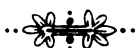


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THE SHO-GUN



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 DODO."

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FROM
THE BEQUEST OF
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1918

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.

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.

mf delicatezza.

First system of piano accompaniment. Treble staff features a triplet of eighth notes. Bass staff consists of chords. A *cresc.* marking with a hairpin is present.

Second system of piano accompaniment. Treble staff features a triplet of eighth notes. Bass staff consists of chords.

Third system of piano accompaniment. Treble staff has a dense melodic line. Bass staff consists of chords.

Fourth system of piano accompaniment. Treble staff has a dense melodic line. Bass staff features a triplet of eighth notes. A forte *f* marking is present.

CHORUS.

SOP. & ALTO.

TEN.

BASS.

Sho - Guns - were they!

Vocal score for the chorus. Soprano and Alto parts are blank. Tenor and Bass parts have the lyrics "Sho - Guns - were they!".

Fifth system of piano accompaniment. Treble staff has a dense melodic line. Bass staff features chords. A fortissimo *ff* marking is present.

mf
Let us all u - nite in sing - ing

Hail to the na - tal day!

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Let us all u - nite in sing - ing" and a dynamic marking of *mf*. The middle staff is a vocal line with lyrics "Hail to the na - tal day!" and a triplet of eighth notes. The bottom staff is a piano accompaniment with a triplet of eighth notes in the right hand and chords in the left hand.

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

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Prais - es to the might - y King! Cus - tom - a - ry trib - ute bring - ing". The middle staff is a vocal line. The bottom staff is a piano accompaniment with chords and eighth notes in the right hand and chords in the left hand.

To our late de - part - ed King!

f
Sho - Guns were they!

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "To our late de - part - ed King!". The middle staff is a vocal line with lyrics "Sho - Guns were they!" and a dynamic marking of *f*. The bottom staff is a piano accompaniment with chords and eighth notes in the right hand and chords in the left hand.

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

To our late de - part - ed King. *mf*
Hail to his name!

mf

Hail to his name!

f Hail to his name!

Shout a - loud the sto - ry

Let us all hail his name!

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

f Hail to his name!

High on the roll of fame! Please ob - serve that we are sing - 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
Hail to his name!

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

our de - part - ed King. 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 staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The lyrics are: "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!"

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 consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. 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 consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The lyrics are: "no - ble Sho - Gun. Let us all u - nite in sing - ing no - ble Sho - Gun. Let us all u - nite in sing - ing"

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

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a grand staff for piano accompaniment, showing chords and arpeggiated patterns.

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 consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a grand staff for piano accompaniment, featuring a triplet of eighth notes in the right 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 consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a grand staff for piano accompaniment, including a *pp* (pianissimo) marking and a triplet of eighth notes.

Allegro.

Allegro.

f Girls enter.

SING-SONG GIRLS.

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

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

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, We're 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!

ff

Sho - Gun!

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

ff

Sho - Gun!

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

ff

ff *mf*

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

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Tell his fame in song and sto - ry." followed by a measure of rest, and then "Let us all re - cite his glo - ry,". The piano accompaniment consists of chords and single notes. A dynamic marking of *mf* is present.

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

The second system of the musical score. The vocal line continues with "Let us all re - cite his glo - ry." followed by a measure of rest, and then "Sho - Gun!". The piano accompaniment includes some grace notes. A dynamic marking of *mf* is present.

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

The third system of the musical score. The vocal line features a triplet of "Sho - Gun!" in the first measure, followed by "Sho - Gun!" in the second and third measures. The piano accompaniment includes a triplet of chords in the final measure. 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

We're 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
town, All the men in town, All the

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'We're followed whenever toddling by, By all the men in town, cant 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, town, All the men in town, All the town, All the men in town, All the'. The piano accompaniment features a steady bass line and chords in the right hand, with some melodic lines in the upper register.

men in town.

men in town.

ff

SHAMAN.

Recitativo (with dignity and express)

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

p

fz

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

decres.

p

marcato.

Allegro.

fy the soul so late - ly fled.

No 2.

Little Moozoo-May.

Moozoo-May and Chorus.

Lyric by
GEORGE ADE.Music by
GUSTAV LUDERS.

Moderato. MOOZOO-MAY.

Voice. 

Piano. 

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



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greet - s 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.

pp

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*

3

3

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

Not a flow'r pass-ing hour,

p

3

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.

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

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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 To

SOP. & ALTO.

He does not in - tend.

sing — a — com - ic — song.
 We hum - bly thank you

p *f*

Han - ki Pank, your judg - ment cant go wrong. And we

will not in - flict a song.
 know it when you — say that you will not in - flict a song.

rit. *rit.*

Chorus of Bachelors.

No. 4a

Lyric by
GEORGE ADE.

"A Life all free from Care."

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

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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 consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "tempt us not _____ With the sight_ of maid - ens fair, _____ For". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and a more active treble line with chords and melodic fragments.

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

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

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

The third system concludes the musical score on this page. The vocal line lyrics are: "air? _____ As free my boys, as the air, my boys, and". The piano accompaniment provides a final harmonic and melodic resolution for the system.

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 is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "ram - bling ev - 'ry - where. — With a song and a shout for the". The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

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 tempo changes to "Allegro." at the beginning of the second measure. The lyrics are "night - ly bout, And a life_ all free from care. —". The piano accompaniment features a more active eighth-note pattern. At the end of the system, there is a double bar line and the instruction "Enter TEE-TO".

Recit.

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

The third system begins with the tempo change "Recit." (Recitativo). The vocal line is in a treble clef with a key signature of one flat (Bb) and a common time signature. The lyrics are "Cease I pray you, Your cheap bra - ya - do.". The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a simple accompaniment.

With much feeling.

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

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

cello espress.

f

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

3

rit.

37
"I'll Live For You."

No 4b

Solo Tee-To.

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 de-vout, 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.

Music by
GUSTAV LUDERS.

Allegretto grazioso.

Piano

MAIDS OF HONOR.

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

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "We were chums of Hun - ni - Bun. At a pri - vate". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in a 4/4 time signature.

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

The second system of the musical score consists of three staves. The top staff is the vocal line, continuing the lyrics "fe - male col - lege, Where we stud - ied harm - less fun,". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment.

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

The third system of the musical score consists of three staves. The top staff is the vocal line, continuing the lyrics "Al - so good for noth - ing know - ledge. Now that she is". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment.

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

The fourth system of the musical score consists of three staves. The top staff is the vocal line, continuing the lyrics "com - ing out, How we fol - low her a - bout,". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment.

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,

p

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. *Tempo di Valse.*

rit. *p dolce.*

Ed.

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 - nt know what she
 keep your eye on the girl just out, on the girl just out. She does - nt 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 - nt care So keep your eye on the girl just out, the girl just out!
 sil - ly crea - ture does - nt care So keep your eye on the girl just out, the girl just out!

No 6.

47
I Am "Yours Truly"

Words by
GEORGE ADE.

BALLAD.
(TEE-TO.)

Music by
GUSTAV LUDERS.

Andantino.

Piano. *p*

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a simple bass line in the bass clef. The tempo is marked 'Andantino' and the dynamics are 'piano'.

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

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. There are repeat signs at the beginning of the vocal line.

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 -

The second system continues the vocal line and piano accompaniment. The piano part features a steady chordal accompaniment in the right hand and a bass line in the left hand.

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

The third system concludes the vocal line and piano accompaniment. The piano part continues with the same chordal accompaniment and bass line.

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 - ty's

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 -

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

cresc.

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

rit.

1 2

2. The

50
Flutter, Little Bird.

QUARTETTE.

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

NO 7.

Lyric by
GEORGE ADE.

Music by
GUSTAV LUDERS.

Allegretto.

Piano.

The piano introduction is in 6/8 time, marked 'Allegretto' and 'Piano'. It features a treble and bass staff. The treble staff begins with a triplet of eighth notes (G4, A4, B4) followed by a series of eighth and sixteenth notes. The bass staff provides a steady accompaniment of eighth notes. The piece concludes with a triplet of eighth notes (G4, A4, B4).

HI-FALOOT.

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 vocal melody for 'HI-FALOOT' is written on a single treble staff. It consists of a series of eighth and sixteenth notes, with some rests. The lyrics are placed below the notes.

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 at ten per day, And
join a read - ing club, Where mat - rons meet to an - al - yze, The

The piano accompaniment for the second system is written on a grand staff (treble and bass). It features a steady eighth-note accompaniment in the bass and a melodic line in the treble. The piece ends with a final chord in the bass.

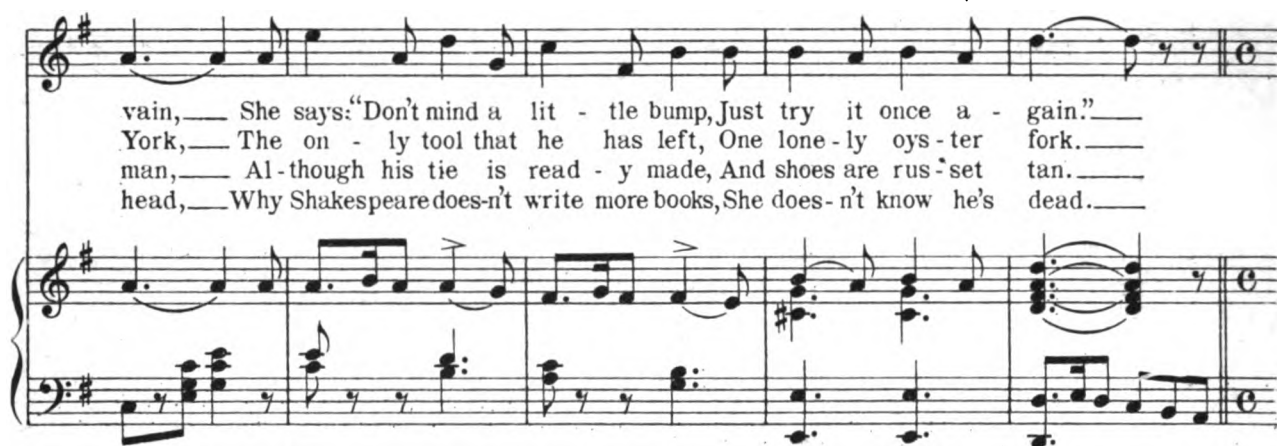
KEE-OTORI.

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 ku - 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 consists of five measures. The right hand features a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Tempo di Marcia'.

The second system continues the piano introduction with similar chordal textures and rhythmic patterns in both hands.

The third system concludes the piano introduction with a final chordal cadence.

CHORUS OF SOLDIERS.

The vocal line begins with the lyrics: "We are a mer - ce - na - ry lot Of O - ri - ent - al ran - gers,". The melody is simple and rhythmic, with triplets in the first two measures.

The piano accompaniment for the chorus consists of a steady eighth-note bass line in the left hand and a simple chordal accompaniment in the right hand.

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



sol-diers' 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 -

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 -

CHORUS.

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

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.

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 two staves in 2/4 time. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. A dynamic marking of *f* (forte) is present at the beginning. An 8-measure rest is indicated at the end of the first line.

The first system shows the vocal line and piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment consists of two staves. A dynamic marking of *p* (piano) is present. An 8-measure rest is indicated at the beginning of the piano part.

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 second system continues the vocal line and piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment consists of two staves.

world; Wher - ev - er in some land new-found, Our star - ry flag's un - furled; Wher -
roam; Our larg - est prof - it's 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

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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

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 you'll

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,

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

CHORUS.

The first system of the musical score consists of four staves. The top staff is a vocal line for the principal, with lyrics: "Yank. The Yan - kee, Yan - kee, Yan - kee, Yan - kee, Ir - re - press - i - ble". The second and third staves are vocal lines for the chorus, with lyrics: "The Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee," and "The Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee," respectively. The fourth staff is a piano accompaniment, featuring a treble and bass clef with chords and melodic lines. A dynamic marking of *f* (forte) is present in the piano part.

Yank. A reg - u - lar trav - el - ing 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 consists of four staves. The top staff is a vocal line for the principal, with lyrics: "Yank. A reg - u - lar trav - el - ing board of trade, And a". The second and third staves are vocal lines for the chorus, with lyrics: "Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee," and "Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee, Yan - kee," respectively. The fourth staff is a piano accompaniment, featuring a treble and bass clef with chords and melodic lines. A dynamic marking of *V* (piano) is present in the piano part.

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 the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs, with the top pair of staves and the bottom pair of staves. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics are: "two - leg - ged sort of a bank. ——— If you deal with him and". The vocal lines repeat the phrase "Yan - kee" in a rhythmic pattern across three measures.

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 the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "don't get left, Your luck - y stars you'll thank, ——— This". The vocal lines repeat the phrase "Yan - kee" in a rhythmic pattern across three measures.

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 Yank.

Chorus of Mourners and Entrance of Widow.

No 9a

Chorus.

Lyric by
GEORGE ADE.Music by
GUSTAV LUDERS.

Moderato.

Piano.

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,

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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. *p*

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-

ten.

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

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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. —

Recitative Basso.

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

bye!

CHORUS.

The hour draws nigh, When she must

The hour draws nigh, When she must

The hour draws nigh, when she must

WIDOW.

The hour draws nigh when I must die!

die.

die.

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 musical score consists of three staves. The top staff is the vocal line, with lyrics: "Now day - light is fad - ing and soft - ly the pall has". The middle staff is the piano accompaniment, and the bottom staff is the bass line. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). The key signature has two flats, and the time signature is 7/8.

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 of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "come like a cur - tain de - scend - ing, Thro' the dusk we hear the". The middle staff is the piano accompaniment, and the bottom staff is the bass line. Dynamics include *fz* (forzando) and *p* (piano). The key signature has two flats, and the time signature is 7/8.

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 of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "night - in - gale's call, With the moan of the night - breez - es blend - ing. Now". The middle staff is the piano accompaniment, and the bottom staff is the bass line. Dynamics include *p* (piano) and *pp* (pianissimo). The key signature has two flats, and the time signature is 7/8.

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

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

ORCHESTRA.

Love, You Must Be Blind.

№ 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*

SPANG.

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

SPANG.

half. Tru - ly it would seem to be a lot - t'ry scheme, The

priz - es oft - en make one laugh. The The

Allegretto. OMEE.

won - an slim, and thin, and tall, Will love a hu - man but - ter ball. While
howl - ing swell will court - a peach, All paint and pow - der pads and bleach. And

SPANG.

one who's round and plump and fat, A - dores some - one as tall as that. The
dain - ty Dot - tie small and neat, Loves awk - ward John, all hands and feet. The

OMEI.

au - thor of a learn - ed book, Is some - times wed - ed to his cook. The
man who six - ty years has seen, Gets mashed on some - thing just six - teen. 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

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

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

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

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.*

The first system of music consists of two staves. The upper staff (treble clef) contains a series of chords and arpeggiated figures, with some notes marked with sharp signs. The lower staff (bass clef) features a sequence of arpeggiated chords, each with a distinct rhythmic pattern.

The second system continues the piece. The treble staff shows a progression of chords with some accidentals. The bass staff provides a steady accompaniment with a consistent rhythmic pattern.

The third system shows further development of the musical themes. The treble staff continues with chordal textures, while the bass staff maintains its accompaniment.

The fourth system continues the musical progression. The treble staff features a mix of chords and arpeggiated patterns, and the bass staff provides a steady accompaniment.

The fifth system shows a continuation of the musical themes. The treble staff has a more active melodic line, and the bass staff provides a steady accompaniment.

The sixth system begins with the tempo marking "Allegro." in the treble staff. The treble staff features a more active melodic line with slurs and accents. The bass staff provides a steady accompaniment.

Who dares the Sho - Gun to de - fy!

Who dares the Sho - Gun to de - fy!

The first system consists of three staves. The top two staves are vocal lines in treble clef with lyrics. The bottom staff is the piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

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

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

The second system consists of three staves. The top two staves are vocal lines in treble clef with lyrics. The bottom staff is the piano accompaniment in bass clef, continuing the eighth-note bass line and chords.

Our law has brok - en and must die.

Our law has brok - en and must die.

Our

KEE-OTORI.

The third system consists of three staves. The top two staves are vocal lines in treble clef with lyrics. The bottom staff is the piano accompaniment in bass clef. The system concludes with the vocal line holding a long note and the piano accompaniment playing a rhythmic pattern.

sa - cred cus - toms have been set at naught. _____ By

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a series of eighth notes, followed by a long note with a slur. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a similar pattern of eighth notes followed by a long note. The piano accompaniment maintains its rhythmic structure.

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

The third system shows the vocal line and piano accompaniment. The piano part includes dynamic markings: *fz* (forzando) in the first measure and *p* (piano) in the second measure. The vocal line continues with eighth notes and a long note.

MOOZOO-MAY.

Sho - Gun shall de - cide your fate. _____ The

The fourth system concludes the page. It includes the section heading "MOOZOO-MAY." above the vocal line. The vocal line and piano accompaniment continue with the same musical patterns as the previous systems.

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

f *p*

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.

The musical score for 'TEE-TOO.' consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are 'Cour - age my own be - lov - ed.' The piano accompaniment is in two staves, with a treble and bass clef. It features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. The piece ends with a dynamic marking of *f* (forte).

HUNNI-BUN.

Fear not, I'll still be true.——

The musical score for 'HUNNI-BUN.' consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are 'Fear not, I'll still be true.——'. The piano accompaniment is in two staves, with a treble and bass clef. It features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. The piece ends with a dynamic marking of *f* (forte).

(Very tenderly)

Through weal and woe, The world shall know,—— My

The musical score for the first part of the final section consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are 'Through weal and woe, The world shall know,—— My'. The piano accompaniment is in two staves, with a treble and bass clef. It features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. The piece ends with a dynamic marking of *f* (forte).

soul —— be - longs to Thee.——

The musical score for the second part of the final section consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are 'soul —— be - longs to Thee.——'. The piano accompaniment is in two staves, with a treble and bass clef. It features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. The piece ends with a dynamic marking of *f* (forte).

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

Through weal and woe, The world shall know,

CHORUS.

Through weal and woe, Her soul be-longs to

Through weal and woe, Her soul be-longs to

dolce

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

OMEÉ-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 3 3 3 3

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

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.

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

Ah! My soul be - longs to Thee!—

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

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

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

Allegro. **SPANGLE.**

Since

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.) if he must, he'll go in roy - al state. — *a tempo*

rit. if he must, he'll go in roy - al state. — *a tempo*

rit. if he must, he'll go in roy - al state. — *a tempo* KEE-OTORI
"Come to the forbidden City!"

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!

CHORUS.

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

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

PRINCIPALS only.

ff *mf*

Tempo di Marcia.

1st time Solo, 2d 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.

ff

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

fff

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

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

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

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.

way, Let us a - way.

way, Let us a - way.

Andante.

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.

The first system of the piano introduction is written in 4/4 time with a key signature of two flats. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

The second system continues the piano introduction, maintaining the melodic and harmonic structure established in the first system.

The third system of the piano introduction shows the continuation of the melodic and harmonic themes.

The fourth and final system of the piano introduction concludes with a *rit molto* marking and a final chord. The word "CURTAIN." is written above the staff.

HUNNI-BUN with SOPRANO.
OME-E-OMI and MOOZOO-MAY with ALTO.

The chorus begins with the lyrics: "June is a love-song, Sweet is the meas-ure,". The vocal parts (Soprano and Alto) are written in a simple, homophonic style. The piano accompaniment is in 4/4 time, starting with a piano (*p*) dynamic and providing a steady harmonic support for the vocal lines.

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 two flats. It contains the lyrics 'June is a love - song, Ah!' followed by a long horizontal line. The middle staff is the vocal line, containing the lyrics 'June is a love - song, Sweet is the meas - ure; Free from guile and' followed by another long horizontal line. The bottom staff is the piano accompaniment, split into two staves (treble and bass clefs), featuring a rhythmic pattern of chords and eighth notes.

Yes free, _____ are we, _____

care, Free from guile and _____ care, Free from guile and care are we, _____

The second system of the musical score continues the vocal and piano parts. The vocal lines have lyrics 'Yes free, are we,' and 'care, Free from guile and care, Free from guile and care are we,' with horizontal lines indicating continuation. The piano accompaniment includes dynamic markings such as *ff* and *8* (octave) and features a consistent rhythmic accompaniment.

Free from care are we.

Free from guile and care are we.

The third system concludes the piece. The vocal lines end with the lyrics 'Free from care are we.' and 'Free from guile and care are we.' The piano accompaniment features a final chord and a fermata over the last measure, with a dynamic marking of *ff* and an octave marking of *8*.

No 13.

Wistaria, my Bride.

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

journs. These maid - ens all a - bout me thron - 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

Refrain.

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

rit.

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 and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'tar - ia, Wis - tar - ia, Lift up your pret - ty face.' followed by a long horizontal line indicating a continuation of the melody. The piano accompaniment consists of chords and moving lines in both hands.

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

*molto espress
dolce.*

Wis -

The second system continues the vocal line with the lyrics 'tar - ia Wis - tar - ia, Queen of the fair June - tide,' followed by another long horizontal line. The piano accompaniment includes the instruction '*molto espress dolce.*' and features a more active bass line with eighth notes.

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 contains two vocal lines. The top line has the lyrics 'tar - ia, Wis - tar - ia, You are my blush - ing bride.' followed by a long horizontal line. The bottom line has the lyrics 'tar - ia, Wis - tar - ia, — You are my blush - ing bride. —' followed by a long horizontal line. The piano accompaniment continues with chords and moving lines.

No 14.

Your Honeymoon Will Last.

DUET.

Lyric by
GEORGE ADE.

Hunni-Bun and Tee-To.

Music by
GUSTAV LUDERS.

Allegretto.

Piano

The piano introduction consists of two staves in 2/4 time. The right hand features a melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

HUNNI-BUN.

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

The musical notation for Hunni-Bun's part includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features chords and a bass line.

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

The musical notation for Tee-To's part includes a vocal line and a piano accompaniment. The vocal line contains the lyrics. The piano accompaniment features chords and a bass line.

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,

The musical notation for Tee-To's part includes a vocal line and a piano accompaniment. The vocal line contains the lyrics. The piano accompaniment features chords and a bass line.

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.

Wont 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 the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a major key with a key signature of one flat. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are printed below the vocal staves.

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 score. It includes a piano marking *rit.* (ritardando) above the first vocal staff and below the piano accompaniment. The vocal lines and piano accompaniment are consistent with the first system. The lyrics are repeated for both vocal parts.

The third system of the musical score shows the piano accompaniment. It features a series of chords in the right hand and a bass line in the left hand. The piano part continues the harmonic progression established in the previous systems.

f

8

D.S.

The fourth system of the musical score shows the piano accompaniment. It begins with a dynamic marking *f* (forte) and a fermata over the final chord. The piano part concludes with a double bar line and repeat signs.

No 15.

Hi - ko, Hi-ko.

Korean Dance.

Moozoo-May and Sing-Song Girls.

Lyric by
GEORGE ADE.Music by
GUSTAV LUDERS.

Allegretto.

Piano. *p*

The piano introduction is in 2/4 time, marked 'Allegretto' and 'Piano' (p). It consists of five measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A fermata is placed over the final note of the first measure in the right hand.

The piano accompaniment for the first vocal line continues the rhythmic pattern established in the introduction, with a consistent eighth-note accompaniment in the left hand and a more active right hand.

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, using quarter and eighth notes. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and a right hand with chords and moving lines.

The second vocal line features the lyrics 'Ah! Ah! Oh lo - lo'. The melody is similar to the first line, with a simple, rhythmic structure. The piano accompaniment remains consistent with the previous sections.

lo

Ah!

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

This system contains the first two staves of music. The vocal line (top staff) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (bottom two staves) features a steady eighth-note accompaniment in the right hand and chords in the left hand.

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

This system contains the third and fourth staves of music. The vocal line continues with eighth notes: G4, A4, B4, G4, F4, E4, D4, C4. The piano accompaniment continues with the same rhythmic pattern.

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

rit. *f*

This system contains the fifth and sixth staves of music. The vocal line has two lines of lyrics. The piano accompaniment includes a *rit.* (ritardando) marking in the first measure and a *f* (forte) marking in the second measure.

This system contains the seventh and eighth staves of music. The vocal line has whole rests. The piano accompaniment continues with the eighth-note accompaniment, ending with a double bar line.

No. 16.

The Games We Used To Play.

Lyrics by
GEORGE ADE.

Spangle, Moozoo-May and Girls.

Music by
GUSTAV LUDERS.

Allegretto pastorale.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It begins with a forte (*f*) dynamic and features a series of eighth-note chords and single notes. The left hand starts with a bass clef and a 6/8 time signature, playing a steady accompaniment of eighth notes.

This section continues the piano accompaniment. It includes a first ending marked with a double bar line and a repeat sign. The dynamics change to mezzo-piano (*mp*). The right hand has a melodic line with eighth notes, and the left hand continues with a rhythmic accompaniment. There are triplets in both hands.

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

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are written below the vocal line. The piano part consists of chords in the right hand and a bass line in the left hand. The dynamic is piano (*p*).

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano part continues with chords and a bass line. The dynamic remains piano (*p*).

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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, Sh'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 -

lute your bride and kiss her sweet, and then you rise up - on your feet. Go - on your feet.

CHORUS and
1 MOOZOO-MAY. 2

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.

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

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

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

Swing your true love Swing her back a - gain. It aint a-goin' to rain no

more. It aint a - goin' to rain no more.

COUNTRY DANCE.

After 3rd Verse.

The first system of musical notation consists of two staves, treble and bass clef, in 2/4 time. The melody in the treble clef begins with a quarter rest followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef accompaniment starts with a quarter note G2, followed by a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

The second system continues the melody and accompaniment. The treble clef melody continues with eighth notes: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The bass clef accompaniment continues with eighth notes: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

The third system continues the melody and accompaniment. The treble clef melody continues with eighth notes: B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The bass clef accompaniment continues with eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The system ends with the word "Fine." written above the final notes.

The fourth system continues the melody and accompaniment. The treble clef melody continues with eighth notes: B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1. The bass clef accompaniment continues with eighth notes: D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

The fifth system continues the melody and accompaniment. The treble clef melody continues with eighth notes: A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4. The bass clef accompaniment continues with eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

The sixth system continues the melody and accompaniment. The treble clef melody continues with eighth notes: A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7. The bass clef accompaniment continues with eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The system ends with the word "D.S." written above the final notes.

The Wedding Ceremony.

No. 17.

ENSEMBLE.

Lyric by
GEORGE ADE.

Music by
GUSTAV LUDERS.

Tempo di Marcia.

Piano.

f *ff*

First system of musical notation. The right hand features a triplet of chords in the second measure and another triplet in the fourth measure. The left hand has a steady eighth-note accompaniment.

Second system of musical notation. Similar to the first system, it features triplet 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, while the left hand has chords and a triplet of chords in the fourth measure.

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

Fifth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has chords and a triplet of chords in the third measure.

Sixth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has chords and a triplet of chords in the first measure.

First system of piano accompaniment, featuring a treble and bass clef staff with various musical notations including notes, rests, and dynamic markings.

Second system of piano accompaniment, continuing the musical piece with treble and bass clef staves.

Third system of piano accompaniment, showing further development of the piano part.

Unis.

CHORUS.

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

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

Chorus section featuring three vocal staves (soprano, alto, and bass) and a piano accompaniment staff. The lyrics are: "Let us cheer them with our blessing, For they". The piano part includes dynamic markings like *ff* and *3*.

Final system of piano accompaniment, concluding the piece with treble and bass clef staves.

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,

6172

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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.

fz

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both with lyrics. The piano accompaniment features a melody in the right hand with triplet markings and a bass line with chords in the left hand. The key signature has one flat, and the time signature is 4/4.

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

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

The second system continues the vocal and piano parts. The vocal staves have the lyrics "Greet the happy pair," repeated. The piano accompaniment includes more triplet markings in the right hand and chordal accompaniment in the left hand. The key signature and time signature remain the same.

pp

The third system shows the piano accompaniment continuing. The right hand has a melodic line with grace notes and slurs, while the left hand provides harmonic support with chords and a bass line. The dynamic marking *pp* (pianissimo) is present.

The fourth system concludes the piano accompaniment with a final melodic phrase in the right hand and a bass line in the left hand. The key signature and time signature are consistent with the previous systems.

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 musical score for 'HANKI - PANK.' consists of four staves. The top staff is a bass line with lyrics: 'This trust - ing crea - ture here and now, with all your goods you'. The second and third staves are vocal lines with lyrics: 'heart and hand.' and 'heart and hand.' respectively. The bottom staff is a piano accompaniment with chords and a bass line.

SPANGLE.

I'm on! I'm next! I un - der - stand.
must en - dow. This sol - emn con - tract

The musical score for 'SPANGLE.' consists of three staves. The top staff is a vocal line with lyrics: 'I'm on! I'm next! I un - der - stand.'. The middle staff is a bass line with lyrics: 'must en - dow.' and 'This sol - emn con - tract'. The bottom staff is a piano accompaniment with chords and a bass line, including a 'rit.' marking.

Allegro.

must re - main in force, — Un - til it is an - nulled by a di - vorce.

The musical score for 'Allegro.' consists of two staves. The top staff is a bass line with lyrics: 'must re - main in force, — Un - til it is an - nulled by a di - vorce.'. The bottom staff is a piano accompaniment with chords and a bass line.

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*

No 18.

Entrance of Flai-Hai.

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. It consists of a piano introduction and a chorus. The piano introduction is marked 'Moderato' and 'Piano'. It features a melody in the right hand with a triplet of eighth notes and an eighth-note accompaniment in the left hand. The chorus is marked 'CHORUS.' and includes the lyrics: 'If you wonder why our King does not come before us,'. The chorus is written for a vocal line with a piano accompaniment. The piano accompaniment for the chorus consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

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

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

Banners appear here. **Women tripping.**

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 re-turned to - day. Flai - Hai is rul - er of the
 bray, the trum - pets bray. Flai - Hai is rul - er of the

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

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,

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 of the musical score consists of three staves. The top two staves are vocal lines in a soprano and alto register, respectively, with lyrics. The bottom staff is a piano accompaniment in a bass register, providing harmonic support for the vocal lines. The music is in a minor key and features a steady eighth-note accompaniment.

Cheers for great Flai - Hai, He is the main

Cheers for great Flai - Hai, He is the main

The second system of the musical score consists of three staves. The top two staves are vocal lines in a soprano and alto register, respectively, with lyrics. The bottom staff is a piano accompaniment in a bass register, featuring triplet chords. The music continues in the same minor key and tempo.

guy, He is the main guy.

guy, He is the main guy.

The third system of the musical score consists of three staves. The top two staves are vocal lines in a soprano and alto register, respectively, with lyrics. The bottom staff is a piano accompaniment in a bass register, featuring sustained chords and a final cadence. The music concludes in the same minor key.

No. 19. The Sho - Gnn of Kachoo.

Flai-Hai and Chorus.

Lyric by
GEORGE ADE.

Music by
GUSTAV LUDERS.

Marziale.

Piano.

The piano introduction consists of two systems of music. The first system features a treble clef staff with a key signature of two flats and a 2/4 time signature. The bass clef staff contains a rhythmic accompaniment of eighth notes. The second system continues the piano accompaniment with chords in the treble clef.

FLAI - HAI

This section contains the vocal line and piano accompaniment for the first part of the chorus. The vocal line is written in a bass clef. The piano accompaniment is in two staves (treble and bass clefs). The lyrics are: "As the / As a".

This section contains the vocal line and piano accompaniment for the second part of the chorus. The vocal line is in a bass clef. The piano accompaniment is in two staves. The lyrics are: "rul - er of my par - ty I made up my roy - al / dem - o - crat - ic rul - er I in - vite my friends to".

mind,
dine,

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

CHORUS.

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

Detailed description: This system contains the first four measures of the musical score. It features a bass line at the top, followed by two vocal staves (soprano and alto) with lyrics, and a piano accompaniment at the bottom. The key signature has two flats (B-flat and E-flat). The vocal lines are in a 4/4 time signature. The piano accompaniment consists of chords and single notes in both hands.

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

mind.
dine.

Detailed description: This system contains the next four measures of the musical score. It features a bass line at the top with lyrics, followed by two empty vocal staves, and a piano accompaniment at the bottom. The piano accompaniment continues with chords and single notes in both hands, maintaining the same key signature and time signature as the first system.

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

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

The —
Or —

The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

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.

The piano accompaniment continues with the same grand staff format. The right hand features a melodic line with some grace notes, and the left hand maintains a steady accompaniment.

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.

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.

The first system of the musical score features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "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 —

The second system continues the musical score. The vocal line in bass clef has the lyrics: "ne'er be - tray a fear. / race from su - i - cide." The piano accompaniment continues with chords and melodic lines. The lyrics for the second vocal part are: "He'd — ne'er be - tray a fear. / Our — race from su - i - cide." The final vocal line has the lyrics: "He'd — / Our —".

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

neer 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,

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

f

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 - tious 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,

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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 - sons' 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 a key signature of one sharp (F#) and a common time signature (C). It consists of six systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Allegro' and the dynamics are marked 'Piano' and 'p'. The score features a rhythmic accompaniment in the bass clef and a melodic line in the treble clef. The melody is characterized by eighth-note patterns and slurs. The piece concludes with a final chord in the bass clef.

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When the
We were

ff

3 3

Detailed description: This block contains the piano introduction for the song. It features a treble and bass clef with a key signature of one sharp (F#). The music starts with a treble clef staff containing a few notes, followed by a grand staff (treble and bass clefs) with a forte (*ff*) dynamic. The piano part consists of chords and moving lines, including two triplet figures in the right hand.

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

TENORS.

Detailed description: This block contains the vocal line for Tenors. The lyrics are: "jack - ies come a - shore to work or play, It is bus - y lads in old Ma - nil - a Bay, And at". The melody is written on a single treble clef staff.

MALE CHORUS.

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

BASSES.

Detailed description: This block contains the vocal line for Basses. The lyrics are: "When jack - ies come a - shore. In old Ma - nil - a Bay." The melody is written on a single bass clef staff.

p

Detailed description: This block contains the piano accompaniment for the first vocal section. It features a grand staff with a piano (*p*) dynamic. The music consists of chords and a simple bass line.

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

Detailed description: This block contains the vocal line for the second part of the chorus. The lyrics are: "time for tim - id folk to run a - way. Though his San - ti - a - go, too, we won the day. We will". The melody is written on a single treble clef staff.

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

Detailed description: This block contains the vocal line for the final part of the chorus. The lyrics are: "For folks to run a - way. It's there we won the day." The melody is written on a single bass clef staff.

p

Detailed description: This block contains the piano accompaniment for the second vocal section. It features a grand staff with a piano (*p*) dynamic. The music consists of chords and a simple bass line.

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.

MALE CHORUS.

BASSES.

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

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 - e'er the flag may

rah! for the jack - ie, he's king of the sea, He will fol - low where - e'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, Hes 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.

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