

*James H. & H. H. H. H.*  
"TROUBLE BEGAN TO BREW"



# THE TROUBLES OF THE



# REUBEN AND THE MAID

*Pauline Pitcher*

LYRIC BY

MUSIC BY

J. CHEEVER GOODWIN.

MAURICE LEVI.

*The Cyclonic Success*

in the ROGERS BROS.  
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"IN HARVARD"

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STARKER



# 2 The Troubles of the Reuben and the Maid.

(TROUBLE BEGAN TO BREW.)

Lyric by  
J. CHEEVER GOODWIN.

Music by  
MAURICE LEVI.

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 2/4 time, marked *f*. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The vocal line enters with the lyrics: "1. When Reu-ben and the lit-tle maid were 2. When Mam-ma dear had been with them no 3. At length one day a doc-tor and a 4. We went a-round to Reu-ben's house to". The piano accompaniment continues with a steady rhythm, marked *p*. The vocal line then continues with the lyrics: "mar-ried, say a year, Trou-ble be-gan to brew. The long-er than a week Trou-ble be-gan to brew. She nurse were or-dered in, Trou-ble be-gan to brew. The call that ver-y night, Trou-ble be-gan to brew. We". The piano accompaniment continues with a steady rhythm, marked *p*. The vocal line then continues with the lyrics: "maid to come and stay with them, in-vit-ed Mam-ma dear, led poor Reu-ben such a life he did-n't dare to speak, way they sat on Mam-ma dear it real-ly was a sin, heard the nurse and doc-tor had put Mam-ma dear to flight." The piano accompaniment continues with a steady rhythm, marked *p*.

VOICE.

1. When Reu-ben and the lit-tle maid were  
2. When Mam-ma dear had been with them no  
3. At length one day a doc-tor and a  
4. We went a-round to Reu-ben's house to

mar-ried, say a year, Trou-ble be-gan to brew. The  
long-er than a week Trou-ble be-gan to brew. She  
nurse were or-dered in, Trou-ble be-gan to brew. The  
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maid to come and stay with them, in-vit-ed Mam-ma dear,  
led poor Reu-ben such a life he did-n't dare to speak,  
way they sat on Mam-ma dear it real-ly was a sin,  
heard the nurse and doc-tor had put Mam-ma dear to flight.

Trou-ble be-gan to brew, Dear Mam-ma came, a mas-sive dame, a -  
 Trou-ble be-gan to brew, She or - dered round the ser-vants as if  
 Trou-ble be-gan to brew, They told her that they did-n't want a  
 Trou-ble be-gan to brew, We thought that Reu-ben we would find all

bout two hun-dred pound, She had a way of boss-ing things that  
 they were com-mon junk, Till the cham-ber-maid gave warn-ing and the  
 word of her ad-vice, It was their bus-y day, they said, their  
 hap-pi-ness and grins, In- stead of that we found him all on

Reu-ben awk-ward found, You should see him do a two-step when she  
 cook she packed her trunk, And Reu-ben he went off and got most  
 lan-guage was-n't nice; For when Mam-ma dear ob-jec-ted she was  
 need-les and on pins. When we asked him what the mat-ter was he

or - dered him a - round. Trou-ble be - gan to brew.  
 glo - ri - ous-ly drunk. Trou-ble be - gan to brew.  
 told she cut no ice. Trou-ble be - gan to brew.  
 sim - ply an-swered "twins?" Trou-ble be - gan to brew.

**CHORUS.**

Oh! a man and wife can lead a hap-py life. If left a - lone those two a -

lone. And you could-n't cut their love with a - ny knife. So close and

chum - my they have grown. But should Mam-ma dear ap-pear and in - ter -

fere, As Mammias do they al-ways do Then as

in the case of Reuben and the Maid you'll find that trou-ble will be-gin to brew

*D.S.*

This block contains the first system of a musical score. It features a vocal line on a single treble staff and a piano accompaniment on grand staff (treble and bass staves). The key signature has one flat (B-flat). The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords and single notes in the left hand. The system concludes with a double bar line and a repeat sign.

**DANCE.**

*R.H.* *L.H.*

This block contains the second system, which is a dance piece. It is marked with a common time signature 'C'. The right hand (R.H.) and left hand (L.H.) are indicated. The right hand part begins with a series of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The system ends with a double bar line.

This block contains the third system of the dance piece. It continues the musical themes established in the previous system, with the right hand playing a melodic line and the left hand providing a steady accompaniment. The system ends with a double bar line.

This block contains the fourth system of the dance piece. The musical notation continues, showing the progression of the dance melody and accompaniment. The system ends with a double bar line.

This block contains the fifth and final system of the dance piece. It concludes the piece with a final cadence. The system ends with a double bar line.

# The Rogers' Bros. Immense Hits—Try Them.

## MA EBONY BELLE.

Words by ED GARDENIER.

Music by MAURICE LEVI.

### CHORUS.

Ma Eb-ony Belle, you're shu'-ly wear a in'—  
A-roun' ma heart loves mag-ic spell, So quit de-  
ceiv'-in', an' stop ma griev'-in'. Say you'll be mine, Ma

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## The Electric Light Cadets.

March & Two Step.

MAURICE LEVI.

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## IN THE SWIM.

Words by HARRY B. SMITH.

Music by MAURICE LEVI.

### REFRAIN.

In the Swim In the Swim On the crest of sea-cle's  
wave In the Swim In the Swim And I'll  
float tho' my ri-vals may rave In the Swim In the  
Swim Thus so-cle's bat-tles are won I shall

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## The Wedding Of The Reuben And The Maid.

MARCH and TWO STEP.

MAURICE LEVI.

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