

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 and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with a piano (*f*) dynamic marking. The music features a steady eighth-note accompaniment in the bass and a more complex, often chordal melody in the treble. The piece concludes with a final cadence in the fifth system, marked with a double bar line and a repeat sign.

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 image displays a musical score for the piece "The Casino Girl". It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score features a variety of musical notations, including chords, single notes, and melodic lines. The first system shows a simple harmonic structure. The second system introduces a more complex melodic line in the treble staff. The third system features a prominent bass line with eighth notes. The fourth system includes a melodic line with a slur and a fermata. The fifth system has a melodic line with a slur and a fermata. The sixth system concludes with a final chord and a double bar line.

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 melody of eighth and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes. 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 a melodic line with some grace notes, and the left hand continues with a steady eighth-note accompaniment.

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 consists of eighth and quarter notes.

The third system of piano accompaniment features a treble clef and a key signature of one sharp. The right hand has a more active melodic line with sixteenth notes, while the left hand plays a steady accompaniment of eighth notes.

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 written on a single staff.

The fourth system of piano accompaniment 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 continues with a steady eighth-note accompaniment.

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

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

1. on - ly the fools are wise. 2. Come on - ly the fools are

1. 2.

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 the vocal line, the middle staff is the vocal line for a second voice, and the bottom staff is the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

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 continues with three staves. The vocal lines and piano accompaniment follow the same structure as the first system, with the piano part providing a consistent rhythmic accompaniment.

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

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

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 in each system. The score concludes with a double bar line and a key signature change to three sharps (F#, C#, G#) in the final vocal staves.

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: the first is the melody, the second is a harmony part, and the third is a bass line. The piano accompaniment is on the bottom staff, featuring chords and a rhythmic pattern. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

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 also consists of four staves, following the same layout as the first system. The vocal lines and piano accompaniment continue the melody. The piano accompaniment includes some chords marked with an 'x'.

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

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "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

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "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 staves are in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. 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 lines and piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "thee.....".

BALLET.

Music by
W^m 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*) section. A dynamic marking of *cresc.* is present.

Third system of musical notation. The right hand has a melodic line with a trill. The left hand accompaniment features a fortissimo (*f*) section followed by a piano (*p*) section. Dynamic markings of *p* and *f* are present.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment includes a fortissimo (*f*) section followed by a piano (*p*) section. Dynamic markings of *f* and *p* are present.

Fifth system of musical notation. The right hand has a melodic line. The left hand accompaniment includes a piano (*p*) section followed by a *poco rit.* (poco ritardando) section. Dynamic markings of *p* and *poco rit.* are present.

a tempo

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

Trio. *p*

dim.

cresc.

THE NAUGHTY LITTLE CLOCK.

(ROXANA ROCKS.)

VOICE.

There once
"I'm

PIANO.

mf

p

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 & PERCY.)

PIANO.

The piano introduction is written for a grand piano in 2/4 time, with a key signature of three sharps (F#, C#, G#). It begins with a forte (*f*) dynamic and features a complex, flowing melody in the right hand and a supporting bass line in the left hand. The piece concludes with a piano (*p*) dynamic.

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 system of the duet features a vocal line in the treble clef and a piano accompaniment in the grand staff. The piano part provides harmonic support with chords and a steady bass line. 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".

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 system continues the duet with a vocal line and piano accompaniment. The piano part maintains the harmonic structure. 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 system concludes the duet with a vocal line and piano accompaniment. The piano part ends with a *rit.* (ritardando) marking. 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".

rol. life. If I pa - pa bought it for you when you 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 -

- 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' features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line begins with a treble clef and contains the lyrics: "lit - tle Kids who haunt it 'Ma - ma buy me that I want it;' But when". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef, providing harmonic support for the vocal line.

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

The second system continues the musical score. The vocal line has the lyrics: "once the toy be - longs to us at it we al - ways scoff, for we". The piano accompaniment continues with the same instrumental texture as the first system.

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

The third system includes a first ending bracket labeled "1." above the vocal line. The lyrics are: "find it stuffed with saw - dust and the paint comes off! Dance." The piano accompaniment continues to support the vocal melody.

The fourth system of the score shows the piano accompaniment continuing with a consistent rhythmic and harmonic pattern. The vocal line is not present in this system.

The fifth and final system of the score concludes the piece. It features the piano accompaniment with a final cadence. The key signature and time signature remain consistent with the rest of the piece.

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.

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 a quarter note G4, followed by quarter notes A4, B4, C5, and D5. 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 a quarter note D5, followed by quarter notes C5, B4, A4, and G4. The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The third system of the musical score. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment includes dynamic markings: *cresc.* above the staff and *rit. sf* below the staff.

burn, They love me, They love me.

The fourth system of the musical score. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment includes dynamic markings: *sf* and *mf* below the staff, and *f* below the staff.

VARIETY.

(BEN MULEY, POTAGE, DOLLY, M^{rs} 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 lu - 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 consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The first measure is marked *Allegro.* and *f*. The second measure is marked *Andante.* and *p*. The music features chords and moving lines in both hands.

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

The second system of the piano introduction continues the two-staff format. It begins with *Allegro.* and *f*, then transitions to *Andante.* and *p rall.* in the final measure.

Tempo di Valse.
rall. *a tempo*

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

The first system of the vocal and piano accompaniment. The vocal line is on a single staff in treble clef. The piano accompaniment is on two staves. The tempo is *Tempo di Valse.* The first measure is *rall.* and the second is *a tempo*. The lyrics are: "High o - ver mea - dows Frag - rant with flow - ers, Car - ols the".

rit. *a tempo*

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

The second system of the vocal and piano accompaniment. The vocal line continues on a single staff. The piano accompaniment is on two staves. The tempo is *rit.* in the first measure and *a tempo* in the second. The lyrics are: "lark in cloud - less blue, Win - ter is ban - ish'd".

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.

f

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics start with a forte 'f'.

1. A
2. All
3. Mos

The piano accompaniment for the first system features a right hand with a melodic line and a left hand with a steady accompaniment. It includes dynamic markings such as *mf* and *p*, and articulation like triplets.

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 melodic and harmonic themes established in the first system, with a focus on the vocal line's accompaniment.

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 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

1. man for me! With a 2. 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

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 one sharp (F#) and the time signature is 4/4. The lyrics are 'Cor - - a Dor - - a Nor - - a I'll'.

ev - er faith - ful be, Be -

The second system of the musical score. The vocal line continues with 'ev - er faith - ful be, Be -'. A long slur is placed over the piano accompaniment in the right hand, indicating a sustained or arpeggiated texture. The lyrics are 'ev - er faith - ful be, Be -'.

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

The third system of the musical score. The vocal line continues with '- cause there are on - ly a hun - dred girls in the'. The piano accompaniment continues with chords and moving lines. The lyrics are '- cause there are on - ly a hun - dred girls in the'.

world for me!

The fourth system of the musical score. The vocal line concludes with 'world for me!'. The piano accompaniment ends with a double bar line and a *ff* (fortissimo) dynamic marking. The lyrics are 'world for me!'.

CAVALLERIA RUSTICANA

BY

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