

Cheper

PEGGY FROM PARIS

A MUSICAL COMEDY

DIRECTION
HENRY W. SAVAGE

BOOK &
LYRICS BY
GEORGE ADE
MUSIC BY
WM LORRAINE

I Left Ma Heart in Dixie.....	60
I Like You Lil', for Fair.....	60
My Emmaleen.....	60
The Regular Limited Train.....	60
Gay Fleurette.....	60
The Girl Who Comes In From the West.....	60
When He's Not Near.....	60
We're True to the College Days.....	60
The Dear Old Farm.....	60
Come to the Club to-night.....	60
Henny.....	60
Lunita.....	60
Score.....	2.00
Selection.....	1.00
Waltzes.....	75
March.....	60
Lancers.....	60
Lunita Intermezzo.....	60



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Ad 23*

Selection

from Ade and Loraine's Successful Musical Comedy

"PEGGY FROM PARIS"

arr. by HILDING ANDERSON.

Tempo di Marcia.

Piano. *ff*

The first system of the piano introduction is in 2/4 time. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of quarter notes. The dynamic marking is fortissimo (ff).

The second system continues the piano introduction with similar rhythmic patterns in both hands.

(The Janitor.) *ff*

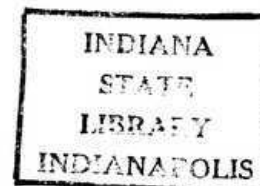
The third system begins with the character 'The Janitor' and features a more complex rhythmic pattern with eighth notes in the right hand.

The fourth system continues the piano introduction with various chordal textures.

The fifth system concludes the piano introduction with a final cadence and a fermata over the final chord.

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Moderato. (Henny.)

The first system of music features a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble clef begins with a triplet of eighth notes, marked with a forte (*f*) dynamic. The bass clef provides a harmonic accompaniment with chords and single notes. The system concludes with a mezzo-forte (*mf*) dynamic marking.

The second system continues the piece, showing the melodic line in the treble clef and the accompaniment in the bass clef. The dynamics remain consistent with the previous system.

The third system of the piece, maintaining the 2/4 time signature and F# key signature, with melodic and accompaniment parts.

The fourth system includes a dynamic marking of *p* (*piu lento.*) in the bass clef, indicating a change in tempo and dynamics.

The fifth system features dynamic markings of *mf*, *a tempo.*, and *rall.* in the bass clef, marking the end of the 'Moderato' section.

Tempo di Valse.

The 'Tempo di Valse' section begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody in the treble clef starts with a piano (*p*) dynamic, and the bass clef provides a simple accompaniment.

Ballet

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including the instruction *marcato.*

Third system of musical notation, including the instruction *ritardo.*

(The Regular Limited Train.)
Allegro moderato.

Fourth system of musical notation, including the instruction *p* and *mf*.

Fifth system of musical notation, featuring a treble and bass clef with various notes and rests.

Sixth system of musical notation, featuring a treble and bass clef with various notes and rests.

Lo stesso tempo.

Musical notation for the first system, measures 1-4. Treble and bass staves. Dynamic markings include *p-f* and accents.

Musical notation for the second system, measures 5-8. Treble and bass staves.

Musical notation for the third system, measures 9-12. Treble and bass staves. Includes first and second endings. Dynamic marking *fz* is present.

(We're True To The College Days.)
Andante moderato.

Musical notation for the fourth system, measures 13-16. Treble and bass staves. Dynamic marking *pp*.

Musical notation for the fifth system, measures 17-20. Treble and bass staves.

Musical notation for the sixth system, measures 21-24. Treble and bass staves. Dynamic markings include *rall.*, *f pp*, *a tempo.*, and *rall.*

(I Like You, Lil, For Fair.)
Tempo di Valse.

mf

tr

rall.

Moderato.

p-f a tempo.

(My Emmaleen.)
a little faster.

The first system of music features a treble and bass clef. The treble clef part begins with a *mf* dynamic and includes trills (*tr*) on the notes G4 and A4. The bass clef part provides a steady accompaniment. The system concludes with a *p* dynamic marking.

The second system continues the piece with a treble and bass clef. The treble clef part features a series of chords and melodic lines, while the bass clef part maintains a consistent accompaniment.

The third system of music shows the treble clef part with a trill (*tr*) on the note G4. The bass clef part continues with its accompaniment.

The fourth system concludes the piece with a treble and bass clef. The treble clef part ends with a final melodic flourish, and the bass clef part provides a concluding accompaniment.

Slowly.

The fifth system is marked *Slowly* and begins with a *p* dynamic. It features a treble and bass clef with a more complex, slower-moving accompaniment in the bass clef.

The sixth system continues the *Slowly* section with a treble and bass clef. The treble clef part features a *fz* dynamic marking, indicating a fortissimo and *z* (zwoelf) or similar marking. The bass clef part continues with its accompaniment.

First system of musical notation, featuring a treble and bass clef. The music consists of chords and eighth-note patterns. A dynamic marking of *f* is present at the beginning.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *fz* and a fermata over a measure in the treble clef.

Third system of musical notation, showing a continuation of the rhythmic and harmonic patterns.

(Gay Fleurette.)
Tempo di Valse.

Fourth system of musical notation, marking the beginning of the 'Gay Fleurette' section. It features a 3/4 time signature and dynamic markings of *p*, *dim.*, and *rit.*

Fifth system of musical notation, with dynamic markings of *p-f*, *rall.*, *marcato.*, and *a tempo.*

Sixth system of musical notation, continuing the 'Gay Fleurette' section with dynamic markings of *rall.*, *marcato.*, and *a tempo.*

100

Dalle

0-0-0-0-0



First system of musical notation. The piano part (treble clef) begins with a *rall.* marking, followed by *marcato.* and then *a tempo.* The bass part (bass clef) provides a steady accompaniment.



Second system of musical notation. It features a first ending bracket in the piano part. A *rall.* marking is present in the piano part towards the end of the system.



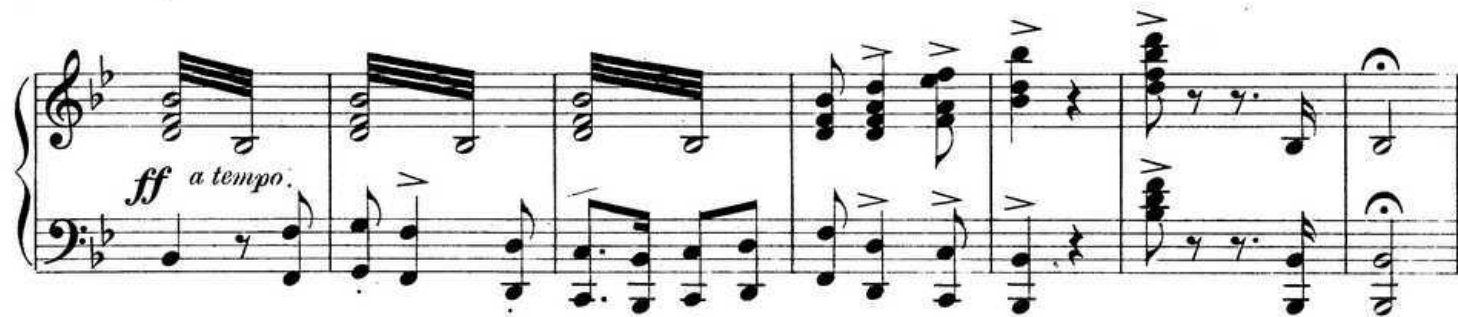
Third system of musical notation. It begins with a second ending bracket and a *Moderato.* marking. The piano part then features a *ff marcato.* marking.



Fourth system of musical notation. The piano part (treble clef) has a more active melodic line, while the bass part (bass clef) continues with a rhythmic accompaniment.



Fifth system of musical notation. The piano part (treble clef) features sustained chords, and the bass part (bass clef) provides a consistent rhythmic accompaniment.

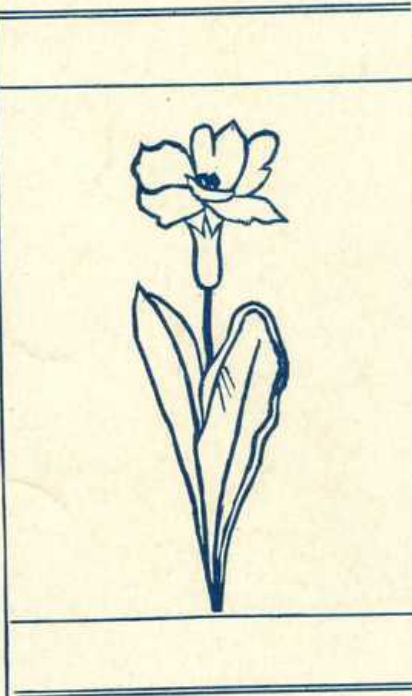


Sixth system of musical notation. The piano part (treble clef) starts with a *ff a tempo.* marking. The system concludes with a final cadence in both staves.

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ZAMONA.
AN ARABIAN INTERMEZZO.

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Moderato.

Piano.








f *rit.*

p a tempo.

mf

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Also published as a song and sung by EDNA MAY in "Girl from Up There,"   
    and featured with great success in the new musical comedy "King Dodo."

Respectfully Dedicated to Mr David H. Lichtenstein, New York.

Miss Chrysanthemum.
(O KIRU SAN)
A JAPANESE INTERMEZZO.

Moderato.

Piano.

mf *rit.* *mf*

a tempo.
mf il basso marcato

erac.

il basso marcato.

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