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UNIVERSITY OF ILLINOIS LIBRARY AT URBANA-CHAMPAIGN







# A Maid and

# My

BOOK BY  
W.L. VANSANT  
LYRICS BY  
R.F. FIELD  
MUSIC BY  
W.H. BENNETT  
H.N. BYERS  
F.W. MOHLMAN  
DIRECTED BY  
H. D. STOTHART  
MANAGED BY  
H.W. DEAKMAN



PRODUCED BY THE ILLINOIS  
UNION DRAMATIC CLUB









Souvenir Score

“A Maid and A Myth”

AN OPERETTA

PRODUCED BY

Illinois Union Dramatic Club

OF

The University of Illinois

BOOK BY

W. L. VANSANT

MUSIC BY

FLOYD WILLIAM MOHLMAN

LYRICS BY

R. F. FIELD

H. N. BYERS

Champaign-Urbana : April 23 & 24, 1915

Staged under direction of H. P. STOTHART

Orchestrations by WILLIAM THOMAS PURDY

Manager, H. W. DEAKMAN

Score Publisher, C. M. FERGUSON

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## Musical Program

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CAST OF CHARACTERS.

Jacques, proprietor of the Inn	- - - - -	Hale P. Byers
Pierre, an old peasant	- - - - -	Edward D. Wallace
"Bunk" Jordan, a young American	- - - - -	Bart Macumber
"Healthy" Daniels, a young American	- - - - -	Stephen M. Birch
Harrison Payne, in love with Constance	- - - - -	Raymond E. Denz
Ted Stewart, son of Hiram Stewart	- - - - -	Waldo L. Schlueter
Hiram Stewart, the "Pretzel King"	- - - - -	Scott McNulta
Geoffrey Hastings, an Englishman	- - - - -	Monroe Heath
Constance Stewart, daughter of Hiram Stewart	- - - - -	Marshall S. Dutton
Phyllis, an American girl	- - - - -	Fred L. Mills
Amelia, an American girl	- - - - -	Elmer C. Dewey
Cochette, a Parisian dancer	- - - - -	Walter S. Frazier
Tom and Jerry, waiters	- - - - -	Arthur S. Metzler and Don T. Swaim

CHORUSES

MEN		GIRLS	
S. R. Derby	N. C. Strathern	W. K. Crawford	C. D. Wagstaff
W. H. Beal	R. T. Williams	W. P. Beaubien	W. H. Browne
R. A. Bryant	C. E. Fraser	A. E. Fleming	L. M. Winters
W. M. Siemens	J. B. Caroll	G. E. Scott	B. T. Curtis
P. M. Boston	T. A. Haish	E. T. Mackie	R. L. McKown
C. L. Weems	L. T. Jenner	F. D. Griffith	R. F. Vansant
B. F. Rusy	D. A. Armstrong		

SETTING.

Act I—Garden of La Belle Cavern Inn.

Act II—Ballroom of La Belle Cavern Inn (Evening of Same Day).

BUSINESS STAFF.

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Assistant Business Manager	- - - - -	W. G. Emmond
Stage Manager and Assist. Bus. Manager	- - - - -	M. Wolter
Property Man	- - - - -	E. H. Renner
Assistant Property Man	- - - - -	G. W. Stoddard
Assistant Property Man	- - - - -	C. Brown
Wardrobe Manager	- - - - -	E. F. Brazeau
Stage Carpenter	- - - - -	J. L. Kohl
Electrician	- - - - -	W. C. Deiss
Assistant Electrician	- - - - -	K. B. Humphrey
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University of Illinois

Students Union

Dramatic Club



DUTTON

FERGUSON

FULLER

WOLTER

JARVIS

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PEYRANT

ROOT

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W. H. BENNETT



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F. W. MOHLMAN

THE Illinois Union Dramatic Club, as the name implies, is a dependency of the Illinois Union; dependent in the sense that the Union assumes all financial responsibilities for its productions and is the recipient of the proceeds from such. These funds are added to the general fund derived from student memberships, helping toward the future erection of a Union building.

The Dramatic Club was organized in the spring of 1911 by the cast, chorus, and managerial staff of the "Maid of the Moon," the first musical comedy ever given at the University of Illinois. It has devoted its efforts to the production of comic operas, written by the students of the University. The growing interest of aspiring playwrights and would-be actors, together with keen competition, has gone a long way toward establishing the annual production of an amateur operetta at Illinois.

The product of the Club's efforts in this form of entertainment has always been of the highest type; realized through the hearty co-operation of the faculty and students. The Faculty Committee on Student Activities is to be thanked for its generous help and constructive criticism, and the student body for its co-operation in production and support.

KIMBALL V. ROOT,

President.

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W. L. VAN SANT

GIVEN:—

1. *A Book*, filled with situations of real musical comedy merit.
2. *A Score*, containing melodious, whistleable tunes.
3. *A Cast*, of principals, all of whom have exceptional ability.
4. *A Chorus*, of lusty, vigorous, but yet charming chorus "ladies."
5. *A Managerial Staff*, conscientious and willing.

THE RESULT:—An Unqualified Success.

HERBERT P. STOTHART.



R. F. FIELD

AFTER a period of two years the management of the Illinois Union Dramatic Club has the privilege and pleasure of again presenting an opera written and acted by men. It was indeed unfortunate that a combination of circumstances prevented the production in the year just passed. The lack of experience caused by this has been a considerable handicap to the people in charge, but all concerned have risen to the occasion admirably and have performed their several duties in a very creditable manner.

"A Maid and a Myth" is a product of the combined efforts of Messrs. Van Sant, Field, Bennett, Mohlman and Byers, and represents the culmination of their efforts to contribute something worth while to the dramatic history of the University. These efforts have not been in vain, for an opera worthy of this University and its dramatic talent has been produced and has met with the approval of the public.

No small part of this success is due to the untiring efforts of Mr. Herbert Stothart, a man experienced not only in professional producing, but also in the handling of college productions such as this. His wealth of new dances and figures, as well as his ability to coach singing, acting and dancing, has combined to insure the success of an otherwise difficult piece of work.

I wish to, personally, express my thanks to the Business Staff for their efficient and ready services. Many problems and much hard work is done by these men behind the scenes for which they get no reward. None of the honors of the footlights come to them in return for their labors. I sincerely trust that their efforts will result in the fulfillment of the object of this organization—the collection of a sum for the Student Union Building.

HOMER W. DEAKMAN,  
Business Manager.



HERBERT P. STOTHART

## SYNOPSIS.

AROUND the quaint old Cavern Inn there has sprung up a curious legend concerning the mysterious disappearance, some four centuries previous, of Armand, the first Prince of Brittany. The Prince, so it seems, had planned to elope with a peasant girl, but is prevented from doing so by his father's horsemen, who pursue the unhappy Prince into a cave. He is never seen nor heard of again. Supposedly, his spirit still lurks in the cavern, exerting its influence over affairs of the heart. "Once each year," runs the legend, "he returns to earth for a night, to settle the love affairs of his people." He is called the Prince of Love. The action of the play takes places on the afternoon and night of Armand's annual appearance.

To the Cavern Inn come Hiram Stewart, the "Pretzel King," and his daughter Constance, who has recently fallen in love with Harrison Payne, a friend of her brother. But, as of old, the course of true love is ever a rough one, so it is not surprising that Hiram Stewart disapproves of Harrison. Hence the trip to the fashionable watering-place. Also, the American millionaire fondly hopes to find an aristocratic husband

for Constance. Such a one is found in the person of Sir Geoffrey Hastings, man of many conquests, his latest being Cochette, a famous Parisian dancer. But bigger game, in the person of Constance Stewart, heiress, causes Sir Geoffrey to abandon Cochette, who vows vengeance. To complicate matters, Ted Stewart, along with Harrison Payne, and party have unexpectedly arrived on the scene while en route from New York to "Gay Paree," via a cattle boat. In their efforts to escape from the boat at first sight of land they unwittingly stumble into the garden of the Cavern Inn.

But Hiram Stewart and his new found ally, Sir Geoffrey Hastings, are halted only for a moment, and by means of a bundle of love letters, supposedly belonging to Harrison, Constance is influenced to become engaged to the Englishman. Also, Sir Geoffrey has apparently performed a brave deed in rescuing Constance from the ocean.

And so a grand fete is announced to take place that very night in honor of Constance Stewart's betrothal to Sir Geoffrey Hastings.

But here enter the legend. It is discovered that the Armand story is merely a hoax, perpetrated by Jacques, owner of the Cavern Inn, and Pierre, an old peasant, for advertising purposes only. Harrison Payne by chance is cast for the role of Armand. It is twelve o'clock, the time appointed for Armand's appearance; the betrothal banquet is at its height when Harrison appears. Cochette has been engaged to render her famous dance for Hiram Stewart's guests. Meanwhile that gentleman has become suspicious of his daughter's fiance, so is not surprised when by a series of startling surprises Sir Geoffrey's true character is made plain. Hence the usual denouement, and finale.



DENZ AND DUTTON

Chorus



# Cast



WALLACE      BYERS      MILLS      METZLER      FRAZIER      DEWEY      SWAIM  
DUTTON      BIRCH      DENZ      HEATH      SCHLUETER      MACUMBER      MCNULTA

# Opening Chorus Act I.

Lyric by  
R. F. FIELD.

## PRELUDE.

Music by  
W. H. BENNETT.

*Con spirito.*

*ff* *sfz* *ff*

*sfz* *sfz* *p* *sf*

*CURTAIN.* Here we while a - way all the

*sfz* *sfz* *ff*

hap-py sum-mer days On the shores of Brit - tan - y. The

pea-sants sing their leg-ends quant, no cares or wor-ries come to taint, Our

life of gay fri-vol-i-ty \_\_\_\_\_ You nev-er need fear, that you'll

find trou-ble here, It's a life of per-fect har-mo-ny and peace. \_\_\_\_\_

There is mu-sic in the air, And there's sun-shine ev-'ry-where, It's a life,

*rit.*

Free from strife, On the shores of Brit-tan - y.

*rit.* *ff* *p*

First, come, drum-mers with their wares. To sign up at our ho-tel There's no

*moderato.*

trea-sure you could want, that the drum-mers do not sell. Then come

tour-ists from a-far who are on sight see-ing bent, Throw a-way their mon-ey,

They just think it fun-ny, Till it's spent.

*ff*

Next, some twen-ty thir-ty troupe with a show that's bound to thrill,

Ev - en give your mon-ey back if they fail to fill the bill. Then of

course the i-dle rich come to wor-ry time a-way. Life is so un-pleas-ant,

En - vy sim-ple pea-sants, So they say.

*rit.* ***ff***



No mat - ter what their bus - ness, They soon be - gin to feel The air of lan - guid

*f*

ro - mance that is this climes ap - peal, That is this climes ap - peal Here we

*rit. ff* *Vivo.*

while a - way all the hap - py sum - mer days, On the shores of Brit - tan -

*ff*

y ————— The pea - sants sing their leg - ends quaint, no cares or wor - ries

*Maestoso.*

come to taint, Our life of gay friv - ol - i - ty. \_\_\_\_\_ You

*fff*

*very broad.*

nev - er need fear, that you'll find trou - ble here, It's a life of per - fect har - mo - ny and

*accel* *a tempo*

peace: \_\_\_\_\_ There is mu - sic in the air, And there's sun - shine ev' - ry where, It's a life,

*rit.* *accel*

Free from strife, On the shores of Brit - tan - y. \_\_\_\_\_

*ff* *rit.*

# The Legend

Words by  
R. F. FIELD.

Music by  
E. W. MOHLMAN.

*Moderato.*

*Lightly.*

There once lived a Prince, A Prince of our land, in the days of long a - go. —  
There's a tale of this Prince Our fore-fath-ers told, of how he came to woe. —

— A wonder-ful Prince of a Prince was he, The pride of peas-ant and roy - al —  
— The same old tale of sun-ny smiles, Of eyes of blue and a maid-en's

ty. All one could wish that a Prince might be In the days of long a - go. —  
wiles. T'was a sweet peasant maiden that charned our Prince In the days of long a - go. —

*cresc.*

*D.C.*

*D.C.*

*Marcato.*

But rough runs the course of a

*Slower.*

Prin - ce's love, When that love's for a peas - ant

maid, \_\_\_\_\_ And the cru - el King swore, By the

crown he wore, That he would be o - beyed. \_\_\_\_\_

*cresc.*

*ff*

*Cresc.*

*Cresc.*

*Allegro.*

*mf*

*Moderato.*

So when our Prince went forth by night to steal his bride a -

*p*

way, He was rude-ly torn from his love's em-brace, By the King's tried yeo - men,

hot was the chase, But his good steed fell and for hiding place he chose yon haunted cave!

*rit.*

*Andantino.*

Vain - ly they sought brave Prince Ar - mand, His

fate we'll nev - er know, — And this is the leg - end of our

Prince, As it hap - pened long a - ges a go. — But

*Valse moderato.*

Ov - er all lov - ers his spir - it guards, O'er lov - ers of

ev' - ry sort, ——— And there in the cav-ern one night each year, He

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with a half note 'ev' - ry' followed by a quarter note 'sort,' and a long horizontal line indicating a continuation of the melody. The piano accompaniment features a steady bass line with chords in the right hand.

calls forth his spir - it court, ——— Where the pix-ies and fair-ies and elves and

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'calls' followed by a quarter note 'forth' and a half note 'spir - it' with a horizontal line. The piano accompaniment continues with similar chordal textures.

trolls, Make their o - beis - ance ——— To the Prince of all

The third system shows the vocal line with a half note 'trolls,' followed by a quarter note 'Make' and a half note 'their o - beis - ance' with a horizontal line. The piano accompaniment features a more active right hand with some sixteenth-note patterns.

Princ-es, The Prince of Love, Our Prince Ar - mand. ———

The fourth system concludes the piece. The vocal line has a half note 'Princ-es,' followed by a quarter note 'The Prince' and a half note 'of Love,' with a horizontal line. The piano accompaniment includes dynamic markings: 'rit.' (ritardando) in the first measure, 'ff' (fortissimo) in the second, and 'p' (piano) in the third. The system ends with a double bar line and repeat dots.

# Waiters Dance

Music by W. H. BENNETT.

The musical score for "Waiters Dance" is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The first system begins with a forte (*f*) dynamic marking. The melody in the treble clef features eighth and sixteenth notes, often grouped in triplets and accented. The bass clef provides a steady accompaniment with chords and single notes. The piece concludes with a final cadence in the fifth system, marked with a double bar line and a repeat sign.



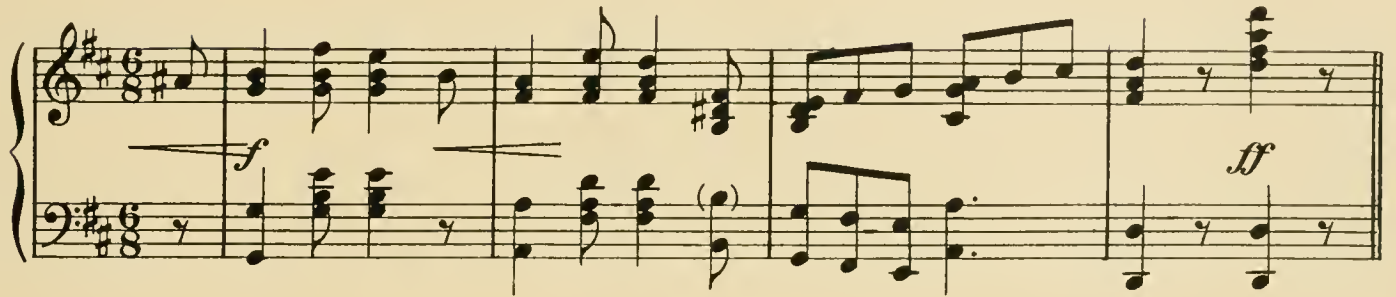
# Running A Modern Hotel

25

Lyric by  
R. F. FIELD.

JAQUES AND WAITERS.

Music by  
W. H. BENNETT.

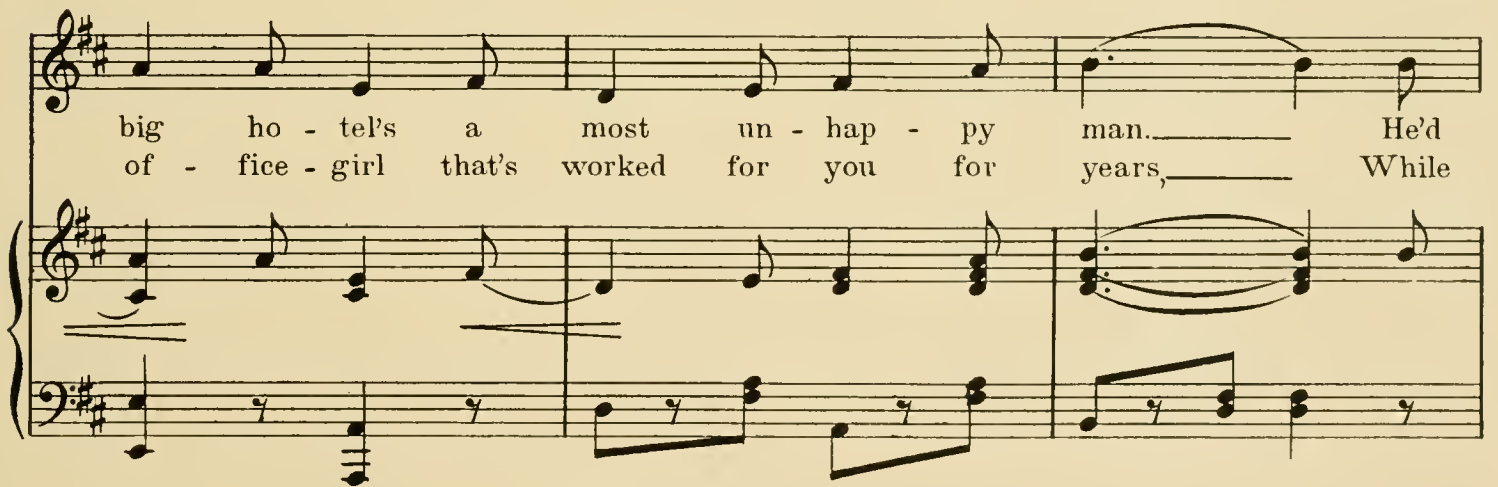


Piano introduction in G major, 6/8 time. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line in the left hand. Dynamics include *f* and *ff*.



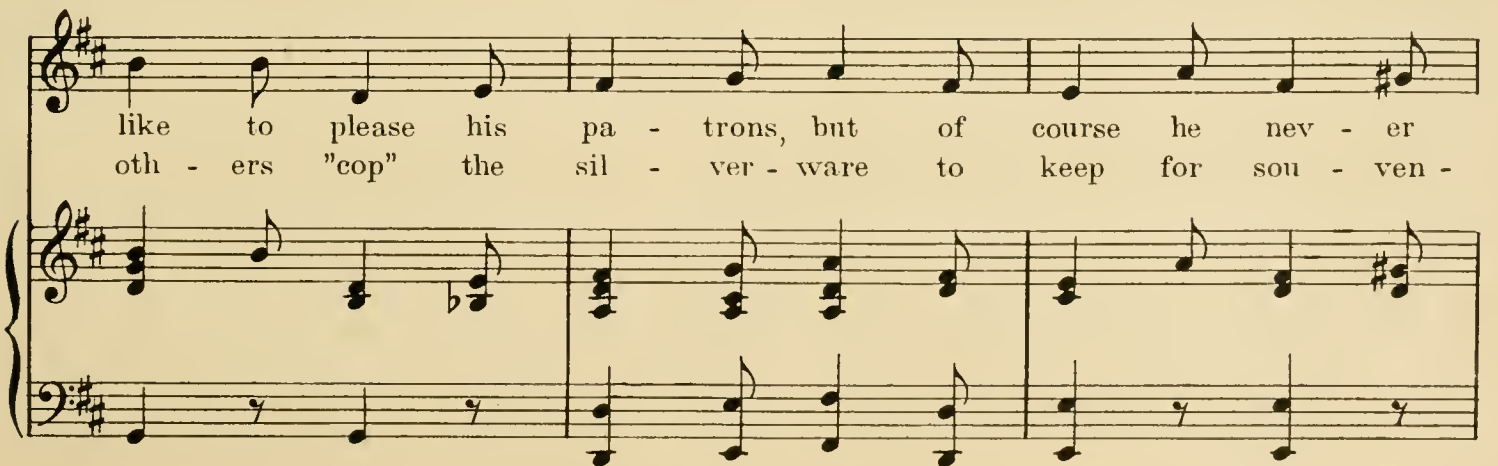
Vocal entry and piano accompaniment. The vocal line begins with the lyrics "The man who runs a Some drum-mer steals the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* and *f*.

The man who runs a  
Some drum-mer steals the



Vocal line and piano accompaniment. The vocal line continues with the lyrics "big ho - tel's a most un - hap - py man. He'd of - fice - girl that's worked for you for years, While". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f*.

big ho - tel's a most un - hap - py man. He'd  
of - fice - girl that's worked for you for years, While



Vocal line and piano accompaniment. The vocal line continues with the lyrics "like to please his pa - trons, but of course he nev - er oth - ers "cop" the sil - ver - ware to keep for sou - ven -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f*.

like to please his pa - trons, but of course he nev - er  
oth - ers "cop" the sil - ver - ware to keep for sou - ven -

can. \_\_\_\_\_ They think when they are reg - is - tered their  
irs. \_\_\_\_\_ A tour - ist skips and leaves his bill, and

wish - es should be law. \_\_\_\_\_ One asks for this and one  
when you search his trunk \_\_\_\_\_ You find he's left in it

asks for that, how can he please them all? \_\_\_\_\_  
pos - tal - cards and oth - er worth - less junk. \_\_\_\_\_

## CHORUS.

Kick, kick, kick, \_\_\_\_\_ From morn till night they kick, \_\_\_\_\_ There's  
Slick, slick, slick, \_\_\_\_\_ I tell you they are slick, \_\_\_\_\_ I've

nev - er a thing in the house that is right, They say that the ser - vice is  
been in the bus - ness now most of my life, And lost ev' - ry thing from my

sim - ply a fright. Sac - re - blieu! Pray what is a fel - low to  
tow - els to wife.

do, It's sad to tell, But life is , *crash.*  
*crash.*

Run - ning a mod - ern ho - tel. tel.

# Life On A Cattle Boat

Quartette (BUNK, HEALTHY, TED and HARRISON.)

Words by R. F. FIELD.

Music by H. N. BYERS.

INTRO.  
Allegro

The piano introduction is in G major, 6/8 time, and marked *ff*. It consists of four measures. The first two measures feature a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The last two measures feature a more complex texture with chords and moving lines in both hands.

*Bunk*

Bunk's vocal line begins with the lyrics: "When you're off for a trip take a tip nev - er ship on a You nev - er can know till you've tried it how slow is a". The piano accompaniment is marked *mf* and features a steady eighth-note accompaniment in the right hand and chords in the left hand.

*Chorus*

*Harrison*

The chorus begins with the lyrics: "cat - tle boat On a cat - tle boat. All you get for break - fast is cat - tle boat A cat - tle boat. It's a ten de - cade trip from". Harrison's vocal line starts with "All you get for break - fast is". The piano accompaniment is marked *ff* and *mf*.

*Chorus*

*Ted*

The chorus continues with the lyrics: "prunes and a knife on a cat - tle boat. A cat - tle boat. You old Cork to New York a cat - tle boat. A cat - tle boat. I re -". Ted's vocal line starts with "prunes and a knife on a". The piano accompaniment is marked *ff*.

*Healthy*

lunch up - on tim - o - thy dine up - on chaff At  
mem - ber a cow that I bunked with last trip, A

*Chorus*

night you sing lull - a - bys to some sick calf on a cat - tle boat. On a  
sweet lit - tle calf when she board - ed the ship, but old age did it's work She grew

cat - tle boat my boy nev - er ship on a cat - tle boat.  
thin and thin - ner she died four days out and we had her for din - ner.

*rallentando*

## CHORUS

Heigh ho we mer - ri - ly go rid - ing the waves on a

*mf a tempo*

cat - tle boat you say to your - self your all kinds of a fool And

sigh for the day when you'll reach Liv - er - pool Work, work,

*rallentande* *a tempo*

work and a rope to the fel - low that shirks So you

laugh ha! ha! and you laugh he! he! to the

fel - low who sings of a life on the sea And you

*Tempo deliberatum*

pay might - y well for your trip to Par - ee As

ev - er the bil lows you float.

*8va*

DANCE. (ala Horne Pipe)

*f* Horns

# The Last Waltz

Lyrics by  
R. F. FIELD and  
W. L. VAN SANT.

CONNIE AND HARRISON.

Music by  
W. H. BENNETT.

The piano introduction is in 3/4 time, starting with a *f* dynamic. It features a series of chords in the right hand and a melodic line in the left hand. The tempo is marked *a tempo*.

*Tempo di Valse.*

The first vocal line begins with the lyrics: (He) Once more we drift to the strains of a (She) Dear boy, why sad on this won-der-ful. The piano accompaniment is marked *rit.* and *p*. The melody is in the right hand, and the accompaniment is in the left hand.

The second vocal line continues the lyrics: waltz, That is plain-tive sweet and low. Once more we are night, That was meant for you and I, For your arms I am. The piano accompaniment continues with the same *rit.* and *p* markings.

The final vocal line concludes the lyrics: danc-ing to mu-sic en-tranc-ing, I steal a last kiss e'er we burn-ing, for love I am year-n-ing, But hours are fast pass-ing. The piano accompaniment is marked *ten.* and *rull*.



go. \_\_\_\_\_ Passed in the night, and the birds are a' sing - ing,  
by. \_\_\_\_\_ Spring's in the air, and youth still is with us,

Sad the fare - well that the morn - ing is bring - ing, To me, who must  
Sweet is the mess - age of hope that it bring us, So why, talk of

*rit.*

part with the one I a dore Af - ter one won - der - ful waltz:  
pain that may come yet in vain, On this great night of all nights:

*rit.*

*Not too slow.*

I seem to be lost in the maze of a dream, It's a won - der - ful dream of

*p*

love. \_\_\_\_\_ I feel your warm breath on my cheek it car - ess - es, I

feel your wee hand on my arm as it press - es You near - er and near - er, O,

dear are those sighs, That I hear, are those tears in your eyes? \_\_\_\_\_ My sen - ses are

*rit.*

reel - ing, the feel - ing comes stealing That this wonderful waltz means good - bye. \_\_\_\_\_

*a tempo*

# That Saxophone Rag

Words by  
R. F. FIELD.

(BUNK)

Music by  
HALE N. BYERS.

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter notes and chords.

The first vocal entry begins with a treble clef staff containing the lyrics "Oh! Oh! Oh! what". The piano accompaniment continues with two staves, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

The second vocal entry starts with the lyrics "is that hon-ey, Oh! Oh! Oh! what is that snap-py, hap-py mel-o - dy,". The piano accompaniment continues with two staves, maintaining the rhythmic accompaniment for the vocal line.

The third vocal entry begins with the lyrics "syn-co - pat - ed strain, It must be Pad-er - ews-ki wear-ing Ted-dy Sny-der's". The piano accompaniment continues with two staves, providing a consistent harmonic and rhythmic background for the vocal melody.

brain, Oh hear it moan so ve - ry lan-gur-ous and la - zy. It

trips a - bout and twin-kles in a way to drive you cra - zy, Oh! what life, what

*rit.*  
har - mo - ny, what tone, play - ing on his rag-time sax-a - phone.

*rit.*

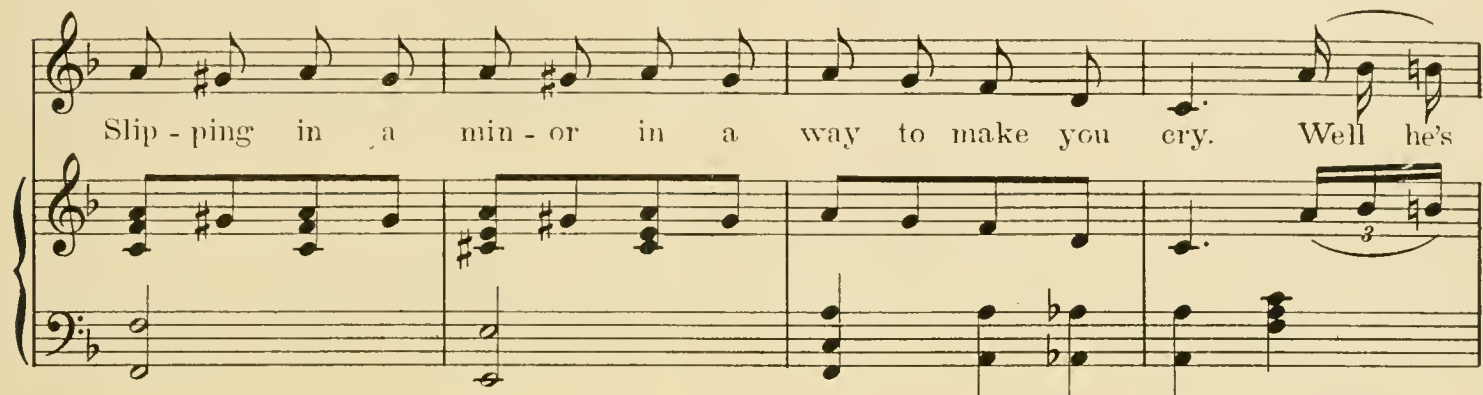
## CHORUS.

Ea - sy, ea - sy, now he's gone, play - ing on his rag - gy, jag - gy

sax - a - phone, Dip - ping to the low notes, skip - ping to the high,



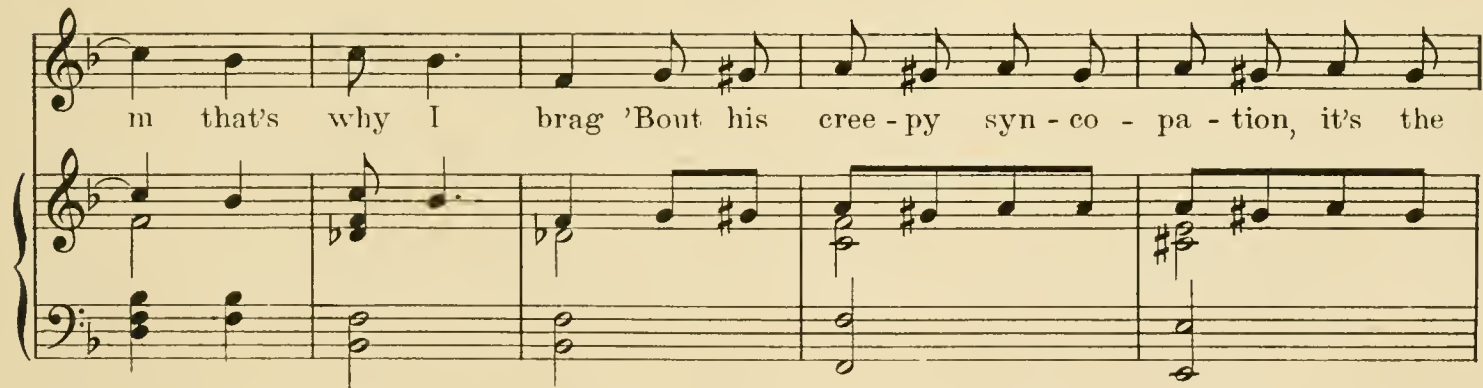
Slip - ping in a min - or in a way to make you cry. Well he's



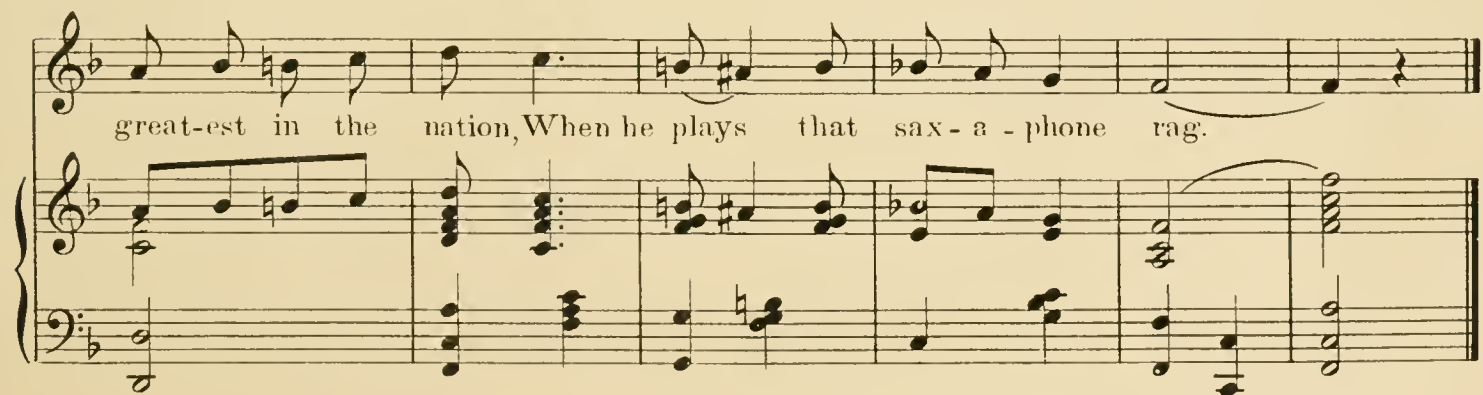
got the peo - ple hum - ming, Hear 'em all a hum - ming, u - m - m -



m that's why I brag 'Bout his cree - py syn - co - pa - tion, it's the



great - est in the nation, When he plays that sax - a - phone rag.



# Keep It Quiet

(SIR GEOFFREY and CHORUS)

Lyrics by  
R. F. FIELD.

Music by  
W. H. BENNETT.

*Allegro*

Piano introduction in G major, 2/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics include *f* and *sfz*.

*Mysterioso*

Vocal line and piano accompaniment for the first verse. The tempo is *Mysterioso*. The piano part features a pizzicato accompaniment. Dynamics include *f* and *sfz*.

I'm going to make a con - fi - dence, If you will keep it dark Keep it  
No meth - od is too des - per - ate, If I can win her hand Keep it

Vocal line and piano accompaniment for the second verse. The piano part features a *gva* (grave) section with a *sf* dynamic. Dynamics include *sf*.

qui - et. Sh! Keep it qui - et. No one has yet sus -  
qui - et. Sh! Keep it qui - et. For I am quite de -

Vocal line and piano accompaniment for the third verse. The piano part features a *sf* dynamic. Dynamics include *sf*.

pec - ted me And I have made my mark Keep it qui - et sh!  
ter - mined that the for - tune I shall land Keep it qui - et sh!

Keep it qui - et.                      Now I am ve - ry vil - lain - ous. Each  
Keep it qui - et.                      If an - y - one came med - 'ling. Then pre -

tho't a hein - ous plot,            I'm going to wed a girl for gold and  
pare him for the worst,            To shed a keg o' hum - an blood I

b'ast me if I'll not.            Her friends and lov - ers I de - fy, I'll  
have a dread - ful thirst            And so the man who balks me Has be -

baf - fle all the lot Keep it qui - et! Sh!            Keep it qui - et!  
come a man ac - curst Keep it qui - et! Sh!            Keep it qui - et!

CHORUS *Slower*

Des - prate Des - mond, as it were, Ruth - less Geof - frey I pre -

fer I'm the vil - lain in the play. Keep it qui - et!

Hand - some Har - ry I shall foil, Have proud beau - ty in the

tois Keep it qui - et!



Dance

8va.....

*Lightly*

8va.....

*sfz*

8va.....

*sfz*

8va.....

*sfz*

8va.....

*sfz*

1 2

*sfz*

## Finale Act I

Lyrics by  
R. F. FIELD.

Music by  
W. H. BENNETT.

The piano introduction consists of six measures. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The left hand plays a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Dynamics include *p* (piano) and *cresc.* (crescendo) leading to *f* (forte).

The first system of lyrics is: (Constance) What can I say now to thank you For you've  
The vocal line begins with a whole rest, followed by a first ending bracket over two measures of whole rests. The second ending is a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The piano accompaniment features a first ending bracket over two measures of chords: G2-A2-B2, G2-A2-B2, and a second ending with a *ff* (fortissimo) dynamic. The tempo is marked *Moderato* and the dynamic is *sf* (sforzando).

The second system of lyrics is: saved my life. (Stewart) None but the brave de-serve the fair, The  
The vocal line starts with a half note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a *sf* dynamic.

The third system of lyrics is: girl shall be your wife (Chorus) None but the brave de-serve the fair-est, She'll  
The vocal line starts with a half note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a *ff* dynamic.

*p*

be his wife What say you my daughter, Look at this my

(Stewart)

*rit.* *p*

daugh-ter.

(Constance Explains)

*pp*

(Constance) To you a girl's love is a thing you can

play with, Its on - ly a bau - ble to pass time a - way with She seems to be

(Chorus)

*f*

lost in the maze of a dream, It's a won-der-ful dream of love

(Constance) My sens-es are reel-ing, The feel-ing comes steal-ing That this won-der-ful

*p* *Slowly*

waltz meant good-bye Oh, no he does not love me I fear he does not

*Allegro* *mf*

love me Sir Geof-frey, you have saved my life, Take it I'll glad-ly be your wife.

*poco rit.*

*ff*

Sweet-heart, I'm going to make you mine I'm going to

*p*

lock you in my heart some day Bright-ly the sun will shine When these.

*CHORUS*

threat'nig clouds of doubt have roll'd a way Some-day, My sweet heart

*ff*

mine you'll be Then you'll be sor - ry for the things you have be -

lieved of me For I know, you'll be true, I'll be true to you

*mp*

*Animato*

Then I'll make you mine some day (Stewart) Now come my host be -

*ff* *mf - ff*

stir your-self, Bring forth the best you have, Pre - pare for us a

won - der - ous fe-te, Bid all be there the small and great, We'll

have a sump-tuous ban-quet here I say spare no ex - pense, The

best you have is none too good, Hi - vam Stew-arts child. Now

*pp* *Very slow* *cresc.* *ff*

*Curtain*

# Dance of the Cavern Sprites

## OPENING ACT II.

Music by W. H. BENNETT.

*Maestoso*

The first system of the piano introduction features a grand staff with treble and bass clefs. The key signature is two sharps (D major). The time signature is 6/8. The music begins with a fortissimo (*ff*) dynamic and a *Maestoso* tempo. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a piano (*p*) dynamic and a *rit.* (ritardando) marking.

The second system continues the piano introduction. It features a grand staff with treble and bass clefs. The key signature is two sharps. The tempo is marked *a tempo*. The right hand (R.H.) and left hand (L.H.) parts are clearly delineated. The system ends with a *Ped.* (pedal) marking and a repeat sign.

The third system continues the piano introduction. It features a grand staff with treble and bass clefs. The key signature is two sharps. The tempo is marked *rit.* (ritardando). The right hand (r.h.) and left hand (l.h.) parts are clearly delineated. The system ends with a *rit.* marking.

The fourth system continues the piano introduction. It features a grand staff with treble and bass clefs. The key signature is two sharps. The tempo is marked *rit.* (ritardando). The right hand (r.h.) and left hand (l.h.) parts are clearly delineated. The system ends with a *f* (forte) dynamic marking.

The fifth system continues the piano introduction. It features a grand staff with treble and bass clefs. The key signature is two sharps. The tempo is marked *rit.* (ritardando). The right hand (r.h.) and left hand (l.h.) parts are clearly delineated. The system ends with a *f* (forte) dynamic marking.

The sixth system continues the piano introduction. It features a grand staff with treble and bass clefs. The key signature is two sharps. The tempo is marked *rallentando*. The right hand (r.h.) and left hand (l.h.) parts are clearly delineated. The system ends with a *a tempo* marking and a repeat sign.



2 8

*rit.* *p*

8 1

8 2

*rit.* *rit.*

3 3 3 3 3 3

3 3 3 3

3 3 3 3

JACQUES

We've gath-ered here to lend good cheer And cel - e - brate with song, The

plight-ed troth and wish to both, A hap-py life and long, For cares we've known

All are flown, And to-day All is gay. Gifts we bring to you Toasts we sing

Flowers en-twine for you Quaffing wine All cel - e - brating with din - ing and fet' - ing this

hap - py day; We're gath-ered here to lend good cheer and cel - e-brate with

song, The plight - ed troth and wish to both A hap - py life and

long. For cares we've known, All are flown, And to - day, All is gay,

Gifts we bring to you, Toasts we sing Flowers en-twine for you, Quaf-fing wine

All cel-e-brat-ing with din-ing and fet'-ing this hap-py day.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs and a key signature of one flat. The time signature is 3/4. The lyrics are written below the vocal line.

DANCE

rit. *f* Trot. *ff*

The second system is labeled 'DANCE' and features piano accompaniment on a grand staff. It begins with a 3/4 time signature and a key signature of one flat. The tempo is marked 'rit.' (ritardando). The time signature changes to 4/4, and the tempo is marked '*f* Trot.' (forte, Trot). The system ends with a key signature change to two flats and a dynamic marking of '*ff*' (fortissimo). A first ending bracket labeled '8' spans the final two measures.

18

The third system continues the piano accompaniment on a grand staff. It begins with a first ending bracket labeled '18' over the first measure. The time signature is 4/4 and the key signature is two flats. The system concludes with a key signature change to one flat.

8<sup>2</sup>

The fourth system continues the piano accompaniment on a grand staff. It begins with a first ending bracket labeled '8<sup>2</sup>' over the first measure. The time signature is 4/4 and the key signature is one flat. The system concludes with a key signature change to two flats.

8

8<sup>ou</sup>

The fifth system continues the piano accompaniment on a grand staff. It begins with a first ending bracket labeled '8' over the first measure. The time signature is 4/4 and the key signature is two flats. The system concludes with a key signature change to one flat and a dynamic marking of '8<sup>ou</sup>'.

# Ingenuity

Lyrics by R. F. FIELD.

Music by W. H. BENNETT.

The musical score is written in 2/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment. The piano part features a prominent staccato accompaniment in the right hand and a more melodic line in the left hand. The lyrics are: "To make your self quite cap - ti - vat - ing, You must use in - gen - u - i - ty, My art can make you fas - ci - nat - ing, If you will give at - ten - tion to me." The score includes various musical notations such as dynamics (p, rit.), articulation (staccato), and phrasing slurs. The piano part begins with a staccato accompaniment marked with an '8' and a dotted line, indicating a specific rhythmic pattern. The vocal line is written in a simple, clear style, with lyrics placed below the notes. The piano accompaniment provides a steady, rhythmic foundation for the vocal melody.

8<sup>o</sup> Staccato

8<sup>o</sup> rit. p

To make your self quite cap - ti - vat - ing,

You must use in - gen - u - i - ty, My art can make you fas - ci -

nat - ing, If you will give at - ten - tion to me.

There's some-thing more to one's ap - pear - ance, Than rog-uish looks and

*rit.*

smiles. What is the harm of in - ter - fer - ence,

*a tempo*

Im - prov - ing nat - 'ral wiles Lis - ten to the lit - tle

*rit.* *Slowly* *p*

se - cret that the pow - der puff taught to me.

It will not take me long to say, What I learned in a most cos -

met - ic way The rouge can tell a lit - tle tale to you. The

lip stick has a sto - ry too The eye-brow pen - cils of - ten

help a lot May - be they could help you too.

*Gva*

# Little Bit O' Lady

Lyric by  
R. F. FIELD

Music by  
W. H. BENNETT.

*ff*

I know a lit - tle la - dy      And I love her oh so  
I am so ve - ry wor - ried      'Bout this lit - tle bit o'

*mp*

true \_\_\_\_\_      She has the most be witch - ing way      To  
girl \_\_\_\_\_      Flash - ing a bit o' smile on me      She

steal your heart from you \_\_\_\_\_      I think that I shall  
sets my heart a whirl \_\_\_\_\_      As soon as I pro -

*p*



win her in a lit - tle bit o' while Al -  
 duce a ve - ry lit - tle bit o' nerve I'll

though I have been woo - ing her for long ——— And  
 try to hand her dad a lit - tle line ——— Al -

when the moon is on the rise, And the stars are in the skies I'm  
 though there won't be an - y use, For her fath - er to re - fuse When

going to sing to her this lit - tle bit o' song. ———  
 I tell him that she has pro - mised to be mine. ———

CHORUS. *Moderato*

Lit - tle bit o' la - dy you're a won - der you're a prize,

*mf*

You're the lit - tle girl I i - dol - ize

I should like to see you for a lit - tle bit o' while A

lit - tle love - light in your eyes

If you go up - on a lit - tle bit o' hon - ey - moon, I'll

build a lit - tle cot - tage by the sea. There'd

be a ve - ry lit - tle bit o' wor - ry in our lives. We'd

be a hap - py lit - tle fam - i - ly.

# Some Day

(CONNIE AND HARRISON)

Music by  
W. H. BENNETT.

Lyric by  
R. F. FIELD.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The music is in a key with one sharp (F#) and a common time signature (C).

Sweet - heart mine, I don't un - der - stand why you shou  
I am sure, Love as true as ours shall have its

The first vocal line is written on a single staff in treble clef. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The melody continues with a quarter note C4, a half note B3, and a quarter note A3. The piano accompaniment is shown below, starting with a piano (p) dynamic.

sigh \_\_\_\_\_ Don't you know, I am  
day \_\_\_\_\_ Rough its course, But then

The second vocal line continues the melody from the first line. It starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The melody continues with a quarter note C4, a half note B3, and a quarter note A3. The piano accompaniment includes triplets and other rhythmic patterns.

going to win you bye and bye. Think how hap - py we will  
true love al - ways runs that way. It's a road that has no

The third vocal line concludes the piece. It starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The melody continues with a quarter note C4, a half note B3, and a quarter note A3. The piano accompaniment provides a final harmonic resolution.

be dear \_\_\_\_\_ Ev - ery day the sun will shine \_\_\_\_\_ So  
end - ing \_\_\_\_\_ Though 'tis smooth in af - ter life \_\_\_\_\_ Cares

nev - er fear, Some-day dear I will make you mine. \_\_\_\_\_  
fade a - way, On the day I be - come your wife. \_\_\_\_\_

*rit.* *rallentande*

Sweet - heart \_\_\_\_\_ I'm going to make you mine \_\_\_\_\_ I'm going to

*mf*

lock you in my heart for aye \_\_\_\_\_ Bright - ly the

sun will shine On that hap - pi - est of hap - py wed - ding days \_\_\_\_\_

The first system of the musical score features a vocal line in G major with lyrics "sun will shine On that hap - pi - est of hap - py wed - ding days \_\_\_\_\_". The piano accompaniment consists of two staves, with the right hand playing chords and moving lines, and the left hand providing a steady bass line. The system concludes with a triplet of eighth notes in both hands.

Some - day, \_\_\_\_\_ oh yes, and some day soon \_\_\_\_\_ I'm going to

The second system continues the vocal line with lyrics "Some - day, \_\_\_\_\_ oh yes, and some day soon \_\_\_\_\_ I'm going to". The piano accompaniment continues with similar harmonic support, ending with a triplet of eighth notes in the right hand.

take my lit - tle girl up - on our hon - ey - moon For I know, you'll be true,

For I know, you'll be true, *ritardando*

The third system features the lyrics "take my lit - tle girl up - on our hon - ey - moon For I know, you'll be true,". The piano accompaniment includes a section marked "ritardando" in the right hand, indicating a gradual deceleration of the music.

I'll be true to you Then I'll make you mine some - day. \_\_\_\_\_

The final system on the page contains the lyrics "I'll be true to you Then I'll make you mine some - day. \_\_\_\_\_". The piano accompaniment concludes the piece with sustained chords in the right hand and a simple bass line in the left hand.

# Paradise A La Carte

(HEALTHY)

Lyric by  
R. F. FIELD.

Music by  
W. H. BENNETT.

When I was just a lit - tle bit of boy I of - ten used to have a  
I once was wait - er in a res-taur-ant By way of pay I got my

dream Of shoot - ing swarms of fly - ing ap - ple pies And  
board But soon the boss came 'round to me and said That

swim-ming in a lake of peach ice cream, But as I ap - proch ma -  
feed - ing me he could not quite af - ford, It was gen - tly that he

tur - i - ty      The      feel - ing still is there      The tru - est friend I  
broached the fact,      I should not hold the be - lief      He was a Sal - va - tion

ev - er had was Mis - ter Bill O' - Fare.      I  
Ar - my or a Bel - gi - an Re - lief.

have an aw - ful hun - ger I just can't get e - nough to eat      I'd

sell my soul for one square meal, If I could      Re - lieve that hol - low feel - ing I should



like to find an is-land made of juic - y sir - loin steak

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: "like to find an is-land made of juic - y sir - loin steak". The piano accompaniment consists of chords and moving lines in both hands.

French fried po-ta-toes a-grow-ing on the trees Staw - ber-ry short-cake float-ing on the seas.

The second system continues the song with the lyrics: "French fried po-ta-toes a-grow-ing on the trees Staw - ber-ry short-cake float-ing on the seas." The musical notation follows the same format as the first system, with a vocal line and piano accompaniment.

Then I could eat just as much as I pleased, I'd call that Par - a - dise!

The third system concludes the song with the lyrics: "Then I could eat just as much as I pleased, I'd call that Par - a - dise!". The musical notation includes a vocal line and piano accompaniment, ending with a double bar line.

**Dance.**

The dance section begins with the word "Dance." in bold. It features a piano accompaniment on a grand staff. The music is more rhythmic and melodic than the song, with a clear dance feel. It includes dynamic markings like accents (v) and a repeat sign.

This block shows the continuation of the dance section, featuring a piano accompaniment on a grand staff. The music continues with similar rhythmic patterns and melodic lines as the previous dance section.

# The World's All Bright For Me

(HARRISON)

Lyrics by  
R. F. FIELD.

Music by  
W. H. BENNETT.

Tempo di Valse.

Piano introduction in 3/4 time, key of D major, marked *f*. The music consists of a series of chords and single notes in both the treble and bass staves.

There's a test that nev-er has failed, To  
Once I thought that the world was cruel, So

Vocal line and piano accompaniment for the first line of lyrics. The piano part features a mix of chords and single notes, with a dynamic marking of *p* (piano) in the second measure.

tell wheth-er love is true, I'll tell you what this  
heart-less and cold it seemed, Per-haps some-day I'd

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with chords and single notes, maintaining the 3/4 time signature.

trial should be, That proves I'm in love with you; When  
meet the girl, Who'd change it all I dreamed; And

Vocal line and piano accompaniment for the third line of lyrics. The piano part concludes with a final chord and some grace notes.

love is true—the world seems bright, 'Tis on - ly shine  
then you came in - to my life, Your sun - shine

good you see, \_\_\_\_\_ And so I know that my love is  
warmed my heart, \_\_\_\_\_ And ev - er - more we shall hap - py

true, The world's all bright for me, \_\_\_\_\_  
be, For we shall nev - er part. \_\_\_\_\_

*rit.*

## CHORUS.

Ev - 'ry - one seems smil - ing, smil - ing, Ev - 'ry - thing seems

to be gay, Now I won - der how I ev - er, Thought them

quiet the oth - er way, Ev - 'ry sound is sweet - est

mus - ic, Since I fell in love with you, Nev - er lov - ers.

*cresc.*

half so hap - py, So I know our love is true. true.

*p*

1 2

# Classical Rag

## INTRO.

The introduction is written for piano in 2/4 time. It begins with a dynamic marking of *f* (forte) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The piece concludes with a dynamic marking of *sfz* (sforzando) and a final chord.

Ev - 'ry day some class-y rag-time com - pos - er starts to  
Have you heard a - bout that youg Han - del boy the way he

The piano accompaniment for the first vocal line consists of a series of chords and rhythmic patterns in the right hand, with a steady bass line in the left hand. The key signature has two flats (B-flat and E-flat).

play some nag - gy, drag - gy, jag - gy rag - mu - sic ov - er Then he springs his  
played the class - ies was his pa - pa's one pride and joy But his dad would

The piano accompaniment for the second vocal line continues with chords and rhythmic patterns in the right hand, and a steady bass line in the left hand. The key signature remains two flats.

new cre - a - tion on the un - sus - pect - ing na - tion, And the peo -  
start a' nag - gin' ev - 'ry time he caught him rag - gin', And it made

The piano accompaniment for the third vocal line features chords and rhythmic patterns in the right hand, and a steady bass line in the left hand. The key signature remains two flats.

ple think it's fine                      But the fun - ni - est    tune    And the  
 young Han-del sore                      When the folks were    in    bed,    He would

cun - nin' - est    tune                      That ev - 'ry    bo - dy    loves to  
 steal ov - er    head                      Where a    rust - y    old    pi - an - o

hum                      Are the class - ic - al    ones,    The fan - tas - tic - al  
 stood                      And he'd bang at    the    keys,    Just as much as he

ones    Some    one has put to    syn - co - pat - ed    tune.  
 pleased    A'    tear - in' off those    rag - time tunes ga    lore.

## CHORUS

Class - ic - al rag                      Class - ic - al rag                      Grand

op - era sing - ers shout a bout those Class - ic - al rags,                      If

you could hear Ca - ru - so a' rag - gin' his parts

You could hear the rag-time in the fun - er - al march.

slowly

O, Mis - ter Liszt and Mis - ter Wag - a - ner too

*a tempo*

This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "O, Mis - ter Liszt and Mis - ter Wag - a - ner too". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The tempo marking "a tempo" is written in the piano part.

You ought to hear the stuff they're steal - ing from you

This system contains the second line of music. The vocal line continues with the lyrics "You ought to hear the stuff they're steal - ing from you". The piano accompaniment continues with similar harmonic support.

Come, come, my Le - o - nor - a We'll go danc - in',

This system contains the third line of music. The vocal line has the lyrics "Come, come, my Le - o - nor - a We'll go danc - in'". The piano accompaniment continues.

pran - cin' to that Class - ic - al rag.

1 2

This system contains the fourth line of music. The vocal line has the lyrics "pran - cin' to that Class - ic - al rag." and includes a first and second ending bracket. The piano accompaniment concludes with a final chord.



# Dance Dramatique

SIR GEOFFREY and CHORUS

Music by W. H. BENNETT.

The first system of music is in 4/4 time and D major. It features a piano introduction with a dynamic of *p*. The melody in the right hand includes a trill (*tr*) on the second measure. The bass line provides harmonic support with chords and eighth notes. Dynamics increase to *sfz* and *sf* in the final measures.

(Spring Song)

The second system is marked *rit.* and *p* *Expressivo*. It begins with a piano introduction and features a melodic line in the right hand with a *f a tempo* section. The bass line consists of chords and eighth notes.

The third system continues the piano accompaniment with a melodic line in the right hand and a bass line of chords and eighth notes.

The fourth system includes a *Ped.* (pedal) marking in the right hand. The melodic line in the right hand and the bass line of chords and eighth notes continue.

The fifth system concludes the piano accompaniment with a melodic line in the right hand and a bass line of chords and eighth notes.





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