

145379

# THE CASINO GIRL.

WORDS BY

HARRY B. SMITH.

MUSIC BY

LUDWIG ENGLANDER.

INTERPOLATED NUMBERS BY

HARRY T. MACCONNELL AND ARTHUR NEVIN.

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# THE CASINO GIRL.

Words by  
HARRY B. SMITH.

## Act I.

Music by  
LUDWIG ENGLANDER.

### OPENING CHORUS.

*Moderato.*

*PIANO.* *ff*

*p*

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The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving bass lines. A key signature change to one flat is indicated at the beginning of the system.

The second system continues the piece with more complex rhythmic patterns in the upper staff, including sixteenth-note runs. The lower staff features a steady accompaniment with various chord voicings. A key signature change to two flats is indicated.

The third system features a more active upper staff with sixteenth-note passages. The lower staff continues with a consistent accompaniment pattern, primarily using dyads and triads.

The fourth system includes dynamic markings: *rit.* (ritardando) and *ff* (fortissimo). The upper staff has a dense texture of sixteenth notes. The lower staff has a few notes with accents (^) and a *v* (pizzicato) marking. A time signature change to 2/4 is indicated.

The fifth system concludes the piece with sustained chords in the upper staff and a final melodic phrase in the lower staff. The lower staff features several notes with accents (^).

The first system of music consists of four measures. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter notes and chords.

The second system contains measures 5 through 8. It includes a first ending bracket over measures 5 and 6. The music concludes with a double bar line and repeat signs, with a fortissimo (*ff*) dynamic marking in the final measure.

The third system covers measures 9 to 12. It features a second ending bracket over measures 9 and 10. The word "CURTAIN." is written above the staff in measure 11. The system ends with a double bar line and repeat signs.

The fourth system contains measures 13 to 16. The right hand has a series of chords, and the left hand has a rhythmic accompaniment. The instruction "accel." (accelerando) is placed at the beginning of the system.

The fifth system covers measures 17 to 20. The right hand continues with chords, and the left hand has a simple accompaniment. The instruction "rit." (ritardando) is placed in the middle of the system.

Cai - ro, Cai - ro, Pa - ris of the East!

Cai - ro, Cai - ro, Pa - ris of the East!

Cai - ro, Cai - ro, Pa - ris of the East!

Cai - ro, Cai - ro, Life is here a feast.

Cai - ro, Cai - ro, Life is here a feast.

Cai - ro, Cai - ro, Life is here a feast.

Voy - a - gers from far and near In your live - ly streets ap - pear,

Voy - a - gers from far and near In your live - ly streets ap - pear,

Voy - a - gers from far and near In your live - ly streets ap - pear,

Come to pass the win - - - ter here,

Come to pass the win - - - ter here,

Come to pass the win - - - ter here,

The musical score consists of two systems. Each system includes three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The vocal parts are in a 2/4 time signature with a key signature of one flat (B-flat). The lyrics for all vocal parts are "Cai - ro, Cai - ro!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The first system ends with a fermata over the final chord, and the second system ends with a fermata over the final chord, which is marked with an 8-measure rest.

Cai - ro, Cai - ro!

Cai - ro, Cai - ro!

Cai - ro, Cai - ro!

Cai - ro, Cai - ro!

Cai - ro, Cai - ro!

Cai - ro, Cai - ro!

*marcato*

Ma's with un - mar-ried daughters Bring them here from o'er the wa-ters, bring them

*marcato*

Ma's with un - mar-ried daughters Bring them here from o'er the wa-ters, bring them

*marcato*

Ma's with un - mar-ried daughters Bring them here from o'er the wa-ters, bring them

*marcato*

here,.....

here,..... they bring them here.....

here,..... they bring them here.....

Op'-ra sing-ers Belles with ring-ers Pay a sky high rate to come in

Op'-ra sing-ers Belles with ring-ers Pay a sky high rate to come in

Op'-ra sing-ers Belles with ring-ers Pay a sky high rate to come in

state.....

state..... to come in state.

state..... to come in state.



Cai - ro, Cai - ro, Par - is of the East!

Cai - ro, Cai - ro, Par - is of the East!

Cai - ro, Cai - ro, Par - is of the East!

Cai - ro, Cai - ro, Life is here a feast.

Cai - ro, Cai - ro, Life is here a feast.

Cai - ro, Cai - ro, Life is here a feast.

Voy - a - gers from far and near In your live - ly streets ap - pear,

Voy - a - gers from far and near In your live - ly streets ap - pear,

Voy - a - gers from far and near In your live - ly streets ap - pear,

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "Voy - a - gers from far and near In your live - ly streets ap - pear," repeated on three staves.

Come to pass the win - - ter here,

Come to pass the win - - ter here,

Come to pass the win - - ter here,

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "Come to pass the win - - ter here," repeated on three staves.

## Entrance of the Cigarette Girls.

The first system of music consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes. The bottom staff is a bass line with a simple eighth-note accompaniment.

The second system of music consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes. The bottom staff is a bass line with a simple eighth-note accompaniment.

The third system of music consists of three staves. The top staff is a vocal line with the lyrics: "Hap - py Or - i - en - tals, fair As the o - dal - isque or hou - ri,". The middle staff is a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes. The bottom staff is a bass line with a simple eighth-note accompaniment.

The fourth system of music consists of three staves. The top staff is a vocal line with the lyrics: "Here we make the ci - gar - ette Whose per - fume is so flow - 'ry,". The middle staff is a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes. The bottom staff is a bass line with a simple eighth-note accompaniment. The system ends with a *rit.* marking and three accented chords.

*a tempo*

Rol - ling up the dead - ly tube Fa - tal to... the chap - pie,

*a tempo*

Light - ing one just now and then To make our neigh - bours hap - py.

*f*

*rit.*

Tempo di Valse Moderato.

Puff puff puff puff, Watch - ing the smoke - wreaths un -

- fur - - ling! Puff puff puff puff,

The first system of the musical score for 'The Casino Girl'. It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics '- fur - - ling!' followed by four 'Puff' notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

See how the clouds are cur - - ling! If you have your trou - bles in

The second system of the musical score. The vocal line continues with 'See how the clouds are cur - - ling! If you have your trou - bles in'. The piano accompaniment continues with similar harmonic support, including some chromatic movement in the bass line.

love or in debt, They all float a - way; so don't wor - ry and fret; They'll

The third system of the musical score. The vocal line continues with 'love or in debt, They all float a - way; so don't wor - ry and fret; They'll'. The piano accompaniment provides a consistent harmonic background.

all end in smoke like this ci - gar - ette That we puff puff.....

The fourth and final system of the musical score. The vocal line concludes with 'all end in smoke like this ci - gar - ette That we puff puff.....'. The piano accompaniment ends with a final chord and a fermata over the last note.

puff..... Puff puff puff puff puff If

you have your troubles, They'll soon float a - way And they all end in smoke like

this ci - gar - ette That we puff puff puff.....

Puff puff puff puff See how the smoke-wreaths are  
 Puff puff puff puff puff puff  
 Puff puff puff puff puff puff

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are: "Puff puff puff puff See how the smoke-wreaths are" on the first staff, "Puff puff puff puff puff puff" on the second staff, and "Puff puff puff puff puff puff" on the third staff. The piano part features chords and arpeggiated figures.

twir - ling! Puff puff puff puff  
 puff puff Puff puff puff puff  
 puff puff Puff puff puff puff

The second system of the musical score continues the vocal and piano parts. The lyrics are: "twir - ling! Puff puff puff puff" on the first staff, "puff puff Puff puff puff puff" on the second staff, and "puff puff Puff puff puff puff" on the third staff. The piano accompaniment continues with similar chordal and arpeggiated patterns.

See how the clouds are cur - ling! Puff puff puff

puff puff puff puff puff Puff puff puff

puff puff puff puff puff Puff puff puff

puff If you have your troubles, They'll soon float a - way And they all end in

puff If you have your troubles, They'll soon float a - way And they all end in

puff If you have your troubles, They'll soon float a - way And they all end in



smoke like this ci-gar-ette That we puff puff puff puff

smoke like this ci-gar-ette That we puff puff puff puff

smoke like this ci-gar-ette That we puff puff puff puff

puff puff puff.....

puff puff puff.....

puff puff puff, puff, puff, puff, puff.

## THE TATTOOED MAN.

(J. OFFENBACH GAGGS.)

Music by  
ARTHUR WELD.

**Moderato.**

VOICE.

PIANO.

1. An  
2. He  
3. He  
4. Up -

act\_ress of e - mo - tion all rôles, De - vo - ted to her art, Once  
had de - signs up - on him - self, She had de - signs on him, And she  
had "Raph.ael's che - rubs" on his brow, "The Ange - lus" on his chest, While  
- on each knee so fair to see The art - ist grim had plann'd A

went to a mu - sée of "freaks," And there she lost her heart. For  
lov'd to look on the pic - ture book That he had on ev - 'ry limb. "Oh! why  
on his back there was no lack Of old mas - ters of the best. "Oh!  
mai - den face so full of grace, An - o - ther on his hand. A -

long she'd sought a kin - dred soul, Af - fin - i - ty..... and  
 should I go..... a - broad," she said, "To Ger - ma - ny, France, and  
 pic - ture to..... your - self," she said, "A love - lorn mai - den's  
 - las! for that tat - too'd man's wife, She sor - row'd much to

mate, But as soon as she saw the tat - tooed man, She  
 Rome, When a love - ly col - lection a - waits my in - spec - tion In  
 doom!" "I can't pic - ture to my - self," he said, "For  
 see Her hus - baud with a girl on hand, And

*rall.*  
 knew she had met her fate. Oh!  
 my hap - py lit - tle home?" Oh!  
 a - las! there's no more room?" Oh!  
 one..... up - on each knee. Oh!

## Refrain.

Allegretto.

He was a hu - man pic - ture gal - lery, Such a spect - a - cu - lar gent;.....

He won her heart and drew her sal - a - ry, Nev - er gave her a cent;..... Till

one fine day with her sea - son's pay And the fat lad - dy off he ran - Oh! it's

perfectly true, you can beat a tat - too, But you can't beat a tattoo'd man. man.

1. 2. & 3. Last.

## Dance.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

The second system continues the musical piece with two staves. The upper staff maintains the melodic line, while the lower staff provides accompaniment. The notation includes various rhythmic patterns and chordal structures.

The third system of musical notation consists of two staves. The upper staff continues the melody, and the lower staff provides accompaniment. The piece shows a consistent rhythmic and harmonic flow.

The fourth system of musical notation consists of two staves. The upper staff continues the melody, and the lower staff provides accompaniment. The notation includes various rhythmic patterns and chordal structures.

The fifth system of musical notation consists of two staves. The upper staff continues the melody, and the lower staff provides accompaniment. The notation includes various rhythmic patterns and chordal structures.

The sixth system of musical notation consists of two staves. The upper staff continues the melody, and the lower staff provides accompaniment. The notation includes various rhythmic patterns and chordal structures.

## AMERICAN HEIRESSES.

DUET. (DOLLY &amp; J. OFFENBACH GAGGS.)

VOICE.

PIANO.

We're ad - ding lo - cal co - lour to our na - tion just at pre - sent, As.....

va - rious far..... lands we hear the news from; And

French and Ger - man no - ble - men will find it ve - ry plea - sant, Of.....

The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line consists of two measures of music with lyrics. The piano accompaniment consists of two measures of chords and single notes.

Yan - kee brides 'twill give them more to choose from. Well an -

The second system continues the vocal line and piano accompaniment. The vocal line has two measures with lyrics. The piano accompaniment has two measures, including a triplet of eighth notes in the right hand.

- nex the Phi - lip - pines, ... and then if a no - ble means To es -

The third system continues the vocal line and piano accompaniment. The vocal line has two measures with lyrics. The piano accompaniment has two measures with a melodic line in the right hand and chords in the left hand.

- pouse a Yan - kee girl he'll have a chance To

The fourth system concludes the vocal line and piano accompaniment. The vocal line has two measures with lyrics. The piano accompaniment has two measures with a melodic line in the right hand and chords in the left hand.

pick out a brunette who has eyes and tresses jet,..... And.....

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line begins with a treble clef and contains the lyrics "pick out a brunette who has eyes and tresses jet,..... And.....". The piano accompaniment is written for the right and left hands, with the right hand playing chords and the left hand playing a simple bass line.

this will be the wedding song and dance:

The second system continues the musical score. The vocal line has the lyrics "this will be the wedding song and dance:". The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line. The system concludes with a double bar line and a key signature change to two flats (Bb), indicating F major.

The third system shows the piano accompaniment in F major. The vocal line is silent, indicated by a whole rest. The piano part features a prominent eighth-note melody in the right hand and a steady bass line. A fermata is placed over the final note of the right-hand melody.

The fourth system continues the piano accompaniment in F major. The vocal line remains silent. The piano part features a complex right-hand melody with many beamed notes and a steady bass line. The system ends with a double bar line and a key signature change to three sharps (F#, C#, G#), indicating D major.



That's the new - est fel - low Ci - ti - zen we've got up -

The first system of the musical score for 'The Casino Girl'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are 'That's the new - est fel - low Ci - ti - zen we've got up -'. Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs) with a dynamic marking of *f* (forte). The piano part consists of chords in the right hand and a steady eighth-note bass line in the left hand.

- on the string,..... She of heir - es -

The second system of the musical score. The vocal line continues with the lyrics '- on the string,..... She of heir - es -'. The piano accompaniment continues with the same rhythmic pattern as the first system.

- ses A - mer - i - can will be the la - test thing;.....

The third system of the musical score. The vocal line continues with the lyrics '- ses A - mer - i - can will be the la - test thing;.....'. The piano accompaniment continues with the same rhythmic pattern.

..... Yum yum, peep - boo, ka - li - sha as well, and

The fourth system of the musical score. The vocal line continues with the lyrics '..... Yum yum, peep - boo, ka - li - sha as well, and'. The piano accompaniment continues with the same rhythmic pattern.

lit - tle..... pit - ti..... sing,..... Are

go - ing..... to be chick - - - eus un - der

Un - cle..... Sam - my's wing.....

Fair

Cu - ba, too, is bound to be a State, un - less she's clan.nish, The.....

land of the Ci - gar and the ba - na - na; So

if you've ad - mi - ra - tion for the style of beau - ty Span - ish, We'll.....

of - fer you an heir - ess from Ha - va - na. Her

eyes will be like stars,... and her voice like a guitar's This new

type of native beauty in our e - ra And when

home your bride you're bring - ing you will hear the mu - sic ring - ing In.....

tem - po of the rhythmic ha - ba - ne - ra:—

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a whole rest, followed by a quarter note chord, and then a series of eighth and sixteenth notes. The lower staff is in bass clef, starting with a whole note chord, followed by a quarter note chord, and then a series of eighth and sixteenth notes.

The second system of music consists of two staves. The upper staff continues the melody from the first system. The lower staff features a rhythmic accompaniment with eighth and sixteenth notes.

The third system of music consists of two staves. The upper staff continues the melody. The lower staff features a rhythmic accompaniment with eighth and sixteenth notes.

The fourth system of music consists of two staves. The upper staff continues the melody. The lower staff features a rhythmic accompaniment with eighth and sixteenth notes.

The fifth system of music consists of two staves. The upper staff continues the melody. The lower staff features a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line and a key signature change to two sharps.

That's the new - est fel - low Ci - ti - zen we've

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and has a tempo of 4/4. The lyrics are "That's the new - est fel - low Ci - ti - zen we've". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

got up - on the string,.....

The second system of music continues the vocal line and piano accompaniment. The lyrics are "got up - on the string,.....". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

She of heir - es - ses A - me - ri - can will

The third system of music continues the vocal line and piano accompaniment. The lyrics are "She of heir - es - ses A - me - ri - can will". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

be the la - test King.....

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "be the la - test King.....". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

All these beau - - ties dark and star - ry eyed

to the..... coop we'll bring..... They're

go - - ing..... to be chick - - ens un - der

un - cle..... Sam - my's wing.....

# DRUM MAJOR'S SONG.

(ROXANA ROCKS.)

MARCH SONG.

Music by  
H. T. MACCONNELL.

Tempo di Marcia.

PIANO.

The first system of the piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a series of chords and eighth-note patterns. The left staff begins with a bass clef and a key signature of one flat, featuring a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is placed at the beginning of the right staff.

The second system of the piano introduction continues the two-staff format. The right staff features a melodic line with some triplets and a fermata over a chord. The left staff continues the accompaniment with eighth notes and rests.

The first system of lyrics is set to a vocal line and piano accompaniment. The vocal line starts with a rest followed by a quarter note. The piano accompaniment consists of two staves. The right staff has a treble clef and a key signature of one flat, with a dynamic marking of *p* (piano). The left staff has a bass clef and a key signature of one flat. The lyrics are:
 

1. You may rave as you stare At the bold mil-i-taire The Lieu-  
2. Oth-er sol-diers de-light In a glor-i-ous fight And are

The second system of lyrics continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf* (mezzo-forte). The piano accompaniment continues with two staves. The lyrics are:
 

-ten-ant or at the Col'-nel; Of course we stare with rap-tured air At  
ea-ger to get to bat-tle; A sol-dier should de-light to fight And



Cap - tain or at Col' - nel. But the war - rior bold That my heart un - controll'd Has  
al - ways yearn for bat - tle But my war - rior comes With a clat - ter of drums That the

won to a love e - ter - nal Is the lea - der of drums who a  
en - e - my all must rat - tle; Oh the foe it will queer, They will

swag - er - ing comes With a boom, boom, boom, boom, boom.  
quake when they hear Such a boom, boom, boom, boom, boom.

**Allegretto tempo.**

**Bugle.** *mf* **Drums.** *f* **Bugle.**

With a

Drums

*pp*

*2nd time ff*

mar - tial air, So de - bon - aire, In gor - geous u - ni - form so  
 mar - tial stride, So dig - ni - fied,

*pp*

fine to see; With his big mous - tache, His swag - ger and his dash, The

*mf*

stat - u - esque Drum ma - jor is the man for me. With a man for me....

1. 2.

## ON BROADWAY.

(LAURA LEE.)

Tempo di Valse.

VOICE.

PIANO.

*ff*

Allegretto.

I've tak-en a trip o'er the o - cean, I've  
lis-ten'd to length-y re - cit - als..... From

*ritard.* *p* *mf*

vis - it - ed ma - ny a land,..... I have gazed with af - fect - ed e -  
no - bles who urged me to wed,..... They have of - fer'd me for - tunes and

mo - tion..... Up - on build - ings his - tor - ic and grand;..... With  
ti - tles,..... They have "lov'd me to mad - ness," they said;..... To

the - a - tres, op - er - as, par - ties,..... My... life has been live - ly and  
ti - tle, and for - tune, and chap - py..... I..... gave a de - cid - ed nay,

gay;..... But..... home is where - ev - er the heart is..... And  
nay,..... For my Yan - kee heart could not be hap - py..... If.....

mine's in the heart of Broad - way.....  
I liv'd a - far from Broad - way.....

*poco rit.* *rit.*

Tempo de Valse molto moderato.

1-2. On Broad - - way Ev - 'ry type you

may..... see, On Broad - - way

Is..... the world's e - pi - to - me;..... The poor..... for -

- get their trou - bles..... The rich make hol - i -

day..... In the Van - i - ty Fair.... that's cen - tred there Up -

*molto rit.*

on Broad - - - way.....

1.

*ff*

*poco rit.*

*ff*

2. I've - way.....

2.

*ff*

## TWO VILLIANS DEEP OF DYE.

(BEN MULEY &amp; POTAGE.)

Music by  
H. T. MACCONNELL.

*Moderato.*

*PLANO.*

The musical score is written for piano and consists of five systems of music. The first system is marked *Moderato.* and *PLANO.* with a dynamic of *mp*. The second and third systems are marked *ff* in the right hand and *mp* in the left hand. The fourth system has a dynamic of *pp* in the left hand. The score features various musical notations including eighth notes, quarter notes, and chords, with some notes beamed together and some chords marked with '7' for a seventh chord.

POTAGE.

1. Be -  
2. I'm

*marcato il basso*

BEN MULEY.

hold in me a vil - lain deep of dye - And I'm an -  
what you call a ve - ry down - y cove I'm worse than

POTAGE.

o - ther - a lit - tle deep - er. None holds a hu - man  
he and he's a liar.... I'd dear - ly love to

BEN MULEY.

POTAGE.

life as cheap as I - Ex - cept - ing me.... I hold it cheap - er. To  
steal a red hot stove Too cold for me..... I'd steal the fire..... I'd



hon\_ est\_ y aud de \_ cen\_ cy I've sworn to be a foe, To law and to so\_ ci\_ e\_ ty a  
e\_ ven steal the foam from off a glass or la\_ ger beer If the o\_ cean's left un\_ locked I'd steal a

BEN MULEY. POTAGE.

curse..... A type I am of ev\_ ry\_ thing that's vil\_ lain\_ ous and low And I'm an\_  
whale..... I al\_ ways av\_ rage thir\_ teen months at least in jail a year Can't keep me

*Business of picking pockets.*

\_ o\_ ther a good deal worse.....  
in..... I'd steal the jail.....

*ff* *mf*

We are crim - 'nals of the worst..... By so -

The first system of the musical score for 'The Casino Girl' consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a half note 'We', followed by quarter notes 'are', 'crim - 'nals', 'of the worst.....', and 'By so -'. The piano accompaniment features a steady bass line and a treble line with eighth and sixteenth notes, including a triplet of eighth notes in the second measure.

- ci - e - ty ac - cursed When the mid - night hour is peal - ing And the

The second system continues the vocal line with eighth notes '- ci - e - ty ac - cursed' and quarter notes 'When the mid - night hour is peal - ing And the'. The piano accompaniment continues with a similar rhythmic pattern, featuring a triplet of eighth notes in the first measure of the system.

bats are on the wing Our..... spe - cial - ty is steal - ing And we

The third system continues the vocal line with quarter notes 'bats are on the wing', a dotted quarter note 'Our.....', eighth notes 'spe - cial - ty', and quarter notes 'is steal - ing And we'. The piano accompaniment features a steady bass line and a treble line with eighth notes, including a triplet of eighth notes in the first measure.

do not do a thing The Po - lice - men sneak to co - ver When they

The fourth system continues the vocal line with quarter notes 'do not do a thing', quarter notes 'The Po - lice - men sneak to co - ver', and quarter notes 'When they'. The piano accompaniment continues with a steady bass line and a treble line with eighth notes, including a triplet of eighth notes in the first measure. A *cresc.* marking is placed above the vocal line.

see us pass . ing by, We are crooks of deep . est dye.....

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a series of notes including D5, E5, and F#5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Dance.  
Moderato.

The second system is a piano accompaniment for a dance section. It consists of two staves. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Moderato'. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. Dynamics include 's' (piano) and 'p' (piano).

The third system continues the piano accompaniment. It features a melodic line in the right hand with triplets and a steady bass line in the left hand. The key signature and time signature are consistent with the previous systems.

The fourth system concludes the piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature and time signature are consistent with the previous systems.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), along with phrasing slurs and accents. The lower staff continues with a steady accompaniment.

The third system shows the progression of the melody and accompaniment. The upper staff features more complex rhythmic patterns and phrasing. The lower staff maintains the harmonic support.

The fourth system includes a *cresc.* (crescendo) marking in the upper staff, indicating a gradual increase in volume. The musical notation continues with similar rhythmic and melodic motifs.

The fifth system concludes the piece. It features dynamic markings such as *f* and *mp*. The upper staff ends with a double bar line and a repeat sign. The lower staff concludes with a final chord and a double bar line. The initials "D. C." are visible at the bottom right of the system.

## ORIENTAL MARCH.

(ENTRANCE OF PASHA.)

H. T. MACCONNELL.

*Moderato.*

*PIANO.* *p*

*cresc. poco a poco.*

*mp* yah..... E - yah E - *cresc.*

*mp* yah..... E - yah E -

*mp* E - yah E

*mp*

ja E - yah E - yah

ja E - yah E - yah

ja E - yah E - yah

He - ya..... He - ya -

He - ya..... He - ya -

He - ya..... He - ya -

- hi! Hail to

- hi! Hail to

- hi! Hail to him our great Khe - dive Hail to

*f marc.*

him All hail Hail to him All hail un - to  
 him All hail Hail to him All hail un - to  
 him our great Khe - dive Hail to him our great Khe - dive un - to

Our great Khe - dive All hail!.....  
 him All hail to him.....  
 him our great Khe - dive All hail.....  
 hail to him.....

*rall molto.*



## ONLY A HUNDRED WIVES.

(PILSENER PASHA.)

Allegro moderato.

PIANO.

1. When first I sail'd from Ger.ma.ny the tra.vel.ing was ris. ky, Our  
 2. To see me shopping with my wives my friends have of - ten wonder'd - I  
 3. I have to keep my bet.ter halves in watch.es, chains, and lockets - I

car - go was en - tire - ly made of rare old wine and whis - ky; As  
 buy their shoes by freight-car loads, their bon - nets by the hun - dred; The  
 wake at morn - a hun - dred wives are go - ing thro' my poc - kets; I

you'd ex - spect, the ship was wreck'd one night so dark and mur - ky, We  
butch - er's and the gro - cer's bills are cer - tain - ly heart-break - ers, And  
love my wives' re - la - tions, but it makes me some - what glum - mer When

ran a - ground, our selves we found up - on the coast of Tur - key. They  
when our wash - ing is hung out it cov - ers for - ty a - cres. I'm  
eight - y - five mam - mas - in - law come on to spend the sum - mer. My

dragg'd me to the Sul - tan, in his Or - i - en - tal glo - ries, I  
ve - ry fond of chil - dren, but I al - most have the ra - bies When  
life is the re - verse of calm, it's ra - ther ha - rem - scar - em, But

won his heart by tell - ing him some Ger - man dia - lect sto - ries; The  
all the night I walk the floor with twen - ty teeth - ing ba - bies; Our  
that's to be ex - spect - ed when one's liv - ing in a ha - rem; When

Sul - tan laugh'd at all my jokes, he long'd for life to share 'em, So he  
 Christ - mas stock - ings are a sight, it takes months to pre - pare 'em, And  
 I come home they greet me with a smile that's or - na - men - tal, They

made of me a Pa - sha, and he gave to me a  
 San - ta Claus goes cra - zy when he drops in - to my  
 wel - come me with lov - ing words and dan - ces Or - i -

## Tempo di Valse Moderato.

ha - rem. Oh, how I love... my dar - - - ling, My  
 ha - rem. Oh, how I love... my Dai - - - sy, My  
 - en - tal. Oh, how I love... my De - - - lia, My

*poco rit.* *p*

Sal - - ly and my Sue, ..... My  
 Glad - - ys and my Nell, ..... My  
 Stel - - la and So - - phia, ..... Cor -

Cle - men - tine,..... my An - ge - line, My Lu - cy  
An - nie and..... my Fau - ny, My Be - a -  
ne - lia and..... O - phe - - - lia, My May and

and my Lou,..... I'm true to Maud and  
- trice and Belle,..... My Pol - ly and..... my  
my Ma - ria,..... To Cor - a, Dor - a,

Sa - - - die, To Ma - bel and Ma - rie;.....  
Mol - - - ly, Es - telle and Eu - la - lie;.....  
Nor - - - a I'll ev - er faith - ful be,.....

..... In fact, there are on - ly hun - dred girls In the  
..... In fact, there are on - ly hun - dred girls In the  
..... Be - cause there are on - ly hun - dred girls In the

*rall.*

Chorus *ad lib.*

world for me. Oh, how I love my dar - -  
 world for me. Oh, how I love my Dai - -  
 world for me. Oh, how I love my De - -

- ling, My Sal - ly and my Sue,..... My Cle - men - tine, my  
 - sy, My Glad - ys and my Nell,..... My An - nie and my  
 - lia, My Stel - la and So - phia,..... Cor - ne - lia and O -

An - ge - line, My Lu - cy and my Lou,..... I'm  
 Fan - - ny, My Be - a - trice and Belle,..... My  
 - phe - - lia, My May and my Ma - ria,..... To

true to Maud and Sa - die, To Ma - bel and Ma - rie;.....  
 Pol - ly and my Mol - - ly, Es - telle and Eu - la - lie;.....  
 Cor - a, Dor - a, Nor - - a I'll ev - er faith - ful be,.....

..... In fact, there are on - ly a hun - dred girls In the world for  
 ..... In fact, there are on - ly a hun - dred girls In the world for  
 ..... Be - cause there are on - ly a hun - dred girls In the world for

1. & 2. *Fine.*  
 me. me.  
 me. me.  
 me. me.

## ENTRANCE OF PERCY.

Music by  
R. DE KOVEN.

*PIANO.* **Allegro vivace.**

**Chorus.** *unis.* *a la marcia*

An ac.ci\_dent! A strange e\_vent!..... What is it?

Strange e\_vent!

Strange e\_vent!

*rall.* *f risoluto*

A run - a - way! Per -

Let us, let us see!.....

Let us see! A run - a - way! Per -

Let us see!

- haps..... it may

Ex - treme - ly fa - tal be..... It is too

- haps..... it may Ex - treme - ly fa - tal be.....

Ex - treme - ly fa - tal be.....



bad, Ex - tre - me - ly sad,..... Spec - ta - tors will a - gree, a -

Ve - ry sad,

Ve - ry sad,

- gree..... An ac - ci - dent! A strange e - vent, Come

Will a - gree. An ac - ci - dent! A strange e - vent, Come

Will a - gree. An ac - ci - dent! A strange e - vent, Come

*cresc.*

*cresc.*

*cresc.*

*cresc.*

let us see!..... *ff* *>* *unis.* An ac - ci - dent! A strange e -

let us see!..... *ff* *>*

let us see!..... *ff* *>*

let us see!..... *ff* *>*

- vent!..... What is it? Let us, let us see!..... *A*

strange e - vent! Let us see! *A*

strange e - vent! Let us see!

run - a - way! Per - haps..... it may  
Ex - treme - ly fa - tal

run - a - way! Per - haps..... it may Ex - treme - ly fa - tal

Ex - treme - ly fa - tal

unis.  
be..... It is too bad, Ex - treme - ly sad,..... Spec.ta.tors

be..... It is too bad, too sad.....

be..... Too bad, ve - ry sad,

will a - gree, a - gree,..... An ac - ci - dent! A *cresc.*

Spec - ta - tors will a - gree,..... An ac - ci - dent! A *cresc.*

a - gree,..... An ac - ci - dent! A *cresc.*

strange e - vent! An ac - ci - dent! A strange e - vent! What *cresc.*

strange e - vent! An ac - ci - dent! A strange e - vent! What

strange e - vent! An ac - ci - dent! A strange e - vent! What

strange e - vent! An ac - ci - dent! A strange e - vent! What

is it? Let us, let us see, come let us  
 is it? Let us, let us see, come let us  
 is it? Let us, let us see, come let us

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "is it? Let us, let us see, come let us". The music features dynamic markings such as *ff* and accents.

see!.....  
 see!.....  
 see!.....

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts have long, sustained notes with a fermata over the word "see!". The piano accompaniment continues with a steady rhythmic pattern. The lyrics are: "see!.....".

## ISABELLA'S UMBRELLA.

(PERCY VAN STUYVESANT.)


*Allegretto.*

VOICE. 


PIANO. 

*f*

I.....  
If you



know a blue-eyed maiden who has hair of gold, And her  
are at the sea-side and you stroll up on the sand, You will



*p* *mf*



ve - ry pret - ty name is Is - a - bel - la, And.....  
see the par - a - sol of Is - a - bel - la; She is



ev'-ry-where that maid-en goes if the day be hot or cold She  
out of sight and some-one else is too you un-derstood A

al-ways takes a big white um-brel-la. Oh she  
hap-py pair be-neath an um-brel-la. If the

car-ries it like this, or she car-ries it like that, She is  
moon is shin-ing bright on a pleas-ant sum-mer night, Lu a

graceful and Co-quet-tish too a-bout it; And  
qui-et cor-ner of the porch you'll find it. It is

peo - ple of - ten try to learn from her just why She's so  
use - ful, with - out doubt, just to keep the "moonshine" out, On - ly

ve - ry rare - ly seen with - out it.  
Cu - pid knows what's go - ing on be - hind it.

Pretty Is - a - bel - la, with foot like Cinder - el - la, And mouth like Cu - pid's

bow,..... Al - ways spread above her head a big white umbrel - la. 'Twas



use - ful don't you know..... So..... use - ful for a sun - shade, it

The first system of the musical score for 'The Casino Girl'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The lyrics are: 'use - ful don't you know..... So..... use - ful for a sun - shade, it'.

can more than one shade, Use - ful, too, if gos - sip one would

The second system of the musical score. The lyrics are: 'can more than one shade, Use - ful, too, if gos - sip one would'.

miss,..... But per - tic - u - lar - ly neat..... if a

*poco rit.* *a tempo.*

The third system of the musical score. The lyrics are: 'miss,..... But per - tic - u - lar - ly neat..... if a'. Below the piano part, there are tempo markings: '*poco rit.*' and '*a tempo.*'.

lov - er in dis - creet Should try to steal a kiss, kiss,

The fourth system of the musical score. The lyrics are: 'lov - er in dis - creet Should try to steal a kiss, kiss,'.

kiss.

But par - tic - u - lar - ly neat if a lov - er in - dis - creet Should

But par - tic - u - lar - ly neat if a lov - er in - dis - creet Should

But par - tic - u - lar - ly neat if a lov - er in - dis - creet Should

try to steal a kiss, kiss, kiss. kiss.

try to steal a kiss, kiss, kiss. kiss.

try to steal a kiss, kiss, kiss. kiss.

Dance.  
Moderato.

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes and a quarter note, followed by a quarter rest and a quarter note. The left hand provides a steady accompaniment of quarter notes. The lyrics "kiss kiss kiss" are written below the right hand.

Second system of musical notation. The right hand continues the melody with a triplet of eighth notes and a quarter note, followed by a quarter rest and a quarter note. The left hand accompaniment remains consistent. The lyrics "kiss kiss kiss" are written below the right hand.

Third system of musical notation. The right hand features a melodic line with a triplet of eighth notes and a quarter note, followed by a quarter rest and a quarter note. The left hand accompaniment remains consistent. The lyrics "kiss kiss kiss" are written below the right hand.

Fourth system of musical notation. The right hand continues the melody with a triplet of eighth notes and a quarter note, followed by a quarter rest and a quarter note. The left hand accompaniment remains consistent. The lyrics "kiss kiss kiss" are written below the right hand.

Fifth system of musical notation. The right hand features a melodic line with a triplet of eighth notes and a quarter note, followed by a quarter rest and a quarter note. The left hand accompaniment remains consistent. The lyrics "kiss kiss kiss" are written below the right hand.

## A LESSON IN ACTING.

DUET— (LAURA &amp; PERCY)

Music by  
H. T. MACCONNELL.

**Allegro.**

VOICE.

PIANO.

*mf*

LAURA.

When first a  
When a  
At last the

girl goes on the stage, She is bashful, modest, shy, And  
girl is on the stage, In the chorus for a while, She  
man-a-ger de tects That she is not quite a fool, He

*poco rit.*

all the things so new to her She views with wa - ry  
sings her lit - tle tra - la - las, And o - ver works her  
tries her in a speak - ing part, And makes her act by

*poco rit.*

PERCY.

eye; smile. rule. Then she in - ter - views the man - a - ger And he  
Just to give to her a chance then All the  
Then she learns her lines and mu - sic And he

finds her looks are choice, And then he says, Come  
hap - py fates com - bine, One night a girl is  
drills her ev - 'ry day, Says when to move and

♩

*rit.* BOTH.

here my dear, And let us try your voice.  
 off, and she's O - bliged to speak a line. 1. 3. Oh,  
 when to stop, Lift eyes or smile this way.

**Moderato.**

thats the way, the on - ly way, That ac - tress es are

made ..... As fa - mous stars in pri - vate cars They'll

tra - vel by and bye. .... When first they see the

foot - lights' glare They're much in - clined to shy;

*lento.*  
But although be - gin - ners, They are cer - tain to be win - ners if they

try, try, try, When a try.  
When the

1. & 2. 3. Last.

## FINALE ACT I.

Allegro molto.

PIANO.

PIANO. *f* *rall.*

PERCY.

You say I am ar - rest - ed Sure - ly

*p*

this a jest, I know My bra - ver - y..... you've test - ed Sure - ly

you will let me go If faith in... me is sha - ken You're



cer - tain - ly mis - ta - ken! You're cer - tain - ly mis - ta - ken So I

beg you let me go

LAURA. What's

this? Is he ar - rest - ed Sure - ly 'tis a jest, I know His

bra - ver - y you've test - ed Sure - ly you will let him go If

faith in... him is sha - ken You're cer - tain - ly mis - ta - ken Re -

- lease him oh I pray you And I will re - pay.....

you You sure - ly are mis - - ta - ken I

know no can - dit is he And I de - mand some

PERCY.

*DIALOGUE.*

proofs

*DIALOGUE.*

Yes proofs, proofs, proofs.

*DIALOGUE.*

Yes proofs, proofs, proofs.

*DIALOGUE.*

Yes proofs, proofs, proofs.

*DIALOGUE.*

*ff*

Take him to a dun geon deep..... And leave him there a lone.....Where he will

Take him to a dun geon deep..... And leave him there a lone.....Where he will

Take him to a dun geon deep..... And leave him there a lone.....Where he will

moan and groan..... Where the rats and spi - ders creep....

moan and groan..... Where the rats and spi - ders creep....

moan and groan..... Where the rats and spi - ders creep....

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "moan and groan..... Where the rats and spi - ders creep....".

.....We'll let him spend the night..... And charge him what is right.....

.....We'll let him spend the night..... And charge him what is right.....

.....We'll let him spend the night..... And charge him what is right.....

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef with the same key signature. The lyrics are: ".....We'll let him spend the night..... And charge him what is right.....".

There a dou - ble watch we'll keep..... and there he shall a - wait.....

There a dou - ble watch we'll keep..... and there he shall a - wait.....

There a dou - ble watch we'll keep..... and there he shall a - wait.....

..... A dark and dis - mal fate..... There ne - ver was a great - er

..... A dark and dis - mal fate..... There ne - ver was a great - er

..... A dark and dis - mal fate..... There ne - ver was a great - er

traï - tor..... And pun - ish - ment for him must be as great

traï - tor..... And pun - ish - ment for him must be as great

traï - tor..... And pun - ish - ment for him must be as great

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "traï - tor..... And pun - ish - ment for him must be as great". The piano part features a steady bass line and chords that support the vocal melody.

Lead him a - way with - out de - lay and he shall pay, pay, pay Just

Lead him a - way with - out de - lay and he shall pay, pay, pay Just

Lead him a - way with - out de - lay and he shall pay, pay, pay Just

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Lead him a - way with - out de - lay and he shall pay, pay, pay Just". The piano part features a steady bass line and chords that support the vocal melody.

what the pen-al - ty will be we can - not say, The tor - ture for

what the pen-al - ty will be we can - not say, The tor - ture for

what the pen-al - ty will be we can - not say, The tor - ture for

one so bold..... Had bet-ter al - ways re - main un -

one so bold..... Had bet-ter al - ways re - main un -

one so bold..... Had bet-ter al - ways re - main un -

- told..... And if he lives to tell the tale we'll see to that straight -

- told..... And if he lives to tell the tale we'll see to that straight -

- told..... And if he lives to tell the tale we'll see to that straight -

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in a three-part setting, with the lyrics: "- told..... And if he lives to tell the tale we'll see to that straight -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- way And hang him to the gal-low tree with-out de-lay, So

- way And hang him to the gal-low tree with-out de-lay, So

- way And hang him to the gal-low tree with-out de-lay, So

The second system of the musical score continues with three vocal staves and piano accompaniment. The lyrics are: "- way And hang him to the gal-low tree with-out de-lay, So". The piano accompaniment maintains the same rhythmic pattern as the first system, with chords in the right hand and a bass line in the left hand.



take him to his pri - son cell, his dun - geon deep, And there let him be

take him to his pri - son cell, his dun - geon deep, And there let him be

take him to his pri - son cell, his dun - geon deep, And there let him be

taught to wail and weep,..... Take him to a dungeon deep...

taught to wail and weep,..... Take him to a dungeon deep...

taught to wail and weep,..... Take him to a dungeon deep...

..... And leave him there a - lone..... Where he will moan and groan,.....

..... And leave him there a - lone..... Where he will moan and groan,.....

..... And leave him there a - lone..... Where he will moan and groan,.....

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are: "..... And leave him there a - lone..... Where he will moan and groan,.....".

Where the rats and spi-ders creep..... We'll let him spend the night..... And charge him

Where the rats and spi-ders creep..... We'll let him spend the night..... And charge him

Where the rats and spi-ders creep..... We'll let him spend the night..... And charge him

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are: "Where the rats and spi-ders creep..... We'll let him spend the night..... And charge him".

what is right,..... There a dou - ble watch we'll keep....

what is right,..... There a dou - ble watch we'll keep....

what is right,..... There a dou - ble watch we'll keep....

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are: "what is right,..... There a dou - ble watch we'll keep....". The piano part features a steady bass line with chords in the right hand.

..... And there he shall a - wait..... a dark and dis - mal fate,..... And he shall

..... And there he shall a - wait..... a dark and dis - mal fate,..... And he shall

..... And there he shall a - wait..... a dark and dis - mal fate,..... And he shall

The second system of the musical score continues with three vocal staves and a piano accompaniment. The lyrics are: "..... And there he shall a - wait..... a dark and dis - mal fate,..... And he shall". The piano accompaniment continues with a similar rhythmic pattern, featuring chords and a bass line.

get his pun - ish - ment, lead him a - way, with - out de - lay, lead him a -

get his pun - ish - ment, lead him a - way, with - out de - lay, lead him a -

get his pun - ish - ment, lead him a - way, with - out de - lay, lead him a -

- way, with - out de - lay, and he shall pay, A - way!

- way, with - out de - lay, and he shall pay, A - way!

- way, with - out de - lay, and he shall pay, A - way!