

1908

## Capt. Bing

Walter Rolfe  
*Composer*

Wm. J MacFarlane  
*Lyricist*

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VOCAL SCORE  
— OF THE —  
COMIC OPERA

"CAPT. BING"

BOOK AND LYRICS

WM. J. MACFARLANE

THE MUSIC BY

WALTER ROLFE

MAINE COMPOSERS AND THEIR MUSIC

Walter Rolfe: 1882-1944. - The m ferd

DEPARTMENT OF AMERICAN MUSIC  
MAINE FEDERATION OF MUSIC CLUBS

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ROLFE & MACFARLANE  
BUMFORD FALLS, MAINE

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# CAPT. BING

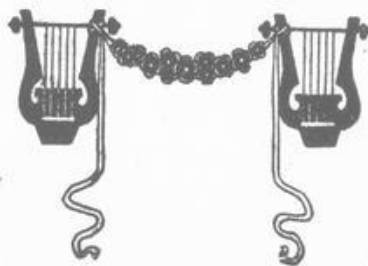
COMIC OPERA IN TWO ACTS

BOOK AND LYRICS BY

WM. J. MACFARLANE, Jr.

MUSIC BY

WALTER ROLFE



PUBLISHED BY

ROLFE & MACFARLANE

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# CAPT. BING.

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## CAST OF CHARACTERS.

GEE WHITICKER ROLLINS, always in trouble.  
 GEN. CHRISTOPHER BONAPARTE, Leader of the Revolutionists.  
 HON. JAS. J. GRAYDON, financially embarrassed.  
 CAPT. BING, a retired pirate.  
 DICK HAMMOND, in love with Hope.  
 HIRAM HARDUP, a Yankee innkeeper.  
 PEDRO, revolutionist.  
 ALPHONSE, revolutionist.  
 HOPE GRAYDON, in love with Dick.  
 DONNA MARIE BONAPARTE, engaged to Capt. Bing.  
 MRS. PLENTY, a rich widow.  
 HORTENSE, a French maid.

## Overture.

No.1.

WALTER ROLFE.

Allegro.

PIANO. *f*

Clar. *rit. accel. a tempo.*

*rit.*

Lento. *p* *R.H.*

*Cello.*

Musical score for the first system, featuring piano accompaniment and a cello part. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part consists of chords and moving lines in both hands. The cello part is marked "Cello." and features a melodic line with some rests.

Musical score for the second system, continuing the piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The piano part continues with chords and moving lines. The system concludes with a dynamic marking of *ff* (fortissimo).

*Allegretto.*

Musical score for the third system, marked *Allegretto.* The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a more active accompaniment with eighth notes. The system includes two triplet markings (3) over the piano part.

*Moderato.*  
Cornet Solo.

Musical score for the fourth system, marked *Moderato.* and featuring a *Cornet Solo.* The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part provides accompaniment for the cornet solo. A dynamic marking of *p* (piano) is present.

Musical score for the fifth system, continuing the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a triplet marking (3) over the treble clef staff.

Musical score for the sixth system, concluding the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a triplet marking (3) over the treble clef staff.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some rests.

*A little faster, 2nd time lively.*

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps, and the time signature is 2/4. The music is marked with a dynamic of *p-ff* (piano fortissimo). The melody in the upper staff is more rhythmic and active than in the first system.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps, and the time signature is 2/4. The music continues with similar rhythmic complexity, featuring many sixteenth and thirty-second notes.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps, and the time signature is 2/4. The system concludes with a first ending bracket labeled "1." over the final few notes.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps, and the time signature is 2/4. The system begins with a second ending bracket labeled "2." and includes dynamic markings: *Lively.*, *f* (forte), and *mf-ff* (mezzo-forte fortissimo).

The sixth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps, and the time signature is 2/4. The music features a steady bass line with chords in the upper staff.

1. 2.

The piano introduction consists of two systems. The first system has two staves. The right hand plays chords and a melodic line, while the left hand plays a bass line. The second system is similar but includes first and second endings, marked '1.' and '2.' respectively.

Cornet

Trombone

Two staves for the Cornet and Trombone. Both are in a key of one sharp (F#) and a 4/4 time signature. The staves are mostly empty, indicating rests for the instruments.

Andante.

*p*

The piano accompaniment for the Andante section. It features a right hand with chords and a left hand with a steady eighth-note bass line. The tempo is marked 'Andante.' and the dynamics are marked '*p*'.

The first system of the main melody, consisting of two staves. The right hand has a melodic line with some grace notes, and the left hand has a bass line.

The second system of the main melody, consisting of two staves. The right hand continues the melodic line, and the left hand continues the bass line. The system concludes with a double bar line and repeat signs.



The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 3/4 time and G major. The first staff has a 'rit.' marking above the final measure. The second staff has a 'rit.' marking below the final measure. The third and fourth staves also have 'rit.' markings above the final measure. The system concludes with a double bar line.

Trombone Solo.

Bass macarto.

The second system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time and G major. The top staff features a series of chords and eighth notes. The bottom staff features a bass line with eighth notes and rests. The system concludes with a double bar line.

The third system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time and G major. The top staff features a series of chords and eighth notes. The bottom staff features a bass line with eighth notes and rests. A 'mf' marking is present in the bottom staff towards the end of the system. The system concludes with a double bar line.

The fourth system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time and G major. The top staff features a series of chords and eighth notes. The bottom staff features a bass line with eighth notes and rests. The system concludes with a double bar line.

The fifth system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time and G major. The top staff features a series of chords and eighth notes. The bottom staff features a bass line with eighth notes and rests. A 'p' marking is present in the bottom staff, and an 'ff' marking is present in the top staff towards the end of the system. The system concludes with a double bar line.

Allegro.

*ff* *ff not too fast*

Allegro.

Presto.

*fffz* *fffz*

ACT I.  
Opening Chorus.

No. 2.

INTRO.

Moderato.

PIANO.

*f*  
*ff*  
Horns & Cello.  
Ped.

*rit.*  
*mp*  
*p*

*a tempo ff*

*Solo. ff*  
All  
*fff*  
Clar. cadenza.  
*ff*

hail the dawn-ing of the morn-ing, All hail to the bright and glo-ri-ous

sun-shine, That brings glad-ness to the earth from heaven a-bove so high.

*Tempo di Marcia*

**Chorus of Waiters.**

You see in us a mer-ry band, Who wait a-round, Just wait a-round To

*Tempo di Marcia.*

tend the needs of those who on-ly sport a-round, Just sport a-round. We al-ways keep our-

selves in trim And on the look-out for a whim Where-by we may catch a tip from

mil-lion-aires so gay and grand, Who always come here ev-'ry year to look a-round Just

look a-round, And see the sights of our old town, and sport a-round, Just sport a-round. They

dress for lunch and din-ner too And in the ev-ning clear and cool They list-en to the

Ladies: *in unison.*

love songs sung by Se-nor-i - tas bold. We are the leaders of the smart set,

Queens of fash-ion, none can lead us, Come here just to pass the summer, And to po - lish

up the man-ners Of the peo-ple here a-round us In the same and self-said manner,

As we did in old New York so ma - ny years a - go - We have our golf and

Men.  
They have

*f*

bridge whist par-ties on the lawn and the pi - az - za Where we laugh and chat at lei-sure,

golf and bridge whist par - ties Where they laugh and

o - ver scan-dal With our neighbors, who have just come from the ci - ty, Where scan-dal is

chat at lei - sure, who have just come from the

ai-ways bu - sy, And can tell to all us la - dies what we want to know, Can  
ci - ty And can tell them what they want to know.

*ff*

tell us what we want to know, can tell us what we want to know, can tell us what we  
Can tell them what they

*rit.* *ff* Full Chorus.  
want to know, Just what we want to know. We always hear the lat - est news to  
want to know, Just what they want to know. They always hear the lat - est news to

*rit.* *ff*



tell a-round, Just tell a-round. And tell to those who have-n't heard a sin-gle word, a

tell a-round, Just tell a-round, And tell to those who have-n't heard a sin-gle word, a

sin-gle word, Which makes ex-cite-ment like a bird to those who have-n't heard a word, to

sin-gle word, Which makes ex-cite-ment like a bird to those who have-n't heard a word, we

those who have-n't heard a word, Who have - n't heard a sin-gle word, Who have-n't heard a

have - n't heard a sin-gle word, We have - n't heard a sin-gle word, We have-n't heard a

single word Who haven't heard a single word, Who haven't heard a single word.

single word We haven't heard a single word, We haven't heard a single word.

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with chords and melodic lines.

Solo by Landlord.

Kind friends it gives me good cheer to welcome you — And

The second system features a solo vocal line in treble clef with lyrics. Below it is a piano accompaniment in grand staff. The piano part includes a *p* (piano) dynamic marking and a fermata over a chord.

good news I have to im - part, — For to - day I am sure will ar - rive in our land, That

The third system continues the vocal line in treble clef with lyrics. The piano accompaniment in grand staff includes triplets in the vocal line and chords in the piano part.

won - derful Cap - tair. Bing, — A most re - mark - a - ble man so they say, A

The fourth system continues the vocal line in treble clef with lyrics. The piano accompaniment in grand staff includes chords and melodic lines.

Pi-rate who once ruled the sea, And I want you one and all, To show him our so - ci - e

*Allegro.*

ty.

*ff*

*Slower.*

*Ladies.*

We are the lead-ers of the smart set. Just come down for sport. We'll

show to Cap-tain Bing this ru - ler how to run his land. With bridgewhist parties

on the steps, and golf up - on the lawn, We'll show him that his land, it can be

run on smat set plans. We are the lead-ers of the smartset, Just come down for  
Men.  
They are the lead-ers of the smartset, Just come down for

sport. We'll show to him, this no - ble ru - ler Who the smart set are. With  
 sport and fun, They'll show to him, this no - ble ru - ler Who the smart set are. With

heads e - rect, we'll hold our own, Un - til at last he will ad - mit that we are lead - ers  
 heads e - rect, they'll hold their own, Un - til at last he will ad - mit that they are lead - ers

of the smart set. Of the smart set. *ff*  
 of the smart set. Of the smart set. *ff* *Allegro.*

*fff* *fz*

## Love Song.

WM. J. MACFARLANE, Jr.

WALTER ROLFE.

Moderato. Allegro moderato.

VOICE. When a maid has a lov - er who  
out on the sea there's a

PIANO.

loves her a - lone With a heart that is al - ways true — There's  
lov - er for me And I'll wait for him all a - lone — My

naught in this world that can sep - a - rate them For to him she'll be al - ways  
heart will re-joyce at the sound of his voice When he calls me a - gain his

true She'll think of him on - ly, her heart will be lone - ly When  
own Far out on the sea there's a lov - er for me and I'll

*rit.* *a tempo.*

*rit.* *a tempo.*

*f*

*rit.* *a tempo.*

he is far o'er the sea She'll think of him on - ly, her  
wait for him all a - lone My heart will re-joice at the

1. *Allegro moderato.*

heart will be lone - ly When he is far o'er the sea.  
sound of his voice When he

*Moderato.*

Far

2. *Andante moderato.*

calls me a - gain his own.

But if he should ne'er re - turn —

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics 'But if he should ne'er re - turn' are written below the vocal line. The piano accompaniment features a steady bass line in the left hand and a more active melody in the right hand, with some chords and arpeggios.

Oh how my heart would yearn — The birds their songs would cease to sing, The

The second system continues the musical score. The vocal line has the lyrics 'Oh how my heart would yearn' followed by a long dash, and then 'The birds their songs would cease to sing, The'. The piano accompaniment continues with similar textures, including sustained chords and moving lines.

world would all grow cold My heart would break for his sweet sake If he should ne'er re-turn; The

The third system concludes the first part of the piece. The vocal line has the lyrics 'world would all grow cold My heart would break for his sweet sake If he should ne'er re-turn; The'. The piano accompaniment features a more complex harmonic structure with some chromaticism and a final cadence.

*Molto Andante. p*

sun would cease to shine and skies would ne'er be blue And the world would be so drear-y If his

The fourth system begins with the tempo and dynamic marking 'Molto Andante. p'. The vocal line has the lyrics 'sun would cease to shine and skies would ne'er be blue And the world would be so drear-y If his'. The piano accompaniment is marked with a piano dynamic 'p' and features a slower, more atmospheric texture with sustained chords and a simple bass line.



love should prove un-true The stars in heav'n would disap - pear from view If

*rit.* e'er my love should prove *a tempo.* un - true. *Andante moderato.*

*Joyously.* But then I need not fear, his love is *Allegretto.* true. Ah ——— And

*Allegro moderato.* when he comes sailing from far o'er the sea I'll be *rit.* waiting for him *a tempo.* a - lone ——— My

heart will rejoice at the sound of his voice When he calls me a-gain his own For

out on the sea there's a lov-er for me And I'll wait for him all a -

lone — For I will be waiting with love un-a - bat - ing Ah —

Ah — a - lone —

**Molto Allegro.**

# Three Revolutionists.

WM. J. MACFARLANE, Jr.

Trio.

WALTER ROLFE.

*Allegro.*  
**PIANO.** *ff*

**Pedro.**

1. Now in this land of milk and wine Where all is bliss and joy di-vine  
 2. We came to meet him here to-day He will ar-rive with-out de-lay

**Alphonse.**

1. Now in this land of milk and wine Where all is bliss and joy di-vine Now  
 2. We came to meet him here to-day He will ar-rive with-out de-lay And

**Gen. Bonaparte.**

1. Now in this land of milk and wine Where all is bliss and joy di-vine  
 2. We came to meet him here to-day He will ar-rive with-out de-lay

We're look-ing for a  
 That he's a man of

we are lead-ers of the par-ty Which is now in pow-er We're look-ing for a  
 he will come in full re-gal-ia Just to show the peo-ple That he's a man of

We're look-ing for a  
 That he's a man of

pres-i - dent, Wholl make our land his res-i - dence. Look on all with e - qual fav - or,  
great re - nown, This Capt-ain Bing that we have found. And to show to all the peo-ple,

pres-i - dent Wholl make our land his res-i - dence. Look on all with e - qual fav - or,  
great re - nown, This Capt-ain Bing that we have found. And to show to all the peo-ple,

pres-i - dent, Wholl make our land his res-i - dence. Look on all wiht e - qual fav - or,  
great re - nown, This Capt-ain Bing that we have found. And to show to all the peo-ple,

Give us mon-ey that's not pa - per. Rule our land with i - ron hand, As none have ruled be-  
That he's fit and am - ply a - ble. Rule our land with i - ron hand, Our own our na - tive

Give us mon-ey that's not pa - per. Rule our land with i - ron hand, As none have ruled be-  
That he's fit and am - ply a - ble. Rule our land with i - ron hand, Our own our na - tive

Give us mon-ey that's not pa - per. Rule our land with i - ron hand, As none have ruled be-  
That he's fit and am - ply a - ble. Rule our land with i - ron hand, Our own our na - tive

fore. We are three rev-o - lu - tion-ists. With-in this land of joy and bliss, Who  
land. We are three rev o lu tion ists. Who love our own our land of bliss, Of

fore. — We are three rev-o - lu - tion-ists. With-in this land of joy and bliss, Who  
land. — We are three rev-o - lu - tion-ists. Who love our own our land of bliss, Of

fore. — We are three rev-o - lu - tion-ists. With-in this land of joy and bliss, Who  
land. — We are three rev-o - lu - tion ists. Who love our own our land of bliss, Of

hold the pow-er of the peo-ple, Choose for them a good kind lead-er Rule our land with  
course you know we have a pull with Cap - tain Bing whose going to rule us For you see 'twas

hold the pow-er of the peo-ple, Choose for them a good kind lead-er Rule our land with  
course you know we have a pull with Cap - tain Bing whose going to rule us For you see 'twas

hold the pow-er of the peo-ple, Choose for them a good kind lead-er Rule our land with  
course you know we have a pull with Cap - tain Bing whose going to rule us For you see 'twas

i - ron hand Our own our na - tive land And rule our land with i - ron hand Our  
thro' our trust He got this job with us: of rul - ing with an i - ron hand Our

i - ron hand Our own our na - tive land And rule our land with i - ron hand Our  
thro' our trust He got this job with us of rul - ing with an i - ron hand Our

i - ron hand Our own our na - tive land And rule our land with i - ron hand Our  
thro' our trust He got this job with us of rul - ing with an i - ron hand Our

## Moderato. Solo by Pedro.

own na - tive land. We search'd all thro' this world of ours to  
own na - tive land. We've told him of our won derous world and

own na - tive land.  
own na - tive land.

own na - tive land.  
own na - tive land.

find some-one that would do At last our one e - vent - ful day We found one to fill his  
of the grafts ga - lore He said that it beat pi - rat - ing And that he would go with

shoes A man of great re - nown A pi - rate who roved the seas Now  
us For we at last a - greed To share and to share a - like So

don't be surpris'd when I tell you that his name it was Cap-tain Bing \_\_\_\_\_ Cap-tain  
we entered in to a partnership with this man called Cap-tain Bing \_\_\_\_\_

His name was. Captain Bing

His name was Captain Bing

Bing \_\_\_\_\_ Cap-tain Bing \_\_\_\_\_ Cap-tain Bing \_\_\_\_\_

His name was Cap-tain Bing He'll rule the land as on the seas Our coun-try men shall

His name was Cap-tain Bing He'll rule the land as on the seas Our coun-try men shall

Cap-tain Bing his name. It was Cap - tain Bing Cap-tain  
 soon be free He'll break the yoke of heav-y tax-es Im - port whis-key and mo-lass-es  
 soon be free He'll break the yoke of heav-y tax-es Im - port whis-key and mo lass-es

Bing his name. It was Cap tain Bing. For he will rule with  
 He will rule with i - ron hand, Our own our na - tive land. For he will rule with  
 He will rule with i - ron hand, Our own our na - tive land. For he will rule with

1. i - ron hand, Our own na - tive land  
 2. own na - tive land.  
 i - ron hand, Our own na - tive land  
 own na - tive land.  
 i - ron hand, Our own na - tive land  
 own na - tive land.



# Seeing the World.

Solo and  
CHORUS OF TOURISTS.


No. 5.


WM. J. MACFARLANE, Jr.


WALTER ROLFE.


VOICE. 

PIANO. *mf* 

  
 Now if you will lis-ten care-ful-ly, A tale I will un-fold to thee, A-  
 On the broad At-lan-tic O-cean A-mid scenes of great commo-tion We en-



  
 bout our won-drous tours \_\_\_\_\_ We found that there were lots of things That  
 count-ered Jo-nah's whale \_\_\_\_\_ He po-lite-ly lift-ed up his hat In-



all our mon - ey would not bring In this old world of  
vit - ed us up - on his back To take with him a

ours \_\_\_\_\_ For we all got aw - ful hun - gry For a  
sail \_\_\_\_\_ So we start - ed on a jour - ney Tho' it

sight of that dear la - bel, Of our Bos - ton home baked beans. \_\_\_\_\_ And the  
took a lot of mon - ey For to vis - it King Nep - tune. \_\_\_\_\_ He re -

sight of Con - ey Isle Would have made each tour - ist smile, If he  
ceived us with a smile To his lit - tle, co - sy Isle, Said that

*ff*

could have caught a glimpse of it while we were tour - ing.  
 he was glad to see us and in an - swer we re - plied:

*ff* *ritard.*

*Lively.*

Tour - ing, Tour - ing, It is quite al - lur - ing, See - ing

new sights, Rel - iques fine se - cur - ing. Tour - ing, Tour - ing, div - ing,

soar - ing We hear lots of fun - ny things While see ing the world.

Chorus. *ff*

Tour - ing, Tour - ing, It is quite al - lur - ing, See - ing

*ff*

new sights, Rel - ies fine se - cur - ing. Tour - ing, Tour - ing, div - ing,

soar - ing, We hear lots of fun - ny things While see - ing the world.

# Sweet Senorita.

## Spanish Serenade.

No. 6.

WM. J. MACFARLANE, Jr.

WALTER ROLFE.

PIANO.

Now  
Since

way back a-mong the hills of our land, There once lived a bright eyed maid. And A-  
then ma ny years have passed by I fear, And lov-ers from far and near, Came to

ni-ta it was her name. The stor-y it goes there lived close at hand a  
woo this fair maid di-vine. Her heart was so light and al-ways so bright she

lov-er who loved this maid, With a heart that was all a - flame. And  
could not tell which to choose. And she did not know which to choose. Till at

on eve - ry sum - mers night, You could hear in the pale moon - light A  
last there re turned one night, He who sang in the pale moon - light And her

ten - der love song Till the break of the dawn, And the words they were ev - er thus. —  
heart it was touched, For she loved him so much, Now he sings to her all day long.

*a tempo.*  
Sweet Se - no - ri - ta, Dain - ty A - ni - ta, Queen of the earth and of the sea,

*rit.*

There are none neat - er your voice is sweet - er Than an - y bird high in the trees.

*rit.*

*a tempo.*

Love me for ev - er, I'll leave you ne - ver, You'll reign for ev - er all su - preme

*a tempo.*

Sweet Se - no - ri - ta, Dain - ty A - ni - ta, Say that you'll be my bright eyed queen

Solo Obligato.

Ah

Chorus. Ah

Sweet Se - no - ri - ta, Dain - ty A - ni - ta, Queen of the earth and of the sea,

Ah

There are none neat - er your voice is sweet - er Than an - y bird high in the trees

Ah

Love me for - ev - er I'll leave you ne - ver, You'll reign for - ev - er all su - preme

Sweet Se - no - ri - ta Dain - ty A - ni - ta Say that you'll be my bright eyed queen.

*D. S. §*

*D. S. §*



# Trifles.

No.7.

Song and Chorus.

WM. J. MACFARLANE, Jr.

WALTER ROLFE.

PIANO. *ff*

1. Now sup - pose you saw a build - ing twelve or  
2. Now sup - pose you owned a broth - er and that

thir - teen stor - ies high. And you took the el - e - va - tor to the  
broth - er owned a gun. Which he used to scare the tramps from off his

top. \_\_\_\_\_ And sup - pose you stretched out from the edge to  
lot. \_\_\_\_\_ And sup - pose one day he took it just to

see the crowd pass by. And the rail - ing broke a - way and let you  
point a round in fun. And he did not know the gun was full of

drop. \_\_\_\_\_ Now it on - ly is an in - ci - dent that  
shot. \_\_\_\_\_ Now it's but a trif - ling mat - ter that you

you should hap - pen there, And — lean a - gainst a rail - ing that was  
should be pass - ing by, When his fin - ger pressed the trigg - er and the

not in good re - pair, But as you journeyed downward thro' the  
shot be - gan to fly, But as they commenced to patch you up and

*ritard.* *rit.*

light and bal - my air. You would think of what a dif - fence that you  
pow - der filled the air. Then you would be - gin to look a round and

happened to be there. But then such things are on - ly trifl - es. Must-an-y  
ask why you were there.

*rit.*

one would sure - ly say. And lit - tle things like that will

hap pen. Are apt to hap - per an - y day But then you

could not help sus - pect - ing. As you passed a long life way. — that it

made an aw - ful dif - frence that you happened round that way. —

## FULL CHORUS.

But then such things are on - ly tri - fles Most an - y one would sure - ly

But then such things are on - ly tri - fles Most an - y one would sure - ly

say — And lit - tle things like that will hap - pen Are apt to

say — And lit - tle things like that will hap - pen Are apt to

hap - pen an - y day ————— But then you could not help sus -

hap - pen an - y day ————— But then you could not help sus -

The first system consists of three staves. The top two staves are vocal lines in G major (one sharp) with lyrics. The bottom staff is a piano accompaniment in G major, featuring a bass line with eighth-note patterns and chords in the right hand.

pect - ing, As you pass'd a - long life's way ————— That it

pect - ing, As you pass'd a - long life's way ————— That it

The second system consists of three staves. The top two staves are vocal lines in G major with lyrics. The bottom staff is a piano accompaniment in G major, continuing the bass line and chords from the first system.

made an aw - ful dif - frence that you hap-pened round that way. —————

made an aw - ful dif - frence that you hap-pened round that way. —————

The third system consists of three staves. The top two staves are vocal lines in G major with lyrics. The bottom staff is a piano accompaniment in G major, concluding the piece with a final cadence.

# Capt. Bing.

## Song and Chorus.

No. 8.

WALTER ROLFE.

Allegro.

PIANO. *mf*

Oh  
The

Cap - tain Bing was the name of a king, Who sailed the wild seas  
wind - it blew - and all the crew - Were sor - ry that it

o'er - On ma - ny a lark - he sailed his bark - Where  
blew so For well - they knew if they - were wreck'd They'd

none had sailed be - fore. When the sea it was smooth and  
share the fate of Cru - - soe. The gale it roared and

so for - sooth They took a bit of leis - - ure And  
all on board Be - gan to say their pray - ers And Cap - tain

all the crew good men and true A horn - pipe danced for  
Bing com - menced to sing To drown his ma - ny cares and

Chorus. *ff*

pleasure A horn - pipe danced for pleasue A  
sorrows To drown his cares and sorrows To

Solo.

horn - pipe danced for pleasure— And had their fling while  
drown his cares and sorrows— And when he found that

Cap - tain Bing Kept watch a - bove their treasure— And  
he was drowned It took him un - a - wares— And

1.

had their fling while Cap - tain Bing Kept watch a - bove their  
when he found that he was drowned It

2.

treasure.—  
took him un - a - wares.—



## I Love You.

No. 9.

Duet.

WM. J. MACFARLANE, Jr.

WALTER ROLFE.

Intro.  
Andante.

PIANO.

The piano introduction consists of four measures. The first measure is marked *mf* and features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is played in the right hand, while the left hand provides a simple harmonic accompaniment. The second and third measures are marked *p* and feature a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is played in the right hand, while the left hand provides a simple harmonic accompaniment. The fourth measure is marked *p* and features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is played in the right hand, while the left hand provides a simple harmonic accompaniment.

Soprano.  
Hope.

The soprano vocal line begins with a whole rest for the first measure, followed by a melodic phrase in the second measure. The lyrics are: "1. When first you said 'I love you'"

1. When first you said "I love you"  
2. When first you said "I love you"Tenor.  
Dick.

The tenor vocal line begins with a whole rest for the first measure, followed by a melodic phrase in the second measure. The lyrics are: "1. With thee no one can e'er compare"

1. With thee no one can e'er com - pare  
2. Would that we nev - er more should part

The piano accompaniment for the first vocal entry consists of four measures. The first measure is marked *p* and features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is played in the right hand, while the left hand provides a simple harmonic accompaniment. The second and third measures are marked *p* and feature a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is played in the right hand, while the left hand provides a simple harmonic accompaniment. The fourth measure is marked *p* and features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is played in the right hand, while the left hand provides a simple harmonic accompaniment.

The soprano vocal line begins with a whole rest for the first measure, followed by a melodic phrase in the second measure. The lyrics are: "He loves me oh so tru - ly"

He loves me oh so tru - ly  
Queen of his heart and life —

The tenor vocal line begins with a whole rest for the first measure, followed by a melodic phrase in the second measure. The lyrics are: "I love you oh so ten - der - ly"

I love you oh so ten - der - ly  
Queen of my life and of my heart

The piano accompaniment for the second vocal entry consists of four measures. The first measure is marked *p* and features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is played in the right hand, while the left hand provides a simple harmonic accompaniment. The second and third measures are marked *p* and feature a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is played in the right hand, while the left hand provides a simple harmonic accompaniment. The fourth measure is marked *p* and features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is played in the right hand, while the left hand provides a simple harmonic accompaniment.

Let not my zeal or love re - pel you dear But look in -  
I'll be so good so true to you dear That you will

to my eyes sweet-heart sweet heart in - to my eyes  
that I will al - ways love you love you al - ways

to my eyes sweet-heart sweet - heart  
al - ways love me my sweet - heart

When first you said I love but you  
Take heart and let love hold the throne

When first I said I love you  
I will re - turn to you dear

I listened while you told to me  
And when you come back to your own

you listen-ed while I told you  
we'll nev - er more be part - ed

That from your heart no... earth-ly pow - - - er My im - age  
For you are mime and I am thine, Then take thy

That from my heart no earth-ly pow - er thine im - - age  
For you are mime and I am thine, Then take thy place

can place ef - face, ef face  
with - in my heart

can ef face, Then list - en while I tell  
with in my heart

*rit.*

Tenor.

How I love you, Truly love you, Let me then your fears dis-

pel ——— For I al - - ways will be faith - - ful

Wont you list - en while I tell ——— How I love you,

tru - ly love you, Let me then dis-pel your fear ———

1. *rit.*

For I al - ways will be faith - ful, O won't you list while I tell you,

2.

dear. list while I tell you

Sop.

And list - en while I tell you how I' love you, How I love but you —  
how I love you, I love you. Love but you —

## Finale to Act I.

No. 10.

WM. J. MACFARLANE, Jr.

WALTER ROLFE.

Andante.

PIANO.

First system of the piano introduction, marked *Andante* and *p*. It features a 3/4 time signature and a key signature of one sharp (F#). The right hand plays a series of chords and moving lines, while the left hand provides a simple accompaniment.

Second system of the piano introduction, continuing the *Andante* tempo. The right hand continues with chords and melodic fragments, and the left hand has some rests.

Third system of the piano introduction, marked *Allegro moderato* and *mf*. The tempo and dynamics change, with more active movement in both hands.

Fourth system of the piano introduction, continuing the *Allegro moderato* tempo. The right hand has some rests, while the left hand plays a steady accompaniment.

*agitato* **f**

Ah, they have tak-en him a - way from me. My heart is sad and lone - ly

*agitato*

Vocal and piano accompaniment for the song. The vocal line is in a 3/4 time signature with a key signature of two flats (Bb). The piano accompaniment is marked *agitato* and *f*. The piano part features a simple accompaniment with some rests in the right hand.

*accel.* *ff*

— My heart is break-ing for I'll nev-er see my love a - gain.

## Allegro.

(Bugle) Entrance of Soldiers.

*ff*

## Soldiers Chorus. Tempo di marcia.

As we march a way, may we al - ways say, With a

heart and soul de - vout, Hail to Cap - tain Bing, May the

world all ring, And his name all loud - ly shout ——— He's a

ru - ler grand, Best in all the land, Let his name with prais - es

ring ——— He's the one ru - ler grand, Ve - ry best in thisland Hail to



Solo by G.W.

our great Cap - tain Bing. \_\_\_\_\_ It has pleased me fine, This

praise of thine, And I hope I may al-ways give you joy \_\_\_\_\_ For the

world is mine, And the pleas - ure thine, Here's to joys that we have in

Chorus.

store. \_\_\_\_\_ As we march a - way, May we al - ways say, With a

heart and soul de - vout. Hail to Cap - tain Bing, May the

world all ring, And his name all loud - ly shout ———— He's a

ru - ler grand, Best in all the land, Hail to our great Cap - tain

Bing. ———— May the world all ring, And all nat - ions sing of our

won - der - ful Cap - tain Bing Of our won - der - ful Cap - tain

*ff*

*ff*

Allegro. Solo by Hope.

Bing. I

*ff* *rit.* *fff*

need not tell you of my sor-row Cares and trouble, and the hor-ror, Lose a lov-er

*mp*

always good and true I need not tell you what my sor-row, How this monster

## Full Chorus.

and this ter-ror, Makes me lose my lov-er good and true ————— We

We

*ff*  
need not tell you of her sor-row, What her troubles and the hor-ror Lose a lov-er

need not tell you of her sor-row, What her troubles and the hor-ror Lose a lov-er

*ff*

al-ways good and true ————— We need not tell you of her sor-row,

al-ways good and true ————— We need not tell you of her sor-row,

Solo by Dick  
in distance.

*mp* How I love you

*ff* Andante.

Of her cares and of her hor-ror Lose a lov-er good and true

Of her cares and of her hor-ror Lose a lov-er good and true

tru-ly love you, Let me then your fears dis - pel, — For I al - ways

will be faith - ful, Wont you listen while I tell How I love you Truly love you

Let me then dis - pel your fear — For I al - ways will be faith - ful, Oh wont you

list while I tell you how I love you, Oh my love, Ah fare -

Hope

And list-en while he tells me how he loves me Oh my love fare -

We

*ritard.*

well

well

need not tell you of her hor - ror To be left a - lone in sor - row

need not tell you of her hor - ror To be left a - lone in sor - row

*Moderato.*

*ff*

*Allegretto.*

Lov-er tak-en from her far a - way \_\_\_\_\_ Per - haps some day he'll

Lov-er tak-en from her far a - way \_\_\_\_\_ Per - haps some day he'll

be re-turn-ing Then her heart it will cease yearning, When with her for - ev - er he will

be re-turn-ing Then her heart it will cease yearning, When with her for - ev - er he will

Hope. I need not tell you of my hor-ror, To be left a -

stay. \_\_\_\_\_ We need not tell you of her hor-ror, To be left a -

stay. \_\_\_\_\_ We need not tell you of her hor-ror, To be left a -

lone in sor-row, Lov-er tak-en from me far a - way ————— But

lone in sor-row, Lov-er tak-en from her far a - way ————— But

lone in sor-row, Lov-er tak-en from her far a - way ————— But

then some day he will re-turn And then my heart will cease to yearn And hap-py I shall

then some day he will re-turn And then her heart will cease to yearn And hap-py they will

then some day he will re-turn And then her heart will cease to yearn And hap-py they will

ev - er be. —————

ev - er be. —————

ev - er be. —————



## Prelude.

No.11.

WALTER ROLFE.

PIANO.

Andante.

*p*

*mf*

*rit.*

*a tempo.*

*f*

*pp*

*Red.*

*\**

# ACT II. Opening Chorus.

WM. J. MACFARLANE, Jr.

WALTER ROLFE.

INTRO.  
Lento.

Tempo di Valse.

PIANO.

1. When at twi - - light the song  
2. And at day - - break with glad

1. When at twi - - light the song  
2. And at day - - break with glad

birds \_\_\_\_\_ Go to rest dear Just the  
songs \_\_\_\_\_ Bless the sun light

birds \_\_\_\_\_ Go to rest sun dear light Just the  
songs \_\_\_\_\_ Bless the sun light

1. 2. *ff*

same as you and I I And with  
 same as you and I I And with

songs of glad-ness makes end to our sad-ness, And with sweet  
 songs of glad-ness makes end to our sad-ness, And with sweet

songs of joy and glad-ness. Puts end to our sad- - ness  
 songs of joy and glad-ness. Puts end to our sad- - ness

*rit.*  
*ritard.*

And their songs dear. Bring great joy.

And their songs dear. Bring great joy.

*a tempo.*

To each one dear Just the same as

To each one dear Just the same as

Ladies in unison.

you and I Oh what music.

you and I

*pp*

So in-spir-ing ————— How it seemsto

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "So in-spir-ing" followed by a long horizontal line indicating a sustained note, and then "How it seemsto". The middle staff is a bass line in bass clef. The bottom two staves are a grand staff for piano accompaniment, with a treble clef on top and a bass clef on the bottom. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *f* (forte) is present at the end of the system.

thrill us through with ec - - sta - cy Let us

Ah

The second system of the musical score continues with three staves. The vocal line (top staff) has the lyrics "thrill us through with ec - - sta - cy" and "Let us". The piano accompaniment (bottom two staves) includes a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *f* (forte) is present. An "Ah" is written above the piano part, indicating a specific musical phrase.

lis - ten ————— As here we wander —————

The third system of the musical score consists of three staves. The vocal line (top staff) has the lyrics "lis - ten" followed by a long horizontal line, and then "As here we wander" followed by another long horizontal line. The piano accompaniment (bottom two staves) continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

Ah ——— list to the music bright and gay

music bright and gay

*ff*

Detailed description: This system contains the first musical phrase. It features a vocal line in the upper staff with lyrics 'Ah ——— list to the music bright and gay'. Below it is a bass line for the voice, and a piano accompaniment consisting of two staves. The piano part begins with a forte (*ff*) dynamic and includes a melodic line in the right hand and a harmonic accompaniment in the left hand.

And at day - - break with glad songs

And at day - - break with glad songs

*p*

Detailed description: This system contains the second musical phrase. The vocal line has lyrics 'And at day - - break with glad songs'. The piano accompaniment is marked with a piano (*p*) dynamic and features a more active melodic line in the right hand.

Bless the sun - - light Just the same as

Bless the sun - - light Just the same as

Detailed description: This system contains the third musical phrase. The vocal line has lyrics 'Bless the sun - - light Just the same as'. The piano accompaniment continues with a similar melodic and harmonic structure as the previous systems.

You and I And with songs of glad - ness,

You and I And with songs of glad - ness,

*ff*

Makes end to our sad - ness And with songs of

Makes end to our sad - ness And with songs of

*ff*

joy and glad - ness, Puts end to our sad - - ness,

joy and glad - ness, Puts end to our sad - - ness,

*ritard.*

And their songs dear, Bring great joy

And their songs dear, Bring great joy

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#). The vocal lines are in a homophonic setting, with the lyrics "And their songs dear, Bring great joy" appearing on both staves. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

To each one dear Just the same as

To each one dear Just the same as

The second system continues the vocal and piano parts. The lyrics "To each one dear Just the same as" are repeated on both vocal staves. The piano accompaniment maintains its rhythmic pattern, with some melodic movement in the right hand.

you and I

you and I

*f*

*ff*

*Allegro.*

The third system concludes the vocal parts with the lyrics "you and I" on both staves. The piano accompaniment begins with a forte (*f*) dynamic and transitions to fortissimo (*ff*) as the tempo changes to *Allegro.* The key signature changes to two sharps (F#, C#) and the time signature changes to 2/4. The piano part features a more active, rhythmic accompaniment.



Ladies.

Now Captain Bing a no-ble man the ver-y best that

Allegretto.

*mf*

ruled our land, Has asked of us to do the best we can Men. to  
the ver-y best we can

make this ball a great suc-cess, And by the world to be expressed, A ting of joy for-

ev - er in the land. And we've a greed to let this man the

For ev - er in the land

best that ever rul - ed our land, See that we've done the ve - ry best we can

The ve - ry

And make this ball a grand success, And by the world to be expressed, The

best we can

*ff*

grandest ev - er happened in this land. \_\_\_\_\_ We'll laugh and play and

We'll laugh and play and

*ff*

gai - ly sing, To pass the time a - way. We'll laugh and play and gai - ly sing, To

gai - ly sing, To pass the time a - way. We'll laugh and play and gai - ly sing, To

pass the time a - way We'll laugh and sing to gai - ly pass the time a - way We'll

pass the time a - way We'll laugh and sing and play and do our best to pass the time a - way We'll

*animato.*

laugh and sing to gai-ly pass the time a - way, We'll laugh and sing to  
 laugh and sing and play and do our best to pass the time a - way, We'll laugh and sing to

*cresc.*

*accel.* **Allegro.**

gai-ly pass the time, the time a - way a - way  
 gai-ly pass the time, the time a - way a - way

*accel.* **ff**

**fff**

# My Doctor.

No. 12.

WM. J. MACFARLANE, Jr.

WALTER ROLFE.

Allegro.

PIANO. *ff*

Moderato.

My doc - tor is a mer - ry soul And he has such ve - ry fun - ny

ways. I think of lit - tle things he does And I laugh for days and

*rit.*

Allegro.

days.

*ff*

*Moderato.*

He  
With

takes a slen - der point - ed stick, Then tells me nev - er fear, And  
in one tear - ful trust - ing eye, A crow - bar he in - serts, And

pokes some cot - ton up my nose and pulls it out my ear. Then  
swift - ly in the oth - er eye To - bas - co sauce he squirts, The

stands me near the eight day clock, To see if I can hear Then  
while he says in ten - der tones, Please tell me when it hurts The

*rit.* *faster.*

*rit.* *a tempo.*

stands me near the eight-day clock, To see if I can hear.  
while he says in tender tones, Please tell me when it hurts.

Allegro. 1. Last

3

If I admit in bashful tones,  
A certain sort of ill  
It's marvellous what he can do  
With just one little pill.  
I took a pill three weeks ago  
The thing is busy still.

4

Attacks of blues, I take to him,  
They turn to black and blue.  
Thermometers I fain must chew  
E'en though I may not choose,  
He gives me dope so active,  
That it filters out my shoes.

5

I dream he kneels upon my chest  
When I am sleeping nights,  
He turns my liver inside out,  
And then blows out my lights  
It then becomes too dark to see  
The other ghastly sights.

## On a Cloudy Summer's Night.

Words and Music by  
WALTER ROLFE.

Tempo di Valse.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked *f* (forte). The key signature has two flats (B-flat and E-flat). The piano part consists of a treble and bass staff with chords and moving lines. The vocal line enters in the second system, marked *mp* (mezzo-piano). The lyrics are as follows:

Now lov-ers have sung. And the po-ets de-claim of their star - light  
 On most ev'-ry evening I go for a stroll with my sweet - heart

nights ——— They'll stroll with their sweethearts thro' meadows and lanes On a star  
 true ——— It mat-ters not much if the weath-er is cloud-y Or skies

light night ——— But tho' star-light is all right. I'm sure you'll a - gree That it's  
 are blue ——— We will walk thro' the mead-ows, and down shad-y lanes And



*rit.* — — — — — *a tempo.*

no time for lov - ers to spoon — — — — — For when it is cloud - y, There's  
some times we stroll a - round town — — — — — But this much I know sir, She

*rit.* — — — — — *a tempo.*

no one to see, Not ev - en the man in the moon. — — — — — On - a  
nes - tles much clos - er, When there is no moon looking down. — — — — —

*2nd. time full Chorus.*

cloud - y summer's night — — — — — When the stars are out of sight — — — — —

— With your girl - ie you can go a - stroll - ing — — — — — With heart that is hap - py and

light ——— With your arm a - round her waist ——— Then her ru - by

lips you'll taste ——— For the man in the moon can-not see lovers spoon On a

1. cloud y summer's night. On a night. ——— 2. last time. night. ———

*ff repeat cho.* *to 1st.*

WALTZ.

# Love is the Best of All.

Words and Music by WALTER ROLFE.

*Allegretto.*

PIANO. *ff*

Cho.

I've wealth un-told in lands and gold I've ev - 'ry-thing a  
When wealth is gone and I'm for-lorn There's not a soul for

*p*

Wealth is real-ly the best of all.  
Wealth is real-ly the best of all.

soul could wish  
me will mourn

*ff*

I've ser-vants grand at my command To wait up - on my slightest whim  
For friends thro' wealth will stick to you But when you're broke there's sel - dom true

*p*

Wealth is real - ly the best of all  
Wealth is real - ly the best of all

For if

*f* *p*

mon - ey you've got you can do a whole lot that with - out it would real - ly im -

*tr*

Oh wealth is a ve - ry fine thing Yes

pos - si - ble be

*ff*

wealth is a ve - ry fine thing.

For it real - ly seems fun - ny when  
For they are with - out rea - son and

*p*

one has the mo - ney How peo - ple will wor - ship them now days  
think it high trea - son to meet with re - ver - ses in these days

*rit.*

*rit.*

## REFRAIN.

Lento espressivo.

But when the shadows of twilight draw near when I am all a lone —

*p*

Then in my vi-sion a dear face ap-pears would it were all my own —

Cello.

Wealth cannot bring to me hap-pi - ness then wealth cannot break the pall —

And tho' I've ev - 'ry thing wealth can buy "Love is the best of all."

# Won't You Take a Ride with Me

No.15.

Double Sextette.

Words and Music by  
WALTER ROLFE.

## INTROD.-DANCE.

PIANO.

6 Girls.

6 Boys.

Sweet maid di-vine the day is fine Wont you  
Would you be-lieve that I should grieve If from

Well I guess not, have you for-got that we're  
Oh no kind sir, for I have heard that the

take a ride with me.  
you I had to part.

not in-tro-duced you see.  
young men they have no heart.

But that makes no dif-frence my  
But I real-ly tru-ly

Oh my  
Now you're

pret-ty lit-tle maid, For there's no one will have to know.  
love you lit-tle maid, And I want you to love me too.



ma - ma she would sure - ly find it out, So with you I can - not  
jo - king sir and as you will not be - have I shall not take a ride with

go. Oh no Oh no Oh no Oh no Oh  
you. Oh yes, Oh yes Oh yes Oh yes come a -

no Let us talk the mat - ter ov - er just a lit - tle bit and  
long. Let us wan - der down \_\_\_\_\_ the

see if we can com - pro - mise. For it sure-ly is a great sur -  
cool shad - y lane my sweet lit - tle Miss.

prise And I fear that it is not quite wise. But if  
I know but then you know that

you'll a - gree to be as good as you can be and act with strict pro-prie - ty  
I'll be good \_\_\_\_\_ to you as an - y one could

too 'Tho I fear that per-haps there will be a mis-hap If I  
 be, lit-tle maid. So come with me my dear and

should take a ride by the high rol-ling tide, But I'll take a ride with you.  
 we'll take a ride by the high rol-ling tide, So come take a ride with me.

*R.H. 3*  
*D.S.*

DANCE.

*fz*



I can hear the wild waves sing-ing, Here's to one who reigns sup - reme, To the  
Seems to break the tie's that hold me, And to whis-per as they roll, To the

*rit.* *ff* *a tempo.*  
**Allegretto.**

king of the rag-ing sea sea Here's \_\_\_\_\_ to the king of the  
king of the rag-ing sea

*rit.* *ff* *a tempo.*

rag - - ing sea \_\_\_\_\_ Long \_\_\_\_\_

*f*

\_\_\_\_\_ may he reign and be ev - - er free \_\_\_\_\_

*f*

When \_\_\_\_\_ he de - parts from the sea may he ev - er be

rul - er su preme of this earth may he ev - er be

*rit.*

rul - er su preme . Here's \_\_\_\_\_

*a tempo.*

\_\_\_\_\_ to the king of the rag - - ing sea \_\_\_\_\_

*f*

Long ————— may he reign and be ev - - er free —————

*ff.*  
Here's ————— to the king. ————— To the

king ————— of the sea ————— To the king —————

To the king of the rag - - ing sea sea —————

1. 2.

## How'd You like to be the Dictator.

No. 17.

WM. MACFARLANE, Jr.

WALTER ROLFE.

Allegretto.

PIANO. *f*

The piano introduction consists of two staves. The right hand features a series of eighth-note chords, while the left hand plays a simple bass line with chords. The tempo is marked 'Allegretto' and the dynamics start with a forte 'f'.

Moderato.

The vocal line is on a single staff. The piano accompaniment is on two staves. The tempo is marked 'Moderato'. The lyrics are:

1. Now in this land so broad and free, Where I am rul-er you'll agree, I  
 2. Now be - ing rul - er is not fine, A lot of things I call to mind, If

The piano accompaniment includes a series of chords in the right hand and a bass line in the left hand.

Moderato.

The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The tempo is marked 'Moderato'.

Allegro.  
Chorus.

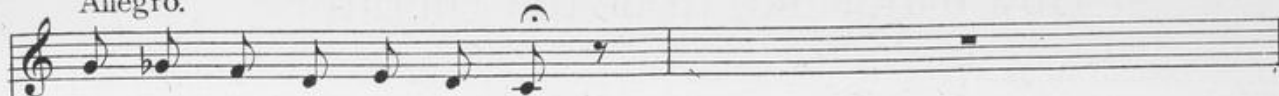
The vocal line is on a single staff. The piano accompaniment is on two staves. The tempo is marked 'Allegro'. The lyrics are:

We  
 He's  
 meet with lots of fun - ny folks, Who al - ways wish to laugh and joke .  
 when my life has been at stake, From al - ways mak - ing bad mis takes .

The piano accompaniment includes a series of chords in the right hand and a bass line in the left hand.

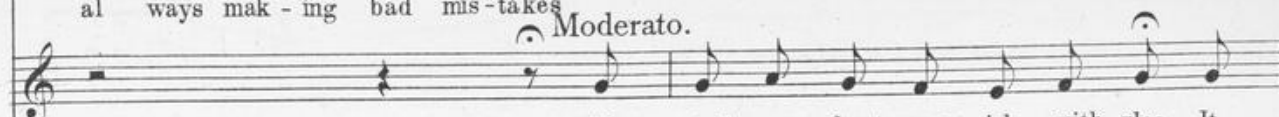


Allegro.



al - ways wish to laugh and joke  
al ways mak - ing bad mis - takes

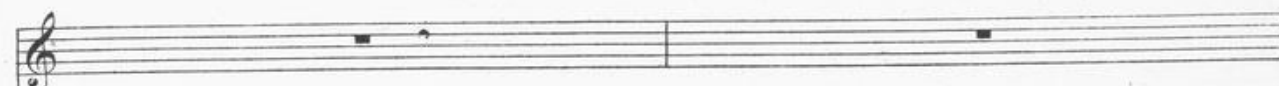
Moderato.



They talk a bout my job with glee. It  
Now of the mis - takes I have made. I

Allegro.

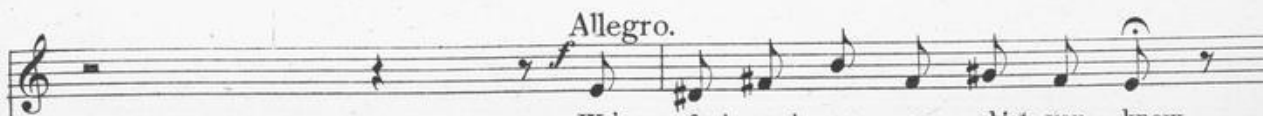
Moderato.



is not nice you will a - gree, To have to rule a land you know where  
can re - call one with out aid, Of when I near - ly lost my life from

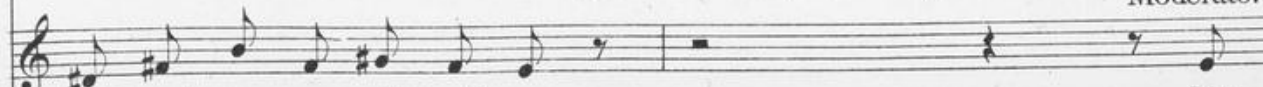


Allegro.



We're fools and an - ar - chist you know.  
He's al - ways tak - ing folks ad - vice.

Moderato.



fools and an - ar - chist will grow.  
tak - ing some good friend ad - vice.

Last  
The

Allegro.

Moderato.



night I went to walk at twelve I met a mob who loud-ly yelled, They  
oth - er day I went to ride and with an au - to did col - lide, My

*accel.*

cried out hang him I said who? They did not know but said you'll do Oh  
friend said jump and jump I did. I on - ly broke a - bout three ribs. Oh

*rit.*

*f* *p* *rit.*

*Lively.*

A Dic - ta - tor .

how'd you like to have to be the Dic - ta - tor Oh

*f* *Lively.* *ff*

The eq - ua - tor.

man of brains who sits up - on the eq - ua - tor A

*mp* *ff*

man of sense and dig - ni - ty Who believes in e - qual rights you see by

To work for him

giv - ing all an e - qual chance to work for him Oh

*ff*

A Dic - ta - tor

how'd you like to have to be the Dic - ta - tor Oh

*f* *ff*

The eq - ua - tor.

man of brains who sits up - on the eq - ua - tor Who

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The lyrics are: "The eq - ua - tor." on the first line, "man of brains who sits up - on the eq - ua - tor" on the second line, and "Who" on the third line. The piano accompaniment includes a dynamic marking of *f* (forte).

al - ways does as he thinks right And strives to do with all his might Oh

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The lyrics are: "al - ways does as he thinks right And strives to do with all his might Oh".

Well I guess not.

how'd you like to be a Dic - ta - tor

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The lyrics are: "Well I guess not." on the first line, "how'd you like to be a Dic - ta - tor" on the second line.

## Let Us Fly Away.

## Waltz Duet.

No. 18.

WM. J. MACFARLANE, Jr.

WALTER ROLFE.

Tempo di Valse. Lively.

PIANO. *mf* L.H.

Hope.

Let us fly a-way my love where stars are al-ways shin-ing Bright-ly  
In the land where on-ly lov-ers dwell we'll live for-ev-er Live for-

Dick.

shin-ing Where the clouds a-bove are al-ways fill'd With sil-ver  
ev-er And our hearts shall ev-er beat as one There's none can

lin - ing \_\_\_\_\_ No re - pin - ing. \_\_\_\_\_ *f* Fly a-way my love with me  
 sev - er \_\_\_\_\_ None can sev - er. \_\_\_\_\_

*p* Fly a-way my love with me *f* Let us fly a - way *p* Fly a-way with me

*mf* Fly a-way my love with me *rit.* Fly a - way my love with me. \_\_\_\_\_ me. 1. 2.

Piano introduction in G major, 2/4 time. The right hand features a melodic line with accents and a rising eighth-note scale. The left hand provides harmonic support with chords and a steady bass line. Dynamics include *ff*, *fff*, and *mf*.

Well steer our bark o'er seas of love With Cu - pid at the

Vocal line: Treble clef, G major, 2/4 time. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand.

helm ——— And there we'll be so hap - py love, No

Vocal line: Treble clef, G major, 2/4 time. The piano accompaniment continues with chords and a steady bass line.

storms can o - ver - whelm \_\_\_\_\_ For in the land where

The first system of the musical score 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 7/8. The vocal line begins with the lyrics "storms can o - ver - whelm" followed by a long horizontal line indicating a breath or a long note, then "For in the land where". The piano accompaniment consists of chords and moving lines in both hands.

Cu - pid rules, Con - tent - ed we shall be \_\_\_\_\_ For

The second system continues the musical score. The vocal line has the lyrics "Cu - pid rules, Con - tent - ed we shall be" followed by another long horizontal line, and then "For". The piano accompaniment continues with similar harmonic and melodic patterns.

he shall be our guid - ing star So fly a - way with me.

The third system concludes the musical score. The vocal line has the lyrics "he shall be our guid - ing star So fly a - way with me." The piano accompaniment includes dynamic markings: *pp* (pianissimo) and *ff* (fortissimo). The system ends with a double bar line.



Musical score for the first system. It consists of three staves: two vocal staves and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is 4/4. The first two vocal staves are marked *ff* and contain the lyrics "Ah" and "Ah" with long horizontal lines indicating sustained notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Musical score for the second system. It consists of three staves. The first two vocal staves have rests for most of the system, with the lyrics "Let us fly\_" appearing at the end of the second staff. The piano accompaniment features a melodic line in the right hand that rises and then descends, and chords in the left hand. Dynamics markings *ff* and *mf* are present.

Musical score for the third system. It consists of three staves. The first two vocal staves contain the lyrics: "— a-way my love where stars—are al-ways shin-ing — Brightly shining —". The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand.

Where the clouds a-bove are al-ways fill'd With sil-ver lin-ing — No re - pin-ing —

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 grand staff (treble and bass clefs). The lyrics are: "Where the clouds a-bove are al-ways fill'd With sil-ver lin-ing — No re - pin-ing —".

Fly a-way my love with me Fly a-way my love with me Let us fly a -

The second system continues the vocal and piano parts. The vocal staves include dynamic markings: *f* (forte) and *p* (piano). The piano accompaniment also features *f* and *p* markings. The lyrics are: "Fly a-way my love with me Fly a-way my love with me Let us fly a -".

way Fly a-way with me. Ah — fly a - way.

The third system concludes the piece. The vocal staves include dynamic markings: *p* (piano) and *f* (forte). The piano accompaniment also features *p* and *f* markings. The lyrics are: "way Fly a-way with me. Ah — fly a - way.".

## The Frog and the Katydid.

No. 19.

WALTER ROLFE.

Allegretto.

PIANO.

The piano introduction consists of two staves in G minor, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the third measure. The left hand provides a harmonic accompaniment with chords and single notes.

An old bull frog, old and gay,  
One day the frog he met a friend, A

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The lyrics are: "An old bull frog, old and gay, One day the frog he met a friend, A".

Met a Ka - ty - did one day, And asked of her to take a stroll with him \_\_\_\_\_ She  
whip-poor-will, with coat of tan, A lead - er in the bird so - ci - e - ty \_\_\_\_\_ And

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Met a Ka - ty - did one day, And asked of her to take a stroll with him \_\_\_\_\_ She whip-poor-will, with coat of tan, A lead - er in the bird so - ci - e - ty \_\_\_\_\_ And".

caught his fan - cy right a - way, And near - ly took the heart a - way, From  
to his house he asked him down, To spend the week and look a - round And

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "caught his fan - cy right a - way, And near - ly took the heart a - way, From to his house he asked him down, To spend the week and look a - round And".

this old bull frog who was old and gay. Said he to her, although I'm green, My  
 see where joy and bliss were al-ways found. The whip-poorwill was dan-dy And he

green-backs are not few, If you'll a-gree to bide with me, There's  
 charmed the ka-ty-did, He talked and played and sang her songs; The

noth- ing I won't do. I'll build for you a pal-ace by the  
 moon in si-lence hid. The bull frog dozed, the friend he said, I

sha-dy bab'ling brook And there we'll live in lux-u-ry-The long year through.  
 think that love is grand; And he whispered something in her ear, And off they ran.

## Moderato.

So that ve-ry night in the pale moon-light, Ka-ty list-ened to the frog, While he  
And that ve-ry night in the pale moon-light, Sat a sad and gloomy frog, Who be-

tried to woo And to bill and to coo As the two sat on a log; And he  
moaned his fate At a live-ly rate As he sat there on his log; And he

told her of his burn-ing love, Did this frog so old and gay, And she  
wrote a book on the fick-le wives Who some-times ran a-way, And he

felt the lance Of Cu-pid's glance, In the eyes of this bull-frog.  
vows to this day That he nev-er will stray From the shade of his own log.

## Full Chorus in Unison.

So that ve-ry night in the pale moon-light, Ka-ty listened to the frog, While he  
So that ve-ry night in the pale moon-light, Sat a sad and gloomy frog, Who be-

tried to woo and to bill and to coo As they two sat on a log; And he  
moaned his fate at a live-ly rate As he sat there on his log; And he

told her of his burn-ing love, Did this frog so old and gay, And she  
wrote a book on the fick-le wives Who some-times ran a-way, And he

felt the lance of Cu-pid's glance In the eyes of this bull-frog.  
vows to this day that he nev-er will stray From the shade of his own log.

## Grand Finale.

No. 20.

WM. J. MACFARLANE, Jr.

WALTER ROLFE.

Tempo di Valse.

PIANO. *ff*

Ladies.

My heart it goes sail - ing a

*Play alone as Waltz 2nd time.*

cross the sea To bring back a heart - ful of love to me. It

*dolce.*

sails on its way with its wings of white on a star - ry

*p*

## 2nd Verse Full Chorus.

night. I know ve - ry well when my heart re - turns, It  
My heart has re - turned from a - cross the sea And

will not come back with-out love that yearns, A heart full of love that will  
brings with it love that is sweet and free, A heart full of love that will

beat close to mine, Is a dream di vine.

1. 2.

Pause.

2nd Movement.  
Allegretto.

*f*



Cho.

His daugh - ter Hope has just eloped, And hast-ened a - way with a

His daugh - ter Hope has just eloped, And hast-ened a - way with a

man they say Whose name is Cap - tain Bing. Our

man they say Whose name is Cap - tain, Cap - tain Bing. Our

great and glor - ious Bing. They ran a - way with - out de - lay With -

great and glor - ious Cap - tain Bing They ran a - way with - out de - lay With -

out ask - ing Pa - pa to name the day And left him all a -  
 out ask - ing Pa - pa to name the day And left him all a -

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "out ask - ing Pa - pa to name the day And left him all a -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

lone ——— To sit a - lone and moan. ——— We en - vy her and we  
 lone ——— To sit a - lone and moan. ———

The second system continues the musical score. The vocal lines have lyrics: "lone ——— To sit a - lone and moan. ——— We en - vy her and we" on the top staff and "lone ——— To sit a - lone and moan. ———" on the bottom staff. The piano accompaniment includes a dynamic marking of *p* (piano) and a fermata over the final chord of the system.

wish her luck And wish that fel-lows had pluck. — Had just his  
 Just his

The third system of the musical score has vocal lyrics: "wish her luck And wish that fel-lows had pluck. — Had just his" on the top staff and "Just his" on the bottom staff. The piano accompaniment features a more active bass line with sixteenth-note patterns and chords in the right hand.

pluck — Had just his pluck — We would e - lope with  
 pluck — Had just his, pluck — Would you fair maid e -

*ff* *p*

you kind sir If you should ask us to go. — I think that we had  
 lope with me If I should ask you to go. — I think that we had

bet - ter dear, For we are as lone - some as ev - er out here And  
 bet - ter dear, For I am as lone - some as ev - er out here Will

will e-lope with you. His daugh - ter Hope has just e-loped And  
 you e-lope with me. His daugh - ter Hope has just e-loped And

*mf*

*ff* *mf*

hast-ened a-way with a man they say Whose name was Cap - tain Bing Our  
 hast-ened a-way with a man they say Whose name was Cap - tain Cap-tain Bing Our

great and glor - ious Bing. They ran a-way with - out de - lay With -  
 great and glor - ious Cap - tain Bing. They ran a-way with - out de - lay With -

out ask-ing Pa-pa to name the day. To name the day To name the day To

out ask-ing Pa-pa to name the day. To name the day To name the day To

name the great and glo-ri-ous day To name the day with-out de-lay To

name the great and glo-ri-ous day To name the day with-out de-lay To

Tempo di Valse.

*f* name ——— To name the day ——— To name the day ———

name ——— To name the day ——— To name the day ———

Tempo di Valse.

*f* name ——— To name the day ——— To name the day ———

*rit.* *ff*

## Full Chorus.

My heart it goes sail - ing a - cross the sea To bring back a

heart full of love to me. It sails on its way with its wings of white, On a

*dolce.*

star - ry night ——— I know ve - ry well when my heart re-

*dolce.*

turns It will not come back without love that yearns A heart full of love that will

*f*

beat close to mine is a dream di vine.

*f*  
3rd Movement.

*3rd Movement.*

All hon-or to our rul-er grand Who rules the sea and rules the land Who'll

*f*

break the yoke of heav-y tax And im-port whis-key and to-bac Who'll

*f*

rule our land with ir - on hand And make us love our na - tive land, All

hon - or to our rul - er great and grand. All

hon - or to our rul - er grand Who rules the sea and rules the land, Who'll



break the yoke of heav - y tax And im - port whis - key and to - bac Who'll

rule our land with ir - on hand Who'll rule our land with ir - on hand Who'll

rule our land with ir - on hand Our own our na - tive land Our na - tive

land \_\_\_\_\_ Our land \_\_\_\_\_

Who'll rule our own, our na-tive land Who'll rule our

Who'll rule our own, our na-tive land Who'll rule our

land \_\_\_\_\_ Our land \_\_\_\_\_

*fff*

\_\_\_\_\_ Our land, Rule our land. \_\_\_\_\_

own, our own na-tive land, Rule our land. \_\_\_\_\_

own, our own na-tive land, Rule our land. \_\_\_\_\_

\_\_\_\_\_ Our land, Rule our land. \_\_\_\_\_

*fff*  
R.H.