

J. M. Gaites

John Hyams & Leila Mc Intyre

The Musical Play

# THE GIRL OF MY DREAMS

BOOK BY

Albur D. Nesbit

Lyrics by Otto Hauerbach

MUSIC BY

Carl Moschna

COMPOSER OF

'THE THREE TWINS'

'GATEYES'

'DAME SHERRY' ETC. ETC.



M. W. WARRIS

NEW YORK CHICAGO



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JOS. M. GAITES PRESENTS  
JOHN HYAMS AND LEILA MCINTYRE  
IN THE MUSICAL PLAY

# THE GIRL OF MY DREAMS

BOOK BY

WILBUR D. NESBIT

AND

OTTO HAUERBACH

MUSIC BY

KARL HOSCHNA

PRICE \$2.00 6/-net.

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Joseph M. Gaites  
PRESENTS

“THE GIRL OF MY DREAMS”

Book by  
WILBUR D. NESBIT and OTTO HAUERBACH.

Music by  
KARL HOSCHNA.

CAST.

Harry Swifton. . . . .	. . . . .	JOHN HYAMS
Lucy Medders. . . . .	. . . . .	LEILA MCINTYRE
Phineas Medders. . . . .	. . . . .	RAY L. ROYCE
Carolyn “Cuddle” Swifton . . . . .	. . . . .	LILLIAN SMITH
“Pigeon” Williams . . . . .	. . . . .	HARRY CLARKE
Socrates Primmer . . . . .	. . . . .	PERCIVAL AYLMER
General Blazes . . . . .	. . . . .	GEO. S. TRIMBLE
Helen Blazes. . . . .	. . . . .	HENRIETTA LEE
Daphne Daffington (Mlle. Daphne) . . . . .	. . . . .	NITA ALLEN
Count von Schnigglefitz. . . . .	. . . . .	IRVING BROOKS
Charlotte. . . . .	. . . . .	ANNA WALKER
Messenger Boy . . . . .	. . . . .	J. J. DELSON

Bachelor Boys, Boarding School Misses, Belles of the Neighborhood,  
Quaker Lads and Lassies, Toy Town Tinkers, etc.

LOCALE — A suburb of New York.

ACT I. — Harry's suite at Dovecrest — the Swifton Homestead.

ACT II. — Grounds and entrance to Dovecrest.

Musical Direction . . . . .	. . . . .	GUSTAVE SALZER
Staged by . . . . .	. . . . .	FRANK SMITHSON



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ACT I.

Opening Chorus

No 1.

Male Chorus.

Allegro.

First system of the piano introduction. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and quarter notes F#4-E4. The bass line starts with a quarter note G2, followed by eighth notes A2-B2, quarter notes C3-B2, eighth notes A2-G2, and quarter notes F#2-E2. A dynamic marking of *f* is present.

Second system of the piano introduction. The treble clef continues with chords and moving lines. The bass line features a steady eighth-note accompaniment in the right hand and a more active line in the left hand.

First system of the vocal introduction. The Tenor part (TEN.) is written in a treble clef and begins with the lyrics "Bach - 'lor days!". The Bass part (BASS.) is written in a bass clef and begins with the lyrics "Bach - 'lor days!". The lyrics for the first four measures are: "Bach - 'lor days! Bach - 'lor days! With care free hearts we sing your praise,".

Piano accompaniment for the vocal part. It consists of two systems. The first system shows the treble clef with chords and the bass clef with a simple harmonic accompaniment. The second system continues the accompaniment with more complex chordal textures in the treble and a steady bass line.

Days of jol - li - ty, jaunts, and joys, Days of frolic and fun, Eh! boys!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs). The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are: "Days of jol - li - ty, jaunts, and joys, Days of frolic and fun, Eh! boys!". There are dynamic markings like *v* and *mf* throughout the system.

Bach - 'lor days! Bach - 'lor days! With care free hearts we sing your praise; So

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "Bach - 'lor days! Bach - 'lor days! With care free hearts we sing your praise; So". The piano accompaniment continues with chords and melodic lines in the grand staff.

bot - toms up, We'll drain the cup To good old bach - 'lor

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are: "bot - toms up, We'll drain the cup To good old bach - 'lor". The piano accompaniment includes a *rit* marking and ends with a double bar line. The key signature remains one sharp (F#).

Tempo di Valse. *molto rit.* *a tempo*

days! The la - dies, God bless them, We love them all, For

*rall.*

Tempo di Valse. *rall.* *molto rit.* *a tempo*

*rall.* *molto rit.* *a tempo*

la - dies are fair and we hear their call To dine with them, or

wine with them, Or dance with them at a fan - cy ball. We

*molto*

*rall.* *a tempo*

love them, we love them, but that is all. A love du - et we'll

*rit.* *a tempo*

## ONE VOICE, SOLO.

But we draw the line at a wed - ding ring, Yes, we  
glad - ly sing, Ah!

draw the line at a wed - ding ring. *Allegretto.*

Ah! *rall.* We -

*rall.* *sva ad lib.*

do not en - vy hub - by's joys, No lul - la - bies we'll sing. We have no use for

*f*

chil - dren's toys, We shun the a - pron string. The com-forts of your home, sweet home, we'll

glad - ly leave to you, — As long as we may gai - ly roam the ci - ty af - ter

*rit.*

*rit.*

## Tempo di Valse

two A. M. in the morn - ing, Yes, half past two by the

## Tempo di Valse

clock; With a jol - ly old bunch, who are feel - ing a "Hunch," there's a

stein wait - ing. 'round the block. A stein and a pipe and a

bot - tle or two of a brand that's a sec - ret to me and you; And it's

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "bot - tle or two of a brand that's a sec - ret to me and you; And it's". The piano accompaniment starts with a bass clef and a key signature of one flat. Dynamics include *ff* and *p*.

The piano accompaniment for the first system consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Dynamics include *ff* and *p*.

two A. M. in the morn - ing, with not a thing to

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "two A. M. in the morn - ing, with not a thing to". The piano accompaniment starts with a bass clef and a key signature of one flat.

The piano accompaniment for the second system consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

do — But to laugh and chaff, and chaff and laugh, and

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "do — But to laugh and chaff, and chaff and laugh, and". The piano accompaniment starts with a bass clef and a key signature of one flat.

The piano accompaniment for the third system consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

*sfz*

man - y a wife, with de - signs on your life, A - wait - ing at

home for you.

*Allegro*

*f*

Bach - 'lor days! Bach - 'lor days! With care free hearts we sing your praise,



Days of jol - li - ty, jaunts, and joys; Days of frolic and fun, — Eh boys!

Bach - 'lor days! Bach - 'lor days! With care free hearts we sing your praise; So

bot - toms up, we'll drain the cup To good old Bach-'lor days! —

# Belles Of The Tally-Ho Boarding School.

No 2.

Cuddle and Chorus.

Tempo di Marcia.

Piano.

*ff*

The musical score is written for piano and consists of four systems of staves. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The tempo is marked 'Tempo di Marcia'. The first system includes a dynamic marking of *ff* (fortissimo) and features a melodic line in the treble clef with a slur over the first two measures, and a bass line with a steady eighth-note accompaniment. The second system continues the piece with similar rhythmic patterns. The third system also features a *ff* dynamic marking and includes a slur over a melodic phrase in the treble clef. The fourth system concludes the piece with a dynamic marking of *molto cresc.* (molto crescendo) in the first measure and *ff* in the final measure, which is marked with a fermata. The score is written in a standard musical notation style with various articulation marks such as accents and slurs.

## CUDDLE.

Mil - lie and Mol - lie and Ma - ry,  
Chem - is - try, cook - ing and ra - tions, A -

The first system of the musical score for 'CUDDLE.' features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Mil - lie and Mol - lie and Ma - ry, Chem - is - try, cook - ing and ra - tions, A -'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Dynamics include *mf* and *f*.

Home from the Sem - - in - a - - ry, We've left our books and  
stron - o - my, phys - ics and fash - ions, We'll run your life ac -

The second system continues the musical score. The vocal line has the lyrics 'Home from the Sem - - in - a - - ry, We've left our books and stron - o - my, phys - ics and fash - ions, We'll run your life ac -'. The piano accompaniment continues with similar textures. Dynamics include *f* and *mf*.

prob - lems all be - hind. \_\_\_\_\_ But Tommie and Dick and  
cord - ing to a plan. \_\_\_\_\_ Al - ge - bra, dec - i - mal

The third system continues the musical score. The vocal line has the lyrics 'prob - lems all be - hind. \_\_\_\_\_ But Tommie and Dick and cord - ing to a plan. \_\_\_\_\_ Al - ge - bra, dec - i - mal'. The piano accompaniment continues with similar textures. Dynamics include *f* and *mf*.

Har - - ry, You'd bet - ter be wise and wa - ry For we're  
frac - tions, Cal - cu - lus, cube - root ex - trac - tions But we'd

The fourth system concludes the musical score. The vocal line has the lyrics 'Har - - ry, You'd bet - ter be wise and wa - ry For we're frac - tions, Cal - cu - lus, cube - root ex - trac - tions But we'd'. The piano accompaniment continues with similar textures. Dynamics include *f* and *mf*.

up to jol - ly mis - chief you will find. \_\_\_\_\_ We're the  
rath - er take the meas - ure of a man. \_\_\_\_\_

*First time Solo.*  
*Second time Chorus.*

Belles \_\_\_\_\_ of the Tal - ly - Ho Board - ing School, —

Belles \_\_\_\_\_ of the Tal - ly - Ho Board - ing School, —

Belles \_\_\_\_\_ of the Tal - ly - Ho Board - ing School, —

*mf - f*

CHORUS.

Ver - y mer - ry bright and air - y, Girl - ies from the sem - in - a - ry,

Ver - y mer - ry bright and air - y, Girl - ies from the sem - in - a - ry,

Ver - y mer - ry bright and air - y, Girl - ies from the sem - in - a - ry,

Belles from the Tal - ly - Ho Board - ing school. We're the

Belles from the Tal - ly - Ho Board - ing school.

Belles from the Tal - ly - Ho Board - ing school.

Belles \_\_\_\_\_ of the Tal-ly-Ho-Board-ing school We have been

Belles \_\_\_\_\_ of the Tal-ly-Ho-Board-ing school They have been

Belles \_\_\_\_\_ of the Tal-ly-Ho-Board-ing school They have been

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with lyrics. The piano accompaniment is written on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melody with eighth and quarter notes, and a piano accompaniment with chords and moving lines.

taught to think and talk, And two-step, schot-tische waltz and

taught to think and talk, And two-step, schot-tische waltz and

taught to think and talk, And two-step, schot-tische waltz and

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "taught to think and talk, And two-step, schot-tische waltz and". The piano accompaniment continues with chords and moving lines, maintaining the 4/4 time signature and two-flat key signature.

walk, Ac-cord-ing to rule \_\_\_\_\_ In the Tal-ly-Ho, Tal-ly-Ho,  
 walk, Ac-cord-ing to rule \_\_\_\_\_ In the Tal-ly-Ho, Tal-ly-Ho,  
 walk, Ac-cord-ing to rule \_\_\_\_\_ In the Tal-ly-Ho, Tal-ly-Ho,  
 walk, Ac-cord-ing to rule \_\_\_\_\_ In the Tal-ly-Ho, Tal-ly-Ho,  
*ff* *molto cresc.*

Tal-ly-Ho, Tal-ly-Ho Board-ing School. We're the School. *D.S.*  
 Tal-ly-Ho, Tal-ly-Ho Board-ing They're the School. *ff*  
 Tal-ly-Ho, Tal-ly-Ho Board-ing They're the School. *ff*  
 Tal-ly-Ho, Tal-ly-Ho Board-ing They're the School. *ff* *D.S.*

# I'm Ready To Quit And Be Good.

No 3.

Moderato.

Piano.

The piano introduction consists of four measures. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It begins with a whole rest, followed by a half note G4, and ends with a half note G4. The left hand starts with a bass clef and a 6/8 time signature. It begins with a whole rest, followed by a half note G2, and ends with a half note G2. The dynamic marking *mf* is placed above the first measure of the left hand.

Don't talk to me of Belles and Dames that go the cit - y pace, — And  
I think I've conned the book of sport as well as most of you, — It's

The vocal line for the first line of lyrics is written on a single staff with a treble clef. The melody starts on G4, moves to A4, then B-flat4, and ends on G4. The piano accompaniment continues from the introduction, with the right hand playing chords and the left hand playing a simple bass line. The dynamic marking *p* is placed above the first measure of the piano accompaniment.

lead their string of Kid - die flames a - round the gid - dy chase. — The  
ev - 'ry chap - ter long or short, I've brave - ly wa - ded thro'. — A

The vocal line for the second line of lyrics is written on a single staff with a treble clef. The melody starts on G4, moves to A4, then B-flat4, and ends on G4. The piano accompaniment continues, with the right hand playing chords and the left hand playing a simple bass line.



spot - light queen whose paint - ed cheek you'd spoil if you should pet. — The  
 pu - pil apt and quick to learn I've been you must con - fess. — Much

state - ly blonde you knew last week, - as just a plain bru - nette; — I  
 mid - night oil I've had to burn and "mon?" Well I guess yes! — From

got their num - bers on the run, I've kept of - fic - ial scores, — With  
 pi - no - chle to pok - er chips; from call - ing cards to dice. — I've

them its al - ways "num - ber one" But it's "twen - ty three" for yours, no more for  
 joined the crowd and gone the clip And game - ly paid the price, but fel - lows

(BOYS.)  
 me \_\_\_\_\_ oh! no! \_\_\_\_\_ No more for me oh! no! \_\_\_\_\_ What  
 I \_\_\_\_\_ am thro', \_\_\_\_\_ Yes fel - lows I am thro'. \_\_\_\_\_ What

could have changed him so, \_\_\_\_\_ What could have changed him so?  
 has got in - to you, \_\_\_\_\_ What has got in - to you?

*rall.*

REFRAIN. *Slowly.*

*mf*

Two ha - zel eyes \_\_\_\_\_ Where love - light lies \_\_\_\_\_

*p*

\_\_\_\_\_ And smiles are ev - - er play - ing, \_\_\_\_\_ Two cheeks of

snow, \_\_\_\_\_ Pink with the glow \_\_\_\_\_ Of

blush - es coy - - ly stray - - ing, Two nut brown

curls \_\_\_\_\_ That peep in swirls \_\_\_\_\_ Be -

The first system of music 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 major). It begins with a long note on 'curls', followed by a melodic phrase for 'That peep in swirls', and ends with a long note on 'Be -'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with some grace notes and slurs.

neath a dain - - ty hood, \_\_\_\_\_ They've cured me

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'neath a dain - - ty hood,' followed by a melodic phrase for 'They've cured me'. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

boys \_\_\_\_\_ of bach - elor joys, \_\_\_\_\_ I'm

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on 'boys', followed by a melodic phrase for 'of bach - elor joys,', and ends with a long note on 'I'm'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Listesso tempo.

read - y to quit and be good, I'm read - y to quit and be good.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note on 'read - y to quit and be good,' followed by a melodic phrase for 'I'm read - y to quit and be good.'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with some slurs and dynamics markings like 'rit.' (ritardando) at the end.

## Quaker Talk.

Lucy &amp; Chorus.

No. 4.

Molto moderato.

(LUCY) Quak - er talk is sim - ple if thee  
(GIRLS.) Tell us how to tell a man we'd

Piano.

stud - y care - ful - ly. (CHOR.) But tell us how you man - age  
like to have him call. (LUCY) Why sim - ply say "Pa - pa's a -

"Thou!" (LUCY) "Thou" is but a pro - noun and it  
way!" (GIRLS.) And if we'd like to have him - be our

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al - ways means just Thee. (CHOR.) Oh "Thou" means "Thee" ——— Yes, yes, we  
on - liest "all in all?" (LUCY) Say; "I'm with thee, ——— When shall it

see. ——— (LUCY) And "Thee" means "You," but "You" is nev - er  
be?" ——— (GIRLS.) Man wants, let's say a *drink*, What ques - tion

used in Quak - er speech. (CHOR.) So "Thee" means us? (LUCY) No,  
will make clear his guilt? (LUCY) Wilt thee re - fresh? Wilt

(Pointing to different ones.)

"us" is "we" And "Thee" means thou and she and all of you and each. (CHOR) It's thee re-fresh (BOYS) And if the an-swers "yes" pray how should it be built? (LUCY) Oh

*rall.*

ver - y, ver - y sim - ple, but it's quite be - yond our reach.  
if thee be a - thirst why then just sim - ply say "I wilt."

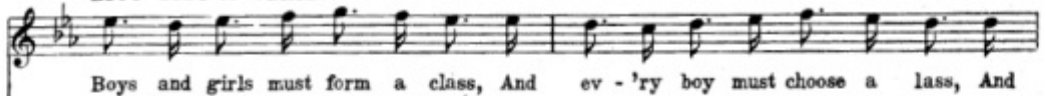
*rall.*

REFRAIN. *Not too fast.*

ALL.

Quak - er talk, Quak - er talk, Queer 'old quaint old Quak - er talk,

If thou wouldst, then thou couldst, Learn to speak it as thou shouldst

LUCY SOLO 1<sup>st</sup> VERSE.


Boys and girls must form a class, And ev - 'ry boy must choose a lass, And

CHORUS 2<sup>nd</sup> VERSE.

CHORUS.



Boys and girls must form a class, And ev - 'ry boy must choose a lass, And

Boys and girls must form a class, And ev - 'ry boy must choose a lass, And



all must say re - peat - ed - ly All must say re - peat - ed - ly If

all must say re - peat - ed - ly All must say re - peat - ed - ly If

all must say re - peat - ed - ly All must say re - peat - ed - ly If

*rall.*



## Andante.

*cresc.*

thee love me as I love thee, Then thou shouldst live thy life with me Yea,

thee love me as I love thee, Then thou shouldst live thy life with me Yea,

thee love me as I love thee, Then thou shouldst live thy life with me Yea,

## Andante.

ver - i - ly, yea, ver - i - ly, And that is Quak - er talk.

ver - i - ly, yea, ver - i - ly, And that is Quak - er talk.

ver - i - ly, yea, ver - i - ly, And that is Quak - er talk.

mf r.A.

ff

ff

# No 5. The Girl Who Wouldn't Spoon.

Allegretto.

Piano.

The piano introduction is in 2/4 time with a key signature of two flats (B-flat and E-flat). It begins with a treble clef staff containing a whole rest. The right hand starts with a series of eighth notes: F4, G4, A4, B-flat4, C5, B-flat4, A4, G4, F4. The left hand plays a similar pattern: F3, G3, A3, B-flat3, C4, B-flat3, A3, G3, F3. The piece concludes with a final chord of F4, B-flat4, and C5 in the right hand, and F3, B-flat3, and C4 in the left hand.

Once there lived a lit - tle maid - - en ———  
Once a big gray cloud en - wrapped her, ———

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B-flat4, an eighth note C5, and a quarter note B-flat4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature remains two flats, and the time signature is 2/4.

— Who was so coy that neith - er man nor boy ——— Would dare ad - dress her, ———  
— Got ver - y bold but found her oh, so cold. ——— Her man - ner chilled him, ———

The second line of the song continues the vocal melody and piano accompaniment. The melody starts with a quarter note G4, followed by eighth notes A4 and B-flat4, a quarter note C5, and a quarter note B-flat4. The piano accompaniment continues with chords and a bass line. The key signature and time signature are consistent with the previous section.

Much-less ca - ress her. But a danc - ing moon-beam caught her,  
A ter - ror filled him He found that he was burst - ing,

And up-ward flew, way up in - to the blue Say - ing: "Now you lit - tle sil - ly  
So it ap - pears, in - to a thou - sand tears. Hon - est! 'Twas ver - y much like rain - ing

*rall.*  
Just be - cause you're chil - ly, We'll see how damp-ish clouds a - gree with you!"  
When he dropped com - plain - ing And left her to her sor - ry tho'ts and fears.

*rall.*

REFRAIN. *Moderato.*

Up where the chil - ly stars are gleam - ing, She must live a -

*p-f*

lone; Up where the sleep-y clouds are dream - ing,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest, followed by the lyrics 'lone; Up where the sleep-y clouds are dream - ing,'. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

None to call her own. No one to see her

The second system continues the vocal line with the lyrics 'None to call her own. No one to see her'. The piano accompaniment maintains its melodic and harmonic structure, with some chords held across measures.

eyes a-beam - ing, 'Cept-in' just the moon, And that's what comes of naught-y

The third system features the lyrics 'eyes a-beam - ing, 'Cept-in' just the moon, And that's what comes of naught-y'. The piano accompaniment includes some dynamic markings like accents and slurs.

lit-tle girls — Who think it wrong to spoon. spoon. —

The fourth system concludes with the lyrics 'lit-tle girls — Who think it wrong to spoon. spoon. —'. It includes first and second endings for both the vocal and piano parts, indicated by the numbers '1.' and '2.' above the staff.

# No 6a

## The Letter You Shouldn't Have Sent.

DAPHNE.

*Recit* I'm daf - fie a - bout you, Daph - ne, Daf - fie Daph - ne  
*Tempo di Valse.*

Piano.

Daf - fing - ton! The daf - fo - dils that dot the

hills, I dote on them, I dote on them; But I'm daf - fie a -

bout you, Daph - ne, Daf - fie Daph - ne Daf - fing - ton.

To my on - li - est own, My on - li - est own, I love you, I  
Tempo di Valse.

Musical notation for the first system, featuring a piano (*p*) dynamic marking. The music is in 3/4 time and consists of a treble and bass staff.

love you, and you a - lone. With - out you, my dear, my

Musical notation for the second system, featuring a *rall.* dynamic marking. The music continues in the same key and time signature.

life would be drear, So drear - y, my dear - ie, and bare, I de -

Musical notation for the third system, featuring an *a tempo.* dynamic marking. The music continues in the same key and time signature.

clare, as a glist - - 'ning bone.

Musical notation for the fourth system, featuring a *Dialog.* dynamic marking. The music concludes with a final chord and a fermata over the treble staff.

## The Letter You Shouldn't Have Sent.

No 6<sup>b</sup>

(The Lovey - Dovey Letter.)

*Allegretto grazioso.*

There's the  
There's the  
There's the

Piano. *mf*

cir - cu - lar let - ter, Try - to - work - you - lar let - ter, The  
reg - u - lar let - ter, The I - beg - you - lar let - ter, That an -  
tear - spat - tered let - ter, The fear - shat - tered let - ter, The

*p*

"fol - low up" thous - and and one: \_\_\_\_\_ The  
noun - ces the "frat" needs a crutch. \_\_\_\_\_ There's the  
"let - ter that came too \_\_\_\_\_ late;" \_\_\_\_\_ The

per - son - al let - ter, The worse - than - all let - ter, The  
 "friend - in - need" let - ter, "You're my - friend - in - deed" let - ter, The  
 blend - ed - gall let - ter, The end - it - all let - ter, That she

let - ter that sounds like a "dun." \_\_\_\_\_ But of  
 let - ter that sounds like a touch. \_\_\_\_\_ But of  
 mar - ried the man you \_\_\_\_\_ hate. \_\_\_\_\_ But of

## REFRAIN.

all the sad let - ters, And all the bad let - ters, That  
 all the sad let - ters, And all the bad let - ters, That  
 all the sad let - ters, And all the bad let - ters, One



rob you of peace and con - tent, \_\_\_\_\_ Is the love - y-dove let - ter, The  
 keep your soul lashed to the wrack, \_\_\_\_\_ Is the love - y-dove let - ter, The  
 pier - ces your heart like a splint: \_\_\_\_\_ It's your love - y-dove let - ter, Your

dove - y - love let - ter, The let - ter you should - n't have  
 dove - y - love let - ter, The let - ter you wish you had  
 dove - y - love let - ter, The let - ter the pa - pers all

*cresc.*

sent, \_\_\_\_\_ The let - ter you should - n't have sent. \_\_\_\_\_  
 back, \_\_\_\_\_ The let - ter you wish you had back. \_\_\_\_\_  
 print, \_\_\_\_\_ The let - ter the pa - pers all print. \_\_\_\_\_

*f*

## Dearest Little Marionette.

No 7.

Allegretto.

Piano.

*f* *slow and grotesque.*

The piano introduction consists of three systems of music. The first system shows a treble clef staff with a 2/4 time signature and a key signature of one sharp (F#). The second system continues the piano accompaniment with a bass clef staff. The third system shows the continuation of the piano accompaniment. The music is marked 'Allegretto' and 'f slow and grotesque'.

A man once fell in love with a dar-ling lit-tle lass, A—  
One day he fell in love with an - oth - er lit - tle girl, A—

*p* *molto stacc.*

The first system of the vocal line is in a treble clef with a 2/4 time signature. The piano accompaniment is in a bass clef. The music is marked 'p' and 'molto stacc.'.

ver - y, ver - y, ver - y lit - tle dear, Just— one foot high, with  
ver - y, ver - y, ver - y lit - tle dear, He was caught by eyes of blue and a

The second system of the vocal line continues the melody in a treble clef. The piano accompaniment continues in a bass clef. The music is marked 'p' and 'molto stacc.'.

eyes of bead - y glass, I sup - pose you think that ver - y, ver - y  
 cun - ning lit - tle curl, I sup - pose you think *that* ver - y, ver - y

queer. And tho' she nev - er smiled, and nev - er said a word, He  
 queer. "Dear Ma - ri - on," he said "I love you as my life, Come

took her home and called her lit - tle pet; But of  
 tell me you will mar - ry me, my pet;" So

*poco rit.*

course he could - n't mar - ry her, The tho't is quite ab - surd, For  
Mar - ion mur - mured "Yes" And be - came his lit - tle wife, And now

*a tempo.*

she was just a dan - cing "Ma - ri - on - ette," A  
Mar - ion's got a lit - tle Ma - ri - on - ette. A

*rall.*

lit - tle dan - cing, pran - cing "Ma - ri - on - ette!" From her  
lit - tle boun - cing, joun - cing Ma - ri - on - ette.

*a tempo.*

## REFRAIN.

head to her toes, Just as pret-ty as a rose, How he

ev-er lived with-out her, good-ness on-ly knows. Noth-ing

now makes him fret, For she's his all right, you bet,— She's the

queer-est lit-tle, dear-est lit-tle Ma-ri-on-ette. From her ette.

## Finale-Act I.

## No. 8.

Allegro moderato. HARRY.

MEDDERS. Yes! We've had e-nough. I wa-ger she's been ta-king

Piano.

Andantino.

snuff.

LUCY.

Dear Har-ry, though it breaks my heart, The

*p mollo espress.*

time has come for us to part; I've loved thee so I've

*cresc.*

loved thee so!

CHORUS.

SOP. & ALTO.  
Dear Har - ry, though\_ it breaks her heart, The

TEN.  
Dear Har - ry, though\_ it breaks her heart, The

BASS.  
Dear Har - ry, —

LUCY.  
Yet,

time has come For you to part; She's loved thee so\_ She's loved thee so.

time has come For you to part; She's loved thee so\_ She's loved thee so.

time's come

cresc.

all my trust — and faith in thee, Thou

hast re-paid with base in con - stan - cy.

*Allegro vivace.*

HARRY. (Helen sneezes) GENERAL.

Lu - cy, please — A - gain that sneeze!

HARRY.

Don't dare to move, My in - no - cence I'll prove.



Musical score for the first system, featuring a vocal line and piano accompaniment in a key with three flats.

GENERAL.

*molto rit.*

Musical score for the second system, including vocal lines and piano accompaniment.

As I live, it is not my wife! Har-

*sfz colla voce.*

Musical score for the third system, including vocal lines and piano accompaniment.

- - ry for-give!

*a tempo.*

*sfz*

*sfz*

TEN.

BASS.

Musical score for the fourth system, including vocal lines for Tenor and Bass, and piano accompaniment.

Two ha-zel

*rit.*

LUCY.  
Slowly.

COUNT.

GENERAL.

CHORUS.

Two ha - zel eyes,

Ah,

A pack of lies, she's

What a sur - prise — it

Ha - - - zel eyes,

Ah,

eyes

Where love - light

lies,

And

woe is me!

tell - - - ing me

is to me!

woe is me!

smiles are ev - - er play - ing; Two cheeks of

Two cheeks of snow, It

She had, I know, no

To find Miss Daph - -

To treat her so; Ah

snow, Pink with the glow Of

can not be

sym - pa - thy.

ne this tea.

base, yes base, is hel

blush - es, Coy - ly stray - ing. Two nut brown

Of oth - er girl, I

Why is that girl in

For oth - er girls Leave  
curls That peep in swirls Be -

nev - er thought he would.

leave her for good.

this neigh - bor - hood?

her, leave her he would.

neath a dain - ty hood; They've cured him,

LUCY.

HARRY. Girls hearts are toys sor - row no joys.

COUNT.

And

GEN. Hearts are her toys, hearts she de - stroys.

One of the boys, she is some noise.

Girls hearts are toys sor - row no joys.

boys, sor - row no joys.

Listesso tempo.

He's tried so hard to be good.

I've tried so hard to be good, I've tried so hard to be good.

Be good, He's tried so hard to be good.

Be good, He's tried so hard to be good.

Be good, He's tried so hard to be good.

Be good, He's tried so hard to be good.

rit.

# Act II-Opening Chorus

No 9.

Pidgeon, Cuddle, Helen and Chorus.

Allegro con brio.

ff

First system of piano accompaniment. Treble clef with a 6/8 time signature. The music features a series of chords and moving lines in both hands. The bass line has some notes with accents.

Second system of piano accompaniment. It includes a first ending bracket with a repeat sign and a second ending. The dynamics range from *ff* to *f*. The bass line continues with a steady rhythmic pattern.

SOPRANO.  
ALTO.  
TENOR.  
BASS.

Did you ev - er see an - y - thing

Did you ev - er see an - y - thing

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "Did you ev - er see an - y - thing". The music is in 6/8 time and begins with a rest for the first two measures.

Third system of piano accompaniment. It concludes the piano introduction with a final cadence. Dynamics include *ff* and *f*. The bass line features a prominent eighth-note pattern.

like it? It's a shame! It's a shame! Did you ev-er see an-y-thing like it? He's to  
 like it? It's a shame! It's a shame! Did you ev-er see an-y-thing like it? He's to

blame!— He's to blame!— A man al-most read-y a sweet girl to wed, To be  
 blame!— He's to blame!— A man al-most read-y a sweet girl to wed, To be

play-ing a trick—He is sure off his head! It's a shame. It's a shame!—  
 play-ing a trick—He is sure off his head! It's a shame. It's a shame!—

Allegretto.

GIRLS.

Poor Har - ry, Har - ry, Har - ry, He can nev - er, nev - er

*mf*

mar - ry. Lu - cy swears she will not tar - ry, Her dis - trust is quite com -

plete. She de - mands an ex - pla - na - tion Of this aw - ful sit - u -

a - tion, And this cru - el con - sum - ma - tion Of this vil - lain - ous de -



## Misterioso.

## MIXED CHORUS.

ceit. *pp* There's some-thing ver-y mys-te-ri-ous, mys-

te-ri-ous, mys-te-ri-ous; Some-thing ver-y mys-te-ri-ous a-

bout this whole af-fair, His ac-tions were ver-y pe-cu-li-ar, pe-

cu-li-ar, pe-cu-li-ar, His ac-tions were ver-y pe-

PIDGEON. rall. CUDDLE.

cu - li - ar. He's in - no - cent I swear! Ex -

Allegretto. CHORUS. CUDDLE.

plain then why a wom - an - Yes, think of it, a woman! Was

HELEN. PIDGEON

hi - ding in his room, Poor boy! I see his doom. You

lis - ten then to me - I'll make it clear, as clear can be. You

(hesitates) ALL

see\_ This la - dy was a thief. A thief?

*Listesso tempo.* PIGEON.

A thief? She broke in through the cel - lar door, And

ALL

cut her way up through the floor! And climbed up like a cat! A cat?

PIGEON. CUDDLE

Yes! She's the cat-ti - est kind of a cat! But

ALL. PIDGEON.

what did she want? Yes, what did she want? She want-ed\_ let me

ALL. <sup>^</sup>

see\_ Oh yes, she want-ed to steal the clock. The clock? Oh dear, what a

PIDGEON.

ter - ri - ble shock! It's as plain as plain can be.

SOPRANO. <sup>f</sup>

ALTO. <sup>f</sup> But

TENOR. <sup>f</sup>

BASS. <sup>f</sup> But

## Allegretto.

CUDDLE.

Yes,

ne'er-the-less, We must con-fess, With doubts our minds are rife.

ne'er-the-less, We must con-fess, With doubts our minds are rife.

## Allegretto.

*marcato*

## PIDGEON.

why the clock? Why she took the clock To have the time of her life.

## CHORUS.

No, No, No, Your ex- pla - na - tion will nev - er, nev - er do! No,

No, No, No, Your ex- pla - na - tion will nev - er, nev - er do! No,

## Misterioso.

*rall.*

No, We're ve - ry much a - fraid It will nev - er, nev - er do.

No, We're ve - ry much a - fraid It will nev - er, nev - er do.

## Misterioso.

*rall.*

## MIXED CHORUS.

*pp*

There's some - thing ver - y mys - te - ri - ous, mys - te - ri - ous, mys -

*pp* *a tempo*

te - ri - ous; Some - thing ver - y mys - te - ri - ous a - bout this whole af -

fair. His ac-tions were ver-y pe-cu-li-ar, pe-cu-li-ar, pe-

cu-li-ar, His ac-tions were ver-y pe-cu-li-ar, He's

PIDGEON

ver-y pe-cu-li-ar, pe-cu-li-ar, (Whisper)

*ff*

pe-cu-li-ar.

*pppp*

## Sauce For The Gander Is Sauce For The Goose.

No 10.

Count, Helen and Daphne.

Tempo di Mazurka.

COUNT.

Piano.

It's  
De

HELEN.

ver - y plain for me to see, Dat you've been tri - fl - ing mit me. This Mis - ter  
la - dy vat you say you seen, Is quite re - spect - a - ble a queen. The dear old

*marcato.*

DAPHNE.

Fly He hid you! Vy? And you no doubt can make it clear, Just  
boy I'm touched with joy! A queen? well you can bet your neck, But



HELEN.  
*accel.*

what you think you're do - ing here. Oh dear, oh dear! He'll tell I  
from a ver - y sport - y "deck." The spite - ful cat! You'll pay for

*accel.*

COUNT.  
*a tempo.*

fear. Well I choost tho't I'd come a-round To well, to choost look  
that. Hum! She at least is not so cheap As the bum beaus you

*a tempo.*

DAPHNE.  
*accel.**Slower.*

o'er the ground. Oh is that so? But then you know, I saw that sport - y  
al - ways keep. Don't be a dunce! I had you once! Ah! Gen - 'ral Blaz - es

*accel.* *sfz* *a tempo.*

HELEN.  
*accel.*

look - ing dame, And you and she are in some game. Oh dear I'm  
is the kind Who cap - tures me, And he's some find. My! such a  
(COUNT.)

*accel.*

*rall.*

DAPHNE.

lost! I must get out at an - y cost. What's  
flirt! Here's where some - one I know gets hurt. (ALL.) What's

*rall.*

## REFRAIN.

Tempo I.

sauce for the gan - der is sauce for the goose, So don't get up your  
sauce for the gan - der is sauce for the goose, So don't get up your

*mf*

*sempre con S<sup>va</sup>*

dan - der, And try to raise the deuce, For flirt - ing is an  
dan - der, And try to raise the deuce, For flirt - ing is an

DAPHNE 2<sup>nd</sup> V.

o - pen game And two you know can play the same. If you can cut up  
o - pen game And two you know can play the same, My Gen - ral flirts de -

COUNT & HELEN 2<sup>nd</sup> V. COUNT.

on the sly, With some old flirt, why so can I! So what's the use? So what's the  
li - cious - ly. Well "Gen - ral" has - n't much on me. So what's the use? So what's the  
(ALL.)

*ff* ALL.

use? What's sauce for the gan - der is sauce for the goose.  
use? What's sauce for the gan - der is sauce for the goose. *sf*

# The Girl Of My Dreams.

No 11.

Tempo di Valse, moderato.

Back in the  
Man-y a

Piano. *mf*

May - time of my boy - hood days, I read of la - dies fair and  
love - ly glance from la - dy fair, Has cast on me its mo - men -

he - roes bold, I used to won - der if some day I'd gaze In - to fair  
ta - ry spell, But some-how nev - er could it quite com - pare With one dear

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The piano part begins with a *mf* dynamic and features a waltz-like melody in the right hand and a harmonic accompaniment in the left hand. The vocal line starts with the lyrics 'Back in the Man-y a' and continues with the main verses. The score is divided into three systems, each with a vocal staff and a piano staff.

eyes, and slen - der fin - gers hold; And do you know the  
smile I knew and loved so well; The smile that played a -

girl that used to smile From out the ma - zes of my  
bout your lips and eyes, When like a love - ly dream with -

dream sky blue, Had your sweet man - ner and your win - some  
in a dream, You looked at me from out those far off

style? I've found my dream girl dear in you. \_\_\_\_\_  
skies, And made my world all spring - time seem. \_\_\_\_\_

*rall.*

*p*

*rall.*

REFRAIN. *Espressivo.*

You're my lit - tle dream girl, You're the girl I knew,

*p*

In those far off dream days, Dream days com - ing true;

For your eyes have told me, Eyes where love - light gleams,

*cresc.*

You're my true girl, My true blue girl, Girl of my dreams.

# No 12. Every Girlie Loves Me, But The Girl I Love.

Moderato.

Piano. *mf*

There are lots of girls that I could get To eat out of my hand. There's  
At school the girls all hang a-round, And give me pret - ty looks. And

*mp* *stacc.*

Per - la, Bess, Ma - rie, An - nette, Jos - ie and Mag - ie Shand. Why  
ev - 'ry one of them seems bound, That I shall tote her books. When

ev-'ry sin-gle one of them, Has just as good as said, She'd  
I go out to take a walk, No mat-ter where I'm at, Girls

like to have me for her beau, But I've turned them down in- stead.  
turn a- round as tho' to talk, And smile at me like that.

## REFRAIN.

Ev-'ry girl-ie loves me, but the girl I love; Per- la loves to

talk with me, Jos- ie loves to walk with me. Bess- ie's eyes keep



wink-ing at me like the stars a - bove, Ma - ry likes to snug-gle like a

tur - tle dove, An - na loves to glance at me, Mar - gie loves to

dance with me But all I get from my girl is the i - cy glove,

1. Ev - 'ry girl - ie loves me but the girl I love. 2. love. love.

# Dear Little Games Of Guessing.

No. 13.

*Allegretto.*

Piano: *mf*

When it comes to the ques - tion of mix - ing up hearts, Dan  
How I ten - der - ly, lov - ing - ly clung to her hand, And an

Cu - pid's a sly lit - tle fel - low, He has nu - mer - ous tricks and  
in - no - cent look tried to put on, And how guil - ty I looked when she

shrewd lit - tle arts, I've ex - per - ienced and some I've heard tell o';  
asked sweet and bland: "But - - ton, but - ton, who's got the but - ton." And the

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegretto' and the dynamic is 'mf'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are interspersed between the vocal lines.

mind when I first felt his sweet ten - der sway, When young  
game of "Guess who," when I sat in a chair, Blind

*poco rit.*  
love on my heart-strings was press - ing, 'Twas all be - cause Mar - gie had  
fold - ed and all for - - sa - ken, Till I felt her sweet breath as she

*colla voce.*

taught me to play, Some dear lit - tle games of guess - ing.  
kissed my hair, I knew I could not be mis - ta - ken.

## REFRAIN.

Dear lit - tle games of guess - ing, We knew so long a - go,

*mf - f*

Sweet - hearts were true, For love was new, When I and you, were

play - ing. Dear lit - tle games of guess - ing, Ah, lit - tle did we

know how much, some day, We'd give to play Those

1. dear lit - tle guess - ing games. 2. games.

# Ooh!

(Maybe It's A Robber.)

No 14.

Mysterioso.

Piano

The piano introduction is in 2/4 time, marked 'Mysterioso'. It features a treble clef staff with a key signature of one flat (Bb) and a bass clef staff. The music begins with a series of chords in the right hand, including a tritone (F# and C) and a diminished triad (Bb, D, F). The left hand provides a steady accompaniment with eighth notes. Dynamics include *sfz* and *f*.

Sh! I thought I heard a sound      Like some one snoop - in' round,  
 Sh! I think I heard him sigh,      Or a breeze is blow - in' by, —

The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and eighth notes in both hands.

Lis - ten,      Sh! \_\_\_\_\_      It may have  
 Lis - ten,      Sh! \_\_\_\_\_      That shad - ow

The vocal line continues with a melodic line that includes a long note on 'Sh!' followed by a rest. The piano accompaniment provides harmonic support with chords and eighth notes.

been a bat, Or may be just the cat, But it  
by the tree, Looks like a man to me And its

sound-ed, - What was that? Shl...  
mov - in'! Hul - ly Gee! Shl...

**REFRAIN. Moderato.**

May be it's a rob-ber, ooh! A creep-in' and a peep-in' Just as

qui - et as a mouse; May be it's a rob - ber, ooh!

Ain't that some one peep - in' round the cor - ner of the house?

Think I heard his shoes a - creak - in' Just as tho' he might be

sneak - - in'; What was that said "Boo?" I

heard it did - n't you? May be it's a rob - ber, ooh! ———

# No 15. Doctor Tinkle Tinker.

Allegretto. 

Piano.

Old Doc- tor  
He wears a

Tink- er is a man ——— Who lives in Toy- Town and he  
bell up- on his head ——— Which makes his reas'n- ing *sound* 'tis

can ——— Mend an- y toy that blows or goes, ——— For he's a  
said, ——— And ear- drums in his ears are bound, ——— And two cute



*rall.*

Doc - tor and he knows Just how it goes. ———  
 drum sticks plump and round Reach to the ground. ———

*rall.*

REFRAIN. *Not fast and very marked.*

Doc - tor Tink - le Tink - er of old Toy - Town,

*p-f*

Bells on his cap\_ and bells on his gown, Men - der of toys,

Blen-der of noise, Send-er of joys To girls and boys.

Doc-tor Tink-le Tink-er of Old Toy-Town Ev-'ry one's hap-py when

ne is a-round, An-y-thing wrong? Just send it a-long To the

Tink-er of Old Toy - Town. Town. *D.S.*

Finale-Act II.

No 16.

Allegretto. Espressivo.

ALL.

Piano.

You're my lit - tle dream girl,

You're the girl I knew, In those far off dream\_ days,

Dream days com - ing true; For your eyes have told me,

Eyes where love - light gleams, You're my true girl,

*cresc.*

My true blue girl, Girl of my dreams.

*Not fast and well marked.*

Doc - tor Tink - le Tink - er of old Toy - Town, -

Bells on his cap - and bells on his gown, Mend - er of toys, -

Blend - er of noise,— Send - er of joys — To

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'Blend - er of noise,—' followed by a quarter note 'Send - er of joys —' and a half note 'To'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

girls and boys. Doc - tor Tink - le Tink - er of old Toy - Town,

The second system continues the vocal line with 'girls and boys.' followed by 'Doc - tor Tink - le Tink - er of old Toy - Town,'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

Ev-'ry one's hap - py when he is a - round. An - y - thing wrong,— Just

The third system features the vocal line with 'Ev-'ry one's hap - py when he is a - round. An - y - thing wrong,— Just'. The piano accompaniment maintains the established harmonic and rhythmic framework.

send it a - long — To the Tink - er of old — Toy - Town.

The fourth system concludes the vocal line with 'send it a - long — To the Tink - er of old — Toy - Town.' The piano accompaniment ends with a final chord and a dynamic marking of *ff* (fortissimo) in the right hand.

