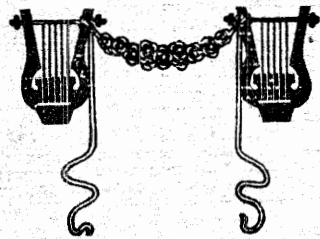


# At The Dragon's Eye

❁ ❁ ❁ an Original Musical Comedy in Two Acts ❁ ❁ ❁



Produced at  
Stanford University by the Class of 1916



LYRICS BY

A. J. McINERNY



BOOK AND MUSIC BY

M. P. DETELS

and

W. G. PAUL



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W. B. FORBES

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## ORIGINAL CAST

Cherry San, of the "Dragon's Eye" - Miss Irma Rayburn  
Tano, proprietor of the "Dragon's Eye" - J. A. Gibb  
Ozaki, High Priest of Buddha - - J. H. Wiggins  
Mercer Page, of Boston - - - B. M. Melvin  
Ted Edgerly - - - - W. C. Bacon  
Harriet, of the "Herald" - - - Miss Alice Butcher  
Miss Matilda Jones, of Boston - - Miss Nora Parker  
Cymballine Snodgrass - - - Miss Jaqueline Wood  
Alexander Hercules Achilles Jones, of Alabama - W. G. Paul  
Hope Hathaway - - - Miss Esther Liversidge

### Tea Maids:

Misses Lylah Hall, Elizabeth Judah, Emily Peck, Dorris  
Taylor, Helen Greening, Jeane Campbell. \* \* \*

### Quaker Maids:

Misses Laura Anderson, Florence Mason, Dorris Seymour  
Ida Hollister, Margaret Evans, Genevieve Morse. \* \*

### American Beauties:

Misses Maybelle Peck, Dorothy Albrecht, Muriel Turner  
Mildred Carr, Laura Wilkie \* \* \*

### Tourists:

Messrs. Carleton Bryan, J. A. Quinby, George Crary,  
E. M. Ford, R. S. Gangestad, Jas. S. Higley, Robert  
Johnson, Karl Kohlmeier, R. A. Olmstead, L. W.  
McDermott, J. T. Reynolds, H. B. Fisher \* \* \*

### Junior Opera Committee

Robert Krohn Harold W. Decius  
Marion M. Vaughan Alice M. Moore  
Wallace Curtis Maurice Blumenthal  
Therese Dorrah Irma Rayburn

J. R. Morgan, Chairman

# Geisha Dance.

M.  
1504  
D471a

72127

W. G. PAUL.

The musical score consists of six systems of piano accompaniment. Each system contains a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The first system includes a triplet of eighth notes in the treble staff. The second system also features a triplet of eighth notes. The third system contains a complex chordal texture in the treble staff. The fourth system shows a more active treble line with eighth notes. The fifth system continues with a similar treble line. The sixth system concludes the piece with a final chord in the bass staff.

## Cherry San.

W. G. PAUL.

## VERSE

Geish - a maid from a - far Ja - pan, She come here meet A -

mer - i - can man. Oh! Oh! Oh!!

He no love like a Jap-an - ese do, He come each night with a

love song woo! Cher - ry San!

CHORUS

Cher - ry San! — Lit - tle brown maid from Ja - pan, — I love you with a

heart that's true, Say the word and I'll mar - ry you, Cher - ry San! —

Love an A - mer - i - can man! Under the blossoms up a - bove, I could live on

tea and love with Cher - - ry — San. San. —

# At The Panama Pacific Fair.

W. G. PAUL.

The musical score is written in 2/4 time and consists of four systems. Each system includes a piano accompaniment (treble and bass clefs) and a vocal line (treble clef). The lyrics are as follows:

I've been a sav - ing near - ly all my dough,  
 You want to see the Zone at that big fair, -

I've got to do one thing be - - fore I go, -  
 They've got some Hu - la Hu - la dan - cers there,

Go to the sta - tion hon - ey, gee, it will seem so fun - ny,  
 You ought to go a bum - ming, you ought to go a slum - ming,



To give up all my mon - ey, to go where skies are sun - ny,  
To hear the ban - jos strumming, to hear the peo - ple hum - ming,

I'll soon be walk - ing up old Mar - ket street;  
The night life there will sure - ly be a treat;

I'll give your best to all our friends I meet, The world's in - vi - ted,  
The syn - co - pa - ted mu - sic owns your feet, The world's ex - ci - ted,

I'll not be slighted, I'm go - ing to the fair that can't be beat. —  
They'll be delight - ed at San Francis - co's fair that can't be beat. —

I'm going to go to the San Francis - co fair, I'm going to meet all my

friends there, There's going to be some ju - bi - lee When I

meet those fel - lows, just wait and see, I'm going to stay up all night, —

sleep all day, vis - it ev - 'ry swell ca - fe; — I

trav - el all the time, I've been most eve - ry - - where, I find that

none com - - pare with San Fran - cis - co rare; There's

lots of good times com - ing when I meet you there at the

Pa - na - ma Pa - ci - fic Fair. Fair.

1. Fair. 2. Fair.

3

Detailed description: This is a musical score for a song. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are: 'trav - el all the time, I've been most eve - ry - - where, I find that none com - - pare with San Fran - cis - co rare; There's lots of good times com - ing when I meet you there at the Pa - na - ma Pa - ci - fic Fair. Fair.' The score includes first and second endings for the final phrase. The piano accompaniment features a steady bass line and chords in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4.

## Entrance of Matilda.

M. P. DETELS.

W. G. PAUL.

We've come for tea, We've come to see If what you  
say is real-ly true, No-bo-dy else has tea like you,  
This is a treat, Your pret-ty gar - den so neat.

The musical score is written in D major (two sharps) and 4/4 time. It consists of three systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is a simple melody with lyrics written below the notes. The piece concludes with a final chord in the piano part.

Perfumed blossoms dimming the sky at the sign of\_ the Drag-on's Eye.

MATILDA  
See

GIRLS MATILDA  
here young la - dies you think you're wise, Oh no! Oh no! You

GIRLS MATILDA  
can't e - vade my watch - ful eyes, Oh no! Oh no! I

no-tice ev - 'ry thing that you do, it keeps me bu - sy watch - ing you,

GIRLS Oh no! MATILDA Yes, my dears, it is true, You're

GIRLS al - ways meet - ing men on the sly, Oh no! Oh no! MATILDA I

GIRLS see them wink as they pass you by, Oh no! Oh no! MATILDA Please

don't for-get that I'm not old yet, Tho' my hair is grey I was

GIRLS MATILDA  
born that way; Oh my! Oh my! Oh it's

ter - ri - ble, Oh it's ter - ri - ble to be your chap - er -

one, ——— You'r not la - dy like, not a bit po - lite, Such



an - ties I nev - er have knwon; — Oh it's mad - den -

ing, yes it's mad - den - ing To find my-self al-ways a - lone, —

— I look ev - 'ry - where and I find you're not there, I'm a

poor chap - er - one. 1. 2. one. —



# Missionary Maid.

M. P. DETELS.

*Waltz rythm.*

I am a quaint lit - tle quak - er maid, And tho' I seem tim - id I'm  
 Moth - er has told me I'll gain re - ward, Still she has not told me what  
 not a - fraid To trav - el a - lone to a for - eign strand To join a mis - sion -  
 it will be, But if it's as nice as she can af - ford, It will do ver - y  
 a - ry band. I came here from old Mas - sa - chu - setts, And tho'  
 nicely for me. I asked Un - cle John all a - bout it, And he

ev - 'ry one's treat-ed me nice, — Still it's hard to leave Bos - ton for  
he is a dea - con you know, — He said it's a Chris - tian

To - ki - o, When one real - ly pre - fers beans to rice. —  
vir - tue — Whose re - ward on - ly heav - en would show. —

## CHORUS

Oh those poor lit - tle heath - en, How my heart yearns for each

dear lit - tle soul. They must learn from our bi - ble

Just how to strive for a heav - en - ly goal.

I'll try hard to con - vert them, Cour - age I nev - er shall

lose, — Till all the Jap - an - ese be - come christ - ians, And

they're too po - lite to re - fuse. fuse. —

# Fairest Fairy At The Fair.

M. P. DETELS.

Piano introduction in G major, 2/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

First line of the song. The vocal line begins with a repeat sign and a fermata. The piano accompaniment continues with the same rhythmic pattern as the introduction.

At the Fair it's on - ly fair to see fair  
I've been look - ing for a fair - y who could

Second line of the song. The vocal line continues with the lyrics. The piano accompaniment remains consistent.

maid - ens far - ing ev - 'ry - where, Pro -  
live on kis - ses all life long, Whoose

me - na - ding to and fro, Ev - 'ry streetholds a doz - en or  
won - der - ful deep blue eyes Matched the won - der - ful deep blue

so, I have pon - dered and I've won - dered who could  
skies, I have tripped thru ev - 'ry fair - y dell from

be the queen of such a beauty show,  
Am - ster - dam to punk - y old Hong Kong,

Who'er you choose there's someone else you like as well.  
And now at last I've found the Queen of Fairy land.

## CHORUS

But For see - ing you has ban - ished hes - i - ta - tion, For

you're the best concess-ion of them all, Tho' I've known maid - ens fair,

I nev - er used to care till I saw your gold - en hair a

wav - ing in the air; Oh the Zone is full of ma - ny pret - ty

maid - ens, But none of them with you can half com -

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a half note 'maid - ens,' followed by a quarter note 'But', and then a triplet of eighth notes 'none of them with you can half com -'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

pare, I've seen girl - ies by the score, half a

The second system continues the vocal line with 'pare,' followed by 'I've seen girl - ies by the score, half a'. The piano accompaniment continues with chords and single notes.

mill - ion, may be more, You're the fair - est lit - tle fair - y at the

The third system continues the vocal line with 'mill - ion, may be more, You're the fair - est lit - tle fair - y at the'. The piano accompaniment continues with chords and single notes.

Fair, (On the square) Yes the fair - est lit - tle fair - y at the Fair. —

The fourth system concludes the vocal line with 'Fair, (On the square) Yes the fair - est lit - tle fair - y at the Fair. —'. The piano accompaniment continues with chords and single notes, ending with a final chord.

## Once In A While.

M. P. DETELS.

What's the use of wor-ship when there's no one to wor-ship you,  
 What's the use of lov-ing when there's no one in love with you,  
 What's the use of pray-ing when there's no one to pray for you,  
 What's the use of wish-ing when your wish-es will ne'er come true,  
 I'm so lone-ly I don't know what to do, I  
 I'm un-hap-py I real-ly am quite blue, I



used to be con-tent to read my bi - ble ev - 'ry day,  
wish some-hand some man would join my par - ty to Ja - pan,

Used to strive to keep up - on the straight and nar-row way, What's the  
We could work to-geth - er mak - ing it a christ - ian land, Then the

use of all this when all the time theres something you will miss.  
work would be less with now and then va - rie - ty I'll con - fess.

**CHORUS**

Some-time, once in a while, when you feel lone - ly and blue, Then perhaps for

just a lit - tle while, You'll long for some - one true to love you, Some - one to

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 has one sharp (F#). The lyrics are: "just a lit - tle while, You'll long for some - one true to love you, Some - one to".

share all your grief, Someone to share your joy, Someone to please you,

The second system continues the melody and accompaniment. The lyrics are: "share all your grief, Someone to share your joy, Someone to please you,".

Some - one to squeeze you, In all your trou - ble ne'er fail to please you,

The third system continues the melody and accompaniment. The lyrics are: "Some - one to squeeze you, In all your trou - ble ne'er fail to please you,".

Once in a while when you are long - ing for one who'll un - der - stand.

The fourth system concludes the piece with a final cadence. The lyrics are: "Once in a while when you are long - ing for one who'll un - der - stand.".

# Life On The Farm.

M. P. DETELS.

Andante

List-en a - while while your ears I be - guile with a  
 You must ad - mit that this sounds just a bit like a

sto-ry of life on the farm, Troubles don't last and the  
 sto-ry you read in a book, Night fol-lows day in a

time pas-ses fast mid the chick-ens on the farm. Pipe  
 nonchallant way while life flows on like a brook. Where

cours-es are a joke and dull care goes up in smoke,  
La - gu - ni - tas lies she looks in to your eyes, Perhaps she

cut - ting nev - er does you an - y harm;  
lets you hold her hand in sweet a - larm;

Sweet land of dreams, an Ar - ca - dy it seems, for  
A croak - ing frog splashes off a sunk - en log, for

1. life is strict - ly ru - ral on the farm. farm. \_\_\_\_\_  
life is strict - ly ru - ral on the farm. farm. \_\_\_\_\_  
2. farm. \_\_\_\_\_  
farm. \_\_\_\_\_

# Dream Waltz.

M. P. DETELS.

The piano introduction consists of two staves in 3/4 time, key of B-flat major. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

I am a - fraid the curse will fall on him I  
I am a - fraid we'll drift a - part I dare not

The first system includes a vocal line with lyrics and a piano accompaniment. The piano part continues with chords and a bass line, supporting the vocal melody.

love most of all, \_\_\_\_\_ If he but knew how  
speak from my heart, \_\_\_\_\_ Still in my dreams I'll

The second system includes a vocal line with lyrics and a piano accompaniment. The piano part continues with chords and a bass line, supporting the vocal melody.

much I care but tell him I do not dare.  
keep him near to smile and give me cheer.

## CHORUS

In my heart is a sweet

dream of love, Day dreams while life throbs a -

bout one, Vi - sions of twi - light

af - ter the day's done Gol - - den dreams —

— neath the moons pale beams, —

And ev - 'ry dream is of you; —

Oh that my dreams could come true. —

## Love Waltz.

M. P. DETELS.

Waltz Tempo.

Some - times in the gloam - ing af - ter the day is  
Some - times in my bible I read of some - thing called

done, In the dim dusk just be - fore night, As the  
love, Of a work - man for his la - bour, Where the

brightbus - y glare turns to twi - light, When all else is peace - ful,  
good book commands love thy neigh - bour, Since I've giv'n my life this



qui - et and still, And the hills hide the fast set - ting  
good book to teach, I must prac - tice just what I

sun, I'm dis - con - tent - ed, lone - ly and blue.  
preach. It's been quite hard and I've grown so blue,

Can I be pi - ning for you, just you?  
If you were my neigh - bour I might love you.

## CHORUS.

When you're near it seems the moon sheds soft - er beams, Birds of

night hush their cries, As I gaze in - to your

eyes. With - out you by my side I grow

lone - ly through and through, Un - til at last I

find my - self yearning for you, you, you. When you're you.

## Japanese Rag.

M. P. DETELS.

*grva*

In the far east where the  
Ev - 'ry count - ry has its

Sun comes out of the sea,  
fav - 'rite na - tion - al dance,  
On an is - land is the  
Let me tell you of a

home of the Nip - pon - ese,  
char - ac - ter - is - tic prance,  
He works hard in the  
Dance of the land of the

fields all day, with the night comes time for play,  
ris ing sun danced in the hall of the great Sho gun

Slips on his sandals gay, soft-ly steals a - way, just hear him say:  
There'neath the lanterns glow gei sha girls sway slow ly to and fro.

## CHORUS

Oh! Oh! Oh! That Ja - panese rag, - That O - ri - en - - tal

drag, - Just an As - i - a - tic glide, - With an

al-mondeyed gei - - sha by your side; Oh! Oh!

Oh! Oh! Out in Ja - pan, - Land of the Ban - zai and

## DANCE

fan.

To that Jap - py, Jap - po, Ja - panese Rag.

# When It's Moonlight On The Cotton Fields.

W. G. PAUL.

Vamp  
Voice

Down South, there the sun am shinin',  
I know there'll ne'er be an-oth-er,

That's why my heart's pin-in', I want to go  
Who will love me like my moth-er, when but a lad-

I'm going to go Back to my home,  
I made her sad, Gee, I was bad,

To the friends I know, I see fields of cot-  
 But now I'll make her glad, I know that my sweet-

ton grow-in', I see the old Swa - nee flow-in',  
 heart's yearnin', wait - - in' just for my re-turn-in',

You ought to see \_\_\_\_\_ folks wel - come me \_\_\_\_\_  
 We'll mar - ry soon, \_\_\_\_\_ then 'neath the moon \_\_\_\_\_

with good old south - - ern hos - pi - tal - - i - ty. \_\_\_\_\_  
 to her and to my old mam - my I'll croon.



## CHORUS

When it's moonlight down on the cot - - ton fields, Round  
 — my heart a sort of a long - ing steals, I can see — my  
 mam-my in the door, Pic-ca-nin-nies rol - lin' round the old cab - in  
 floor; When my mam-my croons an old lul - - la - by:

The musical score is written in 2/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are placed below the vocal line, with hyphens indicating syllables that span across multiple notes.



"Hush \_\_\_\_\_ you pic - ea - nin-nies now don't \_\_\_\_\_ you cry," Down

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a long note followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

on the le - - - vee hear that ju - bi - lee,

The second system continues the musical score. The vocal line has a long note followed by a series of quarter notes. The piano accompaniment maintains the eighth-note bass line and features more complex chordal textures in the treble.

It means that I'm going to start \_\_\_\_\_ for home nev - er a - gain \_\_\_\_\_ to roam,

The third system shows the vocal line with a series of eighth and quarter notes. The piano accompaniment continues with the eighth-note bass line and complex treble accompaniment.

'Cause it's moonlight on the cot - ton fields. fields.

The fourth system concludes the piece. It includes a first ending (marked '1.') and a second ending (marked '2.'). The vocal line has a long note followed by a quarter note. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

# Underneath The Campus Moon.

W. G. PAUL.

Piano introduction in B-flat major, 2/4 time. The music features a series of chords in the right hand and a simple bass line in the left hand, ending with a fermata.

*Moderato, with feeling*

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in a simple, melodic style. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Love comes to us but once in life they tell me, The  
I won - der what my kis - ses meant to you, dear, I

Vocal line and piano accompaniment for the second line of lyrics. The vocal line continues the melody from the first line. The piano accompaniment provides harmonic support.

way I feel I guess it must be true, I've  
won - der was I but a fan - ta - - sy, Do

Vocal line and piano accompaniment for the third line of lyrics. The vocal line concludes the phrase. The piano accompaniment ends with a final chord.

tried my best but still I can't suc - ceed, dear, Try as I will I can't quite for - get  
you know what your kisses meant to me, dear? I cher - ish each a gold - en mem - o -

you, I don't sup-pose you ev - er think a bout me, Though  
ry, I won-der if you meant the things you told me, I

just one thought to me would be a boon; I know it sounds so fool - ish, still  
won-der if you could for-get so soon; I on - ly wish I knew whether

I do noth-ing but wish To meet you neath the Cam - pus Moon.  
you are still true Since you left the Cam - pus Moon.

## CHORUS

Un-derneath the Cam-pus Moon, dear, That's the i-deal place to

spoon, dear,                      With the moon    a    shin - ing up    a - bove;

Ev - 'ry - thing    a - bout    the night just    seems to whis - per love,

Oh to - night I'd like to meet you,                      With a hug and kiss I'd greet you,

I'm so lone - ly    for I love you on - ly, Meet me neath the Cam - pus Moon.

Underneath The Campus Moon 3

(246)