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CHARLES DILLINGHAM PRESENTS

MONTGOMERY AND STONE

IN A MUSICAL FANTASY

CHIN-CHIN

BOOK BY

ANNE CALDWELL AND R. H. BURNSIDE

LYRICS BY

ANNE CALDWELL

MUSIC BY

IVAN CARYLL

The Mulberry Tree	60	Ragtime Temple Bells	60
Violet	60	Love Moon	60
The Gray Dove	60	In January You May Love Mary	60
Goodbye Girls. Lin Through	60		

Vocal Score	2.00	Selection	1.00
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CHAPPELL & CO. LTD

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CHIN - CHIN

A Musical Fantasy

In Three Acts

Book by

Anne Caldwell & R. H. Burnside

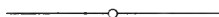
Lyrics by

Anne Caldwell

COMPOSED BY

IVAN CARYLL

VOCAL SCORE, PRICE \$ 2.00



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Respectfully Dedicated
to
Mrs. Charles Dillingham
Ivan Caryll

Mr. Charles Dillingham
Presents
At the Globe Theatre, New York.

CHIN-CHIN

LIST OF CHARACTERS.

CHIN HOP LO	}	David C. Montgomery
THE WIDOW		
COOLIE		
CLOWN		
GENDARME	}	Fred A. Stone
CHIN HOP III		
PADEREWSKI		
VENTRILOQUIST		
MLLE FALLOFFSKI		
GENDARME	}	Douglas Stevenson Charles T. Aldrich R. E. Graham Eugene Revere Edgar Lee Hay Charles Mast Helen Falconer Belle Story Zelma Rawlston Juliette Day Violet Zell Marjorie Bentley Lola Curtis Evelyn Conway Hazel Lewis Lorayne Leslie Agnes McCarthy George Phelps Misses Breen Mildred Richardson Eleanor St. Clair Tot Qualters Margaret St. Clair Lillian Rice
ALADDIN		
ABANAZAR		
CORNELIUS BOND		
TZU YUNG		
LI-DRAGON FACE		
RING MASTER		
VIOLET BOND		
GODDESS OF THE LAMP		
WIDGW TWANKEY		
SEN-SEN		
FAN-TAN		
SILVER RAY		
MOON BLOSSOM		
LILY PETAL		
LOTUS LEAF		
CHERRY BLOOM		
LITTLE WING WU		
LITTLE LEE TOY		
THE FOUR BEARS		
SPIRIT OF NEW YEAR		
POPPY BUD		
SPRING FLOWER		
WISTARIA		
HONEYSUCKLE		

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Scene I - The Toy Bazaar
Scene II - The Way To The Tea Shop
Scene III - The Tea Shop

ACT II

Scene I - The Palace Terrace
Scene II - Outside The Dressing Tent
Scene III - Inside The Circus

ACT III

Scene - In The Park

Staged By R. H. BURNSIDE.
Musical Director W. E. MACQUINN.

CHIN-CHIN

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Act I.

No 1.

OPENING CHORUS.

Words by
ANNE CALDWELL

Music by
IVAN CARYLL.

Allegro moderato.

Piano.

Cuc - koo Cuc - koo *mf*

Cuc - koo Cuc - koo *mf*

f

ff *f*

ff *loco*

Allegro moderato.

f *cresc.* *ff*

SOPRANO. *f*
Hur - rah! — Hur - rah! — How

TENOR. *f*
Hur - rah! — Hur - rah! — How

BASS. *f*
Hur - rah! — Hur - rah! — How

f

CHO.
glad we are to be out a - gain, We are — we are — So

glad we are to be out a - gain, We are — we are — So

glad we are to be out a - gain, We are — we are — So

CHO. hap - py to sing and shout a - gain, We've been up - on the
 hap - py to sing and shout a - gain, We've been up - on the
 hap - py to sing and shout a - gain, We've been up - on the

CHO. must - y shelves, Till we hard - ly can move our-selves, All our wigs and
 must - y shelves, Till we hard - ly can move our-selves, All our wigs and
 must - y shelves, Till we hard - ly can move our-selves, All our wigs and

mf

CHO. nos - es dust - y, All our joints and voic - es rust - y, Now we are out!
 nos - es dust - y, All our joints and voic - es rust - y,
 nos - es dust - y, All our joints and voic - es rust - y,

cresc.

Let us fro - lic a - bout!

Now we are out! Let us fro - lic a - bout!

Now we are out! Let us fro - lic a - bout!

crise

Tum - ble, and stum - ble, and laugh, and shout, Tum - ble, and stum - ble, and

Tum - ble, and stum - ble, and laugh, and shout, Tum - ble, and stum - ble, and

Tum - ble, and stum - ble, and laugh, and shout, Tum - ble, and stum - ble, and

laugh, and shout, We are so glad.

laugh, and shout,

laugh, and shout,

mf

CHO. So glad!

CHO. glad! So glad!

CHO. glad! mad! glad! mad!

glad! So aw - ful - ly glad to be

glad! So aw - ful - ly glad to be

glad! So aw - ful - ly glad to be

ff

out!

out!

out!

Meno mosso.

f

dim.

TIN SOLDIERS.

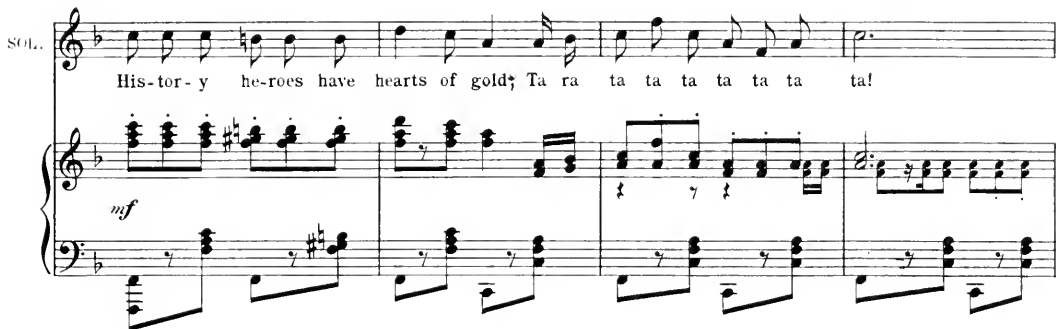
Lit - tle tin bu - gles we blow with pride, Ta ra ta ta ta ta ta ta!

mf

SOL. 

Lit-tle tin hors-es we gai-ly ride, gal-lop on, gal-lop on, gal-lop on!

cresc. *f*

SOL. 

His-tor-y he-roes have hearts of gold; Ta ra ta ta ta ta ta ta!

mf

SOL. 

On-ly a half of the truth is told, Lit-tle tin hearts may be just as bold, gal-lop

mf *cresc.*

SOL. 

on, gal-lop on, gal-lop on, huz-za! Gal-lop on, gal-lop on, gal-lop on!

ff

Allegretto.

First system of the piano introduction. The right hand features a complex chordal texture with many accidentals, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *mf*.

Second system of the piano introduction. The right hand continues with dense chords, and the left hand maintains the eighth-note pattern. A dynamic of *f* is indicated.

Third system of the piano introduction. The right hand has a melodic line with some accidentals. Dynamics include *dim.*, *mf*, and *crise.*

Fourth system of the piano introduction. The right hand has a melodic line with some accidentals. Dynamics include *f*.

DUTCH DOLLS.

Dau - ty Dutch dolls, We are such dolls, As one sel - dom sees,

First system of the vocal and piano accompaniment for 'Dutch Dolls'. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. Dynamics include *f*.

Second system of the vocal and piano accompaniment for 'Dutch Dolls'. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. Dynamics include *crise.*

DOLLS

We can walk, And we can talk, And we can bow to you,

DOLLS

Make our chat-ter-ing Al-ways flat-ter-ing, Just as the live dolls

FRENCH & ORIENTAL DOLLS.

DOLLS

do. We say "Pa-pa," We say "Mam-ma," With a spright-ly air,—

DOLLS

We're the "Oh-you-beau-ti-ful dolls," The dolls be-yond com-pare. We

DOLLS

say "Pa - pa," we say "Mam - ma," With a spright - ly

DOLLS

air, - We're the "Oh - you - beau - ti - ful dolls," The dolls be - yond com -

DOLLS

- pare. Doll ba - by dolls, the ba - by doll dolls, "Pa - pa!" "Mam -

rall. *mf rall.* *allegro* *allegro*

DOLLS

- ma!" The dolls be - yond com - pare.

allegro

Moderato.

mf

rall.

f

dim.

mf

TIN SOLDIERS.
TENORS.

Pret - ty Pa - ris la - dy, Blonde Bisque maid - ie I have seen you on the shelf

BASSES.

Pret - ty Pa - ris la - dy, Blonde Bisque maid - ie I have seen you on the shelf

mf

DOLLS.

SOL.

op - po-site to mine -

I can-not de-ny, sir That your eye, sir,

op - po-site to mine -

DOLLS.

Winked a - cross the shop at me with a wink di - vine.

TIN SOLDIERS.
TENORS.

Mil - i - ta - ry ar - dour Makes it hard - er To con - ceal our pas - sion as we

BASSES.

Mil - i - ta - ry ar - dour Makes it hard - er To con - ceal our pas - sion as we

DOLLS.

SOL.

gaze a - cross the store - Now that you are clo - ser, You must know sir,

gaze a - cross the store -

DOLLS.

Mil - i - ta - ry he - roes are the ones we most a - dore.

DOLLS. Quaint toys,- Can't - get-off - the-paint toys, For a while, We may smile In

SOL. Quaint toys,- Can't - get-off - the-paint toys, For a while, We may smile In

Quaint toys,- Can't - get-off - the-paint toys, For a while, We may smile In

DOLLS. Pa - ra - dise, But don't for - get your - self, dear,

SOL. Pa - ra - dise, But don't for - get your - self, dear,

Pa - ra - dise, But don't for - get your - self, dear,

DOLLS. When you're on the shelf, dear, Send a glance Of romance From lov - ing Chi - na eyes.

SOL. When you're on the shelf, dear, Send a glance Of romance From lov - ing Chi - na eyes.

When you're on the shelf, dear, Send a glance Of romance From lov - ing Chi - na eyes.

DANCE.

First system of the musical score. The title "DANCE." is at the top left. The music is in 2/4 time with a key signature of one flat. The first measure features a triplet of eighth notes in the right hand, marked *ff*. The second measure has a dynamic marking of *f*. The right hand in the third measure is marked "R.H." and contains a triplet of eighth notes. The bass line consists of chords and single notes.

Second system of the musical score. The right hand begins with a triplet of eighth notes. A *cresc.* (crescendo) marking is placed over the first two measures. The dynamic markings *ff* and *ffz* appear in the third and fourth measures, respectively. The system concludes with a triplet of eighth notes in the right hand, marked *ff*. The bass line continues with chords and single notes.

Third system of the musical score. The right hand features a triplet of eighth notes in the first measure, marked *f*. The second measure has a dynamic marking of *f*. The right hand continues with eighth notes and chords. The bass line consists of chords and single notes.

Fourth system of the musical score. The right hand has a triplet of eighth notes in the first measure, marked *ff*. The system is characterized by dense, rapid sixteenth-note passages in the right hand, with dynamic markings of *ff* and *ffz*. The bass line consists of chords and single notes.

Fifth system of the musical score. The right hand features a triplet of eighth notes in the first measure, marked *ff*. The system continues with dense sixteenth-note passages in the right hand, marked with *ff* and *ffz*. The bass line consists of chords and single notes.

Sixth system of the musical score. The right hand has a triplet of eighth notes in the first measure, marked *ff*. The system continues with dense sixteenth-note passages in the right hand, marked with *ff* and *ffz*. The bass line consists of chords and single notes.

No 2.

DUET.—(Sen-Sen, Tzu-Yung.) and CHORUS.

"SHOPPING IN THE ORIENT"

Words by
ANNE CALDWELL.

Music by
IVAN CARYLL.

Allegretto.

Piano

f

marcato

cresc.

loco

The musical score is written for piano in 2/4 time, featuring a duet and chorus. It consists of four systems of music. The first system begins with the tempo marking 'Allegretto.' and a dynamic marking of 'f'. The second system includes the marking 'marcato'. The third system includes 'cresc.'. The fourth system includes 'loco' and a fermata over the final notes. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The piano part is written in a grand staff with treble and bass clefs. The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece concludes with a fermata and a 'loco' marking over the final notes.

mf SEN-SEN.

1. Shop - ping in the O - ri - ent Is a sin - gu - lar e -
 2. When a fel - low comes to buy, We ap - proach with down - cast

SEN.

- vent.
 eye.
 SOPRANO. 6 CHINESE SHOP GIRLS.

mf

We can tell, ve - ry well, How the
 Mak - ing sure, to al - lure, Tod - dle

TENOR.

mf

We can tell, ve - ry well, How the
 Mak - ing sure, to al - lure, Tod - dle

6 CLERKS.

mf

We can tell, ve - ry well, How the
 Mak - ing sure, to al - lure, Tod - dle

cresc.

f

SEN. In this most u - nique ba - zaar
Man - dar - in, say can you see

yen, how the yen are spent.
up, tod-dle up, de - mure.

CHO. yen, how the yen are spent.
up, tod-dle up, de - mure.

yen, how the yen are spent.
up, tod-dle up, de - mure.

sfz dim.

6 GIRLS. TZU-YUNG.

SEN. Slaves to your command We are Let me see your pret - ty face, dear, All I
An - y thing you like Tee hee There's but one thing I should care for That is

simile

TZU. want is one em - brace, dear (SEN-S.) You show - ee how? (TZU-Y.) Right here and now!
not on sale, and there - fore (TZU-Y.) I'll go my way (SEN-S.) What is it pray?

p *rall.*

Meno mosso.

6 GIRLS.

TZU.

Hold - ee tight!
Kiss-ie kiss-ie kis!

Al - lee lite!
Li - kee li - kee this!

SEN-SEN. Tempo.

Pret-ty lit - tle, chin-ty lit - tle

Yum-my, yum-my, yum-my, yum-my yum!
Yum-my, yum-my, yum-my, yum-my yum!

Yow!
Yow!

Yow!
Yow!

Tempo.

mf a tempo cresc. sfz mf

SEN.

girls are we, Sweet as a treat from a gin - ger jar.

SEN. Ching a ling, ching a ling chip, chip, chip, Five lit - tle belles in a

SEN. chi - na shop. Dream - y lit - tle, cream - y lit - tle maids like these,

SEN. Bound to at - tract a young chi - nese. Ching a ring, bring a ring,

SEN. or you'll miss Pink lit - tle, chink lit - tle kiss, kiss, kiss!

CHO. Pink - y lit - tle chink - y lit - tle girls are we, Sweet as a treat from a
 Pink - y lit - tle chink - y lit - tle girls are they, Sweet as a treat from a
 Pink - y lit - tle chink - y lit - tle girls are they, Sweet as a treat from a

CHO. gin - ger jar. Ching a ling, ching a ling, chip, chip, chip, Five lit - tle belles in a
 gin - ger jar. Ching a ling, ching a ling, chip, chip, chip, Five lit - tle belles in a
 gin - ger jar. Ching a ling, ching a ling, chip, chip, chip, Five lit - tle belles in a

CHO. chi - na shop. Dream - y lit - tle cream - y lit - tle maids like these,
 chi - na shop. Dream - y lit - tle cream - y lit - tle maids like these,
 chi - na shop. Dream - y lit - tle cream - y lit - tle maids like these,

CHO.

Bound to at-tract a young chi - nee. Ching a ring, bring a ring,

Bound to at-tract a young chi - nee. Ching a ring, bring a ring,

Bound to at-tract a young chi - nee. Ching a ring, bring a ring,

CHO.

1. or you'll miss Pink lit-tle, chink lit-tle kiss, kiss, kiss! kiss, kiss, kiss!

2. or you'll miss Pink lit-tle, chink lit-tle kiss, kiss, kiss! kiss, kiss, kiss!

or you'll miss Pink lit-tle, chink lit-tle kiss, kiss, kiss! kiss, kiss, kiss!

DANCE.

This page of piano music consists of six systems of grand staff notation. The music is characterized by dense textures with many chords and moving lines in both the right and left hands. The key signature has one flat (B-flat). The dynamics and markings are as follows:

- System 1: No specific dynamic markings.
- System 2: *dim.* (diminuendo) and *mf* (mezzo-forte) markings.
- System 3: *cresc.* (crescendo) markings in both staves.
- System 4: *ff* (fortissimo) marking in the left hand.
- System 5: *ff* (fortissimo) marking in the right hand.
- System 6: No specific dynamic markings.

Other markings include accents (*>*), slurs, and various articulation marks.

Song (Chin-Hop-Hi, and Chin-Hop-Lo.)

"A Chinese Honeymoon"

N^o 3.Words by
BRYAN & WILLIAMSMusic by
IVAN CARYLL

Moderato

1. We're Slaves of young Al - ad - din's lamp Our
 2. The Bride-groom called the Bride his Queen He
 3. The wed - ding gifts were weird and strange A

pre - sent mas - ter is a seamp Old Ab - a - na - zar
 crowned her with a soup tu - reen She took a de - mi -
 do - zen flat - irons and a range An iron - ing board, some

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we must mind, Un - til that ma - gic lamp we find. Last
tasse at that, And made it fit him like a hat. To
starch and soap, A ring - er and a pul - ley rope. They

night on mis - chief bent, At his com - mand we went, To
start that wed - ding nice, We threw old shoes and rice. The
got in state-room C, As mush - y as could be, The

in - ter - rupt the hon - ey - moon, Of two fond hearts who wed at noon.
Bridegroom's fa - ther threw a shoe. He left his right foot in it, too.
bride was mush - y as the groom It was a Chi - nese mush - y - room.

CHORUS

1. On that Chi - nese Hon - ey - moon In the month of June,
2. On that Chi - nese Hon - ey - moon In the month of June,
3. On that Chi - nese Hon - ey - moon In the month of June,

While the Chi - nese fid - dles Chimed a Chi - nese tune.
 While the Chi - nese fid - dles Chimed a Chi - nese tune.
 While the Chi - nese fid - dles Chimed a Chi - nese tune.

Through our mas - ter's wick - ed ma - gie, Joy turned in - to
 Slant - eyed Ma - sons, Elks and Ea - gles, Kicked them with their
 When an en - gine wrecked the di - ner, They made love in

1st & 2nd
 sor - row tra - gic, On that Chi - nese Hon - ey - moon. —
 wood - en Re - gals, On that Chi - nese Hon - ey - moon. —
 brok - en chi - na, On that Chi - nese Hon - ey -

cresc. *mf*

3rd
 - moon.

4. "Speak up," the good old par - son said, "Who
5. The Chi - nese Ten - or "So — Long" Sang
6. The Emp'ror's Jock - ey Yock - ey Main, He

knows why this pair should not wed?" A Brides - maid said "I'll
sweet - ly with his wife "Sing Song? Sing Song Sing with her
drove their car - riage to the train, The por - ter made them

tell no lies, Just read 'Three Weeks' and you'll be wise? They
sons "In Key" "Oh Gee - Ah Mee" and "Low Hi See;" The
shake with mirth, He said he know them from their berth. Their

heard the par - son say: "Who'll give this bride a - way?" And
bride said "En - core That" Then sat on hub - by's hat, 'Twas
car. the Wash - ing - ton, Pulled out at half past one. The

then they heard the old bride shriek' I'll shoot the first six men who speak.
 in his lap, he could not clap, He had to waive his hand - i - cap.
 bride groom wrecked the train at nine, He had a wash-out on the line.

CHORUS.

4. On that Chi - nese Hon - ey - moon In the month of June,
 5. On that Chi - nese Hon - ey - moon In the month of June,
 6. On that Chi - nese Hon - ey - moon In the month of June,

While the Chi - nese fid - dles Chimed a Chi - nese tune.
 While the Chi - nese fid - dles Chimed a Chi - nese tune.
 While the Chi - nese fid - dles Chimed a Chi - nese tune.

Not a sol-i-tar-y doubt-er, Dares to say a
 Ev'-ry sing-ing in-sti-tu-tion, Praised the sing-ers
 Blush-ing Brides-maids came a sneak-in? Por-ter yelled "This

thing a-bout her, On that Chi-nese Hon-ey-moon. —
 ex-e-cu-tion, On that Chi-nese Hon-ey-moon. —
 car for Pek-in', On that Chi-nese Hon-ey- —

cresc. *f* *mf*

4th & 5th

- moon. —

mf

6th

NO. 4.

PEKIN MARCH (CHORUS.)

“CHIPPER CHINA CHAPS”

Words by
ANNE CALDWELL.

Music by
IVAN CARYLL.

Allegretto moderato.

Dialogue

Piano.

CHO. *p*
 Chip - per Chi - na chap, Pret - ty maid of Pe - kin,
 Chip - per Chi - na chap, Pret - ty maid of Pe - kin,
 Chip - per Chi - na chap, Pret - ty maid of Pe - kin,

CHO.
 Eyes that are bright and black, black, black Gleam on ev - ry side.
 Eyes that are bright and black, black, black Gleam on ev - ry side.
 Eyes that are bright and black, black, black Gleam on ev - ry side.

CHO.
 For it is the week in Which jol - ly feast we spread.
 For it is the week in Which jol - ly feast we spread.
 For it is the week in Which jol - ly feast we spread.

GRACE.

CHO.

Fun - ny lit - tle feet, Shi - ny lit - tle san - dals,
 Fun - ny lit - tle feet, Shi - ny lit - tle san - dals,
 Fun - ny lit - tle feet, Shi - ny lit - tle san - dals,

CHO.

Sharp on the pave - ment clack, clack, clack; Trick - y lit - tle pig - tails,
 Sharp on the pave - ment clack, clack, clack; Trick - y lit - tle pig - tails,
 Sharp on the pave - ment clack, clack, clack; Trick - y lit - tle pig - tails,

CHO.

Worn by big males Or - na - ment an O - ri - en - tal back.
 Worn by big males Or - na - ment an O - ri - en - tal back.
 Worn by big males Or - na - ment an O - ri - en - tal back.

crisc.

CHO. Roast pig, roast pig. Soon will groan up - on the ta - ble Chop suey, chop suey.

Roast pig is fine Chop suey, for

Roast pig is fine Chop suey for

CHO. Eat as much as we are a - ble - Hop - toy, hop - toy we re - fuse, — un - less we

mine. Hop - toy, hop - toy we re - fuse, — un - less we

mine. Hop - toy, hop - toy we re - fuse, — un - less we

CHO. have the blues — a thing we nev - er use — We come from Hong Kong. Hong Kong.

have the blues — a thing we nev - er use — From far Hong

have the blues — a thing we nev - er use — From far Hong

CHO.

Ci - ty ev - er de - mo - cra - tic Shan Tung, Shan Tung, Glo - ry of the A - si - a - tic
Kong, And from Shan Tung
Kong, And from Shan Tung

CHO.

From fair Hang Chow far a way To have a hap - py ho - li - day.
From fair Hang Chow far a - way — To have a hap - py ho - li - day.
From fair Hang Chow far a - way — To have a hap - py ho - li - day.

CHO.

Roast pig, roast pig, Soon will groan up - on the ta - ble, Chop suey, chop suey,
Roast pig is fine, Chop suey for
Roast pig is fine, Chop suey for

CHO.

Eat as much as we are a - ble - Hop - toy, hop - toy we re - fuse - un - less we
 mine Hop - toy, hop - toy we re - fuse - un - less we
 mine Hop - toy, hop - toy we re - fuse - un - less we

have the blues - a thing we nev - er use We come from Hong Kong, Hong Kong,
 have the blues - a thing we nev - er use From far Hong
 have the blues - a thing we nev - er use From far Hong

CHO.

Ci - ty ev - er de - mo - cra - tic, Shan Tung, Shan Tung, Glo - ry of the A - si - a - tic,
 Kong, And from Shan Tung,
 Kong, And from Shan Tung,

CHO.

From fair Hang Chow far a - way — To have a hap - py ho - li - day.

From fair Hang Chow far a - way — To have a hap - py ho - li - day.

From fair Hang Chow far a - way — To have a hap - py ho - li - day.

Uitesto tempo.

SOLO.

Hap - py New Year, Ding - dong, the

Chi - na Tong dinner gong Calls to each here "Good luck, long life" to the Man - da - rin who

SOLO.

Dance the old year out and the new year in, with a din, Long life to

SOLO.

you. Good luck, Shou - Shou! Hap - py New Year, Ding dong, the

CHO.

Hap - py New Year, Ding dong the

Hap - py New Year, Ding dong the

Hap - py New Year, Ding dong the

SOLO.

Chi-na Song, din - ner gong Calls to Each here "Good luck, long

CHO.

Chi-na Song, din - ner gong Calls to Each here "Good luck, long

Chi-na Song, din - ner gong Calls to Each here "Good luck, long

Chi-na Song, din - ner gong Calls to Each here "Good luck, long

SOLO.

life" to the Man - da - rin who Dance the old year out and the

CHORUS.

life" to the Man - da - rin who Dance the old year out and the

life" to the Man - da - rin who Dance the old year out and the

SOLO.

new year in, with a din, Long life to you, Good luck, Shou - Shou —

CHORUS.

new year in, with a din, Long life to you, Good luck, Shou - Shou —

new year in, with a din, Long life to you, Good luck, Shou - Shou —

L'istesso tempo

Piano introduction for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a series of chords and melodic lines in both hands.

CHO.

Roast pig, Roast pig,
Roast pig is
Roast pig is

ff

Vocal and piano accompaniment for the first system. The vocal part (CHO.) includes lyrics: "Roast pig, Roast pig, Roast pig is Roast pig is". The piano accompaniment features a treble and bass clef with a key signature of two sharps. Dynamics include *ff* and accents.

CHO.

Soon will groan up - on the ta - ble Chop suey, Chop suey,
gine Chop suey for
gine Chop suey for

Vocal and piano accompaniment for the second system. The vocal part (CHO.) includes lyrics: "Soon will groan up - on the ta - ble Chop suey, Chop suey, gine Chop suey for gine Chop suey for". The piano accompaniment features a treble and bass clef with a key signature of two sharps. Dynamics include accents and *ff*.

CHO.

Eat as much as we are a - ble Hop - toy, hop - toy We re - fuse un - less we
 mine Hop - toy, hop - toy We re - fuse un - less we
 mine Hop - toy, hop - toy We re - fuse un - less we

CHO.

have the blues — a thing we ne - ver use — We come from Hong Kong, Hong Kong.
 have the blues — a thing we ne - ver use — From far Hong
 have the blues — a thing we ne - ver use — From far Hong

CHO.

Ci - ty ev - er dem - o - cra - tic Shan Tung, Shan Tung,
 Kong And from Shan
 Kong And from Shan

The musical score is arranged in three systems. Each system includes three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Eat as much as we are a - ble Hop - toy, hop - toy We re - fuse un - less we mine Hop - toy, hop - toy We re - fuse un - less we mine Hop - toy, hop - toy We re - fuse un - less we'. The second system lyrics are: 'have the blues — a thing we ne - ver use — We come from Hong Kong, Hong Kong. have the blues — a thing we ne - ver use — From far Hong have the blues — a thing we ne - ver use — From far Hong'. The third system lyrics are: 'Ci - ty ev - er dem - o - cra - tic Shan Tung, Shan Tung, Kong And from Shan Kong And from Shan'. The piano accompaniment features a mix of chords and melodic lines, with some notes marked with 'x'.

CHO. Gla - ry of the A - si - a - tic From fair Hang Chow,
Tung From fair Hang Chow.
Tung From fair Hang Chow,

CHO. far a - way, To have a hap - py hol - i - day.
far a - way, To have a hap - py hol - i - day.
far a - way, To have a hap - py hol - i - day.

CHO. Chip - per Chi - na Chap, Pret - ty maid of Pe - kin, Eyes that are bright and
Chip - per Chi - na Chap, Pret - ty maid of Pe - kin, Eyes that are bright and
Chip - per Chi - na Chap, Pret - ty maid of Pe - kin, Eyes that are bright and

CHO.

black, black, black Gleam on ev' - ry side. For it is the week in *dim.*
 black, black, black Gleam on ev' - ry side. For it is the week in *dim.*
 black, black, black Gleam on ev' - ry side. For it is the week in *dim.*

CHO.

Which jol - ly feast we spread, Fun - ny lit - tle feet, *mf*
 Which jol - ly feast we spread, Fun - ny lit - tle feet, *mf*
 Which jol - ly feast we spread, Fun - ny lit - tle feet, *mf*

CHO.

Shi - ny lit - tle san - dals, Sharp on the pave - ment, clack, clack, clack, *dim.*
 Shi - ny lit - tle san - dals, Sharp on the pave - ment, clack, clack, clack, *dim.*
 Shi - ny lit - tle san - dals, Sharp on the pave - ment, clack, clack, clack, *dim.*

CHO. Trick - y lit - tle pig - tails, Worn by big males,

Trick - y lit - tle pig - tails, Worn by big males,

Trick - y lit - tle pig - tails, Worn by big males,

p

CHO. Or - na - ment an O - ri - en - tal back.

Or - na - ment an O - ri - en - tal back.

Or - na - ment an O - ri - en - tal back.

dim.

pp

ppp

Goodbye Girls, I'm Through.

Song (Aladdin) and Girls

Words by
JOHN GOLDEN

Music by
IVAN CARYLL

Moderato

mf *f*

The piano introduction is in 6/8 time, starting with a *mf* dynamic. It features a melodic line in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The piece begins with a repeat sign and a first ending bracket.

Aladdin

I'm the hap - piest Lad in all the Flow - ry King - dom A
I have oft - en read in po - ems and ro - man - ces That

p *p*

The vocal line for Aladdin is in 6/8 time, starting with a *p* dynamic. The melody is simple and follows the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Mi - ra - cle has come in - to my life I've
some day in some way, if we but wait The

The vocal line for the girl is in 6/8 time. The melody is simple and follows the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

seen the Girl I've ev - er sought The Girl of whom I've ev - er thought The
one we seek both far and wide The one for whom we've ev - er sighed Will

cresc.

The vocal line for Aladdin is in 6/8 time. The melody is simple and follows the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The piece ends with a *cresc.* marking.

i - deal one, I mean to make my wife. Of
come to us 'tis so de - creed by fate. And

mf

course I've dal - lied in the path of Flow - ers Where
so it's all come true as in a sto - ry A

p

Lo - tus lips and al - mond eyes are fine Like
Yan - kee Princ - ess like the gold - en sun Has

ev - 'ry oth - er lad I've wast - ed hours But
ris - en in my sight in all her glo - ry And

mf

now the straight and nar - row path for mine. And
now there'll nev - er be an - oth - er one. And

so I say, with - out a sigh, For the girls I've known in the
so I say, with - out a sigh, For the girls I've known in the

days gone by Good - Bye Girls, I'm through. Each Girl that I have
days gone by Good - Bye Girls, I'm through. Each Girl that I have

met I say Good - Bye to you With -
Good - Bye!

out the least re - gret I've done with all flir -

ta - tion You've no more fas - ci - na - tion There's but

cres - *cen* - *do*

one to whom I'm true Good - Bye Girls, Good - Bye Boy

Bye - Girls, I'm through, through, Good - Bye Boy, to

mf *f*

Good - Bye

you Each girl that he has met He says Good-Bye he's

Good - Bye I'm done with all flir -
through with - out the least re - gret He's done with all flir -

ta - tion You've no more fas - ci - na - tion There's but one to whom I'm
ta - tion We've no more fas - ci - na - tion There's but one to whom he's

true Good-Bye Good-Bye Girls, I'm through.
true Good-Bye Boy Good-Bye Boy He's through.

CHORUS.

NO. 6.

"IN AN ORIENTAL WAY"

Words by
ANNE CALDWELL.

Music by
IVAN CARYLL.

Moderato. $\text{♩} = 108.$

Piano.

First system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Dynamics include *ff*. The music features complex chordal textures and rhythmic patterns.

Second system of piano introduction, continuing the complex harmonic and rhythmic patterns from the first system.

Vocal and piano accompaniment for the chorus. It consists of four staves: three vocal staves (Soprano, Alto, Bass) and one piano accompaniment staff. The lyrics are: "Here to-day In a se-mi O-ri-en-tal way To a tune that's Tan-go". The piano part includes dynamics like *f* and *ff*.

CHO. - ese we sway In at-tire that we ad-mire In Man-chu-ria!

- ese we sway In at-tire that we ad-mire In Man-chu-ria!

- ese we sway In at-tire that we ad-mire In Man-chu-ria!

CHO. Glide, oh, glide Like a lo-tus li-ly on the tide While the dra-gon mu-sic

Glide, oh, glide Like a lo-tus li-ly on the tide While the dra-gon mu-sic

Glide, oh, glide Like a lo-tus li-ly on the tide While the dra-gon mu-sic

CHO. is sup-plied By an Or-ches-tra bi-zarre Aie - Ah!

is sup-plied By an Or-ches-tra bi-zarre Aie - Ah!

is sup-plied By an Or-ches-tra bi-zarre Aie - Ah!

mf

Tan - go tea ————— how en - tranc - ing, Tan - go tea ————— while the danc - ing

CHO.

mf

Tan - go teas en - trance

mf

Tan - go teas en - trance

mf

To a strain so swift and strong

whirls a - long ————— To a strain so strong As with fin - gers

CHO.

All ————— who dance

All ————— who dance

cresc.

And an arm a - round each waist ————— we are glid - ing

in - ter - laced ————— we are glid - ing, words are said by

CHO.

In - ter - laced each arm and waist sweet

In - ter - laced each arm and waist sweet

cresc.

Soft words are said by lips that are red, *dim.* *mf* *cresc.*
 lips. by lips that are red, Whose sweets were made to taste.
 CHO. lips so red, Whose sweets were made to taste.
 lips so red, Whose sweets were made to taste.

swing a - long in the fash - ion. Swing a - long 'tis the pas - sion
 CHO. swing a - long, glad hour
 swing a - long, glad hour

So en joy the ma - gic pow'r.
 of the hour with a ma - gic pow'r.
 CHO. ma - gic pow'r.
 ma - gic pow'r.

CHORUS

ff.

For in years — still to come, we may not know a - gain — mys - tic pas - sion that is

For in years — still to come, we may not know a - gain — mys - tic pas - sion that is

For in years — still to come, we may not know a - gain — mys - tic pas - sion that is

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line, also with lyrics. The third staff is a bass line with lyrics. The fourth staff is a piano accompaniment, marked *ff.* (fortissimo), with a complex rhythmic pattern of chords and single notes.

CHORUS

all but pain — won - drous plea - sure we may long for, all in vain.

all but pain — won - drous plea - sure we may long for, all in vain.

all but pain — won - drous plea - sure we may long for, all in vain.

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line, also with lyrics. The third staff is a bass line with lyrics. The fourth staff is a piano accompaniment, continuing the complex rhythmic pattern from the first system.

CHORUS

f

Here to - day — In a se - mi O - ri - en - tal way — To a tune that's Tan - go -

Here to - day — In a se - mi O - ri - en - tal way — To a tune that's Tan - go -

Here to - day — In a se - mi O - ri - en - tal way — To a tune that's Tan - go -

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line, also with lyrics. The third staff is a bass line with lyrics. The fourth staff is a piano accompaniment, marked *f* (forte), with a complex rhythmic pattern of chords and single notes.

CHO.

- ese we sway In at-tire that we ad-mire In Man-chu-ria!

- ese we sway In at-tire that we ad-mire In Man-chu-ria!

- ese we sway In at-tire that we ad-mire In Man-chu-ria!

CHO.

Glide, oh, glide Like a lo-tus li-ly on the tide While the dra-gon mu-sic

Glide, oh, glide Like a lo-tus li-ly on the tide While the dra-gon mu-sic

Glide, oh, glide Like a lo-tus li-ly on the tide While the dra-gon mu-sic

CHO.

is sup-plied By an Or-ches-tra bi-zarre Aie - Ah!

is sup-plied By an Or-ches-tra bi-zarre Aie - Ah!

is sup-plied By an Or-ches-tra bi-zarre Aie - Ah!

Moderato. $\text{♩} = 120$.

ff

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The tempo is Moderato with a quarter note equal to 120 beats per minute. The music begins with a forte (ff) dynamic and includes various articulations like accents and slurs.

Musical notation for the piano introduction, continuing from the previous system. It features a treble and bass clef with a key signature of two sharps. The music includes a repeat sign and a dynamic change to mezzo-forte (mf).

MOON BLOSSOM.

1. Once on a time in Per - sia far,
 2. So, if your sweet - heart you would please,

GIRLS.

1. Per - sia far.
 2. You would please.

Vocal and piano accompaniment for the first system of 'Moon Blossom'. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a treble and bass clef with a key signature of two sharps. The lyrics are: "1. Once on a time in Per - sia far, 2. So, if your sweet - heart you would please," and "GIRLS. 1. Per - sia far. 2. You would please."

M. B.
 There lived a po - et named O - mar.
 Take her to dance at Tan - go teas.

S. G.
 Named O - mar.
 Tan - go teas.

Vocal and piano accompaniment for the second system of 'Moon Blossom'. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a treble and bass clef with a key signature of two sharps. The lyrics are: "M. B. There lived a po - et named O - mar. Take her to dance at Tan - go teas." and "S. G. Named O - mar. Tan - go teas." The piano part includes a mezzo-forte (mf) dynamic.

L.Blm. He had a jug be - neath the bough, Love, with a loaf of bread.
 That she's the on - ly "Tan - go she" Swear on your Tan - go life.

mf

L.Blm. Love in a shop's the real thing now - With tea and cake in -
 Soon she will pro - mise you to be Your lit - tle Tan - go

mf *cr. sc.*

L.Blm. - stead. Oo - long, Hy - son,
 wife.

Gls. 1.&2. Come a - long and sing a song, come a - long and sing a song.

L.Blm. Sou - chong, Pe - koe! Won't you have a cup of tea,
 Cup of tea

mf

M.Blm. here with me. I'll put the su-gar in. You can pay the toll.

M.Blm. Shall I give you five or six, When your eyes do naugh-ty tricks

M.Blm. I lose count and give you all the su-gar in the bowl.

CHO. Won't you have a cup of tea, cup of tea, Here with me,
 Won't you have a cup of tea, cup of tea, Here with me,
 Won't you have a cup of tea, cup of tea, Here with me,

I'll put the su - gar in, You can pay the toll; Shall I give you

I'll put the su - gar in, You can pay the toll; Shall I give you

I'll put the su - gar in, You can pay the toll; Shall I give you

five or six, When your eyes do naugh-ty tricks, I lose count, and give you all the

five or six, When your eyes do naugh-ty tricks, I lose count, and give you all the

five or six, When your eyes do naugh-ty tricks, I lose count, and give you all the

su - gar in the bowl. bowl.

su - gar in the bowl. bowl.

su - gar in the bowl. bowl.

mf

DANCE.

First system of the piano score. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady bass line. Dynamics include *mf* and *f*.

Second system of the piano score. The right hand continues with melodic patterns and chords. Dynamics include *f*, *sfz*, and *mf*.

Third system of the piano score. The right hand has a more active melodic line. Dynamics include *sfz* and *cresc.*

Fourth system of the piano score. The right hand features a rapid sixteenth-note passage. Dynamics include *f* and *mf*.

Fifth system of the piano score. The right hand has a melodic line with chords. Dynamics include *f* and *mf*.

First system of a piano score. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. A dynamic marking of *mf* is present in the first measure.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the bass line. A *cresc.* marking is in the first measure, and a *f* marking appears in the third measure. A fermata is placed over the final note of the right hand in the fourth measure.

Third system of the piano score. The right hand has a melodic line with some notes marked with an 'x'. The left hand continues with the bass line. A fermata is placed over the final note of the right hand in the fourth measure.

Fourth system of the piano score. The right hand has a melodic line with notes marked with an 'x'. The left hand continues with the bass line. A fermata is placed over the final note of the right hand in the fourth measure.

Fifth system of the piano score. The right hand has a melodic line with notes marked with an 'x'. The left hand continues with the bass line. A fermata is placed over the final note of the right hand in the fourth measure. A *f* marking is present in the final measure.

"Violet"

Words by
ANNE CALDWELLN^o 7.

Allegretto

mf

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The music is in a 6/8 time signature and a key signature of one flat (B-flat).

GODDESS.

1. There is a love - ly land, far, far a - way, Beau - ti - ful Isle of
2. Heed not the flaunt - ing of sun - flow - ers bold, Long - ing to be ear -

p

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below, with a dynamic marking of *p*. The music continues with a similar rhythmic pattern to the introduction.

Dreams; There is a gar - den, all bloom - ing and gay,
essed; Heed not the taunt - ing of daf - fo - dil gold,

The vocal line continues with lyrics. The piano accompaniment remains on two staves, maintaining the accompaniment pattern.

Wait - ing for you, it seems. Li - lies are nod - ding, so
It is but dross, at best, Pas - sion - ate pop - pies that

mf

The vocal line concludes with the final lyrics. The piano accompaniment ends with a dynamic marking of *mf*. The piece concludes with a final chord in the right hand.

state - ly and tall. Pan - sies of sun - set hues;
flame with a fire. Slum - ber - ing sen - ses wake;

But if you lin - ger to pluck from them all, One lit - tle blos - som choose. —
But there is death in their crim - son de - sire, So pass them by and take. —

Tempo di Valse.

Vio - let, Vio - let, shade of the sky a - bove: —

Sweet lit - tle po - sy, blooming for you In a gar - den full of love: —

cresc. *dim.*

Vio - let, Vio - let, Oth - ers may call you, yet. — Choose for your-

mf

self a - lone. Keep for your ve - ry own Dear lit - tle Vi - o - let. — let. —

cresc. f *cresc. f*

SOLO

Ah! —

ALADDIN

Vio - let, Vio - let, shade of the sky a - bove; —

SOPRANO

Vio - let, Vio - let, shade of the sky a - bove; —

TENOR

Vio - let, Vio - let, shade of the sky a - bove; —

BARITONE

Vio - let, Vio - let, shade of the sky a - bove; —

mf

Solo.

Ala.
sweet lit-tle po - sy, bloom-ing for you In a gar - den full of

Cho.
sweet lit-tle po - sy, bloom-ing for you In a gar - den full of

cresc.

Solo.

Ah!

Ala.
love; Vio - let, Vio - let, Oth - ers may

Cho.
love; Vio - let, Vio - let, Oth - ers may

mf

Solo. *cresc.*
 Ah!

Ala.
 call you yet. Choose for your - self a - lone, Keep for your

Cho.
 call you yet. Choose for your - self a - lone, Keep for your

Solo. *f*
 Ah!

Ala.
 ve - ry own Dear lit - tle Vi - o - let!

Cho.
 ve - ry own Dear lit - tle Vi - o - let!

Nº 8.

DUET.— (Aladdin and Violet.)

Words by
ANNE CALDWELL.

“THE MULBERRY TREE”

Music by
IVAN CARYLL

Moderato.

Piano.

ff

(ALADDIN.) 1. There's a
(VIOLET.) 2. Al- though

p

mf

sto - ry old - en, of a maid Who would go a - stray - ing,
ra - ther stu - pid I ap - pear I can tell when Cu - pid

through the shade, With a for - eign lov - er, (how ab -
hov - ers near, And if he will aid me, when I

-surd!) For when he spoke, she could not un - der - stand a
try. Per - haps I'll learn to speak your lan - guage by and

word. So he tried to teach her, day by day, Ev - 'ry
by, For a girl can sure - ly un - der - stand When a

thing he longed to hear her say To ex - plain this lan-guage
 wise in - struc-tor takes her hand If he whis-pers in her

new, Took her where I'm tak - ing you, To a most at - trac-tive place, With on - ly
 ear, What he thinks she'd like to hear, She may not know what he says, But thinks he

room for twol In the shade of the droop - ing mul-ber - ry
 is a dear In the shade of the droop - ing mul-ber - ry

tree, Learn - ing to spell L. O. V. E. And the
 tree, Learn - ing to spell L. O. V. E. And the

first les - son ends with, "Do mar - ry me;"
 first les - son ends with, "Do mar - ry me;"

Un - der the green mul - ber - ry tree
 Un - der the green mul - ber - ry tree

(ALAD.) Please pay at - ten - tion to all I men - tion
 (VIO.) Such ed - u - ca - tion needs il - lus - tra - tion

(VIO.) I'll at - ten - tive be 'neath the mul - ber - ry
 (ALAD.) One to ed - u - cate She'd e - lu - ci - date

p subito

If you'd suc - ceed, you first must learn to say "I love you"
 What shall I do when I have learned to say "I love you"

Learn my A B C
 I will il - lus - trate

(VIO.) I'll pay at - ten - tion to all you men - tion
 (ALAD.) To in - ter - est your speech should have ges - ture

(ALAD.) Try your ve - ry best I will do the rest
 (VIO.) In this les - son new Tell me what to do

VIOLET *mf* *cresc.* *f* *mf*
 I will do my ve - ry best to say "I love but

ALAD *mf* *cresc.* *f*
 You must do as I do when you say "I love but

VIOLET *mf* *f* BOTH.
 you" "I love but you?" In the

ALAD *mf* *f* BOTH.
 you" "I love but you?" In the

VIOLET
shade of the droop - ing mul - ber - ry tree. Learn - ing to

ALAD
shade of the droop - ing mul - ber - ry tree. Learn - ing to

VIOLET
spell L. O. V. E. And the first les - son ends with

ALAD
spell L. O. V. E. And the first les - son ends with

VIOLET
"Do mar - ry me" Un - der the green mul - ber - ry tree. tree.

ALAD
"Do mar - ry me" Un - der the green mul - ber - ry tree. tree.

Nº 9

DUET. (Montgomery, Stone and Chorus.)

Words by
JAMES O'DEA.

"RAGTIME TEMPLE BELLS"

Music by
IVAN CARYLL.

Moderato.

Bells.

Piano.

BELLS.

MONTGOMERY and STONE.

1. On a great big Yan - kee man - o'-war, Was a great big Yan - kee
 2. When a Chin - ese boy in Old Pe - kin Goes to pu - ri - fy him -

MONT. & STO.

black Jack Tar, On the coast of Chi - na one fine day, Cut his
- self from sin, He — walks a - long with stop de - mure, "Vel - ly

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs). The music is in a 4/4 time signature. The vocal line begins with a quarter note 'black', followed by eighth notes 'Jack Tar', a quarter note 'On', eighth notes 'the coast of Chi - na', a quarter note 'one', eighth notes 'fine day', a quarter note 'Cut his', eighth notes '- self from sin,', a quarter note 'He —', eighth notes 'walks a - long with', a quarter note 'stop', eighth notes 'de - mure,', and a quarter note '"Vel - ly'.

MONT. & STO.

sticks, and ran a - way. Got a job the ve - ry first
good boy to be - sure. When the bells ring out, that

The second system of music continues the vocal line and piano accompaniment. The vocal line begins with a quarter note 'sticks,', eighth notes 'and ran a - way.', a quarter note 'Got a job the ve - ry first', eighth notes 'good boy to be - sure.', a quarter note 'When the bells ring out,', and a quarter note 'that'.

MONT. & STO.

day a - shore In a hea - then tem - ple, as ja - ni - tor, His
hea then knave, He "just can't make his feet be - have" His

The third system of music continues the vocal line and piano accompaniment. The vocal line begins with a quarter note 'day a - shore', eighth notes 'In a hea - then tem - ple,', eighth notes 'as ja - ni - tor,', eighth notes 'His hea then knave,', eighth notes 'He "just can't make his feet be - have"', and a quarter note 'His'.

MONT. & STO.

boss was a joss (his ship - mate tells) Who sent him to ring the
san - dals grow so queer and hot They start him do - ing the

The fourth system of music continues the vocal line and piano accompaniment. The vocal line begins with a quarter note 'boss was a joss (his ship - mate tells)', eighth notes 'Who sent him to ring the san - dals grow so queer and hot', eighth notes 'They start him do - ing the'.

SONT & STO.
 tem - ple bells, and ev' - ry time he rang the chime, He'd
 Turk - ey trot, So ev' - ry Sun - day school pa - rade A -

CELLS

SONT & STO.
 - shud - der, and he'd wince So he tuned the bells in rag - time, They've been
 - long the Pe - kin way, Looks some - thing like a pic - ture Of a

CELLS

SONT & STO.
 that way ev - er since! } Boom -
 New York ca - ba - ret! }

CELLS

MONT. & STO.
-boom! Bing-e-ty-bing in the morn-ing sun, Boom-boom! Bung-e-ty-bung, When the

BELLS.

MONT. & STO.
day is done. *mf* No-thing could be sweet-er than the syn-co-pa-ted me-tre

BELLS.

mf cris - - cen - - do

MONT. & STO.
Of those — sweet bells, *f* Boom- boom! Ring-e-ty-bing, When the

BELLS.

MONT & STO. *mf*
 day is fair, Boom- boom! Bung - e - ty - bung, all the town is there Ev - ry

BELLS

MONT & STO. *cres - - cen - - do*
 chink goes just as dip - py As a coon from Mis - si - si - pi

cres - - cen - - do

MONT & STO. *mf* *p*
 Oh ring — them bells, Don't you hear the chim - ing,

mf *p*

MONT & STO. *f* *p* *f* *mf*
 Lov-ey-dov-ey rhym-ing, Jin - go jang-a-ling!

BELLS

M. & S. *crese.* Tan - go tang - a - ling Tang - a - ling! *ff* Boom -

CHO. Tang - a - ling! Tang - a - ling! Boom -

BELLS. Tang - a - ling! Tang - a - ling! Boom -

crese. *ff*

M. & S. - boom! Bing - e - ty - bing, in the morn - ing sun, Boom - boom! Bung - e - ty bung, When the day is done,

CHO. Ah

- boom! Bing - e - ty - bing, in the morn - ing sun, Boom - boom! Bung - e - ty bung, When the day is done,

BELLS. - boom! Bing - e - ty - bing, in the morn - ing sun, Boom - boom! Bung - e - ty bung, When the day is done,

CHO. *f* No - thing could be sweet - er than the syn - co - pat - ed me - tre Of those -
cre - scen - do
 No - thing could be sweet - er than the syn - co - pat - ed me - tre Of those -
cre - scen - do
 No - thing could be sweet - er than the syn - co - pat - ed me - tre Of those -

BELLS. *f*
cre - scen - do

CHO. *ff* sweet bells, Boom - boom bing - e - ty - bing! When the day is fair, Boom -
3
 sweet bells, Boom - boom bing - e - ty - bing! When the day is fair, Boom -
3
 sweet bells, Boom - boom bing - e - ty - bing! When the day is fair, Boom -

BELLS. *ff*

CHO.

- boom! bung - e - ty - bung, All the town is there. Ev - 'ry chink goes just as dip - py As a

- boom! bung - e - ty - bung, All the town is there. Ev - 'ry chink goes just as dip - py As a

- boom! bung - e - ty - bung, All the town is there. Ev - 'ry chink goes just as dip - py As a

BELLS.

CHO.

cre - seen - do
coon from Mis - si - sip - pi! Oh ring — them bells, Don't you

cre - seen - do
coon from Mis - si - sip - pi! Oh ring — them bells, Don't you

cre - seen - do
coon from Mis - si - sip - pi! Oh ring — them bells, Don't you

CHO. -boom! bing-e-ty-bing, in the morn-ing sun, Boom-boom! Bung-e-ty-bung, When the

-boom! bing-e-ty-bing, in the morn-ing sun, Boom-boom! Bung-e-ty-bung, When the

-boom! bing-e-ty-bing, in the morn-ing sun, Boom-boom! Bung-e-ty-bung, When the

BELLS.

CHO. *fff* day is done Rag-time! Rag-time! Rag-time temple bells.

fff day is done Rag-time! Rag-time! Rag-time temple bells.

fff day is done Rag-time! Rag-time! Rag-time temple bells.

BELLS.

Nº10

FINALE—ACT I.

Words by
ANNE CALDWELL

Music by
IVAN CARYLL.

Piano. *ff* Allegro. $\text{♩} = 144$.

BOND.

Where is my daugh-ter, pray, Tell me with-out de-lay An-swer me truth-ful-ly,

WIDOW T.

with-out dis-guise. Why do you seek her here, Think you I'd keep her here,

WID. BOND.

Ask me no ques - tions I'll tell you no lies. My girl was seen with that

BOND.

ras - cal - ly vag - a - bond, Known as A - lad - din, and she must be found.

WIDOW T.

WID. Search will re-veal there is naught to con-veal, So go just as far as you like, look a-round.

Recit. BOND Moderato. (♩=96.)

I was right af - ter all! My gal - lant for - eign

colla voce. *mf*

BOND

gen - tle - man you're bold e - nough, up - on my

ALADDIN.
con espress.

BOND

life. I love your child with all my heart, I

with passion.

ALAD.

love your child with all my heart, And want her for my

rit. *mf*

VIOLET. $\text{♩} = 108.$

ALAD. wife. Oh fa-ther, dear fa-ther, I love A-lad-din too, Oh, my

TENOR *spoken.* His wife!

BASS. *spoken.* His wife!

rit. *a tempo.* $\text{♩} = 108.$ *mf*

VIO. dear pa-pa, do not go too far If dri-ven, I pro-mise to

mf

VIO. do as oth-ers do, In A-me-ri-ca, In A-me-ri-ca, I'll

rit.

VIO. *run a - way from you! Oh fa - ther, dear fa - ther, I*

ALAD. *Oh fa - ther, dear fa - ther, I*

VIO. *love A - lad-din too, Oh, my dear pa - pa, do not go too far If*

ALAD. *love sweet Vio-let too, Oh, my dear pa - pa, do not go too far If*

VIO. *dri-ven, I pro-mise to do as oth-ers do, In A - me - ri - ca,*

ALAD. *dri-ven, I pro-mise to do as oth-ers do, In A -*

VIO.  Ill run a - way from you!

ALAD.  - me - ri - ca Well run a - way from you!



f *ff* *3*

BOND.  Come a -



mf

BOND.  - way, — Come a - way, — you're hyp - no - tized, or mes - mer - ized Some



BOND.  O - ri - en - tal prank I des - cry So bid the young ras - cal a



BOND. *has - ty good bye!*

TENOR *A - lad - din! A - lad - din! A -*

BASS. *A - lad - din! A - lad - din! A -*

TENOR *-lad-din! Good - bye!*

BASS. *-lad-din! Good - bye!*

Recit.

ALAD.

She's gone, my dream is ov - er, To see her was to love her, He'll

Recit.

(♩ = 96)

dim. *p*

accel.

ALAD.

take her back a - cross the sea, 'Tis all our curs - ed pov - er - ty,

Moderato bien chanti.

accel. mf *cresc.* *ff* *dim.*

ALAD.

WIDOW T. ALADDIN. WIDOW T.

pov - er - ty, Hard luck, hard luck, Pov - er - ty! Hard luck, hard luck,

mf *p* *mf*

Moderato.

WID.

I wish some friend would come to

p

(Rubbing the lamp as she says this, having taken it up absently in her wish)

WID.

help us in our hum-ble home.

mf *crese.* *f*

ff marcato *p* *ff*

CHIN & CHIN *Alléretto moderato. (♩=100.)*

What do you wish? What shall we do? We can work an-y sort of a

p *leggiero* *p*

CHIN
&
CHIN

scheme for you, What will you have? Speak out, be quick! We're the

CHIN
&
CHIN

boys! we're the boys, who can turn the trick! What do you wish? What shall we

crise. *p* *p*

CHIN
&
CHIN

do? We can work an - y sort of a scheme for you, What will you

crise.

CHIN
&
CHIN

have? Speak out, be quick! We're the boys, we're the boys who can

mf

CHIN
&
CHIN

turn the trick! What do you wish? What will you do? We can

ALADDIN.
What shall I wish? What shall I do? Can you

WIDOW T
What shall I wish? What shall I do? Can you

mf

CHIN & CHIN work an - y sort of a scheme for you.

ALAD work an - y sort of a scheme. can you? What shall I

WID. work an - y sort of a scheme, can you? What shall I

CHIN & CHIN What will you have? Speak out, be quick! We're the

ALAD have? But tell me quick! You're the

WID. have? But tell me quick! You're the

CHIN & CHIN boys, we're the boys who can turn the trick!

ALAD boys, you're the boys who can turn the trick! What shall I

WID. boys, you're the boys who can turn the trick! What shall I

cr. sc. *f*

CHIN & CHIN
 What do you wish? What will you do? We can

ALAD.
 wish? What shall I do? Can you

WID.
 wish? What shall I do? Can you

CHIN & CHIN
 work an - y sort of a scheme for you? What will you have

ALAD.
 work an - y sort of a scheme, can you? What shall I have? But tell me

WID.
 work an - y sort of a scheme, can you? What shall I have? But tell me

crise.

CHIN & CHIN
 Speak out, be quick! We're the boys, we're the boys who can turn the trick!

ALAD.
 quick! You're the boys, you're the boys who can turn the trick!

WID.
 quick! You're the boys, you're the boys who can turn the trick!

Allegro moderato. (♩=132.)

ALADDIN.

You may be trick - y as can be, But

ALAD

tricks will not en - a - ble me To win the girl for

ALAD

whom I care - I must be mul - ti - Mil - lion - aire!

Spoken. (Too easy,) *Spoken* (Just as well a multi-billionaire) *Sung.* Just wish!

CHIN
&
CHIN*(Crash in orchestra)**Goddess appears.*

wish!

wish!

*(Thy hand Aladdin, the lamp!" He wishes)*GODDESS MUSIC.
Moderato.GODDESS. *(Spoken)*

A - gain you call me,

What is your de - sire?

ALADDIN.

"Wealth! tremendous wealth! Gold!

sil - ver, jewels, I want them all!"

GODDESS.

They are yours!

Big crash in Orchestra, lights flash, gold and silver streams begin to pour out of the walls; Jack & Robbie get baskets to catch the money - At the crash in Orchestra the Chorus enter, rushing on they see the gold.

Allegro.

First system of piano accompaniment. The right hand features a rhythmic pattern of eighth notes with chords, while the left hand plays a steady bass line of quarter notes. A dynamic marking of *ff* is present in the left hand.

Second system of piano accompaniment, continuing the rhythmic patterns from the first system.

Third system of piano accompaniment, continuing the rhythmic patterns from the first system.

SOPRANO.

Gold! Gold! Gold! We've

TENOR. Gold! Gold! Gold! We've

Gold! Gold! Gold! We've

BASS Gold! Gold! Gold! We've

Gold! Gold! Gold! We've

CHO.

Fourth system of piano accompaniment, concluding the piece with a final cadence. The right hand has a more active melodic line, and the left hand provides harmonic support.

heard of rain - ing "Cats and dogs" And some - times "pitch - forks" top, — But

heard of rain - ing "Cats and dogs" And some - times "pitch - forks" too, — But

heard of rain - ing "Cats and dogs" And some - times "pitch - forks" too, — But

gold and sil - ver ca - ta-racts are pos - i - tive - ly new. — A -

gold and sil - ver ca - ta-racts are pos - i - tive - ly new. — A -

gold and sil - ver ca - ta-racts are pos - i - tive - ly new. — A -

-lad - din's luck has turned for fair, Such for - tune ne'er was told. Now

-lad - din's luck - has turned for fair, Such for - tune ne'er was told. Now

-lad - din's luck has turned for fair, Such for - tune ne'er was told. Now

CHO. he can bathe in glitt - ring showers of gold, gold, gold! — We've
 he can bathe in glitt - ring showers of gold, gold, gold! — We've
 he can bathe in glitt - ring showers of gold, gold, gold! — We've

CHO. heard of rain - ing "cats and dogs" and some - times "pitch - forks" too, — But
 heard of rain - ing "cats and dogs" and some - times "pitch - forks" too, — But
 heard of rain - ing "cats and dogs" and some - times "pitch - forks" too, — But

CHO. gold and sil - ver ca - tar - acts are pos - i - tive - ly new — A -
 gold and sil - ver ca - tar - acts are pos - i - tive - ly new — A -
 gold and sil - ver ca - tar - acts are pos - i - tive - ly new — A -

CHO. -lad - din's luck has turned for fair— such for - tune ne'er was told, how
 -lad - din's luck has turned for fair— such for - tune ne'er was told, how
 -lad - din's luck has turned for fair— such for - tune ne'er was told, how

CHO. he can bathe in glitt - ring showers of gold, gold, gold!
 he can bathe in glitt - ring showers of gold, gold, gold!
 he can bathe in glitt - ring showers of gold, gold, gold!

rall. *Moderato.* ♩ = 76.

rall. *Moderato.* ♩ = 76.

rall. *Moderato.* ♩ = 76.

p subito. *pp*

Spoken.
 CHIN "Well, you've got the gold cure!" CHIN "Is there any other little thing you care for?"

(ALLADIN) "Violet! I want her for my wife" CHIN "Luck like this, and he wants a wife!"

CHIN:

Well he's got enough to pay alimony, now!

♩ = 100.

GODDESS.

Far

GOD.

more than gold is love sub - lime, And Vi - o - let loves you a - lone, So

cresc.

GOD.

set the wed - ding bells a - chime, and claim her for your

GOD.

own!

Ding - dong, ding - dong, those hap - py wed - ding bells! Ding - dong, ding -

CHO.

Ding - dong, ding - dong, those hap - py wed - ding bells! Ding - dong, ding -

Ding - dong, ding - dong, those hap - py wed - ding bells! Ding - dong, ding -

CHO.

- dong, those hap - py wed - ding bells! Ding - dong, ding - dong, ding - dong.

- dong, those hap - py wed - ding bells! Ding - dong, ding - dong, ding - dong.

- dong, those hap - py wed - ding bells! Ding - dong, ding - dong, ding - dong.

ff

CHIN HOP-HI and CHIN HOP-LO

BING - boom! Bing - e - ty bing, in the morn - ing sun, Bing -

BELLS.

boom! Bing - e - ty bung, when the day is done Noth - ing could be sweet - er Than the

mf

mf

CHIN & CHIN
crescendo.
 syn-co-pat-ed me-tre of those sweet bells Bing-boom! bing-e-ty bing! When the

Bells

cres - cen - do. *mf* *f*

CHIN & CHIN
 day is fair, Bung-boom! bung-e-ty-bung, All the town is there Ev-'ry

Bells.

mf

CHIN & CHIN
 chink goes just as dip-py As a coon from Mis-si-si-pi, *cresc.*

mf

CHIN & CHIN
 O ring— them bells, Don't you hear them chim-ing, *p*

CHIN & CHIN

Lov - ey - dov - ey rhym - ing,

Bells.

f *p* *f*

CHIN & CHIN

Jin - go jang a - ling Tan - go tang - a - ling Tang - a - ling!

Tang - a - ling!

CHO.

Tang - a - ling!

Tang - a - ling!

Bells.

f *mf* *cresc.* *f*

CHIN & CHIN

ff

Bing - boom! Bing - e - ty - bing, in the

Tang - a - ling! Ah!

CHO.

Tang - a - ling! Bing - boom! Bing - e - ty - bing, in the

BELLS.

Tang - a - ling! Bing - boom! Bing - e - ty - bing, in the

CHIN & CHIN

morn - ing sun, Bing - boom! Bung - e - ty - bung, when the day is done,

CHO.

morn - ing sun, Bing - boom! Bung - e - ty - bung, when the day is done,

BELLS.

morn - ing sun, Bing - boom! Bung - e - ty - bung, when the day is done,

The musical score is arranged in systems. The first system includes vocal parts for CHIN & CHIN, CHO., and BELLS., and piano accompaniment. The second system continues the vocal parts and piano accompaniment. The score features lyrics in Chinese characters and English, with musical notation including notes, rests, and dynamics. The piano accompaniment includes triplets and other rhythmic patterns.

CHIN
&
CHIN

Musical staff for CHIN & CHIN, featuring a treble clef and a key signature of two sharps (F# and C#). The staff contains a melodic line with notes and rests, starting with a dynamic marking of *ff*.

Rag-time! Rag-time! Rag-time tem-ple bells!

CHO.

Top musical staff for CHO., featuring a treble clef and a key signature of two sharps. It contains a melodic line with notes and rests, starting with a dynamic marking of *ff*.

Rag-time! Rag-time! Rag-time tem-ple bells! Bing-

Middle musical staff for CHO., featuring a treble clef and a key signature of two sharps. It contains a melodic line with notes and rests, starting with a dynamic marking of *ff*.

Rag-time! Rag-time! Rag-time tem-ple bells! Bing-

BELLS.

Top musical staff for BELLS., featuring a bass clef and a key signature of two sharps. It contains a melodic line with notes and rests, starting with a dynamic marking of *ff*.

Rag-time! Rag-time! Rag-time tem-ple bells! Bing-

Middle musical staff for BELLS., featuring a bass clef and a key signature of two sharps. It contains a melodic line with notes and rests, starting with a dynamic marking of *ff*.

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with a key signature of two sharps. The music includes chords, triplets, and various rhythmic patterns, with a dynamic marking of *ff* at the end.

CHO.

Top musical staff for CHO., featuring a treble clef and a key signature of two sharps. It contains a melodic line with notes and rests, including triplet markings.

-boom! Bing-e-ty-bing in the morn-ing sun, Bing-boom! bung-e-ty-bung, when the

Middle musical staff for CHO., featuring a treble clef and a key signature of two sharps. It contains a melodic line with notes and rests, including triplet markings.

-boom! Bing-e-ty-bing in the morn-ing sun, Bing-boom! bung-e-ty-bung, when the

Bottom musical staff for CHO., featuring a bass clef and a key signature of two sharps. It contains a melodic line with notes and rests, including triplet markings.

-boom! Bing-e-ty-bing in the morn-ing sun, Bing-boom! bung-e-ty-bung, when the

BELLS.

Top musical staff for BELLS., featuring a bass clef and a key signature of two sharps. It contains a melodic line with notes and rests.

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs) with a key signature of two sharps. The music includes chords, triplets, and various rhythmic patterns.

CHO.

day is done, No-thing could be sweet-er than the syn-co-pa-ted me-tre
 day is done, No-thing could be sweet-er than the syn-co-pa-ted me-tre
 day is done, No-thing could be sweet-er than the syn-co-pa-ted me-tre

f *cresc.*

BELLS.

f *cresc. cen - do*

CHO.

Of those — sweet bells Bing - boom! bing - e - ty-bing when the
 Of those — sweet bells Bing - boom! bing - e - ty-bing when the
 Of those — sweet bells Bing - boom! bing - e - ty-bing when the

f *ff* *3*

BELLS.

f *ff* *3*

CHO.

day is fair, Bing - boom! bung-e - ty-bung, All the town is there, Ev - 'ry
 day is fair, Bing - boom! bung-e - ty-bung, All the town is there, Ev - 'ry
 day is fair, Bing - boom! bung-e - ty-bung, All the town is there, Ev - 'ry

BELLS.

ff

ff

ff

f

CHO.

chink is just as dip - py As a coon from Mis - sis - sip - pi,
 chink is just as dip - py As a coon from Mis - sis - sip - pi,
 chink is just as dip - py As a coon from Mis - sis - sip - pi,

BELLS.

cresc.

cresc.

cresc.

cresc.

Oh ring — them bells, Don't you hear them chim-ing,

Oh ring — them bells, Don't you hear them chim-ing,

Oh ring — them bells, Don't you hear them chim-ing,

Lo - vey - do - vey rhym - ing, Jin - go jang - a - lang

Lo - vey - do - vey rhym - ing, Jin - go jang - a - lang

Lo - vey - do - vey rhym - ing, Jin - go jang - a - lang

C 6626

The musical score is arranged in systems. The first system features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system introduces the second vocal phrase. The fourth system continues the second phrase with vocal and piano parts. The piano accompaniment includes various textures, such as chords and moving lines, with dynamic markings like *f* and *ff*.

ff

CHO. Tan - go jang - a - ling Tang - a - ling! Tang - a - ling! Bing -

Tan - go jang - a - ling Tang - a - ling! Tang - a - ling! Bing -

Tan - go jang - a - ling Tang - a - ling! Tang - a - ling! Bing -

BELLS.

ff

CHO. - boom! bing - e - ty - bing, in the morn - ing sun, Bing - boom! bung - e - ty - bung, when the

- boom! bing - e - ty - bing, in the morn - ing sun, Bing - boom! bung - e - ty - bung, when the

- boom! bing - e - ty - bing, in the morn - ing sun, Bing - boom! bung - e - ty - bung, when the

BELLS.

CHO. *fff*
 day is done. Rag-time! Rag-time! Rag-time temple

day is done. *fff* Rag-time! Rag-time! Rag-time temple

day is done. *fff* Rag-time! Rag-time! Rag-time temple

BELLS.

CHO. bells.

bells.

bells.

fff

ffz

Ballet Divertissement
Will O' the Wisp
 (Silver Ray with Ballet)

Nº 11

Music by
IVAN CARYLL

Maestoso

ff f dim. p

Sra. pp

Sra. p p

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First system of the musical score, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music consists of a melodic line in the treble and a more rhythmic accompaniment in the bass.

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

Third system of the musical score, showing further development of the musical themes.

Fourth system of the musical score, including dynamic markings *sva...*, *f*, and *dim.* in the treble staff.

Fifth system of the musical score, concluding with the word "Curtain" above the treble staff and dynamic markings *mf* and *p*. The system ends with a final cadence in the bass staff.

Spoken: Lanterns Fays, lanterns Fays, Through the shadows gather, As the moth of mid-

Musical notation for the first system of the spoken part, featuring a treble and bass clef with piano accompaniment.

-night seeks the ever-living flame. Weave your spells enchantly, 'Round the charming Bride-

Musical notation for the second system of the spoken part, featuring a treble and bass clef with piano accompaniment.

-to-be, 'Tis the Goddess of the Lamp, Who bids me call your name Lantern Fays.

Musical notation for the third system of the spoken part, featuring a treble and bass clef with piano accompaniment.

Tempo di Valse "Dance of the Lantern Fays"

Musical notation for the first system of the dance section, featuring a treble and bass clef with piano accompaniment. The dynamic marking *mf* is present.

Musical notation for the second system of the dance section, featuring a treble and bass clef with piano accompaniment. Dynamic markings include *cresc.*, *f*, *dim.*, and *mf*.

Musical notation for the third system of the dance section, featuring a treble and bass clef with piano accompaniment. The dynamic marking *sf* is present.

First system of a piano score. The right hand features a melodic line with a *dim.* (diminuendo) marking. The left hand provides harmonic support with chords and moving bass lines. A *p* (piano) dynamic is indicated in the right hand.

Second system of the piano score. The right hand continues the melodic development. A *mf* (mezzo-forte) dynamic is marked in the left hand. The system concludes with a *rit.* (ritardando) marking.

Third system of the piano score. The right hand has a melodic line with a *mf* (mezzo-forte) dynamic and a *a tempo* marking. The left hand consists of steady chords.

Fourth system of the piano score. The right hand features a melodic line with a *cresc.* (crescendo) marking and a *mf* dynamic. The left hand has chords, with a *f* (forte) dynamic marking.

Fifth system of the piano score. The right hand has a melodic line with a *cresc.* marking and a *f* dynamic. The left hand has chords, with a *mf* dynamic. The system ends with a *dim.* marking.

Sixth system of the piano score. The right hand has a melodic line with a *mf* dynamic. The left hand has chords with a *mf* dynamic.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords. Dynamics include *cresc.* and *f*.

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

Third system of the piano score, showing a change in texture with more complex rhythmic patterns in both hands. Dynamics include *f* and *mf*.

Fourth system of the piano score, featuring a prominent piano (*p*) section with sustained notes in the right hand and a more active bass line.

Fifth system of the piano score, characterized by a strong *f* dynamic in the right hand and a *mf* dynamic in the left hand.

Sixth system of the piano score, concluding with a *mf* dynamic and a final melodic flourish in the right hand.

System 1: Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

System 2: Treble and bass staves. The right hand continues with chords and eighth notes, marked with *pp* (pianissimo) in the first two measures. The left hand has a melodic line with a *p* dynamic, followed by a *pp* dynamic in the third measure.

System 3: Treble and bass staves. The right hand features chords and eighth notes, marked with *pp* in the first two measures. The left hand has a melodic line with a *p* dynamic, followed by a *pp* dynamic in the third measure. The system concludes with a *mf* (mezzo-forte) dynamic in the right hand.

System 4: Treble and bass staves. The right hand has a melodic line with a *mf* dynamic. The left hand has a bass line with a *mf* dynamic. The system concludes with a *mf* dynamic in the right hand.

System 5: Treble and bass staves. The right hand has a melodic line with a *mf* dynamic. The left hand has a bass line with a *mf* dynamic. The system concludes with a *mf* dynamic in the right hand.

System 6: Treble and bass staves. The right hand has a melodic line with a *mf* dynamic. The left hand has a bass line with a *mf* dynamic. The system concludes with a *mf* dynamic in the right hand.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) provides harmonic support with chords and single notes. Dynamics include *mf* and *f*. A *cresc.* marking is present in the right hand.

Second system of musical notation. The right hand continues the melodic line. The left hand features a *dim.* (diminuendo) marking in the bass line. Dynamics include *mf* and *f*.

Third system of musical notation. The right hand continues the melodic line. The left hand provides harmonic support. A *cresc.* marking is present in the right hand.

Fourth system of musical notation. The right hand features a *f* (forte) dynamic. The left hand includes a *f* dynamic. A key signature change to one flat is indicated by a *b* symbol.

Fifth system of musical notation. The right hand continues the melodic line. The left hand provides harmonic support. A *f* dynamic is present in the right hand.

Sixth system of musical notation. The right hand features a *f* dynamic. The left hand provides harmonic support. A *f* dynamic is present in the left hand.

First system of musical notation. The treble clef staff contains a melodic line with slurs and dynamics *cresc.*, *f*, and *mf*. The bass clef staff contains a harmonic accompaniment with chords and a dynamic of *mf*.

Second system of musical notation. The treble clef staff continues the melodic line with dynamics *cresc.* and *f*. The bass clef staff continues the harmonic accompaniment with a dynamic of *f*.

Third system of musical notation. The treble clef staff features a melodic line with dynamics *mf* and *mf*. The bass clef staff has a melodic line starting with *dim.* and a dynamic of *mf*.

Fourth system of musical notation. The treble clef staff has a melodic line with dynamics *cresc.* and *f*. The bass clef staff continues the harmonic accompaniment with a dynamic of *f*.

Fifth system of musical notation. The treble clef staff has a melodic line with a dynamic of *f*. The bass clef staff continues the harmonic accompaniment with a dynamic of *f*.

Sixth system of musical notation. The treble clef staff has a melodic line with a dynamic of *mf*. The bass clef staff continues the harmonic accompaniment with a dynamic of *mf*.

First system of musical notation. The treble clef part begins with a half note chord (F#4, A4, C#5) and a quarter note chord (F#4, A4, C#5). The bass clef part begins with a half note chord (F#2, A2, C#3) and a quarter note chord (F#2, A2, C#3). Dynamic markings include *mf* in both staves.

Second system of musical notation. The treble clef part continues with a half note chord (F#4, A4, C#5) and a quarter note chord (F#4, A4, C#5). The bass clef part continues with a half note chord (F#2, A2, C#3) and a quarter note chord (F#2, A2, C#3). Dynamic markings include *mf*, *dim.*, and *p*.

Third system of musical notation. The treble clef part continues with a half note chord (F#4, A4, C#5) and a quarter note chord (F#4, A4, C#5). The bass clef part continues with a half note chord (F#2, A2, C#3) and a quarter note chord (F#2, A2, C#3). Dynamic markings include *p*, *dim.*, and *pp*.

Fourth system of musical notation. The treble clef part features a series of eighth notes (F#4, A4, C#5, F#4, A4, C#5). The bass clef part features a series of eighth notes (F#2, A2, C#3, F#2, A2, C#3). Dynamic markings include *pp* and *mf*.

Fifth system of musical notation. The treble clef part features a series of eighth notes (F#4, A4, C#5, F#4, A4, C#5). The bass clef part features a series of eighth notes (F#2, A2, C#3, F#2, A2, C#3). Dynamic markings include *p*, *pp*, *dim.*, and *p*.

Sixth system of musical notation. The treble clef part features a series of eighth notes (F#4, A4, C#5, F#4, A4, C#5). The bass clef part features a series of eighth notes (F#2, A2, C#3, F#2, A2, C#3). Dynamic markings include *dim.*, *ppp*, *cresc.*, and *ff*.

Wedding Gifts of Silver

(Chorus)

No 12

Words by
ANNE CALDWELL

Music by
IVAN CARYLL

Moderato M. M. ♩ 126

ff

The first system of the piano introduction features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (ff) dynamic. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piano introduction. The right hand features more complex chordal textures and melodic lines, while the left hand maintains a consistent rhythmic accompaniment. The dynamics remain forte.

SOPRANO
TENOR
BASS

Wed - ding gifts of sil - ver, and wed - ding gifts of gold,

The vocal staves are arranged in a three-part setting. The Soprano part has a melodic line with some grace notes. The Tenor and Bass parts provide harmonic support with a steady eighth-note accompaniment. The lyrics are: "Wed - ding gifts of sil - ver, and wed - ding gifts of gold,"

ff

The third system of the piano accompaniment continues the piece. It features a grand staff with a treble and bass clef. The right hand has a more active melodic line, and the left hand provides a solid harmonic base. The dynamics are marked as forte (ff).

S. E - mer - ald and ru - by, are spark - ling side by side, Tor - toise shell and

T. E - mer - ald and ru - by, are spark - ling side by side, Tor - toise shell and

B.

S. iv - 'ry with am - e - thyst and pearl, Cloi - son - né, to charm the

T. iv - 'ry with am - e - thyst and pearl, Cloi - son - né, to charm the

B.

S. pret - ty for - eign bride, Cloi - son - né, to charm the pretty for - eign bride.

T. pret - ty for - eign bride, Cloi - son - né, to charm the pretty for - eign bride.

B.

Four Blossom Girls

Piu mosso M.M. ♩ 132

A brace-let!

A fan!

Sat - su - ma, with the roy - al

stamp, A neck-lace!

A lamp!

A lamp!

A lamp!

cresc *ff* *ff rall* *ff* *ff*

A GUEST (tenor)

Heres a queer,old,rusty, dust-y lamp!

What a queer,old,rust-y, dust-y lamp!

misterisso *mf* *cresc* *f* *cresc*

3 3

GUEST (*Spoken*) I wonder what this is and who sent it?(*He rubs the lamp*)

Piu mosso M.M. ♩ 152

N. B. (Goddess appears.) Violin Solo

The first system of music consists of a piano accompaniment and a violin solo. The piano part is in a key with two flats and a 3/4 time signature. It begins with a fortissimo (*ff*) chord, followed by a melodic line in the right hand marked *mf*. The violin solo enters with a series of sixteenth-note runs, also marked *mf*.

The second system continues the piano accompaniment and violin solo. The tempo is marked *Andante*. The piano part features a steady accompaniment of chords in the right hand and a bass line in the left hand, marked *f*. The violin solo continues with a melodic line, marked *p*.

The third system continues the piano accompaniment and violin solo. The piano part maintains the chordal accompaniment, marked *f*. The violin solo continues with a melodic line, marked *p*.

The fourth system introduces a vocal line for the Goddess. The tempo is marked *Tempo di Valse*. The piano part continues with a waltz-like accompaniment, marked *mf*. The vocal line for the Goddess begins with the lyrics "You".

G. *mf*

sum - moned me, and I am here, Not from the

G. *mf*

sea, or the sap - phire sky, You gave the sig - nal,

G. *f*

I ap - pear, The god - dess of the lamp am I.

S. *f*

We

T. *f*

We

B. *f*

We

crese

S. *cresc* *ff* *rit*
 gave the sig - nal, she ap - pears, A god - dess come to

T.

B.

f *cresc* *ff* *rit*

Moderato M. M. ♩ 116 (GODDESS) *rit*
 Near mor - tals, quite un - seen I ho - ver to bring to - geth - er maid and

S. earth! —

T.

B.

Moderato M. M. ♩ 116 *rit*
dim *p meno mosso* *rit*

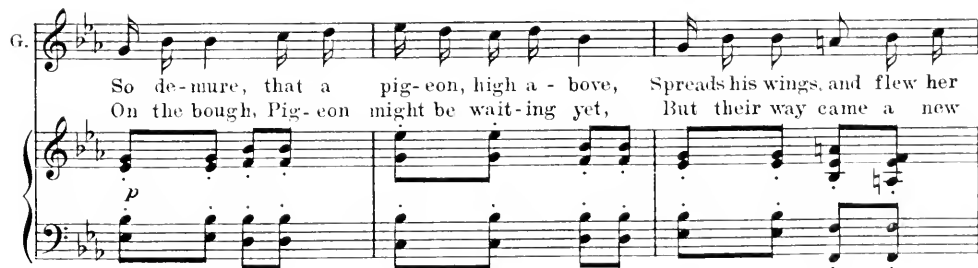
The Grey Dove

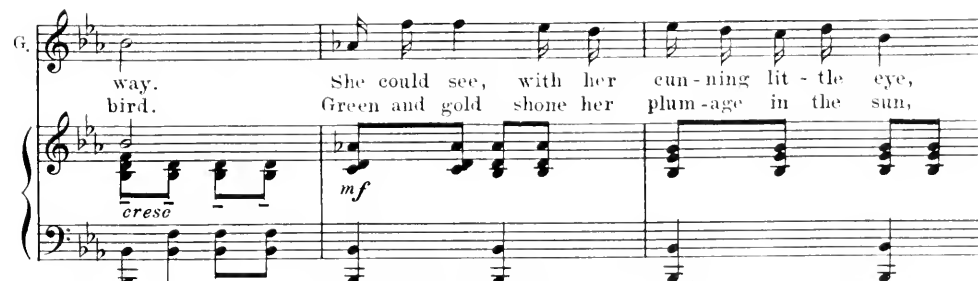
Music by
IVAN CARYLL

Andantino M.M. • 69

G. 
lov - er. *mf* 1. On a bough sat a
2. Lit - tle Dove was a *p*

G. 
fluf - fy lit - tle dove, Love - ly, and lone - ly, and grey;
ve - ry sad co - quette, Let him ap - pear quite un - heard,

G. 
So de - mure, that a pig - eon, high a - bove, Spreads his wings, and flew her
On the bough, Pig - eon might be wait - ing yet, But their way came a new *p*

G. 
way. She could see, with her cun - ning lit - tle eye,
bird. Green and gold shone her plum - age in the sun, *mf*

cresc *f rall* *mf a tempo*

G. *cresc* *f rall* *mf a tempo*

But she just cocked her head, As he perched on a
Near to Pi - geon she swayed, Lit - tle Dove quick - ly

rit **Tempo di Valse**

G. *dim* *p* *mf*

sway - ing branch near by, And in pi - geon En - glish said. _____
flew a - cross to him, Cud - dled close, and soft - ly _ said. _____

mf

G. *mf*

Fly with me to Dove - land, You'll
Fly with me to Dove - land, You'll

G. *cresc* *f*

find it is love - land; There we may bill and coo,
find it is love - land; There we may bill and coo,

G.

Love-ing doves do Doves that are true, ——— I'll build you a
 Love-ing doves do Doves that are true, ——— You'll build me a

dim *mf*

nest, dear, Then, close to your breast, dear, Show you how
 nest, dear, Then, close to my breast, dear, Show me how

G.

cresc *f* *d.*
 much I love my lit - tle shy, grey, dove, ———
 much you love your lit - tle shy, grey, dove, ———

cresc *f* *d.* ⊕ 2nd time only

dove

mf

S. Fly with me to Dove - land, You'll find it is love - land;
Fly with me to Dove - land, You'll find it is love - land;

mf

T. Fly with me to Dove - land, You'll find it is love - land;
Fly with me to Dove - land, You'll find it is love - land;

mf

B. Fly with me to Dove - land, You'll find it is love - land;
Fly with me to Dove - land, You'll find it is love - land;

cresc *f* *dim*

S. There we may bill and coo, Lov-ing doves do Doves that are true. —
There we may bill and coo, Lov-ing doves do Doves that are true. —

cresc *f* *dim*

T. There we may bill and coo, Lov-ing doves do Doves that are true. —
There we may bill and coo, Lov-ing doves do Doves that are true. —

cresc *f* *dim*

B. There we may bill and coo, Lov-ing doves do Doves that are true. —
There we may bill and coo, Lov-ing doves do Doves that are true. —

mf

S. I'll build you a nest, dear, Then, close to your breast, dear,
You'll build me a nest, dear, Then, close to my breast, dear,

T. I'll build you a nest, dear, Then, close to your breast, dear,
You'll build me a nest, dear, Then, close to my breast, dear,

B. *mf*

crese *f* *ff*

S. Show you how much I love my lit-tle shy, grey, dove. —
Show me how much you love your lit-tle shy, grey, dove. —

T. *crese* *f* *ff*

B. *crese* *f* *ff*


DUET. (Aladdin, Violet and Chorus.)

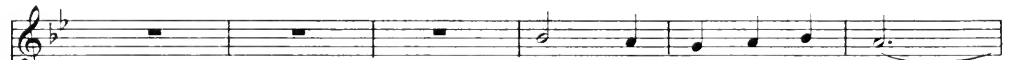
"LOVE MOON"

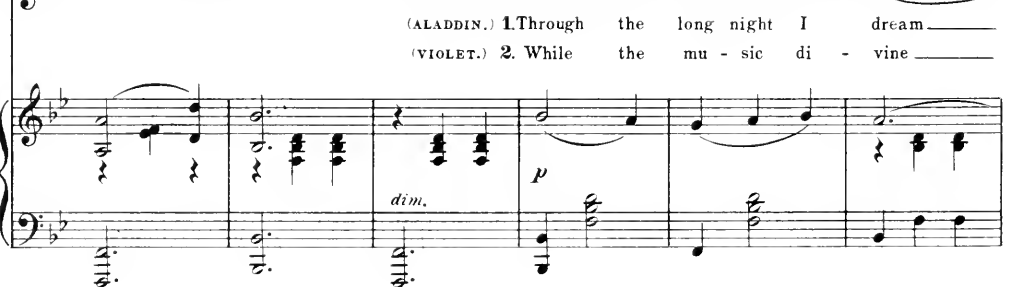
Words by
ANNE CALDWELL.Music by
IVAN CARYLL

Tempo di Valse.

Voice. 

Piano.  *mf* *cresc.* *mf* *mf* *mf*
con Ped. *dim.* *dim.*


 (ALADDIN.) 1. Through the long night I dream _____
 (VIOLET.) 2. While the mu - sic di - vine _____

 *dim.* *p*


 _____ of you, of you, my own. _____
 _____ plays on, the hour grows late. _____

 *mf* *mf* *mf* *mf* *dim.*

mf

Waltz - ing ev - er we seem, Just you and I a -
 When your lips rest on mine, How can I "hes i -

p *mf*

- lone. While I look in your eyes, as
 - late?" Faint with per - fume, the rose, sighs

dim. *p* *mf*

breast to breast we sway, Soon far up in the
 out her heart, in vain. Ro - ses, moon - light and

cresc. *f* *cresc.*

blue, will rise the young moon of May,
 love, who knows, shall we meet a - - gain?

rit. e dim. *p a tempo* *rit.*

mf a tempo *cresc.* *f*

Love moon, shy moon, moon of the world's de -
 Love moon, shy moon, moon of the world's de -

p a tempo *cresc.* *mf*

dim. *mf* *cresc.*

sire, _____ Your pale light, through dream - night,
 sire, _____ Your pale light, through dream - night,

dim. *p* *cresc.*

f *dim.* *mf*

Sets ev'-ry heart a - fire _____ Love calls,
 Sets ev'-ry heart a - fire _____ Love calls,

mf *dim.* *p*

cresc. *f*

night falls, Let it not pass too soon! _____
 night falls, Let it not pass too soon! _____

cresc. *mf* *cresc.*

f *rit.* *a tempo*

Waltz - ing with my dear - est, un - der the shy,
 Waltz - ing with my dear - est, un - der the shy,

f *rit.* *dim.* *mf a tempo*

mf

1. 2.

shy moon. _____ moon. _____

shy

mf

CHORUS.

mf *cresc.* *f*

Love moon, shy moon, moon of the world's de -

mf *cresc.* *f*

CHO.

dim. *cresc.*

- sire. _____ Your pale light, to dream - night,

dim. *mf* *cresc.*

CHO. *f* Sets ev - ry heart a - fire, *dim.* *mf* Love calls,

CHO. *cresc.* *f* night falls, Let it not pass too soon! *cresc.* *ff* Waltz - ing

CHO. *rit.* *f* with my dear - est, un - der the shy, shy moon. *cresc.*

with my dear - est, un - der the shy, shy moon. *rit.* *f* *cresc.*

with my dear - est, un - der the sky, shy moon. *rit.* *f* *cresc.*

INCIDENTAL MUSIC.

N^o 14Music by
IVAN CARYLL.

Allegro. ♩ = 152.)

Piano.

mf

mf

cresc.

cresc.

ff

fff

Allegretto. ♩ = 108.

The musical score is arranged in six systems, each with a treble and bass staff. The tempo is marked 'Allegretto' with a quarter note equal to 108 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as chords, arpeggios, and melodic lines. Dynamics include *dim.* (diminuendo), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also markings for accents and slurs. A triplet of eighth notes is marked with a '3' in a circle.

This page of musical notation is arranged in six systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The music is written in a style typical of 20th-century piano literature, featuring complex rhythmic patterns and dense textures. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' and 'V'. The piece concludes with a double bar line and repeat signs at the end of the sixth system.

The Strollers

No 15

Words by
ANNE CALDWELL

Music by
IVAN CARYLL

Allegro brillante

ff

f

SOLO

We are the chil - dren come to
We are the fel - lows with the

play to play in May - Here in the park so green and
girls, the gay young girls, Toss - ing their skirts and wav - ing

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SOLO

gay
curls

We are the nur - ses de - bo
We are the coup - les, hand in

SOP. *ff*

Here in the Park so green and gay
Toss - ing their skirts and wav - ing curls,

TEN. *ff*

Here in the Park so green and gay
Toss - ing their skirts and wav - ing curls,

BASS *ff*

ff *f*

aire So young, so fair Who for the chil - dren fond - ly
hand, All hand in hand, Com - ing to lis - ten to the

ff *f*

care
band, *f*
We are the art-ists, you may
We are the lad-ies, out to

ff
Who for the chil-dren fond-ly care,
Com-ing to lis-ten to the band,

ff
Who for the chil-dren fond-ly care,
Com-ing to lis-ten to the band,

ff

ff *mf*

see, the fu-ture Fu-tur-ists are we, We do our sketch-ing in the
win, in stays and lace and crin-o-lin, Queer lit-tle hats that quaint-ly

park,
look,

f
We are the stu - dents and to
We are the mae-car - o - nis

ff
Sketch-ing the nurse-maids af - ter dark,
Just like a "God - ey's La - dy's Book?"

ff
Sketch-ing the nurse-maids af - ter dark,
Just like a "God - ey's La - dy's Book?"

ff

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second and third staves are vocal lines in treble clef with lyrics. The fourth staff is a piano accompaniment in bass clef. The key signature is two sharps (F# and C#) and the time signature is 4/4. Dynamics include *f* and *ff*.

prove we con - ju - gate the verb "to love" Here are the girls who do the
bold with hats of silk and canes of gold, We are the swells in fine ar -

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second, third, and fourth staves are empty. The fifth staff is a piano accompaniment in bass clef. The key signature is two sharps (F# and C#) and the time signature is 4/4. Dynamics include *ff* and *f*.

same,
ray.

ff

Learn - ing to love is quite a game,
Proud of the belles of Yes - ter - day.

Learn ing to love is quite a game,
Proud of the belles of Yes - ter - day.

ff *ff*

REFRAIN

f SOLO

1-2 Young and old, shy and bold, Find our fun in the

Park - way, Through the light or the dark - way.

Here we are, Each a star, Bloom - ing lad - ies in

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "Here we are, Each a star, Bloom - ing lad - ies in". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The melody is simple and rhythmic, with a steady accompaniment.

bloom - ers, Boys from 'Var - si - ty, rah, rah!

The second system continues the musical score. The vocal line has the lyrics "bloom - ers, Boys from 'Var - si - ty, rah, rah!". The piano accompaniment continues with the same key signature and time signature, providing a rhythmic foundation for the vocal line.

Young and old, Shy and bold, Find our fun in the Park-way,

Young and old, Shy and bold, Find our fun in the Park-way,

The third system introduces two vocal lines. The top vocal line has the lyrics "Young and old, Shy and bold, Find our fun in the Park-way,". The bottom vocal line has the same lyrics. The piano accompaniment continues with the same key signature and time signature, supporting both vocal lines.

Through the light or the dark - way, Here we are,

Through the light or the dark - way, Here we are,

ff

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line with lyrics. The second line is another vocal line with the same lyrics. The third line is a bass line. The bottom two lines are piano accompaniment, with a forte (*ff*) dynamic marking in the second measure.

Each a star, Bloom-ing lad-ies in bloom-ers, Boys from 'Var-si-ty,

Each a star, Bloom-ing lad-ies in bloom-ers, Boys from 'Var-si-ty,

Detailed description: This system contains the next two lines of the musical score. The top line is a vocal line with lyrics. The second line is another vocal line with the same lyrics. The third line is a bass line. The bottom two lines are piano accompaniment.

1

rah, rah!

rah, rah!

rah, rah!

rah, rah!

2

DANCE

No 16

IN JANUARY, YOU MAY LOVE MARY

Words by
ANNE CALDWELL

Song: (Goddess) and Chorus

Music by
IVAN CARYLL

Allegro moderato

The piano introduction consists of two staves. The right hand plays a series of chords in the upper register, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Allegro moderato' and the dynamic is 'mf'.

The piano accompaniment for the first line of the chorus. The right hand plays chords and the left hand plays a rhythmic accompaniment. The dynamic is 'mf'.

Each man who has a heart, in life will make a start
In win - ter through the snows, Lu - lu for skat - ing goes,

The vocal line and piano accompaniment for the first line of the chorus. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The dynamic is 'mf'.

On the road _____ so straight and du - ti - ful, _____
But a - las, _____ she can - not hunt or ride _____

The vocal line and piano accompaniment for the second line of the chorus. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The dynamic is 'cresc'.

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But if your foot should slip, quick-ly you take a trip
So you are not to blame, if at the po- lo game,

mf

Down the prim-rose path so beau-ti-ful
Spor-ty Sal-lie nest-les by your side

cresc

Flow-ers, all fe-mi-nine, are bloom-ing a-round you, En-
But, when the rose and hon-ey-suck-le are twin-ing you

mf

ti-eing, in- vit-ing you, each a pros-pee-tive bride,
prom-ise a lit-tle girl that you'll be true for life,

And, till the one and on - ly real girl has found you, It
And when the love star in the spring night is shin - ing, With

seems a most dif - fi - cult thing to de - cide In Jan - u -
rap - ture, you cap - ture a dear lit - tle wife In Jan - u -

mf

ar - y you may love Ma - ry, While pret - ty
TENOR
In the New - Year Ma - ry is dear,
BASS

Nan - ey your fan - ey will cap - ture in May, But by No -

cresc
f
mf

vem - ber you scarce re - mem - ber That eith - er
you quite for - get you ev - er met,

pear - ly, young gir - lie was your fi - an - cè; For in the

crece *f* *mf*

Detailed description: This system contains the first four measures of the piece. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the lower staff, and a grand staff (treble and bass clefs) in the middle. The piano part includes dynamic markings: *crece* (crescendo), *f* (forte), and *mf* (mezzo-forte). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Spring - time, the wed - ding - ring time, you meet a

For in the Spring you buy a ring

Detailed description: This system contains the next four measures of the piece. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the lower staff, and a grand staff (treble and bass clefs) in the middle. The piano part includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

new love, a true love, cre - a - ted for you; She is your

crece *mf* 3

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamic markings include *crece* and *mf* with a triplet of eighth notes.

June girl, your hon - ey - moon girl, She is your

Then comes in June a hon - ey - moon,

crece

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with two staves. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *crece* is present.

sun beam, the one "dream" who al-ways is true. In the New-

the one dream who al-ways is true In Jan - u - ar - y,

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics: "sun beam, the one 'dream' who al-ways is true. In the New-". The middle staff is a vocal line with lyrics: "the one dream who al-ways is true In Jan - u - ar - y,". The bottom staff is a piano accompaniment with chords and a simple bass line.

year Ma - ry is dear while pret - ty Nan - ey your

you may love Ma - ry, while pret - ty Nan - ey your

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "year Ma - ry is dear while pret - ty Nan - ey your". The middle staff is a vocal line with lyrics: "you may love Ma - ry, while pret - ty Nan - ey your". The bottom staff is a piano accompaniment with chords and a simple bass line.

fan-ey will cap-ture in May you quite for - get

fan-ey will cap-ture in May, But by No - vem - ber you scarce re -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics: "fan-ey will cap-ture in May you quite for - get". The middle staff is a vocal line in G major with lyrics: "fan-ey will cap-ture in May, But by No - vem - ber you scarce re -". The bottom staff is a piano accompaniment in G major, featuring a bass line with eighth notes and a treble line with chords and eighth notes. The key signature has one flat (F major), and the time signature is 4/4.

you ev - er met, that eith - er pear - ly, young gir - lie was your fi - an -

mem - ber that eith - er pear - ly, young gir - lie was your fi - an -

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics: "you ev - er met, that eith - er pear - ly, young gir - lie was your fi - an -". The middle staff is a vocal line in G major with lyrics: "mem - ber that eith - er pear - ly, young gir - lie was your fi - an -". The bottom staff is a piano accompaniment in G major, featuring a bass line with eighth notes and a treble line with chords and eighth notes. The key signature has one flat (F major), and the time signature is 4/4.

eè: For in the Spring you buy a ring and meet a
 eè; For in the Spring - time, the wed - ding - ring time, you meet a

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (B-flat) and a common time signature. It contains two lines of lyrics. The middle staff is a vocal line in the same key and time signature, also containing two lines of lyrics. The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines in the right hand and a more active bass line in the left hand.

new love, a true love, cre - a - ted for you; Then comes in
 new love, a true love, cre - a - ted for you; She is your June girl,

The second system of the musical score also consists of three staves. The top staff is a vocal line in G major with a key signature of one flat and a common time signature, containing two lines of lyrics. The middle staff is a vocal line in the same key and time signature, also containing two lines of lyrics. The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef). It continues the rhythmic and harmonic patterns from the first system, with a triplet of eighth notes in the right hand and a steady bass line in the left hand.

June a ho - ney - moon, She is your sun-beam, the one "dream" who
 your ho - ney - moon girl, She is your sun-beam, the one "dream" who

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The first vocal line begins with a whole note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4. The second vocal line begins with an eighth note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment starts with a whole note G3, followed by a quarter rest, then eighth notes A3, B3, C4, B3, A3, G3. The piano part features a melodic line in the right hand and a bass line in the left hand, with various articulations like accents and slurs.

al - ways is true. true.
 al - ways is true. true.

The second system of the musical score consists of three staves. The top two staves are vocal lines. The first vocal line has two phrases: "al - ways is true." and "true.", with a first ending bracket over the first phrase and a second ending bracket over the second phrase. The piano accompaniment features a complex texture with chords and moving lines. Dynamics include *fz* (forzando), *crese* (crescendo), and *ff* (fortissimo). The piano part includes many slurs and accents, and ends with a *fz* dynamic marking.

PTLP Review:
◦ Brittle
◦ Acid Free

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