



CHARLES DILLINGHAM PRESENTS

MONTGOMERY AND STONE

IN A MUSICAL FANTASY

CHIN-CHIN

BOOK BY

ANNE CALDWELL AND R. H. BURNSIDE

LYRICS BY

ANNE CALDWELL

MUSIC BY

IVAN CARYLL

The Mulberry Tree	.60	Rosetime Temple Bells	.60
Violet	.60	Love Moon	.60
The Grey Dove	.60	In January You May Love Mary	.60
Goodbye Girls. In Through	.60		

Vocal Score	2.00	Selection	1.00
Waltz	.60		

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CHIN - CHIN

A Musical Fantasy

In Three Acts

Book by

Anne Caldwell & R. H. Burnside

Lyrics by

Anne Caldwell

COMPOSED BY

IVAN CARYLL

VOCAL SCORE, PRICE \$2.00



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41 East 34th St., New York

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Respectfully Dedicated
to
Mrs. Charles Dillingham
Ivan Caryl



Mr. Charles Dillingham
 Presents
 At the Globe Theatre, New York.

CHIN-CHIN

LIST OF CHARACTERS.

CHIN HOP LO	
THE WIDOW	
COOLIE	David C. Montgomery
CLOWN	
GENDARME	
CHIN HOP HI	
PADEREWSKI	Fred A. Stone
VENTRILOQUIST	
MLLE FALLOFFSKI	
GENDARME	
ALADDIN	Douglas Stevenson
ABANAZAR	Charles T. Aldrich
CORNELIUS BOND	R. E. Graham
TZU YUNG	Eugene Revere
LI-DRAGON FACE	Edgar Lee Hay
RING MASTER	Charles Mast
VIOLET BOND	Helen Falconer
GODDESS OF THE LAMP	Belle Story
WIDOW TWANKEY	Zelma Rawlston
SEN-SEN	Juliette Day
FAN-TAN	Violet Zell
SILVER RAY	Marjorie Bentley
MOON BLOSSOM	Lola Curtis
LILY PETAL	Evelyn Conway
LOTUS LEAF	Hazel Lewis
CHERRY BLOOM	Lorayne Leslie
LITTLE WING WU	Agnes McCarthy
LITTLE LEE TOY	George Phelps
THE FOUR BEARS	Misses Breen
SPIRIT OF NEW YEAR	Mildred Richardson
POPPY BUD	Eleanor St. Clair
SPRING FLOWER	Tot Qualters
WISTARIA	Margaret St. Clair
HONEYSUCKLE	Lillian Rice

ACT I

Scene I - The Toy Bazaar
 Scene II - The Way To The Tea Shop
 Scene III - The Tea Shop

ACT II

Scene I - The Palace Terrace
 Scene II - Outside The Dressing Tent
 Scene III - Inside The Circus

ACT III

Scene - In The Park

Staged By R. H. BURNSIDE.
 Musical Director W. E. MACQUINN.

CHIN-CHIN

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Act I.

No 1.

OPENING CHORUS.

Words by
ANNE CALDWELL

Music by
IVAN CARYLL.

Allegro moderato.

Piano.

The musical score is written for piano and voice. It begins with a tempo marking of *Allegro moderato.* The key signature is two sharps (D major) and the time signature is 2/4. The piano part consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The vocal part is written on a single staff with lyrics 'Cuc - koo Cuc - koo' repeated. The score includes dynamic markings such as *mf* and *f*. There are also performance instructions like *loco* and a fermata over a measure. The score is divided into five systems, each with two staves for piano and one for voice.

Allegro moderato.

f *cresc.* *ff*

SOPRANO. *f*
Hur - rah! — Hur - rah! — How

TENOR. *f*
Hur - rah! — Hur - rah! — How

BASS. *f*
Hur - rah! — Hur - rah! — How

f

CHO.
glad we are to be out a - gain, We are — we are — So

glad we are to be out a - gain, We are — we are — So

glad we are to be out a - gain, We are — we are — So

CHO. hap - py to sing and shout a - gain, We've been up - on the
 hap - py to sing and shout a - gain; We've been up - on the
 hap - py to sing and shout a - gain, We've been up - on the

CHO. must - y shelves, Till we hard - ly can move our - selves, All our wigs and
 must - y shelves, Till we hard - ly can move our - selves, All our wigs and
 must - y shelves, Till we hard - ly can move our - selves, All our wigs and

mf

CHO. nos - es dust - y, All our joints and voic - es rust - y, Now we are out!
 nos - es dust - y, All our joints and voic - es rust - y,
 nos - es dust - y, All our joints and voic - es rust - y,

cresc.

Let us fro - lic a - bout!

CHO. Now we are out! Let us fro - lic a - bout!

Now we are out! Let us fro - lic a - bout!

f *cresc.*

Tum - ble, and stum - ble, and laugh, and shout, Tum - ble, and stum - ble, and

CHO. Tum - ble, and stum - ble, and laugh, and shout, Tum - ble, and stum - ble, and

Tum - ble, and stum - ble, and laugh, and shout, Tum - ble, and stum - ble, and

laugh, and shout, We are so glad.

CHO. laugh, and shout,

laugh, and shout,

mf

CHO.

So glad! So glad!

CHO.

glad! So glad!

cresc.

CHO.

f glad! mad! glad! mad!

glad! mad! glad! mad!

glad! mad! mad! *ten.*

glad! So aw - ful - ly glad to be

CHO. glad! So aw - ful - ly glad to be

glad! So aw - ful - ly glad to be

ff

out!

CHO. out!

out!

out!

Meno mosso.

f

dim.

TIN SOLDIERS.

Lit - tle tin bu - gles we blow with pride, Ta ra ta ta ta ta ta!

mf

SOL. Lit-tle tin hors-es we gai-ly ride, gal-lop on, gal-lop on, gal-lop on!

SOL. His-tor-y he-roes have hearts of gold; Ta ra ta ta ta ta ta ta!

SOL. On-ly a half of the truth is told, Lit-tle tin hearts may be just as bold, gal-lop

SOL. on, gal-lop on, gal-lop on, huz-za! Gal-lop on, gal-lop on, gal-lop on!

Allegretto.

First system of the piano introduction. The right hand features a complex chordal texture with many accidentals, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *mf*.

Second system of the piano introduction. The right hand continues with dense chords, and the left hand maintains the eighth-note pattern. A *f* dynamic marking is present.

Third system of the piano introduction. The right hand has a melodic line with a slur and a *dim.* marking, while the left hand continues with chords. A *mf* dynamic is also shown.

Fourth system of the piano introduction. The right hand features a melodic line with a slur and a *f* dynamic. The left hand continues with chords. A *cresc.* marking is present.

DUTCH DOLLS.

Vocal line and piano accompaniment for the first line of the song. The vocal line is in treble clef with lyrics: "Dain - ty Dutch dolls, We are such dolls, As one sel - dom sees,". The piano accompaniment is in bass clef.

DOLLS.

Vocal line and piano accompaniment for the second line of the song. The vocal line is in treble clef with lyrics: "On the Boompjes, By the Zuy-der-zee, Romp the chil-dren we were made to please,". The piano accompaniment is in bass clef. A *cresc.* marking is present.

DOLLS. We can walk, And we can talk, And we can bow to you,

DOLLS. Make our chat-ter-ing Al-ways flat-ter-ing, Just as the live dolls

FRENCH & ORIENTAL DOLLS.

DOLLS. do. We say "Pa-pa," We say "Mam-ma," With a spright-ly air,—

DOLLS. We're the "Oh-you-beau-ti-ful dolls," The dolls be-yond com-pare. We

DOLLS. say "Pa - pa," we say "Mam - ma," With a spright - ly

The first system of music features a vocal line for 'DOLLS.' and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are 'say "Pa - pa," we say "Mam - ma," With a spright - ly'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are several accents (>) over the notes in both parts.

DOLLS. air, - We're the "Oh - you - beau - ti - ful dolls," The dolls be - yond com -

The second system continues the vocal line and piano accompaniment. The lyrics are 'air, - We're the "Oh - you - beau - ti - ful dolls," The dolls be - yond com -'. The piano accompaniment features a more active right hand with eighth notes and chords, while the left hand remains mostly chordal.

DOLLS. - pare. Doll ba - by dolls, the ba - by doll dolls, "Pa - pa!" "Mam -

rall. *a tempo*

The third system includes the lyrics '- pare. Doll ba - by dolls, the ba - by doll dolls, "Pa - pa!" "Mam -'. It features tempo markings: 'rall.' above the vocal line and 'mf rall.' below the piano accompaniment, followed by 'a tempo' markings above both lines. The piano accompaniment has a more rhythmic feel with eighth notes in the right hand.

DOLLS. - ma!" The dolls be - yond com - pare.

a tempo

The fourth system concludes the piece with the lyrics '- ma!" The dolls be - yond com - pare.'. It features a tempo marking of 'a tempo' above the piano accompaniment. The piano accompaniment has a more active right hand with eighth notes and chords, while the left hand remains mostly chordal.

mf

rall.

mf

f

dim.

mf

p

TIN SOLDIERS.
TENORS.

Pret - ty Pa - ris la - dy, Blonde Bisque maid - ie I have seen you on the shelf

BASSES.

Pret - ty Pa - ris la - dy, Blonde Bisque maid - ie I have seen you on the shelf

mf

DOLLS.

SOL.

op - po-site to mine - I can-not de-ny, sir That your eye, sir,

op - po-site to mine -

mf

DOLLS.

Winked a - cross the shop at me with a wink di - vine.

TIN SOLDIERS.
TENORS.
BASSES.

Mil - i - ta - ry ar - dour Makes it hard - er To con - ceal our pas - sion as we

Mil - i - ta - ry ar - dour Makes it hard - er To con - ceal our pas - sion as we

SOL.

DOLLS.

gaze a - cross the store - Now that you are clo - ser, You must know sir,

gaze a - cross the store -

cresc. *dim.* *mf*

DOLLS.

Mil - i - ta - ry he - roes are the ones we most a - dore.

DOLLS. Quaint toys,- Can't - get-off - the-paint toys, For a while, We may smile In

SOL. Quaint toys,- Can't - get-off - the-paint toys, For a while, We may smile In

Quaint toys,- Can't - get-off - the-paint toys, For a while, We may smile In

DOLLS. Pa - ra - dise, But don't for - get your - self, dear,

SOL. Pa - ra - dise, But don't for - get your - self, dear,

Pa - ra - dise, But don't for - get your - self, dear,

DOLLS. When you're on the shelf, dear, Send a glance Of romance From lov - ing Chi - na eyes.

SOL. When you're on the shelf, dear, Send a glance Of romance From lov - ing Chi - na eyes.

When you're on the shelf, dear, Send a glance Of romance From lov - ing Chi - na eyes.

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a forte (*ff*) dynamic and a triplet of eighth notes in the right hand. The piece continues with various rhythmic patterns and dynamics, including a *f* dynamic and a section marked *R.H.* (Right Hand) with a melodic line.

The second system continues the piece with a *cresc.* (crescendo) marking. It features a *ff* dynamic and a triplet of eighth notes in the right hand. The music is characterized by complex chordal textures and rhythmic patterns.

The third system continues with a *f* dynamic. It features a melodic line in the right hand and a bass line in the left hand. The music is characterized by complex chordal textures and rhythmic patterns.

The fourth system continues with a *ff* dynamic. It features a melodic line in the right hand and a bass line in the left hand. The music is characterized by complex chordal textures and rhythmic patterns.

The fifth system continues with a *ff* dynamic. It features a melodic line in the right hand and a bass line in the left hand. The music is characterized by complex chordal textures and rhythmic patterns.

The sixth system continues with a *ff* dynamic. It features a melodic line in the right hand and a bass line in the left hand. The music is characterized by complex chordal textures and rhythmic patterns.

No. 2.

DUET.—(Sen-Sen, Tzu-Yung.) and CHORUS.

“SHOPPING IN THE ORIENT”

Words by
ANNE CALDWELL.

Music by
IVAN CARYLL.

Allegretto.

Piano

f

marcato

cresc.

loco

mf SEN-SEN.

1. Shop - ping in the O - ri - ent Is a sin - gu - lar e -
 2. When a fel - low comes to buy, We ap - proach with down - cast

SEN.

- vent.
 eye.
 SOPRANO. 6 CHINESE SHOP GIRLS.

TENOR. We can tell, ve - ry well, How the
 Mak - ing sure, to al - lure, Tod - die

6 CLERKS. We can tell, ve - ry well, How the
 Mak - ing sure, to al - lure, Tod - die

BASS. We can tell, ve - ry well, How the
 Mak - ing sure, to al - lure, Tod - die

SEN. In this most u - nique ba - zaar
Man - dar - in, say can you see

yen, how the yen are spent.
up, tod-dle up, de - mure.

CHO. yen, how the yen are spent.
up, tod-dle up, de - mure.

yen, how the yen are spent.
up, tod-dle up, de - mure.

sfz dim.

SEN. ^{6 GIRLS.} ^{TZU-YUNG.}
Slaves to your command We are Let me see your pret - ty face, dear, All I
An - y thing you like Tee hee There's but one thing I should care for That is

simile

TZU. want is one em - brace, dear (SEN-s.) You show - ee how? (TZU-y.) Right here and now!
not on sale, and there - fore (TZU-y.) I'll go my way (SEN-s.) What is it pray?

p *rall.*

Meno mosso.

6 GIRLS.

TZU. *p* Hold - ee tight!
Kiss-ie kiss-ie kis!

Al - lee lite!
Li - kee li-kee this!

mf rit.

SEN-SEN. *Tempo.*
Pret-ty lit - tle, chin-ty lit - tle

a tempo
Yum-my, yum-my, yum-my, yum-my yum!
Yum-my, yum-my, yum-my, yum-my yum!

Yow!
Yow!

Yow!
Yow!

mf a tempo *crese.* *sfz* *Tempo.* *mf*

SEN. girls are we, Sweet as a treat from a gin - ger jar.

SEN. Ching a ling, ching a ling chip, chip, chip, Five lit - tle belles in a

SEN. chi - na shop. Dream - y lit - tle, cream - y lit - tle maids like these,

SEN. Bound to at - tract a young chi - nese. Ching a ring, bring a ring,

SEN. or you'll miss Pink lit - tle, chink lit - tle kiss, kiss, kiss!

CHO. Pink - y lit - tle chink - y lit - tle girls are we, Sweet as a treat from a
 Pink - y lit - tle chink - y lit - tle girls are they, Sweet as a treat from a
 Pink - y lit - tle chink - y lit - tle girls are they, Sweet as a treat from a

CHO. gin - ger jar. Ching a ling, ching a ling, chip, chip, chip, Five lit - tle belles in a
 gin - ger jar. Ching a ling, ching a ling, chip, chip, chip, Five lit - tle belles in a
 gin - ger jar. Ching a ling, ching a ling, chip, chip, chip, Five lit - tle belles in a

CHO. chi - na shop. Dream - y lit - tle cream - y lit - tle maids like these,
 chi - na shop. Dream - y lit - tle cream - y lit - tle maids like these,
 chi - na shop. Dream - y lit - tle cream - y lit - tle maids like these,

CHO. Bound to at-tract a young chi - nee. Ching a ring, bring a -ring,
Bound to at-tract a young chi - nee. Ching a ring, bring a ring,
Bound to at-tract a young chi - nee. Ching a ring, bring a ring,



CHO. or you'll miss Pink lit - tle, chink lit - tle kiss, kiss, kiss! kiss, kiss, kiss!
or you'll miss Pink lit - tle, chink lit - tle kiss, kiss, kiss! kiss, kiss, kiss!
or you'll miss Pink lit - tle, chink lit - tle kiss, kiss, kiss! kiss, kiss, kiss!

1. 2.



DANCE.



First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and a triplet of eighth notes. The bass clef contains a bass line with eighth notes. There are several accents (>) above the notes in both staves.

Second system of musical notation. The treble clef has a melodic line with a triplet of eighth notes and a slur over a group of notes. The bass clef has a bass line with eighth notes. Dynamics include *dim.* and *mf*. There are accents (>) above the notes.

Third system of musical notation. The treble clef has a melodic line with a triplet of eighth notes and a slur. The bass clef has a bass line with eighth notes. Dynamics include *cresc.*. There are accents (>) above the notes.

Fourth system of musical notation. The treble clef has a melodic line with a triplet of eighth notes and a slur. The bass clef has a bass line with eighth notes. Dynamics include *ff*. There are accents (>) above the notes.

Fifth system of musical notation. The treble clef has a melodic line with a triplet of eighth notes and a slur. The bass clef has a bass line with eighth notes. Dynamics include *ff*. There are accents (>) above the notes.

Sixth system of musical notation. The treble clef has a melodic line with a triplet of eighth notes and a slur. The bass clef has a bass line with eighth notes. There are accents (>) above the notes.

Song (Chin-Hop-Hi, and Chin-Hop-Lo.)

No. 3.

"A Chinese Honeymoon?"

Words by
BRYAN & WILLIAMSMusic by
IVAN CARYLL

Moderato

mf

1. We're Slaves of young Al - ad - din's lamp Our
 2. The Bride-groom called the Bride his Queen He
 3. The wed - ding gifts were weird and strange A

pre - sent mas - ter is a scamp Old Ab - a - na - zar
 crowned her with a soup tu - reen She took a de - mi -
 do - zen flat - irons and a range An iron - ing board, some

mf

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we must mind, Un - til that ma - gic lamp we find. Last
tasse at that, And made it fit him like a hat. To
starch and soap, A ring - er and a pul - ley rope. They

night on mis - chief bent, At his com - mand we went, To
start that wed - ding nice, We threw old shoes and rice, The
got in state-room C, As mush - y as could be, The

in - ter - rupt the hon - ey - moon, Of two fond hearts who wed at noon.
Bridegroom's fa - ther threw a shoe, He left his right foot in it, too.
bride was mush - y as the groom It was a Chi - nese mush - y - room.

CHORUS

1. On that Chi - nese Hon - ey - moon In the month of June,
2. On that Chi - nese Hon - ey - moon In the month of June,
3. On that Chi - nese Hon - ey - moon In the month of June,

While the Chi - nese fid - dles Chimed a Chi - nese tune.
 While the Chi - nese fid - dles Chimed a Chi - nese tune.
 While the Chi - nese fid - dles Chimed a Chi - nese tune.

Through our mas - ter's wick - ed ma - gic, Joy turned in - to
 Slant - eyed Ma - sons, Elks and Ea - gles, Kicked them with their
 When an en - gine wrecked the di - ner, They made love in

sor - row tra - gic, On that Chi - nese Hon - ey - moon.
 wood - en Re - gals, On that Chi - nese Hon - ey - moon.
 brok - en chi - na, On that Chi - nese Hon - ey -

cresc. *mf*

1st & 2nd

- moon.

3rd

4. "Speak up," the good old par - son said, "Who
5. The Chi - nese Ten - or "So — Long" Sang
6. The Emp'ror's Jock - ey Yock - ey Main, He

knows why this pair should not wed?" A Brides - maid said "I'll
sweet - ly with his wife "Sing Song"; Sing Song Sing with her
drove their car - riage to the train, The por - ter made them

tell no lies, Just read 'Three Weeks' and you'll be wise." They
sons "In Key" "Oh Gee - Ah Mee" and "Low Hi See," The
shake with mirth, He said he know them from their berth. Their

heard the par - son say: "Who'll give this bride a - way?" And
bride said "En - core That" Then sat on hub - by's hat, 'Twas
car. the Wash - ing - ton, Pulled out at half past one. The

then they heard the old bride shriek "I'll shoot the first six men who speak.
in his lap, he could not clap, He had to waive his hand - i - cap.
bride groom wrecked the train at nine, He had a wash-out on the line.

CHORUS.

4. On that Chi - nese Hon - ey - moon In the month of June,
5. On that Chi - nese Hon - ey - moon In the month of June,
6. On that Chi - nese Hon - ey - moon In the month of June,

mf

While the Chi - nese fid - dles Chimed a Chi - nese tune.
While the Chi - nese fid - dles Chimed a Chi - nese tune.
While the Chi - nese fid - dles Chimed a Chi - nese tune.

Not a sol - i - tar - y doubt - er, Dares to say a
 Ev' - ry sing - ing in - sti - tu - tion, Praised the sing - ers
 Blush - ing Brides-maids came a sneak - in' Por - ter yelled "This

4th & 5th

thing a - bout her, On that Chi - nese Hon - ey - moon. —
 ex - e - cu - tion, On that Chi - nese Hon - ey - moon. —
 car for Pek - in', On that Chi - nese Hon - ey -

cresc. *f* *mf*

6th

- moon. —

Nº 4.

PEKIN MARCH (CHORUS.)

“CHIPPER CHINA CHAPS”

Words by
ANNE CALDWELL.

Music by
IVAN CARYLL.

Allegretto moderato.

Dialogue

Piano.

The first system of the piano accompaniment is written in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The system concludes with a repeat sign.

The second system continues the piano accompaniment. It maintains the same key signature and time signature. The right hand has a more active melodic line with eighth notes, and the left hand continues with a steady accompaniment. The system ends with a repeat sign.

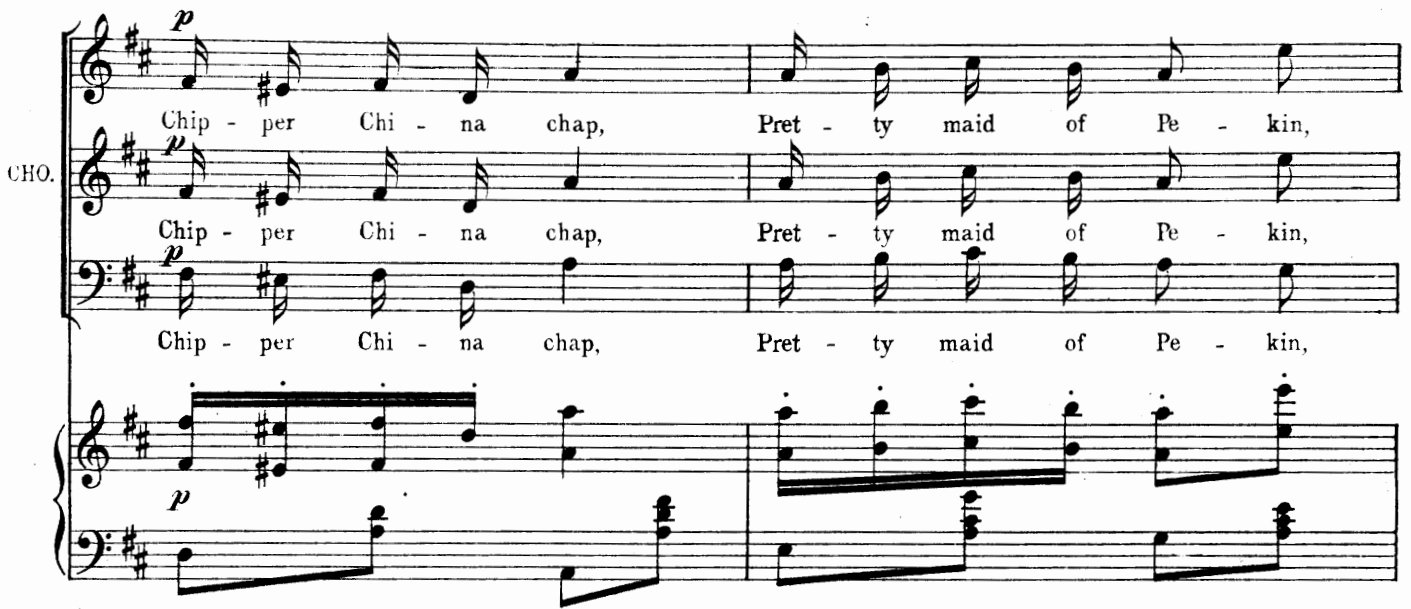
The third system of the piano accompaniment shows the continuation of the piece. The right hand's melody becomes more complex with some sixteenth-note patterns. The left hand accompaniment remains consistent. The system ends with a repeat sign.

The fourth system of the piano accompaniment continues the musical dialogue. The right hand features a melodic line with eighth notes and some rests. The left hand accompaniment is steady. The system ends with a repeat sign.

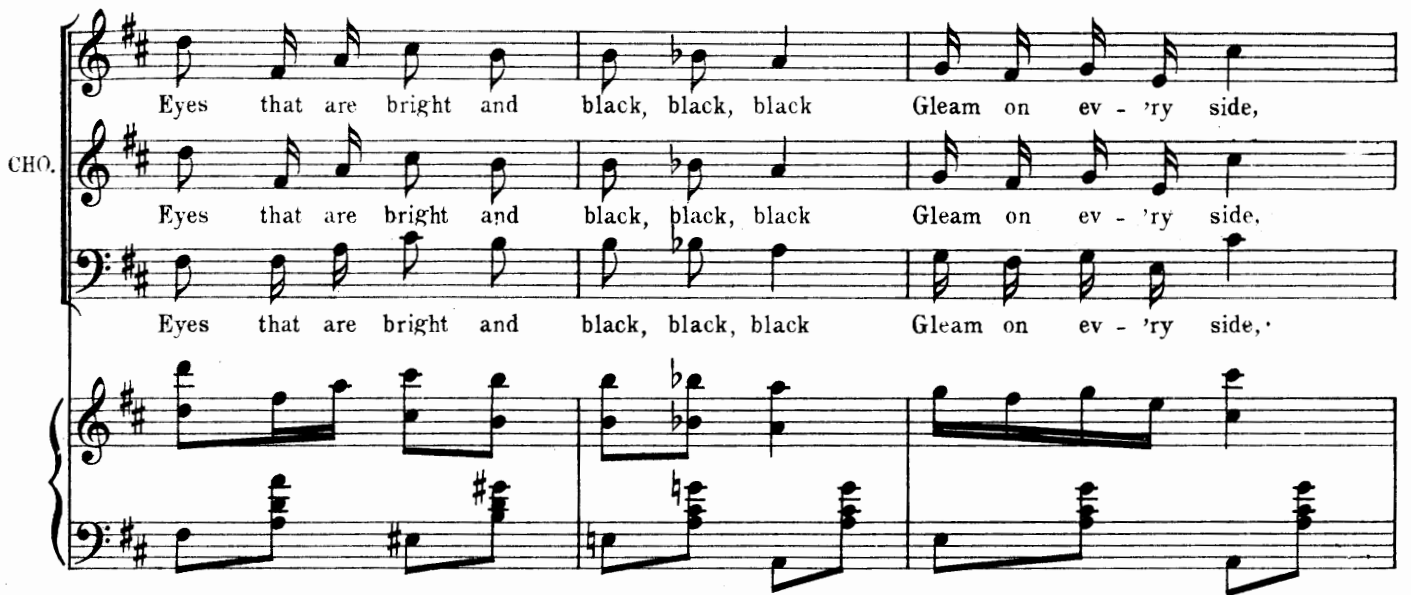
The fifth and final system of the piano accompaniment concludes the piece. The right hand has a melodic line that ends with a final chord. The left hand accompaniment also concludes with a final chord. The system ends with a repeat sign.

p

CHO. *p*
Chip - per Chi - na chap, Pret - ty maid of Pe - kin,
Chip - per Chi - na chap, Pret - ty maid of Pe - kin,
Chip - per Chi - na chap, Pret - ty maid of Pe - kin,



CHO.
Eyes that are bright and black, black, black Gleam on ev - 'ry side,
Eyes that are bright and black, black, black Gleam on ev - 'ry side.
Eyes that are bright and black, black, black Gleam on ev - 'ry side,



CHO.
For it is the week in Which jol - ly feast we spread.
For it is the week in Which jol - ly feast we spread.
For it is the week in Which jol - ly feast we spread.

crese.



CHO.

mf

Fun - ny lit - tle feet, Shi - ny lit - tle san - dals,

Fun - ny lit - tle feet, Shi - ny lit - tle san - dals,

Fun - ny lit - tle feet, Shi - ny lit - tle san - dals,

CHO.

Sharp on the pave - ment clack, clack, clack; Trick - y lit - tle pig - tails,

Sharp on the pave - ment clack, clack, clack; Trick - y lit - tle pig - tails,

Sharp on the pave - ment clack, clack, clack; Trick - y lit - tle pig - tails,

CHO.

cresc.

Worn by big males Or - na - ment an O - ri - en - tal back.

Worn by big males *cresc.* Or - na - ment an O - ri - en - tal back.

Worn by big males *cresc.* Or - na - ment an O - ri - en - tal back.

cresc.

CHO.

Roast pig. roast pig. Soon will groan up - on the ta - ble Chop suey. chop suey.

Roast pig is fine Chop suey, for

Roast pig is fine Chop suey. for

CHO.

Eat as much as we are a - ble— Hop - toy, hop - toy we re - fuse, — un - less we

mine. Hop - toy, hop - toy we re - fuse, — un - less we

mine. Hop - toy, hop - toy we re - fuse, — un - less we

CHO.

have the blues — a thing we nev - er use — We come from Hong Kong, Hong Kong.

have the blues — a thing we nev - er use — From far Hong

have the blues — a thing we nev - er use — From far Hong

CHO. Ci - ty ev - er de - mo - cra - tic Shan Tung, Shan Tung, Glo - ry of the A - si - a - tic
Kong, And from Shan Tung

CHO. From fair Hang Chow far a - way — To have a hap - py ho - li - day.
From fair Hang Chow far a - way — To have a hap - py ho - li - day.

From fair Hang Chow far a - way — To have a hap - py ho - li - day.

cresc.

CHO. ***ff*** Roast pig, roast pig, Soon will groan up - on the ta - ble, Chop suey, chop suey,
ff Roast pig is fine. Chop suey for

Roast pig is fine. Chop suey for

CHO. Eat as much as we are a - ble - Hop - toy, hop - toy we re - fuse - un - less we
mine Hop - toy, hop - toy we re - fuse - un - less we
mine Hop - toy, hop - toy we re - fuse - un - less we

CHO. have the blues - a thing we nev - er use - We come from Hong Kong, Hong Kong,
have the blues - a thing we nev - er use - From far Hong
have the blues - a thing we nev - er use - From far Hong

CHO. Ci - ty ev - er de - mo - cra - tic, Shan Tung, Shan Tung, Glo - ry of the A - si - a - tic,
Kong, And from Shan Tung,
Kong, And from Shan Tung,

From fair Hang Chow far a - way — To have a hap-py ho - li - day.

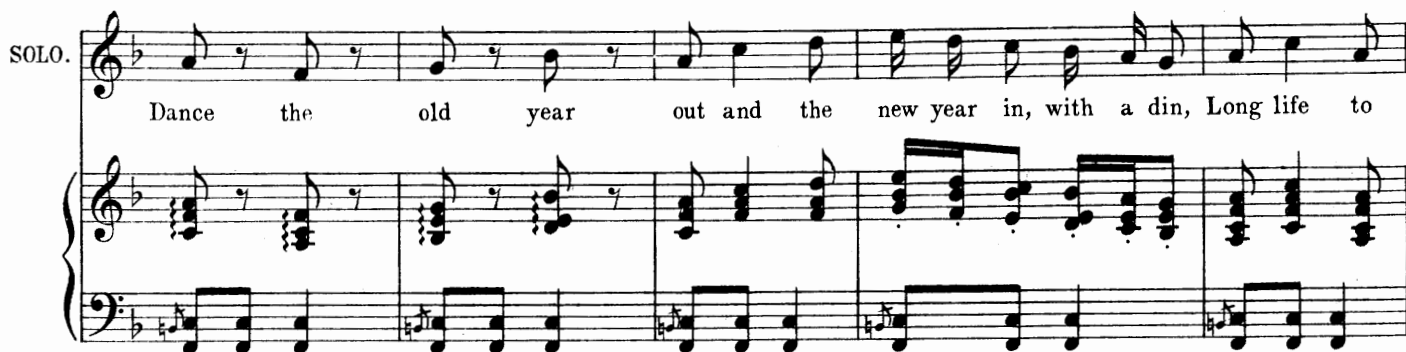
CHO. From fair Hang Chow far a - way — To have a hap-py ho - li - day.

From fair Hang Chow far a - way — To have a hap-py ho - li - day.

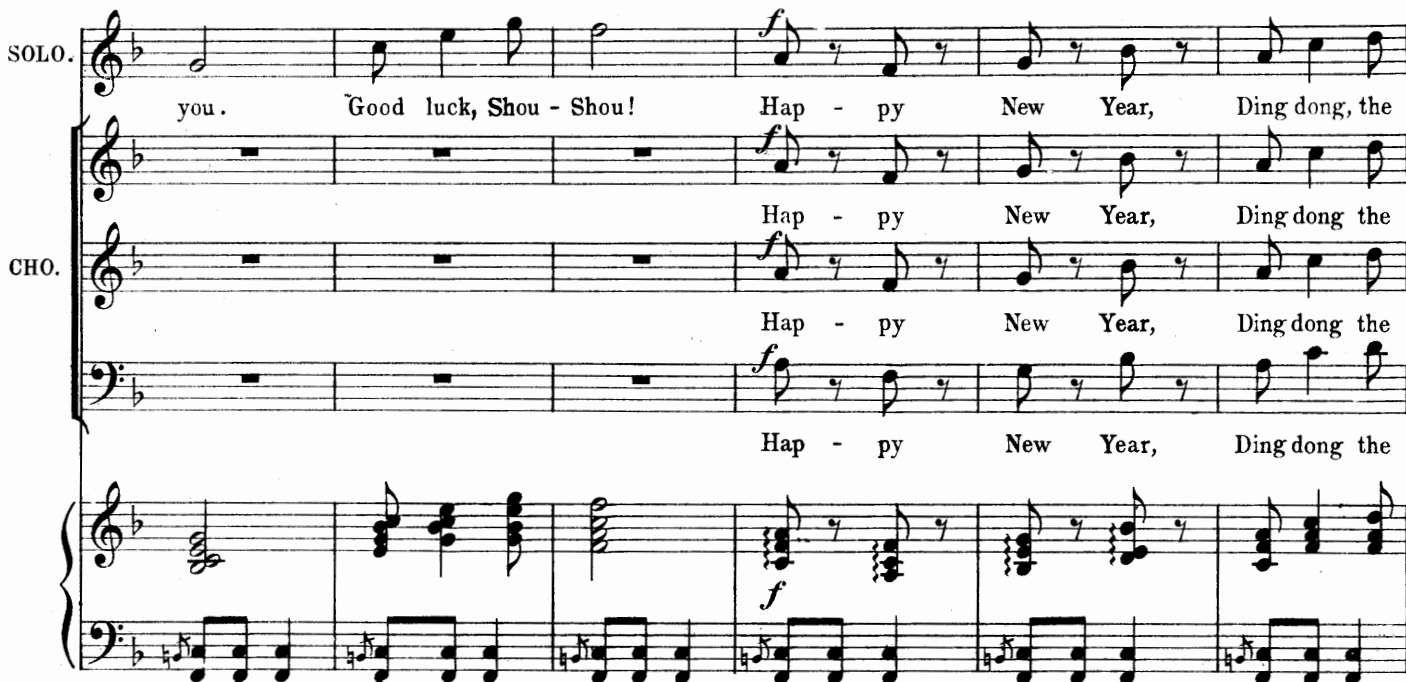
Lo stesso tempo.

SOLO. Hap - py New Year, Ding - dong, the

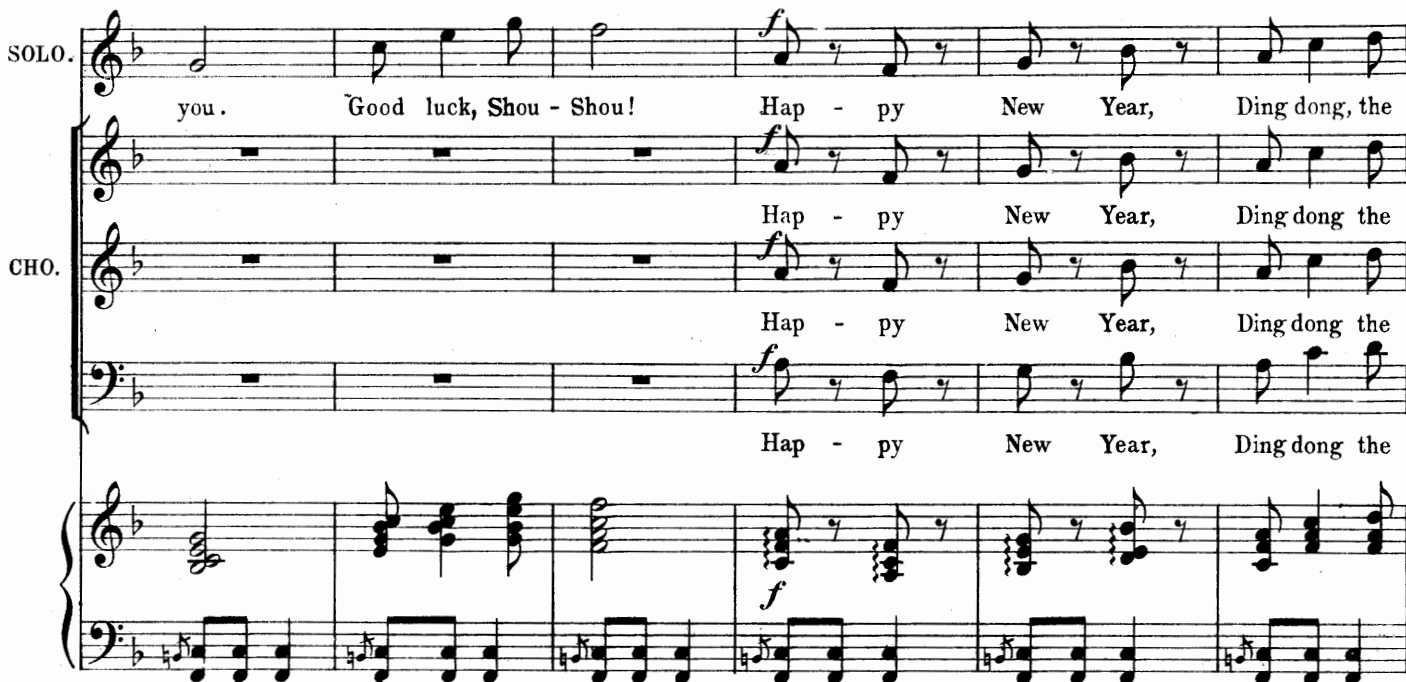
SOLO. Chi-na Tong dinner gong Calls to each here "Good luck, long life" to the Man-da-rin who

SOLO. 

Dance the old year out and the new year in, with a din, Long life to

SOLO. 

you. Good luck, Shou - Shou! Hap - py New Year, Ding dong, the

CHO. 

Hap - py New Year, Ding dong the

Hap - py New Year, Ding dong the

Hap - py New Year, Ding dong the

SOLO. 

Chi-na Song, din - ner gong Calls to Each here "Good luck, long

CHO. 

Chi-na Song, din - ner gong Calls to Each here "Good luck, long

Chi-na Song, din - ner gong Calls to Each here "Good luck, long

Chi-na Song, din - ner gong Calls to Each here "Good luck, long

SOLO.  life" to the Man - da - rin who Dance the old year out and the

CHO.  life" to the Man - da - rin who Dance the old year out and the

life" to the Man - da - rin who Dance the old year out and the

SOLO.  new year in, with a din, Long life to you, Good luck, Shou - Shou —

CHO.  new year in, with a din, Long life to you, Good luck, Shou - Shou —

new year in, with a din, Long life to you, Good luck, Shou - Shou —

L'istesso tempo

Piano introduction for the first system, consisting of a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

CHO.

Roast pig, Roast pig,
Roast pig is
Roast pig is

ff

Vocal and piano accompaniment for the first system. The vocal part is in a grand staff with treble and bass clefs. The lyrics are "Roast pig, Roast pig, Roast pig is Roast pig is". The piano accompaniment is in a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamic marking *ff* is present.

CHO.

Soon will groan up - on the ta - ble Chop suey, Chop suey,
gine Chop suey for
gine Chop suey for

Vocal and piano accompaniment for the second system. The vocal part is in a grand staff with treble and bass clefs. The lyrics are "Soon will groan up - on the ta - ble Chop suey, Chop suey, gine Chop suey for gine Chop suey for". The piano accompaniment is in a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a common time signature. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamic marking *ff* is present.

CHO.

Eat as much as we are a-ble Hop-toy, hop-toy We re-fuse— un-less we
mine Hop-toy, hop-toy We re-fuse— un-less we
mine Hop-toy, hop-toy We re-fuse— un-less we

CHO.

have the blues— a thing we ne-ver use— We come from Hong Kong, Hong Kong,
have the blues— a thing we ne-ver use— From far Hong
have the blues— a thing we ne-ver use— From far Hong

CHO.

Ci-ty ev-er dem-o-cra-tic Shan Tung, Shan Tung,
Kong And from Shan
Kong And from Shan

CHO. Gla - ry of the A - si - a - tic From fair Hang Chow,
Tung From fair Hang Chow,
Tung From fair Hang Chow,

CHO. far a - way, — To have a hap - py hol - i - day.
far a - way, — To have a hap - py hol - i - day.
far a - way, — To have a hap - py hol - i - day.

CHO. Chip - per Chi - na Chap, Pret - ty maid of Pe - kin, Eyes that are bright and
Chip - per Chi - na Chap, Pret - ty maid of Pe - kin, Eyes that are bright and
Chip - per Chi - na Chap, Pret - ty maid of Pe - kin, Eyes that are bright and

CHO. black, black, black Gleam on ev' - ry side, For it is the week in *dim.*

black, black, black Gleam on ev' - ry side, For it is the week in *dim.*

black, black, black Gleam on ev' - ry side, For it is the week in *dim.*

CHO. Which jol - ly feast we spread, Fun - ny lit - tle feet, *mf*

Which jol - ly feast we spread, Fun - ny lit - tle feet, *mf*

Which jol - ly feast we spread, Fun - ny lit - tle feet, *mf*

CHO. Shi - ny lit - tle san - dals, Sharp on the pave - ment, clack, clack, clack, *dim.*

Shi - ny lit - tle san - dals, Sharp on the pave - ment, clack, clack, clack, *dim.*

Shi - ny lit - tle san - dals, Sharp on the pave - ment, clack, clack, clack, *dim.*

Trick - y lit - tle pig - tails, Worn by big males,

Trick - y lit - tle pig - tails, Worn by big males,

Trick - y lit - tle pig - tails, Worn by big males,

p

Or - na - ment an O - ri - en - tal back.

Or - na - ment an O - ri - en - tal back.

Or - na - ment an O - ri - en - tal back.

dim.

pp

ppp

Goodbye Girls, I'm Through.

Song (Aladdin) and Girls

Words by
JOHN GOLDEN

Music by
IVAN CARYLL

Moderato

mf *f*

The piano introduction consists of two staves. The right hand starts with a melody in G minor, marked *mf*, and then moves to *f*. The left hand provides a harmonic accompaniment with chords and single notes.

Aladdin

I'm the hap-piest Lad in all the Flow-'ry King-dom A
I have oft-en read in po-ems and ro-man-ces That

p *p*

The first line of the song features a vocal line for Aladdin and a piano accompaniment. The piano part is marked *p* and provides a steady accompaniment for the vocal melody.

Mi-ra-cle has come in-to my life I've
some day in some way, if we but wait The

The second line of the song continues the vocal and piano parts. The piano accompaniment features some chordal textures.

seen the Girl I've ev-er sought The Girl of whom I've ev-er thought The
one we seek both far and wide The one for whom we've ev-er sighed Will

cresc.

The final line of the song concludes the vocal and piano parts. The piano accompaniment ends with a *cresc.* marking.

i - deal one, I mean to make my wife. Of
come to us 'tis so de - creed by fate. And

mf

course I've dal - lied in the path of Flow - ers Where
so it's all come true as in a sto - ry A

p

Lo - tus lips and al - mond eyes are fine Like
Yan - kee Princ - ess like the gold - en sun Has

ev - 'ry oth - er lad I've wast - ed hours But
ris - en in my sight in all her glo - ry And

mf

now the straight and nar - row path for mine. And
 now there'll nev - er be an - oth - er one. And

so I say, with - out a sigh, For the girls I've known in the
 so I say, with - out a sigh, For the girls I've known in the

cresc. *mf*

days gone by Good - Bye Girls, } I'm through. Each Girl that I have
 days gone by Good - Bye Girls, }

Good - Bye!

rit.

met I say Good - Bye to you With -

Good - Bye!

out the least re - gret I've done with all flir -

ta - tion You've no more fas - ci - na - tion There's but
cres - *cen* - *do*

one to whom I'm true Good - Bye Girls, Good -
Good - Bye Boy

Bye - Girls, I'm through. through.
Good - Bye Boy, to
mf *f*

Good - Bye

you Each girl that he has met He says Good-Bye he's

Good - Bye Good - Bye I'm done with all flir -

through with-out the least re - gret He's done with all flir -

ta - tion You've no more fas - ci - na - tion There's but one to whom I'm

ta - tion We've no more fas - ci - na - tion There's but one to whom he's

true Good-Bye Good-Bye Girls, I'm through.

true Good-Bye Boy Good-Bye Boy He's through.

CHORUS.

No. 6.

"IN AN ORIENTAL WAY"

Words by
ANNE CALDWELL.

Music by
IVAN CARYLL.

Moderato. ♩ = 108.

Piano.

ff

The first system of the piano introduction consists of two staves. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. The music is marked with a forte (ff) dynamic.

The second system continues the piano introduction. The right hand melody becomes more melodic and expressive, with some notes marked with accents (>). The left hand accompaniment remains consistent, supporting the overall texture.

CHO.

f

Here to-day — In a se-mi O-ri-en-tal way — To a tune that's Tan-go -

Here to-day — In a se-mi O-ri-en-tal way — To a tune that's Tan-go -

Here to-day — In a se-mi O-ri-en-tal way — To a tune that's Tan-go -

The vocal section consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The lyrics are: "Here to-day — In a se-mi O-ri-en-tal way — To a tune that's Tan-go -". The music is marked with a forte (f) dynamic.

ff

The piano accompaniment for the vocal section consists of two staves. It features a rhythmic pattern of chords and single notes that supports the vocal melody. The music is marked with a forte (ff) dynamic.

CHO. - ese we sway In at-tire that we ad-mire In Man-chu-ria!

CHO. Glide, oh, glide Like a lo-tus li-ly on the tide While the dra-gon mu-sic

CHO. is sup-plied By an Or-ches-tra bi-zarre Aie - Ah!

mf

Tan - go tea _____ how en-tranc-ing, Tan - go tea _____ while the danc-ing

CHO. *mf*

Tan - go teas en - trance _____

Tan - go teas en - trance _____

To a strain so swift and strong

whirls a - long _____ To a strain so strong _____ As with fin - gers

CHO.

All _____ who dance _____

All _____ who dance _____

And an arm a - round each waist _____ we are glid - ing

cresc.

in - ter - laced _____ we are glid - ing, words are said _____ by

CHO.

In - ter - laced each arm and waist sweet

In - ter - laced each arm and waist sweet

cresc.

Soft words are said by lips that are red, *dim.* *mf* *cresc.*
 lips. by lips that are red, Whose sweets were made to taste.
 CHO. lips so red, Whose sweets were made to taste.
 lips so red, Whose sweets were made to taste.

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "Soft words are said by lips that are red, lips. by lips that are red, Whose sweets were made to taste." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamic markings include *dim.*, *mf*, and *cresc.*

swing a - long _____ in the fash - ion. Swing a - long _____ 'tis the pas - sion
 CHO. swing a - long, glad hour _____
 swing a - long, glad hour _____

The second system continues the vocal and piano parts. The vocal line lyrics are: "swing a - long _____ in the fash - ion. Swing a - long _____ 'tis the pas - sion". The piano accompaniment continues with similar harmonic support. The key signature changes to one flat (Bb) at the end of the system.

So en joy the ma - gic pow'r. _____
 of the hour _____ with a ma - gic pow'r. _____
 CHO. ma - gic pow'r. _____
 ma - gic pow'r. _____

The third system concludes the piece. The vocal line lyrics are: "So en joy the ma - gic pow'r. of the hour _____ with a ma - gic pow'r. _____". The piano accompaniment features a more active right-hand part with chords and a left-hand part with a steady bass line. The key signature remains one flat (Bb). Dynamic markings include *cresc.*

ff

For in years — still to come, we may not know a - gain — mys-tic pas-sion that is

CHO. *ff*

For in years — still to come, we may not know a - gain — mys-tic pas-sion that is

ff

For in years — still to come, we may not know a - gain — mys-tic pas-sion that is

all but pain — won-drous plea-sure we may long for, all in vain.

CHO.

all but pain — won-drous plea-sure we may long for, all in vain.

all but pain — won-drous plea-sure we may long for, all in vain.

f

Here to - day — In a se-mi O - ri - en - tal way — To a tune that's Tan-go -

CHO. *f*

Here to - day — In a se-mi O - ri - en - tal way — To a tune that's Tan-go -

f

Here to - day — In a se-mi O - ri - en - tal way — To a tune that's Tan-go -

- ese we sway In at-tire that we ad-mire In Man-chu-ria!

CHO.

- ese we sway In at-tire that we ad-mire In Man-chu-ria!

- ese we sway In at-tire that we ad-mire In Man-chu-ria!

The first system of music consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a three-part setting. The lyrics are: "- ese we sway In at-tire that we ad-mire In Man-chu-ria!". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *ff* is present at the end of the system.

Glide, oh, glide Like a lo-tus li-ly on the tide While the dra-gon mu-sic

CHO.

Glide, oh, glide Like a lo-tus li-ly on the tide While the dra-gon mu-sic

Glide, oh, glide Like a lo-tus li-ly on the tide While the dra-gon mu-sic

The second system of music continues the vocal and piano parts. The lyrics are: "Glide, oh, glide Like a lo-tus li-ly on the tide While the dra-gon mu-sic". The piano accompaniment includes a dynamic marking of *ff* at the beginning of the system.

is sup-plied By an Or-ches-tra bi-zarre Aie - Ah!

CHO.

is sup-plied By an Or-ches-tra bi-zarre Aie - Ah!

is sup-plied By an Or-ches-tra bi-zarre Aie - Ah!

The third system of music concludes the vocal and piano parts. The lyrics are: "is sup-plied By an Or-ches-tra bi-zarre Aie - Ah!". The piano accompaniment features a dynamic marking of *ff* at the beginning of the system.

Moderato. ♩ = 120.

ff

Two systems of piano accompaniment in G major, 2/4 time. The first system includes a forte (ff) dynamic marking. The second system includes a first ending bracket and a forte (f) dynamic marking.

MOON BLOSSOM.

1. Once on a time in Per - sia far,
 2. So, if your sweet - heart you would please,

GIRLS.

1. Per - sia far.
 2. You would please.

Vocal melody and piano accompaniment for the first system of the song. The piano part includes a mezzo-forte (mf) dynamic marking.

M. B.

There lived a po - et named O - mar.
 Take her to dance at Tan - go teas.

S. G.

Named O - mar.
 Tan - go teas.

Vocal melody and piano accompaniment for the second system of the song. The piano part includes a mezzo-forte (mf) dynamic marking.

M.Blm. He had a jug be - neath the bough, Love, with a loaf of bread.
That she's the on - ly "Tan - go she" Swear on your Tan - go life.

sfz *mf*

M.Blm. Love in a shop's the real thing now - With tea and cake in -
Soon she will pro - mise you to be Your lit - tle Tan - go

sfz *cresc.*

M.Blm. - stead. Oo - long, Hy - son,
wife.

8 Gls. 1.&2. Come a - long and sing a song, come a - long and sing a song.

f

M.Blm. Sou-chong, Pe - koe! Won't you have a cup of tea,
S Gls. Cup of tea

mf

M.Blm. here with me. I'll put the su-gar in. You can pay the toll,

M.Blm. Shall I give you five or six, When your eyes do naugh-ty tricks

M.Blm. I lose count and give you all the su-gar in the bowl.

CHO. Won't you have a cup of tea, cup of tea, Here with me,
 Won't you have a cup of tea, cup of tea, Here with me,
 Won't you have a cup of tea, cup of tea, Here with me,

CHO. I'll put the su - gar in, You can pay the toll; Shall I give you

CHO. five or six, When your eyes do naugh-ty tricks, I lose count, and give you all the

CHO. su - gar in the bowl. bowl.

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The first measure of the upper staff is marked *mf*. The second measure of the upper staff is marked *f*. The fifth measure of the upper staff is marked *mf*. There are various musical notations including eighth notes, quarter notes, and chords throughout the system.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The second measure of the upper staff is marked *f*. The fourth measure of the upper staff is marked *sfz*. The fifth measure of the upper staff is marked *mf*. There are various musical notations including eighth notes, quarter notes, and chords throughout the system.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The fourth measure of the upper staff is marked *sfz*. The fifth measure of the upper staff is marked *cresc.*. There are various musical notations including eighth notes, quarter notes, and chords throughout the system.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The first measure of the upper staff is marked *f*. The fifth measure of the upper staff is marked *mf*. There are various musical notations including eighth notes, quarter notes, and chords throughout the system.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The first measure of the upper staff is marked *f*. The second measure of the upper staff is marked *mf*. There are various musical notations including eighth notes, quarter notes, and chords throughout the system.

mf

cresc. f

f

Song (Goddess) and Chorus

Words by
ANNE CALDWELL

"Violet"

Music by
IVAN CARYLL

Nº 7.

Allegretto

mf

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

GODDESS.

1. There is a love - ly land, far, far a - way, Beau - ti - ful Isle of
2. Heed not the flaunt - ing of sun - flow - ers bold, Long - ing to be car -

p

The first line of the Goddess's song is set in 6/8 time. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features a consistent eighth-note accompaniment.

Dreams; There is a gar - den, all bloom - ing and gay,
essed; Heed not the taunt - ing of daf - fo - dil gold,

The second line of the Goddess's song continues the melody and accompaniment from the first line, maintaining the 6/8 time signature.

Wait - ing for you, it seems. Li - lies are nod - ding, so
It is but dross, at best. Pas - sion - ate pop - pies that

mf

The third line of the Goddess's song concludes the piece. The piano accompaniment features a prominent chordal structure in the right hand, with the vocal line continuing over it.

state - ly and tall, Pan - sies of sun - set hues;
flame with a fire, Slum - ber - ing sen - ses wake;

But if you lin - ger to pluck from them all, One lit - tle blos - som choose. —
But there is death in their crim - son de - sire, So pass them by and take. —

Tempo di Valse.

Vio - let, Vio - let, shade of the sky a - bove; —

Sweet lit - tle po - sy, bloom - ing for you In a gar - den full of love; —

Vio - let, Vio - let, Oth-ers may call you, yet. — Choose for your-

mf

self a-lone. Keep for your ve-ry own Dear lit-tle Vi-o - let. — let. —

1 2

cresc. f *cresc. f*

SOLO

Ah! —

ALADDIN

Vio - let, Vio - let, shade of the sky a - bove; —

SOPRANO

Vio - let, Vio - let, shade of the sky a - bove; —

TENOR

Vio - let, Vio - let, shade of the sky a - bove; —

BARITONE

Vio - let, Vio - let, shade of the sky a - bove; —

mf

Solo.

Ala. sweet lit-tle po - sy, bloom-ing for you In a gar - den full of

Cho. sweet lit-tle po - sy, bloom-ing for you In a gar - den full of

cresc.

Solo. Ah!

Ala. love; Vio - let, Vio - let, Oth-ers may

Cho. love; Vio - let, Vio - let, Oth-ers may

mf

Solo. *cresc.*
 Ah!
 Ala. call you yet. Choose for your - self a - lone, Keep for your
 Cho. call you yet, Choose for your - self a - lone, Keep for your

Solo. *f*
 Ah!
 Ala. ve - ry own Dear lit - tle Vi - o - let!
 Cho. ve - ry own Dear lit - tle Vi - o - let!

No. 8.

DUET.— (Aladdin and Violet.)

Words by
ANNE CALDWELL.

“THE MULBERRY TREE”

Music by
IVAN CARYLL

Moderato.

Piano. *ff*

The musical score consists of five systems of piano accompaniment. The first system is marked 'Moderato.' and 'Piano. ff'. The key signature has two sharps (F# and C#) and the time signature is 2/4. The score features a variety of piano textures, including chords, arpeggios, and melodic lines in both the treble and bass staves. A section of the score is marked 'mf' and includes a repeat sign. The final system includes lyrics for two characters: (ALADDIN.) 1. There's a and (VIOLET.) 2. Al- though. The piano accompaniment for this system is marked 'p' and 'mf'.

(ALADDIN.) 1. There's a
(VIOLET.) 2. Al- though

sto - ry old - en, — of a maid — Who would go a - stray - ing, —
 ra - ther stu - pid — I ap - pear — I can tell when Cu - pid —

— through the shade, — With a for - eign lov - er, — (how ab -
 — hov - ers near; — And if he will aid me, — when I

-surd!) — For when he spoke, — she could not un - der - stand a
 try, — Per - haps I'll learn — to speak your lan - guage by and

word. So he tried to teach her, — day by day, — Ev - 'ry
 by, For a girl can sure - ly — un - der - stand — When a

thing he longed to _____ hear her say _____ To ex - plain this lan-guage
 wise in - struc-tor _____ takes her hand _____ If he whis-pers in her

new, Took her where I'm tak - ing you, To a most at - trac-tive place, With on - ly
 ear, What he thinks she'd like to hear, She may not know what he says, But thinks he

room for two! _____ In the shade of the droop - ing mul-ber - ry
 is a dear _____ In the shade of the droop - ing mul-ber - ry

tree, Learn - ing to spell L. O. V. E. And the
 tree, Learn - ing to spell L. O. V. E. And the

first les - son ends with, "Do mar - ry me;"
 first les - son ends with, "Do mar - ry me;"

Un - der the green mul - ber - ry tree
 Un - der the green mul - ber - ry tree

(ALAD) Please pay at - ten - tion to all I men - tion
 (VIO.) Such ed - u - ca - tion needs il - lus - tra - tion

(VIO.) I'll at - ten - tive be 'neath the mul - ber - ry
 (ALAD.) One to ed - u - cate She'd e - lu - ci - date

If you'd suc - ceed, you first must learn to say "I love you"
 What shall I do when I have learned to say "I love you"

Learn my A B C
 I will il - lus - trate

(vio.) I'll pay at - ten - tion to all you men - tion
 (ALAD) To in - ter - est your speech should have ges - ture

(ALAD) Try your ve - ry best I will do the rest
 (vio.) In this les - son new Tell me what to do

VIOLET *mf* *cresc.* *f* *mf*
 I will do my ve - ry best to say "I love but

ALAD *mf* *cresc.* *f*
 You must do as I do when you say "I love but

VIOLET *mf* *f* BOTH.
 you" "I love but you?" In the

ALAD *f* BOTH.
 you" "I love but you?" In the

VIOLET
shade of the droop - ing mul-ber - ry tree, Learn-ing to

ALAD
shade of the droop - ing mul-ber - ry tree, Learn-ing to

VIOLET
spell L. O. V. E. And the first les - son ends with

ALAD
spell L. O. V. E. And the first les - son ends with

VIOLET
"Do mar - ry me" Un-der the green mul-ber - ry tree. tree.

ALAD
"Do mar - ry me" Un-der the green mul-ber - ry tree. tree.

N^o 9

DUET. (Montgomery, Stone and Chorus.)

Words by
JAMES O'DEA.

"RAGTIME TEMPLE BELLS"

Music by
IVAN CARYLL.

Moderato.

Bells.

Piano.

The first system of music consists of two staves. The top staff is for 'Bells' and the bottom staff is for 'Piano'. Both are in 2/4 time with a key signature of two sharps (F# and C#). The piano part is marked with a forte dynamic 'ff'. The music features a mix of eighth and sixteenth notes with various articulations like accents and slurs.

BELLS.

The second system continues the musical piece. It features a 'BELLS' staff and a piano accompaniment. The piano part includes complex chordal textures and rhythmic patterns. The key signature and time signature remain consistent with the first system.

The third system shows the piano accompaniment continuing. It features flowing sixteenth-note passages in both the treble and bass clefs, with various slurs and articulations.

MONTGOMERY and STONE.

1. On a great big Yan - kee man - o'-war, Was a great big Yan - kee
 2. When a Chin - ese boy in Old Pe - kin Goes to pu - ri - fy him -

The fourth system contains the vocal melody for 'MONTGOMERY and STONE' and its piano accompaniment. The piano part is marked with a mezzo-forte dynamic 'mf'. The lyrics are written below the vocal staff.

MONT.
&
STO.

black Jack Tar, On the coast of Chi - na one fine day, Cut his
- self from sin, He — walks a - long with step de - mure, "Vel - ly

MONT.
&
STO.

sticks, and ran a - way. Got a job the ve - ry first
good boy to be - sure, When the bells ring out, that

MONT.
&
STO.

day a - shore In a hea - then tem - ple, as ja - ni - tor, His
hea then knave, He "just can't make his feet be - have" His

MONT.
&
STO.

boss was a joss (his ship - mate tells) Who sent him to ring the
san - dals grow so queer and hot They start him do - ing the

MONT. & STO.

tem - ple bells, and ev' - ry time he rang the chime, He'd
 Turk - ey trot, So ev' - ry Sun - day school pa - rade A -

BELLS.

The first system of music includes a vocal line for Monty and Stanley with lyrics, a bell line, and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

MONT. & STO.

shud - der, and he'd wince So he tuned the bells in rag - time, They've been
 - long the Pe - kin way, Looks some - thing like a pic - ture Of a

BELLS.

The second system continues the vocal and instrumental parts. The piano accompaniment includes dynamic markings such as *cresc.* and *f*.

MONT. & STO.

that way ev - er since! Boom -
 New York ca - ba - ret! }

BELLS.

The third system concludes the piece with a final chord. The piano accompaniment features a *cresc.* marking and a final *f* dynamic.

MONT. & STO. *3*
 -boom! Bing-e - ty - bing in the morn - ing sun, Boom-boom! Bung - e - ty bung, When the

BELLS.

MONT. & STO. *mf*
 day is done. No-thing could be sweet-er than the syn-co - pa - ted me - tre

BELLS.

mf *cres - - cen - - do*

MONT. & STO. *f*
 Of those — sweet bells; Boom - boom! Bing - e - ty - bing, When the

BELLS.

MONT. & STO. *mf*
 day is fair, Boom- boom! Bung - e - ty - bung, all the town is there Ev' - ry

BELLS

MONT. & STO. *eres - - cen - - do*
 chink goes just as dip - py As a coon from Mis - si - si - pi

BELLS

MONT. & STO. *mf* *p*
 Oh ring — them bells, Don't you hear the chim - ing,

BELLS

MONT. & STO. *f* *p* *f* *mf*
 Lov-ey-dov-ey rhym-ing, Jin - go jang-a - ling!

BELLS

M&S. *cresc.* *ff*

Tan - go tang - a - ling Tang - a - ling! Boom -

CHO.

Tang - a - ling! Tang - a - ling! Boom -

BELLS.

cresc. *ff*

M&S.

- boom! Bing - e - ty - bing, in the morn - ing sun, Boom - boom! Bung - e - ty bung, When the day is done,

Ah

CHO.

- boom! Bing - e - ty - bing, in the morn - ing sun, Boom - boom! Bung - e - ty bung, When the day is done,

BELLS.

f *cre - scen - do*
 No - thing could be sweet - er than the syn - co - pat - ed me - tre Of those_

CHO. *f* *cre - scen - do*
 No - thing could be sweet - er than the syn - co - pat - ed me - tre Of those_

f *cre - scen - do*
 No - thing could be sweet - er than the syn - co - pat - ed me - tre Of those_

BELLS.

f *cre - scen - do*

ff
 — sweet bells, Boom - boom bing - e - ty - bing! When the day is fair, Boom -

CHO. *ff*
 — sweet bells, Boom - boom bing - e - ty - bing! When the day is fair, Boom -

ff
 — sweet bells, Boom - boom bing - e - ty - bing! When the day is fair, Boom -

BELLS.

ff

CHO. -boom! bung-e - ty-bung, All the town is there. Ev-'ry chink goes just as dip-py As a

BELLS.

CHO. *cre - scen - do*
 coon from Mis - si - sip - pi! Oh ring — them bells, Don't you

cre - scen - do
 coon from Mis - si - sip - pi! Oh ring — them bells, Don't you

cre - scen - do
 coon from Mis - si - sip - pi! Oh ring — them bells, Don't you

hear them chim - ing, Lo - vey - do - vey rhym - ing,

CHO. hear them chim - ing, Lo - vey - do - vey rhym - ing,

hear them chim - ing, Lo - vey - do - vey rhym - ing,

BELLS

f Jin - go, jang - a - ling, Tan - go tang - a - ling, Tang - a - ling, Tang - a - ling! *ff* Boom -

CHO. *f* Jin - go, jang - a - ling, Tan - go tang - a - ling, Tang - a - ling, Tang - a - ling! *ff* Boom -

f Jin - go, jang - a - ling, Tan - go tang - a - ling, Tang - a - ling, Tang - a - ling! *ff* Boom -

BELLS

CHORUS

-boom! bing-e-ty-bing, in the morn-ing sun, Boom-boom! Bung-e-ty-bung, When the

BELLS

-boom! bing-e-ty-bing, in the morn-ing sun, Boom-boom! Bung-e-ty-bung, When the

The first system of the musical score consists of four staves. The top three staves are for the Chorus, with lyrics: "-boom! bing-e-ty-bing, in the morn-ing sun, Boom-boom! Bung-e-ty-bung, When the". The bottom staff is for the Bells, with the same lyrics. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The Chorus parts feature triplets of eighth notes. The Bells part features a rhythmic pattern of eighth notes and rests.

CHORUS

fff day is done Rag-time! Rag-time! Rag-time tem-ple bells.

BELLS

fff day is done Rag-time! Rag-time! Rag-time tem-ple bells.

The second system of the musical score consists of four staves. The top three staves are for the Chorus, with lyrics: "*fff* day is done Rag-time! Rag-time! Rag-time tem-ple bells.". The bottom staff is for the Bells, with the same lyrics. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The Chorus parts feature a simple melody. The Bells part features a rhythmic pattern of eighth notes and rests.

Nº10

FINALE - ACT I.

Words by
ANNE CALDWELL

Music by
IVAN CARYLL.

Allegro. ♩ = 144.

Piano.

ff

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time. The tempo is marked 'Allegro' with a quarter note equal to 144 beats. The dynamics are marked 'ff' (fortissimo). The key signature has one flat (B-flat).

Continuation of the piano accompaniment, two staves (treble and bass clef) in 6/8 time. The dynamics are marked 'ff'.

Continuation of the piano accompaniment, two staves (treble and bass clef) in 6/8 time. The dynamics are marked 'mf' (mezzo-forte).

BOND.

Where is my daugh-ter, pray, Tell me with-out de-lay An-swer me truth-ful-ly,

Vocal line for the character Bond, with lyrics: "Where is my daughter, pray, Tell me without delay Answer me truthfully,". The piano accompaniment is shown below the vocal line.

WIDOW T.

BOND.

with-out dis-guise. Why do you seek her here, Think you I'd keep her here,

Vocal line for the character Widow T. with lyrics: "without disguise. Why do you seek her here, Think you I'd keep her here,". The piano accompaniment is shown below the vocal line.

WID. BOND.

Ask me no ques - tions I'll tell you no lies. My girl was seen with that

p

BOND.

ras - cal - ly vag - a - bond, Known as A - lad - din, and she must be found.

WIDOW T.

WID. Search will re-veal there is naught to con-veal, So go just as far as you like, look a-round.

f

ff *rall.*

Recit. BOND Moderato. (♩=96.)

I was right af - ter all! My gal - lant for - eign

colla voce. *mf* *p*

BOND gen - tle - man you're bold e - nough, up - on my

ALADDIN.
con espress.

BOND life. I love your child with all my heart, I

with passion. *f*

ALAD. love your child with all my heart, And want her for my

rall. *mf*

VIOLET. (♩=108.)

ALAD. wife. Oh fa-ther, dear fa-ther, I love A-lad-din too, Oh, my
spoken.

TENOR His wife!
spoken.

BASS. His wife!

rit. *a tempo.* (♩=108.)
mf

VIO. dear pa-pa, do not go too far If dri-ven, I pro-mise to

mf

VIO. do as oth-ers do, In A-me-ri-ca, In A me-ri-ca, I'll

VIO. run a - way from you! Oh fa - ther, dear fa - ther, I

ALAD. Oh fa - ther, dear fa - ther, I

mf

VIO. love A - lad-din too, Oh, my dear pa - pa, do not go too far If

ALAD. love sweet Vio-let too, Oh, my dear pa - pa, do not go too far If

VIO. dri-ven, I pro-mise to do as oth-ers do, In A - me-ri - ca,

ALAD. dri-ven, I pro-mise to do as oth-ers do, In A -

VIO.  Ill run a - way from you!

ALAD.  - me - ri - ca Well run a - way from you!




BOND.  Come a -

Allegro. (♩.=138)



BOND.  - way, — Come a - way, — you're hyp - no - tized, or mes - mer - ized Some



BOND.  O - ri - en - tal prank I des - cry So bid the young ras - cal a



BOND. *has - ty good bye!*

TENOR *ff* *>* *>* *>* *>* *>* *>* *>* *>* *>* *>* *>*
A - lad - din! A - lad - din! A -

BASS. *ff* *>* *>* *>* *>* *>* *>* *>* *>* *>* *>* *>*
A - lad - din! A - lad - din! A -

ff *rall.* *sfz* *sfz*

TENOR *-lad-din! Good - bye!*

BASS. *-lad-din! Good - bye!*

ff a tempo. *dim.* *f*

sfz *sfz* *sfz* *sfz*

sib. *sib.* *sib.* *sib.*

mf *dim.* *dim.* *pp*

sib.

Recit.

ALAD. *Recit.*

She's gone, my dream is ov - er, To see her was to love her, He'll

Recit.

(♩ = 96.)

dim. p

accel.

ALAD. *accel.*

take her back a - cross the sea, 'Tis all our curs-ed pov - er - ty,

Moderato bien chanti.

accel. mf cresc. ff dim.

WIDOW T.

ALADDIN.

WIDOW T.

ALAD. *mf p mf*

pov - er - ty, Hard luck, hard luck, Pov - er - ty! Hard luck, hard luck,

Moderato.

WID. *Moderato.*

I wish some friend would come to

f p

(Rubbing the lamp as she says this, having taken it up absently in her wish.)

WID.

help us in our hum-ble home.

mf *cresc.* *f*

ff marcato *p* *ff*

CHIN & CHIN Allegretto moderato. (♩=100.)

What do you wish? What shall we do? We can work an-y sort of a

p *leggiero* *p*

CHIN & CHIN

scheme for you, What will you have? Speak out, be quick! We're the

CHIN & CHIN

boys! we're the boys, who can turn the trick! What do you wish? What shall we

cresc. *p* *p*

CHIN & CHIN

do? We can work an - y sort of a scheme for you, What will you

cresc.

CHIN & CHIN

have? Speak out, be quick! We're the boys, we're the boys who can

mf

CHIN & CHIN

turn the trick! What do you wish? What will you do? We can

ALADDIN.
What shall I wish? What shall I do? Can you

WIDOW T
What shall I wish? What shall I do? Can you

mf

CHIN & CHIN
work an - y sort of a scheme for you.

ALAD.
work an - y sort of a scheme. can you? What shall I

WID.
work an - y sort of a scheme, can you? What shall I

CHIN & CHIN
What will you have? Speak out, be quick! We're the

ALAD.
have? But tell me quick! You're the

WID.
have? But tell me quick! You're the

CHIN & CHIN
boys, we're the boys who can turn the trick!

ALAD.
boys, you're the boys who can turn the trick! What shall I

WID.
boys, you're the boys who can turn the trick! What shall I

crese. *mf*

CHIN & CHIN
 What do you wish? What will you do? We can

ALAD.
 wish? What shall I do? Can you

WID.
 wish? What shall I do? Can you

CHIN & CHIN
 work an - y sort of a scheme for you? What will you have

ALAD.
 work an - y sort of a scheme, can you? What shall I have? But tell me

WID.
 work an - y sort of a scheme, can you? What shall I have? But tell me

cresc.

CHIN & CHIN
 Speak out, be quick! We're the boys, we're the boys who can turn the trick!

ALAD.
 quick! You're the boys, you're the boys who can turn the trick!

WID.
 quick! You're the boys, you're the boys who can turn the trick!

Allegro moderato. (♩=132.)

ALADDIN.

You may be trick - y as can be, But

ALAD. tricks will not en - a - ble me To win the girl for

ALAD. whom I care - I must be mul - ti - Mil - lion - aire!

Spoken. (Too easy,) *Spoken.* (Just as well a multi-billionaire) *Sung.* Just wish!

CHIN & CHIN

wish! wish! (Thy hand Aladdin, the lamp!" He wishes)

(Crash in orchestra.) Goddess appears.

GODDESS MUSIC. Moderato.

GODDESS. (Spoken) A - gain you call me,

What is your de - sire? ALADDIN. "Wealth! tremendous wealth! Gold!

sil - ver, jewels, I want them all!" GODDESS. They are yours!

Big crash in Orchestra, lights flash, gold and silver streams begin to pour out of the walls; Jack & Robbie get baskets to catch the money - At the crash in Orchestra the Chorus enter, rushing on they see the gold.

Allegro.

First system of piano accompaniment. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The music features a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand. A dynamic marking of *ff* is present.

Second system of piano accompaniment, continuing the rhythmic pattern from the first system.

Third system of piano accompaniment, continuing the rhythmic pattern from the first system.

SOPRANO.

Gold!

Gold!

Gold!

We've

TENOR.

Gold!

Gold!

Gold!

We've

BASS

Gold!

Gold!

Gold!

We've

CHO.

Fourth system of piano accompaniment, continuing the rhythmic pattern from the first system.

heard of rain - ing "Cats and dogs" And some - times "pitch - forks" top, — But

heard of rain - ing "Cats and dogs" And some - times "pitch - forks" too, — But

heard of rain - ing "Cats and dogs" And some - times "pitch - forks" too, — But

gold and sil - ver ca - ta - racts are pos - i - tive - ly new. — A -

gold and sil - ver ca - ta - racts are pos - i - tive - ly new. — A -

gold and sil - ver ca - ta - racts are pos - i - tive - ly new. — A -

- lad - din's luck has turned for fair, Such for - tune ne'er was told, Now

- lad - din's luck - has turned for fair, Such for - tune ne'er was told, Now

- lad - din's luck has turned for fair, Such for - tune ne'er was told, Now

CHO. he can bathe in glitt - 'ring showers of gold, gold, gold! — We've
 he can bathe in glitt - 'ring showers of gold, gold, gold! — We've
 he can bathe in glitt - 'ring showers of gold, gold, gold! — We've

CHO. heard of rain - ing "cats and dogs" and some - times "pitch - forks" too, — But
 heard of rain - ing "cats and dogs" and some - times "pitch - forks" too, — But
 heard of rain - ing "cats and dogs" and some - times "pitch - forks" too, — But

CHO. gold and sil - ver ca - tar - acts are pos - i - tive - ly new — A -
 gold and sil - ver ca - tar - acts are pos - i - tive - ly new — A -
 gold and sil - ver ca - tar - acts are pos - i - tive - ly new — A -

CHO. -lad - din's luck has turned for fair- such for - tune ne'er was told, how

-lad - din's luck has turned for fair- such for - tune ne'er was told, how

-lad - din's luck has turned for fair- such for - tune ne'er was told, how

CHO. he can bathe in glitt-'ring showers of gold, gold, gold!

he can bathe in glitt-'ring showers of gold, gold, gold!

he can bathe in glitt-'ring showers of gold, gold, gold!

rall. *Moderato. ♩ = 76.*

rall. *Moderato. ♩ = 76.*

rall. *Moderato. ♩ = 76.*

p subito. mp

Spoken.
CHIN "Well, you've got the gold cure!" CHIN "Is there any other little thing you care for?"

(ALLADIN) "Violet! I want her for my wife" CHIN "Luck like this, and he wants a wife!"

Well he's got enough to pay alimony, now!

GODDESS.

$\text{♩} = 100.$

Far

GOD.

more than gold is love sub - lime, And Vi - o - let loves you a - lone, So

cresc.

GOD.

set the wed - ding bells a - chime, and claim her for your

GOD.

own!

CHO.

Ding - dong, ding - dong, those hap - py wed - ding bells! Ding - dong, ding -

Ding - dong, ding - dong, those hap - py wed - ding bells! Ding - dong, ding -

Ding - dong, ding - dong, those hap - py wed - ding bells! Ding - dong, ding -

CHO.

- dong, those hap - py wed - ding bells! Ding - dong, ding - dong, ding - dong.

- dong, those hap - py wed - ding bells! Ding - dong, ding - dong, ding - dong.

- dong, those hap - py wed - ding bells! Ding - dong, ding - dong, ding - dong.

CHIN HOP-HI and CHIN HOP-LO

BING - boom! Bing - e - ty bing, in the morn - ing sun, Bing -

BELLS.

CHIN & CHIN

boom! Bing - e - ty bung, when the day is done Noth - ing could be sweet - er Than the

Bells

CHIN & CHIN
crescendo. *f*
 syn-co-pat-ed me-tre of those sweet bells Bing-boom! bing-e-ty bing! When the

Bells

cres - cen - do. *mf* *f*

CHIN & CHIN
 day is fair, Bung-boom! bung-e-ty-bung, All the town is there Ev-ry

Bells

mf

CHIN & CHIN
 chink goes just as dip-py As a coon from Mis-si-si-pi,

cresc.

mf

CHIN & CHIN
 O ring them bells, Don't you hear them chim-ing,

mf *p*

CHIN & CHIN

Lov - ey - dov - ey rhym - ing,

Bells.

CHIN & CHIN

Jin - go jang a - ling Tan - go tang - a - ling Tang - a - ling!

CHO.

Tang - a - ling!

Tang - a - ling!

Tang - a - ling!

Bells.

mf *cresc.* *f*

CHIN & CHIN

ff

Bing - boom! Bing - e - ty - bing, in the

Tang - a - ling! Ah!

CHO.

Tang - a - ling! Bing - boom! Bing - e - ty - bing, in the

ff

BELLS.

Tang - a - ling! Bing - boom! Bing - e - ty - bing, in the

CHIN & CHIN

morn - ing sun, Bing - boom! Bung - e - ty - bung, when the day is done,

CHO.

morn - ing sun, Bing - boom! Bung - e - ty - bung, when the day is done,

BELLS.

morn - ing sun, Bing - boom! Bung - e - ty - bung, when the day is done,

CHIN & CHIN

Rag-time! Rag-time! Rag-time tem-ple bells!

CHO.

Rag-time! Rag-time! Rag-time tem-ple bells! Bing-

BELLS.

Rag-time! Rag-time! Rag-time tem-ple bells! Bing-

CHO.

- boom! Bing-e - ty-bing in the morn - ing sun, Bing - boom! bung-e - ty-bung, when the

BELLS.

- boom! Bing-e - ty-bing in the morn - ing sun, Bing - boom! bung-e - ty-bung, when the

day is done, *f* No-thing could be sweet-er than the *cresc.* syn-co-pa-ted me-tre
 CHO. day is done, *f* No-thing could be sweet-er than the *cresc.* syn-co-pa-ted me-tre
 day is done, *f* No-thing could be sweet-er than the *cresc.* syn-co-pa-ted me-tre
 BELLS.

Of those — sweet bells *f* Bing - boom! *ff* bing-e - ty-bing when the
 CHO. Of those — sweet bells *f* Bing - boom! *ff* bing-e - ty-bing when the
 Of those — sweet bells *f* Bing - boom! *ff* bing-e - ty-bing when the
 BELLS.

CHO. day is fair, Bing - boom! bung-e - ty-bung, All the town is there, Ev - 'ry
 day is fair, Bing - boom! bung-e - ty-bung, All the town is there, Ev - 'ry
 day is fair, Bing - boom! bung-e - ty-bung, All the town is there, Ev - 'ry

BELLS.

This system contains the first vocal entry and the beginning of the bells. The vocal parts (CHO.) are in treble clef with a key signature of two sharps (F# and C#). The lyrics are "day is fair, Bing - boom! bung-e - ty-bung, All the town is there, Ev - 'ry". The music features a triplet of eighth notes on "bung-e - ty-bung" and a dynamic marking of *ff*. The bells part (BELLS.) is in bass clef and consists of a few notes with accents. Below the vocal parts is a grand staff (treble and bass clefs) with piano accompaniment, including a triplet of eighth notes and a dynamic marking of *f*.

CHO. chink is just as dip - py As a coon from Mis - sis - sip - pi,
 chink is just as dip - py As a coon from Mis - sis - sip - pi,
 chink is just as dip - py As a coon from Mis - sis - sip - pi,

BELLS.

This system contains the second vocal entry and the continuation of the bells. The vocal parts (CHO.) are in treble clef with a key signature of two sharps. The lyrics are "chink is just as dip - py As a coon from Mis - sis - sip - pi,". The music features a *cresc.* marking and accents on the final notes of each phrase. The bells part (BELLS.) is in bass clef and is mostly silent. Below the vocal parts is a grand staff with piano accompaniment, including a *cresc.* marking.

This musical score is for a choral and instrumental piece. It features three vocal parts (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece is marked with a forte (*f*) dynamic.

Chorus 1: "Oh ring — them bells, Don't you hear them chim-ing,"

Chorus 2: "Lo - vey - do - vey rhym - ing, Jin - go jang - a - lang"

Instrumental Parts:

- BELLS:** A single line of music in the bass clef, featuring a melodic line with accents.
- Piano:** A grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides harmonic support. Dynamics include *f* and *ff*.

ff

CHO. Tan - go jang - a - ling Tang - a - ling! Tang - a - ling! Bing -

Tan - go jang - a - ling Tang - a - ling! Tang - a - ling! Bing -

Tan - go jang - a - ling Tang - a - ling! Tang - a - ling! Bing -

BELLS.

ff

CHO. - boom! bing-e - ty-bing, in the morn - ing sun, Bing - boom! bung - e - ty-bung, when the

- boom! bing-e - ty-bing, in the morn - ing sun, Bing - boom! bung - e - ty-bung, when the

- boom! bing-e - ty-bing, in the morn - ing sun, Bing - boom! bung - e - ty-bung, when the

BELLS.

CHO.
day is done. *fff* Rag-time! Rag-time! Rag-time temple

BELLS.
day is done. *fff* Rag-time! Rag-time! Rag-time temple

CHO.
bells.

bells.

bells.

Ballet Divertissement
Will O' the Wisp
(Silver Ray with Ballet)

Music by
IVAN CARYLL

Maestoso

ff *f* *dim.* *p*

pp *sva.*

p *p* *sva.*

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of two staves with various note values and rests.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, showing more complex melodic lines in the treble clef.

Fourth system of musical notation, including dynamic markings: *gva.....* (ritardando), *f* (forte), and *dim.* (diminuendo).

Fifth system of musical notation, starting with the word "Curtain" above the staff. It includes dynamic markings *mf* (mezzo-forte) and *p* (piano), and ends with a double bar line and a final chord.

Spoken: Lanterns Fays, lanterns Fays, Through the shadows gather, As the moth of mid-

-night seeks the ever-living flame. Weave your spells enchantly, 'Round the charming Bride-

-to-be, 'Tis the Goddess of the Lamp, Who bids me call your name Lantern Fays.

Tempo di Valse "Dance of the Lantern Fays"

First system of musical notation. The treble clef staff contains a melodic line with a *dim.* marking and a *p* dynamic marking. The bass clef staff contains a bass line with a *p* dynamic marking. The key signature is two sharps (F# and C#).

Second system of musical notation. The treble clef staff continues the melodic line with a *rit.* marking. The bass clef staff contains a bass line with a *mf* dynamic marking. The key signature is two sharps.

Third system of musical notation. The treble clef staff contains a melodic line with a *mf* dynamic marking and an *a tempo* marking. The bass clef staff contains a bass line with a *mf* dynamic marking. The key signature is two sharps.

Fourth system of musical notation. The treble clef staff contains a melodic line with a *cresc.* marking, a *f* dynamic marking, and a *mf* dynamic marking. The bass clef staff contains a bass line with a *mf* dynamic marking. The key signature is two sharps.

Fifth system of musical notation. The treble clef staff contains a melodic line with a *cresc.* marking, a *f* dynamic marking, and a *dim.* marking. The bass clef staff contains a bass line with a *mf* dynamic marking. The key signature is two sharps.

Sixth system of musical notation. The treble clef staff contains a melodic line with a *mf* dynamic marking. The bass clef staff contains a bass line with a *mf* dynamic marking. The key signature is two sharps.

First system of musical notation. The treble clef staff contains a melodic line with a crescendo hairpin and a dynamic marking of *f*. The bass clef staff contains a harmonic accompaniment. The key signature is two sharps (F# and C#).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The key signature is two sharps.

Third system of musical notation. The treble clef staff features a melodic line with accents. The bass clef staff features a rhythmic accompaniment with a dynamic marking of *mf*. The key signature is two sharps.

Fourth system of musical notation. The treble clef staff features a melodic line with accents. The bass clef staff features a rhythmic accompaniment with a dynamic marking of *p*. The key signature is two sharps.

Fifth system of musical notation. The treble clef staff features a melodic line with accents. The bass clef staff features a rhythmic accompaniment with dynamic markings of *f*, *mf*, and *p*. The key signature is two sharps.

Sixth system of musical notation. The treble clef staff features a melodic line with accents. The bass clef staff features a rhythmic accompaniment with dynamic markings of *f* and *mf*. The key signature is two sharps.

The musical score is divided into six systems, each with a treble and bass clef staff. The key signature is G major (one sharp) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic. The second system features piano-piano (*pp*) dynamics in the right hand and piano (*p*) in the left hand. The third system continues with *pp* and *p* dynamics. The fourth system introduces mezzo-forte (*mf*) dynamics. The fifth system includes a *rit.* (ritardando) marking and *mf* dynamics. The sixth system concludes with a *cresc.* (crescendo) marking and a forte (*f*) dynamic.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a harmonic accompaniment of chords. Dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a long, sustained chord in the middle section. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *f* (forte).

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamics include *cresc.* (crescendo).

Fourth system of musical notation. The treble clef staff features a melodic line with some chromaticism. The bass clef staff continues the harmonic accompaniment. Dynamics include *f* (forte).

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamics include *f* (forte).

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamics include *f* (forte).

First system of musical notation, measures 1-6. The key signature is two sharps (F# and C#). The music features a melody in the right hand with slurs and accents, and a bass line with chords and eighth notes. A fermata is placed over the final note of the first measure.

Second system of musical notation, measures 7-12. The key signature remains two sharps. The right hand melody continues with slurs and a fermata over the final note of the first measure. The bass line features a dynamic marking of *f* (forte) and a *sfz* (sforzando) marking in the final measure.

Third system of musical notation, measures 13-18. The key signature is two sharps. The right hand melody is more active, with slurs and a *sfz* marking. The bass line consists of chords and eighth notes.

Fourth system of musical notation, measures 19-24. The key signature is two sharps. The right hand melody features a *mf* (mezzo-forte) marking and slurs. The bass line has a *mf* marking and eighth notes.

Fifth system of musical notation, measures 25-30. The key signature is two sharps. The right hand melody is a continuous eighth-note pattern. The bass line has a *rit.* (ritardando) marking. The system ends with a double bar line and repeat signs.

Sixth system of musical notation, measures 31-36. The key signature is two sharps. The right hand melody is a continuous eighth-note pattern. The bass line has a *mf* marking and chords.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. Dynamics include *cresc.* in the first measure, *f* in the second, and *mf* in the third and fourth measures.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamics include *cresc.* in the third measure and *f* in the fourth measure.

Third system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff has a long, sustained chord in the first measure. Dynamics include *dim.* in the first measure, *mf* in the second, and *mf* in the third and fourth measures.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a harmonic accompaniment. Dynamics include *cresc.* in the third measure and *f* in the fourth measure.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a harmonic accompaniment. Dynamics include *f* in the first measure.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a harmonic accompaniment. Dynamics include *mf* in the third measure.

mf

mf

mf

The first system contains measures 1 through 4. The right hand features a melodic line with a slur over measures 1-4, starting with a half note and followed by quarter notes. The left hand provides a rhythmic accompaniment with quarter notes and rests. Dynamics include *mf* in the first measure and *mf* above the right hand in the third measure.

mf

dim.

p

The second system contains measures 5 through 8. The right hand continues the melodic line with a slur. The left hand accompaniment remains. Dynamics include *mf* in the first measure, *dim.* in the second measure, and *p* in the third measure.

p

dim.

pp

The third system contains measures 9 through 12. The right hand continues the melodic line with a slur. The left hand accompaniment remains. Dynamics include *p* in the first measure, *dim.* in the second measure, and *pp* in the third measure.

pp

mf

mf

The fourth system contains measures 13 through 16. The right hand features a series of chords with a slur. The left hand has a melodic line starting in measure 14. Dynamics include *pp* in the first measure, *mf* in the second measure, and *mf* in the third measure.

p

pp

dim.

p

The fifth system contains measures 17 through 20. The right hand features a series of chords with a slur. The left hand has a melodic line starting in measure 18. Dynamics include *p* in the first measure, *pp* in the second measure, *dim.* in the third measure, and *p* in the fourth measure.

dim.

ppp

cresc.

pp dim.

ff

The sixth system contains measures 21 through 24. The right hand features a series of chords with a slur. The left hand has a melodic line starting in measure 22. Dynamics include *dim.* in the first measure, *ppp* in the second measure, *cresc.* in the third measure, *pp dim.* in the fourth measure, and *ff* in the fifth measure.

Wedding Gifts of Silver

(Chorus)

No 12

Words by
ANNE CALDWELL

Music by
IVAN CARYLL

Moderato M. M. ♩ 126

ff

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The music is in a 2/4 time signature with a key signature of two flats.

The second system of the piano introduction continues the musical themes established in the first system, featuring similar chordal textures and rhythmic patterns in both hands.

SOPRANO

TENOR

BASS

Wed - ding gifts of sil - ver, and wed - ding gifts of gold,

Wed - ding gifts of sil - ver, and wed - ding gifts of gold,

Wed - ding gifts of sil - ver, and wed - ding gifts of gold,

The vocal parts are arranged in three staves: Soprano, Tenor, and Bass. Each part has a vocal line with lyrics underneath. The lyrics are: "Wed - ding gifts of sil - ver, and wed - ding gifts of gold,". The music is in a 2/4 time signature with a key signature of two flats.

ff

The third system of the piano introduction concludes the piece with a final chordal cadence in both hands, marked with a forte (ff) dynamic.

S. E-mer - ald and ru - by, are spark - ling side by side, Tor - toise shell and

T. E-mer - ald and ru - by, are spark - ling side by side, Tor - toise shell and

B. E-mer - ald and ru - by, are spark - ling side by side, Tor - toise shell and

S. iv - 'ry with am - e - thyst and pearl, Cloi - son - né, to charm the

T. iv - 'ry with am - e - thyst and pearl, Cloi - son - né, to charm the

B. iv - 'ry with am - e - thyst and pearl, Cloi - son - né, to charm the

ff

S. pret - ty for - eign bride, Cloi - son - né, to charm the pretty for - eign bride.

T. pret - ty for - eign bride, Cloi - son - né, to charm the pretty for - eign bride.

B.

Four Blossom Girls

Piu mosso M. M. ♩ 132

A brace - let!

A fan! Sat - su - ma, with the roy - al

stamp, A neck-lace!

S. A lamp!

T. A lamp!

B. A lamp!

cresc *ff* *ff rall* *ff* *ff*

A GUEST (tenor)

Heres a queer, old, rusty, dust-y lamp!

S. What a queer, old, rust-y, dust-y lamp!

T.

B.

misterisso *mf* *cresc* *f* *cresc*

GUEST (*Spoken.*) I wonder what this is and who sent it ?

(*He rubs the lamp*)

Piu mosso M. M. ♩ 152

N. B. (Goddess appears.) Violin Solo

The first system of the musical score consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part begins with a fortissimo (*ff*) dynamic, followed by a mezzo-forte (*mf*) section. The music features a mix of chords and moving lines, with some notes marked with accents. The system concludes with a *f* dynamic.

The second system of the musical score is marked *Andante*. It consists of two staves: a treble clef staff and a bass clef staff. The key signature remains two flats. The piano part starts with a forte (*f*) dynamic and then transitions to a piano (*p*) dynamic. The music is characterized by a slower tempo and a more sustained, chordal texture.

The third system of the musical score continues the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats, and the time signature has changed to 3/4. The music maintains the *Andante* tempo and features a mix of chords and melodic fragments.

The fourth system of the musical score is marked *Tempo di Valse*. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats, and the time signature is 3/4. The piano part begins with a mezzo-forte (*mf*) dynamic. A vocal line for the Goddess enters in the treble staff, with the lyrics "GODDESS" and "You" written below the notes. The music has a waltz-like feel.

G. *mf*

sum - moned me, and I am here, Not from the

G. sea, or the sap - phire sky, You gave the sig - nal,

G. I ap - pear, The god - dess of the lamp am I.

S. *f* We

T. We

B. We

cresc *f*

S. *cresc* *ff* *rit*
 gave the sig - nal, she ap - pears, A god - dess come to

T.

B.

f *cresc* *ff* *rit*

Moderato M.M. ♩ 116

(GODDESS)

rit
 Near mor-tals, quite un-seen I ho-ver to bring to- geth-er maid and

S. earth! —

T.

B.

Moderato M.M. ♩ 116

dim *p meno mosso* *rit*

rit

No 12 A
Words by
ANNE CALDWELL

Song: (Goddess) and Chorus
The Grey Dove

127
Music by
IVAN CARYLL

Andantino M.M. 69

G. lov - er. 1. On a bough sat a
2. Lit - tle Dove was a

mf *p*

G. fluf - fy lit - tle dove, Love - ly, and lone - ly, and grey;
ve - ry sad co - quette, Let him ap - pear quite un - heard,

G. So de - mure, that a pig - eon, high a - bove, Spreads his wings, and flew her
On the bough, Pig - eon might be wait - ing yet, But their way came a new

p

G. way. She could see, with her cun - ning lit - tle eye,
bird. Green and gold shone her plum - age in the sun,

cresc *mf*

cresc *f rall* *mf a tempo*

G. *cresc* *f rall* *mf a tempo*

But she just cocked her head, As he perched on a
Near to Pi - geon she swayed, Lit - tle Dove quick - ly

rit **Tempo di Valse**

G. *rit* *mf*

sway - ing branch near by, And in pi - geon En - glish said. _____
flew a - cross to him, Cud - dled close, and soft - ly _ said. _____

mf

G. *mf*

Fly with me to Dove - land, You'll
Fly with me to Dove - land, You'll

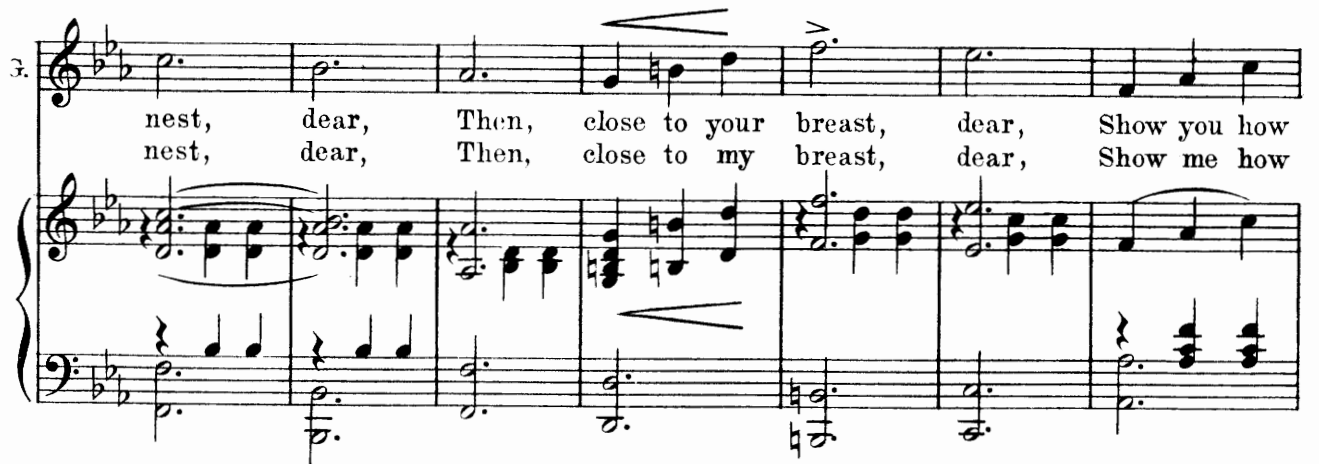
G. *cresc* *f*

find it is love - land; There we may bill and coo,
find it is love - land; There we may bill and coo,

G. 

Love-ing doves do Doves that are true, ——— I'll build you a
 Love-ing doves do Doves that are true, ——— You'll build me a

dim *mf*

3. 

nest, dear, Then, close to your breast, dear, Show you how
 nest, dear, Then, close to my breast, dear, Show me how

G. 

cresc *f* *d.*
 much I love my lit - tle shy, grey, dove. ———
 much you love your lit - tle shy, grey, dove. ———

cresc *f* ⊕ *2nd time only*



dove

mf

S. Fly with me to Dove - land, You'll find it is love - land;
 Fly with me to Dove - land, You'll find it is love - land;

mf

T. Fly with me to Dove - land, You'll find it is love - land;
 Fly with me to Dove - land, You'll find it is love - land;

mf

B. Fly with me to Dove - land, You'll find it is love - land;
 Fly with me to Dove - land, You'll find it is love - land;

cresc *f* *dim*

S. There we may bill and coo, Lov-ing doves do Doves that are true. —
 There we may bill and coo, Lov-ing doves do Doves that are true. —

cresc *f* *dim*

T. There we may bill and coo, Lov-ing doves do Doves that are true. —
 There we may bill and coo, Lov-ing doves do Doves that are true. —

cresc *f* *dim*

B. There we may bill and coo, Lov-ing doves do Doves that are true. —
 There we may bill and coo, Lov-ing doves do Doves that are true. —

mf

S. I'll build you a nest, dear, Then, close to your breast, dear,
 You'll build me a nest, dear, Then, close to my breast, dear,

mf

T. I'll build you a nest, dear, Then, close to your breast, dear,
 You'll build me a nest, dear, Then, close to my breast, dear,

mf

B. I'll build you a nest, dear, Then, close to your breast, dear,
 You'll build me a nest, dear, Then, close to my breast, dear,

crese *f* *ff*

S. Show you how much I love my lit-tle shy, grey, dove. —
 Show me how much you love your lit-tle shy, grey, dove. —

crese *f* *ff*

T. Show you how much I love my lit-tle shy, grey, dove. —
 Show me how much you love your lit-tle shy, grey, dove. —

crese *f* *ff*

B. Show you how much I love my lit-tle shy, grey, dove. —
 Show me how much you love your lit-tle shy, grey, dove. —

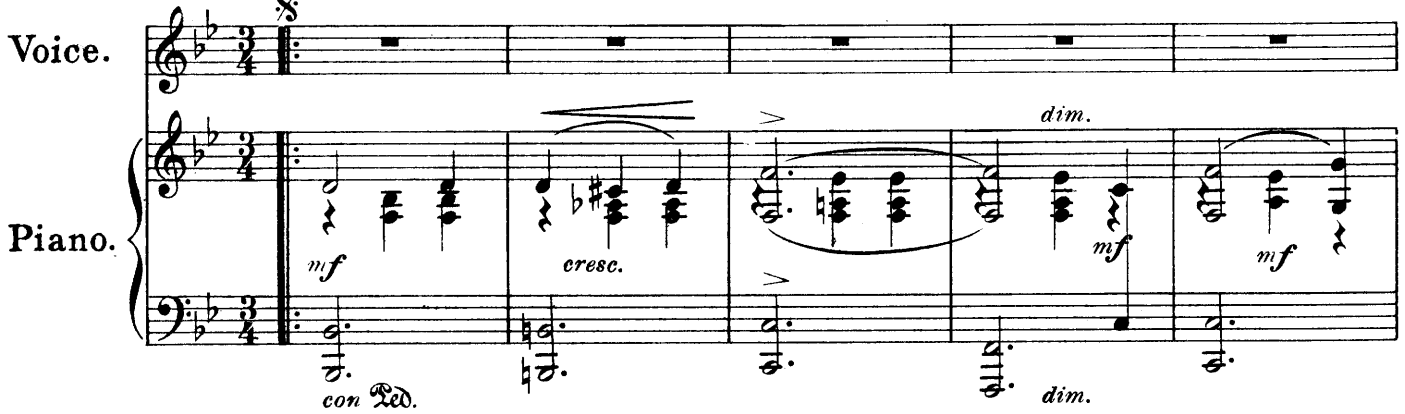
DUET. (Aladdin, Violet and Chorus.)

"LOVE MOON"

Words by
ANNE CALDWELL.

Music by
IVAN CARYLL.

Tempo di Valse.

Voice. 

Piano. *mf* *cresc.* *mf* *mf* *dim.*

con Ped. *dim.*



(ALADDIN.) 1. Through the long night I dream ———

(VIOLET.) 2. While the mu - sic di - vine ———

dim. *p*



mf

of you, of you, my own. ———

plays on, the hour grows late. ———

mf *dim.*

mf

Waltz - ing ev - er we seem, _____ Just you and I a -
 When your lips rest on mine, _____ How can I "hes i -

p *mf*

- lone. _____ While I look in your eyes, _____ as
 - tate?" _____ Faint with per - fume, the rose, _____ sighs

mf

dim. *p* *mf*

cresc. *f*

breast to breast we sway, _____ Soon far up in the
 out her heart, in vain. _____ Ro - ses, moon - light and

cresc. *f*

rit. e dim. *p a tempo* *rit.*

blue, will rise the young moon of May.
 love, - who knows, shall we meet a - - gain?

rit. e dim. *p a tempo* *rit.*

mf a tempo *cresc.* *f*

Love moon, shy moon, moon of the world's de -
 Love moon, shy moon, moon of the world's de -

p a tempo *cresc.* *mf*

dim. *mf* *cresc.*

sire, _____ Your pale light, through dream - night,
 sire, _____ Your pale light, through dream - night,

dim. *p* *cresc.*

f *dim.* *mf*

Sets ev'- ry heart a - fire _____ Love calls,
 Sets ev'- ry heart a - fire _____ Love calls,

mf *dim.* *p*

cresc. *f*

night falls, Let it not pass too soon! _____
 night falls, Let it not pass too soon! _____

cresc. *mf* *cresc.*

f *rit.* *a tempo*

Waltz - ing with my dear - est, un - der the shy,
 Waltz - ing with my dear - est, un - der the shy,

f *rit.* *dim.* *mf a tempo*

mf

1. 2.

shy moon. _____ moon. _____
 shy

mf

CHORUS.

mf *cresc.* *f*

Love moon, shy moon, moon of the world's de -

mf *cresc.* *f*

CHO.

dim. *cresc.*

- sire. _____ Your pale light, to dream - night,

dim. *mf* *cresc.*

CHO. *f* Sets ev'-ry heart a - fire, *dim.* Love *mf* calls,

CHO. *cresc.* night falls, *f* Let it not pass too soon! *cresc.* Waltz - ing *ff*

CHO. *rit.* *f* with my dear - est, un - der the shy, *cresc.* shy moon. *rit.* *f* with my dear - est, un - der the shy, *cresc.* shy moon. *rit.* *f* with my dear - est, un - der the sky, *cresc.* shy moon. *ff*

* * * * *

INCIDENTAL MUSIC.

No 14

Music by
IVAN CARYLL.

Allegro. (♩ = 152.)

Piano.

The first system of music is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 152 beats per minute. The first measure is marked with a mezzo-forte (*mf*) dynamic. The music features a rhythmic accompaniment in the bass and a melodic line in the treble.

The second system continues the piece. The treble staff has a melodic line with some grace notes. The bass staff has a rhythmic accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the bass staff.

The third system shows a continuation of the musical themes. A crescendo (*cresc.*) marking is placed above the treble staff.

The fourth system features a forte (*f*) dynamic marking in the bass staff and a crescendo (*cresc.*) marking above the treble staff.

The fifth system concludes the piece with a fortissimo (*ff*) dynamic marking in the bass staff and a fortissimo (*fff*) dynamic marking in the treble staff.

Allegretto. (♩ = 108.)

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The tempo is marked 'Allegretto' with a quarter note equal to 108 beats per minute. The key signature starts with two sharps (F# and C#) and changes to one flat (F) in the second system. The time signature is 2/4. The score includes various musical notations such as notes, rests, dynamics (f, mf, dim., cresc.), and articulation marks (accents, slurs). The piece concludes with a triplet in the right hand.

This page of musical notation, numbered 139, contains six systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is written in a minor key, indicated by a single flat in the key signature. The notation is dense, featuring complex chordal textures and intricate melodic lines. Dynamics such as *f* (forte) and *p* (piano) are used throughout. Articulation marks, including accents and slurs, are present to guide the performer. The piece concludes with a final cadence in the bottom right system.

The Strollers

No 15

Words by
ANNE CALDWELL

Music by
IVAN CARYLL

Allegro brillante

ff

The first system of the piano introduction, marked *ff*. It features a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The bass clef part begins with a whole rest. The music is characterized by rhythmic eighth-note patterns and chords.

The second system of the piano introduction, continuing the rhythmic patterns from the first system. It includes a *f* dynamic marking in the bass line.

SOLO

We are the chil - dren come to
We are the fel - lows with the

The vocal line begins with a solo section marked with a double bar line and a repeat sign. The piano accompaniment continues with a *f* dynamic marking.

play to play in May. Here in the park so green and
girls, the gay young girls, Toss-ing their skirts and wav - ing

The vocal line continues with the second line of lyrics. The piano accompaniment provides a steady accompaniment with a *f* dynamic marking.

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SOLO

gay curls

We are the nur - ses de - bo
We are the coup - les, hand in

SOP. *ff*

Here in the Park so green and gay
Toss - ing their skirts and wav - ing curls,

TEN. *ff*

Here in the Park so green and gay
Toss - ing their skirts and wav - ing curls,

BASS *ff*

aire So young, so fair Who for the chil - dren fond - ly
hand, All hand in hand, Com - ing to lis - ten to the

care
band,

We are the art-ists, you may
We are the lad-ies, out to

ff

Who for the chil-dren fond-ly care,
Com-ing to lis-ten to the band,

ff

Who for the chil-dren fond-ly care,
Com-ing to lis-ten to the band,

ff

mf

see, the fu-ture Fu-tur-ists are we, We do our sketch-ing in the
win, in stays and lace and erin-o-lin, Queer lit-tle hats that quaint-ly

park,
look,

f

We are the stu - dents and to
We are the mac - car - o - nis

ff

Sketch - ing the nurse - maids af - ter dark,
Just like a "God - cy's La - dy's Book,"

ff

Sketch - ing the nurse - maids af - ter dark,
Just like a "God - cy's La - dy's Book,"

ff

ff

f

prove we con - ju - gate the verb "to love" Here are the girls who do the
bold with hats of silk and canes of gold, We are the swells in fine ar -

same,
ray,

ff

Learn - ing to love is quite a game.
Proud of the belles of Yes - ter - day.

Learn ing to love is quite a game.
Proud of the belles of Yes - ter - day.

Detailed description: This section contains four staves of music. The top staff is a vocal line starting with the lyrics 'same, ray,'. The second and third staves are vocal lines for two voices, both with the lyrics 'Learn - ing to love is quite a game. Proud of the belles of Yes - ter - day.' The fourth staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 6/8. Dynamics include 'ff' (fortissimo) in the piano part.

REFRAIN

f SOLO

1-2 Young and old, shy and bold, Find our fun in the

Park - way, Through the light or the dark - way,

Detailed description: This section contains four staves of music. The top staff is a vocal line with the lyrics '1-2 Young and old, shy and bold, Find our fun in the'. The second and third staves are piano accompaniment. The fourth staff is a vocal line with the lyrics 'Park - way, Through the light or the dark - way,'. The key signature has two sharps (F# and C#), and the time signature is 6/8. Dynamics include 'f' (forte) and 'SOLO'.

Here we are, Each a star, Bloom - ing lad - ies in

bloom - ers, Boys from 'Var - si - ty, rah, rah!

Young and old, Shy and bold, Find our fun in the Park-way,
Young and old, Shy and bold, Find our fun in the Park-way,

Through the light or the dark - way, Here we are,
 Through the light or the dark - way, Here we are,

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). The second and third staves are vocal lines with treble clefs, both containing the lyrics "Through the light or the dark - way, Here we are,". The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs). The piano part features chords and a bass line, with a dynamic marking of *ff* (fortissimo) appearing in the second measure of the piano part.

Each a star, Bloom - ing lad - ies in bloom - ers, Boys from 'Var - si - ty,
 Each a star, Bloom - ing lad - ies in bloom - ers, Boys from 'Var - si - ty,

The second system of the musical score also consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two sharps. The second and third staves are vocal lines with treble clefs, both containing the lyrics "Each a star, Bloom - ing lad - ies in bloom - ers, Boys from 'Var - si - ty,". The fourth staff is a piano accompaniment with a grand staff. The piano part continues with chords and a bass line, ending with a double bar line.

1 2

rah, rah! rah, rah!

rah, rah! rah, rah!

This section contains a vocal line and a piano accompaniment. The vocal line consists of two staves, each with the lyrics "rah, rah!". The piano accompaniment is written for a grand piano with both treble and bass clefs. The music features a key signature of two sharps (F# and C#) and a 2/4 time signature. There are two endings: the first ending leads back to the beginning of the section, and the second ending concludes the piece. The piano part includes various articulations such as accents and slurs.

DANCE

f

This section is a piano accompaniment for a dance. It is written for a grand piano with both treble and bass clefs. The key signature is two sharps (F# and C#) and the time signature is 6/8. The music is marked with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and slurs.

This section continues the piano accompaniment for the dance. It maintains the 6/8 time signature and two-sharp key signature. The music is characterized by a steady eighth-note bass line and more complex treble-line patterns, including some triplets and slurs.

This section concludes the piano accompaniment for the dance. It continues the 6/8 time signature and two-sharp key signature. The music features a mix of eighth and sixteenth notes, ending with a final cadence.

No 16

IN JANUARY, YOU MAY LOVE MARY

Words by
ANNE CALDWELL

Song: (Goddess) and Chorus

Music by
IVAN CARYLL

Allegro moderato

mf

Each man who has a heart, in life will make a start
In win - ter through the snows, Lu - lu for skat - ing goes,

mf

On the road — so straight and du - ti - ful, —
But a - las, — she can - not hunt or ride —

cresc

But if your foot should slip, quick-ly you take a trip
So you are not to blame, if at the po-lo game,

mf

Down the prim-rose path so beau-ti-ful
Spor-ty Sal-lie nest-les by your side

cresc

Flow-ers, all fe-mi-nine, are bloom-ing a-round you, En-
But, when the rose and hon-ey-suck-le are twin-ing you

mf

ti-ning, in- vit-ing you, each a pros-pec-tive bride,
prom-ise a lit-tle girl that you'll be true for life,

And, till the one and on - ly real girl has found you, It
 And when the love star in the spring night is shin - ing, With

seems a most dif - fi - cult thing to de - cide In Jan - u -
 rap - ture, you cap - ture a dear lit - tle wife In Jan - u -

mf

ar - y you may love Ma - ry, While pret - ty
 TENOR
 In the New - Year Ma - ry is dear,
 BASS

Nan - cy your fan - cy will cap - ture in May, But by No -

cresc *f* *mf*

Detailed description: This system contains the first four measures of the piece. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Nan - cy your fan - cy will cap - ture in May, But by No -". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamic markings include *cresc* (crescendo) starting in the second measure, *f* (forte) in the third measure, and *mf* (mezzo-forte) in the fourth measure.

vem - ber you scarce re - mem - ber That eith - er

you quite for - get you ev - er met,

Detailed description: This system contains the next four measures of the piece. The vocal line continues with the lyrics "vem - ber you scarce re - mem - ber That eith - er" on the first line and "you quite for - get you ev - er met," on the second line. The piano accompaniment continues with the same rhythmic pattern. The key signature remains two flats. The piano part features chords in the right hand and a steady eighth-note accompaniment in the left hand.

pear - ly, young gir - lie was your fi - an - ceè; For in the

cresc *f* *mf*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of two flats and a 4/4 time signature. The lyrics are "pear - ly, young gir - lie was your fi - an - ceè; For in the". The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords with accents, and the left hand plays a rhythmic pattern of eighth notes. Dynamic markings include *cresc*, *f*, and *mf*.

Spring - time, the wed - ding - ring time, you meet a

For in the Spring you buy a ring

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues on a treble clef staff with the lyrics "Spring - time, the wed - ding - ring time, you meet a" on the first line and "For in the Spring you buy a ring" on the second line. The piano accompaniment continues on two staves. The right hand plays chords with accents, and the left hand plays a rhythmic pattern of eighth notes. The key signature and time signature remain the same as in the first system.

new love, a true love, cre - a - ted for you; She is your

cresc *mf* 3

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The piano part features a melodic line in the right hand with accents and a triplet of eighth notes, and a bass line in the left hand. Dynamics include *cresc* and *mf*.

June girl, your hon - ey - moon girl, She is your
Then comes in June a hon - ey - moon,

cresc

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line has two staves with lyrics. The piano accompaniment has two staves. The piano part features a melodic line in the right hand with accents and a triplet, and a bass line in the left hand. Dynamics include *cresc*.

sun beam, the one "dream" who al-ways is true. In the New-

the one dream who al-ways is true In Jan - u - ar - y,

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics: "sun beam, the one 'dream' who al-ways is true. In the New-". The second staff is another vocal line with lyrics: "the one dream who al-ways is true In Jan - u - ar - y,". The third staff is a piano accompaniment in G major, featuring chords and a melodic line in the bass clef.

year Ma - ry is dear while pret - ty Nan - cy your

you may love Ma - ry, while pret - ty Nan - cy your

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics: "year Ma - ry is dear while pret - ty Nan - cy your". The second staff is another vocal line with lyrics: "you may love Ma - ry, while pret - ty Nan - cy your". The third staff is a piano accompaniment in G major, featuring chords and a melodic line in the bass clef.

fan - cy will cap - ture in May you quite for - get

fan - cy will cap - ture in May, But by No - vem - ber you scarce re -

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The first vocal line has lyrics: "fan - cy will cap - ture in May you quite for - get". The second vocal line has lyrics: "fan - cy will cap - ture in May, But by No - vem - ber you scarce re -". The bottom staff is the piano accompaniment, featuring a bass line and a treble line with chords and melodic fragments.

you ev - er met, that eith - er pear - ly, young gir - lie was your fi - an -

mem - ber that eith - er pear - ly, young gir - lie was your fi - an -

The second system of the musical score also consists of three staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The first vocal line has lyrics: "you ev - er met, that eith - er pear - ly, young gir - lie was your fi - an -". The second vocal line has lyrics: "mem - ber that eith - er pear - ly, young gir - lie was your fi - an -". The bottom staff is the piano accompaniment, continuing the harmonic support for the vocal lines.

ceè; For in the Spring you buy a ring and meet a
 ceè; For in the Spring - time, the wed - ding - ring time, you meet a

The first system of the musical score consists of three staves. The top two staves are vocal lines in a soprano and alto register, respectively, with lyrics underneath. The bottom staff is the piano accompaniment, featuring chords and melodic lines in both the right and left hands.

new love, a true love, cre - a - ted for you; Then comes in
 new love, a true love, cre - a - ted for you; She is your June girl,

The second system of the musical score also consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment, which includes a triplet of eighth notes in the right hand and a fermata over the final chord.

June a ho-ney-moon, She is your sun-beam, the one "dream" who
 your ho-ney-moon girl, She is your sun-beam, the one "dream" who

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major (one sharp) with a 4/4 time signature. The bottom staff is the piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand.

al-ways is true. true.
 al-ways is true. true.

The second system of the musical score consists of three staves. The top two staves are vocal lines with a first ending (marked '1') and a second ending (marked '2'). The bottom staff is the piano accompaniment, which includes dynamic markings: *fz*, *crese*, and *ff*. The piano part features a more active accompaniment with chords and moving lines in both hands.