

## Act II.

## OPENING CHORUS.

*PIANO.*

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with a dynamic marking of *f* (forte). The music is characterized by dense chordal textures and rhythmic patterns, including sixteenth-note runs and sustained chords. The notation includes various articulations such as slurs, accents, and fermatas. The piece concludes with a final cadence in the fifth system, marked with a double bar line and repeat dots.

A musical score for a piano piece, consisting of six systems of two staves each (treble and bass clef). The music is in a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The score features a variety of musical notations, including eighth and sixteenth notes, chords, and dynamic markings such as *f* (forte) and *sfz* (sforzando). The piece concludes with a final chord in the bass clef.

The first system of musical notation for 'The Casino Girl'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The music features a melody in the treble clef and a piano accompaniment in the bass clef. The melody starts with a dotted quarter note, followed by eighth notes and quarter notes. The piano accompaniment consists of chords and eighth notes.

The second system of musical notation. The melody continues with a quarter note, followed by a half note and a quarter note. The piano accompaniment features a series of chords and eighth notes. There are some slurs and accents in the piano part.

The third system of musical notation. The melody has a quarter note, followed by a half note and a quarter note. The piano accompaniment includes chords and eighth notes. There are some slurs and accents in the piano part.

The fourth system of musical notation. The melody has a quarter note, followed by a half note and a quarter note. The piano accompaniment includes chords and eighth notes. There are some slurs and accents in the piano part.

The fifth system of musical notation. The melody has a quarter note, followed by a half note and a quarter note. The piano accompaniment includes chords and eighth notes. There are some slurs and accents in the piano part.

The sixth system of musical notation. The melody has a quarter note, followed by a half note and a quarter note. The piano accompaniment includes chords and eighth notes. There are some slurs and accents in the piano part.

The first system of piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include accents (v) and a crescendo hairpin.

The second system continues the piano accompaniment. It includes a *poco rit.* (ritardando) marking. The right hand has more complex chordal textures, and the left hand maintains its rhythmic pattern. The system concludes with a final chord in the right hand.

The first system of the vocal line is written on a single staff. The lyrics are: "Come now for a night of fol-ly, Come now... for a night of joy; A". The melody is simple and follows the natural inflection of the words.

The third system of piano accompaniment features a treble clef and a key signature of one sharp. The right hand plays a more active melody with eighth and sixteenth notes, while the left hand provides harmonic support with chords. The system ends with a final chord.

The second system of the vocal line continues the melody. The lyrics are: "mot-ley throng, With dance and song, The hours we will em-ploy. So". The melody is consistent with the first system.

The fourth system of piano accompaniment continues the instrumental part. It features a treble clef and a key signature of one sharp. The right hand has a melodic line with some grace notes, and the left hand plays chords. The system concludes with a final chord.



come with the gay - est laugh - ter And dwell - ing on.... lips and

eyes; There on - ly the wise Are fools to - night, And

on - ly the fools are wise. Come on - ly the fools are

So you can dance as much as you like to dance, And  
 wise. See their hap - py  
 wise. See their hap - py

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and a melodic line.

all that you need, and more; So you can drink as much as you want to drink, Our  
 dance, their dance, See their hap - py  
 dance, their dance, See their hap - py

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and a melodic line.

host will pay the score. Then Car-ni-val Rex is King to-night, And  
 dance, their dance. Then Car-ni-val Rex is King to-night, And  
 dance, their dance. Then Car-ni-val Rex is King to-night, And

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom staff is a piano accompaniment. The music is in 2/4 time and features a mix of eighth and quarter notes.

you the chance can seize The law to break, and a row to make, And to  
 you the chance can seize The law to break, and a row to make, And to  
 you the chance can seize The law to break, and a row to make, And to

The second system of the musical score also consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The music continues with similar rhythmic patterns and includes some chromaticism in the piano part.

do just as you please. Then Car-ni-val Rex is King to - night, And

do just as you please. Then Car-ni-val Rex is King to - night, And

do just as you please. Then Car-ni-val Rex is King to - night, And

The first system of the musical score consists of four staves. The top three staves are vocal lines for different parts, each with the lyrics "do just as you please. Then Car-ni-val Rex is King to - night, And". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

you the chance can seize The law to break, and a row to make, And to

you the chance can seize The law to break, and a row to make, And to

you the chance can seize The law to break, and a row to make, And to

The second system of the musical score also consists of four staves. The top three staves are vocal lines with the lyrics "you the chance can seize The law to break, and a row to make, And to". The bottom staff is the piano accompaniment, continuing the musical theme with similar rhythmic and harmonic elements.

do just as you please.

do just as you please.

do just as you please.

In

In

In

The musical score consists of three systems. The first system contains three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The second system contains three vocal staves and a piano accompaniment. The third system contains three vocal staves and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal lines are simple, with lyrics 'do just as you please.' repeated three times. The score concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

mot - ley and re - ga - lia, Hail to... gay King Car - ni - val! He

mot - ley and re - ga - lia, Hail to gay King Car - ni - val! He

mot - ley and re - ga - lia, Hail to gay King Car - ni - val! He

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "mot - ley and re - ga - lia, Hail to... gay King Car - ni - val! He".

rules our Sa - tur - na - lia, Hail, hail King Car - ni - val! The

rules our Sa - tur - na - lia, Hail, hail King Car - ni - val! The

rules our Sa - tur - na - lia, Hail, hail King Car - ni - val! The

The second system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "rules our Sa - tur - na - lia, Hail, hail King Car - ni - val! The".

cup..... shall clink as the wine..... goes round, And the

cup shall clink as the wine goes round, And the

cup shall clink as the wine goes round, And the

bells of fol - ly ring, the bells of fol.ly ring; You can

bells of fol - ly ring, the bells of fol.ly ring; You can

bells of fol - ly ring, the bells of fol.ly ring; You can



kiss... a ny girl..... you like... to - night,.... For Car - ni val, for

kiss a ny girl you like to - night, For Car - ni .val, for

kiss a ny girl you like to - night, For Car - ni .val, for

1. Car - ni - val is King. In King. It

2. Car - ni - val is King. In King. It

Car - ni - val is King. In King. It

is a night of love and joy, A night of fun with-out al-loy In plea-sure we the

is a night of love and joy, A night of fun with-out al-loy In plea-sure we the

is a night of love and joy, A night of fun with-out al-loy In plea-sure we the

*rall.* *a tempo*

hours em-ploy King Car-ni-val, King Car-ni-val, In mot-ley and re-ga-lia,

hours em-ploy King Car-ni-val, King Car-ni-val, In mot-ley and re-ga-lia,

hours em-ploy King Car-ni-val, King Car-ni-val, In mot-ley and re-ga-lia,

*rall.* *a tempo*

Hail to... gay King Car - ni - val! He rules our Sa - tur - na - lia, For

Hail to gay King Car - ni - val! He rules our Sa - tur - na - lia, For

Hail to gay King Car - ni - val! He rules our Sa - tur - na - lia, For

Car - ni - val is King, King Car - ni - val, King Car - ni - val, All hail to

Car - ni - val is King, King Car - ni - val, King Car - ni - val, All hail to

Car - ni - val is King, King Car - ni - val, King Car - ni - val, All hail to

thee King Car - ni - val, King Car - ni - val, All hail to

thee King Car - ni - val, King Car - ni - val, All hail to

thee King Car - ni - val, King Car - ni - val, All hail to

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 two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "thee King Car - ni - val, King Car - ni - val, All hail to".

thee.....

thee.....

thee.....

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The lyrics are: "thee.....".

## BALLET.

Music by  
W<sup>m</sup> DEVIN.

Moderato.

PIANO

*ff*

*rit.*

*a tempo*

*p*

Dance.

(smoothly and delicately)

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, including a trill. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a crescendo leading to a fortissimo (*f*) dynamic marking.

Third system of musical notation. The right hand has a melodic line with a trill. The left hand accompaniment features a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic, and then returns to piano (*p*).

Fourth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment includes fortissimo (*f*) dynamics and piano (*p*) dynamics.

Fifth system of musical notation. The right hand has a melodic line. The left hand accompaniment includes piano (*p*) dynamics and a *poco rit.* (poco ritardando) marking.

*a tempo*

*cresc.* *f* *p* *Fine.*

Trio. *p*

*dim.*

*cresc.*



## THE NAUGHTY LITTLE CLOCK.

(ROXANA ROCKS.)

VOICE.

There once  
"I'm

PIANO.

*mf*

was a fri-vol-ous and gid-dy lit-tle clock, A lit-tle French clock ra-ther  
quite wound up," de-clar'd the gid-dy lit-tle clock, "I'm wea-ry of the mau-tel-

gay, Ve-ry trim and ve-ry neat, but a crea-ture of de-ceit When you  
- shelf; For..... years I've had to chime to give o-ther folks a time, Now I'd

wish'd to know the time of day; Its go-ings-on would shock the.....  
like to have a time my - self. I would ev - en run a ..way with a

old hall clock, Till it held up its hands a - -  
ter - ri - ble ro - uc', If he'd show me the town's great

ghast. I'm sure, to tell the truth, it went  
sights?" So she took up with the lamp, an in -

wrong in ear - ly youth, Had a nat' - ral in - clin - a - tion to be  
- cor - ri - gi - ble scamp, Who..... al - ways smoked and went out

fast. Oh my, Oh my, Oh fie, fie, fie, No cor -  
 nights. Oh my, Oh my, Oh fie, fie, fie, No cor -

- rect young clock would think of be - ing fast. "Tic - toc! tic - toc!"  
 - rect young clock would think of be - ing fast. "Tic - toc! tic - toc!"

said the lit - tle clock; "O life in this house is slow, So.....  
 said the lit - tle clock; "Oh, won't you e - lope with me? I'm.....

cold and grim, ve - ry dull and prim - I'm.....  
 yours from to - day if you'll take me a - way Where

get - ting run down I know So she sighed all day for a  
some - thing of life I'll see? So they ne'er came back, and the

life more gay, She longed for a sha - dy past, This  
bric - à - brac Had scan - dal e - nough at last, Lu

naugh - ty lit - tle haugh - ty lit - tle gid - dy lit - tle clock That had an  
gos - sip - ing a - bout the lit - tle clock tic - toc With in -

1. in - clin - a - tion to be fast. 2. fast.  
her - i - ted am - bi - tion to be

## NOTHING NEW.

(J OFFENBACH GAGGS.)

Moderato.

VOICE.

PIANO.

1. His - to - ry, and na - ture too, re - peat them - selves, they say;  
 2. Life con - sists of pay - ing bills as long as you have health;  
 3. Go to the - a - tres some - times to see the la - test plays;  
 4. Friend of mine got mar - ried; in a year or so - a boy!

Men are on - ly hab - it's slaves; we see it ev - 'ry day.  
 Wo - man? she'll be true to you - as long as you have wealth;  
 Same old plots I played with in my hap - py child - hood's days.  
 Fa - ther real - ly fool - ish in his fond pa - ter - nal joy;

Life has done its best for me— I found it tire - some' still; For  
 Think some times of mar - riage, if the right girl I could strike;  
 He - ro, same; same vil - lain, and same he - ro - ine in tears,  
 Talked a - bout that "kid - dy," and be - came a dread - ful bore—

no - thing's a - ny thing at all, and ev - 'ry thing is  
 But the more I see of girls, the more they are a -  
 Starv - ing, home - less in the snow— with dia - monds in her  
 Just as if a ba - by ne - ver had been born be -

*nil.* Same old get up, dress, and tub;  
*-like.* Same old gig - gles smiles and eyes;  
 ears. Same stern' fa - ther mak - ing "bluffs";  
*-fore.* Same old cry - ing, on - ly more;

*poco rit.*

Same old break - fast; same old club; Same old feel - ing  
 Same old kiss - es; same old sighs; Same old chaff you;  
 Lead - ing man all teeth and cuffs; Same sou - bret - tes,  
 Same old busi - ness, walk - ing floor; Same old "kit - chy -

same old blue; Same old sto - ry - no - thing new!  
 same a - dieu; Same old sto - ry - no - thing new!  
 still twen - ty - two Same old sto - ry - no - thing new!  
 koo - chy - coo!" Same old ba - by - no - thing new!

Dance.

*cresc.*



## MAM'SELLE.

(LAURA LEE.)

Music by  
ARTHUR NEVIN.

*Moderato grazioso.*

**VOICE.**

When I was in... Par - ee..... The  
The no\_blesse of... Par - ee..... Thought

**PIANO.**

French men were so kind;..... They vowed and swore "Je  
I'd a rich pa - pa;..... They'd roll.... their eyes, And

t'aime... t'a dore," Of course, I did - n't mind..... Their  
heave such sighs, And say, "O la la la la la!"..... They

ar - dent love for me..... They showed in ev - 'ry way;..... They'd  
bought me jew - els rare,..... They bought them all "on tick";..... With

kiss my hand With grace so grand, And then to me they'd say:..... Mam'.  
fin - ger tips Up - on..... their lips, They'd cry, "Ma foi! Tres chic!".....

## Refrain.

- selle,..... ma belle,..... Char - mante A - mér - i - caine!..... Chér -

- ie,..... You see..... How you... haf turned my brain..... Your

style,..... Your smile,..... Af - fect me like cham - pagne..... Though

I'm blas - é, Don't be... glac - é To me... mam'selle, Ma belle!.....

Dance.  
Grazioso.

## THE DOLL DUET.

(LIFE IS A TOYSHOP.)

(LAURA &amp; PERCY.)

PIANO.

The piano introduction is in 2/4 time, marked *f* (forte) and *p* (piano). It features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The melody in the treble clef is lively, with eighth and sixteenth notes, while the bass clef provides a steady accompaniment with chords and single notes.

I re - mem - ber, I re - mem - ber when I was a lit - tle girl - y in a  
- mem - ber, I re - mem - ber when I was a lit - tle lad - die how at

The first line of the duet features a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are: "I re - mem - ber, I re - mem - ber when I was a lit - tle girl - y in a - mem - ber, I re - mem - ber when I was a lit - tle lad - die how at". The piano accompaniment is marked *p* (piano).

toy shop win - dow I be - held a doll, oh its teeth, were white and pear - ly and its  
sol - diers I would play with mim - ic strife, oh my drum how I would thump it and I

The second line of the duet continues the vocal line and piano accompaniment. The lyrics are: "toy shop win - dow I be - held a doll, oh its teeth, were white and pear - ly and its sol - diers I would play with mim - ic strife, oh my drum how I would thump it and I".

hair was fair and cur - ly it was gay with fur be - low and fol - de  
blew my toy tin trumpets un - til all the neigh - bors swore to have my

The third line of the duet concludes the vocal line and piano accompaniment. The lyrics are: "hair was fair and cur - ly it was gay with fur be - low and fol - de blew my toy tin trumpets un - til all the neigh - bors swore to have my". The piano accompaniment is marked *rit.* (ritardando).

rol. If pa - pa bought it for you when you  
life. I know the kind of in - stru - ment of

begged him for the same, slow it filled your heart with  
tor - ture that you mean, 'twas the kind that com - fort

tem - po - ra - ry bliss; it..... sped and shut its eyes when you would  
neigh - bours 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 walked like this. When  
mer - cy would im - plore, Then they sent in word to slay that hor - rid brat. Un -

in its lit - tle chest a lit - tle spring I pressed, it squawked Pa - pa, ma - ma, it  
- til your hands were numb you'd beat up - on that drum That trum - pet I would toot, a

laughed ha ha ha ha, But much as 'twas ad - mired of  
pop - gun I would shoot, A shin - gle smate you sore, If you

it I soon got tired to o - pen it you tried to see what was in -  
loved those toys no more when I disturbed the peace the neighbours yelled "Po -

*rit.*

- side. Oh this life is but a toy - shop on a great big scale, We're the  
- lice!"

lit - tle Kids who haunt it "Ma - ma buy me that I want it;" But when

The first system of the musical score for 'The Casino Girl'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "lit - tle Kids who haunt it 'Ma - ma buy me that I want it;' But when".

once the toy be - longs to us at it we al - ways scoff, for we

The second system of the musical score. The lyrics are: "once the toy be - longs to us at it we al - ways scoff, for we".

1.  
find it stuffed with saw - dust and the paint comes off! Dance.

The third system of the musical score. It begins with a first ending bracket labeled '1.'. The lyrics are: "find it stuffed with saw - dust and the paint comes off! Dance.". The piano accompaniment becomes more rhythmic and dance-like in this section.

The fourth system of the musical score, continuing the piano accompaniment with a steady 2/4 rhythm.

The fifth system of the musical score, concluding the piece with a final cadence. The piano accompaniment features a mix of eighth and sixteenth notes.



1 re - paint comes off!

2.

Dance.

*mf*

*f*

## AFRICAN CHORUS

Music by  
H. T. MACCONNELL.

From A - fri - ca.....

From A - fri - ca.....

From A - fri - ca.....

*PIANO.*

From A - fri - ca.....

..... from A - fri - ca ..... From A - fri - ca..... from A - fri -

..... from A - fri - ca..... From A - fri - ca..... from A - fri -

ca..... He hails, he hails  
He comes he comes

ca..... He hails, he hails  
He comes he comes

ca..... He hails..... from

With Di - a - monds in bales.....  
To make a grand dis - play.....

With Di - a - monds in bales.....  
To make a grand dis - play.....

A - fri - ca he hails from A - fri - ca.....

His trunks are stuffed with gems ga - lore  
He's such a shin - ing ho - ly show

He is a walk - ing jewelry store  
You scarce can look at him you know

While  
And

He is a walk - ing jewelry store  
You scarce can look at him you know

While  
And

In pails, in pails from  
A - way, a - way, all

ser - vants fol - low him with more in pails..... from  
he has ex - tra ones to throw a - way..... all

ser - vants fol - low him with more in pails..... from  
he has ex - tra ones to throw a - way..... all

Hail to the Dia.mond King! Hail to the Dia.mond King!

Hail to the Dia.mond King! Hail to the Dia.mond King!

Hail to the Dia.mond King! Hail to the Dia.mond King!

*poco rit.*  
Hail to the Dia.mond King from A - fri - ca .....

*poco rit.*  
Hail to the Dia.mond King from A - fri - ca .....

*poco rit.*  
Hail to the Dia.mond King from A - fri - ca .....

*poco rit.*

## (THE DIAMOND KING)

(BEN MULEY)

Music by  
H. T. MACCONNELL.

*Allegro con spirito.*

VOICE.

PIANO. *f*

1. I'm  
2. I'll

go - ing right to Lon - don With a for - tune that is grand..... I'll  
tra - vel to A - me - ri - ca With all my world - ly goods..... The

pur - chase Pic - ca - dil - ly, And a por - tion of the Strand; I'll  
 rich - est New York fam - i - lies Will all take to the woods; Then

dec - o - rate my la - dy friends With ru - bies and with pearls,..... I'll  
 ev - 'ry pret - ty girl I know, If clev - er or a dunce,..... Will

al - so pur - chase S! John's Wood And give it to the girls; I'll  
 have to prac - tice rid - ing in Two car - riag - es at once; I'll

buy up Wind - sor Cas - tle, And the Tow - er with it's gems;..... I'll  
 buy the pol - i - ti - cians and The al - der - men ga - lore,..... Pro.

al - so pur - chase Re - gent's Park, And own the Riv - er Thames;... In  
- vid - ed there are a - ny who Have not been bought be - fore;..... I'll

fact, I'll live on Ea - sy Street, The side that's al - ways sun - ny,..... For there's  
pat - ron - ize Dick Cro - ker, And I'll call Mc - Kin - ley "Son - ny,"..... For there's

*poco meno mosso* *mp*  
no - thing, real - ly no - thing That you can - not do with mo - ney. Its the  
no - thing, real - ly no - thing That you can - not do with mo - ney. Its the

*poco meno mosso* *mp*

chink, chink, chink! That makes them think That they love me, They love me, Its the  
chink, chink, chink! That makes them think That they love me, They love me, Its the



gold and glit - ter That makes them twit - ter. They love me, They

The first system of the musical score for 'The Casino Girl'. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with the lyrics 'gold and glit - ter That makes them twit - ter. They love me, They'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

love me, The mar - ble heart I used to earn, The

The second system of the musical score. The vocal line continues with 'love me, The mar - ble heart I used to earn, The'. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

hand of ice, the frapp - èd spurn; But now...that I.....have wealth to

*cresc.* *rit.*

The third system of the musical score. The vocal line includes the lyrics 'hand of ice, the frapp - èd spurn; But now...that I.....have wealth to'. The piano accompaniment features a *cresc.* (crescendo) marking and a *rit.* (ritardando) marking. The piano part ends with a *sfz* (sforzando) dynamic.

burn, They love me, They love me.

*sfz* *mf* *f*

The fourth system of the musical score. The vocal line concludes with 'burn, They love me, They love me.'. The piano accompaniment features dynamics of *sfz*, *mf*, and *f*. The system ends with a double bar line.

## VARIETY.

(BEN MULEY, POTAGE, DOLLY, M<sup>rs</sup> R. GAGGS & ROXANA.)Music by  
H. T. MACCONNELL.

Tempo di Valse.

VOICE.

PIANO.

*mf*

Moderato.

1. The palm - y days have gone, they say, and  
 2. The peo - ple once liked Ham - let and O -  
 3. Of She - ri - dan and o - ther fa - mous

*p*

*sfz* *p*

van - ished, For Shake - speare peo - ple do not care a bit; Tra -  
 - thel - lo, Po - e - tic pa - thos no one used to shirk; But  
 wri - ters At pre - sent we see lit - tle in the town, Al -

- ge - di - ans hu - gu - bri - ous are ban - ished, And the peo - ple take no stock in the "le -  
now the crush'd tra - ge - di - an, poor fel - low, ... Has ei - ther got to starve or go to  
... though we're told by cri - ti - cal in - di - ters... That pub - lic taste is dread - ful - ly run

- git' ..... Just now old Shake - speare lan - guish - es in fet - ters, .... We  
work ..... Though Shakespeare as a - muse - ment's ra - ther ha - zy, ..... He  
down ..... Just now the clas - sics can - not find em - ploy - ment ... And

much pre - fer the van - de - vil - lian sa - lid Es - pe - cial - ly the sad - den - ing quar -  
used to be the i - dol of the na - tion, But now the au - di - ence goes sim - ply  
does not seem to be the least bit missed, The peo - ple much pre - fer to win en -

- tet - ters,..... Who la - ce - rate our feel - ings with a  
 cra - zy..... O - ver I - rish teams in "side - walk con - ver -  
 joy - ment..... While lis - ten - ing to queer ven - tri - lo -

Valse.

bal - lad..... Oh! what is so gay as va - ri - e -  
 - sa - tion?.....  
 - quist.....

- ty - Va - ri - e - ty, va - ri - e - ty! The

fad of all kinds of so - ci - e - ty, The loft - y as well as the

low?..... So - ci - e - ty's fond of va - ri - e - ty\_ Va -

- ri - e - ty, va - ri - e - ty! We en - dure an old joke If they'll

let a chap smoke; So we're fond of the mu - sic - hall show.

## LET US LOVE.

Words by  
PERCY PINKERTON.

Music by  
MAURICE LECOCQ.

*PIANO.*

*Allegro.* *f* *Andante.* *p*

The first system of the piano introduction is in 3/4 time. It begins with an *Allegro* tempo and a forte (*f*) dynamic. The melody in the right hand features eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The system concludes with an *Andante* tempo and a piano (*p*) dynamic, marked by a change in the bass clef.

*Allegro.* *f* *Andante.* *p rall.*

The second system continues the piano introduction. It starts with an *Allegro* tempo and a forte (*f*) dynamic. The right hand melody continues with eighth and quarter notes. The system ends with an *Andante* tempo and a piano (*p*) dynamic, marked with a *rallentando* (*rall.*) instruction.

*Tempo di Valse.*  
*rall.* *a tempo*

High o - ver mea - dows Frag - rant with flow - ers, Car - ols the

*rit.* *a tempo*

The first system of the vocal and piano accompaniment is in 3/4 time. The vocal line begins with a *rallentando* (*rall.*) tempo and an *a tempo* dynamic. The piano accompaniment in the right hand features a waltz-like melody with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The system concludes with a *rit.* tempo and an *a tempo* dynamic.

*rit.* *a tempo*

lark in cloud - less blue, Win - ter is ban - ish'd

*rit.* *a tempo*

The second system of the vocal and piano accompaniment continues the waltz melody. The vocal line begins with a *rallentando* (*rit.*) tempo and an *a tempo* dynamic. The piano accompaniment in the right hand continues with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The system concludes with a *rit.* tempo and an *a tempo* dynamic.

Sor - row has van - ish'd Love, 'tis the Spring; and I love you!

Come to the wood - lands

*mf* *p*

all white with may.

Come to the mea - dows, Oh, come a - way!

Spring ..... is the time ..... for woo - ing, Bill - ing and

*f*

coo - ing; Na - - - ture's com - mand o -

*tr*

- hey - ing, All things are say - ing: "Let ..... us ..... love!"

*tr*

*ff*

*ff*



*rall.*

Hearts shall grow fond - - er

*mf rall.* *a tempo*

As lov - ers wan - der O - ver the fields this Ap - ril

day Ga - ther - ing pos - ies Lil - ies and ro - ses

Dream - ing of love's de - light - full sway.

Sweet birds are sing - ing Their joy - ous

lay Woodlands are ring - ing

Ah come a - way Ah!..... Ah!..... Ah!.....

Ah!.... Ah!.... Ah!..... Ah!.... Ah!..... Ah!.....

Ah!..... Ah!..... Ah!..... Ah!..... Ah!.....

*Animato.*  
Ah!..... Ah!.....

..... Ah!..... Ah! Ah!

Ah! Ah! Ah! Ah!

## DE VOODOO MAN.

(DOLLY TWINKLE.)

*Moderato.*

PIANO.

The piano introduction consists of two staves. The right hand starts with a series of eighth notes in a descending pattern, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Moderato' and the dynamics are 'f' (forte).

1. A
2. All
3. Mos

The piano accompaniment for the first system features a melody in the right hand and a bass line in the left hand. The melody includes a triplet of eighth notes. Dynamics include 'mf' (mezzo-forte) and 'p' (piano).

set - tin' roun' de ca - bin do at' sit tin' o' de sun - (Tell  
 crit - ters ob de woods dey all is neigh.bors wif him hon,- (Tell  
 ev - 'ry - bo - dy says so, and fo' sho' dey all is right- (Tell

The piano accompaniment for the second system continues the melody and bass line from the first system, with similar harmonic support.

us a sto - ry, Un - cle Re - mus, wont you?) A  
 us a sto - ry Un - cle Re - mus, wont you?) An  
 us a sto - ry Un - cle Re - mus, wont you?) ole

The piano accompaniment for the third system concludes the piece with a final chord and a short melodic flourish in the right hand.

crowd o' pick - a - nin - nies dar a wait - in' fo' de fun - (Tell us a  
 he kin talk dere lan - gua - ges - es yas suh, ev - 'ry one - (Tell us a  
 Re - mus goes a prow - in' roun' de for - est in de night - (Tell us a

sto - ry, Un - cle Re - mus, - do!) All de  
 sto - ry, Un - cle Re - mus, - do!) Oh he  
 sto - ry, Un - cle Re - mus, - do!) When de

chil - len dar are wait - in' wid dere wi - des' iv - 'ry grin, An' its  
 knows how Br' - er Rab - bit fix'd a ba - by out o' tar, An' he  
 moons be - hin a cloud dey say fo' sho' dat he goes An' way

when ole Un - cle Re - mus ges' be - gins de yahns to spin, O  
 knows how Br' - er Tar - ry - pin done fool ole Br' - er Bar An  
 deep in - to the dah - kes' wood. De crit - ters set in rows An

Br - er Bar and Br - er Fox and Br - er Tar - ry - pin - Um, um! My  
 how ole Br - er Fox - es tail got bush - y like it are Um, um! My  
 charmsèm an dey tell him all de se - crets wot dey knows Um, um! My

Ian If all dem yahns he tells wuz true. O Br - er Bar and Br - er Fox a  
 Ian Ef all dem yahns he tells wuz true. And how ole Br - er Fox es tail got  
 Ian Ef all dem yahns he tells wuz true. He charmsèm an dey tell him all de

Br - er Tar - ry - pin. 1.3. Um, um. My land if all dem yahns wuz  
 bush - y like it are.  
 se - cret wot dey knows.

true. But dont yo go be - liev in' 'em, be - liev in' 'em, ma ho - ney! Ole

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

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

Chorus.

can. Sho! Look out for him! He's wit-chin yo'- O

yas he is fo mo-ney He's weav-in Voo-doo spells Else de

chil - len would n't list - en wid dere sau - cer eyes a glist - en to de

1. 2. *Fine*  
yahns dat Un - cle Re - mus tells! tells!

Dance.

1. 2.



## FINALE ACT II.

Tempo di Valse.

VOICE.

It's the chink, chink, chink! That makes them think That they

PIANO.

love me, they love me, It's the gold and glit-ter That

makes them twit-ter! They love me, they love me, The

mar - ble heart I used to earn, The hand of

ice, the frap - ped spurn, But now..... that I..... have

*cresc.*

wealth to burn They love me, they love me.

*rit.*

*fz sfz mf*

With a mar - tial air so

de - bon - aire, In gor - geous u - ni - form so

fine to see, With his big mous - tache, His

swag - ger and his dash, The sta - tu - esque Drum - Ma - jor is the

man for me! With a man for me!.....

Oh, how I love..... my

De - - - lia, My Stel - la and So - phia,.....

..... Cor - ne - lia and..... O - phe - - - lia, My

May and my Ma - ria..... To

Cor - a Dor - a Nor - a I'll

ev - er faith - ful be, Be -

- cause there are on - ly a hun - dred girls in the

world for me!

