

MELVILLE B. RAYMOND  
PRESENTS  
CHAS. A. BIGELOW  
IN THE  
MUSICAL COMEDY

# THE MAN FROM CHINA

DIRECTION  
JOHN P. SLOCUM

BOOK & LYRICS BY  
PAUL WEST

MUSIC BY  
JOHN W. BRATTON

M. WITMARK & SONS  
NEW YORK CHICAGO LONDON SAN FRANCISCO





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# THE MAN FROM CHINA



A MUSICAL COMEDY



BOOK & LYRICS BY

## PAUL WEST



MUSIC BY

## JOHN W. BRATTON.

VOCAL SCORE, Pr. \$2.90 net.

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MELVILLE B. RAYMOND  
Presents  
**Charles A. Bigelow**  
in  
**"The Man from China?"**  
A Musical Comedy in Two Acts  
(Direction of John P. Slocum.)

Book and Lyrics by  
PAUL WEST.

Music by  
JOHN W. BRATTON.

CAST OF CHARACTERS.

PETER PUDGE, an itinerant musician, the "Human Band".	CHARLES A. BIGELOW.
GUSTAVUS GILTEDGE, a multi-millionaire the "Peach King".	HARRY S. RICHARDS.
REGGY VAN PELT, a handy young man in Palm Beach society.	EDGAR ATCHISON-ELY.
COUNT LUIGI DI SPAGHETTI, a nobleman out of work, formerly Peter's partner.	EUGENE REDDING.
TOMMY DODD, Peter's assistant.	WILLIAM B. TAYLOR.
SING HI,	JOHN GORMAN.
SING LO, } two Celestial detectives }	GEORGE GORMAN.
FREDDY FOLSOM, an athletic youth, engaged to Claudia.	JOHN TAYLOR.
ALGY DE PEYSTER, a pampered young man, Janet's fincée.	WILLIAM F. ARMSTRONG.
BENT BOLT.	ALLSTON BENT.
BILL BARNACLE.	RADFORD D'ORSAY.
BOB BOBSTAY.	ARTHUR ENGLE.
BICK BICKERSTAFF.	JOHN DRURY.
AMOREL, Giltedge's only daughter.	VERA MICHELENA.
ANASTASIA, Giltedge's sister	STELLA MAYHEW.
CERISE, Amorel's maid	AIMEE ANGELES.
CLAUDIA, Freddy's fiancée	FRANCES R. KING.
JANET, engaged to Algy	DIAMOND DONNER.
MRS. MADDOX	CAROLINE Mc CORD.
MRS. FADDISH	HELENE CURZON.
MRS. GAZZAM	DOROTHY ZIMMERMAN.
MRS. UPPERCRUST	ALINE BOYT.
MRS. INNITT	ANNA F. TYLER.
MRS. STOCKONBONDS	NORMA SEYMOUR.

Fashionables, Golfers, Automobilists, Bathers, Humming Birds, Columbine Flowers,  
Clorinda Girls, Continentals, Yachtsmen, Yachtswomen, Sailors, Servants,  
Esquimaux etc.

SYNOPSIS OF SCENERY.

ACT I — Garden of Gustavus Giltedge's Villa, Palm Beach, Fla.

ACT II — Aboard Giltedge's steam yacht, The "Peach"

PERIOD — The Present, a summer afternoon and evening.

Staged by . . . . . BARNEY FAGAN.  
Musical Director . . . . . GUSTAVE SALZER.

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# "The Man from China."

## Overture.

By JOHN W. BRATTON.

Allegro vivace.

Piano.

*ff*

The musical score is written for piano and consists of five systems of staves. The first system begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is marked *ff* (fortissimo). The second system includes a dynamic marking of *mf* (mezzo-forte). The third system includes a dynamic marking of *molto cresc.* (molto crescendo). The fourth system features a complex rhythmic pattern with many sixteenth notes. The fifth system concludes with a long melodic line in the treble clef and a bass line with several chords marked with a *V* (accents).

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First system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). The system contains five measures. The first measure has a slur over the treble staff and a dynamic marking *v*. The second measure has a dynamic marking *v*. The third measure has an 8-measure rest in the treble staff. The fourth measure has a dynamic marking *v*. The fifth measure has a slur over the treble staff and a dynamic marking *v*.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains five measures. The first measure has an 8-measure rest in the treble staff. The second measure has a slur over the treble staff. The third measure has a slur over the treble staff. The fourth measure has a slur over the treble staff. The fifth measure has a slur over the treble staff.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains five measures. The first measure has a slur over the treble staff with a triplet marking *3*. The second measure has a slur over the treble staff with a triplet marking *3*. The third measure has a slur over the treble staff with a triplet marking *3*. The fourth measure has a slur over the treble staff with a triplet marking *3*. The fifth measure has a slur over the treble staff with a triplet marking *3* and a dynamic marking *v*.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains five measures. The first measure has a dynamic marking *v*. The second measure has a dynamic marking *v*. The third measure has a dynamic marking *v*. The fourth measure has a dynamic marking *v*. The fifth measure has an 8-measure rest in the treble staff and a dynamic marking *v*.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains five measures. The first measure has an 8-measure rest in the treble staff. The second measure has a slur over the treble staff. The third measure has a slur over the treble staff. The fourth measure has a slur over the treble staff and a dynamic marking *p*. The fifth measure has a slur over the treble staff and a dynamic marking *cresc. e*.

Sixth system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains five measures. The first measure has a dynamic marking *accel.*. The second measure has a slur over the treble staff. The third measure has a slur over the treble staff. The fourth measure has a slur over the treble staff. The fifth measure has a slur over the treble staff.



First system of musical notation. The treble clef contains a melodic line with slurs and a dynamic marking of *sfz*. The bass clef contains a rhythmic accompaniment with a dynamic marking of *fp*. The key signature has two flats and the time signature is 2/4.

Second system of musical notation. The title "Valse lento." is centered above the staff. The treble clef has a melodic line with a *rit.* marking. The bass clef has a rhythmic accompaniment with a triplet of eighth notes. The key signature has two flats and the time signature is 2/4.

Third system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a rhythmic accompaniment consisting of quarter notes. The key signature has two flats and the time signature is 2/4.

Fourth system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a rhythmic accompaniment consisting of quarter notes. The key signature has two flats and the time signature is 2/4.

Fifth system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a rhythmic accompaniment consisting of quarter notes. The key signature has two flats and the time signature is 2/4.

Sixth system of musical notation. The treble clef has a melodic line with slurs and a dynamic marking of *mf*. The bass clef has a rhythmic accompaniment with a dynamic marking of *f* and a *rit.* marking. The key signature changes to three flats and the time signature is 2/4.

Tempo di Marcia.

The first system of music features a treble and bass clef with a key signature of two flats and a 2/4 time signature. The melody in the treble clef consists of eighth-note patterns. The bass clef accompaniment includes chords and eighth-note figures. A dynamic marking of *ppff* is placed between the staves.

The second system continues the piece with similar rhythmic patterns. A dynamic marking of *sfz* is present in the treble clef.

The third system includes first endings, indicated by a '1' above the final measure of the treble clef. The bass clef features some notes with 'v' markings below them.

The fourth system contains second endings, marked with a '2' above the treble clef. It includes dynamic markings for *rit.* and *a tempo*.

The fifth system features triplets in both the treble and bass clefs. Dynamic markings include *cresc.*, *molto*, and *ff*.

L'istesso tempo.

The sixth system begins with a new section. It features a treble clef with a melodic line and a bass clef with a steady accompaniment. A dynamic marking of *sfz* is present. The instruction *col 8va sempre* is written below the bass clef.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Dynamic markings include *mf* and *f*.

Second system of musical notation. The right hand has a prominent chordal passage marked *fp* (forte piano). The left hand continues with a consistent accompaniment.

Third system of musical notation. The right hand features a chordal passage marked *sfz* (sforzando) and *cresc. poco* (crescendo poco). The left hand accompaniment remains steady.

Fourth system of musical notation. The right hand has a melodic phrase marked *a poco* (piano). The left hand accompaniment is consistent with the previous systems.

Fifth system of musical notation. The right hand features a chordal passage marked *ff* (fortissimo). The left hand accompaniment continues.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment concludes the piece.

musical score system 1, piano and violin parts, includes the instruction *molto cresc. e accel.*

musical score system 2, piano and violin parts, includes the instruction *ff*

musical score system 3, piano and violin parts

musical score system 4, piano and violin parts, includes the instruction *ffz*

musical score system 5, piano and violin parts

Valse moderato.

musical score system 6, piano and violin parts, includes the instruction *rit.*

*ff grandioso*  
*col 8va sempre*

*col 8va*

*rit.*

**Allegro marziale.**

*pp marcato*

The first system of music consists of two staves. The treble staff contains a series of chords, with the right hand playing a melodic line of eighth notes. The bass staff provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat), and the time signature is 3/4. The system concludes with three triplet markings over the right hand.

The second system continues the piece. It features similar chordal textures in the bass and melodic lines in the treble. A dynamic marking of *ff* (fortissimo) is present in the final measure of the system. The system ends with a fermata over a chord in the treble.

The third system shows more complex chordal structures in the treble staff, with some chords spanning across the bar lines. The bass staff continues with a consistent eighth-note accompaniment. The system ends with a fermata over a chord in the treble.

The fourth system introduces triplet markings in the treble staff, where the right hand plays eighth notes in groups of three. The bass staff maintains its accompaniment. The system concludes with a fermata over a chord in the treble.

The fifth system features a *rit.* (ritardando) marking in the final measure, indicating a gradual deceleration. The treble staff has a fermata over a chord, and the bass staff continues with eighth notes. The system ends with a fermata over a chord in the treble.

The sixth and final system on the page concludes the piece. It features a final melodic flourish in the treble staff, marked with a fermata. The bass staff provides a final accompaniment. The system ends with a fermata over a chord in the treble.

No. 1.

ACT I.  
Opening Chorus.

Words by  
PAUL WEST.

Music by  
JOHN W. BRATTON.

Vivo.

Piano.

*p* *cresc.* *poco a*

*poco* *f* *p*

*cresc.* *molto*

*f* *ff*

*rit.*

The musical score is for a piano accompaniment in 3/4 time, marked 'Vivo'. It consists of five systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *poco a* (poco a poco), *poco*, *f* (forte), *p*, *cresc.*, *molto*, *f*, *ff* (fortissimo), and *rit.* (ritardando). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. There are also some slurs and accents.

Tempo di Mazurka.

CHORUS.

Just the same old con-ver - sa - tion, Just the same old talk and tea,  
 Just the same old con-ver - sa - tion, Just the same old talk and tea,

Tempo di Mazurka.

Mean-ing noth-ing, do-ing noth-ing Fash-ions but-ter-flies are we.  
 Mean-ing noth-ing, do-ing noth-ing Fash-ions but-ter-flies are we.

Naught to do for va - ri - a - tion, Naught to drive the blues a - way,  
 Naught to do for va - ri - a - tion, Naught to drive the blues a - way,



I - dle tat - tle, Sham and rat - tle, Just an - oth - er sil - ly  
 I - dle tat - tle, Sham and rat - tle, Just an - oth - er sil - ly  
 I - dle tat - tle, Sham and rat - tle, Just an - oth - er sil - ly

*mf*

day, Just an - oth - er sil - ly day. day.  
 day, a sil - ly day. — Just an - oth - er sil - ly day.  
 day, Just an - oth - er sil - ly day.

*f rit.* *ff* **Allegro.**

Entrance of Golfers, Cyclers, Yachters etc.

*mf*

musical score for piano introduction, featuring a treble and bass clef staff. The music includes a *molto cresc.* marking and dynamic markings *ff* and *sfz*.

## GOLFERS.

musical score for the 'GOLFERS' section, featuring a vocal line and piano accompaniment. The lyrics are: "O-ver the links the ball we drive, Eag-er to keep the fun a-live." The piano part includes a *p* marking.

piano accompaniment for the 'GOLFERS' section, featuring a treble and bass clef staff. The music includes a *p* marking.

## CHAFFEURS.

musical score for the 'CHAFFEURS' section, featuring a vocal line and piano accompaniment. The lyrics are: "O-ver the roads like mad we fly, Give us ex-cite-ment or we die." The piano part includes a *p* marking.

*f* *sfz*

## YACHTERS.

O - ver \_\_\_\_\_ the waves we sail all day,

*p* *f*

Try - ing \_\_\_\_\_ to fright - en care a - way.

*p* *ff*

## FASHIONABLES.

O-ver the sands we stroll and flirt, Striv-ing our spir - its to di - vert.

*p* *tr* *p*

CHORUS.

*ALL.* *p* Keep-ing it up from morn till night, *cresc.* Work-ing in vain to

*p* Keep-ing it up from morn till night, *cresc.* Work-ing in vain to

*p* Keep-ing it up from morn till night, *cresc.* Work-ing in vain to

*mf*

find de - light, *f* Pray - ing for some - thing else to do,

find de - light, *f* Pray - ing for some - thing else to do,

find de - light, *f* Pray - ing for some - thing else to do,

*f*

*rall.* Cry-ing for some-thing, some-thing new.

*rall.* Cry-ing for some-thing, some-thing new.

*rall.* Cry-ing for some-thing, some-thing new.

*rall.* *p a tempo* *ff*

## Tempo di Marcia.

Piano introduction in 2/4 time, marked *ff* (fortissimo). The music features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature has one flat (B-flat).

MATRONS.

In us you see de -

Vocal line for Matrons, starting with a whole note rest followed by the lyrics "In us you see de -". The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *p* (piano).

BOYS. ALL. MATRONS.

vot - ed wives, De - vot - ed wives, De - vot - ed wives. For us our hub - bies

Vocal lines for Boys, All, and Matrons. The lyrics are "vot - ed wives, De - vot - ed wives, De - vot - ed wives. For us our hub - bies". The piano accompaniment features a steady eighth-note pattern. Dynamics include *f* (forte) and *p* (piano).

BOYS.

spend their lives, At bus - i - ness all day. And each of us is

Vocal line for Boys, with lyrics "spend their lives, At bus - i - ness all day. And each of us is". The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *p* (piano).

MATRONS. ALL.

one who strives, Is one who strives, Is one who strives. To be a - mus - ing,

MATRONS.

and con-tries To do it in a way. When hub - by's off in

BOYS.

town, Ah me, How lone - ly would his wife - y be. Ex - cept for us, who

BOYS and MATRONS.

try all day, To chase the la - dies' frowns a - way. But ev - en this gets

ted-ious too, And oh, we long for some-thing new.

CHORUS.

Like us they long for

Like us they long for

some-thing new, For some-thing dif-fer-ent to do. So

some-thing new, For some-thing dif-fer-ent to do. So

life will not look quite so blue. For some-thing dif-fer-ent to do, For  
life will not look quite so blue. For some-thing dif-fer-ent to do, For

*p* *p*

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and a fermata over the final measure.

some-thing, some-thing new. So  
some-thing, some-thing new. So

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with eighth-note patterns. Dynamics include piano (*p*) and a fermata over the final measure.

Detailed description: This system shows the piano accompaniment for the second system. The right hand has a melodic line with eighth notes and slurs. The left hand has a bass line with chords and slurs. Dynamics include piano (*p*) and a fermata over the final measure.

life will not look blue.  
life will not look blue.

Detailed description: This system contains the next four measures. The vocal line has the lyrics. The piano accompaniment features a more active right hand with eighth-note patterns. Dynamics include piano (*p*) and a fermata over the final measure.

*ff*

Detailed description: This system shows the piano accompaniment for the third system. The right hand has a melodic line with eighth notes and slurs. The left hand has a bass line with chords and slurs. Dynamics include piano (*p*) and a fermata over the final measure, which is marked *ff* (fortissimo).



Give us some-thing new, Give us some-thing new,  
Give us some-thing new, Give us some-thing new,

Some - thing new to do. O, there must be  
Some - thing new to do. O, there must be

some - one who has brains, — And who will take the pains, — To fur - nish  
some - one who has brains, — And who will take the pains, — To fur - nish

us with some-thing fris-ky. We feel as though we  
 us with some-thing fris-ky. We feel as though we

were in chains. O, mon-ey we'd be ver-y glad to  
 were in chains. O, mon-ey we'd be ver-y glad to

pay. Scan-dals rich we'd wel-come  
 pay. Scan-dals rich we'd wel-come

now, of course, Or else a swell di - vorce, Or an - y -  
 now, of course, Or else a swell di - vorce, Or an - y -

thing a tri - fle risk - y. With i - dle - ness we're  
 thing a tri - fle risk - y. With i - dle - ness we're

grow - ing grey, Won't some - bod - y drive the blues a - way!  
 grow - ing grey, Won't some - bod - y drive the blues a - way!

Show the way! ——— To be gay!  
 Show the way! ——— To be gay!

Show us a trick to make us gay!  
 Show us a trick to make us gay!

Some - one pray, Save the day.  
 Some - one pray, Save the day.

Help us to laugh and shout "Hoo -

Help us to laugh and shout "Hoo -

This system contains the vocal line and piano accompaniment for the first system. The vocal line is written in two staves, with lyrics "Help us to laugh and shout 'Hoo -" appearing below both. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

This system shows the piano accompaniment for the second system, featuring a treble and bass clef staff with complex chordal textures and rhythmic patterns.

ray!

ray!

This system contains the vocal line and piano accompaniment for the third system. The vocal line is written in two staves, with lyrics "ray!" appearing below both. The piano accompaniment consists of a treble and bass clef staff with sustained chords.

*accel.*

This system shows the piano accompaniment for the fourth system, featuring a treble and bass clef staff with a rhythmic pattern that accelerates, as indicated by the *accel.* marking.

This system shows the piano accompaniment for the fifth system, featuring a treble and bass clef staff with a complex rhythmic pattern.

## NO 2.

## "Reggy."

SONG.

Words by  
PAUL WEST.

Reggy and Chorus.

Music by  
JOHN W. BRATTON.

Tempo di Marcia.

Piano.

ff

## REGGY.

In ev - 'ry well con - duct - ed set, Where  
Who fig - ured out the rad - iant scheme Of

§ Slowly.

f mf

peo - ple are in - clined to fret, And - hun - gry for a - muse - ment get, They  
get - ting act - ion in a dream, By - eat - ing pick - les mixed with cream? You

p

## CHORUS.

REGGY.

need a chap like me. They need a chap like he. I  
will ad - mit 'twas I. We do so with a sigh. The

spend my time in try - ing to, In - vent di - ver - sions quaint and new, That  
"broiled live lob" was my i - dea, 'Twas I who brought the smart set here. 'Twas

no one ev - er need be blue, Or lack var - i - e - ty. Or  
I built Na - ra - gan - sett pier, And framed the hand - shake high. And

CHORUS.

lack va - ri - e - ty. When ev - 'ry - thing be - comes a - bore, When  
framed the hand - shake high. The man who makes a strike in "ile", I

REGGY. *piu mosso*

bath-ers care to bathe no more, 'Tis then I fur-nish by the score, New  
tu - tor for a lit - tle while, And teach him just the prop - er style, And

## CHORUS. REGGY.

fad's for the e - lect. The e - lect. A wob - bly way for  
not to use his knife. Use his knife. For for - eign counts who

them to walk, a swag - ger like a coun - try gawk, What  
come to seek rich maids with gold from Crip - ple creek, I

ev - er makes the pa - pers talk, They come from me di -  
guar - an - tee with - in a week, To fur - nish each a



REGGY.

rect. wife. Oh

*mf*

CHORUS.

They come from him di - rect.  
To fur - nish each a wife.

They come from him di - rect.  
To fur - nish each a wife.

*Allegro marziale.*

CHORUS.

REGGY.

What would you do with-out Reg-gy, Dear Reg-gy. Where do you think you all would

*p*

be? I'm pro - lif - ic in fads, As the bones are in shads. The

*cresc.*

lad-dy-da pet of the swag-ger-y set, Oh what would so-ci-e-ty do with-

*mf*

CHORUS. *Unis.*

out me? Oh what would we do with-out Reg-gy, Dear Reg-gy,

*ff* *molto marcato*

Where do you think we all would be? He's pro-lif-ic in fads, as the bones are in shads. The

*cresc.*

lad-dy-da pet of the swag-ger-y set, Oh what would so-ci-e-ty do with-out him.

*D.S.*  $\%$

*sffz*

*D.S.*

# "Hail, Gracious Owner of This Spot."

## No 3.

and  
THE PEACH KING.

TRIO AND CHORUS.

Words by  
PAUL WEST.

Music by  
JOHN W. BRATTON.

Allegro.

Piano.

*f*

*cresc.*

CHORUS.

*ff*

Hail gra-cious own - er

*ff*

Hail gra-cious own - er

*ff*

*ff*

of this spot. Be - hold your guests col - lec - -  
of this spot. Be - hold your guests col - lec - -

*tr*

*mf*  
ted Here to en - joy what - e'er you've got, To cheer our hearts de -  
ted *mf*

*mf*

*f*  
ject - ed. Let loose your en - ter - tain - ment  
ject - ed. Let loose your en - ter - tain - ment

Let loose your en - ter - tain - ment now, Bring on your fun, we  
*f* *tr*

now, We'll laugh at cake - walk or at Vau - de -  
 now, We'll laugh at cake - walk or at Vau - de -  
 care not how, We'll laugh, or try to, with a will at cake-walk or at

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "now, We'll laugh at cake - walk or at Vau - de -" on the first line, "now, We'll laugh at cake - walk or at Vau - de -" on the second line, and "care not how, We'll laugh, or try to, with a will at cake-walk or at" on the third line. The piano accompaniment features a steady bass line and chords in the right hand.

*molto cresc.*  
 ville, Gus - tav - us Gilt - edge put it  
 ville, Gus - tav - us Gilt - edge put it  
 Vau - de - ville, Gus - tav - us Gilt - edge put it

*molto cresc.*

The second system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "ville, Gus - tav - us Gilt - edge put it" on the first line, "ville, Gus - tav - us Gilt - edge put it" on the second line, and "Vau - de - ville, Gus - tav - us Gilt - edge put it" on the third line. The piano accompaniment features a steady bass line and chords in the right hand. The instruction "molto cresc." is written above the first and second vocal staves and below the piano accompaniment.

there, Peach King and mul - ti - mil -  
 there, Peach King and mul - ti - mil -  
 there, Peach King and mul - ti - mil -

The third system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "there, Peach King and mul - ti - mil -" on the first line, "there, Peach King and mul - ti - mil -" on the second line, and "there, Peach King and mul - ti - mil -" on the third line. The piano accompaniment features a steady bass line and chords in the right hand.

*ff* lion - aire.

*ff* lion - aire.

*ff* lion - aire.

♩ Allegretto.

## GILTEDGE.

Oh! I am a mul - ti - mil - lion-aire, A  
They call me the Peach King for you know, I've

## ANASTASIA.

sort of a type that's rath - er rare. His mon - ey he stores it in  
cor - nered all peach - es that may grow. You mean that may grow— on

## GILTEDGE.

## AMOREL.

barns, In barns. His  
trees, On trees. Yes

CHORUS.

His mon - ey he stores it in barns.\_\_\_\_\_  
He means that may grow— on trees.\_\_\_\_\_

daugh - ter am I with gold and pearls, No dif - fer - ent though from  
pa - pa de - clares each peach you buy, Is stamped with his name, I

## ANASTASIA.

oth - er girls, In spite of the print - ed yarns. \_\_\_\_\_  
 dont know why. G, G, it must bear two G's. \_\_\_\_\_

CHORUS.

In  
Two

## ANASTASIA. GILTEDGE.

The yarns. A mil - lion I squan - der  
 Two G's. I've cor - nered all peach - es

spite of the prin - ted yarns.  
 G's it must bear, two G's.

## AMOREL.

## GILTEDGE.

ev - 'ry day, And suit - ors by scores\_ I drive a - way. 'Tis  
 ev - 'ry where, From Man - i - to - ba — to Del - a - ware. But



## ANASTASIA.

trou - bles like these that make me grey, What - ev - er the peo - ple  
on - ly the spe - cies if you please, Of peach - es that grow on

say. — But nev - er - the - less we try to be, as well as we can, from  
AMOREL.  
But nev - er - the - less we try to be, as well as we can, from  
GILTEDGE.  
But nev - er - the - less we try to be, as well as we can, from

trou - ble free. And strug - gle on joy our grip to hold, In  
trou - ble free. And strug - gle on joy our grip to hold, In  
trou - ble free. And strug - gle on joy our grip to hold, In

spite of our mil - lions un - told.

spite of our mil - lions un - told.

spite of our mil - lions un - told.

**CHORUS.**

*rit.*  
In spite of their mil - lions un -

*rit.*  
In spite of their mil - lions un -

*rit.*

**GILTEDGE.**

So all young men ob - serve, ——— What can be done by

told.

told.

*sfz*

*p a tempo*

nerve, — The e - qual I of ev - er - y prince and each King. —

Pat - tern strict - ly af - ter me, And per - haps some day you'll

be, A — proud po - ten - tial con - se - quen - tial Peach

King. —

CHORUS.

And all young men ob - serve, — What can be done by

And all young men ob - serve, — What can be done by

nerve, — The e - qual he of ev - er - y prince and each king. —

nerve, — The e - qual he of ev - er - y prince and each king. —

8

His ad - vice we well may heed, Cor - ner some - thing peo - ple

His ad - vice we well may heed, Cor - ner some - thing peo - ple

need, And per - haps some day you too may be a Peach — King. —

need, And per - haps some day you too may be a Peach — King. —

*sf*

## Chorus of Welcome.

No 4.

and  
The Human Band.Words by  
PAUL WEST.Music by  
JOHN W. BRATTON.

Allegro non troppo.  
SOPR. & ALTO. *ff*

CHORUS.

TENOR. *ff*

BASSO. *ff*

Wel - come, wel - come,

Wel - come, wel - come,

Allegro non troppo.

Piano. *f* *ff marcato*

strang - er to our set, Hail the meet - ing, War - mer greet - ing

strang - er to our set, Hail the meet - ing, War - mer greet - ing

one could hard - ly get. Wel - come, wel - come,  
 one could hard - ly get. Wel - come, wel - come,

Fur - ther nev - er roam. Jour - ney's end - ed, Hands ex - tend - ed,  
 Fur - ther nev - er roam. Jour - ney's end - ed, Hands ex - tend - ed,

Bid you wel - come home, — Bid you wel - - come  
 Bid you wel - come home, — Bid you wel - - come

home. He comes he comes from Chi - na's land, So

home. He comes he comes from Chi - na's land, So

*fff*

let's ex - tend the mer - ry hand, And wel - come him, which ought to please, With

let's ex - tend the mer - ry hand, And wel - come him, which ought to please, With

*rit.* im - i - ta - tions of Chin - ese.

*rit.* im - i - ta - tions of Chin - ese.

*rit.*

*ff*

Chi \_\_\_\_\_ gow \_\_\_\_\_

Chi \_\_\_\_\_ gow \_\_\_\_\_

*mf*

Hai \_\_\_\_\_ low \_\_\_\_\_

Hai \_\_\_\_\_ low \_\_\_\_\_

(Enter Pudge.)

So - la ba - li, Hot ta - ma - li, Shoo - - fly,

So - la ba - li, Hot ta - ma - li, Shoo - - fly,



Too high chow, Chow ching.

PUDGE.

Ping Pong.

Allegretto moderato.

1. You  
2. I  
3. One  
4. I've

may have heard young Ku - be - lik Per - form up - on the fid - dle, Or  
 play most ev - ry - thing that goes, Up - on my con - cer - ti - na, From  
 day when Sou - sa's band was sick, I hap - pened to be stray - ing, A -  
 sim - ple tunes in Tu - nis played, And gath - ered in the mon - ey, If

*p*

*mf*

Pa - der - ew - ski thump out tunes, From the pi - an - o's mid - dle, May  
 "Tell me pre - ty maid - en" to Pi - noch - le or Ca - si - na. A  
 round the town where they had planned That ev - 'ning to be play - ing. Said  
 peo - ple don't seem fun - ny I can play them a Sym - pho - ny. One

*r. h.*

*mf*

hap you've heard De Resz - ke sing, Or Sou - sa's ag - gre - ga - tion. But  
 chin - ese laun - dry check I take, And though I should - 'nt say it, 'Tis  
 I, I'll give your show all - right, Dont wor - ry, nev - er mind me, I  
 time my band got all clogged up, Which was a thou - sand pit - ies. I

gaze on me if you would see The whole great com - bi - na - tion. There's  
like the songs the An - gels sing, When on my band I play it. Our  
played the whole long pro - gramme thro', With one hand tied be - hind me. I've  
found the works were full of lint, From play - ing rag - time dit - ties. I

mus - ic when I shake my head, There's mus - ic in my fin - gers, And  
vil - lage church caught fire one day, There seemed no chance to save it, The  
played a waltz in Wals - ing - ham, A march to mar - chion - ess - es, In  
could play on from morn till eve, And all night long be play - ing, When

ev - 'ry time I cough or sneeze, Sweet me - lo - dy long lin - gers. Like  
fire - men mad - ly played the hose, A wet - ting down they gave it. They  
Dant - zic I would play a dance, I nev - er miss my gues - es. For  
in the morn - ing you a - woke, You'd find me still a stay - ing. The

songs of birds the li - quid notes, Wher - e'er I tra - vel tric - kle, And  
 played up - on the shing - led roof, They played on Dea - con Mor - gan, I  
 men who drink I grind out reels, Just suit - ing their va - gar - ies, And  
 way to shut me off is this, In case you'd like to drop me, I

*p*

## CHORUS.

for it all I on - ly charge A sim - ple lit - tle nic - kel. A  
 went in - side and saved the church By play - ing on the or - gan. You  
 I play hymns and on - ly hymns, At la - dies sem - i - nar - ies. At  
 start in for a nic - kel but it takes a dime to stop me. It

*r.h.*

## PUDGE.

sim - ple lit - tle nic - kel. A sting - y lit - tle nic - kel.  
 played up - on the or - gan. Yes played up - on the or - gan.  
 la - dies sem - i - nar - ies. At la - dies sem - i - nar - ies.  
 takes a dime to stop him. It takes a dime to stop me.

*sf*

## Tempo di Marcia.

Rat - tat - tat goes the ba - by drum,

*f* *p*

Clang! go the cym - bals, clang! Stand - back, make room, For the

*ff*

bass drum's boom, And the bells with their jing - le jang. The

Tri - ang - le goes ding dong, Such mel - o - dy is grand, Chuck - a -

boom! Zing! zing! And I al - so sing, For I am the Hu - man

*sff* *sff* *sff* *sff*

## CHORUS.

Band. Rat - tat - tat goes the ba - by drum,

*ff*

Clang go the cym - bals clang, Stand back, make room, For the

*sff*

bass drums' boom, And the bells with their jing - le jang. The tri - ang - le goes

ding dong, Such mel - o - dy is grand, Chuck-a - boom zing zing, And he

ding dong, Such mel - o - dy is grand, Chuck-a - boom zing zing, And he

*sff*

Detailed description: This system contains the first four measures of the piece. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a major key with a flat in the key signature. The piano accompaniment includes chords and moving lines in both hands. A dynamic marking of *sff* (sforzando) is present in the piano part towards the end of the system.

al - so sings, For he is the Hu - man band, Zing boom!

al - so sings, For he is the Hu - man band, Zing boom!

*rit.*

*sff* *sff* *rit.* *ff* *sff* *sff*

Detailed description: This system contains the next four measures. It features two vocal staves and a piano accompaniment. The vocal lines continue the melody. The piano accompaniment includes chords and moving lines. Dynamic markings include *rit.* (ritardando) above the vocal lines and *sff* (sforzando) and *ff* (fortissimo) in the piano part. The system concludes with a double bar line and a repeat sign.

# "Clorinda"

Song and Chorus.

## No 5.

Words by  
PAUL WEST.

Music by  
JOHN W. BRATTON.

*Allegretto moderato.*

Piano.

First system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of one flat. Dynamics include *f* and *v* (accents).

Second system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of one flat. Dynamics include *p* and *v*. A repeat sign is present, followed by the instruction *till ready.*

Dere's a kind o' croon-in' on de even-in' air,  
'Low derell be a wed-din' in de quah-tars soon,

Piano accompaniment for the first vocal line. Treble clef, bass clef, 2/4 time signature, key signature of one flat. Dynamics include *f* and *v*.

Dere's de sweet - es' mu - sic from de mead - ow.  
And Clo - rin - dall weah de or - ange blos - som.

Piano accompaniment for the second vocal line. Treble clef, bass clef, 2/4 time signature, key signature of one flat. Dynamics include *p* and *f*.



Frogs are sing - in', mock-in' birds dey do deir share, \_\_\_\_\_ De  
 Won't dere be some rag-time neath the sil'-vry moon, \_\_\_\_\_ An

hoot owl am a call-in' to his shad-ow: \_\_\_\_\_  
 wed-din' cake an corn and roast-in' pos-sum: \_\_\_\_\_

To de stars a - bove all creat-ures sing deir song, \_\_\_\_\_ But I  
 Den fo ser - e - nade I knows just what I'll do, \_\_\_\_\_ Ah' ll

knows one star out - shin - in' dose a - bove, \_\_\_\_\_ So I  
 send for all de birds dat sing a - bove, \_\_\_\_\_ An' ah

fetch my ban - jo long, And I'n gwine to jine de song, To Clo-  
 knows dat my in - vite Sure will fetch 'em heah dat night; Fo' to

rin - da, mah Clo - rin - da la - dy love.  
 sing to mah Clo - rin - da la - dy love.

Oh mah Clo - rin - da, Op - en yo' win - der

Frow me down a hand - ful of dem kiss - es, dont' yo' heah?

What's gwine to hin - der, Me an' you, Clo - rin - da,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "What's gwine to hin - der, Me an' you, Clo - rin - da,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

Mak - in' love by moon-light in de sum-mer of \_\_\_ de yeah.

The second system continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "Mak - in' love by moon-light in de sum-mer of \_\_\_ de yeah." The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

*f* Oh mah Clo - rin - da, op - en yo' win - der,

*f* Oh mah Clo - rin - da, op - en yo' win - der,

The third system features two vocal lines and piano accompaniment. Both vocal lines are marked with a forte (*f*) dynamic and contain the lyrics: "Oh mah Clo - rin - da, op - en yo' win - der,". The piano accompaniment is also marked with *f* and features a steady bass line with some chordal textures in the right hand.

Trow me down a hand-full of dem kiss-es, dont you heah!

Trow me down a hand-full of dem kiss-es, dont you heah!

Whats gwine to hin-der, Me an' you Clo-rin-da,

Whats gwine to hin-der, Me an' you Clo-rin-da,

Mak-in' love by moon-light in de sum-mer of the yeah.

Mak-in' love by moon-light in de sum-mer of the yeah.

*ff* *D.S.*

# Life is too Short to be Wasting your Time.

## No. 6.

CERISE and TOMMY.

Words by  
PAUL WEST.

Music by  
JOHN W. BRATTON.

Allegro molto moderato.

TOMMY.

Voice.

What's the  
CERISE. I have

Piano.

CERISE.

use of be - ing back - ward when you see a girl you'd like? Well, I  
real - ly not the words to tell you what I think of you! T. Won't you

TOMMY.

would - n't call you back - ward, Not a bit of it. If you  
show me with a kiss, and nev - er mind the words? C. When you

## CERISE.

wait, some oth - er fel - low may come strol - ling down the pike. Don't you  
ask me for a kiss I sim - ply don't know what to do. T. Let me

The musical score for Cerise's first line consists of a vocal line in G major with a key signature of one flat and a 2/4 time signature. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

## TOMMY.

dare to kiss me. Sir, I won't per - mit of it! Don't be  
have the kiss, and talk a - bout it af - ter - ward. C. I am

The musical score for Tommy's first line continues in G major. It includes a *rit.* (ritardando) marking over the piano accompaniment. The vocal line has a more pronounced melody with some grace notes.

an - gry, lit - tle girl - ie, If I chase you up like this; Don't  
sure that when you hug me, I should scream and tell you "go!" But

The musical score for Tommy's second line continues in G major. It includes a *pp a tempo* (pianissimo at tempo) marking. The piano accompaniment features a consistent harmonic support for the vocal line.

call me naugh - ty - naugh - ty when I ask you for a kiss. And just  
some - thing seems to tell me I'd be act - ing ver - y slow, And\_\_

The musical score for Tommy's third line continues in G major. The piano accompaniment provides a steady harmonic foundation for the vocal line.

CERISE.

think of all the hug - ging and the kiss - ing that we miss! Take your  
so, to be right up - to - date, I'll let you be my beau. T. Now—

CERISE.

arm a - way, I do not like the fit of it! The  
that's the best re - mark from you that I have heard. That

*rit.* *a tempo*

TOMMY.

BOTH.

TOMMY.

fit of it. The fit of it. The fit of it. Oh,  
I have heard. That I have heard. That I have heard.

*mf* *p*

## REFRAIN.

life is too short\_ to be wast - ing your time,

What's the use of fool - ing, It's worse than crime.

Come to the point, or else you're ver - y apt to find. That the

whole pro - ces - sion's start - ed, and you're left be - hind. Oh,

BOTH.



life is too short\_ to be wast - ing your time,

What's the use of fool - ing, It's worse than crime.

Come to the point, or else you're ver - y apt to find That the

whole pro - ces - sion's start - ed, and you're left be - hind.

DANCE AFTER 1<sup>st</sup> VERSE.  
Tempo di Valse.

The first system of musical notation consists of two staves, treble and bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a series of chords and single notes, while the left hand provides a steady accompaniment with chords and moving lines.

The second system continues the musical piece. The right hand has a melodic line with some grace notes, and the left hand maintains the accompaniment with various chordal textures.

The third system shows further development of the melody in the right hand and the accompaniment in the left hand. The dynamics remain consistent with the previous systems.

The fourth system continues the piece. The right hand has a more active melodic line, and the left hand provides harmonic support with chords and moving bass lines.

The fifth system includes a mezzo-forte (*mf*) dynamic marking. The musical texture remains consistent with the previous systems, featuring a clear melody and accompaniment.

The sixth and final system on the page concludes the dance piece. It features a double bar line and a repeat sign at the end. The dynamic is *D.S.* (Da Capo). The notation includes a final chord in the right hand and a concluding bass line in the left hand.

DANCE AFTER 2<sup>d</sup> VERSE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and begins with a mezzo-forte (*mf*) dynamic. The melody in the treble staff features eighth-note patterns and triplet figures. The bass staff provides a simple accompaniment with quarter notes and chords.

The second system continues the piece. The treble staff features more complex triplet and eighth-note passages. The bass staff continues with a steady accompaniment. The dynamics remain consistent with the first system.

The third system shows a change in dynamics to forte (*f*). The treble staff has a more active melody with frequent triplets. The bass staff accompaniment is also more rhythmic, with some chords.

The fourth system returns to a mezzo-forte (*mf*) dynamic. The treble staff has a melodic line with some rests, while the bass staff has a more active accompaniment with chords and eighth notes.

The fifth system continues with similar melodic and accompaniment patterns. The treble staff has a melodic line with some rests, and the bass staff has a steady accompaniment.

The sixth system concludes the piece. The treble staff features a melodic line with a final triplet and a fermata. The bass staff has a steady accompaniment. The piece ends with a forte (*sfz*) dynamic and a fermata over the final chord.

# No. 7. "Ting, Tang, Kee"

or  
"If you understood Chinese."

Words by  
PAUL WEST.

Pudge and Chorus.

Music by  
JOHN W. BRATTON.

Allegretto.

Piano. *mf*

§ PUDGE.

Ting, Tang, Kee, Was a  
Ting, Tang, Kee, Such a  
Ting, Tang, Kee, Hap-py

young Chi - nee, And he loved a Chi - nese maid - - en; She was  
suit pressed he, With his al - mond eyed young beau - - ty; That his  
boy was he, When she said "Oh! lets e - lo - - pee;" So he

Chin, Chin, Choo, With a two - inch shoe, And her cheeks with pig - ments  
 chance was grand, To win heart and hand, And a good - ly share of  
 went that night, When the moon shone bright, To her pal - ace with a

la - - - den. Now Ting, Tang, Kee, Ver - y  
 boot - - - y. When he came to woo, Lit - tle  
 ro - - - pee, He climbed with skill, To her

poor was he, But his heart was quite cour - a - geous, So he  
 Chin, Chin, Choo, Would en - rapt-ured bill and coo him, And with  
 win - dow sill, Where two arms so tight em - braced him, But a -

court - ed Chin, Like a man - da - rin, 'Neath the bul - bul trees um -  
 love - lorn sighs, And those goo - goo eyes, She would sing this love-plaint  
 las for him, 'Twas her fa - ther grim, Who was wait - ing to lam -

bra - - geous, Sing - - ing.  
 to him, Sweet - - ly.  
 bast him, Growl - - ing.

*molto crescendo*

## REFRAIN.

Ki, Yo chop a ting ya,  
 Ki, Yo chop a ting ya,  
 Ki, Yo chop a ting ya,

*pp*

My yo mock a ying Ga  
 My yo mock a ying Ga  
 My yo mock a ying Ga

Sweet lit - tle words like these.  
 Soft mush - y words like these.  
 Naugh - ty cuss words like these.

CHORUS.

Sweet lit - tle  
 Soft mush - y  
 Naugh - ty cuss

*p* *espressivo* *mf*

GIRLS.

Sweet lit - tle words like these. But  
 Soft mush - y words like these. But  
 Naugh - ty cuss words like these. But

words.  
 words.  
 words.

Such  
 Mush - y  
 Naugh - ty

words.  
 words.  
 words.

*p* *mf*

*rall.*

PUDGE. *a tempo*

what did he mean? Ah you'd know, I ween, If you un - der -  
 what did he mean? Ah you'd know, I ween, If you un - der -  
 what did he mean? Ah you'd know, I ween, If you un - der -

stood _____	Chi - nese. _____	nese. _____
stood _____	Chi - nese. _____	nese. _____
stood _____	Chi - nese. _____	nese. _____

DANCE.

*mf*



First system of musical notation. The treble clef staff features a melodic line with a slur and a dynamic marking of *sf* (sforzando) above the second measure. The bass clef staff provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the accompaniment with chords and eighth notes.

Third system of musical notation. The treble clef staff features a melodic line with a slur and a dynamic marking of *mf* (mezzo-forte) above the fourth measure. The bass clef staff includes a slur and a dynamic marking of *mf* above the fourth measure.

Fourth system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff includes a slur and a dynamic marking of *mf* above the fourth measure.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur and a dynamic marking of *mf* above the fourth measure. The bass clef staff includes a slur and a dynamic marking of *mf* above the fourth measure.

Sixth system of musical notation. The treble clef staff features a melodic line with a slur and a dynamic marking of *sf* above the fourth measure. The bass clef staff includes a slur and a dynamic marking of *sf* above the fourth measure.

## Columbine.

or

No 8.

The Timid Humming-Bird.

Allegro moderato.

Piano

*mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Allegro moderato' and the dynamic is 'mf'.

On a cling - ing frag - rant vine, Grew a flow - er Col - um - bine, All her  
Ev - 'ry day he sang his song, Till the Col - um - bine ere long Came to  
There is man - y a Col - um - bine, Grow - ing not up - on a vine, But with

*till ready*

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment includes triplets and is marked with a dynamic of 'p'.

pet - als spread to greet the sum - mer sun - ny. When a  
love him with a pas - sion - ate af - fec - tion. When his  
eyes and heart and lips with love a - burn - ing. There is

The second system continues the vocal and piano accompaniment. The piano part features triplets and a dynamic of 'p'.

hum - ming - bird flew by, Like a jew - el in the sky, With his  
sim - ple lay he'd trill, Ev - 'ry pet - al seemed to thrill, And she'd  
man - y a hum - ming - bird, Young and strong but quite ab - surd, In his

The third system concludes the vocal and piano accompaniment. The piano part features triplets and a dynamic of 'p'.

eyes on the a - lert for gath - 'ring hon - ey. Of a  
 turn her frag - rant face in his di - rec - tion. But he  
 fan - cy that his love she would be spurn - ing. So he

sud - den came the scent, On his lit - tle nose in - tent, Of sweet  
 sim - ply could - n't see, That she loved as well as he, By a  
 stands a - side and sighs, Till the flow'r - let droops and dies, Or is

Col - um - bine it filled his bo - som ros - y, And he  
 sil - ly fear his lit - tle heart was haunt - ed, Till at  
 plucked by some - one else more un - der - stand - ing, Fool - ish

stopped his hur - ried flight, To a - dore the love - ly sight, And in -  
last there came a day, When the flow - er drooped a - way, Just be -  
tim - id hum - ming - bird, Has it ne'er to you oc - curred, That the

hale the per - fect frag - rance of the pos - ey.  
cause he had - nt asked for what he want - ed.  
Col - um - bine is yours for the de - mand - ing.

So he perched up - on a spray, Where he sang this tune - ful lay.  
Sil - ly bird, when she had gone, Still he sang his plaint for - lorn.  
There is nev - er much to gain, By a love - lorn sad re - frain.

## Refrain.

Col - um - bine, you're the sweet - est flow'r up - on the vine,

*p*

Did I dare to, I would care to Try to make you love me.

But al - as I plain - ly see you are far too sweet for me, Ah my

*rall*

Col - um - bine you're Oh, so far a - bove me.

*a tempo*

## FEMALE CHORUS.

Col - um - bine, you're the sweet - est flow'r up - on the vine

Did I dare to, I would care to Try to make you love me.

But al - as I plain - ly see you are far too sweet for me, Ah my

*rall*

Col - um - bine, you're Oh, so far a - bove me.

*a tempo.* *sfz* *D.S.*

No 9.


# There are Fifty-seven Ways to Catch a Man.

Allegretto.


Voice. 

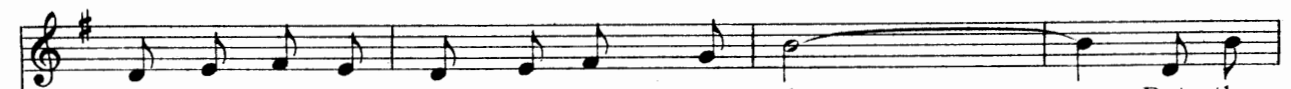
Piano. 

Peo - ple  
There's the  
There's the  
There's the




oft the truth mis - tak - ing, Quite be - lieve that in love - mak - ing, 'Tis the  
youth with pock - ets cash - ful, Who is dif - fi - dent and bash - ful, When he  
wid - ow, sad and tear - ful, Who of woe has had a year - full; When a  
lit - tle col - ored la - dy, When her lov - er swell and shad - y, Has been





man who has the hard - est work to do. \_\_\_\_\_ But the  
calls he sits up - on a dis - tant chair. \_\_\_\_\_ 'Tis a  
man up - on her calls he'd best look out. \_\_\_\_\_ She's no  
"keep - in' comp - ny" with her long e - nough, \_\_\_\_\_ If she's



maid - en if they knew it, Oft - en shows him how to do it, When he  
 tick - lish job to win him, But to bus - 'ness you can pin him, Ask him  
 nov - ice at the bus - 'ness, And she'll give his heart a dizz - 'ness, Till she  
 mad un - til she's hop - ping, 'Cause the ques - tion he's not pop - ping, She's a

clum - si - ly be - gins her heart to woo. As a  
 if he is - n't lone - some ov - er there. Don't you  
 lands him ere he know's what's she's a - bout. "Won't you  
 way to bring him quick - ly up to snuff. Well she

8

rule the man's so stu - pid, That the girl must help poor Cu - pid. But the  
 find the win - dow breez - y? Try this chair it's much more eas - y. Coax him  
 smoke?" she'll say. I like it. Match? O, please do let me strike it. And she'll  
 knows he's fond of eat - ing. So she sees that there comes fleet - ing. In the



man must nev - er guess her lit - tle plan. \_\_\_\_\_ And she  
 near you with your hand - ker - chief or fan. \_\_\_\_\_ Get your  
 make him feel at home as best she can. \_\_\_\_\_ Such at -  
 room the scent of chick - en in the pan, \_\_\_\_\_ Soon she

8

has to use re - flec - tion, If she'd make the right se - lec - tion. Of the  
 pho - to - graph col - lec - tion, Op - en that for his in - spec - tion. It's a  
 ten - tion to him show - ing, That she soon will have him go - ing. Ah, the  
 sees him sly - ly look - ing, Tward the kitch - en where it's cook - ing. And she

fif - ty - sev - en ways to catch a man! \_\_\_\_\_ There are  
 good old fash - ioned way to catch a man! \_\_\_\_\_  
 wid - ow knows the way to land a man! \_\_\_\_\_  
 thinks, "Huh! Ah'll land dat cul - lud man!" \_\_\_\_\_

sly ways, shy ways, Oth - er's ways and my ways,

Ways that maids have prac - ticed since the world be - - gan. If some

meth - ods seem to fret him keep on try - ing till you get him. There are

fif - ty - sev - en diff - rent ways to catch a man. There are man.

1 2

*f* *ffz* D.C.

## How I Thought I Looked.

TRIO

No 10.

Pudge, Amorel and Reggy.

Lyric by  
PAUL WEST.Music by  
JOHN W. BRATTON.

Vivo.

Piano.

The piano introduction is in 6/8 time, marked 'Vivo'. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand has a steady eighth-note bass line. Dynamics include *mf* and *sfz*.

Moderato.

When I was young I loved a maid, And she adored me—  
Her stern papa stood in the hall, I gazed at him de—  
"Well, well begin" her father said, "What can I do for—

The vocal line is in 6/8 time, marked 'Moderato'. The piano accompaniment is in 6/8 time, marked 'p'. The piano part consists of a steady eighth-note bass line and chords in the right hand.

rath - er. She told me not to be a - - fraid, But  
fi - ant. Al - though he was not ve - ry tall, He  
you Sir?" I mus - tered cour - age, went a head, I

The vocal line continues in 6/8 time, marked 'Moderato'. The piano accompaniment continues in 6/8 time, marked 'p'. The piano part consists of a steady eighth-note bass line and chords in the right hand.

go and ask her — fath - er. I dressed my-self all in my best, My  
 seemed just then a — gi - ant. My dar - ling in - tro - duced us, and, I  
 guessed not what he'd — do sir. He walked the floor and then he stopped, Of

neck - tie — cost a — quar - ter; And start - ed on my —  
 tried to — be bold - - heart - ed; She winked at me, I —  
 war his — man - ner — hint - ed; But here the cur - tain —

no - ble quest, To ask pa for his — daugh - ter.  
 took my stand, And on my speech I — start - ed.  
 must be dropped, The rest can - not be — print - ed.

AMOREL.

REGGY.

I'm sure — that sounds all right Sir, You  
 I'm sure — that sounds all right Sir, You  
 I'm sure — that sounds all right Sir, You

The piano accompaniment consists of a treble and bass clef. The treble clef has a 6/8 time signature and contains a melodic line with a long note in the first measure followed by eighth notes. The bass clef has a 6/8 time signature and contains a simple bass line with eighth notes.

AMOREL.

showed — no signs of fright Sir, Ar - rayed, you say, in  
 showed — no signs of fright Sir, Her fath - er took you  
 showed — no signs of fright Sir, Her fath - er stopped and

The piano accompaniment features a treble and bass clef. The treble clef has a 6/8 time signature and contains a melodic line with a long note in the first measure followed by eighth notes. The bass clef has a 6/8 time signature and contains a simple bass line with eighth notes. A *poco rit.* marking is present in the right hand.

REGGY.

all your best, Go on, go on, and tell the rest.  
 by the hand, Go on, go on, your sto - ry's grand.  
 you grew pale, Go on, go on, don't draw the veil.

The piano accompaniment features a treble and bass clef. The treble clef has a 6/8 time signature and contains a melodic line with a long note in the first measure followed by eighth notes. The bass clef has a 6/8 time signature and contains a simple bass line with eighth notes. A *rit.* marking is present in the right hand.

PUDGE. *Slow.*

Did you ev - er see a lone - some lamb whose wool had just been clipped? Did you  
 Did you ev - er see a mur - der - er on tri - al for his life? Did you  
 Did you ev - er see a lob - ster fish just af - ter he was boiled? Did you

ev - er see a naugh - ty boy a - wait - ing to be whipped? Did you  
 ev - er see a tip - sy man con - front - ed by his wife? Did you  
 ev - er see a man who by an au - to had been spoiled? Did you

ev - er see a chic - ken plucked and read - y to be cooked? If you  
 ev - er see a lit - tle fish just af - ter he was hooked? If you  
 ev - er see an i - di - ot who'd mon - keyed with a bee? If you

1. & 2. 3.

have you've got a faint i - dea of how I thought I looked.  
 have you've got a faint i - dea of how I thought I looked.  
 have you've got a faint i - dea of what oc - cured to me.

Dance.

*mf*

L.H. R.H. L.H.

R.H. L.H.

1 2

*p* *f* *D.C.* *sfz*

# Finale I.

No 11.

Principals and Chorus.

Allegro. GILT.

Voice. My friend I'm in your

Piano. *f*

debt. Your deed I'll not for - get.

CHORUS.

His debt, his debt. For -

His debt, his debt. For -

For -

*p* *f*



So now I take great plea-sure, Re - pay-ing in a  
 get, for - get.  
 get, for - get.  
 get, For-get, for - get.

*pp*

PETER. Moderato.  
 mea-sure, Ac-cept a\_pearl, a\_ trea-sure. I'm read-y you can bet.

*mf* ANASTASIA.  
 Sit still my beat - ing heart, hold fast, I'm go-ing to land a man at  
*pp* GILTEDGE.  
 O - ho my heart is beat - ing fast, I'll get my sis - ter wed at  
*pp* PETER.  
 Sit still my beat - ing heart, hold fast, My luck is much too good to

*espressivo*

last. I wish the knot were safe-ly tied.

last. I wish the knot were safe-ly tied. I

last. To Am-o-rel I'll soon be tied.

*cresc. e accel.*

GILT. PETER. ANAS.

now pres-ent you with your prom-ised bride: My bride! His

His prom-ised bride.

His prom-ised bride.

*p* *sfz*

bride. One

His prom - ised bride, His blush - ing bride.

His prom - ised bride, His blush - ing bride.

The first system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "bride. One His prom - ised bride, His blush - ing bride. His prom - ised bride, His blush - ing bride."

Allegro vivace. PETER.

kiss. What joke is this?

The second system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Allegro vivace. PETER. kiss. What joke is this?"

CHORUS.

He spurns her, He spurns her,

He spurns her, He spurns her,

*molto cresc.*

The third system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "CHORUS. He spurns her, He spurns her, He spurns her, He spurns her,". The piano accompaniment includes the instruction "molto cresc."

What can be a miss?  
 What can be a miss?

*ff*

GILT.  
 To

*Allegro non troppo.* PETER.  
 mar - ry in my fam - i - ly, You said you'd like full well. I

GILT.  
 know I did, but I re - ferred to — love - ly Am - o - rel. I

of - fer you my sis - - ter dear; You're for - tu - nate to

ANAS.  
get her. Ac - cept me and you'll find my brand of

PETER.  
kiss - es are much bet - ter. No, Am - o - rel's the

on - ly card I see in all the deck, I

get her for my bride, or else you give me back my

Vivo. GILT. PETER.

check. His check a-las, I'm faint and sick. No

*cresc.*

Valse moderato.  
AMOREL.

bride, no check, Come take your pick. Ah, that I live such de-

*sfz* *mf*

cep-tion to see, Ah, that my loved one so

cru - el could be; Now brok - en - - heart - ed, Joy has de -

AMOREL.  
part-ed. To save\_ my fa - ther I come un - to thee.

REGGY.  
To save\_ her fa - ther I come un - to thee.

AMOREL.  
Take then a - las not my heart, but my hand, Make me your

REGGY.  
Loved one a - las could but you un - der - stand, Hear me a -

PETER.  
I get a - las not her heart, but her hand, She'll be my

*unis* ANAS. SOPRANO and ALL.  
Take then a - las not her heart, but her hand, Make her your

GILT.  
Take then a - las not her heart, but her hand, Make her your

BASSES.

CHORUS.

bride if it be your de - mand. I will be true, Though  
 gain 'tis a lov - ers de - mand. I'm ev - er true,  
 bride as it is my de - mand. She will be true, So  
 bride if it be your de - mand. She will be true, Though  
 bride if it be your de - mand. She will be true, Though

*rit.* I love not you, Du - ty's vic - tim, I stand. **PETER.** The  
 I love but you, Though su - spect - ed, I stand.  
 I'll make that do, By the bar - gain. She'll stand.  
 she loves not you, By the bar - gain. She'll stand.  
 she loves not you, By the bar - gain. She'll stand.

*rit.* **Allegro marziale.**  
*a tempo.*



moon will be bright on the wa-ter, My yacht is a-wait-ing at the

*pp marcato.*

wharf. Wont you all come a-long, For a sail and a song, And

*cresc. molto*

skim o'er the tide while we drink to the bride? To the health\_ of the Peach-King's love-ly

daugh - ter.

CHORUS.

The moon will be bright on the wa-ter, His

*ff*

yacht is a - wait - ing at the wharf. We will

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "yacht is a - wait - ing at the wharf. We will". The piano accompaniment is in two staves (treble and bass clefs) and features a steady bass line with chords and a more active treble line.

all go a - long For a sail and a song, And skim o'er the tide, While we drink to the bride, To the

The second system continues the musical score. The vocal line includes triplets of eighth notes. The lyrics are "all go a - long For a sail and a song, And skim o'er the tide, While we drink to the bride, To the". The piano accompaniment continues with similar rhythmic patterns, including triplets in the treble staff.

health — of the Peach - King's love - ly daugh - ter.

health — of the Peach - King's love - ly daugh - ter.

The third system concludes the musical score. It features two vocal staves, each with a treble clef, and a piano accompaniment in two staves. The lyrics are "health — of the Peach - King's love - ly daugh - ter." repeated on two lines. The piano accompaniment includes triplets and sustained chords. The system ends with a double bar line.

## CHORUS.

*f* O, yes, for a sail well

*f* O, yes, for a sail well

fare! Let T. Tit - tle - bat say where. He's

fare! Let T. Tit - tle - bat say where. He's

our for-tunes sav - ior, Though his be hav - ior's rare. But

our for-tunes sav - ior, Though his be hav - ior's rare. But

for T. T. No joke, All  
for T. T. No joke, All

The first system consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "for T. T. No joke, All" on the first line and "for T. T. No joke, All" on the second line. The bottom staff is a piano accompaniment in bass clef, featuring a melodic line in the right hand and a bass line in the left hand. The piano part includes several triplet markings (indicated by a '3' in a circle) over chords.

broke wed be!  
broke wed be!

The second system also consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "broke wed be!" on the first line and "broke wed be!" on the second line. The bottom staff is a piano accompaniment in bass clef, continuing the melodic and bass lines from the first system. It features several triplet markings (indicated by a '3' in a circle) over chords.

Tempo di Marcia. PETER.  
Oh, splice the jib and clue the mar - lin -

The third system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The tempo marking "Tempo di Marcia." is written above the staff, and the character name "PETER." is written above the first measure. The lyrics are: "Oh, splice the jib and clue the mar - lin -". The bottom two staves are a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes in both hands. The piano part includes a dynamic marking of *sfz* (sforzando) in the first measure.

spike \_\_\_\_\_ We'll gai - ly go a - sail - ing o'er the

Splice the jib and clue the mar - lin - spike \_\_\_\_\_

Splice the jib and clue the mar - lin - spike \_\_\_\_\_

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a long note on 'spike' followed by the lyrics 'We'll gai - ly go a - sail - ing o'er the'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

pike \_\_\_\_\_ A "shiv - er my tim - bers" and off we go, A

Gai - ly go a - sail - ing o'er the pike \_\_\_\_\_

Gai - ly go a - sail - ing o'er the pike \_\_\_\_\_

The second system continues the musical score. The vocal line starts with a long note on 'pike' followed by the lyrics 'A "shiv - er my tim - bers" and off we go, A'. The piano accompaniment maintains the same rhythmic pattern as the first system.

heave and a ho for the rum be - low, And all \_\_\_\_\_ such rot \_\_\_\_\_ But

And all such rot

And all such rot

AMOREL. *espressivo* *f* *p*

go just as far as you like \_\_\_\_\_ Ah, me! \_\_\_\_\_ I see, \_\_\_\_\_ No sweet hope for me

Ah, me!

Ah, me!

shin - ing: But Oh, I'll go! What's to gain by re -

We'll go!

We'll go!

*f* *p*

PETER.

pin - ing? It seems too ea - sy! It's much too

*f*

ea - sy! I hope I don't wake up un - til I dream some

more!

*p*

Tan tan ta ra ra ra, Tan tan ta ra ra ra, Tan tan ta ra, Tan ta

*p*

Tan tan ta ra ra ra, Tan tan ta ra ra ra, Tan tan ta ra, Tan ta

*p*

*p*

CHORUS.

PRINCIPALS.

*p*

Now our hearts a - gain are

*ppp*

ra, Tan ta ra ra ra, Tan tan ta ra ra ra, Tan tan ta ra ra ra,

*ppp*

ra, Tan ta ra ra ra, Tan tan ta ra ra ra, Tan tan ta ra ra ra,

*ppp*

*pp*



light. ————— We'll go a - board the

Tan tan ta ra ra ra, Tan tan ta ra ra ra, Tan tan ta ra ra ra,

Tan tan ta ra ra ra, Tan tan ta ra ra ra, Tan tan ta ra ra ra,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a long note on 'light.' followed by 'We'll go a - board the'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a key signature of one sharp (F#).

"Peach" and dance the mer - ry night. Till the

Tan tan ta ra ra ra, Tan tan ta ra ra ra, Tan tan ta ra ra ra,

Tan tan ta ra ra ra, Tan tan ta ra ra ra, Tan tan ta ra ra ra,

The second system of the musical score continues the vocal line with 'Peach" and dance the mer - ry night. Till the'. The piano accompaniment continues with the same rhythmic pattern as the first system, maintaining the key signature of one sharp (F#).

morn\_\_\_\_\_ we'll sail a - way, And

Tan tan ta ra ra ra Tan tan ta ra ra ra Tan tan ta ra ra ra

Tan tan ta ra ra ra Tan tan ta ra ra ra Tan tan ta ra ra ra

The first system of the musical score consists of four staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics 'morn\_\_\_\_\_ we'll sail a - way, And'. The second and third staves are vocal lines for two voices, both in G major with treble clefs, with lyrics 'Tan tan ta ra ra ra' repeated three times. The fourth staff is a piano accompaniment in G major with a bass clef, featuring a steady eighth-note bass line and chords in the right hand.

hail with joy the break\_\_\_\_\_ of

Tan tan ta ra ra ra Tan tan ta ra ra ra Tan tan ta ra ra ra

Tan tan ta ra ra ra Tan tan ta ra ra ra Tan tan ta ra ra ra

The second system of the musical score consists of four staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics 'hail with joy the break\_\_\_\_\_ of'. The second and third staves are vocal lines for two voices, both in G major with treble clefs, with lyrics 'Tan tan ta ra ra ra' repeated three times. The fourth staff is a piano accompaniment in G major with a bass clef, featuring a steady eighth-note bass line and chords in the right hand, including some sustained notes.

day. \_\_\_\_\_ Now our hearts \_\_\_\_\_ a-gain are

*ff*

*unis.*

Tan tan ta ra ra ra ra Now our hearts \_\_\_\_\_ a-gain are

Tan tan ta ra ra ra ra Now our hearts \_\_\_\_\_ a-gain are

*ff*

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'day. \_\_\_\_\_ Now our hearts \_\_\_\_\_ a-gain are'. Below it are three staves: two vocal staves with lyrics 'Tan tan ta ra ra ra ra Now our hearts \_\_\_\_\_ a-gain are' and one piano accompaniment staff. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Dynamics include *ff* and *unis.*

light \_\_\_\_\_ We'll go a - board the "Peach" and dance the mer - ry

light \_\_\_\_\_ We'll go a - board the "Peach" and dance the mer - ry

light \_\_\_\_\_ We'll go a - board the "Peach" and dance the mer - ry

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'light \_\_\_\_\_ We'll go a - board the "Peach" and dance the mer - ry'. Below it are three staves: two vocal staves with lyrics 'light \_\_\_\_\_ We'll go a - board the "Peach" and dance the mer - ry' and one piano accompaniment staff. The piano part continues with a similar rhythmic pattern. Dynamics include *ff*.

night! Till the morn we'll sail a - way, And hail with

night! Till the morn we'll sail a - way, And hail with

night! Till the morn we'll sail a - way, And hail with

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "night! Till the morn we'll sail a - way, And hail with". The music is in G major and 4/4 time. The piano part features a steady bass line and chords in the right hand.

The piano accompaniment for the first system, showing the right and left hand parts. The right hand plays chords and melodic fragments, while the left hand provides a rhythmic foundation with eighth and sixteenth notes.

*stringendo.*

joy the break of day. Till morn well sail a - way, Till

joy the break of day. Till morn well sail a - way, Till

joy the break of day. Till morn well sail a - way, Till

The second system begins with the instruction *stringendo.* It features four vocal staves and piano accompaniment. The lyrics are: "joy the break of day. Till morn well sail a - way, Till". The piano part continues with a more active accompaniment, including sixteenth-note patterns in the left hand.

*stringendo.*

The piano accompaniment for the second system, showing the right and left hand parts. The right hand continues with chords and melodic lines, while the left hand plays a more complex rhythmic pattern with sixteenth notes.

*sempre cresc.*

morn we'll sail a - way And hail with joy the break of day And hail with

morn we'll sail a - way And hail with joy the break of day And hail with

morn we'll sail a - way And hail with joy the break of day And hail with

*sempre cresc.*

joy the break of day, Yes, we'll sail

joy the break of day, Yes, we'll sail

joy the break of day, Yes, we'll sail

*fff*

*fff*

*fff*

*fff*

Three vocal staves (Soprano, Alto, Tenor) with lyrics: a - - - way, a - -

Piano accompaniment for the first system, featuring a melodic line in the right hand and a bass line in the left hand.

Three vocal staves with lyrics: - way, a - way.

Piano accompaniment for the second system, including a first ending bracket labeled '8va'.

No 12.

109  
ACT II.  
Opening.  
"The Bashful Moon."  
Female Chorus.

Andante.

Piano.

*mf*  
*pp*  
*espressivo.*

In az - ure skies, With clouds be - girt, There dwells a dain - ty lit - tle flirt, The  
 az - ure skies, clouds be - girt there dwells a lit - tle flirt,

*p*

*pp*

moon The  
 bash - - - ful moon, The bash - ful moon, The bash - - - ful  
 The bash - ful moon, The bash - ful moon, bash - ful, bash - ful, bash - ful,

*pva*

moon. As maid-ens on their fans may seize She hides be-hind the

moon. maid-ens on fan may seize hides be-hind

*p*

clouds to tease, The bash - - ful moon, The bash - ful moon, The

clouds to tease, The bash - ful moon, The bash - ful, The

*Piu mosso.*

bash - - ful moon. She knows that we a -

bash - ful, bash - ful, moon. She knows that we a -

*sva*

*p*

*Piu mosso.*

3 3 3



dore her grace, And yet she will not show her face, The

dore her grace, And yet she will not show her face, The

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "dore her grace, And yet she will not show her face, The". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a steady eighth-note accompaniment with triplets in the right hand and chords in the left hand.

bash - - ful moon, The bash - ful

bash - - ful moon, The bash - ful

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "bash - - ful moon, The bash - ful". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part continues with a steady eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the piano part.

moon. She's there be - hind some snowwhite cloud Come coax the flirt so

moon. She's there be - hind some snowwhite cloud Come coax the flirt so

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "moon. She's there be - hind some snowwhite cloud Come coax the flirt so". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part continues with a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present at the beginning of the piano part.

fair and proud With ser - e - nade But not too loud.

fair and proud With ser - e - nade But not too loud.

*p*

The bash - - ful moon. The bash - ful  
 bash-ful moon The bash-ful moon. The bash-ful bash - ful  
 The bash - - ful moon. bash bash - ful

*mf* *f* *gva...* *loco*

moon.

moon.

*pp* *ppp* *gva...*

Moderato.

*mf*

Peek - a - boo pret - ty moon, I see you pret - ty moon, Hear my chid - ing chid - ing

*p*

pret - ty moon pret - ty moon Hear my chid - ing chid - ing

chid - ing. Wont you smile pret - ty moon, Just a while pret - ty moon, Dont be

chid - ing. pret - ty moon pret - ty moon, Dont be

*mf*

hid - ing hid - ing hid - ing. Light the skies pret - ty moon, With your  
 hid - ing hid - ing hid - ing. Light the skies pret - ty moon,

*mf*

eyes pret - ty moon, For we're pin - ing pin - ing pin - ing. Night's own  
 pret - ty moon, For we're pin - ing pin - ing pin - ing.

queen pret - ty moon, Don't be mean pret - ty moon, Ah she's shin - ing shin - ing shin - ing. The  
 pret - ty moon, Don't be pret - ty moon, Ah she's shin - ing shin - ing shin - ing. The

bash - ful moon is shin - ing, The bash - ful moon.

bash - ful moon is shin - ing, The bash - ful moon.

## DANCE.

Allegro.

*p scherzando.*

*sempre staccato.*

*a tempo.*

*rit. mf*

*p*

*mf*

Red. \*

# No 13. "Be a Spy for Love's Sake"

Amorel.

Molto moderato.

The piano introduction consists of three systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system features a treble clef staff with a *pp* dynamic marking and a bass clef staff with a melodic line. The third system continues the piano accompaniment with a treble clef staff and a bass clef staff.

The first system of the vocal and piano accompaniment. The vocal line is in a treble clef with lyrics: "Oh sil - ver moon in skies a - bove, Tell me, where is my own true / Oh sil - ver moon in skies a - bove, I dread to have you seek my". The piano accompaniment is in a grand staff with a *mf* dynamic marking. A repeat sign is present at the beginning of the piano part.

The second system of the vocal and piano accompaniment. The vocal line is in a treble clef with lyrics: "love? Peer through the night where 'er he be / love, Lest with some maid he may be found". The piano accompaniment is in a grand staff.

And tell me does he think of me. That I'm not near does he com-  
 His stal-wart arm her waist a - round. His lov-ing glanc-es in her

*pp*

plain, Moon does he sigh and sigh a - gain? \_\_\_\_\_  
 eyes, His sighs com-min - gled with her sighs. \_\_\_\_\_

Or does he smile, And is he gay  
 His hands up - on her fin - ger tips,

*mf*

*Red.*

Nor care that I am far a - way, \_\_\_\_\_ so far a - way?  
 His lips close to her ru - by lips, \_\_\_\_\_ her ru - by lips.

*f*

## Tempo di Barcarolle.

Be a spy for love's sake, Moon, sweet Moon. \_\_\_\_\_

*p*

Find the one I cher - ish, Moon, sweet Moon. \_\_\_\_\_

Play the spy — un - til you find him, Then at last when you've di - vined him,

*poco accel.* *mf* *f*

That I love — him still — re - mind him, Moon, sweet Moon. \_\_\_\_\_

*rit.* *ff* *p a tempo*



(Off Stage.)

CHORUS.

Be a spy for love's sake, Moon, sweet Moon.

Be a spy for love's sake, Moon, sweet Moon.

Moon, sweet moon.

*mf*

Find the one I cherish, Moon, sweet Moon.

Find the one I cherish, Moon, sweet Moon.

Play the spy un-til you find him, Then at last when you've di-vined him, That I love— him

Play the spy un-til you find him, Then at last when you've di-vined him, That I love— him

*cresc.* *accel.*

1 2

*ff* still re - mind him, Moon, sweet Moon. — Moon. —

*ff* still re - mind him, Moon, sweet Moon. — Moon. —

*ff*

1 2

*rit.* *ff* *p* *p*

*p*  
 Oh Moon \_\_\_\_\_ if me he has for - got, \_\_\_\_\_

Oh sweet, sweet moon \_\_\_\_\_ Oh sweet, sweet  
*p*  
 Oh sweet, sweet moon \_\_\_\_\_ Oh sweet, sweet

The first system of the musical score consists of four 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 a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. A dynamic marking of *p* is placed above the first note. The lyrics "Oh Moon \_\_\_\_\_ if me he has for - got, \_\_\_\_\_" are written below the staff. The second and third staves are vocal lines in treble clef, with lyrics "Oh sweet, sweet moon \_\_\_\_\_ Oh sweet, sweet" and "Oh sweet, sweet moon \_\_\_\_\_ Oh sweet, sweet" respectively. A dynamic marking of *p* is placed above the first note of the second staff. The fourth staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

*mf* *f*  
 Pray tell \_\_\_\_\_ me not, \_\_\_\_\_ pray tell \_\_\_\_\_ me

moon \_\_\_\_\_ If he's for - got Pray tell  
*f*  
 moon \_\_\_\_\_ If he's for - got Pray tell

The second system of the musical score consists of four 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 a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. A dynamic marking of *mf* is placed above the first note, and a dynamic marking of *f* is placed above the last note. The lyrics "Pray tell \_\_\_\_\_ me not, \_\_\_\_\_ pray tell \_\_\_\_\_ me" are written below the staff. The second and third staves are vocal lines in treble clef, with lyrics "moon \_\_\_\_\_ If he's for - got Pray tell" and "moon \_\_\_\_\_ If he's for - got Pray tell" respectively. A dynamic marking of *f* is placed above the first note of the second staff. The fourth staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand. Dynamic markings of *mf* and *f* are placed above the piano accompaniment.

no oh pray tell me not.

her not Pray tell me not.

her not Pray tell me not.

*ff* *p*

*ff* *p*

*pp* *ppp*

*Ad.*

# № 14. One Nice Little Million.

QUINETTE.

Words by  
PAUL WEST.

Music by  
JOHN W. BRATTON.

Allegro moderato.

Voice. 

Piano. 

GILTEDGE.



When I a mil - lion had a - massed, Thinks  
I'm told it's en - gines live on coal, But





I, well now I'm rich at last I'll hold my mil - lion hard and fast, And  
when I come to pay the toll, I think it's gold the way my roll. Is



keep it — now I've — got it. But oh! a friend of  
drawn on — ev - 'ry — day, Sir! It's fun - nel belch - ing

mine had what I want - ed most, a fine steam yacht, It  
smoke in - tense, Blows out my dol - lars and my cents, The

was ex - act - ly what I thought I ought to have, and  
whis - tle in my purse tears rents, It's al - ways pay, pay,

ELOPERS. GILTEDGE.

bought it. He bought it. And  
pay, Sir. It's pay Sir. So

from that time un - til to - day, It's  
nev - er buy a steam yacht friend, Till

**CHORUS.**

Un - til to - day, Un - til to - day.  
A steam yacht friend, A steam yacht friend.

Un - til to - day, Un - til to - day.  
A steam yacht friend, A steam yacht friend.

*mf* *p*

cost let's see, well I should say,  
you've made up your mind to spend.

What would you say?  
Our mind to spend.

What would you say?  
Our mind to spend.

*mf*

## Refrain.

GILTEDGE.

One nice pret - ty lit - tle mil - lion, One sweet clink - ing lit - tle mil - lion,

*p* *marcato*

One sound jing - ling lit - tle mil - lion, one lit - tle mil - lion cash.

One lit - tle, Two lit - tle, Three lit - tle mil - lion, Four lit - tle, Five lit - tle,

Six lit - tle mil - lion, Sev'n lit - tle, Eight lit - tle, Nine lit - tle mil - lion,



Ten lit - tle mil - lion cash.

**CHORUS.**  
 Ten lit - tle, Nine lit - tle, Eight lit - tle. mil - lion,  
 Ten lit - tle, Nine lit - tle, Eight lit - tle. mil - lion,

*rit.*  
 Sev'n lit - tle, Six lit - tle, Five lit - tle mil - lion, Four lit - tle, Three lit - tle,  
 Sev'n lit - tle, Six lit - tle, Five lit - tle mil - lion, Four lit - tle, Three lit - tle,

*rit.*

*a tempo*  
 Two lit - tle mil - lion, One lit - tle mil - lion cash.  
 Two lit - tle mil - lion, One lit - tle mil - lion cash.

*a tempo* *sf* *D.S.*

## DANCE.

First system of musical notation for 'DANCE.' in 2/4 time, key of D major. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with accents and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains the accompaniment. There are some rests in the left hand in the third and fourth measures.

Third system of musical notation. The right hand has a more active melodic line with eighth notes. The left hand continues with a steady accompaniment.

Fourth system of musical notation. The right hand features a melodic line with a fermata in the third measure. The left hand has a steady accompaniment with some rests.

Fifth system of musical notation. The right hand has a melodic line with a fermata in the third measure. The left hand has a steady accompaniment. Dynamics include *f* and *cresc.*

Sixth system of musical notation. The right hand has a melodic line with a fermata in the fourth measure. The left hand has a steady accompaniment. Dynamics include *ff* and *sf*.

## No 15.

## Make Believe.

DUET.

Reggy and Amorel with Sextette.

Words by  
PAUL WEST.Music by  
JOHN W. BRATTON.

Allegro moderato.

Voice.

Piano.

REGGY.

1. When a
2. When he
3. If you

man de - clares he loves you, And would mar - ry none but you, Try to  
comes home late some ev - 'ning aft - er you've been wed a - while, And you  
ev - er pay a vis - it to his of - fice un - a - ware, And you

make your - self be - lieve him, 'tis the nic - est way to do, And when  
 pok - er chips dis - cov - er, in his poc - ket quite a pile, If he  
 see a la - dy sit - ting close be - side him on a chair, If he

he in - sists that no one else but you he can a - dore, Don't  
 says that they are but - tons just re - ply, "Then dear I guess You  
 says she is a cli - ent do not act like all pos - sessed If his

AMOREL.

ask him if he ev - er told that tale to girls be - fore. But  
 mean for me to wear them on a brand new vel - vet dress?" But  
 arm should be a - round her, and her head up - on his breast. But

## REGGY.

oh if he were fool - ing me, and took me for a goose, Don't  
 if I know he's fool - ing me, must I keep calm and still? Do  
 if I saw him kiss - ing her, and heard them bill and coo. Go

*mf*

The first system of the musical score for 'REGGY.' features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line. The piano part includes a dynamic marking of *mf* and a triplet of eighth notes in the right hand.

let your - self be - lieve it, dear, it real - ly is no use. And  
 as we say, go buy the dress, and let him get the bill. Then  
 out and get some wit - ness - es, and have them see it too. And

The second system continues the musical score. The vocal line and piano accompaniment follow the same structure as the first system. The lyrics are written below the vocal line. The piano part includes a triplet of eighth notes in the right hand.

when his arm is 'round your waist, like this, and ver - y snug, That's  
 when he raves just smile at him, and say "My dar - ling John You  
 if he says those blonde hairs on his sleeve are from a horse. Re -

The third system concludes the musical score. The vocal line and piano accompaniment follow the same structure. The lyrics are written below the vocal line. The piano part includes a triplet of eighth notes in the right hand.

SEXTETTE.

not the time to ask him where he ev - er learned to hug. No not the  
 know I had to have a dress to sew those but - tons on? Those but - tons  
 ply "My dear do hors - es bleach? I know they do of course. They bleach of

REGGY.

time. \_\_\_\_\_ Don't doubt, It's  
 on. \_\_\_\_\_ Don't doubt, It's  
 course. \_\_\_\_\_ Don't doubt, It's

sure to put him out, For in - qui - ry is em - bar - ras - sing and  
 sure to put him out, For in - qui - ry is em - bar - ras - sing and  
 sure to put him out, For in - qui - ry is em - bar - ras - sing and

ver - y apt to grieve him. When he swears "My love tis true  
 ver - y apt to grieve him. If those po - ker chips he says  
 ver - y apt to grieve him. If he says he's at the store

I have nev - er kissed but you?" Make be - lieve that you be - lieve that he be -  
 are but lem - on loz - en - ges. Make be - lieve that you be - lieve that he be -  
 keep - ing books till half past four. Make be - lieve that you be - lieve that he be -

1 & 2 3  
 lieves that you be - lieve him. lieves that you be - lieve him.  
 lieves that you be - lieve him. lieves that you be - lieve him.  
 lieves that you be - lieve him. lieves that you be - lieve him.

*sfz* *sfz*

## DANCE.

The first system of the musical score for 'DANCE.' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords and single notes. A dynamic marking of *mf* (mezzo-forte) is placed in the first measure of the lower staff.

The second system continues the piece. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides harmonic support with chords and single notes. A dynamic marking of *f* (forte) is present in the second measure of the lower staff.

The third system continues the piece. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides harmonic support with chords and single notes. A dynamic marking of *f* (forte) is present in the second measure of the lower staff.

The fourth system concludes the piece. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides harmonic support with chords and single notes. A dynamic marking of *sfz* (sforzando) is present in the second measure of the lower staff.



# For I am a Married Man.

No 16.

Song: Pudge and Chorus.

Allegro non troppo.

Voice.

Piano. *ff*

§ PUDGE.

1. Oh Wil - liam Brown was a
2. When - e'er he'd ship for a
3. But a - lass for Brown! 'Twas in
4. Now the lass kept still, but she

§

*p*

sail - or - lad, And a "div - il" a - mong the girls. \_\_\_\_\_  
 for - eign trip, He would ask what the port might be. \_\_\_\_\_  
 Bos - ton town, That he went a - shore one day. \_\_\_\_\_  
 fol - lowed Bill, And the rest of his wives an - nexed. \_\_\_\_\_

*f*

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Quite a ro - guish eye had he, And a  
 Then he'd sly - ly take a look In a  
 And in greet - ing of his Miss - is, He was  
 Which they num - bered nine - ty - sev - en, And they

smooth di - ab - le - rie, That — set — their — hearts in  
 mem - o - ran - dum book, Where a list — of his wives kept  
 gen - er - ous in kiss - es, For a year — he had been a  
 gath - ered at New Hav - en, Where — Bill's — ship — an - chored

whirls. \_\_\_\_\_  
 he. \_\_\_\_\_  
 way. \_\_\_\_\_  
 next. \_\_\_\_\_

When - e'er he sailed 'twas a  
 If bound for Ri - o he would  
 Said she, "Dear Bill do you  
 He gave one leap for the

*f* *pp*

fact be-wailed. By maids of ev-'ry sort. And he  
 say "let's see, oh yes, I am mar-ried there. And 'twould  
 love me still?" Said he, "Aye lass, the same, You're my  
 bri-ny deep, Said he, "I'm done for fair?" But just

*rit.*  
 of-ten-times ad-mit-ted, When a-bout it he was twit-ted, He'd a  
 cause a aw-ful both-er, If I went and took an-oth-er, For I  
 lit-tle' There he stopped, And his un-der jaw it dropped, For he  
 then as he was sink-ing, He es-pied a mer-maid wink-ing, And he

*tr colla voce*

wife in ev-'ry port, In ev-'ry port.  
 on-ly want my share, I want my share"  
 couldn't re-call her name, For-got her name.  
 wed her then and there, Right then and there.

*rit.*

## REFRAIN.

Tempo di Valse.

Oh he had a wife in Spain, ———— And a dear lit - tle  
 Oh he had a wife in France, ———— And an - oth - er in  
 For he had a wife in Po, ———— And an - oth - er in  
 For he had a wife in Cork, ———— And an - oth - er in

bride in Maine. ———— In Lab - ra - dor, In  
 old Pen - zance. ———— In warm Pe - ru, In  
 Bor - ne - o. ———— In far Hong - Kong, Tou -  
 old New - York. ———— In far Ran - goon, In

Sing - a - pore, In ev - 'ry clime and on ev - 'ry  
 quaint Chee - foo, In Mo - zam - bique and in Guin - ea  
 louse, Tou - lon, In Bu - la - way - o ———— and in Bou -  
 Mal - a - coon, In New — Or - leans he'd an Oc - to -

shore. He'd say with a swag - ger vain, \_\_\_\_\_ In \_\_\_\_\_  
 too. He'd say as he hitched his pants, \_\_\_\_\_ In \_\_\_\_\_  
 logne. He'd say with a blithe "ye ho," \_\_\_\_\_ In \_\_\_\_\_  
 roon. He cried as he quit the dock, \_\_\_\_\_ I'll \_\_\_\_\_

*mf*

Tur - key or far Ja - pan, \_\_\_\_\_ Where - ev - er I  
 E - gypt or Yu - ca - tan, \_\_\_\_\_ Where - ev - er I  
 Por - tu - gal or Penn - Yan, \_\_\_\_\_ Where - ev - er I  
 fin - ish as I be - gan, \_\_\_\_\_ And un - der the

roam, it is Home sweet Home, For I am a mar-ried man.  
 roam, it is Home sweet Home, For I am a mar-ried man.  
 roam, it is Home sweet Home, For I am a mar-ried man.  
 foam, 'twill be Home sweet Home, For I still am a mar-ried man.

*f Unis.*

CHORUS.

He'd	say	with	a	swag - ger	vain,
He'd	say	as	he	hitched his	pants,
He'd	say	with	a	blithe "ye	ho,"
He	cried	as	he	quit the	dock,

—	In	Tur - key	or	far	Ja -	pan,
—	In	E - gypt	or	Yu -	ca -	tan,
—	In	Por - tu - gal	or	or	Penn	Yan,
—	I'll	fin - ish	as	I	be -	gan,

Where - ev - er I roam, it is Home sweet  
 Where - ev - er I roam, it is Home sweet  
 Where - ev - er I roam, it is Home sweet  
 And un - der the foam, 'twill be Home sweet

Where - ev - er I roam, it is Home sweet  
 Where - ev - er I roam, it is Home sweet  
 Where - ev - er I roam, it is Home sweet  
 And un - der the foam, 'twill be Home sweet

Where - ev - er I roam, it is Home sweet  
 Where - ev - er I roam, it is Home sweet  
 Where - ev - er I roam, it is Home sweet  
 And un - der the foam, 'twill be Home sweet

Home, For I am a mar - ried man.  
 Home, For I am a mar - ried man.  
 Home, For I still am a mar - ried man.

Home, For I am a mar - ried man.  
 Home, For I am a mar - ried man.  
 Home, For I still am a mar - ried man.

Home, For I am a mar - ried man.  
 Home, For I am a mar - ried man.  
 Home, For I still am a mar - ried man.

*ff* *sfz* *sfz*

DANCE.  
Vivo.

First system of musical notation. The piano part begins with a forte (*f*) dynamic and an accent (^) over the first note. The bass part follows with a similar rhythmic pattern.

Second system of musical notation. The piano part features a triplet of eighth notes marked with a '3' and an accent (^). Dynamics include *f* and *p*. The bass part continues with a steady accompaniment.

Third system of musical notation. Dynamics range from *sfz* to *pp*. The system concludes with a *Fine.* marking in the bass staff.

Fourth system of musical notation. The piano part has a forte (*ff*) dynamic. The bass part features a more active rhythmic accompaniment.

Fifth system of musical notation. The piano part begins with a piano (*p*) dynamic. The system ends with a final cadence in both staves.

*Dance D. C. al Fine.*



## No 17.

## The Frightened Fawn.

Words by  
PAUL WEST.

Music by  
JOHN W. BRATTON.

Andante.

Piano. *mf*

*dreamily*

In the dark'ning wild - wood there wan - dered \_\_\_\_\_ Sad at heart, a lit - tle lost  
As the fawn that roams in the wild - wood \_\_\_\_\_ Prays for dawn to guide him a -

*pp* *mf* *pp*

fawn. \_\_\_\_\_ Trem - bling as the skies o'er him thun - dered, \_\_\_\_\_  
right, \_\_\_\_\_ So my heart has craved from its child - hood; \_\_\_\_\_

*mf* *p* *mf*

Lone - ly was he and for - lorn. \_\_\_\_\_ Like a babe that calls for its  
Craved for some dear guid - ing light. \_\_\_\_\_ Lead me, Love, to sweet realms of

*mf*

moth - er \_\_\_\_\_ Cried the lit - tle fawn in his woe.  
 beau - ty; \_\_\_\_\_ Show my heart the way it shall turn.

The first system of the musical score features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "moth - er \_\_\_\_\_ Cried the lit - tle fawn in his woe. beau - ty; \_\_\_\_\_ Show my heart the way it shall turn." The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. It includes dynamic markings: *mf* (mezzo-forte) in the first measure, *p* (piano) in the second measure, and *f* (forte) in the third measure. The piano part consists of chords and moving lines in both hands.

Turn - ing this way, then an - oth - er, Whith - er  
 Teach me, Love, where lies my du - ty, Guide my

The second system continues the vocal line and piano accompaniment. The lyrics are: "Turn - ing this way, then an - oth - er, Whith - er Teach me, Love, where lies my du - ty, Guide my". The piano accompaniment includes a dynamic marking of *p* (piano) in the first measure. The music continues with chords and melodic lines in both hands.

were his falt - ring steps to go?  
 falt - ring steps that I may learn.

The third system continues the vocal line and piano accompaniment. The lyrics are: "were his falt - ring steps to go? falt - ring steps that I may learn." The piano accompaniment includes a dynamic marking of *rit.* (ritardando) in the second measure. The music concludes with a fermata over the final notes.

## REFRAIN.

Fright - ened fawn \_\_\_\_\_ all a - lone, \_\_\_\_\_ When the dawn \_\_\_\_\_ once has  
 Heart so shy \_\_\_\_\_ do not yearn; \_\_\_\_\_ By and by \_\_\_\_\_ you shall

The refrain section begins with a new vocal line and piano accompaniment. The lyrics are: "Fright - ened fawn \_\_\_\_\_ all a - lone, \_\_\_\_\_ When the dawn \_\_\_\_\_ once has Heart so shy \_\_\_\_\_ do not yearn; \_\_\_\_\_ By and by \_\_\_\_\_ you shall". The piano accompaniment is in a grand staff with a key signature of two flats and a 4/4 time signature. It includes dynamic markings: *p* (piano) in the first measure and *cresc.* (crescendo) in the second measure. The piano part features chords and moving lines in both hands.

shown, — By ear - ly light the path - way bright, Then you may go a -  
learn. — For love will show the path to go, That Love a - lone may

*accel.* *f rit.*

right. — So till morn — comes e - late, — Fright - ened fawn — on - ly  
know. — As the fawn — sees the light, — Love's own dawn — will be

*p a tempo.*

wait, — Then you'll re - jice to hear the sweet voice Of the  
bright, — Oh heart, be light, for aft - er the night, Love will

*fp*

moth - er for you a call - ing. —  
come with the dawn a call - ing. —

*p* *rit.*

## The Amorous Esquimaux.

No 18.

Cerise and Reggy.

Words by  
PAUL WEST.Music by  
JOHN W. BRATTON.

Moderato non troppo.

Voice

Piano

*ff*

*p* *Till ready.*

In the  
So the  
But a -

land where it al - ways snows, And the beau - ti - ful seal - skin  
am - o - rous two were wed, And his fat - lit - tle bride he  
las for the am' - rous two, So - tor - rid their love it

grows, On an ice - berg bare, There dwelt a pair - Of  
led, To an i - ci - cle hut And the door they shut, And up -  
grew, That the i - ci - cle hut Which was tight - ly shut, Was

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is marked 'Moderato non troppo'. The piano part begins with a forte (*ff*) dynamic and changes to piano (*p*) after the first vocal line. The score includes repeat signs and a section marked 'Till ready.' The lyrics are arranged in lines corresponding to the vocal melody.

am - o - rous Es - qui - maux. They lived on blub - ber and they  
 on ice - cream they fed. They ate snow pud - ding with a  
 melt - ed be - fore their view. "Ah, me," they blub - bered, "have we

*pp*

dressed in furs, And his chub-by lit - tle, tub-by lit - tle heart was hers. This  
 frost - y spoon Such a chil - ly lit - tle, sil - ly lit - tle hon - ey - moon. She'd  
 struck a frost." Their snow-sy lit - tle, co-sey lit - tle home was lost. Wher -

*mf*

Es - qui - maux youth and maid, Of the win - ter were not a -  
 all that her heart could wish, Most ev - 'ry arc - tic  
 ev - er the pair might go, They'd melt all the ice and

fraid. They'd\_ coo with de - light Through the Arc - tic night In the  
 dish. Like\_ wal - rus fat And things like that, And  
 snow. And the ice - berg too, So small it grew That

North Pole's i - cy shade. She'd lis - ten and blush as he  
 fric - as - seed froz - en fish. And oft' to re - call their  
 on - ly the top would show. So they climbed the pole, so they'd

*rall.*

sang this song Through the Arc - tic night which was six months long.  
 hon - ey - moon She'd\_ list as he whis - tled this lit - tle tune.  
 not get wet, And\_ there I am sure they are sing - ing yet.

*molto rit.*

## Refrain.

*Not too slow.*

Oh, my heart for you is pi - ning, By the North Star cold - ly shin - ing Up a -

*mf*

bove \_\_\_\_\_ I sing my love, \_\_\_\_\_ Won't you,

won't you stop your teas - ing, Can't you see my heart is freez - ing All for

you, \_\_\_\_\_ so kiss me do. \_\_\_\_\_ I will

*f* *mf*

build a lit - tle pal - ace, My Au - ro - ra Bo - re - al - is All of

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "build a lit - tle pal - ace, My Au - ro - ra Bo - re - al - is All of". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ice \_\_\_\_\_ won't that be nice; \_\_\_\_\_ When the

The second system continues the vocal line and piano accompaniment. The lyrics are: "ice \_\_\_\_\_ won't that be nice; \_\_\_\_\_ When the". The piano accompaniment continues with similar rhythmic patterns.

weath - er's down to ze - ro I will be your lit - tle he - ro, If you'll

The third system continues the vocal line and piano accompaniment. The lyrics are: "weath - er's down to ze - ro I will be your lit - tle he - ro, If you'll". A dynamic marking of *f* (forte) is present at the beginning of the piano accompaniment.

on - ly be my lit - tle Es - qui - maux bride. \_\_\_\_\_

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "on - ly be my lit - tle Es - qui - maux bride. \_\_\_\_\_". The piano accompaniment ends with a final chord and a double bar line. A dynamic marking of *sfz* *D.S.* (sforzando *Dolce*) is present at the end of the piano accompaniment.



## No 19.

## My Black Cloud.

Words by  
PAUL WEST.

Music by  
JOHN W. BRATTON.

Moderato.

Piano. *ff*

*Till Ready*

Down a-mong de sun-flow'rs strolled a lit - tle cul - lud maid, Sigh - ing, ———  
As de lit - tle maid - en watched that black cloud from the sky Rush - ing, ———

*p* *pp*

Ov - er - head de sum - mer sun he cast a wel - come shade; But the  
Up be - hind her crept her dark - ey hon - ey boy so sly, Stood and

lit - tle cul - lud maid was sad. \_\_\_\_\_ Soon a - cross the skies there came a  
 watched her, feel - ing might - y proud. \_\_\_\_\_ Eve - nin' stars dey blinked deir eyes an'

cloud as black as night, Fly - ing. \_\_\_\_\_ When she saw its shad - ow den her  
 say dey did - n't see Blush - ing! \_\_\_\_\_ Lit - tle cul - lud maid - en den, I

twink - ling eyes grew bright, Den the lit - tle maid - en's heart was glad. Said  
 won - der where was she? Hid wid - in de arms of her black cloud. And

she, "Black cloud a - bove," You 'mind me of my love.  
 in his tight em - brace, She told him to his face.

REFRAIN.

Just as the sun to sleep am a - fall - ing, fall - in' in the west,

*pp-f*

Up roll the clouds of night, Hug - gin' de sky so tight.

So come, my hon - ey, to me a - call - in', call - in' Not too loud.

Fly to me, my love, I'll be your sky, love, My black cloud. cloud.

1 2

*sfz*

## No 20.

## For Glory And For Love.

Tempo di Marcia.

Piano. *f*

The piano introduction consists of two staves. The right hand features a melody with a dotted quarter note followed by an eighth note, and a half note. The left hand provides a rhythmic accompaniment with a dotted quarter note followed by an eighth note, and a half note. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a forte (*f*) dynamic.

The piano accompaniment for the first vocal line consists of two staves. The right hand has a melody with a dotted quarter note followed by an eighth note, and a half note. The left hand provides a rhythmic accompaniment with a dotted quarter note followed by an eighth note, and a half note. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a forte (*f*) dynamic.

Down the street — the sol - dier boys are com - - ing,  
When the bul - - lets all a - round are fly - - ing,

The vocal line and piano accompaniment for the first vocal line. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. The right hand has a melody with a dotted quarter note followed by an eighth note, and a half note. The left hand provides a rhythmic accompaniment with a dotted quarter note followed by an eighth note, and a half note. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a forte (*f*) dynamic.

Like their fa - thers long a - go. —  
When the sky with smoke is blue. —

The vocal line and piano accompaniment for the second vocal line. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. The right hand has a melody with a dotted quarter note followed by an eighth note, and a half note. The left hand provides a rhythmic accompaniment with a dotted quarter note followed by an eighth note, and a half note. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a forte (*f*) dynamic.

Tramp - ing to the sound of mar - tial drum - ming, They are  
Sol - dier if you find your cour - age dy - ing, Give a

off to bat - tle with the foe.  
thought to her who's ev - er true.

Bul - ly boys, you're bound to do your du - ty By the  
Seize the star - ry flag that may be fall - ing, Cheer to

flag that floats a - bove, And your sweet - hearts ev - 'ry  
see it wave a - bove, Then your heart will hear her

one a beau - - ty, Fight for glo - ry and for love. \_\_\_\_\_  
 sweet voice call - - ing, Fight for glo - ry and for love. \_\_\_\_\_

For

CHORUS.

glo - - ry and for love, And a maid whose

heart is true, \_\_\_\_\_ For hon - - or of the

land, And for eyes of brown or blue.

For lips that match the red in the

flag that flies a - bove, Let foes be - ware,

They go to do and dare For glo - ry and for love.

CHORUS.

*ff*

For glo - - - ry and for love, And a

*ff*

For glo - - - ry and for love, And a

*ff*

*sfz* *sfz* *ff*

maid whose heart is true, For hon - -

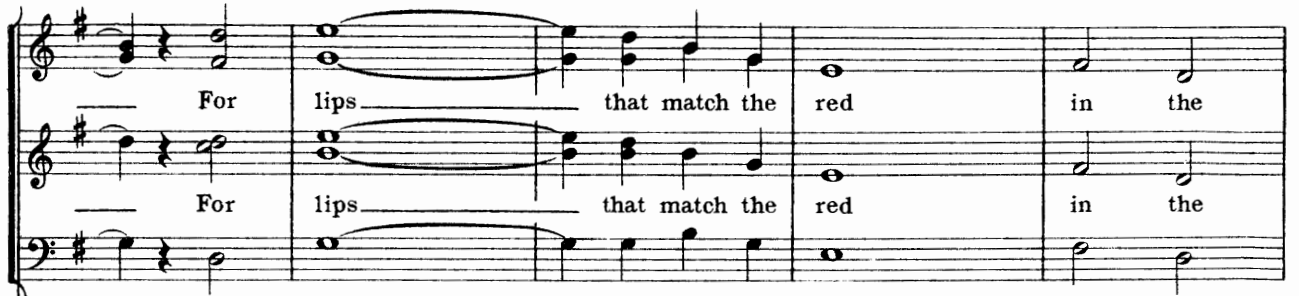
maid whose heart is true, For hon - -

- or of the land, And for eyes of brown or blue.

- or of the land, And for eyes of brown or blue.



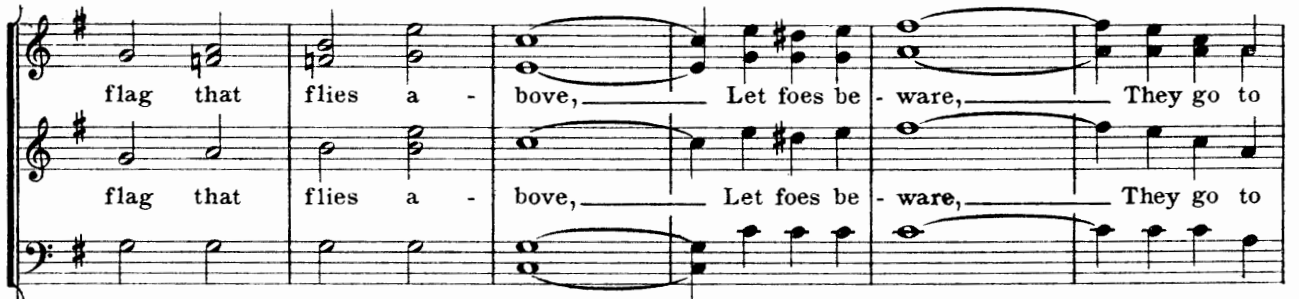
For lips that match the red in the  
For lips that match the red in the



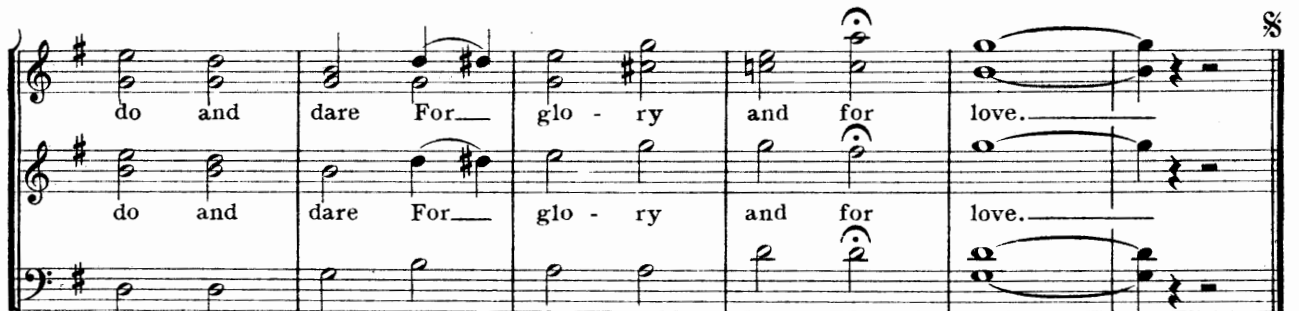
*sfz*



flag that flies a - bove, Let foes be - ware, They go to  
flag that flies a - bove, Let foes be - ware, They go to



do and dare For glo - ry and for love.  
do and dare For glo - ry and for love.



*D.S.*



## Finale II.

## No 21.

Tempo di Valse

SOLO.

Voice.

Oh, I have no wife in

Piano.

*ff*

*p*

Spain, ——— And I have - nt a bride in Maine; ——— In

Kan - ka - kee, In Chi - co - pee, In Kal - a - ma - zoo I am

fan - cy free. There's on - ly one girl for me, From

Port - u - gal to Penn - Yan; And old Pe - ter

Pudge can re - mark "Oh Fudge!" For I'll be a mar - ried man.

*unis. f*  
 There's on - ly one girl for me, From  
 There's on - ly one girl for me, From

CHORUS.

Port - u - gal to Penn - Yan; And old Pe - ter

Port - u - gal to Penn - Yan; And old Pe - ter

Pudge can re - mark "Oh Fudge!" For he is a mar - ried

Pudge can re - mark "Oh Fudge!" For he is a mar - ried

Tempo di Marcia. SOLO.

man. For

man.

glo - - - - ry and for love, And a maid whose

*pp*

heart is true, For hon - - - or of the

land, And for eyes of brown or blue. For

lips that match the red in the flag that

*pp*

flies a - bove, \_\_\_\_\_ Let folks be - ware, \_\_\_\_\_ They go to

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 two sharps (F# and C#). The lyrics are "flies a - bove, \_\_\_\_\_ Let folks be - ware, \_\_\_\_\_ They go to". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two sharps. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines. There are dynamic markings like accents (>) and slurs over the piano part.

do and dare For glo - ry and for love.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "do and dare For glo - ry and for love.". The piano accompaniment continues with similar rhythmic patterns and includes dynamic markings such as accents (>) and a fortissimo (ff) marking.

CHORUS.  
For glo - - - - ry and for love, And a  
For glo - - - - ry and for love, And a

The third system of the musical score is labeled "CHORUS." on the left. It features two vocal lines and piano accompaniment. The lyrics for both vocal lines are "For glo - - - - ry and for love, And a". The piano accompaniment includes dynamic markings such as fortissimo (ff) and accents (>).

The fourth system of the musical score continues the piano accompaniment for the chorus. It features dynamic markings such as fortissimo (ff) and accents (>).

maid whose heart is true, For hon - - -

maid whose heart is true, For hon - - -

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "maid whose heart is true, For hon - - -". The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with chords and single notes. The key signature has three sharps (F#, C#, G#).

- or of the land, And for eyes of brown or

- or of the land, And for eyes of brown or

The second system continues the vocal and piano parts. The lyrics are: "- or of the land, And for eyes of brown or". The piano accompaniment features a more active right-hand part with sixteenth-note patterns and a steady bass line. The key signature remains three sharps.

blue. For lips that match the red

blue. For lips that match the red

The third system concludes the vocal and piano parts. The lyrics are: "blue. For lips that match the red". The piano accompaniment includes a dynamic marking of *sfz* (sforzando) in the left hand. The key signature remains three sharps.

in the flag that flies a - bove. Let folks be -  
in the flag that flies a - bove. Let folks be -

The first system of the musical score features two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#). The vocal lines are in a homophonic setting, with the lyrics "in the flag that flies a - bove. Let folks be -" appearing on both staves. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

ware, They go to do and dare For glo - ry  
ware, They go to do and dare For glo - ry

*sva.* *ff*

The second system continues the vocal and piano parts. The lyrics "ware, They go to do and dare For glo - ry" are repeated on both vocal staves. The piano accompaniment includes dynamic markings: *sva.* (sforzando) and *ff* (fortissimo). The piano part features more complex textures, including triplets and sixteenth-note patterns.

and for love.  
and for love.

The third system concludes the vocal and piano parts. The lyrics "and for love." are repeated on both vocal staves. The piano accompaniment features a series of chords and arpeggiated figures, ending with a final cadence. The system concludes with a double bar line.