



The HARRY VON TILZER DANCE FOLIO NO 3

*Containing
Arrangements for the Piano
of the Latest & Most Popular
Music of the Day*

Price



75¢

Arranged by
ALFRED J. DOYLE

THE HARRY VON TILZER

Dance Folio No. 3

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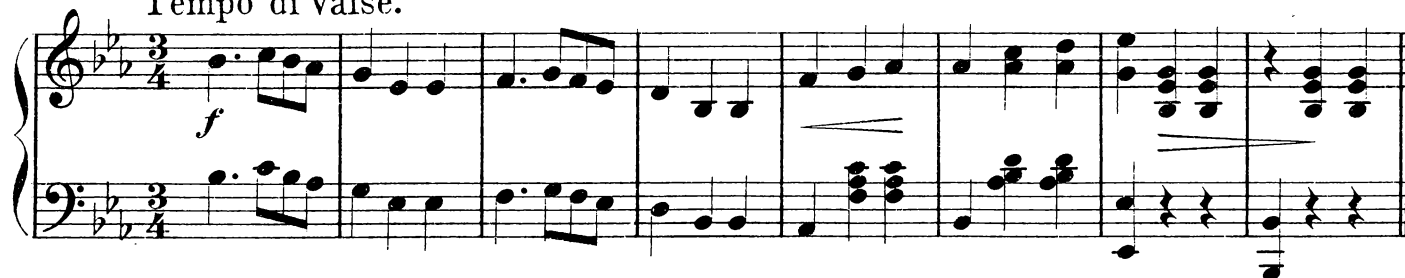
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VON TILZER DANCE FOLIOS Nos. 1 and 2

1
Medley Waltz
Under the Anheuser Bush.

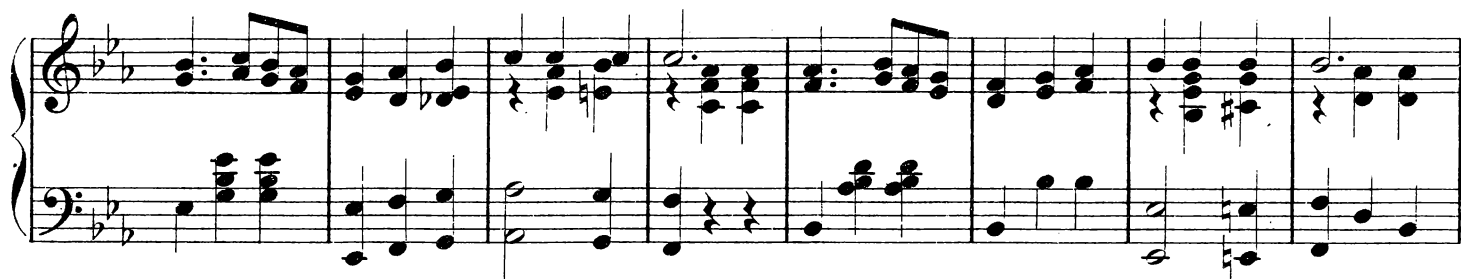
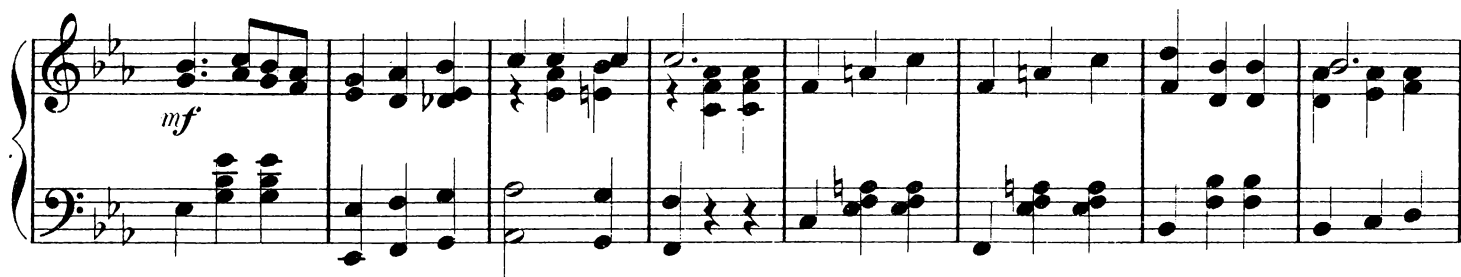
Intro: "The Palace of Silver and Gold."

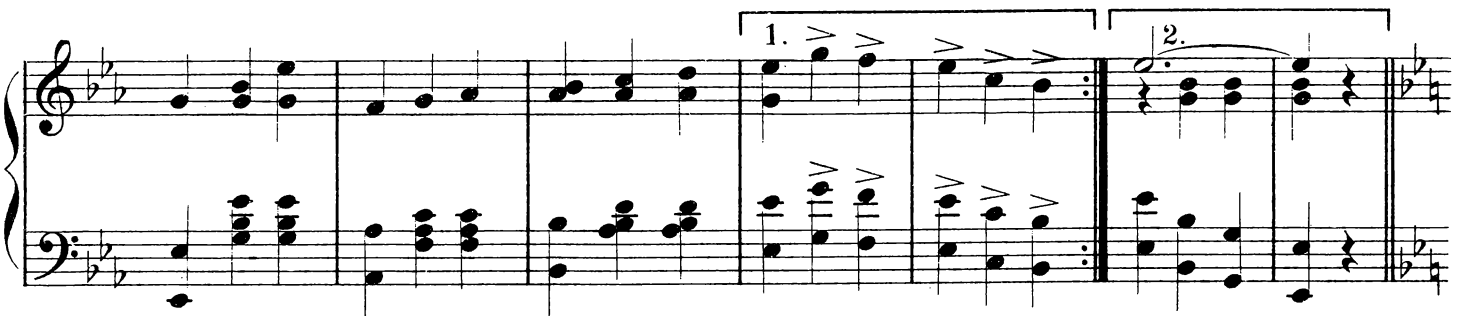
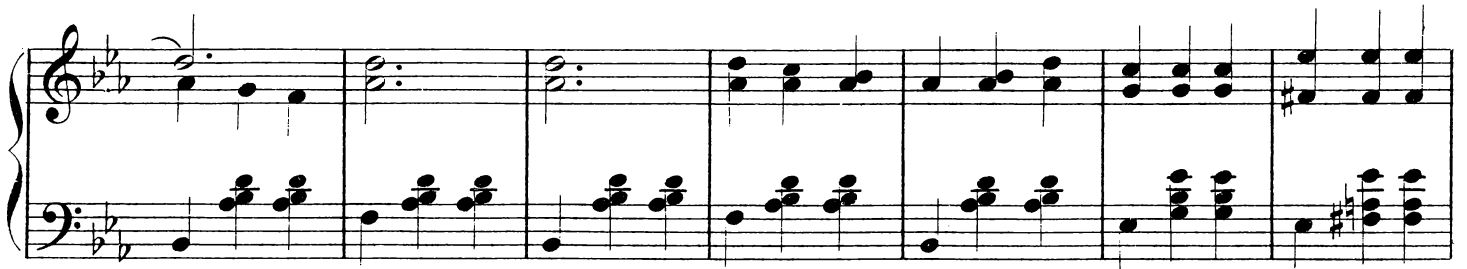
By HARRY VON TILZER.

Tempo di Valse.



Waltz.







4
Medley **Two Step**
Alexander.

Intro. "My Bunch of Sweetness." (By Avery & Hart.)

Tempo di Marcia.

By HARRY VON TILZER.

mf

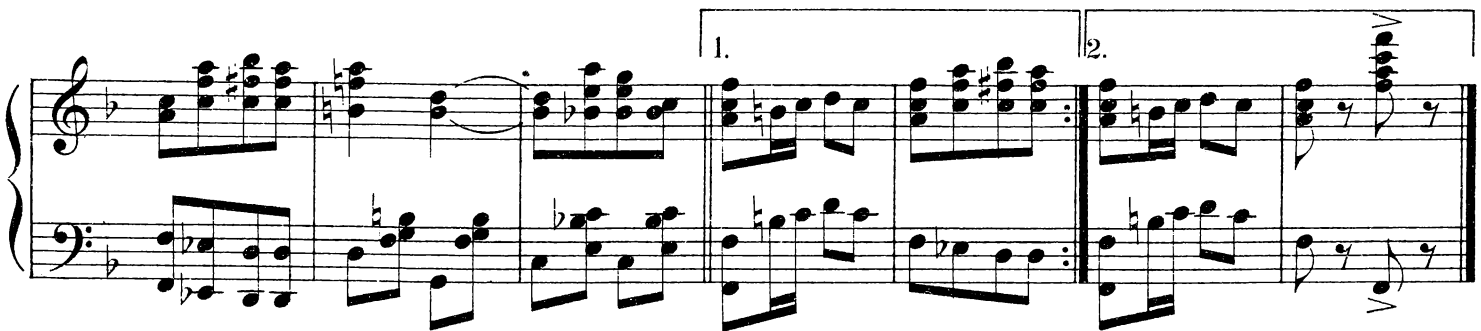
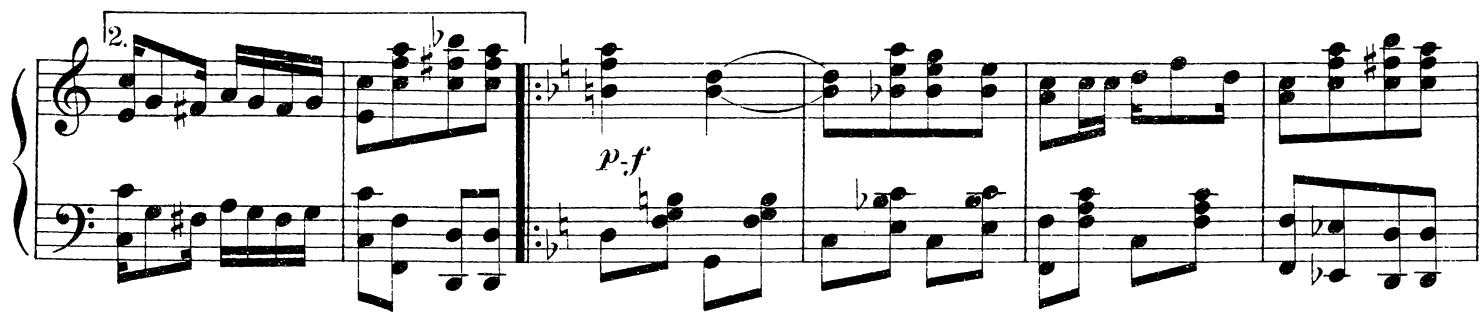
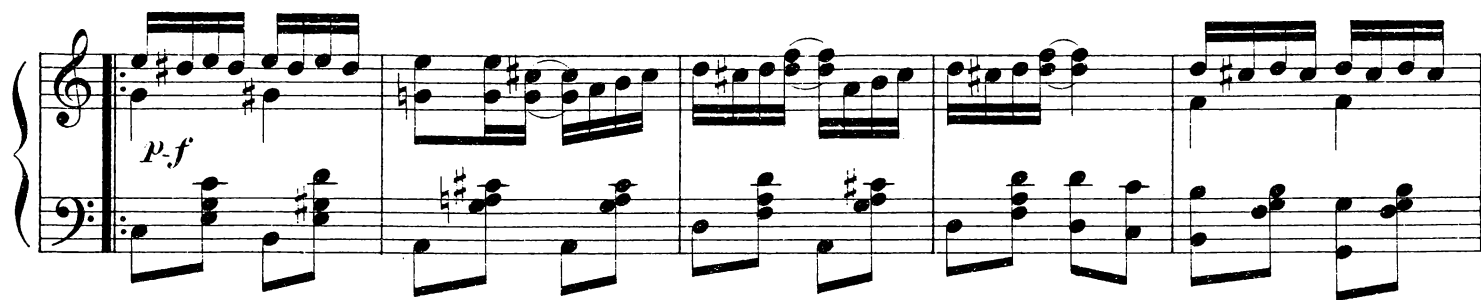
mf

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6
Medley Waltz
"All Aboard For Dreamland."

Intro. "My Marjorie" (Dane H. Clandius.)

By HARRY VON TILZER.

Tempo di Valse.

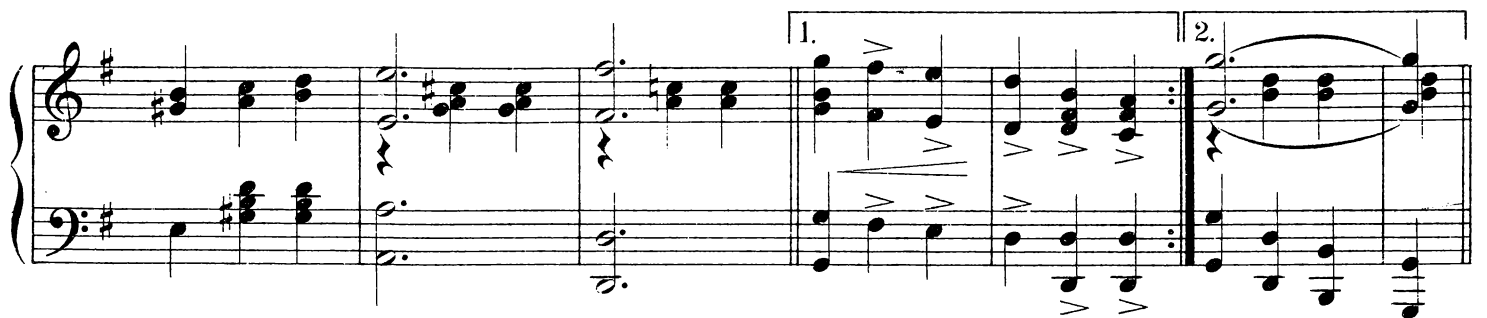
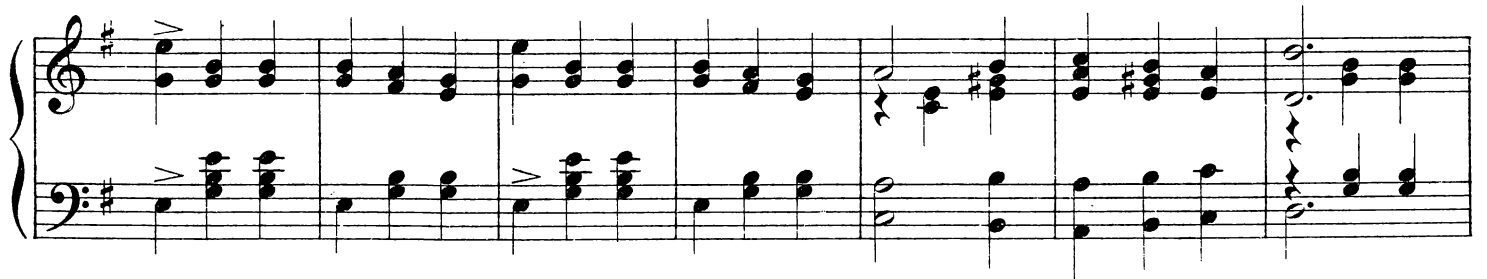
The musical score is written for piano in 3/4 time, marked "Tempo di Valse." It consists of five systems of music, each with a grand staff (treble and bass clef). The key signature is one sharp (F#). The first system begins with a mezzo-forte (*mf*) dynamic. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment with chords and single notes. The piece features various musical notations including eighth and sixteenth notes, rests, and slurs. The score concludes with a final cadence in the fifth system.

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The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in the treble clef, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bass clef part begins with a half note G3, followed by a quarter note A3, and then a half note B3. The score includes a dynamic marking of *mf* (mezzo-forte) and a repeat sign. The melody is a simple, folk-like tune, and the bass part provides a steady accompaniment.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score consists of six measures. The first measure has a treble staff with a whole note chord (F#4, A4) and a bass staff with a whole note chord (F#2, A2). The second measure has a treble staff with a whole note chord (F#4, A4) and a bass staff with a whole note chord (F#2, A2). The third measure has a treble staff with a whole note chord (F#4, A4) and a bass staff with a whole note chord (F#2, A2). The fourth measure has a treble staff with a whole note chord (F#4, A4) and a bass staff with a whole note chord (F#2, A2). The fifth measure has a treble staff with a whole note chord (F#4, A4) and a bass staff with a whole note chord (F#2, A2). The sixth measure has a treble staff with a whole note chord (F#4, A4) and a bass staff with a whole note chord (F#2, A2).

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, often using chords. The score is divided into measures by vertical bar lines.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of 16 measures. The first measure is a whole note chord in the bass staff. The second measure is a whole note chord in the bass staff. The third measure is a whole note chord in the bass staff. The fourth measure is a whole note chord in the bass staff. The fifth measure is a whole note chord in the bass staff. The sixth measure is a whole note chord in the bass staff. The seventh measure is a whole note chord in the bass staff. The eighth measure is a whole note chord in the bass staff. The ninth measure is a whole note chord in the bass staff. The tenth measure is a whole note chord in the bass staff. The eleventh measure is a whole note chord in the bass staff. The twelfth measure is a whole note chord in the bass staff. The thirteenth measure is a whole note chord in the bass staff. The fourteenth measure is a whole note chord in the bass staff. The fifteenth measure is a whole note chord in the bass staff. The sixteenth measure is a whole note chord in the bass staff.

9
Medley Two Step
"Hannah, Won't You Open That Door."

Intro: "Come on Boys, Let's Follow the Band!"

By HARRY VON TILZER.

Tempo di Marcia.

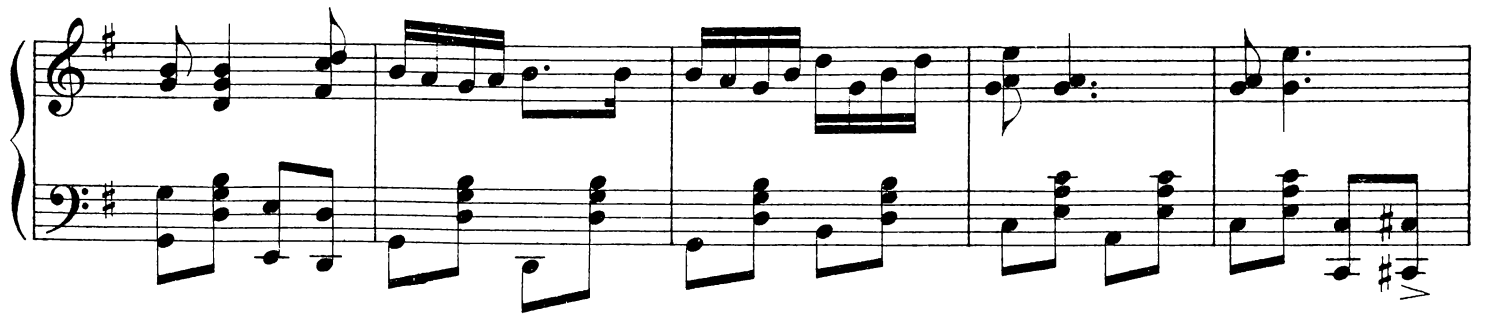
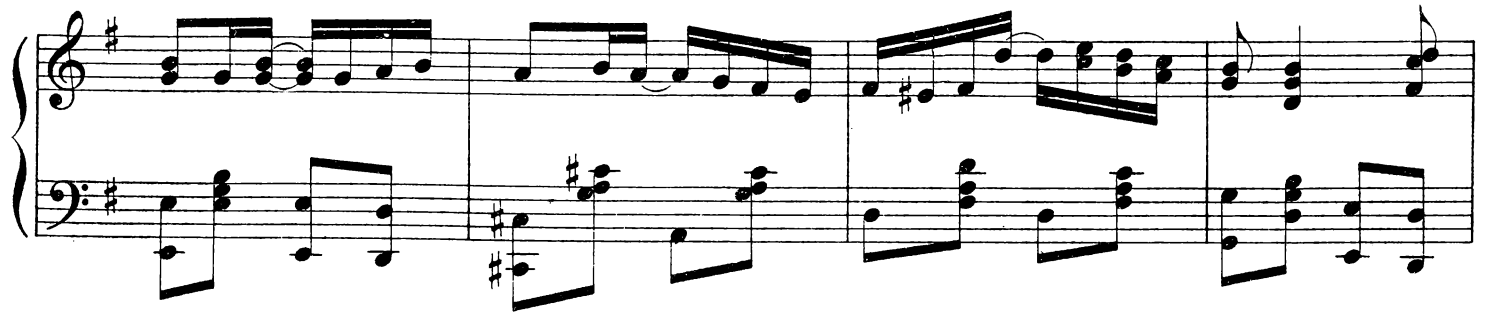
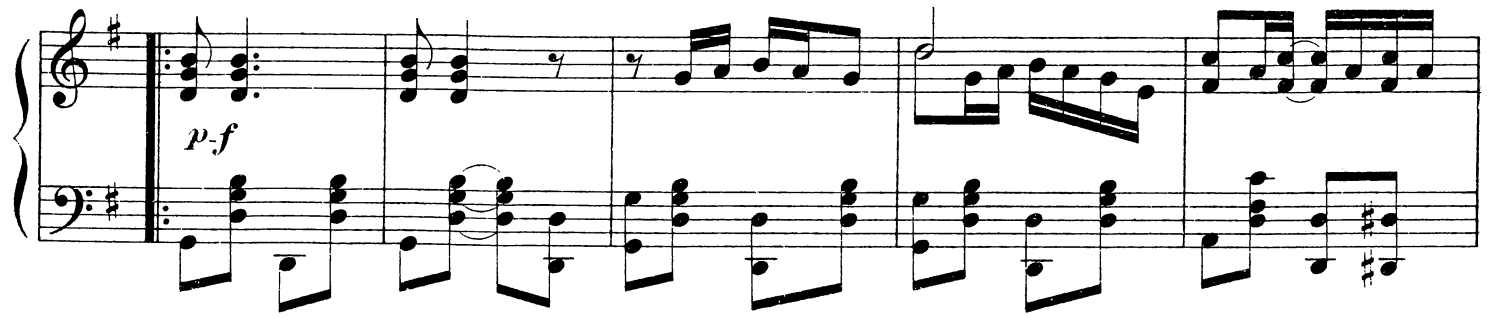
The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of music, each with a grand staff (treble and bass clef). The first system begins with a dynamic marking of *mf* and includes a crescendo hairpin leading to a *f* dynamic. The melody in the treble clef features eighth-note patterns and slurs, while the bass clef provides a simple harmonic accompaniment. The subsequent systems continue the piece with varying melodic and harmonic textures, maintaining the *mf* dynamic. The final system concludes with a repeat sign and a final cadence.

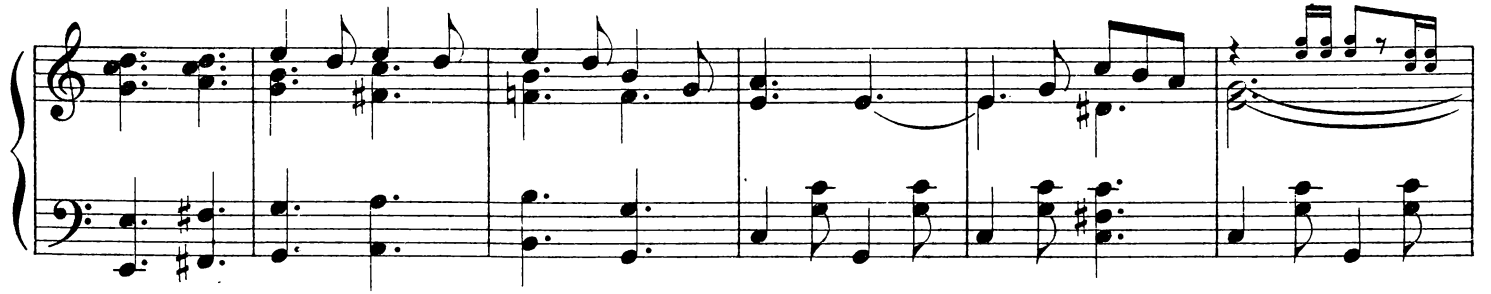
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Medley Waltz.

“When The Frost is on The Pumpkin.”

Intro. “HISS FOR SHAME” Alb. H. Fitz.

By HARRY VON TILZER.



[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into measures by vertical bar lines. There are some musical notations like slurs and ties. The overall style is that of a traditional folk song transcription.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final measure containing a double bar line. The accompaniment consists of a series of eighth and quarter notes, with a final measure containing a double bar line. The score is written in a standard musical notation style, with a treble and bass staff, a key signature of one flat, and a time signature of 4/4.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of chords and single notes, with a final cadence. The accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a final cadence. The score is labeled 'The Rose Tree' and 'J. W. Johnson, Publisher'.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with notes and rests, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in a simple, folk-like style, and the accompaniment consists of chords and single notes that support the melody.



Medley Waltz.

Have You Seen Maggie Riley.

Intro: "WHOSE LITTLE DEAR LITTLE GIRLIE IS OO?"

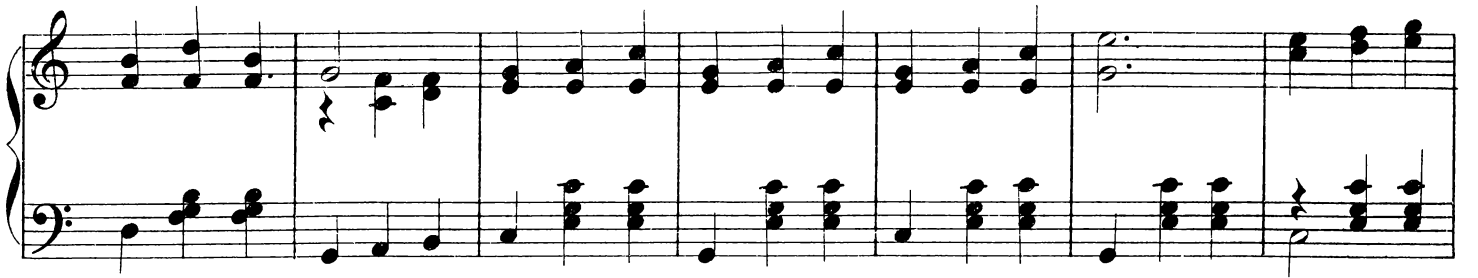
HARRY VON TILZER.

Tempo di Valse.

mf

mf

The musical score is written for piano and consists of five systems of staves. The notation includes various chords, melodic lines, and dynamic markings such as *p - f*. The piece concludes with a double bar line and a repeat sign, followed by two endings labeled 1 and 2.



18
Medley Two Step
My Pretty Little Kickapoo.

Intro. "Ebenezer Brown."

By HARRY VON TILZER.

Tempo di Polka.

The musical score is written for piano in 2/4 time, featuring a medley of two polka tunes. It consists of five systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The first system begins with a forte (f) dynamic. The second system starts with a mezzo-forte (mf) dynamic. The third system includes a forte (f) dynamic. The fourth system begins with a forte (f) dynamic. The fifth system features a forte (f) dynamic in the treble and a mezzo-forte (mf) dynamic in the bass, concluding with a forte (f) dynamic in the treble. The score includes various musical notations such as eighth notes, sixteenth notes, and chords, with some measures containing slurs or ties.

This musical score is for the piece "My Pretty Little Kickapoo". It is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings, and articulation symbols.

The score begins with a piano (*f*) dynamic marking. The first system consists of two staves. The second system also consists of two staves. The third system includes a *2d time 8va* marking above the treble staff and a *p-f* dynamic marking below the bass staff. The fourth system consists of two staves. The fifth system consists of two staves. The sixth system includes first and second endings, marked with "1" and "2" above the treble staff.

A musical score for a piano piece, consisting of six systems of two staves each (treble and bass clef). The key signature is one flat (B-flat). The first system includes a *p f* dynamic marking. The music features a variety of chords, including triads and dyads, and some melodic lines. The final system includes first and second endings, marked with '1' and '2' respectively, leading to a double bar line.

21
Medley Schottische.
Louisa Schmidt.

Intro. "Mazie" By Fred Houlihan.

By HARRY VON TILZER.

Tempo di Schottische.

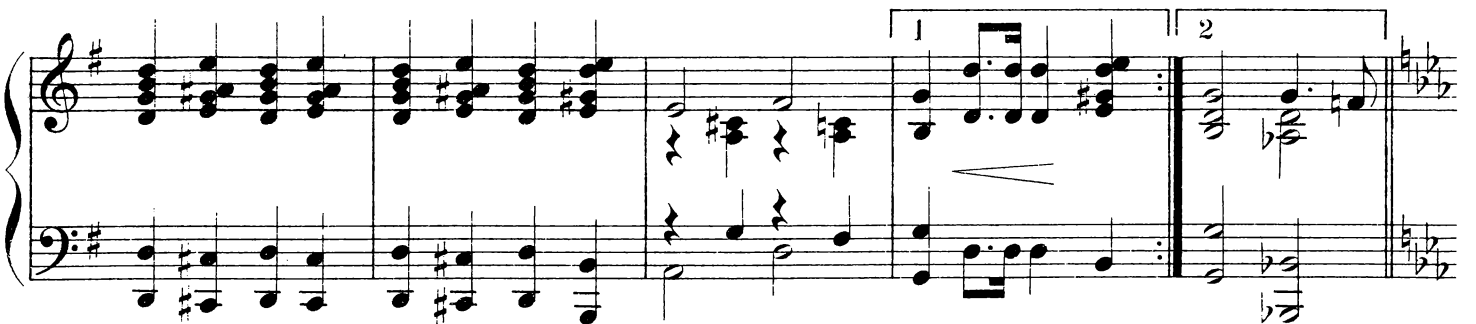
The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The key signature is G major (one sharp) for most of the piece, changing to F major (no sharps or flats) in the final system. The time signature is 2/4. The tempo is 'Tempo di Schottische.' and the dynamics are 'mf'. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and rests. The piece concludes with a key signature change to F major in the final system.

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p-f

1 2

D. C.

Medley Waltz

Down at the Baby Store.

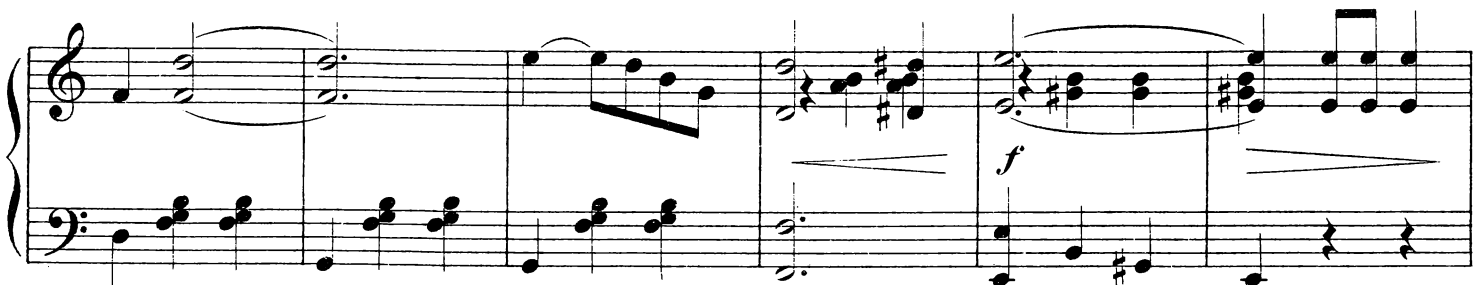
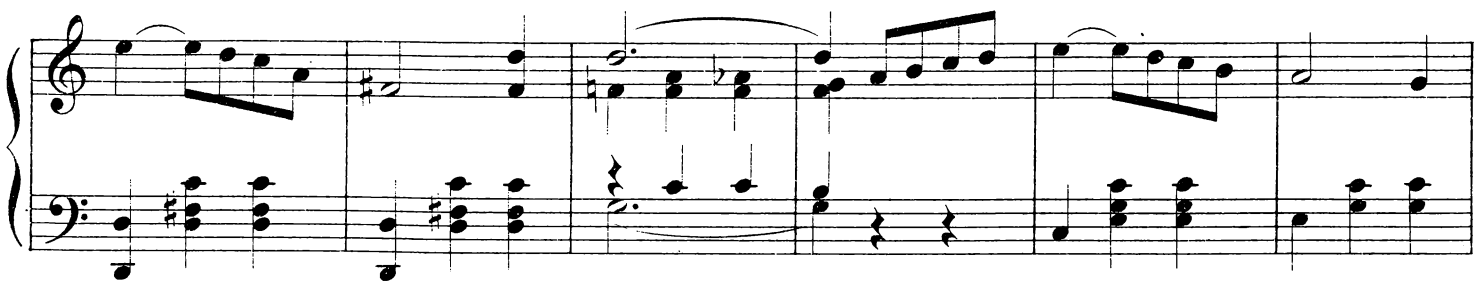
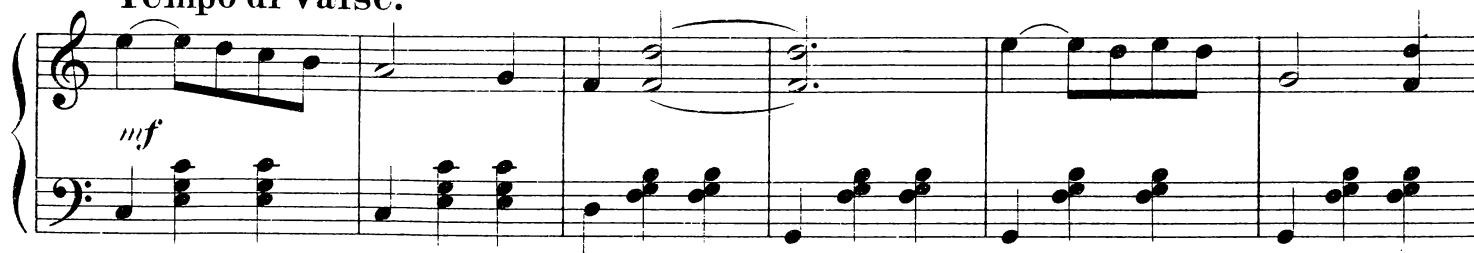
Intro. Sweet Kitty Mc Coy. (Kelly & Vanderveer.)

By HARRY VON TILZER.

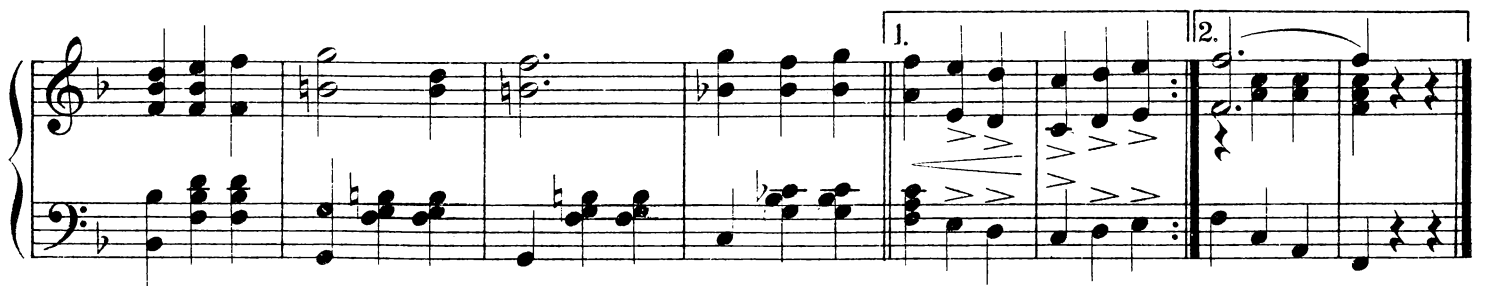
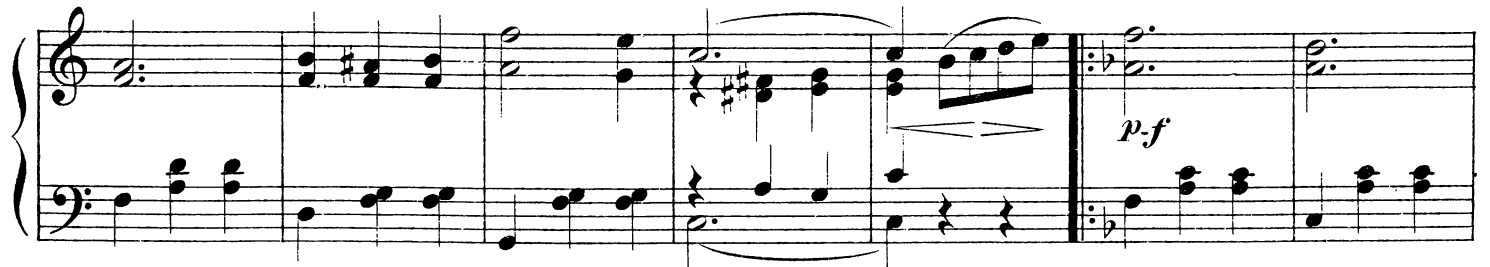
Moderato.



Tempo di Valse.







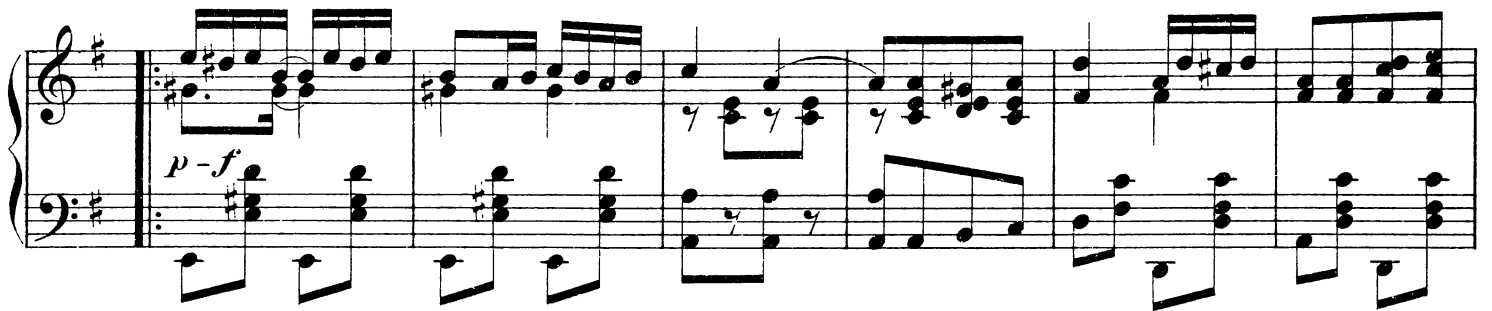
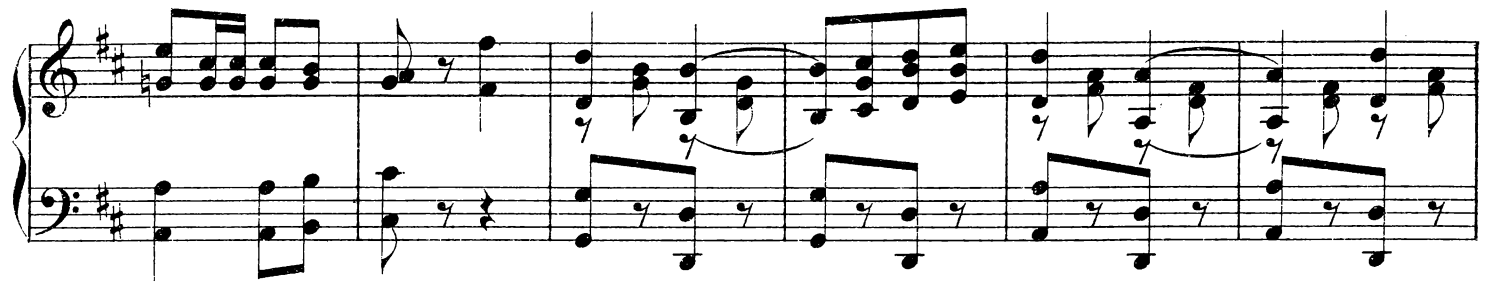
Medley Two Step "Barney."

Intro. "But I was Dreaming."

By ED. ROGERS.

Tempo di Two Step.

The musical score is written for piano and bass. It begins with a tempo marking of 'Tempo di Two Step.' and a dynamic marking of 'mf'. The key signature is one sharp (F#). The score consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' and 'p-f'. The piece concludes with a final cadence in the bass staff.



Transcription Waltzes

Containing some of the beautiful songs,
from HARRY VON TILZER'S Original Comic Opera:

"The Jolly Baron."

By HARRY VON TILZER.

Andte modto

cresc.

p

cresc.

f

Allo

ff

Andte

Tempo di Valse.

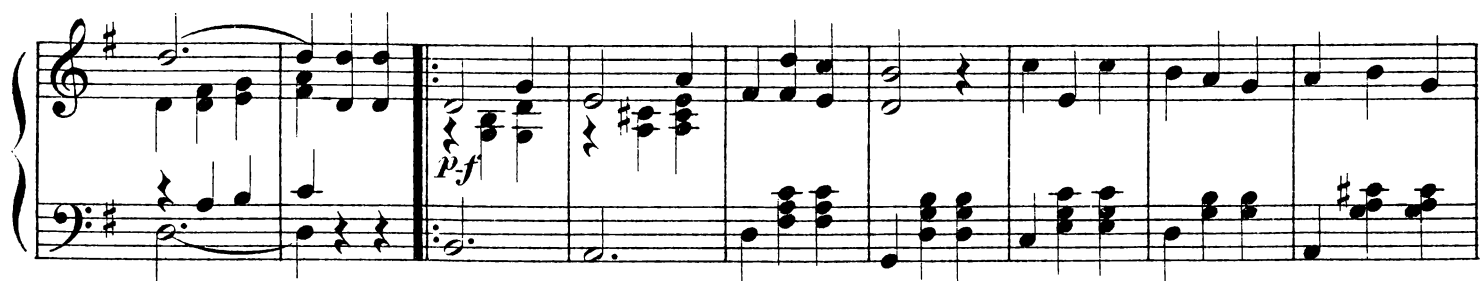
p

R.H.

L.H.

"Coo-ee-Coo-ee"

p







"Oh! Marjory."

p-f

First system of musical notation for "Oh! Marjory." The system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef begins with a repeat sign and a fermata over the first measure. The bass clef accompaniment features a steady eighth-note pattern. A crescendo hairpin is visible under the melody.

Second system of musical notation. The melody continues with a fermata over the final measure. The bass clef accompaniment maintains its eighth-note pattern. A crescendo hairpin is present under the melody.

Third system of musical notation, featuring a first and second ending. The first ending (marked '1.') leads to a repeat sign, while the second ending (marked '2.') concludes the phrase. The melody includes a trill marked with an 'x' and a '2' below it. The bass clef accompaniment continues with eighth notes.

CODA.

CODA section of the piece. The time signature changes to 3/4. The melody is marked with a forte *f* dynamic. The bass clef accompaniment consists of a steady eighth-note pattern.

Fourth system of musical notation for the Coda. The melody continues with a fermata over the final measure. The bass clef accompaniment maintains its eighth-note pattern.

Fifth system of musical notation for the Coda. The melody concludes with a fermata over the final measure. The bass clef accompaniment continues with eighth notes.



Medley Two Step Gone, Gone, Gone.

Intro. Johnny, The Jovial Johnny. (Arthur Trevelyan)

By JOE HOLLANDER.

Tempo di Two Step.

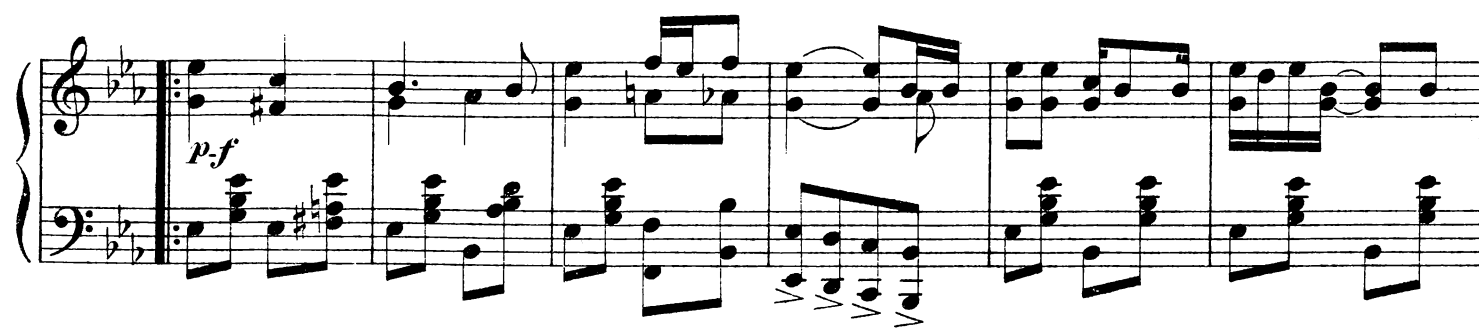
The musical score is written for piano and bass. It begins with a tempo marking of 'Tempo di Two Step.' and a dynamic of 'mf'. The key signature is B-flat major (two flats). The time signature is 2/4. The score consists of five systems of music, each with a piano (treble) staff and a bass (bass) staff. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass part provides a steady accompaniment with chords and single notes. Dynamics include 'mf' (mezzo-forte) and accents are used throughout. The piece concludes with a final cadence in the piano staff.

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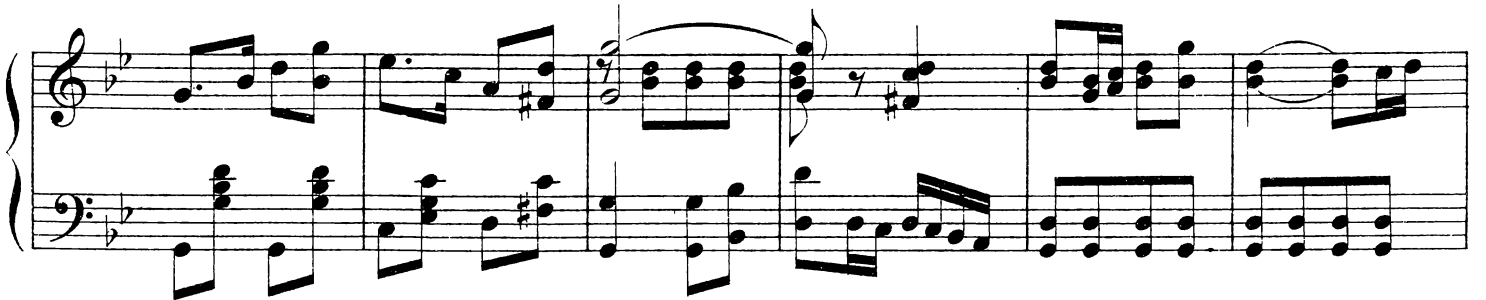
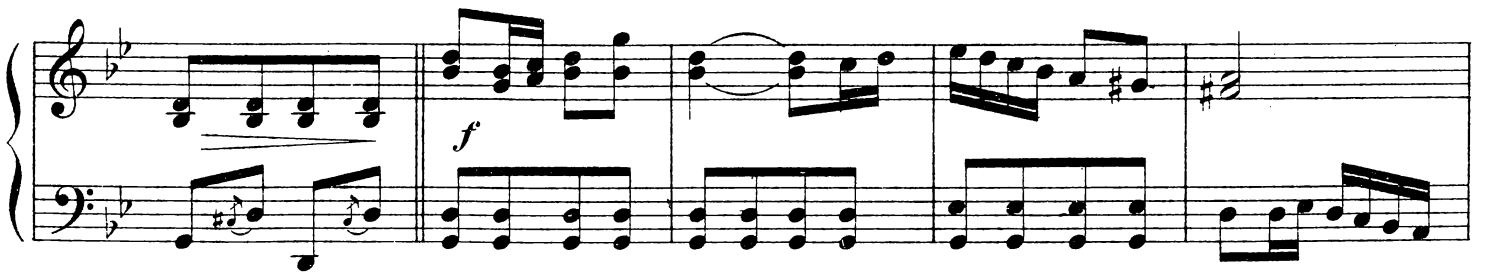


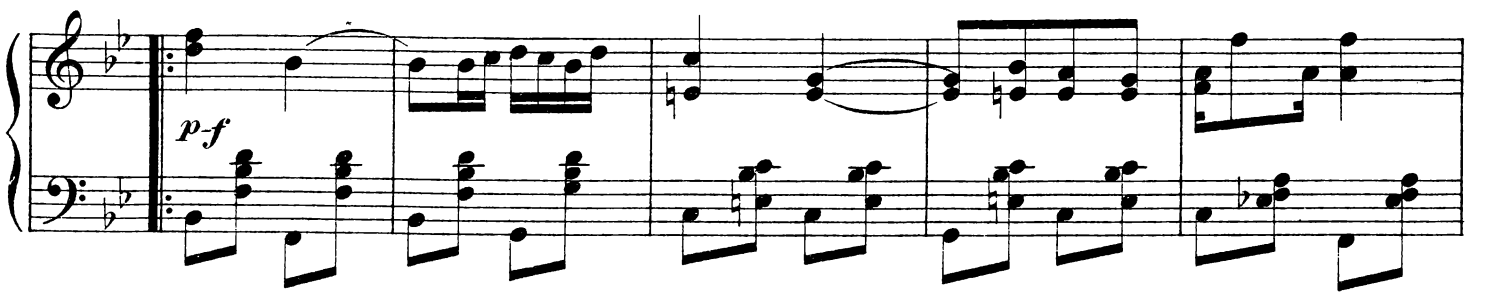
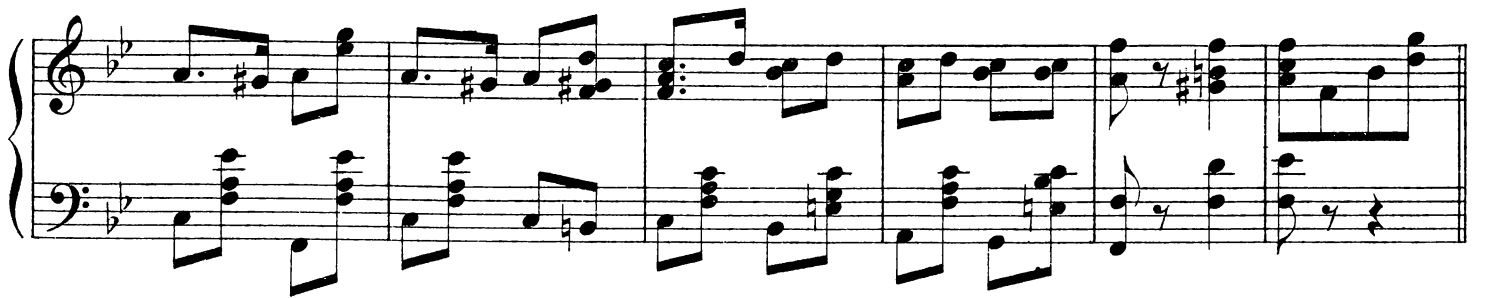
Medley Two Step Maydee.

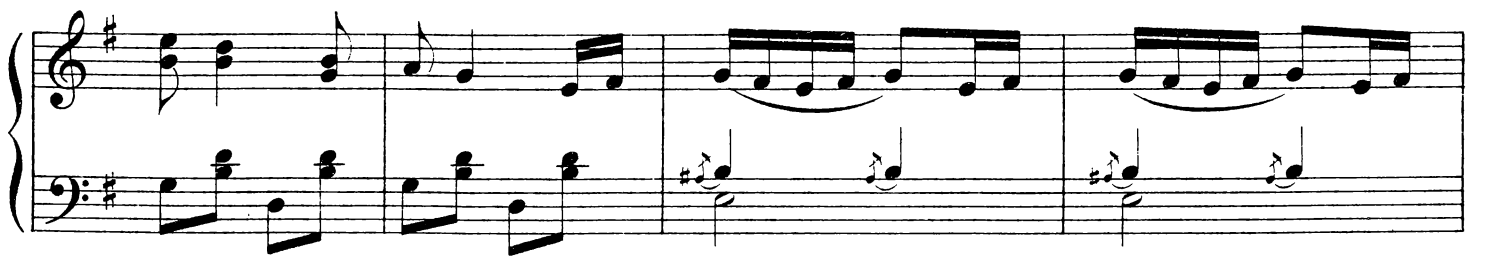
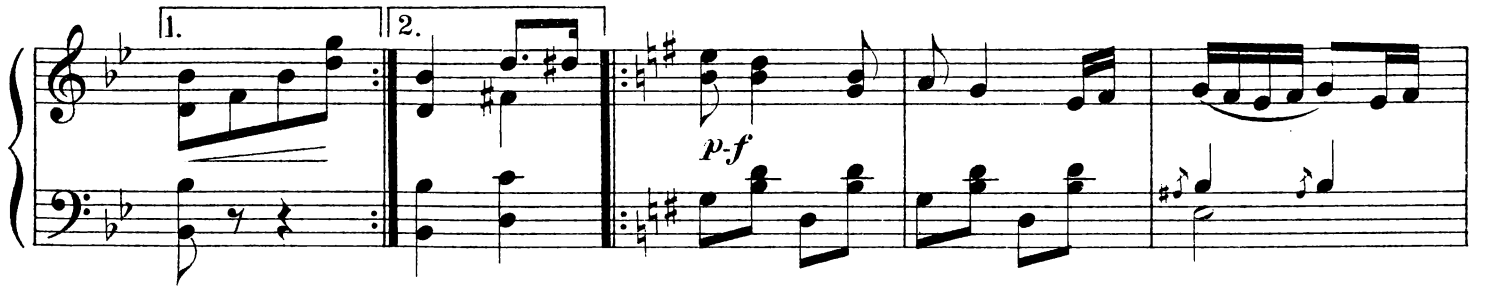
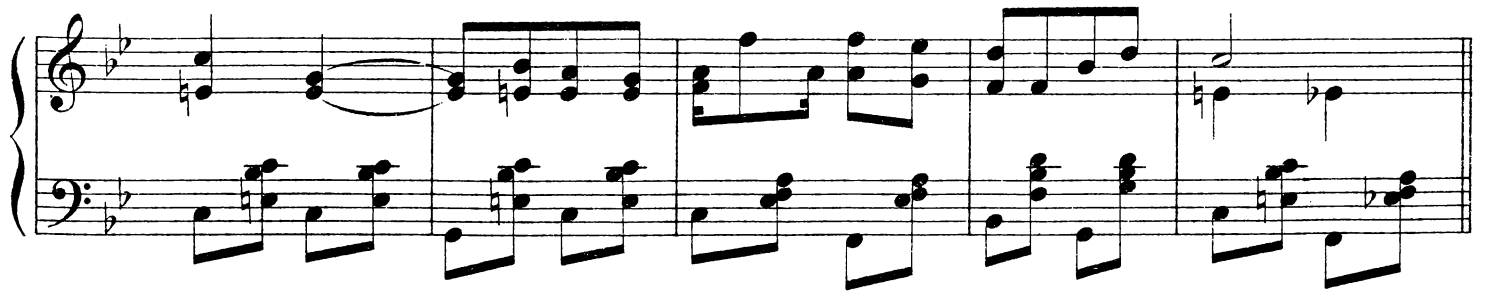
Intro "The Wedding of Barney and Bedalia" (Ed Rogers.)

Tempo di Two Step.

By HARRY VON TILZER.







Medley Grand March.
Sweet Dora Dell.

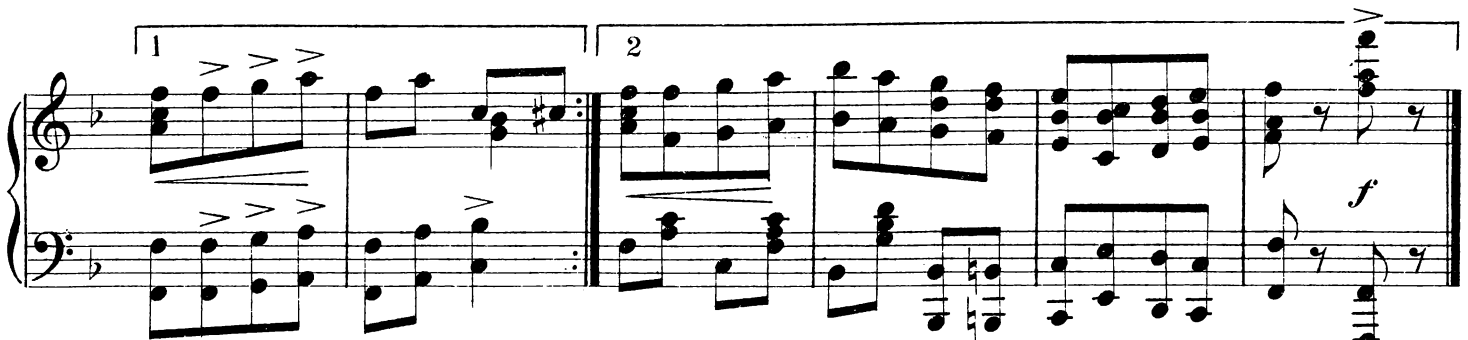
Intro: "She's a Yankee Doodle Girl."

HARRY VAN TILZER.

Tempo di Marcia.

The musical score is written for piano in 2/4 time, featuring a medley of 'Sweet Dora Dell' and 'Yankee Doodle Girl'. It consists of six systems of grand staves. The first system begins with a piano (f) dynamic marking. The melody is primarily in the right hand, while the left hand provides a steady accompaniment. The key signature has one flat (B-flat). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'f'.

A musical score for a piano piece, likely a short study or a simple composition. The score is written for piano (p) and features a variety of musical notations including treble and bass staves, key signatures (one flat), time signatures (4/4), and dynamic markings (p, f). The piece is divided into six systems, each with a treble and bass staff. The first system begins with a piano (p) marking and a dynamic range (p-f). The second system features a piano (p) marking. The third system features a piano (p) marking. The fourth system features a piano (p) marking. The fifth system features a piano (p) marking. The sixth system features a piano (p) marking and a dynamic range (p-f). The piece concludes with a double bar line and a repeat sign.



Medley Schottische.

Down Where the Sweet Potatoes Grow.

Intro: "Yo' Wasting Time" (by Smith & Brown.)

Tempo di Schottische.

HARRY VON TILZER.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble and bass clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Tempo di Schottische.' and the dynamic is 'mf'. The first system includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second system includes a 'R H' marking and a 'mf' dynamic. The third system includes a 'V' marking. The fourth system includes a 'V' marking. The fifth system includes a '3' marking.

(Omit when playing for Dance)

First system of musical notation. Treble and bass staves. Treble staff has a whole note chord (Bb, D, F) and a half note chord (Bb, D, F). Bass staff has a whole note chord (Bb, D, F) and a half note chord (Bb, D, F). A double bar line is followed by a section marked *p - f* with a crescendo hairpin. The section contains two measures of chords in the treble and single notes in the bass.

Second system of musical notation. Treble and bass staves. Treble staff has a whole note chord (Bb, D, F) and a half note chord (Bb, D, F). Bass staff has a whole note chord (Bb, D, F) and a half note chord (Bb, D, F). A double bar line is followed by a section marked *p - f* with a crescendo hairpin. The section contains two measures of chords in the treble and single notes in the bass.

Third system of musical notation. Treble and bass staves. Treble staff has a whole note chord (Bb, D, F) and a half note chord (Bb, D, F). Bass staff has a whole note chord (Bb, D, F) and a half note chord (Bb, D, F). A double bar line is followed by a section marked *p - f* with a crescendo hairpin. The section contains two measures of chords in the treble and single notes in the bass.

(Omit when playing for Dance)

Fourth system of musical notation. Treble and bass staves. Treble staff has a whole note chord (Bb, D, F) and a half note chord (Bb, D, F). Bass staff has a whole note chord (Bb, D, F) and a half note chord (Bb, D, F). A double bar line is followed by a section marked *p - f* with a crescendo hairpin. The section contains two measures of chords in the treble and single notes in the bass.

Fifth system of musical notation. Treble and bass staves. Treble staff has a whole note chord (Bb, D, F) and a half note chord (Bb, D, F). Bass staff has a whole note chord (Bb, D, F) and a half note chord (Bb, D, F). A double bar line is followed by a section marked *p - f* with a crescendo hairpin. The section contains two measures of chords in the treble and single notes in the bass.

Sixth system of musical notation. Treble and bass staves. Treble staff has a whole note chord (Bb, D, F) and a half note chord (Bb, D, F). Bass staff has a whole note chord (Bb, D, F) and a half note chord (Bb, D, F). A double bar line is followed by a section marked *p - f* with a crescendo hairpin. The section contains two measures of chords in the treble and single notes in the bass.

Down wher the sweet Potatatoes grow.

Medley Schottische (or Caprice.)

"We'll Paddle Our Own Canoe"

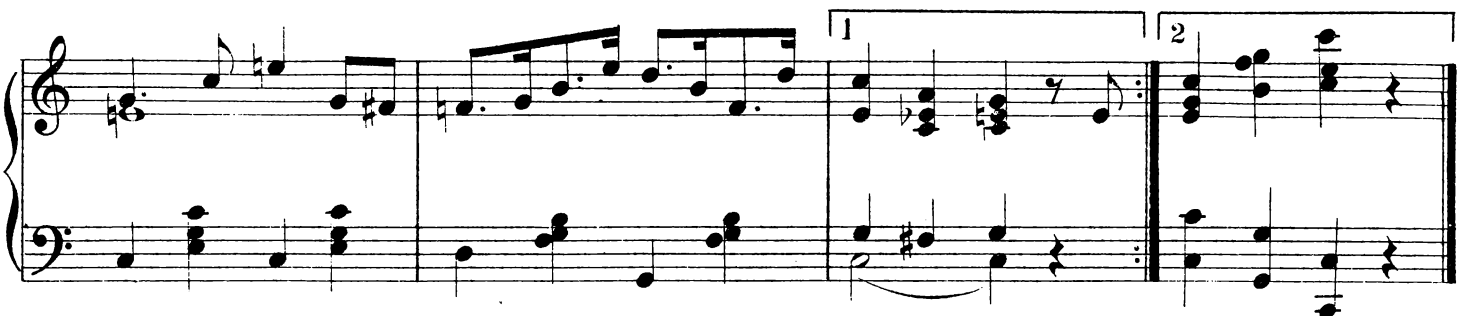
Intro: "Mammy's Little Alabama Love"

Harry Von Tilzer.

Tempo di Schottische.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The key signature has two flats (B-flat major), and the time signature is 2/4. The first system begins with a forte (f) dynamic marking. The music is a medley of Schottische (or Caprice) style, featuring a mix of chords and single notes. The right hand often plays eighth-note patterns, while the left hand provides a harmonic foundation with chords and single notes. The score concludes with a final cadence in the fifth system.

A musical score for a piano piece, likely a song accompaniment. The score is written in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a treble and bass staff. The first system begins with a dynamic marking of *p - f*. The music features a variety of chords, including triads and dyads, and some melodic lines with eighth and sixteenth notes. The second system shows a change in the bass line with a longer note value. The third system continues the harmonic progression. The fourth system introduces a key signature change to F major (one flat) in the final measure. The fifth system concludes with a first ending (marked '1') and a second ending (marked '2'), both leading to a final chord. The notation includes various musical symbols such as clefs, key signatures, time signatures, dynamic markings, and articulation marks like slurs and ties.



Medley Polka

The Man With The Dough.

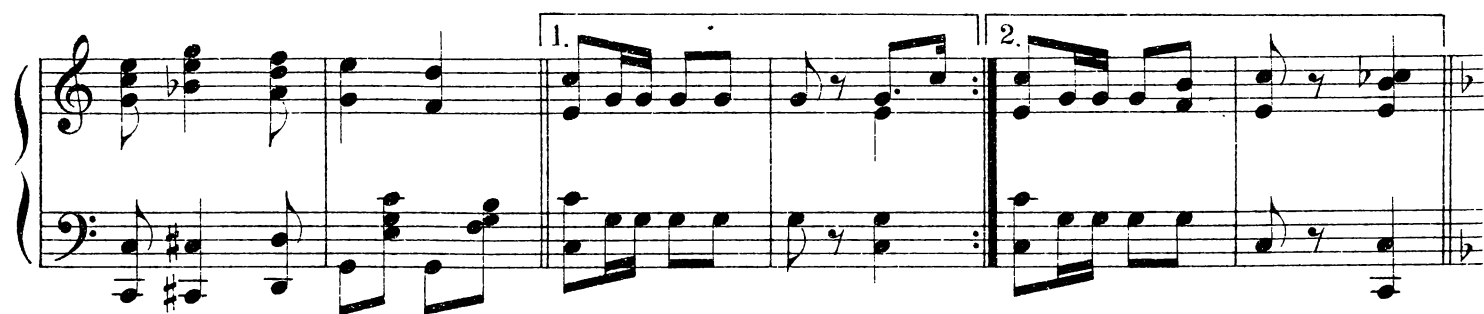
Intro. "A Wilson High Ball" (By John F. Leonard.)

By HARRY VON TILZER.

Tempo di Polka.

mf

p.f.



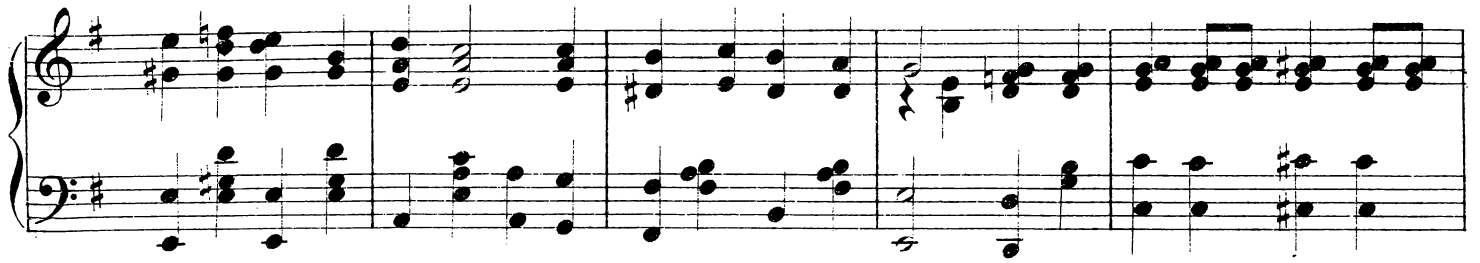
Medley Caprice (or Schottische.)

The Pansy and the Owl.

Intro: "Celia" (by Harry Wellman.)

CHAS. ROBINSON.

Tempo di Caprice.



Medley Schottische. (or Caprice.)

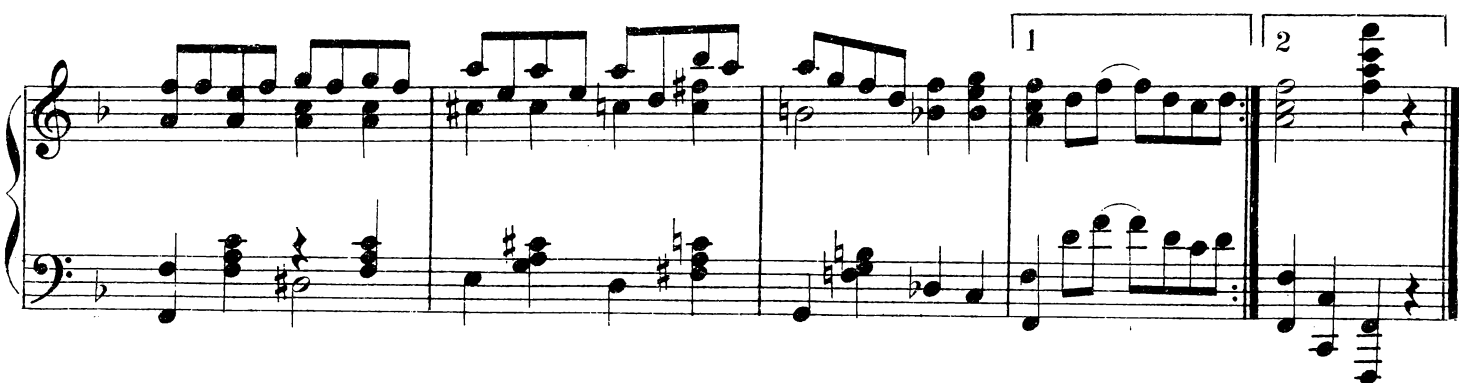
Try One.

Intro: "DOES YOU LOVE ME AS YOU USED TO MISS JANE?" By Chris Smith.

HARRY VON TILZER.

Tempo di Schottische.

The musical score is written for piano and left hand. It consists of four systems of music. The first system is marked *mf* and includes a *L. H.* section with triplet markings. The second system is marked *f*. The third system is marked *p - f*. The fourth system is marked *p - f* and includes a triplet marking. The score is in common time (C) and features a variety of musical notations including chords, single notes, and triplets.



54
Medley Polka
In Monkey Land.

Intro. "Birdie, how would I do For You?" By Arthur Trevelyan.

By ALFRED J. DOYLE.

Tempo di Polka.

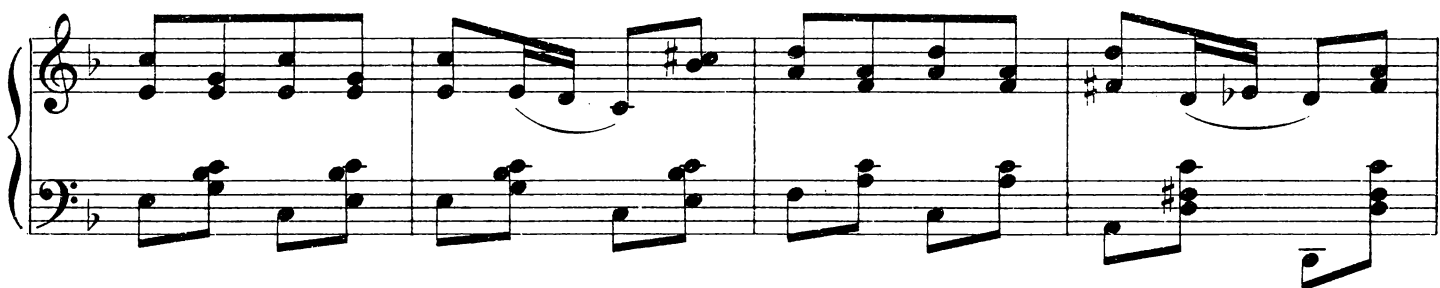
The musical score is written for piano and consists of five systems of music. Each system has a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes piano (*p*) dynamics. The third system includes forte (*f*) and piano (*p*) dynamics. The fourth system includes forte (*f*) and piano (*p*) dynamics. The fifth system includes forte (*f*) dynamics. The score features various musical notations including eighth and sixteenth notes, rests, and slurs.

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Imitation of Monkey. Omit when playing for Dance.



This musical score is for a piece titled "In Monkey Land. 3". It is written for piano in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The score consists of six systems of music, each with a treble and bass staff joined by a brace. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. A forte (*f*) marking appears in the third system, and a fortissimo (*ff*) marking appears in the final system. The piece concludes with a double bar line and repeat signs.

Medley Lanciers.

Intro: "All aboard for Dreamland", "Down at the Baby Store", "Down where the Swance River flows", "Hannah, wont you open that door", "Maydee", "Have you seen Maggie Riley", "The Palace of Silver and Gold", "Kitty Mc Coy", "Under the Anheuser Bush" and "Cornfield Capers".

HARRY VON TILZER.

"All aboard for Dreamland" *Harry Von Tilzer.*



"Down at the Baby Store" *Harry Von Tilzer.*



D. C. al

"Down where the Swanee River flows" *Harry Von Tilzer.*

2 *f*

1st & 3d March.
"May dee" *Harry Von Tilzer.*

mf

2d & 4th March.
 "Hannah wont you open that door" *Harry Von Tilzer.*

D. C.

"Have you seen Maggie Riley" *Harry Von Tilzer.*

"The Palace of Silver and Gold" *Harry Von Tilzer.*

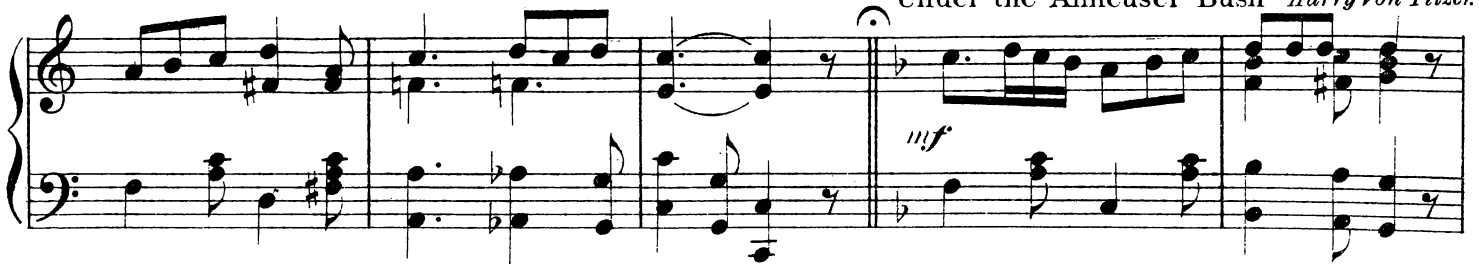


D. C. al

"Sweet Kitty Mc Coy." *W. J. Vanderwee.*



"Under the Anheuser Bush" *Harry Von Tilzer.*

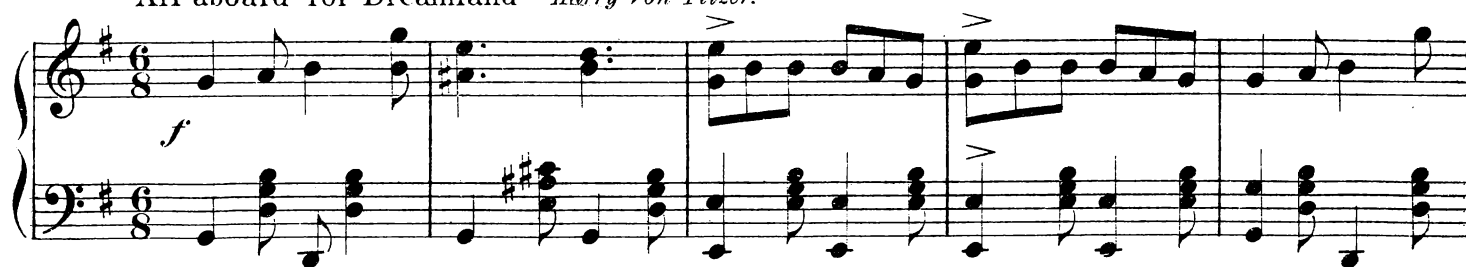


"Cornfield Capers" *Harry Von Tilzer.*

5

The musical score is written for piano and consists of six systems of music. Each system contains a treble and a bass staff. The first system is marked with a large '5' and a '5' in the bass staff. The second system is marked 'mf'. The third system is marked 'f'. The fourth system is marked 'f'. The fifth system is marked 'f'. The sixth system is marked 'f'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

1st & 3d March.

"All aboard for Dreamland" *Harry Von Tilzer.*

2d & 4th March.

"Under the Anheuser Bush" *Harry Von Tilzer.*

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the Stars," "Wouldn't It Make You Hungry," "Trixie," "My Little Gypsy Maid," "What a Beautiful
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"My California Poppy," "Isn't It Lovely To Be On the Stage."

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"Alexander," "Louisa Schmidt," "Maydee," "My Pretty Little Kickapoo," "Down at the Baby
Store," "Have You Seen Maggie Riley?" "Gone, Gone, Gone," "I Ain't Got No Use For Sleep"
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ON A SUNDAY AFTERNOON
TELL ME THAT BEAUTIFUL STORY
IN THE SWEET BYE-AND-BYE
PLEASE LET ME SLEEP
I JUST CAN'T HELP FROM LOVIN' DAT MAN
YOU COULDN'T HARDLY NOTICE IT AT ALL
EVA
LOO LOO OO LOO LOO
I WANT TO BE A ACTOR LADY
MY BAMBOO QUEEN
ON A MOONLIGHT NIGHT
THE TRAIN ROLLED ON
ONLY ONCE IN A LIFETIME
WHILE THE BAND WAS PLAYING DIXIE
IT'S JUST A LITTLE ATTIC BUT IT'S HOME
SHE LOVED NOT WISELY BUT TOO WELL
WATCHING AND WAITING
OFTTIMES
LOVE, LOVE, LOVE
HELEN GONNE
MY LITTLE ESKIMO
IT MUST HAVE BEEN SVENGALI IN DISGUISE
MEET ME WHEN THE SUN GOES DOWN
MY LITTLE GIPSY MAID
GOOD EVENING'
MA LADY LU
MAIZY, MAIZY, FINE AND DAISY
MALINDA'S RAG-TIME BALL
ALPHONSE AND GASTON
HE USED TO BE ONE OF THE BOYS IN BLUE
THE SONG THE SOLDIER'S SANG
STRIKE UP THE BAND
THE KISSING TRUST
OH, THE GIRLS THE LOVELY GIRLS

CONTENTS OF NUMBER TWO FOLIO

DOWN ON THE FARM
THE BANQUET IN MISERY HALL
DOWN WHERE THE SWANEE RIVER FLOWS
MY LITTLE CONEY ISLE
A SONG TO THE FOAMING STEIN
THE MAN IN THE OVERALLS
WON'T YOU ROLL DEM EYES ELIZA?
PRETTY LITTLE DINAH JONES
BEAUTIFUL FAIRY TALES
WHEN THE LEAVES BEGIN TO FALL
WHAT A BEAUTIFUL WORLD THIS WOULD BE
JUST AS TWO CHILDREN WOULD DO
MOLLY GREEN
OH! JENNY, JOHNSON
IRENE MY QUEEN
WHEN THE WINTER TIME COMES ROUND
JANE FROM MAINE
IN THE ETERNAL CITY
THE CHINK OF THE MISER'S GOLD
MY TWILIGHT QUEEN
WHEN MY JOHNNIE BOY GOES MARCHING BY
GOOD BYE ELIZA JANE
ROLY POLY SAN
MY DIXIE LOU
MY MOONLIGHT MAID
TRIXIE
THE SENTIMENTAL ORIENTAL MAIDEN
ISN'T IT LOVELY TO BE ON THE STAGE
I'M GETTING AWFUL LAZY
MY FRIEND FROM MY HOME
MY CALIFORNIA POPPY
MY SUN RISE SUE
COME AND MEET ME SADIE
YOU'LL HAVE TO READ THE ANSWER IN THE STARS
ARABELLA
I AIN'T GOT NO USE FOR SLEEP
WOULDN'T IT MAKE YOU HUNGRY
I COULD LOVE YOU IN A STEAM HEAT FLAT
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