

❁ Vocal Gems from ❁



“LOST, STRAYED
OR STOLEN”



A Comedy Vaudeville in 4 Acts.

Freely Adapted from the French of GRANGÉ & BERNARD

BY

J. CHEEVER GOODWIN.

WITH ORIGINAL MUSIC BY

WOOLSON MORSE.



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OOTCHY - COOTCHY.

Words by J. Cheever Goodwin.

Music by Woolson Morse.

Andante moderato.

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The dynamic marking is *mf*. The melody consists of eighth and sixteenth notes, while the bass line uses chords and eighth notes.

1. I can - not sing the old songs I sang in days of
 2. From ear - ly dawn to twi - light, From eve to morn a -
 3. The mad-d'ning it - er - a - tion Of that ab - surd re -

The piano accompaniment for the first vocal line is in 6/8 time with a key signature of one sharp. The dynamic marking is *p*. The right hand has a simple melody, and the left hand plays chords and eighth notes.

yore, The bal - lads and the ser - en - ades I
 - gain, There's not a soul a - bout the place But
 - frain Is rap - id - ly re - duc - ing me To

The piano accompaniment for the second vocal line is in 6/8 time with a key signature of one sharp. The right hand has a simple melody, and the left hand plays chords and eighth notes.

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war - bled by the score, In praise of wo - man,
sings the self - same strain; And e - ven vis - it -
soft - 'ning of the brain Like Ban - quo's Ghost, it

wine, or war, No lon - ger do I sing; - There's a
- ors who call And see the bless - ed boy, To the
will not down, But haunts me night and day, Till I'm

ba - by, now, at our house, And I croon this sort of thing:
vo - cal pest fall vic - tims, And vo - cif - er - ate in joy:
sim - ply driv - en fran - tic By the im - be - cil - lic lay:
rit.

CHORUS. *pp* 2d.time. *f*

Oo - chy, coo - chy! Oo - chy, coo - chy! Bless his lit - tle heart - ums!

pp
2d.time. *f*

Goo - gle - y goo, googley goo! Hear him laugh and crow..... Eetchy, keetchy!

tr *tr*

Eet - chy, keet - chy! Was he bright and smart - ums? Pop - sy - wop - sy's

1. ba - by boy, There's nuffin him don't know!..... know!.....
2. **D.C.**

D.C.

TWO HEADS ARE BETTER THAN ONE.

Words by J. Cheever Goodwin.

Music by Woolson Morse.

Allegro moderato.

(Rose.) 1. The nuns at the con - vent, my dear, Who
 (De Champignol.) 2. I've no in - cli - na - tion, my dear, To
 (Rose.) 3. Al - though it may sa - vor, my dear, Of

sought in to mod - els to build us, Their mean - ing to make the more
 ques - tion your learning ca - pri - cious, But if by that max - im, you
 rude - ness I must con - tra - dict you, Your log - ic's ab - surd - ed - ly

clear. With prov-erbs and ap - oth-egms filled us, I, of
 steer. You'll find it most sad - ly fal - la - cious, For, sup -
 sheer. I'll by your own language, con-vict you, You

course, have for - got - ten the most, For I do not to mem - o - ry
 - pose in to trou-ble you're led, And the fu-ture's de - cid - ed - ly
 mentioned a kiss, or I err, Now a trughful re - ply do not

run; But the one I re - call, of a host, Said that
 blue, If your trou-bles must come to a head, Is - n't
 shun: In the mat - ter of kiss - ing, dear sir, Are not

"Two heads were bet - ter than one."
 one head much bet - ter than two?
 two heads much bet - ter than one?

CHORUS.

Two heads are bet-ter than one, And were since the world was be-
 One head is bet-ter than two, The sub-ject 'tis vain to pur-
 Two heads are bet-ter than one, When ev'-ry-thing said is, or

- gun;..... Tho' the max-im you scout, Yet there is -n't a doubt, That two
 - sue;..... So kiss me, my dear, And ad-mit I've made clear, That one
 done,..... You may ar-gue all night, But I'm sat-is-fied quite, That two

heads are bet - ter than one..... Two heads are
 head is bet - ter than two..... One head is
 heads are bet - ter than one..... Two heads are

bet-ter than one, When stu - dy or work's to be done..... Tho' the
bet-ter than two, The sub - ject, 'tis vain to pur - sue,..... So
bet-ter than one, When ev' - ry - thing said is, or done,..... You may

max - im you scout, Yet there is - n't a doubt, That two heads are better than
kiss me my dear, And ad - mit I've made clear, That one head is better than
ar - gue all night, But I'm sat - is - fied quite, That two heads are better than

one.....
two.....
one.....

1. **D.S.** **f** 2.

10
WHEN IT'S A BOY.

Words by J. Cheever Goodwin.

Music by Woolson Morse.

Allegretto.

The piano introduction consists of two systems of music. The first system is in 2/4 time, marked *mp* (mezzo-piano). It features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The melody in the treble clef is lively and rhythmic, while the bass clef provides a steady accompaniment of chords and single notes.

(Bidart.)

The vocal line begins with the lyrics: "1. Ma - ny days of ro - sy rap - ture In one's mem' - ry are re -". The piano accompaniment continues with a similar rhythmic pattern, supporting the vocal melody. The lyrics continue: "2. Oth - er peo - ple may have ba - bies That are not ex - act - ly".

3. There are two sides to all pic - tures, Just as sure as you are

The vocal line continues with the lyrics: "- tained, When the brimming cup of pleas - ure To the ve - ry dregs we". The piano accompaniment continues with a similar rhythmic pattern, supporting the vocal melody. The lyrics continue: "frights, But for beau - ty, the blue rib - bon Goes to yours of course by".

born, Life is not all beer and skit - tles, Ev' - ry rose must have it's

drained; But the day when first we tast-ed Three-star-bliss with-out al-
rights. With what scorn when they en-dea-vor Your ap-pro-val to de-
thorn. Teething time comes all too quick-ly, Ex - it all your form-er

- loy, Was the day the nurse in-formed us, "It's a boy, It's a boy!"
coy, You in-sist they're not a mark-er To your boy, To your boy!
joy, Not to sleep, are nights de-vot-ed, But the boy, But the boy!

When do our hearts with hap-pi-ness glow? When it's a boy!.....
Rat-tles you purchase and teeth - ing rings, All for the boy!.....
Walk-ing the floor with him all night long, Con - found the boy!.....

When do we six inch-es tall - er grow? When it's a boy!.....
 Dai - ly in-vest in ri - di - cu - lous things, All for the boy!.....
 Feel - ing, for Her - od, a syn - pa - thy strong, Con - found the boy!.....

When do we smile up - on all we meet, And ev - e - ry friend with the
 What if he is - n't but two weeks old, What if his moth - er does
 Vain - ly the bot - tle do you ap - ply, Vo - cal - i - za - tion in

state - ment greet, "Ex - cuse me, please, but this is my treat"
 chaff and scold, Bring home a bi - cy - cle pla - ted with gold,
 vain you try, Great Cae - sar's ghost how that kid can cry!

When it's a boy, it's a boy!..... When is it we smile up-on all that we meet,
 All for the boy, for the boy!..... Don't mind if his moth-er does chaff and scold,
 Confound the boy, the..... boy!..... All vo-cal-i - za-tion in vain you try,

8va. lower, ad lib......

Say - ing with unc - tion re - plete,..... "Ex - cuse..... me, please, but
 What if he's but two weeks old,..... Bring home a bi - cy - cle
 Vain - ly the bot - tle ap - ply,..... Great Caesar's ghost how that

8.....
 this is my treat." When it's a boy, it's a boy!.....
 pla - ted with gold, It's for the boy, for the boy!.....
 kid..... does cry! Con-found the boy,..... the boy!.....

THE KISS YOU STEAL IN THE DARK.

Words by J. Cheever Goodwin.

Music by Woolson Morse.

Allegretto.

The musical score is written in 2/4 time and begins with a piano introduction. The first system shows the piano accompaniment with a mezzo-forte (*mf*) dynamic. The melody features a trill (*tr*) on a note. The second system contains the vocal melody with three verses of lyrics. The third system continues the piano accompaniment. The fourth system contains the final line of the vocal melody. The piano accompaniment concludes with a final cadence.

mf

tr

1. Kiss - es va - ry great - ly, Some you give se - date - ly,
 2. Watch two wom - en meet - ing, See their hon - ey'd greet - ing,
 3. Mar - ried os - cu - la - tion, Done with os - ten - ta - tion,

No more warmth a - bout them than there is in ice;
 Peck - ing, like two par - rots, at each oth - er's lips;
 In nine ca - ses out of ten's per - func - to - ry;

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Sis - ters kiss their broth - ers, Daughters kiss their moth - ers,
 And a - gain when part - ing, At each oth - er dart - ing,
 Lips you sam - ple dai - ly, Grow ex - treme - ly stale - ly;

But there's in such kiss - es not a sin - gle bit of spice.
 Kiss - ing, tho' with hate they tin - gle to their fin - ger - tips.
 Who can blame one if one hank - ers for va - ri - e - ty?

Kiss - ing cheeks and kiss - ing hands, Et - i - quette, at times, de - mands;
 Then those kiss - es on the stage, Gen - er - al - ly nar - row guage;
 Then the moth - er of your wife, If you'd lead a qui - et life,

rit.
 Kiss - ing stick - y ba - bies, too, All too oft devolves on you.
 Blows would more con - ge - nial be Both to kiss - er and kiss - ee.
 Kiss - es must be giv - en her, Tho' you'd med - i - cine pre - fer.

Kiss-es like these pos-sess no sa - vor, Nev - er a one of them
 Kiss-ing of that kind, I pooh-pooh it! From it, of pleasure, de -
 I'm, of de - co - rum, no in - frin - ger; Read-y, in mor-als, to

hits the mark; Give me a kiss with a ro - bust fla - vor, The
 - rive no spark; Give me a kiss with a back - bone to it, The
 toe the mark; Give me a kiss that has lots of gin - ger, The

sort of a kiss that you steal in the dark. Oh, kiss - es like these pos -
 sort of a kiss that you steal in the dark. Oh, kiss-ing of that kind
 sort of a kiss that you steal in the dark. Oh, I'm of de - co - rum

- sess no sa - vor, Nev - er a one of them hits the mark;
I pooh - pooh it! From it, of pleas - ure, de - rive no spark;
no in - frin - ger; Rea - dy, in mor - als, to toe the mark;

Give me a kiss with a ro - bust fla - vor, The sort of a kiss that you
Give me a kiss with a back - bone to it, The sort of a kiss that you
Give me a kiss that has lots of gin - ger, The sort of a kiss that you

Fine. *D.S. al Fine.*
steal in the dark.
steal in the dark.
steal in the dark.

Fine. *mf* *D.S. al Fine.*

WHEN I JOINED THE ARMY.

Words by J. Cheever Goodwin.

Music by Woolson Morse.

Moderato.

f

cresc

ffz

1. Oh, when I joined the arm-y, A sol - dier for to be, I
2. With dreams of fame, of glo - ry, The ser - geant filled my head; And,

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nev - er, for a moment, thought that I this day should see. The
like an ad - dle - pa - ted ass, I swal - lowed all he said. But

ser - geant who en - list - ed me, Was care - ful to con - ceal, That in -
all my bloom - ing dreams of fame Have van - ished in - to air, For in -

- stead of carv - ing foe - men, Po - ta - toes I must peel.....
- stead of pluck - ing lau - rels, Po - ta - toes I must pare.....

CHORUS.

Po - ta - toes I must peel, Po - ta - toes I must peel; The

ser - geant who en - list - ed me, Was care - ful to con - ceal, That in -

- stead of carv - ing foe - men, Po - ta - toes I must peel.....

BUY A BALLOON.

Words by J. Cheever Goodwin.

Music by Woolson Morse.

Allegro.

The piano introduction is in 2/4 time, B-flat major. It begins with a forte (*f*) dynamic, featuring a melodic line in the right hand and a bass line in the left hand. The melody consists of eighth-note patterns. The piece concludes with a piano (*p*) dynamic, showing a shift in the bass line.

1. Oh, here you are,..... here you are!..... Walk up gen - tle -
 2. Be pa - ci - fied, and lay a - side I - deas of self - de -

The piano accompaniment for the first two lines of lyrics features a steady eighth-note bass line in the left hand and a block-chord accompaniment in the right hand, primarily using triads and dyads.

- men and la - dies; Throw a drowning man a spar,..... Something sim - ply
 - struc - tion; We can't withstand your manner bland And ac - cents of se -

The piano accompaniment for the last two lines of lyrics continues with the same rhythmic and harmonic patterns as the previous section, maintaining the eighth-note bass line and block-chord accompaniment.

aw - ful, trade is. Ere my pow'rs their lim - it reach, And to su - i -
- duc - - tion. Two pal - try sours we won't re - fuse, If they'll your life be

- cide Im driv - en, Buy bal - loons at two sours each; At that price a -
sav - - ing; So don't de - lay, but quick pur - vey, Balloons for which we're

- way they're giv - en, Giv - en, giv - en, giv - en, giv - en.
crav - - ing, Yes, crav - ing, crav - ing, crav - ing, crav - ing.

Buy a bal - loon, buy a bal - loon, To car - ry your mes - sa - ges

up to the moon. The man in the moon will re-ceive them, "col-lect," And

for-ward them a - ny - where you di - rect. So buy a bal - loon,

buy a bal - loon; You may be too late, And you can't be too soon; So

grant to me this microscop - i - cal boon, And buy of me, quick, a bal - loon .

OUR HEARTS THEY ARE LIGHT.

(CHRISTENING SONG.)

Words by J. Cheever Goodwin.

Music by Woolson Morse.

Moderato.

The piano introduction is in 3/4 time, key of D major. It features a treble clef with a series of chords and a bass clef with a melodic line of eighth notes. The piece concludes with a fermata over the final chord.

Our hearts they are light, And our fac-es are

The first system of the vocal and piano accompaniment. The vocal line begins with a whole note rest, followed by a melodic line. The piano accompaniment consists of chords in the treble and a melodic line in the bass. A piano (*p*) dynamic marking is present.

bright, And we're all in our Sun-day best be-dight, With spirits e-

The second system of the vocal and piano accompaniment. The vocal line continues the melody. The piano accompaniment provides harmonic support with chords and a bass line.

-late, And ea-ger-ness great, This joyful oc-ca-sion to cel-e-brate.

The third system of the vocal and piano accompaniment. The vocal line concludes the phrase. The piano accompaniment ends with a final chord and a fermata.

Christ'nings don't come ev'-ry day,..... More's the pi-ty,..... More's the

pi-ty!..... And what does the a - po - thegm say,..... Wise and

wit-ty,..... Wise and wit-ty:..... "Youth is the time to

laugh and play, Gath - er ye rose - buds while ye may,

For youth will fly, And ro - ses die, So while the sun shines,

make your hay." Lit - er - al sun, Met - a - phor - i - cal hay.

"While the sun shines make your hay."

p

dim *pp*

JEAN AND JACQUES WERE TWINS.

SONG AND CHORUS.

Words by J. Cheever Goodwin.

Music by Woolson Morse.

Allegro moderato.

(De Champ.)

1. Oh, Jean and Jacques were twins,.....
 2. At last, on one fine day,.....

Chorus.

1. It is thus the tale be - gins, Zing boum, zing
 2. So the tale goes on to say, Zing boum, zing

(De Champ.)

Who
Their

boum, zing boum, zing boum, zing boum, zing boum, zing boum, zing boum, zing boum, zing

both were sol - diers, brave and bold, And served their coun - try, not for gold! For, for
 Colo - nel said, "By all that's blue, You boast so much of what you'll do, That I
 boum, boum, boum, boum, boum, boum, zing, boum, boum, boum, boum, boum, boum, boum,

all Gol - con - da's wealth un - told, They did not care two pins.....
 think I'll give a chance to you Your cou - rage to dis - play.".....
 boum, boum, boum, boum, boum, zing, boum, zing boum, zing boum, zing boum..... Ta -

-ra - ra! Ta - ra - ra! They did not care two pins. Zing boum, zing
 Your cou - rage to dis - play.

But they
To the

boum, zing boum, zing boum, zing boum, zing boum, zing boum, zing boum, zing boum, zing

longed for fame and glo - - ry! At least, so goes the
one who proves more dar - - ing, I'll give this cross I'm

boum, boum, boum, boum, boum, boum, boum, zing boum, boum, boum, boum,

sto - - ry. For, 'twixt you and me, They were young you see And ro -
wear - - ing. You may take a week, Dur - ing which to seek An oc -

boum, boum, boum, boum, boum, boum, boum, boum, boum, boum, boum,

-man-tic, as youths are prone to be; So they yearn'd for the field of
-ca-sion to do some deed u-nique That will show you to fear are
bom, zing bom, zing bom, zing bom.

bat-tle, Where the spite-ful ri-fles rat-tle; For to wade thro' gore, Where the
strang-ers, And pre-pared to face all dan-gers. In a week re-turn, So that
Zing bom, zing bom.

can-non's roar, Was their heart's de-sire, So these id-i-ots swore.....
I may learn What you each have done Your re-ward to earn.....
Roll of Drum.

Chorus.

1. But they longed for fame and glo - ry, At least, so goes the
 2. To the one who proves more dar - ing I'll give this cross I'm

sto - ry; For 'twixt you and me, They were young, you see, And ro - man - tic, as youths are
 wearing; You may take a week, Dur - ing which to seek An oc - ca - sion to do some

prone to be; So they yearn'd for the field of bat - tle, Where the spite - ful ri - fles
 deed u - nique That will show you to fear are strangers, And pre - pared to face all

rat - tle; For to wade thro' gore, Where the can - non's roar, Was their
dan - gers. In a week re - turn, So that I may learn What you

cresc

heart's de - sire, So these id - i - ots swore.
each have done The re - ward to earn.

D.C.

ff D.C. *mf*

(De Champ.)

3. Jean's ar - dor naught can quell,

Chorus. So the tale goes on to tell; Zing boum, zing

This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics '3. Jean's ar - dor naught can quell,' followed by the chorus 'So the tale goes on to tell; Zing boum, zing'. The piano accompaniment features a treble and bass clef with various rhythmic patterns and triplets.

(De Champ.)

He,

boum, zing boum, zing boum, zing boum, zing boum, zing boum, zing boum, zing boum, zing

This system continues the musical score. The vocal line begins with 'He,' followed by a series of 'boum, zing' phrases. The piano accompaniment consists of chords and rhythmic accompaniment in both hands.

when the week al - lowed was o'er, Had slaughter'd of the foe a score, And

boum, zing boum, zing boum, zing boum, zing boum, boum, boum, boum, boum, boum, boum, boum,

This system concludes the musical score on this page. The vocal line continues with 'when the week al - lowed was o'er, Had slaughter'd of the foe a score, And' followed by more 'boum, zing' phrases. The piano accompaniment provides harmonic support throughout.

cap - tured near - ly twen - ty more, - The Colo - nel said, "'Tis well!".....

boum, boum, boum, zing boum, zing boum, zing boum, zing boum, zing boum. Ta -

ff

ff

ff

- ra - ra, ta - ra - ra! The Colo - nel said, "'Tis well!" Zing boum, zing

b

b

b

(De Champ.)

But to

boum, zing boum, zing boum, zing boum, zing boum, zing boum, zing boum.

Jean, al - tho' ap - plaud - ed, The cross was not a - ward - ed, But to

Jacques in - stead, Who, with droop - ing head And a stam - mer - ing voice, To the Colo - nel said, "I can

boast of no whole - sale slaugh - ter, But I've wed your red - hair'd daugh - ter."

Chorus.

What? wed his red - hair'd daugh - ter? Yes, wed his red - hair'd

daugh - ter! Had ab - so - lute - ly had the nerve To wed his red - hair'd

(De Champ.)

"By the risk I've run, Has the cross been won?" Said the
daugh - ter!

Colo - nel, "Sure! In a walk, my son." But to Jean, al - tho ap -
 plaud - ed, The cross was not a - ward - ed; But to
 Jacques, in - stead, Who, with droop - ing head And a stam - mer - ing voice, To the

Colo - nel said, "I can boast of no whole - sale slaugh - ter, But I've
 Colo - nel said, "I can boast of no whole - sale slaugh - ter, But I've
 wed your red - hair'd daugh - ter! By the risk I've run Has the
 wed your red - hair'd daugh - ter! By the risk I've run Has the
 cross been won? Said the Colo - nel, "Sure! In a walk, my son!".....
 cross been won? Said the Colo - nel, "Sure! In a walk, my son!".....