

**THE**  
**PRINCE *of* PILSEN**

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A Musical Comedy

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Book and Lyrics by  
**FRANK PIXLEY**

Music by  
**GUSTAV LUDERS**

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Price \$6.00

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# THE PRINCE OF PILSEN



A MUSICAL COMEDY  
IN TWO ACTS

LYRICS BY

FRANK PIXLEY



MUSIC BY

GUSTAV LUDERS.

VOCAL SCORE.



Price \$6.00

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# THE PRINCE OF PILSEN.

A Musical Comedy in Two Acts.

Management of Henry W. Savage.

Staged by George Marion.

Produced May 1902, Tremont Theatre, Boston.

Book and Lyrics by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

## CAST OF CHARACTERS.

Prince of Pilsen . . . . .	ARTHUR DONALDSON.
Hans Wagner . . . . .	JOHN W. RANSONE.
Tom Wagner . . . . .	IVEY ANDERSON.
Artie . . . . .	MAURICE DARCY.
François . . . . .	ROBERT O'CONNOR.
Mrs. Madison Crocker . . . . .	DOROTHY MORTON.
Sidonie . . . . .	LOUISE MONTROSE.
Edith . . . . .	MABEL PIERSON.
Nellie . . . . .	RUTH PEEBLES.
Juinnie . . . . .	ZELLA FRANK.

Heidelberg Students, Naval Cadets, U.S.A. Gendarmes, Vassar Girls etc. etc.

Time — Present.  
Place — Nice, Italy.

*6/19/12 Music Exchange 8.15*

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# THE PRINCE OF PILSEN.

A Musical Comedy in Two Acts.

Book and Lyrics by  
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## Overture.

Music by  
GUSTAV LUDERS.

Allegretto.

Piano.

The musical score is presented in five systems. The first system is in 2/4 time and begins with a forte (f) dynamic. The second system changes to 6/8 time. The third and fourth systems continue in 6/8 time. The fifth system concludes with a ritardando (rit.) marking. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with a consistent accompaniment in the bass line.

Molto moderato è marcato.

First system of musical notation, measures 1-4. The piece begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Molto moderato è marcato". The first measure includes the dynamic marking *p = f*. The bass line features a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8. The treble clef continues with melodic development, including a long note in the final measure. The bass line maintains its eighth-note accompaniment.

Third system of musical notation, measures 9-12. The treble clef continues with melodic development. The bass line continues with eighth-note accompaniment.

Fourth system of musical notation, measures 13-16. The tempo is marked *molto rit.* (molto ritardando). The dynamic marking *ff* (fortissimo) is present. A first ending bracket labeled "1." spans measures 14-16.

Fifth system of musical notation, measures 17-20. A second ending bracket labeled "2." spans measures 17-18. The tempo is marked *Andante quasi Andantino*. The dynamic marking *p* (piano) is present. The key signature changes to one flat (Bb) in measure 19.

Sixth system of musical notation, measures 21-24. The treble clef continues with melodic development. The bass line continues with eighth-note accompaniment.



First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music consists of eighth and sixteenth notes in the treble and chords in the bass.

Second system of musical notation, featuring a treble and bass clef with a key signature of one flat. A dynamic marking of *f* (forte) is present in the treble staff.

Third system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music continues with eighth and sixteenth notes in the treble and chords in the bass.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of one flat. The system concludes with a double bar line and repeat signs. Dynamic markings include *p* (piano) and triplet markings (*3*) in the bass staff.

Andante.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of one flat. The time signature changes to 12/8. A dynamic marking of *dolce.* (dolce) is present in the treble staff.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music consists of half notes in the treble and eighth notes in the bass.

First system of musical notation, measures 1-2. The treble clef staff features chords and a melodic line with a slur. The bass clef staff has a rhythmic accompaniment of eighth notes.

Second system of musical notation, measures 3-4. The treble clef staff has a melodic line with a slur. The bass clef staff features a dense chordal accompaniment. A dynamic marking *p* is present at the end of the system.

Third system of musical notation, measures 5-6. The treble clef staff has a melodic line with a slur. The bass clef staff features a dense chordal accompaniment. A dynamic marking *pp* is present at the beginning of the system.

Fourth system of musical notation, measures 7-8. The treble clef staff has a melodic line with a slur. The bass clef staff features a dense chordal accompaniment. A dynamic marking *f* is present at the beginning of the system.

Fifth system of musical notation, measures 9-10. The treble clef staff has a melodic line with a slur. The bass clef staff features a dense chordal accompaniment. A dynamic marking *ff* is present at the beginning of the system.

Sixth system of musical notation, measures 11-12. The treble clef staff has a melodic line with a slur. The bass clef staff features a dense chordal accompaniment.

*fff* *molto rit.*

Tempo di Valse.

*p - f*

1. 2.

Allegretto.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 6/8 time signature. It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes with slurs.

The second system continues the piece with two staves. The upper staff features a melodic line with slurs and a fermata over a measure. The lower staff continues the eighth-note accompaniment.

The third system consists of two staves. The upper staff has a melodic line with a piano (*p*) dynamic marking. The lower staff continues the eighth-note accompaniment.

The fourth system consists of two staves. The upper staff features a melodic line with a fermata at the end. The lower staff continues the eighth-note accompaniment.

The fifth system consists of two staves. The upper staff features a melodic line with a forte (*f*) dynamic marking. The lower staff continues the eighth-note accompaniment.

The sixth system consists of two staves. The upper staff features a melodic line with slurs and a fermata. The lower staff continues the eighth-note accompaniment.

First system of a piano score. The right hand features a melodic line with a slur over the first two measures and a fermata over the third. The left hand provides a rhythmic accompaniment with eighth notes and chords.

Second system of a piano score. The right hand has a melodic line with a slur and a fermata. The left hand continues with a rhythmic accompaniment, including a change in bass line in the final measure.

*Allegretto.*

Third system of a piano score, starting with the tempo marking *Allegretto*. The right hand has a melodic line with slurs and accents. The left hand has a simple accompaniment of quarter notes, marked with a piano (*p*) dynamic.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a simple accompaniment of quarter notes.

Fifth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a simple accompaniment of quarter notes.

Sixth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a simple accompaniment of quarter notes.

First system of musical notation, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef is primarily eighth and sixteenth notes, with some beamed sixteenth notes. The bass clef accompaniment consists of quarter and eighth notes, often in a rhythmic pattern.

Second system of musical notation. The treble clef part features a series of chords and some melodic lines. The bass clef part continues with a steady rhythmic accompaniment of quarter notes.

Third system of musical notation. The treble clef part shows more complex chordal structures and some melodic movement. The bass clef part maintains the rhythmic accompaniment.

Fourth system of musical notation. A dynamic marking of *ff* (fortissimo) is present in the middle of the system. The treble clef part has some chords with a hairpin crescendo leading to them. The bass clef part continues with the accompaniment.

Fifth system of musical notation. The treble clef part features several chords with a hairpin crescendo leading to them. The bass clef part continues with the accompaniment.

Sixth system of musical notation. The treble clef part has some chords with a hairpin crescendo leading to them. The bass clef part continues with the accompaniment. The system ends with a double bar line.

## Tempo di Marcia.

This musical score is for a piano piece in 2/4 time, marked "Tempo di Marcia." The key signature has two flats (B-flat and E-flat). The score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic and features triplet markings (*3*) in both hands. The second system includes a *p* dynamic marking. The third system contains a *p* dynamic marking. The fourth system contains a *p* dynamic marking. The fifth system contains a *p* dynamic marking. The sixth system concludes with a fortissimo (*ff*) dynamic marking. The music consists of rhythmic patterns, including eighth and sixteenth notes, and rests, with various articulation marks such as accents and slurs.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains complex chordal textures and melodic lines, while the bass staff provides a steady accompaniment. A fermata is placed over the final measure of the treble staff.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some grace notes and slurs, while the bass staff maintains a consistent rhythmic pattern. A fermata is present over the final measure of the treble staff.

Third system of musical notation. The treble staff features a more active melodic line with slurs and accents. The bass staff continues with its accompaniment. A fermata is placed over the final measure of the treble staff.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff continues with its accompaniment. A fermata is placed over the final measure of the treble staff.

Fifth system of musical notation. The treble staff shows a melodic line with slurs and accents. The bass staff continues with its accompaniment. A fermata is placed over the final measure of the treble staff.

Sixth system of musical notation, the final system on the page. The treble staff features a melodic line with slurs and accents. The bass staff continues with its accompaniment. A fermata is placed over the final measure of the treble staff.



# Opening Chorus.

## No 1.

*Allegretto.*

Piano. *p*

(Curtain.) *f*

FRANÇOIS & WAITERS.  
TEN. & BASS.

In days of — old the

*f*

pi - rate bold ran up a — flag of black And

sailed a - way in search of — prey that came a - cross his

track. We are up - to-date and watch and wait be -

- neath a flag of white It's wrong to rob but

that's our job and cus - tom makes it right. Hip hip hur - roo! for the

pi - rate crew of a summer re - sort ho - tel — You'll have to pay if you

want to stay if you're wise you'll tip — us well — If you've

mon ey to burn—we call the turn We know just what to do ——— We

feel our worth and we want the earth We're a rol-lick-ing pi-rate crew.

FRANÇOIS

When we find a man who de-clines to pay There's a lit-tle game which we

al-ways play Starv-ing him to death in a gen-teel way Some-

what frap - pe will win the day; We've a doz - en schemes to re -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are "what frap - pe will win the day; We've a doz - en schemes to re -". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The melody is simple and rhythmic, with a steady quarter-note accompaniment in the piano part.

lax his grip it's tip, tip, tip, or it's skip, skip, skip,

The second system of music continues the vocal line and piano accompaniment. The lyrics are "lax his grip it's tip, tip, tip, or it's skip, skip, skip,". The piano accompaniment features a more active bass line with eighth notes, while the treble part provides harmonic support with chords and some melodic movement.

with an i - cy glare we freeze him, dis - please him, and tease him But we

The third system of music continues the vocal line and piano accompaniment. The lyrics are "with an i - cy glare we freeze him, dis - please him, and tease him But we". The piano accompaniment includes some longer note values and ties, particularly in the bass line, which adds to the texture of the music.

nev - er miss a chance to squeeze him we're out for cash.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "nev - er miss a chance to squeeze him we're out for cash." The piano accompaniment ends with a final chord and a fermata over the last few notes, indicating the end of the piece.

FRANCOIS.

Our pi - rate crew is tried and true we know what to do. Hip

WAITERS.  
Our pi - rate crew is tried and true we know what to do. Hip

The first system of the score consists of three staves. The top two staves are vocal lines for Francois and Waiters, respectively, with lyrics. The bottom two staves are piano accompaniment. The music is in 6/8 time and the key signature has two sharps (F# and C#). There are triplets and accents in the vocal lines.

hip hur-roo for the pi - rate crew of a sum-mer re - sort\_ ho -

hip hur-roo for the pi - rate crew of a sum-mer re - sort\_ ho -

The second system of the score consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues in 6/8 time and the key signature has two sharps. There are accents and slurs in the vocal lines.

- tel \_\_\_\_\_ You'll have to pay if you want to stay, If you're

- tel \_\_\_\_\_ You'll have to pay if you want to stay, If you're

The third system of the score consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues in 6/8 time and the key signature has two sharps. There are slurs and accents in the vocal lines.

wise you'll tip us well ——— If you've mon - ey to burn we

wise you'll tip us well ——— If you've mon - ey to burn we

call the turn for we know just what to do, ——— We

call the turn for we know just what to do, ——— We

feel our worth and we want the earth We're a rol-lick-ing pi-rate crew. —

feel our worth and we want the earth We're a rol-lick-ing pi-rate crew. —

*rit.*

Allegro.

FRANÇOIS

The boat more guests Look out for

*f* *p*

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The lyrics are: "The boat more guests Look out for".

tips Take care you do not let one slip.

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics: "tips Take care you do not let one slip.". The piano accompaniment continues with various chords and melodic lines.

This system contains the piano accompaniment for the third system. It features a complex melodic line in the right hand and a more rhythmic bass line in the left hand.

This system contains the piano accompaniment for the fourth system. It continues the melodic and harmonic development of the piece.



SOP. & ALTO. *unis.*  
We've had a storm-y trip we're glad to leave the ship So

TEN. & BASS. *unis.*

glad in fact we can-not keep from danc-ing Of course we want to

see As quickly as may be The li- ons who make so- cial life en -

tranc-ing.                      Soon we'll know the rare de- cree

When a stranger sees the sights for we in- tend to well ex- plore all

Tempo di Valse.

that this life means at the shore And may be more. We

EDITH.

*p*

know\_ it's wrong for girls to flirt Ex - cept\_ with those in love ex -

-pert And yet\_ up - on\_ the sly\_ Its' nice\_ I won't de

ny. At home we're good as we can be But here\_ we

mean\_ the sights to see The pros - pect seems\_ en - chant - ing For\_

still were fan - cy free. \_\_\_\_\_

We know its wrong for girls to

*ff*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with the lyrics "still were fan - cy free." followed by a long horizontal line. The middle staff is a vocal line in bass clef with the lyrics "We know its wrong for girls to". The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and moving lines. A dynamic marking of *ff* (fortissimo) is placed above the piano staff. The system concludes with a fermata over the final notes.

flirt ex - cept\_ with those in love ex - pert And yet\_ up on\_ the

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "flirt ex - cept\_ with those in love ex - pert And yet\_ up on\_ the". The middle staff is a vocal line in bass clef with the lyrics "flirt ex - cept\_ with those in love ex - pert And yet\_ up on\_ the". The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and moving lines. A dynamic marking of *ff* is present. The system concludes with a fermata over the final notes.

sly \_\_\_\_\_ Its nice\_ we wont\_ de - ny \_\_\_\_\_ At home\_ were

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "sly \_\_\_\_\_ Its nice\_ we wont\_ de - ny \_\_\_\_\_ At home\_ were". The middle staff is a vocal line in bass clef with the lyrics "sly \_\_\_\_\_ Its nice\_ we wont\_ de - ny \_\_\_\_\_ At home\_ were". The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and moving lines. A dynamic marking of *ff* is present. The system concludes with a fermata over the final notes.

good\_ as we can be To tell\_ the truth\_ we have to

EDITH.

But here\_ with hearts quite fan - cy free The sights we'll  
be But here\_ with hearts quite fan - cy free\_ The sights we'll

*Presto.*

see, A chance like this For whole - sale bliss\_ no girl\_ of  
see, A chance like this For whole - sale bliss\_ no girl, no girl of

course should miss a chance like this For whole - sale bliss

course should miss a chance like this For whole - sale bliss

8

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics and a piano accompaniment. The second system repeats the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes marked with an '8' and a fermata over the final measure.

We would not miss no! no! we would not miss.

We would not miss no! no! we would not miss.

Detailed description: This system contains the third and fourth systems of the musical score. The top system features a vocal line with lyrics and a piano accompaniment. The second system repeats the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes marked with an '8' and a fermata over the final measure.

Voices alone.

*p* *ff*

Detailed description: This system contains the fifth and sixth systems of the musical score. The top system is a piano accompaniment. The second system is a piano accompaniment. The piano part includes a triplet of eighth notes marked with an '8' and a fermata over the final measure. Dynamics markings *p* and *ff* are present.

8

Detailed description: This system contains the seventh and eighth systems of the musical score. The top system is a piano accompaniment. The second system is a piano accompaniment. The piano part includes a triplet of eighth notes marked with an '8' and a fermata over the final measure.

## Artie.

Artie and Chorus.

No 2.

Allegretto.

Piano.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a *mf* dynamic. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

ARTIE. CHORUS. SOP. ARTIE.

In good old Lon-don town, In good old Lon-don town, So -  
 When-e'er I take a walk, When-e'er he takes a walk, A -

ALTO.

The first system of the vocal score shows the vocal lines for Artie and the Chorus (Soprano and Alto) and the piano accompaniment. The piano part is marked *p*. The lyrics are: "In good old Lon-don town, When-e'er I take a walk, In good old Lon-don town, When-e'er he takes a walk, So - A -".

CHORUS ARTIE.

ci - e - ty you know is most ex - clu - sive, ex - clu - sive, We're  
 long the streets I make a great sen - sa - tion, sen - sa - tion, I

The second system continues the vocal and piano parts. The lyrics are: "ci - e - ty you know is most ex - clu - sive, ex - clu - sive, We're long the streets I make a great sen - sa - tion, sen - sa - tion, I".

CHORUS. ARTIE.

much in-clined to frown, They're much in-clined to frown, On  
 cause no end of talk, He caus - es lots of talk, My

The third system concludes the piece. The lyrics are: "much in-clined to frown, cause no end of talk, They're much in-clined to frown, He caus - es lots of talk, On My".

CHORUS.

ARTIE.

stran - gers who ap - pear at all ob - tru - sive, ob - tru - sive, Al - though it may seem  
 dress is al - ways e - qual to my sta - tion, his sta - tion, In ar - dent ad - mi -

sil - ly From Strand to Pic - a - dil - ly my name in - sures a  
 - ra - tion They stop all con - ver - sa - tion of course I know ex -

CHORUS.

ARTIE.

wel - come warm and heart - y, quite heart - y, If you would win re - nown and  
 act - ly what's the mat - ter, the mat - ter, My cloth - ing is so loud it

*rit.*  
 own the bloom - ing town Just tell them that you know a cer - tain par - ty.  
 si - len - ces the crowd But when I'm gone you ought to hear them chat - ter.



## REFRAIN.

Ar - tie! Ar - tie! that is all the cry Ev - 'ry thing I do is prop - er

*p*

quite Wher - ev - er I may go or stay you can hear the la - dies say

## CHORUS.

## ARTIE.

"In - tro - duce me; he's all right." Hur - rah for Ar - tie. Ar - tie! Ar - tie!

*f*

hap - py as a lark Ev - 'ry bod - y makes the same re - mark

“Is - nt he a dai - sy? Ar - tie sets them cra - zy

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

CHORUS.  
All the girls are dead in love with Ar - tie” Ar - tie! Ar - tie!

The second system begins with the word "CHORUS." in the right margin. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment includes a triplet of eighth notes in the right hand and chords in the left hand.

that is all the cry Ev - 'ry-thing he does is prop - er quite Wher -

The third system continues the chorus. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

- ev - er he may go or stay you can hear the la - dies say

The fourth system concludes the chorus. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

"In - tro - duce me; he's all right" hur-rah for Ar - tie. Ar - tie! Ar - tie!

hap - py as a lark Ev - 'ry bod - y makes the same re -

mark "Is - nt he a dai - sy?"

Ar - tie sets them cra - zy All the girls are dead in love with Ar - tie!"

## No 3.

## Season at the Shore.

Mrs. Crocker and Chorus.

Moderato.

Piano. *f*

In the sul-try days of sum-mer when the sun is blaz-ing hot— And  
 If you'd learn the wiles of Cu-pid try a vis-it to the shore— And

life it-self be-comes a fear-ful bore Just  
 make a note of ev-'ry thing you see Ob-

leave your cares be-hind you If you can as well as not— And—  
 serve the girl who says— She's— "nev-er loved be-fore" And—

make a fly-ing vis - it to the shore      Pick out a sum-mer E - den where the  
 "nev - er drinks a thing ex - cept - ing tea"      Don't try to ed - u - cate her if your

*con espress.*

o - cean breez - es blow      And pleas - ure is the or - der of the  
 bank ac - count is low      You'll find that she's a rath - er cost - ly

day      Re - sign your - self to fol - ly and to  
 plum      She'll be en - gaged a doz - en times with -

fun wher - eer you go      And trou - bles all will quick - ly fly a - way.  
 in a week or so      And fair - ly dote on Pom - mer - y and Mumm.

## REFRAIN.

Oh! the fox - y sum - mer girl, — when she sets your head a - whirl, — Is a

most ex - pen - sive pearl — but I'd have you un - der - stand — She's a

crea - ture to a - dore — when you meet her at the shore — But she'll

cost you more and more — if you try to win her hand. Oh! the

CHORUS.

fox - y sum - mer girl — when she sets your head a - whirl — Is a

most ex - pen - sive pearl — but I'd have you un - der - stand — She's a

crea - ture to a - dore — when you meet her at the shore — But shell

cost you more and more — If you try to win her hand.

## No 4.

## Entrance

François, Hans, Edith and Chorus.

Moderato. SOPR. & ALTO.

Chorus. We'll have a ga - la day—

TEN. & BASS.

Piano. *f*

Fate sends a prince this way— each

voice we'll raise to— sing the praise of— such a— no - ble guest; With



loud ac - claim we hail his name the great - est and the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "loud ac - claim we hail his name the great - est and the". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady bass line in the left hand and chords in the right hand.

best. This day we long will

The second system continues the musical score. The vocal line has the lyrics: "best. This day we long will". The piano accompaniment continues with similar harmonic support, featuring a consistent bass line and chordal accompaniment.

cel - e-brate for such a chance is rare love for the

The third system concludes the musical score on this page. The vocal line has the lyrics: "cel - e-brate for such a chance is rare love for the". The piano accompaniment provides harmonic support throughout, maintaining the same key signature and time signature.

prince let us e - vince Wel - come thrice

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "prince let us e - vince Wel - come thrice". The piano accompaniment is in bass clef with the same key signature and time signature, featuring a rhythmic pattern of eighth and sixteenth notes.

wel - come oh strang - er fair. To your

FRANÇOIS

This system continues the musical score. The vocal line includes the lyrics "wel - come oh strang - er fair. To your". A section of the piano accompaniment is marked with a fermata. The system concludes with a time signature change to 3/4 and a dynamic marking of *p* (piano).

high-ness now we — hum-bly bow great — son of a for - eign land May your

This system continues the musical score with the lyrics "high-ness now we — hum-bly bow great — son of a for - eign land May your". The piano accompaniment features a consistent rhythmic pattern of eighth and sixteenth notes.

high-ness please on — bend - ed knees we — wait — for — your com - mand. Though I

HANS.

This system concludes the musical score with the lyrics "high-ness please on — bend - ed knees we — wait — for — your com - mand. Though I". The vocal line is marked with a fermata. The system is attributed to "HANS." and includes a dynamic marking of *p* (piano).

do not un-der-stand all the cus-toms of this land what has caused all— this loud

up - roar will you tell me what's the mat - ter such a

rum - pus such a clat - ter I have nev - er— heard be -

fore.—  
CHORUS. Though he can't tell what's the mat - ter such a

rum - pus such a clat - ter he has nev - er heard be - fore.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "rum - pus such a clat - ter he has nev - er heard be - fore." The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

EDITH. *Tempo di Valse.*

The fame of your name — be - fore

The second system begins with the title "EDITH. Tempo di Valse." in a smaller font. The vocal line continues with the lyrics "The fame of your name — be - fore". The piano accompaniment includes a *dolce.* marking and a change in time signature to 3/4.

you pre - cedes you wher - ev - er you go — You know that we

The third system continues the vocal line with the lyrics "you pre - cedes you wher - ev - er you go — You know that we". The piano accompaniment provides harmonic support with chords and melodic lines.

sim - ply a - dore you quite plain - ly our love — we

The fourth system concludes the vocal line with the lyrics "sim - ply a - dore you quite plain - ly our love — we". The piano accompaniment continues with chords and melodic fragments.

show. \_\_\_\_\_

CHORUS. The fame of your name— be - fore you pre -

no - ble prince per - - mit us to

cedes you wher - ev - er you go \_\_\_\_\_ you know that we

you to show our hom - age due Oh what

sim - ply a - dore you quite plain - ly our love we

joy for high and low quite plain - ly our love we

Allegretto.

HANS.

Will\_ you\_ kind - ly let us state that I

show.

show.

*p*

*tr*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a whole rest followed by a melodic phrase. The piano accompaniment consists of two staves: the right hand starts with a whole rest and then plays a series of eighth notes, while the left hand plays a simple bass line. Dynamic markings include *p* and *tr* (trill).

quite ap - pre - ci - ate both this meet - ing and this greet - ing for I

*tr*

*tr*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues the melody from the first system. The piano accompaniment features more complex rhythmic patterns, including trills (*tr*) in the right hand and chords in the left hand.

think it's sim - ply great though this\_ may be all a bluff still I'll

*f*

*tr*

Detailed description: This system contains the third and final vocal line and piano accompaniment on this page. The vocal line concludes the phrase. The piano accompaniment features a forte (*f*) dynamic and includes trills (*tr*) in the right hand.

call it quick e - nough in — a — min - ute count — me — in it for — you'll

find me up to snuff.

CHORUS. *f* Will — you — kind - ly let us state that we

quite ap - pre - ci - ate both — this — meet - ing and this greet - ing for we

think it's sim - ply great though — this — may be all a

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line begins with the lyrics "think it's sim - ply great though — this — may be all a". The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. A dynamic marking of *f* (forte) is present at the beginning of the piano part. Trills are indicated above the notes for "though" and "this".

bluff still we call it quick e - nough in — a — min - ute count us

The second system continues the vocal line with the lyrics "bluff still we call it quick e - nough in — a — min - ute count us". The piano accompaniment continues with similar chordal and melodic patterns. Trills are marked above the notes for "enough" and "minute".

in it we are up to snuff.

The third system concludes the vocal line with the lyrics "in it we are up to snuff." The piano accompaniment features a final cadence with a double bar line. Trills are marked above the notes for "snuff".



## No. 5.

## Students' Entrance.

Allegro marziale.

Piano.

*p*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It consists of four measures. The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line. The dynamics start at piano (*p*).

TEN.

CHORUS.

BASS.

To fun and to

*ff*

*f*

The vocal introduction features a Tenor (TEN.) and Bass (BASS) line. The Tenor part begins with a rest followed by a quarter note G4, and the Bass part begins with a quarter note G3. The piano accompaniment is in 2/4 time, starting with a fortissimo (*ff*) dynamic and featuring a rhythmic pattern of eighth notes in both hands. The dynamics transition to forte (*f*) in the final measure.

*unis.*

fol - ly no strang - ers are we a stu - dents life is jol - ly a

*unis.*

*p*

The main chorus features a vocal line and piano accompaniment. The vocal line is marked *unis.* (unison) and includes the lyrics: "fol - ly no strang - ers are we a stu - dents life is jol - ly a". The piano accompaniment is in 2/4 time, marked *p* (piano) in the final measure. The vocal line consists of quarter notes, and the piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

stu - dent's life is free; no maid can re - sist us no sweet - heart will

*f*

flee The girls who have kissed us we'll ne'er for - get.

*unis.*  
Read - y to go where youth and beau - ty call.

*f*

Sol - diers of love no foe can us ap - pal our

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "Sol - diers of love no foe can us ap - pal our". The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords in the right hand. A triplet of eighth notes is marked with a '3' in the final measure of the piano part.

swords are tried and trust - y our throats are rare - ly dust - y at

The second system continues the vocal line and piano accompaniment. The lyrics are: "swords are tried and trust - y our throats are rare - ly dust - y at". The piano accompaniment continues with similar rhythmic patterns and chordal textures. A triplet of eighth notes is marked with a '3' in the first measure of the piano part.

fate's com - mand we'll take our stand to fight or fall.

*ff rit.*

The third system concludes the vocal line and piano accompaniment. The lyrics are: "fate's com - mand we'll take our stand to fight or fall." The piano accompaniment features a final cadence. The instruction *ff rit.* (fortissimo, ritardando) is written in the piano part. The system ends with a fermata over the final chord in both parts.

*unis.* *á 2.*

Biff! Bang! let them clang blades were made for fight - ing though our purse is emp - ty quite

*unis.*

*f* *p*

Stu - dents hearts' are just as light. Biff! Bang! let them clang blow for blow in - vit - ing

*f*

1. 2. *rit.*

Here's to fight and here's to students' hearts so light! students' hearts so light! —

*rit.*

## Heidelberg.

No. 6.

STEIN SONG.

Prince and Chorus of Students.

Allegro.

Voice

Piano.

*f*

*p* PRINCE.

Bet - ter than rich - es of world - ly wealth is a heart that's al - ways

jol - ly ——— Beam - ing with hap - pi - ness hope and health and

warmed by love— di - vine ——— But sweet - er than kiss - es we

win by stealth are the hours— we give to fol - ly ——— So

come let us clink but first let us drink one toast with the brim - ming "stein."

*rit.*

Molto moderato è marcato.  
REFRAIN.

Here's to the land which gave me birth here's to the flag she

*mf*

flee;                      Here's to her sons — the best of earth

*poco rit.*  
 here's to her smil - ing skies;                      Here's to a heart which

*poco rit.*

beats for me                      true as the stars a - bove;

Here's to the day — when mine she'll be                      here's to the girl I love! —

*f rit.*

## PRINCE with TENORS.

TEN.

CHORUS.

*ff*

Here's to the land which gave me birth here's to the flag she flies;

*ff*

*ff*

Here's to her sons—the best of earth here's to her smiling skies;

Here's to a heart which beats for me true as the stars above;



Here's to the day— when mine she'll be here's to the girl I

*ff*

*molto rit.*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are "Here's to the day— when mine she'll be here's to the girl I". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *ff* (fortissimo) is placed above the first measure. A *molto rit.* (molto ritardando) marking is placed above the piano part in the second measure.

Andante.

love! Oh! Hei - del-berg, dear Hei - del-berg, thy sons will ne'er for-

Andante.

Detailed description: This system contains the second and third lines of music. The tempo is marked *Andante.* The vocal melody continues with the lyrics "love! Oh! Hei - del-berg, dear Hei - del-berg, thy sons will ne'er for-". The piano accompaniment features a steady harmonic accompaniment. The time signature changes from common time to 3/4 time in the second measure.

get That gold - en haze of stud-ent days i round a - bout us yet. Those

*pp*

*pp*

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the lyrics "get That gold - en haze of stud-ent days i round a - bout us yet. Those". The piano accompaniment continues with a similar harmonic texture. Dynamic markings of *pp* (pianissimo) are placed above the vocal line and below the piano part in the final measure.

days of yore will come no more but through our man-ly years The

*pp*

thought of you, so good, so true, will fill our eyes with tears; the

*fff*

thought of you, so good, so true, will fill our eyes with tears.

*p*

## No 7.

## The Widow.

TRIO.

Mrs. Crocker Artie and Hans.)

Moderato.

Piano.

The piano introduction is in 2/4 time, marked 'Moderato'. It features a treble and bass clef with a key signature of one flat (B-flat). The music begins with a forte (*f*) dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Mrs. CROCKER.

There's the weep-y creep-y wid-ow al-ways dressed in black whose  
 There's the thrift-y shift-y wid-ow af-ter "num-ber two" in  
 There's the pret-ty cit-y wid-ow al-ways dressed in gray with

The vocal line for Mrs. Crocker is in 2/4 time, marked 'p' (piano). The melody is simple and follows the lyrics. The piano accompaniment consists of chords and moving lines in both hands.

dear de-part-ed husband had no fault And you feel when-e'er you gaze— on her  
 lav-en-der she's al-ways neat-ly gowned And when Cu-pid holds a sale— of a  
 here and there a lit-tle dash of red When you meet her you in-fer— that she'd

The vocal line for Artie and Hans is in 2/4 time. The melody continues from the previous section. The piano accompaniment includes some dynamic markings like accents (>) and a piano (*p*) marking.

tear - ful face that her heart is like a cem - e - ter - y vault At the  
 poor lone male she is sure to be the first one on the ground She dis -  
 like to purr and you won - der if you ought to pat her head If with

same time one sus - pects that she won - ders who'll be next al -  
 cov - ers the a - mounts of his chat - tels and ac - counts and  
 her you try to flirt rest as - sured she wont be hurt There

though sheswears no sec - ond mate she'll chose If she sighs and dries her eyes and re -  
 siz - es up the val - ue of the same If the cred - it side is large it's a  
 are no rooms for transients in her heart If you're wise make no mistake For, what.

## REFRAIN.

marks "you're just his size" look out she wants to fill two emp-ty shoes She's a  
 case of for-ward, charge! he's "it" she means to wear that fel-low's name She's a  
 ev - er move you make she knows just where you'll end, be-fore you start. She's a

## Allegretto.

weep - y creep - y wid - ow in the sa - ble garb of woe — She's a  
 thrift - y shift - y wid - ow with an eye for rev - e - nue — She's a  
 pret - ty cit - y wid - ow she has learned a thing or two — She's a

help - less hap - less crea - ture as she wants us all to know — When the  
 wil - y smile - y crea - ture and she's af - ter "num - ber two" — On the  
 frisk - y risk - y crea - ture and she'd clink a glass with you — She's the

life in - sur - ance is paid — Her — “weeds” will speed - i - ly fade — She’s a  
 trail of a mil - lion - aire — She’s — al - ways load - ed for bear — She’s an  
 bul - liest girl — you know — She’ll — laugh when you tell her so — She’s a

dream - y schem - y peach - es and cream - y “do come to see me” wid - ow A  
 eas - y squeez - y not at all freez - y will - ing to please - y wid - ow A  
 mel - low swell - o jol - ly good fel - low I’ll nev - er tell - o wid - ow A

ARTIE.  
 HANS.

peach - es and cream - y “do come to see me” wid - - ow She’s the  
 not at all freez - y will - ing to please - y wid - - ow She’s the  
 jol - ly good fel - low I’ll nev - er tell - o wid - - ow She’s a  
 unis.

weep - y creep - y wid - ow in the sa - ble garb of woe — She's a  
 thrift - y shift - y wid - ow with an eye for rev - e - nue — She's a  
 pret - ty cit - y wid - ow who has learned a thing or two — She's a

help - less hap - less crea - ture as she wants us all to  
 wil - y smile - y crea - ture and she's af - ter num - ber  
 frisk - y risk - y crea - ture and she'll clink a glass with

know — when the life in - sur - ance is paid — Her —  
 two — on the trail of a mil - lion - aire — She's —  
 you — she's the bul - liest girl — you know — She'll —

“weeds” will speed - i - ly fade ——— She’s a dream - y schem - y  
 al - ways load - ed for bear ——— She’s an eas - y squeez - y  
 laugh when you tell her so ——— She’s a mel - low swell - o

peach - es and cream - y “do come to see me” wid - ow a  
 not at all freez - y will - ing to please - y wid - ow a  
 jol - ly good fel - low I’ll nev - er tell - o wid - ow a

peach - es and cream - y “do come to see me” wid - - ow!  
 not at all freez - y will - ing to please - y wid - - ow!  
 jol - ly good fel - low I’ll nev - er tell - o wid - - ow!



## No. 8.

## Keep it Dark.

Sidonie, François and Chorus.

Allegretto.

Piano.

*molto marcato.*

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

A — la — dies' maid as you'll all a — gree should  
My — mas — ter says he's a busi — ness man but he

The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment continues with the same rhythmic pattern as the introduction.

be the pink of pro — pri — e — ty She — stud — ies the ways of so —  
works on a most pe — cu — liar plan He will dodge — his of — fice when

The vocal line continues with a similar melodic structure. The piano accompaniment remains consistent.

ci e — ty till she knows what not to do. She's  
ev — er he can and his life is one giddy whirl He

The vocal line concludes with a final melodic phrase. The piano accompaniment ends with a few chords.

prim\_\_ and\_\_ prop - er and meek and mild as a  
 plays\_\_ the\_\_ rac - es and owns a yacht he will

babe\_\_ by the world\_\_ quite un - de - filed till my  
 nev - er\_\_ quit\_\_ while the game is hot and his

la - dy con-fides in that an - gel child then the trouble be - gins to  
 type writ - er now owns a house and lot for he's kind to the work - ing

brew.  
 girl. Oh!\_\_ life in high so - ci - e - ty is one per - pet - ual

lark — For the mon-keys on the Bou-le-vard Beat — those in Cen-tral

park. — There are stran-ger pets in our so-cial sets than there were in No-ah's

ark — But pst, don't say I told you keep it dark, keep it

*pp*

dark.

CHORUS. Oh! life in high so-ci-e-ty is one per-pet-ual

lark — For the mon-keys on the Bou-le-ward Beat — those in Cen-tral

park. — There are stran-ger pets in our so-cial sets than there were in No-ah's

ark — But pst, don't say I told you keep it dark, keep it dark.  
keep it dark, keep it dark.

*pp*

# No 9. Pictures in the Smoke.

Moderato.

Voice.

Piano.

*p*

I — know no great - er pleas - ure mid the trials that hedge the  
 The — blue rings curl - ing up - ward bear my trou - bles all a -

day Then to light a good Ha - van - a and to smoke my cares a -  
 - way My thoughts are play - ing tru - ant in a rem - i - nis - cent

way When I wrap my-self in si-lence not a dis--cord comes to  
way — From out this chang-ing cloud-land as the smoke wreaths to and

(Bell.)

jar As my thoughts go fly-ing back-ward through the smoke of my ci-  
fro A — girl-ish face smiles at me as it did long years a-

-gar I — seem to be a boy a-gain my man-ly years have  
-go Oh! — sweet-heart of my boy-hood days oh! mem-o-ry most

gone, Once more I see my moth-er's face and hear her cra-dle  
dear The love song that you used to sing in fan-cy I can

to Coda. ◻

Andantino.

song.

CHORUS. Hush!\_ my loved\_ one hush my own

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Hush!\_ my loved\_ one hush my own'. The piano accompaniment consists of a simple harmonic pattern in the right hand and a more active bass line in the left hand. The tempo is marked 'Andantino' and the time signature is 6/8.

Trust\_ a moth - er's love su - preme You\_ I live\_ for

The second system continues the vocal line with the lyrics 'Trust\_ a moth - er's love su - preme You\_ I live\_ for'. The piano accompaniment provides a steady harmonic support with a consistent rhythmic pattern.

you a - lone Sleep\_ my ba - by, sleep and dream.

*D.S. al Coda.*

The third system concludes the vocal line with the lyrics 'you a - lone Sleep\_ my ba - by, sleep and dream.'. The piano accompaniment features a more complex texture in the final measures, leading to a double bar line with a coda symbol. The instruction 'D.S. al Coda.' is written at the bottom right.

♩ Coda.

NELLIE.

hear. Sad - -ly I pine for love of

*pizz.*

you Say you are mine I'll ev - - er be

true While stars shine while skies are blue

*rit.*  
Know that I'm hop-ing and yearning my dar-ling I'm wait-ing for you.

TOM.

*rit.*



Allegro con spirito.

Piano.

First system of piano introduction. Treble clef, bass clef. Dynamics: *f*. Key signature: one flat. Time signature: 2/4.

Second system of piano introduction. Treble clef, bass clef. Dynamics: *ff*. Key signature: one flat. Time signature: 2/4.

CHORUS.

SOP. & ALTO.  
TEN. & BASS.

Some one has come to harm  
What means this loud a - larm?

Chorus vocal and piano accompaniment. Treble clef, bass clef. Dynamics: *ff*. Key signature: one flat. Time signature: 2/4.

HANS.

What has  
Some one we fear has come to harm.

Hans vocal and piano accompaniment. Treble clef, bass clef. Dynamics: *p*. Key signature: one flat. Time signature: 2/4.

hap - pened what's the mat - ter what has caused the row we

heard\_ Stop this clam - or stop this clat - ter tell me how it all oc -

TOM. PRINCE.  
curred It is noth - ing and it's end - ed, he at - tacked me I de -

fend-ed.

CHORUS.  
That this quar - rel had no mo - tive we con - sid - er quite ab - surd.

TOM. I

## Allegretto.

saw — my own dear sis - ter — and fan - cied she called for aid — Be -

## PRINCE.

liev - ing this man had kissed her — I has - ti - ly drew my blade. — My —

acts — were plain - ly mor - al — The facts I do not — con - ceal, — He

TOM &  
PRINCE.

forced — on me — this quar - rel — And then it was steel to steel. — For our

Allegro.

blades like a flash came to - geth - er with a

crash And the way we fought set a pace red

hot; But we talked with the sword For we did - n't say a

word It was cut and thrust and par - ry But it came to

CHORUS.  
SOP & ALTO.

naught. For their blades like a flash came to - geth - er with a crash And the way they

TOM with TEN.

PRINCE with BASS.

*ff*

fought set a pace red hot; But they talked with the sword for they did - nt say a

*8* *loco.* *tr* *tr*

word It was cut and thrust and par - ry but it came to naught.

Moderato marziale.

*f*

## GENDARMES.

Be - hold the

high and might - y min - ions of the law ————— We are the

mil - i - ta - ry mod - els made by Mars. Of our great - ness all cre - a - tion stands in

awe ————— We are the brav - est and the best be - neath the

stars. Like old Nem - e - sis crime we nev - er miss And our

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

du - ty plain we see Kind - ly come with us do not

The second system continues the vocal and piano parts. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a single eighth note in the left hand.

make a fuss You must an - swer to the law's de - cree.

The third system concludes the vocal and piano parts. The vocal line ends with a dotted quarter note. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. A dynamic marking of *mf* is present.

Mrs. CROCKER.

Allegretto.

Re -

The fourth system is a piano introduction for Mrs. Crocker. It is marked *Allegretto* and *p*. The music is in 6/8 time and consists of a single melodic line in the upper staff and a supporting accompaniment in the lower two staves.

## Moderato.

mem-ber this an un-kissed kiss has caused all this com - mo - tion Pros -

-pec-tive bliss is not a-miss Or real bliss I've a no-tion. These

men are friends he's made a-mends You need no long - er stay— Your

course is clear don't in-ter-fere But kind - ly go a way.— Your

CHORUS.

Your



course is clear don't in - ter - fere But kind - ly go a - way.

course is clear don't in - ter - fere But kind - ly go a - way

GENDARMES.

Al-

- though these men are now at peace a sad mis-take they've made The

law must be o - beyed ar - rest they can't e - vade.

NELLIE.

Re - lease them pray ————— they meant no wrong.

EDITH.

Re - lease them pray \_\_\_\_\_ they meant no wrong.

CHORUS.

'Twas all a tri - fling thing they meant no wrong, In

deed they meant no wrong.

EDITH.

Andante.  
*dolciss.*

Can it

*p*

Andante.

be \_\_\_\_\_ that this in - dis - cre - tion You re - gard \_\_\_\_\_ as a crime so

CHORUS.

Can it be, can it be that this in - dis - cre - tion

Can it be, can it be that this in - dis - cre - tion, in - dis -

GENDARMES.

Crime in deed is this in - dis - cre - tion, in - dis -

Andante.

grave \_\_\_\_\_ Pray give heed \_\_\_\_\_ to our in - ter - ces - sion From dis -

Can it be pray give heed.

- cre - - tion Can it be pray give heed.

- cre - - tion Crime in - deed.

grace — you their names can save. —  
 From dis-grace their name you'll save. — Can it be — that this in - dis -  
 From dis-grace their name you'll save. — It was but an in - dis -  
 in - ter - ces - sion we can't heed. — Yes we

*ff*

- cre - tion You re - gard — as a crime so grave. — Pray give  
 - cre - tion You re - gard — as a crime so grave.  
 do re - gard this in - dis - cre - - tion as a crime so grave.

Pray give heed \_\_\_\_\_ help us their

heed \_\_\_\_\_ to our in - - ter - ces - - sion Help us their

Pray give heed to our in - ter - ces - - sion Help us their

We can - not heed your in - - ter - ces - sion their

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "Pray give heed \_\_\_\_\_ help us their", "heed \_\_\_\_\_ to our in - - ter - ces - - sion Help us their", "Pray give heed to our in - ter - ces - - sion Help us their", and "We can - not heed your in - - ter - ces - sion their". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

names from dis - grace\_ to save, to save. \_\_\_\_\_

names from dis - grace\_ to save, to save. \_\_\_\_\_

names from dis - grace to save, to save. \_\_\_\_\_

names from dis - grace we can - not save. \_\_\_\_\_

*p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "names from dis - grace\_ to save, to save. \_\_\_\_\_", "names from dis - grace\_ to save, to save. \_\_\_\_\_", "names from dis - grace to save, to save. \_\_\_\_\_", and "names from dis - grace we can - not save. \_\_\_\_\_". The piano accompaniment consists of a right-hand melody and a left-hand bass line. A piano dynamic marking (*p*) is present at the end of the system.

Tempo di  
Marcia.

GENDARMES.

Though we would fain o - blige you Still the law must be o - beyed, must be o - beyed.

PRINCE &amp; TOM.

It seems we both are in for it we did not un - der - stand The -

cus - toms of this land our du - el was not planned I hard - ly think we'll

swing for it we'll take a man - ly stand Let's set - tle up this mud - dle we're yours to com -

## TOM &amp; PRINCE.

mand. It seems we both are in for it we— did not un-der-stand The—

CHORUS. It seems they both are in for it they— did not un-der-stand The—

cus - toms of this land Our— du - el was not planned I hard - ly think we'll

cus - toms of this land Their du - el was not planned We hard - ly think they'll

swing for it we'll take a man-ly stand Let's set - tle up this mud-dle were yours to com-

swing for it they take a man-ly stand Let's set - tle up this muddle they're yours to com-

mand. To law's com-mand we bow, We care not when or

mand. To law's com-mand they bow, They care not when or

*fff*

how Now our re-spects in form - al way We go to

how Now their re - spect in form - al way They go to

in form-al way

court at once to pay. For this most grave of - fense

court at once to pay. For this most grave of - fense

at once to pay.



Re - quires no long de - - fense ——— Un-til we meet we

shall re - main your — friends so off to jail Auf Wie - der -

- sehn!

- sehn!

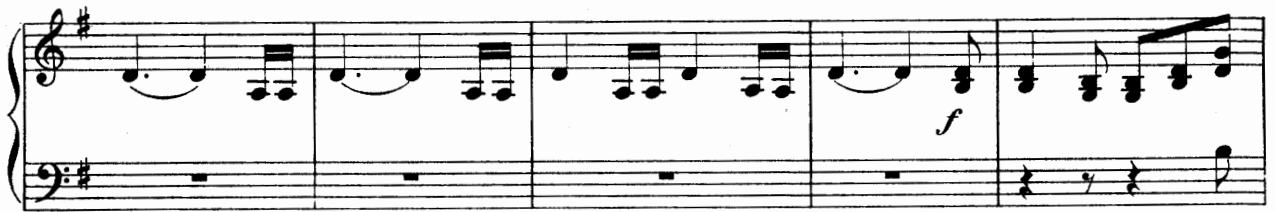
End of Act I

No 11.

Opening Chorus.

Allegro con spirito.

Piano. *f* Trumpet on stage. *p*



The first system of music consists of two staves. The treble staff contains a series of chords and melodic fragments, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and a few moving lines. A dynamic marking of *f* is placed in the right-hand staff towards the end of the system.

Echo on stage.

The second system features a treble staff with a melodic line and a bass staff with a simple accompaniment. A dynamic marking of *pp* is placed in the right-hand staff. The text "Echo on stage." is written above the treble staff.

ECHO.

The third system has a treble staff with a melodic line and a bass staff with a simple accompaniment. A dynamic marking of *f* is in the right-hand staff, and *pp* is in the left-hand staff. The text "ECHO." is written above the treble staff.

The fourth system continues the musical piece with a treble staff and a bass staff. A dynamic marking of *f* is in the right-hand staff, and *pp* is in the left-hand staff.

The fifth system features a treble staff and a bass staff. A dynamic marking of *pp* is in the right-hand staff, and *p* is in the left-hand staff.

The sixth system consists of two staves. The treble staff has a melodic line with some slurs. The bass staff features a series of chords, some of which are marked with a fermata.

Piano introduction with arpeggiated chords in the right hand and sustained bass notes in the left hand.

Piano accompaniment with a forte (*f*) dynamic, featuring a rhythmic pattern in the right hand and a steady bass line in the left hand.

SOPR. & ALTO. *ff*

CHORUS. Tal-ly - Ho — The horn of the mas - ter is call - ing it

TEN. & BASS. *ff*

Vocal and piano accompaniment for the first line of the chorus. The vocal parts are marked *ff* and the piano accompaniment has dynamic markings *f* and *ff*.

says we must a - way — Oh list to the ech - oes en - thrall - ing Their

Vocal and piano accompaniment for the second line of the chorus.

Piano accompaniment for the final line of the chorus.

voice we must obey. The field and forest invite us we're

out for the "brush" today. The hounds and horses delight us our

hearts are light and gay. Tra-la-laloo

tra - la - la - lee - o tal - ly - ho! tal - ly - ho! tal - ly -

This system contains the first two systems of a musical score. The top system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with chords and melodic lines in both hands.

EDITH.  
We'll

ho!

8 3 3

This system contains the third and fourth systems of the musical score. The third system features a vocal line for Edith with the lyrics "We'll" and "ho!". The piano accompaniment continues. The fourth system shows more piano accompaniment with some triplets and an eighth note marked with an '8'.

ride o - ver for - est and mead hal - lee hal - lo We'll

hal - lee hal - lo

This system contains the fifth and sixth systems of the musical score. The fifth system has a vocal line with lyrics "ride o - ver for - est and mead hal - lee hal - lo We'll". The sixth system shows piano accompaniment with the lyrics "hal - lee" and "hal - lo" written below the bass line.

fo1 - low where for - tune may lead \_\_\_\_\_ hal - lee \_\_\_\_\_ hal - lo! \_\_\_\_\_ The

hal-lee hal-lo

*p*

hounds join their ju - bi-lant chor - us to whip and spur

crick crack click clack

ride for the game is be - fore us use whip and spur.

crick crack click clack We'll Use

ride o - ver for - est and mead \_\_\_\_\_ hal - lee! \_\_\_\_\_ hal - lo! \_\_\_\_\_ we'll

whip crick crack and spur click clack hal - lee hal - lo hal - lee hal - lo use

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "ride o - ver for - est and mead \_\_\_\_\_ hal - lee! \_\_\_\_\_ hal - lo! \_\_\_\_\_ we'll" on the top staff, and "whip crick crack and spur click clack hal - lee hal - lo hal - lee hal - lo use" on the bottom staff. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

fol - low where for - tune may lead \_\_\_\_\_ hal - lee \_\_\_\_\_ hal -

whip crick crack and spur click clack hal - lee hal - lo hal -

The second system continues the musical score. The vocal staves and piano accompaniment are similar to the first system. The lyrics are: "fol - low where for - tune may lead \_\_\_\_\_ hal - lee \_\_\_\_\_ hal -" on the top staff, and "whip crick crack and spur click clack hal - lee hal - lo hal -" on the bottom staff.

lo! \_\_\_\_\_ Give whip and spur to your steed \_\_\_\_\_ Not a

lee hal - lo!

The third system concludes the musical score. The vocal staves and piano accompaniment are similar to the previous systems. The lyrics are: "lo! \_\_\_\_\_ Give whip and spur to your steed \_\_\_\_\_ Not a" on the top staff, and "lee hal - lo!" on the bottom staff. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with some changes in the bass line.



mo - ment we'll slack - en our speed — To dan - ger and death give no

EDITH.

I'll fol - low where for - tune may lead. —

heed — We'll fol low where for - tune may lead. —

on stage from distance.

*pp*

Tal - ly - ho, tal - ly - ho, tal - ly - ho tal - ly - ho! —

*pp*

Tal - ly - ho tal - ly - ho tal - ly - ho tal - ly - ho! The

*pp* *f*

horn of the mas - ter is call - ing it says — we must — a -

way — Oh list to the ech - oes en - thrall - ing their

voice — we must — o - bey. — The field and for - est in -

vite us We're out for the "brush" to - day - The

hounds and hors - es de - light - us our hearts - are light and

gay. Hark! 'tis the horn of the mas - - ter our

pul - ses beat fas - ter and fas - ter Come — let us

end de - lay We'll ride to the death — to - day,

Come — let us join the fray a - wak - ing the ech - oes of

morn an - swer the re - son - ant horn. ———  
tal - ly -

This system contains the first three measures of the piece. The vocal line (treble clef) begins with a half rest, followed by a melodic phrase. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature is one sharp (F#).

tal - ly - ho  
tal - ly - ho tal - ly - ho! tal - ly - ho! tal - ly -  
ho

ff

This system contains measures 4 through 6. The vocal line continues with the phrase "tal - ly - ho" and includes a dynamic marking of *ff* (fortissimo) in the piano part. The piano accompaniment maintains the rhythmic accompaniment.

ho!  
ho! tal - ly - ho tal - ly - ho tal - ly - ho tal - ly - ho!

This system contains the final three measures of the piece. The vocal line concludes with a long note on "ho!". The piano accompaniment provides a steady accompaniment throughout.

# No 12. Didn't Know Exactly What To Do.

(HANS.)

Moderato.

Piano. *mf*

friend of mine went driv - ing with a girl whom he ad - mired one  
cit - y chap went walk - ing through the fields one sum - mer day and

ev - ning when the moon was shin - ing bright But he  
with him went a coun - try girl de - mure They -

soon got in - to trou-ble with the horse that he had hired For the  
strolled a - long to - geth - er through a mea - dow sweet with hay While\_\_

nag would shy at ev' - ry - thing in sight Both  
he ex - plained his fond e - mo - tion pure But

hands were bus - i - ly en-gaged in hold - ing tight the reins he\_\_  
all at once a pierc - ing shriek rang out up - on the air he\_\_

dared not for his life re-lax his grasp While the maid - en at his side cuddled  
feared she had received some mor - tal hurt She\_\_ gave an im - i - ta-tion of a

close and cooed and sighed Thoughts of what might hap - pen made him gasp He  
war dance then and there A mouse had got en - tang - led in her skirt He

*rit.*

did - n't know ex - act - ly what to do He did - n't seem to have a bit of  
did - n't know ex - act - ly what to do He did - n't seem to have a bit of

tact For all the while his trou - bles deep - er grew He  
tact And all the while her trou - bles deep - er grew While

did - n't know the prop - er way to act But  
he was far too par - a - lyzed to act But



just as he was feel - ing might - y blue A  
just as he was feel - ing might - y blue A

kind - ly fate gave him the miss - ing cue For the  
kind - ly fate gave him the miss - ing cue For the

girl said with a smile "bet - ter let me drive a while" And  
girl said with a wink: "Run a - way I want to think" And

then he knew ex - act - ly what to do. *D.S.*  
then he knew ex - act - ly what to do. *D.S.*

## No 13.

## The American Girl.

SONG OF THE CITIES.

Mrs Crocker and Chorus.

Allegretto.

Piano.

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Mrs. CROCKER.

Here's a  
Here's a  
Here's a  
Here's a  
Here's a

The first vocal line is performed by Mrs. Crocker. The piano accompaniment continues with a similar rhythmic pattern, marked with a piano (*p*) dynamic. The music includes various articulations such as accents and slurs.

girl from a town that's won re-nown For the Tam - ma - ny ti - - ger's  
 girl from a town that's won re-nown For its ter - ra - pin and its  
 girl from a town that's won re-nown As the big - gest in old Mis -  
 girl from a town that's won re-nown Be - cause its ex - tre - me - ly  
 girl from a town that's won re-nown For its beans and its er - u -

The chorus consists of five lines of lyrics. The piano accompaniment continues with a consistent rhythmic accompaniment, primarily using chords and single notes in the bass line.

ca - pers \_\_\_\_\_ It's a beau - ti - ful spot but the news is so hot That they're  
whis - key \_\_\_\_\_ Where the oys - ters thrive and the streets are a - live And the  
- sou - ri \_\_\_\_\_ There is gin - ger and push and An - heu - ser - Busch And the  
breez - y \_\_\_\_\_ Where the stock - yards so fair per - fume \_\_\_\_\_ the air And \_\_\_\_\_  
- di - tion \_\_\_\_\_ Where the stur - dy stock of old Ply - mouth Rock Brought

print - ing as - bes - - tos pa - pers. \_\_\_\_\_ Of all the charm - ers be -  
lob - sters are fresh \_\_\_\_\_ and frisk - y. \_\_\_\_\_ There the cheeks are red and the  
world's big - gest fair in St. Lou - is. \_\_\_\_\_ When there is - n't a crowd and you're  
man - ners are fine \_\_\_\_\_ and ea - sy. \_\_\_\_\_ Where the sto - ries are big and the  
out its first \_\_\_\_\_ e - di - tion. \_\_\_\_\_ Where the girls are fair and di -

neath the sun The jol - li - est live - li - est  
eyes are black And the pop - u - lar boat is a  
not a - lone It's the queer - - est place in the  
build - - ings tall And the sto - ries they tell are the  
vine - - ly tall And wise \_\_\_\_\_ and wit - ty and

gay - est one For a fel - low whose mot - to is: "just for fun" Is the  
 fish - ing smack And the girl who gets one gives one back For the  
 Temp' - rate zone When it's "two in the shade you can hold your own And the  
 big - gest of all For noth - ing in that town is ev - - er small Not  
 gay with - al But they send out cards for a cod - fish ball In the

hug - me - tight girl from Goth - am.  
 Bal - ti - more girl trades fair - ly.  
 girl won't ob - ject to the clim - ate.  
 e - ven the shoes in Chi - ca - go.  
 prop - er old town of Bos - ton.

CHORUS.

Goth - am.  
 fair - ly.  
 clim - ate.  
 Chi - ca - go.  
 Bos - ton.

I. REFRAIN.

1<sup>st</sup> time Mrs. Crocker.  
2<sup>d</sup> time Chorus.

The A - mer - i - can girl is a girl to love wher - ev - er her home may  
*unis.*  
 mer - i - can girl is a girl to love wher - ev - er her home may

be \_\_\_\_\_ She may\_ be light\_ she may\_ be dark She's  
 be \_\_\_\_\_ She may\_ be light\_ she may\_ be dark She's

al - ways fair\_ to see. \_\_\_\_\_ The A - mer - i - can girl I'll  
 al - ways fair\_ to see. \_\_\_\_\_ The A - mer - i - can girl I'll

glad - ly toast to the sound of the pop - -ping cork ——— But I  
*unis.*  
 glad - ly toast to the sound of the pop - ping cork ——— But I

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'glad - ly toast to the sound of the pop - -ping cork ——— But I'. Below it is a second vocal line, with lyrics 'glad - ly toast to the sound of the pop - ping cork ——— But I' and the instruction '*unis.*' written above the first few notes. The bottom staff is the piano accompaniment, featuring a treble and bass clef with various chords and melodic lines.

still — in - sist that the first on the list is the  
 still — in - sist that the first on the list is the

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'still — in - sist that the first on the list is the'. Below it is a second vocal line, with lyrics 'still — in - sist that the first on the list is the'. The bottom staff is the piano accompaniment, featuring a treble and bass clef with various chords and melodic lines.

girl — from old New York.  
 girl — from old New York. The A - York.

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'girl — from old New York.' and a first ending bracket labeled '1.' followed by a second ending bracket labeled '2.'. Below it is a second vocal line, with lyrics 'girl — from old New York. The A - York.' and a first ending bracket labeled '1.' followed by a second ending bracket labeled '2.'. The bottom staff is the piano accompaniment, featuring a treble and bass clef with various chords and melodic lines.

II. RERAIN. *After 2d. Verse.*

Moderato. EDITH.

Hark! to a na - tion's warm ap - peal Ma - ry - land, my Ma - ry - land. Gird

Hark! to a na - tion's warm ap - peal Ma - ry - land, my Ma - ry - land. Gird

Moderato.

*dolce.*

now thy vows with arms of steel And heav - y be the blows they deal For

now thy vows with arms of steel And heav - y be the blows they deal For

*ff*

tra - tors shall thy ven - geance feel.

tra - tors shall thy ven - geance feel. *pp* Ma - ry - land, my Ma - ry - land.

*pp*

*D.S.*

CAKE-WALK. *After 3d. Verse.*  
Tempo di Marcia.

The first system of music features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth-note patterns. The bass clef part provides a simple accompaniment with chords and eighth notes. A dynamic marking of *ff* (fortissimo) is placed in the lower left of the system.

The second system continues the piece with more complex chordal textures in the treble and a more active bass line. A grace note (*γ*) is used in the bass clef.

The third system shows a continuation of the rhythmic and harmonic patterns established in the previous systems.

The fourth system features similar musical textures, with a grace note (*γ*) appearing in the bass clef.

The fifth system concludes the piece with a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending concludes with a final chord and a repeat sign.



IV. REFRAIN. After 4th. Verse.

Come back, my own My — love still is true. There's



hon - ey in my heart\_ and it's on - ly for — you. There are



tears in my eyes Though the world calls it dew I'm



wait - ing and I want you, And I want but you.



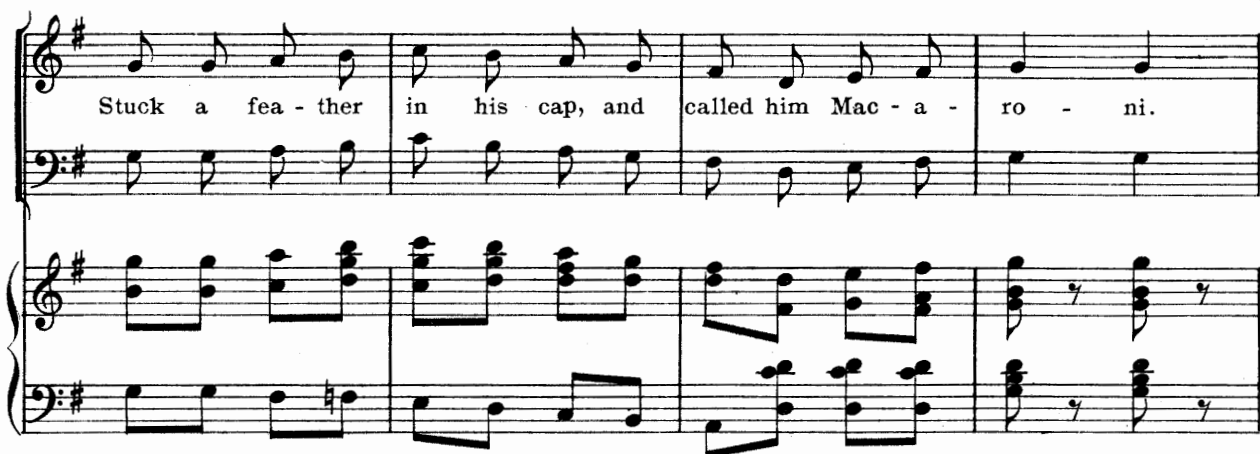
*D.S.*

V. REFRAIN. After 5th. Verse.  
*unis.*

*f* Yan - kee Doo - dle came to town, — Rid - ing on a po - - ny,



Stuck a fea - ther in his cap, and called him Mac - a - ro - ni.



Yan - kee Doo - dle keep it up Yan - kee Doo - dle dan - dy,



Mind the mu - sic and the step And with the girls be hand - y.



## The Message of the Violet.

## No 14.

Andantino.

Voice.

Piano.

*pp*

*pp*

The  
The

ros - es lips are warm\_ and red and burn - ing with de -  
lil - y's lips are chaste\_ and pure with - out a touch of

sire \_\_\_\_\_ Her heart\_ and soul\_ are all\_ a - flame with  
fire \_\_\_\_\_ She cold - ly says\_ the mind\_ should rule and

pas - sion's glow - ing fire \_\_\_\_\_ But if you touch her  
chills — the heart's de - sire \_\_\_\_\_ Take both the lil - y

have — a care she's thick with thorns — be - set \_\_\_\_\_ And  
and — the rose ex - tremes oft bring — re - gret \_\_\_\_\_ Give

REFRAIN.

nat - ure when she breathes of love speaks through the vi - o - let — I  
me the low - ly flow'r of love the mod - est vi - o - let —

Moderato.

bring a breath of spring - time from wood - land where I

grew, ——— There's a kiss up - on each pet - - al my

lips are sweet with dew ——— The one who sends this

mes - - sage would whis - per soft to you ——— I love you,

love you, love you and my heart's true blue. ———

CHORUS.

SOP. & ALTO.  
TEN. & BASS.

I bring a breath of spring - time from wood - land where I

grew — There's a kiss up - on each pet - al my

lips are sweet with dew, with dew — The one who sends this

mes - sage would whis - per soft to you — I love you,

love you, love you and my heart's true blue. —

# No 15. The Tale of the Seashell.

Moderato.

Piano. *p*

In days of — long a - go A —  
 As year af - ter year rolled by The —  
 The light of the star a - bove Up -

moon - beam loved a — star — but how could he tell her so So —  
 moon - beam's heart grew sad — that star in the far off sky Still —  
 on — the — sea was cast — the moon-beam believed his love Had —

fair— but— ah— so— far— So— fair— but— ah,— so—  
 winked as she al - ways had— She— winked as she al - ways  
 come— to— earth at— last— She'd— come— to— earth at—

far Her— twink - ling wink he— used— to— think was a  
 had He— knew each night that the faith - less— light was as  
 last He— kissed that wave, it be - came— his— grave for the

love sign— meant for him So with heart beat - ing light he would  
 dis - tant— as of old But his heart still was true so the  
 light was— false and cold Still his song's ech - o dwells in the



sing — all — night 'mid — wood — land — shad — ows dim.  
 whole night — through his — love — for — her he told  
 sea's — pearl-y shells they — mur- - mur the sto - ry old

Sweet-heart I'll love you ev - er — Oh, doubt me nev - er —

— Love lives for - ev - er — Till time shall end naught — shall us

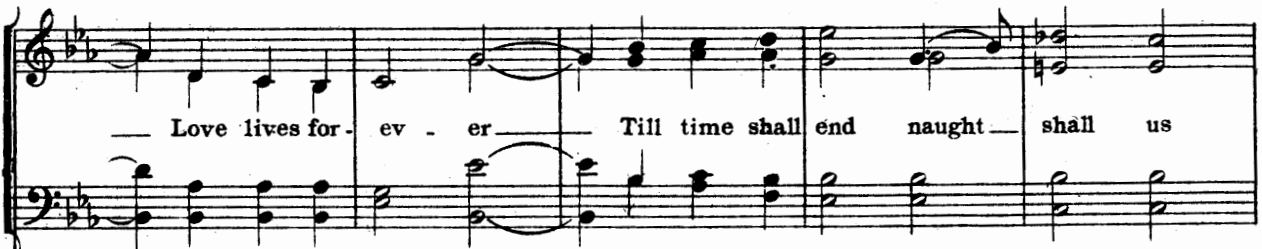
sev - er — With heart and soul — I — love but you.

CHORUS.

Sweet - heart I'll love you ev - er Oh, doubt me nev - er



Love lives for - ev - er Till time shall end naught shall us



sev - er With heart and soul I love but you,



## Back to the Boulevards.

No 16.

Francois and Sidonie.

Tempo di Polka Francaise.

Piano. *f*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and sixteenth notes, with some chords. The left hand plays a steady eighth-note accompaniment.

(FRANCOIS.) 1. We hold the win - ning  
(SIDONIE.) 2. Im with you heart and

*mf*

The vocal entry begins with a treble clef and a key signature of one sharp. The melody is simple and rhythmic. The piano accompaniment continues with the same eighth-note bass line as the introduction, with chords in the right hand.

cards, Let's seek the bou - le - vards, Where night is day and  
hand I like the scheme you've planned, I'm quite e - late and

The vocal melody continues with the same rhythmic pattern. The piano accompaniment remains consistent with the previous section.

life is gay. With loves re - wards. With hap - py hearts a - glow. We'll  
glad - ly wait For your com - mand. I yearn for gay Pa - ree, Oh!

The vocal melody concludes with a final note. The piano accompaniment ends with a few chords in the right hand and a final bass note in the left hand.

join the mer - ry show, In gay Pa - ree we soon will be so  
that's the town for me, So let's a - way, for this de - lay is

jol - - - ly. (SID.) A - long the street with danc - ing feet be -  
fol - - - ly. (FRAN.) At ev - 'ry dance of La Belle France, you'll

hold the gay gris - ettes, With jaun - ty air and forms so fair they're  
find us in the van. Up - on the sly we like to try the

FRANC. SID.

Cu - pid's own Ca - dets. And now here comes the band, It's  
mer - ry mad Can - can. We love the French Qua - drille, Our

FRANC. SID.

charms who can with-stand, Oh! hear that stir-ring mar-tial air, be-hold the dash-ing  
feet we can't keep still, Be-hold us at the Mou-lin Rouge, Come on, a part-ner

Both.

mil - i - taire hur - rah! they come, hur - rah! \_\_\_\_\_  
quick - ly choose, hur - rah! come on, hur - rah! \_\_\_\_\_

*After 1st Verse only.*

How the

great crowds cheer, when that tune they hear, As the band draws

near and the troops ap - pear, Oh! it's sim - ply grand how we

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. 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 a more active treble line with chords and melodic fragments.

love that band When it starts to play who wants to stay, We'd

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the eighth-note bass line and provides harmonic support for the vocal melody.

(Imitation of band.)  
rath - er march a - way.

The third system is marked "(Imitation of band.)" and "rath - er march a - way." It features a vocal line and a piano accompaniment. The piano accompaniment includes a section marked *ff* (fortissimo) with a more rhythmic and driving texture, including chords and eighth-note patterns.

How the loud trom-bones are sound-ing, How the big bass drums are pounding,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the previous systems. The piano accompaniment includes a section marked *p* (piano) with a more delicate texture, featuring chords and eighth-note patterns.

Band.

How we wish that

*ff*

we could lead the big brass band.

*D.S. al*  $\oplus$

$\oplus$  After 2d Verse only.

*ff* (Can-can.)

*fz*

Oh— life in gay Pa - ree! — is a won - der - ful thing to see, — Its a

hur - ly, bur - ly, whirl - y, girl - y typ - i - cal town for a spree. — Some -

how it seems to me — That — ev - 'ry thing there is free, — In that

bus - y, fiz - zy just a bit diz - zy, Trump of a town Pa - ree! — Oh! — ree!



No 17.

# Flower Fête.

Allegretto:

Piano.

*ff*

The piano introduction consists of two staves in 2/4 time, key of D major. The right hand plays a rhythmic melody of eighth notes, while the left hand provides a simple accompaniment of quarter notes. The piece begins with a forte (*ff*) dynamic.

SOP. & ALTO. *unis.*

At last with

The first system of the vocal and piano accompaniment. The vocal line (Soprano and Alto) is on a single staff, and the piano accompaniment is on two staves. The vocal line begins with a rest, followed by the lyrics "At last with". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

hearts e - late — We end our flo - ral fête — No thoughts of care shall

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "hearts e - late — We end our flo - ral fête — No thoughts of care shall". The piano accompaniment continues with its melodic and bass lines.

mar these gold - - en hours On this fes - tal day — We crown with

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "mar these gold - - en hours On this fes - tal day — We crown with". The piano accompaniment continues with its melodic and bass lines.

gar - - lands gay \_\_\_\_\_ A stran - ger fair \_\_\_\_\_ as our Queen of

*unis.*  
flow'rs \_\_\_\_\_ To her we glad - ly bow \_\_\_\_\_ As loy - al

sub - jects now \_\_\_\_\_ with one ac - cord u - nite to sing her

praise \_\_\_\_\_ Let us cel - - e - brate \_\_\_\_\_ her well won tri - umph great \_\_\_\_\_

To greet our Queen each voice we'll raise.

Pas des fleurs.

*p dolce.*

EDITH.

While so joy - ful - ly we join in sing - ing

SOP. & ALTO. *f*

While so

*p* *f*

*p*

Hark! how mer - ri - ly the

joy - ful - ly we join in sing - ing

*p*

bells are ring - ing.

Hark! how mer - ri - ly the bells are ring - ing,

While we're sing - - ing mer - ry bells are ring - ing,

While were sing - - - ing Bells are

*pp*

*f* *pp*

While we're sing - ing hark! how the mer - ry bells are

ring - - - ing Ding dong

ring - ing, how the mer - ry bells are ring - - - ing. To her we

ding dong ding dong. To her we

*unis.*

glad - ly bow \_\_\_\_\_ as loy - al sub - jects now \_\_\_\_\_ With one ac -  
 glad - ly bow \_\_\_\_\_ as loy - al sub - jects now \_\_\_\_\_ With one ac -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

cord u - - nite to sing her praise\_ Let us  
 cord u - - nite to sing her praise\_ Let us

The second system continues the vocal and piano parts. The lyrics are "cord u - - nite to sing her praise\_ Let us". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

cel - e - brate \_\_\_\_\_ her well won tri - umph great \_\_\_\_\_ To greet our Queen  
 cel - e - brate \_\_\_\_\_ her well won tri - umph great \_\_\_\_\_ To greet our Queen

The third system concludes the page with the lyrics "cel - e - brate \_\_\_\_\_ her well won tri - umph great \_\_\_\_\_ To greet our Queen". The piano accompaniment features a final chord in G major.

each voice we'll raise we re - joice

each voice we'll raise we re - joice

raise each voice raise each voice to greet our Queen Raise each

raise each voice to greet our Queen our

voice to greet our Queen.

flo - - ral Queen.

## Fall In.

No 18.

Tom, Edith, Chorus of Marines and Ensemble.

Allegro marziale.

Voice.

Piano.

*f*

§

TOM.

When the call to arms re-sounds throughout the  
If the day shall come when Un - cle Sam per-

§

*p*

land Ev' - ry Yan - kee tar is read-y heart and hand If there's  
haps Shall de - cide to make some changes on the maps We'll be



fight - ing to be done It's the man be - hind the gun Who must  
read - y nev - er fear For each Yan - kee vol - un - teer Wants a

teach the les - son na - tions un - der - stand. Ev' - ry son of Un - cle Sam is tried and  
chance to win a pair of shoulder straps. In his heart of hearts two i - dols are on -

true And in ac - tion he's a ti - ger through and through When the  
shrined And he wor - ships them with a - dor - a - tion blind For he

can - ons bark and roar He's a he - ro to the core With a  
loves throughout the war Both the flag he's fight - ing for And the

splash of red he glo - ri - fies the blue.  
lit - tle girl whom he has left be - hind.

TOM.  
Up, boys! hear the bu - gle blow! With hearts e - late we will

TEN. & BASS.

*mf* - *f*

heed the thrill - ing sto - - ry Fall in! fac - es to the

foe! The paths to fame leads to fields that are

go - - ry Line up! for - ward off we go!

Be-neath the stars and the stripes of dear old Glo - - ry

Wher - e'er we may be whirled our flag shall ne'er be furled

'Neath it we beat the world. world. *D.S. al Coda.*

*D.S. al Coda*

Coda.  
SOPR. & ALTO.

TOM. TEN. & BASS.

Up! boys hear the bu - gle

World.

Coda.

blow With hearts e - late we will heed the thrill - ing sto -

ry Fall in! fac - es to the foe The path to

fame leads through fields that are go - ry.

EDITH.

For - ward up we go safe un - der

Line up! for - ward up we go Be neath the stars and the

dear old Glo - - ry Wher - eer we may bewhirl'd

stripes of dear old Glo - - ry Wher - eer we may be whirled

our flag shall neer be furled 'Neath it we beat the world. -

our flag shall neer be furled 'Neath it we beat the world. -

## Finale II.

## No 19.

CHORUS.

SOP. & ALTO. *unis.*

TEN. & BASS. *unis.*

*f*

She's the pret - ty cit - - y

wid - - ow She has learned a thing or two *unis.* She's a *unis.*

frisk - y, risk - y crea - - ture And she'd clink a glass with

Detailed description of the musical score: The score is for a chorus of four voices and piano accompaniment. It is in 6/8 time and B-flat major. The first system shows the vocal entries for Soprano & Alto and Tenor & Bass, both marked *unis.* and *f*. The piano accompaniment begins with a rhythmic pattern of eighth notes. The second system continues the vocal lines, with the Soprano & Alto part singing 'widow She has learned a thing or two' and the Tenor & Bass part singing 'She's a'. The piano accompaniment continues with a similar rhythmic pattern. The third system shows the vocal lines singing 'frisky, risky creature And she'd clink a glass with'. The piano accompaniment continues with a similar rhythmic pattern.

you — She's the bul - li - est girl — you know — She will

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "you — She's the bul - li - est girl — you know — She will". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The piano part features a steady bass line and chords that support the vocal melody.

laugh when you tell — her so — She's a mel - low swell - o

*unis.*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat and a common time signature. The lyrics are: "laugh when you tell — her so — She's a mel - low swell - o". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The piano part features a steady bass line and chords that support the vocal melody. The word "unis." is written above the vocal line in the second measure of this system.

jol - ly good fel - low I'll nev - er tell - o wid - ow A

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat and a common time signature. The lyrics are: "jol - ly good fel - low I'll nev - er tell - o wid - ow A". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The piano part features a steady bass line and chords that support the vocal melody.

jol - ly good fel - low I nev - er tell - o wid - ow.

This system contains a vocal line and a piano accompaniment. The vocal line is in a 4/4 time signature with a key signature of one flat. The lyrics are "jol - ly good fel - low I nev - er tell - o wid - ow." The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Tempo di Marcia.

*unis.*  
 Up! boys hear the bu - gle blow With hearts e - late we will

*unis.*

This system is marked "Tempo di Marcia" and "unis.". It features a vocal line and piano accompaniment in a 2/4 time signature. The lyrics are "Up! boys hear the bu - gle blow With hearts e - late we will". The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Tempo di Marcia.

This block shows the piano accompaniment for the second system, continuing the 2/4 tempo and key signature. It features a rhythmic accompaniment in the right hand and a bass line in the left hand.

*unis.*

heed the thrill - ing sto - ry Fall in! fa - ces to the

*unis.*

This system is marked "unis.". It features a vocal line and piano accompaniment in a 2/4 time signature. The lyrics are "heed the thrill - ing sto - ry Fall in! fa - ces to the". The piano accompaniment continues with the same rhythmic pattern as the previous system.

This block shows the piano accompaniment for the third system, continuing the 2/4 tempo and key signature. It features a rhythmic accompaniment in the right hand and a bass line in the left hand.



foe ——— The path to fame leads to fields that are go — — —

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "foe ——— The path to fame leads to fields that are go — — —". The bottom staff is a piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part features a steady eighth-note bass line and chords in the right hand.

*unis.*  
- ry. Line up! for-ward! off we go — — — Be-neath the stars and the

*unis.*

This system contains the third and fourth staves of music. The top staff continues the vocal line with lyrics: "- ry. Line up! for-ward! off we go — — — Be-neath the stars and the". The bottom staff continues the piano accompaniment. The word "unis." is written above the first measure of the vocal line and below the first measure of the piano line. The piano part includes a triplet of eighth notes in the right hand.

*unis.*  
stripes of dear old glo - - ry Where-er we may be whirled

*unis.*

This system contains the fifth and sixth staves of music. The top staff continues the vocal line with lyrics: "stripes of dear old glo - - ry Where-er we may be whirled". The bottom staff continues the piano accompaniment. The word "unis." is written above the first measure of the vocal line and below the first measure of the piano line. The piano part features a steady eighth-note bass line and chords in the right hand.

Our flag shall ne'er be furled Neath it we beat the world.

Moderato.

This system contains the vocal line and the first system of piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves (treble and bass clef). The tempo marking 'Moderato.' is placed in the right-hand piano staff.

This system continues the piano accompaniment from the first system, consisting of two staves (treble and bass clef).

This system continues the piano accompaniment from the second system, consisting of two staves (treble and bass clef).

1. 2.

This system continues the piano accompaniment and includes two endings. The first ending is marked with a '1.' and the second ending with a '2.'. The piano accompaniment is in two staves (treble and bass clef).

This system continues the piano accompaniment from the fourth system, consisting of two staves (treble and bass clef).

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