

VOCAL AND INSTRUMENTAL NUMBERS IN:-

KLAW AND ERLANGER'S PRODUCTION OF THE GREATEST OF ALL LONDON DRURY LANE SPECTACLES.

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HUMPTY DUMPTY

by

COLE AND JOHNSON BROS.



Instrumental.

- "MEXICO," Two-Step 60
- "SAMBO AND DINAH," Two-Step 60
- "LALAWANA SHORE," Two-Step 60
- "SELECTION 1.00

VOCAL

- MEXICO 60
Sung by Miss MAUDE LILLIAN BERRI.
- ON LALAWANA'S SHORE . 60
Sung by Miss MAUDE LILLIAN BARRI.
- SAMBO AND DINAH . . 60
Sung by Mr. JOHN McVEIGH and Miss LILLIAN COLEMAN.
- Down in Mulberry Bend . . 60
Sung by Miss NELLIE DALY.
- Pussy And The Bow-Wow . 60
Sung by Mr. JOHN McVEIGH and Miss NELLIE DALY.
- Welcome 60
Sung by Mr. FRANK MOULAN.
- Man! Man! Man! 60
Sung by Mr. FRANK MOULAN.

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Published by **JOS. W. STERN & CO.** 34 East 21st St. NEW YORK
 MARK STERN BUILDING
 NEW YORK, CHICAGO AND LONDON
 LONDON. JOS. W. STERN & CO.
 ALBERT & SON, SYDNEY. AUSTRALIAN AGENTS

Book by J. J. McNally
 Staged by Herbert Gresham and Ned Wayburn

Mexico.

Lyrics by
BOB COLE and
JAMES W. JOHNSON.

Music by
BOB COLE.

Allegro moderato.

Piano.

ff. *dim.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from fortissimo (ff) to diminuendo (dim).

O - ver — the Ri - o Grand - e, —

mp

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part includes a dynamic marking of mezzo-piano (mp).

There lies — the land of sun - shine. — O - ver —

The second line continues the vocal melody and piano accompaniment. The piano part maintains a steady accompaniment with chords and moving lines.

— the Ri - o Grand - e, — There lives — a love of mine. —

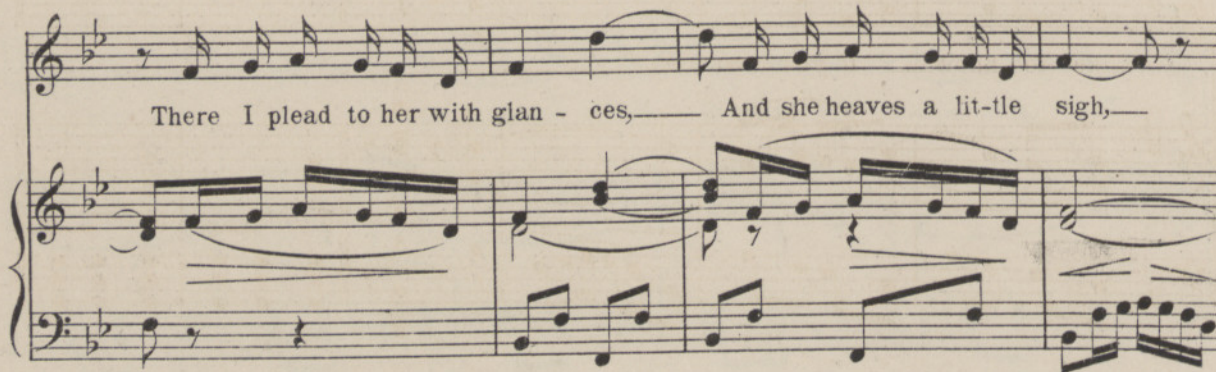
The third line concludes the vocal melody and piano accompaniment on this page. The piano part continues with its accompaniment.



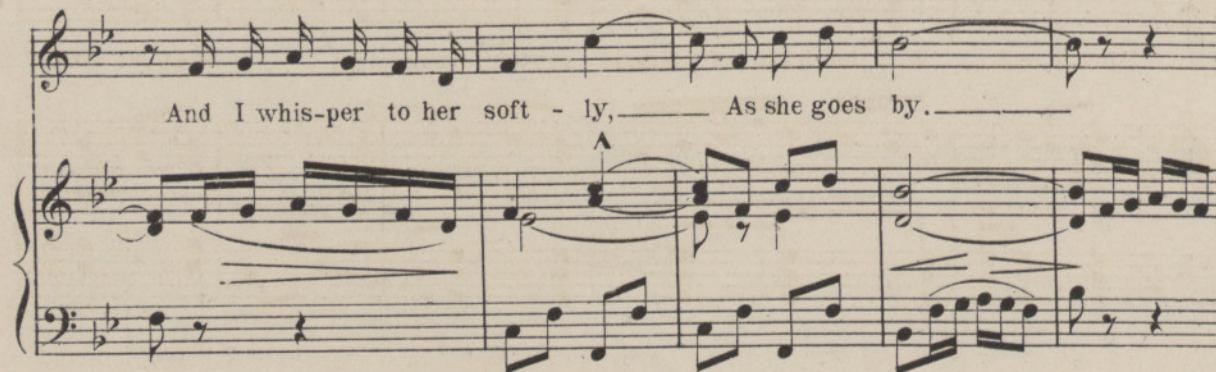
In the evening on the pla - za, — My lit-tle Mex-i-can-a Queen, —



With her el-der-ly Du - en - na, — Is oft - en seen. —



There I plead to her with glan - ces, — And she heaves a lit-tle sigh, —



And I whis-per to her soft - ly, — As she goes by. —

"Mex-i-col— My dark-eyed Mex-i-co!— Tho'years may come and go— I'll constant

be— Oh! Mex-i-co— I dear-ly loveyou so!— And I would

like to know— If you love me"

"Mex-i-col— With the shade of midnight in your hair,— And your smile

— like the sun-ny southern skies; ————— Mex-i - col —

— with the co-ral lips and face so fair, — and the glow — of the star-light in your

eyes, ————— Mex- i - col — can you tell me will it ev- er be —

— That your love — and your heart will be my own?"

"Mex-i - col I'll be hap-py if you promise me That you'll love me a -

lone Oh! Mex-i - co my dark-eyed Mex-i - col tho' years may

come and go I'll constant be Oh! Mex - i - co

- I dear-ly love you so! And I would like to know If you love

Goda.

me?" _____ Mex - i - co! _____ My dark-eyed Mex - i - co! _____

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "me?" followed by a long dash, "Mex - i - co!" followed by a dash, "My dark-eyed" followed by a dash, and "Mex - i - co!" followed by a dash. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a dynamic marking of *ff* and a fermata over the first measure. A first ending bracket labeled "8" spans the final two measures of the piano part.

— Though years may come and go _____ I'll con-stant be, _____

The second system continues the vocal line with the lyrics "— Though years may come and go" followed by a dash, and "I'll con-stant be," followed by a dash. The piano accompaniment continues with similar rhythmic patterns and dynamics, ending with a fermata and a first ending bracket labeled "8".

— Oh! Mex - i - co _____ I dear - ly love you so! _____

The third system features the vocal line with the lyrics "— Oh! Mex - i - co" followed by a dash, and "I dear - ly love you so!" followed by a dash. The piano accompaniment continues with a steady accompaniment, ending with a fermata and a first ending bracket labeled "8".

— And I would like to know _____ If you love me. _____

The fourth system concludes the vocal line with the lyrics "— And I would like to know" followed by a dash, and "If you love me." followed by a dash. The piano accompaniment continues with a steady accompaniment, ending with a fermata and a first ending bracket labeled "8".

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REFRAIN. (Rather slow.)

Lyric and Music by BENJAMIN HAPGOOD BURT.

Rob - in - son Cru - soe lived a - lone, No bills to pay, or friends to loan:

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Lyric by GEORGE V. HOBART.

FOOLISH.

Music by SILVIO HEIN.

REFRAIN.

Oh, fool - ish! Well, I should smile!

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DON'T BE WHAT YOU AIN'T.

Lyric by GEORGE V. HOBART and EDWIN MILTON ROYLE.

Music by SILVIO HEIN.

REFRAIN. (Moderato.)

Don't be what you ain't, jess yo' be what yo' is, If you

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Lyric by BENJAMIN HAPGOOD BURT.

MR. BONAPARTE.

Music by SILVIO HEIN.

REFRAIN.

I love to hear ze name of Na - po - le - on!..... He was ze

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A HUNDRED YEARS FROM NOW.

Lyric by GEORGE V. HOBART and EDWIN MILTON ROYLE.

Music by SILVIO HEIN.

REFRAIN.

They'll do, they'll do, they'll do, they'll do, they'll do as they did be

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Lyric by J. W. JOHNSON.

THE CONJURE MAN.

Music by BOB COLE.

REFRAIN.

He must be de con - jure man, He must be de con - jure man;... Seems like he work'd a

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