

Sam. S. and Lee Shubert present The Hopper Opera Company ~ In ~

# HAPPYLAND

OR - THE KING OF ELYSIA.



BOOK AND LYRICS BY  
**FREDERIC RANKEN**

MUSIC BY  
**REGINALD de KOVEN**

VOCAL

Give Me Thy Heart Love, . . . . .	60
'Twas The Rose, . . . . .	60
How I Love Flowers, (Duet) . . . . .	60
Mimette, The Human Mermaid, . . . . .	60
Robin Redbreast, . . . . .	60
A Soldier of Love, . . . . .	60
Pretty, Pretty Maiden, . . . . .	60
Cupid's Grammar, . . . . .	60
Happy Is The Summer Day, (A Madrigal.)	75
Music, . . . . .	60
Charge Boys Charge, . . . . .	60



Oh Joy! Oh Bliss! (A Sickening Sadness)	60
My Wish, . . . . .	60
Girls, Girls, Girls, (What's a Maiden?) . . . . .	60
The Lily and The Moon, (Duet) . . . . .	60
Victoria, . . . . .	60
What's the Difference? (Tweedledum and Tweedledee)	60
The Black Sheep, . . . . .	60

INSTRUMENTAL.

Selection . . . . .	1.00
Waltz . . . . .	75
March and Two-Step . . . . .	60
Complete Vocal Score . . . . .	2.00

*Frederic*



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SM 665

# "Robin Redbreast."

Words by  
FREDERIC RANKEN.

Music by  
REGINALD de KOVEN

*Allegro piacevole.*

Piano. *mf*

The piano introduction consists of two staves. The right hand plays a melody in treble clef with a key signature of one sharp (F#) and a common time signature. The left hand provides harmonic support with chords and single notes in bass clef. The tempo is marked 'Allegro piacevole' and the dynamic is 'mf'.

A lit-tle Ro-bin Red-breast lived with-in a gild-ed cage, week! week!  
This lit-tle Ro-bin Red-breast sat with-in his gild-ed cage, week! week!

The first system contains the vocal melody and piano accompaniment for the first verse. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The dynamic is marked 'p'.

And with no onethere to speak to was lone-ly as a bird could be,  
Then he o-penedwithhis beek the door\_ and a-way he flew,

The second system contains the vocal melody and piano accompaniment for the second verse. The vocal line is in treble clef, and the piano accompaniment is in bass clef.

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week, week, was he. And his pret - ty lit - tle wings he  
week, week, he flew. And al - though he was so swift - ly

flut - tered. As these words he ver - y soft - ly ut - tered:  
wing - ing. And so soft and sweet - ly was he sing - ing,

Week, week, How I'd like to get a peek at the bus - y world out - side, said  
"Week, week, But my true love must I seek 'way up there - in the sky, so

he; The birds, the trees, the flow - ers, the bees, from be -  
blue;" But his lit - tle wings were so weak poor things, For with -

*Ad.* \* *Ad.*

hind my gold-en bars I see, I see, yet the birds of the air and the  
in his cage no use had they, had they, That they caught him\_ then, now in

flow - ers so rare, All seem to sing these words to me: \_\_\_\_\_  
his cage a - gain, He lists to hear the voic - es say: \_\_\_\_\_

Week, week, Week, week.

Chorus.  
*semplice*

Ro - bin, Ro - bin, lit - tle Ro-bin Red-breast, out in - to the gar - den

*p*

come, \_\_\_\_\_ Ro - bin, Ro - bin Pray put on your Red - vest,

*rall.*

*rall.*

*a tempo* Lit - tle Ro - bin Red - breast come, \_\_\_\_\_ *rall.* Lit - tle Ro - bin Red - breast come. \_\_\_\_\_

*a tempo* *rall.* *D.C.*



# GRANDEST MARCH BALLAD OF THE 20th CENTURY!

TRY IT!



## "SHE WAS A GRAND OLD LADY."

Words by  
Wm CAHILL.

Music by  
S. R. HENRY.

Chorus.

She was a grand old la - dy, Hair tinged with sil - vry gray.

There at the door she'd greet me, Just at the close of

day; Moth - er, she was my sweet - heart, There at my

beck and call, She was a grand old la - dy And

I loved her best of all. all.



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