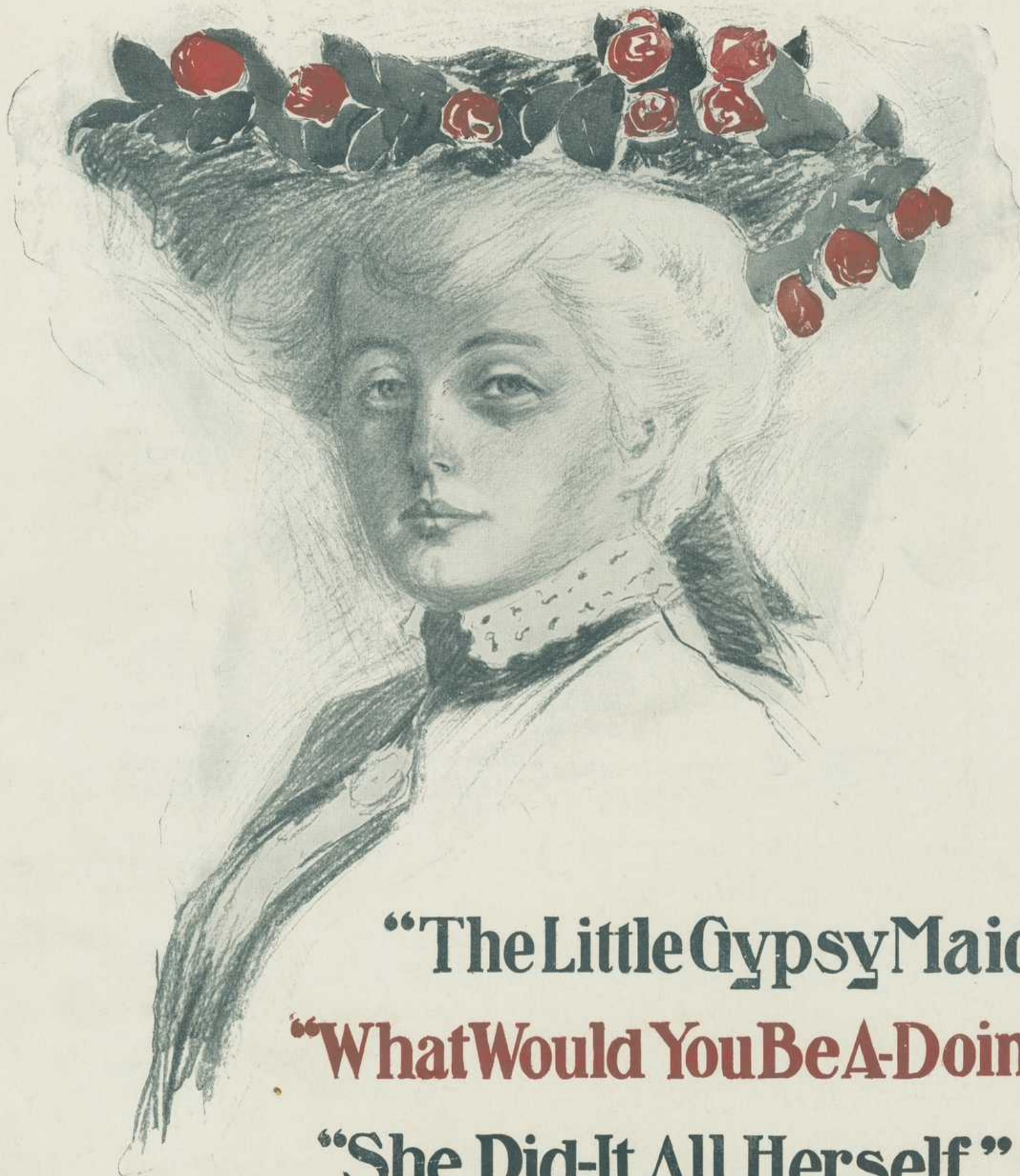


**IRENE BENTLEY'S Big Song Hit**  
Song With Great Success in **George W. Lederer's** Magnificent

production of **The Wild Rose**



**“The Little Gypsy Maid”**

**“What Would You Be A-Doing”**

**“She Did-It All Herself”**

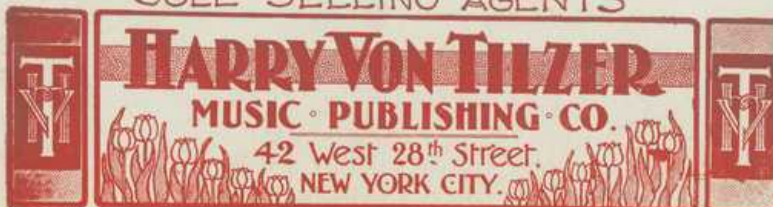
Words By

**Harry B. Smith and  
Cecil Mack**

Music By

**Will Marion Cook**

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NEW YORK CITY.  
CHICAGO OFFICE 67 CLARK ST.

# Try this over on your Piano

## ON EMANCIPATION DAY.

Words by Paul Laurence Dunbar.

Music by Will. Marion Cook.

**Moderato.**

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time. The key signature has one sharp (F#). The first staff begins with a mezzo-forte (*mf*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The second staff continues the accompaniment. A first ending bracket labeled '8.' spans the final two measures, which end with a forte (*f*) dynamic.

**Voice.**

Voice and piano accompaniment for the first vocal line. The voice part is on a single staff with lyrics: "Streets are Heah um". The piano accompaniment is on two staves. A first ending bracket labeled '8.' covers the first four measures. The piano part includes a piano (*p*) dynamic marking and a performance instruction: "(Vamp till ready.)".

Voice and piano accompaniment for the second vocal line. The voice part has lyrics: "gay, On de way, All de al - leys cry, My ph my, When de 'ces - sion". The piano accompaniment continues with a steady eighth-note accompaniment.

Voice and piano accompaniment for the third vocal line. The voice part has lyrics: "done turned out. Mis - - tah Giles Wid Miss shows its head. Maj - - ors brown Rid - - in'". The piano accompaniment continues with the same eighth-note accompaniment.

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# THE LITTLE GYPSY MAID.

Words by  
HARRY B. SMITH  
and CECIL MACK.

Music by  
WILL MARION COOK.

With delicacy, - not fast.

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. The piece begins with a piano (*p*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment. The system concludes with a *dim.* (diminuendo) marking.

Second system of piano introduction. The treble clef continues the melodic line with some grace notes and slurs. The bass clef accompaniment remains consistent. A *pp* (pianissimo) dynamic marking is present in the middle of the system.

Third system of piano introduction. The treble clef features a long, flowing melodic line with many slurs. The bass clef accompaniment continues with a steady rhythm.

Vocal melody and piano accompaniment for the first two lines of lyrics. The vocal line is in the treble clef, starting with a piano (*p*) dynamic. The piano accompaniment is in the bass clef. The lyrics are:
   
1. There's a charming dark eyed lit-tle las-sie that I know,
   
2. He who weds her need not take her to a for-eign land,

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Who with ten - der\_ teas - ing\_ glan - ces\_ sets the heart a -  
 He need build for\_ her no\_ man - sion, nor a pal - ace

*ten.*

glow. Lips as red as rip - est cher - ries; eyes of dusk - y\_  
 grand. What cares she for sun - ny\_ It' - ly, or the riv - er\_

shade Sun - burned as\_ the leaves of\_ Au - tumn is the gyp - sy  
 Rhine All she wants is just a\_ home and one to call her

*cresc.*

**CHORUS.** *a tempo.*  
 maid. She is no vi - o - let, She is no red, red rose  
 mine.

— And though the li - ly of the val - ley's sweet, a

sweet-er flow - er grows. She is no tu - lip rare

*cresc. mf*

— in col - ors bright ar - rayed She's just a wild flow'r of the

for - est shade, this lit - tle gyp - sy maid. She is no maid.

*dim.*

*dim. e rit.*

*poco rit.*

1 2

*D.S.*

The little Gypsy Maid.

# MOLLY GREEN.

Words by Cecil Mack.  
**CHORUS.**

Music by Will Marion Cook.

Mol ly, Mol - ly, Dear lit-tle dark eyed Mol - - ly,

Always so gay and so jol - - ly Who can help lov-ing you — *cresc.*

Mol - - ly, Mol - - ly. My heart is pledg'd to Mol - - ly If

Chol-ly loves Molly I don't think it fol-ly to love her too. — *molto rit.*

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