

IN VAUDEVILLE

as sung in CHAS. B. DILLINGHAM'S musical Play:

THE CANDY SHOP

BOOK BY

GEO. V. HOBART

LYRICS & MUSIC BY

JOHN L. GOLDEN



JEROME F. REMICK & Co - New York - Detroit

MUSICAL NUMBERS

NOW THAT I CAN HAVE IT I DONT WANT IT	60¢
JUST WE TWO	60¢
I'VE BEEN MARRIED ONCE	60¢
CHINESE LOVE SONG	60¢
BY WIRELESS	60¢
IN VAUDEVILLE	60¢
HELP!!! (AND THE VILLIAN GOES TO JAIL)	60¢
MISTER OTHELLO	60¢
MEET ME DOWN ON THE CORNER	60¢

SM1335

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In Vaudeville

JOHN L. GOLDEN

Allegro moderato

First system of piano introduction in G major, 6/8 time. Treble clef starts with a forte (*f*) dynamic. Bass clef has a steady eighth-note accompaniment. The system ends with a fortissimo (*ff*) dynamic marking.

Second system of piano introduction. Treble clef features chords and eighth-note patterns. Bass clef continues with eighth-note accompaniment.

First system of the vocal line, starting with a whole rest followed by a quarter note G4.

(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 has chords. Bass clef has eighth-note accompaniment. Dynamics include mezzo-forte (*mf*) and piano (*p*).

Second system of the vocal line, starting with a quarter note G4.

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

Second system of piano accompaniment. Treble clef has chords. Bass clef has eighth-note accompaniment.

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(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 1st Imitation)
 sail - ors and we love the wat - er when it's on the side. — (to 2^d Imitation)
 speare or Theo - dore Krem - er, they all look a like to us. — (to 3^d Imitation)

poco rit.

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1st IMITATION.- SONG and DANCE.
Allegro moderato.

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with the lyrics "(Both) One storm-y, star-ry eve-ning, when the sun was shin-ing high: I". The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and includes a triplet of eighth notes in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "met a sweet young dam-sel, Who im-me-di-ate-ly wank her oth-er eye, Oh!". The piano accompaniment continues with various chords and melodic lines.

Pearl, Pearl, say you will be good. She

The third system shows the vocal line with lyrics "Pearl, Pearl, say you will be good. She". The piano accompaniment features a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes in the right hand.

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

The fourth system concludes the vocal line with lyrics "blushed and she an-swered that she would. Oh! I". The piano accompaniment features a dynamic change from forte (*f*) to mezzo-piano (*mp*) and includes a triplet of eighth notes in the right hand.

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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. —

Dance.

mp *fz* *fz*

fz

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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 Vau - de - ville.

D.C. Fine.

fz D.C. Fine.

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2nd 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! _____

mf

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* *prall.*

meno *f* *p*

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HORNPIPE.
poco Allegro.

The first system of music for 'HORNPIPE' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (*f*) dynamic and features a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and eighth notes.

The second system continues the 'HORNPIPE' piece. It features a repeat sign at the end of the system. Above the repeat sign is the instruction 'D.S.' (Da Capo). Below the repeat sign is the instruction 'to Refrain'. The system concludes with another 'D.S.' instruction.

3rd IMITATION. - MELODRAMA.
Andante.

The first system of '3rd IMITATION - MELODRAMA' is in 6/8 time. The upper staff is in treble clef with a key signature of one flat (Bb). It starts with a mezzo-forte (*mf*) dynamic and features a melodic line with some grace notes. The lower staff is in bass clef with the same key signature and time signature, providing a steady accompaniment.

The second system continues the '3rd IMITATION - MELODRAMA' piece. It maintains the 6/8 time signature and key signature. The melody in the upper staff continues with various note values and rests, while the lower staff provides a consistent accompaniment.

The third system concludes the '3rd IMITATION - MELODRAMA' piece. It features a repeat sign at the end of the system. Above the repeat sign is the instruction 'D.S.' (Da Capo). Below the repeat sign is the instruction 'to Refrain at Fine'. The system concludes with another 'D.S.' instruction.

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Gretchen Mädchen Mine

The Song of the Old Dutch Mill

Words & Music by
JOHN L. GOLDEN.

CHORUS.

Dear - est Gret - chen, Schön - es Mäd - chen; How your

bright eyes do shine, ————— Lots of Dutch girls in

Am - ster - dam, Rot - ter - dam oth - er - dam pla - ces are fine. ————— But

you're so sweet, you've got 'em all beat: You are real - ly di -
vine. ————— I love you so much, you dear lit - tle

Dutch Gret - chen, Mäd - chen mine. ————— I

love you so much you dear lit - tle Dutch. Gret - chen, Mäd - chen

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