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THE STORKS



A MUSICAL FANTASY
IN TWO ACTS

—
LYRICS BY

GUY F. STEELY



MUSIC BY

FREDERIC CHAPIN.

VOCAL SCORE.



Price \$2.00 net.
6/-

VOCAL GEMS. Pr. 50¢

M. WITMARK & SONS,

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THE STORKS.

A Musical Fantasy in Two Acts.

Music
Library

Production Staged under the direction of
Richard Carle.

Book by RICHARD CARLE and GUY F. STEELY.
Lyrics by GUY F. STEELY.

Music by
FREDERIC CHAPIN.

CAST OF CHARACTERS.

The Bungloo of Baktaria		RICHARD CARLE.	
Slimguff, Court Shoemaker and Philosopher at large		GILBERT GREGORY.	
Malzadoc, a sorcerer		HENRY NORMAN.	
Henrico, his son		EDMUND STANLEY.	
Fizzlewitz, Royal Repository of Hard Luck Tales.		WILLIAM ROCK.	
Limbolio, jailer		ABBOTT ADAMS.	
Glumphizz, the power behind the throne		GEORGE ROMAIN.	
Gazabo	}	Court wise men	FRANK RANDALL.
Gazzazus			MELVILLE BALDWIN.
Geezer			WILLIAM BUTTERS.
Nabaker, the poundmaster		FELIX McCLURE.	
Helen, the Bungloo's sister.		RUTH WHITE.	
Violet, the poundmaster's daughter		HARRIET STANDON.	
Penelope, Slimguff's wife		JOSIE INTROPIDI.	
Peggy, her inquisitive daughter.		ETHEL JOHNSON.	
Catherine, companion to Helen		IDA STANHOPE.	
Angelica		EULA JENSEN.	
Geraldine	}	Court ladies	LENA FRANCIS.
Felicia			KITTY YOUNG.
Christine			ALBERTA HAYS.
Astoria			ETHEL INTROPIDI.
Cymbeline			VIOLET STANLEY.
Guinivere			OLLIE SULLIVAN.
Pansy		ANNE EVANS.	
Rosy	}	Flower girls	LOU BRACKETT.
Pinkie			JESSIE STANLEY.
Daisy			ROSE LESLIE.
Lillie			BESSIE VAN NYE.
Poppy			NELLIE WATERS.
Holly			ANNA KILDUFF.
Peony			HATTIE BRENNER.

Grape Gatherers, Henrico's Body-Guard, Owls, Rosalinds, Peasants, Riding Girls, Pages, Har-vesters, Peddlers, Hunters, Sorcerers and Soldiers.

ACT I. Gardens of the Bungloo's palace.

ACT II. Scene I. A glade in the forest near the old ruin.

Scene II. The Sorcerer's banquet Hall in the old ruin.

Stage Manager George E. Romain.
Musical Director. Richard Lindsay.

1492769

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ACT I.

Prelude.

Lyrics by
GUY F. STEELY

Music by
FREDERIC CHAPIN.

Grandioso.

Piano.

ff

8-----

8-----

p

pp

ACT I.

Opening Chorus.

Roses Dainty, Roses Fair.

Words by
GUY F. STEELY.

Violet and Chorus.

Music by
FREDERIC CHAPIN.

Moderato con moto.
SOPR. & ALTO.

Chorus.

TEN.

BASS.

Piano.

mf

morn - ing

dew of morn In pro - fu - sion ev' - ry - where O - ver rock and

dew of morn - ing In pro - fu - sion ev' - ry - where O - ver rock and

morn

a - dorn - ing

rill a - dorn All the rar - est of the throng We will gath - er

rill a - dorn - ing All the rar - est of the throng We will gath - er

This system contains the first two systems of the musical score. The top system has two vocal staves and a piano accompaniment. The lyrics are: 'a - dorn - ing', 'rill a - dorn All the rar - est of the throng We will gath - er', and 'rill a - dorn - ing All the rar - est of the throng We will gath - er'. The piano accompaniment features chords and moving lines in both hands.

from a mong you

ros - es sweet To pre - sent with wel - come song To our no - ble

ros - es sweet To pre - sent with wel - come song To our no - ble

This system contains the second and third systems of the musical score. The top system has two vocal staves and a piano accompaniment. The lyrics are: 'from a mong you', 'ros - es sweet To pre - sent with wel - come song To our no - ble', and 'ros - es sweet To pre - sent with wel - come song To our no - ble'. The piano accompaniment continues with harmonic support for the vocal lines.

Bung - loo, To our no - ble Bung - loo, To pre - sent with

Bung - loo, To our no - ble Bung - loo, To pre - sent with

rit. *rit.* *a tempo.*

This system contains the third and fourth systems of the musical score. The top system has two vocal staves and a piano accompaniment. The lyrics are: 'Bung - loo, To our no - ble Bung - loo, To pre - sent with', 'Bung - loo, To our no - ble Bung - loo, To pre - sent with', and 'rit. rit. a tempo.'. The piano accompaniment includes dynamic markings and tempo changes.

wel - come song To our no - ble Bung - - - loo.

wel - come song To our no - ble Bung - - - loo.

rit.

p

Ros - es — Ros - es With the dew of morn - ing,
 Ros - es dain - ty, Ros - es fair Spark - ling with the dew of morn - ing

Ros - es dain - ty, Ros - es fair Spark - ling with the dew of morn

All

p

Ros - es, Ros - es Rock and rill a - dorn - ing.

In pro - fu - sion ev' - ry - where O - ver rock and rill a - dorn - ing

Ros - es ev' - ry - where O - ver rock and rill a - dorn - ing

In pro - fu - sion ev' - ry - where

Ros - es Ros - es Ros - es we will gath - er

All the rar - est of the thron We will gath - er from a - mong you

All the rar - est of the thron Ros - es we will gath - er

To pre - sent wel - come song Ros - - - es

To pre - sent with wel - come song To our no - ble Bung - loo,

To pre - sent with wel - come song To our no - ble Bung - loo,

Ros - - - es to Bung - loo,

Ros - es — sweet, Wel - come, Wel - come, a

To our no - ble Bung - loo, To pre - sent with wel - come song

To Bung - loo, To pre - sent with wel - come song

To no - ble Bung - loo,

This system contains the first four measures of the piece. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: 'Ros - es — sweet, Wel - come, Wel - come, a' on the top line; 'To our no - ble Bung - loo, To pre - sent with wel - come song' on the second line; 'To Bung - loo, To pre - sent with wel - come song' on the third line; and 'To no - ble Bung - loo,' on the fourth line. The piano accompaniment includes a dynamic marking of *f* in the second measure.

wel - come to no - ble Bung - - loo.

To our no - ble Bung - - - loo.

No - ble Bung - - - loo.

To our no - ble Bung - - - loo.

This system contains the next four measures. The lyrics are: 'wel - come to no - ble Bung - - loo.' on the top line; 'To our no - ble Bung - - - loo.' on the second line; 'No - ble Bung - - - loo.' on the third line; and 'To our no - ble Bung - - - loo.' on the fourth line. The piano accompaniment features a dynamic marking of *ff* in the final measure.

Oh!

Oh!

This system contains the final four measures. The lyrics are: 'Oh!' on the top line and 'Oh!' on the second line. The piano accompaniment includes dynamic markings of *rit.* and *f*.

Entrance of Grape Pickers.

Hey! — Oh Hey! — To beaux and belles — so

Hey! — Oh Hey! — To beaux and belles so

a tempo.

Detailed description: This system contains the first three staves of music. The top two staves are vocal parts in 6/8 time, with lyrics. The bottom staff is a piano accompaniment in 6/8 time, starting with a *a tempo.* marking. The key signature has two flats (Bb and Eb).

gay. — Whose hearts are light as a star - ry night in the

gay. — Whose hearts are light as a star - ry night in the

Detailed description: This system contains the next three staves of music. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature remains two flats.

mer - ry month — of May. — Oh Hey! — Oh

mer - ry month of May. — Oh Hey! — Oh

Detailed description: This system contains the final three staves of music on the page. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature remains two flats.

Hey! We'll sing and dance a way. Where the

Hey! We'll sing and dance a way. Where the

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key signature and 4/4 time. The lyrics are: "Hey! We'll sing and dance a way. Where the". The piano accompaniment features a simple harmonic accompaniment with chords and single notes.

kiss is bliss and the wine di - vine As here and there we

kiss is bliss and the wine di - vine As here and there we

The second system of the musical score continues the vocal and piano parts. The lyrics are: "kiss is bliss and the wine di - vine As here and there we". The piano accompaniment continues with a steady harmonic accompaniment.

stray. Oh Hey! Oh Hey! In fair - y land we'll

stray. Oh Hey! Oh Hey! In fair - y land we'll

The third system of the musical score concludes the page. The lyrics are: "stray. Oh Hey! Oh Hey! In fair - y land we'll". The piano accompaniment continues with a steady harmonic accompaniment.

stay — At the mys - tic shrine of the God of wine, We will

stay — At the mys - tic shrine of the God of wine, We will

The first system of the musical score features a vocal line with two staves and a piano accompaniment with two staves. The vocal line begins with a long note on 'stay' followed by the lyrics 'At the mys - tic shrine of the God of wine, We will'. The piano accompaniment consists of chords and moving lines in both hands.

drive all care a - way. Oh Hey! Oh Hey! Love's

drive all care a - way. Oh Hey! Oh Hey! Love's

The second system continues the musical score. The vocal line has two staves with lyrics 'drive all care a - way. Oh Hey! Oh Hey! Love's'. The piano accompaniment continues with two staves, featuring a mix of chords and melodic lines.

vows we glad - ly o - bey — With eyes that are bright and with

vows we glad - ly o - bey — With eyes that are bright and with

The third system concludes the musical score on this page. The vocal line has two staves with lyrics 'vows we glad - ly o - bey — With eyes that are bright and with'. The piano accompaniment continues with two staves, ending with a final chord and a fermata.

1. hearts that are light on our Is - land gay. Oh Is - - land

2. hearts that are light on our Is - land gay. Oh Is - - land

1. hearts that are light on our Is - land gay. Oh Is - - land

2. hearts that are light on our Is - land gay. Oh Is - - land

gay. Our Is - land, Is - land gay Our Is - land, Is - land gay

gay. Our Is - land, Is - land gay Our Is - land, Is - land gay

ff stringendo.

Is - land, Is - land, Is - - land gay.

Is - land, Is - land, Is - - land gay.

fff

Entrance of Violet.
Tempo di Valse moderato.

p *mf* *p* *mf*

VIOLET.

Boun - ti - ful bless - ings a -

rit. *p a tempo.*

round we see O'er us a luck - y star

rit.

O - men of health and pros - per - i - ty Shines on our

a tempo. *rit.*

beau - ti - ful Is - - land There is no com - try up -

ff *p a tempo.*

on the sphere, Near to our isle or a - far

ff

Half so en - chant - ing or near - ly so dear, In the low -

ff

land, In the high - - land, Half so en - chant - ing or

near - ly so dear As our sun - ny Isle.

p *rit.*

Grandioso.
SOPR. & ALTO. VIOL.

CHORUS.

Boun - ti - ful bless - ings a - round we see O'er us a

TEN.
Boun - ti - ful bless - ings a - round we see O'er us a

BASS.
Boun - ti - ful bless - ings a - round we see O'er us a

ff *rit.*

luck - y star O - men of health and pros -

luck - y star O - men of health and pros -

a tempo.

per - i - ty Shines on our beau - ti - ful Is -

per - i - ty Shines on our beau - ti - ful Is -

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The lyrics are "per - i - ty Shines on our beau - ti - ful Is -". The bottom staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The piano part includes a fermata over the final measure.

land. There is no coun - try up - on this sphere

land. There is no coun - try up - on this sphere

The second system of the musical score consists of three staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The lyrics are "land. There is no coun - try up - on this sphere". The bottom staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The piano part includes a fermata over the final measure.

Near to our Isle or a - far Half so en -

Near to our Isle or a - far Half so en -

The third system of the musical score consists of three staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The lyrics are "Near to our Isle or a - far Half so en -". The bottom staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The piano part includes a fermata over the final measure.

chant - ing or near - ly as dear, In the low - - land, In the
 chant - ing or near - ly as dear, In the land

The first system of the musical score features a vocal line with two staves and a piano accompaniment with two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "chant - ing or near - ly as dear, In the low - - land, In the". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

high - - land, Half as en - chant - ing or near - ly so
 In the land, Half as en - chant - ing or near - ly so

The second system continues the musical score. The vocal line lyrics are "high - - land, Half as en - chant - ing or near - ly so" and "In the land, Half as en - chant - ing or near - ly so". The piano accompaniment includes a triplet of eighth notes in the right hand and sustained chords in the left hand.

dear, In the low - - land The high - - land, The
 dear, In the low - - land The high - - land, The

The third system concludes the musical score. The vocal line lyrics are "dear, In the low - - land The high - - land, The" and "dear, In the low - - land The high - - land, The". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a series of chords and moving lines in both hands.

low - - land, The high - - land Not half so en -

low - - land, The high - - land Not half so en -

The first system of music features three vocal staves. The top two staves are for the vocal line, and the bottom staff is for the bass line. The lyrics are: "low - - land, The high - - land Not half so en -". The music is in a key with two flats and a 4/4 time signature.

marcato.

The piano accompaniment for the first system consists of two staves. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment with some triplets. The word "marcato." is written above the right-hand staff.

chant - ing or near - ly so dear as our bright

chant - ing or near - ly so dear as our bright

The second system of music features three vocal staves. The lyrics are: "chant - ing or near - ly so dear as our bright". The music continues in the same key and time signature.

ff *fff*

The piano accompaniment for the second system consists of two staves. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. The dynamic markings "ff" and "fff" are present.

beau - ti - ful Isle.

beau - ti - ful Isle.

The third system of music features three vocal staves. The lyrics are: "beau - ti - ful Isle.". The music concludes with a fermata over the final note.

The piano accompaniment for the third system consists of two staves. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. The music concludes with a fermata over the final note.

Penelope.

Slinguff and Chorus.

Words by
GUY F. STEELY.

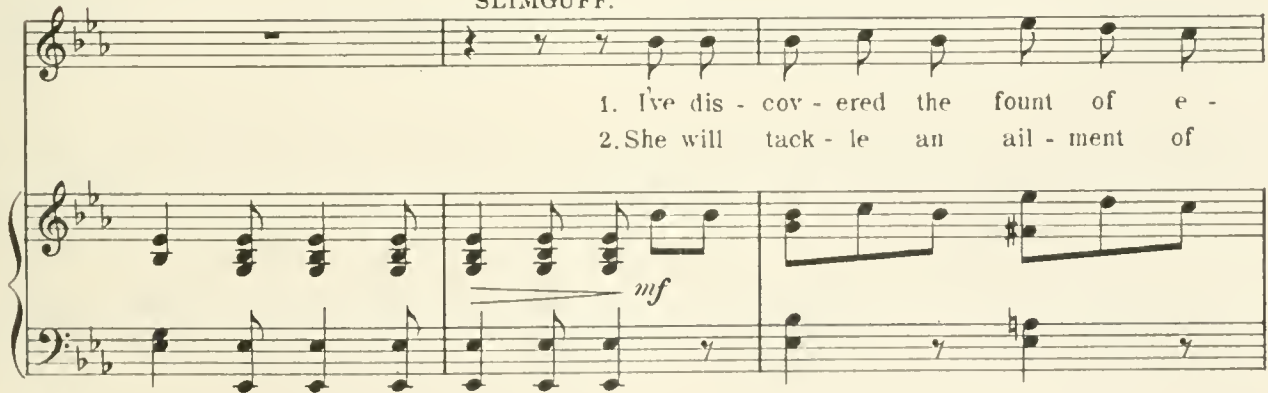
Music by
FREDERIC CHAPIN.

Voice. 

Piano. *Allegretto.* *f* 

SLINGUFF.

1. I've dis - cov - ered the fount of e -
2. She will tack - le an ail - ment of



- ter - nal youth, 'Tis called Ho - me - op - a - thy. ——— And it
a - ny sort From mea - sles to rheum - a - tiz. ——— Shell re -



tastes just like rain - wa - ter, but for - sooth, 'Twill fit a - ny mal - a -
-vive a bald head or re - move a wart No mat - ter on whom it

dy. ——— Each day I de - your — a quart of pills, And I'm
is. ——— Or if you've ac - quir - ed a rail - road spine, Or per -

p *cresc.*

nev - er en - raged by a doc - tor's big bills, For my
chance you are threat - ened with ear - ly de - cline, Let Pen -

mf

wife is the one who pre - scribes to my ills, And I
- el - o - pe dose you and health will be thine, And I'm

CHORUS.

know I shall nev - er die. — Yes his wife is the one who pre -
 sure you will nev - er die. — Let Pen - el - o - pe dose you and

scribes for his ills, And he thinks he will nev - er die. —
 health will be thine, And we're sure you will nev - er die.

1st. time SLINGUFF.
 2nd. time CHORUS.

For there's no doc - tor like Pen - el - o -

CHORUS.

SLINGUFF.

- pe, Pen - el - - o - pe, No drug con - -

CHORUS.

- coc - ter like Pen - el - o - pe, Pen - el - o - pe,

SLIMGUFF.

If you have fe-ver or if you have shakes, If you are nurs-ing a

p *cresc.*

case of the snakes, No one can cure you of pains and

ff

aches Like sweet Pen - el - o - pe. For - pe.

1. CHORUS. 2.

fff *p* *f* *sffz*

D.C.

Sad is the Whip-poor-will.

DUET.

Words by
GUY F. STEELY.

Helen and Henrico.

Music by
FREDERIC CHAPIN.

Moderato

Voice.

Piano.

HELEN. The whip - poor-will sings a
HENRICO. The whip - poor-will sings a

plain - tive song; His heart — is bowed with grief. ———— Oh!
sad re - frain; His woe - ful song im - plies. ———— A

rit.

sings he of love— Or does he long for a cap - tive mate's re-
sor - row like mine— for love in vain for a love—that fate de-

lief?— The mourn-ful la - ment of the whip - poor - will, Is
nies.—— The notes of the dole - ful bird ex - press The

ech - oed with - in my heart;— My heart that is ach - ing, My
bur - den that weights my heart;— My heart that is ach - ing, My

heart that is break - ing For a love in a des - o - late cell.——
heart that is break - ing For a love that I dare not con - fess.——

REFRAIN.

Whip - poor-will, Whip - poor-will,
Whip - poor-will, Whip - poor-will,

HEN. All hope-less at my lot re -
HEL. All hope-less at his lot re -

HEL. Whip - poor - will, Whip - poor - will,
HEN. Whip - poor - will, Whip - poor - will,

pin - ing HEN. I
pin - ing HEL. He

lan - guish in these walls con - fin - ing.
lan - guish - es in walls con - fin - ing.

rit.

HEL. Ah! it is the pris - on - er I hear him; Would that
 HEN. Ah! it is my loved one; yes, she hears me Would that

I for - ev - er might be near him.
 she for - ev - er might be near me,

Speak - ing words of love to cheer him, As we list to the whip - poor -
 Speak - ing words of love to cheer me, As we list to the whip - poor -

will. _____
will. _____

HEL. Whip - poor-will,
HEN. Whip - poor-will,

HEN. Whip - poor-will, Whip - poor-will,
HEL. Whip - poor-will, Whip - poor-will,

HELEN.

Whip - poor-will, As we list to the whip - poor - will. _____
Whip - poor-will, As we list to the whip - poor - will. _____

HENRICO.

As we list to the whip - poor - will. _____
As we list to the whip - poor - will. _____

rit. *p* *f a tempo.*

D.S.

Diplomacy.

Words by
GUY F. STEELY.

Entrance of Bungloo in Portable Throne.

Music by
FREDERIC CHAPIN.

Piano. *f*

1.

2. GIRLS.
Pleasant morning high and no-ble Ru-ler ex-cel-lent and kind
BUNGLOO.

2. Such sur-
And
pris-ing eu-lo-giz-ing, They must have an ax to grind

may you al-ways have good health and much pros-per-i - ty

This de-vo - tion, To my

We hope your night in per-fect rest and

no - tion, Is but di - plo - ma - cy

mf

peace-ful dreams was spent.

Judg-ing from the way they speak 'Tis a fav-or that they

For we have a slight re-quest to make We know you will con - sent

seek

Just as I thought, A fav - or is sought, A fav - or dis-creet - ly sought

poco rit.

REFRAIN.

Girls 2d time.

When you have some fav - or to re-quest. Let your words in

Solo 1st time.

When you have some fav - or to re-quest. Let your words in

a tempo.

p-ff

su - gar - coats be dressed. Let your lan - guage be mo - las - ses, Feed your

su - gar - coats be dressed. Let your lan - guage be mo - las - ses, Feed your

vic - tims van - i - ty If you long to rule the mass - es Cul - ti -

vic - tims van - i - ty If you long to rule the mass - es Cul - ti -

vate ur - ban - i - ty Cul - ti - vate ur - ban - i - ty

vate ur - ban - i - ty

vate ur - ban - i - ty

rit. *ff* *ff*

Tootsie, Wootsie.

DUET.

Words by
GUY F. STEELY.

Bungloo and Violet.

Music by
FREDERIC CHAPIN.

Allegro.

Piano. *mf*

BUNGLOO. Oh a bach - e - lor king is a sing - u - lar thing — Tho'
 VIOLET. When a mon - arch has smiled on a dog - catch - er's child — Tho'

bach - e - lor kings there be — And a roy - al ga - zabe with - out
 roy - al - ty looks as - kance — It is no one's con - cern if she

wife or babe Is a sor - row - ful sight to see. No af -
 shall re - turn — His roy - al yet fox - y glance. If the

VIOL. to see
 BUNG. a glance

fec - tion - ate hand at his roy - al com - mand — When ac - ci - dent im - por -
roy - al Bung - loo is in - clined — to woo — Con - fess - ing his love to

tunes — To quick - ly at - tach a much need - ed patch To the
me — I'll not hes - i - tate for it is my fate That a

rit.

roy - al pant - a - loons, To the roy - al pant - a - loons.
Bung - loo - ess I shall be. That a Bung - loo - ess I shall be

To the roy - al pant - a - loons.
That a Bung - loo - ess she shall be

u tempo.

mf *f*

REFRAIN.

BUNG. Toot - sie, woot - sie pe - ter ki - loo, Toot - sie, woot - sie I — love you,
 VIOL. Toot - sie, woot - sie pe - ter ki - loo, Toot - sie, woot - sie I — love you,

p

Toot - sie, woot - sie bar - ber - y boo, Will you be my toot - sie woot - sie?
 Toot - sie, woot - sie bar - ber - y boo, Will you be my toot - sie woot - sie?

VIOL. Toot - sie, woot - sie pet - er ki - loo Toot - sie, woot - sie
 BUNG. Toot - sie, woot - sie pet - er ki - loo Toot - sie, woot - sie

Dialogue.

I — love you Toot - sie, woot - sie bar - ber - y boo.
 I — love you Toot - sie, woot - sie bar - ber - y boo.

Dialogue.

BUNG.

Together.

Will you be my lit - tle toot - sie woo?

VIOL.

I will be your lit - tle toot - sie woo.

DANCE.

We Are Strolling Peddlers.

Words by
GUY F. STEELY.

Malzadoc and Peddlers.

Music by
FREDERIC CHAPIN.

Allegro.

Piano. *p*

mf

p

p

MALZ.

We're a roving band of peddlers and Our
We have no a-bode except the road; We

p

MALZ.

stores are on our backs. We have
tramp through vale and bog. We are

CHORUS.
Buy, Buy, Buy, Buy, Buy, Buy.
Buy, Buy, Buy, Buy, Buy, Buy.

Moderato.
mf

Tempo I.

ev - 'ry - thing, from a dia - mond ring to a pack - age of car - pet
oft at night Put to has - ty flight by an o - ver - ly zeal - ous

p

MALZ.

tacks. We'll
dog. But

CHORUS.
Buy, Buy, Buy, Buy, Buy, Buy.
Buy, Buy, Buy, Buy, Buy, Buy.

Tempo I.

sell you a wreath Or a set of false teeth, We've silks and jew-els ga-
on-ward we tramp By the fire— fly's lamp Nor halt when tor - rents

p

lore; We've stock-ings and socks, At a dol - lar per box, In
pore; And the first— gray speck Finds us — on deck Be -

siz - es nine - teen to four. Yes we are with - out the
fore some farm - er's door. Yes we are with - out the

ghost of a 'doubt A walk - ing de - part - ment store.
ghost of a doubt A walk - ing de - part - ment store.

rit.

Moderato.

Tempo di Marcia.

2d time Chorus.

For we are stroll - ing

Buy, Buy, Buy, Buy, Buy, Buy.
Buy, Buy, Buy, Buy, Buy, Buy.

Tempo di Marcia.

mf *p-f*

CHO. MALZ. CHO. MALZ.
Ped - dlers, Ped - dlers, Ped - dlers, Ped - dlers, We're con - sid - ered

CHO. MALZ. CHO. MALZ.
med - dlers, med - dlers, med - dlers, med - dlers, And we have no

home or bed; Nev - - er known to spend a

red. O'er the land we're stroll - ing, stroll - ing, CHO.

MALZ. CHO. MALZ. CHO.
stroll - ing, stroll - ing, Where the hills are roll ing, roll - ing,

MALZ. CHO. MALZ.
roll - ing, roll - ing; Trudg - ing on - ly night and day.

Just a band of stroll - ing ped - dlers on our way. For way. CHO. 1. 2.

Flirty Little Gertie.

Words and Music by RICHARD F. CARLE.

arr. by FREDERIC CHAPIN.

Moderato.

Piano. *f*

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and triplet accents. The left hand provides a harmonic accompaniment with chords and single notes.

Now Ger-tie was a mod-est lit-tle
 Now Ger-tie took a trol-ley car one
 Now Ger-tie felt that she had been a -

The piano accompaniment continues with the vocal line, featuring triplet figures in the right hand and a steady bass line in the left hand.

maid. But a - las you could - n't make the peo - ple think so. For -
 day And di - rect - ly op - po - site there was a cu - rate, Whose
 bused And - so she had the cu - rate's wife a - rest - ed; Ap -

The piano accompaniment continues with the vocal line, featuring triplet figures in the right hand and a steady bass line in the left hand.

they be-lieved she was a sau - cy jade And all be-cause they saw Miss Ger-tie
 jeal-ous wife was o - ver-heard to say "A - dolph-us it's a shame, I won't en-
 pol - o - gies were of-fered, but re - fused For Ger-tie vowed she'd have the mat-ter

The piano accompaniment continues with the vocal line, featuring triplet figures in the right hand and a steady bass line in the left hand.

wink so. Her con-duct t'ward the gen-tle-men 'tis true Would
 dure it? A-dolph-us did-n't seem to re-al-ize, Just
 test-ed. The jus-tice was as "grouch-y" as a ram, And

make you doubt her, I'll con-fess that I did; But those ac-quainted with Miss Ger-tie
 why his wife's re-marks were so de-ci-ded; But she was watching with sus-pi-cious
 with the cu-rate's wife, at first he sid-ed, But he be-came as gen-tle as a

knew 'Twas but the nerv-ous twitch-ing of her eye-lid.
 eyes, The nerv-ous twitch-ing of Miss Ger-tie's eye-lid.
 lamb Be-neath the charms of Ger-tie's rest-less eye-lid.

REFRAIN.

Flirt - y lit - tle Ger - tie Cap - tured ful - ly thir - ty
 Flirt - y lit - tle Ger - tie Did - n't mean to hurt the
 Flirt - y lit - tle Ger - tie Smiled at him so pert - ly

p - f

Chap - pies ev' - ry sin - gle day Who were nev - er think - ing
 Feel - ings of the cu - rate's wife. She was un - a - ware that
 That it made the jus - tice think He might then im - press her

When they saw her wink - ing That her eye was built that way,
 La - dy's an - gry glare at Her be - tok - ened war and strife.
 How was he to guess her Op - tic nerve was on the blink?

Al - gy, Claude and Ber - tie All are fond of Ger - tie, Swear that she's the best in
 But the wife sus - pi - cious In a tem - per vi - cious Mn - ti - lat - ed Ger - tie's
 First he fined the la - dy For her con - duct sha - dy Ord - ered her to leave the

town. _____ A - ny one she chooses to, She could make pro - pose to
 gown. _____ Ere her rage dim - in - ished She had near - ly fin - ished
 town. _____ Then ad - journed the court to Furn - ish fun and sport to

	1.	2.
Flirt - y lit - tle Ger - tie Brown.		Brown. _____
Flirt - y lit - tle Ger - tie Brown.		Brown. _____
Flirt - y lit - tle Ger - tie Brown.		Brown. _____

sfz

What! Mary?

THE CHEWING-GUM SONG.

Bungloo and Chorus of Wise Men.

Words by
GUY F. STEELY.

Music by
FREDERIC CHAPIN.

Piano. *mf* Allegretto.

The piano introduction consists of two staves. The right hand features a series of triplet eighth notes in the treble clef, while the left hand provides a simple harmonic accompaniment in the bass clef. The tempo is marked 'Allegretto' and the dynamics are 'mf'.

BUNG.

Ma - ry had a stick of gum, it
At last a dea-con put her out, but
Ma - ry chewed her gum one night while

p Till ready.

The first vocal line is in the treble clef, starting with a 'BUNG.' (bumble) and then singing the lyrics. The piano accompaniment is in the bass clef, marked 'p' (piano) and 'Till ready.'.

CHORUS. BUNG.

was of rub - ber made. What! Ma - - ry? Yes, Ma - - ry. And
Ma - ry was quite cool. What! Ma - - ry? Yes, Ma - - ry. Com -
at the thea - ter too. What! Ma - - ry? Yes, Ma - - ry. And

The chorus is in the treble clef, marked 'CHORUS.' and 'BUNG.'. The piano accompaniment is in the bass clef, marked 'mf' (mezzo-forte) and 'p' (piano).

CHORUS.

ev - 'ry - where that Ma - ry went the gum with Ma - ry stayed. What!
 - pla - cent - ly she chewed her gum out in the ves - ti - bule. What!
 ev' - ry time the vil - lain spoke her jaws the fast - er flew. What!

mf

BUNG.

Ma - - ry? Yes, Ma - - ry. She chewed it in the church one day which
 Ma - - ry? Yes, Ma - - ry. "What makes the girl so prone to chew?" the
 Ma - - ry? Yes, Ma - - ry. And when the he - ro shot the rogue, poor

p

CHORUS.

BUNG.

was a - gainst the law, What! Ma - - ry? Yes, Ma - - ry. When -
 an - gry preach - er cried. What! Ma - - ry? Yes, Ma - - ry. "I
 Ma - - ry gave a jump, What! Ma - - ry? Yes, Ma - - ry. An

f *mf* *p*

CHORUS.

- e'er the preach-er said: "A - men" the girl be - gan to chew. The
do it, sir, to keep a - wake," sweet Ma - ry quick re - plied. The
ush - er had to tel - e - phone to get a stom - ach pump. The

mf

naught - y thing.
sau - cy thing. Pull gum out of mouth.
care - less thing.

ff *rit.*

BUNG.
REFRAIN. 2d. time Chorus.

Snap gum. Chaw, chaw, tho' her friends pro-test

pp

Chaw, chaw, not a sec - ond los - ing, Chaw, chaw,

when she goes to rest Sticks it on the bed - post,

leaves it while a - snooz - ing, Chaw, chaw, chaw with all her heart,

Chaw, chaw, is - n't it a - mus - ing? Chaw, chaw,

naught but death can part Ma - ry and her chew - ing gum. gum.

Finale I.

Bungloo, Helen, Henrico and Chorus.

Words by
GUY F. STEELYMusic by
FREDERIC CHAPIN.

Allegro

Piano.

f

sfz

The piano introduction is in 6/8 time, marked 'Allegro'. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The left hand has a bass line of G3, F3, E3, D3, C3, B2, A2, G2. The piece ends with a forte dynamic (*f*) and a sforzando (*sfz*) marking.

BUNG.

You've made a great mis - take For - bear for pit - y's sake, Tho'

p

The first line of the song is in 6/8 time. The vocal line starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The piano accompaniment is in the left hand, starting with a quarter note G3, followed by eighth notes A3-B3, C4-B3, A3-G3, and a quarter note F3. The dynamic is marked *p*.

plots a - round me thick - en, You'll find I'm no spring chick-en. This

The second line of the song continues in 6/8 time. The vocal line starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The piano accompaniment is in the left hand, starting with a quarter note G3, followed by eighth notes A3-B3, C4-B3, A3-G3, and a quarter note F3.

pag-eant-ry's a pack Of vil-lains bold und black And tho' I've fea-thers

The third line of the song continues in 6/8 time. The vocal line starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The piano accompaniment is in the left hand, starting with a quarter note G3, followed by eighth notes A3-B3, C4-B3, A3-G3, and a quarter note F3.

CHORUS. BUNG.

on my back, I am the great Bung-loo. You're who? Bung -

rit. *a tempo.* *mf*

CHORUS. BUNG. CHORUS. BUNG.

- loo! Our rul-er great Bung-loo. 'Tis true. We knew. Your

cresc.

CHORUS.

rul - er great Bung - loo. Ah! — Ha ha He says he is the

f

Spoken.

great Bung - loo. Ha! ha!

ff

Lively.

SOP. & ALTO.

CHORUS.

TEN.

BASS.

Your claims au-da-cious and un-true, You're not the great Bung-loo, not you, You

Your claims au-da-cious and un-true, You're not the great Bung-loo, not you, You

Lively.

ff

are an aw-ful scare-crow, So fly a-way now do. You can't fool us we're on to you, You're

are an aw-ful scare-crow, So fly a-way now do. You can't fool us we're on to you, You're

no re-la-tion to Bung-loo, You're not our rul-er great Bung-loo, So shoo! shoo! shoo! Your shoo!

no re-la-tion to Bung-loo, You're not our rul-er great Bung-loo, So shoo! shoo! shoo! Your shoo!

1. 2.

1. 2.

Tempo di Valse, Moderato.

p

HELEN.

Woe and sor-row have

rit. *a tempo.* *mf* *rit.*

gone from me — For Hen-ri - cōs free — Up a-

a tempo.

CHORUS.

bove — in the sky — Shines the star of love. Shines the

rit.

HELEN.

star of love up on high, 'Tis the en-sign of ec - - sta - -

accl. *a tempo.*

- cy ——— Bring - ing love to me ——— sweet-est love

Bring-ing to me, to me. ———

CHORUS.

Love to me. ———

Love to me. ———

rit. mf

Tell us this sim-ple se-cret of love, sweet-est love,

CHORUS.

HELEN.

Tell us this sim - - ple love. Skies are clear - ing, joys are

Tell us this love, sweet-est love.

Tell us this sim - - ple love.

fff

Tell us this sim-ple se-cret of love, sweet-est love.

CHO.

HELEN.

near - - ing,

Tell us this sim - - ple love. Love re -

Tell us this love, sweet-est love.

Tell us this sim - - ple love.

fff

quit - - ed, Hearts u - nit - - ed

p

rit.

ff a tempo.

CHORUS.

Woe and sor-row no more shall be — For Hen-ri - -

Woe and sor-row no more shall be — For Hen-ri - -

rit. *a tempo.*

co's free — Up a - bove — in the sky — Shines the

co's free — Up a - bove in the sky

Up a - bove — in the sky —

star of love. 'Tis the en-sign of ec - -

Shines the star of love up on high, 'Tis the en-sign of ec - -

rit. *accl.* *a tempo.*

- sta - - cy — Bring - ing love to me — sweet-est
 - sta - - cy — Bring - ing love to me — sweet-est

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system continues the piano accompaniment.

accel.

love, Bring-ing to me, to me Rap-ture and bliss
 love, Bring-ing to me, to me Rap-ture and bliss

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system continues the piano accompaniment.

to me, Bring-ing to me, Bring-ing me, ec-sta - cy. 'Tis the
 to me, Bring-ing to me, ec - sta - cy 'Tis the
 Bring-ing me, ec - sta - cy.

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system continues the piano accompaniment.

en - sign of love's ec - sta - cy 'Tis the en - sign of
 en - sign of love's ec - sta - cy, 'Tis the en - sign of love, 'Tis the en - sign of

rit.

love, of love's ec - sta - - cy. **Allegro.**
 love, of love's ec - sta - - cy.

fff **Allegro.**

accel. *ff*

CHORUS.

Were brave and gal-lant sol-diers of the King So read - y' to
 We're brave and gal-lant sol-diers of the King So read - y' to

ff marcato.

do and dare ————— When bu - gles sum-mon, to arms we
 do and dare ————— When bu - gles sum-mon, to arms we

spring In the face of the can - non's glare. ————— But
 spring In the face of the can - non's glare. ————— But
 the can-non's glare.

when in bat-tle be-fore the en - e - my The toc - sins with an - ger

when in bat-tle be-fore the en - e - my The toc - sins with an - ger

ring — Then you will hear us, cheer us, on to vic - to -

ring — Then you will hear us, cheer us, on to vic - to -

ry We're the sol - diers, sol-diers of the King. Hip hoo-rah! Hip hoo-rah!!

ry We're the sol - diers, sol-diers of the King. Hip hoo-rah! Hip hoo-rah!!

Entrance of Henrico.
Grandioso.

ff

ff

Tempo di Marcia.

f

HENRICO.

We are sol - diers brave and

mf

HENRICO.

peer - less, As our rai - ments show We are gal - lant men and
Chorus of Soldiers.

As our rai - ments show

fear - less, Of the wild - est foe But its out on dress pa -
Of the wild - est foe

-rade That our shrewd - est plans are laid When seig - ing hearts of
pa - rade are laid

will - ing beaux. ————— And we love the mu - sic

They all sup - pose we will pro - - pose.

mf

stir - ring, yes in - deed we do, And the sound of bul - lets

Yes in - deed we do.

whir - ring, That is ver - y true, And we like the smell of

That is ver - y true

smoke That would make ci - vil - ians choke For we're dar - ing sol - diers through and
of smoke yes choke

through. ————— They ring
When the drums and the cym-bals ring With our swords in the air we

We sing, make way, make way, For the sol - diers of the *rit.*
sing Yes make way, Yes make way, For the sol - diers of the *ALL.*
ff *rit.*

*1st. time Solo.*HENRICO. *a tempo.*

King. We're brave and gal-lant sol-diers of the King So read - y to

Chorus 2d. time only.

CHORUS.
King. brave and gal-lant sol-diers of the King So read - y to

King. brave and gal-lant sol-diers of the King So read - y to

sfz p - ff marcato.

do and dare ———— When bu - gles sum-mon to arms we spring, In the

do and dare ———— When bu - gles sum-mon to arms we spring, In the

do and dare ———— When bu - gles sum-mon to arms we spring, In the

face of the can-nons' glare. But when in bat-tle be-fore the en - e -

face of the can-nons' glare. But when in bat-tle be-fore the en - e -

face of the can-nons' glare. But when in bat-tle be-fore the en - e -

the cannons' glare.

Detailed description: This system contains four staves. The top three are vocal staves with lyrics. The bottom staff is a piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The lyrics are: "face of the can-nons' glare. But when in bat-tle be-fore the en - e -" repeated on three staves, followed by "the cannons' glare." on the fourth staff.

Detailed description: This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines.

- my The toc - sins with an - ger ring Then you will

- my The toc - sins with an - ger ring ta ta ra ta ta ra Then you will

- my The toc - sins with an - ger ring Then you will

Detailed description: This system contains four staves. The top three are vocal staves with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "- my The toc - sins with an - ger ring Then you will" repeated on three staves, with the second staff including "ta ta ra ta ta ra".

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the rhythmic and harmonic patterns from the first system.

hear us cheer us on to vic - to - ry We're the sol - diers of the the
 hear us cheer us on to vic - to - r We're the sol - diers, soldiers of the
 hear us cheer us on to vic - to - ry We're the sol - diers, soldiers of the

King. We're
 King, Hip hoo-rah Hip hoo- We're rah!
 King, Hip hoo-rah Hip hoo- We're rah!

ff

Tempo di Valse.

CHORUS.

Woe and sor-row no more shall be For Hen-ri - -

Woe and sor-row no more shall be For Hen-ri - -

ff

a tempo.

- co's free Up a - bove in the sky Shines the

- co's free Up a - bove in the sky

Up a - bove in the sky

star of love 'Tis the en-sign of ec - -

Shines the star of love up a - bove 'Tis the en-sign of ec - -

accel.

rit.

a tempo.

- sta - - cy — Bring - ing love to me — sweet-est

- sta - - cy — Bring - ing love to me — sweet-est

The first system consists of three staves. The top two staves are vocal lines in G major (one sharp) with lyrics. The bottom staff is the piano accompaniment, featuring a steady bass line and chords in the right hand.

love, Bring-ing to me, to me, Rap-ture and bliss

love, Bring-ing to me, to me, Rap-ture and bliss

accelerando.

The second system continues the vocal and piano parts. The piano accompaniment becomes more active, with the right hand playing a series of chords and the left hand providing a rhythmic foundation. The tempo marking *accelerando* is placed above the piano staff.

Bring-ing to me ec-sta - cy.

to me Bring-ing now ec-sta - cy 'Tis the

to me Bring-ing to me ec-sta - cy. 'Tis the

Bring-ing now ec-sta - cy.

ff *ff* *sf/z*

The third system concludes the page. The vocal lines are more expressive, with some notes marked with accents. The piano accompaniment features dynamic markings: *ff* (fortissimo) and *sf/z* (sforzando/accrescendo). The system ends with a final chord in the piano part.

en-sign of love, 'tis the en-sign of love's ec-sta-cy May the

en-sign of love, 'tis the en-sign of love's ec-sta-cy, 'Tis the en-sign of love May the

rit.
a tempo.

bright star of love in the Heav-ens a-bove, shine for-ev-er-more.

bright star of love in the Heav-ens a-bove, shine for-ev-er-more.

fff

Slow.

f
ff
fff

Prelude.

Words by
GUY F. STEELY.

Music by
FREDERIC CHAPIN.

Tempo di Valse.

Piano.

mf rit.

a tempo.

rit.

a tempo.

First system of musical notation. The piece is in G major and 6/8 time. The first system consists of two staves. The upper staff (treble clef) contains a melodic line with eighth notes and chords. The lower staff (bass clef) contains a rhythmic accompaniment with eighth notes and chords. The tempo marking *accel.* is placed above the first measure of the upper staff, and the dynamic marking *ff* is placed above the fifth measure of the upper staff.

Second system of musical notation, continuing the piano accompaniment from the first system. It consists of two staves with similar melodic and rhythmic patterns.

Third system of musical notation, concluding the piano accompaniment. It consists of two staves. The system ends with the instruction *(Curtain)* in the upper right corner.

(Fox hunters coming down the hill laughing.)

Fourth system of musical notation. The upper staff (treble clef) features a vocal line with lyrics, while the lower staff (bass clef) provides piano accompaniment. The lyrics are "(Fox hunters coming down the hill laughing.)".

Fifth system of musical notation, continuing the vocal line and piano accompaniment from the fourth system. It consists of two staves.

Opening Chorus.

Words by
GUY F. STEELY.

Heigh Ho!! Heigh Ho!! Heigh Ho!!
CHORUS OF FOX HUNTERS.

Music by
FREDERIC CHAPIN.

Piano. *f*

MALE CHORUS.

TEN.
We are rol-lick-ing hun-ters so-jol-ly and gay With noth-ing of wor-ry and

BASS.

(hands to mouth.)

care Heigh ho!

As we

gal - lop a - way at the peep of the day, While bu - gles tri - umph - ant - ly

(hands to mouth.)

blare. Heigh ho!!

When the

rit.

a tempo.

whim - per - ing hounds with their bel - low and bray So eag - er - ly fol - low the

trail ——— With a bound we're a - way to the thick of the fray O'er

(hands to mouth.) (Echo)
mea - dows and hill - lock and dale Heigh Ho!! Heigh Ho!! Heigh Ho!!

(Horn)

ff *pp*

The bu - gles so mer - ri - ly blow, Heigh Ho! As

ff

off to the wood-lands we go Heigh Ho! As can-ter-ing, ban-ter-ing rol-lick-ing, frolick-ing

Off to the wood-lands we go — Heigh Ho! Heigh Ho!

Allegretto.
mf

loco.

loco.

SOP.
ALTO.

OWLS.

Hop - ping hith - er, hop - ping thith - er mer - ry, mer - ry owl - ets

eyes a - gleam - ing Who! Who! Who! Who! Who! Who!

Who! Who! Who! Who! Who! Who! Prowl - ing in all

kinds of weath - er Mer - ry, mer - ry owl - ets fond of scream - ing.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "kinds of weath - er Mer - ry, mer - ry owl - ets fond of scream - ing." The piano accompaniment is in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

Whoo! Whoo! Whoo! Whoo! Whoo! Whoo! Whoo! Whoo! Whoo!

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "Whoo! Whoo! Whoo! Whoo! Whoo! Whoo! Whoo! Whoo! Whoo!" The piano accompaniment is in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

Whoo! Whoo! Whoo! While the world is sound - ly sleep - ing, In - to cor - ners

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "Whoo! Whoo! Whoo! While the world is sound - ly sleep - ing, In - to cor - ners" The piano accompaniment is in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

we are peep-ing, Hop-ping hith-er hop-ping thith-er, Pret-ty lit-tle owl-ets

rit. *a tempo.*

This system contains the first four measures of the piece. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves (treble and bass clef). The tempo markings *rit.* and *a tempo.* are placed above the piano staves.

eyes a-beam-ing Whoo! Whoo! Whoo! Whoo! Whoo! Whoo!

This system contains measures 5 through 8. The vocal line continues with the lyrics. The piano accompaniment continues with chords and moving lines. The key signature changes to two sharps (D major) at the end of the system.

Who!

sfz *accelerando.*

This system contains measures 9 through 12. The vocal line has a single note 'Who!' in the first measure, followed by rests. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo marking *accelerando.* is placed below the piano staves, and *sfz* is placed above the right-hand staff in the final measure.

Tempo I.

f

rit.

OWLS.

SOP.
Hunts - men in their sport-ive ram-bling Fill us with no fear and trem - bling,

ALTO.

Allegretto.

mf

HUNTSMEN.

TEN. (*Softly*)
Pret - ty lit - tle owl - ets run a - way

BASS.
So run a - way.

rit.

OWLS.

SOP.
And there is suf - fi - cient rea - son We are al - ways out of sea - son

ALTO.

f

HUNTSMEN.

Pret - ty lit - tle owl - ets sleep - ing. Pret - ty lit - tle owl - ets peep - ing

accelerando. *rit.*

OWLS & HUNTERS.

Pret - ty lit - tle owl - ets creep - ing Have no — fear.

accelerando.

SOP. & ALTO.

TEN.

BASS.

HUNTERS & OWLS.

The woods are quite length - y and

ff *pp* *ff*

unis.

For owls and fox hun - ters too, Who! Who!

am - ply deep. Heigh ho!

Who! Who! Who! Who! Who! While neith - er is 'fraid of the oth - er 'tis true.

A -

Who! Who! Who! Who! Who! Who!

way from each oth - er they keep Heigh ho!

Who!

When the bu - gle sounds and the bay - ing hounds Are hot - up - on the

rit. *a tempo.*

The hun - ters aim - for bet - ter game, And owls are quite con -

scent. —

tent.

Who! Who! Who! Who! Who!

Heigh ho! Heigh ho! Heigh ho!

ff *pp*

unis.

Who! The bu-gles so mer-ri-ly blow Heigh ho As off to the wood-lards they

The bu-gles so mer-ri-ly blow Heigh ho As off to the wood-lards we

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "Who! The bu-gles so mer-ri-ly blow Heigh ho As off to the wood-lards they" for the first voice and "The bu-gles so mer-ri-ly blow Heigh ho As off to the wood-lards we" for the second voice. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

go, Heigh ho! As can-ter-ing, ban-ter-ing, rol-lick-ing, fro-lick-ing

go, Heigh ho! As can-ter-ing, ban-ter-ing, rol-lick-ing, fro-lick-ing

The second system of the musical score continues the vocal and piano parts. The lyrics are: "go, Heigh ho! As can-ter-ing, ban-ter-ing, rol-lick-ing, fro-lick-ing" for both voices. The piano accompaniment continues with a similar rhythmic pattern, including some slurs and accents.

Off to the wood-lands they go, — Heigh ho! Heigh ho!

Off to the wood-lands we go, — Heigh ho! Heigh ho!

The third system of the musical score concludes the piece. The lyrics are: "Off to the wood-lands they go, — Heigh ho! Heigh ho!" for the first voice and "Off to the wood-lands we go, — Heigh ho! Heigh ho!" for the second voice. The piano accompaniment features a final flourish with a forte (*ff*) dynamic marking and a fermata over the final chord.

Sorrow is Mine.

VIOLET.

Words by
GUY F. STEELY.Music by
FREDERIC CHAPIN.

Andante.

Voice.

Piano.

VIOLET.

Sor - row is mine with
Hop - less am I with

no one to cheer me ——— And vain are my plead-ings,
none to ad-vice me ——— And friends who might aid, can-

no one can hear me ——— For - sak - - en by
not re - cog-nize me ——— Oh, why must I

fate, By sor - - cer - y changed;
stay A crea - - ture of flight,

Fash - ioned in form de - gen - er - ate; From friends e -
Doomed to a life of dark-ness by day, A spook at

REFRAIN.

stranged, ——— Ex - iled from loved ones and home
night? ———

Sorrow is mine.

Des - tined for - ev - er to roam _____ No one be - side me

When woes be - tide me; Such is my wretch - ed doom _____

mf *accel.*

Lost in a des - o - late waste _____ Cast a - mong crea - tures de -

bused. Here I must dwell, Till Gods dis - pel

Sorrow is mine.

Sor - rows up - on me placed _____ Sor - row is mine with

no one to cheer me _____ vain are my plead-ings,

no one can hear me _____ Sor row and

woe! Sor - row and woe! _____

The Fisher and the Mermaid.

A DEEP SEA ROMANCE.

Words by
GUY F. STEELY.

Helen and Chorus.

Music by
FREDERIC CHAPIN.

Allegretto.

Piano.

p *legato.*

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. The tempo is marked 'Allegretto' and the dynamics range from piano (*p*) to legato.

HELEN.

Near a sun - ny is - land in the
When the mer - maid saw the fish - er's

The vocal line for Helen begins with a rest, followed by the lyrics. The music is in a major key with a 2/4 time signature. The piano accompaniment continues with chords and a steady bass line.

pearl - y spray, On a reef sat a mer - maid fair one day.
hook and line, Way down deep — a - hang - ing in the brine.

The vocal line continues with the lyrics. The piano accompaniment includes a *rit.* (ritardando) marking. The piece concludes with a final chord in the piano.

Ah! _____

CHORUS.

Ah! _____

a tempo.

When a hand - some fish - er in a boat she spied
With a shout she cried "my love to me I'll bring,

With deep love for him she cried.
For I have him on a string." Ah! _____

Ah! _____

When she de - clared her
Quick - ly she pulled him

love _____ He gave his boat a
down _____ Strange - ly he did not

With a hope - less sigh
By his hook and line

shove _____ Turned a - way from her his head,
drown _____ Jew - els gleamed on ev' - ry side

Cold - ly waved good bye
Un - der - neath the brine

Down she sank in o - ceans bed As she dis - ap - peared she said,
 She was grace per - son - i - fied So the luck - y fish - er cried.

As she dis - ap - peared she said,
 So the luck - y fish - er cried.

REFRAIN.

1st Helen, - 2d Chorus.

Fond love, true love, live with me be - neath the sea —

CHO.
 Fond love, true love, Where dev - il fish - es tread. (How jol - ly)

HELEN.

Fond love, true love, We will dwell, in house of shell, —

unis. 1.
Fond love, true love, When the fish-er and the mer-maid wed,

2. 1. 2. *sfz* *D.S.*

wed. *D.S.*

Conversation Picnic Song.

Words by
GUY F. STEELY.

Penelope, Peggy, Glumphizz and Chorus.

Music by
FREDERIC CHAPIN.

Allegro moderato.

Piano.

mf

The first system of the piano introduction consists of two staves. The right hand (treble clef) begins with a series of eighth notes, while the left hand (bass clef) provides a simple harmonic accompaniment with chords and single notes.

MEN.

Can we help you, pray?

GIRLS.

Yes in - deed you may; While the

The second system features vocal lines for men and girls. The piano accompaniment continues with a steady rhythm, supporting the vocal melody.

We'll pass the plates and hun-dle them with

cloth we spread, Crack the ice and cut the bread

The third system continues the vocal and piano accompaniment. The piano part features some chordal textures and melodic lines in both hands.

care 'Tis a dain - ty lun-cheon you pre-pare

Be sure you do And ample too. Gath-er

a Hunter. MEN.
With one ac - cord (Kind-ly pass the cheese) Cream and
'round the board

su - gar if you please Just like moth - er used to make

PENELOPE.
We'd like some jel - ly cake Don't

a Hunter.

Cut me

a Peasant.

eat so much for pit - y's sake. (Some one stole my fork.)

off some pork

PENELOPE.

You are eat - ing more than your share Pass the

MEN.

And the dev - illed eggs We're as hun - gry as a grizz - ly

frog - gie's legs

bear.

PEGGY.

The lem - on - ade's as sour — as the ver - y dick - ens

pp

PENELOPE.

Some one showed dis - re - spect for old
Is that all the fault that you can find?

GLUMPHIZZ.

age who kill'd these chickens There's a
You're ex - ceed - ing - ly mean, Quite the worst we've ev - er seen.

f

long grey whis-ker in the but - ter - ine.

He's hor - rid, girls, oh fie!

mf

Detailed description: This system contains the first two vocal lines and the piano accompaniment. The first vocal line has the lyrics 'long grey whis-ker in the but - ter - ine.' The second vocal line has the lyrics 'He's hor - rid, girls, oh fie!'. The piano accompaniment features chords and moving lines in both hands, with a mezzo-forte (*mf*) dynamic marking.

PEGGY.

Some one sad down in the pie!

p *mf* *p* *mf*

Detailed description: This system contains the vocal line for Peggy and the piano accompaniment. The vocal line has the lyrics 'Some one sad down in the pie!'. The piano accompaniment includes dynamic markings of piano (*p*) and mezzo-forte (*mf*).

Way the boys are act - ing.

GIRLS.

It is just a shame the way the boys are act - ing. Way the boys are act - ing.

sfz

Detailed description: This system contains the vocal lines for the boys and girls and the piano accompaniment. The boys' line has the lyrics 'Way the boys are act - ing.' The girls' line has the lyrics 'It is just a shame the way the boys are act - ing. Way the boys are act - ing.' The piano accompaniment features a forte (*sfz*) dynamic marking.

DANCE.

The piano accompaniment for the 'DANCE' section consists of five systems of two staves each. The first system includes dynamic markings *mf*, *pp*, *mf*, and *pp*. The second system continues the accompaniment. The third system includes *mf* and *pp*. The fourth system includes *mf* and *sfz*. The fifth system includes *mf*. The music is in a key with one flat and a 2/4 time signature.

The 'Picnic Song' section features a vocal line and piano accompaniment. The vocal line includes the lyrics: "Throw the Owls appearing. If they'd on - ly spare to the owls a share. Throw the". The piano accompaniment includes a dynamic marking of *mf*. The music is in a key with one flat and a 2/4 time signature.

Picnic Song.

birds some scraps, And they'll go a-way per-haps. The best of ev'-ry-thing I've missed to
birds some scraps, And they'll go a-way per-haps.

eat I sup-pose I must if you in-sist.
Then have some pie Don't pass it by. (Girls it's

GIRLS. PENELOPE.

time to go, For the sun is low) Must we leave so soon, Is it

GIRLS.

cresc. *poco* *a*

'Tis near-ly eight, and you know that's pret-ty late.
 much past noon? Then we must no lon-ger

poco.

May we see you
 stay, to-day, so pray a-way, Let's go with-out de-lay

f

home? With-out de-lay.
 Please see us home Thank you, sirs, you may.

sfz

Song of the Night.

Words by
GUY F. STEELY.

Music by
FREDERIC CHAPIN.

Andante moderato.

Voice.

Piano.

p legato.

1. The
2. The

rit. pp

a tempo (serenade.)

stars are peep - ing from the sky, The sun has low - ered in the west, The
crick - et chirps be - neath a stump, And fair - ies glide a - cross the green; O'er

zeph-yrs sigh a lul-la-by To soothe the lit-tle birds to rest. In
marsh-es damp the mag-ic lamp Of dart-ing fire - - fly is seen. A

rit. *a tempo.*

dis-tant mead-ow sings the lark, The mel-an-chol-y tree-frog croaks, And
rest-less bird in ter-ror cries, As prowl-ing fox from for-est glides; The

in the dark the glow-worn's spark The wake-ful owl pro-
owl with eyes of dread sur-prise In ink-y crev-ice

rit.

REFRAIN.

vokes. hides. A weird and fas-ci-nat-ing song does na-ture

f *increase in tempo.* *a tempo.*

sing When veil of night has fall - en o - ver ev - -'ry

f increase in tempo.

a tempo.

thing. When dark-ness deep in for - est dwells, She sings her strang-est

mys - t'ry tune; The se - crets of her heart she tells The

man up in the moon. And low and sweet the

rit.

slow tempo.

hush - ing winds re - peat The part - ing lay of dy - ing day As

a tempo.

shad - ows fade from sight. And low and sweet the

rit. p *slow tempo.*

hush - ing winds re - peat The part - ing lay of dy - ing day The

p *a tempo.* *rit.*

sym - phon - y of night. The sym - phon - y of night.

p *rit. pp*

Change of Scene.

Allegro.

Piano.

ff

p

ff

p

cresc.

ff

cresc.

ff

The musical score is written for piano in 3/4 time, marked 'Allegro'. It consists of five systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#). The first system begins with a forte (*ff*) dynamic and a piano (*p*) dynamic. The second system features a piano (*p*) dynamic and a forte (*ff*) dynamic. The third system shows a piano (*p*) dynamic and a forte (*ff*) dynamic. The fourth system includes a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*ff*) dynamic. The fifth system starts with a forte (*ff*) dynamic, a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*ff*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

System 1: Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a piano (*p*) dynamic. The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with a crescendo leading to a forte (*f*) dynamic.

System 2: Continuation of the previous system. The bass line continues with eighth notes. The treble line features a melodic line with a forte (*f*) dynamic, which then transitions to fortissimo (*ff*) dynamics.

System 3: Treble clef, key signature of two flats. This system is characterized by dense chordal textures in both hands, with many notes beamed together. The bass line has a rhythmic pattern of eighth notes.

System 4: Treble clef, key signature of two flats. The piece returns to a piano (*p*) dynamic. The bass line features a rhythmic pattern of eighth notes with some triplets. The treble line has a melodic line with a crescendo.

System 5: Treble clef, key signature of two flats. The piece begins with a fortissimo (*ff*) dynamic. The bass line features a rhythmic pattern of eighth notes with some triplets. The treble line has a melodic line with a fortissimo (*fff*) dynamic.

Mystic Sorcerers.

Malzadoc and Chorus.

Words by
GUY F. STEELY.

Music by
FREDERIC CHAPIN.

SOP. & ALTO.

CHORUS.

TEN.

BASS.

p

rev-el - ry.

With pow - ers born of dev - il - try.

In mys - tic halls of

Here ————— a -

We gath - er once a - gain

Here ————— a -

We gath - er once a - gain

f

gain

Prac - tic - ing leg - er - der - main. Sor - cer - ers then to

gain

Prac - tic - ing leg - er - der - main. Sor - cer - ers then to

work for you have plen - ty of work to do.

work for you have plen - ty of work to do.

MALZ.

Ho - cus, Po - cus fee, foe, - fie.

We're sor - - cer - ers

We're sor - - cer - ers Ha! ha! ha! ha!

MALZ.

Prest - o, rest - o mee, low, mi,
 We're sor - - cer - ers,
 Yes in-deed we are

The first system of music features a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line begins with the lyrics 'Prest - o, rest - o mee, low, mi,' followed by 'We're sor - - cer - ers,' and 'Yes in-deed we are'. The piano accompaniment consists of chords and moving lines in both hands.

Imp and gob - lin wood - land fay
 Do our work with

The second system of music continues the vocal line with 'Imp and gob - lin wood - land fay' and 'Do our work with'. The piano accompaniment features a steady bass line and chords in the right hand.

care
 Do our work with care
 When our mag - ic wand we sway.

The third system of music concludes with 'care' and 'Do our work with care' in the vocal line, and 'When our mag - ic wand we sway.' in the piano part. The piano part includes a melodic line in the right hand and a bass line in the left hand, with a key signature change to three flats at the end.

unis.
Brew - ing ev - ry - where.

Trou - ble is brew - ing ev - ry - where.

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of four flats (B-flat, E-flat, A-flat, D-flat). It begins with a whole rest, followed by a melodic phrase starting on a G-flat. The lyrics "Brew - ing ev - ry - where." are written below. The middle staff is another vocal line with a treble clef, starting on a G-flat and following the melody of the first staff. The lyrics "Trou - ble is brew - ing ev - ry - where." are written below. The bottom staff is a piano accompaniment with a bass clef, featuring a steady eighth-note bass line and chords in the right hand. The key signature is consistent throughout.

MALZ.

While the mys-tic owls are blink - ing - Night-time is their day.

BASSES.

Night time is their day.

mf

The second system of music consists of three staves. The top staff is a vocal line with a bass clef and a key signature of four flats. It begins with a melodic phrase starting on a G-flat. The lyrics "While the mys-tic owls are blink - ing - Night-time is their day." are written below. The middle staff is another vocal line with a bass clef, starting with a whole rest and then following the melody of the first staff. The lyrics "Night time is their day." are written below. The bottom staff is a piano accompaniment with a bass clef, featuring a steady eighth-note bass line and chords in the right hand. The dynamic marking *mf* is present. The key signature is consistent throughout.

MALZ.

Then the dev - ils' brains a - think - ing - of some prank to play.

The third system of music consists of three staves. The top staff is a vocal line with a bass clef and a key signature of four flats. It begins with a melodic phrase starting on a G-flat. The lyrics "Then the dev - ils' brains a - think - ing - of some prank to play." are written below. The middle staff is another vocal line with a bass clef, starting with a whole rest and then following the melody of the first staff. The lyrics "of some prank to play." are written below. The bottom staff is a piano accompaniment with a bass clef, featuring a steady eighth-note bass line and chords in the right hand. The key signature is consistent throughout.

So in the mag-ic spell of_ night, we fath - - om mys - ter - ies pro - found

So in the mag-ic spell of_ night, we fath - - om mys - ter - ies pro - found

p

Chant - ing, rant - ing mag - ic words Chang - ing Bung - loo's

Chant - ing, rant - ing mag - ic words Chang - ing Bung - loo's

cresc. molto.

in - to_ birds Pres - ti - di - gi - ta - ting a - round a -

in - to_ birds Pres - ti - di - gi - ta a - - round a -

a - round a -

ff

(Clash of thunder and lightning.)

round We're won - ders we're won - ders Ho - cus - po - cus

round We're won - ders we're won - ders Ho - cus - po - cus

fff (Scream)

fff *ff* *p* *p*

his - to - ry tells we're sor - cer - ers

his - to - ry tells we're sor - cer - ers

sor - cer - ers We are yes in - deed we are

p

Ev - 'ry one be - ware For we are mys - tic

Prowl - ing here and there For we are mys - tic

p

sor - cer - ers, For we are mys - tic sor - cer - ers — So — then be -
 sor - cer - ers, For we are mys - tic sor - cer - ers So then be -

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a minor key and 4/4 time. The piano part features a steady bass line and chords in the right hand.

ware, be-ware, For we are mys - tic sor - cer - ers, For we are sor - cer - ers mys -
 ware, be-ware, For we are mys - tic sor - cer - ers, For we are sor - cer - ers mys -

cresc. *ff*

The second system continues the vocal and piano parts. The piano accompaniment includes a *cresc.* (crescendo) marking and a *ff* (fortissimo) marking. The piano part features a steady bass line and chords in the right hand.

te - ri - ous be-ware, be - ware, be - - - ware.
 te - ri - ous be-ware, be - ware, be - - - ware.

fff

The third system concludes the vocal and piano parts. The piano accompaniment includes a *fff* (fortississimo) marking. The piano part features a steady bass line and chords in the right hand.

The Merry Mystic Man.

(I Did It.)

Words by
GUY F. STEELY.

Music by
FREDERIC CHAPIN.

Allegro moderato.

Piano.

The piano introduction consists of two systems of music. The first system is in 6/8 time, featuring a treble clef with a key signature of one flat (B-flat) and a bass clef. The music is marked *ff* (fortissimo). The second system continues the piano accompaniment with similar rhythmic patterns and dynamics.

This system shows the piano accompaniment for the first vocal line. The treble clef has a key signature of one flat and a bass clef. The music is marked *fff* (fortississimo) and *mf* (mezzo-forte). The lyrics "When When the" are written below the vocal line.

CHO.

The vocal line for the chorus is written in a treble clef with a key signature of one flat. The lyrics are: "ev - er you hear - a thun - der bolt crack, I did it (He hair dis - ap - pears from the top of your head, I did it (He". The piano accompaniment is shown in a grand staff below the vocal line.

did) I did. When a trol - ley car gives you a jab in the back,
 did) I did. When the end of your nose turns a straw - ber - ry red,

CHO.

I did it (He did) I did. When the morn - ing's milk sours be -
 I did it (He did) I did. You go out in the coun - try thro'

fore it is noon; If the cook and your hus - band should
 sum - mer to stay; You come back and a gas bill you

hap - pen to spoon, It was all brought a - bout by a phase of the moon.
 find you must pay, For the gas me - ter la - bored while you were a - way.

CHO.

I did it (He did, he did, he

did, he did) I did, I did, I did.

REFRAIN.

For I'm a ver - y dras - tic man, Ex - ceed - ing - ly bom -

bas - tic man; A ver - y plas - tic and fan - tas - tic,

cold_ sar-cas - tic man. 'Tis I who make_ the wel - kin ring 'Tis

I who teach_ the birds to sing; For I'm a mys - tic,
a tempo.

rit.

CHO.

mys - tic, mys - tic. (He's a mys - tic, mys - tic man.)

fff

Hist!!! A mer - ry mys - tic man.

mf *sfz*

When the Cuckoo Met the Pussy Cat.

Words by
GUY F. STEELY.

Music by
FREDERIC CHAPIN.

Allegro moderato.

Piano.

The piano introduction consists of two systems of music. The first system has a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It begins with a piano (*p*) dynamic and features a melody of eighth notes in the right hand and a bass line of quarter notes in the left hand. The second system continues the piece with more complex chordal textures and melodic lines in both hands.

The vocal entry begins with a treble clef staff showing a rest followed by the notes A, G, F, E, D, C. The piano accompaniment starts with a piano (*p*) dynamic. The lyrics are: "A — One — When the until ready."

The vocal entry continues with a treble clef staff showing the melody for the second line of lyrics. The piano accompaniment continues with a piano (*p*) dynamic. The lyrics are: "cuck - oo lived in a clock on the wall, In the home of an an - cient day the old maid went out to — call And she left the cat a - old cat found that — bird was — wood His — chagrin was beyond des -"

maid - en; And the room where that cuck - oo used to call Was the
 sleep - ing; She had just passed out of the big front hall When the
 crip - tion. He — kicked him - self but it did no good He was

room that the pet cat played in. When - e'er he heard that
 cat at the bird was peep - ing. The cat wait - ed long for the
 in for a warm re - cep - tion. When the maid came back the

cuck - oo bird The pus - sy thrilled with plea - sure, Snid
 bird's sweet song And then for the time - piece flut - tered. One
 bird a - lack, Was no more in the place where it roost - ed. She

he: "Some day when the old maid's a-way I'll eat that bird at my
stif - fled coo for the hour of two Was the last word that bird - y—
grabbed the mop and with one kerf - lop The cat to the al - ley was

leis - ure."
ut - tered. Cuck - oo! Cuck - oo! Me - ow ———
boost - ed.

Cuck - oo! Cuck - oo! Me - ow. ———

REFRAIN.

Coo, Coo cried the bird - y spright - ly, Mew, Mew, said the cat pol - ite - ly;

Sad to tell it, Woe be - fell it When the bird - y

met that ter - ri - ble cat. Coo, Coo, Bird no dan - ger dream - ing,

Mew, Mew, For his din - ner schem - ing; Naught - y kit - ty

Had no pit - y When the cuck - oo met the pus - sy cat.

My Dreamland Maid.

Words by.
GUY F. STEELY.

Music by
FREDERIC CHAPIN.

Moderato.

Voice.

Piano.

mf

1. When the
2. All my

eve - ning shad - ows 'round a - bout are hov - er - ing, And
fear of ri - vals I can safe - ly put a - side, She

p

lull - ing zeph - yrs blow, When my drow - sy eyes a
loves but me a - lone. And she thinks that I am

dream - y spell is cov - er - ing I see the on - ly sweet-heart that I
ex - cel - lence per - son - i - fied, For I'm the on - ly man she's ev - er

know. She's a mys - tic slum - ber - maid - en quite e - the - re - al, In
known. And she does not crave for gifts in rich va - ri - e - ty, So

film - y white ar - rayed. Were she a tri - fle
I am not a - fraid. Of cul - tiv - at - ing

more ma - te - ri - al I would wed my dain - ty dream - land
the so - ci - e - ty Of my dain - ty, lit - tle dream - land

REFRAIN.

maid. She's my sweet-heart, she's my lit - tle dream-land maid, And she's a
maid.

fan - cy flow'r by fair - y hands por - trayed; And not a

queen — That earth has seen — Is half so charm-ing as this dream-land

maid. Though I know that she is pure - ly vis - ion - a - ry, In my

heart for - ev - er - - more a love I'll car - ry For this

miss, Whom fair - ies kiss,

I'll be faith - ful to my dream - land maid. She's my maid.

f *sfz*

Finale II.

Words by
GUY F. STEELY.Music by
FREDERIC CHAPIN.

CHORUS.

SOP. & ALTO.

TEN.

BASS.

Tempo di Marcia.

Piano.

ff

Hur - roo!! Hur - roo!! Great

Hur - roo!! Hur - roo!! Great

hon - or is cer - tain - ly due To a high - ly im - pe - ri - ous,

hon - or is cer - tain - ly due To a high - ly im - pe - ri - ous,

is due

sor - row - ful, se - ri - ous, Rul - er as great as our own Bung - loo, To a
 sor - row - ful, se - ri - ous, Rul - er as great as our own Bung - loo, To a

vain e - go - tist - ic - al, quite pes - si - mis - tic - al sov - er - eign like Bung -
 vain e - go - tist - ic - al, quite pes - si - mis - tic - al sov - er - eign like Bung -

loo, A sov - er - eign like Bung - loo.
 loo, A sov - er - eign like Bung - loo.

ff

Allegro moderato.

Al - gy, Claude and Ber - tie All are fond of Ger - tie

Al - - - - - gy, Ber - - - - - tie

Allegro moderato.

mf

Swear that she's the best in town A - ny one she chose to

Swear that she's the best in town A - ny one she chose to

town, the best in town, Sir

Tempo di Marcia.

She could make pro - pose to Flir - ty lit - tle Ger - tie Brown.

She could make pro - pose to Flir - ty lit - tle Ger - tie Brown.

Tempo di Marcia.

Wère brave and gal-lant sol-diers of the king So read - y to
 Wère brave and gal-lant sol-diers of the king So read - y to

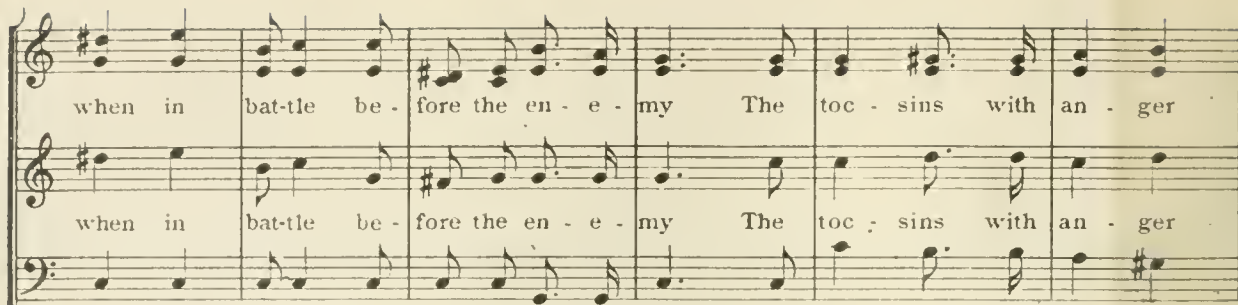
ff

ff *marcato.*

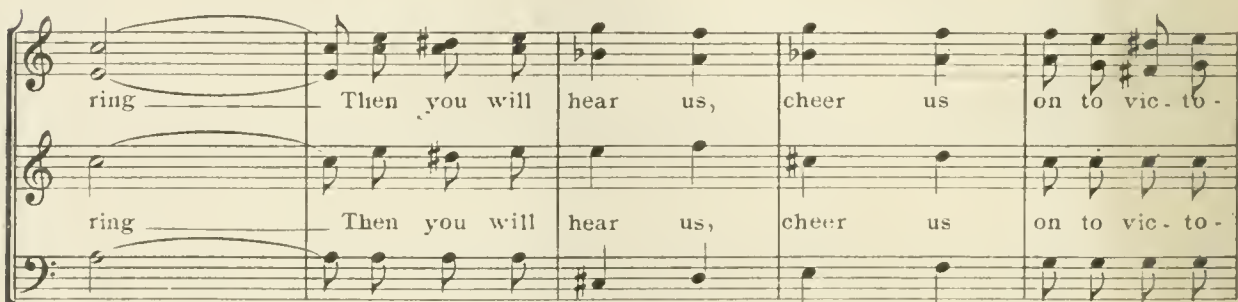
do and flare. When bu - gles sum-mon, to arms we
 do and dare. When bu - gles sum-mon, to arms we

spring In the face of the can - nons' glare. But
 spring In the face of the can - nons' glare. But
 the can-nons glare.

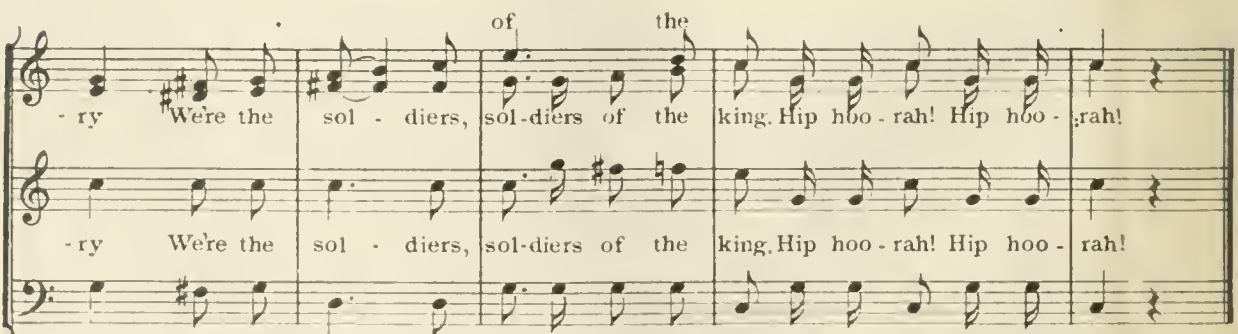
when in bat-tle be-fore the en-e-my The toc-sins with an-ger
when in bat-tle be-fore the en-e-my The toc-sins with an-ger



ring — Then you will hear us, cheer us on to vic-to-
ring — Then you will hear us, cheer us on to vic-to-

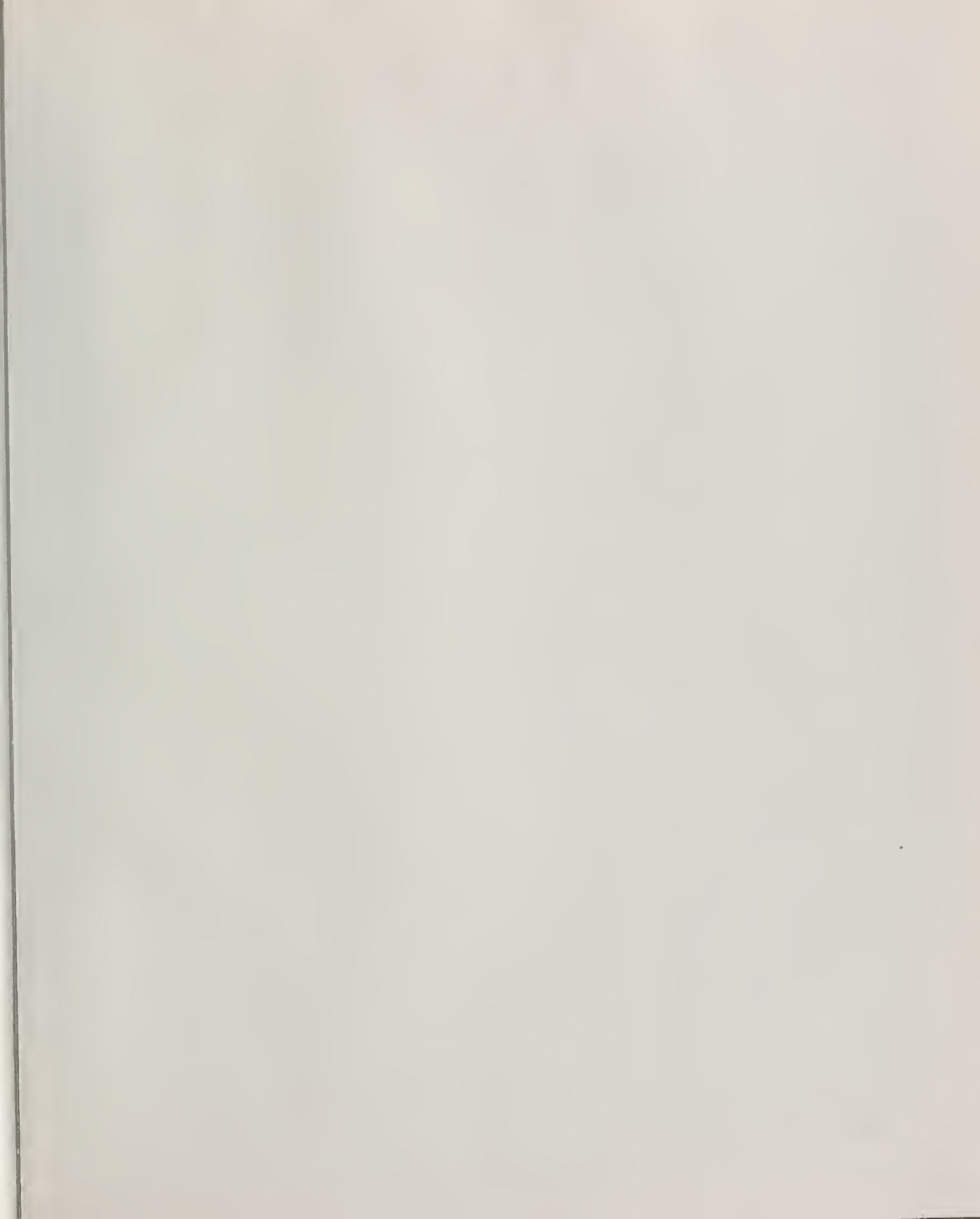


of the
-ry Were the sol-diers, sol-diers of the king. Hip hoo-rah! Hip hoo-rah!
-ry Were the sol-diers, sol-diers of the king. Hip hoo-rah! Hip hoo-rah!









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