

MUSICAL
COMEDY

THE CHAPERONS

AS PRODUCED BY
FRANK L. PERLEY'S COMEDIANS



LYRICS BY
FREDERIC RANKEN

MUSIC BY
ISIDORE WITMARK

WITMARK & SONS
NEW YORK CHICAGO LONDON
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THE CHAPERONS

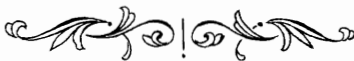


AN ORIGINAL MUSICAL COMEDY
in Three Acts.



Book and Lyrics by

FREDERIC RANKEN



MUSIC BY

ISIDORE WITMARK.

VOCAL SCORE.



Price \$2.00 net.
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THE CHAPERONS

A Musical Comedy in Two Acts.

As produced by
FRANK L. PERLEY'S COMEDIANS.



Book and Lyrics by FREDERIC RANKEN.

Music by ISIDORE WITMARK.

CAST OF CHARACTERS.

Adam Hogg,	a Pork-Packer of Cincinnati and President of the International Society for the Investigation and Suppression of Vice.	HARRY CONOR.
Augustus,	his Valet	GEORGE K. HENERY.
Algernon O'Shaunessy,	Studying Rapid Transit in Paris	WALTER JONES.
Signor Ricardo Bassini,	Proprietor of the Opera Company known as the "Ancient and Honorable Parisians."	JOS. C. MIRON.
Schnitzel,	with an appetite for paper	EDD REDWAY.
Tom Schuyler,	an American Student of Vocal Music at the Paris Conservatory.	ALBERT FARRINGTON.
Pierre	} Student Friends of Tom. }	D. G. RUTHVEN.
Paul		E. H. RANDALL.
Philip		JAKE WEIBLY.
Jacques		T. H. BURTON.
François,	a head waiter	CARL HARTBERG.
Aramanthe Dedincourt,	Managing Director of the English and Continental Order of Trained Chaperons.	TRIXIE FRIGANZA.
Phrosia,	an admirer of Old Sleuth	EVA TANGUAY.
Violet Smilax,	a ward of Adam Hogg and masquerading as Caraola in the Paris Conservatory of Chaperons.	NELLIE FOLLIS.
Jacquelin,	Prima Donna Soprano in Bassini's Co.	WINIFRED FLORENCE.
Hortense,	Prima Donna Contralto in Bassini's Co.	MAY BOLEY.
Edourd	} Eaton Boys. }	GERALDA MALONE.
Jean		IDA HOPPER.
Pinzonette	} Pupils in Aramanthe's Conservatory of Choice Chaperons. }	MAE STEBBINS.
Caromella		SOPHIA WILLIAMS.
Sybyllena		ISABEL FRANKLIN.
Suzanola		NELLIE VICTORIA.
Papinezza		KATHRINE MONTEITH.
Bizzibizzi	NINA GILLET.	
Clarabella Blewster	} American Chaperons Accompanying Violet. }	GERALDINE COOKE.
Ahdelaide Fetherington		ELSIE BAIRD.
Maymie Gilburton		MAY CALVERT.
Mahdeline Pessington		RUOY PAINE.
Sarahine Kensington	KATHERINE CALL.	
Gertrude	SADIE HARRIS.	
Gladys	} Chorus Girls in Bassini's Co. }	LILLIE de VERE.
Gwendolin.		IDA HOPPER.

Flower Girls, Guests, Models, Blanchisseuse, Oriental Dancing Girls, Gendarmes, Students &c.

SCENIC LOCALE.

ACT I. Street in Latin Quartier, Paris.

ACT II. Court Yard of Imperial Hotel, Alexandria, Egypt.

Musical Director, Max Hirschfeld.

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ACT I.

No 1.

Opening Chorus.

Lyric by
FREDERIC RANKEN.

Music by
ISIDORE WITMARK.

Allegro.

Piano.

f

ff

Tempo di Valse.

ff rit.

a tempo.
SOPR. and ALTO.

CHORUS.

ff Wel - come the morn - ing with joy - ful shouts we greet the morn.
ff Wel - come the morn - ing with joy - ful shouts we greet the morn.

ff a tempo.

unis. Be - hold in this the fest - al day Who, then, will win the
 fest - al day

mf

prize to day? *ff* Stu - dents re - turn - ing
mf prize to day. *ff* Stu - dents re - turn - ing

ff

Schol - as - tic med - als now a - dorn, So let us give them

Schol - as - tic med - als now a - dorn, So let us give them

sfz

greet - ing gay, a greet - ing gay, give them to day.

greet - ing gay, a greet - ing gay, give them to day.

FLOWER GIRLS.

p Who will buy our Flow - ers _____ of sweet - est fra - grance rare.

p

Fresh plucked from na-ture's bow - ers, To please a la - dy fair

rit.

Mig - non - ette we of - fer This rose begemmed with dew.

a tempo.

unis.
If Vi - o - lets you prof - fer, 'Twill show your love is true, 'Twill

show your love is true. **CHORUS.** 'Twill show your love is true.

Love is true. 'Twill show your love is true.

Allegro. *sfz*

Allegro vivo.
DANCERS.

ff Voi - la! Here are we *unis.* Pre - mi - ere and co - ry - phée, we

turn in dain - ty pi - rou - ette, with step so light and free.

La! la! Comme ça! We are beau - ties eh? N'est - ce pas We're

strict - ly tend - ing to our du - ties N'est - ce pas? —

Andante con moto.

MODELS.

Fi - gures and grace al - lur - ing, (Mod - els must have them you know)

L.H.

p R.H.

MODELS.

Then look at this, Po - ses grace - ful now en - dur - ing

CHORUS.

Pray what's a - miss?

Pray what's a - miss?

L.H.

R.H.

MODELS.

(Mod - els ev - er must stand so) Then look at this,

MODELS.

Ah! Waist so lithe - some, tap - ring arms all

Pray what's a - miss?

Pray what's a - miss?

p

MODELS.

help to make a mod - els charms, Ah! how is this?

p

For grace - ful out - lines, dain - ty limb should

Is aught a - miss?

Is aught a - miss?

mf

p

MODELS.

al - ways go with fi - gure slim, Just look at this, Then look at this.

MALE CHORUS. Look at this!

The score consists of three systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system features a male chorus with the lyrics 'Look at this!' and a piano accompaniment. The third system continues the piano accompaniment.

Allegretto.

The score consists of two systems for piano accompaniment. The first system includes a dynamic marking of *f* and a tempo marking of *Allegretto*. The second system continues the piano accompaniment.

4 LAUNDRY GIRLS.

Blanch - is - ser - ie, Blanch - is - ser - ie, We sim - ply do the work you see; And

yet we think you must a - gree We're chic and sau - cy as can be.

mf

rit.

The score consists of three systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the piano accompaniment, ending with a *rit.* marking.

a tempo.

Blanch - is - ser - ie, Blanch - is - ser - ie, Voi - la ma - dam So - ci - e - ty, We

a tempo.

dirt ef - face from ruff and lace, And that's called Blanch - is - ser - ie.

Allegretto.
CHORUS unis.

We are all Bo - he - mi - ans and not a sou a - piece have we

p

Not a pleas - ing pros - pect for a din - ner you'll a - gree. But

sfz

we're the kind who nev - er mind mis - for - tune does - n't both - er us,

Such a band of jol - ly com - rades we.

SOPRI. Bells.
Ah!

SOPR. II. and ALTO.
mf We are all Bo - he - mi - ans and not a sou a - piece have we, Not a pleas - ing

TEN.
mf We are all Bo - he - mi - ans and not a sou a - piece have we, Not a pleas - ing

BASS.
mf

ff

Ah!

prospect for a din-ner you'll a-gree. But we're the kind who nev-er mind, mis-

prospect for a din-ner you'll a-gree. But we're the kind who nev-er mind, mis-

The first system consists of four measures. The vocal line begins with a long note, followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *sfz* is present in the third measure.

sfz

The piano accompaniment for the first system is shown in two staves. It features a consistent eighth-note bass line and chords in the right hand. A dynamic marking of *sfz* is present in the third measure.

for-tune doesn't bother us, such a band of jol-ly comrades we.

for-tune doesn't bother us, such a band of jol-ly comrades we.

The second system consists of four measures. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *sfz* is present in the fourth measure.

sfz

The piano accompaniment for the second system is shown in two staves. It features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *sfz* is present in the fourth measure.

ff rit.

Tempo di Marcia.

CHORUS.

Vive la Bo - he - mi - a! Vive la Bo - he - mi - a! where is a
 Vive la Bo - he - mi - a! Vive la Bo - he - mi - a! where is a

f

f

life so free? Where reigns such jol - li - ty? Down with pro - pri - e - ty!
 life so free? Where reigns such jol - li - ty? Down with pro - pri - e - ty!

Vive la good com-pagn-ie! Deep in the wine cup dip a health to
 Vive la good com-pagn-ie! Deep in the wine cup dip a health to

fel - low - ship! Vive la Bo - he - mi - a! Vive la Bo - he - mi - a!
 fel - low - ship! Vive la Bo - he - mi - a! Vive la Bo - he - mi - a!

Where is a life so free? Where reigns such jol - li - ty? Down with pro -
 Where is a life so free? Where reigns such jol - li - ty? Down with pro -

pri - e - ty! Vive la good com-pagn - ie! Deep in the wine cup dip

pri - e - ty! Vive la good com-pagn - ie! Deep in the wine cup dip

GENS D'ARME.

Then heads up, chest out, Shoul - ders

a health to fel - low - ship.

a health to fel - low - ship.

straight, All our car - riage im - i - - tate,

Of Gal - lants who la - dies would charm. None can com -

pare with the bold Gens - d'arme.

CHORUS.

f Heads up, chest out,
Heads up, chest out,

Shoul - ders straight, all our car - riage im - i - -

Shoul - ders straight, all our car - riage im - i - -

tate, — of gal - lants who la - dies would charm,

tate, — of gal - lants who la - dies would charm,

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano or alto register, and the piano accompaniment is in a bass register. The music is in a minor key and 2/4 time. The lyrics are: "tate, — of gal - lants who la - dies would charm,".

This system contains the piano accompaniment for the second system of music. The music is in a minor key and 2/4 time. The piano accompaniment is in a bass register. The lyrics are: "tate, — of gal - lants who la - dies would charm,".

Who can com - pare with the bold Gens - d'arme —

Who can com - pare with the bold Gens - d'arme —

This system contains the third vocal line and piano accompaniment. The vocal line is in a soprano or alto register, and the piano accompaniment is in a bass register. The music is in a minor key and 2/4 time. The lyrics are: "Who can com - pare with the bold Gens - d'arme —".

This system contains the piano accompaniment for the fourth system of music. The music is in a minor key and 2/4 time. The piano accompaniment is in a bass register. The lyrics are: "Who can com - pare with the bold Gens - d'arme —".

Tempo.I.

ff

sfz

This system contains the piano accompaniment for the fifth system of music. The music is in a minor key and 2/4 time. The piano accompaniment is in a bass register. The lyrics are: "Who can com - pare with the bold Gens - d'arme —".

unis.

f Vive la Bo-he-mi-a! Vive la Bo-he-mi-a! Where is a
f Vive la Bo-he-mi-a! Vive la Bo-he-mi-a! Where is a

life so free? Where reigns such jol-li-ty? Down with pro-pri-e-ty
 life so free? Where reigns such jol-li-ty? Down with pro-pri-e-ty

Vive la good com-pagn-ie! Deep in the wine cup dip a health to
 Vive la good com-pagn-ie! Deep in the wine cup dip a health to

cresc molto.

very slow.

ff *ff* *ff*

fel - - low - - ship. La, la, la, la, la, la,

fel - - low - - ship. La, la, la, la, la, la,

ff *ff* *ff* *molto rit.* *allargando.*

la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la. Down with pro - pri - e - ty

la, la, la, la, la, la. Down with pro pri - e - ty

poco accel.

Vive la good com - pagn - ie Deep in the wine cup dip

Vive la good com - pagn - ie Deep in the wine cup dip

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in 3/4 time and features a key signature of one flat (B-flat).

This system shows the piano accompaniment for the second system of music. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and melodic lines.

a health to fel - low - ship.

a health to fel - low - ship.

ff

ff

ff

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in 3/4 time and features a key signature of one flat (B-flat). The dynamic marking *ff* (fortissimo) is present.

Allegro.

This system shows the piano accompaniment for the fourth system of music. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and melodic lines. The tempo marking *Allegro.* is present.

loco.

This system shows the piano accompaniment for the fifth system of music. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and melodic lines. The tempo marking *loco.* is present.

This system shows the piano accompaniment for the sixth system of music. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and melodic lines.

When I Sang My Low C.

SOLO AND REFRAIN.

Bassini, Stumperino, Bumpianni and Chorus.

No 2.

Moderato.

Piano.

The piano introduction consists of two staves in a key signature of two flats (B-flat and E-flat) and a common time signature. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady bass line. Dynamics range from *f* (forte) to *ff* (fortissimo). The piece concludes with a *Cresc.* (crescendo) marking and a final chord.

The vocal line begins with a series of eighth and quarter notes, corresponding to the lyrics below. The melody is simple and easy to sing.

'Twas the u - sual thing, When I used to sing In my
 Our — troupe took a trip On a pas - sen - ger ship Thro' the
 When the storm had gone We — sailed at dawn While the

The piano accompaniment for the first part of the song features a simple harmonic structure with chords in the right hand and a steady bass line in the left hand. The dynamic is marked *p* (piano).

The vocal line continues with a melodic line that includes some longer notes and rests, corresponding to the lyrics below.

re - per - toire — o - per - at - ic For the
 one night stands — of the Pa - cif - ic But the
 band — played — con - cer - ti - nas We were

The piano accompaniment for the second part of the song continues with a similar harmonic structure, featuring chords and a steady bass line.

pub - lic and press To de - clare my suc - cess In a
 life was — tough For the sea was — rough - And the
 ver - y — late For we had a — date That —

man-ner both — loud and em-phat-ic. What - ev - er the score, Whether
 storms were in-deed ter - rif-ic. The crowd on — board said with
 night — in the Phil - li - pen-as. A - las and a lack! For the

Mo - zart or Spohr the — crit - ics would all a - gree That it
 one ac - cord "It's as plain as it plain can be. While the
 wind got — slack Near the coast - line of old Zan-zi - bar. We were

was - n't my lung Or the trip of my tongue But the
 waves run so high It's your du - ty to try The ef -
 down on our luck For we got bad - ly stuck On the

way I had sung my low "C," low "C"
 fect of your ver - y low "C," low "C"
 brow of an old san - dy bar, san - dy bar.

CHORUS.

'Twas the way he had sung his low
 The ef - fect of his ver - y low
 Stuck,we vow on an old san - dy

'Twas the way he had sung his low
 The ef - fect of his ver - y low
 Stuck,we vow on an old san - dy

Low "C"
 Low "C"
 San-dy bar.

My
 My
 A

C." 'Twas the way he had sung his low C."
 C." The ef - fect of your ver - y low C."
 bar. On the brow of an old san - dy bar.

Tempo di Valse,
 Moderato.

vi - bran - tane - ous, most membraneous, Sub - ter - an - e - ous "C"
 plast - ic pli - a - ble, most re - li - a - ble, Un - de - ni - a - ble "C"
 non - dis - clos - a - ble in - ter - pos - a - ble Twelve o'clock clos - a - ble bar.

REFRAIN.

Sol, Mi, Sol, Fa, Sol, Re, sung con a - mo - re The
 Sol, Mi, Fa, Sol, a - lone sung through a meg - a - phone,
 Sol, Mi, Sol, Fa, Re, Mi, Such a cal - am - i - ty

pp

peo - ple just flocked to hear me. _____ What
 Broke up the storm I could see. _____ And the
 Seemed we would nev - er be free. _____ So I

caused a com - mo - tion was my song of the o - cean, For
 thun - der's loud call seemed ex - - 'cee - ding - ly small Ev' - ry
 just dropped a note and the _____ boat got a - float on the

that's where I sang my low "C"
 time I would bawl my low "C"
 swell of my ver - y low "C"

MALE CHORUS.

Sol, Mi, Sol, Fa, Sol, Re, Sung con a - mo - ré Ah!
 Sol, Mi, Fa, Sol a lone Sung through a meg - a - phone,
 Sol, Mi, Sol, Fa, Re, Mi, Such a cal - am - i - ty

BASSINI.

ne'er such a sing - er as he _____ I sung with such
 Broke up the storm I could see. _____ My voice so se -
 Seemed we would nev - er be free. _____ I start - ed to

feel - ing It brought down the ceil - ing each time that I
 rene, Sim - ply turned the sea green ev' - ry time that I'd
 cough and the ship float - ed off for I coughed up my

Each time that he
 Ev' - ry time that he'd
 For he coughed up his

Each time that he
 Ev' - ry time that he'd
 For he coughed up his

after 1st Verse only.

sang my low _____ (Whistle)(Trombone.) *D.C.*

sang his "Low C." *D.C.*

sang his "Low C." *D.C.*

sfz sfz

after 2d Verse only.

BASSINI.

scream my

Ah!

Ah!

scream his

scream his

Bb Clarinet.

Clar.

Clar.

Ah!

D.C.

Ah!

D.C.

CHORUS.

"Low C."

"Low C."

D.C.

sfz sfz

CHORUS.

after 3d Verse only.

BASSINI.

Moderato.

ver - y My ver - y low, My ver - y ver - y

B♭ Clar.

Trom.

CHORUS.

ver - y

ver - y

ver - y low C.

Clar.

Trom.

"Low C."

"Low C."

No 3. In My Official Capacity.

TOPICAL SONG.

HOGG.

Allegro moderato.

Piano.

The piano introduction is in 2/4 time, marked *f*. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The piece concludes with a *ffz* (fortissimo forzando) dynamic marking.

Of the ma - ny wick - ed things now tak - ing place, — Things de -
 When I start - ed I was hard - ly up to snuff, — But I've
 When a ver - y wick - ed play en - joys a run, — That is

(Till ready.) *mf*

The vocal line begins with a repeat sign. The piano accompaniment includes a triplet of eighth notes in the right hand.

mor - al - iz - ing to the hu - man race — I
 learned since then the "Ten - der - loin" is tough — On
 full of risk - y, frisk - y, french - y fun — These dis -

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

feel it is my du - ty to re - form, — That phase of life de - scribed as be - ing
far - o banks I thought po - lice would drop, — Now if I don't know the place I ask the
rob - ing scenes are hor - rid don't you know, — I de - spise them but of course I have to

warm — Then a sad and pain - ful du - ty comes to me — Ev' - ry
cop — But — far - o is a game that is - n't fair — And —
go — An — act - or, no re - form needs that is true — But —

kind of naught - y thing I have to see — And if I'm caught where vi - ces still ex -
po - ker's a de - lu - sion and a snare — How could I warn the youth thro' out our
ac - tress - es oc - ca - sion - al - ly do — To lec - ture them I take them out to

ist — I show my lit - tle badge and then in - sist — It's
land — Did I re - fuse to go and take a hand? — So
dine — And show how wrong it is by buy - ing wine — But

REFRAIN.

In my of - fi - cial ca - pac - i - ty, I'm a - mazed ___ at such au -
 In my of - fi - cial ca - pac - i - ty, Then I play ___ with much sa -
 In my of - fi - cial ca - pac - i - ty, And I quote ___ with much ver -

dac - i - ty, And I treat them all with scorn, I'm out
 gac - i - ty, So as gam - bling is a sin, ___ I
 ac - i - ty, "Look not on the wine that's red, ___

(Whistle.)
 sim - ply for re - form.
 give back all I win.
 Take cham-pagne in - stead.

CHORUS.
 (Whistle.)

8 (Orchestra.) 3 3 loco. 3 3 D.S. ff

Flowers.

No 4.

MOCK BALLED.
ARAMENTHE.

Allegretto.

Voice.

Piano.

p accel.

rall.

'Twas

ARAMENTHE.

Moderato.

off in far Al - as - ka, Much hot - ter than To - bas - co, The

p

Hy - a - cinths were high - er since they built the Chin - ese wall. The

ros - es rose so sad - ly. The Dai - sies dazed me mad - ly. The

f Pan - sy and the Lil - y cried when leaves be - gan to fall.

Valse lento.

Flow'rs bloom - ing far and near.

Flow - ers to me so dear.

The

rall.

Moderato.

Snow - balls loud were baw - ling The Cau - li - flow'r was call - ing The

p

Mig - non - ette sang Mig - non till the Blue - bell rang her up. The

twin - ing I - vy twin - ing The Jas - a - mine was min - ning. The

f

but - ter was but but - ter but was but a But - ter - cup.

mf

Valse lento.

Flow - - ers so rich and rare.

pp

Flow - - ers I love

to wear.

rall.

The Little Maid Who Couldn't Say No.

VIOLET and CHORUS.

No 5.

Moderato con moto. §

Voice.

Piano.

mf

p

till ready.

VIOLET.

There was once a lit - tle maid - en in the days gone by
 There was once a hand - some Lad - die in the days gone by
 There was once an aged Pa - pa in the days gone by

CHORUS.

mf

In the
 In the
 In the

mf

In the
 In the
 In the

mf

In the days gone by. She was wit - ty, rath - er pret - ty, Ver - y
 In the days gone by. And he wooed her and he sued her When her
 In the days gone by. He was pott'ring, he was tott'ring But a

days gone by.
 days gone by.
 days gone by.

days gone by.
 days gone by.
 days gone by.

mod - est, ver - y shy, In the days gone by. And brought
 moth - er was - n't by He was ver - y shy. And he
 ver - y rich old guy, Wealth had he, oh my! He was

In the days gone by.
 He was ver - y shy.
 Wealth had he oh my!

In the days gone by.
 He was ver - y shy.
 Wealth had he oh my!

Solo.

up so strict - ly prop - er In the ways of long a - go When
said: an arm can do no harm A - round a waist like this You
reck - oned up in mil - lions By the fair - y tales he told He was

maid - ens were ex - pec - ted All the so - cial rules to know, This
hes - i - tat - ing, fas - ci - nat - ing, Cap - ti - vat - ing Miss. Don't you
an - cient but no Loch - in - var Could e'er have been more bold. And he

poor girl was in - struc - ted It was vul - gar to say "no" In the
think the time pro - pi - tious "For a lit - tle harm - less kiss?" He was
asked the girl to mar - ry him be - fore he got too old He might

mf

VIOLET.

days, in the days gone by.
 fly in the days gone by.
 die in the days gone by.

In the days gone by.
 In the days gone by.
 In the days gone by.

poco rit.

CHORUS.

In the days gone by.
 In the days gone by.
 In the days gone by.

REFRAIN.

So she could - n't say "No" "No" It was
 And she could - n't say "No" "No" It was
 And she could - n't say "No" "No" It was

No?
 No?
 No?

No?
 No?
 No?

p grazioso.

ver - y ver - y wrong you know, But they
 ver - y ver - y wrong I know, Then once
 ver - y ver - y wrong I know, Tho' the

mf

thought the word im - prop - er And so - ci - e - ty would drop her So this
 for her - self he kissed her, Then he kissed her for her sis - ter And this
 neigh-bors thought it fun - ny It was real - ly not his mon - ey But be -

maid - en could - n't ev - er say — "No"
 maid - en real - ly could - n't say — "No"
 cause she could - n't ev - er say — "No"

VIOLET.

CHORUS.

“No”
“No”
“No”

“No”
“No”
“No”

“No”
“No”
“No”

“No”
“No”
“No”

this maid - en could - n't ev - er
this maid - en real - ly could - n't
be - cause she could - n't ev - er

this maid - en could - n't ev - er
this maid - en real - ly could - n't
be - cause she could - n't ev - er

1. 2. (shout)

“No” “No”
“No” “No”
“No” —

say “No” “No”
say “No” “No”
say “No” —

say “No” “No”
say “No” “No”
say “No” —

—
“No”
(shout)

—
“No”
(shout)

—
“No”
(shout)

ff *sfz*

Talk, Talk, Talk.

No. 6.

COMIC SONG.

Lyric by
GEORGE V. HOBART.

Music by
ISIDORE WITMARK.

Allegro moderato.

Piano. *f* *piu marcato.*

The piano introduction consists of two systems of music. The first system shows the right hand playing a melodic line with eighth and sixteenth notes, and the left hand providing a harmonic accompaniment with chords and single notes. The second system continues the piece, featuring a more active right hand with sixteenth-note patterns and a steady left hand accompaniment. Dynamics include *f* and *piu marcato*.

ad lib. *pp*

A crowded car,— two la-
 A mar-ried man,— went gai-ly
 A swell pink tea,— the la-
 A par-lor dim,— two peo-ple

The first system of the first verse shows the vocal line with lyrics and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand, marked *ad lib.* and *pp*. The lyrics are: "A crowded car,— two la- / A mar-ried man,— went gai-ly / A swell pink tea,— the la- / A par-lor dim,— two peo-ple".

en - ter there! They have not met for days! They start to
 to the club! He'd not been there for days! Small glass at
 gaze a - bout! They have not met for days! They look a -
 en - ter there! They have not met for days! He is quite

The second system of the first verse shows the vocal line with lyrics and a piano accompaniment. The piano part continues with a steady accompaniment. Dynamics include *mf* and *p*. The lyrics are: "en - ter there! They have not met for days! They start to / to the club! He'd not been there for days! Small glass at / gaze a - bout! They have not met for days! They look a - / en - ter there! They have not met for days! He is quite".

talk the oth - ers start to swear! They have not met for days!
 first, and then he drinks a tub! Hed not been there for days!
 round and get their ham - mers out! They have not met for days!
 tall, she is be - yond com - pare! They have not met for days!

They talk and talk with nev - er a - ny pause; Con -
 He takes his jag and drags it home with care; To
 The host - - ess smiles on all as - sem - bled there; She
 His arm a - round her waist with-out a pause; No

duc - tor on his mous-tache mad - ly gnaws, And both for - get to
 make a noise he trips up - on a chair; And then he finds his
 leaves the room, per - haps to fix her hair; And when she's gone they
 pres - ence to dis - tract, not e - ven maw's; And both for - get to

pay their fare be-cause they have not met for days.
 moth'r - in - law's is there, she'd not been there for days.
 ham - mer her for fair! they have not met for days.
 say a word be-cause they have not met for days.

poco rit.

REFRAIN.

Then it's talk, talk, talk! When they have-n't got a thing to
 Then it's talk, talk, talk! In ___ moth - er - in - law's usu - al
 Oh! they talk, talk, talk! Not par - tic - u - lar just what they
 Then it's kiss, kiss, kiss! When they have n't got a word to

p a tempo.

say! Oh! it's sit in the car And ___ jar, jar, jar! Ev' - ry
 way! It's ___ size up the jag, And ___ nag, nag, nag! From ___
 say! They ___ claim that for clothes, She ___ owes, owes, owes! In their
 say! Then it's sit in the dark And ___ spark, spark, spark! When the

pas - sen - ger who comes their way! Then it's talk, talk,
 mid - night till the break of day! Then it's talk, talk,
 char - it - a - ble lit - tle way! Oh! they talk, talk,
 girl - ie does - n't say him nay! Then it's kiss, kiss,

mf

talk! Oh! if they would just get out and walk! It's a
 talk! Poor son - in - law must take a walk! It's a
 talk! When they scan - dal - ize they feel O. K.! It's a
 kiss! Don't you ev - er miss a thing like this! It's a

mf

most de - light - ful oc - cu - pa - tion sure - ly When they talk, talk, talk! *D.S.*
 most de - light - ful oc - cu - pa - tion sure - ly When they talk, talk, talk!
 most de - light - ful oc - cu - pa - tion sure - ly When they talk, talk, talk!
 most de - light - ful oc - cu - pa - tion sure - ly When you kiss, kiss, kiss!

sfz

D.S.

No. 7. We're All Good Fellows.

TOM and STUDENTS.

Allegretto.

Piano. *mf sempre legato.*

dim.

The piano introduction is in 6/8 time, marked 'Allegretto'. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass line consists of quarter notes G2, B1, and D2. The piece concludes with a 'dim.' (diminuendo) marking.

What - e'er our for - tunes may be, _____
Stu - dents are work - ing by day, _____

p

The first system of the song features a vocal line and piano accompaniment. The vocal line has a melody with lyrics: 'What - e'er our for - tunes may be, _____' and 'Stu - dents are work - ing by day, _____'. The piano accompaniment is in 6/8 time, with a melody in the right hand and a bass line in the left hand. A piano (*p*) marking is present.

What you will, good or ill. Jol - ly good com - rades are
Our de - light, is at night. We know a good ca - ba -

The second system continues the vocal and piano accompaniment. The vocal line has lyrics: 'What you will, good or ill. Jol - ly good com - rades are' and 'Our de - light, is at night. We know a good ca - ba -'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

we, _____ Friends thro' all, that may fall.
- ret. _____ Where is free, com - pa - ny

The third system concludes the vocal and piano accompaniment. The vocal line has lyrics: 'we, _____ Friends thro' all, that may fall.' and '- ret. _____ Where is free, com - pa - ny'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

Lit - tle care we for the fu - - tures store
What tho' a fel - low be dull or sad

Naught of the days that are past. Help - ing each oth - er we
Mar - celle and Mi - mi are there; Fill up the glass, let each

count for more Friends of the kind that last. For
stu - dent lad Drink to his dam - sel fair.

Moderato.

We're all good fel - lows, boys, and ev - 'ry broth - er's one of us, Would

share his for - tune heart and soul; We're

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "share his for - tune heart and soul; We're". The piano accompaniment consists of two staves, treble and bass clef, with chords and moving lines.

all good fel - lows, boys, and ev - 'ry moth - er's son of us, Just

The second system continues the vocal line with lyrics "all good fel - lows, boys, and ev - 'ry moth - er's son of us, Just". The piano accompaniment includes dynamic markings *f* and *p* in the bass line.

molto rit.
loves his lit - tle pipe and bowl.

mf
We're

mf

mf

molto rit. *cresc.* *mf*

CHORUS.

The third system begins with the tempo marking *molto rit.* and the lyrics "loves his lit - tle pipe and bowl.". It includes a choral section with three staves (treble, treble, and bass clef) and the lyrics "We're". The piano accompaniment at the bottom includes markings *molto rit.*, *cresc.*, and *mf*.

all good fel - lows, boys, and ev - 'ry broth - ers one of us, Would

all good fel - lows, boys, and ev - 'ry broth - ers one of us, Would

mf

share his for-tune heart and soul; We're all good fel - lows, boys, and

share his for-tune heart and soul; We're all good fel - lows, boys, and

ev - 'ry moth-ers son of us Just loves his lit - tle pipe and bowl.

ev - 'ry moth-ers son of us Just loves his lit - tle pipe and bowl.

f *molto rit.*

No. 8.

The Bois d'Boulogne.

Jacqueline, Hortense, Hogg and Chorus.

Allegro con spirito.

HORTENSE.

Musical score for Hortense's first vocal line and piano accompaniment. The piece is in 6/8 time and B-flat major. The piano part begins with a forte (*f*) dynamic, followed by fortissimo (*ff*) and then mezzo-forte (*mf*). The vocal line starts with a rest, then enters with the lyrics "You may".

Musical score for Hortense's second vocal line and piano accompaniment. The piano part includes a *rit.* (ritardando) marking. The vocal line continues with the lyrics: "talk of a walk or a so - cialstalk In the mall you know or Rot - ten Row, In".

Musical score for Hogg's vocal line and piano accompaniment. The piano part includes a *a tempo.* marking. The vocal line begins with the lyrics: "May its gay so peo - ple say A".

Musical score for Hogg's second vocal line and piano accompaniment. The piano part includes a forte (*f*) dynamic marking. The vocal line continues with the lyrics: "drive at night is a great de - light in Cen - tral Park In the park oh".

rit. JACQ.

what a lark just after dark But

none I swear can ever compare with what is known as the Bois de Boulogne where

HORT. & JACQ.
unis.

life is free In gay Pa-ree You

HOGG. HORT. JACQ. & HOGG.

join the throng and you drive along With graceful bow Steady now out

unis. Tempo di Valse.

on the Bois d'Bou - - logne.

a tempo.

HORT..

Out on the Bois d'Bou - -

p rit. *a tempo.*

logne.

CHORUS.

BoisdBou - logne, BoisdBou - logne, Bois dBou - logne, Bois dBou - logne

BoisdBou - logne, BoisdBou - logne, Bois dBou - logne, Bois dBou - logne

JACQ.

There where we drive a - - long.

Drive a - long, drive a -

Drive a - long, drive a -

rall. *a tempo.*

Detailed description: This section of the score is for a character named JACQ. It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "There where we drive a - - long." followed by "Drive a - long, drive a -" and "Drive a - long, drive a -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. There are tempo markings "rall." and "a tempo." in the piano part.

HOGG.

Yes, where is a life

long, drive a - long, drive a - long.

long, drive a - long, drive a - long.

sfz

Detailed description: This section of the score is for a character named HOGG. It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Yes, where is a life" followed by "long, drive a - long, drive a - long." and "long, drive a - long, drive a - long.". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. There is a dynamic marking "sfz" in the piano part.

so free.

Life so free, life so free in Pa-ree, in Pa-

Life so free, life so free in Pa-ree, in Pa-

HORT.

Fresh on the breeze of the morn _____

ree Fresh on the breeze of the morn, on the breeze of morn

ree on the breeze of morn

pp

JACQ.

First system of the musical score. It includes a vocal line and a piano accompaniment. The vocal line has two parts: a soprano part and an alto/tenor part. The lyrics are: "List to the sound of the horn. To the wind-ing of the". The piano accompaniment consists of a right-hand part and a left-hand part. Dynamics include *ff* (fortissimo) and *sfz* (sforzando). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "horn Loud is born. horn Loud is born. horn Loud is born.". The piano accompaniment continues with various dynamics including *sfz*. The key signature and time signature remain the same as in the first system.

Allegro. JACQ. & HORT with Sop

Musical score for the first system. It features three vocal staves and a piano accompaniment. The vocal parts are labeled "Tal-ly ho! Tal-ly ho". The piano part is marked "HOGG with BASSES." and includes the instruction "energico." and a dynamic marking of "ff". The piano accompaniment features triplet patterns in both hands.

Musical score for the second system. It features three vocal staves and a piano accompaniment. The vocal parts are labeled "Tal-ly ho! Tal-ly ho!". The piano accompaniment continues with triplet patterns and dynamic markings.

Musical score for the third system. It features three vocal staves and a piano accompaniment. The vocal parts are labeled "ho! Tal-ly ho! Tal-ly ho!". The piano accompaniment continues with triplet patterns and dynamic markings.

THE THREE.

Driv - ing, rid - ing nev - er so hap - py a throng — So

mf
a throng

mf
a throng

mf

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in 6/8 time, starting with a dotted quarter note 'Driv' followed by eighth notes 'ing, rid - ing'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. Dynamics include *mf* for the vocal accompaniment and *f* for the piano accompaniment.

f

Detailed description: This block shows the piano accompaniment for the first system. The right hand features chords with accents, and the left hand has a steady eighth-note bass line. The dynamic is marked *f*.

mer - ri - ly driv - ing a - long — Oh! nev - er such pleas - ure de - riv - ing

a - long

a - long

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with 'mer - ri - ly driv - ing a - long' and then 'Oh! nev - er such pleas - ure de - riv - ing'. The piano accompaniment continues with similar chords and bass line. Dynamics include *f* for the piano accompaniment and *mf* for the vocal accompaniment.

Detailed description: This block shows the piano accompaniment for the second system. It continues the rhythmic pattern from the first system, with chords in the right hand and eighth notes in the left hand. Dynamics include *f* for the piano accompaniment and *mf* for the vocal accompaniment.

JACQ &
HORT.

Ho then, whoa then Up at the snap of the throng There's

whoa then There's

whoa then There's

HOGG with BASSES. *f*

f

Detailed description: This system contains the first four measures of the piece. It features a vocal line at the top with lyrics 'Ho then, whoa then Up at the snap of the throng There's'. Below it are two staves for vocal parts, each with lyrics 'whoa then' and 'There's'. A bass line is labeled 'HOGG with BASSES.' and includes a dynamic marking 'f'. The piano accompaniment is shown in grand staff notation with various chords and melodic lines.

ma - ny a shout as we pass by, There's ma - ny a glance as on we fly With

ma - ny a shout as we pass by, There's ma - ny a glance as on we fly With

ma - ny a shout as we pass by, There's ma - ny a glance as on we fly With

Detailed description: This system contains the next four measures of the piece. It features three vocal lines with lyrics 'ma - ny a shout as we pass by, There's ma - ny a glance as on we fly With'. The piano accompaniment continues in grand staff notation, providing harmonic support for the vocal parts.

Hi! hi! hi! hi! Stead - y the lead - er in a flash

Hi! hi! hi! hi! Stead - y the lead - er in a flash,

Hi! hi! hi! hi! Stead - y the lead - er in a flash,

cresc. molto.

Hard on the bit we on - ward dash Who'd stop our flight would find it rash.

Hard on the bit we on - ward dash Who'd stop our flight would find it rash.

Hard on the bit we on - ward dash Who'd stop our flight would find it rash.

Tempo di Valse.

Ah! _____ Out on the Bois

Ah! _____ Out on the Bois

Ah! _____ Out on the Bois

sfz *p*

Detailed description: This system contains the first four staves of the score. The top three staves are vocal lines for different voices, each starting with a long note on 'Ah!' followed by a rest, and then the lyrics 'Out on the Bois'. The piano accompaniment is on the bottom staff, featuring a melody in the right hand and chords in the left hand. Dynamics include *sfz* and *p*.

d'Bou - - logne, Bois d'Bou-logne, Bois d'Bou-logne, Bois d'Bou-logne, Bois d'Bou-

d'Bou - - logne, Bois d'Bou-logne, Bois d'Bou-logne, Bois d'Bou-logne, Bois d'Bou-

d'Bou - - logne, Bois d'Bou-logne, Bois d'Bou-logne, Bois d'Bou-logne, Bois d'Bou-

Detailed description: This system contains the next four staves. The vocal lines continue with the lyrics 'd'Bou - - logne, Bois d'Bou-logne, Bois d'Bou-logne, Bois d'Bou-logne, Bois d'Bou-'. The piano accompaniment continues with a steady rhythmic pattern. The lyrics are repeated across the three vocal staves.

logne Gai - ly we move a - - long, move a -

logne Gai - ly we move a - - long, move a -

logne Gai - ly we move a - - long, move a -

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The bottom staff is the piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: logne Gai - ly we move a - - long, move a -

long, move a - long, move a - long, move a - long, Ah! where is a

long, move a long, move a - long, move a - long, Ah! where is a

long, move a long, move a - long, move a - long, Ah! where is a

The second system continues the vocal and piano parts. The lyrics are: long, move a - long, move a - long, move a - long, Ah! where is a. The piano accompaniment features chords and melodic lines in both hands.

life so free, life so free, life so free In Pa -

life so free, life so free, life so free In Pa -

life so free, life so free, life so free In Pa -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "life so free, life so free, life so free In Pa -". The piano accompaniment features a steady bass line and chords in the right hand.

ree, in Pa - ree Fresh on the flush of the morn, on the

ree, in Pa - ree Fresh on the flush of the morn on the

ree, in Pa - ree on the

The second system continues the vocal parts and piano accompaniment. The vocal parts sing "ree, in Pa - ree Fresh on the flush of the morn, on the". The piano accompaniment includes a dynamic marking of *p* (piano) and a fermata over the final notes of the first vocal line.

flush of morn List to the sound of the horn, ———— *ff* Vive va the

flush of morn List to the sound of the horn, ———— *ff* Vive va the

flush of morn List to the sound of the horn, ———— *ff* Vive va the

ff

Bois d'Bou-logne, Bois d'Bou-logne.

Bois d'Bou-logne, Bois d'Bou-logne.

Bois d'Bou-logne, Bois d'Bou-logne.

DANCE.

ff

8

p

ff

System 1: Treble and bass staves. Treble clef has a dotted line with '8' above it. Dynamics *p* and *ff* are present.

System 2: Treble and bass staves. Treble clef has a dotted line with '8' above it.

1.

System 3: Treble and bass staves. Treble clef has a bracketed section labeled '1.'.

8

System 4: Treble and bass staves. Treble clef has a dotted line with '8' above it. Accents (>) are present in the bass line.

2.

8

sfz

sfz

System 5: Treble and bass staves. Treble clef has a bracketed section labeled '2.' and a dotted line with '8' above it. Dynamics *sfz* are present.

Finale I.

No 9.

Allegro. HOGG.

To

ff *sfz*

stop a mar-riage that's fool-ish quite I take this step it's my le-gal right My

CHORUS.

Ah! Oh!

Ah! Oh!

mf

way-ward ward goes straight-way home in charge of this chap-er - on For

ARA.

stop-ping a mar-riage that's cer-tain - ly rash I eas - i - ly get two

Ah!

Ah!

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics 'stop-ping a mar-riage that's cer-tain - ly rash I eas - i - ly get two'. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes. There are two vocal interjections, 'Ah!', in the vocal line, each with corresponding piano accompaniment.

thous-and in cash, This el - der - ly gent, has ver - y well known He's

Oh!

Oh!

The second system of music continues the vocal line and piano accompaniment. The vocal line begins with the lyrics 'thous-and in cash, This el - der - ly gent, has ver - y well known He's'. The piano accompaniment continues with similar rhythmic patterns. There are two vocal interjections, 'Oh!', in the vocal line, each with corresponding piano accompaniment.

ARA. VIOLET.
 safe in en-gag-ing a chap-er-on. Ha! ha! Come on! Ah
 TOM.
 Ah

VIOLET, PANSY, ROSE, DAISY, HORTENSE, JACQUELINE with SOP. & ALTO.
 EARL, STUDENTS with TEN.
 BASSINI, STUDENTS with BASS.
 Oh dear it's clear
 Oh dear it's clear

f *cresc.*

no! no no no no
 no! *ff* no no no no

They're lost we fear *ff* To stop a mar-riage it's ev-i-dent quite, This
 They're lost we fear *ff* To stop a mar-riage it's ev-i-dent quite, This

ff

no I shall not go I shall not

no no no no no You shall not

el - der - ly gent has a le - gal right, His wis - dom is ver - y well

el - der - ly gent has a le - gal right, His wis - dom is ver - y well

go Ah no, no, no, I shall not go.

go Ah no, no, no, You shall not go.

shown in en - gag - ing this ex - cel - lent chap - er - on.

shown in en - gag - ing this ex - cel - lent chap - er - on.

pp

Andante.
VIOLET.

Hope-less seems our bright en - deav - or

TOM.

Andante.

p

Wide a-part our path-ways lie Part - ed we shall be for -

ev - er Say fare - well must you and I

cresc. molto.

VIOLET & HORTENSE.

Hope-less seems our bright en - deav - or Wide a - part our path - ways
 their their

ARA & GIRLIE.

Hope - - less, hope - less Wide a -

JAC.

f He's done for now He's done for

TOM.

f Hope - - less seems our bright en - deav - or Wide _____ a -

BASSINI.

f He is done for now and ev - er Wide a -

HOGG & AUGUST.

f He's done for now He's done for

PANSY, DAISY, ROSE with SOP. & ALTOS.
Hope-less seems their bright en - deav - or

Wide a - part their path - ways

pp Hope - - less their en - deav - or Wide a - part their

ALGERNON STUDENTS with TENORS.

pp Hope - - less their en - deav - or Wide a - part their

STUMPERINO, BUMPIANNI, STUDENTS with BASSES

pp

f

Ah!

lie Part - ed they must be for - ev - er

part Part - ed they must be for - ev - er

e'er Part - ed they must be for - ev - er

part our path-ways lie Part - ed we must be for - ev - er So

part our routes must lie Bar - i - tones are nev - er clev - er' So

e'er I'll be "It" for now and év - - er So

lie routes Part - ed they must be for - ev - er

routes Part - ed they must be for - ev - - er So

8

Allegro vivace.

Say fare-well must you and I.
 all their fond hopes die.
 all their fond hopes die.
 say fare - well, fare - well, fare - well.
 say fare - well, fare - well, fare - well.
 say fare - well, fare - well, fare - well.
 In fare-wells their fond hopes die.
 say fare - well.
 say fare - well, fare - well, fare - well.
 say fare - well, fare - well, fare - well.

Allegro vivace.

BASSINI.

Come, come a-way we must has-ten to-day For the

time of de-part-ure is near... Come then

cease... now to grieve... For 'tis time... we must

TOM.

Ag-o-ny rare oh rage and dis-pair Hence

leave...

Moderato.

forth naught of hap-pi - ness waits for me there.

rit. *pp*

TOM.

STUDENTS.

My friends thro' what be -
We're ev - er at your side

Andante. TOM. Moderato.

STUDENTS. TENORS. BASSES.

tide. *mf* We're all good fel - lows boys and
pp We're all good fel - lows boys and

Andante. Moderato.

pp *pp*

ev'- ry broth- er's one of us, Would share his for- tune heart and

And ev'- ry one of us of us would share his

of us

STUDENTS.

soul We're all good fel- lows, boys and

for- tune heart and soul We're all good fel- lows, boys and

CHORUS & PRINCIPALS.

They're all good fel- lows, boys and

We're all good fel- lows, boys and

molto rit.

ev' - ry moth - er's son of us Just loves his lit - tle pipe and

ev' - ry moth - er's son of us Just loves his pipe and

ev' - ry moth - er's son of us and

ev' - ry moth - er's son of us and

ppp

pp

pp

pp

pp

pp

molto rit.

bowl.

bowl.

bowl.

bowl.

bowl.

bowl.

bowl.

pp

pp

pp

pp

pp

pp

molto rit.

Opening Scene.

No 10a

Oh! Love, Airy Like, Fairy-Like.

MANDOLIN CHORUS.

Tempo di Valse, Moderato.

Piano.

f *rall.*

FEMALE CHORUS.

Oh! Love, air - y like, fair - y like

Strains are borne on the breeze, Go, Love,

car - ry thy mes - sage O'er val - ley and hill thro' the nod - ding trees,

Cu - - pid ev - er is scat - ter - ing swift winged

p

ar - rows a - far Stu - - pid pru - dence, not mat - ter - ing

p

Show him the door of my heart a - jar. Haste thee, why

mf

dost thou pon - der? Haste thee e'er dawn ap - pears;

mf

Tell him, my love ne'er shall wan-der, My heart but grows fon-der thro'

flight of years Urge then his gift be-stow-ing,

rall. *mf a tempo.*

Purge then my heart a-gain, Ah! tell him my

an-guish un-know-ing, My heart o-ver flow-ing with doubt and pain.

rall.

Oh, Love, air - y like, fair - y like Strains

p

are borne on the breeze Go, Love

car - ry thy mes - sage o'er val - ley and hill thro the nod - ding

trees _____ Cu - pid ev - er is scat - ter - ing

f

Swift winged ar - rows a - far Stu -

- pid pru - dence, not mat - ter - ing Show him the door of my

ff

then haste thee then

heart a - jar Ah! pray - Cu - pid then haste

p *pp*

Haste thee e'er dawn ap - pears.

pp *rit.* *pp*

pp *rit.* *pp* *Seque.*

No 10b

Egyptiand.

ORIENTAL ENSEMBLE AND DANCE.

Allegro. DANCE.

Piano. *ff*

1. *sfz* 2. *ff*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a series of chords and melodic lines, while the bass staff provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The treble staff shows a melodic line with a fermata over the final measure, which is marked with a forte dynamic (*fff*). The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with a fermata over the final measure. The bass staff maintains the accompaniment pattern.

Fourth system of musical notation. The treble staff shows a melodic line with a fermata over the final measure. The bass staff continues with the accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with a fermata over the final measure. The bass staff maintains the accompaniment pattern.

Sixth system of musical notation. The treble staff shows a melodic line with a fermata over the final measure, marked with a forte dynamic (*sfz*). The bass staff continues with the accompaniment.

Tempo di Marcia.

ff unis.

CHORUS.

E - gypt land May its om - ni - pres - ent glo - rious stand

E - gypt land May its om - ni - pres - ent glo - rious stand

ff

Where life is ev - er free As an O - ri - en - tal

Where life is ev - er free As an O - ri - en - tal

life can be. E - gypt land

life can be. E - gypt land

To Thee we hymn our prais - es grand

To Thee we hymn our prais - es grand

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "To Thee we hymn our prais - es grand". The piano accompaniment is in bass clef and features a series of chords and moving lines in both hands.

May thy trip - le cres - ent star Long be known a -

May thy trip - le cres - ent star Long be known a -

The second system continues the vocal and piano parts. The lyrics are "May thy trip - le cres - ent star Long be known a -". The piano accompaniment continues with similar harmonic and melodic patterns.

1. far. 2. far. sfz

The third system shows the piano accompaniment with two endings. The first ending is marked "1. far." and the second ending is marked "2. far.". The second ending concludes with a dynamic marking of "sfz" (sforzando). The piano part includes various chordal textures and melodic fragments.

No 11.

Comic Opera Bandits.

BASSINI and CHORUS.

Piano.

All^o mod^{to}

BASSINI.

When the stage grows dark as night And a green and gha - st - ly
 Then the cho - rus men draw nigh Ev' - ry one is six feet
 When in se - cret cham - ber dark With a cau - tious hist and

light Streams a - cross it with a grim and griz - ly flush. Then you
 high And they sing that blood and steel are their de - lights They're of
 hark As the drum - mer plays a loud stac - ca - to boom! In a

TEN. *unis.*

flush! flush!
 their de - lights.
 Boom! Boom!

BASS.

MALE CHORUS.

know the time is near, When the brig - ands must ap - pear In a
 lus - ty men a score, And they weigh a ton or more But they're
 man - ner most u - nique With a sly and snake-like sneak They

ver - y nois - y cho - rus called a "Hush" From be -
 al - ways thrashed by lit - tle girls in tights If they
 swear the King must meet a dread - ful doom! If they

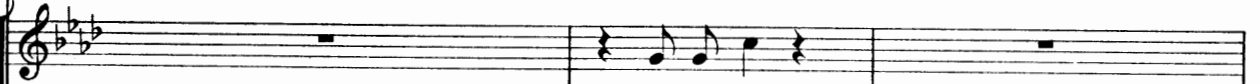
Hush! Hush!
 girls in tights.
 doom doom.

hind each rock and stump With an en - er - get - ic thump! Each a
 wear red caps of felt And a knife stuck in each belt And —
 wear a fun - ny wig And a dark and cling - ing rig Con -

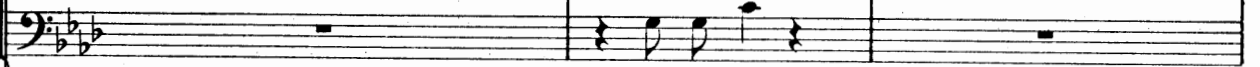
8
 pp



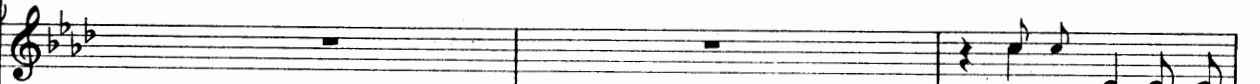
hold-ing of a dag-ger in his fist, Then from painted rock and dell Quite as
 for a ship to scut-tle blithe-ly sue, It is ea-sy them to know As they
 spir-a-cies are what their time em- ploys, But a se-cret they po-ssess That they



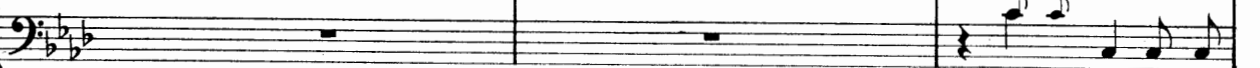
In his fist.
 blithe-ly sue.
 time em- ploys.



loud as they can yell Tell each oth-er to be qui-et with a Hist!
 wob-ble to and fro They are mem-bers of a fa-mous pi-rates crew.
 want no one to guess So they whis-per at the topmost of their voice.



Hist! Hist! Tell each
 pi-rates crew We are
 of their voice So they



After 1st. verse only.

BASSINI.

The

oth - er to be qui - et with a Hist! Hush!
 mem - bers of a fa - mous pi - rates crew. Hush!
 whis - per at the top - most of their voice. Hush!

ff

ff

ff

p

way it is I'll show, — The man - ner well you know For we

molto rit.

did it oft in Fra Di - av - o - lo.

Allegretto.

TEN. BRIGANDS..

BASS.

f

Trem - ble!

sfz

pp

E'en tho the storm is beat - - ing It's real-ly not worth re - peat - ing



Stage ban-dits are we. — Trem - ble! E'en tho the storm is



pp *sfz pp*



beat - - ing It's real - ly not worth re - peat - ing Stage ban-dits are we. —

D.C.



After 2d. verse only.

BASSINI.

There's no un-luck-y chance Our plot we'll much en-hance By im-

mf

-ag-in-ing we're Pi-rates of Pen-zance. With cat like tread Up-

BRIGAND. *Allegro marziale.*

p *ff*

on our prey we steal In si-lence dread Our cau-tious way we feel

p *ff* *p* *sfz* *p* *ff*

No sound at all, we nev-er speak a word A fly's foot-fall would be dis-

p *ff* *p* *ff* *p*

tinct - ly heard.

TEN.
Come friends who plough the sea

BASS.
Ra ra ra ra ra ra ra ra

Truce to nav - i - ga - tion take an - oth - er sta - tion Let's va - - ry

ra ra ra ra ra ra ra ra ra ra ra ra

pi - ra - cy With a lit - tle bur - gla - ry.

ra ra ra ra ra Ta - ran - ta - ra, ra, ra!

p

f

f

sfz

D.C.

D.C.

After 3d. verse only.

This al - so you must know, With glan - ces to and fro, Re

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

Allegro moderato.

peat the bus' - ness of Mad - ame An - got.

The second system continues the musical piece. The tempo is marked 'Allegro moderato'. The vocal line has a more active melody with some trills. The piano accompaniment includes trills in the right hand and chords in the left hand.

When_ one's con - spir - ing, one

The third system shows the vocal line with a dynamic marking of *pp* (pianissimo) at the start. The piano accompaniment features a *f* (forte) dynamic in the right hand and *p* (piano) in the left hand. Trills are present in both hands.

must not fear To_ meet e'en death for his coun - try dear; Then_

The fourth system concludes the page. The vocal line has a dynamic marking of *f* (forte). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

he must wear this mys - te - rious - rig A col - lar dark, with taw - ny

The first system consists of a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: "he must wear this mysterious - rig A collar dark, with tawny". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

wig, When one's con - spir - ing, one must not fear To meet e'en

pp
pp staccato.

The second system continues the vocal line with lyrics: "wig, When one's conspiring, one must not fear To meet e'en". The piano accompaniment is marked *pp* and *staccato*. The vocal line has a *pp* dynamic marking at the beginning.

death for his coun - try dear. Then he must wear, then he must

f *leggerio.*

The third system continues the vocal line with lyrics: "death for his country dear. Then he must wear, then he must". The piano accompaniment is marked *f* and *leggerio*. The vocal line has a *f* dynamic marking at the beginning.

wear, then he must wear, must wear this rig, A col - lar

f *p*

The fourth system continues the vocal line with lyrics: "wear, then he must wear, must wear this rig, A collar". The piano accompaniment is marked *f* and *p*. The vocal line has a *f* dynamic marking at the beginning.

dark a col - lar dark a col - lar

This system contains a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line has a melodic line with a dotted quarter note and an eighth note, followed by a quarter note, and then a quarter note with a sharp sign. The piano accompaniment features a similar melodic line in the right hand and chords in the left hand.

TEN.
BASS.

dark with taw - ny wig A col - lar dark, with taw - ny

This system includes a vocal line for Tenor (TEN.) and Bass (BASS.), and piano accompaniment. The Tenor line has a melodic line with a dotted quarter note and an eighth note, followed by a quarter note, and then a quarter note with a sharp sign. The Bass line has a similar melodic line. The piano accompaniment features a melodic line in the right hand and chords in the left hand.

wig, A col - lar dark, Yes with taw - ny wig!

This system includes a vocal line and piano accompaniment. The vocal line has a melodic line with a dotted quarter note and an eighth note, followed by a quarter note, and then a quarter note with a sharp sign. The piano accompaniment features a melodic line in the right hand and chords in the left hand. There are triplets marked with a '3' and a fermata over them.

Just a Gentle Touch.

No 12.

SERIO-COMIC BALLAD.

HOGG.

Moderato.

Voice.

Piano.

mf

Day-light steal-ing o-ver night Finds a moth-er in her plight
 Two friends meet on bus-y street Two friends rec-og-nize and greet
 Nar-row walls of crow-ed flats Nine pi-a-nos think of that

p

Watch-ing o'er her ail-ing boy Who's her ev-ry hope and joy—
 One looks bright as pol-ished steel Oth-er worn but yet, gen-teel—
 O-ver head they scream du-etts I am told that they're sou-brettes—

rall.

rall.

Cheer - y words from doc - tors lips, While a cool - ing draught he sips,
 One tells how luck came his way, Oth - er tells of his dis - may, One
 Neigh - bors daugh - ter, big and strong, Plays "Dead March" like com - ic song

Does not ease him half as much, As his moth - ers' gen - tle touch.
 Sym - pa - thiz - es yer - y much, Till the oth - er makes a touch.
 Would - n't mind it half so much, If she had a light - er touch.

mf *poco rit.*

REFRAIN.
 Moderato.

Just a gen - tle touch, Just a moth - ers' touch As his name shéll soft - ly
 Just a gen - tle touch, Now he takes a crutch When - eér he makes a
 Oh! her gen - tle touch, Wor - ries me so much And she al - ways starts to

mf

call, _____ Oft a heart quite sad is _____ soon made glad, Thro' a
 call, _____ And when he goes out friends ask him: "what, Gout?" No, a
 bawl, _____ They'll have rooms to let, they'll be mine you bet, Thro' her

gen-tle touch, that's all. _____
 gen-tle touch, that's all. _____
 gen-tle touch, that's all. _____

p *D.S.* *mf*

DANCE. After 3d. Verse.

1. 2.

It Seems Like Yesterday.

BALLAD.

No 13.

TOM.

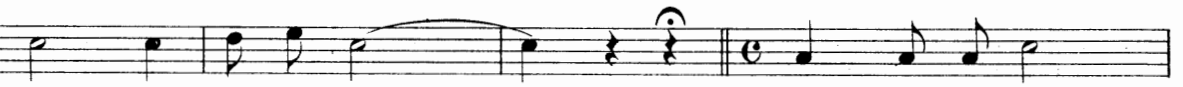
Andante con moto.

Voice.



It seems like yes - ter - day When first I
 It seems like yes - ter - day When first I

Piano.



saw you stand - ing there; _____ You called me fair
 spoke the word di - vine _____ I whispered "yes"



Be - yond com - pare And praised the red rose in my hair.
 A sweet car - ess When you then asked "Will you be mine?"



We stood be - neath the old oak's shade
A bird was sing - ing in the tree,

With - in the depths of wood - land glade,
For where you were was heav'n to me.

And all the earth was bright and gay, For
Ah! there for - ev - er could I stay For

p

then you loved me yes - ter - day, yes - ter - day:
then you loved me yes - ter - day, yes - ter - day.

mf *p rit.*

Valse moderato.

It seems like yes - ter - day I saw with - in your
 It seems like yes - ter - day I looked with - in your

p *cresc.*

eyes so blue, dear, The love - light when I prom - ised
 eyes so blue, dear, And an - swered to your ques - tion:

mf *p*

I'd be ev - er true to you, dear, I'll
 "I'll be ev - er true to you, dear, I'll

mf

love you all days, trust you al - ways, Here or
 love you ev - er, leave you nev - er, Trust in

mf

far a - way, dear, Ah! van - ished yet I'll
 you for al - way, For aye 'twill last Tho'

cresc. *f* *pp*

ne'er for - get It seems like yes - ter - day, it
 years have passed It seems like yes - ter - day, it

pp *cresc.* *f*

seems like yes - ter - 'day. *D.C.*
 seems like yes - ter - day.

p rit. *p a tempo.* *D.C.*

accel. *rit.*

No. 14. Somehow It Made Him Think of Home.

Lyric by
FREDERIC RANKEN.

ALGERNON.

Music by
ISIDORE WITMARK.

Allegro moderato.

Voice.

Piano.

1. A — mar - ried man fell fast a - sleep And dreamed a wond' - rous dream That he
2. The con - duc - tor said: "step live - ly" To a Phi - la - del - phia man Nev - er
3. The — last ex - plor - ing par - ty That went up to find the pole Re -
4. Far — in the deep - est jun - gle there, They el - e - phants pur - sued To —

died and went where ice is nev - er known. \\\\ Where —
 think - ing how his words with hor - ror filled. At the
 turned to Bos - ton ear - ly in Ju - ly. The —
 track them and to shoot them their de - sire. 'Twas —

vi - tri - ol and sul - phur With a lake of scald - ing steam Made a
 hos - pit - al they whis - pered "Twas ex - haus - tion laid him out And it
 weath - er there was sizz - ling And the heat was so in - tense — It
 dif - fi - cult to trail them 'Til the guide to them ex - plained They must

turk - ish bath seem like the arc - tic zone. They
 must have been the hur - ry here that killed? The
 seemed that ev' ry man of them would die. An
 watch out for the foot - prints in the mire. At

mf

prod - ded him with pitch - forks and they broiled him to a turn Then
 cem - e - ter - y roused him He sat up and looked a - round Then they
 Es - qui - mau they brought with them They thought could not sur - vive A
 last they saw some foot - steps of the most e - norm - ous size And

threw him in a vat of melt - ed lead. They —
 saw a glad re - lief come in his face. Yet when
 heat that reached a hun - dred in the shade. But this
 all but one man moved with cau - tious tread. Tho' he

asked him how he liked it and he said he did - n't mind 'Twas all
 all the peo - ple said "Please come a - way for you're not dead" He re -
 man from Arc - tic re - gions Said he found the cit - y nice For he'd
 joined them in the charge He said he did - n't think them large In —

right ex - cept for just one thing he said.
 plied: "No, let me stay, I like the place."
 got ac - quaint - ed with a Bos - ton maid.
 my town we have big - ger feet" he said.

poco rit. *f*

Refrain.

And that was it made him think of home The
 For some-how it made him think of home The
 And some-how she made him think of home The
 And some-how they made him think of home The

sfz *p*

rea - son was - nt hard to un - der - stand For he
 rea - son was - nt hard to un - der - stand For he
 rea - son was - nt hard to un - der - stand Though it
 rea - son was - nt hard to un - der - stand For he

said his home none oth - er Had been that of his wife's moth - er When he
 cem - e - ter - y neat was like a Phi - la - del - phia street And the
 was a sum - mer's day — He had got a real frap - pé — The —
 from Chi - ca - go came — In pur - suit of big - ger game He was

dwelt so long with - in a dis - tant land. And he
 way that things stood still was sim - ply grand. And the
 i - cy stare like - wise the freez - ing hand. As a
 used to large size foot - prints in the sand. And while

heaved a burn - ing sigh — as the blind - ing stream rose high To the
 chest - nuts and the wal - nuts filled his soul with sim - ple glee As he
 chill swept thro' his frame they heard him shiv - er and ex - claim "Tho' —
 oth - ers shrieked in fear — at the dan - ger all so near He —

top of the vault - ed dome. For ³to what
 threw him-self up - on the qui - et loam. Up -
 far from ice and snow I've had to roam. Un - til I
 smiled in the shad - ed gloam For the

he'd been in - tro - duced to Was ³just what he'd been used to And
 on my word" he said This just suits me on the dead For
 met this haught - y Miss I nev - er knew such cold as this And
 foot - prints looked quite pret-ty He was from the win - dy cit-y And

some - how it made him think of - home.
 some - how it makes me think of home."
 some - how it makes me think of home.
 some - how they made him think of home.