

VOCAL SCORE

THE OFFICE BOY

Comedy Opera



Public Performance
Prohibited without
Permission ❖ ❖ ❖ ❖

AS · PRODUCED · BY · THE ·
FRANK DANIELS
OPERA · CO

BOOK AND LYRICS by
HARRY B SMITH
MUSIC BY
LUDWIG ENGLANDER

PUBLISHED BY
JOS · W · STERN & CO
LONDON · NEW YORK · CHICAGO

835603

The
Office Boy

A COMEDY OPERA
IN TWO ACTS

Book and Lyrics by

HARRY B. SMITH

Music by

LUDWIG ENGLANDER

Vocal Score, { \$2.00 Net
7/6 Net

JOS. W. STERN & CO.

34 East Twenty-first Street - - - New York

All rights reserved under the International Copyright Act
Public performance of all or any part of the work is strictly prohibited.
Copyright MCMIII, by Jos. W. Stern & Co.
British Copyright Secured

M

563

E58c

Produced by C. B. Dillingham at the Victoria Theatre, New York City.

THE OFFICE BOY

CAST OF CHARACTERS

NOAH LITTLE, an office boy.....FRANK DANIELS
RIDER LITTLE, a famous jockey.....ALFRED HICKMAN
TOBIAS VAN TWILLER.....SYDNEY TOLER
DAMON KETCHAM.....GILBERT CLAYTON
PYTHIAS CHEATHAM.....JAMES C. REANY
REGGY HIGGINS.....DAVID BENNETT
PERCY WIGGINS.....LAURENCE WHEAT
McNAB.....W. C. KELLY
SCALES.....LEAVITT JAMES
EUPHEMIA.....LOUISE GUNNING
CLAIRE DE LUNE.....EVA TANGUAY
PAQUITA.....VIOLET HOLLS
JEANETTE.....MARION HARTE
FLORINE.....IDA GABRIELLE
FIRST MESSENGER IN LAW OFFICE.....MAY SHERIDAN
SECOND MESSENGER IN LAW OFFICE.....MAUD WELSH
MISS HARVARD..... } Guests of Van Twiller { GWENDOLYN VALENTINE
MISS YALE..... } GERTRUDE DOREMUS
SPIKE MUGGINS.....FRANK CONWAY
THUG MAGAFA.....J. LAFAYETTE

Typewriter girls, Telephone girls, Clerks, Guests, Bookmakers and Jockeys.

Synopsis of Scenery

ACT I.—Law office of Ketcham and Cheatham.

ACT II.—Van Twiller's villa and private race course.

The Production Staged by
A. M. HOLBROOK

Musical Director
WATTY HYDES

THE OFFICE BOY

CONTENTS

ACT I.

	Page
1. OVERTURE	7
2. OPENING ENSEMBLE.....	Pythias and Chorus..... 14
3. SONG.....	"AFTER BUSINESS HOURS"..... Damon and Jeanette, Florine and Chorus 27
4. SONG.....	"BOHEMIA"..... Claire and Percy, Reggy and Chorus 34
5. DUET.....	"WILL YOU BE MY HERO, NOBLE SIR?" Noah and Euphemia 43
6. TRIO.....	"THE JOCKEY SONG"..... Noah, Paquita and Rider..... 48
7. QUARTETTE.....	"PLAIN MAMIE O'HOOLEY"..... Noah, Claire, Percy and Reggy..... 52
8. WALTZ SONG.....	"BECAUSE I LOVE YOU SO"..... Euphemia..... 56
9. FINALE.....	Noah and Company..... 60

ACT II.

10. ENTR'ACTE.....	79
11. OPENING ENSEMBLE.....	84
12. SONG AND CHORUS.....	"SONG OF THE DRUM AND FIFE"..... Euphemia and Chorus..... 96
13. SONG.....	"SIGNS"..... Noah, Euphemia and Tobias 102
14. SONG.....	"SUMMER PROPOSALS"..... Claire 106
15. QUARTETTE.....	"THE BURGLARS"..... Claire, Damon, Percy and Reggy ... 112
16. BALLAD.....	"A MAIDEN'S HEART"..... Euphemia and Chorus..... 120
17. FINALE.....	Noah and Company..... 124

The Office Boy.

A Comedy Opera in Two Acts.

Lyrics by
HARRY B. SMITH.

Overture.

Music by
LUDWIG ENGLANDER.

Allegro vivo.

Piano

poco a poco accel.

ff

Moderato.

p

First system of a piano score. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a complex, rhythmic accompaniment with chords and eighth notes.

Second system of the piano score. The right hand continues the melodic line with some rests. The left hand features a steady accompaniment of chords. A dynamic marking of *mf* (mezzo-forte) is present in the first measure.

Third system of the piano score. The right hand has a more active melodic line with slurs. The left hand continues with a complex accompaniment of chords and eighth notes.

Fourth system of the piano score. The right hand has a melodic line with a slur and a fermata. The left hand has a complex accompaniment. Dynamic markings include *p* (piano) and *poco rit.* (poco ritardando).

Fifth system of the piano score. The right hand has a melodic line with eighth notes. The left hand has a steady accompaniment of chords.

Sixth system of the piano score. The right hand has a melodic line with eighth notes. The left hand has a steady accompaniment of chords.

First system of a piano score. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. 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.

Second system of the piano score. The right hand continues the melodic development with some slurs and accents. The left hand maintains the accompaniment pattern. A dynamic marking of *f* (forte) is present in the right hand.

Third system of the piano score. The right hand shows more complex rhythmic patterns and slurs. The left hand accompaniment remains consistent.

Fourth system of the piano score. The right hand features a dense texture with many sixteenth notes. The left hand accompaniment continues with chords and moving lines.

Fifth system of the piano score. The right hand has a very active melodic line with many slurs. The left hand accompaniment provides a steady harmonic base.

Sixth system of the piano score. The right hand has a highly technical passage with many slurs and accents. The left hand accompaniment concludes with a few chords and a final cadence.

Allegro vivo.

10

First system of musical notation, featuring a treble and bass clef with a 2/4 time signature. The music consists of rhythmic patterns in both hands, primarily using eighth and sixteenth notes.

Second system of musical notation, continuing the piece with similar rhythmic patterns and some melodic lines in the treble clef.

Third system of musical notation, showing a continuation of the rhythmic and melodic themes.

Fourth system of musical notation, ending with a trill (tr) and a cadence. The text "Cadenz Clarinett." is written below the treble clef staff.

Allegretto.

Fifth system of musical notation, starting with a piano (*p*) dynamic marking and a mezzo-forte (*mf*) dynamic marking. The time signature changes to 3/4.

Sixth system of musical notation, continuing the piece with a variety of rhythmic patterns.

Seventh system of musical notation, concluding the piece with a final cadence.

Moderato.

First system of musical notation, featuring a treble and bass clef. The tempo is marked "Moderato." and the dynamics include a piano (*p*) marking. The music consists of a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

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

Fourth system of musical notation, featuring a *poco rit.* (slightly ritardando) marking in the right hand.

Fifth system of musical notation, marked with a forte (*ff*) dynamic. The right hand has several accents (^) over the notes.

Sixth system of musical notation, concluding the page with a *poco rit.* marking and accents (^) in the right hand.

First system of a piano score. The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady accompaniment of chords. The tempo marking *a tempo* is present.

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

Third system of the piano score. It includes dynamic markings *sva.* (sforzando) and *poco rit.* (poco ritardando). The right hand has a melodic line with accents, and the left hand has a bass line with chords.

Fourth system of the piano score. The tempo marking *Allegro vivo.* and the dynamic marking *f* (forte) are present. The right hand has a melodic line with accents, and the left hand has a bass line with chords.

Fifth system of the piano score. The dynamic marking *p* (piano) is present. The right hand has a melodic line with slurs, and the left hand has a bass line with chords.

Sixth system of the piano score, concluding the piece with a melodic line in the right hand and a bass line in the left hand.

This page of musical notation, numbered 13, consists of six systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. A prominent *ff* (fortissimo) marking is present in the first system. The piece concludes with a double bar line and fermatas over the final chords in both staves.

Opening Ensemble.

Allegro moderato.

Piano. *mf*

poco rall. *a tempo* *p*

Cheatham.

First, put the date! May, twen-ty - three!

Chorus.

May, twen-ty - three!
May, twen-ty - three!
May, twen-ty -

mf

Year A. D. Nine - teen - hun - dred - three! Now you
 Nine - teen - hun - dred - three!
 Nine - teen - hun - dred - three!
 three!

This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics 'Year A. D. Nine - teen - hun - dred - three!' and continues with 'Now you' and 'Nine - teen - hun - dred - three!'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

may ad-dress it to Flint and Steel, Dear Sirs! We take our pen in hand, to

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics 'may ad-dress it to Flint and Steel, Dear Sirs! We take our pen in hand, to'. The piano accompaniment continues with chords and moving lines.

say: "You must re-mit at once with - out de-lay, You for your rai-ment,
 to say:

This system contains the third vocal line and piano accompaniment. The vocal line continues with the lyrics 'say: "You must re-mit at once with - out de-lay, You for your rai-ment, to say:'. The piano accompaniment continues with chords and moving lines.

Owe for the pay-ment, This bill you'll have to — pay."

Yes!

Yes!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Owe for the pay-ment, This bill you'll have to — pay." and ends with a fermata. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The key signature is one sharp (F#) and the time signature is 2/4.

you must pay, without de-lay; It is by day and night, — We

you must pay, without de-lay; by day and night,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has two parts: the first part has the lyrics "you must pay, without de-lay; It is by day and night, — We" and the second part has "you must pay, without de-lay; by day and night,". The piano accompaniment continues with a similar rhythmic pattern. The key signature changes to one flat (Bb) in the second measure of the system.

must fig-ure here and_ write; Tho' we have am-bi-tions A -
 fig-ure and write; Tho' we have am-bi-tions A -

poco

bove our po-si-tions, For we all_ are stage-struck quite;
 bove our po-si-tions, For we all are stage-struck quite; Had

rall. - - - *a tempo*

to make us free;
 we cash to make us_ free, Op-'ra sing-ers_ we would

we all would be, In spite of all de-trac-tors, We are all born ac-tors;
 be; In spite of all de-trac-tors, We are all born ac-tors;

poco *rall.*

Art, not bus-ness is our line; On the stage, we long to shine.
 Art, not bus-ness is our line; On the stage, we long to shine.

a tempo

Cheatham.

(All produce sheets of music, which they study and sing from during the following:)

Now

I'll dic - tate, It now ap - pears,

Do, re, mi, fa, sol, la, si, do, re,

Do, re, mi, fa, sol, la, si, do, re,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "I'll dic - tate, It now ap - pears," followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

That your ac - count is in ar - rears;

mi!

mi!

Do, re, mi, fa, sol, la, si, re, do,

Do, re, mi, fa, sol, la, si, re, do,

The second system of the musical score continues the vocal and piano parts. The vocal line includes the lyrics "That your ac - count is in ar - rears;" and "mi!". The piano accompaniment continues with its harmonic accompaniment.

Send check with out de - lay,

la! Do, re, mi, fa, sol, la, si, re, do, la, do,

la! Do, re, mi, fa, sol, la, si, re, do, la, do,

Or costs you'll have to pay; Have

re! Do, re, mi, fa, sol, la, si, do, la, re!

re! Do, re, mi, fa, sol, la, si, do, la, re!

all your senses tak-en wing, You're em- ploy'd to work and not to sing.

We

We

The musical score consists of several systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. Solfège syllables (la, Do, re, mi, fa, sol, la, si, re, do) are used to indicate pitch. The piano part provides harmonic support with chords and moving lines. Dynamics such as *p* (piano) and *f* (forte) are marked. The score concludes with a double bar line and repeat signs.

Allegro vivo.

Put up that mu - sic! stop your row!

beg you, don't dis - turb us now, This

beg you, don't dis - turb us now, This

The first system consists of a vocal line and a piano accompaniment. The vocal line has two parts, both with lyrics. The piano accompaniment is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes.

Allegro vivo.

The second system shows the piano accompaniment for the second system. It continues the rhythmic pattern established in the first system, with chords and moving lines in both hands.

Dis - charg'd you cer - tain - ly will be;

is im - por - tant! don't you see? Oh!

is im - por - tant! don't you see? Oh!

The third system includes a vocal line and piano accompaniment. The vocal line has two parts with lyrics. The piano accompaniment continues the rhythmic pattern.

The fourth system shows the piano accompaniment for the fourth system, concluding the piece with a final chord and a cadence.

we shall quit you to a man, For the Me - tro -
 we shall quit you to a man, For the Me - tro -

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music consists of three measures.

This system contains a piano accompaniment in two staves (treble and bass clef). It continues the accompaniment from the first system, consisting of three measures.

Your clerks are all a cra - zy lot, You're dis -
 pol - i - tan.
 pol - i - tan.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The music consists of three measures.

This system contains a piano accompaniment in two staves (treble and bass clef). It continues the accompaniment from the third system, consisting of three measures.

Allegro molto.
 charged up - on the spot.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The music consists of three measures, with a time signature change to 2/4.

Turn the of - fice top - sy tur - vy! Throw the mus - ty books a - round!

Turn the of - fice top - sy tur - vy! Throw the mus - ty books a - round!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics printed below the notes. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The music is in a minor key and 4/4 time.

We de - clare, we will not serve a Mas - ter, who so cruel is found;

We de - clare, we will not serve a Mas - ter, who so cruel is found;

The second system of the musical score continues with two vocal staves and piano accompaniment. The lyrics are: "We de - clare, we will not serve a Mas - ter, who so cruel is found;". The piano accompaniment features a steady bass line and chords in the right hand.

Burn the doc - u - ments and pa - pers! Break the ta - bles and the chairs!

Burn the doc - u - ments and pa - pers! Break the ta - bles and the chairs!

The third system of the musical score concludes with two vocal staves and piano accompaniment. The lyrics are: "Burn the doc - u - ments and pa - pers! Break the ta - bles and the chairs!". The piano accompaniment maintains the rhythmic and harmonic structure established in the previous systems.

Cheatham.

I be -

We will teach these proud employ-ers, They'd best mind their own af-fairs;

We will teach these proud employ-ers, They'd best mind their own af-fairs;

The first system of the musical score features a vocal line at the top with lyrics. Below it are two staves for piano accompaniment. The music is in a minor key and 4/4 time. The piano part consists of a steady bass line and a more active treble line.

seech you! I im - plore you! Don't be rash or you will re - gret; In - to

The second system continues the vocal line and piano accompaniment. The piano part features a consistent bass line with chords in the treble. The lyrics are: "seech you! I im - plore you! Don't be rash or you will re - gret; In - to".

jail no doubt you'll get, In - to jail no doubt you'll get.

The third system concludes the vocal line and piano accompaniment. The piano part continues with the same bass line and treble accompaniment. The lyrics are: "jail no doubt you'll get, In - to jail no doubt you'll get."

Turn the of - fice top - sy tur - vy! Throw the mus - ty books a - round!

Turn the of - fice top - sy tur - vy! Throw the mus - ty books a - round!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below. The piano accompaniment is in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines. The music is in a minor key and 4/4 time.

We de - clare, we will not serve a Mas - ter, who so cruel is found;

We de - clare, we will not serve a Mas - ter, who so cruel is found;

The second system continues the vocal and piano parts. The vocal staves have lyrics written below. The piano accompaniment continues with chords and melodic lines. The structure remains consistent with the first system.

Burn the doc - u - ments and pa - pers! Break the ta - bles and the chairs!

Burn the doc - u - ments and pa - pers! Break the ta - bles and the chairs!

The third system concludes the page with the final vocal and piano parts. The vocal staves have lyrics written below. The piano accompaniment provides the final harmonic context for the piece.

We will teach these proud employ-ers, They'd best mind their own af-fairs; For
 We will teach these proud employ-ers, They'd best mind their own af-fairs; For

This system contains the first four measures of the piece. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "We will teach these proud employ-ers, They'd best mind their own af-fairs; For".

free-dom we will strike and li-ber-ty or death we cry, for free-dom,
 free-dom we will strike and li-ber-ty or death we cry, for free-dom,

This system contains the next four measures. The lyrics are: "free-dom we will strike and li-ber-ty or death we cry, for free-dom,". The piano accompaniment continues with chords and moving lines in both hands.

free-dom we all cry.
 free-dom we all cry.

This system contains the final two measures of the piece. The lyrics are: "free-dom we all cry.". The vocal parts end with a long note, and the piano accompaniment concludes with a final chord.

This system contains the final two measures of the piano accompaniment. It features a grand staff with a forte (*ff*) dynamic marking and concludes with a final chord marked with a double bar line and repeat dots.

After Business Hours.

Allegro.

Piano.

The piano introduction is in 6/8 time, marked 'Allegro'. It features a treble and bass clef. The treble clef part starts with a series of chords and eighth notes, while the bass clef part provides a steady accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte).

At his desk all day, In me - tho - di - cal way, Sits the
Club there's a room, That is quiet as the tomb, But is

The first system of the vocal melody is in the bass clef. The piano accompaniment is in the treble and bass clefs. The piano part is marked *p* (piano). The lyrics are: "At his desk all day, In me - tho - di - cal way, Sits the Club there's a room, That is quiet as the tomb, But is".

New - York business man; He has cun - ning and dash, In pur -
bright with e - lec - tric light; Where the ice is cracked And the

The second system of the vocal melody continues in the bass clef. The piano accompaniment is in the treble and bass clefs. The lyrics are: "New - York business man; He has cun - ning and dash, In pur - bright with e - lec - tric light; Where the ice is cracked And the".

su - ing the cash And his mot - to is: "Get what you can" Oh!
chips are stack'd, The Ci - gars and the wine's all right. It is

The third system of the vocal melody continues in the bass clef. The piano accompaniment is in the treble and bass clefs. The lyrics are: "su - ing the cash And his mot - to is: 'Get what you can' Oh! chips are stack'd, The Ci - gars and the wine's all right. It is".

nev - er he tir - es of work - ing the wires And his brow is pulled down in a
there that they meet, Those big men in the street, Whose names fill the world with

frown; — But a - bout five he'll say: "That will be all to - day!" And he
awe; — At lo - sing they scoff, So the li - mit is off In that

hur - ries a - way up - town; For it's
in - no - cent game of draw; For it's

mf *p*

af - ter busi - ness hours, — He has worked most ev - 'ry
af - ter busi - ness hours, — And care to the winds they

one, ——— So he thinks he is due with a high-ball or two And a
ship, ——— If a chap wants to play, has a thousand well say: That will

lit - tle harm - less fun; ——— He's a busi - ness man, on the
buy him a - bout one chip; ——— Oh! a busi - ness man plays as

good old plan And he's one of the mo - ney pow - ers; But he
high as he can And the lim it he real - ly low - ers; He's a

thinks it no crime, to go out for a time, If it's af - ter busi - ness
good hand to bluff and he's out for the stuff, Tho' it's af - ter busi - ness

hours.
hours.

For it's af - ter busi - ness hours, He has worked most ev - 'ry
For it's af - ter busi - ness hours, And care to the winds they

Chorus.

For it's af - ter busi - ness hours, He has worked most ev - 'ry
For it's af - ter busi - ness hours, And care to the winds they

ff

Detailed description: This system contains the first vocal entry and piano accompaniment. It features a bass line at the top, followed by two vocal staves (treble and bass clef), and a piano accompaniment at the bottom (treble and bass clef). The music is in a minor key with a 2/4 time signature. The piano part is marked *ff* and features a steady eighth-note accompaniment.

one; — So he thinks he is due with a high - ball or two And a
ship; — If a chap wants to play, has a thou - sand we'll say: That will

one; — So he thinks he is due with a high - ball or two And a
ship; — If a chap wants to play, has a thou - sand we'll say: That will

Detailed description: This system continues the vocal and piano accompaniment. It features two vocal staves (treble and bass clef) and a piano accompaniment at the bottom (treble and bass clef). The lyrics are repeated for two vocal parts. The piano accompaniment continues with the same eighth-note pattern.

lit - tle harm - less fun; He's a busi - ness man on the
 buy him a - bout one chip; Oh! a busi - ness man plays as

lit - tle harm - less fun; He's a busi - ness man on the
 buy him a - bout one chip; Oh! a busi - ness man plays as

The first system of the musical score consists of three staves. The top two staves are vocal lines in a soprano and alto register, respectively. The bottom staff is the piano accompaniment. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The lyrics are: "lit - tle harm - less fun; He's a busi - ness man on the buy him a - bout one chip; Oh! a busi - ness man plays as". The piano accompaniment features a steady bass line and chords in the right hand.

good old plan And hes one of the mo - ney pow - ers; But he
 high as he can And the li - mit he real - ly low - ers; He's a

good old plan And hes one of the mo - ney pow - ers; But he
 high as he can And the li - mit he real - ly low - ers; He's a

The second system of the musical score continues with three staves. The vocal lines and piano accompaniment follow the same format as the first system. The lyrics are: "good old plan And hes one of the mo - ney pow - ers; But he high as he can And the li - mit he real - ly low - ers; He's a". The piano accompaniment continues with a consistent rhythmic pattern.

thinks it no crime, to go out for a time, If it's af - ter busi - ness
 good hand to bluff and he's out for the stuff, Tho' it's af - ter busi - ness

thinks it no crime, to go out for a time, If it's af - ter busi - ness
 good hand to bluff and he's out for the stuff, Tho' it's af - ter busi - ness

1

2

At his hours.

hours.
hours.

hours.

hours.
hours.

hours.

1

2

3

Dance.
Allegro moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a series of eighth-note triplets in the right hand, with accents marked above them. The left hand provides a steady accompaniment with chords and single notes.

The second system continues the piece with similar triplet patterns in the right hand and accompaniment in the left. The triplet figures are consistently marked with accents and the number '3'.

The third system shows the continuation of the dance melody and accompaniment. The triplet figures in the right hand are prominent, and the left hand maintains the harmonic support.

The fourth system of notation continues the piece, featuring the same characteristic triplet patterns and accompaniment. The right hand's melody is marked with accents and triplet indicators.

The fifth and final system on this page concludes the piece. It features a final triplet figure in the right hand and a concluding accompaniment in the left hand. The piece ends with a double bar line.

Bohemia.

Vivo a la marzia.

Piano.

ff

The piano accompaniment for the first section is in 6/8 time with a key signature of two sharps (F# and C#). It features a strong, rhythmic accompaniment with a prominent bass line and a melodic line in the right hand. The dynamics are marked *ff* (fortissimo).

Allegretto. Claire.

p

The second section is in 6/8 time with a key signature of two sharps. It begins with a vocal line in the treble clef, followed by piano accompaniment in the grand staff. The piano part has a dynamic marking of *p* (piano). The tempo is marked *Allegretto*. The section concludes with the word "You" written below the vocal line.

see in me a Di - va of the op - era known as grand, In —
Man - ag - ers an - nounce, that at a spe - cial mat - i - nee, The —

The third section is a vocal line in the treble clef with piano accompaniment in the grand staff. The key signature remains two sharps. The lyrics are written below the vocal line. The piano accompaniment consists of chords and a simple bass line.

Wag-ner I'm the brightest of the lights; In - German or It - al-ian, I'm the
world renowned myself is going to sing; Your wife and daughters do not care, how

fin - est in the land - And my sal - a - ry keeps Mis - ter Grau up
much they have to pay - And to your purse they do not do a

nights; There is no one who can beat me for ca - pri - ces and for frills, I -
thing; Then when the house is crowded and it's time for me to sing, Out

never say as much as by your leave, When I turn on the fireworks of my
comes the man - a - ger and begs to state, That I am ve - ry ill and so the

Vo-ca - li-zing trills, It sounds like twelve o'clock on New Years eve; But
Ba-ri - tone, poor thing! Will - kind - ly sing my Doc's cer-ti - fi - cate; But

when the op-er - a is done, Then you can bet I'm out for fun; Then I
I may tell you on the still, The why, because I was so ill: I had

Claire.
a la marzia
take a train for Bo - he - mi - a And I have n't far to
been on the trip to Bo he mi - a, Where things were not too

Reggy.
a la marzia
take a train for Bo - he - mi - a And I have n't far to
been on the trip to Bo - he - mi - a, Where things were not too

Percy.
a la marzia
take a train for Bo - he - mi - a And I have n't far to
been on the trip to Bo - he - mi - a, Where things were not too

a la marzia

go; a bright ca - fé, where all is gay And you
slow; a bright ca - fé, 'Twas all so gay And I

go; a bright ca - fé, where all is gay And you
slow; a bright ca - fé, 'Twas all so gay And I

go; a bright ca - fé, where all is gay And you
slow; a bright ca - fé, 'Twas all so gay And I

find those folks, you know! Where there's some - thing do - ing With
found my friend, you know! There was plen - ty do - ing With

find those folks, you know! Where there's some - thing do - ing With
found my friend, you know! There was plen - ty do - ing With

find those folks, you know! Where there's some - thing do - ing With
found my friend, you know! There was plen - ty do - ing With

wine and woo-ing, Where mu - sic weaves its spell; ——— But the
 wine and woo-ing, The rest I need not tell; ——— But the

wine and woo-ing, Where mu - sic weaves its spell; ——— But the
 wine and woo-ing, The rest I need not tell; ——— But the

wine and woo-ing, Where mu - sic weaves its spell; ——— But the
 wine and woo-ing, The rest I need not tell; ——— But the

mot-to of ev-ry Bo - he - mi - an, Is "Vive la Ba - ga -
 mot-to of ev-ry Bo - he - mi - an, Is "Vive la Ba - ga -

mot-to of ev-ry Bo - he - mi - an, Is "Vive la Ba - ga -
 mot-to of ev-ry Bo - he - mi - an, Is "Vive la Ba - ga -

mot-to of ev-ry Bo - he - mi - an, Is "Vive la Ba - ga -
 mot-to of ev-ry Bo - he - mi - an, Is "Vive la Ba - ga -

telle'' Then I take a train for Bo - he - mi - a And she
telle'' I had been on the trip to Bo - he - mi - a, Where

telle'' Then I take a train for Bo - he - mi - a And she
telle'' I had been on the trip to Bo - he - mi - a, Where

telle'' Then I take a train for Bo - he - mi - a And she
telle'' I had been on the trip to Bo - he - mi - a, Where

Let us take a train for Bo - he - mi - a And she
She has been on a trip to Bo - he - mi - a, Where

Let us take a train for Bo - he - mi - a And she
She has been on a trip to Bo - he - mi - a, Where

has - nt far to go, A bright ca - fé, Where
things were not too slow, A bright ca - fé, 'Twas

has - nt far to go, A bright ca - fé, Where
things were not too slow, A bright ca - fé, 'Twas

has - nt far to go, A bright ca - fé, Where
things were not too slow, A bright ca - fé, 'Twas

has - nt far to go, A bright ca - fé, Where
things were not too slow, A bright ca - fé, 'Twas

has - nt far to go, A bright ca - fé, Where
things were not too slow, A bright ca - fé, 'Twas

all is gay And you find those folks, you know! — Where there's
 all so gay And I found my friends, you know! — There was

all is gay And you find those folks, you know! — Where there's
 all so gay And I found my friends, you know! — There was

all is gay And we find those folks, you know! — Where there's
 all so gay And she found her friends, you know! — There was

all is gay And we find those folks, you know! — Where there's
 all so gay And she found her friends, you know! — There was

some - thing do - ing With wine and woo - ing, Where mu - sic weaves its
 plen - ty do - ing With wine and woo - ing, The rest I need not

some - thing do - ing With wine and woo - ing, Where mu - sic weaves its
 plen - ty do - ing With wine and woo - ing, The rest I need not

some - thing do - ing With wine and woo - ing, Where mu - sic weaves its
 plen - ty do - ing With wine and woo - ing, The rest I need not

some - thing do - ing With wine and woo - ing, Where mu - sic weaves its
 plen - ty do - ing With wine and woo - ing, The rest I need not

spell; tell; A mot-to of ev-ry Bo-he-mi-an Is
 spell; tell; A mot-to of ev-ry Bo-he-mi-an Is
 spell; tell; A mot-to of ev-ry Bo-he-mi-an Is
 spell; tell; A mot-to of ev-ry Bo-he-mi-an Is
 spell; tell; A mot-to of ev-ry Bo-he-mi-an Is
 spell; tell; A mot-to of ev-ry Bo-he-mi-an Is

1 *Fine.*
 "Vive la Ba-ga-telle" When - telle!"
 "Vive la Ba-ga-telle" - telle!"
 "Vive la Ba-ga-telle" - telle!"
 "Vive la Ba-ga-telle" - telle!"
 "Vive la Ba-ga-telle" - telle!"
 "Vive la Ba-ga-telle" - telle!"
 "Vive la Ba-ga-telle" - telle!"
 "Vive la Ba-ga-telle" - telle!"

sc. 2 1 *Fine. sc. 2*

Dance.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a series of chords and single notes, including a prominent eighth-note melody. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and eighth notes.

The second system continues the piece with similar musical elements. The upper staff maintains the melodic line with chords, while the lower staff provides a steady accompaniment. The notation includes various chord voicings and rhythmic patterns.

The third system shows the progression of the dance. The upper staff features a melodic line with some longer note values, and the lower staff continues the accompaniment. The overall texture is consistent with the previous systems.

The fourth system concludes the piece. It includes the word *8va* above the upper staff in two locations, indicating an octave shift. The notation shows a final melodic phrase in the upper staff and a concluding accompaniment in the lower staff.

Will You Be My Hero, Noble Sir?

Moderato.

Piano.

The piano introduction is in 3/4 time, marked 'Moderato'. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The bass clef provides a simple harmonic accompaniment with a half note G3 and a quarter note B-flat3.

1. To — a - de - quate - ly prove The great - ness of my love, To —
 2. Oh! — bid me grasp the stars, Great Ju - pi - ter or Mars, And —

p

The first system of the vocal and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part is marked 'p' (piano). The lyrics are written below the vocal line.

do the wild - est deeds I would be proud; ——— If —
 drag them down as span - gles for your hair; ——— I'd —

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with a melodic line in the treble clef and a bass line in the bass clef.

you but say the word, I'll soar like an - y bird And
get em for you straight And would - n't hes - i - tate And

perch up - on you fil - my float - ing cloud; And
don't you wor - ry how, That's my af - fair! Re

though I'd look a sight, At that tre - mend - ous height, Though
quest me dear to go To o - cean's depths be - low And

I might get a rath - er nas - ty fall, Up -
find the larg - est lob - ster in the sea, Or

on the cloud I'd perch, As — safe as if in church, If —
bid me just for fun, To — blow out yon - der Sun, That

it would prove my love for thee, at all; — Oh!
blow - out I would give for love, of thee; — With

don't do that or you may rue it, — Nay!
you in dark - ness thus a - ris - ing, — 'Twould

pro - mise me you will not do it. —
be ex - tremely com - pro - mis - ing. —

Refrain.

Oh! will you be my he - ro, no - ble Sir? My Cae - sar or my Ne - ro,

no - ble Sir? — Be my Sam - son or Ho - ra - tius, And I'll

give you smiles so gra - cious, That — no re - ward to them you would pre -

fer; — Please go in the li - on's cage, Face the hun - gry ti - ger's rage, I'd

dear-ly love to see you risk your life;— Oh! will you be my he-ro,

no-ble Sir?— My Cae-sar or a Ne-ro, no-ble Sir?— Him-

self so much is puff-ing, I am half a-fraid he's bluffing, If he

is, I shall not be his lit-tle wife. 1 2
wife.

Trio.
The Jockey Song.

Noah, Paquita and Rider.

Allegro.

Piano.

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It consists of five measures. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The piece concludes with a final chord in the right hand.

(Rider) When I am out to
I could be a

The first vocal line is in 2/4 time. It begins with a rest for two measures, followed by the lyrics. The melody is simple and rhythmic. The piano accompaniment continues with a similar pattern to the introduction. The piece ends with a double bar line and repeat dots.

(All three) win a race, Hoop - la! What a race! Of jock - eys he's a
jock - ey too, Hoop - la! Just like (you, I'd show you all a

(Noah)

The second vocal line is in 2/4 time. It features three vocal parts: (All three), (Noah), and a third part. The lyrics are spread across the lines. The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano). The piece concludes with a final chord.

(All three)

cer - tain ace; Hoop - la! Sets the pace(Noah) No doubt the girls a -
 thing or two; Hoop - la! Tricks quite new(Paqu) I'd like to see you

dore him And for one look im - plore him, If I were in his
 ride— On a raw - boned steed a - stride; You'd be pret - ty free - ly

place, That would make me lose the race(Rider) I al - ways see your
 guyed By the crowd on ev - 'ry side,(Rider)You would cer - tain - ly be

face, Dear! be - fore me in a race(Noah) I think I could set the pace.
 fine(Paqu) Yes! a jockey's in your line(Noah) Oh! I'd be right in line.

(All three)

Gal-lop-ing a - long! How the hors - es bound! Gal-lop-ing a - long! How the

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line consists of eighth and quarter notes. The piano accompaniment includes a steady eighth-note pattern in the right hand and block chords in the left hand.

hoofs re-sound! Hi! hoop - la! How in - spir-ing, When the race you're

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and harmonic structure as the first system. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and chordal support in the left hand.

bound to win; Gal-lop-ing a long! Like the wind we go!

The third system of music follows the same format. The vocal line and piano accompaniment continue the melody and accompaniment. The piano accompaniment consists of eighth notes in the right hand and chords in the left hand.

Gal-lop-ing a - long! and our heels we show! Hi! hoop - la!

The final system on the page concludes the musical piece. It follows the same format as the previous systems, with a vocal line and piano accompaniment. The piano accompaniment features eighth notes in the right hand and chords in the left hand.

1.

Hi! hoop - la! Oth - er nags nev - er stand a show.

1. Noah

2.

If show. Dance.

Plain Mamie O'Hooley.

Allegro moderato.

Voice.

Piano.

mf

1. If you
2. Her

don't know the girl I am go-ing to wed, You have miss'd a great deal, That is
fa-ther don't like me, My wa-ges are small, Her moth-er's un-pleasant, when

all to be said; Her hair it is auburn, Though some call it red, But
ev-er I call; But then I'm not go-ing to live with them all, When I

gos-sip will nev-er speak tru-ly; She's not ve-ry short and she's
fur-nish the lit-tle flat new-ly; So long as I'm so-lid with

not ve-ry tall, She works in a shop and her hands are not small; Each
Ma-mie you know, The old folks'op-in-ion with me, does n't go; I

day af-ter work I run up for a call, On Ma-mie, my Ma-mie O'
know that she loves me a lit-tle and so, She'll give up the name of O'

Hoo-ley; The old folks go out, for it's always allowed, Two's company, three is a
Hoo-ley; We're go-ing to live such an i-deal life, When she is my own little

poco *rit.*

Tempo di Valse.

Chorus.

crowd. _____
wife. _____

Plain Ma - mie O'

mf *p-f*

Hoo - - ley, My heart is un - ru - -

ly, The word, please say And we'll name the day, What

hap - pi - ness 'twill bring; Oh!

plain Ma - mie O' Hoo - - ley, I

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#). The lyrics are "plain Ma - mie O' Hoo - - ley, I". The piano accompaniment is written in grand staff (treble and bass clefs) with a key signature of one sharp. The melody is simple and follows the vocal line.

love you so tru - - ly, Say yes! my ho - ney, For

The second system of music continues the vocal line and piano accompaniment. The lyrics are "love you so tru - - ly, Say yes! my ho - ney, For". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

I have the mo - ney to buy a wed - ding

The third system of music continues the vocal line and piano accompaniment. The lyrics are "I have the mo - ney to buy a wed - ding". The piano accompaniment features some chordal textures and moving bass lines.

1. ring. 2. ring.

The fourth system of music concludes the piece with two endings. The first ending is marked "1. ring." and the second ending is marked "2. ring.". The piano accompaniment includes a double bar line and repeat signs. The first ending leads to a final chord, while the second ending features a longer melodic line in the piano part.

Because He Told Me So.

Waltz.

Piano. *f*

The piano introduction is in 3/4 time, key of B-flat major. It features a waltz-like melody in the right hand and a rhythmic accompaniment in the left hand. The melody consists of a series of chords and eighth notes, while the left hand plays a steady pattern of chords and eighth notes.

Men have near-ly al-ways been de- ceiv- ers So
I re- call a brunette who se- cure-ly Be -

p

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line starts with a whole note rest, followed by a series of eighth and quarter notes. The piano accompaniment provides a harmonic support with chords and eighth notes.

po - ets right fre-quent-ly tell _____ Yet they're al-ways sure to find be -
lievesthat her lov - er is fond _____ So he is, tho' he is so de -

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has several notes with horizontal lines indicating they are to be held. The piano accompaniment continues with a similar rhythmic pattern.

liev - ers In - ev - er - y in - no - cent belle
 mure - ly He's aw - ful - ly fond of a blonde

Most men think it rath - er di - vert - ing To ____
 But the heart of my boy who a - dores me Is ____

treat a girl's heart as a toy To de - ceive they de - light Al - most
 gold with - out an - y al - loy He's the on - ly, the best He is

all but not quite For I'm sure it's not so with my
 not like the rest And I know I can trust in my

Waltz.

boy. Oh there is one and on - ly
boy.

The first system of the waltz consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "boy. Oh there is one and on - ly". The piano accompaniment features a steady 3/4 time signature with chords and moving lines in both hands.

one Who no wrong has ev - er done

The second system continues the waltz. The vocal line has a rest followed by the lyrics "one Who no wrong has ev - er done". The piano accompaniment continues with similar harmonic and rhythmic patterns.

What great hap - pi - ness That I should pos -

The third system of the waltz. The vocal line begins with a rest followed by the lyrics "What great hap - pi - ness That I should pos -". The piano accompaniment continues with chords and moving lines.

sess This won - drous par - a - gon

The fourth and final system of the waltz. The vocal line begins with a rest followed by the lyrics "sess This won - drous par - a - gon". The piano accompaniment concludes the piece with a final chord and melodic flourish.

Though some of them a - stray may go

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Though some of them a - stray may go". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. The melody is simple, with quarter and eighth notes. The piano accompaniment features block chords in the bass and a more active line in the treble.

Their hearts may cold - er grow _____ My

The second system continues the musical score. The vocal line has a long note with a fermata over it, corresponding to the lyrics "cold - er grow" followed by a blank line and the word "My". The piano accompaniment continues with similar harmonic support.

boys one of the few Who can real - ly be true — Be -

The third system features the lyrics "boys one of the few Who can real - ly be true — Be -". The vocal line has a long note with a fermata over it. The piano accompaniment provides a steady harmonic background.

cause he — told me — so! _____

The fourth system concludes the page with the lyrics "cause he — told me — so!". The vocal line ends with a long note and a fermata. The piano accompaniment also concludes with a final chord and a double bar line.

Finale I.

Allegro vivo.

Chorus.

Far from cit - y's
Far from cit - y's

Allegro vivo.

Piano.

ff

dust and heat, glad-ly we would have va - ca - tion; Seek - ing rest and
dust and heat, glad-ly we would have va - ca - tion; Seek - ing rest and

re - cre - a - tion In some coun - tri - fied re - treat, With a - la - cri - ty

re - cre - a - tion In some coun - tri - fied re - treat, With a - la - cri - ty

do we greet your most courteous in - vi - ta - tion; And ac - cord it ac - cep -

do we greet your most courteous in - vi - ta - tion; And ac - cord it ac - cep -

Noah. *Allegretto.*

I'm wea - ry of of - fice and

ta - tion, Such a trip will be a treat.

ta - tion, Such a trip will be a treat.

Allegretto.

cit - y, I sigh for ru - ral - i - ty's joys; I'm po -

e - tic Oh! more is the pi - ty, Most po - e - tic of of - fice boys; And

she will be - there For whom I have sighed, The

radiant fair, the radiant fair, I - would win for my bride.

Moderato.

Euphemia.

E. - - - - -

A. **One Alto.** If I would be his bride, Then his

N. **Noah.** If I would be his bride, Then his

T. **One Tenor.** If she would be my bon - ny bride, My

R. **Reggy. Percy Ketscham.**

P. **One Bass.** If she would be

K. **One Bass.** If she would be

Moderato.

E. heart would glow with joy and pride, his heart would glow with pride; But I won't be his

A. heart would be joy - full; But his

N. heart would glow with proper pride; But woe! a-las! ah!

T. His heart would glow with joy and pride, with joy and

R. **his own bon - ny bride, Then his heart were**

P. **his bon - ny bride, His heart were**

E. bride and so what chance has he to be a glow with—

A. bride she will not be and so he won't glow with—

N. me! My bride she will not—

T. pride; His bride she will not—

R. P. K. gay; His bride she won't

B. gay; His bride she won't

E. pride? Al-tho' he is a he-ro bold

A. pride now; Al-tho' he is a he-ro bold

N. be, not be, I'm pos-i-tive that she will not con-

T. be, yet

R. P. K. con-sent to be, she will ne-er con-

B. con-sent to be, she will ne'er con-

E. and love I have for he - roes that is quite un - con -

A. with great deeds un -

N. sent to share my hum - ble lot; She

T. shall not con - sent to - share his hum - ble lot, No!

R. P. K. sent to _____ be his

B. sent to be his

E. trolled; I can - not a - gree to share his

A. told, She can - not a - gree his poor lot to

N. is too rich, too dig - ni - fied to be the of - fice boy - - let's

T. she'll not con - sent his bride to be, what - so - ev - er for - tune may be

R. P. K. bride, She'll ne'er con - sent to be his

B. bride, She'll ne'er con - sent, Oh!

E. lot, ——— If I'd con-sent his fair bride now to be, His

A. share, ——— If you'd con-sent his fair bride now to be, His

N. bride; ——— If she would be my bon - ny bride, My

T. tide, ——— If she would be, If she would be

R. P. K. bride, ——— If she would be, If she would be

B. no! ——— If she would be, If she would be

If she would be his bon - ny bride, his

If she would be his

The musical score consists of six vocal staves and a piano accompaniment. The vocal parts are labeled E. (Soprano), A. (Alto), N. (Tenor), T. (Tenor), R. P. K. (Bass), and B. (Bass). The lyrics are: "lot, ——— If I'd con-sent his fair bride now to be, His", "share, ——— If you'd con-sent his fair bride now to be, His", "bride; ——— If she would be my bon - ny bride, My", "tide, ——— If she would be, If she would be", "bride, ——— If she would be, If she would be", "no! ——— If she would be, If she would be". The piano part is in the bottom system, featuring a melody with accents and a bass line with chords.

E. heart as he remarked, would glow with joy and pride, with joy and
 A. heart as he remarked, would eer re -
 N. heart would glow with pro - per pride; But
 T. his bride, — bon - ny bride, then with joy and pride, with joy and
 R. P. K. his bride, — bon - ny bride, He'd be
 B. his bride, — bon - ny bride, He'd be
 heart would glow with pro - per pride; — But
 bride, his fair bride, what
 piano accompaniment

E. pride; But I de - clare, it cannot be, it cannot be, Tho' he - ro is

A. joice; But she de - clares, it cannot be, it can - not be, oh! no! not—

N. woe a - las! ah! me! My bride she will not

T. pride his heart would glow; ——— It cannot be, it cannot be, Oh! —

R. P. K. filled with pride and joy; But no! it

B. filled with pride and joy; But no! it
ah! me! ——— The bride she will not

woe a - las! The bride she will not be, The bride she will not be, not—
be, what joy 'twould be, The bride she will not be;

joy 'twould be, ——— It can - not be, it

E. he, Now we must part, tho' it sad - den my heart, I

A. so! Yes! they must part, tho' it sad - den her heart, She

N. be, not be, I'm po - si - tive that she will not Con -

T. no! She'll say him nay, With - out de - lay,

R. P. K. can - not be, Now she'll say him nay, With - out de - lay,

B. can - not be, Now she'll say him nay, With - out de - lay,

be; She's po - si - tive that she will not Con -

can - not be; She's cer - - tain she'll not

Piano accompaniment:

E. can't consent to share his ver - y humble lot, I am much too

A. can - not share his lot; She is much too

N. sent to share my humble lot; She is too rich too

T. She will not consent to share his humble lot; She is too rich too

R. P. K. She'll not share his lot; She is too

B. She'll not share his lot; She is too
to share his humble lot;

sent to share his lot; She is too rich too
lot, to share his lot.

stoop to share his lot; She is much too

E. dig - ni - fied, to be the youthful he - ro's bride, the youth-ful he-ro's

A. weal - thy, to be the youthful he - ro's bride, the youth-ful he-ro's

N. dig - ni - fied, to be the of - fice boy - let's bride, the of - fice boy-let's

T. dig - ni - fied, to be the of - fice boy - let's bride, the of - fice boy-let's

R. P. K. weal - thy for a poor man's bride, the of - fice boy-let's

B. weal - thy for a poor man's bride, the of - fice boy-let's

dig - ni - fied, to be the of - fice boy - let's bride, the of - fice boy-let's

weal - thy for a poor man's bride, the of - fice boy-let's

8

All Principals.

The score consists of eight staves. The first seven staves are for vocal soloists: Soprano (S.), Alto (A.), Nona (N.), Tenor (T.), Bass (B.), Bass (B.), and Bass (B.). Each staff begins with the lyrics "bride." followed by a line for the singer. The eighth staff is for the piano accompaniment, with lyrics "bride." on the upper staff. The piano part features a dynamic marking of *f* and a tempo marking of *Allegro.* The music is in 6/8 time and the key signature has one sharp (F#).

S. bride. _____

For it's

A. bride. _____

N. bride. _____

T. bride. _____

B. bride. _____

B. bride. _____

bride. _____

bride. _____

Allegro.

f

Pr. af - ter busi-ness hours_ And_ care to the wind we'll ship, We_

Pr. think we are due for a scene that is new And we're go-ing to take a

Pr. trip.

K. Ketcham.

I'm a busi-ness man of the good old plan And I'm

K. one of the mon - ey pow-ers, But I'm go-ing to give you the

K. time of your life, For it's af - ter busi - ness hours.

ff *rall.*

Euphemia.

Claire. Tempo di Valse moderato.

E. C. ,Round! ,round we go glid - - ing! ,Round!

Noah. ,Round! ,round we go glid - - ing! ,Round!

R. Reggy. ,Round we go! To and fro! ,Round! we

P. Percy. ,Round we go! To and fro! ,Round! we

K. Ketcham. Cheatham. ,Round we go! To and fro! ,Round! we

Tempo di Valse moderato.

,Round! ,round we go glid - - ing! ,Round!

,Round! ,round we go glid - - ing! ,Round!

Tempo di Valse moderato.

,Round! ,round we go glid - - ing! ,Round!

E.
C. ,round we go slid - - ing! The pic - ture of grace in form and

N. ,round we go slid - - ing! The pic - ture of grace in form and

R. go! To and fro! The pic - ture of grace in form and

P. go! To and fro! The pic - ture of grace in form and

K.
Cb. go! To and fro! The pic - ture of grace in form and

,round we are slid - - ing! The pic - ture of grace in form and

,round we are slid - - ing! The pic - ture of grace in form and

E. C. face, ev-'ry move a pic-ture doth seem; In

N. face, ev-'ry move a pic-ture doth seem; In

R. P. K. Ch. face, ev-'ry move a pic-ture doth seem; In

face, ev-'ry move a pic-ture doth seem; In

face, ev-'ry move a pic-ture doth seem; In

face, ev-'ry move a pic-ture doth seem; In

E. C. dance gay fan-tas-tic, he's tru-ly e-las-

N. dance gay fan-tas-tic, I'm tru-ly e-las-

R. P. K. Ch. dance gay fan-tas-tic, he's e-las-

dance gay fan-tas-tic, he's tru-ly e-las-

dance gay fan-tas-tic, I'm tru-ly e-las-

dance gay fan-tas-tic, he's e-las-

dance gay fan-tas-tic, he's tru-ly e-las-

dance gay fan-tas-tic, he's tru-ly e-las-

E. C. tic, He's glad to show em that he is a po - em, A

N. tic, I'm glad to show em that he is a po - em, A

R. P. K. Ch. tic, He's glad to show em that he is a po - em, A

tic, He's glad to show us that he is a po - em, A

tic, He's glad to show us that he is a po - em, A

E. C. Terp - si - chor - ean dream.

N. Terp - si - chor - ean dream.

R. P. K. Ch. Terp - si - chor - ean dream.

Terp - si - chor - ean dream.

Terp - si - chor - ean dream.

First system of musical notation. The treble clef staff features a melodic line with a slur over the first two measures and another slur over the last two measures. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef staff continues the melodic line with various chordal textures. The bass clef staff maintains the harmonic accompaniment.

Third system of musical notation. The treble clef staff shows a more active melodic line with a slur over the final two measures. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with a slur over the second and third measures. The bass clef staff provides the accompaniment.

Fifth system of musical notation, concluding the page. The treble clef staff has a melodic line that ends with a final chord marked with an accent (^). The bass clef staff provides the accompaniment.

Entré-Act.

Moderato.

Piano.

mf

p

The first system of the musical score is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Moderato.' The first measure of the treble staff has a dynamic marking of *mf*. The second measure has a dynamic marking of *p*. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass.

mf

The second system continues the piano accompaniment. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamic marking *mf* is present in the middle of the system.

mf

The third system continues the piano accompaniment. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamic marking *mf* is present in the middle of the system.The fourth system continues the piano accompaniment. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamic marking *mf* is present in the middle of the system.

mf

The fifth system continues the piano accompaniment. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamic marking *mf* is present in the middle of the system.

The first system of music consists of two staves. The treble staff begins with a half note chord (F#4, C#5), followed by a quarter note chord (F#4, C#5), and then a series of eighth notes: F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5. The bass staff provides accompaniment with chords: F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3.

The second system continues the piece. The treble staff features a melodic line with eighth notes: F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5. The bass staff has chords: F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3.

The third system introduces accents (^) over notes. The treble staff has eighth notes: F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5. The bass staff has chords: F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3.

The fourth system continues the piece. The treble staff has eighth notes: F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5. The bass staff has chords: F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3.

The fifth system concludes the piece. The treble staff has eighth notes: F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5. The bass staff has chords: F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3, F#2, C#3. The system ends with a piano (*p*) dynamic marking and a key signature change to three sharps (F#, C#, G#).

Allegretto.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music begins with a series of eighth notes in the right hand, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece. The right hand features a mix of eighth and sixteenth notes, with some chords. The left hand maintains a rhythmic accompaniment with eighth notes and some rests.

The third system shows a continuation of the melodic and harmonic development. The right hand has more complex rhythmic patterns, including some beamed eighth notes. The left hand accompaniment remains consistent in style.

The fourth system features a more active right hand with frequent sixteenth notes. The left hand accompaniment includes some chords and rests, providing a solid foundation for the melody.

The fifth system concludes the piece. The right hand has a melodic line with some grace notes and slurs. The left hand accompaniment features some chords and rests, ending with a final cadence. The piece concludes with a double bar line and repeat signs.

Tempo di Valse moderato.

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music begins with a forte (*f*) dynamic in the bass staff, followed by a piano (*p*) dynamic. The upper staff features a melodic line with various note values and rests, while the lower staff provides harmonic accompaniment with chords and single notes.

Second system of the musical score. The upper staff continues the melodic line with a series of eighth and sixteenth notes. The lower staff maintains the accompaniment with a steady rhythm of chords and single notes.

Third system of the musical score. The upper staff features a melodic phrase with a slur and a fermata. The lower staff continues the accompaniment with chords and single notes.

Fourth system of the musical score. The upper staff continues the melodic line with a series of eighth and sixteenth notes. The lower staff maintains the accompaniment with a steady rhythm of chords and single notes.

Fifth system of the musical score. The upper staff features a melodic phrase with a slur and a fermata. The lower staff continues the accompaniment with chords and single notes. A forte (*f*) dynamic is indicated in the lower staff.

Sixth system of the musical score. The upper staff continues the melodic line with a series of eighth and sixteenth notes. The lower staff maintains the accompaniment with a steady rhythm of chords and single notes.

First system of a piano score. The right hand features a melodic line with a long slur over several measures, while the left hand provides a steady accompaniment of chords.

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

Allegro vivo.

Third system of a piano score, marked *ff* (fortissimo). The tempo is *Allegro vivo*. The right hand has a more active melodic line, and the left hand continues with a rhythmic accompaniment.

Fourth system of a piano score, showing further melodic and harmonic progression.

Fifth system of a piano score, maintaining the energetic character of the piece.

Sixth system of a piano score, concluding the page. It includes markings for *s* (sforzando) and *loco* (loco). The right hand features a melodic line with a slur and a *s* marking, while the left hand has a rhythmic accompaniment.

Opening Ensemble.
Act II.

Allegro vivo.

Piano. *mf*

First system of piano accompaniment, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and moving lines in both hands.

Second system of piano accompaniment. The right hand has a melodic line with some grace notes. The left hand provides harmonic support. The instruction *poco a poco accel.* is written above the right hand.

Third system of piano accompaniment. The right hand continues with a melodic line. The left hand has a steady bass line. The instruction *ff* is written below the right hand.

Fourth system of piano accompaniment. The right hand has a melodic line with some grace notes. The left hand provides harmonic support. The instruction *f* is written below the right hand. The text "(Curtain.)" is written above the right hand.

Allegro.

Vocal line for the fifth system of music. The lyrics are: "Pat - rons of the turf are we, of the smartest sort;". The music is in a treble clef with a key signature of two sharps.

Allegro.

Piano accompaniment for the sixth system of music. The right hand has a melodic line with some grace notes. The left hand provides harmonic support. The music is in a treble and bass clef with a key signature of two sharps.

Long on dress as you will see, but rather short on sport; — what we

Long on dress as you will see, but rather short on sport; what we

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Long on dress as you will see, but rather short on sport; — what we" on the first line, and "Long on dress as you will see, but rather short on sport; what we" on the second line.

do not know of rac - ing, would make a fo-lio book; But these

do not know of rac - ing, would make a fo-lio book; But these

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "do not know of rac - ing, would make a fo-lio book; But these" on the first line, and "do not know of rac - ing, would make a fo-lio book; But these" on the second line.

e-vents we're al-ways grac - ing, most care-ful how we look; We're the

e-vents we're al-ways grac - ing, most care-ful how we look;

how we look.

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "e-vents we're al-ways grac - ing, most care-ful how we look; We're the" on the first line, "e-vents we're al-ways grac - ing, most care-ful how we look;" on the second line, and "how we look." on the third line.

Solo.

sort of sports who love to chase the fi - ery anise seed bag; It is

2 Solo.

Eng - lish, you know! and — “come il — faut” and it gives us a chance to

brag.

So when - ev - er we may on a pleas - ant - day, we

And o-ver the hills and far a-way, Chase the
 drop our bonds and stocks And o-ver the hills and far a-way, Chase the

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "And o-ver the hills and far a-way, Chase the drop our bonds and stocks And o-ver the hills and far a-way, Chase the".

ar-ti-fi-cial fox; In Coats of pink, we love to think, We're an
 ar-ti-fi-cial fox; Coats of pink, love to think,

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ar-ti-fi-cial fox; In Coats of pink, we love to think, We're an ar-ti-fi-cial fox; Coats of pink, love to think,". There are accents (^) above the piano accompaniment in the third and fourth measures of the bottom staff.

Eng - lish hunt - ing - While the with the

Eng - lish Cho - rus, sprinting boy, a - niseed bag, Runs

Eng - lish Cho - rus, sprinting boy, a - nise seed bag,

mer - ri - ly on be - fore us; With hors - es

Runs be - fore us; With hors - es

Allegro vivo.

neigh-ing And hounds a - bay-ing, It's up, my lads!

neigh-ing And hounds a - bay-ing, It's up, my lads!

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "neigh-ing And hounds a - bay-ing, It's up, my lads!".

The piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with chords in the right hand and a bass line in the left hand.

And a - way! With hors - es neighing And hounds a -

And a - way! With hors - es neighing And hounds a -

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "And a - way! With hors - es neighing And hounds a -".

The piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the rhythmic pattern from the first system, with chords in the right hand and a bass line in the left hand.

bay - ing, Oh! the echo - ing horn And the fox shall be our

bay - ing, Oh! the echo - ing horn And the fox shall be our

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "bay - ing, Oh! the echo - ing horn And the fox shall be our". The piano accompaniment is in bass clef with the same key signature and time signature, providing harmonic support for the vocal lines.

prey; Tal - ly ho! Tal - ly ho! All lads a - way! Tal - ly

prey; Tal - ly ho! Tal - ly ho! All lads a - way! Tal - ly

The second system of the musical score continues with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "prey; Tal - ly ho! Tal - ly ho! All lads a - way! Tal - ly". The piano accompaniment is in bass clef with the same key signature and time signature, providing harmonic support for the vocal lines.

ho! Tal-ly ho! a - way! a - way!

ho! Tal-ly ho! a - way! a - way! Tal-ly ho! Tal-ly

The first system consists of three staves. The top staff is a vocal line with lyrics "ho! Tal-ly ho! a - way! a - way!". The middle staff is a vocal line with lyrics "ho! Tal-ly ho! a - way! a - way! Tal-ly ho! Tal-ly". The bottom staff is a piano accompaniment line. The music is in 4/4 time with a key signature of one sharp (F#).

The piano accompaniment for the first system is shown in two staves. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The music is in 4/4 time with a key signature of one sharp (F#).

ho! Tal-ly ho!

Pa - trons of the

Pa - trons of the

The second system consists of three staves. The top staff is a vocal line with lyrics "ho! Tal-ly ho!". The middle staff is a vocal line with lyrics "Pa - trons of the" and "Pa - trons of the". The bottom staff is a piano accompaniment line. The music is in 4/4 time with a key signature of one sharp (F#).

The piano accompaniment for the second system is shown in two staves. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The music is in 4/4 time with a key signature of one sharp (F#).

turf are we, of the smart-est Sort; Long on dress as

turf are we, of the smart-est Sort; Long on dress as

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "turf are we, of the smart-est Sort; Long on dress as".

This system shows the piano accompaniment for the first four measures. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

you will see, But— rath-er short on sport;— What we do not know of

you will see, But rath-er short on sport;— What we do not know of

This system contains the next four measures. The lyrics are: "you will see, But— rath-er short on sport;— What we do not know of". The piano accompaniment continues with similar rhythmic patterns.

This system shows the piano accompaniment for the second system. The right hand features a more complex melodic line with some grace notes and slurs, while the left hand maintains a consistent bass line.

rac - ing, Would make a fo - lio book; But these e - vents we're always

rac - ing, Would make a fo - lio book; But these e - vents we're always

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "rac - ing, Would make a fo - lio book; But these e - vents we're always". The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

grac - ing, Most care - ful how we look; Tal - ly ho! Tal - ly

grac - ing, Most care - ful how we look; Tal - ly ho! Tal - ly

The second system of the musical score continues with two vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef with the same key signature. The lyrics are: "grac - ing, Most care - ful how we look; Tal - ly ho! Tal - ly". The piano part continues with a similar accompaniment style, featuring a steady eighth-note line in the left hand and a melodic line in the right hand.

ho! Tal - ly ho! a - way! Tal - ly ho! Tal - ly ho! Tal - ly

ho! Tal - ly ho! a - way! Tal - ly ho! Tal - ly ho! Tal - ly

This system contains the first two staves of a musical score. The top staff is a vocal line with lyrics: "ho! Tal - ly ho! a - way! Tal - ly ho! Tal - ly ho! Tal - ly". The second staff is another vocal line with the same lyrics. The piano accompaniment is shown in the bottom staff, featuring a bass line with chords and a treble line with chords.

This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a key signature of two sharps (D major) and a 2/4 time signature. The accompaniment features a steady bass line with chords and a treble line with chords.

ho! a - way!

ho! a - way!

This system contains the second two staves of a musical score. The top staff is a vocal line with lyrics: "ho! a - way!". The second staff is another vocal line with the same lyrics. The piano accompaniment is shown in the bottom staff, featuring a bass line with chords and a treble line with chords.

This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a key signature of two sharps (D major) and a 2/4 time signature. The accompaniment features a steady bass line with chords and a treble line with chords. A fermata is placed over the final chord in the treble staff.

Song of the Drum and Fife.

Allegro a la Marcia.

Piano. *f*

The first system of the piano introduction is in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a strong, rhythmic melody in the right hand, primarily consisting of eighth-note chords and single notes, and a supporting bass line in the left hand with a similar rhythmic pattern.

The second system continues the piano introduction. The right hand features more complex rhythmic patterns, including sixteenth-note runs and chords, while the left hand maintains a steady, rhythmic accompaniment.

Euphemia.

I like to be a
If I were mar-ried

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staves. The piano accompaniment includes a steady eighth-note bass line and chords in the right hand. The vocal line begins with a rest, followed by the lyrics.

he - ro's bride, A he - ro mi - li - ta - ry; To
in a church, No or - gan should be play - ing; But the

The second line of the song continues the vocal melody and piano accompaniment. The piano accompaniment provides a consistent rhythmic and harmonic support for the vocal line.

all things mar-tial, I am par-tial; The fife and drum so
ra-cket and rat-tle Of drums and bat-tle And bug-les loud-ly

air-y, Take your ci-vil-i-ans plain-ly clad; Nev-er
bray-ing; For as wed-ded life is a war, they say: One

shall they my heart storm, But give me the dash-ing
long per-pe-tual strife, No mu-sic so sweet, for a

mi-li-tar-y lad In a gorg-eous u-ni-form.
wed-ding gay, Than the war-like drum and fife.

If I were the bride of a

sol - dier bold, A mil - i - tar - y he - ro's wife; I'd

march to din - ner ev - 'ry day, To the tune of the shriek - ing

fife; And down to break - fast ev - 'ry morn, The

ah! ah!

wife; I'd march to din - ner ev - 'ry day, To the

wife; I'd march to din - ner ev - 'ry day, To the

tune of the shriek - ing fife; And down to breakfast ev - ry morn;The

tune of the shriek - ing fife; And down to breakfast ev - ry morn;The

fam - i - ly all should come, To the toot-toot-toot-toot of the

stir - ring life And the roll of the ratt - ling drum;

Chorus.

If I
If I

Ah!

were the bride of a sol - dier, A mil - i - ta - ry he - ro's

were the bride of a sol - dier, A mil - i - ta - ry he - ro's

To the toot-toot-toot-toot of the
 fam - i - ly all should come, To the toot-toot-toot-toot of the
 fam - i - ly all should come, To the toot-toot-toot-toot of the

1. 2.
 stirring life And the roll of the ratt-ling drum. drum.
 stirring life And the roll of the ratt-ling drum. drum.
 stirring life And the roll of the ratt-ling drum. drum.

1. 2. 8

Signs.

Allegro moderato. Noah.

Voice. All
To

Piano. *f*

Van Twiller.

su - per - sti - tion is not dead, As peo - ple off in - fer; Some
be strung up on Fri - day, It is bad luck, so 'tis said: And

signs there are which fill with dread, when - ev - er they oc - cur; Some
it is most un - luck - y, to sleep thir - teen in a bed; Don't

folks be - lieve in ghosts or wraith, some read the pal - mist's line; While
walk be - neath a lad - der, when an axe is going to drop; If

Euphemia

oth - ers have a - bid - ing faith On old fa - mil - iar signs; You
a black cat comes to your house, It's a sign it's going to stop; You

mf

meet an ug - ly tempered friend And in - ti - mate, he lies; Now
see a sign: "No smok - ing" in An off - ice or a car; Why

that's a sign you may de - pend, That he will black your eyes; And
that's a sign you want to light Your pipe or a ci - gar; To

Noah.

if a dog should howl all night, While you for slum - ber sigh; That
meet a cross - eyed cred - i - tor And call him names a few; Is a

All 3.

is a quite un-fail-ing sign, that the dog is going to die.
 sign of cer-tain trouble, if he's a big-ger man than you. There are

su-per-sti-tious signs— And we all be-lieve them true; There are

0-mens and pre-dic-tions, Some are old and some are new; What

ev-er wis-dom tells you And phi-lo-so-phy op-ines; You

may as well give cre - dit to these signs, signs, signs.

1
8
1
loco

¹² Dance.

8

7

7
8

Summer Proposals.

Voice.

Piano.

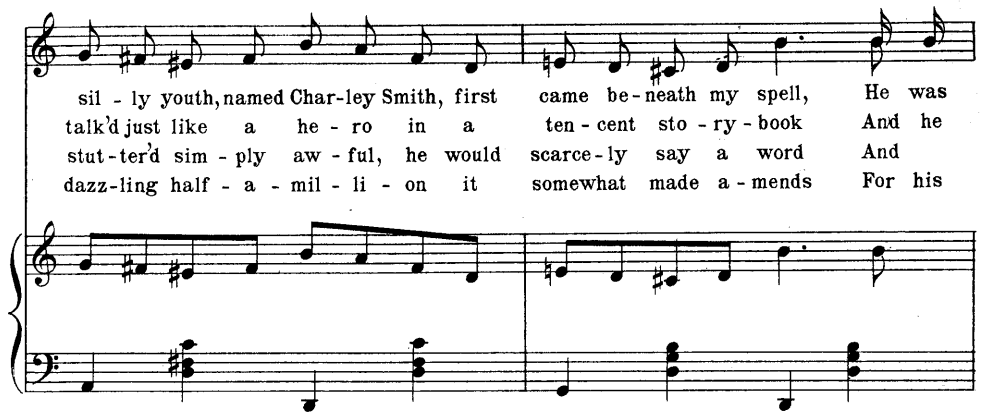
1. Last
2. The
3. Ah,
4. The

sum-mer I was stop-ping at a ho-tel by the sea And
 next one who as-sailed my heart was an-y-thing but shy! He was
 me! what times a poor girl has, with hand-some, dread-ful men! I no
 one who came to worry me next was void of all ro-mance, He

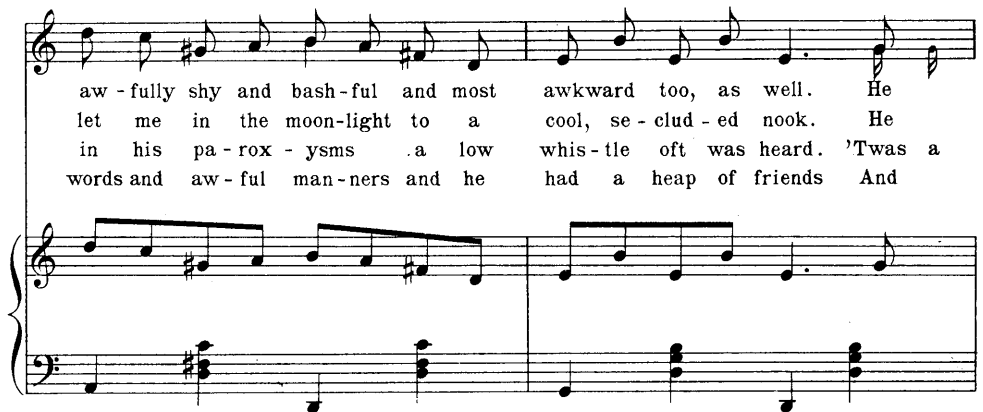
quite a score of handsome youths made vio-lent love to me; And
 one of those gay sport-y youths, who is clas-si-fied as fly. Long ex -
 soon-er got one off my hooks, than six got on a-gain, And
 forced him-self on me one night while sit-ting out a dance. He was

oh the var-ious styles they had of ask-ing for my hand And the
 pe-ri-ence had taught him ex-act-ly what to say For he
 it was sim-ply aw-ful the ex-pe-rien-ces I had, Be-
 rich-er far than Croe-sus had what peo-ple call'd the stuff, He had

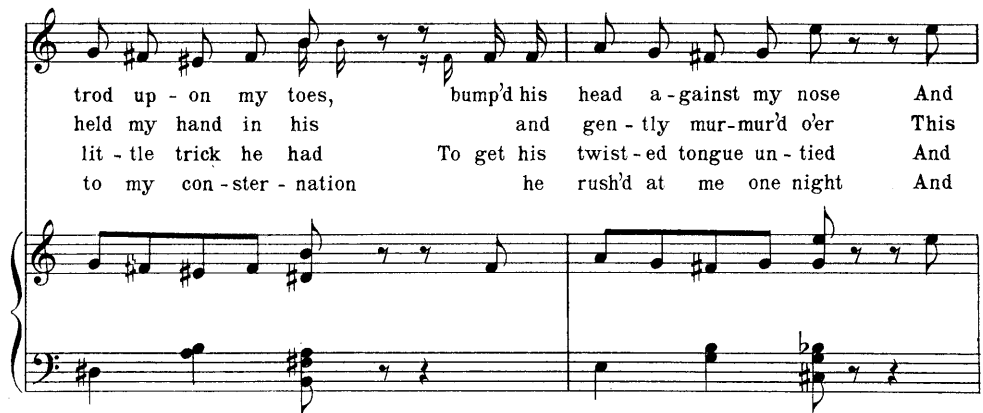
fun-ny ways they did it was be-wild-er-ing and grand. A
 us-u-al-ly pro-posed I guess some twen-ty times a day He
 cause although he made me laugh he al-so made me mad For he
 made it on the Bow-er-y and was clas-si-fied as 'tough'! But that



sil - ly youth, named Char-ley Smith, first came be-neath my spell, He was
 talk'd just like a he - ro in a ten-cent sto - ry - book And he
 stut-ter'd sim - ply aw - ful, he would scarce-ly say a word And
 daz-ling half - a - mil - li - on it somewhat made a - mends For his



aw - fully shy and bash-ful and most awkward too, as well. He
 let me in the moon-light to a cool, se - clud - ed nook. He
 in his pa - rox - ysms a low whis-tle oft was heard. 'Twas a
 words and aw - ful man - ners and he had a heap of friends And



trod up - on my toes, bump'd his head a - gainst my nose And
 held my hand in his and gen - tly mur-mur'd o'er This
 lit - tle trick he had To get his twist-ed tongue un - tied And
 to my con - ster - nation he rush'd at me one night And

just what Char-ley said to me, to you I will dis - close "For
lit - tle tale which he had told seven hun - dred times be - fore "Oh!
this is how he did it when he wooed me for his bride "I
raved on like an In - dian while I near - ly died of fright "Say

Chorus.

this I beg you'll ex - cuse me but I
Dar - ling! my soul has a se - - - - - cret 'tis
cccccan't ttttell you how mmmmmuch I aaaaa - dore you, I ccccan't
Mame! or what - ev - er your name is, dat

think you most aw - ful - ly sweet; I would
burst - ing to tell you to - night There's a
ttttell you how mmmmmuch I'm in llllove. My
mug dat yer's got is a dream Yer don't

like, if you have no ob - jec - - tions to
 mos - qui - to dropp'd on your nose, dear! There I've
 pppplead - ings, I kkkknow they must bbbbbore you, I
 tum - ble, I guess, what me game is: Come

lay my hat (I mean at your feet. _____ I've
 brush'd it off heart,) 'tis all right, _____ I
 ccccan't hhhhhhhelp it, mmmmmmy lllllit - tle ddddove. _____ I'm a
 on and I'll blow yer to cream. _____ No

had an ache in my ear since I met you, let me
 love you, my lit - tle dar - ling! my own one! be my
 ppppro - per kkkkind of a llllov - er, I kkkknow dddddear, and my
 more I'll call you a - way from that guy, for I'll

place on your bos - om this rose _____ I
 lit - - tle wife Ah! do! _____ Just
 tttttongue ggggets all tttttang led up, quite, _____ And mmmmy
 take him and fix him me - self _____ Yer de

love you! You dar - ling! You pet you! _____ Please ex -
 one kiss? What not one? Ve - ry well then, _____ I'll waste
 llllove ttttale I'm un - a - ble tttto ttttell you _____ I'll _____
 queen of der beach and er peach so _____ Come _____

cuse me for bump - ing your nose."
 no more time fool - ing with you."
 wwwwhis - tle it aaall if you llllike."
 on, hul - ly gee, let's get hitched."

Trio. The Burglars.

Allegro moderato.


Claire.  There is

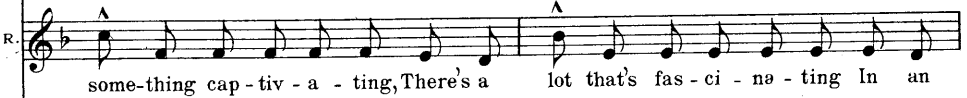
Reggy.  There is

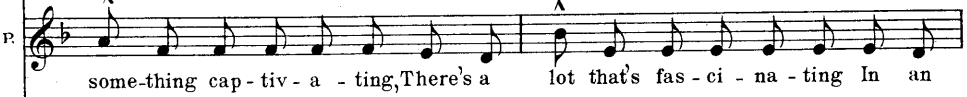
Percy.  There is


Allegro moderato.

Piano. 

C.  some-thing cap-tiv-a-ting, There's a lot that's fas-ci-na-ting In an

R.  some-thing cap-tiv-a-ting, There's a lot that's fas-ci-na-ting In an

P.  some-thing cap-tiv-a-ting, There's a lot that's fas-ci-na-ting In an



C. en - ter - pris - ing crim - i - nal ca - reer; Though with

R. en - ter - pris - ing crim - i - nal ca - reer; Though with

P. en - ter - pris - ing crim - i - nal ca - reer; Though with

C. dan - ger it is fraught, Still I've ver - y oft - en thought With_

R. dan - ger it is fraught, Still I've ver - y oft - en thought With_

P. dan - ger it is fraught, Still I've ver - y oft - en thought With_

C. sen - ti - ments the op - po - site of fear; An

R. sen - ti - ments the op - po - site of fear; An

P. sen - ti - ments the op - po - site of fear; An

C. *em - bas - sy bur - glar - i - ous, Is cer - tain - ly ne - fa - ri - ous And*

R. *em - bas - sy bur - glar - i - ous, Is cer - tain - ly ne - fa - ri - ous And*

P. *em - bas - sy bur - glar - i - ous, Is cer - tain - ly ne - fa - ri - ous And*

C. *prob - a - bly pre - ca - ri - ous In al - most ev - 'ry cause; But*

R. *prob - a - bly pre - ca - ri - ous In al - most ev - 'ry cause; But*

P. *prob - a - bly pre - ca - ri - ous In al - most ev - 'ry cause; But*

C. *still I'll think I'll stay, Just for once the law de - fy it And*

R. *still I'll think I'll stay, Just for once the law de - fy it And*

P. *still I'll think I'll stay, Just for once the law de - fy it And*

C. if I make nothing of it, I will have ex - pe - ri - ence; Oh! ex -

R. if I make nothing of it, I will have ex - pe - ri - ence; Oh! ex -

P. if I make nothing of it, I will have ex - pe - ri - ence; Oh! ex -

C. pe - ri - ence ac - cord - ing to the Card, Is a

R. pe - ri - ence ac - cord - ing to the Card, to the Card, Is a

P. pe - ri - ence ac - cord - ing to the Card, to the Card, Is a

See

C. teach - er who is des - per - ate - ly hard But

R. teach - er who is des - per - ate - ly hard ver - y hard But

P. teach - er who is des - per - ate - ly hard ver - y hard But

C. I'll tac-kle her this time; All a - board for deeds of

R. I'll tac-kle her this time; All a - board for deeds of

P. I'll tac-kle her this time; All a - board for deeds of

rit.

C. crime, He's going to be the bur - glar's merry pard;

R. crime, I'm going to be the bur - glar's merry pard;

P. crime, I'm going to be the bur - glar's merry pard;

a tempo

C. Pst! Pst! Pst! Pst! Pst! So it's hist!dowse the glim! Let us

R. Pst! Pst! Pst! Pst! Pst! So it's hist!dowse the glim! Let us

P. Pst! Pst! Pst! Pst! Pst! So it's hist!dowse the glim! Let us

C. div - vy on the swag, We'll crack a crib and do it ver - y

R. div - vy on the swag, We'll crack a crib and do it ver - y

P. div - vy on the swag, We'll crack a crib and do it ver - y

C. soon; It will no doubt be

R. soon; And do it ver - y soon; It will no doubt be

P. soon; And do it ver - y soon; It will no doubt be

C. great_ and im - mense And a new ex - pe - ri -

R. great_ and im - mense And a new ex - pe - ri -

P. great_ and im - mense And a new ex - pe - ri -

C. *ence;* While we bur - gle in the dark of the

R. *ence;* While we bur - gle in the dark of the

P. *ence;* While we bur - gle in the dark of the

C. moon, Hist! hush! Yes! we bur - gle in the dark of the

R. moon, Hist! hush! Yes! we bur - gle in the dark of the

P. moon, Hist! hush! Yes! we bur - gle in the dark of the

C. moon.

R. moon.

P. moon.

Dance

pp

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The treble staff features a triplet of eighth notes. The bass staff has a more active line with eighth notes and chords.

The third system shows further development of the melody. The treble staff includes a triplet of eighth notes. The bass staff continues with a steady accompaniment.

The fourth system concludes the piece. It features a 'Pst Pst' marking above the treble staff, indicating a piano or breath effect. The system ends with a double bar line and a final chord in both staves.

A Maiden's Heart.

Moderato.

Piano. *mf*

The piano introduction consists of two staves. The right hand plays a melody in D major, starting with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, D5, and a half note D5. The left hand provides a harmonic accompaniment with chords and single notes.

My heart is in my keep - - ing, I'll
If spin - ster - like and lone - - ly, I

The first system of the song features a vocal line and piano accompaniment. The vocal line is in D major and begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and a half note D5. The piano accompaniment consists of two staves with chords and single notes.

give it where I ___ choose, The smiles are ___ mine or ___
live and all de - cline, The sor - row and grief are mine

The second system of the song features a vocal line and piano accompaniment. The vocal line continues the melody from the first system, with lyrics: "give it where I ___ choose, The smiles are ___ mine or ___ live and all de - cline, The sor - row and grief are mine". The piano accompaniment consists of two staves with chords and single notes.

weep - ing, If suit - ors I re - fuse; Though
on - ly, The fault is on - ly mine; Though

man - y - come a - woo - ing And play the he - ro's
gold - en - are my - of - fers, Though pa - rents may com -

part, I'll nev - er, nev - er give my
mend, Still I will nev - er give my

hand, Un - less I give my heart.
heart, Un - less I give my hand.

p *rit.*

Chorus

A — maid-ens heart should e'er be fan- cy free, — Un-til the

pa tempo

one she loves — woos on bend- ed knee; Though

belt - ed knight and gild - ed Lords may sigh, Let —

oth - ers wed for rank and gold, not I; A —

maid-ens heart should e'er be fan - cy free, ——— Un - til the

one she loves — woos on bend - ed knee; Though

wealth - y swains may ask me for their own, Yet —

I — will wed for love a - lone. ——— lone.

Finale II.

The Office Boy.

All Princ.

Chorus.

Then we take a train for Bo - he - mi - a, We

Then we take a train for Bo - he - mi - a, We

Then we take a train for Bo - he - mi - a, We

Allegro.

Piano.

f

have-nt far to go; — A — bright ca-fè, Where all is gay And you find those folks you

have-nt far to go; — A — bright ca-fè, Where all is gay And you find those folks you

have-nt far to go; — A — bright ca-fè, Where all is gay And you find those folks you

know;— Where there's something do-ing With wine and wooing, Where mu - sic weaves its

know;— Where there's something do-ing With wine and wooing, Where mu - sic weaves its

know;— Where there's something do-ing With wine and wooing, Where mu - sic weaves its

spell;— But the mot-to of ev-ry Bo - he - mi - an Is "Vive la Ba - ga -

spell;— But the mot-to of ev-ry Bo - he - mi - an Is "Vive la Ba - ga -

spell;— But the mot-to of ev-ry Bo - he - mi - an Is "Vive la Ba - ga -

Tempo di Valse moderato.

Musical score for the first system, featuring vocal lines and piano accompaniment. The tempo is marked "Tempo di Valse moderato." The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "telle." Plain Ma - mie O' Hoo - -".

Tempo di Valse moderato.

Piano accompaniment for the first system. The tempo is marked "Tempo di Valse moderato." The key signature is one sharp (F#) and the time signature is 3/4. The marking *poco rit.* is present.

Musical score for the second system, featuring vocal lines and piano accompaniment. The tempo is marked "Tempo di Valse moderato." The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "ley, My heart is un - rul - - y, The".

Piano accompaniment for the second system. The key signature is one sharp (F#) and the time signature is 3/4.

word — please say And we'll name the day, What hap - pi -

word — please say And we'll name the day, What hap - pi -

word please say And we'll name the day, What hap - pi -

This system contains three vocal staves and a piano accompaniment. The piano part consists of a treble and bass clef with chords and a simple bass line. The vocal lines are in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "word — please say And we'll name the day, What hap - pi -".

This block shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. It features chords and a simple bass line.

ness 'twill bring; Oh! plain Ma-mie O'

ness 'twill bring; Oh! plain Ma-mie O'

ness 'twill bring; Oh! plain Ma-mie O'

This system contains three vocal staves and a piano accompaniment. The piano part continues with chords and a simple bass line. The lyrics are: "ness 'twill bring; Oh! plain Ma-mie O'".

This block shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. It features chords and a simple bass line.

Hoo - - ley, I love you so tru - - ly, Say
 Hoo - - ley, I love you so tru - - ly, Say
 Hoo - - ley, I love you so tru - - ly, Say

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Hoo - - ley, I love you so tru - - ly, Say". The piano part features a simple harmonic accompaniment with some melodic lines in the right hand.

"yes" my hon - ey, For I have the money to buy a wed - ding
 "yes" my hon - ey, For I have the money to buy a wed - ding
 "yes" my hon - ey, For I have the money to buy a wed - ding

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. The piano accompaniment is in bass clef. The lyrics are: "yes" my hon - ey, For I have the money to buy a wed - ding". The piano part features a simple harmonic accompaniment with some melodic lines in the right hand.

ring.

ring.

ring.

This system contains four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the piano accompaniment. All parts begin with a single note followed by a rest. The tempo is marked as 'Tempo di Marcia'.

Tempo di Marcia.

This system contains two staves for piano accompaniment. The music is in 2/4 time and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The tempo is marked as 'Tempo di Marcia'.

This system contains four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the piano accompaniment. All parts are silent throughout this system.

This system contains two staves for piano accompaniment. The music continues with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The tempo is marked as 'Tempo di Marcia'.

ah! _____

If I were the bride of a sol-dier bold, A

If I were the bride of a sol-dier bold, A

mi-li-ta-ry he-ro's wife, I'd march to din-ner ev-'ry day, To the

mi-li-ta-ry he-ro's wife, I'd march to din-ner ev-'ry day, To the

ah! ah! ah! _____

the shriek-ing fife ah!

tune of the shriek-ing fife And down to break-fast ev - 'ry morn, The

tune of the shriek-ing fife And down to break-fast ev - 'ry morn, The

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase: "the shriek-ing fife ah!". Below this, two staves of lyrics are provided: "tune of the shriek-ing fife And down to break-fast ev - 'ry morn, The" and "tune of the shriek-ing fife And down to break-fast ev - 'ry morn, The". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

To the toot-toot-toot of the stir-ring fife And the

fa-mi-ly all should come To the toot-toot-toot of the stir-ring fife And the

fa-mi-ly all should come To the toot-toot-toot of the stir-ring fife And the

The second system of the musical score continues the vocal and piano parts. The vocal line starts with a melodic phrase: "To the toot-toot-toot of the stir-ring fife And the". Below this, two staves of lyrics are provided: "fa-mi-ly all should come To the toot-toot-toot of the stir-ring fife And the" and "fa-mi-ly all should come To the toot-toot-toot of the stir-ring fife And the". The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a steady bass line.

All Princ.

roll of the rattling drum. Plain Ma - mie O'

roll of the rattling drum. Plain Ma - mie O'

roll of the rattling drum. Plain Ma - mie O'

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The lyrics are: "roll of the rattling drum. Plain Ma - mie O'".

Hoo - ley, My heart is un - rul - y, The

Hoo - ley, My heart is un - rul - y, The

Hoo - ley, My heart is un - rul - y, The

The second system continues the vocal and piano parts. The lyrics are: "Hoo - ley, My heart is un - rul - y, The". The piano accompaniment includes some melodic lines in the right hand and chordal accompaniment in the left hand.

word_ please say And we'll name the day, What hap - pi - ness 'twill

word_ please say And we'll name the day, What hap - pi - ness 'twill

word please say And we'll name the day, What hap - pi - ness 'twill

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "word_ please say And we'll name the day, What hap - pi - ness 'twill".

bring; Oh! plain Ma - mie O' Hoo - - ley,

bring; Oh! plain Ma - mie O' Hoo - - ley,

bring; Oh! plain Ma - mie O' Hoo - - ley,

The second system of the musical score consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "bring; Oh! plain Ma - mie O' Hoo - - ley,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

I love you so tru - ly, Say: "yes," my hon - ey! For
 I love you so tru - ly, Say: "yes," my hon - ey! For
 I love you so tru - ly, Say: "yes," my hon - ey! For

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The lyrics are: "I love you so tru - ly, Say: 'yes,' my hon - ey! For". The piano part features chords and a melodic line in the right hand, and a bass line in the left hand.

I have the mon - ey to buy a wed - ding ring.
 I have the mon - ey to buy a wed - ding ring.
 I have the mon - ey to buy a wed - ding ring.

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The lyrics are: "I have the mon - ey to buy a wed - ding ring.". The piano part features chords and a melodic line in the right hand, and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

First system of a musical score. The treble clef staff contains a melody starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally quarter notes E5, F5, and G5. The bass clef staff, marked with a piano (*p*) dynamic, features a steady accompaniment of quarter notes G2, A2, and B2, with chords of G2-A2-B2 and C3-D3-E3. The key signature is one sharp (F#).

Second system of the musical score. The treble clef staff continues the melody with a half note G4, quarter notes A4, B4, and C5, a half note D5, and quarter notes E5, F5, and G5. The bass clef staff continues the accompaniment with quarter notes G2, A2, and B2, and chords of G2-A2-B2 and C3-D3-E3. The key signature is one sharp (F#).

Third system of the musical score. The treble clef staff features a more active melody with eighth and sixteenth notes, including a trill on G4. The bass clef staff continues the accompaniment with quarter notes G2, A2, and B2, and chords of G2-A2-B2 and C3-D3-E3. The key signature is one sharp (F#).

Fourth system of the musical score. The treble clef staff has a melody with quarter and eighth notes, including a trill on G4. The bass clef staff continues the accompaniment with quarter notes G2, A2, and B2, and chords of G2-A2-B2 and C3-D3-E3. The key signature is one sharp (F#).

Fifth system of the musical score. The treble clef staff concludes the melody with quarter notes G4, A4, and B4, followed by a half note C5. The bass clef staff concludes the accompaniment with quarter notes G2, A2, and B2, and chords of G2-A2-B2 and C3-D3-E3. The key signature is one sharp (F#).

CHARLES B. DILLINGHAM'S

MAGNIFICENT PRODUCTION

"THE OFFICE BOY"

COMEDY OPERA

INTRODUCING THE FAMOUS COMEDIAN

MR. FRANK DANIELS.

Book and Lyrics by
HARRY B. SMITH

Music by
LUDWIG ENGLANDER

COMPLETE VOCAL SCORE, Illustrated Cover, \$2.00 Net

SEPARATE VOCAL NUMBERS.

"PLAIN MAMIE O'HOOLEY,"	-	-	-	-	-	60
"A MAIDEN'S HEART,"	-	-	-	-	-	60
"WILL YOU BE MY HERO, NOBLE SIR?"	-	-	-	-	-	60
"SIGNS,"	-	-	-	-	-	60
"SONG OF THE DRUM AND FIFE,"	-	-	-	-	-	60
"BECAUSE HE TOLD ME SO,"	-	-	-	-	-	60
"AFTER BUSINESS HOURS,"	-	-	-	-	-	60
"BOHEMIA,"	-	-	-	-	-	60
"WHEN THE BAND PLAYS RAGTIME,"	-	-	-	-	-	60
"SUMMER PROPOSALS,"	-	-	-	-	-	60

PIANOFORTE ARRANGEMENTS.

SELECTION, Containing the Principal Melodies.....	1.00
WALTZ, Containing the Principal Waltz Themes.....	75
LANCIERS, Arranged from the Principal Melodies.....	60
MARCH & TWO STEP, Containing the Principal Melodies.....	60

VIOLIN AND PIANOFORTE.

SELECTION.....	60
----------------	----

BAND AND ORCHESTRA ARRANGEMENTS.

SELECTION For Full Orchestra, \$2.00. Small Orchestra, \$1.25. Band, \$2.00. Waltz, Lanciers, March and Two-Step.....	Full Orchestra \$1.00 Small Orchestra 60
--	--

JOS. W. STERN & CO.

34 EAST TWENTY-FIRST STREET

NEW YORK