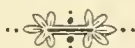


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THE SHO-GUN



AN ORIGINAL COMIC OPERA
IN TWO ACTS.

BOOK & LYRICS BY

GEORGE ADE

*Author of "PEGGY FROM PARIS"
"THE SULTAN OF SULU."*

MUSIC BY

GUSTAV LUDERS.

Composer of "PRINCE OF PILSEN," "KING DODD."

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L965 MUSIC

The Sho-Gun.

A Comic Opera in Two Acts.

Produced under the Management of
HENRY W. SAVAGE.

Book and Lyrics by
GEORGE ADE.

Music by
GUSTAV LUDERS.

CAST OF CHARACTERS.

Spangle.	CHRIS BRUNO.
Hanki-Pank	ETIENNE GIRARDOT.
Kee-Otori.	DAVID TORRENCE.
Flai-Hai. (The Sho-Gun).	EDW. MARTINDALE.
Tee-To.	CLYDE Mc KINLEY.
Ensign.	N. E. DAIGNAULT.
Omee-Omi	TRIXIE FRIGANZA.
Hunni-Bun	ANNA WILSON.
Moozoo-May	ADELINE SHARP.
Hi-Faloot.	FLORENCE MORRISON.

2-19 5-1

SYNOPSIS.

ACT I.

In front of the ancestral temples, outside of the city walls and near the Gate of Victory, of the Forbidden City of Kachoo.

ACT II.

The Wistaria Garden of the Forbidden City.

Kachoo is an imaginary and secluded island in the Sea of Japan between Japan and Corea. It is supposed to be untouched by modern civilization.

Time - The present.

Staged by. GEORGE MARION.
Musical Director. JOHN Mc GHIE.

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No 1.

Opening Chorus.

Lyric by
GEORGE ADE.

Music by
GUSTAV LUDERS.

Moderato.

Piano. *f*

mf delicatezza.

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with a triplet of eighth notes and a *cresc.* (crescendo) hairpin. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the grand staff. It includes a triplet of eighth notes in the right hand and a *cresc.* hairpin. The left hand continues with a steady accompaniment.

Third system of musical notation, showing the continuation of the grand staff. The right hand features a triplet of eighth notes and a *cresc.* hairpin. The left hand maintains the accompaniment.

Fourth system of musical notation, featuring a grand staff. The right hand has a triplet of eighth notes and a *cresc.* hairpin. The left hand includes a dynamic marking of *f* (forte) and continues with the accompaniment.

CHORUS.

SOP. & ALTO.

TEN.

BASS.

Sho - Guns were they!

Vocal score for the chorus, including parts for Soprano & Alto, Tenor, and Bass. The lyrics are "Sho - Guns were they!". The vocal lines are set against a piano accompaniment.

Fifth system of musical notation, featuring a grand staff. The right hand has a triplet of eighth notes and a *ff* (fortissimo) dynamic marking. The left hand continues with the accompaniment.

mf

Let us all u - nite in sing - ing

Hail to the na - tal day!

mf

Prais - es to the might - y King! Cus - tom - a - ry trib - ute bring - ing

To our late de - part - ed King!

f

Sho - Guns were they!

f

mf

Once a - gain you hear us sing - ing

Hail to the na - tal day

mf

Prais - es to the might - y King! Cus - tom - a - ry trib - ute bring - ing

mf

To our late de - part - ed King. *mf*

Hail to his name!

mf

Hail to his name!

f Hail to his name!

The first system of the musical score consists of two measures. The vocal line (treble clef) begins with the lyrics "Hail to his name!" in the first measure, followed by a whole rest in the second measure. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is placed above the piano part in the second measure.

Let us all hail his name!

Shout a - loud the sto - ry

mf

The second system of the musical score consists of two measures. The vocal line (treble clef) begins with the lyrics "Let us all hail his name!" in the first measure, followed by a whole rest in the second measure. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part in the second measure.

Of our coun - try's glo - - ry.

f Hail to his name!

f

The third system of the musical score consists of two measures. The vocal line (treble clef) begins with the lyrics "Of our coun - try's glo - - ry." in the first measure, followed by a whole rest in the second measure. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings of *f* (forte) are placed above the piano part in both the first and second measures.

High on the roll of fame!

Please ob - serve that we are sing - ing

The first system of the musical score features a vocal line with a triplet of eighth notes in the first measure. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

Prais - es to the might - y King!

Cus - tom - a - ry trib - ute bring - ing

The second system continues the vocal melody and piano accompaniment. The piano part features a consistent eighth-note bass line and a treble line with chords and eighth-note patterns.

To our late de - part - ed King.

Please ob - serve that we are sing - ing

Hail to his name!

The third system concludes the piece. The vocal line includes the phrase 'Hail to his name!' in the second measure. The piano accompaniment maintains the eighth-note bass line and chordal texture in the treble.

Cus - tom - a - ry trib - ute bring - ing To the might - y Ming.
 High on the roll of fame! Greet - ing to the

3

our de - part - ed King. *ff* Let us all u - nite in sing - ing
 no - ble Sho - Gun. Let us all u - nite in sing - ing

ff

Prais - es to the might - y Ming. Cus - tom - a - ry trib - ute bring - ing
 Prais - es to the might - y Ming. Cus - tom - a - ry trib - ute bring - ing

To our late de - part - ed King. Please ob - serve that we are sing - ing,
To our late de - part - ed King. Hail to his name!

The first system of the musical score consists of three vocal staves and two piano accompaniment staves. The vocal staves are arranged in a three-part setting. The piano accompaniment is written for grand piano. The music is in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: "To our late de - part - ed King. Please ob - serve that we are sing - ing, Hail to his name!"

Cus - tom - a - ry trib - ute bring - ing. Greet - ing to our
High on the roll of fame. Greet - ing to our

The second system of the musical score continues the vocal and piano parts. The vocal staves include a triplet of eighth notes in the second measure of the first staff. The piano accompaniment features a triplet of eighth notes in the first measure of the first staff. The lyrics are: "Cus - tom - a - ry trib - ute bring - ing. Greet - ing to our High on the roll of fame. Greet - ing to our"

no - ble Sho - Gun. Let us all u - nite in sing - ing
no - ble Sho - Gun. Let us all u - nite in sing - ing

The third system of the musical score concludes the vocal and piano parts. The vocal staves continue the lyrics: "no - ble Sho - Gun. Let us all u - nite in sing - ing". The piano accompaniment provides harmonic support for the vocal lines. The lyrics are: "no - ble Sho - Gun. Let us all u - nite in sing - ing"

Prais - es to the might - y King! Cus - tom - a - ry trib - ute bring - ing

Prais - es to the might - y King! Cus - tom - a - ry trib - ute bring - ing

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both with a key signature of one flat (B-flat major/D minor). The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. The lyrics are: "Prais - es to the might - y King! Cus - tom - a - ry trib - ute bring - ing".

To our late de-part-ed King! Hail to his name High on the roll of fame!

To our late de-part-ed King! Hail to his name High on the roll of fame!

The second system of the musical score continues the vocal and piano parts. The lyrics are: "To our late de-part-ed King! Hail to his name High on the roll of fame!". The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Hail to his name High on the roll of fame. Hail to his fame, to his fame, to his fame.

Hail to his name High on the roll of fame. Hail to his fame, to his fame, to his fame.

The third system of the musical score concludes the piece. The lyrics are: "Hail to his name High on the roll of fame. Hail to his fame, to his fame, to his fame.". The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The piece ends with a double bar line and a repeat sign.

Allegro.

Allegro.

f Girls enter.

The first system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a rest for two measures, followed by a series of whole notes. The middle and bottom staves are piano accompaniment, with a treble and bass clef respectively. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The second system continues the piano accompaniment from the first system. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a rest for two measures, followed by a series of whole notes. The middle and bottom staves are piano accompaniment, with a treble and bass clef respectively. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

SING-SONG GIRLS.

When a hol - i - day comes 'tis then you'll see All the frolic - some maid - ens

The third system includes the vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

such as we, Who're liv - ing on laugh - ter, love, and tea, With

The fourth system includes the vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

hearts as light as down, — We're fool - ish young things we can't de - ny, We're

in - no - cent things and can't tell why, We're fol - lowed when - ev - er tod - dling by, By

all the men — in town. — — — 'Tis a ter - ri - ble thing to

be so bright That the men are pur - su - ing day and night, Pro -

pri - e - ty calls for a sense of fright, Or else a for - bid - ding

frown. We swarm each day in a thor - ough - fare Where

men will stand as we pass, and stare, Wère reg - u - lar girls of the

kind you know, the kind you know.

SING-SONG GIRLS and ATTENDANTS.

PRIESTS.

Hail the name of high and might-y Sho - Gun!

Sho - Gun!

Sho - Gun! Hail the name of high and might - y Sho - Gun!

Sho - Gun!

Sho - Gun! Tell his fame in song and sto - ry,

ff

ff

ff

ff

mf

sf

Tell his fame in song and sto - ry. *mf*
Let us all re - cite his glo - ry.

This system contains the first two measures of the vocal and piano parts. The vocal line begins with the lyrics "Tell his fame in song and sto - ry." followed by "Let us all re - cite his glo - ry." The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

Let us all re - cite his glo - ry. Sho - Gun!
Sho - Gun! Sho - Gun!

This system contains the next two measures. The vocal line continues with "Let us all re - cite his glo - ry." and then "Sho - Gun!". The piano accompaniment continues with chords and a bass line. A dynamic marking of *mf* is present.

Sho - Gun! Sho - Gun! Sho - Gun!
Sho - Gun! Sho - Gun!

This system contains the final two measures of the piece. The vocal line repeats "Sho - Gun!". The piano accompaniment continues with chords and a bass line. A dynamic marking of *mf* is present.

When a hol - i - day comes 'tis then you'll see, All the
 La la la la

frol - ic - some maid - ens such as we, Who're liv - ing on laugh - ter,
 la la la la la la

love, and tea, With hearts that are light as down. We're
 la la la la la They're

fool - ish things - we can't de - ny, We're in - no - cent things - and
 fool - ish things we can't de - ny, They're in - no - cent things and

can't tell why, We're fol - lowed a - bout, fol - lowed a - bout,
 can't tell why, They're fol - lowed a - bout, fol - lowed a - bout,

By all the men in town. —
 They're in - no - cent things and

Were fol-lowed when-ev - er tod - dling by, By all the men in
 can't tell why, By all the men in
 town, By all the men in town, By all the men in
 town, By all the men in town, By all the men in
 town, All the men in town, All the men in town, All the men in town, All the men in town.

men in town. men in town.

This system contains the first vocal entry. The vocal lines (Soprano, Alto, and Bass) enter with the lyrics "men in town." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

SHAMAN.
Recitativo (with dignity and express)

Come, let us ask a ben - e - dic - tion From the proud spir - it of our might - y

This system begins the recitativo section. The vocal line is in a single bass clef, and the piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

dead. We will in - vent some bold and pleas - ing fic - tion, To grat - i -

decre.

marcato.

This system continues the recitativo section. The vocal line is in a single bass clef. The piano accompaniment features a more active bass line. The tempo marking *marcato.* is present at the beginning of the system, and *decre.* is placed above the piano part.

fy the soul so late - ly fled.

Allegro.

This system concludes the recitativo section. The vocal line is in a single bass clef. The piano accompaniment features a more active bass line. The tempo marking *Allegro.* is placed above the piano part.

No 2.

Little Moozoo-May.

Moozoo-May and Chorus.

Lyric by
GEORGE ADE.Music by
GUSTAV LUDERS.

Moderato.

MOOZOO-MAY.

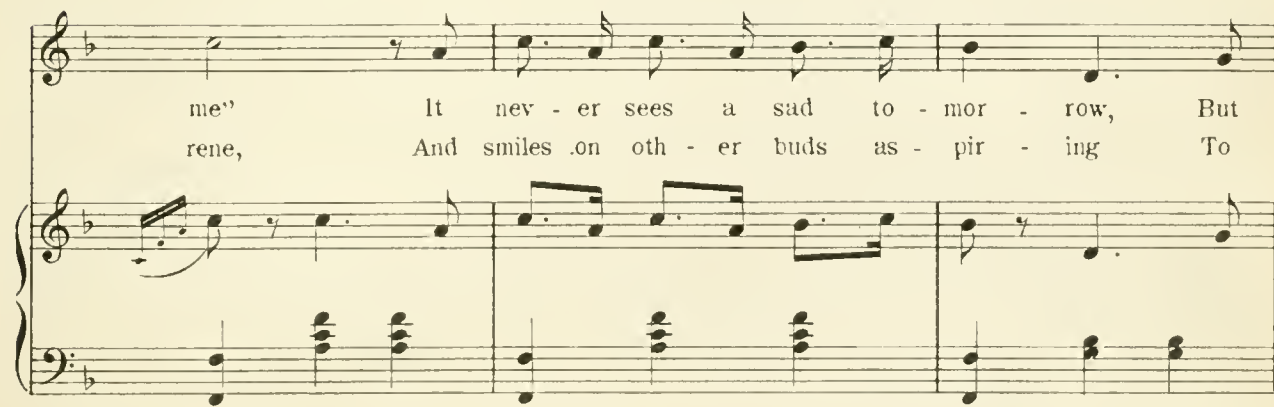
Voice. 

Piano. *f*

The
The



rose of June can feel no sor - row, It nev - er droops or says: "Ah
rose of June is not re - tir - ing, It wears a man - ner most se -



me" It nev - er sees a sad to - mor - row, But
rene, And smiles on oth - er buds as - pir - ing To

greet each day with rap - ture free. Why should a girl so young and
 be as love - ly as their queen. Why should a girl of match-less

Ah!

charm - ing, Be less con - fid - ing than the rose? For
 beau - ty, Her ma - ny charm - ing traits dis - own? If

Ah Ah Ah

me this life holds naught a - larm - ing, Each morn - ing will new joys dis - close.
 she ex - cels it is her du - ty To lift her head and bloom a - lone.

Ah Ah Ah Ah She's She's

I'm like the rose that blooms in June.
I'm like the rose in this re - spect.

like the rose that blooms in June. She
like the rose in this re - spect. A

pp *pp*

I give no thought to aft - er - noon.
A fra - grant thing with - out de - fect.

gives no thought to aft - er - noon.
fra - grant thing with - out de - fect.

f

Like a rose-bud red I can hang my head,
rose-bud red, hang her head,

mf

I can sway and pose like the droop-ing rose.

Sway and pose droop-ing rose.

p *f*

But I'm not a flow'r of a pass-ing hour, I'm a

Not a flow'r pass-ing hour,

p

rit. *ten.*

hap-py lit-tle sing-ing girl, I'm a jol-ly, pleas-ure-bring-ing girl. For I'm a

La la la la la la la la la la

Allegretto.

dain - ty lit - tle Moo - zoo - May, Clev - er lit - tle Moo - zoo - May,

pp

When the sham - o - sen I'm play - ing, Come the men from far and near.

Most be - witch - ing Moo - zoo - May, Quite en - tranc - ing Moo - zoo - May,

Fas - ci - na - ting, cap - ti - va - ting, Lit - tle Moo - zoo - May.

CHORUS.

Dain-ty lit-tle Moo-zoo-May, Clev-er lit-tle Moo-zoo-May, When the sham-o-

Dain-ty lit-tle Moo-zoo-May, Clev-er lit-tle Moo-zoo-May, When the sham-o-

sen she's play-ing, Come the men from far and near. Most be-witch-ing Moo-zoo-May,

sen she's play-ing, Come the men from far and near. Most be-witch-ing Moo-zoo-May,

Quite en-tranc-ing Moo-zoo-May, Fas-ci-nat-ing, cap-ti-va-ting, lit-tle Moo-zoo-May.

Quite en-tranc-ing Moo-zoo-May, Fas-ci-nat-ing, cap-ti-va-ting, lit-tle Moo-zoo-May.

D.C.

No 3.

Entrance of Hanki-Pank.

Words by
GEORGE ADE.Music by
GUSTAV LUDERS.

Maestoso.

Piano. *f*

Allegretto.

HANKI - PANK. *Pompously.*

Each day I most de - vout - ly thank the

gods for mak - ing Han - ki - Pank A per - son of such ster - ling worth, The

wis - est mor - tal on this earth. That I am wise No

one — de - nies, My judg - ment is — so — fault - less That it

nev - er can go wrong. And you will know That this is so — when I

tell you that I — dont in - tend *rit.* To

SOP. & ALTO.

He does not in - tend.

Musical score for the first system. It consists of three staves: a vocal line in bass clef, a piano accompaniment in treble and bass clefs, and lyrics. The lyrics are: "sing a comic song. We humbly thank you". The piano part includes dynamic markings *p* and *f*.

Musical score for the second system. It consists of three staves: a vocal line in bass clef, a piano accompaniment in treble and bass clefs, and lyrics. The lyrics are: "Hank Pank, your judgment cant go wrong. And we".

Musical score for the third system. It consists of three staves: a vocal line in bass clef, a piano accompaniment in treble and bass clefs, and lyrics. The lyrics are: "will not inflict a song. know it when you say that you will not inflict a song.". The piano part includes a *rit.* (ritardando) marking.

Chorus of Bachelors.

No 4a

"A Life all free from Care."

Lyric by
GEORGE ADE.

Solo: I'll Live for You.
TEE-TO.

Music by
GUSTAV LUDERS.

Allegro con spirito.

Piano. *ff*

CHORUS.

TENOR. *f*
We

BASS. *f*

scoff at the man who sits at home, With ju - nior on his knee. — Sing

Ho! for the chap who's free to roam, The bach-e-lor bold and free! For

why should a fel-low con-cen-trate His love_ and one a-dore, When

Refrain.

he can re-main_ in sin-gle state, And_ love at least a score? Then

tempt us not ——— With the sight_ of maid - ens fair, ——— For

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "tempt us not ——— With the sight_ of maid - ens fair, ——— For". The piano accompaniment features a treble and bass clef with various chords and melodic lines.

who would dwell in a vine - clad cot, When he can be free as

The second system of the musical score. The vocal line continues with lyrics: "who would dwell in a vine - clad cot, When he can be free as". The piano accompaniment continues with similar harmonic and melodic patterns.

air? ——— As free my boys, as the air, my boys, and

The third system of the musical score. The vocal line concludes with lyrics: "air? ——— As free my boys, as the air, my boys, and". The piano accompaniment concludes with a final chord and melodic flourish.

ram - bling ev - 'ry - where. — With a song and a shout for the

The first system consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment has a bass clef and the same key signature. The music is in a common time signature (C). The vocal line begins with the lyrics "ram - bling ev - 'ry - where." followed by a long rest, then "With a song and a shout for the". The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

night - ly bout, And a life_ all free from care. —

Allegro.

Enter TEE-TO

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two sharps. The piano accompaniment has a bass clef and the same key signature. The tempo is marked "Allegro." and the time signature is common time (C). The vocal line includes the lyrics "night - ly bout, And a life_ all free from care. —". The piano accompaniment features a more active texture, with a prominent melodic line in the right hand starting with a forte dynamic marking (*f*). The system concludes with the instruction "Enter TEE-TO" in the piano part.

Recit.

Cease I pray you, Your cheap bra - va - do.

The third system features a recitative vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat (Bb). The piano accompaniment has a bass clef and the same key signature. The tempo is marked "Recit." and the time signature is common time (C). The vocal line includes the lyrics "Cease I pray you, Your cheap bra - va - do." The piano accompaniment is mostly static, with some rhythmic accompaniment in the right hand.

With much feeling.

TENOR. A - cross my reck-less pathway there has

BASS. What say you, Bra - va - do?

f *cello espress.*

dolce

strayed, ——— A most di - vine - ly fair and lus - cious maid. No more for

me the jo - vial drink - ing song, Thus shall I plead with her the whole day

rit.

f *ff* *rit.*

37
"I'll Live For You."

Solo Tee-To.

No 4b

long. Oh! come with
Thus will he plead the whole day long. The
Thus will he plead the whole day long. Thus
me, sweet crea - ture young and fair, With
whole day long. Thus he'll plead the whole day
he will plead the whole day
you I'll dwell in a vine - clad cot, Our life shall be free from
long. Thus he will plead the whole
long, Thus he will plead the

care. For you, my love are the one my love, My
 day long all love the whole day long,
 whole day all love the whole day long,
 queen beyond compare. Do not fear, do not doubt, Such a
 The whole day long. Thus he will
 The whole day long. Thus he will
 love devout, I'll live for you I swear.
 plead the day, The day, the day long.
 plead the day, The day, the day long.

dim. e rit.

dim. e rit.

Entrance of Maids of Honor.

TRIO.

No 5.

Keep Your Eye on the Girl Just Out.

Lyric by
GEORGE ADE.

Hunni-Bun, Hi-Faloot, Kee-Otori.

Musie by
GUSTAV LUDERS.

Allegretto grazioso.

Piano

MAIDS OF HONOR.

We — were — chums of Hun - ni - Bin. At a pri - vate

This system contains the first three measures of the piece. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "We — were — chums of Hun - ni - Bin. At a pri - vate".

fe - male col - lege, Where — we — stud - ied harm - less fun,

This system contains the next three measures. The lyrics are: "fe - male col - lege, Where — we — stud - ied harm - less fun,". The musical notation continues with piano accompaniment and bass line.

Al - so good for noth - ing know - ledge. Now — that — she is

This system contains the next three measures. The lyrics are: "Al - so good for noth - ing know - ledge. Now — that — she is". The musical notation continues with piano accompaniment and bass line.

com - ing out, How — we — fol - low her a - bout,

This system contains the final three measures of the piece. The lyrics are: "com - ing out, How — we — fol - low her a - bout,". The musical notation concludes with piano accompaniment and bass line.

So - cial buds of this year's crop, De - bu - tant - es

right on top, For ev - 'ry girl of high de - gree

Who goes in - to so - ci - e - ty Will need com

pan - ions such as we, as we.

HUNNI-BUN.

Cus - tom says that I must nev - er ven - ture out a - lone,
Mrs. — Sher - wood tells pre - cise - ly what a girl should do,

HI-FALOOT.

Ev - ry girl should be pro - tect - ed by a chap - e - ron.
El - la Wheel - er Wil - cox al - so knows a thing or two.

KEE-OTORI.

Like - wise by a male whose vast in - teg - ri - ty is known,
Still I think she needs a man to safe - ly pull her through,

HUNNI-BUN.

That is why I nev - er must be seen a - lone.
Yes, I al - ways need a man to pull me through.

ten.
rit.
Tempo di Valse.
P dolce.

And al-though it may seem cru-el _____ To be guard-ed night and
For I find my-self be-guil-ing _____ With a soft and brok-en

day, _____ I'm quite the pre-cious jew-el _____ The men would steal a-
sigh, _____ Or I set the beaux to smil-ing _____ By the twink-le of my

way: _____ To be guard-ed
eye: _____ With a soft and

HI-FALOOT.

And al-though it may seem cru-el _____ To be guard-ed
For she finds her-self be-guil-ing _____ With a soft and

KEE-OTORI.

night and day, I'm quite the pre - cious jew -
 brok - en sigh, Or sets the beaux to smil -

night and day, She's quite the pre - cious jew -
 brok - en sigh, Or she sets the beaux to smil -

Allegro. HUNNI-BUN.

el The men would steal a - way. So
 ing By the twin - kle of my eye.

el The men would steal a - way.
 ing By the twin - kle of her eye

keep your eye on the girl just out, on the girl just out. She

does not know what she is a - bout, what she is a - bout. — And

Mrs. — Grun - dy will de - clare The sil - ly crea - ture does - nt care, So

keep your eye on the girl just out, — the girl just out!

CHORUS.

So

So

CHORUS

keep your eye on the girl just out, on the girl just out. She does - n't know what she

keep your eye on the girl just out, on the girl just out. She does - n't know what she

is a - bout, what she is a - bout. And Mrs. Grun - dy will de - clare the

is a - bout, what she is a - bout. And Mrs. Grun - dy will de - clare the

sil - ly crea - ture does - n't care So keep your eye on the girl just out, the girl just out!

sil - ly crea - ture does - n't care So keep your eye on the girl just out, the girl just out!

No 6.

Words by
GEORGE ADE.

I Am "Yours Truly"⁴⁷

BALLAD.
(TBE-TO.)

Music by
GUSTAV LUDERS.

Andantino.

Piano.

How oft - en in this care - less life. A
words we speak in i - dle jest Our

word but light - ly spok - en, By mag - ic of a love sin -
se - cret thoughts are screen - ing, Ex - chang - ing vows of deep con -

cere, Be - comes a bless - ed tok - en. The
cern In terms that have no mean - ing. And

for-mal mes-sage that I send to you Would thrill your ve-ry soul if,
yet at times the clasp of friend-ly hand Ap-peals far more than du-tys

ten. *molto rit. with emphasis and expression.*

you but knew, That ev-'ry word I write is more than true, I
loud com-mand. And so I pray that she may un-der-stand, I

Andantino. not dragging.

am, I am yours tru-ly I am, I am yours tru-ly, And
am, I am hers tru-ly

tenderly.

will be ev-er more, The mean-ing of those sim-ple words I

nev - er knew be - fore. Time can - not change my deep de -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with block chords. The key signature has two flats (B-flat major).

vo - tion, Stead-fast my heart shall be, I am, I am yours

crese.

The second system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment includes a *crese.* (crescendo) marking. The key signature remains B-flat major.

tru - ly, My soul be - longs to thee!

rit.

The third system features a vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment includes a *rit.* (ritardando) marking. The key signature remains B-flat major.

1. 2. The

The fourth system shows two first endings for the piano part. The first ending is marked '1' and the second '2'. The piano part includes a *rit.* marking. The key signature remains B-flat major.

Flutter, Little Bird.

QUARTETTE.

No 7.

Hunni - Bun, Hi - Faloot, Tee-To, Kee-Otori.

Lyric by
GEORGE ADE.Music by
GUSTAV LUDERS.

Allegretto.

Piano. *f*

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It features a melody in the right hand with a triplet of eighth notes at the beginning and a triplet of eighth notes later. The left hand provides a steady accompaniment of eighth notes.

HI-FALOOT.

The vocal melody for 'HI-FALOOT.' is in 6/8 time with a key signature of one sharp. It consists of a single line of music with lyrics underneath.

Ob - serve the lov - ing moth - er bird, Up
At din - ner par - ties you have met Young
You've seen the man from up the road, With
The wom - an who is up - to - date, Must

The piano accompaniment for 'HI-FALOOT.' is in 6/8 time with a key signature of one sharp. It features a melody in the right hand and a bass line in the left hand. The dynamics are marked *p*.

in the spread - ing tree, Cor - rect with stern but lov - ing word, Her
Mis - ter Par - ve - nu, Who views the knives and forks and spoons, And
lots of read y cash; Who takes a suite a' ten per day, And
join a read - ing club, Where mat - rons meet to an - al - yze, The

This section continues the vocal melody and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

KEE-OTORI.

ten - der chick - a - dee. _____ The feath - ered young - ster tries to flap. His
won - ders what to do. _____ He eats the blue - points with a spoon, For
hopes to cut a dash. _____ His din - ner coat is ver - y short, His
pop - u - lar flub - dub. _____ It's hard on Mrs. _____ Mal - a - prop, Who

em - bry - on - ic wings, _____ While moth - er cheers the lit - tle chap, As
fish he'll use a knife, _____ He can't pick out the sal - ad fork, To
hat is ver - y high, _____ The four - teen ka - rat stud he wears, Will
used to be a cook, _____ And un - til hub - by struck it rich, Had

HUNNI-BUN.

to the bough he clings. _____ He makes a most he - ro - ic jump, A - las it is in
save his mor - tal life. _____ At last the dem - i - tasse is served, A la Mar - tin's, New
blind each pas - ser - by. _____ But ig - no - rance with him is bliss, And he's a hap - py
nev - er read a book. _____ She thinks that Kip - ling wrote Beaucaire, And can't get in her

vain, — She says: "Don't mind a lit - tle bump, just try it once a - gain." —
 York, — The on - ly tool that he has left, One lone - ly oys - ter fork. —
 man, — Al - though his tie is read - y made, And shoes are rus - set tan. —
 head, — Why Shakespeare does - n't write more books, She does - n't know he's dead. —

TEE-TO.

Flut - ter, lit - tle bird and keep on try - ing,
 Flut - ter, lit - tle bird and keep on try - ing,
 Flut - ter, lit - tle bird and keep on try - ing,
 Flut - ter, lit - tle bird and keep on try - ing,

HUNNI-BUN,
 HI FALOOT and KEE-OTORI.

Try - ing.

Bye and bye you will — be — fly - ing. You can do it,
 Bye and bye you will — be — fly - ing. Watch the hos - tess,
 Bye and bye you will — be — fly - ing. All be - gin - ners
 Bye and bye you will — be — fly - ing. Clubs are help - ful,

Fly - ing.

take my word, Keep on flut - ter - ing, lit - tle bird.
 mum's the word, Keep on flut - ter - ing, lit - tle bird.
 look ab - surd, Keep on flut - ter - ing, lit - tle bird.
 so I've heard, Keep on flut - ter - ing, lit - tle bird.

HUNNI-BUN and HI FALOOT.

Flut - ter lit - tle bird and keep on try - ing, Bye and bye you will be
 Flut - ter lit - tle bird and keep on try - ing, Bye and bye you will be
 Flut - ter lit - tle bird and keep on try - ing, Bye and bye you will be
 Flut - ter lit - tle bird and keep on try - ing, Bye and bye you will be

TEE-TO and KEE-OTORI.

fly - ing. You can do it, take my word, Keep on flut - ter - ing, lit - tle bird.
 fly - ing. Watch the hos - tess, mum's the word, Keep on flut - ter - ing, lit - tle bird.
 fly - ing. All be - gin - ners look ab - surd, Keep on flut - ter - ing, lit - tle bird.
 fly - ing. Clubs are help - ful, so I've heard, Keep on flut - ter - ing, lit - tle bird.

No 8a

Chorus of Soldiers.

Lyric by
GEORGE ADE.

Music by
GUSTAV LUDERS.

Tempo di Marcia.

Piano.

The first system of the piano introduction is in 2/4 time. The right hand features a melody of eighth notes with triplets, starting with a forte (f) dynamic. The left hand plays a steady eighth-note accompaniment. The system concludes with two triplet chords in the right hand.

The second system continues the piano introduction. The right hand has a melodic line with a triplet and a dynamic accent (>). The left hand maintains the eighth-note accompaniment with a triplet in the final measure.

The third system of the piano introduction. The right hand features a melodic phrase with a dynamic accent (>) and a triplet. The left hand continues the accompaniment with a triplet in the final measure.

CHORUS OF SOLDIERS.

The first system of the vocal chorus. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "We are a mer - ce - na - ry lot Of O - ri - ent - al ran - gers,". The melody consists of eighth notes with triplets.

The piano accompaniment for the chorus, consisting of two systems. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef.

Read - y to join in a - ny plot That's quite de - void of dan - gers. Ev - 'ry trick of the

sol - dier's trade, To us an old, old sto - ry, We'd rath - er pose on dress pa - rade Than

KEE-OTORI.

Be bold and do not hes - i - tate, He quite de - serves his

die on the field of glo - ry.

molto rit.

aw - ful fate. His aw - ful fate. Re -

CHORUS.

SOP. & ALTO.
He quite de - serves his aw - ful fate, his aw - ful fate. Re -

TEN.
He quite de - serves his aw - ful fate, his aw - ful fate. Re -

BASS.
He quite de - serves his aw - ful fate, his aw - ful fate. Re -

molto rit.

ff

Allegro agitato.

venge! re-venge! No pi - ty must we show, This de - mon pale, we'll put in jail, And

venge! re-venge! No pi - ty must we show, This de - mon pale, we'll put in jail, And

venge! re-venge! No pi - ty must we show, This de - mon pale, we'll put in jail, And

Allegro agitato.

kill with tor-ture slow! Be - hold! He comes! He walks in-to the trap. His

kill with tor-ture slow! Be - hold! He comes! He walks in-to the trap. His

kill with tor-ture slow! Be - hold! He comes! He walks in-to the trap. His

The piano accompaniment consists of a treble and bass clef. The treble clef part features chords and melodic lines, while the bass clef part has a more rhythmic, bass-line-like texture. The key signature has one flat (B-flat).

end is near, for soon he'll hear A rous - ing thun - der - clap.

end is near, for soon he'll hear A rous - ing thun - der - clap.

end is near, for soon he'll hear A rous - ing thun - der - clap.

The piano accompaniment continues with similar harmonic and rhythmic patterns. The treble clef part has some sustained chords, and the bass clef part maintains its rhythmic accompaniment. The key signature remains one flat.

end is near, for soon he'll hear A rous - ing thun - der - clap.

end is near, for soon he'll hear A rous - ing thun - der - clap.

end is near, for soon he'll hear A rous - ing thun - der - clap.

The piano accompaniment concludes with a *ff* (fortissimo) dynamic marking. The treble clef part features a series of chords, and the bass clef part has a strong, rhythmic accompaniment. The key signature remains one flat.

No 8b

The Irrepressible Yank.

Entrance of Spangle.

Lyric by
GEORGE ADE.Music by
GUSTAV LUDERS.

Tempo di Marcia.

Piano.

The piano introduction consists of six measures in 2/4 time, marked *f*. The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line.

Wher - ev - er Brit - ish drum-beats sound, Un - end - ing 'round the
We un - der - bid the for - eign trade, Wher - ev - er we may
The sav - age in the jun - gle deep We cor - ner in his

The vocal line begins with a rest, followed by a melody in the treble clef. The piano accompaniment continues with chords in the right hand and eighth notes in the left hand, marked *p*.

world; Wher - ev - er in some land new-found, Our star - ry flags un - furled; Wher -
roam; Our larg - est prof - its al - ways made On what we sell at home. In
lair; And sell at pri - ces ver - y cheap, Our new health un - der - wear. And

The vocal line continues with the melody. The piano accompaniment provides harmonic support with chords and eighth notes.

e'er the sun is known to shine, Or winds con - sent to blow, These
for - eign lands we've left be - hind The Ger - man and the Scotch, Each
where the bo - re - al - is gleams A - mid the ice and snow, We

nim - ble coun - try - men of mine, On bus' - ness er - rands go. In
Zu - lu war - rior now can wind His Wa - ter - bur - y watch. In
work some ver - y fox - y schemes Up - on the Es - qui - mo. In

south - ern isles, where nat - ure smiles, They sell the "ham what am?" Up -
To - ki - o, and Bor - ne - o, And where Eu - phra - tes winds, The
Man - da - lay, and U - ru - guay, And o'er the An - des range, Each

on some cliff of Ten - er - iffe You'll read, "Don't be a clam?" In
na - tives munch each day for lunch, Our fif - ty sev - en kinds. In
dis - tant spot, through us has got A tel - e - phone ex - change. In

Eng - land, Ire - land, Scot - land, Wales, We show our goods and make our sales, No
E - gypt now the A - rab chief, Goes armed with cans of pot - ted beef; And
Sing - a - pore and Zan - zi - bar, We plant the mer - ry trol - ley car, And

oth - er drum - mer can out - rank The bold and en - ter - pris - ing Yank. The
rides in - stead of cam - els slow An au - to car from Ko - ko - mo. The
Hon - o - lu - lu oft has seen Our nick - el - in - the - slot ma - chine. The

rit.

REFRAIN.

Yan - kee, Yan - kee, Yan - kee, Yan - kee, Ir - re - press - i - ble Yank, — A

reg - u - lar trav - el - ling board of trade, And a two - leg - ged sort of a

bank — If you deal with him and don't get left, Your luck - y stars youll

thank. — This Yan - kee, Yan - kee, Yan - kee, Yan - kee, Ir - re - press - i - ble

ALL PRINCIPALS.

Yank. The Yan - kee, Yan - kee, Yan - kee, Yan - kee, Ir - re - press - i - ble

The Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee,

³The Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee,

CHORUS.

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "Yank. The Yan - kee, Yan - kee, Yan - kee, Yan - kee, Ir - re - press - i - ble". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has one flat (B-flat), and the time signature is 4/4.

Yank. A reg - u - lar trav - el - ling board of trade, And a

Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee,

Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee,

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "Yank. A reg - u - lar trav - el - ling board of trade, And a". The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The lyrics for the four voices are: "Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee,". The piano accompaniment continues with chords and a simple bass line. The key signature has one flat (B-flat), and the time signature is 4/4.

two - leg - ged sort of a bank. If you deal with him and

Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee

Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee

The first system of music consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of vocal staves has lyrics: "two - leg - ged sort of a bank. If you deal with him and" followed by "Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee". The bottom pair of vocal staves has lyrics: "Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features chords and melodic lines that support the vocal parts.

don't get left, Your luck - y stars you'll thank, This

Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee

Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee

The second system of music consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of vocal staves has lyrics: "don't get left, Your luck - y stars you'll thank, This" followed by "Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee". The bottom pair of vocal staves has lyrics: "Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features chords and melodic lines that support the vocal parts.

Yan - kee, Yan-kee, Yan - kee, Yan - kee, Yan - kee, Yan-kee, Yan - kee, Yan - kee,

Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee

Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee

Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee

Yan - kee, Yan-kee, Yan - kee, Yan-kee, Ir - re - press - i - ble Yank.

Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yank.

Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yank.

Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yan - kee Yank.

Chorus of Mourners and Entrance of Widow.

No 9a

Chorus.

Lyric by
GEORGE ADE.Music by
GUSTAV LUDERS.

Moderato.

Piano.

First system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Features chords and triplets. Dynamics include *f* and accents.

Second system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Features chords and triplets.

Third system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Features chords and triplets.

CHORUS.

See where she comes, brok - en heart - ed, Life is but an emp - ty dream,
See where she comes, brok - en heart - ed, Life is but an emp - ty dream,

Vocal chorus with lyrics. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Lyrics are printed below the vocal lines.

Piano accompaniment for the chorus. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Features chords and triplets.

Mourn-ing for the dear de - part - ed, Brok - en by a woe su - preme.

Mourn-ing for the dear de - part - ed, Brok - en by a woe su - preme.

(WIDOW ENTERS.)

Deep is our woe, Soon she must go. To her fate by law de - creed,

Deep is our woe, Soon she must go To her fate by law de - creed,

O - mee O - mi, Say your good-bye, From all cares of life you're freed.

O - mee O - mi, Say your good-bye, From all cares of life you're freed.

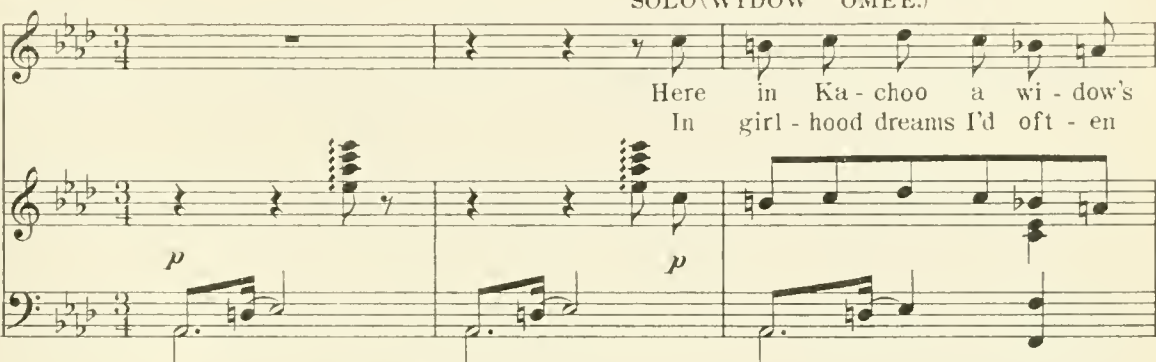
No 9b

The Man She'll Never Meet.

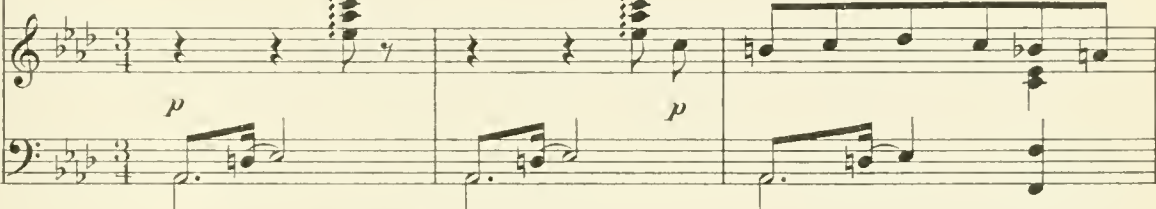
Widow (Omee-Omi) and Chorus.

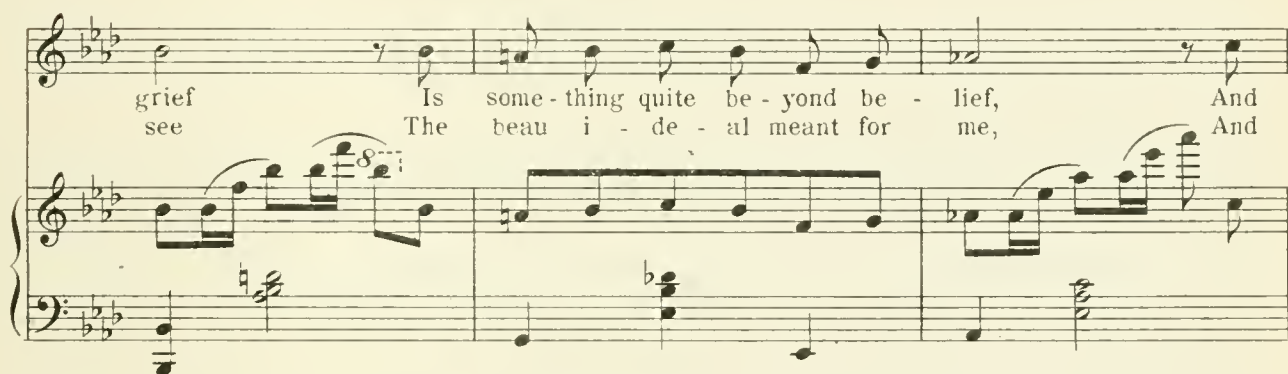
Lyric by
GEORGE ADE.Music by
GUSTAV LUDERS.

SOLO (WIDOW OMEE.)

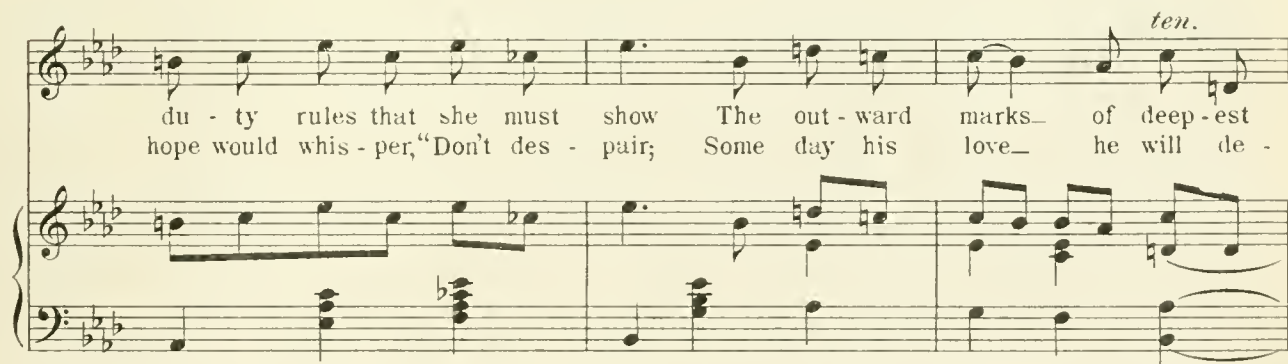
Voice. 

Here in Ka-choo a wi-dow's
In girl-hood dreams I'd oft-en

Piano. 



grief Is some-thing quite be-yond be-lief, And
see The beau-i-de-al meant for me, And



du-ty rules that she must show The out-ward marks— of deep-est
hope would whis-per, "Don't des-pair; Some day his love— he will de-



woe. You won-der at my grief sin-cre, — I
clare." But ah! this one whom I a-dore, — Still

nev - er saw my hus - band dear. — If we had met, would
dwells a - far on dream - land shore. — We'll nev - er meet, yet

my re - gret Call forth the same des - pair - ing tear? Each
I re - peat, I'll love that man for - ev - er more.

Tempo di Valse Lento.

life has a hid - den ro - mance, — or a fan - cy bit - ter - sweet, —

dolce

— For the man a wo - man tru - ly loves, Is the man she'll nev - er meet. —

CHORUS.

For the

Each life has a hid-den ro-mance, or a fan-cy bit-ter sweet, — For the

Each life has a hid-den ro-mance, or a fan-cy bit-ter sweet, — For the

pp

man a wo-man tru-ly loves, Is the man she'll nev-er meet.

man a wo-man tru-ly loves. *pp* Man she'll nev-er meet.

man a wo-man tru-ly loves. *pp* Man she'll nev-er meet.

Rec. Dialogue.

Recitativé Basso.

E-nough! the fa - tal hour draws nigh — When you must say your last good-

The first system of the score features a bass line with a recitativo style, characterized by a steady eighth-note pulse. The vocal line begins with a long note on 'E-nough!' followed by a melodic line for 'the fa - tal hour draws nigh'. The piano accompaniment consists of a simple harmonic support in the right hand and a bass line in the left hand.

bye! —

CHORUS.

The hour draws nigh, — When she must

The hour draws nigh, — When she must

The hour draws nigh, when she must

The second system introduces the chorus. The vocal line starts with a long note on 'bye!' followed by a melodic line for 'The hour draws nigh'. The piano accompaniment continues with a similar harmonic support, featuring some triplet patterns in the right hand.

WIDOW.

The hour draws nigh when I must die!

die. —

die. —

The third system features the Widow's part. The vocal line begins with a long note on 'die.' followed by a melodic line for 'The hour draws nigh when I must die!'. The piano accompaniment includes triplet patterns in the right hand and a bass line in the left hand.

pp Now day - light is fad - ing and *mf* soft - ly the pall has *p*

pp Now day - light is fad - ing and *mf* soft - ly the pall has *p*

The first system of the score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a 3/4 time signature with a key signature of two flats. The lyrics are: "Now day - light is fad - ing and soft - ly the pall has". The piano accompaniment features a steady bass line and chords in the right hand.

fz *p* come like a cur - tain de - scend - ing, Thro' the dusk we hear the

fz *p* come like a cur - tain de - scend - ing, Thro' the dusk we hear the

The second system continues the vocal and piano parts. The lyrics are: "come like a cur - tain de - scend - ing, Thro' the dusk we hear the". The piano accompaniment remains consistent with the first system.

p *pp* night - in - gale's call. With the moan of the night - breez - es blend - ing. Now *pp*

p *pp* night - in - gale's call, With the moan of the night - breez - es blend - ing. Now *pp*

The third system concludes the page. The lyrics are: "night - in - gale's call. With the moan of the night - breez - es blend - ing. Now". The piano accompaniment continues with the same texture as the previous systems.

p day - light is fad - ing and soft - ly the pall Has *p*
p day - light is fad - ing and soft - ly the pall Has *p*
p day - light is fad - ing and soft - ly the pall Has *p*

f *pp* *pp* *mf*
 come like a cur - tain de - scend - ing, Thro' the dusk we may hear - the
f *pp* *pp* *mf*
 come like a cur - tain de - scend - ing, Thro' the dusk we may hear - the
f *pp* *pp* *mf*

f *rit. e dim.* *pp*
 night - in - gale's call, - With the moan of the night - breez - es blend - ing.
f *rit. e dim.* *pp*
 night - in - gale's call, - With the moan of the night - breez - es blend - ing.
f *rit. e dim.* *pp*

ORCHESTRA.

Love, You Must Be Blind.

NO 10.

DUET.

Omee - Omi and Spangle.

Lyric by
GEORGE ADE.

Music by
GUSTAV LUDERS.

Allegro.

VOICE. OMEE.

Tell me if you can, the

Piano. *f* *p*

rule by which a man Se - lects his worse or bet - ter

SPANG.

half. Tru - ly it would seem. to be a lot - try scheme, The

prizes often make one laugh. The The

Allegretto. OMEE.

won a slim and thin, and tall, Will love a human butter ball. While
howling swell will court a peach, All paint and powder pads and bleach. And

SPANG.

one who's round and plump and fat, Adores someone as tall as that. The
dainty Dot-tie small and neat, Loves awkward John, all hands and feet. The

OMEE.

author of a learned book, Is sometimes wedded to his cook. The
man who sixty years has seen, Gets mashed on something just sixteen. The

SPANG.

girl who's friv - o - lous and gay, Picks out a meek Y. M. C. A. The
styl - ish maid, di - vine - ly fair, A fid - dling freak with lots of hair. A

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics for the first two lines of the song. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

OMEE.

states - man with am - bi - tion high Will choose a so - cial but - ter - fly. The
well - bred heir - ess will e - lope With one who u - ses scent - ed soap. While

The second system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves. The vocal line contains the lyrics for the next two lines. The piano accompaniment continues with a similar rhythmic pattern.

SPANG.

Char - ley kind of Ma - ma's pet, Pur - sues the el - der - ly sou - brette. You've
gray - haired wid - ows oft a - maze By tak - ing ten - der boys to raise. The

The third system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves. The vocal line contains the lyrics for the next two lines. The piano accompaniment continues with a similar rhythmic pattern.

OMEE.

seen the beau - ty linked by fate. To freckl - ed Fred, whose eyes don't mate. The
pi - ous dea - con gets roped in By Ger - tie Gay, who wants his tin. The

The fourth system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves. The vocal line contains the lyrics for the final two lines of the page. The piano accompaniment continues with a similar rhythmic pattern.

brok - er wor - ships as a queen, The blond who plays a Smith ma - chine.
kind that whole - sale men a - dore, Don't know that two and two make four.

REFRAIN.
OMEE.

Cu - pid leaves all rules be - hind Fun - ny mar - ried folks we
SPANGLE.

DANCE.

find, Love ah Love! you must be - blind

Fine.

Fine. *D.S.*

N^o 11.

Finale I.

Lyric by
GEORGE ADE.

Music by
GUSTAV LUDERS.

Agitato.

Piano.

The musical score is written for piano and consists of five systems. The first system begins with a treble clef and a piano dynamic marking. The tempo is marked 'Agitato'. The key signature has one flat (B-flat major). The time signature is 2/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and complex chordal textures. The piece concludes with a final cadence in the fifth system.

First system of musical notation, featuring a treble and bass clef. The treble staff contains dense, rapid sixteenth-note passages, while the bass staff features a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece with similar rhythmic patterns in both staves.

Third system of musical notation, showing a continuation of the melodic and harmonic development.

Fourth system of musical notation, featuring a more complex melodic line in the treble staff.

Fifth system of musical notation, including a fermata over a chord in the treble staff and a melodic phrase in the bass staff.

Sixth system of musical notation, starting with the tempo marking *Allegro.* and a change in time signature to common time (C). The treble staff has a melodic line with accents, and the bass staff has a rhythmic accompaniment.

CHORUS.

What ho! What ho!

What ho! What ho!

What ho! What ho!

What ho! What ho!

What ho! What ho!

What ho! What ho!

Lay hold up - on this bold in - va - der,

Lay hold up - on this bold in - va - der,

Who dares the Sho - Gun to de - fy!

Who dares the Sho - Gun to de - fy!

The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a 7/8 time signature and feature a melody with eighth and sixteenth notes. The piano accompaniment includes a bass line with eighth notes and a right-hand part with chords and eighth notes.

This most a - maz - ing Yan - kee trad - er,

This most a - maz - ing Yan - kee trad - er,

The second system continues the vocal and piano parts. The vocal lines have a similar melodic structure to the first system. The piano accompaniment maintains the same rhythmic and harmonic patterns.

Our law has brok - en and must die.

Our law has brok - en and must die.

Our

KEE-OTORI.

The third system introduces a new vocal line (Bass) and continues the piano accompaniment. The vocal lines are in a 7/8 time signature. The piano accompaniment includes a bass line with eighth notes and a right-hand part with chords and eighth notes. The system concludes with the vocal line "Our" and the instruction "KEE-OTORI."

sa - cred cus - toms have been set at naught ————— By

all of you, and now that you are caught, ————— The

luck - less four as pris - on - ers must wait ————— Un - til the

MOOZOO - MAY.

Sho - Gun shall de - cide your fate. The

MOOZOO - MAY.

luck - less four as pris - on - ers must wait _____ Un - til the

HI - FALOOT.

The luck - less four

The four must wait,

KEE - OTORI.

The four must wait,

HANKI - PANK.

The luck - less four must wait,

Sho - - Gun shall de - cide their fate,

The luck - less four must wait,

The luck - less four must wait,

CHORUS.

The luck - less

The luck - less

As pris - on - ers must wait, Un - til the

As pris - on - ers must wait, Un - til the

As pris - on - ers must wait, Un - til the

four as pris - on - ers must wait, Un - til the

four as pris - on - ers must wait, Un - til the

four as pris - on - ers must wait, Un - til the

Andantino.

Sho - Gun shall de - cide their fate.

Sho - Gun shall de - cide their fate.

Sho - Gun shall de - cide their fate.

Sho - Gun shall de - cide their fate.

Sho - Gun shall de - cide their fate.

Sho - Gun shall de - cide their fate.

Sho - Gun shall de - cide their fate.

Andantino.

f molto espressivo

TEE - TOO.

Cour - age my own be - lov - ed.

pp *f*

HUNNI - BUN.

Fear not, I'll still be true.

(Very tenderly)

Through weal and woe, The world shall know My

soul be - longs to Thee.

f

CHORUS.

Thro' weal and woe, The world shall know, My soul be- longs to

Through weal and woe, The world shall know,

Through weal and woe, Her soul be- longs to

Through weal and woe, Her soul be- longs to

dolce

f

Thee! My soul be- longs to Thee, My

My soul be- longs to Thee, My soul be- longs to

Thee! Her soul be- longs to Thee!

Thee! Her soul be- longs to Thee! Her

sempre cresc.

soul — be - longs to Thee, — be - longs to Thee!

Thee, — be - longs to Thee, — be - longs to Thee!

Her soul, Her soul be - longs to Thee!

soul — be - longs to Thee, — be - longs to Thee!

ff rit. b.

Maestoso.

I am, I am yours tru - - ly, And

OMEE-OMI and MOOZOO-MAY with SOPRANO.
 HI-FALOOT with ALTO. KEE-OTORI and HANKI-PANK,
 SPANGLE with TENOR or 1st BASS. with BASSES.

She is, she is yours tru - - ly, And

She is, she is yours tru - - ly, And

Maestoso.

ff

will be ev - er - more, The mean - ing of those

will be ev - er - more, The mean - ing of those

will be ev - er - more, The mean - ing of those

The piano accompaniment consists of a right-hand part with chords and triplets, and a left-hand part with a steady bass line and triplets.

sim - ple words I nev - er knew be - fore.

sim - ple words she nev - er knew be - fore.

sim - ple words she nev - er knew be - fore.

The piano accompaniment continues with similar textures, including triplets in both hands.

Time can-not change my deep de - vo - tion,

Time can-not change her deep de - vo - tion,

Time can-not change her deep de - vo - tion,

My heart shall be. Ah!

My heart shall be. I am yours

Stead - fast her heart shall be. She is, she is yours

Stead - fast her heart shall be. She is, she is yours

pp

Ah! ——— My soul be - longs to Thee! —

pp

tru - - ly, My soul be - longs to Thee! —

pp

tru - - ly, Her soul be - longs to Thee! —

pp

tru - - ly, Her soul be - longs to Thee! —

Allegro. SPANGLE.

Since

f *p*

I am King of the chew - ing - gum trust, And a Jer - sey po - ten - tate; — I

CHORUS.

hate to go, but if I must, I'll go in roy - al state. —

Since he is king of the

Since he is king of the

chew - ing-gum trust, And a Jer - sey po - ten - tate, — He hates to go, But

chew - ing-gum trust, And a Jer - sey po - ten - tate, — He hates to go, But

rit. (twice as low.) *a tempo*

if he must, he'll go in roy - al state. —

if he must, he'll go in roy - al state. —

rit. *a tempo*

KEE-OTORI
"Come to the forbidden City!"

rit.

Allegro.

SPANGLE.

(Spoken.) The one ambition of my democratic soul is to be realized, I am going to

see the inside of a palace, Hurrah!

PRINCIPALS only.

Hur - rah! hur - rah! hur - rah! With

Hur - rah! hur - rah! hur - rah! With

ff *mf*

Tempo di Marcia.

1st time Solo, 2^d time with Chorus.

Kee - O - to - ri at their head, The sol - diers of Ka - choo, Will

Kee - O - to - ri at their head, The sol - diers of Ka - choo, Will

Tempo di Marcia.

guard those bold in - trig - uers led by Yan - kee Doo - dle - Doo. For -

guard those bold in - trig - uers led by Yan - kee Doo - dle - Doo. For -

bid - den Cit - y walls must hide each rogue un - til the time Our

bid - den Cit - y walls must hide each rogue un - til the time Our

1 ALL SOLO & 2 CHORUS.

might - y Sho - Gun shall de - cide a - pen - ance for the crime. With crime.

might - y Sho - Gun shall de - cide a - pen - ance for the crime. With crime.

1 2

ff

Shout the word and march a - way, Lock them

Shout the word and march a - way, Lock them

fff

Detailed description: This system contains the first two systems of music. The top system features two vocal staves and a piano accompaniment. The vocal parts have lyrics: "Shout the word and march a - way, Lock them". The piano accompaniment is in a minor key with a 3/4 time signature, marked *fff*. The second system continues the vocal parts and piano accompaniment.

up with - out de - lay. Naught of pit - y

up with - out de - lay. Naught of pit - y

Detailed description: This system contains the third and fourth systems of music. The vocal parts have lyrics: "up with - out de - lay. Naught of pit - y". The piano accompaniment continues with chords and moving lines in both hands.

let us show, To our strange and dead - ly foe.

let us show, To our strange and dead - ly foe.

Detailed description: This system contains the fifth and sixth systems of music. The vocal parts have lyrics: "let us show, To our strange and dead - ly foe." The piano accompaniment concludes the piece with sustained chords and moving lines.

HUNNI-BUN.

Ah!

Shout the word and march a-way, Lock them up with -

Shout the word and march a-way, Lock them up with -

Ah!

out de-lay. Swing in line and nev-er hes-i-tate, For

out de-lay. Swing in line and nev-er hes-i-tate, For

Their fate.

he must lead them to their fate. Let us a - way, Let's march a -

he must lead them to their fate. Let us a - way, Let's march a -

This system contains the first vocal entry and piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "Their fate. he must lead them to their fate. Let us a - way, Let's march a -". The piano accompaniment features a steady bass line and chords in the right hand.

A - way! A - way!

way, Let us a - way, Let's march a - way.

way, Let us a - way, Let's march a - way.

This system continues the vocal lines and piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "A - way! A - way! way, Let us a - way, Let's march a - way." The piano accompaniment continues with a steady bass line and chords in the right hand.

Let's march a - - way, A -

Let's march a - - way, Let us march a -

Let's march a - - way, Let us march a -

ff

rit.

Andante.

way, Let us a - way.

way, Let us a - way.

way, Let us a - way.

ff

ff

End of ACT I.

Opening Chorus.

No 12.

Hunni-Bun, Omee-Omi, Moozoo - May, and Sing-Song Girls.

Lyric by
GEORGE ADE.

Music by
GUSTAV LUDERS.

Andante.

Piano.

HUNNI-BUN with SOPRANO.
OMEEO-OMI and MOOZOO-MAY with ALTO.

June is a love - song, Sweet is the meas - ure,

Time for i - die leis - ure, Time for jest and pleas - ure. June is a love - song,

Sweet is the meas - ure, Wor - ry is barred from this land of morn - ing -

calm. In the leaves we read a mes - sage, Ev - 'ry bloom con - tains a rhyme; -

On the breeze there comes the ech - o Of the dis - tant tem - ple's chime. - Here where

shad-ows soft are weav - ing, Here where per-fume-fills the air;

shad - - ows soft are weav - ing, Here where per - - fume fills the air:

Here where voic - es blend in sweet-est meas - ure, We are free from

guile or care. Here where gen - tle flow'rs are bloom - ing,

We are free from guile and care. Here where gen - - tle flow'rs are bloom - ing,

Here where girls are young and fair;

Here where girls are young and fair;— Here where

all is youth and sun - shine, — We are free from guile or care.

Wis - tar - i - a, Wis - tar - i - a,

June is a love - song, Sweet is the meas - ure;

Time for i - dle leis - ure, Time for jest and pleas - ure.

HUNNI - BUN.

June is a love - song, Ah! _____

June is a love - song, Sweet is the meas - ure; Free from_ guile and_

The first system of the musical score for 'HUNNI - BUN.' consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It features a melodic line with a long note on 'Ah!' followed by a fermata. The middle staff is the vocal accompaniment, and the bottom staff is the piano accompaniment, showing chords and a rhythmic pattern.

Yes free, are we,

care, Free from guile and_ care, Free from guile and care are we, -

The second system continues the musical score. The vocal line has a melodic phrase 'Yes free, are we,' with a fermata. The piano accompaniment includes dynamic markings such as *ff* and *8*.

Free from care are we.

Free from guile and care are we.

The third system concludes the piece. The vocal line ends with a fermata on 'Free from care are we.' The piano accompaniment features a *ff* dynamic marking and a final chord with a fermata.

Wistaria, my Bride.

No 13.

Hunni - Bun.

Lyric by
GEORGE ADE.Music by
GUSTAV LUDERS.

Andante

Voice.

Tis said, that in the ver - nal
This life be - comes an end - less

Piano.

mf

sea - son The young man's fan - cy light - ly turns to
noon - day When we can seek a - gain the bow - ers, And

thoughts of love, and that's the rea - son We're glad when win - ter time ad -
dwell through-out each per - fect June - day A - mong the light and flee - cy

journals. These maid - ens all a - bout me throng - ing Re -
 flowers. They seem to breathe a wel - come sto - ry, And

flect on love through-out the year, But nev - er with such ea - ger
 say that dull des - pair is dead, And nat - ure waits to crown with

long - ing As when the month of June is here. Wis -
 glo - ry This hap - py month when maid - ens wed.

Refrain.

Andantino.

tar - ia, Wis - tar - ia, Droop - ing in slen - der grace; Wis -

tar - ia, Wis - tar - ia, Lift up your pret - ty face. _____

CHORUS.

Wis -

The first system of music features a vocal line in the upper staff with lyrics "tar - ia, Wis - tar - ia, Lift up your pret - ty face. _____". Below it is a piano accompaniment with a treble and bass clef. A second vocal line is positioned below the piano part, with the word "Wis -" written below it. The key signature has one flat (B-flat), and the time signature is 4/4.

tar - ia Wis - tar - ia, Queen of the fair June - tide, _____

*molto espress
dolce.*

The second system continues the vocal line with lyrics "tar - ia Wis - tar - ia, Queen of the fair June - tide, _____". The piano accompaniment includes the instruction "*molto espress dolce.*". A second vocal line is present below the piano part. The key signature remains one flat, and the time signature is 4/4.

tar - ia, Wis - tar - ia, You are my blush - ing bride. _____

tar - ia, Wis - tar - ia, You are my blush - ing bride. _____

The third system features two vocal lines. The upper vocal line has lyrics "tar - ia, Wis - tar - ia, You are my blush - ing bride. _____". The lower vocal line has lyrics "tar - ia, Wis - tar - ia, You are my blush - ing bride. _____". The piano accompaniment continues below. The key signature is one flat, and the time signature is 4/4.

No 14.

Your Honeymoon Will Last.

DUET.

Lyric by
GEORGE ADE.

Hunni-Bun and Tee-To.

Music by
GUSTAV LUDERS.

Allegretto.

Piano.

Piano introduction in 2/4 time, key of B-flat major. The music features a simple melody in the right hand and a bass line in the left hand, with a repeat sign at the end.

HUNNI-BUN.

When I set - tle with my hub - by
I have al - ways had a no - tion

Musical notation for Hunni-Bun's first line, including vocal melody and piano accompaniment. The piano part features a steady bass line and chords in the right hand.

In our lit - tle home, He must not be wild and club - by, He must nev - er
That the man for me. Should ex - hib - it a de - vo - tion Bound - less as the

Musical notation for Hunni-Bun's second line, including vocal melody and piano accompaniment. The piano part continues with a consistent accompaniment.

TEE-TO.

roam. For a change you will be plead - ing If he spends his time in read - ing,
sea. Stu - dents of the sub - ject tell us Lov - ing men are al - ways jeal - ous,

Musical notation for Tee-To's line, including vocal melody and piano accompaniment. The piano part features a steady bass line and chords in the right hand.

Some ex-cite-ment you'll be need-ing, if he stays at home.
Mod-ern, up - to - date O - thel - los, fool-ish as can be.

HUNNI-BUN.

But if I've an in - vi - ta - tion To some gay af - fair,
If to oth - ers he's at - ten - tive I will nev - er care,

He must show an in - cli - na - tion To es - cort me there.
Con - stant love shall be pre - ven - tive, Watch - ing ev - 'ry snare.

TEE-TO.

If he comes home feel - ing drear - y, Says your friends all make him wea - ry,
But when wid - ow am - a - to - ry Leads him to con - serv - a - to - ry,

HUNNI-BUN.

To
To

TEE-TO.

Won't go out with lit - tle dear - y, What a hap - py pair!
Then you'll tell a diff' - rent sto - ry, What a hap - py pair!

Allegro ma non troppo.

each there's some ob - jec - tion, No man is quite per - fec - tion, For
each there's some ob - jec - tion, No man is quite per - fec - tion, For

some are slow, and oth - ers go a pace that's ver - y fast. So
some de - light to flirt each night with wid - ows that are fast. So

take them as you find them. Just
 take them as you find them. Just

If they have faults don't mind them,
 If they have faults don't mind them,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'take them as you find them.' and ends with 'Just'. The piano accompaniment consists of chords and moving lines in both hands.

rit.

let him have his own sweet way, And your hon - ey - moon will last.
 let him have his own sweet way, And your hon - ey - moon will last.

rit.

The second system continues the musical piece. It includes a vocal line and piano accompaniment. The tempo marking 'rit.' (ritardando) is placed above the first vocal line and below the first piano line. The lyrics are 'let him have his own sweet way, And your hon - ey - moon will last.' The piano accompaniment features a more active bass line and sustained chords in the right hand.

The third system consists of piano accompaniment for the right and left hands. It features a series of chords and moving lines, concluding with a double bar line and a repeat sign. The tempo marking 'D.S.' (Da Capo) is visible at the end of the system.

No 15.

Hi - ko, Hi-ko.

Korean Dance.

Moozoo-May and Sing-Song Girls.

Lyric by
GEORGE ADE.Music by
GUSTAV LUDERS.

Allegretto.

Piano.

The piano introduction consists of two systems of music. The first system is marked 'Allegretto' and 'Piano' (p). It features a 2/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The second system continues the piece with similar rhythmic patterns and dynamics.

SING-SONG GIRLS.

Have little hammers and play little drums.

The vocal line for the 'SING-SONG GIRLS' section begins with the lyrics 'Ah! Ah! Ah! Ah!'. The melody is simple and repetitive, with a long note on the final 'Ah!'. The piano accompaniment continues with the same rhythmic pattern as the introduction, providing a steady accompaniment for the vocal line.

The second part of the 'SING-SONG GIRLS' section features the lyrics 'Ah! Ah! Oh lo - lo'. The vocal line has a similar structure to the first part, with a long note on 'Oh' and a rhythmic pattern for 'lo - lo'. The piano accompaniment remains consistent with the previous sections.

Ah!

lo Oh - lo - lo

lo

Hi - ko Hi - ko Tee - ah Tee - ah Hi - ko San Go -

ban, Oh, Tee - ah Tee - ah Hi Foo - - zan,

Hi - ko, Hi - ko

Tee - ah Tee - ah Hi - ko San Go - ban. Oh

Tee - ah Tee - ah Hi - ko San.
Tee - ah Hi - ko San.

rit. *f*

No 16.

The Games We Used To Play.

Lyric by
GEORGE ADE.

Spangle, Moozoo-May and Girls.

Music by
GUSTAV LUDERS.

Allegretto pastorale.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked *f*. The first system shows the piano accompaniment with a treble and bass clef. The second system continues the piano introduction, marked *mp*, and includes a section with a repeat sign and a *3* (triple) marking. The third system is the vocal entry, with lyrics: "Back in the gold - en days of youth, On a farm in I - o -". The fourth system continues the vocal line: "Oft' I re - call the girl I loved, In the days of long a -". The fifth system continues: "Best of the pleas - ures that we knew, In the days that now have". The sixth system continues: "way, Hap - pi - est days of all were they, If you". The seventh system continues: "go, Mus - cu - lar maid of six - feet - two, With a". The eighth system continues: "fled, Snug - gled so warm and hold - ing hands, In the". The piano accompaniment for the vocal sections is marked *p*.

Back in the gold - en days of youth, On a farm in I - o -
Oft' I re - call the girl I loved, In the days of long a -
Best of the pleas - ures that we knew, In the days that now have
way, Hap - pi - est days of all were they, If you
go, Mus - cu - lar maid of six - feet - two, With a
fled, Snug - gled so warm and hold - ing hands, In the

don't care what you say. Noth - ing to do but
 cheek of ro - sy glow. I would es - cort my
 big old - time bob - sled. Cal - i - co dam sels

milk the cows, And feed the gen - tle stock, And
 Gen - e - vieve To man - y a husk - ing bee, And
 just as proud as an - y queen in silk, And

work like a Turk from ear - ly morn Till near - ly eight o' - clock. The
 she at the call of "lad - ies choice." Would al - ways grab for me. With a
 we did - n't take them out to dine, They lived on mush and milk. But the

on - ly joy of the coun - try boy, To
 sud - den swoop and a mer - ry whoop, She'd
 nois - y fun when the work — was done, And the

fill his soul with glee, — On a frost - y night, When the
 mop me 'round the floor, — And though I'd re - sist, I was
 ci - der flow - ing free, — With a "bal - ance all," at the

moon shines bright, A - way to the husk - ing bee. —
 al - ways kissed, Sing hey, for the days of yore! —
 fid - dlers' call, Wed swing in the jam - bo - ree. —

After 1st Verse.

Go to the East, go to the West, go to the one that you love best; If

she's not here to take your part, choose an othr with all your heart. Down

on this car - pet you must kneel as sure's the grass grows in the field, Sa -

CHORUS and
1 MOOZOO-MAY. 2

lute your bride and kissers sweet and then you rise up - on your feet. Go - on your feet.

Refrain.

I long and sigh for the days gone by, I pine for the rus - tic charm — CHORUS.

Of the

dear old games, of the queer old games We played down on the farm.

D. S.

The Refrain section consists of two systems of music. The first system features a vocal line in 6/8 time with lyrics 'I long and sigh for the days gone by, I pine for the rus - tic charm' followed by a double bar line and the word 'CHORUS.' The piano accompaniment is in 6/8 time, with a dynamic marking of *p* (piano) in the final measure. The second system continues the vocal line with lyrics 'Of the dear old games, of the queer old games We played down on the farm.' and ends with a double bar line and the instruction *D. S.* (Da Capo).

After 2nd Verse.

I think I hear the rain - crow say, I think I hear the

2nd 8va

rain - crow say, I think I hear the rain - crow say, "It

The 'After 2nd Verse' section is in 2/4 time. It begins with a vocal line: 'I think I hear the rain - crow say, I think I hear the'. The piano accompaniment is marked *2nd 8va* (second octave). The second system continues the vocal line: 'rain - crow say, I think I hear the rain - crow say, "It'.

ain't a goin' to rain no more." Swing your true love,

Swing her back a - gain, Swing your true love, Swinger back a - gain.

Swing your true love Swinger back a - gain. It ain't a - goin' to rain no

more. It ain't a - goin' to rain no more.

COUNTRY DANCE.

After 3rd Verse.

The musical score is written for piano in a 2/4 time signature with a key signature of one flat (B-flat). It consists of six systems of two staves each (treble and bass clef). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system begins with a treble clef and a 2/4 time signature. The piece concludes with a double bar line and a repeat sign. The word "Fine." is written above the final measure of the fifth system, and "D.S." (Da Capo) is written above the final measure of the sixth system.

The Wedding Ceremony.

No 17.

ENSEMBLE.

Lyric by
GEORGE ADE.Music by
GUSTAV LUDERS.

Tempo di Marcia.

Piano.

The musical score is written for piano in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Tempo di Marcia'. The score is divided into six systems. The first system is labeled 'Piano.' and includes dynamic markings 'f' and 'ff'. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. The second system continues the rhythmic patterns. The third system features a more complex rhythmic structure with some longer notes. The fourth system includes a dynamic marking 'f'. The fifth system features a series of chords and rests, with a dynamic marking 'f'. The sixth system includes first and second endings marked '1.' and '2.'.

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First system of musical notation. The right hand has a whole rest followed by a triplet of chords. The left hand has a steady eighth-note accompaniment.

Second system of musical notation. Similar to the first system, with a triplet of chords in the right hand and eighth-note accompaniment in the left hand.

Third system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a triplet of chords.

Fourth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a triplet of chords. The word *dolce* is written in the right hand.

Fifth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a triplet of chords.

Sixth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a triplet of chords.

First system of piano accompaniment. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The key signature has one flat (B-flat).

Second system of piano accompaniment. The right hand continues the melodic line with some rests. The left hand features a triplet of eighth notes in the first measure of the system.

Third system of piano accompaniment. The right hand has a more active melodic line. The left hand continues with eighth notes and chords, including a triplet in the second measure.

Unis.

CHORUS.

Let us cheer them with our bless - ing, For they

Let us cheer them with our bless - ing, For they

Fourth system of music, featuring a chorus with two vocal parts and piano accompaniment. The vocal parts are in unison. The piano accompaniment is in the bass clef, providing harmonic support for the vocal lines.

Fifth system of piano accompaniment. The right hand has a melodic line with some rests. The left hand features a triplet of eighth notes in the first measure of the system. The dynamic marking *ff* (fortissimo) is present.

soon will be de - part - ed On a voy - age full of
soon will be de - part - ed On a voy - age full of

guess - ing, Full of reefs that are not chart - ed;
guess - ing, Full of reefs that are not chart - ed;

Sail a-way, Sail a-way to - geth - er, Weigh the anch - or,
Sail a-way, Sail a-way to - geth - er, Weigh the anch - or,

Hope for pleas-ant weath-er, Let us give to them a glad good - bye.

Hope for pleas-ant weath-er, Let us give to them a glad good - bye.

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

fz

The second system consists of two staves for piano accompaniment. The right hand features a series of triplets of eighth notes, while the left hand plays chords. The dynamic marking *fz* is present.

Greet the hap - py pair, Greet the hap - py pair.

Greet the hap - py pair, Greet the hap - py pair.

The third system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment, featuring a simple harmonic accompaniment.

The fourth system consists of two staves for piano accompaniment. The right hand features a series of triplets of eighth notes, while the left hand plays chords. The dynamic marking *fz* is present.

pp

The fifth system consists of two staves for piano accompaniment. The right hand features a series of eighth notes, while the left hand plays chords. The dynamic marking *pp* is present.

The sixth system consists of two staves for piano accompaniment. The right hand features a series of eighth notes, while the left hand plays chords. The dynamic marking *pp* is present.

CHORUS.

Be-hold the pa - per he has signed, — He leaves all sin - gle joys be -
 Be-hold the pa - per he has signed, — He leaves all sin - gle joys be -

hind. — He leaves all sin - gle joys be -
 hind. — He leaves all sin - gle joys be -

hind, — Good - bye, Good - bye, Good - bye!
 hind, — Good - bye, Good - bye, Good - bye!

Allegretto.

HANKI - PANK. (to Omee)

You need not mean it

OMEE - OMI.
I
when you say You'll love and hon - or and o - bey.

give this man my heart and hand.

CHORUS.

She gives this man her
She gives this man her

HANKI - PANK.

This trust - ing crea - ture here and now, with all your goods you
heart and hand.
heart and hand.

The score consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat). The vocal line begins with a rest followed by a quarter note G2, then a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, 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F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371

CHORUS.

They will be man and wife of course, Ex - cept in case of
 They will be man and wife of course, Ex - cept in case of

a di - vorce; They'll set - tle down and hap - py be, Un - til they dis - a -
 a di - vorce; They'll set - tle down and hap - py be, Un - til they dis - a -

gree. ——— They start a - way 'neath skies so clear, Up - on a calm and
 gree. ——— They start a - way 'neath skies so clear, Up - on a calm and

pla - cid sea, And each will let the oth - er steer, Un - til at last they
 pla - cid sea, And each will let the oth - er steer, Un - til at last they

HANKI-PANK. *rit.*

I now pro - nounce you_

dis - a - gree. To you much joy and long - est life.
 dis - a - gree. To you much joy and long - est life.

rit.

man_ and_

STOP.
fz *pp*

Entrance of Flai - Hai.

No 18.

Lyric by
GEORGE ADE.Music by
GUSTAV LUDERS.

Moderato.

Piano.

8

8

8

CHORUS.

If you won - der why our King does not come be - fore us,

If you won - der why our King does not come be - fore us,

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a piano introduction marked 'Moderato'. The piano part consists of two staves (treble and bass clef) with a 3-measure triplet in the second measure. The piano introduction is followed by a vocal chorus section. The chorus is written for three voices (Soprano, Alto, and Bass) and includes the lyrics: 'If you won - der why our King does not come be - fore us,'. The chorus is followed by a piano accompaniment section with two staves.

We come first that we may sing a wel - come_ cho - rus. In the realm of com-ic plays it

We come first that we may sing a wel - come_ cho - rus. In the realm of com-ic plays it

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "We come first that we may sing a wel - come_ cho - rus. In the realm of com-ic plays it". The piano accompaniment consists of two staves (treble and bass clef) with a simple harmonic accompaniment.

is our im-press - ion, He who rules must tag a - long be - hind the pro-cess - ion

is our im-press - ion, He who rules must tag a - long be - hind the pro-cess - ion

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "is our im-press - ion, He who rules must tag a - long be - hind the pro-cess - ion". The piano accompaniment consists of two staves (treble and bass clef) with a simple harmonic accompaniment.

Banners appear here. Women tripping.

This system contains a piano accompaniment with two staves (treble and bass clef). Above the staves, there are stage directions: "Banners appear here." and "Women tripping." The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Give a loud hoo-ray! Let the mu - sic play,
Give a loud hoo - ray! Let the mu - sic

For our might - y rul - er has come back to us to - day.
play, Let mu - sic play, Give a loud hoo -

Ban - ners wav - ing gay, Let the trum - pets bray,
ray! Ban - ners wav - ing gay, Let the trum - pets

For our Sho-Gun has returned to - day. Flai - Hai is rul - er of the
 bray, the trum - pets bray. Flai - Hai is rul - er of the

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a 2/4 time signature with a key signature of two flats. The lyrics are: "For our Sho-Gun has returned to - day. Flai - Hai is rul - er of the bray, the trum - pets bray. Flai - Hai is rul - er of the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

earth, By mer-est ac - ci - dent of birth.
 earth, By mer-est ac - ci - dent of birth.

The second system continues the vocal and piano parts. The lyrics are: "earth, By mer-est ac - ci - dent of birth." and "earth, By mer-est ac - ci - dent of birth." The piano accompaniment continues with similar rhythmic patterns and chordal textures.

Greet him with cheers ec - stat - ic, In man - ner op - er - at - ic,
 Greet him with cheers ec - stat - ic, In man - ner op - er - at - ic,

The third system concludes the page with the lyrics: "Greet him with cheers ec - stat - ic, In man - ner op - er - at - ic," and "Greet him with cheers ec - stat - ic, In man - ner op - er - at - ic,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords in the right hand.

We hail our mon - arch to - day. In the realm of com - ic plays it

We hail our mon - arch to - day. In the realm of com - ic plays it

is our im - press - ion, He who rules must tag a - long be - hind the pro - cess - ion.

is our im - press - ion, He who rules must tag a - long be - hind the pro - cess - ion.

It would seem to be a rule of our great pro - fess - ion,

It would seem to be a rule of our great pro - fess - ion,

We pre - cede him just to men - tion, He de - serves your close at - ten - tion.
 We pre - cede him just to men - tion, He de - serves your close at - ten - tion.

The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

Cheers for great Flai - Hai, He is the main
 Cheers for great Flai - Hai, He is the main

The second system continues the vocal and piano parts. The piano accompaniment includes triplet chords in both the treble and bass staves, marked with a '3' and a slur. The vocal lines remain in the same key and time signature.

guy, He is the main guy.
 guy, He is the main guy.

The third system concludes the piece. The piano accompaniment features a final cadence with sustained chords in the treble and a bass line with eighth-note patterns. The vocal lines end with a final note and a fermata.

No 19. The Sho - Gun of Kachoo.

Flai-Hai and Chorus.

Lyric by
GEORGE ADE.

Music by
GUSTAV LUDERS.

Marziale.

Piano.

The first system of the piano introduction features a treble clef with a key signature of two flats and a 6/8 time signature. The bass clef part consists of a steady eighth-note accompaniment. The treble clef part has a whole rest in the first two measures, followed by a melodic line in the third measure.

The second system continues the piano introduction. The treble clef part has a whole rest in the first measure, followed by a melodic line in the second measure. The bass clef part continues with its eighth-note accompaniment.

FLAI-HAI

This system contains the vocal line and piano accompaniment for the 'FLAI-HAI' section. The vocal line is in the bass clef, with lyrics 'As the' and 'As a' appearing in the second and third measures. The piano accompaniment is in the treble and bass clefs, featuring a steady eighth-note accompaniment. A dynamic marking 'p' is present in the third measure.

This system contains the vocal line and piano accompaniment for the chorus. The vocal line is in the bass clef, with lyrics 'rul - er of my par - ty I made up my roy - al' and 'dem - o - crat - ic rul - er I in - vite my friends to' appearing in the first and second measures. The piano accompaniment is in the treble and bass clefs, featuring a steady eighth-note accompaniment.

CHORUS.

mind,
dine,

Made up his roy - al mind.
In - vites his friends to dine.

Made up his roy - al
In - - vites them all to

That I'd be a pub - lic i - dol of the
I do not in - sist on eve - ning dress or

mind,
dine.

rough and read - y kind.
draw the col - or line.

The rough and read - y kind.
Or - - draw the col - or line.

The -
Or -

Detailed description: This system contains four staves. The top staff is a bass line for the vocal part. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: 'rough and read - y kind. draw the col - or line.' The vocal lines have some rests and a few notes.

Detailed description: This is the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a variety of chords and melodic lines, including some triplets and slurs. The key signature is two flats and the time signature is 2/4.

And - - this is what I tried my best to
It - - fills my heart with joy to start a

tough and Ted - dy kind.
draw the col - or line.

Detailed description: This system contains four staves. The top staff is a bass line for the vocal part. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature has two flats, and the time signature is 2/4. The lyrics are: 'And - - this is what I tried my best to It - - fills my heart with joy to start a' and 'tough and Ted - dy kind. draw the col - or line.'

Detailed description: This is the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the musical accompaniment from the first system, with similar chordal textures and melodic patterns. The key signature is two flats and the time signature is 2/4.

do. I be-came a gal-lant lea-der of the
row. As a plu-ral sort of pa-pa it has

He tried to do.
To start a row.

He tried to do.
To start a row.

p

no-ble vol-un-teer,
al-ways been my pride,

The no-ble vol-un-teer.
Has al-ways been his pride.

The
Has

When I fought the moun - tain li - on I would
To — bless the ba - bies that will save our

no - ble vol - un - teer.
al ways been his pride.

ne'er be - tray a fear.
race from su - i - cide.

He'd — ne'er be - tray a fear.
Our — race from su - i - cide.

He'd —
Our —

And I gave an aw - ful scare To the fe -
I can box and row and skate, Im an ath -

ner be - tray a - fear.
race from su - i - cide.

ro - cious bull and bear, While ev - 'ry oc - to - pus I'd meet, Sure - ly would
let - ic heav - y - weight, And I can cheer a foot - ball score, Just like a

beat a safe re - treat. When it comes to hunt - ing game, I am the
'rah 'rah soph - o - more. All the friends I love the best, Live in the

bold - est you can name, I am a pol - i - ti - cian wise, You can sur-
 wild and wool - ly West, I am a pol - i - ti - cian wise, You can sur-

mise, You can sur - mise. You can sur -
 mise. You can sur - mise. You can sur -

We can sur - mise,
 We can sur - mise,
 We can sur - mise.
 We can sur - mise.

We can sur - mise,
 We can sur - mise,
 We can sur - mise.
 We can sur - mise.

mise I am a pol - i - ti - cian wise.
 mise I am a pol - i - ti - cian wise.

For I'm stren - u - ous and scrap - py, Yet de - light - ed, bluff, and hap - py, I'm the
 For I'm stren - u - ous and scrap - py, Yet I wear a grin that's hap - py, I'm the

Sho - Gun of Ka - choo. Full of most sur - pris - ing ca - pers, Keep my
 Sho - Gun of Ka - choo. With a chip up - on my shoul - der, No com -

pic - ture in the pa - pers, I'm the Sho - Gun of Ka - choo. _____
 man - der could be bold - er, I'm the Sho - Gun of Ka - choo. _____

He is
 He is
 He is
 He is

stren - u - ous and scrap - py, Yet de - light - ed, bluff, and hap - py, He's the
 stren - u - ous and scrap - py, Yet he wears a grin that's hap - py, He's the

stren - u - ous and scrap - py, Yet de - light - ed, bluff, and hap - py, He's the
 stren - u - ous and scrap - py, Yet he wears a grin that's hap - py, He's the

Sho - Gun of Ka - choo. Full of most sur - pris - ing
 Sho - Gun of Ka - choo. With a chip up - on his

Sho - Gun of Ka - choo. Full of most sur - pris - ing
 Sho - Gun of Ka - choo. With a chip up - on his

of Ka - choo.

The
The

ca - pers, Keeps his pic - ture in the pa - pers, Does the Sho - Gun of Ka - choo.
shoul - der, No com - mand - er, could be bold - er He's the Sho - Gun of Ka - choo.

ca - pers, Keeps his pic - ture in the pa - pers, Does the Sho - Gun of Ka - choo.
shoul - der, No com - mand - er, could be bold - er He's the Sho - Gun of Ka - choo.

Sho - Gun of Ka - choo, The Sho - Gun of Ka - choo. —
Sho - Gun of Ka - choo, The Sho - Gun of Ka - choo. —

The Sho - Gun of Ka - choo.
The Sho - Gun of Ka - choo.

The Sho - Gun of Ka - choo.
The Sho - Gun of Ka - choo.

She's Just a Little Different From The Others That I Know.

Nº 20.

DUET.

Omee-Omi and Spangle.

Lyric by
GEORGE ADE.Music by
GUSTAV LUDERS.

Allegretto.

Voice.

Piano.

In a wood lived Broth - er Rab - bit, of a most flir - ta - tic's hab - it
Broth - er Rab - bit doubt - less knew some friends who came with fac - es grew - some

He would wag his ears at ev' - ry Bun - ny that he'd meet.
Say - ing to him "Well, old man, it seems a great mis - take,

No one in the world of fash - ion, Thought him ca - pa - ble of pas - sion
 For this most de - sign - ing Bun - ny simp - ly took you for your mon - ey,

Till one day he up and took a lit - tle wife so sweet.
 We are sor - ry you have made this mat - ri - mon - ial break."

On the wed - ding day his sis - ter met the hap - py bride and kissed her,
 I sup - pose that each re - la - tion showed a cer - tain hes - i - ta - tion,

But like ev - 'ry sis - ter she was doubt - ful of the match.
 When it came to throw - ing rice and wish - ing long - est life.

For she whis - pered to her broth - er, "She'd have mar - ried an - y oth - er,
And when I, like Broth - er Rab - bit, Seek your hand and quick - ly grab it,

She is not en - ti - tled to the sea - son's on - ly catch."
All my friends will won - der why I chose you for my wife.

Broth - er Rab - bit sim - ply said; "She's the one I want to wed,
To these skep - tics I will say "She has won my heart a - way;

And to all who ask me why, I can on - ly make re - ply;" "She's
And if you would ask me why, I can on - ly make re - ply?"

Refrain.

just a lit - tle diff - 'rent from the oth - ers that I know, Her

p-f

smile is more be - guil - ing and her voice is soft and low. No

oth - er may dis - cov - er why I dote up - on her so, She's

just a lit - tle diff - rent from the oth - ers that I know. She's oth - ers that I know.

1 2

The Jackie.

No 21.

Ensign Beverly and Male Chorus of Jackies.

Lyric by
GEORGE ADE.

Music by
GUSTAV LUDERS.

Allegro.

Piano.

The musical score is written for piano in G major and 2/4 time. It consists of six systems of music. The first system is marked 'piano' (p) and 'Allegro'. The score features a rhythmic melody in the right hand and a steady accompaniment of chords in the left hand. The melody is characterized by eighth-note patterns and slurs. The piece concludes with a final chord in the right hand and a whole note chord in the left hand.

When the
We were

ff

3 3

The piano introduction consists of four measures. The right hand features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole note chord (F#4, A4, C5) and continues with a series of chords and eighth notes. The left hand has a bass clef and plays a steady eighth-note accompaniment. Dynamics include *ff* and accents (>). Trills are marked in the final measure.

jack - ies come a - shore to work or play, It is
bus - y lads in old Ma - nil - a Bay, And at

TENORS.

BASSES.

The vocal parts for Tenors and Basses enter in the second measure. The Tenors sing the first line of lyrics, and the Basses sing the second line. The piano accompaniment continues from the previous system.

When jack - ies come a - shore.
In old Ma - nil - a Bay.

The vocal parts continue with the second line of lyrics. The piano accompaniment provides harmonic support.

time for tin - id folk to run a - way. Though his
San - ti - a - go, too, we won the day. We will

For folk to run a - way.
It's there we won the day.

The vocal parts continue with the third line of lyrics. The piano accompaniment continues.

time for tin - id folk to run a - way. Though his
San - ti - a - go, too, we won the day. We will

For folk to run a - way.
It's there we won the day.

The vocal parts continue with the third line of lyrics. The piano accompaniment continues.

time for tin - id folk to run a - way. Though his
San - ti - a - go, too, we won the day. We will

For folk to run a - way.
It's there we won the day.

The vocal parts continue with the third line of lyrics. The piano accompaniment continues.

time for tin - id folk to run a - way. Though his
San - ti - a - go, too, we won the day. We will

For folk to run a - way.
It's there we won the day.

The vocal parts continue with the third line of lyrics. The piano accompaniment continues.

tem - per it is sweet, He would rath - er fight than eat, And he's
 fight for an - y gal, Or a Pan - a - ma can - al, We will

look - ing for a rum - pus ev - 'ry day. When the
 ev - en fight to pass the time a - way. We ob -

TENORS.
 We'd like a rum - puss ev - 'ry
 We'll fight to pass the time a -

BASSES.

or - der comes to man the boats and go, It's e -
 serve each for - eign squab - ble with de - light, We be -

day,
 way,
 To man, the boats and go.
 Each squab - ble with de - light.

ENSIGN. *Solo first time.*

rah! for the jack - ie, he's king of the sea, He will fol - low where - er the flag may

rah! for the jack - ie, he's king of the sea, He will fol - low where - er the flag may

p-f

wave, He's the pride of all the fleet. And he nev - er knew de - feat, For the

wave, He's the pride of all the fleet And he nev - er knew de - feat, For the

jack - ies al - ways true and brave Give a cheer for the jack - ie, he's

jack - ies al - ways true and brave Give a cheer for the jack - ie, he's

king of the sea, No com-mo-dore or ad-mi-ral so brave; He's the
king of the sea, No com-mo-dore or ad-mi-ral so brave; He's the

pride of all the fleet, And he nev-er knew de-feat, He's the rul-er of the salt sea
pride of all the fleet And he nev-er knew de-feat, He's the

wave rul-er of the salt sea wave.
Then Hur- rul-er of the salt sea wave.

PTLP Review:
✓ Brittle
◦ Acid Free

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