

Vocal
Score
of

THE

RUNAWAYS

A NEW MUSICAL COMEDY

As Produced by

MR. SAM S. SHUBERT
at **THE CASINO THEATRE**
New York City

BOOK & LYRICS BY

ADDISON BURKHARDT

MUSIC BY

**RAYMOND
HUBBELL**

Published by

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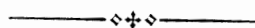
THE RUNAWAYS.

CAST OF CHARACTERS.

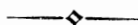
Originally produced at the Casino Theatre (May 4, 1903.)
New York City

ACT I. The Suburban.

ACT II. Isle of Table D'Hote.



GEN. HARDTACK, U.S.A.	<i>Mr. ALEXANDER CLARK.</i>
DAVE, his Son, a tout.	<i>Mr. WM. GOULD.</i>
BOB GRAY.	<i>Mr. VAN RENSALEER WHEELER.</i>
FLEECEUM, A Patent Medicine Fakir.	<i>Mr. AL. FIELDS.</i>
BLUTCH, his Confederate.	<i>Mr. ARTHUR DUNN.</i>
BEEF, Lord High Chancellor. Isle of Table D'Hote.	<i>Mr. WM. WOLF.</i>
JOSIE MAY, (A Prima Donna.)	<i>Miss DOROTHY DORR.</i>
DOROTHY MAYNARD (The General's Ward.)	<i>Miss HELEN LORD.</i>
PRINCESS ANGEL CAKE.	<i>Miss AMELIA STONE.</i>
BEATRICE WHEELER } MARY ANN GARLAND }	Two Society Reporters <i>Miss MAY HENGLER.</i> <i>Miss FLORA HENGLER.</i>



Ensemble of 100_

Contents.



ACT I.

	PAGE.
Overture	7
Opening Chorus, The Suburban	17
If I were a bright little star	25
In Swell Society	28
How to Write a Comic Opera.	31
Pretty Maid, Adelaide	37
Queen of the Track	41
Entrance of General Hard Tack	45
Our Cause is the Cause.	48
Tra, la, la, la, la, la	52
Strolling	56
Finale Act I.	60

ACT II.

For Thee I'm Sighing	82
My Radiant Fire Fly	87
I am a Royal Chancellor	91
Miss Susanna from Urbana	93
Hints on Love	97
Love is an Ailment	102
I would be your Romeo.	104
I'm Going Home to Dixie Land	110
The Widows' Song	114
Teach us the Subtle Art of Kissing.	117
A Kiss for Each Day in the Week	120
Finale, Act II, The Land I Love	123

The Runaways. OVERTURE.

By BURKHARDT & HUBBELL
arr. by Al La Rue.

Allegro.

The musical score is written for piano and bass. It begins in the key of B-flat major (two flats) and a 2/4 time signature. The tempo is marked 'Allegro'. The score is divided into five systems, each with a piano staff on top and a bass staff on the bottom. The first system includes dynamic markings: *pp cresc poco a poco*. The second system includes a *f* marking. The third system includes a *f* marking. The fourth and fifth systems are in the key of D major (two sharps). The score concludes with a final chord in the bass staff.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of chords, many of which are marked with a '7' (seventh). The bass staff begins with a bass clef and the same key signature, featuring a more active melodic line with eighth and sixteenth notes.

Andante.

The second system continues the piece. It features a 3/4 time signature. The treble staff has a melodic line with some accidentals (flats and naturals). The bass staff has a steady accompaniment. A dynamic marking of *pp* (pianissimo) is present in the middle of the system.

The third system shows further development of the musical themes. The treble staff has a more active melodic line with some grace notes. The bass staff continues with a consistent accompaniment pattern.

The fourth system includes a *piu rit.* (ritardando) marking, indicating a slight slowing down of the tempo. The melodic lines in both staves become more expressive.

The fifth system features an *a tempo* marking, returning the piece to its original tempo. The musical texture remains consistent with the previous systems.

The sixth and final system on the page includes a *rall - en - tan - do* marking, indicating a significant slowing down. The time signature changes to 2/4. The piece concludes with a final chord in the treble staff.

Allegretto.

mp

The first system of music, measures 1-4, is in 2/4 time. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes and rests.

The second system, measures 5-8, continues the musical texture. The right hand has a more active melodic line, and the left hand maintains its accompaniment pattern.

piu rit. *a tempo*

The third system, measures 9-12, includes a tempo change. The first two measures are marked *piu rit.* (ritardando), and the last two are marked *a tempo*. The right hand shows a change in chordal texture.

The fourth system, measures 13-16, features a triplet in the left hand in measure 14. The right hand continues with its complex chordal accompaniment.

The fifth system, measures 17-20, continues the piece. The left hand has another triplet in measure 18. The right hand's texture remains consistent with the previous systems.

legato.

The sixth system, measures 21-24, is marked *legato.* The right hand has a more fluid, connected melodic line, while the left hand continues with its accompaniment.

First system of musical notation, measures 1-6. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation, measures 7-12. The melodic line continues with intricate rhythmic patterns, including some triplets and slurs. The bass line remains consistent with the first system.

Tempo di Valse.

Third system of musical notation, measures 13-18. The tempo changes to 'Tempo di Valse' (3/4 time). The right hand plays a series of chords and simple melodic fragments, and the left hand plays a steady bass line. A dynamic marking of *f* (forte) is present at the beginning.

Fourth system of musical notation, measures 19-24. The right hand continues with chordal accompaniment and some melodic lines, while the left hand maintains the bass line.

Fifth system of musical notation, measures 25-30. The right hand features a melodic line with a slur and a dynamic marking of *piu rit.* (ritardando). The tempo then returns to *a tempo*. The left hand continues with the bass line.

Sixth system of musical notation, measures 31-36. The right hand continues with the melodic line, including a *piu rit.* marking. The left hand concludes the piece with a final bass line. The piece ends with a double bar line and a final chord.

Moderato.

First system of musical notation. Treble and bass clefs. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 2/4. Dynamics: *mf*. The music features a complex texture with many beamed notes and rests.

Second system of musical notation. Treble and bass clefs. Key signature: three flats. Time signature: 2/4. Dynamics: *rit.* and *a tempo*. The music continues with similar complex textures.

Third system of musical notation. Treble and bass clefs. Key signature: three flats. Time signature: 2/4. The music continues with similar complex textures.

Moderato.

Fourth system of musical notation. Treble and bass clefs. Key signature: three flats. Time signature: 3/4. Dynamics: *f* and *mf*. The music features a different texture with more sustained notes and some rests.

Fifth system of musical notation. Treble and bass clefs. Key signature: three flats. Time signature: 3/4. The music continues with similar textures.

Sixth system of musical notation. Treble and bass clefs. Key signature: three flats. Time signature: 3/4. The music continues with similar textures.

The first system of music consists of five measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with five measures. A slur is present over the first two measures of the right hand, and the bass line continues with a steady accompaniment.

The third system contains five measures. The right hand has a more active melodic line with some grace notes, and the left hand features a walking bass line.

Andante moderato.

The fourth system begins with a tempo change to 'Andante moderato' and a time signature change to 2/4. It contains five measures. The right hand has a rhythmic pattern of eighth notes, and the left hand has a simple accompaniment. A dynamic marking of *mf* is present.

The fifth system consists of five measures. The right hand features a complex texture with many beamed eighth notes, and the left hand continues with a steady accompaniment.

The sixth system contains five measures. The right hand has a melodic line with some grace notes, and the left hand provides a consistent accompaniment.

Allegro moderato.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic marking. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece with similar notation in both treble and bass clefs, maintaining the melodic and harmonic development.

The third system continues the musical piece with similar notation in both treble and bass clefs, maintaining the melodic and harmonic development.

The fourth system continues the musical piece with similar notation in both treble and bass clefs, maintaining the melodic and harmonic development.

The fifth system continues the musical piece with similar notation in both treble and bass clefs, maintaining the melodic and harmonic development.

The sixth system continues the musical piece with similar notation in both treble and bass clefs, maintaining the melodic and harmonic development.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a half note and then a series of eighth notes. The bass staff features a sequence of chords and single notes, including a half note and a quarter note.

The second system continues the musical piece. The treble staff includes a triplet of eighth notes. The bass staff continues with chords and single notes, maintaining the harmonic structure.

The third system is marked with *accel.* and *cresc.*. The treble staff shows a series of eighth notes with a crescendo hairpin. The bass staff features chords and single notes, with a crescendo hairpin also present.

The fourth system includes the lyrics *rall - en - tan - do. f*. The treble staff has a melodic line with a fermata. The bass staff has a bass line with a fermata. The system concludes with a double bar line.

Andante con espressione.

The fifth system is marked with *mp*. The treble staff has a melodic line with a fermata. The bass staff has a bass line with a fermata. The system concludes with a double bar line.

The sixth system concludes the piece. The treble staff has a melodic line with a fermata. The bass staff has a bass line with a fermata. The system concludes with a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a steady eighth-note accompaniment in the bass and a melody in the treble with some rests.

The second system continues the piece. The bass line has a more active eighth-note pattern. The treble staff has a melody with some slurs and rests.

The third system includes dynamic markings: *p* (piano) at the beginning, *rall - - dim* (rallentando and diminuendo) in the middle, and *ppp* (pianissimo) at the end. The music features a descending eighth-note line in the bass and a melodic line in the treble.

A la Marcia.

The first system of the 'A la Marcia' section is in 6/8 time. It features a rhythmic accompaniment in the bass and a melody in the treble with accents (>) over the notes.

The second system of the 'A la Marcia' section continues the rhythmic accompaniment and melody. It includes a large slur over a measure in the treble staff.

The third system of the 'A la Marcia' section concludes the piece with a final chord in the treble and a steady accompaniment in the bass.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a series of chords, some of which are beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes, with some notes beamed together.

The second system continues the piano accompaniment. The upper staff shows chords and some melodic fragments. The lower staff maintains the eighth-note rhythmic pattern, with some notes beamed together.

The third system continues the piano accompaniment. The upper staff shows chords and some melodic fragments. The lower staff maintains the eighth-note rhythmic pattern, with some notes beamed together.

The fourth system continues the piano accompaniment. The upper staff shows chords and some melodic fragments. The lower staff maintains the eighth-note rhythmic pattern, with some notes beamed together.

Allegro Vivace.

The fifth system begins with a forte dynamic marking (*ff*) in the upper left. The upper staff is in treble clef and contains a melodic line with eighth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The key signature remains one flat.

The sixth system concludes the piece. The upper staff is in treble clef and contains a melodic line with eighth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The key signature remains one flat. The system ends with a double bar line.

Opening Chorus.

Allegro brillante.

The first system of the musical score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro brillante'. The piece begins with a forte (*f*) dynamic. The right hand starts with a whole rest, while the left hand plays a steady eighth-note accompaniment. The right hand enters in the second measure with a series of chords and a melodic line.

The second system continues the piece. The right hand features a melodic line with several triplet markings. The left hand maintains its eighth-note accompaniment, with some chords in the right hand appearing as block chords.

The third system shows further development of the melodic and accompanimental themes. The right hand has more complex rhythmic patterns, including slurs and accents. The left hand continues with eighth-note accompaniment, interspersed with chords.

The fourth system concludes the opening chorus. It features a final melodic flourish in the right hand and a concluding accompaniment in the left hand. The piece ends with a final chord in the right hand.

SWELLS.

With our cap-ti - vat - ing gra - ces we are flock - ing to the

ffz *mp*

ra - ces, And our cos - tumes quite ex - pen - sive to the pub - lic we'll dis -

play. Though the book - ies sharp will do us, Still the pub - lic will re -

view us, And the pa - pers will be full of what we wear and what we say. With our

know-ledge mi - cro - scop - ic Of this all ab - sorb - ing top - ic, We care

noth - ing for the great e - vent, though com - ing once a year. Yet

when the race is o - ver, And the win - ner is in clov - er, We can

tell you why he won it, For to us it's ve - ry clear.

20
JOCKEYS.

We're the cen-tre of at - trac-tion, Quite a

stac.

source of sat - is - fac - tion To a bunch of mer - ry jock - eys Quite un -

known to so - cial ways, Though the ladies smile so sweet - ly We're not ta - ken in com -

plete - ly, For we know our pro - per sta - tion, And we don't re - turn their gaze.

BOOKIES.

The at - ten-tion we're not

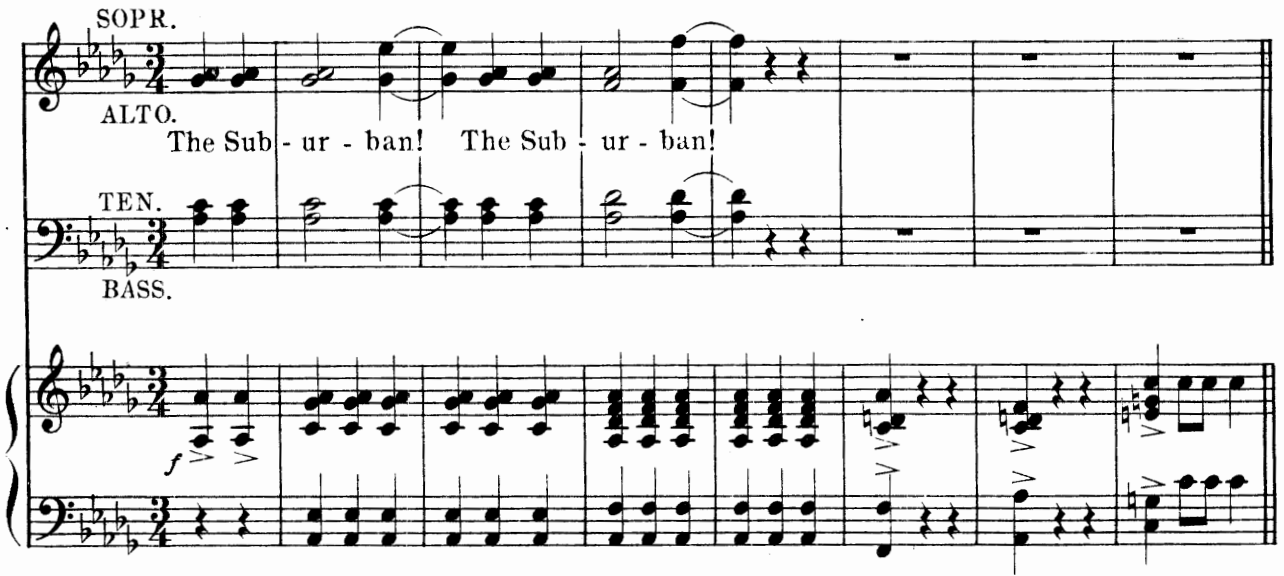
get-ting, But we're do - ing all the bet-ting, And a business much land of-ice we're trans-

act - ing all the while, Though giv - ing odds quite lib-er - al, Our pro-fits are con-

sid-er - a - ble, And of course we feel quite sor - ry for the boys who bring the pile.

SOPR.
ALTO.
TEN.
BASS.

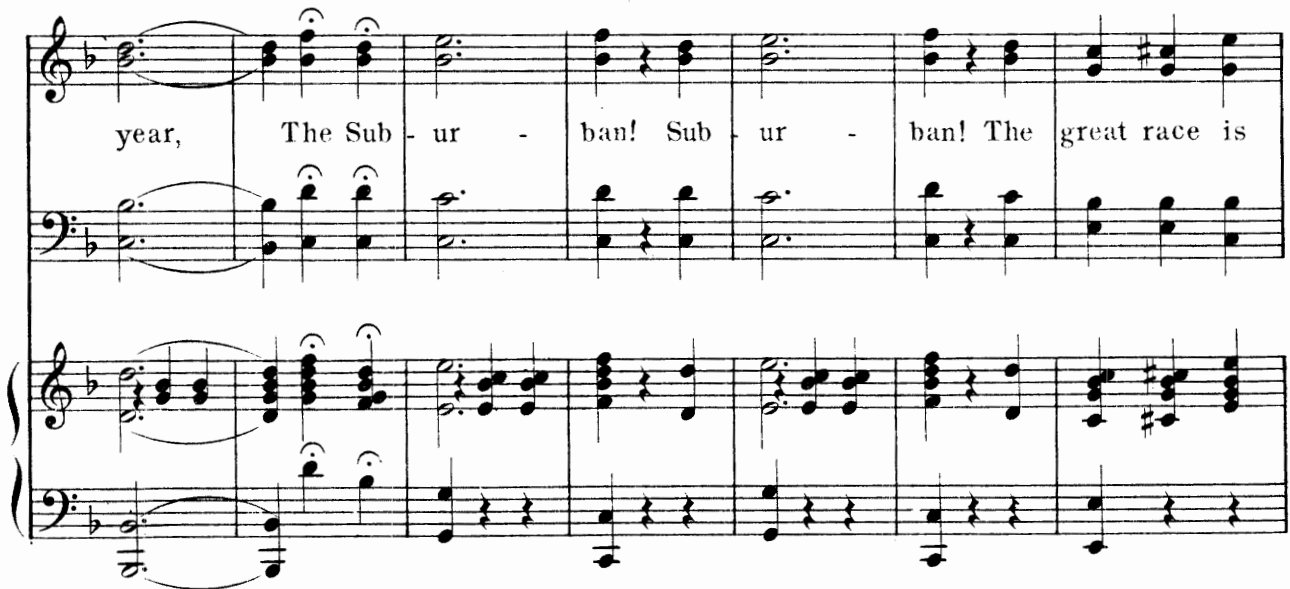
The Sub - ur - ban! The Sub - ur - ban!



The Sub - ur - ban! Sub - ur - ban! The so - cial e - vent of the



year, The Sub - ur - ban! Sub - ur - ban! The great race is



draw - ing near. Long life to the race, with its beau - ty and grace, For -

ev - er may it stay. Let's do a - way with all sor - row,

rit.

For that may come with the mor - row. Long life to the race with its beau - ty and

grace, The Sub - ur - ban! The Sub - ur - ban! The Sub - ur - ban! Then long

ur - ban, Sub - ur - ban, Sub - ur - ban!

accel - e - cresc. *rall -*

life to the race, with its beau - ty and grace, The Sub - ur - ban,

en - tan - do. *a tempo.*

ur - ban, ur - ban, ur - ban, ur - ban, Day. Hi!

If I were a bright little star.

(Wheeler, Garland and Bob Gray.)

Tempo di Valse.

The piano introduction is in 3/4 time, key of B-flat major (two flats). It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of chords. The piece concludes with a final chord in the right hand.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Quite of ten I've ponder-ed of / A star-ring I'd ven-ture in". The piano accompaniment includes a piano (*p*) dynamic marking. The melody is simple and follows the rhythm of the lyrics.

The second system continues the vocal and piano accompaniment. The lyrics are: "things I would be, If I were a bright lit-tle star, — I'd / plays up to date, If I were a bright lit-tle star, — Mel-o-". The piano accompaniment continues with chords and a simple bass line. The vocal line has a melisma on the word "Mel-o-".

see all the sights to be seen on re - view, If I were a
dra - mas I'd play such as Im - o - gene's Fate, If I were a

bright lit - tle star. _____ All the clouds I would ea - ger - ly
bright lit - tle star. _____ With _____ Froh - man and Bra - dy I'd

push _____ a - side, And a peep I would take at the
put my - self right, With my hus - band I'd have a three -

cou - ples who hide Ev - 'ry night in the parks on North, South and West
round fin - ish fight, Then with Prin - ces and Ba - rons I'd min - gle each

side, If I were a bright lit - tle star. ————— Now, if
 night, If I were a bright lit - tle star. ————— Now, if

CHORUS.

I were a bright lit - tle star, ————— I'd — rub - ber at
 I were a bright lit - tle star, ————— Just a high - sal'-ried

things near and far, ————— I'd see the old maids — take
 bright lit - tle star, ————— I'd shun com - mon booze, I'd pour

off their false braids, If I were a bright lit - tle star. —————
 wine in my shoes, If I were a bright lit - tle star. —————

In Swell Society.

(Josie May)

Introduction.
Allegretto.

The introduction is written for piano in 3/4 time, key of D major. It begins with a mezzo-forte (mf) dynamic. The right hand features a melody of eighth notes, while the left hand provides a simple bass line of eighth notes. The piece concludes with a final chord in the right hand.

The first two lines of the song are written in 3/4 time, key of D major. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are:

1. One ob - ject in life we think sweet, — And one we find hardest to stem, — Is to
2. Our fore - fa - thers long years a - go, — Cre - a - ted this de - moc - ra cy, — And

The piano accompaniment for the first two lines of the song. It features a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic is mezzo-forte (mf).

The next two lines of the song. The melody continues in the right hand, and the piano accompaniment remains in the left hand. The lyrics are:

min - gle a - mongst the e - lite, — And to reign in so - ci - e - ty's realm; — Oh the
fought the mon - arch - i - cal foe, — Till they drove him back o - ver the sea; — But the

The piano accompaniment for the next two lines of the song. It continues with the same eighth-note bass line and chordal accompaniment in the right hand.

joys of the five - o - 'clock - tea, _____ At the home of Four
trend of to - days' up - per set _____ Is to wor - ship at

Hun - dred's fair queen, _____ Where se - lect and cor - rect you must
roy - al - ty's shrine, _____ And cor - ral the bank - rupt cor - o -

be, _____ If with blue blood you long to be seen. _____ In
net _____ For a check poor pa - pa has to sign. _____

CHORUS.

swell so - ci - e - ty, _____ In swell so - ci - e - ty, _____

p-ff

— Where joy reigns su-preme, Midst hu-man-i-ty's cream, Where laugh-er and

song Ring for-ev-er and long, In swell so ci-e-ty, _____ In

rit. *p-ff*

swell so-ci-e-ty, _____ Some for-tunes are spent, To gain an as-

cent, In swell so-ci-e-ty. In ty. _____

1 2

How to write a Comic Opera.

(Josie May and Gray.)

Moderato.

Piano introduction for the first system, marked *Moderato.* and *fp*. The music is in 2/4 time with a key signature of two sharps (F# and C#). It features a complex harmonic structure with many chords and some chromaticism.

(SHE.)

Vocal line and piano accompaniment for the first vocal phrase. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef with a key signature of two sharps. The lyrics are: "Tell me, sir, I pray, will you tell me, You, who are so wise and know it". The piano part is marked *p*.

Vocal line and piano accompaniment for the second vocal phrase. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef with a key signature of two sharps. The lyrics are: "all, — An an - i - ma - ted in - for - ma - tion bu - reau, Who".

Vocal line and piano accompaniment for the third vocal phrase. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef with a key signature of two sharps. The lyrics are: "gov - erns ev' - ry bod - y's rise and fall; Par - don me, I should so like to".

know it, How a com-ic op-'ra you would write,

I have ge-nius and I'd like to show it, Just a

tip from you would put me right, Tell me how an op-'ra you would

(HE.)
write. I'll tell you how an op-'ra I would write.

First, you learn main prin - ci - ples of rhym - ing, To cap - ti - vate the lit - er - a - ry

man, Then you cul - ti - vate the art of tim - ing,

Add a lit - tle mus - ic now and then, Spring a joke or two, it is es -

sen - tial, A plot or sto - ry need - n't be in sight,

Then se - cure a back - er in - flu - en - tial,

(SHE.)

That is how an op'-ra I would write. Is the main es - sen - tial a

(HE.)

back - er in - flu - en - tial? Yes, the back - er in - flu - en - tial is the

rall.

main es - sen - tial, if a com - ic op - e - ra you would

rall.

(SHE.)

write. The writ - ing and com-pos-ing — is the

(HE.)

last thing you've to do, — The "stand - in" and the cap - i - tal is

sure to pull you through, — Ge - nius, wit and hu - mor, —

Tact and tech - nique, too, Are strict - ly non - es - seq - tial, A fi -

nan - cial boost will do, A fi - nan - cial boost will do.

DANCE.

mf *staccato.*

Pretty Maid, Adelaide.

(Wheeler, Garland, Fleeceum and Blutch.)

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

A de - mure coun - try maid - en felt dis - sat - is - fied, As de -
When this maid un - so - phis - ti - ca - ted came to town, For she

The vocal line is in a simple, melodic style. The piano accompaniment continues with a consistent rhythmic accompaniment.

mure coun - try maids should feel, — She — said — to the cit - y she would
al - ways — comes to town — The — hay - seed still lingered in her

The vocal line concludes with a final note. The piano accompaniment ends with a few final chords and a bass line.

take a ride, Of — ci - ty she had heard a great deal; — “I’m a -
hair of brown Hay-seed lin-gers in — all hair of brown — All ar -

fraid, A - de - laide; — said her ma to the maid: “You’ll feel
rayed on pa - rade — men would meet A - de - laide. Men would

lone - ly and sad on the way.” — She re - plied, “Nev - er fear, On the
al - ways meet A - de - laide, — They would sit on the stair, and en -

train, mother dear, One — al - ways meets a friend they say.” —
joy the — air, But all air they en - joy - ed was rea - dy made. —

CHORUS.

Pret - ty maid, A - de - laide, wasn't scared or a - fraid, And she
Pret - ty maid, A - de - laide, was a shy young maid, And her

made man_y friends on the train; — At a man down the aisle she be -
friends were a lit - tle shy too, — Ev - ry night she'd in - vite some new

gan to smile, When she smiled 'twas — not in vain, — To - ward
gal - lant knight, When they left they were shy quite a few. To - ward

the maid A - de - laide, with all haste he — made From his
the home of the maid once they all made a raid, For the

seat, now he's sor - ry that he strayed. With his watch and heart he was
 stair they start-ed on the tear, They ar - rived at eight, but they

forced to part, When he left this friend - ly maid.
 came too late, All they got was the va - cant stair.

DANCE.
Moderato.

mf

Fine.

The Queen of the Track.

(Dave.)

Andante.

The piano introduction consists of two staves. The right hand features a series of chords in the first few measures, followed by a melodic line with a slur. The left hand plays a steady bass line with chords. A '8va' marking with a dashed line indicates an octave shift in the right hand.

Slowly with feeling.

Well, I'm just a plain tout, And I'm not heard a - bout, But I'm there you can
Since I first runs a - cross Her sweet nob's, she's the boss, Ev'-ry-thing what she

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below, marked 'p'. The right hand has a simple melody, while the left hand provides harmonic support with chords.

bet with the heart, _____ I've got all my dough on a la - dy I
says goes for mine, _____ And I don't feel no shock, When I hears a sly

The vocal line continues with lyrics and a few blank lines for notes. The piano accompaniment continues on two staves below, maintaining the harmonic structure.

know, And I'm "dip - py" on her from the start; _____ Though I aint got no
 knock; From a sore pet - ty lar - cen - y "shine," _____ Ev - 'ry time that we

cinch, She'll al - low me to clinch, When I cuts out the con lit - tle
 go, To the "ten - twen - ty" show, I am there with the coin on the

rit.

rave, _____ And I'll bet ev - 'ry check, That I'll win by a
 side, _____ But she says: "Nix - ey, pal, None of that for this

neck, Though her an - swer last night was: "be - have."
gal, You may want it some day, - let it slide."

The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line has lyrics underneath it. The piano accompaniment features chords and moving lines in both hands.

CHORUS.

She is my queen of' the track, With my last cent this doll I would

pp *8va*

The chorus section begins with the word "CHORUS." above the vocal line. The lyrics are "She is my queen of' the track, With my last cent this doll I would". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and an *8va* (octave) marking above the right-hand staff.

back, Though the oth - ers may run in this love race for fun, She's the

8va

The second system of the chorus continues the lyrics: "back, Though the oth - ers may run in this love race for fun, She's the". The piano accompaniment continues with chords and moving lines, including an *8va* marking above the right-hand staff.

on - li - est on - ly, She's A num - ber one, - Yes, she is my queen of the

rit

8va

dim.

Detailed description: This system contains the first line of the song. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are "on - li - est on - ly, She's A num - ber one, - Yes, she is my queen of the". The piano accompaniment is on a grand staff (treble and bass clefs). It features a series of chords in the right hand and a bass line in the left hand. Performance markings include "rit" (ritardando) and "dim." (diminuendo). An "8va" marking with a dashed line indicates an octave shift in the piano part.

track; _____ And if ev - er she gives me the sack, _____ Well, it's me to the

8va

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics "track; _____ And if ev - er she gives me the sack, _____ Well, it's me to the". The piano accompaniment continues with chords and a bass line. An "8va" marking with a dashed line is present in the piano part.

bad, But at pre - sent I'm glad, That she is my queen of the track. _____

8va

Detailed description: This system contains the third line of the song. The vocal line concludes with the lyrics "bad, But at pre - sent I'm glad, That she is my queen of the track. _____". The piano accompaniment concludes with chords and a bass line. An "8va" marking with a dashed line is present in the piano part.

Entrance of General Hard Tack.

Marziale.

The first system of musical notation 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#) and the time signature is 2/4. The music begins with a series of chords and eighth-note patterns in both hands, featuring a prominent rhythmic motif.

The second system continues the musical piece with two staves. It maintains the same key signature and time signature. The melody in the upper staff continues with eighth-note runs and rests, while the bass line provides a steady accompaniment.

The third system of musical notation also consists of two staves. The upper staff features a more active melodic line with eighth-note patterns, while the bass line continues with a consistent accompaniment. The system concludes with a final chord in the upper staff.

Lieutenant

The vocal part of the music is presented on a single staff in treble clef. The lyrics are: "He's here at hand, the lead-er of our band, How". The melody is simple and follows the rhythm of the lyrics. Below the vocal staff, the piano accompaniment continues with two staves (treble and bass clef), providing harmonic support for the vocal line.

grand his haugh-ty bear - - - ing, With up-lift-ed head and meas-ured

Chorus
tread Comes our lead-er bold and dar - - - ing With up-lift - ed

head and meas-ured tread, Comes our lead - er bold and dar - - ing.

(The General enters.) General.
Ac - cept my grat-i - tude, I pray, Kind

friends both fair and pret-ty, To those in front I'll ex-plain a-way what

Chorus.

brings us to the ci - ty. To those in front he'll ex-plain a-way what

General. Chorus

brings them to the ci - ty. Are you read-y? We are read-y.

General. Chorus. General.

Are you steady? We are steady, Let me have the cen-ter of the stage.

Chorus. General. Chorus. General.

Are you read - y? I am read - y, Are you stead - y? I am stead - y,

Chorus. (Song: Our cause is the cause.)
Allegro Moderato.

Then please take the cen - ter of the stage.

General.

Our ob - ject here we do not fear to tell with - out hes - i -
That's why we've made this bold cru - sade from a - cross the dis - tant Pa -

ta - tion, From war like scenes in the Phi - li - pines. We've
ci - fic Ta - ble D'Hote or die is our bat - tle cry Let the

come for re - cre - a - tion. Though ev - 'ry youth, to
con - test be - ter - ri - fic. We've raised the storm of

tell the truth, Yearns for the — field of bat - tle, We
food re - form, Our jaws will no long - er frac - ture, We'll

seek re - lief from ar - my beef, We would n't feed to our cat - tle.
ne'er succumb till ev - 'ry crumb is of our mother's man - u - fac - ture.

Chorus
SOPRANO.

ALTO.
Our cause is the cause that caused the press and public of this de-mo-cra-tic

TENOR.

BASS.

na-tion, To mo-ra-lize and sym-pa-thize and ex-er-cise their right of ag-i-

ta-tion, How long we shall long for this long drawn fight Is a

mat-ter of spec - u - - la - tion, But we'll have to dote on

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The lyrics are "mat-ter of spec - u - - la - tion, But we'll have to dote on". The piano accompaniment is written in a bass clef and provides harmonic support for the vocal line.

Ta - ble D'Hote, To pre - serve our ar - my re - pu - ta - tion. Yes we'll

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Ta - ble D'Hote, To pre - serve our ar - my re - pu - ta - tion. Yes we'll". The piano accompaniment continues to provide harmonic support for the vocal line.

have to dote on Ta - ble D'Hote, To pre - serve our ar - my re - pu - ta - tion.

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "have to dote on Ta - ble D'Hote, To pre - serve our ar - my re - pu - ta - tion.". The piano accompaniment concludes the piece.

Tra, la, la, la, la, la.

(Fleeceum and Blutch.)

Allegretto.

A youth fell in love with a maid ve - ry coy, From the
The maid soon re - lent - ed and gave her con - sent To the

start he pro - posed mat - ri - mo - ny, ——— He
youth, who with joy - ous tears shed - ding, ——— Spent

knew she pos - sessed ma - ny a - cres of land, So with
all that he had on a ring that he knew Had been

him 'twas a mat - ter of mon - ey His
pur - chased for ma - ny a wed - ding. A

love he'd con - fess in true Fav - er - sham style, As that
year quick - ly passed and a bon - net for Spring Dear

mat - i - nee i - dol con - fess - es, But the
wif - ey told Hub - by she need - ed, But

maid to her woo - er would make this re - ply, While
hub - by re - plied that his busi - ness was bad, And

spurn - ing his ar - dent ca - ress - es.
when she in - sist - ed he plead - ed.

CHORUS.

Tra, la, la, la, la, la, la, Tra, la, la, la, la,

la, Tit - tle, de id - dle, te um, te um,

Tit - tle de um, — de aye, — He plead - ed for an
(She)

an - - swer, But all that she would say — Was
(he)

Tra, la, la, la, la, la, la, la, la, la, la,

Tra, la, la, la, la, laye. — — — — — laye. — — — — —

1. 2.

D.C.

Strolling.

(Dorothy.)

Introduction.
Moderato.

Musical notation for the introduction, featuring a piano (mf) accompaniment in G major and 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The introduction consists of four measures.

Lightly.

Musical notation for the first two lines of the song, featuring a piano accompaniment in G major and 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The first two lines of the song are shown.

1. When you take your dain-ty, dim-pled lit-tle dar-ling, A
2. When with win-some, win-ning, wit-ty lit-tle girl-ie, You have

Till ready.

Musical notation for the piano accompaniment of the first two lines of the song, featuring a piano accompaniment in G major and 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The piano accompaniment consists of four measures.

Musical notation for the vocal line of the first two lines of the song, featuring a vocal line in G major and 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The vocal line consists of four measures.

strol - ling on the sea - shore for the air, _____ And her
prom - e - nad - ed 'long the sand - y shore, _____ And you

Musical notation for the piano accompaniment of the second two lines of the song, featuring a piano accompaniment in G major and 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The piano accompaniment consists of four measures.

ros - y, glow - ing cheek is turned up to you, You
sit be - side each oth - er in the moon - light, You

think of lass - es, - she's be - yond com - pare, _____ While the
wish that night would last for - ev - er more. _____ As you

oth - er chaps are chaf - fing, as your charm - er Nes - tles
whis - per friend - ly noth - ings to each oth - er, And

close - ly to your heart, 'tis then you know, ——— That the
prom - ise that you'll al - ways true re - main, ——— Then a

rous - ing, romp - ing, itch - ing queer sen - sa - tion, Soft - ly
long - ing takes pos - ses - sion of you quick - ly, With your

CHORUS.

creep - ing o'er you, Makes you wish to go ——— Stroll - ing, ———
pid - gey to go stroll - ing once a - gain. ———

stroll-ing, — With your best - est stroll-ing; — Roll-ing, —

roll-ing, — While the waves are roll-ing, roll-ing; Glancing, —

danc-ing, — With your arms a-bout her, — Stroll-ing, —

Stroll-ing, — On the sand at night. night. —

Fine.

Finale.

ACT I.

Allegro.

pp crescendo poco a poco.

The musical score is written for piano and consists of five systems of music. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4, and the key signature has one flat (B-flat). The first system includes the tempo marking 'Allegro.' and the dynamic marking '*pp* crescendo poco a poco.' The bass line in all systems is a steady eighth-note accompaniment. The treble line features various chordal textures and melodic fragments. The final system ends with a forte (*ff*) dynamic marking.

BOB. (*excitedly.*)

There's something in the air, Your jock-ey is n't there, And I for one be-lieve there's danger

GENERAL.

lurk-ing. — My lad you've guessed the truth, That doc-tor and his youth Are

BOB.

DAVE.

up to some un-der-hand ed work-ing. — Per - haps there's some mis-take, Well, if

that don't take the cake, I hon-est-ly be-lieve hespeaks the truth, sir, — He

DAVE.

must not ride the horse, That's what he'll do of course, Un-less you get a mare and fool the

Enter WHEELER and GARLAND.

W. and G.

youth, sir. *Allegretto moderato.* Please un-

fold this con-spir- a - cy bold — And when all the de-tails you've told, — There's

on - ly one fa - vor we ask for and crave for, to scoop it be - fore it grow

ALL.

cold. ———

Allargando.

There's on - ly one fa - vor they ask for and crave for, to

f

scoop it be - fore it grows cold.

rit.

Moderato.

64

JOSIE MAY.

GENERAL.

Why don't you get a man you can de - pend on? If I

The first system of the score features a vocal line for Josie May and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part consists of chords and single notes in both hands.

could, half my win - nings I would spend on Is

The second system continues the piano accompaniment for Dorothy's line. The musical notation follows the same key and time signature as the first system.

there no one to ride that horse? There is, 'tis I, And I'll

The third system features the vocal line for Dave and the piano accompaniment. The piano part includes a 'Ped.' (pedal) marking in the right hand.

win the course. He'll ride the horse, He'll ride the horse And

The final system includes the tempo change 'ALL. Allegro.' and a time signature change to 2/4. The piano accompaniment continues with a more rhythmic feel.

then he'll — win the course. He'll win the

course, He'll win the course, For he will ride the horse.

molto rit.

GENERAL. DOROTHY

How can I re - pent My for - mer cru - el blind - ness, — In

rit.

fu - ture just re - pent And treat your son with kind - ness.

rit.

Allegro.
ALL.

Treat your son with kind - ness, — Treat your son with kind - ness, —

kind - ness, — kind - ness, — kind - ness. BOB. ALL. At the post (Hi

Hi) they're all in line (Hi Hi) At the post, (Hi Hi) they look so BOB. ALL. BOB. ALL. BOB.

fine.

GENERAL. (*General excitement prevails.*)

They're off _____ all in a bunch _____ And at the

JOSIE MAY.

jump _____ the mare is mov - ing _____ And

if she _____ wins, take this bunch _____ My

ALL.

state - ment I'll be sure of prov - ing _____ And

if she wins just_ take this bunch, her state - ment

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a melody with a slight dip on the word 'just'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

BOB.

she'll be sure of prov - - ing. Kind friends _____ you will al -

The second system begins with the character name 'BOB.' above the vocal line. The vocal line has a long note on 'prov' followed by a rest. The piano accompaniment continues with similar rhythmic patterns.

low _____ The mare does - nt seem so speed - y The

The third system continues the vocal line with a long note on 'low'. The piano accompaniment features a consistent eighth-note bass line and chords.

way it looks to me, just now, of wings she is much need - y.

The fourth system concludes the vocal line with a final note on 'y'. The piano accompaniment ends with a final chord.

ALL.

The way it looks to— him just now of wings she is much

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

JOSIE MAY.

need - y. Toward the quar-ter they are prancing and the steed is not ad - vanc - ing, It

The second system of music continues the vocal line and piano accompaniment. The vocal line has a more melodic and varied rhythm, including some slurs. The piano accompaniment maintains a consistent harmonic and rhythmic pattern.

DOROTHY.

seems as though she's danc - ing, oh dear, what shall we do, But I'll bet all on her

The third system of music shows the vocal line and piano accompaniment. The vocal line includes a double bar line, indicating a measure rest or the end of a phrase. The piano accompaniment continues with its characteristic accompaniment.

rid-er And I still think he can guide her, See how well he sits a-stride her, with his chances few.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line ends with a quarter rest. The piano accompaniment also concludes with a final chord and a quarter rest.

70
All rush up and down the stage shouting
and cheering their favorite horses on, &c.

The first system of music consists of two staves. The treble staff begins with a treble clef and a common time signature. It features a series of chords in the first four measures, followed by a melodic line in the fifth and sixth measures. The bass staff has a bass clef and contains a simple accompaniment of eighth notes. The key signature has one flat (B-flat).

The second system continues the piece. The treble staff shows a mix of chords and a melodic line. The bass staff continues with a steady accompaniment. The key signature remains one flat.

The third system features more complex chordal textures in the treble staff, with many chords containing multiple notes. The bass staff continues with a simple accompaniment. The key signature remains one flat.

The fourth system has dense chordal accompaniment in both the treble and bass staves. The treble staff has many chords, and the bass staff has a similar texture. The key signature remains one flat.

The fifth system concludes the piece. It features a 'rit.' (ritardando) marking in the bass staff and a 'Sua' marking in the treble staff. The music ends with a final chord in both staves. The key signature remains one flat.

1.
BOB,

At the half she's far be - hind ——— And her stride she can - not

find ——— 'mong the bunch I guess she's lost, ——— Per -

haps she's not their kind ——— Three quar - ters of the

way they've run, This does - nit look sub - lime ——— It

seems as though the Gen-er-als horse is up in the air this time.

D. S.

2.

SOP.
ALTO.

TENOR.
BASS.

At the stretch here comes the row, It's neck and neck, wow,

wow, She's lead - ing by an inch, or two, That's

good e - nough just now, ——— They're com - ing, she's in -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "good e - nough just now, ——— They're com - ing, she's in -". The piano accompaniment is written in a bass clef with the same key signature and time signature. It features a steady eighth-note bass line in the left hand and chords in the right hand, some of which are beamed together.

creased her lead, My! what a fu - rious pace, ——— She's

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "creased her lead, My! what a fu - rious pace, ——— She's". The piano accompaniment continues with similar rhythmic patterns, including beamed eighth notes and chords.

past the post, he's proved his boast, She's the win - ner, She's the

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "past the post, he's proved his boast, She's the win - ner, She's the". The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

win - ner, She's the win - ner, She's the win - ner, The Gen-er-al's horse has

won the race, The Gen-er-al's horse has — won the race, The Gen-er-al's horse has —

won the race, Has — won, has won the race.

GENERAL.

I

molto rit.

Moderato.

JOSIE MAY.

owe all to you now, Dave, I

DAVE.

hope he'll not sup - - plant me. The

(Looking at Dorothy.)

GENERAL.

fav - or that I crave, — You sure - ly can - not grant me; My

son, 'tis not to be, — For once be - lieve in me, — And

now to cel - e - brate this hap - py e - vent, I'll take you all with me, bar —

DOROTHY. (*to Dave with feeling.*)


ac - ci - dent; We'll not for - get this day — Not


DAVE.


e - ven for a sec - ond When


first I vol - un - teered — On these things I had reck - oned.


Valse Brillante.


SOP.  To this is - land__ we will all pro-ceed Andwell has - ten__ With all

ALTO. 


TENOR.  To this is - land__ we will all pro-ceed Andwell has - ten__ With all


BASS. 

PIANO. 

 pos-si-ble speed From the ar - gu - ment__ We'll not stop to heed Andwell



 pos-si-ble speed From the ar - gu - ment__ We'll not stop to heed Andwell





not rest well till we have reached it safe - ly, Do not tar - ry, — let us

not rest well till we have reached it safe - ly, Do not tar - ry, — let us

The first system consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The music is in a major key with a common time signature. The piano part features chords and moving lines in both hands.

go from hence, Do not tar - ry — here in in - do - lence,

go from hence, Do not tar - ry — here in in - do - lence,

The second system also consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The music continues from the first system. The piano part includes some trills and grace notes in the right hand.

Make haste — now, for joy's in store, on that — far off

Make haste — now, for joy's in store, on that — far off

Joy's in store, ——— Is - land

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "Make haste — now, for joy's in store, on that — far off" on the first line, "Make haste — now, for joy's in store, on that — far off" on the second line, and "Joy's in store, ——— Is - land" on the third line.

Is - land shore, on that — far off Is - land shore, Our

Is - land shore, on that — far off Is - land shore,

shore, ——— Is land shore, ———

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "Is - land shore, on that — far off Is - land shore, Our" on the first line, "Is - land shore, on that — far off Is - land shore," on the second line, and "shore, ——— Is land shore, ———" on the third line.

prom - ised land of hap - pi - ness our prom - ised land of

prom - ised land of hap - pi - ness our prom - ised land of

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady bass line and chords in the right hand.

hap - pi - ness, this Is - land, fair Is - land, our Is - land our par - a - dise,

hap - pi - ness, this Is - land, fair Is - land, our Is - land our par - a - dise,

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part continues with a steady bass line and chords in the right hand.

Ta _____ ble _____ D'hote. _____

Ta _____ ble _____ D'hote. _____

marcato il basso.

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines with lyrics 'Ta _____ ble _____ D'hote. _____'. The third staff is a vocal line with lyrics 'Ta _____ ble _____ D'hote. _____'. The fourth staff is the piano accompaniment, featuring a series of chords in the right hand and a melodic line in the left hand. The instruction '*marcato il basso.*' is written above the piano part.

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines. The third staff is a vocal line. The fourth staff is the piano accompaniment, continuing the chordal and melodic patterns from the first system.

82
Opening Act II.

Andante.

Flute.
mp Oboe.
Clar.

This block contains the instrumental introduction for the Oboe, Flute, and Clarinet. The music is in 4/4 time with a key signature of two sharps (F# and C#). The Oboe part begins with a melodic line, while the Flute and Clarinet provide harmonic support with chords and rhythmic patterns.

Princess.

Youth of the East land, For— thee I'm sigh - ing, Oh, to em - brace thee

p

This block contains the first line of the Princess's vocal melody and its piano accompaniment. The vocal line is in a soprano range, and the piano accompaniment features a steady rhythmic pattern in the right hand and a more active line in the left hand.

When no eye is pry - ing, No one con - doles me, No oth - er voice con -

This block contains the second line of the Princess's vocal melody and its piano accompaniment. The vocal line continues with a similar melodic structure, and the piano accompaniment maintains its rhythmic accompaniment.

soles me, Sor - row's drear gloom now en - folds me, Wait - ing here for thee.

This block contains the third line of the Princess's vocal melody and its piano accompaniment. The vocal line concludes with a final note, and the piano accompaniment provides a soft ending to the phrase.

Sad - ly I wait, Sad - ly I wait. This

mf

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of two sharps (D major). The lyrics are "Sad - ly I wait, Sad - ly I wait. This". The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady bass line. A dynamic marking of *mf* is present in the second measure.

Allegro moderato.

off - ' ring to thee, Oh, kind and gen - tle Prin - cess, The

Detailed description: This system contains the next three measures. The key signature changes to two flats (B-flat major). The lyrics are "off - ' ring to thee, Oh, kind and gen - tle Prin - cess, The". The piano accompaniment continues with a similar texture to the first system.

love and feal - ty From one and all e - vin - ces.

Detailed description: This system contains the final two measures of the piece. The lyrics are "love and feal - ty From one and all e - vin - ces.". The piano accompaniment concludes with a final cadence.

Detailed description: This system contains the final two measures of the piano accompaniment, mirroring the structure of the third system. It concludes with a final cadence.

Allegretto

Oh, daugh - - ter of the Moon to thee We

mf

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one flat (B-flat), and the time signature is 2/4. The piano part begins with a mezzo-forte (*mf*) dynamic and features a steady eighth-note accompaniment.

sing _____ our praise on bend - ed knee, Thy deeds _____ will live, Pos-

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "sing our praise on bend-ed knee, Thy deeds will live, Pos-". The piano accompaniment continues with the same eighth-note pattern.

ter - i - ty shall hear of thee, _____ Oh, fair Prin - cess. _____ Oh,

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "ter-i-ty shall hear of thee, Oh, fair Prin-cess. Oh,". The piano accompaniment continues with the same eighth-note pattern.

Daugh - - ter of a Mon - arch great, We greet _____ thee in thy

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics "Daugh-ter of a Mon-arch great, We greet thee in thy". The piano accompaniment continues with the same eighth-note pattern.

roy - al state, May for - - - tune ev - er be thy

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are: "roy - al state, May for - - - tune ev - er be thy". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

mate, All praise to thee, _____ Oh, fair Prin - cess. _____

The second system continues the vocal line and piano accompaniment. The lyrics are: "mate, All praise to thee, _____ Oh, fair Prin - cess. _____". The piano accompaniment maintains the same rhythmic pattern as the first system.

The third system shows the piano accompaniment for the third system. The right hand features a melodic line with eighth notes and slurs, while the left hand provides harmonic support with chords and eighth notes.

The fourth system shows the piano accompaniment for the fourth system. The right hand features a melodic line with eighth notes and slurs. A dynamic marking of *mf* (mezzo-forte) is present. The left hand provides harmonic support with chords and eighth notes.

The fifth system shows the piano accompaniment for the fifth system. The right hand features a melodic line with eighth notes and slurs. Dynamic markings of *v* (fortissimo) are present. The left hand provides harmonic support with chords and eighth notes.

The first system of music features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords, primarily triads and dyads, in a consistent rhythmic pattern.

The second system continues the piano accompaniment. The right hand's melody becomes more active with some slurs and grace notes, while the left hand maintains its chordal accompaniment.

The third system of music shows the piano accompaniment concluding with a final chord in the right hand and a sustained chord in the left hand.

ad lib.

For gifts like these I do not sigh

This system contains the first vocal line and its piano accompaniment. The vocal line is in a common time signature and begins with a rest followed by the lyrics. The piano accompaniment consists of simple chords in the right hand and single notes or dyads in the left hand.

I on - ly yearn — for my Fire - - - fly.

This system contains the second vocal line and its piano accompaniment. The vocal line continues with the lyrics, featuring a long note for 'Fire' and a final note for 'fly'. The piano accompaniment provides harmonic support with chords and a melodic line in the right hand.

Moderato.

mf

Once a crick - et sat up - on a fall - en
Now the fire - - fly caught ev'ry word sent.

Till voice.

p

ce - dar log, — And de spond - ent - ly — be - gan to sigh, — "Would that
from the log, — And she vain - ly tried — to flash re - ply, — But the

I could clear - ly see thro' this old drear - y fog, — For 'tis
crick - et could - n't see her sig - nal thro' the fog, — And once

then that I would meet my fire - - fly." But the
 more he tel - e - graphed his fire - - fly. Then the

fog in - creased and an xious - ly the crick - et said — "If I were
 dark - ness came and ea - ger - ly he sought the light — That would

a - ble to — some mes - sage send," And al -
 fill his soul — with joy com - plete, But he

most dis - tract - ed he be - gan to chirp a - head, — This
 chirped in vain, a - las, on that sad fog - gy night, — While

rit.

wire - less mes - sage to his la - dy friend; My ra - diant
dis - mal - ly the ec - ho - es would re - peat: My ra - diant

Chorus.

fire - - fly For you I night - ly sigh, The stars up

rit.

in the sky are lus - tre - less when you are nigh, The day - light

rit.

finds me 'blue, 'Tis then I mourn for you, The night shades

1. 2.

find me blue, In - deed they do, my fire - - - fly. My ra-diant fly.

rit. *D.C.*

Chorus.

The Chan-cel - lor! — The Chan-cel -

Bugle. *f* Bugle.

lor! Let's hear from the Chan - cel - lor!

Marziale.

Allegro.

Lord Chancellor.

Chorus.

1. I am a roy - al Chan - cel - lor, I am, — He
 2. I have a code pe - cu - liar - ly my own, — His

Chorus.

L.C.

am, — I am the le - gal Ham what am, I am, — He am, — And
 own, — To up - hold the let - ter of the law, I'm prone, — He's prone, — Tho'

when, as min - ion of the law, I'm asked to straight - en out a flaw, I
 in - no - cent a pris - ner be Of crime no mat - ter of what de - gree, When

Miss Susanna from Urbana.

(Dave.)

Introduction.
Tempo di Schottische.

1. There's a dain-ty lit-tle maid-en, and she's cute as she can be, Lives in a
2. Now, this dain-ty lit-tle maid-en had a 'phone put in the hall, This las-sie

town— of small re - nown,— She has cap-tured all the Brum-mels of the
shy,— I'll tell you why,— For her date book's o - ver crowd-ed and she

town's so-ci-e-ty, She's on the brain— of ev-ery swain;— When she
won't al-low a call un-less they own— a tel-e- phone;— All day

sings they flock a-round her just to show how well they know That she's the
long she hears the mer-ry ting-a-ling-a-ling-a-ling, From beaux ga-

best,— She knows the rest,— And when she sings Ho-san-na, They sur-
lore,— Dudes by the score,— And when she miss-es Cen-tral, You can

round the old pi - an - o, While the oth - er girls in jeal - ous - y cry out: "Oh fudge!"
bet it's ac - ci - dent - al, For she has a string up - on the man - a - ger: "Hel - lo!"

CHORUS.

Miss Su - san - na, from Ur - ban - a, Quite a cul - ti - va - ted las - sie, you'll a -

gree;— Plays pi - an - o Rus - ti - can - na, And she knows the oth - er clas - sics A to

Z, — All the neighbors say that she can play That song Ta-ra-ra-Boom-de-aye, In

such a fine ar-tis-tic way, They're go-ing to move the first of May, When she

tack-les old Beet-hov-en, And then wres-tles with De-Ko-ven, There is

al-ways some-thing do-in' in Ur-ban-a. Miss Su-ban-a.

1. 2. *Fine.*

97
Hints on love.

(Josie May, Wheeler, Garland, Fleeceum, Blutch.)

Allegro moderato.

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The music is in the key of D major and 2/4 time. A dynamic marking of *mf* is present.

(*Josie May*) 1. Come lis-ten to my sage re-marks of Cup-id and his bow, Is it
(*Wheeler*) 2. With a joi-ly youth I am in love, he says he loves me, too, She's in

The first system of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "(Josie May) 1. Come lis-ten to my sage re-marks of Cup-id and his bow, Is it (Wheeler) 2. With a joi-ly youth I am in love, he says he loves me, too, She's in". A dynamic marking of *p* is present.

love? Is it love? 'Tis the top ic I will treat of and I
love! He's in love! He sends me flow-ers dai-ly, does it

The second system of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "love? Is it love? 'Tis the top ic I will treat of and I love! He's in love! He sends me flow-ers dai-ly, does it".

cer-tain-ly know how, A-bout love? A-bout love? Al-
mean that he'll be true, Is he true? Is he true? He's

The third system of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "cer-tain-ly know how, A-bout love? A-bout love? Al-mean that he'll be true, Is he true? Is he true? He's".

though the lit - tle fel - low nev - er aimed his shaft at me, With his
got a good po - si - tion and he gets a lot of dough, Though he

tac - tics I'm con - ver - sant, and I know them to a T, Just
smokes a cheap ci - gar, it's his on - ly vice I know, What

ask me an - y prob - lem and I'll solve it, don't you see? What is
both - ers me is when he takes my room - mate to the show. Is it

love? What is love?
love? Is it love?

Love's short jour - ney ev - 'ry per - son un - der - takes, To the
Josie May Just be - cause young men give you the jol - ly for fair Is no

realm of Dan Cup - id, whose bow nev - er breaks, No one is ex - empt from its
 rea - son they love you, look out for hot air, Just bring him to time and your

joys and mis - takes, That is love (*Is that love?*) Yes 'tis love.
 griev - ance de - clare To your love (*Will he love?*) That de - pends. With your

When for his do - min - ions you quick - ly de - part, And a
 friend he four flush - es, to thea - tre they trot, Yet they

feel - ing ec - stat - ic creeps in - to your heart, His
say poor ci - gar's the one fault he's got; Why

shores you have reached when you feel his keen dart, That is
don't you make him smoke up on the spot, With his

love. (Is that love) That is love. love.
love. Will he love? love.

1. 2.

D.C.

DANCE.

(*Fleecerum*) Though marriage has its blessings and its thousand little joys
 Little joys, little joys,
 I long for single blessedness, to go chasing with the boys,
 With the boys, with the boys!
 My wife's a female suffragist, when asleep she has the knack
 Of agitating questions on the platform of my back.
 Kindly tell me shall I give this Susan Anthony the sack?
 A divorce, A divorce?

(*Josie May*) Down trodden by man we have been, it is true,
 But why on his back do a cake walk or two,
 When we girls are so many and cruel men so few,
 Don't take chances. Shall we love? Yes, leave him alone.
 While wife's great right to a vote's very clear,
 To me it's quite evident she has a wrong steer,
 Just make her sleep soundly by a glass of Schlitz's beer,
 Then she'll sleep
 Will she sleep?
 Try it and see.

(*Garland*) With a shy young bachelor I'm in love, he's very cold to me,
 She's in love, she's in love,
 His father has consented, but he still wants to be free,
 She's in love, she's in love,
 Of worldly goods I've plenty and a husband could support,
 My lovely disposition would make life one joyful sport,
 But he laughs at my attentions, I await your wise retort,
 Will he love? will he love?

(*Josie May*) Your love, dear, unrequited, you mustn't confess,
 Don't swell his spoiled head by a hopeless caress,
 Try flirting with other men, just let him guess,
 Then he'll love.
 Will he love?
 In a minute.
 Too kind you have acted to Master Disdain,
 You showed quite too plainly he's been on your brain,
 Try getting him jealous and spare yourself pain,
 Then he'll love!
 Will he love?
 I should say so.

(*Blutch*) To a pretty maid, with big blue eyes, I'll very soon be wed,
 He'll be wed, he'll be wed.
 Her hair is of the golden hue peroxide turns from red,
 Hair of red, hair of red,
 But my heart is daily breaking though she vows to me she's true,
 For she dotes on strong limburger and fresh young onions, too,
 Shall I wed? shall he wed?

(*Josie May*) Your predicament, truly, is one very sad,
 And one to be pitied, no wonder you're mad,
 It's enough to put Cupid himself to the bad,
 With his love.
 Is it love?
 Very strong love!
 If with happiness you'll fill your empty cup,
 Just tell her the next time she sits down to sup,
 With sensen and perfume to fill herself up,
 For your love;
 Will she love?
 Great Jehosephat! she ought to!

Love is an ail-ment no ton-ic can cure, An ail-ment some-times one of

bliss. Its symp-toms ec-sta-tic ap-pear to be sure, In the

joy of your sweetheart's first kiss. kiss.

D.C.

After 2nd Verse.

pp *rit. e dim. PPP*

I would be your Romeo and you my Juliet.

DUO.

Moderato.

mf *rall.*

Gray.

Oh, my heart's true mate, won't you fly with me? For —

p

I would be your Ro - me - o and you my Ju - li - et, Most —

beau - ti - ful maid, queen of the sea I would be your Ro - me - o and

you my Ju - li - et Light of my life, and spir - it's pride, Your

cold in dif - frence cast a - side, And prom - ise me you'll

rall.
be my bride, For I would be your Ro - me - o and you my Ju - li - et.

I would be etc.

Princess.

In

rall.

fan - cy oft I've thought, my own, You were my lov - ing Ro - me - o and

I your Ju - li - et, And in a meadow green we two sat a - lone, We'd

coo like lov ing Ro - me - o and faith - ful Ju - li - et A -

I would be etc.

las, when your sun - ny smile would beam to me, And

Pa - ra - dise was ours, so it seemed to me, I'd

wake just to find it all a dream to me I'd

mourn my lov - ing Ro - me - o and you your Ju - li - et.

Princess.

Be my Ro - me - o _____ I'm your

Gray.

Ah, _____ Be my Ju - li -

Ju - li - et, _____ And I'll be more

et _____ I'm your Ro - me - o, more

lov - ing and true than the po - et tells, _____ Be my

lov - ing and true than the po et tells, _____

I would be etc.

Ro - me - o ————— I'm your Ju - li - et

Ah ————— Be my Ju - li - et I'm your

— And the An - gels will sing to the ring of our wed - ding

Ro-me-o, An - gels will sing to the ring of our wed - ding

bells. —————

bells. —————

ff

I'm going home to Dixie Land.

(Josie May.)

Andante Moderato.

mf

The piano introduction consists of two staves in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

When I gaze at night, ——— Up to the twink-ling
This vis-ion so fair, ——— That lin-gers with me

Till ready.

The piano accompaniment for the first vocal line continues the harmonic support, featuring chords and melodic fragments in both hands.

stars shin-ing bright, ——— Then a vis-ion most di-vine comes to me ———
now ev-'ry where, ——— Oft is hid-den by the clouds up a-bove, ———

The piano accompaniment for the second vocal line continues the harmonic support, featuring chords and melodic fragments in both hands.

— Of the ones I've long been wait-ing to see; — A voice that I know —
 — Yet I see the ones that I dear - ly love, — Through tem-pest and gales, —

— Is call-ing to me, call-ing so low, — From the sun-ny South-ern
 — I seem to hear those heart rend-ing wails, — Sad-ly cry-ing "Won't you

fields that I roamed — Long years a - go. — I'm go - ing
 come back to me — To Dix - ie Land?" —

rit.

home, home, home, — Down to the old plan-ta-tion where I used to

roam, roam, roam, With those my com-ing will be news to

home, home, home, — To leave the folks a-gain I will re-fuse to,

Yes, I'm go-ing back a-gain To fair Dix-ie Land, I'm go-ing

ff

Faster.

home, home, home, — Down to the old plan - ta - tion where I used to

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are 'home, home, home, — Down to the old plan - ta - tion where I used to'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

roam, roam, roam, With those my com - ing will be news to

The second system continues the melody. The vocal line lyrics are 'roam, roam, roam, With those my com - ing will be news to'. The piano accompaniment maintains the same rhythmic pattern as the first system.

home, home, home, — To leave the folks a - gain I will re - fuse to

The third system continues the melody. The vocal line lyrics are 'home, home, home, — To leave the folks a - gain I will re - fuse to'. The piano accompaniment continues with the same rhythmic pattern.

Yes, I'm go - ing back a - gain To fair Dix - ie Land.

The fourth system concludes the piece. The vocal line lyrics are 'Yes, I'm go - ing back a - gain To fair Dix - ie Land.'. The piano accompaniment ends with a final chord in the right hand and a half-note in the left hand.

The Widows' Song.

Allegretto.

The musical score is written in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a mix of eighth and sixteenth notes in the left hand. Dynamics include *f* (forte) and *p* (piano). The lyrics are: "Six lovely love sick widows we, Love - ly as wid - ows six can be, Oh, for a man to cheer us, Oh just to have him near us, We sigh for the pres - ence of a man - ly he, A he, a he, a he, a he." The score is divided into four systems, each with a vocal line and a piano accompaniment.

Six lovely love sick widows we,
 Love - ly as wid - ows six can be, Oh, for a man to cheer us,
 Oh just to have him near us, We sigh for the pres - ence of a
 man - ly he, A he, a he, a he, a he.

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Since hubby' gone a - way, you see, We're filled with sad de - spon den cy,

When we give way to laugh - ter, You can tell who we are af - ter, By the

fact that our mirth has the sound of he, He, he, he, he, he, he, he.

(First Widow) Oh, for this man's af - fec - tion, (Second Widow) My, what a fair con - plex - - ion. To (Third Widow)

serve him would be plea - - sure That would last for many a day. ———

(Fourth Widow) (Fifth Widow)

His soul-ful eyes en-trance me, His no-ble brow en-chants me,

(Sixth Widow)

A kiss from him I'd treas - ure In my own pe - cu-liar way. ———

(All) (Hard Tack) (All)

Fair man, just take to one of us, Fair maids, I'm tru-ly bored, A -

(Hard Tack)

las, you care for none of us, Your suits I have ig - nored.

Moderato.

rall.

(Widows) (Hard Tack)

Teach us the sub-tle art of kiss-ing, For we've heard its ver-y nice, Fair ones, not

(Widows)

yet. I'll bet. You're all ex-members of the "first" sex-tette. That

may be jus-ti-fied by our ap-pear-ance, But we'll

This system contains the first three measures of the song. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note bass line in the left hand and a more active eighth-note melody in the right hand.

(Hard Tack)

brook no in - ter - fer - ence, kiss - es are so man - y, if you please,

This system contains the next three measures. The tempo is marked '(Hard Tack)'. The piano accompaniment continues with a consistent eighth-note pattern, providing a rhythmic foundation for the vocal line.

(Widows)

There are fif - ty sev'n va - ri - e - ties, Why run a - way when we're so

This system contains the next three measures. The tempo is marked '(Widows)'. The piano accompaniment features a more complex rhythmic pattern with some sixteenth notes and rests, while the vocal line remains in a steady eighth-note flow.

(Hard Tack) (Widows)

will - ing, Im a - fraid you'll tell on me, We'll nev - er

This system contains the final three measures of the page. It includes two tempo markings: '(Hard Tack)' for the first two measures and '(Widows)' for the last measure. The piano accompaniment maintains its eighth-note bass line throughout.

(Hard Tack)

tell, If you do, on ev'-ry lip 'twill be.

The first system of music features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "tell, If you do, on ev'-ry lip 'twill be." Below the vocal line is a piano accompaniment consisting of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes chords and melodic lines that support the vocal melody.

Dance.

The second system of music is a piano accompaniment for a dance section. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in the same key signature and time signature as the first system. The right hand features a rhythmic pattern with eighth notes and chords, while the left hand provides a steady bass line. There are asterisks (*) between the staves in the first two measures, and the word "Cello." is written below the first measure.

The third system of music continues the piano accompaniment. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music maintains the same key signature and time signature. The right hand continues with rhythmic patterns and chords, and the left hand provides a steady bass line. There are asterisks (*) between the staves in the first two measures, and the word "Cello." is written below the first measure.

The fourth system of music continues the piano accompaniment. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music maintains the same key signature and time signature. The right hand continues with rhythmic patterns and chords, and the left hand provides a steady bass line. There are asterisks (*) between the staves in the first two measures, and the word "Cello." is written below the first measure.

The fifth system of music concludes the piano accompaniment. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music maintains the same key signature and time signature. The right hand continues with rhythmic patterns and chords, and the left hand provides a steady bass line. There are asterisks (*) between the staves in the first two measures, and the word "Cello." is written below the first measure.

A kiss for each day in the week.

mf

The piano introduction consists of two staves in 3/4 time, key of D major. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

When on Sun - day night, As the fair moon - light, Ra - di -
If your charm - er's wise, She will end her sighs, And the

p

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The piano part continues with a steady accompaniment of chords and eighth notes.

ates Love's ar - row in its flight, And your charm - er fair, Heaves a
glance she'll give you from her eyes, Will in - spire you To a -

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains the same accompaniment pattern as the first line.

sigh right there, Just ask her why and don't de - spair, She will
gain re - new, The os - cu - la - tion, it's up to you, So just

tell you then, As they do most men, "A week will
heave one sigh, If she asks you why, Just say the

pass till we meet a - gain" Just im - print a kiss, For each
days roll slow - ly by Then she'll raise her cheek, In a

day you miss, And whis - per soft - ly just like this:
man - ner meek, And say "Take one for each day last week."

CHORUS.

Here's a kiss for Mon - day, and one for Tues day, too, —

Here is one for Wednes - day, when I think most of you; —

This is one for Thurs - day and Fri - day on your cheek, — And

this one for Sat - ur - day makes it a kiss for each day in the week. —

The Land I Love.

Bob Gray, Princess and Chorus.

Piano introduction in G major, 6/8 time. The music begins with a forte (f) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. There is a land a - cross the sea, Land I love,
 2. Once this fair land a - cross the sea, Land I love,

The first system shows the vocal line with two verses of lyrics. The piano accompaniment continues with the same melodic and harmonic structure as the introduction.

Ruled by the hand of Li - ber - ty, Land I love,
 Bowed to the rule of Tyr - an - ny, Land I love,

The second system shows the vocal line with the final two lines of lyrics. The piano accompaniment concludes the piece with a final chord.

Where no man ev - er bends the knee, Ex - cept to the One a - bove, — Where
Then cried her sons "Un - til we're free, Op - pres - sion shall see no Dove" — Then the

mar - tyrs are born In the fields 'midst the corn In the land I love. —
spir - it of Right Pre - vailed o - ver Might In the land I love. —

(PRINCESS.) Tell me of this land that I dear - ly love, — *(CHORUS.)* Yes, tell us

of this land that you dear - ly love. —

*Sop.**Alto.*

There's al-ways sun-shine in the land I love, ————— Its Star of Fate shines

*Ten.**Bass.*

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (right and left hands). The vocal lines are in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a bass clef with the same key signature. The lyrics are: "There's al-ways sun-shine in the land I love, ————— Its Star of Fate shines". The music features a mix of eighth and sixteenth notes, with some measures containing rests or longer note values indicated by horizontal lines.

The second system continues the vocal and piano parts. The lyrics are: "bright-ly up a - bove, ————— Its dogs of war are chained and where her". The musical notation follows the same structure as the first system, with vocal staves and piano accompaniment.

The third system concludes the vocal and piano parts. The lyrics are: "flag is seen ————— There al-so soars a - loft the Peaceful Dove. ————— Its". The musical notation follows the same structure as the previous systems, with vocal staves and piano accompaniment.

soil was won by rat-tle of its guns _____ Its call to arms was

an-swered by her sons, _____ Where Free-dom rings Men are un-crownd

Kings, Neath Old Glo-ry, In the land I love. _____

ff

The Land I Love.

Detailed description: This is a musical score for the song 'The Land I Love'. It consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'soil was won by rat-tle of its guns _____ Its call to arms was answered by her sons, _____ Where Free-dom rings Men are un-crownd Kings, Neath Old Glo-ry, In the land I love. _____'. The piano part features a rhythmic pattern of eighth notes in the bass line and chords in the treble. There are several measures with long horizontal lines above the vocal staff, indicating a continuation of the melody. The score ends with a double bar line and a fortissimo (*ff*) dynamic marking.