

Rights of Performance and for Mechanical Instruments reserved.

o

# WOODLAND



A MUSICAL FANTASY



BOOK & LYRICS BY

## FRANK PIXLEY



MUSIC BY

## GUSTAV LUDERS.

VOCAL SCORE. Pr. \$ 2.00 net.  
" " 6/=" "



VOCAL GEMS Pr. 50¢ net.  
" " 2/=" "

**M. WITMARK & SONS,**  
NEW YORK, CHICAGO, LONDON,  
VIENNA-LEIPZIG, SAN FRANCISCO, TORONTO,  
JOSEF WEINBERGER, CANADIAN-AMERICAN MUSIC CO. LTD.  
*Melbourne, Australia, ALLAN & CO.*

Copyright MCMIV, by M. Witmark & Sons. - Entered at Stationer's Hall, London, Eng.  
International Copyright.



# "WOODLAND"

A FOREST FANTASY

Produced under the Management of  
HENRY W. SAVAGE.

Book and Lyrics by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

## CAST OF CHARACTERS.

King Eagle, ruler of Woodland . . . . .	DORE DAVIDSON
Prince Eagle, heir to the throne. . . . .	FRANCKLYN WALLACE
Blue Jay, a tramp politician . . . . .	ALEXANDER CLARK
Robin Redbreast, college mate of the Prince. . . . .	WALTER LAWRENCE
Gen. Rooster, chief of police . . . . .	JOHN J. MARTIN
Gaybird Cuckoo, a rounder, afterward "Squidge" . . . . .	HANS F. ROBERT
Judge Owl, chief Justice of Woodland. . . . .	STANLEY H. FORDE
Dr. Raven, court physician . . . . .	FRANK D. NELSON
Cardinal Grosbeak, representing the Church . . . . .	HARRY N. PYKE
Lieutenant Sparrow, commanding the Cadets . . . . .	GRACE KING
Miss Nightingale, concert singer, betrothed to the Prince . . . . .	IDA BROOKS HUNT
Mrs. Polly Parrot, a gossiping widow. . . . .	IDA MULLE
Lady Peacock, a society leader. . . . .	KATE UART
Miss Turtle Dove, a country ingenue . . . . .	OLIVE NORTH
Miss Jenny Wren, . . . . .	HELEN HALE
Lady Hawk, the Prince's cousin. . . . .	LOUIDA HILLIARD
Miss Spring Bluebird, . . . . .	MABEL CLARK
Miss Mocking Bird, . . . . .	LUCILE NELSON

Canaries, Doves, Blackbirds, and Peacocks.

## SYNOPSIS OF SCENERY.

ACT I— King Eagle's royal court in the forest. The action begins just before sunrise.

ACT II— The Birchen Grove -- the following morning.

Staged by . . . . .	GEORGE MARION.
Musical Director . . . . .	ADOLPH LIESEGANG

## CONTENTS.

### ACT I.

1.	OPENING CHORUS "At Night, At Night". . . . .	Owl and Chorus	5
2.	DAINTY LITTLE INGENUE. . . . .	Cuckoo and Dove	27
3.	TIME IS FLYING. . . . .	Nightingale	32
4.	THE OLD BLUE JAY. . . . .	Blue Jay and Chorus	41
5.	BYE-BYE, BABY. . . . .	Blue Jay and Wren	48
6.	WHEN THE HEART IS LIGHT. . . . .	Entrance of Prince Eagle	52
7.	FINALE I. . . . .		64

### ACT II.

8.	OPENING. "Clear the Way?" . . . . .	Sparrow and Chorus	92
9.	YOU NEVER CAN TELL TILL YOU TRY. . . . .	Rooster and Chorus	101
10.	THE VALLEY OF HOKUS PO. . . . .	Blue Jay, Cuckoo, Owl, Rooster and Raven	107
11.	SOCIETY. . . . .	Peacock and Chorus	111
12.	SOME DAY WHEN MY DREAMS COME TRUE . . . . .	Prince Eagle and Nightingale	114
13.	THE SINGING CONTEST. . . . .		124
	(b) ENTRANCE OF CANARY BIRDS . . . . .		133
	(c) THE MESSAGE OF SPRING . . . . .	Nightingale and Chorus	140
	(d) IF YOU LOVE ME, LINDY. . . . .	Jenny Wren and Chorus	145
	(e) THE TALE OF A TURTLE DOVE. . . . .	Dove and Chorus	154
	(f) END OF CONTEST. . . . .		159
14.	THEY'LL HAVE TO GO . . . . .	Blue Jay	165
15.	ENSEMBLE. . . . .	Execution of Prince Eagle	168
16.	FINALE II. . . . .		180

ACT I.

No 1.

Opening Chorus.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

INTRODUCTION.  
Moderato.

Piano.

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Moderato' and the dynamics are 'piano' (p). The score begins with a piano introduction. The first system shows the piano accompaniment with a treble clef and a bass clef. The second system continues the accompaniment. The third system features a more complex texture with chords in the treble and a bass line. The fourth system includes a 'cresc.' (crescendo) marking and a 'p' (piano) marking. The fifth system concludes the introduction with a 'p' marking and a final cadence.

OWLS. (of the night.)

TEN.

MALE CHORUS.

Who! who!

who!

Who! who!

who!

Be -

Mysterioso.

*p*

*mf*

hold the sen - ti - nel birds of night, On guard till the break of day,

Till

Phoe - bus laugh - ing - ly brings a light To drive the stars a - way. When

day is done and shadows fall, When dark-ness spreads her sa-ble pall, When

na-ture sleeps her watch-men call, Who! who! who!

Who! who! who! Who! who! who! With-

in the gloom of for-ests deep Where na - ture reigns su - preme, 'Tis

there our sen - ti - nel watch we keep, While birds and flow - ers dream. But

when the tints of dawn ap - pear, Which show an - oth - er day is near, We

*dolce.*



give it sal - u - ta - tion clear, Who! who! who!

*p*

*p*

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Dynamics include accents (>) and piano (*p*).

*p*

*3*

*3*

This system contains the second two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. Dynamics include piano (*p*) and a triplet (*3*).

Who! who! who! Who! who! who!

This system contains the third two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef.

*p*

*p*

This system contains the fourth two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. Dynamics include piano (*p*).

This system contains five empty staves, likely representing a rest or a section where the instruments are silent.

*mf*

*pp*

*mf*

*8*

*8*

This system contains the sixth two staves of music. The top staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. Dynamics include mezzo-forte (*mf*) and pianissimo (*pp*). Articulation includes eighth notes (*8*).

## OWL.

'Tis the dawn - ing of day pre - ceed - ing the

*mf*

Detailed description: This system contains the first two staves of music. The vocal line is in bass clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "'Tis the dawn - ing of day pre - ceed - ing the". The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand has a melodic line with some slurs, and the left hand has a bass line with some rests. A dynamic marking of *mf* is present.

Sun, A - way! our task — is

*tr*

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics "Sun, A - way! our task — is". The piano accompaniment continues with similar textures. A dynamic marking of *tr* is present. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

## Moderato.

done. If the world but knew half the

*marcato.* *p*

Detailed description: This system contains the next two staves of music. The vocal line starts with the word "done." followed by "If the world but knew half the". The piano accompaniment features a *marcato.* marking and a dynamic marking of *p*. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

sights we view In the course of our watch noc - tur - nal, You would

Detailed description: This system contains the final two staves of music. The vocal line continues with the lyrics "sights we view In the course of our watch noc - tur - nal, You would". The piano accompaniment continues with similar textures. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

find next day there's the deuce to pay, It would kick up a row in -

*dolce.*  
fer - nal. If the shades of the night make a wrong seem right When the

*dolce.*

rest\_ of the world is sleep - ing, There's an eye wide a - wake to each

*rit.*

*rit.*  
move you make, For the owl still his watch\_ is\_ keep - ing. At

*rit.*

Listesso tempo.

OWL.

night, — at night — the vig - i - lant owl nev - er slum - bers, — At

TEN.

At night

at night

BASS.

night, — at night — he — watch - es the great and the small; — At

At night

at night

night, — at night — Your good and your bad deeds he num - bers, — At

At night

at night

night, at night oh, list to that sen-ti-nel call! At

At night at night

*cresc.* *p* *mf*

night, at night re-mem-ber the owl sees all.

At night, at night the owl sees all. At

*rit.*

*rit.* *mf* *f*

At night, at night the owl nev-er slum-bers,

night, at night the vig-i-lant owl nev-er slum-bers At

*mf* *tr* *str*

At night, at night he watch - es great and  
 night, at night he - watch - es the great and the

small, and small. At night, at night  
 small At night, at night your

your deeds all he num - bers, At night, at night oh,  
 good and your bad deeds he num - bers, At night, at night oh,

*tr* *8<sup>va</sup> loco.*

list to that sen-ti-nel call! — At night, at night re-

list to that sen-ti-nel call! — At night, at night the

*rit.*

mem-ber the owl sees all. — Who! who!

owl sees all. — Who! who!

*rit.*

*p*

*rit.*

who! Who! who! who!

who! Who! who! who!

*rit.* *ff*

Scene gets brighter. (morning.)

*Alliegro.*

*loco.*



First system of musical notation. The treble clef staff contains a melodic line with various accidentals (flats and naturals) and rests. The bass clef staff features a complex accompaniment with many beamed notes and slurs, including some double bar lines.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff has a dense texture of beamed notes and slurs.

Third system of musical notation. The treble clef staff shows a melodic line with slurs and accents. The bass clef staff continues with a complex accompaniment of beamed notes and slurs.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a dense texture of beamed notes and slurs.

Fifth system of musical notation. The treble clef staff shows a melodic line with slurs and accents. The bass clef staff includes the dynamic marking *ff* (fortissimo) and features a complex accompaniment of beamed notes and slurs.

Sixth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff includes the dynamic marking *poco rit* (poco ritardando) and features a complex accompaniment of beamed notes and slurs.

SOP. &amp; ALTO.

*f*

Sing - ing mer - ri - ly we greet the sun, Nat - ure wakes, for

*ff* *molto marcato.**ff*

night is done. An - thems from our hearts are spring - ing Ech - o - ing our

sing - ing how the groves are ring - ing! Oh! how hap - pi - ly each voice we raise,

Wel - come day with joy - ous praise, Car - ol - ing our pleas - ure

with - out meas - ure Wel - come new born day.

Now we greet, with war-bling sweet, The sun-shine bright and warm.

Spring is here, the skies are clear, We fear no cloud nor storm.

Hear how joy-ous - ly our voi - ces swell, Sweet and ten - der - ly our

love to tell. Now all the dells be - fore us ring so -

no - rous With our cho - rus love notes thrill - ing mer - ri - ly were

trill - ing All the groves fill - ing with our song.

Join us in our cho - rus.

*f*

Now we greet with war-bling sweet the sun-shine bright and warm.

Now we greet with war-bling sweet the sun-shine bright and warm.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a forte dynamic. The lyrics are "Now we greet with war-bling sweet the sun-shine bright and warm." The middle staff is a second vocal line with identical lyrics. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

Spring is here, the skies are clear, we fear no cloud nor storm.

Spring is here, the skies are clear, we fear no cloud nor storm.

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "Spring is here, the skies are clear, we fear no cloud nor storm." The middle staff is a second vocal line with identical lyrics. The bottom staff is a piano accompaniment in G major, continuing the eighth-note bass line and chordal accompaniment from the first system.

Hear how joy-ous-ly our voi-ces swell, Sweet and ten-der-ly our love to tell

Hear how joy-ous-ly our voi-ces swell, Sweet and ten-der-ly our love to tell

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "Hear how joy-ous-ly our voi-ces swell, Sweet and ten-der-ly our love to tell". The middle staff is a second vocal line with identical lyrics. The bottom staff is a piano accompaniment in G major, featuring a more active bass line with some sixteenth-note patterns and chords in the right hand.

With our trill - ing hearts we're thrill - ing Well - ing, swell - ing love we are tell - ing.

With our trill - ing hearts we're thrill - ing Well - ing, swell - ing love we are tell - ing.

*p*

*p*

Up - ward soar - ing, love out - pour - ing, joy to all the world.

Up - ward soar - ing, love out - pour - ing, joy to all the world.

Lis - ten to the cuck - oo notes, Mer - ri - ly his love call floats.

Lis - ten to the cuck - oo notes, Mer - ri - ly his love call floats.

No more wait - ing, time for mat - ing, Spring at last is here.

Cuck - oo! Cuck - oo! Cuck - oo! spring is here

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "No more wait - ing, time for mat - ing, Spring at last is here." The middle staff is a vocal line with lyrics: "Cuck - oo! Cuck - oo! Cuck - oo! spring is here". The bottom staff is a piano accompaniment with chords and moving lines in both hands.

Sing - ing mer - ri - ly we greet the sun, Na - ture wakes for

Sing - ing mer - ri - ly we greet the sun, Na - ture wakes for

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Sing - ing mer - ri - ly we greet the sun, Na - ture wakes for". The middle staff is a vocal line with lyrics: "Sing - ing mer - ri - ly we greet the sun, Na - ture wakes for". The bottom staff is a piano accompaniment with chords and moving lines in both hands.

*f*

The piano accompaniment for the second system is shown in two staves. It features a dynamic marking of *f* (forte) at the beginning. The music consists of chords and moving lines in both hands.

night is done. An - thems from our hearts are spring - ing, Ech - o - ing our

night is done. An - thems from our hearts are spring - ing, Ech - o - ing our

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "night is done. An - thems from our hearts are spring - ing, Ech - o - ing our". The middle staff is a vocal line with lyrics: "night is done. An - thems from our hearts are spring - ing, Ech - o - ing our". The bottom staff is a piano accompaniment with chords and moving lines in both hands.

The piano accompaniment for the third system is shown in two staves. It continues the musical accompaniment from the previous system, featuring chords and moving lines in both hands.

sing - ing how the groves are ring - ing. Oh how hap - pi - ly each  
 sing - ing how the groves are ring - ing. Oh how hap - pi - ly each

voice we raise, Wel - come day with joy - ous praise.  
 voice we raise, Wel - come day with joy - ous praise.

Car - ol - ing our pleas - ure with - out meas - ure, Wel - come new - born  
 Car - ol - ing our pleas - ure with - out meas - ure, Wel - come new - born



*accel.*

day. Sing - ing, sing - ing, groves are ring - ing. Well - ing,  
 day. Sing - ing, sing - ing, groves are ring - ing. Well - ing,

*accel.*

swell - ing, love we're tell - ing. Trill - ing, trill - ing hearts we're  
 swell - ing, love we're tell - ing. Trill - ing, trill - ing hearts we're

thrill - ing. Now let mu - sic sound with joy pro -  
 thrill - ing. Now let mu - sic sound with joy pro -

*molto rit.*

found, While gai - - ly we sing, well

found, While gai - - ly we sing, well

*molto rit.*

make the wood - - land ring.

make the wood - - land ring.

*Presto.*

## Dainty Little Ingenue.

No. 2.

DUET.

Cuckoo, Dove and Chorus.

Lyric by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Moderato.

Voice. 

Piano. 

§ CUCKOO I. 

When I meet an In - ge - nue; I'm en -  
DOVE II. Ah! the In - ge - nue you've quite o - ver -



DOVE. CUCKOO. 

rap - tured. How ro - man - tic! Still I'm fran - tic! By her  
rat - ed. C. Pret - ty dream - er! D. Clev - er schem - er! Don't im -

m-eek and mod-est ways— I am cap-tured, Though I don't know how to win her—  
a-gine that she's un-so-phis-ti-ca-ted, She's al-read-y learned a thing or—

DOVE.

hand. When I speak to her of love— she re-pels me, Cold and  
two. Well she knows each word of love— that you ut-ter, C. I'm a -

CUCKOO.

heart-less! Sim-ply art-less! For her shy and droop-ing eye— plain-ly  
ston-ished! D. Be ad-mon-ished! That the rea-son why her heart does-n't

tells me, That she does not— un-der-stand.  
flut-ter Is, she's not in— love with— you.

## REFRAIN.

Dain - ty lit - tle dim - pled darl - ing, Fresh - er than the new blown

rose, Pure and mod - est as the buds of spring - time, Sweet - est flow'r that

blows! Laugh - ter like the soft - est mu sic,

Ro - guish smil - ing eyes of blue! Ah! to know you is to

love you sweet - heart, Dain - ty lit - tle In - ge - nue!

## CHORUS.

Dain - ty lit - tle dim - pled darl - - ing,

Fresh - er than the new blown rose.

Pure and mod - est as the buds of spring - time, Sweet - est flow'r that

blows! Laugh - ter like the soft - est

mu - sic, Ro - guish smil - ing eyes of blue!

Ah! to know you is to love you, sweet - heart,

Dain - ty lit - tle In - ge - nue! —

*Fine.* *D.S.*

# Time is Flying.

(Song of the Nightingale.)

No. 3.

NIGHTINGALE.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Moderato.

Voice.

Piano.

*mf*

Oh

list—how the groves re - sound— Each bird— to its mate— is

coo - ing,— The wood - lands ring— with songs of spring,— Ah

*p*

Copyright MCMIV by M. Witmark & Sons.  
International Copyright Secured.



now — is the time — for woo - ing. — Though lone - ly my state with spir - its e -

*pp*

late, I sing — re - ly - ing on fate with joy I a - wait my king. —

Glad - ly I wait to meet my mate, Ah — to

*cresc.*

*dolce e rit.*

meet, — to meet my king. —

*dolce*

*pp*

## Tempo di Valse.

*p* *cresc.* *f*

Time is fly - ing, Love is sigh - ing,

Come my sweet - heart — claim your own. — I am lone - ly

For you on - ly, Love, I live — for love — a - lone. —

*rit.* 3 *rit.* 3

— End my sad - ness, Bring me glad - ness, Still I'm faith - ful

come to me. — Are you near me? Don't you hear me?

If you love me an - swer me. —

Ah! — an - swer, — When my

*rit.* *a tempo*

love call you hear so true, Ah! Ah!

*rit.* *f a tempo*

*rit.* *molto rit.*

Fond and true I live a-lone for you,

*p rit.* *molto rit.*

*a tempo*

Ah!

*f a tempo*

*rit.* *a tempo*

an - swer, When my love call you hear so true Ah!

*mf rit. f a tempo*

Ah! Ah! Ah!

*rit.*  
Ah! Ah!

Time is fly - ing, Love is

sigh - ing, Come my sweet - heart claim your own, I am

lone - ly, For you on - ly, Love, I live\_\_ for love\_\_ a -

*rit.*

*3*

*rit.*

lone. End my sad - ness, Bring me glad - ness, Still I'm

faith - ful come to me. Are you near me, Don't you

*p*

hear me, If you love\_\_ me an - swer me.

*p con spirito*

Musical score system 1. It consists of a vocal line and a piano accompaniment. The vocal line has two phrases, each starting with "Ah!" and followed by a long horizontal line. The piano accompaniment features a flowing eighth-note melody in the right hand and a bass line with chords in the left hand. A dynamic marking of *p* is present in the piano part.

Musical score system 2. The vocal line contains four "Ah!" phrases, each followed by a horizontal line. The piano accompaniment continues with the same melodic and harmonic patterns. A *cresc.* marking is placed above the vocal line, and a *p* marking is in the piano part.

Musical score system 3. The vocal line features four "Ah!" phrases, with the final one being "Ah! Ah!". The piano accompaniment maintains its accompaniment. A *cresc.* marking is placed above the piano part.

Musical score system 4. The vocal line has a final phrase with a long horizontal line. The piano accompaniment concludes with a final chord. A *p* marking is in the piano part.

*Cadenza.* *p*

*ad lib.*

*Presto.*



Nº 4.

The Old Blue Jay.

Lyric by  
FRANK PIXLEY.

(Peep, Peep Peep, I'm not Asleep.)  
Blue Jay and Chorus.

Music by  
GUSTAV LUDERS.

Allegro.

Piano.

*mf* *sempre cresc.* *f* *cresc.*

The musical score is a piano accompaniment for the song 'The Old Blue Jay'. It is written in 2/4 time and consists of five systems of music. The first system begins with the tempo marking 'Allegro.' and the dynamic marking 'mf'. The second system includes the instruction 'sempre cresc.' and the dynamic marking 'f'. The third system includes the instruction 'cresc.'. The score features a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth-note patterns and rests, while the bass line consists of steady eighth-note accompaniment. The piece concludes with a final chord in the right hand and a rest in the left hand.

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand provides a steady bass line with eighth notes. A dynamic marking of *f* (forte) is present in the first measure, and a *p* (piano) marking appears in the second measure. A treble clef is positioned above the second measure.

I'm an old blue jay and I've come to stay, You'll be  
Old— Far—mer Jay came to town one day, To—

The piano accompaniment for the first vocal line spans two staves. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. The music is in a 2/4 time signature.

tick - led to death to know me. But I'm built on the plan of that  
buy a few things he need - ed. But he drank lem - on - ade with a

The piano accompaniment for the second vocal line spans two staves. The right hand continues the rhythmic pattern with chords and eighth notes, while the left hand maintains the bass line. The music is in a 2/4 time signature.

west - ern man, And you'll cer - tain - ly have to show me. If my  
stran - ger maid, And his cash dis - ap - peared when she did. Since that

The piano accompaniment for the third vocal line spans two staves. The right hand continues the rhythmic pattern with chords and eighth notes, while the left hand maintains the bass line. The music is in a 2/4 time signature.

suit of blue does-n't just strike you, As an up-to-date style of  
 touch-ing affair with that dam-sel rare, He's de-cid-ed to take no

rai-ment, I'll buy a new coat, And I'll give my note, My  
 chan-ces. Now you'll hear him say, As he fades a-way, When-

mu-si-cal note in pay-ment.  
 ev-er a girl ad-van-ces.

**CHORUS.**

He'll buy a new coat, And  
 You'll hear him say, As he

He'll buy a new coat, And  
 You'll hear him say, As he

give his note, His mus - ic - al note, in pay - ment.  
fades a - way, When - ev - er a girl ad - van - ces.

give his note, His mus - ic - al note, in pay - ment.  
fades a - way, When - ev - er a girl ad - van - ces.

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in 6/8 time and features a key signature of one sharp (F#).

## Allegretto.

Peep! peep! peep! — Don't im - ag - ine I'm sound a -  
sleep. — Peep! peep! peep! — Here's a bit of ad - vice, that's

*mp*

The second system consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The music is in 6/8 time and features a key signature of one sharp (F#). The piano part includes a dynamic marking of *mp*.

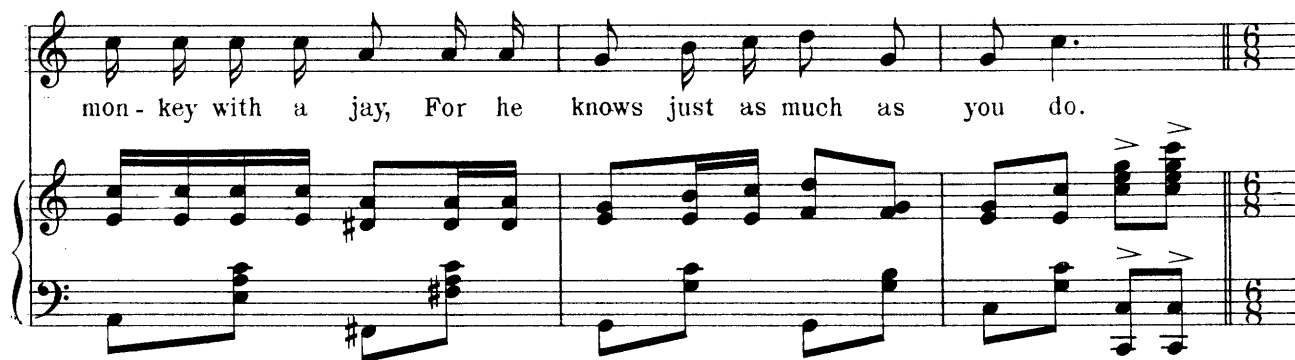
cheap. — Take a good firm grip on this friend - ly tip if you



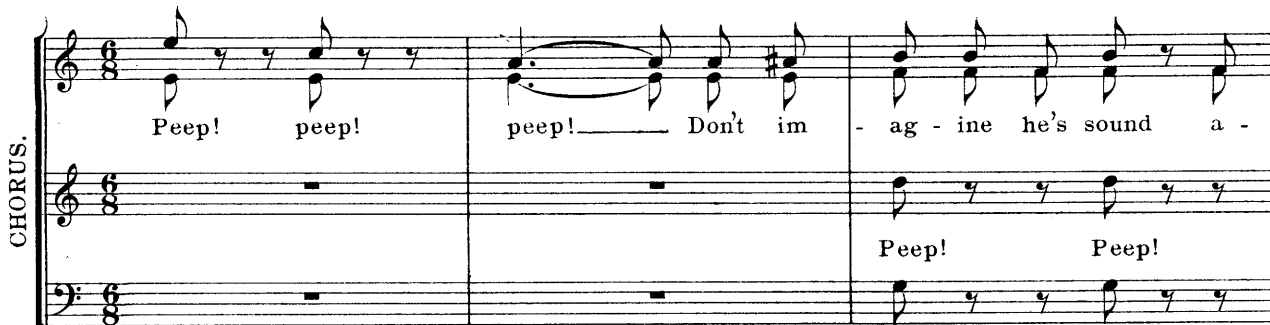
want to steer clear of the hoo - doo; Bet - ter not get gay when you



mon - key with a jay, For he knows just as much as you do.



**CHORUS.**  
Peep! peep! peep! — Don't im - ag - ine he's sound a -  
Peep! Peep!



*mf*



sleep!— Peep! peep! peep!— There's a bit of ad-vice, that's

peep!— Peep! peep!

This system contains three measures of music. The vocal line starts with a long note on 'sleep!' followed by 'Peep! peep! peep!' and then 'There's a bit of ad-vice, that's'. The piano accompaniment consists of chords and eighth notes.

The piano accompaniment for the first system consists of two staves (treble and bass clef). It features a steady eighth-note bass line and chords in the treble clef.

cheap!— Take a good firm grip, On this friend-ly tip, If you

peep!—

cheap!— Take a good firm grip, On this friend-ly tip, If you

peep!—

This system contains three measures of music. The vocal line starts with a long note on 'cheap!' followed by 'Take a good firm grip, On this friend-ly tip, If you'. The piano accompaniment includes a *p* dynamic marking and a 2/4 time signature.

The piano accompaniment for the second system consists of two staves (treble and bass clef). It continues the eighth-note bass line and chordal accompaniment from the first system.

Bet - ter not get gay when you  
want to steer clear of the hoo - doo; Bet - ter not get gay when you  
Bet - ter not get gay when you

mon - key with a jay, For he knows just as much as you do.  
mon - key with a jay, For he knows just as much as you do.  
mon - key with a jay, For he knows just as much as you do.

*D. S.*

## Bye-Bye Baby.

No 5.

DUET

Lyric by  
FRANK PIXLEY.

Wren and Blue-Jay.

Music by  
GUSTAV LUDERS.

Allegretto.

Piano.

WREN. Don't im - ag - ine ev - 'ry girl who may  
BLUE JAY. When a chap you chance to meet, whom you

set your head a-whirl, Will sur - ren - der to your charms right a - way. For you're  
think is "just too sweet," And he tells you that he loves on - ly you. It is

pret - ty sure to find if to flirt you are in - clined, That's a  
much the sa - fer way, to dis - count what he may say, Till you've



lit - tle gamethat she too can play. When you swear you will be true, and she  
quite con-vinced your-self that it's true, For the or - di - na - ry man al-ways

says she loves but you, Just re - mem-ber that you're two of a kind. Dont im -  
gets what e'er he can, But the peach he real - ly wants hangs too high. If you're

ag - ine you de - ceive her; If you're wise you wont be - lieve her, For she'll  
lav - ish with your kiss - es, Soon he'll tire of ea - sy bliss - es And he'll

teil you aft - er she has dined and wined.  
whis - per when an - oth - er girl goes by.

## Refrain.

Bye-bye ba - by, see you lat - er may - be, Don't for - get me dear.

Don't you wor - ry, real - ly I must hur - ry, I'll be late I fear.

I'm so grate - ful, is - n't it too hate - ful, Fate should treat us so.

Bye-bye ba - by, see you lat - er may - be, Sor - ry, but I'll have to go.

BOTH.

Bye - bye ba - by see you lat - er may - be, Don't for - get me dear

Don't you wor - ry, real - ly I must hur - ry, I'll be late I fear.

I'm so grate - ful, is - n't it too hate - ful, fate should treat us so.

Bye - bye ba - by see you lat - er may - be sor - ry, but I'll have to go.

*D.S.*

## No 6.

## When the Heart is Light.

Prince Eagle's Entrance and Song.

Lyric by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Maestoso.

Piano.

SOP. & ALTO.  
TEN.  
BASS.

Raise each loy - al voice,  
Raise each loy - al voice,  
Raise each voice

Let us all re - joice, We u - nite with rare de - light Our  
Let us all re - joice, We u - nite with rare de - light Our  
All re - - joice — Raise each voice —

glad - ness to e - vince. Let us all be gay, On this fes - tal  
 glad - ness to e - vince. Let us all be gay, On this fes - tal  
 All re - - joice — Let's be gay, — On this

day, Wel - come home, no more to roam, Our great and no - ble Prince.  
 day, Wel - come home, no more to roam, Our great and no - ble Prince.  
 day, — Wel - come home, our no - ble Prince.

Mer - ri - ly we laugh and dance and sing, Hap - pi - ly our hearts are beat - ing,  
 Mer - ri - ly we laugh and dance and sing, Hap - pi - ly our hearts are beat - ing,  
 Mer - ri - ly we laugh and dance and sing, Hap - pi - ly our hearts are beat - ing,

Ea-ger - ly we meet our fut - ure King, Loy - al - ly we give him greet - ing,

Raise each voice to greet him. Bow be - fore him  
 Full of joy we meet him, Bow be - fore him

we a - dore him tru - ly. Soon we'll see once more  
 we a - dore him tru - ly. Soon we'll see once more

Soon we'll see whom

Him whom we a - dore, Let us show we're glad to know his  
 Him whom we a - dore, Let us show we're glad to know his  
 we a - - dore, — Soon well see whom

Wan - der - ings are through, Loy - al to the core Ere this day is  
 Wan - der - ings are through, Loy - al to the core Ere this day is  
 we a - - dore — Loy - - al ev - er to the

o'er, We will prove to him we love, Our hands and hearts are true.  
 o'er, We will prove to him we love, Our hands and hearts are true.  
 core — Loy - - al ev - er to the core —

Let us dance and sing, Greet our fut - ure King. Quite e - late we'll

Let us dance and sing, Greet our fut - ure King. Quite e - late we'll

Let us sing, and Greet our King. — Quite e -

dem - on - strate The hap - pi - ness we feel; Home he comes to

dem - on - strate The hap - pi - ness we feel; Home he comes to

late we'll dem - on - - strate — Home he

us who love him Smil - ing be the skies a bove him, Wel - come home no more to

us who love him, Smil - ing be the skies a bove him, Wel - come home no more to

comes to us who love him Wel - come, wel - come



roam. With all our hearts let us u - nite to sing his praise, Sing and re -  
 roam. With all our hearts let us u - nite to sing his praise, Sing and re -  
 home.

joice each loy - al voice with joy we raise; Let all re - joice our Prince is  
 joice each loy - al voice with joy we raise; Let all re - joice our Prince is

PRINCE EAGLE. *Recit.*

here, Let all re - joice. I greet you  
 here, Let all re - joice.

all with fond e - mo - tion, The joys I feel are deep as

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'all' followed by eighth notes 'with fond e - mo - tion,'. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

o - cean. My na - tive land how well I

The second system continues the vocal line with 'o - cean. My na - tive land' and 'how well I'. The piano accompaniment features a more active right hand with chords and a steady bass line.

love thee, Here hearts are true as stars a - bove me. In those

The third system continues with 'love thee, Here hearts are true as stars a - bove me. In those'. The piano accompaniment includes a dynamic marking of *mf* and features a more complex right hand with chords and a steady bass line.

*Allegretto.*  
gold - en days when the heart is young, we guide our lives with a

The fourth system begins with the tempo marking *Allegretto.* and continues with 'gold - en days when the heart is young, we guide our lives with a'. The piano accompaniment features a steady bass line and chords in the right hand.

silk - en rein. Then ev - 'ry hope has a si - ren tongue, And love sings ev - er a

sweet re - frain.

CHORUS.

Then ev - 'ry hope has a gold - en tongue, And

Then ev - 'ry hope has a gold - en tongue, And

But the days of youth should im -

love sings ev - er a sweet re - frain.

love sings ev - er a sweet re - frain.

press — this truth, That night fol-lows fast on the heels of dawn; And the

great - est wealth is the boon of health, For life is a bat - tle of brain and brawn.

## REFRAIN.

When the heart — is light, and the eye is bright, and the cur - rent of youth — runs

strong, — When the brain is clear, and the strength is here, Each day is a swing-ing

song. — Oh — what's the worth of the rest of earth Com - pared with the joys — we

know? — When life means love, — and love means life, Who cares how the world may

*molto rit.*

go? When the heart — is light, and the eye is bright, And the

When the heart — is light, and the eye is bright, And the

CHORUS. When the heart — is light, and the eye is bright, And the

cur - rent of youth runs strong, — When the brain is clear, and the

cur - rent of youth runs strong, — When the brain is clear, and the

cur - rent of youth runs strong, — When the brain is clear, and the

strength is here, Each day is a swing - ing song. — Oh

strength is here, Each day is a swing - ing song. — Oh

strength is here, Each day is a swing - ing song. — Oh

what's the worth of the rest of earth Com - pared with the joys we know? When

what's the worth of the rest of earth Com - pared with the joys we know? When

what's the worth of the rest of earth Com - pared with the joys we know? When

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the top staff of each pair containing the lyrics. The piano accompaniment is written for the right and left hands of the piano. The music is in a major key and 4/4 time. The lyrics are: "what's the worth of the rest of earth Com - pared with the joys we know? When".

life means love\_ and love means life, Who cares how the world may go?—

life means love\_ and love means life, Who cares how the world may go?—

life means love\_ and love means life, Who cares how the world may go?—

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the top staff of each pair containing the lyrics. The piano accompaniment is written for the right and left hands of the piano. The music is in a major key and 4/4 time. The lyrics are: "life means love\_ and love means life, Who cares how the world may go?—".

## No 7.

## Finale I.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Allegro. BLUE JAY.

Voice. I'm the mon - arch of all I sur -

Piano. *f* *p*

vey, And ev - 'ry - thing's com - ing my way. I'm not

brag - ging a bit, But you'll have to ad - mit, That this is - n't so bad for a

jay. I'm a rul - er self - made while you wait, But per -

Copyright MCMIV by M. Witmark & Sons.  
International Copyright Secured.



mit me to cas-ual - ly state, ——— When you play pol - i - tics, You must

take all the tricks, And there's no such a thing as a straight.

CHORUS.

SOP. and ALTO.  
He's mon - arch of all he'll sur - vey, ——— And

TENOR.  
He's mon - arch of all he'll sur - vey, ——— And

BASS.  
He's mon - arch of all he'll sur - vey, ——— And

*ff* *f* *b*

ev - 'ry-thing's com - ing his way. — He's not brag - ging a bit, but you'll

ev - 'ry-thing's com - ing his way. — He's not brag - ging a bit, but you'll

*p*

have to ad - mit, This is - n't so bad for a jay. — He's a

have to ad - mit, This is - n't so bad for a jay. — He's a

*mp*

rul - er self - made while you wait, — But per - mit us to cas - ual - ly

rul - er self - made while you wait, — But per - mit us to cas - ual - ly

state, — When you play pol - i - tics, You must take all the tricks, There's

state, — When you play pol - i - tics, You must take all the tricks, There's

*f*

no such a thing as a straight. He is our mon - arch, A won - der - ful

no such a thing as a straight. He is our mon - arch, A won - der - ful

mon - arch, He is a mon - arch of all he sur - veys. He is our

mon - arch, He is a mon - arch of all he sur - veys. He is our

mon-arch, A won - der - ful mon - arch, He is a mon-arch, A won - der - ful  
 mon-arch, A won - der - ful mon - arch, He is a mon-arch, A won - der - ful

NIGHTINGALE, *Maestoso.*

mon-arch, Of all he sur - veys, All he sur - veys.  
 mon-arch, Of all he sur - veys, All he sur - veys.

Hold! \_\_\_\_\_

*Maestoso.*

One mo - ment pray! What means this strange com - mo - tion, Why should the

roy-al line— be set a - side? Has wis-dom fled, Can loy-al - ty be

CHORUS.

What does this mean?

What does this mean?

BLUE JAY. (pompously)

dead? Don't be ab-surd au - da - cious bird, Young ea - gle\_ could\_ not\_

win. Be - yond a doubt, He's down and out, So here's\_ where\_ I\_ come\_

NIGHTINGALE.

Moderato.

Oh no! no! no! this can't be so!

WREN, PEACOCK,  
and PARROT

in.

Look

out young miss! Don't

CHORUS.

*pp*

Hark!

*pp*

Hark!

*pp*

Hark!

Hark!

Moderato.

*p*

mix in this, Or else you'll rue the day. For hand - cuffs quick go -

click, click,click, The head - man's axe works slick, slick, slick, It's trea-son flat, To

talk like that, Be care - ful what you say. So if you care for the

head you wear, You must not talk that way.

CHORUS.

Look out young miss! Don't  
Look out young miss! Don't

mix in this, Or else you'll rue the day. For hand - cuffs quick go -  
mix in this, Or else you'll rue the day. For hand - cuffs quick go -

WREN, PEACOCK,  
and PARROT.

An!

It's trea-son flat to

click, click, click, The head man's axe works slick, slick, slick, It's trea-son flat to

click, click, click, The head man's axe works slick, slick, slick, It's trea-son flat to

The first system of the musical score includes a vocal line with lyrics and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "It's trea-son flat to". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern. The key signature is B-flat major (two flats) and the time signature is 4/4.

talk like that, Be care - ful what you say. So if you care for the

talk like that, Be care - ful what you say. So if you care for the

talk like that, Be care - ful what you say. So if you care for the

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics "talk like that, Be care - ful what you say. So if you care for the". The piano accompaniment continues with the same two-staff structure. The key signature and time signature remain the same as in the first system.



head you wear, You\_ must not\_ talk that\_ way. So have a  
head you wear, You\_ must not\_ talk that\_ way.  
head you wear, You\_ must not talk that way.

*p*

care, you'd best be - ware, you'd best be - ware. So have a  
OWL.  
You'd best be - ware, you'd best be - ware.

*p*

care, you'd best be - ware, you'd best be - ware.  
You'd best be - ware, you'd best be - ware.

*p*

Andantino.

## NIGHTINGALE.

One way a - lone,

The first system of the musical score for 'NIGHTINGALE.' It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andantino.' The lyrics 'One way a - lone,' are written below the vocal line.

May save my love.— I'll send to

The second system of the musical score. The vocal line continues with the lyrics 'May save my love.— I'll send to'. The piano accompaniment includes a dynamic marking of *f* (forte) in the middle of the system.

Andante molto espress. *p*

him my faith - ful dove. Oh, gent - le

The third system of the musical score. The tempo changes to 'Andante molto espress.' and the dynamic marking is *p* (piano). The vocal line has the lyrics 'him my faith - ful dove. Oh, gent - le'. The piano accompaniment features triplet markings (*3*) in the right hand.

dove, Seek him we love, Foul trea-son here,—— Now holds full

The fourth and final system of the musical score. The vocal line has the lyrics 'dove, Seek him we love, Foul trea-son here,—— Now holds full'. The piano accompaniment continues with triplet markings (*3*) in the right hand.

sway. ——— Bid him re - turn, ——— And jus-tice stern, Meet out to

all who bar his way. ——— By fraud be -

set, We're loy - al yet, To him a -

CHORUS.

By fraud be - set, We're loy - al yet,  
By fraud be - set, We're loy - al yet,

lone, \_\_\_\_\_ Our hearts still cling. \_\_\_\_\_ And he a -

To him a - lone, Our hearts still cling.

To him a - lone, Our hearts still cling.

The first system of the musical score features a vocal line with a long melisma over the word 'lone'. Below it are three staves for a vocal ensemble (Soprano, Alto, and Bass) and a piano accompaniment consisting of a right-hand treble clef staff with chords and a left-hand bass clef staff with a simple bass line.

lone, \_\_\_\_\_ Must rule this throne, \_\_\_\_\_ No trai - tor

And he a - lone, Must rule this throne,

And he a - lone, Must rule this throne,

The second system continues the vocal melody with another melisma over 'lone'. It includes the same vocal ensemble and piano accompaniment parts as the first system.

knave shall be our King, Our King. Seek him we

ROBIN.  
Oh gent - le dove,

Our King. Seek him we

Our King. Seek him we

love. Seek him we love.

Oh gent - le dove, Seek him we love.

love. Seek him we love.

love. Seek him we love.

Allegro.

JAY.

Ar - rest her.

Ar - rest her.

Ar - rest her.

This system contains three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Ar - rest her." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Allegro.

This block shows the piano accompaniment for the first system, consisting of a right-hand melody with eighth-note runs and a left-hand accompaniment of chords.

Do not let her get a - way.

ROBIN.

Stand back and let her

This system contains two vocal staves and a piano accompaniment. The first vocal part has the lyrics "Do not let her get a - way." The second vocal part, labeled "ROBIN.", has the lyrics "Stand back and let her". The piano accompaniment continues with similar rhythmic patterns.

pass! Al - le-giance I re-nounce to trai - tors such as

This system contains two vocal staves and a piano accompaniment. The vocal parts have the lyrics "pass! Al - le-giance I re-nounce to trai - tors such as". The piano accompaniment features a more complex rhythmic structure with some chromaticism.

Tempo di Marcia.

he. My du - ty is

**CHORUS.**  
 Bold Ro - bin makes a man - ly stand. —  
 Bold Ro - bin makes a man - ly stand. —

Tempo di Marcia.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a half rest followed by a quarter note 'he.' and then continues with 'My du - ty is'. The second staff is a vocal line in treble clef, labeled 'CHORUS.' on the left. It contains two parts: 'Bold Ro - bin makes a man - ly stand. —' and 'Bold Ro - bin makes a man - ly stand. —'. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The tempo is marked 'Tempo di Marcia.' at the top right and bottom right of the system.

clear — no trai - tor I fear, — Till trea - son is ov - er - thrown, I'm will - ing to

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics 'clear — no trai - tor I fear, — Till trea - son is ov - er - thrown, I'm will - ing to'. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The tempo is marked 'Tempo di Marcia.' at the top right of the system.

stand a - lone. — For hon - or and right, — I'm will - ing to fight, — What - ev - er this

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics 'stand a - lone. — For hon - or and right, — I'm will - ing to fight, — What - ev - er this'. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The tempo is marked 'Tempo di Marcia.' at the top right of the system.

CHORUS.

day may bring, I'll serve my King.——

La, la, la, la,

Our du - ty is clear,—— No trai - tor we

La, la, la, la, La, la, la, la,

fear,—— Till trea - son is ov - er - thrown,—— We're will - ing to



La, la, la, la, La, la, la, la, La, la, la, la,

stand a - lone. — For hon - or and right, — We're read - y to fight, — What - ev - er this

The first system consists of three measures. The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics are: "La, la, la, la, La, la, la, la, La, la, la, la, stand a - lone. — For hon - or and right, — We're read - y to fight, — What - ev - er this". The piano accompaniment includes a treble and bass clef with chords and triplets.

## ROBIN.

Oh don't you hear the trum - pets

La, la, la, la, la, la, la.

day may bring, we'll serve our King. — Oh don't you hear the trum - pets

The second system consists of three measures. The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics are: "Oh don't you hear the trum - pets", "La, la, la, la, la, la, la.", and "day may bring, we'll serve our King. — Oh don't you hear the trum - pets". The piano accompaniment includes a treble and bass clef with chords and triplets. A time signature change to 2/4 is indicated at the end of the second measure.

ROBIN.

call - ing where our broth - ers brave are fall - ing, And the drum's long

TENOR.

call - ing where our broth - ers brave are fall - ing, And the drum's long

BASS.

roll in - vit - - ing to the fray. Our ban - ners torn and

roll in - vit - - ing to the fray. Our ban - ners torn and

go - ry must go on to end - less glo - ry, Let us march a -

go - ry must go on to end - less glo - ry, Let us march a -

way, What cow - ard\_ knave will stay?

Oh don't you

way, What cow - ard\_ knave will stay? Oh don't you

*ff*

Detailed description: This system contains the first three measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature has two sharps (F# and C#). The piano part includes a dynamic marking of *ff* (fortissimo) in the third measure.

hear the trum - pets call - ing, Where our broth - ers brave are fall - ing, And the

hear the trum - pets call - ing, Where our broth - ers brave are fall - ing, And the

Detailed description: This system contains the next four measures. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature remains two sharps. The piano accompaniment consists of chords and moving lines in both hands.

drum's long roll in - vit - ing to the fray. Our ban - ners torn and

drum's long roll in - vit - ing to the fray. Our ban - ners torn and

go - ry, Must go on to end - less glo - ry, Let us march a -

go - ry, Must go on to end - less glo - ry, Let us march a -

JAY.

I'm

way, What cow - ard - knave will stay.

way, What cow - ard - knave will stay.

mon - arch of all I sur - vey, And ev - 'ry - thing's com - ing my

NIGHTINGALE.

way. No! no!

CHORUS.  
He's mon - arch, He's mon - arch, He's mon - arch of all he sur -  
No! no! No! no! No! no! no!

veys. Hip hip and hur - ray!  
no! Our du - ty is clear, No trai - tor we

Long live the Blue - jay! Oh joy - ful - ty sing,  
 fear, — Till trea - son is ov - er - thrown, — We're will - ing to

We have a new King. Our spir - its are light,  
 stand a - lone. — For hon - or and right, — We're read - y to

With won - drous de - light, Re - jice and be gay, long live the Blue -  
 fight, — What - ev - er this day may bring, We'll serve our

## NIGHTINGALE.

Ah! \_\_\_\_\_

jay. \_\_\_\_\_ Come let us make this day en - tranc - ing gay with

King. \_\_\_\_\_ Our du - ty is clear,

Ah! \_\_\_\_\_

mus - ic, wine and danc - ing, Let us join in praise of

No trai - tor we fear. No trai - tor

Ahl \_\_\_\_\_ Ahl \_\_\_\_\_

him we crown to - day. Now glad - ness joy and

No trai - tor we fear. For hon - or and

The first system of the musical score. It features a vocal line with two phrases of "Ahl" and a piano accompaniment. The lyrics are: "him we crown to - day. Now glad - ness joy and No trai - tor we fear. For hon - or and". The piano part includes triplets in the right and left hands.

plea - sure, Shall be ours in ful - lest mea - sure, For he's mon - arch of

right, We're read - y to fight.

The second system of the musical score. It features a vocal line with two phrases and a piano accompaniment. The lyrics are: "plea - sure, Shall be ours in ful - lest mea - sure, For he's mon - arch of right, We're read - y to fight.". The piano part continues with chords and triplets.



NIGHTINGALE.

ROBIN.

No! no!

No! no!

all he sur -

- veys.

Hap - py and

We shall be read - y to fight,

No! no!

No! no!

long be his

days,

Hap -

Ev - er for hon - or and right, Ev -

No! no! \_\_\_\_\_  
 No! no! \_\_\_\_\_  
 py and long be his days, \_\_\_\_\_  
 er for hon - or and right, We are read - y to  
 3 3  
 3 3

For hon - or and right we will fight, We'll  
 For hon - or and right we will fight, We'll  
 The mon - arch of all he sur - veys, We  
 fight, For hon - or and right we will fight, We'll  
 3 3 3 3  
 3 3 3 3

*ad lib.*

The musical score is written for voice and piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system consists of five staves: the top staff is for the voice, and the four staves below are for the piano. The lyrics are: "fight. fight. praise. fight." The piano accompaniment features a complex texture with many chords and moving lines. The second system continues the piano accompaniment with more intricate chordal and melodic patterns. The score concludes with a double bar line and a fermata over the final notes.

No 8.

Clear The Way.

OPENING.

Sparrow and Female Chorus.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Tempo di Marcia.

Piano.

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a *f* dynamic and a *sempre cresc.* instruction. The score features a mix of chords and melodic lines in both the treble and bass staves.

The first system of music consists of four staves. The top two staves are the treble and bass clefs of a grand staff, containing piano accompaniment. The bottom two staves are also a grand staff, continuing the piano accompaniment. The music features various chords, arpeggios, and melodic lines in both hands.

SPARROW.

The 'SPARROW' section begins with a vocal line on a single staff. The lyrics are: "Clear the way! Blithe and gay. Sol - diers brave are we,". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a dynamic marking of *mf* (mezzo-forte) at the beginning. The vocal line is written in a simple, clear style, and the piano accompaniment provides harmonic support.

Fall in line, this is fine now we'll hap - py be.

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time and features a key signature of one sharp (F#). The lyrics are: "Fall in line, this is fine now we'll hap - py be."

When we hear the trum - pet sound then with joy our pul - ses bound,

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music continues in 2/4 time and one sharp. The lyrics are: "When we hear the trum - pet sound then with joy our pul - ses bound,"

Up and read - y, strong and stead - y, bold - ly face the foe.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music continues in 2/4 time and one sharp. The lyrics are: "Up and read - y, strong and stead - y, bold - ly face the foe."

Hear the call for - ward all, Glad - ly we o - bey,

The first system of the musical score 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#) and a 4/4 time signature. The lyrics are "Hear the call for - ward all, Glad - ly we o - bey,". The piano accompaniment is written in grand staff notation (treble and bass clefs). The piano part features a steady eighth-note bass line in the left hand and chords in the right hand.

When we fight for the right, naught our course can stay. Though op - posed to

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics "When we fight for the right, naught our course can stay. Though op - posed to". The piano accompaniment continues with similar rhythmic patterns and chord structures.

war and strife give us mil - i - ta - ry life. Gay and dash - ing

The third system concludes the vocal line and piano accompaniment. The vocal line has lyrics "war and strife give us mil - i - ta - ry life. Gay and dash - ing". The piano accompaniment continues with similar rhythmic patterns and chord structures.

bright and flash - ing for - ward! Off we go! The drum in -

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with the lyrics "bright and flash - ing for - ward! Off we go! The drum in -". The piano accompaniment consists of chords and moving lines in both hands.

vites us \_\_\_\_\_ to join the fray. \_\_\_\_\_ The sound de -

ra - ta - plan, ra - ta - plan,

The second system of the musical score. The vocal line continues with "vites us \_\_\_\_\_ to join the fray. \_\_\_\_\_ The sound de -". The piano accompaniment continues with similar harmonic support. The lyrics "ra - ta - plan, ra - ta - plan," are written below the vocal line.

lights us \_\_\_\_\_ so let's a - way \_\_\_\_\_ When du - ty

ra - ta - plan, ra - ta - plan,

The third system of the musical score. The vocal line concludes with "lights us \_\_\_\_\_ so let's a - way \_\_\_\_\_ When du - ty". The piano accompaniment continues. The lyrics "ra - ta - plan, ra - ta - plan," are repeated below the vocal line.



calls us \_\_\_\_\_ No task ap - pals us \_\_\_\_\_ Though foes as -

The first system of music features a vocal line on a treble clef staff with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs). A second treble clef staff is present but empty.

sail we can - not fail \_\_\_\_\_ With deep e -

ra - ta - plan ra - ta - plan ra - ta - plan ra - ta - plan

The second system continues the vocal line and piano accompaniment. The piano part includes a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand.

mo - tion \_\_\_\_\_ we heed the call. \_\_\_\_\_ With true de -

ra - ta - plan, ra - ta - plan!

The third system concludes the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a steady bass line in the left hand.

vo - tion — well fight or fall — Our coun - try  
ra - ta - plan, ra - ta - plan!

needs us — and hon - or leads us — With spir - its

gay we march a - way  
ra - ta - plan ra - ta - plan! the drum in -

vites us \_\_\_\_\_ to join the fray ra - ta - plan, ra - ta - plan, the sound de -

light, us \_\_\_\_\_ So let's a - way ra - ta - plan, ra - ta - plan, when du - ty

calls us \_\_\_\_\_ No task ap - pals us \_\_\_\_\_ Though foes as -

sail ra - ta - plan we can ra - ta - plan not fail ra - ta - plan ra - ta - plan with deep e -

mo - tion \_\_\_\_\_ We heed the call - ra - ta - plan, ra - ta -

The first system of music features 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 quarter rest, followed by a half note 'mo', a quarter note 'tion', a half note 'We', a quarter note 'heed', a quarter note 'the', a quarter note 'call', a quarter note 'ra', a quarter note 'ta', a quarter note 'plan', a quarter note 'ra', and a quarter note 'ta'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

plan with true de - vo - tion \_\_\_\_\_ Well fight or fall, ra - ta - plan ra - ta -

The second system continues the vocal line with a quarter note 'plan', a quarter note 'with', a quarter note 'true', a quarter note 'de', a quarter note 'vo', a quarter note 'tion', a half note 'Well', a quarter note 'fight', a quarter note 'or', a quarter note 'fall', a quarter note 'ra', a quarter note 'ta', a quarter note 'plan', and a quarter note 'ra'. The piano accompaniment continues with chords and a bass line.

plan, Our Coun - try needs us \_\_\_\_\_ And hon - or leads us \_\_\_\_\_

The third system continues the vocal line with a quarter note 'plan', a quarter note 'Our', a quarter note 'Coun', a quarter note 'try', a quarter note 'needs', a quarter note 'us', a half note 'And', a quarter note 'hon', a quarter note 'or', a quarter note 'leads', and a quarter note 'us'. The piano accompaniment continues with chords and a bass line.

With spir - its gay we march a - way. \_\_\_\_\_

The fourth system concludes the vocal line with a quarter note 'With', a quarter note 'spir', a quarter note 'its', a quarter note 'gay', a quarter note 'we', a quarter note 'march', a quarter note 'a', a quarter note 'way', and a quarter note rest. The piano accompaniment continues with chords and a bass line.

No. 9.

# You Never Can Tell Till You Try.

Rooster and Female Chorus.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Piano. *f*

The piano accompaniment is written for a grand piano in 2/4 time, with a key signature of one sharp (F#). It consists of five systems of two staves each. The first system begins with a piano dynamic marking (*f*). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, often with triplets. The left hand provides a steady accompaniment with chords and moving lines. The piece concludes with a final cadence in the key of D major.

With some barn-yard fowls lived an eld - er - ly hen of a  
All the young hens said with a shake of the head, She's as

moth - er - ly turn of mind, And she said with a sigh I would  
craz - y as she can be, But she stuck to her nest, With re -

will - ing - ly die if I left a few chicks be - hind,  
mark - a - ble zest and a dil - i - gence rare to see.

SOP. &amp; ALTO. CHOR.

If she  
With a

left a few chicks be - hind, If she left a few chicks be - hind,  
dil - i - gence rare to see, With a dil - i - gence rare to see,

ROOSTER.

But the farm - ers' maid took the eggs she laid so she  
Till at last one day she was heard to say to the

fin - al - ly quit the job, And with won - der - ful grit she be -  
oth - er hens; "Come here quick," And that knob they had jeered now had

gan to sit On a por - ce - lain white door,  
dis - ap - peared, In its place was a won - der - ful

knob. On a  
chick. In its

*div.*

On a por - ce - lain white door - knob.  
In its place was a won - der - ful chick.

por - ce - lain white door - knob. Said the  
place was a won - der - ful chick Now of

A por - cel - ian white door - knob.  
In its place was a won - der - ful chick.

hen, cluck, cluck, I will try my luck and I'll do the ve - ry best I  
course it's plain so I needn't ex - plain that that won - der - ful chick was

can, If this scheme doesn't win I will strike out a - gain and I'll  
I, And I've ne'er been matched from the day I was hatched it is

work on a dif - fer - ent plan, you may call me a fool but I  
ev - i - dent you know — why, pluck will pull you — through in what



win as a rule, my mot-to is nev-er say die, By and  
ev-er you do though the world may your course de-cry, Are dis-

by you'll ad-mit I'd be fool-ish to quit for you nev-er can tell till you  
cour-age-ments thick that's the time to stick for you nev-er can tell till you

try.  
try.  
Said the hen, cluck, cluck, I will try my luck and  
Now of course it's plain so we needn't ex-plain that

do the ve-ry best I can, If this scheme does-nt win I will  
that won-der-ful chick was he, And he's nev-er been matched from the

strike out a - gain and I'll work on a dif - fer - ent  
 day he was hatched it is ev - i - dent as can —

plan, You may call me a fool But I win as a rule, my  
 be, Pluck will pull you — through in what - ev - er you do, Though the

not to is — nev - er say die, By and by you'll ad - mit I'd be  
 world may your course — de - cry, Are dis - cour - age - ments thick? that's the

For you nev - er can tell till you try.  
 For you nev - er can tell till you try.  
 fool - ish to quit, For you nev - er can tell till you try.  
 time to — stick, For you nev - er can tell till you try.

*D.S.*

## No 10.

## The Valley Of Hokus Po.

Blue Jay Cuckoo, Owl, Rooster and Raven.

Lyric by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Allegro.

Voice.

Piano.

CUCKOO.

On the hith - er - ward side of the  
Does a house — burn down, or a

ROOSTER.

hills of Hope, In the val - ley of Ho - kus - Po. ——— They  
house burn up? What cracks at the break of day? ——— And

say there's a fel - lows who's a - ble to tell What a - ny - one wish - es to  
 why when a fel - low de - cides to wed Should the bride be giv - en a -

OWL.

know. So when - you're in doubt, if you want to find out, The  
 way? When - ev - er a gas - o - line lamp goes out, Say

JAY.

eas - i - est plan is to go, To that won - der - ful seer who makes  
 where does the blamed thing go? If a schoon - er of beer can sail

ALL.  
 Refrain.

ev - 'ry - thing clear In the val - ley of Ho - kus Pol! If you  
 o - ver a bar Is the tide run - ning high or low? If you

want to find out you must go, \_\_\_\_\_ To that

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a 2/4 time signature and a key signature of one flat (B-flat). The lyrics are "want to find out you must go, \_\_\_\_\_ To that". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand features chords and melodic lines, while the left hand plays a steady bass line with eighth notes.

fel - low in Ho - kus - Po \_\_\_\_\_ Bet - ter

The second system continues the musical piece. The vocal line lyrics are "fel - low in Ho - kus - Po \_\_\_\_\_ Bet - ter". The piano accompaniment continues with similar harmonic and rhythmic patterns, including some chordal textures in the right hand.

buy you a map and go hunt up that chap, For what

The third system continues the musical piece. The vocal line lyrics are "buy you a map and go hunt up that chap, For what". The piano accompaniment continues with similar harmonic and rhythmic patterns.

ev - er hell tell you is so \_\_\_\_\_ If the

The fourth system continues the musical piece. The vocal line lyrics are "ev - er hell tell you is so \_\_\_\_\_ If the". The piano accompaniment continues with similar harmonic and rhythmic patterns.

an - swer you now want to know \_\_\_\_\_ I'm a -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat (B-flat major). The lyrics are "an - swer you now want to know \_\_\_\_\_ I'm a -". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

fraid you must wait till you go, \_\_\_\_\_ To that

The second system of music continues the vocal line and piano accompaniment. The lyrics are "fraid you must wait till you go, \_\_\_\_\_ To that". The piano accompaniment includes a prominent chord in the right hand that is held over from the previous system.

won - der - ful chap who has knowl - edge on tap, In the

The third system of music continues the vocal line and piano accompaniment. The lyrics are "won - der - ful chap who has knowl - edge on tap, In the". The piano accompaniment features a consistent eighth-note bass line and block chords in the right hand.

val - ley of Ho - kus - Po. \_\_\_\_\_

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "val - ley of Ho - kus - Po. \_\_\_\_\_". The piano accompaniment features a consistent eighth-note bass line and block chords in the right hand, ending with a final chord.

# No 11.

# Society.

Peacock and Chorus

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Allto

The piano introduction is in 6/8 time, marked *f*. It features a melody in the right hand with slurs and fingerings (5 and 6) and a bass line in the left hand with chords and single notes.

Our up - to - date so - ci - e - ty is built up - on the  
To shine in high so - ci - e - ty And cut a swag - ger

The vocal line begins with a rest followed by a half note. The piano accompaniment is marked *ff* and consists of chords in the right hand and a bass line in the left hand.

plan ——— That mon - ey makes the mare go and it al - so makes the  
dash ——— You may be "short" on mor - als But you must be "long" on

The vocal line continues with a half note. The piano accompaniment continues with chords and a bass line.

man ——— You need -'nt have an ounce of brains You need -'nt have a  
cash ——— And as for 'ed - u - ca - tion Nev - er give a thought to

The vocal line continues with a half note. The piano accompaniment continues with chords and a bass line.

name \_\_\_\_\_ But if you have a mil - lion you're a lead - er just the  
that \_\_\_\_\_ It real - ly does - 'nt mat - ter If the earth is round or

same \_\_\_\_\_ And if your re - pu - ta - tion shows a  
flat \_\_\_\_\_ But when it comes to pock - et - books It

freck - le here and there \_\_\_\_\_ Just gloss them o'er with  
mat - ters quite a lot \_\_\_\_\_ We like you not for

*rit.*  
mon - ey and you'll \_\_\_\_\_ nev - er have a care. \_\_\_\_\_  
what you are But \_\_\_\_\_ what we think you've got. \_\_\_\_\_  
*rit.*



## Refrain.

I'm the queen of so - ci - e - ty I'm al - ways quite cor - rect ———

*p-f*

Fads and fash - ions de - pend on us For who would dare ob - ject ———

Mine's a lim - i - ted co - te - rie Hence you'd bet - ter be nice to me

If you would en - ter so - ci - e - ty so - ci - e - ty. ty.

1 2

*D.C.*

# Some Day When My Dreams Come True.

## No 12.

Prince Eagle and Nightingale.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

*Maestoso.* PRINCE EAGLE.

Voice. *f*  
Is no one here to meet me?

Piano. *f*

No Night-in-gale to greet me? Seek her at once oh gen-tle

DOVE.  
With joy I'll haste to find your own true love. \_\_\_\_\_

dove. Hence-

*mp*

forth \_\_\_\_\_ my heart \_\_\_\_\_ shall guide me, \_\_\_\_\_ Who

knows \_\_\_\_\_ what Fate \_\_\_\_\_ may bring? \_\_\_\_\_ With her \_\_\_\_\_ I love \_\_\_\_\_ be-

side me \_\_\_\_\_ I care \_\_\_\_\_ not who \_\_\_\_\_ is

King. \_\_\_\_\_ My rights \_\_\_\_\_ of kin - ship roy - al \_\_\_\_\_ Let

time... it - self... de - cide. Give me my sweet - heart

*f rit.*

loy - - al Take all the world he - side.

Allegro. DOVE.

Ca - pri - cious Fate, has proved un -

kind, The Night - in - gale I can - not find. My

queen of song I've served so long I can - not find, I've searched the

groves both far and near, Her silv-ry notes I did not hear. A -

las! 'twas all in vain, Her ab-sence strange, I can't ex -

*p cresc.*

plain, What ill could her be - tide? Does the grave claim your bride? From

DOVE.

grief she may have died, Ah! from grief she died.

PRINCE EAGLE.

If this be

All hope has fled.

true then hope has fled.

*ff*

Andantino.

NIGHTINGALE.

O-ver hill and vale through

All hope has fled.

*tr*

*tr*

wood and dale HELL come to me.

PRINCE EAGLE.

'Tis she!

This system contains the first vocal line with lyrics, a second vocal line for Prince Eagle, and the beginning of the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

'Tis he! 'Tis he!

'Tis she!

This system continues the vocal lines and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass line and chords in the treble. The system ends with a double bar line and a 4/4 time signature.

*pp* At last love!

At last love!

This system concludes the piece with a piano accompaniment that features a melodic line in the treble and a supporting bass line. The vocal lines end with the lyrics 'At last love!'. The system ends with a double bar line and a 4/4 time signature.

Molto appassionato.

*p* NIGHTINGALE.

I've dreamed of a time when the world should be mine When

skies should for - ev - er be blue. When the

day and the night should be filled with de-light, And that

*ten.*

*rit.* *dolce.*

dream al - ways cen - ters in you. I have

*p*



dreamed of a day when at last you should say, — "I

*cresc.*

love you, dear, love on - ly you" — Life

could not be-stow great - er joys than I'll know, — Some

*f* *pp*

day when my dreams — come true. — I

*ten.* *pp con tenerezza.* *rit.* NIGHTIN.

too, oft' have dreamed — of a day that should come — When my

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "too, oft' have dreamed — of a day that should come — When my". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line with chords and moving lines in the left hand.

heart and my soul should be filled, — When all

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "heart and my soul should be filled, — When all". The piano accompaniment maintains the eighth-note accompaniment in the right hand and a bass line with chords and moving lines in the left hand.

year - ing should cease In love's har - - bor of peace, When the

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "year - ing should cease In love's har - - bor of peace, When the". The piano accompaniment maintains the eighth-note accompaniment in the right hand and a bass line with chords and moving lines in the left hand.

waves of un - rest should be stilled. — I have

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "waves of un - rest should be stilled. — I have". The piano accompaniment maintains the eighth-note accompaniment in the right hand and a bass line with chords and moving lines in the left hand.

## NIGHTINGALE.

dreamed of the time \_\_\_\_\_ when with rap - ture sub - lime \_\_\_\_\_ Some

## PRINCE EAGLE.

I have dreamed of the time, \_\_\_\_\_ When with rap-ture sub-

*p*

day I should whis - per to you. \_\_\_\_\_ "This is heav - en's de-cree, If you

line I should whis - per to you. \_\_\_\_\_ "This is heav - en's de-cree, If you

*ff*

love me take me!" \_\_\_\_\_ Some day when my dreams come true. \_\_\_\_\_

love me take me!" \_\_\_\_\_ Some day when my dreams come true. \_\_\_\_\_

*ff*

## No 13a

## The Contest.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Moderato.

Piano.

*f* On stage.

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody of eighth notes, some grouped in triplets, and a bass clef staff with a simple accompaniment. The second system continues the melody with more complex rhythmic patterns and triplets, ending with a double bar line.

OWL.

The test well now be - gin, The

The first system of the vocal part shows the singer's line in a bass clef staff. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a strong, rhythmic accompaniment with chords and moving lines in both hands.

test well now be - gin, I'll watch with care that all is fair, And

The second system continues the vocal line and piano accompaniment. The piano part maintains its rhythmic accompaniment, supporting the vocal melody.

NIGHTINGALE.

WREN. The test we'll now be-gin, The test we'll now be-gin, Hell

PARROT. The test we'll now be-gin, The test we'll now be-gin, Hell

CUCKOO. The test we'll now be-gin, The test we'll now be-gin, Hell

JAY. The test we'll now be-gin, The test we'll now be-gin, Hell

ROOSTER. The test we'll now be-gin, The test we'll now be-gin, Hell

OWL. The test we'll now be-gin, The test we'll now be-gin, Hell

may the best one win. The test we'll now be-gin, The test we'll now be-gin, I'll

*mf*

watch with care that all is fair, And may the best one win.

watch with care that all is fair, And may the best one win.

watch with care that all is fair, And may the best one win.

watch with care that all is fair, And may the best one win.

watch with care that all is fair, And may the best one win.

watch with care that all is fair, And may the best one win.

watch with care that all is fair, And may the best one win.

*p*

JAY.

You must not for-get which win-ner you're to choose.

OWL.

You may bet your life this

WREN.

Jus - tice Owl I think is

game you can - not lose.

NIGHTINGALE.

Now a chance I see, to

hon - est as hes wise.

set my sweet-heart free. We're read - y for the test, We're read - y for the test, Let

WREN.

PARROT.

CUCKOO.

JAY.

ROOSTER.

OWL.

We're read - y for the test, We're read - y for the test, Let

all come in and try to win, And each must do his best. None sus-

all come in and try to win, And each must do his best.

all come in and try to win, And each must do his best.

all come in and try to win, And each must do his best.

all come in and try to win, And each must do his best.

all come in and try to win, And each must do his best.

all come in and try to win, And each must do his best.

pects the prize I pray for. Life for

Who shall be the roy - al bride?

Who shall be the roy - al bride?

Who shall be the roy - al bride?

Who shall be the roy - al bride?

Who shall be the roy - al bride?

Who shall be the roy - al bride?

*tr*

him I love, I pray for. In a

Fate it - self shall now de - cide, In a

Fate it - self shall now de - cide, In a

Fate it - self shall now de - cide, In a

Fate it - self shall now de - cide, In a

Fate it - self shall now de - cide, In a

Fate it - self shall now de - cide, In a

*tr*



con - test so of - fi - cial Prej - u - dice can - not ap - pear, A de -

con - test so of - fi - cial Prej - u - dice can - not ap - pear, A de -

con - test so of - fi - cial Prej - u - dice can - not ap - pear, A de -

con - test so of - fi - cial Prej - u - dice can - not ap - pear, A de -

con - test so of - fi - cial Prej - u - dice can - not ap - pear, A de -

con - test so of - fi - cial Prej - u - dice can - not ap - pear, A de -

con - test so of - fi - cial Prej - u - dice can - not ap - pear, A de -

ci - sion most ju - di - cial Will be made it's ver - y clear; For his

ci - sion most ju - di - cial Will be made it's ver - y clear; For his

ci - sion most ju - di - cial Will be made it's ver - y clear; For his

ci - sion most ju - di - cial Will be made it's ver - y clear; For his

ci - sion most ju - di - cial Will be made it's ver - y clear; For his

ci - sion most ju - di - cial Will be made it's ver - y clear; For his

ci - sion most ju - di - cial Will be made it's ver - y clear; For his

wis - dom and his learn - ing Jus - tice Owl has long been known To that

wis - dom and his learn - ing Jus - tice Owl has long been known To that

wis - dom and his learn - ing Jus - tice Owl has long been known To that

wis - dom and his learn - ing Jus - tice Owl has long been known To that

wis - dom and his learn - ing Jus - tice Owl has long been known To that

wis - dom and his learn - ing Jus - tice Owl has long been known To that

wis - dom and his learn - ing Jus - tice Owl has long been known And to

Sol - o - mon we're turn - ing, he must judge and he a -

Sol - o - mon we're turn - ing, he must judge and he a -

Sol - o - mon we're turn - ing, he must judge and he a -

Sol - o - mon we're turn - ing, he must judge and he a -

Sol - o - mon we're turn - ing, he must judge and he a -

Sol - o - mon we're turn - ing, he must judge and he a -

Sol - o - mon we're turn - ing, he must judge and he a -

me they now are turn - ing, I must judge and I a -

lone. He is so tru-ly em-i-nent, Of course its ver-y ev-i-dent

lone. He is so tru-ly em-i-nent, Of course its ver-y ev-i-dent

lone. He is so tru-ly em-i-nent, Of course its ver-y ev-i-dent

lone. He is so tru-ly em-i-nent, Of course its ver-y ev-i-dent

lone. He is so tru-ly em-i-nent, Of course its ver-y ev-i-dent

lone. He is so tru-ly em-i-nent, Of course its ver-y ev-i-dent

lone. I am so tru-ly em-i-nent, Of course its ver-y ev-i-dent

To judge he's high-ly com-pe-tent, high-ly com-pe-tent. Our

To judge he's high-ly com-pe-tent, high-ly com-pe-tent. Our

To judge he's high-ly com-pe-tent, high-ly com-pe-tent. Our

To judge he's high-ly com-pe-tent, high-ly com-pe-tent. Our

To judge he's high-ly com-pe-tent, high-ly com-pe-tent. Our

To judge he's high-ly com-pe-tent, high-ly com-pe-tent. Our

To judge I'm high-ly com-pe-tent, high-ly com-pe-tent Your judge I'll

Our judge he'll be, Our judge, Our judge he'll be. —

judge he'll be, Our judge, — Our judge he'll be. —

judge he'll be, Our judge, Our judge he'll be. —

judge he'll be, Our judge, Our judge he'll be. —

judge he'll be, Our judge, Our judge he'll be. —

judge he'll be, Our judge, Our judge he'll be. —

judge he'll be, Our judge, Our judge he'll be. —

judge he'll be, Our judge, Our judge he'll be. —

be. I'll be, your judge I'll be, Your judge I'll be. —

*Maestoso.*

## No 13b

## Entrance of Canary Birds.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Tempo di Polka. CANARY BIRDS.

Voice.

Piano.

*p*

My  
bird, Sweet bird! Pray tell me why you  
dear, I fear, Your course is hard - ly  
roam; Your nest is best, Why  
wise: Soon clouds may come, To

Copyright MCMIV by M. Witmark & Sons.

International Copyright Secured.

not stay safe at home? Why brave the wood-land  
o - ver cast the skies. Who prompts you in your

dan - gers, To bring your song to stran - gers, Through storm, And  
sing - ing? What tid - ings are you bring - ing? Re - veal, To

stress, Why do you fly so far? My  
me, Whose mes - sen - ger you are.

That ti - ny min - strel quick - ly hur - ried on her way, Gai - ly

trill - ing, Sweet - ly thrill - ing, But I'm sure I heard her

say. "My on - ly miss - ion is a

mes - sage of good cheer Ah! re - ceive it; Ah! be -

lieve it, Hear me voice it sweet and clear."

CHORUS.

Hear her mes - sage clear.

Hear her mes - sage clear.

This system contains the first four measures of the chorus. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a melodic line in the right hand and a harmonic accompaniment in the left hand.

That ti - ny min - strel quick - ly hur - ried on her way, Gai - ly—

That ti - ny min - strel quick - ly hur - ried on her way.

That ti - ny min - strel quick - ly hur - ried on her way.

This system contains the next four measures of the chorus. It continues the vocal line and piano accompaniment from the first system.



trill - ing, Sweet - ly — thrill - ing, But — I'm — sure I heard her

Gai - - - ly trill - - -

Gai - - - ly trill - - -

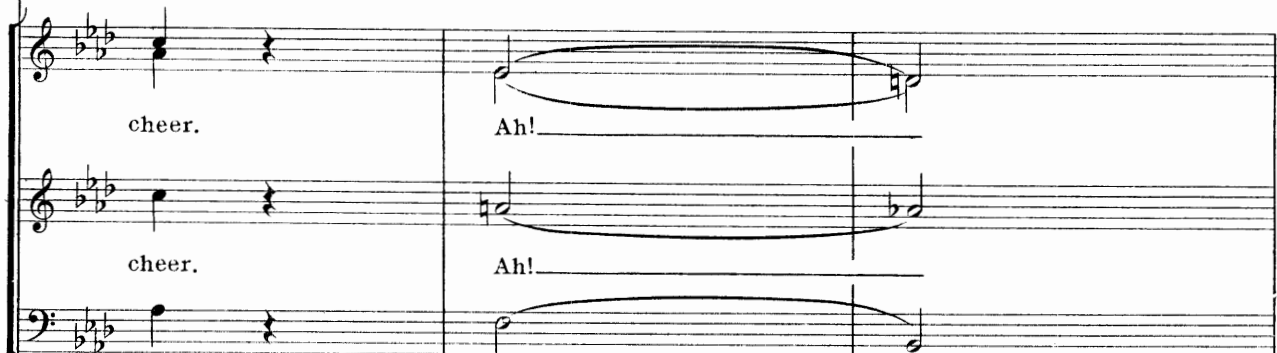
say, "My on - ly miss - ion is a mes - sage of good

ing. "My on - ly miss - ion is a mes - sage of good

ing. "My on - ly miss - ion is a mes - sage of good



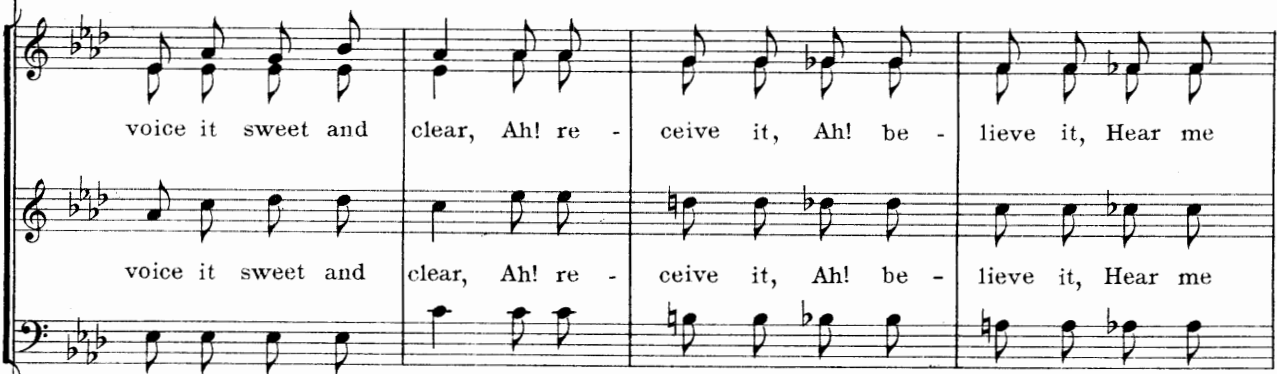
cheer, Ah! re - ceive it; Ah! be - lieve it, Hear me



cheer. Ah!



voice it sweet and clear, Ah! re - ceive it, Ah! be - lieve it, Hear me



voice it sweet and clear, Ah! re - ceive it, Ah! be - lieve it, Hear me



voice it sweet and clear, Ah! re - ceive it, Ah! be - lieve it, Hear me

voice it sweet and clear, Ah! re - ceive it, Ah! be - lieve it, Hear me

voice it sweet and clear, Ah! re - ceive it, Ah! be - lieve it, Hear me

voice it sweet and clear, Ah! re - ceive it, Ah! be - lieve it, Hear me

8

SOLO I.

voice it sweet — and clear.”

voice it sweet — and clear.”

voice it sweet — and clear.”

voice it sweet — and clear.”

8

D. C.

No 13c

The Message of Spring.

Entrance of Blue-birds.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Tempo di Valse.

Voice.

Piano.

Moderato.

(SOLO)

When  
When

1st BLUE BIRD.

win - try skies are cheer - less And days are dark and drear, The  
buds and flow'rs a - wak - en, From long hi - ber - nal sleep, The

blue - bird brings a mes - sage, That joys of spring are near, His  
wood - land smiles in greet - ing, With joy her pul - ses leap, With

com - ing is a to - ken, That old win - ter's reign is through, And  
i - cy fet - ters bro - ken, The— brook with rap - ture sings, All

smil - ing skies of sum - mer, Soon will match his coat of blue. Though  
na - ture loves the blue - bird, And this mes - sage that he brings.

Valse lento.

skies may frown to - day, ——— All clouds soon pass a -

way. \_\_\_\_\_ Be - hind the storm the sun shines warm, The

world will soon be gay, \_\_\_\_\_ When days are dark and

drear. \_\_\_\_\_ Hope on and have no fear, \_\_\_\_\_ This

world of ours would have no flow'rs, If skies were al - ways clear.

CHORUS.

Though skies may frown to - day, All clouds soon

Though skies may frown to - day, All clouds soon

frown to - day,

pass a - way, Be - hind the storm the sun shines warm, The

pass a - way, Be - hind the storm the sun shines warm, The

pass a - way,

Ah,

world will soon be gay, When days are dark and

world will soon be gay, When days are dark and

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

drear, \_\_\_\_\_ Hope on and have no fear, \_\_\_\_\_ This world of

drear, \_\_\_\_\_ Hope on and have no fear, \_\_\_\_\_ This world of

dark and drear, \_\_\_\_\_ have no fear,

\_\_\_\_\_ If skies were al-ways clear. \_\_\_\_\_

ours would have no flow'rs, If skies were al-ways clear. \_\_\_\_\_

ours would have no flow'rs, If skies were al-ways clear. \_\_\_\_\_

*D. C.*



## No 13d

## If You Love Me, Lindy.

Coon Song.

Lyric by  
FRANK PIXLEY.

Wren.

Music by  
GUSTAV LUDERS.

Moderato.

Piano.

Moderato.

WREN.

I'm  
No

hap - py to - night, For my spir - its are light, And my ban - jo a - gain is in  
star in the skies is as bright as her eyes, And her lips are as red as the

tune. No long - er I'm blue, For my sweet - heart is true, And she's  
rose. Her skin is - n't light, But she treat me so "white," That with

Copyright MCMIV by M. Witmark & Sons.  
International Copyright Secured.

prom-ised to meet me soon; We will skip some night by the  
 rap-ture my heart o'er flows. I pre-fer dat gal to a

light of the moon, Then she'll change her name, And she'll mar-ry this coon, For I  
 pos-sum dat's right! Or a red ripe peach, Dat I'm dy-ing to bite, For she

love\_ that gal, And I al-ways shall I know. I will  
 loves me so, No one else has a show I know. When I

CHORUS.

For he loves\_ her so.  
 For she loves\_ him so.  
 For he loves\_ her so.  
 For she loves\_ him so.

watch and wait till she set - tles the day, Then I'll  
 catch her eye and she blush - es so brown, I'm the

claim my own and we'll scam - per a - way; But you nev - er a - gain will  
 hap - pest coon an - y - where in the town, For I cer - tain - ly feel she'll

hear me sing this lay.  
 nev - er "turn me down."

CHORUS.

Nev - er - more - he'll say.  
 She'll not "turn - him down."

Nev - er - more - he'll say.  
 She'll not "turn - him down."

REFRAIN.

If you love me Lin - dy, tell me so. \_\_\_\_\_

Just whis - per "Hon - ey I love you"

Just whis - per "Hon - ey I love you"

Cast your spark - ling eyes up - on your beau. \_\_\_\_\_

Just whis - per "Hon - ey I'm with you."

Just whis - per "Hon - ey I'm with you."

If your dus - ky hand — is free, Toss a sin - gle

rose — to me, It will tell me all I want to

know. Sweet - est lit - tle south - ern flow'r that

CHORUS.

It will prove that you love me on - ly.  
It will prove that you love me on - ly.

7 7 7 7

blows. \_\_\_\_\_ How my soul with ar-dent rap-ture

Just whis-per "Hon-ey I want you"

Just whis-per "Hon-ey I want you"

Detailed description: This system contains the first two systems of a musical score. The top staff is a vocal line in G major, starting with a long note on 'blows.' followed by a melodic line for 'How my soul with ar-dent rap-ture'. Below it are two systems of vocal harmony, each with a vocal line and a piano accompaniment line. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. The lyrics for the vocal harmony are 'Just whis-per "Hon-ey I want you"'. The piano accompaniment continues with the same harmonic pattern.

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff features a series of chords and moving lines, while the left-hand staff provides a steady bass line. The music is in G major and 4/4 time.

glows. \_\_\_\_\_ While the twink-ling stars are true, I'll be wait-ing

Just whis-per "Hon-ey come take me?"

Just whis-per "Hon-ey come take me?"

Detailed description: This system contains the second two systems of the musical score. The top staff is a vocal line in G major, starting with a long note on 'glows.' followed by a melodic line for 'While the twink-ling stars are true, I'll be wait-ing'. Below it are two systems of vocal harmony, each with a vocal line and a piano accompaniment line. The lyrics for the vocal harmony are 'Just whis-per "Hon-ey come take me?"'. The piano accompaniment continues with the same harmonic pattern.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff features a series of chords and moving lines, while the left-hand staff provides a steady bass line. The music is in G major and 4/4 time.

here\_ for you, Wait - ing for the mes - sage of the rose.

CHORUS.

If you love me Lin - dy, tell me so.

Just whis - per; "Hon - ey I love you?"

*ff*

Cast your spark - ling eyes up - on your beau.

Just whis - per; "Hon - ey I'm with you?"

If your dus - ky hand is free. Toss a sin - gle rose to me.

If your dus - ky hand is free. Toss a sin - gle rose to me.

It will tell me all I want to know.

It will tell me all I want to know, It will prove that you love me on - ly.

Sweet - est lit - tle south - ern flow'r that blows.

Just whis - per "Hon - ey I want you."



How my soul with ar - dent rap - ture glows.

Just whis - per "Hon - ey come take me."

While the twink - ling stars\_ are true, I'll be wait - ing here\_ for you,

While the twink - ling stars\_ are true, I'll be wait - ing here\_ for you,

Wait - ing for the mes - sage of the rose.

Wait - ing for the mes - sage of the rose.

## No 13e

## The Tale Of The Turtle Dove.

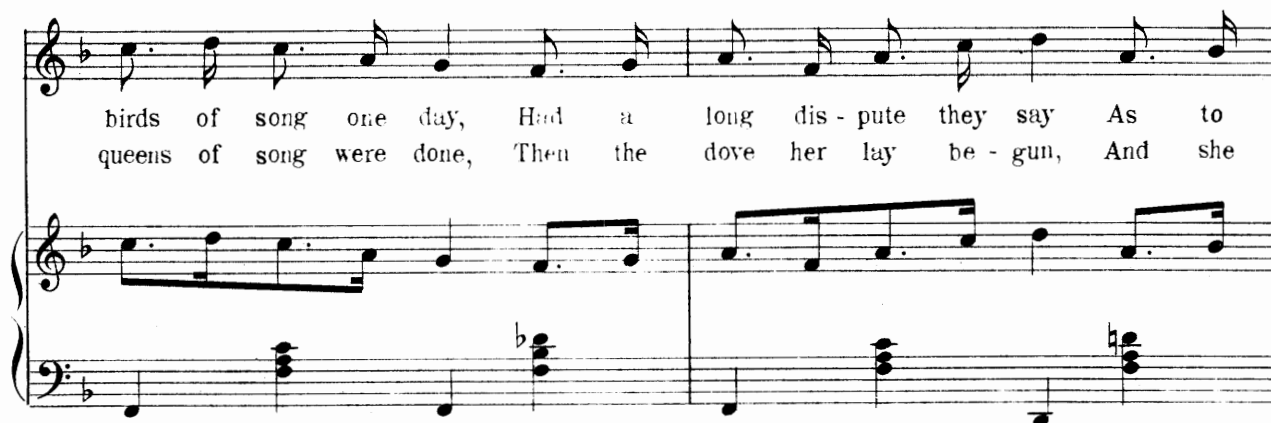
Dove and Chorus.

Lyric by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Allegretto.

Voice. 

All the  
When the



birds of song one day, Had a long dis - pute they say As to  
queens of song were done, Then the dove her lay be - gun, And she



which of them should be the pri - ma don - na, Both the  
sang a sim - ple mel - o - dy with feel - ing, But her

Copyright MCMIV by M. Witmark & Sons.  
International Copyright Secured.

night - in - gale and thrush claimed the prize with - out a blush, While the  
mod - est gen - tle art touched each sym - pa - thet - ic heart, In a

mock - ing bird in - sist - ed on the hon - or. They  
man - ner ir - re - sist - a - bly ap - peal - ing. In

held a sing - ing con - test to de - cide the point at once, To  
si - lent wrapt at - ten - tion they drank in each liq - uid note, That

make the test com - plete, they said: "Let all com - pete," The  
song with mag - ic sway, swept ev - 'ry doubt a - way, The

tur - tle - dove ac - cept - ed, though they vo - ted her a dunce. How  
dove had won the con - test; there was no dis - sent - ing vote. They

could she hope that Fate would smile up - on her.  
un - der - stood the soul she was re - veal - ing.

She mere - ly said Ill do my best. A -  
The song which lives must touch the heart A -

CHORUS.

What, chance had she a-mong the rest?  
Ah, love is truth and knows no art.

What, chance had she a-mong the rest?  
Ah, love is truth and knows no art.

song of sim - plest meas - ure Which wells from out the heart May—

Song of sim - plest meas - ure Which wells from out the heart May—

Song of sim - plest meas - ure Which wells from out the heart May—

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "song of sim - plest meas - ure Which wells from out the heart May—".

thrill the soul with pleas - ure Or — cause the tear to start. No

thrill the soul with pleas - ure Or — cause the tear to start. No

thrill the soul with pleas - ure Or cause the tear to start. No

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "thrill the soul with pleas - ure Or — cause the tear to start. No".

fa - mous feath - ered song - ster, Ex - cels the gen - tle dove Yet the

fa - mous feath - ered song - ster, Ex - cels the gen - tle dove Yet the

fa - mous feath - ered song - ster, Ex - cels the gen - tle dove Yet the

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a steady bass line and chords in the right hand.

on - ly thing that she can sing, Is love, love, love. love.

on - ly thing that she can sing Is love, love, A love.

on - ly thing that she can sing Is love, love, A love.

The second system continues the vocal and piano parts. It includes a first ending (marked '1') and a second ending (marked '2'). The piano accompaniment has a consistent rhythmic pattern.

8 *loco.* *f* *D.C.*

The third system is primarily for the piano. It begins with a measure marked '8' and includes a *loco.* (ad libitum) section. The music concludes with a *f* (forte) dynamic and a *D.C.* (Da Capo) instruction.

# No 13f

# End of Contest.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

*Presto.*

**CHORUS.**

Huz - za the dove has won! \_\_\_\_\_

Huz - za the dove has won! \_\_\_\_\_

**Piano.**  
*ff*

Huz - za the dove has won! \_\_\_\_\_

Huz - za the dove has won! \_\_\_\_\_

Raise each voice, We re-joice, to sa-lute the dove By her art ev-'ry heart

Raise each voice, We re-joice, to sa-lute the dove By her art ev-'ry heart

she has thrilled with love— May her song, ech-o long, Soar-ing to the

she has thrilled with love— May her song ech-o long, Soar-ing to the

skies, She we love, the mod-est dove has won the prize.

skies, She we love, the mod-est dove has won the prize.



One and all great and small chor - al trib-utes raise, All a - round

One and all' great and small chor - al trib-utes raise, All a - round

groves re-sound, ech - o - ing her praise. She has won, grand-ly won

groves re-sound, ech - o - ing her praise. She has won, grand-ly won

in a con - test keen. Hail sweet dove, queen of love, Hail sweet dove

in a con - test keen. Hail sweet dove, queen of love, Hail sweet dove

queen of love Join our song loud and long greet our new-made queen .

queen of love Join our song loud and long greet our new-made queen

The first system 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 piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "queen of love Join our song loud and long greet our new-made queen ."

Hail gen-tle dove! Hail queen of

Hail gen-tle dove! Hail queen of

The second system continues the vocal and piano parts. The vocal staves have lyrics: "Hail gen-tle dove! Hail queen of". The piano accompaniment features a steady accompaniment with some melodic lines in the right hand.

love! All birds a - bove

love! All birds a - bove

The third system continues the vocal and piano parts. The vocal staves have lyrics: "love! All birds a - bove". The piano accompaniment continues with a similar accompaniment style.

Hail queen of love Hail sweet dove Hail sweet

Hail queen of love Hail sweet dove Hail sweet

dove queen of love A

dove queen of love A

Moderato.

song of simpl - est meas - ure, which wells from out the heart may -

song of simpl - est meas - ure, which wells from out the heart may -

thrill the soul with plea- sure or cause the tear to start, No  
 thrill the soul with plea- sure or cause the tear to start, No

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "thrill the soul with plea- sure or cause the tear to start, No".

fa - mous feath - ered song - ster, Ex - cels the gen - tle dove Yet the  
 fa - mous feath - ered song - ster, Ex - cels the gen - tle dove Yet the

The second system continues with two vocal staves and piano accompaniment. The lyrics are: "fa - mous feath - ered song - ster, Ex - cels the gen - tle dove Yet the".

on - ly thing that she can sing, Is love love, love. love.  
 on - ly thing that she can sing, Is love love, love. love.

1 2  
 8 *loco.* 8

The third system features two vocal staves and piano accompaniment. The lyrics are: "on - ly thing that she can sing, Is love love, love. love.". The piano part includes first and second endings, marked with "1" and "2". There are also markings "8" and "*loco.*" above the piano staves.

## No 14.

## They'll Have to Go.

Blue Jay

Lyric by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Allegro.

Voice.  *f*

When I  
There's the

 *p*

set - tle soon to bus - 'ness and re - forms in - au - gu - rate, We will  
am - a - teur mu - si - cian who im - ag - ines he can play, There's your



have an - oth - er E - den, not an ap - ple or a snake. For I'll  
girl's pre - co - cious broth - er who is al - ways in the way; There's the

Copyright MCMIV by M. Witmark &amp; Sons.

International Copyright Secured.

keep right on re - form-ing things un - til I'm pret - ty sure That like  
girl of thir - ty sum - mers who's a - fraid she may be kissed, And the

ev - 'ry bak - ing - pow - der, we are ab - so - lute - ly pure. I'll bring  
pair who spoon in pub - lic, they're the worst up - on the list. There's the

out my lit - tle ham - mer and I'll give a gen - tle rap, Ev - 'ry  
new - ly mar - ried coup - le who in - dulge in ba - by - talk, And the

sort of so - cial nui - sance will go tum - bling off the map. — They'll have to  
freak - ish girl of fash - ion with the Kan - ga - roo - ish walk. —

## Refrain.

go ————— They'll have to go, And if

a - ny one should ask you how you know Just by -

way of ex - pla - na - tion with - out a - ny hes - i - ta - tion say, a

lit - tle bird told me so.

No 15.

Ensemble.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

March funebre.

Piano.



Allegro.

JAY.

ere ends the race Which thus far you have

led. Right here my boy is where I get a-

PRINCE EAGLE.

head If I must die Hear what I have to

say Weigh well my words then you shall have your

Molto maestosos.

way. Know this, — ty-rant bold, — That in

death — I de-fy you, My life — you may claim, — but my

soul — is my own. — This throne — that you hold — joy and

fame — will de-ny you, My blood cries a-loud, — "a-tone! — a-tone!"

*rit.*

Allegro.

(Makes rush at Blue Jay.) (Rooster interferes.)

(Owl steps forward.)

OWL.  
Pray don't ob - ject,

Be quite cor - rect, Or else you'll get the cut di - rect. — Though

dogs de - light to bark and bite And cats to scratch and fight, More

rea - son why that you and I Should al - ways be po -

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line contains the lyrics "rea - son why that you and I Should al - ways be po -". The piano accompaniment consists of chords and moving lines in both hands.

lite. Don't strug - gle thus, and make a fuss, Or

The second system continues the vocal line with the lyrics "lite. Don't strug - gle thus, and make a fuss, Or". The piano accompaniment features a more active melody in the right hand, with eighth-note patterns.

rude ob - jec - tions raise, For in the end you'll

The third system continues the vocal line with the lyrics "rude ob - jec - tions raise, For in the end you'll". The piano accompaniment maintains a steady accompaniment pattern.

find my friend, Po - lite - ness al - ways pays. For in

The fourth system concludes the vocal line with the lyrics "find my friend, Po - lite - ness al - ways pays. For in". The piano accompaniment ends with a final chord and a fermata over the final notes.

all af-fairs in life, If you'd dis-cour-age strife, Just keep in mind this mot-to old and

trite If you have to yield be a Ches-ter-field, It pays to be po-

lite.

CHORUS.

If you have to yield, be a Ches-ter-field, It pays to be po-lite.

If you have to yield, be a Ches-ter-field, It pays to be po-lite.

Allegro.

## BLUE JAY.

Why hes - i - tate?

The first system of the score features a vocal line in treble clef with a 7/8 time signature. The piano accompaniment consists of two staves: the right hand in treble clef with a 7/8 time signature and the left hand in bass clef with a 7/8 time signature. The key signature has one sharp (F#).

Get down to facts, Cut off de-bate,

The second system continues the vocal and piano parts. The piano accompaniment includes a *ff* dynamic marking in the left hand.

See how it acts One! two!

The third system concludes the vocal and piano parts for this section. The piano accompaniment includes a *ff* dynamic marking in the left hand.

Tempo di Marcia.

TEN.

Our du - ty is clear! — No trai - tor we fear! — Foul trea - son shall

The fourth system introduces a tenor vocal line. The piano accompaniment features triplets in both hands.

BASS.

The fifth system continues the tenor and bass vocal lines and the piano accompaniment. The piano accompaniment features triplets in both hands.

not pre-vail! Our loy-al-ty can-not fail! For hon-or and right We ev-er will

fight! Prince Ea-gle a-lone shall rule this throne! We glad-ly

go where hon-or leads us When the cause of vir-tue needs us ev-'ry sol-dier

brave is ea - - ger for the fray; Each com - rade strong and stea - dy When the

trum - pet sounds is read - y, so hur - rah! Hur - rah! for the vic - to - ry is

NIGHTINGALE.

Ah!

We glad - ly go where hon - or leads us When the cause of vir - tue  
won. We glad - ly go where hon - or leads us When the cause of vir - tue

*ff*



needs us Ev-'ry sol - dier brave is ea - - ger for the fray Each

needs us Ev-'ry sol - dier brave is ea - - ger for the fray Each

This system contains the first vocal entry and piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics printed below. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

The piano accompaniment for the first system, featuring a right-hand melody with eighth-note patterns and a left-hand bass line with chords and eighth notes.

com - rade strong and stead - y When the trum - pet calls is read - y. And —

com - rade strong and stead - y When the trum - pet calls is read - y. And —

This system contains the second vocal entry and piano accompaniment. The vocal lines continue the melody with lyrics printed below. The piano accompaniment continues with similar rhythmic patterns.

The piano accompaniment for the second system, continuing the right-hand melody and left-hand bass line from the first system.

NIGHTINGALE. *b.e.*

My own!

PRINCE EAGLE. *b.e.*

My own!

He whom we love is our King!

he whom we love is our King! He whom we

*ffz*

My love!

My love!

He whom we love is our King! Hail to the King!

love is our King! Hail to the King!

*ffz*

NIGHTINGALE.

Re - joice!

For you whom I love are my

PRINCE EAGLE.

Re - joice!

For I whom you love am your

our

King!

Yes,

he whom we love is our

Yes,

he whom we love is our

King!

Yes,

he whom we love is our

King,

my

King!

King,

your

King!

King,

our

King!

King,

our

King!

*rit.*

*molto rit.*

No 16.

Finale II.

March funebre.

Piano.

The musical score is written for piano and consists of five systems of music. The key signature has three flats (E-flat major), and the time signature is 3/4. The piece is marked 'March funebre' and 'Piano'. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Several measures feature triplets, indicated by a '3' over a bracket. The texture is primarily chordal, with the right hand often playing chords and the left hand providing a steady accompaniment. The score concludes with a double bar line and repeat signs.

Allegro.

BLUE JAY.

Why hes - i - tate?

Get down to facts, Cut off de-bate,

See how it acts One! Two!

*ff*

Tempo di Marcia.

TEN.

Our du - ty is clear! — No trai - tor we fear! — Foul trea - son shall

BASS.

not pre-vail! Our loy-al-ty can-not fail, For hon-or and right — We ev-er will

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line contains three measures of music with lyrics: "not pre-vail! Our loy-al-ty can-not fail, For hon-or and right — We ev-er will". The piano accompaniment consists of eighth-note chords in the right hand and a bass line in the left hand. There are three triplet markings (indicated by a '3' over a bracket) in both the vocal and piano parts.

The piano accompaniment for the first system, showing the right and left hand parts. The right hand plays eighth-note chords, and the left hand plays a bass line. There are three triplet markings in the right hand.

fight — Prince Ea-gle a-lone shall rule this throne! — We glad-ly.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "fight — Prince Ea-gle a-lone shall rule this throne! — We glad-ly.". The time signature changes to 2/4 at the end of the system. The piano accompaniment continues with eighth-note chords and a bass line, including a triplet marking.

The piano accompaniment for the second system, showing the right and left hand parts. The right hand plays eighth-note chords, and the left hand plays a bass line. There is a triplet marking in the right hand.

go where hon - or leads us When the cause of vir - tue needs us ev-'ry sol-dier

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "go where hon - or leads us When the cause of vir - tue needs us ev-'ry sol-dier". The time signature is 2/4. The piano accompaniment continues with eighth-note chords and a bass line.

The piano accompaniment for the third system, showing the right and left hand parts. The right hand plays eighth-note chords, and the left hand plays a bass line. There are two accent markings (indicated by a 'v' over a note) in the right hand.

brave is ea - - ger for the fray; Each com - rade strong and stea - dy When the

trum - pet sounds is read - y, so hur - rah! Hur - rah! for the vic - to - ry is

## NIGHTINGALE.

Ah!

We glad - ly go where hon - or leads us When the cause of vir - tue  
won. We glad - ly go where hon - or leads us When the cause of vir - tue

*ff*

needs us Ev - 'ry sol - dier brave is ea - ger for the fray Each

needs us Ev - 'ry sol - dier brave is ea - ger for the fray Each

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line has a melodic line and a bass line. The piano accompaniment consists of chords and moving lines in both hands.

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of chords and moving lines, primarily using eighth and quarter notes.

com - rade strong and stea - dy When the trum - pet call is read - y. And

com - rade strong and stea - dy When the trum - pet call is read - y. And

This system contains the next four measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature remains one sharp (F#) and the time signature is 4/4. The vocal line continues the melody from the first system. The piano accompaniment continues with similar rhythmic patterns.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the rhythmic pattern of chords and moving lines from the first system.



NIGHTINGALE.

b. .

Musical staff for Nightingale, showing a treble clef, a key signature of one sharp (F#), and a melody line with a fermata over a quarter note.

PRINCE EAGLE.

My own!

b. .

Musical staff for Prince Eagle, showing a treble clef, a key signature of one sharp (F#), and a melody line with a fermata over a quarter note.

My own!

Vocal and piano accompaniment for the phrase 'He whom we love is our King!'. The vocal line features a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the bass line and a triplet of chords in the right hand.

Piano accompaniment for the phrase 'He whom we love is our King!'. The right hand features a triplet of chords, and the left hand features a triplet of eighth notes. The dynamic marking *ffz* is present.

Vocal and piano accompaniment for the phrase 'My love!'. The vocal line features a fermata over a quarter note. The piano accompaniment features a fermata over a quarter note in the right hand.

Vocal and piano accompaniment for the phrase 'He whom we love is our King! Hail to the King!'. The vocal line features a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the bass line and a triplet of chords in the right hand.

Piano accompaniment for the phrase 'He whom we love is our King! Hail to the King!'. The right hand features a triplet of chords, and the left hand features a triplet of eighth notes. The dynamic marking *ffz* is present.

NIGHTINGALE.

Re - joice!

For you whom I love are my

PRINCE EAGLE.

Re - joice!

For I whom you love am your

our

King!

Yes, he whom we love is our

Yes,

he whom we love is our King

Yes, he whom we love is our

King,

my King!

King,

your King!

King,

our King!

King,

our King!

*rit.*

*molto*

*rit.*