

SM1335

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In Vaudeville

JOHN L. GOLDEN

Allegro moderato

First system of piano introduction, featuring treble and bass staves with dynamic markings *f* and *ff*.

Second system of piano introduction, continuing the treble and bass staves.

First line of vocal melody, treble clef.

(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

Third system of piano accompaniment, treble and bass staves with dynamic markings *mf* and *p*.

Second line of vocal melody, treble clef.

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

Fourth system of piano accompaniment, treble and bass staves.

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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. The piano part 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 in both hands.

Pearl, Pearl, say you will be good. She

The third system shows the vocal line and piano accompaniment. The vocal line lyrics are "Pearl, Pearl, say you will be good. She". The piano accompaniment features a mezzo-forte (*mf*) dynamic. The piano part 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 and piano accompaniment. The vocal line lyrics are "blushed and she an-swered that she would. Oh! I". The piano accompaniment features a dynamic change from forte (*f*) to mezzo-piano (*mp*). The piano part 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. *a tempo.*
found that she had seen bet-ter days, And her gol-den hair was hang-ing down her back. —

Dance.
mp *fz* *fz*

fz

In Vaudeville.

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.

In Vaudeville.

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.

First system of musical notation for Hornpipe, poco Allegro. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a forte (f) dynamic marking. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of chords.

Second system of musical notation for Hornpipe. It continues the piece and ends with a double bar line. Above the right staff, there is a section symbol (§) and the instruction "D.S.". Below the right staff, it says "to Refrain". Below the left staff, there is another section symbol (§) and "D.S.".

3rd IMITATION. - MELODRAMA.
Andante.

First system of musical notation for 3rd Imitation - Melodrama, Andante. It is in 6/8 time and begins with a mezzo-forte (mf) dynamic marking. The right hand features a melodic line with slurs, and the left hand has a more active accompaniment.

Second system of musical notation for 3rd Imitation - Melodrama. It continues the melodic and accompanimental lines from the first system.

Third system of musical notation for 3rd Imitation - Melodrama. It concludes the piece with a double bar line. Above the right staff, there is a section symbol (§) and "D.S.". Below the right staff, it says "to Refrain at Fine". Below the left staff, there is another section symbol (§) and "D.S.".

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