

WITMARK
POPULAR
PUBLICATIONS.

ALBERT CHEVALIER'S

FAMOUS SONGS

TRIUMPHANTLY
INTRODUCED BY HIM
IN
ENGLAND AND AMERICA.



- "OUR COURT BALL". (CHEVALIER-DALY-WEST.) ~~~~~ 50¢
"OUR BAZAAR". (CHEVALIER-DALY-ANDREWS.) ~~~~~ 50¢
"E CAN'T TAKE A ROISE OUT OF OI". (CHEVALIER-WEST.) ~~~~~ 50¢
"THE TOY-MAKER'S TRAGEDY." (BRIAN-DALY INGLE.) ~~~~~ 50¢

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OUR BAZAAR.

Written by Albert Chevalier & Brian Daly

Composed by Bond Andrews.

Moderato.

The musical score is written for piano and voice. It begins with a piano introduction in 12/8 time, marked 'Moderato'. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *ff* and *ffz*. A 'Thump.' instruction is placed above the piano part. The vocal part enters with the lyrics 'You have prob - a - bly heard of our school-room ba - zaar, Which is'. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings.

held for the poor of the par-ish; Where the o - dor of sanc - ti - ty

keeps it a - far From the vul - gar, sug - gest - ive or ga - rish. Charming

la - dies pre - side o - ver va - ri - ous stalls, And their

beau - ty I own's an at - trac - tion; A so - ci - e - ty ac - tress - a

girl from the halls - To give tone to the Sun - day - school fac - tion. * We're

*(Business in 3d Verse)

quite a-ware these people are em ploy'd upon the stage, We rath-er court the presence of a

star. But when char-i - ty's the mor-al, we should nev-er pick a quar-rel, And we

tol-er-ate them all at our ba-zaar.

cresc molto. *ff* *D.C.*

To be repeated very softly during business after 3d Verse until finish.

p

8

You have probably heard of our school-room bazaar,
 Which was held for the poor of the parish ;
 Where the odour of sanctity keeps it afar
 From the vulgar, suggestive or garish.
 Charming ladies preside over various stalls,
 And their beauty I own's an attraction ;
 A society actress—a girl from the halls,
 To give tone to the Sunday school faction.

(*Refrain.*) We're quite aware these people are employed upon the stage,
 We rather court the presence of a star,
 For when Charity's the moral,
 We should never pick a quarrel,
 And we tolerate them all at our bazaar !

My dear brother the curate who labors with me,
 Opportunely observes to the needy,
 " At a guinea a cup we have coffee or tea,
 And a cake that's decidedly 'seedy.' "
 Oh ! we've no end of fun at our School-room Bazaar,
 We of course taboo spirituous liquor ;
 At our Café Chantant smoke a choc'late cigar,
 And hear " Old Kent Road " sung by the Vicar !

(*Refrain.*) Of course we couldn't tolerate such songs upon the stage :
 We take the compositions as they are ;
 Though at times we may abuse them,
 Our surroundings will excuse them,
 And they're quite a big success at our Bazaar !

We've a programme that lit'rally twinkles with stars,
 I am told it obscures the Pavilion,
 We have sherbet and pineapple served at the bars,
 We so *well* know the tastes of the million.
 There are oranges, filberts, and Turkish delight,
 And vanilla and strawberry ices,
 At the race-game our Vicar amazes us quite
 For he offers phenomenal prices.

(*Spoken.*) Programme of the Concert. No charge for admission, but a silver collection will be made during the interval, by several well-known professional ladies in appropriate costume.

(*Reading programme.*) What are the wild waves saying ? Oh ! dem golden kippers !
 Up I come with my little lot. Just before the battle, mother !
 The boy stood on a burning deck. He wore a worried look.
 The Rose, Thistle, and Shamrock. That is Love. In the dear Homeland !
 Look at her crinoline ! Fighting with the 7th Royal Fusiliers.
 Ye shepherds, tell me ? Has anyone seen a moving job ?
 Oh ! Mr. Porter ! It makes you careful, doesn't it ? Ask a p'liceman. [to a soldier.
 Maggie Murphy's home ! Nobody knows what trouble was there. All thro' sticking
 He's got ten thousand a year. I could do could do could do could do could do with a bit !
 The minstrel boy to the war is gone. All through a little bit of bacon.

They're a job lot ! We give 'em away in our Society ! Down at the Welsh Harp, which is
 (*Refrain.*) Of course we couldn't countenance frivolities like these, [Hendon way.
 But Church and Stage are here upon a par,
 And to quote the words selected,
 By a Serio much respected,
 We fairly " take the bun " at our Bazaar !

(*Spoken through music, as if receiving visitors.*) So pleased to see you ! Just arrived ! Lady
 Violet's Jumble Stall ? Over there, close to the Dowager's Art towel horses ! Programme ?
 delighted ! Half crown quite right. Oh we never give any change ! My dear Count !
 been making some purchases ? What a duck of a little holder ! You don't say. Only
 three guineas, how ridiculously cheap ! My dear Miss Smith. Lady Curling Irons (*intro-*
duction) Charmed I'm sure. Café chantant ? No he hasn't started yet. Eh ! oh yes, the
 dear man's here. Is he going to sing " The little koster dona." I believe so. Where did
 you say you heard him ? Oh ! Get you a seat ? With pleasure ! Allow me, Oh ! there's
 plenty of time. He can't begin without me. I'm going to play his accompaniments for him
on the harmonium ! (*Exit to music.*)

"Others may make the history of a nation; let us make its songs."

MARVELOUS SUCCESSES

IN LYRICS AND MELODIES BY THE YOUNG
AMERICAN SONG WRITERS

WALTER H. FORD AND JOHN W. BRATTON
(AUTHOR) (COMPOSER)

STORY BALLADS AND DESCRIPTIVE SONGS.

- THE SUNSHINE OF PARADISE ALLEY.**—When this song was first sung in public, the New York dailies were a unit in voicing its praises. It possesses that undefinable "something" which makes success. The story is new, the melody is swinging and easily retained, and the success which attended its first production, while gratifying, only partly foretold the numerous editions that must follow to meet the demand. It is a pleasure to the publishers to recommend a song, that not only sells, but pleases. 40
- THE OLD STAGE DOOR.**—An instantaneous success, from the time the first sheet left the press. A truthful and vivid portrayal of a portion of stageland, of which the pleasure-seeking public seldom hears. A beautiful idea, gracefully carried out. 50
- TWO PICTURES.**—A beautiful ballad in waltz tempo, suggested by pictures of Father and Mother. 40
- MY DEAR OLD CHUM (Dick and I).**—This song is an absolute novelty. A quaint little poem, set to a beautiful waltz melody. A little surprise occurs at the end of the second verse. 40
- ONLY ME.**—The story told in this little song, is an actual (though sad) fact. The author was intimately acquainted with a lady of social importance, who lavished all her natural caresses upon one favorite child, while the other she treated with indifference, not to say neglect. The childish expression "It's only me," made a deeper impression on the hearer, than a masterpiece of grammatical construction could possibly have done. 40
- THE MELODY HE USED TO SING.**—The story of a wayward son and loving parents, told in a graphic manner, and wedded to one of the prettiest melodies ever penned. 40
- UNDER THE CITY LIGHTS.**—A descriptive song of unusual merit. A swinging waltz chorus that impresses the hearer at once. 40
- HIS LITTLE SWEETHEART NELL.**—A plaintive story of two little urchins. A melody that lingers. 40
- WAITING FOR NORA'S RETURN.**—A pathetic ballad, telling of a loving father awaiting his erring daughter's return. 40
- JUST A WORD FOR FATHER.**—As the title implies, this song is a plea to bestow a little of our affections upon one who appreciates it just as much as mother. 40
- TARRY CARRIE, TILL WE MARRY.**—A daintily little semi-humorous ballad suitable for any voice, with an extremely catchy ad-libitum dance. 40
- TELL ME, RUBY, WILL YOU TRUE BE.**—A most unique blending of jingling rhyme and dance-inspiring melody. 40
- MY DAINTY CIGARETTE.**—This is, unquestionably, one of the "catchiest swell songs" that has been written in years. It is equally adapted to male or female voice, parlor or stage. It has a beautiful gavotte chorus that cannot fail to linger with an audience. 40
- THE BELLS OF FATE.**—Among all of the descriptive songs that have been written in recent years, this one stands pre-eminent. It has the ring of genuine merit, and never fails to produce that indescribable effect, which can be best summed up, by saying, "Let us hear it again." 40

COMIC AND SERIO-COMIC NOVELTIES.

- HENRIETTA! HAVE YOU MET HER?**—Who hasn't sung or heard this clever song? The only one of its kind that has been a financial as well as a stage success; thereby proving it to be a song for and wanted by the people. The best comedienues have added laurels to those already gained by placing "Henrietta" in their repertoire. 50
- SHE ALWAYS DRESSED IN BLACK.**—Very new, winning popularity everywhere. A worthy companion to the successful "Henrietta." Handsomely colored title page. 40
- SINCE MAGGIE BOUGHT THE PARROT.**—The many experiences with "Pretty Polly" are humorously expounded in this clever song. 40
- O'DWYER CAUGHT A COLD.**—A positively original comic theme, true to everyday life. 40
- HE THOUGHT HE WAS IN HEAVEN.**—An intensely comic song. 40
- I DIDN'T THINK HE'D DO IT, (But He Did).**—A very popular topical ditty. Title has become a by-word with many. 40
- SHE DIDN'T DO A THING TO HIM.**—Written on a well-known phrase. Very amusing. 40
- IT'S ALL RIGHT, BUT ITS AWKWARD.**—Paradoxically it is far from being awkward. No catchier music was ever set to a comic song—and the words— 40
- WHAT D'YE THINK OF HOOLIHAN?**—We will let you express your opinion when you hear the song. We are satisfied. He's all right. 40
- SONGS WE HEAR ON THE STAGE.**—A positive novelty in a descriptive satire. Thoroughly pathetic except the very last line, which is so absurd and foreign to the theme, that roars of laughter are created when rendered. 50
- JUST AS IF SHE DIDN'T KNOW.**—A fine little serio-comic number. Words up to date, music out of the ordinary. 40
- HONEY, DOES YER LOVE YO' MAN?**—Coon! Every verse of it. Coon!! Every line of it. Coon!!! Every word of it. Character even to the music. It cannot help but gain the favor it does with those who like this kind of song. Keeps the feet agoing. 40

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