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Local Scope



# The Two Roses

A Comic Opera

LIBRETTO BY  
STANISLAUS STANGE  
MUSIC BY  
LUDWIG ENGLANDER

PERMISSIONS OBTAINED

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Westminster  
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July 1902  
The wedding day  
Comes Monday

5

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# The Two Roses

COMEDY OPERA  
IN TWO ACTS

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FOUNDED UPON DR. GOLDSMITH'S FAMOUS COMEDY  
"SHE STOOPS TO CONQUER"

*The Libretto by*  
STANISLAUS STANGE

*The Music by*  
LUDWIG ENGLANDER

VOCAL SCORE \$2.00 NET  
¾ NET

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# THE TWO ROSES



## CAST OF CHARACTERS



(The names of the characters are placed in the order of their first entrances.)

POLLY PRIMROSE.....	Rustics recently appointed to "The Grange" servants' hall.	.....	ADA MEADE
ALICE TUPPER.....		.....	GRACE SPENCER
ANNIE PARSONS.....		.....	ILA NILES
BETTY BROWN.....		.....	BERTHA HOLLY
GILES MUNSON.....		.....	JAMES BEALL
PETER DODGE.....		.....	ROY PENALTON
JOHN JUGGINS.....		.....	OTTO WEDEMYER
GEOFFREY DAVIS.....		.....	FRANK BOYLE
SUSAN KNIGHT, maid to Rose Decourcelles.....		.....	IDA HAWLEY
DR. THOMAS WELL, a young physician.....		.....	M. W. WHITNEY, JR.
LADY JANE, friend of Rose Decourcelles.....		.....	LOUISE LE BARON
FERDINAND DAY, Squire Oldfield's step-son.....		.....	LOUIS HARRISON
MRS. OLDFIELD, Ferdinand's mother.....		.....	JOSEPHINE BARTLETT
ANDREW OLDFIELD, Squire of Cobham Manor.....		.....	CLARENCE HANDYSIDE
PHILIP MERIVALE, Rose Decourcelles' suitor.....		.....	ROLAND CUNNINGHAM
AND			
ROSE DECOURCELLES, Squire Oldfield's ward, at one time known as Rose Marie.....		.....	FRITZI SCHEFF

### SYNOPSIS OF SCENES

ACT I.—Farmer Knight's Apple Orchard.

ACT II.—Squire Oldfield's House.

PLACE—England.

TIME—Eighteenth Century.

*Musical Director* - - - - -

JOHN LUND

The production staged under the direction of FRED. G. LATHAM

# "THE TWO ROSES"



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# The two Roses.

## Prelude and Opening Ensemble.

Book by  
STANISLAUS STANGE.

Music by  
LUDWIG ENGLANDER.

*Allegro vivo.*

Piano. *f*

*Moderato.*

*fp* *dim.* *mf* *f* *mf*

First system of a piano score. The right hand plays a melody in 3/8 time, and the left hand provides a bass line. A dynamic marking of *f* is present.

Second system of a piano score. The right hand continues the melody, and the left hand plays a steady bass line. The time signature changes to 2/4.

*Allegro vivo.*

Third system of a piano score, marked *Allegro vivo*. It features a 2/4 time signature and a dynamic marking of *f*. The right hand has a more active melody, and the left hand has a rhythmic accompaniment.

Fourth system of a piano score. The right hand has a complex, rhythmic melody, and the left hand has a steady accompaniment. A dynamic marking of *mf* is present.

Fifth system of a piano score, featuring two first endings. The first ending is marked with a '1.' and the second with a '2.'. The right hand has a complex, rhythmic melody, and the left hand has a steady accompaniment.

*Moderato.*

Sixth system of a piano score, marked *Moderato*. The right hand has a melody, and the left hand has a steady accompaniment. Dynamic markings of *mf* and *p* are present. The word "Curtain" is written above the right hand.



Allegro.

*mf* *m.g.* 7

The first system of the piano accompaniment features a treble clef with a 2/4 time signature. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady accompaniment of quarter notes. A dynamic marking of *mf* and a tempo marking of *Allegro* are present at the beginning.

The second system continues the piano accompaniment with similar rhythmic patterns in both hands. The right hand has some slurs and accents, and the left hand maintains a consistent accompaniment.

The third system shows a change in tempo and dynamics. It begins with a *poco rall.* marking and a dynamic of *f*. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment. The system concludes with a section labeled *f Church Bells*.

The first vocal line is for Betty & Annie, Polly & Alice, and All 4. The lyrics are: "'Tis the hour! 'Tis the hour! — We wait for our sweet-hearts, our". The piano accompaniment is marked *p* and features a steady accompaniment of quarter notes.

The second vocal line is for Annie & Betty. The lyrics are: "sweet-hearts they go to the fair. They are not". The piano accompaniment is marked *f* and includes a section labeled *f Church Bells*.

Polly &amp; Alice

All 4

there; Nor are they there; not a-ny where. Where is my

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef and contains the lyrics: "there; Nor are they there; not a-ny where. Where is my". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady rhythmic pattern with chords and moving lines in both hands.

true love, true love, true love? Where is my true love, Where can he be? Where is my

The second system continues the musical score. The vocal line contains the lyrics: "true love, true love, true love? Where is my true love, Where can he be? Where is my". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

true love, true love, true love? He said he'd be here a-wait-ing for me. To

The third system continues the musical score. The vocal line contains the lyrics: "true love, true love, true love? He said he'd be here a-wait-ing for me. To". The piano accompaniment continues with the same accompaniment.

please him I put on my best Sun-day bon-net, With rib-bons and flow-ers and

The fourth and final system on this page continues the musical score. The vocal line contains the lyrics: "please him I put on my best Sun-day bon-net, With rib-bons and flow-ers and". The piano accompaniment concludes the system with the same accompaniment.

lac - es up - on it; For I know I look sweet, when - ev - er I don it, But

what is the use, if he's not here to see. Oh! where is my

true love, true love, true love? Where is my true love, Where can he be? Where is my

true love, true love, true love? He said he'd be here await - ing for me.

Church Bells

Betty Polly All 4

Here they come!— Here they come!— Our

The first system of music includes a vocal line with three parts: Betty, Polly, and All 4. The lyrics are "Here they come!— Here they come!— Our". Below the vocal line is a piano accompaniment consisting of a treble and bass clef staff. The piano part features a steady accompaniment with some melodic lines in the treble and block chords in the bass.

sweet-hearts are com-ing, our sweet-hearts they go to the Fair.

Church Bells.

The second system continues the piano accompaniment from the first system. It includes a section labeled "Church Bells" in the bass clef staff, which features a melodic line with a bell-like sound. The lyrics "sweet-hearts are com-ing, our sweet-hearts they go to the Fair." are written below the piano staff.

Petty & Annie

Here!— they come.—

The third system features a vocal line for "Petty & Annie" with the lyrics "Here!— they come.—". The piano accompaniment continues, with a melodic line in the treble and block chords in the bass.

All 4

Here!— they come.

Church Bells

The fourth system features a vocal line for "All 4" with the lyrics "Here!— they come.". The piano accompaniment includes a section labeled "Church Bells" in the bass clef staff, which features a melodic line with a bell-like sound. The piano part continues with a steady accompaniment.

Annie & Petty

All 4

Lets hide! Take care! Keep

*f* *mf* *p* *p*

still! Be - ware! Take care!

Entrance of Peter, Giles, John & Geffrey

*f*

*mf*

Peter, Giles

The farmer's dar-ter to me she sayed, Sit ye down my lad, sayed

John, Geffrey

*p* *mf*

she. An I sot me down, wi' out a - ny fuss An she

sot by my side an I gie'd her a buss! With my whack, and my

Oh his whack, his smack, Oh his  
smack, An' my wheedling knack,

wheedling knock! With your  
An' my rump-ti-ri tid-dle fol - lol-lay,

rump-ti - ri tid - dle fol - lol - lay, With a rump-ti - ri tid - dle  
With a rump-ti - ri tid - dle

fol - lol-lay, With tid - dle fol - lol - lay.  
fol - lol-lay, With tid - dle fol - lol - lay. The far-mer's dar-ter to

(All 4)

Will you make me your wife sayed she, If you mean me fair dont  
me she sayed,

say\_ you wont.  
So I up an' I said I'll be dom'd if I'

Oh his whack, his  
dont, With my whack An' my smack,



smack, Oh his wheed-ling knack.  
An' my wheedling knack.

With your  
An' my rump-ti-ri tid-dle fol-lol-lay,

rump-ti-ri tid-dle fol-lol-lay, With a rump-ti-ri tid-dle and  
With a rump-ti-ri tid-dle and

fol - lol - la - lay, With a rump - ti - ri tid - dle lol lay la la fol - lol la

fol - lol - la - lay, With a rump - ti - ri tid - dle lol lay la la fol - lol la

*Allegro molto*

la la la fol - lol la lay la la fol - lol la lay fol - lol - lay fol - lol

la la la fol - lol la lay la la fol - lol la lay fol - lol - lay fol - lol

Tempo I. (Susan appears)

lay

lay

Tempo I. (Church bells)

Susan.

This is the hour!

She waits for her sweet heart to

*p*

Waits for

*p*

*mf*

go\_ with him to the fair.

This is the hour

sweet heart fair.

This is the hour

(Church bells)

Susan.

He's not here! — He's not there! — Nor an - y where.

I have no true love, true love, I have no true love I have no

*p*  
Has no love. No true

*p*  
Has no love. No true

"He" I have no true love, true love, true love, I have no sweetheart a - waiting for

"He"	No true	love,	waits for
"He."	No true	love,	waits for

me. \_\_\_\_\_

her _____	She has	no one to please with her	best Sun-day bon - net, The
her _____	She has	no one to please with her	best Sun-day bon - net, The

But I know I look sweet when  
rib-bons and flow-ers and la-ces up-on it.

rib-bons and flow-ers and la-ces up-on it.

The first system consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics. The piano accompaniment is written in two staves (treble and bass clef). The key signature has one sharp (F#), and the time signature is 2/4. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

e - ver I don it,

But what is the use if you have n't a

But what is the use if you have n't a

The second system continues the musical score. It includes a vocal line with lyrics and a piano accompaniment. The key signature changes to one flat (Bb), and the time signature changes to 3/8. The piano accompaniment features a more active eighth-note pattern in the bass and chords in the treble. The system concludes with a double bar line and repeat signs.

Quasi Recit. moderato.

But — a “He” she’ll win by means au - stere, Just

“He”

“He”

Detailed description: This system contains a vocal line and three piano accompaniment staves. The vocal line begins with a 6/8 time signature and a key signature of one sharp (F#). It contains the lyrics "But — a 'He' she'll win by means au - stere, Just". The piano accompaniment consists of three staves: a right-hand treble staff, a middle treble staff, and a left-hand bass staff. The first two piano staves have the lyrics "He" written below them. The piano part starts with a 6/8 time signature and changes to 2/4 time after the first measure.

Quasi Recit. moderato.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part features a melodic line with a key signature change to one flat (Bb) and a time signature change to 2/4. The left-hand part provides harmonic support with chords and a steady bass line.

Allegro moderato.

as the dim-pled la - dy won the fu - si - lier.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a 2/4 time signature and one flat key signature (Bb). It contains the lyrics "as the dim-pled la - dy won the fu - si - lier." The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part features a more active and rhythmic accompaniment, with a key signature change to two flats (Bb) and a time signature change to 2/4.

Detailed description: This system shows the piano accompaniment for the fourth system. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part features a melodic line with a key signature of two flats (Bb) and a time signature of 2/4. The left-hand part provides harmonic support with chords and a steady bass line.

## A Simple Dimple.

Allegro moderato

Voice.

Piano.

*mf*

Allegretto.

Captain Jack of the Fu-si-leers, Be-loved of all the "pret - ty dears," Was  
la-dy knew the — Captain's ways, She scarcely spoke to him for days, Though

oft, the cause of sighs and tears, Such a hand - some chap was he; With  
at her dim - ple he would gaze With love - light in his eyes; At

*poco rall.*

*a tempo*



all the la - dies he would flirt, A new ro - mance in ev - 'ry skirt, Un -  
last she said, in ac - cents clear?Tis all in vain you per - se - vere, I

til he met a dam - sel pert, With a dim - ple sweet to  
could not love a Fu - si - leer With a heart of such a

*Tempo di Valse un poco animato.*

see; Oh! hand - some Jack of the Fu - si - leers, The  
size; If I'm in - deed, your love of loves, A -

best of Cu - pid's Cha - rio - teers, Of his suc - cess he  
ban - don all your tur - tle doves, Re - turn their tress - es,

had no fears, when this maid he tried to win; He  
notes and gloves and your life a - new be - gin; A

*poco rall.*

wooded her like a - tur - file dove, Said he: by all the  
right - eous life, the - Cap - tain led "Turned out as good as

stars a bove, you are the on - ly girl I - love, With a  
gold" 'tis said: Be - came a saint, that girl to - wed With a

Moderato.

dim - ple on her chin." Oh! just a dim - ple, - A sim - ple  
dim - ple on her chin."

dim - ple, — But its fas - ci - nat - ing pow'r is a sin; — Which can be

es - ti - mat - ed, If the dim - ple's sit - u - at - ed In the cen - tre

of a pret - ty maid - en's chin; — In the cen - tre of a pretty maid - en's

chin; — Oh! just a dim - ple, — A sim - ple dim - ple, — But its

fas-ci-nat-ing pow'r is a sin;— Which can be es-ti-mat-ed, If the dimple's

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat major). The vocal line begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

sit - u - at - ed In the cen - tre of a pret - ty maid - en's

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

chin. —

The third system shows the vocal line with a first ending bracket over a quarter note G4. The piano accompaniment includes a dynamic marking of *f* (forte) and accents (^) over several chords in the right hand.

1 This chin. —

*Fine*

The fourth system concludes the piece. It features a first ending bracket over a quarter note G4, followed by a double bar line and a repeat sign. The piano accompaniment ends with a dynamic marking of *fz* (forzando) and accents (^) over the final chords.

## Song

## A remarkable Doctor.

Tom, Susan and Octet.

Tempo di Valse.

Tom.

All girls who trust this  
wid-ows trust this  
hus-band trust this

Piano. *f* *p*

doc-tor just, Need fear no treat-ment rash, I give no pills, for  
doc-tor just, When you are sick "at heart," Please send for me, and  
doc-tor just, If wife should prove a scold, When she is sick, send

*mf*

all their ills, I re-com-mend a "mash" By me-thod sure, old  
you shall see, What Com-fort I im-part. By me-thod sure, your  
for me quick, By ma-gic to un-fold. By me-thod sure, that

maids I cure, Their spin-ster pangs as-suage, I oil their joints and  
 grief I'll cure, My ma-gic naught im-pede's, No drug but this a  
 scold I'll cure, Though she be old or young, I'll tell your wife to

give them points, On how to hide their age.  
 squeeze a kiss, That's what a wid-ow needs.  
 save her life, I must tie up her tongue.

Susan.  
 He oils their joints.  
 No drug but this.  
 He'll tell your wife.

And  
 A  
 To

And  
 A  
 To

For \_\_\_\_\_ Be -

On how to hide their age.  
That's what a wid-ow needs.  
He must tie up her tongue.

gives them points, On how to hide their age.  
squeeze, a kiss, That's what a wid-ow needs.  
save her life, He must tie up her tongue.

gives them points, On how to hide their age.  
squeeze, a kiss, That's what a wid-ow needs.  
save her life, He must tie up her tongue.

*poco rit.* *mf*

Tempo di Valse moderato.

hold a cle-ver phy - si - cian, I just took my de - gree,

— In fact I am quite a ma - gi - cian, — A won - der, —

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in two staves (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics "In fact I am quite a ma - gi - cian, — A won - der, —". The piano accompaniment provides harmonic support with chords and moving lines.

— you see. A clev - er phy - si - -

A clev - er phy - si - -

The second system continues the vocal line and piano accompaniment. The vocal line has a rest followed by "you see." and then "A clev - er phy - si - -". The piano accompaniment continues with similar harmonic patterns.

Be - hold a clev - er phy - si - cian —

Be - hold a clev - er phy - si - cian —

The third system features a vocal line and piano accompaniment. The vocal line has a rest followed by "Be - hold a clev - er phy - si - cian —". The piano accompaniment continues with similar harmonic patterns.

*f* *f*

The fourth system features a vocal line and piano accompaniment. The piano accompaniment includes dynamic markings *f* (forte) and accents (^) over certain notes. The vocal line has a rest followed by a long note.



cian just took my de - gree, A wi -  
 cian just took his de - gree, A wi -  
 Who just took his de - gree, In fact he is  
 Who just took his de - gree, In fact he is

zard am I a won - der you see.  
 zard is he a won - der you see.  
 quite a ma - gi - cian A won - der is he!  
 quite a ma - gi - cian yes he's a won - der is he!

1. 2. Fine.  
 2. Fair A  
 3. All

32  
Trio I.

Appearances oft are Deceitful.

Mrs. Oldfield. Mr. Oldfield and Ferdinand.

Allegro moderato.

Piano.

Mrs. Oldfield.

1. Yachts may be slow, with the larg-est of sails, No matter how large they may  
2. Truth with some folks, is a mat-ter of pride, The one with the oth-er be-  
3. Statesman who live for their country's af-fairs, are men who for of-fice are

be.  
gins.  
keen.

Mr Oldfield.

1. Dogs that are "short" both on ears and on tails, Have  
2. Dont judge a horse by a smooth glossy hide, The  
3. Pi-ous we deem man-y say-ers and pray-ers, Who

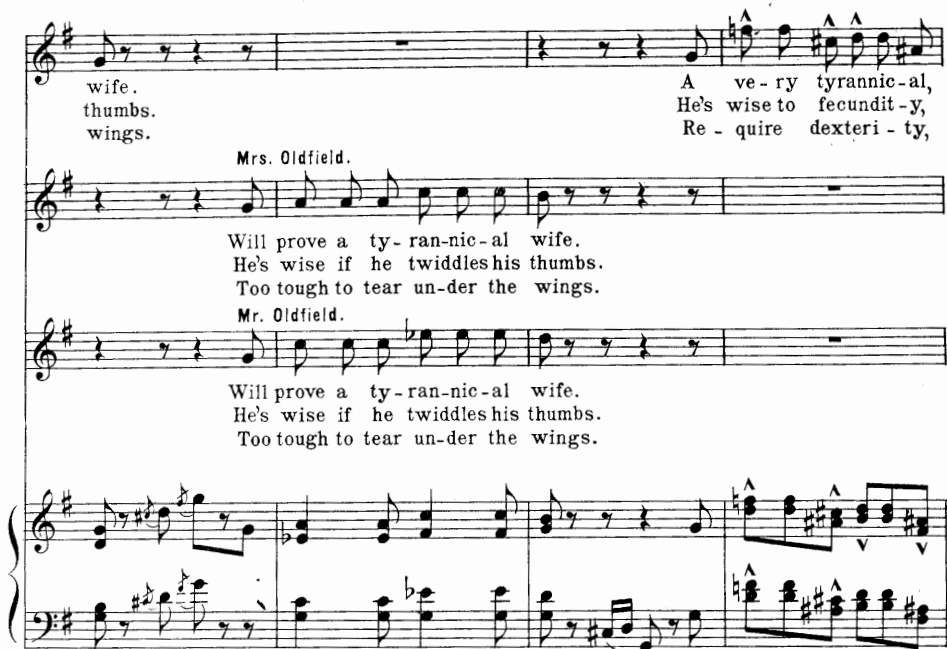
Ferdinand.

Man-y a man whom you  
Large-ness of head does not  
Man-y a King is much

oft-en a long ped-i - gree. \_\_\_\_\_  
sor-ri-est nag of - ten wins. \_\_\_\_\_  
go to the church to be seen. \_\_\_\_\_

think without guile, May se - cret - ly long for your life. \_\_\_\_\_  
in - di - cate brains, Some skulls are as emp - ty as drums. \_\_\_\_\_  
less than a man, And man - y a man is a King. \_\_\_\_\_

Oft-en the girl with the ten - der - est smile, Will prove a ty - ran - nic - al  
He who looks grave and from talking re - frains, He's wise if he twiddles his  
Chickens there are that have lived but a span, Too tough to tear un - der the



wife. thumbs. wings. A ve-ry tyrannic-al, He's wise to fecundit-y, Re-quire dexteri-ty,

Mrs. Oldfield.

Will prove a ty-ran-nic-al wife.  
He's wise if he twiddles his thumbs.  
Too tough to tear un-der the wings.

Mr. Oldfield.

Will prove a ty-ran-nic-al wife.  
He's wise if he twiddles his thumbs.  
Too tough to tear un-der the wings.



Ferdinand.

Bit-ter and man-a-cle blust-er-ing flust-er-ing wife.  
Deep to pro-fun-dit-y If he but twiddles his thumbs. 1-3. Ap -  
Axe and te-mer-it-y If you would sev-er a wing.

Mrs. Oldfield.

1-3. Ap -

Mr. Oldfield.

1-3. Ap -

pear-an - ces oft are de - ceit - ful, Up - on my word it's

pear-an - ces oft are de - ceit - ful, Up - on my word it's

pear-an - ces oft are de - ceit - ful, Up - on my word it's

true, Twere hap - pi - ness on earth, from the

true, Twere hap - pi - ness on earth, from the

true, Twere hap - pi - ness on earth, from the

first day of our birth; Ap - pear - an - ces oft are de -

first day of our birth; Ap - pear - an - ces oft are de -

first day of our birth; Ap - pear - an - ces oft are de -

ceit - ful, If we were what we seem to be, If we

ceit - ful, If we were what we seem to be,

ceit - ful, If we were what we seem to be, If we

*p*

were, If we were, If we were, what we seem to be.

If we were, If we were, If we were, what we seem to be.

were, If we were, If we were, what we seem to be.

*f*

# The Spirit of Mischief.

Words by  
STANISLAUS STANGE.

Music by  
LUDWIG ENGLANDER,

Moderato.

Voice.

Piano.

Philip.

1. 'Tis the

Allegretto parlando.

lace on the skirt Of a fri - vo - lous flirt, 'Tis hid in the curls of all  
hid in the claw Of the monster called "Law," It a - bides in the heart of all

pret - ty young girls; 'Tis all that is vain In the fe - mi - nine brain And the  
lov - ers who part; In the ru - by red wine, See it spar - kle and shine, 'Tis the

locks of the prude 'twill dis - he - vel. When a lov - er draws nigh It is  
heart of the mid - night re - vel. When a man tells a lie 'Tis

heard in his sigh, It speaks in your voice, To the girl of your choice; On your  
laughing near by. It is part of the bliss, Of a maid - ens first kiss; 'Tis the

coat puts a hair For your wife to find there, With hus - bands it rais - es the  
cause of all shams And a great ma - ny "damns," With mor - tals it rais - es the

1 - 2. dev - il. Oh! Spir - it of mis - chief, since ev - er time be - gan, 'Tis



you've been the primal cause of the sor - rows of poor man. In summer time, in

win-ter time and all the year a - round, Where - ev - er there is

*Imo*

trou-ble, 'tis there you are found. 2. It is

*Fine*

trou - ble 'tis there you are found.

## Ensemble and Entrance of Rose.

Words by  
STANISLAUS STANGE.

Music by  
LUDWIG ENGLANDER.

Allegro

Piano.

*mf*

*f* Church Bells.

The piano introduction is in 6/8 time and consists of two staves. The right hand begins with a melody of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The piece starts with a mezzo-forte (*mf*) dynamic and transitions to a forte (*f*) dynamic for the 'Church Bells' section, which features a sustained, resonant chord.

Jane.

'Tis the hour! —

Tom.

'Tis the hour! —

Church Bells.

The first vocal line features two parts: Jane and Tom. Jane's part is on a single staff, and Tom's part is on a bass staff. Both sing the lyrics "'Tis the hour!" with a long, sustained note. The piano accompaniment is on two staves, with the right hand playing a melody and the left hand providing a rhythmic accompaniment. The 'Church Bells' section is marked with a forte (*f*) dynamic and a sustained chord.

They're late! — I fear! —

No!

The second vocal line features two parts: Jane and Tom. Jane's part is on a single staff, and Tom's part is on a bass staff. Both sing the lyrics "They're late! — I fear! —" with a long, sustained note. The piano accompaniment is on two staves, with the right hand playing a melody and the left hand providing a rhythmic accompaniment. The 'Church Bells' section is marked with a forte (*f*) dynamic and a sustained chord.

Tom.

No! They are here.

Fair-est of ros-es, ros-es,  
Fair-est of ros-es, ros-es,

*Trum*  
*f* *mf*

ros-es, fair-est of flow-ers none fair-er grows, sweet-est of ros-es, ros-es,  
ros-es, fair-est of flow-ers none fair-er grows, sweet-est of ros-es, ros-es,  
fair-er grows

ros-es, There is no flow-er com-pares with our Rose. Hur-  
ros-es, There is no flow-er com-pares with our Rose. Hur-

rah for the Rose! Per - fum - ing the hours, Long life to our Rose, The  
 rah! for Rose. Long life to our Rose, The

fair - est of flow - ers, none sweeter none fair - er By mor - tal was seen, Oh!  
 fair - est of flow - ers, none fair - er ev - er seen, Oh!

long may she reign of our hearts she is Queen. Hur - rah! Hur -  
 long may she reign of our hearts she is Queen. Hur - rah! Hur -

rah! Hurrah! Hurrah! for Queen Rose Hur-rah! Hur-rah!

rah! Hurrah! Hurrah! for Queen Rose Hur-rah! Hur-rah!

Jane.

Ding, dong, ding, Ring-ing of the bells! ding, dong,

Tom.

Ding, dong, ding, Ring - ing bells! ding, dong,-

Ding, dong, ding, dong, Ring-ing of the bells! ding, dong, ding, dong,

Ding, dong, ding, dong, Ring - ing of the bells! ding, dong,

Ding, dong, ding, Ring the bells! ding, dong,

*f*

Hap - pi - ness fore - tells, for our Rose we pray,  
 Hap - pi - ness fore - tells, fore - tells, we Rose we  
 Hap - pi - ness fore - tells,  
 Ring the bells! for our Rose we pray,  
 Hap - pi - ness fore - tells,  
 Hap - pi - ness fore - tells, fore - tells, all pray,  
 we all pray,  
 bless - ing on the day, The songs of the bells sweet  
 pray bless - ing on the day, The songs of the bells sweet  
 bless - ing on the day,  
 bless - ing the day, The songs of the bells sweet  
 bless - ing the day, The songs of the bells sweet  
 bless - ing the day, the day,

loud - ly swells, A mer - ry greet - ing on her na - tal day.

loud - ly swells, loud - ly swells, All lets pray on that day.

loud - ly swells, A mer - ry greet - ing on her na - tal day.

loud - ly swells, Oh! All lets pray on the day.

loud - ly swells, loud - ly swells,

All hearts, be light and gay. Ding, dong, ding,

All hearts be light and gay, on this day. Ding, dong, ding,

All hearts be light and gay.

All hearts be gay. Ding, dong, ding, dong,

All hearts be gay. Ding, dong, ding,

on this day.

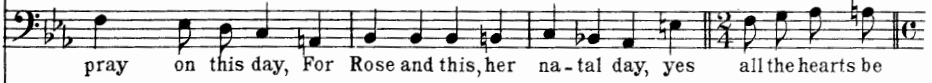
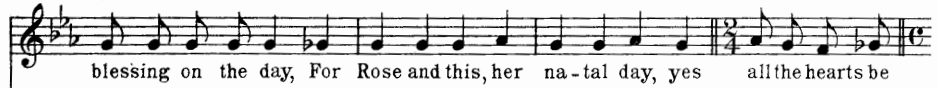
Ring - ing of the bells! Ding, dong,  
 Ring - ing bells! Ding, dong,  
 Ring - ing of the bells! Ding, dong, ding, dong,  
 Ring - ing of the bells! Ding, dong,  
 Ring the bells! Ding, dong,

The first system consists of two systems of vocal parts and piano accompaniment. The top system has a vocal line and a bass line. The second system has a vocal line, a bass line, and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand.

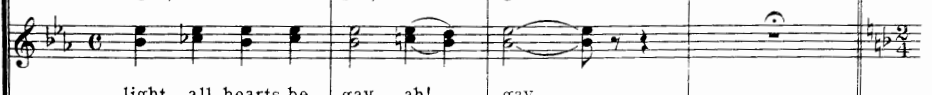
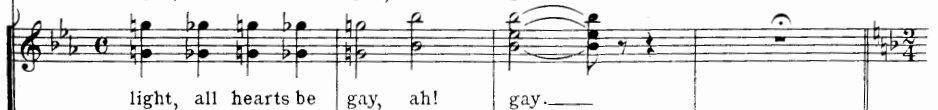
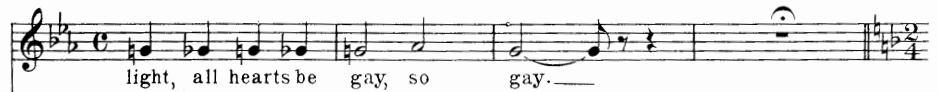
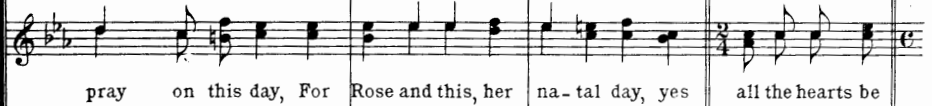
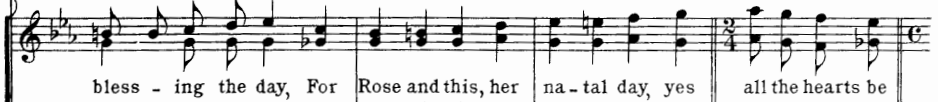
Hap - pi - ness fore - tells, For our Rose we pray,  
 Hap - pi - ness fore - tells, fore - tells, For Rose we  
 Hap - pi - ness fore - tells,  
 Ring the bells! For our Rose we pray,  
 Hap - pi - ness fore - tells,  
 Hap - pi - ness fore - tells, fore - tells, All we  
 For all we

The second system continues the vocal and piano parts. It includes a vocal line, a bass line, and piano accompaniment. The lyrics are spread across multiple lines of the vocal part. The piano accompaniment continues with a consistent rhythmic pattern.





bleasing on the day,



Rose.

Trapped! En-snared! yet glad-ly I state, I wel-come, Yes

wel-come, my thrice hap-py fate.

Susan.  
My dear mis-tress Rose, you may

trust with im-pu-ni-ty, the lov-ing re-spect of this lit-tle com-

mu - ni - ty. We pray you ac - cept on your na - tal day, Our

hearts which are wrapped in each fra - grant bou - quet.

We pray you ac -

We pray you ac -

cept on your na - tal day, Our hearts which are wrapped in each

cept on your na - tal day, Our hearts which are wrapped in each

Rose.

Your kind-ness much af - fec - tion shows, Pray  
 fra - grant bou - quet.  
 fra - grant bou - quet.

*Quasi Recit.*

*p*

bring your flow-ers to the "Hall;" I'll give a part-y like the Rose and

*Moderato.*

strive to\_ please you one\_ and all.

*mf*

Queen Rose of the Flowers, the fair - est of all, In - vit - ed her friends to a  
Queen Rose of the Gar - den, de - light - ed was she, Her guests were as mer - ry as

mid - sum - mer ball, The "As - ters" were there and the  
mer - ry could be, Co - lum - bine con - sent - ed to

Scott - ish Blue Bells, Golden Rod and Sir Mint, the rich Pim - per - nels. Ma - ri  
please with her grace, Sir - Coxcomb ap - plauded, till red in the face. The af -

gold and the "Stocks" they stayed quite a while, Hol - ly hocked all he had, just to  
fair was most pleasant, not one mischance, For - ev - en the wall flow - ers

go there in style; Miss Pan - sy and Butter - cup hap - py con - tent, They were  
danced ev - 'ry dance; Sweet Wil - liam he waltzed with a Dai - sy that night, Sir

friends of the Rose, though they had not a scent. Sing  
Pop - py kissed Tu - lips, with smiles of de - light. Sing

hey! Sing ho! Their welcome was most hear - ty, Sing hey! Sing  
hey! Sing ho! Their welcome was most hear - ty, Sing hey! Sing

ho! For fair Queen Ros - e's par - ty, But one po - sie ill, who  
ho! For fair Queen Ros - e's par - ty, Miss Prim - rose she danced, well

had cause to re - gret, — Though no - bo - dy knew just what Miss Mig - no -  
naught but the qua - drille, — But when Chi - na As - ter she waltzed with a

nette. Sing hey! — Sing low! —  
will. Sing hey! — Sing low! —

*Susan*  
Sing hey! Sing low! Their welcome was most hear - ty, Sing  
*Jane*  
Sing hey! Sing low! Their welcome was most hear - ty, Sing  
*Tom*  
Sing hey! Sing low! Their welcome was most hear - ty, Sing  
Sing hey! Sing low! Their welcome was most hear - ty, Sing

Sing hey! Sing low! Their welcome was most hear - ty, Sing  
Sing hey! Sing low! Their welcome was most hear - ty, Sing  
Sing hey! Sing ho! welcome was most hear - ty,  
Sing hey! Sing ho! welcome was most hear - ty,

Sing hey! \_\_\_\_\_ Sing low! \_\_\_\_\_ But  
Sing hey! \_\_\_\_\_ Sing low! \_\_\_\_\_ Miss

hey! Sing ho! For fair Queen Ros - e's par - ty, But  
hey! Sing ho! For fair Queen Ros - e's par - ty, Miss

hey! Sing ho! For fair Queen Ros - e's par - ty, But  
hey! Sing ho! For fair Queen Ros - e's par - ty, Miss

hey! Sing ho! For fair Queen Ros - e's par - ty, But  
hey! Sing ho! For fair Queen Ros - e's par - ty, Miss

hey! Sing ho! For fair Queen Ros - e's par - ty, But  
hey! Sing ho! For fair Queen Ros - e's par - ty, Miss

Sing hey! Sing hey! Sing ho! Sing ho! fair Queen Ros - e's par - ty,  
Sing hey! Sing hey! Sing ho! Sing ho! fair Queen Ros - e's par - ty,  
Miss

Sing hey! Sing hey! Sing ho! Sing ho! fair Queen Ros - e's par - ty,  
Sing hey! Sing hey! Sing ho! Sing ho! fair Queen Ros - e's par - ty,  
Miss



one Po - sie ill, had cause to re -  
Prim - - rose she danced, naught but the qua -

one Po - sie ill, who had cause to re -  
Prim - - rose she danced, well naught but the qua -

la la la la la la la la la la la la who had cause to re -  
la la la la la la la la la la la well naught but the qua -

la la la la la la la la la la la la who had cause to re -  
la la la la la la la la la la la well naught but the qua -

one Po - sie ill, who had cause to re -  
Prim - - rose she danced, well naught but the qua -

la la la la la la la la la la la, who had cause to re -  
la la la la la, well naught but the qua -

gret,— Though no - bo - dy knew just what Miss Mig - no -  
drille,— But when Chi - na As - ter she waltzed with a

gret,— Though no - bo - dy knew just what Miss Mig - no -  
drille,— But when Chi - na As - ter she waltzed with a

gret,— Though no - bo - dy knew just what Miss Mig - no -  
drille,— But when Chi - na As - ter she waltzed with a

gret,— Though no - bo - dy knew just what Miss Mig - no -  
drille,— But when Chi - na As - ter she waltzed with a

gret,— Though no - bo - dy knew just what Miss Mig - no -  
drille,— But when Chi - na As - ter she waltzed with a

gret,— Though no - bo - dy knew just what Miss Mig - no -  
drille,— But when Chi - na As - ter she waltzed with a

gret,— Though no - bo - dy knew just what Miss Mig - no -  
drille,— But when Chi - na As - ter she waltzed with a

Piano accompaniment for the song, showing the left and right hand parts.

*Imo* *Fine*

nette. will. Sing hey!

nette. will. Sing hey!

nette. will. Sing hey!

nette. will. Sing hey!

Detailed description: This block contains the vocal parts for four voices: Soprano, Alto, Tenor, and Bass. Each voice part is written on a single staff in a common time signature with a key signature of two flats. The lyrics are 'nette.' followed by a long rest, then 'will.', and finally 'Sing hey!'. The 'Imo' section is marked with a repeat sign, and the 'Fine' section ends with a double bar line.

nette. will. Sing hey!

nette. will. Sing hey!

nette. will. Sing hey!

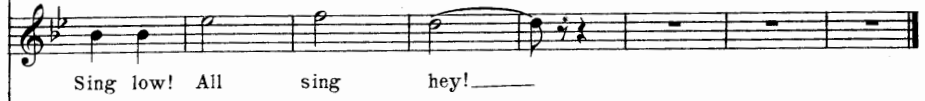
Detailed description: This block contains the vocal parts for three voices: Soprano, Alto, and Bass. Each voice part is written on a single staff in a common time signature with a key signature of two flats. The lyrics are 'nette.' followed by a long rest, then 'will.', and finally 'Sing hey!'. The 'Imo' section is marked with a repeat sign, and the 'Fine' section ends with a double bar line.

*Imo* *Fine*

Detailed description: This block contains the piano accompaniment for the piece, consisting of two staves (treble and bass clef) in a common time signature with a key signature of two flats. The music features a steady accompaniment with chords and moving lines in both hands. The 'Imo' section is marked with a repeat sign, and the 'Fine' section ends with a double bar line and a final chord marked with an accent (^).



Sing low! All sing hey! —



Sing low! All sing hey! —




Sing low! All sing hey! —



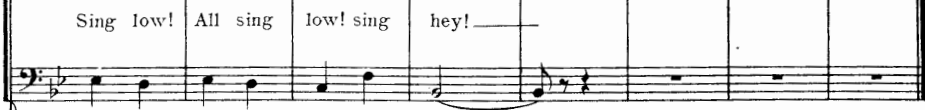
Sing low! All sing low sing hey! —



Sing low! All sing hey! —



All sing hey! —



Sing low! All sing low! sing hey! —



59  
Quartet.

Smile and be merry.

Rose, Jane, Philip, Tom.

Allegro. (Rose.)

Voice. They who tar - ry  
oft are late, no joy can come too late. Jane.  
It is most sure - ly  
noon Tom.  
temp-ting fate, to slight to days high Dont procrast-i-nate nor  
Rose.  
And from tomor-row Seek  
an-tic-i-pate, re-gret not what has flown.

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The lyrics are distributed among four characters: Rose, Jane, Philip, and Tom. The first system shows Rose's entry with the lyrics 'They who tar - ry'. The second system features Jane's part with 'oft are late, no joy can come too late.' and 'It is most sure - ly'. The third system includes Philip's part with 'temp-ting fate, to slight to days high' and Tom's part with 'Dont procrast-i-nate nor'. The final system shows Rose's part with 'And from tomor-row Seek' and 'an-tic-i-pate, re-gret not what has flown.' The piano accompaniment is marked with a forte 'f' dynamic.

not to bor-row, to-day is ours a-lone; Philip.

To-day is ours a-

To-day is ours a-lone; It's like the frag-rance of the

lone;

Moderato.

rose, The sing-ing of the birds,

It's like the rose, The sing-ing birds,

It's like the rose, The sing-ing birds, It's like the

It's like the rose, The sing-ing birds,

The wind that blows,  
The wind that blows,  
sum-mer wind that blows, The warmth of lo- vers,

The wind that blows,

The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a steady bass line with chords.

of lo- vers words. mor- ning day.  
of lo- vers words It's like the mor- ning to the day.  
words. A mor-ning day.

of lo- vers words. It's like the

The piano accompaniment continues with similar harmonic support for the vocal lines.

blos - soms in May. Oh! such are we, our thread is

Blossoms in May. Oh! such are we, our thread is

blos-soms sweet in May.

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp). The first vocal line has lyrics: "blos - soms in May. Oh! such are we, our thread is". The second vocal line has lyrics: "Blossoms in May. Oh! such are we, our thread is". The third staff is a blank bass line. The fourth staff is a piano accompaniment in G major, with lyrics: "blos-soms sweet in May." The piano part features a melodic line in the right hand and a bass line in the left hand.

spun, Drawn out and out, and so is done. The rose will

spun, Drawn out and out, and so is done.

and so is done. The rose will

done.

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major. The first vocal line has lyrics: "spun, Drawn out and out, and so is done. The rose will". The second vocal line has lyrics: "spun, Drawn out and out, and so is done.". The third staff is a blank bass line. The fourth staff is a piano accompaniment in G major, with lyrics: "and so is done. The rose will" and "done." The piano part features a melodic line in the right hand and a bass line in the left hand.



fade, the rose will fade, \_\_\_\_\_ The birds will fly, the birds will

The rose will fade, the rose will fade, \_\_\_\_\_ The birds will

fade, the rose will fade, \_\_\_\_\_ The birds will fly, the birds will

The rose will fade

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

fly, \_\_\_\_\_ The wind will change, the wind will change \_\_\_\_\_

fly, the birds will fly, the wind will change, the wind will change, \_\_\_\_\_ and love will

fly, \_\_\_\_\_ The wind will change, the wind will change,

The birds will fly, the wind will change, the wind will change, \_\_\_\_\_ and love will

The piano accompaniment continues with similar chordal textures in the right hand and a steady bass line in the left hand.

and love will die, and love will die. The noon is night, the noon is  
 die, and love will die. The noon is  
 and love will die and love will die. The noon is night, the noon is  
 die, and love will die.

The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and melodic lines in the right hand and bass notes in the left hand.

night, The blossoms fall the blossoms fall And as they  
 night, the noon is night, The blossoms fall, the blossoms fall and as they  
 night The blossoms fall, the blossoms fall  
 The noon is night, the blossoms fall,

The piano accompaniment continues with similar harmonic and melodic structures as the first system.

pass, so must we all ——— And as they pass so must we

pass, so must we all ——— and as they pass, so must we

and as they pass, so must we all, so must we

and as they pass, so must we all, so must we

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines in a 6/8 time signature.

all! Oh! der-ry down der-ry, be hap-py, yes ver-y. Oh!

all! Oh! der-ry down der-ry, be hap-py, yes ver-y. Oh!

all! Oh! der-ry down der-ry, be hap-py, yes ver-y. Oh!

all! Oh! der-ry down der-ry, be hap-py, yes ver-y. Oh!

The piano accompaniment continues with chords and melodic lines in a 6/8 time signature.

life's but a span, yes smile while you can; Sing der-ry down der-ry, we'll

life's but a span, yes smile while you can; Sing der-ry down der-ry, we'll

life's but a span, yes smile while you can; Sing der-ry down der-ry, we'll

life's but a span, yes smile while you can; Sing der-ry down der-ry, we'll

laugh and be mer-ry; Song of the swan, age of the man, Sing

laugh and be mer-ry; Song of the swan, age of the man, Sing

laugh and be mer-ry; Song of the swan, age of the man, Sing

laugh and be mer-ry; Song of the swan, age of the man, Sing

der-ry down der-ry, be hap-py yes ver-y, Oh life's but a span, yes

der-ry down der-ry, be hap-py yes ver-y, Oh life's but a span, yes

der-ry down der-ry, be hap-py yes ver-y, Oh life's but a span, yes

der-ry down der-ry, be hap-py yes ver-y, Oh life's but a span, yes

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "der-ry down der-ry, be hap-py yes ver-y, Oh life's but a span, yes".

smile while you can; Sing der-ry down der-ry, we'll laugh and be mer-ry;

smile while you can; Sing der-ry down der-ry, we'll laugh and be mer-ry;

smile while you can; Sing der-ry down der-ry, we'll laugh and be mer-ry;

smile while you can; Sing der-ry down der-ry, we'll laugh and be mer-ry;

The second system continues the song with four vocal staves and a piano accompaniment. The lyrics are: "smile while you can; Sing der-ry down der-ry, we'll laugh and be mer-ry;". The piano accompaniment features a steady bass line with chords in the right hand.

Song of the swan, yes age of the man, Don't pro-cras-ti-nate, nor

Song of the swan, yes age of the man, Don't pro-cras-ti-nate, nor

Song of the swan, yes age of the man, Don't pro-cras-ti-nate, nor

Song of the swan, yes age of the man, Don't pro-cras-ti-nate, nor

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, and the piano part is in grand staff. The lyrics are repeated on each vocal line.

an-ti-ci-pate; Re-gret not what has flown \_\_\_\_\_ And

an-ti-ci-pate, Re-gret not what has flown.

an-ti-ci-pate, Re-gret not what has flown.

an-ti-ci-pate, Re-gret not what has flown.

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are repeated on each vocal line, with a long horizontal line under 'flown' indicating a sustained note.

from to mor-row, seek not to bor-row; To - day is ours a -

The first system consists of a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

lone. Sing der-ry down der-ry, Be hap-py, yes ver-y, Oh!

Sing der-ry down der-ry, Be hap-py, yes ver-y, Oh!

Sing der-ry down der-ry, Be hap-py, yes ver-y, Oh!

Sing der-ry down der-ry, Be hap-py, yes ver-y, Oh!

The second system continues the vocal line and piano accompaniment. The vocal line has a rest for the first measure, then continues with quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment maintains the same rhythmic pattern as the first system.

life's but a span, yes smile while you can. Sing der-ry down der-ry, sing

life's but a span, yes smile while you can. Sing der-ry down der-ry, sing

life's but a span, yes smile while you can. Sing der-ry down der-ry, sing

life's but a span, yes smile while you can. Sing der-ry down der-ry, sing

der-ry down der-ry, We'll laugh and be hap-py to - day. Ha! ha! ha!

der-ry down der-ry, We'll laugh and be hap-py to - day. Life's

der-ry down der-ry, We'll laugh and be hap-py to - day. Life's

der-ry down der-ry, We'll laugh and be hap-py to - day. Life's

*staccato*

*pp*

*pp*

*pp*

*pp*

*pp*



ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

but a span, Smile while you

but a span, Smile while you

but a span, Smile while you

but a span, Smile while you

ha! Life's but a span, Smilewhile you can.

can. Life's but a span, Smilewhile you can.

can. Life's but a span, Smilewhile you can.

can. Life's but a span, Smilewhile you can.

*fz* *fz*

## What's a Kiss.

*Allegretto.*

Rose. 

Piano. 

*Un poco vivo.*

kiss is just noth-ing di - vid - ed by two, A some-thing that you all a -

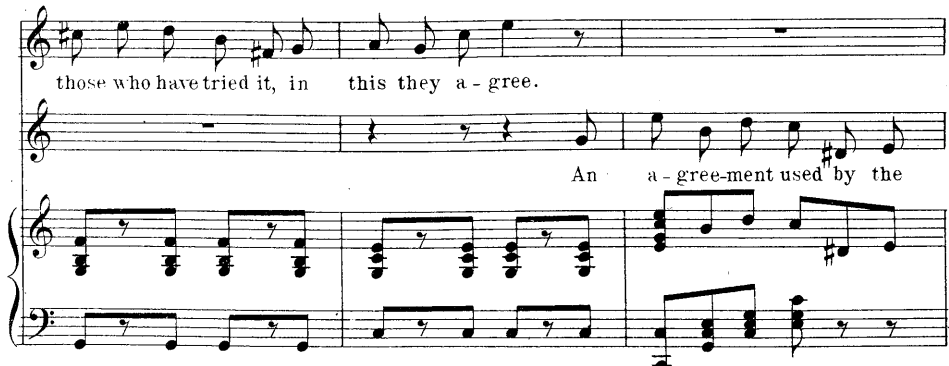


lone can not do. It suf - fic - es for two, — de - fi - cient for three, All



those who have tried it, in this they a - gree.

An a - gree-ment used by the



sex in con-trol, When sweethearts and husbands they seek to ca - jole. A

sigh and a tear, min-gled in with a kiss. And where is the man who will

*Andantino.*

'Tis the on-ly two faced action, Be-neath the sun or moon, Which  
think aught a-miss. *Andantino.*

no-bo-dy considers ve-ry wrong. — We be-gin it rath-er ear-ly, you  
Yes ver-y wrong.

can't commence too soon, Without a kiss who could be happy long? 'Tis the

'Tis the

on - ly two faced ac - tion, Be - neath the sun or moon, Which

on - ly two faced ac - tion, Be - neath the sun or moon, Which

no-bo - dy con - siders ver - y wrong. We be - gin it rath - er ear - ly, you

no-bo - dy con - siders ver - y wrong yes very wrong. We be - gin it rath - er ear - ly, you

can't commence too soon, Without a kiss who could be happy long?

can't commence too soon, Without a kiss who could be happy long?

Philip.

The dickie birds prove that it

quite "fills the bill." 'Tis said that a kiss with its sweetness will chill; A con-

traction they hold of the mouth, which is due, To en-largement of heart caused by

A kiss is a gift that most wo-men ex-pect, 'Tis  
love that is true.

something they sel-dom, if ev-er re-ject; A pa-ra-dox here for all

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "something they sel-dom, if ev-er re-ject; A pa-ra-dox here for all". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

lov-ers con-cern'd, The kiss non-re-ject-ed is of-ten re-turned.

The second system continues the vocal line and piano accompaniment. The lyrics are: "lov-ers con-cern'd, The kiss non-re-ject-ed is of-ten re-turned.". The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

'Tis the on-ly two faced ac-tion, Be-neath the sun or moon, Which

The third system continues the vocal line and piano accompaniment. The lyrics are: "'Tis the on-ly two faced ac-tion, Be-neath the sun or moon, Which". The piano accompaniment features a more active right hand with sixteenth-note patterns.

no-bo-dy con-sid-ers ver-y wrong. We be-gin it rather ear-ly, You

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "no-bo-dy con-sid-ers ver-y wrong. We be-gin it rather ear-ly, You". The piano accompaniment continues with its characteristic rhythmic accompaniment.

can't com-mence too soon, Without a kiss who could be hap-py long?—'Tis the

'Tis the

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "can't com-mence too soon, Without a kiss who could be hap-py long?—'Tis the" and "'Tis the". The piano accompaniment ends with a final chord.

on - ly two-faced ac - tion, Be - neath the sun or moon, Which

on - ly two-faced ac - tion, Be - neath the sun or moon, Which

no - bo - dy considers ver - y wrong. We be - gin it rath - er ear - ly, You

no - bo - dy considers ver - y wrong, yes very wrong. We be - gin it rath - er ear - ly, You

can't commence too soon, With - out a kiss who could be hap - py long? —

can't commence too soon, With - out a kiss who could be hap - py long? —

# There's Not A Thing I Would't Do.

Tempo di Valse.

Voice.

Piano.

1. There's  
2. There's

The first system of the score consists of a voice line and a piano accompaniment. The voice line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It features a short melodic phrase followed by a double bar line and a repeat sign. The piano accompaniment is written for both the right and left hands, with the right hand in a treble clef and the left hand in a bass clef. It includes various chords and rhythmic patterns, with some notes marked with accents (^) and slurs.

not a thing I would not do, For her I love, and  
not a thing I could de - cline, To give to her, this

The second system continues the musical score. The voice line has a treble clef and a 2/4 time signature. The lyrics are: "not a thing I would not do, For her I love, and not a thing I could de - cline, To give to her, this". The piano accompaniment continues with the same key signature and includes various chords and rhythmic patterns.

so would you; Most an - y - thing, it's real - ly so And  
girl of mine; At her sweet will, I'd come and go, And

The third system continues the musical score. The voice line has a treble clef and a 2/4 time signature. The lyrics are: "so would you; Most an - y - thing, it's real - ly so And girl of mine; At her sweet will, I'd come and go, And". The piano accompaniment continues with the same key signature and includes various chords and rhythmic patterns.



that's the truth, I'd have you know; To please the girl I love the best, I'd  
that's the truth, I'd have you know; For my dear girl, the best one born, I'd

build for her a co - sy nest, Try moth - er's cook - ing  
walk the floor from night 'til morn, Take an - y tack the

Chorus.

to di - gest And that my love would sure - ly test; Not a  
pain I'd scorn, The ear - ly fire I'd light at dawn; Not a

Solo.

thing he would - n't do, His love, in - deed, is strong and true; I'd  
thing he would - n't do, His love, in - deed, is strong and true; I'd

*rit.*

## Tempo di Valse moderato.

sigh for her, cry for her, spy for her, Lie for her, Get her a  
durn for her, yearn for her, learn for her, Earn for her, Stand on my

slice of the moon, if I could; I'd vie for her,  
head, if I pos - si - bly could; I'd churn for her,

buy for her, fly for her, die for her; Die for her? No! I'll be  
spurn for her, turn for her, burn for her; Burn for her? No! I'll be.

## Chorus.

blowed if I would; He'd sigh, cry, spy,  
blowed if I would; He'd durn, yearn, learn,

lie, Get her a slice of the moon, if he could; He'd  
 earn, Stand on his head if he pos - si - ble could; He'd

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat major). The lyrics are: "lie, Get her a slice of the moon, if he could; He'd earn, Stand on his head if he pos - si - ble could; He'd". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady accompaniment with chords and moving lines in both hands.

vie, buy, fly, die; Die for her?  
 churn, spurn, turn, burn; Burn for her?

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "vie, buy, fly, die; Die for her? churn, spurn, turn, burn; Burn for her?". The piano accompaniment includes dynamic markings such as accents (^) and a crescendo leading to a forte (f) section.

No! I'll be blowed if I would. would.  
 Nol He'll be blowed if he would. would.

The third system of music features a vocal line with two endings, marked 1 and 2. The lyrics are: "No! I'll be blowed if I would. would. Nol He'll be blowed if he would. would.". The piano accompaniment includes dynamic markings such as accents (^) and forte (f) markings.

The fourth system of music shows the vocal line and piano accompaniment. The vocal line is mostly silent, indicated by a long dash. The piano accompaniment continues with chords and moving lines, including a forte (f) marking.

# What may a lovesick Maiden do?

Moderato.

Rose.

Voice.

Piano.

*mf*

*f* *p*

For wealth and rank I —  
For him you love, what

do not long,  
should you do?

Such things are false — and — vain; — Nor  
If he be tim - id, — shy; — If

can compare with Love's sweet song,  
you would have him bill and coo,

Sung by a sim - ple — swain; — But  
How could you make him — try? — May

*mf*

if — that swain you can't make sing, If in — his voice you  
you — re — mark, as you draw near: "We're quite — a — lone, there's

hear no ring, That speaks of fu — ture bliss — es, Of  
no one here;" If heed — less of — your sigh — ing, He

*poco* *rall.*

wed — ding rings and kiss — es, What should a maid — en  
should be — gin — good bye — ing, What should a maid — en

do? — A love — sick maid — en do? — Should I  
do? — A love — sick maid — en do? —

*rall.*

## Tempo di Valse.

sing \_\_\_\_\_ songs of love to him? \_\_\_\_\_ Should I wait \_\_\_\_\_

\_\_\_\_\_ 'til the light be dim? \_\_\_\_\_ Should I greet him \_\_\_\_\_ Say - ing, "what a

pleas - ure!" Should I treat him \_\_\_\_\_ As a wondrous trea - sure? May I

say? \_\_\_\_\_ "When from you a - way, \_\_\_\_\_ I am sad; \_\_\_\_\_

— dull and drear the day, — Leave me not a - lone to sigh!

This system contains the first two staves of music. The vocal line is in a treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a bass clef. The lyrics are: "— dull and drear the day, — Leave me not a - lone to sigh!"

— If you thus de - part, — You will break my heart; — Do not

This system contains the next two staves of music. The vocal line continues with the lyrics: "— If you thus de - part, — You will break my heart; — Do not". The piano accompaniment provides harmonic support.

say then — good - bye! good - - bye!

This system contains the next two staves of music. The vocal line concludes with the lyrics: "say then — good - bye! good - - bye!". The piano accompaniment features some dynamic markings and phrasing slurs.

— Don't say — good - bye!" — -bye!"

*f* *mf* *Fine.*

This system contains the final two staves of music. The vocal line ends with the lyrics: "— Don't say — good - bye!" — -bye!". The piano accompaniment includes dynamic markings for *f* (forte) and *mf* (mezzo-forte), and concludes with a *Fine.* marking. A first ending bracket is present over the final few notes of the piano part.

## Finale Act I.

The two Roses.

Moderato.

Piano. *f*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment with chords and eighth notes. The music is in a minor key and 2/4 time.

Ding, dong, ding, dong,

Ding, dong, Ding, dong, Bing-ing of the bells! Ding, dong,

Ring - ing of the bells!

Ding, dong, Ding, dong, Ring the bells! Ding, dong,

The first system of the vocal piece features two vocal staves and a piano accompaniment. The vocal lines are in a minor key and 2/4 time. The lyrics are: "Ding, dong, ding, dong, Ding, dong, Ding, dong, Bing-ing of the bells! Ding, dong, Ring - ing of the bells! Ding, dong, Ding, dong, Ring the bells! Ding, dong,"

*f*

The piano accompaniment for the second system continues with chords and eighth-note patterns, providing a steady accompaniment for the vocal lines.

Hap - pi - ness fore - tells,

Ring the bells! For our Rose we pray,

Hap - pi - ness fore - tells,

Hap - pi - ness fore - tells, fore - tells, All pray,

We All pray,

The third system of the vocal piece features two vocal staves and a piano accompaniment. The vocal lines are in a minor key and 2/4 time. The lyrics are: "Hap - pi - ness fore - tells, Ring the bells! For our Rose we pray, Hap - pi - ness fore - tells, Hap - pi - ness fore - tells, fore - tells, All pray, We All pray,"

The piano accompaniment for the fourth system continues with chords and eighth-note patterns, providing a steady accompaniment for the vocal lines.



Bles - sing on the day,  
 Bles - -sing the day, The songs of the bells sweet  
 Bles - -sing the day, The songs of the bells sweet  
 Bles - -sing the day, the day,

loud - ly swells, A mer - ry greeting on her na - tal day,  
 A mer - ry greeting on her na - tal day,  
 loud - ly swells, oh All lets pray On this day,  
 swells, loudly swells

All hearts be light and gay.  
 All hearts be gay. Ding, dong, ding, dong,  
 All hearts be gay. Ding, dong, ding, dong,  
 All hearts be gay. Ding, dong, ding, -  
 on this day.

Ring-ing of the bells!

ding, dong, ding, dong, Happi-ness fore-tells,

Ring - ing of the bells! ding, dong, Ring the bells!  
 Ring the bells! ding, dong, Hap - pi - ness foretells,  
 Ring the bells! ding, dong, Happi-ness foretells,foretells,

For

Bles-sing on the day,

For our Rose we pray,

Bles - sing the day, For

Rose and this her

All we pray on this day, For Rose and this her

na-tal day, yes

all the hearts be

light, all hearts be

gay, ah

na-tal day, yes all the hearts be light, all hearts be gay, ah

*Allegro.* *Rose.*

Sing hey! Sing ho! Your welcome will be  
gay.  
gay.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line starts with a whole rest, then has a melodic phrase: quarter note G4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. The piano accompaniment consists of a single chord (F major) in the right hand and a single bass note (F) in the left hand.

*Allegro.*

*p*

Detailed description: This system shows the piano accompaniment for the second system. It features a rhythmic pattern of eighth notes in both hands. The right hand has a melody of eighth notes: G4, A4, G4, F4, E4, D4. The left hand has a bass line of eighth notes: F, E, D, C, B, A. A dynamic marking of *p* (piano) is placed above the right hand.

hear - ty, Sing hey! Sing ho! When you come to my par - ty,  
May  
May

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has a melodic phrase: quarter note G4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. The piano accompaniment consists of a single chord (F major) in the right hand and a single bass note (F) in the left hand.

Detailed description: This system shows the piano accompaniment for the fourth system. It features a rhythmic pattern of eighth notes in both hands. The right hand has a melody of eighth notes: G4, A4, G4, F4, E4, D4. The left hand has a bass line of eighth notes: F, E, D, C, B, A.

love's golden light, be your bea - con through life, May you nev - er know

love's golden light, be your bea - con through life, May you nev - er know

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 lyrics are: "love's golden light, be your bea - con through life, May you nev - er know".

*Rcse.*

Sing hey! Sing ho!

sor - row and trou - ble or strife. Sing

sor - row and trou - ble or strife. Sing

The second system consists of three staves. The top staff is a vocal line with the instruction "Rcse." above it. The lyrics are "Sing hey! Sing ho!". The middle two staves are vocal lines with lyrics "sor - row and trou - ble or strife. Sing". 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.

Susan.  
To say good

Ferdinand.  
He's com-ing,

hey! Sing ho! He's com-ing,

hey! Sing ho! He's com-ing,

Rose.  
To say good bye.

bye. To say good

Jane.  
To say good

To say good

Tom.  
To say good

To say good bye.

To say good

Good bye, good bye.

bye, Aye the bird would fly, Good bye, good bye.

bye, Good bye, good bye.

bye, Good bye, good bye. He'd

bye, Good bye, good bye.

bye, Good bye, good bye.

bye, Good bye, good bye.



Stand on his head, if he pos - si - bly could; He'd prate for you, rate for you,

Stand on his head, if he pos - si - bly could for you, for you,

Stand on his head, if he pos - si - bly could for you, for you,

He'd prate rate

wait for you, mate for you, Wait for you, No! He'll be blown if he

wait mate

for you, for you, Wait for you, No! He'll be blown if he

for you, for you, Wait for you, No! He'll be blown if he



## Allegretto.

Rose

He will leave! Let him go! The bird will fly! I'll not  
would.

would.

would.

Allegretto.

*p*

grieve, sor-row show, hor for him I'll sigh.

Susan

He will leave!

Jane

He will

Tom

He will

Susan

Her bird will fly! She will not grieve, she will not  
leave! Her bird will fly! She will not grieve, she will not  
leave! Her bird will fly! She will not grieve, she will not

Allegretto. Susan

grieve, nor sigh. Oh! he is sim-ple, so ve-ry  
grieve, nor sigh. Oh! he is sim-ple, so ve-ry  
grieve, nor sigh. Oh! he is sim-ple, so ve-ry

Allegretto.

sim - ple, — But his fas - ci - na - ting pow'r is a sin; — Be - yond

sim - ple, — But his fas - ci - na - ting pow'r is a sin; —

sim - ple, — But his fas - ci - na - ting pow'r is a sin; —

The first system of music features four staves. The top staff is a vocal line with lyrics: "sim - ple, — But his fas - ci - na - ting pow'r is a sin; — Be - yond". The second and third staves are vocal lines with lyrics: "sim - ple, — But his fas - ci - na - ting pow'r is a sin; —". The bottom staff is a piano accompaniment with a bass line and a treble line.

The piano accompaniment for the first system consists of two staves: a treble staff and a bass staff. The music is in a minor key and features a steady bass line with chords and a more active treble line with chords and some melodic movement.

es - ti - ma - tion For he dreads all os - cu - la - tion, — he is so

Sim - - - ple sim - - - ple

Sim - - - ple sim - - - ple

The second system of music features four staves. The top staff is a vocal line with lyrics: "es - ti - ma - tion For he dreads all os - cu - la - tion, — he is so". The second and third staves are vocal lines with lyrics: "Sim - - - ple sim - - - ple" and "Sim - - - ple sim - - - ple". The bottom staff is a piano accompaniment with a bass line and a treble line.

The piano accompaniment for the second system consists of two staves: a treble staff and a bass staff. The music continues from the first system, featuring a steady bass line with chords and a treble line with chords and some melodic movement.

Allegro.

Rose.

Sing

Susan.

sim-ple that he's real-ly hard to win. Sing

Jane.

Sing

Ferd.

Sing

Tom.

Sing

Allegro.

sim-ple that he's real-ly hard to win.

sim-ple that he's real-ly hard to win.

Allegro.

der-ry down der-ry be hap-py, yes ver-y, oh life's but a span, yes

der-ry down der-ry be hap-py, yes ver-y, oh life's but a span, yes

der-ry down der-ry be hap-py, yes ver-y, oh life's but a span, yes

der-ry down der-ry be hap-py, yes ver-y, oh life's but a span, yes

der-ry down der-ry be hap-py, yes ver-y, oh life's but a span, yes

smile while you can, Sing der-ry down der-ry We'll laugh and be mer-ry,

smile while you can, Sing der-ry down der-ry We'll laugh and be mer-ry,

smile while you can, Sing der-ry down der-ry We'll laugh and be mer-ry,

smile while you can, Sing der-ry down der-ry We'll laugh and be mer-ry,

smile while you can, Sing der-ry down der-ry We'll laugh and be mer-ry,

Song of the swan, age of the man, Sing der-ry down der-ry, Be

Song of the swan, age of the man, Sing der-ry down der-ry, Be

Song of the swan, age of the man, Sing der-ry down der-ry, Be

Song of the swan, age of the man, Sing der-ry down der-ry, Be

Song of the swan, age of the man, Sing der-ry down der-ry, Be

Sing der-ry down der-ry, Be

Sing der-ry down der-ry, Be

Sing der-ry down der-ry, Be

Sing der-ry down der-ry, Be

hap-py yes ver-y, oh life's but a span, yes smile while you can, Sing

hap-py yes ver-y, oh life's but a span, yes smile while you can, Sing

hap-py yes ver-y, oh life's but a span, yes smile while you can, Sing

hap-py yes ver-y, oh life's but a span, yes smile while you can, Sing

hap-py yes ver-y, oh life's but a span, yes smile while you can, Sing

hap-py yes ver-y, oh life's but a span yes smile while you can, Sing

hap-py yes ver-y, oh life's but a span yes smile while you can, Sing

hap-py yes ver-y, oh life's but a span yes smile while you can, Sing

der-ry down der-ry, Sing der-ry down der-ry We'll laugh and be hap-py to -

der-ry down der-ry, Sing der-ry down der-ry We'll laugh and be hap-py to -

der-ry down der-ry, Sing der-ry down der-ry We'll laugh and be hap-py to -

der-ry down der-ry, Sing der-ry down der-ry We'll laugh and be hap-py to -

der-ry down der-ry, Sing der-ry down der-ry We'll laugh and be hap-py to -

der-ry down der-ry, Sing der-ry down der-ry We'll laugh and be hap-py to -

der-ry down der-ry, Sing der-ry down der-ry We'll laugh and be hap-py to -

der-ry down der-ry, Sing der-ry down der-ry We'll laugh and be hap-py to -



day. He's here!

day. He's here!

day.

day.

day.

Phil.  
Oh there is mis-chief

day. He's here!

day. He's here! He's here!

Musical score for a song, featuring five vocal parts and piano accompaniment. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat).

**Vocal Parts:**

- Rose.** This day will be his rue-ing.
- Susan.** This day will be his rue-ing.
- Ferd.** This day will be his rue-ing.
- Tom.** This day will be his rue-ing.

**Lyrics:**

- brew - ing! Oh!
- This day will be his rue-ing.
- This day will be his rue-ing.

**Piano Accompaniment:**

- The piano part consists of two staves (treble and bass clef).
- The melody is primarily in the treble clef, featuring a mix of eighth and quarter notes.
- The bass clef provides harmonic support with chords and single notes.

Phil.

Spir - it of Mis - chief, since ev - er time be - gan, 'Tis you've been the

primal cause, Of the sor - rows of all men. In summer-time, in

Summer-time,  
Summer-time,

win-ter-time and all the year a - round, Where - ev - er there is

Win-ter-time, All the year a - round,  
Win-ter-time, All the year a - round,

Rose.  
Where - ev - er there is

Susan.  
Where - ev - er there is

Jane.  
Where - ev - er there is

Ferd.  
Where - ev - er there is

Tom.  
Where - ev - er there is

trou - ble, 'Tis there you are found, Where - ev - er there is

Where - ev - er there is

Where - ev - er there is

Where - ev - er there is



trou - ble, 'tis there you will be found.



trou - ble, 'tis there you will be found. The bird would fly!



trou - ble, 'tis there you will be found.



trou - ble, 'tis there you will be found.



trou - ble, 'tis there you will be found.



trou - ble, 'tis there you will be found.



trou - ble, 'tis there you will be found.



trou - ble, 'tis there you will be found.



trou - ble, 'tis there you will be found.



trou - ble, 'tis there you will be found.

Musical score for a song, featuring vocal lines and piano accompaniment. The score is in G major and 3/4 time.

The first system consists of five staves. The top staff is a vocal line with a whole rest. The second, third, and fourth staves are vocal lines with the lyrics "He would fly!". The fifth staff is a bass line with the lyrics "He would fly!".

The second system begins with a vocal line labeled "Phil." with the lyrics "This is vex-ing! oh, most per-plex-ing!". This is followed by three staves (treble, vocal, and bass) with the lyrics "He would fly!".

The third system consists of three staves (treble, vocal, and bass) with the lyrics "He would fly!".

The fourth system consists of two staves (treble and bass) for piano accompaniment.

*Rose.*

To cage him I do not try, You came to say good bye. You're de-Phil. I am

part - ing ra - ther ear - ly, Good morn - ing and good day, — Your  
 feel - ing ra - ther queer - ly, 'Tis best to say good day, — My

*Andantino.*

vis - its, Sir, are cer - tain - ly not long, — 'Tis a  
 vis - it seems to me to be too long, — If my

most un - u - sual ac - tion, un - seem - ly I must say your leav - ing  
 ac - tion seem un - civ - il, your par - don kind I pray I can not

I con - sid - er ver - y wrong;— You're de - part - ing ra - ther ear - ly, Good  
 tell if I am right or wrong;— I am feel - ing ra - ther queer - ly, 'Tis  
 Susan  
 Jane You're de - part - ing ra - ther ear - ly, Good  
 Ferd. You're de - part - ing ra - ther ear - ly, Good  
 Tom You're de - part - ing, Good  
 You're de - part - ing, Good

You're de - part - ing ra - ther ear - ly, Good  
 You're de - part - ing, Good



morn - ing and good day, ——— Your vis - its Sir are cer - tain - ly not  
 best to say good day, good day, My vis - it seems to me - to - be too  
 morn - ing and good day, ——— Your vis - its Sir are cer - tain - ly not  
 morn - ing and good day, ——— Your vis - its Sir are cer - tain - ly not  
 morn - ing good day, Your vis - it is not  
 morn - ing good day, Your vis - it is not  
 morn - ing and good day, ——— Your vis - it Sir is cer - tain - ly not  
 vis - it cer - tain - ly is  
 morn - ing good day, Your vis - it is not

The score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The music is in a 4/4 time signature and features a mix of eighth and quarter notes, with some rests and ties. The lyrics are split across several lines, with some words appearing in different parts of the score.

long, \_\_\_\_\_ 'Tis a most un - u - sual ac - tion, un -

long, seems ver - y long, If my ac - tions seem un - civ - il, your

long, \_\_\_\_\_ 'Tis a most un - u - sual ac - tion, un -

long, \_\_\_\_\_ 'Tis a most un - u - sual ac - tion, un -

long, \_\_\_\_\_ 'Tis a most un - u - sual

long, \_\_\_\_\_ 'Tis a most un - u - sual

long, \_\_\_\_\_ 'Tis a most un - u - sual ac - tion, un -

not so ver - y - long,

long, \_\_\_\_\_ most un - u - sual

long, \_\_\_\_\_ most un - u - sual

seem - ly she must say, Your leav - ing I con - sid - er ver - y

par - don kind I pray, I can not tell if I am right or

seem - ly she must say, Your leav - ing she con - sid - er ver - y

seem - ly she must say, Your leav - ing she con - sid - er ver - y

ac - tion, she con - sid - ers ver - y

ac - tion, she con - sid - ers ver - y

seem - ly she must say Your leav - ing she con - sid - ers ver - y

ac - tion, she con - sid - ers ver - y

ac - tion, she con - sid - ers ver - y

Tempo di Valse Moderato.

Rose. <sup>^</sup> <sup>^</sup>

wrong. Should I sing, \_\_\_\_\_ songs of love to him, \_\_\_\_\_

wrong.

wrong.

wrong.

wrong.

wrong.

wrong.

wrong.

wrong.

wrong.

Tempo di Valse Moderato.

— Should I wait, \_\_\_\_\_ till the light be dim, \_\_\_\_\_ Should I greet you, \_\_\_\_\_

— Say-ing what a plea - sure, — Should I treat you, — As a wondrous

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

trea - sure; — May I say, — When from you a - way, —

The second system continues the musical piece. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with similar rhythmic patterns, including some chords with accidentals.

— I am sad, — dull and drear the day, — Leave me

The third system shows the vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a consistent bass line and chordal accompaniment.

not a - lone to sigh, — If you thus de - part, — She will

The fourth system continues the vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment maintains the same rhythmic and harmonic structure.

break your heart, — Do not say then — good bye,

The fifth and final system on this page shows the vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

good bye, Don't say good bye.

Rose. Should I sing, songs of love,

Philip. She would sing, songs of love,

Susan. Should she sing, songs of love to him,

Jane. Should she sing, songs of love to him,

Ferd. Should she sing, songs of love, love to

Tom. Should she sing, songs of love, love to

SOPR. Should she sing, songs of love to him,

TEN. I. Should she sing, love to him, songs of love to

TEN. II. Should she sing, love to him, songs of love to

BASS. Should she sing, love to him, love to

— Should I wait, un - - til dim,

— She would wait, un - - til dim,

— Should she wait, 'til the light be dim,

— Should she wait, 'til the light be dim,

him, Should she wait, un - til dim, light be

him, Should she wait, un - til dim, light be

— Should she wait, 'til the light be dim,

him, Should she wait, un - til dim, 'til the light be

him, Should she wait, un - til dim, 'til the light be

him, Should she wait, un - til dim, light be

— Should I greet him, — what a plea - - sure,

— She would greet me, — what a plea - sure,

— Should she greet him, — say - ing what a plea - sure,

— Should she greet him, — say - ing what a plea - sure,

dim, Should she greet him, should she treat

dim, Should she greet him, should she treat

— Should she greet him, — Say - ing what a plea - - sure,

dim, Should she greet him, — what a plea - - sure,

dim, Should she greet him, — what a plea - - sure,

dim, Should she greet him, Should she treat



— should I treat him, — As a wondrous trea - - sure, —

— She would treat him, — As a wondrous trea - - sure, —

— should she treat him, — As a wondrous trea - - sure, —

— should she treat him, — As a wondrous trea - - sure, —

him she treats him, — As a wondrous trea-sure, a trea-sure

him she treats him, — As a wondrous trea-sure, a trea-sure

— should she treat him, — As a wondrous trea - - sure, —

— should she treat him, — As a wondrous trea - - sure, —

— should she treat him, — As a wondrous trea-sure, a trea-sure

him, she treat him, — As a wondrous trea-sure, a trea-sure

— May I say, When a - way,

— She would say, When a - way,

— May she say, When from you a - way,

— May she say, When from you a - way,

he, May she say, When a - way, when a -

he, May she say, When a - way, when a -

— May she say, When from you a - way,

— May she say, When a - way, when from you a -

he May she say, When a - way, when from you a -

he May she say, When a - way, when a -

he May she say, When a - way, when a -

he May she say, When a - way, when a -

— I am sad, — dull and drear the day,

— She is sad, — dull and drear the day,

— She is sad, — dull and drear the day,

— She is sad, — dull and drear the day,

way, She is so sad, dull, drear the

way, She is so sad, dull, drear the

— she is sad, — dull and drear the day,

way, she is sad, — dull and drear the day,

way, she is sad, — dull and drear the day,

way, she is so sad, dull, drear the

— she is so sad, dull, drear the

— she is so sad, dull, drear the

— Leave me not a - lone to sigh, to sigh,

— I'll leave her a - lone to sigh, to sigh,

— Leave her not a - lone to sigh, — If you

— Leave her not a - lone to sigh, — If you

day, leave her not a - lone to sigh, yes to sigh,

day, leave her not a - lone to sigh, yes to sigh,

— Leave her not a - lone to sigh, — If you

— Leave her not a - lone to sigh, — If you

— Leave her not a - lone to sigh, — If you

day, leave her not a - lone to sigh, yes to sigh,

thus de - part, break my heart, Don't say -

If I part, nev - er start, I must -

thus de - part, She will break her heart, Do not, Don't say

thus de - part, She will break her heart, Do not, Don't

If you de - part, She'll break her heart, Don't

If you de - part, She'll break her heart, Don't

say then -

thus de - part, you will break her heart, Do not say

thus de - part, you will break her heart, Do not say then -

thus de - part, you will break her heart, Do not say

If you de - part, you break her heart, say

— good - bye, Don't say good - bye, Don't say good

— say good - bye, Must say good - bye, Must say good

— good - bye, Don't say good - bye, Don't say good

say good - bye, Don't say good - bye, Don't say good

say good - bye, Don't say good - bye, Don't say good

say good - bye, Don't say good - bye, Don't say good

good

then good - bye, don't say good - bye, don't say good -

— good - bye, don't say good - bye, don't say good -

then good - bye, don't say good - bye, don't say good -

then good - bye, don't say good - bye, don't say good -

then good - bye, don't say good - bye, don't say good -

*accel.*

bye, good - bye!

bye, good - bye!

bye, good - bye!

bye, good - bye!

bye, good - bye!

bye, good - bye!

This system contains six vocal staves, each with a treble clef and a key signature of one flat. The lyrics "bye, good - bye!" are written below each staff. The music features a melodic line with a long note on "good" and a shorter note on "bye", with a fermata over the "good" note. The accompaniment consists of chords in the left hand.

bye, good - bye!

bye, good - bye!

bye, good - bye!

bye, good - bye!

bye, good - bye!

bye, good - bye!

This system contains six vocal staves, identical in notation and lyrics to the first system.

8

This system shows the piano accompaniment for the first system of music. It features a treble and bass clef. The right hand plays chords, and the left hand plays a melodic line with a long note on "good" and a shorter note on "bye", with a fermata over the "good" note. The number "8" is written above the first measure.

This system shows the piano accompaniment for the second system of music, identical in notation to the first system.

1 1

End of Act I.

This system shows the piano accompaniment for the third system of music. It features a treble and bass clef. The right hand plays chords, and the left hand plays a melodic line. The number "1" is written above the first and second measures. The system concludes with a double bar line and the text "End of Act I." written above the staff.

## Entrée Act and Opening Ensemble.

Tempo di Valse moderato.

Piano. *f*

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'Tempo di Valse moderato'. The first system begins with a forte (*f*) dynamic. The music is characterized by a mix of chords and melodic lines, with some measures marked with accents (^). The final system includes an 'accel.' (accelerando) marking and ends with a double bar line and a 4/4 time signature change.



Sing hey! Sing ho! Her wel-come was most

Sing hey! Sing ho! wel-come was most

heart - y Sing hey! Sing ho! For fair Queen Ros-e's par - ty But

heart - y Sing hey! Sing ho! fair Queen Ros-e's par - ty

one po - sie ill, who had cause to re -

la la la la la la la la la la who had cause to re -

gret, — Though no - bo - dy knew just what Miss Mig - non -  
 gret, — Though no - bo - dy knew just what Miss Mig - non -

The first system of the musical score consists of three staves. The top two staves are vocal lines in a soprano and alto register, respectively. The bottom staff is the piano accompaniment. The music is in a minor key with a 3/4 time signature. The lyrics are: "gret, — Though no - bo - dy knew just what Miss Mig - non -".

ette. Sing hey! Sing low! All sing  
 ette. Sing hey! Sing low! All sing low! sing

The second system of the musical score consists of three staves. The top two staves are vocal lines. The bottom staff is the piano accompaniment. The lyrics are: "ette. Sing hey! Sing low! All sing" and "ette. Sing hey! Sing low! All sing low! sing". The piano accompaniment includes a dynamic marking of *ff* (fortissimo).

hey!  
 hey!

The third system of the musical score consists of three staves. The top two staves are vocal lines. The bottom staff is the piano accompaniment. The lyrics are: "hey!" and "hey!". The piano accompaniment continues with a dynamic marking of *ff*.

## Making of Woman.

Allegro molto.

Tom.

Piano.

*f* *fz* *p*

The  
The

Allegro moderato.

Hin - doo Vul - can Twa - shi - tree, While he was mak - ing man, Ex -  
man lived with this wo - man fair, for just one lit - tle week, Then

haust - ed his ma - te - ri - als ere wo - man he be - gan; He'd  
took her in - to Twa - shi - tree, pro - ceed - ing thus to speak: "This

no - thing of so - li - di - ty, of e - le - ments a dearth, So the  
crea - ture that thou gav - est me, doth naught but talk and play And

fair sex he cre - at - ed from the qua - li - ties of earth. Of  
morn - ing noon and night she chat - ters, take her back I pray. He

*mf*

grass he took the trem - bling, the per - fume of the rose, Then  
left her there re - turn'd a - lone, but when he reach'd his door, He

gave to her a fick - le - ness of ev - 'ry wind that blows; The  
felt a sense of lone - li - ness he'd nev - er felt be - fore; He

frightened hare's ti - mi - di - ty, the soft - ness of the dove, The  
hied him quick to Twa - shi - tree, and loud be - gan to cry, "Please

pea-cock's ar-rant van-i-ty, the bit-ter sweet of love?  
 give that la-dy back to me, with-out her I shall die."

The  
 "Please

The  
 "Please

*mf*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *mf* is present.

With  
 The

pea-cock's ar-rant van-i-ty, the bit-ter sweet of love.  
 give that la-dy back to me, with-out her I shall die.

pea-cock's ar-rant van-i-ty, the bit-ter sweet of love.  
 give that la-dy back to me, with-out her I shall die.

*p*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature changes to two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *p* is present.

## Tempo di Valse moderato.

these and oth - er qua - li - ties, Des-cribe them all who can,  
 la - dy was re-turn'd to him, He clasp'd her then he ran

— He cre - at - ed love - ly wo - man Then gave her un - to  
 — And wo - man from that day to this, Has had her way with

man. \_\_\_\_\_ With these and oth - er qua - li - ties, De-cribe them  
 man. \_\_\_\_\_ The la - dy was re-turn'd to him, He clasp'd her

With these and oth - er qua - li - ties, De-cribe them  
 The la - dy was re-turn'd to him, He clasp'd her

With these and oth - er qua - li - ties, De-cribe them  
 The la - dy was re-turn'd to him, He clasp'd her

all who can, \_\_\_\_\_ He cre - at - ed love - ly wo - man Then  
 then he ran, \_\_\_\_\_ And wo - man from that day to this, Has

all who can, \_\_\_\_\_ He cre at - ed love ly wo - man Then  
 then he ran, \_\_\_\_\_ And wo man from that day to this, Has

all who can, \_\_\_\_\_ He cre at - ed love ly wo - man Then  
 then he ran, \_\_\_\_\_ And wo man from that day to this, Has

1 2  
 gave her un - to man. \_\_\_\_\_ way with man.  
 had her

gave her un - to man. \_\_\_\_\_ way with man.  
 had her

gave her un - to man. \_\_\_\_\_ way with man.  
 had her

1 2

*f* *fz* *fz*

## Airy, Mary.

Allegro.

Voice. 1. Now

Piano. *f*

Allegretto.

once there lived a maid-en fair And her giv-en name was Ma - ry,  
met Ma - hone, an I - rish boy And his giv-en name was Pe - ter,

Chorus. Solo.

Ma - ry, Ma - ry, sweet! Ma - ry! "With man" said she: "I'll  
Pe - ter, Pe - ter, oh! Pe - ter! She thought her heart would



## Chorus.

nev - er pair, I know they're all con - trar - y; Ma - ry,  
burst with joy, The day he chanced to meet her; Meet her,

## Solo.

Ma - ry Con - trar - - y! "The boys are much too  
meet her, just meet her; She smiled at him, he

*f* *p*

vain for me, With their con-ceil I'd ne'er a-gree; There is not one I'd  
winked his eye, Sweet Ma - ry then be - gan to sigh: For love of him, she

## Chorus.

have" quoths she: "So I'll live a - lone" said Ma - ry: "So I'll live a - lone," said  
thought she'd die, But he saved her life, did Pe - ter; But he saved her life, did

## Tempo di Valse moderato.

Solo.

Ma - ry; Pe - ter; Ai - ry, Ma - ry, Sweet lit - tle  
Ai - ry, Ma - ry, Sweet lit - tle

Fai - ry, Swore that she'd live a - lone! When - ev - er she  
Fai - ry, Swore that she'd live a - lone! But she changed her

said: "No! nev - er! I'll wed!" Her lov - ers would sigh and groan; —  
mind, When she chanced to find A lov - er in young Ma - hone;

— Oh! Ai - ry, Ma - ry, Sweet lit - tle Fai - ry, She was be -  
— Oh! Ai - ry, Ma - ry, Sweet lit - tle Fai - ry, Pe - ter he

loved of men, \_\_\_\_\_ The boys that she knew, not one lad would  
 woke her heart, \_\_\_\_\_ When she knew the bliss of his moustached

do, Her heart was a - sleep just then.  
 kiss, From him she could nev - er part.

Chorus.

Ai - ry, Ma - ry, Sweet lit - tle Fai - ry, Swore that she'd live a -  
 Ai - ry, Ma - ry, Sweet lit - tle Fai - ry, Swore that she'd live a -

lone. \_\_\_\_\_ "When - ev - er she said "No! nev - er! I'll wed!" Her  
 lone, \_\_\_\_\_ But she changed her mind, When she chanced to find A

lov - ers would sigh and groan; Oh! Ai - ry, Ma - ry  
 lov - er in young Ma - hone; Oh! Ai - ry, Ma - ry,

Sweet lit - tle Fai - ry, She was be - loved of men, The  
 Sweet lit - tle Fai - ry, Pe - ter he woke her heart, When

boys that she knew, Not one lad would do, Her heart was a - sleep just  
 she knew the bliss Of his moustached kiss, From him she could nev - er

then. Solo. Fine.  
 part. 2. She part.

## The Battle on the Tiles.

Ferdinand, Philip, Squire.

Allegro.

Piano.

The piano introduction is in 2/4 time, marked *Allegro* and *f*. It features a treble clef with a triplet of eighth notes in the first measure, followed by a series of chords and eighth notes. The bass clef part consists of a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.

Allegretto.  
Ferdinand

The first system of the vocal part is in 6/8 time, marked *Allegretto*. The lyrics are: "Kit - ty, white and silk - en haired, had lov - ers by the score, — But lo - vers all de - par - ted, ex - cept one Tor - toise shell, — Though he'd". The piano accompaniment is in the same time signature, marked *p*, and features a steady eighth-note accompaniment in the bass clef.

The second system of the vocal part continues the lyrics: "till Sir Tho - mas Tile - scrapper ar - rived from Manx's shore, — She of - ten been in bat - tle and knew that war was — well, — He". The piano accompaniment continues with the same eighth-note accompaniment.

The third system of the vocal part concludes the lyrics: "had real - ly been un - ab - le, to fin - al - ly de - cide, — As jump - ed up - on the par - a - pet, dared Tom to mor - tal strife, — Sweet". The piano accompaniment continues with the same eighth-note accompaniment.

to — which one of her sui - tors, should claim her as his bride. — One  
Kit - ty then de - cided she would be the vic - tors wife. — The

night up - on — the man - sard roof, Miss Kit - ty naugh - ty puss, — Sat sur -  
Manx . cat by — Saint Kat - a - rine, stood out - lined by — the moon — And

round - ed by — her lo - vers, who 'gan to fume and fuss, — When  
sang the an - them of his race, the song with - out a tune, — Mi -

Tho - mas came up - on the scene, as if he owned the tiles, — At  
now! then from a win - down near, a man with an - gry face, — Hurled

once ap-pro-pri - a - ted sweet Kit - ty and her smiles. Mi -  
out a wellaimed boot-jackwhichknocked Tho-mas in - to space! Mi -

aowl! said Tho-mas, Mi - aowl! said she, 'Tis thustheysay in a  
aowl! yelled Tho-mas, Mi - aowl! said she, 'Tis thustheysay in a

fe-line way, "What do you think of me?" Mi - aowl! cried Tho-mas, "Get  
fe-line way, "Good - - bye, my love, to thee;" Mi - aowl! sighed Kit-ty, "I'm

out now ev'-ry cat, Miss Kit-ty banks on the Tom from Manx So,  
yours, my Tor-toise cat, The ri-ver banks for the Tom from Manx So,

scat, scat, scat." Mi - aowl \_\_\_\_\_ Mi -  
 scat, scat, scat." Mi - aowl \_\_\_\_\_ Mi -  
 Philip

Mi - aowl said Tho - mas, Mi -  
 Mi - aowl yelled Tho - mas, Mi -

Squire

Mi - aowl said Tho - mas, Mi -  
 Mi - aowl yelled Tho - mas, Mi -

*f*

aowl \_\_\_\_\_ 'Tis thus, they said, in a fe - line way, "What  
 aowl \_\_\_\_\_ 'Tis thus, they said, in a fe - line way, "Good -

aowl said she, 'Tis thus, they said, in a fe - line way, "What  
 aowl said she, 'Tis thus, they said, in a fe - line way, "Good -

aowl said she, 'Tis thus, they said, in a fe - line way, "What  
 aowl said she, 'Tis thus, they said, in a fe - line way, "Good -



do you think of me? Mi - aowl Get out now ev - ry  
bye my love to thee, Mi - aowl I'm yoursmyTor-toise-

do you think of me? Mi - aowl cried Tho-mas, Get out now ev - ry  
bye my love to thee, Mi - aowl sighed Kit-ty, I'm yoursmyTor-toise-

do you think of me? Mi - aowl cried Tho-mas, Get out now ev - ry  
bye my love to thee, Mi - aowl sighed Kit-ty, I'm yoursmyTor-toise-

cat, Miss Kit - ty banks on the Tom from Manx, 1.2. So scat, scat,  
cat, The Kit - ty banks on the Tom from Manx,

cat, Miss Kit - ty banks on the Tom from Manx, 1.2. So scat, scat,  
cat, The Kit - ty banks on the Tom from Manx,

cat, Miss Kit - ty banks on the Tom from Manx, 1.2. So scat, scat,  
cat, The Kit - ty banks on the Tom from Manx,

scat." Mi - aowl Mi-aowl Mi - aowl Mi-aowlMi - aowl Mi - aowl Mi-

scat." Mi - aowl Mi-aowl Mi - aowl Mi-aowlMi - aowl Mi - aowl Mi-

scat." Mi - aowl Mi-aowl Mi - aowl Mi-aowlMi - aowl Mi - aowl Mi-

aowl Mi-aowl Mi - aowl Mi-aowl Mi - aowl Mi - aowl Mi - aowl

aowl Mi-aowl Mi - aowl Mi-aowl Mi - aowl Mi - aowl Mi - aowl

aowl Mi-aowl Mi - aowl Mi-aowl Mi - aowl Mi - aowl Mi - aowl

2. Her aowl

aowl

aowl

## Love's Misgivings.

Allegro.

Rose.

Philip.

Allegro.

Piano.

*f*

*mf*

Tell me, answer tru-ly, do you

I might try! I might try!

think that you could love me?

*poco accel*

True I'll be for ev - er by the sun that shines a - bove me!

*poco accel.*

I might sigh! I might sigh!

If a-way with me you hie,

Fate and for-tune I'll de-fy, Not a tear shall dim your eye,

Though you swear by all on high,  
I will love you till I die.

Lit-tle does it sig-ni-fy, I should rue it by, and by, You a -

lone some day would fly. Oh fie! Oh fie!

Not I! Not I! Not I!

Love, love, love, who could re-sist you ev-er? Love, love,

love, oh\_ rul-ing with-out en-deavor. Love, love, love, none

from your charms would se-ver, Brief as an hour, the scent of a flow-er,

Love, love, love. Love, love, love, who could re - sist you

Love, love, love, who could re - sist you

ev-er? Love, love, love, Oh! rul - ing with - out en - deav - or.

ev-er? Love, love, love, Oh! rul - ing with - out en - deav - or.

Love, love, love, none from your charms would sever; Brief as an hour, the

Love, love, love, none from your charms would sever; Brief as an hour, the

scent of a flow-er, Love,love, love.

scent of a flow-er, Love,love, love.

Tell me, an - swer tru - ly, would you al - ways just - ly treat me?

Use me ver - y gen - tly, not in  
Am - pli - fy Am - pli - fy

kind - ness e - ven beat me?  
No! not I! No! not I!

Ere a - way with you I hie, You a gold - en ring must buy,

And your love to for - ti - fy, We the nup - tial knot to tie,

Noth - ing will I you de - ny, Ev - 'ry - thing you wish sup - ply,

Not  
An - y - thing to sa - tis - fy, On my love you may re - ly.

II! Not II! Not II! Love, love, love, who  
Oh fie! Not II!



could re - sist you ev - er? Love, love, love, oh -

rul - ing with - out en - deav - or. Love, love, love, none

from your charms would sever; Brief as an hour, the scent of a flow - er,

Love, love, love. Love, love, love, who could re - sist you

Love, love, love, who could re - sist you

ev - er? Love, love, love, Oh - rul - ing with - out en -

ev - er? Love, love, love, Oh rul - ing with - out en -

deav - or. Love, love, love, none from your charms would

deav - or. Love, love, love, none from your charms would

sev - er; Brief as an hour, the scent of a flow - er, Love, love, love.

sev - er; Brief as an hour, the scent of a flow - er, Love, love, love.

## Jack In The Box.

Allegro.

Voice.

1. 'Tis foolish to say that we  
2. 'Tis ea-sy for us to trap

Piano.

*f* *mf*

(Girls)  
can an man;  
an man;

can, Be hap-py with-out a young man, No "girl-ie" a - live, Un -  
an The more than un-wa-ry young man He los-es his head Un -

married can thrive, She nev-er was built on that plan, plan, plan, plan; She  
til he is wed— And then he would lead in the van, van, van, van; And

The musical score is written in G major (one sharp) and 2/4 time. It begins with a piano introduction in 2/4 time, marked *f* (forte), which then changes to 6/8 time, marked *mf* (mezzo-forte). The voice part enters in 6/8 time with two verses of lyrics. The piano accompaniment continues in 6/8 time. A section for girls' voices follows, with lyrics about being happy without a young man. The score concludes with a piano accompaniment section featuring a 'van, van, van, van' refrain.

## Solo.

nev - er was built on that plan, plan, plan, plan; Now! lis - ten to  
then he would lead in the van, van, yan, van; 'Tis then that you

me! and I think you'll a - gree, That men are as use - ful, as  
wish that it were or - tho - dox To keep a young man like a

use - ful can be; But when in the way of his Jill is her  
"Jack in the box." Let him out when you please to pay or to

## Chorus.

Jack, She wish - es that him in a box she could pack; She  
play And when you are fin - ished just stow him a - way And

wish - es that him in a box she could pack.  
when you are fin - ished just stow him a - way.

Ting! ting! ting! You press a - ti - ny spring, Then

up he bobs and rocks, 'Twould be a splendid plan, Could a

"girl - ie" keep a man Just like a lit - tle Jack - ie in the box, box,

box, Jack-ie in the box; Ting! ting! ting! You

press a ti - ny spring, Then up he bobs and rocks,

'Twould be a splendid plan, Could a girl - ie keep a man just like a lit-tle

Jack-ie in the box, box, box, Jack-ie in the box.

*D. C.*

## Just three words.

Allegretto.

Piano.

The piano introduction consists of two staves in 6/8 time, marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Three ti - ny words form a key, form a key to the heart,  
 These lit - tle words rule the hearts, rule the hearts of all men,

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble and bass staff with chords and melodic lines. A double bar line with a repeat sign is present at the beginning of the piano accompaniment.

Though they mean lit - tle when they are a - part, Though they mean lit - tle when  
 Lov - ers re - peat them a - gain and a - gain, Lov - ers re - peat them a -

The second system of the song continues the vocal line and piano accompaniment. The piano part includes a treble and bass staff with chords and melodic lines. A *rall* marking is placed below the piano accompaniment in the final measure.

they are a - part; Place them to - geth - er and quick - ly you'll find,  
gain and a - gain; Ev - er the sweet - est they nev - er grow old,

*a tempo*

mag - ic - al pow - er in them when combined, When they are com -  
Sweet - er and dear - er than jew - els or gold, Jew - els or

bined, mag - ic - al pow - er in them you will find; \_\_\_\_\_  
gold, Sweet - er and dear - er than jew - els or gold; \_\_\_\_\_

*poco rall.* *a tempo*



First of these words is the per-son-al I, And love is the sec-ond, a  
Each is the first and the sec-ond and third, Thrilling their meaning, what

*Un poco animato*

smile and a sigh And "you" is the third and the last of the three, But  
feel - ings are stirred, oh! Love is the heart and the soul of each word, Yes!

first in the heart, while you're us - ing the key. \_\_\_\_\_  
love is the heart and the soul of each word. \_\_\_\_\_

*rall.*

## Allegro moderato.

Oh! just three words form the key, I love

you, One, two, three; Count-less words could

nev-er do, As much as these three, I love

*p poco rit.*

1. you. Fine you.

*fz*

## Rose Marie.

*Allegretto.*

*p*

1 'Twas in sweet scented  
gone sweet scented

Piano.

*mf* *p*

May-time And the birds on ev - ry tree, Were sing-ing gail - y in the light A  
May-time And the Win - ter frowning drear, Yet sun-shine I should nev - er lack If

sum - mer ju - bi - lee; The young buds hung like tas-sels, All the flowers fair to  
Rose Ma - rie were near; Her smile should ban-ish darkness, Warm the coldest day for

*mf* *poco rit.*

see, 'Twas in sweet scent-ed May-time When I met my Rose Ma -  
me, 'Twere al - ways scent-ed May-time, If she were my Rose Ma -

## Tempo di Valse moderato.

rie. ——— Oh! Rose Ma-rie, Sweet Rose Ma-rie, you are the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a long note on 'rie' followed by the lyrics 'Oh! Rose Ma-rie, Sweet Rose Ma-rie, you are the'. The piano accompaniment features a steady bass line and chords in the right hand.

gold - en sun; ——— The birds, the trees, the scent-ed breeze, The May-time

The second system continues the vocal line with the lyrics 'gold - en sun; ——— The birds, the trees, the scent-ed breeze, The May-time'. The piano accompaniment continues with similar harmonic support.

all in one; ——— The per - fumed air, the birds that sing Their

The third system continues the vocal line with the lyrics 'all in one; ——— The per - fumed air, the birds that sing Their'. The piano accompaniment continues with similar harmonic support.

hap - py songs to me, ——— All stole their sweet-ness from the

The fourth system concludes the vocal line with the lyrics 'hap - py songs to me, ——— All stole their sweet-ness from the'. The piano accompaniment continues with similar harmonic support.

lips\_ of you, sweet Rose Ma - rie, Rose Ma - rie,

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "lips\_ of you, sweet Rose Ma - rie, Rose Ma - rie,". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

Rose Ma - rie, Sweet Rose Ma - rie, Sweet Rose Ma -

The second system continues the vocal line with the lyrics "Rose Ma - rie, Sweet Rose Ma - rie, Sweet Rose Ma -". The piano accompaniment continues with similar chordal textures.

rie.

*ff*

The third system shows the vocal line ending with "rie.". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes some melodic lines in the right hand.

*Fine.*

2 When rie \_\_\_\_\_

*fz*

The fourth system begins with a double bar line and the word *Fine.* above the vocal line. Below the vocal line, it says "2 When rie \_\_\_\_\_". The piano accompaniment includes a dynamic marking of *fz* (fortissimo) and ends with a final chord.

## Why?

*Andretto.*

Voice.

Piano.

*mf*

1. Why does a man en - treat and im - plore, For  
 2. Why does a man cou - rage - ous - in strife And

*p*

one lit - tle kiss and take half a score, Then from that la - dy re -  
 fear - ing no foe through - out all his life, Trem - ble and quail at his

quires no more, Why? why? why? Why does a man want  
wee lit-tle wife, Why? why? why? Why does a girl who

what he has not, Then should he se-cure it not care a jot? Why  
reads a romance, When lov-ers em-brace o'er com-ing mischance, Just

is the first kiss the best of the lot? Why? why? why? why?  
as they kiss, lick her sweet lips in trance? Why? why? why? why?

Why? why? why? To that I can't re-ply.  
Why? why? why? To that I can't re-ply.

Why? why? why? 'Tis real - ly quite use - less to  
 Why? why? why? 'Tis real - ly quite use - less to

try; Why does a man whose con - science is clear, Feel  
 try; Why does a girl who asks you to wait, While she

shiv - ery when ev - er de - tect - ives draw near, Say "Why  
 fast - ens a hat to the top of her pate, Say "I

is it that fel - low is hang - ing round here?" Why? why? why?  
 won't be a min - ute, then stay thir - ty eight?" Why? why? why?



1&2. Why? why? why? To that I can't re - ply,

Why? why? why? 'Tis real - ly quite use - less to

1.  
try.

2.  
Why try.

## Finale Act II.

The Two Roses.

Tempo di Valse moderato.

Voice. *Rose.*

Should I sing \_\_\_\_\_ songs of love to

Piano. *f* *p*

him? \_\_\_\_\_ Should I wait \_\_\_\_\_ till the light be

dim? \_\_\_\_\_ Should I greet you \_\_\_\_\_ Say - ing, "What a

plea - sure?" Should I treat you \_\_\_\_\_ As a wondrous trea - sure?

— May I say, When a - way —

Philip.  
She would say, When a - way —

Susan.  
May she say, — When from you a - way —

Jane.  
May she say, — When from you a - way —

Ferdin.  
May she say, When a - way when a -

Tom.  
May she say, When a - way when a -

SOPRANI.  
May she say, — When from you a - way —

TENORI I.  
May she say, — When a - way, when from you a -

TENORI II.  
May she say, When a - way, when from you a -

BASSI.  
May she say, When a - way when a -

"I am sad, dull and drear the day?  
 She is sad, dull and drear the day?  
 She is sad, dull and drear the day?  
 She is sad, dull and drear the day?  
 way She is so sad, dull drear the  
 way She is so sad, dull drear the  
 She is sad, dull and drear the day?  
 way She is sad, dull and drear the day?  
 way She is sad, dull and drear the day?  
 way She is so sad, dull drear the  
 way She is so sad, dull drear the

-- Leave me not a-lone to sigh, to sigh  
 -- I'll leave her a-lone to sigh, to sigh  
 -- Leave her not a-lone to sigh, If you  
 -- Leave her not a-lone to sigh, If you  
 day Leave her not a-lone to sigh, yes to sigh  
 day Leave her not a-lone to sigh, yes to sigh  
 -- Leave her not a-lone to sigh, If you  
 -- Leave her not a-lone to sigh, If you  
 -- Leave her not a-lone to sigh, If you  
 day Leave her not a-lone to sigh, yes to sigh

thus de - part, break my heart."

If I part, nev - er start

thus de - part, — It will break her heart — Do not

thus de - part, — It will break her heart — Do not

If you de - part, It breaks her heart

If you de - part, It breaks her heart

thus de - part, — It will break her heart — Do not

thus de - part, — It will break her heart — Do not

thus de - part, — It will break her heart — Do not

If you de - part, It breaks her heart

thus de - part, — It will break her heart — Do not

If you de - part, It breaks her heart

Don't say — "Good bye" Don't say, "Good bye" Don't

I must — say "Good bye" Must say, "Good bye" Don't

Don't say — "Good bye" Don't say, "Good bye" Don't

Don't say, "Good bye" Don't say, "Good bye" Don't

Don't say, "Good bye" Don't say, "Good bye" Don't

Don't say, "Good bye" Don't say, "Good bye" Don't

Don't say then — good say, then, "Good bye" Don't say, "Good bye" Don't

say, then, — "Good bye" Don't say, "Good bye" Don't

say, then, "Good bye" Don't say, "good bye" Don't




say, "Good bye, good bye."




say, "Good bye, good bye."



say, "Good bye, good bye."



say, "Good bye, good bye."



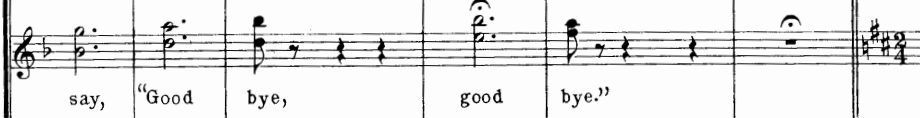
say, "Good bye, good bye."



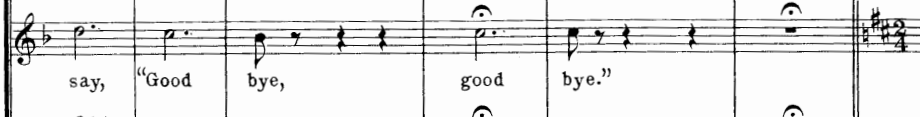
say, "Good bye, good bye."



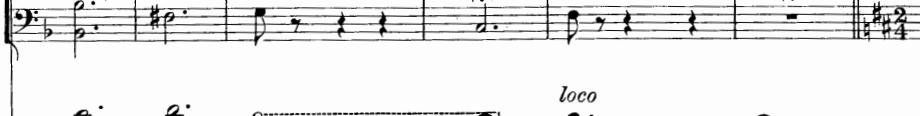
say, "Good bye, good bye."



say, "Good bye, good bye."



say, "Good bye, good bye."



say, "Good bye, good bye."



*loco*



Rose.

Oh just three words form the key, I love you! One, Two, Three,

*mf*

Count-less words could nev - er do As much as these three, I love you!

(All Principals.)

Oh just three words form the key, I love you! One, Two,

Oh just three words form the key, I love you! One, Two,

Oh just three words form the key, I love you! One, Two,

*f*

Three. Count-less words could nev - er do As much as these three,

Three. Count-less words could nev - er do As much as these three,

Three. Count-less words could nev - er do As much as these three,

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Three. Count-less words could nev - er do As much as these three,". The piano part features a steady accompaniment with chords and moving lines in both hands.

I love you!

I love you!

I love you!

The second system features three vocal staves and a piano accompaniment. The lyrics are: "I love you!". The piano part continues with a similar accompaniment style, providing harmonic support for the vocal lines.

1 1

The third system shows the piano accompaniment concluding the piece. It features a final cadence with a fermata over the final notes. The numbers "1" are placed below the piano part, likely indicating first endings or specific performance instructions.

End of the Opera.



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