

NANCY BROWN

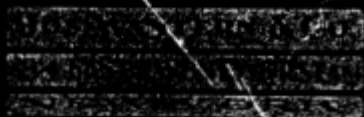
A MUSICAL COMEDY

BOOK BY
FREDERIC RANKEN

MUSIC BY
HENRY K. HADLEY



VOCAL SCORE
\$2.00 NET



335675

Nancy Brown

A NEW MUSICAL COMEDY
IN TWO ACTS



Book and Lyrics by
FREDERIC RANKEN

Music by
HENRY K. HADLEY



Vocal Score, \$2.00 Net

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34 East Twenty-First Street - - - New York

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Produced by Mr. Daniel V. Arthur, at the Bijou Theatre, New York.

NANCY BROWN.

Characters.

MULEY MUSTAPHA, Bey of Ballyhoo.....	EDWIN STEVENS	
MARA MUSTAPHA, his Son, the Crown Prince.....	ALBERT PARR	
SOCRATES FINIS, Chairman of his Board of Strategy.....	HARRY BROWN	
NOAH LITTLE, an agent for a substitute firm.....	AL. GRANT	
VANDERHYPHEN JENKS, an only son.....	ALFRED HICKMAN	
COUNT FROMAGE DE BRIE.....	Four Members of the Amalgamated Order of Impecunious Noblemen.	GEORGE BEBAN
BARON SAURBRATEN.....		HENRY VOGEL
LORD WORCESTERSHIRE.....		JOHN HAVENS
THE GRAND DUKE DRINKAMUTCHKY.....		FRANK DEARDUFF
HULLYBALOO, landlord of the Outside Inn.....	MADISON SMITH	
NANCY BROWN, a marriage broker	MARIE CAHILL	
MURIEL, her stenographer.....	GRACE CAMERON	
THE PRINCESS BARBOO, only daughter of the Bey	JUDITH BEROLDE	
MRS. JOHN JENKS, of Porkopolis.....	JEAN NEWCOMBE	
TUTU.....	Maidens of Ballyhoo.	ALICE KNOWLTON
ZUZU.....		LITA CASTLE
TULU.....		HELEN LATHROP
GWENDOLEN.....	American Heiresses.	MAUD FRANCIS
MAUD.....		ADELE ARCHER
SALLY.....		LESLIE MAYO
GRACIE.....		RUBY PAINE
ALICE.....		EDYTHE MOYER
ADIE.....		MAUDE SLOANE
RENA.....		HELENE CURZON
NARA.....		ALINE BOYD
STROLLING MINSTRELS.....	{	LITA CASTELLO
		HARRY BURGESS

Maidens of Ballyhoo—The Misses Elizabeth Cummings, Gertrude Doremus, Florence French, Beth Titus, Estelle Rogers, Ada Bartlett, Gertrude Cochrane, Anna Bennett, Minna Blackman, Ethel Carroll, Adelaide Howland, Margaret Johnson, Lou Egner, Rose Stevens, Therese Sargent, Edith Renfrew, Helen Jarvis, Mabel Curtis, Virginia Shaw and Catherine Ingraham.

Nobles and Guards of Ballyhoo—The Messrs. W. W. Meehan, T. R. Brown, V. A. Rose, Daniel Corse, Henry Borden, Mason Smith, G. M. Vale, Philip Dale.

SCENIC LOCALE

Act I.—A Public Square in Ballyhoo.

Act II.—A Room in the Palace.

STAGED UNDER THE DIRECTION OF MR. FRANK SMITHSON.

MUSICAL DIRECTOR.....MR. GEORGE P. TOWLE.

NANCY BROWN

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7
Nancy Brown.

Words by
FREDERIC RANKEN..

Opening Chorus.

Music by
HENRY K. HADLEY.

Allegro.

Pianc. *ff*

The musical score is written for piano and voice. It consists of five systems of music. The first system is marked 'Allegro.' and 'Pianc. ff'. The piano part is in the left hand, and the voice part is in the right hand. The piano part features a rhythmic pattern of eighth and sixteenth notes, while the voice part has a melody of eighth and sixteenth notes. The second system continues the piano part with a similar rhythmic pattern. The third system features a more complex piano part with a mix of eighth and sixteenth notes. The fourth system continues the piano part with a similar rhythmic pattern. The fifth system features a more complex piano part with a mix of eighth and sixteenth notes. The piano part is written in a style that suggests a lively, dance-like character.

f SOPR. & ALTO.

Rus - tle and Bus - tle and Tus - sle and Hus - tle and Cre - ate a fu - rore with

voice and with mus - cle, Hur - ry and Scur - ry and Flur - ry and Wor - ry and

Hel - ter and skel - ter 'till ev - 'ry - things blurry, Young girls and old girls,

Warm girls and cold girls, Ra - ven of hair or a

wear - - - ing of gold curls, Maids that are ten-der and

Maids that are "out," Girls that are slen-der and Girls that are stout;

cresc
Maids that are jol-ly and Girls that are prim, Maids with the shap-li-est

Arm or a limb, Rus-tle and Bus-tle and Tus-sle and Hus-tle and

un's.
Cre - ate a fu - rore with voice and with mus - cle, All with pro -

pri - e - ty, Wait - - ing so - ci - e - ty, Com - ing to - day

With the great - est an - xi - - - e - ty.

Ex - cuse us if we men - tion in a

rath - er tak - ing way The rea - son of this most sur - pris - ing

show But we've had some im - for - ma - tion that are

com - ing here to - day Some tou - rists for the first time don't you

The musical score is written for 8 girls. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and a more melodic treble line. The lyrics are: "Ex - cuse us if we men - tion in a", "rath - er tak - ing way The rea - son of this most sur - pris - ing", "show But we've had some im - for - ma - tion that are", and "com - ing here to - day Some tou - rists for the first time don't you".

know? So we sim - u - late ac - tiv - i - ty, The

spir - it all im - bu - ing, To fool with the i - dea that there's a

lot of bus - iness brew - ing; It's a bluff for here in Bal - ly - hoo, There's

cresc.

real - ly noth - ing do - ing, The fact is Bal - ly - hoo is Bal - ly

slow *All.* *mf* 8 Girls.

Bal-ly - hoo is real-ly real-ly Bal-ly *slow*. Yet we

Allegro. *f* *All.* *mf* 8 Girls.

cut up a ca-per like this, Like this and we pose in an at-ti-tude

neat, Or just for ex-am-ple, We'll show for a sam-ple A

f *All.*

real-ly re-mark-a-ble feat A real-ly re-mark-a-ble

8 Girls. *unis.* All. 8 Girls.

feat. This last can-not fail you'll a - gree, a - gree, To im -

press on the vis - it - ing few, Who seek a lo - ca - tion To

spend a va - ca - tion, There's on - ly one Bal - ly - hoo - hoo; There's

ff All.

on - ly one Bal - ly - hoo.

Tempo di Valse.

SOPRANO & ALTO.

hoo. Come! come! search tour - ist

TENOR & BASS.

Detailed description: This block contains the first system of the musical score. It features two vocal staves, Soprano and Alto, and a piano accompaniment. The Soprano staff has the lyrics 'hoo.' in the first measure, followed by 'Come! come!' in the second and third measures, and 'search tour - ist' in the fourth measure. The Alto staff is mostly silent in this system. The piano accompaniment consists of a single bass line with chords in the right hand.

Tempo di Valse.

Detailed description: This block contains the piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The melody is primarily in the right hand, with chords and single notes in the left hand. The tempo is marked 'Tempo di Valse'.

books for us Come! come! please take a

Detailed description: This block contains the second system of the musical score. The Soprano staff has the lyrics 'books for us' in the first measure, 'Come! come!' in the second and third measures, and 'please take a' in the fourth measure. The Alto staff is mostly silent. The piano accompaniment continues with a single bass line and chords in the right hand.

Detailed description: This block contains the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The melody is primarily in the right hand, with chords and single notes in the left hand.

look at us, Fun and fri - vol - i - ty, where is such

Detailed description: This block contains the third system of the musical score. The Soprano staff has the lyrics 'look at us,' in the first measure, 'Fun and fri - vol - i - ty,' in the second and third measures, and 'where is such' in the fourth measure. The Alto staff is mostly silent. The piano accompaniment continues with a single bass line and chords in the right hand.

Detailed description: This block contains the piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The melody is primarily in the right hand, with chords and single notes in the left hand.

rit.

jol - li - ty, Buy at the wick - et A tick - et straight through.

rit.

a tempo

Come! come! Life with - out end you'll see; Come!

a tempo

a tempo

come! Cash you may spend it free, We're here to meet you,

anx - ious to greet you, Buy then a tick-et for Bal - ly -

ff

hoo.

ff

loco

Presto.

ff

sra

Strange, Odd, Queer.

Words by
FREDERIC RANKEN.

Quartette.

Music by
HENRY K. HADLEY.

Dance.
Allegretto.

Piano.

Worcestershire.

1. As you
2. A
3. Man's
4. Old

tra-vel a-round this world you say:
cock-tail would do— you good you think:
moth-er-in-law comes on for a stay:
Pa-pa stays down at the of-fice late:

De Brie. Saur.
1-4. "Strange, Odd,

Worcest.

At the things you see in a cas-ual way,
You go in a cor-ner sa-loon for a drink,
He meets her at train, "Glad to see her" he'll say,
Pret-ty sten-o-graph-er has to wait,

Drinka.

Queer "

De Brie.

An hon - est po - lice - man who's
Some whis - key and wa - ter make
Drives home thro' the woods in the
The old ex - cuse "busi - ness" to

De Brie. Saur. Drinka.

Strange, Odd, Queer, —

not on the beat, A pian - ist named Sau - er the
strong and weak brew, With su - gar and lem - on it's
de - pot's best hack, She lives for a month on the
wi - fey he'll quote: When he's sound a - sleep; she ex -

girls say is sweet, A man on a car gives a
sweet and sour too. Now you take it your - self, but you
best in the rack, When she leaves, says: "he hopes that she's
plores for a note, Now while she's a brun - ette. a gold

ritard.

a tempo

mf
Now
Now
Now
Now
Now

la - dy a seat,
says: "Here's to you"
soon com - ing back"
hair's on his coat,

Strange,
Strange,
Strange,
Strange,

mf
Now
Now
Now
Now

Odd,
Odd,
Odd,
Odd,

mf
Now
Now
Now
Now

1-4. Queer,

*ritard.**a tempo*

is - n't it, is - n't it odd? Pe - cu - liar as it can
is - n't it, is - n't it odd? Pe - cu - liar as it can
is - n't it, is - n't it odd? Pe - cu - liar as it can
is - n't it, is - n't it odd? Pe - cu - liar as it can

is - n't it, is - n't it odd? Pe - cu - liar as it can
is - n't it, is - n't it odd? Pe - cu - liar as it can
is - n't it, is - n't it odd? Pe - cu - liar as it can
is - n't it, is - n't it odd? Pe - cu - liar as it can

is - n't it, is - n't it odd? Pe - cu - liar as it can
is - n't it, is - n't it odd? Pe - cu - liar as it can
is - n't it, is - n't it odd? Pe - cu - liar as it can
is - n't it, is - n't it odd? Pe - cu - liar as it can



be, — That a la - dy who jumps at a mouse like that, Will
 be, — For man is a most con - tra - dic - to - ry elf, He
 be, — Till you find that she don't know how much she is worth, But it's
 be, — When you have - n't a blamed thing to do all day, You're so

be, — That a la - dy who jumps at a mouse like that, Will
 be, — For man is a most con - tra - dic - to - ry elf, He
 be, — Till you find that she don't know how much she is worth, But it's
 be, — When you have - n't a blamed thing to do all day, You're so

be, — That a la - dy who jumps at a mouse like that, Will
 be, — For man is a most con - tra - dic - to - ry elf, He
 be, — Till you find that she don't know how much she is worth, But it's
 be, — When you have - n't a blamed thing to do all day, You're so



spend her last dol - lar to buy her a "Rat," Now is - n't it, is - n't it
 says: "Here's to you" and then drinks it himself, Now is - n't it, is - n't it
 part of the o - cean and most of the earth, Now is - n't it, is - n't it
 bu - sy at night that you can't get a - way, Now is - n't it, is - n't it

spend her last dol - lar to buy her a "Rat," Now is - n't it, is - n't it
 says: "Here's to you" and then drinks it himself, Now is - n't it, is - n't it
 part of the o - cean and most of the earth, Now is - n't it, is - n't it
 bu - sy at night that you can't get a - way, Now is - n't it, is - n't it

spend her last dol - lar to buy her a "Rat," Now is - n't it, is - n't it
 says: "Here's to you" and then drinks it himself, Now is - n't it, is - n't it
 part of the o - cean and most of the earth, Now is - n't it, is - n't it
 bu - sy at night that you can't get a - way, Now is - n't it, is - n't it

odd? — You'll no - tice a pret - ty dear, — If her
 odd? — Why drinks are on him is not clear, — How on
 odd? — How mon - ey can make things clear, — You can
 odd? — If its just as you make it ap - pear, — Just a

an - kle is neat, Does n't mind a wet street, D.C.
 him, they can be, If they're in - side of me,
 put up a bluff, If mam - ma has e - nough,
 stren - u - ous life, Why you don't tell your wife,

an - kle is neat, Does n't mind a wet street, Strange, D.C.
 him, they can be, If they're in - side of me, Strange,
 put up a bluff, If mam - ma has e - nough, Strange,
 stren - u - ous life, Why you don't tell your wife, Strange,

an - kle is neat, Does n't mind a wet street, Odd, D.C.
 him, they can be, If they're in - side of me, Odd,
 put up a bluff, If mam - ma has e - nough, Odd,
 stren - u - ous life, Why you don't tell your wife, Odd,

1-4. Queer. D.C.
 rit. ritard.
 Last time dance. *ff* D.C.

Dance.
L.H.

Entrance of the Bey.

Words by
FREDERIC RANKEN.

Music by
HENRY K. HADLEY.

Allegro moderato.

Piano. *f*

All.

Blow the trum-pets! beat the lit-tle drums and big drums!

Wel - come to the Bey of Bal - ly-hoo; Sound the gong - and let the

fid - dlers scrape and play! Shout hur - rah — and let the

The first system of the musical score. The vocal line (treble clef) begins with a melody for 'fid - dlers scrape and play!'. The piano accompaniment (treble and bass clefs) provides a rhythmic and harmonic foundation with chords and moving lines.

cym - bals bang a - way To greet the Bey of Bal - ly -

The second system continues the melody. The vocal line has a slight pause after 'Bey of Bal - ly -'. The piano accompaniment features more complex chordal textures and arpeggiated figures.

hoo; — Now make way, There comes to - day

The third system introduces the word 'hoo;' with a long note. The piano accompaniment has a more active, rhythmic pattern in the right hand, while the left hand remains more steady.

With an air se - rene And roy - al mien a most ma -

The fourth system concludes the page. The vocal line ends with a long note on 'ma -'. The piano accompaniment continues with a rhythmic pattern that suggests the end of a phrase.

te - ri - al Min - is - te - ri - al Bey of Bal - ly - hoo; now

give a mer - ry greet - ing gay and turn a tide of

joy his way, A tide of joy in - to the Bey, All

hail!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

The second system continues the musical score. The vocal line enters with the lyrics "All hail! the Bey of Bal - ly". The piano accompaniment continues with its established rhythmic pattern, providing harmonic support for the vocal melody.

The third system shows the vocal line singing "hoo, All hail! the Bey of Bal - ly hoo, All hail! all". The piano accompaniment remains consistent, with the right hand playing a continuous eighth-note figure and the left hand providing a solid harmonic foundation.

The fourth system concludes the piece. The vocal line sings "hail! All hail!". The piano accompaniment features a more complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, while the left hand continues with a steady eighth-note accompaniment. The system ends with a final chord and a double bar line.

It's a most Disagreeable Thing to do.

Words by
FREDERIC RANKEN.

Music by
HENRY K. HADLEY.

Allegro.

Piano.

Bey.

1. Al-
2. To

low me to in - form you in a man - ner most of - fi - cial, I'm a
men who tell the lat - est jokes, I give my close at - ten - tion, The

man who has a du - ty to be done;
kind of bores that all of you must know; I

lower the swol - len head - ed self im - portance ar - ti - fi - cial in con -
yawn when they have fin - ished, then I cas - u - al - ly men - tion: "Oh!

ceit - ed fel - low crea - tures ev - 'ry one; A
yes! I heard that sto - ry long a - - go; The

maid that I've been dancing with, I men - tion as I fan her: Now I
sum - mer shirtwaist id - i - ot, who mops a brow per - spir - ing; "When ther -

think your bod - ice needs a few more hooks; And
mo - me - ters are up to nine - ty eight; And

then in a par - tie - u - lar - ly ir - ri - ta - ting man - ner, I re -
asks me: "if it's hot e - nough with mer - ri - ment un - tir - ing, I sug -

Refrain.

mark your age is tell - ing on your looks." It's a
gest his go - ing to a warm - er state. It's a

All.

most dis - a - gree - a - ble thing to do, But I do do,
most dis - a - gree - a - ble thing to do, But I do do,

Bey.

do it; She claims: twenty one, I can prove thir-ty two And I
do it; I say: "if you went where I sent you to," you would

All. **Bey.**

do, do, do it; say that her shade of per-
rue, rue, rue it; There's a vi - tri - ol bath with a

ox-ide is quaint, I tell her most frankly and with-out re-straint; Your com-
hot air puff, The fires are all lighted, the heat there is tough; Oh! there's

plex-ion is sal-low In spite of the paint, I see through,
one place for you where it's hot e - nough, You go to,

All. Bey. Chorus.

Through, To, Through To it; It's a most dis-a-gree-a-ble
 To, To it; It's a most dis-a-gree-a-ble

thing to do, He tells her most frank-ly and without re-straint: Your com-
 thing to do, There's a vi-tri-ol bath and the heat there is tough, "There's

plex-ion is sal-low In spite of the paint I
 on-ly one place where its hot e-nough, You

Bey. All.

see through, Through, Through
 go to, To, To it;

You Can't Fool all the People, all the Time.

Piano.



The third system of the score, showing the vocal entry and piano accompaniment. The vocal line enters with the lyrics "1. Mose Lin-corn Lee. from" and "2. Ma name is Poe I'm". The piano accompaniment features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The tempo marking "ad lib" is present above the vocal line.

1. Mose Lin-corn Lee. from
2. Ma name is Poe I'm

ad lib

The fourth system of the score, showing the vocal entry and piano accompaniment. The vocal line continues with the lyrics "Te - nes - see, for his dis - course took this text: But" and "feel - in' po', 'cause I've been po' all my life And". The piano accompaniment continues with the same harmonic support.

Te - nes - see, for his dis - course took this text: But
feel - in' po', 'cause I've been po' all my life And

half-way doins', aint no ac - count in a dis world or de
when your po', you ought to know, that you have no so - cial

next, — You know a hook dat has no sink - ers, just like a
strife, — Oh! but that Eph - ram Boone, a sharp head Coon, liv'd a

ship with - out a sail — And if you no - tice on
life of per - fect ease, — He nev - er mar - ried, He

ev - 'ry kite, you'll find that some - where hangs a tale; — If
nev - er hur - ried, but would al - ways tell you these; — Jus'

you've a friend whose al-ways had a friend, whose been a 'tic - lar friend to
do your bus' - ness in a bus'-ness way then you can have bus'-ness to

you, ——— Don't you be - gin To de - ceive that friend, be - cause your
burn, ——— Don't try in vain, for to change the lane, dat you will

friends are sel - dom true ——— Oh! you can fool dis man and
find that has no turn Cause you know de wust, is trust and to

fool dat man, cause a fools born ev - 'ry day; ——— But a
trust is bust, so to bust don't nev - er pay, ——— Be - cause

in your fool - in', don't you let your rul - in' turn a - round the oth - er
when you've trust - ed, you will soon be bus - ted, den your friends all roun' will

Chorus.

way.
say: } For just re - mem - ber, you can't fool all the peo - ple

all the time _____ An de man dat said dat, cert'nly was a

friend of mine; _____ just re - member when you're livin' in a

house of glass, That if you start to throw-in' stones, you know your

house won't last; For if you aint got and won't git, you can't say noth-in, but

Oh! my And re - mem-ber the max-ims the

old folks in them good books said: "That a

still tongue al - ways makes the wis - est kind of a head;

For you can fool some de peo - ple all de time and you can

colla voce

fool all de peo - ple some de time; But re - mem - ber you can't fool

all de peo - ple, all o' the time.

Entrance of Show Girls.

Words by
FREDERIC RANKEN.

Music by
HENRY K. HADLEY.

Allegro.

Piano.

The piano introduction consists of two systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The right hand plays a series of chords and eighth notes, while the left hand plays a bass line with chords. The second system continues the melody and accompaniment, featuring a crescendo marking and a final chord.

The vocal entry for the 'Girls' begins with a treble clef and a key signature of one sharp. The melody starts with the lyrics 'We've just made a great sensation,'. The piano accompaniment consists of chords and eighth notes. The first system includes a forte (f) marking.

The vocal continuation includes the lyrics 'All as de-bu-tantes you see; Not a cir-cus ag-gre-ga-tion'. The piano accompaniment continues with chords and eighth notes. The first system includes a forte (f) marking.

ev - er drew such crowds as we Ev - er drew such crowds as

we; We are lead - ers in co - til - lions, Each is

reckoned up in mil-lions, We're as fair as an - y heir - ess - es that

you could wish to see, So ex - cuse if in e - la - tion, We re -

peat a great sen - sa - tion, We have made, We've made at swell ho - tels down

Girls.
untis.

by — the sea. — Oh! we went out each morning to

swim, to swim, Oh! dear me, In a bath suit one can't help ex -

pos - ing a limb; Oh! dear me, — So the chappies all gathered each

day, each day; Oh! dear me!— And the way they all looked at us,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major, with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in G major, with a grand staff (treble and bass clefs) and a key signature of one sharp. The music is in 4/4 time. The vocal line has a melody that rises and then falls, with a long note on 'me!'. The piano accompaniment has a simple harmonic accompaniment with chords and single notes.

All. Faster.
just made us say: "Oh! dear me! Oh! dear

The second system of music continues the vocal line and piano accompaniment. The tempo is marked 'All. Faster.' (Allegretto). The vocal line has a melody that rises and then falls, with a long note on 'me!'. The piano accompaniment has a simple harmonic accompaniment with chords and single notes.

me! Oh! dear me!" We were glad they were there, But

The third system of music continues the vocal line and piano accompaniment. The vocal line has a melody that rises and then falls, with a long note on 'me!'. The piano accompaniment has a simple harmonic accompaniment with chords and single notes.

how they did stare, Oh! dear me! Oh! dear me!

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a melody that rises and then falls, with a long note on 'me!'. The piano accompaniment has a simple harmonic accompaniment with chords and single notes.

Oh! dear me! If the chappies were there, We'll im - ag - ine the stare,

Tempo di Valse. Chorus.

Oh! dear me! For we're the A -

Tempo di Valse. For they're the A -

mer - i - can Oh! girls, The kind its so jol - ly to

know, girls, Who dress pic - tur - esque - ly And stand sta - tu -

know, girls, Who dress pic - tur - esque - ly And stand sta - tu -

esque-ly, The re-gu-lar snap and the go girls; For

esque-ly, The re-gu-lar snap and the go girls; For

we're the A-mer-i-can "go" girls, The kind that are

they're the A-mer-i-can "go" girls, The kind that are

nev-er called slow, girls; The small bird and fiz-zy, The up to date

nev-er called slow, girls; The small bird and fiz-zy, The up to date

diz - zy, The millions to bu - si - ly blow, girls
 diz - zy, The millions to bu - si - ly blow, girls

Dance.

This section contains six systems of piano accompaniment for a dance. The music is in D major and 4/4 time. The first system begins with a treble clef and a key signature of two sharps (F# and C#). The subsequent systems continue the harmonic progression, with the final system ending with a double bar line and a repeat sign.

46
A Little Bird Told me.

Words by
FREDERIC RANKEN.

or
Cheep! cheep! cheep!

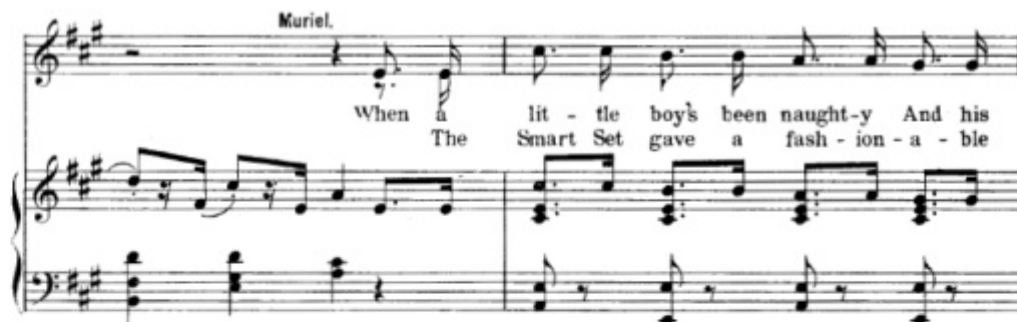
Music by
HENRY K. HADLEY.

Dance.
Allegretto grazioso.

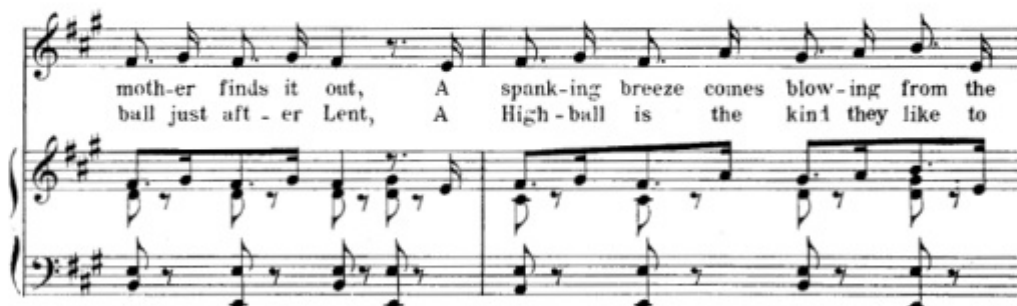
Voice. 

Piano. 



Muriel. 

When a lit - tle boy's been naught-y And his
The Smart Set gave a fash - ion - a - ble



moth-er finds it out, A spank-ing breeze comes blow-ing from the
ball just aft - er Lent, A High - ball is the kind they like to

shore; She pun-ish-es him soundly, For what - ev - er it's a-bout And he
take; When in the first Co - til - lion, There oc - curred an ac - cident, A

prom - is - es he'll do it nev - er more; Yet that
real man must have got in by mis - take; Some

lit - tle kid will ask her just the same as you or I, For
La - dy lost a gar - ter on the floor it lay in view, 'Til a

cu - ri - os - i - ty is rath - er old; "Who
man came up and said in ac - cent cold: "I

told you that I did it?" And each mother will re - ply: "Why it
know whose gar - ter that is," Then they wondered how he knew, "And it

was a lit - tle bird that came and told" Cheep! cheep! "it
was a lit - tle bird that came and told" Cheep! cheep! "it

Vanderhyphen-Jenks.

Cheep! cheep! it
Cheep! cheep! it

was a lit - tle bird," Cheep! cheep! "He heard it ev - ry word, He
was a lit - tle bird," Cheep! cheep! "Now was - n't it ab-sur-d? He

was a lit - tle bird, Cheep! cheep! He heard it ev - ry word,
was a lit - tle bird, Cheep! cheep! Now was - n't it ab-sur-d?

said: in - stead of moth-ers joy, You were a ver - y naught-y boy"
knew" in quite a prop-er way, He gave it to his wife that day;

Cheep! cheep! Now how do I know? Why a
 Cheep! cheep! Now how do we know? Why a

ver - y lit - tle, mer - ry lit - tle Bird - ie told me so.
 ver - y lit - tle, mer - ry lit - tle Bird - ie told me so.
 ver - y lit - tle, mer - ry lit - tle Bird - ie told me so.
 ver - y lit - tle, mer - ry lit - tle Bird - ie told me so.

cheep! cheep! cheep!
 cheep! cheep! cheep!
 cheep! cheep! cheep!
 cheep! cheep! cheep!

Dance.

The Glow-Worm and the Moth.

Introduction.

Moderato. *Lightly.*

Piano.

mf

The musical score is written for piano and voice. It begins with a piano introduction in D major, 2/4 time, marked 'Moderato. Lightly.' The introduction consists of four systems of piano accompaniment. The first system is marked 'mf'. The second system includes a vocal melody line. The third system continues the piano accompaniment. The fourth system includes the vocal melody line with the lyrics: 'A lit-tle Glow-Worm all a-lone, Lived We'll lunch on Fire-Flies at the ball, The'. The piano accompaniment for the fourth system is marked 'mp' and 'ad lib.'.

A lit-tle Glow-Worm all a-lone, Lived
We'll lunch on Fire-Flies at the ball, The

mp ad lib.

in a for-est dark; A gay young Moth came wing-ing by And
Frogs will sing a tune; The old Grass-hop-per gives a dance, That's

heard her soft re-mark: "I'm just a lit-tle lone-ly And
light-ed by the moon; The Ka-ty-dids are com-ing, The

yet I know I'm bright, Why does-n't some one come a-round To
Crick-ets will be there, We'll drink the fall-ing dew for there's e-

see my won-drous light?" The moth who lis-ten'd
nough and some to spare; So join me lit-tle

fell in love, In quite the us - ual way; And then this lit - tle
Glow-worm and In Cob - webs you may dress And in your light of

glow - worm Heard him soft - ly say: _____
em - erald, A - gain I will con - fess: _____

Solo 1st time, Chorus 2nd time.

"Shine on! my Glow - Worm, Shine out to - night;
"Shine on! my Glow - Worm, Shine out to - night;
p - f

I'll be your lov - ing Moth, you be my light;
I'll be your lov - ing Moth, you be my light;
f

Just like the lit - tle stars, Bright - er than

Just like the lit - tle stars, Bright - er than

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature has two sharps (F# and C#). The lyrics are: "Just like the lit - tle stars, Bright - er than". The piano part features a steady accompaniment with eighth and sixteenth notes.

all; Let me es - cort you to the

all; Let me es - cort you to the

The second system of the musical score. It continues with two vocal staves and piano accompaniment. The lyrics are: "all; Let me es - cort you to the". The piano part includes a more active melody in the right hand, with some triplets and sixteenth notes.

next Moth Ball.

next Moth Ball.

The third system of the musical score, which includes first and second endings. It features two vocal staves and piano accompaniment. The lyrics are: "next Moth Ball." for the first ending and "next Moth Ball." for the second ending. The piano part has a more complex texture, including some sixteenth-note runs and sustained chords.

A Soldier of Fortune. Serenade.

Words by
FREDERIC RANKEN.

Music by
HENRY K. HADLEY.

Allegretto grazioso.

Piano. *p*

Captain. *mf*

A sold-ier of for-tune In far a-way

Ven-ice, Goes forth with his light gui-tar, From

SOPRANO. *pp*

Girls. Tum-tum-a-tum-tum-tum-tum-tum-tum-tum-tum.

ALTO. *pp*

Ah!

gon-do - la float-ing, The hour strik-ing ten is the sig -

Ahl

Tum - tum - a - tum -

nal to war-ble a bar; The lithe-some Se - ño - ra From

tum - tum - tum - tum - tum - tum - tum - tum,

bal-co-ny shady, comes out at the first soul-ful

Tum - tum - a - tum - tum - tum - tum - tum -

Ahl

strain; And then to his la - dy, This tune se - re - na - dy, He
tum - tum.

sings in a lov - er's re - frain:
Ahl Tum - tum - a - tum -
Tum - tum - a - tum - tum - tum - tum - tum - tum - tum - tum - a - tum -

p "La - dyl
pp Tum - tum - tum - tum - tum - tum -
p tum - a - tum - tum - a - tum - tum - a - tum - tum - Ah!

rit. - *pp a tempo*

love thee, Far in the heavn's a - bove,

tum - tum - tum - tum - tum - tum - tum - tum - tum - tum - tum - tum -

Ah!

Stars of the eve - ning shall hear my vow,

tum - tum.

Ah!

Pray thee give heed - ing! List to my plead - ing! I

tum - tum - tum -

Ah! Ah!

rall *a tempo*

love but thee; Ah! the

tum - tum - tum - tum - tum - tum - tum - tum - tum - tum -

fair-est art thou."

tum - tum - tum - tum.

cresc.

Tempo di Bolero.

A sol - dier of

ff

for - tune In Spain sen - ti - men - tal, Dreams ev - er

of dark eyes _____ In

Tick - a - tack, tick - tack - tick, tick - a - tack, tick - tack - tick.

Tick - a - tack, tick - tack - tick, tick - a - tack, tick - tack - tick.

shade of the eve - ning With mood tem - - pera -

men - tal, Steals out then to win the

prize; Be -

tick - a - tack - tick - tack - tick, tick - a - tack - tick - tack - tick.

hind grat - ed win - dows, The fair Se - no -

ri - ta Looks ea - ger - ly from the

The first system of the musical score is in D major (two sharps). The vocal line consists of a single melodic line. The piano accompaniment is written for grand staff (treble and bass clefs). The first measure of the piano part features a descending eighth-note scale in the right hand and a series of chords in the left hand.

shade, _____ And she

tick - a - tack - tick - tack - tick, tick - a - tack - tick - tack - tick,

The second system continues the musical score. The vocal line has a long note for the word "shade" followed by a rest, and then "And she". The piano accompaniment continues with similar rhythmic patterns, including eighth-note scales and chords.

hears then the tune — By the light of the moon — His

The third system of the musical score. The vocal line continues with the lyrics "hears then the tune — By the light of the moon — His". The piano accompaniment maintains the established musical style with consistent rhythmic accompaniment.

pas - sion - ate ser - e -

Tick - tick - a - tick - tack - tick - tack, Tick - tick - a - tick - tack - tick - tack,

nade: *rall.*

Tick - tick - a - tick - tack - tick - tack, Tick - tick - a - tick - tack - tick - tack -

cresc. *rall.*

I love thee Se - ño - ri - ta, Please look down

tick.

from _____ out thy vil - la, Be -

Tick - tack - tick - tack - tick - tack, Tick - tack - tick - tack - tick - tack,

hold thy am - o - ri - - tu,

Tick - tack - tick - tack - tick - tack, Tick - tick - a - tick - tack - tick - tack,

Pray thee! raise thy

Tick - tick - a - tick - tack - tick - tack, Tick - tick - a - tick - tack - tick - tack,

p *cresc.* *p* *cresc.* *p* *cresc.*

The musical score is written for a voice and piano. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is G major (one sharp). The tempo and style are indicated by the 'p' (piano) marking. The score includes lyrics and dynamic markings like 'p' and 'cresc.' (crescendo). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with a 'tick-tack' sound effect. The vocal line includes lyrics such as 'from _____ out thy vil - la, Be -', 'hold thy am - o - ri - - tu,', and 'Pray thee! raise thy'. The piano accompaniment includes a 'tick-tack' sound effect in the right hand and a rhythmic pattern in the left hand.

dim.

dark man - til - la; Oh! list thee

dim.

Tick - tick - a - tick - tack - tick - tack, Tick - tack - tick - tack - tick.

ritard.

beau-teous maid, To hear my ser - e - nade"

p

p

Tick - a - tack - tick - tack - tick,

ritard.

p

dim.

Tick - a - tack - tick - tack - tick, Tick - tack - tick - tack - tick - tack - tack.

dim.

Allegretto con spirito.

Captain.

A sol - dier of for - tune is

luck - i - est where, He can mix in so - ci - e - ty whirl;

Girls. And that is of course, Where he
Plink-plunk-a-plink-a-plunk-plink-plunk-a-plink.

finds the A - mer - i - can, She is the on - ly girl;

At

plink - a - plunk - a - plink - a - plunk - plink - a - plunk - a - plink,

f *p*

night 'neath the stars, To - ge - ther they're

unis. *p*

Plink-plink - a-plunk-plink-a - plink - a - plunk-a-plink, plink-plink - a-plink-a-plunk-

boat - ing, While the moon sheds a shim - mer - ing

plink - plunk - plink.

glow; He leaves all the

p plink - a - plink - a - plunk - plink - a - plunk - plink - a - plunk.

rest For the girl he loves best, With the ban - jo he

ritard.

breathes soft and low.

unis. Plink - plink - a - plink - a - plunk - plink - a - plunk - plink - a - plunk.

dim.

Not fast.

Red are her cheeks,

As the blushing

Plunk-plunk-a-plunk-plunk-a - plunk-plunk-a-plunk-plunk-a - plunk-plunk-a-plunk-plunk-a -
TENOR & BASSES.*unis.*

Red are her cheeks

As the blushing

Not fast.

p 1st time fff 2d time

rose,

White is her brow

plunk-plunk-a-plunk-plunk-a - plunk-plunk-a-plunk-plunk-a - plunk-plunk-a-plunk-plunk-a -

rose,

White is her brow

As the pur - est snow;

Blue are her

plunk-plunk-a-plunk-plunk-a - plunk-plunk-a-plunk-plunk-a - plunk-plunk-a-plunk-plunk-a -

As the pur - est snow;

Blue are her

eyes And her heart is true, *cresc.*

plunk-plunk-a-plunk-plunk-a - plunk-plunk-a-plunk-plunk-a - plunk-plunk-a-plunk-plunk-a -

eyes And her heart is true, *cresc.*

She is the on - ly one, The

plunk - plunk - a - plunk - plunk - a - plunk - plunk - a - plunk - plunk - a -

She is the one that's bound to do, The

red, the white and blue. 1. blue. 2. blue. —

plunk - plunk - a - plunk - plunk - a - plunk - plunk - a - plunk - plunk - a - plunk, —

red, the white and blue. 1. 2. *f*

Finale Act I.

Words by
FREDERIC RANKEN.

NANCY BROWN.

Music by
HENRY K. HADLEY.

Tempo di Marcia.

Piano.

ff

Chorus.

Wel - come! How d'ye do?

Wel - come! How d'ye do?

We're glad to see you; Come right in! pray do!

We're glad to see you; Come right in! pray do!

Pray feel at home! Step in - side the Inn! You must be

Pray feel at home! Step in - side the Inn! You must be

thirst - y, All the best you see, We of - fer you.

thirst - y, All the best you see, We of - fer you.

8 Show Girls.

p Thanks in - deed, You're ve - ry - kind To dine — here, we're really

p

Chorus.

half a mind; Wel - come! howd'ye do? We're glad to see you.

Wel - come! howd'ye do? We're glad to see you.

Come right in and make your - self at home. —

Come right in and make your - self at home. —

(The four nobles take seats at four tables, two show girls with each noble making four separate Trios.)

Waiters.

Yes!

4 Nobles.

Wait - er!

The bill of

Slower.

p

Allegretto.

Ladies. 1st Trio.

p

Now let us see, what shall it be?

fare!

Allegretto.

rit.

p

Waiters. 1st Trio.

Nobles.

You dine a la Carte? Yes! four Mar -

Oys - ters of course, We pre - fer "Deep Sea;" Yes! four Mar -

2nd Trio.

ti - nis for a start; He - ing ro - man - tic, on the whole

ti - nis for a start; Be - ing ro - man - tic, on the whole

3rd Trio.

It is our wish that the fish be sole; Soup should be clear, There's not a doubt, Lit -

It is our wish that the fish be sole; Soup should be clear. There's not a doubt, Lit -

4th Trio.

the La-Fitte Don't say you're out. En - tree of sweet breads, Now be sure and

the La-Fitte Don't say you're out. En - tree of sweet breads, Now be sure and

put it on toast; Fol - low with something hot and give it a roast.

put it on toast; Fol - low with something hot and give it a roast.

Lively.

All *unis*

White wines with en - trees, Champagne with meat, — Oh! dear it's so

White wines with en - trees, Champagne with meat, — Oh! dear it's so

Lively.

hard To de - cide_ what to eat;— fol - low with cheese and an

hard To de - cide_ what to eat;— fol - low with cheese and an

The first system of the musical score consists of two systems of staves. The top system has a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The vocal line includes the lyrics "hard To de - cide_ what to eat;— fol - low with cheese and an". The piano accompaniment features a steady bass line and chords in the right hand.

Unis.
ice, don't you think— We'd bet - ter have some thing right af - ter to drink? Then

Unis.
ice, don't you think— We'd bet - ter have some thing right af - ter to drink? Then

The second system of the musical score continues the vocal and piano parts. It begins with the instruction "Unis." above the vocal line. The lyrics are "ice, don't you think— We'd bet - ter have some thing right af - ter to drink? Then". The piano accompaniment continues with similar harmonic support.

bring us some cof - fee with cor - dials to fit, You see we are real - ly Not

bring us some cof - fee with cor - dials to fit, You see we are real - ly Not

The third system of the musical score continues the vocal and piano parts. The lyrics are "bring us some cof - fee with cor - dials to fit, You see we are real - ly Not". The piano accompaniment maintains the same rhythmic and harmonic pattern.

hun - gry a bit.

hun - gry a bit.

ff

Socrates.

Moderato.

Si - lence all His Roy - al Highness, The

p poco marcato

Allegro.

Bey of Bally-hoo Ap - proach - es with his daugh - ter.

ff

The Prin - cess Bar - bool All hail! Bar - bool.

The Prin - cess Bar - bool All hail! Bar - bool.

sea

Tutti. Unis.

scia... Blow the trumpets, beat the lit-tle drums and big drums;

ff

Wel - come to the Princ - ess called Bar - boo! Sound the gong — and let the

fid - dlers scrape and play, Shout hur - rah — and let the

cym - bals bang a - way To greet the Bey of Bal - ly - hoo: — Now make

way! There comes to-day with an air serene and roy-al mien a most ma-

te-ri-al, min-is-te-ri-al Bey of Bal-ly-hoo; Now

give a mer-ry greeting gay And turn a tide of joy his way, A tide of

joy in-to the Bey, All hail! _____ Moderato. Bey

Be-

hold the real - ly re - gal Bey, who has a con - de - scend - ing way of

sim - ply ut - ter - ing: "Good day;" Which I will show you; Chos. Which

he will show us; Nancy. And I'm the Prin - cess all au fait, Who

has a bow that's rech - er - che, Which I will mark ex - hib - it A, Un -

til — I know you; Chos. Un - til — she knows us; Bey. I

have an air that's de - bon - air, My brain is real - ly some - what rare, Tho'

you can't see it, still it's there To o - ver - flow you, Chos. To

o - ver - flow us; Nancy. I've re - gis - tered each cun - ning wile, I

have a co - py - right - edguile, I've pat - en - ted this win - ning smile That

Chos. now I throw you, That now she throws us; Nancy. Great eh? How do

you like my dress? Now be good girls; and don't let on and I'll get you each a Duke 4 Nobles.

Ma - jes - ty! four no - bles we Of high - est rank and ped - i -

gree, Who've come to view in Bal - ly -

Of high - est rank and ped - i - gree, Who've come to

hoo ——— A sweet pros-pec-tive bride to — be; ——— And to your

Bal - ly - hoo A sweet pros-pec - tive — bride to be; And to your

Ma - jes - ty we call at - ten - tion now, Come choose ye! short or —

Ma - jes - ty we call at - ten - tion now,

tall, Just sim- ply this our mot - to
 Come choose ye short_ or _ tall; Cur mot - to

is, What comes to one, must come to all; Why how ab -
 sim- ply this, What comes to one, must come to all; Why how ab -

Chos.
 surd, The word we heard What comes to one must come to all?
 surd, The word we heard What comes to one must come to all?

The musical score consists of five systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal and piano parts. The third system introduces a 'Chos.' (Chorus) section. The fourth and fifth systems continue the chorus with repeated lyrics. The piano accompaniment features various textures, including block chords and moving lines.

Bey. (Recit.)

Gent-le-men I pre-sent you To the Prin-cess Bar-boo. The

Recit.

Poco moderato.

first my dear, is from Eng-land's shore, Of the Peer-age he's a

p

Nancy.

bit;— I could tell that he— was Eng-lish By the way his clothes don't

Bey.

fit; The sec-ond love, is Ger-man, whom I might have present-ed at

Nancy.

first;— I'll bet you his name is Wien-er, for he cer-tain-ly looks the

This musical system features a vocal line for Nancy and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'first;' followed by a quarter rest, then continues with eighth and quarter notes for the rest of the phrase. The piano accompaniment consists of a right hand with chords and moving lines, and a left hand with a steady eighth-note bass line.

Bey.

worst;— The next one is a Rus-sian, now the la-dies find him

This musical system features a vocal line for Bey and a piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The vocal line starts with a half note 'worst;' followed by a quarter rest, then continues with eighth and quarter notes. The piano accompaniment continues with similar harmonic support, featuring chords in the right hand and a consistent eighth-note bass line in the left hand.

Nancy.

sweet;— I know him, he keeps a cloth-ing store at nine-teen Bax-ter

This musical system features a vocal line for Nancy and a piano accompaniment. The key signature is two flats, and the time signature is 4/4. The vocal line begins with a half note 'sweet;' followed by a quarter rest, then continues with eighth and quarter notes. The piano accompaniment provides harmonic support with chords in the right hand and a steady eighth-note bass line in the left hand.

Bey.

street. Now the last my dear, is a French-man, who lives_ on bread_ and

This musical system features a vocal line for Bey and a piano accompaniment. The key signature is two flats, and the time signature is 4/4. The vocal line starts with a half note 'street.' followed by a quarter rest, then continues with eighth and quarter notes. The piano accompaniment continues with harmonic support, featuring chords in the right hand and a consistent eighth-note bass line in the left hand.

Nancy.

wine, I'd be cer-tain of that, for he has a hat, like

Bey.

Os - car Ham-mer - stein; Now which do you choose?

Nancy.

Don't mind the odds, I'm sure to lose.

Allegretto.

Nancy.

If I mar-ried and lived in Eng-land,

simile

Dialogue.

I'd find it ve - ry queer,

If I wed-ded a Ger-man no - ble,

I shouldn't get on I fear; I might gar-gle "Ich lie - be dich

slower

ritard.

Sag-en sie was das lied spricht? But I couldn't get used to the

a tempo

a tempo

beer, In Rus - sia I'd die of the cold; tho' I'd meet all the friends I

knew; Such as Sim - on Le - vins - ky, The Bar - gain Sale Skinsky And

Eins - tein and Rub - in - stein too; And Eins - tein and Rub - in - stein too. In

Chos. Nancy.

Allegro.

France I have tak - en a chance, Ma - foi! tres chic com -

ment Je vous aime ma belle, Je ta dore you mamselle, In

Par - is its nev - er wrong, Chorus.

In Par-is its nev - er wrong, Ma -

In Par-is its nev - er wrong, Ma -

ff

foi! tres chic com - ment, Je vous aime ma belle, Je ta

foi! tres chic com - ment, Je vous aime ma belle, Je ta

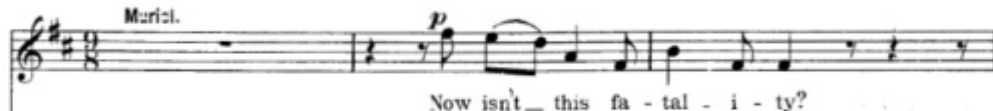
dore you mamselle, In Par-is they all be - long.

dore you mamselle, In Par-is they all be - long. Allegro.

ff

Moderato maestoso.

Muzici.



Nancy.



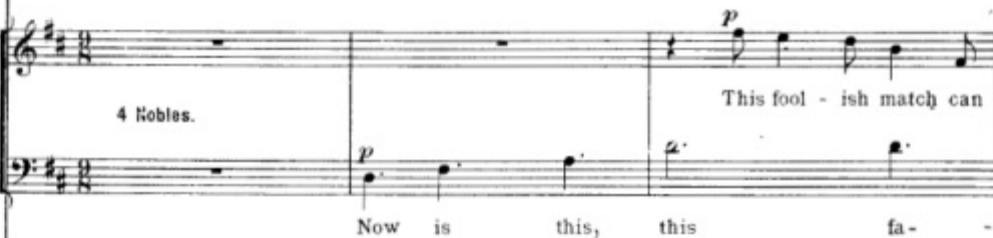
Prince.



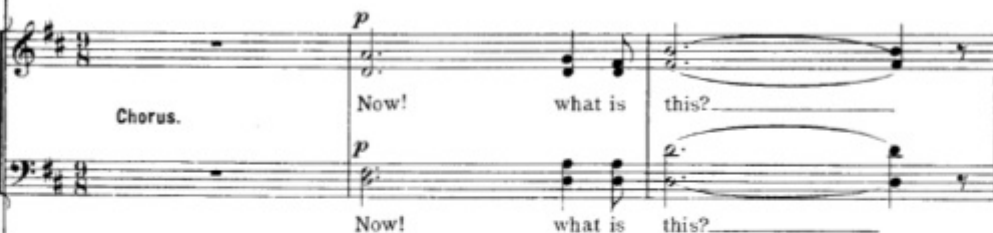
Bey.



4 Nobles.



Chorus.



Moderato maestoso.



just what he's up to I can't tell, just what he's

He who spoke to me _____

nev - er be, The ten - der girl is meant for me;

tal - i - ty Now

nev - er be The ten - der girl is meant for him

tal - i - ty Now

What can it be? Now what's a

What can it be? Now what's a

up to, I can't see;

so pleas - - ant - ly,

This ten - der girl is meant for me;

just what he's up to, I can't see;

This ten - der girl is meant for him,

just what he's up to, I can't see;

miss? And who is he?

miss? And who is he?

just what he's up to, I _____ can't see;

Who spoke to me so pleas-ant-ly,

This ten - der girl is meant for me,

just _____ what he's up to,

This ten - der girl is meant for him,

Just _____ what he's up to,

Now! what is this? _____ What can it

Now! what is this? _____ What can it

p

cresc.

rit. *ff*

Now! _____ what can it be, what's a miss? Who is he? _____ Now!

rit. *ff*

Now! what can it be, what's a miss? Who is he? _____ Now!

rit. *ff*

Now! what can it be, what's a miss? Who is he? _____ Now!

f *rit.* *ff*

I can't see; Now! what can it be, what's a miss? Who is he? _____ Now!

rit. *ff*

Now! what can it be, what's a miss? Who is he? _____ Now!

f *rit.* *ff*

I can't see; Now! what can it be, what's a miss? Who is he? _____ Now!

rit. *ff*

be? Now! what can it be, what's a miss? Who is he? _____ Now!

f *rit.* *ff*

be? Now! what can it be, what's a miss? Who is he? _____ Now!

rit. *ff*

f

The musical score is for the song "What's a Miss?". It is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing four staves. The vocal parts are written in treble and bass clefs, while the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "what's a miss? Now! what's a miss?". The score includes tempo markings "stretto" and "rit." (ritardando). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a "stretto" section and a "rit." section. The score ends with a double bar line.

what's _____ a _____ miss? _____ a _____ miss?

what's a miss? *stretto* Now! *rit.* what's a miss?

what's a miss Now! what's a - miss?

what's a miss? Now! what's a miss?

what's a miss? Now! what's a miss?

what's a miss? a miss?

what's _____ a _____ miss? _____ a _____ miss?

Bey.(spoken) I will explain. This is a mad-
man who imagines himself to
be the Crown Prince.

Take him away!

Moderato.

spagitato

ff

He is condemned to
strict imprisonment.

Prince.

Mad? I? No! Not yet, how can it

Recit.

f

ff

be? The Prin-cess was my sis-ter, Yet is this not

ff

f

Moderato.

she?

Tell me! are—you my sis-ter? Tell me

mf

p

Nancy.

tru-ly! Oh! tell me true! I've been a sis - ter to ma - ny. But

Prince.

not, kind Sir to you, Your hair was like the ra - ven, You were

Nancy.

once — rath - er cold, Ex - cuse me, I'm no

*p rit poco a poco**p*

Bry-an Girl, My hair is pur - est gold. A - las! He's

Prince. *p*

A - las! I'm

mad! Too bad! he's mad.
 mad! Too bad! I'm mad.

Chorus
pp A - - las! how
 A - - las! how

Allegro. sad.
 sad.
Bey. f A-way with him!

Allegro. *f*
ff

Chorus
unis A-way with him! A - way!
unis A-way with him! A - way!

Moderato.
fp

Nancy. No! your Majesty etc.

cresc. e accel

Allegro.

Chorus. Hur-rah! Hur-rah! Hur-rah!

Allegro.

f

Muriel.

For her cheeks are red as the

Nancy.

Red are her cheeks as the blushing

Prince.

For her cheeks are red as the

Bey.

Red are her cheeks as the blush-ing

unis

Plink plink a plink plink a plink plink a plink plink a plink plink a

Red are her cheeks as the blush-ing

blush-ing rose And her eyes so true,
 rose, White is her brow
 blush-ing rose And her eyes so true,
 rose, White is her brow
 plunk plink a plunk plink a plunk plink a plunk plink a
 rose, White is her brow

are like skies so blue, For her
 as the pur - est snows, Blue are her
 are like skies so blue, For her
 as the pur - est snows, Blue are her
 plunk plink a plunk plink a plunk plink a plunk plink a
 as the pur - est snows, Blue are her

cheeks are red as the rose;
 eyes as the sum-mer skies;
 cheeks are red as the rose;
 eyes as the sum-mer skies;
 plunk plunk a plunk plunk a plunk plunk a plunk plunk a plunk plunk a
 eyes as the sum-mer skies;

She is the best girl, the red, white and
 She is the best girl, the red, the white and
 She is the best girl, the red, white and
 She is the best, for she's the red, the white and
 plunk plunk a plunk plunk a plunk plunk a plunk plunk plunk
 She is the best, for she's the red, the white and

blue. _____

blue. _____

blue. _____

blue. _____

plunk. _____

blue. _____

Allegro.

f

8

cresc.

ff

fz

Act II.

Nancy Brown.

Fill Up Your Tankards.

Opening Act II.

Words by
FREDERIC RANKEN.

Music by
HENRY K. HADLEY

Allegro con brio.

Piano. *f*

Male Chorus.

A health! — a health! — Our tan-kards fill — With

A health! — a health! Our tan-kards fill — With

wine, so rich-ly glow-ing, A toast! a toast! To
 wine, so rich-ly glow-ing, A toast! a toast! To

e-cho still-its cheer-y warmth be-stow-ing, No
 e-cho still-its cheer-y warmth be-stow-ing,

care has he, whose lips, whose lips have sipped The nec-tar
 No care has he, whose lips have sipped The nec-tar

in a fla-gon cool. But he who nev-er, nev-er drinks, Like
 in a fla-gon cool. But he who nev-er drinks, Like

un - to one who nev - er thinks, We plain - ly call a fool, ha - ha!

one who nev - er thinks, We plain - ly call a fool, ha - ha! But

who nev - er drinks, Like un - to one who nev - er thinks, We

he who nev - er, nev - er drinks, who nev - er thinks, We

plain - ly call a fool, a fool.

plain - ly call a fool, a fool.

Worcester.

Yes! Yes! I'm

p

here. Now while he doth the tan - kards_ fill, I'll

p

sub - ject for the toast pro - pose, In say - ings old, In —

wis - dom strong. Who_ loves not wom - en, wine nor song, Re -

mains a fool his whole life long.

f

Chorus. Ah! yes! who loves not

Ah! yes! who loves not

f

wom - en, Who loves not wine or song, Re - mains, ah! yes! he

wom - en, Who loves not wine or song, Re - mains, ah! yes! he

must re - main A fool his whole life long, A fool his whole life

must re - main A fool his whole life long, A fool his whole life

De Brie.

To the La - dies!

long. Quartet 4 Nobles. Oh! Maid - en, oh! Maid - en

long. Oh! Maid - en, oh! Maid - en

p Unaccompanied

what with thee can com- pare, The red wine may not match thy cheeks, nor

what with thee can com- pare, The red wine may not match thy cheeks,

pp

am-ber wine thy hair, I drink to thee, Oh! maid - en mine And
match thy cheeks, *pp* I drink to thee, Oh! maid - en mine And

pp

sweet the nec- tar sips, But not so sweet as thy lips.

sweet the nec- tar sips, But not so sweet as thy lips.

Entrance of Oriental Girls.

Words by
FREDERIC RANKEN.

Music by
HENRY K. HADLEY.

Allegretto.

Piano.

The piano introduction is in 2/4 time, marked *Allegretto*. It features a melody in the right hand with eighth-note patterns and a bass line with chords and eighth notes. The key signature has two flats (B-flat and E-flat).

Girls.

Zing! zing - zing - zing! zing! zing - zing -

The first vocal line is for 'Girls'. The melody is in the right hand, starting with a forte (*f*) dynamic. The piano accompaniment consists of a rapid eighth-note pattern in the right hand and chords in the left hand. The key signature remains two flats.

zing! Danc - ing light - ly, bend - ing slight - ly,

The second vocal line continues the melody. The piano accompaniment features a more complex pattern with triplets and sixteenth notes in the right hand. The key signature changes to one flat (B-flat) for the final measure.

We do this thing just to please you,

The third vocal line concludes the piece. The piano accompaniment features a final cadence with sustained chords in the right hand and moving lines in the left hand. The key signature is one flat.

mf

We do this thing just to tease you, We do

mf

this thing just to tease you now, Just like this, now a lit - tle

crese.

kick, so! Zing! zing-zing-zing! Zing! zing-zing-zing!

f

p

Danc - ing light - ly, bend - ing slight - ly,

p

f

Zing! zing - zing - zing! Zing! zing - zing - zing!

8va

f

accel.

Presto.

Chorus.

Danc - ing mad - ly to and fro, Hith - er,

Presto.

thith - er, here we go, Hand - some fac - es,

beau - ti - ful sight, Oh! what de - light,

Now a step like this is not a - miss,
Hel - ter, skel - ter,

A lit - tle kick, Just try the trick, Now a
Oh! what de - light.

step like this is not a - miss, A

lit - tle kick, just try the trick, now what

de - - - light;

See as they

dance, Oh! what de light.

ff

Two Eyes.

Voice. *con sentimento*
There are two eyes

Piano. *espressivo* *colla voce*

to which the sun Can not new lus - ter lend;

Two eyes in which the mid - night and the star - light soft - ly

blend;



Two eyes in which the depths of love— Are deep-er than the



sea, Ah! if the love— that in them lies,—



molto appassionato

Were on-ly there for me; Ah! if the love—

ff *molto appassionato*

tenerezza *abbassamento*

that in them lies, — Were on - ly there for

colla voce *espressivo*

me.

Presto *pp* *fz*

Words by
FREDERIC RANKEN.

Just for Me

or
A Dreadful Bore.

Music by
HENRY K. HADLEY.

Moderato

Piano.

The piano introduction is in 4/4 time, marked 'Moderato' and 'Piano'. It features a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a series of chords. The bass staff provides a harmonic accompaniment with chords and single notes.

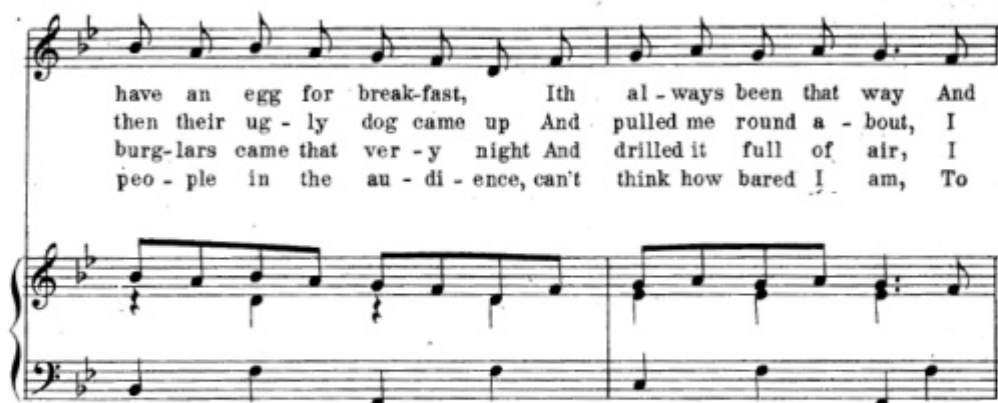
Vanderhyphen-Jenks.

1. Each morn-ing when I first get up And thtand up - on the floor, I
went to call up - on a girl, I thtood out-thide the door, I
keep my jewel'ry in a safe, That thtands up - on the floor, I
night I sing these verses, That the au - thor wrote for me, I

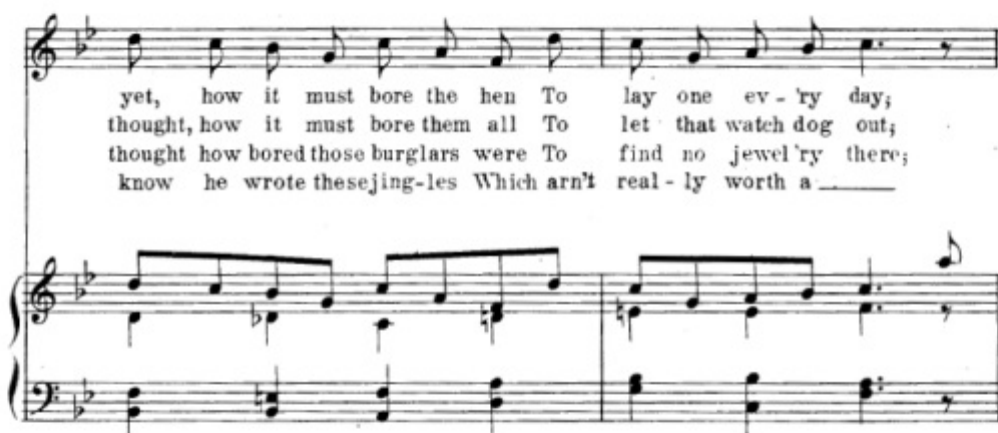
The first system of the song features a vocal melody on a single staff and piano accompaniment on a grand staff. The melody is in 4/4 time and matches the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

have to thtop and think, how ev - 'ry thing's a dread - ful bore, I
heard a voice in - thide re - mark: "There comes that dread - ful bore;" And
took it out the oth - er night And most of it I wore, Two
think how bared he must have been, To write such fool - er - y; The

The second system continues the song with a vocal melody and piano accompaniment. The melody is in 4/4 time and matches the lyrics. The piano accompaniment continues with chords and a bass line.



have an egg for break-fast, Ith al-ways been that way And
then their ug-ly dog came up And pulled me round a-bout, I
burg-lars came that ver-y night And drilled it full of air, I
peo-ple in the au-di-ence, can't think how bared I am, To



yet, how it must bore the hen To lay one ev-ry day;
thought, how it must bore them all To let that watch dog out;
thought how bored those burglars were To find no jewel'ry there;
know he wrote thesejing-les Which arn't real-ly worth a _____



And Just for me ; And Just for me .
And Just for me ; And Just for me .
'Twas all on me ; 'Twas all on me .
And Just for me ; And Just for me .

And then I kick my oth - er leg
 And then I sat down on a log
 And at the wreck I did not chafe,
 But then I'm hap - pi - er by far,

And think
 And thought
 I thought,
 To think,

And
 And
 I
 To

1. 2. 3. 4.
 think how it must bore the egg. 2. I are.
 thought how it must bore the dog. 3. I
 thought how they had bored the safe. 4. Each
 think how bor - ed you peo - ple

Cupid's Ramble or Cupid's Blind They Say.

Gracioso.

Piano.

The piano introduction consists of two staves. The right hand features a series of eighth-note chords and single notes, while the left hand provides a steady bass line with eighth notes. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

The piano accompaniment for the first system continues the musical theme from the introduction. It features a mix of chords and moving lines in both hands, maintaining the rhythmic and harmonic structure.

Smoothly.

1st V. Cupid Cu - pid is out up - on a ram - ble, and to his
2nd V. Girls Cu - pid I've heard, is ver - y cun - ning, but a - ny

Gracioso *f* *pp*

The second system includes vocal lines for the first voice (Cupid) and second voice (Girls). The piano accompaniment is marked *Gracioso* and includes dynamic markings *f* (forte) and *pp* (pianissimo). The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

ar - chery, who knows but you may fall a victim; Cu - pid, you know is ver - y
careful maid, I'm sure would have no cause to fear him; Al-though I know he's very

The third system continues the vocal and piano accompaniment. The vocal lines are clearly visible, and the piano accompaniment provides a harmonic foundation. The piano part includes a melodic line in the right hand and a supporting bass line in the left hand.

clev - er, Are'nt you a - fraid? *ff*
 art - ful, I'm not a - fraid;

1st V. Girls Cu - pid, I know is
 2nd V. Cupid Don't be too sure my

sf *pp* *ff* *mp*

ver - y sly, but on the rogue I have al - ways
 pret - ty maid; for he has up - set the best of

Yet, some day you will fall by Cu - pid's
 I watch him tho' he moves a - bout sus -

kept a watch - ful eye;
 plans, that e'er were laid;

pp

knav - er - y _____ and brav - er - y, _____ To
pic - ious - ly, _____ ca - pric - ious - ly, _____ Ju -

His knav - er - y _____ And brav - er - y _____
Sus - pic - ious - ly, _____ Ca - pric - ious - ly, _____

slav - er - y; _____ Cupid Fate has is - sued this de - cree: _____
di - ciously _____ Cupid Ev - en then he'll baf - fle you _____

What! slav - er - y? _____ Girls What is it? pray!
Ju - di - ciously; _____ Girls You think it so?

That each maid his slave shall be _____ I think such
What then should a maid - en do? _____ I vow that

We dread the day.
We'd like to know.

bond-age you will wel.come.
he will nev - er harm you.

Will you tell me, how could that be?
Should that be, Sir! I'll a - gree Sir!

Lis-ten now! I'll tell you how: And his slave you'll be I
Ev - 'ry heart, by Cu - pid's art Must be pin - ioned with his

mp

vow.
dart.

Not if I can help it, Sir!
Tell me, Sir! you're so ex - pert,

f

Bear in mind! a
Fear no ills, no

To be free I would pre-fer.
Should he hit me, would it hurt?

p

lord more kind, To serve, fair maid, you'll nev-er find;
blood he spills, Al-though he wounds, he sel-dom kills;

That does not as-sure me, That does not al-
May good for-tune send me Some one to de-

I shall stand en rap - tured,
 I shall stand en rap - tured,
 lure me;
 fend me;
 Maid - en, when you're cap - tured.
 Maid - en, when you're cap - tured.
 By this I surmise,
 you are Cu - pid in disguise And of you I must be - ware.

pp
pp
f pp

Musical score for page 127, featuring vocal and piano parts. The score is written in G major (one sharp) and 3/4 time. It consists of three systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The piano part includes triplets and dynamic markings such as *pp* (pianissimo) and *f pp* (fortissimo piano).

Chorus.

(Cupid) "Cu - pids blind," they say: But when he shoots his
 (Girls) The reck-less ram-ble;

mp - *mf*

dart, You will find it nev-er goes a-stray, but
 In hearts a gam-ble, You will find it nev-er goes a-stray, but

dim.

omit after 2nd Verse.

al - ways strikes some - bod - y's heart.
 al - ways strikes some - bod - y's heart.

D. S. al § use this ending after 2nd Verse.

heart. heart.
 heart. heart.

D. S. al §

Dance.

The musical score is for a piece titled "Dance." It is written for piano in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The score consists of six systems of staves.

- System 1:** Treble staff has a melodic line with a trill. Bass staff has a rhythmic accompaniment.
- System 2:** Treble staff has a melodic line with a trill. Bass staff has a rhythmic accompaniment. Dynamic: *ff*.
- System 3:** Treble staff has a trill. Bass staff has a rhythmic accompaniment. Dynamic: *fff*.
- System 4:** Treble staff has a melodic line with a trill. Bass staff has a rhythmic accompaniment.
- System 5:** Treble staff has a melodic line with a trill. Bass staff has a rhythmic accompaniment. Dynamic: *ff*.
- System 6:** Treble staff has a melodic line with a trill. Bass staff has a rhythmic accompaniment. Dynamic: *ff*. Marked "Coda. Vivo." and "ff".

I Jot it Down.

(Stenographers Song.)

Words by
FREDERIC RANKEN.

Muriel and Chorus.

Music by
HENRY K. HADLEY.

Allegretto.

Piano. *f*

MURIEL.

When He

ALL. MURIEL.

an - y - thing is said to me, I jot it down; We jot it down; What
says: his wife has gone a - way." I jot it down; We jot it down; He

ALL. MURIEL.

I might say in - stead, you see, I jot it down; We jot it down; In my
says: well go to lunch to - day" I jot it down; We jot it down; Now we

nice lit - tle book, you can see if you look, Dic - ta - tion by this one or
go out to dine, He in - sists up - on wine And a wee lit - tle glass - ful I've

that; Mixed with busi - ness ex - press - ions, The od - dest di - gress - ions 'Til
tried; Then a friend in a flur - ry, Comes up in a hur - ry And

rall.
one would 'nt know where he's at; With a down cast eye, Ve - ry
tells him: his wife is out side; With a down cast eye, Ve - ry
ritard.

mod - est and shy, I lis - ten with nev - er a frown; When he's
mod - est and shy, I lis - ten with nev - er a frown; While the

CHORUS.

writ - ing, you see, Mixed with love-talk to me,
air gets so blue, At her words fond and true, I jot it down, We

MURIEL.

CHORUS.

jot it down; I jot ev - ry bit of it down; We

ALL.

jot ev - ry bit of it down; We

Dialogue.

Allegro.

ALL.

jot ev - ry bit of it down. Sten - o - graph - er! Sten -

MURIEL.

ALL.

o-graph-er! Yes sir! read-y, quite; Sten-o-graph-er! Sten-

MURIEL.

o-graph-er! Its so from morn 'till night; Yet you may be sure, We

are de-mure, Through-out our busi-ness term, For what's more re-spect-a-ble,

1 CHORUS. 2
Than a de-lect-a-ble job, with a down town firm— Yet, firm.—

The Military Band.

Words by
FREDERIC RANKEN.

Music by
HENRY K. HADLEY.

Lively! March time.

Piano. *f*

(Small Drum) B.D.

The piano introduction is in 2/4 time, marked 'Lively! March time.' It features a treble and bass staff. The treble staff begins with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) followed by a half note (F#4) and a quarter rest. The bass staff begins with a series of eighth notes (F3, G3, A3, B3, A3, G3, F3) followed by a half note (E3) and a quarter rest. The piece concludes with a small drum roll on the treble staff and a bass drum (B.D.) on the bass staff.

Prince.

I love to hear the rat-tle Of the mus-ket-ry in bat-tle,
I've heard our old Beet-ho-ven, Themes by Re-gi-nald de Ko-ven,

The vocal melody is in 2/4 time, starting on a treble clef with a key signature of one flat (Bb). It begins with a half note (G4), followed by eighth notes (A4, B4, C5, B4, A4, G4), and ends with a half note (F#4). The piano accompaniment is in 2/4 time, starting on a bass clef with a key signature of one flat (Bb). It begins with a half note (F3), followed by eighth notes (G3, A3, B3, A3, G3, F3), and ends with a half note (E3).

Or the boom-ing thun-der of the can-non's roar,
Heard the hur-dy-gurds kill all the well known airs;

The vocal melody continues in 2/4 time, starting on a treble clef with a key signature of one flat (Bb). It begins with a half note (G4), followed by eighth notes (A4, B4, C5, B4, A4, G4), and ends with a half note (F#4). The piano accompaniment continues in 2/4 time, starting on a bass clef with a key signature of one flat (Bb). It begins with a half note (F3), followed by eighth notes (G3, A3, B3, A3, G3, F3), and ends with a half note (E3). A *cresc.* marking is present in the piano part.

Or the sound of sud-den slash-ing Of the ca-val-ry when clash-ing
Went to concerts so Sym-pho-nic Ren-der'd by the Phil-har-mo-nic,

The vocal melody continues in 2/4 time, starting on a treble clef with a key signature of one flat (Bb). It begins with a half note (G4), followed by eighth notes (A4, B4, C5, B4, A4, G4), and ends with a half note (F#4). The piano accompaniment continues in 2/4 time, starting on a bass clef with a key signature of one flat (Bb). It begins with a half note (F3), followed by eighth notes (G3, A3, B3, A3, G3, F3), and ends with a half note (E3). A *f* marking is present in the piano part, and a *p* marking is present in the vocal part.

On a field that's running deep in li - quid gore; O! since I've
Which the cri - tics all de - clare are fine af - fairs; Heard O - pras

mf

been in the ar - my, I've heard man - y things that charm me, But there's
Ger - man and Eng - lish, By a Dutch I - ta - lian Sing - lish, That means

one thing that's ex - cep - tion - al - ly grand; For there is
sin - gers you can nev - er un - der - stand; But my judge -

noth - ing that thrills me, With that fun - ny feel - ing fills me, Like the
ment as a se - quel, Is that noth - ing is the e - qual Of the

mu - sic of the mi - li - ta - ry band, Of the
mu - sic of the mi - li - ta - ry band,
Ta - ran - ta - ral!
Ta - ran - ta - ral!

band, Like the mu - sic of the mi - li - ta - ry band.
Ta - ran - ta - ral Like the mu - sic of the mi - li - ta - ry band.
Ta - ran - ta - ral Like the mu - sic of the mi - li - ta - ry band.

Refrain.
See them stand - ing read - y Un - i - formed so neat,
pp See them stand - ing Un - i - formed so
pp See them stand - ing Un - i - formed so
pp

Now in cadence steady Coming down the street;—

neat, Now com - ing down the street; Hark! the band is near-ing,

neat, Now com - ing down the street; Hark! the band is near-ing,

Hear them loud-ly play Martial airs so cheer-ing, Hear the trumpets bray!—

Hear them loud-ly play Martial airs so cheer-ing, Hear the trumpets bray!—

March-ing proudly they're the fin-est in the land, Hear the strains of sweet re -

March-ing proudly they're the fin-est in the land, Hear the strains of sweet re -

The musical score is written for a vocal soloist and piano accompaniment. It consists of six systems of music. The first system has two vocal staves and a piano accompaniment. The second system also has two vocal staves and a piano accompaniment. The third system has one vocal staff and a piano accompaniment. The fourth system has one vocal staff and a piano accompaniment. The fifth system has one vocal staff and a piano accompaniment. The sixth system has one vocal staff and a piano accompaniment. The lyrics are: 'Now in cadence steady Coming down the street;— neat, Now com - ing down the street; Hark! the band is near-ing, neat, Now com - ing down the street; Hark! the band is near-ing, Hear them loud-ly play Martial airs so cheer-ing, Hear the trumpets bray!— Hear them loud-ly play Martial airs so cheer-ing, Hear the trumpets bray!— March-ing proudly they're the fin-est in the land, Hear the strains of sweet re - March-ing proudly they're the fin-est in the land, Hear the strains of sweet re -'. The piano part includes dynamic markings: *p* (piano) and *mf* (mezzo-forte).

frains In vo - lume grand, What can e'er in - spire us with en -

frains In vo - lume grand, What can e'er in - spire us with en -

1.

thu - si - as - m fire us, Like the mu - sic of the mi - li - ta - ry

thu - si - as - m fire us, Like the mu - sic of the mi - li - ta - ry

2.

band. mu - sic of the band, the band.

band. mu - sic of the band, the band.

2.

D.C.

Finale Act II.

NANCY BROWN.

Allegro moderato.

(Chorus and all principals.)

Shine on! my Glow - worm,
Shine on! my Glow - worm,

Shine out to - night; I'll be your lov - ing Moth, you be my
Shine out to - night; I'll be your lov - ing Moth, you be my

light; Just like the lit - tle stars, Brighter than all;
light; Just like the lit - tle stars, Brighter than all;

Let me es - cort you to the next Moth Ball. *unis.* As long as the *unis.*

Let me es - cort you to the next Moth Ball. As lóng, as the

Con - go _____ flows to the sea, _____ As long as a

leaf grows _____ on the bam - boo tree, My love and de -

vo - tion _____ will be deep as the o - cean; _____ Won't you take a

no - tion _____ for to love a but me? _____

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#). The vocal line begins with a half note 'no', followed by a quarter rest, then a quarter note 'tion' with a long horizontal line underneath it. This is followed by a quarter rest, then a quarter note 'for', a quarter note 'to', a quarter note 'love', a quarter note 'a', a quarter note 'but', and a quarter note 'me?' with another long horizontal line underneath it. The piano accompaniment features chords and moving lines in both hands.

The second system of the musical score, continuing the vocal line and piano accompaniment. The vocal line continues with the same melodic and rhythmic pattern as the first system. The piano accompaniment provides harmonic support with various chordal textures.

The third system of the musical score. The vocal line continues, and the piano accompaniment features some sustained chords in the right hand and moving lines in the left hand.

The fourth system of the musical score. The vocal line continues, and the piano accompaniment features some sustained chords in the right hand and moving lines in the left hand.

The fifth system of the musical score, concluding the piece. The vocal line ends with a final note, and the piano accompaniment concludes with a final chord. The system ends with a double bar line.

End of Opera.

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OH! THOU ART FAIR, MY LOVE (Duet)	
Sung by Miss Blanche Ring and Mr. Ritchie Ling	60
WE SAY: "WE'LL DO A THING AND THEN WE DON'T"	
Sung by Mr. James T. Powers	60
I AM THE PASHA.....	sung by Mr. George O'Donnell and Ensemble 60
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OH! WHAT'S THE USE (Trio).....	Messrs. Powers, Cameron & O'Donnell 60

INTERPOLATED NUMBERS.

MY HONEY BUNCH.....	Sung by Miss Rachel Booth and Ensemble 60
I LOVE YOU, DOLLIE.....	Sung by Miss Blanche Ring 60
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