

MR. DANIEL V. ARTAUR.

PRESENTS

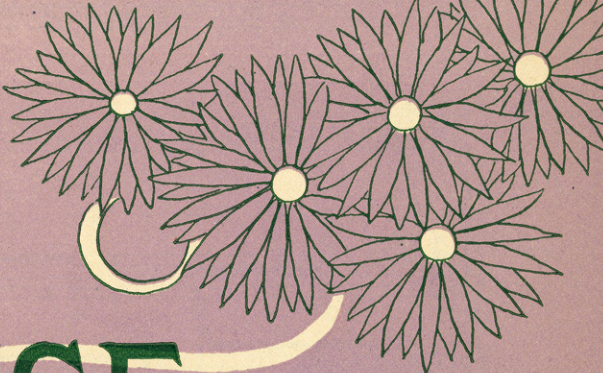
THE GRACE VAN STUDDIFORD OPERA CO.

WITH

MISS GRACE VAN STUDDIFORD

IN THE NEW GOMIC OPERA

THE PARADISE OF MAHOMET



BOOK BY

HARRY B. SMITH

MUSIC BY

R. PLANQUETTE

COMPOSER OF

"CHIMES OF NORMANDY"

T. B. HARMS & FRANCIS DAY & HUNTER

NEW YORK

6

Supplementary Numbers:

There's Something About You Dear That Appeals to Me60
Can You Forget60
*I Can't Get Enough60
When His Eyes Looked Into Mine60
My Idea of Paradise60
Ma Belle60
When Orient Roses Bloom60



SM 1800

I Can't Get Enough!

John L. Golden &
Silvio Hein.

Marcia.

Piano. *ff*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a lively, rhythmic melody in the right hand and a steady bass line in the left hand. The melody consists of eighth and sixteenth notes, creating a marching band feel.

Said Cor - p'ral John Mc - Gee, The Bu - gle
When Cor - p'ral John Mc - Gee, Got mar - ried

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Said Cor - p'ral John Mc - Gee, The Bu - gle / When Cor - p'ral John Mc - Gee, Got mar - ried". The piano accompaniment provides harmonic support with chords and a steady bass line.

call - ing in the morn, Re - minds me, boys, to
for the sev - enth time, Tho' friends all said That's

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "call - ing in the morn, Re - minds me, boys, to / for the sev - enth time, Tho' friends all said That's". The piano accompaniment includes some chromatic movement in the bass line.

take a drink, Be - cause it is a horn; My
past all sense, Of rea - son or of rhyme, Now

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "take a drink, Be - cause it is a horn; My / past all sense, Of rea - son or of rhyme, Now". The piano accompaniment ends with a final chord in the right hand.

face is red, my hair is white, My nose I know is blue, Which
set - tle down for good, they cried, Or we can see your fate, But

proves I use my can-teen like a sol-dier so true, And
John was fig - 'ring ev - en then up - on num - ber eight, Said

some of those who saw his nose, Would tell him at a glance, If
he, I've such a lov-ing na - ture real - ly that I find, I

an - y one lights a match near you, He takes an aw - ful chance. But
love the world the u - ni-verse, And all of wo - men kind. The

Cor - p'ral John he'd go right on No mat - ter what they'd say And
Bi - ble says to love your neigh - bour That's what I o - bey And

on his way he'd sing this lay a doz - en times a day. -
oh a peach moved in the house next door to us to - day. -

Chorus.

I can't get e - nough, I can't get e - nough, I
I can't get e - nough, I can't get e - nough, I

ff *p*

can't get e - nough, to drink, When I'm start - ed on the
can't get e - nough, for girls, When they're good ap - peal to

stuff, They can't make it pass e - nough, I
 me, When bad they're as nice you see, I

can't get e - nough I can't get e - nough I can't get e - nough you
 can't get e - nough I can't get e - nough I can't get e - nough for

see, I must have a hol - low leg on me Said
 me, Oh, I wish I lived in Tur - key, — Said

Cor - pral Mc - Gee. I Gee. —
 Cor - pral Mc - Gee. I Gee. —

D.C.

TRY THESE OVER ON YOUR PIANO

Remembrance.

Piano. *Presto con fuoco.* Valse. Archibald Joyce.

ff

Andante.
ad lib. *p* *dim.* *rall.* *pp*

Con amore.

dim. *ff*

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