THE AMUSEMENT PRODUCING COMPANY, INC. PRESENTS
DIRECTION OF
( JOHN P. SLOCUM )

THE GAY MUSICIAN

A COMIC OPERA

MUSIC BY
JULIAN EDWARDS

BOOK AND LYRICS BY
EDWARD SIEGLE & CHAS. J. CAMPBELL

M. WITMARK & SONS
NEW YORK, CHICAGO, LONDON, PARIS
THE AMUSEMENT PRODUCING CO., INC., PRESENTS
(Direction of JOHN P. SLOCUM)

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BOOK & LYRICS BY
CHAS. J. CAMPBELL
AND
EDWARD SIEDLE

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VOCAL SCORE, £2 9s. 6d. net.

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The Gay Musician
A NEW COMIC OPERA IN TWO ACTS
Presented by
THE AMUSEMENT PRODUCING CO, Inc.,
Director JOHN P. SLOCUM.
Produced under the personal Direction of the Composer.

Book and Lyrics by Messrs. SIEBLE & CAMPBELL. Music by JULIAN EDWARDS.

CAST OF CHARACTERS.

Eugene Dubois, an ambitious young composer .......... Walter Percival
Mr. Samuel Lyons, Manager of the Novelty Theatre, N.Y. .......... Edward Martindall
The Hon. Clarence Beresford .......... Chas. Wellesley
Capt. George Finn, Retired Sea Captain .......... Joseph C. Miron
A. Corker, Retired Wine Merchant .......... Chas. Campbell
Hank Hickory, Policemen of the Village .......... L. R. Jefferson
Harry Woods .......... F. W. Faber
Walter Baker .......... Eugene Herbert
Tom Murray .......... A. L. Whitman
Maude Granville, Prima Donna of the Novelty Theatre, N.Y. .......... Amelia Stone
Marie Dubois, wife of Eugene .......... Sophie Brandt
Matilda Yager, his Mother-in-Law .......... Martha George
Hilda Brandon, Soubrette of the Novelty Theatre, N.Y. .......... Olga Von Hatzfeld
Kitty Connor, Servant of Marie .......... Dolly Eads
Suzanne, French Maid in service of Maud .......... Grace Macartie
Delia, Servant of Maude .......... Katherine Hewland
Dorothy .......... Florence Lindley
Helen Knowles .......... Members of the Glee Club .......... Francesca Le Clair
Olive Weber .......... Gabrielle Bacot
Lilly Sherwood .......... Jean Erickson

Maidstes, Milliners, Shop Girls, Messengers,
Servants, Delivery Drivers, Footmen, Florists, etc., etc.

SYNOPSIS OF SCENES.

Act I—The Home of Eugene Dubois, Bensonhurst.
Act II—Hall in the Home of Maude Granville, New York City.

Musical Director .......... Signor A. D. Novellis
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OPENING NUMBER.

No. 1.  We Won't Do A Thing To His Opera.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegretto.

Piano.

Curtain.

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"Tous droits d'Édition et
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tous pays!"
HANK. Swings Pianso into position.

How's that?

Tries his voice.

Haw! Haw! Haw! Haw! I'm
KITTY.


She dusts the piano.

bray! and look, all fin-ger-marks!

Your dirt-y

HANK. Taking Kitty's face in his hands.

paws of course!

M.W.ASONS 8284 R
Now! where's that kiss——for helping you?

Allegretto.
Kitty.

Oh!——Go away! Go away!

Enter the men of the Glee Club.
Here we are and all in a bunch! Like old Brown's cows in clover,
Where is your master, Kate, And how is Mrs Du-

KATE.

Both of 'em nervous as kittens, Anxious to get it.

- blois?

- over.

Nervous about our sing-isl! Wait till we start! Oh
joy! oh, oh, oh, oh, oh, oh, We

TENOR.
cresc.

wot do a thing to his op-'ra, eh? We'll pol-ish it off in the

BASS.

Glee Club way! Not half a tone off And a half a beat slow, Well!
we should *e-ja-cu-late*, Oh, dear, no! We hit a fast clip in the Mix-ville club, There isn't a voice You could call a scrub! We could

go on the stage, Make a three time hit! If we
SOPRANO.
Enter Girls.

ALTO.

KATE.

You might a tock it eas-y.

all out of breath! Oh... dear! it's so un-
SOPRANO.

la - dy - like, To run and puff and blow.

ALTO.

Puff and blow? That's natural!

EXCUSE IT, You are so breezy,

And girls when starting, unusually puff before they go.
SOFRANO and ALTO.

Love-ly weather! isn't it, boys? A tri-ple sun-ny!

TENOR and BASS.

Oh, great!

It all de-

like the sha-dy spots some-times don't you?

pends!

There's a mooa to-night

cresc.
We won't do a thing to his op-'ra, eh? We'll hat!
pol-ish it of in the Glee Club way! Not half a tose off, And a
half a beat slow, Well! we should ejaculate, Oh, dear, no! We

M.W. &sons 8284 *
hit a fast clip in the Mix-ville club, There isn't a voice you could

We could go on the stage, make a three time hit, If we
got a chance with a solo bit.

DANCE.
No. 2.  Hail! To The Queen Of Beauty.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Vivace.
Marie plays Piano while Eugene directs the Chorus.

Piano.

Then Hail! to the Queen of Beauty!

Chorus.

Then Hail! to the Queen of Beauty!

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M.W. & SONS 8284 9

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EUGENE.

No, no, no, no! Don't grind it! now.

Then Hail to the
Then Hail to the

Queen of Beauty! Fair as a lily she.
Queen of Beauty! Fair as a lily she.
Gin-ger! Snap! on ev-ry hall! Sing—

Then

Rit-ard-an-dol!

Hail! to the Queen of Beau-ty! Fair as a
Rall-entandol

lil-y, she From fin-ger-tips to...

lil-y, she From fin-ger-tips to...

Oh,

ros-y lips, A mod-el of pu-ri-tee.

ros-y lips, A mod-el of pe-ri-tee.
give it more life and vim. It's dead, and flat, and stale. Once more! Once more! Come on!

Then hail to the bride in her youth-ful tide, And hail to the

Then hail! to the bride in her youth-ful tide, And hail! to the
words she'll say

That tearful trembling triplet

words she'll say

That tearful trembling triplet

EUGENE. Pleadingly.

Please, sing with more expression.

Let it flow! Press on the
Tips! and lips! And purity, just so,
Don't drag that trembling trip-lo!
Ha, ha, ha, ha, ha!
Ha, ha, ha, ha!
What are you laughing at?

SOLO SOPRANO.

The trembling triplet, that seems hard.

Isn't funny! not a bit! Hit it

forget! then retard; Once more! Once more! Come on!
Then hail to the Queen of beauty!

Now, hat mar catol

Fair as a lily she, From finger

Fair as a lily she, From finger
For fel!

Tips, to rosy lips, A model of purity

Rallentando un poco!

Then hail! to the bride in her youthful
Now then sing this "con
tide, and hail to the words she'll say, That

tide, and hail to the words she'll say, That

un poco rit.

fou - col"

tear - ful, trem - bling trip - let, Love! hon - or! and o -
tear - ful, trem - bling trip - let, Love! hon - or! and o -

un poco rit.

M.W.A.SONS 8381 q
La, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

Hon- or love and o- bey.

Hon- or love and o- bey.

If you sing it like

Hon- or love and o- bey.

Hon- or love and o- bey.
that, it will do; We'll pass it and take the next cue.

Moderato.

Stac-ca-to! Vi-brat-o!

Love-light! love-light! beam-ing in your eyes, Your lips
Love-light! love-light! beam-ing in your eyes, Your lips

251811
Le-ga-to!   Pia-no, then re-tard!
dear lips, breathing blissful sighs, Your heart,
dear lips, breathing blissful sighs, Your heart,

Fu-ga-to!   Pun-ta-to!
sweet-heart, beating fast to mine; Thy love!
sweet-heart, beating fast to mine; Thy love!

M.W. & Sons 8284 g
This is not so hard. Now then, crescendo! Diminuendo!

My love! best divine! best divine! dearest best divine!

Vivace.

Bravo!

Vivace.

accel.
No. 3. The Lovelight Beaming From Your Eyes.

(Lovelight.)

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Andante.

Tempo di Valse-Lento.

EUGENE.

Love! when I wake at morn and see the sun, I think of thee! I think of thee! Dear! in the twilight soft, when
day is done, I think of thee! of thee!

un poco piu.

Sweet! when the Moon's asleep and all is still

un poco rit.  un poco piu.

In darkest night, Thy spirit gently

colla voce.

leads me on until I find the light.

rit.
Love-light! love-light! Beam-ing from your eyes.

Your lips! dear lips! Breath-ing bliss-ful sighs;

Sweet heart! your heart, Beat-ing fast to

mine;— Thy love! My love! Dear-est, best, di-

M.W. & SONS 8244 s
a tempo.

vine!

Tho' love may change and you, some-time, for-get, I'd cling to

thee, I'd cling to thee; The' we in aft-er years as

stran-gers meet, I'd cling to thee, to thee.
un poco piu.

The hope were dead and gone, I'd cling to thee — No time could

un poco piu.

...Fond memories of love and faith and you! And golden light. Love-light! Love-light! Beam-ing from your eyes. Your lips! dear lips! Breathing blissful...
Ah! Sweet heart! your heart, Beating fast to sighs: Sweet heart! your heart, Beating fast to mine. Thy love! my love! mine. Thy love! my love!

dear-est, best, di-vine.
dear-est, best, di-vine.

decresc. pp
That's How I Get Treated.

No. 4.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegretto.

When I sailed for the

shore of the Indies, I swore to you I'd be true, if I

lived till I died; and that's no easy job for a

salt-water slob, 'Cos nice little mermaids will drift a-long-

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side. They’ve hoaxed me and coaxed me and tipped me a

flip- per, But nev- er a one touched the lips of your

skip- per; Says I, “By one wom- an a- lone, they’ll be
do- leg.

greet- ed!” Now! here I come back, And that’s how I get treat- ed!
Tempo primo.

I got wrecked on a reef, and was ate up with grief, When savages ate every one of my crew; They were hungry for me. But the Queen, don't you see, Cast eyes on my beauty, but I thought o'

M.W. & Sons 8846
you. For five years she kept me on that Island of
coral, Till she died of grief because I was so
more, I swam seven miles, When a "Sail" my eyes
doles.
greeted, Now! here I came back, And that's how I get treated!

M.M. & Sons 8284 b
Tempo primo.

I've been stranded on shoals, Where the 'fin-i-tive Soles Flopped 'round with the Lobsters, the

Sharks and the Whales; But I'll swear 'till I'm blue, I thought on ly of

you, When I turned a deaf ear to their glittering tails. I've
laughed at the gales, as I battled the billows, When

thinking of you, snug in your pillows And dreaming of
doce.

me, I was that much conceited; Now here I come back, and

that's how I get treated.
No 5.

My Soldier Boy.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegro. Marie plays the piano, Eugene conducts.

Piano.

Hail to the Queen of Beauty, To you we bend the knee For we

know this day, You have answered "Nay," To a lover of high degree;

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Hail to the maid who is not afraid, her father to defy, For the

Hail to the maid who is not afraid, her father to defy, For the

MAUDE.

rif.

If you knew him you'd know why.

sake of some one dearer.

sake of some one dearer.

M.W.&Sons 8281 70
Moderate.

Some one knows I am sighing for him,

With love I'm dying for him, Father defying for him. Some one who is

cresc. — un poco rit. — p a tempo.

Real and true. And oh, it sets my heart a flutter; My thoughts

un poco rit.

all seem to flow to him, My secrets all go to him, I
tell all I know to him, The very truth, because, forsooth, My
love for him is utter, My love for him is utter. And

best of all my lover is a soldier boy!

A soldier boy. A

M.W. & SONS 8284 40
Full six feet tall without his boots; My soldier boy.

soldier boy.

soldier boy.

And best of

soldier boy. Her soldier boy.

soldier boy.

Her soldier boy.
Allegro brillante.

all, there's nothing small, About a

dashing soldier boy! If six feet

A soldier boy!

A soldier boy!

tall without his boots, A handsome,
slash-ing, soldier boy!

A soldier

A soldier

In fighting times, a man to fear!

boy!

boy!
In love and peace, a darling
dear! A proper sort of man, 'tis dear;
tum A darling dear!

M.W. & SONS 8384 ©
senza rif.

A slash-ing, dash-ing, sol-dier boy!

A sol-dier boy!

A sol-dier boy!

Moderato.

Some one woo's en-er-get-i-cal-ly!

Wiss me, mag-net-i-cal-ly! Pleads most pa-thet-i-cal-ly! How could I my
ny, when I am yearning for caress-es? If he

really requires me, Not only desires me, but

also inspires me! What choice have I, but to rely on

best of all my lover is a soldier boy!

Full six feet tall without his boots, my soldier boy!

M.W. & Sons 8284 10
And best of all, there's nothing small about a soldier boy! Her soldier boy!
dashing, soldier boy!

If six feet

CHORUS.

A soldier boy!

A soldier boy!

A soldier boy!

A soldier boy!

A handsome

without his boots.

CHORUS.

slashing, soldier boy!

In fighting
A proper sort of man 'tis clear. A slashing dear!
dear!
dashing, soldier boy, Ah!

And best of all

And best of all

M.W.&SONS 8284 77
there's nothing small  About a dashing  

Ah

soldier boy!  If six feet tall

M.W. & SONS  R.R. & 19
Ah

without his boots,
A handsome slashing, soldier

Ah

boy
In fighting times
A man to

boy
In fighting times
A man to
Ah,

fear!

In love and peace A darling

fear!

In love and peace A darling

A proper sort of man, 'dis

dear!

dear!

allarg.
Entrance.

Music by

JULIAN EDWARDS.

Allegretto.

Enter Maude, Hilda, Mr. Lyons, Clarence over the bridge, followed by the Glee-

Club.

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No. 6.

Lyric by
CEAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

The Box Office Tells The Story.

Tempe di Vaise.

Piano.

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Go'd the first night-ers say so, With a satisfied sign.
All officials in line Recognize it when they see,
As they flock out; For the author of ever present ed.
There's a box office course, it means fame;
And the actors all near to each place.
That is run for our share in the glory,
But the managers "Phil" shows how.
"National Glory," Ask a favor and see what the
What the hit is, when the box office tells the story,
answer will be? It's the box office tells the story.

REFRAIN.

Watch for the dollars, and gather the "Tin"
Neither the fame and the glory; And they all make a play where the

money comes in; It's the box office tells the story.
Watch for the dollars, and gather the "Tin,"
Both er the fame and the glory.

There's a beautiful
play where the money comes in. It's the box office tells the

It's the box office tells the

It's the box office tells the

story. D.S.

story. D.S.

story. D.S.

M.W. & SONS RZ94 &
That Melody.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Andante.

Piano.

Love - light! love - light,

Eugene (Spoken) My heart
was full of it.

Maude sits on bench Marie and Mrs. Yager appear at the two
upper windows.

Love - light! love - light, Beam - ing from your

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Your heart, sweet heart! Beating fast to me.
Spoken to her they are fly.
Just watch out for those lips.
eyes! Your lips! dear lips! Your lips! Breathing blissful

mine; Thy love! My love!
lies Trait-or he told me his love

Oh he can talk very fine. He's a nice hus-band, I sighs. Thy love! My love!
Allegretto ma non troppo.

dear-est, best, di-vine! That mel-o-dy of ten-der tho’s, Sings

was all mine!

think he’s fine!

best, di-vine!

Allegretto ma non troppo.

MAUDE.

in my heart for-ever.

MARIE.

I nev-er saw such brazen flirt-ing,
MARIE.

EUGENE.

in my life, no nev-er! Oh! hap-py heart that sings of love... I

MAUDE.

hope... For some dear strang-er: Not strange, tho'

dear, per-haps

Mrs YAGER.

Ve bet-ter h'ress mit her... dere's dan-ger! dere's
MAUDE. *leggiero.*

MARIE.

Mrs YAGER.

EUGENE.

The country air and solitude, would seem to be con-

The scheming, little devil! I can't help but be a-

danger! The scheming, little devil! I can't help but a-

The country air and solitude, would seem to be con-

ductive, to interchange of confidence and sympathy, ef-

bustive, she doesn't want his opera without himself, in-

bustive, she doesn't want his opera without himself, in-

ductive, to interchange of confidence and sympathy, ef-

M.W. & SONS 8283 /
Fusive, Yet here we sit like simpletons And sigh, to while a-

Fusive, And if he doesn't see It, He's as blind as bats in

Fusive, Yet here we sit like simpletons And sigh, to while a-

way time, Then dream of mischief in the night, We let slip by in the
day-time, But I know what she's after, And there's going to be a
day-time, But I know what she's after, And there's going to be a

way time, Then dream of mischief in the night, We let slip by in the
day time. Oh, would I had a mag-ic lute, To grant me all my
gay time.
gay time.
day time.

MARIE.

wish-es; She's off-er-ing her lips to him! Ye Gods! and lit-tle
fish - est!

EUGENE. Glancing at Marie.

I'd wish for all my love could wish, For her a - lone de -

MAUDE.

Sweet boy!

MARIE.

Oh, don't! Oh,

Mrs. YAGER.

I wish mit her he - dit it, vonce!

EUGENE.

sire it.
The country air and
don't! The schem-ing, lit-tle
By chinks! I fire it! The schem-ing, lit-tle
The country air and

sol-i-tude, Would seem to be con-du-cive, To in-ter-change of
dev-ill! I can't help but be a-bu-sive, She does-not want his
dev-ill! I can't help but be a-bu-sive, She does-not want his
sol-i-tude, Would seem to be con-du-cive, To in-ter-change of

M.W. 

AGNEW 1824 /
con-fi-dence And sym-pa-thy, ef-fu-sive, Yet here we sit like
op-e-ra With-out him-self in-clu-sive, And if he does-not
con-fi-dence And sym-pa-thy, ef-fu-sive, Yet here we sit like

sim-ple-tons And sigh, to while a way time. Then dream of mis-chief
see it, He's as blind as bats in day time, But I know what she's
see it, He's as blind as bats in day time, But I know what she's
sim-ple-tons And sigh, to while a way time. Then dream of mis-chief

M.W.&Sons 8384/1
in the night, We let slip by in the day time. We let slip by in the
after, And there's going to be a gay time. And there's going to be a
after, And there's going to be a gay time. And there's going to be a
in the night, We let slip by in the day time. We let slip by in the

Mrs. Yager lets flower pot fall (Spoken) "Oh, dear, how very careless of me!"

gay time, Yes, a gay time

gay time, Yes, a gay time

gay time, Yes, a gay time

day time, in the day time

Marie and Mrs. Yager disappear from windows.
At Last I Hold You.

OCTETTE.

NO. 8.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Valse lento.

Piano.

EUGENE.

At last I hold you in my arms—my—own,

MAUDE.

Your lips meet mine and give one kiss for kiss. My love this is no

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M.W.&SONS 8284 p
dream, I'm yours alone. Or else don't make me, let me die like this.

LYONS.

From the box office view it appears to me, The lovers have too much dignity. At

Allegretto.

last I hold you in my arms, my own your
lips Come on your lips it's bus'ness this. Well—

there, and there, go on, an-other one. Not a

CLARENCE.

chance in fu-ture I'll sv-er miss, Not a chance I'll miss. That's the i-

dea. Not at all a miss, But don't you think Wil-liam would do it like

M.W. & SONS 8284 p
Molto moderato.

this. At last I hold you in my arms my own. Your lips meet

HILDA.

mine and give me kiss for kiss. My love this is no dream I'm

CAPTAIN.

yours a-lone or else don't make me! let me die like this. Haul in the

slack o' the jibs, old pals. The sail-or's way is the way with girls. At
Allegretto.

Your lips meet mine, give kiss for kiss, I'm yours my love, I'm

EUGENE. MAUDE.

your alone. That is the scene two lovers meet. A mutual inspiration.

HILDA. CLARENCE. LYONS.

ration. Oh, joy, Oh rapture, That's all right. A bully situation.
MAUDE.

When preparing for embraces, Stand apart about three.

MARIE.

When preparing for embraces, Stand apart about three.

HILDA.

When preparing for embraces, Stand apart about three.

Mrs YAGER.

When preparing for embraces, Stand apart about three.

EUGENE.

When preparing for embraces, Stand apart about three.

CLARENCE.

When preparing for embraces, Stand apart about three.

LYONS.

When preparing for embraces, Stand apart about three.

action. When preparing for embraces, Stand apart about three.

CAPTAIN.

When preparing for embraces, Stand apart about three.
paces, Then raise your arms-step forward, Cling together close like
paces, Then raise your arms-step forward, Cling together close like
paces, Then raise your arms-step forward, Cling together close like
paces, Then raise your arms-step forward, Cling together close like
paces, Then raise your arms-step forward, Cling together close like
paces, Then raise your arms-step forward, Cling together close like
paces, Then raise your arms-step forward, Cling together close like
paces, Then raise your arms-step forward, Cling together close like

M.W.&SONS 8284 p
Purse your lips for oc-cu-la-tion, Pause in fond an-ti-ci-
this. Purse your lips for oc-cu-la-tion, Pause in fond an-ti-ci-
this. Purse your lips for oc-cu-la-tion, Pause in fond an-ti-ci-
this. Purse your lips for oc-cu-la-tion, Pause in fond an-ti-ci-
this. Purse your lips for oc-cu-la-tion, Pause in fond an-ti-ci-
this. Purse your lips for oc-cu-la-tion, Pause in fond an-ti-ci-
this. Purse your lips for oc-cu-la-tion, Pause in fond an-ti-ci-
this. Purse your lips for oc-cu-la-tion, Pause in fond an-ti-ci-
this. Purse your lips for oc-cu-la-tion, Pause in fond an-ti-ci-

M.W. ASONS 8284 p
pation, Then bring them into contact, make a sound
And that's a

pation, Then bring them into contact, make a sound
And that's a

pation, Then bring them into contact, make a sound
And that's a

pation, Then bring them into contact, make a sound
And that's a

pation, Then bring them into contact, make a sound
And that's a

pation, Then bring them into contact, make a sound
And that's a

pation, Then bring them into contact, make a sound
And that's a

pation, Then bring them into contact, make a sound
And that's a

pation, Then bring them into contact, make a sound
And that's a

pation, Then bring them into contact, make a sound
And that's a

pation, Then bring them into contact, make a sound
And that's a

pation, Then bring them into contact, make a sound
And that's a

pation, Then bring them into contact, make a sound
And that's a

pation, Then bring them into contact, make a sound
And that's a

pation, Then bring them into contact, make a sound

*lunga pausa.*
Allegretto.

Long before you have cut your first tooth
Or have

kiss.

kiss.

kiss.

kiss.

kiss.

kiss.

kiss.

Allegretto.
learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the

learned the first lessons in truth. You are kissed and caressed by the
one's love best and continue the practice in youth. 'Til you

one's love best and continue the practice in youth. 'Til you

one's love best and continue the practice in youth. 'Til you

one's love best and continue the practice in youth. 'Til you

one's love best and continue the practice in youth. 'Til you

one's love best and continue the practice in youth. 'Til you

one's love best and continue the practice in youth. 'Til you

one's love best and continue the practice in youth. 'Til you

one's love best and continue the practice in youth. 'Til you

M.N.&Sons 8284
grow up and get a bit wise, Then the kisses are mingled with
grow up and get a bit wise, Then the kisses are mingled with
grow up and get a bit wise, Then the kisses are mingled with
grow up and get a bit wise, Then the kisses are mingled with
grow up and get a bit wise, Then the kisses are mingled with
grow up and get a bit wise, Then the kisses are mingled with
grow up and get a bit wise, Then the kisses are mingled with
grow up and get a bit wise, Then the kisses are mingled with
sighs. When you learn that it's wrong, Still you keep right a-long, For a sighs. When you learn that it's wrong, Still you keep right a-long, For a
Un poco meno.

Habit, when set, seldom dies. And the lips that impress you as

Habit, when set, seldom dies.

Habit, when set, seldom dies.

Habit, when set, seldom dies.

Habit, when set, seldom dies.

Habit, when set, seldom dies.

Habit, when set, seldom dies.

Habit, when set, seldom dies.

Habit, when set, seldom dies.

Habit, when set, seldom dies.

M.W. Asons 6281 p
MAUDE.

"nice."

EUGENE.

Have a way that your own lips entice.

CLARENCE.

As "nice" To re-

LYONS.

As "nice"

CAPTAIN.

As "nice"

entice

HILDA.

Which they do on the spot, with no specified number pre-
spond like a shot.

CLARENCE.
MAUDE.

MARIE.

HILDA.

Mrs. YAGER.

EUGENE.

CLARENCE.

LYONS.

CAPTAIN.

Yet there's many a kiss goes to waste.
lack of good judgment or taste.

When a man is slow,
or taste.
or taste.
or taste.
or taste.

Or a

M.W.ASONS 8294 p
Mrs. YAGER.

When a man is too
girl doesn't show By a hint that she might be embraced.

CAPTAIN.

MRS. YAGER.

When a man is too slow.

LYONS.

slow.

Or a girl doesn't

CAPTAIN.

Or a girl doesn't show.
MAUDE.

By a hint that she

MARIE.

By a hint that she

HILDA.

When a man is too slow.

By a hint that she

Mrs YAGER.

By a hint that she

EUGENE.

By a hint that she

CLARENCE.

By a hint that she

LYONS.

When a girl doesn't show. By a hint that she

show.

By a hint that she

CAPTAIN.

By a hint that she

M.W.&SONS 8364 p
might. be embraced. Long be-
might. be embraced. Long be-
might. be embraced. Long be-
might. be embraced. Long be-
might. be embraced. Long be-
might. be embraced. Long be-
might. be embraced. Long be-
might. be embraced. Long be-

ff

M.W. & Sons 8284 p
fore you have cut your first tooth
Or have learned the first lessons in
fore you have cut your first tooth
Or have learned the first lessons in
fore you have cut your first tooth
Or have learned the first lessons in
fore you have cut your first tooth
Or have learned the first lessons in
fore you have cut your first tooth
Or have learned the first lessons in
fore you have cut your first tooth
Or have learned the first lessons in
fore you have cut your first tooth
Or have learned the first lessons in
fore you have cut your first tooth
Or have learned the first lessons in
fore you have cut your first tooth
Or have learned the first lessons in
fore you have cut your first tooth
Or have learned the first lessons in
fore you have cut your first tooth
Or have learned the first lessons in
truth You are kissed and caressed by the one's You love best and con -
wise. Then the kisses are mingled with sighs. When you wise. Then the kisses are mingled with sighs. When you wise. Then the kisses are mingled with sighs. When you wise. Then the kisses are mingled with sighs. When you wise. Then the kisses are mingled with sighs. When you wise. Then the kisses are mingled with sighs. When you wise. Then the kisses are mingled with sighs. When you
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
learn that it's wrong, Still you keep right a-long. For a hab-it, when set, sel-dom
long, Tho' we know it is wrong, tho' it's wrong still we keep right a-long.

long, Tho' we know it is wrong, tho' it's wrong still we keep right a-long.

long, Tho' we know it is wrong, tho' it's wrong still we keep right a-long.

long, Tho' we know it is wrong, tho' it's wrong still we keep right a-long.

long, Tho' we know it is wrong, tho' it's wrong still we keep right a-long.

long, Tho' we know it is wrong, tho' it's wrong still we keep right a-long.

long, Tho' we know it is wrong, tho' it's wrong still we keep right a-long.

long, Tho' we know it is wrong, tho' it's wrong still we keep right a-long.
No. 9.

Daintily And Lightly.

Song with Chorus.

Lyric by

CHAS. J. CAMPBELL.

Music by

JULIAN EDWARDS.

Tempo di Gavotte.

Right foot first, so, daintily and lightly; Little steps, it's very simple, just like play... Point the toe and sway the body, slightly; Now, a turn and tilt the head, this


M.W. & SONS 8284 E
'Tis eas-y as can be, come try it once with me, First curt-sey al-to-
geth-er; one-two-three.

Right foot first, so dain-ti-ly and light-ly, Lit-tle steps, how ver-y sim-ple, just like play; This way,
that way ever gay and sprightly; Very very easy when you know the

Tempo di Valse.

Good, good, now, in the waltz We must way.

Tempo di Valse.

glide, glide, glide, Glide! Glide, Glide!
light as a boat On a swift, smooth tide.

Best of all dan-ces when some-bod-y's eyes On meet-ing your

glan-ces, are an-swered with sighs; Oh, best of all dan-ces, when

some-bod-y's eyes, on meet-ing your glan-ces are an-swered with
sighs.

GIRLS.

While you turn, turn, turn to the melody sweet,
sweet, sweet.

Time, time, flying and

flitting, too fleet, fleet, fleet,
Love may forsake us and sweethearts be false; Others will

take us and waltz, waltz. Love may forsake us and

LYONS.

Others will take us and waltz, waltz, waltz.

sweethearts be false. Others will take us and waltz, waltz, waltz.
Molto Vivace.

LYONS.

Now! breezy ladies, trip, trip,

trip it, Lightly skip, skip, skip it! Then a little, tricky

kicker, kicker.

GIRLS.

That's easy we can trip, trip,

trip it, Watch us skip, skip, skip it, With a little kick.
The Saucy Sparrow.

No 10.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegretto non troppo.

Once a saucy cock sparrow on
But at last Mrs. sparrow took
Now the moral is this: If you

Piano.

top of a house. In a water spout sheltered and
heed of his words. Dressed up fine and flew off for a
leave your wife home, When your club, or your gay friends you

cozy; Built a nest, with the aid of his
flutter; And she soon found some rather af-
vise; And some night she decides it is

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meek, little spouse, Who adored him and life was all
finite birds, And had quite a nice time in the
her turn to roam, 'Tis no more than you might ex-
ppect

rosy. There, she worked home all day, till he
gutter. When she went home quite late, feeling
is it? If her feathers are shabby and

grew discontent; He liked birds who were stylish and
merry and gay, Hubbie cussed! as he asked, "why she
money is scant, Take her out and her prettiness

M.W. & Sons 8354 d
grid-y. So he'd leave her to work. All his
dared to. "Oh!" said she, "just for fun, things were
flatter, And she'll get pretty dresses if

gay moments spent some-where else, while she won-dered "Why did he?" He would
com-ing her way. He might go to Old Nick! if he cared to. He could
that's all you want. How and where doesn't ver-y much mat-ter. But don't

Moderato.

twit, twit, twit her Say, "her feath-er's did-n't fit her." Call her
twit, twit, twit her Say, "her feath-er's did-n't fit her." Now an-
twit, twit, twit her Say, "her feath-er's nev-er fit her." Or with
"Stay at home, old, dowdy," Then away he'd flit; And she'd other little bird had whispered, "Dear, you're it!" And of some gay bird who thinks they do, She'll flit! flit! flit! You may

work, and mope, and mutter, That her loneliness was utter; While he'd loneliness so utter, It was up to him to mutter; She would rave, and swear and splutter, That her mangy-ness is utter; But she'll

flutter in the gutter, Sing-ing, twit! twit! twit!
flutter in the gutter, Sing-ing, twit! twit! twit!
flutter in the gutter, Sing-ing, twit! twit! twit!

rit.

M.W. & Sons 8254 d
N° 11.

Danse D'une Coquette.

Music by
JULIAN EDWARDS.

Piano.

Allegretto.

tous pays?"
No. 12.
Finale Act I.

Lyric by
CHAS. I. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegretto moderato.

Piano.

CAPTAIN.

Hill! Allez! Hoop-la! Round and round he goes.
Mind your eye, there Jo-ey, Look out for your toes,

Get along there, Broad-sides! Clack! Clack! Clack!

Hey! Tilly! Vank now! Hoop-lal on his back.

Mrs. YAGER.

Hil! the double hand-spring. Choo-gee I won't you goose!
Fall and break my neck-bones! Schplit my lac-es loose?

CAPTAIN.

I don't said, I do de! Cut the hand-spring mate!

Pitch in to the horn-pipe! Go it, Till you're great.

Tid-dy, tid-dy, hi, ti, heel and toe and doub-le shuf-fle! Tid-dy,
um, tum, tum, tem, um, tum, Joey juggles with the hoop! And the

Gee-gee gallops faster as he feels the tic-a-tac, Of your

MAUDE.

little toesies tapping on his big, fat, back. What-

HILDA.  CLARENCE.
ever is she doing? She's crazy! see! 'Pon my
LYONS.

Life she's playing circus! So it seems to me, And she's

CAPTAIN.

really not so dusty! Till! I think you're getting rusty! I'd

Mrs. YAGER.

Yust

hate to see you try it, On a live Gee - Gee!

hold for me der hoops, And I make for you a

M.W. & SONS No. 8284

v
CAPTAIN.

chump!
Hi! Hi! go it, Till! but look out for a

bump.

Bra - vo!

Bra - vo!

CAPTAIN.

Mrs. YAGER.

Now then, for an - other! Doup-ple 'em! der
cresc.

M.W. & SONS 8236

6
MARIE.

Mrs. YAGER.

two dis time, I show you!

CAPTAIN.

Go it!

Mrs. Yager starts and falls into the river.
Allegro Agitato.

CAPTAIN.

Chuck her a life buoy! Hold

drowned! She'll drowned!

She'll drowned! She'll drown!
on Till! a minute!

She's gone down! A rope! A rope!

She's gone down! No, a

A boat! Look out! Here comes a ladder!

boat! Look out! Here comes a ladder!
MARIE.

Mother! Eugene! Someone get her out!

MAUDE.

Ha, ha, ha, ha, Ha, ha, ha, ha,

MARIE.

Oh!

HILDA.

Ha, ha, ha, ha, Ha, ha, ha, ha,

CLARENCE.

I almost had her!

CHORUS.

She's down again!

She's
Ha, ha, ha, Ha, ha, ha, Ha, ha, ha, Ha, ha, ha.

Save her! some one!

Ha, ha, ha, Ha, ha, ha, Ha, ha, ha, Ha, ha, ha.

Ha, ha, ha, Ha, ha, ha, Ha, ha, ha, Ha, ha, ha.

Ha, ha, ha, Ha, ha, ha, Ha, ha, ha, Ha, ha, ha.

CAPTAIN.

Save her!

Some one, save her!

down again!

M.W. & SONS 9284 v
CAPTAIN.

Is it deep enough to dive?

Yes! Yes!

Yes! Yes!

Mrs YAGER. (Outside.)

Courage! help me!

Courage! and to save you we'll contrive.
MARIE.

Eugene! Save my mother! She'll

EUGENE.

drown in that pool! Serve her right!

MARIE.

She deserves too. The silly, old fool. Brute!

MAUDE.

He calls her a fool! Doesn't help her a bit. She
did act quite foolish, You have to admit...

Mrs Yager is brought on, the Chorus supporting her.

Chorus:

Bravo! Bravo!

Bravo! Bravo!

You are out, And you're all safe and sound! You are

You are out, And you're all safe and sound! You are

M.W.& Sons 8384
CAPTAIN.

Mrs. YAGER. Faints in Captain's arms.

Til-ly! Til-ly! Choorge!

MARIE.

EUGENE.

See, she faints! Wa-ter! There! She's
cresc.
had too much o' that. What she wants is Air!

LYONS.

Bring a barrel here, quick! She's as full as a tick!

CHORUS.

She's all right! Slap her palms!

It's the fright! Work her arms!

M.W.ASONS 8284 p
CAPTAIN.

MARIE.

EUGENE.

Good enough! Don't be rough! Don't be gentle! That's rot!

Shake her well! You can tell! She needs jolting, a

M.W. & Sons 8284 p
Mrs YAGER to Eugene.

lot.

When you say, "joke" dot way, You

MAUDE.

know just vot day do! Ha, ha,
cresc.

Mrs YAGER.

ha, ha, ha, ha, ha, ha, ha, Why you laugh?

dot's no chaff! I get e - ven mit you!
EUGENE.

I had no such intention.

He fell her with a blow.

Mrs YAGER.

Yah— you had!

EUGENE.

M. W. & SONS 8384 w
MARIE.

You coward! You coward!

EUGENE.

'Twas accidental Marie!

'Twas cowardly and low! No punishment.

Oh, no! You did it purposely of course.

Ment for him could be too bad.

M.W. & SONS 8384
Mrs. YAGER.

He make dose mark, yoz see! Dot shpank, it make you ground for some di-

MARIE.

You did it en pur-pose, ef course! That's good voreel!

He struck her! that's good rea-son for di-vorce

He struck her! that's good rea-son for di-vorce

M.W. & SONS 8284 v
MAUDE.

Di-vorce?

MARIE.

Di-vorce?

reason for di-vorce!

EUGENE.

Yes, I'm his wife!

To Mrs. Yager.

And

MARIE.

Now! I'll have you ar-rested for as-

this is all your fault!
Hank the Policeman arrests Eugene.

Maude, Marie and Nilda with Soprano, Mrs. Yager with Alto.

Arrest him! Too bad his passion cast a blight, Up-

Clarence and Eugene with Tenors.

Arrest him! Too bad his passion cast a blight, Up-

Lyons and Captain with Bass.

Tempo di Valse perdioso.

on the lustre of \textquotedblleft Love-light\textquotedblright\ Love-light!

\textit{a tempo.}

on the lustre of \textquotedblleft Love-light\textquotedblright\ Love-light!

Tempo di Valse perdioso.

\textit{a tempo.}
Love - light! Beam - ing from your eyes!

Your lips! dear lips, breathing bliss - ful

sighs! Your heart, Sweet - heart!

M.W.& SONS 8284 v
Eugene breaks away from Hank and appeals first to Marie then to Maude, both repulse him.

\[ \text{Beating fast to mine! Thy love! My love! Dear est best, divine!} \]
No 13. What A Dry World This Would Be.

Lyric by CHAS J. CAMPBELL.

INTRODUCTION AND SONG.

Music by JULIAN EDWARDS.

Allegro.

Piano.

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(Curtain.)

Did you ever, ever, ever hear such buzzing, ding-dong,

Did you ever, ever, ever hear such buzzing, ding-dong,

ring-ting? Ev‘ry mo–ment there’s a mes-sen-ger an-o-ther pack-age

ring-ting? Ev‘ry mo–ment there’s a mes-sen-ger an-o-ther pack-age

M.W.&Sons 823, 66
bringing Ever since this blessed morning All the bells are going

crazy. Oh, it's maddening! And then they have the cheek to call us

M.W.&SONS 8284 bb
DELIA.

Put those down there!

SUZANNE.

From

laz - y.

laz - y.

SUZANNE. Bell rings.

Tif - fan - y? Oh both - er! Zat's zee

DELIA.

Miss - is! And it's all be - cause she likes to do things in a hur - ry,
DELIA.

this is! You will have to wait!

Suzanne.

And so will you.

Chorus.

The orders were to

Hey! look out, what are you

Hey! look out, what are you

Hey! look out, what are you

rush 'em!

M.W. & Sons 8254 bb
do-ing? Those are "what's a names" don't do-ing? Those are "what's a names" don't
do-ing? Those are "what's a names" don't

 crush 'em. Now

 crush 'em. Now

 crush 'em. Now

 M.W.&SONS 8284 bb
Allegretto.

DELIA, SUZANNE, SOPRANO and ALTO.

Wait while we all get a peep at the dress. Well,

MEN.

I'll bet it's a stunner!

I should say, yes! All embroidered with pearls! And it fits like a glove!

It's a

Enter Boys with bouquets.

It's a darling, a love!

Oh, dandy you bet!

Oh,
Oh, my! the bouquets! Oh! how gorgeously swell!

Oh, my! the bouquets!

I wish I were lucky!

Never cost less than a dollar a smell;

Either one, or the other, I wouldn't care which.

Either one, or the other, I wouldn't care which.

M.W. & Sons 8245 66
Un poco meno.

Enter Ladies.

LADIES.

Whatever has Maudie been up to? It looks like a Grand Bazaar!

All

Enter Hilda.

puck-a-ges, box-es and parcels; Oh! Hilda, dear, here we are.

But what have we struck? What is it? A
Fair, or a Bargain Sale? — Oh, has it been raining

HILDA.

I'm presents And blown them in here on a gate?

not going to say, Ask Maudie — She'll tell you herself,
Oh, my! I'm really so beastly happy I...

feel like a jolly, good cry Ah.

I feel like a jolly, good cry. Ah!

Ah!

Ah!

Ah!
I feel like a jolly, good cry.
She feels like a jolly, good cry.
She feels like a jolly, good cry.

§ Andante moderato.

When you're very, very happy, or you're
Little drops of rain for farmers, When the

very, very blue. You at times relieve your feelings As a
grain is growing high. Little drops for men who take them, Tho' too
lot of people do. With a little wet indulgence For a much has made them dry.

Little drops of dew For daisies For a woman tears will shed. While a man absorbs his moisture Till it woman drops of tears. When she overflows with gladness! Or, a

gets in to his head.
blue, blue moon appears.

Well, when you're either blue or happy, That's a flow-ing, To the

Well, when you're either blue or happy, That's a flow-ing, To the
very good excuse In the one way, or the lips, or from the eye In a jolly, good, old

very good excuse In the one way, or the lips, or from the eye In a jolly, good, old

Woo-lee! With a By the

other. Just to let your feelings loose!
drink, Or in a jolly good, old cry.

other. Just to let your feelings loose!
drink, Or in a jolly good, old cry.
Un poco piu.

tear, or two, for wo - men, And for men some "Eau de Vie," Oh! with-
one and for the oth - er; Thats the way it goes, you see, Oh! with-

out a lit - tle mois - ture, What a dry world this would be. Hm-
out those drops of mois - ture, What a dry world this would be. Hm-

(Bouche fermée.)

Oh! with -
Oh! with -

out a lit - tle mois - ture, What a dry world this would
out those drops of mois - ture, What a dry world this would
With a tear, or two, for women, And for
By the one and for the other; That's the

Men, some "Eau de Vie," Oh without a little moisture, What a
Way it goes you see, Oh without those drops of moisture, What a

M.W. & SONS 8281 hh
dry world this would be
dry world this would be
dry world this would be

Oh without a little moisture What a
Oh without those drops of moisture What a
A Cup Of Tea.

Lyric by CHAS J. CAMPBELL.

Music by JULIAN EDWARDS.

We girls do love to gos-sip o-ver gos-sip most of he or

Grazioso.

Piano.

tea.

she.

HILDA.

Yes o-ver tea, I quite a-gree.

GIRLS. Well that may be, per-haps the tea.

T-tear's a

What he

sub-tle fas-ci-na-tion, stim-u-lates im-a-gi-na-tion. In a
did that she re-sent-ed, What you think that she in-ven-ted. But it

cresc.
MAUDE.

'Tis pleasant too, to talk about your
You raise the cup half way then pause and
dainty cup of fragrant, piquant tea.

HILDA.

friends,
think.

Oh, yes! some friends, it all depends!
Oh, yes! you think, before you drink!

As the cups and saucers clatter, What you chatter doesn't matter! When dish
that is rather spicy, Let the tea get cold and icy! While you
crossing tea and toast among your friends. Did you see Lily White at the
tell of what occurred or what you think? There's that handsome Tom Brown, He's gone

op'ra "a fright"! Why her hair was a sight, And that other old frump, Such a
steadily down! He's been seen about town, With a girl from a shop, And it
cresc.

figure and then how she ogled the men, Why she is after the
does seem so sad he should go to the bad! When

MAUDE.

Su-gar?

Some how we

Yes thank you, one lump.
Cream? Now you
he... might have had...
If you please, Just a drop.

un poco rit.

stir before you sip it, Take a spoonful, slowly sip it, Then

un poco rit.

watch the money rise and float in bubbles to the top.
Tempo di Polka.

There is nothing so refreshing, When it's hot, and strong, and sweet, As a girl who fills her mouth with gum and pulls it in and out; Well

A social cup of tea. A cheerful cup of tea; Unshe's a cup of tea. A lovely cup of tea; And

least it is the people at teas, you meet; And when she's tired of chewing it, She sticks it all about; Wher-

M.W. & SONS 8284 CC
they are cups of tea delightful cups of tea. There's the
ev-er she may be, Oh, she's a cup of tea. You will
dear, old girl who's had her day some forty years ago; Who
find it on the mantelpiece and underneath the chairs; And
stacc.

laughs and doesn't care how deep her lines and wrinkles show; And the
sticking to your slipper when it trips you on the stairs; There's the

lady who has rubbed them out, And doesn't show a trace. But
chap who marks your furniture, With cigar-ety burns. And
puck-ers when she smiles, for fear a laugh would crack her face! And the drops the butts in brie-a-brac: Ash trays he al-ways spurns; And the
girl who says, "be done it" and ex- claims out loud, "Oh gee," Well id-i-ot who rocks the boat, When none can swim but he. Oh,
she's a cup of tea! They're all "nice cups of tea." While the he's a cup of tea! They're all "nice cups of tea!" While the
Alegretto.
wa-ter is hot make a brew for the lot, And sing, as the
kettle sings, "fiddle-dee-dee!" Get a very large pot, For I'm
making it hot. For that sort of people, Such "nice cups of
tea!"

HILDA and GIRLS.

While the water is hot, make a brew for the lot. And

sing, as the kettle sings, "Fiddle-dee-dee!" Get a very large
sing, as the kettle sings, "Fiddle-dee-dee!" Get a very large

M.W.&SONS 8294 cc
pot, For I'm making it hot For that sort of people, Such

"nice cups of tea."

"nice cups of tea."

dim.
No. 15. It's The Unexpected Happens.

Lyric by CHAS. J. CAMPBELL.

Music by JULIAN EDWARDS.

QUARTET.

Allegro vivace. Molto moderato.

Piano.

LYONS.

There is danger whenever one fools with a gun, If the

fool doesn't know it is loaded; There's a pop! who'd have thought it? the

HILDA.

mischief is done, Unexpected, the charge has exploded. It is

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dangerous too, if one fools with a Miss, Tho' a Miss, with a gun not con-
nect-ed, Then the mis-chief is done with the pop of a kiss, and that

**MAUDE.**

**Vivace.**

**HILDA.**

It's the un-ex-pect-ed hap-pens ver-y

happens when most un-ex-pect-ed. It's the un-ex-pect-ed hap-pens ver-y

**CLARENCE.**

It's the un-ex-pect-ed hap-pens ver-

**LYONS.**

It's the un-ex-pect-ed hap-pens ver-

It's the un-ex-pect-ed hap-pens ver-

**Vivace.**

M.W. & SONS 8284 r
oft-en re-coll-ect, There's noth-ing else to do but take, but
oft-en re-coll-ect, There's noth-ing else to do but take, but
oft-en re-coll-ect, There's noth-ing else to do but take, but
oft-en re-coll-ect, There's noth-ing else to do but take, but

take your chan-ces; And it oft-en turns out bet-ter than you
take your chan-ces; And it oft-en turns out bet-ter than you
take your chan-ces; And it oft-en turns out bet-ter than you
take your chan-ces; And it oft-en turns out bet-ter than you
really might expect, under very, very unexpected

circumstances.
Molto moderato.

When you wear a straw hat and a light summer suit, And are caught in the rain, unexpected; If you're offered the share of a friend's parachute, That's polite, tho' politely rejected.

But suppose 'tis a neighbor from where you commute, Of the

M.W.A.SORS 8284 r
opposite sex, unprotected? Well, two people may walk under

one parachute. When they meet in that way unexpected.

MAUDE. Allegro vivace.

It's the unexpected happens very often, recol-

HILDA.

It's the unexpected happens very often, recol-

CLARENCE.

It's the unexpected happens very often, recol-

LYONS.

It's the unexpected happens very often, recol-

Allegro vivace.

M.W.&SONS 1886
lect, There's nothing else to do but take, but take your

lect, There's nothing else to do but take, but take your

lect, There's nothing else to do but take, but take your

lect, There's nothing else to do but take, but take your

chances; And it often turns out better than you really might ex-

chances; And it often turns out better than you really might ex-

chances; And it often turns out better than you really might ex-

chances; And it often turns out better than you really might ex-

M.W. & SONS 8284
spect, Under very, very unexpected circumstances.

spect, Under very, very unexpected circumstances.

spect, Under very, very unexpected circumstances.

spect, Under very, very unexpected circumstances.

spect, Under very, very unexpected circumstances.

spect, Under very, very unexpected circumstances.
No. 15b.

Dearest Best, Divine.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Tempo di Mazurka.

EUGENE.

Rum, tum, ter, um-tum, Rum ter um ter ter

Piano.

Rum tum ter um tum Rum ter um ter um tum Thy

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I Have My Doubts.

Lyric by CHAS. J. CAMPBELL.

Music by JULIAN EDWARDS.

Moderato.

EUGENE.

Then,

Piano.

MAUDE.

dear, what could I do? Yes I sup-pose that's true; But if in

time some one you see, Whom you like bet-ter than poor me, Would you treat
me in that same way? Ah! Mme! don't ask such questions, pray, My
sweet! the subject, let's forget, It isn't pleasant, is it? Pet! Let's
Allegretto, non troppo.
talk about the future. Since first I pressed your lips I
swear I could not kiss another pair. How ever
sweet, how ever much They might de sire, my own to

MAUDE. touch. I have my doubts! I have my doubts! My

thoughts will nev er wan der, dear, To oth ers, while I have you

near; And in my ab scence you'd be sure,— My

M.W.&SONS 6384 s
MAUDE.

Love for you would keep them pure, I have my doubts! I have my doubts! Our future years shall know no strife. I'll always be a model wife, Repeating to myself each day Love, honor, and, of course, o -
EUGENE.

Boy! I have my doubts! I have my doubts! My

Lord and Master, You shall be,

Till I find you false to me; And

Then we'd die together, Pet, Like Romeo and Julia.
MAUDE.

un poco rit.

Etta.

EUGENE.

I have my doubts! I have my doubts!

pp un poco meno.

Doubt a lit-tle, love a lot! That will keep you guess-ing,

Cresc.

Whether you are sure, or not, Love or doubts de- press-ing.

M.W. & SONS 8254 X
Wishing, hoping, wondering why, Love is so confiding;

Sigh and love, and love and sigh; Doubt, somewhere, is hiding!
No. 17.

It's A Long, Long Time.

Lyric by
CHAS. J. CAMPBELL.

Allegro Marziale.

Music by
JULIAN EDWARDS

CORKER.

You seldom miss the water when you tumble in the well;

With such sayings we are more or less familiar.

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CLARENCE.

And “truth lies at the bottom,” ring the little chestnut

bell; It is only with that kind that I’m familiar.

EUGENE.

Good fellows don’t get “mortar-fired” because you call them

LYONS.

“bricks.” Mint Juleps don’t have shamrocks in to make the liqourse
CAPTAIN.

zicks. But ev-ry man and boy who's the son of his

moth-er, Knows ver-y well what the Gav-nor said to the

EUGENE.

It's a long, long time, A dev-il of a long, long

CLARENCE.

It's a long, long time, A dev-il of a long, long

CORKER.

It's a long, long time, A dev-il of a long, long

LYONS.

It's a long, long time, A dev-il of a long, long

CAPTAIN.

other. It's a long, long time, A dev-il of a long, long
time, He meant the fast between the last, and one with

me; And a long, long time when measured by the span be-

MM & SONS S284 a
tween The last one downed, and one more round, is short may-
be. 'Tis apropos of sips, or touch of pretty
M.W. & Sons 8384 #
Not As Simple As I Look.

No 18.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Moderato.

Piano.

I was
Don't sup-

simple and you my first lover,
The best under heaven, I--
pose I was simple there after,
Or shed many tears of re-

thought. When I gave you what all the world o-ver,
For
great; I found out, where there's pleasure and laugh-ter. How

Money could never be bought. The heart of a woman, the
esy it is to forget. Delighting in folly, a

faith of a child, The lips that other had ever beguiled. And
butterfly gay, Not one little pleasure I let slip away. Heart

You, like a man, As you looked in my eyes, In exchange gave me kiss-es, Told me
free as I looked Into other's eyes, I too learned how to kiss and Tell those

nice little lies. I was simple trusted you, You were
nice little lies. I was simple thru' and thru', Now I am

M.W. & SONS 8284 act
Sly and saucy too, So we drifted far apart, Like the
wiser, so are you, Since we drifted far apart, Just like

lovers in a book, And perhaps you think I grieved When I
lovers in a book, Tho' I've never tho' have you? Those old

found I'd been deceived, But I didn't, for I wasn't quite as
ties we might renew, So you see I am not really quite as

att. larg.

simple as I look.

a largo.

a tempo.
I Want To Be Your Baby Boy.

No 19.  

Lyric by  
CHAS J. CAMPBELL.

Duet.  

Music by  
JULIAN EDWARDS.

Allegretto moderato.

CAPTAIN FISH.

I'm round, and fat, and pot-ty, and my  
A man is but a beggar, where a

Piano.

ways are blunt and bluff, I'm shy a bit on pol-lish like a  
ba-by is a king, He's pet-ted, coxed, and cod-dled, gets the

diamond in the rough; But Ma-ry's lit-tle lamb was nev-er  
best of ev'-ry thing; The wom-en tick-le round his chin, and

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gentler than I'd be, If only I had some-body to
coo, to make him laugh; And kiss him? Why I've even seen them

Mrs. YAGER.

make a fuss of me. Ven I'm your lit-tle Ma-ry and you
kiss his pho-to-graph. My boy won't be a beg-gar for dose

follow me about, I make for you such hap-pi-ness, you
fav-ours, dot's a cinch; I gif dot tick-le in der chin, dose

never find it out.
chub-by cheeks I pinch.

CAPTAIN FISH.

Oh! hug me like a Ted-dy Bear, and
Be-gin it new! for all my life, I've
Treat me like a toy, I want to be your blue-eyed baby boy.

been a tri-fle coy, I want to be your blue-eyed, ba-by boy. I

Tempo di Valse.

CAPTAIN FISH.

miss 'em, and want 'em, the play-mates I had; The games that we

Mrs. YAGER.

romped in, not one of 'em bad. Now I'll be your play-mate, we'll

make up for that; Play "Puss in the cor-ner," and, "Pat a cake,

M.W. & SONS 8 184 A
CAPTAIN FISH.

Tell fair - y tales too, when the Sand man is nigh; Sing,
No. 20.  

Come Along.

Lyric by  
CHAS. J. CAMPBELL.

Music by  
JULIAN EDWARDS.

Allegretto.

Piano.

ZUZANNE

Ziss way, M'es-sieus, I take zee hats and coat! Ou! cer-taine-

HILDA.

ment! You're rat-her late, you're on-ly just in time, But come a-

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'llous pays."
HILDA.

long!

CLARENCE.

We're all right up to

Oh! how d'ye do?

And how are you?

The parson's in there, waiting, And we'll get it over
Come along it's a trifle of fair, We'll
Come along it's a trifle of fair, We'll

finish it off like a shot; It takes a long time to pre-
finish it off like a shot; It takes a long time to pre-
The part. But so little to tie up the knot; The part. But so little to tie up the knot;

Parson will ask a few questions; The Bride and the groom, answer.

Yes! Then the slipper and rice follow after advice, And a
fare-well ca-ress; And they'll ted-dle a-way To find
fare-well ca-ress; And they'll ted-dle a-way To find
out in a day What for years they have had to guess: Whether
out in a day What for years they have had to guess: Whether
she is what he, Or if he is what she al-ways hoped, Or im-a-gined, the
she is what he, Or if he is what she al-ways hoped, Or im-a-gined, the
other would be. Then the Moon, 

other would be. Then the Moon, 

nothing else doing. But billing and coo-ing the whole day 

nothing else doing. But billing and coo-ing the whole day 

M.W.& SONS 1928 &
No. 21.
Lyric by
CHAS. J. CAMPBELL.

Take That.

Music by
JULIAN EDWARDS.

Allegro moderato.

Piano.

CAPTAIN.

CORKER.

la-dies! la-dies, stop it! Oh, let's have a fau-i-ly row! It

MAEDE.

MARIE.

Mrs. YAGER.

Yes!

Nein! We're go-ing to sed-dle det now!

puz-ales me, let drop it!

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M.W.ASONS 8284 x
MAUDE.
that we will this minute.
MARIE.
that we will this minute.
CORKER.
What's all this quarrel and strife, Of

MAUDE.

CORKER.
She was his
course your darling's in it.

No! he's out of it!
No! he's out of it!

M.WASONS 8284 ©
Moderato.

wife! ——

I can see thro' your

His wife?

Moderato.

plan, To be near to the man Who once gave you the shake, But you've

made a mistake, If you think, I am blind to what you have in

M.W.& SONS 884 X
mind; The old tie to renew, While you Mother him too. Oh! you

Piu mosso.

must have an awful nerve, If I gave you what you deserve, I should

a tempo.

slop you, but then, I'm a lady. You cat, Still you've gone just a bit too

rit. ff mf a tempo.

far, And now, I'll tell you what you are; You're a wanderer in

M.W. & Sons No. 1584
ways that are aba-dy! Take that!

Oh! dear me! what an aw-ful

break; She is mad, or there's some mis-take, She should not, to her
MAUDE.

You eat.

face, call a lady "You eat." And her face if she'd like to

face, call a lady "You eat." And her face if she'd like to

smack; She might think it behind her back; But not say to her

smack; She might think it behind her back; But not say to her

M.W.&SONS 3284 x
MARIE.

Oh, you bad, wick-ed fiend! Go and get your tongue cleaned, But my hands, I won't soil, Or your face I would
spoil. You're afraid now he knows what he has, I sup-

pose, What he lost, he de-plores; But as yet he's not yours. You're a

Piu mosso.

nest, cuck-oo in the nest; Found the mate that you liked the

a tempo.

best Was my husband! but then you're a la- dy! You eat! And I

M.W. & SONS 8264 x
don't know a-bout a nerve, But if you get all you de-serve; You'll find

mud in the walks that are sha-dy! Take that!

Oh! dear me! what an aw-ful

break. She is mad, or there's some mis-take, She should not, to her
MAUDE.

You cat! Yes! you've gone just a bit too far, And, now,

MARIE.

You cat! And I don't know about a nerve, But if

face, call a la-dy, "You cat? And her face if she'd like to smack; She might

face, call a la-dy, "You cat? And her face if she'd like to smack; She might

I'll tell you what you are; You're a walk-er in ways that are

you get what you de-serve, You'll find mud in the walks that are

think it be-hind her back, But not say to her face "You are

think it be-hind her back, But not say to her face "You are
MAUDE.

shady! Take that!

MARIE.

shady! Take that!

CORKER.

Will someone tell me, what's all this a-

shady! Take that!

shady! Take that!

CORKER.

Go out! don't swi-er! Soak him vonce!

boul?

CAPTAIN.

I'll knock him.
EUGENE.

Let go! Let go! Hold

CLARENCE.

I say!

CORKER.

Hold on!

LYONS.

Look out!

CAPTAIN.

out!

accel.

Mrs. YAGER.

Eugene goes to strike Captain, who ducks and the blow lands on Maude.

EUGENE.

You get a - way!

him! not me!
I'm glad! It serves her right!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!
I'm glad it serves her.

He struck her! To Maude.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, it iss to laugh dis time at you!

He struck her! He struck her!

He struck her!

He struck her!

He struck her!

He struck her!

He struck her!

sotto voce.

M.W. & SONS 8284 x
MAUDE.

Hin, I will have nuth-Ing more to do! Oh, Sam-ny!

HILDA.

Well! That's a hur-ry

LYONS.

My Maud-ie!

un poco asted.

HILDA.

call!

CLARENCE.

Quite so! That's the i-deal! Will you be mine? Oh, rap-ture!
Mrs. YAGER.

Nein! Choose, dost better business isn't for mine.

CORKER.

My Marie! I am

CAPTAIN. Trying to strike Eugene.

One on the mouth, that's all!

MARIE.

For... give me! I decline!

I always

EUGENE.

To Marie.

You love me still?

CORKER.

wait-ing!

Decline?
MARIE.

did, and will!

EUGENE.

Never

CORKER.

Do we understand?

Then where do I come in?

I don't!

CAPTAIN.

You're left! All right!

MARIE.

lie a-gain?

EUGENE.

I won't! It seems for you, I wrote my song!
heart! "Beat-ing fast to mine!" Thy

heart! "Beat-ing fast to mine!" Thy

heart! "Beat-ing fast to mine!" Thy

heart! "Beat-ing fast to mine!" Thy

heart! "Beat-ing fast to mine!" Thy

heart! "Beat-ing fast to mine!" Thy

heart! "Beat-ing fast to mine!" Thy

heart! "Beat-ing fast to mine!" Thy

heart! "Beat-ing fast to mine!" Thy

heart! "Beat-ing fast to mine!" Thy

heart! "Beat-ing fast to mine!" Thy

heart! "Beat-ing fast to mine!" Thy

heart! "Beat-ing fast to mine!" Thy

heart! "Beat-ing fast to mine!" Thy

M.W. & SONS 8214 x