

A Nautical Knot

or

The Belle of Barnstapole

Operetta by

Maude Elizabeth Inch
and

Wm. Rhys-Herbert



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“A Nautical Knot”
or
“The Belle of Barnstapole”

OPERETTA

in
Two Acts

Book and Lyrics
by

Maude Elizabeth Inch

Music
by

Wm. Rhys-Herbert

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"A Nautical Knot"

OR

"The Belle of Barnstapole"

Characters Represented

JULIA (Soprano) The Haughty Belle of Barnstapole.
NANCE (Contralto) Her friend. A gentle damsel.
BARNABAS LEE (Tenor) A wandering Artist.
JOE STOUT (Baritone). . . The stalwart Mate of the "Bounding Billow."
BILL SALT (Bass) { An ancient mariner. Boatswain of the
"Bounding Billow."
JIM SPRAY (Baritone) }
NED BLUFF } Sailors aboard the "Bounding Billow."
JACK BRACE (Tenor) }
DELIA }
DAISY } Barnstapole girls.
DORA }

Chorus: Barnstapole girls, sailors, artists, townspeople.

Time: The Present.

Scene: Barnstapole Quay.

Act I. A summer afternoon.

Act II. One year later.

"A Nautical Knot"

or

"The Belle of Barnstapoole"

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A Nautical Knot

Operetta

Written by
MAUDE ELIZABETH INCH

ACT I.

Music by
WM. RHYSH-HERBERT

NO 1

(♩ = 80)

Overture

PIANO

f

più lento

mf

mf

a tempo

cresc.

mf

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Eigentum für alle Länder

Allegretto grazioso

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music features a melody in the right hand with eighth and sixteenth notes, and a rhythmic accompaniment in the left hand consisting of chords and eighth notes.

The second system continues the piece. It includes a section marked with a large 'A' in the middle of the system. The notation remains consistent with the first system, showing melodic lines in the right hand and accompaniment in the left hand.

The third system of the score includes a section marked 'a tempo' centered below the staves. The musical notation continues with the same melodic and accompanimental patterns.

The fourth system features dynamic markings. 'rit.' (ritardando) is written above the first measure of the right hand, and 'mf' (mezzo-forte) is written above the first measure of the left hand. The notation continues with the established musical style.

The fifth system includes a section marked with a large 'B' in the right hand. A dynamic marking of 'f' (forte) is placed below the first measure of the left hand in this section. The notation continues with the same melodic and accompanimental patterns.

The sixth and final system of the score concludes the piece. It features a final melodic phrase in the right hand and a concluding accompaniment in the left hand, ending with a double bar line and repeat signs.

mf

be. *mf*

Andante espressivo

p

f C

f

f

rit. D C

Allegro con spirito

The first system of music features a treble and bass clef with a 6/8 time signature. The melody in the treble clef is marked with a forte *f* dynamic and includes accents and slurs. The bass clef accompaniment consists of rhythmic chords and eighth-note patterns.

The second system continues the piece, marked with a forte *f* dynamic. It includes a key signature change to E major, indicated by a sharp sign above the treble clef staff. The music features a mix of eighth and sixteenth notes.

The third system shows a continuation of the rhythmic patterns in the bass clef and melodic lines in the treble clef, maintaining the forte *f* dynamic.

The fourth system includes dynamic markings of *frit.* (ritardando) and *a tempo*. The time signature changes to 3/4. The piece concludes with a double bar line.

Moderato (♩ = 108)

The first system of the 'Moderato' section is in 3/4 time with a mezzo-forte *mf* dynamic. It features a simple harmonic accompaniment in the bass clef and a melody in the treble clef.

The second system continues the 'Moderato' section with consistent harmonic and melodic structures.

The third system concludes the 'Moderato' section, marked with a forte *f* dynamic. It features a key signature change to F major, indicated by a sharp sign above the treble clef staff.

Allegretto con grazia

First system of the piece, marked *mf*. The music is in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of the piece, marked *mf*. The right hand continues the melodic line, and the left hand maintains the accompaniment. A first ending bracket labeled 'I' spans the final two measures of this system.

Third system of the piece, marked *mf*. The right hand concludes the melodic phrase, and the left hand ends with a final chord. The system concludes with a double bar line.

Allegro marziale

First system of the second piece, marked *f*. The music is in common time (C). The right hand features a series of chords, and the left hand plays a rhythmic accompaniment of eighth notes. A first ending bracket labeled 'K' spans the final two measures.

Second system of the second piece, marked *f*. The right hand continues the chordal texture, and the left hand maintains the accompaniment. A first ending bracket labeled 'L' spans the final two measures.

Third system of the second piece, marked *f*. The right hand concludes the chordal texture, and the left hand ends with a final chord. A first ending bracket labeled 'M' spans the final two measures.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a series of sixteenth-note patterns in the right hand and a steady bass line in the left hand.

Second system of musical notation, continuing the piece. It features a *ff* dynamic marking and concludes with a double bar line and repeat signs.

Allegretto grazioso

Third system of musical notation, starting a new section. It features a *f* dynamic marking and a 6/8 time signature. The right hand has a melodic line with slurs, while the left hand plays a rhythmic accompaniment.

Fourth system of musical notation, marked with a large 'N'. It includes dynamic markings for *accel.* and *cresc.* and features a more active right-hand melody.

Fifth system of musical notation, marked with a large 'O'. It features a *ff* dynamic marking and a dense, rhythmic texture in both hands.

Sixth system of musical notation, concluding the piece. It features a *ff* dynamic marking and ends with a double bar line and repeat signs.

Opening Chorus

Allegro non troppo

Piano introduction in D major, 2/4 time. The right hand features a rhythmic pattern of eighth notes with slurs, while the left hand provides a steady accompaniment of chords and single notes. A dynamic marking of *f* is present.

SOPRANO
ALTO
TENOR
BASS

Vocal staves for Soprano, Alto, Tenor, and Bass. Each staff begins with a rest followed by a single note marked with a dynamic of *f*. The lyrics "The" are written below the Soprano and Bass staves.

Piano accompaniment for the first vocal entry, continuing the rhythmic pattern from the introduction.

A

Vocal melody for the first vocal entry with lyrics: "day is fair, The sun a - glow, And from the west The breez-es blow. The".

A

Piano accompaniment for the second vocal entry, continuing the rhythmic pattern.

sea is calm And tran-quil lay The gal-lant ships That sail to-day. That

sea is calm And tran-quil lay The gal-lant ships That sail to-day. That

B
sail to-day For lands a-far, May heav'n e'er be Their guid-ing star. And

sail to-day For lands a-far, May heav'n e'er be Their guid-ing star. And

B

Hope a torch Of light will lend, To guide them safe'Till jour-ney end.

Hope a torch, Their guid - - ing star.

C

The day is fair, The sun a-glow, And

The day is fair, The sun a-glow, And

C

f

Detailed description: This section consists of four staves. The top two staves are vocal lines in C major, with lyrics 'The day is fair, The sun a-glow, And'. The bottom two staves are piano accompaniment, also in C major, featuring a melody in the right hand and a bass line in the left hand. A forte (*f*) dynamic marking is present. The section is marked with a 'C' time signature.

D

from the west The breez-es blow. The sea is calm And tran-quil lay The

from the west The breez-es blow. The sea is calm And tran-quil lay The

D

Detailed description: This section consists of four staves. The top two staves are vocal lines in D major, with lyrics 'from the west The breez-es blow. The sea is calm And tran-quil lay The'. The bottom two staves are piano accompaniment, also in D major, featuring a melody in the right hand and a bass line in the left hand. A forte (*f*) dynamic marking is present. The section is marked with a 'D' time signature.

gal-lant ships That sail to - day, The gal-lant ships That sail

gal-lant ships That sail to - day, The gal-lant ships That sail

The piano accompaniment consists of a treble and bass clef. The treble clef part features a melodic line with slurs and accents, while the bass clef part provides a harmonic accompaniment with chords and single notes.

a - - - way, That sail a - - way.

a - - - way, That sail a - - way.

The piano accompaniment continues with a treble and bass clef. The treble clef part has a melodic line with slurs and accents, and the bass clef part provides a harmonic accompaniment. A dynamic marking of *ff* is present in the piano part.

The piano accompaniment for the second system continues with a treble and bass clef. The treble clef part has a melodic line with slurs and accents, and the bass clef part provides a harmonic accompaniment.

No. 3 "The Sea is the Life for a Manly Man"

Joe and Chorus of Sailors

Joe

1. The
2. The

With abandon

f

sea is the life for a man-ly man, I care not who says nay. I'd
sea is the life for a man-ly man, He fights the winds that blow, And

rath - er be a sail - or bold Than king for man-y a day. I'd
counts the stars that line his course And knows the tides that flow. He

A

rath - er pace the bridge at night And watch o'er sleep-ing mates, Than
loves his ship, he loves his life, And though a-broad must roam, There's

B *rit.*

stand at guard in proud ar-ray Be-fore an em-pror's gates.
ne'er a day he does not think And sigh for those at home.

collu voce

REFRAIN

Solo 1st time; Chorus of Sailors 2nd time

1. He may spoon with a mer-maid Or fish for a whale, And
 * 2. He may box with the com- pass Or box with a mate, And

pass i - dle mo-ments By chang-ing the sail. He can go where he likes And can-
 stroll through the town— With rol - lick-ing gait. He may sing when he likes And—

do what he please, O life up - on the o - cean - waves Is
 talk when he please, O life . up - on the o - cean - waves Is

rit.

colla voce

1. {cer - tain - ly the cheese. He may cer - tain - ly the cheese..

2. TENOR I. II.

BASS I. II.

1. 2.

a tempo

"Behold the Belle of Barnstapole"

Allegro con spirito

SOPRANO

ALTO

TENOR

BASS

Chorus

f

f

f

f

Allegro con spirito (♩ = 116)

f

Be - hold the Belle of Barn - sta - poole, Be -

hold the win - some maid Who puts the rest of wom - an - kind Com -

plete - ly in the shade, Com - plete - ly in the shade. You

A

may have heard of pret - ty girls In towns a - far and near, But

may have heard of pret - ty girls In towns a - far and near, But

A

rit. we main-tain our Ju - lia is As yet with-out a peer, But *a tempo*

rit. we main-tain our Ju - lia is As yet with-out a peer, But *a tempo*

rit. we main-tain our Ju - lia is As yet with-out a peer, But *a tempo*

rit. we main-tain our Ju - lia is As yet with-out a peer, But *a tempo*

rit. we main-tain our Ju - lia is As yet with-out a peer, But *a tempo*

rit. we main-tain our Ju - lia is As yet with-out a peer, But *a tempo*

B

rit. we main-tain our Ju - lia is As yet with-out a peer.

rit. we main-tain our Ju - lia is As yet with-out a peer.

rit. we main-tain our Ju - lia is As yet with-out a peer.

rit. we main-tain our Ju - lia is As yet with-out a peer.

B

rit. we main-tain our Ju - lia is As yet with-out a peer.

rit. we main-tain our Ju - lia is As yet with-out a peer.

TENOR *f* *a tempo* *mf*

Sailors

Here comes Ju - lia! With her dain - ty gra - ces,

BASS *mf*

f a tempo. *mf*

Detailed description: This block contains the first system of music for the 'Sailors' section. It features a Tenor part (treble clef) and a Bass part (bass clef). The Tenor part begins with a dynamic of *f* and a tempo marking of *a tempo*. The lyrics are 'Here comes Ju - lia! With her dain - ty gra - ces,'. The Bass part follows with a dynamic of *mf*. Below the vocal parts is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part starts with a dynamic of *f* and a tempo marking of *a tempo.*, and later changes to *mf*. The music is in a key with one sharp (F#) and a common time signature (C).

Rib - bons, pret - ty la - ces, Gen - tle man - ners, state - ly pa - ces,

Detailed description: This block contains the second system of music for the 'Sailors' section. It continues the vocal parts from the previous system. The lyrics are 'Rib - bons, pret - ty la - ces, Gen - tle man - ners, state - ly pa - ces,'. The piano accompaniment continues with various chords and melodic lines. The key signature remains one sharp (F#) and the time signature is common time (C).

See the love - light on our fa - ces, Ju - li - a!

Detailed description: This block contains the third system of music for the 'Sailors' section. The lyrics are 'See the love - light on our fa - ces, Ju - li - a!'. The vocal parts and piano accompaniment continue. The piano part features some complex chordal textures. The key signature remains one sharp (F#) and the time signature is common time (C).

C SOPRANO *f* *mf*

Girls

Here comes Ju - lia! With her airs and gra - ces, Flaunt - ing, fly - ing la - ces,

ALTO *mf*

f *mf*

Detailed description: This block contains the first system of music for the 'Girls' section. It features a Soprano part (treble clef) and an Alto part (treble clef). The Soprano part begins with a dynamic of *f* and a tempo marking of *a tempo*. The lyrics are 'Here comes Ju - lia! With her airs and gra - ces, Flaunt - ing, fly - ing la - ces,'. The Alto part follows with a dynamic of *mf*. Below the vocal parts is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part starts with a dynamic of *f* and later changes to *mf*. The music is in a key with one sharp (F#) and a common time signature (C).

Haugh-ty man-ners, minc-ing pa-ces, Noth-ing fal-ters, noth-ing phas-es Ju-li-a!

Sailors Girls

Here comes Ju-lia! With her airs and gra-ces,
With her dain-ty gra-ces,

Flaunt-ing, fly-ing la-ces, Haugh-ty man-ners, minc-ing pa-ces,
Rib-bons, pret-ty la-ces, Gen-tle man-ners, state-ly pa-ces,

Noth-ing fal-ters, noth-ing phas-es Ju-li-a!
See the love-light on our fa-ces Ju-li-

SOPRANO

ALTO

TENOR

BASS

F tempo

hold the Belle of Barn - sta - poole, Be - hold the win-some maid Who

hold the Belle of Barn - sta - poole, Be - hold the win-some maid Who

F

tempo

puts the rest of wom-an-kind Com-plete-ly in the shade, Com-plete-ly in the

puts the rest of wom-an-kind Com-plete-ly in the shade, Com-plete-ly in the

G

shade. You may have heard of pret - ty girls In towns a - far and

shade. You may have heard of pret - ty girls In towns a - far and

G

rit. near, But we main-tain our Ju - lia is As yet with - out a *a tempo*

rit. near, But we main-tain our Ju - lia is As yet with - out a *a tempo*

rit. near, But we main-tain our Ju - lia is As yet with - out a *a tempo*

rit. *a tempo*

H

peer, But we main-tain our Ju - lia is As yet with - out a peer. *rit.*

peer, But we main-tain our Ju - lia is As yet with - out a peer. *rit.*

peer, But we main-tain our Ju - lia is As yet with - out a peer. *rit.*

H

"Once Long Ago"

No 5

Delia, Daisy, Dora and Chorus of Girls

Andante con moto *mf*

1. Delia Once
2. Daisy The

long a - go, so I've been told, There sailed a ship in search of gold, And sail - ors laughed, were full of glee, On ston - y ears fell maid - ens plea. The

sempre staccato

A

on that ship ten sail - ors bold Set out in search of glo - ry.
ship was soon be - yond the lea And no more in my sto - ry.

B

rit. poco

Delia, Daisy and Dora Be - hind them on the stout sea - wall, Be -
Did

a poco **C** *a tempo*

wail - ed maid - ens, short and tall, Who loud - ly to the waves did call This
fast de - cline and fade a - way, To love a sail - or does not pay, It

colla voce *a tempo*

rit.

sad and sim - ple - sto - ry.
on - ly leads to - glo - ry.

D

rit.

REFRAIN
a tempo

Nev - er - more to smile, ev - er - more to bear Bro - ken hearts and emp - ty lives,

a tempo

rit. *a tempo*

Em - blems of de - spair. Nev - er - more to hope, ev - er - more to sigh,

rit. *a tempo*

rit. **1st Verse** **2nd Verse**
rit.

Can you wonder from this world We would glad - ly fly? We would glad - ly fly?

rit. *rit.*

No. 6 "My Name it is Barnabas Lee"

Barnabas

Allegretto con moto

The piano introduction is in 6/8 time with a key signature of two flats (B-flat and E-flat). It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady eighth-note bass line in the left hand. The dynamic is marked *mf*.

mf

1. My name it is Bar-na-bas, Bar-na-bas Lee, And a
 2. I cop-y no man eith-er liv-ing or dead, My—

p

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamic for the piano part is marked *p*.

A

na-tion-al pet-am I. To live up to fame, a
 style is com-plete-ly my own. I fol-low no school, de-

The vocal line continues with the lyrics. The piano accompaniment continues with chords and a bass line. The section is marked with a bold **A**.

dif-fi-cult aim, I con-stant en-deav-or and try.
 pend as a rule, On a del-i-cate burnt-wood tone. **B**

The vocal line concludes with the lyrics. The piano accompaniment concludes with a final chord and a bass line. The section is marked with a bold **B**.

My tem-p'ra-ment is, as mat-ter of course, A
 A trag - e - dy grim, I nev - er por-tray, My

del - i - cate, fan - ci - ful thing. — And there - fore my art, — and
 pict - ures with beau - ty o'er - flow, — Though of - ten the point, to

C *rit.*

al - so my heart, Is light as a but - ter - fly - wing, —
 those out of joint, Is rath - er a puz - zle to know, —

a tempo

wing, Is light as a but - ter - fly - wing.
 know, Is rath - er a puz - zle to

D *rit.*

1st Verse
a tempo

know.

2nd Verse
a tempo *dim.* *ppp*

No 7

"I Love to Stroll"

Julia and Chorus of Girls

Allegretto grazioso

Piano introduction in G minor, 6/8 time. The right hand features a melodic line with eighth notes and a final quarter note. The left hand provides a steady accompaniment of eighth notes. The piece begins with a mezzo-forte (*mf*) dynamic.

Julia

1. I love to stroll up-
2. I love to watch the

The vocal line for Julia begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment is marked piano (*p*) and features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

on the quay when twi - light draw - eth nigh, — And watch the sun - set
stars that shine and glim - mer in the night, — And won - der if they

The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern, with some chordal changes in the right hand.

col - ors fade in - to the eve - ning sky. — And list - en to the
love the moon and glo - ry in her light, — To heark - en to the

The vocal line continues. A section marked 'A' is indicated above the vocal staff. The piano accompaniment continues with the same rhythmic pattern.

fai - ry tales that vag - rant breez - es tell, — And know that with the
waves that beat up - on the dis - tant shore, — And dream of days that

The vocal line concludes with the lyrics. The piano accompaniment ends with a ritardando (*rit.*) marking.

a tempo *rit.*

fish - er - men the day's work has been well. }
 are - to come, of years that are no more. } When

B *a tempo*

twi - light draw - eth nigh, _____ And shad - ows dim the sky, _____ 0

will you id - ly stroll with me Up - on the si - lent quay. } **1. And**
 } **2. And**

list - en to the song _____ Of winds that id - ly blow, _____ And
 heark - en to the beat _____ Of waves up - on the shore, _____ And

rit. *a tempo*

watch the ra - diant sun de - part In rays of gold - en glow. _____
 dream of gold - en days gone by, Those hap - py days of yore. _____

C SOPRANO I.

* When twi - light draw-eth nigh And shad - ows dim the sky, O

SOPRANO II.

When twi - light draw-eth nigh And shad - ows dim the sky, O

ALTO

will you id - ly stroll with me Up - on the si - lent quay. } And
And

will you id - ly stroll with me Up - on the si - lent quay. } And
And

Julia

Ah! Ah! And
And

list - en to the song Of winds that id - ly blow,
heark - en to the beat Of waves up - on the shore,

list - en to the song Of winds that id - ly blow,
heark - en to the beat Of waves up - on the shore,

1st Verse

watch the ra-diant sun de-part In rays of gold - en glow.
 dream of gold - en days gone by, Those

Watch the of sun de-part, Rays of gold - en glow.
 Dream of days gone by,

Watch the of sun de-part, Rays of gold - en glow.
 Dream of days gone by,

1st Verse

2nd Verse

hap - py days of yore, O hap - py days of yore,
 hap - py days of yore, O hap - py days of yore,
 hap - py days of yore, O hap - py days of yore,

2nd Verse

of yore.
 of yore.
 of yore.

The Pirate Bold

No 8

Jim and Sailors

Allegro non troppo

Jim

f

f

1. The-
2. The-

pi-rate bold has a ver - y good time, If you ask me, If you ask me. With
 pi-rate bold is a jol - ly old chap, If you ask me, If you ask me. He -

mf

A

lit-tle to do the_ live - long day But_ sail the sea, but_ sail the sea. With
 oft - en sings a__ rol-lick-ing song, In__ min-or key, in__ min-or key. Of

B

cau-tious eye he_ scans the deep, A - care-ful watch his_ crew all_ keep, On
 trou-bles he has_ none of_ worth, The fa-tal plank is__ cause for_ mirth, Of

rit.

rit.

C *a tempo* *rit.* *a tempo*

pass-ing craft whose skip-pers sleep, For of their car-go all will reap. O, the
 Ju-lias there is quite a dearth, O were it so o'er all the earth! O, the

a tempo *rit.* *a tempo*

pi - rate bold has a ver - y good time, If you ask me, If you ask me.
 pi - rate bold is a jol - ly old chap, If you ask me, If you ask me.

Sailors

On a deep con - sid - er - a - tion, And a firm de - ter - mi - na - tion, We have

come to the con - clu - sion As a - bove he made al - lu - sion, That

rit.

D **TENOR I. II.** *rit.*

life is strife with lit - tle gain Un - less 'tis on the Span - ish Main.

BASS I. II. *rit.*

D *rit.*

"Love's Full of Joy"

No 9

Nance

Moderato

mf

Love's full of

mf

p

joy and clings to life Cour-ageous in the midst of strife, And like the

A

lark its song will rise Tri-um-phant to the ver - y skies.

Più mosso

mf

Love's full of hope, and smiles at pain, Love sac-ri - fic - es much in

Più mosso

colla voce

The musical score is written for voice and piano. It begins with a vocal line in a treble clef, followed by piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Moderato'. The first system shows the vocal line starting with 'Love's full of' and the piano accompaniment. The second system continues the vocal line with 'joy and clings to life Cour-ageous in the midst of strife, And like the'. The third system, marked with a section letter 'A', continues the vocal line with 'lark its song will rise Tri-um-phant to the ver - y skies.'. The fourth system begins with a new tempo marking 'Più mosso' and the vocal line 'Love's full of hope, and smiles at pain, Love sac-ri - fic - es much in'. The piano accompaniment in the fourth system features a dense chordal texture. The final system continues the vocal line and piano accompaniment, with the tempo marking 'colla voce'.

vain. I would not love— I would be free, Though love it-

self should plead to me. Love's full of tears, ah,

rit. *Più lento*

who would know Its fears, its tremblings and its woe. So

much of shade, so lit-tle sun, A bro-ken heart, and life is

rit. *colla voce*

done.

a tempo

No 10 "Love that Tarries"

Julia, Barnabas and Chorus of Girls

Andante grazioso

The piano introduction is in G major and 3/4 time. It begins with a treble clef staff containing a whole rest. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass accompaniment with chords and eighth notes.

mf

1. Julia Love that tar - ries Love that mar - ries
 2. Barnabas Love that mad - dens Love that sad - dens

The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with a piano (*p*) dynamic. The lyrics are written below the vocal staff, with two parts: Julia and Barnabas. The piano accompaniment consists of chords and moving lines in both hands.

A

Love that sighs. _____ Bar. Love that miss - es
 Love that sings. _____ Julia Love that prat - tles

The section is marked with a bold 'A'. The vocal line continues with the lyrics. The piano accompaniment continues with chords and moving lines in both hands.

Lov - ers' kiss - es Love - lit eyes. _____
 Love that rat - tles Love that stings. _____

The vocal line continues with the lyrics. The piano accompaniment continues with chords and moving lines in both hands.

Julia

Love that lasts for - ev - er Love that
 Love that nev - er chang - es Love that

Barnabas

B

lasts a day. _____ Love that tells a
 loves in vain. _____ Who once free from

pret - ty tale And rides a - way. _____
 cu - pid's net Would love a - gain. _____

rit.

Julia and Barnabas

Chorus of Girls (behind scenes)

SOPRANO I.

pp a tempo

Voic - es sing - ing, Ech - o ring - ing, Sweet

SOPRANO II.

Voic - es sing - ing, Ech - o ring - ing, Sweet

ALTO

pp a tempo

Ah!

re - - frain. *pp* Hearts are beat - ing

re - - frain. *pp* Hearts are beat - ing

Ah!

Mo - ments fleet - ing Once a - gain

Mo - ments fleet - ing Once a - gain

D

Tell the old, old sto - - ry Tell the

Tell the old, old sto - - ry Tell the

E *Julia & Barnabas*

"No - - one loves so

sto - ry new,

sto - ry new,

E

dear - ly, dear, *f* As I love you?"

"As I love you?"

"As I love you?"

colla voce

No 11

"A Mermaid Fair"

Bill and Chorus of Girls

Andante con moto

Bill *leggiero*

1. A mer-maid fair with gold-en hair, Once fell in
2. A trop-ic queen with jet black eyes, And haughty,

love with me, And asked if I would share her lot Be - neath the foam-ing
sav-age air, Said we up-on her heath-en isle Should dwell a hap-py

A

sea. She vowed that she would love, a - dore, And cher-ish me for
pair. Her man - ner was so - lie - it - ous, I dared not say her

aye, That I should like a mon-arch live With not one cent to pay -
nay, So wait-ed 'til one stormy night Then quick-ly ran a - way.

* REFRAIN
Bill

But I re - plied_ Quite dig - ni - fied_ "I thank you,
I did dis - dain_ A king to reign_ O'er such a

Girls

But he re - plied_ Quite dig - ni - fied_
He did dis - dain_ A king to reign_

B

mad - am, no. Though but a tar My hopes by
heath - en race. So ran a - way And since that

"I thank you, mad - am, no. Though but a tar
O'er such a heath - en race, So ran a - way

far Be - yond a mer - maid go, go, go."
day Have nev - er - seen her face, face, face.

His hopes by far Be - yond a mer - maid go, go, go."
And since that day Have nev - er seen her face, face, face.

* Commence "Encore" here

No 12 "Love where you like"

Chorus of Girls

Allegro con brio

Piano introduction in 2/4 time, marked *f*. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady accompaniment of eighth notes.

A

§ SOPRANO

1. Love where you like, love when you please,
2. Take care your heart, lest it should slip

§ *f* ALTO

A

§

mf

Piano accompaniment for the first vocal entry, marked *mf*. It continues the rhythmic pattern from the introduction.

Vocal melody for the second entry, starting with the lyrics: "Love sol-dier, tink-er, tail - or, But do not waste a sin-gle sigh In - to his i - dle keep - ing, For one bright day he'll sail a - way,"

Piano accompaniment for the second entry, continuing the rhythmic pattern.

B

On an - y fick - le sail - or. Be - ware his smile; heed not his air
And leave you sad and weep - ing. Love as you like and whom you please,

B

Of ten - der ad - mi - ra - tion, For Jack will seek an - oth - er Jill
Love rich man, poor man, tail - or, Love two a day, for one al - way

C

With lit - tle hes - i - ta - tion.
But nev - er love a sail - or.

C

"Tis then I'll Think of Thee"

No 13

Joe

Andante sostenuto

The piano introduction is in 3/4 time, marked *Andante sostenuto* and *mf*. It features a melody in the right hand and a harmonic accompaniment in the left hand.

mf **A**

1. When eve - ning comes and shad - ows steal A -
 2. When night de - scends and wraps the world With -

p *colla voce*

The first system shows the vocal line and piano accompaniment for the first two lines of lyrics. The piano part is marked *p* and *colla voce*.

cross the twi - light sky, And zeph - yrs blow from
 in her fond em - brace, And wea - ry mor - tals

The second system shows the vocal line and piano accompaniment for the third and fourth lines of lyrics.

off the shore And clouds are fly - ing high, When
 lull to rest With vi - sions of her face. When

The third system shows the vocal line and piano accompaniment for the fifth and sixth lines of lyrics.

B

all the world is full of peace And si - lent grows the
 life and love are slum - ber hush'd, And none a - wake but

f con passione

sea, 'Tis then my thoughts to love will turn, 'Tis
 me, 'Tis then my thoughts to bliss will turn, 'Tis

C

then I'll think of thee, 'Tis then my thoughts to love will
 then I'll think of thee, 'Tis then my thoughts to bliss will

rit.

turn, — 'Tis then I'll think of thee.
 turn, — 'Tis then I'll think of thee.

rit.

"Good-bye, Good-bye"

Chorus

Andante con moto

SOPRANO

ALTO

TENOR

BASS

Good-bye, good-bye, and

Good-bye, good-bye, and

Andante con moto (♩ = 88).

luck at-tend Your jour-ney on the deep, And

luck at-tend Your jour-ney on the deep, And

may you have a pros'proux voy - age, And treasures man - y

may you have a pros'proux voy - age, And treasures man - y

A

reap. Be brave al - way — your du - ty do, And

reap. Be brave al - way — your du - ty do, And

This system contains two vocal staves and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature is one sharp (F#).

then your path will be As plac - id as a

then your path will be As plac - id as a

This system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

sum-mer's day — Up - on the deep, blue sea, As

sum-mer's day — Up - on the deep, blue sea, -As

This system concludes the vocal and piano parts. The piano accompaniment ends with a final chordal texture in the right hand.

plac-id as a summer's day Up - on the deep, blue sea.

plac-id as a summer's day Up - on the deep, blue sea.

Slower
mf TENOR I
Good - bye, — good - bye, think not that we Shall e'er for - get the

mf TENOR II
Good - bye, — good - bye, think not that we Shall e'er for - get the

mf BASS I
Good - bye, — good - bye, think not that we Shall e'er for - get the

mf BASS II
Good - bye, — good - bye, think not that we Shall e'er for - get the

Slower
mf

B
SOPRANO I.
name Of gal - lant ship and gal - lant men A -

SOPRANO II.
name Of gal - lant ship and gal - lant men A -

ALTO I.
name Of gal - lant ship and gal - lant men A -

ALTO II.
name Of gal - lant ship and gal - lant men A -

B

SOPRANO

far in search of fame. And when the twi-light soft-ly steals, And

ALTO

far in search of fame. And when the twi-light soft-ly steals, And

TENOR

BASS

shad-ows dim - ly fall, Our thoughts will fly and

shad-ows dim - ly fall, Our thoughts will fly and

rit.

a tempo 10

you will hear Our dis - tant voic-es call. Good-

rit.

a tempo 10

you will hear Our dis - tant voic-es call. Good-

rit.

a tempo 10

rit.

bye, good-bye, and luck at-tend Your jour-ney on the

bye, good-bye, and luck at-tend Your jour-ney on the

This system contains two vocal staves and a piano accompaniment. The piano part features a rhythmic pattern of eighth-note chords in the right hand and a bass line in the left hand.

deep, And may you have a pros'prous voy - age And

deep, And may you have a pros'prous voy - age And

This system contains two vocal staves and a piano accompaniment. A common time signature 'C' is placed above the first vocal staff. The piano accompaniment continues with the same rhythmic pattern.

treas-ures man - y reap. Be brave al - way your

treas-ures man - y reap. Be brave al - way your

This system contains two vocal staves and a piano accompaniment. The piano accompaniment continues with the same rhythmic pattern.

du - ty do, And then your path will be As

du - ty do, And then your path will be As

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

D
plac - id as a sum-mer's day Up - on the deep, blue

plac - id as a sum-mer's day Up - on the deep, blue

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

D

The third system consists of two staves for piano accompaniment. The right hand features a rhythmic pattern of eighth notes, and the left hand features a bass line.

sea. As plac - id as a sum-mer's day Up -

sea. As plac - id as a sum-mer's day Up -

The fourth system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

E

rit.

on the deep, blue sea. Fare - well, fare -

on the deep, blue sea. Fare - well, fare -

E

rit.

TENOR I.

All's well, all's well, all's

TENOR II.

well, fare - well. All's well, all's well, all's

BASS I.

All's well, all's well, all's

BASS II.

well, fare - well. All's well, all's well, all's

Octave lower

SOPRANO

well. Fare - well, fare - well, fare - well.

ALTO

TENOR

well. Fare - well, fare - well, fare - well.

BASS

loco

molto largamente

No 15

"Away with Care and Sadness"

Final Chorus—Act I

Allegro con spirito

The first system of the piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. The music is marked with accents and a dynamic of *f*.

The second system continues the piano accompaniment with similar rhythmic patterns and dynamics. The key signature changes to one sharp (F#) in the final measure.

SOPRANO

ALTO

TENOR

BASS

Four vocal staves are shown, each with a vocal line and a dynamic marking of *f*. The Soprano and Alto parts have a final note marked with an 'A'.

The third system of the piano accompaniment shows the continuation of the instrumental parts, including the treble and bass clefs with their respective melodic and harmonic lines.

way!

way!

Two vocal staves with lyrics "way!" are shown, with a dynamic of *f* and an 'A' marking. Below them is the corresponding piano accompaniment for this section.

The final system of the piano accompaniment concludes the instrumental part with a final chord and melodic flourish.

way! A -

way! A -

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics 'way!' and 'A -'. The piano accompaniment consists of a right-hand treble staff with a melodic line and a left-hand bass staff with chords.

This system shows the piano accompaniment for the first system, with a right-hand treble staff and a left-hand bass staff.

way! A -

way! A -

This system contains two vocal staves and a piano accompaniment, similar to the first system.

This system shows the piano accompaniment for the second system.

way! A -

way! A -

This system contains two vocal staves and a piano accompaniment.

This system shows the piano accompaniment for the third system.

way! **B**

way!

B

A - way with care and sad-ness Have done with grief and tear, A -

A - way with care and sad-ness Have done with grief and tear, A -

side cast all such mad-ness And like-wise id - le fear. *mf* Up -

side cast all such mad-ness And like-wise id - le fear.

C *mf*

lift your hearts and voi - ces Join in the glad re - frain, "May

f

"May

f

D

ev' - ry joy at - tend you Un - til we meet a - gain," "May

ev' - ry joy at - tend you Un - til we meet a - gain," "May

rit. *a tempo*

ev' - ry joy at - tend you Un - til we meet a - gain." When

rit. *a tempo*

ev' - ry joy at - tend you Un - til we meet a - gain." When

rit. *a tempo*

rit. *a tempo*

Allegretto grazioso

evn - - ing draw - - eth nigh - - - - - Pale

evn - - ing draw - - eth nigh - - - - - Pale

mf

Allegretto grazioso

mf

shad - ows dim the sky. O, ten - der - ly I'll

shad - ows dim the sky. O, ten - der - ly I'll

think of thee Up - on the roll - ing sea.

think of thee Up - on the roll - ing sea. And

f

f

E

Ah! Ah! With

heark - en to the surge — That beats up - on the shore — With

E

rit. *a tempo*

tales of old - en, gold - en days, Those days that are no more. —

rit. *a tempo*

rit. *a tempo*

tales of old - en, gold - en days, Those days that are no more. —

rit. *a tempo*

Tempo primo

A - way with care and sad-ness Have done with grief and
 A - way with care and sad-ness Have done with grief and

Tempo primo

tear, A - side cast all such madness And likewise id - le fear. Up -
 tear, A - side cast all such "madness And likewise id - le fear. Up -

lift your hearts and voices Join 'in the glad re - frain, "May

G

ev' - ry joy at - tend you, Un - til we meet a - gain," "May

G

H

ev' - ry joy at - tend you, Un - til we meet a - gain." A -

ev' - ry joy at - tend you, Un - til we meet a - gain." A -

ff

ff

way! A - way! A - way! A - way!

way! A - way! A - way! A - way!

End of Act 1st

No 16

Opening Chorus
"The Sun is Shining in the Sky"

M. M. (♩ = 120)

First system of piano accompaniment. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note bass line. The dynamic marking *f* is present. The instruction *sempre staccato* is written below the bass line.

Second system of piano accompaniment. The right hand continues with chords and arpeggios. A section marked **A** begins in the right hand, featuring a melodic line with accents. The left hand maintains the eighth-note bass line.

Third system of piano accompaniment. The right hand continues with chords and arpeggios. The left hand maintains the eighth-note bass line.

Fourth system of piano accompaniment. The right hand features a melodic line with accents, marked **B**. The left hand continues with the eighth-note bass line.

Chorus
SOPRANO

Vocal staves for the chorus, including Soprano, Alto, Tenor, and Bass. The lyrics "The" are written below the Soprano and Bass staves. The dynamic marking *f* is present at the end of each line.

Fifth system of piano accompaniment. The right hand features a melodic line with accents, marked **C**. The left hand continues with the eighth-note bass line.

sun is shin - ing in the sky It is a day in June. The

sun is shin - ing in the sky It is a day in June. The

air is full of mirth and glee, The birds are all at - tune. The ships at anch - or

air is full of mirth and glee, The birds are all at - tune: The ships at anch - or

D

in the bay Float id - ly with the tide. Some go a - broad at break of day, And

in the bay Float id - ly with the tide. Some go a - broad at break of day, And

rit. ed cresc. *a tempo*

rit. ed cresc. *a tempo*

rit. ed cresc. *a tempo*

oth - ers home will bide. The moon will rise, her sil - ver beams A

oth - ers home will bide. The moon will rise, her sil - ver beams A

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics: "oth - ers home will bide. The moon will rise, her sil - ver beams A". The bottom two staves are piano accompaniment. The music is in a key with two flats and a 4/4 time signature. Dynamics include *mf* (mezzo-forte).

kind - ly light will throw Up - on the sea, that out - ward ships May know the way to

kind - ly light will throw Up - on the sea, that out - ward ships May know the way to

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics: "kind - ly light will throw Up - on the sea, that out - ward ships May know the way to". The bottom two staves are piano accompaniment. The music continues in the same key and time signature.

E
go. Each lone - ly star will soft - ly shine With stead - y, earnest light, And

go. Each lone - ly star will soft - ly shine With stead - y, earnest light, And

E

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics: "go. Each lone - ly star will soft - ly shine With stead - y, earnest light, And". The bottom two staves are piano accompaniment. A section marked with a bold **E** (Crescendo) begins at the start of the system and continues through the piano accompaniment.

aid the gal-lant mar - i-ner By watch-ing him at night. The

aid the gal-lant mar - i-ner By watch-ing him at night. The

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is marked with a forte 'f' dynamic and a fermata over the final note of the first phrase. A section marker 'F' is placed at the end of the system.

wind is blow - ing from the west The sky is bright and fair, The

wind is blow - ing from the west The sky is bright and fair, The

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4. The music is marked with a forte 'f' dynamic. The piano accompaniment features a steady eighth-note melody in the right hand and chords in the left hand.

waves are beat - ing on the shore And cool the sum - mer air. The

waves are beat - ing on the shore And cool the sum - mer air. The

The third system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4. The music is marked with a forte 'f' dynamic. The piano accompaniment continues with a steady eighth-note melody in the right hand and chords in the left hand.

G

sea is calm tran-quil - i - ty, O, what a love-ly day For

sea is calm tran-quil - i - ty, O, what a love-ly day For

G

gal-lant ships and gal - lant men To home-ward sail to - day, For

gal-lant ships and gal - lant men To home-ward sail to - day, For

rit. gal - lant ships and gal - lant men To homeward sail to - day. To *a tempo*

rit. gal - lant ships and gal - lant men To homeward sail to - day. To *a tempo*

rit. gal - lant ships and gal - lant men To homeward sail to - day. To *a tempo*

rit. *a tempo*

homeward, to homeward sail to - day, To homeward, to

homeward, to homeward sail to - day, To homeward, to

homeward sail to - day.

homeward sail to - day.

A Fisher's Daughter

No 17

Daisy, Dora, Delia and Chorus of Girls

Allegretto
mf leggiero

mf

A. *

1. Daisy: A
2. Dora: The
3. Delia: The

fish - er's daugh - ter fish ing on the quay, While fish - ing sang with
 fish - es in the har - bor heard the lay And told a por - poise
 fish - er's daugh - ter fished and sang her rune, Her bas - ket filled, she

p

heart so full of glee, That creat - ures in the air and wa - ter
 sun - ning in the bay, Who straightway came to hear the ease With
 changed her lit - tle tune, And sang in - stead so sad a wail, The

* Introduction for verses 2 and 3 can be commenced here.

B

Came to hear the love-ly daugh-ter As she tune and time did slaughter.
 which she sang in di-vers keys, In sharps or flats, her taste to please.
 lit-tle fish-es all turned tail And e'en the por-poise grew quite pale.

Daisy, Dora and Delia

1-2. This is the burd-en of the tune She
 3. This is the burd-en of the lay With

C

sang that pleas-ant day in June, Cor-rect in me-tre and in
 which she closed that pleasant day, Which frightn'd fish-es far and

rhyme, To an-y key, all sorts of time.
 near And made them all go home in fear.

Chorus

mf

1-2. Come out, come out, the day is clear To -
 3. Be - - ware, be - ware, O sail - - or mine, To -

mf

rit. *a tempo*

mor - row may be cold and drear. Sing high, sing low, the
 mor - row's storm up - on the brine. Be - ware, be - ware, the

rit. *a tempo*

rit.

sun's a - glow, And soft the o - cean breez - es blow.
 roll - ing wave, That roll - eth ev - er o'er thy grave.

rit.

"We are Artists Down from Town"

Nº 18

Artists and Girls

Allegretto con grazia

Introduction for piano. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is 'Allegretto con grazia'. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. A section marked with a double bar line and a section symbol (§) begins with a mezzo-forte (*mf*) dynamic. The piece concludes with a fermata over the final chord.

Artists (to girls)

mf parlando

Girls (aside)

First vocal entry. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo remains 'Allegretto con grazia'. The piano part is marked mezzo-piano (*mp*). The lyrics are as follows:

1. We are art - ists down from town Striv - ing hard for great re - nown. They are
 2. Wa - t'ry wastes so sat - ur - nine, For - ests dark of yew and pine. Woos - y

Artists

Second vocal entry. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo remains 'Allegretto con grazia'. The piano part is marked mezzo-piano (*mp*). The lyrics are as follows:

art - ists! Oh, poor town! What a price for great re - nown. And we
 wilds, quite Byz - an - tine, Such a smell of tur - pen - tine. An - gel

A **Girls**

much re-gret to say, Art for art-ists does not pay. Oh, the
fa-ces, twi-light skies, Sunk-en rocks, be-guil-ing eyes. And the

Artists

hor-ror and dis-may! Is it sun-set, sheep or fray? Day by
fa-ces! Oh what skies! Scarce we can be-lieve our eyes. Heaps of

B **Girls** **Artists**

day, we sit and paint; And they will per-sist to paint, Pic-tures
col-or, lots of dash, Too much col-or, ver-y rash. Yards of

Girls

*rit.*C
Artists
a tempo

that would charm a saint. Smud-ges that would vex a saint. Air - y
can - vas - all for cash. What a mix - ture! What a hash! But our

*rit.*C
a tempo

vi - sions, dreams in oil, Cost - ing us both time and toil. Ghast - ly
skill is thrown a - way, Peo - ple look and say "Good - day." Is that

*rit.**a tempo*

squash - es, daubs in oil. What a waste of time and toil!
all the peo - ple say? We should turn and run a - way.

*Fine**Fine*

Flower Song

No 19

Julia

Temps du Valse (♩ = 120)

mf

A

1. Who will buy a flow'r of me, Buy a
 2. Who will buy a wreath of me, Twin'd of

p

B

blos - som fair? _____ Ev - 'ry lad who court - ing goes
 clov - er. sweet? _____ Wov - en for a pret - ty lass

C

Should a po - sy wear. _____ Pop - pies lad - en
 Who her swain would meet. _____ Cow - slips smil - ing

down with sleep, Dais - ies faint with dew,
 in the sun, Blue - bells from the glade,

D
 Lil - ies lan - guid as the dawn,
 Faith - ful pan - sies would you buy?

Lav - en - der and rue. } *rit.* } *mf a tempo*
 Last of all they fade. } } Blossoms fair of

ev - ry hue, Grass - es tall and sweet, } **E** } *mf*
 Rush - es

from the si - lent pool, } *rit.* }
 All your taste to meet.

* Commence "Encore" here
 J. F. & B. 3375-107

"If this be Love"

No 20

Nance

Andante sostenuto

Piano introduction in 3/4 time, marked *mf*. The music features a melody in the right hand and a bass line in the left hand, both in a minor key.

mf A

To meet, to part, To smile, to sigh. If this be love Then

Vocal line and piano accompaniment for section A. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part consists of chords in the right hand and a bass line in the left hand.

B

pass it by. To sleep and dream, But, oh, to wake. Lay by the crown The

Vocal line and piano accompaniment for section B. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part consists of chords in the right hand and a bass line in the left hand.

C

cross to take, Lay by the crown The cross, ——— the cross to take.

Vocal line and piano accompaniment for section C. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part consists of chords in the right hand and a bass line in the left hand. The vocal line is marked *rit.* and *colla voce*.

** animato*
mf But love is life And
a tempo
p *colla voce*

life is sweet, Why hes - i - tate Thy fate to meet? Be

D *cresc.*
 brave, en - dure, And though to part, Re - mem - ber

E *rit.*
 love Doth life im - part, Re - mem - ber love Doth life,

doth life im - part. *rit.*

"She is now within the Bay"

Nº 21

Chorus

Allegro con spirito

Piano accompaniment for the first system, featuring a treble and bass clef with a forte (*f*) dynamic marking.

SOPRANO
ALTO She is now within the bay. Hip, hip, hur-rah!
TENOR
BASS Hip, hip, hur-rah! And her

Vocal staves for Soprano, Alto, Tenor, and Bass, with lyrics and piano accompaniment for the second system.

A
 Hip, hip, hurrah! Hearts will beat and tears will rise, Hands out-
 anch-or soon will weigh. Hip, hip, hurrah! Hearts will beat and tears will rise, Hands out-

Vocal staves and piano accompaniment for the third system, including a first ending bracket labeled "A".

stretch in glad sur-prise. Twelve long months have passed a - way, All is

stretch in glad sur-prise. Twelve long months have passed a - way, All is

B (shout)

gladsome, all is gay. Hip, hip, hur-rah, Hip, hip, hur-rah, Hip,

gladsome, all is gay. Hip, hip, hur-rah, Hip, hip, hur-rah, Hip,

hip, hur - rah!

hip, hur - rah!

Sailors)

ff

"Cheer, Boys, Cheer"

Nº 22^a

Chorus of Sailors

Allegro con moto TENOR I. II. *f*

Cheer, boys, cheer, once more we stand Up -

BASS I. II. *f*

Allegro con moto *f*

A

on our na-tive shore. Cheer, boys, cheer, and gath - er round, The

A

B

friends of days of yore, The friends of days of yore, Who

Who ne'er for -

B

ne'er for-get the sail - or lone, A - way at sea and far from home. So
 get the sail - or - lone A - way and far - from home. So

cheer, boys, cheer, so cheer, boys, cheer. Who ne'er for-get the

sail - or lone A - way at sea and far from home. So

cheer, boys, cheer, so cheer, boys, cheer, for home, sweet home.

No 22^b

Sailor's Hornpipe* *ad lib.*

With energy

First system of musical notation for 'Sailor's Hornpipe', featuring a treble and bass clef with a forte dynamic marking.

Second system of musical notation for 'Sailor's Hornpipe'.

Third system of musical notation for 'Sailor's Hornpipe', marked with a first ending 'A'.

Fourth system of musical notation for 'Sailor's Hornpipe'.

No 22^c

Chorus of Mixed Voices

"Cheer, Boys, Cheer" //

Repeat ad lib.

Allegro con moto

SOPRANO

Cheer, boys, cheer, for home, sweet home, And all the dear ones

ALTO

TENOR

Cheer, boys, cheer, for home, sweet home, And all the dear ones

BASS

Allegro con moto

Musical notation for the piano accompaniment of the chorus 'Cheer, Boys, Cheer'.

* Full instructions, illustrated and steps recorded, covering the dancing of "The Hornpipe" will be mailed up on receipt of .50 Address the Publishers.

A

there. Cheer, boys, cheer, for our good ship, Naught with her can com-

there. Cheer, boys, cheer, for our good ship, Naught with her can com-

A

pare, Naught with her can com - pare. Through storm and sun-shine,

pare, Naught with her can com - pare. Through storm and sun-shine,

Through storm and sun - shine,

B

wind and rain, She took us far and home a - gain. So

wind and rain, She took us far and home a - gain. So

wind and rain, She took us home a - gain. So

B

ff

cheer, boys, cheer, so cheer, boys, cheer, Through storm and sun-shine,

ff

cheer, boys, cheer, so cheer, boys, cheer, Through storm and sun-shine,

ff

ff

con 8va.....

C

wind and rain, She took us far and home a - gain, So

wind and rain, She took us far and home a - gain, So

Detailed description: This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The tempo is marked 'C' (Crescendo).

con 8va

C

Detailed description: This system shows the piano accompaniment for the second system. It features a grand staff with a treble clef and a bass clef. The right hand plays chords, and the left hand plays a bass line. The tempo is marked 'C' (Crescendo). The instruction 'con 8va' is written below the first staff.

cheer, boys, cheer, so cheer, boys, cheer, so cheer, boys, cheer.

cheer, boys, cheer, so cheer, boys, cheer, so cheer, boys, cheer.

Detailed description: This system contains the third and fourth vocal staves and the third and fourth staves of the piano accompaniment. The vocal lines continue with the lyrics 'cheer, boys, cheer, so cheer, boys, cheer, so cheer, boys, cheer.' The piano accompaniment provides harmonic support with chords and a bass line.

Detailed description: This system shows the piano accompaniment for the third system. It features a grand staff with a treble clef and a bass clef. The right hand plays chords, and the left hand plays a bass line. The tempo is marked 'C' (Crescendo).

No 23

"In Sunny Spain"

Jack and Sailors (*ad lib.*)

Allegretto giocoso

First system of the piano introduction. The right hand features a melodic line with accents and slurs, while the left hand plays a rhythmic accompaniment of chords and eighth notes. The dynamic marking *f* is present.

Second system of the piano introduction. The right hand continues the melodic line, and the left hand maintains the accompaniment. The instruction *senza rit.* is written at the end of the system.

A Jack *mf*

1. In sun - - ny Spain, I met the first, Her
 * 2. The Ho - - ang-Ho flows by the cot Of

First system of the vocal and piano accompaniment. The vocal line begins with a rest followed by the melody. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The dynamic marking *p* is shown.

hair was like the wing Of rav - en, and her
 sweet - heart num-ber three. And num - ber four, I

Second system of the vocal and piano accompaniment. The vocal line continues the melody. The piano accompaniment continues with chords and single notes.

* Can be used as an encore verse or otherwise.

B

love - ly face Was fair as - fair - est spring. In
 wooed and won Be - side the - Zuy - der Zee. Where

Ar - - a - by, I saw the next, Oh, I did love her
 Fe - - jee smiles' mid sum - mer seas, Lives dusk - y dar - ling

well; Her eyes of mys - ter - y and thought Could
 five.. At Tim - buc - too on co - coa - nuts My

senza rit.

man - y a sto - ry tell. Cas -
 , lat - - est last did thrive. Gri -

senza rit.

cantabile

san - dra dear, the Isles of Greece Are hal - lowed un-to me, 'Twas
 sel - da fair and Ger-man maid, O ten - der is thy heart, 'Twas

p

there we met, 'twas there we sighed Be - neath an ol - ive tree. Cas -
 sad that fate de - creed that we Should on - ly meet to part. Gri -

f

san - dra dear, the Isles of Greece Are hal - lowed un-to me, 'Twas
 sel - da fair and Ger - man maid, O ten - der is thy heart, 'Twas

rit. *a tempo*

there we met, 'twas there we sighed Be - neath an ol - ive tree.
 sad. that fate de - creed that we Should on - ly meet to part.

colla voce *a tempo*

The following chorus can be omitted. If rendered, and in case of encore, and where singing of entire 2nd verse does not seem advisable, this chorus could also be made to answer that purpose. Or insert after last bar page 85.

TENOR I. II.

1. Cas - san - dra dear, the Isles of Greece Are hal - lowed un - to me, 'Twas
2. Gri - sel - da fair and Ger - man maid, O ten - der is thy heart, 'Twas

BASS I. II.

there we met, 'twas there we sighed Be - neath an ol - ive tree. Cas -
sad that fate de - creed that we Should on - ly meet to part. Gri -

san - dra dear, the Isles of Greece Are hal - lowed un - to me, 'Twas
sel - da fair and Ger - man maid, O ten - der is thy heart, 'Twas

there we met, 'twas there we sighed Be - neath an ol - ive tree.
sad that fate de - creed that we Should on - ly meet to part.

No. 24 "Who ever Caught Jackie Fast Asleep?"

Chorus of Sailors

Allegretto con spirito

TENOR I. II.

1. Who ev - er caught Jack - ie
2. Who ev - er caught Jack - ie

BASS I. II.

Allegretto con spirito

fast a-sleep? on the run? No one ev - er! Or blind to 'van - tage
on the run? Did you ev - er? He's trig and trim and

he should reap? full of fun, No one nev - er! For his eyes are o - pen
Al - ways. Ev - er. But he's game and he will

B

wide _____ Day and night, at an - y tide, _____ Sometimes slow, but time will
fight _____ Tempests rag - ing in the night, _____ Per - ils hid - den from the

B

.bide, _____ 'Tis our boast, our dai - ly pride, _____ Some-times
sight _____ O, we glo - ry in our might, _____ Per - ils

f rit.

f

slow, but time will bide, _____ 'Tis our boast, our dai - ly pride. _____
hid - den from the sight _____ O, we glo - ry in our might. _____

a tempo

rit. *a tempo*

"Life is Full of Ups and Downs"

No 25

Julia and Bill

Allegretto con grazia

The piano introduction is in G major, 6/8 time, and marked *mf*. It consists of four measures. The right hand features a melody of eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment.

Bill

Bill's vocal line is in G major, 6/8 time, marked *mf*. It consists of four measures of eighth-note melody.

1. Life is full of ups and downs, We must mar-ried be. _____
 2. Life is eith-er smiles or tears. Ours will be all smile. _____ (Spoken:
 I think not!)

The piano accompaniment for Bill's vocal line is in G major, 6/8 time, marked *p*. It consists of four measures of chords and eighth notes.

Julia

Bill

Julia's vocal line is in G major, 6/8 time. It consists of four measures of eighth-note melody.

I shall cry the live-long day. I shall go to sea. _____
 Mixed with sor-row and re-gret, And with cam-o-mile. _____

The piano accompaniment for the final section is in G major, 6/8 time. It consists of four measures of chords and eighth notes.

A

Julia

Wed - ded bliss we shall en - joy Life will be a dream, —
Fond il - lu - sion now is o'er Emp - ty is my heart. —

A

Both

We shall be a fun - ny pair, We shall be a team. —
Noth - ing can a - vert our doom. Noth - ing can us part. —

f

B REFRAIN

To the al - tar we must go, 'Tis a - las our fate, —

B

mf

Who'd have thought a year a - go We should ev - er mate? —

"Ho, Mariners of Barnstapole"

Nº 26

Bill and Chorus of Sailors and Girls. (incl. Joe and Nance)

Moderato con energia

Bill

1. Ho,
2. Ho,

mar-i-ners of Barn-sta-poole, Ho, maids and ma-trons
cit-i-zens of Barn-sta-poole, Ho, chil-dren great and

A

fair. Just list-en to the yarns I spin, I spin, They'll
small. If I re-cite half I have seen, have seen, It

A

B

curl your ver-y hair. And cause your heart to pal-pi -
would a - maze you all. The o - cean and its mys-ter -

B

tate, Your pulse to pit - pat - pit. And
ies Be - fore me did un - fold, And

ver - y like be-fore I've done, And ver - y like be-fore I've done You
what I saw, and all I heard, And what I saw, and all I heard Could

f marcate **Chorus**

all will have a fit. For I have seen For he has seen -
nev - er half be told. For I have been For he has been -

marcate

Bill 1st time, Chorus 2nd time *)

Lob-sters a - bob-bing, Do-doshob-nob-bing With croc-o-diles, nice as you please.
 Tak-en sur-pris-o, Eat-en a - liv - o, By can-ni-bals black as your hat.

1st p 2nd ff

Sav - ag - es rag - ing, Heath - ens ramp-ag - ing, And el - e - phants sit - ting in
 Cast - a - way gloom - y, Des - ert not room - y, In - fest - ed with ser - pent and

trees. Monk - ey nuts danc - ing, Mer - maids en - tranc - ing, And
 rat. Fright - end com - plete - ly, Hid - den dis - creet - ly, From

si - rens in moon - light a - sleep. Pi - rates per - sua - sive,
 Hot - ten - tot la - dies so coy. Such a quan - da - ry,

Sail - ors e - va - sive And treas - ure ships sunk in the deep. deep. *Fine*
 Tú - múlt - u - a - ry. The sea is a life full of joy. joy. *Fine*

f

*) The chorus may sing with Bill 1st time.

"Arm in Arm we'll Walk on Sundays"

Nº 27

Nance and Joe

Andante

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of six measures. The right hand plays a melody of quarter notes: B-flat, A, G, F, E-flat, D. The left hand provides a harmonic accompaniment with chords: B-flat major, A minor, G major, F major, E-flat major, and D major.

A Both

mf con amore

The vocal line begins with a whole rest for the first measure, followed by a half note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D.

1. Arm in arm we'll walk on
 2. Hand in hand we'll face the

A

The piano accompaniment for the first phrase starts with a whole rest in the first measure. The right hand plays chords: B-flat major, A minor, G major, F major, E-flat major, and D major. The left hand plays a bass line of quarter notes: B-flat, A, G, F, E-flat, D.

The vocal line continues with a half note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D.

Sun - days Up and down the quay
 trou - bles That be - set our path.

The piano accompaniment for the second phrase continues with chords: B-flat major, A minor, G major, F major, E-flat major, and D major. The bass line continues with quarter notes: B-flat, A, G, F, E-flat, D.

B

Arm in arm we'll saun - ter home - ward, For a cup of
 Hand in hand we'll sit to - geth - er By the glow - ing

C

tea. _____ Arm in arm for - ev - er sweet - hearts,
 hearth. _____ Hand in hand we'll help each oth - er

D

Wed - ded life - will be _____ Hap - py as the
 So our life will be _____

qui - et hav - en Shel - ter'd from the sea. _____ I your

mf Joe

Allegretto grazioso

Nance Joe

most a - dor - ing hus - band. I your most de - vot - ed wife. I your

Nance Both

most a - dor - ing hus - band. I your most de - vot - ed wife. And we

rit. *a tempo*

do, we do be - lieve and say, Life will be a round - e - lay. And we

colla voce

rit. *a tempo*

do, we do be - lieve and say, Life will be a round - e - lay.

rit.

N^o 28

"Love will Remain"

Julia, Nance, Barnabas and Joe

Allegretto con moto

* *mf*

Julia *mf staccato*

Nance *mf*

Barnabas *staccato*

Joe *mf*

1. Lit - tle wa - ter lil - y, Shuts her yel - low
2. And all hap - py lov - ers Watch the sky a -

eye. Lit - tle danc - ing wave - let To the shore doth sigh.
glow. Eve - ning shad - ows steal - ing Night - winds chant - ing low.

eye. Lit - tle danc - ing wave - let To the shore doth sigh.
glow. Eve - ning shad - ows steal - ing Night - winds chant - ing low.

* Do not play introduction for 2nd verse.
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For the night is creep - ing in And the stars do peep,
 And the day thus clos - ing in Leaves be - hind no pain,

For the night is creep - ing in And the stars do peep,
 And the day thus clos - ing in Leaves be - hind no pain,

When the tide shall turn a - gain All the world will sleep,
 Let the tide be as it may - Love will still re - main,

When the tide shall turn a - gain All the world will sleep,
 Let the tide be as it may - Love will still re - main,

cresc. When the tide shall turn a - gain All the world will sleep.
 Let the tide be as it may - Love will still re - main. *mf no ritard.*

cresc. When the tide shall turn a - gain All the world will sleep.
 Let the tide be as it may - Love will still re - main. *mf*

cresc. When the tide shall turn a - gain All the world will sleep.
 Let the tide be as it may - Love will still re - main. *mf*

cresc. *mf no ritard.*

No 29

"The Wedding Bells are Ringing"

Full Company

Allegro (♩=144)

Introduction for piano, marked *f* (forte). The music is in 2/4 time and begins with a series of chords in the right hand and a steady eighth-note accompaniment in the left hand.

Section A of the piano accompaniment, featuring a melodic line in the right hand with accents and a rhythmic accompaniment in the left hand.

B Chorus

Vocal staves for the chorus, marked *f*. The lyrics are: "The wed - ding bells are ring - ing And".

Piano accompaniment for the first vocal line, marked *f*. It includes a section labeled 'B' with a melodic flourish in the right hand.

Vocal staves for the second part of the chorus, marked *f*. The lyrics are: "we are gai - ly sing - ing, For lov - ers once so blight - ed Are".

Piano accompaniment for the second vocal line, marked *f*. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

C

now most firm u - nit - ed. The wed - ding bells are ring - ing And

now most firm u - nit - ed. The wed - ding bells are ring - ing And

C

we are gai - ly sing - ing, For lov - ers once so blight - ed Are

we are gai - ly sing - ing, For lov - ers once so blight - ed Are

now most firm u - nit - ed, Are now most firm u - nit - ed. *rit.*

now most firm u - nit - ed, Are now most firm u - nit - ed. *rit.*

now most firm u - nit - ed, Are now most firm u - nit - ed. *rit.*

Allegretto (♩. = 60)

Barnabas

mf

My pas-sion for Ju - lia I can-not keepent, I

mar - ry next week though I have not a cent; But love for my dar - ling will

rit.

spur me to toil At won - ders su - per - nal in wa - ter and oil. On

colla voce

D

a tempo

ros - es and dew - drops we'll feast with de - light And

E

love shall il - lum - ine our home with its light, We'll live in a cas - tle lo -

rit.

Andante ($\text{♩} = 80$)

Bill

mf

I'm but a sim-ple sail - or But I've

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The key signature has one flat (B-flat major or D minor). The vocal line begins with a measure of rest, followed by a half note G2, a quarter note A2, a quarter note Bb2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

learned a thing or two Con - cern - ing mat-ters, if you're wise, You'll

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G3, a half note A3, a quarter note Bb3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns.

F

nev - er, nev - er do. Just go your way, have

F

The third system features a vocal line and piano accompaniment. The vocal line has a half note G4, a half note A4, a quarter note Bb4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment includes a chord marked 'F' in the right hand.

f

naught to say, A - void a pret - ty - lass, And then your last re -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G5, a half note A5, a quarter note Bb5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F6, and a quarter note G6. The piano accompaniment features a crescendo leading to a forte dynamic.

main - ing days Will sure and safe - ly pass.

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a half note G6, a half note A6, a quarter note Bb6, a quarter note C7, a quarter note D7, a quarter note E7, a quarter note F7, and a quarter note G7. The piano accompaniment ends with a final chord.

Chorus (♩ = 120)

SOPRANO



Hear the bells, what a peal! They joy and bliss be - to - ken,

ALTO



TENOR



Hear the bells, what a peal! They joy and bliss be - to - ken,

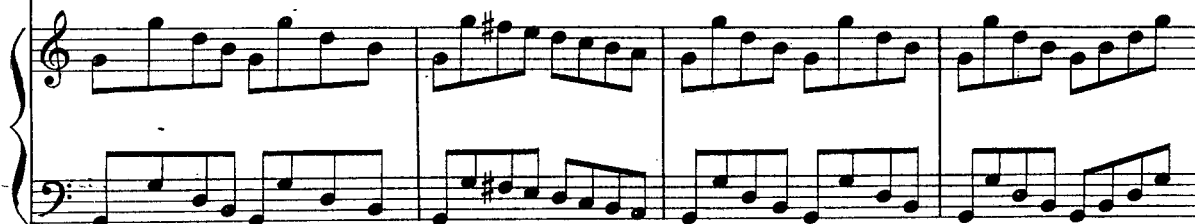
BASS



Mirth and glee to one and all And years of peace un - bro - ken.



Mirth and glee to one and all And years of peace un - bro - ken.



G

Hear the bells, how they chime. Love ^{him}_{her} 'til the end of time, For

Hear the bells, how they chime. Love ^{him}_{her} 'til the end of time, For

weal or woe, for joy or pain, My love for ^{him}_{her} will still re-main.

weal or woe, for joy or pain, My love for ^{him}_{her} will still re-main.

Allegretto grazioso

Daisy

The twi - - light draw - eth nigh _____ Pale

Dora

The twi - - light draw - eth nigh _____ Pale

Delia

Allegretto grazioso (♩. = 72)

p

shad - ows dim - the sky, _____ O will you id - ly

shad - ows dim the sky, _____ O will you id - ly

stroll with me , Up - on the si - lent quay. _____

stroll with me Up - on the si - lent quay. _____

H

Julia

Ah! Ah! That

SOPRANO *mf*
And list - en to the waves — Re - peat the old re - frain, — That

ALTO *p*
Ah! Ah! That

TENOR *p*
Ah! Ah! That

BASS *p*
Ah! Ah! That

H

mf

tides may come and tides may go — But love will still re - main, But love, but

tides may come and tides may go, love will still re - main, But love, but

tides may come and tides may go, love will still re - main, But love, but

I accel.
f accel.
f accel.
f accel.
f
ff
ff
ff
ff

love will still re - main, will still re - main, But love will still re -
 love will still re - main, will still re - main, But love will still re -
 love will still re - main, will still re - main, But love will still re -
 main, But love will still re-main, re - main. —
 main, But love will still re-main, re - main. —
 main, But love will still re-main, re - main. —

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3346	.10	PAUL, S. T.	Greeting
3347	.20	WIEGAND - RHYS - HERBERT	Graduates' Farewell Song
3348	.15	FORMAN - RHYS - HERBERT	'Tis Our Festal Day
3382	.12	RHYS - HERBERT, W.	Schooldays are O'er
3404	.15	WILSON, R. H.	Tramp, Tramp. (Vacation Song)
3428	.12	HERMES - RHYS - HERBERT	The Lonely Rose
3431	.12	OFFENBACH - RHYS - HERBERT	Fairest Evening (Barcarolle)
3436	.15	WILSON - RHYS - HERBERT	Carmena
3475	.15	SILVER, ALFRED J.	All on a Summer's Day
3544	.15	SILVER, ALFRED J.	A Night in May
3548	.15	BROWNE - SILVER	Indian Dance
3614	.15	RHYS - HERBERT, W.	{ See the Harvest Moon is Shining
			A Water Lily
3648	.15	SILVER, ALFRED J.	A-Hunting We Will Go
3753	.15	MEYERBEER - SILVER	With Courage and Faith
3754	.12	HUNGARIAN - SILVER	Dance of the Fairies
3757	.15	WAGNER - PAUL	Summer
3758	.15	GOUNOD - RHYS - HERBERT	Soldiers' Chorus
3829	.15	THOMPSON - PAUL	Come Where the Lilies Bloom
3892	.15	GOUNOD - RHYS - HERBERT	The Dance
3893	.15	DAVIES, E. T.	Flower Song (Vocal Waltz)

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