The Shubert Theatrical Co Presents DeWolf Hopper In

The Pied Piper

An Operatic Fantasy

Lyrics By
R.H. Burnside
Book By
Austin Strong
And
R.H. Burnside

Music By
Manuel Klein

M. Witmark & Sons

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ORCESTER, MASS.

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THE SHUBERT THEATRICAL Co.
PRESENTS

DeWolf Hopper

IN

THE PIED PIPER

AN OPERATIC FANTASY

LYRICS BY

R.H. BURNSIDE

BOOK BY

AUSTIN STRONG AND R.H. BURNSIDE

MUSIC BY

MANUEL KLEIN

VOCAL SCORE — PRICE $ 2.00 / 6/s net.

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SAM S. & LEE SHUBERT (Inc.)

Present

De Wolf Hopper

as

The Pied Piper

Book by AUSTIN STRONG and R. H. BURNSIDE.

Music by MANUEL KLEIN.

Music produced under the personal direction of the Composer.

Staged by R. H. BURNSIDE.

CHARACTERS.

The Pied Piper	De Wolf Hopper
His Official Adviser	William Cameron
His Official Reminder	D. L. Baker
The Board of Aldermen	W. L. Romaine
The Bad Boy	Bert Delvin
Willie Van Cortlandt	John Phillips
Sammy Struggles	Edward Heron
Lizzie Dizzy	Grace Cameron
The Housekeeper	Ada Deaves
The Model Couple	Frank Laddis Bonnie Farley
Romance	Lillian Thatcher
Poetry	Elda Curry
Song	Mabel Mordaunt
Father Time	Warren Fabian

and

Elviria	Marguerite Clark

SYNOPSIS OF SCENES.

ACT I — Scene 1. The Home of Father Time.

Scene 2. Saint Valentine's Square in the City of Innocence.

ACT II — Scene 1. The Pied Piper's Boudoir.

Scene 2. The Nursery.

Scene 3. Saint Valentine's Square in the City of Innocence.

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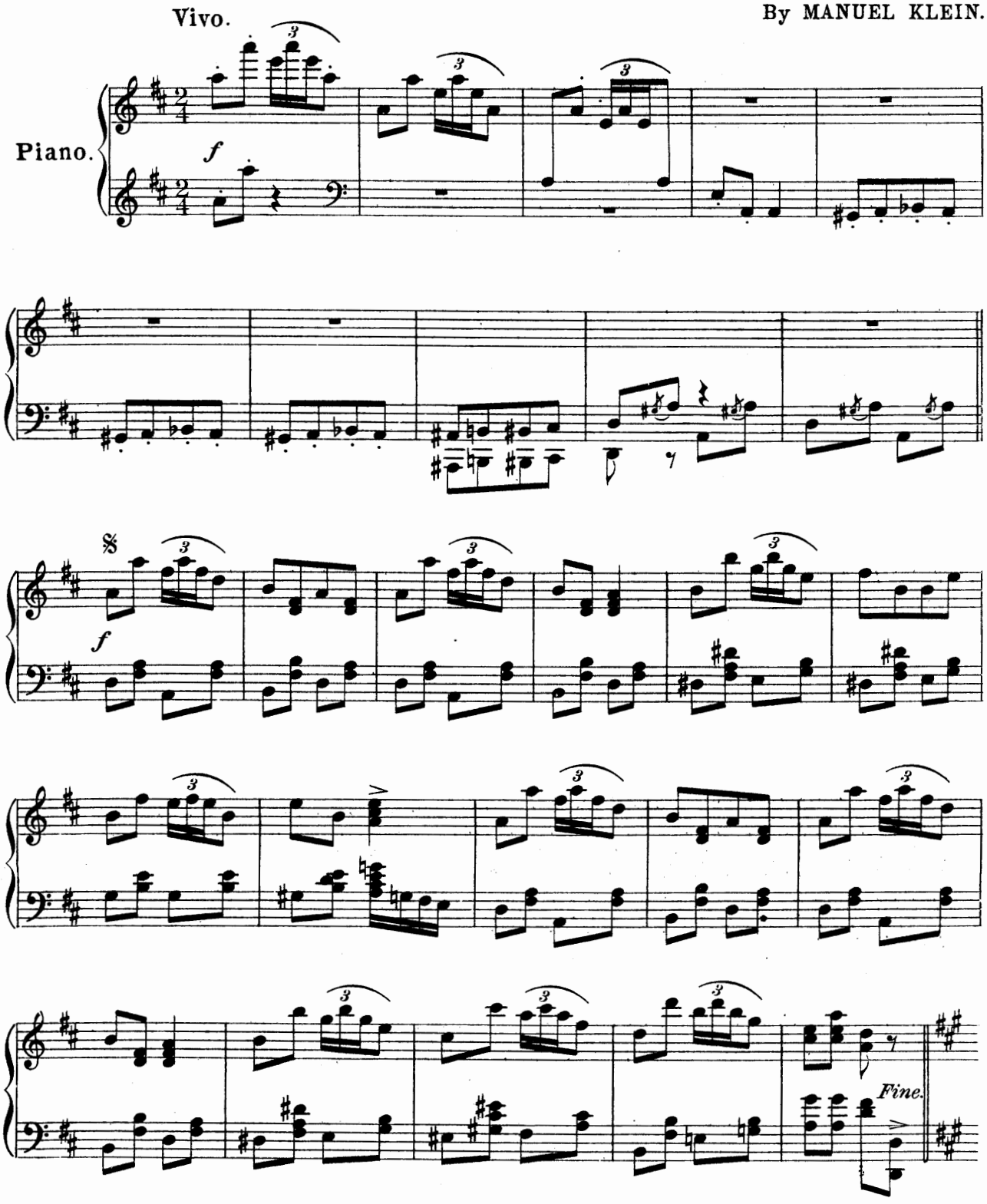
Overture.

Vivo.

By MANUEL KLEIN.



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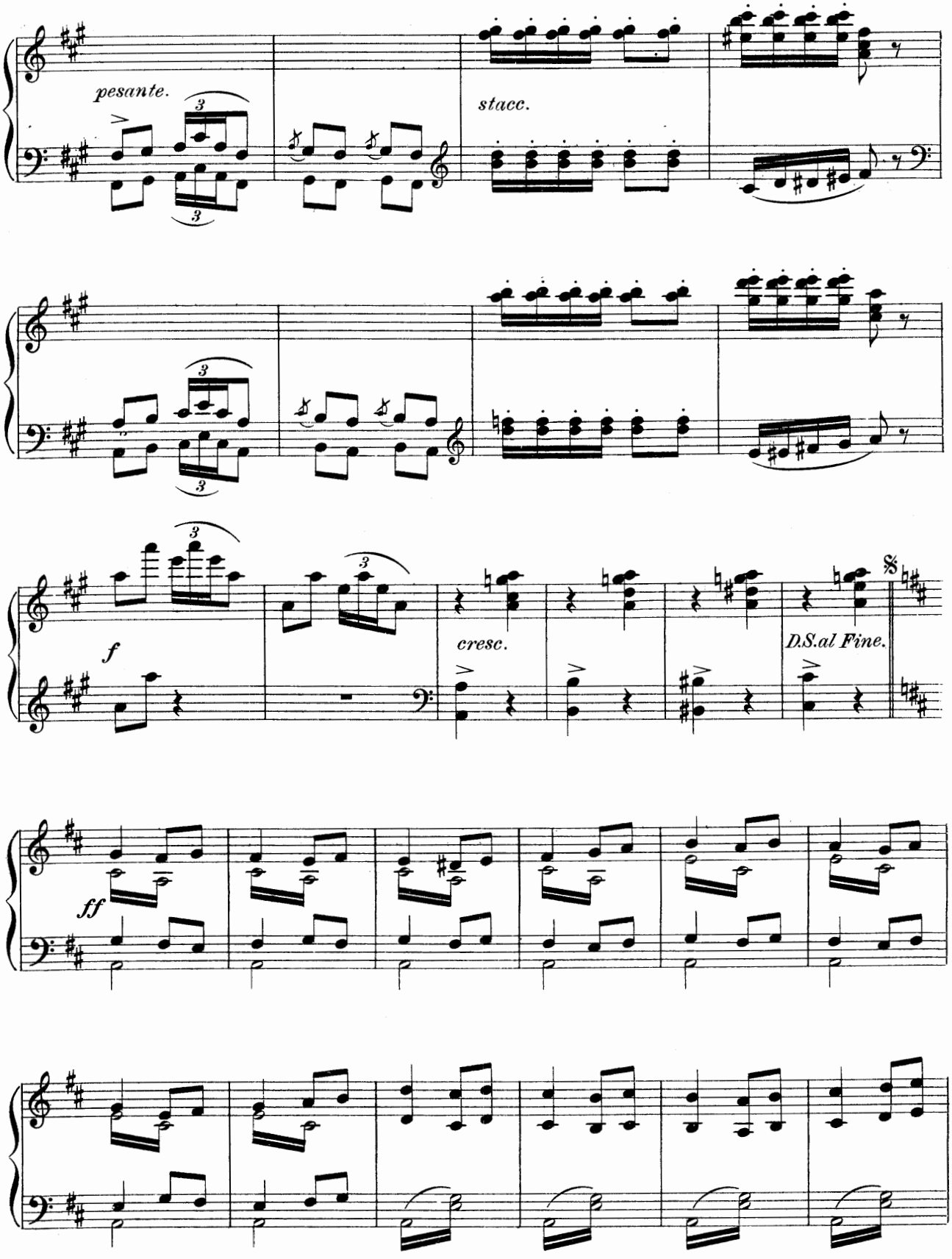
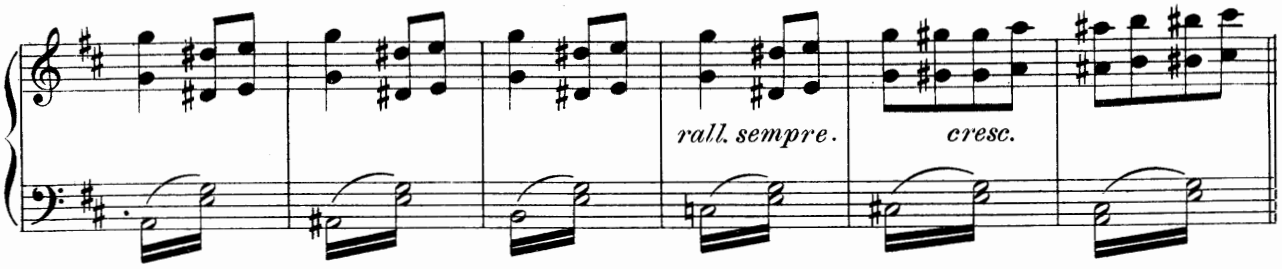
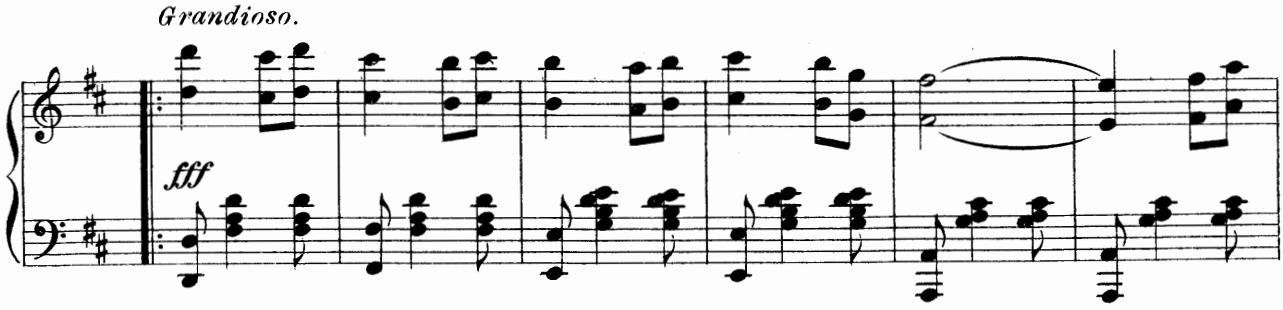
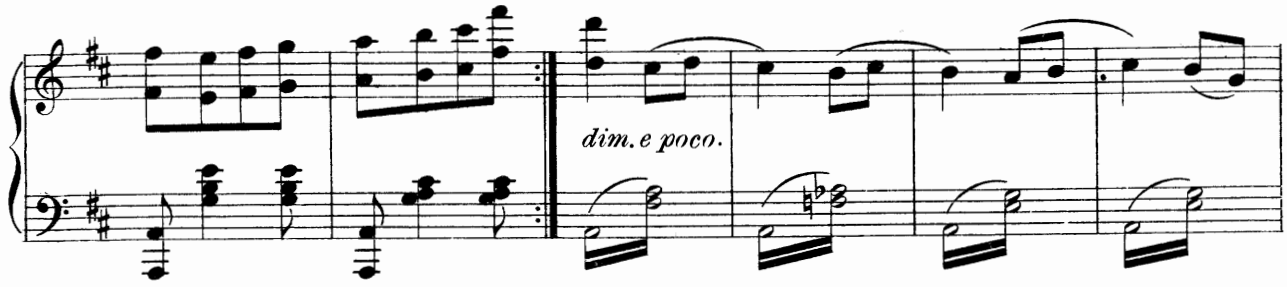
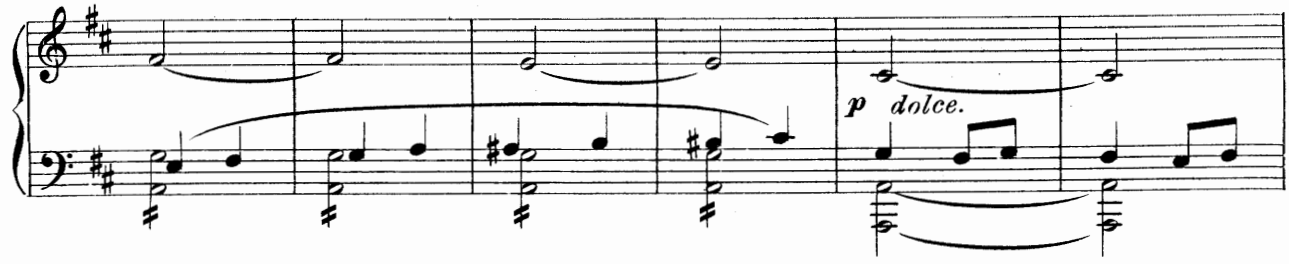
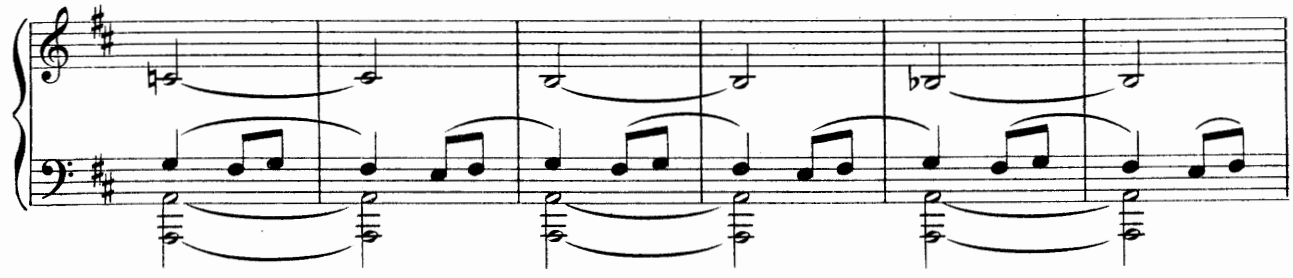

pesante.
stacc.
f
cresc.
D.S.al Fine.
ff

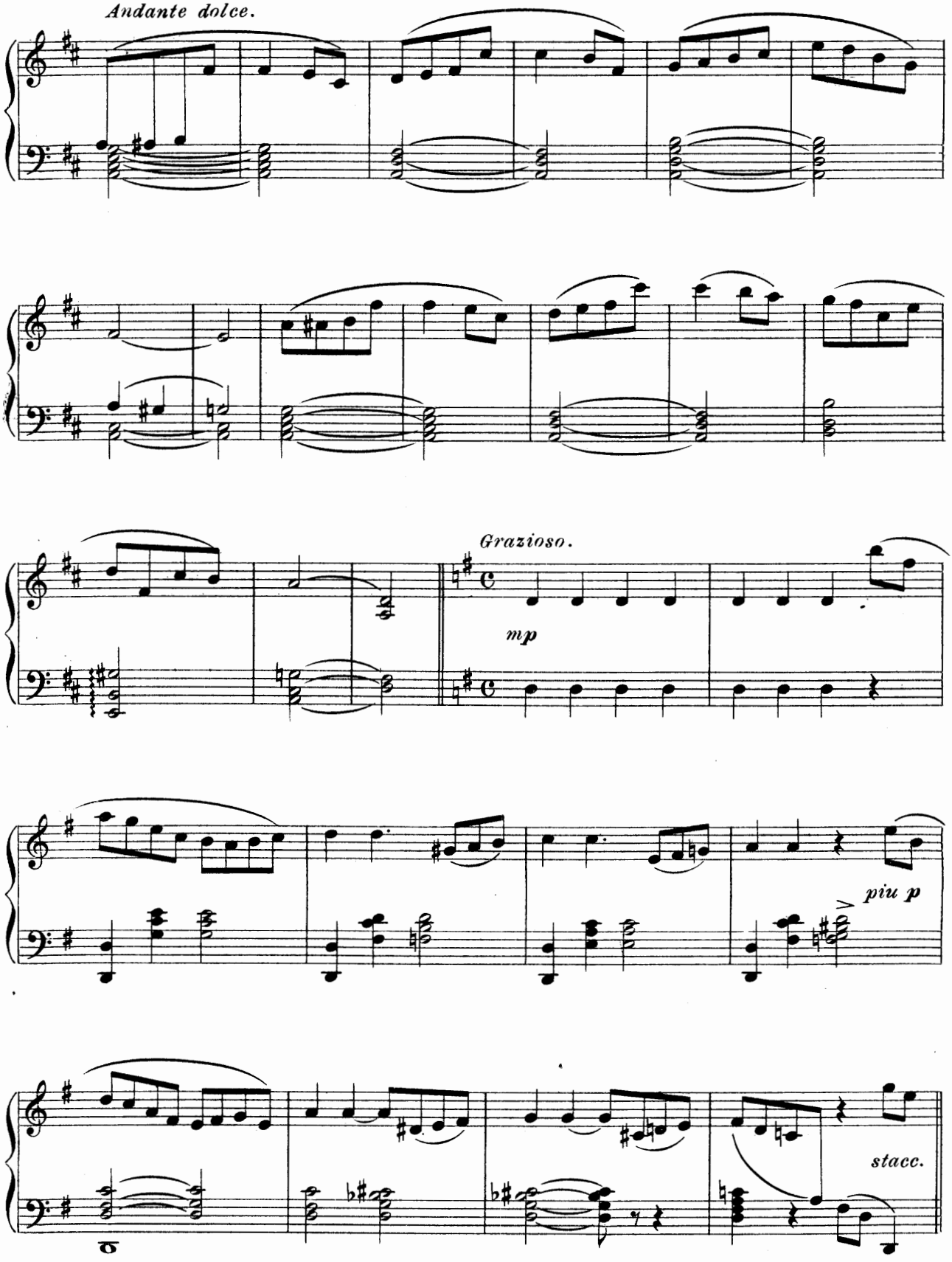

rall. sempre.
cresc.

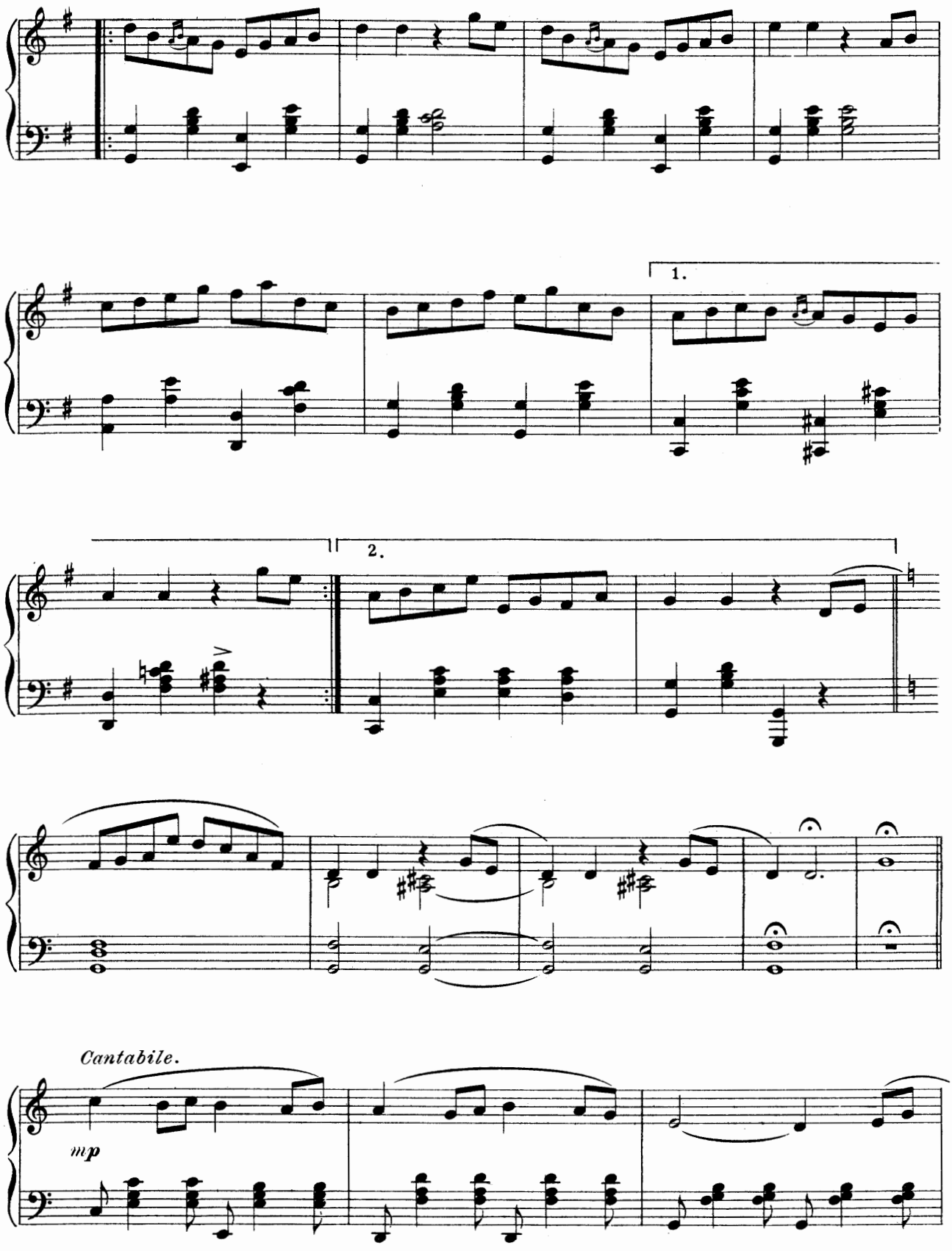

Grandioso.
fff

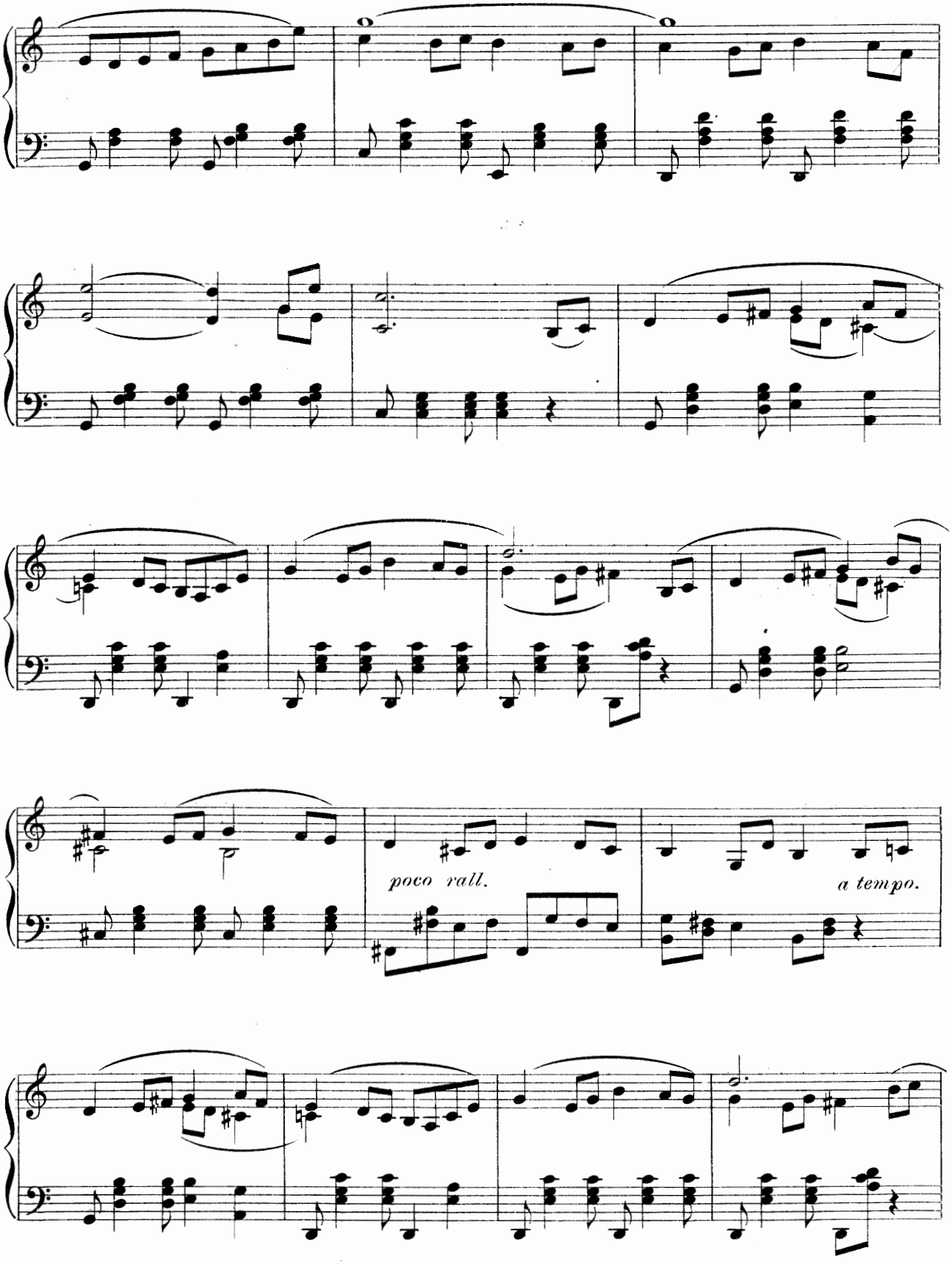

dim. e poco.

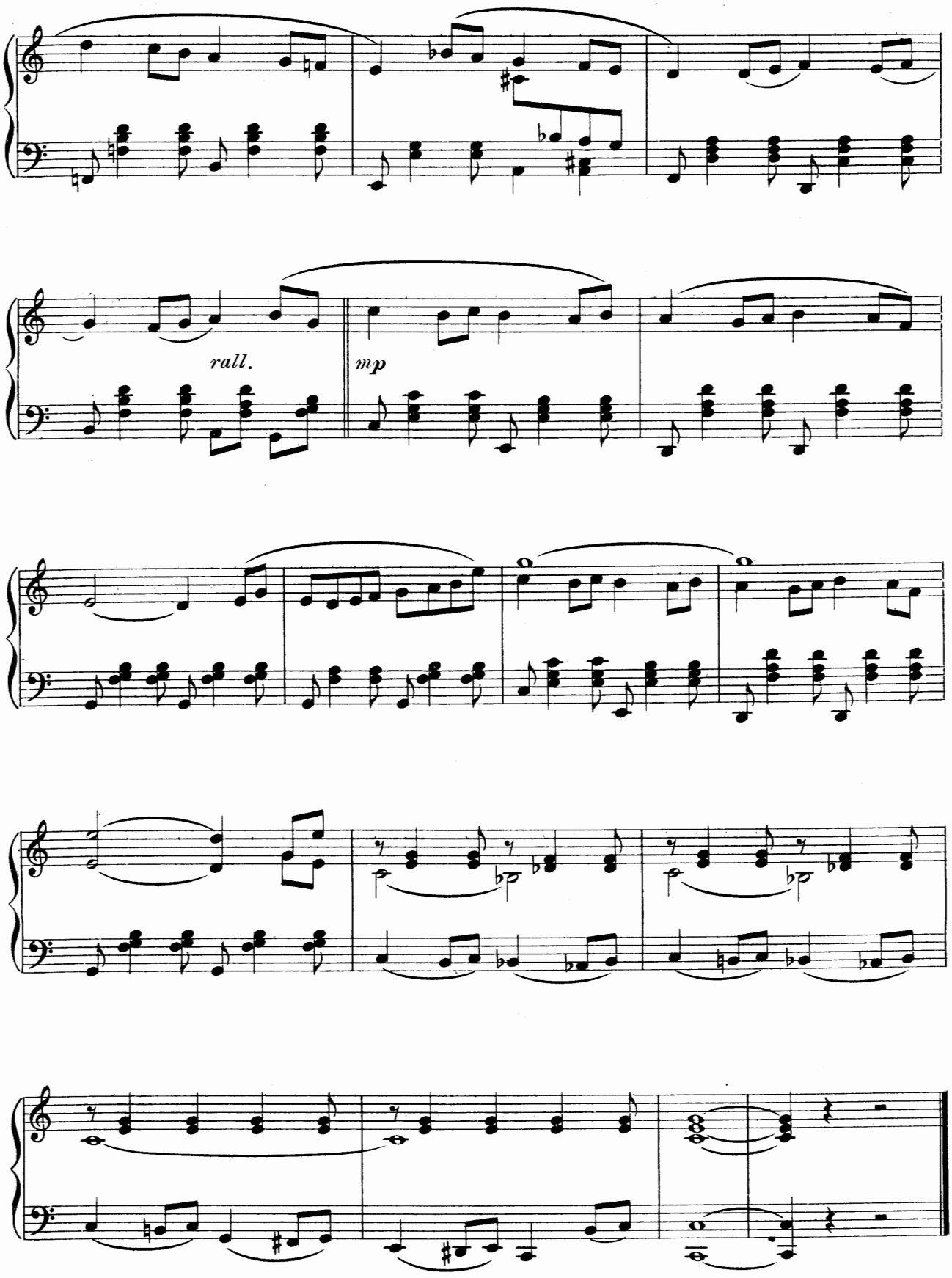

p dolce.




Andante dolce.
Grazioso.
mp
piu p
stacc.


1.
2.
Cantabile.
mp


poco rall.
a tempo.

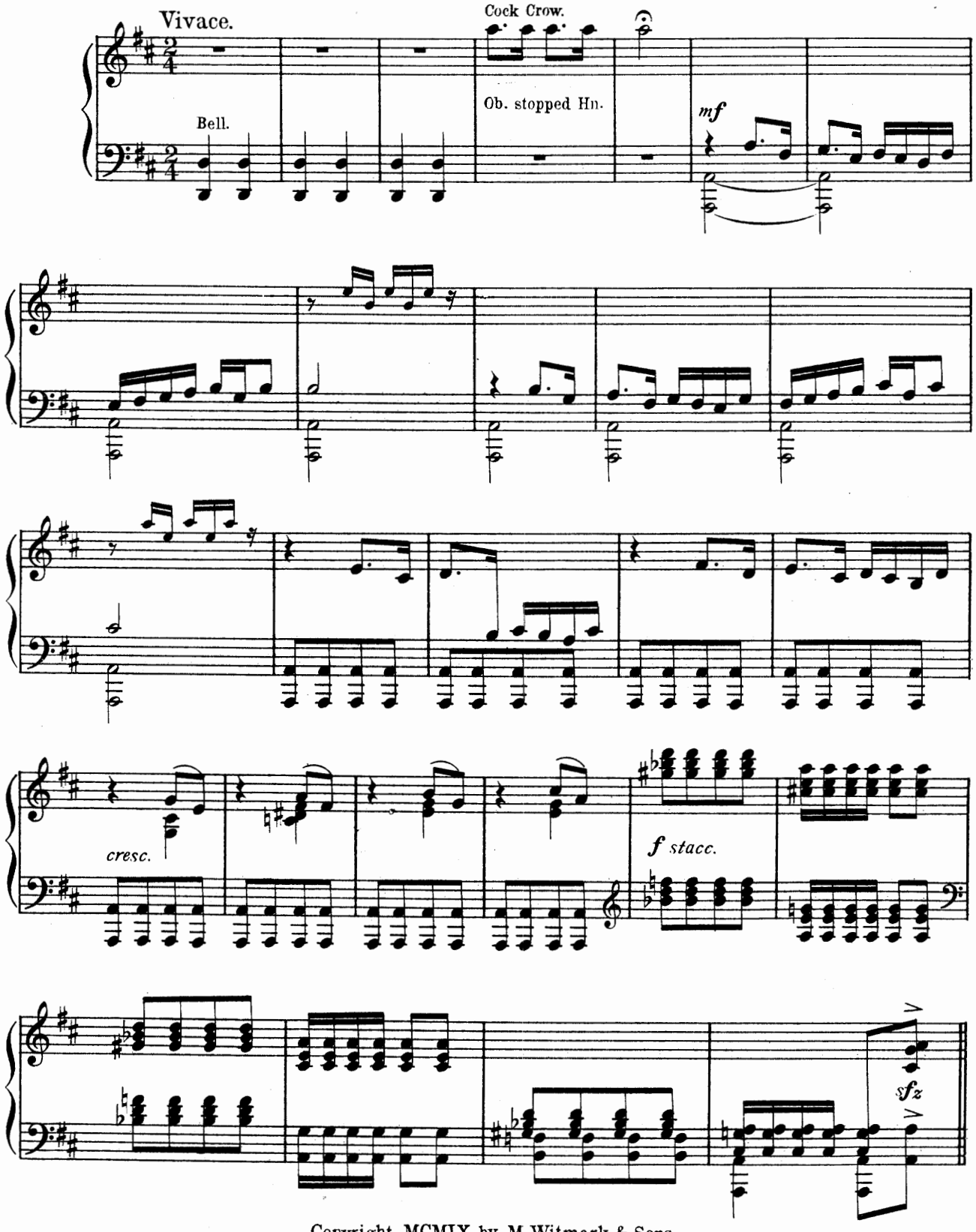

rall.
mp

ACT I.

Opening Chorus.

No 1.

MANUEL KLEIN.



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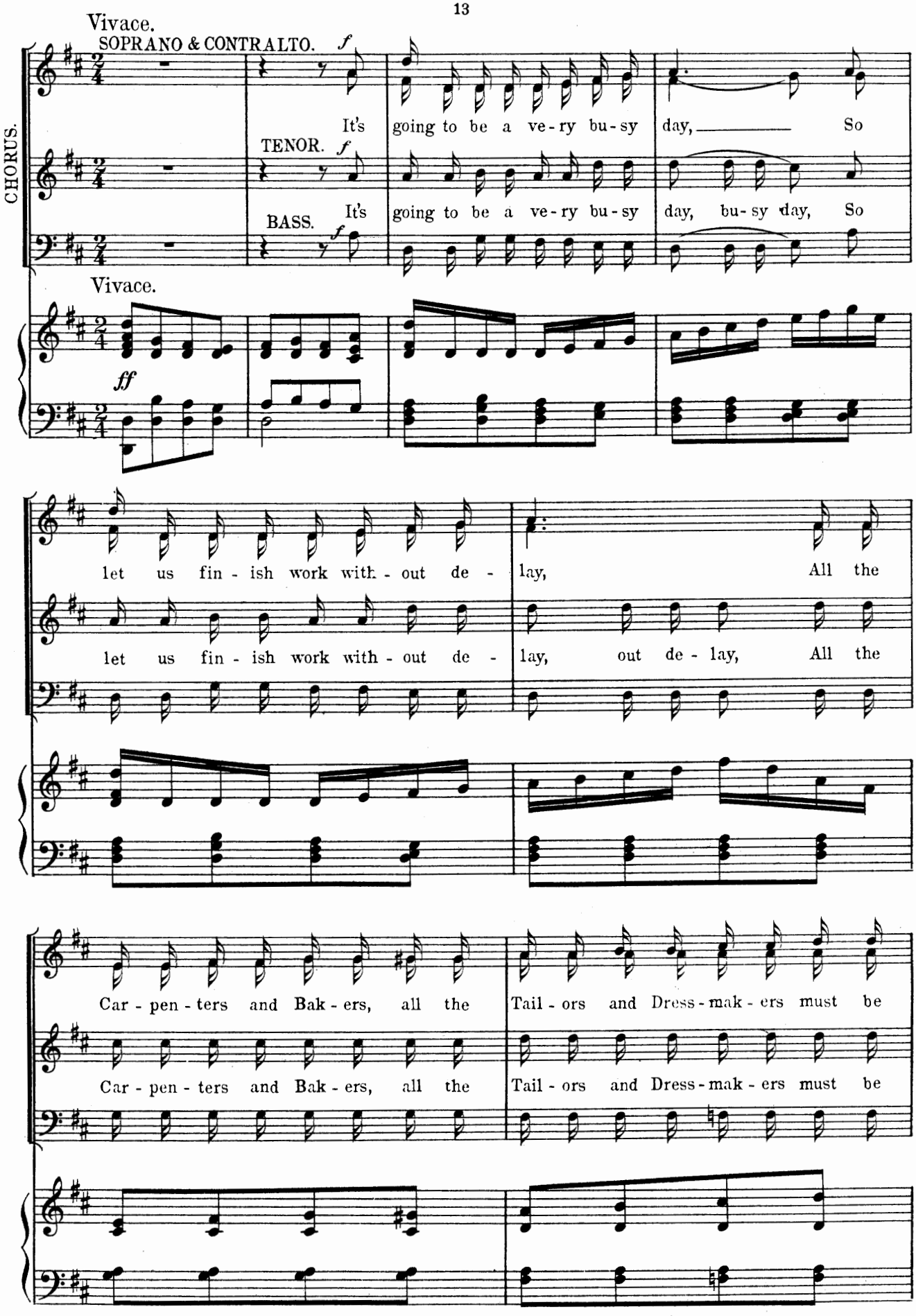
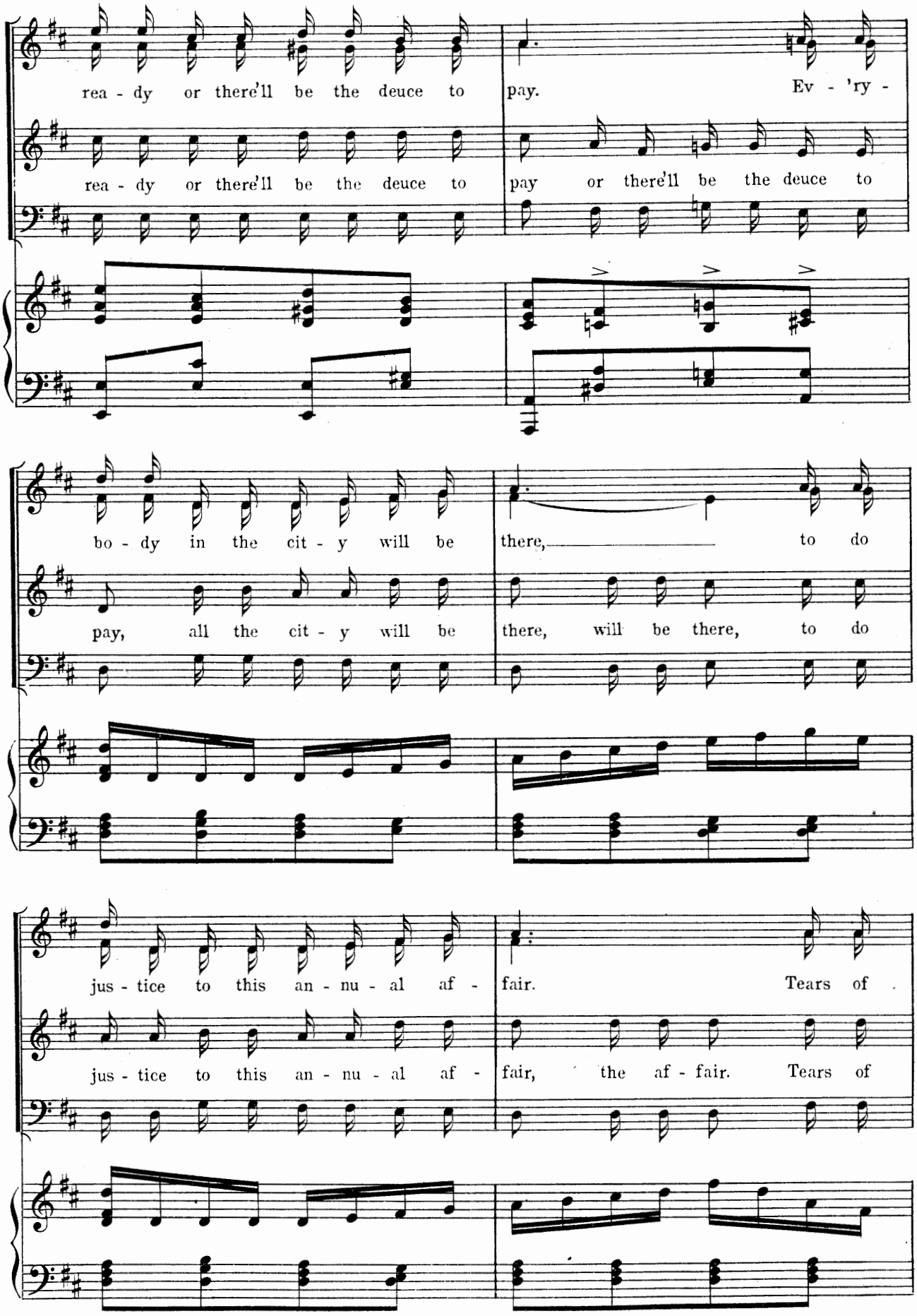
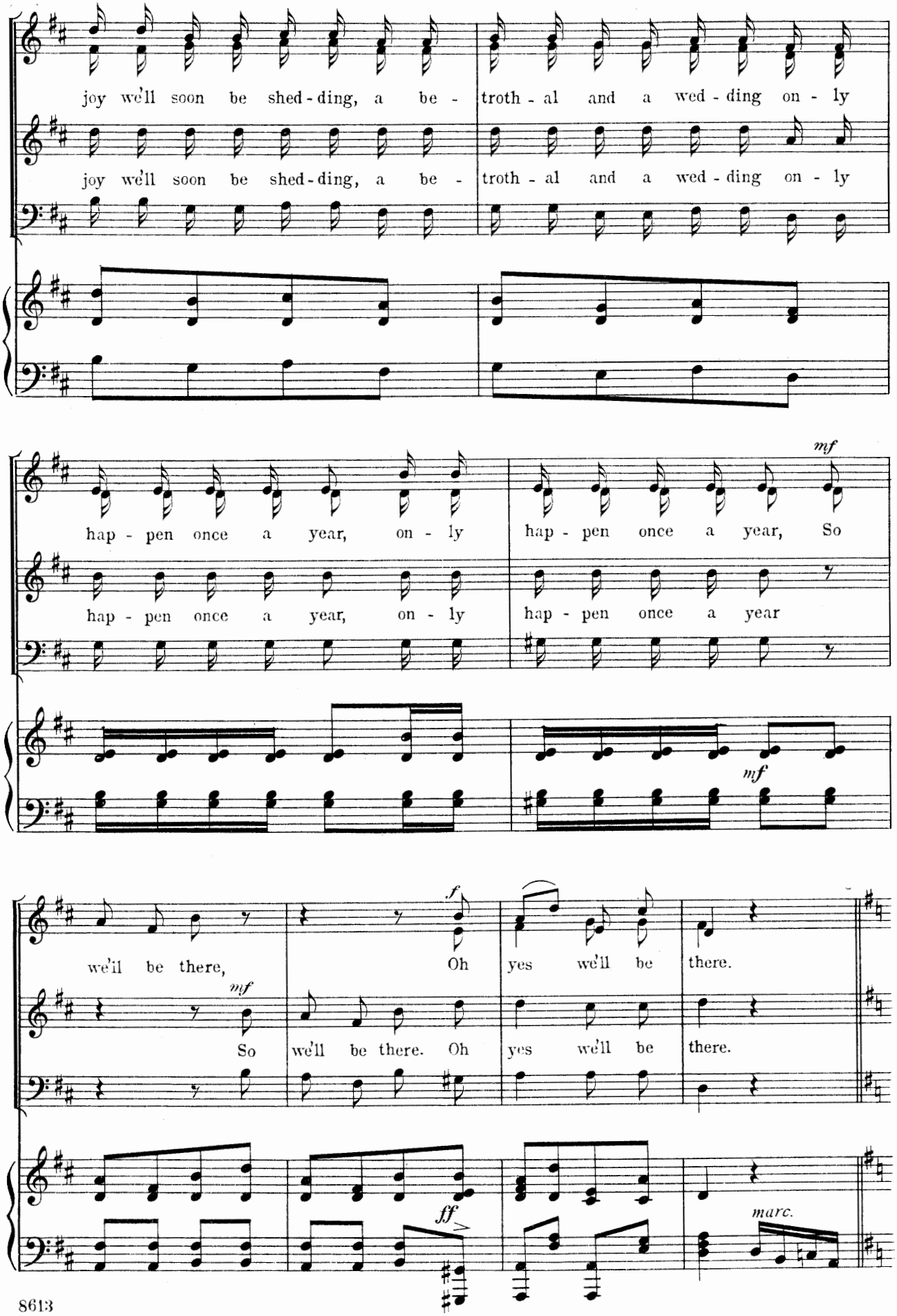
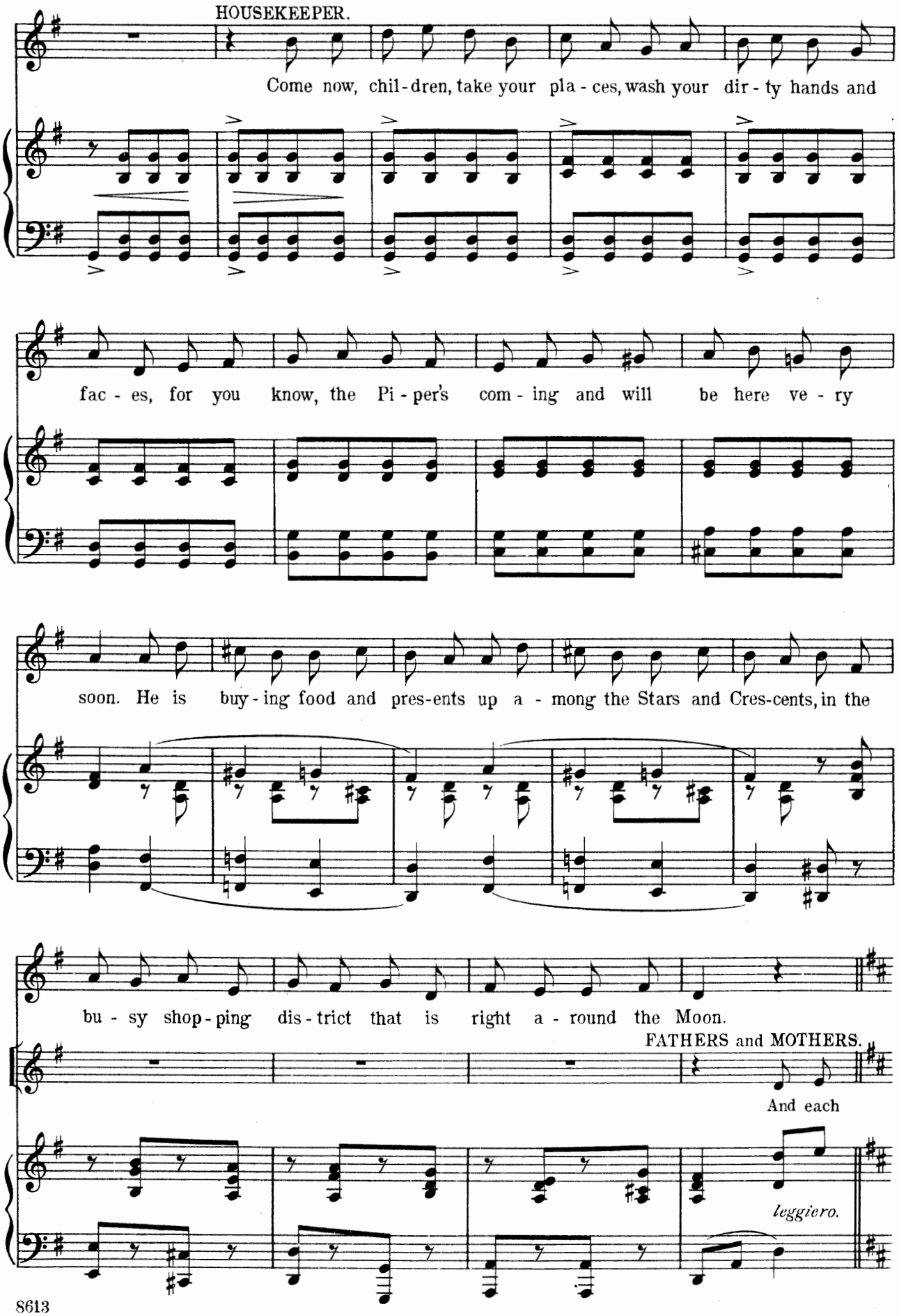
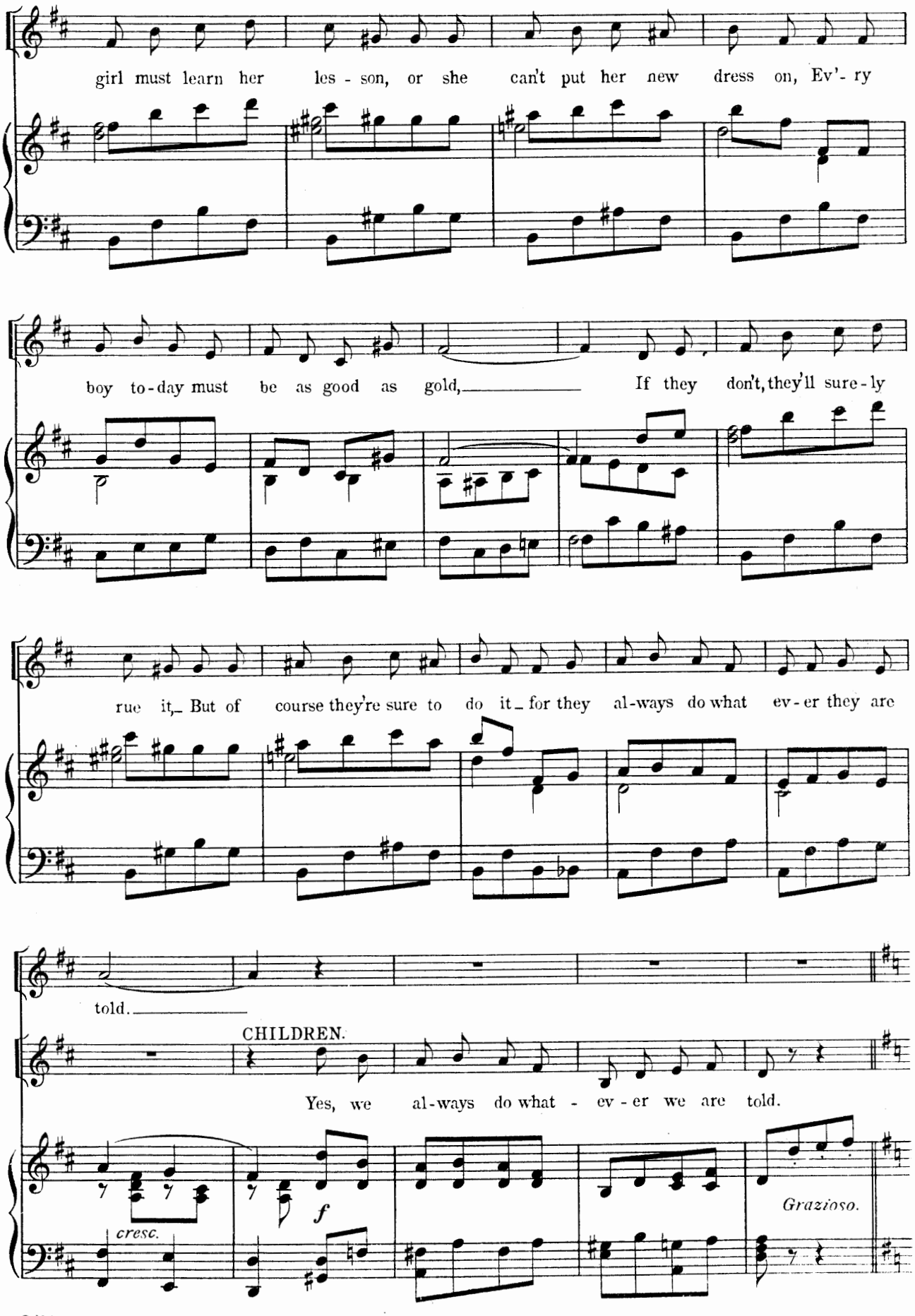

Vivace.
SOPRANO & CONTRALTO.
CHORUS.
It's going to be a ve-ry bu-sy day, So
TENOR.
It's going to be a ve-ry bu-sy day, bu-sy day, So
BASS.
Vivace.
ff
let us fin-ish work with-out de-
lay, All the
let us fin-ish work with-out de-
lay, out de-lay, All the
Car-pen-ters and Bak-ers, all the
Tail-ors and Dress-mak-ers must be
Car-pen-ters and Bak-ers, all the
Tail-ors and Dress-mak-ers must be

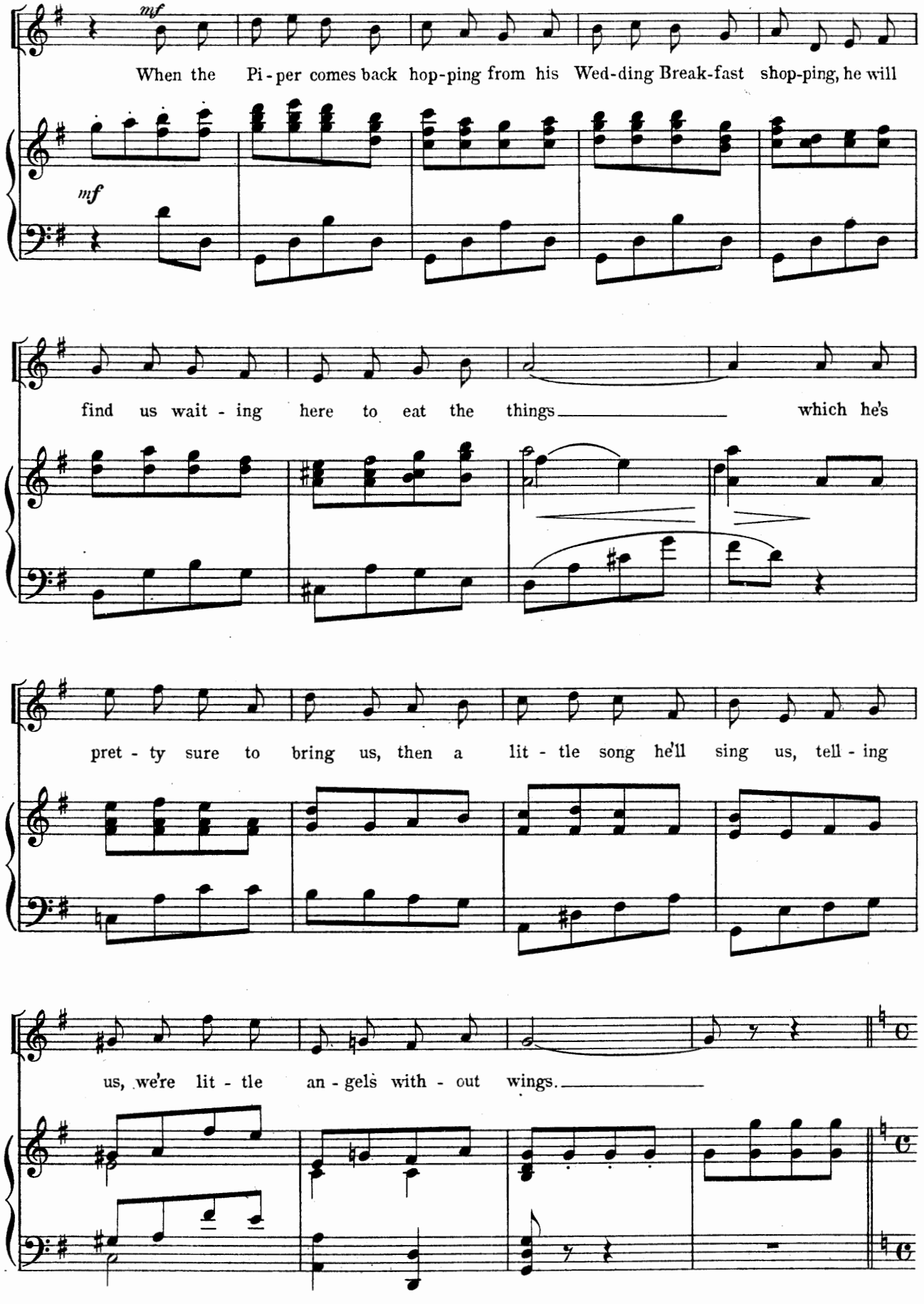

rea - dy or there'll be the deuce to pay. Ev - 'ry -
rea - dy or there'll be the deuce to pay or there'll be the deuce to
bo - dy in the cit - y will be there, to do
pay, all the cit - y will be there, will be there, to do
jus - tice to this an - nu - al af - fair. Tears of
jus - tice to this an - nu - al af - fair, the af - fair. Tears of


joy we'll soon be shed - ding, a be - troth - al and a wed - ding on - ly
joy we'll soon be shed - ding, a be - troth - al and a wed - ding on - ly
hap - pen once a year, on - ly hap - pen once a year, So
hap - pen once a year, on - ly hap - pen once a year
mf
mf
we'll be there, Oh yes we'll be there.
So we'll be there. Oh yes we'll be there.
f
mf
ff
marc.


HOUSEKEEPER.
Come now, chil-dren, take your pla-ces, wash your dir-ty hands and
fac-es, for you know, the Pi-per's com-ing and will be here ve-ry
soon. He is buy-ing food and pres-ents up a-mong the Stars and Cres-cents, in the
bu-sy shop-ping dis-trict that is right a-round the Moon.
FATHERS and MOTHERS.
And each
leggiero.


girl must learn her les - son, or she can't put her new dress on, Ev'- ry
boy to-day must be as good as gold, If they don't, they'll sure-ly
rue it, But of course they're sure to do it for they al-ways do what ev-er they are
told.
CHILDREN.
Yes, we al-ways do what - ev-er we are told.
cresc.
f
Grazioso.

LADS & LASSIES.



L'istesso tempo.

CHILDREN.

marc.

Ed - u - ca - tion is all ver - y fine, But to start each morn - ing at nine to

mf Più marcato.

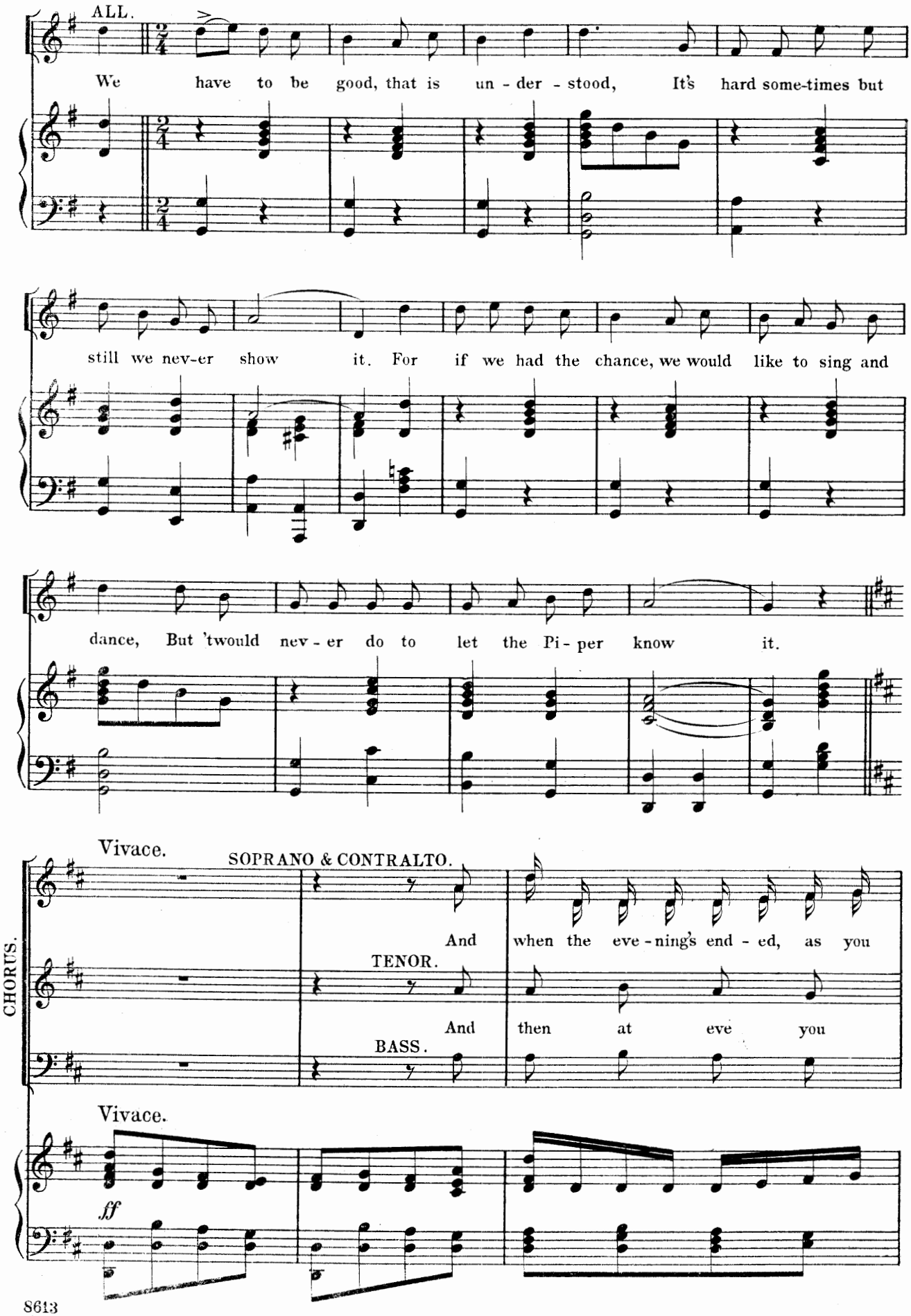
stu-dy and to learn each language in turn un-til five, that's the hour when we dine,

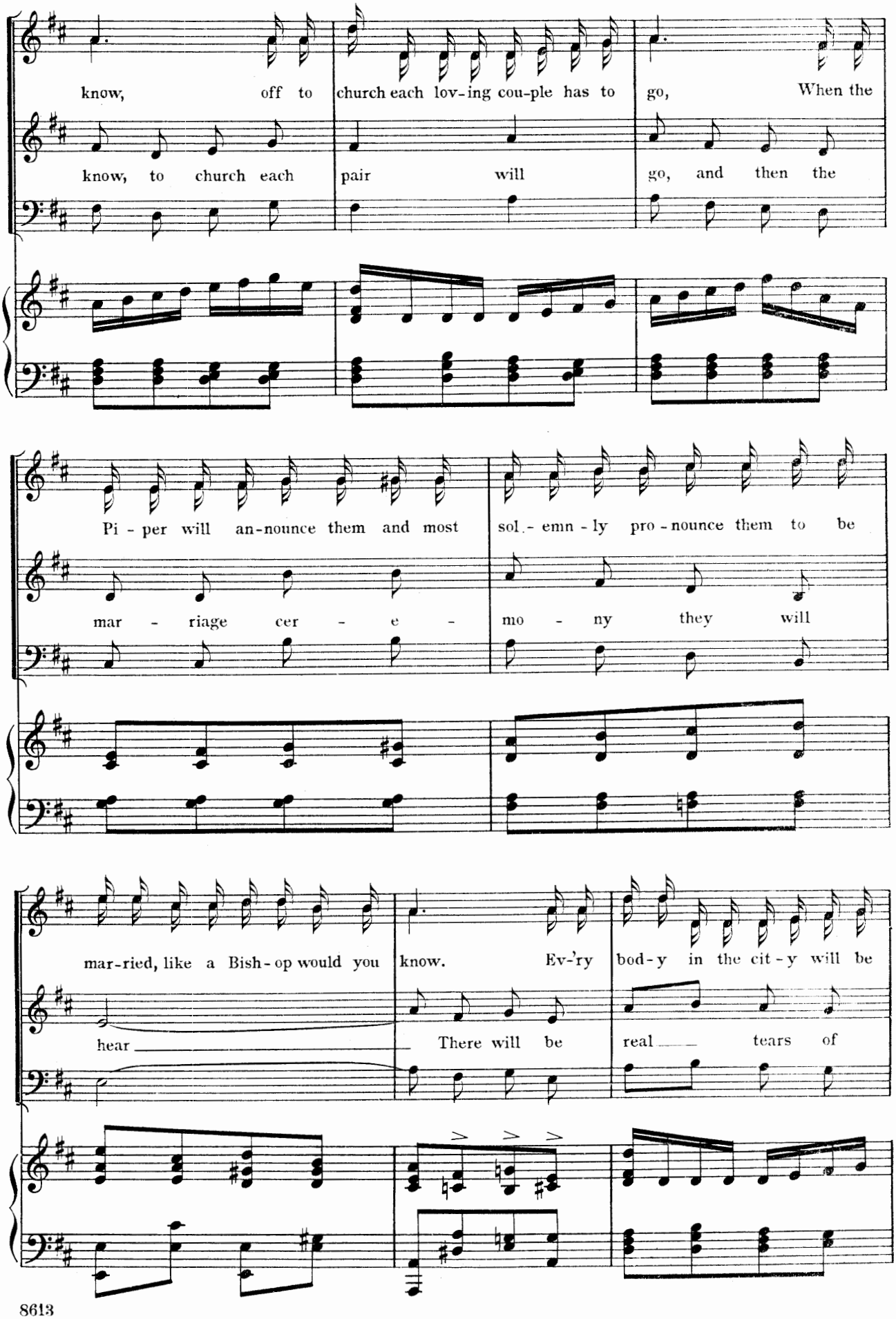
molto

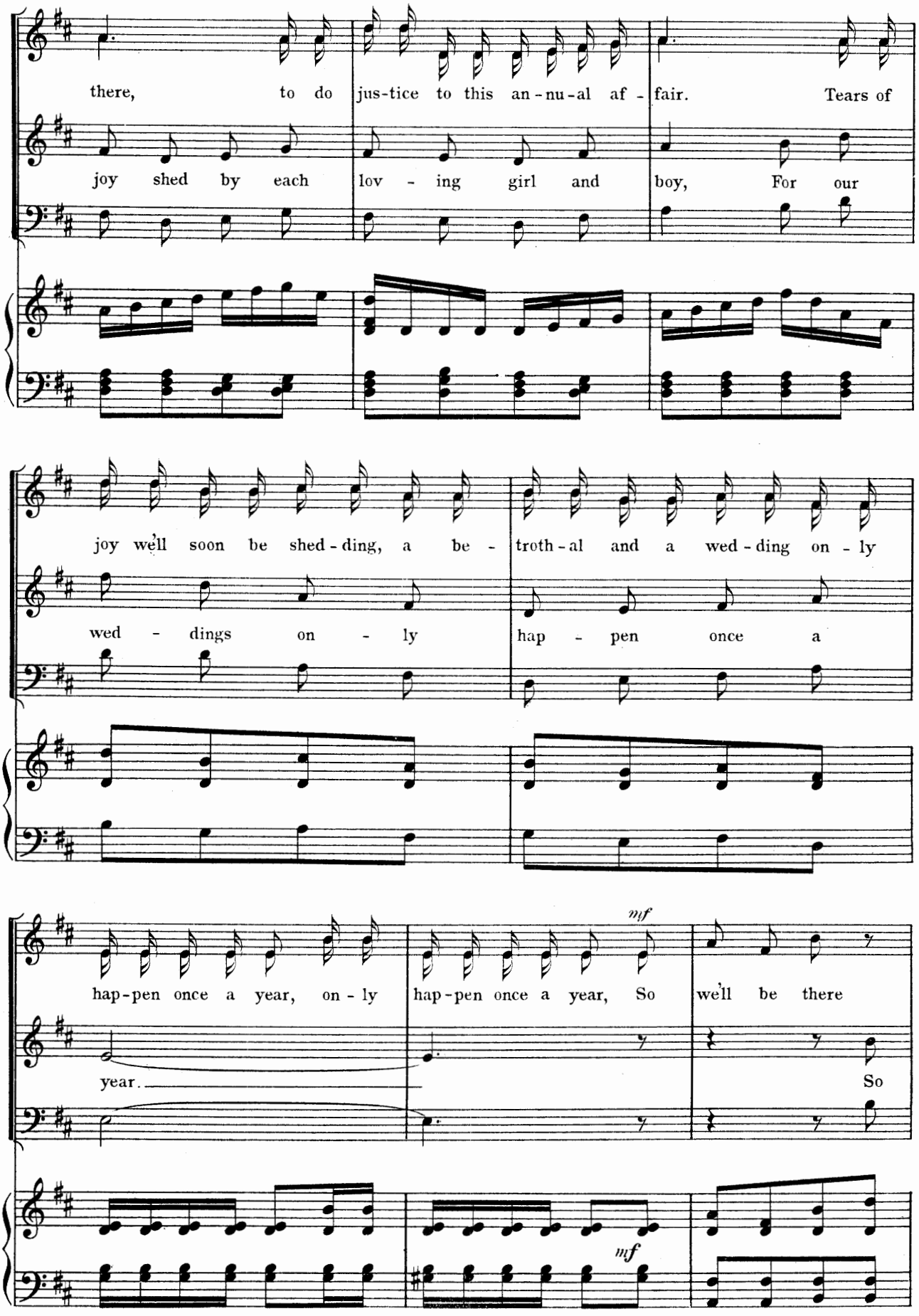
Is - n't real - ly such ver - y great fun, For of pleas-ure you see we have none, But from

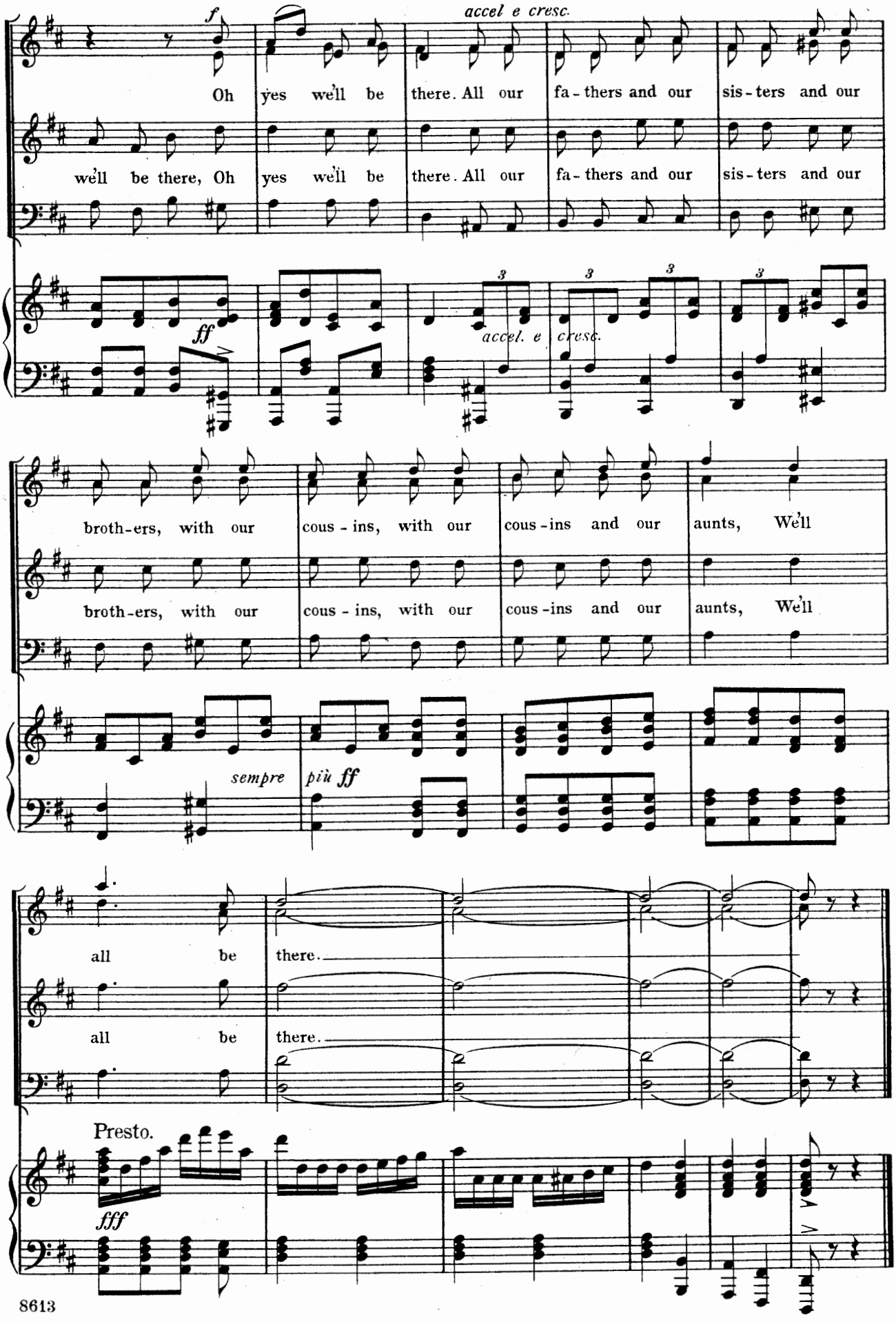
sfz *mf*

morn till night we just add, read and write. So we're glad when our les-sons are done.


ALL.
We have to be good, that is un - der - stood, It's hard some-times but
still we nev-er show it. For if we had the chance, we would like to sing and
dance, But 'twould nev - er do to let the Pi - per know it.
Vivace.
SOPRANO & CONTRALTO.
And when the eve - ning's end - ed, as you
TENOR.
And then at eve you
BASS.
CHORUS.
Vivace.
ff


know, off to church each lov-ing cou-ple has to go, When the
know, to church each pair will go, and then the
Pi - per will an-nounce them and most sol.- emn - ly pro - nounce them to be
mar - riage cer - e - mo - ny they will
mar-ried, like a Bish-op would you know. Ev-'ry bod-y in the cit-y will be
hear There will be real tears of


there, to do jus-tice to this an-nu-al af- fair. Tears of
joy shed by each lov - ing girl and boy, For our
joy we'll soon be shed - ding, a be - troth - al and a wed - ding on - ly
wed - dings on - ly hap - pen once a
hap-pen once a year, on - ly hap-pen once a year, So we'll be there
year.
So
mf
mf


f
accel e cresc.
Oh yes we'll be there. All our fa-thers and our sis-ters and our
we'll be there, Oh yes we'll be there. All our fa-thers and our sis-ters and our
ff
accel. e cresc.
broth-ers, with our cous-ins, with our cous-ins and our aunts, We'll
broth-ers, with our cous-ins, with our cous-ins and our aunts, We'll
sempre
più ff
all be there.
all be there.
Presto.
fff

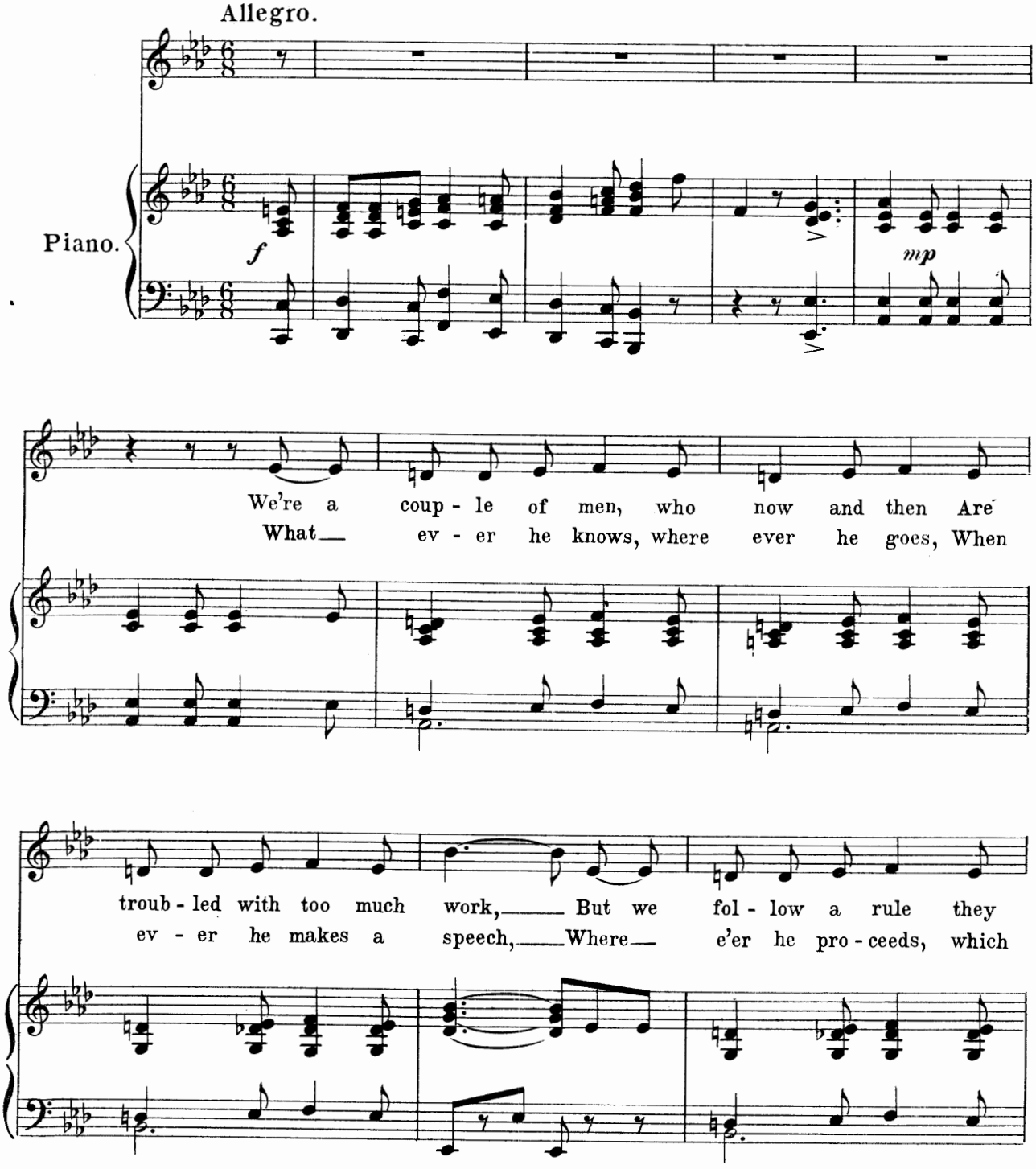
4575

We Tell Him Just What To Do.

No. 2.

Lyric by
R. H. BURNSIDE.

Music by
MANUEL KLEIN



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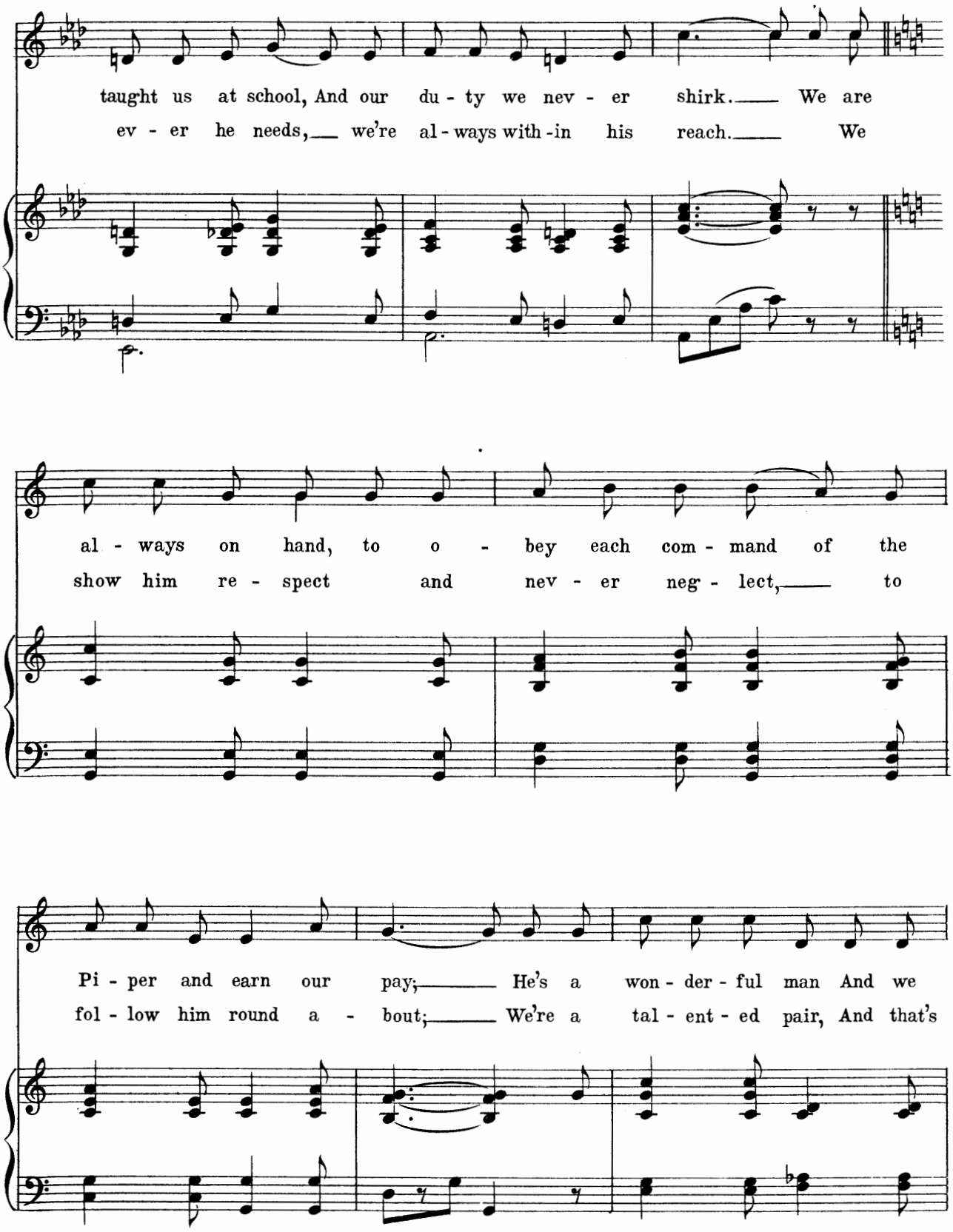
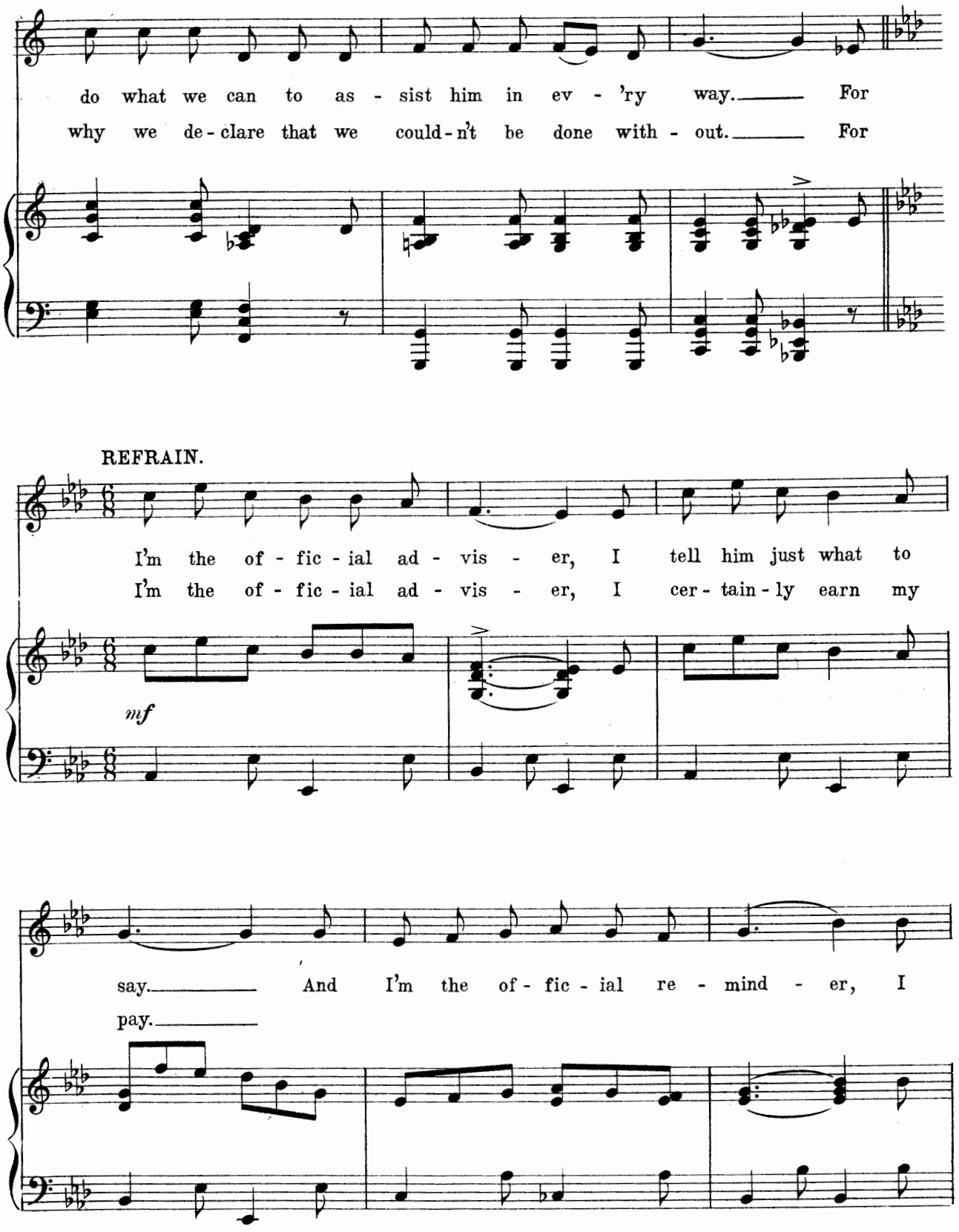
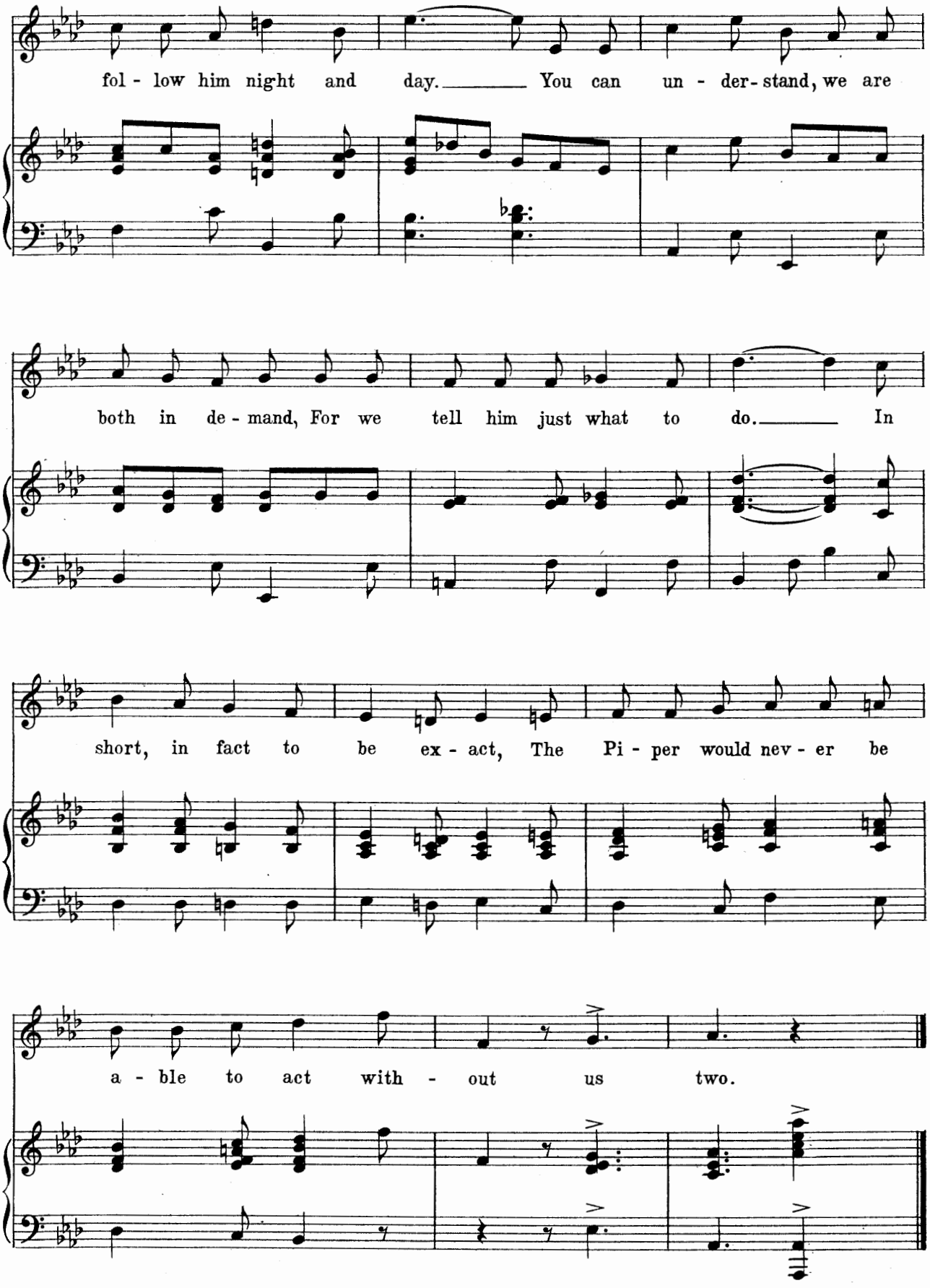

taught us at school, And our du - ty we nev - er shirk. We are
ev - er he needs, we're al - ways with - in his reach. We
al - ways on hand, to o - bey each com - mand of the
show him re - spect and nev - er neg - lect, to
Pi - per and earn our pay; He's a won - der - ful man And we
fol - low him round a - bout; We're a tal - ent - ed pair, And that's


do what we can to as - sist him in ev - 'ry way. For
why we de - clare that we could - n't be done with - out. For
REFRAIN.
I'm the of - fic - ial ad - vis - er, I tell him just what to
I'm the of - fic - ial ad - vis - er, I cer - tain - ly earn my
mf
say. And I'm the of - fic - ial re - mind - er, I
pay.


fol - low him night and day. You can un - der-stand, we are
both in de - mand, For we tell him just what to do. In
short, in fact to be ex - act, The Pi - per would nev - er be
a - ble to act with - out us two.

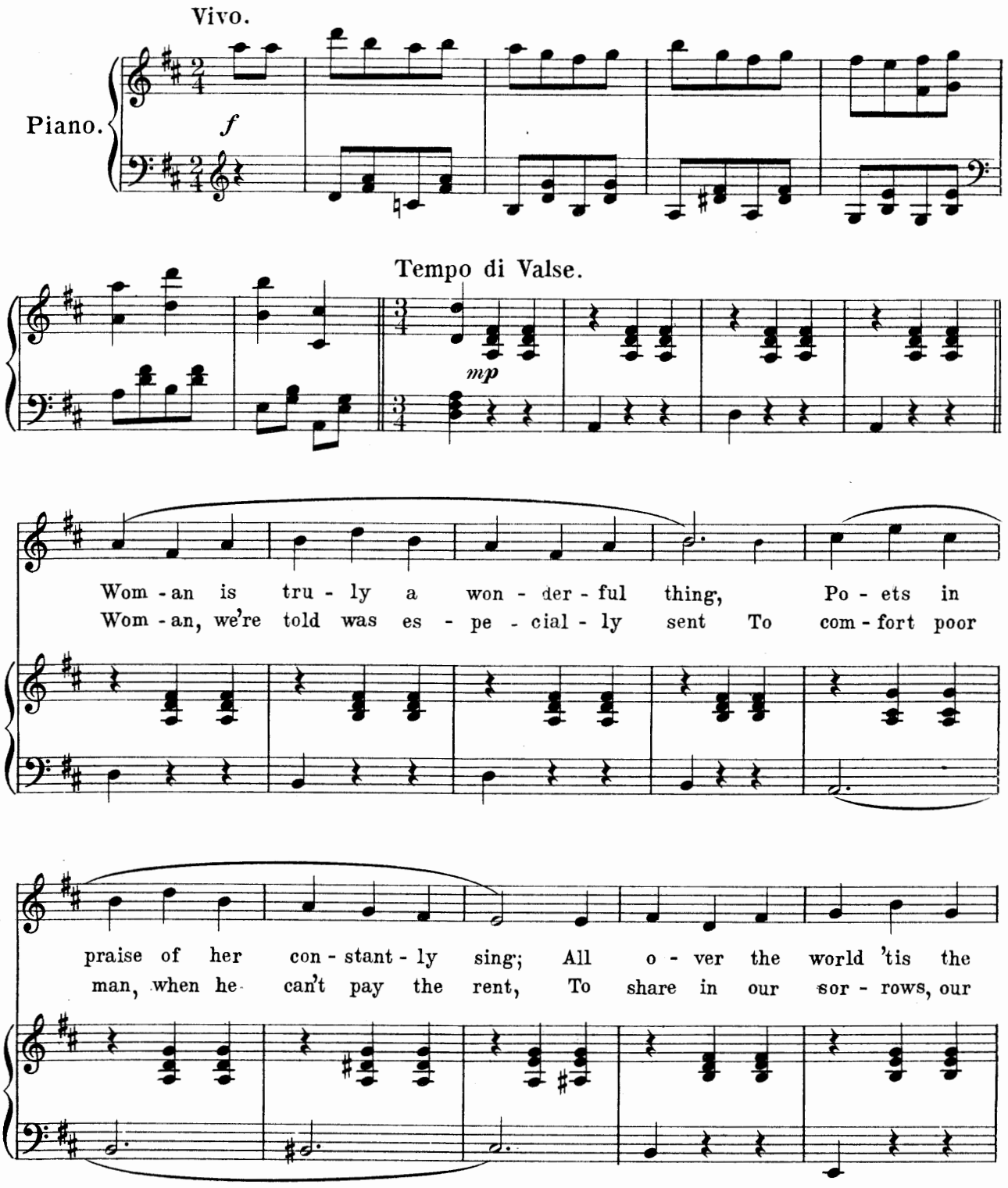
4 5 5 3

Woman's A Wonderful Thing.

No. 3.

Lyric by
R. H. BURNSIDE.

Music by
MANUEL KLEIN.



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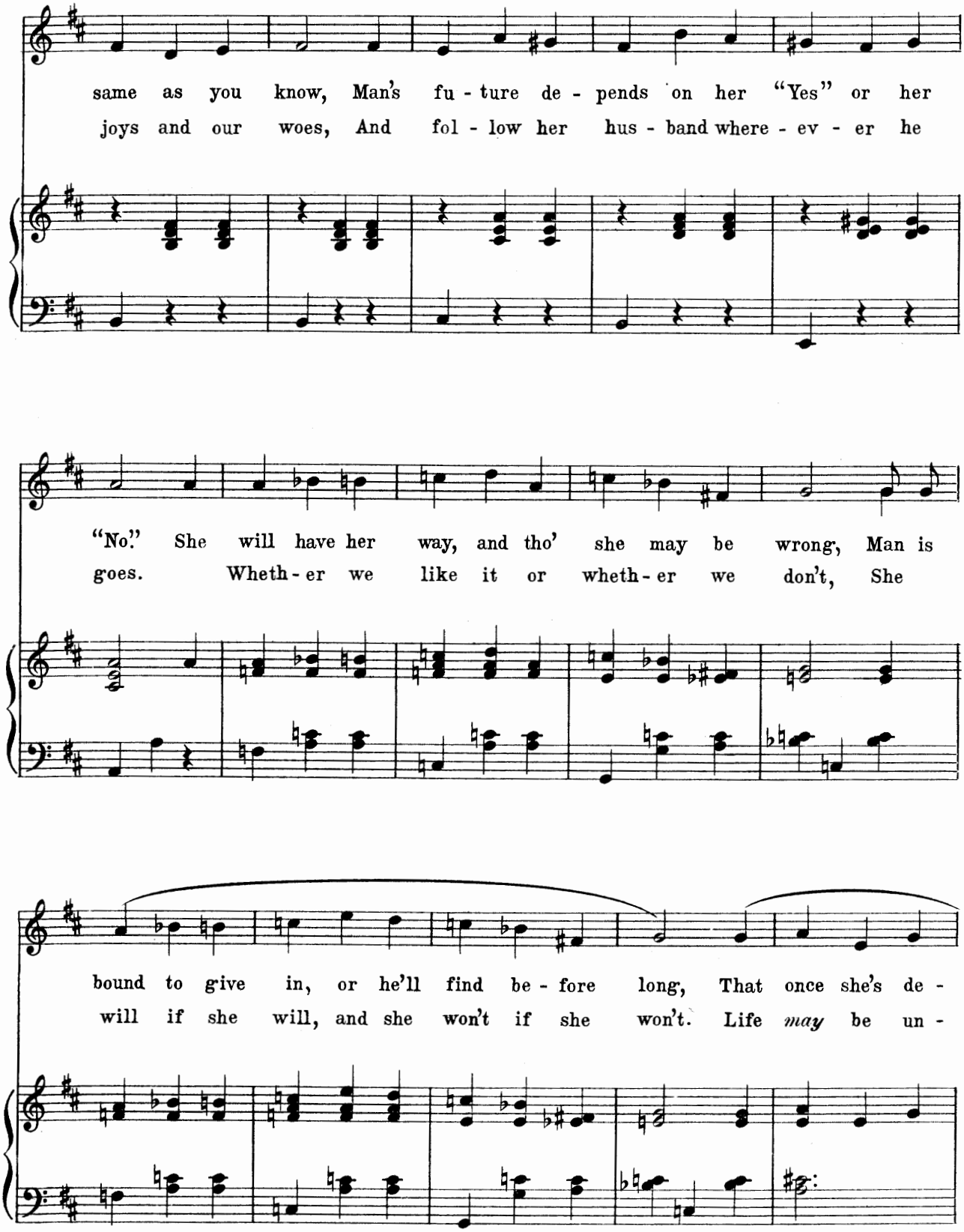
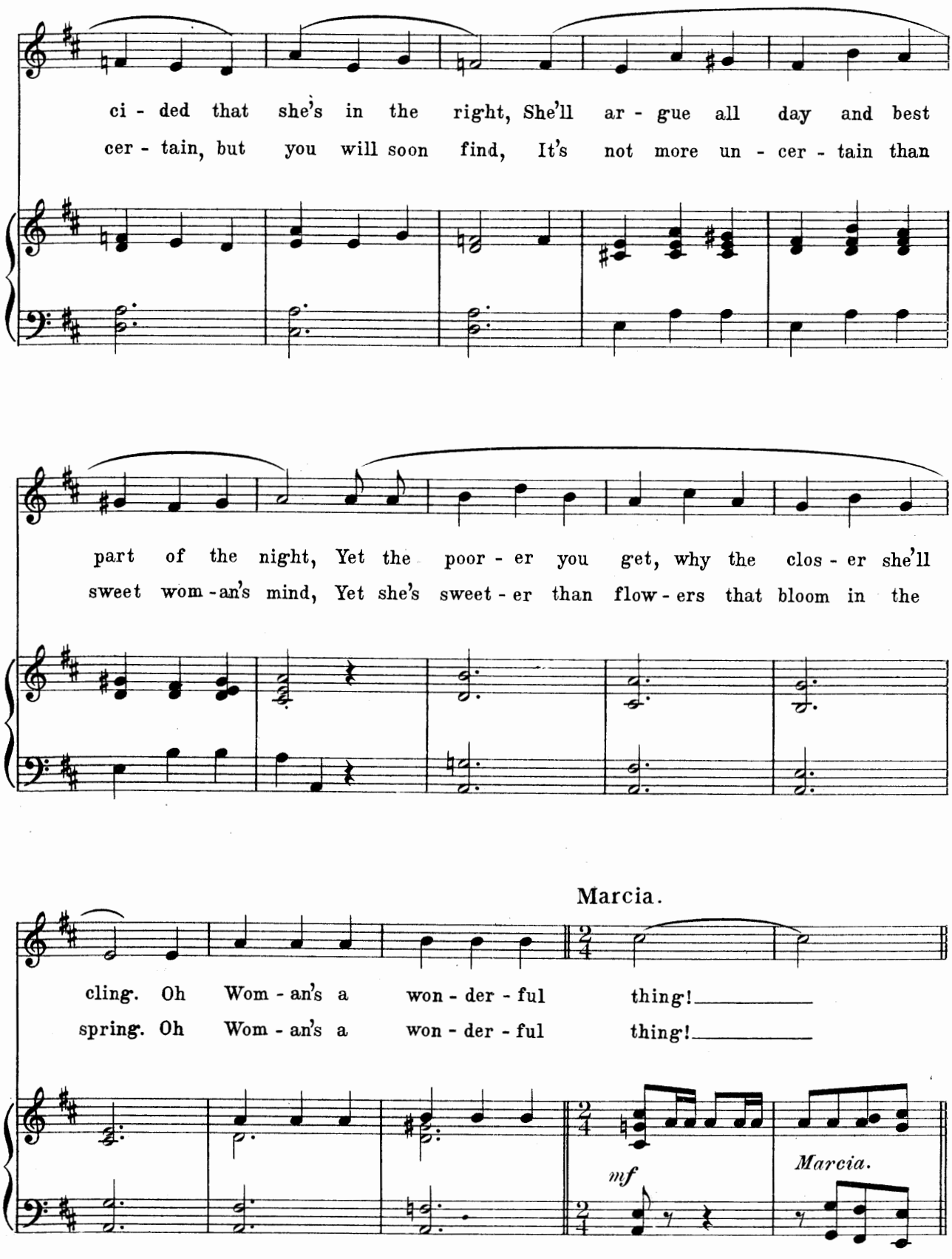
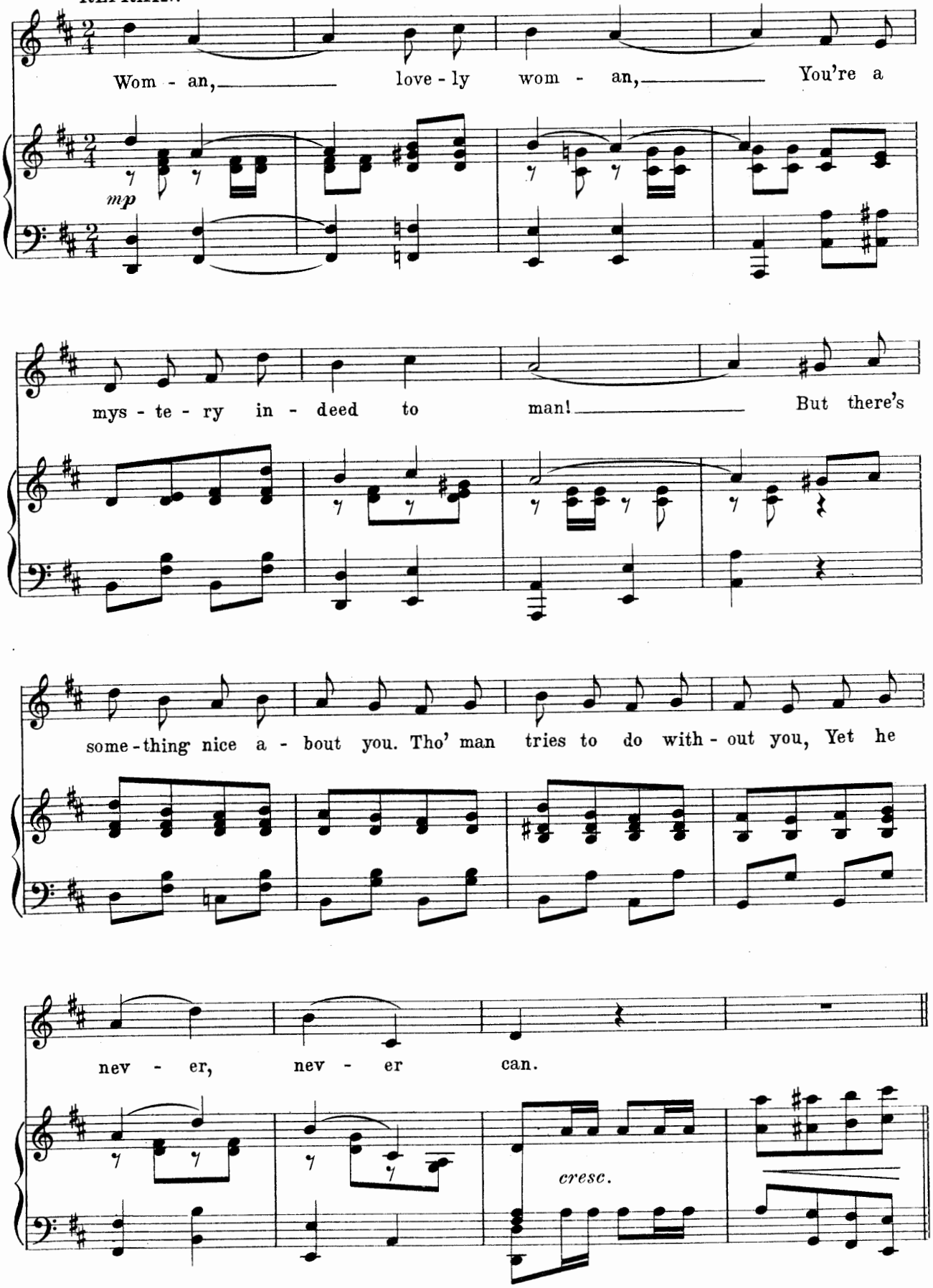
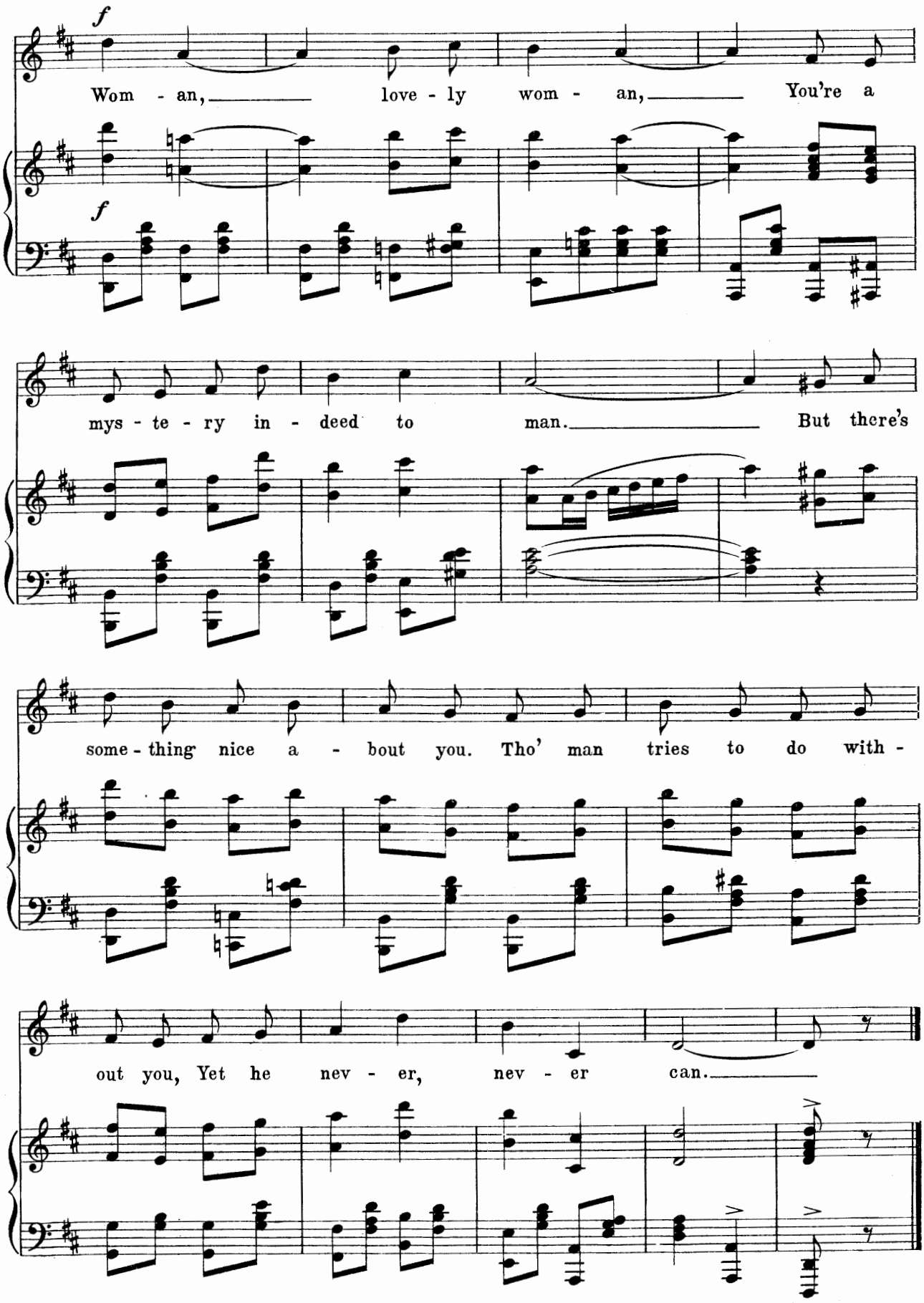

same as you know, Man's fu - ture de - pends on her "Yes" or her
joys and our woes, And fol - low her hus - band where - ev - er he
"No." She will have her way, and tho' she may be wrong, Man is
goes. Wheth - er we like it or wheth - er we don't, She
bound to give in, or he'll find be - fore long, That once she's de -
will if she will, and she won't if she won't. Life *may* be un -


ci - ded that she's in the right, She'll ar - gue all day and best
cer - tain, but you will soon find, It's not more un - cer - tain than
part of the night, Yet the poor - er you get, why the clos - er she'll
sweet wom - an's mind, Yet she's sweet - er than flow - ers that bloom in the
Marcia.
cling. Oh Wom - an's a won - der - ful thing!
spring. Oh Wom - an's a won - der - ful thing!
mf
Marcia.

REFRAIN.


Wom - an, love - ly wom - an, You're a
mp
mys - te - ry in - deed to man! But there's
some - thing nice a - bout you. Tho' man tries to do with - out you, Yet he
nev - er, nev - er can.
cresc.


f
Wom - an, love - ly wom - an, You're a
f
mys - te - ry in - deed to man. But there's
some - thing nice a - bout you. Tho' man tries to do with -
out you, Yet he nev - er, nev - er can.

4576

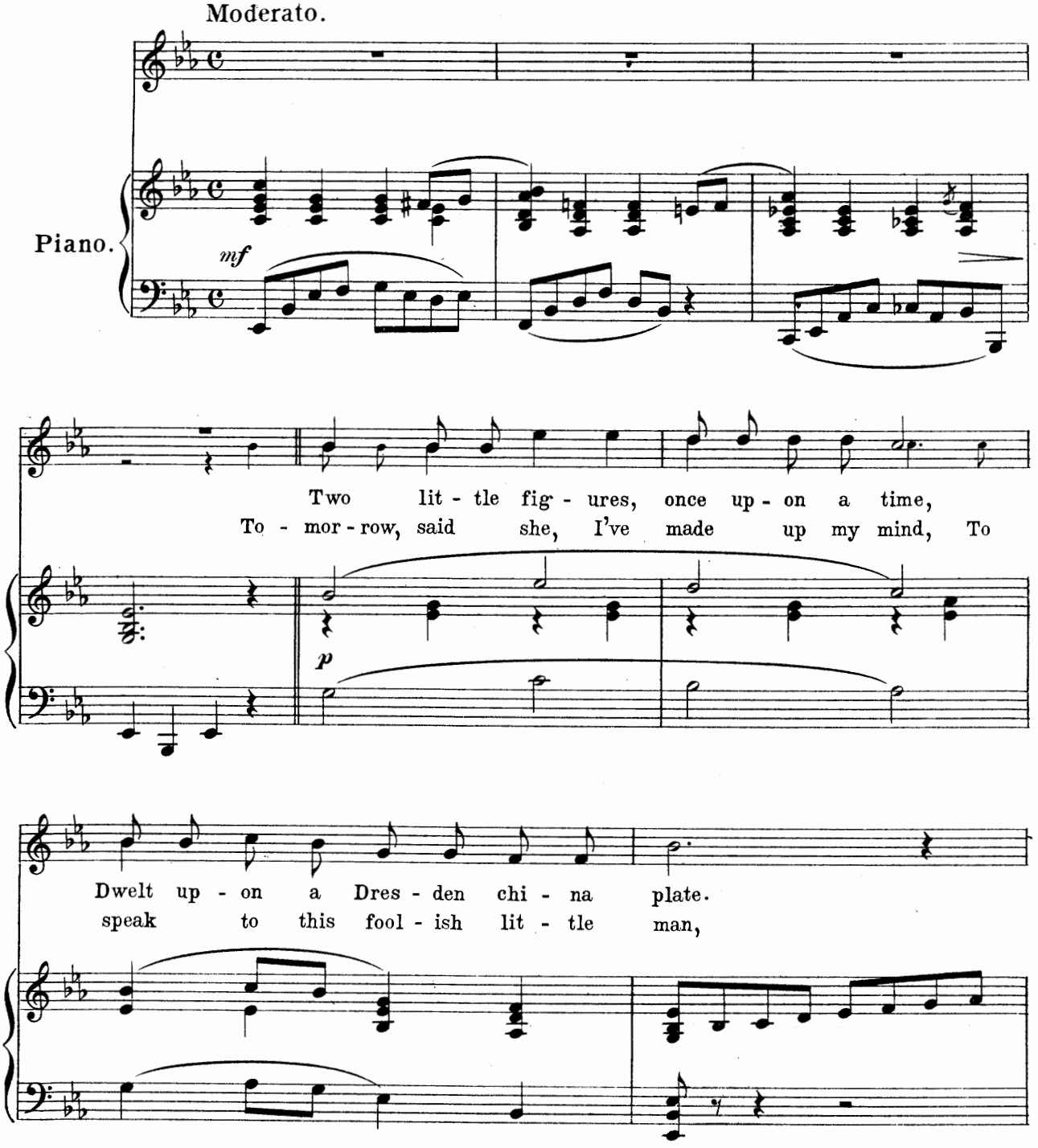
The Dresden China Plate.

No. 4.

Elviria.

Lyric by
R. H. BURNSIDE.

Music by
MANUEL KLEIN.



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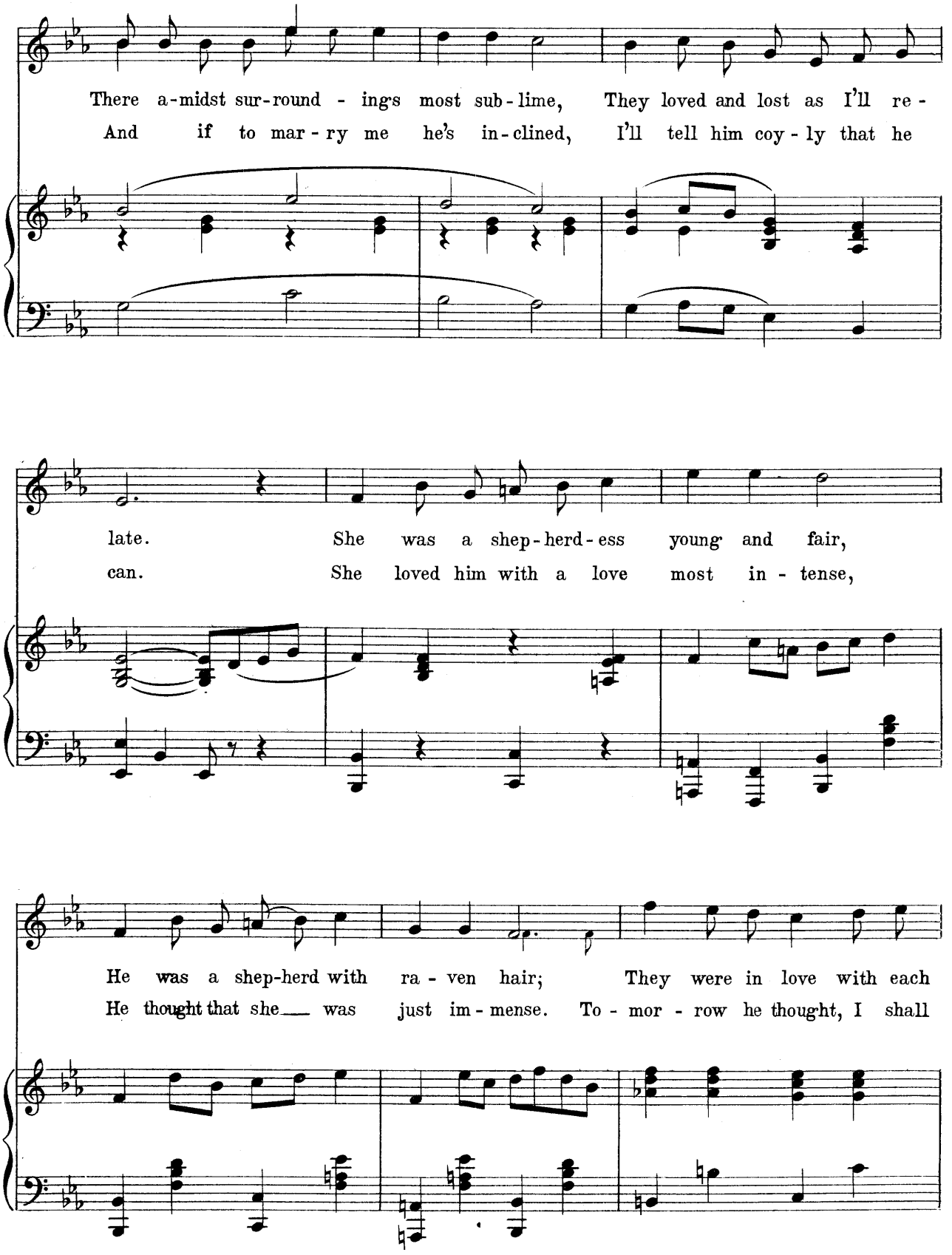
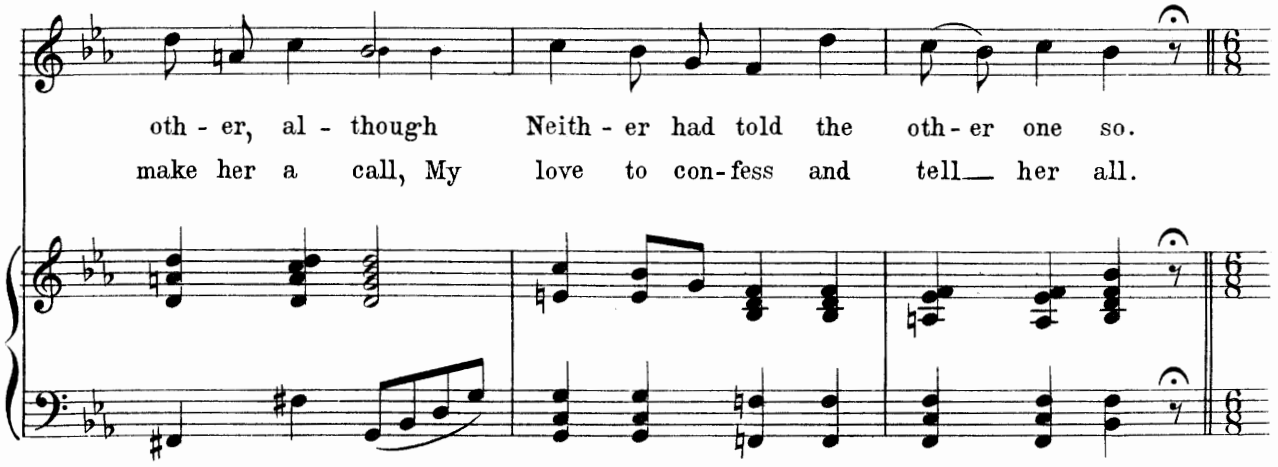
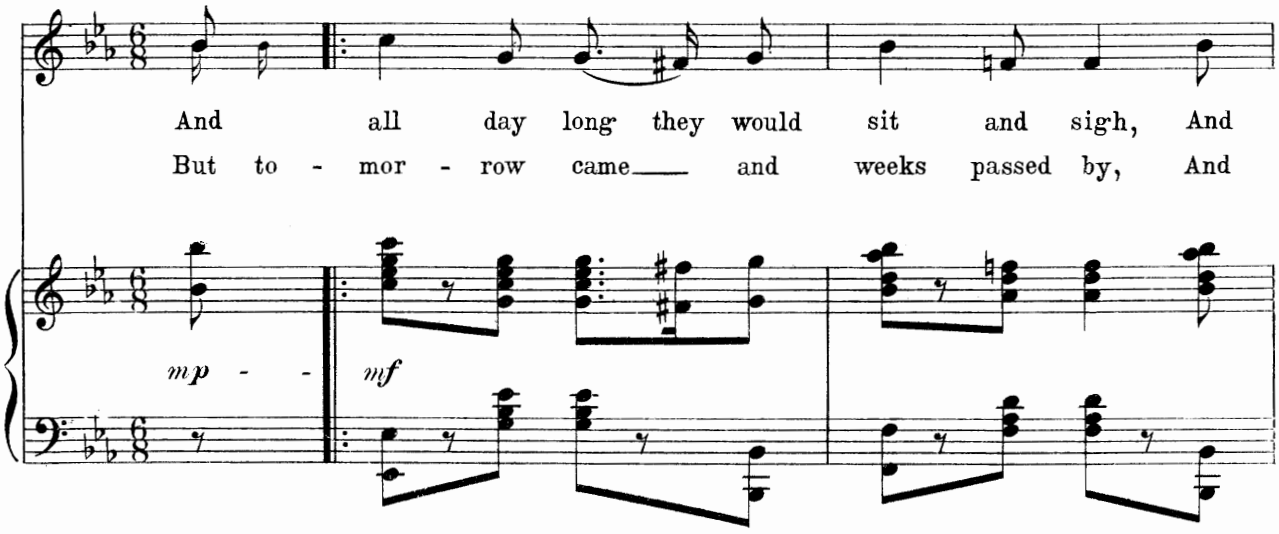
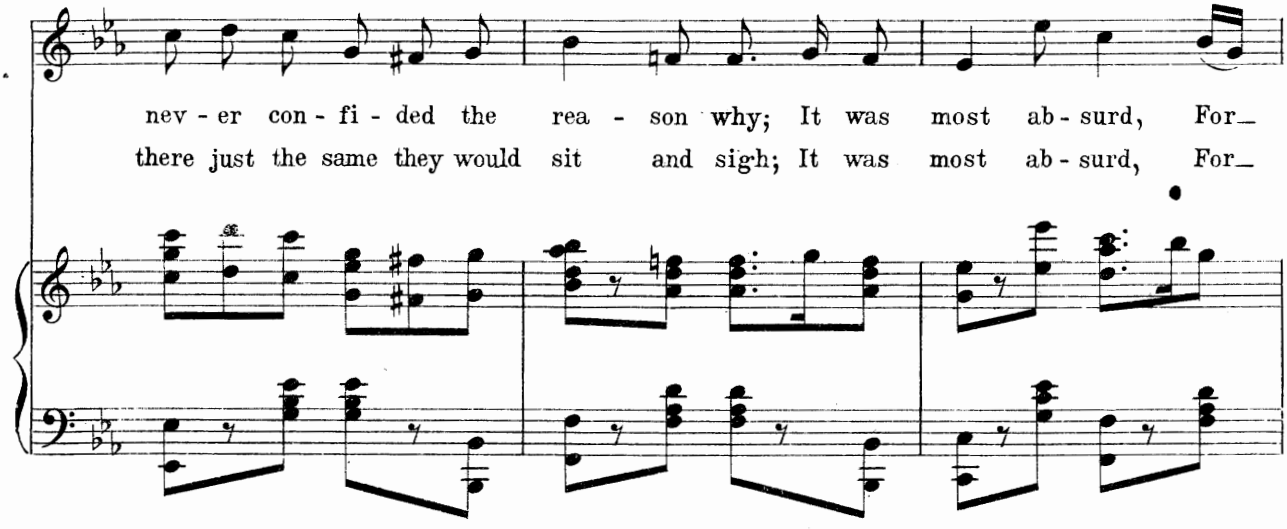
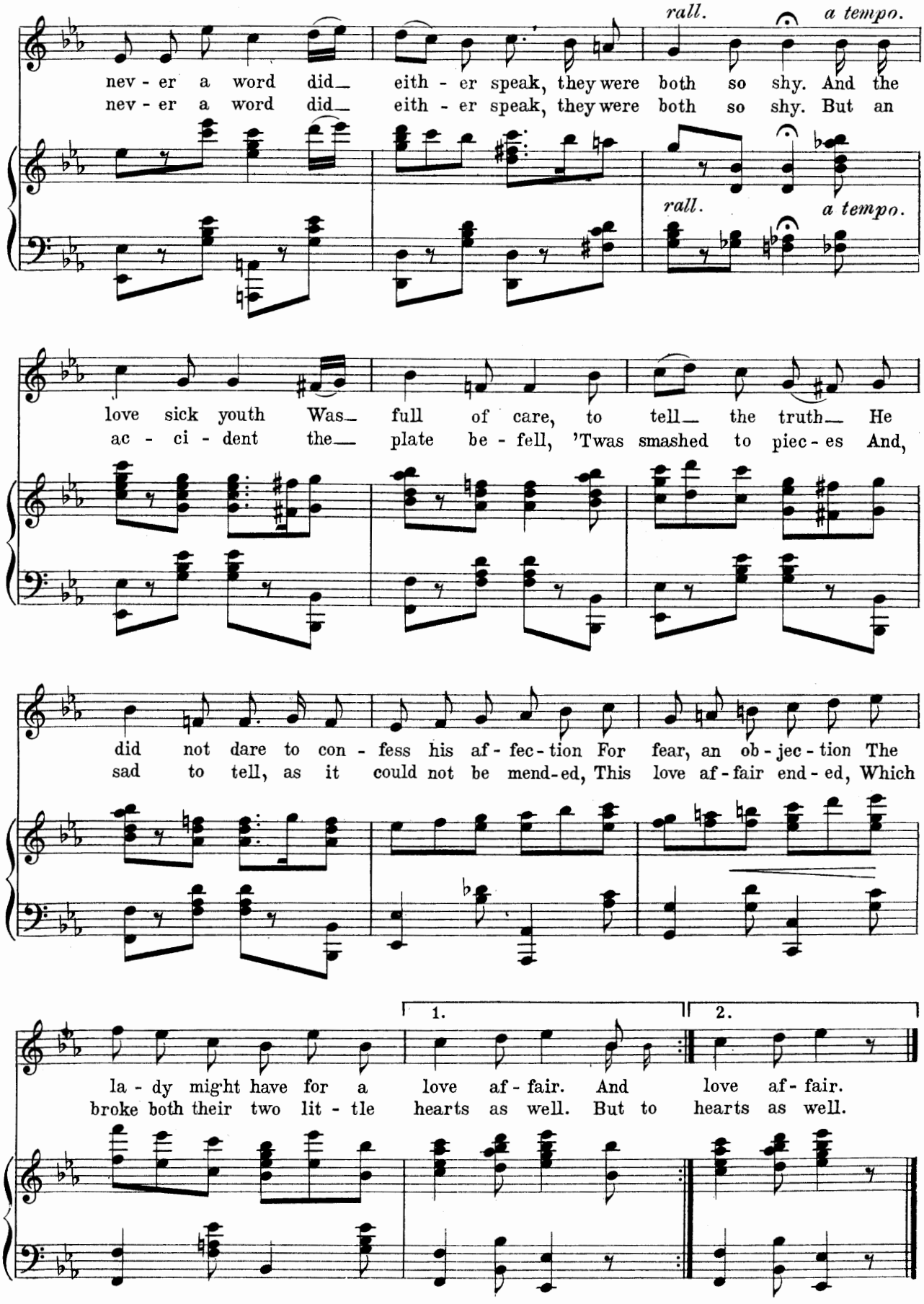

There a-midst sur-round - ings most sub-lime, They loved and lost as I'll re -
And if to mar-ry me he's in-clined, I'll tell him coy-ly that he
late. She was a shep-herd-ess young and fair,
can. She loved him with a love most in - tense,
He was a shep-herd with ra - ven hair; They were in love with each
He thought that she was just im-mense. To - mor - row he thought, I shall



REFRAIN. *Allegretto.*






rall.
a tempo.
nev - er a word did_ eith - er speak, they were both so shy. And the
nev - er a word did_ eith - er speak, they were both so shy. But an
rall.
a tempo.
love sick youth Was_ full of care, to tell_ the truth_ He
ac - ci - dent the_ plate be - fell, 'Twas smashed to piec - es And,
did not dare to con - fess his af - fec - tion For fear, an ob - jec - tion The
sad to tell, as it could not be mend-ed, This love af - fair end - ed, Which
1.
2.
la - dy might have for a love af - fair. And love af - fair.
broke both their two lit - tle hearts as well. But to hearts as well.

I'm Looking For A Sweetheart, And I Think You'll Do.

DUET.

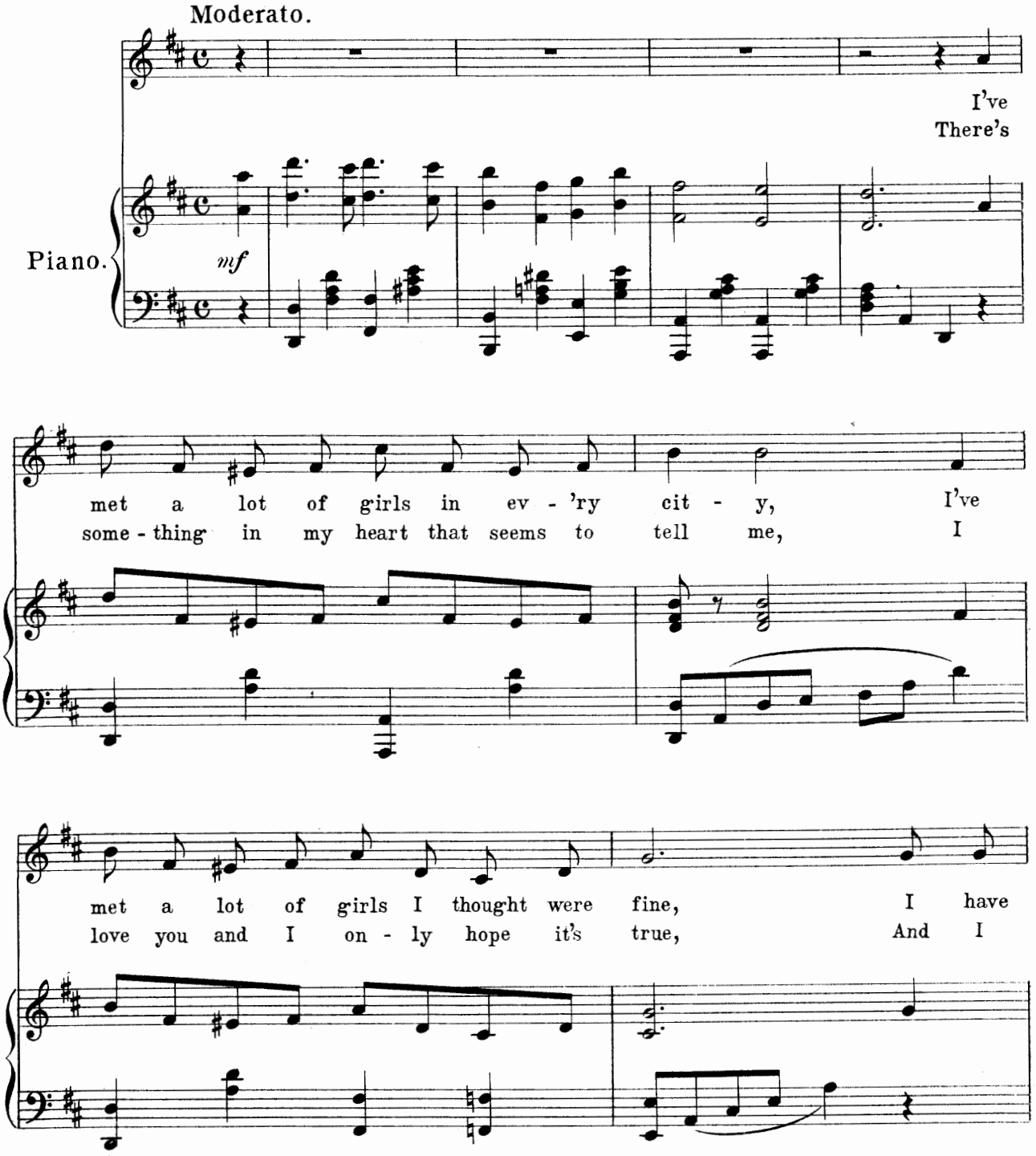
Willie and Elviria.

4 5 7 7

No. 5.

Lyric by
R. H. BURNSIDE.

Music by
MANUEL KLEIN.



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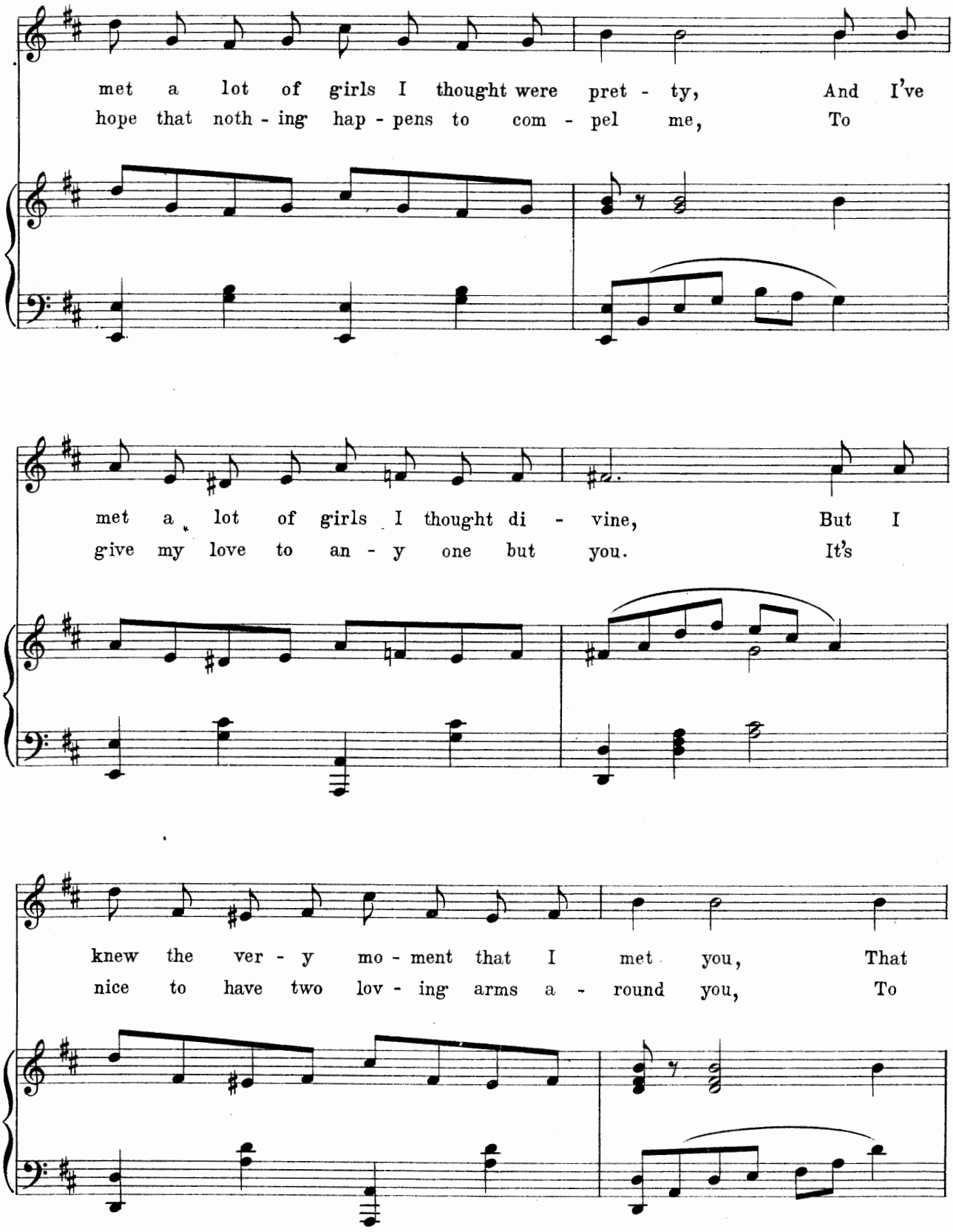
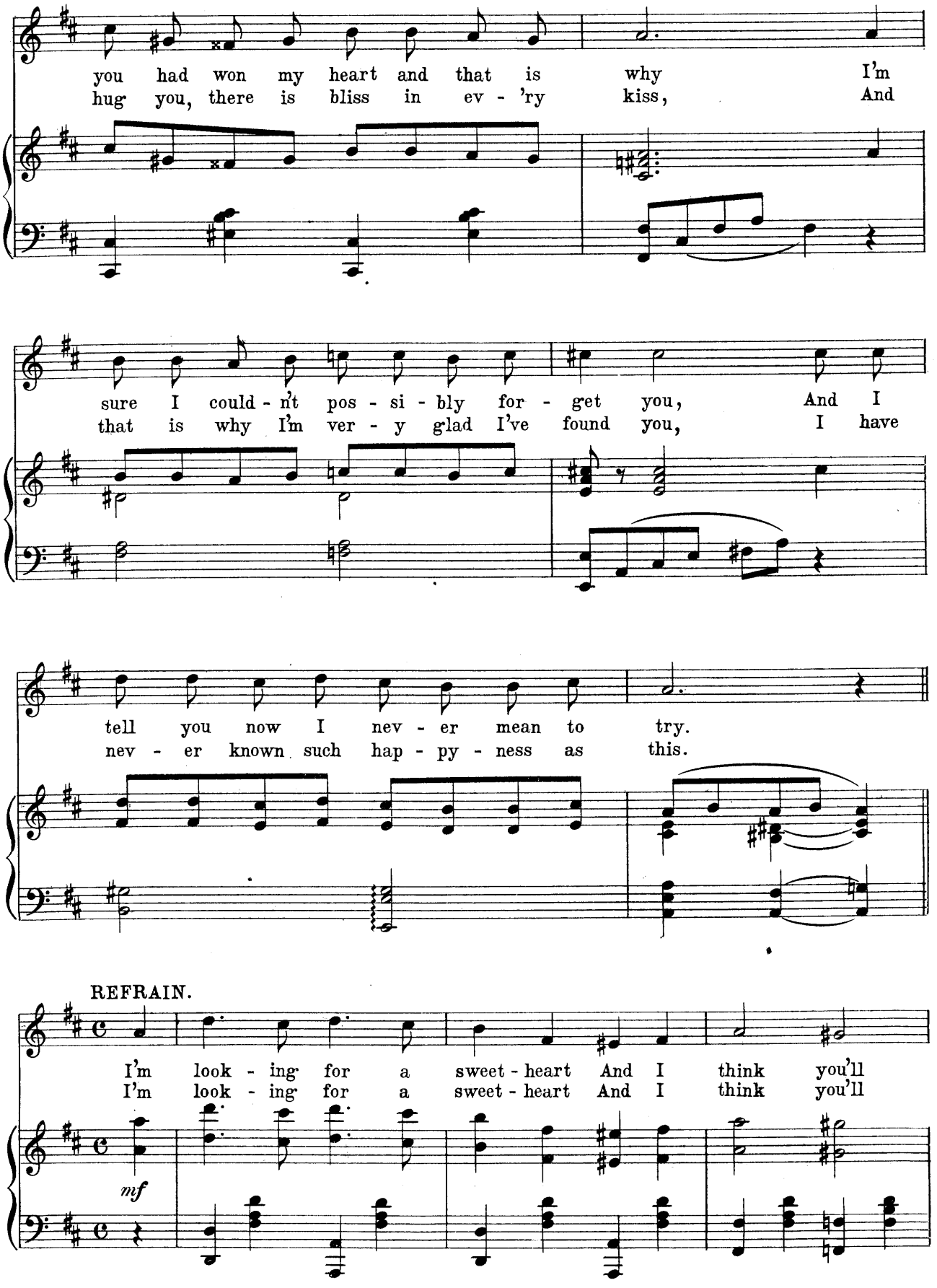
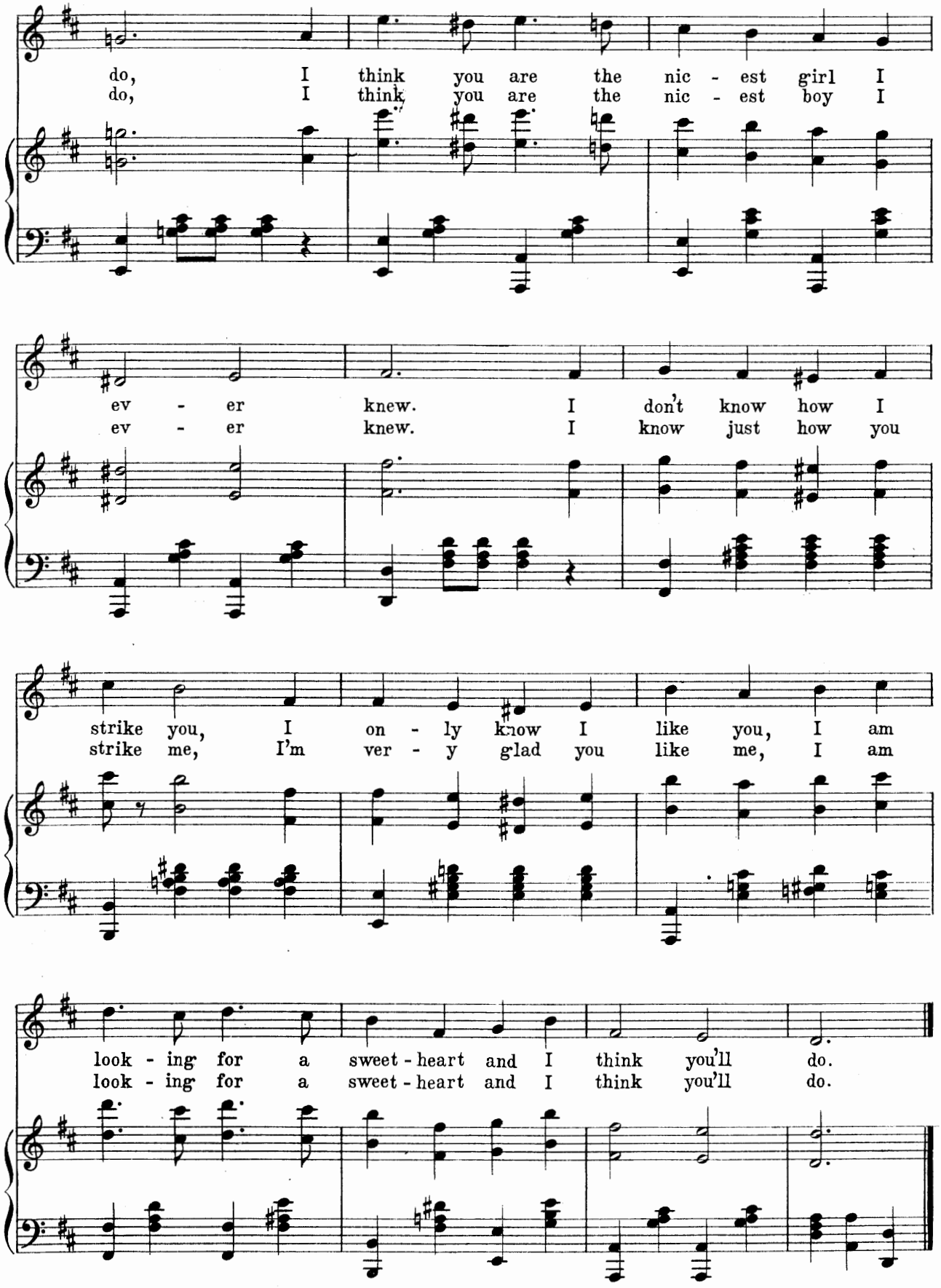

met a lot of girls I thought were pret - ty, And I've
hope that noth - ing hap - pens to com - pel me, To
met a lot of girls I thought di - vine, But I
give my love to an - y one but you. It's
knew the ver - y mo - ment that I met you, That
nice to have two lov - ing arms a - round you, To


you had won my heart and that is why I'm
hug you, there is bliss in ev - 'ry kiss, And
sure I could - n't pos - si - bly for - get you, And I
that is why I'm ver - y glad I've found you, I have
tell you now I nev - er mean to try.
nev - er known such hap - py - ness as this.
REFRAIN.
I'm look - ing for a sweet - heart And I think you'll
I'm look - ing for a sweet - heart And I think you'll
mf


do, I think you are the nic - est girl I
do, I think you are the nic - est boy I
ev - er knew. I don't know how I
ev - er knew. I know just how you
strike you, I on - ly know I like you, I am
strike me, I'm ver - y glad you like me, I am
look - ing for a sweet - heart and I think you'll do.
look - ing for a sweet - heart and I think you'll do.

4567 It's The Little Things That Count In Life.

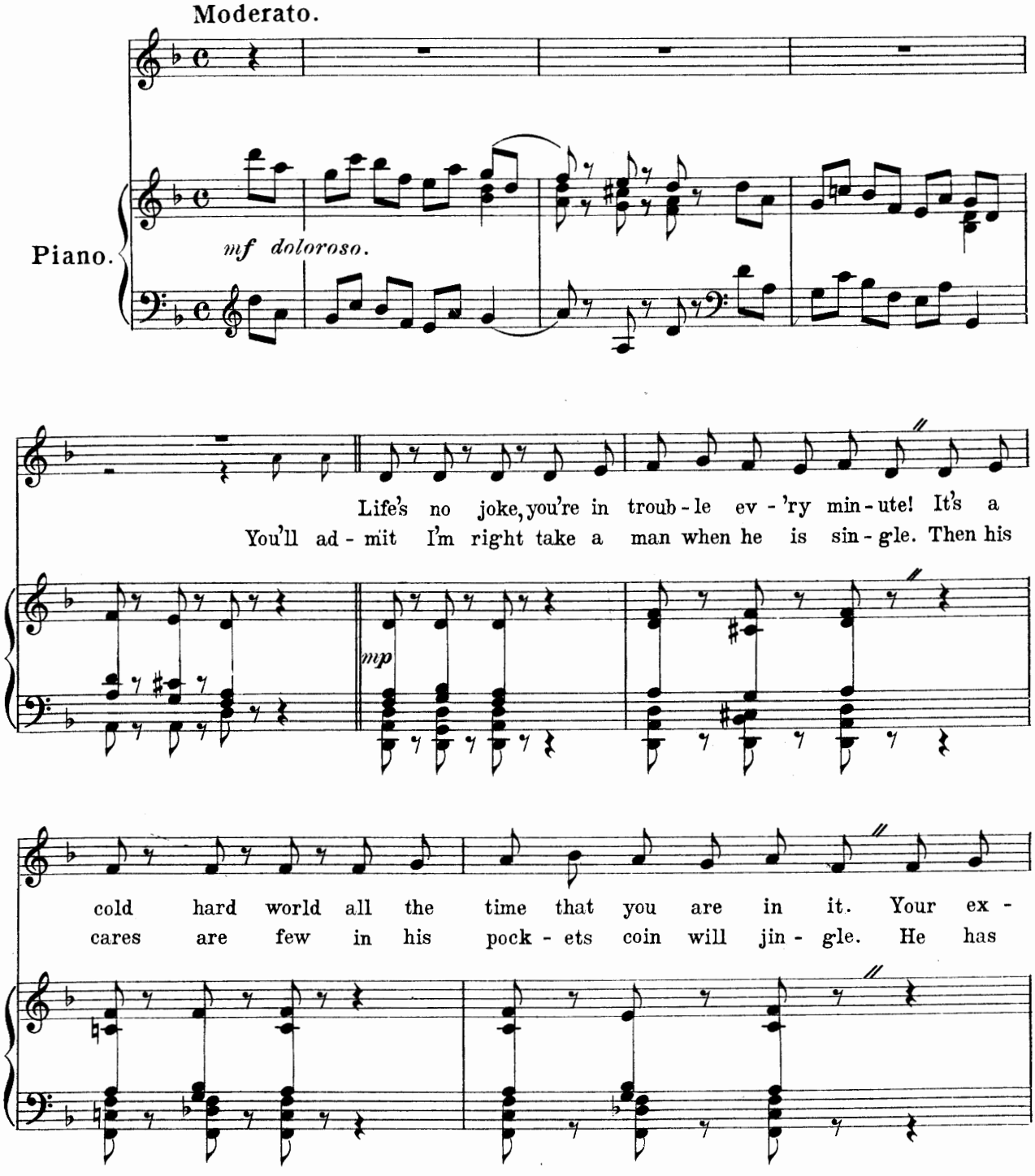
DUET

No 6.

The Piper and Lizzie.

Lyric by
R. H. BURNSIDE.

Music by
MANUEL KLEIN.



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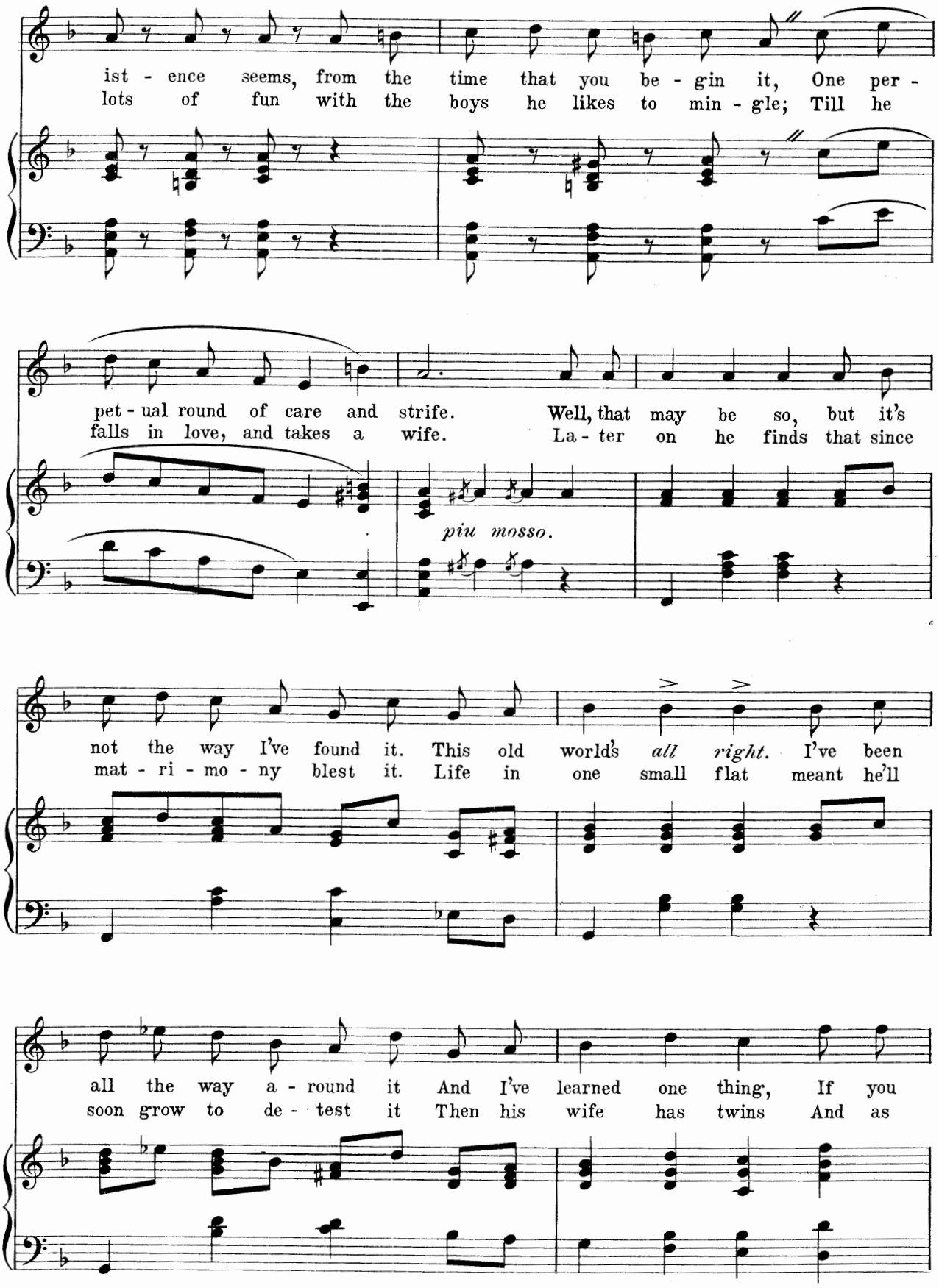
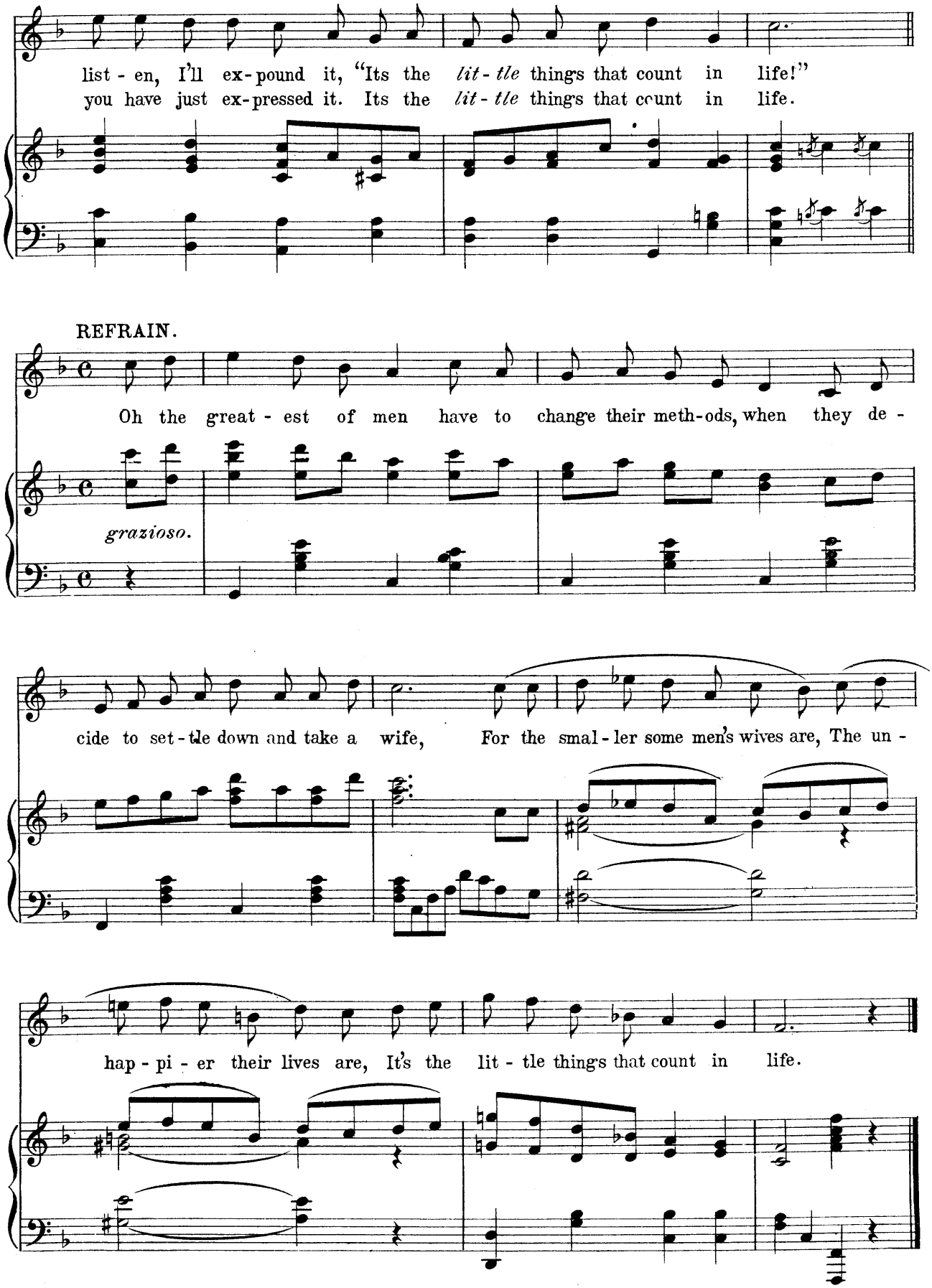

ist - ence seems, from the time that you be - gin it, One per -
lots of fun with the boys he likes to min - gle; Till he
pet - ual round of care and strife. Well, that may be so, but it's
falls in love, and takes a wife. La - ter on he finds that since
piu mosso.
not the way I've found it. This old world's all right. I've been
mat - ri - mo - ny blest it. Life in one small flat meant he'll
all the way a - round it And I've learned one thing, If you
soon grow to de - test it Then his wife has twins And as

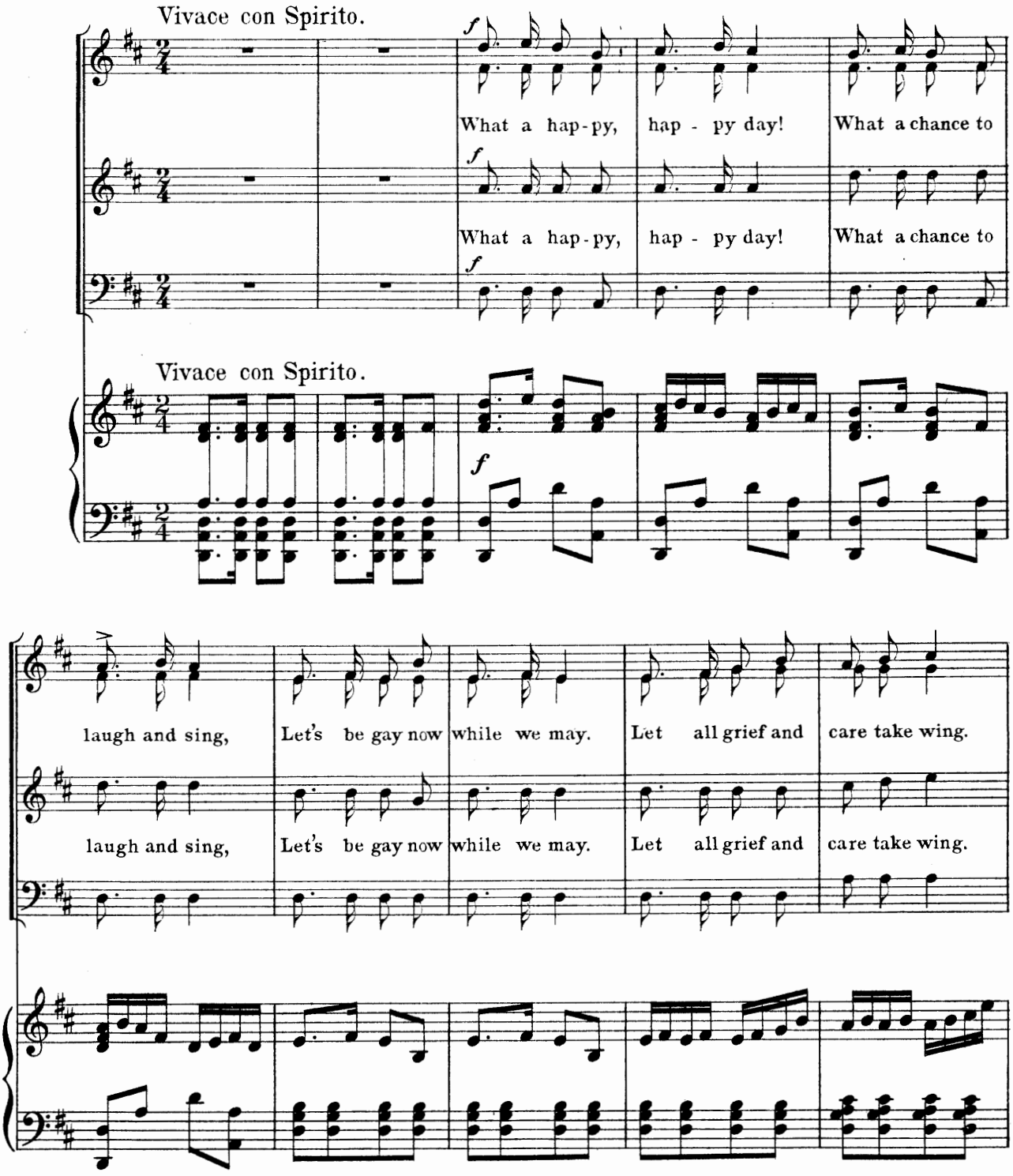

list - en, I'll ex-pound it, "Its the lit - tle things that count in life!"
you have just ex-pressed it. Its the lit - tle things that count in life.
REFRAIN.
Oh the great - est of men have to change their meth-ods, when they de -
grazioso.
cide to set - tle down and take a wife, For the smal - ler some men's wives are, The un -
hap - pi - er their lives are, It's the lit - tle things that count in life.

Finale I.

No. 7.

Lyric by
R. H. BURNSIDE.

Music by
MANUEL KLEIN.



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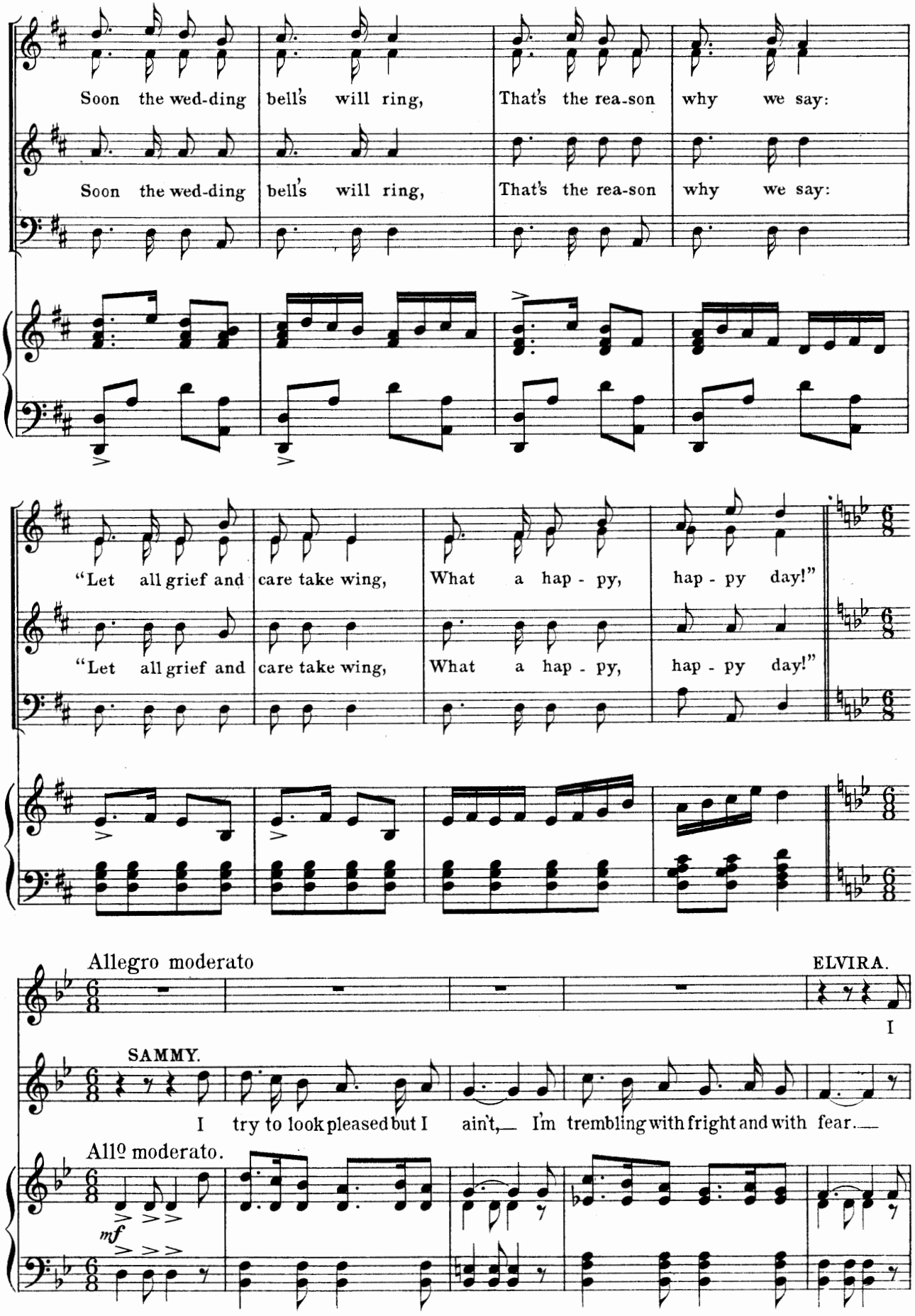
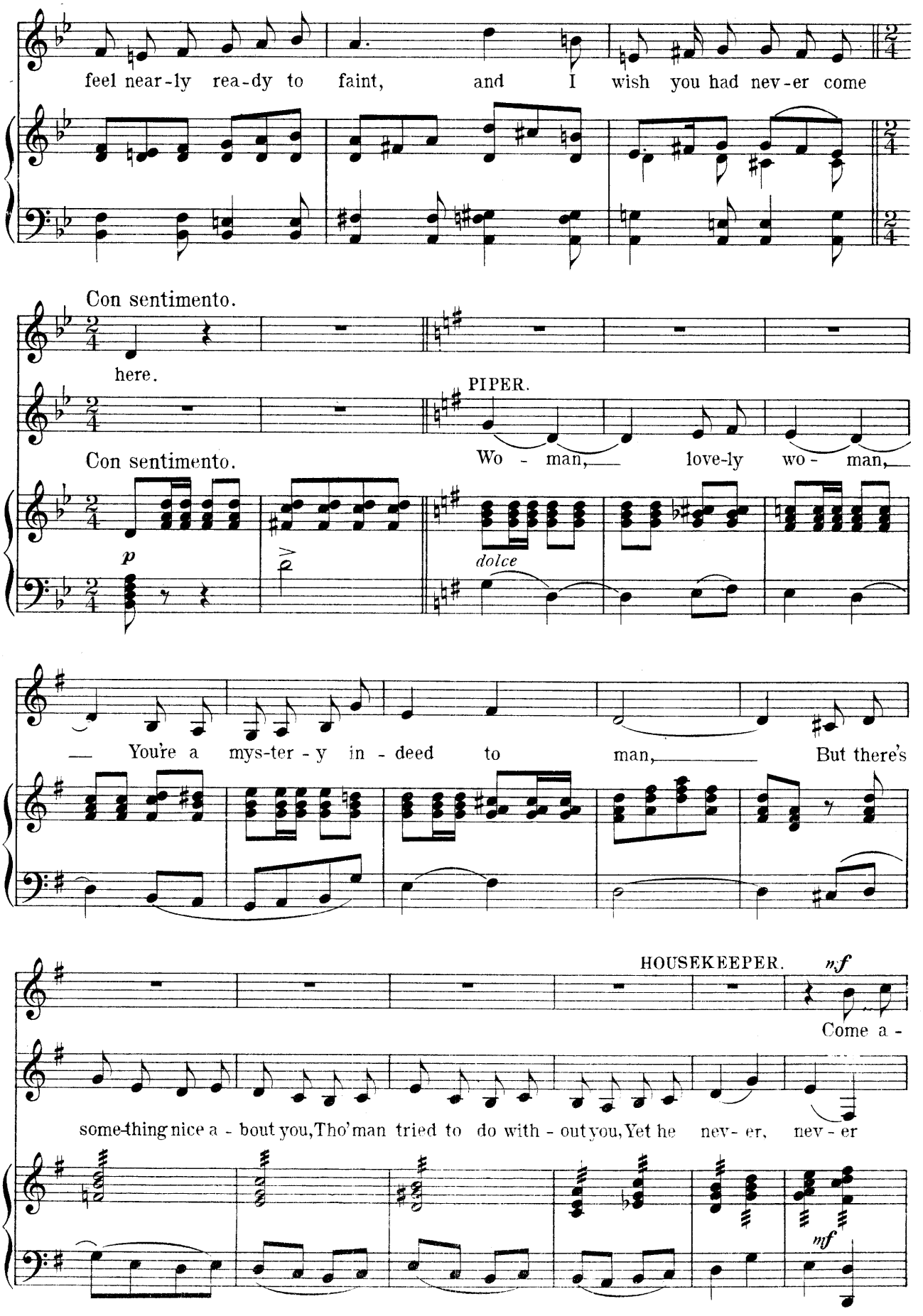
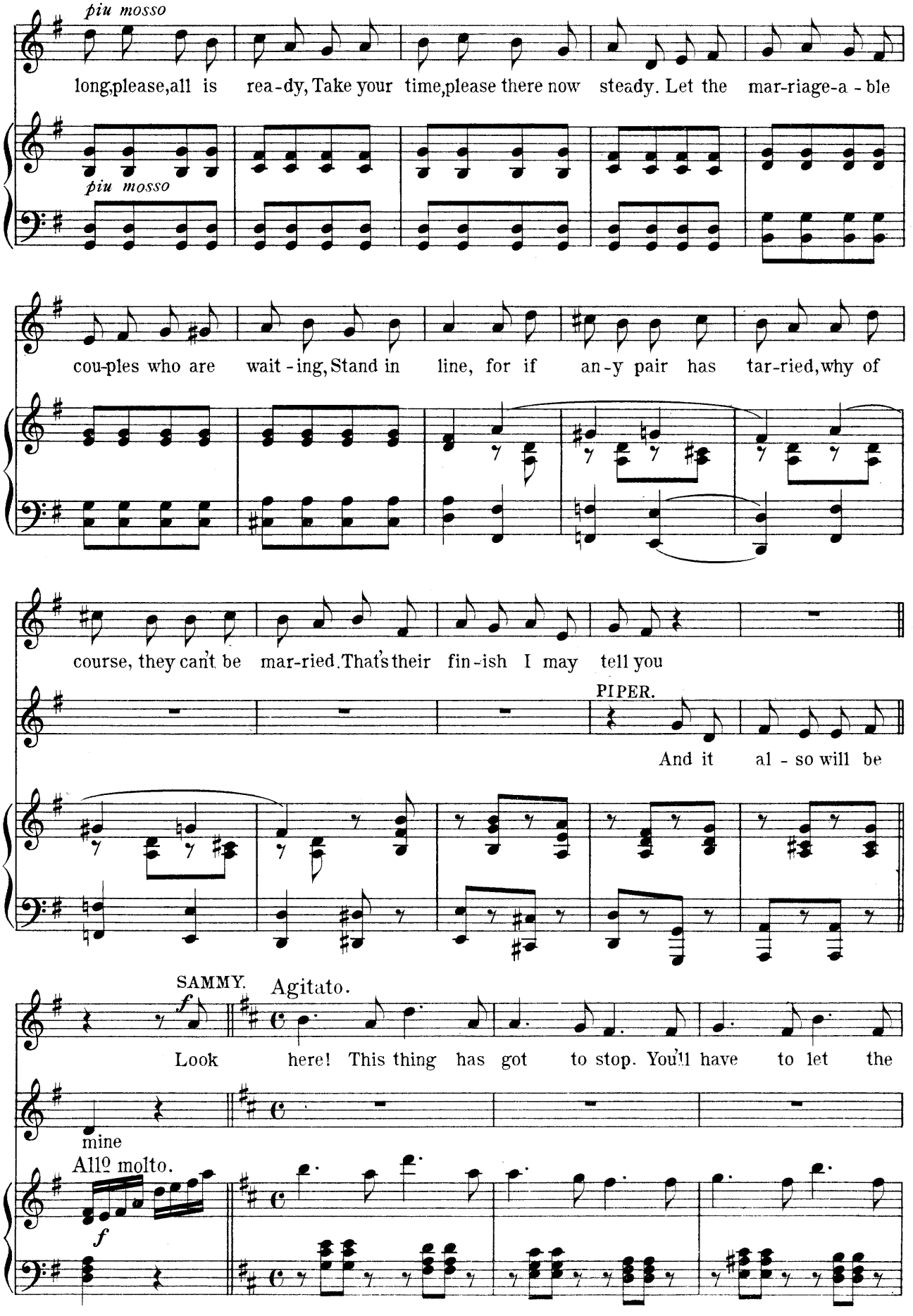
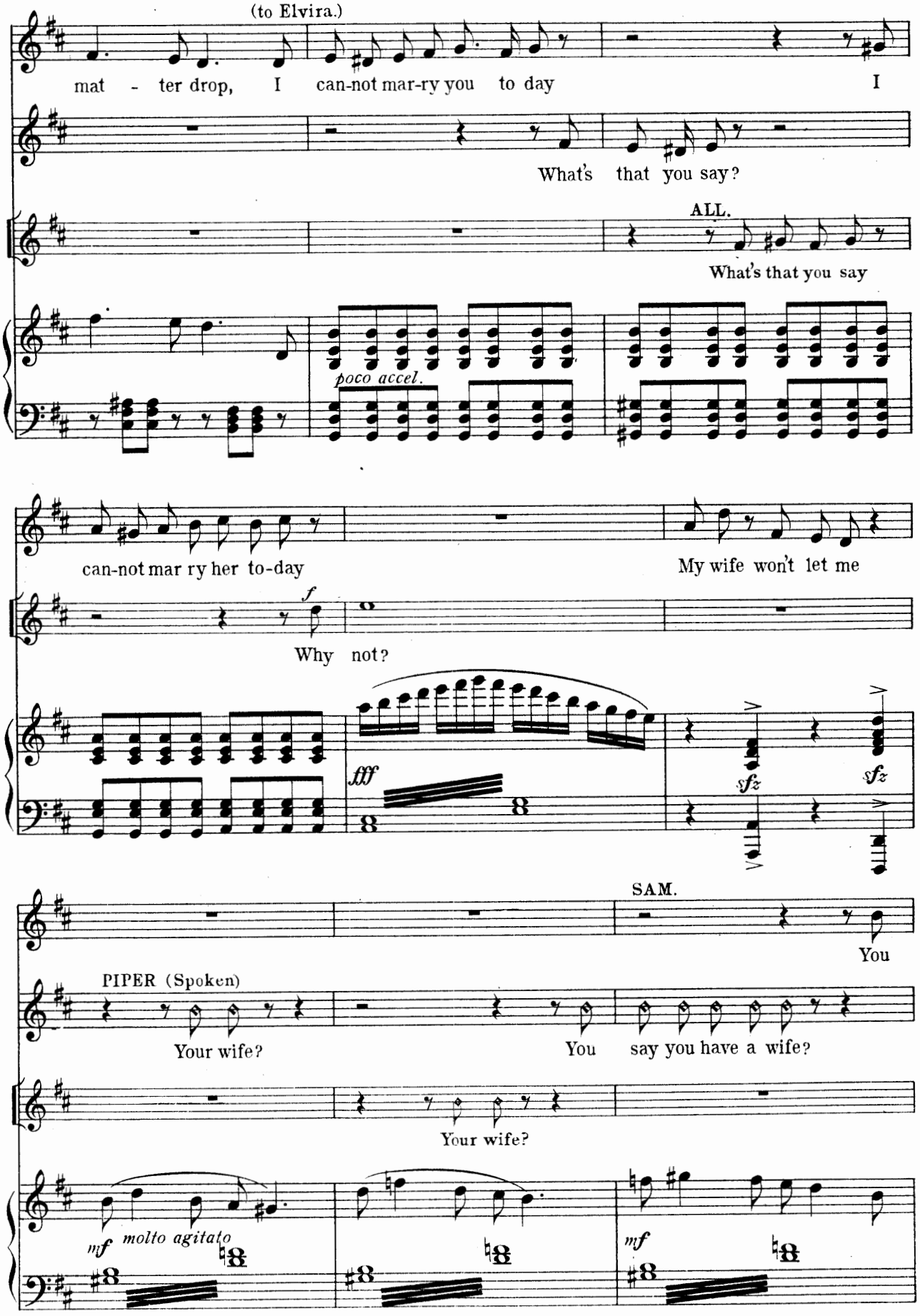
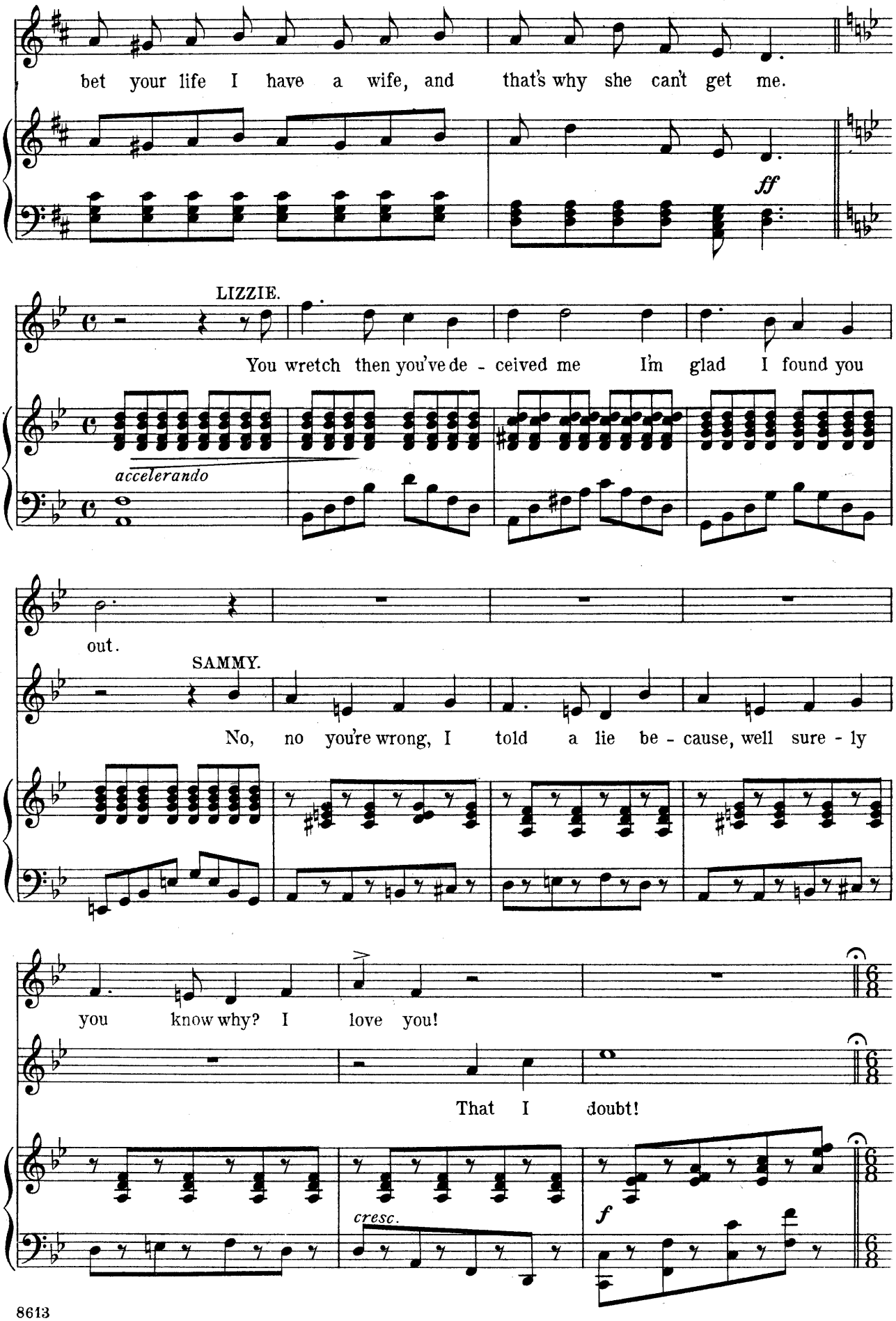
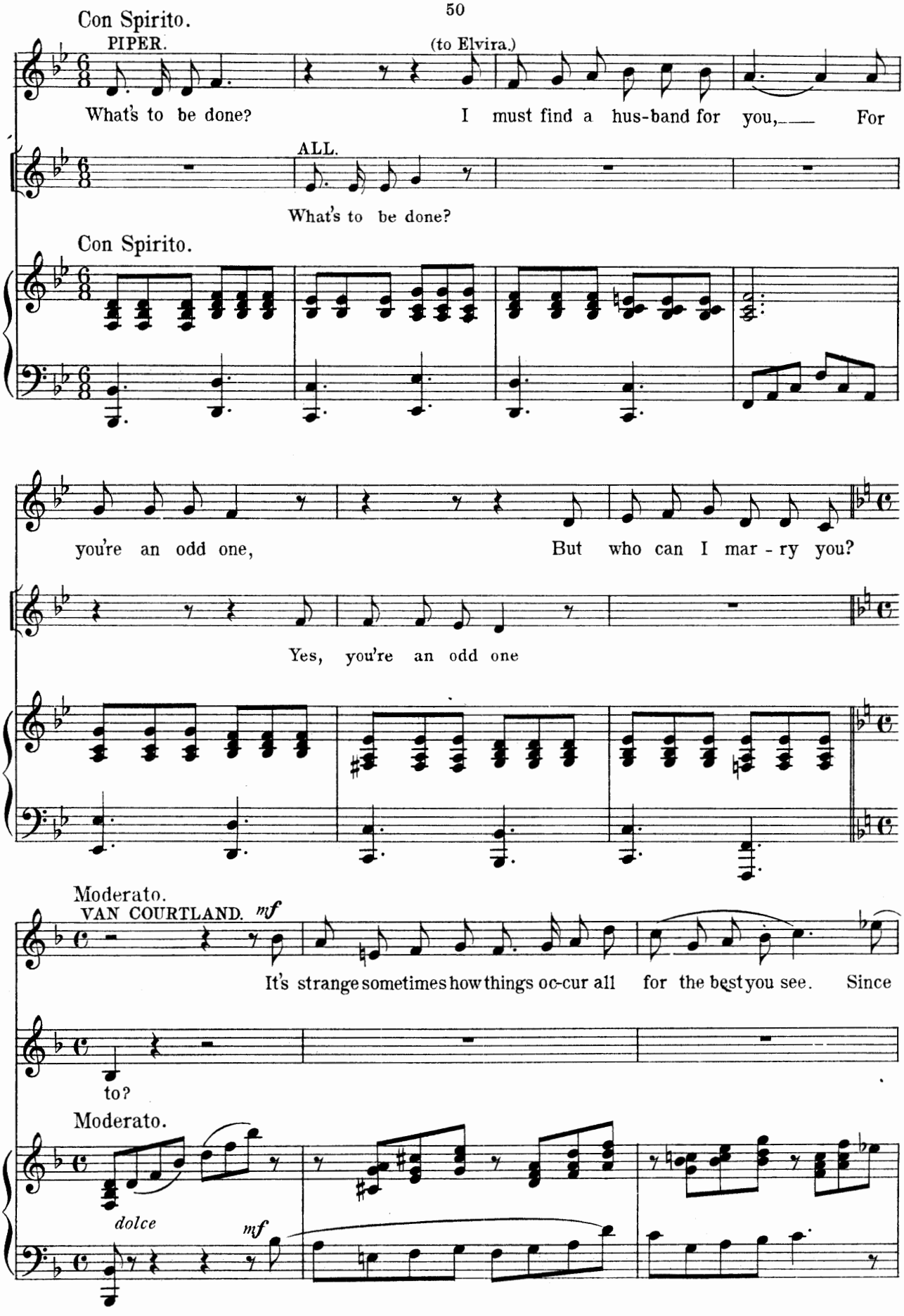

Soon the wed-ding bell's will ring, That's the rea-son why we say:
Soon the wed-ding bell's will ring, That's the rea-son why we say:
"Let all grief and care take wing, What a hap - py, hap - py day!"
"Let all grief and care take wing, What a hap - py, hap - py day!"
Allegro moderato
ELVIRA.
I
SAMMY.
I try to look pleased but I ain't, I'm trembling with fright and with fear.
Allº moderato.
mf

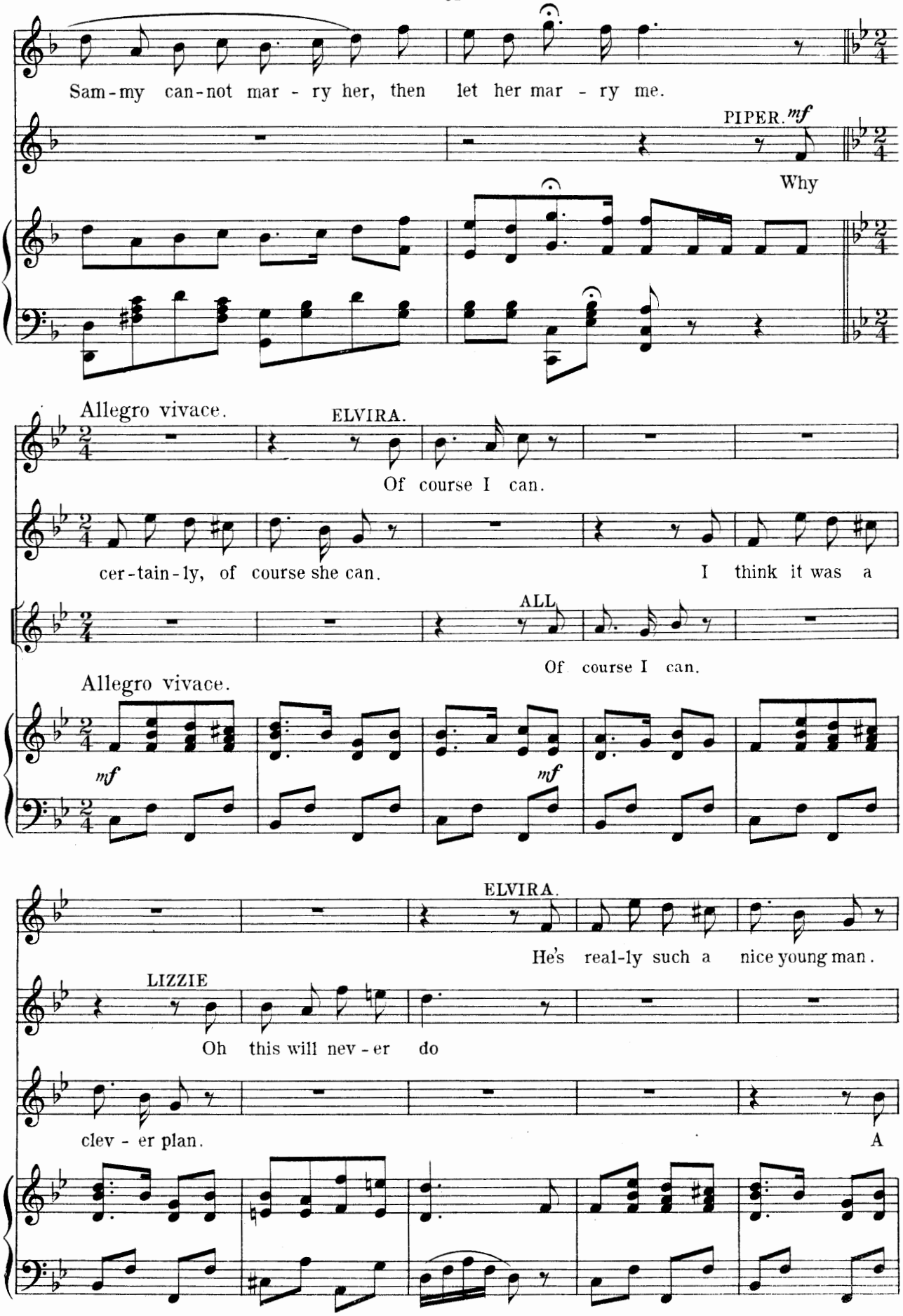

feel near-ly rea-dy to faint, and I wish you had nev-er come
Con sentimento.
here.
PIPER.
Con sentimento.
Wo - man, love-ly wo - man,
p
dolce
— You're a mys-ter - y in - deed to man, But there's
HOUSEKEEPER.
nf
Come a -
some-thing nice a - bout you, Tho' man tried to do with - out you, Yet he nev- er, nev - er
mf

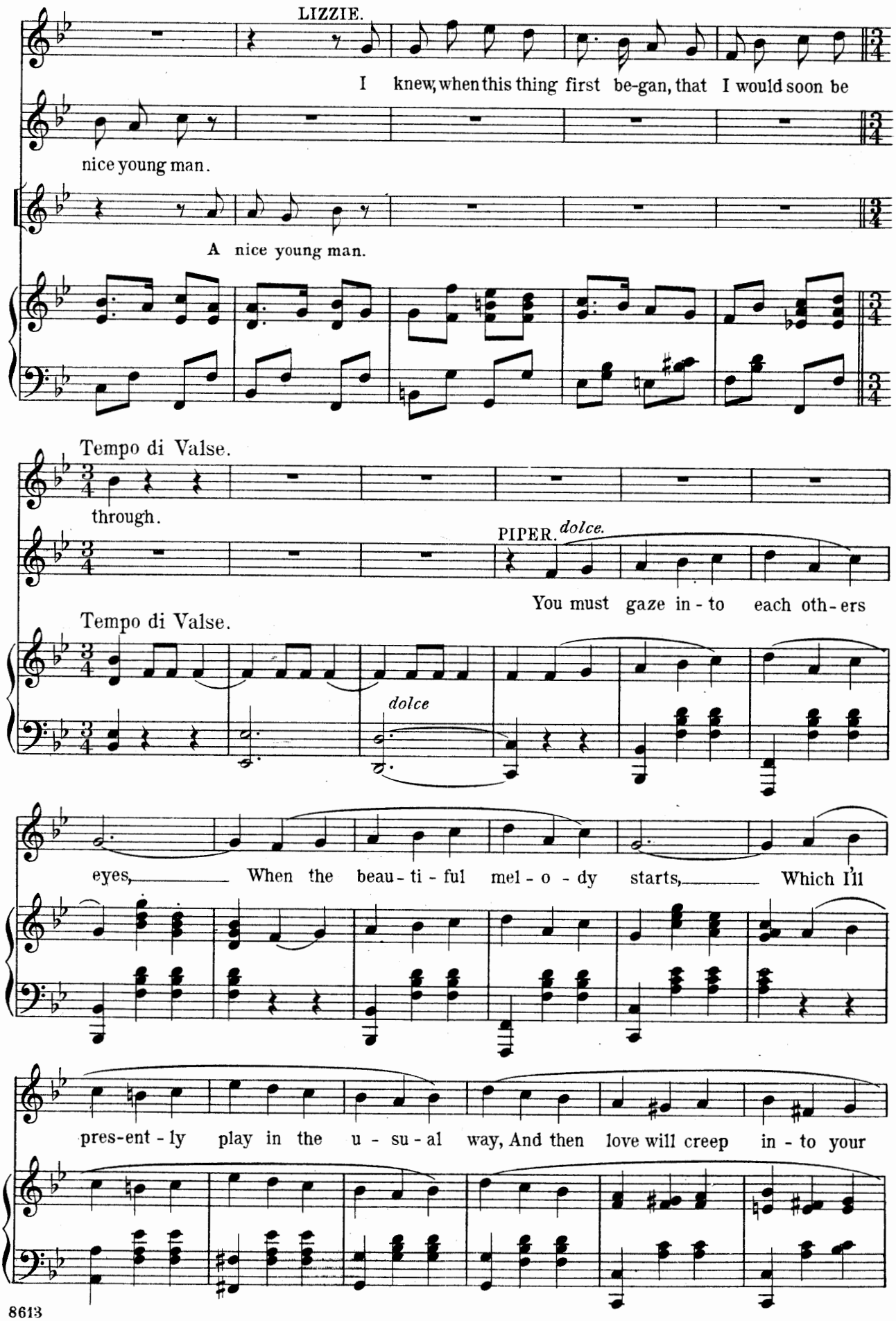

piu mosso
long;please,all is rea-dy, Take your time,please there now steady. Let the mar-riage-a-ble
piu mosso
cou-ples who are wait-ing, Stand in line, for if an-y pair has tar-ried, why of
course, they can't be mar-ried. That's their fin-ish I may tell you
PIPER.
And it al-so will be
SAMMY.
f
Agitato.
Look here! This thing has got to stop. You'll have to let the
mine
Allº molto.
f

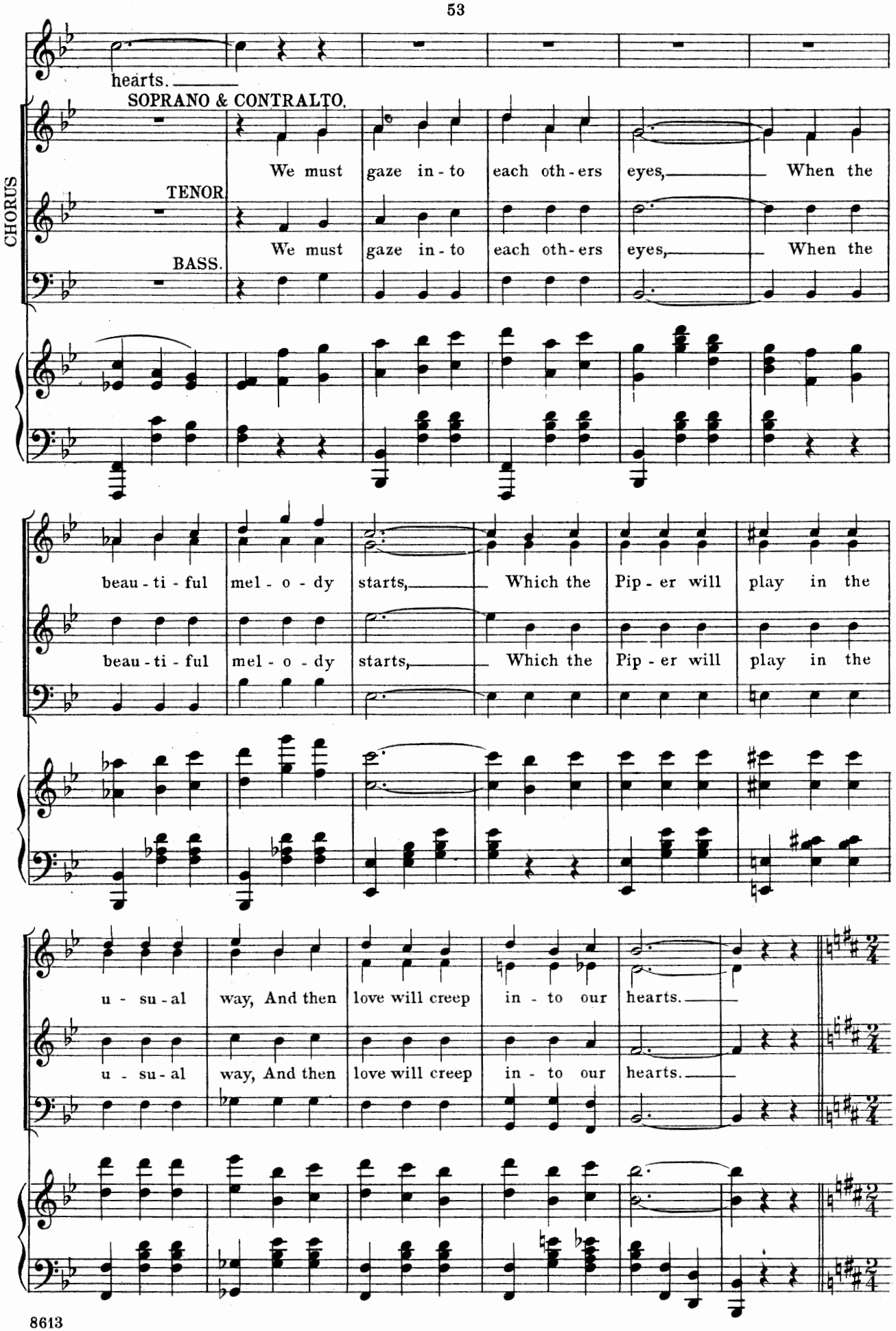

(to Elvira.)
mat - ter drop, I can-not mar-ry you to day I
What's that you say?
ALL.
What's that you say
poco accel.
can-not mar ry her to-day
My wife won't let me
f
Why not?
fff
sfz
sfz
SAM.
You
PIPER (Spoken)
Your wife?
You say you have a wife?
Your wife?
mf molto agitato
mf

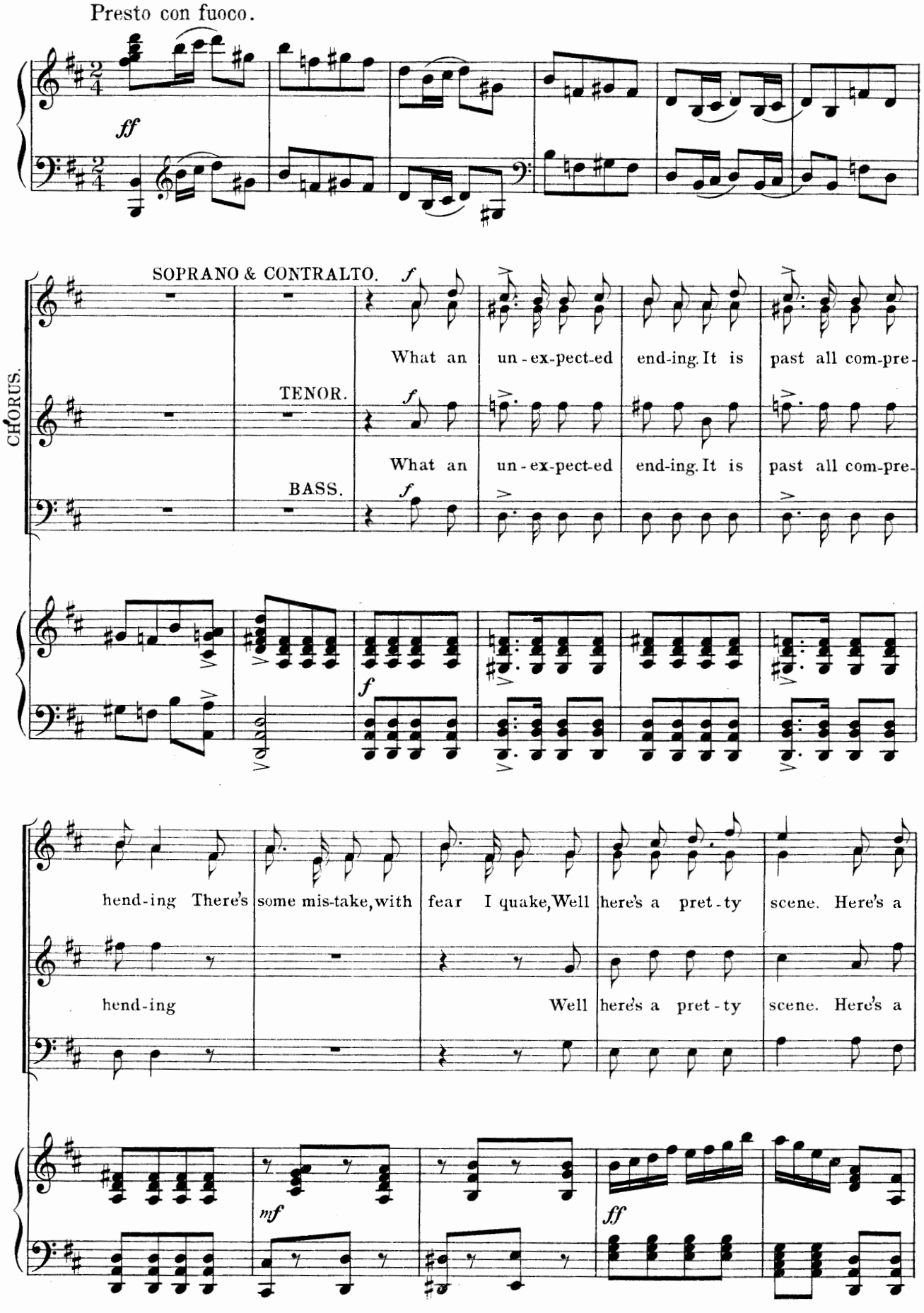

bet your life I have a wife, and that's why she can't get me.
ff
LIZZIE.
You wretch then you've de - ceived me I'm glad I found you
accelerando
out.
SAMMY.
No, no you're wrong, I told a lie be - cause, well sure - ly
you know why? I love you!
That I doubt!
cresc.
f

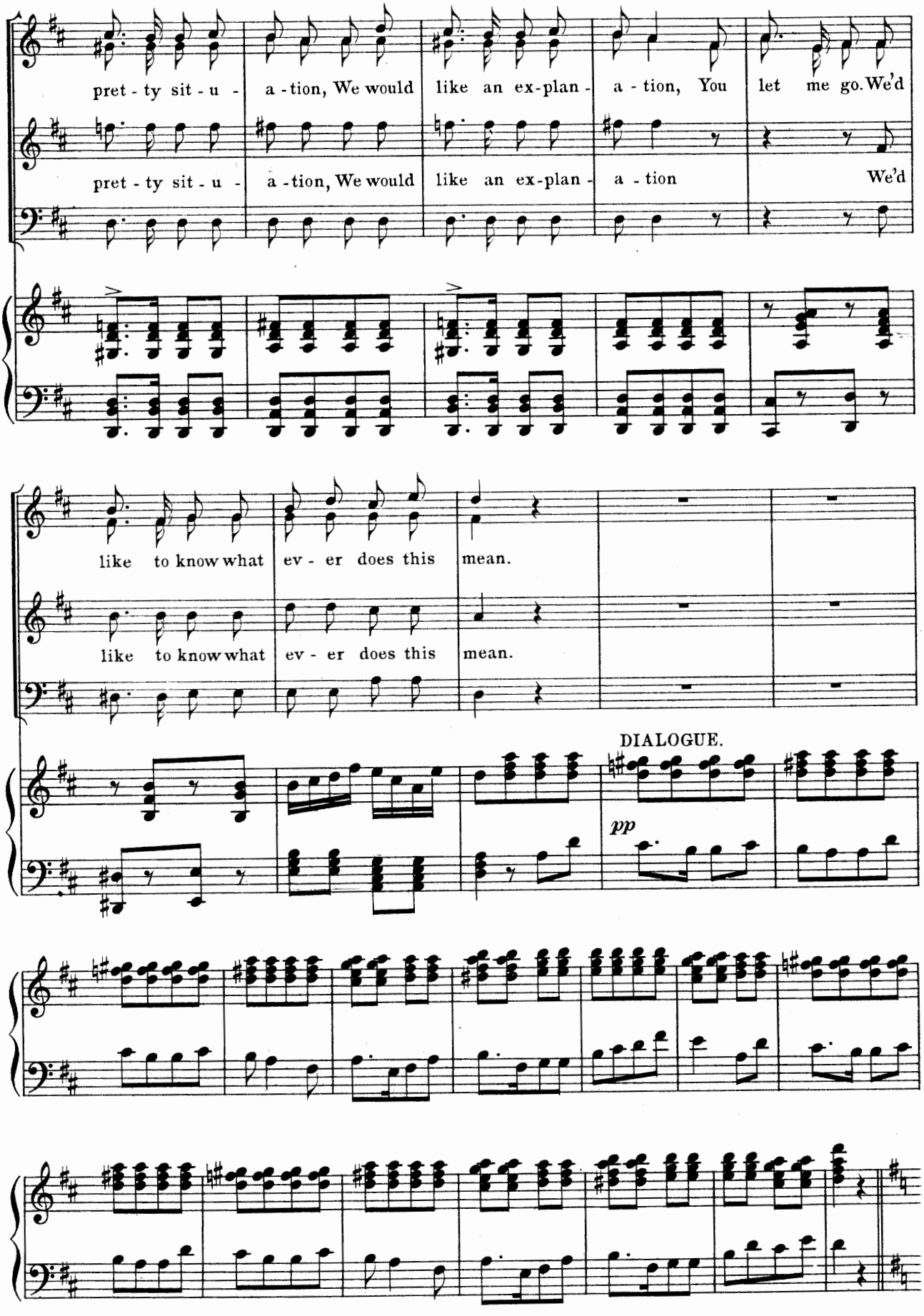

Con Spirito.
PIPER.
(to Elvira.)
What's to be done?
I must find a hus-band for you,
For
ALL.
What's to be done?
Con Spirito.
you're an odd one,
But who can I mar - ry you?
Yes, you're an odd one
Moderato.
VAN COURTLAND.
mf
It's strange sometimes how things oc-cur all for the best you see.
Since
to?
Moderato.
dolce
mf

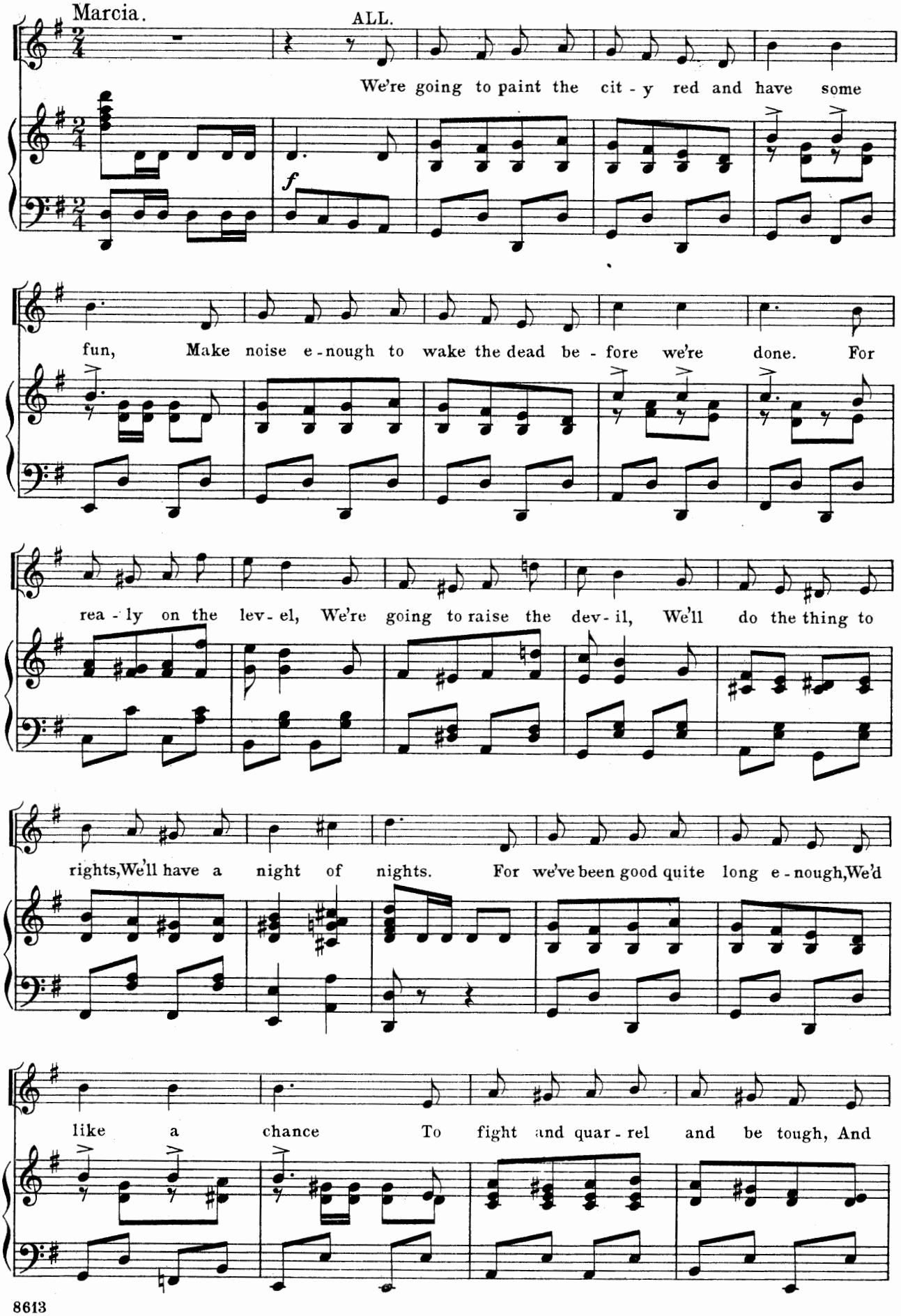

Sam-my can-not mar - ry her, then let her mar - ry me.
PIPER. mf
Why
Allegro vivace.
ELVIRA.
Of course I can.
cer-tain-ly, of course she can. I think it was a
ALL
Of course I can.
Allegro vivace.
mf
mf
ELVIRA.
He's real-ly such a nice young man.
LIZZIE
Oh this will nev-er do
clev - er plan. A

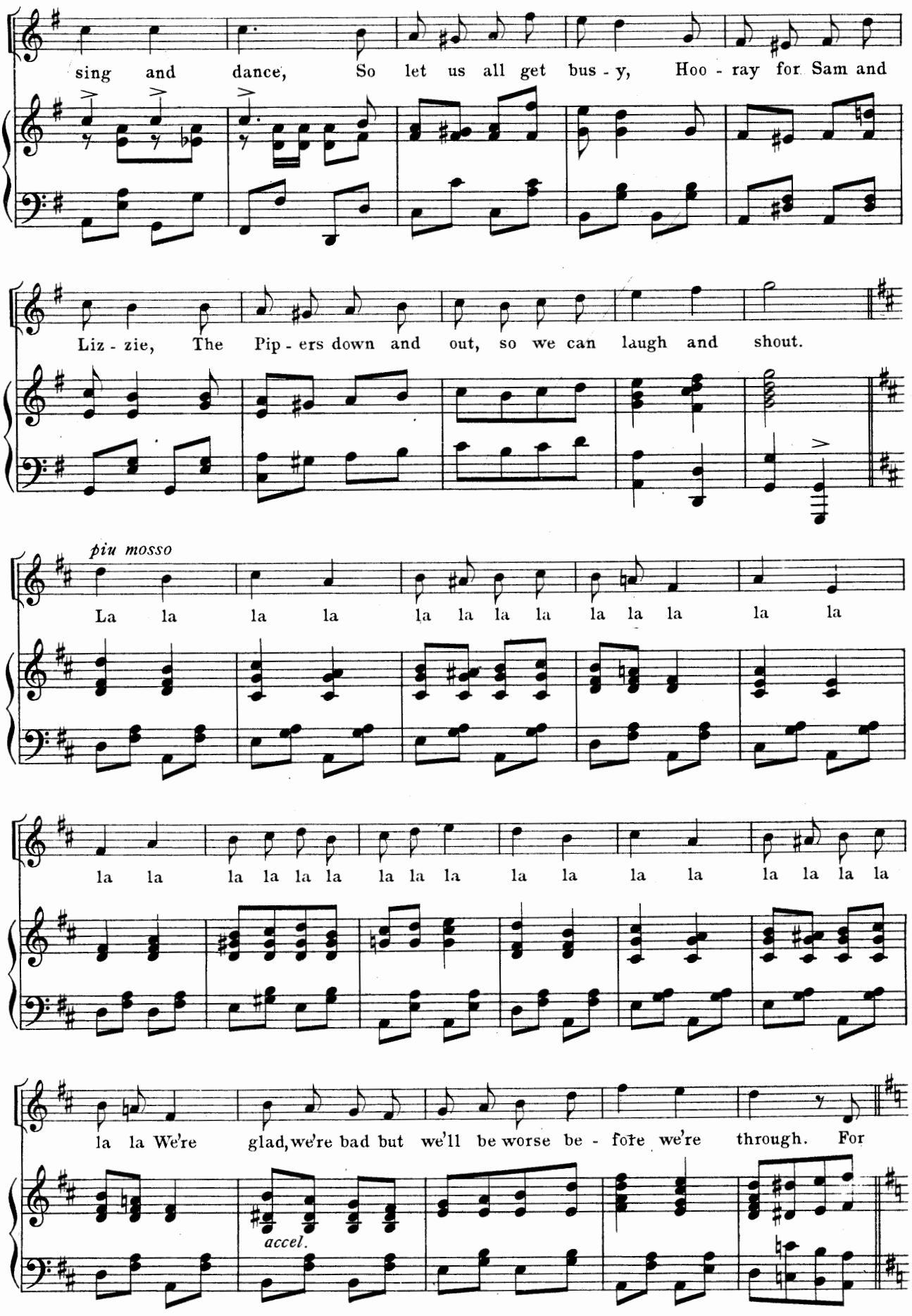

LIZZIE.
I knew, when this thing first be-gan, that I would soon be
nice young man.
A nice young man.
Tempo di Valse.
through.
PIPER. dolce.
You must gaze in - to each oth - ers
Tempo di Valse.
dolce
eyes, When the beau - ti - ful mel - o - dy starts, Which I'll
pres-ent - ly play in the u - su - al way, And then love will creep in - to your

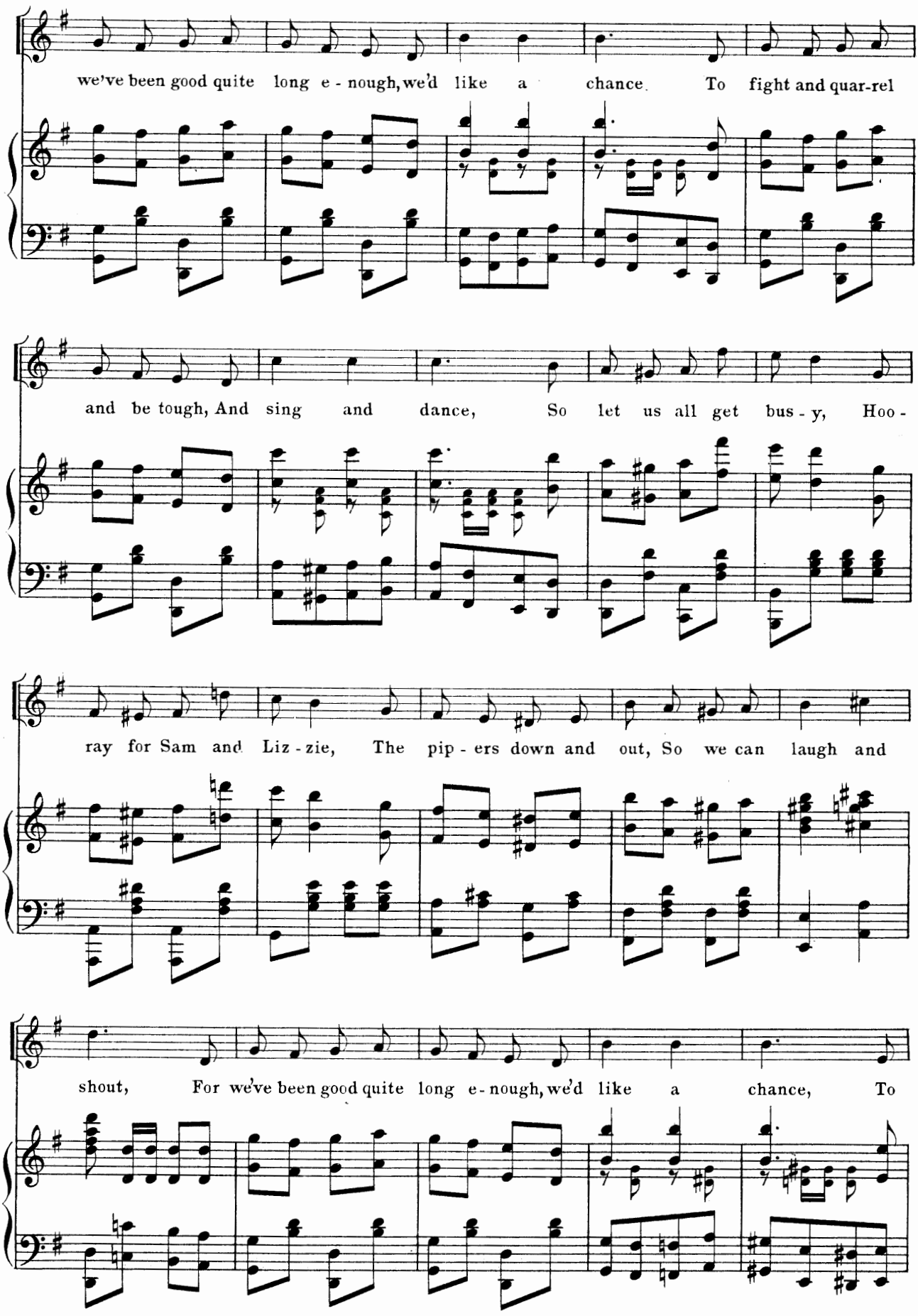

hearts.
SOPRANO & CONTRALTO.
CHORUS
We must gaze in-to each oth-ers eyes, When the
TENOR
We must gaze in-to each oth-ers eyes, When the
BASS.
beau-ti-ful mel-o-dy starts, Which the Pip-er will play in the
beau-ti-ful mel-o-dy starts, Which the Pip-er will play in the
u-su-al way, And then love will creep in-to our hearts.
u-su-al way, And then love will creep in-to our hearts.

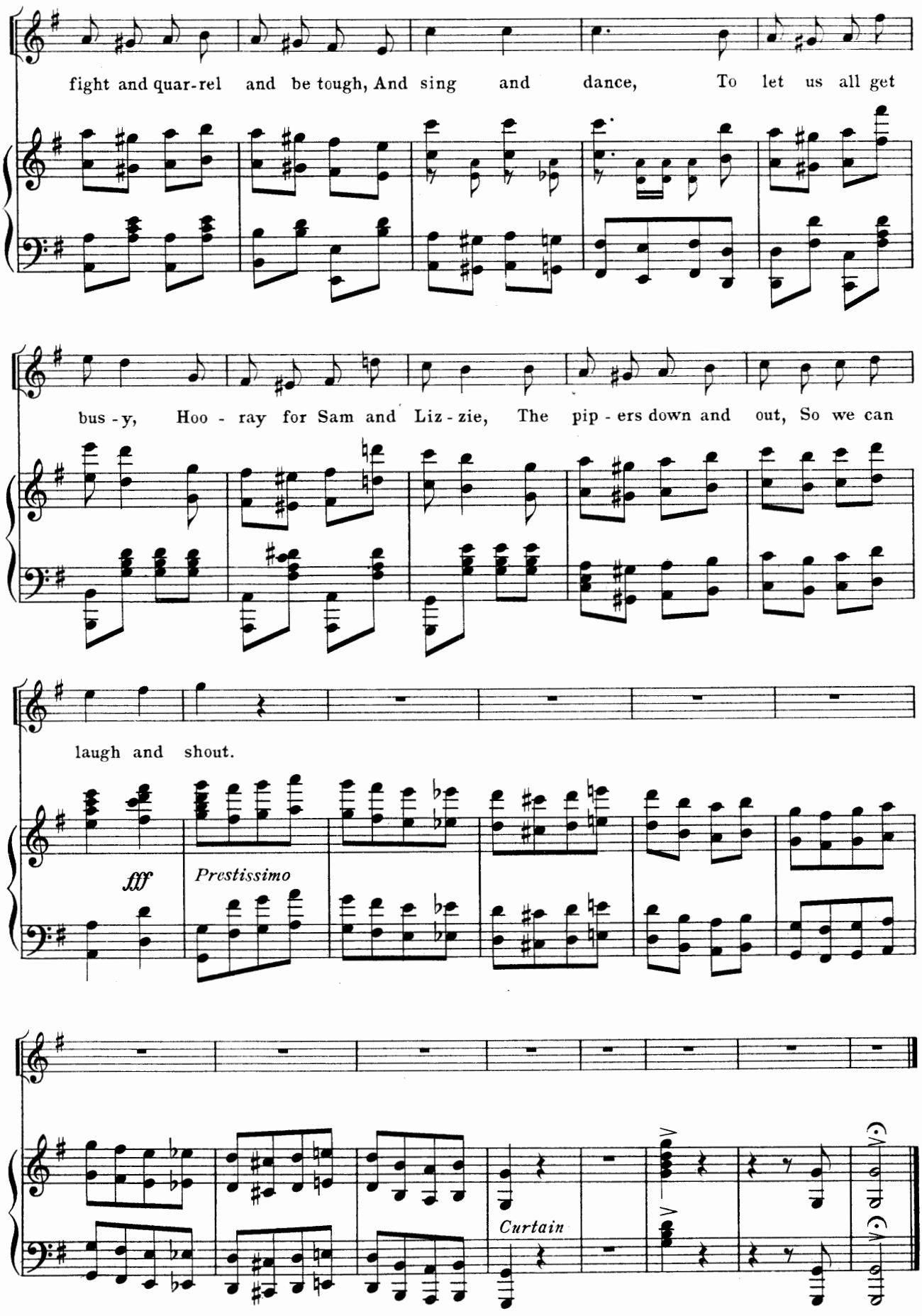

Presto con fuoco.
ff
CHORUS.
SOPRANO & CONTRALTO.
f
What an un-ex-pect-ed end-ing. It is past all com-pre-
TENOR.
What an un-ex-pect-ed end-ing. It is past all com-pre-
BASS.
hend-ing There's some mis-take, with fear I quake, Well here's a pret-ty scene. Here's a
hend-ing Well here's a pret-ty scene. Here's a
mf
ff


pret - ty sit - u - a - tion, We would like an ex-plan - a - tion, You let me go. We'd
pret - ty sit - u - a - tion, We would like an ex-plan - a - tion We'd
like to know what ev - er does this mean.
like to know what ev - er does this mean.
DIALOGUE.
pp


Marcia.
ALL.
We're going to paint the cit - y red and have some
f
fun, Make noise e - nough to wake the dead be - fore we're done. For
rea - ly on the lev - el, We're going to raise the dev - il, We'll do the thing to
rights,We'll have a night of nights. For we've been good quite long e - nough,We'd
like a chance To fight and quar - rel and be tough, And


sing and dance, So let us all get bus - y, Hoo - ray for Sam and
Liz - zie, The Pip - ers down and out, so we can laugh and shout.
piu mosso
La la la la la la la la la la la la
la la la la la la la la la la la la la la la la
la la We're glad, we're bad but we'll be worse be - fore we're through. For
accel.


we've been good quite long e - nough, we'd like a chance. To fight and quar-rel
and be tough, And sing and dance, So let us all get bus - y, Hoo -
ray for Sam and Liz - zie, The pip - ers down and out, So we can laugh and
shout, For we've been good quite long e - nough, we'd like a chance, To


fight and quar-rel and be tough, And sing and dance, To let us all get
bus - y, Hoo - ray for Sam and Liz - zie, The pip - ers down and out, So we can
laugh and shout.
fff
Prestissimo
Curtain

"It All Depends."

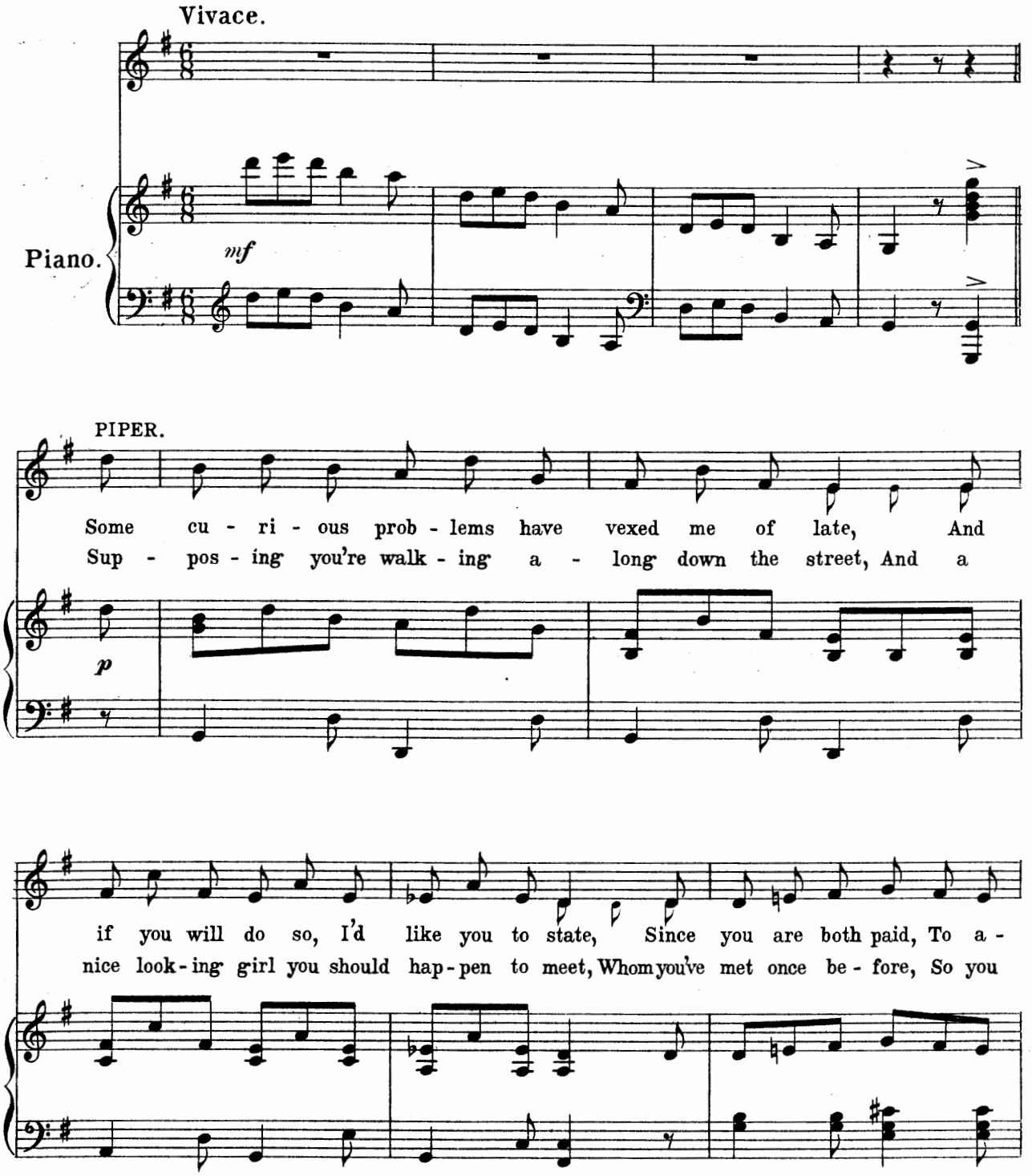
No. 8.

TRIO.

The Piper, The Official Adviser and The Official Reminder.

Lyric by
R. H. BURNSIDE.

Music by
MANUEL KLEIN.



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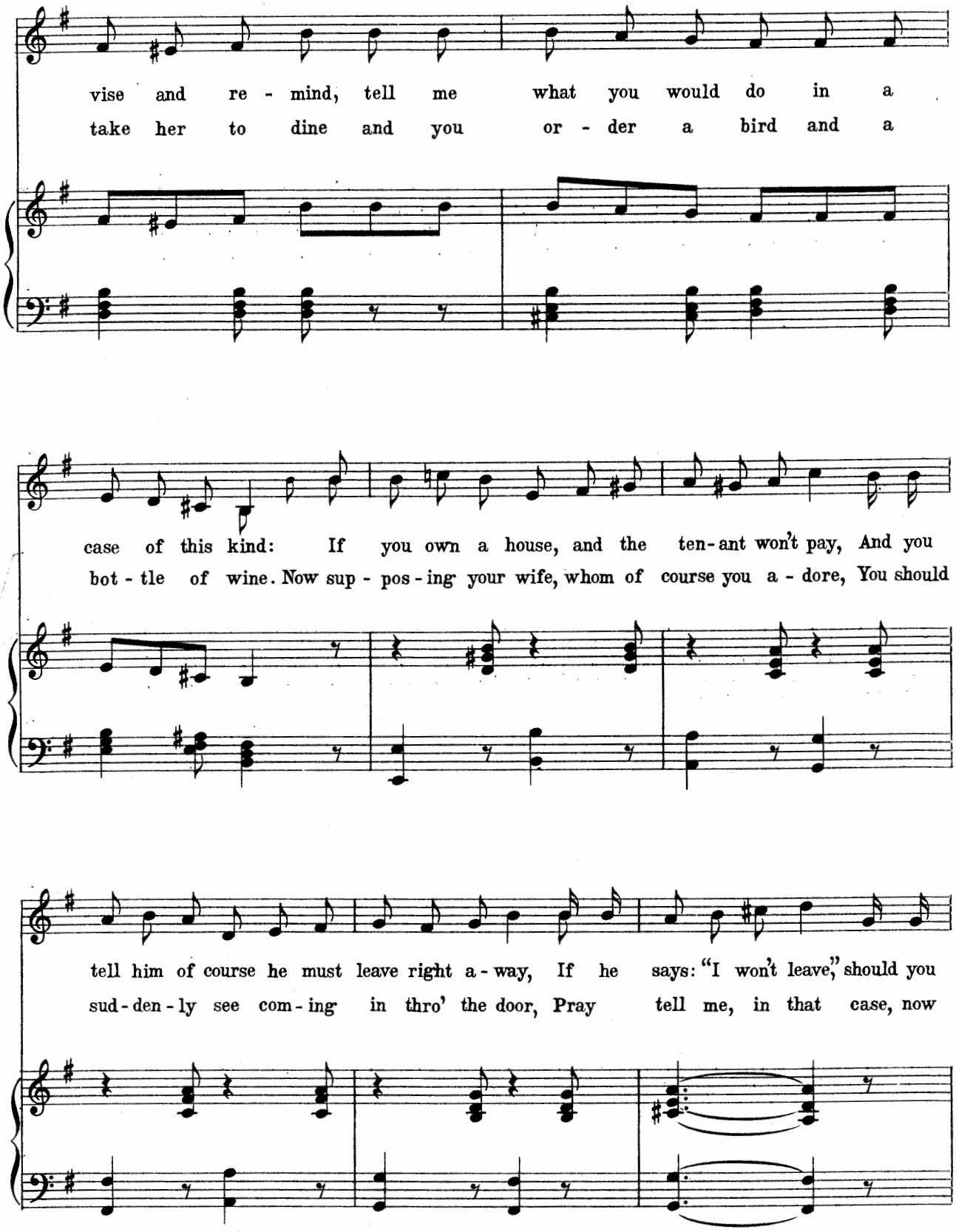
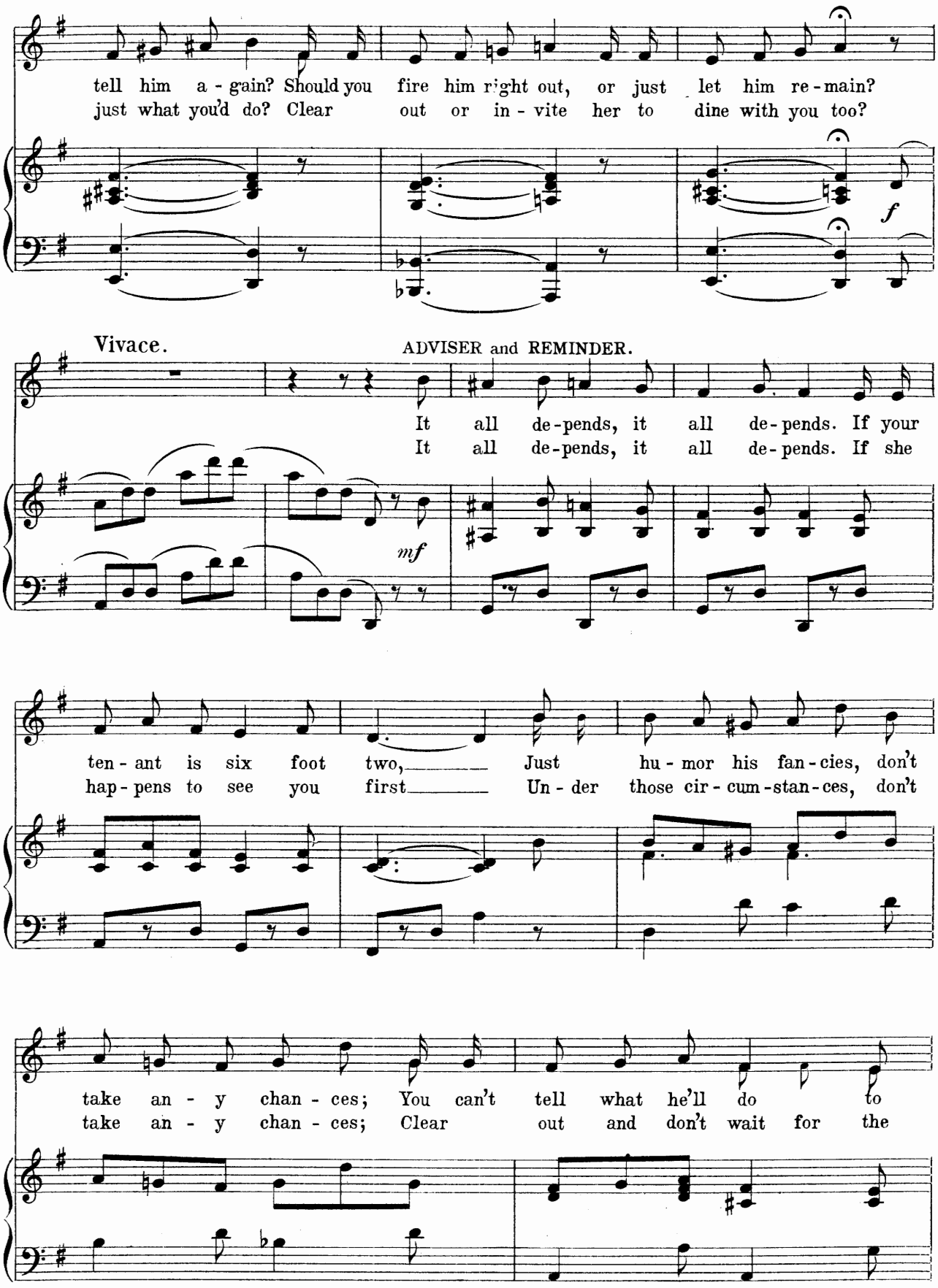
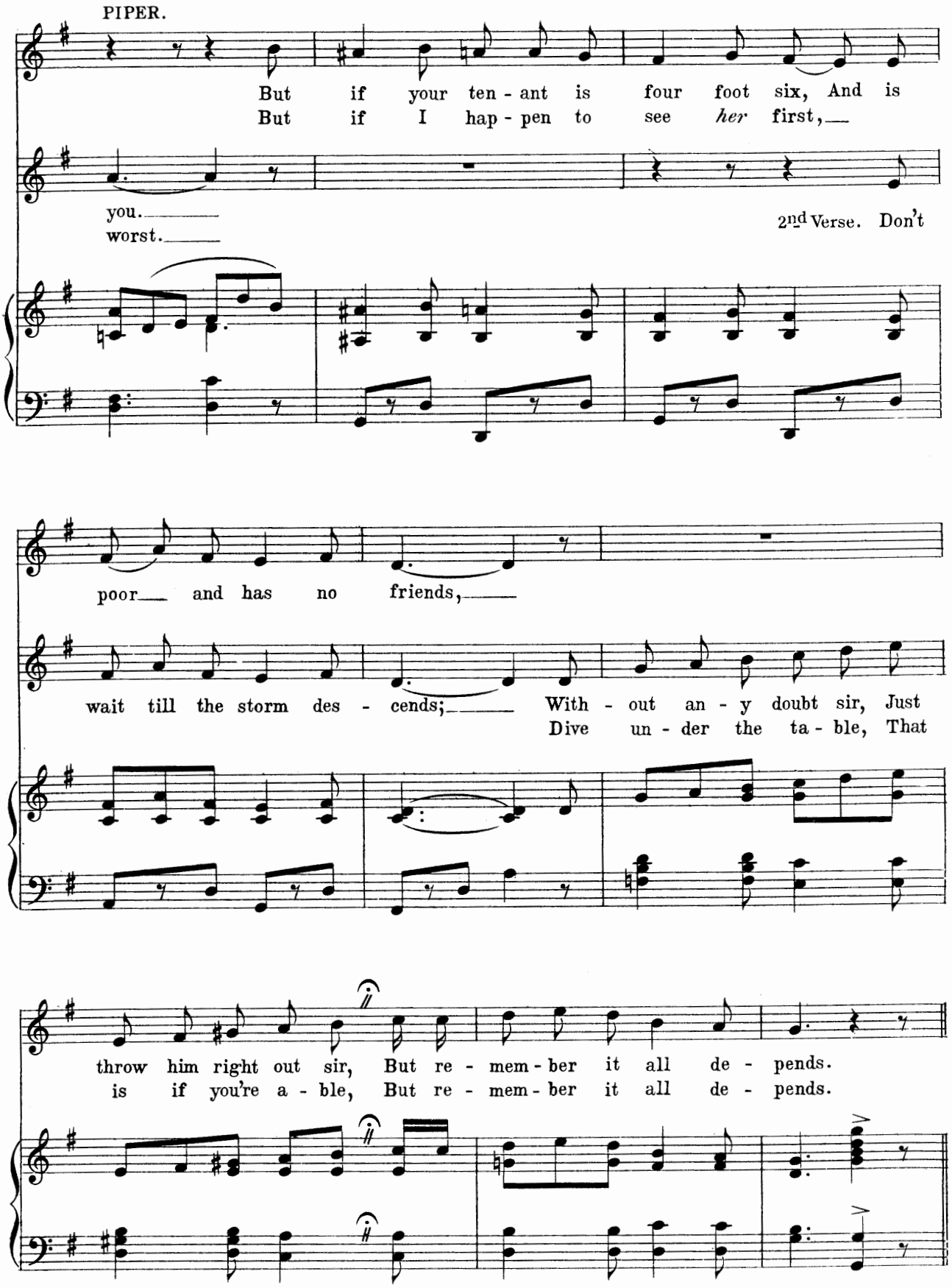

vise and re - mind, tell me what you would do in a
take her to dine and you or - der a bird and a
case of this kind: If you own a house, and the ten-ant won't pay, And you
bot - tle of wine. Now sup - pos - ing your wife, whom of course you a - dore, You should
tell him of course he must leave right a - way, If he says: "I won't leave," should you
sud - den - ly see com - ing in thro' the door, Pray tell me, in that case, now

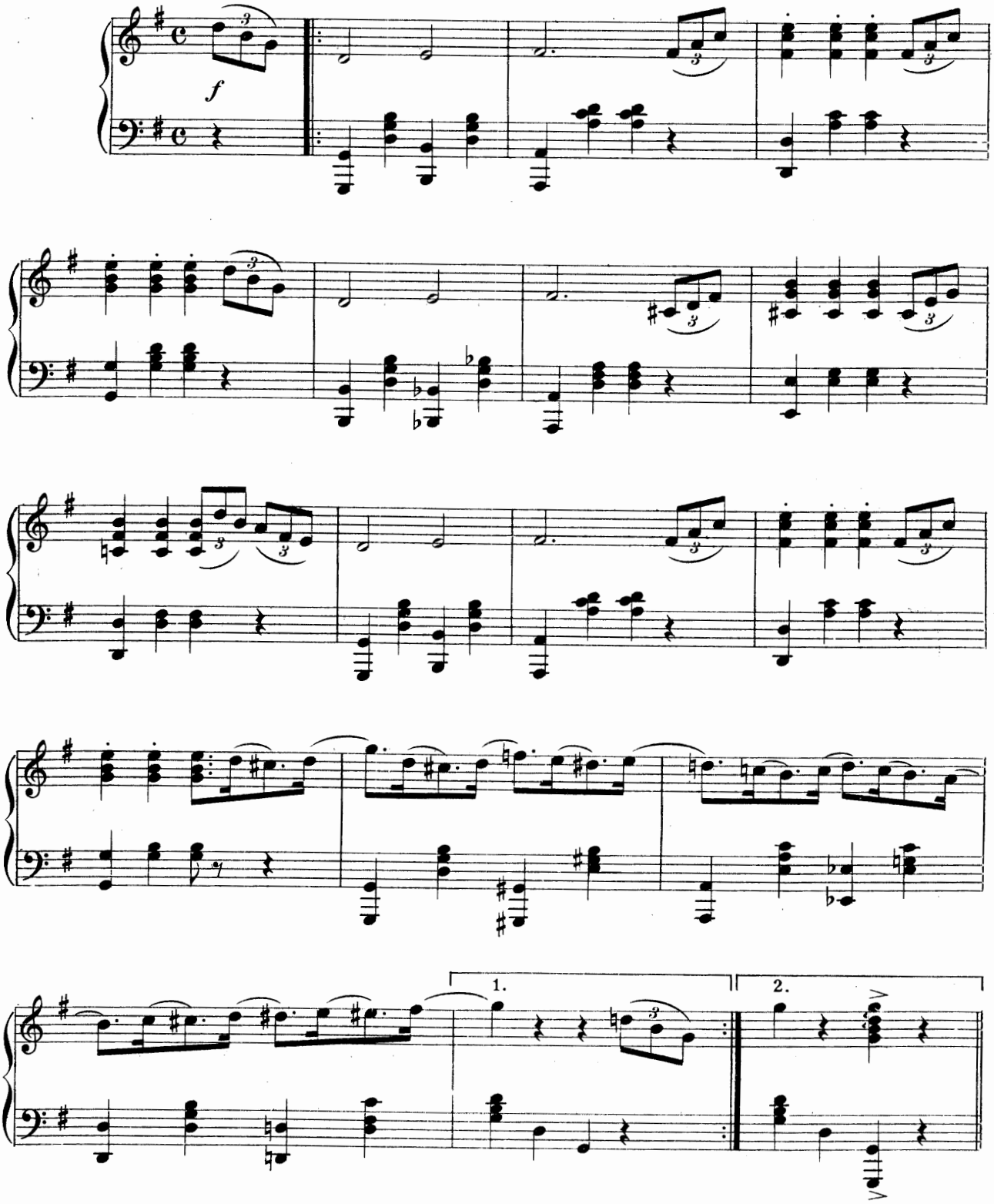

tell him a - gain? Should you fire him right out, or just let him re - main?
just what you'd do? Clear out or in - vite her to dine with you too?
f
Vivace.
ADVISER and REMINDER.
It all de - pends, it all de - pends. If your
It all de - pends, it all de - pends. If she
mf
ten - ant is six foot two, Just hu - mor his fan - cies, don't
hap - pens to see you first Un - der those cir - cum - stan - ces, don't
take an - y chan - ces; You can't tell what he'll do to
take an - y chan - ces; Clear out and don't wait for the


PIPER.
But if your ten - ant is four foot six, And is
But if I hap - pen to see *her* first,
you.
worst.
2nd Verse. Don't
poor and has no friends,
wait till the storm des - cends; With - out an - y doubt sir, Just
Dive un - der the ta - ble, That
throw him right out sir, But re - mem - ber it all de - pends.
is if you're a - ble, But re - mem - ber it all de - pends.

1st Dance After "It All Depends."

MANUEL KLEIN.

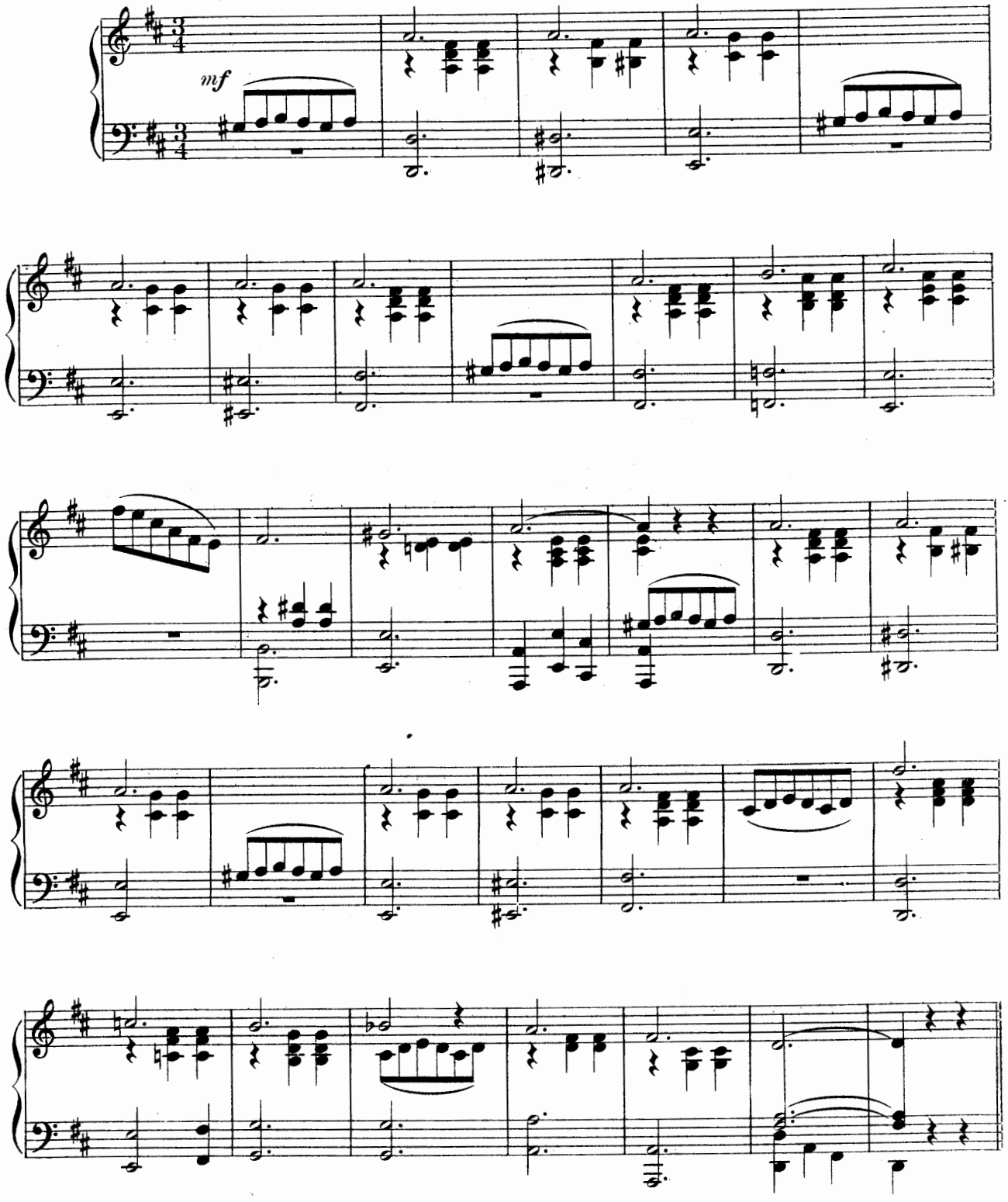
Schottische.



2nd Dance After "It All Depends."

MANUEL KLEIN.

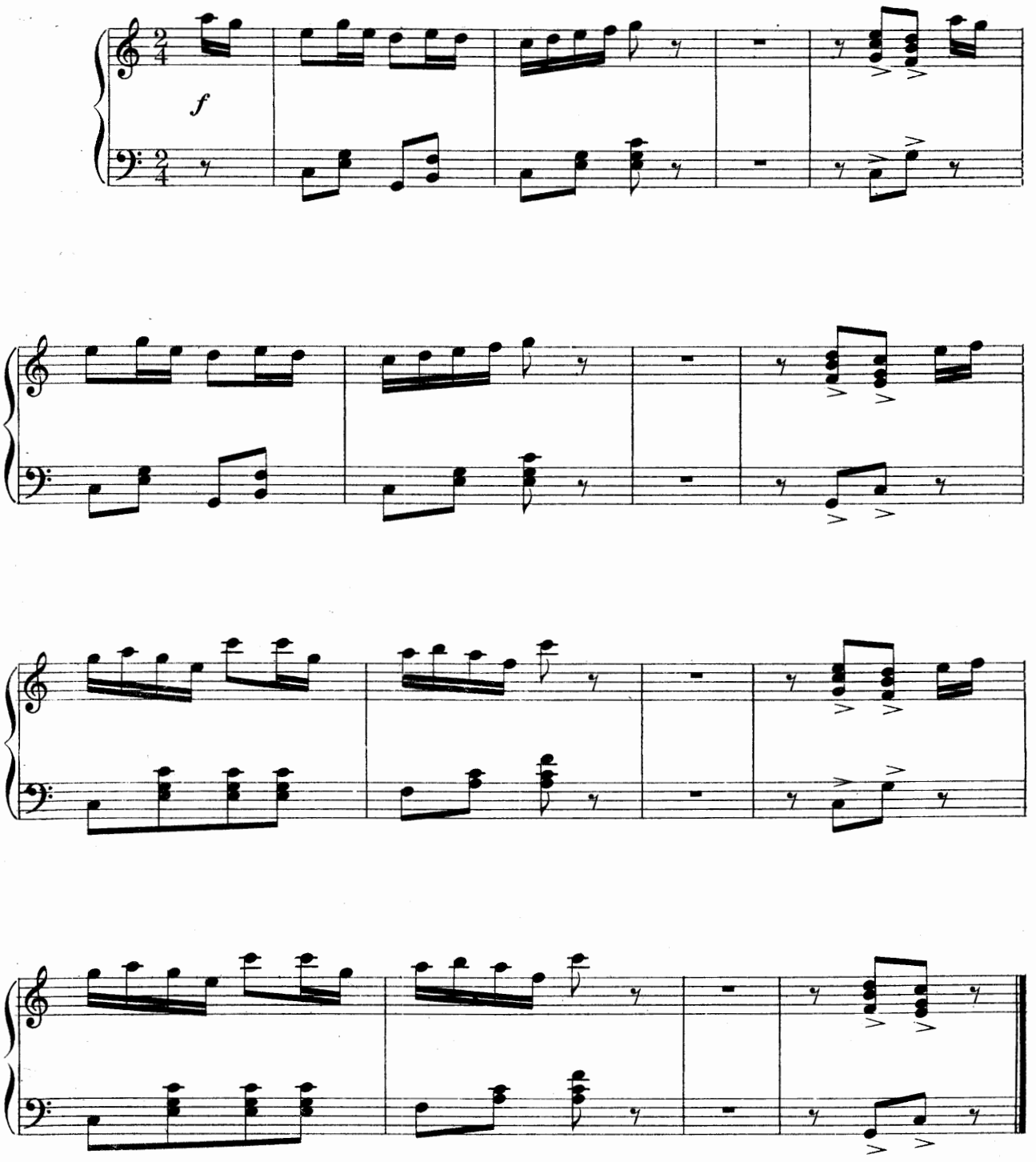
Tempo di Valse.



3rd Dance After "It All Depends."

MANUEL KLEIN.

Vivace.



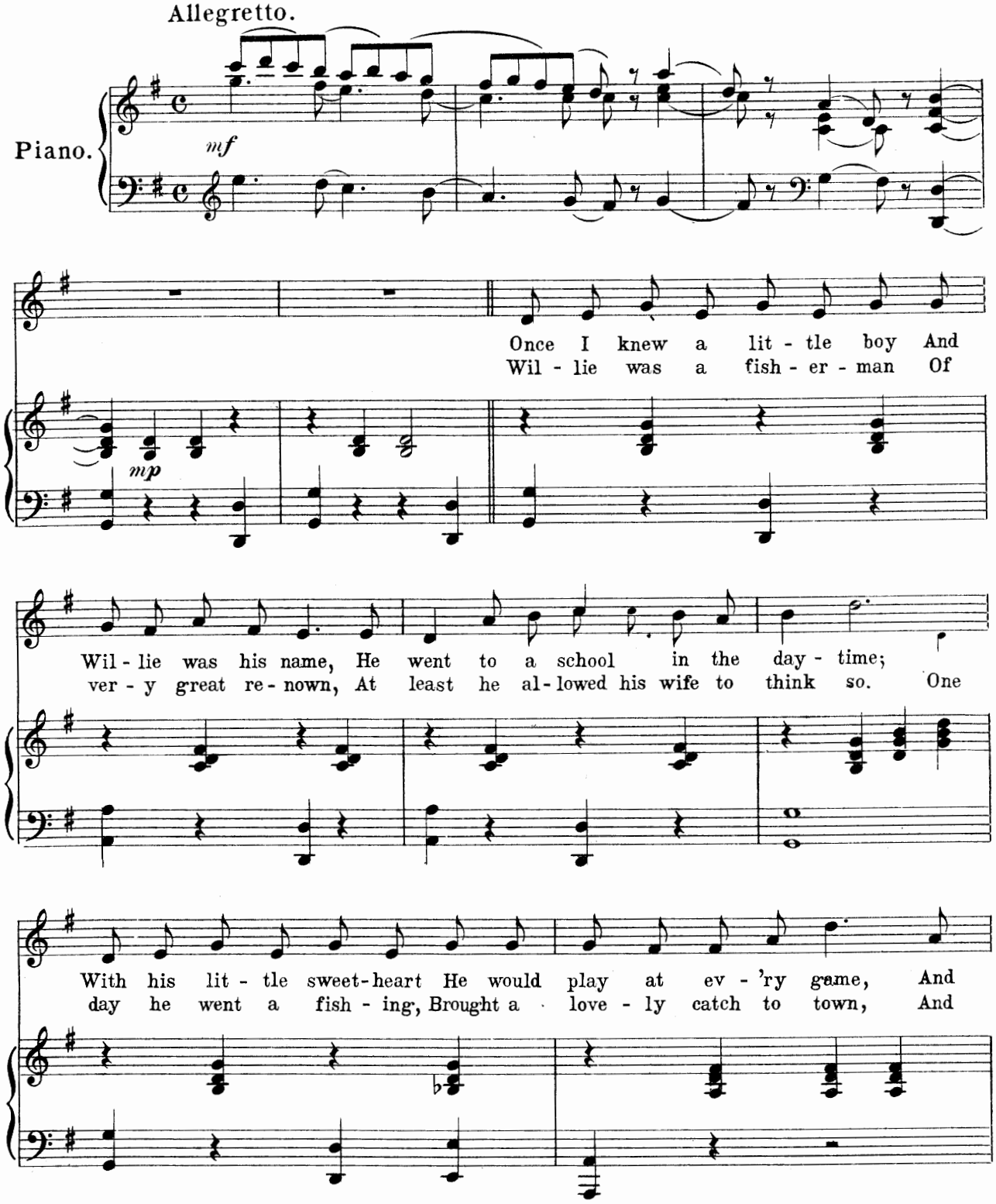
4568

It Really Was A Very Pretty Story.

No. 9.

Lyric by
R. H. BURNSIDE.

Music by
MANUEL KLEIN.



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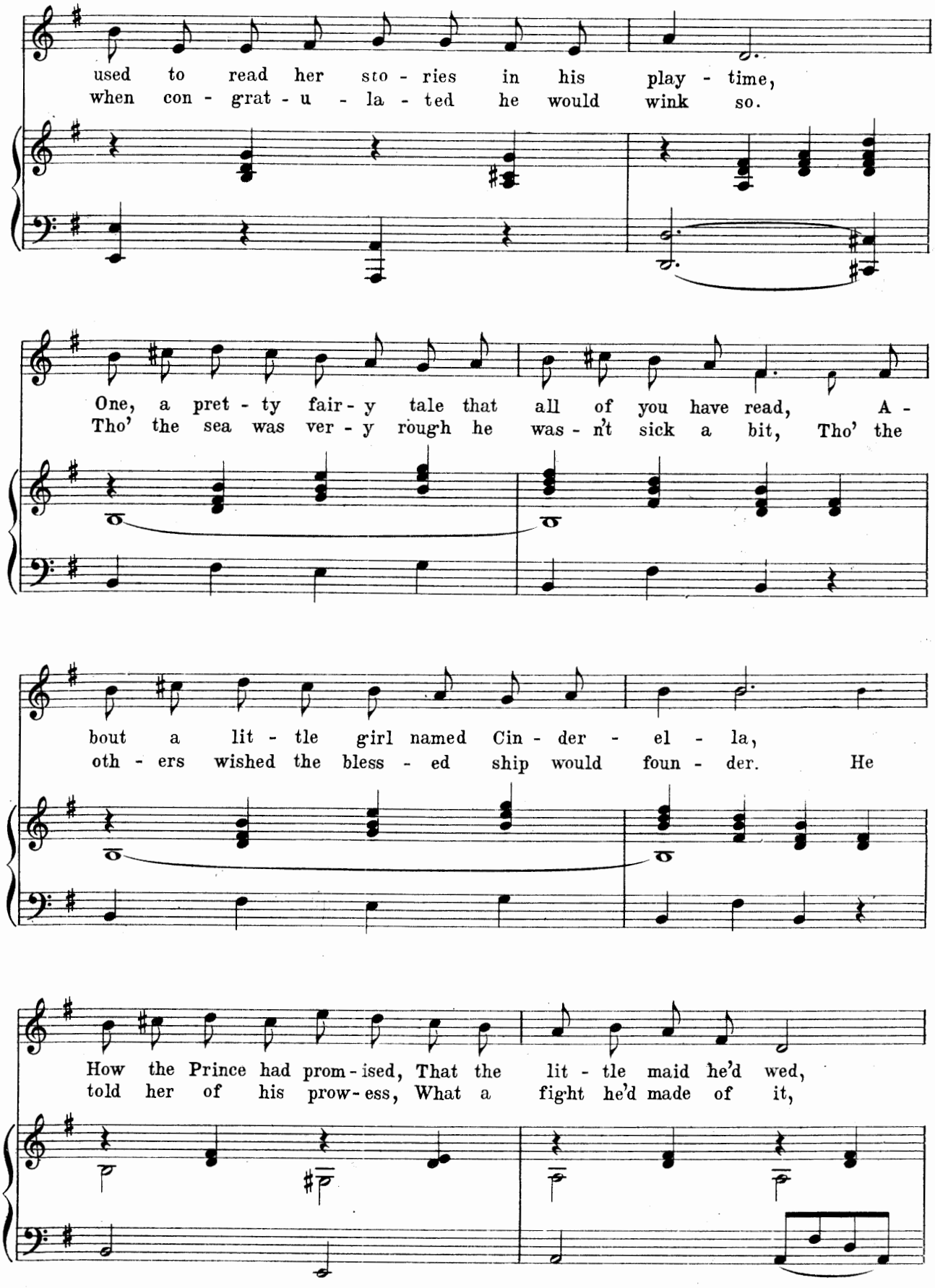
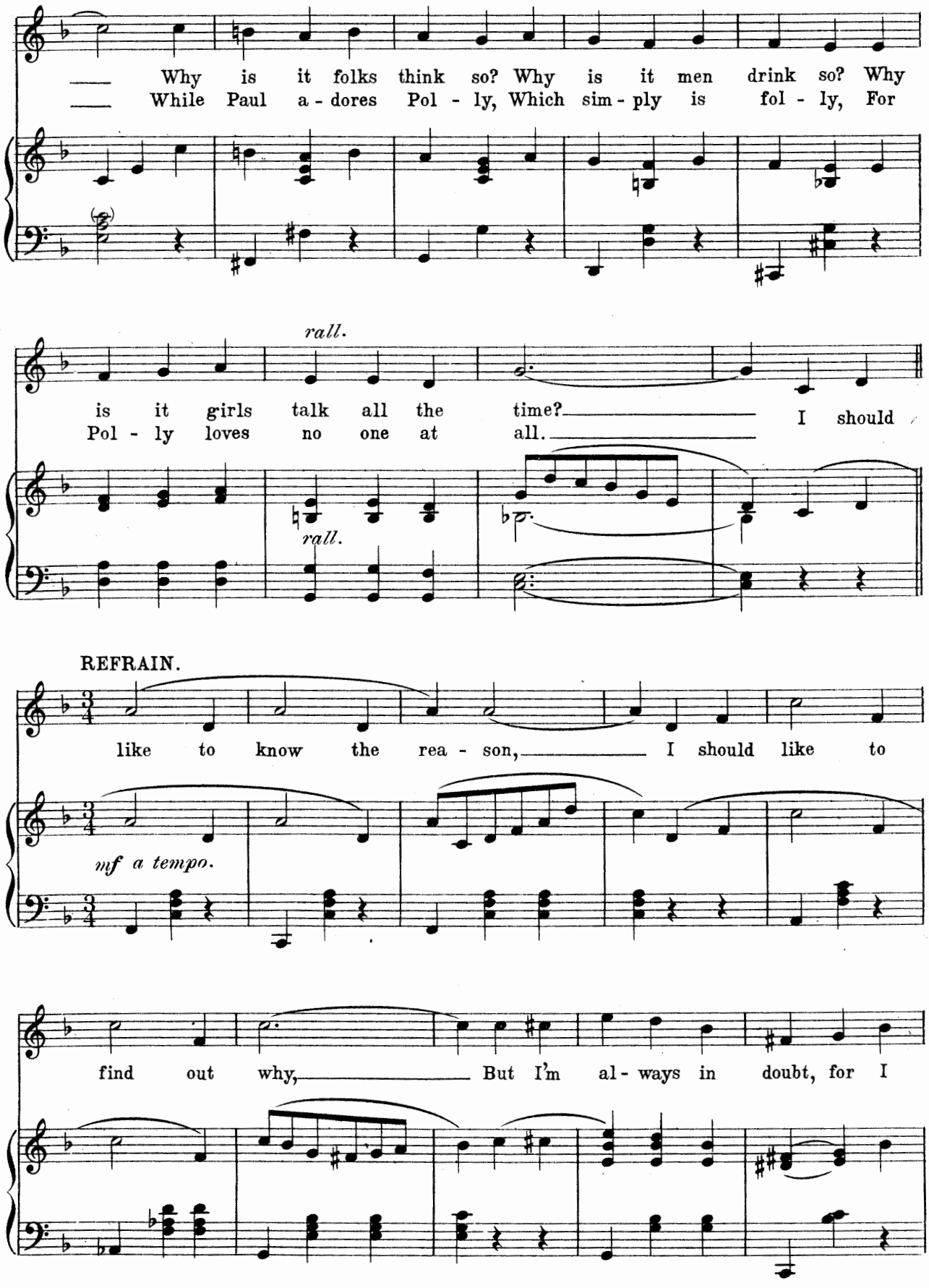
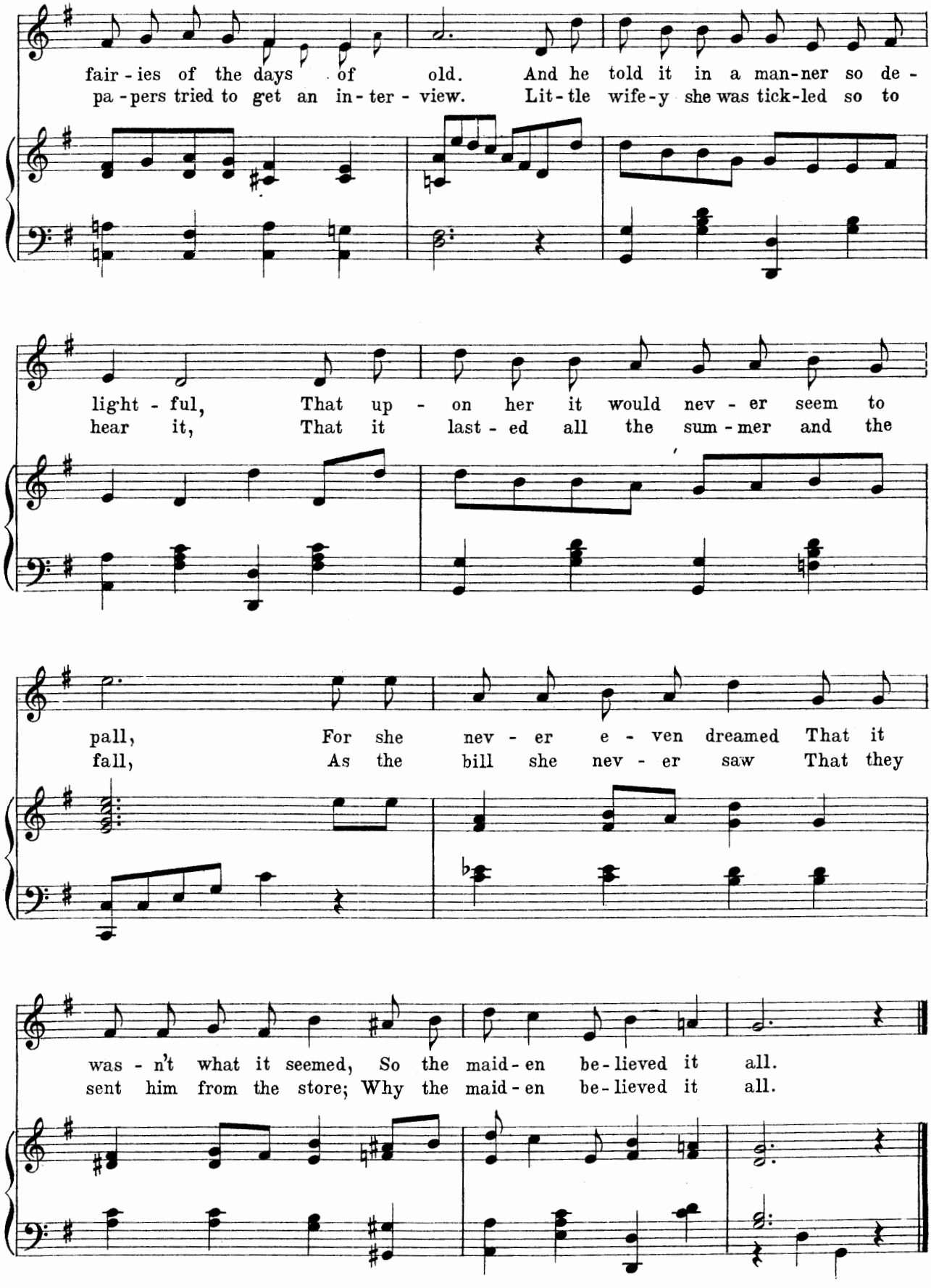

used to read her sto - ries in his play - time,
when con - grat - u - la - ted he would wink so.
One, a pret - ty fair - y tale that all of you have read, A -
Tho' the sea was ver - y rough he was - n't sick a bit, Tho' the
bout a lit - tle girl named Cin - der - el - la,
oth - ers wished the bless - ed ship would foun - der. He
How the Prince had prom - ised, That the lit - tle maid he'd wed,
told her of his prow - ess, What a fight he'd made of it,


Why is it folks think so? Why is it men drink so? Why
While Paul a - dores Pol - ly, Which sim - ply is fol - ly, For
rall.
is it girls talk all the time? I should
Pol - ly loves no one at all.
rall.
REFRAIN.
like to know the rea - son, I should like to
mf a tempo.
find out why, But I'm al - ways in doubt, for I


fair - ies of the days of old. And he told it in a man-ner so de -
pa - pers tried to get an in - ter - view. Lit - tle wife - y she was tick-led so to
light - ful, That up - on her it would nev - er seem to
hear it, That it last - ed all the sum - mer and the
pall, For she nev - er e - ven dreamed That it
fall, As the bill she nev - er saw That they
was - n't what it seemed, So the maid - en be - lieved it all.
sent him from the store; Why the maid - en be - lieved it all.

4 5 7 8

I Should Like To Know The Reason.

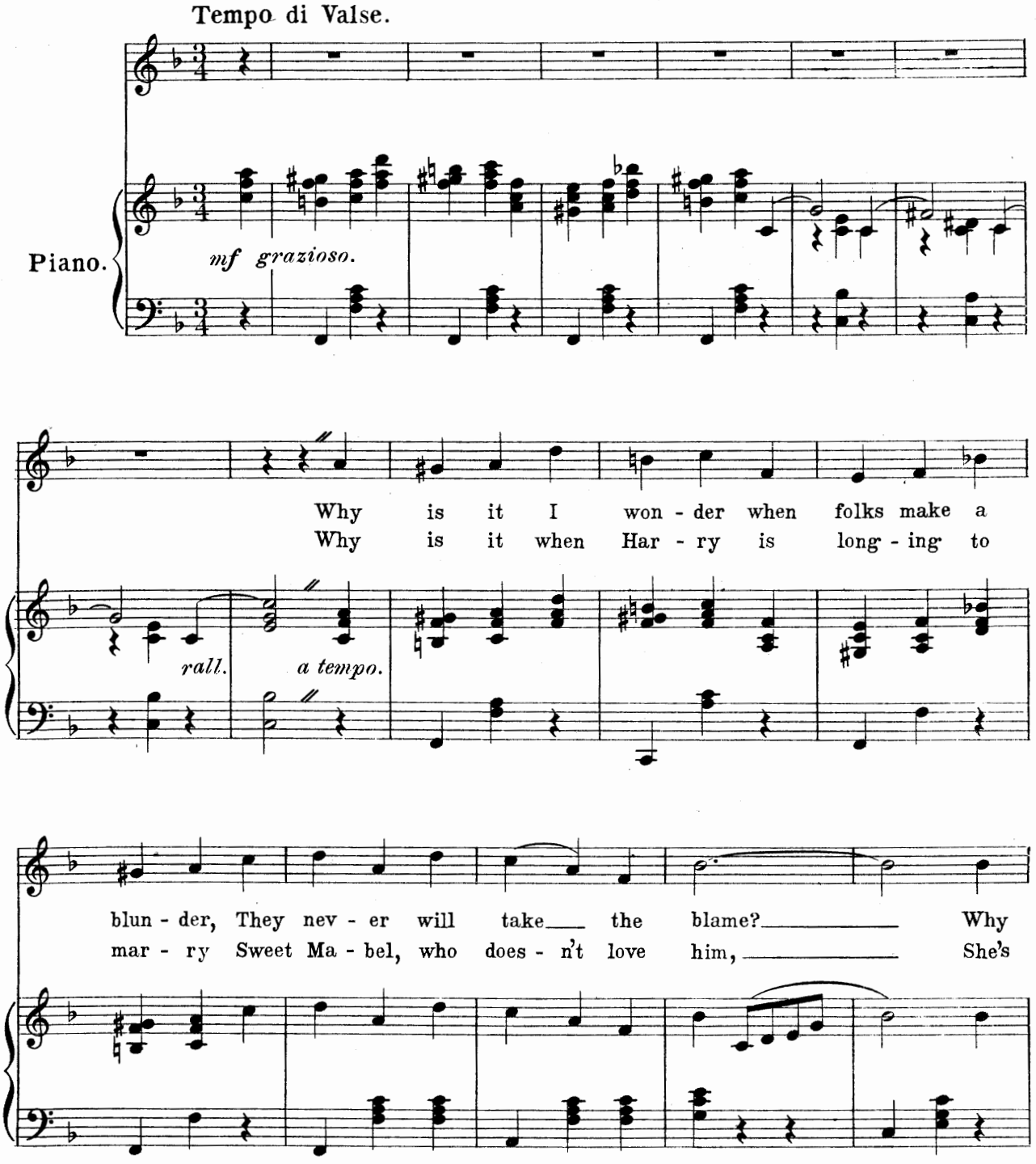
No. 10.

DUET.

Elviria and the Piper.

Lyric by
R. H. BURNSIDE.

Music by
MANUEL KLEIN.



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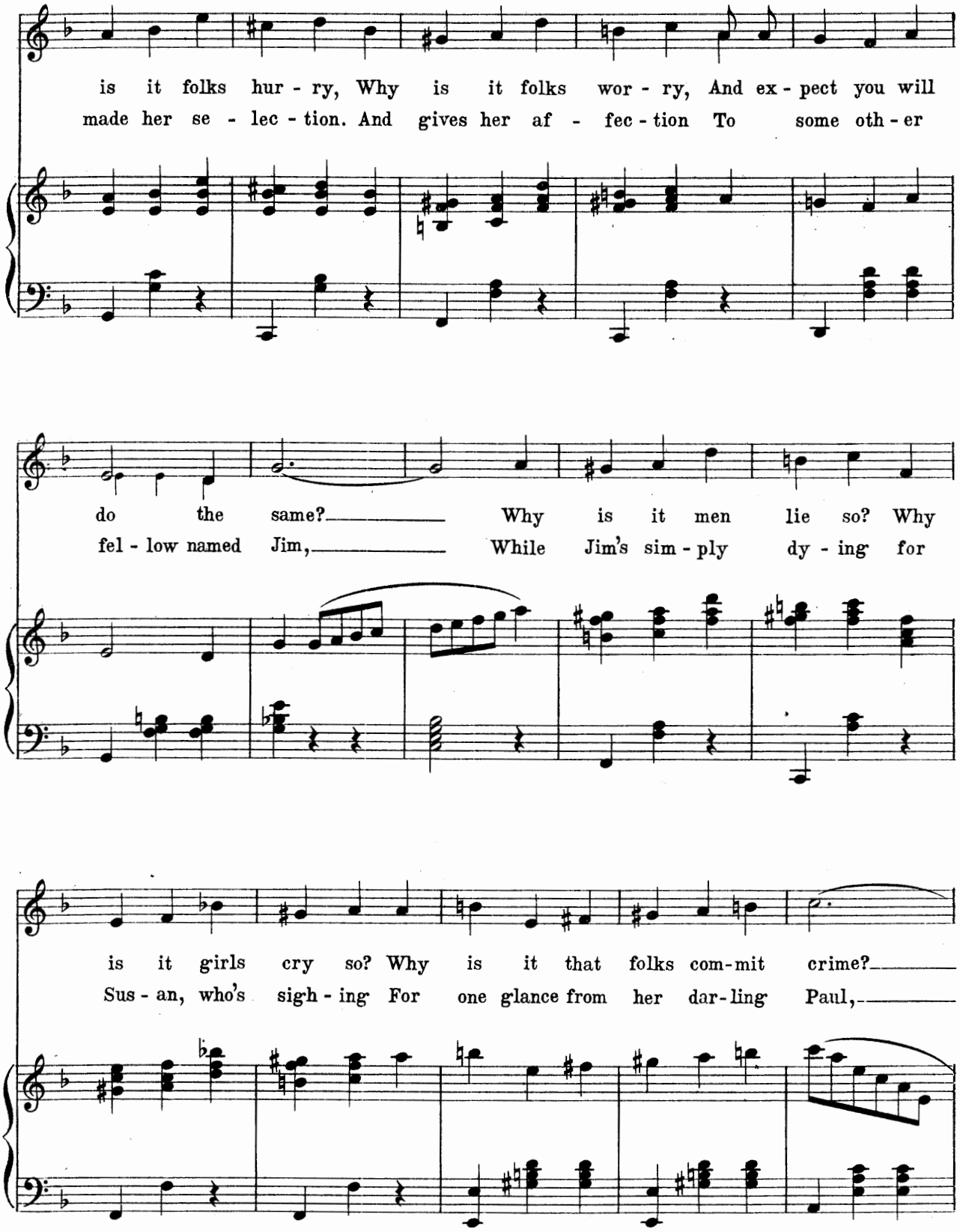
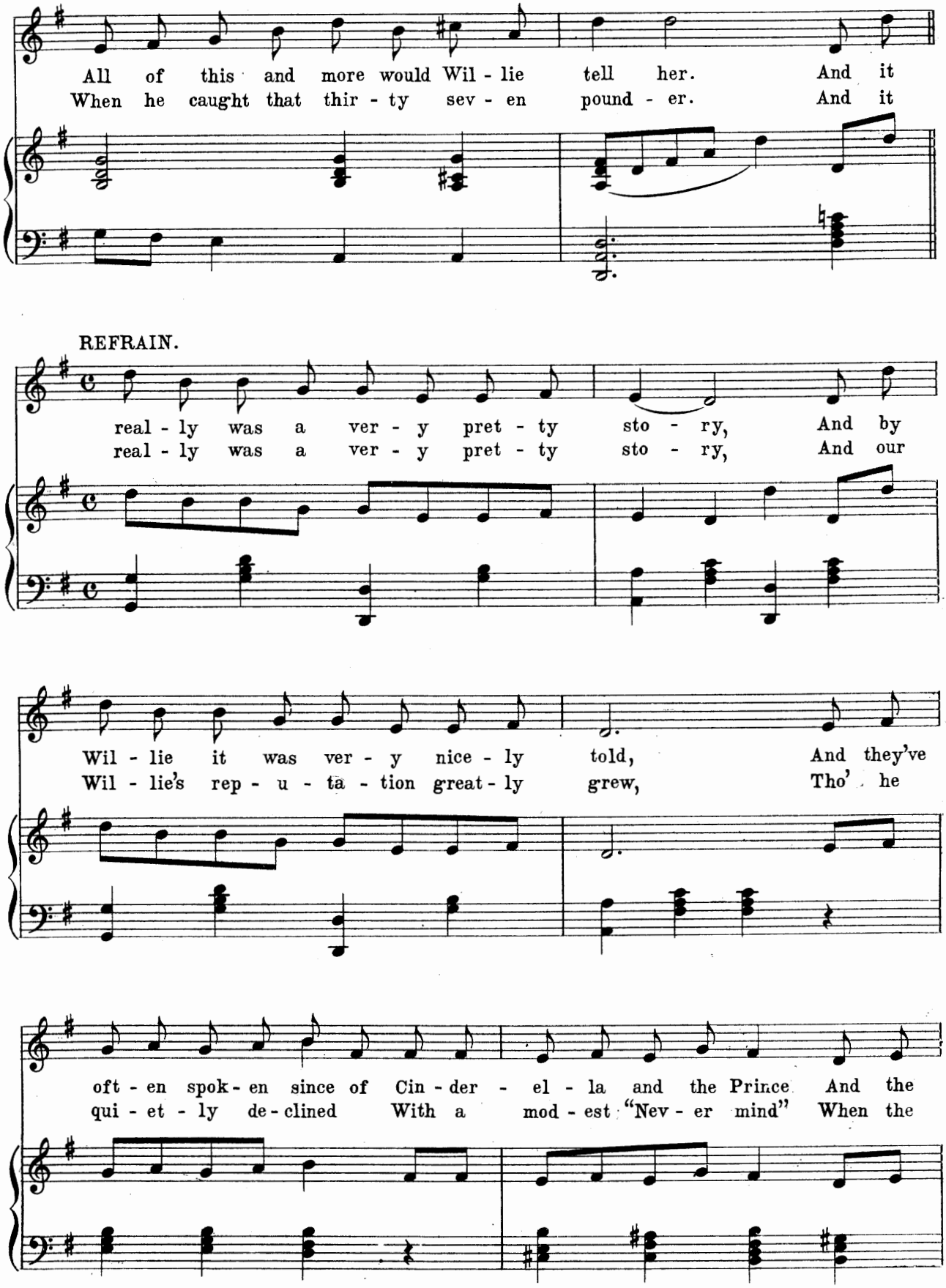
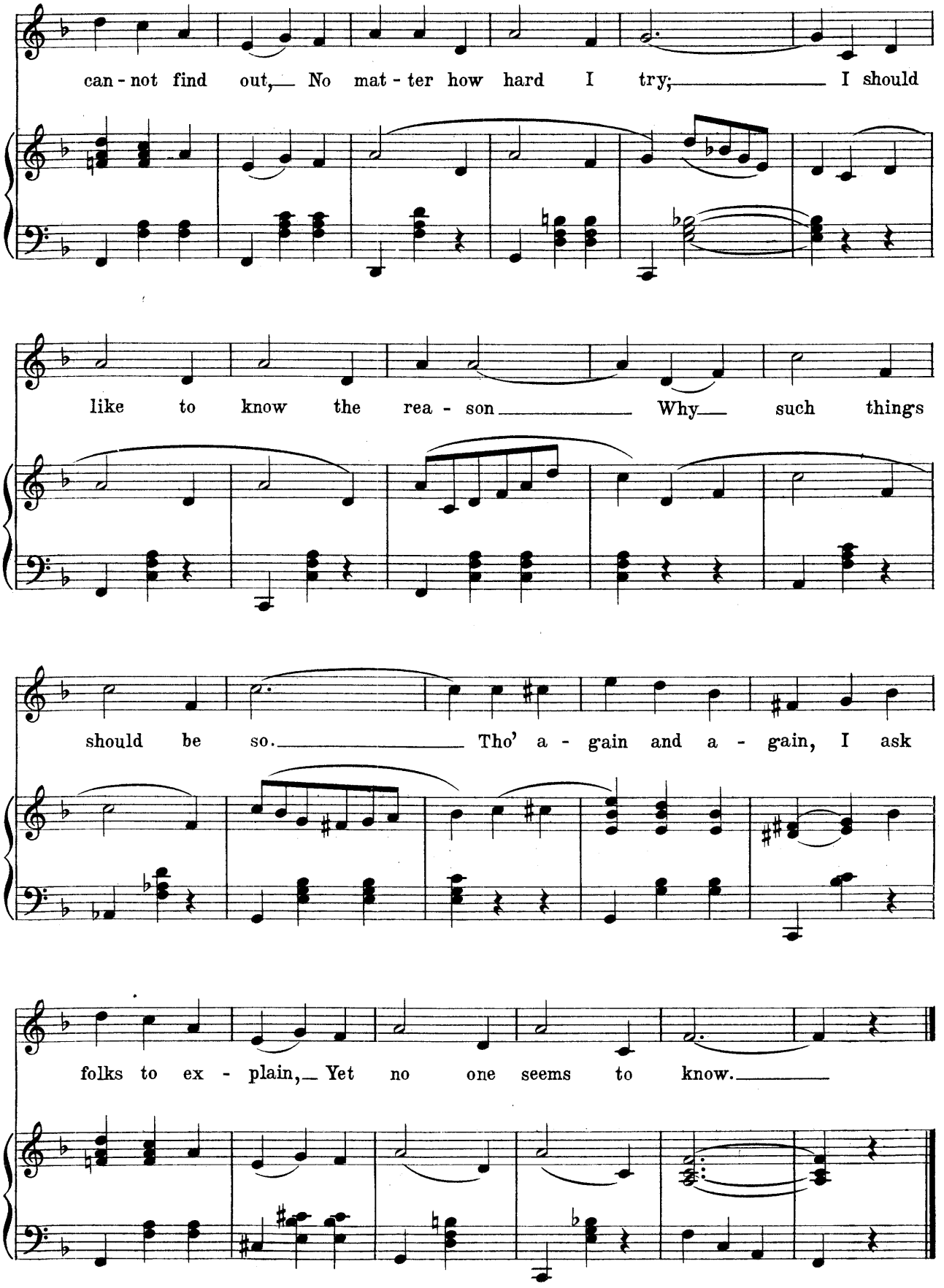

is it folks hur - ry, Why is it folks wor - ry, And ex - pect you will
made her se - lec - tion. And gives her af - fec - tion To some oth - er
do the same? Why is it men lie so? Why
fel - low named Jim, While Jim's sim - ply dy - ing for
is it girls cry so? Why is it that folks com - mit crime?
Sus - an, who's sigh - ing For one glance from her dar - ling Paul,


All of this and more would Wil - lie tell her. And it
When he caught that thir - ty sev - en pound - er. And it
REFRAIN.
real - ly was a ver - y pret - ty sto - ry, And by
real - ly was a ver - y pret - ty sto - ry, And our
Wil - lie it was ver - y nice - ly told, And they've
Wil - lie's rep - u - ta - tion great - ly grew, Tho' he
oft - en spok - en since of Cin - der - el - la and the Prince And the
qui - et - ly de - clined With a mod - est "Nev - er mind" When the


can - not find out, No mat - ter how hard I try; I should
like to know the rea - son Why such things
should be so. Tho' a - gain and a - gain, I ask
folks to ex - plain, Yet no one seems to know.

4590

Adam And Eve.

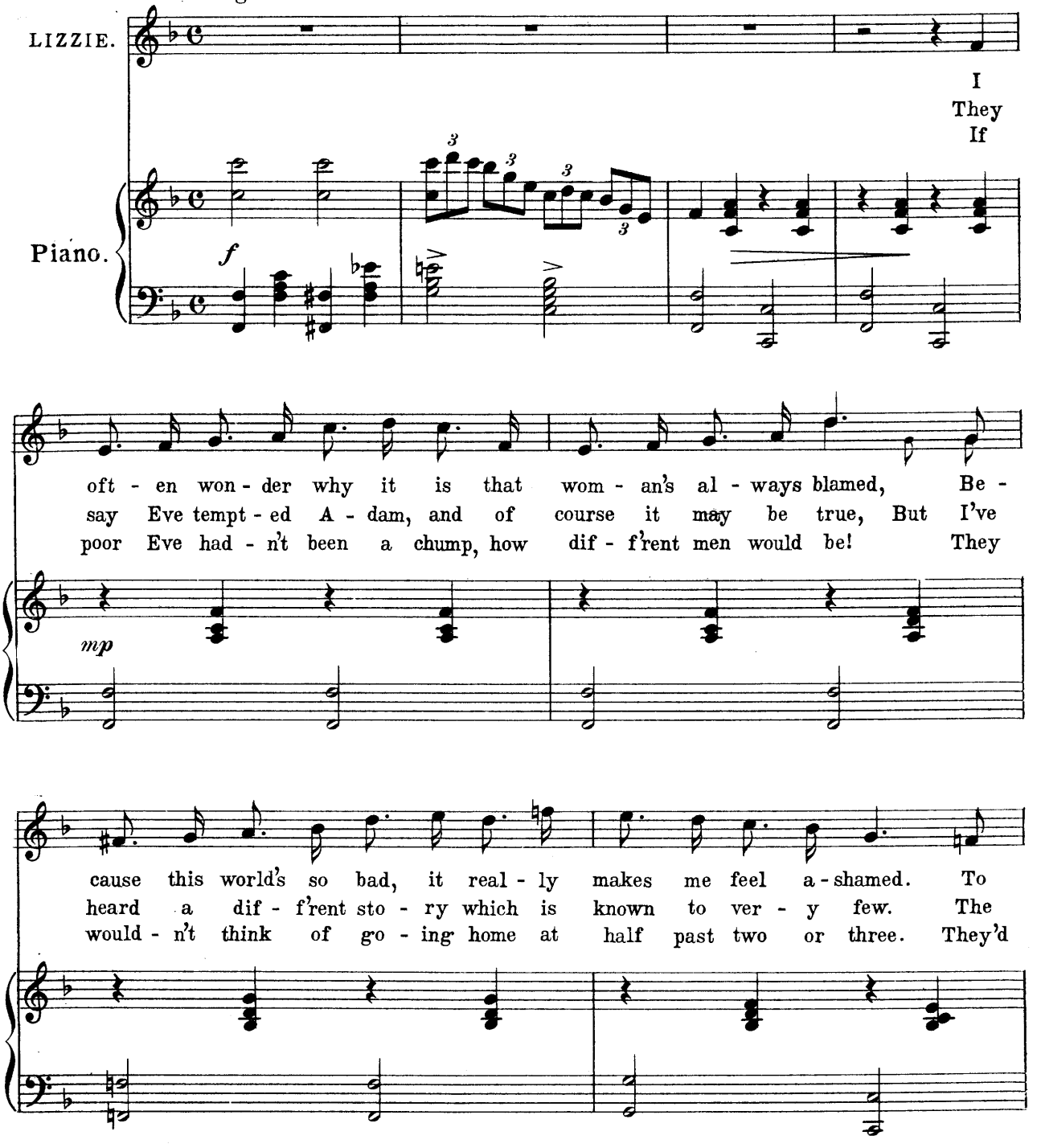
No. 11.

Lizzie.

Lyric by
R. H. BURNSIDE.

Music by
MANUEL KLEIN.

Allegro moderato.



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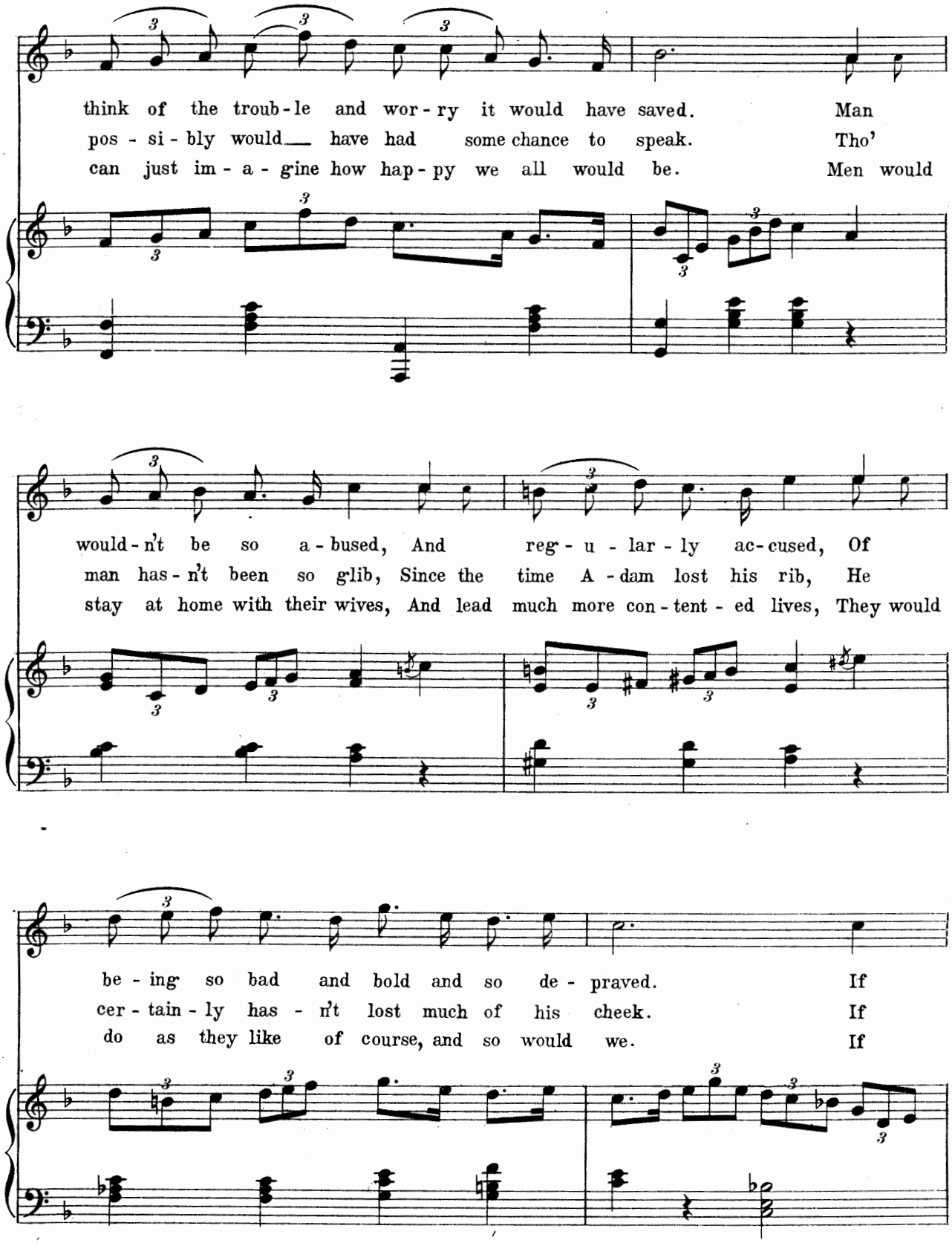
think the fe - male sex should have to calm - ly sit and suf - fer, Just be -
rea - son she gave him the ap - ple off the tree of knowl-edge, Was be -
give their wives the low - er birth, and they would take the up - per, They'd

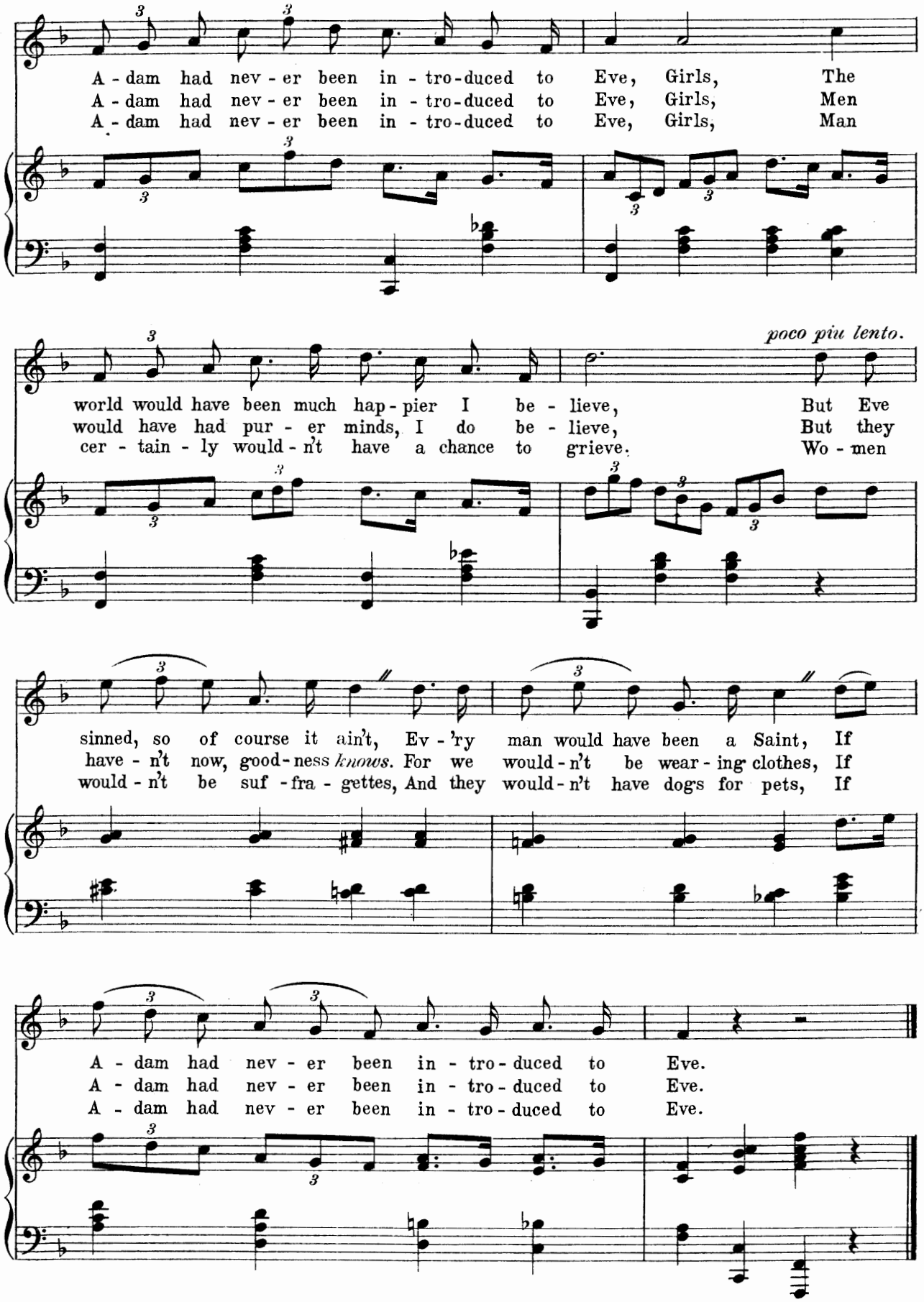
cause poor Eve did wrong and act - ed like a sil - ly duf - fer.
cause she knew, he did - n't have a chance to go to col - lege.
nev - er flirt with oth - er girls and take them out to sup - per.

REFRAIN. *Allegro moderato.*

If A - dam had nev - er been in - tro-duced to Eve, girls, Just
If A - dam had nev - er been in - tro-duced to Eve, girls, We
If A - dam had nev - er been in - tro-duced to Eve, girls, You

mf


think of the troub-le and wor-ry it would have saved. Man
pos-si-bly would have had some chance to speak. Tho'
can just im-a-gine how hap-py we all would be. Men would
would-n't be so a-bused, And reg-u-lar-ly ac-cused, Of
man has-n't been so glib, Since the time A-dam lost his rib, He
stay at home with their wives, And lead much more con-tent-ed lives, They would
be-ing so bad and bold and so de-praved. If
cer-tain-ly has-n't lost much of his cheek. If
do as they like of course, and so would we. If


A - dam had nev - er been in - tro - duced to Eve, Girls, The
A - dam had nev - er been in - tro - duced to Eve, Girls, Men
A - dam had nev - er been in - tro - duced to Eve, Girls, Man
poco piu lento.
world would have been much hap - pier I be - lieve, But Eve
would have had pur - er minds, I do be - lieve, But they
cer - tain - ly would - n't have a chance to grieve. Wo - men
sinned, so of course it ain't, Ev - 'ry man would have been a Saint, If
have - n't now, good - ness knows. For we would - n't be wear - ing clothes, If
would - n't be suf - fra - gettes, And they would - n't have dog's for pets, If
A - dam had nev - er been in - tro - duced to Eve.
A - dam had nev - er been in - tro - duced to Eve.
A - dam had nev - er been in - tro - duced to Eve.

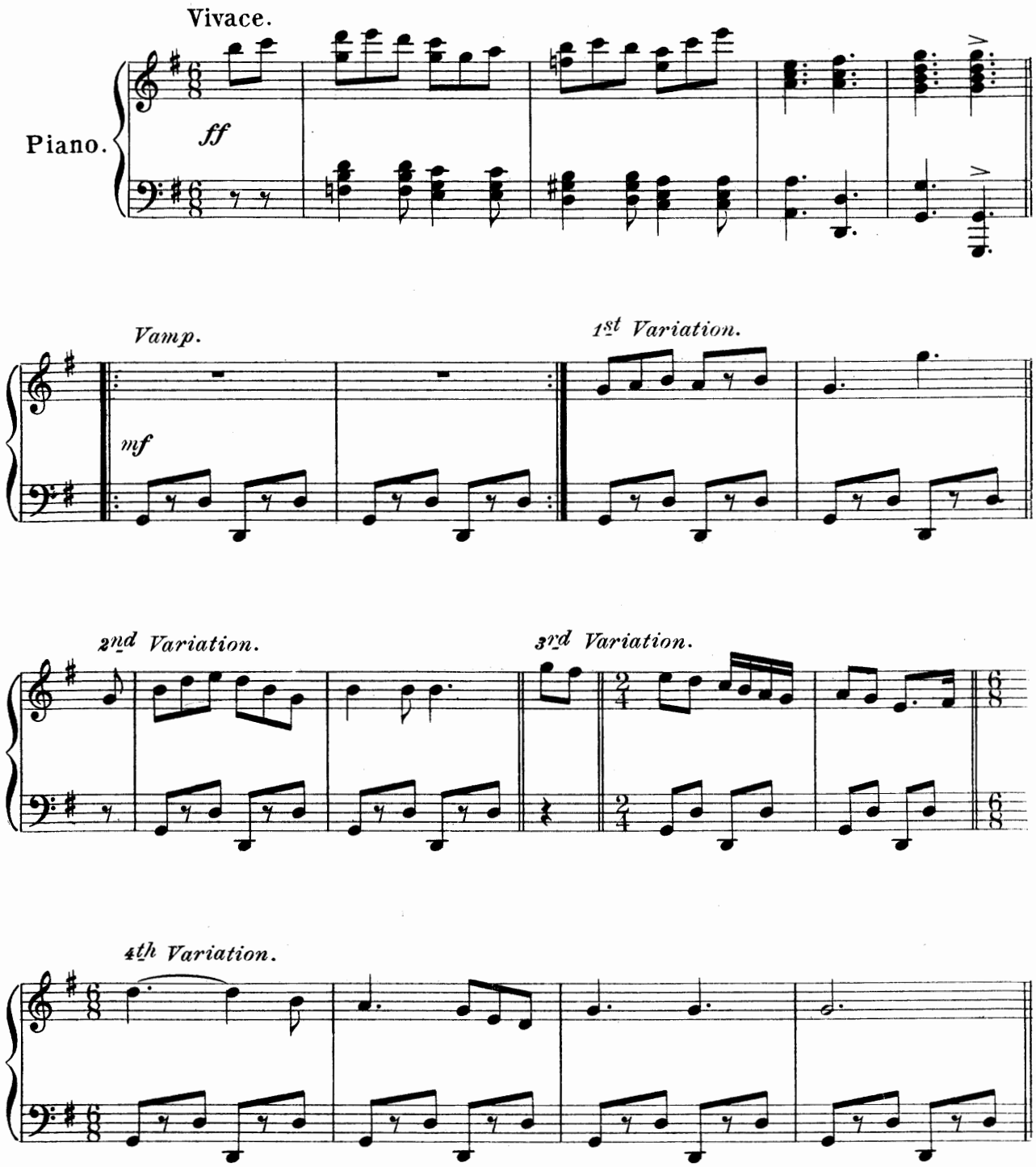
Nursery Rhymes.

4 5 8 2

No. 12.

Lyric by
R. H. BURNSIDE.

Music by
MANUEL KLEIN.



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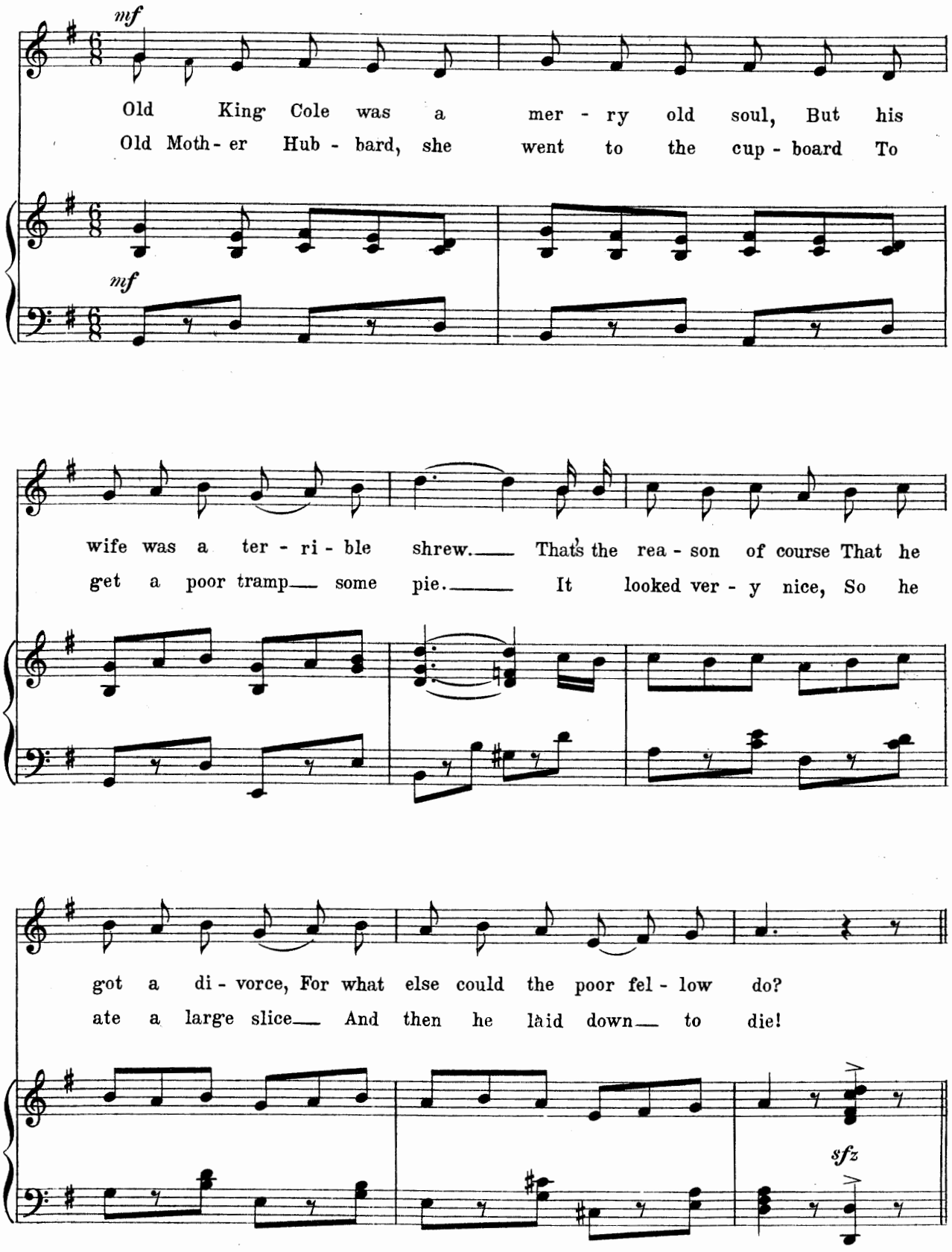
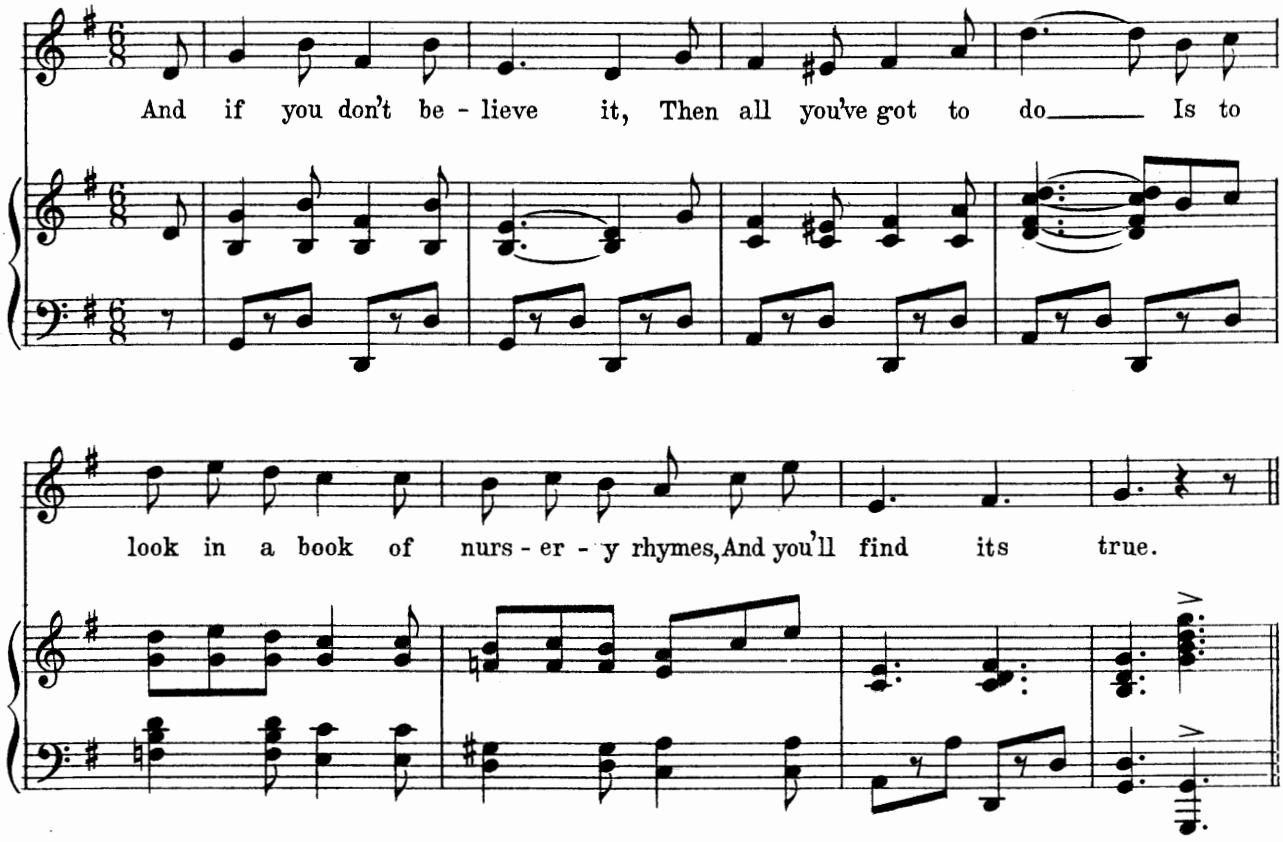
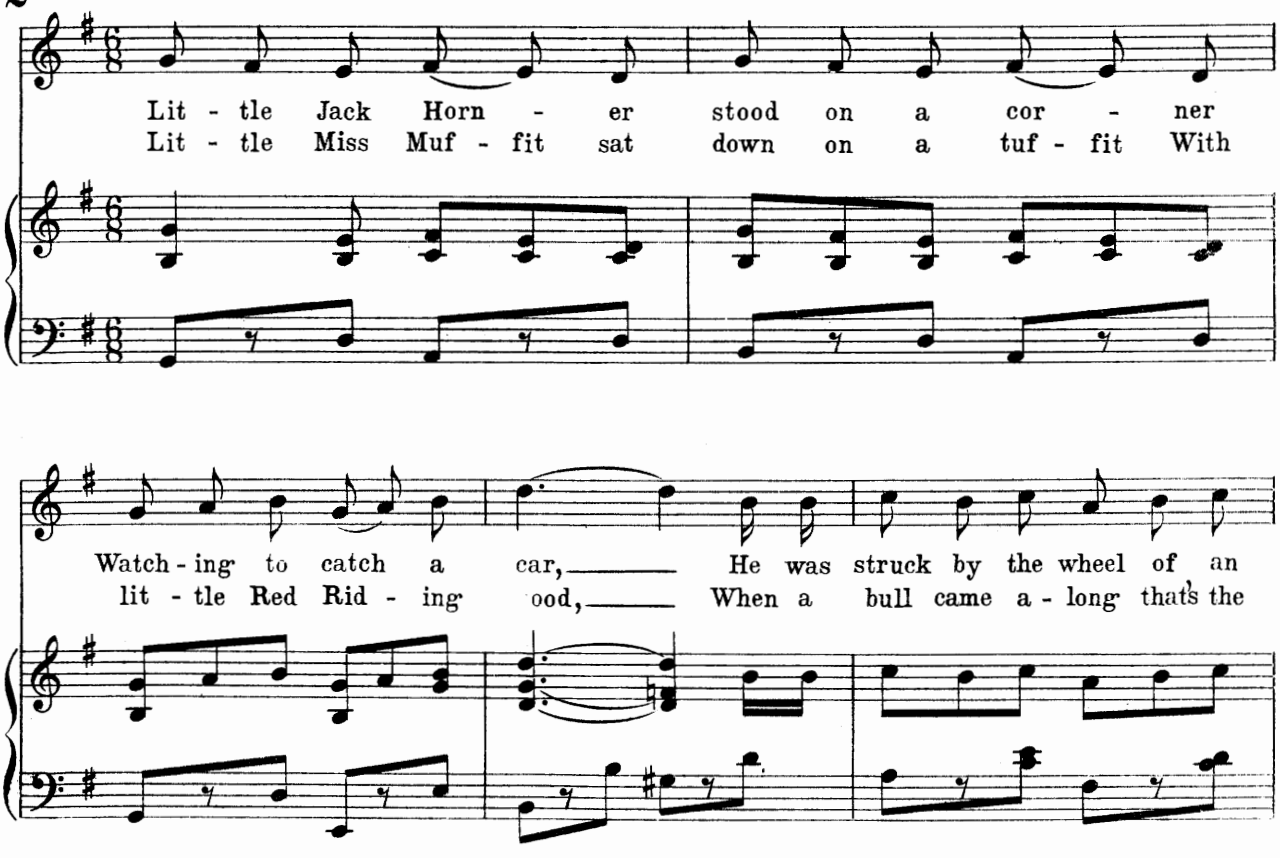
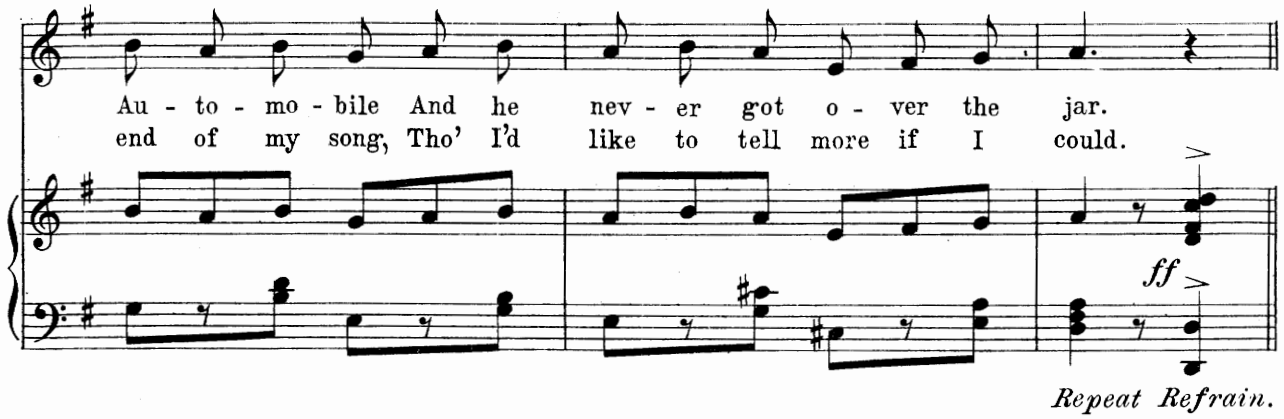

mf
Old King Cole was a mer - ry old soul, But his
Old Moth - er Hub - bard, she went to the cup - board To
mf
wife was a ter - ri - ble shrew. That's the rea - son of course That he
get a poor tramp some pie. It looked ver - y nice, So he
got a di - vorce, For what else could the poor fel - low do?
ate a large slice And then he laid down to die!
sfz

REFRAIN.


And if you don't be - lieve it, Then all you've got to do Is to
look in a book of nurs - er - y rhymes, And you'll find its true.

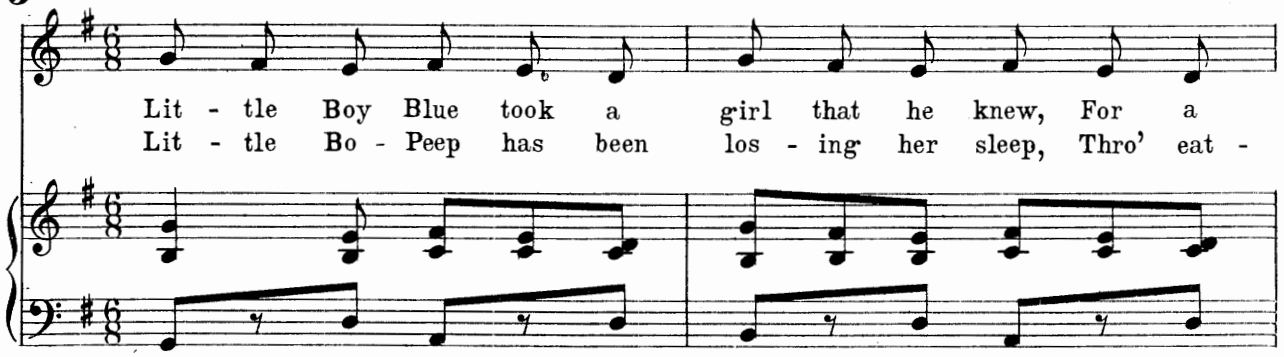
2

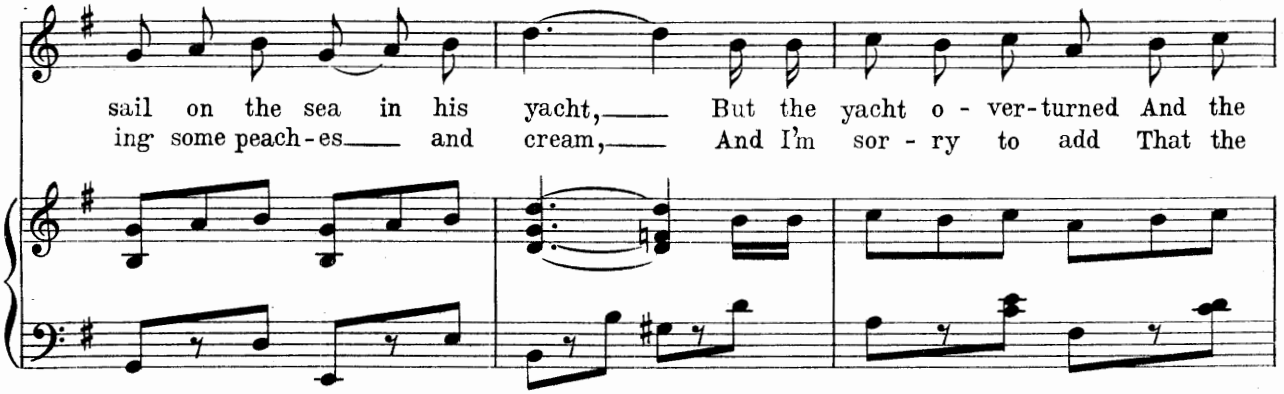

Lit - tle Jack Horn - er stood on a cor - ner
Lit - tle Miss Muf - fit sat down on a tuf - fit With
Watch - ing to catch a car, He was struck by the wheel of an
lit - tle Red Rid - ing ood, When a bull came a - long that's the

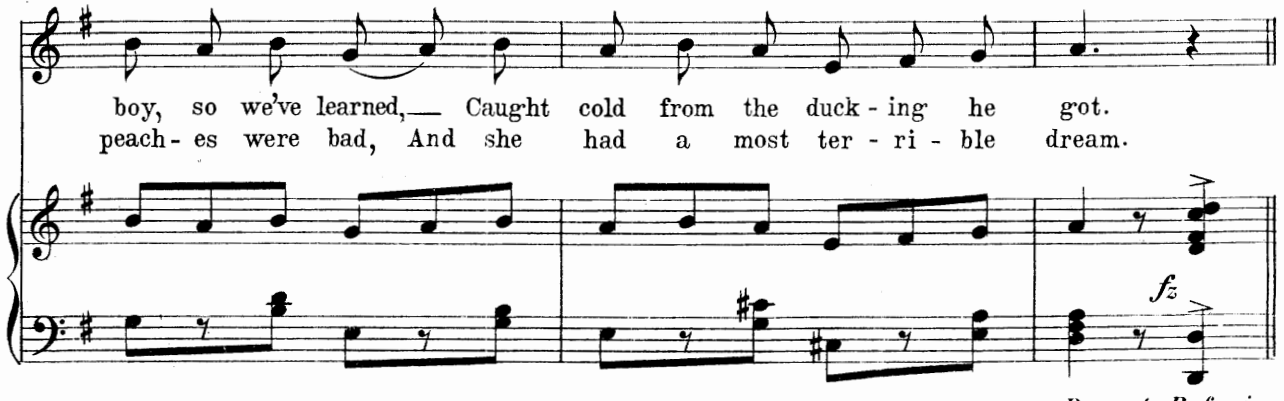


Repeat Refrain.

3

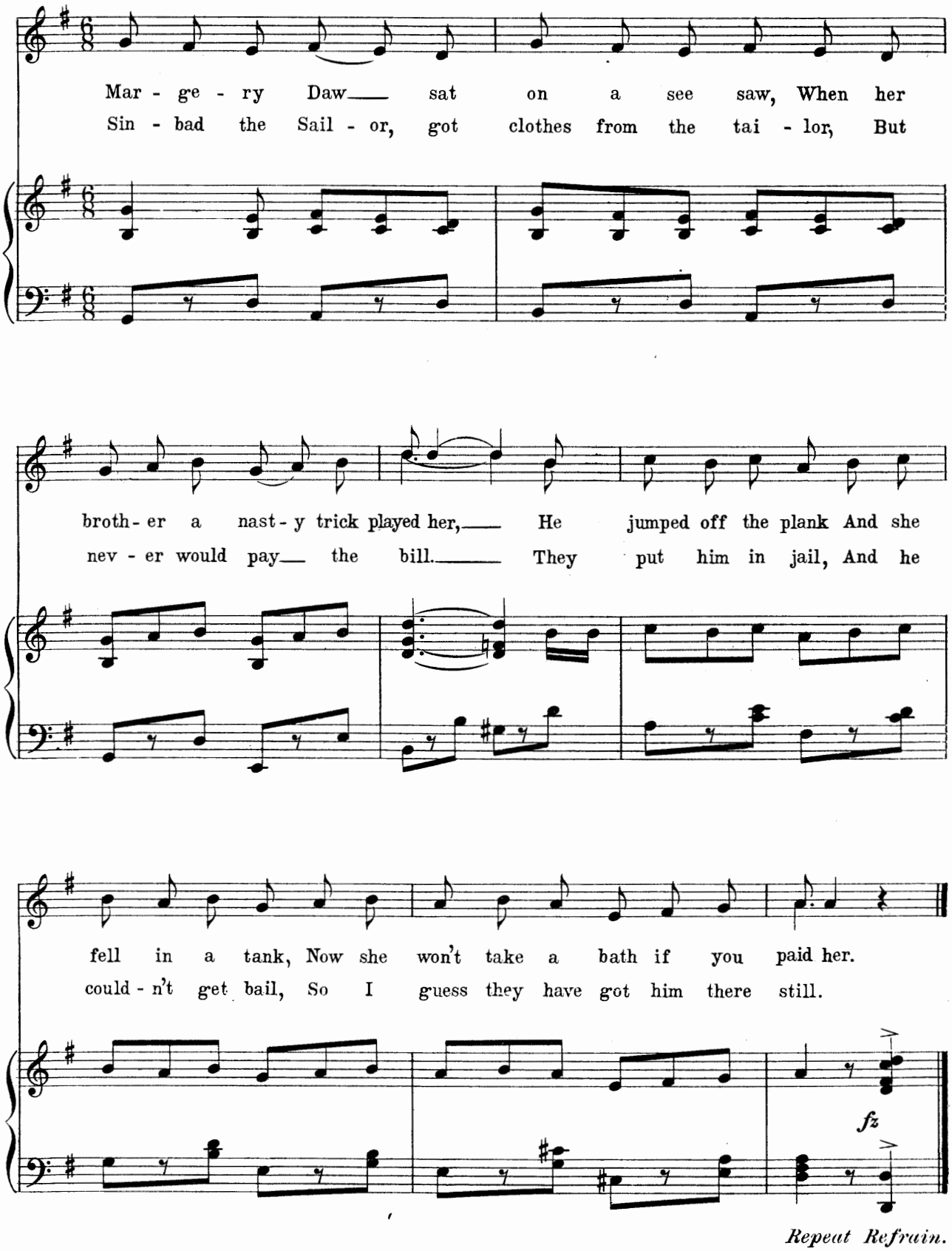






Repeat Refrain.

4



Repeat Refrain.

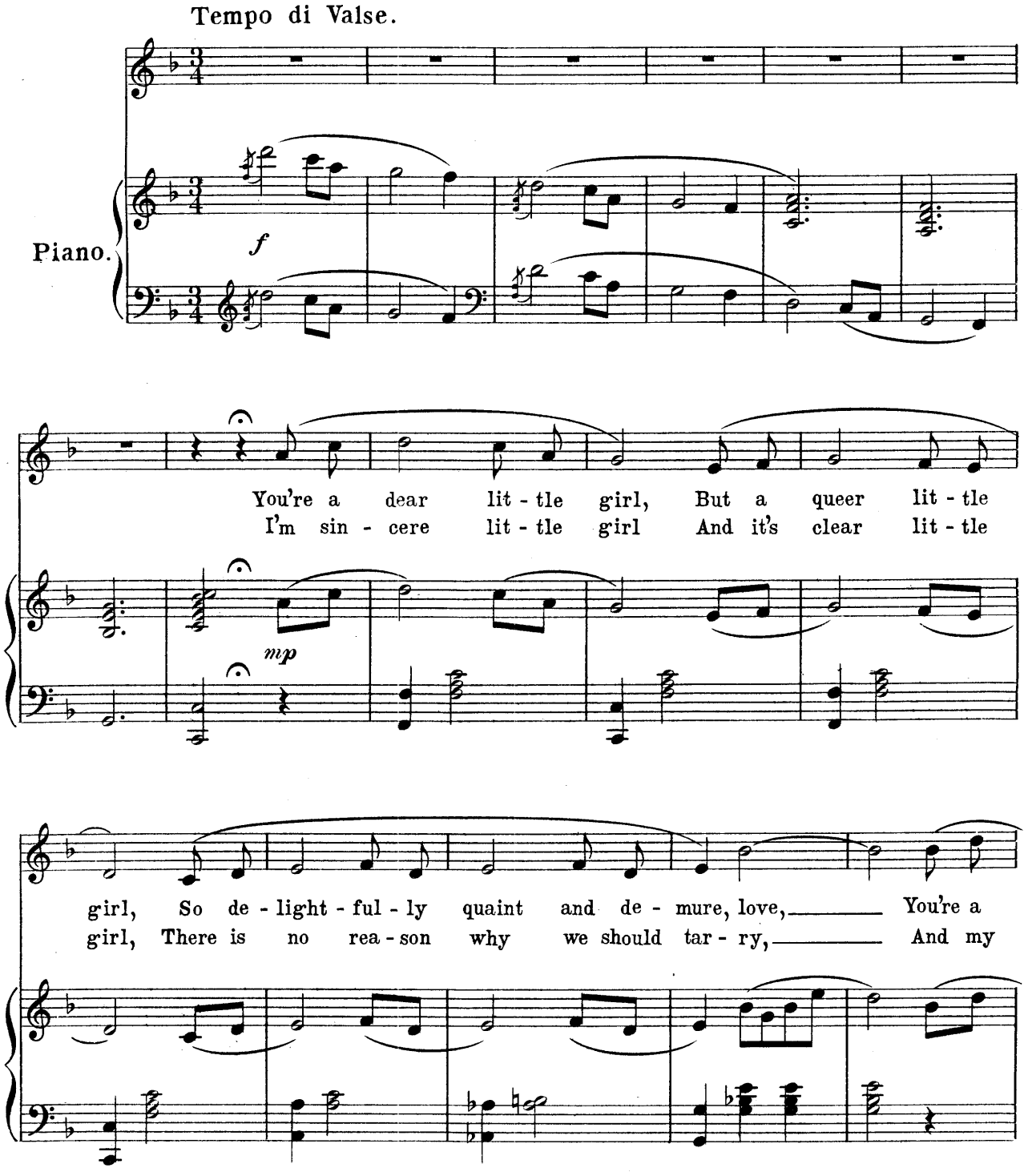
4569

Whose Little Girl Are You?

No. 13.

Lyric by
R. H. BURNSIDE.

Music by
MANUEL KLEIN.



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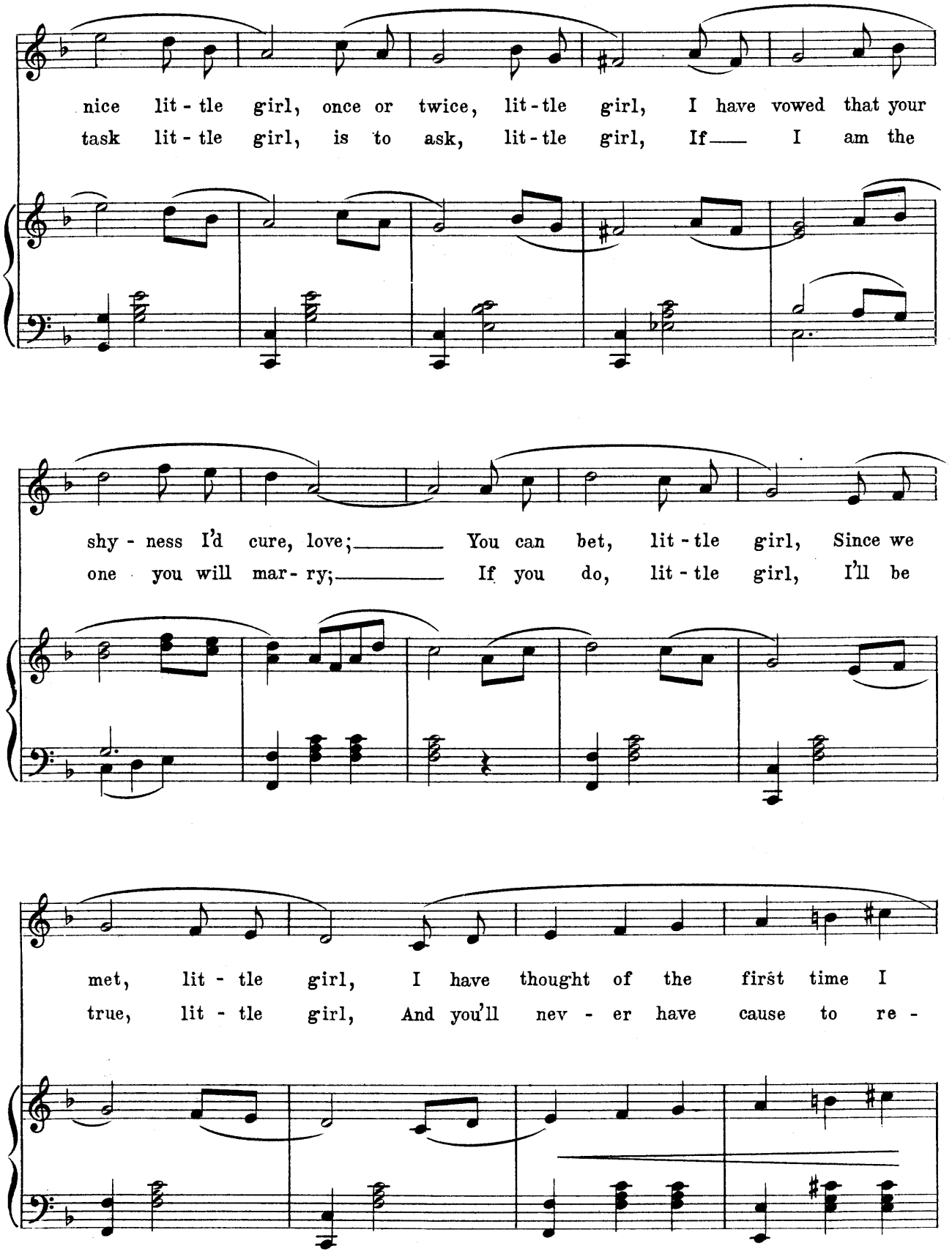
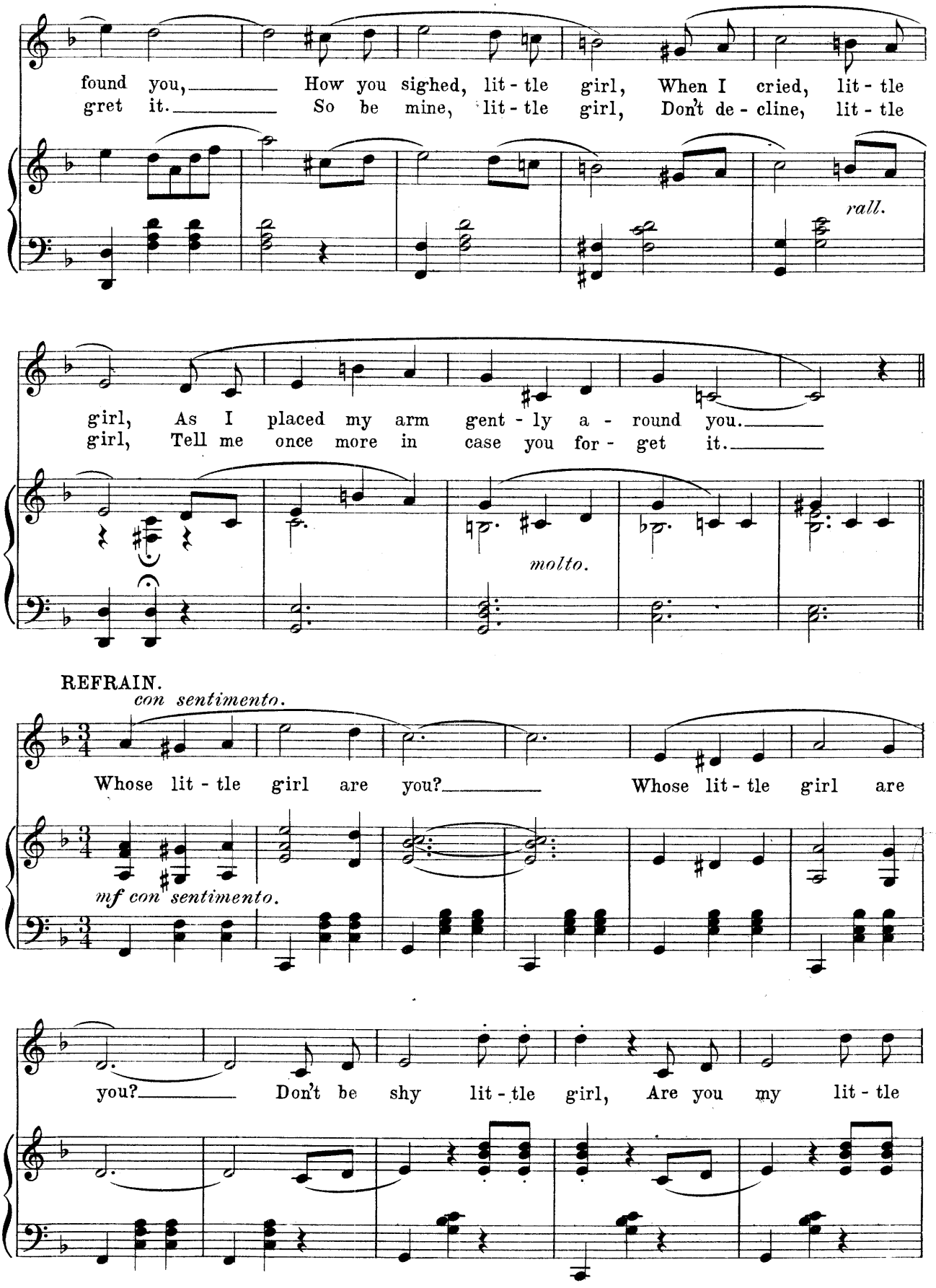
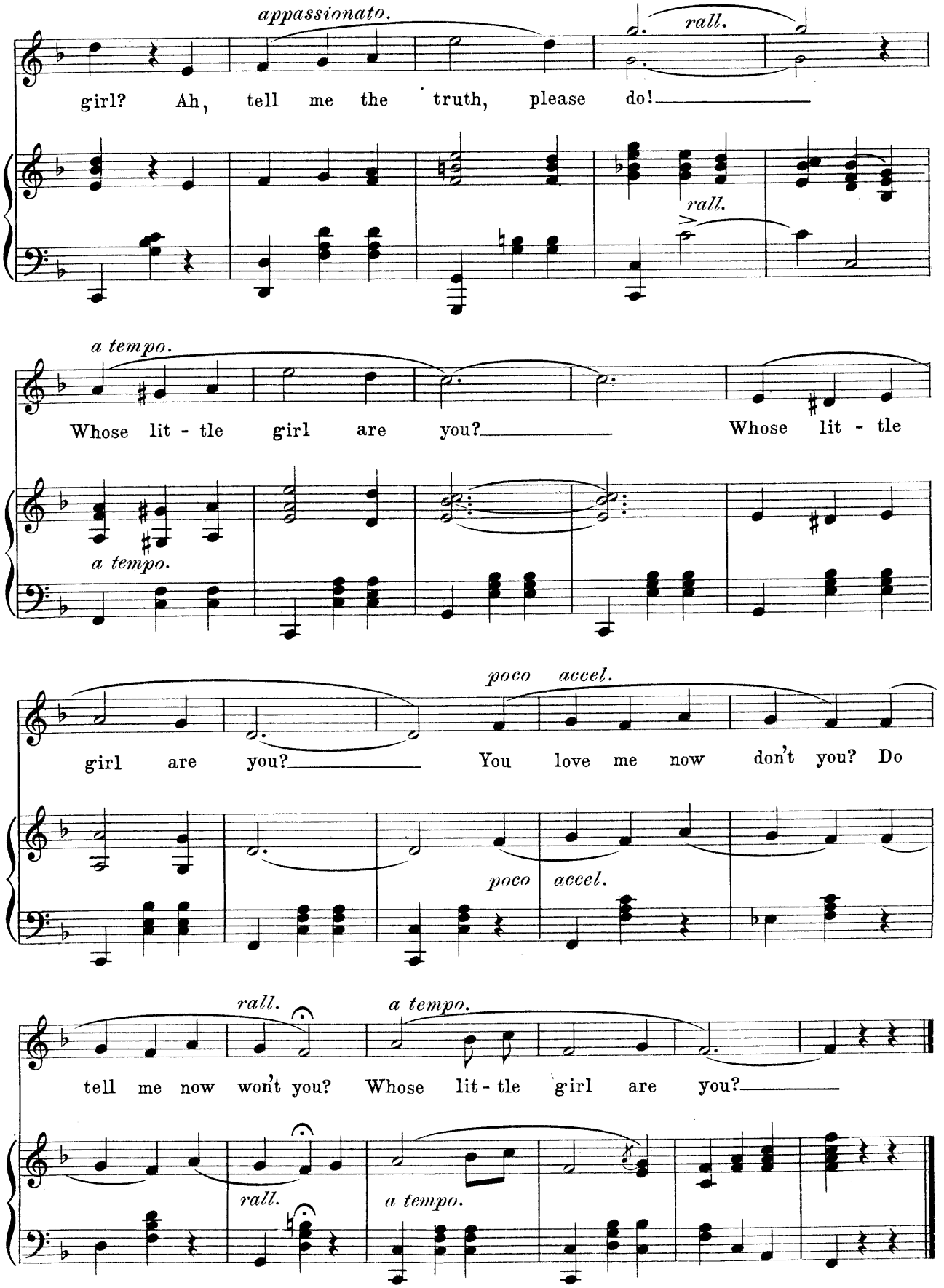

nice lit - tle girl, once or twice, lit - tle girl, I have vowed that your
task lit - tle girl, is to ask, lit - tle girl, If I am the
shy - ness I'd cure, love; You can bet, lit - tle girl, Since we
one you will mar - ry; If you do, lit - tle girl, I'll be
met, lit - tle girl, I have thought of the first time I
true, lit - tle girl, And you'll nev - er have cause to re -


found you, How you sighed, lit - tle girl, When I cried, lit - tle
gret it. So be mine, lit - tle girl, Don't de - cline, lit - tle
rall.
girl, As I placed my arm gent - ly a - round you.
girl, Tell me once more in case you for - get it.
molto.
REFRAIN.
con sentimento.
Whose lit - tle girl are you? Whose lit - tle girl are
mf con sentimento.
you? Don't be shy lit - tle girl, Are you my lit - tle


appassionato.
rall.
girl? Ah, tell me the truth, please do!
rall.
a tempo.
Whose lit - tle girl are you?
Whose lit - tle
a tempo.
girl are you?
poco accel.
You love me now don't you? Do
poco accel.
rall.
a tempo.
tell me now won't you? Whose lit - tle girl are you?
rall.
a tempo.