

F. C. WHITNEY
presents
MADAME SCHUMANN-HEINK
in
"LOVE'S LOTTERY"

COMIC OPERA
IN TWO ACTS.

BOOK BY
STANISLAUS STANGÉ.



MUSIC BY
JULIAN EDWARDS.

M. WITMARK & SONS

NEW YORK CHICAGO LONDON SAN FRANCISCO
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LOVE'S LOTTERY

—o—

COMIC OPERA
IN TWO ACTS.

...

BOOK BY

STANISLAUS STANGÉ

==

MUSIC BY

JULIAN EDWARDS.

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F. C. WHITNEY

Presents

Mme. Schumann-Heink

in

“Love’s Lottery.”

A COMIC OPERA IN TWO ACTS.

Libretto by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Cast of Characters.

Sergeant Bob Trivet.	WALLACE BROWNLOW.
Sir Hervey Aston.	GEORGE L. TALLMAN.
Squire Marmaduke Skeffington	W. H. THOMPSON.
Laura Skeffington.	LOUISE GUNNING.
Sally Lunn.	DELIGHT BARSCH.
Barney O’Toole.	JOHN SLAVIN.
Ponsonby Damocles Twiller.	H.W. TREDENICK.
Molly Muggins.	TEKLA FARM.
Bess Myrtle.	IVY CLYDE.
Jane Jones.	MARGARET CRAWFORD.
Gill Poorman.	LUCIA NOLA.
Tom Ryder.	HEATHE GREGORY.
Jack Kite.	JOHN H. DUFFEY.
Bill Butler.	JOHN NORELE.
Joe Costar.	LIONEL ROBSARTE.

and

LINA. Mme. SCHUMANN-HEINK.

Synopsis of Scenery.

ACT I.

PLACE: Courtyard of Lina’s House in the Village of Deanswold.

TIME: Early summer. Morning. PERIOD: George III, A.D. 1818.

ACT II.

PLACE: A secluded part of Deanswold Park.

TIME: Afternoon of day of first act.

Staged by MAX FREEMAN.
Musical Director WM. E. MACQUINN.

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"Love's Lottery."

A COMIC OPERA IN TWO ACTS.

Prelude.

Libretto by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Maestoso.

Piano. *ff*

Allegretto.

accl. *ff*

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First system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *p*. Features: triplet of eighth notes in the bass line.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *cresc.*. Features: trills in the treble line.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *cresc.* and *ff*. Features: accents in the treble line.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *ff*. Features: accents in the treble line.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *ff*. Features: accents in the treble line.

Sixth system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *p*. Features: long slurs in the bass line.

Andante.

The first system of the 'Andante' section consists of four measures. The right hand (treble clef) begins with a piano (*pp*) dynamic and features a melodic line with a long slur over the first two measures. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes. A *p* dynamic marking appears in the third measure of the right hand.

The second system continues the 'Andante' section with measures 5-8. The right hand continues its melodic development with slurs and ties. The left hand maintains its eighth-note accompaniment.

The third system contains measures 9-12. The right hand's melody becomes more active with sixteenth-note passages. The left hand accompaniment remains consistent.

The fourth system covers measures 13-16. The right hand features a series of chords and moving lines. The left hand accompaniment continues with eighth notes.

Sostenuto.

The first system of the 'Sostenuto' section consists of four measures. The right hand has a melodic line with a slur. The left hand features a steady accompaniment of chords. A *p* dynamic marking is present in the third measure of the right hand. A 6/4 time signature change is indicated at the start of the second measure.

The second system contains measures 21-24. The right hand continues with a melodic line, and the left hand accompaniment consists of sustained chords.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur over the first two measures and a fermata over the final note. The bass clef contains a harmonic accompaniment. A *cresc.* marking is present in the third measure.

Second system of musical notation, featuring a treble and bass clef. Both staves contain dense chordal textures.

Third system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a harmonic accompaniment.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a harmonic accompaniment.

Moderato.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a harmonic accompaniment. A *mf* marking is present in the first measure.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a harmonic accompaniment. A *5* fingering is indicated in the final measure.

Allegro.

The image displays a musical score for piano, consisting of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a forte (*ff*) dynamic marking. The score is characterized by intricate rhythmic patterns, including frequent triplets and slurs. The right hand often plays rapid sixteenth-note passages, while the left hand provides a steady accompaniment with chords and moving lines. The piece concludes with a final cadence in the sixth system.

A Song of the Tub.

No 1a

QUARTETTE.

Moll, Bess, Jane and Gill.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Allegretto.

Piano.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The piece begins with a piano (p) dynamic and a forte (f) dynamic. The tempo is marked Allegretto. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a fortissimo (ff) dynamic and a final forte (f) dynamic.

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MOLL and BESS.

Be - hold each bus - y laun - dry maid, Im - prove her work - ing

JANE and GILL.

p

hours;— Phi - los - o - phiz - ing while the wash with en - er - gy— she

stacc.

scours. She light - ens thus her dai - ly work, Dis - cuss - ing friends or

legato.

foes; She knows a Chris-tian from a Turk, By wash-ing of his

clothes. Then
Then—

rub-bet-y rub! Scrub-bet-y scrub! Sing, O sing the "Song of the tub!"

Scrub-bet - y rub! Rub - bet - y scrub! We wish the tub with

Beel - ze - bub! Scrub-bet - y rub! Rub - bet - y scrub! We wish the

cresc.

tub to Beel - ze - bub! To Beel - ze - bub! "Ap -

ff *rit.* *pp*

BESS.

Meno mosso.

par - el oft pro - claims the man" This ad - age is not "bosh," The

things that peo - ple strive to hide, Oft "come out in the wash!" The—

MOLL.

fur - be - lows and film - y lace Up - on this dain - y skirt, De -

clare to us, the la - dy is a wick - ed lit - tle flirt.

GILL.

This shirt is one we

a tempo.

sel-dom wash, Be-cause, a-las, a-lack! — Its own-er has to stay in bed, Un-

JANE. *rit.*

til we send it back. These socks be-tray a sin-gle man, Whose life is full of

a tempo

woes. — What proves he is a bach-e-lor?

These ven-ti-la-ted toes.

cresc.

MOLL and BESS.

Then rub-bet-y scrub! scrub-bet-y rub! Sing, O sing the

JANE and GILL.

f

song of the tub! Scrub-bet-y rub! Rub-bet-y scrub! We wish the tub to

Beel - ze - bub! Scrub-bet-y rub! Rub-bet-y scrub! We wish the

p

p

cresc.

tub to Beel - ze - bub! To Beel - ze - bub!

Rub! Scrub! Scrub! Rub! With a rub-bet-y, scrub-bet-y, scrub-bet-y, rub-bet-y,

p cresc.

rubl_____ A - way with the tub_____ to Beel - ze -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with the lyrics "rubl_____ A - way with the tub_____ to Beel - ze -". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes.

bub!_____ A - way! A - way!_____

The second system continues the vocal line with the lyrics "bub!_____ A - way! A - way!_____". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes. A dynamic marking of *ff* (fortissimo) is present in the lower right of the piano part.

The third system shows the piano accompaniment for the final part of the piece. It features a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes. The system concludes with a double bar line.

Behold Our Lady Great.

No 1b.

QUARTETTE.

Laura, Moll, Bess, Jane and Gill.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Moderato.

Piano.

The piano introduction is written for a grand piano in G major and 2/4 time. It features a flowing melody in the right hand with eighth and sixteenth notes, and a simple accompaniment in the left hand. The tempo is marked 'Moderato'.

MOLL and BESS.

Be - hold our la - dy great Her mind now con - cen - trate, Up -

JANE and GILL.

The first system of the song features two vocal parts, MOLL and BESS, and JANE and GILL. The piano accompaniment is marked 'pp' (pianissimo). The lyrics are: "Be - hold our la - dy great Her mind now con - cen - trate, Up -".

on a note no hus - band wrote, And that's as sure as fate. From her

The second system continues the vocal and piano accompaniment. The lyrics are: "on a note no hus - band wrote, And that's as sure as fate. From her".

man - ner 'tis quite clear, 'Tis a love she holds more dear. So

quiet - ly wait, she may re - late A tale we'd love to hear.

Andante.

LAURA.

Though to you I am a stran - ger, In my heart you reign as "Queen." For your

pp

love I brave all dan - ger, Though my face you've nev - er seen. For po -

lit - ic - al of - fens - es, Since I wrote you my love tale, I've been

miss - ing from the cen - sus, None I knew would fur - nish bail.

MOLL & BESS. *pp*

JANE & GILL. It grows

p

worse in - stead of bet - ter, Some - thing wor - ries her, Some - thing flur - ries her,

LAURA.

Now I'm fly-ing o'er the heath-er, Fly-ing

Some-thing in that let-ter.

pp

on my bon-ny steed, Be it fair or foul the weath-er, I but

lit-tle reck or heed. Dis-guised as a pos-till-ion, I will

greet thee love, to - day; On my horse a la - dy's pill - ion, For to

bear my love a - way.

MOLL and BESS.

JANE and GILL.

Now her wor - ries seem to deub - le, Some - thing

daz - es her, Some - thing craz - es her, Some - thing mean - ing trou - ble!

No 2a

What Art Thou?

SONG.

Laura.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Tempo di Valse.

LAURA.

Who — is he? — What can he
Why — did I — to him — re -

Piano.

be? — This man — who calls — me "Queen" — 'Tis
ply? — My - self — I now — de - test. — My

plain — to see — He wor - ships me, — Though him — I've nev - er
hus - band too, — What shall I do? — By fol - ly I'm — op -

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seen. _____ Years a - go, He wrote, 'tis
 pressed. _____ What - e'er you be, Take heed from

so; I an - swered, 'twas in jest. _____ He did re -
 me; This day you'll find no mate. _____ I pray you

ply And so did I, But there it did not rest!
 stop, The mat - ter drop, Or sad will be your fate!

_____ It did not rest. _____ What art
 _____ Will be your fate! _____

fp p

Tempo di Gavotte.

thou un-known pos-till-ion? Art a lov-er in a bill-

ion? Or, so to speak nu-mer-ic-al-ly weak, And just the

one man in a mill-ion? Ah

1 2

primo tempo.

D.S.

pp

Ah, _____

Ah, _____ Ah, _____ Ah, _____ Ah, _____

ppp

Come not near un - known pos - till - ion, There's no rid - er for thy

Ah, _____ Ah, _____

pp

pil - lion. So take care, be - ware, be - ware! _____

rit.

No 2b.

Entrance of Twiller.

Moll, Bess, Jane, Gill and Female Chorus.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Allegro.

MOLL and BESS.

JANE and GILL.

'Tis clear that some-thing queer Dis -

Piano.

staccato

turbour la-dy here; 'Tis plain to see, what-e'er it be, It fills her heart with fear. We

nev-ersould be-lieve She could the Squire de-ceive, We know that she the last would be Her

Allegro vivace.

hus-band e'er to grieve.

Allegro vivace.

ff

TWILLER.

Pon-son-by Dam-o-cles Twill-er, Er-u-dite son of a mill-er, Per-

mit me to state, At law I am great, In fact I'm a "reg-u-lar thrill-er."

MOLL and BESS.

Twill - er! Per -

JANE and GILL.

SOPRANO.

Pon-son-by Dam-o-cles

Twill-er,

Son of a thiev-ing old mill-er,

Per -

ALTO.

CHORUS.

mit them to state, Their tick-ets they 'wait, They want 'em, or give back their sil-ler.

mit us to state, Our tick-ets we 'wait, We want 'em, or give back our sil-ler.

TWILLER.

Here's a how-d'ye - do! What a how-d'ye - do!

Their mon - ey, or the

Our mon - ey, or the

p *f* *p* *f*

I have

tick-ets, P! D! Q!

tick-ets, P! D! Q!

ff *p*

TWILLER.

trav-elled ma - ny miles from High Hig - ham to the Pot - ter - ies, To pro -

vide you all with tick - ets for the ver - y best of lot - ter - ies.

MOLL, BESS and SOPRANO.

He's

JANE, GILL and ALTO.

Principals & Chorus.

trav - elled ma - ny miles from High Hig - ham to the Pot - ter - ies, To pro -

vide us all with tick-ets for the ver - y best of lot-ter-ies.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (Bb). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "vide us all with tick-ets for the ver - y best of lot-ter-ies."

Pon-son-by, Dam-o-cles Twill-er, Er- u-dite son of a mill-er, Do you

The second system continues the vocal and piano parts. The lyrics are: "Pon-son-by, Dam-o-cles Twill-er, Er- u-dite son of a mill-er, Do you". The piano accompaniment features a steady eighth-note bass line.

TwillER.

I'll think my tick-et a prize will win? Do you think my tick-et a prize will win?

The third system begins with a rest for the vocal line, followed by the lyrics: "I'll think my tick-et a prize will win? Do you think my tick-et a prize will win?". The piano accompaniment continues with a similar rhythmic pattern. The system ends with a double bar line.

tell you bet-ter when the coach gets in.

He'll tell us bet-ter when the coach gets in.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics "tell you bet-ter when the coach gets in." and continues with "He'll tell us bet-ter when the coach gets in." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

I hope to know be - fore, The

Ha! ha, ha, ha, ha, ha, ha.

The second system of the musical score continues the vocal line with the lyrics "I hope to know be - fore, The" and includes a section of laughter "Ha! ha, ha, ha, ha, ha, ha." The piano accompaniment continues with a similar rhythmic pattern, including a dynamic marking of *p* (piano).

num-bers that will win, Yes, ver - y much be - fore that coach gets

The third system of the musical score concludes the vocal line with the lyrics "num-bers that will win, Yes, ver - y much be - fore that coach gets". The piano accompaniment continues with the same rhythmic pattern.

in. _____

The Lon-don coach ar-rives at noon, Our fate we'll learn, yes, ver - y soon, And

should our hopes be dashed to earth, Re-sume our work for what it's worth.

Then _____

Rub-bet-y scrub! Scrub-bet - y rub!

Sing, a - gain the song of the tub. Then scrub-bet-y rub! Rub-bet-y scrub! We

wish the tub to Beel-ze-bub! A - way, a-way, a - way, a-way, a -

way, a - way.

No 3.

Hoax and Coax.

DUETT.

Sally and Barney.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Moderato. SALLY.

Your heart with use has

Piano. *pp*

grown so tough, 'Tis hard-ened, hard-ened to the touch. Some

know not when they've had e-nough, Un-til they've got too much; With

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you 'tis all the oth-er way, While love is young you flit.——

BARNEY.

Suc-

cess de - pends, so peo-ple say, On know-ing when to quit. Sal - ly!

Sal - ly, Sal - ly! Shure, you're on - ly hoax-ing.

SALLY.

Bar - ney, Bar - ney! I need a lit - tle coax - ing.

BARNEY.

Sal - ly, Sal - ly!

En - ter Cu - pid's gal - ley, And I'll pull you up the gold - en stream of

SALLY.

Bar - ney, Bar - ney! Use - less now your blar - ney, For you'd cease to
love.

cresc.

pull and then I'd have to shove. Bar - ney, Bar - ney! Use - less now your
Sal - ly, Sal - ly! En - ter Cu - pid's

f

blar - ney, For you'd cease to pull and then I'd have to shove!
gal - ley, And I'll pull you up the gold - en stream of love. The

things for which we mor - tals long, Are those be - yond, be - yond our grasp; We

sell our treas - ures for a song, For - bid - den fruit to clasp. But

SALLY.
They

Sal - ly dear, I'd have you know, By you I'd stand or fall. —

say life is a "fleet-ing show;" You've got "no show at all."

Sal - ly!

BARNEY.

Sal - ly, Sal - ly! Shure, you're on - ly hoax - ing.

SALLY.

Bar - ney, Bar - ney! I need a lit - tle coax - ing.

BARNEY.

Sal - ly, Sal - ly!

En - ter Cu - pid's gal - ley, And I'll pull you up the gold - en stream of

SALLY.

Bar - ney, Bar - ney! Use - less now your blar - ney, For you'd cease to

love.

pull and then I'd have to shove. Bar-ney, Bar - ney! Use-less now your
Sal - ly, Sal - ly! En - ter Cu - pid's

f

blar - ney, For you'd cease to pull and then I'd have to shove.
gal - ley, And I'll pull you up the gold-en stream of love.

p

ff

pp *rit.*

No 4.

My First True Love.

SONG.
Hervey.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Allegretto.

I re -

Piano.

mem - ber, day we met, 'Twas in au - tumn,
hun - gry, so was she, Food she of - fered

rath - er wet; She was wait - ing 'neath a tree
there to me; In her bask - et bread and meat,

For the sun - shine, not for me.
I had noth - ing, she stood treat.

We were shel - t'ring, both of us; And our
Vows we plight - ed in the rain, Swore that

mf *pp*

meet - ing hap-pened thus: At be - gin - ning,
naught should part us twain; But her peo - ple,

mf

ac - ci - dent, But the end - ing, sen-ti - ment.
to be sure, Thought our un - ion pre-ma - ture.

Andante.

That was years and years a - go, Just how ma - ny, I don't
That was years and years a - go, Just how ma - ny, I don't

mf

know. Tons of wa - ter from a - bove, _____ When I
know. Par - ents took her from me then, _____ She was

cresc. *rit.*

¹ Allegretto.

met my first true love. I was
sev - en, I was

ff *D.S.*

²

ten. That was years and years a - go, Just how
SKEFF.

Ha, ha, ha, that was years, Ha, ha, and years a - go, Ha, ha, ha, just how

f

ma - ny I don't know. Par - ents took her from me
 long, Ha, ha, he does not know, Ha, ha, ha, Par - ents took, ha, ha, her from him

This system contains the first two vocal lines and the piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

then, _____ *p* She was sev - en,
 then, Ha, ha, ha, ha, ha, ha! *pp* She was sev - en,

This system continues the vocal lines and piano accompaniment. The piano part includes a long melisma in the right hand, indicated by a slur and a fermata, with a *pp* dynamic marking.

I was ten.
 he was ten.

This system concludes the vocal lines and piano accompaniment. The piano part features a *f* dynamic marking and a final melisma in the right hand.

No 5.

The Village Recruits.

ENSEMBLE.

Moll, Bess, Jane, Gill, Ryder,
Kite, Butler, Costar and Chorus.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Tempo di Marcia.

Piano.

f *ff*

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics range from *f* to *ff*.

SOP. & ALTO.

TEN.

BASS.

CHORUS.

Oh, lis - ten to the noise of the march - ing of the boys, And

The vocal section includes staves for Soprano & Alto, Tenor, and Bass, with a piano accompaniment below. The lyrics are: "Oh, lis - ten to the noise of the march - ing of the boys, And". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, marked *mf*.

cheer 'em with a will! Hear the tramp - ing of the feet to the

The vocal section continues with the lyrics: "cheer 'em with a will! Hear the tramp - ing of the feet to the". The piano accompaniment continues with the same rhythmic pattern, featuring a melody in the right hand and a bass line in the left hand.

Oh, —

drums' in - spir - ing beat, Oh, the sound' of the bu - gle makes 'em thrill. Oh, —

ff

lis - ten to the noise of the march - ing of the boys, And — cheer 'em with a

lis - ten to the noise of the march - ing of the boys, And — cheer 'em with a

will! Hear the tramp - ing of the feet. to the drums' in - spir - ing beat, Oh, the

will! Hear the tramp - ing of the feet to the drums' in - spir - ing beat, Oh, the

Makes 'em thrill! —

sound of the bu - gle makes 'em thrill! Makes 'em thrill! — Oh, the

sound of the bu - gle makes 'em thrill! Makes 'em thrill! — Oh, the

Makes 'em thrill! —

pp

pp

sound of the bu - gle makes 'em thrill.

sound of the bu - gle makes 'em thrill.

Cheer, boys, cheer! for our

mf

mf

vil - lage vol - un - teers. Cheer, boys, cheer! for the gal - lant gren - a - diers. We

own that we are par - tial To a - ny - thing that's mar - tial, So

cheer, boys, cheer, yes, cheer! So cheer, boys, cheer, yes,

RYDER & KITE.

What cheer? oh, yes, what cheer? What cheer oh, yes what cheer!
 BUTLER & COSTAR.

CHORUS.

cheer! Just cheer! Just cheer!

p *ff* *p* *ff*

MOLL & BESS.

Mer - ri - ly sounds the fife and drum, When - ev - er the sol - diers come.

JANE & GILL.

Mer - ri - ly sounds the fife and drum, When - ev - er the sol - diers come.

Ha! ha! ha! what's the mat-ter?

Who's your hat-ter?

Don't stand

What's the mat-ter?

Who's your hat-ter?

Ha! ha! ha!

there like stone-deaf mutes. What does this mean? What does it mean?

Ha! ha! ha!

Detailed description: This system contains the first three measures of the piece. It features two vocal staves at the top and a grand staff for piano accompaniment below. The vocal lines are in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The lyrics are: "there like stone-deaf mutes. What does this mean? What does it mean?" The first vocal line has "Ha! ha! ha!" written above it in the second measure. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

MOLL & BESS.

They are re - cruits!

Detailed description: This staff shows the vocal line for MOLL & BESS. It begins with a whole rest for two measures, followed by the lyrics "They are re - cruits!" in the third measure. The melody is simple, with a rising line.

JANE & GILL.

They are re - cruits!

Detailed description: This staff shows the vocal line for JANE & GILL. It begins with a whole rest for two measures, followed by the lyrics "They are re - cruits!" in the third measure. The melody is identical to the previous staff.

RYDER & KITE.

We are re - cruits! We are re - cruits! We've

Detailed description: This staff shows the vocal line for RYDER & KITE. It begins with a whole rest for two measures, followed by the lyrics "We are re - cruits! We are re - cruits! We've" in the third measure. The melody is more complex, with a rising line and a final note.

BUTLER & COSTAR.

We are re - cruits! We are re - cruits! We've

Detailed description: This staff shows the vocal line for BUTLER & COSTAR. It begins with a whole rest for two measures, followed by the lyrics "We are re - cruits! We are re - cruits! We've" in the third measure. The melody is identical to the previous staff.

CHORUS.

They are re - cruits!

They are re - cruits!

Detailed description: This section contains two staves for the chorus. Both staves begin with a whole rest for two measures, followed by the lyrics "They are re - cruits!" in the third measure. The melody is simple and identical to the previous staves.

Detailed description: This section contains the piano accompaniment for the chorus. It features a grand staff with chords in the right hand and a simple bass line in the left hand. The chords are simple and support the vocal lines.

RYDER & KITE.

come to say fare-well to you, Fare-well to you, fare-well to you; Our
BUTLER & COSTAR.

p

sto - ry sad to tell to you, We're go - ing to the wars. We've

come to say fare-well to you, We've come to say fare-well to you, Our

sto-ry sad to tell to you, We're go-ing to the wars. We've come to

MOLL, BESS with SOP.

JANE, GILL with ALTO.

TEN.

BASS.

They've come to say farewell to us, Fare -

They've come to say farewell to us, Fare -

Then cheer, boys, cheer, for our

say fare - well to

well to us, fare-well to us, Their sto - ry sad to tell to us, They're
 well to us, fare-well to us, Their sto - ry sad to tell to us, They're
 vil - lage vol - un - teers, Cheer, boys, cheer! for the

you, Our sto - ry
 go - ing to the wars. They've come to say fare-well to us, They've
 go - ing to the wars. They've come to say fare-well to us, They've
 gal - lant gren - a - diers. We own that we are par - tial, To

sad to tell to
 come to say fare-well to us, Their sto - ry sad to tell to us, They're
 come to say fare-well to us, Their sto - ry sad to tell to us, They're
 a - ny - thing that's mar - tial, So cheer, boys, cheer, yes,

you.

go - ing to the wars. They've come, they've come to say fare - well to us, They're go - ing to the
 go - ing to the wars. They've come, they've come to say fare - well to us, They're go - ing to the
 cheer! So cheer, boys, cheer, yes

ff Yes, yes, we've come, *ff* We've come to

wars. They've come to say fare - well to us, Their sto - ry sad - to tell to us, They're
 wars. They've come to say fare - well to us, Their sto - ry sad - to tell to us, They're
 cheer! They've come to say fare - well to us They've

ff *f* *cresc.*

say fare - well. We've

go - ing to the wars, Ha, ha! They've come to say fare-well to us, They've
 go - ing to the wars, Ha, ha! They've come to say fare-well to us, They've
 come to say fare - well to us Their

come to say fare -

come to say fare-well to us, Their sto - ry sad to tell to
 come to say fare-well to us, Their sto - ry sad to tell to
 sto ry sad to tell to us, They're

well, To say fare - - well.

us, They're go - ing to the wars.

us, They're go - ing to the wars.

go - - ing to the wars.

loco

accel.

She Is The Right Girl, Right For Your Money, O.

No 6.

SONG.

Lina and Chorus.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Moderato.

Spoken (If she does) That's the wo-man to mar-ry, For she's the right girl.

Piano. *p*

Allegretto, ma non troppo.

If you would hap-py be, Pray
If you would hap-py be, A

f *pp*

take a hint from me, Em-brac-ing while you may, the op-por-
fur-ther hint from me, Re-mem-ber, in the land of do-mes-

tu - ni - ty. _____ Which of - fers once in life, To se -
 tic - i - ty. _____ A loy - al heart is worth All the

cure the prop - er wife, The wo - man you may trust with all im -
 trea - sures of the earth, With - out it there can be no true fe -

pu - ni - ty. _____ Don't choose her for her grace, Or the
 lic - i - ty. _____ A wo - man good and true, Who

beau - ty of her face, Her ma - ny lit - tle charms are non - es -
 smiles with love on you, Ap - proach - es ver - y near to a di -

sen - - tials. But_ judge her by her heart, 'Tis_
vin - i - ty. I_ hope 'twill prove your fate, With_

far the bet - ter part, For there you'll find the ver - y best cre -
such a lass to mate, There are ~~some~~ I know, re - side in this vi -

Cadenza ad lib.
den - - tials. Ah_ For
cin - i - ty. *rit.*

Andante.
she is the right girl, Right for your mon - ey, O, She is the right girl, -

Sweet - er than hon - ey, O. If you love as she loves, -

Noth-ing can you sev - er, O, What a jol - ly time you'll have for - ev - er, O.

ff

CHORUS.

She is the right girl,	Right for your mon - ey, O,	She is a sweet girl,
She is the right girl,	Right for your mon - ey, O,	She is a sweet girl,

LINA.

If you love as she loves,
Sweet - er than hon - ey, O. If you love as she loves,
Sweet - er than hon - ey, O. If you love as she loves,

Noth - ing may you sev - er, O, What a jol - ly time you'll have, For - ev - er, O.
Noth - ing may you sev - er, O, What a jol - ly time you'll have, For - ev - er, O.
Noth - ing may you sev - er, O, What a jol - ly time you'll have, For - ev - er, O.

Dal §

Allegro.

First system of musical notation. The treble clef staff begins with a dynamic marking of *ff* and contains a melodic line with accents. The bass clef staff provides a harmonic accompaniment with chords.

Second system of musical notation. The treble clef staff continues the melodic line with some chromaticism. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features triplet markings (3) over groups of notes. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff continues with triplet markings (3). The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff features triplet markings (3) and ends with a double bar line. The bass clef staff continues the harmonic accompaniment.

No 7.

The Honeymoon.

DUETT.

Laura and Skeffington.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Moderato.

SKEFF.

Piano.

Oh, Lau-ra, shall you ev-er for-get our hon-ey -

LAURA.

§

Nev-er! Nev-er! Rath-er
moon? Climb-ing
Far a - way our ves-sel stole.
on the Rhine up - rose.

pleas-ing on the whole.
al - ways hurts my toes.
Lip to lip and soul to
Set-ting sun with splen-dor

Till the ship be-gan to roll.
 Ev'n-ing midg-es on my nose.

soul.
 glows.

Gold the
 Sil-ver

Crest-ed waves rose ten feet high.
 Night air makes me cough and sneeze.

sun and blue the sky.—
 moon-light, whis-p'ring breeze!

un poco rit. *a tempo.*

Then I
 And all the

Breath-ing low a ten-der sigh! _____
 Night-in-gales sang in the trees. _____

pp

laid me down to die. _____ Ah! Ah! Ah! Oh,
land was full of fleas. _____

The first system features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "laid me down to die. _____ Ah! Ah! Ah! Oh," and "land was full of fleas. _____". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are some fermatas and slurs in the piano part.

hap - py days! brief hap - py days! A - las! they end - ed all too soon. In

The second system continues the vocal line with the lyrics "hap - py days! brief hap - py days! A - las! they end - ed all too soon. In". The piano accompaniment includes triplets in both hands, indicated by a '3' and a slur. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support with chords.

pleas - ant ways, Such pleas - ant ways, We gai - ly spent our hon - ey - moon!

Castles

rit. *a tempo.* *D. S.*

The third system contains the lyrics "pleas - ant ways, Such pleas - ant ways, We gai - ly spent our hon - ey - moon!". The piano part includes a first ending bracket with a '1' and a repeat sign. The tempo markings "rit.", "a tempo.", and "D. S." are present at the end of the system. The piano accompaniment continues with chords and a bass line, featuring some triplets.

2

hon - ey - moon! Oh hap - py days _____ Brief hap - py days! _____ Oh, hap - py

Oh hap - py days _____ Brief, hap - py days! Oh, hap - py

The first system consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. It features a melodic line with a fermata over the first measure and a triplet of eighth notes at the end. The piano accompaniment is in a grand staff with treble and bass clefs, providing harmonic support with chords and moving lines.

days! A - las! they end - ed all too soon. _____ In pleas - ant ways, Such

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure and a triplet of eighth notes at the end. The piano accompaniment includes dynamic markings: *rit.* (ritardando) and *ff* (fortissimo). The piano part features a triplet of eighth notes in the right hand.

pleas - ant ways, We gai - ly spent our hon - ey - moon!

The third system concludes the vocal line and piano accompaniment. The vocal line has a fermata over the first measure and a triplet of eighth notes at the end. The piano accompaniment includes dynamic markings: *rit.* and *ff*. The piano part features a triplet of eighth notes in the right hand.

No. 8.

Cupid's a Lad.

QUINTETTE.

Laura, Lina, Hervey, Skeffington and Trivet.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Allegro

Voice. HERVEY.

She's

Piano. *p*

mar-ried! She's mar-ried! Oh, what a "floor-er," We're part-ed! We're part-ed! Née

LINA.

Dont both-er! Dont both-er! Naught I'm con-ceal-ing! 'Tis

Hop-kins is Lau-ra.

noth-ing! 'Tis noth-ing! 'Tis not worth re-veal-ing!

TRIVET.

Who is he? Who is he?

SKEFFINGTON.

My

Who is the strang-er? If he be your lov-er, His life is in dan-ger!

dar-ling! My dar-ling! Pray you draw near-er, Each mo-ment! Each mo-ment! Thou'rt

LAURA.

Pro - vok - ing! Pro - vok - ing! This cease-less at - ten - tion. I'd

dear - er and dear - er.

rath-er, far rath-er, Have end - less, end - less dis - sen - sion. Pro -
LINA.

HERVEY. Don't

SKEFF. She's

TRIVET. My

Who

vok - ing! Pro-vok - ing! Cease-less at - ten - tion. I'd rath - er far rath - er! Have
both - er! Don't both - er! Naught I'm con - ceal - ing, 'Tis noth - ing, 'tis noth - ing, 'Tis
mar - ried! She's mar - ried! Oh what a "floor - er," We're part - ed, we're part - ed, Née
dar - ling! My dar - ling! Pray you draw near - er, Each mo - ment, Each mo - ment, Thou'rt
is he? Who is he? Who is the stran - ger? If he be your lov - er, His

mp

end-less dis-sen-sion, I'd rath - er have dis - sen - sion. I'd
 not worth re-veal-ing. Naught I'm con - ceal - ing.
 Hop-kins is Lau-ra. She's mar-ried! We're part-ed. She's mar-ried. We are
 dear-er and dear-er. My dar - ling! Draw near-er, draw near-er, Each
 life is in dan-ger. Who is he! Who is he! If he be your lov - er, His

cresc.

rath - er dis - sen - sion.
 Naught am I con - ceal - ing, Naught con - ceal - ing.
 part - ed. Née Hop-kins is Lau - ra.
 mo - ment thou art dear-er, art dear - er.
 life is in dan - ger.

p

Andante.
LINA.

They who love, in love must trust. No doubt-ing heart can e'er be

just. Trust-ing love, A sol-id wall, They who doubt, Love

LAURA. *rit.*

They who doubt, love not at all.

LINA.

not at all. love. not at all.

HERVEY.

They who doubt, love not at all.

SKEFF.

They who doubt, love not at all.

TRIVET.

Allegretto.

pp stacc.

Cu - pid's a lad, With a moon full of hon - ey, Sing

Cu - pid's a lad, With a moon full of hon - ey, Sing

Cu - pid's a lad, With a moon full of hon - ey, Sing

Cu - pid's a lad, With a moon full of hon - ey, Sing

Cu - pid's a lad, With a moon full of hon - ey, Sing

Allegretto.

pp

"o - ver the hills in a po - 'chay and four."—

"o - ver the hills in a po - 'chay and four?"—

"o - ver the hills in a po - 'chay and four."

"o - ver the hills in a po - 'chay and four?"—

Cu - pid's a lad, Who cares lit - tle for mon - ey, Sing

Cu - pid's a lad, Who cares lit - tle for mon - ey, Sing

Cu - pid's a lad, Who cares lit - tle for mon - ey, Sing

Cu - pid's a lad, Who cares lit - tle for mon - ey, Sing

“o - ver the hills with the one you a - dore.”

“o - ver the hills with the one you a - dore.”

“o - ver the hills with the one you a - dore.”

“o - ver the hills with the one you a - dore.”

The bells are tink-ling, The bells are
 Joy bells are tink-ling, Tink - le, tink - le, tink-ling, And
 Joy bells are tink-ling, Tink - le, tink - le, tink-ling, And
 Joy bells are tink-ling, Tink - le, tink - le, tink-ling, And

tink - ling, The stars are twink-ling, twink-le, twink. Sing
 bright stars are twink-ling. Twink - le, twink-le, twink-ling. Sing
 bright stars are twink-ling. Twink - le, twink-le, twink-ling. Sing
 bright stars are twink-ling. Twink - le, twink-le, twink-ling. Sing

o - ver the hills. The stars_ twink-le, twink-le! Sing o - ver the hills, The

o - ver the hills. The stars_ twink-le, twink-le! Sing o - ver the hills, The

o - ver the hills. The stars_ twink-le, twink-le! Sing o - ver the hills, The

o - ver the hills. The stars_ twink-le, twink-le! Sing o - ver the hills, The

bells_ tink - le, tink - le! Sing "o - ver the hills_ in a

bells_ tink - le, tink - le! Sing "o - ver the hills_ in a

bells_ tink - le, tink - le! Sing "o - ver the hills_ in a

bells_ tink - le, tink - le! Sing "o - ver the hills_ in a

Sing "o - ver the hills.

po-chay and four." A way while you may with the one you a-dore.

po-chay and four." A way while you may with the one you a-dore.

po-chay and four." A way while you may with the one you a-dore.

po-chay and four." A way while you may with the one you a-dore.

In a po-chay and four." A way while you may with the one you a-dore.

pp a tempo

pp Cu - pid's a lad with a moon full of hon - ey, Sing

pp Cu - pid's a lad with a moon full of hon - ey, Sing

pp Cu - pid's a lad with a moon full of hon - ey, Sing

pp Cu - pid's a lad with a moon full of hon - ey, Sing

"o - ver the hills in a po' - chay and four." — Cu - pid's a
 "o - ver the hills in a po' - chay and four." — Cu - pid's a
 "o - ver the hills in a po' - chay and four." — Cu - pid's a
 "o - ver the hills in a po' - chay and four." — Cu - pid's a

p cresc.

lad who cares lit - tle for mon - ey, Sing o - ver the
 lad who cares lit - tle for mon - ey, Sing o - ver the
 lad who cares lit - tle for mon - ey, Sing o - ver the
 lad who cares lit - tle for mon - ey, Sing o - ver the

ff

hills with the one you a - dore.

hills with the one you a - dore.

hills with the one you a - dore.

hills with the one you a - dore.

hills with the one you a - dore.

ff

pp

Tink - le, tink - le, tink. Tink - le, tink. Tink - le, tink. Tink - le,

Tink - le, tink - le, tink. Tink - le, tink. Tink - le, tink. Tink - le,

Tink - le, tink - le, tink. Tink - le, tink. Tink - le, tink. Tink - le,

Tink - le, tink - le, tink. Tink - le, tink.

Tink - le, tink. Tink - le, tink.

pp

ff

tink. Tink-le, tink. Tink-le, tink. Tink-le, tink. Tink-le, tink-le, tink-le, tink-le, tink.

tink. Tink-le, tink. Tink-le, tink. Tink-le, tink. Tink-le, tink-le, tink-le, tink-le, tink.

tink. Tink-le, tink. Tink-le, tink. Tink-le, tink. Tink-le, tink-le, tink-le, tink-le, tink.

Tink-le, tink. Tink-le, tink. Tink-le, tink. Tink-le, tink-le, tink-le, tink-le, tink.

f

pp

tink-le, tink-le, Tink, tink, tink.

tink-le, tink-le, tink-le, tink-le, tink. tink.

tink-le, tink-le, Tink, tink, tink.

tink-le, tink-le, Tink, tink, tink.

ppp

No 9. Kind Fortune Smiles To-day.

Lina.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Tempo di Polacca.

LINA.

Oh, joy, be - yond all

Piano.

meas - ure now, 'Tis mine that gold - en - treas - ure now; A -

way with all but pleas - ure now; kind for - tune smiles to -

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day. Oh, fate, I now con-fide in thee; ——— And

p

trust as to a guide in thee; ——— My faith shall e'er a-bide in

thee, ——— My faith shall e'er a-bide in thee. ——— With

all my doubts a - way, With all my doubts a - way.

cresc.

Hope up - ward spring - ing, Hap - - pi - ness bring - ing, And

The first system consists of 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 sharp (F#). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

for - - tune is_ sing - ing, A gold - - en round - e - lay.

The second system continues the vocal line and piano accompaniment. The vocal line has a longer note value, and the piano accompaniment includes some triplet markings (indicated by a '7' over the notes).

Hope up - ward spring - ing, Hap - - pi - ness bring - ing, And

The third system repeats the vocal line and piano accompaniment from the first system, starting with the same treble clef and key signature.

for - - tune is sing - ing, A gold - en round - e -

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

lay. Oh, Hope its song is -

trill - ing — now; My heart with joy is fill - ing — now; With

sweet e - mo - tions thrill - ing now, Kind for - tune smiles to -

rit.

a tempo

day. Oh, fate, you're not de-ceiv - ing me, — My

p

love must not be leav - ing me, ——— Such thoughts shall not be griev - ing

me; ——— Such thoughts shall not be griev - ing me. ——— With

all my doubts a - way, With all my doubts a -

cresc.

way. Hope up - ward_ spring - ing,

Hap - - pi - ness bring - ing, And for - - tune is -

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

sing - ing A gold - - en round - e - lay.

The second system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with similar rhythmic patterns, including some chords with a '7' marking.

Hope up - ward spring - ing, Hap - - pi - ness bring - ing, And

The third system features a vocal line starting with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment includes chords with a '7' marking and a '2' marking.

for - - tune is sing - ing A gold - en round - - e -

The fourth system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment includes a dynamic marking 'f' (forte) and a '7' marking.

lay. Oh, fate you're not de-ceiv - ing me, My

p

love must not be leav - ing me, Such thoughts shall not be griev - ing

me, ————— With all my doubts a-way, All doubts a -

ff

way.

ff

No 10.

Finale I.

Principals and Chorus.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Allegro non troppo.

MOLL and BESS.

JANE and GILL. Oh,— list-en to the noise of the

RYDER and KITE. Oh,— list-en to the noise of the

BUTLER and COSTAR. Oh,— list-en to the noise of the

Allegro non troppo.

Piano.

march-ing of the boys, And cheer 'em with a will. Hear the

march-ing of the boys, And cheer 'em with a will. Hear the

march-ing of the boys, And cheer us with a will. Hear the

tramp-ing of the feet, to the drum's in-spir-ing beat, Oh, the
 tramp-ing of the feet, to the drum's in-spir-ing beat, Oh, the
 tramp-ing of the feet, to the drum's in-spir-ing beat, Oh, the

sound of the bu-gle makes 'em thrill, makes 'em thrill, makes 'em
 sound of the bu-gle makes 'em thrill, makes 'em thrill, makes 'em
 sound of the bu-gle makes us thrill, makes us thrill, makes us

SOPRANO and ALTO.

TENOR.

BASS.

Makes 'em thrill!

Makes 'em thrill!

CHORUS.

thrill, Oh, the sound of the bu-gle makes'em thrill.

thrill, Oh, the sound of the bu-gle makes'em thrill.

thrill, Oh, the sound of the bu-gle makes us thrill.

Makes'em thrill!

Makes'em thrill!

Cheer boys, cheer, For our vil-lage vol-un-teers! Cheer boys, cheer, for the

Cheer boys, cheer, For our vil-lage vol-un-teers! Cheer boys, cheer, for the

gal - lant gren - a - diers, We own that we are par - tial, To
 gal - lant gren - a - diers, We own that we are par - tial, To

an - y - thing that's mar - tial, So cheer boys, cheer, yes, cheer,
 an - y - thing that's mar - tial, So cheer boys, cheer, yes, cheer,

LAURA. *Meno mosso*

Art thou gone un - known Pos -

rit.

So cheer, boys, cheer, yes, cheer.
 So cheer, boys, cheer, yes, cheer.

Meno mosso

til - lion? Miles be - tween us place a - mill - ion, Stay far a -

Valse lento.

way, For - ev - er and a day - Fare - well, fare - well my lost pos - till - - ion.

HERVEY.

She's a - lone, My - Lau - ra dear,

Why are you here? Whom do you seek?

LAURA.

I would with Li - na speak. She's

The first system of the score features a vocal line for Laura and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "I would with Li - na speak. She's". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

in the house. HERVEY.

Stay a - while, up - on one smile, —

The second system continues Laura's line with "in the house." and then introduces Hervey's line. Hervey's line begins with a treble clef and the lyrics "Stay a - while, up - on one smile, —". The piano accompaniment continues with a similar texture to the first system.

Sir, what means this

Let me, let me be your "mouse." —

The third system features Hervey's second line of dialogue. The vocal line starts with a treble clef and the lyrics "Sir, what means this" followed by "Let me, let me be your 'mouse.' —". The piano accompaniment provides harmonic support with chords and a bass line.

jest?

Nay, smile; 'tis then you "look your best,"

The fourth system continues Hervey's dialogue. The vocal line begins with a treble clef and the lyrics "jest?" followed by "Nay, smile; 'tis then you 'look your best,'". The piano accompaniment concludes the scene with sustained chords in both hands.

HERVEY.

Smile, oh smile on

LAURA.

Why should I smile on you? This jest you'll

me I pray.

sad-ly rue.

Smile dear La - dy, while you may.

LAURA.

My heart you'll ne'er be-guile, With cun-ning wile.

MOLL and BESS with SOPRANO.

CHORUS.

JANE and GILL with ALTO. Mere - ly seem - ing, You are

RYDER and KITE with TENOR. Love in your eyes soft - ly beam - ing.

BUTLER and COSTAR with BASS.

LAURA.

Ah, _____ why _____ should I smile?

HERVEY.

dream - ing.

Blush - es your fond - ness con - fess - ing.

HERVEY.

Smile on me, I pray.
Now you're guess - ing, Cease to tease.

The first system shows the vocal line for Hervey. The lyrics are "Smile on me, I pray." and "Now you're guess - ing, Cease to tease." The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines. The second system continues the piano accompaniment.

HERVEY.

SKEFF:
Lau - ra! What does this mean?

I've burned my

The second system shows the vocal line for Hervey. The lyrics are "I've burned my" and "Lau - ra! What does this mean?". The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines. The third system continues the piano accompaniment.

ships.

Why did you kiss my Lau - ra's

The third system shows the vocal line for Hervey. The lyrics are "Why did you kiss my Lau - ra's". The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines.

I'd much pre - fer her lips.

hand? List-en all to what I

f *p*

To you is more than broth-er.

say. This man

p

HERVEY.

You would not thus be - tray Lau - ra's yours, I love an -

oth - er. Si-lence keep, I will de - part. I leave to -

night with my sweet - heart. I _____

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "night with my sweet - heart. I _____". The piano accompaniment is in a 4/4 time signature and features a mix of eighth and sixteenth notes in the right hand, with block chords in the left hand.

LAURA.

Yes, an i - dle jest, —

did but jest. —

SKEFF.

Jest!

The second system contains three vocal parts and piano accompaniment. Laura's part starts with a treble clef and the lyrics "Yes, an i - dle jest, —" followed by "did but jest. —". Skeff's part also uses a treble clef and has the lyrics "Jest!". The piano accompaniment continues with similar rhythmic patterns as the first system.

LAURA.

Come, smile, my love, — Smile, my love, it suits you

The third system features Laura's vocal line and piano accompaniment. Laura's part begins with a treble clef and the lyrics "Come, smile, my love, — Smile, my love, it suits you". The piano accompaniment continues with the same instrumental texture.

best. HERVEY. Smile, oh,

'Twas but an i - - dle jest.

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'best.' followed by a rest, then 'HERVEY.' with a rest, and finally 'Smile, oh,'. The piano accompaniment includes triplets and a dynamic marking of *mp*.

smile on me I pray.

SKEFF. Ah,

Why should I

The second system continues the vocal line with 'smile on me I pray.' and 'Ah,'. The piano accompaniment features a long melisma line. The vocal line then continues with 'Why should I'.

Smile, dear

smile.

smile on you? This jest you'll sad - ly rue.

The third system continues the vocal line with 'Smile, dear' and 'smile.'. The piano accompaniment provides harmonic support. The vocal line concludes with 'smile on you? This jest you'll sad - ly rue.'

hus - band while you may. Smile, dear hus - band while you
 Smile, smile while you
 My heart you'll ne'er be-guile, With cun-ning

may. Love in your eyes soft - ly beam - ing.
 may. Love in her eyes soft - ly beam - ing.
 wile. Love in your eyes soft - ly beam - ing.
 MOLL, BESS, JANE and GILL with SOPR. & ALTO.

CHORUS.
 Love in your eyes soft - ly beam - ing.
 RYDER and KITE with TENOR.
 BUTLER and COSTAR with BASS. Mere - ly seem - ing;

LAURA.

SKEFF.

Ah why not smile.

Blush-es your fond-ness con - fess - ing.

Blush-es your fond-ness con - fess - ing,

'Tis but dream - ing.

ff

HERVEY.

Smile I

Smile on her I pray.

Smile I

Cease to

Cease to

Now you're guess - ing; Cease to tease.

Cease to

Now you're guess-ing; pray cease to

pp

pp

pray, While you may, Dear-est smile on me, Dear-est
 pray, While you may, He will smile on thee, He will
 tease, If you please, I will smile on thee, I will
 tease. If you please. Cease,

pp

tease. Now you're guess-ing, pray cease to tease.

smile on me, Smile on me.
 smile on thee, He will smile on thee.
 smile on thee, Smile on thee.
 Cease to tease.
 Cease to tease.

dim.

Allegretto.

CHORUS.

The coach! — The coach!

Allegretto.

SALLY.

The coach! — The coach! The coach is com - ing down the hill, Oh

dear, My heart is stand - ing still.

CHORUS.

The
The

coach! — The — coach! — The coach from Lon - don town. Our
 coach! — The coach! — The coach from Lon - don town. Our

hopes are mount - ing high - er, high - er, High - er still, then high - er, high - er,
 hopes are mount - ing high - er, high - er, High - er still, then high - er, high - er,

cresc.

TRIVET.

The coach has stopped at Twill - er's place; He
 Hope they don't — fall down.
 Hope they don't — fall down.

has the lot-ter - y list.

At Twill - er's place; He

At Twill - er's place. He

Our fate we'll learn now ver - y soon.

has the lot-ter - y list. Yes

has the lot-ter - y list.

Detailed description of the musical score: The score is written for voice, piano, and bass. The vocal line is in the upper staff, the piano accompaniment is in the middle staves (treble and bass clefs), and the bass line is in the lower staff. The lyrics are placed below the vocal line. The music is in 2/4 time and has a key signature of one flat. The piano accompaniment features a steady bass line and chords in the right hand. The vocal line consists of several phrases, some with melisma (indicated by a line under the text).

HERVEY.

And should your hopes be dashed to earth?_

ver - y soon. Re -

Yes ver - y soon. Re -

Detailed description: This block contains the musical score for the character Hervey. It consists of three systems. The first system shows a vocal line with the lyrics 'And should your hopes be dashed to earth?_' and a piano accompaniment. The second system features two vocal parts: the upper part has the lyrics 'ver - y soon. Re -' and the lower part has 'Yes ver - y soon. Re -'. The piano accompaniment continues. The third system shows the piano accompaniment alone, with a melodic line in the right hand and a bass line in the left hand.

TRIVET.

The coach_ is

sume our work for what it's worth._

sume our work for what it's worth._

p dim.

Detailed description: This block contains the musical score for the character Trivet. It consists of three systems. The first system shows a vocal line with the lyrics 'The coach_ is' and a piano accompaniment. The second system features two vocal parts, both with the lyrics 'sume our work for what it's worth._'. The piano accompaniment continues. The third system shows the piano accompaniment alone, with a melodic line in the right hand and a bass line in the left hand. The right hand has a dynamic marking of *p dim.*

go - ing.

pp

It is go - - ing.

It is go - - ing.

This system contains the first vocal entry. The vocal line begins with the lyrics "go - ing." followed by a rest. The piano accompaniment features a melodic line with a long note and a bass line with chords. The dynamic marking *pp* is present.

The coach has gone.

This system continues the vocal line with the lyrics "The coach has gone." The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

LINA. *Meno mosso.*

Why so sad, - so glum, - for - lorn? - - -

This system introduces the character LINA. The tempo marking is *Meno mosso*. The vocal line begins with the lyrics "Why so sad, - so glum, - for - lorn?" followed by a long note. The piano accompaniment has a melodic line with a long note and a bass line with chords.

CHORUS.

It has gone!

It has gone!

This system contains the chorus. The vocal line has two parts, both with the lyrics "It has gone!". The piano accompaniment features a melodic line with a long note and a bass line with chords.

This system shows the final part of the piano accompaniment, consisting of a melodic line with a long note and a bass line with chords.

While 'tis dy - ing, hope is born.

Andante.

PRINCIPALS and CHORUS.

Hope, hope, ban - ish - es sor - row, Hope drives a - way care...

Hope, hope, ban - ish - es sor - row, Hope drives a - way care...

Hope, hope, ban - ish - es sor - row, Hope drives a - way care...

Hope, hope lives for the mor - row, Hope will nev - er, no,

Hope, hope lives for the mor - row, Hope will nev - er, no,

Hope, hope lives for the mor - row, Hope will nev - er, no,

nev - er des - pair. Hope! The source of all laugh - ter and mirth.

nev - er des - pair. Hope! The source of all laugh - ter and mirth.

nev - er des - pair. Hope! The source of all laugh - ter and mirth.

Dynamic markings: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*. Includes a triplet of eighth notes.

Hope! The one thing en - dur - ing on earth. It binds us to life. To

Hope! The one thing en - dur - ing on earth. It binds us to life.

Hope! The one thing en - dur - ing on earth. It binds us to life. To

It binds us to life.

Dynamic markings: *ff*, *pp*, *fp*, *pp*. Includes a triplet of eighth notes.

fp *pp* *fp* *pp*

life _____ and to love. 'Tis a gift _____ from a - bove, _____ From the

To life and to love. _____ 'Tis a gift from a - bove, _____ From the

life _____ and to love. 'Tis a gift _____ from a - bove, _____ From the

To life and to love. _____ 'Tis a gift from a - bove, _____ From the

SALLY.

He's

fair land a - bove. Then hope, hope, hope. _____

fair land a - bove. Then hope, hope, hope. _____

fair land a - bove. Then hope, hope, hope. _____

Allegro.

com-ing! He's com-ing! He's bring-ing us the news.

He's
The news!_ The news!_
The news!

The news!

Allegro.

p *cresc.*

bring-ing us the news. *ff* Pit - a - pat! Pit - a - pat! *p* Oh, to draw it mild - ly now!

The news! Pit - a - pat! Pit - a - pat! Oh, to draw it mild - ly now!

The news! Pit - a - pat! Pit - a - pat! Oh, to draw it mild - ly now!

ff *p*

ff

Pit - a - pat! Pit - a - pat! My heart is throb - bing wild - ly now. Hur - ry!

Pit - a - pat! Pit - a - pat! My heart is throb - bing wild - ly now. Hur - ry! Hur - ry!

Pit - a - pat! Pit - a - pat! My heart is throb - bing wild - ly now. Hur - ry! Hur - ry!

Hur - ry! Hur - ry!

ff *f* *ff*

Twiller.

Ha! Ha! Ha! This is for me a treat... Ha!

The news!

The news!

The news!

The news!

p *fp*

Ha! Ha! Ha! Re-venge is sweet. Pre-

The news! The news! —

The news! The news! —

The news! The news! —

pare to hear im - port - ant in - form - a - tion, It — is some - thing that will

pp -

o - pen wide your eyes, And cause your hearts to beat with great e - la - tion, To

Deans - wold for-tune gives the first great prize. Ten

The first great prize!

The first great prize!

The first great prize!

The first great prize!

thou - sand pounds.

Ten thou-sand pounds! As -

Ten thou-sand pounds! As -

Ten thou-sand pounds! As -

Ten thou-sand pounds! As -

Ten thou-sand pounds! As -

MOLL.

My
 tound-ing! con-found-ing! The first great prize! Ten thous - and pounds!
 tound-ing! con-found-ing! The first great prize! Ten thous - and pounds!

MOLL.

tick-ets thir-teen, thir-ty, three.

BESS.

And four-teen, four be-long to me!

JANE.

And mine is six-ty-six, e-lev'n!

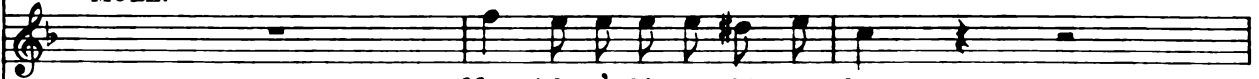
GILL.

And

SALLY.



MOLL.



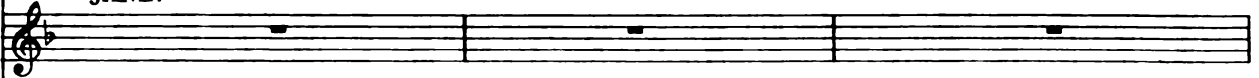
My tick-et's thir-teen, thir-ty three.

BESS.

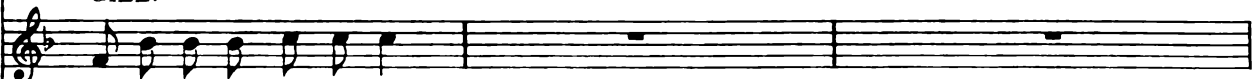


Four-teen four be-longs to me!

JANE.

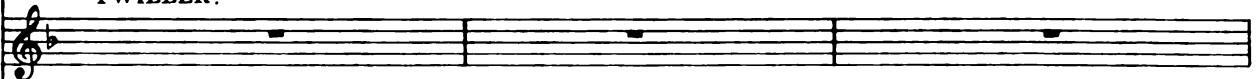


GILL.



I have twen-ty-eight, two, sev'n!

TWILLER.



CHORUS.



My num-ber is the one to win.



This is how mine does be-gin, On



My num-ber is the one to win.



I am first!

I am first! This is



My num-ber's

On me you wait. Se-ries six.

No, I'm the first. Se-ries

On me you wait. Se-ries five. Se-ries

No, I'm the first. six-ty, six-ty,

I am first I am first. Se-ries

me you wait. On me you wait. I am first, se-ries eight.

I am first. I am first.

how it does be - gin. I have nine, six,

cresc.

Detailed description: This is a musical score for voice and piano. It consists of ten staves. The first six staves are vocal lines in treble clef. The seventh staff is a piano accompaniment line in bass clef. The eighth and ninth staves are vocal lines in treble clef. The tenth staff is a piano accompaniment line in bass clef. The lyrics are: "My num-ber's", "On me you wait. Se-ries six.", "No, I'm the first. Se-ries", "On me you wait. Se-ries five. Se-ries", "No, I'm the first. six-ty, six-ty,", "I am first I am first. Se-ries", "me you wait. On me you wait. I am first, se-ries eight.", "I am first. I am first.", "how it does be - gin. I have nine, six,". The piano accompaniment features a series of chords in the right hand and a series of chords in the left hand, with a *cresc.* marking.

eight-y Ah! Se-ries

Ah! Ah! Se-ries

sev'n. Ah! Se-ries

five. Ah! Se-ries

I am first Ah! Se-ries

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

five. My num-ber is twen-ty and for-ty and six-ty and two. Se-ries

I have six and for-ty, and thir-ty; then twen-ty, then for-ty-five. Se-ries

Mine is six, two, four, nine, three, two, eight, one, four, Se-ries

four, three, sev'n - - - ty three, Se-ries

ff

pp
 five. Noth-ing do-ing!

six. Noth-ing do-ing!

sev'n. Noth-ing do-ing!

eight. Noth-ing do-ing!

five. Noth-ing do-ing!

Ha! ha! Noth-ing do-ing! Not one has naught. Who has twenty sev'n

pp
 five. Noth-ing do-ing!

six. Noth-ing do-ing!

sev'n. Noth-ing do-ing!

eight. Noth-ing do-ing!

pp

LAURA.

p

Twen-ty-sev'n, sev'n-ty-sev'n, naught.

LINA.

p

Twen-ty-sev'n, sev'n-ty-sev'n, naught.

SALLY.

p

Twen-ty-sev'n, sev'n-ty-sev'n, naught.

HERVEY.

p

Twen-ty-sev'n, sev'n-ty-sev'n, naught.

SKEFF.

p

Twen-ty-sev'n, sev'n-ty-sev'n, naught.

TWILLER.

sev'n - ty sev'n naught.

TRIVET.

Twen-ty-sev'n, sev'n-ty-sev'n, naught?

Twen-ty-sev'n thous-and, sev'n

p

fp

p

fp

LINA.

Ser-geant 'tis

TRIVET.

hundred and sev'n-ty.

That number's mine.

cresc.

f

LINA.

thine. Hope up - ward spring - ing, Hap - - pi - ness

bring - ing, And for - - tune is sing - ing A gold - - en

Allegretto non troppo.

round - e - lay.

PRINCIPALS & CHORUS.

For he is the right boy, right for my money, O, He is the right boy,

For he is the right boy, right for my money, O, He is the right boy,

ff

TRIVET.

'Tis mine, ha, ha, I buy the wine.
 sweet-er than hon-ey, O, If he loves as she loves, noth-ing shall them sev-er, O,
 sweet-er than hon-ey, O, If he loves as she loves, noth-ing shall them sev-er, O,

The musical score for TRIVET consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two systems. The first system has a bass line and a treble line. The second system has two treble lines and a bass line. The piano accompaniment is shown in grand staff notation at the bottom of the section.

TWILLER.

Ha, ha, ha, Yes, I buy the wine.
 What a jol-ly time they'll have for-ev-er, O.
 What a jol-ly time they'll have for-ev-er, O.

Hold! Pray

The musical score for TWILLER consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two systems. The first system has a bass line and a treble line. The second system has two treble lines and a bass line. The piano accompaniment is shown in grand staff notation at the bottom of the section. The score includes dynamic markings such as 'pp' and 'ppp'.

par- don my man- ner ab- rupt, Ex- cuse me, I must in- ter- rupt.

Wait! ere fortune you thank. Ser- geant your num- ber drew?
TRIVET. The first great

Nol It drew a blank. This is a ter-ror, I
prize. —

A blank! A blank!
A blank! A blank!

made an er-ror.

TRIVET.

A mo-ment's joy 'twas dear-ly bought. —

rit. *a tempo.*

TWILLER.

A fi-nal sev'n in place of naught, make the win-ning num-ber!

p

LINA.

Ach! — du lieb-er

Twen-ty-sev-en thous-and sev-en hun-dred and sev'n-ty-sev'n.

Him-mel!

TRIVET.

Oh, joy, back from earth to heav'n —

p

TWILLER.

You have the

TRIVET.

Fortune smiles she does not frown, I bought that tick-et in Lon-don town.

Meno mosso ben marcato

tick-et?

No, I gave it to Li - - na.

He gave it to Li - na, He

He gave it to Li - na, He

CHORUS.

ff

allarg.

And she gave me hers. —

gave it to Li - na. She gave him

gave it to Li - na. She gave him

The first system of the musical score features a vocal line in bass clef and two vocal lines in treble clef. The piano accompaniment is shown in grand staff notation. The lyrics are: "And she gave me hers. —", "gave it to Li - na. She gave him", and "gave it to Li - na. She gave him".

Is this not true?

hers, Oh, then she gave him hers. — Is this

hers, Oh, then she gave him hers. — Is this

The second system of the musical score continues with the vocal lines and piano accompaniment. The lyrics are: "Is this not true?", "hers, Oh, then she gave him hers. — Is this", and "hers, Oh, then she gave him hers. — Is this". The piano accompaniment includes dynamic markings *p* and *cresc.*

LINA.

Yes, 'tis true. _____

true. _____

Then she is the right girl,

true. _____

Then she is the right girl,

ff

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 4/4. The first vocal line starts with a rest followed by the lyrics 'Yes, 'tis true.' The second vocal line starts with a rest followed by 'true.' The piano accompaniment begins with a series of chords and moving lines in both hands.

What shall I do?

Right for the mon-ey, O, She is a sweet girl, Sweet-er than hon-ey, O.

Right for the mon-ey, O, She is a sweet girl, Sweet-er than hon-ey, O.

ff

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal lines continue with the lyrics 'What shall I do?' and 'Right for the mon-ey, O, She is a sweet girl, Sweet-er than hon-ey, O.' The piano accompaniment continues with a similar rhythmic pattern. The key signature remains one flat (B-flat), and the time signature is 4/4. The piano accompaniment features a mix of chords and moving lines, with a dynamic marking of *ff* (fortissimo) in the second system.

What shall I say? Such a fool-ish-ness I make to-day. Stop! I shall go mad.

TWILLER.

Yes ver - y wrong. Pray par-don my man-ner ab-rupt, Ex -

Some-thing is wrong.

Some-thing is wrong.

pp

cuse me if I in-ter-rupt But ask the la-dy for her tick-et

CHORUS.

Her tick-et, her tick-et, Yes ask her for her tick-et.

Her tick-et, her tick-et, Yes ask her for her tick-et.

LINA.

SALLY.

TRIVET.

Li - na come, your tick-et show. Where is it?

I don't know.

She does-nt know.

She does-nt know.

She does-nt know.

LAURA.

She does-nt know. _____ Where is the tick-et?

SALLY.

Where is the tick-et, O? Wrong for the mon-ey, O. Ha, ha, ha, ha,

MOLL & BESS.

She does-nt know. Ah, _____ ha, ha, ha,

JANE & GILL.

Where is the ticket, O. Ha, ha, ha, ha,

HERVEY, RYDER & KITE.

She does-nt know. _____ Ah, _____ ha, ha, ha,

SKEFF. & BUTLER.

She does-nt know, Ha, ha, ha, ha! Ah, _____ ha, ha, ha,

TWILLER & COSTAR.

Ha, ha, ha, ha, ha! ha, ha, ha, ha,

TRIVET.

What care I. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ff

She is the right girl, Wrong for the mon-ey, O.

She is the right girl, Wrong for the mon-ey, O.

She is the right girl, Wrong for the mon-ey, O.

She is the right girl, Wrong for the mon-ey, O.

ff

Where is the tick - et? She has-n't got the tick-et, O.

ha! Where is the tick-et, O? Wrong for the money, O. Ha, ha, ha, ha, ha, ha, ha!

ha, ha, ha! Ah— ha, ha, ha, ha, ha, ha!

ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha!

ha, ha, ha! Ah— ha, ha, ha, ha, ha, ha!

ha, ha, ha! Ah— ha, ha, ha, ha, ha, ha!

ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha!

ha, ha, ha! She is the right girl, sweet-er than honey, O. Ha, ha, ha, ha, ha, ha, ha!

She is a sweet girl, Wrong for the money, O. Ha, ha!

She is a sweet girl, Wrong for the money, O. Ha, ha!

She is a sweet girl, Wrong for the money, O. Ha, ha!

LAURA.

You will find the

LINA.

Ha, ha, ha! Where is the mon-ey, O. Ha, ha, ha! This is-n't fun-ny, O.

SALLY.

HERVEY.

You will find the

SKEFF.

You will find the

You will find the

f

mf

tick - et, Per - haps this ver - y day!

I can't, I can't, I

tick - et, Per - haps this ver - y day!

tick - - et, Per - haps this ver - y day!

tick - - et, Per - haps this ver - y day!

LAURA.

LINA. You can't?

can't! I have giv'n it a - way.

SALLY.

MOLL and BESS. You can't? Ah

JANE and GILL. You can't? Ah

HERV. RYDER & KITE. You can't? Ah

SKEFF. & BUTLER. You can't? Ah

TWILLER and COSTAR. You can't?

FRIVET. You can't?

You can't?

You can't? Ah

You can't? Ah

You can't? Ah

Ha,

CHORUS.

Piano accompaniment for the chorus section, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *ff* and *8* with a dotted line, and various chordal textures.

Ah! She's

— ha, ha, ha, ha, ha, ha! Ah— ha, ha, ha, ha, ha, ha, ha! She's

— ha, ha, ha, ha, ha, ha! Ah— ha, ha, ha, ha, ha, ha, ha! She's

Ha, ha, ha, ha, ha, ha, ha, ha! Ah— ha, ha, ha, ha, ha, ha, ha! She's

— ha, ha, ha, ha! Ah— ha, ha, ha, ha, ha, ha, ha! She's

Ha, ha, ha, ha, ha, ha, ha! Ah, — ha, ha, ha, ha, ha, ha, ha! She's

Ha, ha, ha, ha, ha, ha, ha! Ha, ha, ha! Ha, ha, ha, ha! Ha, ha, ha! She's

— ha, ha, ha, ha, ha, ha, ha! Ah— ha, ha, ha, ha, ha, ha, ha! She's

— ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! She's

— ha, ha, ha, ha, ha, ha, ha! Ah— ha, ha, ha, ha, ha, ha, ha! She's

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! She's

ff

loco.

giv'n it a - way!-
giv'n it a - way!-
giv'n it a - way!-
giv'n it a - way!-
giv'n it a - way!-
giv'n it a - way!-
giv'n it a - way!-
giv'n it a - way!-

giv'n it a - way.-
giv'n it a - way.-

ACT II.

Love Forgotten.

SONG.
Hervey.

No 1.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Tempo di valse.

Piano. *ff*

Moderato.
HERVEY.

When e'er my heart with new love swells. —

Fond mem'ry on the past then dwells, — Re-mind-ing

me of days long flown. Of one dear love I loved a -

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "me of days long flown. Of one dear love I loved a -". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right hand has a melodic line with some grace notes, and the left hand provides harmonic support with chords and moving lines.

lone. Full eigh - teen moons have waned since

The second system of the musical score. The vocal line continues with the lyrics "lone. Full eigh - teen moons have waned since". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the 3/4 time signature and key signature.

then, And lo, I think of her a-gain. Though of that

The third system of the musical score. The vocal line has the lyrics "then, And lo, I think of her a-gain. Though of that". The piano accompaniment continues, with some changes in the right-hand part's melody. The time signature remains 3/4.

love I but re - call, — That then I loved her best of all. —

The fourth and final system of the musical score. The vocal line concludes with the lyrics "love I but re - call, — That then I loved her best of all. —". The piano accompaniment features a more active right-hand part with eighth notes and a left-hand part with sustained chords. A dynamic marking of *ff* (fortissimo) is present in the right-hand part towards the end of the system. The time signature changes to 2/4 for the final measure.

Allegretto moderato.

Sha - dy

trees Whis - p'ring breeze, Flow'r decked av - e - nues

haunt - ed by bees. — Soft em - - brace, blush - ing

face, But who — was the la - dy, Where — was the place? —

Was it in It - a - ly Eng - land, or France? Were we in - tro - duced, or

mf *p*

met we by chance? Was it in sum - mer, in spring - time, or fall? Was she

mar - ried, or sin - gle? I can - not re - call. I re - gret, I for -

get, and can - not re - call. _____ Was she _____

pp

dark, or was she fair? Had she black, or gold-en hair? Were her

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics: "dark, or was she fair? Had she black, or gold-en hair? Were her". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

eyes of ha - zel hue? Brown, or grey, or vio - let blue? Was she

colla voce.

The second system continues the vocal line with the lyrics: "eyes of ha - zel hue? Brown, or grey, or vio - let blue? Was she". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *colla voce.* is placed above the piano part.

short, or was she tall? Was she large, or was she small? On - ly this I

rit.

The third system continues the vocal line with the lyrics: "short, or was she tall? Was she large, or was she small? On - ly this I". The piano accompaniment features a more complex texture with some sustained notes. A dynamic marking of *rit.* (ritardando) is placed above the piano part.

now re - call, Then, I loved her best of all.

ff *loco.*

The fourth system concludes the vocal line with the lyrics: "now re - call, Then, I loved her best of all." The piano accompaniment features a more active and rhythmic pattern, including a sixteenth-note run in the bass line. Dynamic markings of *ff* (fortissimo) and *loco.* (allegretto) are present.

Then, I loved her best of all. _____ Lov - ing

pp

kiss, sweet - est bliss, I ev - er re - mem - ber on

days _____ like this. _____ Droop - ing eye; ten - der

sigh, We _____ were all a - lone _____ with no - - bod - y nigh. _____

Was her name Mar-ga-ret, Lil-ly, or May, E - liz - a-beth, or Jen-ny, or

Ros-a-mund, or Fay, Em-me-line, Har-riet, Mar-ion, or Rose, Cath-e-rine, Stel-la? The

Lord on - ly knows? I re-gret, I for - get, and can-not re -

call. _____ Was she a Scotch, or En-lish lass? Born_ in_

Wales, or Al - pine pass? Was she French, or Ger - man maid, I - rish

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a treble clef and contains the lyrics 'Wales, or Al - pine pass? Was she French, or Ger - man maid, I - rish'. The piano accompaniment features a rhythmic pattern of chords and moving lines in both hands.

girl, or Rus - sian staid? What she was I now for - get, But re - mem - ber that we

colla voce.

The second system continues the musical score. The vocal line has the lyrics 'girl, or Rus - sian staid? What she was I now for - get, But re - mem - ber that we'. The piano accompaniment includes the instruction '*colla voce.*' in the lower register. The musical notation shows various chordal textures and melodic lines.

met, Met some - how, some - time, some - where, And our troth we plight - ed

rit. *ff* *loc.*

The third system contains the lyrics 'met, Met some - how, some - time, some - where, And our troth we plight - ed'. The piano accompaniment features a 'rit.' (ritardando) marking and a 'ff' (fortissimo) dynamic marking. A 'loc.' (loco) marking is present in the piano part, indicating a change in articulation. The piano part includes a sixteenth-note figure with a '6' (sixteenth) marking.

there, And our troth we plight - ed there. —

The fourth system concludes the piece with the lyrics 'there, And our troth we plight - ed there. —'. The piano accompaniment continues with complex textures, including a sixteenth-note figure with a '6' marking and various chordal structures.

A Glimpse of Eden.

No 2.

TRIO.

Laura, Skeffington and Hervey.

Lyric by
STANISLAUS STANGÉMusic by
JULIAN EDWARDS.

♩ Allegretto.

LAURA. 1st. Verse.
When Ad - am was cre - a - - ted, He

SKEFF. 2nd. Verse.
When wom - an was cre - a - - ted, She

HERVEY. 3rd. Verse.
When Ad - am tried to min - gle, In that

Piano. *pp*

just - ly felt e - la - ted, Proud to think that he was built up -

plain - ly in - ti - ma - ted, If Ad - am wished to live - in peace, with -

con - ver - sa - tion sin - gle, Eve bab - bled on the while he spoke, her -

on a heav'n - ly plan. To prove him most su - pe - rior, All
 out per - pet - ual strife. He must cease at once his roam - ing, Sit
 self a - lone she heard. When she be - gan to tat - tle, All the

beasts and birds in - fe - rior, Speech was giv'n to him a - lone, 'twas
 by her in the gloam - ing, And let her do the talk - ing for the
 night to Ad - am prat - tle, She talked him in - to drink - ing and he

done to fea - ture man. He prac - tised oft this "fea - ture" on
 bal - ance of his life. Ad - am's or - a - to - ry cork - ing, Eve en -
 took her at her word. With his maj - es - ty the dev - il, She

ev - 'ry liv - ing crea - ture, Gave vent to all his feel - ings in rhe -
 joyed her fill of talk - ing, He thought, "If I could send her back, how
 held a word - y rev - el, But for her nat - ure talk - a - tive, she

tor - ic - al dis - play, Got all the beasts to - geth - er, Dis -
 hap - py I should be?" All the an - i - mals in hear - ing, Set
 ne'er had tempt - ed been, That made her long to grap - ple, With the

cussed the crops and weath - er, They list - ened ver - y grave - ly but "had
 up a cau - tious cheer - ing, Per - form - ing ac - ro - bat - ic feats, in -
 much for - bid - den ap - ple, For some thing more to tell a - bout, she

not a word to say." He talked them deaf, he talked them glum, He
dic - a - tive of glee. She talked him deaf, she talked him dumb, She
tried a lit - tle sin. She talked him dry, she talked him sad, She

rat-tled a-way till their brains grew numb, He rat-tled a-way till their brains grew numb, They
rat-tled a-way till his brains grew numb, She rat-tled a-way till his brains grew numb, He
prat-tled a-way till Ad - am grew mad, She prat-tled a-way till Ad - am grew mad,

tried to stop him but all in vain, They nev - er knew peace or
tried to stop her but all in vain, He nev - er knew peace or
Talked till he ate the ap - ple did she, And she's talk - ing still in each

quiet a - gain, They tried to stop him, but, all in vain, but, all in
 quiet a - gain, He tried to stop her, but, all in vain, but, all in
 girl you see, She's talk - ing still in each girl you see, each girl you

LAURA. REFRAIN. (Together.)

vain. He talked them deaf, he talked them glum. He
 She talked him deaf, she talked him glum. She
 She talked him dry, she talked him sad. She

SKEFF.

vain. He talked them deaf, he talked them glum, He talked them deaf, he talked them dumb. He
 She talked him deaf, she talked him glum, She talked him deaf, she talked him glum. She
 She talked him dry, she talked him sad, She talked him dry, she talked him sad. She

HERVEY.

see. He talked them deaf, he talked them glum, He talked them deaf, he talked them dumb. He
 She talked him deaf, she talked him glum, She talked him deaf, she talked him glum. She
 She talked him dry, she talked him sad, She talked him dry, she talked him sad. She

rat-tled a - way till their brains grew numb, He rat-tled a - way till their
 rat-tled a - way till his brains grew numb, She rat-tled a - way till his
 prat-tled a - way till Ad-am grew mad, She prat-tled a - way till

rat-tled a - way till their brains grew numb, He rat-tled a - way till their
 rat-tled a - way till his brains grew numb, She rat-tled a - way till his
 prat-tled a - way till Ad-am grew mad, She prat-tled a - way till

rat-tled a - way till their brains grew numb, He rat-tled a - way till their
 rat-tled a - way till his brains grew numb, She rat-tled a - way till his
 prat-tled a - way till Ad-am grew mad, She prat-tled a - way till

brains grew numb. They tried to stop him but all in vain, They
 brains grew numb. He tried to stop her but all in vain, He
 Ad - am grew mad. Talked till he ate the ap - ple did she, And she's

brains grew numb. They tried to stop him but all in vain, They
 brains grew numb. He tried to stop her but all in vain, He
 Ad - am grew mad. Talked till he ate the ap - ple did she, And she's

brains grew numb. They tried to stop him but all in vain, They
 brains grew numb. He tried to stop her but all in vain, He
 Ad - am grew mad. Talked till he ate the ap - ple did she, And she's

nev - er knew peace or quiet a - gain, They tried to stop him but all in vain, but
 nev - er knew peace or quiet a - gain, He tried to stop her but all in vain, but
 talk - ing still in each girl you see; She's talk - ing still in each girl you see, each

nev - er knew peace or quiet a - gain, They tried to stop him but all in vain, but
 nev - er knew peace or quiet a - gain, He tried to stop her but all in vain, but
 talk - in still in each girl you see; She's talk - ing still in each girl you see, each

nev - er knew peace or quiet a - gain, They tried to stop him but all in vain, but
 nev - er knew peace or quiet a - gain, He tried to stop her but all in vain, but
 talk - ing still in each girl you see; She's talk - ing still in each girl you see, each

1. & 2. 3.

all in vain. — *D.S.*
 all in vain. —
 girl you see. —

all in vain. — *D.S.*
 all in vain. —
 girl you see. —

all in vain. — *D.S.*
 all in vain. —
 girl you see. —

No 3a

Holiday Joys.

ENSEMBLE.

Laura, Skeffington, Moll, Bess, Jane, Gill, Ryder,
Kite, Butler, Costar and Chorus.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Piano. *pp*

SOPRANO & ALTO.
TENOR.
BASS.

CHORUS.

Gai - ly tread a coun - try meas - ure, let our mer - ry laugh - ter ring.
Gai - ly tread a coun - try meas - ure, let our mer - ry laugh - ter ring.

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Naught shall mar_ this day of pleas - ure, Joy - ous - ly_ we dance and sing.

Naught shall mar this day of pleas - ure, Joy - ous - ly we dance and sing.

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand. The key signature has two sharps (F# and C#).

Gay - ly tread a coun - try meas - ure, Let our mer - ry voic - es ring.

Gay - ly tread a coun - try meas - ure, Let our mer - ry voic - es ring.

The piano accompaniment continues with a similar rhythmic pattern, featuring chords and single notes. The key signature remains two sharps.

Naught shall mar_ this day of pleas - ure, Joy - ous - ly_ we dance — yes,

Naught shall mar this day of pleas - ure, Joy - ous - ly we dance — yes,

Naught shall mar this day of pleas - ure, yes,

The piano accompaniment concludes with a final chord and a melodic flourish in the right hand. The key signature remains two sharps.

Joy - ous - ly we dance, Joy - ous - ly we

Joy - ous - ly we dance, Joy - ous - ly we

dance and sing. Ten - der glan - ces,

dance and sing. Sto - len kiss - es,

Sweet our hol - i - day ro - man - ces, Hap - py girls,

Sweet our hol - i - day ro - man - ces, And hap - py boys.

Hap - py in our rus - tic joys. Ah,

Hap - py in our rus - tic joys. Ah,

This system contains the first vocal entry. The vocal parts (Soprano and Alto) sing "Hap - py in our rus - tic joys." followed by a long note and "Ah,". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

This system shows the piano accompaniment for the second system. It features a rhythmic pattern in the right hand and a more active bass line in the left hand, with various chords and melodic fragments.

Ah, Ah, Ah.

Ah, Ah, Ah.

This system features a vocal response. The vocal parts sing "Ah," followed by a long note and "Ah." in three measures. The piano accompaniment continues with sustained chords and a steady bass line.

This system shows the piano accompaniment for the fourth system. It continues the harmonic and rhythmic patterns established in the previous systems, with a focus on chordal textures and a consistent bass line.

This system features a vocal response. The vocal parts sing "Ah," followed by a long note and "Ah." in three measures. The piano accompaniment continues with sustained chords and a steady bass line.

ff

This system shows the piano accompaniment for the sixth system. It features a more active and rhythmic piano part, marked with a forte (*ff*) dynamic. The right hand has a series of chords and moving lines, while the left hand provides a strong bass line.

ff
 Gai - ly tread a coun - try meas - ure,
 Gai - ly tread a coun - try meas - ure,
ff
 Let our mer - ry laugh - ter ring. Naught shall mar this day of pleas - ure, Joy - ous - ly — we
 Let our mer - ry laugh - ter ring. Naught shall mar this day of pleas - ure, Joy - ous - ly we
 Naught shall mar this day of
 dance, — yes, Joy - ous - ly we dance. — — — Joy - ous - ly we
 dance, — yes, Joy - ous - ly we dance. — — — Joy - ous - ly we
 pleas - ure, yes,

la la la la la la la la la la la la la la la la

dance and sing, la la la la la la la la la la la la la la

dance and sing, la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la

la la la la la la la la la la la, la,

la la la la la la la la la la la, la,

la la la la la la la la la la la, la,

la.

la.

SKEFF.

Wel - come, my friends, your pres - ence we de - sire.

Long live your wife, long

Long live your wife, long

p

LAURA.

Long

Long live my wife!

live your wife! And you most no - ble Squire.

live your wife! And you most no - ble Squire.

live your wife!

Long life to you and to your wife, most

Long life to you and to your wife, most

This system contains a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'live your wife!' and continues with 'Long life to you and to your wife, most'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key with one sharp (F#).

rit.

'Tis truly very kind of you, I hope, I hope, Your

no-ble wealth-y squire.

no-ble wealth-y squire.

p *rit.*

This system continues the musical score. It features a vocal line with lyrics starting with ''Tis truly very kind of you, I hope, I hope, Your' and 'no-ble wealth-y squire.'. The piano accompaniment includes a dynamic marking of *p* (piano) and a *rit.* (ritardando) instruction. The system concludes with a final chord in the piano part.

Lightly

hope comes true. I do real - ly, dear - ly, most sin - cere - ly hope your hope comes true. I do
SKEFF.

She does

She does

She does

p a tempo

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "hope comes true. I do real - ly, dear - ly, most sin - cere - ly hope your hope comes true. I do SKEFF." Above the first two notes of the vocal line are two fermatas. Below the vocal line are three staves for piano accompaniment, with the first two being empty and the third containing a few notes. The piano part begins with a dynamic marking of *p a tempo*.

real - ly, dear - ly, most sin - cere - ly hope, your hope comes true.

real - ly, dear - ly, most sin - cere - ly hope, your hope comes true. Your

real - ly, dear - ly, most sin - cere - ly hope, your hope comes true.

real - ly, dear - ly, most sin - cere - ly hope, your hope comes true.

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are "real - ly, dear - ly, most sin - cere - ly hope, your hope comes true." followed by "real - ly, dear - ly, most sin - cere - ly hope, your hope comes true. Your" and then "real - ly, dear - ly, most sin - cere - ly hope, your hope comes true." repeated on the bottom two staves. The piano accompaniment consists of two staves with chords and moving lines.

SKEFF.

lov - ing loy - al - ty my friends, will soon re - ward - ed be. And

for your kind de - vo - tion, You shall fare most sump - tuous - ly. Each

cit - i - zen and burgh - er here from the great - est to the

least, This day in hon - or of my wife, shall prod - i - gal - ly

LAURA.

From the great-est to the least!

SKEFF.

feast.

CHORUS.

We shall feast! We shall feast!

We shall feast! We shall feast! Oh, most

We shall feast! We shall feast!

We shall feast! We shall feast! Oh, most

When mer-ri-ly sounds the din-ner bell.

prod-i-gal-ly feast.

Sing, hey! for the

prod-i-gal-ly feast.

Sing, hey! for the

A feast for the Gods, it will fore-tell,
 din - ner bell! Sing, hey! for the
 din - ner bell! Sing, hey! for the

p

With - out de - lay, re - pair to the hall, Where
 Re - pair to the hall, where waits a
 din - ner bell! Sing, hey! Sing, ho! for the din - ner bell! Sing,
 din - ner bell! Sing, hey! Sing, ho! for the din - ner bell! Sing,

pp

p

waits a — wel - come for one — and — all. Ah, —
 wel - - come for one and all. With-out de - lay —
 hey! Sing, ho! for the din - ner bell! The feast - ing
 hey! Sing, ho! for the din - ner bell! The feast - ing

— Ah, — Ah, — re - pair —
 — re-pair to the hall, — With-out de - lay re - pair —
 bell The wel-come bell! With-out de - lay, re - pair —
 bell The wel-come bell! With-out de - lay, re - pair —

to the hall. A wel-come waits for one and all, for one and
to the hall. A wel-come waits for
to the hall. A wel-come waits for
to the hall. A wel-come waits for

The first system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: "to the hall. A wel-come waits for one and all, for one and". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

all.
all.
all.
all.

The second system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: "all.". The piano part continues with a rhythmic accompaniment, featuring chords and moving lines in both hands.

Tempo di Marcia.

RYDER & KITE.

We
 BUTLER & COSTAR.

Tempo di Marcia.

ff *p*

donned these reg - i - men - tals, and dis - cov - ered with a - vid - i - ty, That

wear - ing of a u - ni - form, will quick - ly cure tim - id - i - ty. In

fact, the cure is made with most re - mark - a - ble rap - id - i - ty, For

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: "fact, the cure is made with most re - mark - a - ble rap - id - i - ty, For". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

MOLL & BESS.

once it is the coat that makes the man. To in - dulse in i - dle boast - ing, we con -

JANE & GILL.

The second system includes two vocal staves and piano accompaniment. The lyrics are: "once it is the coat that makes the man. To in - dulse in i - dle boast - ing, we con -". The piano accompaniment continues with a similar rhythmic pattern, including some sixteenth-note runs in the right hand.

sid - er un - es - thet - i - cal, What fol - lows is to say the least, un -

The third system consists of two vocal staves and piano accompaniment. The lyrics are: "sid - er un - es - thet - i - cal, What fol - lows is to say the least, un -". The piano accompaniment features a more active right hand with sixteenth-note patterns.

doubt - ed - ly pro - phet - i - cal, We think the smell of pow - der smoke, Would

prove to you e - met - i - cal, And you would lose your val - or as you

RYDER & KITE.

ran. We seek no oth - er bat - tle fields than

BUTLER & COSTAR.

those to us de - lect - a - ble. Com - bat - ing here with Cu - pid, calls for

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part features chords and single notes, with a key signature of one sharp (F#) and a common time signature.

cour - age quite res - pect - a - ble, Our val - or then con - sists of this, we

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff. The piano part continues with chords and single notes, maintaining the key signature of one sharp and common time.

think we're non - re - ject - a - ble. The u - ni - form pro - vides us with the

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff. The piano part continues with chords and single notes, maintaining the key signature of one sharp and common time.

MOLL, BESS, JANE & GILL.

RYDER & KITE.

They seek no oth - er bat - tle fields, than

nerve.

BUTLER & COSTAR.

We seek no oth - er bat - tle fields, than

CHORUS.

They seek no oth - er

They seek no oth - er

those to them de - lect - a - ble. Com - bat - ing here with Cu - pid, calls for

those to us de - lect - a - ble. Com - bat - ing here with Cu - pid, calls for

bat - - tle fields, Than those to them de -

bat - - tle fields, Than those to them de -

cour - age quite res - spect - a - ble, Their val - or then, con - sists of this, they
 cour - age quite res - spect - a - ble, Our val - or then, con - sists of this, we

lect - - a - ble, They think they're non - re -
 lect - - a - ble, They think they're non - re -

The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords.

think they're non - re - ject - a - ble, The u - ni - form pro - vides them with the
 think we're non - re - ject - a - ble, The u - ni - form pro - vides us with the

ject - - a - ble, The u - ni - form pro -
 ject - - a - ble, The u - ni - form pro -

The piano accompaniment continues with a right-hand melody and a left-hand bass line with chords.

nerve. Their val - or then con - sists of this, they

nerve. Our val - or then con - sists of this, we

vides the nerve. Their val - or then con - sists of this, they

vides the nerve. Their val - or then con - sists of this, they

the nerve.

The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes, and a key signature change from one sharp to two sharps.

think they're non - re - ject - a - ble, The u - ni - form pro -

think we're non - re - ject - a - ble, The u - ni - form pro -

think they're non re - ject - a - ble, The u - ni - form pro - -

think they're non re - ject - a - ble, The u ni - form pro - -

The piano accompaniment continues with similar rhythmic complexity and includes a key signature change from two sharps to one sharp.

vides _____ them with the nerve.

vides _____ us with the nerve.

vides _____ them with the nerve.

vides _____ them with the nerve.

The first system consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The lyrics are: "vides _____ them with the nerve." (top staff), "vides _____ us with the nerve." (second staff), "vides _____ them with the nerve." (third staff), and "vides _____ them with the nerve." (fourth staff). The piano part features a melodic line in the right hand and a bass line in the left hand.

Meno mosso.

TRIVET.

La - dies, a pleas - ant

The second system begins with a piano dynamic marking *p*. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "La - dies, a pleas - ant". The piano part includes a melodic line in the right hand and a bass line in the left hand.

meet - ing. Com - rades, I give you greet - ing. Welcome you to war's a - larms,

The third system continues the vocal line with lyrics and piano accompaniment. The lyrics are: "meet - ing. Com - rades, I give you greet - ing. Welcome you to war's a - larms,". The piano part features triplets in both the right and left hands.

TRIVET.

Soon the drums will call "to arms."

MOLL & BESS SOPRANO.
JANE & GILL ALTO.

CHORUS.

RYDER KITE TENOR.

A pleas-ant meet-ing, We give you

BUTLER & COSTAR BASS.

A pleas-ant meet-ing, We give you

ff

greet - ing, They care not for war's a - larms, Nor fear the

greet - ing, They care not for war's a - larms, Nor fear the

drums's loud call to arms.

drums's loud call to arms.

Follow the Flag.

No 3b

SONG.

Trivet and Chorus.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Allegretto marziale.

TRIVET.

A sol-dier's life has its ups and downs,
The sol-dier's life is not al-ways gay,

SOPRANO & ALTO.

TENOR.

BASS.

CHORUS.

Rub - a -

Rub - a -

Allegretto marziale.

Piano.

Its smiles and its tears, and its laughs and frowns.
There's ma - ny a trade will bet - ter pay.

dub, rub-a - dub, rub-a - dub!

Rub - a -

dub, rub-a - dub, rub-a - dub!

Rub - a -

Its part-ings sad, and its meet-ings glad,
But where's the boy, who would change the joy, The

dub, rub-a-dub, rub-a-dub!

dub, rub-a-dub, rub-a-dub!

ritard.

Such is the life of a sol-dier lad.
crash of— bat-tle, for things that cloy.

Rub-a-dub, rub-a-dub, rub-a-

Rub-a-dub, rub-a-dub, rub-a-

ritard.

a tempo

He may be mer-ry, or— feel-ing blue.
When once a man has car - ried a gun.

dub. Rub-a - dub, rub-a -dub, rub-a -

dub. Rub-a - dub, rub-a -dub, rub-a -

The first system of the musical score features a vocal line with lyrics and two piano accompaniment staves. The vocal line includes the lyrics: "He may be mer-ry, or— feel-ing blue. When once a man has car - ried a gun." Below the vocal line, there are two staves of piano accompaniment. The first staff has the lyrics "dub. Rub-a - dub, rub-a -dub, rub-a -" and the second staff has "dub. Rub-a - dub, rub-a -dub, rub-a -". The piano accompaniment consists of a treble and bass clef staff with various musical notations including notes, rests, and dynamics.

But if he's a sol-dier through and through.
There's naught that is dear - er neath the sun.

dub! Rub-a - dub, rub-a -dub, rub-a -

dub! Rub-a - dub, rub-a -dub, rub-a -

The second system of the musical score features a vocal line with lyrics and two piano accompaniment staves. The vocal line includes the lyrics: "But if he's a sol-dier through and through. There's naught that is dear - er neath the sun." Below the vocal line, there are two staves of piano accompaniment. The first staff has the lyrics "dub! Rub-a - dub, rub-a -dub, rub-a -" and the second staff has "dub! Rub-a - dub, rub-a -dub, rub-a -". The piano accompaniment consists of a treble and bass clef staff with various musical notations including notes, rests, and dynamics.

Lit - tle he cares how the world may wag, When his cap - tain
 Too old to fight, he will sit and brag, Of his cap - tain's

dub!

dub!

This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of three staves: two treble clefs and one bass clef. The lyrics are: "Lit - tle he cares how the world may wag, When his cap - tain Too old to fight, he will sit and brag, Of his cap - tain's". There are two instances of the word "dub!" in the piano part, one in the first treble staff and one in the second treble staff.

This system shows the piano accompaniment for the second system, consisting of two treble clefs and one bass clef. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

cries,
 cry,

"Fol - low the flag."
 "Fol - low the flag."

When the cap - tain cries —

When the cap - tain cries —

This system contains the second vocal line and piano accompaniment. The vocal line has lyrics: "cries, cry," and "Fol - low the flag." repeated. The piano accompaniment has two vocal staves with lyrics: "When the cap - tain cries —" and "When the cap - tain cries —". The piano part consists of two treble clefs and one bass clef.

This system shows the piano accompaniment for the fourth system, consisting of two treble clefs and one bass clef. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

“Fol - low the flag.”

“Fol - low the flag.”

mf

Detailed description: This system contains the first two systems of music. The top system shows a vocal line with the lyrics "Fol - low the flag." and a piano accompaniment. The second system continues the vocal line with the same lyrics and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Fol - low! Fol - low! Fol - low! Fol - low your coun - try's flag!

ppp

8

Detailed description: This system contains the third and fourth systems of music. The vocal line has the lyrics "Fol - low! Fol - low! Fol - low! Fol - low your coun - try's flag!". The piano accompaniment includes a triplet of eighth notes in the right hand, marked with an '8' and a dashed line. The dynamic marking *ppp* is present in the piano part.

Fol - low! Fol - low! Fol - low! But cow - ard hearts would lag, Or,

8

p

Detailed description: This system contains the fifth and sixth systems of music. The vocal line has the lyrics "Fol - low! Fol - low! Fol - low! But cow - ard hearts would lag, Or,". The piano accompaniment includes a triplet of eighth notes in the right hand, marked with an '8' and a dashed line. The dynamic marking *p* is present in the piano part.

fall be - hind when its col - ors bright, Gleam in the glare of the

cresc. poco a poco

bat - tle's light, Call from the thick of the fier - est fight, From the

rit.

thick of the fier - est fight, Fol - low! Fol - low!

rit. *f*

Fol - low! Fol - low your coun - try's flag.

ff

CHORUS.

1

Fol - low! Fol - low! Fol - low! Fol - low your coun - try's flag.

Fol - low! Fol - low! Fol - low! Fol - low your coun - try's flag.

ff

2

Fol - low! Fol - low! Fol - low! Fol - low your coun - try's flag.

Fol - low! Fol - low! Fol - low! Fol - low your coun - try's flag.

Fol - low! Fol - low! Fol - low! But cow - ard hearts would lag, Or,

Fol - low! Fol - low! Fol - low! But cow - ard hearts would lag, Or,

p

fall be - hind when its col - ors bright, Gleam in the glare of the bat - tle's light,
 fall be - hind when its col - ors bright, Gleam in the glare of the bat - tle's light,

Call from the thick of the fierc - est fight, from the thick of the fierc - est fight,
 Call from the thick of the fierc - est fight, from the thick of the fierc - est fight,

rit.

Fol - low! Fol - low! Fol - low! Fol - low your flag.
 Fol - low! Fol - low! Fol - low! Fol - low your flag.
 Fol - low! Fol - low! Fol - low! Fol - low your flag.

If We Part.

No 4.

TRIO.

Lina, Hervey, and Skelington.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Allegro.

LINA.

Now I

Piano.

know you can-not trust me, 'Tis far bet-ter that we part,— Go, I

LINA.

care not though you thrust me, Thrust my— love from out your heart.

TRIVET.

Yours the

fault if thus we sev - er, Know the truth I will and must, If we

part, we part for - ev - er, Naught I ask but what is just.

LINA.

Part for - ev - er? Meet - ing nev - er?

HERVEY.

They will sev - er.

TRIVET.

Meet a - gain, no, nev - er!

We part for - ev - er? Gone the sun - shine,
 Nev - er! Nev - er! Part for - ev - er.

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords and melodic lines in both hands, with a fermata over the final chord.

come the rain. This is fare-well for -
 This is fare-well for -
 Joys fair throne u - surped by pain.

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings such as *p* (piano) and *f* (forte), and a fermata over the final chord.

ev - er. Clouds of dark - ness ban - ish light.
 ev - er. Clouds of dark - ness ban - ish light.

The third system concludes the vocal line and piano accompaniment. The piano part features a long melodic line in the right hand and chords in the left hand, ending with a fermata.

Gone the day, now all is night. — If we part, it is for-ev-er,
 Gone the day, now all is night. If they part, it is for-ev-er,
 we

Meet a - gain, no, nev - er! Meet a - gain, no,
 Meet a - gain, no, nev - er! Meet a - gain, no,
 a

rit.

nev - - er!
 nev - - er!

Allegro

No 5. The Blarney of Killarney.

SONG.

Barney and Female Chorus.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Allegretto.

BARNEY.

Of an I-rish-man's wit an' his flat-ter-in' tongue, 'Tis
If an I-rish-man's tongue could dis-cov-er his heart, Its

well for the gels to be wa-ry. An' the likes of the dears who are
size would be tru-ly a-maz-in'. An' the gels he has loved all at

pret-ty an' young, Of cum-in' too near him be char-y, If ye
once, an' a-part, Their num-bers the world would be daz-in'. There is

find that the rogue, Has an il - li - gant brogue, That smacks of the Lakes of Kil - lar - ney. Don't ye more than his smile, An' his il - li - gant style, That wins for the boy from Kil - lar - ney, 'Tis the

go for to shpake, Ilse yer heart will grow wake, For h  ll cap - ture yez all wid his blar - ney. thrill in his heart, Like a night - in - gale's note, But the song that he sings is all blar - ney.

Bar - ney! Bar - ney! I come from ould Kil - lar - ney,

That's where I got me blar - - ney, An'

all me fay - male neigh-bours — Are chas - in' me "be ja - bers." Shure they

can't re - sist the blar - ney of Kil - lar - - ney!

SOP. and ALTO.

Bar - ney! Bar - ney! He comes from ould Kil - lar - ney,

BARNEY

An'

That's where he got his blar - - ney.

all me fay-male neigh-bours, — Are chas-in' me "be-ja-bers," Shure they

Shure they

can't re-sist the blar-ney of Kil-lar - - - ney!

can't re-sist the blar-ney of Kil-lar - - - ney!

ff

The Temptation.

No 6.

QUINTETTE.

Laura, Lina, Hervey, Skeffington and Trivet.

Lyric by
STANISLAUS STANGÉ

Music by
JULIAN EDWARDS.

Moderato.

HERVEY. 

Piano. 

heed-less of his fate. — Jeal - ous doubts now stir his lov - ing

mate. —

SKEFF. 

'Tis most strange, — My com-pre-hen-sion past, — While




oth - ers feast, Why does Li - na fast?

HERVEY.

Fie! fie! naught-y ras - cal! Tru - ant hus - band fie!... You

know why Li - na does not eat, That she doth live on love, not

meat — Fie! fie! naught-y ras - cal Tru - ant hus - band fie! —

SKEFF.

What

means this sense-less pit-ter pat-ter? This id - i - ot - ic chit-ter chat-ter? Fair

un poco rit.

Lau - ra, queen of beau - ty, she! What charms could Li - na have for me?

HERVEY.

Real - ly she is more than clev-er, En - er - get - ic, most mag-net - ic,

Love like hers_ will last_ for - ev - - er.

cresc. *f*

Stop! Let our ac-quaintance end _____ You _____ no

piu mosso.

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "Stop! Let our ac-quaintance end" are written below the first three notes. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The lyrics "You no" are written below the final two notes. The piano accompaniment is in bass clef with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a bass line with chords and some melodic fragments in the left hand. The tempo marking *piu mosso.* is placed below the piano part.

HERVEY.

If he leaves, I lose the game.

long-er are my friend.

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "If he leaves, I lose the game." are written below the first three notes. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The lyrics "long-er are my friend." are written below the final two notes. The piano accompaniment is in bass clef with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a bass line with chords and some melodic fragments in the left hand.

HERVEY.

Wait! _____ I see you're not to blame. The

rit.

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "Wait! _____ I see you're not to blame. The" are written below the first three notes. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment is in bass clef with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a bass line with chords and some melodic fragments in the left hand. The tempo marking *rit.* is placed below the piano part.

a tempo.

fault is hers _____ and hers _____ a - lone, I've been un -

a tempo.

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "fault is hers _____ and hers _____ a - lone, I've been un -" are written below the first three notes. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment is in bass clef with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a bass line with chords and some melodic fragments in the left hand. The tempo marking *a tempo.* is placed below the piano part.

just, Let me a - tone. I o - ver - heard her sigh - ing sad - ly,

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Saw her kiss your por - trait mad - ly, Saw her eyes with love grow mel - low

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and harmonic structure as the first system. The piano part includes a dynamic marking of *p* (piano) in the right hand.

As she cried, "You hand - some fel - low." Then she pressed you to your heart,

The third system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and harmonic structure as the first two systems.

SKEFF.
Your pic - to - ri - al coun - ter - part. Not one word, or look - of mine, Could her

The fourth system concludes the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and harmonic structure as the previous systems. The piano part includes a dynamic marking of *p* (piano) in the right hand.

pas - sion have ig - ni - ted, Why for me then should she pine, For

love of me her life be blight - ed?

HERVEY.

Praps she thinks her ar - dor burn - ing, May light in you the torch of love, —

You must end her use - less yearn - ing, Turn her thoughts to things a - bove.

HERVEY.

leggiero.

He will bid her

I will do so, 'Tis my du - ty. I will bid her

cease her yearn - ing, Quench the flames with - in her burn - ing. He will

cease her yearn - ing, Quench the flames with - in her burn - ing. I will

Meno mosso.

do this, 'tis his du - - - ty

do this, 'tis my du - - - ty

pp

LINA.

From the right-ous path de - flect - ing, There's my vic-tim un - sus - pect - ing.

fp

HERVEY.
affrettando.

If the tick-et you'd be win - ning, Tis high time you were be -

affrettando.

LINA.

gin - ning, Com-mence right now, let's set - tle our ac-count.

I

know not how.

HERVEY.

I'll stay be-hind this tree and prompt.

rit. pp

LINA.
Lentement.

Ser-geant, for your dear sake, To keep you near, this dread-ful step I take. I quake with fear.

HERVEY.

Be-

gin, say, Mar-ma-duke.

Andante maestoso.

p *sf*

LINA.

Mar-ma-dook!_

SKEFF.

Good Lord! 'tis she! Did you speak to me?

I I I

That am-o-rous look!

LINA.

What shall I say, or do?

HERVEY.

'Tis writ-ten here for you.

LINA. *pp*

If the re-ward you wish to win, Pre - tend to love him, 'tis no

sin The clos-ing lines to him re-peat, In ac-cents ten-der, lov-ing,

sweet.

SKEFF.

She si - lent stands in con - scious shame.

LINA.

There's not a name in a - ny book, That
Why did you use my giv-en name?

can com-pare with "Mar-ma-dook;" No breeze as éer the trees-es shook, Sounds half as sweet as

SKEFF.

"Mar-ma-dook!" Po-e-try, a-las! for-sooth, She loves me, Her-veyspoke the truth!

HERVEY.

Leave her not she wres-tles with con - fu - sion, Dis - pel at once her o-ver fond il-

(aside.)

lu - sion! 'Tis your du - ty! Mis-chief's brew-ing trou-les rife. All we need now is his

SKEFF.

Leave us. I will do my

LINA.

I can no more, let me go, I have done.

HERVEY.

wife. Cour-age, the tick-ets al-most won,

SKEFF.

du - ty.

cresc.

HERVEY.

Woo him fierce-ly, be not a-fraid He's cold as ice and ver-y staid. Call him, "Duckie"

LINA.

piu mosso.

Nay, then, I'll treat this as a "dar-ling" "dear?" I will wait and watch in here.

pp piu mosso.

joke, A lit-tle fun at him I'll poke. His

man-ner strict-ly stern and grave, Con-vine-es me he will be -

LINA.

have.
HERVEY.

Here comes the wife, look out for strife.

SKEFF.

Love forme led her a -

LINA.

Mar-ma - dook!

stray.

Mar-ma-duce!

I must breaker her heart.

rit.

a tempo.

LINA.

Mar - ma - dook!

SKEFF.

Mar-ma - dook!

Tell her we must part.

TRIVET.

Mar-ma-duce!

LAURA.
Mar - ma - duke! Mous - ie, come and play!

LINA.
Mous - ie, come and play!

HERVEY.
Mous - ie, come and play!

SKEFF.
These words I'll gen - tly say - Mous - ie, come and play!

TRIVET.
Mous - ie, come and play!

I'll not sur - vive the day! Oh! the hor - ror of this day!

Mou - sie, mou - sie come and play. Mou - sie, mous - ie come and play.

Li - na's real - ly get - ting gay. *pp*

Calls me, "Mous - ie," bids me play. The

Calls him "Mous - ie," Calls him "Mous - ie," bids him play.

SKEFF.

po - em she re - cit - ed, By Her - vey was in - dit - ed! Since

make be - lieve is no of - fence, I'll pre - tend a love in - tense.

LINA. *un poco più mosso.*

Ach, mein Gott! Du lieb - er Him - mel

Li - na! I love, I love as ne'er be - fore! Li - na! 'Tis

Ach, mein Gott! My magnets I for -

you, 'tis you I now a - dore! En - - er - get - ic, most mag - net - ic!

LAURA. *meno mosso.*

Ah! My sen - ses I can scarce be-lieve

LINA. got. My mag-nets I for -

HERVEY. The

SKEFF. Li - na! Li - na!

TRIVET. My rage is boil-ing

The cord

got. Let go, it was a joke.

hyp - o - crite did me de - ceive! The hyp - o - crite!

Most mag-net - ic, en - er - get - ic Li - - - na!

hot In his arms en - wrapped! In his

of love is snapped, The cord of love is

It was a joke, let go! It was a joke, let go.

The lid is off the pot.

Your love my heart a - woke.

arms in his arms en - wrapped.

snapped.

Squire, Oh, let me go, I pray.

Li - na, I love as ne'er be-fore. Li - na! 'tis you I now a-dore! Li-na! all oth-ers

False heart! False heart!

False heart! False heart

Ah! how I shall rue this day. Squire!

False heart

I ab-hor. Li - na! I'll love you ev - er - more. Li - na!

False heart! False heart my

False heart, my trust was all in vain _____ False heart, oh this

Squire! I do not want to play. What would your Lau-ra say?

False heart, her trust was all in vain.

Li - na! I'll love you ev - er - more. I love as ne'er be-

trust, my trust was all in vain. False heart, my

cresc et accel.

jeal - ous pain. This jeal-ous pain. False heart you swore you
 Squire, oh, let me go, I pray. Squire, I do not want to play.
 False heart! he swore he loved her true. Oh, her jeal-ous
 fore. 'Tis you I now a - dore! All others I ab-
 trust was all in vain. False heart! oh, this jeal-ous pain! You

loved me true. You swore you loved me true. For - ev - er now a -
 Squire! what would your Lau - ra say? What would your Lau - ra
 pain! He swore he loved her true. False heart, for
 hor! I'll love you ev - er - more. Li - na!
 swore you loved me true. False heart! false

rit.

dieu! For - ev - - er now a - dieu! For-ev-er now a -
 say? Let me go I pray, Let me go I
 ev-er now a-dieu, For - ev - - er now a - dieu! For-ev-er now a -
 Li - na! I'll love you ev - er more! I'll love you ev-er -
 heart! For - ev - - er now a - dieu! For-ev-er now a -

cresc. *rit.*

Allegro.

dieu!
 pray. No! no!
 dieu!
 more. All else well lost to gain the bliss, That lies with-in your
 dieu!

Allegro.

p

Let go! This is the end!

No! no! No! no!

Oh! oh! Oh! oh!

hon-eyed kiss. a kiss! a kiss! My

Go slow, go slow!

p. f *p*

Be-gone false friend!

Oh!

wife!

To me be-longs your life!

pp

Ser - geant!

Oer me, you can't pre-vail. Oh, wom-an false and frail!

I can ex-

ff

To ex - plain would be in - deed, in vain.

I can ex - plain!

To ex - plain would be in - deed, in vain.

plain!

To ex - plain would be in - deed, in vain.

pp *ff*

You must not, shall not
 They are both in great dis - grace
 Sir, your weapons, time and place!

p

His pun - ish - ment is
 fight.
 Bring all your arms and come to - night.

f p

mine by right. To - day I pass from out your sight. I

She

She

She

She

The first system of the musical score consists of five vocal staves and a grand staff for piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "mine by right. To - day I pass from out your sight. I". The vocal lines are staggered, with the first voice starting on the first measure and the others following. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Allarg.

bid you now a - ban - don hope, I have de - ter - mined

bids him now a - ban - don hope, She has de - ter - mined

bids him now a - ban - don hope, She has de - ter - mined

bids me now a - ban - don hope, She has de - ter - mined

bids him now a - ban - don hope, She has de - ter - mined

Allarg.

The second system of the musical score continues with five vocal staves and a grand staff for piano accompaniment. The tempo marking *Allarg.* (Ad libitum) is placed above the first vocal staff and below the piano accompaniment. The lyrics are: "bid you now a - ban - don hope, I have de - ter - mined", "bids him now a - ban - don hope, She has de - ter - mined", "bids him now a - ban - don hope, She has de - ter - mined", "bids me now a - ban - don hope, She has de - ter - mined", and "bids him now a - ban - don hope, She has de - ter - mined". The piano accompaniment continues with chords and moving lines, maintaining the *Allarg.* tempo.

to e - lope! _____

to e - lope! _____

to e - lope! _____

to e - lope! _____

to e - lope! _____

The first system consists of five vocal staves and a piano accompaniment. Each vocal staff begins with a fermata over a half note, followed by a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The second system shows the piano accompaniment for the second system of the vocal part. It continues the rhythmic pattern of eighth notes in the right hand and the bass line in the left hand.

p

The third system shows the piano accompaniment for the third system of the vocal part. It begins with a piano (*p*) dynamic marking and continues the rhythmic pattern of eighth notes in the right hand and the bass line in the left hand.

Sweet Thoughts of Home.

No 7.

SONG.

Lina.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Andante. Moderato.

LINA.

Sweet as the wind from the gold-en south,
Sweet as the song of the night-in-gale,

Piano.

pp

La - den with per - fumes rare — Sweet as the kiss on a
Borne on the ev - 'ning breeze, — Sweet as the words of a

maid - en's mouth, When love is tremb - ling there. —
lov - er's tale, That is told 'neath the list - 'ning trees. —

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Sweet as the thoughts of a no - ble mind,
Sweet as the notes of a dear old tune,

Writ in an an - cient tome, — Sweet as the soul to temp-
Played while the day doth gloam, — Sweet as the scent of the

ta - tion blind, Are the thoughts of home, sweet home. —
rose in June, Are the thoughts of home, sweet home. —

Andante sostenuto.

Home, home, thoughts of home, Are with me night and day, They

pp

fol - low me on land, on sea, At work, at rest, at

play. — Home, home, thoughts of home, Wher - ev - er

I may roam, Fond mem - 'ry wings, My heart e'er clings, To

thoughts of home, sweet home. —

Finale II.

No 8.

Principals and Chorus.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Allegretto.

Piano. *pp*

The musical score is presented in five systems. The first system begins with the tempo marking 'Allegretto' and the dynamic 'Piano. pp'. The music is written for piano in 2/2 time. The first system contains two staves: a treble clef staff with a melody and a bass clef staff with accompaniment. The second system continues the piece with similar notation. The third system shows a continuation of the melody and accompaniment. The fourth system features a more active melody in the right hand. The fifth system concludes the piece with a final cadence in both hands.

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222
Moderato.
TRIVET.

You are the right girl, right for my mon-ey, O.

mp

LINA.

You are the sweet boy, sweet-er than hon-ey, O. If you love as I love,

noth-ing shall us sev-er, O. What a jol-ly time we'll have for-ev-er, O.

Allegro.
SOPRANO.

PRINCIPALS and CHORUS.

She is the right girl, Right for his mon - ey, O. She is a sweet girl,

ALTO.
She is the right girl, Right for his mon - ey, O. She is a sweet girl,

TENOR.
She is the right girl, Right for his mon - ey, O. She is a sweet girl,

BASS.
She is the right girl, Right for his mon - ey, O. She is a sweet girl,

ff

Sweet - er than hon - ey, O. If she loves as he loves,

Sweet - er than hon - ey, O. If she loves as he loves,

Sweet - er than hon - ey, O. If she loves as he loves,

Noth - ing shall them sev - er, O. What a jol - ly time they'll have for -
 Noth - ing shall them sev - er, O. What a jol - ly time they'll have for -
 Noth - ing shall them sev - er, O. What a jol - ly time they'll have for -

ev - er, O. You are the right boy, Right for the mon - ey, O.
 ev - er, O. You are the right boy, Right for the mon - ey, O.
 ev - er, O. You are the right girl, Right for his mon - ey, O.

You are a sweet boy, Sweet-er than hon-ey, O. What a jol-ly
 You are a sweet boy, Sweet-er than hon-ey, O. What a jol-ly
 You are a sweet girl, Sweet-er than hon-ey, O. What a jol-ly

The piano accompaniment consists of a treble and bass clef. The treble clef part features triplet figures in the first two measures of each line, and a triplet in the final measure of each line. The bass clef part provides a steady accompaniment with chords and moving lines.

time we'll have, a hap-py, lov-ing time for-ev-er,
 time we'll have, a hap-py, lov-ing time for-ev-er, O.
 time we'll have, a hap-py, lov-ing time for-ev-er, O.

The piano accompaniment continues with the same structure as the first system, featuring triplet figures in the treble clef and a steady accompaniment in the bass clef.

O. _____ For - ev - er and for - ev - er, O. _____

For - ev - er, O. For - ev - er and for - ev - er, O. _____

For - ev - er, O. For - ev - er and for - ev - er, O. _____

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "O. _____ For - ev - er and for - ev - er, O. _____". The piano accompaniment features a bass line with eighth-note patterns and chords, and a treble line with triplets of eighth notes.

The second system shows the piano accompaniment for the second part of the vocal line. It continues with the same bass line and treble line patterns, including triplets of eighth notes in the right hand.

The third system consists of four empty vocal staves, indicating that the vocalists are silent during this section of the music.

The fourth system shows the piano accompaniment for the final part of the piece. It features a more complex bass line with sixteenth-note patterns and chords, and a treble line with chords and a final cadence.