

PONY BALLET



KLAW & ERLANGER'S
Production
of the Great Drury Lane
SPECTACULAR ENTERTAINMENT

MR. BLUEBEARD

ADAPTED FOR THE AMERICAN STAGE



by

J.J. McNALLY

MUSIC BY

FREDERIC SOLOMON

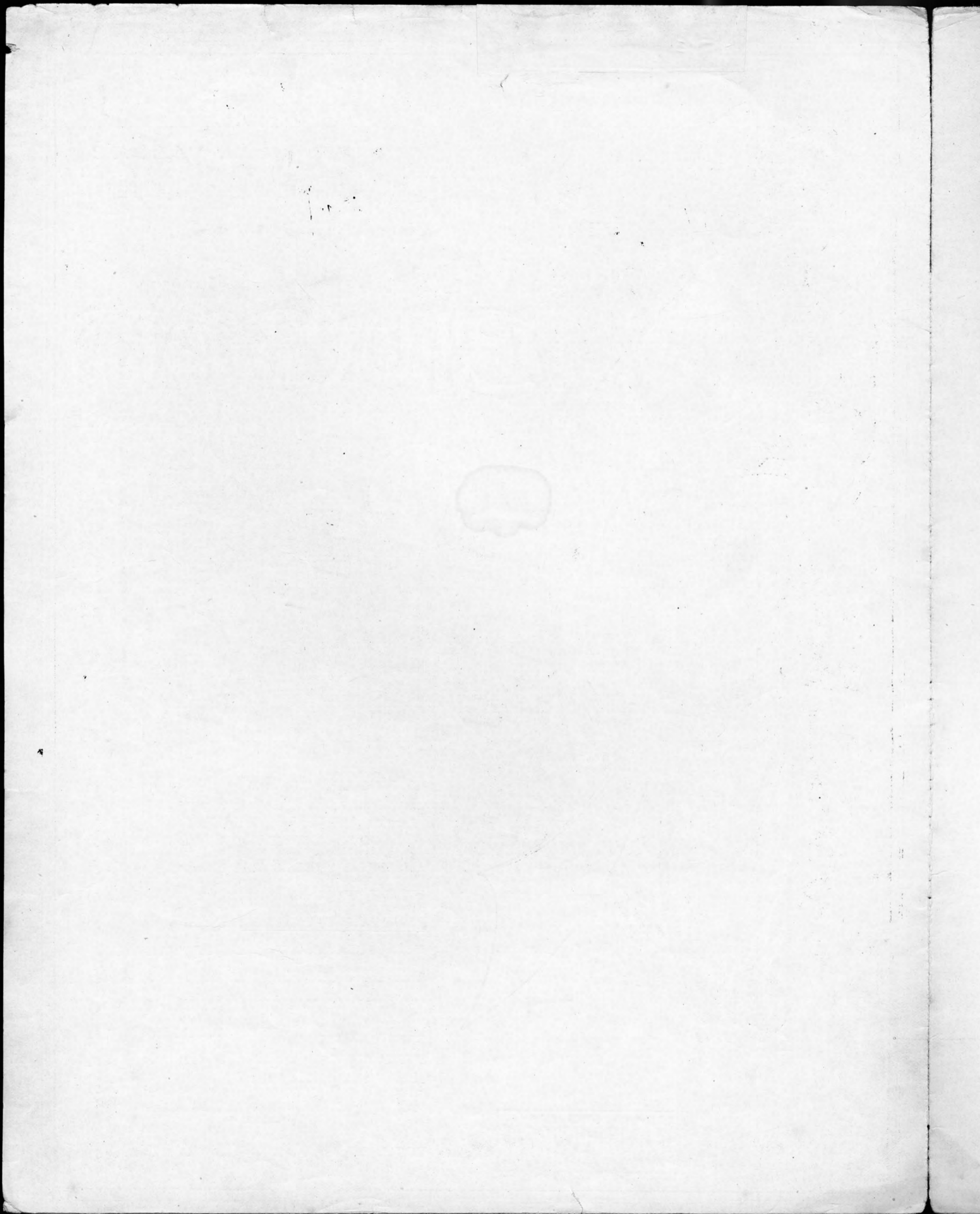


❁ VOCAL ❁

OPENING CHORUS	❁	❁	❁	❁	❁	60
THE UNPOPULAR POTENTATE	❁	❁	❁	❁	❁	50
AS GOOD AS I OUGHT TO BE	❁	❁	❁	❁	❁	50
I'LL SET MY TRUE LOVE FREE	❁	❁	❁	❁	❁	50
NAUTCH GIRLS' DANCE	❁	❁	❁	❁	❁	50
<u>PONY BALLET—TWO-STEP</u>	❁	❁	❁	❁	❁	50
WHEN THE CAT'S AWAY THE MICE WILL PLAY	❁	❁	❁	❁	❁	50
GRAND PROCESSIONAL MARCH	❁	❁	❁	❁	❁	50
THE BEER THAT MADE MILWAUKEE FAMOUS	❁	❁	❁	❁	❁	50
LET US SWEAR IT BY THE PALE MOONLIGHT	❁	❁	❁	❁	❁	60
SISTER ANN	❁	❁	❁	❁	❁	50
THE YANKEE TOURIST GIRL	❁	❁	❁	❁	❁	50

VOCAL GEMS ❁ ❁ ❁ ❁ ❁ ❁ 50

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Bluebeard Act.III.
Pony Ballet Two-Step.

By FREDERIC SOLOMON

INTRO.
Marcia.

The first system of the introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a piano (p) dynamic. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes. The system concludes with a forte (f) dynamic marking.

The second system continues the introduction with a mezzo-forte (mf) dynamic. It consists of two staves with similar notation to the first system, maintaining the 6/8 time signature and two-flat key signature.

The third system continues the introduction with two staves of music, maintaining the 6/8 time signature and two-flat key signature.

The fourth system continues the introduction with two staves of music, maintaining the 6/8 time signature and two-flat key signature.

The fifth system concludes the introduction with two staves of music, maintaining the 6/8 time signature and two-flat key signature.

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Trio.

mf cantabile.

cresc.

Pony Ballet Two-Step. 3.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a forte (*ff*) dynamic. The melody in the upper staff features a series of chords and eighth-note patterns, while the bass line provides a steady accompaniment.

The second system continues the piece. It features a key signature change to two flats (B-flat, E-flat) in the final measure, indicated by a double flat (*bb*) above the staff. The dynamic remains forte (*ff*).

The third system continues with a forte (*ff*) dynamic. The melody in the upper staff consists of sustained chords, and the bass line continues with a rhythmic accompaniment.

The fourth system continues the musical progression. The upper staff shows a melodic line with eighth notes, and the bass line provides a consistent accompaniment.

The fifth system continues the piece. The upper staff features a melodic line with eighth notes, and the bass line provides a consistent accompaniment.

The sixth system concludes the piece. It includes the dynamic marking *ff*, the instruction *D.C.* (Da Capo), and the tempo marking *sva* (ritardando). The music ends with a final chord in the upper staff.

Pony Ballet Two-Step, 3.

The Four Big Song Hits of Broadway

Aaron S. Hoffman.
CHORUS.

Pinky Panky Poo.

Andy Lewis.

Pin - ky Pan - ky Poo, I want to woo, woo, woo, woo you, But
when I ask her for her hand - ee, She just says, "Me no un - der - stand - ee."
Pin - ky Pan - ky Poo, You are a loo - loo, loo - loo, loo - loo; You've a
fun - ny, fun - ny nam - ee, but I love you "al - la sam - ee;" Pin - ky Pan - ky Poo... Poo...

Poco rit.
A tempo.
Cres. *mp* *Poco rit.* *Allegro.* *f*

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JAMES O'DEA

"SAMMY."

EDWARD HUTCHISON.

CHORUS. *Quietly, with well marked rhythm.*
Sam - my, oh, oh, oh, Sam - my, For you I'm
pia - ing... when we're a - part; Sam - my,
when you come woo - ing... There's some - thing do - ing... a - round my
heart... Sam - my, oh, oh, oh, Sam - my,

mf

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TRY THESE OVER YOUR PIANO

ED. GARDENIER.
REFRAIN. *Slow.*

"There's Nobody Just Like You."

WILLIAM H. PENN.

There's no - bod - y just like you, sweet - heart, There's no - bod - y loves you so... There's
noth - ing can change the ten - der vows, And the love of the long a - go... Tho'
me - ny I meet of charm - ing grace, With eyes beam - ing fond and true;... There's
no - bod - y else can take your place, There's no - bod - y just like you."

mp *f* *Poco rit.*

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ED. GARDENIER.

"I'LL BE YOUR RAIN-BEAU."

J. FRED HELF.

CHORUS. *Moderato.*
I'll be your rain - beau, I'll beam for you;
I'll make your heart glow so fond and true; My
love will shine in dark - est hours, Shield you from all storms and show - ers;
I'll be your rain - beau, I'll beam for you.

p-f *f* *D.S. al Fine* *f* *D.S.*

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