

VIRGINIA;

OR,

inging the hanges.

A NEW AND ORIGINAL COMIC OPERA,

IN TWO ACTS.

WRITTEN BY

HENRY P. STEPHENS.

COMPOSED BY

EDWARD SOLOMON.

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NEW YORK:

PUBLISHED BY WM. A. POND & CO., 25 UNION SQUARE,

(BROADWAY, BETWEEN 15TH AND 16TH STREETS.)

CHICAGO: CHICAGO MUSIC COMPANY, 182 STATE STREET.

LONDON: CHAPPELL & CO., NEW BOND STREET.

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VIRGINIA;

OR,
RINGING THE CHANGES.
OVERTURE.

EDWARD SOLOMON.

Andante.

Allegro moderato.

p

mf

f

First system of a piano score. It consists of two staves, treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The right hand features a complex, rhythmic pattern of chords and single notes, while the left hand plays a more melodic line with some rests. There are some markings like asterisks in the right hand.

Marcato.

Second system of the piano score. The right hand continues with complex chords and some melodic fragments. The left hand has a steady, rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

Third system of the piano score. The right hand has a long, sustained chord in the middle of the system. The left hand continues its rhythmic accompaniment. Dynamic markings include *cres.* (crescendo) and *f* (forte).

Fourth system of the piano score. The right hand features a triplet of eighth notes. The left hand has a melodic line with some rests. A dynamic marking of *mf* is present.

Fifth system of the piano score. The right hand has a melodic line with some rests. The left hand continues its rhythmic accompaniment.

Sixth system of the piano score. The right hand has a melodic line with some rests. The left hand continues its rhythmic accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests. A fermata is placed over a note in the second measure of the treble staff.

Second system of musical notation, continuing the piece. It features similar complex textures with beamed notes and rests. A fermata is present in the final measure of the system.

Third system of musical notation. The tempo and dynamics change. The instruction *Con spirito.* is written above the first measure, and *f* (forte) is written below the first measure. The instruction *con forza.* is written above the final measure.

Fourth system of musical notation. The tempo changes to *Tempo di Valse.* The instruction *f* is written below the first measure, and *cres.* (crescendo) is written above the final measure.

Fifth system of musical notation, featuring a more rhythmic and melodic texture with fewer beamed notes.

Sixth system of musical notation, concluding the piece. The instruction *ff* (fortissimo) is written above the final measure.

iv

First system of a piano score, featuring treble and bass staves with complex chordal textures and melodic lines. A fermata is present over a chord in the treble staff.

Second system of the piano score. The bass staff includes the instruction *con forza.* and *cres.* (crescendo). The music continues with dense harmonic structures.

Third system of the piano score, showing further development of the complex textures with various articulations and dynamics.

Fourth system of the piano score, marked *Grandioso.* The music features a prominent, powerful melodic line in the treble staff.

Fifth system of the piano score, marked *ff* (fortissimo) and *Marcato.* The music is characterized by heavy, accented chords and a driving bass line.

Sixth system of the piano score, concluding the page with a final, powerful chordal structure in both staves.

VIRGINIA.

MERRY MAY.

(CHORUS OF VILLAGERS. S T. B.)

Written by HENRY P. STEPHENS.

Composed by EDWARD SOLOMON.

PIANO.

Allegretto.
p

Scherz.
mf

fz

mf

SOPRANOS.

May day once a - gain is here, Hail! to the mer - ry, mer - ry May day that to our
TENORS & BASSES.

The first system of the musical score. It features a vocal line for Sopranos, Tenors, and Basses, and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment also starts with a forte (*f*) dynamic. The music is in a key with one flat (B-flat major or D minor) and a common time signature.

hearts is dear, hail! to the mer - ry, mer - ry May. Hark! the lark with rap - ture trills,

The second system of the musical score. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment includes a section marked *p scherz,* indicating a scherzo-like character. The piano part features more intricate melodic lines in the right hand.

Gai - ly bab - ble brooks and rills, Winds blow soft a - cross the hill, Na - ture goes a

The third system of the musical score. The vocal line continues with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The piano accompaniment also features a section with a piano (*p*) dynamic. The piano part continues with its characteristic accompaniment style.

May - ing; Wel - come buds that flow'rs shall be, Wel - come leaves up - on the tree,

p

p

p

v

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a treble clef and a key signature of one flat. The lyrics are written below the notes. The second line is the bass line, also with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features chords and moving lines, with dynamic markings like *p* and *v*.

As our fa - thers did do we, And mer - ri - ly go May - ing.

v

f

Detailed description: This system contains the second two lines of music. The vocal melody continues on the top line. The piano accompaniment continues on the bottom two staves, featuring more complex chordal textures and dynamic markings like *f* and *v*.

May day once a - gain is here, Hail! to the mer - ry,

f

f

Detailed description: This system contains the final two lines of music. The vocal melody concludes on the top line. The piano accompaniment continues on the bottom two staves, ending with a final chord. Dynamic markings like *f* are present.

mer - ry May, Day that to our hearts is dear, Hail! to the mer - ry, mer - ry

This system contains the first line of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8.

Allegretto. f

May, mer - ry May! So lads and lass - es let's

This system contains the second line of the song. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked *Allegretto* and the dynamic is *f*. The piano part continues with chords and moving lines. The key signature and time signature remain the same.

off to play, As we're wont to do on the first of May, There's no work to be done on a

This system contains the third line of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part continues with chords and moving lines. The key signature and time signature remain the same.

ho - li - day, So mer - ri - ly we'll go May - ing; So lads and lass - es let's

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'ho - li - day, So mer - ri - ly we'll go May - ing; So lads and lass - es let's'. The piano accompaniment consists of chords and rhythmic patterns in the right and left hands.

off to play as we're wont to do on the first of May, There's no work to be done on a

The second system continues the musical score. The vocal line has the lyrics 'off to play as we're wont to do on the first of May, There's no work to be done on a'. The piano accompaniment continues with similar chordal and rhythmic structures.

Moderato.

ho - li - day, So mer - ri - ly we'll go May - ing.

mf *scherz.*

The third system concludes the page. It begins with the tempo marking '*Moderato.*' and the lyrics 'ho - li - day, So mer - ri - ly we'll go May - ing.'. The piano accompaniment includes dynamic markings '*mf*' and '*scherz.*' (scherzo). The system ends with a double bar line and a repeat sign.

Good - ness gra - cious!

what's this noise that rous - es me from sleep - ing? Pray, re - mem - ber, girls and boys, that

age is o'er me creep - ing; I - dle not your time, for this be - ha - viour is un-

- seem - ing; Cease your chat - ter, stop this clat - ter, Leave me, leave me to my dream - ing!

SOPRANO.
f a tempo.

Ha! Ha! Ha! Ho! Ho! Ho! there's no work for us to - day, For it

TENORS & BASSES.
f

f a tempo.

This block contains the first system of the musical score. It features three staves: a vocal line for Soprano, Tenors & Basses, and a piano accompaniment. The vocal line begins with the lyrics 'Ha! Ha! Ha! Ho! Ho! Ho! there's no work for us to - day, For it'. The piano accompaniment is marked with a forte 'f' dynamic and 'a tempo'.

is the first of May, yes, it is the first of May.

This block contains the second system of the musical score. The vocal line continues with the lyrics 'is the first of May, yes, it is the first of May.'. The piano accompaniment continues with the same 'f' dynamic and 'a tempo' marking.

Moderato.
Mrs. C.

Yes, I for-got the first of May, Paul and Vir-gin-ia's wedding day.

Moderato.
p

This block contains the third system of the musical score. It features a vocal line for Mrs. C. and a piano accompaniment. The vocal line begins with the lyrics 'Yes, I for-got the first of May, Paul and Vir-gin-ia's wedding day.'. The piano accompaniment is marked with a moderate 'Moderato' tempo and a piano 'p' dynamic.

ff Grandioso.

Paul and Vir - gin - ia's wed - ding day, wed - ding day.

ff Grandioso.

Detailed description: This system contains the first two systems of music. The top system has a vocal line in treble clef and a bass line in bass clef. The lyrics are "Paul and Vir - gin - ia's wed - ding day, wed - ding day." The piano accompaniment is in the grand staff (treble and bass clefs). The tempo/mood is marked *ff Grandioso.*

Allegro moderato.

May day once a - gain is here, Hail! to the mer - ry, mer - ry May!

f Allegro moderato.

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line in treble clef and a bass line in bass clef. The lyrics are "May day once a - gain is here, Hail! to the mer - ry, mer - ry May!" The piano accompaniment is in the grand staff. The tempo/mood is marked *f Allegro moderato.*

Day that to our hearts is dear; Hail! to the mer - ry, mer - ry May, the

p

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line in treble clef and a bass line in bass clef. The lyrics are "Day that to our hearts is dear; Hail! to the mer - ry, mer - ry May, the". The piano accompaniment is in the grand staff. The tempo/mood is marked *p*.

mer - ry, mer - ry May, the mer - ry, mer - ry May, the mer - ry, mer - ry

f rall. *a tempo.*

May, the mer - ry, mer - ry May.

f rall. *a tempo.* *f*

accell. *p*

Detailed description: This is a musical score for page 13, featuring a vocal line and piano accompaniment. The score is divided into four systems. The first system contains the vocal melody and piano accompaniment for the lyrics 'mer - ry, mer - ry May, the mer - ry, mer - ry May, the mer - ry, mer - ry'. The second system continues the vocal line with the lyrics 'May, the mer - ry, mer - ry May.' and includes performance markings 'f rall.' and 'a tempo.'. The third system continues the piano accompaniment with markings 'f rall.', 'a tempo.', and 'f'. The fourth system features a more active piano accompaniment with markings 'accell.' and 'p'. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Mrs. COWSLIP'S LAMENT.

Mrs. COWSLIP.

Misterioso.

Just one - and-twen - ty

years a - go, When bread was high and wa - ges low, I had a grand - son born, and so, Al -

- though it fill'd my heart with woe— One night, a - mid the

Sva.....

trem.

fall - ing snow, I at the Foundling left the lad,— Poor lit - tle lad, poor lit - tle lad! too

The musical score is written for voice and piano. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The key signature has two flats (B-flat major), and the time signature is 6/8. The piece begins with a piano introduction marked 'Misterioso'. The vocal line starts with the lyrics 'Just one - and-twen - ty years a - go, When bread was high and wa - ges low, I had a grand - son born, and so, Al - though it fill'd my heart with woe— One night, a - mid the fall - ing snow, I at the Foundling left the lad,— Poor lit - tle lad, poor lit - tle lad! too'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include 'p' (piano) and 'stacc.' (staccato). The piece concludes with a 'Sva.....' (Sforzando) marking and a 'trem.' (tremolo) marking in the piano part.

bad, too bad! Up - on his throat, (just like his dad,) A

Sna.....

p

pot - tle of straw - ber - ry marks he had, But what was al - so ver - y plain, When

la - ter on I went a - gain and claim'd the boy, My sweet grand - son had not a pot - tle of

marcato.

marks but one; Oh, deed most dark! how was it done?

p

he'd on - ly one; Oh, deed most dark! oh, deed most dark! He'd

on - ly one red straw-ber-ry, strawberry, On - ly one red strawberry, straw-ber-ry, straw - ber - ry mark;

One strawberry mark, yes, one on his throt - tle in - stead of a pot - tle, one straw - ber - ry

mark, Just one, and not a pot - tle!

Quartette.—THE FAMILY FOUNDLING.

(BROWN, JONES, AMY, ALICE, MILDRED.)

BROWN.

Allegro moderato.

p

You sure - ly must ap - pre - ci - ate The

woes of one who can't de - clare his moth - er, or swear to his broth - er, Nor

re - cog - nise his aunt; Who nev - er knew his grand - pa - pa, Nor grasped a cous - in's

hand; Who knows no name nor whence he came, A stran - ger in the

rit.

ritard.

BROWN.

mf

land.

AMY.

Where is my dear fam - i - lee,

Where are my fa - ther and my

Where is his dear fam - i - lee,

Where are his fa - ther and his

ALICE.

mf

Where is his dear fam - i - lee,

Where are his fa - ther and his

MILDRED.

mf

Where is his dear fam - i - lee,

Where are his fa - ther and his

moth - er? Give back to me my lost ped - i - gree; O come to me sis - ter and

moth - er? Let him but see his lost ped - i - gree; O come to him sis - ter and

moth - er? Let him but see his lost ped - i - gree; O come to him sis - ter and

moth - er? Let him but see his lost ped - i - gree; O come to him sis - ter and

*rit.**rit.**rit.**rit.**rit.*

a tempo.

broth - er. Lul-la - li - e - tee, lul-la - li - e - tee! O come to me, prove me an -

broth - er. Lul - la - li - e - tee, lul - la - li - e - tee!

broth - er. Lul - la - li - e - tee, lul - la - li - e - tee!

broth - er. Lul - la - li - e - tee, lul - la - li - e - tee!

The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

- oth - er. Lul-la - li - e - tee, lul-la - li - e - tee! Oh, am I my-self, oh,

An - oth - er. Lul-la - li - e - tee, lul-la - li - e - tee!

An - oth - er. Lul-la - li - e - tee, lul-la - li - e - tee!

An - oth - er. Lul-la - li - e - tee, lul-la - li - e - tee!

The piano accompaniment continues with similar harmonic support.

p misterioso.

am I my - self or my broth - - er? Oh, am I my - self, oh,

p his broth - er? Oh, is he him -

p his broth - er? Oh, is he him -

his broth - er? Oh, is he him -

The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. A fermata is placed over the piano part in the second measure.

am I my - self or my broth - er? Oh, am I my - self, oh,

- self, him - self or his broth - er? Oh, is he him -

- self, him - self or his broth - er? Oh, is he him -

- self, him - self or his broth - er? Oh, is he him -

The piano accompaniment continues with two staves. It includes dynamic markings *p* and *cres.* and features a fermata over the piano part in the second measure.

f

am I my - self or my broth - er?
 - self, him - self or his broth - er?
 - self, him - self or his broth - er?
 - self, him - self or his broth - er?

f *p*

AMY.

We don't know who your par - ents were, in - deed, we wish we knew; Your

MILDRED. **BROWN.**

own lit - tle sis - ter we're sure we have missed her. Your great-grand - un - cle too. My

gov - ern - or's an ut - ter blank, He may be a mill - ion - aire, Or a

wealth - y duke, or a pau - per "fluke," But where is he, oh, where?

rit - ard.

mf BROWN.

Where is my dear fam - i - lee, Where are my fa - ther and my moth - er? Give back to me my
AMY.

Where is his dear fam - i - lee, Where are his fa - ther and his moth - er? Let him but see his
ALICE.

Where is his dear fam - i - lee, Where are his fa - ther and his moth - er? Let him but see his
MILDRED.

Where is his dear fam - i - lee, Where are his fa - ther and his moth - er? Let him but see his

mf

lost ped-i-gree, O come to me sis-ter and brother! Lul-la-li-e-tee! lul-la-li-e-tee! Oh,
 lost ped-i-gree, O come to him sis-ter and brother! Lul-la-li-e-tee! lul-la-li-e-tee!
 lost ped-i-gree, O come to him sis-ter and brother! Lul-la-li-e-tee! lul-la-li-e-tee!
 lost ped-i-gree, O come to him sis-ter and brother! Lul-la-li-e-tee! lul-la-li-e-tee!

rit *a tempo*

come to me, prove me an- other! Lul-la-li-e-tee, lul-la-li-e-tee! Oh, am I myself, oh,
 An-oth-er! Lul-la-li-e-tee, Lul-la-li-e-tee!
 An-oth-er! Lul-la-li-e-tee, Lul-la-li-e-tee!
 An-oth-er! Lul-la-li-e-tee, Lul-la-li-e-tee!

p

p misterioso.

am I my - self or my broth - - er? Oh, am I my - self, oh,

p his broth - er? Oh, is he him -

p his broth - er? Oh, is he him -

his broth - er? Oh, is he him

The first system of the musical score consists of five staves. The top staff is the vocal line, with lyrics: "am I my - self or my broth - - er? Oh, am I my - self, oh,". The second and third staves are vocal lines for other voices, with lyrics: "his broth - er? Oh, is he him -" and "his broth - er? Oh, is he him -". The fourth staff is a vocal line with lyrics: "his broth - er? Oh, is he him". The fifth staff is the piano accompaniment, starting with a dynamic marking of *p* and a tempo marking of *p misterioso*. The piano part features a melodic line in the right hand and a more rhythmic line in the left hand.

p *cres.*

am I my - self or my broth - - er? Oh, am I my - self, oh,

- self, him - self or his broth - - er? Oh, is he him -

- self, him - self or his broth - - er? Oh, is he him -

- self, him - self or his broth - - er? Oh, is he him -

The second system of the musical score consists of five staves. The top staff is the vocal line, with lyrics: "am I my - self or my broth - - er? Oh, am I my - self, oh,". The second and third staves are vocal lines for other voices, with lyrics: "- self, him - self or his broth - - er? Oh, is he him -" and "- self, him - self or his broth - - er? Oh, is he him -". The fourth staff is a vocal line with lyrics: "- self, him - self or his broth - - er? Oh, is he him -". The fifth staff is the piano accompaniment, starting with a dynamic marking of *p* and a tempo marking of *cres.*. The piano part features a melodic line in the right hand and a more rhythmic line in the left hand.

am I my-self or my broth - er? Oh, am I my - self,

- self, him-self or his broth - er? him-self or his

- self, him-self or his broth - er? him-self or his

- self, him-self or his broth - er? him-self or his

my - self, my - self or my brother?

broth - er, his broth - er, him - self or his brother?

broth - er, his broth - er, him - self or his brother?

broth - er, his broth - er, him - self or his brother?

RECIT AND SONG.

(DE VILLE.)

This block contains the piano introduction for the recitative section. It features a grand staff with treble and bass clefs. The music is in 6/8 time and the key signature has two sharps (F# and C#). The piece begins with a piano (*p*) dynamic and a fermata over the first two measures. The melody in the right hand is characterized by a series of descending eighth notes, while the left hand provides a steady accompaniment of eighth notes. The dynamics shift to forte (*f*) in the third measure and return to piano (*p*) in the fourth. The section concludes with a final forte (*f*) chord.

DE VILLE.
Misterioso.

This block shows the piano accompaniment for the first line of the song. It consists of a grand staff with treble and bass clefs. The music continues in 6/8 time and the key signature of two sharps. The piano part features a complex texture with many chords and moving lines in both hands. The dynamics are marked with *f* and *ff*. A fermata is placed over the final measure of this section.

I

This block shows the piano accompaniment for the second line of the song. It consists of a grand staff with treble and bass clefs. The music continues in 6/8 time and the key signature of two sharps. The piano part features a complex texture with many chords and moving lines in both hands. The dynamics are marked with *p* and *f*. A fermata is placed over the final measure of this section.

am a curse,

or

e - ven worse,

This block shows the piano accompaniment for the third line of the song. It consists of a grand staff with treble and bass clefs. The music continues in 6/8 time and the key signature of two sharps. The piano part features a complex texture with many chords and moving lines in both hands. The dynamics are marked with *f* and *ff*. A fermata is placed over the final measure of this section.

make men sor-row and re - pine,

The means I use

They

can't re-fuse, I tempt with women, money, wine; The world is

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff with treble and bass clefs. Dynamics include a forte (f) marking at the beginning and a piano (p) marking later in the system.

ruled, the world is fool'd With women, mon-ey, wine!

con energico.

ad lib.

ff

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with a treble clef. The piano accompaniment features a forte (f) dynamic and a fortissimo (ff) dynamic. Performance instructions include *con energico.* and *ad lib.* (ad libitum).

Song.—THE RED ROVER.

(DE VILLE.)

Con spirito.

1 You can

This system contains the first two measures of the vocal line and piano accompaniment for the second part of the song. The vocal line starts with a treble clef and a key signature of two sharps. The piano accompaniment is in a grand staff. The dynamic is marked forte (f). The instruction *Con spirito.* is written above the piano part.

find my form in the pelt - ing storm, In the thun - der and light - ning's
pull'd in horse I've my seat, of course, With the welsh - er I bolt a -

misterioso.

This system contains the final two measures of the vocal line and piano accompaniment. The vocal line continues with a treble clef. The piano accompaniment is in a grand staff. The dynamic is marked *misterioso.* (mysteriously).

glare;
way;

In the can - non's crash, and the rail - way smash, You will
'Tis at my com - mand that the for - ger's hand With his

fz *fz*

fz *fz*

find my pres - ence there. In the burn - ing sand of the
writ - ing goes a - stray. I'm in Yan - kee tic - kle, or

In - dian strand, 'Mid the ice of the Froz - en Sea; In the
Na - bob pic - kle, In pep - per and mus - tard's bite; I

aft - er gloom of a Wall Street boom, If you look you will still find
sit by the bed and I rack the head Of the man who's been out all

me. Ha, Ha, Ho, Ho! Ho, } Yes,
 night. Ha, Ha, Ho, Ho! Ho, Ho, }

mor - tals must sor - row and grieve, Tho' they see me they can - not be -

- lieve That a par - ty so smart is a scoun - drel at heart, Who will

wil - ful - ly slan - der and thief. If a - ny man wish - es to

be a dis - grace to his fam - i - ly tree, That

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "be a dis - grace to his fam - i - ly tree, That". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

man I would tell to just go to,—well, To a fel - low who's ver - y like

rit - ard. p a tempo.

colla voce. a tempo.

The second system continues the vocal line with the lyrics "man I would tell to just go to,—well, To a fel - low who's ver - y like". Above the system, the tempo marking *rit - ard. p a tempo.* is written. Below the piano accompaniment, the markings *colla voce.* and *a tempo.* are present. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

me!

2. On the

1st time.

f

tr

The third system begins with the vocal line "me!". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The system is marked *1st time.* and *f*. Trills (*tr*) are indicated above several notes in the piano part. The system concludes with a double bar line and a repeat sign.

me. Ha, Ha, Ha, Ha! Ho, Ho, Ho, Ho!

2nd time. accell.

accell. ff

The fourth system begins with the vocal line "me. Ha, Ha, Ha, Ha! Ho, Ho, Ho, Ho!". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The system is marked *2nd time. accell.* and *accell. ff*. The system concludes with a double bar line and a repeat sign.

CHORUS OF MILKMAIDS. (S.S.) Cock-a-doodle-do.

Entrance and Song.—VIRGINIA.

Con grazia.

Andante moderato. *p* Enter Milkmaids.

MILKMAIDS.

p dolce.

1. When the day is break - ing, When the morn is grey,
2. When the till - ing's o - ver, When at rest the share,

When the world is wak - ing We are far a - way, Where the kine are
When the new-mown clo - ver Scents the balm - y air; When the teams are

low - ing On the dis - tant lawn, While the roost - er's crow - ing
go - ing Home-ward to the stall, Then the roost - er's crow - ing

rit. Wel-come to the dawn..... } Cock-a-doo-dle-doo, he seems to say, Cocka-doodle-doo, { 'tis
 Good-night from the wall..... } } 'tis

rit. *a tempo.*

dawn of day; } Cock-a-doo-dle-doo, { rise up, a - way, For milkmaids must go milk - ing;
 close of day; } } 'tis time for play, So milkmaids end your milk - ing;

Cockaduo-dle-doo, he seems to say, Cockaduo-dle-doo, 'tis { dawn of day; } Cocka-doodle-doo, { rise
 close of day; } } 'tis

1st time. *dim.* up, a-way, For } milkmaids, for milkmaids must go milk - - ing. *2d time. rit. - - - ard.*
 time for play, So } } milkmaids, for milkmaids must go

cres. *cres. rit. - - - ard.*

dim.

milk - ing.

dim. *p*

VIRGINIA. (outside.)

p Coo - ee! Coo - ee! MILKMAIDS. Vir - gin - ia's near, Vir -

stacc.

VIRG. *mf* Coo - ee!

- gin - ia's near, How - sweet her voice is ring - ing!

Coo - ee! Vir - gin - ia's here, Vir - gin - ia's here, all glad - ness, All glad - ness with her bring -

cres.

Song.—VIRGINIA.

- ing!
Allegro moderato.

(Enter VIRGINIA.)

mf scherz.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note chord of G4 and Bb4, followed by a series of eighth notes in the right hand and a bass line of eighth notes in the left hand. The tempo is marked 'Allegro moderato' and the dynamics are 'mf scherz.'.

p VIRGINIA.

Oh, what a scam - per I've

The second system continues the musical score. The vocal line has a rest for four measures, then begins with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns. The dynamics are marked 'p'.

had on the lea! Oh, what a race with the morning breeze! The - daf - fo - dils nodded their heads to me, And the

The third system continues the musical score. The vocal line has a rest for four measures, then begins with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns.

branch - es bowed on the as - pen trees; The lit - tle red fox wink'd at me from the rocks, The

The fourth system continues the musical score. The vocal line has a rest for four measures, then begins with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns.

mag-pie called out, "She is there" to the jay, And the tur-tle-dove cried to his new-made bride, "She's

rit - - - - *ard.* **MILKMAIDS.** *a tempo. cantabile.*

going to be mar-ried to Paul to-day!" And the tur-tle-dove

rit - - - - *ard.* *a tempo.*

cried to his new-made bride, "She's going to be mar-ried to

VIRGINIA.
slower.

Paul, to-day!" No more shall I roam with my gos-lings a-way, No

p. *slower.*

more shall I sit by the lone - ly sea, No more shall I en - vy the squir - rels at play, Nor

wait for my Paul at the tryst - ing tree. *espressivo.* 'Tis the morn of a life with such

hap - pi - ness rife That bird, beast, and plant with my glad - ness seems gay; *appassionato.* O sea, heav - en,

earth, join with me in my mirth! *ritard.* I'm going to be mar - ried to Paul to -

ritard.

MILKMAIDS.

p a tempo. cantabile.

- day! O sea, heav - en, earth, join with her in her

VIRGINIA. *p* *cres.*
 I'm go - ing to be mar - ried, I'm go - ing to be mar - ried to

MILKMAIDS. *p* *cres.*
 mirth! She's going to be mar - ried to Paul, be

rall. *f*
 Paul, to Paul to - day!

rall. *f*
 mar - ried to Paul to - day!

rall. *f* *accell.*

CHORUS OF YOUNGER SONS. (S.S.)

Entrance of LADY MAGNOLIA.

Song.—VIRGINIA.

Allegretto.

p

cres. f

SUITORS. *p*

1. We are young-er sons you
2. ev-er-y thing we

dim. *p* *p*

see, Who are need - ing L. S. D., But we hav-en't got cash, So we're
know, Just to prove our-selves men, and so, We get sick on cig - ars, And we

try - ing to mash all the ladies who've more than we; Tho' we may not have ma - ny
li - quor in bars, and we don't care what we owe; Then we all of us play rou -

pence, And our strong point is - n't sense, Yet we make up in looks for the
- lette, And we on the Der - by bet, We've been to Pa - ree, and have

want of bank books, And we're dress - y as we can be. But this our peace an -
done I - ta - lee, And they know us at Mon - a - co. But this our peace an -

noys, And all our pleas - ure cloys, That our whis - kers won't sprout, nor mous -
noys, And all our pleas - ure cloys, That she shouldn't see what

rit

colla voce.

ard. *a tempo mf*

- ta - ches come out, but why should she call us boys! } Boys, Boys,
fine men are we, but scorn - ful - ly calls us boys! }

a tempo

Boys! What a hor - ri - ble name is boys! It makes us wild, and

aw - ful - ly "riled," to be tak - en for hob - ble - dy hoys! Boys, Boys,

f

Boys! What a hor - ri - ble name is boys! It makes us wild, and

1st time.

aw - ful - ly "riled" to be tak - en for hob - ble - dy hoys! We do

p

2nd time.

aw - ful - ly riled to be tak - en for hob - ble - dy, hob-ble-dy, hob-ble-dy, hob-ble-dy, hob-ble-dy,

hob-ble-dy hoys!

f

ff

LADY MAGNOLIA.

Enter LADY MAGNOLIA.

LADY MAG. (to Younger Sons.)

Allegretto.

My dear young friends, what

YOUNGER SONS.

do you want? What would you each, res - pect - ive - ly? To mar - ry you, al -

LADY MAG.

- though we can't make you our wife, col - lect - ive - ly! O young - er sons, I

rit.

beg you pause, I'll put the mat - ter nice - ly; You want to mar - ry

rit.

YOUNGER SONS.

MILKMAIDS.

ard.

me be - cause I am so rich. Pre - cise - ly! A - las! a -

VIRGINIA.

mf

- las! a - las! they said pre - cise - ly. O gen - tle - men, O

cres.

gen - tle - men, how shock - ing - ly dis - tress - ing Are these same sen - ti -

f MILKMAIDS.

- ments which you so bold - ly are con - fess - ing! Yes!

yes, Oh, hor - ri - bly dis - tress - ing! Al - low me, then, to

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a dynamic marking of *p*. The piano accompaniment includes a *p* marking and a slur over the right hand in the final measure.

sing to you what lads and lass - es ought to do, At least, my gran - ny told me so, And

The second system continues the vocal line and piano accompaniment. The vocal line has a *rit.* (ritardando) marking above it. The piano accompaniment also has a *rit.* marking above it in the final measure.

ought not grand - mam - ma to know, And ought not grand - mam - ma to

The third system shows the vocal line and piano accompaniment. The vocal line has a *rall.* (ritardando) marking above it. The piano accompaniment has a *rall.* marking above it in the middle section and a *cad. ad lib.* (cadenza ad libitum) marking above it in the final measure.

f MILKMAIDS AND YOUNGER SONS. know? She ought, of course, to know! She ought, of course, to know!

The fourth system features a vocal line and piano accompaniment. The vocal line is marked with a forte **f** dynamic and includes the instruction *cres. rall.* (crescendo ritardando). The piano accompaniment has a *rall.* marking above it in the final measure.

Song.—GRANDMOTHER TOLD ME.

(VIRGINIA.)

Allegretto.

VIRGINIA.

1. Men should be mod - els of all that is pure, Grand - moth - er told me that you know;
 2. Girls in the coun - try are sim - ple and shy, Grand - moth - er told me that you know;

Brav - er than li - ons, as maid - ens de - mure, Grand - moth - er told me that you know; Young
 Girls in the cit - y are flaunt - ing and sly, Grand - moth - er told me that you know; But

bach - el - ors nev - er should go "on the spree," And men who are mar - ried should
 girls in the coun - try no ram - bles should take With men who pro - fess - ions of

come home to tea, But these are the men whom a - las! we don't see,
love to them make, But girls in the coun - try are quite wide a - wake,

mf MILKMAIDS AND YOUNGER SONS.

Grand-moth - er told me that you know. Grand-moth - er told me that you know, What
Grand-moth - er told me that you know. Grand-moth - er told her that you know, What

ev - er she tells me of course is true; Grand-moth - er told me that, and so, What
ev - er she tells her of course is true; Grand-moth - er told her that, and so, What

Grand-moth - er tells me of course I do.
Grand-moth - er tells her of course she'll do.

1st time.

p

2nd time.

The men are a par-cel of make-be-lieve, Grand-mother told me that you know; Who

try the poor wo-men to trick and de-ceive, Grand-moth-er told me that you know; They'll

tell you soft noth-ings and whis-per of bliss, Some will ev-en for-get to ad-

-dress you as "Miss," And oth-ers will act-u-al-ly treat you like this: *rit - ard.* (*Imitates kissing.*)

a tempo.

Grand-moth-er told me that you know. Grand-moth-er told me that you know, What
 Grand-moth-er told her that you know, What

a tempo. *mf*

ev - er she tells me of course is true, Grand - moth - er told me
 ev - er she tells her of course is true, Grand - moth - er told her

VIRGINIA.

rall.

p

What Grand-moth-er tells me of course I do.
rall.

that, and so, What Grand-moth-er tells me of course I do.
 that, and so, What Grand-moth-er tells her of course she'll do.

p

Quintett.—THE RING MAKES THE WORLD GO ROUND.

(VINGINIA, LADY MAGNOLIA, BROWN, PAUL, AND DE VILLE.)

LADY MAG.

Allegro moderato.

Since ev - er so long a - ge, a cir - clet of gold, you

p *fz* *p* *cres.*

know, Binding hus - band to wife is the gage of a life, Since ev - er so long a -

DE VILLE. x

LADY MAG.

- go. Ho! ho! ho! ho! No dia - mond's sheen is bright - er I ween, And no

fz *p*

gem can more precious be found, From the King on his throne to the peasant all own 'Tis the

LADY MAG. *rit.* *a tempo.*

ring, 'tis the ring makes the world go round.

VIRGINIA. *p* *rit.* *a tempo.*

'tis the ring, 'tis the ring makes the world go round. Since ev - er so long a - go, Be - fore

PAUL. *p* *rit.*

'tis the ring, 'tis the ring makes the world go round.

BROWN. *p* *rit.*

'tis the ring, 'tis the ring makes the world go round.

DE VILLE. *p* *rit.*

'tis the ring, 'tis the ring makes the world go round.

p *rit.* *a tempo.*

monarch was ev - er crown'd, As it was yes - ter - day so - it will be for aye, And the ring makes the world go

VIRGINIA. *f*

round; Since ev - er so long a - go, Be - fore monarch was ev - er crown'd, As it

LADY MAG. *f*

Since ev - er so long a - go, Be - fore monarch was ev - er crown'd, As it

PAUL. *f*

Since ev - er so long a - go, Be - fore monarch was ev - er crown'd, As it

BROWN. *f*

DE VILLE. *f*

Since ev - er so long a - go, Be - fore monarch was ev - er crown'd, As it

was yes-ter-day so it will be for aye, And the ring makes the world go round.

was yes-ter-day so it will be for aye, And the ring makes the world go round.

was yes-ter-day so it will be for aye, And the ring makes the world go round.

was yes-ter-day so it will be for aye, And the ring makes the world go round.

was yes-ter-day so it will be for aye, And the ring makes the world go round.

LADY MAG (to PAUL.)

So take this ring, and

p

f

misterioso.

may it bring you all that you de - sire!

PAUL. *p Agitato.*

LADY MAG. (Gives ring.) Oh, what is this strange

Oh, what is this, oh, what is

sense of bliss? My heart is

this strange sense of bliss, of bliss? My heart is

all on fire! They are on fire! And

all on fire!

piu lento.

p

prith - ee, choose, you can't re - fuse the keep - er you ad - mire!

a tempo.

stacc.

ff

VIRGINIA. *Appassionato.* *cres.*

BROWN.

Ah! what is this strange sense of bliss? My heart is all on

Ah! what is this strange sense of bliss? My heart is all on

(gives keeper.) *appassionato.*

fz

cres.

VIRGINIA.

55

fire! My heart is all on fire! My heart is all on

BROWN.

fire! My heart is all on fire! My heart is all on

DE VILLE.

They are on fire!

They are on fire!

VIRGINIA.

p

rall. con forza.

fire! Ah! what is this strange sense of bliss? Our hearts are all on fire, on

LADY MAG.

p

rall. con forza.

Ah! what is this strange sense of bliss? Our hearts are all on fire, on

PAUL.

p

rall. con forza.

Ah! what is this strange sense of bliss? Our hearts are all on fire, on

BROWN.

p

rall. con forza.

fire! Ah! what is this strange sense of bliss? Our hearts are all on fire, on

DE VILLE.

rall. con forza.

They are on fire! Ha, ha, ha, ha! Ho, ho, ho, ho! Ha, ha! They're all on fire! Ha, ha! They're all on

rall. con forza.

fire, on fire, on fire!

fire, on fire, on fire!

fire, on fire, on fire!

fire, on fire, on fire!

fire! Ha, ha! They're all on fire, on fire, on fire! Burn on, I will re -

colla voce.

rall. *ff* *ff* *piu lento.*

DE VILLE.

p misterioso.

- tire, burn on, I will re - tire, I will re - tire!

p *ff*

Waltz Quartett.—LOVE'S SEASONS.

(VIRGINIA, MAGNOLIA, PAUL, AND BROWN.)

Con spirito. *ff*

fz

The piano introduction consists of two staves. The right hand features a melodic line with a trill and a grace note, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Con spirito' and the dynamics range from 'ff' to 'fz'.

PAUL. *p espressivo.*

BROWN. *p*

Is this love that I feel is thrill -

Is this love that I feel is thrill -

Tempo di valse.

p

The vocal section features two parts: Paul and Brown. Paul's part is marked 'p espressivo' and Brown's part is marked 'p'. The lyrics are 'Is this love that I feel is thrill -'. The piano accompaniment is marked 'Tempo di valse' and 'p'. The piano part includes a trill and a grace note in the right hand, and chords and single notes in the left hand.

VIRGINIA.

- ing my heart as I nev - er yet knew? Is this love that my eyes is

LADY MAG.

- ing my heart as I nev - er yet knew? Is this love that my eyes is

The vocal section features Virginia and Lady Mag. Virginia's part is marked 'VIRGINIA.' and Lady Mag's part is marked 'LADY MAG.'. The lyrics are '- ing my heart as I nev - er yet knew? Is this love that my eyes is'. The piano accompaniment is marked 'VIRGINIA.' and 'LADY MAG.'. The piano part includes a trill and a grace note in the right hand, and chords and single notes in the left hand.

PAUL.

fill - ing with a light that is fond and true? Is this love I shall

fill - ing with a light that is fond and true? Is this love I shall

VIRGINIA.

LADY MAG.

keep and cher - ish? Is it love that will last for aye? Is this

keep and cher - ish? Is it love that will last for aye? Is this

dim. rall.

on - ly a dream to per - ish, And fade with the com - ing day?

on - ly a dream to per - ish, And fade with the com - ing day?

cres *dim. rall.*

piu lento.

f

LADY MAG. Or fade with the com - ing day?..... Ah!.....

piu lento.

f

PAUL. Or fade with the com - ing day?..... Ah!.....

piu lento.

f

BROWN. Or fade with the com - ing day?..... It is love that we shall re-

piu lento.

f

Or fade with the com - ing day?..... It is love that we shall re-

p piu lento.

cres.

f a tempo.

..... When the Spring-time has pass'd a - way,..... When this May has be -

..... When the Spring-time has pass'd a - way,..... When this May has be -

- mem - ber! When the Spring-time has pass'd a - way,..... When this May has be -

- mem - ber! When the Spring-time has pass'd a - way,..... When this May has be -

- come De - cem - ber, It is true love to live for aye, It is

- come De - cem - ber, It is true love to live for aye, It is

- come De - cem - ber, It is true love to live for aye, It is

- come De - cem - ber, It is true love to live for aye, It is

- come De - cem - ber, It is true love to live for aye, It is

love that we shall re - mem - ber! When the Spring-time has pass'd a - way,

love that we shall re - mem - ber! When the Spring-time has pass'd a - way,

love that we shall re - mem - ber! When the Spring-time has pass'd a - way,

love that we shall re - mem - ber! When the Spring-time has pass'd a - way,

love that we shall re - mem - ber! When the Spring-time has pass'd a - way,

con forza.

..... When this May has be - come De - cem - ber, It is true love to live for

..... When this May has be - come De - cem - ber, It is true love to live for

..... When this May has be - come De - cem - ber, It is true love to live for

..... When this May has be - come De - cem - ber, It is true love to live for

con forza.

aye, for ev - er and aye, for ev - er and aye, for

aye, for ev - er and aye, for ev - er and aye, for

aye, for ev - er and aye, for

aye, for ev - er and aye, for

aye, for ev - er and aye, for

p scherz.

ff marcato.

ev - er and aye, for ev - er and for
 ev - er and aye, for ev - er and for
 ev - er and aye, for ev - er and for
 ev - er and aye, for ev - er and for
 ev - er and aye, for ev - er and for

ff marcato.
ff

aye!.....
 aye!.....
 aye!.....
 aye!.....

accel

FROLICKING DUETT.

(MRS. COWSLIP AND DE VILLE.)

DE VILLE.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 6/8 time signature. It begins with a repeat sign and contains the lyrics: "Trapsicking, trollicking, frolicking, rol-licking,". The piano accompaniment is in a grand staff (treble and bass clefs) and includes the tempo markings "Allegretto." and "ad lib." above the first two measures. The piano part starts with a piano dynamic marking (*p*) and features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "gay as a jol - ly King, quick as a flea; Ver - y fan - tas - tic - al, almost gym - nas - tic - al,". The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

The third system concludes the piece. The vocal line contains the lyrics: "per - fect - ly plas - tic - al, trip it with me!". The piano accompaniment includes the dynamic marking *mf* and the tempo marking "scherz." (scherzo) above the final measures. The piece ends with a final cadence in the piano part.

Mrs. COWSLIP.

64

DE V.

Not quite es - thet - ic - al, ra - ther ath - let - ic - al, Slightly e - met - ic - al, dancing you see!

p

This musical system features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment consists of two staves, with the right hand in a treble clef and the left hand in a bass clef. The piano part includes a dynamic marking of *p* (piano).

Mrs. C.

DE V.

Skip like a goat a - bout, air - i - ly float a - bout, Sail like a boat a - bout, trip it with me!

mf *scherz.*

This musical system features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment consists of two staves, with the right hand in a treble clef and the left hand in a bass clef. The piano part includes dynamic markings of *mf* (mezzo-forte) and *scherz.* (scherzando).

DE V.

Mrs. C.

I feel like a mer - ry - go - round! I

This musical system features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment consists of two staves, with the right hand in a treble clef and the left hand in a bass clef.

DE V.

Mrs. C.
(Artlessly.)

feel like a bird on the wing! I feel like a ball on the bound! I

This musical system features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment consists of two staves, with the right hand in a treble clef and the left hand in a bass clef.

DE V.

Mrs. C.

feel like a gid-dy young thing! I feel I've St. Vi - tus's dance! I

DE V.

feel I shall ver-y soon stop! I feel like an eel in the midst of a reel, And I

feel I'll go on till I drop, drop, drop! And I feel I'll go on with my
 Mrs. C.
 drop, drop! And I feel I'll go on with my

(Both.)

DE V.

Mrs. C.

hop! Show your a-gil-i-ty! Mark my a-bil-i-ty!

p *ad lib.*

(Both.)

DE V.

Mrs. C.

Note our fa-cil-i-ty, keep up the hop! Coat-tails may whirl a-round! Petti-coats twirl a-round!

DE V.

(Both.)

Trousers may curl a-round legs, we don't stop!

mf scherz.

DE V. Mrs. C. 67 DE V. Mrs. C.

Ma - ri - o - net - ic - al, Most en - er - get - ic - al, rath - er up - set - ic - al, Point out your toe!

DE V. Mrs. C. (Both.)

Gin - ger - ly jig a - bout, shake your old wig a - bout, Skip like a grig a - bout, on - ward we go!

schert.

mf

DE V. Mrs. C.

I feel like a jol - ly young bat, I

p

DE V.

feel like a light hap - py lamb, I feel like a jaun - ty Tom Cat, I

feel like a bot-tle of "cham!" I feel like a will - o' - the - wisp! I

rit. DE V. *rall* Mrs. C. - - - - - *en*

feel like a big humming top! I dance like a bear or a mer - ry March hare, And I

Mrs. C. - - - - - *tan* - - - - - *do.* *f* >

feel I'll go on till I drop, drop, drop! And I feel I shall end with a flop, flop, flop!

DE V. *f* >

drop, drop! And I feel I shall end with a flop, flop, flop!

CHORUS OF "NAVVIES." (T.B.)

Musical notation for the piano accompaniment, featuring a grand staff with treble and bass clefs. The tempo and dynamics are marked *Marcato. ff*. The music consists of several measures with complex chordal textures and rhythmic patterns, including triplets and sixteenth notes.

f TENORS.

Let the sail - or hitch his slacks! Let the sol - dier love at - tacks! Let the
 Let the brew - er burn his ale! Let the post - man lose his mail! Let the

BASSES.

Musical notation for the vocal parts, including a grand staff with treble and bass clefs. The dynamics are marked *f*. The notation shows the vocal lines for Tenors and Basses, with lyrics written below the notes.

farm - er boast his stacks, or his rick! or his rick; But for us the rail-way tracks, And the
 man who's out on bail cut his stick, cut his stick; But our work shall nev - er fail Just as

Musical notation for the piano accompaniment, featuring a grand staff with treble and bass clefs. The music continues with complex chordal textures and rhythmic patterns, including triplets and sixteenth notes.

shovel and the axe, And the mer - ry, mer - ry, mer - ry, mer - ry pick, pick, pick! And the
long as there's a rail, And a mer - ry, mer - ry, mer - ry, mer - ry pick, pick, pick! And a

mf

mer - ry, mer - ry, mer - ry, merry pick! So here's a jol - ly cheer for the
mer - ry, mer - ry, mer - ry, merry pick! Yes, a jol - ly buc - can - eer is the

Pick, pick, pick, pick, pick, pick, pick, pick,

mf

jol - ly Pi - o - neer, Who great - er than a King is great - er, And the
jol - ly Pi - o - neer, Tho' his line it is - n't known as the E - qua - tor, And there

pick, pick, pick!

cres. 3

fin - est ed - u - ca - tion is - n't worth the nav - i - ga - tion of a nav - i - nav - i - nav - i - nav - i -
 is - n't an - y na - tion, But must use the nav - i - ga - tion of a nav - i - nav - i - nav - i - nav - i -

The first system of the score consists of four staves. The top two staves are for the vocal line, with lyrics written below the notes. The bottom two staves are for the piano accompaniment. The music is in a key with two flats and a 3/4 time signature. The piano part features a steady accompaniment with some triplet figures in the right hand.

1st time.

- ga - tor!

ff

The second system is marked '1st time.' and features the vocal line with the lyrics '- ga - tor!'. The piano accompaniment is marked 'ff' (fortissimo) and includes a series of chords and melodic lines. The system concludes with a double bar line.

2nd time.

- ga - tor!

ff

The third system is marked '2nd time.' and repeats the vocal line with the lyrics '- ga - tor!'. The piano accompaniment is marked 'ff' and features a more complex texture with tremolos and rapid chordal movement. The system concludes with a double bar line.

Song.—WHICH MY SALLY DIDN'T LOVE ME TRUE.

(NUBBLES.)

Moderato.

1. I'm a rail-way nav - i - ga - tor, yes, and
 2. I have jour-ney'd on the con - ti - nent, from

that's just what I am, Which my Sal - ly did - n't love me true! My
 Ath - ens to Ber - lin, Which my Sal - ly did - n't love me true! I have

sur-name it is Nubbles, And my oth - er name is Sam, Which my Sal - ly did - n't love me
 trod the great Sa - ha - ra, And I've ram - bled to Pe - kin, Which my Sal - ly did - n't love me

true! She list-en'd to an or - fic - er who wore a coat of red, And
 true! I've chas'd the Cas - so - wa - ry on the plains of Tim - buc - too, I've

talk'd the sort of lin - go which would turn a las - ses' head; But she is - n't Mis - sus Nubbles, for she's
 roast - ed legs of Lla - ma on vol - ca - noes in Pe - ru; I have rid - den up - on Os - triches and

married him instead, which my Sal - ly did - n't love me true! Which my Sal - ly did - n't love me
 tamed the wi - ly Gnu, which my Sal - ly did - n't love me true! Which my Sal - ly did - n't love me

mf

mf

NUBBLES.

true! true! Which my Sal - ly did - n't love me true! From an
 true! true! Which my Sal - ly did - n't love me true! true! Not the
 love him true. love him true.
 TENORS AND BASSES. love him true. love him true.

This system contains the first three staves of music. The top staff is the Bass line, the middle staff is the Soprano line, and the bottom staff is for Tenors and Basses. The lyrics are distributed across these staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *p* (piano) and *v* (forte).

hon-est tav-ern wait-er I be - came a nav - i - ga - tor, When my Sal - ly did - n't love me true!
 wondrous works of natur' could console a nav - i - ga - tor, When his Sal - ly did - n't love him true!
 When his Sal - ly did - n't love him true!
 When his Sal - ly did - n't love him true!

This system contains the next three staves of music. The top staff is the Bass line, the middle staff is the Soprano line, and the bottom staff is for Tenors and Basses. The lyrics are distributed across these staves. The music continues in the same key and time signature. Dynamics include *f* (forte) and *v* (forte).

NUBBLES.

Oh, I don't know how I does it, but the

The first system of the musical score for 'NUBBLES.' consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a series of eighth notes. The middle and bottom staves are the piano accompaniment, with the right hand playing a melody of eighth notes and the left hand providing a bass line. A piano dynamic marking 'p' is present in the right hand of the second measure.

la - dies dote on me, Which my Sal - ly did - n't love me true! Of

The second system continues the musical score. The vocal line has a long note on 'me' followed by eighth notes. The piano accompaniment continues with similar rhythmic patterns. A piano dynamic marking 'p' is also present in the right hand of the second measure.

ev' - ry sort of shape they've been, of high and low de - gree, Which my Sal - ly did - n't love me

The third system continues the musical score. The vocal line has a long note on 'me' followed by eighth notes. The piano accompaniment continues with similar rhythmic patterns.

true! I might have had a duch - ess for a moth - er - what's - in - law, I

The fourth system concludes the musical score. The vocal line has a long note on 'true!' followed by eighth notes. The piano accompaniment continues with similar rhythmic patterns.

might have had a Cher - o - kee to be my blushing squaw, Or half a doz - en Turk - ish wives like

an - y big bash-aw, Which my Sal - ly did - n't love me true! Which my Sal - ly did - n't love me

NUBBLES.

true! Which my Sal - ly did - n't love me true! Yes, and

SOPRANI.
love him true. love him true.

TENORS AND BASSES.
love him true. love him true.

soon - er, may be lat - er she'll re - gret this nav - i - ga - tor, Tho' my Sal - ly did-n't love him

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of two sharps (G major). The lyrics are: "soon - er, may be lat - er she'll re - gret this nav - i - ga - tor, Tho' my Sal - ly did-n't love him". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

rall - - en - - tan - do. *f*

true, true, true! Tho' my Sal - ly did-n't love him true!

f rall.

true, true! Tho' his Sal - ly did-n't love him true!

true, true! Tho' his Sal - ly did-n't love him true!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the instruction *rall* (rallentando) and *f* (forte). The lyrics are: "true, true, true! Tho' my Sal - ly did-n't love him true!". The piano accompaniment includes the instruction *f rall.* (forte rallentando) and *ff* (fortissimo). The system concludes with a double bar line and repeat signs.

Concerted Piece.—MAIDENS AND NAVVIES. (S.S.T.B.)

AMY. *dolce.*

1. Spare our vil - lage, men of toil,

Allegretto.

p *p* *cres.*

Detailed description: This block contains the first system of the musical score. It features a vocal line for Amy in treble clef and a piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line begins with a rest, followed by the lyrics '1. Spare our vil - lage, men of toil,'. The piano accompaniment starts with a piano (*p*) dynamic and includes a trill in the right hand. The system concludes with a crescendo (*cres.*) marking.

Do not change our rus - tic peace, Na - ture's as - pect do not spoil, Let your pre - pa -

tr *cres.* *dim.*

Detailed description: This block contains the second system of the musical score. The vocal line continues with the lyrics 'Do not change our rus - tic peace, Na - ture's as - pect do not spoil, Let your pre - pa -'. The piano accompaniment features a trill (*tr*) in the right hand and a crescendo (*cres.*) followed by a diminuendo (*dim.*) marking.

ALICE.

- ra - tion's cease. Dear the breez - y up - land down!

Detailed description: This block contains the third system of the musical score. It features a vocal line for Alice in treble clef and a piano accompaniment in bass clef. The key signature remains three sharps and the time signature is 2/4. The vocal line begins with the lyrics '- ra - tion's cease. Dear the breez - y up - land down!'. The piano accompaniment provides harmonic support with sustained chords and moving lines in both hands.

MILDRED.

AMY.

Dear the for - est thick - et dense! Do not change this to a town!

ALICE. *rit - - - ard.*MAIDENS. *dolce.*

Spare our rus - tic in - no - cence! Spare our vil - lage, strangers, pray!

Spare our rus - tic in - no - cence!

Spare our rus - tic in - no - cence!

rit - - - ard. a tempo. p

prith - ee, get you gone from hence, Do not in our ham - let stay!

AMY.

Do not wreck our in - no - cence! Our in - no - cence!

NAVVIES.

Their in - no - cence!

NUBBLES.

Spare your vil - lage, love - ly maid? Aye! with pleas - ure; an' we could,

Since of us you are a - fraid, right it would be that we should; But there is an -

- oth - er cause to its plea be not un-kind, If we went by high - er laws, we should

NUBBLES.

leave our hearts be - hind, We should leave our hearts be - hind.
S. S. *p*

They would leave their hearts be - hind.
T. B. *p*

We should leave our hearts be - hind.
p

NAVVIES AND NUBBLES.

Our fond feel - ings, maid - ens, spare, keep us not in this sus - pense,

stacc.

Bid us stay, and we will share in your rus - tic in - no - cence.

S. S. dolce. *p* In our rus - tic in - no - cence. What shall we say to this ap -

T. & B. *p* In your rus - tic in - no - cence.

AMY.

p MAIDENS.

- peal? for oth - ers' feel - ings we should feel, we should, we should, for oth - ers'

NAVVIES AND NUBBLES. *f*

That's good, that's good, for oth - ers'

p AMY. (*Slower.*)

feel - ings we should feel! Our prin - ci - ples a - side we'll lay on

feel - ings we should feel!

mor - al shelves; Sup - pose I say, that they may stay if they be -

rit - - - ard.

rit - - - ard.

p MAIDENS.

- have them-selves? Yes, yes, if they'll be - have themselves!

NAVVIES AND NUBBLES. *f*

Of course, we will be -

a tempo.

f

ff *S.S.*

Yes, yes, if they'll be - have them - selves!

- have ourselves, of course; we will be - have our - selves!

ff

mf

mf In this high - ly mor - al

mf In this high - ly mor - al

Allegretto.

mf

mf

vil - lage they will be like oth - er men, They'll go in for crops and

vil - lage we will be like oth - er men, We'll go in for crops and

till - age, and be fast a - sleep by ten; So all vir - tues they will

till - age, and be fast a - sleep by ten; So all vir - tues we will

prac - tice, at all vice they'll look as - kance, And to prove that this a

prac - tice, at all vice we'll look as - kance, And to prove that this a

fact is, round the May - pole we will dance, Round the May - pole, round the

fact is, round the May - pole we will dance, Round the May - pole, round the

May - pole we will dance, we will dance, Round the May - pole, round the

May - pole we will dance, we will dance, Round the May - pole, round the

May - pole we will dance, we will dance, will dance!

May - pole we will dance, we will dance, will dance!

tr

tr

Detailed description: This is a musical score for the song 'May-pole we will dance'. It consists of six systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is G major (one sharp). The tempo and meter are not explicitly stated. The lyrics are: 'May - pole we will dance, we will dance, Round the May - pole, round the'. The score includes various musical notations such as slurs, accents, and a trill (*tr*). The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The final system ends with a double bar line and a repeat sign.

FINALE.

Con spirito.

f

f

f

f

S. S.

T. B.

To the

church a - way, to the church a - way, Where the two shall be join'd in

one; On a wed - ding day 'tis the time most gay, When the wed - ding it - self is

This system contains the first three measures of the piece. The vocal line begins with a long note on 'one' followed by the lyrics 'On a wed - ding day 'tis the time most gay, When the wed - ding it - self is'. The piano accompaniment features a steady bass line and a treble line with chords and moving lines.

done, We shall laugh, Ha, Ha! We shall quaff, Ha, Ha! We shall join in the round - e -

This system contains the next three measures. The vocal line continues with 'done, We shall laugh, Ha, Ha! We shall quaff, Ha, Ha! We shall join in the round - e -'. The piano accompaniment continues with similar harmonic support.

- lay; For there's ma - ny a lass for Vir - gin - ia would pass, Ma - ny

This system contains the final three measures of the page. The vocal line concludes with '- lay; For there's ma - ny a lass for Vir - gin - ia would pass, Ma - ny'. The piano accompaniment provides a final harmonic resolution.

lads would be Paul to - day! To the church a - way, to the

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "lads would be Paul to - day! To the church a - way, to the". The second staff is the bass line for the vocal part. The third and fourth staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *ff* (fortissimo) is placed above the piano part in the second measure of the system.

church a - way, Where the two shall be join'd in one; On a wed - ding day 'tis the

The second system of the musical score continues from the first. It consists of four staves. The vocal line (top two staves) has the lyrics "church a - way, Where the two shall be join'd in one; On a wed - ding day 'tis the". The piano accompaniment (bottom two staves) continues with the same melodic and harmonic structure. A dynamic marking of *ff* is also present above the piano part in the second measure of this system.

time most gay, When the wed - ding it - self is done!

The third system of the musical score consists of four staves. The vocal line (top two staves) has the lyrics "time most gay, When the wed - ding it - self is done!". The piano accompaniment (bottom two staves) concludes the piece with a final cadence. A dynamic marking of *p* (piano) is placed above the piano part in the second measure of this system.

PAUL.

Vir - gin - ia, this we'll sure - ly

VIRGINIA.

rue, Since love, since love has fled for - ev - er. A - las! dear Paul, you know it's

VIRGINIA. *f*

true That I can love you, love you nev - er! And yet we know not

PAUL. *f*

And yet we know not

Moderato.

what to do, we can-not, can-not sev-er.

what to do, we can-not, can-not sev-er.

Moderato.

mf

p BROWN. LADY MAG.
(to Paul.)

Vir-gin-ia, dear, for you I'm here! My

p

PAUL. (to Mag.) VIRGINIA. (to Brown.)

Paul, my Paul for you I call! You are my life, my all in all! You are my life, my

p

MILKMAIDS AND
VILLAGE GIRLS.

VIRGINIA. *ff*

all in all, You are my life, my life, my all in all! *f* Oh,

MAG. *ff*

You are my life, my life, my all in all!

PAUL. *ff*

You are my life, my life, my all in all!

BROWN. *ff*

You are my life, my life, my all in all!

Bold. **YOUNGER SONS AND PEASANTS.** **ALICE.**

grief! oh, horror! what a sight! They sure - ly must be all be - reft. She whom we held as pattern bright.

Bold.

AMY.

He who of vir-tue was the light.

S.S.

VILLAGERS.

f (All.)

T.B.

No sense of de-cen-cy has left! No sense of de - cen - cy has

*Marcato.**f*

left!

Let us an-ni - hi - late the one who has destroy'd this ham-let's bliss, Let

ret - ri - bu-tion's work be done, there is no oth - er way but this, Let ret - ri - bu-tion's work be done, there

is no oth-er way but this, there is no oth-er way, no oth-er way but this.

piu lento.
p

VIRGINIA.
Moderato espressivo.

Spare him! spare him! for I love him! Lis - ten to my plead - ing!

Moderato.
p *cres.*

S.S.
f Bold.

No! . . . we must at once . . . remove him, cease your in - ter - ced - ing!

T.B.
f

Bold.
f

Allegro vivace.

DE VILLE.

Stop, stop, and in your ar - dour pause, Break not the great - est so - cial laws, Oh,

mf

rash ones, know I speak with cause, For he is of no com - mon kith, He

misterioso.

is, I swear, the long - lost heir to the great Mar - quis - ate of

Smith! Of Smith! ofSmith! of Smith!

PAUL.

Of Smith! ofSmith! of Smith!

BROWN. (surprised.)

Of Smith! ofSmith! of Smith!

S. S.

Of Smith! ofSmith! of Smith!

T. B.

OfSmith! ofSmith! of Smith! ofSmith!

p

DEV.

p Yes, yes, he is a real lord, a-ver-i-ta-ble liv-ing lord, a ver-i-ta-ble living lord, the

p

Mar - quis, friends, of Smith.

S. S.
f A lord, a ver - i - ta - ble

T. B.
f

The first system of the musical score features a vocal line and piano accompaniment. The vocal line includes lyrics for Soprano Solo (S. S.) and Tenor Bass (T. B.). The piano accompaniment consists of two staves, with a triplet of eighth notes in the right hand.

VIRGINIA. BROWN *Pomposo.*

Yes, yes, he is a real live lord, *p* I feel I am a

liv-ing lord.

The second system continues the musical score. The vocal line includes lyrics for Virginia and Brown, with a *Pomposo.* marking above the latter's name. The piano accompaniment features a *p* (piano) dynamic marking in the right hand.

Andante moderato.

BROWN.

real live lord, I feel I am a real live lord. . . .

VIRGINIA. MAG. AND PAUL.

p VIRGINIA.

DE. V. *f* Yes, yes, you are a real live lord. . . For - give them for their conduct rough, their

Yes, yes, you are a real live lord. . .

S.S. *f*

We feel he is a real live lord. . .

T.B. *f*

f *Andante moderato. p*

VIRG.

man - ners don't be hard on.

S.S. *p*

You are a lord, and that's e - nough, we

T.B. *p*

Andante moderato. VIRG.

hum- bly ask your par - don. Their manners you will not be hard' on.

Andante moderato.

BROWN.

Take what you ask, a lord - ly par - don.

S.S.

f Grandioso.

Oh, joy, he grants, oh,

T.B.

Grandioso.

Marziale.

joy, he grants, he grants his lord - ly par - - don!

VIRG. *mf* *cres.* *rall.* *f*

Put on the robes which here await your dignity and state.

MAG. *mf* *cres.* *rall.* *f*

Put on the robes which here await your dignity and state.

PAUL. *mf* *cres.* *rall.* *f*

Put on the robes which here await your dignity and state.

DE V.

mf *cres.* *rall.* *f*

Put on the robes which here await your new-found dignity and state; Put on the robes which here await your dignity and state.

BROWN. *mf* *cres.* *rall.* *f*

Put on the robes which here await my dignity and state.

p *mf* *cres.* *trem.*

Mrs. C.

Allegretto. *mf*

Ah, here he is, my

Mrs. C. *rit.*

tur - tle dove! My tur - tle

DE V.

The grand - mam - ma I fond - ly love, I fond - ly

dove!

love!

Allegro vivace. f

tr.

ff

p

NUBBLES.

Am I a - wake, or am I fuddled? My Sal - ly, my Sal - ly by a

stran - ger cuddled! And see she does - n't drop it. *f* NAVVIES. These

lads, too, we must stop it! *Mrs. C.* Drop me, in - deed, no, I drop

agitato. you! *f* NAVVIES. Here, stop this game, stop this game! *f* DE V. No,

ad lib.

no, for I stop you!

ad lib.

agitato.

p LADY MAG. (to Paul.) PAUL.

For-get our past! That past for -

piu lento.

dim.

p

VIRG. *rit.*

- give, that past for - give!..... And in the new love, the new love let us

live,..... let us live!

LADY MAG. *f*

Let us live,..... let us live!

Mrs. C. *f*

Let us live,..... let us live!

PAUL. *f*

Let us live,..... let us live!

BROWN. *f*

Let us live,..... let them live!

DE V. *f*

Let us live,..... Ha! Ha! Ha! let them live, Ha! Ha

NUBBLES. *f*

Let us live,..... let them live!

S.S.

con forza.

T.B.

Let them

Tempo di Valse.

con forza.

The musical score is arranged in a system with three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a *rall.* marking, followed by a *f* dynamic and a *a tempo.* marking. The lyrics for this staff are "Ah!..... When the".

The second staff is another vocal line in treble clef, also in three sharps and common time. It starts with *rall.*, *f*, and *a tempo.* markings. The lyrics are "Ah!..... When the".

The third staff is a vocal line in treble clef, continuing the lyrics "This is love that we shall re - mem - - - ber, When the". It includes *rall.*, *f*, and *a tempo.* markings.

The fourth staff is a vocal line in treble clef with lyrics "This is love that we shall re - mem - - - ber! When the". It features *rall.*, *f*, and *a tempo.* markings.

The fifth staff is a vocal line in treble clef with lyrics "Ha, Ho, Ho, Ho! This is love that we shall re - mem - - - ber, When the". It includes *rall.*, *f*, and *a tempo.* markings.

The sixth staff is a vocal line in bass clef with lyrics "This is love that we shall re - mem - - - ber, When the". It starts with *f* and *a tempo.* markings.

The seventh staff is a vocal line in treble clef with lyrics "live, let them live!". It includes *f* and *a tempo.* markings.

The eighth staff is a piano accompaniment in treble clef, featuring chords and melodic lines. It includes *f* and *cres.* markings.

The ninth staff is a piano accompaniment in bass clef, providing harmonic support with chords and bass lines. It includes *f* and *cres.* markings.



Spring - time has pass'd a - way,..... When this May has be - come De -



Spring - time has pass'd a - way,..... When this May has be - come De -



Spring - time has pass'd a - way,..... When this May has be - come De -



Spring - time has pass'd a - way,..... When this May has be - come De -



Spring - time has pass'd a - way,..... When this May has be - come De -



Spring - time has pass'd a - way,..... When this May has be - come De -



Spring - time has pass'd a - way,..... When this May has be - come De -



- cem - - - ber, It is true love to live for aye!..... This is

- cem - - - ber, It is true love to live for aye!..... This is

- cem - - - ber, It is true love to live for aye!..... This is

- cem - - - ber, It is true love to live for aye!..... This is

- cem - - - ber, It is true love to live for aye!..... This is

- cem - - - ber, It is true love to live for aye!..... This is

- cem - - - ber, It is true love to live for aye!..... This is

S.S. ff

This is


T.B.

ff

This is

ff

p



true love to live for aye, for - ev - er and aye!

p



true love to live for aye, for - ev - er and aye!

p



true love to live for aye, for - ev - er and aye!

p



true love to live for aye, for - ev - er and aye!

p



true love to live for aye, for - ev - er and aye!

p



true love to live for aye, for - ev - er and aye!

p



true love to live for aye, for - ev - er and aye!



true love to live for aye, for - ev - er and



true love to live for aye, for - ev - er and

p scherz.



ff Grandioso.

for - ev - er and aye!

for - ev - er and aye!

for - ev - er and aye!

for - ev - er and aye!

for - ev - er and aye!

for - ev - er and aye!

for - ev - er and aye!

for - ev - er and aye!

aye,
for - ev - er and aye!

Grandioso.

Musical score for Act I, featuring vocal lines and piano accompaniment. The score includes lyrics: "ev . . . er and for aye!". It features dynamic markings such as "ff" and "Marcato", and a 4/4 time signature.

End of Act I.

ENTR' ACTE.

Tempo di Valse.

The first system of the piano introduction consists of two staves. The right-hand staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It starts with a fortissimo (*ff*) dynamic and features a melodic line with eighth and sixteenth notes, including a trill. The left-hand staff begins with a bass clef and provides a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking appears towards the end of the system.

The second system continues the piano introduction. The right-hand staff features a melodic line with a crescendo (*cres.*) marking. The left-hand staff continues with a steady accompaniment of chords and moving lines.

The third system of the piano introduction shows the right-hand staff with a melodic line and the left-hand staff with a consistent accompaniment. The dynamics and tempo remain consistent with the previous systems.

The fourth system of the piano introduction continues the melodic and harmonic development. The right-hand staff has a melodic line with some rests, and the left-hand staff provides a steady accompaniment.

The fifth and final system of the piano introduction concludes the piece. The right-hand staff features a melodic line with a crescendo (*cres.*) marking. The left-hand staff provides a final accompaniment with chords and moving lines.

CHORUS OF FISHWIVES. (S. S. T. B.)

(BOATMEN AND VISITORS.)

Allegretto.
S. S. FISHWIVES.

Hon - est sea - side folk are we, wait - ing for our dai - ly prey, vis - i - tors who seek the sea,

T. B. BOATMEN.

This system contains the first vocal line for the Soprano and Soprano Tenors (S. S. FISHWIVES) and the first vocal line for the Tenor and Basses (T. B. BOATMEN). The piano accompaniment is written in a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 6/8. The tempo is marked *Allegretto*. The lyrics are: "Hon - est sea - side folk are we, wait - ing for our dai - ly prey, vis - i - tors who seek the sea,"

Allegretto.
f

This system contains the piano accompaniment for the first system, continuing the grand staff notation with treble and bass clefs. The tempo is marked *Allegretto* and the dynamic is marked *f* (forte). The lyrics from the previous system are repeated below the staff.

for that sea must dear - ly pay. At our pri - ces let them whine, we care nothing what they say,

This system contains the second vocal line for the Soprano and Soprano Tenors (S. S. FISHWIVES) and the second vocal line for the Tenor and Basses (T. B. BOATMEN). The piano accompaniment continues in the grand staff. The lyrics are: "for that sea must dear - ly pay. At our pri - ces let them whine, we care nothing what they say,"

This system contains the piano accompaniment for the third system, continuing the grand staff notation with treble and bass clefs. The lyrics from the previous system are repeated below the staff.

while the sea - side sun doth shine, we will make our sea - side hay, our sea - side hay.

This system contains the third vocal line for the Soprano and Soprano Tenors (S. S. FISHWIVES) and the third vocal line for the Tenor and Basses (T. B. BOATMEN). The piano accompaniment continues in the grand staff. The lyrics are: "while the sea - side sun doth shine, we will make our sea - side hay, our sea - side hay."

This system contains the piano accompaniment for the fifth system, continuing the grand staff notation with treble and bass clefs. The lyrics from the previous system are repeated below the staff.

mf
Have a row-ing boat, sir, like to go a float, sir, won't you go a sail - ing, a
BASSES.

mf

mf

This system contains the first two lines of music. The top line is for Tenors, the second line is for Basses, and the bottom two lines are for piano accompaniment. The music is in G major and 2/4 time. The lyrics are: "Have a row-ing boat, sir, like to go a float, sir, won't you go a sail - ing, a".

T.
sail - ing in the bay. Take a hook and line, sir, fish - ing now is
B.

This system contains the second two lines of music. The top line is for Tenors, the second line is for Basses, and the bottom two lines are for piano accompaniment. The lyrics are: "sail - ing in the bay. Take a hook and line, sir, fish - ing now is".

T.
fine, sir, Just the ve - ry weath - er, sir, to day, to day.
B.

This system contains the final two lines of music. The top line is for Tenors, the second line is for Basses, and the bottom two lines are for piano accompaniment. The lyrics are: "fine, sir, Just the ve - ry weath - er, sir, to day, to day."

FISHWIVES.

mf
Fish just fresh-ly caught, ma'am. Bet - ter can't be bought, ma'am. Have a sole or

mf
lob - ster, have a mul - let or a shrimp. Just try a mack - er - el, ma'am, or

mf
win - kle in the shell, ma'am. Buy a pound of sal - mon for to del - i - cate - ly crimp.

S. S.
f
 Fish just fresh - ly caught, ma'am. Bet - ter can't be bought, ma'am. Have a sole or

T.
f
 Have a row - ing boat, sir. Like to go a - float, sir? Won't you go a

B.
f

S. S.
 lob - ster, have a mul - let or a shrimp. Just try a mack - er -

T.
 sail - ing, a sail - ing in the bay? Take a hook and

B.

S. S.

el, ma'am, or win-kle in the shell, ma'am. Buy a pound of sal-mon for to del-i-cate-ly

T.
line, sir. Fish-ing now is fine, sir. Just the ve-ry weath-er, sir, to-day, to-

D.

Piano accompaniment for the first system.

S. S.

crimp, Buy a pound of sal-mon for to del-i-cate-ly crimp,

T.
- day, Just the sort of weather, sir, to-day, to-day, to-day.

B.

Piano accompaniment for the second system, including a *mf* dynamic marking.

dim - - in - - n - - en - do.

Piano accompaniment for the third system, including a *pp* dynamic marking.

SCOTCH SOLILOQUY.

(PAUL.)

PAUL. *dolce.*

O wo - man, like the wan - ton breeze, when young thou dost but

Andante.

p

Detailed description: This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The tempo is marked 'Andante.' and the dynamic is 'p'. The lyrics are 'O wo - man, like the wan - ton breeze, when young thou dost but'.

toy and tease; when three score years have lined thy brow, an am - a - to - ry

rit - - - ard. a tempo.

rit - - - ard. a tempo.

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics 'toy and tease; when three score years have lined thy brow, an am - a - to - ry'. The piano accompaniment continues. The tempo markings 'rit - - - ard. a tempo.' are placed above the vocal line and below the piano line. The key signature and time signature remain the same as in the first system.

nui - sance thou.

Allegretto.

mf

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics 'nui - sance thou.'. The piano accompaniment concludes. The tempo is marked 'Allegretto.' and the dynamic is 'mf'. The key signature and time signature remain the same as in the previous systems.

Song.—THE MODEL LODGING HOUSEKEEPER.

(Mrs. COWSLIP.)

Moderato.

1. Once I had a dai - ry, I once kept pigs and sheep, B-r
 2. I'm quite as au - to - crat - ic as the czar upon his throne, From the

The first system of the musical score consists of three staves. The top staff is the vocal line in C major, 4/4 time, starting with a whole rest followed by a series of eighth and sixteenth notes. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The tempo is marked 'Moderato.' and the dynamics include 'p' (piano).

now a wid - ow wa - - ry, a lodg - ing house I keep; I make an humble pittance, with my
 base - ment to the at - tic I let no - bod - y a - lone; I look in - to the lard - er, with the

The second system continues the vocal line and piano accompaniment. The vocal line includes a trill over the word 'lard-er'. The piano accompaniment continues with chords and moving lines in both hands.

rit - - - *ard.*

call - ing am con - tent, No mat - ter if I have a tiff, the lodg - er pays the
 coals I take French leave, But what of that, I keep a cat, a dread - ful one to

The third system concludes the piece. The vocal line ends with a half note. The piano accompaniment features a trill in the right hand and a half note in the left hand. The tempo markings 'rit' (ritardando) and 'ard.' (accelerando) are present. The system ends with a 2/4 time signature change.

rent. There's a peer who's af - flict - ed with quin - - - sy, There's a
 thieve. Yes, there may be a law - yer who's sharp - - - er, And there

Allegretto. *p*

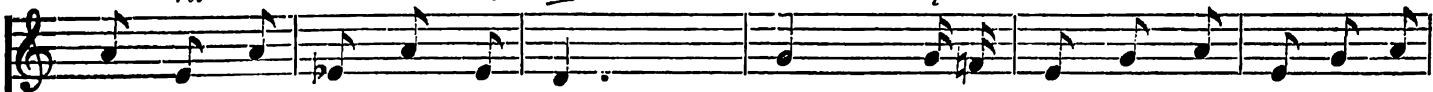
Rus - sian who comes from the Dnie - - - - per; There's a sol - emn Hin - doo, and a
 may be a judge who is deep - - - - er; It's not ea - sy to catch a de -

gay par - ley voo, And a Turk, an in - vet - er - ate sleep -
 - tec - tive on watch, Or a wea - sel with nev - er closed peep -

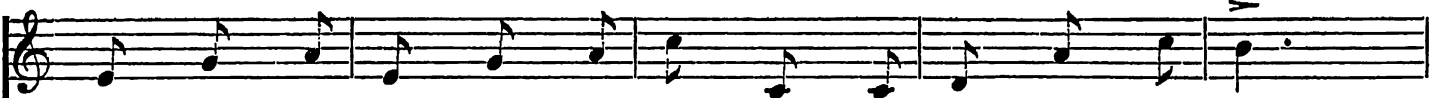
- er. There's a re - al Lord Mayor, who has twice past the chair, There's a
 - er. A coon up a tree is as cute as can be, And a

rit - - - ard.

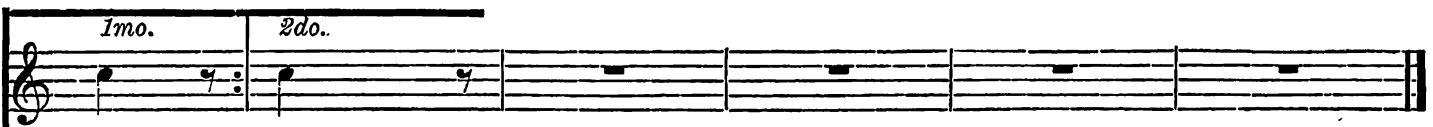
tempo.



wid - ow no end of a weep - - - er; There's a Yan - kee who'll "guess" that their
ser - pent's a wi - ly old creep - - - er; But an out and out dodg - er must



luck they should bless, Since they lodge with this lodg - ing house keep -
be the fresh lodg - er, Who baf - fles this lodg - ing house keep -



- er.
- - - er.

1mo.

2do.



Segue.

CHORUS OF BATHERS. (S. S.)

Allegretto.

p Stacc.

S. S. cantabile.

Oh, for a plunge in the brin - y! Oh, for a bathe in the sea! When the

weather's re-mark - a - bly shin - y, And the wa - ter's as warm as can be! We can

swim with one foot on the shin - gle, Which pre - vents an - y go - ing be - low; We can

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The first system is an instrumental introduction marked 'Allegretto' and 'p Stacc.', featuring a rhythmic pattern of eighth and sixteenth notes. The second system begins the vocal entry with the lyrics 'Oh, for a plunge in the brin - y! Oh, for a bathe in the sea! When the'. The third system continues the lyrics 'weather's re-mark - a - bly shin - y, And the wa - ter's as warm as can be! We can'. The fourth system concludes with 'swim with one foot on the shin - gle, Which pre - vents an - y go - ing be - low; We can'. The piano accompaniment provides harmonic support with chords and rhythmic patterns, often using wavy lines to indicate a shimmering or 'shiny' texture.

pad-dle like dogs and can strike out like frogs, in the breakers we fear-less-ly go, We

ri - - - - - tard. *tempo.*

go, we go,

Trip, trip, trip, with a shiv-er, yet feel-ing so brave,

Dip, dip, dip, be-neath the im-pet-u-ous wave.

Slip, slip, slip, with a hope there is no one to see,

cres.

Dip, dip, dip, what bash-ful young mermaids are we, what

p

rall. dim.

bash - ful young mer - maids are we.

dim.

rall. p

VIRGINIA.

Andante Moderato.

The sea-gull car-ols o-ver head, The

p

puf - fin pipes on diz - zy ledge, The oys - ter sleeps with-in his bed, un -

mind - ful of the dredge, The sim - ple sole, the dreamy dab no fil - leting need

dread, the lob - ster claws, the crus - ty crab nor thinks of turn - ing

red. . . . O, my friends, all na - ture is gay,

Tempo di Valse. *dolce.*

VIRGINIA.

Why not we? why not we? Let us swim, let us lave in the life giving

wave just as free as a fish in the sea, the sea. Ah!
O my friends, all

Why not we? why not we? let us swim, let us
na-ture is gay, Why not we? why not we? Let us swim, let us

lave in the life-giv-ing wave, Just as free as a fish in the sea, the sea.

lave in the life-giv-ing wave, Just as free as a fish in the sea, the sea.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "lave in the life-giv-ing wave, Just as free as a fish in the sea, the sea." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Tempo 10.

S.S. VIRGINIA with 1st Sop.

Dip, dip, dip! Dip, dip, dip!

Tempo 10.

p

The second system includes a vocal line with the lyrics "Dip, dip, dip! Dip, dip, dip!". The piano accompaniment is marked *Tempo 10.* and *p* (piano). The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Trip, trip, trip, with a shiv - er, yet feel - ing so brave,

The third system features a vocal line with the lyrics "Trip, trip, trip, with a shiv - er, yet feel - ing so brave,". The piano accompaniment continues with a rhythmic accompaniment of eighth notes and chords.

Dip, dip, dip, be - neath the im - pet - u - ous wave.

Slip, slip, slip, with a hope there is no one to see,

Dip, dip, dip, what bash - ful young mermaids are we, what

rall. dim. bash - ful young mer - maids are we.

dim. rall. dim. pp

SWELLS OF THE OCEAN.

(CHORUS OF BOYS.)

Con spirito.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It begins with a forte dynamic 'f' and features a series of chords and melodic fragments. The left hand starts with a bass clef and provides a rhythmic accompaniment of chords.

The vocal line for the first two lines of lyrics is written on a single staff with a treble clef. It contains two lines of lyrics, with the notes corresponding to the words.

1. Heave ho! Heave ho! on a lar - board jib, and shiv - er your tim - bers
 2. Heave ho! Heave ho! on a bend - ing mast and an an - gry lop - ping

The piano accompaniment for the first two lines of lyrics consists of two staves. The right hand continues with chords and melodic lines, while the left hand provides a steady rhythmic accompaniment.

The vocal line for the last two lines of lyrics is written on a single staff with a treble clef. It contains two lines of lyrics, with the notes corresponding to the words.

all, be - lay and a - vast be - fore the mast in the teeth of a sud - den
 sea, and a fav' - ring gale, and a swell - ing sail, and a good ship run - ning

The piano accompaniment for the last two lines of lyrics consists of two staves. The right hand continues with chords and melodic lines, while the left hand provides a steady rhythmic accompaniment.

squall. O let the bin-na-ble meet the wind, And the cap - stan run to
free, O mer - ri - ly sings the horse ma - rine to his love, the gun - ner's

lee - ward, while the skip - per and mate, A - wait, the fate that pre - pares them for the
daugh - ter, for the winds must blow If the ships to go, and in safe - ty cross the

stew - ard. Ship, a - hoy! Ship, A - hoy!
wa - ter. Ship, a - hoy! Ship, A - hoy! : : : : :

. . . . We are the swells of the o - cean, we are the boys of the

sea; There's ne-ver a tar, but con-fess-es we are Just as jol-ly sea-dogs as can

be, We are the swells of the o - cean, We are the boys of the

sea, There's nev-er a tar, but con-fess-es we are Just as jol-ly sea-dogs as can

be, can be. Heave ho! Heave ho! Ship, ship a -

1st time.

hoy! Heave ho, Heave ho, Ship, ship a - hoy!

This block contains the first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line includes the lyrics "hoy! Heave ho, Heave ho, Ship, ship a - hoy!". The piano accompaniment consists of chords and moving lines in both the treble and bass clefs. A box labeled "1st time." is positioned above the right side of the system.

2nd time.

Ship, ship a - hoy!

DANCE.
Allegro.

f

This block contains the second system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line includes the lyrics "Ship, ship a - hoy!". The piano accompaniment continues with chords and moving lines. A section of the piano accompaniment is marked with the tempo and mood "DANCE. Allegro." and a dynamic marking "f".

This block shows the piano accompaniment for the first system of the dance section, consisting of two staves with chords and moving lines.

This block shows the piano accompaniment for the second system of the dance section, consisting of two staves with chords and moving lines.

This block shows the piano accompaniment for the third system of the dance section, consisting of two staves with chords and moving lines.

Duett.—A PROFESSIONAL BEAUTY.

(VIRGINIA AND DEVILLE.)

Moderato, VIRGINIA.

I per - ceive a re - al beau - ty has no

p con grazia. *p*

end of re - al du - ty, And that i - dle in her love - li - ness she can't af - ford to be; That be -

cause her face is pret - ty, And her say - ings held as wit - ty, She can't lead a life as la - zy As a

sloth up - on the tree. As a Ve-nus quite Mi - le - si - an, Di - an - a quite E - phe - si - an, A

For-na - ri - na Ni-non or a He - len she may shine, But her way wont be pro - gres-sion - al, If

rit. she be not pro-fes-sion - al, And bus-i-ness with beauty most dis-creetly she'll combine. **DE VILLE.** First you must get in - to

rit. *con grazia.*

sty - lish so - ci - e - ty, Then in the news - pa-pers gain no - to - ri - e - ty, Pa - ra - graph'd, pho - to - graph'd,

rit.

all o - ver town; Po - ets must sing of you, Scan-dals must ring of you, Then a Pro - fess - ion - al

DE V.

Beau-ty goes down. As you say it is your du - ty to u -

nite both work and beau - ty, So in bus - i - ness you cer-tain - ly must nev-er la - zy be; You must

ad lib.

be too too se - raph-ic with the ar - tists pho - to - graph-ic, And must charm the jour-nal - is - tic mind with

rit.

colla voc.

ard. *a tempo.*

many a quaint *on dit.* You must smile up - on all ed - i - tors, And sat - is - fy your cred - i - tors With

in - no - cent fir - ta - tions with the up - per, up - per ten! And you must not be ir - ra - tion - al, But

VIRGINIA.
p a tempo.

First I, must get in - to
DE VILLE.

rit.

strict - ly in - ter - na - tion - al, And e - ven in A - mer - i - ca be worshipp'd by the men; First you must get in - to

rit. *p con grazia.*

styl - ish so - ci - e - ty, Then in the news - pa - pers gain no - to - ri - e - ty, Par - a - graph'd, pho - to - graph'd

styl - ish so - ci - e - ty, Then in the news - pa - pers gain no - to - ri - e - ty, Par - a - graph'd, pho - to - graph'd

all o - ver town; Po - ets must sing of me, Scan - dals must ring of me, Then a Pro - fes - sion - al

all o - ver town; Po - ets must sing of you, Scan - dals must ring of you, Then a Pro - fes - sion - al

Beau - ty goes down; Then a Pro - fes - sion - al Beau - ty goes down.

Beau - ty goes down; Then a Pro - fes - sion - al Beau - ty goes down.

rall.

A
POLYGLOT TRIO.

(DE VILLE, MRS. COWSLIP AND NUBBLES.)

Allegretto.

mf scherz.

DE V.

NUBBLES.

1 Eng-lish spo-ken ros - bif por - tare biere Hang it! he must come from Lest - er Square!
2 bin du bist I am a goet ger - man! Und la - ger bier mit wurst, dat drink I can!

p

DE V.

NUBBLES.

Par - lez vous moi ang - lais com-prong pas! Sure - ly I have met him at the Al - ham - bra!
Kalbs-cot - lette und schink - en, ach ja so! (Mrs.C.) Sweitzer Kase und Rhein - wein down they go!

MRS. C.

DE V.

Lit - tle duck mon can - ard j'aime beau - coup! Pe - tit chou mon cab - bage, I love you!
Pump - er - nick - el deutch - er love so well! Sau - er Kraut, mein lieb - e, schweet does schmell!

B

Nob.

DE V.

rall.

(All)

Don - nez mois - les mous - tard sel aus - si! Par - lez bieng le frong - say nest - ce pas oui? For we
Ah! mein treu - er herz ein brass - er band! Makes me think of mein own Va - ter - land! For we

nev - er need a grammar or a dic - tion - a - ree, We nev - er have in - ter - preters, such { swells are we! } We can
{ swells we are! }

speak with - out a stammer each vo - cab - u - la - ree, We speak all sorts of lan - guag - es with

flu - en - cy, { Oui! Oui! }
{ Ja! Ja! }

ad lib.

DE V.

Ich
3 I -

DE V.

NUBBLES.

- tal - i - an - o, bel - la com - si fa! Pes - ca - to - re chan - ta, tra - la la!

p

DE V.

NUBBLES.

Bar - ca - ro - la, Ro - ma Na - po - li! Mac - a - ro - ni laz - za - rc - ni, si, si, si!

MRS. C.

DE V.

Plas - ta - cas - ta Co - mo Ros - si - ni! Bar - rel or - gan, ol - ives, an - cho - vee!

NUB.

DE V.

rall.

(All)

Su - o - na la trom - ba mer - ri - lee! Mol - to bra - vo re - cit - a - vo Sal - vi - ni! For we

rall.

nev - er need a grammer or a dic - tion - a - ree, We nev - er have in - ter - pret - ers, such swells are we ; We can

mf

speak with - out a stammer each vo - cab - u - la - ree, We speak all sorts of lan - guag - es with

rall.

colla voce.

flu - en - cy, Si! Si!

Faster.

f

DE VILLE'S LOVE SONG.

Allegretto.

When I

came from be - low, Now how was I to know That I ev - er should be such a
 days long gone by, With fair Pros - er - pine, I Once e - loped, when my name it was

gan - - - der As to sim - per and sigh oh!, And fool - ish - ly try oh! At
 Plu - - - to, One Eu - ry - di - ce, too, got me in - to a stew With a

my time of life, to phi - lan - der, I can - *not* have a heart, yet I feel such a smart in the
gen - tle-man fam'd for the lute, oh! When my name was Me - phist - o, I manag'd to myst-i - fy

place where that or - gan is lack - ing, Oh, why is it so? and what am I to do When a
Mar - tha with plen - ty of but - ter, But I nev - er yet knew what it was to feel blue, And with

rall. (dolefully.)
sweetheart my sys - tem is rack - - ing, Oh, wil - low, wil - low wa - ly, Oh, and
love to be ut - ter - ly ut - - ter,

wil - la - loo as well,..... What does it mean? I do not know, O

pri - thee some one tell, Prithee tell.
mf

Cad. ad lib.

p Wil - low, wil - low, wil - low, wil - low wa - ly, Wil - la, wil - la, wil - la, wil - la - loo,

p accel.

wa - ly - loo, *fz*
 wil - la, wil - la, wil - la, wil - la, wil - la, wil - la - loo - oo,

accel.

Andante.

Andante. *falsetto.*
 wil - low wa - ly wil - la - loo.

p

Duett.—PAUL AND MAGNOLIA.

MAG.

1. Once I lov'd you, oh! how dear - ly,
 PAUL. 2. Once I thought you than all fair - er,

PAUL.

MAG.

Once I loved you too; (MAG.) Once I thought you brave; (PAUL.) Once I mar - ried you so near - ly,
 (MAG.) Once I thought you brave; (PAUL.) Than all maid - ens sweet - er, rar - er,

PAUL.

MAG.

I was just like you. . . (MAG.) Once I was your slave . . . (PAUL.) Once, and not so long a - go,
 (MAG.) Once I was your slave . . . (PAUL.) For that same sweet mys - tic spell

PAUL.

we held cal - lous - ness a crime ; As you say, we held it so
was there rea - son, was there rhyme? (MAG.) Why it was I can - not tell,

MAG.

Once up - on a time, Yes, once up - on a time,

PAUL. *p*
time, Yes, once up - on a time,

Once up - on a time, So the bells must chime, For
We

you and I must bid good bye to once up - on a time, For you and I must
bid fare - well to bro - ken spell of once up - on a time, We bid fare-well to

bid good bye to once, to once up - on a time. . . .
bro - ken spell of once, of once up - on a time. . . .

rall.

once, of once up - on a time.

piu lento.

accell.

p

CHORUS OF PHOTOGRAPHERS.

(T. B.)

Misterioso.

First system of piano introduction. Treble and bass clefs. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *p*. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Second system of piano introduction. Treble and bass clefs. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *p*. The treble part includes triplet markings over groups of three notes.

Third system of piano introduction. Treble and bass clefs. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *p*. The system concludes with a section marked *ad lib.* and *tr* (trill) in the treble, and *p* in the bass.

p *Misterioso.*

TENORS.

First system of vocal introduction. Treble and bass clefs. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *p*. The tenors' part is written in the treble clef, and the basses' part is in the bass clef.

Paint - ers use the brush and pen - cil, Rel - ics of a by - gone day;

BASSES.

Fourth system of piano introduction. Treble and bass clefs. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *Misterioso.* The music continues with complex textures and includes trill markings in the treble.

Let them scrib - ble, daub and sten - cil, Ar - tists we of fin - er clay;

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#). The second staff is the vocal line in bass clef. The third and fourth staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a complex texture with many beamed sixteenth and thirty-second notes.

Dear to us the black - en'd fin - gers, Tell - ing of col -

The second system of the musical score continues with four staves. The vocal lines and piano accompaniment follow the same format as the first system. The piano accompaniment continues with its intricate, rhythmic patterns.

lo - di - on's flow; While a sub - tle fra - grance lin - gers

The third system of the musical score concludes with four staves. The vocal lines and piano accompaniment follow the same format. The piano accompaniment continues with its intricate, rhythmic patterns.

In the dark - en'd stu - di - - o, Life ar - tist - - ic,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "In the dark - en'd stu - di - - o, Life ar - tist - - ic,". The piano accompaniment is written in a grand staff (treble and bass clefs). The first measure of the piano part features a dynamic marking of *p* (piano). The piano part includes a melodic line in the right hand and a bass line in the left hand, with various chordal textures and rhythmic patterns.

weird and mys - tic, weird and mys - tic, Don't you move your head, sir,

weird and mys-tic,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "weird and mys - tic, weird and mys - tic, Don't you move your head, sir,". The piano accompaniment continues with a dynamic marking of *p*. The piano part features a complex texture with many sixteenth notes in the right hand and a steady bass line in the left hand. There are some changes in the piano part's texture, including a section with a more active right hand.

Still as if you're dead, sir! Don't you breathe or wink your eye, But please to look sweet; Be

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "Still as if you're dead, sir! Don't you breathe or wink your eye, But please to look sweet; Be". The piano accompaniment features a dynamic marking of *fz* (forzando) in the final measure. The piano part continues with a complex texture, including a section with a more active right hand and a steady bass line in the left hand.

p

care - ful not to laugh, ma'am, And spoil your pho - to-graph! ma'am, Like to have a ca - bi - net, or

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "care - ful not to laugh, ma'am, And spoil your pho - to-graph! ma'am, Like to have a ca - bi - net, or". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It begins with a piano (*p*) dynamic marking. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

mf *Faster.*

carte de vi - site? Don't you move your head, sir! Still as if you're dead, sir!

mf

Faster.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp and a common time signature. The lyrics are: "carte de vi - site? Don't you move your head, sir! Still as if you're dead, sir!". The piano accompaniment is written in a grand staff with a key signature of one sharp and a common time signature. It begins with a mezzo-forte (*mf*) dynamic marking. The tempo is marked as *Faster.* The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. There are triplets in the treble part of the piano accompaniment.

fz

Don't you breathe or wink your eye, But please to look sweet; Be care - ful not to laugh, ma'am, And

fz

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp and a common time signature. The lyrics are: "Don't you breathe or wink your eye, But please to look sweet; Be care - ful not to laugh, ma'am, And". The piano accompaniment is written in a grand staff with a key signature of one sharp and a common time signature. It begins with a fortissimo (*fz*) dynamic marking. The tempo is marked as *fz*. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. There are triplets in the treble part of the piano accompaniment.

spoil your pho - to-graph, ma'am, Like to have a cab - i - net, or carte de vi - site?

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "spoil your pho - to-graph, ma'am, Like to have a cab - i - net, or carte de vi - site?". The piano accompaniment is in bass clef with the same key signature and time signature. It features a steady eighth-note bass line and chords in the right hand.

One, Two, Three, Four, Five, Six, Sev'n, Eight, Thanks! that'll do nice-ly.

(Spoken.)

The second system continues the vocal line and piano accompaniment. The lyrics are: "One, Two, Three, Four, Five, Six, Sev'n, Eight, Thanks! that'll do nice-ly.". The vocal line includes a spoken section indicated by *(Spoken.)*. The piano accompaniment continues with a similar rhythmic pattern, featuring a steady eighth-note bass line and chords in the right hand.

Dance.

The third system is a piano solo section labeled *Dance.* It features a more complex and rhythmic accompaniment. The right hand has a melodic line with many triplets and slurs, while the left hand has a steady eighth-note bass line. The dynamics are marked with a forte *f* dynamic.

The fourth system continues the piano solo section. It maintains the complex rhythmic pattern of the previous system, with many triplets and slurs in the right hand and a steady eighth-note bass line in the left hand. The piece concludes with a final chord in the right hand.

Song.—THE BRITISH PEER.

BROWN AND VIRGINIA.

Moderato.

BROWN.

1. The du - ty, it is clear, of
2. ne'er for - get his race should en -
(VIRGINIA.)

ev' - ry Brit - ish peer Is to rec - ol - lect that he is born a lord; He should
ti - tle him to place Or a court - ly sit - u - a - tion that is good; Tho' his

ne'er for - get his sta - tion is a trib - ute from the na - tion, Of his trans - cen - den - tal mer - its an in -
grand - sire dealt in pick - les, yet his lord - ship nev - er stick - les To de - clare his fine an - ces - tral tree took

ad - e - quate re - ward; Tho' at E - ton he is beat - en, Still his chas - tise - ment 'twill sweeten To re -
root be - fore the flood; If a spend - thrift he may gam - ble, Tho' a land - lord he may ram - ble, With

(VING.) *ad lib.*

mem - ber that he's not as oth - er men, Tho' his skin from birch may ting - le, With what
out re - ceiv - ing ei - ther slight or sneer, He may please his whims fan - tas - tic And may

rit - - - - - *ard.*

joy his tears must ming - le, When he haughti - ly re - flects his seat is midst the up - per ten.
mar - ry e'en an Az - tec, If he res - o - lute - ly bears in mind that he's a British peer.

rit - - - - - *ard.*

F.



Ra - jabs you'll find in the glow - ing Car - nat - ic,
 Ra - jabs you'll find in the glow - ing Car - nat - ic,

Do - ges once liv'd by the fair Ad - ri - at - ic,
 Do - ges once liv'd by the fair Ad - ri - at - ic,

BROWN. (2nd VERSE.)



Ra - jabs you'll find in the glow - ing Car - nat - ic,

Do - ges once liv'd by the fair Ad - ri - at - ic,

S. S. & TENORS.



- nat - ic,

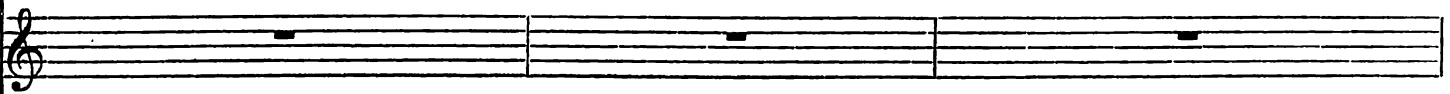
- at - ic,



Pas-chas still rule o'er the Mus-sul-man Turk, But cold Eu-ro-pe-an, or
 Pas-chas still rule o'er the Mus-sul-man Turk, But cold Eu-ro-pe-an, or



Pas-chas still rule o'er the Mus-sul-man Turk, But cold Eu-ro-pe-an, or



warm A - si - at - ic, There's none with po - si - tion and will so em - phat - ic, So
 warm A - si - at - ic, There's none with po - si - tion and will so em - phat - ic, So

p

- at - ic, - phat - ic

thor - ough - ly great, and so ar - is - to - crat - ic, As he who is bound in the
 thor - ough - ly great, and so ar - is - to - crat - ic, As he who is bound in the

VIRG. ad lib.

S.S. BROWN also.

pag - es of Burke, So thor - ough ly great and so ar - is - to - crat - ic, As
 T.B.

pag - es of Burke

f

p VIRGINIA.

1

He who is bound in the pag - es of Burke. He must

V. 2 *rall.*

He who is bound in the pag - es of Burke.

B. *f*

He who is bound in the pag - es of Burke.

S.S. *rall.* *f*

He who is bound in the pag - es of Burke.

T.B.

rall. *f*

BALLAD. THE TWO LIVES.

(VIRGINIA.)

*Andante con espress.**p legato.*

1. O
2. O

life I liv'd, come back to me!
love I lov'd, and love al - way!

That life of min - gled joy and pain.
What blind-ness came a - cross our sight!

O
Come

life I live, let me be free,
back, O love of yes - ter - day,

And live that oth - er life a -
And change the black-ness of the

gain. night. One life no pleas - ure seems to lack, With
 Tho' each of us has plight - ed troth, Tho'

end - less smiles and laugh - ter gay; And yet, O oth - er life come
 nei - ther of us now is free; Bring back an hour of bliss to

rit.

rit.

back, With whis - per sweet of yes - ter - day. O
 both; Come back, O love I lost, to me. O

appassionato. *rall.* *a tempo.*

rall. *a tempo.*

life I lived, come back a - gain! And rich in pov - er - ty I'll be. This
 love I loved, come back a - gain! E'en for an hour my love to be. This

life is but a shad - ow vain. . . . Oh, life I lost, . . come back to me. . . Oh,
 life is but a shad - ow vain. . . . Oh, life I lost, . . come back to me. . . Oh,

cres. *cres.*

1
dim. rall. . . . *a tempo.* *p*
 life I lost, come back to me. Oh,

1
dim. rall. *a tempo. cres.* *p*

piu lento. 2
 life I lost, come back to me. . . .

2
piu lento. *p*

DUET. DOES IT CATCH ON?

(DE VILLE AND NUBBLES.)

DE VILLE.

In a qui - et tête - à - tête, let me state, I loathe and hate your

Moderato.

mf *p*

vul - gar and fa - mil - i - ar ad - dress. For I can - not make you quake, nor your

self - pos - ses - sion shake, And you stub - born - ly re - sist my ver - y best fi - nesse, So I

ver - y plain - ly say, one of us must go a - way. A fact that you must al - so see is

true. And I'm sure you are the one, who had bet - ter quick be - gone. Say!

DE V.

how does that catch on with you? Does it catch on?

NUBBLES.

Not at

scherz.

Does it catch ca? You don't mean to say, you will
all, not at all, Not at all, not at all. Ex - cuse me if I say, I will

rit.
not go a - way, Say! does it catch on? Not at all.
not go a - way, Not at all, not at all.
mf.

NUBBLES.
Since it's come to this, by jin - go, I won't stand such haughty lin - go, Which all
Minor.
mf. *p.*

low me, for to tell you ain't po - lite. And your threats I can de - fy, Since your

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a bass clef and a key signature of one flat. The lyrics are: "low me, for to tell you ain't po - lite. And your threats I can de - fy, Since your". The piano accompaniment features a treble and bass clef, with a key signature of one flat. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

bark is all my eye, And it is - n't Sam - my Nub - bles, That fears at all your bite. At your

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "bark is all my eye, And it is - n't Sam - my Nub - bles, That fears at all your bite. At your". The piano accompaniment includes a prominent melodic line in the treble clef and a supporting bass line in the bass clef.

im - po - tence I laughs, At your im - per - ence I chaffs, Which it strikes me ver - y for - ci - bly you'll

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "im - po - tence I laughs, At your im - per - ence I chaffs, Which it strikes me ver - y for - ci - bly you'll". The piano accompaniment features a steady bass line and a melodic line in the treble clef.

defiantly. *ad lib.* *f* *p*

rue. I don't fear your tricks at all, I was born, sir, with a caul! Say,

colla voce. *trem.* *ff* *p*

DE VILLE. *(aghast.)* *p*

With a

NUBBLES.

how does that catch on with you? *p* Does it catch on?

p

caul! with a caul! Not at all, with a caul.

Does it catch on? So you

rit. *a tempo.*

I can - not a - larm him, or harm him. Not at

rit. *a tempo.*

can - not a - larm me, or fright - en or harm him. Say, does it catch on?

rit. *a tempo.*

rall. *a tempo.* *ad lib.*

all, not at all, I can't stand the brute at all. On - ly fan - cy with a caul, with a

ad lib.

with a caul, with a caul, it don't catch on, no, not at all, not at

rall. *ad lib.*

p dim. *pp*

caul, . . . don't catch on with a caul, not at all, in a caul.

p *pp*

all, with a caul, . . . don't catch on, not at all.

p dim. *pp* *ff*

FINALE. (THE SPELL IS O'ER.)

Allo mod.

BROWN.

PAUL.

The spell is o'er, And

f *p*

VIRG.

PAUL.

VIRG.

now no more Shall mag - ic ring, True sweet-heart change. For I am thine, And

BROWN. MAG.

For I am thine, And

MRS. C.

rall.

thou art mine, From Sam - my's arms, No

NUBBLES.

thou art mine, From Sal - ly's arms, No

rall.

en - - - - - tan - - - - - do. a tempo. VIRG.

more, no more I'll range. Tell the sto - ry

more, no more I'll range.

en - - - - - tan - - - - - do. fz a tempo.

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics 'more, no more I'll range. Tell the sto - ry'. The second line is a vocal line in bass clef with lyrics 'more, no more I'll range.'. The bottom two lines are piano accompaniment in treble and bass clefs. The piano part includes the lyrics 'en - - - - - tan - - - - - do.' and 'fz a tempo.'.

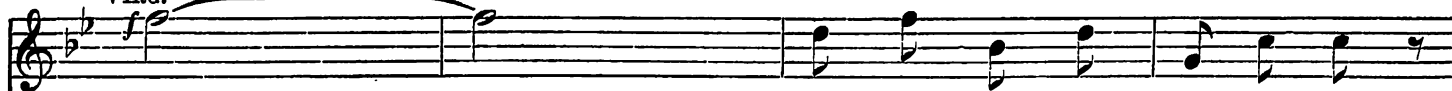
of the spell - dom, In its mor - al be pre - cise,

Detailed description: This system contains the second two lines of music. The top line is a vocal line in treble clef with lyrics 'of the spell - dom, In its mor - al be pre - cise,'. The second line is a vocal line in bass clef. The bottom two lines are piano accompaniment in treble and bass clefs.

And re - mark, that ver - y sel - dom, Vir - tue so dis - com - fits vice.

Detailed description: This system contains the third two lines of music. The top line is a vocal line in treble clef with lyrics 'And re - mark, that ver - y sel - dom, Vir - tue so dis - com - fits vice.'. The second line is a vocal line in bass clef. The bottom two lines are piano accompaniment in treble and bass clefs.

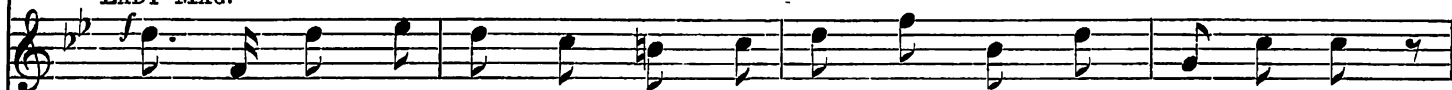
VIRG.



Ah!

In its mor - al be pre - cise,

LADY MAG.



Tell the sto - ry of the spell - dom, In its mor - al be pre - cise,

MRS. C.



Tell the sto - ry of the spell - dom, In its mor - al be pre - cise,

PAUL.



Tell the sto - ry of the spell - dom, In its mor - al be pre - cise,

BROWN.



Tell the sto - ry of the spell - dom, In its mor - al be pre - cise,

NUBBLES.



Tell the sto - ry of the spell - dom, In its mor - al be pre - cise,

S. S.



Tell the sto - ry of the spell - dom, In its mor - al be pre - cise,

T. B.



V.

And re - mark, that ver - y sel - dom Vir - tue so dis - com - fits vice.

M.

And re - mark, that ver - y sel - dom Vir - tue so dis - com - fits vice.

MRS. C.

And re - mark, that ver - y sel - dom Vir - tue so dis - com - ts vice.

P.

And re - mark, that ver - y sel - dom Vir - tue so dis - com - fits vice.

BROWN.

And re - mark, that ver - y sel - dom Vir - tue so dis - com - fits vice.

NUBBLES.

And re - mark, that ver - y sel - dom Vir - tue so dis - com - fits vice.

S. S.

And re - mark, that ver - y sel - dom Vir - tue so dis - com - fits vice.

T. B.

And re - mark, that ver - y sel - dom Vir - tue so dis - com - fits vice.

And re - mark, that ver - y sel - dom Vir - tue so dis - com - fits vice.

DE VILLE.

I will not quar - rel At your mor - al; You'll

V.

f

No, no, no, no, Go, go, go, go, go, go.

M.

f

No, no, no, no, Go, go, go, go, go, go.

Mrs. C.

f

No, no, no, no, Go, go, go, go, go, go.

DE V.

f rall.

want me back with you.

Well,

P.

f

No, no, no, no, Go, go, go, go, go, go.

B.

f

No, no, no, no, Go, go, go, go, go, go.

N.

f

No, no, no, no, Go, go, go, go, go, go.

S. S.

f

No, no, no, no, Go, go, go, go, go, go.

T. B.

f

No, no, no, no, Go, go, go, go, go, go.

DE VILLE.

*rall.**a tempo.**rit.*

take a card or two. Ha! ha! ha! ha! ha! Ho! ho! And if

*a tempo.**rall.**p**rit.*

an - y man wish-es to know The ad - dress and the star where I go, That

*Moderato.**ad lib.*CHORUS.
(Spoken.)DE V.
a tempo.

man I would tell to Just go to,—well? Well, he'll have to go up, not be..

*ad lib.**a tempo.*

VIRGINIA. *f*

MAG. *f* But we're none of us want - ing to know The ad - dress, nor the star where you



MRS. C. *f* But we're none of us want - ing to know The ad - dress, nor the star where you



DE V. *f* But we're none of us want - ing to know The ad - dress, nor the star where you



low, PAUL. *f* Ha, ha, ha, ha, Ho, ho, ho, Ha, ha, ha, ha, Ho,



BROWN. *f* But we're none of us want - ing to know The ad - dress, nor the star where you



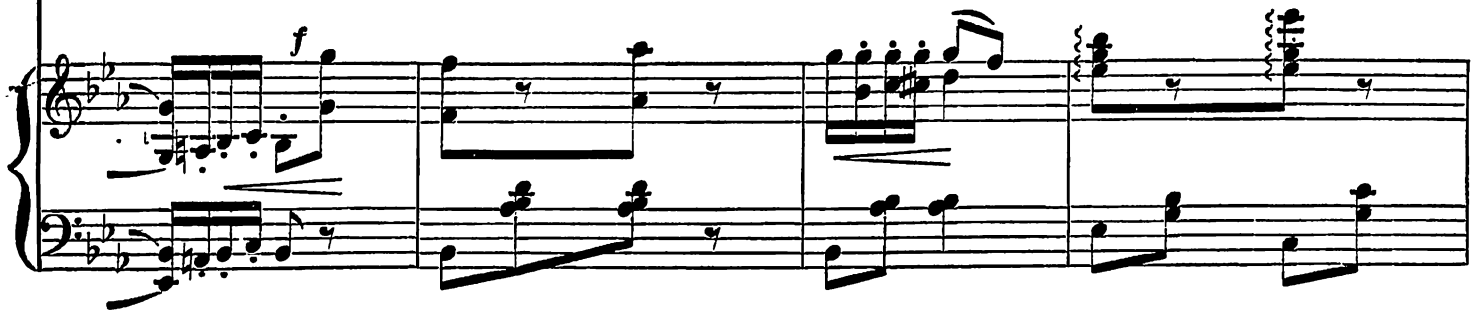
NUBBLES. *f* But we're none of us want - ing to know The ad - dress, nor the star where you



S. S. *f* But we're none of us want - ing to know The ad - dress, nor the star where you



But we're none of us want - ing to know The ad - dress, nor the star where you

T. B. *f*

V.



go, For we mean to be good, As we most of us should, Had you

M.



go, For we mean to be good, As we most of us should, Had you

MRS. C.



go, For we mean to be good, As we most of us should, Had you

DE V.



ho, ho, ho, Ha, ha, Ho, ho,

P.



go, For we mean to be good, As we most of us should, Had you

B.



go, For we mean to be good, As we most of us should, Had you

N.



go, For we mean to be good, As we most of us should, Had you

S. S.



go, For we mean to be good, As we most of us should, Had you

T. B.



V. *f*
nev - er come up from be - low. Go, go, go,

M. *f*
nev - er come up from be - low. Go, go, go,

MRS. C. *f*
nev - er come up from be - low. Go, go, go,

DE V. *f* Ho! ho! ho! ho! *f*

P. *f*
nev - er come up from be - low. Go, go, go,

B. *f*
nev - er come up from be - low. Go, go, go,

N. *f*
nev - er come up from be - low. Go, go, go,

S. S. *f*
nev - er come up from be - low. Go, go, go,

T. B. *f*

The piano accompaniment at the bottom of the page consists of two staves. The right hand (treble clef) features a melodic line with some grace notes and rests, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The music is in a minor key, indicated by the key signature of two flats.

V.

ff

170

Musical staff for Soprano (V.) with notes and rests.

go, M. Go, go. . . .

Musical staff for Mezzo (M.) with notes and rests.

go, MRS. C. Go, go. . . .

Musical staff for Mrs. C. with notes and rests.

DE V. *f rall.* Go, go. . . .

Musical staff for De V. with notes and rests.

P. I go, Ho, ho, I go. . . .

Musical staff for P. with notes and rests.

go, B. Go, go. . . .

Musical staff for Bass (B.) with notes and rests.

go, Go, go. . . .

Musical staff for Tenor (T.) with notes and rests.

s. go, *rall.* Go, go. . . .

Musical staff for Soprano (s.) with notes and rests.

go, T. B. Go, go. . . .

Musical staff for Tenor Bass (T. B.) with notes and rests.

rall.

Piano accompaniment staff 1 with chords and melodic lines.

Piano accompaniment staff 2 with chords and melodic lines.