

CHARLES WELLS COMPANY PRESENTS

# THE CANDY SHOP

VOCAL SCORE

BOOK BY

**GEO. V. HOBART**

LYRICS & MUSIC BY

**JOHN L. GOLDEN**



JEROM

Price \$2.00



# THE CANDY SHOP

A MUSICAL COMEDY  
IN TWO ACTS



BOOK BY  
GEORGE V. HOBART

LYRICS & MUSIC BY  
JOHN L. GOLDEN

Vocal Score

Price \$2.00

JEROME F. REMICK & ©  
NEW YORK                      DETROIT

CHARLES DILLINGHAM

Presents  
the new musical play in two acts  
entitled

# THE CANDY SHOP

BOOK BY GEORGE V. HOBART

LYRICS & MUSIC BY JOHN L. GOLDEN

## CAST OF CHARACTERS

JOHN SWEET, proprietor of The Candy Shop . . . . .	Mr. Jack Hazzard
JACK SWEET, his son . . . . .	Mr. Jack Barrymore
HILDA NOBLE, a shop girl . . . . .	Miss Maud Fulton
SAUL WRIGHT, a tailor . . . . .	Mr. Frank Lalor
SALLY ANN, his daughter . . . . .	Miss Bliss Milford
GILBERT GRAND, a soda fountain attendant . . . . .	Mr. William Rock
MRS. GREGORY, a widow . . . . .	Miss Lucy Weston
MISS BASHFIELD, in charge of the candy shop . . . . .	Miss Florence Morrison
MRS. MONTROSE QUILLIGAN, a suffragette . . . . .	Mrs. Annie Yeamans
NED JOHNSON, a proprietor of Luna Park, Coney Island . . . . .	Mr. Louis Harrison
RUFUS, a detective . . . . .	Mr. Kinzie Higgins
GENEVIEVE, cashier in The Candy Shop . . . . .	Miss Eva Francis
MR. SQUILLS, a candy drummer . . . . .	Mr. Edmund Lawrence
MISS GLICK . . . . .	Miss Ida Adams
MISS MEDDLE . . . . .	Miss Esther Brunette
SUE } the alimony sisters . . . . .	{ Miss Angie Weimers
SETTLE }	{ Miss Lillian Rice

Musical Score of  
**The Candy Shop**

A Musical Comedy produced by Charles Dillingham  
 at the Knickerbocker Theatre, May 27<sup>th</sup> 1909, New York

**CONTENTS**

**Act I**

	<i>Page</i>
1 Opening Chorus "Working, clerking, selling candies," etc.,	6
2 Solo and Chorus "Now that I Can Have it I Don't Want It" . . . . . MR. SWEET & GIRLS	13
3 Duet "Just We Two" . . . . . JACK & HILDA	17
4 Solo and Ensemble "Honey Bunch" . . . . . JACK & ALIMONY SISTERS	20
5 Solo "I've Been Married Once" . . . . . SAUL WRIGHT	24
6 Duet and Ensemble "In Vaudeville" . . . . . GILBERT & HILDA	28
7 Duet "You're My Girl" . . . . . GILBERT & HILDA	35
8 Finale "Who Among You Stole That Jewel" etc. . . . . OMNES	38

**Act II**

9 Opening Chorus "There Is An Island" etc. . . . . OMNES	53
10 Double Octette "By Wireless" . . . . . BOYS & GIRLS	58
11 Solo and Chorus "Help! And The Villian Goes To Jail" . . . . . SALLY	61
12 Duet "Chinese Love Song" . . . . . GILBERT & HILDA	64
13 Solo "Mr. Othello" . . . . . MRS. GREGORY	68
14 Duet and Ensemble "Meet Me Down On The Corner" . . . . . GILBERT & SALLY	72

8/5/09 Homeyer + 75

## ACT I

## No 1

## Opening Chorus

JOHN L. GOLDEN

*Allegro*  
Trumpet

*f*

*Allegretto*

8

(Shop Girls) Work - ing, clerk - ing, sell - ing can - dies To the la - dies and the dan - dies,  
(Shoppers) Dai - ly, gai - ly, in we chas - sé To the shop and have a gla - cé

*mf - f*

Pack - ing bon - bons sweet, For the girls and the boys a treat.  
Then we al - ways strive To re - turn for tea at five.

Copyright MCMIX by JEROME H. REMICK &amp; CO., New York &amp; Detroit.

Copyright, Canada, MCMIX by Jerome H. Remick &amp; Co.

Propiedad para la Republica Mexicana de Jerome H. Remick &amp; Co., New York y Detroit. Depositada conforme a la ley.

Buy - ing, buy - ing, dain-ties try - ing, In - di - ges - tion they're de - fy - ing.  
Ma - zie, Da - sie, Flo and Rho - da, Buy - ing i - ces, sip - ping so - da.

Eat - ing, drink - ing, till it's sur - pris - ing they're not ill.  
Ev - 'ry day we stop for a sweet at the Cau - dy Shop.

1 Business talking 2 Boys entering.

*D.S.* *ff*

SHOPPERS. *unison* BOYS.

Here's George, and Jack, and Char - ley, And Fred, and Bruce, and Pete. We're

aw - fl'y glad to see you And if you please we'd

like to treat. Each

*con brio*

*f*

SHOP GIRLS

day we stop at the Can - dy Shop While pass - ing in the morn - ing. We're

*mf*

*mf*

BOYS to Shoppers

glad to see you here for we no cus - tom - ers are scorn - ing. A

Lento.

GIRLS

choc-late ice you'll find is ver-y nice, Or p'raps you'd like sas-pril-la? We

*p* Lento. *fz* *p*

thank you, sir, but we ver-y much pre-fer a lit-tle bit of plain va-nil-la.

Bells

BOYS.  
Marcato.

Dear lit-tle can-dy girls, You are the dan-dy girls, Your morning greeting

Bells

when we're meet-ing Sets our hearts a beat-ing, bang!

*ff*

Opening I

Dear lit tle can - dy girls, You are the dan - dy girls, So

sweet and neat, you're just a treat, You dear lit - tle can - dy,

GIRLS BOYS  
Com - pli - ments are han - dy, Dear lit - tle can - dy girls.

GIRLS  
Ah -  
BOYS  
Dear lit - tle can - dy girls, You are the dan - dy girls, Your

morn-ing greet-ing when we're meet ing Sets our hearts a-beat-ing, bang!

morn-ing greet-ing when we're meet ing Sets our hearts a-beat-ing, bang!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in treble and bass clefs, with a dynamic marking of *f* (forte) appearing in the right hand.

Ah

We are the dan-dy girls, so sweet and neat, We're

Dear lit-tle can-dy girls, You are the dan-dy girls, so sweet and neat, You're

The second system of the musical score continues with two vocal staves and piano accompaniment. The vocal staves have lyrics written below. The piano accompaniment features a rhythmic pattern of chords in the right hand and a steady bass line in the left hand.

just a treat, Dear lit-tle can-dy girls.

just a treat, You dear lit-tle can-dy girls.

The third system of the musical score concludes with two vocal staves and piano accompaniment. The vocal staves have lyrics written below. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and ends with a double bar line.

Work - ing, clerk - ing, sell - ing can - dies To the la - dies and the dan - dies,

Pack - ing bon - bons sweet, For the girls and the boys a treat.

Business — Talking and exeunt omnes

*poco a poco* *dim - - in - u -*

*en - do* *pp*

Performing rights reserved. Public performance prohibited.

## Now That I Can Have It, I Don't Want It!

No 2

JOHN L. GOLDEN

Moderato. poco pomposo.

*f*

*loco*

8va

*fz*

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a 2/4 time signature. The tempo is 'Moderato. poco pomposo.' The music starts with a forte (*f*) dynamic. The right hand has a melodic line with a 'loco' section marked '8va' (octave up) and a '6' (sixteenth notes). The left hand provides a rhythmic accompaniment. The piece ends with a fortissimo (*fz*) dynamic.

Listesso tempo.

When I was but a sim - ple youth I  
When I grew up I loved a girl, Her

*p*

Detailed description: This block contains the first verse of the song. The vocal line is in a 6/8 time signature. The piano accompaniment is in a 6/8 time signature and starts with a piano (*p*) dynamic. The lyrics are: 'When I was but a simple youth I / When I grew up I loved a girl, Her'.

found I had a ver - y sweet tooth; Oh I was fond of can - dy,  
ev - 'ry glance would set me a - whirl; Oh what a dance she led me,

Detailed description: This block contains the second verse of the song. The vocal line continues from the previous block. The piano accompaniment continues with the same 6/8 time signature. The lyrics are: 'found I had a very sweet tooth; Oh I was fond of candy, / ev'ry glance would set me a-whirl; Oh what a dance she led me,'.

CHORUS.

I'd hang a - round the can - dy stores In  
She was thir - ty odd and on the shelf. But

*f*

No one could blame you for that, sir.  
Nice girls would nev - er do that, sir.

*p*

Detailed description: This block contains the chorus of the song. The vocal line is in a 6/8 time signature. The piano accompaniment is in a 6/8 time signature and starts with a forte (*f*) dynamic. The lyrics are: 'CHORUS. I'd hang a-round the candy stores In / She was thirty odd and on the shelf. But / No one could blame you for that, sir. / Nice girls would never do that, sir.' The piano accompaniment ends with a piano (*p*) dynamic.

Copyright MCMIX by JEROME H. REMICK &amp; CO, New York - Detroit.

Copyright, Canada, MCMIX by Jerome H. Remick &amp; Co.

Propiedad para la Republica Mexicana de Jerome H. Remick &amp; Co., Detroit y. New York. Depositada conforme a la ley.

hopes that they would send me on chores, A sort of Han - dy An - dy,  
 I just made an ass of my - self, And asked her for to wed me,

CHORUS.

It's  
That's

I loved the lol - li - pops so well, I  
 "O lis - ten to my suit," I cried, "If

some - thing to mar - vel at. *mp*  
 noth - ing to mar - vel at.

did what I ought not. — One fa - tal day I stole a smell, And they  
 you re - fuse to wed, — I'll go and be a su - i - cide, And

*poco rit.* fired me on the spot. — And that's the time I made a plan, Said  
 then I shall be dead." I could not eat, I could not drink, I

*a tempo.*

*poco rit.*

I "when I'm a grown up man, I'll own a lot of can - dy shops And  
could not sleep I could not think, I fol - lowed her both night and day, Un-

*cresc.*

*rall.* *ten.*  
eat my fill of lol - li - pops.  
til at last I had my way.

*rall.* *f* *a tempo.*

## REFRAIN

But now that I can have it, I don't want it! It's  
But now that I have got her, I don't want her!

*mf*

queer I know, but that's the way I am. The things I used to sigh a-bout And

cry a-bout and lie a-bout, To-day I don't think worth a "Tink-er's" damn?— For

now that I can have 'em, I don't want 'em! The

sweet-est hon-ey turns to bit-ter gall.— You can take my word or not, But it's the

*poco cresc.*

thing you have-n't got That makes your life worth liv-ing af-ter all.—

*D. C.*

## Just We Two

Duet

No 3

JOHN L. GOLDEN

Moderato

Piano introduction in G major, 2/4 time, Moderato. The piece begins with a treble clef and a key signature of one sharp (F#). The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamic is 'mf'.

Vocal and piano accompaniment for the first line of the duet. The vocal line is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time. The tempo is 'Moderato'. The dynamic is 'mf'. The vocal line includes the lyrics: 'He, I / She, I'. The piano accompaniment includes the lyrics: 'rit. / L.H. / p'. The piano part features a melodic line in the right hand and a bass line in the left hand.

Vocal and piano accompaniment for the second line of the duet. The vocal line is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time. The tempo is 'Moderato'. The dynamic is 'mf'. The vocal line includes the lyrics: 'know you're just a lit-tle can-dy shop girl, Sell-ing bon-bons all the day: / prom-ise, if you ev-er get the price dear, I'll go with you an-y-where: But'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Copyright MCMIX by JEROME H. REMICK &amp; Co., New York - Detroit.

Copyright, Canada, MCMIX by Jerome H. Remick &amp; Co.

Propiedad para la Republica Mexicana de Jerome H. Remick &amp; Co., Detroit y New York. Depositada conforme a la ley.

Work - ing till I'd al - most think you'd drop, girl, And it hard - ly seems fair  
you'll a - gree it's not so ver - y nice, dear, For a young pair to live on

play. — So won't you let me take you from this work, dear, For I  
air. — So won't you please have pa - tience for a while, dear, For I

love you Yes I do, — I'll hus - tle like a Tro - jan or a  
love you Yes I do, — For - tune, ver - y soon per - haps will

Turk, dear, For us both, dear we two. *rit.*  
smile, dear, On us both, dear we two.

REFRAIN *Grazioso*

Both Just we two Just we two: — And there'll

*p: f* *lightly*

nev-er be an-oth-er one in all this world for me, But you, you, dear- ie:

*L.H.*

Just we two, I and you, — Thro' fair and stormy weath-er, dear- ie,

*cresc.*

All our lives to- geth- er, dear- ie, Just we two. two. —

*ten.* *con tenerezza* *f*

No 4

Honey Bunch

Words by  
GEO. V. HOBART

Music by  
W. E. MACQUINN  
and  
JOHN L. GOLDEN

Moderato  
Appassionata

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a piano (*p*) dynamic.

The vocal line enters with the lyrics "The dear-est I called her". The piano accompaniment continues with chords and a melodic line in the right hand. Dynamics include *fz* and *p*.

The vocal line continues with the lyrics: "girl I ev - er knew I tried to win with pet names rare. I called her pret - ty flow - er names Like 'Daf - fo - dil' and 'Mign - on - ette.' I called her". The piano accompaniment provides a steady accompaniment with chords and a melodic line in the right hand.

Copyright MCMIX by JEROME H. REMICK & Co. New York & Detroit.

Copyright, Canada, MCMIX by Jerome H. Remick & Co.

Propiedad para la Republica Mexicana de Jerome H. Remick & Co. New York y. Detroit. Depositada conforme a la ley.

"Sweet - ie," I called her "Oot-sey-oo," I called her "Peach-es," she did - n't  
 "Pan - sy," And "Tig - er Lil-ly" too, I called her "Dais - y," and "Vi - o -

care. And then I called her "An - gel child," And then she  
 let," And she liked "Rose-bud" pret - ty well, And then she

called me— down in - stead. But when I thought of "Hon-ey  
 changed her mind and sighed. So then I called her "Hon-ey

Bunch" she smiled And so I soft - ly said.  
 Bunch" and said "Oh, won't you be my bride?"

## REFRAIN.

"I love you dear-est lit-tle Hon-ey Bunch, I want just you, dear.

*p-f*

You are the on-ly one I ev-er loved, Hon-est, that's straight and true, dear.

If you will be my lit-tle Hon-ey Bunch sweet-heart, Con-fess and give some sign that

*largamento*

you'll be mine; Lit-tle Hon-ey Bunch say yes." yes."

1 2

23  
Honey Bunch

Quartet for Male or Mixed Voices

REFRAIN: (*Melody in 2nd Tenor or Soprano*)  
Appassionata

Arr. by RIBÉ DANMARK

TENOR I (Alto)  
TENOR II (Soprano)  
BARITONE (Tenor)  
BASS (Bass)

I love you dear-est lit-tle Hon-ey Bunch, I want just you dear

I love you dear-est lit-tle Hon-ey Bunch, I want just you dear

you — dear

You are the on-ly one I ev-er loved hon-est, that's true dear,

You are the on-ly one I ev-er loved hōn-est, that's straight and true dear,

true dear,

If you will be my lit-tle Hon-ey Bunch Sweet-heart, con-fess and give some sign,

If you will be my lit-tle Hon-ey Bunch Sweet-heart, con-fess and give sign, that

give sign,

You'll be mine lit-tle Hon-ey Bunch say yes. Hon-ey yes say yes.

You'll be mine lit-tle Hon-ey-Bunch say yes. Hon-ey yes say yes.

1 2

# I've Been Married Once

No 5

JOHN L. GOLDEN

Moderato lachrymoso Vamp

Have you ev - er had a sneak - y feel - ing steal - ing down your spine? Your  
 Be - fore we wed she of - ten said our lives would be a song, But the

head was hot your feet were full of chills. — Your ap - pe - tite was miss - ing and you'd  
 song some-how was al - ways off the key. — The boss would keep me work - ing at the

sit a - round and pine, And the doc - tor's bills could nev - er cure your ills?  
 of - fice all day long. And in the eve - ning she'd think up new jobs for me.

Copyright MCMIX by JEROME H. REMICK & CO. New York - Detroit.

Copyright, Canada, MCMIX by Jerome H. Remick & Co.

Propiedad para la Republica Mexicana de Jerome H. Remick & Co. Detroit y. New York. Depositada conforme a la ley.

I had it once and though I strug-gled like a worm, Be -  
 "Hook up my back, put out the cat and clean the range, And

for I knew it I was up for life.  
 don't you throw the ash - es on the loor.

Hooked and land - ed high and dry 'twas no more use to squirm, I'd  
 Aint you done the dish - es yet? Have you an - y change? And

said the fa - tal words and had a wife:  
 run down stairs, there's moth - er at the door:

I've been married once

## REFRAIN.

I've been mar-ried once, on - ly once,

But I've served my term and now I'm free.

Wed - ding bells are fine in their line, But not for mine, For

that once, just that once was once too much for me. — me.

I've been married once

## I've Been Married Once

### Extra Verses

## 3.

It wasn't very long before we had a pair of pets,  
 Of course, I mean a parrot and a cat;  
 And then she got a new idea and joined the suffragettes,  
 And left me every night there in the flat.  
 The police got the suffragettes, I heard of it with glee,  
 My wife and every one were in the jail;  
 Oh, I was so happy till she telephoned to me,  
 Bring seven dollars here and pay my bail.

## 4.

One rainy night I stayed out late, a game of bridge-with booze,  
 And started home as meek as any lamb;  
 I reached the house and on the stairs I then "finessed" my shoes,  
 When the front door had to make "a little slam;"  
 It woke my wife, she cut the "rules" and "led a club" to start,  
 When she "declared the trump" it gave me pain,  
 If I'd only had a "diamond make" or she had had a "heart,"  
 I wouldn't have had to sleep out in the rain.

## 5.

One night - I had been drinking - I confess - a little bit,  
 And when I got home, a scheme came to my mind;  
 So I went up to the library - I thought 'twould make a hit,  
 And took the biggest book that I could find.  
 I sat there looking at the book and feeling very wise -  
 When my better half came in the room and said;  
 "I don't know what you think you're doing but I would advise  
 You shut up that dress-suit case and come to bed!"

Performing rights reserved. Public performance prohibited.

## No 6

## In Vaudeville

JOHN L. GOLDEN

Allegro moderato

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. Dynamics include *f* and *ff*.

Second system of piano introduction. Treble clef, key signature of two sharps, 6/8 time signature.

First system of vocal line. Treble clef, key signature of two sharps, 6/8 time signature.

(He) 1. I - tell you kid these ac - tor folks are get - ting all the  
 (He) 2. Per - haps a lit - tle sail - or stunt would be a bet - ter  
 (He) 3. With Per - cy Wil - liams high brow scetch - es seem to make a

First system of piano accompaniment for the vocal line. Treble clef, key signature of two sharps, 6/8 time signature. Dynamics include *mf* and *p*.

Second system of vocal line. Treble clef, key signature of two sharps, 6/8 time signature.

stuff. - Thou - ands ev - 'ry week in Vau - de - ville. \_\_\_\_\_ -  
 game. (She) A pair of wick - ed row - ers of the seas. \_\_\_\_\_ -  
 hit. (She) I love the ru - ined her - o - ine a lot. \_\_\_\_\_ (He) If

Second system of piano accompaniment for the vocal line. Treble clef, key signature of two sharps, 6/8 time signature.

Copyright MCMIX by JEROME H. REMICK &amp; Co., New York - Detroit.

Copyright, Canada, MCMIX by Jerome H. Remick &amp; Co.

Propiedad para la Republica Mexicana de Jerome H. Remick &amp; Co., New York y. Detroit. Depositada conforme a la ley.

(He) We could get it too, it on - ly needs a lit - tle bluff (She) Do you  
 (He) Sail - or - men or pi - rates, on the stage they're just the same (She) Then I'd  
 Sar - ah Bern - hardt ev - er saw the way we play le - git (She) She would

real - ly think they'd try us on a bill? (He) Why  
 like to be a pi - rate, if you please. (He) We  
 sim - ply die of en - vy on the spot.

sure I'll speak to Mis - ter Keith, and ask him for a chance, — And  
 come on, hitch our breech - es with a roll - ing kind of stride — We're  
 (He) Mel - o - dram - as, trag - e - dies, with blood and thun - der fuss — (Both) Shake -

*poco rit.*  
 show him how they ought to do a reg - 'lar song and dance. (to 1<sup>st</sup> Imitation)  
 sail - ors and we love the wat - er when it's on the side. (to 2<sup>d</sup> Imitation)  
 speare or Theo - dore Krem - er, they all look a like to us. (to 3<sup>d</sup> Imitation)

*poco rit.*

In Vaudeville.

1<sup>st</sup> IMITATION.- SONG and DANCE.

Allegro moderato.

(Both) One storm-y, star-ry eve-ning, when the sun was shin-ing high: I

met a sweet young dam-sel, Who im-di-ate-ly wank her oth-er eye, Oh!

Pearl, Pearl, say you will be good. She

blushed and she an-swered that she would. Oh! I

took out my new "x-rays" to see why she al-ways dressed in black, And

*rall.* found that she had seen bet-ter days, *a tempo.* And her gol-den hair was hang-ing down her back.---

*rall.* *a tempo.*

Dance.

*mp* *f* *f*

In Vaudeville.

## Refrain.

(Both) If they on - ly put us on in van - de - ville \_\_\_\_\_ We'll hand 'em a

big sur - prise \_\_\_\_\_ We'll knock 'em be - tween the eyes \_\_\_\_\_ We'll

show them up and down the line, From Hu - ber's up to Ham - mer - stein, when

*sempre crescendo.*

we get on a bill in Van - de - ville. \_\_\_\_\_

*Fin.*

*fz D.C.*

*Fin.*

In Vaudeville.

2<sup>nd</sup> IMITATION. - SAILOR SONG.

Molto poco bravura.

(Both) Sing ho! for a song of the Pi-rates life when the storm is rag-ing high, Yo - ho!

In ev-'ry port he has a wife, And he loves to punch her eye, Yo-

ho! He's fond of swear-ing ver-y wick-ed oaths, And he loves his grog so

true He nev - er has - to blow his nose be - cause his nose is blue.

*poco meno mosso.* *f* *p* *rall.*

*meno* *f* *p*

In Vaudeville.

HORNPIPE  
poco Allegro.

First system of the Hornpipe piece. Treble clef, 2/4 time, key of D major. Bass clef accompaniment. Dynamic marking *f*.

Second system of the Hornpipe piece. Treble clef, 2/4 time, key of D major. Bass clef accompaniment. Dynamic marking *D.S.* and *to Refrain*.

3<sup>rd</sup> IMITATION - MELODRAMA.  
Andante.

First system of the 3rd Imitation - Melodrama piece. Treble clef, 3/4 time, key of D major. Bass clef accompaniment. Dynamic marking *mf*.

Second system of the 3rd Imitation - Melodrama piece. Treble clef, 3/4 time, key of D major. Bass clef accompaniment.

Third system of the 3rd Imitation - Melodrama piece. Treble clef, 3/4 time, key of D major. Bass clef accompaniment. Dynamic marking *D.S.* and *to Refrain at Fine*.

# You're My Girl

No 7

DUET

JOHN L. GOLDEN

Waltz tempo

Piano introduction in 3/4 time, featuring a waltz tempo. The music is written for piano with treble and bass staves. It begins with a series of chords in the right hand and a simple bass line in the left hand, setting a romantic and elegant mood.

(He) Songs that are sung of a fel - low's own girl can't  
(He) Girls are like songs, they're a pop - u - lar lot, but they don't

The first line of the duet. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass). The music continues with a similar harmonic structure to the introduction.

go last wrong long. Eas - y to catch and to  
Some of them good, while some

The second line of the duet. The vocal line continues with lyrics. The piano accompaniment provides harmonic support, including a melodic line in the right hand and a bass line in the left hand.

keep you a - whirl, (She) The girl? (He) No, the song.  
oth - ers are not, (She) The girls? (He) No the songs.

The third line of the duet. The vocal line concludes with the lyrics. The piano accompaniment features a more active melodic line in the right hand and a steady bass line in the left hand.

Copyright MCMIX by JEROME H. REMICK & Co., New York & Detroit.

Copyright, Canada, MCMIX by Jerome H. Remick & Co.

Propiedad para la Republica Mexicana de Jerome H. Remick & Co., New York y. Detroit. Depositada conforme a la ley.

Sim - ply en - tran - cing, just made for danc - ing, Sweet as the  
But there is one that's the sweet - est on earth, set - ting my

pur - est pearl. Waltz - y and dream - y,  
brain a - whirl. Fresh as a dai - sy,

peach - es and cream - y, (She) The song? — (He) No, the girl. — {You're  
driv - ing me craz - y, (She) A song? — (He) No, a girl. — }

## Chorus

my girl, my girl, hook, line and sin - ker to stay. —

Is - n't it queer, but my love for you, dear - ie, grows stronger ev - 'ry day. — You're

my girl, my girl, you picked me out of the crowd. — I'm

so proud to tell, that I'd just like to yell that you're my girl, and yell it out

loud. — You're my girl, and that's why I'm proud. — You're proud. —

*colla voce*

No 8

Finale Act I

JOHN L. GOLDEN

Andante Repeat till cue - then Segue.



Allegro

MR. SWEET

Who a-mong you stole that jew-el,



1<sup>st</sup> GIRL

No sir!

An - swer me and go! Did you? Did



*poco a poco cresc.*

2<sup>d</sup> GIRL, 3<sup>d</sup> GIRL, 4<sup>th</sup> GIRL

No sir! No sir! No!

you? Did you? You?



Copyright MCMIX by JEROME H. REMICK & CO., New York-Detroit.

Copyright, Canada, MCMIX by Jerome H. Remick & Co.

Propiedad para la Republica Mexicana de Jerome H. Remick & Co. New York y. Detroit. Depositada conforme a la ley.

## MR. SWEET

Some-one saw it, some-one had it, some-one must con - fess. Did

5th GIRL. 6th GIRL. 7th GIRL. HILDA.  
 No sir! No sir! No sir! Yes!  
 you? Did you? Did you? You? You

*poco a poco cresc.*

Allegro molto. HILDA. *slower.*  
 To lies I'm not ad-dic-ted, I  
 see she stands con-vict-ed, Of course she must confess.  
 Allegro molto. *slower.*

*rall.* JACK to Mr. S. The  
 found it and said "Yes." *accel.* *rall.*  
 She said yes, she said yes. Poor Hil - da.

*rall.* *accel.*

Allegro.

MR. SWEET.

charge you make is cru-el, And quite be-yond be-lief. I know she stole that jew-el,

She's a thief. (Girls whispering)

GIRLS

He says she is a thief, Poor

BOYS.

He says she is a

*poco agitato*

Hil - da is ac - cused, It's quite be-yond be - lief, Poor Hil - da

thief, Poor Hil - da is ac - cused, It's quite be-yond be - lief,

is a busci, It's quite be-yond be - lief Poor

Poor Hil - da's grief! It's quite be-yond be -

Hil - da is a - bused, He says she is a thief, Poor  
 lief Poor Hil - da is a - bused, He says she is a

Hil - da is ac - cused.  
 thief she's ac - cused.

*slow*

*Allegretto.*  
 JACK.

Oh Hil-da, lit-tie sweet-heart don't you care, dear, 'Tho' my fa-ther has brought this

*mp*

shame, I'll show him you're as square as you are fair, dear, It's real-ly

(Jack and 4 Sopranos)

CHORUS.

my fault, I'm all to blame. Hil - da, my  
Oh, Mis - ter Sweet, per - haps there's some mis -  
sweet - heart, You're not to blame it was {my his} fault,  
take, sir, Lit - tie Hil - da feels this shame, And  
if your heart should break, dear {I'm He's} all to  
if it is - n't true her heart - ll break, sir, Hil - da may not be to

## Allegro. MR. SWEET.

blame. I'll have my own way here, That fact is ver-y plain, That

blame.

## Allegro.

*agitato*

HILDA. JACK. MR. S. HILDA to Jack.

wo man goes at once And you, my son, re-main, I'll go. No, no! Yes! yes! Do

JACK. MR. S.

noth-ing you will rue! If she goes out that door, be-lieve me, I'll go too! Then

*accel.*

Allargando. *poco pomposo.* (OMNES- disappear frightened, leaving only Mr. S. Jack and Hilda on.)

go, both of you go! And nev-er. come near me more.— For I'll

*ben marcato*

laugh with glee the mo-ment I see You both walk out of that door: Then

go, both of you go! Quite out of pa-tience I've run, I'll

have my way, for from this day No long-er are you my son!

*rall.* *ffz* *mp*

(Girls gradually reappear)

*rall.* *dim*

## Andante maestoso.

## SOPRANO I.

They love each oth- er so.

## SOPRANO II.

Poor Hil - da has to go. She's in - no-cent we

## TENORS.

Just we two. Just we

## BASSES.

## Andante maestoso.

Ah me, she has to go. For

know. And there'll nev - er be an-oth - er one in all this world to

two. No one to

No one else in all this world to

you, \_\_\_\_\_ you, dear - ie.

love but you, you, dear - ie. Thro' fair or storm-y

love but you, you, dear - ie. Just we

*cresc.*

Detailed description: This system contains the first two systems of a musical score. The first system has two vocal staves. The top staff has the lyrics 'you, \_\_\_\_\_ you, dear - ie.' and the bottom staff has 'love but you, you, dear - ie. Thro' fair or storm-y'. The second system also has two vocal staves with lyrics 'love but you, you, dear - ie. Just we'. Below these is a piano accompaniment with a *cresc.* marking. The piano part features a complex texture with many sixteenth-note chords in the right hand and a more rhythmic bass line in the left hand.

O life's a tan-gled maze, \_\_\_\_\_ They're less to blame than praise, Thro'

ways, \_\_\_\_\_ May love at-tend their days. \_\_\_\_\_ Thro'

two. \_\_\_\_\_ I and you. \_\_\_\_\_ Thro'

Detailed description: This system contains the second two systems of the musical score. The first system has two vocal staves with lyrics 'O life's a tan-gled maze, \_\_\_\_\_ They're less to blame than praise, Thro'' and 'ways, \_\_\_\_\_ May love at-tend their days. \_\_\_\_\_ Thro''. The second system has two vocal staves with lyrics 'two. \_\_\_\_\_ I and you. \_\_\_\_\_ Thro''. Below these is a piano accompaniment. The piano part continues with a similar texture to the first system, featuring dense chordal patterns in the right hand and a steady bass line in the left hand.

*rall.*

fair and storm - y weath - er, dear - ie, All our lives to - geth - er, dear - ie,

lives ——— to - geth - er, dear - ie,

all our lives, dear - ie,

Just we two.

Just we two.

*cresc.*

Allegro moderato.

GILBERT and  
SALLY.

There's a

*f* *rall.*

GILBERT.

lit-tle place called Co-ney, An Is-land by the sea. A five-cent fare from

THE WIDOW.

here to there, and jobs for you and me. Yes, why not go to Co-ney Where the

Saul  
Wright

hap-py wave-lets dance, For Mis-ter John-son owns the place, He'll give you all a chance. I

WIDOW.

think I'll go a - long and get the mon - ey for the pants. You're wel-come down at

JACK, GILBERT, HILDA. SAUL WRIGHT SALLY.

Co-ney, We're much o - bliged to you, I'll shoot the chutes with all the "beauts." I

JACK. HILDA.

think I got a clue. Then, let's go down to Co - ney. Our liv - ings we must

GILBERT

earn, Per - haps then in some show, down there they'll let us try a turn; Just

ALL.

stick to me and you'll wear dia-monds, We'll get jobs to burn. Then let's

all jump on a jol - ly trol - ly car for Co - ney Isle. For Co - ney own - ey,

JACK. GILBERT  
Co - ney own - ey Isle. Where the lov - ers they are lark - ing, And the

SAUL WRIGHT ALL.  
bark - ers too are spark - ing, And the sau - sa - ges are bark - ing All the while. (bow

wow.) Then lets all jump on a jol-ly trol-ly car for Co-ney Isle. For

Co-ney own-ey, Co-ney own-ey Isle. Where the lov-ers are a-

lark-ing And the sau-sa-ges are bark-ing, Down at Co-ney Is-land, Co-ney

Isle, We're off for Co-ney

Isle. \_\_\_\_\_

Vivace.

*ff*

1

*ff*

2

*ff*

## No 9

## ACT II

## Opening Chorus

JOHN L. GOLDEN

Valse abandonné

*ff* *rit.*

*a tempo*

*f*

*f*

*ben marcato*

*Curtain.*

*cresc. e marcato molto* *rit.*

Copyright MCMIX by JEROME H. REMICK &amp; Co., New York-Detroit.

Copyright, Canada, MCMIX by Jerome H. Remick &amp; Co.

Propiedad para la Republica Mexicana de Jerome H. Remick &amp; Co., New York y. Detroit. Depositada conforme a la ley.

SOP.  
ALTO.  
TEN.  
BASS.

There is an Is - land where pleas - ure's a - whirl, Down by the

shores of the o - - cean; Ev - 'ry - one there is a boy or a

girl, Beam - ing with love and de - vo - - tion.

Life is en - tran - cing, All the world's danc - ing, stars ev - er -

Life, \_\_\_\_\_ is en - tran - - cing, stars

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady bass line with chords in the right hand.

head seem to smile \_\_\_\_\_ And ev - en the moon

seem to smile \_\_\_\_\_ And ev - - - en the

The second system continues the musical score. It includes two vocal staves and piano accompaniment. The lyrics are: "head seem to smile \_\_\_\_\_ And ev - en the moon" and "seem to smile \_\_\_\_\_ And ev - - - en the". The piano accompaniment continues with a similar texture to the first system.

glides to the tune of dear old Con - ey Is - land.

moon \_\_\_\_\_ sings of Con - - ey Is - land.

The third system concludes the musical score. It features two vocal staves and piano accompaniment. The lyrics are: "glides to the tune of dear old Con - ey Is - land." and "moon \_\_\_\_\_ sings of Con - - ey Is - land." The piano accompaniment ends with a final chord and a fermata.

## Chorus.

Dear old Con - - ey! wheth-er you're wealth-y or

*p-ff*

ston - - cy, Ev - 'ry - one's chaf-fing, and jok - ing and laugh-ing, The

heav - ens a - blaze with light. Dear old

Con - ey! Rid - ing a bron - co or po - ny, Then with a

whoop, we go loop - ing the loop, Down at Con - ey on Sat - ur - day night.

1

2. *rall.*  
Sat - ur - day night.

*rall.* — *fff accel.* — *fffz* — *fffz*

# By Wireless

No 10

JOHN L. GOLDEN

Moderato

First system of piano introduction, featuring treble and bass staves with chords and melodic lines.

Second system of piano introduction, continuing the musical texture.

Third system of piano introduction, leading into the vocal entry.

Vocal entry with piano accompaniment. The vocal line includes lyrics for both girls and boys.

*Girls:* Mis - ter Wire - less Op - er - a - tor can't you find my beau? (He's  
*Boys:* Here's the an - swer from your lov - er far a - cross the seas, (He

Continuation of the vocal line and piano accompaniment.

some - where out a - cross the sea, (Bus)  
 says he'll not be back for moons,) (Bus) By wire - less:  
 By wire - less:

Copyright MCMIX by JEROME H. REMICK & CO. New York Detroit

Copyright, Canada, MCMIX by Jerome H. Remick & Co.

Propiedad para la Republica Mexicana de Jerome H. Remick & Co. Detroit y. New York. Depositada conforme a la ley.

Boys: I can try if you'll dic - tate, or say what you wish to know:  
 Girls: If he means to be a ro - ver, then I shall do as I please:

Girls: Take this mes - sage if you please, To my sweet-heart a cross the seas, That I  
 Boys: Won't you let me con - sole you, dear; Girls: Yes in - deed, if you'll stay right here, For I

love him ver - y, ver - y dear - ly:  
 think that I could learn to love you, ver - y, ver - y, ver - y dear - ly:

Girls: Tell him that I love him on - ly, Tell him that I'm ver - y  
 Girls: Tel - e - graph him not to hur - ry, For I don't in - tend to

*mf* Boys: "By - wire - less"

lone ly, And can't you al - so\_ say "Come home right a-way "(by  
wor - ry, And you might al - so\_ say While he is a-way (by

*Boys* "By\_ wire - less"

wire-less.) Tell him that I just a - dore him, Tell him that I'm long-ing  
wire-less.) Oth - er fel-lows con so la - tion, Of tencause a sep - a -

*Boys* "By wire - less"

for him: Tell him to come back to me, And tell him it's a "C. Q.  
ra - tion: *Boys:* Will be a pleas-ure to do, I'll tell it to him" P. D.

*Boys* "By\_ wire - less"

D." Boys: "C. Q. D." Both: "C. Q. D."  
Q." Girls: "P. D. Q." Both: "C. Q. D."

*D. C.*

No 11

Help!!!

JOHN L. GOLDEN

Moderato.

*mf* *fz*

1. I nev - er had no teach - er and I nev - er went to school, But I  
 2. I nev - er find it hard at all to fig - ger out a clue, I —

*p*

learned my-self to read, and that's the truth. — To — stud - y, as a start - er, I be-  
 don't know how I do it, but it's neat: — If there came in here a fel - ler And he

gan on old Nick Car-ter, Then I stud - ied Sher-lock Holmes and Mis-ter Sleuth. — As a  
 had a wet um-brel-ler, I could tell that it was rain - in' in the street. — If a

Copyright MCMIX by JEROME H. REMICK & CO., New York - Detroit.  
 Copyright, Canada, MCMIX by Jerome H. Remick & Co.

Propiedad para la Republica Mexicana de Jerome H. Remick & Co. Detroit y. New York. Depositada conforme a la ley.

kid I could al - ways catch most an - y - thing a - round,  
 man takes a la - dy's arm to help her cross the road, They aint

*dolce.*

Mumps, meas - les, whoop - ing cough or lick - ings. So I kind o' think I'll stop - Work - in'  
 mar - ried, tho' of course he may be wil - lin'. — But when she's his wife, If he should

round a can - dy shop, And be a sleuth my - self and raise the  
 stab her with a knife That's proof e - nough for me that he's a

(GIRLS) (BOYS)

dick - ens. — And raise the dick - ens; And raise the dick - ens. —  
 vil - lain. — That he's a vil - lain; That he's a vil - lain. —

Help!

## REFRAIN.

*(Chorus sings small notes.)*

Hist! (Hist!) Hark! (Hark!) Wait un - til it's dark (dark)

Grab your trust - y ri - fle and start up - on the trail. (Help)

Once. (Help) Twice. (Help) That's when I come in, And the

vil - lian goes to jail. jail.

1. 2.

*d.c.*

Help!

# Chinese Love Song

No 12

Duet

JOHN L. GOLDEN

*Allegro moderato*

*mf*

*f*

*mf*

*dim.*

Copyright MCMIX by JEROME H. REMICK & Co.

Copyright, Canada, MCMIX by Jerome H. Remick & Co.

Propiedad para la Republica Mexicana de Jerome H. Remick & Co. Detroit y New York. Depositada conforme a la ley.

He. Chi - na Boy he lik - a ser e nade a li - ly girl, So he  
 He. Chi - na Boy he sell - ee vel - ly plen - ty much - a tea, And he

sing a lil - ly chin - ee tune: — Chi - na Boy he kind - a vel - ly  
 work - ee vel - ly hard O, yes: — Chi - na Boy he say If you

poor jus' now But he own a big Tea-house soon: — She. Chi - na Boy sing look -  
 o' - ly mal - ly me, He giv - ee you nice silk dless. — She. Chi - na Girl say she

but he must - n't touch Else Chi - na girl - ee run a - way:  
 vel - ly much - a 'blige' She meb - be like a nice silk dless: But

Lil - ly Girl like Chi - na Boy vel - ly much so she  
if Chi - na Boy lik - ee mal - ly Chin - ee Girl she

lis - ten wat he gone to say.  
lik - ee lot o' love mos' bes'.

*mf* *cresc.* *ff*

## REFRAIN

Tsong Fow, Tow-see-mon-go lay-oo Yip lik foo long tong.

*mf* *ff*

Sop kow, Tow see mon go lay soo Tsee yen ten woo fong.

Tsoy Nay, Tow-see-mon-go lay-too Chin-ee, chin-ee sing long

loo, Which means in English lan-guage "Dol-ling

1. and 3. I love you."  
2. you."

*mf*

*dim.* *D. S.* *f*

*D. S.* you."

Performing rights reserved. Public performance prohibited.

## No 13

## Mister Othello

Words by  
JOHN L. GOLDEN  
and  
GEO. V. HOBART

Music by  
JOHN L. GOLDEN

Piano introduction in G major, 2/4 time. The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The introduction concludes with a *rit.* marking and a *marc. il basso.* instruction.

Vocal line and piano accompaniment for the first verse. The vocal melody is in G major, 2/4 time. The piano accompaniment features a steady bass line and chords. The lyrics are: 1. Miss 'Li - za and her 2. The next to come was 3. At last her old friend, Eph - ri - ham\_ went to a Shakes - peare show; She'd The - o - dore, - a Pull - man por - ter grand; Said Eph - ri - ham, - came back one storm - y night; Said

Vocal line and piano accompaniment for the second verse. The vocal melody is in G major, 2/4 time. The piano accompaniment features a steady bass line and chords. The lyrics are: Eph - ri - ham\_ went to a Shakes - peare show; She'd The - o - dore, - a Pull - man por - ter grand; Said Eph - ri - ham, - came back one storm - y night; Said

Copyright MCMIX by JEROME H. REMICK &amp; Co. New York - Detroit.

Copyright, Canada, MCMIX by Jerome H. Remick &amp; Co.

Propiedad para la Republica Mexicana de Jerome H. Remick &amp; Co. Detroit y. New York, Depositada conforme a la ley.

nev - er seen\_ a trag - ed - y\_ be - fore. The  
 he, "I meet\_ O - thel - los ev - 'ry trip, And  
 he, "I know\_ what you've been look - in' for." He

star was called "The Jeal - ous Moor" But she said "that don't go\_ He's  
 what you see in them Ham fats I fail to un - der - stand; I  
 walk'd straight up to 'Li - za and just reached out with his right And

just a reg' - lar coon and noth - in' more:" But  
 nev - er saw one yet hand out a tip." Said  
 from her head re - moved her pom - pa - dour. And

when he start - ed in to act\_ her eyes be - gan\_ to bulge;\_ Her  
 she "You've learn'd an aw - ful lot\_ a trav - el - lin' a - bout;\_ But  
 when he yank'd her 'round the room, and choked her with\_ a pil - low, She

heart be - gan a bump - in' like a drum. \_\_\_\_\_ Then  
 I can teach you one thing I have learn'd. \_\_\_\_\_ When a  
 looked up in his face and laugh'd with glee. \_\_\_\_\_ Then

turn - in' to her fel - low she said "I'm for that O - thel - lo, When  
 fel - low's made a hit — Roast - in' him don't make you it — So  
 cry - in' "Now I found him"; Put her dusk - y arms a - round him And

that man loves, you bet he's lov - in' some? \_\_\_\_\_  
 trav - el on, as far as I'm con - cerned? \_\_\_\_\_  
 sweet - ly mur - mur'd, You're the man for me? \_\_\_\_\_

CHORUS.

I'd just like to meet a man like Mis - ter O -  
 For I just want to meet a man like Mis - ter O -  
 For I just had to meet a man like Mis - ter O -

the - lo\_ He was the fel - low Des - de - mo - na loved so  
 the - lo\_ He was the fel - low Des - de - mo - na loved so  
 the - lo\_ He was the fel - low Des - de - mo - na loved so

true; The way that man does get to me, Sends a  
 true; The way that man could get to me, Sent a  
 true; The way that man did get to me, Sent a

thrill thro' and thro' me; So I'm sor - ry for you,  
 thrill thro' and thro' me; So I'm sor - ry for you,  
 thrill thro' and thro' me; But he's just a pi - ker,

Eph - ri - ham, but you won't dot I'd dot  
 The - o - dore, but you won't dot For I dot  
 Eph - ri - ham, com - pared to you! For I you!

1. 2.

Mister Othello.

# Meet Me Down On The Corner

No 14

Dedicated to Little Miss Burlington

JOHN L. GOLDEN

*Allegro moderato.*

*ff*

*Whistle*

*p* *f*

*mf*

Down on our block, ev-ry night a-bout eight o'clock, Was-n't it great! \_\_\_\_\_  
 What do you say if we play kids a-gain to-day? We are a-greed. \_\_\_\_\_

Aft-er the meal from the house the boys and girls would steal, To keep a  
 I'll get a dime and you bet we'll have a cork-in' time, That's all we

Copyright MCMIX by JEROME H. REMICK & Co. New York - Detroit.

Copyright Canada, MCMIX by Jerome H. Remick & Co.

Propiedad para la Republica Mexicana de Jerome H. Remick & Co. Detroit y. New York Depositada conforme a la ley.

"date" need. Cor-ner of our street, was the place where we used to meet,  
Soon as it's dark we can spark up in Cen-tral Park,

Was -n't it fun! So each aft - er - noon you were  
Well I de - clare! Then we can stop for a

al - ways sure to here this tune, From ev - 'ry - one.  
so - da at the Can - dy Shop, We'll be there.

## REFRAIN.

Meet me down on the cor-ner, Aft - er your sup-per's done,

Meet me down on the corner 3

