

The Storks

≡ A ≡
MUSICAL
FANTASY

LYRICS • BY
GUY F. STEELY



Song of the Night.....	50
Noble Ladies (Conversation Song).....	60
That's How Calisthenics Go.....	50
When the Cuckoo Met the Pussy Cat.....	50
It's All Such a Horrible Bore.....	50
Sad Is The Whip-Poor-Will.....	50
Penelope.....	50
Dreamland Maid.....	50
What Mary?.....	50
We Are Strolling Peddlers.....	50
It's Up with the Cup and Down with the Ale.....	50
Flirty Little Gertie.....(By Richard Carle).....	50
He Disappeared.....(By Richard Carle).....	50
Tootsie, Wootsie.....	50
Terrible Puppy Dog.....	50
The Merry Mystic Man (I Did It).....	50
Soldiers to the King.....	50
INSTRUMENTAL	
SELECTION.....	1.00
MARCH.....	.50
VOCAL SCORE.....	2.00
DREAMLAND MAID—March.....	.50
WALTZ.....	.75
LANCIERS.....	.50
VOCAL GEMS.....	.50
SCHOTTISCHE.....	.50

MUSIC • BY
FREDERIC CHAPIN

M. WITMARK & SONS

NEW YORK CHICAGO LONDON
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Handwritten signature or mark in the bottom left corner.

SM 338

The Terrible Puppy Dog.

(Mr. JOHNSON'S DOG.)


Bungloo, Slinguff, Penelope and Malzadoc.

Words by
GUY F. STEELY.

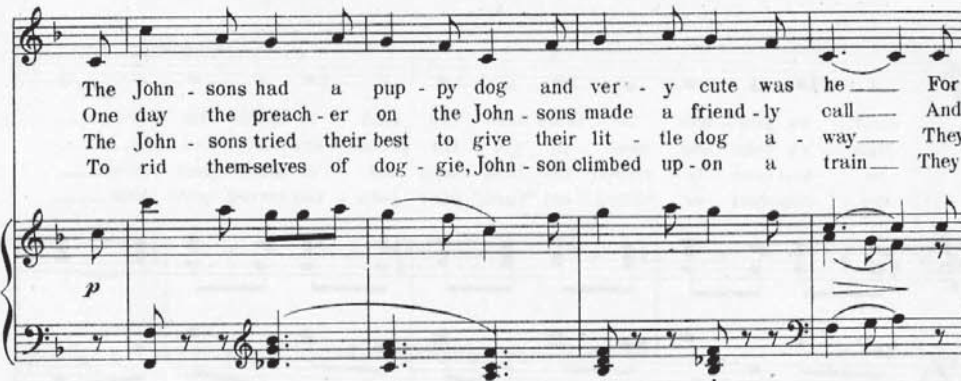
Music by
FREDERIC CHAPIN.

Allegro.

Piano.

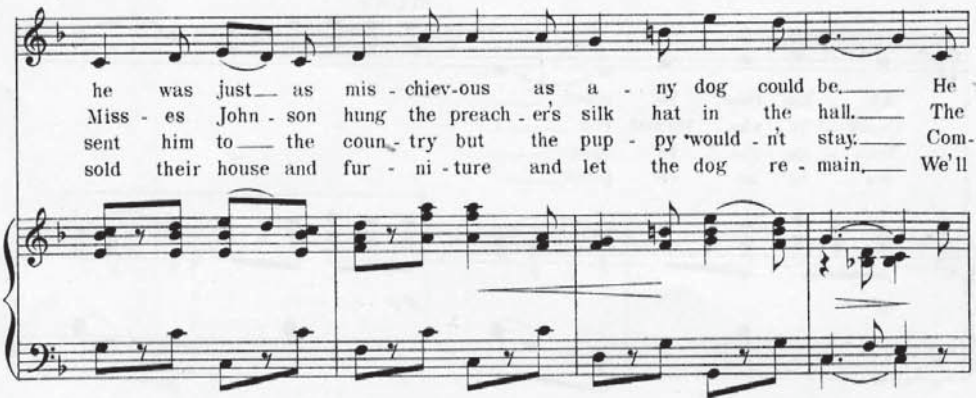


The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 6/8. The music starts with a forte dynamic (*f*) and ends with a fortissimo dynamic (*ff*).



The John - sons had a pup - py dog and ver - y cute was he — For
One day the preach - er on the John - sons made a friend - ly call — And
The John - sons tried their best to give their lit - tle dog a - way — They
To rid them - selves of dog - gie, John - son climbed up - on a train — They

The second system contains the first line of the vocal melody and its piano accompaniment. The piano part is marked piano (*p*).



he was just — as mis - chiev - ous as a - ny dog could be. — He
Miss - es John - son hung the preach - er's silk hat in the hall. — The
sent him to — the coun - try but the pup - py would - n't stay. — Com -
sold their house and fur - ni - ture and let the dog re - main. — We'll

The third system contains the second line of the vocal melody and its piano accompaniment.

took to tear - ing ar - ti - cles; he passed no trink - et by — The
 preach - er chat - ted plea - sant - ly and then a - rose to go — And
 plac - ent - ly the dog con - tin - ued 'round the house to roam — Till
 ne'er re - turn" they said but soon they found their vow un - true — When

most ex - pen - sive fa - brics were the first to catch his eye. —
 Miss - es John - son went to get the preach - er's hat but lo, —
 he had near - ly ripped the John - sons out of house and home. —
 the con - duct - or called out "Fare," poor John - son turned quite blue. —

Whistle.

All his time he spent —
 Quick - ly she turned red —
 Noth - ing did he spare —
 "Ru - in" he re - plied —

mf *pp*

Puppy Dog.

Whistle.

On de - struc - tion bent
 This is what she said
 Till the house was bare
 "Lin - gers at my side

The first system of music features a whistle line on a single treble clef staff. Below it is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes dynamic markings *mf* and *pp*. A fermata with the number '8' is placed over the final measure of the piano accompaniment.

Snatched the tail— from John - sons' par - rot, Yanked the door— mat
 "If you can— for - give me do it; Dog - gie stole— your
 With ec - sta - tic tugs and tust - les He de - stroyed the
 I must make an ex - plan - a - tion Put us off at the

The second system of music features a vocal line on a single treble clef staff. Below it is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a dynamic marking *p*.

to the gar - ret, Took his lei - sure time to tear it.
 hat and drew it Out in - to— the road to chew it."
 par - lor brus - sles, Ru - ined Miss - es John - sons' bust - les.
 near - est sta - tion; Dog - gie ate— our trans - por - ta - tion.

The third system of music features a vocal line on a single treble clef staff. Below it is a piano accompaniment consisting of two staves (treble and bass clefs).

Puppy Dog.

Altogether.

Such an ob - stre - per - ous dog!
 Such an ob - stre - per - ous dog!
 Such an ob - stre - per - ous dog!
 Such an ob - stre - per - ous dog!

Oh, Such an ob - stre - per - ous dog!

The first system of music features a vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "Such an ob - stre - per - ous dog!" repeated four times, followed by "Oh, Such an ob - stre - per - ous dog!". The piano accompaniment is in bass clef, starting with a mezzo-forte (*mf*) dynamic and ending with a forte (*f*) dynamic. The piano part includes chords and moving lines in both hands.

Bow, wow, wow, wow, wow, wow, wow, wow, wow, wow, wow, wow. That

The second system of music continues the vocal line with the lyrics: "Bow, wow, wow, wow, wow, wow, wow, wow, wow, wow, wow, wow. That". The piano accompaniment continues in the same style as the first system, with a forte (*f*) dynamic and a crescendo leading to a fortissimo (*ff*) dynamic.

REFRAIN.

ter - ri - ble, ter - ri - ble pup - py dog, That ver - y un - scrup - u - lous pup — Whose

The third system of music is the refrain, starting with a double bar line. The lyrics are: "ter - ri - ble, ter - ri - ble pup - py dog, That ver - y un - scrup - u - lous pup — Whose". The piano accompaniment is in bass clef, starting with a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic. The piano part features a steady rhythmic accompaniment.

Puppy Dog.

ap - pe - tite nev - er was sat - is - fied Tho' he ate all the fur - ni - ture

up. That ter - ri - ble, ter - ri - ble pup - py dog With

sec - ond hand junk in - side That pup, pup, pup, pup,

pup, pup, pup, pup, pup, pup, pup, pup - py dog. That dog. —

Puppy Dog.

Repeat refrain
for dance.

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