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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/-

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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.

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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 score is in 2/4 time. The right hand begins with a melody of eighth notes, starting on a G4. The left hand provides a bass line with chords and single notes. A dynamic marking of *f* (forte) is present. The system concludes with a double bar line and repeat signs.

The second system continues the piano part. The right hand features a more active melodic line with eighth and sixteenth notes. The left hand maintains a steady accompaniment. A dynamic marking of *f* is visible.

The third system shows the piano part continuing. The right hand has a melodic line with some slurs. The left hand consists of chords and moving bass lines. There are dynamic markings of *f* and accents.

The fourth system continues the piano part. The right hand has a melodic line with slurs. The left hand provides harmonic support with chords and bass notes. Dynamic markings of *f* and accents are present.

The fifth and final system of the piano part concludes the Overture. The right hand has a melodic line with slurs. The left hand provides harmonic support. A dynamic marking of *f* and a *rit.* (ritardando) marking are present. The system ends with a double bar line and repeat signs.

Molto moderato e marcato.

First system of musical notation, featuring a treble and bass clef. The bass clef part includes the dynamic marking *p = f*.

Second system of musical notation, continuing the piece with treble and bass clefs.

Third system of musical notation, continuing the piece with treble and bass clefs.

Fourth system of musical notation, including dynamic markings *molto rit.*, *ff*, and *ff*. A first ending bracket labeled "1." is present.

Fifth system of musical notation, including the tempo marking *Andante quasi Andantino.* and dynamic markings *p*. A second ending bracket labeled "2." is present.

Sixth system of musical notation, continuing the piece with treble and bass clefs.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The music is in a minor key and features a complex, rhythmic melody in the treble with many beamed notes and chords in the bass.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) in the treble staff. The melody continues with intricate patterns and the bass provides harmonic support.

Third system of musical notation, showing further development of the melodic and harmonic material. The treble staff has a melodic line with some grace notes, while the bass continues with chords and moving lines.

Fourth system of musical notation, featuring a *p* (piano) dynamic marking and a triplet of chords in the bass staff. The piece concludes this section with a double bar line and repeat signs.

Andante.

Fifth system of musical notation, starting with a 12/8 time signature and a *dolce* (softly) dynamic marking. The treble staff has a simple, flowing melody, and the bass staff features a dense, rhythmic accompaniment of chords.

Sixth system of musical notation, continuing the *Andante* section. The treble staff features long, sustained notes, and the bass staff continues with a steady, rhythmic accompaniment.

First system of musical notation. The treble clef staff contains a melody with a half note followed by a quarter note, then a half note with a slur over it. 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 half note, a quarter note, and a half note with a slur. The bass clef staff continues the eighth-note accompaniment. A dynamic marking *p* is present at the end of the system.

Third system of musical notation. The treble clef staff features a half note, a quarter note, and a half note with a slur. The bass clef staff continues the eighth-note accompaniment. A dynamic marking *pp* is present at the beginning of the system.

Fourth system of musical notation. The treble clef staff has a half note, a quarter note, and a half note with a slur. The bass clef staff continues the eighth-note accompaniment. A dynamic marking *f* is present at the beginning of the system.

Fifth system of musical notation. The treble clef staff has a half note, a quarter note, and a half note with a slur. The bass clef staff continues the eighth-note accompaniment. A dynamic marking *ff* is present at the beginning of the system.

Sixth system of musical notation. The treble clef staff has a half note, a quarter note, and a half note with a slur. The bass clef staff continues the eighth-note accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with various note values and rests. The bass clef staff contains a dense accompaniment of chords. Dynamics include *fff* and *molto rit.*

Tempo di Valse.

Second system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff has a steady accompaniment. Dynamics include *p-f*. The time signature changes to 3/4.

Third system of musical notation. The treble clef staff continues the melodic line with slurs. The bass clef staff provides accompaniment with some rests.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a consistent accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a consistent accompaniment.

Sixth system of musical notation, featuring two first endings. The first ending is marked '1.' and the second '2.'. The system concludes with a double bar line and repeat signs. Time signatures 6/8 and 8/8 are indicated.

Allegretto.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The music is in 6/8 time and features a melody in the treble and a bass line in the bass. The bass line consists of eighth-note chords with a rhythmic pattern of eighth notes followed by a quarter note.

Second system of musical notation. The treble clef staff continues the melody with some chromatic movement. The bass line maintains the eighth-note chordal pattern.

Third system of musical notation. The treble clef staff features a more complex texture with some sixteenth-note figures. The bass line continues with eighth-note chords. A piano (*p*) dynamic marking is present in the bass line.

Fourth system of musical notation. The treble clef staff has a melodic line with some rests. The bass line continues with eighth-note chords.

Fifth system of musical notation. The treble clef staff features a melodic line with a crescendo hairpin. The bass line continues with eighth-note chords. A forte (*f*) dynamic marking is present in the bass line.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass line continues with eighth-note chords.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of chords and melodic lines in both staves.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Allegretto.

Third system of musical notation, starting with the tempo marking *Allegretto.* and a dynamic marking *p* (piano). The music is in a 3/4 time signature.

Fourth system of musical notation, showing a more active melodic line in the treble staff.

Fifth system of musical notation, continuing the melodic and harmonic development.

Sixth system of musical notation, concluding the piece with a final cadence.

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 moving lines. 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. 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 chords, and the left hand has a bass line with chords. A dynamic marking of *ff* (fortissimo) is present. 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 bass line with chords. 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 bass line with chords. The system ends with a double bar line and repeat dots.

Tempo di Marcia.

The first system of musical notation 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 2/4. The piece begins with a piano (p) dynamic. The first measure features a triplet of eighth notes in both hands. The second measure continues with eighth notes. The third measure has a piano (p) dynamic marking. The fourth measure contains a complex chordal structure with a slur over the right hand. The fifth measure shows a continuation of the eighth-note pattern in the bass and a chordal accompaniment in the treble.

The second system of musical notation 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 2/4. The piece continues with eighth-note patterns in the bass and chordal accompaniment in the treble. The dynamics remain piano (p).

The third system of musical notation 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 2/4. The piece continues with eighth-note patterns in the bass and chordal accompaniment in the treble. The dynamics remain piano (p).

The fourth system of musical notation 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 2/4. The piece continues with eighth-note patterns in the bass and chordal accompaniment in the treble. The dynamics remain piano (p).

The fifth system of musical notation 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 2/4. The piece continues with eighth-note patterns in the bass and chordal accompaniment in the treble. The dynamics remain piano (p).

The sixth system of musical notation 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 2/4. The piece concludes with a fortissimo (ff) dynamic marking. The final measure features a complex chordal structure with a slur over the right hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The right hand plays a series of chords and arpeggios, while the left hand provides a steady accompaniment of chords and single notes.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and some melodic fragments, while the left hand maintains a consistent rhythmic accompaniment.

Third system of musical notation. The right hand shows a shift in texture with more flowing lines and some grace notes. The left hand continues with its accompaniment, including some triplet-like patterns.

Fourth system of musical notation. The right hand has a more active role with some sixteenth-note passages. The left hand accompaniment includes some syncopated rhythms.

Fifth system of musical notation. The right hand features a prominent melodic line with some slurs and accents. The left hand accompaniment is more rhythmic and includes some triplet figures.

Sixth system of musical notation, the final system on the page. The right hand concludes with a series of chords and a final cadence. The left hand accompaniment ends with a few final notes and rests.

ACT I.

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 -

8-1

- 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 contains the lyrics: "- neath a flag of white It's wrong to rob but". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "that's our job and cus - tom makes it right. Hip hip hur - roo! for the". The piano accompaniment includes a key signature change to 6/8 time at the end of the system.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "pi - rate crew of a summer re - sort ho - tel _____ You'll have to pay if you". The piano accompaniment features a steady eighth-note bass line in the left hand.

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

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "want to stay if you're wise you'll tip - us well _____ If you've". The piano accompaniment continues with the eighth-note bass line in the left hand.

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

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment line. The bottom staff is a bass line. The music is in a key with two sharps (D major) and a 2/4 time signature. The lyrics are: "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

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment line. The bottom staff is a bass line. The music is in a key with two sharps (D major) and a 2/4 time signature. The lyrics are: "call the turn for we know just what to do, ——— We".

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

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

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment line. The bottom staff is a bass line. The music is in a key with two sharps (D major) and a 2/4 time signature. The lyrics are: "feel our worth and we want the earth We're a rol-lick-ing pi-rate crew. —". The word "rit." is written above the piano accompaniment line in the final measure.

Allegro.

FRANÇOIS

The boat more guests Look out for

Allegro.

f

p

tips

Take care you do not let one slip.

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

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

tranc-ing. Soon we'll know the rare de-cree

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'tranc-ing.' and 'Soon we'll know the rare de-cree'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

When a stranger sees the sights for we in-tend to well ex-plore all

The second system continues the vocal line with the lyrics 'When a stranger sees the sights for we in-tend to well ex-plore all'. The piano accompaniment continues with similar rhythmic patterns.

Tempo di Valse.

EDITH.

that this life means at the shore And may be more. — We

The third system is marked 'Tempo di Valse' and features a change to 3/4 time. The vocal line includes the lyrics 'that this life means at the shore And may be more. — We'. The piano accompaniment includes a piano (*p*) dynamic marking and a prominent bass line.

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 were fun - cy free.

We know it's wrong for girls to

ff

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "still were fun - cy free." followed by a long horizontal line. The middle staff is a vocal line in treble clef with the lyrics "We know it's wrong for girls to". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand. A dynamic marking of *ff* (fortissimo) is placed above the piano staff.

flirt ex - cept_ with those in love ex - pert And yet_ up on_ the

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "flirt ex - cept_ with those in love ex - pert And yet_ up on_ the". The middle staff is a vocal line in bass clef with the lyrics "flirt ex - cept_ with those in love ex - pert And yet_ up on_ the". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand. A dynamic marking of *ff* is present.

sly_ Its nice_ we wont_ de - ny_ At home_ were

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "sly_ Its nice_ we wont_ de - ny_ At home_ were". The middle staff is a vocal line in bass clef with the lyrics "sly_ Its nice_ we wont_ de - ny_ At home_ were". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand. A dynamic marking of *ff* is present.

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

rit. *dim.*

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 four measures. The right hand plays a series of chords and moving lines, while the left hand provides a simple harmonic accompaniment.

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 song features vocal parts for Artie, Chorus (Soprano and Alto), and piano accompaniment. The piano part is marked 'p' and provides a steady accompaniment for the vocal lines.

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 continues the vocal and piano accompaniment. The piano part features some dynamic markings like '>' (accent) and continues to support the vocal lines.

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 concludes the vocal and piano accompaniment. The piano part ends with a final chord and a fermata over the final note.

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 moving lines.

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 system of the vocal score shows the vocal line and piano accompaniment for the first two lines of lyrics. The vocal line is in G major and features a melodic line with some grace notes. The piano accompaniment continues from the introduction.

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

The second system of the vocal score shows the vocal line and piano accompaniment for the second two lines of lyrics. The vocal line continues the melody, and the piano accompaniment provides harmonic support.

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 system of the vocal score shows the vocal line and piano accompaniment for the final two lines of lyrics. The vocal line concludes with a melodic phrase, and the piano accompaniment provides a final harmonic setting.

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

fun wher-e'er 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

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: "loud ac - claim we hail his name the great - est and the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

best. This day we long will

The second system continues the musical score. The vocal lines have lyrics: "best. This day we long will". The piano accompaniment continues with similar rhythmic patterns, including some triplet figures in the right hand.

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

The third system concludes the musical score on this page. The vocal lines have lyrics: "cel - e-brate for such a chance is rare love for the". The piano accompaniment features more complex rhythmic patterns, including sixteenth-note runs in the right hand.

prince let us e - vince Wel - come thrice

wel - come oh strang - er fair. To your

FRANCOIS

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

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

HANS.

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

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 (treble and bass clefs) with a 2/4 time signature. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides harmonic support with chords and single notes. Dynamics include piano (*p*) and trills (*tr*).

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 maintains the rhythmic and harmonic patterns, including trills (*tr*) in the right hand.

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 (*f*) dynamic and trills (*tr*) in the right hand.

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

find me up to snuff.

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

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

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 has one sharp (F#). The vocal line begins with the lyrics "think it's sim - ply great" and continues with "though — this — may be all a". The piano accompaniment includes a dynamic marking of *f* (forte) and a trill (*tr*) in the right hand.

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

The second system continues the vocal line with the lyrics "bluff still we call it quick e - nough in — a — min - ute count us". The piano accompaniment features several trills (*tr*) in the right hand.

in it we are up to snuff.

The third system concludes the vocal line with the lyrics "in it we are up to snuff." The piano accompaniment includes a trill (*tr*) in the right hand and a double bar line at the end of the system.

No. 5.

Students' Entrance.

Words by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Allegro marziale.

Piano.

p

The piano introduction consists of two staves in 2/4 time, marked with a key signature of one sharp (F#) and a dynamic of *p*. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment.

TEN.

CHORUS.

BASS.

To fun and to

ff *f*

The first system shows the vocal parts (Tenor, Chorus, Bass) and piano accompaniment. The piano part is marked *ff* and features a rhythmic accompaniment of eighth notes. The vocal parts enter with the lyrics "To fun and to".

unis.

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

unis.

p

The second system continues the vocal and piano accompaniment. The piano part is marked *p* and features a rhythmic accompaniment of eighth notes. The vocal parts enter with the lyrics "fol - ly no strang - ers are we a stu - dent's life is jol - ly a".

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

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#). The lyrics are "Sol - diers of love no foe can us ap - pal our". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "swords are tried and trust - y our throats are rare - ly dust - y at". The piano accompaniment includes a triplet of eighth notes in the right hand.

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

ff rit.

The third system concludes the vocal line and piano accompaniment. The lyrics are "fate's com - mand we'll take our stand to fight or fall." The piano accompaniment features a triplet of eighth notes in the right hand and a dynamic marking of *ff rit.* (fortissimo, ritardando).

unis. à 2.

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

unis.

f *p*

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

f

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

2. *rit.* students' hearts so light! —

rit.

Heidelberg.

No. 6.

STEIN SONG.

Prince and Chorus of Students.

Words by
FRANK PIXLEYMusic by
GUSTAV LUDERS.

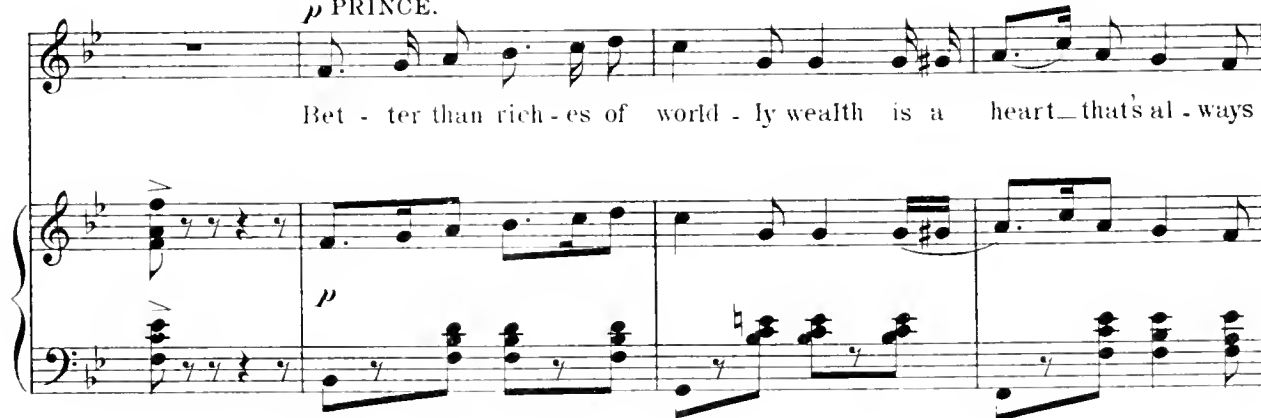
Allegro.

Voice. 

Piano. 

p PRINCE.

Bet - 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



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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.

rit.

Molto moderato è marcato.

REFRAIN.

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

mf

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

poco rit.

here's to her smil - ing skies; Her'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;

BASS.

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

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 music is accompanied by piano accompaniment in the same time and key signature.

dear de - part - ed hus - band 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 for Artie and Hans 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 music is accompanied by piano accompaniment in the same time and key signature.

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 LÜDERS.

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, while the left hand provides a steady accompaniment with chords and single notes.

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 melody is shown on a single staff with a treble clef. The lyrics are written below the notes. The piano accompaniment continues on two staves below, maintaining the same key signature and time signature.

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 melody continues on a single staff with a treble clef. The lyrics are written below the notes. The piano accompaniment continues on two staves below.

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 melody continues on a single staff with a treble clef. The lyrics are written below the notes. The piano accompaniment continues on two staves below.

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-vard 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.

pp

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 for voice and piano. It begins with a tempo marking of 'Moderato' and a key signature of one sharp (F#) and a time signature of 2/4. The voice part starts with a whole rest for the first measure, followed by a series of notes. The piano accompaniment starts with a piano dynamic marking (*p*) and features a melodic line in the right hand and a bass line in the left hand. The lyrics are written below the voice staff, with some words underlined. The score is divided into three systems, each with a voice staff and a piano staff. The piano staff includes a treble clef and a bass clef. The lyrics are: '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 -', and '- way My thoughts are play - ing tru - ant in a rem - i - nis - cent'.

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 fun - cy I can

to Coda. ◻

Andantino.

song.

CHORUS.

Hush! my loved one hush my own

Trust a moth - ers love su - preme You I live for

you a - lone Sleep my ha - by, sleep and dream.

D.S. al Coda.

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Andantino'. The score is divided into sections, including a 'CHORUS' section. The lyrics are: 'song.', 'CHORUS.', 'Hush! my loved one hush my own', 'Trust a moth - ers love su - preme You I live for', and 'you a - lone Sleep my ha - by, sleep and dream.'. The score concludes with the instruction 'D.S. al Coda.'.

Coda.

NELLIE.

hear. Sad - -ly I pine for love of

pizz.

you Say you are mine ill ev - - er he

true While stars shine while skies are blue

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

TOM.

rit.

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). Lyrics: "Some one has come to harm" and "What means this loud a - larm?".

HANS.

What has
Some one we fear has come to harm.

Hans solo and piano accompaniment. Treble clef, bass clef. Dynamics: *ff*. Key signature: one sharp (F#). Time signature: common time (C). Lyrics: "What has" and "Some one we fear has come to harm.". Time signature changes to 2/4 at the end of the system.

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.

CHORUS.

That this quar - rel had no mo - tive we con - sid - er quite ab - surd.

TOM. I

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

crash And the way we fought set a pace red

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

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

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

tr

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

S *loco.* *tr* *tr*

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

Moderato marziale.

f

GENDARMES.

Be - hold the

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.

Al -

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 piano part features a bass line with a steady eighth-note rhythm and a treble line with chords and some trills. The key signature has one flat (B-flat), and the time signature is 4/4.

- 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 piano part continues with a bass line and a treble line with chords. 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 piano part continues with a bass line and a treble line with chords. 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 piano part continues with a bass line and a treble line with chords. 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.

CHORUS.

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

deed they meant no wrong.

Andante.

dolciss.

EDITH.

Can it

p

Andante.

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

CHORUS.
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, featuring a steady rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are written below the vocal staves, with some words underlined and some followed by a long dash indicating a breath or a long note.

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 continues the musical score with four vocal staves and a piano accompaniment. The vocal parts are in the same soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, featuring a steady rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are written below the vocal staves, with some words underlined and some followed by a long dash indicating a breath or a long note. The piano part 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 & 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 & 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 Lets set - tle up this muddle we're yours to com -

swing for it they take a man - ly stand Lets 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 dynamic marking of *fff*. 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 a steady eighth-note bass line and chords 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 a steady eighth-note bass line and chords 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!

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

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of chords. A dynamic marking of *f* (forte) is present in the fourth measure.

Second system of a piano score. The right hand continues the melodic line. The text "Echo on stage." is written above the staff. A dynamic marking of *pp* (pianissimo) is present in the second measure.

Third system of a piano score. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. A dynamic marking of *f* is in the second measure, and *pp* is in the fifth measure. The word "ECHO." is written above the staff.

Fourth system of a piano score. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. A dynamic marking of *f* is in the fourth measure, and *pp* is in the fifth measure.

Fifth system of a piano score. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. A dynamic marking of *pp* is in the second measure, and *p* (piano) is in the fourth measure.

Sixth system of a piano score. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. This system features several slurs and ties across measures.

First system of piano introduction. Treble clef with a key signature of one sharp (F#). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with quarter notes and rests.

Second system of piano introduction. The right hand continues the melodic line with chords and eighth notes. The left hand has a bass line with quarter notes and rests. A dynamic marking of *f* (forte) is present at the beginning of the system.

First system of vocal and piano accompaniment. The vocal line is split into Soprano & Alto (SOPR. & ALTO.) and Tenor & Bass (TEN. & BASS.). The piano accompaniment is shown in two staves. The lyrics are: "CHORUS. Tal-ly - Ho - The horn of the mas - ter is call - ing it". Dynamic markings include *ff* (fortissimo) and *f* (forte).

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics: "says we must a - way - Oh list to the ech - oes en - thrall - ing Their". The piano accompaniment continues with chords and eighth notes. Dynamic markings include *ff* and *f*.

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!

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

p

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

crick crack click clack

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

crick crack click clack We'll Use

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

This system contains the first three measures of a musical piece. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "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.

This system contains the next three measures. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "EDITH. I'll fol - low where for - tune may lead. —" and "heed — We'll fol low where for - tune may lead. —". The piano part includes the instruction "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*

This system contains the final three measures. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "Tal - ly - ho, tal - ly - ho, tal - ly - ho tal - ly - ho! —" and "Tal - ly - ho tal - ly - ho tal - ly - ho tal - ly - ho! The". The piano part includes dynamic markings *pp* and *f*.

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "horn of the mas - ter is call - ing it says — we must — a -". The piano accompaniment is in a bass clef with the same key signature and time signature, providing harmonic support with chords and moving lines.

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

The second system continues the musical score. The vocal line has the lyrics: "way — Oh list to the ech - oes en - thrall - ing their". The piano accompaniment continues with similar harmonic patterns, including some sustained chords in the bass line.

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

The third system concludes the musical score on this page. The vocal line has the lyrics: "voice — we must — o bey. — The field and for - est in -". The piano accompaniment provides a final harmonic setting for the phrase.

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

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 sharp (F#) and a common time signature. The lyrics are: "vite us We're out for the 'brush' to day — The". The piano accompaniment is written in a bass clef with the same key signature and time signature. It features a steady bass line and chords that support the vocal melody.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "hounds and hors - es de - light — us our hearts — are light and". The piano accompaniment continues with a consistent rhythmic pattern and harmonic support.

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

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "gay. — Hark! 'tis the horn of the mas - - ter our". The piano accompaniment provides a final harmonic resolution.

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. 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 vocal line (top staff) begins with the lyrics "morn an - swer the re - son - ant horn." and continues with "tal - ly -" at the end of the second system. The piano accompaniment (bottom two staves) provides harmonic support with chords and moving lines.

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

ho

This system contains the third and fourth systems of music. The vocal line continues with "tal - ly - ho tal - ly - ho! tal - ly - ho! tal - ly -". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the second system.

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

This system contains the fifth and sixth systems of music. The vocal line continues with "ho! tal - ly - ho tal - ly - ho tal - ly - ho tal - ly - ho!". The piano accompaniment continues with chords and moving lines.

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

Words by
FRANK PIXLEY.

(HANS.)

Music by
GUSTAV LUDERS.

Moderato.

Piano. *mf*

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked 'Moderato'. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand, starting with a mezzo-forte (*mf*) dynamic. The introduction concludes with a fermata. The vocal entry begins with the lyrics: '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'. The piano accompaniment continues throughout the vocal lines, providing harmonic support and a steady rhythmic accompaniment. The score concludes with a final piano flourish.

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

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

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 - ter thrive and the streets are a - live And the
- sou - ri ——— There is gin - ger and push and An - heu - ser - Busch And the
breezy ——— 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 pu - 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.

I. REFRAIN.

1st time Mrs. Crocker.
2^d time Chorus.

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

mf *f*

unis.

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

D.S.

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

First system of musical notation. The piece is in G major (one sharp) and 2/4 time. The tempo is marked 'Tempo di Marcia'. The dynamic is *ff* (fortissimo). The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of eighth notes, while the bass staff provides a simple accompaniment of quarter notes.

Second system of musical notation. The treble staff continues with eighth-note patterns and some chords. The bass staff features a more active accompaniment with eighth notes and chords. A fermata is placed over a chord in the bass staff in the second measure.

Third system of musical notation. The treble staff continues with eighth-note patterns. The bass staff has a steady accompaniment of quarter notes and chords. A fermata is placed over a chord in the bass staff in the second measure.

Fourth system of musical notation. The treble staff continues with eighth-note patterns. The bass staff has a steady accompaniment of quarter notes and chords. A fermata is placed over a chord in the bass staff in the second measure.

Fifth system of musical notation, featuring a first and second ending. The first ending (marked '1.') leads back to the beginning of the system. The second ending (marked '2.') concludes the piece with a final chord marked with a double bar line and a repeat sign. The bass staff has a steady accompaniment of quarter notes and chords. A fermata is placed over a chord in the bass staff in the second measure.

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,

f

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 -
hil - 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 key signature of one flat (B-flat). The time signature is 6/8. The piano accompaniment starts with a *pp* (pianissimo) dynamic. The score is divided into three systems. The first system shows the vocal line with the lyrics 'The The' and the piano accompaniment. The second system continues the vocal line with the lyrics 'ros - es lips are warm_ and red and burn - ing with de - hil - y's lips are chaste_ and pure with - out a touch of'. The third system continues the vocal line with 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 moving 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 —
me the low - ly flow'r of love the mod - est vi - o - let — I

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*

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

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 —

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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 songs' 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 —

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

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

Back to the Boulevards.

No 13.

François and Sidonie.

Words by
FRANK PIXLEY.

Music by
GUSTAV LÜDERS.

Tempo di Polka Francaise.

Piano. *f*

(FRANCOIS.) 1. We — hold the win - ning
(SIDONIE.) 2. Im — 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, feet we can't keep still, Oh! hear that stir-ring mar-tial air, be-hold the dash-ing 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 on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line has lyrics: "near and the troops ap - pear, Oh! its sim - ply grand how we". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

love that band When it starts to play who wants to stay, Wed

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "love that band When it starts to play who wants to stay, Wed". The piano accompaniment maintains the same rhythmic pattern.

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

The third system begins with the instruction "(Imitation of band.)" above the vocal line. The vocal line has lyrics: "rath - er march a - way." The piano accompaniment features a more complex rhythmic pattern, including sixteenth notes and rests. A dynamic marking of *ff* (fortissimo) is present in the piano part.

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 vocal line has lyrics: "How the loud trom-bones are sound-ing, How the big bass drums are pounding." The piano accompaniment features a rhythmic pattern of eighth notes. A dynamic marking of *p* (piano) is present in the piano part.

Band.

How we wish that

we could lead the big brass band.

D.S. al \oplus

\oplus After 2^d Verse only.

ff (Can-can.)

fz

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

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!

Flower Fête.

No 17.

Word by
FRANK PIXLEY.Music by
GUSTAV LÜDERS.

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

The musical score is written in G major (one sharp) and 2/4 time. It begins with a piano introduction marked 'Allegretto' and 'ff'. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal part for Soprano and Alto (unison) enters with the lyrics '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'. The piano accompaniment continues with a steady eighth-note pattern, providing a harmonic foundation for the vocal melody.

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 is 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 steady bass line and chords in the right hand.

Pas des fleurs.

p dolce.

The second system is a piano accompaniment for two staves in a key of one flat (Bb) and 4/4 time. It begins with the instruction "Pas des fleurs." and includes dynamic markings "p" (piano) and "dolce." (softly). The right hand has a melodic line with trills and slurs, while the left hand provides a harmonic accompaniment.

The third system continues the piano accompaniment from the second system. It features a melodic line in the right hand with trills and slurs, and a steady accompaniment in the left hand.

The fourth system continues the piano accompaniment, showing further development of the melodic and harmonic material in both hands.

The fifth system concludes the piano accompaniment section, ending with a final chord in the right hand and a sustained bass line in the left hand.

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

pp

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 -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major, with the right hand playing chords and the left hand playing a simple bass line.

cord u - - nite to sing her praise_ Let us

cord u - - nite to sing her praise_ Let us

The second system continues the vocal and piano parts. The lyrics are "cord u - - nite to sing her praise_ Let us". The piano accompaniment provides harmonic support for the vocal lines.

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

The third system concludes the page with the lyrics "cel - e - brate _____ her well won tri - umph great _____ To greet our Queen". The piano accompaniment features a final cadence with a fermata over the final chord.

each voice we'll raise we re - jice

each voice we'll raise we re - jice

The first system consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "each voice we'll raise we re - jice". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a bass line in the left hand.

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 three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "raise each voice raise each voice to greet our Queen Raise each" on the top staff and "raise each voice to greet our Queen our" on the bottom staff. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a bass line in the left hand.

voice to greet our Queen.

flo - - ral Queen.

The third system consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "voice to greet our Queen." on the top staff and "flo - - ral Queen." on the bottom staff. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a bass line in the left hand.

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 Un - cle 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.

World.

Up! boys hear the bu - gle

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 - eer we may be whirled
 stripes of dear old Glo - ry Wher - eer we may be whirled
 our flag shall neer 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

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

jol - ly good fel - low I'll nev - er tell - o wid - ow A

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

This system contains a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, and the piano accompaniment consists of chords and moving lines in both hands. The time signature is 2/4.

Tempo di Marcia.

unis.

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

This system continues the vocal and piano parts. The piano accompaniment features a steady rhythmic pattern. The time signature is 2/4.

Tempo di Marcia.

This block shows the piano accompaniment for the second system, featuring chords and moving lines in both hands. The time signature is 2/4.

unis.

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

This system continues the vocal and piano parts. The piano accompaniment maintains the marching tempo. The time signature is 2/4.

unis.

This block shows the piano accompaniment for the third system, featuring chords and moving lines in both hands. The time signature is 2/4.

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^{va}

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.

8.

PTLP Review:

- Brittle
- Acid Free

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