

3-OCT 20
Copy 1973

Popular SONGS SUNG BY
TONY ASTOR
AT THE OPERA HOUSE

- THE EAST SIDE OF TOWN DE DONATO.
- THE WAY TO BE HAPPY CLIFTON.
- PUT BY FOR A RAINY DAY OPERTI.
- O WOULDNT YOU LIKE TO KNOW MUSGRAVE.
- MOET & CHANDON LEYBOURNE.
- AS GOOD AS GOLD LEE.
- GIVE A MAN A CHANCE BATCHELDER.
- WHILE THE GAS IS BURNING
- THAT WAS OLD PETERS WAY WILSON.
- TRIFLES LIGHT AS AIR CLIFTON.
- DOWN IN A COAL MINE GEORGEHAN.
- WHERE THE GRASS GROWS GREEN CLIFTON.
- THE ISLAND OF GREEN HOBSON.
- GOOD BYE CHARLIE HUNT.
- KISS BEHIND THE DOOR HUNT.

BILLY JOHNSONS BALL HUNT.

NEW-YORK.
E. H. HARDING.
229 BOWERY.

BILLY JOHNSON'S BALL.

Allegretto.

G. W. HUNT

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The music begins with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line.

Second system of piano introduction. The right hand continues with a melodic line of eighth notes, and the left hand maintains the bass line. A fermata is placed over the final chord of the system.

Vocal entry and piano accompaniment, first system. The vocal line begins with the lyrics "Billy John-son had been mar-ri-ed Just a twelve months and a". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic, featuring a steady bass line and chords in the right hand.

Vocal entry and piano accompaniment, second system. The vocal line continues with the lyrics "day, When he sent his friends some let-ters, In which he went to". The piano accompaniment continues with the same rhythmic pattern.

say..... As how a - bout just two monthssince A ba - by had been

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

sent, So hed give a ball to cel - e - brateThe glo - ri - ous e - vent

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the same rhythmic structure, providing harmonic support for the vocal melody.

CHORUS.

Lar dar de dar, and doo-dle, doo-dle, did-dle, They play'd up-on the

The chorus begins with a vocal line that has a more rhythmic and repetitive quality. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand, creating a light and cheerful accompaniment.

fid-dle, and went up and down the middle, Such jol-ly boys, and pretty girls, e-

The final system of the chorus shows the vocal line continuing its rhythmic pattern. The piano accompaniment remains consistent, ending the piece on a final chord.

-nough to please you all. A reg'lar brilliant sort of spree was Billy Johnson's Ball.

2.

There were the Jones-es-es, and the Brown-es-es,
 And the Smith-es-es a score,
 The Spriggins-es, the Scoggins-es,
 And half a dozen more;
 In Billy's room there wasn't room,
 To dance a decent jig,
 So he went and took a big one
 At "The Tinder box and Pig."

SPOKEN.—An efficient band was provided, consisting
 of a fiddle, a tin whistle, and a Jew's harp and they
 played.

Lar dar de dar, &c.

3.

They introduced the baby,
 And we kissed it twice all round,
 Mrs. Johnson was quite "overcome,"
 Fell fainting to the ground.
 But they "brought her to" with water,
 And "a drop of something in,"
 And when "she felt herself again,"
 The dancing did begin.

Lar dardedar, &c.

4.

In and out and round about,
 Such a Ball was never seen,
 And every now and then,
 We'll "a drop to drink between,"
 Billy Johnson he got dancing,
 With all the girls he'd find,
 Mrs. Johnson she grew jealous,
 And declared he was "unkind."

SPOKEN.—I make it a rule never to interfere in family
 quarrels, so I chose a lovely creature in red and yel
 low, and we glided into the—

Lar dar de dar, &c.

5.

I drank "love" to the Jones-es,
 I drank "love" to the Browns,
 I tried to keep on dancing, but
 'Twas somehow "up and downs,"
 To tell you how it ended.
 I really am not able,
 For I found my self next morning,
 Lying underneath the table.

SPOKEN.—I felt rather confused till a friend reminded
 me that I had been doing the—

Lar dar de dar, &c.

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Contact: Karen Lund, x70156
Lauren Woodis, x73939
Pat Padua, x75904