

ALWAYS
LIVE THE ACT



THE MAID

AND THE

JUMMY

BOOK AND LYRICS BY
RICHARD CARLE
MUSIC BY
ROBT HOOD BOWERS

M. WITMARK & SONS
NEW YORK CHICAGO LONDON SAN FRANCISCO
JOSEF WEINBERGER, SEPPING AND VIENNA
ALLAN & CO MELBOURNE AUSTRALIA
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THE MAID AND THE MUMMY



A MUSICAL FARCE
IN THREE ACTS.



BOOK & LYRICS BY

RICHARD CARLE



MUSIC BY

ROBT HOOD BOWERS.

VOCAL SCORE, Pr. \$ 2.00 net.
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NEW YORK, CHICAGO, LONDON,
VIENNA-LEIPZIG, SAN FRANCISCO, TORONTO,
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"The Maid and the Mummy."

A Musical Farce in Three Acts.

Produced at the Garrick Theatre, Chicago, Ill. on May 30th. 1904.

Under the direction of the Carle Amusement Co.,

Chas. Marks, Managing Director.

Book and Lyrics by
RICHARD CARLE.

Music by
ROBERT HOOD BOWERS.

CAST OF CHARACTERS.

Washington Stubbs			FRED LENNOX.
Bolivar			JOHN C. SLAVIN.
Dr. Elisha Dobbins			GEORGE A. BEANE.
Lord Tiverton			EDGAR MORTON.
Rev. Adolphus Plum.			TOM HADAWAY.
MacSwat			LOUIS WESLEY.
Rob.			GEORGE LE ROY.
Roy			LOUIS CHRISTY.
Alfalfa Mike			JESS CAIN.
Van Remnsalaer MC Govern			GEORGE MACKAY.
Inspector Wise			FRANK RIDSDALE.
Flo Dobbins			VIOLET DALE.
Trixie Evergreen			PEARL ANDREWS.
Astoria Dobbins			MRS. ANNIE YEAMANS.
Muggsy.			JANET PRIEST.
Tiger.			MADGE VINCENT.
Miss Print			JESSIE STANLEY.
Miss Lay	}	Seminary Girls.	VIOLA VALLORI.
Miss Trust			JULIA GRANT.
Miss Construe			ADELE ROWLAND.
Miss Fit			JEANETTE FRENCH.
Miss Deal			MARGIE EASTMAN.
Miss Take			JACK BONTWELL.
Miss Behave			INEZ R. BAUER.
Eddy			SELINA HARRIS.
Reddy	}	Apprentices.	AILEEN DONAHUE.
Teddy			DAISY YOST.
Freddy			OLIVE ROBERTS.
Mr. Sleepless			H. KOLDOVSKY.
Mr. Carnegie			FRANKLIN DALE.
Aiken Paine	}	Patients.	G. D. WYNN.
Mrs. Mc Shane			ELEONORE TOURISSE.
Sol. M. Blue			H. J. RABOU.
Phoebe			MINNA SCHWARTZ.
Phillis			ANNIE PELHAM.
Mr. Saphead			JAMES J. FLYNN.

Seminary girls, Apprentices, Chaffeurs, Poster girls, Equestrians,
Students, Surgeons, Egyptian maidens etc.

SYNOPSIS OF SCENERY.

ACT I.—Curio shop on 5th. Ave., N. Y. Afternoon.

ACT II.— Laboratory in Dr. Dobbins' Seminary. Next afternoon.

ACT III.— Ball-room in Dr. Dobbins' Seminary. Same evening.

Produced by Ad. Newburger, under the direction of the author.

Musical director.
Stage Manager.

ROBERT HOOD BOWERS.
FRANK TODD.

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The Maid and the Mummy.

A Musical Farce in Three Acts.

Introduction.

Lyrics by
RICHARD CARLE.

Music by
ROBERT HOOD BOWERS.

Andante Maestoso.

Piano.

ff *p*

ff *p*

cresc. *f marcato*
col sua bassa. *sua bassa.....*

ff rit.

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No 1.

Opening Chorus.

Words by
RICHARD CARLE.

Music by
ROBERT HOOD BOWERS.

Moderato energico.
APPRENTICES. *Unison.*

Voice. *f* To pro - per - ly ac - quire — a - ny trade De -

Piano. *f*

mands a ve - ry stead - y ap - pli - ca - tion Of con - stant work one must not be a -

fraid If hed suc - ceed in a - ny oc - cu - pa - tion. The

ff

on - ly thing we've leamed since we've been here, Is the

ff

word - ing of this ven - er - a - ble max - im, We

nev - er work and so you see its clear Why

(bus.)

mas - ter fines each boy and sound - ly whacks him.

(clap.)

Allegro vivace.
DANCE.

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *ff* and *p*.

SOP. & ALTO.

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *fz*.

For its

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *fz*.

nice to be an ap - pren - tice to a deal - er in cu - ri - os, For we're

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *fz*.

all sup - plied with pass - es to the ve - ry lat - est shows; And the

bal - ance of the time we spend in tran - quil, sweet re - pose, So we

The first system features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

real - ly have no good ex - cuse to grum - ble. —

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, Bb4, and C5, followed by a half note G4. The piano accompaniment includes a dynamic marking of *fz* (forzando) in the right hand.

Vivace.
School Girls Entrance.

ff

The third system is a piano piece in grand staff, marked *Vivace* and *ff*. It features a treble clef and a key signature of one sharp (F#). The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

The fourth system continues the piano piece from the third system, showing the continuation of the melodic and rhythmic lines in both hands.

GIRLS. *unison.*

Bright and vi - va - cious, Ve - ry lo - qua - cious school-girls gay are we, —

p lightly.

Stop - ping to play while we're on the way to the know - ledge fac - tor - y. — At a -

rith - me - tic — we're ve - ry slow, And gram - mer too — we can - not go, There's an -

oth - er thing — well nev - er know, And that's — ge - og - ra - phy. —

rall. *a tempo.*

rall. *a tempo.*

Full of friv - ol - i - ty, Teem - ing with jol - li - ty,

Life is a pro - blem we've not fig - ured out. We're most en - er - get - ic In

mat - ters ath - le - tic, Pre - fer - ring them great - ly to stud - ies de - vout. We're

told we're in - sen - si - ble, Quite rep - re - hen - si - ble,

Not to em - brace all our chanc - es to learn, And

tho' this sug - ges - tion We nev - er dare ques - tion, We

molto rall.

treat the whole thing with sub - lime un - con - cern.

molto rall.

Valse Tempo.
SOP. & ALTO.

School - girls, school - girls, Teach - er says we're

fool girls, But to his o - pin - ion no at - ten - tion

do we pay. We are ve - ry blithe and

mer - ry, Maid - ens from a sem - i - na - ry, Yes, we're

air - y, fair - y school-girls out on a hol - i - day.

Valse lento.
(SCHOOL GIRLS.)

School - girls, school - girls, Teach - er says we're fool
(APPRENTICES.)
Full of fri - vol - i - ty, teem - ing with jol - li - ty, See _____
gua-----

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The tempo is marked 'Valse lento'. The lyrics are: 'School - girls, school - girls, Teach - er says we're fool' for the 'SCHOOL GIRLS.' part, and 'Full of fri - vol - i - ty, teem - ing with jol - li - ty, See _____' for the '(APPRENTICES.)' part. A dynamic marking of 'mf' is present in the piano part. A fermata is placed over the end of the first line of lyrics.

girls, But to his o - pin - ion no at - ten - tion do we
them Most en - er - get - ic in mat - ters ath - let - ic, we love _____ to be

The second system continues the musical score. The vocal staves have the lyrics: 'girls, But to his o - pin - ion no at - ten - tion do we' and 'them Most en - er - get - ic in mat - ters ath - let - ic, we love _____ to be'. The piano accompaniment continues with the same key signature and tempo. A dynamic marking of 'mf' is present. A fermata is placed over the end of the second line of lyrics.

pay. We are ve - ry blithe and mer - ry,
with them. They are ve - ry blithe and mer - ry,

The third system concludes the musical score. The vocal staves have the lyrics: 'pay. We are ve - ry blithe and mer - ry,' and 'with them. They are ve - ry blithe and mer - ry,'. The piano accompaniment continues with the same key signature and tempo. A dynamic marking of 'mf' is present. A fermata is placed over the end of the second line of lyrics.

Maid - ens from a sem - i - na - ry, Air - y, fair - y
 Maid - ens from a sem - i - na - ry Ah

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are: "Maid - ens from a sem - i - na - ry, Air - y, fair - y" on the top staff and "Maid - ens from a sem - i - na - ry Ah" on the bottom staff. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

maids are we, Shirk - ing work, as you can see, Tim - id,
 Ah Tim - id

cresc.

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are: "maids are we, Shirk - ing work, as you can see, Tim - id," on the top staff and "Ah Tim - id" on the bottom staff. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand. The word "cresc." is written below the piano accompaniment.

bash - ful, shrink - ing maid - ens out on a hol - i - day.
 bash ful, shrink - ing maid - ens out on a hol - i - day

ff

The third system of the musical score concludes the vocal lines and piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are: "bash - ful, shrink - ing maid - ens out on a hol - i - day." on the top staff and "bash ful, shrink - ing maid - ens out on a hol - i - day" on the bottom staff. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand. The dynamic marking "ff" is written above the piano accompaniment.

"My Gasoline Automobile"

No. 2.

Doctor and Chorus.

Words by
RICHARD CARLE.

Music by
ROBERT HOOD BOWERS.

Allegretto.

sua

Piano. *f*

The piano introduction is in 6/8 time and consists of five measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the first measure.

DOCTOR. *mf*

Im a liv - ing ex - po - nent of
When I put on my gog - gles and

till voice

fz p

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Im a liv - ing ex - po - nent of / When I put on my gog - gles and". The piano part includes dynamic markings *fz* and *p*. The word "till voice" is written above the piano accompaniment.

all that is new, From air - ships to au - to - mo - biles. ——— Al -
go for a spin, Pe - des - tri - ans hol - ler and scoot ——— When

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "all that is new, From air - ships to au - to - mo - biles. ——— Al - / go for a spin, Pe - des - tri - ans hol - ler and scoot ——— When". The piano accompaniment continues with chords and rhythmic patterns.

tho' I'll con - fess on the qui - et to you, — the au - to to me most ap -
hors - es are fright - ened I si - lent - ly grin, — And then on my "squaw - ker" I

peals. — I rev - el in scorch - ing and break - ing the law, The
toot. — At night when I'm speed - ing thro' some qui - et street, I

tem - per of "cop - pers" I rile, — I love the sen - sa - tion, And
squawk and wake ev - 'ry - one up, — I love to en - tan - gle, And

ex - hil - a - ra - tion of rac - ing each min - ute a mile. —
pur - pose - ly man - gle some rich la - dy's fa - vor - ite pup. — CHORUS (unison.)

He
He

loves the sen - sa - tion, and ex - hil - a - ra - tion Of rac - ing each min - ute a
loves to en - tan - gle, and pur - pose - ly man - gle Some rich la - dy's fa - vor - ite

Imitate puffing.

mile. Choo choochoochoo Choo choochoochoo Choochoo choochoo
pup. Choo choochoochoo Choo choochoochoo Choochoo choochoo

Auto horn.
fz Toot.

DOCTOR. Refrain.

For Im a chauffeur, and a great con - nois - seur On the
For Im an in - ven - tor, and ex - per - i - men - ter with

mp
ffz

(Crash.)

hand - ling of au - to - mo - biles, ——— Each day with my mo - tor I
ev - 'ry new - fan - gled ma - chine, ——— Im al - ways in clov - er When

kill off a vot - er, and mash him up un - der my wheels. ——— I
friends I run ov - er; my re - cord to - day is thir - teen. ——— The

scare all the folks who go rid - ing with me, As 'round the sharp cor - ners I
shriek of my vic - tim is mus - ic to me, No sym - pa - thy for him I

reel. ——— And when there's a load I just love to ex - plode in my
feel. ——— I'm filled with de - light when I kill 'em out - right with my

gas - o - line au - to - mo - bile, My gas - o - line au - to - mo - bile.
gas - o - line au - to - mo - bile, My gas - o - line au - to - mo - bile.

CHORUS.

For he's a chauffeur, And a great con-nois-seur on the
 For he's an in-ven-tor, and ex-per-i-ment-er with

For he's a chauffeur, And a great con-nois-seur on the
 For he's an in-ven-tor, and ex-per-i-ment-er with

hand-ling of au-to-mo-biles, Each day with his mo-tor he
 ev-'ry new-fan-gled ma-chine, He's al-ways in clov-er When

hand-ling of au-to-mo-biles, Each day with his mo-tor he
 ev-'ry new-fan-gled ma-chine, He's al-ways in clov-er When

kills off a vot-er, And mash-es him un-der his wheels. He
 friends he runs ov-er, His re-cord to-day is thir-teen. The

kills off a vot-er, And mash-es him un-der his wheels. He
 friends he runs ov-er, His re-cord to-day is thir-teen. The

scares all the folks who go rid - ing with him, As round the sharp cor - ners he
 shriek of his vic - tim is mu - sic to him, No sym - pa - thy for him he

scares all the folks who go rid - ing with him, As round the sharp cor - ners he
 shriek of his vic - tim is mu - sic to him, No sym - pa - thy for him he

reels _____ And when there's a load he just loves to ex - plode in his
 feels _____ He's filled with de - light when he kills 'em out - right with his

reels _____ And when there's a load he just loves to ex - plode in his
 feels _____ He's filled with de - light when he kills 'em out - right with his

gas - o - line au - to - mo - bile, His gas - o - line au - to - mo - bile
 gas - o - line au - to - mo - bile, His gas - o - line au - to - mo - bile

gas - o - line au - to - mo - bile, His gas - o - line au - to - mo - bile
 gas - o - line au - to - mo - bile, His gas - o - line au - to - mo - bile

No Doubt You'd Like To Cuddle Up To Baby.

DUET.

No 3.

Tiverton and Flo.

Words by
RICHARD CARLE.

Music by
ROBERT HOOD BOWERS.

Andante non troppo.

Piano.

The piano introduction is in 3/4 time, marked *mp*. It features a melody in the right hand with a descending line and a bass line in the left hand with a steady eighth-note accompaniment.

TIVVY.

Tivvy's vocal line is in 3/4 time, marked *p*. The lyrics are: "Oh what de-light! To hug so tight, A ti-ny hu-man / Oh what a prize! Such ro-guish eyes, Of deep-est ba-by". The piano accompaniment continues with a steady accompaniment.

FLO.

Flo's vocal line is in 3/4 time, marked *p*. The lyrics are: "toy!... What bliss to kiss A girl like this! Per- / blue!... Wee turned-up nose, Cute ro-sy toes, His". The piano accompaniment continues with a steady accompaniment.

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TIVVY.

haps it is a boy. — What mat - ters it? You
lungs are all right too. — A dim - pled smile, So

must ad - mit, Its in - no - cece and grace. Such
free from guile, Plays tag up - on both cheeks. I

chub - by feet, And face so sweet, (I think it is a face.) No —
love to hear The lit - tle dear, But heav - ens! how it squeaks.

FLO.

Tempo di schottische grazioso.

doubt you'd like to cud - die up to ba - by, And — dance the lit - tle dar - ling on your

knee. With cud-dling ba-by quite con-tent-ed pray be, For

cresc.

with the nur-sie you're not one, two, three. Of

TIVVY.

mf *p*

course the lit-tle ba-by's at my mer-cy, To— hug and kiss to fond-le and ca-

ress, But I'd rath-er do the same to ba-by's

rall.

nur - sie, If ba - by's nur - sie'd on - ly whis - per "yes."

DANCE.
L'istesso tempo.

mf

rit. *a tempo*

No 4.

Whenever I visit the Town.

Trixie and Girls.

Words by
RICHARD CARLE.Music by
ROBERT HOOD BOWERS.

Allegretto.

Piano. *f*

No doubt you have ev - 'ry one heard of my fame, For a
These mat - i - nee i - dols who make a big bluff, But ———
My great pop - u - lar - i - ty grows ev - 'ry day, And the

till ready.

pop - u - lar ac - tress am I ——— And folks who know an - y - thing
can - not de - liv - er the goods ——— Will rap - id - ly find that Im
rea - son Ill whis - per to you ——— A clev - er press a - gent I

know me by name And point me out when I go by _____ A
 ve - ry hot stuff And then they'll all take to the woods _____ These
 con - stant - ly pay To keep me be - fore pub - lic view _____ So

five cent ci - gar has been named af - ter me _____ So won - der ful is my re -
 gid - dy sou - brettes who im - ag - ine they're great _____ With my rep - u - ta - tion I'll
 great my suc - cess' as a pop - u - lar pet _____ The rest of the ac - tress - es

nown _____ And Mis - ses Brown Pot - ter With en - vy will tot - ter, When
 drown _____ And Lil - li - an Rus - sell Will get up and hus - tle, When
 frown _____ And Sig - nor - a Dus - e Most al - ways gets boo - zy, When

GIRLS. Unison.
Chorus.

ev - er I vis - it the town _____ And Mis - sis Brown Pot - ter With
 ev - er I vis - it the town _____ And Lil - li - an Rus - sell Will
 ev - er I vis - it the town _____ And Sig - nor - a Du - se Most

en - vy will tot - ter When Ev - er - green vis - its the town. _____ For
 get up and hus - tle When Ev - er - green vis - its the town. _____
 al - ways gets boo - zy When Ev - er - green vis - its the town. _____

rit.

Refrain. Valse moderato.
2nd time all Girls.

Im so vi - va - cious and ac - tive When - ev - er I
 She's so she

p-f

frisk on the stage _____ That all of the pa - pers are
 frisk

full of my cap-ers They say I'm a reg - u - lar rage. My
her she's Her

hat is a mod - el from gid - dy Pa - ree And so is my tail - or - made
her

gown And show - ers of flow - ers are thrown me for hours When
her

ev - er I vis - it the town. Yes town
she vis - its

f *D.C.*

No 5.

"Letters."

Trixie and Stubbs.

Words by
RICHARD CARLE.Music by
ROBERT HOOD BOWERS.

Allegro con brio.

Piano. *f*

The piano introduction is in 3/4 time, marked 'Allegro con brio' and 'Piano. f'. It consists of five measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Moderato.

TRIXIE.

The vocal line for Trixie begins with a whole rest, followed by a melodic phrase. The piano accompaniment starts with a whole note chord, followed by a series of chords and eighth notes. The tempo is marked 'Moderato' and the dynamic is 'p'.

Let - ters are a nui - sance you'll a - gree, Par -
Re - cent - ly I gave my hus - band up, Be -

STUBBS.

The vocal line for Stubbs begins with a melodic phrase. The piano accompaniment consists of chords and eighth notes. The tempo remains 'Moderato'.

tic - u - lar - ly when you have to an - swer. They're
cause he fool - ish - ly be - gan to doubt me. My

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nui - san - ces if wife - y dear should see, A
wife at me would gai - ly throw a cup, And

TRIXIE.

cou - ple from a well - known bal - let dan - cer. Now
play - ful - ly up - on the head would clout me. Now

here's a bil - let - doux re - ceived to - day, A
hub - - by writes a most re - pent - ant note, And

STUBBS.

sil - ly id - i - ot - ic sort of ram - ble. And
starts it off with "lit - tle own - est own - ey." And

here's a gen - tle hint to call and pay, A tail - or's bill that's old e - nough to
 here's a lit - tle gem that wife - y wrote, De - mand - ing a di - vorce with al - i -

BOTH. TRIXIE.

gam - ble. Lis - ten to what they say. "My
 mo - ny. "My

f rit.

Valse. STUBBS.

dar - ling, I love you sin - cere - ly," "You've owed us this
 dear - est, I can't live with - out you," "I'm glad that I

mf

TRIXIE.

bill for a year?" "Your cool - ness is mad - den - ing
 gave you the chase?" "Come back and I nev - er will

STUBBS.

TRIXIE.

real - ly." "We'll just have to pinch you we fear," "Your
doubt you?" Don't let me set eyes on your face," "I

STUBBS.

beau - ty is some - thing re - fresh - ing." "Your nerve is a
re - al - ize now you were truth - ful." "You ver - sa - tile,

TRIXIE.

STUBBS.

thing to ad - mire." "I of - fer you rich - es," "Just
dou - ble faced liar." "I long for you, dov - ey," "I'll

BOTH.

send back those breech - es." Then both of them go in the fire.
horse - whip you lov - ey." Then both of them go in the fire.

No 6.

Sad Experiences.

Stubbs, Bolivar and Tiverton.

Words by
RICHARD CARLE.Music by
ROBERT HOOD BOWERS.

Andante assai.

Piano.

pp *mf* *p* *fz* *p*

sva... *Still ready.*

Cym.

The piano introduction is in 2/4 time, marked 'Andante assai'. It features a treble and bass clef. The bass line starts with a series of eighth notes, while the treble line has chords and single notes. Dynamics range from *pp* to *fz*. A triplet of eighth notes is marked with a '3'. A 'Cym.' (cymbal) effect is indicated at the end of the first system.

Slow.

TIV. When you're sad and lone - ly Do you ev - er get the blues?
 BOL. When you're play - ing pok - er Do you tear out all your hair?

The first system shows the vocal melody for Tiverton and Bolivar. The piano accompaniment is in 2/4 time, marked 'Slow'. The piano part consists of chords in the bass and treble clefs.

St.&Bol. Yes sir, we've been known to. Tiv. Un - der those con - di - tions Do you
 Tiv.&St. Yes sir, ev - ry sit - ting. Bol. When you lose the last pot Do you

ff

The second system continues the vocal melody and piano accompaniment. The piano part is marked *ff* (fortissimo). The lyrics are split across two lines for each character.

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seek re-lief in booze? St. & Bol. Yes sir, we are prone to.
gnash your teeth and swear? Tiv. & St. Yes sir, when we're quit-ting.

ff

STUBBS.

When the maid-en you a-dore Po-lite-ly throws you down,
When at last you draw a hand That's got the oth-ers "cinched,"

p

Then it is that all the world Up-on you seems to frown,
All the checks are on the ta-ble Wait-ing to be clinched,

No en-joy-ment can you find In an-y part of town. Have you
Then the front doors bust-ed in And ev-ry-bod-y's pinched, Have you

TIV. & BOL.

had a sad ex - per - i - ence like that? In - deed, we've
had a sad ex - per - i - ence like that? In - deed, we've

had ex - per - i - en - ces worse than that.
had ex - per - i - en - ces worse than that.

STUBBS.

TIV.& BOL.

What's the good of an - y - thing? Noth - ing what - ev - er.

L.H.

R.H.

STUBBS.

Liv - ing is a pun - ish - ment that's rath - er hard to bear.

TIV & BOL.

If you could be born a - gain, would you? No, nev - er.

L.H.

R.H.

ALL.

§ DANCE.

All the world is fick-le, and this life's 'a hor - rid snare.

R.H.

L.H.

D.S.

R.H.

L.H.

L.H.

L.H.

R.H. *rall.*

L.H.

No 7.

Poster Specialty.

Words by
RICHARD CARLE.

Poster Maids and Lads.

Music by
ROBERT HOOD BOWERS.

Allegro.

Piano.

pp *ff*

The first system of the piano introduction is in 2/4 time. It begins with a piano (*pp*) dynamic and a melodic line in the right hand that rises from a low register to a higher one. The left hand provides a simple harmonic accompaniment. The system concludes with a fortissimo (*ff*) dynamic marking.

The second system continues the piano introduction. The right hand features a series of chords and moving lines, while the left hand maintains a steady accompaniment. The dynamics remain consistent with the first system.

The third system of the piano introduction concludes with a forte (*fz*) dynamic. The melodic line in the right hand is more active, and the left hand accompaniment is also more rhythmic. The system ends with a final chord.

Poco Allegretto Vivace.
MAIDS.

Two lit - tle pos - ter maids you see, Hun - ger - ing for a change are we,

The first line of the vocal melody is in 2/4 time. The lyrics are "Two lit - tle pos - ter maids you see, Hun - ger - ing for a change are we,". The piano accompaniment is in the same time signature and features a steady, rhythmic accompaniment. The dynamic marking is mezzo-forte (*mf*).

All of our lives in mis - er - y we've spent in one po - si - tion.

The second line of the vocal melody continues the lyrics: "All of our lives in mis - er - y we've spent in one po - si - tion." The piano accompaniment continues with the same rhythmic pattern. The system concludes with a final chord.

p *Slower.*

But we've re-solved to break a-way, Seek for a sit - u - a - tion gay,

What will the own - er of us say When we're missed from that par - ti - tion? It

Marziale

may be wrong for us — to go But pos - ter maids have feel - ings, And it

is - nt pleas - ant or nice — you know, To be tacked to walls and

ceil - ings. So if we ap - pear to be wild mad - caps Don't

think we are fick - le jades, For we have hearts like

you per - haps, Tho' we're on - ly pos - ter maids, Tho'

rall.
we are on - ly ve - ry lone - ly pos - ter maids.

Allegro con brio.

Lads down.

The first system of the piano accompaniment features a treble clef with a 2/4 time signature and a key signature of three flats. The melody consists of eighth-note runs with slurs. The bass clef part provides a steady accompaniment with quarter notes and chords. A dynamic marking of *mf* is present.

The second system continues the piano accompaniment with similar eighth-note patterns in the treble and quarter-note accompaniment in the bass.

The third system of the piano accompaniment maintains the rhythmic and melodic structure established in the previous systems.

The fourth system of the piano accompaniment concludes the instrumental section with a final cadence.

LADS.

Meno mosso.

We've been lis - ten - ing to all you had to say, And we

The fifth system includes the vocal line and piano accompaniment. The vocal line is in a treble clef with a 2/4 time signature and three flats. The piano accompaniment is in a grand staff with a 2/4 time signature and three flats. The piano part features a dynamic marking of *mf* and consists of chords and a simple bass line.

real - ly feel in - clined to cry, To think with - out a word you'd run a

way, And — nev - er ev - en say "good bye." For

when we sug - gest - ed mar - riage both of you at once con - sent - ed, And

rull. MAIDS.
That is

then you gave your plight - ed — troth that soon we'd be ce - ment - ed.

Lento.

true, We love you, But we're
 Ver - y true, Prove you do,

8

sigh - ing and we're dy - ing for a change _____

Tempo di Gavotte.

rall. *a tempo.*
 Our chief ob - jec - tion is ex - pos - ure of our mar - ried life,
 You

p rall. *a tempo.*

And then some
need not fear ex - pos - ure if you are an up - right wife.

man is al - ways spoil - ing all our gowns with paste.
That's just to make you stick to us, not

A - side from that we will ad - mit we've
run a - way in haste.

mf

as - pi - ra - tions high,
Well on the pos - ters aren't you at - ways

This system contains the first two vocal lines and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

But we're a - fraid that when it rains we'll
in the pub - lic eye?

This system continues the vocal lines and piano accompaniment. The piano part includes a melodic line in the right hand that moves up and then down, and a bass line in the left hand. The key signature remains one sharp (F#).

both be washed a - way,
Com - plex - ions may be ru - ined but they're

This system concludes the vocal lines and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

See how we grieve—— them
 al - ways fresh next day. Now dont you see how deep - ly you are griev - ing us? There's noth - ing

Let's not de - ceive them. They shall find
 gained by fool - ing and de ceiv ing us. So we've quite made up our mind Not to

We'll be kind Nev er
 be the least un - kind, If you'll nev - er en - ter - tain a thought of

leave the boys a-gain. This rea-son - ing of yours is ve - ry clev - er, And so ou -

leav - ing us — Our ar - gu - ment is most clev - er.

ties of love we will not sev - er. But — while we have the chance Let us

We'll leave you nev - er So let's dance While

frisk a - bout and dance, Then back up - on the wall we'll go for - ev - er.

we've the chance, Then back up - on the wall we'll go for ev - er.

f (For Dance) *D.S.*

No 8.

Finale I.

Words by
RICHARD CARLE.

Music by
ROBERT HOOD BOWERS.

Moderato marziale.

Piano. *ff* *p*

The piano introduction is in 2/4 time, marked 'Moderato marziale'. It begins with a fortissimo (*ff*) dynamic, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble. The dynamic shifts to piano (*p*) in the second measure, where the bass line continues with eighth notes and the treble has a more melodic line.

DOC. CHO. DOC.

Now let us has - ten to the sem - i - na - ry, sem - i - na - ry, And

The first vocal line features a Soprano (DOC.) and a Chorus (CHO.) part. The lyrics are 'Now let us hasten to the seminary, seminary, And'. The piano accompaniment consists of chords in the treble and eighth notes in the bass.

CHO. DOC.

see if my e - lix - ir stands the test, stands the test, For

The second vocal line features a Chorus (CHO.) and a Soprano (DOC.) part. The lyrics are 'see if my elixir stands the test, stands the test, For'. The piano accompaniment continues with chords and eighth notes.

CHO. DOC.

now I'm feel - ing pos - i - tive - ly mer - ry, mer - ry, With a

The third vocal line features a Chorus (CHO.) and a Soprano (DOC.) part. The lyrics are 'now I'm feeling positively merry, merry, With a'. The piano accompaniment continues with chords and eighth notes.

CHO. FLO.

real E-gyp-tian num-my as a guest. As a guest. If Bo-li-var, by

Pa should be sus-pect - - ed, My Tiv-vy dear would nev-er dare pro-

STUBBS.

pose. And if by chance our lit-tle tricks de-lect - -

D.C.

ed, On Bo-li-var they'll sure-ly turn the hose. You'll

p Slower.

all ad-mit I've made a hit, When I've per-formed the trick, sir, You

p *cresc.*

can - not buy a thing to vie With Dob-bin's great e - lix - ir.

CHORUS.

Well

Well

all ad-mit he's made a hit, When he's per-formed the trick, sir, We

all ad-mit he's made a hit, When he's per-formed the trick, sir, We

ASTORIA.

Well

can - not buy a thing to vie With Dob - bin's great e - lix - ir.

can - not buy a thing to vie With Dob - bin's great e - lix - ir.

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "can - not buy a thing to vie With Dob - bin's great e - lix - ir." The piano accompaniment consists of a grand staff with treble and bass clefs.

Recit. accel.

I, for one, am wait - ing anx - ious - ly This won - der - ful ex - per - i - ment to

colla voce.

I, for one, am wait - ing anx - ious - ly This won - der - ful ex - per - i - ment to

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "I, for one, am wait - ing anx - ious - ly This won - der - ful ex - per - i - ment to". The piano accompaniment consists of a grand staff with treble and bass clefs. The instruction "colla voce." is written below the piano part.

DOC.

see. Ver - y well, no more de - lay, With the mum - my let's a - way.

see. Ver - y well, no more de - lay, With the mum - my let's a - way.

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "see. Ver - y well, no more de - lay, With the mum - my let's a - way." The piano accompaniment consists of a grand staff with treble and bass clefs. The instruction "ff" is written below the piano part.

CHORUS.

A won-der-ful dis-cov - er - y we soon will cel - e - brate, — By in - di-ca - tions

A won-der-ful dis-cov - er - y we soon will cel - e - brate, — By in - di-ca - tions

its pro- por- tions prom- ise to be great. — By the use of an e - lix - ir to be

its pro- por- tions prom- ise to be great. — By the use of an e - lix - ir to be

test - ed at this fête, — An E - gyp - tian mum - my will be - come a per - son up - to - date.

test - ed at this fête, — An E - gyp - tian mum - my will be - come a per - son up - to - date.

Grandioso.

Hell be treat - ed with en - ter-tain-ment fine, And then shall dine

Oh, he will be treat - ed fine - ly and then shall

On birds and wine. And we will all bow in wor - ship

dine. On birds and wine. And we will all bow in wor - ship

at the shrine Of the res-sur-rect-ed gen-tle-man from E - gypt. With

at the shrine Of the res-sur-rect-ed gen-tle-man from E - gypt. With

Andante maestoso.

all the splen - dor and the pomp at our com - mand, Well
all the splen - dor and the pomp at our com - mand, Well

The first system of the musical score consists of three staves. The top two staves are vocal staves in G major, with lyrics: "all the splen - dor and the pomp at our com - mand, Well". The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

fol - low out the learn-ed Doc-tor's pre-script, To greet with o - pen arms, This
fol - low out the learn-ed Doc-tor's pre-script, To greet with o - pen arms, This

The second system continues the musical score with three staves. The vocal staves have lyrics: "fol - low out the learn-ed Doc-tor's pre-script, To greet with o - pen arms, This". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

man of ma - ny charms, This ex - in - hab - i - tant of an - cient E - gypt. Our
man of ma - ny charms, This ex - in - hab - i - tant of an - cient E - gypt. Our

The third system concludes the musical score with three staves. The vocal staves have lyrics: "man of ma - ny charms, This ex - in - hab - i - tant of an - cient E - gypt. Our". The piano accompaniment provides harmonic support throughout the system.

friend will burst with pride When his e - lix - ir's tried, And
 friend will burst with pride When his e - lix - ir's tried, And

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The music features a mix of eighth and quarter notes, with some accents and slurs.

when this old E - gyp - tian mum - my is re - viv - i - fied.
 when this old E - gyp - tian mum - my is re - viv - i - fied.

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature changes to two sharps (D major), and the time signature is 6/8. The music continues with similar rhythmic patterns, ending with a fermata and a dynamic marking of *fz*.

Hell be treat - ed with en - ter - tain - ment fine, and then shall
 Oh he will be treat - ed fine - ly,

The third system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature changes to two sharps (D major), and the time signature is 6/8. The music features a mix of eighth and quarter notes, with some accents and slurs.

dine On birds and wine. And we will all bow in
And then shall dine On birds and wine. And we will all bow in

This system contains the first two systems of a musical score. The top system features a vocal line with lyrics: "dine On birds and wine. And we will all bow in". The second system continues the vocal line with lyrics: "And then shall dine On birds and wine. And we will all bow in". Below the vocal lines is a piano accompaniment consisting of two staves (treble and bass clef) with various chords and melodic lines.

wor - ship at the shrine, Of the res-sur-rect - ed gen-tle-man from E -
wor - ship at the shrine, Of the res-sur-rect - ed gen-tle-man from E -

This system contains the third and fourth systems of the musical score. The top system features a vocal line with lyrics: "wor - ship at the shrine, Of the res-sur-rect - ed gen-tle-man from E -". The second system continues the vocal line with lyrics: "wor - ship at the shrine, Of the res-sur-rect - ed gen-tle-man from E -". Below the vocal lines is a piano accompaniment consisting of two staves (treble and bass clef) with various chords and melodic lines.

ffz Allegro furioso.
gypt.
gypt.

This system contains the fifth and sixth systems of the musical score. The top system features a vocal line with lyrics: "gypt." and "gypt.". The second system continues the vocal line with lyrics: "gypt." and "gypt.". Below the vocal lines is a piano accompaniment consisting of two staves (treble and bass clef) with various chords and melodic lines. The tempo and dynamics are marked as *ffz* Allegro furioso.

ASTORIA.

What hid-eous brawling sounds are those that

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *mp* is present in the piano part.

DOC.

STUBBS.

fall up-on my ear? A pair of cu-ri-os-i-ties are ar-gu-ing, I fear. The

The second system continues the musical score. The vocal line includes the lyrics "fall up-on my ear? A pair of cu-ri-os-i-ties are ar-gu-ing, I fear. The". The piano accompaniment maintains the established rhythmic and harmonic structure.

cow-boy and the Scotch-man have at last com-menced to scrap, Well,

The third system of the score features the lyrics "cow-boy and the Scotch-man have at last com-menced to scrap, Well,". The musical notation continues with the vocal line and piano accompaniment.

Mike will wipe that High-land-er com-plete-ly off the map.

The fourth system concludes the main vocal part with the lyrics "Mike will wipe that High-land-er com-plete-ly off the map." The system ends with a double bar line and a repeat sign.

CHORUS.

The
The

The chorus section begins with the lyrics "The" and "The" on separate lines. The musical score includes a vocal line and piano accompaniment for this section, ending with a double bar line and a repeat sign.

f

wild man, the wild man, The hor-ri-ble, hor-ri-ble wild man.

wild man, the wild man, The hor-ri-ble, hor-ri-ble wild man.

The first system of music features three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The music is in a minor key and 8/8 time. Dynamics include *f* (forte) and *pp* (pianissimo).

ff

pp

The second system of music features two staves for piano accompaniment. It includes dynamics *ff* (fortissimo) and *pp* (pianissimo). The piano part consists of chords and moving lines in both hands.

Hell mur - der that - poor

Hell mur - der that - poor

The third system of music features three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The lyrics are "Hell mur - der that - poor".

The fourth system of music features two staves for piano accompaniment. It includes a key signature change to a major key (indicated by a sharp sign) and a time signature change to 2/2. The piano part consists of chords and moving lines in both hands.

Scotch - - man - With - out the slight - est doubt. Hell

Scotch - - man - With - out the slight - est doubt. Hell

The fifth system of music features three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The lyrics are "Scotch - - man - With - out the slight - est doubt. Hell".

The sixth system of music features two staves for piano accompaniment. It includes a key signature change to a major key (indicated by a sharp sign) and a time signature change to 2/2. The piano part consists of chords and moving lines in both hands.

chop him in - to mince meat, And then he'll chop him
chop him in - to mince meat, And then he'll chop him

out. Hor-ror! The wild man's kill-ing him.
out. Hor-ror! The wild man's kill-ing him.

Hor-ror! The wild man's kill-ing him. Hor-ror!
Hor-ror! The wild man's kill-ing him. Hor-ror!

p *Meno mosso.*

The Scotchman's surely dead. Poor Mac-Swat-y, Poor Mac-

The Scotchman's surely dead. Poor Mac-Swat-y, Poor Mac-

Meno mosso.

p

Presto.

Swat-y, All our sym-pa-thies are with the poor Mac-Swat-y.

Swat-y, All our sym-pa-thies are with the poor Mac-Swat-y.

Presto.

ff

Oh

Oh

f

Allegro vivace.

what dis - grace - ful sights we face In com - ing to this aw - ful place, And
 what dis - grace - ful sights we face In com - ing to this aw - ful place, And

wit - ness - ing a fran - tic race Of folks who act like mad. These
 wit - ness - ing a fran - tic race Of folks who act like mad. These

per - sons queer are draw - ing near, They're com - ing back this way we fear; Yes,
 per - sons queer are draw - ing near, They're com - ing back this way we fear; Yes,

yes, were right for they are here, If some of us would vol - un - teer to

yes, were right for they are here, If some of us would vol - un - teer to

in - ter - fere, We'd give a rous - ing cheer, No

in - ter - fere, We'd give a rous - ing cheer, No

Drs.
Crash.

pun - ish - ment for them is too se - vere. Great

pun - ish - ment for them is too se - vere. Great

Ju - pi - ter! he's on the chan - de - lier, If
 Ju - pi - ter! he's on the chan - de - lier, If

of - fic - ers would on the spot ap - pear, This scene so
 of - fic - ers would on the spot ap - pear, This scene so

drear they'd quick - ly clear. Yes, yes they'd clear this scene so drear, This scene they'd
 drear they'd quick - ly clear. Yes, yes they'd clear this scene so drear, This scene they'd

clear. Po - lice - men nev - er fear, if on - ly here would
clear. Po - lice - men nev - er fear, if on - ly here would



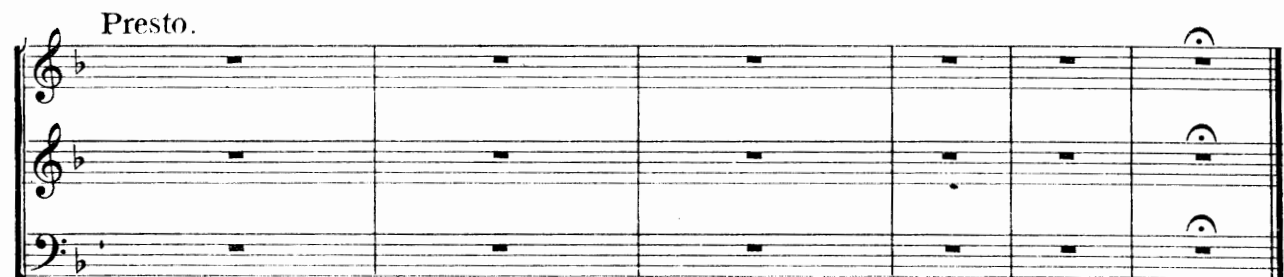
Largo.
vol - un - teer to in - ter - fere This scene they'd clear.
vol - un - teer to in - ter - fere This scene they'd clear.



Largo.
ff



Presto.



Presto.



No 9.

Opening Chorus.

Words by
RICHARD CARLE.

Music by
ROBERT HOOD BOWERS.

Allegro con spirito.

Piano.

The musical score is written for piano and consists of five systems of music. The first system is marked "Piano." and "Allegro con spirito." The key signature is one sharp (F#) and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line in the left hand. The score concludes with a forte (*sfz*) dynamic marking and an accent (^) over the final notes.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth-note chords in the treble and eighth-note lines in the bass.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal textures.

Third system of musical notation, starting with a piano (*p*) dynamic marking and including various articulation marks like accents and slurs.

Fourth system of musical notation, featuring first and second endings and an acceleration (*accel.*) marking. A note indicates "(noise on stage begins.)"

Fifth system of musical notation, marked with fortissimo (*ff*) dynamics and including a crescendo hairpin.

Sixth system of musical notation, including a "(curtain up.)" instruction and ending with a piano (*p*) dynamic marking.

SCHOOL GIRLS.
Allegro vivace.

Hus - tling, bus - tling, all of us tuss - ling In this well con - duct - ed school.

f

Haul - ing, maul - ing, nois - i - ly call - ing, Tho' it's quite a - gainst the rule.

piu p

When our teach - ers not a - bout How we sing and play and shout

piu p

rit.

But when Plum - my is a - round Quiet - er girls can - not be found.

rit.

f a tempo.

Hus - tling, bus - tling all of us tuss - ling, In this well con - duct - ed school

f a tempo.

Haul - ing, maul - ing nois - i - ly call - ing Tho' it's quite a -

. gainst the rule, Tho' it's quite a - gainst the rule, It's ver - y

Moderato con moto.

much a - gainst the teach - ers rule.

mf

When the cru - el cat's a-way Then the lit - tle mice will play, We're the mice and

mf

Plum's the cat, What would Plum-my say to that? When the cru - el cat's a-way

Then the lit - tle mice will play We're the mice and Plum's the cat What would Plum-my

cresc.

say to that? What would Plum-my say to that?

f

Tempo I.

Laugh - ing, chaff - ing, mer - ri - ment quaff - ing, Each one sau - cy

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line consists of eighth and quarter notes. The piano accompaniment includes a forte (f) dynamic marking and features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

as can be, Bright and snap - py, light and hap - py

The second system continues the vocal line and piano accompaniment. The vocal line includes a quarter rest. The piano accompaniment maintains the same rhythmic pattern, with a slight change in the bass line.

School - girls in - no - cent are we, Bub - bling o'er with rogu - ish glee

The third system continues the vocal line and piano accompaniment. The vocal line includes a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

Full of fun as we can be.

The fourth system concludes the piece. The vocal line ends with a half note. The piano accompaniment features a final flourish in the right hand and a half note in the left hand. The piece ends with a double bar line and repeat signs.

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la.

(Whistle.)

p

Lento.

Religioso.

Wel- come to our lit- tle teacher For his lec- tures

(Enter Plum.)

fp *pp* *sempre legato.*

we a - dore. — He's an en - ter - tain - ing crea - ture And his ser - mons nev - er — bore. —

cresc.

It's no — won - der — that we — love him And o - bey — his ev - - 'ry rule, —

Off — the dock wed like — to shove him Far from this be - lov - ed school. —

f *rit.*

No 10.

Flo.

Flo and Female Chorus.

Words by
RICHARD CARLE.Music by
ROBERT HOOD BOWERS.


Andante non troppo.

FLO. 


Piano. 


Till ready. In
Tho'

Molto moderato.




child-hood days of in - no-cence, When - youth - ful - ness shed lus-tre, The
years have pass'd by, ev - 'ry voice Is still a - round me ring-ing, Be -





lit - tle boys up - on the fence Out - side my house would clus - ter. And
seech - ing me to make a choice Of all those who are sing - ing. Tho'



ev - 'ry day with voi - ces strong And rogu - ish eyes a -
I pre - tend to be a - fraid, They cru - el - ly pur -

glis - ten, They'd sing this ser - e - nad - ing song Till
sue me, And with the old - time ser - e - nade Per -

CHORUS.
I'd come out and lis - ten. A ser - e - nade they'd
sist - ent - ly they woo me. Same ser - e - nade un -

mf

sing this maid Till she'd come out and lis - - ten.
til this maid Is pos - i - tive - ly gloom - - y.

rall.

FLO.
Valse lento.

Flo, Flo I love you so, I'll fol - low

SOP & ALTO.
pp La la la la la la la la la la la la

p

you dear, wher - ev - er you go Flo, Flo

la la la la la la la la la la la la

you'll nev - er know, How dear you are to me dar - ling, Flo.

la la la la la la la la la la la la

f

Ah

unis.

f Flo, Flo, we love you so, We'll fol - low

This system contains the first vocal line and piano accompaniment. The vocal line begins with a long note 'Ah' followed by the lyrics 'Flo, Flo, we love you so, We'll fol - low'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key with three sharps (F#, C#, G#).

you dear, wher - ev - er you go Flo, Flo

This system continues the vocal line with the lyrics 'you dear, wher - ev - er you go Flo, Flo'. The piano accompaniment continues with similar harmonic support.

you'll nev - er know How dear you are to us, dar - ling Flo.

rit.

D.C.

This system concludes the vocal line with the lyrics 'you'll nev - er know How dear you are to us, dar - ling Flo.'. The piano accompaniment includes a *rit.* (ritardando) marking and ends with a *D.C.* (Da Capo) instruction. The score ends with a double bar line.

·NO 11. "The Lion and the Lamb."

(Trixie, Flo, and Doctor.)

Words by
RICHARD CARLE.

Music by
ROBERT HOOD BOWERS.

Andante grazioso.

Piano.

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante grazioso' and the dynamic is 'mf'.

A li - on en - raged_ at be - ing en - caged, Re -
The li - on ig - nored_ the rest of the horde, Who
The treach - er - ous beast_ pre - pared for a feast, With

mp

The piano accompaniment for the first vocal line features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamic is 'mp'.

sent - ed his cru - el im - pris - on - ment, By roar - ing a - loud and at -
one by one left his vi - cin - i - ty, And then all his wiles_ and
man - ner sug - gest - ing fer - oc - i - ty. While lo! the poor lamb_ sus -

The piano accompaniment for the second vocal line continues with the same eighth-note accompaniment in the right hand and active bass line in the left hand. The dynamic is 'mp'.

tract-ing a crowd_ who cur - i - ous - ly to his pris - on went. — With
 sweet - est of smiles, — He tried on this lamb - kin vir - gin - i - ty. — By
 pect - ing no sham, — Sur - veyed him with great cu - ri - os - i - ty. — With

fi - e - ry eye_ he saw them draw nigh, When a lit - tle white lamb - kin so
 com - pli - ments he_ so flat - tered her she Ne'er_ thought that he'd ev - er her
 no more de - lay, — He swal - lowed his prey, And_ found her ex - ceed - ing - ly

in - no - cent — he spied by the door so he paused in his roar, And
 form de - file. — He asked her in - side so, — swell - ing with pride, She
 fil - la - ble. — For he joy - ous - ly cried, "I'm_ all wool in - side," While the

though "Ah, good luck has my din - ner sent."— This
squeezed through the bars of his dom - i - cile.——
lamb nev - er ut - tered a syl - la - ble.——

mf *rit.*

REFRAIN. Andante.

in - ter - est - ing fa - ble of the Li - on and the Lamb, Should

p-mf

serve to teach you all to judge be - tween the real and sham, And

p *mf*

sim - ple folks will find a gen - tle hint and soft re - mind - er in the

old fa - mil - iar sto - ry of the Li - on and the Lamb. This Li - on and the Lamb.

DANCE.

p-mf

No 12.

It's Great To Be Crazy.

Words by
RICHARD CARLE.

M^c Swat and Chorus.

Music by
ROBERT HOOD BOWERS.

Allegro.

Piano.

The piano introduction is in 3/4 time, marked 'Allegro'. It features a treble and bass clef. The treble clef has a melodic line with a long slur over the first two measures, followed by a triplet of eighth notes. The bass clef has a rhythmic accompaniment with triplets of eighth notes. Dynamics include *p* (piano) and *fz* (forzando).

This system shows the piano accompaniment for the first vocal line. The treble clef has a melodic line with a slur and a triplet of eighth notes. The bass clef has a rhythmic accompaniment. Dynamics include *pp* (pianissimo) and *fz*. There is a '8' marking above a note in the treble clef.

pp
I've
I've

8bassa.....!

Slower.
MISTERIOSO.

This system shows the vocal line and piano accompaniment for the second vocal line. The vocal line is in a lower register and includes lyrics. The piano accompaniment is in the bass clef. Dynamics include *fz*. There is a '3' marking above a note in the vocal line and an '8' marking above a note in the piano accompaniment.

had hal - lu - ci - na - tions and un - eas - y dreams at night, And
oft - en seen a hedge - hog hedge, and seen a skip - per skip, I

This system shows the vocal line and piano accompaniment for the third vocal line. The vocal line is in a lower register and includes lyrics. The piano accompaniment is in the bass clef. Dynamics include *pp* and *fz*. There is a '3' marking above a note in the vocal line and an '8' marking above a note in the piano accompaniment.

when I oft' re - late them ev - 'ry - bod - y runs in fright. They
once he - held a ledg - er ledge, and watched a sher - ry flip. And

think that I am cra - zy, that my head is full of wheels, But
when a pop - per thought to pop, a look - ing glass would look, Just

pp *fz*

ev - 'ry one would en - vy me if he knew how good it feels; I've
as a stop - per tried to stop when he heard the cuck - oo cook; I

mp *rit.*

a tempo.
seen a jet - black rav - en rave I've seen a brok - er broke, I've
saw a wil - low weep - ing and I saw a big horse - fly, I

p a tempo.

seen a wood - en shav - ing shave and heard an art - i - choke, I've
saw a ripe ba - na - na stand and saw the sage brush by, A

seen a lit - tle chip - munk chip, and seen a lep - er leap, I've
coup - on locked in - side its coop, a pump - kin at the pump, A

rit.

oft - en seen a pil - low slip and heard a chim - ney sweep.
fel - low in a stup - or stoop, a dump - ling on the dump. **CHO.**
unison.

If

rit.

such things fro - lic thro' your brain you sure - ly are in - sane.

Allegretto.

M^o SWAT. **CHO.** **M^o SWAT.**

Oh, Gee, its great to be cra - zy, cra - zy, cra - zy

as a loon, Ev - 'ry fel - lows un - hap - py but the

luck - y de - vil who's off his nut. If you could on - ly

re - al - ize How fool - ish it is to be so wise,

Ev - 'ry one of you would like to be cra - zy.

ff *ff* *fz* *D.C.*

"I Fell In Love With Polly"

No. 13.

Stubbs and Girls.

Words and Music by
RICHARD CARLE.

Moderato. STUBBS.

Voice.

Piano.

f *p*

It is said that men are us - u - al - ly
I will not ad - mit that I am whol - ly

fick - le, And for my part I con - fess I think it true. For my
stu - pid, So I've set - tled up - on whom to place the blame. My —

love af - fairs have kept me in a pick - le — Since the
fre - quent change of heart is due to Cu - pid, — Who has

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fa - tal day when I was twen - ty - two. Ev - 'ry
 proved to be un - cer - tain in his aim. This poor

pret - ty face I see has new at - trac - tion, And the
 heart of mine is now so bruised and bat - tered, That I

lat - est girl's the one I want to wed; I pre -
 find it ve - ry hard to love at all, All my

pare to set - tle down with sat - is - fac - tion, When I find I love an - oth - er girl in -
 sweet-heartso'er the un - i - verse are scat - tered, And love af - fairs up - on me seem to

rit.

stead.
pall.

GIRLS.

When he finds he loves an - oth - er girl in - stead.
And — love af - fairs up - on him seem to pall.

f a tempo. *sfz*

Refrain. *Slower.*

I fell in love with Pol - ly Till Bet - sy came to town, I

p - f

shook them both for Dol - ly But — soon I threw her down; My

heart went out to Ce - lia, But switched a - gain to Moll, — Un -

1 2

til I met O - phe - lia; She's the best of all. I all.

f *sfz D.C.*

The first system of music features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "til I met O - phe - lia; She's the best of all. I all." The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It includes first and second endings, marked with "1" and "2" above the staff. Dynamics include *f* and *sfz D.C.* (Sforzando Da Capo). There are also some markings like "V" and "VSTTB" in the piano part.

DANCE.

p

The second system of music is a piano accompaniment in grand staff. It begins with a piano (*p*) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The music is in a 2/4 time signature.

The third system of music continues the piano accompaniment from the second system. It features a melodic line in the treble clef and a bass line in the bass clef. The dynamics are consistent with the previous system.

cresc.

The fourth system of music continues the piano accompaniment. It includes a *cresc.* (crescendo) marking. The melodic line in the treble clef shows some chromatic movement. The bass line provides harmonic support.

sva *sfz*

The fifth system of music concludes the piano accompaniment. It features a *sva* (sforzando) marking and a *sfz* (sforzando) marking. The melodic line in the treble clef ends with a strong accent. The bass line also concludes with a strong chord.

No 14.

Peculiar Julia.

Bolivar and Chorus.

Words and Music by RICHARD CARLE.

Allegro.

Piano

The piano introduction is in 2/4 time, marked 'Allegro'. It features a treble and bass clef. The treble clef part starts with a series of chords and a melodic line, while the bass clef part provides a harmonic accompaniment. Dynamics include *f* (forte) and *sfz* (sforzando). There are accents and slurs throughout the piece.

BOL.

In the town of Tus - ca - ro - ra Lived a maid - en who was known as
When the stran - ger start - ed court - ing All the oth - er fel - lows quit Miss

The vocal line is in a soprano range. The piano accompaniment is in the same key and time signature. Dynamics include *p* (piano).

Ju - lia, Ev - 'ry fel - low in the neigh - bor - hood Would
Ju - lia, For they saw it was im - pos - si - ble For

The vocal line continues with the lyrics. The piano accompaniment features a more active bass line. Dynamics include *f* (forte) and *p* (piano).

give his life to own Miss Ju - lia. But
them to make a hit with Ju - lia. Their

The vocal line concludes with the lyrics. The piano accompaniment features a more active bass line. Dynamics include *f* (forte) and *p* (piano).

she was ev - 'ry bit as stub - born as an ar - my mule And
plan had been to jol - ly her but when the stran - ger came He

to them all she gave the i - cy eye Un - til one fat - al day A
bossed her 'round and bul - lied her in - stead He scared her with his bluff Un -

cresc.

stran - ger came her way Who swore he'd win her out or die.
til she cried: "E - nough! I guess you are the man I'll wed?"

f

sfz

REFRAIN. *Slower.*

Ju - lia, you're pe - cul - iar Ju - lia, you are queer,

Tru - ly, you're un - ru - ly As a wild West - ern steer.

Ju - lia, when we're mar - ried Sweet-heart, you and I _____

Ju - lia, yer lit - tle mule yer, I'm goin' to rule yer or die. die.

No 15.

ACT III.

Opening Chorus.

Words by
RICHARD CARLE.

Music by
ROBERT HOOD BOWERS.

Andante con moto.

Piano.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked 'Andante con moto'. The score begins with a piano (*p*) dynamic. The first system shows a steady eighth-note accompaniment in the bass and block chords in the treble. The second system introduces a *fz* (fortissimo) dynamic in the treble. The third system features a melodic line in the treble with accents (>) and a *p* dynamic in the bass. The fourth system continues with similar textures. The fifth system concludes with a *f* (forte) dynamic in the bass and a melodic flourish in the treble.

First system of piano introduction. Treble clef has a key signature of one flat and a sharp. Bass clef starts with a piano (*p*) dynamic and moves to a forte (*f*) dynamic. The music features a mix of chords and moving lines in both hands.

Second system of piano introduction, continuing the musical texture from the first system.

(CURTAIN UP)

Third system of piano introduction, marked with "(CURTAIN UP)". The music continues with similar harmonic and melodic patterns.

Fourth system of piano introduction, featuring a more rhythmic and chordal texture.

mp
 Hail to this ver - y an - cient dum - my, dum - my,
mp
 Hail to this ver - y an - cient dum - my, dum - my,
mp

CHORUS.

Chorus section with vocal lines and piano accompaniment. The vocal parts are marked *mp* and the piano accompaniment is also marked *mp*. The lyrics are: "Hail to this ver - y an - cient dum - my, dum - my,".

Piano accompaniment for the chorus, featuring a steady rhythmic accompaniment in the bass and chords in the treble.

ff dum - my. *p* Bow to this old E - gyp - tian mum - my,

ff dum - my. *p* Bow to this old E - gyp - tian mum - my,

ff *p* *p*

mum - my, *ff* mum - my. *p* For per - haps a

mum - my, *ff* mum - my. *p* For per - haps a

ff *p*

while, — Near the sa - cred Nile, —

while, — Near the sa - cred Nile, —

He and Cle - o - pa - tra once were chum - my,

He and Cle - o - pa - tra once were chum - my,

chum - my, chum - my. With won - drous beau - ty he

chum - my, chum - my. With won - drous beau - ty he

was e - quipped, Who knows what nec - tar rich and rare he sipped?

was e - quipped, Who knows what nec - tar rich and rare he sipped?

f *p*

And to think that we Ver - y soon will be Friends of this gen - tle - man from
And to think that we Ver - y soon will be Friends of this gen - tle - man from

fz

E - gypt. Bow to this dum - my, Hail to this
E - gypt. Bow to this dum - my, Hail to this

mum - my, mum - my, dum - my.
mum - my, mum - my, dum - my.

CHORUS.

SOPRANO.

A re - la - tive — he's — reck - oned,

ALTO.

A re - la - tive he's reck - oned, he is reck - oned,

TENOR.

He is reck - oned a re - la - tive, —

BASS.

Re - la - tive he's reck - oned,

Piano accompaniment for the first system of the chorus, featuring a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands, primarily using eighth and quarter notes.

Of might-y Ram - e - ses the Sec - ond, And in af - fairs_ of_

Of might-y Ram - e - ses the Sec - ond, Ram-e-ses, And in af-fairs of

Of King Ram - e - ses the Sec-ond, And in af-fairs of

Of might - y Ram - e - ses the Sec - ond, And in af-fairs of

Piano accompaniment for the second system of the chorus, continuing the grand staff with treble and bass clefs. The accompaniment supports the vocal lines with harmonic structure.

roy - al - ty is no - ta - bly well versed.

roy - al - ty is no - ta - bly well versed.

roy - al - ty is no - ta - bly well versed, we know it.

roy - al - ty is no - ta - bly well versed, we know it.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a three-part setting. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.

His roy - al man - ner shows it,

His roy - al man - ner shows it, Yes, it shows it,

His fine man - ner re - veals it well,

His fine man - ner shows it,

The second system continues the vocal and piano parts. The vocal parts have more varied rhythms and phrasing. The piano accompaniment includes some chords with a '7' (dominant seventh) symbol, indicating a specific harmonic quality.

And tho' you'd ne'er sup - pose it, He's al - so sec - ond

And tho' you'd ne'er sup - pose it, ne'er sup-pose it, He's al - so sec - ond

And tho' you ne'er could tell, He's al - so sec - ond

Tho' you'd ne'er sup - pose it, He is sec - ond

ff

cous - in to old Ptol - em - y the First.

cous - in to old Ptol - em - y the First.

cous - in to old Ptol - em - y the First.

cous - in to old Ptol - em - y the First.

CHORUS.

Hail to him, Kneel to him, Bow to him.
 Hail to him, Kneel to him, Bow to him.
 Hail to him, Kneel to him, Bow to him.
 Hail to him, Kneel to him, Bow to him.
 Grov - el be - fore him, We must a - dore him.
 Grov - el be - fore him, We must a - dore him.

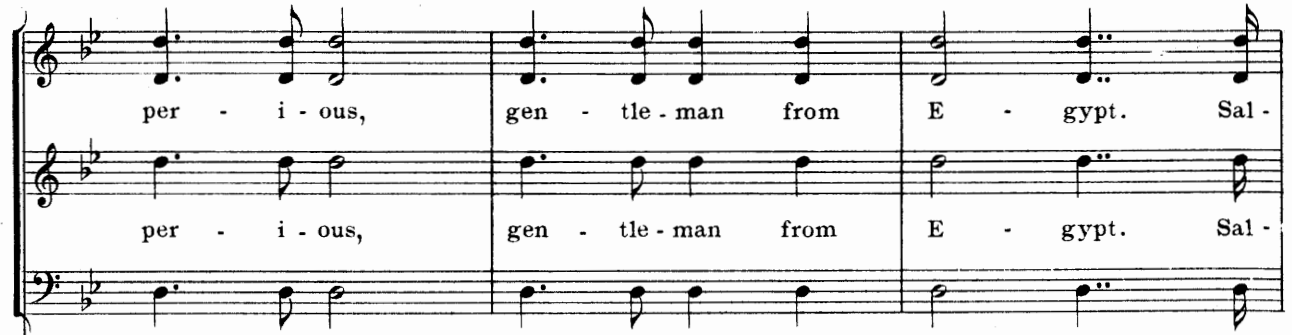
Grov - el be - fore him and a - dore him. Hail to him, Kneel to him,
 Grov - el be - fore him and a - dore him. Hail to him, Kneel to him,

Bow to him, Hail to him, Kneel to him, Bow to him.
 Bow to him, Hail to him, Kneel to him, Bow to him.

p *Primo tempo*

p This ver - y ser - i - ous, High - ly im -
p This ver - y ser - i - ous, High - ly im -

per - i - ous, gen - tle - man from E - gypt. Sal -
per - i - ous, gen - tle - man from E - gypt. Sal -



aam, Sal - aam, Sal - aam, Sal -
aam, Sal - aam, Sal - aam, Sal -



aam, Sal - aam.
aam, Sal - aam.



No 16.

"My Egyptian Queen"

Words by
RICHARD CARLE.

Flo and Chorus.

Music by
ROBERT HOOD BOWERS.

Moderato.

Piano

ff

till ready.

p

The piano introduction is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a *ff* dynamic and a tempo marking of *Moderato.* The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The piece concludes with a *p* dynamic and a tempo marking of *till ready.*

Locked in - side the show - case of an old to - bac - co shop
Cool and chil - ly was the look she gave this love - sick swain,

p

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Locked in - side the show - case of an old to - bac - co shop / Cool and chil - ly was the look she gave this love - sick swain,". The piano part is marked *p*.

Lay a pack of Turk - ish ci - gar - ettes.
On the pack of Turk - ish ci - gar - ettes.

mf

mf

Scent - ed Turk ish ci - gar -
Jilt - ed Turk ish ci - gar -

mf

Scent - ed Turk ish ci - gar -
Jilt - ed Turk ish ci - gar -

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Lay a pack of Turk - ish ci - gar - ettes. / On the pack of Turk - ish ci - gar - ettes." The piano part is marked *mf*. The vocal part includes the lyrics: "Scent - ed Turk ish ci - gar - / Jilt - ed Turk ish ci - gar -".

mf

The final section of the piano accompaniment, marked *mf*, continues the rhythmic pattern established in the introduction, leading to a concluding cadence.

Print - ed was a pict - ure
Till one day a trav' - ler

ettes.
ettes.

ettes.
ettes.

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) with lyrics: "Print - ed was a pict - ure / Till one day a trav' - ler". The second and third staves are vocal lines with the word "ettes." written below them. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

of a Turk up - on the top Of this pack of Turk - ish ci - gar - ettes
rush - ing for a rail - road train Bought this pack of Turk - ish ci - gar - ettes

Scent - ed
Fare - well

Scent - ed
Fare - well

mf

mf

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "of a Turk up - on the top Of this pack of Turk - ish ci - gar - ettes / rush - ing for a rail - road train Bought this pack of Turk - ish ci - gar - ettes". The second and third staves are vocal lines with the words "Scent - ed" and "Fare - well" written below them. The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system. A dynamic marking of *mf* (mezzo-forte) is present at the end of the system.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the rhythmic and harmonic material from the previous system, ending with a dynamic marking of *mf*.

Near him an E -
Tak-en from the

Turk - ish ci - gar - ettes
Turk - ish ci - gar - ettes

Turk - ish ci - gar - ettes
Turk - ish ci - gar - ettes

gyp - tian maid was on an - oth - er cov - er, From the time his
show - case by the mer - ce - na - ry deal - er, He threw a frap - péd

eyes met hers he could - nt help but love her. With an ar - dor
look at her that threat - ened to con - geal her. The trav' - ler took the

accel.

accel.

so in - tense it quite de - fied des - crip - tion; —
 ci - gar - ettes but left be - hind the cov - er; The

He was mak - ing goo - goo glanc - es at this fair E - gyp - tian.
 Turk gazed through the show - case at his loved one from a - bove her.

p a tempo

p rit.

E - gyp - tian. — Oh
 a - bove her. —

p rit.

At this fair E - gyp - tian.
 Sang from up a - bove her.

At this fair E - gyp - tian.
 Sang from up a - bove her.

p

p rit.

p

Andante negroso.

Daugh-ter of the Nile, Oh! maid di-vine, ———— On

me be-stow a smile lest I re-pine. ———— And then the

fut-ure will be so ros-y ———— And life will ev-er be quite se-rene if you'll be

mine, My ———— E-gyp-tian queen. ———— Oh

CHORUS

daugh - ter of the Nile! Oh maid di - vine! On me be - stow a

daugh - ter of the Nile! Oh maid di - vine! On me be - stow a

f

smile, lest I re - pine. And then the fut - ure will be so ro - sy, and life will

smile, lest I re - pine. And then the fut - ure will be so ro - sy, and life will

ev - er be quite se - rene If you'll be mine, my E - gyptian Queen.

ev - er be quite se - rene If you'll be mine, my E - gyptian Queen.

fz

8.....

No. 17. "Maggie Got Another Situation."

Trixie and Chorus.

Words by
RICHARD CARLE.

Music by
ROBERT HOOD BOWERS.

Moderato.

Piano.

The piano introduction consists of two staves in G major (one sharp). The right hand features a melody with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with a similar triplet pattern in the first measure, followed by chords and moving lines.

Mag-gie was a ser- vant who, 'tis ver- y strange to say, Could
Of course it was- n't long be- fore she blos- somed out a- gain As
Mag- gie got an off- er from a ver- y wealth- y dame To
Mag- gie then de- cid- ed that she real- ly might do worse Than
Mag- gie then re- solved to try a place in a ho- tel, 'Twas

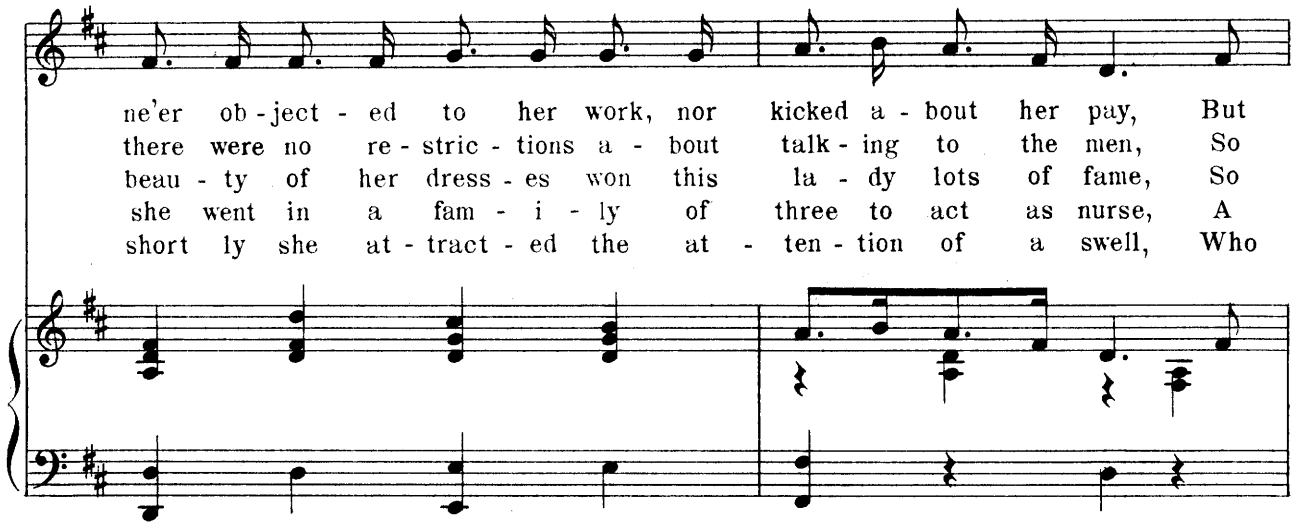
Till Voice.

The musical accompaniment for the first line of lyrics is written for piano. It features a melody in the right hand and a supporting bass line in the left hand. The music is marked with a piano (*p*) dynamic. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes.

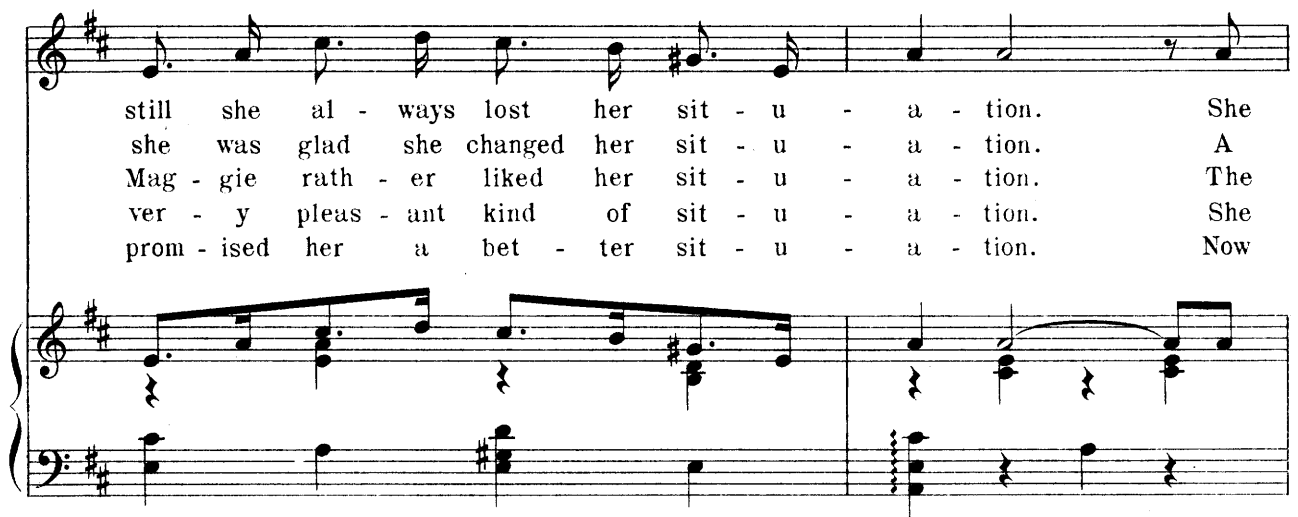
nev - er seem	to keep	a sit - u - a - tion.	She
house- maid in	an - oth - er	sit - u - a - tion.	Where
oc - cu - py	an - oth - er	sit - u - a - tion.	The
try an - oth - er	style of	sit - u - a - tion.	So
rath - er Mag - gie's	style of	sit - u - a - tion.	And

The musical accompaniment for the second line of lyrics continues the piano accompaniment. It features a melody in the right hand and a supporting bass line in the left hand. The music is marked with a piano (*p*) dynamic. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes.

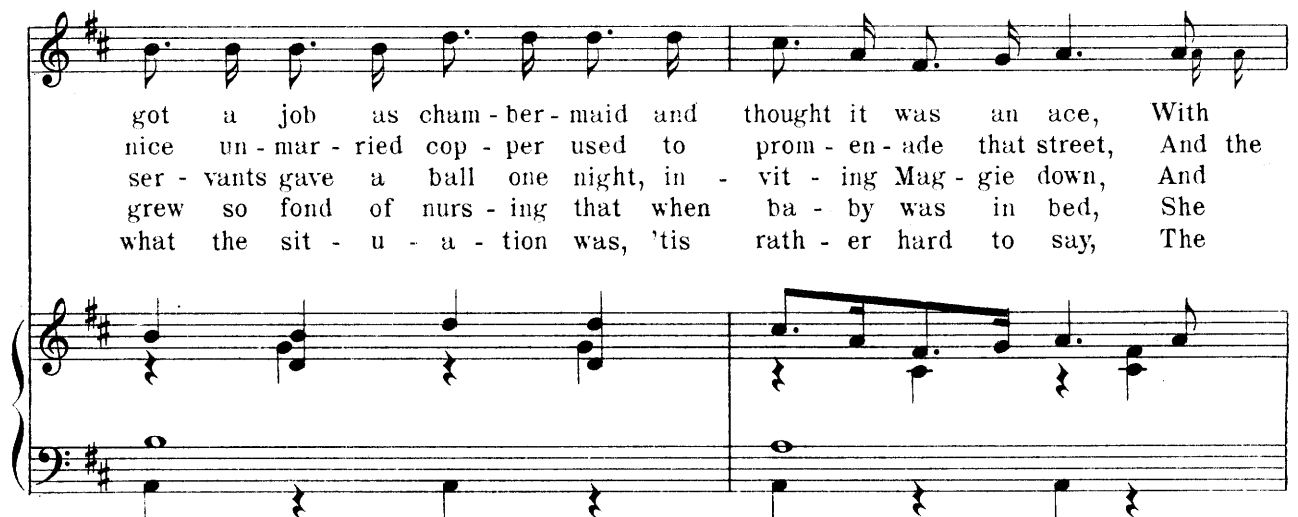
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ne'er ob - ject - ed to her work, nor kicked a - bout her pay, But
 there were no re - stric - tions a - bout talk - ing to the men, So
 beau - ty of her dress - es won this la - dy lots of fame, So
 she went in a fam - i - ly of three to act as nurse, A
 short ly she at - tract - ed the at - ten - tion of a swell, Who



still she al - ways lost her sit - u - a - tion. She
 she was glad she changed her sit - u - a - tion. A
 Mag - gie rath - er liked her sit - u - a - tion. The
 ver - y pleas - ant kind of sit - u - a - tion. She
 prom - ised her a bet - ter sit - u - a - tion. Now



got a job as cham - ber - maid and thought it was an ace, With
 nice un - mar - ried cop - per used to prom - en - ade that street, And the
 ser - vants gave a ball one night, in - vit - ing Mag - gie down, And
 grew so fond of nurs - ing that when ba - by was in bed, She
 what the sit - u - a - tion was, 'tis rath - er hard to say, The

on - ly one in fam - i - ly, a wid - ow, name of Chase; The
house where Mag - gie lived ap - peared the cen - tre of his beat; So he
she, be - cause the mis - sis had that day gone out of town; De -
oft - en used to go and nurse the ba - by's Pa in - stead; The
de - tails do not mat - ter, but the coup - le went a - way; - And

wag - es good, the work was light, so Mag - gie thought the place Ap -
oft - en used to "just drop in" to have a bite to eat, And to
cid - ed then to wear the mis - sis la - test Pa - ris gown, Which she
fath - er's name was Ed - ward, but she used to call him "Ted," Rath - er
nev - er more were heard of 'til they met in court one day, In an

peared to be a cork - ing sit - u - a - tion.
ask how Mag - gie liked her sit - u - a - tion.
thought would rath - er fit the sit - u - a - tion.
cur - ious in a nur - se's sit - u - a - tion.
awk - ward breach of prom - ise sit - u - a - tion.

Refrain.

Mag-gie was a most un-luck-y girl, For her mis-sis made a cru-el reg-u -
 Mag-gie was a most un-luck-y girl, Who was learn-ing fast the art of os - cu -
 Mag-gie was a most un-luck-y girl, For she ran in - to the mis - sis at the
 Mag-gie was a most un-luck-y girl, Ev - ry night they had a lit - tle con-ver -
 Mag-gie was a most un-luck-y girl, For in court her case cre - a - ted a sen -

mf
col 8ves

la - tion; She was not to talk to men, Nor to
 la - tion; But the ev - er watch - ful mis - sis, Ov - er -
 sta - tion; And the mis - sis ver - y hot, Made her
 sa - tion; But up - on the floor a - bove, Wife - y
 sa - tion; Now she's got a Pa - ris au - to, And some

stay out aft - er ten, So Mag gie got an-oth - er sit - u - a - tion.
 heard the cop-per's kiss-es, So Mag gie got an-oth - er sit - u - a - tion.
 dis-robe on the spot, So Mag gie got an-oth - er sit - u - a - tion.
 caught them mak-ing love, So Mag gie got an-oth - er sit - u - a - tion.
 oth - er things he bought too, And she won't need an-oth - er sit - u - a - tion.

Unison.

CHORUS.

Mag - gie was a most un - luck - y girl, For her
 Mag - gie was a most un - luck - y girl, Who was
 Mag - gie was a most un - luck - y girl, For she
 Mag - gie was a most un - luck - y girl, Ev - 'ry
 Mag - gie was a most un - luck - y girl, For in

mis - sis made a cru - el reg - u - la - tion, She was
 learn - ing fast the art of os - cu - la - tion, But the
 ran in - to the mis - sis at the sta - tion, And the
 night they had a lit - tle con - ver - sa - tion, But up -
 court her case cre - a - ted a sen - sa - tion, Now she's

not to talk to men, Nor to stay out aft - er ten, So
 ev - er watch - ful mis - sis, Ov - er - heard the cop - per's kiss - es, So
 mis - sis ver - y hot, Made her dis - robe on the spot, So
 on the floor a - bove, Wife - y caught them mak - ing love, So
 got a Pa - ris au - to, And some oth - er things he bought too, And

Mag - gie got an - oth - er sit - u - a - - tion.
 Mag - gie got an - oth - er sit - u - a - - tion.
 Mag - gie got an - oth - er sit - u - a - - tion.
 Mag - gie got an - oth - er sit - u - a - - tion.
 she wont need an - oth - er sit - u - a - - tion.

D.C.

No 18.

I'm So Dizzy.

Bolivar.

Words and Music
By RICHARD CARLE.
arr. by R.H. Bowers.

Andante.

Voice.

1. You've heard of mum-mies
2. I met a charm-ing
3. I don't sup-pose that
4. I saw a chap-pie

Piano.

mp *Till Ready.* *p*

who have slept since Pha-roah was a king. Em-balmed in an-cient
la-dy and I asked her out to dine. We had a heart-y
one of you, Has ev-er stopped to think. The diff-'rent way that
roll-ing home, This morn at three o'-clock. His gar-ments were so

flu-id and most ev-'ry sort of thing. But I've just found a
meal and washed it down with spark-ling wine. Said she "A lump of
diff-'rent men, Will act with diff-'rent drink. I saw a col-ored
loud, They could be heard for half a block. He runs a so-da

flu - id that's dis - tinct - ly up - to - date. I've
 su - gar in your wine is good for you?" She
 man filled up, With gin one rain - y day. He
 foun - tain and, That's how he got this tide. He

swal - lowed such a lot of it I've now com - pelled to state.
 dropped it in, I drank it down but Oh, when I came to.
 stood out - side his win - dow, And his wife - y heard him say.
 kan - ga - roo'd a - cross the street, And then he soft - ly sighed.

poco rall. *sfz*

REFRAIN.

Slower.

I feel so diz - zy, I'm all up - set.
 I felt so diz - zy, I felt so queer.
 I feel so diz - zy, I'm most in - sane.
 I feel so diz - zy, I won - der why.

mf

I have - n't eat - en an - y - thing yet. I
 I could - n't see and I could - n't hear. This
 Wife - y don't keep me out in the rain. I'm
 Oh grac - ious Liz - zie, I fear I'll die. That

un - der - stand what Stubb - sy meant, By "drink - ing to my heart's con - tent" For
 tak - ing la - dy took me in, She took my watch she took my pin, And
 sor - ry that I drank that gin, I'm soaked with - out and soaked with - in, Come
 row - dy made a face at me, I'm just as cross as I can be, I'd

now my heart's con - tent tho' I'm so diz - - zy.
 then she took her leave while I was diz - - zy.
 down and lead me in for I'm so diz - - zy.
 smack him if I did - n't feel so diz - - zy.

No 19.

Dame Rumor.

TOPICAL SONG.

Stubbs, Bolivar, Plum, Tiverton and Doctor.

Words by
RICHARD CARLE.Music by
ROBERT HOOD BOWERS.

Allegro con spirito.

Piano.

The piano introduction is in 6/8 time, starting with a forte (f) dynamic. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with eighth notes.

§ Meno mosso.

The vocal entry begins with a repeat sign and a tempo change to 'Meno mosso'. The lyrics are: (PLUM.) The pri - ces on all things in - crease ev - 'ry year, At (TIV.) A stran-ger was walk - ing in the coun - try one day, At (DOC.) A maid dress'd in bloom - ers one day in the park, At (BOL.) A bur - glar broke in an old maid's room one night, At (STUB.) A mar - ried man fished all one day on a log, At

The piano accompaniment starts with a piano (p) dynamic and changes to mezzo-forte (mf) during the vocal entry. It features a steady eighth-note bass line and chords in the right hand.

least so Dame Ru-mor has whis - pered... And ev - en the mar - ried men
 least so Dame Ru-mor has whis - pered... With a new suit and hat he was
 least so Dame Ru-mor has whis - pered... Thought she'd have a smoke just by
 least so Dame Ru-mor has whis - pered... Her fig - ure was queer, and her
 least so Dame Ru-mor has whis - pered... Not a bite did he get ex - cept

The piano accompaniment continues with the same rhythmic pattern as the first verse, supporting the vocal line with a steady eighth-note bass line and chords in the right hand.

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call their wives "dear," And that's what Dame Ru-mor has whis - pered. — Bal -
 dress'd rath - er gay, And that's what Dame Ru-mor has whis - pered. — He
 way of a lark, And that's what Dame Ru-mor has whis - pered. — She
 face was a sight, And that's what Dame Ru-mor has whis - pered. — She
 one from a dog, And that's what Dame Ru-mor has whis - pered. — Quite

loons have gone up though they start - ed quite low, And the bak - er now charg - es more
 spied a small crea - ture so sleek and - so fat, He ap - proach - ed it at once for he
 had but one match, not a rock was in sight, No place was in view where the
 threat - ened to shoot him and stab him to boot, Un - less he would prom - ise to
 start - led he jumped, in the wa - ter he fell, He just caught his breath and he

mon - ey for "dough," And the bath - suits of la - dies come high - er al - so And
 thought 'twas a cat, But he soon had to bur - y that new suit and hat And
 match she could light, But she soon found a rough place that turned out all right And
 wed her, the brute, But the crook sized her up and said: "Go on and shoot" And
 caught cold as well, And when he got home from his wife he caught — And

(Whisper.)

that's what Dame Ru-mor has whis - pered: pst, pst,

pst, pst, pst, pst, pst.

Al-ways give cred - it where cred - it is due, But don't give much cred - it to

what we've told you. 'Most all of this gos - sip may turn out un - true, For it's

on - ly what Ru - mor has whis - pered. whis - pered.

1. 2.

f

DANCE.
Listesso tempo.

p

b

b

b

