quarter rest, a half note 'Till', a quarter note 'she', a half note 'died', a quarter note 'o'', a half note 'grief', a quarter note 'be-cause', a half note 'I', a quarter note 'was', and a quarter note 'so'. The piano accompaniment continues with similar chordal and melodic patterns.

mor - al; I swam sev - en miles, — When a "Sail" my eyes

dolce.

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'mor', a half note 'al;', a quarter rest, a half note 'I', a quarter note 'swam', a half note 'sev - en', a quarter note 'miles,', a quarter rest, a half note 'When', a quarter note 'a', a half note '"Sail"', a quarter note 'my', and a quarter note 'eyes'. The piano accompaniment includes a *dolce.* marking. The key signature changes to one flat (B-flat) in the second measure of the piano part.

f *meno mosso.*

greet - ed, Now! here I come back, And that's how I get treat - ed!

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a quarter note 'greet - ed,', a quarter rest, a half note 'Now!', a quarter note 'here', a half note 'I', a quarter note 'come', a half note 'back,', a quarter note 'And', a half note 'that's', a quarter note 'how', a half note 'I', a quarter note 'get', a half note 'treat - ed!'. The piano accompaniment includes a *f* marking and a *meno mosso.* marking. The key signature remains one flat (B-flat).

Tempo primo.

I've been strand-ed on

mp

shoals, Where the 'fin - i - tive Soles Flopped 'round with the Lob - sters, the

Sharks and the Whales; But I'll swear 'til I'm blue, I thought on - ly of

you, When I turned a deaf ear to their glit - ter - ing tails. I've

laughed at the gales, as I. bat - tled the bil - lows, When

think - ing of you, tucked up snug in your pil - lows And dream - ing of

dolce.

me, — I was that much con - ceit - ed; Now! here I come back, and

f *meno mosso.*

that's how I get treat - ed.

No 5.

My Soldier Boy.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegro. Marie plays the piano, Eugene conducts.

Piano.

ff *f*

CHORUS.

Hail to the Queen of Beau - ty, To you we bend the knee For we

Hail to the Queen of Beau - ty, To you we bend the knee For we

know this day, You have an - swered "Nay," To a lov - er of high de - gree;—

know this day, You have an - swered "Nay," To a lov - er of high de - gree;—

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Hail! to the maid who is not a-fraid, her fa-ther to de-fy, For the

Hail! to the maid who is not a-fraid, her fa-ther to de-fy, For the

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "Hail! to the maid who is not a-fraid, her fa-ther to de-fy, For the".

MAUDE. *rit.*

If you knew him you'd know why.

sake of some one dear-er.

sake of some one dear-er.

p *ff*

The second system features a vocal line for MAUDE and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "If you knew him you'd know why. sake of some one dear-er. sake of some one dear-er." The piano accompaniment includes dynamic markings *p* and *ff*.

Moderato.

Some one! knows I am sigh-ing for him,

pp

With love I'm dy-ing for him, Fa-ther de-fy-ing for him Some one who is

cresc.

cresc. *un poco rit.* *p a tempo.*

fond and true And oh, it sets my heart a flut-ter; My thoughts

un poco rit.

all seem to flow to him, My se-crets all go to him, I

cresc.

tell all I know to him, The ver - y truth, be - cause, for - sooth, My

love for him is ut - ter, My— love for him is ut - ter. And

p

best of all 'my lov - er is a sol - dier boy!

CHORUS.

A sol - dier boy. A

A sol - dier boy.

A

ff

Full six feet tall with - out his boots; My sol - dier boy.

sol - dier boy. Her

sol - dier boy. Her

sol - dier boy.

p *ff*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "Full six feet tall with - out his boots; My sol - dier boy." The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp. It features a melody in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and fortissimo (*ff*).

And best of

sol - dier boy. Her sol - dier boy.

sol - dier boy.

Her sol - dier boy.

f

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "And best of sol - dier boy. Her sol - dier boy." The piano accompaniment continues with two staves, treble and bass clef, featuring a melody and bass line. A dynamic marking of fortissimo (*f*) is present. The system concludes with a double bar line.

Allegro brillante.

all, there's noth-ing small, A - bout a

mf

dash - ing sol - dier boy! If six feet

CHORUS.

A sol - dier boy!

A sol - dier boy!

tall with - out his boots, A hand - some,

p

slash - ing, sol - dier boy!

A sol - dier

A sol - dier

The first system of the musical score features a vocal line in G major with lyrics "slash - ing, sol - dier boy!". Below it are two staves for piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The piano part includes a dynamic marking of *p* (piano).

In fight - ing times, A man to fear!

boy!

boy!

The second system continues the vocal line with lyrics "In fight - ing times, A man to fear!". It includes two staves for piano accompaniment. The piano part features a dynamic marking of *p* (piano) and continues with a rhythmic accompaniment.

— In love and peace, a dar - ling

pp
Tum ti ti tum ti ti tum ti ti tum ti ti

pp
Tum ti ti tum ti ti tum ti ti tum ti ti

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "In love and peace, a dar - ling". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key with one sharp (F#). The piano part includes a *pp* (pianissimo) dynamic marking and consists of two staves of music, each with the lyrics "Tum ti ti tum ti ti tum ti ti tum ti ti" written below it.

dear! — A prop - er sort of man, 'tis clear;—

tum A dar - ling dear!

tum A dar - ling dear!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a rest followed by the lyrics "dear! — A prop - er sort of man, 'tis clear;—". The piano accompaniment continues with the same melody and bass line. The piano part includes two staves of music, each with the lyrics "tum A dar - ling dear!" written below it.

senza rit.

A slash - ing, dash - ing, sol - dier boy!

A sol - dier boy!

A sol - dier boy!

ff

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'A slash - ing, dash - ing, sol - dier boy!'. The piano accompaniment consists of two staves. The right hand has a melody with some grace notes, and the left hand has a bass line. A fortissimo (*ff*) dynamic marking is present in the piano part.

Moderato.

Some one woo's en - er - get - i - cal - ly!

p

p

Detailed description: This system contains a vocal line and piano accompaniment. The tempo is marked *Moderato*. The vocal line begins with a rest, followed by the lyrics 'Some one woo's en - er - get - i - cal - ly!'. The piano accompaniment consists of two staves. The right hand has a melody with accents, and the left hand has a bass line. A piano (*p*) dynamic marking is present in both the vocal and piano parts.

Wins me, mag - net - i - cal - ly! Pleads most pa - thet - i - cal - ly! How could I my

cresc.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line continues with the lyrics 'Wins me, mag - net - i - cal - ly! Pleads most pa - thet - i - cal - ly! How could I my'. The piano accompaniment consists of two staves. The right hand has a melody with accents, and the left hand has a bass line. A crescendo (*cresc.*) dynamic marking is present in the piano part.

un poco rit. *p a tempo.*

ny, when I am yearning for caresses? If he

un poco rit.

real - ly re - quires me, Not on - ly de - sires me, but

al - so in - spires me! What choice have I, but to re - ly on

just what he pro - fess - es? On just what he pro - fess - es? For

p

best of all my lov - er is a sol - dier boy!

CHORUS.

A sol - dier boy. A

A sol - dier boy.

A

ff

Detailed description: This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with the lyrics 'best of all my lov - er is a sol - dier boy!' and continues with a chorus of 'A sol - dier boy. A' and 'A sol - dier boy.' The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a fortissimo (*ff*) dynamic marking.

Full six feet tall with - out his boots, my sol - dier boy!

sol - dier boy. Her

Her

sol - dier boy.

p *ff*

Detailed description: This system contains the second vocal line and the continuation of the piano accompaniment. The vocal line starts with the lyrics 'Full six feet tall with - out his boots, my sol - dier boy!' and continues with a chorus of 'sol - dier boy. Her' and 'Her sol - dier boy.' The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with piano (*p*) and fortissimo (*ff*) dynamic markings.

And best of

sol - dier boy! Her sol - dier boy!

sol - dier boy!

Her sol - dier boy!

Detailed description: This system contains four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter rest, and then a quarter note G4, a quarter note A4, and a quarter note B4. The second staff is a vocal line with a treble clef and a key signature of one sharp. It starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The third staff is a vocal line with a treble clef and a key signature of one sharp, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The fourth staff is a piano accompaniment line with a bass clef and a key signature of one sharp, starting with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The lyrics are: "And best of", "sol - dier boy! Her sol - dier boy!", "sol - dier boy!", and "Her sol - dier boy!".

f

3

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff, both with a key signature of one sharp. The treble staff features a melody of eighth notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4. The bass staff features a melody of eighth notes: G3, A3, B3, G3, A3, B3, G3, A3, B3, G3, A3, B3. There are trills in both staves. A dynamic marking of *f* (forte) is placed above the treble staff. A triplet of eighth notes (G4, A4, B4) is marked with a '3' below it in both staves.

all, _____ there's noth - ing small _____ A - bout a

mf

Detailed description: This system contains four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note A4, a quarter note B4. The second staff is a vocal line with a treble clef and a key signature of one sharp, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note A4, a quarter note B4. The third staff is a vocal line with a treble clef and a key signature of one sharp, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note A4, a quarter note B4. The fourth staff is a piano accompaniment line with a bass clef and a key signature of one sharp, starting with a quarter note G3, followed by a quarter note A3, a quarter note B3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note G3, a quarter note A3, a quarter note B3. The lyrics are: "all, _____ there's noth - ing small _____ A - bout a". A dynamic marking of *mf* (mezzo-forte) is placed above the piano accompaniment.

dash - ing, sol - dier boy! If six feet

CHORUS.
A sol - dier boy!
A sol - dier boy!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "dash - ing, sol - dier boy! If six feet". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

tall with - out his boots, A hand - some

p

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "tall with - out his boots, A hand - some". The piano accompaniment continues with the same rhythmic pattern, marked with a piano (*p*) dynamic.

slash - ing, sol - dier boy! In fight - ing

CHORUS.
A sol - dier boy!
A sol - dier boy!

p

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics "slash - ing, sol - dier boy! In fight - ing". The piano accompaniment continues, marked with a piano (*p*) dynamic.

times _____ A man to fear _____ In love and

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one sharp (F#). The vocal line begins with a long note on 'times', followed by a melodic phrase for 'A man to fear', and ends with 'In love and'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

peace, a dar - - ling dear! _____

The second system continues the vocal line with 'peace, a dar - - ling dear!'. The piano accompaniment continues with the same rhythmic pattern.

CHORUS.

Rum ti ti tum ti ti tum ti ti tum ti ti tum, A dar - ling

Rum ti ti tum ti ti tum ti ti tum ti ti tum, A dar - ling

The chorus section consists of two vocal lines and a piano accompaniment. The vocal lines are identical and feature a rhythmic pattern of eighth notes. The piano accompaniment provides a steady accompaniment with chords and eighth notes.

The final system of music shows the piano accompaniment concluding the piece. It features a final chord in the right hand and a descending line in the left hand.

— A prop - er sort of man 'tis clear — A slash - ing
dear!
dear!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "— A prop - er sort of man 'tis clear — A slash - ing dear! dear!". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note bass line and chords in the right hand.

dash - ing, sol - dier boy, — Ah!
And best of all
And best of all

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "dash - ing, sol - dier boy, — Ah!". The piano accompaniment includes dynamic markings: *f* (forte) for the vocal line and *ff* (fortissimo) for the piano accompaniment. The lyrics "And best of all" are repeated in both the vocal and piano parts. The piano accompaniment features a more active right hand with chords and moving lines, while the bass line remains steady.

— there's noth - ing small — A - bout a dash - ing

— there's noth - ing small — A - bout a dash - ing

The first system of the musical score consists of five staves. The top staff is a vocal line with a melodic line and a long slur. The second and third staves are vocal lines with lyrics: "— there's noth - ing small — A - bout a dash - ing". The fourth and fifth staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line.

Ah — Ah —

sol - dier boy! — If six feet tall —

sol - dier boy! — If six feet tall —

The second system of the musical score consists of five staves. The top staff is a vocal line with a melodic line and a long slur, with the lyrics "Ah — Ah —". The second and third staves are vocal lines with lyrics: "sol - dier boy! — If six feet tall —". The fourth and fifth staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line. A dynamic marking *p* is present in the piano accompaniment.

Ah Ah

with-out his boots, A hand-some slash - ing, sol - dier

with-out his boots, A hand-some slash - ing, sol - dier

This system contains the first vocal entry and piano accompaniment. The vocal line features two instances of the word 'Ah' with a long note value. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Ah

boy In fight - ing times A man to

boy In fight - ing times A man to

p

This system continues the vocal and piano parts. It includes another 'Ah' vocal line and the beginning of the lyrics 'boy In fight - ing times A man to'. The piano accompaniment includes a dynamic marking of *p* (piano).

Ah, _____

fear! _____ In love and peace A dar - ling

fear! _____ In love and peace A dar - ling

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase, followed by a long note with a fermata and the text "Ah, _____". The piano accompaniment consists of a treble and bass staff with chords and moving lines. The lyrics "fear! _____ In love and peace A dar - ling" are written below the vocal line.

allarg.

A prop - er sort of man, 'tis

dear! _____

dear! _____

allarg.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata and the text "A prop - er sort of man, 'tis". The piano accompaniment continues with chords and moving lines. The lyrics "dear! _____" are written below the vocal line. The tempo marking *allarg.* appears above the vocal line and below the piano accompaniment.

clear;— A slash - ing, dash - ing, sol - dier

A slash - ing, dash - ing, sol - dier

A slash - ing, dash - ing, sol - dier

rit.

Detailed description: This system contains the first four measures of the piece. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics 'A slash - ing, dash - ing, sol - dier'. The piano accompaniment provides harmonic support with chords and moving lines. A 'rit.' (ritardando) marking is placed above the third measure of the vocal line.

ff rit.

Detailed description: This system shows the piano accompaniment for the second system of music, covering measures 5 through 8. It consists of a grand staff with treble and bass clefs. The music features a mix of chords and melodic fragments. A 'ff rit.' (fortissimo ritardando) marking is placed above the fifth measure.

boy!—

boy!—

boy!—

Detailed description: This system contains the third system of music, covering measures 9 through 12. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has a long note with a fermata, with the lyrics 'boy!' written below it. The piano accompaniment continues with chords and rests.

p *ff*

Detailed description: This system shows the piano accompaniment for the fourth system of music, covering measures 13 through 16. It consists of a grand staff with treble and bass clefs. The music features a mix of chords and melodic fragments. A 'p' (piano) marking is placed above the thirteenth measure, and a 'ff' (fortissimo) marking is placed above the fifteenth measure.

Entrance.

No 5b.

Music by
JULIAN EDWARDS.

Allegretto.

Piano.

Enter Maude, Hilda, Mr. Lyons, Clarence over the bridge, followed by the Glee-

Club.

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The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes, followed by a half note with a sharp sign. The bass staff provides a rhythmic accompaniment with eighth notes and chords.

The second system continues the piece. The treble staff features a melodic line that concludes with a fermata. A piano (*p*) dynamic marking is placed below the treble staff in the final measure. The bass staff continues with its accompaniment.

(DIALOGUE.)

The third system is labeled "(DIALOGUE.)". It features a more complex texture with overlapping melodic lines in both staves. A pianissimo (*pp*) dynamic marking is present. The treble staff has a melodic line with a fermata, while the bass staff has a more active accompaniment.

The fourth system concludes the piece. It features a continuation of the dialogue between the two staves. The treble staff has a melodic line with a fermata, and the bass staff has a rhythmic accompaniment. The system ends with a double bar line.

The Box Office Tells The Story.

No. 6.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Tempo di Valse.

Piano.

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part is marked *ff* (fortissimo) and *pp* (pianissimo). The lyrics are as follows:

You see the first
What gov - erns the
night of a play, ————— The Press A - gent de -
"Land of the Free," ————— Where the wise ones are
clares it "a knock - - out." You may call it "a
rich and con - tent - - ed. 'Tis a large dol - lar

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go" the first night-ers say so, With a sat - is - fied
sign. All of - fi - cials in line Rec - o - gnise it when -

air, as they flock out; For the auth - or of
ev - er pre - sent - ed. There's a box of - fice

course, it means fame; And the act - ors all
near to each place That is run for our

share in the glo - - ry, But the man - a - gers "Phiz" shows how
"Na - tion - al Glo - - ry." Ask a fav - or and see what the

pp

great the hit is When the box of- fice tells the sto - - ry.
an- swer will be? It's the box of- fice tells the sto - - ry.

REFRAIN.

Watch for the dol - lars, and gath - er the "Tin" Both - er the

fame and the glo - - ry; And they all make a play where the

mon - ey comes in; It's the Box of- fice tells the sto - -

ry.

CHORUS.

f Watch for the dol - lars, and gath - er the "Tin,"

f Watch for the dol - lars, and gath - er the "Tin,"

ff

There's a beau - ti - ful

Both - er the fame and the glo - - ry.

Both - er the fame and the glo - - ry.

play, where the mon - ey comes in. It's the box of - fice tells the

It's the box of - fice tells the

It's the box of - fice tells the

This system contains a vocal line and a piano accompaniment. The vocal line starts with the lyrics "play, where the mon - ey comes in. It's the box of - fice tells the". The piano accompaniment features chords and melodic lines in both hands.

sto - - ry. *D.S.*

sto - - ry. *D.S.*

sto - - ry. *D.S.*

D.S. *ff*

This system continues the musical score. It features three vocal lines, each with the lyrics "sto - - ry." and the instruction "D.S." (Da Capo). The piano accompaniment includes a section marked "ff" (fortissimo) and "D.S." (Da Capo).

That Melody.

No. 7.

QUARTET.

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

Andante.

Piano. *pp*

pp

Love - light! love - light,

Eugene (Spoken) My heart was full of it. Maude Sits on bench Marie and Mrs. Yager appear at the two upper windows.

Love - light! love - light, Beam - ing from your

sempre pp

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MAUDE.
eyes. — Your lips! dear lips!

MARIE.
No, but I can hear what she is now

Mrs YAGER.
Did you hear what he just said it?

EUGENE.
Love-light, love-light, Beam - ing from your

Breath - ing bliss - ful sighs, —

sing - - - ing, Words he said in-spired by

For them me they'll soon be pay - ing you wait, I will make the feath - ers

eyes, — from — your

Your heart, sweet - heart! Beat - ing fast — to
 me. Spok-en to her they are
 fly. Just watch out for those lips.
 eyes. Your lips! dear lips! Your lips! Breath-ing bliss - ful

mine; — Thy love! My love!
 lies — Trait-or he told me his love
 Oh he can talk ver - y fine. He's a nice hus-band, I
 sighs. — Thy — love! My — love!

Allegretto ma non troppo.

dear - est, best, di - vine! That mel - o - dy of ten - der tho'ts, Sings
was all mine!
think he's fine!
best, di - vine!

Allegretto ma non troppo.

mf

MAUDE.

in my heart for - ev - er.

MARIE.

I nev - er saw such braz - en flirt - ing,

MARIE.

EUGENE.

in my life, no nev-er! Oh! hap-py heart that sings of love— I

MAUDE.

hope— For some dear strang-er: Not strange, tho'

dear, per-haps

Mrs YAGER.

Ve bet-ter h'raus mit her— dere's dan-ger! dere's

MAUDE. *leggiero.*

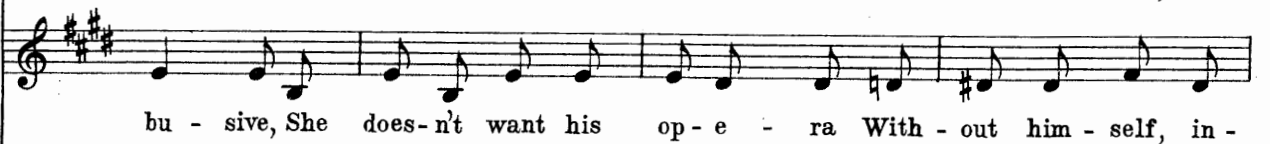
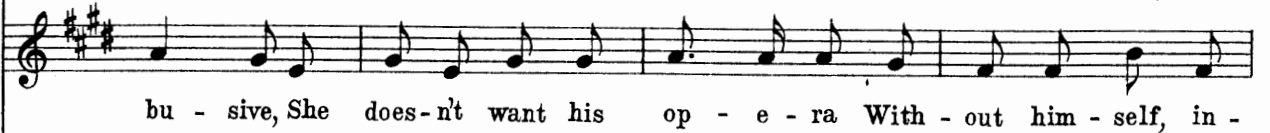
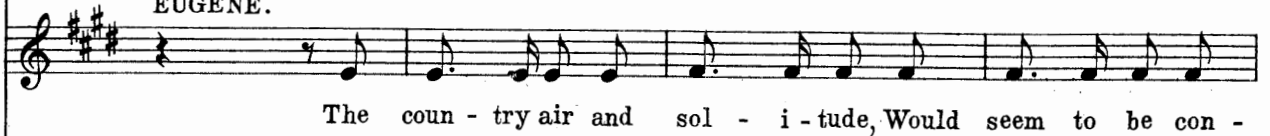
MARIE.



Mrs YAGER.



EUGENE.



fu - sive, Yet here we sit like sim - ple - tons And sigh, to while a -
 clu - sive, And if he does - n't see it, He's as blind as bats in
 clu - sive, And if he does - n't see it, He's as blind as bats in
 fu - sive, Yet here we sit like sim - ple - tons And sigh, to while a -

way time, Then dream of mis - chief in the night, We let slip by_ in the
 day - time, But I know what she's aft - er, And there's going to_ be a
 day - time, But I know what she's aft - er, And there's going to be a
 way time, Then dream of mis - chief in the night, We let slip by in the

day time. Oh, would I had a mag - ic lute, To grant me all my
 gay time.
 .gay time.
 day time.

The first system consists of a vocal line and three piano accompaniment staves. The vocal line begins with the lyrics "day time. Oh, would I had a mag - ic lute, To grant me all my" and continues with "gay time." The piano accompaniment includes a single treble clef staff and a grand staff (treble and bass clefs).

MARIE.

wish - es; She's off - er - ing her lips to him! Ye Gods! and lit - tle

The second system features a vocal line and piano accompaniment. The vocal line starts with the label "MARIE." and the lyrics "wish - es; She's off - er - ing her lips to him! Ye Gods! and lit - tle". The piano accompaniment consists of a grand staff with treble and bass clefs.

fish - es!

EUGENE. Glancing at Marie.

I'd wish for all my love could wish, For her a - lone de -

This block contains the first system of the musical score. It features a vocal line for Eugene and a piano accompaniment. The vocal line begins with the lyrics "fish - es!" and then "EUGENE. Glancing at Marie." followed by the start of a song: "I'd wish for all my love could wish, For her a - lone de -". The piano accompaniment consists of a treble and bass clef with chords and melodic lines.

MAUDE.

Sweet boy!

MARIE.

Oh, dont! Oh,

Mrs YAGER.

I vish mit her he dit it, vonce!

EUGENE.

sire it.

This block contains the second system of the musical score. It features four vocal lines and a piano accompaniment. The vocal lines are: Maude ("Sweet boy!"), Marie ("Oh, dont! Oh,"), Mrs Yager ("I vish mit her he dit it, vonce!"), and Eugene ("sire it."). The piano accompaniment continues with chords and melodic lines.

The coun - try air and
 don't! The schem - ing, lit - tle
 By chinks! I fire it! The schem - ing, lit - tle
 The coun - try air and

sol - i - tude, Would seem to be con - du - cive, To in - ter - change of
 dev - il! I can't help but be a - bu - sive, She does - n't want his
 dev - il! I can't help but be a - bu - sive, She does - n't want his
 sol - i - tude, Would seem to be con - du - cive, To in - ter - change of

con - fi - dence And sym - pa - thy, ef - fu - sive, Yet here we sit like
 op - e - ra With - out him - self in - clu - sive, And if he does - n't
 op - e - ra With - out him - self in - clu - sive, And if he does - n't
 con - fi - dence And sym - pa - thy, ef - fu - sive, Yet here we sit like

sim - ple - tons And sigh, to while a way time, Then dream of mis - chief
 see it, He's as blind as bats in day time, But I know what she's
 see it, He's as blind as bats in day time, But I know what she's
 sim - ple - tons And sigh, to while a way time, Then dream of mis - chief

in the night, We let slip by in the day time. We let slip by in the
aft - er, And there's going to be a gay time. And there's going to be a
aft - er, And there's going to be a gay time. And there's going to be a
in the night, We let slip by in the day time. We let slip by in the

f

Mrs Yager lets flower pot fall (Spoken) "Oh, dear,
how very careless of me!"

day time, in the day ti
gay time, Yes, a gay ti
gay time, Yes, a gay ti
day time, in the day ti

ff *fff*

Marie and Mrs. Yager disappear from windows.

mf *ff*

At Last I Hold You.

No 8.

OCTETTE.

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

Valse lento.

Piano. *ff*

The piano introduction is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a treble clef staff containing a whole rest, followed by a bass clef staff with a whole rest. The music then moves to a grand staff. The right hand starts with a series of chords and a melodic line, marked with a forte (ff) dynamic. The left hand provides a steady bass accompaniment. The piece concludes with a final chord in the right hand.

EUGENE.

At last I hold you in my arms— my— own,

The vocal line for Eugene is written on a single treble clef staff. It begins with a whole rest, followed by a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics are placed below the notes. The piano accompaniment is shown in a grand staff below the vocal line, with a mezzo-forte (mf) dynamic. The piano part features a steady bass line and chords that support the vocal melody.

MAUDE.

Your lips meet mine and give one kiss for kiss. My love this is no

The vocal line for Maude is written on a single treble clef staff. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The lyrics are placed below the notes. The piano accompaniment is shown in a grand staff below the vocal line, with a mezzo-forte (mf) dynamic. The piano part features a steady bass line and chords that support the vocal melody.

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tous pays.”

dream, I'm yours a lone. Or else don't make me, let me

die like this.
LYONS.
From the box of-fice view it ap-pears to

me, The lov-ers have too much dig-ni-ty. At

Allegretto.

last I hold you in my arms, my own your

MAUDE.

lips Come on your lips it's bus - 'ness this. Well—

there, and there, go on, an - oth - er one. Not— a

CLARENCE.

chance in fu-ture I'll ev - er miss, Not a chance I'll miss. That's the i -

dea,— Not at all a miss, But don't you think Wil-liam would do it like

rit.

Molto moderato.

this. At last I hold you in my arms my own. Your lips meet

f

HILDA.
mine and give me kiss for kiss. My love this is no dream I'm

CAPTAIN.
yours a-lone or else don't make me! let me die like this. Haul in the

p

slack o' the jibs, old pals, The sail-or's way is the way with girls. At

mf

Allegretto.

last I_ hold you_ in my arms, I_ hold you_ in my_ arms my own, Your

lips meet mine, give_ kiss for kiss, I'm_ yours my_ love, I'm_

EUGENE. MAUDE.
your a-lone. That is the scene two lov-ers meet. A mu-tual in-spi-

HILDA. CLARENCE. LYONS.
ra-tion. Oh, joy, Oh rap-ture, That's all right. A bul-ly sit-u-

MAUDE.



When pre - par - ing for em - brac - es, Stand a - part a - bout three

MARIE.



When pre - par - ing for em - brac - es, Stand a - part a - bout three

HILDA.



When pre - par - ing for em - brac - es, Stand a - part a - bout three

Mrs YAGER.



When pre - par - ing for em - brac - es, Stand a - part a - bout three

EUGENE.



When pre - par - ing for em - brac - es, Stand a - part a - bout three

CLARENCE.



When pre - par - ing for em - brac - es, Stand a - part a - bout three

LYONS.



a - tion. When pre - par - ing for em - brac - es, Stand a - part a - bout three

CAPTAIN.



When pre - par - ing for em - brac - es, Stand a - part a - bout three



pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

The piano accompaniment at the bottom consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#) and a 2/4 time signature. It features chords and single notes that provide harmonic support for the vocal lines.

this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -
 this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -
 this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -
 this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -
 this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -
 this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -
 this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -
 this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

drum

lunga pausa.

Allegretto.

kiss. Long be - fore you have cut your first tooth Or have

kiss. Long be - fore you have cut your first tooth Or have

kiss. Long be - fore you have cut your first tooth Or have

kiss. Long be - fore you have cut your first tooth Or have

kiss. Long be - fore you have cut your first tooth Or have

kiss. Long be - fore you have cut your first tooth Or have

kiss. Long be - fore you have cut your first tooth Or have

kiss. Long be - fore you have cut your first tooth Or have

Allegretto.

ff *mf*

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

Un poco meno.

hab - it, when set, sel - dom dies. And the lips that im - press you as

hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

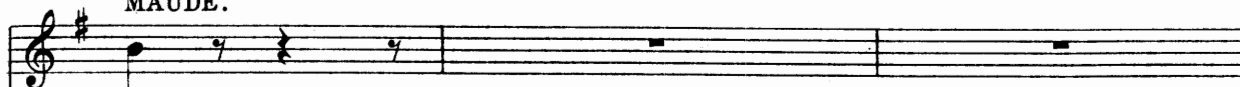
hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

f *p*

MAUDE.



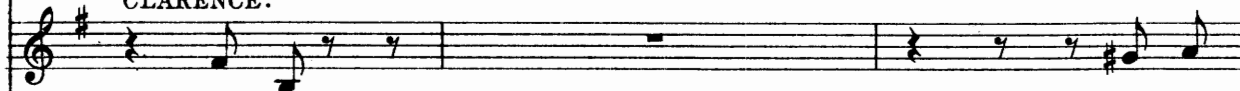
"nice."

EUGENE.



Have a way that your own lips en - tice.

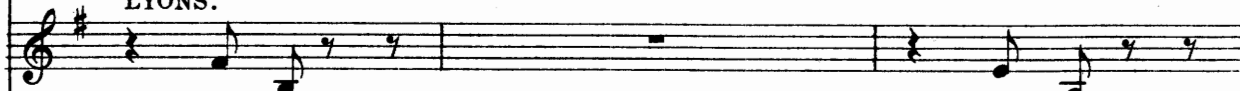
CLARENCE.



As "nice"

To re -

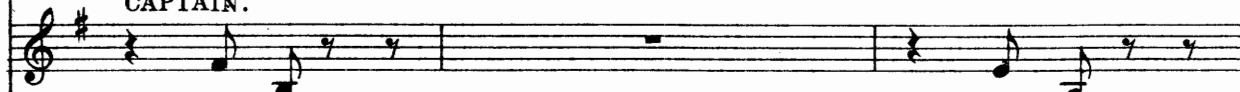
LYONS.



As "nice"

en - tice

CAPTAIN.



As "nice"

en - tice

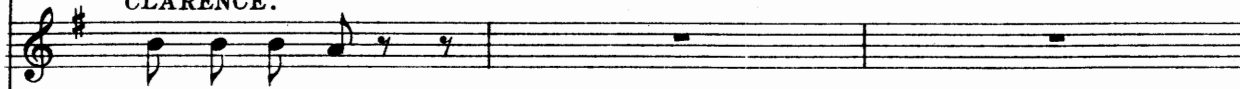


HILDA.



Which they do on the spot, with no spe - ci - fied num - ber pre -

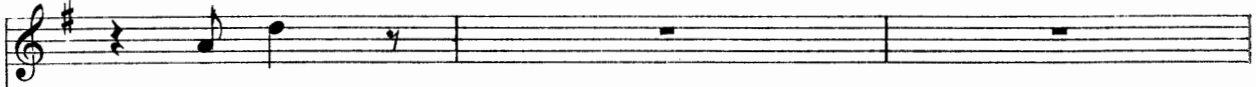
CLARENCE.



spond like a shot.

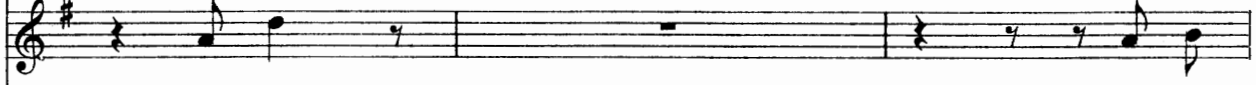


MAUDE.



Pre - cise.

MARIE.



Pre - cise.

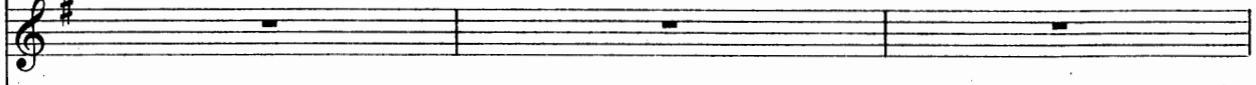
From a

HILDA.

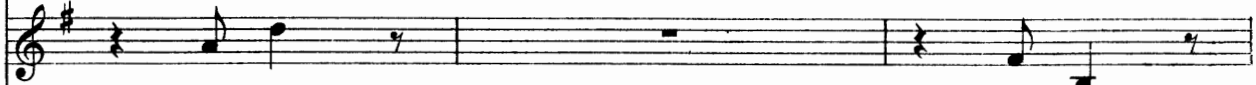


cise.

Mrs YAGER.



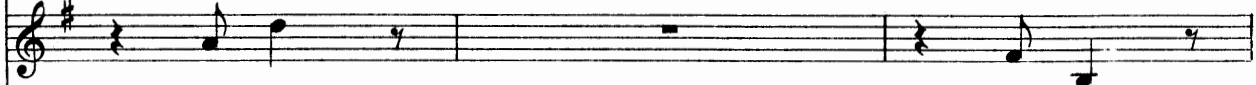
EUGENE.



Pre - cise.

to waste

CLARENCE.



Pre - cise.

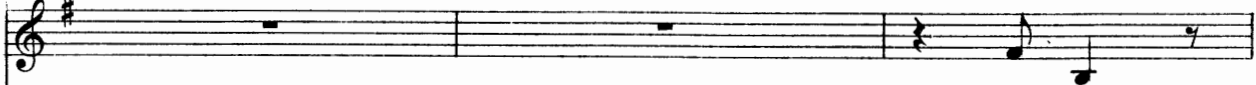
to waste

LYONS.



Yet there's ma - ny a kiss goes to waste.

CAPTAIN.



to waste



lack of good judge-ment or taste.

When a man is to slow,

or taste.

or taste.

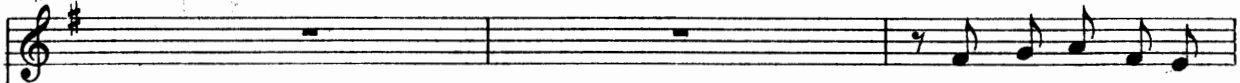
or taste.

or taste.

or taste.

Or a

Mrs YAGER.



When a man is too

CAPTAIN.



girl does - n't show By a hint that she might be em - braced.

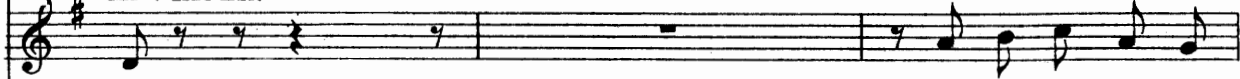


MARIE.



When a man is too slow.

Mrs. YAGER.

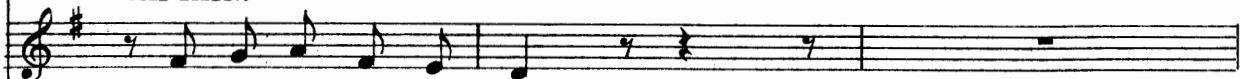


slow.

LYONS.

Or a girl does - n't

CAPTAIN.



Or a girl does - n't show.



MAUDE.

By a hint that she

MARIE.

By a hint that she

HILDA.

When a man is too slow. By a hint that she

Mrs YAGER.

By a hint that she

EUGENE.

By a hint that she

CLARENCE.

When a girl does-n't show. By a hint that she

LYONS.

show. By a hint that she

CAPTAIN.

By a hint that she

cresc.

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

ff *mf*

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

wise. Then the kiss - es are min - gled with sighs. When you *p*
 wise. Then the kiss - es are min - gled with sighs. When you *p*
 wise. Then the kiss - es are min - gled with sighs. When you *p*
 wise. Then the kiss - es are min - gled with sighs. When you *p*
 wise. Then the kiss - es are min - gled with sighs. When you *p*
 wise. Then the kiss - es are min - gled with sighs. When you *p*
 wise. Then the kiss - es are min - gled with sighs. When you *p*
 wise. Then the kiss - es are min - gled with sighs. When you *p*
 wise. Then the kiss - es are min - gled with sighs. When you *p*

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

dies. When you learn ___ that it's wrong, - still you keep ___ right a -
 dies. When you learn ___ that it's wrong, - still you keep ___ right a -
 dies. When you learn ___ that it's wrong, - still you keep ___ right a -
 dies. When you learn ___ that it's wrong, - still you keep ___ right a -
 dies. When you learn ___ that it's wrong, - still you keep ___ right a -
 dies. When you learn ___ that it's wrong, - still you keep ___ right a -
 dies. When you learn ___ that it's wrong, - still you keep ___ right a -
 dies. When you learn ___ that it's wrong, - still you keep ___ right a -

allarg. *a tempo.*

long, Tho' we know_ it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know_ it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know_ it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know_ it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know_ it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know_ it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know_ it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know_ it is wrong, tho' it's wrong still we keep right a - long.

ff *allarg.* *a tempo.*

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a forte (*ff*) dynamic marking. It contains three measures of music with eighth-note patterns and accents. The bass staff begins with a bass clef and the same key signature, containing three measures of music with chords and eighth-note patterns.

The second system continues the piece with two staves. The treble staff features eighth-note patterns and chords. The bass staff features chords and eighth-note patterns, with some notes marked with a 'y' (yaccato).

The third system consists of two staves. The treble staff continues with eighth-note patterns. The bass staff shows a change in the bass line, including a *b#* accidental in the second measure.

The fourth system consists of two staves. The treble staff features chords and eighth-note patterns. The bass staff features block chords and eighth-note patterns.

The fifth system consists of two staves. The treble staff features chords and eighth-note patterns, ending with a fermata. The bass staff features chords and eighth-note patterns, also ending with a fermata.

No 9.

Daintily And Lightly.

Song with Chorus.

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

Tempo di Gavotte.

LYONS.

Piano.

Right foot first, so, dain - ti - ly and

light - ly; Lit - tle steps, it's ver - y sim - ple, just like play. — Point the

toe and sway the bod - y, slight - ly; Now, a turn and tilt the head, this

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way. 'Tis eas - y as can be, come try it once with me, First curt-sey al - to -

geth - er; one - two - three.

GIRLS. *f*

Right foot first, so dain - ti - ly and

cresc. *f*

light - ly, Lit - tle steps, how ver - y sim - ple, just like play;— This way,

cresc.

that way ev-er gay and spright-ly; Ver-y ver-y eas-y when you know the

Tempo di Valse.

Good, good, now, in the waltz We must way.

Tempo di Valse.

glide, glide, g'ide, Float! float,

light as a boat On a swift, smooth tide.

cresc.

Best of all dan-ces when some-bod-y's eyes On meet-ing your

f

glan-ces, are an-swered with sighs; Oh, best of all danc-es, when

some-bod-y's eyes, on meet-ing your glan-ces are an-swered with

sighs.

GIRLS.

While you turn, turn, turn to the mel-o-dy sweet,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "sighs." followed by "GIRLS." and "While you turn, turn, turn to the mel-o-dy sweet,". The piano accompaniment is in grand staff (treble and bass clefs) and includes a dynamic marking of *ff.* (fortissimo).

sweet, sweet. Time, time, fly - ing and

The second system continues the vocal line with the lyrics "sweet, sweet. Time, time, fly - ing and". The piano accompaniment features a melodic line in the right hand with a long note and a rhythmic pattern in the left hand.

flit - ting, too fleet, fleet, fleet;

The third system continues the vocal line with the lyrics "flit - ting, too fleet, fleet, fleet;". The piano accompaniment continues with a similar rhythmic pattern in the left hand and a melodic line in the right hand.

Love may for - sake us and sweet - hearts be false; Oth - ers will

take us and waltz, ——— waltz... Love may for - sake us and

LYONS.

Oth - ers will take us and waltz, waltz, waltz.

sweet - hearts be false. Oth - ers will take us and waltz, waltz, waltz.

Molto Vivace.

LYONS.

Now! breez - y! la - dies, trip, trip,

trip it, Light - ly skip, skip, skip it! Then a lit - tle, trick - y

kick - ee, kick - ee.
GIRLS.
That's eas - y we can trip, trip,

trip it, Watch us skip, skip, skip it, With a trick - y, lit - tle kick.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a melodic line in the treble and a supporting bass line in the bass.

Second system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The key signature remains one sharp (F#).

Third system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The key signature remains one sharp (F#).

Fourth system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The key signature remains one sharp (F#).

(DIALOGUE.)

Fifth system of musical notation, labeled "(DIALOGUE.)". It features a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The music consists of sustained chords in both staves, with some melodic movement in the bass line.

4358
No. 10.

The Saucy Sparrow.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegretto non troppo.

Piano.

Once a sau - cy cock spar-row on
But at last Mrs___ spar-row took
Now the mor - al is this; If you

top of a house. In a wa - ter spout shelt - ered and
heed of his words. Dressed up fine and flew off for a
leave your wife home, When your club, or your gay friends you

co - zy; Built a nest, with the aid of his
flut - ter; And she soon found some rath - er af -
vis - it; And some night she de - cides it is

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mee - k, lit - tle spouse, Who a - dored him and life was all
fin - i - tive birds, And had quite a nice time in the
her turn to roam, 'Tis no more than you might ex - pect

ros - y. There, she worked home all day, till he
gut - ter. When she went home quite late, feel - ing
is it? If her feath - ers are shab - by and

grew dis - con - tent; He liked birds who were sty - lish and
mer - ry and gay, Hub - bie cussed! as he asked, "why she
mon - ey is scant, Take her out and her pret - ti - ness

gid - dy. So he'd leave her to work, All his
dared to." "Oh!" said she, "just for fun, things were
flat - ter, And she'll get pret - ty dress - es if

gay mo - ments spent Some - where else, while she won - dered "Why did he?" He would
com - ing her way, He might go to Old Nick! if he cared to." He could
that's all you want, How and where does - n't ver - y much mat - ter. But don't

Moderato.

twit, twit, twit her Say, "her feath - er's did - n't fit her," Call her
twit, twit, twit her Say, "her feath - er's did - n't fit her," Now an -
twit, twit, twit her Say, "her feath - er's nev - er fit her," Or with

“Stay at home, old, dow - dy,” Then a - way he'd flit; And she'd
oth - er lit - tle bird had whis - pered, “Dear, you're it!” And of
some gay bird who thinks they do, She'll flit! flit! flit! You may

work, and mope, and mut - ter, That her lone - li - ness was ut - ter; While he'd
lone - li - ness so ut - ter, It was up to *him* to mut - ter; *She* would
rave, and swear and splut - ter, That her naugh - ti - ness is ut - ter; But she'll

rit.
flut - ter in the gut - ter, Sing - ing, twit! twit! twit!
flut - ter in the gut - ter, Sing - ing, twit! twit! twit!
flut - ter in the gut - ter, Sing - ing, twit! twit! twit!

pp *pp rit.*

Nº 11. Danse D'une Coquette.

Music by
JULIAN EDWARDS.

Allegretto.

Piano.

f

ff

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First system of musical notation. The treble clef staff features a series of chords and eighth-note patterns, with four triplets marked with a '3' and a slur. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef staff continues with eighth-note patterns and chords. The bass clef staff features a more active line with chords and eighth notes, including a trill-like figure.

Third system of musical notation. The treble clef staff has a dynamic marking of *mp* (mezzo-piano) and features long, flowing melodic lines with slurs. The bass clef staff continues with eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff shows melodic lines with slurs and some chromatic movement. The bass clef staff maintains the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff features a dynamic marking of *cresc.* (crescendo) and includes long, sustained chords. The bass clef staff continues with eighth-note accompaniment.

First system of musical notation, measures 1-3. The treble clef staff features a melodic line with triplets and slurs. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, measures 4-6. The treble clef staff continues the melodic development with slurs and accents. The bass clef staff maintains the accompaniment with block chords and rhythmic patterns.

Third system of musical notation, measures 7-9. The treble clef staff shows a melodic phrase with triplets. The bass clef staff includes a dynamic marking *f* (forte) and features block chords.

Fourth system of musical notation, measures 10-12. The treble clef staff contains melodic lines with triplets. The bass clef staff continues the accompaniment with chords and rhythmic accompaniment.

Fifth system of musical notation, measures 13-15. The treble clef staff features a melodic line with slurs. The bass clef staff provides the accompaniment with chords and moving lines.

First system of musical notation. The treble clef staff contains a melodic line with a *cresc.* marking and a *ff* dynamic marking. The bass clef staff provides harmonic accompaniment. The system concludes with two triplet figures in the treble clef.

Second system of musical notation. The treble clef staff features a melodic line with three triplet markings. The bass clef staff continues with harmonic accompaniment.

Third system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff features a harmonic accompaniment with a prominent chordal structure.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff includes a *accel.* marking and harmonic accompaniment.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff features a *mf* dynamic marking, a *ff* dynamic marking, and harmonic accompaniment.

Finale Act I.

No 12.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegretto moderato.

Piano. *pp*

cresc.

CAPTAIN.

Hi! Al - lez! Hoop - la! Round and round he goes, —

mf

Mind your eye, there Jo - ey, Look out for your toes;—

Get a - long there, Broad - sides! Clack! Clack! Clack!

Hey! Til - ly! Vault now! Hoop - la! on his back.

Mrs. YAGER.
Hi! the doub - le hand - spring. Choorge I von't you goose!

Fall and break my neck-bones! Schplit my lac-es loose?—

CAPTAIN.

I don't said, I do dot! Cut the hand-spring mate!

Pitch in to the horn-pipe! Go it, Till you're great.

Tid - dy, id - dy, hi, ti, heel and toe and doub-le shuf-fles! Tid-dy,

um, tum, tum, tum, um, tum, Jo - ey jug-gles with the hoop! And the

cresc. *ff*

Gee - gee gal - lops fast - er as he feels the tic - a - tac, Of your

lit - tle toot - sies tap - ping on his big, fat, back. What -

MAUDE.

ev - er is she do - ing? She's cra - zy! see! 'Pon my

HILDA. CLARENCE.

cresc.

LYONS.

life she's play - ing cir - cus! So it seems to me, And she's

CAPTAIN.

real - ly not so dust - y! Till! I think you're get - ting rust - y! I'd

Mrs. YAGER.

hate to see you try it, On a live Gee - Gee!

Yust

hold for me der hoops, Und I make for you a

CAPTAIN.

chump! Hi! Hi! go it, Till! but look out for - a

bump.

CHORUS.

Bra - vo!
Bra - vo!

CAPTAIN.

Mrs. YAGER.

Now then, for an - oth - er! Doup-ple 'em! der

cresc.

MARIE. *ff* Moth - - -

Mrs. YAGER. two dis time, I show you!

CAPTAIN. Go it!

Mrs. Yager starts and falls into the river.

er!

CHORUS. *ff* Ah! She's in the

ff Ah! She's in the

Allegro Agitato.

riv - - er! She'll
 riv - - er!

f

CAPTAIN.

Chuck her a life buoy! Hold
 drown! She'll drown!
 She'll drown! She'll drown!

on Till! a min-ute!

She's gone down! A rope! A rope!

She's gone down! No, a

p

A boat! Look out! Here comes a lad-der!

boat! Look out! Here comes a lad-der!

MARIE.

Moth - er! Eu - gene! Some one get her out!

f

MAUDE.

Ha, ha, ha, ha, Ha, ha, ha, ha,

MARIE.

Oh!

HILDA.

Ha, ha, ha, ha, Ha, ha, ha, ha,

CLARENCE.

I al-most had her!

CHORUS.

She's down a - gain!

She's

p *f*

Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha.

Save her! some one!

Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha.

Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha.

Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha.

CAPTAIN.

Save her!

Some one, save her!

down a - gain!

The musical score consists of six systems of staves. The first five systems are vocal lines for a character who is laughing. The sixth system is for the Captain, who pleads for her to be saved. The final system shows a three-part setting of the phrase 'Some one, save her!' with a piano accompaniment. The piano part features a rhythmic accompaniment in the left hand and chords in the right hand.

CAPTAIN.

Is— it deep e - nough to dive?

Yes! Yes!

Yes! Yes!

fp *p* *f*

Detailed description: This block contains the first musical system. It features a vocal line for the Captain and a piano accompaniment. The vocal line starts with the lyrics 'Is— it deep e - nough to dive?' and continues with 'Yes!' in two separate phrases. The piano accompaniment includes dynamic markings *fp*, *p*, and *f*.

Mrs YAGER. (Outside.)

Choorge! help me!

Cour - age! and to save you we'll con - trive.—

Cour - age! and to save you we'll con - trive.—

p

Detailed description: This block contains the second musical system. It features a vocal line for Mrs Yager and a piano accompaniment. The vocal line starts with the lyrics 'Choorge! help me!' and continues with 'Cour - age! and to save you we'll con - trive.—' in two separate phrases. The piano accompaniment includes a dynamic marking *p*.

MARIE.

Eu - - gene! Save my moth - - er! She'll

The musical score for Marie's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features a melodic line with a long note on 'Eu - - gene!' followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 2/4 time signature. It includes a strong *f* (forte) dynamic marking and features a rhythmic pattern of chords in the bass line.

EUGENE.

drown — in that pool! Serve her right!

The musical score for Eugene's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. It features a melodic line with a long note on 'drown — in that pool!' followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff with a key signature of one flat and a 2/4 time signature. It includes a *p* (piano) dynamic marking and features a rhythmic pattern of chords in the bass line.

MARIE.

She — de - serves too The sil - ly, old fool. Brute! —

The musical score for Marie's second line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. It features a melodic line with a long note on 'She — de - serves too' followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff with a key signature of one flat and a 2/4 time signature. It features a rhythmic pattern of chords in the bass line.

MAUDE.

— He calls her a fool! does - n't help her a bit. She

The musical score for Maude's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. It features a melodic line with a long note on '— He calls her a fool! does - n't help her a bit. She'. The piano accompaniment is in a grand staff with a key signature of one flat and a 2/4 time signature. It features a rhythmic pattern of chords in the bass line.

did act quite fool - ish, You have to ad - mit. —

ff

Mrs Yager is brought on, the Chorus supporting her.

CHORUS.

Bra - vo! Bra - vo!
Bra - vo! Bra - vo!

You are out, And you're all safe and sound! You are
You are out, And you're all safe and sound! You are

f

on - ly just soaked, — When you might have been drowned!

on - ly just soaked, — When you might have been drowned!

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "on - ly just soaked, — When you might have been drowned!". The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and a treble line with eighth-note patterns.

CAPTAIN. Mrs. YAGER. Faints in Captains arms.

Til - ly! Til - ly! Choorge! —

The second system features a vocal line for the Captain and piano accompaniment. The lyrics are "Til - ly! Til - ly! Choorge! —". The piano accompaniment includes a treble line with eighth-note patterns and a bass line with block chords.

MARIE. EUGENE. CAPTAIN.

See, she faints! — Wa - ter! there! — She's

p *cresc.*

The third system features three vocal lines (Marie, Eugene, and Captain) and piano accompaniment. The lyrics are "See, she faints! — Wa - ter! there! — She's". The piano accompaniment includes a treble line with eighth-note patterns and a bass line with block chords. Dynamics include *p* and *cresc.*

had too much o' that _____ What she wants is *Air!* _____

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "had too much o' that _____ What she wants is *Air!* _____". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes.

LYONS.

Bring a bar-rel here, quick! She's as full as a tick! _____

This system features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "Bring a bar-rel here, quick! She's as full as a tick! _____". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes.

CHORUS.

She's all right! Slap her palms!
It's the fright! Work her arms!

This system is for the chorus and includes a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "She's all right! Slap her palms!
It's the fright! Work her arms!". The piano accompaniment features a right-hand part with chords and eighth notes, and a left-hand part with chords and eighth notes.

Hold her so! Poor dear soul!

Head down low! She must roll!

The first system of music consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The lyrics are: "Hold her so! Poor dear soul!" on the first line, and "Head down low! She must roll!" on the second line. The piano accompaniment is in the key of D major and 2/4 time, featuring a simple harmonic accompaniment.

CAPTAIN. MARIE. EUGENE.

Good e-nough! Don't be rough! Don't be gen-tle! that's rot!

mp *mp*

The second system of music features three vocal staves and a piano accompaniment. The lyrics are: "Good e-nough! Don't be rough! Don't be gen-tle! that's rot!". The vocal staves are labeled "CAPTAIN.", "MARIE.", and "EUGENE." respectively. The piano accompaniment includes dynamic markings *mp* (mezzo-piano) and a simple harmonic accompaniment.

un poco rit.

Shake her well! You can tell! She needs jolt-ing, a

un poco rit.

The third system of music features a vocal staff and a piano accompaniment. The lyrics are: "Shake her well! You can tell! She needs jolt-ing, a". The tempo marking *un poco rit.* (un poco ritardando) is present above the vocal staff and below the piano accompaniment. The piano accompaniment includes a simple harmonic accompaniment.

a tempo. Mrs YAGER to Eugene.

lot. _____ When you say, "jolt" dot way, You

MAUDE.

know just vot dey do! _____ Ha, ha,

cresc.

Mrs YAGER.

ha, ha, ha, ha, ha, ha, Why you laugh?

ff *p*

dot's no chaff! I get e - ven mit you! _____

MAUDE.

(Eugene accidentally throws Marie down.)

Ha, ha, ha, ha, Ha, ha, ha, ha,

cresc.

ff *pp*

Andante.

pp

He struck her! He struck her!

pp

He struck her! He struck her!

pp

Andante.

pp *p*

EUGENE.

I had no such in - ten - tion.

He felled her with a blow.

He felled her with a blow.

The musical score for Eugene's first line consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "I had no such in - ten - tion." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The lyrics "He felled her with a blow." are repeated in two staves, with the second staff showing the piano accompaniment for that phrase.

Mrs YAGER.

Yah — you had!

EUGENE.

Ma -

He struck her! He struck her! He struck her!

He struck her! He struck her! He struck her!

The musical score for Mrs Yager and Eugene's second line includes vocal lines and piano accompaniment. Mrs Yager's line starts with "Yah — you had!". Eugene's line begins with a rest, followed by "Ma -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The lyrics "He struck her!" are repeated in two staves, with the second staff showing the piano accompaniment for that phrase. The piano part includes a *pp* marking.

MARIE.

Musical staff for Marie's first line of music, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes.

You cow-ard! You cow - ard!

EUGENE.

Musical staff for Eugene's first line of music, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes.

rie!

'Twas ac - ci - dent Ma -

Chorus musical staves. The top two staves are vocal lines for Marie and Eugene. The bottom two staves are piano accompaniment. The lyrics are: 'Twas cow-ard-ly and low! No pun-ish-

'Twas cow-ard-ly and low!

No pun-ish-

'Twas cow-ard-ly and low!

No pun-ish-

Piano accompaniment for the first system, showing the left and right hand parts with chords and melodic lines.

Musical staff for Marie's second line of music, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes.

Oh, no! You did it pur- pose - ly of course —

Musical staff for Eugene's second line of music, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes.

rie! —

Chorus musical staves. The top two staves are vocal lines for Marie and Eugene. The bottom two staves are piano accompaniment. The lyrics are: ment for him could be too bad.

ment for him could be too bad.

ment for him could be too bad.

Piano accompaniment for the second system, showing the left and right hand parts with chords and melodic lines.

Mrs. YAGER.

He make dose mark, you see! Dot shpank, it make you ground for some di -

MARIE.

You did it on pur- pose, of course! — That's good vorcel

He struck her! that's good rea- son for di- vorce

He struck her! that's good rea- son for di- vorce

MAUDE. *f* Di - vorce? Di -

MARIE. rea - son for di - vorce!

vorce! _____

Yes, — I'm his wifel _____

EUGENE. To Mrs. Yager. And

MARIE. Now! I'll have you ar - rest - ed for as -

this is all your fault!

Hank the Policeman arrests Eugene.

PRINCIPALS and CHORUS.

sault!

Maude, Marie and Hilda with Soprano, Mrs. Yager with Alto.

Ar - rest him! Too bad his pas - sion cast a blight, Up -
Clarence and Eugene with Tenors.

Ar - rest him! Too bad his pas - sion cast a blight, Up -
Lyons and Captain with Bass.

The first section of the score consists of four vocal staves and a piano accompaniment. The vocal parts are for Soprano (Maude, Marie, and Hilda), Alto (Mrs. Yager), Tenors (Clarence and Eugene), and Bass (Lyons and Captain). The piano accompaniment is in the lower register. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamic markings include *ff* (fortissimo) and *rit.* (ritardando).

rit.

Tempo di Valse perdioso.

on the lus - tre of "Love - light" Love - light!

on the lus - tre of "Love - light" Love - light!

a tempo.

The second section of the score features two vocal staves and a piano accompaniment. The vocal parts are for Soprano and Alto. The piano accompaniment is in the lower register. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamic markings include *rit.* (ritardando) and *ff a tempo.* (fortissimo at tempo).

Tempo di Valse perdioso.

rit.

ff a tempo.

The third section of the score consists of a piano accompaniment in the lower register. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamic markings include *rit.* (ritardando) and *ff a tempo.* (fortissimo at tempo).

Love - light! Beam - ing from your eyes!

Love - light! Beam - ing from your eyes!

Your lips! dear lips, breath - ing bliss - ful

Your lips! dear lips, breath - ing bliss - ful

sighs! Your heart, Sweet - heart!

sighs! Your heart, Sweet - heart!

Eugene breaks away from Hank and appeals first to Marie then to Maude, both repulse him.

Beat - ing fast to mine! Thy love! My

Beat - ing fast to mine! Thy love! My

The first system of music features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a major key with a key signature of one sharp (F#). The lyrics are: "Beat - ing fast to mine! Thy love! My". The piano accompaniment consists of chords and single notes in the right and left hands.

The piano accompaniment for the first system is written for the right and left hands. It features a series of chords and single notes, primarily in the right hand, with some bass notes in the left hand. The tempo is not explicitly marked for this section.

love! Dear - est best, di - vine! — —

love! Dear - est best, di - vine! — —

The second system of music continues the vocal lines. The lyrics are: "love! Dear - est best, di - vine! — —". The tempo is marked "Allegro." in the upper right corner. The piano accompaniment continues with chords and single notes.

The piano accompaniment for the second system is marked "Allegro." and "ff" (fortissimo). It features a more active and rhythmic accompaniment with chords and single notes in both hands. The tempo is marked "Allegro." in the upper right corner.

The piano accompaniment for the third system continues with a rhythmic and harmonic progression. It features chords and single notes in both hands, with some chromatic movement in the bass line.

The piano accompaniment for the fourth system concludes the piece. It features a final chord and some melodic lines in both hands, ending with a fermata over the final notes.

No. 13. What A Dry World This Would Be.

Lyric by
CHAS. J. CAMPBELL.

INTRODUCTION AND SONG.

Music by
JULIAN EDWARDS.

Allegro.

Piano. *ff*

tr

tr

f

f

cresc.

First system of piano introduction. Treble and bass clefs. Key signature: three flats (B-flat, E-flat, A-flat). The music consists of eighth-note chords in the right hand and eighth-note chords in the left hand. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Second system of piano introduction. Treble and bass clefs. Key signature: three flats. The music continues with eighth-note chords. A dynamic marking of *p* (piano) is in the left hand, and *cresc.* (crescendo) is in the right hand. Trills (*tr*) are marked above the right-hand notes in the final two measures.

CHORUS.

Chorus section. It features two vocal staves and piano accompaniment. The lyrics are: "Did you ev - er, ev - er, ev - er hear such buz - zing, ding - ing, ring - ing? Ev - 'ry mo - ment there's a mes - sen - ger an - oth - er pack - age". The piano accompaniment includes a *ff* dynamic marking and trills (*tr*) in the right hand.

Second system of piano accompaniment for the chorus. Treble and bass clefs. Key signature: three flats. The music continues with eighth-note chords. Trills (*tr*) are marked above the right-hand notes in the first measure.

bring-ing Ev-er since this bless-ed morn-ing All the bells are go-ing

bring-ing Ev-er since this bless-ed morn-ing All the bells are go-ing

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is divided into four measures.

The piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a steady bass line and chords in the right hand, supporting the vocal melody.

craz-y. Oh, it's mad-den-ing! And then they have the cheek to call us

craz-y. Oh, it's mad-den-ing! And then they have the cheek to call us

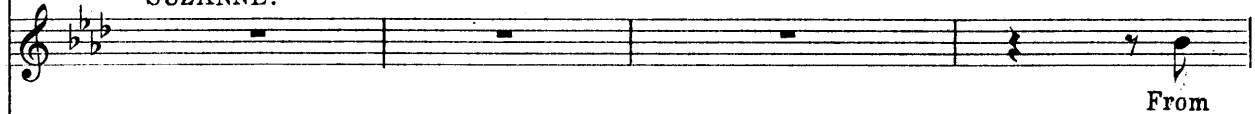
The second system also consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature and time signature remain the same as in the first system. The music is divided into four measures.

The piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the harmonic support for the vocal lines with consistent bass and chordal accompaniment.

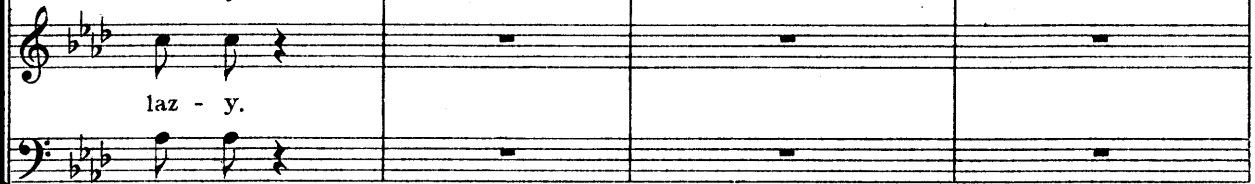
DELIA.



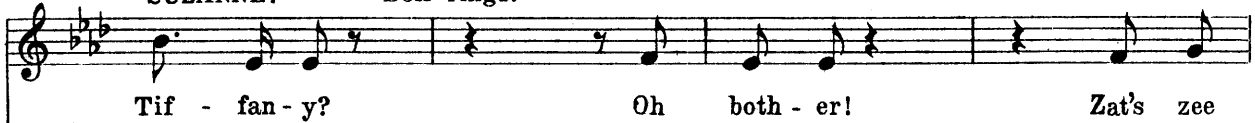
SUZANNE.



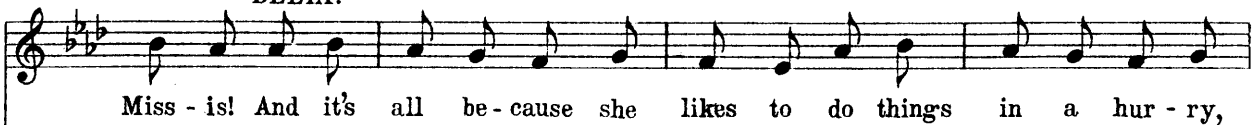
laz - y.



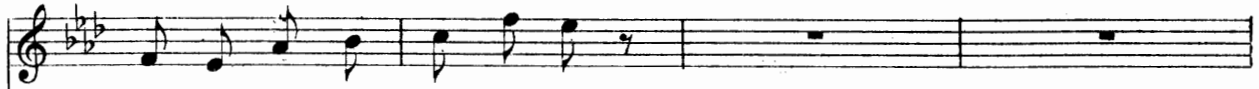
SUZANNE. Bell rings.



DELIA.



DELIA.



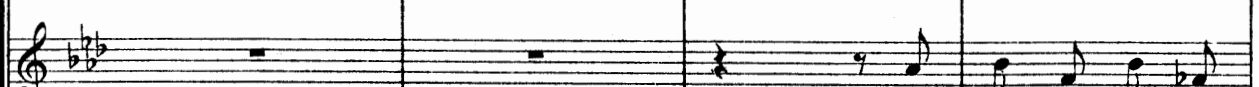
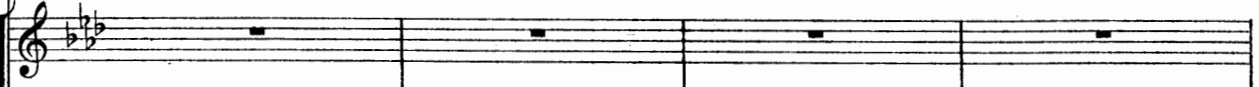
this is! You will have to wait!

SUZANNE.

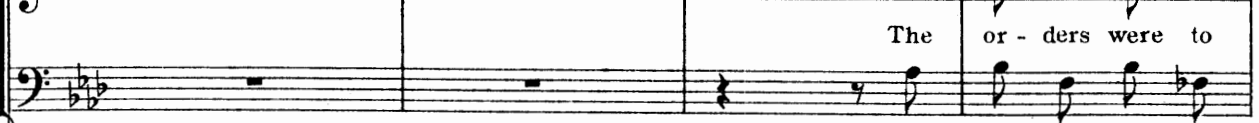


And so will you.

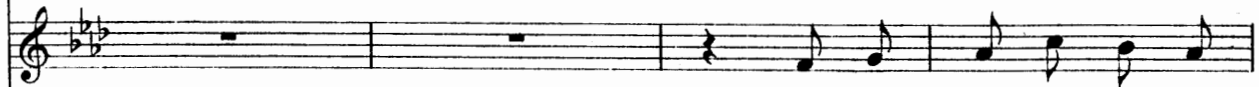
CHORUS.



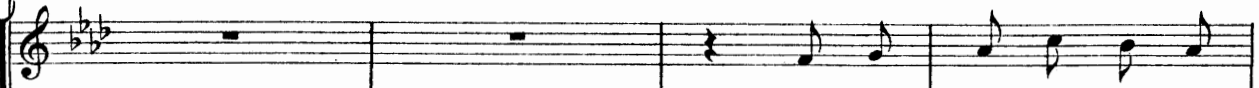
The or - ders were to



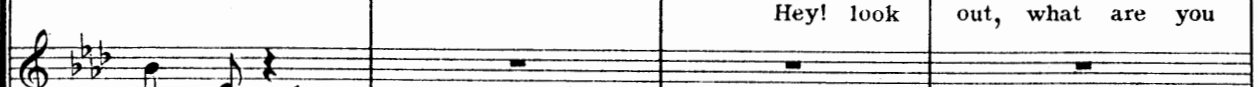
Hey! look out, what are you



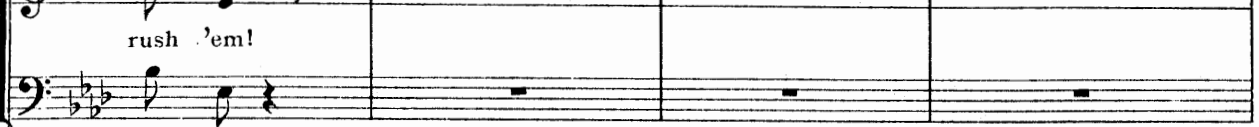
Hey! look out, what are you



Hey! look out, what are you



rush 'em!



do - ing? Those are "what's a names," don't

do - ing? Those are "what's a names," don't

do - ing? Those are "what's a names," don't

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment is in the right and left hands. The lyrics are: "do - ing? Those are 'what's a names,' don't".

crush 'em. Now

crush 'em. Now

crush 'em. Now

The second system continues the vocal and piano parts. The lyrics are: "crush 'em. Now". The piano accompaniment features triplets in the right hand and a steady bass line in the left hand. The dynamic marking *mf* is present in the piano part.

Allegretto.

DELIA, SUZANNE, SOPRANO and ALTO.

Wait while we all get a peep at the dress. Well,
MEN.
I'll bet it's a stunner!

I should say, yes! All embroidered with pearls! And it fits like a glove!
It's a

Enter Boys with bouquets.

It's a darling, a love! Oh, _____
dan - dy you bet! Oh, _____
ff

Oh, my! the bou - quets! Oh! how gor - geous - ly swell!

Oh, my! the bou - quets! They

I wish I were luck - y!

nev - er cost less than a dol - lar a smell; I

Eith - er one, or the oth - er, I would - n't care which.

wish I were rich! Eith - er one, or the oth - er, I would - n't care which.

Un poco meno.
Enter Ladies.

LADIES.

What - ev - er has Maud - ie been

f *mp*

up to? It looks like a Grand Ba - zaar! All

Enter Hilda.

pack - a - ges, box - es and par - cels; Oh! Hil - da, dear, here we

are. But what have we struck? What is it? A

Fair, or a Bar - gain Sale? — Oh, has it been rain - ing

HILDA.

I'm
pres - ents And blown them in here on a gale? —

p

not going to say, Ask Maud - ie — She'll tell you her - self,

Oh, my! I'm real - ly so beast - ly hap - py I

feel like a jol - ly, good cry Ah.

I feel like a jol - ly, good cry. Ah!

CHORUS.

Ah!

Ah!

rit.

I feel like a jol - ly, good cry.

She feels like a jol - ly, good cry.

She feels like a jol - ly, good cry.

§ Andante moderato.

When you're ver - y, ver - y hap - py, Or you're
Lit - tle drops of rain for farm - ers, When the

mf a tempo. *pp*

ver - y, ver - y blue. You at times re - lieve your feel - ings As a
grain is grow - ing high. Lit - tle drops for men who take them, Tho' too

lot of peo - ple do. With a lit - tle wet in - dul - gence For a
 much has made them dry. Lit - tle drops of dew for dais - ies For a

wo - man tears will shed. While a man ab - sorbs his mois - ture Till it
 wo - man drops of tears. When she o - ver - flows with glad - ness! Or, a

gets in to his head.
 blue, blue moon ap - pears.

CHORUS.

	Well, when you're	eith - er blue or	hap - py, That's a
	Those lit - tle	drops of liq - uid	flow - ing, To the
	Well, when you're	eith - er blue or	hap - py, That's a
	Those lit - tle	drops of liq - uid	flow - ing, To the

ver - y good ex - cuse In the one way, or the
lips, or from the eye In a jol - - ly, good, old

ver - y good ex - cuse In the one way, or the
lips, or from the eye In a jol - - ly, good, old

oth - er. Just to let your feel - ings loose!
drink, Or in a jol - ly good, old cry.

oth - er. Just to let your feel - ings loose!
drink, Or in a jol - ly good, old cry.

Woo - ie! With a
By the

cresc. *mf*

Un poco piu.

tear, or two, for wo - men, And for men some "Eau de Vie," Oh! with -
 one and for the oth - er; That's the way it goes, you see, Oh! with -

out a lit - tle mois - ture, What a dry world this would be. Hm _____
 out those drops of mois - ture, What a dry world this would be. Hm _____

un poco rit. *pp a tempo.*

un poco rit. *p a tempo.*

(Bouche fermée.)

Oh! with -
 Oh! with -

out a lit - tle mois - ture, What a — dry world this would
 out those drops of mois - ture, What a — dry world this would

rit.

rit.

be.
be.

With a tear, or two, for wo - men, And for
By the one and for the oth - er; That's the

With a tear, or two, for wo - men, And for
By the one and for the oth - er; That's the

ff

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves have lyrics: 'With a tear, or two, for wo - men, And for / By the one and for the oth - er; That's the'. The piano accompaniment features a dynamic marking of *ff* and includes a fermata over the first measure.

men, some "Eau de Vie," Oh with - out a lit - tle mois - ture, What a
way it goes you see, Oh with - out those drops of mois - ture, What a

men, some "Eau de Vie," Oh with - out a lit - tle mois - ture, What a
way it goes you see, Oh with - out those drops of mois - ture, What a

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves have lyrics: 'men, some "Eau de Vie," Oh with - out a lit - tle mois - ture, What a / way it goes you see, Oh with - out those drops of mois - ture, What a'. The piano accompaniment continues with chords and a bass line.

pp

Hm
Hm

pp

dry world this would be
dry world this would be

Hm
Hm

pp

dry world this would be
dry world this would be

Hm
Hm

pp

This system contains four staves. The top staff is a vocal line with a *pp* dynamic marking. The second and third staves are vocal lines with lyrics: "dry world this would be" and "dry world this would be". The fourth staff is a piano accompaniment line with a *pp* dynamic marking. Chord symbols "Hm" are written below the vocal lines.

rit.

Oh with - out a lit - tle mois - ture What a
Oh with - out those drops of mois - ture What a

rit.

This system contains four staves. The top staff is a vocal line with a *rit.* dynamic marking and lyrics: "Oh with - out a lit - tle mois - ture What a" and "Oh with - out those drops of mois - ture What a". The second and third staves are vocal lines. The fourth staff is a piano accompaniment line with a *rit.* dynamic marking.

The musical score is arranged in four systems. The first system features a vocal line with lyrics and two piano accompaniment staves. The lyrics are: "dry world this would be." and "dry world this would be." The first ending is marked with a first ending symbol (a double bar line with a diagonal slash) and the second ending with a second ending symbol (a double bar line with a vertical slash). The piano accompaniment includes dynamic markings such as *D.S.* (Da Capo) and *ff* (fortissimo). The second system continues the vocal line with lyrics: "This would be." and "This would be." The piano accompaniment continues with various chords and melodic lines. The third system shows the piano accompaniment with dynamic markings *p* (piano) and *cresc.* (crescendo). The fourth system concludes the piece with a final chord and dynamic marking *ff*.

No 14.

A Cup Of Tea.

Lyric by
CHAS J. CAMPBELL.

Music by
JULIAN EDWARDS.

Grazioso.

We girls do love to gos-sip o-ver
gos - sip most of he or

Piano. *f* *p*

tea. _____
she. _____
HILDA.

GIRLS. Yes o - ver tea, _____ I quite a - gree. _____
Well that may be, _____ per - haps the tea. _____

There's a
What he

sub - tle fas - ci - na - tion, stim - u - lates im - a - gi - na - tion. In a
did that she re - sent - ed, What you think that she in - vent - ed. But it

cresc.

MAUDE.

'Tis pleas-ant too, to talk a-bout your
You raise the cup half way then pause and
dain - ty cup of fra-grant, piq-uant tea.

friends. —
think. —
HILDA.
Oh, yes! some friends, — it all de - pends! —
Oh, yes! you think, — be - fore you drink! —
As the
If the

cups and sau - cers clat - ter, What you chat - ter does - n't mat - ter! When dis -
tho't is rath - er spi - cy, Let the tea get cold and i - cy! While you

cuss - ing tea and toast a - mong your friends. Did you see Lil - y White At the
 tell of what oc - curred or what you think? There's that hand - some Tom Brown, He's gone

f *p*

op - 'ra "a fright," Why her hair was a sight, And that oth - er old frump, Such a
 stead - i - ly down! He's been seen a - bout town, With a girl from a shop, And it

cresc.

fig - ure and then how she og - led the men, Why she is aft - er the
 does seem so sad he should go to the bad! When

1

f

MAUDE.
 Su - gar? Some how we
 Yes thank you, one lump.

p *f* *p*

Tempo di Polka.

There is
There's the

f *pp*

noth - ing so re - fresh - ing, When it's hot, and strong; and sweet, As a
girl who fills her mouth with gum and pulls it in and out; Well!

so - cial cup of tea. A cheer - ful cup of tea; Un -
she's a cup of tea. A love - ly cup of tea; And

less it is the peo - ple at tea so - cia - bles, you meet; And
when she's tired of chew - ing it, She sticks it all a - bout; Wher -

they are cups of tea de - light - ful cups of tea. There's the
ev - er she may be, Oh, she's a cup of tea. You will

dear, old girl who's had her day some for - ty years a - go; Who
find it on the man - tel - piece and un - der neath the chairs; And

stacc.

laughs and does - n't care how deep her lines and wrin - les show; And the
stick - ing to your slip - per When it trips you on the stairs; There's the

la - dy who has rubbed them out, And does - n't show a trace. But
chap who marks your fur - ni - ture, With ci - gar - et - ty burns. And

puck-ers when she smiles, for fear a laugh would crack her face! And the drops the butts in bric-a-brac: Ash-trays he always spurns; And the

girl who says, "he done it" and ex-claims out loud, "Oh gee," Well id-i-ot who rocks the boat, When none can swim but he. Oh,

she's a cup of tea! They're all "nice cups of tea." While the he's a cup of tea! They're all "nice cups of tea." *rit.*

Allegretto.
wa-ter is hot make a brew for the lot, And sing, as the *cresc.*

ket - tle sings, "fid - dle de - dee," Get a ver - y large pot, For I'm

mak - ing it hot. For *that* sort of peo - ple, Such "nice cups of

tea." And
 HILDA and GIRLS.
 While the wa - ter is hot, make a brew for the lot. And

ff

sing, as the ket - tle sings, "Fid - dle - de - dee," Get a ver - y large

sing, as the ket - tle sings, "Fid - dle - de - dee," Get a ver - y large

pot, For I'm mak - ing it hot For *that* sort of peo - ple, Such

pot, For I'm mak - ing it hot, For *that* sort of peo - ple, Such

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment features a steady bass line and chords in the right hand.

"nice cups of tea."

"nice cups of tea."

The second system continues the vocal lines and piano accompaniment. The piano part includes a *pp* (pianissimo) dynamic marking. The vocal lines end with a double bar line and repeat sign.

The third system shows the piano accompaniment for the third system of the piece, featuring a steady bass line and chords in the right hand.

The fourth system shows the piano accompaniment for the fourth system of the piece, featuring a steady bass line and chords in the right hand. A *dim.* (diminuendo) dynamic marking is present.

No 15. It's The Unexpected Happens.

QUARTET.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegro vivace. Molto moderato.

Piano. *ff* *pp*

LYONS.

There is dan - ger when - ev - er one fools with a gun, If the

fool does - n't know it is load - ed; There's a Pop! who'd have thought it? the

HILDA.

mis - chief is done, Un - ex - pect - ed, the charge has ex - plod - ed. It is

dan-ger-ous too, if one fools with a Miss, Tho' a Miss, with a gun not con-

nect-ed, Then the mis-chief is done with the pop of a kiss, and that

MAUDE. *Vivace.*

It's the un-ex-pect-ed hap-pens ver-y

HILDA.

hap-pens when most un-ex-pect-ed. It's the un-ex-pect-ed hap-pens ver-y

CLARENCE.

It's the un-ex-pect-ed hap-pens ver-y

LYONS.

It's the un-ex-pect-ed hap-pens ver-y

Vivace.

ff p

oft - en re - col - lect, There's noth - ing else to do but take, but

oft - en re - col - lect, There's noth - ing else to do but take, but

oft - en re - col - lect, There's noth - ing else to do but take, but

oft - en re - col - lect, There's noth - ing else to do but take, but

take your chan - ces; And it oft - en turns out bet - ter than you

take your chan - ces; And it oft - en turns out bet - ter than you

take your chan - ces; And it oft - en turns out bet - ter than you

take your chan - ces; And it oft - en turns out bet - ter than you

real - ly might ex - pect, un - der ver - y, ver - y un - ex - pect - ed

real - ly might ex - pect, un - der ver - y, ver - y un - ex - pect - ed

real - ly might ex - pect, un - der ver - y, ver - y un - ex - pect - ed

real - ly might ex - pect, un - der ver - y, ver - y un - ex - pect - ed

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "real - ly might ex - pect, un - der ver - y, ver - y un - ex - pect - ed". The piano accompaniment is in the key of B-flat major and 4/4 time, featuring a melody in the right hand and a bass line in the left hand.

cir - cum - stan - ces.

cir - cum - stan - ces.

cir - cum - stan - ces.

cir - cum - stan - ces.

ff

The second system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "cir - cum - stan - ces.". The piano accompaniment is in the key of B-flat major and 4/4 time, featuring a melody in the right hand and a bass line in the left hand. A forte (*ff*) dynamic marking is present in the piano part. The system concludes with a double bar line and repeat signs.

Molto moderato.

CLARENCE.

When you wear a straw hat and a

light sum-mer suit, And are caught in the rain, un-ex-pect-ed; If you're

of-fered the share of a friend's par-a-chute, That's po-lite, tho' po-lite-ly re-

MAUDE.

ject-ed. But sup-pose 'tis a neigh-bor from where you com-mute, Of the

op - po - site sex, un - pro - tect - ed? Well, two peo - ple may walk un - der

one par - a - chute When they meet in that way un - ex -

MAUDE. *Allegro vivace.*

pect - ed. It's the un - ex - pect - ed hap - pens ver - y oft - en, re - col -

HILDA.

It's the un - ex - pect - ed hap - pens ver - y oft - en, re - col -

CLARENCE.

It's the un - ex - pect - ed hap - pens ver - y oft - en, re - col -

LYONS.

It's the un - ex - pect - ed hap - pens ver - y oft - en, re - col -

Allegro vivace.

ff p

lect, There's noth - ing else to do but take, but take your

lect, There's noth - ing else to do but take, but take your

lect, There's noth - ing else to do but take, but take your

lect, There's noth - ing else to do but take, but take your

chan-ces; And it oft - en turns out bet - ter than you real - ly might ex -

chan-ces; And it oft - en turns out bet - ter than you real - ly might ex -

chan-ces; And it oft - en turns out bet - ter than you real - ly might ex -

chan-ces; And it oft - en turns out bet - ter than you real - ly might ex -

pect, Un-der ver-y, ver-y un-ex-pect-ed cir-cum-stan-ces.
 pect, Un-der ver-y, ver-y un-ex-pect-ed cir-cum-stan-ces.
 pect, Un-der ver-y, ver-y un-ex-pect-ed cir-cum-stan-ces.
 pect, Un-der ver-y, ver-y un-ex-pect-ed cir-cum-stan-ces.

ff

3

3

No 15b.

Dearest Best, Divine.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Tempo di Mazurka. EUGENE.

Rum, tum, ter, um-tum, Rum ter um ter

Piano. *p* *cresc.*

um tum, Rum, tum, rum tum Rum ter um ter um, ter um ter um ter

Rum tum ter um tum Rum ter um ter um tum Thy

Sees Maude. *Meno mosso.* *pp*

love! My love! Dear - est, best, di - vine! *ff*

No 16.

I Have My Doubts.

DUET.

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

Moderato.

EUGENE.

Then,

Piano. *pp*

MAUDE.

dear, what could I do? Yes I sup- pose that's true; But if in

time some one you see, Whom you like bet- ter than poor me, Would you treat

EUGENE.

me in that same way? Ah! Maude! don't ask such ques - tions, pray, My

sweet! the sub - ject, let's for - get, It is - n't pleas - ant, is it? Pet! Let's

Allegretto, non troppo.

talk a - bout the fu - ture. Since first I pressed your lips I

swear I could not kiss an - oth - er pair How ev - er

sweet, how ev - er much They might de - sire, my own to

fp

MAUDE. EUGENE.

touch. I have my doubts! I have my doubts! My

fp

thoughts will nev - er wan - der, dear, To oth - ers, while I have you

fp

near; And in my ab - scence you'd be sure, — My

fp *cresc.*

MAUDE.

un poco rit.

love for you would keep them pure. I have my doubts! I have my

pp

a tempo.

doubts! Our fu - ture years shall know no strife. I'll

fp

al - ways be a mod - el wife, Re - peat - ing

fp

to my - self each day Love, hon - or, and, of course, o -

EUGENE.

MAUDE.

bey! I have my doubts! I have my doubts! My

Lord and Mas - ter, You shall be, Un -

til I find you false to me; And

then we'd die to - geth - er, Pet, — Like Ro - me - o and Ju - li -

MAUDE.

un poco rit.

ette.

EUGENE.

I have my doubts! I have my doubts!

The first system of the musical score. It features a vocal line for Maude (labeled 'MAUDE.') and a vocal line for Eugene (labeled 'EUGENE.'). The tempo is marked 'un poco rit.'. Eugene's line includes the lyrics 'I have my doubts! I have my doubts!'. Below the vocal lines is a piano accompaniment consisting of a right-hand and left-hand part.

pp un poco meno.

Doubt a lit - tle, love a lot! That will keep you guess - ing,

The second system of the musical score. The tempo is marked 'pp un poco meno.'. The vocal lines continue with the lyrics 'Doubt a lit - tle, love a lot! That will keep you guess - ing,'. The piano accompaniment includes a 'pp' dynamic marking.

cresc.

Wheth - er you are sure, or not, Love or doubt's de - press - ing.

The third system of the musical score. The tempo is marked 'cresc.'. The vocal lines continue with the lyrics 'Wheth - er you are sure, or not, Love or doubt's de - press - ing.'. The piano accompaniment includes a 'cresc.' dynamic marking and a 'f' dynamic marking.

Wish - ing, hop - ing, wond - 'ring why, Love is so con - fi - ding;

cresc.

Sigh and love, and love and sigh; Doubt, some-where, is hid -

rit. *pp*

pp *rit.*

ing!

pp

No 17. It's A Long, Long Time.

QUINTETTE.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS

Allegro Marziale.

Piano. *ff*

The piano introduction is in 2/4 time with a key signature of one flat (B-flat). It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and sixteenth notes, with some chords. The dynamic marking is *ff* (fortissimo).

CORKER.

You sel - dom miss the wa - ter when you tum - ble in the

The vocal line is in 2/4 time with a key signature of one flat. The lyrics are: "You sel - dom miss the wa - ter when you tum - ble in the". The piano accompaniment is in 2/4 time with a key signature of one flat, featuring a melody in the right hand and a bass line in the left hand. The dynamic marking is *p* (piano).

well; With such say - ings we are more or less fa - mil - iar.

The vocal line continues with the lyrics: "well; With such say - ings we are more or less fa - mil - iar." The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

CLARENCE.

And "truth lies at the bot - tom," ring the lit - tle, chest - nut

bell; It is on - ly with that kind that I'm fa - mil - iar.

EUGENE.

Good fel - lows don't get "mor - tar - fied" be - cause you call them

p *cresc.*

LYONS.

"bricks:" Mint Ju - leps dont have sham - rocks in to make the liq - ours

p

CAPTAIN.

micks. But ev - 'ry man and boy who's the son — of his

moth - er, Knows ver - y well what one Guv - 'nor said to the

EUGENE. *f*

It's a long, long time, A dev - il of a long, long

CLARENCE.

It's a long, long time, A dev - il of a long, long

CORKER.

It's a long, long time, A dev - il of a long, long

LYONS.

It's a long, long time, A dev - il of a long, long

CAPTAIN.

oth - er. It's a long, long time, A dev - il of a long, long

time, He meant the fast be - tween the last, and one with

time, He meant the fast be - tween the last, and one with

time, He meant the fast be - tween the last, and one with

time, He meant the fast be - tween the last, and one with

time, He meant the fast be - tween the last, and one with

me; And a long, long time when meas-ured by the span be -

me; And a long, long time when meas-ured by the span be -

me; And a long, long time when meas-ured by the span be -

me; And a long, long time when meas-ured by the span be -

me; And a long, long time when meas-ured by the span be -

tween The last one downed, and one more round, is short may -

tween The last one downed, and one more round, is short may -

tween The last one downed, and one more round, is short may -

tween The last one downed, and one more round, is short may -

tween The last one downed, and one more round, is short may -

be. 'Tis a - pro - pos of sips, or touch of pret - ty

be. 'Tis a - pro - pos of sips, or touch of pret - ty

be. 'Tis a - pro - pos of sips, or touch of pret - ty

be. 'Tis a - pro - pos of sips, or touch of pret - ty

be. 'Tis a - pro - pos of sips or touch of pret - ty

ff

lips, When los - ing pre - cious time is noth - ing short of

lips, When los - ing pre - cious time is noth - ing short of

lips, When los - ing pre - cious time is noth - ing short of

lips, When los - ing pre - cious time is noth - ing short of

lips, When los - ing pre - cious time is noth - ing short of

crime; So here's to what we think, when say - ing with a

crime; So here's to what we think, when say - ing with a

crime; So here's to what we think, when say - ing with a

crime; So here's to what we think, when say - ing with a

crime; So here's to what we think, when say - ing with a

wink, What one said to the oth - er; "It's a long, long time."
wink, What one said to the oth - er; "It's a long, long time."
wink, What one said to the oth - er; "It's a long, long time."
wink, What one said to the oth - er; "It's a long, long time."
wink, What one said to the oth - er; "It's a long, long time."

ff

The musical score consists of five vocal staves and three piano accompaniment systems. The vocal parts are arranged in a five-part setting, each with the same lyrics. The piano accompaniment features a complex texture with chords and melodic lines in both hands. The first piano system includes a dynamic marking of *ff* (fortissimo). The score is written in a key signature of one flat (B-flat) and a common time signature.

Not As Simple As I Look.

No 18.

MARIE.

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

Moderato. MARIE.

Piano. *p* *pp*

I was
Don't sup -

sim - ple and you my first lov - er, The best un - der heav'n, I —
pose I was sim - ple there aft - er, Or shed man - y tears of re -

tho't. When I gave you what all the world o - ver, For
gret; I found out, where there's plea - sure and laugh - ter. How

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mon - ey could nev - er be bought. The heart of a wo - man, the
 eas - y it is to for - get. De - light - ing in fol - ly, a

faith of a child, The lips that no oth - er had ev - er be - guiled. And
 but - ter - fly gay, Not one lit - tle plea - sure I let slip a - way. Heart

rit.
 You, like a man, As you looked in my eyes, In ex - change gave me kiss - es, Told me
 free as I looked In - to oth - er fondeyes, I too learned how to kiss and Tell those

a tempo.
 nice lit - tle lies. ——— I — was sim - ple trust - ed you, You were —
 nice lit - tle lies. ——— I — was sim - ple thro' and thro', Now I am

p a tempo.

sly and naugh - ty too, So we drift - ed far a - part, Like the
wis - er, so are you, Since we drift - ed far a - part, Just like

lov - ers in a book. And per - haps you think I grieved When I
lov - ers in a book. Tho' I've nev - er tho't have you? Those old

found I'd been de - ceived, But I did - n't, for I was - n't quite as
ties we might re - new, So you see I am not real - ly quite as

rit.

allarg. 1. 2.
sim - ple as I look. look.
sim - ple as I

allarg. *a tempo.* *dim.*

I Want To Be Your Baby Boy.

No 19.

DUET.

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

Allegretto moderato.

CAPTAIN FISH.

Piano.

I'm round, and fat, and pod-gy, and my
A man is but a beg-gar, where a

ways are blunt and bluff, I'm shy a bit on po-lish like a
ba-by is a king, He's pet-ted, coaxed, and cod-dled, gets the

dia-mond in the rough; But Ma-ry's lit-tle lamb was nev-er
best of ev-'ry thing; The wom-en tick-le round his chin, and

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gent - ler than I'd be, If on - ly I had some - bod - y to
 coo, to make him laugh; And kiss him? Why I've e - ven seen them

Mrs. YAGER.

make a fuss of me. Ven I'm your lit - tle Ma - ry and you
 kiss his pho - to - graph. My boy vont be a beg - gar for dose

fol - low me a - bout, I make for you such hap - pi - ness, you
 fav - ours, dot's a cinch; I gif dot tick - le in der chin, dose

nev - er find it out.
 chub - by cheeks I pinch.

CAPTAIN FISH.

Oh! hug me like a Ted - dy Bear, and
 Be - gin it now! for all my life, I've

treat me like a toy, I want to be your blue-eyed, ba-by boy.
 been a tri-fle coy, I want to be your blue-eyed, ba-by boy. I

Tempo di Valse.

CAPTAIN FISH.

miss 'em, and want 'em, the play-mates I had; The games that we

p

Mrs. YAGER.

romped in, not one of 'em bad. Now I'll be your play-mate, we'll

make up for that; Play "Puss in the cor-ner" and, "Pat a cake,

pat." Sing,

CAPTAIN FISH.

Tell fair - y tales too, when the Sand man is nigh; Sing,

pp

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'pat.' and 'Sing,'. The second staff is another vocal line with lyrics 'CAPTAIN FISH.' and 'Tell fair - y tales too, when the Sand man is nigh; Sing,'. The third and fourth staves are piano accompaniment, with the third staff starting with a *pp* dynamic marking. The music is in a key with three flats and a 4/4 time signature.

"down comes the cra - dle," and "ba - by, go bye," Rock - a - bye,

"down comes the cra - dle," and "ba - by, go bye," Rock - a - bye,

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics '"down comes the cra - dle," and "ba - by, go bye," Rock - a - bye,'. The second staff is another vocal line with the same lyrics. The third and fourth staves are piano accompaniment. The music continues in the same key and time signature as the first system.

rock - a - bye ba - by, Oh, joy, He wants to be some - bod - y's

rock - a - bye ba - by, Oh, joy, I want to be some - bod - y's

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'rock - a - bye ba - by, Oh, joy, He wants to be some - bod - y's'. The second staff is another vocal line with lyrics 'rock - a - bye ba - by, Oh, joy, I want to be some - bod - y's'. The third and fourth staves are piano accompaniment. The music concludes in the same key and time signature.

1st time. § 2nd time.

ba - by boy. *D.S.* boy.

1st time. § 2nd time.

D.S. *f*

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of five systems. The first system shows the vocal line with lyrics 'ba - by boy.' and 'boy.' under a first and second ending bracket. The piano accompaniment begins with a *D.S.* (Da Capo) instruction. The second system continues the piano accompaniment, with a *f* (forte) dynamic marking. The third system features a more active piano melody in the right hand. The fourth system continues the piano accompaniment. The fifth system concludes the piece with a final chord marked with an accent (^).

N^o 20. Come Along.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegretto.

Piano. *f*

The piano introduction is in 6/8 time, key of B-flat major. It features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment of eighth notes. The melody starts with a quarter rest followed by a dotted quarter note, then continues with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of eighth notes: G3, Bb3, C4, Bb3, G3, F3, E3.

ZUZANNE

Ziss way, Mes-sieurs, I take zee hats and coats! Oui! cer-taine-

The vocal line for Zuzanne is in 6/8 time, key of B-flat major. It begins with a quarter rest, followed by a dotted quarter note, then eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment is in 6/8 time, key of B-flat major, with a treble clef and a bass clef. The melody is in the treble clef, starting with a quarter rest, followed by a dotted quarter note, then eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of eighth notes: G3, Bb3, C4, Bb3, G3, F3, E3.

HILDA.

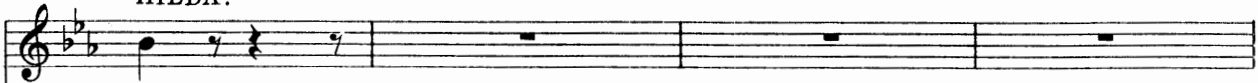
ment! You're rath-er late, you're on-ly just in time, But come a-

The vocal line for Hilda is in 6/8 time, key of B-flat major. It begins with a quarter rest, followed by a dotted quarter note, then eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment is in 6/8 time, key of B-flat major, with a treble clef and a bass clef. The melody is in the treble clef, starting with a quarter rest, followed by a dotted quarter note, then eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of eighth notes: G3, Bb3, C4, Bb3, G3, F3, E3.

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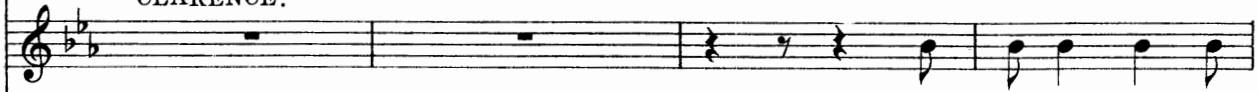
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HILDA.



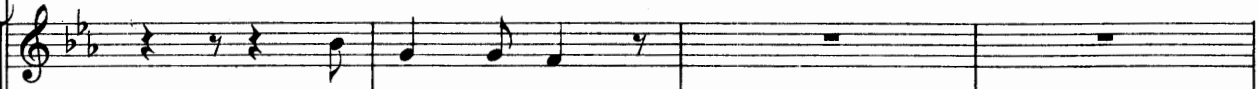
long!

CLARENCE.



We're all right up to

CHORUS.



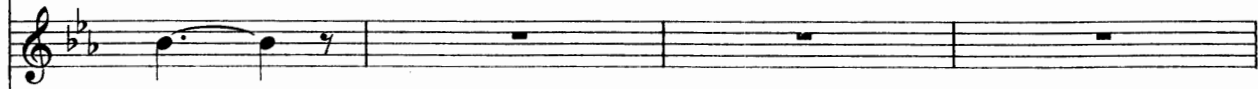
Oh! how d'ye do?



And how are you?



The par-son's in there, wait-ing, And we'll get it o - ver



dick! —



quick!

Come a - long it's a tri - fling af fair, We'll

Come a - long it's a tri - fling af fair, We'll

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a rest followed by a quarter note G4, a quarter rest, and another quarter note G4. Below this staff is the instruction "quick!". The second and third staves are vocal lines in treble clef, both with the same lyrics: "Come a - long it's a tri - fling af fair, We'll". The fourth staff is a piano accompaniment in bass clef, starting with a quarter note G2, a quarter rest, and another quarter note G2, followed by a series of eighth notes and chords.

fin - ish it off like a shot; It takes a long time to pre -

fin - ish it off like a shot; It takes a long time to pre -

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics "fin - ish it off like a shot; It takes a long time to pre -". The second and third staves are vocal lines in treble clef with the same lyrics: "fin - ish it off like a shot; It takes a long time to pre -". The fourth staff is a piano accompaniment in bass clef, featuring a melodic line in the right hand and a bass line in the left hand, both with a dynamic marking of *ff* (fortissimo).

pare. But so lit - tle to tie up the knot; The
 pare. But so lit - tle to tie up the knot; The

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving bass lines.

Par - son will ask a few ques - tions; The Bride and the groom, an - swer,
 Par - son will ask a few ques - tions; The Bride and the groom, an - swer,

The piano accompaniment continues with a similar melodic and harmonic structure as the first system.

yes! Then the slip - per and rice fol - low aft er ad - vice, And a
 yes! Then the slip - per and rice fol - low aft er ad - vice, And a

The piano accompaniment concludes the system with a final melodic flourish in the treble staff and a steady bass line.

fare - well ca - ress; And they'll tod - die a - way To find
fare - well ca - ress; And they'll tod - die a - way To find

out in a day What for years they have had to guess: Wheth-er
out in a day What for years they have had to guess: Wheth-er

she is what he, Or if he is what she al-ways hoped, Or im - a - gined, the
she is what he, Or if he is what she al-ways hoped, Or im - a - gined, the

oth - er would be. Then the Moon, hon - ey - moon! _____ With

oth - er would be. Then the Moon, hon - ey - moon! _____ With

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "oth - er would be. Then the Moon, hon - ey - moon! _____ With".

The piano accompaniment for the first system consists of two staves. The top staff is the right hand, and the bottom staff is the left hand. The key signature is B-flat major. The time signature is 4/4. The lyrics are: "oth - er would be. Then the Moon, hon - ey - moon! _____ With".

noth - ing else do - ing But bill ing and coo - ing the whole day

noth - ing else do - ing But bill ing and coo - ing the whole day

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature is B-flat major. The time signature is 4/4. The lyrics are: "noth - ing else do - ing But bill ing and coo - ing the whole day".

The piano accompaniment for the second system consists of two staves. The top staff is the right hand, and the bottom staff is the left hand. The key signature is B-flat major. The time signature is 4/4. The lyrics are: "noth - ing else do - ing But bill ing and coo - ing the whole day".

thro';— No noth-ing else do-ing, But bill-ing and coo-ing For just those

thro';— No noth-ing else do-ing, But bill-ing and coo-ing For just those

rit.

p

ff rit.

Detailed description: This system contains the first four measures of a musical piece. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a B-flat major key signature and 4/4 time. The lyrics are: "thro';— No noth-ing else do-ing, But bill-ing and coo-ing For just those". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The first measure has a fermata over the first two notes. The tempo marking *rit.* (ritardando) is placed above the final measure. The piano part has a *p* (piano) dynamic marking in the first measure and a *ff rit.* (fortissimo ritardando) marking in the final measure.

a tempo.

two. —

two. —

a tempo.

Detailed description: This system contains the next four measures of the musical piece. It features three vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key signature and 4/4 time. The lyrics are: "two. —" on both the Soprano and Alto staves. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo marking *a tempo.* (allegretto) is placed above the first measure. The piano part has a *a tempo.* marking in the first measure.

FINALE ACT II.
Take That.

No 21.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegro moderato.

EUGENE.

Piano.

pp

Come!

CAPTAIN.

CORKER.

la - dies! la - dies, stop it! Oh, let's have a fam - i - ly row! It

MAUDE.

MARIE.

Mrs. YAGER.

Yes,

Yes,

Nein! We're go - ing to sed - die dot now!

puz - zles me, but drop it!

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MAUDE.

that we will this min - ute.

MARIE.

that we will this min - ute.

CORKER.

What's all this quar - rel and strife, Of

MAUDE.

She was his

CORKER.

course your dar - ling's in it.

PRINCIPALS and CHORUS.

ff

No! he's out of it!

No! he's out of it!

Moderato.

wife! _____ I can see thro' your

His wife?

Moderato.

ff *risoluto.* *mf*

plan, To be near to the man Who once gave you the shake, But you've

made a mis - take, If you think, I am blind to what you have in

un poco rit.

mind; The old tie to re - new, While you *Moth - er* him too. Oh! you

un poco rit.

f

Piu mosso.

must have an aw - ful nerve, If I *gave* you what you de - serve, I should

a tempo.

rit.

slap you, but then, I'm a la - dy, You cat. Still you've gone just a bit too

a tempo.

rit. *ff* *mf a tempo.*

far, And, now, *I'll* tell you what you are; You're a walk - er in

Allegro.

ways that are sha - dy! Take that!

CHORUS.

ff Oh! dear me! what an aw - ful

ff Oh! dear me! what an aw - ful

ff

Allegro.

ff

break; She is mad, or there's some mis - take, She should not, to her

break; She is mad, or there's some mis - take, She should not, to her

MAUDE.

You cat.

face, call a la - dy "You cat." And her face if she'd like to

face, call a la - dy "You cat." And her face if she'd like to

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: "You cat." followed by "face, call a la - dy 'You cat.' And her face if she'd like to".

smack; She might think it be - hind her back; But not say to her

smack; She might think it be - hind her back; But not say to her

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line continues with the lyrics: "smack; She might think it be - hind her back; But not say to her". The piano accompaniment continues with the same rhythmic pattern as the first system. The lyrics are: "smack; She might think it be - hind her back; But not say to her".

Moderato.

face, "You are sha - dy, take that!"

face, "You are sha - dy, take that!"

This system contains two vocal staves and a piano accompaniment staff. The vocal lines are in a soprano and alto register, both with the lyrics "face, 'You are sha - dy, take that!'". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Moderato.

This system contains a piano accompaniment staff with two staves (treble and bass clef). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand.

MARIE.

Oh, you bad, wick - ed fiend! Go and get your tongue

This system features a vocal line for Marie and piano accompaniment. The vocal line is in a soprano register and contains the lyrics "Oh, you bad, wick - ed fiend! Go and get your tongue". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

cleaned, But my hands, I won't soil, Or your face I would

This system continues Marie's vocal line and piano accompaniment. The vocal line contains the lyrics "cleaned, But my hands, I won't soil, Or your face I would". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

spoil. You're a - fraid now he knows what he has, I sup -

pose, What he lost, he de - plores; But as yet he's not yours. You're a

un poco rit.

un poco rit. **f**

Piu mosso.

nice cuck - oo in the nest; Found the mate that you liked the

a tempo.

best Was my hus - band! but then you're a la - dy! You cat! And I

rit. **ff** *a tempo.*

rit. **ff** *mf a tempo.*

don't know a-bout a nerve, But if you get all you de - serve; You'll find

Allegro.

PRINCIPALS and CHORUS.

mud in the walks that are sha - dy! Take that!

Oh! dear me! what an aw - ful

Oh! dear me! what an aw - ful

Allegro.

ff

break. She is mad, or there's some mis - take, She should not, to her

break. She is mad, or there's some mis - take, She should not, to her

MAUDE.

You cat! Yes! you've gone just a bit too far, And, now,

MARIE.

You cat! And I don't know a-bout a nerve, But if

face, call a la - dy, "You cat!" And her face if she'd like to smack; She might

face, call a la - dy, "You cat!" And her face if she'd like to smack; She might

I'll tell you what you are; You're a walk - er in ways that are

you get what you de - serve, You'll find mud in the walks that are

think it be - hind her back, But not say to her face "You are

think it be - hind her back, But not say to her face "You are

MAUDE.
sha - dy! Take that!"

MARIE.
sha - dy! Take that!"

CORKER.
Will some one tell me, what's all this a -

sha - dy! Take that!"

sha - dy! Take that!"

Mrs. YAGER.
Go on! dot schwi-per! Soak him vonce!

CORKER.
bout? _____

CAPTAIN.
I'll knock him

EUGENE.

Let go! Let go! Hold

CLARENCE.

I say!

CORKER.

Hold on!

LYONS.

Look out!

CAPTAIN.

out!

accel.

Mrs. YAGER.

Eugene goes to strike Captain, who ducks
and the blow lands on Maude.

You get a - vay! _____

EUGENE.

him! not me!

accel.

ff MAUDE. Moderato assai.

Ah!

MARIE.

Ah!

HILDA.

Ah!

Mrs. YAGER.

Ah!

EUGENE.

Ah!

CLARENCE.

Ah!

CORKER.

Ah!

LYONS.

Ah!

CAPTAIN.

Ah!

CHORUS.

Ah!

Ah!

Moderato assai.

ff *pp*

pp I'm glad! It serves her right!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

pp

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

I'm glad! it serves her

He struck her! He To Maude.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, It iss to laugh dis time at you! —

He struck her! He

He struck her! He

He struck her! He

He struck her! He

He struck her!

He struck her!

cresc.

Detailed description: This is a musical score for a song, page 234. The score is written in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of several staves. The first staff has a whole rest. The second staff begins with the lyrics 'I'm glad! it serves her'. The third staff has 'He struck her!' and 'He'. The fourth staff has 'To Maude.' and 'He'. The fifth staff contains the lyrics 'Ha, ha, ha, ha, ha, ha, ha, ha, ha, It iss to laugh dis time at you! —'. The sixth through ninth staves each have the lyrics 'He struck her!' and 'He'. The tenth and eleventh staves have 'He struck her!' and 'He'. The twelfth and thirteenth staves have 'He struck her!' and 'He'. The piano accompaniment is shown in the bottom two staves, starting with a *cresc.* marking. The score concludes with a final chord in the piano part.

To Lyons.

I'll mar-ry you to night! — With
right! —
struck her! He struck her!
struck her! He struck her!
struck her! He struck her!
struck her! He struck her!
struck her! He struck her!
struck her! He struck her!
pp He struck her! He struck her!
pp He struck her! He struck her!
pp He struck her! He struck her!
p

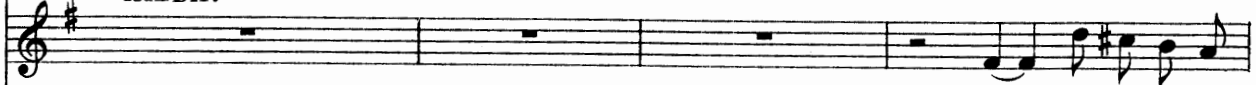
MAUDE.



him, I will have noth-ing more to do!

Oh, Sam-my!

HILDA.



Well! that's a hur-ry

LYONS.

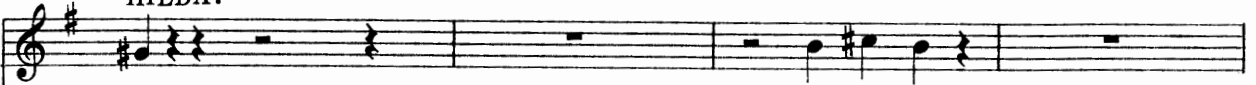


My Maud-ie!

 Piano accompaniment for the first system, showing a grand staff with treble and bass clefs, chords, and a tempo marking.

un poco accel.

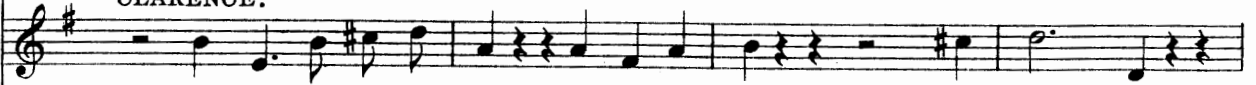
HILDA.



call!

Oh! Clar-ence!

CLARENCE.



Quite so! That's the i - dea! Will you be mine?

Oh, rap - ture!

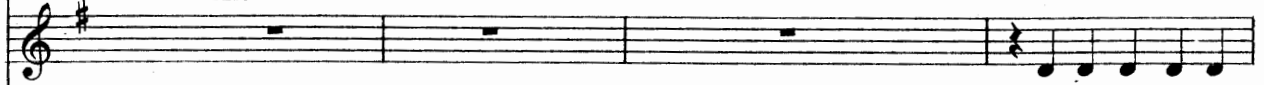
Piano accompaniment for the second system, showing a grand staff with treble and bass clefs, chords, and a tempo marking.

Mrs. YAGER.



Nein! Choorge, dot bet-ter bus-i-ness iss_ for mine.

CORKER.



My Ma-rie! I am

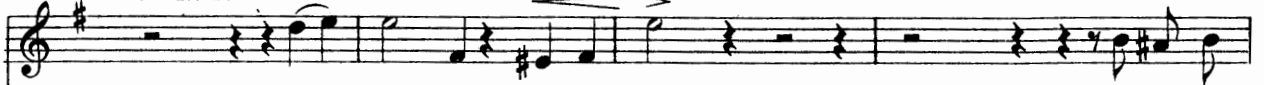
CAPTAIN. Trying to strike Eugene.



One on the mouth, that's all!



MARIE.

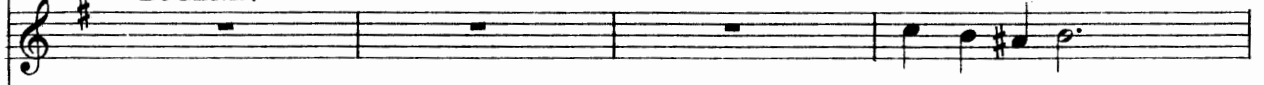


For_ give me! I de- cline!

I al-ways

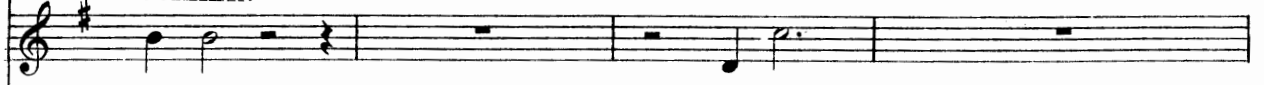
EUGENE.

To Marie.



You love me still?

CORKER.



wait - ing!

De- cline?



MARIE.

did, and will!

Nev-er

EUGENE.

Do we un-der-stand?

CORKER.

Then where do I come in?

I don't!

CAPTAIN.

You're left! All right!

Piano accompaniment for the first system of dialogue. The music is in G major and 3/4 time. It features a melody in the right hand and a bass line in the left hand. The melody consists of several phrases, some with slurs and accents. The bass line provides harmonic support with chords and single notes.

MARIE.

lie a - gain?

EUGENE.

I won't! It was for you, I wrote my song!—

Piano accompaniment for the second system of dialogue. The music is in G major and 3/4 time. It features a melody in the right hand and a bass line in the left hand. The melody consists of several phrases, some with slurs and accents. The bass line provides harmonic support with chords and single notes. The piece ends with a *rit.* (ritardando) marking and a double bar line.

Valse lento.
MAUDE.

MARIE. Love - light! Beam - ing from your

HILDA. Love - light! Beam - ing from your

Mrs. YAGER. Love - light! Beam - ing from your

EUGENE. Love - light! Beam - ing from your

CLARENCE. Love - light! Beam - ing from your

CORKER. Love - light! Beam - ing from your

LYONS. Love - light! Beam - ing from your

CAPTAIN. Love - light! Beam - ing from your

CHORUS. Love - light! Beam - ing from your

Valse lento.

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est, best, di - vine!_____

love! My love! Dear - est, best, di - vine!_____

Musical score for piano accompaniment, including treble and bass clefs.

pp

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes a piano (*pp*) dynamic marking and a series of chords and melodic lines.

Second system of musical notation, continuing the piece with various chordal textures and melodic fragments.

ff

Curtain.

Third system of musical notation, marked with a forte (*ff*) dynamic. The word "Curtain." is written above the staff. The system concludes with a double bar line.

Fourth system of musical notation, featuring dense chordal textures and melodic lines.

Fifth system of musical notation, concluding the piece with a final cadence and a double bar line.