

THE INDIANS ALONG BROADWAY



THE SONG HIT OF
MR CHAS FROHMAN'S
N.Y. PRODUCTION
OF

"THE ROLICKING GIRL"



Mr. Sato Bernard



Miss Hathe Williams

WORDS & MUSIC BY
BENJAMIN HAPGOOD BURT

Frou.

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The Indians Along Broadway.

Words and Music by
BENJAMIN H. BURT.

Allegretto.

Piano

f *leggiero*

The piano introduction consists of two staves in 2/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter notes. The tempo is marked 'Allegretto' and the dynamics are 'f' and 'leggiero'.

The piano accompaniment for the first vocal line consists of two staves. It begins with a rest for the first two measures, then enters with a melody in the right hand and a bass line in the left hand. The dynamics are marked 'f' and 'ad lib. till ready'.

1. When
2. Of
3. The
4. I

I was quite a lit-tle chap I thought I'd nev-er rest; Think o'
 all the diff-erent In-di-ans that ev-er gave a yell; Think o'
 wis-est lit-tle In-di-an I think I ev-er saw; Think o'
 went in-to a res-tau-rant to get a bite to eat; Think o'

mf marcato

The vocal line and piano accompaniment for the second part of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment consists of two staves. The dynamics are marked 'mf marcato'.

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that! Think o' that! Till I was big e-nough to fight the
 that! Think o' that! It takes the Col-lege In-di-an to
 that! Think o' that! Was a maid-en who was pos-ing as a
 that! Think o' that! I was just as wel-come in there as I

f *marcato*

In-juns in the West; Think o' that! Think o'
 real-ly ring the bell; Think o' that! Think o'
 ma-ni-cur-ing squaw; Think o' that! Think o'
 was out in the street; Think o' that! Think o'

that! But now it's ver-y diff'-rent, I have
 that! They have a tribe at Har-vard and an-
 that! I sim-ply took her out to dine and
 that! I ate a chick-en sand-wich but when

p

no de - sire to roam, I'm sat - is - fied to let the West - ern
oth - er one at Yale, I don't know when they stud - y for they're
though my mem' - ry fails, There is - n't an - y need that I should
I went up to pay, The bill was sev - en dol - lars: it was

In - di - ans a - lone; For it keeps me good and bus - y dodg - ing
al - ways on the trail; In - stead of going to col - lege why they
go in - to de - tails; But she could trim a pock - et - book as
too much, I should say. The wait - er said he knew it but he

marcato

In - di - ans at home: Think o' that! Think o' that!
ought to go to jail. Think o' that! Think o' that!
well as fing - er - nails. Think o' that! Think o' that!
need - ed it to - day Think o' that! Think o' that!

Chorus.

Talk a - bout the wild West, talk a - bout the plains,

mf

talk a - bout the wild and wool - y hold - up games: They

nev - er were a mark - er to the In - di - ans to - day That are

f *p*

to - ma - hawk - ing peo - ple up and down Broad - way.

"The simplest things, if true, are always the greatest. Your song is simplicity itself and very true, and therefore Great. Many thanks for giving me the happiness of singing it."

Quoted from Miss Sallie Fisher's letter to the composer, Clare Kummer (writer of "Egypt") after the instantaneous hit of "DEARIE," on the opening night of "Sergeant Brue."

DEARIE.

By CLARE KUMMER.

REFRAIN.

Dear-ie, . . . my Dear-ie, Nothing's worth while, but

mf a tempo. p *pp* *rubato.*

dreams of you, And you can make ev'-ry dream come true! Dear-ie,

molto rit. *mf a tempo. p*

My Dear-ie, Give me your hand, say you un-der-stand, My

pp *mf p* *pp* *rubato.* *poco rit.*

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