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MR. MORT. H. SINGER Presents The Musical Comedy

# A STUBBORN CINDERELLA

FROM COL. ROBT. F. 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

VOCAL SCORE  
Price \$2.00 net



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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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# 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 LORAINÉ

# Contents.

## Act I.

1	OPENING CHORUS . . . . .	5
2	LOVE ME JUST BECAUSE . . . . .	25
3	WHAT'S THE USE . . . . .	28
4	DON'T BE CROSS WITH ME. . . . .	32
5	I'M IN LOVE WITH ALL THE GIRLS . . . . .	35
6	FINALE. . . . .	39

## Act II.

7	OPENING CHORUS . . . . .	51
8	NONE BUT THE BRAVE DESERVE THE FAIR . . . . .	57
9a.	THE LAND OF THE SKY, Adois Senorita . . . . .	61
9b.	DON'T BE ANYBODYS MOON BUT MINE. . . . .	63
10	FINALE. . . . .	67

## Act III.

11	DON'T TEACH ME TO SWIM ALONE. . . . .	72
12	IF THEY'D ONLY LET POOR ADAM'S RIB ALONE. . . . .	75
13	THE ORANGE FETE, Ballet. . . . .	79
14	FINALE, WHEN YOU FIRST KISS THE LAST GIRL YOU LOVE . . . . .	91

# Act I

## Opening Chorus

No 1.

*Allegro.*

The musical score is written for piano and consists of four systems. The first system begins with a forte (*f*) dynamic. The second system features a melodic line in the right hand with accents and a bass line with chords. The third system continues the melodic and harmonic development. The fourth system concludes with a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

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First system of a piano score. The right hand features a complex texture of chords and arpeggiated figures, while the left hand provides a steady bass line with some sustained notes.

Second system of a piano score. The right hand continues with intricate chordal patterns, and the left hand maintains a rhythmic accompaniment.

Third system of a piano score. The right hand's texture remains dense with chords, and the left hand's bass line is consistent.

Fourth system of a piano score. The right hand shows a shift in texture with some sustained chords and arpeggios. The left hand has a more active bass line with some sixteenth-note passages.

Fifth system of a piano score. The right hand features a melodic line with some grace notes. The left hand has a bass line with a forte (*ff*) dynamic marking and some sustained chords.

## 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*

*sfz*

The musical score consists of three systems, each with a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The piano part features a steady accompaniment with chords and moving lines. The vocal lines are in a simple, rhythmic style. The first system has lyrics: "Ad - e - li - na — Ad - e - li - na — I'll be wait - ing —". The second system has lyrics: "— Ad - e - li - na — when the sil - ver — moon is beam - ing —". The third system has lyrics: "— Then I'll meet you — Ad - e - line Rah! Rah! Rah!". There are dynamic markings *f* and *sfz* in 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

The Boys' vocal line is in treble clef. The piano accompaniment is in bass clef. The music is in 2/4 time. The vocal line has a long note on 'try.' followed by a rest, then 'But it's'.

The piano accompaniment consists of two staves. The right hand (R.H.) has a melodic line with eighth and sixteenth notes. The left hand has a bass line with chords and single notes. A bracket labeled 'R.H.' is placed over the right-hand staff.

GIRLS.

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

The Girls' vocal line is in treble clef. The piano accompaniment is in bass clef. The music is in 2/4 time. The vocal line has a long note on 'You are' followed by a rest, then 'mean to tease that way When you'.

The piano accompaniment consists of two staves. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a bass line with chords and single notes. A bracket labeled 'R.H.' is placed over the right-hand staff.

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

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

The Boys' vocal line is in treble clef. The piano accompaniment is in bass clef. The music is in 2/4 time. The vocal line has a long note on 'play.' followed by a rest, then 'Please, dear ie, come out, come out,'.

The piano accompaniment consists of two staves. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a bass line with chords and single notes. A bracket labeled 'R.H.' is placed over the right-hand staff.

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 a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "come and play with me, For I'm lone-ly I'm lone-ly as can be." The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment in the right hand and block chords in the left hand.

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 piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Sing a song of sun-ny skies in a land be-yond the sea As I". The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment in the right hand and block chords in the left hand. A dynamic marking of *mf* is present at the beginning of the piano part.

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 a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "toil the whole day thro' Fair I - tal - i - a I'll sing for you,". The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment in the right hand and block chords in the left hand.

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'

The first system of the musical score consists of two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The vocal lines are in a major key with a 2/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the musical score with two vocal staves and two piano accompaniment staves. The vocal lines include a long melisma (indicated by a dashed line) in the first measure. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

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

The third system concludes the musical score with two vocal staves and two piano accompaniment staves. The vocal lines end with a melisma (indicated by a dashed line) in the final measure. The piano accompaniment provides a final harmonic resolution.

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

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

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.*

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

us still dear to you While your fame were 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

Op. Chor. Act 1.

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.* *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 bass line in the left hand. The melody starts with a quarter note G4, followed by a half note A4-B4, and continues with a series of chords and single notes. The bass line consists of a steady quarter-note accompaniment.

*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 treble clef and piano accompaniment in the grand staff. The piano part has a dynamic marking of *p*. The lyrics are: "Some-times I wish ev-ry fel-low — Were in love with Jack says my eyes are en-tranc-ing, — Bob ad-mires my".

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 of the song continues the vocal melody and piano accompaniment. The lyrics are: "me: — Just think of be-ing the dar-ling — Of each smile, — Jim is in love with my danc-ing, — Ted-dy".

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

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "boy you see: — I would not care why they likes my style: — Each one but you has a".

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:

Love me just be - cause You know I want you

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

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

## No 3.

## What's The Use.

Allegretto.

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes with a melody, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the dynamics start with a forte 'f'.

The first system shows the vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include piano 'p'.

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

The second system continues the vocal and piano accompaniment. The vocal line has two lines of lyrics. The piano accompaniment continues with a steady rhythm. Dynamics include piano 'p'.

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

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 flat sign and the lyrics 'flat. That's the on - ly time I'm there, as'. The piano accompaniment features a steady eighth-note bass line and chords in the right 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 the lyrics 'ev - ry - bod - y knows, He's off the key at that.' and 'no use get - ting fired, He's off the key at that,'. The piano accompaniment maintains its rhythmic pattern.

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 the lyrics 'There's so ma - ny things to do, so ma - ny sights to see,' and 'Play - ing games is noth - ing for you simp - ly waste your time'. The piano accompaniment includes some chromatic movement in the right 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 concludes with the lyrics 'No more down - y couch at night for me, \_\_\_\_\_ I can't' and 'Sing - ing is just say - ing things in rhyme, \_\_\_\_\_ Buy - ing'. The piano accompaniment features a melodic line in the right 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

First system of the piano introduction. The music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. A dynamic marking of *ff* (fortissimo) is present.

Second system of the piano introduction, continuing the melodic and harmonic development from the first system.

Third system of the piano introduction, concluding with a final chord in the right hand.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "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". The piano part features a simple accompaniment of chords and single notes. A dynamic marking of *p* (piano) is present.

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. —

*rit.*

## 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 looking 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.

Piano introduction in 6/8 time, marked *f*. The music features a rhythmic melody in the right hand and a bass line in the left hand, both with a marching feel.

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, showing the vocal line and piano accompaniment. The piano part continues with the rhythmic accompaniment from the introduction.

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 of the song, showing the vocal line and piano accompaniment. The piano part continues with the rhythmic accompaniment from the introduction.

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 of the song, showing the vocal line and piano accompaniment. The piano part continues with the rhythmic accompaniment from the introduction.

'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 don't 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 I'll have to start a

era - 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. 1 know. 2

## 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 with chords and single notes.

ENSEMBLY.

Vocal and piano accompaniment for the first line of the ensemble. The vocal line is in a soprano or alto register, and the piano accompaniment is in the right hand, with the left hand providing a steady bass line.

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 third line of the ensemble. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.

day. We cel - e - brate his glo - ry great It

We cel - e - brate his glo - ry great —

Piano accompaniment for the fourth line of the ensemble, concluding the musical phrase.

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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

here                      With song and cheer                      To

We'd not be here                      With song and cheer —

The first system of the musical score consists of four measures. The vocal lines (soprano and bass) are in a 2/4 time signature with a key signature of two flats. The piano accompaniment features chords and moving lines in both hands.

make him wish that he'd nev-er land-ed up - on this bus-y shore. So we are

The second system continues the musical score with four measures. The vocal lines and piano accompaniment maintain the same style as the first system.

glad he came here, got his fame here, glo-ri-ous ev - er more. —

The third system concludes the musical score with four measures. The piano part ends with a *fz* (forzando) dynamic marking. The vocal lines end with a long note.

Drums.

Let's be rev - rent while the un - veil - ing is done. BOYS.

But we would

rath - er rough - house, this is - n't an - y fun.



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 - lie.

*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

*rit.*

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

*fff* *ff*



## Opening Chorus

No 7.

Act 2.

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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 features a vocal line with lyrics 'tr' and 'tr' above it, and a piano line with dynamics *f* and *f*. The second system has a piano line with dynamics *mf*. The third system has a piano line with dynamics *f*. The fourth system has a piano line with dynamics *f* and *ff*, and includes first and second endings. The fifth system has a piano line with dynamics *f*.

The first system of music shows a piano accompaniment in G minor. The right hand (treble clef) features a melodic line with slurs and ties, while the left hand (bass clef) provides a steady accompaniment with chords and eighth notes.

The second system continues the piano accompaniment. The right hand has a more active melodic line with trills (tr) and slurs. The left hand remains accompanimental. A dynamic marking of *ff* (fortissimo) is present in the right hand.

The third system shows the piano accompaniment and a vocal line. The piano part has a melodic line with slurs and ties. The vocal line (treble clef) has a dynamic marking of *mf* (mezzo-forte).

The fourth system continues the piano accompaniment and vocal line. The piano part has a melodic line with slurs and ties. The vocal line (treble clef) has a dynamic marking of *ff* (fortissimo).

The fifth system shows the first and second endings for a vocal line. The first ending leads to a repeat, and the second ending leads to the text "What's".

The sixth system shows the piano accompaniment for the final part of the page, with a melodic line in the right hand and accompaniment in the left hand.

wrong? What can the mat-ter be? What's wrong?

The train stopped sud-den-ly With smash and

crash of glass.

*s* *8va* *8va loco* *loco* *Sf*

GIRLS. When ev-ry one was sleeping

BOYS. Quite ear-ly in the morning.

GIRLS. While cross the coun-try sweep-ing

BOYS

TOGETHER. Then both the rich and humble

TOGETHER. Were tossed out in a jum-ble,

We struck without a warn-ing.

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 piano introduction is in 2/4 time, marked *Allegretto*. It begins with a *fz* (forzando) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat).

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

The first system of the song features a vocal line and piano accompaniment. The vocal line is in 2/4 time, with lyrics: "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". The piano accompaniment includes a treble clef with chords and a bass clef with a steady eighth-note accompaniment. Dynamics include *p* (piano).

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

The second system of the song continues the vocal line and piano accompaniment. The vocal line is in 2/4 time, with lyrics: "brass — Gives a man a high - er stand - ing in the / wed, — He is hap - py when he's fight - ing he is". The piano accompaniment continues with chords in the treble and eighth-note accompaniment in the bass.

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 notes in the right hand and a more active bass line in the left hand. Dynamics include *f* (forte) and *p-f* (piano-forte). The score is divided into four systems, each with a vocal line and a piano accompaniment. 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.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a minor key and features a melodic line with a long note on 'dreams.' followed by a series of eighth notes. The piano accompaniment has a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line with a melodic phrase 'dear un - til the morn,' followed by a rest and then 'The night at dawn is kissed by day —'. The piano accompaniment features a more active eighth-note bass line and chords in the right hand.

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

The third system continues the vocal line with '— To chase thy sleep clouds all a - way, — Soft - ly rest in your'. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line.

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

The fourth system concludes the piece with the vocal line 'nest, A - di - os A - mor os A - mor.' The piano accompaniment features a rhythmic pattern of eighth notes and chords. The system includes first and second endings, with a repeat sign and a double bar line. The second ending is marked with a forte dynamic (*fz*).

## 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 forte (f) dynamic, playing a series of chords and eighth notes. The left hand provides a steady bass line with chords and eighth notes.

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 a piano (p) dynamic marking and a crescendo hairpin.

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 a piano (p) dynamic marking.

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 quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

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 musical piece. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the same rhythmic pattern, with a consistent bass line and treble accompaniment.

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

The third system of music. The vocal line includes a long note on 'try:' and 'more:'. The piano accompaniment shows a slight change in the bass line's rhythm, with some notes beamed together.

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 final system of music on the page. The vocal line concludes with a series of notes. The piano accompaniment ends with a few chords in the bass and treble staves.

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

## LADY LESLIE.

*con moto*

Can I be dream-ing? My heads 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

The first system of the musical score. It features a vocal line in the upper staff with lyrics: "That I've a-wakened a dif-fer-ent girl. The night Is bright". Below it is a piano accompaniment in the lower staff. The grand staff below shows the piano accompaniment in both treble and bass clefs. The music is in a 2/4 time signature and a key signature of one flat (B-flat).

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

Come out! Come out!

The second system of the musical score. The vocal line continues with lyrics: "For-ests have van-ished a ball-room is here, Come out! Come out!". The piano accompaniment and grand staff continue below. The lyrics "Come out! Come out!" are repeated in the vocal line.

Im Cinder-el-la let dan cers ap-pear! Ap-pear! Ap-pear!

Ap-pear! Ap-pear!

The third system of the musical score. The vocal line has lyrics: "Im Cinder-el-la let dan cers ap-pear! Ap-pear! Ap-pear!". The piano accompaniment and grand staff continue below. The lyrics "Ap-pear! Ap-pear!" are repeated in the vocal line. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

## 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. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The first measure features a series of chords in the bass and a melodic line in the treble. A first ending bracket spans the next two measures, followed by a second ending bracket for the final two measures.

The second system continues the piece with two staves. The treble staff shows a more active melodic line with eighth and sixteenth notes. The bass staff provides a steady accompaniment with chords. The system concludes with a melodic flourish in the treble staff.

The third system features two staves. It includes first and second endings. The first ending leads back to an earlier section, while the second ending concludes the piece. The dynamic marking changes to mezzo-forte (*mf*) in the final measure.

The fourth system consists of two staves. The treble staff contains a melodic line with trills (*tr*) and grace notes. The bass staff features a rhythmic accompaniment with repeated eighth-note patterns.

The fifth system is the final system on the page, consisting of two staves. It includes first and second endings. The first ending leads to a final cadence, and the second ending provides an alternative conclusion. The piece ends with a final chord in the bass staff.

Andante.

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

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked 'Andante.' The key signature has one flat (B-flat). The time signature is 6/8. The vocal line begins with a dotted quarter note on 'Drift', followed by eighth notes for 'on to dream - land'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note on 'Lit - tle girls,' followed by eighth notes for 'lit - tle boys, Drow - sy eyes meant for dream - land joys.' The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note on 'Sweet Cin - der - el - la', followed by eighth notes for 'dream thro' your gold - en hour —'. The piano accompaniment continues with the same rhythmic pattern.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dotted quarter note on 'Soon mid - night's bell must ban - ish the spell of fair - y power. —'. The piano accompaniment ends with a final chord and a fermata over the bass line.

Piano introduction in G major, 2/4 time. The piece begins with a piano (*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 introduction concludes with a piano (*p*) dynamic and a repeat sign.

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?

Vocal line and piano accompaniment for the first verse. The vocal line is in G major, 2/4 time, with lyrics: "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?". The piano accompaniment continues from the introduction, with a piano (*p*) dynamic.

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 -

Vocal line and piano accompaniment for the second verse. The vocal line is in G major, 2/4 time, with lyrics: "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 -". The piano accompaniment continues with a piano (*p*) dynamic.

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.

Vocal line and piano accompaniment for the third verse. The vocal line is in G major, 2/4 time, with lyrics: "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.". The piano accompaniment continues with a piano (*p*) dynamic.

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; \_\_\_\_\_

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

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

teach me \_\_\_\_\_ to swim a - lone. \_\_\_\_\_ lone. \_\_\_\_\_



# 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 and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The piece concludes with a piano (p) dynamic.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a single staff, and the piano accompaniment is in two staves. The lyrics are: "Old Ad - am had an aw - ful cinch while I met an old time friend of mine a".

The second system of the song features a 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 - nt 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 - bands side.

## The Orange Fete.

(Ballet)

No 13.

Allegro.

(Entrance of Orange pickers.)

The musical score is written for piano and consists of five systems. The first system begins with the tempo marking 'Allegro.' and the instruction '(Entrance of Orange pickers.)'. The music is in 2/4 time and the key signature has two flats (B-flat major). The first system includes a piano (*p*) dynamic and a triplet in the treble clef. The second system continues the melody with a forte (*f*) dynamic. The third system features a strong rhythmic accompaniment in the bass clef with repeated chords. The fourth and fifth systems continue the melodic and harmonic development, with the first system of the fifth system marked with a piano (*p*) dynamic.

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First system of piano accompaniment. The right hand features a melodic line with triplets and slurs. The left hand provides a steady bass line. Dynamics include *f* and *cresc.*

Second system of piano accompaniment. The right hand continues the melodic line with a triplet and a flourish. The left hand has a bass line with accents. Dynamics include *foco* and *fz*.

LOIS & HARVESTERS.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in 2/4 time. The piano accompaniment includes a triplet in the right hand.

We cul - ti - vate the or - ange tree

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in 2/4 time. The piano accompaniment includes a triplet in the right hand.

Watch it fond - ly, ten - der - ly,

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

The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The melody is simple and rhythmic, with lyrics: "Till the soil and raise the flow-ers, Give it wa - ter ev - ry hour". The piano accompaniment consists of chords and eighth-note patterns.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "Guard it from the pests that kill So we are nev - er still. We". The musical notation includes a final double bar line at the end of the system.

Refrain.

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

The Refrain section begins with a new time signature of 2/4. The vocal line starts with the lyrics: "toil be-neath the sum - mer sun to tend the blos - soms white." The piano accompaniment features a more active bass line with eighth notes and chords.

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

The third system continues the Refrain. The lyrics are: "Watch them grow-ing ev - ry one be - neath the trop-ic sun - shine bright And". The musical notation includes a final double bar line at the end of the system.

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 lyrics. The piano accompaniment is in two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 2/4. The music is in a moderate tempo.

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

The second system continues the vocal line and piano accompaniment. The vocal line ends with a full bar rest. The piano accompaniment continues with chords and moving lines in both hands.

Dance.

*p*

The third system begins with a piano introduction labeled "Dance." The tempo is marked *p* (piano). The key signature remains one flat, and the time signature is 2/4. The music features a rhythmic pattern with eighth and sixteenth notes.

The fourth system continues the piano accompaniment from the previous system, maintaining the rhythmic and harmonic structure.

The fifth system continues the piano accompaniment, leading to the end of the piece with a final chord and a double bar line.



## Tempo di Gavotte.

(Entrance of Orange Blossoms.)

## SALLIE &amp; ORANGE BLOSSOMS.

Ten - der slen - der blos - soms ripe

Drink in sun - shine

from the skies.

Allegro.

*mf*

*rit. a poco*

Ev'ry bud a love tale tells

Or-ange blos.soms wed-ding bells.

## Mysterioso.

## Entrance of Pests.

ff

## BESTS.

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

f

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

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.

First system of the musical score. The treble clef part features a melodic line with eighth-note patterns and some chords. The bass clef part has a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the bass clef.

Second system of the musical score, continuing the melodic and accompanimental lines from the first system.

Third system of the musical score. The treble clef part shows a more active melodic line with sixteenth-note patterns. The bass clef part features chords with accents.

Fourth system of the musical score. The treble clef part has a melodic line with some rests. The bass clef part continues with eighth-note accompaniment.

Fifth system of the musical score, concluding the page with a final melodic phrase in the treble clef and accompaniment in the bass clef.

Piano accompaniment for the first system. The right hand features a melody with eighth notes and quarter notes, while the left hand plays a steady eighth-note bass line. The music is in a minor key and 6/8 time.

Piano accompaniment for the second system. The right hand continues the melodic line with some chords. The left hand has a more complex bass line with some rests. A dynamic marking of *ffz* (fortissimo with accent) is present. The system ends with a double bar line and a 6/8 time signature.

Slowly.

*p* (Death of the Pests.)

Vocal and piano accompaniment for the first system of the "Death of the Pests" section. The vocal line is in 6/8 time, starting with a half note. The piano accompaniment is in 6/8 time, starting with a half note. A dynamic marking of *p* (piano) is present.

Death comes soon go to the tomb that is your doom, —

Vocal and piano accompaniment for the second system of the "Death of the Pests" section. The vocal line continues with eighth notes. The piano accompaniment features chords and moving lines. A dynamic marking of *fz* (fortissimo with accent) is present.

Go you shades of night slain by our might we saved the orange bloom.

## Allegro.

(Entrance of Oranges and Orange buyers.)

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. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a dynamic marking of *mf*. The upper staff features a melody of eighth notes, while the lower staff provides a rhythmic accompaniment of eighth notes.

The second system continues the piece. The upper staff has a melody with some dotted rhythms and eighth notes. The lower staff continues with a steady eighth-note accompaniment.

The third system shows a change in the upper staff's melody, featuring a prominent dotted quarter note followed by eighth notes. The lower staff accompaniment remains consistent.

The fourth system continues the melodic and rhythmic patterns established in the previous systems.

The fifth system concludes the piece, ending with a final chord in the lower staff and a melodic flourish in the upper staff.

First system of musical notation, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music consists of two staves with various notes, rests, and a fermata over a chord in the treble staff.

Second system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music consists of two staves with various notes, rests, and a fermata over a chord in the treble staff.

Third system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music consists of two staves with various notes, rests, and a fermata over a chord in the treble staff.

Fourth system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music consists of two staves with various notes, rests, and a fermata over a chord in the treble staff.

Fifth system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music consists of two staves with various notes, rests, and a fermata over a chord in the treble staff. The system concludes with a double bar line.



## 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 series of chords and dyads in a major key, while the left hand provides a steady accompaniment with chords and single notes.

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

The vocal line begins with a rest, followed by a melody of eighth and quarter notes. The piano accompaniment continues with chords and moving lines in both hands.

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

The vocal line continues with a melody of quarter and eighth notes. The piano accompaniment features chords and a melodic line in the right hand.

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

The vocal line concludes with a melody of quarter and eighth notes. The piano accompaniment provides harmonic support with chords and a melodic line.

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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

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

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.*

love. —

*Presto.*

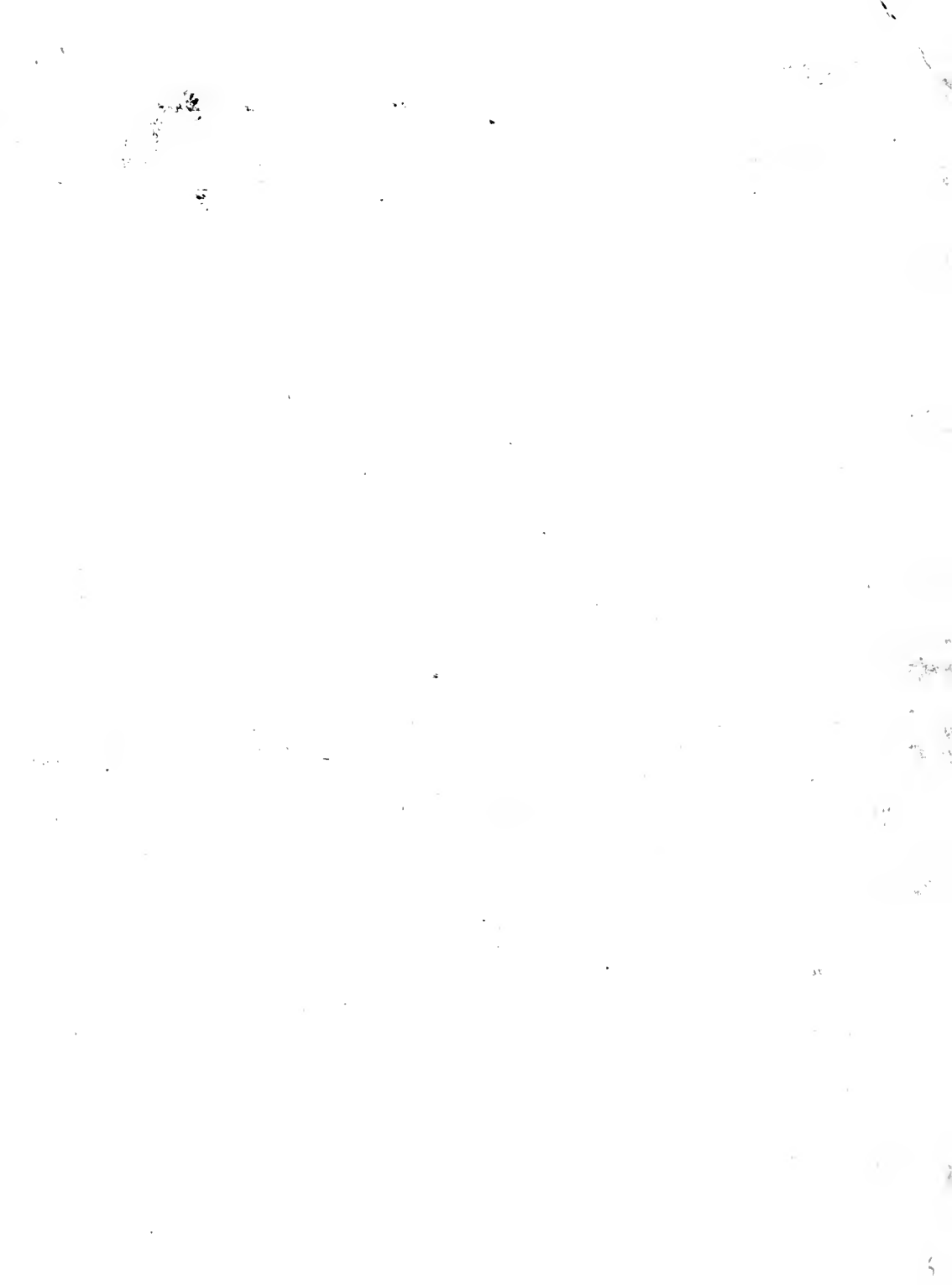
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*ff*

*Fine.*















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