

WITH THE TWINKLE IN HER EYE

Chauncey Olcott's

SONG SUCCESSES
IN HIS NEW PRODUCTION:

MACUSALA

By RIDA JOHNSON YOUNG

AUGUSTUS PITOU, MANAGER



Girl I'll Call My Sweetheart
Must Look Like You, The 60

By Chauncey Olcott and Dan J. Sullivan.

Good-Bye My Emerald Land 60

By Chauncey Olcott and Frederic Knight Logan.

With the Twinkle in Her Eye 60

Lyric by Chauncey Olcott and Louis Weslyn.
Music by Ernest R. Ball.

Selection . . . 1.00

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With The Twinkle In Her Eye.

Lyric by
CHAUNCEY OLCOTT
& LOUIS WESLYN.

Music by
ERNEST R. BALL.

Brightly with animation.

'Twas on the way to Cork one day, I

mf *p*

ped. *

met a col - leen fair; I'd start - ed down to vis - it town, and

make my for - tune there. I'd left my home and was filled with fears, But

7.

soon I smiled through my glist'ning tears, As I thought that Miss might have one kiss, Just

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

one that she could spare. So ro - guish was - her smile, And her

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment features a wavy line in the right hand and a more rhythmic bass line.

glance was soft - and shy; 'Twas like an A - pril sun - beam, - The

The third system shows the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment has a wavy line in the right hand and a steady bass line.

twin - kle in her eye. Says

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes dynamic markings 'mf' and 'p'.

I. "My lass, you can - not pass a - long this road to - day; Up -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "I. 'My lass, you can - not pass a - long this road to - day; Up -". The piano accompaniment includes a right-hand part with a long melodic line and a left-hand part with a steady bass line.

on my soul, there is a toll which col - leens have to pay. A

The second system continues the vocal line and piano accompaniment. The lyrics are: "on my soul, there is a toll which col - leens have to pay. A". The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a bass line.

kiss, sweet-heart, I must sure - ly get, A fair - er girl I have nev - er met." And she

The third system continues the vocal line and piano accompaniment. The lyrics are: "kiss, sweet-heart, I must sure - ly get, A fair - er girl I have nev - er met." And she". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. There are triplets in the vocal line.

paid the price, I kissed her twice Be - fore she got a - way. But

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "paid the price, I kissed her twice Be - fore she got a - way. But". The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a bass line.

where was that sweet smile?— And why that sad lit - tle sigh? Oh,

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are "where was that sweet smile?— And why that sad lit - tle sigh? Oh,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It includes a triplet of eighth notes in the vocal line and a corresponding triplet in the piano accompaniment. The piano part consists of sustained chords and moving lines in both hands.

what's come o - ver my col - leen, And the twin - kle in her eye?

The second system continues the vocal line with the lyrics "what's come o - ver my col - leen, And the twin - kle in her eye?". The piano accompaniment includes a triplet of eighth notes and a dynamic marking of *mf* (mezzo-forte). The piano part features a mix of chords and melodic lines.

Slower.
Says she: "You take ad - van - tage of a lass that means no harm, Be -

The third system begins with the tempo instruction *Slower.* and the lyrics "Says she: 'You take ad - van - tage of a lass that means no harm, Be -". The piano accompaniment features a triplet of eighth notes and a dynamic marking of *p* (piano). The piano part is characterized by sustained chords and a slower, more deliberate melodic flow.

cause I can - not de - fend my - self With a bask - et on - my arm. You

The fourth system concludes the vocal line with the lyrics "cause I can - not de - fend my - self With a bask - et on - my arm. You". The piano accompaniment continues with sustained chords and melodic lines in both hands.

come a - long with your blar - ney, And play with a col - leen's heart, A

lass that's true is - n't meant for you, So I think it's time to part." I

grabbed her up in my arms, And we nev - er said: "Good - bye?" For I

wed that lit - tle col - leen, With the twin - kle in her eye. —

ff

One of Chauncey Olcott's Greatest Hits.

I Love The Name Of Mary.

Lyric by
GEO. GRAFF Jr.

Music by
CHAUNCEY OLCOTT
& ERNEST R. BALL.

CHORUS. Valse moderato. *Tenderly.*

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The piano part includes dynamic markings such as *mp*, *espress.*, *f ten.*, *mf*, *f*, and *dim.*. The lyrics are: "I love the name of Ma - ry, Gen - tle and sweet nor air - y, Ten - der as e'er a fair - y, Just as true. And from my heart's glad sing - ing, And from the hopes there spring - ing Fu - ture days joys are bring - ing, And you too Ma - ry."

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INTRODUCED BY

Chauncey Olcott

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