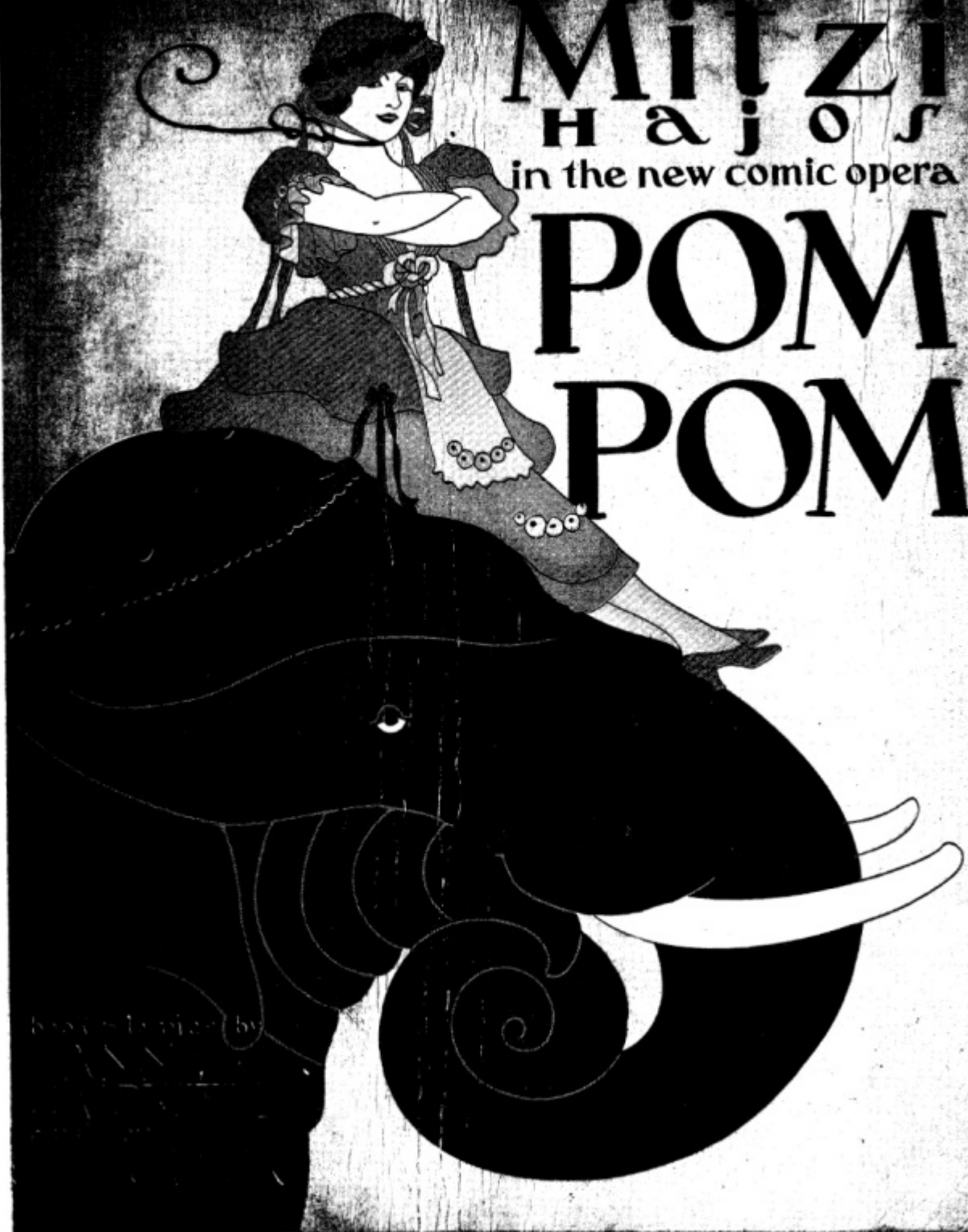


MITZI

H A J O S

in the new comic opera

POM  
POM



Designed by

## Entr' Act and Chorus.

Lyric by  
ANNE CALLWELL.

Music by  
HUGO FELIX.

Piano.

*p*

*mf*

*p* *poco rit.*

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*a tempo.*

The musical score consists of six systems of piano music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The first system includes the tempo marking *a tempo.* The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The second system includes accents (>) over several notes. The third system shows a change in the bass line with a flat sign (b) under a note. The fourth system continues with similar rhythmic patterns. The fifth system features a more complex rhythmic pattern with many sixteenth notes. The sixth system includes a fortissimo (*ff*) dynamic marking and a crescendo hairpin.

The musical score consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The first system shows a rhythmic pattern in the right hand and a bass line in the left. The second system introduces accents and slurs. The third system features a change in the bass line. The fourth system continues the rhythmic pattern. The fifth system includes dynamic markings *gva* and *mf*. The sixth system concludes with a final flourish.



When the soul that dreams with - in An en - chant - ed  
 When the soul that dreams with - in An en - chant - ed

vi - o - lin Stirs a - gain it's wings, and rings, and  
 vi - o - lin Stirs a - gain it's wings, and rings, and

sings, Young love comes fly - ing in. When this strain's ca - ress we  
 sings, Young love comes fly - ing in. When this strain's ca - ress we

hear, Close your arms a-round me, dear, And in rap - ture

hear, Close your arms a-round me, dear, And in rap - ture

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "hear, Close your arms a-round me, dear, And in rap - ture". The bottom staff is the piano accompaniment, featuring a steady bass line and chords in the right hand.

new, Come float - ing through That waltz of "Mon Dé - sir!"

new, Come float - ing through That waltz of "Mon Dé - sir!"

The second system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "new, Come float - ing through That waltz of 'Mon Dé - sir!'". The bottom staff is the piano accompaniment, featuring a steady bass line and chords in the right hand. A *sva.* (sustained) marking is present above the piano part.

*sva.*

The third system consists of two staves for the piano accompaniment. It features a more active right hand with sixteenth-note patterns and a steady bass line. A *sva.* (sustained) marking is present above the right hand. The system concludes with a double bar line and a *rit.* (ritardando) marking.

# The Grand Army Of Crooks.

71

Chorus.

Lyric by  
ANNE CALDWELL

Music by  
HUGO FELIX.

*Con moto.*

Piano. *p*

*Sua.*

*ff*

*ffp*

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## Allegretto ben marcato.

ALL MEN.

When the

*sva.....*

*mf*

*p*

A.M. minions of the law, prowl, watchful-ly prowl, - When the night winds cold and raw,

*p*

A.M. Howl, hor-ri-bly howl - Slink-ing through - the ci - ty streets,

*>*

Detailed description: The score is in 2/4 time and consists of three systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The first system shows the vocal line starting with a rest, followed by the lyrics 'When the'. The piano accompaniment begins with a *mf* dynamic and includes a *sva.....* marking. The second system continues the vocal line with lyrics 'minions of the law, prowl, watchful-ly prowl, - When the night winds cold and raw,'. The piano accompaniment features a *p* dynamic. The third system continues with lyrics 'Howl, hor-ri-bly howl - Slink-ing through - the ci - ty streets,'. The piano accompaniment includes an accent (*>*) and concludes with a final cadence.

A.M. *dogg-ing* "cops" u - pon their beats, Here we come, where all is gay, To dance un -

A.M. til — the break of day, — The break of day —

(Blind men coming down.)

*Sua*.....

*mf*

BLIND MEN. *p*

All day long on corn-ers we Whine, hor-ri - bly Whine: "Give us

*p*

B.M. of your char-i-ty— Blin'— Do help the blin'!" But as soon— as

The first system of music features a vocal line in the upper staff with lyrics, a bass line in the middle staff, and a piano accompaniment in the lower staff. The piano part consists of a right-hand melody and a left-hand bass line.

B.M. day is done, We see as well as an-y one; Nev-er an-y-

The second system continues the musical score with the same three-staff layout: vocal line, bass line, and piano accompaniment.

B.M. thing we pass, In pet-ti-coats or in a glass! In pet-ti-coats, or in a

The third system concludes the musical score on this page, maintaining the three-staff format of vocal line, bass line, and piano accompaniment.

B.M. glass!

*8va*.....

*f staccatissimo.*

*8va*.....

*stacc.*

*8va*.....

*f*

*p subito.*


SHOPLIFTERS.

Molto meno.

We are ver-y, bus-y lit-tle

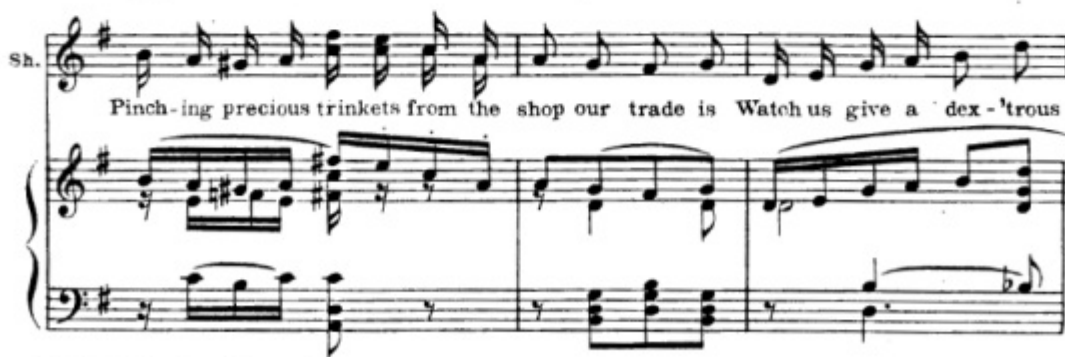
*rit*



Sh.  wise young mix - ers— We can knock you diz - zy With a burg - lar's trick, sirs;

Sh.  Push - ing through the crowd - ed ci - ty ways, Steal - ing in the cars and

Sh.  cab - a - rets; Though you'd nev - er think it from such sweet young la - dies

Sh.  Pinch - ing precious trinkets from the shop our trade is Watch us give a dex - 'trous

Sh. 

lit - tle flirt To each in - no - cent ap - pear - ing skirt

L.H. *cresc. molto.*



Sh. 

Ver - y ex - pert shop - lift - ers we!

L.H. *cresc. molto.*

**BLIND MEN.**



Now we can see! now we can see!

## SHOPLIFTERS.

Queens of pet-ty lar-ce-ny\_

## BLIND MEN.

Now we can see! — As plain can be —

Now we can see! As plain can

*poco rit.*

Now we can see as plain, as plain can be!

be — Now we can see as plain, as plain can be!

*poco rit.*

Presto.

B.M.

Musical score for the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked "Presto." The music begins with a series of chords in the bass and a melodic line in the treble. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). The piece concludes with a double bar line and a key signature change to two sharps (D major).

Allegretto comodo.

WOMEN WITH BABIES.

Musical score for the vocal and piano accompaniment. It features three systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is two sharps (D major) and the time signature is 3/4. The tempo is marked "Allegretto comodo." The lyrics are: "Wont you help us, gen - tle-men,". The second system continues the vocal line and piano accompaniment. The third system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are: "Wont you help the ba - by? Just a pen-ny give us, la - dies fair,". The piano accompaniment features a steady bass line and chords in the treble.

Wo. For - tune it will bring you may - be\_ Ah! Ba - by is a

Wo. use - ful kid, So we nev - er spank her\_ In her lit - tle pet - ti -

Wo. coats are hid Treas - ures that would please a bank - er\_ Ah!

Wo. Tra la la la la la la la tra la la la

ALL MEN. (*Humming.*)  
Um \_\_\_\_\_ Um \_\_\_\_\_

*pp*

The first system of music is in G major (one sharp). It consists of five staves. The top two staves are for the vocal line (labeled 'Wo.'). The third staff is for the 'ALL MEN' part, with the instruction '(Humming.)' and the lyrics 'Um \_\_\_\_\_ Um \_\_\_\_\_'. The fourth and fifth staves are for the piano accompaniment, with a piano dynamic marking '*pp*' at the beginning.

Wo. la la la la Tra la la la la la la la

A.M. Um \_\_\_\_\_ Um \_\_\_\_\_

The second system continues the music from the first system. It also consists of five staves. The top two staves are for the vocal line (labeled 'Wo.'). The third staff is for the 'A.M.' part, with the lyrics 'Um \_\_\_\_\_ Um \_\_\_\_\_'. The fourth and fifth staves are for the piano accompaniment.

Wo. tra la la la la la la tra la la la la la.

A.M. Um Um Um Um

*pp*

*Allegretto. un poco pesante.*

WOODEN LEGGED BOYS.

We are bright young fel - lows who have learn'd to pick and steal - We have



W.L.G.

al - so learned to nav - i - gate with just a sin - gle wheel;

W.L.G.

We can cry and whim - per we can whine and we can beg As we

*pva*.....

W.L.G.

stump a - bout the ci - ty on our lit - tle wood - en leg Rat - tat

*pva*.....

W.L.G.

rat - tat - tat! Won't you drop a nick - el in the lit - tle fel - low's hat?

W.L.G.

What a lot of sym-pa-thy when we go out to beg! So we

W.L.G.

make a lot of mon-ey with our lit-tle wood-en leg- Dance.

**Allegro molto.**

*All.*

The fun is fur ious and fast—

The fun is fur ious and fast—

*R.H.*

When thiev-ing friends meet at last— Hail, the Broth-er -

When thiev-ing friends meet at last— Hail, the Broth-er -

hood of Crooks!

hood of Crooks!

*ff*

*so...c...*

The musical score is written for voice and piano. It consists of seven systems of staves. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The seventh system has two vocal staves and a piano accompaniment. The piano accompaniment includes dynamic markings such as *ff* and *so...c...*.

Young crook's, strong crooks, crooks out on bail, fly crooks, sly crooks,  
 Young crook's, strong crooks, crooks out on bail, fly crooks, sly crooks,

*8va.....*  
*f*

want-ed in jail— Ev -'ry sort of crook-ed crook you'll see  
 want-ed in jail— Ev -'ry sort of crook-ed crook you'll see

*p*

In our crook-ed Club - our hap - py fa - mi - ly, — Bad crooks,  
 In our crook-ed Club - our hap - py fa - mi - ly, — Bad crooks,

*f*

5269-19 The Grand Army etc.

sad crooks, crooks that are wise - All crooks come here to mo - bil -

sad crooks, crooks that are wise - All crooks come here to mo - bil -

ize; This place is not on the tel - e - phone books - The

ize; This place is not on the tel - e - phone books - The

grand Head - quart - ers of the Arm - y of Crooks!

grand Head - quart - ers of the Arm - y of Crooks!

of Crooks!

The grand old Ar - my of Crooks!

The grand old Ar - my of Crooks!

This system contains the vocal melody and piano accompaniment for the first line of the song. The vocal line is written in a soprano clef with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in a grand staff with treble and bass clefs and the same key signature. The lyrics are 'The grand old Ar - my of Crooks!'.

This system continues the piano accompaniment for the first line of the song, showing the right and left hand parts.

Dance.

This system begins the piano accompaniment for the 'Dance' section. It features a more rhythmic and melodic accompaniment in both hands.

This system continues the piano accompaniment for the 'Dance' section. A piano dynamic marking (*p*) is present in the bass clef.

This system continues the piano accompaniment for the 'Dance' section.

This system continues the piano accompaniment for the 'Dance' section.

The Grand Old Ar-my of Crooks!

The Grand Old Ar-my of Crooks!

*ff*

5269-19 The Grand Army etc.

Detailed description: This is a musical score for a piece titled "The Grand Old Army of Crooks!". The score is arranged for voice and piano. It begins with two vocal staves (treble clef) and a piano accompaniment (grand staff). The lyrics "The Grand Old Ar-my of Crooks!" are written under the vocal staves. The piano part features a rhythmic accompaniment with triplets and dynamic markings such as *ff* and accents. The score is divided into several systems, with some systems containing only piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The piece concludes with a final cadence in the piano part.



# SONG

## Evelyn.

Paulette and Chorus.

Lyric by  
ANNE CALDWELL.

Music by  
HUGO FELIX.

Allegretto sostenuto. Allegretto.

PAULETTE.

Piano.

Love I think, is tom-mey rot,  
I could win a score of them,

Pa. Girls are such a fun - ny lot - On - ly one my  
Then I'd win some more of them But up - on my

Pa. man - ly fan - cy seems to please. But with-out the  
soul, I think Im too blas - é! Just this one girl

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Pa. least ex-cuse With me she can raise the deuce For the lit - tle  
seems to start, Lit - tle twit - ters round my heart, Doc - tor di - ag -

Pa. vil - lain is a fear - ful tease, Al - ways mes-sing  
nosed the case as "love" to - day, It is such a

Pa. me a - bout, Till I want to shout Oh, Eve - lyn, oh,  
fear - ful bore, I'll have to say once more.

*rit* *Molto meno, Broad.*

Pa. Eve - lyn, You'll have to quit your devel-in'! You tease and tan - ta -

Pa. lize me so, You've sure - ly got me "on the gol" Oh

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "lize me so, You've sure - ly got me 'on the gol' Oh". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

Pa. Eve-lyn, oh Eve-lyn, Just mind what you're a - bout, If

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "Eve-lyn, oh Eve-lyn, Just mind what you're a - bout, If". The piano accompaniment continues with similar rhythmic patterns and chordal support.

Pa. you are on the lev - el in The game you seem to

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "you are on the lev - el in The game you seem to". The piano accompaniment maintains the established harmonic and rhythmic structure.

Pa. rev - el in, Oh Eve-lyn quit your devil - in' Just cut it

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "rev - el in, Oh Eve-lyn quit your devil - in' Just cut it". The piano accompaniment provides a final harmonic resolution.

Pa.

out!  
CHORUS.

*mf* Oh Eve-lyn, oh Eve-lyn, You'll have to quit your

*mf* Oh Eve-lyn, oh Eve-lyn You'll have to quit your

*mf*

Pa.

devil-in' You tease and tan-ta-lize me so, You've

Ch.

devil-in' You tease and tan-ta-lize me so, You've

Pa. 

sure - ly got me "on the go" Oh, Eve - lyn, oh

Ch. 

sure - ly got me "on the go" Oh, Eve - lyn, oh



Pa. 

Eve - lyn, Just mind what you're a - bout, If you are on the

Ch. 

Eve - lyn, Just mind what you're a - bout, If you are on the



Pa. lev - el in The game you seem to rev - el in, Oh

Ch. lev - el in The game you seem to rev - el in, Oh

The first system of the musical score consists of four staves. The top two staves are for the vocal parts: Soprano (Pa.) and Chorus (Ch.). Both parts have the same lyrics: "lev - el in The game you seem to rev - el in, Oh". The bottom two staves are for the piano accompaniment, showing chords and a melodic line in the bass.

Pa. Eve-lyn, quit your devil-in' Just cut it out.

Ch. Eve-lyn, quit your devil-in' Just cut it out.

Eve-lyn, quit your devil-in' Just cut it out.

*ff Fine.*

The second system of the musical score also consists of four staves. The top two staves are for the vocal parts: Soprano (Pa.) and Chorus (Ch.). Both parts have the lyrics: "Eve-lyn, quit your devil-in' Just cut it out.". The bottom two staves are for the piano accompaniment. The system concludes with a double bar line and the dynamic marking *ff* and the word *Fine.*

## Ships In The Night.

Duet.

(Therese and Bertrand)

Lyric by  
ANNE CALDWELLMusic by  
HUGO FELIX

*Rubato.* THERESA.

I re - mem - ber when I —

*Piano.* *f*

Th. *Con moto appassionato.* (Of all things!)  
first saw you —

*pp*

Th. The night was mis - ty, and the moon,

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Th. *The moon\_ at wane,*

BERTRAND.

Th. *Shone sil - ver through a veil, a glist'n - ing*

Be.

Th. *veil\_ of rain \_\_\_\_\_ In shad-ow*

Be.

8

8

8va.....

8

8

Th. *deep I stood* *Hid from your view*

Be.

*cresc.*

Th. *You passed me by*

Be. *I passed,*

*Sva*

*mf*

Th. *Then from the dark I followed*

Be. *And never knew.*

Th. *p*  
too. It was as though some strange myst - e - ri - ous

Be.

*pp*  
*fp*  
*8va*

Th. spell \_\_\_\_\_ Led me a - long ov - er

Be.

*s*

Th. ways, ways - I knew too well \_\_\_\_\_ Un-til at

Be.

*8va*  
*s*

Th. last as if in sur - prise you turned and looked in - to my

Be.

*cresc.*

Th. eyes You passed me

Be. I looked in - to your eyes, and then?

*gva.*

*mf*

Th. by a - gain, a - gain ah

Be.

*cresc. molto.*

## Largo, non troppo.

Th.  Ships in the night pass by si - lent - ly hail - ing Hearts that are lone - ly meet

Be. 

 *mf* *L.H.*

Th.  when it's too late As down the o - cean of life we are sail - ing

Be.  They meet when it's too late, too late

 *p* *mf* *f*

Th.  How shall we know when we find our fate? Ships in the night pass by

Be. 

 *mf* *scd.*

Th. *si - lent ly hail - ing Hearts that are lone - ly, meet when 'tis too late,*

Be.

*L.H.*

*p*

Th. *As down the o - cean of life we are sail - ing How shall we know when we*

Be.

*f*

*cresc. molto.*

*Sostenuto.*

Th. *find - our fate!*

Be.

*sva.*

*ff*

## Kiss Me.

Duet.

Paulette and Bertrand.

Lyric by  
ANNE CALDWELL.Music by  
HUGO FELIX.

Andantino appassionato, un po mosso.

Piano.

The piano introduction is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand and a bass line in the left hand. The dynamic marking is *mf* (mezzo-forte). The piece concludes with a double bar line and repeat dots.

Allegretto Commodo.

BERTRAND.

First vocal line for Bertrand, in 3/4 time with a key signature of one sharp (F#). The lyrics are: "If some - one should ask you what a kiss may be — Kiss-es are like sun-shine when they're sweet and warm —". The piano accompaniment is in the same key and time, with a dynamic marking of *p* (piano).

Bert.

Second vocal line for Bertrand, in 3/4 time with a key signature of one sharp (F#). The lyrics are: "Here's the def - in - i - tion that oc - curs - to me — Kiss-es through your tears are like an A - pril storm;". The piano accompaniment continues in the same key and time.

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Kiss-es are like sug - ar plums that leave a smart,  
Kiss-es are the debt of love, not paid in vain,

Kiss-es are the keys that will un - lock your heart - Then  
For no mat-ter what you give, you get them back a - gain - Then

*Andantino appassionato. Un po mosso.*

Kiss — me, Kiss — me; Kiss me, dear, in your

own — sweet way; Kiss — me, life is our

PAULETTE.

Bert.

own — to - day, Kiss — me hun-dreds of times\_ and

Paul.

and then?

Bert.

then — — Kiss — me once — a - gain

Paul.

Kiss — me, dear, in your own sweet way,

Bert.

Kiss me, dear, your own sweet

Paul. Kiss — me, life is our own — to - day.

Bert. way Kiss me, life's our own to -

Paul. Kiss — me hund - reds of times — and then —

Bert. day — Kiss — me hund - reds of times and then

Paul. Kiss — me once — a - gain

Bert. Kiss — me once — a - gain

# Mister Love.

Pom-Pom, Toinette, Digolo and Flic.

Lyric by  
ANNE CALDWELL.

Music by  
HUGO FELIX.

Piano.

I have  
Love's

nev - er lost my heart, Though at times I don't de -  
skies are ev - er blue. It's a say - ing rath - er

ny It does give a lit - tle start, - Sly - ly  
trite When the love bell rings for you, - He will

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whis - p'ring "Why not try?" Ma - ny fel - lows come a -  
 sure - ly be "Good - night!" For in spite of all your

round, Not a one that I have found Ev - er made me feel that  
 cares, He will catch you un - a - wares. Ere you know he is a -

way, Though my girl friends of - ten say: Mind what you are a -  
 bout, Why you will be count - ed out, With - out the slight - est

bout, For if you don't watch out. \_\_\_\_\_  
 fret, So mind you watch your step. \_\_\_\_\_

tip a tap tip a tap tip a tap tap

Mis - ter Love will come a tap - - ing

Rip-rip-rap!

At your door he will be rap - ing — And it

How you say

mat-ters lit-tle how you say "Go a-way"

He will stay! — Mis - ter Love will stop your

He will stop, he will stop, he will stop it.

laugh - - - ter. You're the one that he is

You he's af - ter

af - ter Mind you don't for - get, though you've

nev - er met Mis - - - ter Love will catch you

nev - er met Mis - - - ter Love will catch you

yet

yet

yet yet

*ff*



# You Shall Not Go.

Words by  
ANNE CALDWELL.

Music by  
HUGO FELIX.

Moderato. PAULETTE. *rubato.*

Piano. *f* *p - mf*

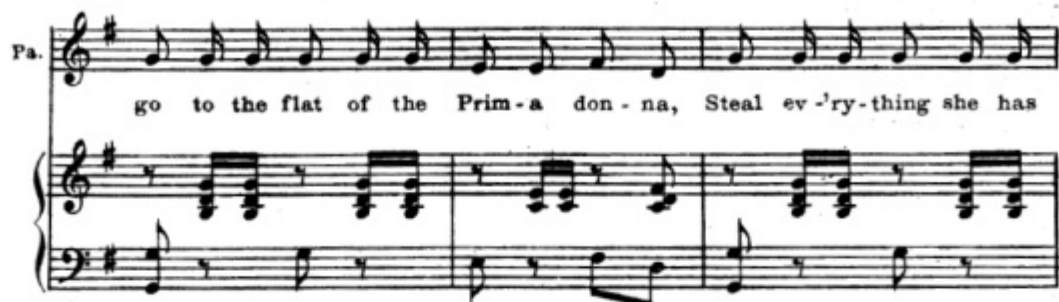
Pa. What fun, what  
fun! I'll bet a knife we'll bag a' won-d'rous haul— This is the life!

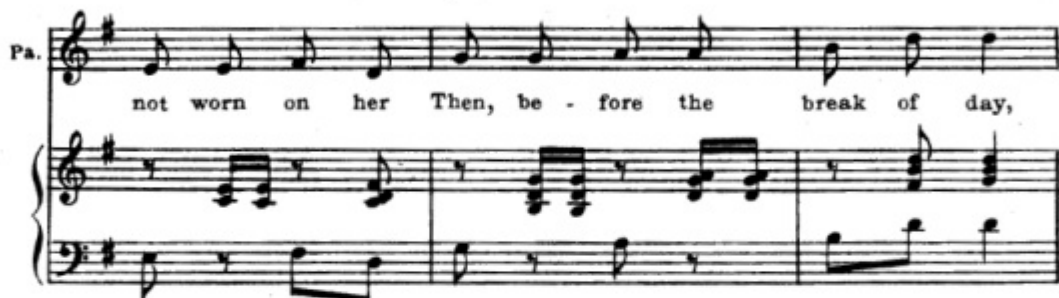
Allegro. Pa. Well

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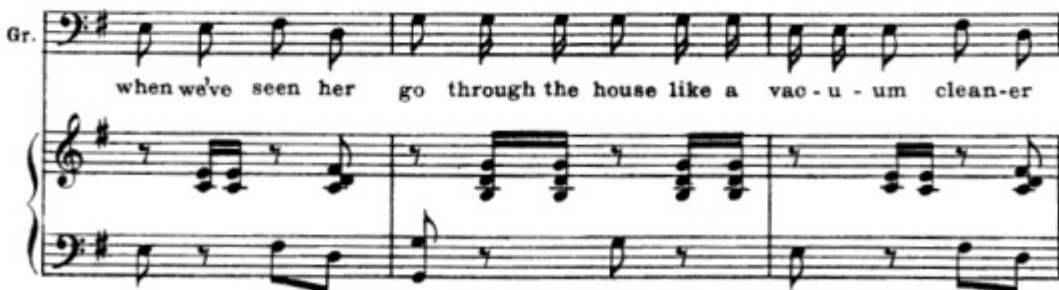
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Pa.  go to the flat of the Prim-a don-na, Steal ev-'ry-thing she has

Pa.  not worn on her Then, be - fore the break of day,

Pa.  Pack the loot and get a - way,  
GROLMUS.  
We'll call for the maid and

Gr.  when we've seen her go through the house like a vac - u - um clean-er

Gr.

In the morn - ing jour - nal we read of the rob - ber -

Gr.

y.  
CHORUS.

We'll go to the flat of the Prim-a don-na, Steal ev-'ry-thing she has

We'll go to the flat of the Prim-a don-na, Steal ev-'ry-thing she has

Ch.

not worn on her Then, be - fore the break of day Pack the loot and

not worn on her Then, be - fore the break of day Pack the loot and

Ch. get a - way We'll call for the maid and when we've seen her  
get a - way We'll call for the maid and when we've seen her

Ch. go through the house like a vac - u - um clean - er, In the morn - ing  
go through the house like a vac - u - um clean' - er, In the morn - ing

Ch. jour - nal we read of the rob - ber - y.  
jour - nal we read of the rob - ber - y.

## POLICEMAN.

You'd bet - ter leave the maid to me I've

Po. such do - mes - tic tastes, you see, And housemaids are my spe - cial - tee, In

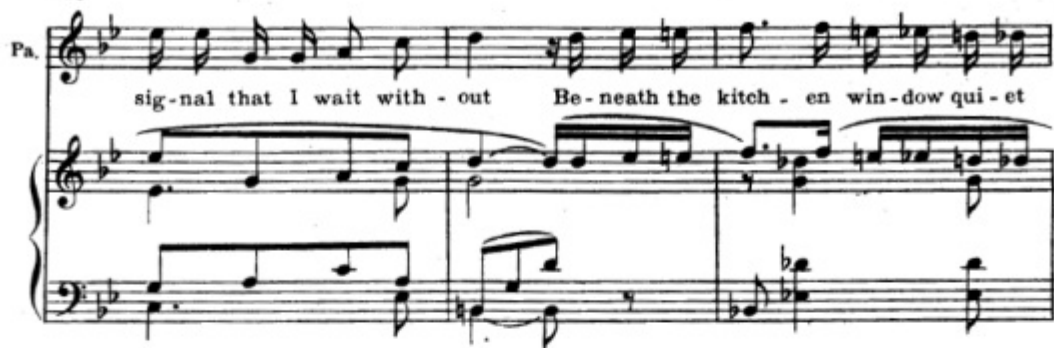
Po. fact I've nursed a house - maids' knee So wunt you leave the maid to

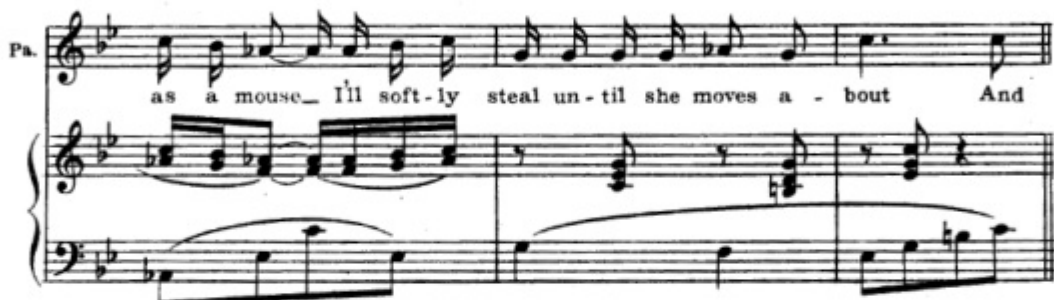
## Andantino, non troppo.

## PAULETTE.

Oh! no, no, no, this maid will let us in the house Can I but

Po. me?

Pa.  *sig-nal that I wait with - out Be - neath the kitch - en win - dow qui - et*

Pa.  *as a mouse\_ I'll soft - ly steal un - til she moves a - bout And*

*Allegretto.*

Pa.  *then, you see, to let her know I'll sing out - side quite low "Oh,*

*Allegretto Sostenuto.*

Pa.  *Eve - lyn, Oh Eve - lyn Do let your lit - tle devil in You*

Pa. tease an tan - ta - lize me so Don't tell me that I'll

Pa. have to go! Oh Eve-lyn, Oh Eve-lyn there's not the slight-est doubt If  
 CHORUS. *pp*  
 Oh Eve-lyn, Oh Eve-lyn there's not the slight-est doubt If

Ch. *pp*  
 Oh Eve-lyn, Oh Eve-lyn there's not the slight-est doubt If

Pa. you are on the lev-el in The game you seem to re-vel in Just

Ch. you are on the lev-el in The game you seem to re-vel in Just



Pa. let your lit-tle dev-il in Dont keep him out, The scheme is  
 let your lit-tle dev-il in Dont keep him out.  
 Ch. let your lit-tle dev-il in Dont keep him out.

## PAULETTE.

Per-haps you think I am a -  
 wrong you shall not go!

Pa. fraid! And why? He for -  
 You shall not go! I for - bid it!

**THERESE.**

He for-bids \_\_\_\_\_ it! He for - bids it!

Pa. bids it! He for - bids He for-bids it!— I

Be. I for-bid it!

**GROLMUS.**

He forbids it! He for-bids it!

*Sua*.....


*f* *ff* *fp*

**Allegretto, non troppo e ben ritmato.**

Pa. beg your par - don, My dear Sir, but are you not a -

Pa. bus - ing! Your dic - ta - tor - ial air, you know is

Pa.  real - ly most a - mus - ing! I think its hard ly worth your while and

Pa.  do for - give me if I smile, Ha! ha! ha! Ha! ha! ha! Why,

Pa.  sure - ly you but chaff, ha! ha! ha! Go on, dont make me

Pa.  laugh, ha! ha! ha! This thing is get - ting quite a joke!  
BERTRAND.  
I'm quite in

Sostenuto molto.  
THERESE.

*rit*

There's

Bo. earn-est and you shall not go!

*f ff*

*rit - p*

Valse.

Th. some - thing ve - ry strange and quaint a - bout this ten - der

Th. youth The in - trest that you take in him seems

Th. ve - ry keen, in truth How if it prove to be This

## PAULETTE.

des - per - a - - do was a she!      What me! - A she!

Pa. CHORUS.      Me - a she! - - - - - if

It can - not be!      No it can - not be!

It can - not be!      No it can - not be!

Allegretto, con troppo Tempo I.

Pa. you but knew the things I do (It's wise to keep them sha-dy)      You

Pa. could not say in sneer - ing way That I may be a la - dy. My

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "could not say in sneer - ing way That I may be a la - dy. My". The piano accompaniment is written in two staves (treble and bass clefs) and includes dynamic markings such as *p.* and *sf*.

Pa. ac - cent sweet is all a bluff I'm there with all that row - dy stuff! I'm a

The second system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "ac - cent sweet is all a bluff I'm there with all that row - dy stuff! I'm a". The piano accompaniment is written in two staves (treble and bass clefs) and includes dynamic markings such as *p.* and *sf*.

Pa. rough! Pret-ty tough! I am they say, a dev-il May care A

The third system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "rough! Pret-ty tough! I am they say, a dev-il May care A". The piano accompaniment is written in two staves (treble and bass clefs) and includes dynamic markings such as *p.* and *sf*.

Pa. slash-ing, crash-ing dev - il may care I'm al - ways there to take a dare, I'm

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "slash-ing, crash-ing dev - il may care I'm al - ways there to take a dare, I'm". The piano accompaniment is written in two staves (treble and bass clefs) and includes dynamic markings such as *p.* and *sf*.

Pa. *rit*  
rea-dy for a row — I'm just the boy who's out for a fling and *a tempo.*

Pa. so I throw my hat in the ring If you take me for a *gva.*

Pa. mol - ly ood - die Come and tell me now!

**CHORUS.**

They say he is a

They say he is a *f*



dev-il may care A slash-ing crash-ing dev-il may care He's al-ways there to

Ch. dev-il may care A slash-ing crash-ing dev-il may care He's al-ways there to

take a dare He's read-y for a row. He's just the boy who's

Ch. take a dare He's read-y for a row. He's just the boy who's

out for a fling and so I throw my hat in the ring If you

Ch. o it for a fling and so I throw my hat in the ring If you

*rit.*

*sva.*

*a tempo.*

*sva.*

*a tempo.*

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line (labeled 'Ch.'), a piano accompaniment (treble and bass clefs), and lyrics. The first system has lyrics: 'dev-il may care A slash-ing crash-ing dev-il may care He's al-ways there to'. The second system has lyrics: 'take a dare He's read-y for a row. He's just the boy who's'. The third system has lyrics: 'out for a fling and so I throw my hat in the ring If you'. The fourth system has lyrics: 'o it for a fling and so I throw my hat in the ring If you'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Performance markings include 'rit.' (ritardando) and 'sva.' (sforzando) above the piano part, and 'a tempo.' below the vocal part.

Ch. take him for a Mol - ly cod-dle come and tell him now!

take him for a Mol - ly cod-dle come and tell him now!

This system contains three staves: a vocal staff (Ch.), a piano accompaniment staff (treble and bass clef), and a second vocal staff. The lyrics are "take him for a Mol - ly cod-dle come and tell him now!" repeated on both vocal lines.

## BERTRAND.

Oh Lis-ten! You shall not

go! the dan-ger is too great!

This system contains three staves: a vocal staff (Bertrand), a piano accompaniment staff (treble and bass clef), and a second vocal staff (Be.). The lyrics are "Oh Lis-ten! You shall not go! the dan-ger is too great!". The piano part includes a *p* dynamic marking.

## THERESE.

I beg you to re-lect and hes-i - tate True

This system contains three staves: a vocal staff (Therese), a piano accompaniment staff (treble and bass clef), and a second vocal staff. The lyrics are "I beg you to re-lect and hes-i - tate True". The piano part includes a *p* dynamic marking.

Valse.

Th. love would but pro-tect you from the dan - ger that is near \_\_\_\_\_  
 BERTRAND. (to Paulette.) Love would pro-

Th. True love could but di - rect you to the one who holds you

Bs. tect you from dan - ger that is near \_\_\_\_\_

Th. dear True heart in ev - 'ry beat re - peat - ing

Bs. Love will di - rect you to him who holds you dear \_\_\_\_\_

**GIRL.**

change will

**PAULETTE.**

change will

Th. this \_\_\_\_\_ to you, my own \_\_\_\_\_ The one love that nev-er can change will

Be. To you my own The one love that nev-er can change will

**BIASSON.**

change will

**GROLMUS.**

change will

**CHORUS.**

ff G.  for-ever be yours a - lone.

Pa.  for-ever be yours a - lone.

Ta.  for-ever be yours a - lone.

Be.  for-ever be yours a - lone.

Bla.  for-ever be yours a - lone.

Gr.  for-ever be yours a - lone.

 True love would but pro-

Ch.  True love would but pro-



S.G. Ah! Ah!  
 Pa. Truest love is here  
 Th. Truest love is here  
 Be. Love will protect you from danger that  
 Ba. Love will protect you from danger that  
 Gro. Love will protect you from danger that  
 tect you from the dan - ger that is near True love could  
 Ch. tect you from the dan - ger that is near True love could

Ah! — Ah! —  
 There is dan - - ger near  
 There is dan - - ger near  
 hov - ers near. — Love will di-rect you to  
 hov - ers near. — Love will di-rect you to  
 hov - ers near. — Love will di-rect you to  
 but di-rect you to the one who — holds you dear — true  
 but di-rect you to the one who — holds you dear — true  
 but di-rect you to the one who — holds you dear — true



Ah ah ah ah  
 This re-peat to my own  
 This re-peat to my own  
 one who will hold you dear To you, my own, The  
 one who will hold you dear The  
 one who will hold you dear The  
 heart in ev-ry beat re-peat-ing this to you, my own, She  
 heart in ev-ry beat re-peat-ing this to you, my own, She  
 heart in ev-ry beat re-peat-ing this to you, my own, She

Con moto.

1<sup>st</sup> G. one love that nev-er can change will for-ev-er be yours a - lone

1<sup>st</sup> A. one love that nev-er can change will for-ev-er be yours a - lone I'm

Th. love that can not change will for-ev-er be yours a - lone

Be. one love that nev-er can change will for-ev-er be yours a - lone

Bia. one love that nev-er can change will for-ev-er be yours a - lone

Gro. one love that nev-er can change will for-ev-er be yours a - lone

one love that nev-er can change will for-ev-er be yours a - lone

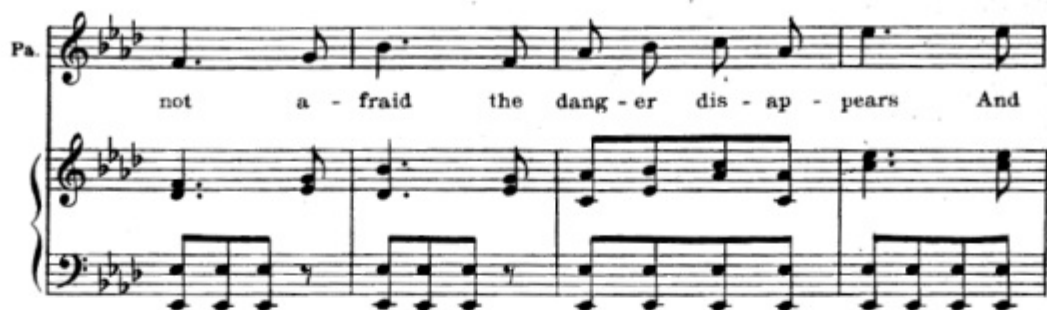
Ch. one love that nev-er can change will for-ev-er be yours a - lone

one love that nev-er can change will for-ev-er be yours a - lone

8<sup>va</sup>.....

Con moto.

*mf*

Pa.    
 not a - fraid the dang - er dis - ap - pears And

Pa.    
 closed doors o - pen when my sweet-heart hears — Oh Eve - lyn, oh

Pa.    
 Eve - lyn Just let your lit - tle devil in You tease and tan - tal  
 CHORUS.  
 You tease and tan - tal  
 You tease and tan - tal

ize me so Don't tell me that I'll have to go oh, Eve-lyn oh,  
 ize me so Don't tell me that I'll have to go oh, Eve-lyn oh,

1<sup>st</sup> GIRL.  
 PAULETTE. Ah  
 BIASSON. Ah  
 GROLMUS. Oh  
 Oh  
 Eve-lyn Just mind what you're a - bout. Oh  
 Eve-lyn Just mind what you're a - bout. Oh

*poco rit.*

St. G. Ah, you

Pa. Ah, you

Th. you

Be. you

Po. you

Bl. Eve-lyn oh Eve-lyn just let your lit-tle devil in, you tease an tan-ta -

Gr. Eve-lyn oh Eve-lyn just let your lit-tle devil in, you tease and tan-ta -

Ch. Eve-lyn oh Eve-lyn just let your lit-tle devil in, you tease and tan-ta -

P. Eve-lyn oh Eve-lyn just let your lit-tle devil in, you tease and tan-ta -

*mf* *f* *pp*

S.G. tease me so in fact you sure-ly have me on the  
 Pa. tease me so in fact you sure-ly have me on the  
 Th. tease me so in fact you sure-ly have me on the  
 Be. tease me so in fact you sure-ly have me on the  
 Po. tease me so in fact you sure the  
 Bl. tease me so you sure-ly got me on the go, You've got me on the  
 Gr. tease me so you sure-ly got me on the go, You've got me on the  
 Ch. lize me so, You've sure-ly got me on the go, You've got me on the  
 lize me so, You've sure-ly got me on the go, You've got me on the

Allegro molto.

Allargando.

Maestoso.

St G. go. Off to my Eve-lyn a - way I'll go.  
 Pa. go. Off to my Eve-lyn a - way I'll go.  
 Th. go. Off to my Eve-lyn a - way I'll go.  
 Be. go. Off to my Eve-lyn a - way I'll go.  
 Po. go. Off to my Eve-lyn a - way I'll go.  
 Bl. go. Off to my Eve-lyn a - way I'll go.  
 Gr. go. Off to my Eve-lyn a - way I'll go.  
 Ch. go. Off to my Eve-lyn a - way I'll go.  
 go. Off to my Eve-lyn a - way I'll go.

All<sup>o</sup> molto. *Allargando* *ff* *Maestoso*  
*qua*.....



# The Circus In The Moon.

139

Duet.

Paulette and Policeman.

PAULETTE.

POLICEMAN.

Piano. *mf*

They

Pa. tell me that dreams hard - ly ev - er come true They

Po. I tell you that dream hard - ly

Pa. say by con - trar - ies they some - times go through But

Po. ev - er come true But then by con - trar - ies they

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Pa. al - ways I find that the dreams I have had, Can  
 Po. some - times go through

Pa. make me feel cheer - ry or glad When off in - to  
 Po. or wea - ry

Pa. slum - ber I hap - pi - ly float In fair - y like  
 Po. When off in - to slum - ber I hap - pi - ly

Pa. shal - lop I call my dream - boat Such won - ders a - mus - ing, such  
 Po. float In fair - y like shal - lop I call my dream - boat Such

Pa. odd things I see last eve - ning a dear lit - tle dream came to  
 Po. odd things I see

*poco rit.*

Pa. me While re - clin - ing af - ter din - ing I could  
 Po. me While re - clin - ing af - ter din - ing I could

Pa.  see the round moon shin - ing Like a white top-py tent up there so

Po. 

Pa.  high Then I dreamed of a cir - cus in the sky And the

Po.  So high Oh my!

Pa.  wide glow of the side glow Where the coun - try groom and

Po. 

Pa. bride go shone a - far through the blue 'till the

Po.

Pa. dream seemed so true that I sprang up and said I'll go too! -

Po. Don't

Pa. Oh I'll take you!

Po. shake me Please take me a - long with you!

## CHORUS.

Houp - la - la The moon is like a cir - cus Houp - la -  
 la So round and full and white see, all the plan-ets are  
 smil - ing Beam - ing with de - light In the sum-mer

Ch. night Hou - la - la For Ven - us is the star girl.

*pp*

Ch. Rid - ing high be - neath the big bal - loon Oh, Mis - ter

Ch. Mars, won't you take \_\_\_\_\_ us to see the Hou - la Cir - cus in the

takes at night a - long



## PAULETTE.

moon

POLICEMAN.

There's the dog star and the fag star and the

*pp*

Pa.

Po.

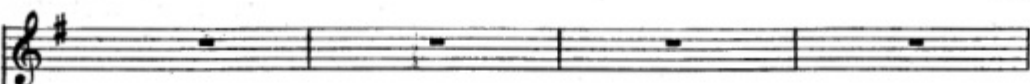
Au - to - mo - bile Road - hog star They ap - pear in a trip - le star

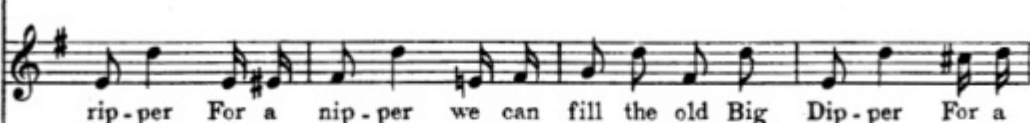
Pa.


Po.

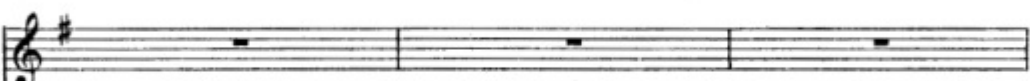
great act! It's cracked


act I am told it's a cur - i - ous fact It's a


Pa. 

Po.  rip - per For a nip - per we can fill the old Big Dip - per For a



Pa. 

Po.  quick frisk - y lunch make a strong whis - key punch From the milk - y way milk for the



Pa.  I'll drink it I think it is great hoo - ray!

Po.  bunch



## CHORUS.

The musical score is arranged in three systems. Each system contains a vocal line (Ch.) and a piano accompaniment (piano). The piano part consists of a right-hand treble clef and a left-hand bass clef. The vocal line is in a single treble clef. The lyrics are written below the vocal line.

**System 1:**  
 Chorus: Houp - la - la The moon is like a cir - cus Houp - la

**System 2:**  
 Ch. la So round and full and white See all the plan - ets are

**System 3:**  
 Ch. smil - ing Beam - ing with de - light In the sum - mer

Pa.  night Hou - la - la For Ven - us is the star girl

Po. 

*pp* 

Pa.  Rid - ing high be - neath the big bal - loon Oh, mis - ter Mars, won't you

Po. 



Pa.  takes no right a - long  
take \_\_\_\_\_ us to see the Hou - la cir - cus in the moon

Po. 

 *pp*

This musical score is for a piece titled "The Circus etc." and is arranged for piano. It consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The score includes various dynamic markings: *p* (piano) at the beginning of the first system, *pp* (pianissimo) in the third system, and *pp* and *ff* (fortissimo) in the fifth system. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests and phrasing slurs. A key signature change to two sharps (F# and C#) is indicated in the fifth system.