

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



EDGAR
KLEER

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THE SHUBERT THEATRICAL Co.
PRESENTS

De Wolf 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



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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.

By MANUEL KLEIN.

Vivo.

Piano.

pesante. *stacc.*

3

3

7

This system contains the first two measures of the piece. The right hand features a triplet of eighth notes in the first measure, followed by a series of sixteenth notes. The left hand has a triplet of eighth notes in the first measure and a series of eighth notes. The tempo is marked 'pesante.' and the articulation is 'stacc.'. The key signature has two sharps (F# and C#).

3

3

7

This system contains the next two measures. The right hand continues with a triplet of eighth notes and sixteenth notes. The left hand continues with eighth notes. The key signature remains two sharps.

f *cresc.* *D.S.al Fine.*

3

3

7

This system contains the next two measures. The right hand has a triplet of eighth notes and sixteenth notes. The left hand has a triplet of eighth notes and sixteenth notes. The dynamic is marked 'f' and 'cresc.'. The instruction 'D.S.al Fine.' is present. The key signature remains two sharps.

ff

This system contains the next two measures. The right hand has a triplet of eighth notes and sixteenth notes. The left hand has a triplet of eighth notes and sixteenth notes. The dynamic is marked 'ff'. The key signature remains two sharps.

This system contains the final two measures of the piece. The right hand has a triplet of eighth notes and sixteenth notes. The left hand has a triplet of eighth notes and sixteenth notes. The key signature remains two sharps.

rall. sempre. *cresc.*

Grandioso.

fff

dim. e poco.

p dolce.

Andante dolce.

The first system of music consists of two staves. The treble staff contains a melodic line with a series of eighth notes, some beamed together, and a few quarter notes. The bass staff provides a harmonic accompaniment with chords and some moving lines. The key signature is one sharp (F#).

The second system continues the musical themes. The treble staff features a melodic line with some slurs and accents. The bass staff continues with a steady accompaniment of chords and moving lines.

Grazioso.

The third system is marked *Grazioso* and *mp*. It features a change in tempo and dynamics. The treble staff has a more rhythmic melodic line. The bass staff has a simpler accompaniment. A double bar line is present in the middle of the system.

The fourth system is marked *piu p*. The treble staff continues with a melodic line, and the bass staff has a more active accompaniment with some chords and moving lines.

The fifth system is marked *stacc.*. The treble staff has a melodic line with some slurs. The bass staff has a more active accompaniment with some chords and moving lines. The system ends with a double bar line.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with eighth and sixteenth notes, including a repeat sign at the beginning. The bass staff has a bass clef and contains a harmonic accompaniment of chords and single notes.

The second system continues the piece. It features a first ending bracket labeled "1." that spans the final two measures of the system. The treble staff shows a melodic line with eighth notes, and the bass staff provides a steady accompaniment.

The third system includes a second ending bracket labeled "2." that covers the final two measures. The treble staff has a melodic line with eighth notes, and the bass staff has a harmonic accompaniment. A fermata is placed over the final note of the second ending in both staves.

The fourth system shows a melodic line in the treble staff with a slur over the first four notes and a fermata over the final note. The bass staff has a harmonic accompaniment with some chromatic movement, indicated by sharp signs on the notes.

The fifth system begins with the instruction "Cantabile." and a dynamic marking of "mp" (mezzo-piano). The treble staff features a melodic line with a slur over the first four notes. The bass staff has a harmonic accompaniment with a steady eighth-note pattern.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a long slur over the first two measures. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melody with a slur over the first two measures. The bass staff accompaniment includes some rests in the second measure.

Third system of musical notation. The treble staff has a slur over the first two measures. The bass staff accompaniment is consistent with the previous systems.

Fourth system of musical notation. The treble staff begins with a key signature change to one sharp (F#). The first measure has a piano (*p*) dynamic marking. The second measure is marked *poco rall.* and the third measure is marked *a tempo.* The bass staff accompaniment continues.

Fifth system of musical notation. The treble staff has a slur over the first two measures. The bass staff accompaniment concludes the system.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps and flats). The bass staff provides a harmonic accompaniment with chords and single notes, including some accidentals.

The second system continues the piece. It features dynamic markings: *rall.* (ritardando) in the first measure and *mp* (mezzo-piano) in the second measure. The notation includes various note values and rests in both staves.

The third system shows further development of the melodic and harmonic themes. The treble staff has a more active melodic line with eighth notes, while the bass staff continues with a steady accompaniment.

The fourth system introduces a change in the bass line. A *p* (piano) marking appears in the first measure of the bass staff. The treble staff continues with its melodic line, and the bass staff has a more rhythmic accompaniment.

The fifth system concludes the page. It features a final cadence in the treble staff with a whole note chord. The bass staff has a final melodic phrase and a whole note chord. The system ends with a double bar line.

12
ACT I.
Opening Chorus.

No 1.

MANUEL KLEIN.

Vivace.

Cock Crow.

Bell.

Ob. stopped Hn.

mf

cresc.

f stacc.

fz

Vivace.
SOPRANO & CONTRALTO.

CHORUS.

TENOR. *f* It's going to be a ve-ry bu-sy day, ————— So

BASS. *f* It's going to be a ve-ry bu-sy day, bu-sy day, So

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 *mf*

hap-pen once a year, on-ly hap-pen once a year

we'll be there, Oh yes we'll be there. *f*

So we'll be there. Oh yes we'll be there. *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.

mf

When the Pi-per comes back hop-ping from his Wed-ding Break-fast shop-ping, he will

mf

find us wait - ing here to eat the things _____ which he's

pret - ty sure to bring us, then a lit - tle song he'll sing us, tell - ing

us, we're lit - tle an - gels with - out wings. _____

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.

CHORUS.

TENOR.

BASS.

And when the eve - ning's end - ed, as you

And then at eve you

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

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

4 5 7 5
No. 2.

We Tell Him Just What To Do.

Lyric by
R. H. BURNSIDE.

Music by
MANUEL KLEIN

Allegro.

The musical score is set in 6/8 time with a key signature of two flats (B-flat and E-flat). It begins with a piano introduction in the left hand, marked *f* (forte) and *mp* (mezzo-piano). The vocal line enters in the second measure. The lyrics are: "We're a coup - le of men, who now and then Are What — ev - er he knows, where ever he goes, When troub - led with too much work, — But we fol - low a rule they ev - er he makes a speech, — Where — e'er he pro - ceeds, which". The piano accompaniment continues throughout the vocal lines, providing harmonic support.

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

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
No. 3.Lyric by
R. H. BURNSIDE.

Woman's A Wonderful Thing.

Music by
MANUEL KLEIN.

Vivo.

Piano. *f*

Tempo di Valse.

mp

Wom - an is tru - ly a won - der - ful thing, Po - ets in
Wom - an, we're told was es - pe - cial - ly sent To com - fort poor

praise of her con - stant - ly sing; All o - ver the world 'tis the
man, when he can't pay the rent, To share in our sor - rows, our

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

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a forte (*f*) dynamic. The lyrics are: "Wom - an, _____ love - ly wom - an, _____ You're a". The piano accompaniment consists of chords and moving lines in both hands.

mys - te - ry in - deed to man. _____ But there's

The second system continues the vocal line and piano accompaniment. The lyrics are: "mys - te - ry in - deed to man. _____ But there's". The piano accompaniment features a prominent bass line in the left hand.

some - thing nice a - bout you. Tho' man tries to do with -

The third system continues the vocal line and piano accompaniment. The lyrics are: "some - thing nice a - bout you. Tho' man tries to do with -". The piano accompaniment maintains a steady rhythmic pattern.

out you, Yet he nev - er, nev - er can. _____

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "out you, Yet he nev - er, nev - er can. _____". The piano accompaniment ends with a final chord and a fermata over the last note.

4 5 7 6

The Dresden China Plate.

No. 4.

Elviria.

Lyric by
R. H. BURNSIDE.Music by
MANUEL KLEIN.

Moderato.

Piano. *mf*

The piano introduction consists of three measures. The right hand plays a series of chords in the treble clef, while the left hand plays a melodic line in the bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

Two lit - tle fig - ures, once up - on a time,
To - mor - row, said she, I've made up my mind, To

The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. The piano accompaniment features a bass line with eighth notes and chords in the right hand.

Dwelt up - on a Dres - den chi - na plate.
speak to this fool - ish lit - tle man,

The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. The piano accompaniment continues with a similar melodic and harmonic structure.

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There a-midst sur-round - ings most sub-line, 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

oth - er, al - though Neith - er had told the oth - er one so.
make her a call, My love to con - fess and tell — her all.

REFRAIN. *Allegretto.*

And all day long they would sit and sigh, And
But to - mor - row came — and weeks passed by, And

mp - - *mf*

nev - er con - fi - ded the rea - son why; It was most ab - surd, For —
there just the same they would sit and sigh; It was most ab - surd, For —

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

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.

Moderato.

Piano. *mf*

I've
There's

met a lot of girls in ev - 'ry cit - y, I've
some - thing in my heart that seems to tell me, I

met a lot of girls I thought were fine, I have
love you and I on - ly hope it's true, And I

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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.

4 5 6 7 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.

Moderato.

Piano. *mf doloroso.*

Life's no joke, you're in trou-ble ev-'ry min-ute! It's a
You'll ad-mit I'm right take a man when he is sin-gle. Then his

cold hard world all the time that you are in it. Your ex-
cares are few in his pock-ets coin will jin-gle. He has

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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.

Vivace con Spirito.

What a hap-py, hap - py day! What a chance to
What a hap-py, hap - py day! What a chance to

Vivace con Spirito.

laugh and sing, Let's be gay now while we may. Let all grief and care take wing.
laugh and sing, Let's be gay now while we may. Let all grief and care take wing.

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Soon the wed-ding bells will ring, That's the rea-son why we say:

Soon the wed-ding bells 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.

SAMMY.

I try to look pleased but I ain't,— I'm trembling with fright and with fear.—

All^o moderato.

mf

feel near-ly rea-dy to faint, and I wish you had nev-er come

Con sentimento.

here.

PIPER.

Wo - man, love-ly wo - man,

p *p* *dolce*

— You're a mys-ter - y in - deed to man, But there's

HOUSEKEEPER. *mf*

Come a -

some-thing nice a - bout you, Tho'man tried to do with - out you, Yet he nev-er, nev-er

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. *Agitato.*

Look here! This thing has got to stop. You'll have to let the

mine

All^o 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

Why not?

ff

sf

sf

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.

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

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 began, that I would soon be
nice young man.

A nice young man.

The first system shows Lizzie's vocal line in a 3/4 time signature, starting with a rest followed by a melodic phrase. The piano accompaniment is in a 3/4 time signature, featuring a steady eighth-note bass line and chords in the right hand.

Tempo di Valse.

through.

PIPER. *dolce*

You must gaze in - to each oth - ers

The second system begins with the tempo marking 'Tempo di Valse' and a 3/4 time signature. Pimper's vocal line enters with a melodic phrase marked 'dolce'. The piano accompaniment continues with a similar eighth-note bass line and chords.

Tempo di Valse.

eyes, When the beau - ti - ful mel - o - dy starts, Which I'll

The third system continues the 'Tempo di Valse' section. Pimper's vocal line continues with a melodic phrase marked 'dolce'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

pres - ent - ly play in the u - su - al way, And then love will creep in - to your

The fourth system concludes the 'Tempo di Valse' section. Pimper's vocal line continues with a melodic phrase marked 'dolce'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

hearts.

SOPRANO & CONTRALTO.

TENOR

BASS.

CHORUS

We must gaze in - to each oth - ers eyes, — When the

We must gaze in - to each oth - ers eyes, — When the

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. —

Detailed description of the musical score: The score is for page 53 and consists of six systems. The first system shows the vocal parts (Soprano & Contralto, Tenor, Bass) and piano accompaniment. The lyrics are: 'hearts. We must gaze in - to each oth - ers eyes, — When the'. The second system continues the vocal parts and piano accompaniment. The lyrics are: 'We must gaze in - to each oth - ers eyes, — When the'. The third system shows the vocal parts and piano accompaniment. The lyrics are: 'beau - ti - ful mel - o - dy starts, — Which the Pip - er will play in the'. The fourth system continues the vocal parts and piano accompaniment. The lyrics are: 'beau - ti - ful mel - o - dy starts, — Which the Pip - er will play in the'. The fifth system shows the vocal parts and piano accompaniment. The lyrics are: 'u - su - al way, And then love will creep in - to our hearts. —'. The sixth system continues the vocal parts and piano accompaniment. The lyrics are: 'u - su - al way, And then love will creep in - to our hearts. —'. The piano accompaniment features a steady rhythmic pattern with chords and moving lines in both hands. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4.

Presto con fuoco.

ff

CHORUS.

SOPRANO & CONTRALTO. *f*

TENOR. *f*

BASS. *f*

What an un-ex-pect-ed end-ing It is past all com-pre-

f

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

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "pret - ty sit - u - a - tion, We would like an ex - plan - a - tion, You let me go. We'd" for the top staff, and "pret - ty sit - u - a - tion, We would like an ex - plan - a - tion We'd" for the middle staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

like to know what ev - er does this mean.

like to know what ev - er does this mean.

The second system continues the vocal lines and piano accompaniment. The lyrics are: "like to know what ev - er does this mean." for both the top and middle vocal staves. The piano accompaniment continues with the same rhythmic pattern.

DIALOGUE.

pp

The third system is a piano accompaniment section. It is labeled "DIALOGUE." and includes the dynamic marking *pp* (pianissimo). The piano part features a more active and rhythmic accompaniment, with chords in the right hand and a moving bass line in the left hand.

The fourth system continues the piano accompaniment from the previous system, maintaining the same key signature and rhythmic structure.

The fifth system concludes the piano accompaniment section, ending with a final chord in the right hand and a sustained note in the left hand.

Marcia.

ALL.

We're going to paint the cit - y red and have some

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.

Vivace.

Piano. *mf*

PIPER.

Some cu - ri - ous prob - lems have vexed me of late, And
Sup - pos - ing you're walk - ing a - long down the street, And a

if you will do so, I'd like you to state, Since you are both paid, To a -
nice look - ing girl you should hap - pen to meet, Whom you've met once be - fore, So you

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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?

Vivace. **ADVISER and REMINDER.**

It all de-pends, it all de-pends. If your
It all de-pends, it all de-pends. If she

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4.

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

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature remains G major. The lyrics continue from the previous system.

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.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature remains G major. The lyrics conclude the piece.

1st Dance After "It All Depends."

Schottische.

MANUEL KLEIN.

The musical score is written for piano and consists of five systems. The first system begins with a forte (*f*) dynamic. The music is in G major and 2/4 time. It features a mix of eighth and sixteenth notes, often beamed together, and includes several triplet markings. The bass line is primarily composed of chords and single notes. The piece concludes with a first ending (marked '1.') and a second ending (marked '2.').

2nd Dance After "It All Depends."

MANUEL KLEIN.

Tempo di Valse.

The first system of the musical score is written for piano in G major and 3/4 time. It begins with a mezzo-forte (*mf*) dynamic marking. The right hand features a melodic line with a slur over the first two measures, while the left hand provides a steady accompaniment with eighth-note patterns.

The second system continues the piece, showing a variety of chordal textures in both hands. The right hand has several chords with slurs, and the left hand maintains a consistent rhythmic accompaniment.

The third system introduces a more active melodic line in the right hand, featuring a descending eighth-note scale. The left hand continues with its accompaniment, including some chordal changes.

The fourth system shows a continuation of the melodic and harmonic development. The right hand has a prominent melodic phrase with a slur, and the left hand provides harmonic support.

The fifth system concludes the piece with a final melodic flourish in the right hand and a sustained chordal accompaniment in the left hand.

3rd Dance After "It All Depends."

MANUEL KLEIN.

Vivace.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music begins with a forte (*f*) dynamic. The upper staff features a series of eighth-note patterns, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with similar rhythmic patterns in both staves. The upper staff maintains the eighth-note motif, and the lower staff continues with its accompaniment. The piece concludes with a final chord in the upper staff.

The third system continues the piece with similar rhythmic patterns in both staves. The upper staff maintains the eighth-note motif, and the lower staff continues with its accompaniment. The piece concludes with a final chord in the upper staff.

The fourth system continues the piece with similar rhythmic patterns in both staves. The upper staff maintains the eighth-note motif, and the lower staff continues with its accompaniment. The piece concludes with a final chord in the upper staff.

4 5 6 8

No. 9.

Lyric by
R. H. BURNSIDE.

It Really Was A Very Pretty Story.

Music by
MANUEL KLEIN.

Allegretto.

Piano. *mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the dynamic is 'mf'.

Once I knew a lit - tle boy And
Wil - lie was a fish - er - man Of

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part uses chords and single notes to support the vocal line. The dynamic is marked 'mp'.

Wil - lie was his name, He went to a school in the day - time;
ver - y great re - nown, At least he al - lowed his wife to think so. One

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains a steady accompaniment with chords and single notes.

With his lit - tle sweet - heart He would play at ev - 'ry game, And
day he went a fish - ing, Brought a love - ly catch to town, And

The third line of the song concludes the vocal melody and piano accompaniment. The piano part ends with a final chord in the bass clef.

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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 - nt 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.

Tempo di Valse.

Piano. *mf grazioso.*

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Tempo di Valse' and the dynamics are 'mf grazioso'.

Why is it I won - der when folks make a
Why is it when Har - ry is long - ing to

rall. *a tempo.*

The first line of the duet features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked 'rall.' and 'a tempo.'.

blun - der, They nev - er will take the blame? Why
mar - ry Sweet Ma - bel, who does - n't love him, She's

The second line of the duet continues the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

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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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat major). The lyrics are: "can - not find out, — No mat - ter how hard I try; — I should". The piano accompaniment is written in grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

like to know the rea - son — Why — such things

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "like to know the rea - son — Why — such things". The piano accompaniment maintains its harmonic support with chords and a consistent bass line.

should be so. — Tho' a - gain and a - gain, I ask

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "should be so. — Tho' a - gain and a - gain, I ask". The piano accompaniment includes some chromatic movement in the right hand, reflecting the melodic line.

folks to ex - plain, — Yet no one seems to know. —

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "folks to ex - plain, — Yet no one seems to know. —". The piano accompaniment ends with a final chord and a double bar line.

Adam And Eve.

4590

No. 11.

Lizzie.

Lyric by
R. H. BURNSIDE.Music by
MANUEL KLEIN.

Allegro moderato.

LIZZIE.

Piano.

I
They
If

oft - en won - der why it is that wom - an's al - ways blamed, Be -
say Eve tempt - ed A - dam, and of course it may be true, But I've
poor Eve had - n't been a chump, how dif - f'rent men would be! They

mp

cause this world's so bad, it real - ly makes me feel a - shamed. To
heard a dif - f'rent sto - ry which is known to ver - y few. The
would - n't think of go - ing home at half past two or three. They'd

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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 trou-ble 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

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

poco piu lento.

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 dogs 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.

Vivace.

Piano. *ff*

Vamp. *1st Variation.*

mf

2nd Variation. *3rd Variation.*

4th Variation.

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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 hood, — When a bull came a - long that's the

Au - to - mo - bile And he nev - er got o - ver the jar.
end of my song, Tho' I'd like to tell more if I could.

ff

Repeat Refrain.

3

Lit - tle Boy Blue took a girl that he knew, For a
Lit - tle Bo - Peep has been los - ing her sleep, Thro' eat -

sail on the sea in his yacht, — But the yacht o - ver-turned And the
ing some peach - es — and cream, — And I'm sor - ry to add That the

boy, so we've learned, — Caught cold from the duck - ing he got.
peach - es were bad, And she had a most ter - ri - ble dream.

fz

Repeat Refrain.

4

Mar - ge - ry Daw — sat on a see saw, When her
Sin - bad the Sail - or, got clothes from the tai - lor, But

broth - er a nast - y trick played her, — He jumped off the plank And she
nev - er would pay — the bill. — They put him in jail, And he

fell in a tank, Now she won't take a bath if you paid her.
could - n't get bail, So I guess they have got him there still.

fz

Repeat Refrain.

4 5 6 9
No. 13.Lyric by
R. H. BURNSIDE.

Whose Little Girl Are You?

Music by
MANUEL KLEIN.

Tempo di Valse.

Piano.

f

You're a dear lit - tle girl, But a queer lit - tle
I'm sin - cere lit - tle girl And it's clear lit - tle

mp

girl, So de - light - ful - ly quaint and de - mure, love, ——— You're a
girl, There is no rea - son why we should tar - ry, ——— And my

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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!

a tempo.

Whose lit - tle girl are you? Whose lit - tle

poco accel.

girl are you? You love me now don't you? Do

rall. *a tempo.*

tell me now won't you? Whose lit - tle girl are you?

