

LIBRARY  
OF THE  
UNIVERSITY  
OF ILLINOIS

M 782.6  
L 96p

MUSIC LIBRARY

Return this book on or before the  
**Latest Date** stamped below.

University of Illinois Library

MAR 17 1965

~~JAN 5 1967~~

1-4H

~~MAY 26 1966~~

~~JAN 25 1972~~

2-17

~~FEB 25 1979~~

2-17

8/29 RRL

~~SEP 6 1991~~







33

# The Prince of Hilsen

The New  
Musical Comedy

Lyrics  
By

Frank Pixley

Music  
By

Gustav Luders

M. Witmark & Sons  
NEW YORK CHICAGO LONDON  
VENICE 1917 SAN FRANCISCO TORONTO  
300 N. SPRING ST. COLUMBIA AMERICAN MUSIC CO. ST. P.





Rights of Performance and for Mechanical Instruments reserved.

# THE PRINCE OF PILSEN



A MUSICAL COMEDY  
IN TWO ACTS

LYRICS BY

## FRANK PIXLEY



MUSIC BY

## GUSTAV LUDERS.

VOCAL SCORE.



Price \$2.00 net.  
6/-

**M. Witmark & Sons,**

NEW YORK, • CHICAGO, • SAN FRANCISCO,  
LONDON.

JOSEF WEINBERGER,  
VIENNA, - LEIPZIG.

Copyright 1902 by M. Witmark & Sons. — Entered at Stationers Hall, London, Eng.  
International Copyright.

CANADIAN-AMERICAN MUSIC CO. LTD., Toronto, Canada.



# THE PRINCE OF PILSEN.

A Musical Comedy in Two Acts.

Management of Henry W. Savage.

Staged by George Marion.

Produced May 1902, Tremont Theatre, Boston.

Book and Lyrics by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

## CAST OF CHARACTERS.

Prince of Pilsen . . . . .	ARTHUR DONALDSON.
Hans Wagner . . . . .	JOHN W. RANSONE.
Tom Wagner . . . . .	IVEY ANDERSON.
Artie . . . . .	MAURICE DARCY.
François . . . . .	ROBERT O'CONNOR.
Mrs. Madison Crocker . . . . .	DOROTHY MORTON.
Sidonie . . . . .	LOUISE MONTROSE.
Edith . . . . .	MABEL PIERSON.
Nellie . . . . .	RUTH PEEBLES.
Juinnie . . . . .	ZELLA FRANK.

Heidelberg Students, Naval Cadets, U. S. A. Gendarmes, Vassar Girls etc. etc.



Time — Present.

Place — Nice, Italy.

# Contents.

## ACT I.

	OVERTURE . . . . .	5
Nº 1	OPENING CHORUS . . . . . François and Waiters,— Entrance of Edith and Chorus.	15
2	ARTIE . . . . .	Artie and Girls. 29
3	SEASON AT THE SHORE. . . . .	Mrs. Crocker and Chorus Girls. 34
4	ENTRANCE . . . . .	François, Edith and Chorus. 38
5	STUDENTS' ENTRANCE . . . . .	47
6	HEIDELBERG (STEIN SONG). . . . .	Prince and Students. 51
7	THE WIDOW (TRIO). . . . .	Mrs. Crocker, Hans and Artie. 57
8	KEEP IT DARK . . . . .	François, Sidonie and Chorus. 63
9	PICTURES IN THE SMOKE . . . . .	Prince. 67
10	FINALE I . . . . .	71

## ACT II.

11	OPENING CHORUS . . . . .	Foxhunter Chorus. 88
12	DIDN'T KNOW EXACTLY WHAT TO DO . . . . .	Hans, Mrs. Crocker and Chorus. 100
13	THE AMERICAN GIRL (Song of the Cities) . . . . .	Mrs. Crocker and Chorus. 104
14	THE MESSAGE OF THE VIOLET . . . . .	Tom. 113
15	THE TALE OF THE SEA SHELL . . . . .	Prince, Nellie and Ensemble. 117
16	BACK TO THE BOULEVARDS. . . . .	François and Sidonie. 121
17	FLOWER FÊTE . . . . .	Mrs. Crocker and Ensemble. 127
18	FALL IN. . . . .	Tom, Edith and Marines. 134
19	FINALE II. . . . .	Principals and Chorus. 140

# THE PRINCE OF PILSEN.

A Musical Comedy in Two Acts.

Book and Lyrics by  
FRANK PIXLEY.

## Overture.

Music by  
GUSTAV LUDERS.

*Allegretto.*

Piano.

The first system of the piano accompaniment is written for piano. It features a treble and bass clef with a 2/4 time signature. The music begins with a forte (*f*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

The second system continues the piano accompaniment. The right hand has a more active melodic line with eighth notes. The left hand continues with a steady accompaniment. A forte (*f*) dynamic marking is present in the right hand.

The third system of the piano accompaniment shows the right hand playing a melodic line with some grace notes. The left hand accompaniment remains consistent with the previous systems.

The fourth system of the piano accompaniment continues the melodic and harmonic development. The right hand features a melodic line with eighth notes and some slurs.

The fifth and final system of the piano accompaniment concludes the piece. It includes a *rit.* (ritardando) marking in the left hand, indicating a gradual deceleration of the music.

Molto moderato e marcato.

The first system of music consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic and moving to a forte (*f*) dynamic. The lower staff provides a harmonic accompaniment with chords and eighth notes.

The second system continues the piece. The upper staff features a melodic line with some rests and a final note held over. The lower staff continues with a steady accompaniment of chords and eighth notes.

The third system shows a continuation of the rhythmic patterns. The upper staff has a melodic line with eighth notes, and the lower staff has a consistent accompaniment of chords and eighth notes.

The fourth system includes a first ending (marked '1.') and a second ending (marked '2.'). It features dynamic markings for *molto rit.* (very slow), *ff* (fortissimo), and *ff* (fortissimo). The upper staff has a melodic line with accents, and the lower staff has a complex accompaniment with chords and eighth notes.

The fifth system begins with the tempo marking 'Andante quasi Andantino.' and piano (*p*) dynamics. The upper staff has a melodic line with a half note, and the lower staff has a simple accompaniment of chords and eighth notes.

The sixth system continues the piece with a melodic line in the upper staff and a harmonic accompaniment in the lower staff, maintaining the 'Andante quasi Andantino' tempo.

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

Second system of musical notation, featuring a treble and bass clef with various notes and rests. A dynamic marking *f* is present in the treble staff.

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

Fourth system of musical notation, featuring a treble and bass clef with various notes and rests. It includes a triplet of eighth notes in the bass staff and a triplet of sixteenth notes in the treble staff.

Andante.

Fifth system of musical notation, featuring a treble and bass clef with various notes and rests. A dynamic marking *dolce.* is present in the treble staff. The time signature is 12/8.

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

First system of musical notation. The treble clef staff contains a melody with a dotted quarter note, a half note, and a quarter note, all under a slur. The bass clef staff contains a rhythmic accompaniment of eighth notes in a descending pattern.

Second system of musical notation. The treble clef staff continues the melody with a dotted quarter note, a half note, and a quarter note, all under a slur. The bass clef staff continues the rhythmic accompaniment. A dynamic marking *p* is present at the end of the system.

Third system of musical notation. The treble clef staff contains a melody with a dotted quarter note, a half note, and a quarter note, all under a slur. The bass clef staff contains a rhythmic accompaniment of eighth notes in a descending pattern. A dynamic marking *pp* is present at the beginning of the system.

Fourth system of musical notation. The treble clef staff contains a melody with a dotted quarter note, a half note, and a quarter note, all under a slur. The bass clef staff contains a rhythmic accompaniment of eighth notes in a descending pattern. A dynamic marking *f* is present at the beginning of the system.

Fifth system of musical notation. The treble clef staff contains a melody with a dotted quarter note, a half note, and a quarter note, all under a slur. The bass clef staff contains a rhythmic accompaniment of eighth notes in a descending pattern. A dynamic marking *ff* is present at the beginning of the system.

Sixth system of musical notation. The treble clef staff contains a melody with a dotted quarter note, a half note, and a quarter note, all under a slur. The bass clef staff contains a rhythmic accompaniment of eighth notes in a descending pattern.



fff *molto rit.*

Tempo di Valse.

*p-f*

1. 2.

## Allegretto.

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment of eighth notes with chords.

The second system continues the piece. The upper staff has a melodic line with some chromaticism, including a sharp sign (F#) in the fifth measure. The lower staff continues with a steady eighth-note accompaniment.

The third system shows the continuation of the musical ideas. The upper staff has a melodic line with a piano (*p*) dynamic marking. The lower staff maintains the eighth-note accompaniment.

The fourth system features a melodic line in the upper staff that includes a sharp sign (F#) and a long note with a fermata. The lower staff continues with the eighth-note accompaniment.

The fifth system introduces a forte (*f*) dynamic. The upper staff has a melodic line with a crescendo hairpin. The lower staff continues with the eighth-note accompaniment.

The sixth system concludes the piece. The upper staff has a melodic line with a fermata on the final note. The lower staff continues with the eighth-note accompaniment.

The first system of music consists of two staves. The treble staff begins with a whole note chord, followed by a series of eighth-note chords and a melodic line. The bass staff provides a harmonic accompaniment with chords and a moving bass line.

The second system continues the musical piece. The treble staff features more intricate chordal textures and melodic passages. The bass staff maintains a steady accompaniment with some rhythmic variation.

*Allegretto.*

The third system is marked *Allegretto.* and *p* (piano). The treble staff shows a more active melodic line with eighth notes. The bass staff has a sparse accompaniment with chords and occasional eighth notes.

The fourth system shows a more rhythmic and melodic development. The treble staff has a clear eighth-note melody, while the bass staff provides a steady accompaniment with chords.

The fifth system continues the melodic and harmonic flow. The treble staff features a melodic line with some grace notes, and the bass staff provides a consistent accompaniment.

The sixth system concludes the page with a final melodic phrase in the treble staff and a supporting accompaniment in the bass staff.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with chords and eighth notes. The system concludes with a double bar line and repeat dots.

Second system of the piano score. The right hand continues the melodic development with some rests, and the left hand maintains a steady accompaniment. The system ends with a double bar line and repeat dots.

Third system of the piano score. The right hand has a more active melodic line with slurs, and the left hand features a rhythmic accompaniment with chords. The system ends with a double bar line and repeat dots.

Fourth system of the piano score. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the right hand. The system ends with a double bar line and repeat dots.

Fifth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The system ends with a double bar line and repeat dots.

Sixth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The system ends with a double bar line and repeat dots.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It consists of six measures with various chordal textures and melodic lines.

Second system of musical notation, continuing the piece. It features similar chordal and melodic patterns as the first system, with some dynamic markings like accents.

Third system of musical notation, showing more complex melodic lines in the treble clef and steady accompaniment in the bass clef.

Fourth system of musical notation, featuring a mix of chords and moving lines in both staves.

Fifth system of musical notation, including a fermata over a chord in the final measure of the system.

Sixth system of musical notation, concluding the page with a final cadence and a double bar line.

## No 1.

## Opening Chorus.

Words by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Allegretto.

Piano. *p*

(Curtain.)

FRANCOIS & WAITERS.  
TEN. & BASS.

In days of — old the

*f*

pi - rate bold ran up a — flag of black And

sailed a - way in search of — prey that came a - cross his

track. We are up - to-date and watch and wait be -

8



- neath a flag of white It's wrong to rob but

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

that's our job and cus - tom makes it right. Hip hip hur - roo! for the

The second system continues the vocal line with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment includes a key signature change to 6/8 time, indicated by a double bar line with a '6' above and an '8' below.

pi - rate crew of a summer re - sort ho - tel — You'll have to pay if you

The third system features a vocal line with quarter notes G4, A4, B4, and C5, followed by a half note D5. The piano accompaniment continues with a steady eighth-note rhythm.

want to stay if you're wise you'll tip — us well — If you've

The fourth system concludes the vocal line with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment features a final cadence with sustained chords.

mon ey to burn—we call the turn We know just what to do ——— We

feel our worth and we want the earth We're a rol-lick-ing pi-rate crew.

FRANÇOIS

When we find a man who de-clines to pay There's a lit-tle game which we

al-ways play Starv-ing him to death in a gen-teel way Some-

what frap - pè will win the day; We've a doz - en schemes to re -

lax his grip it's tip, tip, tip, or it's skip, skip, skip,

with an i - cy glare we freeze him, dis - please him, and tease him But we

nev - er miss a chance to squeeze him we're out for cash.

## FRANÇOIS.

Our pi - rate crew is tried and true we know what to do. Hip

WAITERS.

Our pi - rate crew is tried and true we know what to do. Hip

hip hur-roo for the pi - rate crew of a sum-mer re - sort - ho -

hip hur-roo for the pi - rate crew of a sum-mer re - sort - ho -

- tel \_\_\_\_\_ You'll have to pay if you want to stay, If you're

- tel \_\_\_\_\_ You'll have to pay if you want to stay, If you're

wise you'll tip— us well ——— If you've mon - ey to burn— we

wise you'll tip— us well ——— If you've mon - ey to burn— we

call the turn for we know just what— to do, ——— We

call the turn for we know just what— to do, ——— We

feel our worth and we want the earth Were a rol-lick-ing pi-rate crew. —

feel our worth and we want the earth Were a rol-lick-ing pi-rate crew. —

*rit.*

Allegro.

FRANÇOIS

The boat more guests Look out for

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked 'Allegro.' and the time signature is 2/4. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics 'The boat more guests Look out for'. The piano accompaniment starts with a forte (*f*) dynamic and includes various chordal textures and melodic lines.

Allegro.

tips

Take care you do not let one slip.

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has the lyrics 'tips Take care you do not let one slip.'. The piano accompaniment continues with similar textures, including chords and melodic fragments.

The third system of the musical score, which is primarily piano accompaniment. It features complex chordal textures and melodic lines in both the treble and bass clefs, continuing the musical development from the previous systems.

The fourth system of the musical score, also primarily piano accompaniment. It shows further development of the piano part with intricate chordal patterns and melodic passages.

SOP. & ALTO. *unis.*

We've had a storm-y trip we're glad to leave the ship So

TEN. & BASS. *unis.*

glad in fact we can-not keep from danc-ing Of course we want to

*f*

see As quickly as may be The li-ons who make so-cial life en-





know\_ it's wrong for girls to flirt Ex - cept\_ with those in love ex -

- pert And yet\_ up - on\_ the sly\_ It's nice\_ I won't de

ny. At home we're good as we can be But here\_ we

mean\_ the sights to see The pros - pect seems\_ en - chant - ing For\_

still we're fan - cy free. \_\_\_\_\_

We know it's wrong for girls to

*ff*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a half rest followed by quarter notes G4, A4, B4, and C5. The lyrics 'still we're fan - cy free.' are written below. The second line is a vocal melody starting with a half rest, followed by quarter notes G4, A4, B4, and C5. The lyrics 'We know it's wrong for girls to' are written below. The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a steady bass line. A dynamic marking of *ff* is present in the piano part.

flirt ex - cept\_ with those in love ex - pert And yet\_ up on\_ the

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics 'flirt ex - cept\_ with those in love ex - pert And yet\_ up on\_ the'. The piano accompaniment continues with chords and moving lines in both hands.

sly\_ It's nice\_ we wont\_ de - ny\_ At home\_ were

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics 'sly\_ It's nice\_ we wont\_ de - ny\_ At home\_ were'. The piano accompaniment continues with chords and moving lines in both hands.

good — as we can be To tell — the truth — we have to

EDITH.

But here — with hearts quite fan - cy free The sights we'll  
be But here — with hearts quite fan - cy free — The sights we'll

*Presto.*

see, A chance like this For whole - sale bliss — no girl — of  
see, A chance like this For whole - sale bliss — no girl, no girl of

course should miss a chance like this For whole - sale bliss

course should miss a chance like this For whole - sale bliss

8

We would not miss no! no! we would not miss.

We would not miss no! no! we would not miss.

Voices alone.

*p* *ff*

8

## No 2.

## Artie.

Artie and Chorus.

Words by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Allegretto.

Piano. *mf*

The piano introduction is in 2/4 time, marked 'Allegretto' and 'mf'. It consists of two staves: a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple accompaniment of quarter and eighth notes.

ARTIE. CHORUS. SOP. ARTIE.

ALTO.

In good old Lon-don town, In good old Lon-don town, So -  
When - e'er I take a walk, When - e'er he takes a walk, A -

The first line of the chorus features vocal parts for Artie (Soprano and Alto) and piano accompaniment. The piano part is marked 'p' and consists of a steady eighth-note accompaniment in the bass and treble staves.

CHORUS ARTIE.

ci - e - ty you know is most ex - clu - sive, ex - clu - sive, We're  
long the streets I make a great sen - sa - tion, sen - sa - tion, I

The second line of the chorus continues the vocal and piano accompaniment. The piano part features some dynamic markings like '>' and '>>'.

CHORUS. ARTIE.

much in - clined to frown, They're much in - clined to frown, On  
cause no end of talk, He caus - es lots of talk, My

The third line of the chorus concludes the vocal and piano accompaniment. The piano part continues with the same accompaniment pattern.

## CHORUS. ARTIE.

stran - gers who ap - pear at all ob - tru - sive, ob - tru - sive, Al - though it may seem  
dress is al - ways e - qual to my sta - tion, his sta - tion, In ar - dent ad - mi -

sil - ly From Strand to Pic - a - dil - ly my name in - sures a  
- ra - tion They stop all con - ver - sa - tion of course I know ex -

## CHORUS. ARTIE.

wel - come warm and heart - y, quite heart - y, If you would win re - nown and  
act - ly what's the mat - ter, the mat - ter, My cloth - ing is so loud it

*rit.*  
own the bloom - ing town Just tell them that you know a cer - tain par - ty.  
si - len - ces the crowd But when I'm gone you ought to hear them chat - ter.

## REFRAIN.

Ar - tie! Ar - tie! that is all the cry Ev 'ry thing I do is prop - er

quite Wher - ev - er I may go or stay you can hear the la - dies say

## CHORUS.

## ARTIE.

"In - tro - duce me; he's all right! Hur - rah for Ar - tie. Ar - tie! Ar - tie!

hap - py as a lark Ev - 'ry bod - y makes the same re - mark

“Is - nt he a dai - sy? Ar - tie sets them cra - zy

## CHORUS.

All the girls are dead in love with Ar - tie” Ar - tie! Ar - tie!

that is all the cry Ev - 'ry-thing he does is prop - er quite Wher -

- ev - er he may go or stay you can hear the la - dies say



"In - tro - duce me; he's all right" Hur-rah for Ar - tie. Ar - tie! Ar - tie!

hap - py as a lark Ev - 'ry bod - y makes the same re -

mark "Is - nt he a dai - sy?"

Ar - tie sets them cra - zy All the girls are dead in love with Ar - tie!"

## No 3.

## Season at the Shore.

Mrs. Crocker and Chorus.

Words by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Moderato.

Piano. *f*

The piano introduction consists of two staves. The right hand plays a melody in G major with a tempo marking of 'Moderato'. The left hand provides a harmonic accompaniment with chords and single notes.

In the sul-try days of sum-mer when the sun is blaz-ing hot— And  
If you'd learn the wiles of Cu-pid try a vis-it to the shore— And

The first vocal line is written on a single staff. It begins with a rest for two measures, then enters with the lyrics. The piano accompaniment continues with chords and a steady rhythm.

life it - self be - comes a fear - ful bore Just  
make a note of ev - 'ry thing you see Ob -

The second vocal line continues the melody. The piano accompaniment features a prominent bass line with a descending sequence of notes.

leave your cares be - hind you If you can as well as not— And—  
serve the girl who says— She's— "nev - er loved be - fore" And—

The third vocal line concludes the piece. The piano accompaniment ends with a final chord and a few notes in the bass line.

make a fly-ing vis - it to the shore Pick out a sum-mer E-den where the  
 "nev-er drinks a thing ex-cept-ing tea" Don't try to ed - u-cate her if your

*con espress.*

o - cean breez - es blow And pleas-ure is the or - der of the  
 bank ac - count is low You'll find that she's a rath - er cost - ly

day Re - sign your - self to fol - ly and to  
 plum She'll be en - gaged a doz - en times with -

fun wher - eer you go And trou-bles all will quick - ly fly a - way.  
 in a week or so And fair - ly dote on Pom - mer - y and Mumm.

## REFRAIN.

Oh! the fox - y sum - mer girl, — when she sets your head a - whirl, — Is a

most ex - pen - sive pearl — but I'd have you un - der - stand — She's a

crea - ture to a - dore — when you meet her at the shore — But she'll

cost you more and more — if you try to win her hand. Oh! the

CHORUS.

fox - sum - mer girl — when she sets your head a - whirl — Is a

most ex - pen - sive pearl — but I'd have you un - der - stand — She's a

crea - ture to a - dore — when you meet her at the shore — But shall

cost you more and more — If you try to win her hand.

# No 4.

# Entrance

Words by  
FRANK PIXLEY.

François, Hans, Edith and Chorus.

Music by  
GUSTAV LUDERS.

Moderato. SOPR. & ALTO.

Chorus. We'll have a ga - la day

TEN. & BASS.

Piano. *f*

Fate sends a prince this way — each

voice we'll raise to — sing the praise of — such a — no - ble guest ; With

loud ac - claim we hail his name the great - est and the

This system contains the first three measures of the piece. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves.

best. This day we long will

This system contains the next three measures. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.

This system shows the piano accompaniment for the second system, with treble and bass staves.

cel - e-brate for such a chance is rare love for the

This system contains the next three measures. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.

This system shows the piano accompaniment for the third system, with treble and bass staves.

prince let us e - vince Wel - come thrice

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "prince let us e - vince Wel - come thrice". The piano accompaniment is in bass clef with the same key signature and time signature, featuring a rhythmic pattern of eighth and sixteenth notes.

wel - come oh strang - er fair. To your

FRANCOIS

The second system continues the musical score. The vocal line includes the lyrics "wel - come oh strang - er fair. To your". A section of the piano accompaniment is marked with a fermata and the name "FRANCOIS". The system concludes with a 2/4 time signature change.

high-ness now we — hum-bly bow great — son of a for - eign land May your

The third system features a vocal line with the lyrics "high-ness now we — hum-bly bow great — son of a for - eign land May your". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

high-ness please on — bend - ed knees we — wait — for — your com-mand. Though I

HANS.

The fourth system features a vocal line with the lyrics "high-ness please on — bend - ed knees we — wait — for — your com-mand. Though I". A section of the piano accompaniment is marked with a fermata and the name "HANS.". The system concludes with a 2/4 time signature change.



do not un-der-stand all the cus-toms of this land what has caused all— this loud

up - roar will you tell me what's the mat - ter such a

rum - pus such a clat - ter I have nev - er— heard be -

fore.— CHORUS. Though he can't tell what's the mat - ter such a

rum - pus such a clat - ter he has nev - er heard be - fore.

EDITH. Tempo di Valse.  
The fame of your name be - fore

*dolce.*

you pre - cedes you wher - ev - er you go You know that we

sim - ply a - dore you quite plain - ly our love we

show.

CHORUS. The fame of your name— be - fore you pre -  
no - ble prince per - - mit us to

cedes you wher - ev - er you go you know that we  
you to show our hom - age due Oh what

sim - ply a - dore you quite plain - ly our love we  
joy for high and low quite plain - ly our love we

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line includes a short phrase 'show.' followed by the chorus. The chorus lyrics are: 'The fame of your name— be - fore you pre - no - ble prince per - - mit us to cedes you wher - ev - er you go you know that we you to show our hom - age due Oh what sim - ply a - dore you quite plain - ly our love we joy for high and low quite plain - ly our love we'. The score ends with a double bar line and a 2/4 time signature change.

Allegretto.

HANS.

Will\_ you\_ kind - ly let us state that I

show.

show.

*p*

*tr*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a whole rest followed by a melodic phrase. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand features a rhythmic pattern of eighth notes and quarter notes, with a trill (tr) in the third measure. The left hand provides a harmonic accompaniment with chords and moving lines. A piano dynamic marking (*p*) is placed below the piano part.

quite ap - pre - ci - ate both this meet - ing and this greet - ing for I

*tr*

*tr*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues the melody from the first system. The piano accompaniment continues with similar rhythmic patterns and includes trills (tr) in the right hand. The overall texture remains consistent with the first system.

think it's sim - ply great though this\_ may be all a bluff still I'll

*f*

*tr*

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line concludes the phrase. The piano accompaniment features a forte dynamic marking (*f*) in the left hand and a trill (tr) in the right hand. The system ends with a final chord in the piano part.

call it quick e - nough in a min - ute count me in it for you'll

find me up to snuff.

CHORUS. *f* Will you kind - ly let us state that we

*f*

quite ap - pre - ci - ate both this meet - ing and this greet - ing for we

*tr*

think it's sim - ply great though — this — may be all a

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line begins with the lyrics "think it's simply great" and continues with "though — this — may be all a". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

bluff still we call it quick e - nough in — a — min - ute count us

The second system continues the musical piece. The vocal line has the lyrics "bluff still we call it quick e - nough in — a — min - ute count us". The piano accompaniment includes trills (tr) in the right hand and continues with harmonic accompaniment in the left hand.

in it we are up to snuff.

The third system concludes the piece. The vocal line ends with the lyrics "in it we are up to snuff." The piano accompaniment features trills (tr) and ends with a final chord in the right hand and a sustained bass note in the left hand.

## No. 5.

## Students' Entrance.

Words by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Allegro marziale.

Piano.

TEN.

CHORUS.

BASS.

To fun and to

*ff* *f*

*unis.*

fol - ly no strang - ers are we a stu - dent's life is jol - ly a

*unis.*

*p*

stu - dent's life is free; no maid can re - sist us no sweet - heart will

*f*

flee The girls who have kissed us we'll ne'er for - get.

*unis.*  
Read - y to go where youth and beau - ty call.

*f*



Sol - diers of love no foe can us ap - pal our

swords are tried and trust - y our throats are rare - ly dust - y at

fate's com - mand we'll take our stand to fight or fall.

*ff rit.*

*unis.* à 2.

Biff! Bang! let them clang blades were made for fight - ing though our purse is emp - ty quite

*unis.*

Stu - dents hearts' are just as light. Biff! Bang! let them clang blow for blow in - vit - ing

Here's to fight and here's to students' hearts so light! 1. 2. *rit.*

students' hearts so light! —

## Heidelberg.

No. 6.

STEIN SONG.

Prince and Chorus of Students.

Words by  
FRANK PIXLEYMusic by  
GUSTAV LUDERS.

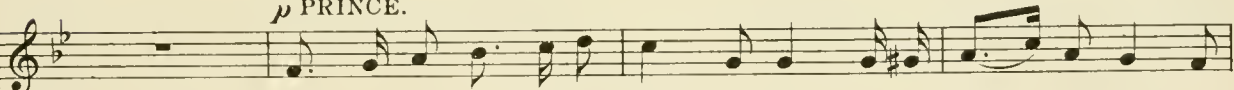
Allegro.


Voice. 

Piano. 

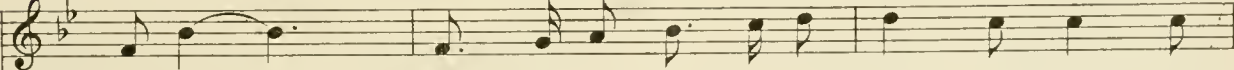
*p* PRINCE.

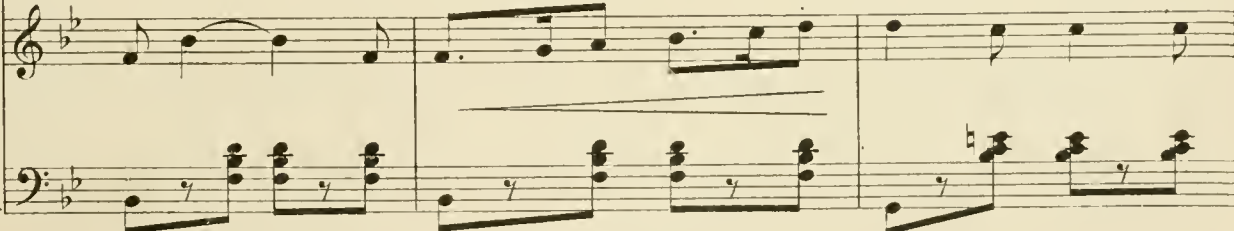
Ret - ter than rich - es of world - ly wealth is a heart - that's al - ways





jol - ly ——— Beam - ing with hap - pi - ness hope and health and





U. OF ILL. LIB.

Copyright MCMII by M. Witmark & Sons.  
International Copyright Secured.UNIVERSITY OF ILLINOIS  
MUSIC LIBRARY

1754

warmed by love— di - vine ——— But sweet - er than kiss - es we

win by stealth are the hours— we give to fol - ly—— So

come let us clink but first let us drink one toast with the brim - ming "stein."

*rit.*

Molto moderato è marcato.  
REFRAIN.

Here's to the land which gave me birth here's to the flag she

*mf*

flies; Here's to her sons—the best of earth

*poco rit.*

here's to her snail-ing skies; Here's to a heart which

*poco rit.*

beats for me true as the stars a-bove;

Here's to the day—when mine she'll be here's to the girl I love!

*f rit.*

## PRINCE with TENORS.

TEN.

CHORUS.

*ff* Here's to the land which gave me birth here's to the flag she flies;

*ff*

*ff*

Here's to her sons—the best of earth here's to her smiling skies;

Here's to a heart which beats for me true as the stars above;

*ff*

Here's to the day— when mine shall be here's to the girl I

*molto rit.*

*Andante.*

love! Oh! Hei - del-berg, dear Hei - del-berg, thy sons will ne'er for-

*Andante.*

get That gold - en haze of stud - ent days is round a - bout us yet. Those

*pp*

*pp*

days of yore will come no more but through our man-ly years The

*pp*

thought of you, so good, so true, will fill our eyes with tears; the

*fff*

thought of you, so good, so true, will fill our eyes with tears.

*p*

*p*



## The Widow.

No 7.

TRIO.

Mrs. Crocker Artie and Hans.)

Words by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Moderato.

Piano.

The piano introduction is in 2/4 time, marked Moderato. It features a treble and bass clef with a key signature of one flat (B-flat). The music begins with a forte (f) dynamic. The right hand plays a series of eighth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord in the right hand.

Mrs. CROCKER.

There's the weep - y creep - y wid - ow al - ways dressed in black whose  
 There's the thrift - y shift - y wid - ow af - ter "num - ber two" in  
 There's the pret - ty cit - y wid - ow al - ways dressed in gray with

The vocal line for Mrs. Crocker is in 2/4 time, marked Moderato. It begins with a rest followed by a series of eighth notes. The lyrics are written below the staff. The piano accompaniment is in 2/4 time, marked piano (p), and features a steady accompaniment of eighth notes in the left hand and chords in the right hand.

dear de - part - ed husband had no fault And you feel when - e'er you gaze — on her  
 lav - en - der she's al - ways neat - ly gowned And when Cu - pid holds a sale — of a  
 here and there a lit - tle dash of red When you meet her you in - fer — that she'd

The vocal line continues with the lyrics. The piano accompaniment features a steady accompaniment of eighth notes in the left hand and chords in the right hand, with some dynamics like *p* and *f* indicated.

tear - ful face that her heart is like a cem - e - ter - y vault At the  
 poor lone male she is sure to be the first one on the ground She dis -  
 like to purr and you won - der if you ought to pat her head If with

same time one sus - pects that she won - ders who'll be next al -  
 cov - ers the a - mounts of his chat - tels and ac - counts and  
 her you try to flirt rest as - sured she wont be hurt There

though sheswears no sec - ond mate she'll chose If she sighs and dries her eyes and re -  
 siz - es up the val - ue of the same If the cred - it side is large it's a  
 are no rooms for transients in her heart If you're wise make no mistake For, what -

*rit.*

## REFRAIN.

marks "you're just his size" look out she wants to fill two emp - ty shoes She's a  
 case of for - ward, charge! he's "it" she means to wear that fel - low's name She's a  
 ev - er move you make she knows just where you'll end, be - fore you start. She's a

## Allegretto.

weep - y creep - y wid - ow in the sa - ble garb of woe — She's a  
 thrift - y shift - y wid - ow with an eye for rev - e - nue — She's a  
 pret - ty cit - y wid - ow she has learned a thing or two — She's a

help - less hap - less crea - ture as she wants us all to know — When the  
 wil - y smile - y crea - ture and she's af - ter "num - ber two" — On the  
 frisk - y risk - y crea - ture and she'd clink a glass with you — She's the

life in - sur - ance is paid — Her — “weeds” will speed - i - ly fade — She’s a  
 trail of a mil - lion - aire — She’s — al - ways load - ed for bear — She’s an  
 bul - liest girl — you know — She’ll — laugh when you tell her so — She’s a

dream - y schem - y peach - es and cream - y “do come to see me” wid - ow A  
 eas - y squeez - y not at all freez - y will - ing to please - y wid - ow A  
 mel - low swell - o jol - ly good fel - low I’ll nev - er tell - o wid - ow A

ARTIE.  
 HANS.

peach - es and cream - y “do come to see me” wid - - ow She’s the  
 not at all freez - y will - ing to please - y wid - - ow She’s the  
 jol - ly good fel - low I’ll nev - er tell - o wid - - ow She’s a  
 unis.

weep - y creep - y wid - ow in the sa - ble garb of woe — She's a  
 thrift - y shift - y wid - ow with an eye for rev - e - nue — She's a  
 pret - ty cit - y wid - ow who has learned a thing or two — She's a

help - less hap - less crea - ture as she wants us all to  
 wil - y smile - y crea - ture and she's af - ter num - ber  
 frisk - y risk - y crea - ture and she'll clink a glass with

know — when the life in - sur - ance is paid — Her —  
 two — on the trail of a mil - lion - aire — She's —  
 you — she's the bul - liest girl — you know — She'll —

“weeds” will speed - i - ly fade ———— She’s a dream - y schem - y  
 al - ways load - ed for bear ———— She’s an eas - y squeez - y  
 laugh when you tell her so ———— She’s a mel - low swell - o

peach - es and cream - y “do come to see me” wid - ow a  
 not at all freez - y will - ing to please - y wid - ow a  
 jol - ly good fel - low I’ll nev - er tell - o wid - ow a

peach - es and cream - y “do come to see me” wid - - ow!  
 not at all freez - y will - ing to please - y wid - - ow!  
 jol - ly good fel - low I’ll nev - er tell - o wid - - ow!

## No 8.

## Keep it Dark.

Words by  
FRANK PIXLEY.

Sidonie, François and Chorus.

Music by  
GUSTAV LUDERS.

Allegretto.

Piano. *molto marcato.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a series of chords and moving lines, including a prominent eighth-note pattern. The left hand starts with a bass clef and a common time signature, providing a steady accompaniment with chords and a few moving lines.

A — la — dies' maid as you'll all a — gree should  
My — mas — ter says he's a busi — ness man but he

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are written below the vocal staff.

be the pink of pro — pri — e — ty She — stud — ies the ways of so —  
works on a most pe — — cu — liar plan He will dodge — his of — fice when

The second system of the vocal and piano accompaniment. The vocal line continues on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are written below the vocal staff.

ci — e — ty till she knows what not to do She's  
ev — er he can and his life is one giddy whirl He

The third system of the vocal and piano accompaniment. The vocal line continues on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are written below the vocal staff.

prim— and prop - er and meek and mild as a  
 plays— the rac - es and owns a yacht he will

babe— by the world— quite un - de - filed till my  
 nev - er— quit— while the game is hot and his

la - dy con-fides in that an - gel child then the trouble be - gins to  
 type writ - er now owns a house and lot for he's kind to the work - ing

brew.  
 girl. Oh!— life in high so - ci - e - ty is one per - pet - ual



lark — For the mon-keys on the Bou-le-ward Beat those in Cen-tral

park. — There are stran-ger pets in our so-cial sets than there were in No-ah's

ark — But pst, don't say I told you keep it dark, keep it

*pp*

dark.

CHORUS. Oh! life in high so-ci-e-ty is one per-pet-ual

lark — For the mon-keys on the Bou-le-ward Beat — those in Cen-tral

park. — There are stran-ger pets in our so-cial sets than there were in No-ah's

ark — But pst, don't say I told you keep it dark, keep it dark.  
keep it dark, keep it dark.

# No 9. Pictures in the Smoke.

Words by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Moderato.

Voice.

Piano.

*p*

I — know no great - er pleas - ure mid the trials that hedge the  
 The — blue rings curl - ing up - ward bear my trou - bles all a -  
 day Then to light a good Ha - van - a and to smoke my cares a -  
 - way My thoughts are play - ing tru - ant in a rem - i - nis - cent

The musical score is written in G major (one sharp) and 2/4 time. It consists of three systems. The first system shows the vocal line and piano accompaniment. The piano part begins with a piano (*p*) dynamic. The second system contains the first two lines of lyrics. The third system contains the final two lines of lyrics. The piano accompaniment features a steady bass line and chords that support the vocal melody.

way When I wrap my - self in si - lence not a dis - cord comes to  
way — From out this chang - ing cloud - land as the smoke wreaths to and

(Bell.)

jar As my thoughts go fly - ing back - ward through the smoke of my ci -  
fro A — girl - ish face smiles at me as it did long years a -

- gar I — seem to be a boy a - gain my man - ly years have  
- go Oh! — sweet - heart of my boy - hood days oh! mem - o - ry most

gone, Once more I see my moth - er's face and hear her cra - dle  
dear The love song that you used to sing in fan - cy I can

to Coda. ◻

Andantino.

song.

CHORUS.

Hush!\_ my loved\_ one hush my own

Trust\_ a moth - er's love su - preme You\_ I live\_ for

you a - lone Sleep\_ my ba - by, sleep and dream.

*D.S. al Coda.*

♩ Coda.

NELLIE.

hear. Sad - -ly I pine for love of

*pizz.*

Detailed description: This system contains the first line of the song. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 6/8. The lyrics are "hear. Sad - -ly I pine for love of". The piano part includes a *pizz.* (pizzicato) marking. The system ends with a Coda symbol.

you Say you are mine I'll ev - - er be

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics "you Say you are mine I'll ev - - er be". The piano accompaniment continues with a similar melodic pattern. The system ends with a Coda symbol.

true While stars shine while skies are blue

Detailed description: This system contains the third line of the song. The vocal line continues with the lyrics "true While stars shine while skies are blue". The piano accompaniment continues with a similar melodic pattern. The system ends with a Coda symbol.

Know that I'm hop-ing and yearning my dar-ling I'm wait-ing for you.

TOM.

*rit.*

Detailed description: This system contains the first line of Tom's part. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 6/8. The lyrics are "Know that I'm hop-ing and yearning my dar-ling I'm wait-ing for you.". The piano part includes a *rit.* (ritardando) marking. The system ends with a Coda symbol.

# No. 10.

# Finale I.

Words by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Allegro con spirito.

Piano.

First system of piano introduction. Treble clef, bass clef. Dynamics: *f*. Key signature: one sharp (F#). Time signature: common time (C).

Second system of piano introduction. Treble clef, bass clef. Dynamics: *ff*. Key signature: one sharp (F#). Time signature: common time (C).

CHORUS.

SOP. & ALTO.

TEN. & BASS.

Some one has come to harm

What means this loud a - larm?

Chorus vocal and piano accompaniment. Treble clef, bass clef. Dynamics: *ff*. Key signature: one sharp (F#). Time signature: common time (C).

HANS.

What has

Some one we fear has come to harm.

Hans vocal and piano accompaniment. Treble clef, bass clef. Dynamics: *ff*. Key signature: one sharp (F#). Time signature: common time (C). Measure numbers 2/4 and 4/4 are indicated at the end of lines.

hap - pened what's the mat - ter what has caused the row we

heard. Stop this clam - or stop this clat - ter tell me how it all oc -

TOM. PRINCE.  
curred. It is noth - ing and it's end - ed; he at - tacked me I de -

fend - ed. TOM. I  
CHORUS. That this quar - rel had no mo - tive we con - sid - er quite ab - surd.



Allegretto.

saw my own dear sis - ter — and fan - cied she called for aid — Be -

PRINCE.

liev - ing this man had kissed her — I has - ti - ly drew my blade. — My —

acts were plain - ly mor - al — The facts I do not con - ceal, — He

TOM &  
PRINCE.

forced on me this quar - rel — And then it was steel to steel. — For our

## Allegro.

blades like a flash came to - geth - er with a

The first system of music features a vocal line in 2/4 time with lyrics 'blades like a flash came to - geth - er with a'. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. Trills are marked above the first and third measures of the piano part.

crash And the way we fought set a pace red

The second system continues the vocal line with lyrics 'crash And the way we fought set a pace red'. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. Trills are marked above the first and third measures of the piano part.

hot; But we talked with the sword For we did - nt say a

The third system continues the vocal line with lyrics 'hot; But we talked with the sword For we did - nt say a'. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment. Trills are marked above the second and third measures of the piano part.

word It was cut and thrust and par - ry But it came to

The fourth system concludes the vocal line with lyrics 'word It was cut and thrust and par - ry But it came to'. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment. Trills are marked above the first and second measures of the piano part.

CHORUS.  
SOP & ALTO.

naught. For their blades like a flash came to- geth- er with a crash And the way they

TOM with TEN.  
PRINCE with BASS.

*ff*

fought set a pace red hot; But they talked with the sword for they did-nt say a

*loco.* *tr*

word It was cut and thrust and par- ry but it came to naught.

Moderato marziale.

*f*

## GENDARMES.

Be - hold the

*f*

high and might - y min - ions of " the law ——— We are the

mil - i - ta - ry mod - els made by Mars. Of our great - ness all cre - a - tion stands in

awe ——— We are the brav - est and the best be - neath the

stars. Like old Nem - e - sis crime we nev - er miss And our

du - ty plain we see Kind - ly come with us do not

make a fuss You must an - swer to the law's de - cree.

Mrs. CROCKER.

Allegretto. Re -

## Moderato.

mem-ber this an un-kissed kiss has caused all this com - mo - tion Pros -

-pec-tive bliss is not a-miss Or real bliss I've a no-tion. These

men are friends he's made a-mends You need no long - er stay— Your

course is clear don't in-ter-fere But kind - ly go a way.— Your

CHORUS.

Your

*tr* *tr* *tr*

course is clear don't in - ter - fere But kind - ly go a - way.

course is clear don't in - ter - fere But kind - ly go a - way

GENDARMES.

A1 -

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "course is clear don't in - ter - fere But kind - ly go a - way." The middle staff is another vocal line with the same lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes trills (tr) and a forte (f) dynamic marking.

The piano accompaniment for the first system is shown in two staves (treble and bass clef). It features a strong bass line with chords and some melodic movement in the right hand. Trills (tr) are marked above certain notes in the right hand.

- though these men are now at peace a sad mis-take they've made The

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "- though these men are now at peace a sad mis-take they've made The". The middle staff is another vocal line with the same lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

law must be o - beyed ar - rest they can't e - vade.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "law must be o - beyed ar - rest they can't e - vade." The middle staff is another vocal line with the same lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

NELLIE.

Re - lease them pray — they meant no wrong.

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Re - lease them pray — they meant no wrong." The middle staff is another vocal line with the same lyrics. The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.

EDITH.

Re - lease them pray \_\_\_\_\_ they meant no wrong.

This system contains the vocal line for Edith and the piano accompaniment for the first line of lyrics. The vocal line is in treble clef with a 7/8 time signature. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp (F#).

CHORUS.

'Twas all a tri - fling thing they meant no wrong, In

This system contains the vocal line for the chorus and the piano accompaniment for the first line of lyrics. The vocal line is in treble clef. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp (F#). A dynamic marking of *f* is present in the piano part.

deed they meant no wrong.

This system contains the vocal line for the chorus and the piano accompaniment for the second line of lyrics. The vocal line is in treble clef. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The system concludes with a double bar line and a repeat sign. The time signature changes to 12/8 and the key signature changes to one flat (Bb).

Andante.  
*dolciss.*

EDITH.  
Can it

*p*

This system contains the piano introduction and the vocal line for Edith's second line of lyrics. The piano introduction is in treble clef with a 12/8 time signature and a key signature of one flat (Bb). The tempo is marked *Andante.* and the articulation is *dolciss.* The vocal line for Edith is in treble clef with a 7/8 time signature. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one flat (Bb). A dynamic marking of *p* is present in the piano part.



Andante.

be ——— that this in - dis - cre - tion You re - gard ——— as a crime so

Can it be, can it be that this in - dis - cre - tion

Can it be, can it be that this in - dis - cre - tion, in - dis -

GENDARMES.

Crime in deed is this in - dis - cre - tion, in - dis -

Andante.

grave ——— Pray give heed ——— to our in - ter - ces - sion From dis -

Can it be pray give heed.

- cre - - tion Can it be pray give heed.

- cre - - tion Crime in - deed.

grace — you their names can save. —  
 From dis-grace their name you'll save. — Can it be — that this in - dis -  
 From dis-grace their name you'll save. — It was but an in - dis -  
 in - ter - ces - sion we can't heed. — Yes we

*ff*

- cre - tion You re - gard — as a crime — so grave. — Pray give  
 - cre - tion You re - gard — as a crime so grave.  
 do re-gard this in - dis - cre - - tion as a crime so grave.

Pray give heed \_\_\_\_\_ help us their  
 heed \_\_\_\_\_ to our in - - ter - ces - - sion Help us their  
 Pray give heed to our in - ter - ces - - sion Help us their  
 We can - not heed your in - - ter - ces - sion their

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "Pray give heed \_\_\_\_\_ help us their", "heed \_\_\_\_\_ to our in - - ter - ces - - sion Help us their", "Pray give heed to our in - ter - ces - - sion Help us their", and "We can - not heed your in - - ter - ces - sion their".

names from dis - grace to save, to save.  
 names from dis - grace to save, to save.  
 names from dis - grace to save, to save.  
 names from dis - grace we can - not save.

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "names from dis - grace to save, to save.", "names from dis - grace to save, to save.", "names from dis - grace to save, to save.", and "names from dis - grace we can - not save.". The piano accompaniment includes a dynamic marking *p* (piano) in the right hand.

Tempo di  
Marcia.

## GENDARMES.

Though we would fain o - blige you Still the law must be o - beyed, must be o - beyed.

## PRINCE &amp; TOM.

It seems we both are in for it we did not un - der - stand The -

cus - toms of this land our du - el was not planned I hard - ly think we'll

swing for it we'll take a man - ly stand Let's set - tle up this mud - dle we're yours to com -

## TOM &amp; PRINCE.

mand. It seems we both are in for it we— did not un-der-stand The—

CHORUS. It seems they both are in for it they— did not un-der-stand The—

cus - toms of this land Our - du - el was not planned I hard - ly think we'll

cus - toms of this land Their du - el was not planned We hard - ly think they'll

swing for it we'll take a man-ly stand Let's set - tle up this muddle we're yours to com-

swing for it they take a man-ly stand Let's set - tle up this muddle they're yours to com-

mand. To law's com-mand we bow, We care not when or

mand. To law's com-mand they bow, They care not when or

*fff*

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "mand. To law's com-mand we bow, We care not when or". The middle staff is a vocal line with lyrics: "mand. To law's com-mand they bow, They care not when or". The bottom staff is a piano accompaniment starting with a fortissimo (*fff*) dynamic. The piano part features a steady eighth-note bass line and chords in the right hand.

how Now our re-spects in form - al way We go to

how Now their re - spect in form - al way They go to

in - form - al way

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "how Now our re-spects in form - al way We go to". The middle staff is a vocal line with lyrics: "how Now their re - spect in form - al way They go to". The bottom staff is a piano accompaniment. The piano part continues with the eighth-note bass line and chords, with some melodic movement in the right hand.

court at once to pay. For this most grave of - fense

court at once to pay. For this most grave of - fense

at once to pay.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "court at once to pay. For this most grave of - fense". The middle staff is a vocal line with lyrics: "court at once to pay. For this most grave of - fense". The bottom staff is a piano accompaniment. The piano part continues with the eighth-note bass line and chords, with some melodic movement in the right hand.

Re - quires no long de - - fense ———— Un-til we meet we

shall re - main your — friends so off to jail Auf Wie - der -

- sehn!

- sehn!

8-

End of Act I

# No 11. Opening Chorus.

Words by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

*Allegro con spirito.*

Piano. *f* Trumpet on stage. *p*





Musical notation for the first system, featuring a piano accompaniment with a forte (*f*) dynamic marking.

Musical notation for the second system, featuring a piano accompaniment with a pianissimo (*pp*) dynamic marking and the instruction "Echo on stage."

Musical notation for the third system, featuring a piano accompaniment with forte (*f*) and pianissimo (*pp*) dynamic markings and the instruction "ECHO."

Musical notation for the fourth system, featuring a piano accompaniment with forte (*f*) and pianissimo (*pp*) dynamic markings.

Musical notation for the fifth system, featuring a piano accompaniment with pianissimo (*pp*) and piano (*p*) dynamic markings.

Musical notation for the sixth system, featuring a piano accompaniment with various dynamic markings and articulation.

First system of piano introduction. Treble clef contains a melodic line with eighth notes and slurs. Bass clef contains a bass line with eighth notes and slurs.

Second system of piano introduction. Treble clef contains chords with slurs. Bass clef contains a bass line with eighth notes and slurs. Dynamics include *f*.

SOPR. & ALTO. *ff*

CHORUS. Tal-ly - Ho — The horn of the mas - ter is call - ing it

TEN. & BASS. *ff*

First system of the chorus. It includes vocal staves for Soprano & Alto and Tenor & Bass, and piano accompaniment. Dynamics include *ff* and *f*.

says we must a - way — Oh list to the ech - oes en - thrall - ing Their

Second system of the chorus. It includes vocal staves and piano accompaniment.

Third system of the chorus, showing piano accompaniment for the vocal lines.

voice— we must— o - bey.— The field and for - est in - vite us we're

out for the "brush" to - day— The hounds and hors - es de - light— us our

hearts— are light and gay.— Tra - la - la - lee - o

tra - la - la - lee - o tal - ly - ho! — tal - ly - ho! — tal - ly -

EDITH.  
We'll  
ho!

8 3 3

ride o - ver for - est and mead — hal - lee — hal - lo — We'll  
hal - lee hal - lo

fol - low where for - tune may lead — hal - lee — hal - lo! — The

hal-lee hal-lo

hounds join their ju - bi - lant chor - us to whip and spur

crick crack click crack

ride for the game is be - fore us use whip and spur.

crick crack click crack We'll Use

*p*

ride o - ver for - est and mead ——— hal - lee! ——— hal - lo! ——— we'll  
 whip crick crack and spur click clack hal - lee hal - lo hal - lee hal - lo use

fol - low where for - tune may lead ——— hal - lee ——— hal -  
 whip crick crack and spur click clack hal - lee hal - lo hal -

lo! ——— Give whip and spur to your steed ——— Not a  
 lee hal - lo!

mo - ment we'll slack - en our speed — To dan - ger and death give no

EDITH.

I'll fol - low where for - tune may lead. —

heed — We'll fol low where for - tune may lead. —

on stage from distance.

*pp*

Tal - ly - ho, tal - ly - ho, tal - ly - ho tal - ly - ho! —

*pp*

Tal - ly - ho tal - ly - ho tal - ly - ho tal - ly - ho! The

*pp* *f*

horn of the mas - ter is call - ing it says — we must — a -

way — Oh list to the ech - oes en - thrall - ing their

voice — we must — o bey. — The field and for - est in -



vite us We're out for the "brush" to day — The

hounds and hors - es de - light — us our hearts — are light and

gay. — Hark! 'tis the horn of the mas - - ter our

pul - ses beat fas - ter and fas - ter Come — let us

This system contains the first three measures of the piece. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "pul - ses beat fas - ter and fas - ter Come — let us". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line.

end de - lay We'll ride to the death — to - day, —

This system contains the next three measures. The vocal line continues with the lyrics: "end de - lay We'll ride to the death — to - day, —". The piano accompaniment continues with similar harmonic support.

Come — let us join the fray a - wak - ing the ech - oes of

This system contains the final three measures of the page. The vocal line concludes with the lyrics: "Come — let us join the fray a - wak - ing the ech - oes of". The piano accompaniment provides a final harmonic resolution.

morn an - swer the re - son - ant horn. tal - ly -

This system contains the first two systems of music. The top system has a vocal line with lyrics "morn an - swer the re - son - ant horn." and a piano accompaniment. The bottom system continues the piano accompaniment with the lyric "tal - ly -" at the end.

tal - ly - ho tal - ly - ho! tal - ly - ho! tal - ly -

ho

*ff*

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics "tal - ly - ho tal - ly - ho! tal - ly - ho! tal - ly -" and a piano accompaniment. The bottom system continues the piano accompaniment with a forte (*ff*) dynamic marking.

ho! tal - ly - ho tal - ly - ho tal - ly - ho! tal - ly - ho!

This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics "ho! tal - ly - ho tal - ly - ho tal - ly - ho! tal - ly - ho!" and a piano accompaniment. The bottom system continues the piano accompaniment.

# No 12. Didn't Know Exactly What To Do.

Words by  
FRANK PIXLEY.

(HANS.)

Music by  
GUSTAV LUDERS.

Moderato.

Piano. *mf*

friend of mine went driv - ing with a girl whom he ad - mired one  
cit - y chap went walk - ing through the fields one sum - mer day and

ev - ning when the moon was shin - ing bright But he  
with him went a coun - try girl de - mure They

Copyright MCMII by M. Witmark & Sons.  
International Copyright Secured.

soon got in - to trou - ble with the horse that he had hired For the  
strolled a - long to - geth - er through a mea - dow sweet with hay While—

nag would shy at ev' - ry - thing in sight Both  
he ex - plained his fond e - mo - tion pure But

hands were bus - i - ly en - gaged in hold - ing tight the reins he  
all at once a pierc - ing shriek rang out up - on the air he—

dared not for his life re - lax his grasp While the maid - en at his side cuddled  
feared she had received some mor - tal hurt She— gave an im - i - ta - tion of a

close and cooed and sighed Thoughts of what might hap - pen made him gasp He  
war dance then and there A mouse had got en - tang - led in her skirt He

*rit.*

did - n't know ex - act - ly what to do He did - n't seem to have a bit of  
did - n't know ex - act - ly what to do He did - n't seem to have a bit of

tact For all the while his trou - bles deep - er grew He  
tact And all the while her trou - bles deep - er grew While

did - n't know the prop - er way to act But  
he was far too par - a - lyzed to act But

just as he was feel - ing might - y blue  
 just as he was feel - ing might - y blue

kind - ly fate gave him the miss - ing cue For the  
 kind - ly fate gave him the miss - ing cue For the

girl said with a smile "bet - ter let me drive a while" And  
 girl said with a wink: "Run a - way I want to think" And

then he knew ex - act - ly what to do. *D.S.*  
 then he knew ex - act - ly what to do. *D.S.*

# No 13. The American Girl.

SONG OF THE CITIES.

Words by  
FRANK PIXLEY.

Mrs Crocker and Chorus.

Music by  
GUSTAV LUDERS.

Allegretto.

Piano. *f*

Mrs. CROCKER.

Here's a  
Here's a  
Here's a  
Here's a  
Here's a

girl from a town that's won re-nown For the Tam - ma - ny ti - - ger's  
 girl from a town that's won re-nown For its ter - ra - pin and its  
 girl from a town that's won re-nown As the big - gest in old Mis -  
 girl from a town that's won re-nown Be - cause it's ex - tre - me - ly  
 girl from a town that's won re-nown For its beans and its er - u -



ca - pers \_\_\_\_\_ It's a beau - ti - ful spot but the news is so hot That they're  
 whis - key \_\_\_\_\_ Where the oys - ters thrive and the streets are a - live And the  
 - sou - ri \_\_\_\_\_ There is gin - ger and push and An - heu - ser - Busch And the  
 breez - y \_\_\_\_\_ Where the stock - yards so fair per - fume \_\_\_\_\_ the air And  
 - di - tion \_\_\_\_\_ Where the stur - dy stock of old Ply - mouth Rock Brought

print - ing as - bes - - tos pa - pers. \_\_\_\_\_ Of all the charm - ers be -  
 lob - sters are fresh \_\_\_\_\_ and frisk - y. \_\_\_\_\_ There the cheeks are red and the  
 world's big - gest fair in St. Lou - is. \_\_\_\_\_ When there is - n't a crowd and you're  
 man - ners are fine \_\_\_\_\_ and ea - sy. \_\_\_\_\_ Where the sto - ries are big and the  
 out its first \_\_\_\_\_ e - di - tion. \_\_\_\_\_ Where the girls are fair and di -

neath the sun The jol - li - est live - li - est  
 eyes are black And the pop - u - lar boat is a  
 not a - lone It's the queer - - est place in the  
 build - - ings tall And the sto - ries they tell are the  
 vine - - ly tall And wise \_\_\_\_\_ and wit - ty and

gay - est one For a fel - low whose mot - to is: "just for fun" Is the  
 fish - ing smack And the girl who gets one gives one back For the  
 Temp' - rate zone When it's two in the shade you can hold your own And the  
 big - gest of all For noth - ing in that town is ev - - er small Not  
 gay with - al But they send out cards for a cod - fish ball In the

hug - me - tight girl from Goth - am.  
 Bal - ti - more girl trades fair - ly.  
 girl won't ob - ject to the clim - ate.  
 e - ven the shoes in Chi - ca - go.  
 prop - er old town of Bos - ton.

## CHORUS.

Goth - am.  
 fair - ly.  
 clim - ate.  
 Chi - ca - go.  
 Bos - ton.

1<sup>st</sup> time Mrs. Crocker.  
2<sup>d</sup> time Chorus.

## 1. REFRAIN.

The A - mer - i - can girl is a girl to love wher - ev - er her home may  
mer - i - can girl is a girl to love wher - ev - er her home may

be She may be light she may be dark She's  
be She may be light she may be dark She's

al - ways fair - to see. The A - mer - i - can girl I'll  
al - ways fair - to see. The A - mer - i - can girl I'll

glad - ly toast to the sound of the pop - -ping cork \_\_\_\_\_ But I  
*unis.*  
 glad - ly toast to the sound of the pop - ping cork \_\_\_\_\_ But I

still \_\_\_\_\_ in - sist that the first on the list Is the  
 still \_\_\_\_\_ in - sist that the first on the list Is the

girl from old New York.  
 girl from old New York. The A - York.

1. 2.

D.S.

II. RERAIN. *After 2d. Verse.*

Moderato. EDITH.

Hark! to a na - tion's warm ap - peal Ma - ry - land, my Ma - ry - land. Gird

Hark! to a na - tion's warm ap - peal Ma - ry - land, my Ma - ry - land. Gird

Moderato.  
*dolce.*

now thy vows with arms of steel And heav - y be the blows they deal For

now thy vows with arms of steel And heav - y be the blows they deal For

*ff*

tra - tors shall thy ven - geance feel.

tra - tors shall thy ven - geance feel. *pp* Ma - ry - land, my Ma - ry - land.

*pp*

CAKE-WALK. *After 3d. Verse.*  
Tempo di Marcia.

First system of musical notation, featuring a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked *ff* (fortissimo). The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. The treble staff features a melody with some chords, and the bass staff has a steady accompaniment with chords and eighth notes.

Third system of musical notation, continuing the piece. The treble staff features a melody with some chords, and the bass staff has a steady accompaniment with chords and eighth notes.

Fourth system of musical notation, continuing the piece. The treble staff features a melody with some chords, and the bass staff has a steady accompaniment with chords and eighth notes.

Fifth system of musical notation, concluding the piece. It includes first and second endings, marked '1.' and '2.' respectively. The first ending leads back to the beginning of the system, while the second ending concludes with a double bar line and a repeat sign. The treble staff features a melody with some chords, and the bass staff has a steady accompaniment with chords and eighth notes.

*D.S.*

IV. REFRAIN. *After 4th. Verse.*

Come back, my own My — love still is true. There's

hon - ey in my heart and it's on - ly for you. There are

tears in my eyes Though the world calls it dew I'm

wait - ing and I want you, And I want but you.

*D.S.*

V. REFRAIN. *After 5th. Verse.**unis.*

*f* Yan - kee Doo - dle came to town, — Rid - ing on a po - - ny,

Stuck a fea - ther in his cap, and called him Mac - a - ro - ni.

Yan - kee Doo - dle keep it up Yan - kee Doo - dle dan - dy,

Mind the mu - sic and the step And with the girls be hand - y.



# The Message of the Violet.

## No 14.

Words by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Andantino.

Voice.

Piano.

*pp* *pp*

The  
The

ros - es lips are warm\_ and red and burn - ing with de -  
lil - y's lips are chaste\_ and pure with - out a touch of

sire \_\_\_\_\_ Her heart\_ and soul\_ are all\_ a - flame with  
fire \_\_\_\_\_ She cold - ly says\_ the mind\_ should rule and

The musical score is written for voice and piano. It begins with a tempo marking of 'Andantino' and a 6/8 time signature. The piano accompaniment starts with a piano (*pp*) dynamic. The voice part enters with the lyrics 'The The' in the first system. The second system contains the lyrics 'ros - es lips are warm\_ and red and burn - ing with de - lil - y's lips are chaste\_ and pure with - out a touch of'. The third system contains the lyrics 'sire \_\_\_\_\_ Her heart\_ and soul\_ are all\_ a - flame with fire \_\_\_\_\_ She cold - ly says\_ the mind\_ should rule and'. The piano accompaniment consists of chords and simple melodic lines in both hands.

pas - sion's glow - ing fire ——— But if you touch her  
chills — the heart's de - sire ——— Take both the lil - y

have — a care she's thick with thorns — be - set ——— And  
and — the rose ex - tremes oft bring — re - gret ——— Give

REFRAIN.

nat - ure when she breathes of love speaks through the vi - o - let ——— I  
me the low - ly flow'r of love the mod - est vi - o - let ———

Moderato.

bring a breath of spring - time from wood - land where I

grew, ——— There's a kiss up - on each pet - - al my

lips are sweet with dew ——— The one who sends this

mes - - sage would whis - per soft to you ——— I love you,

love you, love you and my heart's true blue. ———

CHORUS.

SOP. & ALTO.

TEN. & BASS.

I bring a breath of spring - time from wood - land where I

grew — There's a kiss up - on each pet - al my

lips are sweet with dew, with dew — The one who sends this

mes - sage would whis - per soft to you — I love you,

love you, love you and my heart's true blue. —

*pp*

# No 15. The Tale of the Seashell.

Words by  
FRANK PIXLEY

Music by  
GUSTAV LUDERS.

Moderato.

Piano. *p*

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple bass line. The tempo is marked 'Moderato' and the dynamics are 'Piano' with a *p* marking.

In days of — long a - go                      A —  
As year af - ter year rolled by              The —  
The light of the star a - bove                Up -

The first vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a bass clef. The lyrics are written below the vocal line.

moon - beam loved a — star — but how could he tell her so              So —  
moon - beam's heart grew — sad — that star in the far off sky              Still —  
on — the — sea was — cast — the moon-beam be-lieved his love              Had —

The second vocal line continues the melody from the first part. The piano accompaniment provides harmonic support. The lyrics are written below the vocal line.

fair — but — ah — so — far —      So — fair — but — ah, — so —  
 winked as she al - ways had —      She — winked as she al - ways  
 come — to — earth at — last —      She'd — come — to — earth at —

far                      Her — twink - ling wink he — used — to — think was a  
 had                      He — knew each night that the faith - less — light was as  
 last                      He — kissed that wave, it be - came — his — grave for the

love sign — meant for him                      So with heart beat - ing light he would  
 dis - tant — as of old                      But his heart still was true so the  
 light was — false and cold                      Still his song's ech - o dwells in the

sing — all — night 'mid — wood — land — shad — ows dim.  
 whole night — through his — love — for — her he told  
 seas — pearl-y shells they — mur- - mur the sto - ry old

Sweet-heart I'll love you ev - er ——— Oh, doubt me nev - er ———

— Love lives for - ev - er ——— Till time shall end naught — shall us

sev - er ——— With heart and soul I — love but you.

## CHORUS.

Sweet - heart I'll love you ev - er — Oh, doubt me nev - er —

This system contains the first two lines of the chorus. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a forte (*f*) dynamic.

— Love lives for - ev - er — Till time shall end naught — shall u

This system contains the third and fourth lines of the chorus. The vocal line continues in the upper staff, and the piano accompaniment continues in the lower staff. The music maintains the same key signature and time signature.

sev - er — With heart and soul I — love but you.

This system contains the fifth and sixth lines of the chorus. The vocal line concludes in the upper staff, and the piano accompaniment concludes in the lower staff. The music maintains the same key signature and time signature.



## Back to the Boulevards.

No 13.

François and Sidonie.

Words by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Tempo di Polka Francaise.

Piano. *f*

(FRANCOIS.) 1. We hold the win - ning  
(SIDONIE.) 2. I'm with you heart and

cards, Let's seek the bou - le - vards, Where night is day and  
hand I like the scheme you've planned, I'm quite e - late and

life is gay. With love's re - wards. With hap - py hearts a - glow Well -  
glad - ly wait For your com - mand. I yearn for gay Pa - ree, Oh!

join the mer - ry show, In gay Pa - ree we soon will be so  
that's the town for me, So . lets a - way, for this de - lay is

jol - - - ly. (SID.) A - long the street with danc - ing feet be -  
fol - - - ly. (FRAN.) At ev - 'ry dance of La Belle France, you'll

hold the gay gris - ettes, With jaun - ty air and forms so fair they're  
find us in the van. Up - on the sly we like to try the

FRANC. SID.  
Cu - pid's own Ca - dets. And now here comes the band, It's  
mer - ry mad Can - can. We love the French Qua - drille, Our

FRANC. SID.

charms who can with-stand, Oh! hear that stir-ring mar-tial air, be-hold the dash-ing  
feet we can't keep still, Be-hold us at the Mou-lin Rouge, Come on, a part-ner

Both.

mil - i - taire hur - rah! they come, hur - rah! \_\_\_\_\_  
quick - ly choose, hur - rah! come on, hur - rah! \_\_\_\_\_

*After 1st Verse only.*

How the

great crowds cheer, when that tune they hear, As the band draws

near and the troops ap - pear, Oh! its sim - ply grand how we

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "near and the troops ap - pear, Oh! its sim - ply grand how we".

love that band When it starts to play who wants to stay, We'd

The second system continues the vocal line and piano accompaniment. The lyrics are: "love that band When it starts to play who wants to stay, We'd".

(Imitation of band.)  
rath - er march a - way.

The third system features a vocal line and piano accompaniment. The lyrics are: "(Imitation of band.) rath - er march a - way." The piano accompaniment includes a dynamic marking of *ff* (fortissimo).

How the loud trom-bones are sound-ing, How the big bass drums are pounding.

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "How the loud trom-bones are sound-ing, How the big bass drums are pounding." The piano accompaniment includes a dynamic marking of *p* (piano).

Band.

How we wish that

*ff*

we could lead the big brass band.

*D.S. al*  $\oplus$

$\oplus$  After 2d Verse only.

*ff* (Can-can.)

*fz*

Oh— life in gay Pa - ree! — is a won-der-ful thing to see, — Its a

*mf* — *f*

hur - ly, bur - ly, whirl - y, girl - y typ - i-cal town for a spree. — Some -

how it seems to me — That — ev-'ry thing there is free, — In that

bus - y, fiz - zy just a bit diz-zy, Trump of a town Pa - ree! — Oh! — ree!

1. 2.

## Flower Fête.

No 17.

Word by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Allegretto:

Piano. *ff*

SOP. & ALTO. *unis.*

At last with

hearts e - late — We end our flo - ral fête — No thoughts of care shall

mar these gold - - en hours On this fes - tal day — We crown with

gar - - lands gay — A stran - ger fair — as our Queen of

*unis.*  
flow'rs — To her we glad - ly bow — As loy - al

sub - jects now — with one ac - cord u - nite to sing her

praise — Let us cel - - e - brate — her well won tri - umph great —



— To greet our Queen each voice well raise.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest followed by the lyrics "To greet our Queen each voice well raise." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

*Pas des fleurs.*

*p dolce.*

The second system is a piano solo. The key signature changes to two flats (Bb, Eb) and the time signature is 4/4. The right hand has a melodic line with trills and slurs, while the left hand plays a steady accompaniment of chords. The dynamic marking is *p* and the tempo/style marking is *dolce*.

The third system continues the piano solo. The right hand features a series of trills and slurs over a melodic line. The left hand continues with a consistent accompaniment of chords.

The fourth system continues the piano solo. The right hand has a melodic line with trills and slurs. The left hand maintains the accompaniment of chords.

The fifth system concludes the piano solo. The right hand has a melodic line with trills and slurs. The left hand maintains the accompaniment of chords.

*p* EDITH.  
While so joy - ful - ly we join in sing - ing

SOP. & ALTO. *f*  
While so

*p*  
Hark! how mer - ri - ly the

joy - ful - ly we join in sing - ing

bells are ring - ing.

Hark! how mer - ri - ly the bells are ring - ing,

While we're sing - - ing — mer - ry bells are ring - ing,

While were sing - - - ing Bells are

*f* *pp*

While we're sing - ing — hark! how the mer - ry bells are

ring - - - ing Ding dong

ring - ing, how the mer - ry bells are ring - - - ing. To her we

ding dong ding — dong. To her we

*unis.*

glad - ly bow as loy - al sub - jects now With one ac -

glad - ly bow as loy - al sub - jects now With one ac -

cord u - - nite to sing her praise Let us

cord u - - nite to sing her praise Let us

cel - e - brate her well won tri - umph great To greet our Queen

cel - e - brate her well won tri - umph great To greet our Queen

each voice we'll raise we re - jice

each voice we'll raise we re - jice

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady accompaniment with chords and moving lines in both hands.

raise each voice raise each voice to greet our Queen Raise each

raise each voice to greet our Queen our

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part continues with a similar accompaniment style.

voice to greet our Queen.

flo - - ral Queen.

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a more active accompaniment with moving lines in both hands.

## Fall In.

No 18.

Tom, Edith, Chorus of Marines and Ensemble.

Words by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Allegro marziale.

Voice.

Piano.

§

TOM.

When the call to arms re-sounds throughout the  
If the day shall come when Uncle Sam per-

§

land Ev'-ry Yan-kee tar is read-y heart and hand If there's  
haps Shall de-cide to make some changes on the maps We'll be

fight - ing to be done Its the man be - hind the gun Who must  
read - y nev - er fear For each Yan - kee vol - un - teer Wants a

teach the les - son na - tions un - der - stand. Ev' - ry son of Un - cle Sam is tried and  
chance to win a pair of shoulder straps. In his heart of hearts two i - dols are en -

true And in ac - tion he's a ti - ger through and through When the  
shrined And he wor - ships them with a - dor - a - tion blind For he

can - ons bark and roar He's a he - ro to the core With a  
loves throughout the war Both the flag he's fight - ing for And the

splash of red he glo - ri - fies the blue.  
lit - tle girl whom he has left be - hind.

TOM.  
Up, boys! hear the bu - gle blow! With hearts e - late we will

TEN. & BASS.

heed the thrill - ing sto - - ry Fall in! fac - es to the

foe! The paths to fame leads to fields that are

Fall in.



go - - ry Line up! for - ward off we go!

Be - neath the stars and the stripes of dear old Glo - - ry

Wher - e'er we may be whirled our flag shall ne'er be furled

'Neath it we beat the world. world. *D.S. al Coda.*

*D.S. al Coda*

Coda.  
SOPR. & ALTO.

TOM. TEN. & BASS.

Up! boys hear the hu - gle

World.

Coda.

*ff*

blow With hearts e - late we will heed the thrill - ing sto -

ry Fall in! fac - es to the foe The path to

fame leads through fields that are go - ry.

EDITH.

For - - - ward up we go safe un - der

Line up! for - ward up we go Be neath the stars and the

dear old Glo - - ry Wher - e'er we may be whirled

stripes of dear old Glo - - ry Wher - e'er we may be whirled

our flag shall ne'er be furled 'Neath it we beat the world. —

our flag shall ne'er be furled 'Neath it we beat the world. —

## Finale II.

## No 19.

Words by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

CHORUS.

SOP. & ALTO. *unis.*

TEN. & BASS. *unis.*

*f*

She's the pret - ty cit - - y

wid - - ow She has learned a thing or two *unis.* She's a *unis.*

frisk - y, risk - y crea - - ture And she'd clink a glass with

you ——— She's the bul - li - est girl ——— you know ——— She will

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "you ——— She's the bul - li - est girl ——— you know ——— She will". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It features a steady bass line and chords in the right hand.

laugh when you tell ——— her so ——— She's a mel - low swell - o

*unis.*

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "laugh when you tell ——— her so ——— She's a mel - low swell - o". Above the vocal line, the word "*unis.*" is written. The piano accompaniment continues with similar harmonic support.

jol - ly good fel - low Ill nev - er tell - o wid - ow A

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "jol - ly good fel - low Ill nev - er tell - o wid - ow A". The piano accompaniment provides a final harmonic resolution.

joi - ly good fel - low I nev - er tell - o wid - low.

Tempo di Marcia.  
*unis.*

Up! boys hear the bu - gle blow With hearts e - late we will

Tempo di Marcia.

*unis.*

heed the thrill - ing sto - ry Fall in! fa - ces to the

*unis.*

foe The path to fame leads to fields that are go

*unis.*  
- ry. Line up! for-ward! off we go Be-neath the stars and the

*unis.*

8<sup>va</sup>

*unis.*  
stripes of dear old glo - ry Where-er we may be whirled

*unis.*

Our flag shall ne'er be furled  
Neath it we beat the world.

Moderato.

1. 2.

The musical score consists of five systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Moderato.' The second and third systems are piano accompaniment. The fourth system features a first and second ending. The fifth system is piano accompaniment.














UNIVERSITY OF ILLINOIS-URBANA  
M782.GL96P C001  
THE PRINCE OF PILSEN. PIANO-VOCAL SCORE.  
  
3 0112 015435685