

385670

Right of Performance is Reserved.

"THE ROUNDERS"

A VAUDEVILLE IN THREE ACTS
Adapted from the French.

LYRICS

BY

HARRY B. SMITH.

MUSIC

BY

LUDWIG ENGLANDER.

VOCAL SCORE, PR. \$2.00 NET.

Copyright 1893 by Edward Schubert & Co.

EDWARD SCHUBERT & CO.,
NEW YORK, (J. H. MEYER.) LONDON,
23 UNION SQUARE 2 STAR YARD, CAREY ST.
Lep. 5ts.
LONDON, E. ASCHERBERG & CO., 46 BERNERS ST.
LEIPZIG, C. DIECKMANN, 21 TAUBCHENWEG.

closed sheet

M

1503

E58r

“The Rounders.”

Mr. Geo. W. Lederer's Latest and Greatest Success.
 First performed at the New York Casino
 Season 1899-1900.

Cast of Characters.

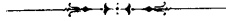
Maginnis Pasha, *An Irish Turk.*
 The Duke de Paty du Clam, *Who has tried everything and found nothing in it.*
 The Marquis de Baccarat, *The Moth for whom Thea is the Flame.*
 Siegfried Gotterdammerung, *Leader of a German Street Band.*
 Joseph, *Head Waiter in the Hotel Royal Biarritz.*
 Priscilla, *Wife of the Marquis, an American Girl belonging to a worthy family of Quakers.*
 Stella Giltedge, *An up-to-date American Girl.*
 Thea, *A Ballet Dancer.*
 Madame Seraphine, *Thea's "Mother."*
 La Paloma, *A Spanish Belle.*
 Angelique, *An Innocent.*
 Adele Vere de Vere, *A Type of English Beauty.*
 Fanchonette, *A Little Parisienne.*
 A First Nighter.
 Ludwig Dollar, *Leading Cornettist.*
 The Bathing Master.

Members of Siegfried's Band; Ladies of the Ballet; Swells, Patrons of the Ballet; a young reporter; a call boy; etc.

Synopsis of Scenes.

ACT I. *The Beach at Biarritz by the Hotel Royal.*
ACT II. SCENE I: — *The Star Dressing Room of a Theatre in Paris.*
SCENE II: — *Salon at Maginnis Pasha's House in Paris.*
ACT III. *Corridor of the Hotel Metropole, Paris.*

Contents.



ACT I.

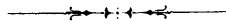
N ^o 1.	Prelude and Opening Chorus.....	Page 4.
" 2.	Gotterdammerung, Chorus, and Street Band.....	" 18.
" 3.	Chorus for Entrance of the Duke de Baccarat.....	" 28.
" 4.	Priscilla and Chorus (<i>In Philadelphia.</i>).....	" 38.
" 5.	Stella, Duc, and Marquis; Trio, (<i>We're adding local color.</i>).....	" 45.
" 6.	Priscilla and Marquis; Duet, (<i>Life is a Toyshop.</i>).....	" 55.
" 7 ^a .	Entrance of Maginnis Pasha.....	" 59.
" 7 ^b .	Maginnis Pasha (<i>Only a hundred Girls.</i>).....	" 65.
" 8.	Finale.....	" 71.

ACT II.

" 9.	Prelude and Opening Chorus.....	" 84.
" 10.	Duke (<i>Same old story. Nothing new.</i>).....	" 92.
" 11.	Stella and Chorus (<i>De stories Uncle Remus tells.</i>).....	" 94.
" 12.	Thea and Chorus; Ensemble and Song, (<i>Oh, where is dancer.</i>).....	" 101.
" 13.	Priscilla and Thea; Song and Duet, (<i>When you know these men.</i>).....	" 111.
" 14 ^a .	Finale.....	" 118.
" 14 ^b .	Priscilla, Thea, and Duke; Trio, (<i>Object Matrimony.</i>).....	" 133.

ACT III.

" 15.	Prelude.....	" 141.
" 16.	Stella (<i>She didn't understand.</i>).....	" 143.
" 17.	Duke, Marquis, and Pasha; Trio, (<i>The Rounders' Song.</i>).....	" 147.
" 18.	Finale.....	" 150.



The Rounders.

Vaudeville in 3 Acts.

Adapted from the French.

Nº 1. Prelude and Opening Chorus.

Lyrics by
HARRV B. SMITH.

Music by
LUDWIG ENGLANDER.

Marcia moderato.

Piano. *ff*

Two staves of music in G major, 2/4 time. The right hand has a rhythmic melody with eighth notes and quarter notes. The left hand provides a bass line with chords and single notes. Dynamics include *ff* and accents.

ff marcato

Two staves of music. The right hand continues the melodic line with more complex rhythmic patterns. The left hand features a steady bass line with chords. Dynamics include *ff marcato* and accents.

ff

Two staves of music. The right hand has a melodic line with some grace notes. The left hand has a bass line with chords. Dynamics include *ff* and accents.

piu mosso
mf

Two staves of music. The right hand has a melodic line with some grace notes. The left hand has a bass line with chords. Dynamics include *mf* and accents.

f rit
mf
a tempo

Two staves of music. The right hand has a melodic line with some grace notes. The left hand has a bass line with chords. Dynamics include *f rit*, *mf*, and *a tempo*. Accents are present throughout.

f marcato

Handwritten annotations: La , *

mf f mf

Handwritten annotations: La , *

cresc. f

Handwritten annotations: La , *

a tempo f rit f

Handwritten annotations: La , *

ff

Handwritten annotations: La , *

Marcia moderato.

ff

Handwritten annotations: La , *

First system of musical notation. Treble and bass staves. Bass clef. Key signature: two sharps (F# and C#). Time signature: 3/4. Dynamics: *fff*. Performance markings: *ca.* and asterisks. A series of chords with upward-pointing triangles above them.

Second system of musical notation. Treble and bass staves. Bass clef. Key signature: two sharps. Time signature: 3/4. Dynamics: *fz*, *mf*, *poco a poco rit. e dim.*. Performance markings: *ca.* and asterisks. A series of chords with upward-pointing triangles above them.

Third system of musical notation. Treble and bass staves. Bass clef. Key signature: two sharps. Time signature: 3/4. Tempo markings: *Moderato.* and *Bells.* above the staff, and *Tempo di Valse molto.* below the staff. Dynamics: *p*. Performance markings: *ca.* and asterisks. A series of chords with upward-pointing triangles above them.

Fourth system of musical notation. Treble and bass staves. Bass clef. Key signature: two sharps. Time signature: 3/4. Performance markings: *ca.* and asterisks. A series of chords with upward-pointing triangles above them.

Fifth system of musical notation. Treble and bass staves. Bass clef. Key signature: two sharps. Time signature: 3/4. Performance markings: *ca.* and asterisks. A series of chords with upward-pointing triangles above them.

Sixth system of musical notation. Treble and bass staves. Bass clef. Key signature: two sharps. Time signature: 3/4. Dynamics: *cresc.*. Performance markings: *ca.* and asterisks. A series of chords with upward-pointing triangles above them.

Seventh system of musical notation. Treble and bass staves. Bass clef. Key signature: two sharps. Time signature: 3/4. Dynamics: *mf*, *p*. Performance markings: *ca.* and asterisks. A series of chords with upward-pointing triangles above them.

This page of musical notation consists of seven systems of grand staff notation. The key signature is one sharp (F#). The notation includes various musical markings and performance instructions:

- System 1:** Features a *ff* dynamic marking. The bass line includes notes marked with *La* and asterisks.
- System 2:** Continues the piece with similar rhythmic patterns.
- System 3:** Includes a *ff* dynamic marking. The bass line has notes marked with *La* and asterisks.
- System 4:** Features a *cresc.* marking. The bass line has notes marked with *La* and asterisks.
- System 5:** Includes a *ff* dynamic marking. The bass line has notes marked with *La* and asterisks.
- System 6:** Marked *Allegro vivo.* and *mf*. The bass line has notes marked with *La* and asterisks.
- System 7:** The final system, also marked *mf*. The bass line has notes marked with *La* and asterisks.

The piece concludes with a double bar line and repeat signs.

ff *p* *poco a poco accel. e cresc.*

mf *f* (Curtain.)

Rehearsal marks: * 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Chorus.

Allegro ma non troppo.

Here we gath - er ev' - ry summer From the cit - y's
 Here we gath - er ev' - ry summer From the cit - y's

Allegro ma non troppo.

ff

dust and heat, Greet - ing glad - ly each new com - er If his for - tune
 dust and heat, Greet - ing glad - ly each new com - er If his for - tune

is but neat; Seek - ing health and re - cre - a - tion We dis - port us
 is but neat; Seek - ing health and re - cre - a - tion We dis - port us

ff
 in the brine, Which be - stow ex - hil - a - ra - tion And as ex - er - cise is
 in the brine, Which be - stow ex - hil - a - ra - tion And as ex - er - cise is
ff

Meno mosso.
p
 fine. Hith - er comes Ma - ma match - mak - ing With her - marriage - a - ble
 fine. Hith - er comes Ma - ma match - mak - ing With her marriage - a - ble
p

Meno mosso.
p

cresc.

daughter, So man-y hearts are set to quaking As she sporteth in the

cresc.

daughter, So man-y hearts are set to quaking As she sporteth in the

cresc.

p

wa-ter. Here she seeks the hand in marriage Of some an-cient wealthy

p

wa-ter. Here she seeks the hand in marriage Of some an-cient wealthy

p

cresc.

party, If he's rich and keeps his carriage, Why his health need not be hearty. So

cresc.

party, If he's rich and keeps his carriage, Why his health need not be hearty. So

cresc.

Ad. * *Ad.* * *Ad.* *

Allegro vivo.

ff

hip hip hip hus - sah say we, For a sport - y life by the roll - ing sea, Yes

hip hip hip hus - sah say we, For a sport - y life by the roll - ing sea, Yes.

Allegro vivo.

ff

♩

hip hip hip hus - sah say we, For a sport - y life by the roll - ing sea; So

hip hip hip hus - sah say we, For a sport - y life by the roll - ing sea; So

♩

hip hip hip hus - sah say we, For a sport - y life by the roll - ing sea, So

hip hip hip hus - sah say we, For a sport - y life by the roll - ing sea, So

♩

hip hus-sah For a sport - y life by the roll - ing, roll - ing sea. Vi - va, vi -

hip hus-sah For a sport - y life by the roll - ing, roll - ing sea. Vi - va, vi -

fff

fff

fff

fff

8

fff

fff

va, vi - va, vi - va.

va, vi - va, vi - va.

8

fff

fff

Allegro vivo.

(Entrance of marriageable daughters.)

fz p

mf

p

mf

poco accel.
f

Allegro moderato.
f

Stella. *p*

Old Nep-tune, King of the O - cean blue, Was rid-ing a - long one
To Nep-tune old then that peach of the beach, The mer-ri - est ha ha

day — In his pri - vate car. When he saw a - far gay Summer girl at
gave — And she guyed and jeered At the snow-white beard Of the King of the o - cean

cresc.

play — She sat on the beach in her bath-ing suit, Ex - ceed - ing fair to
wave — She giggled his wa - ter-y love to scorn With summer-y girl - ish

see If she'll be the bride of the King of the tide: I'll mar-ry that girl, said
 glee Till an-ger was born of his heart love-lorn, A bit-ter revenge wrought

f

he.
 he.

Chorus.

Ah ah ah ah ah I'll mar-ry that girl, said he. Ah
 Ah ah ah ah ah A bit-ter re-venge wrought he. Ah

Ah ah ah ah ah I'll mar-ry that girl, said he, said he. Ah
 Ah ah ah ah ah A bit-ter re-venge wrought he, wrought he. Ah

mf

O wont you come
 And did - n't she

ah ah ah ah ah I'll mar-ry that girl, said he.
 ah ah ah ah ah A bit-ter re-venge wrought he.

ah ah ah ah ah I'll mar-ry that girl, said he.
 ah ah ah ah ah A bit-ter re-venge wrought he.

mf

out, come out where sea-gulls glide, My love-ly la-dy, my Summer girl, If you'll wail and weep, and weep and wail That fair young party, that Summer girl, When old

come and take a ride with me, We'll give the sea a whirl. I'll show you my Ne-
sempre stacc. p - tune chang'd her shape - ly limbs In - to a fish's - tail. She swam like a
cresc.

pal - ace un - der - neath the sea, My love-ly la - dy, my Summer girl, And the
mf fish a - way in - to the sea, A - dieu to dancing and wheeling too, There are
sempre stacc.

Queen of all the sea you'll be My beau-ti-ful Sum - mer girl. O wont you come
 lots of things that she can not do That poor lit-tle Sum - mer girl. And did - n't she
ff
 O wont you come
 And did - n't she
 O wont you come
 And did - n't she
ff

ff

out, come out, where sea - gulls glide, My love - ly la - dy, my Summer girl. If you'll
 wail and weep, and weep and wail, That fair young party, that Summer girl. When old

out, come out, where sea - gulls glide, My love - ly la - dy, my Summer girl. If you'll
 wail and weep, and weep and wail, That fair young party, that Summer girl. When old

out, come out, where sea - gulls glide, My love - ly la - dy, my Summer girl. If you'll
 wail and weep, and weep and wail, That fair young party, that Summer girl. When old

And. * *And.* * *And.* * *And.* *

cresc.

come and take a ride with me We'll give the sea a whirl. I'll show you my
 Nep - tune chang'd her shape - ly limbs In - to a fish's tail. She swam like a

cresc.

come and take a ride with me We'll give the sea a whirl. I'll show you my
 Nep - tune chang'd her shape - ly limbs In - to a fish's tail. She swam like a

cresc.

come and take a ride with me We'll give the sea a whirl. I'll show you my
 Nep - tune chang'd her shape - ly limbs In - to a fish's tail. She swam like a

cresc.

cresc.

And. *

ff

pal - ace un - der - neath the sea, My love - ly la - dy, my Sum - mer girl, And the
 fish a - way in - to the sea, A - dieu to dancing and wheel - ing too, There are

pal - ace un - der - neath the sea, My love - ly la - dy, my Sum - mer girl, And the
 fish a - way in - to the sea, A - dieu to dancing and wheel - ing too, There are

pal - ace un - der - neath the sea, My love - ly la - dy, my Sum - mer girl, And the
 fish a - way in - to the sea, A - dieu to dancing and wheel - ing too, There are

ff

*La. ** *La. ** *La. **

1. 2.

Queen of all the sea you'll be My beauti - ful Summer girl.
 lots of things that she can not do That poor little Summer girl.

Queen of all the sea you'll be My beauti - ful Summer girl.
 lots of things that she can not do That poor little Summer girl.

Queen of all the sea you'll be My beauti - ful Summer girl.
 lots of things that she can not do That poor little Summer girl.

f *f*

*La. ** *La. ** *La. ** *La. **

*La. ** *La. ** *La. **

No 2. Gotterdammerung, Chorus, and Street band.

Tempo di Marcia.

Piano.

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a bass line in the left hand and a more melodic line in the right hand. Dynamics include *f* (forte) and *p* (piano). There are several fermatas and repeat signs with asterisks below the staff.

mf Gotterdammerung.

When the band be - gins to blay

Ev - ry bo - dy

(Stage band.)

The first line of the chorus features a vocal line in the bass clef and a piano accompaniment in the grand staff. The piano part includes chords and a bass line. Dynamics are *mf* and *ff*. There are fermatas and repeat signs with asterisks below the piano part.

feels so gay;

Ri - val bands de - cline to stay

The second line of the chorus continues the vocal and piano parts. Dynamics include *ff* and *mf*. There are fermatas and repeat signs with asterisks below the piano part.

But run away, In sheerdismay, Wid - out a vord to say.

The third line of the chorus concludes the vocal and piano parts. The piano part ends with a *poco rit.* marking. Dynamics include *mf*. There are fermatas and repeat signs with asterisks below the piano part.

Maestoso.

ff

Ad. * *Ad.* * *Ad.* *

Tempo I. *p*

Old Richard Wagner's

Ad. * *Ad.* * *Ad.* *

p

poco rit. - - - - - *a tempo*

hair'd turn gray If - - - - - once he heard us blay - - - - - Ve blay dose march - es,

poco rit. - - - - - *f* - - - - - *a tempo*

- - - - - ve blay dose valtz - es, - - - - - Ve make no fault - ses, Fol - low ev' - ry

beat, - - - - - Ve blay dose danc - es, - - - - - Each la - dy glanc - es - - - - -

Ad. *

— As we go march-ing down the street.

Chorus.

ff They play those marches,

ff They play those marches,

They play those waltz - es, They make no fault - ses, Fol - low ev - ry

They play those waltz - es, They make no fault - ses, Fol - low ev - ry

beat; They play those danc - es, Each la - dy glanc - es

beat; They play those danc - es, Each la - dy glanc - es

ff

As they go march - ing down the street.

As they go march - ing down the street.

When we blay a marching air (Stage band.) All the ladies, dark and fair,

Throw us flowers, locks of hair, At

us dey stare And all declare Such bands like ours is rare.

poco rit.

Maestoso.

ff

Tempo I.

No

p

band can blay mit such a tone de March von Mendel-sonh; — Ve blay dose

poco rit.

f

march-es, — Ve blay dose valtz-es, — Ve make no fault-ses,

a tempo

Fol-low ev'-ry beat, — Ve blay dose danc-es, — Each la-dy

f

glanc - es — As we go march - ing down the street!

Chorus.

ff They play those marches, — They play those Waltz-es, — They make no faultses,

ff They play those marches, — They play those Waltz-es, — They make no faultses,

ff

Ra. * Ra. * Ra. * Ra. * Ra. *

Fol - low ev - ry beat; — They play those danc - es, — Each la - dy

Fol - low ev - ry beat; — They play those danc - es, — Each la - dy

ff

ff

Ra. * Ra. * Ra. * Ra. *

glanc-es — As they go marching down the street.

glanc-es — As they go marching down the street.

mf

We bring music far and near, Blay by note, and blay by ear,

Stage Band.

mf *ff* *mf*

Sound-ing al-ways lout and clear, Und

ff *mf* *mf*

The score consists of several systems of music. The first system features two vocal staves with lyrics and a piano accompaniment. The second system continues the piano accompaniment with dynamic markings like *mf* and *p*. The third system introduces a vocal line with lyrics and a piano accompaniment, including a section for a 'Stage Band'. The fourth system continues the piano accompaniment with dynamic markings like *ff* and *mf*. The fifth system features a vocal line with lyrics and a piano accompaniment. The sixth system continues the piano accompaniment with dynamic markings like *ff* and *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

dere und here Ve dis-ap-pear To get a glass of beer.

Ra * *Ra* * *Ra* * *Ra* *

Maestoso.

ff

Ra * *Ra* * *Ra* * *Ra* *

Ra * *Ra* * *Ra* *

Ra * *Ra* * *Ra* *

Tempo I.

p

poco rit.

Old Mister Ver-di's throat would parch If he heered us spiel dot March; —

a tempo

— Ve blay dose march - es, — Ve blay dose Waltz - es, — Ve made no

faults - es, Fol - low ev' - ry beat; — Ve blay dose danc - es, —

— Each la - dy glanc - es, — As ve go march - ing down the

steet!

ff They play those march - es, — They play those Waltz - es,

ff They play those march - es, — They play those Waltz - es,

ff

Rea *

— They make no faults - es, Fol - low ev' - ry beat;

— They make no faults - es, Fol - low ev' - ry beat;

*La ** *La ** *La **

ff — They play those danc - es, Each la - dy glanc - es

ff — They play those danc - es, Each la - dy glanc - es

ff

*La ** *La ** *La ** *La ** *La **

— As they go march - ing down the street!

— As they go march - ing down the street!

*La ** *La ** *La ** *La **

Nº 3. Chorus for Entrance of the Duke de Baccarat.

Allegro vivo.

Piano. *ff*

Re. * Re. * Re.

CHORUS.

Our pos-ies of ros-es we're
Our pos-ies of ros-es we're

* Re. * Re.

bring-ing and strew-ing and all with an ad-e-quate rea-son, With
bring-ing and strew-ing and all with an ad-e-quate rea-son, With

ros-es and pos-es we're now to be view-ing the ve-ry best catch of the
ros-es and pos-es we're now to be view-ing the ve-ry best catch of the

p

sea - son. A no - ble - man naught - y of fam - i - ly haught - y, quite
sea - son. A no - ble - man naught - y of fam - i - ly haught - y, quite

p

rap - id and vap - id is he. ——— Where he gets the mon - ey, is
rap - id and vap - id is he. ——— Where he gets the mon - ey, is

cresc. *f*

cer-tain - ly fun - ny, but with it he's ev - er so free. Let

cer-tain - ly fun - ny, but with it he's ev - er so free. Let

p

mf * *mf*

ev - ry eye twinkle and hide ev - ry wrin - kle, ob - lit - er - ate sor - row and

ev - ry eye twinkle and hide ev - ry wrin - kle, ob - lit - er - ate sor - row and

p

mf * *mf*

care's foot, Put *mf* plen - ty of guile in the wife of your smile, and

care's foot, Put *mf* plen - ty of guile in the wife of your smile, and

mf

mf * *mf*

touch up the cheek with a hare's foot, quick pow-der your nose, take your
 touch up the cheek with a hare's foot, quick pow-der your nose, take your

f

ad. * *ad.* *

pret-ti - est pose, 'tis some-thing like this, he ad - mires; if he
 pret-ti - est pose, 'tis some-thing like this, he ad - mires; if he

cresc. - - - - - *ff*

cresc. - - - - - *ff*

cresc. - - - - - *ff*

cresc. - - - - - *ff*

fan-cies an an - kle you'll find that his bank'll lend an - y a - mount he re -
 fan-cies an an - kle you'll find that his bank'll lend an - y a - mount he re -

ff

ad. * *ad.* * *ad.* * *ad.* *

quires.
quires.

ff

Allegro moderato.

ff

Your grace!
Your grace!

(Entrance of the Duke.)
Moderato.

mf

f *m.s.* *m.d.* *f* *m.d.*

♪. * ♪. * ♪. * ♪. * ♪. * ♪. *

Duke. *p*

Of fine physique, and fam-i - ly of qual-i - ty, come
wom-en now, who ev - er saw such foolish-ness, the

p *p* *mf*

♪. * ♪. *

feast your eyes with glad sur-prise up - on me. (whistle) I've
fa - tal truth they're nev - er loth to plight you. But

f *p*

♪. * ♪. *

lived to seek all spe-cies of fri-vol - i - ty; I've fol - lowed sport and
pshaw! I vow their con-stant-cy is mu - lishness, They swear they're true and

p *mf*

♪. * ♪. *

ev - ry sort has won me. (whistle) The alps up - on a bi - cy - cle I
stick to you to spite you. All wom-en al-ways love me, one tries

f *p* *cresc.*

cresc.

decresc.

climbed from pit to dome, I play on sev-ral in - struments and
 su - i - cide and dies, my pic - ture in the pa - pers with des -

cresc.

once I wrote a "poem" I've chased big game in A - fri - ca and
 crip - tion of my eyes, Next day a hun - dred notes from girls, thought

mf

lit - tle game at home. Bored me to a fin - ish, Noth - ing in it.
 I must be a prize. Bored me to a fin - ish, Noth - ing in it.

ff

p

Bored me to a fin - ish, Noth - ing in it! Oh
 Bored me to a fin - ish, Noth - ing in it! Oh

Bored him to a fin - ish, Noth - ing in it!
 Bored him to a fin - ish, Noth - ing in it!

Bored him to a fin - ish, Noth - ing in it!
 Bored him to a fin - ish, Noth - ing in it!

what's the use of an-y thing? Nothing what ev-er. Nev-er saw the thing yet was
 what's the use of women folk? Nothing what ev-er. Nev-er saw the girl yet was

p

mf

mf

worth a tink-er's dam, It's all such tom-my-rot It's such
 worth a good ci-gar, When one begs me for a kiss I turn

mf

sil-ly rub-bish, what! Bla-sé, pas-sé, frap-pé glacé. That's
 up my nose, like this. Bla-sé, pas-sé, frap-pé glacé. That's

f

rit.

1. *a tempo* what I am. 2. *p* Take what we are. *ff* Oh
 Oh
 Oh

a tempo

f

p

ff

a tempo

what's the use of wom-en folk? Nothing what ev-er. Nev-er saw the girl yet was

what's the use of wom-en folk? Nothing what ev-er. Nev-er saw the girl yet was

what's the use of wom-en folk? Nothing what ev-er. Nev-er saw the girl yet was

a tempo

ff

♯ * ♯ * ♯ * ♯ * ♯ * ♯

worth a good ci-gar, When one begs me for a kiss I turn

worth a good ci-gar, When one begs him for a kiss He turns

worth a good ci-gar, When one begs him for a kiss He turns

ff

♯ * ♯ *

up my nose, like this. *ff* Bla sé, passé, frappé, glacé. That's what we

up his nose, like this. *ff* Bla sé, passé, frappe, glacé. That's what we

up his nose, like this. *ff* Bla sé, passé, frappé, glacé. That's what we

fff *rit.*

∞ * ∞ * ∞ *

Allegro.

are.

are.

are.

Allegro.

ff

∞ * ∞ * ∞ *

No. 4. In Philadelphia.

Priscilla and Chorus.

Priscilla.

Molto moderato.

Voice. *p*

My

Piano. *p*

fam-i - ly have all been Saints For twen-ty gen-er - a - tions, Quite

free from all the tints and taints Of word-ly dis - si - pa - tions; All

cresc. *f* *mf*

pleas-ure they con - sid-ered crime Of - love they were not mak - ers. They

nev-er went out for a time For all of them were Quak - ers E -

f *p*

Più mosso marcato. *f*

mo-tion I have nev-er felt, It was a- gainst the law, For
takes a hun-dred years for one, To be a grand- ma - ma, No

Più mosso marcato.

ritard.

I was born and al-ways dwelt In Phi-la - del - phi - a But
clocks are fast, no watches run In Phi-la - del - phi - a But

f ritard.

Allegretto.

whis-per, I have heard, I have, up - on my word That
whis-per, it is said, The town's not real-ly dead That

Chorus

p Yes, yes, Yes, yes
p Yes, yes, Yes, yes

Allegretto.

cresc.

if one on - ly knows the place, There is a set that
 when you're there a year or so And know the ropes and

cresc.

mf

sets the pace In se - cret aft - er dark, There are
 where to go, There is as gay a set As you

mf

Yes, yes,
mf

Yes, yes,
mf

mf

rit. *

f **Vivace (In Cancan tempo)**

chanc-es for a lark. With lots of wine And
 a - ny - where have met. And girls, they say, Most

f

rit. *

wits that shine A splen-did chance for song and dance
bright and gay, They dont think then of Will - iam Penn

ff
With
And
ff
With
And
ff

ff

ff

Hush,

lots of wine There is a chance for fes - tive song and dance
girls, they say, Most bright and gay dont think of Will - iam Penn

lots of wine There is a chance for fes - tive song and dance
girls, they say, Most bright and gay dont think of Will - iam Penn

p

p

Tempo I

Molto moderato.

mf *cresc.*

hush! But is must be on the strict Q — T In Phila - del - phia,

f

Phila - delphi - a A - men.

A - men.

A - men, Amen, A - men.

A - men, Amen, A - men.

1.

f

1.

Priscilla

O 'tis a place of solemn lives Where

ppp

Humming.

ppp

Humming.

ppp

p

joy has never tar - ried, There husbands may not kiss their wives 'Till

cresc.

cresc.

cresc.

cresc.

cresc.

*ca. * ca. **

*ca. * ca. **

*ca. * ca. **

they've been two years mar - ried. There William Penn his vig-il keeps, With

mf

p

p

pp

p

pp

p

pp

mf

p

*ca. * ca. **

*ca. * ca. **

*ca. * ca. **

rever-ence I name him, 'Tis there that old Ben Franklin sleeps For

mf
p

mf
♩. * ♩. * ♩. *

which no one can blame him. It —

men.
men.

p
pp
pp
pp

p
♩. * ♩. * ♩. * ♩. *
Finé.

No 5. Trio.

Stella, Duc, Marquis.

Allegro moderato.

Allegro. **Marquis.** *mf*

Piano. *f* *p*

We're

ad - ding lo - cal col - or to our na - tion just at present, As —

various far lands we hear the news from, And all you foreign noble-men will

find this ver-y pleas-ant, Of — Yan - kee brides 'twill give you more to

poco a poco cresc. — *f*

choose from We're an-nex-ing the Chinese, and so Duk-ey if you please, To

f *mf* *poco a poco cresc.* — *f*

wed a Yankee girl, you'll have a chance. To pick out a yellow lil-y,

ff *poco rit.*

ff *poco rit.*

al-mond eyes and feet so sil-ly, And this will be your wedding song and

All Three. *Moderato.*

dance. Sang tee_ki_no you sang Ma-la-le-ki-lo

mf

mf

tzang Wung lung ti woo kow_mao Hop sing lee foo

chow foo chow foo_ Sang tee ki no you sang ma-la-le-ki-lo tzang

Wunlung ti woo kow moo Hopsing lee foo Hu! *f* *A la marcia.* *mf* That's the

new - est fel - low cit - i - zen We've got up - on the string, *f*

She of heir - ess - es, A - mer - i - can, Will *mf* *f*

be the lat - est thing. *f* Yum Yum *f*

Peep - boo, Kat - i - sha as well, and lit - tle Pit - ti *ff*

48

Sing Are go-ing to be chick-

ens Un-der un-cle Sam-my's wing.

Allegro. *ff* *cresc.* *ff* *cresc.* *ffz*

Allegro moderato Stella. *mf*

Fair

Cu-ba too is bound to be a state un-less she's clannish, That-

land of the cigar and the Ba-na-na, So if you wish a Yan-kee wife, the

f *p* *f* *p*

style of beau-ty Spanish, We'll of-fer you an heiress from Ha - va - na; Her

f *mf*

poco a poco cresc.
eyes will be like stars, and her voice like a gui - tar, New

poco a poco cresc. *f*

type of native beauty in our E - ra And when home your bride you're bringing

ff *poco rit.* *ff* *poco rit.*

You'll hear the mu-sic ringing In tempo of the rhythmic haba - ne-ra!

ff

Tempo di bolero.
To cas - ta-net and tam - bourine, We

f

dance *Randango* and Bo - le - ro, While from a - far the light guitar Sends music that's beyond com

pare. Oh! There dark - eyed girls and ca - va - liers In gay mantil - la and som -

bre - ro, Thro' all the day and night With heart so light, so light they dance a -

A la marcia. mf All Three.
way. Oh! that's the new - est fel - low ci - ti - zen We've

got up - on the string, She of

heir - es - ses, A - mer - i - can, Will be the lat - est

thing. All those beau - ties dark and starry -

eyed To the coop we'll bring, They're

go - ing to be chick - ens Un - der Un - cle

Sam - my's wing. Allegro

Allegro moderato.

Marquis.

mf

Were bound to make U-nited States of sev-'ral far and nighlands, Tho'

we have not the Hot-ten-tot and Zu-lu. How would you like an heir-ess, Duke, from

f *p*

the Ha-wai-an Is-lands, A wealth-y, dusky belle of Ho-no-lu-lu? She's

mf *f* *mf*

poco a poco cresc.

ver-y pret-ty, so they say, of a shade Ca-fé au lait. In wardrobe tho' she doesn't come out

f

poco a poco cresc.

ff *poco rit.*

strong. If you want a bride that's Yankee, a Ha-wai-an belle will thank ye, then

ff *poco rit.*

this will be your wed-ding dance and song. Ha-wa-ii po-no-i

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The piano part includes dynamic markings of *ff* and *p*, and is marked with a waltz symbol and asterisks.

Na-na-i Kon, Mo-mo-i Ka-la-ni A-li Ke-a-li

The second system continues the vocal and piano parts. The piano accompaniment features a waltz rhythm with dynamic markings of *mf* and *f*, and is marked with a waltz symbol and asterisks.

Ha-wa-ii po-no-i Na-na-i Kon Mo-mo-i Ka-la-ni A-li

The third system concludes the first section of the piece. The piano accompaniment includes dynamic markings of *p* and *f*, and is marked with a waltz symbol and asterisks.

mf A la Marcia.
it Oh! that's the new-est fel-low ci-ti-zen We've

The fourth system introduces a new section titled "A la Marcia" in 2/4 time. The tempo is marked *mf*. The piano accompaniment features a march-like rhythm with dynamic markings of *mf* and *f*, and is marked with a waltz symbol and asterisks.

got up-on the string, She of

The fifth system continues the "A la Marcia" section. The piano accompaniment includes dynamic markings of *f* and *mf*, and is marked with a waltz symbol and asterisks.

heir - ess - es, A - mer - i - can, Will be the lat - est
 thing, All those dusk - y Sandwich Is - land
 girls We will to Go - tham bring, They're
 go - ing to be chick - - ens Un - der
 Un - cle Sam - mys wing.

Musical score for a song, page 54. The score is in G major and 2/4 time. It consists of six systems of music. Each system has a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with chords. Dynamics include *f*, *ff*, and *ffz*. There are also markings like "No." and "*" in the piano part. The lyrics are: "heir - ess - es, A - mer - i - can, Will be the lat - est thing, All those dusk - y Sandwich Is - land girls We will to Go - tham bring, They're go - ing to be chick - - ens Un - der Un - cle Sam - mys wing."

Nº 6. Life is a Toyshop.

Duet Priscilla and Marquis.

Con brio.

Piano.

ff

f

Allegro moderato.

mf

Priscilla. I re-mem-ber, I re-mem-ber when I

(2nd verse.) Marquis. mem-ber, I re-mem-ber when I

p

p

was a lit-tle girl-y in a toy shop win-dow I be held a doll oh its
was a lit-tle lad-die How at sol-diers I would play with mim-ic strife oh my

teeth were white and pearl-y and its hair was fair and curl-y it was
dram how I would thump it and I blew my toy tin trumpet Un-til

gray with fur-be-low and fol-de-rol.
all the neigh-bors swore to have my life.

p

If

I

pa - pa bought it for you when you begg'd him for the same; How it fill'd your heart with
 know the kind of in - strument of tor - ture that you mean 'Twas the kind that com - fort

tem - po - ra - ry bliss, It oped and shut its eyes when you would
 neigh - bors in a flat, And the folks that lived next door in vain for

tip it up or down, and when you wound it up it walk'd like this.
 mer - cy would implore, Then they sent in word to slay that hor - rid brat.

mf
 When
 Un -

Andantino.
 in its lit - tle chest a lit - tle spring I press'd.
 til your hands were num you'd beat up - on that drum.

Andantino.
 It sqawk'd Pa - pa, Ma - ma. It
 That trump - et I would too't. A

mf leggiero

But much as 'twas ad-mir'd, Of it I soon got tired
 A shing-le smote you sore, You lov'd those toys no more

To
 When

laugh'd ha, ha, ha, ha.
 pop - gun I would shoot.

mf

both together.

1-2. Oh this
 o - pen it you tried, To see what was in - side.
 I dis turb'd the peace, The neigh-bors yell'd "Po - lice?"

rit.

Tempo I.

life is but a toy shop on a great big scale; We're the lit-tle kids who haunt it: "Ma-ma

p

♩. * ♩. * ♩. *

buy me that I want it?" But when once the toy be-longs to us at

♩. * ♩. *

it we always scoff, for we find it stuff'd with saw-dust and the paint comes off.

1.

Dance.

piu mosso

2.

mf I re- paint comes off.

Tempo I.

p *ff*

piu mosso *ff*

f

Nº 7a Entrance of Maginnis Pasha.

March and Song.

Allegro. *ff*

Chorus.

The
ff
The
ff

Allegro. *ff*

Piano.

ff

ff marc.

cym-bals soak and bang the drums, For yon-der in the dis-tance comes A
cyr-bals soak and bang the drums, For yon-der in the dis-tance comes A

fa-mous Turk-ish po-ten-tate; So
fa-mous Turk-ish po-ten-tate; So

Detailed description of the musical score: The score is for a piece titled 'Entrance of Maginnis Pasha' (March and Song). It is in 2/4 time and the key signature has two sharps (F# and C#). The piece is marked 'Allegro' and 'ff' (fortissimo). The score is divided into two main sections: a 'Chorus' and a 'Piano' section. The 'Chorus' section consists of three staves (treble, alto, and bass clefs) with lyrics 'The' and 'The' appearing in the first and second staves respectively. The 'Piano' section consists of two staves (treble and bass clefs) with a complex rhythmic accompaniment. Below the piano part, there are two systems of vocal lines with lyrics. The first system of lyrics is: 'cym-bals soak and bang the drums, For yon-der in the dis-tance comes A' and 'cyr-bals soak and bang the drums, For yon-der in the dis-tance comes A'. The second system of lyrics is: 'fa-mous Turk-ish po-ten-tate; So' and 'fa-mous Turk-ish po-ten-tate; So'. The piano accompaniment includes various markings such as 'ff', 'ff marc.', and 'rca.*' (ritardando). There are also dynamic markings like 'p' (piano) and 'f' (forte) throughout the score.

toot the Or - i - en - tal fife, Per - haps he comes to choose a wife, And
 toot the Or - i - en - tal fife, Per - haps he comes to choose a wife, And

ff

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

he has wealth ex - tre - m - ly great. *mf* Trot *mf*
 he has wealth ex - tre - m - ly great. *mf* Trot *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

out your most at - tractive smiles And do not spare 'em, 'Tis right to
 out your most at - tractive smiles And do not spare 'em, 'Tis right to

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

wear 'em If you would join his har-em. Pray dis - play A

wear 'em If you would join his har-em. Pray dis - play A

mf
Ad.

brave ar-ray Of smiles and glances, His heart to cap - ti -

brave ar-ray Of smiles and glances, His heart to cap - ti -

Ad. *

vate. Oh might - y,

vate. Oh might - y.

cresc

ff

Ad. *

might - y Pa - sha Hear the greet - ing Were re - peat - ing: May you
 might - y Pa - sha Hear the greet - ing Were re - peat - ing: May you

♩. * ♩. * ♩. * ♩. *

live for - ev - er. Hail Sa - laam! Sa - laam, Sa - laam to thee! Be -
 live for - ev - er. Hail Sa - laam! Sa - laam, Sa - laam to thee! Be -

♩. * ♩. * ♩. *

hold our most at - tract - ive smiles, We do not spare 'em, With you we
 hold our most at - tract - ive smiles, We do not spare 'em, With you we

mf

share'em. We sigh to join your ha-rem, We - dis - play A brave ar - ray Of
 share'em. We sigh to join your ha-rem, We dis - play A brave ar - ray Of

mf
 ♪. *

smiles and glances To cap - ti - vate and fas - ci - nate the Po - ten -
 smiles and glances To cap - ti - vate and fas - ci - nate the Po - ten -

cresc.
 ♪. * ♪. * ♪. * ♪. * ♪. *

tate. The cymbals soak and bang the drums The wealthy Or - i - en - tal comes; So
 tate. The cymbals soak and bang the drums The wealthy Or - i - en - tal comes; So

ff marcato
 ♪. * ♪. * ♪. * ♪. *

bow and do not fail to shout And sing all hail! Sa - laam to
bow and do not fail to shout And sing all hail! Sa - laam to

rit. *

thee, Sa - laam to thee, all hail.
thee, Sa - laam to thee, all hail.

fff

fff

fff

rit. * *rit.* * *rit.* * *rit.*

decres.

* *rit.* *

Allegro moderato. No. 7^b Only a hundred Girls.

(Entrance of Maginnis Pasha) *p* *f*

♩. ♯

Maginnis. *mf*

1. When I
2. To

♩. ♯

sailed from dear old Lim-er-ick Bound for the Bay of Bis-cay, I
see me shop-ping with my wives My friends have oft-en wondered, I

p un poco vivo

♩. ♯

kept the cap-tain and the crew All full of Ir-ish whis-key, As ye
buy their shoes by the freight car load And their cor-sets by the hun-dred. The

♩. ♯

might ex-pect the ship was wreck'd One night so dark and mur-ky; We
butchers and the gro-cer's bills Are cer-tain-ly heart-breakers, And

♩. ♯

ran a-ground, our-selves we found Up - on the coast of Tur - key.
 when our wash - ing is hung out It cov - ers for - ty ac - res.

We
And

We
And

ran a-ground, our selves we found Up - on the coast of Tur key.
 when our wash - ing is hung out It cov - ers for - ty ac - res.

They
The

ran a-ground, our selves we found Up - on the coast of Tur key.
 when our wash - ing is hung out It cov - ers for - ty ac - res.

dragged me to the Sul - tan And his frown would sure ap - pall ye, I
 tri - als of such fam - i - ly Some - times are quite be wilder in; In

mf

sprang an I - rish gag or two And sang him a "Come - all - ye." The
 fact our on - ly house - hold game Is guess how ma - ny chil - dren. When

Sul - tan laugh'd to split him - self And said "We can - not spare him" So they
they hang up their Christmas socks It takes months to pre - pare 'em, And

made of me a Pa - sha and pre - sent - ed me a ha - rem.
San - ta Claus goes cra - zy when he strikes Ma - gin - nis' ha - rem. *f*

So they
And
So they
And

Oh
Oh

made of him a Pa - sha and pre - sent - ed him a ha - rem.
San - ta Claus goes cra - zy' when he strikes Ma - gin - nis' ha - rem.

made of him a Pa - sha and pre - sent - ed him a ha - rem.
San - ta Claus goes cra - zy' when he strikes Ma - gin - nis' ha - rem.

poco rit.

Tempo di Valse moderato.

how I love my dar - - ling, my Sal - ly and my Sue,
 how I love my dai - - sy, my Gla - dys and my Nell,

My Jo - se - phine and my An - ge - line, My Le - na
 My An - nie and my Fan - - - nie, My Be - a -

and my Lou; I'm true to Maud and Sa - -
 trice and Belle, My Pol - ly and my Mol - -

die, To Ma - bel and Ma - rie. 1. 2. In fact there
 ly, Es - telle and Eu - la - lie.

cresc. *mf*

are on - ly hun - dred girls in the world for me!

p *mf*

Chorus.

Oh how he loves his dar - - ling, his Sal - ly and his
 Oh how he loves his dai - - sy, his Gla - dys and his

Sue, His Jo - sephine and his An - ge - line, his Le - na
 Nell, His An - nie and his Fan - nie, his Be - a -

Sue, His Jo - sephine and his An - ge - line, his Le - na
 Nell, His An - nie and his Fan - nie, his Be - a -

and his Lou; He's true to Maud and Sa - - die, To
 trice and Belle, His Pol - ly and his Mol - - ly, Es -

and his Lou; He's true to Maud and Sa - - die, To
 trice and Belle, His Pol - ly and his Mol - - ly, Es -

Ma - bel and Ma - rie. 1. 2. In fact he is true to the
 telle and Eu - la - lie. *ff*

Ma - bel and Ma - rie. 1. 2. In fact he is true to the
 telle and Eu - la - lie. *ff*

ff

wide, wide world, or he seems to be.
 wide, wide world, or he seems to be.

f

2. be.
 be.

f *decrease.* *ff*

Nº 8. Finale Act I.

Tempo di Valse moderato.

Marquis *p*
Sweet heart a - las I must

Piano. *mf*
p

leave you, A - dieu my An - gel Bride, — You know that nothing but

bus' - ness Could take me from your side, — You know you

can trust me, dar - ling, You know I'm fond and true, No

one ex - ists in the world for me But — you, dear,

cresc. *poco rit.* *p*

mf *mf* *poco rit.* *p*

Allegretto.

Chorus.

You.

Yes bus'ness ha, ha, That ex-cuse is lame, Ha bus'ness ho, ho,

Yes bus'ness ha, ha, That ex-cuse is lame, Ha bus'ness ho, ho,

Allegretto.

Its the same old game. Now one would sup-pose That ev'-ry good wife knows That

Its the same old game. Now one would sup-pose That ev'-ry good wife knows That

fee-ble old ex-cuse, Yet it al-ways goes. Ha ha ha ha ha

fee-ble old ex-cuse, Yet it al-ways goes. Ha ha ha ha ha

poco ritard.

ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

poco ritard.

Priscilla. *p* *Allegretto.*

Yes dear I know, and trust you so, If

ha ha ha ha ha. ha.

ha ha ha ha ha. ha.

Allegretto.

pp

p

you must go I'll pa - tient be, For you I'll wait if you're ear - ly or late Un -

pp

Tempo di Valse moderato.

til my mate re - turns to me.

Chorus.

Sweet heart a - las I must leave you, A -
 Sweet heart a - las I must leave you, A -

Tempo di Valse moderato.

mf

mf

dieu my An - gel Bride, You know that nothing but bus -
 dieu my An - gel Bride, You know that nothing but bus -

ness Could take me from your side, You know you can trust me,
 ness Could take me from your side, You know you can trust me,

cresc. -

dar - ling, You know I'm fond and true, No

dar - ling, You know I'm fond and true, No

cresc. -

cresc. -

*ad. ** *ad. ** *ad. ** *ad. **

f

one ex - ists in the world for me But you, dear,

one ex - ists in the world for me But you, dear,

f

*ad. ** *ad. ** *ad. ** *ad. **

Tempo di Marcia.

you.

you.

Tempo di Marcia. The Band is heard.

ff

*ad. ** *ad. ** *ad. ** *ad. **

Allegro moderato.

The first system of music consists of two staves. The upper staff contains a melodic line with various rhythmic values and articulation marks. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (piano) is placed at the beginning of the system.

The second system continues the piece. The upper staff shows a melodic phrase with a trill-like figure. The lower staff has a more active accompaniment. A dynamic marking of *ff* (fortissimo) is present. At the end of the system, there is a *rit.* (ritardando) marking and an asterisk.

The third system features a melodic line with a trill in the upper staff and a steady accompaniment in the lower staff. A dynamic marking of *f* (piano) is used. Similar to the second system, it ends with a *rit.* marking and an asterisk.

The fourth system continues the melodic and accompanimental themes. The upper staff has a melodic line with some grace notes, and the lower staff provides a consistent harmonic support.

The fifth system shows a melodic line with a trill in the upper staff and a steady accompaniment in the lower staff. The dynamics remain consistent with the previous systems.

The sixth and final system on the page. The upper staff has a melodic line with a trill and a dynamic marking of *ff* (fortissimo). The lower staff has a dynamic marking of *mf* (mezzo-forte). The system concludes with a *rit.* marking and an asterisk.

p

f

Chorus.

Allegro vivo.

Let ev-ry eye twinkle and
Let ev-ry eye twinkle and

Allegro vivo.

ff *f*

hide ev-ry wrin- kle, Ob lit- er- ate sor- row and care's foot, Put
hide ev-ry wrin- kle, Ob lit- er- ate sor- row and care's foot, Put

plen-ty of guile in the wile of your smile, And touch up the cheek with a

plen-ty of guile in the wile of your smile, And touch up the cheek with a

hare's foot. Quick powder your nose, Take your pret - ti - est pose 'Tis

hare's foot. Quick powder your nose, Take your pret - ti - est pose 'Tis

some-thing like this, he ad - mires If he fan - cies an an - kle You'll

some-thing like this, he ad - mires If he fan - cies an an - kle You'll

cresc. *ff*

cresc. *ff*

La. * *La.* * *La.* *

find that his bank 'll Lend an - y a - mount he re - quires.

find that his bank 'll Lend an - y a - mount he re - quires.

ff

ffz

Dialogue.

Chorus.

Vivace. (Cancan.) *mf*

To Par - is, to Par - is be off without de -

To Par - is, to Par - is be off without de -

Vivace. (Cancan.) *ff* *mf*

lay For that's the town to live in If life is to be gay. To

lay For that's the town to live in If life is to be gay. To

f *mf*

Detailed description: This system contains the first two lines of the musical score. It features a vocal line with lyrics and two piano accompaniment staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first line of music includes dynamic markings of *f* and *mf*. The lyrics are: "lay For that's the town to live in If life is to be gay. To".

Par-is, to Par-is where fun and fol-ly reign, Where love and joy The

Par-is, to Par-is where fun and fol-ly reign, Where love and joy The

f *mf*

Detailed description: This system contains the second two lines of the musical score. It features a vocal line with lyrics and two piano accompaniment staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first line of music includes dynamic markings of *f* and *mf*. The lyrics are: "Par-is, to Par-is where fun and fol-ly reign, Where love and joy The".

time employ And blood is like cham-pagne. To reign, Where love and joy The

time employ And blood is like cham-pagne. To reign, Where love and joy The

f *mf*

Detailed description: This system contains the final two lines of the musical score. It features a vocal line with lyrics and two piano accompaniment staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first line of music includes dynamic markings of *f* and *mf*. The lyrics are: "time employ And blood is like cham-pagne. To reign, Where love and joy The".

time em-ploy And blood is like cham - pagne. *ff* 'Tis *ff*

time em-ploy And blood is like cham - pagne. 'Tis *ff*

vive la Ba - ga-telle in Par-is town, 'Tis there with

vive la Ba - ga-telle in Par-is town, in Par-is town, 'Tis there with

golden wine all care we drown. *f* 'Tis vive la Ba - gatelle, 'Tis

golden wine all care we drown, All care we drown, 'Tis vive la Ba - gatelle, 'Tis

cresc. 1.

vive la Ba-ga-telle Par-tic-u-lar-ly vive l'a-mour, in Par-is town,
 vive la Ba-ga-telle Par-tic-u-lar-ly vive l'a-mour, in Par-is town, in

cresc.

*And. ** *And. ** *And. ** *And. ** *And. **

2. *ff Presto.*

'Tis vive l'a-mour, l'a-mour, in Par-is town, in
 Par-is town, 'Tis vive l'a-mour, l'a-mour, in Par-is town, in

2. *Presto.*

ff

*And. ** *And. ** *And. **

Par-is town, Where fun and fol-ly reign, Where love and joy The
 Par-is town, Where fun and fol-ly reign, Where love and joy The

sempre stacc.

*And. ** *And. ** *And. ** *And. **

time em-ploy And blood is like cham-pagne 'Tis vive l'a-mour, in
 time em-ploy And blood is like cham-pagne 'Tis vive l'a-mour, in

marcato

♩. * ♩. * ♩. * ♩. * ♩. *

Par-is - town.
 Par-is - town.

fff

♩. * ♩. *

♩. * ♩. * ♩. * ♩. *

ff

♩. *

Act II.

No 9. Prelude and Opening Chorus.

Tempo di Cancan.

Piano.

The musical score is written for piano in B-flat major and 2/4 time. It begins with a tempo marking of "Tempo di Cancan." and a dynamic marking of *ff*. The first system includes a *Cresc.* marking and a repeat sign. The second system continues with *ff* and *f* dynamics. The third system features a first ending bracket with a *ff* dynamic. The fourth system has a second ending bracket with a *ff* dynamic. The fifth system is marked *ff marcato* and includes several *Cresc.* markings. The sixth system concludes with multiple *Cresc.* markings. The score is characterized by rhythmic patterns and dynamic contrasts typical of a cancan.

This musical score is written for piano and consists of seven systems of music. The notation includes both treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The score is divided into two main sections: the first section is marked with a first ending (1.) and a second ending (2.), and the second section is marked with a tempo change to 'Allegro' and 'Alla Marcia'. The dynamics range from 'cresc.' (crescendo) to 'ff' (fortissimo) and 'p' (piano). The key signature is B-flat major, and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and repeat signs.

cresc.

1. 2.

ff

f

ff

Presto.

f

Allegro.

ff *mf*

Alla Marcia.

p

First system of musical notation. Treble clef, bass clef, key signature of two flats. Dynamics include *mf* and *p*. Performance markings include *rit.* and an asterisk ***.

Second system of musical notation. Treble clef, bass clef, key signature of two flats. Dynamics include *mf*. Performance markings include *rit.* and an asterisk ***.

Third system of musical notation. Treble clef, bass clef, key signature of two flats. Dynamics include *f* and *mf*. Performance markings include *rit.* and an asterisk ***.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. Dynamics include *mf*. Performance marking is *sempre staccato*.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. Dynamics include *cresc.*, *f*, and *mf*.

Sixth system of musical notation. Treble clef, bass clef, key signature of two flats. Dynamics include *cresc.* and *f*.

First system of a piano score. The right hand features a melodic line with a forte (*f*) dynamic marking. The left hand provides a steady accompaniment. The key signature is one flat, and the time signature is 3/4.

Second system of the piano score. The right hand continues the melodic line, marked *sempre stacc.* (always staccato). The left hand accompaniment includes a *cresc.* (crescendo) marking. The system concludes with a repeat sign.

Third system of the piano score. The right hand features a melodic line with a fortissimo (*ff*) dynamic marking. The left hand accompaniment includes a *cresc.* (crescendo) marking. The system concludes with a repeat sign.

Fourth system of the piano score. The right hand features a melodic line with a fortissimo (*ff*) dynamic marking. The left hand accompaniment includes a *cresc.* (crescendo) marking. The system concludes with a repeat sign.

Fifth system of the piano score. The tempo changes to *Allegro vivo*. The right hand features a melodic line with a piano (*p*) dynamic marking and a *cresc.* (crescendo) marking. The left hand accompaniment includes a *cresc.* (crescendo) marking. The system concludes with a repeat sign and the instruction *(Curtain)*.

Sixth system of the piano score. The right hand features a melodic line with a forte (*f*) dynamic marking, accompanied by the instruction *(Girls laughing on the stage.)*. The left hand accompaniment includes a *cresc.* (crescendo) marking. The system concludes with a repeat sign.

Angele. *p* (Girls laughing.)
 Shall I wed a mil - li - o - naire? Ha ha ha

Celeste. *p*
 ha ha ha ha ha. She is - look - ing for the stuff. What col - or

(Girls laughing.)
 shall I dye my hair? Ha ha ha ha ha ha ha ha. It is -

p Florentine.
 bri - li - ant e - nough. Is my sweet - heart
leggiero

Rosine.
 near or far? Shall I ev - er be a star?

Octavine.

Shall I get a raise of pay? Oh

tell me, tell me, pray! Tell us, tell us, tell us

pray! Fair Gi - ta - na

tell us, tell us What the cards say by art mys - tic,

Fair Gi - ta - na do not sell us Give us

coun - sel ca - ba - lis - tic All that fate may have in

store, Love and joy and wealth ga - lore Tell us

by your mag - ic lore, By mag - ic spell, we pray thee tell,

Allegro.

By mag - ic spell, we pray thee

tell.

Nº 10. "Same old Story, Nothing new."

Moderato.

Piano. *ff* *decresc.*

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one sharp (F#). It features a series of chords and eighth-note patterns. The left hand starts with a bass clef and a key signature of one sharp (F#), playing a similar rhythmic pattern. The tempo is marked 'Moderato'. Dynamics include 'ff' (fortissimo) and 'decresc.' (decrescendo). There are markings for a triplet of eighth notes and a 'rit.' (ritardando) symbol.

p Duke.

His - to - ry, and na - ture too, re - peat them - selves they say,
 Life con - sists in pay - ing bills as long as you have health,
 To the thea - tre go some - times to see the lat - est play,

The first system shows the vocal line for the Duke, starting with a bass clef and a key signature of one sharp (F#). The lyrics are: "His - to - ry, and na - ture too, re - peat them - selves they say, Life con - sists in pay - ing bills as long as you have health, To the thea - tre go some - times to see the lat - est play,". The piano accompaniment is in the right hand with a treble clef and a key signature of one sharp (F#), and the left hand with a bass clef and a key signature of one sharp (F#). Dynamics include 'p' (piano). There are markings for a 'rit.' (ritardando) symbol and asterisks.

mf

Men are on - ly hab - its slaves, we see it ev - 'ry day,
 Wo - man will be true to you as long as you have wealth,
 Same old gags I play'd with - in my hap - py child hood days,

The second system shows the vocal line for the Duke, starting with a bass clef and a key signature of one sharp (F#). The lyrics are: "Men are on - ly hab - its slaves, we see it ev - 'ry day, Wo - man will be true to you as long as you have wealth, Same old gags I play'd with - in my hap - py child hood days,". The piano accompaniment is in the right hand with a treble clef and a key signature of one sharp (F#), and the left hand with a bass clef and a key signature of one sharp (F#). Dynamics include 'mf' (mezzo-forte). There are markings for a 'rit.' (ritardando) symbol and asterisks.

p

Life has done its best for me, but could not make a hit For
 Think some - times of mar - riage if the right girl I could strike, —
 He - ro same! same vil - lain and same her - o - ine in tears, —

The third system shows the vocal line for the Duke, starting with a bass clef and a key signature of one sharp (F#). The lyrics are: "Life has done its best for me, but could not make a hit For Think some - times of mar - riage if the right girl I could strike, — He - ro same! same vil - lain and same her - o - ine in tears, —". The piano accompaniment is in the right hand with a treble clef and a key signature of one sharp (F#), and the left hand with a bass clef and a key signature of one sharp (F#). Dynamics include 'p' (piano). There are markings for a 'rit.' (ritardando) symbol and asterisks.

mf.

nothing's a - ny thing at all and ev - ry thing is
 But the more I see of girls the more they are a -
 Starving, home-less in the snow with di - amonds in her

mf

♩. * ♩. *

f.

nit. Same old get up, dress and tub,
 like. Same old giggles, smiles and eyes,
 ears. Same old fa - ther mak - ing bluffs,

f

♩. * ♩. v

Same - old - cof - fee, same old grub, Same old feel - ing,
 Same - old - kiss - es, same old sighs, Same old string you,
 Lead - ing men all teeth and cuffs, Same sou - bret - es,

Same old blue, Same old stor - y, Noth - ing new.
 Same A - dieu, Same old stor - y, Noth - ing new.
 still twen - ty - two, Same old stor - y, Noth - ing new.

♩. * ♩. *

Nº 11. De Stories Uncle Remus tells.

Creole Song.

Moderato.

Piano. *ff*

w. * w. * w. * w. * w. *

mf Stella.

1. A set - tin' roun de ca - bin' do' at
 2. De crit - ters ob de woods dey all is
 3. Mos' ev - 'ry bo - dy say so and fo'

mf *p* *mf*

w. * w. *

sit - tin' o' de sun, Tell us a sto - ry, Un - cle Re - mus
 neighbors wif him hon', Tell us a sto - ry, Un - cle Re - mus
 sho' dey mus' be right, Tell us a sto - ry, Un - cle Re - mus

wont you? A crowd o' pick - a - nin - nies dar a -
 wont you? An' he can talk dere lan - gua - ges - es,
 wont you? Ole Re - mus goes a prow - lin' roun' de

fz *mf*

w. *

a'wai - tin for de fun. Tell us a sto - ry Un - cle Re - mus, —
 Ya'as sah ev - 'ry one. Tell us a sto - ry Un - cle Re - mus, —
 fo - res' in de night. Tell us a sto - ry Un - cle Re - mus, —

p
 do. All de chil - len dar are wai - tin wid dere
 do. Oh, he knows how Brer — Rab - bit fixed a
 do. When de moon's be - hin' a cloud dey say fo'

mf
 wi - des' iv - 'ry grin An' its den dat Un - cle Re - mus jes' be -
 ba - by out o' tar An' he knows how Brer — Tar - ry - pin, done
 sart - in dat he goes An' way deep in - to de dar - kes' wood de

gins his yahns to spin. O' Brer — Bar and Brer — Fox an'
 fool ole Brer — Bar, And how ole Brer — Fox - es tail got
 crit - ters set in rows. He charms 'em an dey tell him all de

Brer Tar-ry-pin, Um, um. My lan' if all dem yahns he tells wuz
 bush-y like it are, Um, um. My lan' if all dem yahns he tells wuz
 se-crets wot dey knows, Um, um. My lan' if all dem yahns he tells wuz

true.
 true.
 true.

Girls. *f*

O Brer Bar and Brer Fox and
 And how ole Brer Fox-es tail got
 He charms 'em an' dey tell him all de

ℳ * ℳ *

Brer Tar-ry-pin, Um, um: My lan' if all dem yahns was
 bush-y like it are, Um, um. My lan' if all dem yahns was
 se-cret what dey knows, Um, um. My lan' if all dem yahns was

ℳ * ℳ * ℳ * ℳ *

Stella.

p

But dont yo' go be-liev-in' 'em, be - liev - in' 'em my ho-ney, Ole

true.
true.
true.

Re-mus is a Voo-doo man, Oh he talks to all de crit-ters, He knows

la * la * la *

ev-'ry bird that twitters, And he'll fool you chil-len ef he can. Look

Girls. (spoken)

Sho!

la * la * la *

out fo' he is wit-chin' yo, O yas he is fo' mo-ney, He's

wea-vin Voo-doo spells Else de chil-len would'nt lis-ten wid dere

w. * w. * w. * w. *

Stella and Girls.

sau-cer eyes a'g lis-ten to de yahns dat Un-cle Re-mus tells, But

w. *

dont' yo' go be-liev-in' 'em, be-liev-in' 'em my ho-ney, Ole

Re-mus is a Voo-doo man, Oh he talks to all de crit-ters, He knows

w. * w. * w. *

ff

ev-'ry bird that twit-ters And he'll fool you chil-len ef he can. Look

ff

♩. * ♩. * ♩. *

out fo' ho is wit-chin' yo, O yas he is fo' mo-ney, He's weav-in Voo-doo

ff

♩. * ♩. *

spells Else de chil-len wouldnt lis-ten wid dere sau-cer eyes a'g lis-ten to de

♩. * ♩. * ♩. *

yahns dat Un-cle Re-mus tells. tells.

1.2. 3.

♩. *

Nº 12. Ensemble and Song.

Thea.

Piano. *Allegro vivo.*

The piano introduction is in 2/4 time with a key signature of two sharps (D major). It begins with a melody in the right hand starting on D4, moving up stepwise to G4, and then descending. The left hand provides a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *cresc.* (crescendo). The piece ends with a double bar line and a repeat sign.

Chorus.

ff Oh where is danc-er can compare with The - a, with The - a, Oh

ff Oh where is danc-er can compare with The - a, with The - a, Oh

ff

simile

The chorus introduction is in 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half rest followed by a quarter note G4, then continues with eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *simile*. The introduction ends with a double bar line and a repeat sign.

where is charmer half as fair as The - a, as The - a. When she

where is charmer half as fair as The - a, as The - a. When she

The vocal and piano accompaniment for the chorus continues in 2/4 time. The vocal lines are in the upper staves, and the piano accompaniment is in the lower staves. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *ff*. The piece ends with a double bar line and a repeat sign.

whirls and pi - rou - ettes, She's the queen of all coquettes, Oh
 whirls and pi - rou - ettes, She's the queen of all coquettes, Oh

1. 2. 1st Boy-girl.
 who would not pay the debts of The a! Oh a!
 who would not pay the debts of The a! Oh a!
 ff ff

Allegro moderato.

sent her that bouquet, 2nd Boy-girl.
 She bow'd to me to - day. 1st Man.
 I've sent her a cou -

Allegro moderato.

p mf p

1st Man. *p* She saw me out in front to-night And
 pé. 2nd Man. *mf* Her jew-eler I pay.

gave to me a smile so bright. 4th Man. *f*
 Oh no, no, no, that smile was mine.

Chorus. *f*
 No,
 No,

no,'twas mine,'twas mine, no, no,'twas mine, no, no,'twas mine, mine, mine, mine,
 no,'twas mine,'twas mine, no, no,'twas mine, no, no,'twas mine, mine, mine, mine,

mf * *mf* * *mf* * *mf* *

2nd Man. *ff*

Ca -

1st Man. *f*

Sap - ris - ti you are mad.

mine, 'twas mine, 'twas mine. mine.

mine, 'twas mine, 'twas mine. mine.

f *accel.*

4th Man. *ff*

naïlle, conceit - ed cad. 3rd Man. My friend will call to -

You'll know me to your sorrow.

e cresc.

(They quarrel.)

morrow.

ff poco a poco accel.

(Thea appears.)

sfz a tempo

(Thea speaks.)

p *pp*

♩. *

Allegretto.

rit *mf*

♩. *

Moderato.

Thea.
It is not so ver-y man - y, many
managers all snubbed me for a

p *p*

♩. *

years a - go, To Par - is came a lit - tle country maid. As
green-horn then, They would n't have me, not at an - y price. So

♩. *

in - nocent and bashful as a babe you know, Blush - ing, ev - er tim - id and a -
fi - nal - ly I met a nice old par - ty who helped me with his cash and his ad -

p

♩. *

mf fraid, Creeping like a mouse a-long the Bou-le-ward With
 vice. Soon I found em-ployment as a Co-ry-pher, You

f

mf

♩. * ♩. * ♩. * ♩. *

mf rus-tie skirts a deal too high, When I think of it, it seems the most
 know girls how I dance Oh my! If a step I would as-say 't would

f *mf*

♩. * ♩. * ♩. *

won-der-ful of dreams, For that sil-ly lit-tle girl was I
 something in this way; Yes that sil-ly lit-tle girl was I.

f

When we
 If a
 When we
 If a

f

think of it, it seems the most — won - der - ful of dreams, For that
 step she would as - say 't would be — some-thing in this way; Yes a

think of it, it seems the most won - der - ful of dreams, For that
 step she would as - say 't would be some-thing in this way; Yes a

Ad. * *Ad.* * *Ad.* * *Ad.* *

Allegro vivo.

But now they call me

poco rit.
 sil - ly lit - tle girl was she.
 sil - ly lit - tle girl was she.

poco rit.
 sil - ly lit - tle girl was she.
 sil - ly lit - tle girl was she.

poco rit.

Allegro vivo.

poco rit. *p*

queen of the Bal - let, With bank accounts I

The Bal - let,

The Bal - let,

f *p*

♩

dear - ly love to dal - ly, With my danc - es pic - tur -

To dal - ly.

To dal - ly.

f *p*

♩

esque, And my pos - es stat - u - esque, And all the richest swells around me

cresc.

cresc.

♩

ral-ly. For me a thousand hearts to-day are breaking.

We ral-ly. Heart
We ral-ly. Heart

My lit - tle ways they all ad-mit are tak-ing.

break-ing. So
break-ing. So

As I smile and pir-ou - ette, All swear they nev-er met A -
tak-ing.
tak-ing.

cresc.
 charm-er like the queen of the Bal-let.
ff
 As she smiles and pir - ou -
 As she smiles and pir - ou -

cresc.
f
ff
 * * *

ettes, All - swear they nev-er met A charm-er like the queen of the Ballet.
 ettes, All swear they nev-er met A charm-er like the queen of the Ballet.

* * * * *

1. Thea. | 2.
 Oh the

* * * * *

Nº 13. Song and Duet.

Priscilla and Thea.

Andantino.

Voice. *p* Thea.

When you know these men as I do lit-tle

Piano. *mf* *poco* *rit.* *p*

♩ ♪ ♫ ♬ ♮

In - no - cent, You will know the way to treat them, To co -

poco accel.

quette with them and cheat them, If you fol - low my in - struc - tions lit - le

poco accel.

rit.

In - no - cent, When you love, you must not show it, Nev - er

rit.

let a fel - low know. Let them take you out to - sup - per, That's all

mf

Rea. *

right. But frown on an - y fa - vor they may claim, And

cresc. *f*

Rea. * Rea. *

when you reach your door, a cold "Good - night My touche pas, Not for me the ice - man's

poco rit.

Rea. * Rea. * Rea. *

game For its on - ly human nature, dear, To like for - bid - den fruit. The

p *Andantino.*

Rea. * Rea. * Rea. *

quar - ry does - nt count for much, It's on - ly the pur - suit. The

Rea. * Rea. *

kiss-es thou de-ni-est Are the ones for which they pine, And the

p

Cresc. *

grapes that hang the high-est Are the sweetest on the vine.

Cresc. *

mf

When a fel-low tries to tempt you lit-tle

poco rit. *

Allegretto moderato.

a tempo

p

In-no-cent, With a dia-mond that's a won-der, Frown as

Cresc.

black as cloud of thun-der. What! You'd bribe me? Be in-sult-ed, lit-tle

poco accel.

poco accel.

In - no - cent, But, to keep from be - ing cru - el, Well of

course you'll keep the jew'l. When your hus - band wants a kiss, don't be too

free, Sigh and say you wish you'd nev er left ma -

ma. Keep him wait - ing; be im - pa - tient, don't you

see? Pout a lit - tle, shrug your shoulders dear, come - ca! Priscilla.
But I

Un poco vivo.

mf Yes of course good lit - tle wife,
 I cant love my hus-band dear - ly;
 Un poco vivo.

p

mf Then he owns you, dear, for life.
 bear to treat him querly,
 And when he wants a

p

mf

p

La. *

kiss, I cant play ea - pri - cious elf, For the chances are, For the

cresc. ed accel.

cresc. ed accel.

La. * La. * La. * La. * La. * *f a tempo*

chanc - es are I want a kiss my - self.

rit.

rit.

a tempo

La. *

La.

kiss-es thou de-ni-est Are the ones for which they pine, And the

kiss-es thou de-ni-est Are the ones for which they pine, And the

Ca * *Ca* *

grapes that hang the high-est Are the sweet-est on the

grapes that hang the high-est Are the sweet-est on the

Ca *

vine.

vine.

Allegro.

Ca * *Ca* * *Ca* * *Ca* *

Nº 14a Finale Act II.

Allegro molto.

Piano.

Musical score for the piano introduction. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The key signature is two sharps (F# and C#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. There are markings for *rit.* (ritardando) and *simile* in the left hand. The piece concludes with a fortissimo (*ff*) dynamic.

Chorus.

Vocal entry for the chorus. It shows two vocal staves (soprano and alto) and a piano accompaniment staff. The lyrics are: "To supper, to supper be / To supper, to supper be". The music is in the same key and time signature as the piano introduction. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

Piano accompaniment for the first line of the chorus. It consists of two staves (treble and bass clef). The music continues the rhythmic accompaniment from the previous section, with a forte (*f*) dynamic. There are markings for *rit.* and *ff*.

Vocal and piano accompaniment for the second line of the chorus. The lyrics are: "off with-out de-lay For that's what we are af-ter, The / off with-out de-lay For that's what we are af-ter, The". The piano accompaniment is marked *ff*.

Piano accompaniment for the end of the chorus. It consists of two staves (treble and bass clef). The music concludes with a fortissimo (*ff*) dynamic. There are markings for *rit.* and *ff*.

wine will make us gay. To sup - per, to sup - per where
 wine will make us gay. To sup - per, to sup - per where

fun and fol - ly reign, Where love and joy the time employ And
 fun and fol - ly reign, Where love and joy the time employ And

blood is like cham - pagne. 'Tis vive la Ba - ga - telle in
 blood is like cham - pagne. 'Tis vive la Ba - ga - telle in

Par - is - town, 'Tis there with gold - en wine all
 Par - is - town, in Par - is - town, 'Tis there with gold - en wine all

*And. ** *And. ** *And. **

care we drown, 'Tis vive la Ba - ga - telle, 'tis
 care we drown, all care we drown, 'Tis vive la Ba - ga - telle, 'tis

*And. ** *And. ** *And. **

vive la Ba - ga - telle par tic - u - lar - ly vive l'a - mour, l'a -
 vive la Ba - ga - telle par tic - u - lar - ly vive l'a - mour, l'a -

ff

*And. ** *And. ** *And. ** *And. ** *And. **

mour.
 mour.
 (all shout and laugh.)
mf
ff marcato
simile
 Moderato.
 Chorus of Men.
 Oh pray accept congrat- u - la - tions, You were radiant ma - belle,
 Moderato.
 1st Duce.
 Oh quite be - yond all ex - pec - ta - tions, Nev - er saw you dance so -
 Thea.
 well. Tou - jours char - mant, Tou - jours gal - lant
p
mf

f But par-don, pray I quite for-get, *mf* My lit-tle guest you have not

p met, My Cous-in, — in our set (she's new), Per-mit me, The-a num-ber

Thea introduces Priscilla

Two!

mf Her cous-in! Real-ly charm-ed, de-

mf Her cous-in! Real-ly charm-ed, de-

(Old first nighter.) *p*

To join us in our sup-per she must

light-ed.

light-ed.

Priscilla.

mf come. Mer - cy mesdames, Mer - cy messieurs *f* I

scarcely know where I am at, But then I'll soon get o-ver that. *mf*

Gotterdammerung. Oh yes my

dear I'll see to that.

Oh yes my dear well see to that.

Oh yes my dear well see to that.

Marcia moderato.
Maginnis Pasha speaking through music.

pp una corda

First system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings *ℓ* and *o* with asterisks.

Second system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings *ℓ* and *o* with asterisks, and the instruction *sempre pp*.

Third system of musical notation, featuring a treble and bass clef.

Più mosso.

Fourth system of musical notation, featuring a treble and bass clef. The bass line includes the dynamic marking *pp*.

Marcia moderato.
tre corde

Fifth system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings *mf* and *ℓ* with asterisks.

Sixth system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings *ℓ* with asterisks.

Tempo I.

p *mf*

Maginnis Pasha. Now here's a toast to the girl I love, I've come so far to
Marquis. Now here's a toast to the girl I love, And bumpers let em

p *mf* *p*

see; The on-ly girl in the world to day If on-ly she loves me. Here's
he I'll give up all in the world for her If on-ly she loves me. Here's

mf *cresc.* *f*

to her with her eyes of jet And her lips so sweet as wine; Yes here's to her in a
to her with her flashing eyes And her figure most di-vine; Aye here's to her that I

f

bumper boys And may she soon be mine.
love the best And may she soon be mine.

la la la la O la la la la O
O la la la la O la la la la O

f

p

1-2. Here's to the life that's brief and gay, All
 la la la la la. All *p*
 la la la la la. All *p*

mf *p*

glass - es round, Get all the fun out of ev- ry day, The glass - es
 glass - es round, The glass - es
 glass - es round, The glass - es

mf *p* *mf*

mf *p* *mf*

round She is the pretti-est girl I veen who loves me well. 'Tis
 round who loves me well.
 round who loves me well.

p *mf*

round She is the pretti-est girl I veen who loves me well. 'Tis
 round who loves me well.
 round who loves me well.

p *mf*

round She is the pretti-est girl I veen who loves me well. 'Tis
 round who loves me well.
 round who loves me well.

p *mf*

round She is the pretti-est girl I veen who loves me well. 'Tis
 round who loves me well.
 round who loves me well.

vive la - mour, tis vive la - mour and vive la Ba - ga - telle. Here's
Here's
Here's

to the life that's brief and gay, All glass - es round Get all the fun out of
to the life that's brief and gay, All glass - es round Get all the fun out of
to the life that's brief and gay, All glass - es round Get all the fun out of

ev - ry day, All glass - es round She is the pret - ti - est
ev - ry day, All glass - es round She is the pret - ti - est
ev - ry day, All glass - es round She is the pret - ti - est

girl I ween who loves me well. 'Tis vive la - mour, 'tis
 girl I ween who loves me well. 'Tis vive la - mour, 'tis
 girl I ween who loves me well. 'Tis vive la - mour, 'tis

ff

ff

ff

ff

vive la-mour and vive la Ba-ga-telle -telle.
 1. 2.
 vive la-mour and vive la Ba-ga-telle. telle.
 vive la-mour and vive la Ba-ga-telle. telle.

mf *pp*

mf *pp*

dark change

Tempo di Valse moderato. (Opening, Scene II) Thea and Priscilla.

Oh let the night glide

mf *pp*

slow - ly by Far too brief 'twill last,

p

Hours of de-light so swift - ly fly All too soon they're

pp *p*

past. God of love and God of wine

Pasha and Marquis. *pp* God of love and God of wine

pp

p cresc. All your plea - sures bring, Thou art rul - er,
p cresc. All your plea - sures bring, Thou art rul - er,

p cresc. *mf*

pp we are thine, And love shall be our king. All Principals.
pp we are thine, And love shall be our king. Ah

Ah
Ah

pp

mf let the night glide slow - ly by Far too brief 'twill
mf let the night glide slow - ly by Far too brief 'twill
mf let the night glide slow - ly by Far too brief 'twill

f *mf*

last, Hours of de-light so swift - ly fly,

last, Hours of de-light so swift - ly fly,

last, Hours of de-light so swift - ly fly,

mf All too soon they're past. *f* God of love and

mf All too soon they're past. *f* God of love and

mf All too soon they're past. *f* God of love and

cresc. God of wine All your plea - sures bring,

cresc. God of wine All your plea - sures bring,

cresc. God of wine All your plea - sures bring,

A la marcia.

ff Thou art rul - er, we are thine, And love shall be our king.

ff Thou art rul - er, we are thine, And love shall be our king.

ff Thou art rul - er, we are thine, And love shall be our king.

A la marcia.

ff

fz

fz

fz

cresc.

fff

No 14^b Object Matrimony.

Trio.

Allegretto.

Piano. *mf*

♩. * ♩. *

Duke. *p*

I take the dai-ly paper up And in the fore-most column, I

♩. * .

read the quaint ad-ver-tisements Ex - pressed in language sol-emn. Here

♩. *

all the girls are beau-ti-ful, The men have fortunes am - ple, And

♩. *

marriage is their aim in life, For instance, here's a sample.

pp

♩. *

Duke speaks: A young lady who has just come to the city to complete her education wishes the acquaintance of a wealthy gentleman fond of music. Address Ruby. Object matrimony.

Piano accompaniment for the first system, featuring treble and bass staves with musical notation.

Andantino.

Priscilla.

Vocal line for Priscilla, starting with a rest followed by the first part of the lyrics.

Thea.

Vocal line for Thea, starting with a rest followed by the first part of the lyrics.

Duke.

Vocal line for Duke, starting with a rest followed by the first part of the lyrics.

Andantino.

Piano accompaniment for the second system, featuring treble and bass staves with musical notation.

∞ * ∞ * ∞ * simile

Vocal line for Priscilla, Thea, and Duke, with lyrics: in this way that kin-dred souls Are brought in to prox-im - i - ty. Oh

Vocal line for Priscilla, Thea, and Duke, with lyrics: in this way that kin-dred souls Are brought in to prox-im - i - ty. Oh

Piano accompaniment for the third system, featuring treble and bass staves with musical notation.

down the print-ed page I glance, And Oh, I seem to hear it, The

♩. *

sigh-ing of a lone-ly heart That seeks a kin-dred spir-it. How

♩. *

sweet that in this ven-al world, Where hearts shut up like shell-fish Some

♩. *

natures still are beau-ti-ful And ho-ly and un-self-ish.

♩. *

Thea speaks: A wealthy Cuban widow of affectionate disposition "ruined by the late war would meet gentleman of means to whom she desires to mortgage her castle in Spain. Address Black Eyes. Object Matrimony.

pp

Andantino.

p
Oh isn't it de-light-ful to dis-cov-er an af-fin-i-ty, 'Tis
Oh isn't it de-light-ful to dis-cov-er an af-fin-i-ty, 'Tis
Oh isn't it de-light-ful to dis-cov-er an af-fin-i-ty, 'Tis
Andantino.

∞ * ∞ * ∞ * simile

in this way that kin-dred souls Are brought in to prox-im-i-ty. Oh
in this way that kin-dred souls Are brought in to prox-im-i-ty. Oh
in this way that kin-dred souls Are brought in to prox-im-i-ty. Oh

cresc.
not a word of sor-did things. Of bank or pa-tri-mo-ny, They've
not a word of sor-did things. Of bank or pa-tri-mo-ny, They've
not a word of sor-did things. Of bank or pa-tri-mo-ny, They've

cresc. *cresc.* *cresc.*

cresc.

mf
just one ob-ject in the world, That ob-ject ma-tri - mo - ny.
mf
just one ob-ject in the world, That ob-ject ma-tri - mo - ny.
mf
just one ob-ject in the world, That ob-ject ma-tri - mo - ny.

mf *mf*

Priscilla. *p*
So

mf

skeptic, cease the scoff and sneer, And cyn - ic, pray a - bate yours, This

p

world has yet its no - ble hearts, Its brave and loy - al na - tures. And

Oh, I hope that they will meet De - spite the jibes of gap-ers, These

♩. *

rare and ra-diant souls that put The Per-sonals in the papers.

♩. *

On isn't it delight-ful to dis-cov-er an af-fin-i-ty, 'Tis
 On isn't it delight-ful to dis-cov-er an af-fin-i-ty, 'Tis
 On isn't it delight-ful to dis-cov-er an af-fin-i-ty, 'Tis

♩. * ♩. * ♩. * simile

in this way that kin - dred souls Are brought in - to prox - im - i - ty. Oh

in this way that kin - dred souls Are brought in - to prox - im - i - ty. Oh

in this way that kin - dred souls Are brought in - to prox - im - i - ty. Oh

not a word of sor - did things, Of bank or pat - ri - mo - ny, They've

not a word of sor - did things, Of bank or pat - ri - mo - ny, They've

not a word of sor - did things, Of bank or pat - ri - mo - ny, They've

just one object in the world; That object mat - ri - mo - ny.

just one object in the world; That object mat - ri - mo - ny.

just one object in the world; That object mat - ri - mo - ny.

Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad. *

Act III.

Nº 15. Prelude.

A la marcia.

Piano.

The musical score is written for piano and consists of six systems of music. The key signature is D major (two sharps) and the time signature is 2/4. The tempo/style is marked 'A la marcia.' and 'Piano.'.

System 1: Starts with a forte fortissimo (*ff*) dynamic. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Dynamic markings include *ff*, *f*, and *rit.*. There are asterisks (*) under some notes in the bass line.

System 2: Features a *simile* marking in the right hand. The dynamics range from *f* to *ff*. The left hand continues with a rhythmic accompaniment.

System 3: Continues the melodic and accompanimental patterns. Dynamics include *f* and *ff*. The left hand has several asterisks (*) under notes.

System 4: Shows a change in the right hand's texture with more chords and slurs. Dynamics include *f* and *ff*. The left hand has asterisks (*) under notes.

System 5: The right hand has a more active melodic line. Dynamics include *ff*, *fz*, and *fz*. The left hand has asterisks (*) under notes.

System 6: The final system, ending with a *rit.* marking. Dynamics include *fz* and *simile*. The left hand has asterisks (*) under notes.

First system of a musical score. The treble clef staff contains a melody with dynamic markings *fz* and *fz*. The bass clef staff contains a bass line with dynamic markings *fz* and *fz*. The key signature is one flat (B-flat) and the time signature is 2/4.

Second system of a musical score. The treble clef staff contains a melody with dynamic markings *ff* and *fz fz*. The bass clef staff contains a bass line with dynamic markings *fz fz*. The key signature changes to two flats (B-flat and E-flat) and the time signature changes to 2/4. The system ends with a double bar line and a key signature change to two sharps (F-sharp and C-sharp).

Third system of a musical score. The treble clef staff contains a melody with dynamic markings *ff* and *ff*. The bass clef staff contains a bass line with dynamic markings *ff* and *ff*. The key signature is two sharps (F-sharp and C-sharp) and the time signature is 2/4. The system ends with a double bar line and a key signature change to three sharps (F-sharp, C-sharp, and G-sharp).

Fourth system of a musical score. The treble clef staff contains a melody with dynamic markings *ff* and *ff*. The bass clef staff contains a bass line with dynamic markings *ff* and *ff*. The key signature is three sharps (F-sharp, C-sharp, and G-sharp) and the time signature is 2/4. The system ends with a double bar line and a key signature change to three sharps (F-sharp, C-sharp, and G-sharp).

Fifth system of a musical score. The treble clef staff contains a melody with dynamic markings *ff* and *ff*. The bass clef staff contains a bass line with dynamic markings *ff* and *ff*. The key signature is three sharps (F-sharp, C-sharp, and G-sharp) and the time signature is 2/4. The system ends with a double bar line and a key signature change to three sharps (F-sharp, C-sharp, and G-sharp).

Sixth system of a musical score. The treble clef staff contains a melody with dynamic markings *fff* and *fff*. The bass clef staff contains a bass line with dynamic markings *fff* and *fff*. The key signature is three sharps (F-sharp, C-sharp, and G-sharp) and the time signature is 2/4. The system ends with a double bar line and a key signature change to three sharps (F-sharp, C-sharp, and G-sharp).

N^o 16. She didn't understand.

Song.

Allegro.

Piano.

The piano introduction consists of two staves. The right hand starts with a melody in 2/4 time, marked *mf*, featuring eighth-note patterns. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a *p* (piano) dynamic marking.

Stella. *p* Allegretto parlando. *cresc.*

There was a lit-tle Yan-kee girl Who made a for-eign trip, She
 That sim-ple damsel went to France And there in gay Pa-ree The
 She went to sun-ny It-a-ly, That land of love and song, She

The vocal line begins with a *p* (piano) dynamic and an *Allegretto parlando* tempo. The piano accompaniment follows, also marked *p* and *cresc.* (crescendo). The lyrics are written below the vocal staff.

kept right in the gid-dy whirl Yet man-aged not to slip. In—
 fact that she had mon-ey Won a no-ble young mar-quis. She—
 won a black-eyed ten-or's heart And won it good and strong. Be -

The vocal line continues with the lyrics. The piano accompaniment provides a steady harmonic support.

cresc.
 gay Vi-en-na once she met An of-fi-cer so grand; But
 flirt-ed with him for a while And let him kiss her hand; But
 neath her win-dow ev-'ry night He sang to beat the band; But

The vocal line concludes with the lyrics. The piano accompaniment is marked *cresc.* (crescendo).

when he said: „Ich lie - be dich“ She did - n't un - der - stand. She
 when he murmur'd: „Ah je t'aime“ She did - n't un - der - stand. She
 when he sigh'd: „Io t'a - mo., why, She did - n't un - der - stand. She

mf

didn't un - der - stand that lan - guage, Not a word of it, not a
 didn't un - der - stand that lan - guage, Not a word of it, not a
 didn't un - der - stand that lan - guage, Not a word of it, not a

mf

rit. * *rit.* * *simile*

word of it; She felt like ask - ing his in - ten - tion, The phrase, „Ich
 word of it; She felt like ask - ing his in - ten - tion, „Je t'aime! Ah
 word of it; She felt like ask - ing his in - ten - tion, „Io t'a - mo

mf

lie - be dich!“ she nev - er heard of it. He said: „Ach
 je t'a - dore!“ she nev - er heard of it. He cried: „Mam -
 ca - ra mia!“ she nev - er heard of it. He said: „If

f *p più mosso*

f *p più mosso*

rit. * *rit.* *

Gott im Him-mel! If you're not mein Frau, dear, Ve nev - er
 selle I gif up my ab - sinthe for you, I chal - lenge
 no a mar - ry me right off I die, I kill a

poco rit. meet no more, I drown myself in beer! But that lit-tle girl, a stranger in a
 all your friends to fight a duel mon Dieu? But that lit-tle girl, a stranger in a
 me viz a sti-let, I make you cry., She let him go and kill himself, she thought it

mf a tempo

poco rit. strange land, She didn't un-der-stand, She didn't un-der-stand.
 strange land, She didn't un-der-stand, She didn't un-der-stand.
 rather grand, She didn't un-der-stand, She didn't un-der-stand.

1 and 2. a tempo

3
 un-der-stand.

Allegro

p *cresc.*

simile.

First system of a piano score. The right hand features a melodic line with slurs and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f*, *p*, and *cresc.*

Second system of a piano score. The right hand continues the melodic line with a triplet and a slur. The left hand has chords and notes, with some markings like *sc.* and ***. Dynamics include *f*, *p*, *cresc.*, and *simile*. A first ending bracket labeled 'A' is present.

Third system of a piano score. The right hand has a melodic line with slurs. The left hand has chords and notes. Dynamics include *f*, *p*, and *cresc.*

Fourth system of a piano score. The right hand features a complex texture with triplets and slurs. The left hand has chords and notes. Dynamics include *f*. There are markings like *sc.* and ***.

Fifth system of a piano score. The right hand has a melodic line with triplets and slurs. The left hand has chords and notes. Dynamics include *ff*. The word *simile.* is written below the first measure.

Sixth system of a piano score. The right hand has a melodic line with triplets and slurs. The left hand has chords and notes. Dynamics include *f*, *cresc.*, and *ff*. There are markings like *sc.* and ***. A first ending bracket labeled '8' is present.

No 17. The Rounders' Song.

Piano. *Allegro.* *ff*

When you've been out with a par - ty gay And
 When the milk - man is go - ing round The
 When you're scat - tered your clothes a - round And

made the wel-kin ring, — You've al - ways no - ticed in the crowd One
 fes - tive par - ty ends, — Your girl has said a chill good night, You
 tum - bled in - to bed, — That i - di - o - tic song of his Keeps

fool who wants to sing; — When you are whis - per - ing
 stroll home with some friends; — Then as the grey - de -
 run - ning in your head; — It haunts you like — a

love-ly things In - to some shell - like ear, — That lob - ster with his
 sert-ed streets You slow - ly roll a - long — You're al - ways sure to
 fear-ful dream; It wont let slum - ber come, — And if mos - pui - toes

The first system of music features a vocal line in a treble clef and a piano accompaniment in a bass clef. The key signature has one flat (B-flat). The vocal line begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of eighth-note chords in the right hand and quarter-note chords in the left hand. A dynamic marking of *f* is placed above the vocal line. The system concludes with a double bar line, a repeat sign, and an asterisk.

dis - mal song Is all that you can hear.
 whis - tle and It's al - ways that damn song. Hi - hi!
 hov - er near, That same old tune they hum.

The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *ff*. The piano accompaniment features a more active right hand with sixteenth-note patterns. The system ends with a double bar line, a repeat sign, and an asterisk.

Tidd - ley idd - le - y um - ty um - ty ay With a tol - de - rol di -

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a dynamic marking of *fz*. The system concludes with a double bar line, a repeat sign, and an asterisk.

ay a tid - dy fa - la and too - ral - ay. Oh I'm all

The fourth system is the final one on the page. The piano accompaniment has a dynamic marking of *fz*. The system ends with a double bar line, a repeat sign, and an asterisk.

right and were all right as we can be, Come o - pen an -

oth - er bot - tle, quick my boys, for its all on me.

Fine
me!

fff

simile

simile

The musical score is written in a key signature of one flat (B-flat) and a 2/4 time signature. It consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with triplets. Dynamics include *f*, *fff*, and *simile*. Performance markings include 'Lad.' and '*' below the piano part. The first system ends with a first ending bracket labeled '1. 2.'. The second system ends with a repeat sign. The third system begins with the word 'Fine' and 'me!'. The fourth system begins with the dynamic *fff*. The fifth system begins with the dynamic *simile*.

No 18. Finale.

Alla marcia.

Principal.

They play those march-es, they play those waltz-es,
 They play those march-es, they play those waltz-es,
 They play those march-es, they play those waltz-es,

Alla marcia.

Piano.

ff *f* *rit.* * *rit.* * *rit.* * *simile*

— they make no faults-es, Fol - low ev - 'ry beat; They play those
 — they make no faults-es, Fol - low ev - 'ry beat; They play those

ff *rit.* *

danc - es, Each la - dy glanc - es — As they go march - ing
 danc - es, Each la - dy glanc - es — As they go march - ing

f *rit.* * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* *

Maginnis Pasha.

Tempo di Valse moderato.

Oh how I love my
down the street.
down the street.

Tempo di Valse moderato.
p

dar-ling, My Sal-lie and my Sue, My

Jo-seph-ine and my An-ge-line, My Le-na and my

Lou. I'm true to Maud and Sad-die, To

cresc. Ma - bel and Ma - rie, *mf* In fact there are on-ly a

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *cresc.* marking and a *mf* dynamic. The piano accompaniment includes *cresc.* and *mf* markings, along with *ped.* and asterisk symbols.

hun - dred girls in the world for me. *f*

Oh *f*
Oh *f*

The second system continues the vocal line and piano accompaniment. The vocal line ends with a *f* dynamic. The piano accompaniment includes *f* markings and *ped.* symbols.

This block shows the piano accompaniment for the second system, featuring *ped.* and asterisk symbols.

how he loves his dar-ling, His Sal - ly and his

how he loves his dar-ling, His Sal - ly and his

The third system features two vocal lines and a piano accompaniment. The lyrics are repeated for two different voices. The piano accompaniment includes *f* markings and *ped.* symbols.

This block shows the piano accompaniment for the third system, featuring *f* markings and *ped.* symbols.

Sue, His Jo - seph - ine and his An - ge - line, His
Sue, His Jo - seph - ine and his An - ge - line, His

rit. * *rit.* * *rit.* *

Le - na and his Lou. He's true to Maud and
Le - na and his Lou. He's true to Maud and

rit. * *rit.* * *rit.* *

cresc.
Sa - die, To Ma - bel and Ma - rie, In
cresc.
Sa - die, To Ma - bel and Ma - rie, In
cresc.

cresc. * *cresc.* * *cresc.* *

ff
fact there are on - ly a hun - dred girls in the world for him.
fact there are on - ly a hun - dred girls in the world for him.

ff
rit.

f
rit. * *rit.* * *smile*

cresc.

ff
rit. * *rit.* * *rit.* *

End of the Opera.