

VIRGINIA;

OR,

inging the hanges.

A NEW AND ORIGINAL COMIC OPERA,
IN TWO ACTS.

WRITTEN BY

HENRY P. STEPHENS.

COMPOSED BY

EDWARD SOLOMON.

ALL RIGHTS RESERVED.

NEW YORK:

PUBLISHED BY WM. A. POND & CO., 25 UNION SQUARE,
(BROADWAY, BETWEEN 15TH AND 16TH STREETS.)

CHICAGO: CHICAGO MUSIC COMPANY, 152 STATE STREET.

LONDON: CHAPPELL & CO., NEW BOND STREET.

COPYRIGHT, 1883, BY WM. A. POND & CO.

VIRGINIA;

OR,

RINGING THE CHANGES.

CHARACTERS:

NICHOLAS DE VILLE, a mysterious personage.

PAUL PLANTAGENET, a gamekeeper.

ROBINSON BROWNJONES, a railway guard.

SAMUEL NUBBLES, a "navvy."

SIGNOR MACARONI, a photographer.

LADY MAGNOLIA, a landed proprietress.

VIRGINIA SOMERSET, a goose girl.

MRS. COWSLIP, a farmeress.

AMY, the grocer's daughter.

ALICE, the butcher's daughter.

MILDRED, the bookseller's daughter.

Chorus of milkmaids, Chorus of peasants, Chorus of Younger Sons, Chorus of "navvies,"
Chorus of fishwives, Chorus of bathers, Chorus of photographers, etc.

First produced in America at the Bijou Opera House, New York, under the management of JOHN A. McCAULL
(by arrangement with Messrs. BROOKS and DICKSON).

INDEX.

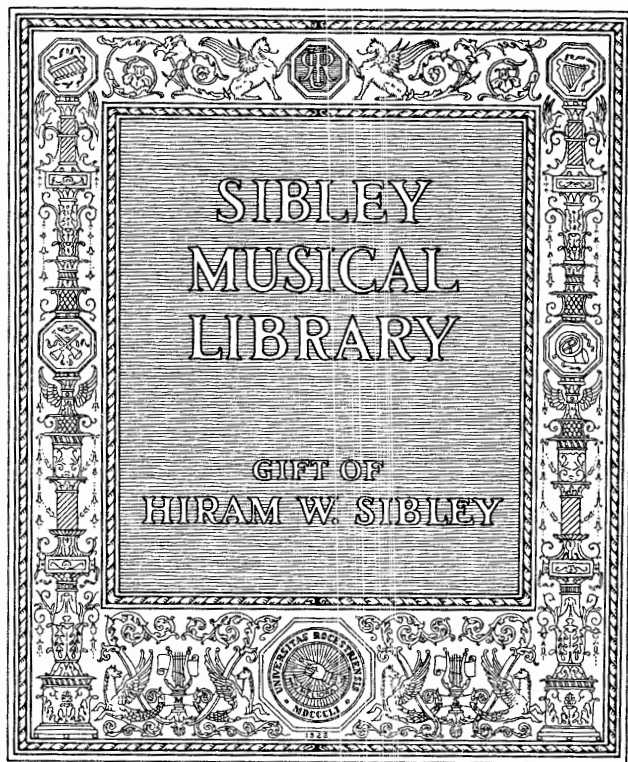
ACT I.

	PAGE
OVERTURE, - - - - -	5
OPENING CHORUS—MERRY MAY, - - - - -	14
MRS. COWSLIP'S LAMENT, - - - - -	17
THE FAMILY FOUNDLING—Quartette, - - - - -	26
RECITATIVE AND SONG (DE VILLE), - - - - -	27
THE RED ROVER, - - - - -	31
COCKADOODLEDOO—Chorus of Milkmaids, - - - - -	34
SONG (VIRGINIA), - - - - -	38
CHORUS OF YOUNGER SONS, - - - - -	42
LADY MAGNOLIA, - - - - -	45
GRANDMOTHER TOLD ME SO, - - - - -	49
THE RING MAKES THE WORLD GO ROUND—Quintet, - - - - -	57
LOVE'S SEASONS—Vocal Valse—Quartette, - - - - -	63
FROLICKING—Duet, - - - - -	69
CHORUS OF NAVVIES, - - - - -	72
WHICH MY SALLY DIDN'T LOVE ME TRUE, - - - - -	78
CONCERTED PIECE (MAIDENS AND NAVVIES), - - - - -	87
FINALE, - - - - -	87

ACT II.

ENTR' ACTE, - - - - -	113
CHORUS OF FISHWIVES, - - - - -	115
SCOTCH SOLILOQUY, - - - - -	120
THE MODEL LODGING HOUSE KEEPER, - - - - -	121
CHORUS OF BATHERS, - - - - -	124
SWELLS OF THE OCEAN, - - - - -	E
A PROFESSIONAL BEAUTY—Duet, - - - - -	131
POLYGLOT TRIO, - - - - -	A
DE VILLE'S LOVE SONG, - - - - -	136
PAUL AND MAGNOLIA—Duet, - - - - -	139
CHORUS OF PHOTOGRAPHERS, - - - - -	142
THE BRITISH PEER—Duet, - - - - -	147
THE TWO LIVES—Ballad, - - - - -	152
DOES IT CATCH ON?—Duet, - - - - -	155
GRAND FINALE—THE SPELL IS O'ER, - - - - -	161

1508
368117



SIBLEY
MUSICAL
LIBRARY

GIFT OF
HIRAM W. SIBLEY



VIRGINIA;

OR,
RINGING THE CHANGES.
OVERTURE.

EDWARD SOLOMON.

Andante.

Allegro moderato.

p

mf

f

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in 4/4 time and features a complex, rhythmic accompaniment with many beamed notes and rests. A fermata is placed over a note in the second measure of the treble staff.

Marcato.

Second system of musical notation. The treble staff contains a melodic line with dotted rhythms and rests. The bass staff provides a steady accompaniment. The dynamic marking *mf* is present.

Third system of musical notation. The treble staff features a melodic line with a long note in the second measure. The bass staff continues the accompaniment. Dynamic markings include *cres.* and *f*.

Fourth system of musical notation. The treble staff includes a triplet of eighth notes. The bass staff also features a triplet. The dynamic marking *mf* is present.

Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff provides a consistent accompaniment.

Sixth system of musical notation. The treble staff features a melodic line with some rests. The bass staff continues the accompaniment. The dynamic marking *f* is present.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and chords. A fermata is placed over a note in the upper staff at the end of the fourth measure.

The second system continues the piece. It features similar complex textures with beamed notes and chords. The music concludes with a double bar line and a key signature change to four sharps (F#, C#, G#, D#).

The third system begins with the instruction *Con spirito.* in the upper staff. The music is marked with a forte *f* dynamic. The lower staff has a fermata over a note in the second measure. The system ends with the instruction *con forza.*

The fourth system is marked *Tempo di Valse.* in the upper staff. It begins with a forte *f* dynamic. The lower staff has a *cres.* (crescendo) marking. The system concludes with a fermata over a note in the upper staff.

The fifth system continues the waltz tempo. It features a complex texture with many beamed notes and chords. A fermata is placed over a note in the upper staff at the end of the fourth measure.

The sixth system concludes the piece. It features a complex texture with many beamed notes and chords. The music ends with a fortissimo *ff* dynamic marking.

iv

First system of musical notation, featuring a treble and bass clef. The music includes a fermata over a chord in the treble staff and various rhythmic patterns in both staves.

Second system of musical notation. The bass staff includes the dynamic marking *con forza.* and the instruction *cres.* (crescendo). The system shows a transition in the bass line with a fermata.

Third system of musical notation, continuing the piece with complex rhythmic textures and dynamic markings in both staves.

Fourth system of musical notation. The system concludes with the dynamic marking *Grandioso.* and a fermata over a chord in the treble staff.

Fifth system of musical notation. It features a time signature change to 2/4 and the dynamic marking *ff* (fortissimo). The instruction *Marcato.* (marked) is present. The system includes a double bar line and a repeat sign.

Sixth system of musical notation, the final system on the page, showing a continuation of the rhythmic and dynamic intensity.

VIRGINIA.

MERRY MAY.

(CHORUS OF VILLAGERS. S T. B.)

Written by HENRY P. STEPHENS.

Composed by EDWARD SOLOMON.

PIANO.

p Allegretto.

f

Scherz.
mf

fz *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 consists of three staves. The top staff is for the Soprano voice, starting with a forte (*f*) dynamic. The middle staff is for Tenors and Basses, also starting with a forte (*f*) dynamic. The bottom two staves are for the piano accompaniment, with the right hand in the upper staff and the left hand in the lower staff. 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 continues the vocal lines and piano accompaniment. The Soprano staff begins with a piano (*p*) dynamic. The piano accompaniment includes a section marked *p scherz,* indicating a scherzo-like character with a piano dynamic.

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 continues the vocal lines and piano accompaniment. The Soprano staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The piano accompaniment includes a section marked *p* and another marked *f*.

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

p

p

p

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

f

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

f

f

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

This system contains the first two lines of music. The top line is the vocal melody, and the bottom line is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The lyrics are: "mer - ry May, Day that to our hearts is dear, Hail! to the mer - ry, mer - ry".

Allegretto. f

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

This system contains the third and fourth lines of music. The tempo and dynamics are marked "Allegretto. f". The lyrics are: "May, mer - ry May! So lads and lass - es let's".

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 fifth and sixth lines of music. The lyrics are: "off to play, As we're wont to do on the first of May, There's no work to be done on a".

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

This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment in G major, featuring a steady bass line and chords in the right hand.

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 next two staves of music. The vocal line continues with lyrics. The piano accompaniment continues with similar harmonic support.

Moderato.

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

mf *scherz.*

This system contains the final two staves of music. The tempo is marked *Moderato.* The vocal line concludes with the lyrics. The piano accompaniment features a *mf* dynamic and a *scherz.* (scherzo) section in the right hand.

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.

Detailed description: This block contains the first system of a musical score. It features three staves: a soprano line at the top, a tenors and basses line in the middle, and a piano accompaniment at the bottom. The soprano line has 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 dynamic (*f*) and the tempo instruction *a tempo.* The key signature has one flat, and the time signature is common time.

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

Detailed description: This block contains the second system of the musical score. It features two staves: a tenors and basses line at the top and a piano accompaniment at the bottom. The tenors and basses line has lyrics: "is the first of May, yes, it is the first of May." The piano accompaniment continues the musical accompaniment from the previous system. The key signature has one flat, and the time signature is common time.

Moderato.
Mrs. C.

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

Moderato.
p

Detailed description: This block contains the third system of the musical score. It features two staves: a vocal line for Mrs. C. at the top and a piano accompaniment at the bottom. The vocal line has lyrics: "Yes, I for-got the first of May, Paul and Vir-gin-ia's wedding day." The piano accompaniment is marked with a piano dynamic (*p*) and the tempo instruction *Moderato.* The key signature has one flat, and the time signature is common time.

ff Grandioso.

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

ff Grandioso.

Detailed description: This system contains the first vocal phrase. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "Paul and Vir - gin - ia's wed - ding day, wed - ding day." The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The tempo and dynamics are marked as *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 second vocal phrase. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "May day once a - gain is here, Hail! to the mer - ry, mer - ry May!" The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat and a time signature of 2/4. The tempo and dynamics are marked as *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 final vocal phrase. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "Day that to our hearts is dear; Hail! to the mer - ry, mer - ry May, the". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The tempo and dynamics are marked as *p*.

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

f rall. May, the mer - ry, mer - ry *a tempo.* May.

f rall. *a tempo.* *f*

accell. *p*

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

8va.....

trem.

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

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

8va.....

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!

rall.

ff

Quartette.—THE FAMILY FOUNDLING.

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

BROWN.

Allegro moderato.

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. Where is my dear fam - i - lee, Where are my fa - ther and my

AMY. *mf*

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.

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!

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

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

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 features a series of chords and melodic lines in both hands, with a dynamic marking of *p* and a tempo/style marking of *p misterioso*.

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 piano accompaniment continues with complex chordal textures and melodic fragments, marked with *p* and *cres.*

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!

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 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 features a complex texture with multiple voices in the right hand and a more active bass line. A dynamic marking of *p* is present.

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 piano accompaniment continues with a similar texture, featuring a dynamic marking of *p* and a *cres.* (crescendo) marking.

f am I my-self or my broth - er? *p* Oh, am I my - self,

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

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

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

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. Dynamics include *f* (forte) and *p* (piano). The lyrics are: "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".

cres. *ff* my - self, my - self or my brother?

broth - er, *cres.* his broth - er, him - self or his brother? *ff*

broth - er, *cres.* his broth - er, him - self or his brother?

broth - er, *cres.* his broth - er, him - self or his brother?

p *cres.* *ff*

Detailed description: This system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. Dynamics include *cres.* (crescendo), *ff* (fortissimo), and *p* (piano). The lyrics are: "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.)

p *f* *p* *f*

DE VILLE.
Misterioso.

ff

I

am a curse, or e - ven worse,

p

make men sor-row and re - pine, The means I use They

ff

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

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "can't re- fuse, I tempt with women, money, wine; The world is". 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 second two staves of music. The vocal line continues with the lyrics: "ruled, the world is fool'd With women, mon-ey, wine!". The piano accompaniment features a section marked "ad lib." (ad libitum) and a fortissimo (ff) dynamic. The tempo/style marking "con energico." is placed above the piano part.

Song.—THE RED ROVER.

(DE VILLE.)

Con spirito. 1 You can

This system contains the first two staves of the "THE RED ROVER" section. The key signature changes to three sharps (F#, C#, G#) and the time signature is common time (C). The tempo/style marking "Con spirito." is above the piano part. The lyrics for the first line are "1 You can".

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 -

misteriosc.

This system contains the second two staves of the "THE RED ROVER" section. The vocal line continues with the lyrics: "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 -". The piano accompaniment is marked "misteriosc." (misterioso).

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*

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, Ho, } Ho! Yes,

night. Ha, Ha, Ho, Ho!

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

p

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

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

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

This system contains the first two measures of the piece. The vocal line begins with a quarter note 'be', followed by eighth notes 'a dis - grace to his fam - i - ly tree,' and ends with a quarter note 'That'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

rit - ard. p a tempo.

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

colla voce. a tempo.

This system contains the next two measures. The vocal line continues with 'man I would tell to just go to,—well, To a fel - low who's ver - y like'. The piano accompaniment maintains its rhythmic pattern. Performance markings include a ritardando leading to a piano dynamic, and a 'colla voce' instruction for the piano part.

1st time.

me!

f

tr

tr

tr

2. On the

This system contains the third measure and the beginning of the fourth. The vocal line has 'me!' followed by a double bar line. The piano accompaniment features a forte dynamic and trills in the right hand. A second ending is indicated for the piano part.

2nd time. accell.

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

accell. ff

This system contains the fourth measure. The vocal line has 'me. Ha, Ha, Ha, Ha! Ho, Ho, Ho, Ho!'. The piano accompaniment features an accelerating piano part with a fortissimo dynamic.

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-adoo-dle-doo, he seems to say, Cocka-doodle-doo, { 'tis
 Good-night from the wall..... } 'tis

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;

Cockadoo-dle-doo, he seems to say, Cockadoo-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

dim.
milk - ing.

VIRGINIA. (outside.)

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

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 -

Song.—VIRGINIA.

- ing!
Allegro moderato.
mf scherz.

(Enter VIRGINIA.)

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note followed by two eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line 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 vocal line and piano accompaniment. The vocal line starts with a rest followed by a series of eighth notes. The piano accompaniment maintains its rhythmic pattern. 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 vocal line and piano accompaniment. The vocal line has several phrases of eighth notes. The piano accompaniment continues with its characteristic rhythmic accompaniment.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a phrase of eighth notes. The piano accompaniment continues until the end of the system.

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.* *p*

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

espressivo.

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

appassionato.

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

ritard.

earth, join with me in my mirth! 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* I'm go - ing to be mar - ried, I'm go - ing to be mar - ried to *cres.*

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

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

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

rall. *f* *accell.*

CHORUS OF YOUNGER SONS. (S.S.)

Entrance of LADY MAGNOLIA.

Song.—VIRGINIA.

Allegretto.

SUITORS. *p*

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

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 cloy, That our whis - kers won't sprout, nor mous -
noys, And - all our pleas - ure cloy, 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 boys! 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.

ard.

YOUNGER SONS.

MILKMAIDS.

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 the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line begins with a fermata over the first note, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *p* (piano) and accents (*>*).

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 features a *rit.* marking. The music maintains the same key signature and tempo.

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

The third system shows the vocal line with a *rall.* (rallentando) marking above it. The piano accompaniment has a *rall.* marking below it. The system concludes with a *cad. ad lib.* (cadenza ad libitum) marking in both staves.

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

The fourth system is titled **f** MILKMAIDS AND YOUNGER SONS. The vocal line is marked with *cres. rall.* (crescendo and rallentando). The piano accompaniment has a *rall.* marking. The system ends with a *p* (piano) marking in the piano part.

Song.—GRANDMOTHER TOLD ME.

(VIRGINIA.)

Allegretto.

Piano introduction in G major, 6/8 time. The piece is marked *Allegretto*. It consists of four measures of music for both the right and left hands. The right hand features a melodic line with eighth notes and a trill in the second measure. The left hand provides a harmonic accompaniment with chords and moving lines.

VIRGINIA.

First system of the song. The vocal line is in G major, 6/8 time. The piano accompaniment is in the same key and time. The lyrics are:

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;

Second system of the song. The vocal line continues with the lyrics:

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

Third system of the song. The vocal line concludes with the lyrics:

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

p

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-

rit - *ard.* (*Imitates kissing.*)

- dress you as "Miss," And oth-ers will act-u-al-ly treat you like this:

rit - *ard.*

mf MILKMAIDS AND YOUNGER SONS.

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.

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

rall. *p*

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 - go, 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

p *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. *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*

PAUL. *f*

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

fz *p agitato.*

sense of bliss? My heart is

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

f *f*

piu lento, p DE VILLE.

a tempo. (to Virginia.)

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.*

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

BROWN.

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

(gives keeper.) *appassionato.* *cres.*

fz

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.

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

p *rall. > con forza.*

LADY MAG.

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

p *rall. > con forza.*

PAUL.

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

p *rall. > con forza*

BROWN.

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

p *rall. > con forza.*

DE VILLE.

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 -

DE VILLE.

p misterioso.

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

Waltz Quartett.—LOVE'S SEASONS.

(VIRGINIA, MAGNOLIA, PAUL, AND BROWN.)

Con spirito. *ff*

fz

The piano introduction consists of two staves in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The piece concludes with a *fz* (forzando) dynamic marking.

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 and piano section for Paul and Brown. Paul's part is marked *p espressivo.* and Brown's part is marked *p*. The piano accompaniment is marked *Tempo di valse.* and *p*. The lyrics are: "Is this love that I feel is thrill -".

VIRGINIA.

LADY MAG.

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

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

The vocal and piano section for Virginia and Lady Mag. Virginia's part is marked *p* and Lady Mag's part is marked *p*. The piano accompaniment is marked *p*. The lyrics are: "- ing my heart as I nev - er yet knew? Is this love that my eyes is".

PAUL.

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

BROWN.

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

VIRGINIA.

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

LADY MAG.

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?

dim. rall.

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

cres *dim. rall.*

piu lento.

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

piu lento.

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

piu lento.

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

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

The first system consists of four vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "- come De - cem - ber, It is true love to live for aye, It is". The piano part features a steady accompaniment with chords and moving lines in both hands.

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,

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "love that we shall re - mem - ber! When the Spring-time has pass'd a - way,". The piano part continues with a similar accompaniment style, providing harmonic support for the vocal lines.

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

ff marcato.

ff

aye!.....

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 for De Ville and a piano accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment starts with a piano (*p*) dynamic and includes the markings *Allegretto.* and *ad lib.* The lyrics for this system are: "Trapsicking, trollicking, frolicking, rol-licking,"

The second system continues the vocal and piano parts. The vocal line has the lyrics: "gay as a jol-ly King, quick as a flea; Ver-y fan-tas-tic-al, almost gym-nas-tic-al,"

The third system concludes the piece. The vocal line has the lyrics: "per-fect-ly plas-tic-al, trip it with me!" The piano accompaniment includes the markings *mf* and *scherz.*

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 score is for Mrs. Cowslip's song. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The lyrics are: "Not quite es - thet - ic - al, ra - ther ath - let - ic - al, Slightly e - met - ic - al, dancing you see!". The piano part begins with 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!

schertz.
mf

This musical score is for Mrs. C.'s song. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in a grand staff. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The lyrics are: "Skip like a goat a - bout, air - i - ly float a - bout, Sail like a boat a - bout, trip it with me!". The piano part includes dynamic markings of *schertz.* (scherzando) and *mf* (mezzo-forte).

DE V.

Mrs. C.

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

This musical score is for Mrs. C.'s song. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in a grand staff. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The lyrics are: "I feel like a mer - ry - go - round! I".

DE V.

Mrs. C.
(Artlessly.)

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

This musical score is for Mrs. C.'s song. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in a grand staff. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The lyrics are: "feel like a bird on the wing! I feel like a ball on the bound! I".

DE V.

Mrs. C.

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "feel like a gid-dy young thing! I feel I've St. Vi - tus's dance! I". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

DE V.

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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "feel I shall ver-y soon stop! I feel like an eel in the midst of a reel, And I". The piano accompaniment features a more complex rhythmic pattern with some sixteenth-note runs.

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

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "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". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

(Both.)

DE V.

Mrs. C.

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

p

ad lib.

Detailed description: This system contains the first musical phrase. It features a vocal line for both characters and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'hop!' and 'Show your a-gil-i-ty! Mark my a-bil-i-ty!'. The piano accompaniment includes a piano (*p*) dynamic marking and an *ad lib.* section with a fermata.

(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!

Detailed description: This system contains the second musical phrase. It features a vocal line for both characters and a piano accompaniment. The vocal line includes the lyrics 'Note our fa-cil-i-ty, keep up the hop! Coat-tails may whirl a-round! Petti-coats twirl a-round!'. The piano accompaniment continues with a similar rhythmic pattern.

DE V.

(Both.)

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

mf *scherz.*

Detailed description: This system contains the third musical phrase. It features a vocal line for both characters and a piano accompaniment. The vocal line includes the lyrics 'Trousers may curl a-round legs, we don't stop!'. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking and a scherzando (*scherz.*) tempo marking.

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!

schertz.

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.)

Marcato. ff

The piano accompaniment is in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a driving, rhythmic accompaniment with frequent triplets in both the treble and bass staves. The dynamics are marked *Marcato. ff*.

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.

f

The bass vocal line and piano accompaniment continue the chorus. The piano accompaniment is marked *f* and features a driving, rhythmic accompaniment with frequent triplets in both the treble and bass staves.

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

The bass vocal line and piano accompaniment continue the chorus. The piano accompaniment is marked *f* and features a driving, rhythmic accompaniment with frequent triplets in both the treble and bass staves.

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

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,

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!

mf

mf

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 -

This system contains the first three measures of the piece. It features a vocal line with lyrics, a bass line, and a piano accompaniment with treble and bass staves. The piano part includes triplets in the right hand and a steady bass line in the left hand.

1st time.
- ga - tor!

ff

This system contains the next three measures. The vocal line begins with the lyrics '- ga - tor!'. The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a complex rhythmic pattern with many beamed notes in the right hand.

2nd time.
- ga - tor!

ff

This system contains the final three measures. The vocal line repeats the lyrics '- ga - tor!'. The piano accompaniment continues with the *ff* dynamic and concludes with a final cadence.

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! true! She list-en'd to an or - fic - er who wore a coat of red, And
 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

NUBBLES.

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

p

This system contains the first two measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes a dynamic marking of *p* (piano) in the second measure.

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

This system contains measures 3 and 4. The vocal line continues with the lyrics "la - dies dote on me, Which my Sal - ly did - n't love me true! Of". The piano accompaniment provides harmonic support.

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

This system contains measures 5 and 6. The vocal line continues with the lyrics "ev' - ry sort of shape they've been, of high and low de - gree, Which my Sal - ly did - n't love me".

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

This system contains measures 7 and 8. The vocal line concludes with the lyrics "true! I might have had a duch - ess for a moth - er - what's - in - law, I".

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

SOPRANO.
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 four staves. The top staff is a vocal line in bass clef with a key signature of two sharps (F# and C#). It contains the lyrics: "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 second and third staves are empty, representing a vocal line in treble clef and a bass line in bass clef. The fourth staff is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and moving lines.

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

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

f rall. *f*

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 consists of four staves. The top staff is a vocal line in bass clef with a key signature of two sharps. It contains the lyrics: "true, true, true! Tho' my Sal - ly did- n't love him true!". Above the staff, there are performance markings: "*rall* - - en - - tan - do." and "*f*". The second staff is a vocal line in treble clef with the lyrics: "true, true! Tho' his Sal - ly did- n't love him true!". Above the staff, there are performance markings: "*f rall.*" and "*f*". The third staff is a bass line in bass clef with the lyrics: "true, true! Tho' his Sal - ly did- n't love him true!". Above the staff, there are performance markings: "*f*" and "*f*". The fourth staff is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and moving lines. Above the staff, there are performance markings: "*f rall.*" and "*ff*".

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

AMY. *dolce.*

AMY. *dolce.*

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

Allegretto.

p *p* *cres.*

Detailed description: This system contains the first vocal line for Amy and the beginning of the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line starts with a rest for two measures, then begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and crescendo (*cres.*).

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 system continues the vocal line and piano accompaniment. The vocal line includes a trill (*tr*) on the note G4. The piano accompaniment continues with similar melodic and bass lines. Dynamics include piano (*p*), crescendo (*cres.*), and decrescendo (*dim.*).

ALICE.

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

p

Detailed description: This system contains the first vocal line for Alice and the piano accompaniment. The key signature remains three sharps and the time signature is 2/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with melodic and bass lines. Dynamics include piano (*p*).

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!

AMY. *rit - - - ard.*

Spare our rus - tic in - no - cence!

MILDRED. *rit - - - ard.*

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.

Musical notation for Amy's vocal line, first system. The staff is in treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

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

NAVVIES.

Musical notation for Navvies' vocal line, first system. The staff is in bass clef with a key signature of two sharps. The melody consists of quarter and eighth notes.

Their in - no - cence!

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and moving lines.

NUBBLES.

Musical notation for Nubbles' vocal line, first system. The staff is in bass clef with a key signature of two sharps. The melody consists of quarter and eighth notes.

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

Piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and moving lines.

Musical notation for Nubbles' vocal line, second system. The staff is in bass clef with a key signature of two sharps. The melody consists of quarter and eighth notes.

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

Piano accompaniment for the third system, consisting of two staves (treble and bass clef) with chords and moving lines.

- 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.

f 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'

NAVIES 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.

p MAIDENS.

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

NAVIES AND NUBBLES. *f*

Of course, we will be -

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

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

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

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

This system contains measures 5 through 8. 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, including some melodic lines in the treble.

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

This system contains measures 9 through 12. 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 consistent harmonic background throughout these measures.

lads would be Paul to - day! 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 done!

PAUL.

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

This block contains the first system of music. It features a vocal line for Paul and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Vir - gin - ia, this we'll sure - ly". The piano accompaniment consists of a treble and bass clef with a key signature of two sharps (F# and C#). The music is in a 4/4 time signature.

VIRGINIA.

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

This block contains the second system of music. It features a vocal line for Virginia and a piano accompaniment. The vocal line begins with the lyrics "rue, Since love, since love has fled for - ev - er. A - las! dear Paul, you know it's". The piano accompaniment continues with the same treble and bass clefs and key signature as the first system.

VIRGINIA. *f*

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

This block contains the third system of music. It features a vocal line for Virginia and a piano accompaniment. The vocal line begins with the lyrics "true That I can love you, love you nev - er! And yet we know not". The piano accompaniment continues with the same treble and bass clefs and key signature.

PAUL. *f*

And yet we know not

This block contains the fourth system of music. It features a vocal line for Paul and a piano accompaniment. The vocal line begins with the lyrics "And yet we know not". The piano accompaniment continues with the same treble and bass clefs and key signature, and includes a dynamic marking of *f* (forte) with a hairpin crescendo.

Moderato.

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

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

Moderato.

mf

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef. The first vocal line has the lyrics "what to do, we can - not, can - not sev - er." The second vocal line has the same lyrics. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamic markings include *Moderato.* and *mf*.

LADY MAG.
(to Paul.)

p BROWN.

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

p

Detailed description: This system features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef. The vocal line has the lyrics "Vir - gin - ia, dear, for you I'm here! My". The piano accompaniment includes a section marked *p* (piano). The music is in a 2/4 time signature.

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

Detailed description: This system features two vocal lines and piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef. The first vocal line has the lyrics "Paul, my Paul for you I call! You are my life, my all in all! You are my life, my". The piano accompaniment includes a section marked with an asterisk (*). The music is in a 2/4 time signature.

AMY.

He who of vir-tue was the light.

S.S.

VILLAGERS.

f (All.)

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

T.B.

f

Marcato.

f

left!

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

f

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

The musical score is arranged in three systems. The first system features Amy's vocal line (treble clef), Soprano Solo (S.S., treble clef), and Tenor Bass (T.B., bass clef) parts, with a piano accompaniment (grand staff). The second system continues the vocal parts and piano accompaniment. The third system includes the *Marcato.* instruction and continues the vocal parts and piano accompaniment. The score is in the key of D major and common time (C).

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!

f *Bold.*

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! *ff* Of Smith! of Smith! of Smith!

ff Of Smith! of Smith! of Smith!

ff Of Smith! of Smith! of Smith!

ff Of Smith! of Smith! of Smith!

ff Of Smith! of Smith! of Smith! of Smith!

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

Mar - quis, friends, of Smith.

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

T. B.
f

3

8

VIRGINIA. BROWN *Pomposo.*

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

liv-ing lord.

p

Andante moderato.

BROWN.

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

VIRGINIA. MAG. AND PAUL.

p VIRGINIA.

DE. V.

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.

T.B.

We feel he is a real live lord. . .

f

Andante moderato. p

VIRG.

man - ners don't be hard on.

S.S.

T.B.

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

Andante moderato. VIRG.

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

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The tempo is marked 'Andante moderato'.

Andante moderato.

BROWN.

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

S.S. *f Grandioso.* Oh, joy, he grants, oh,

T.B. *Grandioso.* *f*

This system contains three vocal lines and piano accompaniment. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The tempo is marked 'Grandioso' and the dynamics include 'f' (forte).

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.

Ah, here he is, my

Allegretto.

mf

Mrs. C. *rit.*

tur - tle dove! My tur - tle

DE V.

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

rit.

dove!

love!

Allegro vivace. f

ff

tr

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. These

f NAVVIES.

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

Mrs. C.

p

you! Here, stop this game, stop this game! No,

agitato.

f NAVVIES. *f* DE V.

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

VIRGINIA.

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.

Let them

T.B.

Tempo di Valse.

con forza.

rall. *f* *a tempo.*

rall. *f* *a tempo.* Ah!..... When the

rall. *a tempo.* Ah!..... When the

rall. *a tempo.* This is love that we shall re - mem - - - ber, When the

rall. *f* *a tempo.* This is love that we shall re - mem - - - ber, When the

rall. *f* *a tempo.* This is love that we shall re - mem - - - ber! When the

Ha, Ho, Ho, Ho! This is love that we shall re - mem - - - ber, When the

f This is love that we shall re - mem - - - ber, When the

live, let them live!

a tempo. *f* *cres.*

con forza. *cres.*

- way,..... When this May has be - come De - cem - - - - ber, It is

con forza. *cres.*

- way,..... When this May has be - come De - cem - - - - ber, It is

con forza. *cres.*

- way,..... When this May has be - come De - cem - - - - ber, It is

con forza. *cres.*

- way,..... When this May has be - come De - cem - - - - ber, It is

con forza. *cres.*

- way,..... When this May has be - come De - cem - - - - ber, It is

con forza. *cres.*

- way,..... When this May has be - come De - cem - - - - ber, It is

cres.

- way,..... When this May has be - come De - cem - - - - ber, It is

con forza. *cres.*

- way,..... When this May has be - come De - cem - - - - ber, It is

cres.

cres.

con forza. *cres.*

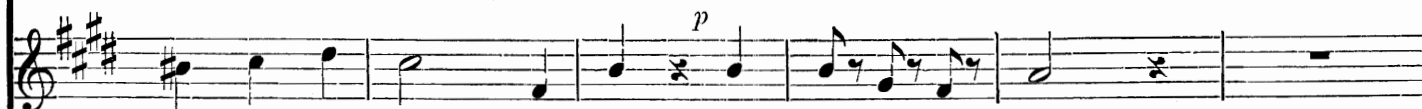
con forza. *cres.*

p

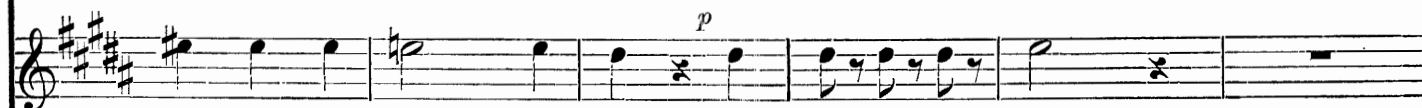
true love to live for aye, for - ev - er and aye!

p

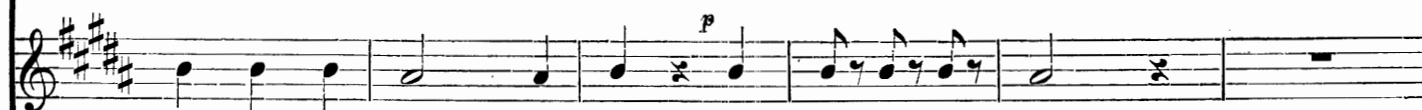
true love to live for aye, for - ev - er and aye!

p

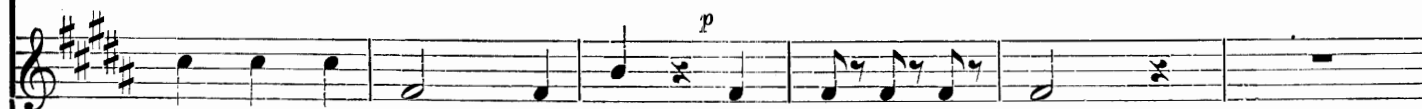
true love to live for aye, for - ev - er and aye!

p

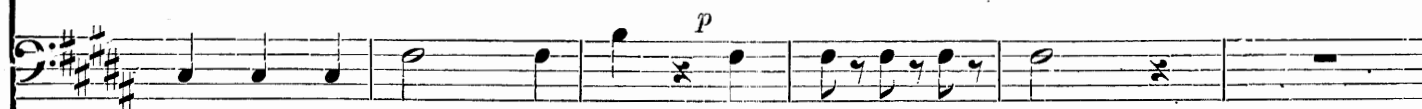
true love to live for aye, for - ev - er and aye!

p

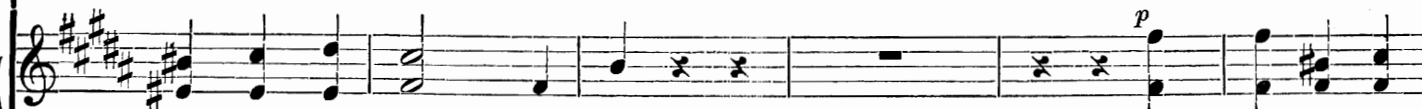
true love to live for aye, for - ev - er and aye!

p

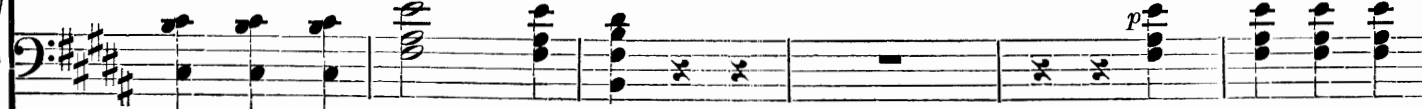
true love to live for aye, for - ev - er and aye!

p

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

p

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

p

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

p scherz.

- ev er and for aye!

- ev er and for aye!

- ev er and for aye!

- ev er and for aye!

- ev er and for aye!

- ev er and for aye!

- ev er and for aye!

- ev er and for aye!

Marcato.

End of Act I.

ENTR' ACTE.

Tempo à la Valse.

The first system of musical notation consists of two staves, treble and bass clef, in 3/4 time with a key signature of three sharps (F#, C#, G#). The music begins with a forte (*ff*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A *p* (piano) dynamic marking appears towards the end of the system.

The second system continues the piano introduction. It features a *cres.* (crescendo) marking in the middle of the system. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment of chords.

The third system of musical notation shows the continuation of the piano introduction. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment of chords.

The fourth system of musical notation continues the piano introduction. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment of chords.

The fifth and final system of musical notation on this page continues the piano introduction. It features two *cres.* (crescendo) markings. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment of chords.

Moderato.

First system of musical notation, measures 1-5. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The first measure has a fermata over the right-hand part. The second measure has a fermata over the left-hand part. The third measure is marked *rit.* (ritardando). The fourth measure has a fermata over the right-hand part. The fifth measure is marked *mf* (mezzo-forte).

Second system of musical notation, measures 6-10. The key signature is three sharps. The time signature is 2/4. The music features a mix of eighth and sixteenth notes in both hands.

Third system of musical notation, measures 11-15. The key signature is three sharps. The time signature is 2/4. The music features triplet figures in both hands, marked *rall.* (rallentando).

Fourth system of musical notation, measures 16-20. The key signature is one sharp (F#). The time signature is 6/8. The music is marked *Allegretto.* and *mf*. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

Fifth system of musical notation, measures 21-25. The key signature is one sharp. The time signature is 6/8. The music features a complex texture with many beamed notes and slurs in both hands.

Sixth system of musical notation, measures 26-30. The key signature is one sharp. The time signature is 6/8. The music features a melodic line in the right hand and a supporting bass line in the left hand, ending with a double bar line.

ACT II.

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.

*Allegretto.**f*

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

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

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

mf
BASSES.

mf

This system contains the first six measures of the piece. It features a Tenor vocal line, a Bass vocal line, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for the Tenors are: "Have a row-ing boat, sir, like to go a float, sir, won't you go a sail - ing, a". The piano accompaniment includes a treble and bass clef with various musical notations such as notes, rests, and slurs.

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

B.

This system contains the next six measures. The Tenor vocal line continues with the lyrics: "sail - ing in the bay. Take a hook and line, sir, fish - ing now is". The Bass vocal line and piano accompaniment continue from the previous system. The piano accompaniment features a treble and bass clef with various musical notations.

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

B.

This system contains the final six measures of the piece. The Tenor vocal line concludes with the lyrics: "fine, sir, Just the ve - ry weath - er, sir, to day, to day.". The Bass vocal line and piano accompaniment conclude the piece. The piano accompaniment features a treble and bass clef with various musical notations.

FISHWIVES.

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

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

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.

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.

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.

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

Piano accompaniment for the third system, including dynamic markings *mf* and *pp*.

SCOTCH SOLILOQUY.

(PAUL.)

PAUL. *dolce.*

The vocal line for the first system is written on a single staff in treble clef, 2/4 time, with a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The next measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The third measure features a quarter note F#4, a quarter note E4, and a quarter note D4. The final measure consists of a quarter note C4, a quarter note B3, and a quarter note A3.

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

Andante.

The piano accompaniment for the first system is written on two staves (treble and bass clefs) in 2/4 time. The right hand starts with a half note G4, followed by a half note A4. The left hand begins with a half note chord of G4 and B3, then moves to a half note chord of A4 and C4. The piece concludes with a half note chord of G4 and B3, marked with an asterisk (*).

rit - - - ard. a tempo.

The vocal line for the second system continues on a single staff in treble clef, 2/4 time. It starts with a quarter note B4, followed by a quarter note A4, a quarter note G4, and a quarter note F#4. The next measure has a quarter note E4, a quarter note D4, and a quarter note C4. The third measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The final measure consists of a quarter note F#4, a quarter note E4, and a quarter note D4.

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

The piano accompaniment for the second system continues on two staves. The right hand starts with a half note chord of B4 and A4, followed by a half note chord of G4 and F#4. The left hand begins with a half note chord of G4 and B3, then moves to a half note chord of A4 and C4. The piece concludes with a half note chord of G4 and B3, marked with an asterisk (*).

nui - sance thou.

Allegretto.

The piano accompaniment for the third system is written on two staves. It begins with a half note chord of G4 and B3. At the start of the second measure, the time signature changes to 6/8. The right hand starts with a half note chord of G4 and B3, followed by a half note chord of A4 and C4. The left hand begins with a half note chord of G4 and B3, then moves to a half note chord of A4 and C4. The piece concludes with a half note chord of G4 and B3, marked with an asterisk (*).

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

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

trassero

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

rit - - - - *ard.*

Allegretto.

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

Allegretto. *p*

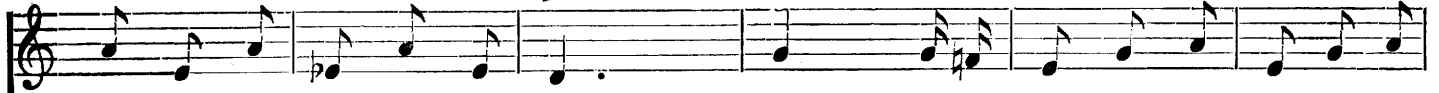
Rus - sian who comes from the Dnie - - - - per; There's a sol - emn Hin - doo, and a
 may be a judge who is deep - - - - er; It's not ea - sy to catch a de -

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 -
tr

- 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.

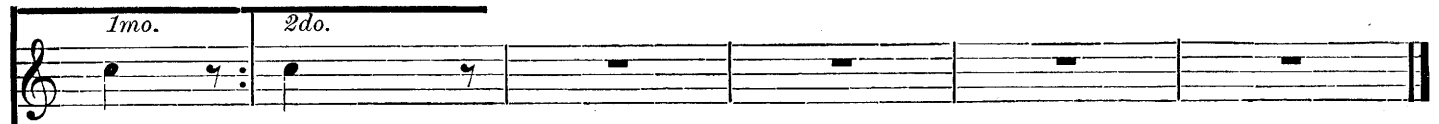
tempo.



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.



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

ri

tard.

tempo.

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

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "pad-dle like dogs and can strike out like frogs, in the breakers we fear-less-ly go, We". The piano accompaniment consists of a rhythmic pattern in the right hand and a more melodic line in the left hand. The tempo markings *ri*, *tard.*, and *tempo.* are placed above the vocal line and below the piano accompaniment.

go, we go,

The second system continues the musical score. The vocal line has the lyrics "go, we go,". The piano accompaniment features a more complex rhythmic pattern with many sixteenth notes in the right hand. The tempo markings *ri*, *tard.*, and *tempo.* are repeated.

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

The third system of the score has the lyrics "Trip, trip, trip, with a shiv-er, yet feel-ing so brave,". The piano accompaniment continues with its rhythmic accompaniment. The tempo markings *ri*, *tard.*, and *tempo.* are repeated.

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

The fourth and final system on this page has the lyrics "Dip, dip, dip, be-neath the im-pet-u-ous wave." The piano accompaniment concludes with a final chord. The tempo markings *ri*, *tard.*, and *tempo.* are repeated.

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

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with the lyrics "Slip, slip, slip, with a hope there is no one to see,". The piano accompaniment consists of chords and moving lines in both hands. A "cres." (crescendo) marking is placed above the piano part in the third measure.

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Dip, dip, dip, what bash-ful young mermaids are we, what". The piano accompaniment continues with similar harmonic support. A "p" (piano) dynamic marking is present in the final measure of the system.

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

The third system shows the vocal line concluding with "bash - ful young mer - maids are we.". The piano accompaniment features a "rall." (ritardando) and "dim." (diminuendo) marking in the first measure. The piano part ends with a "p" dynamic marking.

VIRGINIA.

Andante Moderato. The sea-gull car-ols o-ver head, The

The "VIRGINIA" section begins with a new tempo marking, "Andante Moderato.", and a 3/4 time signature. The key signature remains two flats. The vocal line starts with "The sea-gull car-ols o-ver head, The". The piano accompaniment is in a grand staff, starting with a "p" dynamic marking.

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

rit.

Tempo di Valse. *dolce.*

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

Tempo di Valse.

VIRGINIA.

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

VIRGINIA.

wave just as free as a fish in the sea, the sea. Ah!

rf S.S.

f O my friends, all

Vig. *f* *p*

S.S. 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.

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics underneath. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a key with two flats and a common time signature. There are various musical notations such as accents, slurs, and dynamic markings.

Tempo 1o.
S.S. VIRGINIA with 1st Sop.

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

Tempo 1o.
p

This system continues the musical score. It features a vocal line with the lyrics "Dip, dip, dip!" repeated twice. Below the vocal line is a piano accompaniment. The tempo is marked "Tempo 1o." and the dynamic is marked "p". The piano accompaniment includes a grand staff with treble and bass clefs, showing chords and melodic lines.

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

This system continues the musical score. It features a vocal line with the lyrics "Trip, trip, trip, with a shiv - er, yet feel - ing so brave,". Below the vocal line is a piano accompaniment. The piano accompaniment consists of a grand staff with treble and bass clefs, showing chords and melodic lines.

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

bash - ful young mer - maids are we.

SWELLS OF THE OCEAN.

(CHORUS OF BOYS.)

Con spirito.

f

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 quarter note G4, followed by a dotted quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4, F4, E4, D4. The left hand starts with a bass clef and a 6/8 time signature, playing a steady eighth-note accompaniment: G3, B2, G3, B2, G3, B2, G3, B2.

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 vocal line is on a single staff with a treble clef, two flats, and 6/8 time. It features two verses of lyrics. The piano accompaniment is on two staves (treble and bass clefs) with two flats and 6/8 time. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

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 vocal line continues on a single staff with a treble clef, two flats, and 6/8 time. The piano accompaniment continues on two staves (treble and bass clefs) with two flats and 6/8 time, concluding the piece with a final chord.

squall. free, O let the bin-na-cle meet the wind, And the cap - stan run to
 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. Heavo ho! Heave ho! Ship, ship a-

1st time.

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

2nd time.

Ship, ship a - hoy!

DANCE.
Allegro.

Ship, ship a - hoy!

DANCE.
Allegro.

f

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. *rit.*

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

colla voce. *rit.*

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 flir - 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.

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. *f*

rall. *p*

A
POLYGLOT TRIO.

(DE VILLE, MRS. COWSLIP AND NUBBLES.)

Allegretto.
mf scherz.

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

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

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

B

NUB.

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes a *rall.* marking. The key signature has one sharp (F#).

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! }

The second system continues the vocal and piano parts. The piano accompaniment is marked *mf*. The vocal line includes a *rall.* marking.

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

The third system continues the vocal and piano parts. The piano accompaniment is marked *colla voce.* The vocal line includes a *rall.* marking.

ad lib.

DE V.

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

Ich
 3 I -

The fourth system continues the vocal and piano parts. The piano accompaniment is marked *mf* and *a tempo.* The vocal line includes a *mf* marking.

DE V.

NUBBLES.

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

DE V.

NUBBLES.

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

D

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

This system contains the first two lines of music. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef) with a dynamic marking of *mf*.

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

rall.

colla voce.

This system contains the second two lines of music. The vocal line continues with lyrics. The piano accompaniment includes a *rall.* marking above the vocal line and a *colla voce.* marking below the piano part.

flu-en-cy, Si! Si!

Faster.

f

This system contains the third two lines of music. The vocal line has the lyrics "flu-en-cy, Si! Si!". The piano accompaniment features a *Faster.* marking above the vocal line and a dynamic marking of *f* below the piano part.

This system contains the final two lines of music, which are piano accompaniment only, ending with a double bar line.

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (B-flat major or D minor). The vocal line begins with a treble clef and contains a trill (tr) over a note. The piano accompaniment starts with a bass clef and includes a trill in the right hand. The lyrics are written below the vocal line.

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

The second system continues the musical score. The vocal line and piano accompaniment maintain the same key signature and structure. The lyrics are written below the vocal line.

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,

The third system of the musical score includes performance directions: *rall.* (ritardando) and *(dolefully.)* (dolefully). The vocal line and piano accompaniment are shown. The piano accompaniment has a *rall.* marking in the left hand and a *tempo.* marking in the right hand. The lyrics are written below the vocal line.

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

The fourth system of the musical score concludes the page. The vocal line and piano accompaniment are shown. The lyrics are written below the vocal line.

pri - thee some one tell, Prithee tell.

mf

Cad. al 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, wil - la, wil - la, wil - la, wil - la, wil - la, wil - la - loo - oo,

fz

accel.

Andante.

wil - low wa - ly wil - la - loo.

falsetto.

Andante.

p

Duett.—PAUL AND MAGNOLIA.

MAG.

Moderato.
mf

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.

p Misterioso.
TENORS.

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

BASSES.

Misterioso.

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 two staves are for the vocal line, with the lyrics 'Let them scrib - ble, daub and sten - cil, Ar - tists we of fin - er clay ;'. The bottom two staves are for the piano accompaniment, featuring a complex texture with many beamed sixteenth notes in the right hand and a steady bass line in the left hand.

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

The second system of the musical score consists of four staves. The top two staves are for the vocal line, with the lyrics 'Dear to us the black - en'd fin - gers, Tell - ing of col -'. The bottom two staves are for the piano accompaniment, continuing the complex texture with beamed sixteenth notes and a steady bass line.

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

The third system of the musical score consists of four staves. The top two staves are for the vocal line, with the lyrics 'lo - di - on's flow ; While a sub - tle fra - grance lin - gers'. The bottom two staves are for the piano accompaniment, concluding the piece with a final cadence.

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

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'In the dark - en'd stu - di - - o, Life ar - tist - - ic,'. The middle staff is the bass line in bass clef. The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include a piano (*p*) marking at the beginning of the vocal line and another *p* marking in the piano accompaniment.

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 consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'weird and mys - tic, weird and mys - tic, Don't you move your head, sir,'. The middle staff is the bass line in bass clef. The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include a piano (*p*) marking at the beginning of the vocal line and another *p* marking in the piano accompaniment.

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 consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'Still as if you're dead, sir! Don't you breathe or wink your eye, But please to look sweet; Be'. The middle staff is the bass line in bass clef. The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include a piano (*p*) marking at the beginning of the vocal line and a fortissimo (*ff*) marking at the end of the system.

p

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

p

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a piano (*p*) dynamic. 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 bottom staff is the piano accompaniment, also starting with a piano (*p*) dynamic. The music is in a key with one sharp (F#) and a common time signature.

mf *Faster.*

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

mf

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line, starting with a mezzo-forte (*mf*) dynamic and a tempo marking of "Faster.". The lyrics are "carte de vi - site? Don't you move your head, sir! Still as if you're dead, sir!". The bottom staff is the piano accompaniment, also starting with a mezzo-forte (*mf*) dynamic. The music is in a key with one sharp (F#) and a common time signature.

Faster.

mf

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the piano accompaniment, starting with a mezzo-forte (*mf*) dynamic and a tempo marking of "Faster.". It features a triplet of eighth notes in the right hand. The bottom staff is the piano accompaniment, also starting with a mezzo-forte (*mf*) dynamic. The music is in a key with one sharp (F#) and a common time signature.

fz

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

fz

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line, starting with a fortissimo (*fz*) dynamic. 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 bottom staff is the piano accompaniment, also starting with a fortissimo (*fz*) dynamic. It features several triplet markings in the right hand. The music is in a key with one sharp (F#) and a common time signature.

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 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the first measure of the second measure.

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 vocal line includes the instruction *(Spoken.)* above the notes. The piano accompaniment continues with a similar rhythmic pattern, including a triplet of eighth notes in the final measure.

Dance.

The third system is a piano solo section. It begins with the instruction *Dance.* and a dynamic marking of *f* (forte). The piano part features a complex rhythmic pattern with many triplets of eighth notes, creating a dance-like feel.

The fourth system continues the piano solo section, maintaining the complex rhythmic pattern of triplets and eighth notes. The piece concludes with a final cadence in the piano part.

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

rit.

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

(VIRG.) *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,

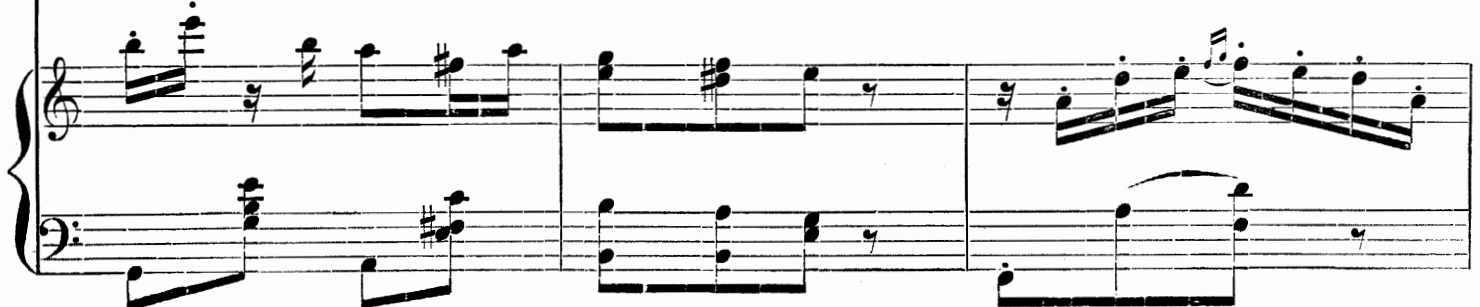
- at - ic,



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

- at - ic, - phat - ic

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "warm A - si - at - ic, There's none with po - si - tion and will so em - phat - ic, So". There are dynamic markings like *p* and *f* in the piano part.

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.

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "thor - ough - ly great, and so ar - is - to - crat - ic, As he who is bound in the". The piano part includes a section marked *VIRG. ad lib.* (Vivace, ad libitum).

S.S. BROWN also.

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

pag - es of Burke

f

The third system of the score includes two vocal staves and a piano accompaniment. The lyrics are: "pag - es of Burke, So thor - ough ly great and so ar - is - to - crat - ic, As". The piano part has a dynamic marking of *f* (forte). The system is marked with "S.S." and "BROWN also.".

p VIRGINIA.

1

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

V. 2 *rall.* *f*

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! That life of min-gled joy and pain. O
love I lov'd, and love al-way! What blind-ness came a-cross our sight! Come

life I live, let me be free, And live that oth-er life a-
back, O love of yes-ter-day, 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.

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

appassionato. *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.*

I 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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'ver - y plain - ly say, one of us must go a - way. A fact that you must al - so see is'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line with the lyrics 'true. And I'm sure you are the one, who had bet - ter quick be - gone. Say!'. The piano accompaniment continues with similar rhythmic patterns, including some longer note values in the right hand.

DE V.
how does that catch on with you? Does it catch on?

NUBBLES.
Not at

scherz.

The third system is marked 'DE V.' and contains the lyrics 'how does that catch on with you? Does it catch on?'. The piano accompaniment includes a section marked 'NUBBLES.' and 'Not at', followed by a section marked '*scherz.*' (scherzo). The piano part features more complex rhythmic figures, including triplets and sixteenth-note runs.

Does it catch on? 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 in the upper staff and a piano accompaniment in the lower 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 steady eighth-note bass line in the left hand and a more melodic line in the right hand, including some triplets and slurs.

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 continues the musical score. The vocal line 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 continues with similar rhythmic patterns, including slurs and dynamic markings.

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 concludes the musical score. The vocal line 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 sustained chords and rhythmic accompaniment.

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.)*

With a

NUBBLES.

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

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. *p 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

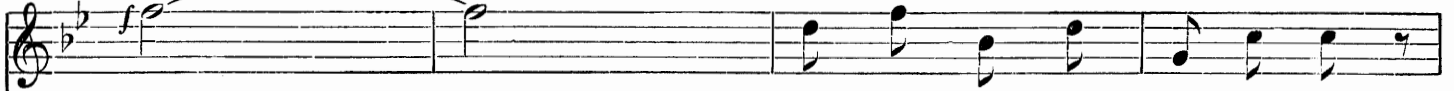
more, no more I'll range.

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

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

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

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.



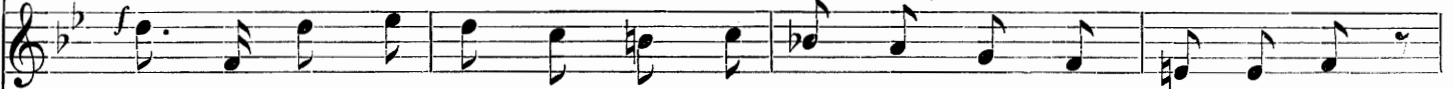
Tell the sto - ry of the spell - dom, In its mor - al be pre - cise,

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

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

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

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

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

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

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

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

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

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

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

And T. B. 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

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

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

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

V.

f

M.

f

MRS. C.

f

DE V.

f

f rall.

want me back with you.

Well,

P.

f

B.

f

N.

f

S. S.

f

f

T. B.

DE VILLE.

rall. *a tempo.* *rit.*

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

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

an - y man wish-es to know The ad - dress and the star where I go, That

Moderato.

ad lib. CHORUS. DE V. *(Spoken.)* *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*

But we're none of us want - ing to know The ad - dress, nor the star where you

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*low,
PAUL. *f*

Ha, ha, ha, ha, Ho, ho, ho, Ha, ha, ha, ha, Ho,



But we're none of us want - ing to know The ad - dress, nor the star where you

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

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.
go, For we mean to be good, As we most of us should, Had you

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*

V.

ff

170

go,
M.

ff

Go, go. . . .

go,
MRS. C.

ff

Go, go. . . .

go,
DE V. *f rall.*

ff

Go, go. . . .

I go, Ho, ho,

ff

I go. . . .

go,
B.

ff

Go, go. . . .

go,

ff

Go, go. . . .

go,
S. S.

rall.

ff

Go, go. . . .

go,
T. B.

ff

Go, go. . . .

rall.

ff

Go, go. . . .

ff

Go, go. . . .

ff

Go, go. . . .

ff

Go, go. . . .

ff

Go, go. . . .

FINIS OF OPERA.