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MR. MORT. H. SINGER Presents The Musical Comedy

A STUBBORN CINDERELLA

FROM COL. ROBT. R. McCORMICK

Produced at the
PRINCESS THEATRE,
CHICAGO, ILL.

S-40



Book &
Lyrics by

WILL M.
HOUGH

and

FRANK R.
ADAMS

Music by

JOS. E.
HOWARD

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VOCAL SCORE
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Mort H. Singer

Presents

The Princess Theatre Stock Co.

in

A Stubborn Cinderella

Book and Lyrics by

Will M. Hough and Frank R. Adams.

Music by

Jos E. Howard.

— * —

Vocal Score

200 net.

Published by

CHAS. K. HARRIS

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New York

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Music

FROM C. H. ROBT. H. McCORMICK

A Stubborn Cinderella.

Book and Lyrics by
WILL M. HOUGH
and
FRANK R. ADAMS.

Music by
JOS. E. HOWARD.

Cast of Characters.

FAT	CHAS. PRINCE
SKEETER	ROBT. HARRINGTON
SALLIE	LOUISE MINK
LOIS	ALICE DOVEY
A TUTOR	ALAN BROOKS
THE PRESIDENT	DON MERRIFIELD
THADDEUS LEONARDO, a famous sculptor	CHARLES RANKIN
A CAB DRIVER	JOHN WHEELER
POLICE SEARGEANT	BEN TURBETT
"MAC"	JOHN BARRYMORE
COL. HUNT, of the visiting English party.	JAMES C. MARLOWE
LADY LESLIE, daughter of the Earl of Glenkirk.	SALLIE FISHER
LADY EVELYN, her aunt	JEAN SALISBURY
AN ENGINEER.	BEN TURBETT
A PORTER	CHAS. WEDLAKE
AN INDIAN	DON MERRIFIELD
HOTEL MANAGER	FRANK MAGIN

College Boys and Girls, Lady Leslie's Military Escort, English Girls,
Italian Laborers, Passengers on the Sunset Flyer,
Cowboys, Mexicans, etc.

— * —

Synopsis.

- ACT I — Campus of Columbus University. Afternoon.
- ACT II — A Mountain Wilderness near the Mexican Border. Next day.
- ACT III — Natatorium of Hotel del Coronado, Coronado Beach, California,
during the progress of the Orange Fete.

Produced under the direction of GEO. MARION
Musical Director. WILLIAM LORAINE

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Act I

Opening Chorus

No 1.

Allegro.

The musical score is written for piano and consists of four systems. The first system starts with a forte (f) dynamic and includes a trill (tr) in the right hand. The second system continues the melodic and harmonic development. The third system features a mezzo-forte (mf) dynamic. The fourth system concludes with a fortissimo (ff) dynamic. The score includes various musical notations such as slurs, accents, and triplets.

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First system of a musical score. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a complex texture of chords and arpeggiated figures. The lower staff is in bass clef with the same key signature, providing a harmonic foundation with sustained notes and some melodic movement.

Second system of the musical score. The upper staff continues with intricate chordal and arpeggiated patterns. The lower staff maintains its harmonic support with sustained chords and occasional melodic lines.

Third system of the musical score. The upper staff shows a continuation of the complex texture. The lower staff features more active melodic lines, including some sixteenth-note passages.

Fourth system of the musical score. The upper staff includes a section with a key signature change to one sharp (F#), indicated by a double bar line and a sharp sign. The texture remains dense with chords and arpeggios. The lower staff has more rhythmic activity, including sixteenth-note runs.

Fifth system of the musical score. The upper staff features a melodic line with slurs and accents. The lower staff begins with a dynamic marking of *ff* (fortissimo) and contains sustained chords and rhythmic patterns. The system concludes with a double bar line.

College Boys Off Stage.

Ad - e - li - na — Ad - e - li - na — I'll be wait - ing —

— Ad - e - li - na — when the sil - ver — moon is beam - ing —

— Then I'll meet you — Ad - e - line Rah! Rah! Rah!

f

fz

8va

The musical score is written for voice and piano. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Ad - e - li - na — Ad - e - li - na — I'll be wait - ing —", "— Ad - e - li - na — when the sil - ver — moon is beam - ing —", and "— Then I'll meet you — Ad - e - line Rah! Rah! Rah!". The piano accompaniment features chords and rhythmic patterns, with dynamics markings *f* and *fz*. The final system includes an *8va* marking above the piano part.

Poco Meno.

TENOR I & II.

(Quartette of Italians.) (Stoneworkers.) Sing a song of sun-ny skies, In a land a-cross the

BASS I & II.

Poco Meno.

f-p *mf*

sea, As I toil the whole day through Fair I - tal - i - a I sing of you.

Gold-en land I call my own I have left my heart with you; Till your

skies a - bove and the girl I love Make my hap - py dreams come true.

Ev - 'ry mal - let's beat keeps time to the song that's in my

heart, And when days of toil are o'er I'll go

speed - ing to your sun - ny shore Sing a song of

sun - ny skies; Sing a love that nev - er dies;

Mal - lets beat it, hearts re - peat it, Home, Home, Home!

COLLEGE BOYS.

Entrance of College Boys.

Oh won't you come out, come out.

f

Come and play with me? I'm as lone - ly, as lone - ly as can

GIRLS (at windows.)

be. But we can't come out, come out, come out right a-way We have to

BOYS.

stud - y our trig - o - nom - e - try. — But it's

R.H.

GIRLS.

such a cork - ing day. You are mean to tease that way When you

know we're dy.ing to come out and Play.

BOYS.

know we want to play. — Please, dear ie, come out, come out,

come and play with me, For I'm lone-ly I'm lone-ly as can be.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "come and play with me, For I'm lone-ly I'm lone-ly as can be." The music features a mix of eighth and sixteenth notes, with some rests and a final measure with a fermata.

ITALIANS.

Sing a song of sun-ny skies in a land be-yond the sea As I

The second system is titled "ITALIANS." and features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "Sing a song of sun-ny skies in a land be-yond the sea As I". The music features a mix of eighth and sixteenth notes, with some rests and a final measure with a fermata. The piano accompaniment includes a dynamic marking of *mf*.

toil the whole day thro' Fair I - tal - i - a I'll sing for you,

The third system continues the 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 piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "toil the whole day thro' Fair I - tal - i - a I'll sing for you,". The music features a mix of eighth and sixteenth notes, with some rests and a final measure with a fermata.

Sing a song of sun-ny skies, Sing a love that nev-er dies,

Mal-lets beat it, hearts re-peat it, Home, Home, Home!

Exit. (Italians.)

Allegretto con moto. BOYS & GIRLS.

Oh

Allegretto con moto.

col - lege days are rar - est when it's spring - time, tho'
 col - - lege days are in the spring - time, tho'

col - - lege days our spring - time tho'

ev - 'ry fel - lows broke; _____ Hearts are just as light as birds in
 ev - 'ry fel - lows broke what odds Our hearts are light as birds in

ev - 'ry fel - lows broke

wing time, All our troub - les seem a joke. _____
 wing time,

Ev-ry thing's milk and hon-ey Ev-ry old joke sounds fun-ny
 Ev - 'ry thing is milk and hon-ey Ev - 'ry an-cient joke sounds fun-ny

Why wor-ry o - ver mon-ey? Just so you have a smoke. — What

BOYS.

would you like to do my lit-tle dear-ie, To while the time a - way? —

Books are not for Spring my lit - tle dear - ie, What would you like to play.

rall.

Tempo di Gavotte.

HOCKEY GIRLS:

I think I'd like to have a lit - tle game of hock - ey I

love the swift ex-cite-ment of the game;— When at last you score a goal It will

thrill your ver-y soul It makes all oth-er sports seem ver-y tame. — There's

noth - ing so ex - quis - ite - ly ex - cit - ing In

such a ver - y rough - house sort of way

Though of course the game is more at - trac - tive When the fel - lows watch you

Tempo di Valse.

play. _____

cresc.

GOLF GIRLS and MEN.

Cad - dy Be my Ca - dy And I'll let you go
I'm your Ca - dy If we may

golf - ing with me Cad - dy Be my
go a golf - ing with you I'm your Cad - dy Cad - dy

And a fresh lit - tle cad - dy you'll be
And a lit - tle Cad - dy I'll be They

Op. Chor. Act 1.

say golf trains the eye, dear, To look in those you a -

-dore But golf-ing is bad for the heart, dear, If it is

ff *rall.*

Tempo di Marcia.

Cu-pid who's keep-ing score.

Tempo di Marcia.

ff

Al - ma ma - ter here's a toast to you: — May you

al - ways prize our love — May the years keep
prize our love

us still dear to you — While your fame we're boast - ing

of; ————— May your name be ev - er on our lips —
boast - ing of

— when the sweet - est songs are sung, ————— So we sing the

praise of dream - y col - lege days That smile when hearts are

Tempo di Valse. Grandioso.

young. Spring, Spring, Spring we a -

Tempo di Valse. Grandioso.

ff *fff*

dore you when hearts are young There's mu - sic

hearts are young There's mu - -

in the sway - ing trees Some - thing sweet in ev - ry breeze

sic sweet mu - sic whis - pered by ev - ry breeze So

Ring, Ring, ring out your wel-come to A - pril

skies, The world is all new and the girls are all true It's

Spring and there's love in your eyes.

ff *poco accel.* *sra*

ffz

No. 2.

Love Me Just Because.

Valse Lento.

mf

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody begins with a half note chord, followed by quarter notes and eighth notes.

p

Some-times I wish ev-'ry fel-low — Were in love with
 Jack says my eyes are en-tranc-ing, — Bob ad-mires my

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The piano part is marked *p* and provides a steady accompaniment for the vocal line.

me: — Just think of be-ing the dar-ling — Of each
 smile, — Jim is in love with my danc-ing, — Ted-dy

The second line continues the vocal melody and piano accompaniment. The piano part includes some arpeggiated chords in the right hand.

boy you see: — I would not care why they
 likes my style: — Each one but you has a

The third line concludes the vocal melody and piano accompaniment. The piano part features a final chord in the right hand.

love me— If they'd all be true:— Why should they
rea-son,— You're not like the rest:— You sim- ply

need a-ny rea-son — Than be-cause they do? —
say that you love me, — So I like you best. —

Refrain.

Love me just be-cause, What does it

mat-ter why, dear? Love me just be-

cause its June, Love me for the sil - ver moon:

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat major) and a 4/4 time signature. The lyrics are "cause its June, Love me for the sil - ver moon:". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. The right hand plays chords and single notes, while the left hand plays a bass line with some grace notes.

Love me just be - cause You know I want you

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Love me just be - cause You know I want you". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment in B-flat major.

too ——— o: So don't wor - ry why, dear, And neith - er will I: Just

The third system of music continues the vocal line and piano accompaniment. The lyrics are "too ——— o: So don't wor - ry why, dear, And neith - er will I: Just". The musical notation follows the same format as the previous systems, with a vocal line and piano accompaniment in B-flat major.

rit. tell me you're sure you do. ——— do. ———

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "*rit.* tell me you're sure you do. ——— do. ———". The musical notation follows the same format as the previous systems, with a vocal line and piano accompaniment in B-flat major. The system includes first and second endings for the piano part, marked with "1." and "2." above the staff.

No 3.

What's The Use.

Allegretto.

Musical notation for the piano introduction, marked *f* (forte). It consists of two staves in 2/4 time, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Musical notation for the first line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are:

Home is just the spot to be when
 What's the use of work-ing for it

The piano accompaniment is marked *p* (piano) and features a melodic line in the right hand and a bass line in the left hand.

Musical notation for the second line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are:

oth - er plac - es close, I think he's sing - ing
 on - ly makes you tired, I think he's sing - ing

The piano accompaniment continues with the same melodic and bass lines as the first line.

flat. That's the on - ly time I'm there, as
flat. Loaf - ing is 'nt an - y - thing, there's

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

ev - ry - bod - y knows, He's off the key at that.
no use get - ting fired, He's off the key at that,

The second system continues the vocal line with eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4 and a quarter rest. The piano accompaniment continues with eighth notes in the right hand and block chords in the left hand.

There's so ma - ny things to do, so ma - ny sights to see,
Play - ing games is noth - ing for you simp - ly waste your time

The third system features a vocal line with eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4 and a quarter rest. The piano accompaniment continues with eighth notes in the right hand and block chords in the left hand.

No more down - y couch at night for me, _____ I can't
Sing - ing is just say - ing things in rhyme, _____ buy - ing

The fourth system features a vocal line with eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter note G4 and a quarter rest. The piano accompaniment continues with eighth notes in the right hand and block chords in the left hand.

waste my time in sleep - ing, While the peach - es are in bloom, So I'll
clothes is al - ways sil - ly for you on - ly wear them out, Life is

sell my bed and move it from the room. _____
just ex - ist - ing, what's it all a - bout? _____

Chorus.

What's the use of ev - er sleep - ing, When there's

p-f

things to do in - stead, _____ What's the use of

go - ing home at night, And what's the use of hav - ing an - y

bed, ——— What's the use of dress - ing, then un - dress - ing,

From your hat to shoes, Sim - ply sleep - ing seems a crime, Be - cause you

must get up some - time so, What's the use, What's the use. use.

No 4.

Don't Be Cross With Me.

Moderato.

It's a great big world and it's new to me, And I
Now I've al-ways heard that a sun - ny smile Helps to

don't quite un - der - stand — Why I should - n't say when I
make the world seem bright; — So I smile at ev - 'ry —

meet a man, "Won't you kind - ly hold my hand? — And
one I see For it seems no more than right. — I

when a hand - some fel - low's eyes keep look - ing ver - y long, — If I
have a lot of trou - ble with my smile and with my eyes — And the

have to smile at him all the while Ev - 'ry bo - dy says it's wrong. —
things I say, in a harm - less way, Seem to cause such great sur - prise. —

REFRAIN.

Don't be cross with me For I'm hav-ing lots of trouble with my smile — It

p-f

just keeps break - ing through — No mat - ter what I do, —

Don't be cross with me 'Cause when some-one's eyes keep look-ing all the while — It

seems as though I ought to So I smile, smile, smile — smile —

rit. *a tempo* *D.S.*

No 5.

I'm In Love With All The Girls I Know.

Tempo di Marcia.

The piano introduction is in 6/8 time, marked *f* (forte). It features a rhythmic melody in the right hand and a bass line in the left hand, both consisting of eighth and sixteenth notes.

I think all the girls are peach-es, And I al - ways
It is nice to walk with Ma - ry, But I'd rath - er

The first system of the song shows the vocal line and piano accompaniment. The piano part continues with the same rhythmic pattern as the introduction, with chords in the right hand and a steady bass line in the left hand.

find that each is just a lit - tle ni - cer than the rest. ———
talk to Car - rie, Hel - en, has a style that's all her own. ———

The second system continues the vocal and piano accompaniment. The piano part provides harmonic support for the vocal line with chords and a consistent bass line.

I love one be - cause she's tal - ler, Love an - oth - er
But the oth - ers have no chanc - es When I think how

The third system concludes the vocal and piano accompaniment. The piano part maintains the same rhythmic and harmonic structure throughout the piece.

'cause she's small - er, It's the one that I am with I love the best. —
 Dai - sy danc - es, Eth - el is the one I want when I'm a - lone. —

— Some-times I think blonds are nic - est, Still a brun-ette
 I sup - pose I must be choos-ing, Still when I just

might be wis - est, I dont know just what to do. —
 think of los - ing, A - ny - one it makes me blue. —

— There's so man - y that I'm haz - y they dis - tract me drive me
 They're so nice that I cant spare 'em guess Ill have to start a

cra - zy I'm in love with all the girls I ev - er knew. _____
 har - em I'm in love with all the girls I ev - er knew. _____

Chorus.

I'm in love with all the girls I know And

ev - ry one is diff' - rent from the rest.

Each girl has a way that charms me so, That

I can't tell which one I love the best.

If I found a girl with Sal-lie's eyes and Pol-ly's smile,

Ma-ry's walk and Car-rie's talk and Hel-en's size and style, I

would beat the time of Rom-e-o, For I'm in love with

all the girls I know. know.

Finale Act I

No 6.

Allegro.

Piano introduction in 6/8 time, key of B-flat major. The right hand features a rhythmic melody of eighth notes, while the left hand provides a harmonic accompaniment of chords. The piece concludes with a final chord marked *fz*.

ENSEMBLY.

Vocal and piano accompaniment for the first line of the ensemble. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "In hon - or of Co - lum - bus fame We're hold - ing our fest - i - val".

Piano accompaniment for the second line of the ensemble, continuing the harmonic support for the vocal line.

Vocal and piano accompaniment for the second line of the ensemble. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "day. We cel - e - brate his glo - ry great It We cel - e - brate his glo - ry great —".

Piano accompaniment for the third line of the ensemble, concluding the piece with a final chord.

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was in four-teen-nine-ty-two that Christopher sailed a-way And now we

hail his glo-ry old in sto-ry in our most rev-erent way. — If

Chris-to-pher had nev-er sail-ed what would have be-come of us? We'd not be

Two staves of musical notation, both containing rests for the duration of the system.

Two staves of musical notation. The upper staff contains rests. The lower staff is labeled "Drums." and contains a rhythmic pattern of eighth and sixteenth notes.

Two staves of musical notation. The upper staff contains a vocal line with the lyrics: "Let's be rev - 'rent while the un - veil - ing is done. BOYS." The lower staff contains piano accompaniment. The lyrics "But we would" are positioned below the piano part.

Two staves of musical notation. The upper staff contains piano accompaniment. The lower staff contains piano accompaniment.

Two staves of musical notation. The upper staff contains a vocal line with the lyrics: "rath - er rough - house, this is - n't an - y fun." The lower staff contains piano accompaniment.

Two staves of musical notation. The upper staff contains piano accompaniment. The lower staff contains piano accompaniment.

ALL.

Hail to Colum - bus! Hail to his glo - ry E - clipsed by none

This day in best ar - ray we now do greet you

Al - ma ma - ter, love us this glo - ri - ous day a mar - ble

fame

tri - bute to the fame, the fame — Of

Your fair name we all ac - claim; Co - lum - bus day we

vow shall stay, our best of mem - o - ries for aye.

Maestoso.

Cheer, Cheer, Cheer! For the beau-ty from a - broad Who will

Maestoso.

ff

ded-i - cate this new stat - ue great; We cheer, yes we cheer for La - dy Les - liel.

rit.

Allegro.

LADY LESLIE.

Your

LADY LESLIE

flat-ter-ing tri-bute has touched my heart, To
 GIRLS.
 It touchet her heart BOYS.
 Her roy-al heart.

LADY LESLIE

ded-i-cate such a work of art I
 GIRLS.
 A work of art BOYS.
 Has touchet her heart

COL. HUNT.

feel quite un-worth-y to do my part. Your
 GIRLS.
 BOYS. And hon-or art,
 Pray do your part

la - dy ship now its time to show This triumph of art to those be - low, But

first some one tell me so I will know which way is North? —

ALL.
Won't

some - bod - y tell him, Some - bod - y tell him, tell him which way is

Maestoso. *ff*

North? Praise be to Co - lum - bus we re -

ff

Maestoso.

vere his en - dur - ing fame, his fame. Praise be to Co -

fame

lum - bus and the glo - ry that lights his name, his name.

name

Praise be to Co - lum - bus And the

year when his ships first came, first came. Now let si - lence

reign while our roy - al guest, Shows up this work of art,

Pride fil - ing ev - ry heart, Eng - lands beau - ty

hon - ors the gold - en west And do your chos - en

part A - rise! a - rise! a - rise!

Opening Chorus

Act 2.

No 7.

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Allegro Vivo.

The musical score is written for piano and includes a vocal line. The tempo is marked *Allegro Vivo.* The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into five systems. The first system shows a vocal line with trills (tr) and a piano line starting with a forte (*f*) dynamic. The second system begins with a mezzo-forte (*mf*) dynamic. The third system continues the piano accompaniment. The fourth system features a first ending (1.) and a second ending (2.), with dynamics of forte (*f*) and fortissimo (*ff*) respectively. The fifth system concludes the piece with a forte (*f*) dynamic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and dynamics.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes trills (tr) and a forte (ff) dynamic marking.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a mezzo-forte (mf) dynamic marking.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a fortissimo (ff) dynamic marking.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The system includes first and second endings and a vocal line with the text "What's".

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamics.

wrong? What can the mat-ter be? Whats wrong?

The train stopped sud-den-ly With smash and

crash of glass.

f *8va* *loco* *8va* *loco* *s2*

GIRLS. When ev-ry one was sleeping

BOYS. Quite ear-ly in the morning.

GIRLS. While cross the coun-ry sweep-ing

mf

BOYS

TOGETHER. Then both the rich and humble

Were tossed out in a jum-ble,

We struck without a warning.

cresc.

Now ev-'ry-bod-y wond-ers What the dick-ens is to pay.

ALL.

A land - slide is such a - ter - ri - ble thing to strike at

night. — The train is con - fu - sion, You're up in the air; You

can't find your bag - gage or clothes an - y - where. You're up - side

down And you are turned a - round, Your left seems right. — Un - less you're in - sur - ed, Your

cresc.

fam - lys - se - cured. And you don't give a darn for your legs or your arms Don't

poco a poco

ride on a rail - road train! Don't ride on a Rail - road train!

ff *f*

Nº 8. None But The Brave Deserve The Fair.

Allegretto.

The stir of mar-tial mu-sic and the glint of but-tons
A sol-dier is the on-ly man who ev-er ought to

brass — Gives a man a high-er stand-ing in the
wed, — He is hap-py when he's fight-ing he is

heart of a - ny lass: — She loves the one whose
hap - py when he's dead, — Nap - o - leon was a

dar - ing who is not a - fraid to die, — In cu - pids
mar - ried man and so were Grant and Lee, — So as I

mor - tal fray, the sol - dier wins the day, You may have won - dered why.
said be - fore, un - less you're used to war, I warn you to stay free.

Chorus.

None but the brave — de - serve the fair, —

— The rea - son is that oth - ers do not dare, —

— So if you mar - ry, — You'd best be

wa - ry — And be sure that your nerve is O.

K. — From mar-riage morn — till Gab-riel's

horn, _____ You'll al - ways have to fight to

get your way, _____ And if you're wed - ded, _____ no war is

dread - ed, _____ For when dan - ger's nigh the

one's who glad - ly die are mar - ried men. None but the men.

The Land Of The Sky.

No 9a

Adios, Senorita.

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with triplets. Dynamics include *f* (forte) and *p-f* (piano-forte). The lyrics are: "A - - di - - os - - my Sen - o - ri - ta till we meet a - gain - - The night is filled with per - fume rare, - - Of sil - ver moon flow'rs in thy hair - - And a - far the soft gui - tar beats weird re - frain. - -"

p-f
A - - di - - os

f *p-f*

— my Sen - o - ri - ta till we meet a - gain — The night is

filled with per - fume rare, — Of sil - ver moon flow'rs in thy hair — And a -

far the soft gui - tar beats weird re - frain. —

Dreams, dreams, dreams. — I'll send on moon beams,

dear un - til the morn, — The night at dawn is kissed by day —

— To chase thy sleep clouds all a - way, — Soft - ly rest in your

nest, A - di - os A - mor os A - mor.

No 9b.

Don't Be Anybody's Moon But Mine.

Moderato.

The piano introduction is in 6/8 time, marked Moderato. It begins with a treble clef and a bass clef. The right hand starts with a quarter note G4, followed by a series of chords and eighth notes. The left hand provides a steady accompaniment with quarter notes and chords. A dynamic marking of *f* (forte) is present at the beginning.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "I want to talk to you a-lone, my Oh! moon-beams bright come out to-night and". The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte).

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "La-dy Moon, While you're float-ing kind of la-z-y in the shine for me Just to help me win the girl that I a-". The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte).

sky: _____ To - night I hope to win a heart, my
dore, _____ Un - less you're there, I would not dare to

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a long note on 'sky:' followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

La - dy Moon, And I know that you can help me if you'll
think that she Would con - sent to be all mine for - ev - er

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains a consistent rhythmic pattern with chords in the right hand.

try: _____ So smile up - on my woo - ing with your
more: _____ When lov - ers spoon, we need you moon, the

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains a consistent rhythmic pattern with chords in the right hand.

dream - y light, Tell the night - in - gale to sing his sweet - est
most of all Just a girl and you are all there needs to

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains a consistent rhythmic pattern with chords in the right hand.

song, _____ Then while the sil - ver stars are soft - ly
 be, _____ For when you shine, the time and place don't

burn - ing, I'll tell her where my heart has been so long. _____
 mat - ter, So come out La - dy Moon and shine for me. _____

Chorus.

So don't be a - ny - bo - dy's moon but mine, — To -

p - f

night when I need you so, _____ You can help a lot if you'll

on - ly shine, On the dear - est girl I know: _____ I

want to tell _____ her she's the on - ly one _____ To - night while you soft - ly

shine, _____ Keep your sil - ver smile up - on her all the while, Don't be

a - ny - bo - dy's moon but mine. _____ So mine. _____

No 10.

Finale Act 2.

Andante. Solo off Stage.

Drift on to dream - land

p

O - ver a moon - lit sea ——— Lit - tle girls,

lit - tle boys, Drow - sy eyes meant for dream - land joys.

p

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Sweet Cin - der - el - la dream thro' your gold - en hour—

Soon mid-night's bell must ban-ish the spell of fair - y power.—

LADY LESLIE.

con moto

Can I be dream-ing? My head's in a whirl, I seem, To dream!

(Chorus off Stage.)

She seems To dream

That I've a-wakened a dif-fer-ent girl. The night Is bright

The night Is bright

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "That I've a-wakened a dif-fer-ent girl. The night Is bright". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

For-ests have van-ished a ball-room is here, Come out! Come out!

Come out! Come out!

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics: "For-ests have van-ished a ball-room is here, Come out! Come out!". The piano accompaniment continues with the same instrumental texture.

I'm Cinder-el-la let dan cers ap-pear! Ap-pear! Ap-pear!

Ap-pear! Ap-pear!

This system contains the third vocal line and piano accompaniment. The vocal line concludes with the lyrics: "I'm Cinder-el-la let dan cers ap-pear! Ap-pear! Ap-pear!". The piano accompaniment concludes with a final chord. The system ends with a double bar line.

Tempo di Gavotte.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time and the key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The first measure features a complex chordal texture in both hands. A first ending bracket spans the next two measures, with a repeat sign at the end. The second ending bracket covers the final two measures, which conclude with a fermata over the final notes.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth-note patterns and some grace notes. The lower staff provides a harmonic accompaniment with chords and moving bass lines. The dynamics remain piano (*p*).

The third system introduces first and second endings. The first ending (marked '1.') spans two measures and leads back to an earlier section. The second ending (marked '2.') also spans two measures and concludes the piece. The dynamic changes to mezzo-forte (*mf*) in the final measure.

The fourth system features a melodic line with trills (*tr*) in the upper staff. The lower staff continues with a steady accompaniment. The dynamics are consistent with the previous system.

The fifth system concludes the piece with two staves. It includes first and second endings. The first ending (marked '1.') leads to a final cadence. The second ending (marked '2.') provides an alternative conclusion. The piece ends with a double bar line and repeat signs.

Andante.

Drift on to dream - land O - ver a moon - lit sea —

Lit - tle girls, lit - tle boys, Drow - sy eyes meant for dream - land joys.

Sweet Cin - der - el - la dream thro' your gold - en hour —

Soon mid-nights bell must ban-ish the spell of fair - y power. —

Piano introduction in G major, 2/4 time. The piece begins with a soft (*f*) dynamic, featuring a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G, followed by a quarter note A, and then a quarter note B. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a piano (*p*) dynamic.

I'm a - fraid to swim a - lone, (CHO) She's a - fraid_ to swim
I'm a - fraid to swim a - lone, (CHO) You a - fraid_ of what?

Musical notation for the first vocal line, including a piano accompaniment. The vocal line is in G major, 2/4 time, and consists of two lines of lyrics. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand.

Want a teach - er all my own, (CHO) No one near_ but him;
Out to sea, I might be blown, (CHO) Then a - gain_ might not -

Musical notation for the second vocal line, including a piano accompaniment. The vocal line is in G major, 2/4 time, and consists of two lines of lyrics. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand.

Hold my_ head up just like this(CHO) Hold her head up just like this
I might flirt with a whist-ling buoy,(CHO) Whist-ling buoys makes such a noise.

Musical notation for the third vocal line, including a piano accompaniment. The vocal line is in G major, 2/4 time, and consists of two lines of lyrics. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand.

Would I drown if we should kiss?(CHO) Would we drown if we should kiss? Please
Lobsters might run off with me, (CHO) That's an aw-ful fate, we own. Just

teach me how to swim on land, It's eas-i-er to un-der-stand.
think how sor-ry then you'd be That I had learned to swim a-lone.

CHORUS.

Won't you _____ come teach me how to swim? _____ I'd like _____

_____ to swim with you. _____ I'd like _____ your arm a -

round me _____ That's all _____ you need to do; _____

The first system of the musical score features a vocal line in G major with lyrics 'round me _____ That's all _____ you need to do; _____'. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line.

I'd like _____ to have you save me, dear, _____ Then I'd _____ be all your

The second system continues the vocal line with lyrics 'I'd like _____ to have you save me, dear, _____ Then I'd _____ be all your'. The piano accompaniment maintains the same rhythmic and harmonic pattern.

own: _____ Won't you _____ come teach me how to swim, — But please don't

The third system features the vocal line with lyrics 'own: _____ Won't you _____ come teach me how to swim, — But please don't'. The piano accompaniment continues with eighth-note chords.

teach me _____ to swim a - lone. _____ lone. _____

The fourth system concludes the vocal line with lyrics 'teach me _____ to swim a - lone. _____ lone. _____'. The piano accompaniment includes a repeat sign and a second ending marked with a '2' over a double bar line.

No 12. If They'd Only Let Poor Adam's Rib Alone.

Allegretto.

The piano introduction is in 2/4 time, marked *Allegretto*. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand provides a steady accompaniment with chords and single notes. The piece concludes with a piano (*p*) dynamic.

The first system shows the vocal line and piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef). The lyrics are: "Old Ad - am had an aw - ful cinch while I met an old time friend of mine a

The second system continues the vocal line and piano accompaniment. The vocal line includes a whistle section indicated by "(Whistle)". The lyrics are: "liv - ing all a - lone, day or two a - go, There He".

were no la - dies pres - ent so the world was all his own
wore an anx - ious wor - ried look, his eyes a fev - 'rish glow,

(Whistle.)

And when he stayed out late at night he
I asked him who he worked for now, he

did - n't have to fib, His life was ve - ry hap - py till they
said "My job's for life, I'm work - ing for the same old firm "Nine

rit.

(Whistle.)

monk - eyed with his rib.
chil - dren and a wife?"

rit.

Refrain.

If they'd on - ly let poor Ad - am's rib a - lone, Ev - 'ry

man would wear a smile like Sun - ny Jim, It was

cru - el - ty to start, to take the poor old man a - part, To try to

make a per - fect la - dy out of him; If they'd

on - ly let poor Ad - am's rib a - lone, For he

need - ed ribs and did - n't need a bride, This will

al - ways be a mys - ter - y, the on - ly time in his - tor - y, A

la - dy ev - er took her hus - band's side.

The Orange Fete.

.(Ballet)

Nº 13.

Allegro.

(Entrance of Orange pickers.)

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat major), and a 2/4 time signature. It starts with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand. The second system continues the melody with another triplet. The third system is marked *f* and consists of block chords in both hands. The fourth system features a triplet in the right hand. The fifth system is marked *p* and includes a triplet. The score concludes with a double bar line.

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Musical notation for the piano introduction, consisting of two staves (treble and bass clef). The music is in 2/4 time and B-flat major. It begins with a triplet of eighth notes in the treble and a quarter note in the bass. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a crescendo (*cresc.*). The piece concludes with a final chord in the treble and a quarter note in the bass.

Musical notation for the piano introduction, continuing from the previous system. It consists of two staves (treble and bass clef). The music is in 2/4 time and B-flat major. The first measure is marked with a piano (*poco*) dynamic. The second measure is marked with a forte (*fz*) dynamic. The piece concludes with a final chord in the treble and a quarter note in the bass.

LOIS & HARVESTERS.

Musical notation for the vocal and piano accompaniment of the first line of the song. It consists of two staves (treble and bass clef). The music is in 2/4 time and B-flat major. The vocal line is on the upper staff, and the piano accompaniment is on the lower staff. The lyrics are: "We cul-ti-vate the or-ange tree". The piano accompaniment features a steady bass line and chords in the treble.

Musical notation for the vocal and piano accompaniment of the second line of the song. It consists of two staves (treble and bass clef). The music is in 2/4 time and B-flat major. The vocal line is on the upper staff, and the piano accompaniment is on the lower staff. The lyrics are: "Watch it fond-ly, ten-der-ly,". The piano accompaniment features a steady bass line and chords in the treble.

Till the soil and raise the flow-ers, Give it wa - ter ev' - ry hour

Guard it from the pests that kill So we are nev - er still. We

Refrain.

toil be - neath the sum - mer sun to tend the blos - soms white.

Watch them grow - ing ev - ry one be - neath the trop - ic sun - shine bright And

then at last when day is done pro - tect them through the night, And

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "then at last when day is done pro - tect them through the night, And". The piano accompaniment is in two staves, with a treble and bass clef. It features a steady accompaniment with chords and moving lines.

then at last when day is done we watch all night.

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "then at last when day is done we watch all night." The piano accompaniment continues with similar harmonic support.

Dance.

p

The third system is a piano introduction labeled "Dance." It is in 2/4 time and begins with a piano (*p*) dynamic. The music is characterized by a rhythmic pattern in the right hand and a more active bass line.

The fourth system continues the piano introduction, showing further development of the rhythmic and harmonic material.

The fifth system concludes the piano introduction, ending with a final cadence in the key signature.

Tempo di Gavotte.

(Entrance of Orange Blossoms.)

Musical score for the entrance of Orange Blossoms. The piece is in G major (one sharp) and 2/4 time. It begins with a piano (*p*) accompaniment. The melody is introduced in the right hand of the piano, followed by the vocal line. The accompaniment features a rhythmic pattern of eighth and sixteenth notes.

SALLIE & ORANGE BLOSSOMS.

Ten - der slen - der blos - soms ripe

Musical score for Sallie & Orange Blossoms, first system. The vocal line begins with the lyrics "Ten - der slen - der blos - soms ripe". The piano accompaniment continues with a similar rhythmic pattern, featuring a triplet of eighth notes in the right hand.

Drink in sun - shine

Musical score for Sallie & Orange Blossoms, second system. The vocal line continues with the lyrics "Drink in sun - shine". The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line.

from the skies.

Musical score for Sallie & Orange Blossoms, third system. The vocal line concludes with the lyrics "from the skies." The piano accompaniment ends with a final chord and a fermata. The piece concludes with a 2/4 time signature.

Allegro.

mf

rit. a poco

Ev'ry bud a love tale tells

Or-ange blos-soms wed-ding bells.

Mysterioso.

Entrance of Pests.

First system of musical notation for the piano accompaniment of 'Entrance of Pests'. It consists of a grand staff with a treble and bass clef. The music is in 6/8 time and begins with a forte (*ff*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a steady accompaniment.

Second system of musical notation for the piano accompaniment of 'Entrance of Pests'. The right hand continues with eighth-note patterns, and the left hand features chords with accents.

Third system of musical notation for the piano accompaniment of 'Entrance of Pests'. The right hand has a melodic line with accents, and the left hand has chords with accents.

BESTS.

Dark, dark is the sky dan-ger is nigh soon you must die!—

First system of musical notation for the vocal part. It shows the vocal line on a treble clef staff and the piano accompaniment on a grand staff. The piano part begins with a mezzo-forte (*f*) dynamic. The vocal line has a melodic line with a long note at the end.

Dark and ter-ri-ble, fear un-bear-a-ble, com-ing to freeze you with e - vil eye!

Second system of musical notation for the vocal part. It shows the vocal line on a treble clef staff and the piano accompaniment on a grand staff. The piano part continues with a steady accompaniment.

Down, down with the flow'r, trem-ble and cower, ours is the power

Tak - ing breath from you bring - ing death to you per - ish with - in the hour.

Andante. (Supplication.)
HARVESTERS.

Shade of darkness e - vil spir - it, This our sup - pli - ca - tion hear it,

Oh spare the ten - der child - ren of our toil

Allegro Agitato.

The first system of music features a treble and bass clef. The treble clef part begins with a series of eighth notes, followed by a quarter note and a half note. The bass clef part starts with a forte (*f*) dynamic and consists of a continuous eighth-note pattern. The key signature has one flat (B-flat), and the time signature is 2/4.

The second system continues the musical notation from the first system. The treble clef part has a melodic line with eighth notes and quarter notes. The bass clef part maintains the eighth-note accompaniment. The dynamics and tempo markings remain consistent.

The third system shows a change in the treble clef part, which now features a more active melodic line with eighth notes and quarter notes. The bass clef part continues with the eighth-note accompaniment. The key signature and time signature are unchanged.

The fourth system continues the piece. The treble clef part has a melodic line with eighth notes and quarter notes. The bass clef part maintains the eighth-note accompaniment. The dynamics and tempo markings remain consistent.

The fifth system concludes the piece. The treble clef part has a melodic line with eighth notes and quarter notes. The bass clef part maintains the eighth-note accompaniment. The dynamics and tempo markings remain consistent.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a series of chords and eighth notes, while the bass staff features a steady eighth-note accompaniment.

Second system of musical notation, continuing from the first. It includes a treble clef staff and a bass clef staff. A dynamic marking of *ffz* (fortissimo) is present in the bass staff towards the end of the system. The system concludes with a double bar line and a 6/8 time signature.

Slowly.

p (Death of the Pests.)

Third system of musical notation, featuring a vocal line and piano accompaniment. The vocal line is in a 6/8 time signature and includes the lyrics: "Death comes soon go to the tomb that is your doom, —". The piano accompaniment consists of a treble clef staff and a bass clef staff. A dynamic marking of *p* (piano) is present in the bass staff.

Fourth system of musical notation, continuing the vocal and piano parts. The vocal line includes the lyrics: "Go you shades of night slain by our might we saved the or - ange bloom." The piano accompaniment features a treble clef staff and a bass clef staff. A dynamic marking of *fz* (fortissimo) is present in the bass staff.

Allegro.

(Entrance of Oranges and Orange buyers.)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It begins with a melodic line of eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* (mezzo-forte) is placed above the first measure of the bass staff.

The second system continues the piece with two staves. The upper staff shows a continuation of the melodic line with some rests and eighth notes. The lower staff maintains the rhythmic accompaniment, with some measures containing chords and rests.

The third system features two staves. The upper staff has a more complex melodic line with some longer note values and rests. The lower staff continues the accompaniment, showing some chordal textures and rhythmic patterns.

The fourth system consists of two staves. The upper staff continues the melodic development. The lower staff shows a consistent accompaniment with some changes in chordal structure.

The fifth and final system on the page consists of two staves. The upper staff concludes the melodic phrase. The lower staff provides the final accompaniment, ending with a double bar line and repeat signs.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a series of chords in the bass staff, followed by a melodic line in the treble staff. A long note with a fermata is present in the treble staff in the second measure.

The second system continues the piece. The treble staff features a more active melodic line with eighth and sixteenth notes. The bass staff provides harmonic support with chords and some eighth-note patterns.

The third system shows a continuation of the melodic and harmonic themes. The treble staff has a melodic line with some grace notes. The bass staff continues with chordal accompaniment.

The fourth system features a more rhythmic and melodic development. The treble staff has a series of eighth-note patterns. The bass staff has a steady accompaniment of chords.

The fifth system concludes the piece. The treble staff has a melodic line that ends with a fermata. The bass staff has a final chordal accompaniment. A dynamic marking of *fz* (forzando) is present in the final measure of the bass staff.

Finale Act 3.

No 14.

When You First Kiss The Last Girl You Love.

mf

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#) and the time signature is 4/4.

Flow - ers tell a tale of love To all who
Love is sweet when love is young, And love and

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part includes a *p* dynamic marking. The lyrics are written below the vocal staff.

wish to hear; _____ Ro - ses breathe of pas - sion
beau - ty meet: _____ All the world is twen - ty -

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with chords and melodic fragments. The lyrics are written below the vocal staff.

deep just to a lov - er's ear; _____ Lil - ies tell the
one. And hearts learn how to beat; _____ Down the path - way

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with chords and melodic fragments. The lyrics are written below the vocal staff.

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pure first love You once were dream - ing of, ——— But or - ange
of the years Pass all the girls you knew, ——— Un - til a

blos - soms mean to you The last girl that you love. ———
gold - en day shall bring The last you love to you. ———

Refrain. (*Slowly.*)

Oh, the first kiss of all From the first girl you love Is as sweet as the heart of a

L. H. *L. H.* *L. H.* *L. H.*

R. H.

rose; ——— For your brain's in a whirl And the world's just a girl And such

L. H.

joy as yours, no one knows, — Oh, the first kiss of all From the first girl, is

sweet, As you swear by the moon up a - bove: — But the years prove to

you That your dreams all come true When you first kiss the last girl you love. —

1. *D. C. Introd.*

D. C. Introd.

love. —

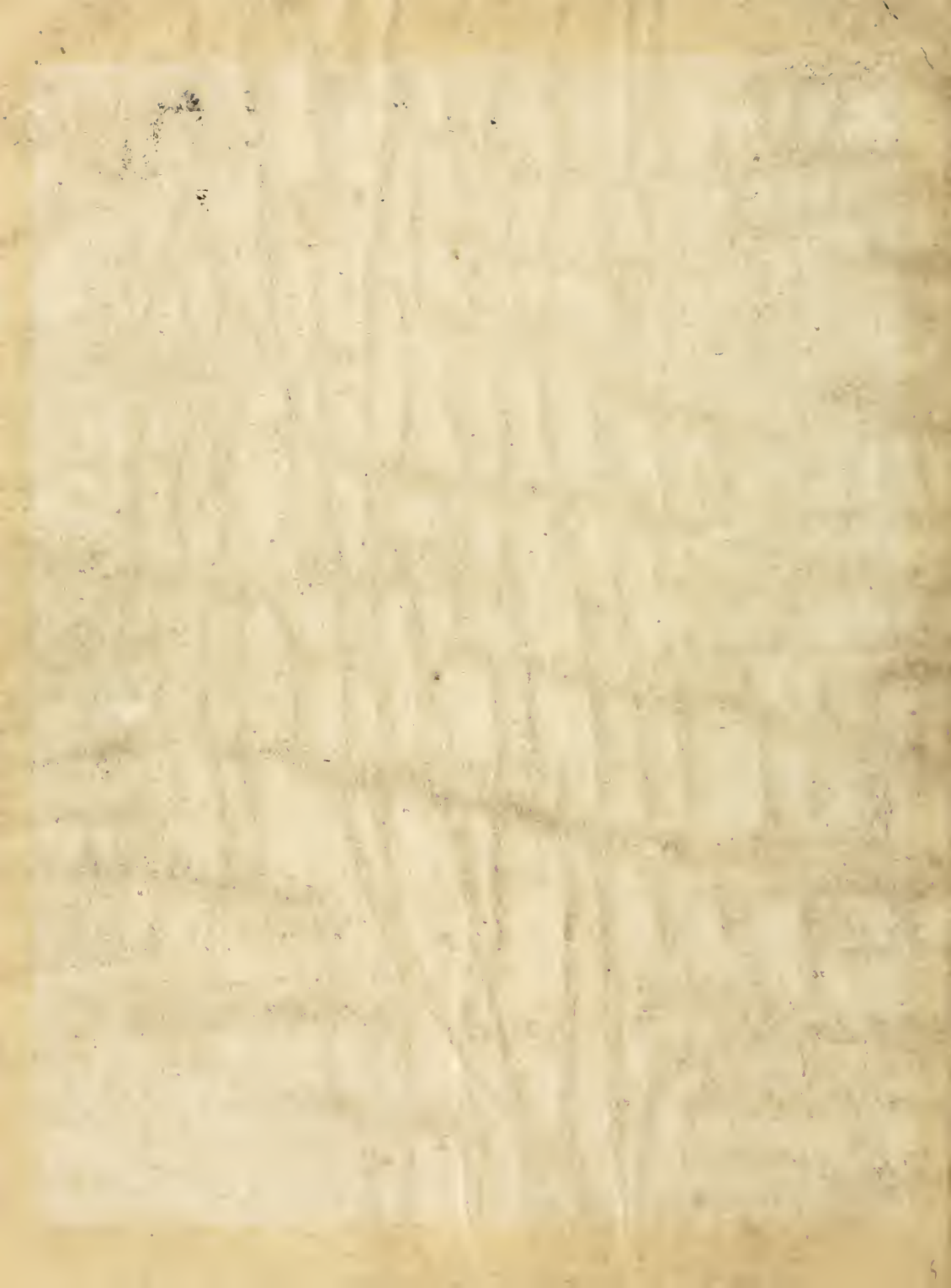
Presto.

ff

ffz

Fine.







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