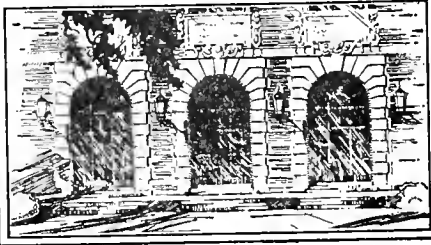




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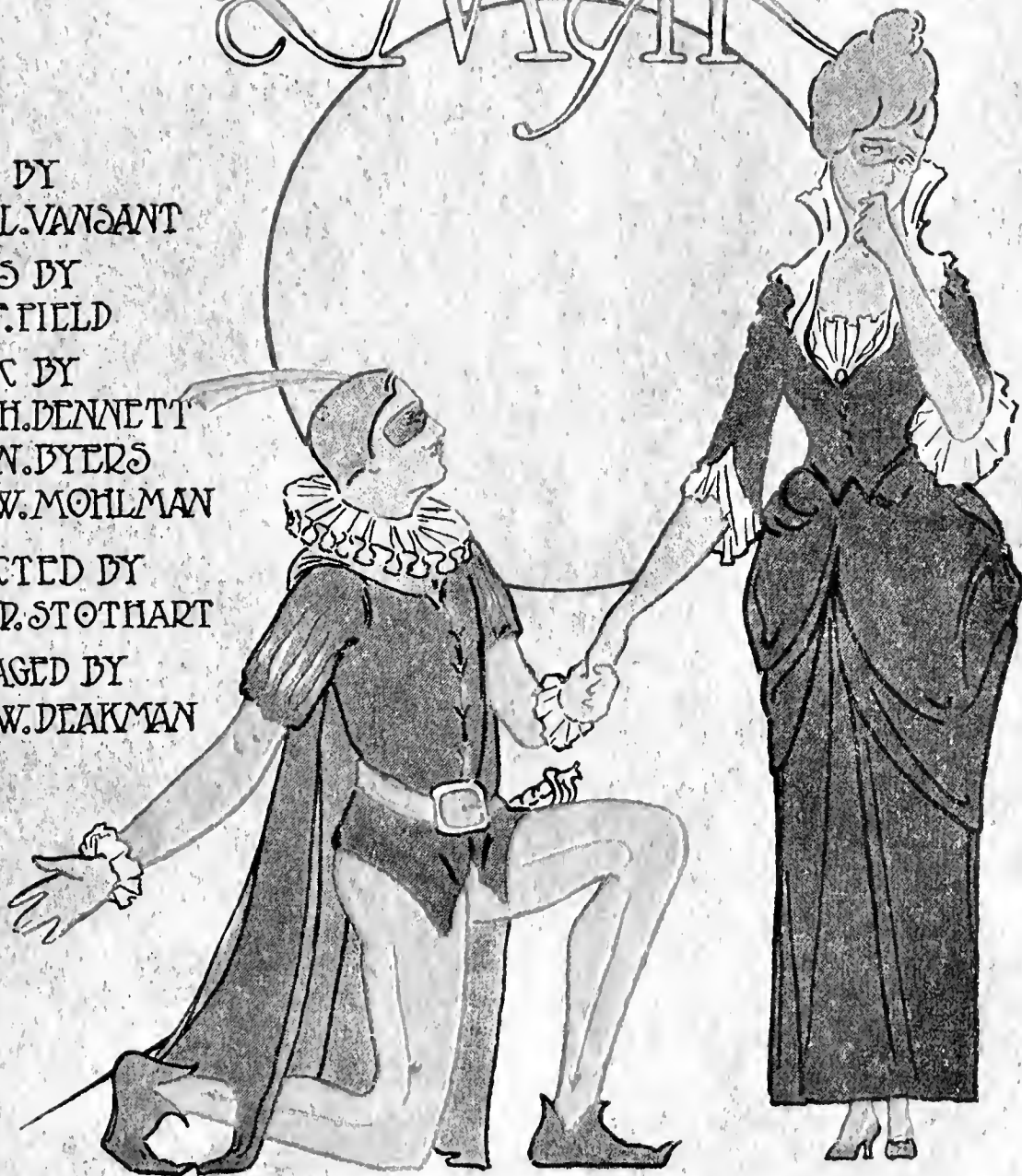
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A Maid and

Mary

BOOK BY
W.L. VANSANT
LYRICS BY
R.F. FIELD
MUSIC BY
W.H. BENNETT
H.N. BYERS
F.W. MOHLMAN
DIRECTED BY
H. P. 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

LYRICS BY

R. F. FIELD

MUSIC BY

FLOYD WILLIAM MOHLMAN

H. N. BYERS

Champaign-Urbana : April 23 & 24, 1915

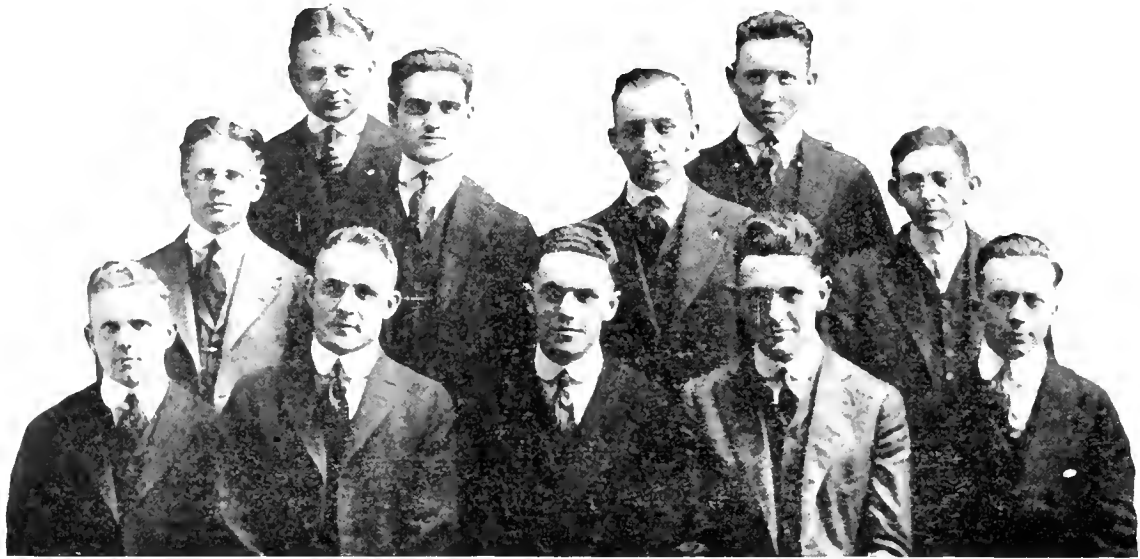
Staged under direction of H. P. STOTHART

Orchestrations by WILLIAM THOMAS PURDY

Manager, H. W. DEAKMAN

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Musical Program

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CAST OF CHARACTERS.

| | | |
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| 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).

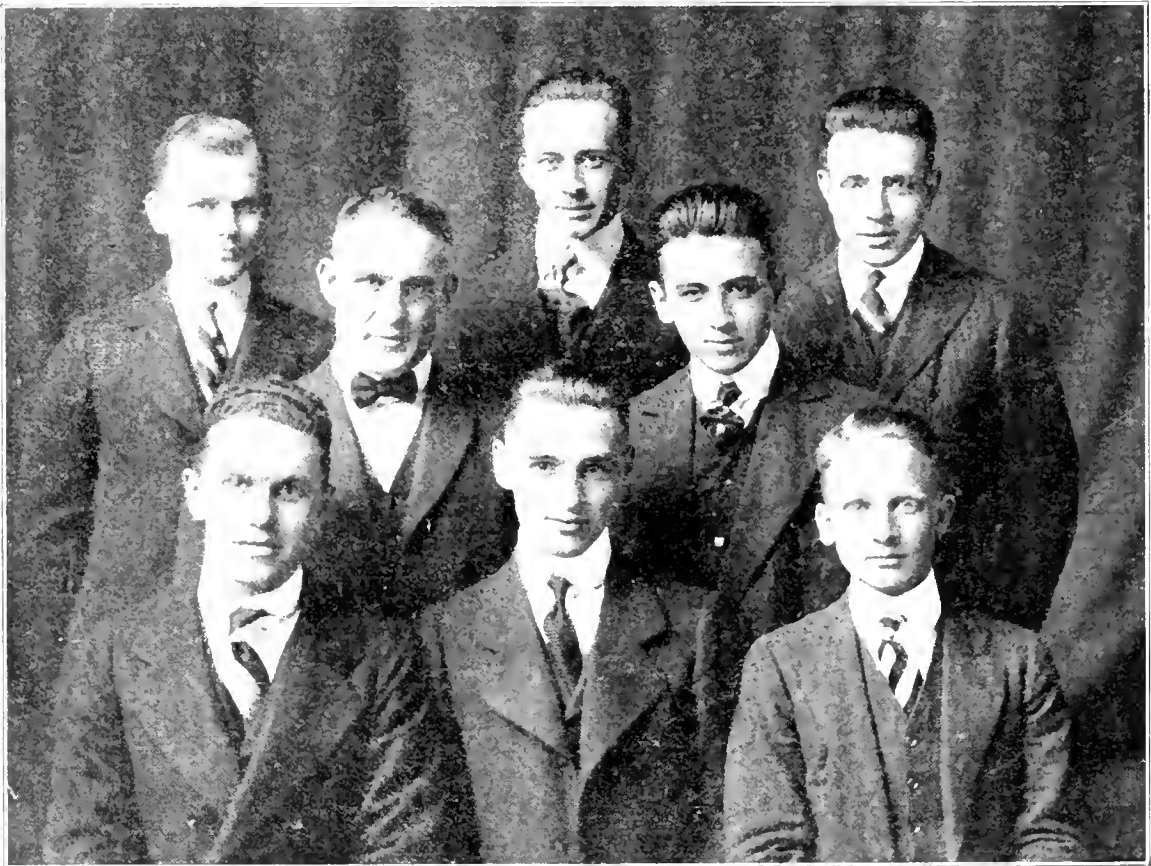
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| Assistant Business Manager | - - - - - | W. G. Emmond |
| Stage Manager and Assist. Bus. Manager | - - - - - | M. Wolter |
| Property Man | - - - - - | E. H. Renner |
| Assistant Property Man | - - - - - | G. W. Stoddard |
| Assistant Property Man | - - - - - | 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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Dramatic Club



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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.



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 place 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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the bass and chords in the treble.

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

The second system continues the musical score. The vocal line has a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment continues with similar rhythmic patterns and chordal support.

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

The third system shows the vocal line with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment features a more complex chordal structure, including a sustained chord in the final measure.

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

The fourth system concludes the page. The vocal line has a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment includes a *rit.* (ritardando) marking in the final measures, with sustained chords in the bass and treble.

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

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,

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

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-fathers 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. 'Twas a sweet peasant maiden that charmed our Prince In the days of long a - go. —

cresc.

D.C.

D.C.

Marcato.

But rough runs the course of a

Slower.

The first system of the musical score. The vocal line is on a single staff in G minor, starting with a whole rest followed by a half note G, then a quarter note A, and a quarter note B. The piano accompaniment consists of two staves. The right hand starts with a half note G, followed by quarter notes A and B, then a half note C. The left hand starts with a half note G, followed by quarter notes A and B, then a half note C. The tempo marking 'Slower.' is placed above the piano accompaniment.

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

The second system of the musical score. The vocal line continues with a half note C, a quarter note D, a quarter note E, a quarter note F, a half note G, and a whole note A. The piano accompaniment continues with quarter notes G, A, B, C, D, E, F, G in the right hand, and quarter notes G, A, B, C, D, E, F, G in the left hand.

maid, _____ And the cru - el King swore, By the

cresc.

The third system of the musical score. The vocal line has a whole rest for the first measure, then a half note G, a quarter note A, a quarter note B, a half note C, and a whole note D. The piano accompaniment continues with quarter notes G, A, B, C, D, E, F, G in the right hand, and quarter notes G, A, B, C, D, E, F, G in the left hand. The dynamic marking 'cresc.' is placed above the piano accompaniment.

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

ff

The fourth system of the musical score. The vocal line has a whole rest for the first measure, then a half note G, a quarter note A, a quarter note B, a half note C, and a whole note D. The piano accompaniment continues with quarter notes G, A, B, C, D, E, F, G in the right hand, and quarter notes G, A, B, C, D, E, F, G in the left hand. The dynamic marking 'ff' is placed above the piano accompaniment.

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 you haunted cave!

rit.

Andantino.

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

p

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

sf

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

rit.

L.H.

R.H.

L.II.

Valse moderato.

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

p-mf

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

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

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

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

rit. *ff* *dim*

Waiters Dance

Music by W. H. BENNETT.

The musical score for "Waiters Dance" is presented in five systems, each consisting of a grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 2/4. The first system begins with a forte (*f*) dynamic marking. The melody in the treble clef features eighth-note patterns, often with triplets and accents. The bass clef provides a steady accompaniment with chords and single notes. The piece concludes with a final cadence in the fifth system.

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 piece begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with eighth notes. The introduction concludes with a fortissimo (*ff*) dynamic.

The first system of the song. The vocal melody begins with a double bar line and a repeat sign. The lyrics are: "The man who runs a Some drum-mer steals the". The piano accompaniment starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

The second system of the song. The vocal melody 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 continues with a steady bass line and chords, including a long note in the right hand.

The third system of the song. The vocal melody concludes 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 continues with a steady bass line and chords, ending with a final chord in the right hand.

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 - blien! Pray what is a fel - low to
 tow - els to wife.

do, It's sad to tell, But life is ,
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

Bunk

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

Chorus

Harrison

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

Chorus

Ted

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 -

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 hull - 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 treble clef and a key signature of one flat (B-flat). It begins with a *f* (forte) dynamic and a *rit.* (ritardando) marking. The melody is primarily in the right hand, with accompaniment in the left hand. The piece concludes with a *a tempo* marking and a long, sustained chord in the right hand.

Tempo di Valse.

The first system of the vocal and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are: (He) Once more we drift to the strains of a (She) Dear boy, why sad on this won-der-ful. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It includes a *rit.* marking and a *p* (piano) dynamic.

The second system of the vocal and piano accompaniment. The vocal line continues with 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 key signature and includes a *ten.* (tenuto) marking.

The final system of the vocal and piano accompaniment. The vocal line concludes with 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 includes a *rull* (rull) marking and a *ten.* marking.

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 rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter notes and chords.

The first vocal line begins with a double bar line and a repeat sign. The lyrics are "Oh! Oh! Oh! what". The piano accompaniment continues with the same rhythmic pattern as the introduction, with some grace notes in the right hand.

The second vocal line continues the lyrics: "is that hon-ey, Oh! Oh! Oh! what is that snap-py, hap-py mel-o - dy,". The piano accompaniment remains consistent, supporting the vocal melody.

The third vocal line concludes 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 to the end of the piece.

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.

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,



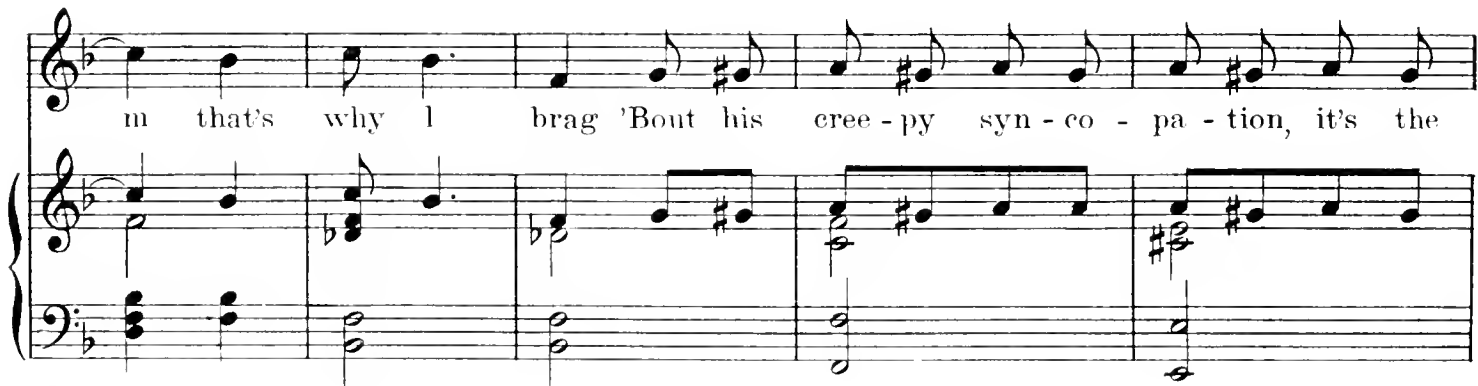
Slip - ping in a min - or in a way to make you cry. Well he's



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

Mysterioso

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

pizz.

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

8va
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!

sf

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

8^{va}.....

Lightly

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a repeat sign. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and eighth notes. A dynamic marking of *Lightly* is placed in the first measure of the upper staff. A dotted line above the upper staff indicates an octave transposition (*8^{va}.....*) starting from the second measure.

8^{va}.....

sfz

The second system continues the piece. The upper staff has a melodic line with a slur over the first two measures. The lower staff has a bass line with chords. A dynamic marking of *sfz* (sforzando) is placed in the second measure of the upper staff. A dotted line above the upper staff indicates an octave transposition (*8^{va}.....*) starting from the first measure.

8^{va}.....

sfz

The third system continues the piece. The upper staff has a melodic line. The lower staff has a bass line with chords. A dynamic marking of *sfz* is placed in the fourth measure of the upper staff. A dotted line above the upper staff indicates an octave transposition (*8^{va}.....*) starting from the first measure.

8^{va}.....

sfz

The fourth system continues the piece. The upper staff has a melodic line with a slur over the last two measures. The lower staff has a bass line with chords. A dynamic marking of *sfz* is placed in the fifth measure of the upper staff. A dotted line above the upper staff indicates an octave transposition (*8^{va}.....*) starting from the first measure.

8^{va}.....

sfz

The fifth system continues the piece. The upper staff has a melodic line with a slur over the last two measures. The lower staff has a bass line with chords. A dynamic marking of *sfz* is placed in the fifth measure of the upper staff. A dotted line above the upper staff indicates an octave transposition (*8^{va}.....*) starting from the first measure.

1 2

sfz

The sixth system concludes the piece. It features two first endings, labeled '1' and '2'. The upper staff has a melodic line. The lower staff has a bass line with chords. A dynamic marking of *sfz* is placed in the fifth measure of the upper staff. The first ending leads to a repeat sign, and the second ending leads to a final chord.

Finale Act I

Lyrics by
R. F. FIELD.

Music by
W. H. BENNETT.

The musical score is set in a key with two flats (B-flat and E-flat) and a common time signature. It begins with a piano introduction in the right hand, marked *p*, followed by a *cresc.* section and a *f* section. The piano accompaniment continues with a steady bass line and harmonic support.

The first vocal line is for Constance, starting with a first ending (1) and a second ending (2). The tempo is marked *Moderato* and the dynamic is *sf*. The lyrics are: "(Constance) What can I say now to thank you For you've

The second vocal line is for Stewart, with lyrics: "saved my life. (Stewart) None but the brave de-serve the fair, The

The third vocal line is for the Chorus, with lyrics: "girl shall be your wife (Chorus) None but the brave de-serve the fair-est, She'll

The piano accompaniment for the vocal lines features various dynamics including *sf*, *ff*, and *f*, and includes first and second endings for the Chorus section.

be his wife What say you my daugh - ter, Look at this my

(Stewart)

p

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

8

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

3

CHORUS

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

ff

3

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 score features a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 6/8. The music begins with a fortissimo (*ff*) dynamic, marked with accents and slurs. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment. The system concludes with a piano (*p*) dynamic and a ritardando (*rit.*) marking.

The second system continues the piano score. It features a *rit.* marking followed by an *a tempo* instruction. The right hand (R.H.) and left hand (L.H.) parts are clearly delineated. The system ends with a *Ped.* (pedal) marking and a final chord.

The third system consists of two staves. The right hand (r.h.) plays a rhythmic pattern of eighth notes, while the left hand (l.h.) plays chords. The system includes *f* (forte) dynamics and *rit.* (ritardando) markings.

The fourth system is marked *Valse grazia* and features a 3/4 time signature. It includes a *rit.* marking at the beginning and a *f* (forte) dynamic. The music features triplet figures in both hands.

The fifth system continues the *Valse grazia* section with triplet figures in the right hand and a steady accompaniment in the left hand.

The sixth system begins with a first ending bracket (1) and includes a *rallentando* marking. It concludes with an *a tempo* instruction and a triplet figure.

2 8

rit. p

8

8 2

rit.

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.

This system contains a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "All cel-e-brat-ing with din-ing and fet'-ing this hap-py day." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

DANCE

rit. *f* Trot. *ff*

8.....

This system is labeled "DANCE" and begins with a piano accompaniment. It starts with a *rit.* (ritardando) section, followed by a *f* (forte) section marked "Trot." in 4/4 time. The piece concludes with a *ff* (fortissimo) section. A first ending bracket labeled "8....." spans the final measures.

18.....

This system continues the piano accompaniment from the previous system. It features a first ending bracket labeled "18....." at the beginning. The music consists of dense chordal textures in both hands.

8.....

This system continues the piano accompaniment. It features a first ending bracket labeled "8....." at the beginning. The music consists of dense chordal textures in both hands.

8.....

pp

800

This system continues the piano accompaniment. It features a first ending bracket labeled "8....." at the beginning. The music concludes with a *pp* (pianissimo) dynamic marking. The number "800" is written at the bottom right of the system.

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. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The key signature has one flat (B-flat).

System 1: The piano part begins with a staccato accompaniment. The vocal line starts with a fermata over the first measure, followed by a melodic line. The word "Staccato" is written below the piano part.

System 2: The vocal line continues with the lyrics "To make your self quite cap - ti - vat - ing,". The piano part features a *rit.* (ritardando) marking and a *p* (piano) dynamic marking. There are fermatas over the first and second measures of the piano part.

System 3: The vocal line continues with the lyrics "You must use in - gen - u - i - ty, My art can make you fas - ci -". The piano part continues with a steady accompaniment.

System 4: The vocal line concludes with the lyrics "nat - ing, If you will give at - ten - tion to me." The piano part provides a final accompaniment.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

The second system continues the melody. The vocal line has a long note for "sea." followed by a rest, then "There'd" on a quarter note. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

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

The third system continues the melody. The vocal line has a long note for "lives" followed by a rest, then "We'd" on a quarter note. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

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

The fourth system concludes the melody. The vocal line has a long note for "ly." followed by a rest. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

Some Day

(CONNIE AND HARRISON)

Music by
W. H. BENNETT.

Lyric by
E. F. FIELD.

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The piece begins with a forte (*f*) dynamic and ends with a fermata over the final chord.

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

Musical notation for the first vocal line, corresponding to the lyrics above. The melody is in G major and 2/4 time, with a piano (*p*) dynamic. The piano accompaniment continues with a similar harmonic structure.

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

Musical notation for the second vocal line, corresponding to the lyrics above. The melody continues with a piano (*p*) dynamic. The piano accompaniment includes a triplet of eighth notes in the right hand.

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

Musical notation for the third vocal line, corresponding to the lyrics above. The melody concludes with a piano (*p*) dynamic. The piano accompaniment features a triplet of eighth notes in the right hand.

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 music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano accompaniment includes triplets in the right hand.

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

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a prominent triplet in the right hand.

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

rillentande
#

The third system includes the vocal line and piano accompaniment. The piano accompaniment has a tempo marking of *rillentande* and a sharp sign below it. The system concludes with a double bar line.

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

The fourth system concludes the piece with the vocal line and piano accompaniment. The piano accompaniment features a long, sustained chord in the right hand at the end.

Paradise A La Carte

(HEALTHY)

Lyric by
R. F. FIELD.

Music by
W. H. BENNETT.

ff

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

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

p

The first vocal line is in 4/4 time. The piano accompaniment continues with a similar rhythmic pattern, marked *p* (piano).

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

The second vocal line continues the melody. The piano accompaniment features a more active bass line with eighth notes.

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

f

The final vocal line concludes the piece. The piano accompaniment ends with a strong *f* (forte) chord. The key signature changes to two flats (B-flat and E-flat) for the final few notes.

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

cresc.

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

f

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

8va

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

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

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

Dance.

The World's All Bright For Me

(HARRISON)

Lyrics by
R. F. FIELD.

Music by
W. H. BENNETT.

Tempo di Valse.

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

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

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

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.

1 2

Classical Rag

INTRO.

The introduction is written for piano in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first two measures are marked with a forte (*f*) dynamic. The third measure is marked with a fortissimo (*ff*) dynamic. The piece concludes with a fermata over the 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 line of lyrics consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature remains one 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 line of lyrics continues the melodic and harmonic patterns established in the first line. The right hand has a more active melodic line, and the left hand maintains a consistent bass accompaniment.

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 line of lyrics concludes the piece. The right hand features a final melodic flourish, and the left hand provides a solid harmonic base. The piece ends with a fermata over the final chord.

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a half note D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with similar rhythmic patterns and chordal accompaniment.

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

The third system of the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment includes a 7/8 time signature change at the beginning of the system.

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

The fourth and final system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment concludes with a final chord and a fermata over the last note.

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

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

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

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

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 consists of two staves. The upper staff begins with a piano (*p*) dynamic and includes a trill (*tr*) on the second measure. The lower staff provides a harmonic accompaniment. The system concludes with a fortissimo (*sf*) dynamic marking.

(Spring Song)

The second system is titled "(Spring Song)". It begins with a *rit.* (ritardando) marking. The upper staff features a melodic line with a *p* (*Expressivo*) dynamic. The lower staff has a steady accompaniment. The system ends with a *f a tempo* (forte, at tempo) marking.

The third system continues the piano accompaniment from the previous system, maintaining the 4/4 time signature and D major key. It features a consistent rhythmic pattern in both staves.

The fourth system continues the piano accompaniment. It includes a *Ped.* (pedal) marking in the lower staff, indicating where the sustain pedal should be used. The system concludes with a final chord.

The fifth system is the final system on the page, continuing the piano accompaniment. It concludes with a final chord in the upper staff and a sustained bass line in the lower staff.

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