

JEFFERSON DE ANGELIS OPERA COMPANY

In

THE

GIRL

AND THE

GOVERNOR

DIRECTION OF
FRANK MCKEE



S.M. BRENNER

JULIAN EDWARDS



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JEFFERSON DE ANGELIS
OPERA COMPANY IN

THE GIRL AND THE GOVERNOR

UNDER THE DIRECTION OF
FRANK MCKEE



BOOK & LYRICS BY

S.M. BRENNER



MUSIC BY

JULIAN EDWARDS



VOCAL SCORE

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The Girl and the Governor.

Introduction.

JULIAN EDWARDS.

Allegretto.

Piano.

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a piano (*p*) dynamic and features a melody of eighth notes. The lower staff is in bass clef with the same key signature and time signature, and it remains mostly silent with some faint markings.

The second system continues the piano introduction. The upper staff features a melodic line with a fermata over a measure and a forte (*f*) dynamic. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

The third system shows the continuation of the piano introduction. The upper staff has a melodic line with some rests, and the lower staff has a steady accompaniment of chords.

The fourth system continues the piano introduction. The upper staff has a melodic line with a fermata, and the lower staff has a steady accompaniment of chords.

The fifth system is the final system of the piano introduction. The upper staff has a melodic line with a fermata, and the lower staff has a steady accompaniment of chords.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests. A dynamic marking of *p* (piano) is present in the final measure.

Second system of musical notation. It continues the piece with similar rhythmic patterns. Dynamic markings include *f* (forte) and *p* (piano). There are also accents (^) over some notes.

Third system of musical notation, concluding with a double bar line. It features a variety of chordal textures and melodic lines. A dynamic marking of *sfz* (sforzando) is used.

Andante moderato.

Fourth system of musical notation, beginning with a 6/8 time signature. The tempo is marked *Andante moderato*. The music is characterized by a steady, flowing motion with dynamic markings of *fz* and *p*.

Fifth system of musical notation, continuing the 6/8 tempo. It features a mix of chords and moving lines, with dynamic markings of *fz* and *p*.

Sixth system of musical notation, concluding with a 2/4 time signature. The tempo remains *Andante moderato*. A *rit.* (ritardando) marking is present in the final measures.

Allegretto.

First system of musical notation, measures 1-4. The piece is in G major and 2/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *p* (piano) is indicated at the beginning.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns and chords. The left hand accompaniment remains consistent. The dynamic marking *mf* (mezzo-forte) is introduced in measure 7.

Third system of musical notation, measures 9-12. The right hand shows more melodic movement with eighth notes. The left hand accompaniment continues. The dynamic marking *cresc.* (crescendo) is present in measure 12.

Fourth system of musical notation, measures 13-16. The right hand features a dense texture of chords and eighth notes. The left hand accompaniment continues. The dynamic marking *f* (forte) is indicated at the start of the system.

Fifth system of musical notation, measures 17-20. The right hand continues with complex chordal textures. The left hand accompaniment continues. The dynamic marking *ff* (fortissimo) is introduced in measure 18.

Sixth system of musical notation, measures 21-24. The right hand continues with complex textures. The left hand accompaniment continues. The dynamic marking *ffz* (fortissimo con forza) is introduced in measure 22. The system concludes with a final chord.

Andante moderato.

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of six systems, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The second system features accents (^) over the first and third notes of the right-hand melody. The third system includes a mezzo-forte (*mf*) dynamic marking. The score concludes with a fermata over the final note of the right hand in the sixth system.

Andante sostenuto.

The first system of music consists of two staves. The treble staff begins with a mezzo-piano (*mp*) dynamic marking. The melody is characterized by a series of eighth notes with a dotted quarter note, often beamed together. The bass staff provides a steady accompaniment of eighth notes.

The second system continues the piece, maintaining the same rhythmic patterns. The treble staff features a melodic line with some phrasing slurs, while the bass staff continues with its eighth-note accompaniment.

The third system shows the continuation of the musical themes. The treble staff has more complex phrasing with slurs and ties, and the bass staff maintains its consistent eighth-note accompaniment.

The fourth system is marked with a crescendo (*cresc.*). The treble staff features a more active melodic line with many beamed eighth notes. The bass staff continues with its accompaniment, which also shows some rhythmic variation.

The fifth system is marked with a ritardando (*rit.*) and a piano (*pp*) dynamic. The treble staff has a melodic line with some slurs, and the bass staff features a more active accompaniment with eighth notes. The system concludes with a double bar line.

Allegretto.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a *ff* dynamic marking and the instruction *a tempo.* The first three measures feature a steady accompaniment in the bass with chords in the treble. The fourth measure has a *mf* dynamic marking. The system concludes with a melodic flourish in the treble staff.

The second system continues the piece with two staves. The treble staff features a melodic line with several accents (^) over the notes. The bass staff provides a consistent accompaniment with chords and single notes.

The third system consists of two staves. The treble staff has a melodic line with a *v* (accents) marking over a group of notes. The bass staff continues with its accompaniment.

The fourth system consists of two staves. The treble staff features a series of chords with a *f* dynamic marking. The bass staff has a melodic line with a *ff* dynamic marking.

The fifth system consists of two staves. The treble staff has a melodic line with several accents (^) and a *v* marking. The bass staff provides a steady accompaniment.

The first system of music consists of two staves. The treble staff begins with a series of chords marked with an accent (^) and a slur, followed by a melodic line. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It features a dynamic marking of *ff* (fortissimo) in the bass staff. A time signature change to 3/4 is indicated by a double bar line with the numbers 3 and 4 below it. The treble staff has an 8-measure rest at the beginning of the system.

The third system shows more complex rhythmic patterns in both staves. The treble staff has several notes with accents (^) and slurs. The bass staff features dense chordal textures and moving lines.

The fourth system includes dynamic markings of *cresc.* (crescendo) and *accel.* (accelerando) in the bass staff. The treble staff has a melodic line with slurs and accents.

The fifth system concludes the piece. It features a final chord in the bass staff marked with *sfz* (sforzando) and *ffz* (fortissimoforzando). The treble staff has a melodic line that ends with a final note.

No 1.

Opening Chorus.

Lyric by
S. M. BRENNER.

Music by
JULIAN EDWARDS.

Allegretto marziale ma non troppo.

Piano.

The musical score is written for piano and consists of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a dynamic marking of *ff* (fortissimo). The tempo is indicated as *Allegretto marziale ma non troppo*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents (marked with a > symbol) placed over notes in the later systems. The piece concludes with a final cadence in the sixth system.

MALE CHORUS.

TENORS. *ff*

Span-ish war-ri-ors are we, all tried— and— true, There is

BASSES.

noth-ing in our line we can - not— do, And our ev'-ry gal-lant feat, They'll in

his-to - ry re-peat, And per - haps in com-ic op-e-ra too. Though our

mil - i - ta - ry qual - i - ty is prime, We're cam - paign - ing in an

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "mil - i - ta - ry qual - i - ty is prime, We're cam - paign - ing in an". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note bass line and chords in the right hand.

en - er - vat - ing clime, And there's noth - ing we can see, On the prox - i - mate tap - is, So the

The second system continues the musical score. The vocal line lyrics are: "en - er - vat - ing clime, And there's noth - ing we can see, On the prox - i - mate tap - is, So the". The piano accompaniment continues with similar rhythmic patterns, including some chords with a fermata.

on - ly thing we kill is time. Tra la la la la la la la la

The third system concludes the musical score. The vocal line lyrics are: "on - ly thing we kill is time. Tra la la la la la la la la". The piano accompaniment features a more active right-hand melody in the final measures, with some chords held over.

la la la — Tra la la la la la la — la la la la la —



— la la la la la la — la la la la la —



— Tra la la — la — la — la — Tra la la — la —



(Enter Girls)

GIRLS. (To soldiers, teasingly.)

Pic - tur - esque be - yond a doubt, sirs, Is your sol - dier -

ing so fine, — But we're sure you'll feel put out, sirs,

If — you find — you can - not dine, ————— High - strung

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "If — you find — you can - not dine, ————— High - strung". The piano accompaniment features a steady bass line in the left hand and chords in the right hand, with some melodic movement in the right hand during the final measures.

he - roes we can hum - ble, Mar - tial spir - its we can

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "he - roes we can hum - ble, Mar - tial spir - its we can". The piano accompaniment maintains the same harmonic structure, with a consistent bass line and chords in the right hand.

dash, — Lof - ty i - deas we can tum - ble, In - to

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "dash, — Lof - ty i - deas we can tum - ble, In - to". The piano accompaniment features a more active right hand with eighth-note patterns, while the left hand remains steady.

plead - ing, like — a flash. ————— See the

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "plead - ing, like — a flash. ————— See the". The piano accompaniment features a more active right hand with eighth-note patterns, while the left hand remains steady.

ar - my's sad un - do - ing! See the sol - diers brave un -

bend! When they fear there's trou - ble brew - ing

(They laugh and jeer the soldiers.)
At the com - mis - sa - ry end.

Listesso tempo.

SOP. & ALTO.

CHORUS.

TEN.

BASS.

Pic-tur - esque be - yond a doubt, sirs, Is your

Span-ish warriors are we, all tried and true, There is

sol - dier - ing so fine, But we're sure you'll feel put

noth-ing in our line we can - not do, And our ev' - ry gal-lant feat, They'll in

out, sirs, If you find you can - not dine.

his - to - ry re - peat, And per - haps in com - ic Op - e - ra too. Thoughour

High-strung he - roes we can hum - ble, Mar - tial spir - its
 mil - i - ta - ry qual - i - ty is prime, We're cam - paign - ing in an

we can dash, Lof - ty i - deas we can
 en - er - vat - ing clime, And there's noth - ing we can see, On the

tum - ble, In - to plead - ing, like a flash,
 prox - i - mate tap - is, So the on - ly thing we kill is time. Tra la

See the ar-mys sad un-do-ing! See! the sol-diers brave un-bend!

la la la la la la la la la la la la la la Tra la

When they fear there's trouble brew-ing At the com-mis-sa-ry end.

la la la la la la la la la la la la la la Tra la

Ah! Ah! Ah! Ah!

la la la la la la la la la la la la la Tra la la

Ah!

la la la la la la Tra la

la la la la la la Tra la

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

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

ff

VASCALLA. *Meno mosso.*

Sa - lute the tru - ly great, Ye sol - diers and pro -

TREMOLO.

Sa - lute the tru - ly great, Ye sol - diers and pro -

STACCATO.

p

vis - ion - ers, With bow ap - pro - pri - ate; The Span - ish High Com - mis - sion - ers.

vis - ion - ers, With bow ap - pro - pri - ate; The Span - ish High Com - mis - sion - ers.

CHORUS.

We

We

f

greet the tru - ly great, We sol - diers and pro -
greet the tru - ly great, We sol - diers and pro -

vis - on - ers, With bow ap - pro - pri - ate; Hail! Span - ish High Com -
vis - on - ers, With bow ap - pro - pri - ate; Hail! Span - ish High Com -

mis - sion - ers!
mis - sion - ers!

Moderato.

25

leggiere. *p*

VASCALLA.

There's a pop-u-lar im-pres-sion,
pop-u-lar im-pres-sion,

TREMOLO.

That a leg-is-la-tor's mind
That if pol-i-ti-cians bold

STACCATO.

— Is
Put a

pp

Of the con-sci-en-tious kind;
To be sli-ly bought and sold,

That his
That each

filled with great am-bi-tion
price up-on their fav-ors

staccato.

And his
And they'd

heart is phil-an-throp-ic,
pub-lic man who knows 'em,

That his thought is pa-tri-ot-ic,
Would de-nounce 'em and ex-pose 'em;

an-ti-bood-le sen-ti-ment is strong.
lock the ras-cals up where they be-long.

There's a pop-u-lar im-pres-sion,
There's a pop-u-lar im-pres-sion,

Ed-i-
That's in-

That he nev-er has a sen-ti-ment,
That we're pro-dig-ies of hon-or,

— Not mo-ral-ly cor-rect,
And we're par-a-gons of truth,

fy-ing in ef-fect,
stilled in budding youth,

And that
And our

He's con-tin-u-al-ly scorning,
Is a con-stant in-spir-a-tion,

That's the pop-u-lar im-pres-sion,
That's the pop-u-lar im-pres-sion,

lob-by-ists' sub-orn-ing,
no-ble oc-cu-pa-tion.

But it's
But it's

wrong. That's the pop - u - lar im - pres - sion, But it's wrong; wrong; wrong; That's the
 wrong; That's the pop - u - lar im - pres - sion, But it's wrong; wrong; wrong; That's the
 wrong,

pop - u - lar im - pres - sion, But it's wrong! That's the
 pop - u - lar im - pres - sion, But it's wrong! That's the
 That's the
 That's the

f

CHORUS.

pop - u - lar im - pres - sion, But it's wrong, wrong, wrong, That's the
pop - u - lar im - pres - sion, But it's wrong, wrong, wrong, That's the
pop - u - lar im - pres - sion, But it's wrong, wrong, wrong, That's the
pop - u - lar im - pres - sion, But it's wrong, wrong, wrong, That's the

pop - u - lar im - pres - sion, But it's wrong! There's a
pop - u - lar im - pres - sion, But it's wrong!
pop - u - lar im - pres - sion, But it's wrong!
pop - u - lar im - pres - sion, But it's wrong!

The musical score is arranged in three systems. The first system consists of six staves: three vocal staves (treble clef) and three piano accompaniment staves (treble and bass clef). The second system consists of six staves: three vocal staves and three piano accompaniment staves. The third system consists of six staves: three vocal staves and three piano accompaniment staves. The lyrics are: "wrong. But it's wrong. But it's wrong! But it's wrong! But it's wrong! But it's wrong!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines in the right hand and bass line in the left hand. The key signature has one sharp (F#) and the time signature is 2/4.

3484
No 2.

I Am So Fair.

Isadora, Tremolo, Staccato and Vascalla.

Lyric by
S. M. BRENNER.Music by
JULIAN EDWARDS.

Andante moderato. ISADORA.

ISADORA.

I ' am so fair, That man - y a stare, I'm
I am so fair, All un - a - ware, Hearts

Piano.

well a - ware, A - dores me. Yet
I en - snare, And rue them. They

lov - er's sighs, And gloom - y eyes, My pa - tience tries, It bores me.
find no bliss, My an - swer's this, I'll be a sis - ter to — them.

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Ah! maid - ens meek and plain, My la -
Ah! maid - ens plain of face, _____ Who

ment do not dis - dain, Come tell a beau - ty vain, Of wor - ship
lack a mea - gre trace, Of sym - me - try, or grace, Or love in -

wea - ry, Pray tell me, is not there Sweet -
spir - ed, Be - lieve my plaint, I beg, Al -

bliss in frow - sy hair, Some hid - den joy to wear Com - plex - ion
though to you 'tis vague, It some - times is a plague To be ad -

Andante sostenuto.

blear - y? I am so fair, Ah, woe is me! My
mir - ed. ed.

beau - ty's set me sigh - ing, From one un-wel - come sui - tor free, An -

oth - er comes a - try - ing. You sing - ers of roul - ades, Of
VASCALLA.

Can we be

TREMOLLO, STACCATO.

(2nd Verse only.)

charm - ing ser - e - nades, Your suit for - swear. Go,
 wrong? She likes our song, She means to

crec.

heave your ten - der sighs, Go, turn your love-sick eyes. Else -
 scoff. She packs us off! She means to

pp

where! Else - where! Go, go else - where! *D.C.*
 scoff. She packs us off!

pp *D.C.*

3490

No 3.

Said The Governor.

Isadora Pedrillo, Vascallo, Tremolo and Staccato.


Lyric by
S. M. BRENNER.Music by
JULIAN EDWARDS.

Allegretto. Pedro.


PEDRILLO 

Piano. 

That your



pur - pose is quite hope - less la - dy, sure - ly you can
wife, he said, her life would be with gold and ti - tles





see, There's an Eng - lish maid who thwarts you and she's
crammed. But she an - swered, as the door up - on his



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fair as fair can be; "By my hal - i - dom she's
no - ble nose she slammed, "Sir, I spurn your wealth and

beau - ti - ful and must be - long to me," Said the
hon - ors, you can keep them and be damned!" To the

ISA.
Said the Gov - er - nor! "By my hal - i - dom she's
To the Gov - er - nor! "Sir, I spurn your wealth and

PEDRO.
Gov - er - nor!
Gov - er - nor!

VAS.
Said the Gov - er - nor! "By my hal - i - dom she's
To the Gov - er - nor! "Sir, I spurn your wealth and

TREMOLO.
Said the Gov - er - nor! "By my hal - i - dom she's
To the Gov - er - nor! "Sir, I spurn your wealth and

STACC.
Said the Gov - er - nor! "By my hal - i - dom she's
To the Gov - er - nor! "Sir, I spurn your wealth and

beau - ti - ful and must be - long to me,"
hon - ors, you can keep them and be damned!"

Said the
To the

beau - ti - ful and must be - long to me,"
hon - ors, you can keep them and be damned!"

beau - ti - ful and must be - long to me,"
hon - ors, you can keep them and be damned!"

Said the Gov - ern - or!
To the Gov - er - or!

Gov - ern - or!
Gov - ern - or!

Now it seems this Eng - lish
"Dar - ling, pray be not so

Said the Gov - ern - or!
To the Gov - ern - or!

Said the Gov - ern - or;
To the Gov - ern - or!

PEDRO.

beau - ty has a tem - per ver - y hot, Yea, there nev - er was a
rude," he said, "or we shall dis - a - gree, Two months grace I shall ap -

"mark - er" to the one that she has got, But in spite of that com -
por - tion, to ac - cus - tom you to me, But the day the time e -

ISA.

PEDRO.

plete - ly, All in love up - on the spot, Fell the Gov - ern - or!
laps - es, You can cal - cu - late to be Mrs. — Gov - ern - or!"

TREMOLO.

STACC.

Fell the
Mrs. —

Fell the Gov-ern-or! But in spite of that com-
 Mrs. — Gov-ern-or! But the day the time e -

But in spite of that com-
 But the day the time e -

Fell the Gov-ern-or! But in spite of that com-
 Mrs. — Gov-ern-or! But the day the time e -

Gov-ern-or! But in spite of that com-
 Gov-ern-or! But the day the time e -

plete - ly, all in love up - on the spot, Fell the Gov-ern - or! Fell the
 laps - es, you can cal - cu - late to be, Mrs. — Gov-ern - or! Mrs. —

plete - ly, all in love up - on the spot, Fell the Gov-ern - or! Fell the
 laps - es, you can cal - cu - late to be, Mrs. — Gov-ern - or! Mrs. —

plete - ly, all in love up - on the spot, Fell the Gov-ern - or! Fell the
 laps - es, you can cal - cu - late to be, Mrs. — Gov-ern - or! Mrs. —

plete - ly, all in love up - on the spot, Fell the Gov-ern - or! Fell the
 laps - es, you can cal - cu - late to be, Mrs. — Gov-ern - or! Mrs. —

Gov-ern-or! Fell the Gov - ern - or!
Gov-ern-or! Mrs — Gov - ern - or!

Gov-ern-or! Fell the Gov - ern - or! As his
Gov-ern-or! Mrs — Gov - ern - or!

Gov-ern-or! Fell the Gov - ern - or!
Gov-ern-or! Mrs — Gov - ern - or!

Gov-ern-or! Fell the Gov - ern - or!
Gov-ern-or! Mrs — Gov - ern - or!

D.S.

The first system of the score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth part. The lyrics are: "Gov-ern-or! Fell the Gov - ern - or!" and "Gov-ern-or! Mrs — Gov - ern - or!". The piano accompaniment includes a *D.S.* (Da Capo) marking. The score is marked with a first ending bracket and a second ending symbol (§ 2).

The second system of the score is a piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part includes trills and slurs.

The third system of the score is a piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part includes trills and slurs.

The fourth system of the score is a piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part includes trills and slurs.

3489

That's the Kind of Noble Savage That I Am.

No 4.

Tacoma and Chorus.

Lyric by
S. M. BRENNER.Music by
JULIAN EDWARDS.

Misterioso.

Piano. *p*

TACOMA.

If you've got a lit - tle job that needs at - ten - tion, In the
If your la - dy love dis - dain - ful - ly re - jects you, I've a

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con - jur - ing, or nec - ro - manc - ing line, -
po - tion that will win for you her smile; -

Kind - ly, heed me for a mo - ment while I men - tion, There's no
If you've got a wealth - y un - cle who neg - lects you, I've a

tal - ent that's com - par - a - ble to mine. I can
phil - tre that will draw him out in style. I've as -

weave a spell a - round a poor re - la - tion, That can
sort - ed in - can - ta - tions by the doz - ens, And I've

make him clean for - get his fam' - ly tree, _____ I can
 pro - phe - cies of fort - une by the score; _____ Come a -

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part includes dynamic markings of *f* and *mp*.

charm a - way spring po - et's in - spir - a - tion, _____ Make them
 long and bring your aun - ties and your cous - ins, _____ I can

The second system of music continues the vocal line and piano accompaniment. The piano part includes dynamic markings of *ff* and *p*.

simp - ly yearn prose writ - ers for to be. _____
 fix them with the thing they're look ing for. _____

The third system of music continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *f*.

I can work a sha - dy scheme for all there's in it, And pre -
 I've a slid - ing scale of pri - ces that will please you, And my

The fourth system of music concludes the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p*.

serve the sto-ic si-lence of the clam; ——— I'll close an-y kind of
greet-ing is an ex-qui-site sa-laam. ——— For I have no haugh-ty

molto rit.

con-tract on the min-ute, That's the kind of nob-le sav-age
pride, with which to tease you, That's the kind of clev-er sav-age

molto rit. *colla voce.*

Ben marcato e molto rit.

that I am. ——— I don't trou-ble you with frills, If you
that I am. ——— I don't scare a-way the snide, With a

Ben marcato e molto rit.

prompt-ly pay the bills, That's the kind of wil-y sav-age that I
sim-u-lat-ed pride, That's the kind of wil-y sav-age that I

1

am.

f

CHORUS.

Kind-ly re-col-lect He's the cir-cum-spect Sort of in-tel-lect of a

Kind-ly re-col-lect He's the cir-cum-spect Sort of in-tel-lect of a

f

f

2

am.

clam, a clam. He don't scare a-way the snide, With a

clam, a clam. He don't scare a-way the snide, With a

Tempo I.

ff

rit.

That's the kind of wil-y sav-age that I am.

sim-u-lat-ed pride.

sim-u-lat-ed pride.

rit. *p* *ppp*

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The vocal line begins with a rest, followed by the lyrics "That's the kind of wil-y sav-age that I am." The tempo marking *rit.* is placed above the first measure. Below the vocal line are three staves for piano accompaniment: two treble clefs and one bass clef. The lyrics "sim-u-lat-ed pride." are written under the first two staves. The piano accompaniment includes chords and single notes, with dynamic markings *rit.*, *p*, and *ppp* appearing in the lower right portion of the system.

Presto.

ff Presto.

The second system of the musical score consists of piano accompaniment. It begins with a treble clef staff containing a series of sixteenth-note chords, with the tempo marking *Presto.* above it. Below this are three staves (two treble clefs and one bass clef) that are mostly empty, indicating rests for the vocal line and other instruments. The system concludes with a grand staff (treble and bass clefs) featuring a complex piano accompaniment with a *ff Presto.* marking. The piano part includes rapid sixteenth-note passages and chords, with some notes marked with accents (*>*).

Entrance of Governor.

Chorus.

No 5a

Lyric by
S. M. BRENNER.

Music by
JULIAN EDWARDS.

Allegretto.

Piano.

p *f*

The piano introduction consists of two staves in 6/8 time. The right hand plays a rhythmic melody with eighth notes and rests, while the left hand provides a simple accompaniment. Dynamics range from piano (*p*) to forte (*f*).

CHORUS.

SOP. & ALTO.
TEN.
BASS.

Pro -

Pro -

The chorus section features three vocal staves (Soprano & Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the word "Pro-" and are followed by piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *f*.

ces - sions great in re - gal state, May be a sight to bore you, Re -

ces - sions great in re - gal state, May be a sight to bore you, Re -

The vocal staves continue with the lyrics: "ces - sions great in re - gal state, May be a sight to bore you, Re -". The piano accompaniment continues with a steady bass line and a melodic line in the right hand.

view - ing stands and loud, brass bands, Are things you may ab - hor too, But

view - ing stands and loud, brass bands, Are things you may ab - hor too, But

crowd a - round, let trump - ets sound, With ring - ing blast and blare - a, To

crowd a - round, let trump - ets sound, With ring - ing blast and blare - a, To

greet that might - y po - ten - tate, The Gov - er - nor of La Guay - ra, The

greet that might - y po - ten - tate, The Gov - er - nor of La Guay - ra, The

odd and fligh - ty, high and might - y Gov - er - nor of La
odd and fligh - ty, high and might - y Gov - er - nor of La
high and might - y

Guay - ra, The Gov - er - nor of La Guay - ra,
Guay - ra, The Gov - er - nor of La Guay - ra, La

La Guay - ra.
Guay - ra, La Guay - ra.
La Guay - ra, La Guay - ra.
La Guay - ra, La Guay - ra.

3524
No 5b

Don Pascal de Mesquita.

Pascal and Chorus.

Lyric by
S. M. BRENNER.Music by
JULIAN EDWARDS.

Piano.

PASCAL.

Of

em - i - nent men, you've heard them tell, In po - e - try, song and
war - ri - or is a stir - ring sight, When clad in a u - ni -

prose, And some of the same, you re - mem - ber well, Whilst
form, With glit - ter - ing sword and a plume so bright, And

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oth - ers your mind out - grows. But nev - er a name, can
per - fect - ly pad - ded form. Lo - thar - i - os apt may

ev - er dream, To glo - ry like mine at - tain, The
come and go, To man - y a maid - en's grief, They're

cal - cium light is a fit - ful gleam, Com - pared to my lus - trous brain. So I
am - a - teurs all, so trite and slow, My conquests pass all be - lief. At a

Allegretto.

must de - clare, (For I'm well a - ware, That as conq' - ror great, I'm be -
soci - al rout, As I strut a - bout, If I do not smile, All the

yond com - pare, That hist - ry's page, Will al - ways bear, In
la - dies pout, I'm pop - u - lar, Be - yond a doubt, No

char - ac - ters bold, My name so fair, Don Pas - cal de Mes -
haugh - ty beau - ty Would dare to flout, Don Pas - cal de Mes -

qui - ta I'm the great Don Pas - cal de Mes - qui - ta, de Mes -
qui - ta So sa lute Don Pas - cal de Mes - qui - ta, de Mes -

qui - ta, de Mes - qui - ta! Em - u - late, Don Pas - cal de Mes -
qui - ta, de Mes - qui - ta! Don't dis - pute, Don Pas - cal de - Mes -

CHORUS.

qui - ta, The con - quer - or.
 qui - ta, So pop - u - lar!

SOP. & ALTO.

TEN.
 BASS.

So we
 At a

So we
 At a

f *cresc.*

must de - clare, (For we're all a - ware, That as conq - 'ror great, He's be -
 so - cial rout, As he struts a - bout, If he does not smile, All the

must de - clare, (For we're all a - ware, That as conq - 'ror great, He's be -
 so - cial rout, As he struts a - bout, If he does not smile, All the

yond com- pare, That hist'rys page, Will al- ways bear, In char- ac- ters bold, His
 la - dies pout, He's pop - u - lar Be - yond a doubt, No haughty beau- ty Would

yond com- pare, That hist'rys page, Will al- ways bear, In char- ac- ters bold, His
 la - dies pout, He's pop - u - lar Be - yond a doubt, No haughty beau- ty Would

Don Pas- cal de Mes - qui - ta! Ah!

name so fair, He's the great Don Pas- cal de Mes -
 dare to flout. So - sa - lute

name so fair, He's the great Don Pas- cal de Mes -
 dare to flout. So - sa - lute

de Mes- qui - ta, de Mes- qui - ta, Em - u - late, Don Pas-cal de Mes-
 qui - ta, de Mes- qui - ta, de Mes- qui - ta, Em - u - late, Don Pas-cal de Mes-
 qui - ta, de Mes- qui - ta, de Mes- qui - ta, Em - u - late, Don Pas-cal de Mes-
 Don't dis - pute

Pause 2nd time only.

qui-ta, The con - quer - or A lar.
 So pop - u - lar.
 qui - ta, The con - quer - or
 So pop - u - lar!
 qui - ta, The con - quer - or
 So pop - u - lar!

ff

3488
No. 6.

I've A Very Nasty Temper, So Beware.

Ruth and Chorus.

Lyric by
S. M. BRENNER.Music by
JULIAN EDWARDS.

Andante moderato.

Piano.

f *p*

Love ye the blush-ing maid with tim - id grac - es, Whose droop-ing
rag - ing storm, the roll - ing thun - der? The sound-ing

eyes be - tray - her bash - ful fear? Go! Pay your
crash of fierce and last - ing strife? Love ye the.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Andante moderato'. The piano part features a melody in the right hand and a bass line in the left hand, with dynamics ranging from forte (f) to piano (p). The vocal line enters with the lyrics 'Love ye the blush-ing maid with tim - id grac - es, Whose droop-ing rag - ing storm, the roll - ing thun - der? The sound-ing eyes be - tray - her bash - ful fear? Go! Pay your crash of fierce and last - ing strife? Love ye the.' The piano accompaniment continues throughout the vocal lines, providing harmonic support and texture.

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ur - gent court in oth - er plac - es, You'll find no
shriek of wom - an's rage I won - der, If these ye

trace,, of tim - our - ous - ness here. No
seek, come, make of me a wife. Mark

gen - tle mien have I, No shrink - ing charm, No ten - der, lan - guid sigh of
well the fu - ture, or Too late re - pine, This is the pros - pect for a

shy a - larm. The com - pli - ments of sen - ti - men - tal clowns, I
spouse of mine. The ful - some flat - ter - y of sigh - ing swains, For

meet with most con - temptuous of laugh - ter, The
which the av'rage girl thinks she's cre - a - ted, Is

woo - er of my smiles I pay with frowns, And some - times
non - sense which a strong - er mind dis - dains, They're apt to

Tempo di Valse.

he has found blows fol - low af - ter. Take heed, ye love - sick
leave my pres - ence bro - ken pat - ed.

swains; a warn - ing fair, I've a ver - y nas - ty tem - per, So be -

ware! _____ Be - ware!

CHORUS.
Be - ware! Be - ware!

Be - ware! Be - ware!

cresc.

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line starts with a long note for 'ware!' followed by a triplet of eighth notes for 'Be - ware!'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with a 'cresc.' marking.

Tempo I. 1 2

So be-ware! Be - ware! Loveye the ware! Be-

p She's a ver - y nas - ty tem-per! Be - ware! -ware

p She's a ver - y nas - ty tem-per! Be - ware! -ware

p *f* *ff*

Detailed description: This system contains the second vocal entry and piano accompaniment. It begins with a 'Tempo I.' marking and a first ending sign. The vocal line includes the lyrics 'So be-ware! Be - ware! Loveye the ware! Be-'. The piano accompaniment has a first ending sign and dynamic markings of *p*, *f*, and *ff*.

ware! _____ Be - ware! _____ Oh, _____

Oh, be - ware! Oh, be - ware!

Oh, be - ware! Oh, be - ware!

f

f

The first system of the musical score features a vocal line at the top with lyrics: "ware! _____ Be - ware! _____ Oh, _____". Below it are two vocal staves, each with the lyrics "Oh, be - ware!". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and melodic lines. A dynamic marking of *f* (forte) is present in the piano part.

_____ Be - ware! _____

Be - ware!

Be - ware!

The second system continues the musical score. The vocal line at the top has the lyrics "_____ Be - ware! _____". Below it are two vocal staves, each with the lyrics "Be - ware!". The piano accompaniment continues with chords and melodic lines.

ff

The third system shows the piano accompaniment for the final part of the piece. It features a grand staff with treble and bass clefs, with chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the piano part.

3487
No 7.

Farewell, Fond Dreams of Love.

DUET.

Ruth and Dick.

Lyric by
S. M. BRENNER.

Music by
JULIAN EDWARDS.

Andante moderato.

RUTH.

RUTH.

Fare-well, fond

Piano.

dreams of love's to morrow, Un - wept, un - hon - ored and un

known; But one ref - uge in my -

sor - row, Death, - ig - no - ble and a - lone!

Dick outside.

A -

The first system of the musical score. It features a vocal line on a treble clef staff with lyrics: "sor - row, Death, - ig - no - ble and a - lone!". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a melodic line in the right hand and a harmonic accompaniment in the left hand. The lyrics "Dick outside." and "A -" are positioned above the piano staff.

un poco piu.

Hark! an ech-o sweet re - sound - ing! Can it mean that

lone!

cresc.

The second system of the musical score. The vocal line continues with the lyrics: "Hark! an ech-o sweet re - sound - ing! Can it mean that lone!". The piano accompaniment features a melodic line in the right hand that is marked with a crescendo (*cresc.*) and a hairpin. The lyrics "lone!" are placed below the vocal line.

un poco rit.

Hope's a - near? How it sets my puls - es

a tempo.

A - near!

The third system of the musical score. The vocal line continues with the lyrics: "Hope's a - near? How it sets my puls - es A - near!". The piano accompaniment features a melodic line in the right hand that is marked with a ritardando (*un poco rit.*) and then returns to the original tempo (*a tempo.*). The lyrics "A - near!" are placed below the vocal line.

un poco rit.

bound-ing! Does it bid me hope or fear?

Hope or

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The lyrics are "bound-ing! Does it bid me hope or fear?". The bottom staff is a piano accompaniment with a treble and bass clef. It features a melodic line in the treble clef and a bass line in the bass clef. A long slur covers the first six measures of the piano part.

a tempo.

Can it be a sig - - nal mys - tic,

fear!

a tempo.

Detailed description: This system contains the next two staves. The top staff is a vocal line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The lyrics are "Can it be a sig - - nal mys - tic, fear!". The bottom staff is a piano accompaniment. The tempo marking "*a tempo.*" appears above the first measure and below the first measure of the piano part.

Bid - ding me be brave, take heart?

Take heart! That

Detailed description: This system contains the final two staves. The top staff is a vocal line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The lyrics are "Bid - ding me be brave, take heart?". The bottom staff is a piano accompaniment. The tempo marking "*a tempo.*" is present in the previous system. The piano part features a melodic line in the treble clef and a bass line in the bass clef.

sil - ver voice is sure - ly thine, That makes the si - lence

A sign!
like a sign! Mys - te - rious one, art far or

Ap - pear!
near? Come, calm my anx - ious heart, ap - pear!

That voice!

accl.

I know that voice! A sound like guid - ance from a

accl.

Detailed description: This system contains the first two systems of a musical score. The top staff is a vocal line with lyrics 'That voice!' and 'I know that voice!'. The second staff is another vocal line with lyrics 'A sound like guid - ance from a'. The piano accompaniment is shown in the bottom two staves, with the word 'accl.' appearing in both the second and third systems. The key signature is G major (one sharp).

My_ love!

bove! I come to res - cue thee, my_ love!

Detailed description: This system contains the third and fourth systems of the musical score. The top staff has lyrics 'My_ love!' and 'bove! I come to res - cue thee, my_ love!'. The piano accompaniment continues in the bottom two staves. The key signature remains G major.

Oh! My love! Tho' fate be -

Oh! My love!

Detailed description: This system contains the fifth and sixth systems of the musical score. The top staff has lyrics 'Oh! My love! Tho' fate be -' and 'Oh! My love!'. The piano accompaniment concludes in the bottom two staves. The key signature remains G major.

Allegro.

stern, and love be blind, The way to
 Tho' fate be stern and love be blind, The way to

thee I'll sure-ly find,— The way to thee, I'll sure-ly
 thee I'll sure-ly find,— The way to thee, I'll sure-ly

find. Take cour-age then, have done with
 find. Take cour-age then,

fear, For light and hope and life are

have done with fear, For light and hope and life are

ff

ff

here! Have done with fear, For hope and life, For hope and

here! Have done with fear, For hope and life, For hope and

rit.

rit.

ff

life are here!

life are here!

rit.

ff

3483
No 8.

The Heart Of A Sailor Is True.

Dick.

Lyric by
S. M. BRENNER.

Music by
JULIAN EDWARDS.

Moderato.

DICK.

They
They

Piano.

say that a sail - or can nev - er be true, And
say that of sail - ors the so - ber are few, And

that's but a say - ing, say I; For a
that's but a say - ing, say I; For a

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mar - in - er's col - or is al - ways true blue, The blue of the sea and the
mar - in - er's drinkin' 'tis time that you knew, Should ne'er cause his sweetheart to

sky. Heave ho! Heave ho! Heave ho! — There's a
sigh! Heave ho! Heave ho! Heave ho! — For his

chance that he may, In his free - heart - ed way, Give the
love is his boast, And she's al - ways his toast, And I

tongues of, the gos-sips a clue? But where-
think that's quite pro - per, don't you? So where-

e'er he may roam, His sweet las - sie at home, Can be -
 e'er he may sup, Why sweet las - sie cheer up, And be -

sure that what - ev - er he'll do, he'll do, For the
 sure that what - ev - er he'll do, he'll do, For the

rit.

heart of a sail - or is true. For the heart of a sail - or is
 heart of a sail - or is true. For the heart of a sail - or is

fp

1 true. 2 true.

ff

3485
No. 9.

I Would Like a Frank Opinion.

Lyric by
S. M. BRENNER.

Dick, Pascal and Ruth.

Music by
JULIAN EDWARDS.

Allegro.

Piano.

The piano introduction is in 2/4 time, marked 'Allegro' and 'f' (forte). It consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords and eighth notes.

DICK.

The first system of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part is marked 'pp' (pianissimo). The lyrics are: "I would like a frank o - pin-ion. On this un-ex-pect-ed deal, He's ex-like a frank o - pin-ion In a caselike this you see, One is

The second system of the vocal melody and piano accompaniment. The lyrics are: "ceed - ing - ly pe - cu - liar, pe - cu - liar, this chap, For in - just - i - fied in think - ing, in think - ing, there's a plan, To en -

The third system of the vocal melody and piano accompaniment. The lyrics are: "stead of be - ing an - gry, As I quite sup - posed he'd feel, Why he trap a man and maid - en, By this mag - na - nim - i - ty, I'll be

RUTH.

real-ly does-nt seem to care a rap. I would
ve - ry, ve - ry care-ful, I'm the man. I would

ff *p*

Detailed description: This system contains the first two lines of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include fortissimo (ff) and piano (p).

like a frank o - pin-ion, On this ve - ry odd af - fair, I am
like a frank o - pin-ion, 'Tis a ve - ry awk-ward place, For a

Detailed description: This system contains the third and fourth lines of the musical score. The key signature changes to D major (two sharps). The piano accompaniment continues with a similar rhythmic pattern.

ve - ry sure there's rea-son to sus - pect That there's
man and maid and oh, my brain's a - whirl As I

ff *p*

Detailed description: This system contains the fifth and sixth lines of the musical score. The piano accompaniment features a prominent chordal texture in the right hand. Dynamics include fortissimo (ff) and piano (p).

treach-er - y a - round us, And I feel I must be - ware, So I'll
re - al - ize the dan - ger, To the la - dy in the case, I'll be

Detailed description: This system contains the seventh and eighth lines of the musical score. The piano accompaniment continues with a steady eighth-note bass line.

use a deal of can - tion and re - flect.
ve - ry,, ve - ry care - ful I'm the girl.

fz

DON PASCAL.

I would like a frank o - pin - ion, In my ve - ry clev - er lay, For I
I will file my frank o - pin - ion, That the way they billed and cooed, Was to

pp

see I've got this sen - ti - men - tal pair, _____ All at
me most ag - gra - va - ting and ab - surd, _____ But to

sea to guess my mean - ing, And to use a ve - ry gay, Though a
tell them my in - ten - tions, Would be im - po - lite and rude, I'll be

mod-ern-ized ex - press-ion, in the air.
ve - ry, ve - ry fox - y, I'm a "bird?"

RUTH.

Now, wouldn't it puz-zle you? Is-nt it strange?

DICK.

Now, wouldn't it puz-zle you? Is-nt it strange?

PASCAL.

ff *p stacc.*

What does he mean to do? It's ve - ry pro - vok - ing, I

What does he mean to do? It's ve - ry pro - vok - ing, I

do, I They

hope that he's jok - ing, I hope that my hope comes true.

hope that he's jok - ing, I hope that my hope comes true. I would

Im

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. A first ending bracket is shown above the final measure of the system.

2

true ——— It's ve - ry pro-vok - ing, I hope that he's jok - ing, I

true ——— It's ve - ry pro-vok - ing, I hope that he's jok - ing, I

They Im They

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has three flats and the time signature is 2/4. A second ending bracket is shown above the first measure of the system.

hope that my hope comes true. ——— It's ve - ry pro - vok - ing, I

hope that my hope comes true. ——— It's ve - ry pro - vok - ing, I

their They

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has three flats and the time signature is 2/4.

cresc.

hope that he's jok - ing, I hope, I hope, I hope, I hope, I

hope that he's jok - ing, I hope, I hope, I hope, I hope, I

hope that Im jok - ing, They hope, they hope, they hope, they hope, they

hope, I hope that my hope _____ comes

hope! _____ I hope my hope comes

They hope, their hope comes

true! _

true! _

pp

No 10.

Finale I.

Lyric by
S. M. BRENNER.

Music by
JULIAN EDWARDS.

Allegretto.

Piano.

The piano introduction consists of four measures. The right hand starts with a forte (*f*) dynamic, playing a series of eighth notes in the treble clef. The left hand plays a steady bass line with quarter notes in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

CHORUS.

The chorus begins with the lyrics: "Ring out the mer - ry wed - ding bells, The feast pre -". The vocal parts are written in two staves (Soprano and Alto/Tenors). The piano accompaniment is in the bass clef, providing a harmonic support for the vocal lines. The lyrics are: "Ring out the mer - ry wed - ding bells, The feast pre -".

The piano accompaniment for the first part of the chorus, marked *ff* (fortissimo). It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with some chords in the right hand.

The second part of the chorus with lyrics: "pare, A ce - re - mo - ny it fore - tells, Sur - pass - ing". The vocal parts continue with the lyrics: "pare, A. ce - re - mo - ny it fore - tells, Sur - pass - ing". The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment for the second part of the chorus, continuing the rhythmic pattern from the first part. It includes some chords and melodic lines in both hands.

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fair. Let voi-ces greet the bride to be, With glad ac -

fair. Let voi-ces greet the bride to be, With glad ac -

claim, Though made a bride un-wil-ling-ly, It's all the same. Ring

claim, Though made a bride un-wil-ling-ly, It's all the same. Ring

out the mer-ry wed - ding bells, The feast pre - pare, A

out the mer-ry wed - ding bells, The feast pre - pare, A

ce - re-mo-ny it fore-tells, Sur-pass - ing fair. Ring out the
 ce - re-mo-ny it fore-tells, Sur-pass - ing fair. Ring out the

mer - ry wed-ding bells, The feast — pre - pare, Ring out the mer - ry
 mer - ry wed-ding bells, The feast pre - pare, Ring out the mer - ry

wed - ding bells, Ring out, Ring out, the wed - ding bells.
 wed - ding bells, Ring out, Ring out, the wed - ding bells.

ISADORA.

un poco mosso.

Have you re-solved be-yond all plead - ing? Is there no chance to still be

p *f* *p*

free? Heed then this time-ly in-ter-ced - ing, Ruth is no

f *p* *f* *p*

fit - tingmate for thee. She can-not grace your proud po - si -

f

tion. See, I am born to what I seek.

I can com - mand by in - tu - i - tion,

rit.
She can't com - mand a pound a week.

rit.

a tempo.

CHORUS

Have you re - solved be - yond all plead - ing? Is there no

Have you re - solved be - yond all plead - ing? Is there no

f a tempo.

chance to still be free? Heed then this time - ly in - ter -

chance to still be free? Heed then this time - ly in - ter -

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some chromaticism in the vocal lines.

ceed - ing, Ruth is no fit - ting mate for thee.

ceed - ing, Ruth is no fit - ting mate for thee.

The second system also consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature remains three flats. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

ISA.

Hence, with my pride of birth pre - ten - cy! Love

The third system consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are the piano accompaniment. The key signature has changed to two flats (B-flat, E-flat). The piano accompaniment features a prominent eighth-note pattern in the right hand and a simple bass line.

rit.

me, wed me, Your Ex - cel - len - cy!

a tempo.

See how she pleads, all un - pre - ten - cy! Love

See how she pleads, all un - pre - ten - cy! Love

f a tempo.

DON PASCAL.

Now I

rit.

her, wed her, Your Ex - cel - len - cy.

her, wed her, Your Ex - cel - len - cy.

rit.

Meno mosso.

vow, by my du - ty, I trow, this is fun - ny, A

pp

la - dy with beau - ty, a la - dy with mon - ey, A

la - dy with suit - ors to count by the score. My

heart and my hand is a - beg - ging me for. Don - na

Is - a - do - ra, pri - thee rise, Your love for me for - get For I

can - not mar - ry with thee, Which I tear - ful - ly re - gret. Then per -

mit me, haugh - ty beau - ty; As your cus - tom - a - ry due, Though for

me an awk - ward du - ty, To a sis - broth - er be to

you.

Then per - mit him, haugh-ty beau-ty, as your cus - tom - a - ry

Then per - mit him, haugh-ty beau-ty, as your cus - tom - a - ry

The first system of the score consists of three staves. The top staff is a vocal line starting with a whole rest followed by a quarter note 'you.'. The middle two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

due, Though for him an awk-ward du - ty, To a broth-er be to you.

due, Though for him an awk-ward du - ty, To a broth-er be to you.

Meno mosso.

The second system continues the vocal and piano parts. It features two vocal lines with lyrics and piano accompaniment. The tempo marking 'Meno mosso.' is placed below the piano part. The piano accompaniment includes a section with a 'b' marking above it, indicating a change in dynamics or articulation.

For I love this lit - tle la - dy, Though it's doubt-less ve - ry true,

PASCAL.

The third system continues the vocal and piano parts. It features a vocal line with lyrics and piano accompaniment. The tempo marking 'PASCAL.' is placed below the piano part. The piano accompaniment includes a section with a double quote marking above it, indicating a change in dynamics or articulation.

That her tem-per — is - nt sha - dy, And she's some-thing of a shrew. Yet I'm

sure she can be ten- der, And a lit - tle plan I've laid, That I'm

ISADORA.

pos - i - tive will ren - der, her A ve - ry gen - tle maid. A

gen - tle maid in - deed? Your love has blind - ed you, Yet

you're not blam-a - ble, She is a shrew. A hate-ful ter-ma-gant,

PASCAL. (*Spoken.*) Untamable? Madame you're bold. The Lady's tamed,
and quite un-tam - a - ble.

regenerate, behold!

RUTH.
Oh,

Andante.

sir, my heart is filled with great e - mo - tion, My debt I'll gladly pay with deep de-

vo - tion, Sor-row flies — and leaves but glad - ness, Hap - pi -

ness — in - stead of sad - ness. To my heart your kind - ness

(To DICK)

seems a heal - ing lo - tion, That's a ve - ry di - plo -

To PASCAL

CHORUS & PRINCIPALS

ma - tic sort of no - tion, So for - give me.

To her heart your kind - ness.

To her heart your kind - ness

To her heart your kind - ness

Oh,

seems a heal - ing lo - tion, That's a ve - ry di - plo - ma - tic sort of no - tion.

seems a heal - ing lo - tion, That's a ve - ry di - plo - ma - tic sort of no - tion.

seems a heal - ing lo - tion, That's a ve - ry di - plo - ma - tic sort of no - tion.

Sir! pray you be-hold my deep con - tri - tion, My grat-i-tude shall know no in-ter-

mis - sion. This re - lease from prospect hate - ful, Makes this

mo - ment sweet-ly fate-ful, So for - give my cold and

haughty dis - po - si - tion, While I'm plead - ing in this

humb-ly meek po - si - tion, so for - give me!

So for - give her cold and

So for - give her cold and

haught-y dis - po - si - tion, While she's plead-ing in that humb-ly meek po -

haught-y dis - po - si - tion, While she's plead-ing in that humb-ly meek po -

RUTH.

ISA.

Can I be - lieve my eyes? This

CARITA.

Can we be-lieve our eyes?

DICK.

PED.

Can we be-lieve our eyes?

VAS.

Can we be-lieve our eyes? This is a great sur -

PAS.

Your

TREM.

Can we be-lieve our eyes?

STACC.

TACOMA.

Can we be-lieve our eyes? This is a great sur -

si - tion.

Can we be-lieve our eyes?

si - tion.

Can we be-lieve our eyes?

CHORUS.

Pray you be-hold, pray you be-hold my
 is a great sur-prise, This is a great sur-prise, I'm
 This is a great sur-prise, This is a great sur-prise,
 They can't be -
 This is a great sur-prise This is a great sur-prise, We're
 prise, This is a great sur-prise, We're
 Gov - er - nor is wise, I see you re - al - ize I'm in no
 This is a great sur-prise, This is a great sur-prise, We're
 This is a great sur-prise, This is a great surprise, We're
 prise, This is a great sur-prise, We're
 This is a great sur-prise, This is a great sur-prise,
 This is a great sur-prise, This is a great sur-prise,
 This is a great sur-prise, This is a great sur-prise,
cresc.

deep con - tri - tion.

not to be blamed. Can I be-lieve my

We're to be blamed.

lieve their eyes, This is a great sur - prise, They're

to be - blamed, We must con - ceal our

to be blamed, We must con - ceal our

dan - ger, We must con - ceal our

to be blamed, We must con - ceal our

to be blamed, We must con - ceal our

to be blamed, We must con - ceal our

We're to be blamed.

We're to be blamed. This

We're to be blamed.

f *ff*

This re - lease from pros - pect hate - ful,
 eyes? This is a great sur -

We're

to be blamed. They can't con -

fears, it cer - tain - ly ap - pears the la - dy's tamed, It

fears, it cer - tain - ly ap - pears the la - dy's tamed, It

fears, it cer - tain - ly ap - pears the la - dy's tamed, It

fears, it cer - tain - ly ap - pears the la - dy's tamed, It

fears, it cer - tain - ly ap - pears the la - dy's tamed, It

fears, it cer - tain - ly ap - pears the la - dy's tamed, It

We're

is a great

is a great

is a great

makes the mo - ments fate - ful.
 prise, I must con - ceal my
 to be blamed, We must con - ceal our
 ceal their fears, It cer - tain - ly ap -
 cer - tain - ly ap - pears the la - dy's tamed, The
 cer - tain - ly ap - pears the la - dy's tamed, The
 cer - tain - ly ap - pears the la - dy's tamed, The
 cer - tain - ly ap - pears the la - dy's tamed, The
 cer - tain - ly ap - pears the la - dy's tamed, The
 to be blamed, We must con - ceal our
 sur - prise, We must con - ceal our

So for-give my cold and haugh - ty dis - po -
 fears, It cer-tain - ly ap - pears, it cer - tain - ly ap - pears the la - dy's
 fears, It cer-tain - ly ap - pears, it cer - tain - ly ap - pears the la - dy's
 pears _____ the la - dy's
 la - dy's tamed, _____ the la - dy's
 la - dy's tamed, _____ the la - dy's
 la - dy's tamed, _____ the la - dy's
 la - dy's tamed, _____ the la - dy's
 la - dy's tamed, _____ the la - dy's

fears, It 'cer - tain - ly ap - pears, It cer - tain - ly ap - pears the la - dy's
 fears, _____ It cer - tain - ly ap - pears the la - dy's

sion Pray, for-give! Ah, I
 tamed, the la-dy's tamed
 tamed, To our sur-prise
 tamed, To their sur-prise, to their sur-prise the
 tamed, the
 tamed, the
 tamed,
 tamed,
 tamed,
 tamed,
 tamed, this is a great sur-prise, To their sur-prise the
 tamed, To our sur-prise
 tamed, To our sur-prise
 tamed, To our sur-prise

un poco rit.

pray you, pray you for - give me! While thus I plead,

To my sur - prise the la - dy's tamed tamed. _____ To our sur -

the la - dy's tamed To our sur -

la - dy's tamed. _____ To our sur -

la - dy's tamed. _____ To our sur -

la - dy's tamed. _____ To our sur -

To our sur -

To our sur -

To our sur -

la - - dy's tamed. _____ To our sur -

The la - dy's tamed. _____ To our sur -

The la - dy's tamed. _____ To our sur -

To our sur -

To our sur -

To our sur -

To our sur -

accel.

So humbly plead, My cold and haughty dis-po-si-tion

prise the la-dy's tamed. Can I be-lieve my

prise the la-dy's tamed. Can we be-lieve our

prise the la-dy's tamed. It cer-tain-ly ap-pears the la-dy's

prise the la-dy's tamed. The la-dy's

prise the la-dy's tamed. To our sur-prise the la-dy's

prise the la-dy's tamed. She's

prise the la-dy's tamed. She's

prise the la-dy's tamed. She's

prise the la-dy's tamed. The la-dy's

prise the la-dy's tamed.

prise the la-dy's tamed.

prise the la-dy's tamed.

accel.

f *ppp*
 pray, for - give!

f *ppp*
 eyes, she's tamed.

f *ppp*
 eyes, she's tamed.

f *ppp*
 tamed, she's tamed.

f *ppp*
 tamed, she's tamed.

f *ppp*
 tamed, she's tamed.

f *ppp*
 tamed, she's tamed.

f *ppp*
 tamed, she's tamed.

f *ppp*
 tamed, she's tamed.

f *ppp*
 tamed, she's tamed.

f *ppp*
 tamed, she's tamed.

f *ppp*
 tamed, she's tamed.

ppp
 She's tamed.

ppp
 She's tamed.

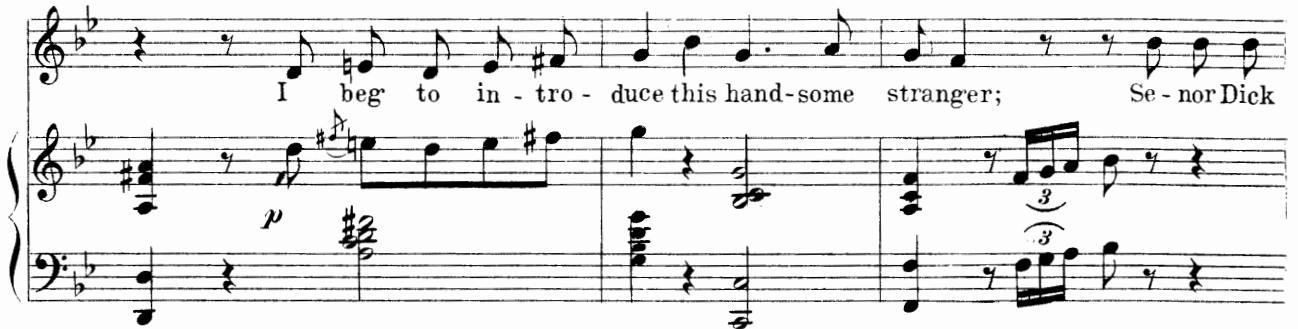
ppp *rit.*

DON PAS.
Allegretto.

The se - cret I will loose,



I beg to in - tro - duce this hand - some stranger; Se - nor Dick



King - sley, much esteemed by me, Of - fi - cal Tam - er of my Bride to



be .

CHORUS.

Se - nor Dick Kingsley, we salaam to thee, Of - fi - cal Tam - er

Se - nor Dick Kingsley, we salaam to thee, Of - fi - cal Tam - er



DICK.

Tam - er?

of the Bride to be.

of the Bride to be.

Allegro.

RUTH.

Ah! this then is your plan, your

TACOMA.

Of - fi - cial Tam-er.

act mag - na - ni-mous, vile pa - ro - dy of man is low

Meno mosso.

and in - fa - mous . Take heed,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a series of chords in the right hand and a single note in the left hand.

take heed, a warn - ing fair, I've a ve - ry nas - ty tem - per,

The second system continues the vocal line with quarter notes D5, E5, F5, and G5. The piano accompaniment features a more active melody in the right hand, with eighth and sixteenth notes, and a steady bass line in the left hand.

so be - ware! Be - ware!

Be - ware, be - ware .

Be - ware, be - ware .

The third system contains the vocal line with a fermata over the first 'Be - ware!' and a triplet for the second. Below it are two systems of piano accompaniment for the phrase 'Be - ware, be - ware .', showing different voicings for the piano part.

cresc.

The fourth system is entirely piano accompaniment. It features a 'cresc.' (crescendo) marking and includes a triplet of eighth notes in both the right and left hands.

I've a ve - ry nas - ty tem - per, So be - ware, be - ware!

She's a ve - ry nas - ty tem - per, be - ware!

She's a ve - ry nas - ty tem - per, be - ware!

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a key with three flats (E-flat major or C minor) and a 4/4 time signature. The lyrics are: "I've a ve - ry nas - ty tem - per, So be - ware, be - ware!" for the first voice, "She's a ve - ry nas - ty tem - per, be - ware!" for the second voice, and "She's a ve - ry nas - ty tem - per, be - ware!" for the third voice. The piano accompaniment features a steady bass line and chords in the right hand.

DICK.

Sweet - heart be pa - tient and leave all to me,

The second system begins with the character name "DICK." in a larger font. The vocal line continues with the lyrics "Sweet - heart be pa - tient and leave all to me,". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some notes tied across measures.

Curb well your an - ger, an es - cape I see.

The third system continues the vocal line with the lyrics "Curb well your an - ger, an es - cape I see." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some notes tied across measures.

Moderato.

Your Ex-cel-len-cy, I ac-cept this odd po-si-tion,

DON PAS.

But I de-mand you grant me one con-di-tion. The

la-dy's tem-per is quite bad, Your task to tame it, Is

quite an en-ter-prise, my lad, If your pro-vi-so's not too

sad, Why, please to name it.

DICK.

If I maydare to have a pride, In such an hum-ble sta-tion, It

rests, Ill state, up-on my great Pro-fes-sio-nal re-pu-ta-tion, And

so to keep my re-cord clear, From fail-ure's blight-ing tok-en, You

rit.

must de - lay the wed - ding day, Un - til her tem - per's bro - ken. Till

Largamente.

I shall say, in of - fi - cial way, 'Tis per - ma - nent - ly

NON PAS.

bro - ken, Till I shall say, in of - fi - cial way, 'Tis per - ma - nent - ly broken. Well

Yes, grant the stay, 'till he shall say, 'Tis per - ma - nent - ly broken.

Yes, grant the stay, till he shall say, 'Tis per - ma - nent - ly broken.

ff

Allegretto.

that is rath - er hard on me, And fills my heart with

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

gloom, That I a sigh-ing swain must be, In - stead of hap - py

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note accompaniment in the right hand and the bass line in the left hand.

groom. But I'll o - bey 'tis as you say, and sad am I to

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note accompaniment in the right hand and the bass line in the left hand.

own it, So friends, the hap - py wed - ding day, we simp - ly must post -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note accompaniment in the right hand and the bass line in the left hand.

pone it.

Don't ring the mer-ry wed-ding bells, don't spread the

Don't ring the mer-ry wed-ding bells, don't spread the

feast, The joy their wont-ed pres-ence tells, ab-rupt-ly

feast, The joy their wont-ed pres-ence tells, ab-rupt-ly

ceased. Leaves us no rea-son to make glad, Oh, sad to

ceased. Leaves us no rea-son to make glad, Oh, sad to

say, They have postponed (Ah, 'tis to bad) They have postponed the wed - ding

say, They have postponed (Ah, 'tis to bad) They have postponed the wed - ding

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

rit. DON PAS.
day. Still I'm the great Don Pas-cal de Mes - qui - ta, de Mes - qui - ta, de Mes -

The second system consists of three staves. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. The key signature remains two flats. The tempo marking *rit.* is present above the first measure of the vocal line and below the first measure of the piano accompaniment. The piano part continues with a similar accompaniment style.

qui - ta! Em - u - late Don Pas-cal de Mes - qui - ta So - pop - u -

The third system consists of three staves. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. The key signature remains two flats. The piano part continues with a similar accompaniment style.

lar.

He's the great Don Pas-cal de Mes-qui-ta, de Mes-

He's the great Don Pas-cal de Mes-qui-ta, de Mes-

qui-ta; de Mes-qui-ta! Em-u-late Don Pas-cal de Mes-

qui-ta, de Mes-qui-ta! Em-u-late Don Pas-cal de Mes-

qui-ta, Don Pas-cal de Mes-qui-ta, de Mes-qui-ta, Don-

qui-ta, Don Pas-cal de Mes-qui-ta, de Mes-qui-ta, Don-

ff

accel.

The image shows a musical score for a piece titled "He's the great Don Pas-cal de Mes-qui-ta". The score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "lar. He's the great Don Pas-cal de Mes-qui-ta, de Mes-qui-ta; de Mes-qui-ta! Em-u-late Don Pas-cal de Mes-qui-ta, de Mes-qui-ta, Don-qui-ta, Don Pas-cal de Mes-qui-ta, de Mes-qui-ta, Don-". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *ff* (fortissimo) and *accel.* (accelerando). The score ends with a double bar line.

Pas - cal de Mes - qui - ta, So - pop -
 Pas - cal de Mes - qui - ta, So - pop -

This system contains the first two systems of music. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are "Pas - cal de Mes - qui - ta, So - pop -". The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords.

u - lar!
 u - lar!

This system contains the third system of music. It features two vocal staves and a piano accompaniment. The lyrics are "u - lar!". The piano part continues with chords and some melodic movement.

ff

This system contains the fourth system of music, which is entirely instrumental for the piano. It features a complex piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The dynamic marking *ff* (fortissimo) is present.

This system contains the fifth system of music, which is entirely instrumental for the piano. It continues the piano accompaniment from the previous system, featuring a melodic line in the right hand and a bass line in the left hand.

sffz

This system contains the sixth system of music, which is entirely instrumental for the piano. It continues the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. The dynamic marking *sffz* (sforzando) is present.

3526
No 11.

115
The Musical Bullfrogs.

Tacoma and Chorus.

Lyric by
S. M. BRENNER.

Music by
JULIAN EDWARDS.

Moderato.

Piano.

f

un poco rit.

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First system of piano introduction. Treble clef has a series of chords and eighth notes. Bass clef has chords and eighth notes. Dynamics include *ff*.

Second system of piano introduction. Treble clef has eighth notes and chords. Bass clef has eighth notes. Dynamics include *p* and *rit.*

Third system of piano introduction. Treble clef has sixteenth notes and chords. Bass clef has eighth notes. Dynamics include *p*.

Fourth system of piano introduction. Treble clef has eighth notes and chords. Bass clef has eighth notes. Dynamics include *decresc.*

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "The moon shone bright one summer night, down some vale, a night-in-gale,". The piano accompaniment features chords and a melodic line in the treble clef.

Out on the gloom-y marsh.
War-bled its song so bold.

TEN. *pp*

MOON SHONE BRIGHT, SUM-MER NIGHT,
DOWN SOME VALE, NIGHT-IN-GALE,

BASS.

This system contains the first vocal entry. The Tenor part begins with the lyrics 'Out on the gloom-y marsh. War-bled its song so bold.' The Bass part begins with the lyrics 'MOON SHONE BRIGHT, SUM-MER NIGHT, DOWN SOME VALE, NIGHT-IN-GALE,'. The piano accompaniment starts with a *p* dynamic and includes a *pp* section.

The si - lence broke, a voice a - woke.
And strange to see, the mel - o - dee

Out on the gloom-y marsh.
War-bled its song so bold.

This system continues the vocal parts. The Tenor part has the lyrics 'The si - lence broke, a voice a - woke. And strange to see, the mel - o - dee'. The Bass part repeats the lyrics 'Out on the gloom-y marsh. War-bled its song so bold.' The piano accompaniment continues with chords and melodic lines.

Solemn and deep and harsh .
Made each frog's blood run cold .

pp

Si - lence broke, Voice a - woke,
Strangeto see, - Mel - o - dee ,

pp

TACOMA .

'Twas the voice of the might-y, bull - frog king, Which his
And with one ac-cord ev'-ry frog con-curred As they

Sol-emn and deep and harsh .
Made each frog's blood run cold .

cresc.

sub - jects were quick - ly an - swer - ing, As the mu - si - cal bull - frogs
sniffed with scorn at the sound they'd heard. What a hor - ri - bly un -

came to sing, Burr pit - y - burp Burp! Burp! For each
mu - si - cal bird! Burr pit - y - burp Burp! Burp! Now this

em - u - lous song - ster did as - pire, To sing dou - ble - bass in the
in - ci - dent may seem odd to you, But you must a - gree that 'tis

bull - frog choir, So they sang and sang and they nev - er seemed to tire.
oft - en true, These things all de - pend on the point of view.

Burr - pit-y burp! Burp! — Burp — pit-y burp! Burp! — For each
 Burr - pit-y burp! Burp! — Burp — pit-y burp! Burp! — Now this

For each
 Now this

p

em - u - lous song - ster did — as - pire To sing dou - ble - bass in the
 in - ci - dent may seem odd — to — you, But you must a - gree that 'tis

song - ster did as - pire, To sing in the bull frog
 in - ci - dent seems odd. You must a gree 'tis

cresc.

cresc.

bull - frog' choir, So they sang and sang, And they never seemed to tire. Burp - pit-y burp!
 oft - en true, These things all de - pend on the point of view. Burp - pit-y burp!

choir. So they sang and sang, And they never seemed to tire.
 true. These things all de - pend on the point of view.

p

Burp! Burp - pity burp Burp! A Burp!
 Burp! Burp - pity burp Burp! A Burp!

Burp!
 Burp!

Burp!
 Burp!

Burp!
 Burp!

D.C. *ff*

No 12. A Musical Lover I'd Be.

Septette.

Don Pascal, Pedrillo, Vascalla, Tremolo, Staccato, Tacoma and Dick.

Lyric by
S. M. BRENNER.

Music by
JULIAN EDWARDS.

Allegretto.

Piano.

mf

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegretto'. The music begins with a series of chords in the right hand, followed by a melodic line. The left hand provides a steady accompaniment with chords and single notes. The dynamic is marked *mf* (mezzo-forte).

DICK.

I tim-id-ly draw

Detailed description: This block shows the vocal line for the character Dick. The melody is written in a treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are 'I tim-id-ly draw'. The piano accompaniment continues below, with dynamics marked *f* (forte) and *mp* (mezzo-piano).

near, _____ To make my rap-ture clear, _____

Detailed description: This block shows the vocal line for the character Dick. The melody is written in a treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are 'near, _____ To make my rap-ture clear, _____'. The piano accompaniment continues below, with dynamics marked *f* (forte) and *mp* (mezzo-piano).

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And charm my loved one's ear, _____ With sounds like these, sweet _____

chords like these.

DON PASCAL.

You'd think all Bed-lam loose, It real - ly beats the

deuce, The best I can pro - duce, Are sounds like these, Dis - cords like

these. Oh, a

Piu mosso.

mu - si - cal lov - er I'd be, Tra, la, la, la, la, I'd a

Piu mosso.

maid, Tra, la, la, la, la, Se - re - nade, Tra, la, la, la, la, And I'm

sure she'd sur - ren - der to me, Tra, la, la, la, la, If I

DICK & PEDRILLO.

Oh, a mu - si - cal

DON PASCAL.

ev - er should learn the gui - tar. Oh, a mu - si - cal

VASC. & TREM.

Oh, a mu - si - cal

STACC. & TACOMA.

lov - er, I'd be, Tra, la, la, la, la, I'd a maid Tra, la, la, la, la, Ser - en -

lov - er, I'd be, Tra, la, la, la, la, I'd a maid Tra, la, la, la, la, Ser - en -

lov - er, I'd be, Tra, la, la, la, la, I'd a maid Tra, la, la, la, la, Ser - en -

ade, Tra, la, la, la, la, And I'm sure she'd sur - ren - der to me, Tra, la, la, la,
ade, Tra, la, la, la, la, And I'm sure she'd sur - ren - der to me, Tra, la, la, la,
ade, Tra, la, la, la, la, And I'm sure she'd sur - ren - der to me, Tra, la, la, la,

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are repeated across the three vocal staves.

Tempo I.

la, If I ev - er should learn the gui - tar.
la, If I ev - er should learn the gui - tar.
la, If I ev - er should learn the gui - tar.

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are repeated across the three vocal staves. A 3/4 time signature is indicated at the beginning of the piano part.

DICK.

Ro - man - tic quite, it seems _____ To wake her from her

p

dreams _____ To greet the pale moon - beams, _____ With

sounds like these, Sweet _____ chords like these.

cresc.

De -

f

spite the pains I take, My mel - o - dy will break, She's

much more apt to wake, At sounds like these, Discords like these.

DICK & PEDRILLO. *ff*

DON PASCAL. *ff*

VASC & TREM. *ff*

STACC. & TACOMA. *ff*

f *rit.*

Piu mosso.

mu - si - cal lov - er, I'd be, Tra, la, la, la, la, I'd a

mu - si - cal lov - er, I'd be, Tra, la, la, la, la, I'd a

mu - si - cal lov - er, I'd be, Tra, la, la, la, la, I'd a

maid, tra, la, la, la, la, Ser - en - ade, tra, la, la, la, la, And I'm

maid, tra, la, la, la, la, Ser - en - ade, tra, la, la, la, la, And I'm

maid, tra, la, la, la, la, Ser - en - ade, tra, la, la, la, la, And I'm

sure she'd sur - ren - der to me, tra, la, la, la, la, If I

sure she'd sur - ren - der to me, tra, la, la, la, la, If I

sure she'd sur - ren - der to me, tra, la, la, la, la, If I

The first system consists of four staves. The top three are vocal staves in treble clef with a key signature of one sharp (F#). The bottom staff is a bass line in bass clef with the same key signature. The piano accompaniment is shown in the second system of this block, with a grand staff (treble and bass clefs) in the same key signature. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand.

ev - er should learn the gui - tar, tra, la, la, la, la,

ev - er should learn the gui - tar, tra, la, la, la, la, tra, la,

ev - er should learn the gui - tar, tra, la, la, la, la,

The second system consists of four staves. The top three are vocal staves in treble clef with a key signature of one sharp (F#). The bottom staff is a bass line in bass clef with the same key signature. The piano accompaniment is shown in the second system of this block, with a grand staff (treble and bass clefs) in the same key signature. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand. Dynamic markings *ppp* and *pp* are present.

ppp

Pling,pling, pling,pling, pling, pling, pling,pling, pling, pling,

la, la, la, la, la, la, la, tra, la, la, la, la, la, la, la, tra, la, la, la,

Pling,pling, pling,pling, pling, pling, pling,pling, pling, pling,

The first system consists of five staves. The top staff is a vocal line with lyrics 'Pling,pling, pling,pling, pling, pling, pling,pling, pling, pling,'. The second staff is a vocal line with lyrics 'la, la, la, la, la, la, la, tra, la, la, la, la, la, la, la, tra, la, la, la,'. The third staff is a vocal line with lyrics 'Pling,pling, pling,pling, pling, pling, pling,pling, pling, pling,'. The fourth and fifth staves are piano accompaniment, with the fourth staff in the treble clef and the fifth in the bass clef.

pling, pling, pling, pling, pling, pling, pling,pling, pling,pling,

la, la, la, la, tra, la, la, la, la, la, la, la, la, la, la, la, la, la,

pling, pling, pling, pling, pling, pling, pling,pling, pling,pling,

The second system consists of five staves. The top staff is a vocal line with lyrics 'pling, pling, pling, pling, pling, pling, pling,pling, pling,pling,'. The second staff is a vocal line with lyrics 'la, la, la, la, tra, la, la, la, la, la, la, la, la, la, la, la, la, la,'. The third staff is a vocal line with lyrics 'pling, pling, pling, pling, pling, pling, pling,pling, pling,pling,'. The fourth and fifth staves are piano accompaniment, with the fourth staff in the treble clef and the fifth in the bass clef.

pling, pling, pling, pling, pling, pling, pling, pling, pling, pling,

la, tra, la, la, la, la, la, la, la, la, la, la, pling, pling,

pling, pling, pling, pling, pling, pling, pling, pling, pling, pling,

pling, pling, pling, pling, pling, pling, pling, pling, pling, pling,

ff pling, pling, pling, pling, pling, pling, pling, pling, pling, pling; *ppp*

ff pling, pling, pling, pling, pling, pling, pling, pling, pling, pling; *ppp*

ff pling, pling, pling, pling, pling, pling, pling, pling, pling, pling; *ppp*

ff pling, pling, pling, pling, pling, pling, pling, pling, pling, pling; *ppp*

The Land Of The Brave And The Home Of The Free.

No 12b.

SONG.

Lyric by
S. M. BRENNER.

Pascal.

Music by
JULIAN EDWARDS.

Allegretto.

PASCAL.

I have heard of a na - tion far
is not the same in this

Piano.

o - ver the sea, Called the land of the brave and the
land of my birth, Which I've al - ways con - sid - ered the

home of the free, Where the rul - er is cho - sen by
great - est on earth, Here, an or - gan - ized graft seems to

pop - u - lar vote, And the chance of a Pop - u - list's
 be in full sway, And the tax - pay - ing pub - lic has

ver - y re - mote. There they measure a man by his deeds and his brain, And by
 noth - ing to say. Dai - ly, crowds to the straps of our trol - ley cars cling, But they

worth and not brib - ing am - bi - tions at - tain, No cod - fish a - ris - to - crats
 nev - er would stand such an ar - ro - gant thing, When you ask for a trans - fer there is

ev - er can be, In that beau - ti - ful, boun - ti - ful land of the free.
 no re - par - tee, In that beau - ti - ful, boun - ti - ful land of the free. You

Tempo di Valse.

Peo - ple are proper and hon - est and square, Things that an -
hav - ent a Pres - i - dent wait - ing to spring, Sim - pli - fied

noy us can not hap - pen there; Noth - ing goes wrong in the
spell - ing, ri - dic - u - lous thing! What, turn down old Web - ster? Well,

small - est de - gree, In the land of the brave and the home of the
that could - n't be, In the land of the brave and the home of the

free.
free.

But it

No 13.

A Moment To Scheme.

DUET.

Carita and Pedrillo.

Lyric by
S. M. BRENNER.Music by
JULIAN EDWARDS.

Vivace. CARITA.

CARITA. A

mo-ment to scheme, A mo-ment to act, A mo-ment of ap - pre -

hen - sion.

PED.

No mo-ment to dream, A mo-ment for tact, A

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No mo-ment to pout, A mo-ment to fear, A
moment for quick in - ten - tion.

f *p*

mo - ments de - li - cious bliss. ———
A mo - ment, no doubt ——— A

mo - ment of cheer, When you give your sweet-heart her first kiss.

ff

You kiss her like that, And you kiss her like this, But

p *ff* *p*

how _____ can you tell _____ if it is _____ her first kiss?

ff

You kiss her like that, And you kiss her like this, But

p *ff* *p*

rit.

how can you tell if it is her first kiss?

rit. *ff*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "how can you tell if it is her first kiss?". The piano accompaniment is on a grand staff (treble and bass clefs). It begins with a *rit.* (ritardando) marking and ends with a *ff* (fortissimo) marking. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Tempo I.

f

A

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is on a treble clef staff and is mostly silent, with a few notes at the end of the system. The piano accompaniment is on a grand staff. It begins with a *f* (forte) marking and a *Tempo I.* instruction. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. A section marker "A" is placed at the end of the system.

mo-ment re - plete, with mo-ment of dread, A mo-ment of in - de -

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is on a treble clef staff with the lyrics "mo-ment re - plete, with mo-ment of dread, A mo-ment of in - de -". The piano accompaniment is on a grand staff. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

No mo-ment that's sweet, A mo-ment in-stead, A mo-ment of dark sus-
ci - sion.

pi - cion.
A mo-ment all fraught With mo-ment-ous woe, A

A mo-ment's said thought, — You
mo-ment of doubt - ful bliss. —

nev - er can know, If it real - ly is her first kiss.

The first system consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "nev - er can know, If it real - ly is her first kiss." The piano accompaniment features a steady bass line and chords in the right hand, with a forte (*ff*) dynamic marking in the final measure.

You kiss her like that, And you kiss her like this, But

The second system continues the vocal line with the lyrics: "You kiss her like that, And you kiss her like this, But". The piano accompaniment features a steady bass line and chords in the right hand, with piano (*p*) and forte (*ff*) dynamic markings.

how _____ can you tell, _____ if it is _____ her first kiss? _____

The third system concludes the vocal line with the lyrics: "how _____ can you tell, _____ if it is _____ her first kiss? _____". The piano accompaniment features a steady bass line and chords in the right hand, with a forte (*ff*) dynamic marking in the final measure.

You kiss her like that, And you kiss her like this, But

p *ff* *p*

rit.
how can you tell if it is — her first kiss?

rit. *ff* *5*

DANCE.

ff

1 2

She Sighs In Vain.

No 14.

Chorus of Girls.

Lyric by
S. M. BRENNER.

Music by
JULIAN EDWARDS.

Andante.

SOP.

Oh, wond'rous cir-cum-stance to
Oh, gloomy sight! can such things

ALTO.

Piano.

mf

see! A lov - ing wom - an far from plain, Of
be ? A beau-teous la - dy all for - lorn, Un -

wealth and birth of high de - gree, She
hap - py and dis - traught is she, And

sighs for love, and sighs. in vain, Ah, me! Ah, —
so we sigh and so we mourn, Ah, me! Ah, —

me! She sighs for love, and sighs in vain, — Ah,
me! And so we sigh, and so we mourn, — Ah,

rall.
me! Ah, me!
me! Ah, me!

rall. *mf*

3525
No 15

The Pigeon and the Weathercock.

Isidora and Chorus.

Lyric by
S. M. BRENNER.Music by
JULIAN EDWARDS.

Allegretto non troppo.

ISIDORA.

Piano.

ISA.

On the roof of a lit - tle red school-house, Perched a
Now there hap - pened a ter - ri - ble hail - storm, That broke

weath-er-cock gild-ed and fair, And a nice lit - tle la - dy-like
all - the re - cords to date, And the things that it did to that

pig - eon, Fell — deep - ly in love — with him there. She would
 school-house, are — aw - ful - ly sad — to re - late. It peeled

twit - ter and chirp at him gai - ly As she
 all the guilt off — the weath - er - cock And it

build-ed her neat lit - tle nest, — And when he would turn to her
 twist-ed his proud me - tal neck, — It tied up his legs in a

stiff - ly, Why, — A sigh a - gi - ta - ted her breast. Then she
 bow - knot, And — left him quite a pit - i - ful wreck. When the

asked him with yearning af - fec - tion, As she viewed his in - dif - fer - ence
pigeon her quer - y re - peat - ed The — weath - er - cock's cha - grin was

plain, "Oh, — tell me you proud Mis - ter Weath - er - cock, Pray —
plain, And he said, "Since this ter - ri - ble hail - storm, I shall

tell me what makes — you so vain?"
nev - er more be — weath - er - vane."

rit.

REFRAIN.
Andante.

"Coo" — "Coo" — I die for love of you,

p

Why don't you re - spond to my af - fec - tion?

"Creak" "Creak" The weath - er - cock would squeak, As the

wind would swing him in a new di - rec - tion.

ISA.
CHORUS.
"Coo" "Coo" I die for love of you,
I die for love of you,

Why don't you re-pond to my af - fec - tion? "Creak" "Creak" The

Why don't you re-pond to my af - fec - tion? "Creak" "Creak" The

The piano accompaniment features a treble and bass clef with a key signature of one sharp (F#). The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with chords.

rit. 2nd time.

weath-er- cock would squeak, As the wind would swing him in a new di - rec - tion.

weath-er- cock would squeak, As the wind would swing him in a new di - rec - tion.

The piano accompaniment continues with a treble and bass clef. The right hand has a melodic line with some grace notes, and the left hand has a bass line with chords. A first ending bracket is present at the end of the system.

rec - tion.

rec - tion.

The piano accompaniment continues with a treble and bass clef. The right hand has a melodic line with some grace notes, and the left hand has a bass line with chords. A second ending bracket is present at the end of the system.

3523
No 16.

Who Would A Bachelor Be?

Dick.

Lyric by
S. M. BRENNER.Music by
JULIAN EDWARDS.

Con spirito.

DICK.

When
When

Piano. *ff*

maids be-guile, with dim-pled smile and spark-ling re - par - tee, _____ With
wives are cold, har - ass and scold, and fret and dis - a - gree, _____ They've

glan - ces sly, from twink - ling eye, **Who** could a bach - e - lor
wed may hap, some fick - le chap, Who should _____ a bach - e - lor

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be? _____ For men of stone, may live a - lone,
 be! _____ The saf - est course, a quick di - vorce,

No sing - le life for me! _____ When bliss un - heard, a -
 For such a pot - pour - ri! _____ And so e - vict, this

waits your word, *rit.* Who would a bach - e - lor be? Ah _____ Who
 Ben - e - dict, Who would a bach - e - lor be Ah _____ Ye

Meno mosso.
 would a bach - e - lor be, Leaves hap - pi - ness a - lee, Then
 maid - ens fan - cy free, Be warn - ed in time by me, Don't

hey for the life, With a sweet, lit-tle wife, — Who would a bach-e-lor
try an-y snares On the man who de-clares He will a bach-e-lor

be? Ah! Who would a
be! Ah! Who will a

bach-e-lor be?
bach-e-lor be!

— Yes, who will be a bach-e-lor!

Guess Who I Am.

No 17.

QUARTETTE.

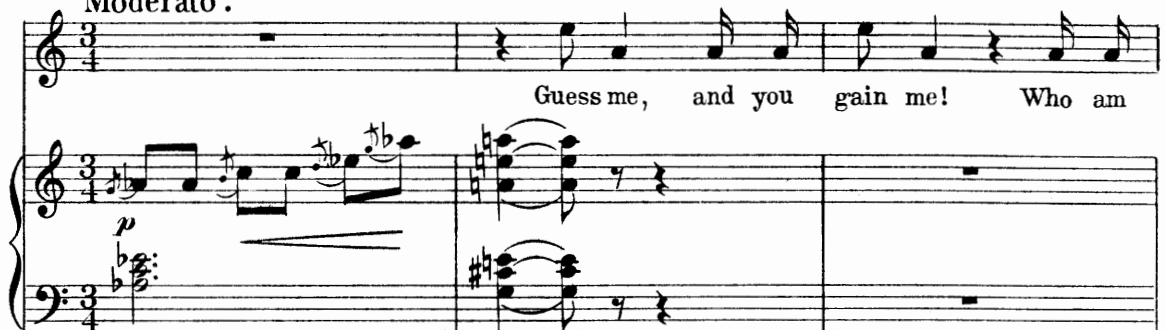
Ruth, Dick, Isadora and Vascalla.

Lyric by
S. M. BRENNER.

Music by
JULIAN EDWARDS.

Moderato.

RUTH.

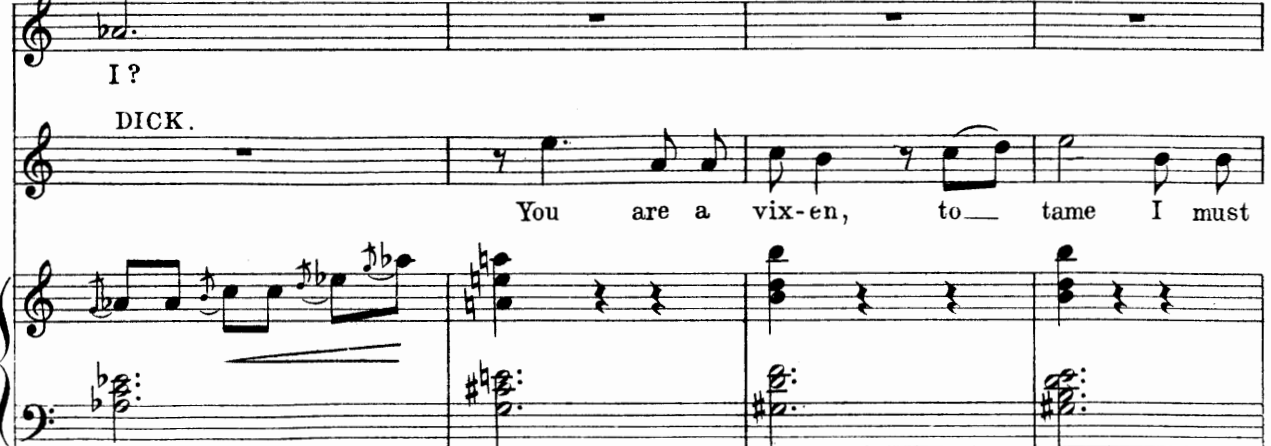


Guess me, and you gain me! Who am

Piano.

I?

DICK.



You are a vix-en, to tame I must

Be-ware, O, tam-er! lest my tem-per slip.

try. Be-



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Allegro vivace.

Pray,
ware, O, ter-ma-gant! Be-ware the whip! —

what would you do, What would you do, If my ter-ri-ble

rage were di-rect-ed at you?
I'd laugh at your temper, And

grin I de-clare, And think that my job was an eas - y af-

ISA. [>]

She is dis-semb-ling, This is a se - ri - ous

fair. _____ VAS. Let them be-ware! This is a se - ri - ous

RUTH.

sort of af-fair. Now that's ver - y mean, And I'm an-gry, so

sort of af-fair.

there!

DICK. *>* VASC.

Yes, I'd think that my job was an eas-y af - fair. — He

The first system of music includes a vocal line for Dick and Vasc. Dick's part begins with a rest followed by a quarter note, then a quarter rest, and continues with a melody. Vasc's part starts with a quarter note, followed by a quarter rest, and then a melody. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

ISA.

He thinks that his job is an

thinks that his job is an eas - y af - fair.

The second system features a vocal line for Isa. The melody starts with a quarter rest, followed by a quarter note, and continues with a series of eighth and quarter notes. The piano accompaniment provides harmonic support with chords and a steady bass line.

RUTH.

eas-y af-fair. Now wouldn't you be just a wee bit a - fraid?

DICK.

You're

The third system contains two vocal parts: Ruth and Dick. Ruth's part has a melody with a dotted note and a quarter note. Dick's part begins with a rest and then a quarter note. The piano accompaniment continues with chords and a bass line.

ISA. >

He thinks she's a

sure - ly a sweet lit - tle, neat, lit - tle maid.

sweet, lit - tle

maid. —

VASC.

neat, lit - tle maid. —

RUTH.

pp Dan - gers sur - round us, let us be - ware!

ISA.

pp Dan - gers sur - round us, let us be - ware!

DICK.

pp Dan - gers sur - round us, let us be - ware!

VASC.

pp

For - tune is fick - le, nev - er des - pair.

For - tune is fick - le, nev - er des - pair.

For - tune is fick - le, nev - er des - pair.

The first system consists of three vocal staves and a piano accompaniment. Each vocal staff has a treble clef and a soprano, alto, and tenor/bass range. The piano accompaniment is in G major and 4/4 time, with a simple harmonic accompaniment. The lyrics are 'For - tune is fick - le, nev - er des - pair.' and are repeated on each of the three vocal staves.

Act - ing will thwart them, we'll laugh them to scorn, —

Act - ing will thwart them, we'll laugh them to scorn, —

Act - ing will thwart them, we'll laugh them to scorn, —

The second system consists of three vocal staves and a piano accompaniment. Each vocal staff has a treble clef and a soprano, alto, and tenor/bass range. The piano accompaniment is in G major and 4/4 time, with a simple harmonic accompaniment. The lyrics are 'Act - ing will thwart them, we'll laugh them to scorn, —' and are repeated on each of the three vocal staves.

cresc. *ff*

True love will tri - umph as sure as you're born. —

True love will tri - umph as sure as you're born. —

True love will tri - umph as sure as you're born. —

ff

cresc. *ff*

pp

True love will tri - umph, sure as you're born, sure as you're born.

pp

True love will tri - umph, sure as you're born, sure as you're born.

pp

True love will tri - umph, sure as you're born, sure as you're born.

pp

pp

DICK.

Pray, what would you do, Fierce

p

lit - tle shrew, If my ter - ri - ble whip I'd be

RUTH.

I'd be just as hate-ful as

lash-ing at you?

ev - er could be, And I'd think the pro - ceed - ing un -

gen - tle - man - lee. He is pre - tend - ing!

ISA.

VASC.

Act - ing is he!

Fran - tic Don Pas - cal will cer - tain - ly be.

DICK.

Fran - tic Don Pas - cal will cer - tain - ly be. And if a small kiss I should

RUTH.

I'd think that pro-ceed-ing un-

steal, — as you see!

steal, — as you see!

ISA.

gen-tle-man - lee. She

VASC.

She thinks that pro-ceed-ing un - gen-tle-man-lee.

thinks that pro-ceed-ing un - gen-tle-man-lee.

thinks that pro-ceed-ing un - gen-tle-man-lee.

DICK.

Now wouldn't you feel just a

RUTH.

You're sure - ly a quick sort o'
 ti - ny bit glad?

The musical score for Ruth's part consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The lyrics "You're sure - ly a quick sort o'" are written below the notes. The piano accompaniment is written in grand staff notation (treble and bass clefs). It features a melodic line in the right hand with a slur over the first two measures and a fermata over the last two measures. The left hand provides harmonic support with chords and single notes.

ISA.

slick, sort o' lad. She thinks he's a quick sort o'

The musical score for Isa's part consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics "slick, sort o' lad. She thinks he's a quick sort o'" are written below the notes. The piano accompaniment is written in grand staff notation. It features a melodic line in the right hand with a slur over the first two measures and a fermata over the last two measures. The left hand provides harmonic support with chords and single notes.

lad.

VASC.

slick, sort o' lad.

The musical score for Vasc's part consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics "slick, sort o' lad." are written below the notes. The piano accompaniment is written in grand staff notation. It features a melodic line in the right hand with a slur over the first two measures and a fermata over the last two measures. The left hand provides harmonic support with chords and single notes.

pp >

Dan - gers sur - round us, let us, be - ware!

pp >

Dan - gers sur - round them, let them, be - ware!

pp >

Dan - gers sur - round us, let us, be - ware!

pp >

them them

pp

>

For - tune is fick - le, nev - er des - pair!

>

For - tune is fick - le, let them des - pair!

>

For - tune is fick - le, nev - er des - pair!

>

let them

Act - ing will thwart them, we'll laugh them to scorn. —

Act - ing but parts them? We'll laugh them to scorn. —

Act - ing will thwart them, we'll laugh them to scorn. —

Act - ing but parts them? We'll laugh them to scorn. —

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a single melodic line, with lyrics printed below each staff. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady rhythmic accompaniment with chords and single notes.

cresc.
True love will tri - umph as sure as you're born! —

News for the Gov - ern - or, sure as you're born! —

True love will tri - umph as sure as you're born! —

News for the Gov - ern - or, sure as you're born! —

cresc. *ff*

The second system continues with four vocal staves and a piano accompaniment. The vocal parts have lyrics printed below them. The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *ff* (fortissimo). The piano part features a mix of chords and melodic lines, with some notes beamed together.

ff > Dan - gers sur - round us, let us be - ware!

ff > Dan - gers sur - round them, let them be - ware!

ff > Dan - gers sur - round us, let us be - ware!

ff > them them

> For - tune is fick - le, nev - er des - pair!

> For - tune is fick - le, let them des - pair!

> For - tune is fick - le, nev - er des - pair!

> let them

Act - ing will thwart them, we'll laugh them to scorn — True love will

Act - ing but parts them? We'll laugh them to scorn — News for the

Act - ing will thwart them, we'll laugh them to scorn — True love will

Act - ing but parts them? We'll laugh them to scorn — News for the

cresc.

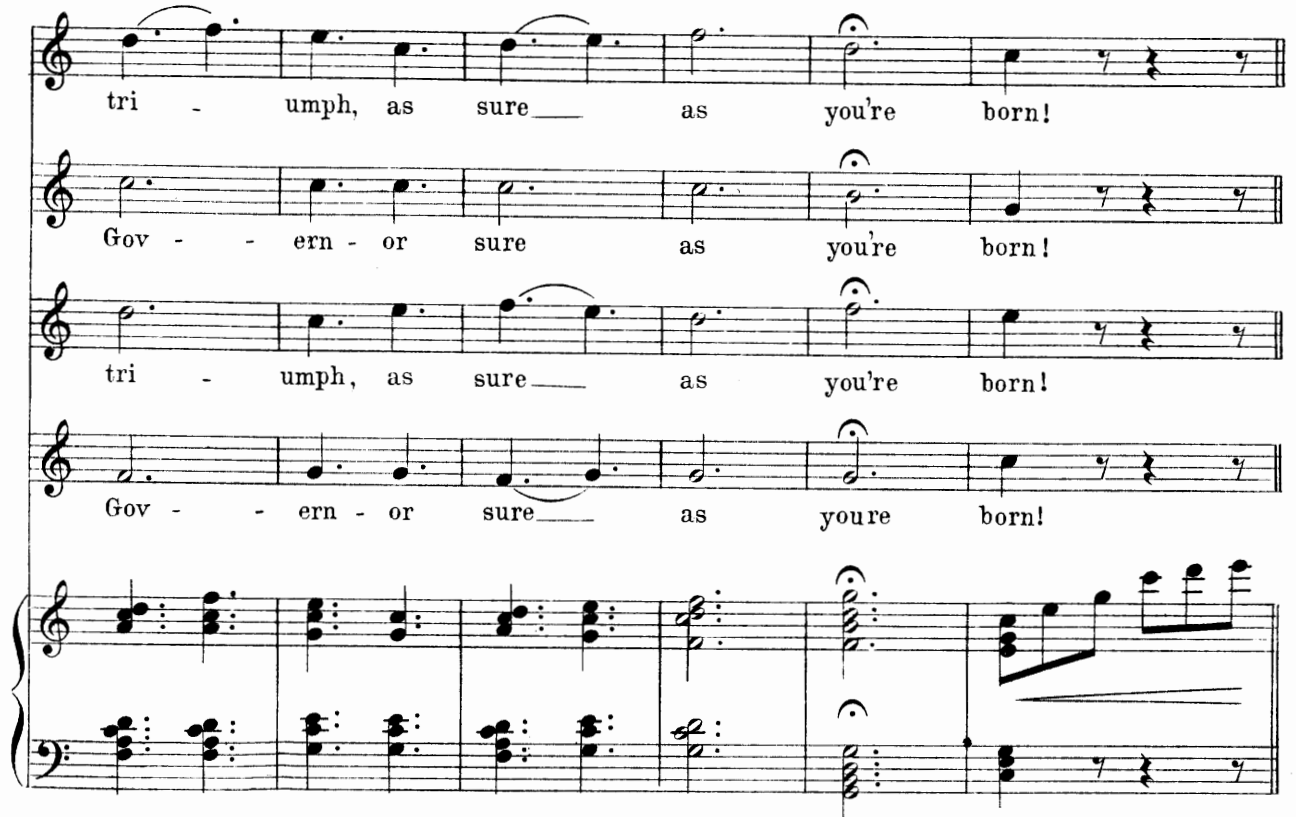
tri - umph, as sure as you're born, — True — love will

Gov - ern - or sure as you're born, News for the

tri - umph, as sure as you're born, — True love will

Gov - ern - er sure as you're born, — News for the

ff



tri - umph, as sure — as you're born!

Gov - - ern - or sure as you're born!

tri - umph, as sure — as you're born!

Gov - - ern - or sure — as you're born!



ff



p



dim. *pp*

3529

It Is Wonderful.

No 18.

Pascal

Lyric by
S. M. BRENNER.

Music by
JULIAN EDWARDS.

Allegretto.

PASCAL.

I'm no del - i - cate young flow - er, Doomed to
Once I ran a - cross a fel - low, We were

Piano.

with - er in an hour, And I think I weigh a hun - dred and a half; And it's
feel - ing rath - er mel - low, For this hap - pened in a vil - lage in the spring. It was

ve - ry ag - gra - vat - ing To a chap who's bent on mat - ing, When the
beast - ly dull and slow there, When we ran a - cross a church fair, Which to

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best his sweetheart gives him is the laugh. Not a soft and tender titter That would help to kill the time was just the thing. While a lady far from pretty, Was a-

set your heart a-titter, But a scornful, scoffing, sneering sort of singing of a ditty, Tho' she didn't have the key she had the

laugh. By her gaze so un-inviting, I can realize she's writing me a swing. I remarked, "Say! ain't she rotten?" His reply I've never forgotten, "Yes, I've

mean and measly mental epiphany. It is always told my wife she couldn't sing. It's re-

Andante moderato.

won-der-ful how small a man can feel, Tho' it's just im-ag-i-na-tion,
 mark-a-ble how small a man can feel, Tho' it's just im-ag-i-na-tion,

hard-ly real; First you turn a red and brin-dle, Then you
 hard-ly real; With high "C" she shril-ly flirt-ed, I was

dwin-dle, dwin-dle, dwin-dle, It is won-der-ful how small a man can
 sad-ly dis-con-cert-ed, It's re-mark-a-ble how small a man can

feel. _____
 feel. _____

§ Last time.

D.S.

No 19.

Finale II.

Lyric by
S. M. BRENNER.

Music by
JULIAN EDWARDS.

Allegro moderato.

SOP. & ALTO.

TEN.

BASS.

Though we're filled with in - dig - na - tion,

Though we're filled with in - dig - na - tion,

Piano.

f

ff

mf

We can't check our ca - chi - na - tion, Ha, ha, ha! Ho, ho!

We can't check our ca - chi - na - tion, Ha, ha, ha! Ho, ho!

tr.

tr.

ff

Laugh - ter's not our in - cli - na - tion, So with grave de - lib - er - a - tion

Laugh - ter's not our in - cli - na - tion, So with grave de - lib - er - a - tion

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a minor key with a key signature of two flats. The lyrics are: "Laugh - ter's not our in - cli - na - tion, So with grave de - lib - er - a - tion". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

Let us view the sit - u - a - tion, Ha, ha, ha! Ho,

Let us view the sit - u - a - tion, Ha, ha, ha! Ho,

The second system continues the vocal and piano parts. The lyrics are: "Let us view the sit - u - a - tion, Ha, ha, ha! Ho,". The piano accompaniment includes trills in the treble clef during the "Ha, ha, ha!" section.

ho! Let us view the sit - u - a - tion Ha, ha, ha! Ho,

ho! Let us view the sit - u - a - tion Ha, ha, ha! Ho,

The third system concludes the piece. The lyrics are: "ho! Let us view the sit - u - a - tion Ha, ha, ha! Ho,". The piano accompaniment continues with trills and a consistent bass line.

DON P.

Come, come! Be - tween our feel - ings there's dis - par - i - ty. What

ho!

ho!

ISA .

Your

means this most in - de - co - rous hil - ar - i - ty?

Ex - cel - len - cy, there ex - ists a plot, Which

I have been most luck-y to dis - cov - er. Though

Ruth pre - tends to be a shrew, she's not! And

cresc.

RUTH. *un poco rit.*

A - las! This re - ve - la - tion has dis -

ISA.

Sen - or Kingsley is the la - dy's lov - er!

DICK.

A - las! This re - ve - la - tion has dis -

mayed us. Some spy-ing min - ion doubt-less has be - trayed us!

mayed us. Some spy-ing min - ion doubt-less has be - trayed us!

CHORUS.

Ri -

Ri -

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are "mayed us. Some spy-ing min - ion doubt-less has be - trayed us!". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. A section labeled "CHORUS." begins with two vocal staves, each ending with the syllable "Ri -".

dic - u - lous - ly droll, this fun - ny plot; Which

dic - u - lous - ly droll, this fun - ny plot; Which

The second system of the musical score continues the vocal and piano parts. The vocal lines are in the same key and time signature. The lyrics are "dic - u - lous - ly droll, this fun - ny plot; Which". The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. A dynamic marking of *f* (forte) is present in the piano part.

she has been most lucky to dis - cov - er. Though Ruth pre-tends to be a shrew she's

she has been most lucky to dis - cov - er. Though Ruth pre-tends to be a shrew she's

RUTH. A - las! This

ISA.

DICK. A - las! This

DON P.

not! And — Sen - or Kings - ley is the la - dy's lov - er!

not! And — Sen - or Kings - ley is the la - dy's lov - er!

rev - e - la - tion has dis-mayed us
 Venge - ance is mine at last! Venge - ance is mine at last!

rev - e - la - tion has dis-mayed us
 And like the fierc-est ty - rant she has ruled me,
 Ha! ha! Ha! ha!

p *cresc.*

This rev - e - la - tion has dis -
 Caught in their own bold snare. Caught in their own bold
 This rev - e - la - tion has dis -
 Ca - ram - ba!

Though Ruth pre - tends to be a shrew, she's not! Though
 Though Ruth pre - tends to be a shrew, she's not! Though

cresc.

mayed us. Some

snare.

mayed us. Some

Clev - er - ly have both be - fooled me, both be - fooled me, both be - fooled me!

Ruth pre - tends to be a shrew, she's

Ruth pre - tends to be a shrew, she's

spy - ing min - ion has be - trayed us, has be -

Pay for the baf - fled past

spy - ing min - ion has be - trayed us, has be -

Ca - ram - ba!

not! And Sen - or Kings - ley is this

not! And Sen - or Kings - ley is this

trayed _____ us.

Death to the guil - ty pair!

trayed _____ us.

Ca - ram - ba! I

la - dy's lov - er!

la - dy's lov - er!

rit.

DON.P. ³ do not ob - ject to laugh - ing, Though I be the one you're chaf - ing, And

pp

on your joy I'd hate to put a stop - per. But a

f *p*

lit - tle less e - la - tion, And a show of in - dig - na - tion, Would

grat - i - fy me much and seem more pro-per.

pp Yes, yes. That's

pp Yes, yes. That's

CHORUS.

pp

true! Yes, yes. That's true!

ff We're

true!

ff We're

pp Yes, yes. That's true!

10

Allegro Feroce.

an - gry quite at the Gov - ern - or's plight, And the
 an - gry quite at the Gov - ern - or's plight, And the

ff

Gov - ern - or's wroth - y too. So down with the coun - ter - feit
 Gov - ern - or's wroth - y too. So down with the coun - ter - feit

tam - er man! And down with the spur - ious shrew! Yes,
 tam - er man! And down with the spur - ious shrew! Yes,

down with the coun-ter - feit tam - er man 'feit tam - er man - 'feit

down with the coun-ter - feit tam - er man' 'feit tam - er man - 'feit

tam - er

tam - er man! And down with the spu - ri - ous

tam - er man! And down with the spu - ri - ous

man, and down

DON. P. *Meno mosso.*

Stop! For I will wed this

shrew!

shrew!

Meno mosso.

pp

la - dy fair, As soon as ev - er I can. That

pp

she's no shrew, is naught to rue, But, what shall I do with the

man?

Yes, yes. Now what shall he do with the

Yes, yes, Now what shall he do with the

Yes,

f

CHORUS.

ISA.
He means__ to wed her! Am I foiled a - gain? _____

DON. P.
Com-
man?
man?

accel.

mis - sion - ers, with sa - pi - ent wis - dom filled, and in - di - ges - tion,

pp

Deign to o - blige me with o - pin - ion sage, up - on this ques - tion.

Moderato.
TREM. STACC. & VASC.

At such a cri - sis, words should

not be band-ied, Oh, Gov - ern - or of this most fair do -

min - ion, And re-al - iz - ing this, ex - tremely can-did Shall

be our most un - prej - u - diced o - pin - ion. So

re - al - iz - ing this, ex - trem - ly can - did Shall

be our most un - prej - u - diced o - pin - ion.

CHORUS.

Yes, re - al - iz - ing this, ex -
Yes, re - al - iz - ing this, ex -

f

treme - ly can - did Will be their most un - prej - u - diced o - pin - ion.

treme - ly can - did Will be their most un - prej - u - diced o - pin - ion.

DON. P.

Well, Well, What's your un-prej- u- diced o - pin - ion?

The first system features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The piano part includes a dynamic marking 'p' and several triplet markings.

Yes, Yes!

TREM. STACC. & VASC.

We would

You would?

You would?

CHORUS.

The second system continues the vocal line and piano accompaniment. The piano part is marked with 'TREM. STACC. & VASC.' and includes a dynamic marking 'p'. The vocal line has a 'CHORUS.' label on the left side.

Thats good!

You would?

We'd

The third system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking 'p' and triplet markings.

RUTH & DICK.
They'd hang you!

DON. P.
They'd hang me!

TREM. STACC. VASC.
hang him!

What!

What!

Not

Yes hang him! I'd hang him!

Hang him?

Hang him?

Detailed description of the musical score: The score is for a piece in a key with one flat (B-flat) and 4/4 time. It features three vocal parts and piano accompaniment. The first system shows the vocal entries: 'RUTH & DICK.' with the lyrics 'They'd hang you!', 'DON. P.' with 'They'd hang me!', and 'TREM. STACC. VASC.' with 'hang him!'. The second system shows the vocalists reacting with 'What!' and the piano accompaniment providing harmonic support. The third system shows the vocalists singing 'Yes hang him! I'd hang him!' and 'Hang him?'. The piano accompaniment includes various textures, including tremolos and staccato passages. The score concludes with a double bar line and repeat signs.

Moderato.
DON. P.

ang him? That the saints for - fend! 'Twould quite up - set me

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

men - tal - ly, Be - sides, I'd rath - er that his end, Should hap - pen

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes D5, E5, F5, and G5. The piano accompaniment continues with the same eighth-note pattern, though it becomes more sparse in the final measure of the system.

ac - ci - den - tal - ly.

TAC.

Allegretto.

If you would have him

The third system introduces a tempo change to 'Allegretto'. It begins with a vocal line in treble clef and piano accompaniment in grand staff. The key signature changes to three flats (B-flat, E-flat, and A-flat). The vocal line has a quarter rest followed by eighth notes B-flat4, A4, and G4. The piano accompaniment features a more active eighth-note pattern. A 'TAC.' (Tacet) instruction is placed above the piano part. The system concludes with the vocal line starting 'If you would have him'.

die with - out a sob, sir, You can't do

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes F5, E5, and D5. The piano accompaniment continues with the eighth-note pattern. The system concludes with the vocal line starting 'You can't do'.

DON. P.

The ve - ry thing to
bet - ter than give us the job, sir.

do! I'll give him up to you! You're u - sual - ly a

ten - der race, ————— But this young chap you'll

spare less, and in at - tend - ing to his case, Be care - ful to be care -

less. *TAC.* *rit.*

We'll do with him ex - act - ly as you

rit.

In - to your care he's giv - en. Take him a -

say!

way!

IND.

We bear no love for Eng - lish - men And - sym - pa - thy we

ff

bear less, So we'll try the best we can, To be ex - treme - ly care-less!
 bear less, So we'll try the best we can, To be ex - treme - ly care-less!

Andante moderato. RUTH.

Though to your fate you go, sweet-
 DICK.
 Though to my fate I go, sweet-

heart, What ev - er your end may be,
 heart, What ev - er my end may be,

My last fond thought I know, sweet - heart,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "My last fond thought I know, sweet - heart,". The piano accompaniment is in grand staff (treble and bass clefs) and features a simple harmonic accompaniment with chords and single notes.

Shall be a thought of thee; _____

The second system continues the vocal melody and piano accompaniment. The lyrics are: "Shall be a thought of thee; _____". The vocal line has a long note with a fermata, indicated by a horizontal line. The piano accompaniment continues with similar harmonic support.

un poco piu.
Oh, do not for - get, sweet - heart, The

The third system begins with the tempo marking *un poco piu.* The lyrics are: "Oh, do not for - get, sweet - heart, The". The piano accompaniment features a more active melody in the right hand, consisting of eighth notes, while the left hand remains mostly chordal.

clouds may yet de - part, And

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are "clouds may yet de - part, And".

we be hap - py yet, In

rit.

The second system continues the vocal and piano parts. The lyrics are "we be hap - py yet, In". A *rit.* (ritardando) marking is placed above the final vocal note. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

mer - ry, mer - ry Eng - land!

Largamente.

f Largamente.

The third system concludes the piece. The lyrics are "mer - ry, mer - ry Eng - land!". The tempo is marked *Largamente.* and the piano part begins with a forte (*f*) dynamic. The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand.

f RUTH.

Though to your fate you go, sweet-heart, What-ev - er your
ISA.

Though to your fate you go, ha! ha! Yet what your end will
CAR.

Though to your fate you go, ha, ha! Yet what your end will
DICK.

Though to my fate I go, sweet-heart, what ev - er my
PED.

Through to your fate you go, ha, ha! Yet what your end will
VAS.

Though to your fate you go, ha, ha! Yet what your end will
DON PAS.

Though to your fate you go, ha, ha! Yet what your end will
TREM.

Though to your fate you go, ha, ha! Yet what your end will
STACC.

Though to your fate you go, ha, ha! Yet what your end will
TAC.

ff

CHORUS.

Though to your fate you go, Ha! ha! Yet what your end will

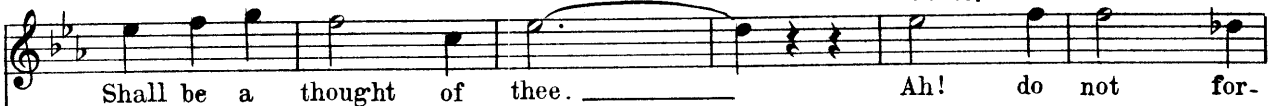
Though to your fate you go, Ha! ha! Yet what your end will

ff

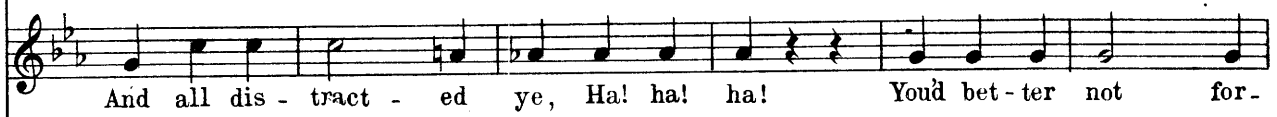
end may be! My last fond thought I know, sweet-heart,
 be, ha! ha! You're at a loss to know, Ha! ha!
 be, ha! ha! You're at a loss to know, ha, ha!
 end may be! My last fond thought I know, sweet-heart,
 be, Ha! ha! You're at a loss to know, Ha! ha!
 be, ha! ha! You're at a loss to know, ha, ha!
 be, ha! ha! You're at a loss to know, ha, ha!
 be, ha! ha! You're at a loss to know, ha, ha!
 be, ha! ha! You're at a loss to know, ha, ha!
 be, ha! ha! You're at a loss to know, ha, ha!
 be, ha! ha! You're at a loss to know, ha, ha!

be, Ha! ha! You're at a loss to know, Ha! Ha!
 be, Ha! ha! You're at a loss to know, Ha! Ha!

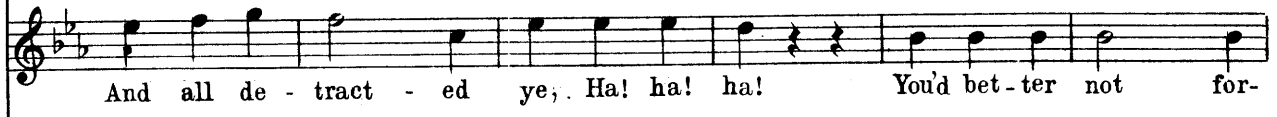
accel.



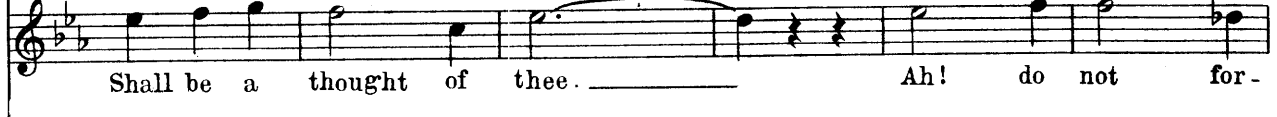
Shall be a thought of thee. Ah! do not for-



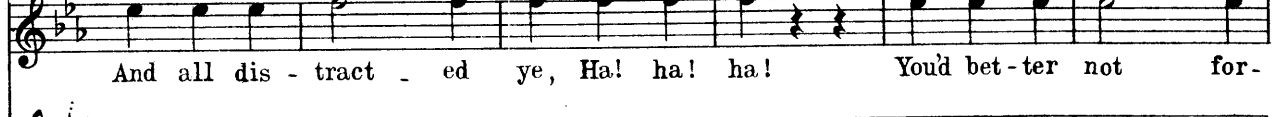
And all dis - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -



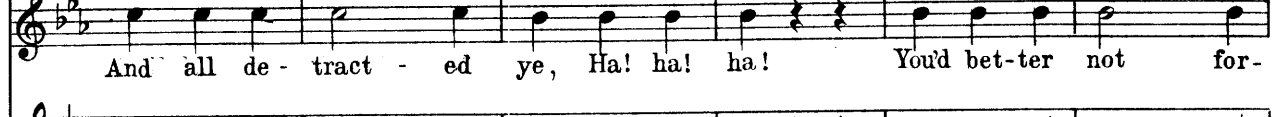
And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -



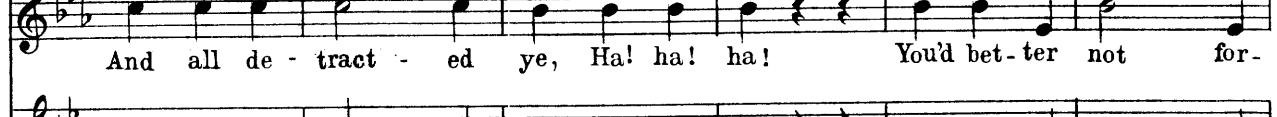
Shall be a thought of thee. Ah! do not for -



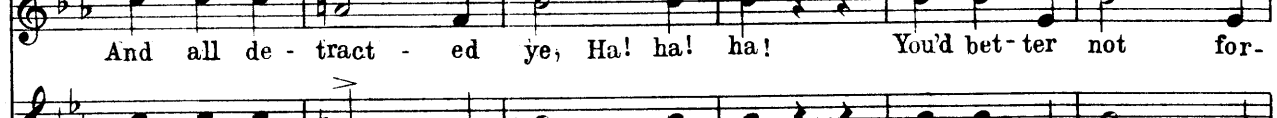
And all dis - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -



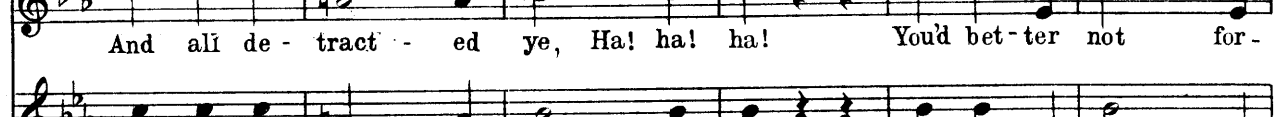
And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -



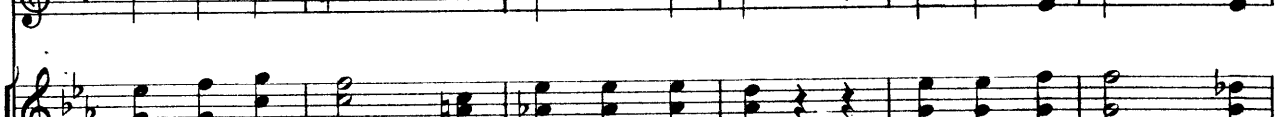
And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -



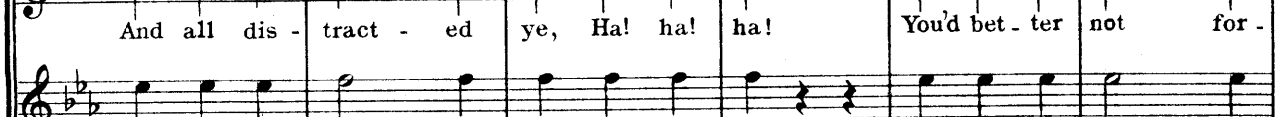
And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -



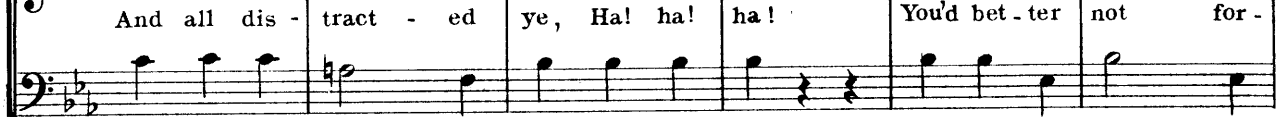
And ali de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -



And all dis - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -



And all dis - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -



And all dis - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -



accel.

rit.

get, sweet-heart, The clouds may yet de - part, And we be

get, ha! ha! Though clouds may yet de - part, You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, sweet-heart, The clouds may yet de - part, And we be

get, ha! ha! Though clouds may yet de - part, You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, ha, ha! Though clouds may yet de - part, You'll have no

get, ha! ha! Though clouds may yet de - part, You'll have no

rit.

201
Largamente.

hap - py yet, In mer - rie, mer - rie Eng - land.
chance to get, Ha! ha! ha! ha! To mer - rie, mer - rie Eng - land.
chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.
hap - py yet, In mer - rie, mer - rie Eng - land.
chance to get, Ha! ha! ha! ha! To mer - rie, mer - rie Eng - land.
chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.
chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.
chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.
chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.
chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.
chance to get, To mer - rie, mer - rie Eng - land.
chance to get, To mer - rie, mer - rie Eng - land.

Allegretto.

8va-----

First system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff begins with a *ff* dynamic marking. The music consists of chords and moving lines in both staves.

Second system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff features several *V* (accents) over notes. The music continues with complex chordal textures.

Third system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff has a melodic line with eighth notes. The bass staff has a steady accompaniment. An *accel.* marking is present in the middle of the system.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff has a melodic line with eighth notes. The bass staff has a steady accompaniment. An *sfz* marking is present in the middle of the system. The system concludes with a double bar line and repeat signs.

End of Act II.

No 20.

Opening.

Lyric by
S. M. BRENNER.

Music by
JULIAN EDWARDS.

Allegro Brillante.

Piano.

ff

CARITA.

We dance at a
So dance a bo-

wed - ding so laugh - a - bly queer, — It seems like a sing - u - lar
le - ro, viv - a - cious and gay, — our du - ty is per - fect - ly

joke. _____
plain. _____

Joke! Joke! It seems like a sin - gu - lar Joke. _____
Plain! Plain! Our du - ty is per - fect - ly plain. _____

Joke! Joke! It seems like a sin - gu - lar Joke. _____
Plain! Plain! Our du - ty is per - fect - ly plain. _____

CHORUS.

The groom all a - smile and the bride with a sneer, — As - sum - ing the
For guests at a wed - ding must nev - er dis - play, — Of in - quis - i -

p

con - ju - gal joke. _____
tive - ness a grain. _____

CHORUS.

Yoke! Yoke! as - sum - ing the con - ju - gal yoke! —
Grain! Grain! of in quis - i - tive - ness a grain! —

Yoke! Yoke! as - sum - ing the con - ju - gal yoke! —
Grain! Grain! of in - quis - i - tive - ness a grain! —

f

He con - stant - ly laugh - ing and quip - ping and chaf - ing, as
So let us en - deav - our, to be nice and clev - er, at -

pp

PEDRILLO .

hap - py as hap - py can be. While scorn in her
 ten - ding our pri - vate af - fairs. While ver - i - ly

glan - ces re - pels his ad - van - ces, She don't care a fid - dle - de -
 dy - ing to hear him re - ply - ing That is if he re - al - ly

CARITA

So
 His

dee.
 dares.

Dee! Dee! She don't care a fid - dle - de - dee.
 Dares! Dares! Pro - vid - ed he re - al - ly dares.

Dee! Dee! She don't care a fid - dle - de - dee.
 Dares! Dares! Pro - vid - ed he re - al - ly dares.

quite in her glo-ry a large re - per - to - ry, of names_ She's com -
 an - ger in - ci - ting with ir - o - ny bi - ting, She hurls_ each Phi -

ple - ting for use as a greet - ing.
 lip - pic, with fu - ry xan - tip - pic.

Con - temp - ti - ble fluk - ey! Rid -
 Con - temp - ti - ble fluk - ey! Rid -

ic - u - lous monk-ey! In - i - quit - ous boast - er! Mal - i - cious im - post - or.

tro - cious con - tri - ver! Con - sum - mate de - ploy - er!

Bom - bas - tic con - niv - er! Ob -

Ex - cuse us, - the - rest we de - cline to re -
Ex - cuse us, - the - rest we de - cline to re -
tru - sive an - noy - er!
tru - sive an - noy - er!

peat.
peat.

Ex - cuse us, the rest we de - cline to re - peat. peat!
Ex - cuse us, the rest we de - cline to re - peat. peat!

ff *ff*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The right hand plays a series of chords and melodic fragments, while the left hand provides a steady accompaniment of chords and eighth notes.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic lines, including some slurs. The left hand continues with a consistent accompaniment pattern.

Third system of musical notation. The right hand has a prominent melodic line with slurs, supported by a dense chordal accompaniment. The left hand maintains the accompaniment with eighth-note patterns.

Fourth system of musical notation. The right hand continues with a melodic line and chords, while the left hand provides a steady accompaniment.

Fifth system of musical notation, concluding the page. The right hand features a melodic line with slurs and chords. The left hand has a bass line with some rests. The instruction *sempre ff* is written in the bass staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melody in the treble clef and a bass line in the bass clef.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature as the first system.

Third system of musical notation. This system includes dynamic markings such as accents (>) and hairpins (> and <) above the treble staff.

Fourth system of musical notation, showing further development of the melody and bass line.

Fifth system of musical notation, the final system on this page. It features a dense texture with many notes in both staves, including some triplets in the treble clef.

3528
No 21.

Let Gloomy Thoughts Go Hang.

Tacoma.

Lyric by
S. M. BRENNER.Music by
JULIAN EDWARDS.

Moderato. §

TACOMA. 

Piano. 

Let gloom-y
Let cyn-ics

thoughts go—hang! Have done with cark-ing care! A pan-a-ce-a
scoff—and-sneer! Let carp-ing churls mis-doubt! For me, a life as

here—I—hold, Of might be-yond com-pare.
free—as-air, No sor-row round a-bout.



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The flow-ing bowl will wash a-way, Full man-y a scowl and
A cup the tomb for cold, dead cares, Of trou-ble-some yes - ter-

frown, I care not if the liq - our be Of
day, I care not whe - ther fash-ioned 'tis Of

un poco rit.

pur - ple, or red or brown,
sil - ver, or gold or clay.

Laughing! Ha! Ha! Quaf-fing! Ho! Ho! Drown in a flag - on your
Clinking! Ha! Ha! Drink-ing! Ho! Ho! Drown in a flag - on your

trou - ble and woe. — Rol - ick and fro - lic, he
trou - ble and woe. — Douse them and souse them, let

not mel - an - cho - lic, Then drown in a flag-on your trouble and
wit - lings es - pouse them. Then drown in a flag-on your trouble and

woe. — Drown in a flag-on your
woe. — Drown in a flag-on your

rall.

trou - ble and woe. — 1 § 2 *ff*
trou - ble and woe. —

a tempo. *ppp* *D.S.* *sfz*

When A Maiden Won't.

No 22.

QUINTETTE.

Isadora, Tremolo, Stacc, Vasc and Tacoma.

Lyric by
S. M. BRENNER.

Music by
JULIAN EDWARDS

Allegretto moderato.

ISADORA.

p

Wom - en are weak and men are strong, Is a tra -
Once a man's rib, just think of that, Merely a

TREMOLO.

Wom - en are weak and men are strong, Is a tra -
Once a man's rib, just think of that, Merely a

STACC.

Wom - en are weak and men are strong, Is a tra -
Once a man's rib, just think of that, Merely a

VASC.

Wom - en are weak and men are strong, Is a tra -
Once a man's rib, just think of that, Merely a

TACOMA.

Wom - en are weak and men are strong, Is a tra -
Once a man's rib, just think of that, Mere-ly a

Piano.

f ————— *pp* *stacc.*

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li - tion cher - ished long. If that be true, then tell me pray, Why a
bone, an hum - ble "slat" Now with an en - er - get - ic vim, Stern - ly it

di - tion cher - ished long. If that be true, then tell me pray, Why a
bone, an hum - ble "slat" Now with an en - er - get - ic vim, Stern - ly it

di - tion cher - ished long. If that be true, then tell me pray, Why a
bone, an hum - ble "slat" Now with an en - er - get - ic vim, Stern - ly it

di - tion cher - ished long. If that be true, then tell me pray, Why a
bone, an hum - ble "slat" Now with an en - er - get - ic vim, Stern - ly it

maid al - ways has her way? Though the man be tall, And the maid be
rules the rest of him. Though the man be hale, And the maid be

maid al - ways has her way? Though the man be tall, And the maid be
rules the rest of him. Though the man be hale, And the maid be

maid al - ways has her way? Though the man be tall, And the maid be
rules the rest of him. Though the man be hale, And the maid be

maid al - ways has her way? Though the man be tall, And the maid be
rules the rest of him. Though the man be hale, And the maid be

small, For - ev - er and aye, I've known it. When a maid says "yea,"—
 frail, For - ev - er and aye, I've known it.

small, For - ev - er and aye, I've known it.
 frail, For - ev - er and aye, I've known it.

small, For - ev - er and aye, I've known it.
 frail, For - ev - er and aye, I've known it.

small, For - ev - er and aye, I've known it.
 frail, For - ev - er and aye, I've known it.

When a maid-en won't,
 He has his way. He
 He has his way. He
 He has his way. He

When a maid-en, won't he don't. When a maid-en "won't" he
 don't that's all- When a maid-en "won't" he
 don't that's all- When a maid-en "won't" he
 don't that's all- When a maid-en "won't" he
 don't that's all, When a maid-en "won't" he don't. *D.C.* don't. When a *f*
 don't that's all, When a maid-en "won't" he don't. *D.C.* don't. When a *f*
 don't that's all, When a maid-en "won't" he don't. *D.C.* don't. When a *f*
 don't that's all, When a maid-en "won't" he don't. *D.C.* don't. When a *f*
pp *D.C.* *f un poco rit.*

maid - - - en "won't" he don't.

maid - - - en "won't" he don't.

maid - - - en "won't" he don't.

maid - - - en "won't" he don't.

maid - - - en "won't" he don't.

p

f

sfz

3530 **Have You Ever Heard It Told That Way Before?**
No 23. Pascal.

Lyric by
 S. M. BRENNER.

Music by
 JULIAN EDWARDS.

Allegretto.

PASCAL.  A


Piano. 



beau - ti - ful young heir - ess loved an hon - est lad but poor. She
 mar - ried man came home one night, a sor - ry sight was he. His
 Chap - pie bought a bunch of shares on mar - gin one fine day; They



went to ask his fath - er for his hand. He
 jag was of a mon - u - men - tal size. His
 dropped a doz - en points with-in a week. He



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cat - e-chised her stern - ly, and her love he tried to cure, By
 wife was wait - ing up for him, all filled with girl - ish glee, She
 went to see his brok - er in a sad and gloom - y way, And

lay - ing down the law se - vere - ly grand; He —
 greet - ed him with - out the least sur - prise . He —
 found him look - ing cheer - ful, trim and sleek . The —

said that her pre - sump - tion was the worst he'd ev - er known, Her —
 told her he'd been on a "toot" with sev' - ral of the boys; They'd —
 brok - er said cheer up, my boy, your stock has dropped a point, But —

of - fer was an in - sult to his pride. And
vis - it - ed the bars for miles a - round. She
to pre - vent our trade from get - ting slack, When

as po - lite - ly to the door he had the la - dy shown, No
said "that's right, my dear, I love these harm - less, lit - tle joys, I'm
tips "go wrong and stocks go down and things are out of joint, We

son of his should wed a wealth - y bride. Have you
glad we live where nice sa - loons a bound? Have you
need our friends so here's your mon - ey back? Have you

Refrain.

Slower.

ev - er heard it told that way be - fore? His—
 ev - er heard it told that way be - fore? He'd ab -
 ev - er heard it told that way be - fore? They—

pa - pa showed the heir - ess to the door, Thus the
 sorbed a half a gal - lon may be more. She was
 want - ed his good will and noth ing more. So they

lov - ing twain were part - ed, By the fath - er ston - y heart - ed. Have you
 full of wife - ly du - ty, He was full too, Oh, a beaut - y! Have you
 gave him back his mon - ey, With a smile po - lite and sun - ny. Have you

ev - er heard it told that way be - fore? No You
 ev - er heard it told that way be - fore?
 ev - er heard it told that way be - fore?

No! We

nev - er heard it told that way be - fore!
 nev - er heard it told that way be - fore!

1 2 *Last time.*

mp *sfz*

Finale III.

No 24.

Lyric by
S.M. BRENNER.

Music by
JULIAN EDWARDS.

Allegretto.

CHORUS.

Pro -

Pro -

Piano.

f

f

ces - sions great in re - gal state May be - a sight to bore you, Re -

ces - sions great in re - gal state May be - a sight to bore you, Re -

view - ing stands and loud brass bands, Are things you may ab - hor too, But

view - ing stands and loud brass bands, Are things you may ab - hor too, But

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics printed below the notes. The piano accompaniment is in the bass clef, providing harmonic support for the vocal lines. The music is in a minor key, indicated by the three flats in the key signature.

crowd a-round, let trum - pets sound, With ring - ing blast and blare - a, To

crowd a-round, let trum - pets sound, With ring - ing blast and blare - a, To

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are consistent with the first system. The piano accompaniment features a steady bass line and chords that support the vocal melody. The overall texture is typical of a church hymn or patriotic song.

greet that might - y po - ten - tate, The Gov - er - nor of — La Guay - ra, The

greet that might - y po - ten - tate, The Gov - er - nor of — La Guay - ra, The

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics describe a powerful figure, the Governor of La Guayra. The piano accompaniment provides a solid harmonic foundation for the final vocal phrases. The score ends with a final chord in the piano part.

odd and flight - y, high and might - y Gov - er - nor of La

odd and flight - y, high and might - y Gov - er - nor of La

high and might - y

Guay - ra, The Gov - er - nor of La Guay - ra

Guay - ra, The Gov - er - nor of La Guay ra La

La Guay - ra.

Guay - ra, La Guay - ra.

La Guay - ra, La Guay - ra.

DON. PAS.

a tempo.

rit.
Still I'm the great Don Pascal de Mes - qui - ta, de Mes - qui - ta, de Mes -

rit. *a tempo.*

qui - ta. Em - u - late Don Pas - cal de Mes - qui - ta, So

pop - u - lar.

He's the great Don Pas - cal de Mes -

He's the great Don Pas - cal de Mes -

ff

qui - ta, de Mes - qui - ta, de Mes - qui - ta. Em - u -

qui - ta, de Mes - qui - ta, de Mes - qui - ta. Em - u -

late Don Pas - cal de Mes - qui - ta, Don Pas - cal de Mes -

late Don Pas - cal de Mes - qui - ta, Don Pas - cal de Mes -

accel.

qui - ta, de Mes - qui - ta, Don Pas - cal de Mes -

qui - ta, de Mes - qui - ta, Don Pas - cal de Mes -

qui - ta So - pop - u - lar!

qui - ta So - pop - u - lar!

qui - ta So - pop - u - lar!

End of Opera.