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1917

Animal Crackers

Christopher Morley
Composer

Richard Hageman
Lyricist

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Mildred Allison Thomas

ANIMAL CRACKERS

A SONG BY

RICHARD HAGEMAN



High Voice



Low Voice



Price, 60 cents, net

LESTER'S MUSIC HOUSE, Inc.
 157 CALIFORNIA
 BOSTON, MASS.

G. SCHIRMER, Inc., NEW YORK

vp. 017909
 1917
 ANIMAL

Animal Crackers

Words by
Christopher Morley*

Music by
Richard Hageman

Allegro

Voice

Piano

mf *gayly*

An - i - mal crack - ers and co - coa to drink, That is the fin - est of

pp

sup - pers, I think; When I'm grown up and can have what I please, I

* From "Songs for a Little House", Copyright, 1917, by George H. Doran Company.

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Printed in the U.S.A.

Meno mosso

think I shall al-ways in - sist up - on these. What do you choose when you're

of-fered a treat? When Moth - er says, "What would you like best to eat?" Is it

riten.

riten.

questioningly *rall. poco* **Tempo I^o** *with decision*

waf-fles and syr-up, or cin-na-mon toast? It's co-coa and an - i - mals

rall. poco

that I love most!

leggeriss.
pp

una corda
ped.

Detailed description: This system contains the first three measures of the piece. The vocal line starts in 3/8 time with the lyrics 'that I love most!'. The piano accompaniment begins in 6/8 time, marked *leggeriss. pp* and *una corda ped.* The piano part features a flowing sixteenth-note melody in the right hand and a more rhythmic bass line in the left hand.

The kit-chen's the co - si - est

Detailed description: This system contains measures 4 through 6. The vocal line continues with the lyrics 'The kit-chen's the co - si - est'. The piano accompaniment maintains its melodic flow, with the right hand playing a series of sixteenth-note patterns and the left hand providing harmonic support.

place that I know: The ket - tle is sing - ing, the stove is a - glow, And

Detailed description: This system contains measures 7 through 9. The vocal line concludes with the lyrics 'place that I know: The ket - tle is sing - ing, the stove is a - glow, And'. The piano accompaniment continues with its characteristic sixteenth-note texture, ending with a final chord in the right hand.

there in the twi-light, how jol - ly to see The co-coa and an - i - mals

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "there in the twi-light, how jol - ly to see The co-coa and an - i - mals". The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

wait - ing for me. Dad - dy and Moth - er dine lat - er in state, With

p
tre corde

The second system continues the musical score. The vocal line has a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "wait - ing for me. Dad - dy and Moth - er dine lat - er in state, With". The piano accompaniment includes a dynamic marking of *p* (piano) and the instruction *tre corde*. The piano part features a mix of chords and moving lines in both hands.

Ma - ry to cook for them, Su - san to wait; But they don't have near - ly as

mf

The third system concludes the musical score on this page. The vocal line has a treble clef and a key signature of two flats. The lyrics are: "Ma - ry to cook for them, Su - san to wait; But they don't have near - ly as". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte). The piano part continues with a steady accompaniment for the vocal line.

much fun as I, Who eat in the kit-chen with Nurse stand-ing by; And

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are: "much fun as I, Who eat in the kit-chen with Nurse stand-ing by; And". The piano accompaniment is written for grand piano with two staves (treble and bass clefs). It features a steady accompaniment with chords and moving lines in both hands.

Lento , Tempo I^o

Dad-dy once said, he would like to be me, Hav-ing co-coa and an-i-mals

The second system of the musical score continues the vocal line and piano accompaniment. The tempo markings "Lento" and "Tempo I^o" are placed above the vocal staff. The lyrics are: "Dad-dy once said, he would like to be me, Hav-ing co-coa and an-i-mals". The piano accompaniment includes dynamic markings such as *f* and *Red.* (likely a typo for *Red.* or *Red.*).

once more for tea!

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "once more for tea!". The piano accompaniment features a dynamic marking of *f* and a section marked with a fermata and a repeat sign, followed by a section marked *p* and *pp*.

Outstanding American Song Successes of 1920

RAIN

By Pearl G. Curran

Allegretto *U. so*

Piano

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THE NIGHT WIND

By Roland Farley

Allegro

Have you ever heard the wind go
You?

'Tis a pit-i-ful sound to hear, it

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AT THE WELL

By Richard Hageman

Allegro

Voice

When the two old men
go to drink wa-ter, they come to this spot and they smile

Piano

Pizzicato molto

They

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THE BIG BROWN BEAR

By Mana-Zucca

Allegretto

Voice

I chased up-on a big brown bear, a
gruff old bear was he, He looked me - out with - in his teeth, I

Piano

Andante

looked at him, he looked at me, And all he said was "Woo-TAN" And

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