

A MUSICAL
COMEDY

The CHAPERONS

AS PRODUCED BY
FRANK L. PERLEY'S COMEDIANS



We're All Good Fellows.....	50	
When I Sang My Low "C".....	50	
In My Official Capacity	50	
Love in a Palace is Better (Duet)	50	
You Mustn't Blame the Copper, Blame the Cook	50	
My Sambo	50	
The Little Maid Who Couldn't Say "No!"	50	
The Chaperon.....	50	
Just a Gentle Touch	50	
It Seems Like Yesterday	60	
A Dream of a By-Gone Day (Duet).....	60	
Happy When We Eat.....	50	
Noah's Ark.....	50	
Millinery Mary	50	
Somehow It Made Him Think of Home	50	
INSTRUMENTAL		
SELECTION . 1.00	MARCH . . 50	WALTZES . 75
LANCIERS . . 50	SCHOTTISCHE (Barn Dance) . 50	

LYRICS
BY
**FREDERIC
RANKEN**

MUSIC BY
**ISIDORE
WITMARK**

M. WITMARK & SONS
NEW YORK - CHICAGO - SAN FRANCISCO - LONDON

darkeller

Music Hall Pharmacy, First St. N.Y.

In My Official Capacity.

TOPICAL SONG.

Lyric by
FREDERIC RANKEN.

Music by
ISIDORE WITMARK.

Allegro moderato.

Piano.

f

f

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The piece begins with a forte (*f*) dynamic and concludes with a crescendo leading to a final forte (*f*) chord.

Of the ma - ny wick - ed things now tak - ing place, ——— Things de -
 When a ver - y wick - ed play en - joys a run, ——— That is
Till ready.

mf

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a bass clef. The lyrics are written below the vocal line. The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. The dynamic is marked *mf*.

- mor - al - iz - ing to the hu - man race ——— I
 full of risk - y, frisk - y, french - y fun ——— These dis -

The second system continues the vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano part continues with the same accompaniment style as the first system.

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feel it is my du - ty to re - form, — That phase of life de - scribed as be - ing
- rob - ing scenes are hor - rid don't you know, — I de - spise them but of course I have to

warm — Then a sad and pain - ful du - ty comes to me — Ev' - ry
go — An — act - or, no re - form needs that is true — But —

kind of naugh - ty thing I have to see — And if I'm caught where vi - ces still ex -
ac - tress - es oc - ca - sion - al - ly do — To lec - ture them I take them out to

- ist — I show my lit - tle badge and then in - sist — But
dine — And show how wrong it is by buy - ing wine. — It's

Refrain.

In my of - fi - cial ca - pac - i - ty, I'm a - mazed — at such au -
 In my of - fi - cial ca - pac - i - ty, And I quote — with much ver -

- dac - i - ty, And I treat them all with scorn, I'm out
 - ac - i - ty, "Look not on the wine that's red, Just —

(Whistle)
 sim - ply for re - form.
 take cham - pagne in - stead?"

Chorus.
 (Whistle)

pp

8
 (Orchestra)

loco.

ff

Successful Numbers

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