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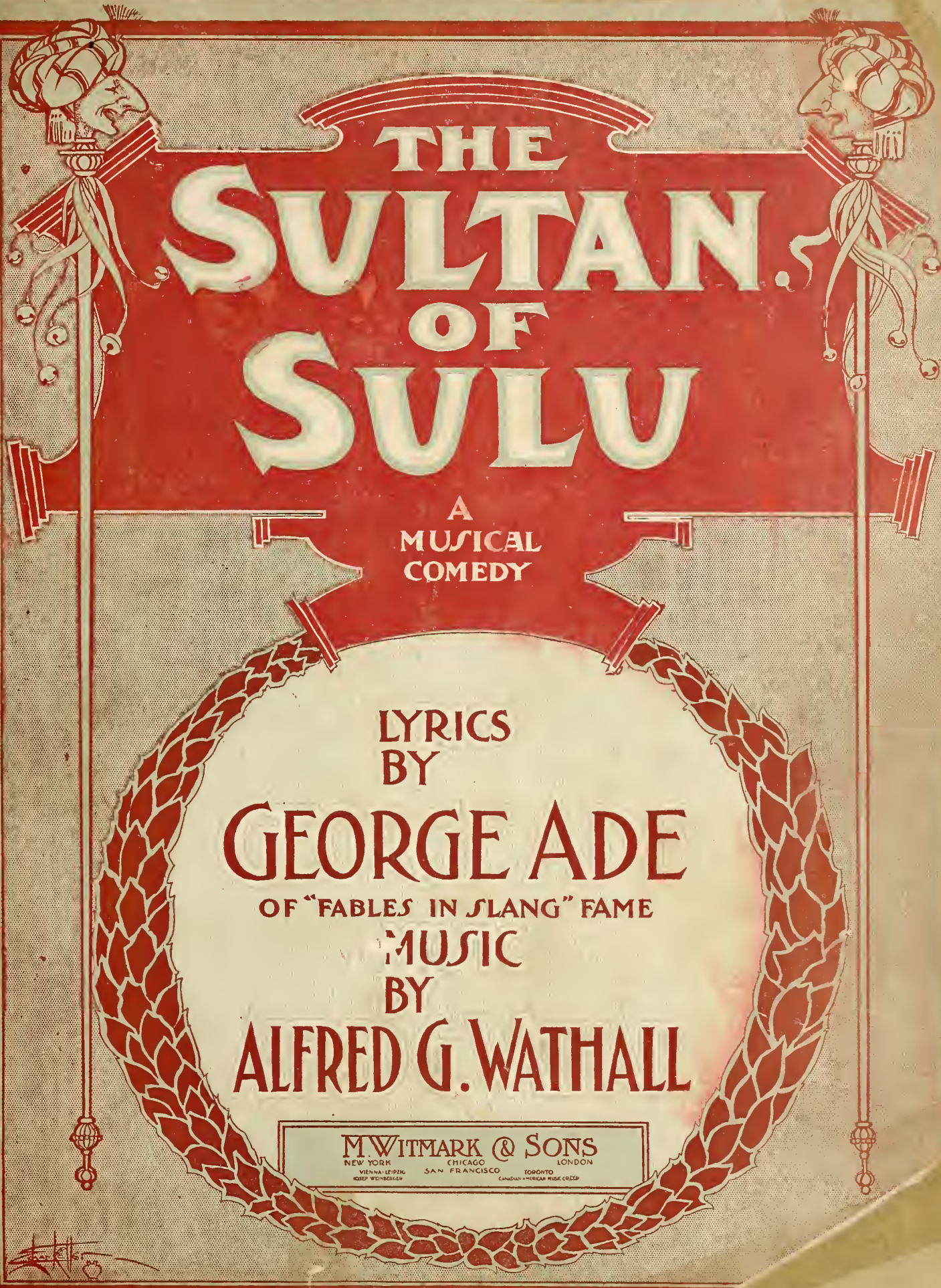
THE SULTAN OF SULU

A
MUSICAL
COMEDY

LYRICS
BY
GEORGE ADE
OF "FABLES IN SLANG" FAME
MUSIC
BY
ALFRED G. WATHALL

M. WITMARK & SONS

NEW YORK CHICAGO LONDON
VIENNA - LEIPZIG SAN FRANCISCO TORONTO
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THE SULTAN OF SULU



A MUSICAL COMEDY



LYRICS BY

GEORGE ADE

(OF "FABLES IN SLANG" FAME.)



MUSIC BY

ALFRED G. WATHALL.

VOCAL SCORE..



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6/

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"THE SULTAN OF SULU"

An Original Musical Satire in Two Acts

Produced under the Direction of

THE CASTLE SQUARE OPERA CO.

(Henry W. Savage, President.)

Book and Lyrics by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

CAST OF CHARACTERS.

Ki-Ram, the Sultan of Sulu.		FRANK MOULAN
Col. Jefferson Budd, of the Volunteers.		GEO. SHIELDS
Lieutenant William Hardy, of the Regulars.		TEMPLAR SAXE
Hadji Tantong, the Sultan's Private Secretary.		FRED. FREAR
Datto Mandi, of Parang.		WM. H. HATIER
Wakeful M. Jones, Agent and Salesman.		PAUL NICHOLSON
Ding Bat, Captain of the Guard.		HAROLD WARREN
Didymos, } Nubian Slaves {		JOHN J. FOGARTY
Rastos, }		GILBERT F. BROWN
Henrietta Budd, the Colonel's Daughter.		MAUDE LILLIAN BERRI
Pamela Frances Jackson, Judge Advocate.		BLANCHE CHAPMAN
Chiquita, Wife Number One.		GERTRUDE QUINLAN
Maurica,		JESSIE BRADBURY
Ramona, }		LILLIAN SEFTON
Galula, } Wives of		MILDRED ELAINE
Natividad, }		LAURA DOTY
Remenita, } Ki-Ram		LOUISE KELLY
Natalia, }		ADELE LORRAINE
Selina, }		GLADYS COEMAN
Miss Roxbury }		BONNIE HENKLE
Miss Dorchester } The		NORA JOHNSON
Miss Cambridge } Schoolma'ams {		RUBY POWELL
Miss Newton }		LILLIAN MAURE
Musical Director ALEX. SPENCER		
Stage Manager. CHARLES JONES		

SYNOPSIS OF SCENERY.

ACT I—Exterior of Sultan's Palace, Island of Sulu, in the Filippino group.
ACT II—Roof Garden of Sultan's Palace.

Marches by Chas. H. Jones.
Dances arranged by James F. MacDonald.

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THE SULTAN OF SULU.

No 1.

Overture.

Lyrics by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Allegro molto.

Piano.

ff pesante.

ff

f

ff

sfz

Allegretto.

a tempo.

sf

poco rit.

mf

First system of musical notation, consisting of a treble and bass clef staff. The music features chords and melodic lines in a key with one flat.

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

Third system of musical notation, including the instruction *poco rit.* in the right-hand staff.

Fourth system of musical notation, featuring the instructions *Piu lento.* and *leggiero.* in the right-hand staff, and a change in time signature to 2/4.

Fifth system of musical notation, including the instruction *R.H.* in the left-hand staff.

Sixth system of musical notation, including the instruction *rit.* in the right-hand staff, and ending with a double bar line and repeat sign.

Andantino.

rit.

Allegro moderato.

f *mf*

marcato.

f melodia marcato.

f *f* *mf*

f

Vivace.

ff *rit.*

Tempo di Valse.

R.H. *melodia marcato.* *f*

3 *rit.* *f*

rit. *2* *2*

Tempo di Gavotte.

The first system of musical notation for 'Tempo di Gavotte' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a forte (*f*) dynamic and features a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth-note patterns.

The second system continues the musical piece. The upper staff maintains the melodic line with various articulations and slurs. The lower staff continues the harmonic accompaniment, showing a progression of chords and rhythmic patterns.

The third system of musical notation shows further development of the piece. The upper staff features more complex melodic figures and slurs. The lower staff continues the accompaniment with consistent rhythmic support.

The fourth system concludes the 'Tempo di Gavotte' section. The upper staff ends with a melodic phrase marked *mf* (mezzo-forte). The lower staff provides the final accompaniment. The system concludes with a double bar line and a change in time signature to 2/4.

Tempo di Galop.

The first system of musical notation for 'Tempo di Galop' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a fortissimo (*ff*) dynamic and features a rhythmic melody. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth-note patterns.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including a treble clef with a slur and a bass clef with accents.

Third system of musical notation, showing a treble clef with a slur and a bass clef with a crescendo hairpin.

Fourth system of musical notation, featuring a treble clef with a slur and a bass clef with a crescendo hairpin.

Fifth system of musical notation, including a treble clef with a slur and a bass clef with a crescendo hairpin and a *ff* dynamic marking.

Sixth system of musical notation, starting with the tempo marking *Presto.* and ending with a double bar line and a fermata.

No 2.

Opening Ensemble.

Lyric by
GEORGE ADE.

The Dawning Day.

Music by
ALFRED G. WATHALL.

Allegro moderato. *sf*

Piano. *f*

mf *p* *f* *mf* *mf* *p*

SOPR. & ALTO. *mf*
 CHORUS. The dark-ness breaks The days' be- gun
 TEN. & BASS.

mf
marcato.

Sul - tan!
 Hail to the Sul - tan! And the Sun!
 NATIVE GUARDS.
 Hail

One can - not rank a - bove the

ff *mf*

oth - er The sun is but the Sul - tans' broth - er

This system shows the vocal line for the first system. The lyrics are "oth - er The sun is but the Sul - tans' broth - er". The music is written on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

This system shows the piano accompaniment for the first system. It consists of two staves, treble and bass. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

f Sa -
Hail!

This system shows the vocal line for the second system. The lyrics are "Sa - Hail!". The word "Hail!" is written below the staff. The music is written on a single staff with a treble clef. The notes are mostly quarter notes, with some rests.

ff

This system shows the piano accompaniment for the second system. It consists of two staves, treble and bass. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *ff* is present.

lute the Sun, ma - jes - tic Sun, He is the Sul - tans'

This system shows the vocal line for the third system. The lyrics are "lute the Sun, ma - jes - tic Sun, He is the Sul - tans'". The music is written on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

f

This system shows the piano accompaniment for the third system. It consists of two staves, treble and bass. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *f* is present.

broth - er

f Sa - lute the sun, ma - jest - ic sun,

This system contains the first two staves of music. The top staff is a vocal line with the lyrics "broth - er" and "Sa - lute the sun, ma - jest - ic sun,". The bottom staff is a piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

mf The dark - ness breaks

He is the Sul - tan's broth - er.

This system contains the next two staves of music. The top staff is a vocal line with the lyrics "The dark - ness breaks" and "He is the Sul - tan's broth - er.". The bottom staff is a piano accompaniment. The music continues with the same accompaniment style. The piano part has a melodic line in the treble and a bass line in the bass.

Sul - tan

— The day's be - gun — Hail to the Sul - tan And the

This system contains the final two staves of music on the page. The top staff is a vocal line with the lyrics "Sul - tan", "— The day's be - gun — Hail to the Sul - tan", and "And the". The bottom staff is a piano accompaniment. The music concludes with a final chord in the piano part.

Sun! One can - not rank a - bove the
Hail! *f*

ff

Detailed description: This system contains the first two systems of music. The top system features a vocal line in treble clef and a bass line in bass clef. The vocal line begins with a long note on 'Sun!' followed by the lyrics 'One can - not rank a - bove the'. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. Dynamics include *f* and *ff*.

oth - er The sun is but the Sul - tan's broth - er. Sa -
ff

ff

Detailed description: This system contains the third and fourth systems of music. The vocal line continues with 'oth - er The sun is but the Sul - tan's broth - er. Sa -'. The piano accompaniment continues with similar melodic and harmonic patterns. Dynamics include *ff*.

lute the sun Sa -
Ma - jest - ic Sun

8

Detailed description: This system contains the fifth and sixth systems of music. The vocal line concludes with 'lute the sun Sa -' and 'Ma - jest - ic Sun'. The piano accompaniment features a prominent eighth-note pattern in the left hand, indicated by an '8' above the staff. Dynamics include *ff*.

lute the sun ————— The sun Sa -

Ma - jest ic sun

8

lute the sun ————— The sun

Ma - jest - ic sun

8

He is the Sul - - tan's broth - er. With

unis.

unis.

8

re - gal sway the King of day and this the

marcato

rea - son we should say He

is the Sul - tan's broth-er.

With re - gal sway — the — King of

day — and — this the rea - son we should say

He is the Sul - - tan's

broth-er.

poco rit.

Enter Wives, dancing.

Allegro moderato.

Enter Chiquita.

mf *sfz*

Allegretto.

CHIQUITA.

At ear - ly morn at break - fast time It is

mf

our wife - ly du - ty To greet the Sul - tan

with a rhyme And to charm him with our beau - ty So we

come a sweet oc - tette Of most un -

will - - ing brides To tap up - on the cas - ta -

net And do our span - - ish glides; To

Tutti.
SOPR. & ALTOS.
f

tap up - on the cas - ta - net — Tra la, la, la, la, la,

la, la, la!

Tempo I.
SOPR. & ALTOS *ff*
CHORUS. Sa - lute the Sun

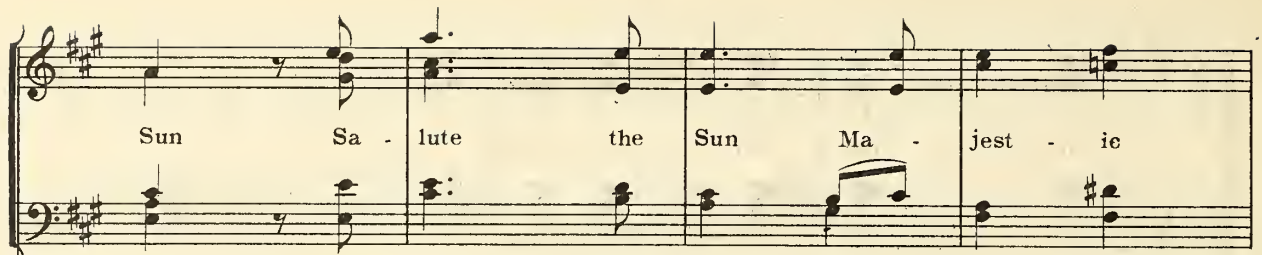
TEN. & BASS.

Tempo I. *ff* Ma - jest - ic

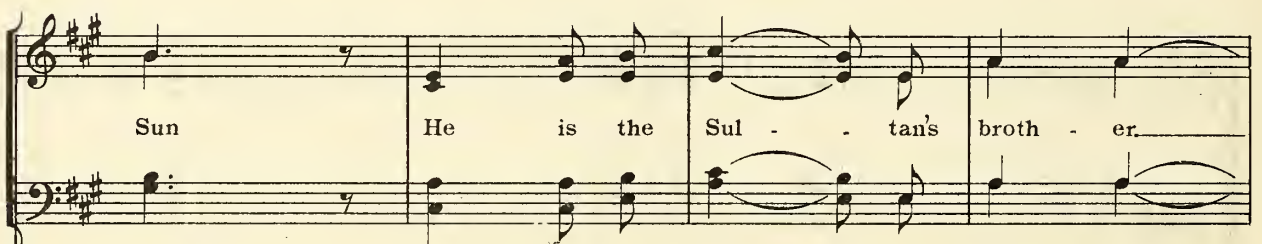
Sa - lute the Sun The

Sun Ma - - jest - - ic

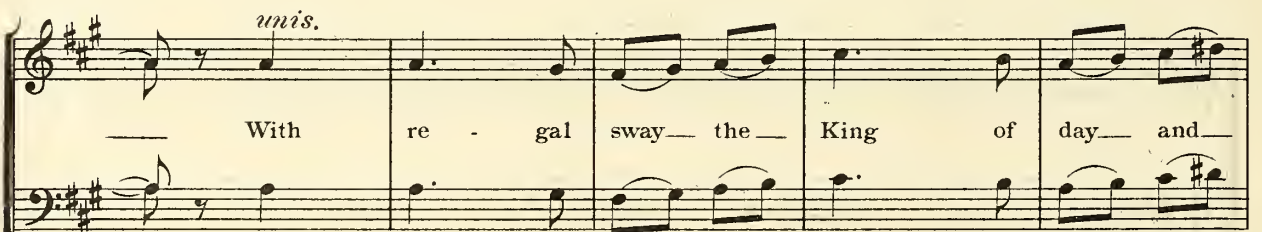
Sun Sa - lute the Sun Ma - jest - ie



Sun He is the Sul - tan's broth - er.



unis.
With re - gal sway the King of day and



musical notation for the first system, featuring a vocal line with lyrics: "this the rea - son we should say". The melody is in a major key with a key signature of two sharps (F# and C#). The lyrics are: "this the rea - son we should say".

musical notation for the piano accompaniment of the first system, marked *marcato.* The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

musical notation for the second system, featuring a vocal line with lyrics: "He is the Sul : - tan's brother". The lyrics are: "He is the Sul : - tan's brother".

musical notation for the piano accompaniment of the second system, featuring triplets in both hands. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

musical notation for the piano accompaniment of the third system, featuring long notes and rests in both hands. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

musical notation for the piano accompaniment of the fourth system, marked *stringendo.* and *sf*. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

No 3.

"Hike!"

SOLDIERS SONG.

Lieut. Hardy and Volunteers.

Lyrics by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Allegro moderato.

Piano. *f* (Bugles.)

The piano introduction consists of two staves in 2/4 time, marked 'Allegro moderato'. The right hand plays a melody of eighth notes, and the left hand plays a bass line of quarter notes. The key signature has one flat (B-flat).

♩ a little slower. SOLDIERS.

We have-*n't* the ap-pear-ance
We want to as-sim-i-late

The first line of the song features a vocal line and piano accompaniment. The tempo is marked 'a little slower'. The piano accompaniment includes dynamic markings *sf* and *mf*.

good-ness knows Of plain com-mer-cial men From a
if we can The broth-er who is brown We

The second line of the song continues the vocal and piano accompaniment. The piano accompaniment consists of block chords in the right hand and a simple bass line in the left hand.

has-ty glance you might sup-pose We are frac-tious now and
love our dusk-y fel-low man And we hate to hunt him

The third line of the song concludes the vocal and piano accompaniment. The piano accompaniment continues with block chords and a bass line.

then But though we come in war - like guise And bat - tle front ar -
down So when we per - for - ate his frame We want him to be

rayed It's all a bus'-ness en - ter - prise We're seek - ing for - eign trade.
good We shoot at him to make him tame If he but un - der - stood.

colla voce.

f. a tempo.

We're as mild as a - ny tur - tle dove, tur - tle dove, When we see the

f.

foe a - com - ing ——— We med - - i - tate on hu - man

marcato.

love, hu-man love, When we hear the bul - lets hum - ming We

teach the na - tive pop - u - la - - tion What the gold - - en

rule is like And we scat - ter pub - lic ed - u -

ca - - tion On - ev - 'ry blast - ed hike!

ff *D. S.*

No 4.

Chorus of Greeting.

Allegro moderato.

Wel - come A -

mer - i - ca - nos Wel - come in o - ri - ent - al style; Wel - come A -

mer - i - ca - nos Wel - come in o - ri - ent - al style Su - lu bids you

wel - - come, Su - lu bids you Wel - - - come.

f

ff

sfz

Detailed description: This is a musical score for a chorus. It consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Allegro moderato'. The key signature has one flat (B-flat). The first system shows the beginning of the chorus with the vocal line starting on 'Wel - come A -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The second system continues the vocal line with 'mer - i - ca - nos Wel - come in o - ri - ent - al style; Wel - come A -'. The piano accompaniment includes a dynamic marking of *f*. The third system has the vocal line 'mer - i - ca - nos Wel - come in o - ri - ent - al style Su - lu bids you'. The piano accompaniment has a dynamic marking of *ff*. The fourth system shows 'wel - - come, Su - lu bids you Wel - - - come.' The piano accompaniment has a dynamic marking of *sfz*. The score concludes with a final chord in the piano part.

Palm Branches Waving.

No 5.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked "Con moto." and the dynamics are "p" (piano). The piano accompaniment features a steady bass line with chords in the right hand. The vocal line starts with the word "Palm" and continues with the lyrics: "branch - es wav - - ing A wel - come to the Queen of the day. While from a - bove The birds". The score includes various musical notations such as slurs, ties, and dynamic markings like "stacc." and "colla voce.".

p
Palm

Con moto.
p

branch - es wav - - ing A wel - come to the Queen of the

day. While from a - bove The birds

stacc.
colla voce.

poco rit seem to join in _____ the lay _____ Long *ad lib.* *a tempo.*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with the tempo marking *poco rit* and contains the lyrics "seem to join in _____ the lay _____ Long". A fermata is placed over the word "Long". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The tempo marking *ad lib.* is placed above the vocal line, and *a tempo.* is placed below the piano accompaniment.

have I sought thee Oh charm - ing lit - tle trop - i - cal

The second system of music consists of a vocal line and a piano accompaniment. The vocal line contains the lyrics "have I sought thee Oh charm - ing lit - tle trop - i - cal". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Isle _____ Here let me lin - -

The third system of music consists of a vocal line and a piano accompaniment. The vocal line contains the lyrics "Isle _____ Here let me lin - -". A fermata is placed over the word "Isle". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

ger, lin - ger for a while. _____ *mf*

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line contains the lyrics "ger, lin - ger for a while. _____". A fermata is placed over the word "while". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The dynamic marking *mf* is placed below the piano accompaniment.

Brillante.

CHORUS.

Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Branch - es gen - tly wav - ing Wel - - come

Brillante.

Ah! Ah!

to the Queen - of day High up in the

Ah!

boughs Sing - ing birds war - ble their lay.

Long have I sought you Oh,

p

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a whole note 'Long', followed by a half note 'have', a quarter note 'I', a quarter note 'sought', a quarter note 'you', and a quarter note 'Oh,'. The piano accompaniment (bottom two staves) starts with a piano (*p*) dynamic. The right hand plays chords, with a long melodic line starting on the second measure and extending across the first two lines. The left hand plays a simple bass line.

charm - ing lit - tle trop - i - cal Isle

Detailed description: This system contains the next two lines of music. The vocal line continues with 'charm - ing lit - tle trop - i - cal Isle'. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

Here let me lin - - ger, lin - ger

Detailed description: This system contains the third and fourth lines of music. The vocal line has 'Here let me lin - - ger, lin - ger'. The piano accompaniment features a melodic line in the right hand that has a slight upward inflection towards the end of the system.

for a while.

Detailed description: This system contains the final two lines of music. The vocal line concludes with 'for a while.' The piano accompaniment ends with a final chord in the right hand and a melodic phrase in the left hand.

Soft - - - ly comes the south - - ern

breeze Ah! Ah!

Land so bright of pure de - - light Oh,

how I have longed for thee.

f

Neath the shade of spread - ing trees Ah!

CHORUS.

f

Neath the shade of spread - ing trees Ah!

f

Ah! Ah! Su - lu Fair

Ah! Ah! Su - lu Fair

rit.

Su - lu 'Tis the land I have longed to see.

Su - lu 'Tis the land I have longed to see.

Detailed description of the musical score: The page contains five systems of music. The first system is a vocal line with lyrics 'Neath the shade of spread - ing trees Ah!' and a piano accompaniment. The second system is a chorus section, also with lyrics 'Neath the shade of spread - ing trees Ah!' and piano accompaniment. The third system continues the chorus with lyrics 'Ah! Ah! Su - lu Fair' and piano accompaniment. The fourth system continues the chorus with lyrics 'Ah! Ah! Su - lu Fair' and piano accompaniment. The fifth system is a new section with lyrics 'Su - lu 'Tis the land I have longed to see.' and piano accompaniment. The piano part features various textures, including chords, arpeggios, and melodic lines. Dynamic markings include 'f' (forte) and 'rit.' (ritardando). The key signature has one flat (F major or D minor), and the time signature is 4/4.

Ah! Long

f

This system contains a vocal line and piano accompaniment. The vocal line begins with a trill (tr) on a note, followed by a long note. The piano accompaniment starts with a forte (*f*) dynamic and features a series of chords and moving lines in both hands.

have I sought you oh, charm - ing lit - tle trop - i - cal

This system continues the musical score with the lyrics "have I sought you oh, charm - ing lit - tle trop - i - cal". The piano accompaniment provides harmonic support for the vocal line.

Isle Here let me lin - -

This system continues the musical score with the lyrics "Isle Here let me lin - -". The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand.

- ger, lin - ger for a while.

Red. *

This system concludes the musical score with the lyrics "- ger, lin - ger for a while.". The piano accompaniment ends with a flourish marked "Red." and an asterisk (*).

Ah! Ah! Ah!

Dream - - ing, dream - - ing, Dream - - ing

p

This system contains the first three measures of the piece. It features a vocal line with three 'Ah!' exclamations, a piano line with the lyrics 'Dream - - ing, dream - - ing, Dream - - ing', and a grand piano accompaniment starting with a piano (*p*) dynamic. The piano part consists of chords in the right hand and a simple bass line in the left hand.

Ah! Ah! Ah!

dream - ing Ah! Ah!

mf *cresc. molto.*

mf *cresc. molto.*

This system contains measures 4-6. The vocal line has 'Ah!' exclamations and the lyrics 'dream - ing Ah! Ah!'. The piano accompaniment features a crescendo from mezzo-forte (*mf*) to molto (*cresc. molto.*). The piano part includes chords in the right hand and a bass line in the left hand.

Allegro.

Ah! Ah!

This system contains measures 7-10. It begins with the tempo marking 'Allegro.' and features 'Ah!' exclamations in the vocal line. The piano accompaniment continues with chords and a bass line.

Allegro.

fff

This system contains measures 11-14. It begins with the tempo marking 'Allegro.' and a fortissimo (*fff*) dynamic. The piano accompaniment features chords in the right hand and a bass line in the left hand.

No. 6.

Schoolma'am's Song.

Lyric by
GEORGE ADE.

Roxbury, Dorchester, Cambridge, Newton.

Music by
ALFRED G. WATHALL.

Allegretto.

Piano.

The piano introduction is in 2/4 time, marked 'Allegretto' and 'Piano'. It begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with some chordal accompaniment.

From the

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics 'From the' are positioned above the vocal line. The piano part includes a long note in the right hand and a rhythmic accompaniment in the left hand.

land of the cer - e - bel - lum ——— When clubs a - bound and

The second line of the song continues the vocal melody and piano accompaniment. The lyrics 'land of the cer - e - bel - lum ——— When clubs a - bound and' are written below the vocal line. The piano part maintains its accompaniment style.

books are plen - ty When peo - ple know be - fore you

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics 'books are plen - ty When peo - ple know be - fore you' are written below the vocal line. The piano part includes a triplet in the right hand and continues its accompaniment in the left hand.

tell 'em — As much as a - ny - one knows

We come to teach this new pos - ses - sion All that's

known to a girl of twen - ty And such a girl it's our im -

pres - sion — Knows more than you might sup - pose. —

DANCE.

mf

And such a girl it's our im -

f

pres - sion _____ Knows more than you might sup - pose. _____

Entrance of Colonel Budd.

No. 7.

Lyric by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Allegro moderato.

Piano.

f (Bugles)

ff

CHORUS.

ff

He is the Col- 'nel of the Vol - un - teers

ff

sf

ff

Unison.

He is a strang - er to all com - mon fears A

deep and dar - ing pol - i - ti cian And a

most as - tound - ing man!

mf
Enter Budd.

sfz

attaca.

No 8.

Entrance of Sultan.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Moderato.

CHORUS.

Sop & Alto. *f*

Ten & Bass.

Sul - tan, might - y

Moderato.

f

Sul - tan, thrice glor - ious in de - feat

Sul - tan, wretch - ed

Sul - tan, This great af - flic tion meet.

(entrance of Hadji)

pp

The musical score is arranged in five systems. Each system contains a vocal line (Soprano and Alto on top, Tenor and Bass on bottom) and a piano accompaniment (treble and bass clefs). The tempo is marked 'Moderato'. The key signature has two flats (B-flat and E-flat). The score includes lyrics for the chorus and piano dynamics such as *f* and *pp*. There are also performance markings like 'CHORUS.' and '(entrance of Hadji)'. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs.

pp

col qua bassa.

entrance of Ki-Ram.

What do you think? I've got to die, My time has come to say good-

mf

bye To my up-hol-stered Su-lu throne And all that I can call my own.

f

The Smiling Isle.

No 9.

KI-RAM.

Lyric by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Vivace.

Voice.

Piano.

Commodo.

KI-RAM.

We have no dai - ly pa - pers To
 We have no prize - fight slug - gers No
 We have no pol - i - ti - cians And

tell of New - port ca - pers No proud four hun - dred to look down on
 vau - de - vil - lian mug - gers Not one of us has ev - er shot the
 un - der no con - di - tions Do we tol - er - ate the fraud who cures by

or - di - na - ry folk No French im - port - ed liq - uors No
 chutes or looped the loop No ca - ble cars and trol - leys No
 lay - ing on of hands We have no e - lo - cutionists No

stock ex - change and tick - ers To fill one full of ro - sy hopes and
 life in - sur - ance jol - lies No bank cash - iers to take our mon - ey
 so - cial re - vo - lutionists No am - a - teur dram - at - ics and no

some day land him broke. We've not a sin - gle col - lege Where
 ere they fly the coop. No book - ies and no rac - es No
 up - right ba - by grands. We don't play ping - pong ten - nis We

youth may get a know-ledge of bas - ket ball and cig - a - rettes and
 sea - side sum - mer plac - es where fierce chauf - feurs may slaughter one with
 nev - er know the men - ace Of a pass - ing fad or fan - cy that may

pok - er and the like. No jan - it - ors to sass us No
 Au - tos brought from France. No dra - mas of so - cie - ty Chock
 turn the na - tions head. I'm proud of my dom - in - ion When I

po - lice to ha - rass us And we've nev - er had the pleasure of a La - bor U - nion strike
 full of im - pro - prie - ty — No di - a - lect con - tor - tions and no rag - time song and dance
 voice the bold o - pin - ion That we'll nev - er know the tortures of a pa - tent fold - ing bed.

poco rall.

REFRAIN. 2d time lower words.

And that is why you'll un - der - stand I love my own, my
 And that is why you'll un - der - stand He loves his own his

p-f

CHO:
 Su - lu! 1st time only.

na - tive land My lit - tle Isle of Su - lu Smil - ing Isle of
 His

CHO:
 Su - lu! *animato.*

Su - lu I'm not rea - dy to say good bye I'm
 He's He's

animato.

1. *f Tutti.* 2. *D.C.*
 ver - y sor - ry that I have to die And has to die *D.C.*
 he

f *D.C.*

No 10.

Oh! What a Bump.

TRIO.

Lyric by
GEORGE ADE.

Jones, Ki-Ram and Budd.

Music by
ALFRED G. WATHALL.

Allegro moderato.

Piano.

f *sf*

1. JONES. At a mu - sic - ale or five o' - clock or
 2. BUDD. — The stu - dent of dra - mat - ic art once
 3. KI RAM. Did you ev - er feel like say - ing "D-n" When

sf *p*

so - cial jam - bor - ee 'Tis there the swag - ger peo - ple flock for a
 tack - led Ró - me - o And scored a tri - umph in the part — His
 some pre - co - cious brat Re - cites a piece called "Ma - ry's lamb — or

Slower.

bite and a sip of tea. And this is what you'll hear:
 friends—all told him so. And this is what they said:
 "Lit - tle pus - sy cat." And this is what you say:

colla voce.

Tempo I.

It's been a charm - ing af - ter-noon De - light - ful don't you know.
 "You're the ver - y best since Ed - win Booth and Ir - ving can't com - pare You'll
 What marvelous ta - lent she does pos - sess For one of her ten - der age I'm

Tempo I.

p

Sor - ry I have to leave so soon but "rul - ly" I must go." But
 do fine busi - ness in Dul - uth and kill them in Eau Claire. ' But
 sure she'd make a great suc - cess if you'd put her on the stage. But

af - ter she's a - way In her cou - pe
 when they got a - way In some ca - fe
 lat - er in the day When you're a - way

1. KI. & BUDD.
2. KI. & JONES.
3. JONES & BUDD.

“What does this self - same wom-an say? Well! what does she say? —
 “What did these self - same crit-ics say? Well! what did they say? —
 What do you then pro - ceed to say? Well! what do you say? (KI) If that

colla voce.

1. JONES. That was the tack-i - est time I've had in twen - ty years or more The
 2. BUDD. His prop-er place is a trol - ley car He's the worst I ev - er saw When
 aw - ful kid be - longed to me I'll tell you what I'd do I'd

crowd was jay and the tea was bad and the whole af-fair a bore!"
 such a ham at - tempts to star He ought to be stopped by law!"
 keep it un - der lock and key and beat it black and blue.

All on repeat.

1. JONES. Oh what a bump! A lack - a - day 'Twould darken her whole ca - reer— Could the
 2. BUDD. Oh what a bump! A lack - a - day 'Twould darken his whole ca - reer— Could the
 3. KI. Oh what a bump! A lack - a - day 'Twould darken the child's ca - reer— — Could

mf - f a tempo.

1. host - ess know what peo - ple say When she's not there to hear!— she's not there to hear!
 ac - tor know what peo - ple say When he's not there to hear!— he's not there to hear!
 pa - rents know what call - ers say When they're not there to hear!— they're not there to hear!

D. S.

We Are Engaged.

No 11.

DUET.

Henrietta & Lieut. Hardy.

Words by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Andantino.

Voice.

Piano.

f

p *mf*

L. Sweet-heart, doubt my love no more Be - lieve me I'm sin -
H. Mar - riage is a doubt-ful state I think of it with

cere I love no oth - er on this trop - ic shore You're the
dread Still an en-gage-ment need not in - di-cate That one

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on - ly girl that's here. H. Oh! Lieu - ten - ant I can - not with -
real - ly means to wed. L. Hen - ri - et - ta you are quite cor -

stand _____ A _____ man who pleads like you _____ So here's the
rect _____ I have been en - gaged be - fore _____ Frank - ly I'll

prom - ise of my heart and hand At least for a month or two.
tell you, al - - so, I ex - pect To be en - gaged some more.

rit. Tempo di Valse Lente.

BOTH. We are en - gaged in a sort of a way And we will tru - ly

p colla voce.

love each oth - er Though it may chance there will soon come a day When I can

learn to love an - oth - er I take this {man} on pro-
{girl}

ba - tion {He} will take me just the same For it is sim - ply a
{She}

slight var - i - a - tion of the same lit - tle flirt - ing game. — D.C.

mf

cresc.

sfz D.C.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as treble and bass clefs, notes, rests, slurs, and dynamic markings. The lyrics are written below the vocal line. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo).

No 12.

In Our Little School.

Schoolma'ams and Chorus.

Lyric by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Allegro con spirito.

Piano. *f*

The musical score is written for piano in G major and 6/8 time. It consists of five systems of music. The first system begins with a piano (Piano.) instruction and a forte (*f*) dynamic marking. The tempo is marked 'Allegro con spirito'. The score features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs, accents, and staccato marks. The key signature has one sharp (F#) and the time signature is 6/8. The piece concludes with a final cadence in the fifth system.

SOP. & ALTOS.

CHORUS.

Give three cheers for ed - u - ca - tion Hur - rah! hur-rah! hur - rah!

TEN. & BASS.

ff

Give three cheers for ed - u - ca - tion Hur - rah! hur-rah! hur - rah! A

ti - ger too for ed - u - ca - tion How we love our teach - ers dear

sf

An at - trac - tive ag - gre - ga - tion From the West - ern hem - is - phere

sf *sf*

Give three cheers Hur -

- rah! hur - rah! hur - rah!

ff

SOP. & ALTO

They have

TEN. & BASS.

taught us how to chat-ter How to gos-sip how to flirt How to

SOP.

court a maid and flat-ter In a man-ner most ex-pert How to

TEN.

vex a sigh-ing lov-er by pre-tend-ing this and that How to

go each night and hover Near your chosen lady's flat.

SCHOOLMA'AMS.

Oh! the knowledge they are gaining!

TUTTI. SCHOOLMA'AMS.

In our little school Modern methods were explaining

TUTTI. SCHOOLMA'AMS.

f In our little school They are learning day by day What to

do and what to say In the tru - ly cul - tured way.

rit. *mf*

TUTTI. **SCHOOLMA'AMS & TUTTI.**

In our lit - tle school, Oh the knowl - edge we are gain - ing
they

f *ff*

In our lit - tle school, Mod - ern meth - ods we are gain - ing
they

In our lit - tle school; We are learn - ing day by day What to
They

do and what to say In the tru - ly cul - tured

way. In our lit - tle school,

WIVES. SCHOOLMA'AMS.

In our lit - tle school, In our lit - tle school,

8. loco.

TUTTI. *pp*

pp In our lit - tle school.

No 13.

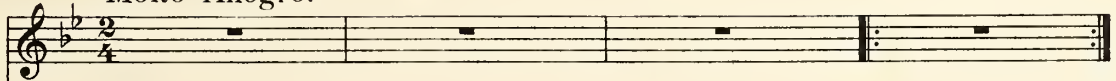
My Sulu Lulu Loo.

Chiquita & Wives.

Lyrics by
GEORGE ADE.Music by
NAT. D. MANN.

Molto Allegro.

Voice.



Piano.

till ready.

*mf**f**p*

In Su - lu once there lived a belle — Whose win - ning
If she went out to take a stroll — This pal - pi -

ways had cast a spell — Up - on a chief of great re - nown —
tat - ing ea - ger soul — Would wave his snak - ey knife at her —

He was smit - ten sore. He fol - lowed
Say - ing "Fly with me." In jun - gle

her both night and day He tried to steal this girl a - way
deap she thought to hide Since she could not be - come his bride

And un - der - neath her win - dow he re - peat - ed o'er and o'er:
When all at once she heard this song from out a bam - boo tree:

REFRAIN.

"Lu - lu, you're my Su - lu Lu - lu Loo

Lu - lu do take pit - y on me do

I want no one else but you

Lu - lu you're my Su - lu Lu - lu

1. Loo? 2. Loo?

No 14.

Finale I.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Allegro di Marcia.

Piano.

The piano accompaniment consists of four systems of music. The first system is marked 'Piano.' and 'f'. It features a 3/4 time signature and includes the tempo 'Allegro di Marcia.' and the marking 'L.H.'. The music is characterized by a steady eighth-note accompaniment in the left hand and a melody in the right hand that includes several triplet markings. The second system continues the melody with more triplet markings. The third system shows a change in the right-hand melody, becoming more rhythmic. The fourth system concludes with a final triplet and a fermata.

The vocal entry for the chorus is presented on two staves. The top staff is for Soprano and Alto (SOP. & ALTO.) and the bottom staff is for Tenor and Bass (TEN. & BASS.). The lyrics are: "Ki - Ram the new made chief Our rul - er Dem - o -". The dynamic marking is 'ff'. The word 'our' is written above the final note of the Soprano line. The music is in 3/4 time and features a simple harmonic accompaniment.

The piano accompaniment for the chorus section consists of two systems. The first system features a dense texture of chords in the right hand, with a steady eighth-note accompaniment in the left hand. The second system continues this texture, with several triplet markings in the right hand. The music is in 3/4 time and maintains a consistent rhythmic pattern.

- crat - - ic From re cent state of grief Trans -

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 a half note chord (F#4, C5) and continues with quarter notes. The piano accompaniment starts with a half note chord (F#4, C5) and includes a fermata over the first measure.

The piano accompaniment for the first system consists of a right-hand part with a steady eighth-note accompaniment and a left-hand part with a simple bass line.

- ferred to bliss ec - stat - ic For - get - - ful of his

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line continues with quarter notes and rests. The piano accompaniment maintains the eighth-note accompaniment in the right hand.

The piano accompaniment for the second system continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

and
scare and its at - ten - dant pal - lor He ac -

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note chord (F#4, C5) and continues with quarter notes. The piano accompaniment starts with a half note chord (F#4, C5) and includes a fermata over the first measure.

The piano accompaniment for the third system continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

cepts this job so fair al - so, al - so the

sal - a - ree!

Maestoso.

(enter Colonel Budd and Ki-Ram)

ff Maestoso.

KI-RAM
Quasi recit.

No crown for me of or - di - na - ry gold! A

sf

Gov - er - nor Im to be and I've been told That

this which the Col-onel calls a hat Is the

prop - er thing for a Dem - o - crat. 'Tis em - blem - at - ic

BUDD.

chaste — and hat — He's proud, he's proud to wear a

hat like that. How do I look?

KI-RAM.

Tutti.

ff Won - der - ful glo - ri - ous *pp* What do you think of that?

ff

sf *sfp* *ff*

Unaccompanied.

pp *mf* *f* — *sff*

Could a - ny - thing, Could a - ny - thing, Could a - ny - thing, Ex -

pp *mf* *f* — *sff*

pp *Lento.*

ceed the sim - ple beau - ty of a hat, of a hat.

pp *pp* *rit.* *fff*

LIEUTENANT.
Moderato.

Let all at strict at - ten - tion stand The

Moderato.

pp *mf*

glor - ious mo - ments nigh When o'er this lib - er -

- a - ted land The stars and stripes will fly.

HENRI.

If

(Orchestra.)

Con anima.

I would be a sol - dier's bride I must not grieve what -

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a dynamic marking of *p* (piano).

e'er be-tide But laugh the tear drop from my eye And

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The piano accompaniment continues with the eighth-note pattern, with some chords in the right hand becoming more complex.

poco agitato.
cheer - i - ly wave a last good-bye And ev' - ry girl that's left be -

The third system is marked *poco agitato*. The vocal line has a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The piano accompaniment becomes more active, with a dynamic marking of *mf* (mezzo-forte) and more complex rhythmic patterns in both hands.

hind Civ - i - lian love will spurn ———— And

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note E5, a quarter note F#5, a quarter note G5, and a quarter note A5. The piano accompaniment features a dynamic marking of *mf* and includes some chords in the right hand.

nev-er a one will change her mind Till the vol-un-teer's re-

rit.

Allegro. **ALL TENORS.**

turn. March! March! Hearts are light! Step with jaun-ty

f *mf*

pride To the fight! To the fight! Where each may win a bride.

March! March! Hearts are light! Step with jaun-ty pride.

To the fight! To the fight! where each may win a

ALL WOMEN.

bride. For they know the girls they leave be -

hind All civ - il - ian love will spurn There is

nev - er a one will change her mind Till the vol - un -

Tutti.
ff unis.

teers re - turn; ————— For {they} know the girls {they} we {we}

leave — be - hind all civ - il - ian love will

spurn ————— There is nev - er a one will change her

mind till the vol - un - teers re - turn. —————

ff

ALL.

ff

March! March! Hearts are light! Step with jaun - ty pride

ff

ff

To the fight! To the fight where each may win a bride.

ff

March! March! Hearts are light! Step with jaun - ty pride To the fight!

ff

To the fight! Where each may win a bride. For they

unis.

unis.

we

know the girls they leave behind All civil-ian

we

marcato.

love will spurn — There is nev - er a one will

change her mind till the vol - un - teers re - turn;

— For they know the girls they leave — be - hind All civ.
we we

il - ian love will spurn — — There is nev - er a

one will change her mind till the vol - un -

teers re - turn.

ff

Presto.

ffz

End of Act I.

No 15.

Opening Chorus.

Slumber Song.

Moderato con moto.

Piano.

p

Curtain.

Slum - ber, slum - ber for - get - ting while you sleep

Small and great af - fairs of state while we our vig - il

keep — While we our vig - il keep.

Fine.

Slum - ber on no cares en - cum - ber One who's lost in peace - ful slum - ber.

Last time rit.

1.

Slum-ber on, Slum-ber on drow-si - ly dream-i - ly slum-ber.

2.

Drow - si - ly dream-i - ly slum - ber

D.S.

Entrance of Sultan.
Moderato.

f

rall. *sfz*

R-e-m-o-r-s-e.

KI-RAM.

No 16.

Lyric by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Moderato. KI-RAM. very mournfully.

Voice. The cock-tail is a
If ev-er I want to

Piano. Enter-KI-RAM. (with bad headache.) *8va*
p till ready. *sfz* *sempre staccato.*

pleas-ant drink It's mild and harm - - less, I dont think! When
sign the pledge It's the morn - - ing af - ter I've had an edge When

you've had one You call for two And then you don't care
I've been full of the oil of joy And fan - - cied I was a

what you do Last night I lift - ed twen - ty - three of
sport - y boy The world was one Ka - lei - do - scope of

these de - coc - tions in - to me My wealth in - creased I
pur - - ple joy, tran - scend - ant hope 'Twas un - di - lu - - ted

felt first - rate I felt so good I stayed up late.
per - fect bliss I did - n't feel a bit like this.

R - E - M - O - R - S - E The wa - ter wa - gon is the
No more fan - - - cy

pp *mf*

place for me At 12 o' clock I felt im-mense To-day I fav-or to-tal
drinks for me A dark brown taste, A burn-ing thirst; A head that's ready to—

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "place for me At 12 o' clock I felt im-mense To-day I fav-or to-tal drinks for me A dark brown taste, A burn-ing thirst; A head that's ready to—". The piano accompaniment is in grand staff (treble and bass clefs) and includes dynamic markings of *p* (piano) and *mf* (mezzo-forte).

ab-sti-nence My eyes are bleared and red and hot I ought to eat But
split and burst 'Pd like to hold it under a pump When I hear a noise I

The second system continues the musical score with the lyrics: "ab-sti-nence My eyes are bleared and red and hot I ought to eat But split and burst 'Pd like to hold it under a pump When I hear a noise I". The piano accompaniment includes dynamic markings of *pp* (pianissimo) and *mf* (mezzo-forte).

Almost recited.

I can - not It is no time for mirth and laugh-ter The
want to jump It is no time for mirth and laugh-ter

The third system begins with the instruction "Almost recited." and contains the lyrics: "I can - not It is no time for mirth and laugh-ter The want to jump It is no time for mirth and laugh-ter". The piano accompaniment features dynamic markings of *sfz* (sforzando), *pp* (pianissimo), and *b7.* (flat seven).

cold gray dawn of the morn - - ing af - ter.

The fourth system concludes the musical score with the lyrics: "cold gray dawn of the morn - - ing af - ter." The piano accompaniment includes dynamic markings of *f* (forte) and *D.C.* (Da Capo).

No 17.

Entrance

Imperial Guards — Col. Budd & Chorus.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Tempo di Marcia.

Piano. *ff*

The first system of the piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of eighth notes, some beamed together, and a triplet of eighth notes. The left hand starts with a bass clef and plays a simple eighth-note accompaniment.

The second system continues the piano introduction. The right hand has a triplet of eighth notes followed by a series of chords and eighth notes. The left hand continues with its eighth-note accompaniment, featuring some triplet patterns.

The third system of the piano introduction shows the right hand with more complex rhythmic patterns, including triplets and beamed eighth notes. The left hand maintains the eighth-note accompaniment with occasional triplet figures.

f SOLDIERS (TENORS & BASSES.)
No long - er than a cen - tu - ry a -

mf

The vocal line is written on a single staff with a treble clef. It begins with a rest, followed by the lyrics "No long - er than a cen - tu - ry a -". The piano accompaniment is on two staves (treble and bass clefs) and features a steady eighth-note accompaniment. The dynamic marking *mf* is placed below the piano part.

go ————— We lived in hum - ble style ————— Our

meth - ods were par - tic - u - lar - ly slow Our

man - ners ju - ve - nile ————— Not count - ed in the list of

pow - - ers Or looked up - on as worth a

rap! But now what place as proud as ours For

we in-tend to fill the map, To fill the map, To fill the

map, To fill the map We are

TEN.
troops — of the twen-ti-eth cen-tury kind With our

BASS.
troops of the twen - tieth cen - tury kind With our

gau - dy col - ors bright - ly flash - ing The

pride and the joy Of our own na - tive-land For the

re - - cords that we're smash - ing Our

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat). The first system shows the vocal line starting with 'gau - dy col - ors bright - ly' and 'flash - ing' followed by a long note for 'The'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues with 'pride and the joy Of our own na - tive-land For the'. The piano accompaniment includes triplets in both hands. The third system has 're - - cords that we're' and 'smash - ing' with a long note for 'Our'. The piano accompaniment continues with triplets and chords. The fourth system shows the final notes of the piece.

form - er is - o - la - tion makes us smile, sir, We have

The first system of music features 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 (B-flat). The lyrics are "form - er is - o - la - tion makes us smile, sir, We have". The piano accompaniment consists of two staves, treble and bass clef. It begins with a forte (*ff*) dynamic. The right hand has a melodic line with some triplets, and the left hand has a steady bass line with eighth notes.

learned to sing a diff' - rent tune It

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "learned to sing a diff' - rent tune It". The piano accompaniment continues with similar rhythmic patterns, including triplets in the right hand.

may keep us bus - y for a while, sir, But

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are "may keep us bus - y for a while, sir, But". The piano accompaniment features more complex chordal textures and triplets in the right hand.

we shall come to like it soon _____ We'll come to like it

Oh we come to like it

This system shows the vocal line and bass line. The vocal line has lyrics: "we shall come to like it soon _____ We'll come to like it". The bass line has lyrics: "Oh we come to like it".

This system shows the piano accompaniment for the first system, including the right and left hand parts.

soon We'll come to like it soon. yell.

soon. yell.

This system shows the vocal line and bass line. The vocal line has lyrics: "soon We'll come to like it soon. yell.". The bass line has lyrics: "soon. yell.". There are fermatas over the notes for "soon." and "yell.".

This system shows the piano accompaniment for the second system, including the right and left hand parts. It features triplets and a fermata.

ff

This system shows the piano accompaniment for the third system, including the right and left hand parts. It features triplets and a forte dynamic marking (*ff*).

No 18.

The Old Jay-Bird.

(COLONEL'S SONG.)

Lyrics by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Allegro moderato.

Voice.

Musical score for the first system, featuring a voice line and a piano accompaniment. The piano part is in 6/8 time and includes dynamic markings 'f' and 'sf'.

Musical score for the second system, including a voice line with lyrics and a piano accompaniment. The piano part includes a dynamic marking 'mf'.

When I was a boy in Ar - kan - saw I
I've heard the Nie - be - lun - gen Lied And

CHORUS.

Musical score for the third system, including a voice line with lyrics and a piano accompaniment.

worked in a hat and cap em - po - ri - um, Ump - a - lor - i - um!
all of the gems from Ca - val - ler - i - a, Hoop tel - er - i - a!

COLONEL.

Ump - a - lor - i - um! Hat and cap - - - em - - -
Hoop - tel - er - i - a! gems of Cav - - - al - - -

por - i - um. Af - ter that I
ler - i - a. They're rath - er tune - ful

stud - ied law But I longed for a sol - dier's life And my
I con-cede But to swell a col - onel's chest They will

heart would bound at the mar - tial sound of the drum and the pierc - ing
not com - pare with that swing - ing air that I al - ways have loved - - the

poco rit.

colla voce.

Allegro moderato. *f*

fife.
best.

Hark to the strains so

(Whistle.)

clear and loud a - long the street a cheer - ing

crowd The sweet - est mu - sic ev - - er heard The

cresc.

thump and too - tle of the old "Jay - - bird."

f *D.C.*

Since I First Met You.

No. 19.

(Dripping Sunshine.)
KI-RAM.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Moderato. KI-RAM

Voice. I am a dash - ing
I've gone a spark - ing

Piano. *f* *sfz* *p*

gay Lo - tha - ri - o I've a rep - u - ta - tion
ma - ny, ma - ny times I have quite a stand - ing

as a gal - lant beau. Court - ing pret - ty maids is a
as a so - cial pet Writ - ing ten - der notes and com -

ha - bit hard to break I'm a bald co - quette and rath - er
pos - ing lit - tle rhymes To each Des - de - mo - na that I've

reck - less rake. I've told my love to count - less girls But
ev - er met. I've sworn that each was my first love But

ne'er a word was true For my pas - sion in - tense it was
ne'er a word was true For I nev - er knew bliss of a

mere pre - tense Un - til I en - coun - tered you.
kind like this Un - til I en - coun - tered you.

Slower.

Since I first met you Since I first met you The

p-f

o - pen sky a - bove me seems a deep - er blue

Gold - en, drip - pling sun - shine warms me through and through Each

p

flow - er has a new per - fume Since I met you.

Allah! Strike for Thee.

NATIVE WAR SONG.

No. 20.

Lyric by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Allegro. *unis.*
ff ALL NATIVES.

Drive the foe in - - to the sea

Piano. *ff*

Al - lah! Al - lah! — strike for thee *ff* Drive the foe in - - to the sea

Al - lah! Al - lah! — strike for thee Winds and fu - - ries —

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Allegro.' and the dynamics include 'ff' (fortissimo) and 'unis.' (unison). The lyrics are: 'Drive the foe in - - to the sea', 'Al - lah! Al - lah! — strike for thee Drive the foe in - - to the sea', and 'Al - lah! Al - lah! — strike for thee Winds and fu - - ries —'. The piano part features a steady accompaniment with some melodic lines in the right hand.

Wild and free, Al - lah! Al - lah! — strike for thee

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with a grand staff (treble and bass clefs). The lyrics are: "Wild and free, Al - lah! Al - lah! — strike for thee". The music is in a 2/4 time signature and features a key signature of one sharp (F#).

Drive the foe in - - to the sea! Al - lah! Al - lah! — strike for thee.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Drive the foe in - - to the sea! Al - lah! Al - lah! — strike for thee.". The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

Al - - lah! Al - - lah! Al - - lah! —

The third system of the musical score features a vocal line and piano accompaniment. The lyrics are: "Al - - lah! Al - - lah! Al - - lah! —". The piano accompaniment includes a dynamic marking of *sf* (sforzando) in the final measure. The system concludes with a double bar line.

No 21 a

Rosabella Clancy.

JONES.

Lyric by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Allegro moderato.

Voice.

Oh!
Now the

Piano.

f *p*

sing no more of the cres-cent moon A - bove the man-go tree, Or
mer - it of a — Clan - cy song I'm sure you will a - gree Lies

of the bold and free mon - soon That fans your lo - cal sea; I've
in the fact that it's not long Nor in too high a key. No

some-thing here of a class-ic turn Which you should learn to sing As
won - der that you — all ad - mire This beau - ti - ful re - frain If

true mu - si - cians you must learn To do this sort of thing. Oh!
a - ny one should so de - sire I'll — tackle it a - gain. Oh!

Allegretto.

Ros - a - bel - la, Ros - a - bel - la Clan - cy She has

caught my i - dle fan - cy Sim - ply a sten - o -



graph-ic girl But a price-less prin-cess And a pearl.



Ros - a - bel - la, Ros - a - bel - la Clan - - cy She is



ev - er bright and glan - cy Cute, co-quet-tish, song and



danc - y Ros - a - bel - la, 'Bel - la Clan - cy. Clan - cy.

Manistee.

Ki-Ram and Chorus.

No 21 b

Lyric by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Allegretto. KI-RAM

Voice. I nev-er heard such a song be-fore Nor

Piano. *sfz p*

such a spright-ly air I'm much in-clind to shout "En-core" I'm

pleased beyond com-pare And now I'll ask a chord in G- for this sad roun de-

lay A - bout the girl from Man - is - tee Who up and went a - way.

colla voce. L.H.

Moderato.
(Second time chorus.)

O, dar - ling sis - ter, come — back to Man - is - tee, Come

mf

back to Man - is - tee, Come right a - way — For moth - er is wait - ing For you

cresc.

back in Man - is - tee, Come back to Man - is - tee, Come right a - way. —

sfz sfz

No 21. C

Delia.

Chiquita.

Lyrics by
GEORGE ADE.Music by
ALFRED G. WATHALL.

Allegro moderato

Piano.

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment with chords and eighth-note figures. The piece begins with a forte (*ff*) dynamic.

§

A long a - bout Thanks
I doan' be-lieve in
I longed to kill dat

marcato.

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The piano part features a steady accompaniment with chords and moving lines. A section marked *marcato.* begins at the end of the system. The dynamic *p* (piano) is indicated.

giv-in' A - way las' yeah A saddle - cul - lud Venus Come a -
e - choes It doan seem right To heah de song yo' sing-in' Come
ras-cal I was so mad An' yet mah judg-men' tole me Dat

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with chords and moving lines. The dynamic *p* (piano) is indicated.

vis - it - in' heah. Miss De - lia was de sis - tah No
back fromout de night I slipped a - round dat cab - in I
Mis - tah Whitewas bad He weahs a big re - vol - vah A

el - dah Lu - cas Brown An' de dream - i - est dream dat ev - ah struck dis
kep' close in de shade Dah was E - pha - ham White hed' come to seh - yah -
ra - zah an' someknucks As I did - n' want to die I sim - ply said "Oh,

town. I went to de cab - in Wheah de Browns re - side I
nade. Mah coon blood was freez - in' When I hea'd him sing The
shucks! I doan' want no trou - ble Get killed if I stay" I

sang dis song As I stood out - - side.
 ve'y same song To my li'l' sweet thing.
 head him sing As I sneaked a - - way.

REFRAIN. *a little slower.*

Come to de cab-in win-dow, De - li - a! Mah gall! —

p

Two chi - ny eyes so bright ————— Come to — de

marcato. *f* *p*

win - dow, Del - i - a! mah gall! — Two lit - tle

specks no white ————— Oh Del-ia! I'd steal yo' De - ia

steal yo' if I could But De - lia I'll be good.

Come to — de win - dow, De - li - a! mah

gall — Heah in de pale moon - light. ————— *D.S.*

No 22.

Loudly We Shout.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Allegro moderato.

Piano.

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, starting on a G4 and moving up to a D5. The left hand plays a bass line of eighth notes, starting on a G3 and moving up to a D4. The tempo is marked 'Allegro moderato' and the dynamics are 'f'.

CHORUS:

Loud - ly we shout with un - af - fect - ed din Ki - ram goes out and

The chorus begins with a vocal line and piano accompaniment. The vocal line is marked 'ff' and the piano accompaniment is marked 'ff'. The lyrics are: "Loud - ly we shout with un - af - fect - ed din Ki - ram goes out and".

The piano accompaniment for the first part of the chorus. It features a bass line with chords and a treble line with chords. The dynamics are 'ff' and 'sfz'.

Budd comes in; Ki - ram goes out and Budd, and Budd comes in! For they

The chorus continues with a vocal line and piano accompaniment. The vocal line is marked 'ff' and the piano accompaniment is marked 'ff'. The lyrics are: "Budd comes in; Ki - ram goes out and Budd, and Budd comes in! For they".

The piano accompaniment for the second part of the chorus. It features a bass line with chords and a treble line with chords. The dynamics are 'ff' and 'sfz'.

know the girls they leave be - hind, All ci - vil - ian

love will spurn ————— There is nev - er a one will

change her mind Till the vol - un - teers re

turn. —————

No 23. Foolish Wedding Bells.

Henrietta, Lieut. Hardy, Chiquita, Col. Budd & Wives.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Allegro moderato.

Voice.

Piano.

When you are feel - ing out of gear and
When you're de - spon - dent, sad and sore, when

blue as in - di - go The world de - void of a - ny cheer, Your
you've an emp - ty purse Sup - pose the wolf is at the door You

spir - its rath - er low Now this is what you ought to do and
can't make mat - ters worse There's a rem - e - dy for all the ills be -

mf *p*

a little slower.

that with - out de - lay Go seek the mat - ri -
set - ting mor - tal clay Go bor - row the mon - ey to

mf *colla voce.*

mon - ial mart get mar - ried right a - - way. ———
buy the ring get mar - ried right a - - way. ——— For men they

rit. *p*

Tempo di Gavotte.

come and men they go Don't wait un - til to

p - f

mor - row For those who wait too long may know a

spin - ster's lot is sor - row. Shut your eyes: Grab a prize:

choose a male in the bar - gain sale To sin - gle joys your

poco rit. 1. *f* last fare-wells And ring those fool-ish wed - ding bells! — For men they bells! — *D.C.*

2. *sfz* *D.C.*

March of the Candidates.

N^o 24.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Tempo di Marcia.

Piano.

The first system of music is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady bass line with eighth notes. A dynamic marking of mezzo-forte (*mf*) appears later in the system.

The second system continues the piano accompaniment. It features a treble and bass clef staff. The right hand has a melodic line with some grace notes and a sustained chord. The left hand continues with a rhythmic bass line. The dynamics remain consistent with the previous system.

The third system of music shows further development of the piano accompaniment. The right hand has a more active melodic line with eighth-note runs. The left hand maintains its rhythmic foundation. The overall texture is characteristic of a march.

The fourth system concludes the piano accompaniment on this page. It features a treble and bass clef staff. The right hand has a melodic line with some grace notes and a sustained chord. The left hand continues with a rhythmic bass line. The dynamics remain consistent with the previous system.

First system of musical notation. The treble clef staff features a melodic line with eighth-note runs and a final measure with a first ending bracket labeled "1.". The bass clef staff provides harmonic support with chords and single notes. A dynamic marking of *mf* is present in the first ending.

Second system of musical notation. The treble clef staff begins with a second ending bracket labeled "2.". A dynamic marking of *ff* is placed between the staves. The bass clef staff continues with harmonic accompaniment.

Third system of musical notation. The treble clef staff contains a melodic line with various articulations. The bass clef staff provides a steady harmonic accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with a slur over the first two measures. The bass clef staff continues with harmonic accompaniment.

Fifth system of musical notation. The treble clef staff includes a first ending bracket labeled "1." and a second ending bracket labeled "2.". The bass clef staff provides harmonic accompaniment.

No 25.

Finale III.

Lyric by
GEORGE ADE.

Music by
ALFRED G. WATHALL.

Moderato. KI-RAM.

Voice. *f* And that is why you'll

Piano. *f*

un - der - stand I love my own my na - tive land The

CHO.
Su - lu

lit - tle Isle of Su - lu Hap - py Isle of

CHO.

Su - lu

Su - lu I'm not read - y to say good - bye I'm

stacc.

ff Tutti.

might - y hap - py that I did not die. And that is why you'll

f

un - der - stand He loves his own his na - tive land The lit - tle Isle of

Su - lu Hap - py Isle of Su - lu He's not read - y to

say good - bye He's might - y hap - py that he did not die.

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a quarter rest followed by a quarter note 's', then a quarter note 'ay', a quarter note 'good', a quarter note 'bye', a quarter note 'He's', a quarter note 'might', a quarter note 'y', a quarter note 'hap', a quarter note 'py', a quarter note 'that', a quarter note 'he', a quarter note 'did', a quarter note 'not', and a quarter note 'die'. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

Mon-ey! Money! Money! — Tell me shoot-ing star Mon-ey! Mon-ey!

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'Mon-ey!', a quarter note 'Money!', a quarter note 'Money!', a quarter rest, a quarter note 'Tell', a quarter note 'me', a quarter note 'shoot', a quarter note 'ing', a quarter note 'star', a quarter note 'Mon-ey!', and a quarter note 'Mon-ey!'. The piano accompaniment includes a dynamic marking 'f' (forte) and features a rhythmic bass line with chords in the right hand.

Mon-ey! — Tell me shoot-ing star — Will the gold-en youth I'm seek-ing

The third system of music features a vocal line and piano accompaniment. The vocal line begins with a quarter note 'Mon-ey!', a quarter rest, a quarter note 'Tell', a quarter note 'me', a quarter note 'shoot', a quarter note 'ing', a quarter note 'star', a quarter rest, a quarter note 'Will', a quarter note 'the', a quarter note 'gold', a quarter note 'en', a quarter note 'youth', a quarter note 'I'm', a quarter note 'seek', and a quarter note 'ing'. The piano accompaniment continues with a rhythmic bass line and chords.

come from near — or far? Mon-ey! Mon-ey! Mon-ey! —

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'come', a quarter note 'from', a quarter note 'near', a quarter rest, a quarter note 'or', a quarter note 'far?', a quarter note 'Mon-ey!', a quarter note 'Mon-ey!', and a quarter note 'Mon-ey!'. The piano accompaniment features a rhythmic bass line and chords, ending with a fermata over the final chord.

SOPR. & ALTO.

Tell me shoot ing star.

TEN. & BASS.

p

Since I first met you

p

Since I first met you The o - pen sky a - bove me seems a

deep - er blue, so blue, — Gold - en drip - pling sun - shine

warms me through and through Each flow - er has a new per - fume Since

Tempo di Galop.

I met you.

Tempo di Galop.

ff

Tutti.

Poor Ki - Ram his trou - bles all are end - ed

Great Ki - Ram, {our / (their) rul - er tried and true, The

U. S. A. {Our / (Their) na - tion has be - friend - ed Now {we / (they) are

Yan - kees just the same as you. _____

pointing to audience.

stringendo.

8^{va}

End of Opera.



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