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DOLLY VARDEN

COMIC OPERA
in Two Acts.

Book and Lyrics by

STANISLAUS STANGÉ

MUSIC BY

JULIAN EDWARDS.

Vocal Score.



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DOLLY VARDEN

Comic Opera in Two Acts.

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STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

CAST OF CHARACTERS.

Captain Richard Belville, an English officer

Captain Horace Harcourt, of the English Navy

Lord Gayspark, a London exquisite

Jack Fairfax, Dolly's guardian

Lieut. Marlow }
Lieut. Craggsby } of the English Navy {

Dolly Varden

Letitia Fairfax, a London belle

Lady Lucette, }
Lady Alice, } Ladies of Fashion {

Court Ladies, Belles and Beaux of London, Naval Officers, etc., by members of the company.

Period — 1730.

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DOLLY VARDEN.

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Prelude.

Music by
JULIAN EDWARDS

Tempo di Marcia.

Piano. *ff*

The first system of the prelude consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music begins with a series of chords in the right hand and a rhythmic pattern in the left hand. The dynamic marking *ff* is placed in the first measure.

The second system continues the piano accompaniment. It features a mix of chords and moving lines in both hands. The dynamic marking *f* appears in the fifth measure, and *p* appears in the sixth measure.

The third system of the prelude includes triplet markings (indicated by a '3' over the notes) in the first three measures of the upper staff. The accompaniment continues with various rhythmic patterns.

The fourth system of the prelude shows further development of the piano accompaniment. The dynamic marking *f* is present in the fifth measure, and *p* is present in the sixth measure.

The fifth and final system of the prelude concludes the piece. It features a final cadence in both hands, with a *p* dynamic marking in the sixth measure.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

The second system continues the piece. It includes a fortissimo (*ff*) dynamic marking in the bass staff. The treble staff has a melodic line with some chromaticism, while the bass staff maintains the eighth-note accompaniment.

The third system shows the continuation of the musical themes. The bass staff has a brief rest followed by the return of the eighth-note accompaniment. The treble staff features a melodic phrase with a slur.

The fourth system concludes the section with a double bar line. Both staves end with a fermata over the final notes.

Allegretto.

The fifth system begins a new section marked *Allegretto*. It starts with a forte (*f*) dynamic. The time signature changes to 6/8. The bass staff features a rhythmic accompaniment of eighth notes, while the treble staff has a melodic line with slurs and accents.

The sixth system continues the *Allegretto* section. It ends with a piano (*p*) dynamic marking. The bass staff has a consistent eighth-note accompaniment, and the treble staff has a melodic line with slurs.

m
15c
E 2.6 L
C 1.2

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melodic line in the treble clef with slurs and accents, and a bass line with chords and eighth notes.

Second system of musical notation, continuing the piece. It shows more complex chordal textures in the bass line and melodic development in the treble.

Third system of musical notation, featuring a prominent melodic line in the treble clef with slurs and a steady bass accompaniment.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes established in the previous systems.

Fifth system of musical notation, which concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

Moderato.

Sixth system of musical notation, starting with a 4/4 time signature and a dynamic marking of *fp* (fortissimo piano). The music consists of a rhythmic bass line and a melodic treble line.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Performance markings include *rit.* and *a tempo.*

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

Third system of the piano score, showing a more complex texture with multiple voices in the right hand. Performance markings include *cresc.*

Fourth system of the piano score, featuring a *ff* dynamic marking and a *val* (valve) marking in the bass line.

Fifth system of the piano score, including an *accel.* marking and a slur over the right-hand melody.

Sixth system of the piano score, concluding with a double bar line and a repeat sign in the right hand.

Introduction.

"Swing, my Pretty One, Swing."

No 1.

Lord Gayspark, Lucette, Alice and Female Chorus.

Allegretto.

Piano.

ff

The musical score is written for piano in 3/4 time, marked *Allegretto* and *ff*. It consists of five systems of two staves each (treble and bass clef). The first system includes a *ff* dynamic marking. The music features a mix of chords and melodic lines, with some measures containing slurs and accents. The bass line is particularly active, often moving in eighth-note patterns. The overall texture is dense and rhythmic.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a series of chords, some with accents (>) and slurs. The bass clef contains a melodic line with eighth notes and a sharp sign (#).

Second system of musical notation. The treble clef has chords with accents and slurs. The bass clef has a melodic line with eighth notes and a flat sign (b).

Third system of musical notation. The treble clef has chords with accents and slurs. The bass clef has a melodic line with eighth notes and a flat sign (b).

Fourth system of musical notation. The treble clef has chords with accents and slurs. The bass clef has a melodic line with eighth notes and a flat sign (b).

Fifth system of musical notation. The treble clef has chords with accents and slurs. The bass clef has a melodic line with eighth notes and a flat sign (b). The text "(Curtain.)" is written above the treble clef.

Sixth system of musical notation. The treble clef has chords with accents and slurs. The bass clef has a melodic line with eighth notes and a flat sign (b).

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one flat (B-flat). The music consists of chords and rhythmic patterns in both hands.

Piano accompaniment for the second system, continuing the musical piece with similar chordal and rhythmic structures.

LORD GAYSPARK.

Vocal line and piano accompaniment for the third system. The vocal line begins with the lyrics: "Swing— her high and swing— her low, Swing my". The piano accompaniment continues with chords and a steady bass line.

Vocal line and piano accompaniment for the fourth system. The vocal line continues with the lyrics: "la - dy to and fro. Swing— her thus and swing— her". The piano accompaniment remains consistent.

Vocal line and piano accompaniment for the fifth system. The vocal line concludes with the lyrics: "so; Swing, my pret - ty one, swing. ———". The piano accompaniment provides a final harmonic support.

Swing her low — and swing her high, Swing my la - dy

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). It features a melodic line with a long phrase 'Swing her low — and swing her high,' followed by 'Swing my la - dy'. The piano accompaniment is written in grand staff (treble and bass clefs) with a key signature of one flat. It includes chords and a bass line that supports the vocal melody.

to'ard the sky, While I sing this lul - la - by:

The second system continues the musical score. The vocal line begins with 'to'ard the sky,' followed by 'While I sing this lul - la - by:'. The piano accompaniment continues with chords and a bass line, maintaining the harmonic structure of the piece.

Swing, my pret - ty one swing. — Lul - la - by,

The third system of the musical score features the vocal line starting with 'Swing, my pret - ty one swing. —' followed by 'Lul - la - by,'. The piano accompaniment provides harmonic support with chords and a bass line.

lul - la - by, lul - la, lul - la, lul - la - by.

The fourth and final system of the musical score on this page shows the vocal line repeating the phrase 'lul - la - by, lul - la, lul - la, lul - la - by.' The piano accompaniment continues with chords and a bass line, concluding the piece.

Lul - la - by, Lul - la - by. Swing,

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line consists of a series of quarter notes: G4, A4, Bb4, G4, A4, Bb4, G4, A4, Bb4, G4. The piano accompaniment has a steady eighth-note bass line and a treble line with chords.

swing, my pret - ty one, swing

The second system continues the vocal line and piano accompaniment. The vocal line has a longer note for "one" and a fermata over "swing". The piano accompaniment includes a section with a fermata in the bass line.

(Dialogue.)

The third system is a piano solo section labeled "(Dialogue.)". It features a complex piano accompaniment with chords and a bass line.

The fourth system continues the piano solo section with further chordal and melodic development in both hands.

The fifth system concludes the piano solo section with final chords and a fermata in both hands.

Swing, swing, swing, swing, Swing, my pret - ty one,

swing. ————— Swing, swing, swing, swing,

Swing, my pret - ty one, swing. ————— While you

swing, I will sing. Swing, swing,

Swing! _____ Swing, my pret - ty one, swing, my

pret - ty one, swing. swing, swing! _____

CHORUS.

LUCETTE and SOP'S.
Swing, swing, swing, swing, Swing my pret - ty one,

ALICE and ALTOS.

swing _____ Swing, swing, swing, swing,

swing, oh swing

Swing, my pret - ty one, swing. _____ While you swing,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "Swing, my pret - ty one, swing. _____ While you swing,". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady rhythmic pattern of chords and eighth notes.

I will sing, Swing, swing, swing! _____ Swing, my

The second system continues the musical score. The vocal line lyrics are "I will sing, Swing, swing, swing! _____ Swing, my". The piano accompaniment continues with the same rhythmic pattern, including some melodic lines in the treble clef.

pret - ty one, swing, my pret - ty one, swing, swing, swing! _____

The third system concludes the musical score. The vocal line lyrics are "pret - ty one, swing, my pret - ty one, swing, swing, swing! _____". The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the bass clef.

GAYSPARK: "Wait ladies, wait, my muse still labors and thus she is delivered."

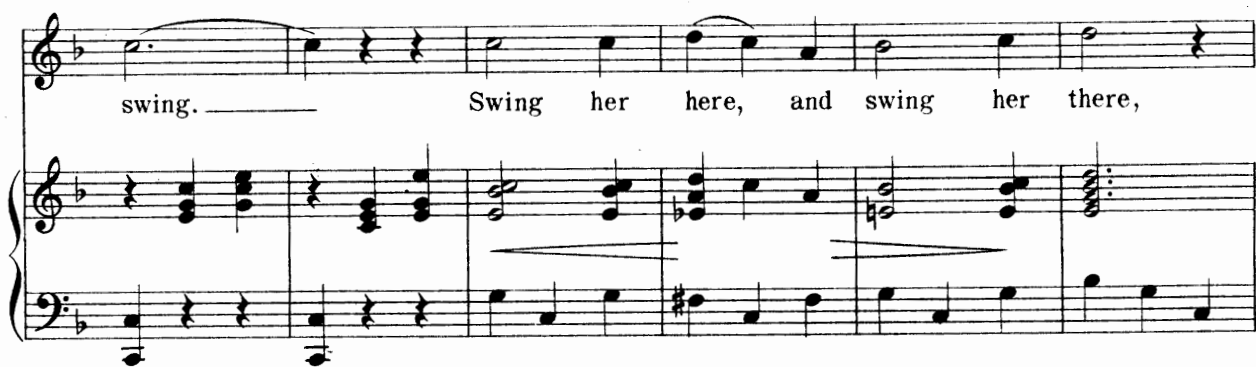
pp

Swing — and sing, and

sing — and swing, Swing my la - dy while I sing.

Like — a bird up - on — the wing. Swing, my pret - ty one,

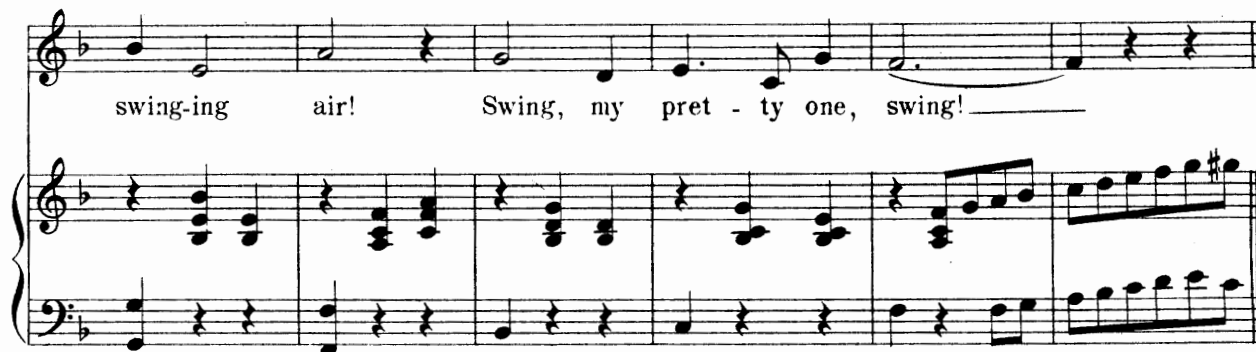
swing. ——— Swing her here, and swing her there,



Swing, my la - dy ev' - ry - where. Gad, this is a



swing-ing air! Swing, my pret - ty one, swing! ———



CHORUS.

LUCETTE and SOP'S.
Swing, swing, swing, swing, Swing, my pret - ty one,
ALICE and ALTOS.

ff



swing. ———— Swing, swing, swing, swing,
swing — oh, swing.

swing. my pret - ty one swing. ———— While you swing,

LUCETTE.
I will sing, Swing, swing, swing. ————

ALICE.
I will sing, Swing, swing, swing. ————

CHORUS.
I will sing, Swing, swing, swing. ————

Swing, my pret - ty one, swing, my pret - ty one, swing, swing,

Swing, my pret - ty one, swing, my pret - ty one, swing, swing,

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The bottom two staves are piano accompaniment in grand staff notation. The lyrics are: "Swing, my pret - ty one, swing, my pret - ty one, swing, swing," repeated on two lines.

swing! While you swing,

Swing, swing,

swing! Swing, swing,

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The bottom two staves are piano accompaniment in grand staff notation. The lyrics are: "swing! While you swing," on the first line; "Swing, swing," on the second line; and "swing! Swing, swing," on the third line.

I will sing, I will

Swing, Swing, Swing,

Swing, Swing, Swing,

The first system of the musical score features a vocal line and piano accompaniment. The vocal line consists of two staves. The first staff has the lyrics "I will sing, I will" with a long horizontal line following "sing,". The second staff has the lyrics "Swing, Swing, Swing," with horizontal lines following each word. The piano accompaniment consists of two staves. The upper staff has the lyrics "Swing, Swing, Swing," with horizontal lines following each word. The lower staff contains a rhythmic accompaniment of eighth notes.

sing,

Swing,

Swing, Swing,

ff

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of two staves. The first staff has the lyrics "sing," with a long horizontal line following. The second staff has the lyrics "Swing," with a long horizontal line following. The piano accompaniment consists of two staves. The upper staff has the lyrics "Swing, Swing," with horizontal lines following each word. The lower staff contains a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* (fortissimo) is present in the lower staff of the second system.

Ah! _____ Ah! _____

While you swing, _____ I

While you swing, _____ I

The first system of the musical score. It features a vocal line with two instances of "Ah!" and a piano accompaniment. The lyrics "While you swing, I" are spread across the vocal line. The piano part consists of a right-hand melody with chords and a left-hand bass line with eighth notes.

_____ Ah! _____

will sing. _____ Swing, swing,

will sing. _____ Swing, swing,

The second system of the musical score. It continues the vocal line with "will sing. Swing, swing," and includes another "Ah!" exclamation. The piano accompaniment continues with similar rhythmic patterns.

Swing, — my pret - ty one, swing, — my — pret - ty one, *rit.*

Swing — Swing, my pret - ty one, swing. —

rit.

swing, — swing, — swing! — *a tempo.*

Swing, my pret - ty one, swing — swing! —

ff a tempo.

accel.

No 2. A Song of Expense.

DUETT.

Lucette, Alice and Female Chorus.

Moderato.

Voice.

(LUCETTE.) 1. When the Spring is laugh-ing and

(ALICE.) 2. In the chil - ly Au-tumn, when

Piano.

smil-ing on the earth — Men re-gard our spring bills with a - ny-thing but mirth.
leaves be-gin to fall, Re- pair-ing to the cit - y you'll find us one and all.

When the lit-tle bird-ies sing of the win-ter flown, We sing a song of ex - pense
Din - ing, win-ing, sup-ping and run-ning up the bills, We sing a song of ex - pense the

to the men we own. When the sun is shin-ing up in the sum-mer sky,
while your pock-et thrills. Hail the mer-ry win-ter ex-pen-sive is the sleigh,

We're the mer-ry maid-ens who make the mon-ey fly Way up in the moun-tains, or
Fur-red gown and seal skin, for which the men must pay! Where all things are ex-pen-sive you'll

down be-side the sea, We sing a song of ex-pense Where-ev-er we may be.
find us in the van, We sing a song of ex-pense all the year to man.

Allegretto.
LUCETTE.

Short girls! tall girls! Spring-time, sum-mer and fall girls.

ALICE.

Win - ter brings men no re-lief, From each pret - ty thief. — Fair girls!

dark girls! Sea-side, cit - y and park girls. Men will be robbed, 'til

they go a - bove — By the girls they love!

rit. *a tempo.*

rit. *p* *a tempo.*

LUCETTE.
 Short girls! tall girls! Spring-time, sum-mer and fall girls!

ALICE.
 Short girls! tall girls! Spring-time sum-mer and fall girls

SOP.
 Short girls! tall girls! Spring-time sum-mer and fall girls

ALTO.
 Short girls! tall girls! Spring-time sum-mer and fall girls

CHORUS.

Win - ter brings men no re-lief, From each pret - ty thief. — Fair girls!

Win - ter brings men no re-lief, From each pret - ty thief. — Fair girls!

dark girls! Sea - side, cit - y and park girls! Men will be robbed 'til

dark girls Sea - side, cit - y and park girls! Men will be robbed 'til

rit. *a tempo.* 1. 2. § § § §

they go a - bove, — By the girls they love! — love! —

they go a - bove, — By the girls they love! — love! —

rit. *a tempo.* *pp*

DANCE.

First system of musical notation. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The music is marked *stacc.* (staccato). The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. The right hand continues with staccato chords and eighth-note patterns, and the left hand maintains its accompaniment.

Third system of musical notation. The right hand has a melodic line with some grace notes, and the left hand features a long, sustained chord in the first measure, marked *p* (piano).

Fourth system of musical notation. The right hand has a melodic line with accents (*>*) and dynamic markings *f* (forte) and *p* (piano). The left hand continues with eighth-note accompaniment.

Fifth system of musical notation, the final system on the page. It features dynamic markings *pp* (pianissimo) and *f* (forte). The right hand has a melodic line with grace notes, and the left hand continues with eighth-note accompaniment.

No 3. My Ship's the Girl For Me.

Harcourt and Chorus.

Moderato.

Piano.

The piano introduction is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes in both hands. The piece concludes with a piano (*p*) dynamic and a final chord.

HARCOURT.

1. The sail - or's a Lo - tha - ri - o; his heart is all em -
2. Each wom - an has her spe - cial charm, to me they're all en -

The vocal line for Harcourt is in a soprano or alto range. The piano accompaniment consists of block chords in the right hand and a simple bass line in the left hand. A staccato marking is present in the piano part.

-brac - ing; He kiss - es ev - 'ry girl he's im - par - tial as can be. With
tranc - ing; The maid - en who is young, and the wid - ow fat and fair. Their

The vocal line continues with the lyrics. The piano accompaniment remains consistent with block chords and a simple bass line. A fortissimo (*fp*) dynamic marking is used at the end of the piano part.

love the tar is la - den, each pret - ty lit - tle maid - en, May
love is most de - li - cious, but this sail - or's too ju - di - cious, To

The vocal line concludes the piece. The piano accompaniment continues with block chords and a simple bass line.

find a ten - der sweet-heart in the man who sails, who sails the sea.
bind him-self for ev - er to a dou - ble, dou - ble load of care.

The sail - or's loved in ev - 'ry clime, by girls in ev' - ry
I've oft - en loved a pret - ty girl a kiss a brief flir -

na - tion He has the best wher - ev - er he may land, The
ta - tion It nev - er last - - ed long - er than a day. Which

la - dies smile and flirt with him, Yes, girls of rank and sta - tion.
is I think a mat - ter for much self con - grat - u - la - tion.

rit.

But he's a sail-or so you un-der-stand. No maid-en fair do
 But then a sail-or loves and sails a-way.

rit. *mp*

I a-dore; my heart is light and free, Of all the girls on sea or shore, My

HARCOURT.

ships the girl for me.

LUCETTE with SOP.

ALICE with ALTOS.

TEN.

MARLOWE, CRAGSBY with BASS.

No maid-en fair does he a-dore, his heart is light and

No maid-en fair does he a-dore, his heart is light and

f

1.

Of all the girls on sea or shore, My ship's the girl for me. —

free, My ship's the girl for me —

free, My ship's the girl for me —

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "Of all the girls on sea or shore, My ship's the girl for me. —". Below it are three more staves, which are vocal parts for different voices, each with the lyrics "free, My ship's the girl for me —". The bottom two staves of this system are the piano accompaniment, with a grand staff (treble and bass clefs) showing chords and melodic lines.

2.

ship's the girl for me. —

ship's the girl for me —

ship's the girl for me —

ff

The second system of the musical score continues from the first. It consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. The lyrics are "ship's the girl for me. —". Below it are three more staves, which are vocal parts for different voices, each with the lyrics "ship's the girl for me —". The bottom two staves of this system are the piano accompaniment, with a grand staff (treble and bass clefs) showing chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the piano part.

'Tis Love That Most Enriches.

No 4.

LETITIA.

Andante. LETITIA.

Voice.

For wealth what cares the heart of youth, 'Tis
What pow - er lies with in a kiss, The

Piano.

love that most en - rich - es There's noth - ing half so sweet for-sooth, There's
whole world dis - ar - rang - ing No gold could ev - er com pass this

noth - ing so be - witch - es. When heart meets heart and love doth live, What
States and Em - pires chang - ing In ev - 'ry land in ev - 'ry clime, Love

need of gold - en treas - ure? When heart meets heart and love doth love, What
rules with - out en - deav - or, In ev - 'ry land, in ev - 'ry clime, Love

cresc.

need of gold - en treas - ure? For love will noth - ing
rules with - out en - deav - or. From Eve to Cle - o -

dim.

dim.

ask nor give, But love in e - qual meas - ure. Ah! From
pa - tra's time, From then, till now, for - ev - er.

Brillante.

days of old, The gods of gold, Were ev - er mis - 'ry bring - ing, But

mf

love he comes with fife and drums And sets your heart a - sing - ing The

gods _____ were ev - er mis - 'ry bring - ing, But

love he comes with fife and drums, And sets your heart a - sing - ing.

sets your heart a - sing - ing.

Dolly Varden.

No 5.

DICK.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Allegretto moderato. DICK.

Voice. In Ill

Piano. *f* *p*

me — be — hold — a lov — er, Whose sweethearts un — der cov — er, For
fol — low her — for — ev — er, I'll nev — er leave her, nev — er, Some —

days I've fol — lowed her thro' ev — 'ry street I'll
day a — lone with her I hope to meet. The

swear she's young and pret — ty The sweet — est in — the cit — — y
way that I — shall know her, My eyes I'll sly — ly low — — er

The musical score is written in G major (one sharp) and 6/8 time. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords, with dynamics ranging from forte (f) to piano (p). The lyrics are written below the vocal line, with some words underlined to indicate phrasing. The score ends with a final chord in the piano part.

Tho' I've on - ly seen her an - kles and her feet. She is
Till they rest up on her an - kles and her feet. She is

charm - ing, she is fair, — With a wealth of gold - en hair; — I'm as
love - ly, she is true, — She has eyes of gray - ish blue; —

sure of that as I am sure of sin - - ning 'Cause her

an - kles wond'rous trim — And her feet are small and slim Such an

end - ing means a beau - ti - ful be - gin - - - ning Ah!

Dain - ty Dol - ly, Dol - ly Var - den, Fra - grant as a sun - mer gar - den.

She walked in - to my heart, From there shéll néer de - part, My life would be com - pletewith

rit. Dol - ly near. Oh! *a tempo* Dain - ty Dol - ly, Dol - ly Var - den, Fra - grant as a

sum-mer gar-den. Much sweeter than the rose No fair-er flow-er grows. Oh!

how I love you dainty Dol-ly dear, Dol - ly Var-den, Dol - ly Var-den, Oh!

how _____ I love you dain-ty Dol - ly dear. _____

f

pp

I'm Whirling, Twirling.

(An Aural Misunderstanding.)

No 6.

TRIO.

Dolly Varden, Dick Bellville and Squire Fairfax.

Allegro vivace.

Voice. DICK.

Piano.

ff *pp stacc.*

What an aw - ful, aw - ful

pit - y, That a maid - en young and pret - ty, Should suf - fer such a ter - ri - ble af -

DOLLY.

Lost to him each say - ing wit - ty, All the scan - dal of the

flic - - tion.

cit - y, But hell nev - er, nev - er meet with con - tra - dic - tion.
DICK.
I could

nev - er whis - per low, But my lungs would strong - er grow, With each and

DOLLY.

I could hold his hand all day, But to
ev - 'ry con - ver - sa - - tion.

speak I'd not es - say, Si - lent sit, with - out an ex - cla - ma -

tion.
FAIRFAX.

Dis - o - be - dience, Mis - tress Dol - ly, Makes your guard - ian mel - an -

The first system of music consists of three staves. The top staff is a vocal line in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest followed by a series of eighth notes. The middle staff is a vocal line in bass clef with the lyrics "Dis - o - be - dience, Mis - tress Dol - ly, Makes your guard - ian mel - an -". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

chol - y, If you dont o - bey you'll break his lov - ing heart I am

The second system of music consists of three staves. The top staff is a vocal line in bass clef with the lyrics "chol - y, If you dont o - bey you'll break his lov - ing heart I am". The middle staff is a vocal line in bass clef with the lyrics "feel - ing far from jol - ly! To pro - voke me, Sir, is fol - ly If you". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand. A dynamic marking of *fp* (fortissimo piano) is present in the final measure.

feel - ing far from jol - ly! To pro - voke me, Sir, is fol - ly If you

The third system of music consists of three staves. The top staff is a vocal line in bass clef with the lyrics "feel - ing far from jol - ly! To pro - voke me, Sir, is fol - ly If you". The middle staff is a vocal line in bass clef with the lyrics "want to live you'd bet - ter now de - part.". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

DOLLY.

Im

want to live you'd bet - ter now de - part.

The fourth system of music consists of three staves. The top staff is a vocal line in bass clef with the lyrics "want to live you'd bet - ter now de - part.". The middle staff is a vocal line in bass clef with the lyrics "want to live you'd bet - ter now de - part.". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line and repeat signs.

Allegretto. DOLLY.

whirl - ing, twirl - ing, twirl - ing, whirl - ing, Somethings the mat - ter with me in - side.

DICK.
I'm

mf

DOLLY
I'm

DICK
danc - ing, pranc - ing pranc - ing, danc - ing, Long - ing for Dol - ly to be my bride. I'm

FAIRFAX.
I'm

whirl - ing, whirl - ing, twirl - ing. I'm whirl - ing, twirl - ing, twirl - ing! There's

danc - ing, danc - ing, pranc - ing. I'm danc - ing, danc - ing, pranc - ing! I'm

ag - ing, rag - ing, ag - ing. I'm ra - ing, ag - ing, rag - ing! Ere

cresc.

some-thing. the mat-ter, the mat-ter, the mat-ter with me in - side!

long-ing for Dol-ly to be my bride, to be my bride!

he came here I wish he had died, had died, had died!

DOLLY.

To con-verse with him, pro -

f *pp*

vok - ing, He'd not know when you were jok - ing, Which would, to me, be

just a tri - fle wear - - ing.

DICK.

If you would a se - cret

tell her, You must take her to the cel-lar, Or with the world your

DOLLY.

Should he take you for a walk, How im-
con - fi - dence be shar - - ing.

pos - si - ble to talk, To talk in man - ner con - fi - den - -

tial.

DICK.

But where-in the need of speech, When your love's with - in your reach, Just

kiss her you'll find it more es - sen - - tial.

FAIRFAX.

For your hon - or I am

car - ing! Oh, pro - voke me not to swear - ing, If you don't do what I say, for this you'll

grieve. — Tho' your man - ners rash and dar - ing, But for her you'd hard be

DOLLY.

I'm

far - ing, There'll be mur - der if at once you do not leave. —

whirl - ing, twirl - ing, twirl - ing, whirl - ing, Some - things's the mat - ter with me_ in - side.
DICK.
I'm

mf

danc - ing, pranc - ing, pranc - ing, danc - ing! Long - ing for Dol - ly. to be my bride. Im
I'm

whirl - ing, whirl - ing, twirl - ing! Im whirl - ing, whirl - ing, twirl - ing! There's
danc - ing, danc - ing, pranc - ing! Im danc - ing, danc - ing danc - ing! Im
ag - ing, rag - ing, ag - ing! Im ag - ing, rag - ing rag - ing! Ere

some thing the mat-ter, the mat-ter, the mat-ter with me in - side.
 long - ing for Dol - ly to be my bride, to be my bride.
 he came here, I wish he had died, had died, had died.

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment features a steady bass line with chords in the right hand.

ff

The second system is a piano accompaniment for the first system, marked *ff* (fortissimo). It features a rhythmic pattern of eighth notes in the bass and chords in the treble.

The third system continues the piano accompaniment with similar rhythmic and harmonic patterns.

The fourth system continues the piano accompaniment, maintaining the established musical texture.

The fifth system concludes the piano accompaniment for this section, ending with a final chord and a double bar line.

The Country Girl.

SONG.

(Dolly and Female Chorus.)

No 7.

Moderato. DOLLY.

Voice. I've lived my life 'mid

Piano. *f* *pp*

cows and hens. I've dear-ly loved

two lit-tle wrens. The folks I've met, such aw-ful frights!

ff *pp* *f*

I'll ne'er for-get the coun-try sights! But

p

f

now I'm here, I can't go out, Though I should love to trot a - bout.

Ah! _____ I'd real-ly like if it were fit, to run a - round the

Allegretto.

p

DOLLY.
town a bit. I'd real-ly like, if it were fit, to run a - round the

SOP. and ALTO.
She'd real - ly like, if it were fit to run a - round the

cresc.

town a bit, I'd real-ly like, if it were fit, To run a-round the town a bit.

town a bit, She'd real-ly like, if it were fit, To run a-round the town a bit.

Tempo I.

No friends have I, I've
I nev-er went to

pp

lived a-lone,
a-ny school.

A boy-ish love I've nev-er known.
Though ig-nor-ant I'm not a fool.

Such rus-tic frumps the men I know,
Ex-per-i-ence is what I need,

ff *f*

I get the dumps be - fore they go. To
I'll quick - ly learn, I will in - deed. Then

rid my - self of coun - try dust, To rub a - way the rus - tic rust
turn me loose, and you will see, That pas - tures new a - gree with me.

Ah! _____ I'd real - ly like if it were fit, To run a - round the
Ah! _____

DOLLY.
town a bit. I'd real - ly like, if it were fit, To run a - round the town a bit. I'd

CHORUS.
She'd _____ She'd _____

real - ly like, if it were fit, To run a - round the town a bit.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "real - ly like, if it were fit, To run a - round the town a bit." The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note accompaniment in the bass and chords in the treble.

DANCE (after 3d Verse.)

ff

The dance section is a piano accompaniment in a grand staff. It begins with a forte (*ff*) dynamic. The music is in a treble and bass clef with a key signature of two sharps. The bass line consists of a steady eighth-note accompaniment, while the treble line features chords and melodic fragments. The section is divided into four measures, with the final measure ending with a repeat sign.

What Love Means.

DUETT.

No 8.

(Dick and Dolly.)

Andante.

Voice. DICK.

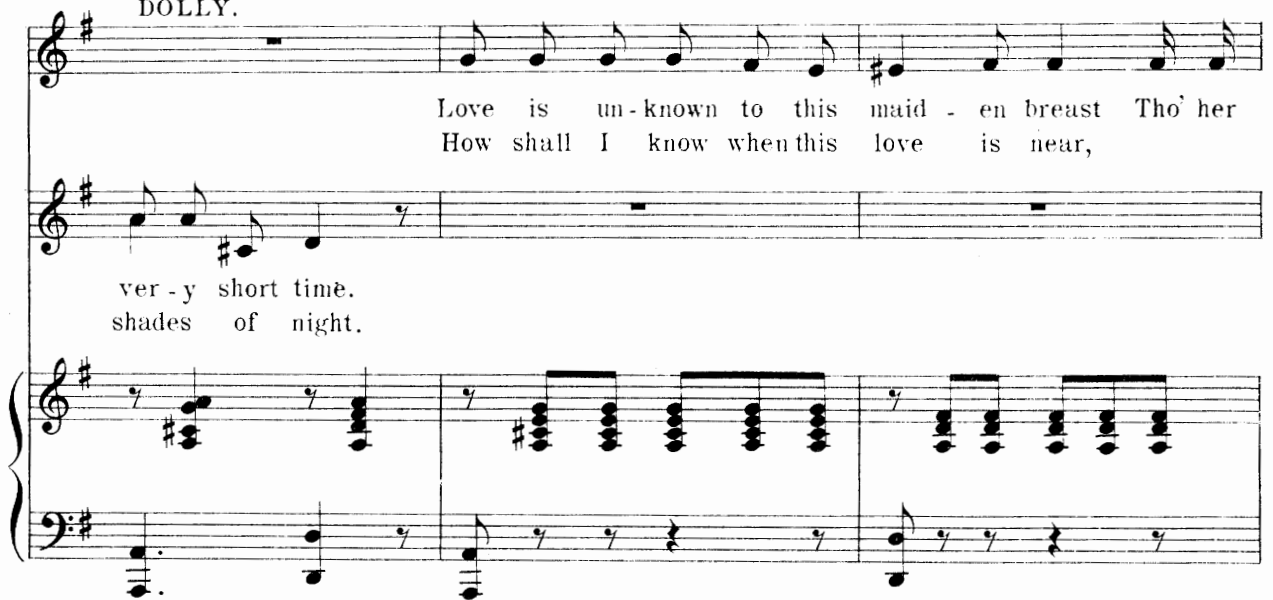
Piano. *p*

Love means the birth of a
Love means a pair of

strange new joy, A sad, sweet pain is its sole al - loy. A
lan - guish-ing eyes; A ten - der smile, a temp - est of sighs, A

hap - pi - ness great is this love su - blime A pit - y it lasts such a
fig - ure trim and a shoul - der white, A man and a maid and the

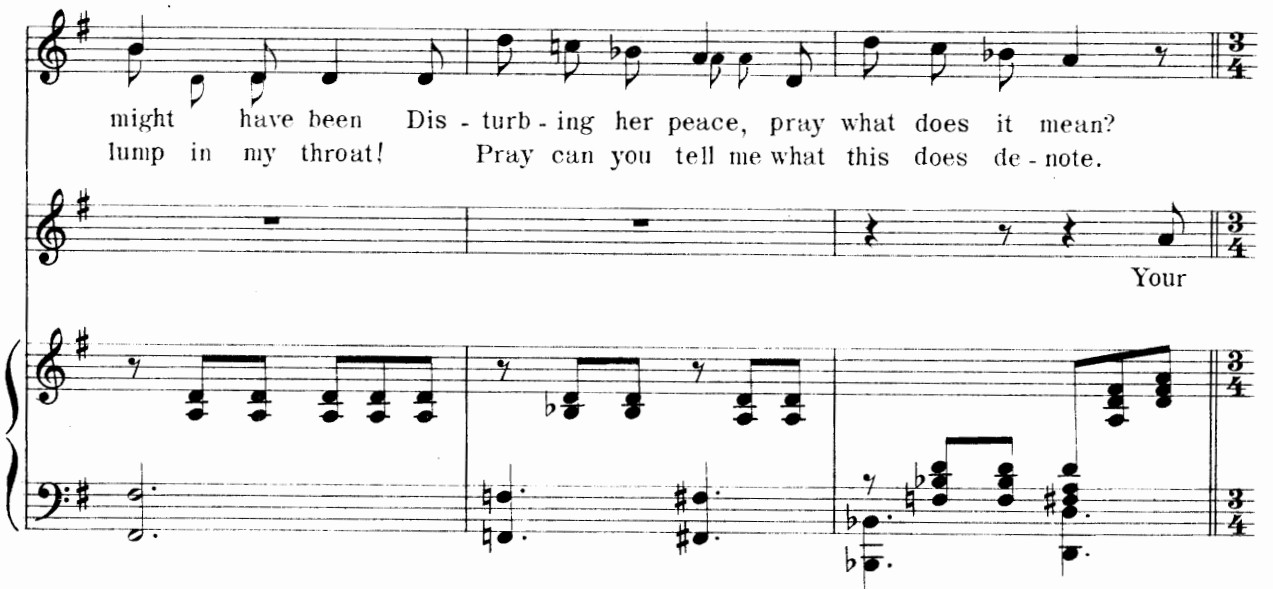
DOLLY.



Love is un-known to this maid - en breast Tho' her
How shall I know when this love is near,
ver - y short time.
shades of night.



heart is filled with a vague un - rest, Thoughts of what is and what
Will it cre - ate a dis - turb - ance here? Some-thing is wrong a



might have been Dis - turb - ing her peace, pray what does it mean?
lump in my throat! Pray can you tell me what this does de - note.

Your

Wak - ing fast.

heart is wak - ing, Your heart is wak - ing, to love at

Allegretto.

Love is a rol-lick-ing, frolick-ing knave; Love he is last.

p *stacc.*

mas - ter, man he is slave; Love is a ras - cal; Love is a thief! Love he is

wick-ed, past all be - lief! Oh! Love! _____ You can't be - have. _____ You're a

roll - ick - ing, fro - l - ick - ing, Fro - l - ick - ing, roll - ick - ing, Naughti - est kind of a

knave. You're a roll - ick - ing, fro - l - ick - ing, Fro - l - ick - ing, roll - ick - ing,

1. 2.

Naught-i - est kind of a knave. knave.

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The music features a melody with a repeat sign and two endings. The lyrics are: "Naught-i - est kind of a knave. knave." The piano accompaniment includes chords and moving lines in both hands.

ff

The second system of the piano accompaniment features a forte (*ff*) dynamic. The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line. The key signature remains one sharp.

The third system of the piano accompaniment continues the musical texture. The right hand has a melodic line with some grace notes, and the left hand maintains the eighth-note bass line. The key signature remains one sharp.

The fourth system of the piano accompaniment shows the right hand playing a more active melodic line with eighth notes. The left hand continues with the eighth-note bass line. The key signature remains one sharp.

The fifth system of the piano accompaniment concludes the piece. The right hand has a final melodic flourish, and the left hand ends with a few chords. The key signature remains one sharp.

We Met in Lover's Lane.

No 9.

Lyric by
STANISLAUS STANGÉ

Music by
JULIAN EDWARDS.

Andante. FAIRFAX.

Voice.

I have wandered far and near, But the
There the birds sing strangely sweet, Fragrant

Piano.

mf *p*

place I hold most dear, Is a lit - tle lane that leads down to the
flow - ers at your feet; There the sun - beams thro' the branch - es glint and

sea. _____ 'Neath the trees that line the way, Nod - ding
gleam. _____ Far a - bove the a - zure sky, How the

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante'. The piano part begins with a mezzo-forte (*mf*) dynamic and later softens to piano (*p*). The lyrics are arranged in three systems, each with a corresponding vocal line and piano accompaniment. The piano accompaniment features a steady bass line and chords that support the vocal melody.

ros - es seemed to say: "Kiss your sweet-heart lad she's wait - ing here for
gold - en hours — fly When the heart of youth is lost in love's sweet

thee! There the southwind whispered low Would that she might love me so, But her
dream. Oh! how eag - er - ly you pray That the dream may last for aye, But a -

heart is yours, all oth - er love is vain" All the world grew wondrous fair, There was
las, all earth - ly joys must fade and wane. There is one thing that will last, 'Tis the

mu - sic in the air, When I met my sweet-heart there in — lov - er's
mem'ry of the past When I met my sweet-heart there in — lov - er's

sostenuto.

lane, lane In fan - cy oft I'm roam - ing, Thro'

dear old Lov - er's Lane. How of - ten in the gloam - ing I

see her face a - gain I see her face a -

gain A rose, a glove re - mind me, They are

all that now re - main, Of the hap - py days be -

The first system of the musical score for 'Lovers Lane'. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are 'all that now re - main, Of the hap - py days be -'.

hind me, When we met in Lov - er's Lane

The second system of the musical score. The vocal line continues with the lyrics 'hind me, When we met in Lov - er's Lane'. The piano accompaniment includes a first ending bracket labeled '1.' at the end of the system.

Lane In Lov - er's Lane! Dear Lov - er's Lane! I'll ne'er for - get the

The third system of the musical score. The vocal line continues with the lyrics 'Lane In Lov - er's Lane! Dear Lov - er's Lane! I'll ne'er for - get the'. The piano accompaniment includes a second ending bracket labeled '2.' and dynamic markings: *decresc.* and *p*.

day We met in Lov - er's Lane.

The fourth system of the musical score. The vocal line concludes with the lyrics 'day We met in Lov - er's Lane.'. The piano accompaniment includes a dynamic marking of *ff* and a fermata over the final chord.

When Lovers are Alone.

No 10.

DUETT.

(Letitia and Harcourt.)

Allegretto. LETITIA.

Voice. When a maid - en and her
 lov - er for the first time are a - lone; When she knows he tru - ly
 loves her, that his heart is all her own; Then she feigns a sweet tim -
 id - i - ty, is most pre - cise and staid, Tho' with joy her heart is

Piano. *f* *p*

The musical score is presented in four systems. Each system consists of a vocal line for Letitia and a piano accompaniment. The piano part is written in treble and bass clefs. The first system shows the beginning of the piece with a piano introduction marked 'f' and 'p'. The vocal line begins with the lyrics 'When a maid - en and her'. The second system continues with 'lov - er for the first time are a - lone; When she knows he tru - ly'. The third system continues with 'loves her, that his heart is all her own; Then she feigns a sweet tim -'. The fourth system concludes with 'id - i - ty, is most pre - cise and staid, Tho' with joy her heart is'. The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

"She knows the effect."

laugh - ing; Oh, this naugh - ty lit - tle maid.

HARCOURT.

When a

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a melodic phrase: "laugh - ing; Oh, this naugh - ty lit - tle maid." The piano accompaniment is in bass clef and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system concludes with the vocal line starting "When a".

HAR.

lov - er and a maid - en for the first time are a - lone; When he thinks the la - dy

The second system continues the musical score. The vocal line, labeled "HAR.", begins with "lov - er and a maid - en for the first time are a - lone; When he thinks the la - dy". The piano accompaniment continues with a consistent rhythmic pattern, marked with a piano (*p*) dynamic. The system ends with the vocal line starting "loves him,".

loves him, that her heart is all his own; It be - comes his bound - en

The third system of the musical score shows the vocal line continuing with "loves him, that her heart is all his own; It be - comes his bound - en". The piano accompaniment maintains its accompanimental role, supporting the vocal melody. The system concludes with the vocal line starting "du - ty then,".

du - ty then, to prove be - yond a doubt, To the tim - id bash - ful maid - en, that he

The fourth and final system of the musical score on this page shows the vocal line concluding with "du - ty then, to prove be - yond a doubt, To the tim - id bash - ful maid - en, that he". The piano accompaniment provides a steady accompaniment throughout, ending with a final chord in the right hand and a sustained note in the left hand.

The
 "Tis what she's waiting for."
 knows what he's a - bout.

maid - en's heart went thro-bet - ty thro-b! While
 The lov - er's heart went bob - et - ty bob!

she re - treat - ing seemed a - fraid. She
 He near - er drew un - to the maid.

said, "I know not how to kiss." The

He said, "Sweet maid I'll teach you this."

fp *fp*

maid, in truth, was noth-ing loth. Oh!

The lov - er knew e - nough for both! Oh!

both their hearts went throb-et - ty, bob-et - ty, bob-et - ty, throb-et - ty

"Sir."

bob! Oh! both their hearts went

drop-et - ty, stop-et - ty, stop-et - ty, drop-et - ty, stop!

HAR.

All the lov - er's ex - spect - a - tions that he

could her heart un - fold, Met with ser - ious dis - ap - point - ment; his re -

cep - tion was most cold. His in - tend - ed, sweet ca - ress - es the fair

maid - en could not brook, When the lov - er would em - brace her, well she

Then the maid - en told the
"This is how she looked."
froze him with a look.

LETITIA.
lov - er, that she real - ly could not say Why she felt com - pelled to

act in such a strange pe - cu - liar way; "Faint heart ne'er won a

la - dy fair," this the tim - id maid - en said. Then she wait - ed for his

an - swer and her cheeks were ros - y red. "Of course she hung her head."

The

The maid - en's heart went thumpet - ty bump!

lov - er's heart went bumpet - ty, thump! He

While she re-treating seemed afraid,
 near-er drew un - to the maid. He said, "I'll teach you

She said, "It's time it came to this." In
 how to kiss." The maid, in truth, was nothing loth!

fact she knew e - nough for both! Oh then their hearts went bumpety, thumpety
 Oh then their hearts went bumpety, thumpety

"Horace!"

thumpet-ty, bumpet-ty, thump! "Letitia!" Oh then their hearts went

This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff. The lyrics are: "thumpet-ty, bumpet-ty, thump!" followed by "Letitia!" and "Oh then their hearts went".

bumpet - ty, thumpet-ty, Thumpet-ty, bumpet - ty thump!

meno mosso.

p

This system contains the next two vocal staves and the piano accompaniment. The lyrics are: "bumpet - ty, thumpet-ty, Thumpet-ty, bumpet - ty thump!". The tempo marking is *meno mosso.* and the dynamic marking is *p* (piano).

This system shows the piano accompaniment for the third system, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

ff

This system shows the piano accompaniment for the fourth system, marked with *ff* (fortissimo). It features a five-fingered chord in the right hand.

ff

This system shows the piano accompaniment for the fifth system, also marked with *ff* (fortissimo). It features a five-fingered chord in the right hand.

The Cannibal Maid

SONG.

No 11.

(Dolly and Chorus.)

Moderato. DOLLY.

Voice. A

Piano. *p* *mf*

Can-ni-bal maid one__ win-try morn, Stood by the rag - ing sea.

She'd wait-ed there since ear-ly dawn, A hun-gry girl was

CHORUS.

SOP. and ALTO.
Stood by the rag - ing sea.

TEN. and BASS.

she. She watched the main and wished a - gain For

CHORUS. A hun - gry girl was she.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a half rest followed by a quarter note G, then a quarter rest, and then a series of eighth notes: G, A, B, A, G, F, E, D. The lyrics 'she. She watched the main and wished a - gain For' are written below this staff. The middle staff is a piano accompaniment for the vocal line, with a treble clef and a bass clef. It features a series of chords and single notes that support the vocal melody. The bottom staff is a piano accompaniment for the chorus, with a treble clef and a bass clef. It features a series of chords and single notes that support the vocal melody. The lyrics 'CHORUS. A hun - gry girl was she.' are written below this staff.

some-thing nice to eat, When, to her joy, a sail - or boy, The waves threw at her

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a quarter note G, then a quarter note A, a quarter note B, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B, a quarter note A, a quarter note G. The lyrics 'some-thing nice to eat, When, to her joy, a sail - or boy, The waves threw at her' are written below this staff. The middle staff is a piano accompaniment for the vocal line, with a treble clef and a bass clef. It features a series of chords and single notes that support the vocal melody. The bottom staff is a piano accompaniment for the chorus, with a treble clef and a bass clef. It features a series of chords and single notes that support the vocal melody.

feet.

ff

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a quarter note G, then a quarter note A, a quarter note B, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B, a quarter note A, a quarter note G. The lyrics 'feet.' are written below this staff. The middle staff is a piano accompaniment for the vocal line, with a treble clef and a bass clef. It features a series of chords and single notes that support the vocal melody. The bottom staff is a piano accompaniment for the chorus, with a treble clef and a bass clef. It features a series of chords and single notes that support the vocal melody. The dynamic marking *ff* is placed below the middle staff.

"Goo! Who's oo?" She dragged him from the sea. He

p

The fourth system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a quarter note G, then a quarter note A, a quarter note B, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B, a quarter note A, a quarter note G. The lyrics '"Goo! Who's oo?" She dragged him from the sea. He' are written below this staff. The middle staff is a piano accompaniment for the vocal line, with a treble clef and a bass clef. It features a series of chords and single notes that support the vocal melody. The bottom staff is a piano accompaniment for the chorus, with a treble clef and a bass clef. It features a series of chords and single notes that support the vocal melody. The dynamic marking *p* is placed below the middle staff.

said, "I'm a-fraid this— can-ni-bal maid will— make a stew of me."

"Goo! Who's oo?" She— dragged him from the sea. He—

"Goo! Who's oo?" She— dragged him from the sea. He—

said, "I'm a-fraid, this— can-ni-bal maid will— make a stew of me.

said, "I'm a-fraid, this— can-ni-bal maid will— make a stew of me.

This
Poor

can - ni - bal maid was — “Hun - gry Loo,” Her friends had named her
can - ni - bal maid, a - - las, how sad, This sto - ry I un -

pp

so.
fold. She smil - ing gur - gled “Goo - ey goo.” The
She dear - ly loved her sail - or lad, But

Her friends had named her so.
This sto - ry we un - fold.

sail - or felt “de trop.” My —
hun - ger grew more bold. With —

The sail - or felt “de trop.”
But hun - ger grew more bold.

life's at stake" said he, "I'll wake this maid - en's sleep - ing heart." He
ap - pe - tite her love did fight. She hid her ax of stone. But

tickled her chin and made her grin And love him from the start.
when night fell, I hate to tell, The maid - en was a - lone.

ff

“Goo! Goo! goo!” She_ cried in ten - der tones. She_
 “Goo! Want oo!” A__ voice cried “Hun - gry Loo,” To this

loves, “said he,” Or she would be a__ pick - ing of my bones.”
 fact a - wake, You can't eat your cake and_ hope to keep it too.”

“Goo! Goo! goo!” She_ cried in ten - der tones. She_
 “Goo! Want oo!” A__ voice cried “Hun - gry Loo,” To this

“Goo! Goo! goo!” She_ cried in ten der tones. She_
 “Goo! Want oo!” A__ voice cried “Hun - gry Loo,” To this

loves, "said he" Or— she would be a— pick - ing of my bones."
fact a - wake, You— can't eat your cake and— hope to keep it too."

loves "said he" Or— she would be a pick ing of my bones.
fact a - wake, You— can't eat your cake and hope to keep it too."

ff

Detailed description: This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment consists of a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *ff* (fortissimo) is placed in the right-hand staff.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a consistent bass line. The key signature remains two sharps.

ppp

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right hand features a more complex melodic line with some chromaticism, while the left hand continues with a steady bass line. A dynamic marking of *ppp* (pianissimo) is placed in the right-hand staff.

Detailed description: This system shows the piano accompaniment for the fourth system. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right hand has a melodic line that concludes with a triplet of eighth notes. The left hand has a bass line that also concludes with a triplet of eighth notes. The key signature remains two sharps.

No 12.

Finale I.

“He must be punished”
Principals and Chorus.

Allegretto moderato.

Piano. *ff*

DOLLY.

I must be pun - ished?

DICK.

He must me pun - ished!

p

DOLLY.

I well

SOP. & ALTO.

Yes, — and most se - vere - - ly!

TEN. & BASS.

CHORUS.

LETITIA.

For your fol - ly you will pay most
 real - ly.

Detailed description: This block contains the first system of music for Letitia. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a rest, followed by the lyrics 'For your fol - ly you will pay most' and 'real - ly.' The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

dear - ly.

FAIRFAX.

Out of this I can - not see my way quite

Detailed description: This block contains the second system of music, featuring Fairfax's part. It includes a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature remains three flats. The vocal line starts with a rest and then sings 'Out of this I can - not see my way quite'. The piano accompaniment continues with a similar rhythmic pattern to the first system.

LETITIA.

'Tis a

HARCOURT.

For his fault he must a - tone.

clear - ly.

Detailed description: This block contains the third system of music, featuring Letitia's second part and Harcourt's part. It includes two vocal lines in the upper staves and a piano accompaniment in the lower staff. The key signature changes to two flats (B-flat, E-flat). Letitia's part begins with a rest and then sings ''Tis a'. Harcourt's part begins with a rest and then sings 'For his fault he must a - tone.' The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand and chords in the left hand. A 'cresc.' (crescendo) marking is present in the piano part.

LETITIA.

rall.

fault we can't con-done.

LUCETTE

'Tis a fault we can't con-done. He must be pun-ished.

ALICE.

rall.

'Tis a fault we can't con-done. He must be pun-ished.

HARCOURT.

He must be pun-ished.

GAYSPARK.

rall.

'Tis a fault we can't con-done. He must be pun-ished.

MARLOWE.

'Tis a fault we can't con-done. He must be pun-ished.

CRAGSBY.

'Tis a fault we can't con-done. He must be pun-ished.

SOP.

rall.

'Tis a fault we can't con-done. He must be pun-ished.

ALTO.

'Tis a fault we can't con-done. He must be pun-ished.

TEN.

'Tis a fault we can't con-done. He must be pun-ished.

BASS.

'Tis a fault we can't con-done. He must be pun-ished.

rall.

CHORUS.

Andante moderato.

LETITIA.



He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

DOLLY.



He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

LUCETTE.



ALICE.



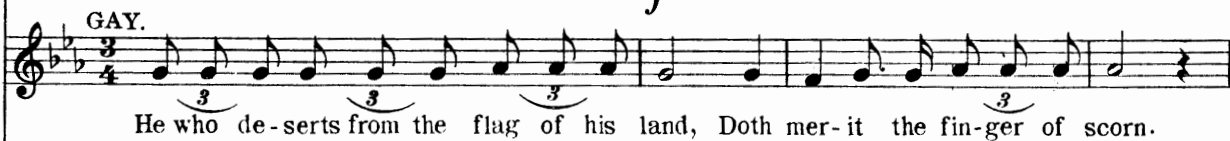
He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

DICK.

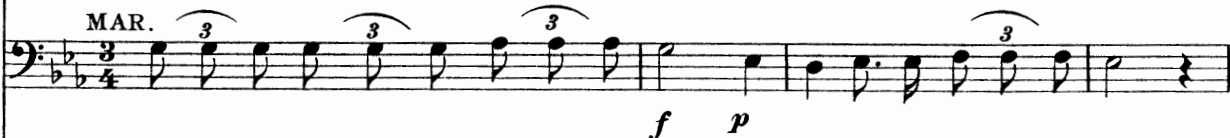


He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

GAY.

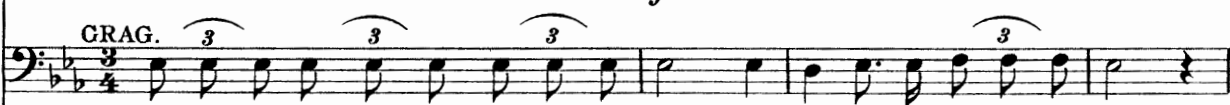


MAR.



He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

CRAG.



FAIR.



(Unaccompanied.)



f *3* *3* *3* *3* *3*

L Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born.

f *3* *3* *3* *3* *3*

D Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born.

f *3* *3* *3* *3* *3*

L Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born.

f *3* *3* *3* *3* *3*

A Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born. Lost to

f *3* *3* *3* *3* *3*

H Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born. Lost to

f *3* *3* *3* *3* *3*

D Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born. Lost to

f *3* *3* *3* *3* *3*

G Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born. Lost to

f *3* *3* *3* *3* *3*

M Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born. Lost to

f *3* *3* *3* *3* *3*

C Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born. Lost to

f *3* *3* *3* *3* *3*

F Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born. Lost to

Lost to du-ty. Spurned by beau-ty. Dead to glo-ry! Wretched
 Lost to du-ty. Spurned by beau-ty. Dead to glo-ry! Wretched
 du - ty _____ Spurned by beau- ty. _____ Dead to glo-ry! Wretched
 du - ty _____ Spurned by beau- ty. _____ Wretched
 du - ty _____ Spurned by beau- ty. _____ Wretched

ff *pp*
ff *pp*
ff *pp*
pp
pp
pp

L
 D
 L
 A
 H
 D
 G
 M
 C
 F
 CHORUS.
 (Orchestra.)

sto-ry! Dis-hon-ored be his name! The pris-on bell shall grim-ly knell, The
 sto-ry! Dis-hon-ored be his name! The pris-on bell shall grim-ly knell, The
 sto-ry! Dis-hon-ored be his name! The pris-on bell shall grim-ly knell, The
 sto-ry! Dis-hon-ored be his name! The pris-on bell shall grim-ly knell, The
 sto-ry! Dis-hon-ored be his name! The pris-on bell shall grim-ly knell, The
 The pris-on bell shall grim-ly knell, The
 The pris-on bell shall grim-ly knell, The

pp
f
pp
ff

death of hope for him. Toll the bell, the grue-some bell!

me

death of hope for him. Toll the bell, the grue-some bell!

death of hope for him. Toll the bell, the grue-some bell!

death of hope for him. Toll the bell, the grue-some bell!

death of hope for him. Toll the bell, the grue-some bell!

death of hope for him. Toll the bell, the grue-some bell!

death of hope for him. Toll the bell.

for

death of hope for him. Toll the bell.

ff *pp* *p* *cresc.*

L Toll the bell, the i - ron bell! To hope fare-well, to hope fare -

D *ff* *pp* *p* *cresc.*

L Toll the bell, the i - ron bell! To hope fare-well, to hope fare -

A *ff* *pp* *p* *cresc.*

H Toll the bell, the i - ron bell! To hope fare-well, to hope fare -

D *ff* *pp* *p* *cresc.*

G Toll the bell, the i - ron bell! To hope fare - - well, to hope

M *ff* *pp* *p* *cresc.*

C Toll the bell, the i - ron bell To hope fare - - well, to .

F *ff* *pp* *p* *cresc.*

Toll the bell, To hope fare-well, to hope fare-

Toll the bell, To hope fare - well, to hope

ff *p* *cresc.*

To hope fare - well, to

cresc.

- well fare - - well, Toll the bell.

fare - - - well, Toll the bell.

- well fare - - well, fare - - well, Toll the bell.

- well fare-well, fare - well Toll the bell.

- well fare-well, fare - well Toll the bell.

fare - well Toll the bell.

hope fare - well Toll the bell.

hope fare-well Toll the bell.

hope fare - - well, to hope fare-well, Toll the bell.

hope fare-well, to hope fare - well, Toll the bell.

well to hope fare-well, to hope fare - well, Toll the bell.

fare-well, to hope fare-well, Toll the bell.

hope fare-well, to hope fare-well, Toll the bell.

ff

Allegretto. HAR.

Come, say fare-well, 'tis time to go.

This real-ly

This real-ly

mp

LETITIA.

A-las, fare-well!

DOLLY.

When shall we

DICK.

Come, say fare-well!

is too bad you know.

is too bad you know.

D. meet?

L. Come,

H. Come, say fare-well!

D. Come, say fare - well!

G. 'Tis hard to tell.

L. say fare - well, Come, say fare - well.

A. Say fare - well, Say fare - well.

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

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

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

CHORUS.

Fare - - well, fare - - well.

Fare - - well, fare - - well.

HAR.

To Le-ti - tia give this kiss for me.

DICK.

To Dol - ly give these kiss - es three.

DOLLY.

Please don't for-get my oth-er friends!

DOLLY.

I think you're much too

FAIRFAX.

Stop! right here this mat-ter ends.

rough, sir! I have scarce - - ly had e - nough, sir!

FAIRFAX.

Ha,

CHORUS.

He thinks you're much to rough, sir! He has scarce-ly had e-nough, sir!

He thinks you're much to rough, sir! He has scarce-ly had e-nough, sir!

ff

DOLLY.

Yes, fol - low

you would fol-low blind - ly, For their kiss - - es thank them kind - ly.

blind - ly. Thank them kind - ly for their
For their kiss - es thank them kind - ly.
For their kiss - es thank them kind - ly.

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "blind - ly. Thank them kind - ly for their". The second and third staves are vocal lines with lyrics: "For their kiss - es thank them kind - ly." and "For their kiss - es thank them kind - ly." respectively. The fourth and fifth staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

kiss - es. For your kiss-es.
For their kiss - es.
For their kiss - es.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "kiss - es. For your kiss-es." The second and third staves are vocal lines with lyrics: "For their kiss - es." and "For their kiss - es." respectively. The fourth and fifth staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *fp* is present in the piano part.

I thank you, sirs, most kind - ly.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "I thank you, sirs, most kind - ly." and is followed by two lines of laughter, "Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

FAIRFAX.

There's noth - ing more to say, The

ha.

ha.

The second system of the musical score is titled "FAIRFAX." and features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "There's noth - ing more to say, The" and is followed by two lines of laughter, "ha." and "ha.". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

LETITIA.

Allegretto.

There is mag-ic in a kiss.
 girl has giv'n the boy a - way.
 In a
 In a

The musical score for Letitia's part consists of a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics "There is mag-ic in a kiss." and "girl has giv'n the boy a - way." The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

DOLLY.

There is rap-ture in a kiss.

DICK.

Ev'ry lov-er's kiss is worth all the

kiss,kiss,kiss,

In a kiss,kiss, kiss.

kiss,kiss,kiss,

In a kiss,kiss, kiss.

The musical score for Dolly and Dick's parts includes two vocal lines and a piano accompaniment. Dolly's part has the lyrics "There is rap-ture in a kiss." and "kiss,kiss,kiss,". Dick's part has the lyrics "Ev'ry lov-er's kiss is worth all the" and "In a kiss,kiss, kiss." The piano accompaniment provides a rhythmic and harmonic foundation. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

LETITIA.



There is mag - ic in a kiss, In a kiss, kiss, kiss.

LUCETTE.



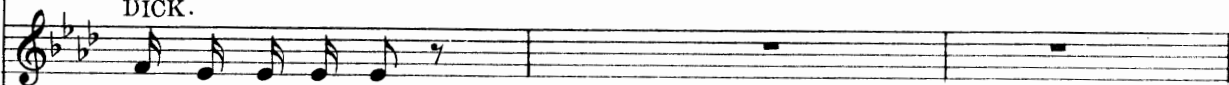
There is mag - ic in a kiss, In a kiss, kiss, kiss.

ALICE.



There is mag - ic in a kiss, In a kiss, kiss, kiss.

DICK.



treas-ures of the earth.

GAY.



There is mag - ic in a kiss, In a kiss, kiss, kiss.

MARL.

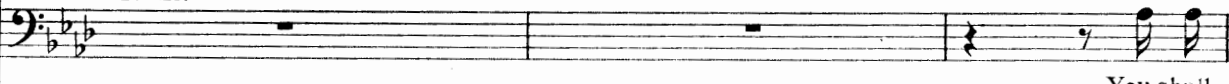


There is mag - ic in a kiss, In a kiss, kiss, kiss.

CRAGS.



FAIR.



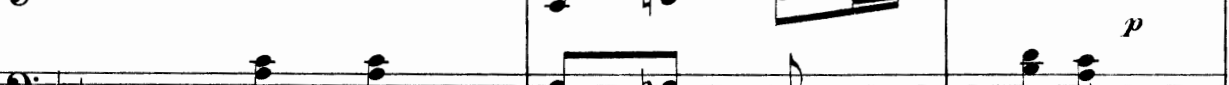
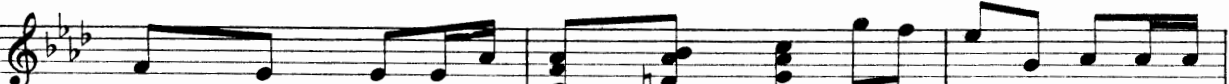
You shall



There is mag - ic in a kiss, In a kiss, kiss, kiss.



There is mag - ic in a kiss, In a kiss, kiss, kiss.

*p*

S. kiss, kiss, kiss. Kiss, kiss, kiss.

A. kiss, kiss, kiss. Kiss kiss kiss. Ev'ry

T. kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry

B. kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry

C. kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry

F. nev-er kiss a - gain. So your hap-pi-ness is vain.

S. Kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry

A. Kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry

T. Kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry

B. Kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry

f

I. There is mag-ic in a kiss, kiss,

L. lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

A. lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

M. lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

C. lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

rit. *Tempo.*

L. kiss, kiss, kiss, There is mag - ic in a kiss.

D. There is

L. kiss, In a kiss, kiss, kiss.

A. kiss, In a kiss, kiss, kiss.

G. In a kiss, kiss, kiss.

M. kiss, In a kiss, kiss, kiss.

C. kiss, In a kiss, kiss, kiss.

kiss, In a kiss, kiss, kiss,

kiss, In a kiss, kiss, kiss,

kiss, In a kiss, kiss, kiss,

D. rap-ture in a kiss.

L. In a kiss, kiss, kiss.

A. In a kiss, kiss, kiss.

H. You shall kiss her oft a-gain.

D. All my

G. In a kiss, kiss, kiss.

M. In a kiss, kiss, kiss.

C. In a kiss, kiss, kiss.

In a kiss, kiss, kiss.

In a kiss, kiss, kiss.

In a kiss, kiss, kiss.

DICK.

PRINCIPALS with CHORUS.

hap-pi-ness is vain. In a kiss, kiss, kiss.

There is mag ic- in a kiss In a kiss, kiss, kiss. When a

In a kiss, kiss, kiss.

piu mosso

When a man is

man is lost in thought To him- self he may be brought, To him-

When a man is

ff piu mosso.

lost in thought, To him-self he may be brought, _____
self he may be brought, By the mag-ic of a kiss, _____
lost in thought, To him self he may be brought, _____

The first system of the score consists of five staves. The top three staves are vocal parts: the first staff is the vocal line with lyrics, the second and third staves are accompaniment for the vocal line. The bottom two staves are the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

By the mag-ic of a kiss. FAIRFAX.
A pret-ty mess of

The second system continues the vocal line with the lyrics "By the mag-ic of a kiss." followed by a fermata. The piano accompaniment continues with chords and a bass line. The word "FAIRFAX." is written above the vocal line, and "A pret-ty mess of" is written below the piano accompaniment.

By the mag-ic of a kiss.
By the mag-ic of a kiss.

The third system continues the vocal line with the lyrics "By the mag-ic of a kiss." followed by a fermata. The piano accompaniment continues with chords and a bass line.

ff

The fourth system shows the piano accompaniment continuing with chords and a bass line. The dynamic marking *ff* (fortissimo) is present.

this you've made. 'Tis time to end this mas-quer-
 -ade. This boy— girl— I beg your

par - don, is my ward, Mis - tress Dol - ly Var - den.

DOLLY. Moderato.
 Dol - ly Var - den, Dol - ly Var - den,

DICK.
 Oh! Dain - ty Dol - ly, Dain - ty Dol - ly,

DICK.

She walked in - to my heart, From there shéll néer de - part, With Dol - ly near my life would

PRINCIPALS with CHORUS.

be complete. Oh! dain - ty Dol - ly, Dol - ly Var - den, Fra - grant as a sum - mer gar - den.

Oh! dain - ty Dol - ly, Dol - ly Var - den, Fra - grant as a sum - mer gar - den.

Oh! dain - ty Dol - ly, Dol - ly Var - den, Fra - grant as a sum - mer gar - den.

Much sweet - er than the rose, No fair - er flow - er grows. With Dol - ly near my life would be com -

Much sweet - er than the rose, No fair - er flow - er grows. With Dol - ly near his life would be com -

Much sweet - er than the rose, No fair - er flow - er grows. With Dol - ly near his life would be com -

plete. Dol - - ly Var - den,

Dol - - ly Var - den, Dol - - ly

plete. Dol - - ly Var - den,

plete. Dol - - ly Var - den,

plete. Dol - - ly Var - den,

plete. Dol - - ly Var - den,

plete. Dol - - ly Var - den,

plete. Dol - - ly Var - den,

plete. Dol - - ly Var - den,

plete. Dol - - ly Var - den,

plete. Dol - - ly Var - den,

plete. Dol - - ly Var - den,

plete. Dol - - ly Var - den,

plete. Dol - - ly Var - den,

plete. Dol - - ly Var - den,

cresc.

Dol-ly Var-den, Var-den, Var-den, He loves her lit-tle an-kles and her
 Var- den, He loves my lit-tle an kles and her
 Dol-ly Var-den, Var-den, Var-den, He loves her lit-tle an-kles and her
 He loves her lit - tle an - - kles and her
 He loves her an - - kles and her
 I love her lit - tle an - - kles and her
 He loves her lit - tle an - - kles and her
 He loves her lit - tle an - - kles and her
 I love her lit - tle an - - kles and her
 Dol-ly Var-den, Var-den, Var-den, He loves her lit-tle an-kles and her
 He loves her lit - tle an - - kles and her
 He loves her an - - kles and her
 He loves her lit - tle an - - kles and her

Lovable Love.

(Quartet and Chorus.)

No 13.

Allegretto, non troppo.

Piano.

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system begins with a *ff* dynamic marking. The second system continues the piece. The third system features a *fp* dynamic marking. The fourth system also features a *fp* dynamic marking. The fifth system concludes with the instruction "(Curtain.)" and a star symbol below the staff.

1st verse LUCETTE. We... long to love, with a love that loves, The love that loves for -
 2d verse ALICE. long to love, with the love that loves, A love that loves ca -

ev - er. For love which loves to love such a love, Is love that naught may
 pressing; The love which loves to be lov - a - bly loved, Is love that loves love's

sev - er,
 pressing

1st verse MARLOW. This lov - a - ble love is a love ___ that ___ loves To
 2d verse CRAGSBY. A lov - a - ble love loves love ___ to ___ love A

love with - out en - deav - - or; Love loves to love the
love that loves' con - fess - - ing, For love loves love to

love it — loves, With love — that's — lov - ing ev - er.
lov - ing - ly love Which nev - er — keeps you guess - ing.

LETITIA

Ho! for the lov - a - ble love — that — loves, The love that loves for -
ALICE

MARLOW.

Ho! for the lov - a - ble love that loves, The love that loves for -
CRAGSBY.

fp

ev - er. Ho! for the love that loves — to — love, With a

ev - er. Ho! for the love that loves to love, With a

fp

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part begins with a piano (*p*) dynamic and includes a fortissimo (*fp*) dynamic marking. The music is in a major key and 4/4 time.

love that naught may — sev - er. Then Ho! for the

love that naught may sev - er. Then Ho! for the

Detailed description: This system contains the second two systems of the musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part continues with the same accompaniment style as the first system.

love that loves to love, With a love that naught may sev - er.

love that loves to love, With a love that naught may sev - er.

Detailed description: This block contains the first system of a musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in G major and 4/4 time. The lyrics are: "love that loves to love, With a love that naught may sev - er." The piano accompaniment consists of a right-hand melody and a left-hand bass line.

SOP.

ALTO.

TEN.

BASS.

CHORUS.

Ho! for the lov - a - ble love that loves, The

Ho! for the lov - a - ble love that loves, The

ff

Detailed description: This block contains the second system of the musical score, labeled "CHORUS". It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are: "Ho! for the lov - a - ble love that loves, The". The piano accompaniment starts with a forte (*ff*) dynamic. The vocal lines are in G major and 4/4 time.

love that loves for - ev - er. Ho! for the love that

love that loves for - ev - er. Ho! for the love that

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal staves are arranged in two pairs. The first pair of vocal staves has the lyrics "love that loves for - ev - er. Ho! for the love that". The second pair of vocal staves has the lyrics "love that loves for - ev - er. Ho! for the love that". The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a simple bass line.

loves — to — love With a love that naught may —

loves to love With a love that naught may

The second system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal staves are arranged in two pairs. The first pair of vocal staves has the lyrics "loves — to — love With a love that naught may —". The second pair of vocal staves has the lyrics "loves to love With a love that naught may". The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a simple bass line.

LETITIA. *ritard 2d time only.*

Then Ho! for the love that loves to love, With a

ALICE

MARLOW

Then Ho! for the love that loves to love, With a

CRAGSBY.

sev - er. Ho! for the love that loves With a

CHORUS.

sev - er. Ho! for the love that loves With a

The musical score is arranged in five systems. The first system contains the vocal line for Letitia, with lyrics 'Then Ho! for the love that loves to love, With a'. Above the staff is a fermata and the instruction 'ritard 2d time only.'. The second system contains the vocal line for Alice. The third system contains the vocal line for Marlow. The fourth system contains the vocal line for Cragsby. The fifth system contains the vocal line for the Chorus, with lyrics 'sev - er. Ho! for the love that loves With a'. The piano accompaniment is shown at the bottom of the page, with a fermata and the number '5' above the right hand in the first measure of the system.

1. 2.

love that naught may sev-er. sev-er.

We

love that naught may sev-er. sev-er.

love that naught may sev-er. sev-er.

love that naught may sev-er. sev-er.

love that naught may sev-er. sev-er.

rit.

5

Detailed description of the musical score: The score is for page 116. It features two systems of vocal parts and a piano accompaniment. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'love that naught may sev-er. sev-er.' and 'We'. The piano part includes a fermata and a 'rit.' marking. The second system has four vocal staves and a piano accompaniment. The lyrics are 'love that naught may sev-er. sev-er.' and 'love that naught may sev-er. sev-er.'. The piano part includes a fermata and a 'rit.' marking. The score is in G major and 4/4 time.

stud - y well the girl you love, There are things she will im - part. Now, for
way of stay - ing out at night, An — ex - tra drink or two. There is

in - stance, should she men - tion, That it is her pa's in - ten - tion To stay
kiss - ing and ca - ressing, Hub - by has not need of guess - ing, He

out quite late that night, She is sim - ply tell - ing you, That her
knows full well what's com - ing, By ex - per - ience he's been taught. You can

prin - ci - pal re - la - tion, Will not cause you con - ster - na - tion, Tho' you
stake your lit - tle lif - ie, That his "teen - ie, ween - ie wif - ie," Will re -

length-en out your vis - it till a quar - ter af - ter two. "Tic - toc!" the
 sume the old re - la - tions when the things she wants are bought. "Old man, you're

clock may go, You're safe that night you know. She
 grow - ing young!" Sweet words and hon - ied tongue.

did not ask you late to stay. Mere - ly said, "Pa - pa's a - way."
 She will sit up - on his knee, Swear, his wife she's proud to be.

Tic - toc! "His club night too!" She gave a sign to you.
 She will his chin ca - ress, He buys the hat and dress,

All girls pos - sess, 'tis true, "Le sav - oir faire."
And well he does not bless Her "sav - oir faire."

cresc.

HAR.

Tic - toc! "His club night too!" She gave a sign to you.
She will his chin ca - ress, He buys the hat and dress.

SOP.

Tic - toc! "His club night too!" She gave a sign to you.
She will his chin ca - ress, He buys the hat and dress.

ALTO.

TEN.

BASS.

CHORUS.

f

All girls pos - sess, 'tis true, "Le sav - oir faire."
 And — well, he does not bless, Her "sav - oir faire."

D.S.

All girls pos - sess 'tis true, "Le sav - oir faire."
 And — well, he does not bless, Her "sav - oir faire."

All girls pos - sess 'tis true, "Le sav - oir faire."
 And — well, he does not bless, Her "sav - oir faire."

D.S.

The Navy.

SONG AND CHORUS.

(Letitia and Chorus.)

№ 15.

LETITIA.

Voice.

Brave and true the
You may have your

Piano.

ff *p*

arm - y, But none of them for me. I much pre-fer the nav - y, The
no - bles, And men of high de - gree. A - way with all the oth - ers, My

man who rules the sea. The sail - or's strong and heart - y; Knows how to love and
Jack's the boy for me. 'Tis true he's fond of roam - ing, He — longs to sail the

f *p*

fight, — And when he's do - ing eith - er, 'Tis done with all his
sea. — But when the sail - or's mar - ried, The best of men is

might. —
he. —

SOP.
And when he's do - ing eith - er 'Tis done with all his might. —
But when the sail - or's mar - ried, The best of men is he. — Ti-di-

ALTO.

CHORUS.

TEN.
And when he's do - ing eith - er 'Tis done with all his might. —
But when the sail - or's mar - ried, The best of men is he. — Ti-di-

BASS.

f

I a - -
pp
 dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di -
 dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di -

dore the sail - or, Fight - ing man, or whal - er. Of my heart he's
 dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, dum, dum, dum, dum,
 dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, dum, dum, dum, dum,

jail - or, Such a gal - lant chap is he ----- When the

dum, dum, dum, dum, dum, dum, dum, dum, dum. Ti - di - dum, Ti - di - dum, Ti - di -

dum, dum, dum, dum, dum, dum, dum, dum, dum. Ti - di - dum, Ti - di - dum, Ti - di -

The first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "jail - or, Such a gal - lant chap is he ----- When the". Below the vocal line, there are two staves of rhythmic accompaniment with the lyrics: "dum, dum, dum, dum, dum, dum, dum, dum, dum. Ti - di - dum, Ti - di - dum, Ti - di -" and "dum, dum, dum, dum, dum, dum, dum, dum, dum. Ti - di - dum, Ti - di - dum, Ti - di -". The piano accompaniment consists of two staves.

guns are roar - ing, High his cour - age soar - ing, He is worth a -

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, dum, dum, dum,

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, dum, dum, dum, dum,

The second system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "guns are roar - ing, High his cour - age soar - ing, He is worth a -". Below the vocal line, there are two staves of rhythmic accompaniment with the lyrics: "dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, dum, dum, dum," and "dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, dum, dum, dum, dum,". The piano accompaniment consists of two staves.

dor - ing, Oh! he is the boy for me. Ah!
 dum, dum, dum, dum, dum, dum, dum, dum, dum. I a - -
 dum, dum, dum, dum, dum, dum, dum, dum, dum. She a - -

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a rhythmic accompaniment with a *ff* dynamic marking.

dore the sail-or, Fight-ing - man, or whal-er, Of my heart he's jail-or, Such a
 does the sail-or, Fight-ing - man, or whal-er, Of her heart he's jail-or, Such a

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with a rhythmic accompaniment.

Ah! When the guns are roar-ing, High his
gal-lant chap is he. When the guns are roar-ing, High his
gal-lant chap is he. When the guns are roar-ing, High his

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part.

cour-age soar-ing He is worth a-dor-ing. Oh, he is the boy for me. *D.S.*
cour-age soar-ing He is worth a-dor-ing. Oh, he is the boy for me. *D.S.*
cour-age soar-ing He is worth a-dor-ing. Oh, he is the boy for thee. *D.S.*

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part. The system ends with a double bar line and a repeat sign.

For the Benefit of Man.

QUARTETTE.

No 16.

(Letitia, Dolly, Lucette and Alice.)

Tempo di Mazourka.

Voice. LETITIA.

For man we form this
For man we oft pre -

Piano.

LETITIA.

gra - cious, grace - ful pose.
tend that we are coy.

Grace - ful pose.
Ver - y coy!

DOLLY.

Grace - ful pose. An e -
Ver - y coy! Em -

LUCETTE.

Grace - ful pose,
Ver - y coy,

Grace - ful pose.
Ver - y coy!

ALICE.

pi - to - me of grace from head to toes.
 ba - rassed thus, with rose, or fan we toy.

Head to toes.
 Thus we toy.

Head to toes. We hard - ly need to men - tion, To at - tract him our in -
 Thus we toy. We hard - ly need to men - tion, To at - tract him our in -

Head to toes. We hard - ly need to men - tion, To at - tract him our in -
 Thus we toy. We hard - ly need to men - tion, To at - tract him our in -

ten - tion, But why— Good-ness knows, But why— Good-ness
 ten - tion, But why— Ask the boy, But why— Ask the

ten - tion, But why— Good-ness knows, But why— Good-ness
 ten - tion, But why— Ask the boy, But why— Ask the

knows.
 boy.

knows. This po - e - try of mo - tion for the ben - e - fit of man.
 boy. When looks become too ar - dent thus we hide each mod - est face.

This
 And

pp

For
It

naught-y lit - tle flou - rish of a wick - ed, lit - tle fan.
thus we shy - ly shrink a - way to tempt him to em - brace.

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a quarter rest, and then a quarter note G4. The second staff is empty. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The piano part features a series of chords and moving lines, with some notes marked with a 'y' (yamaha) and a fermata over a chord in the right hand.

man we curl our tress - es Wear fur - be - lows and lace.
makes him more am - bi - - tious To say "no" though we mean "yes."

For
He'd

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef, continuing from the first system. It contains the lyrics: "man we curl our tress - es Wear fur - be - lows and lace. makes him more am - bi - - tious To say 'no' though we mean 'yes.'" The second staff is empty. The third and fourth staves are piano accompaniment in treble and bass clefs, continuing from the first system. The piano part features a series of chords and moving lines, with some notes marked with a 'y' (yamaha) and a fermata over a chord in the right hand.

Our
Our

man we use the pow-der box and rouge each pret-ty face. Our
not be half so zeal-ous if our feel - ings he could guess. Our

Our
Our

rit.

win - some bits of win co - quet - ry.
win - some bits of win co - quet - ry.

win - some bits of win co - quet - ry.
win - some bits of win co - quet - ry.

These

tr

These fas - ci - nat - ing wiles. Our

These fas - ci - nat - ing wiles. Our

fas - ci - nat - ing wiles.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "These fas - ci - nat - ing wiles. Our" (top two staves), "These fas - ci - nat - ing wiles. Our" (middle two staves), and "fas - ci - nat - ing wiles." (bottom staff).

ten - der, lit - tle bland - ish - ments.

ten - der, lit - tle bland - ish - ments. These

These love pro - vok - ing smiles.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics: "ten - der, lit - tle bland - ish - ments." (top two staves), "ten - der, lit - tle bland - ish - ments. These" (middle two staves), and "These love pro - vok - ing smiles." (bottom staff).

These love pro - vok - ing smiles. All have a
love pro - vok - ing smiles. All have a

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "These love pro - vok - ing smiles. All have a love pro - vok - ing smiles. All have a". The piano accompaniment features a melody with a triplet of eighth notes and a five-note arpeggiated figure. Dynamics include *f* and accents.

pur - pose def - i - nite, From lin - ger - ie to fan. That pur - pose
pur - pose def - i - nite, From lin - ger - ie to fan. That pur - pose

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "pur - pose def - i - nite, From lin - ger - ie to fan. That pur - pose pur - pose def - i - nite, From lin - ger - ie to fan. That pur - pose". The piano accompaniment includes a triplet of eighth notes and a five-note arpeggiated figure. Dynamics include *f* and accents.

is to cap - ti - vate man! man! man!

is to cap - ti - vate man! man! man!

D.S.

p

D.S.

Detailed description: This system contains the first vocal entry and piano accompaniment. It features two vocal staves and a grand staff for piano. The vocal lines are in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "is to cap - ti - vate man! man! man!". The piano accompaniment includes a treble and bass clef. A first ending bracket is present, ending with a double bar line and a repeat sign. Dynamics include *D.S.* (Da Capo) and *p* (piano).

tr

tr

Detailed description: This system shows the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The right hand has trills marked with *tr*. The left hand provides a steady accompaniment.

tr tr

p

Detailed description: This system shows the piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The right hand has trills marked with *tr tr*. A crescendo hairpin is visible. The left hand continues the accompaniment. Dynamics include *p* (piano).

pp

rit.

Detailed description: This system shows the piano accompaniment for the fourth system. It features a grand staff with treble and bass clefs. The right hand starts with a *pp* (pianissimo) dynamic. The left hand has a *rit.* (ritardando) marking. The system concludes with a long note in the right hand.

The Lay of the Jay.

No 17.

DOLLY.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Moderato. DOLLY.

Voice.

1. Once there was a lit - tle
2. Now this sil - ly lit - tle

Piano. *ff* *pp*

jay - bird, A rath - er an - cient jay - bird, Who lived on the top of a
jay - bird, This id - i - ot - ic jay - bird, A flat - tered lit - tle fool was

tree No wi - fie did he own, So he tar - ried all a - lone, "And
he. He wiped her tears a - way, Say - ing, "Let me be your jay!" "I

The musical score is written in G major (one sharp) and 2/4 time. It consists of three systems. The first system shows the vocal line starting with a rest, followed by the lyrics '1. Once there was a lit - tle' and '2. Now this sil - ly lit - tle'. The piano accompaniment begins with a forte (*ff*) dynamic and ends with a pianissimo (*pp*) dynamic. The second system continues the vocal line with lyrics: 'jay - bird, A rath - er an - cient jay - bird, Who lived on the top of a jay - bird, This id - i - ot - ic jay - bird, A flat - tered lit - tle fool was'. The piano accompaniment continues with chords and single notes. The third system concludes the vocal line with lyrics: 'tree No wi - fie did he own, So he tar - ried all a - lone, "And he. He wiped her tears a - way, Say - ing, "Let me be your jay!" "I'. The piano accompaniment features a more active melodic line in the right hand.

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that's the way to live?" sang he. _____ He trilled his mer - ry
think that's what you are?" said she. _____ He o - pened up some

lay, Oh, he was a jol - ly jay, Un - til he met a pret - ty mock - ing
wine, Then in - vit - ed her to dine, She said: "I can't re - fuse you naught - y

bird. _____ She had a fell de - sign, With the jay she meant to
lad!" _____ His heart got in his head, Then he asked her if she'd

dine, Of his eat - a - bles and drink - a - bles she'd heard. _____
wed: _____ She an - swered, when she'd eat - en all he had. _____

"Peep! Peep! What a hand-some bird" said she. "Peep!
 "Peep! Peep! You are much too old," said she. "Peep!"

Peep! Much o-bliged to you," said he. Peep! Peep! Peep! Then she
 Peep! Much o-bliged to you," said he. Peep! Peep! Peep! Then she

heaved a heav-y sigh "You are dang'-rous Mis-ter Dick-ie, it is
 winked the oth-er eye — And with a flip-pant scorn-ful laugh, she

time I say good-bye! Peep! Peep! Why did I chance to meet,
 left him "on the fly!" Peep! Peep! Full sad-ly said the jay,

"Peep! Peep! With a jay so wond'rous sweet Peep! Peep! Peep! From the
 "Peep! Peep! For ex - pe - rience we must pay. Peep! Peep! Peep! Out of

heights of joy I fall, But 'tis bet - ter to have loved and lost, than
 me she took a fall, But 'tis bet - ter to have loved and lost, than

not have loved at all?" "Peep! Peep! Peep!" said
 not have lost at all?" "Peep! Peep! Peep!" said

she.
 he.

Ensemble.

No 18.

Andante moderato.

Piano. *pp*

DICK.
Fair maid I thank you for your thought A gen-tle deed with kind-ness fraught.

LETITIA.

Our cap-tain is sar-cas-tic. Yes, most sar-cas-tic.

DOLLY.

Our cap-tain is sar-cas-tic. Yes, most sar-cas-tic.

LUCETTE.

Our cap-tain is sar - cas - tic.

ALICE.

Our cap-tain is sar - cas - tic.

DICK.

Our cap-tain is sar - cas - tic.

SOP.

Most sar - cas - tic.

ALTO.

Most sar - cas - tic.

CHORUS.

DICK.

For this your heart-less, cru-el note, Naught care I, not one sil-ver groat.

HAR.

His heart is most e - las - tic,

GAY.

His heart is most e -

MARL.

His heart is most e -

CRAGS.

His heart is most e -

las - tic.

Cheer up my boy there's more to love,

las - tic.

las - tic.

TEN.

Most e - las - tic.

BASS.

CHORUS.

HAR.

With Gay-spark, Bell-ville be not vexed, I think

GAY.

You're not the first to "get the glove!"

Musical score for the first system. It consists of three staves: a vocal line for HAR., a vocal line for GAY., and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

LETITIA.

My an-ger, sir, you

he'll get the mit - ten next.

Musical score for the second system. It consists of three staves: a vocal line for LETITIA., a piano accompaniment, and a continuation of the piano accompaniment from the first system. The piano part continues with a similar rhythmic pattern.

have in-curred,

Like Dol - ly, I have pledged my word.

Musical score for the third system. It consists of three staves: a vocal line, a piano accompaniment, and a continuation of the piano accompaniment. The piano part features a more active accompaniment with sixteenth notes and chords.

FAIRFAX.

Ay! this I swear up -

Musical score for the fourth system. It consists of three staves: a vocal line for FAIRFAX., a piano accompaniment, and a continuation of the piano accompaniment. The piano part continues with a similar rhythmic pattern.

on my life. She's pledged her word to be my wife.

DICK.
For ev - er I this day shall rue, All maids are false, all

love un - true.

pp

All maids are false, all love un - true. —

pp

All maids are false, all love un - true. —

pp

CHORUS.

Moderato.

DICK.

1.'Tis said of a maid, she'll
man had a soul by

truth for-swear, 'Tis said she is false, as she is fair, That
love un-worn; A maid left his heart all tattered and torn, This

DOLLY.

'Tis
I
love nev-er lives in her heart, O!
is a most pit - i - ful wail, O!

CHORUS.

Heart O! heart O!
Wail O! wail O!

Heart O! heart O!
Wail O! wail O!

said that a maid knows not her mind, That she has no heart, which
think that the man a - way will hie! The poor lit - tle maid she'll

is un - kind. But un - like a man, she's not been blind. From her
weep and sigh, But they'll both for - get and tears soon dry. A —

LETITIA. 2
Sing 4

love she'll nev - er part O!
sad but truth - ful tale O!

pp
part O! part O!
tale O! tale O!

pp
part O! part O!
tale O! tale O!

pp

Allegretto.

hey!_ for the hearts that trem-ble and sigh! Sing hey!_ for the hour when

love is nigh. Sing hey! for the swain who would glad - ly die, For

love and the maid of his heart O!

CHORUS.

Sing hey!_ for the hearts that tremble and sigh! Sing

Sing hey! for the hearts that tremble and sigh! Sing

p

hey! for the hour when love is nigh, Sing hey! for the swain who would glad ly die For

hey! for the hour when love is nigh, Sing hey! for the swain who would glad ly die For

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of one flat. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

1. 2. HAR.

When the pow'r of love we

DICK.

2. A

This system shows the first and second endings of a musical phrase. The first ending is marked '1.' and the second ending is marked '2. HAR.'. Below the vocal line, there is a section labeled 'DICK.' and '2. A'. The time signature is 3/4.

love and the maid of his heart O! heart O!

love and the maid of his heart O! heart O!

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of one flat. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

6

p

This system shows the piano accompaniment for the final part of the piece. It features a treble and bass clef staff with chords and moving lines. A fermata is placed over a sixteenth-note run in the treble staff, and the dynamic marking *p* (piano) is present.

LETITIA.

Musical staff for Letitia with lyrics: There's naught on earth, in

DOLLY.

Musical staff for Dolly with lyrics: There's naught on earth, in

LUCETTE.

Musical staff for Lucette with lyrics: There's naught on earth, in

ALICE.

Musical staff for Alice with lyrics: There's naught on earth, in

HAR.

Musical staff for Har with lyrics: mor - tals feel How the heart doth beat, the poor brain reel

DICK. There's naught on earth, in

Musical staff for Dick with lyrics: There's naught on earth, in

GAY.

Musical staff for Gay with lyrics: There's naught on earth, in

MARL.

Musical staff for Marl with lyrics: There's naught on earth, in

CRAGS.

Musical staff for Crag with lyrics: There's naught on earth, in

FAIRFAX.

Musical staff for Fairfax with lyrics: There's naught on earth, in

CHORUS.

Musical staff for Chorus with lyrics: There's naught on earth, in

Musical staff for Chorus with lyrics: There's naught on earth, in

Musical staff for Chorus with lyrics: There's naught on earth, in

Musical staff for Chorus with lyrics: There's naught on earth, in

Piano accompaniment for the entire scene, including a dynamic marking 'f'.

L. heav'n a-bove Can e-qual the joy of love, sweet love.

D. heav'n a-bove Can e-qual the joy of love, sweet love.

L. heav'n a-bove Can e-qual the joy of love, sweet love.

A. heav'n a-bove Can e-qual the joy of love, sweet love.

H. heav'n a-bove Can e-qual the joy of love, sweet love.

D. heav'n a-bove Can e-qual the joy of love, sweet love.

G. heav'n a-bove Can e-qual the joy of love, sweet love.

M. heav'n a-bove Can e-qual the joy of love, sweet love.

C. heav'n a-bove Can e-qual the joy of love, sweet love.

F. heav'n a-bove Can e-qual the joy of love, sweet love.

heav'n a-bove Can e-qual the joy of love, sweet love.

heav'n a-bove Can e-qual the joy of love, sweet love.

heav'n a-bove Can e-qual the joy of love, sweet love.

fff

Andante con moto.

LETITIA.

Love is the hearts dear - est - mas - ter. Love

DOLLY.

tr *pp* *tr*

un poco rit.

thro all storm and dis - as - - ter Though care and

tr

sor - row - pur - sue - Love will tri - umph. For - ev - er

Prove true - - For - ev - er

true.
 true.
p Love is the heart's dear-est mas - - ter Love thro' all
p Love is the heart's dear-est mas - -
p Love is the heart's dear-est mas - - ter Love thro' all_
 Love is the heart's dear-est mas-ter.
p Love _____ is mas-ter. Love is
p Love _____ is mas-ter. Love is
p Love is mas - - ter.
 Love is mas - - ter. Through
p

Love is the heart's dear-est mas-ter

storm and dis-as-ter Though sad eyed sor-row

ter Through storm and dis-as-ter Though

storm and dis-as-ter Though sad eyed sor-row eye pur-

Love thro' all storm and dis-as-ter

mas-ter. Though sad eyed

mas-ter. Though sad eyed

Through storm and dis-as-ter,

storm and dis-as-ter Though sor-row

cresc.

aye, pur - sue — Yet, love will tri - umph

sor - - row aye pur - sue Yet, love will

sue Yet love will tri - - umph

Yet love will tri - umph, Yet, love will tri - -

sor - row aye, pur - sue, Love will

sor - row aye, pur - sue, Love will

Tho' sad eyed sor-row aye, pur-sue, Yet, love will tri-umph

aye pur - sue, Love will tri - - umph Love

Love is the
Love is the
love prove true.
tri - umph, prove true.
love prove true. Love is the heart's dear-est
- - - - - umph.
tri - umph, prove true.
tri - umph, prove true.
tri - umph, prove true.
Yet, love will tri - umph, Yet, love prove true.
prove true. Love is
pp Love is mas - ter.
pp Love is mas - ter.
pp
p

hearts' dear - est mas - ter Love through all storm and dis -
 hearts' dear - est mas - ter Love through all storm and dis -
 Love is mas - ter. Through storm and dis -
 Love is mas - ter. Through storm and dis -
 mas - ter. Through storm and dis - as - ter
 Love is the heart's dearest mas - ter. Through all
 Love is mas - ter.
 Love is mas - ter.
 For Love is mas - ter.
 mas - - ter Through storm and dis - as - -
 Love is mas - ter.
 Love is mas - ter.
 Love is mas - ter.

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features multiple vocal parts and a piano accompaniment. The piano part includes a trill (tr) in the right hand and sustained chords in the left hand. The lyrics are distributed across the vocal staves, with some lines appearing in multiple parts.

as - - ter. Though care and sor - row pur -

as - - ter. Though care and sor - row pur -

as - ter. Tho' sad eyed sor-row aye, pur -

as - ter. Yet love will tri - umph

Tho' sad eyed sor-row aye, pur - sue -

storm and dis - as - ter. Yet,

Love is mas - ter.

Love is mas - ter.

Through storm and dis - as - - - - ter Yet,

- ter. Tho' sad eyed sor - row

Love is mas - ter.

Love is mas - ter.

Through storm and dis - as - - - - ter Yet,

- ter. Tho' sad eyed sor - row

sue. Love will tri - umph For ev - er true.

sue. Prove true Be - ev - er true.

sue. Yet, love will tri - umph Love prove true.

Yet, love will tri - umph Love prove true.

Yet, love will prove true. Yet, love will prove true.

love, yet love will tri - umph, love prove true.

Yet, love will prove, prove true.

Yet, love will prove, prove true.

love will tri - umph love prove true.

aye, pur - sue. Yet, love will prove, prove true.

f Love is a

f Love is a

cresc. poco a poco.

f
Love is the world's great-est pow - - er, Love is the soul's fair - - est

Love is the world's pow'r Love is the

Love is the world's pow'r Love is the

Love is the world's great-est pow'r

Love's the world's pow'r Love's the

Love is the world's great-est pow'r

Love is the world's great-est pow'r

f
Love is the world's pow'r Love is the

Love is the world's pow'r Love is the

pow'r. Love is the world's great-est pow'r.

f
pow'r. Love is the world's great-est pow'r.

pow'r. Love is the world's great-est pow'r.

f

Love is the best this life can give,
 flow - - er Love is the best this life can give,
 soul's flow'r Love is the best this life can give,
 soul's flow'r Love is the best this life can give,
 Love is the soul's fair-est flow'r And he who loves not doth not
 soul's flow'r Love's the best this life can give And
 Lov is the soul's fair-est flow'r Love is the best life can
 Lov is the soul's fair-est flow'r Love is the best life can
 soul's flow'r Love the best _____ this life can give
 soul's flow'r Love the best this life can give
 Love is the soul's fair-est flow'r. Love is the best life can
 Love is the soul's fair-est flow'r. Love is the best life can
cresc.

And he who loves not doth not live Ah! Ah! Ah!

And he who loves not doth not live He who loves not,

And he who loves not doth not live He who loves not,

And he who loves not doth not live

live He doth not live He who loves not,

he who loves not doth not live He who loves not,

give, Who loves not doth not live

give, Who loves not doth not live

He who loves not doth not live

He who loves not doth not live

give, Who loves not doth not live.

give, Who loves not doth not live.

allarg.

pp

Ah! For love is the best that life
 lives not, lives not He doth not live.
 lives not, lives not He doth not live.
 He doth not live.
 lives not, lives not For love is the best life can give.
 lives not, lives not He doth not live.
 He who loves not,
 He who loves not,
 He who loves not,
 He who loves not,
 He who loves not,
 He who loves not,
 He who loves not,
 He who loves not,

Tempo Primo.

First system of musical notation. The treble clef staff begins with a trill (tr) on a dotted quarter note. The bass clef staff starts with a piano (*pp*) dynamic and contains several chords. A slur covers the final two measures of the system.

Second system of musical notation. The treble clef staff continues with a trill (tr) on a dotted quarter note. The bass clef staff contains chords and a slur covering the final two measures.

Third system of musical notation. The treble clef staff continues with a trill (tr) on a dotted quarter note. The bass clef staff contains chords and a slur covering the final two measures.

Fourth system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff contains chords and a slur covering the final two measures.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff contains chords and a slur covering the final two measures.

lies, _____ It is her heart, her pre - cious love, With
low, _____ You may be rich, you may be poor Of

out it all is rue, _____ You luck - y boy shout
world - ly goods have few, _____ But you may sing: _____

cresc.

cresc.

loud with joy, If the girl you love, loves you! _____ If the
I'm a King! If the girl you love, loves you! _____

f

girl you love, loves you, _____ If your heart be staunch and

true A King-dom your own, Her heart is your throne, If the

girl you love, loves you If the girl you love, loves

you If your heart be staunch and true, A King-dom you

own, Her heart is your throne, If the girl you love, loves you.

The Song of the Sword.

SONG.

Fairfax and Male Chorus.

No 20.

Marziale. FAIRFAX.

Voice.

Piano.

ff *p*

song I sing of gold - en ring, No lay__ of la - dies fair, ___ No
 song I sing of an - cient King, No lay__ of mins - trel bold, ___ No

ser - e - nade__ to vir - gin maid, No lov - er's ten - der air. ___ No
 ryth - mic rhymes of won - d'rous climes, No ode to Gods of old ___ No

ff

cu - pid's tune, No an - tique rune; By me — they are ab - horred, —
 song of June, Or sil - ver moon, By me — they are ab - horred, — But

all my days I'll — sing the praise, Of — my be - loved — sword. —

TEN.

CHORUS.

BASS. No

cu - pid's tune, No an - tique rune, By me they are ab - horred, — But

all my days I'll sing the praise of my be - loved — sword. Then

all my days... I'll sing the praise of my be - loved — sword.

The piano accompaniment consists of a treble and bass clef part. The treble part features a melodic line with eighth and sixteenth notes, while the bass part provides a steady accompaniment with eighth notes and chords.

sing, sing — the song — of the sword — The

mf

The piano accompaniment continues with a consistent rhythmic pattern. The treble part has a melodic line with some rests, and the bass part maintains a steady accompaniment.

song of the blade of steel. — His

The piano accompaniment continues with a consistent rhythmic pattern. The treble part has a melodic line with some rests, and the bass part maintains a steady accompaniment.

trust - y sword — The sol - diers — hoard; — His

The piano accompaniment continues with a consistent rhythmic pattern. The treble part has a melodic line with some rests, and the bass part maintains a steady accompaniment.

first his last ap - - peal.

Sing, sing of the sword we sing, our

hearts beat in ac - - cord; The

sword we praise! Ay! All our days, We'll

Key signature: one sharp (F#). The system consists of a vocal line and a piano accompaniment. The vocal line has the lyrics "sing the song of the sword." The piano accompaniment features a treble and bass clef with various rhythmic patterns and chords.

sing the song of the sword.

Key signature: one sharp (F#). The system consists of a vocal line and a piano accompaniment. The vocal line has the lyrics "Sing, sing, the song of the sword, The". The piano accompaniment continues with similar rhythmic and harmonic patterns.

Sing, sing, the song of the sword, The

Piano accompaniment for the second system, showing the treble and bass clefs with detailed notation for chords and melodic lines.

Key signature: one sharp (F#). The system consists of a vocal line and a piano accompaniment. The vocal line has the lyrics "song of the blade of steel. His". The piano accompaniment continues with similar rhythmic and harmonic patterns.

song of the blade of steel. His

Piano accompaniment for the third system, showing the treble and bass clefs with detailed notation for chords and melodic lines.

trust - y sword — the sol - dier's — hoard, — His

trust - y sword — the sol - dier's — hoard, — His

The first system consists of four measures. The vocal line (treble clef) has a melody with a dotted quarter note, a quarter note, a half note, and a quarter note. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

first, his last ap - - peal. —

first, his last ap - - peal. —

The second system also consists of four measures. The vocal line continues with a similar rhythmic pattern. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

pp Sing, sing, of the sword — we —

pp

The third system consists of four measures. The vocal line begins with a piano (*pp*) dynamic. The piano accompaniment also starts with a piano (*pp*) dynamic, featuring a steady eighth-note bass line and chords.

sing, our hearts _____ beat in _____ ac - -

cresc.

cord; The sword we praise! Ay! all _____ our _____

The sword we praise! Ay! all _____ our _____

ff

days _____ we'll sing _____ the _____ song of the sword. _____

days _____ we'll sing _____ the _____ song of the sword. _____

1. || 2.

Brides and Grooms.

No 21.

OCTETT.

Letitia, Dolly, Lucette, Alice,
Harcourt, Dick, Marlowe and Cragshy.

Moderato.

LETITIA and DOLLY.

Re - hold each

LUCETTE and ALICE.

HARCOURT and DICK.

MARLOWE and CRAGSBY.

tim id bride.

Blush-ing sweetly

Look on each no - ble groom.

at his side. Be-hold each

Go ing brave - ly to his doom.

The first system of the musical score features a vocal line with lyrics "at his side. Be-hold each" and a piano accompaniment. The piano part consists of a treble and bass clef with chords and melodic lines. The key signature has three sharps (F#, C#, G#).

tim - id bride. Blush-ing sweetly

Look on each

Look on each no-ble groom.

The second system of the musical score features a vocal line with lyrics "tim - id bride. Blush-ing sweetly" and a piano accompaniment. The piano part continues with chords and melodic lines. The key signature remains three sharps (F#, C#, G#).

at his side.

Go - ing brave-ly

Go - ing brave - - ly to his doom.

The first system of the musical score consists of five staves. The top two staves are vocal lines in G major (one sharp). The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, both in G major.

See, oh see the wed - ding belles.

Ding, dong, ding, dong.

Hear, oh! hear the mar-riage bells.

Ding, dong, ding, dong.

The second system of the musical score consists of five staves. The top two staves are vocal lines in G major. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, both in G major. The lyrics 'Ding, dong, ding, dong.' are repeated in both the vocal and piano parts.

Ding, — dong, — ding, — dong, — dong. Ding, dong, ding, dong, ding,

Ding, dong, ding, dong, dong. Ding, dong, ding, dong, ding,

Ding, dong, ding, dong,

The first system consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment with treble and bass clefs.

dong ding, dong, ding, dong, ding, dong.

dong, ding, dong, ding, dong, ding, dong. Sweet-heart, lit - tle

dong, ding, dong, ding, dong, ding, dong, ding, dong.

The second system consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment with treble and bass clefs.

sweet-heart, will you love me on - ly? Sweet-heart, pret-ty sweet-heart, nev-er leave me

LETITIA and DOLLY.

None may read the fu - ture, So I can-not an-swer But I will en -
lone - ly.

deav - our To love you all I can, sir.

Sweetheart, lit-tle sweet-heart, will you love me

on - ly Sweet-heart, pret - ty sweet - heart nev - er leave me

The first system of the musical score features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a half note 'on' followed by a quarter note 'ly'. The piano accompaniment consists of chords and moving lines in both hands.

None may read the fu - ture So I can - not an - swer, But I will en - lone - ly.

The second system continues the musical score. The vocal line has a longer rest at the beginning before the lyrics 'None may read the fu - ture'. The piano accompaniment continues with similar harmonic support.

deav - our to love you all I can, sir, Oh! the wed - ding

The third system concludes the musical score. The vocal line ends with the lyrics 'deav - our to love you all I can, sir, Oh! the wed - ding'. The piano accompaniment provides a final harmonic resolution.

bells are ring - ing A - mer - ry, mer - ry mar - riage tune, Hap - py are the

Oh! the wed - ding bells are ring - ing, A mer - ry mar - riage tune.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is D major (two sharps) and the time signature is 2/4. The lyrics are: "bells are ring - ing A - mer - ry, mer - ry mar - riage tune, Hap - py are the" on the first line, and "Oh! the wed - ding bells are ring - ing, A mer - ry mar - riage tune." on the second line.

lov - ers true. Who mate in ro - sy June. —

Hap - py are the lov - ers true Who mate in ro - sy June. —

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is D major (two sharps) and the time signature is 2/4. The lyrics are: "lov - ers true. Who mate in ro - sy June. —" on the first line, and "Hap - py are the lov - ers true Who mate in ro - sy June. —" on the second line.

Oh! the wed - ding bells are ring - ing a mer - ry, mer - ry mar - riage tune,

Oh! the wed - ding bells are ring - ing mer - ry, mer - ry mar - riage tune,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves with lyrics. The piano accompaniment is written for a grand piano with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

Hap - py are the lov - ers true who mate in ro - sy, ro - sy June.

Hap - py are the lov - ers true who mate in ro - sy, ro - sy June.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of two staves with lyrics. The piano accompaniment is written for a grand piano with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The word "rit." is written above the piano part in the third measure of the system.

Andante mod^o DOLLY. SOLO.
Yodel.

HARCOURT. SOLO. *3*
But wait, where shall we spend our hon-ey-moon?

La-lai u la

p

HAR. and DICK.

LET. and DOLLY. *3* *3*
The wed - ding bells are ring - ing a mer - - ry marriage

The wed - ding bells are ring - ing a mer - - ry mar-riage

tune, A - mong the Alps in Switz - er - land, We'll spend — our hon-ey -

tune, A - mong the Alps in Switz - er - land, We'll spend our hon-ey -

The first system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature is D major (two sharps). The music features several triplet markings (indicated by a '3' above a bracket) in the vocal lines.

moon. La lai u, la

moon.

The second system continues the musical piece with four staves. The vocal lines and piano accompaniment are consistent with the first system. The lyrics 'moon. La lai u, la' are under the first vocal staff, and 'moon.' is under the second. The piano accompaniment includes a triplet in the left hand.

This musical score is for page 185 and is written in the key of A major (two sharps) and 3/4 time. It consists of two systems of music. The first system includes a piano part with four staves (two treble and two bass) and a grand piano part with two staves. The piano part features a melodic line in the upper treble staff and a bass line in the lower bass staff, with dynamics of *pp* and *p*. The grand piano part provides harmonic support with chords in both hands, marked with *pp*. The second system continues the piano and grand piano parts, with the piano part marked *ppp* and featuring a crescendo hairpin. The grand piano part also includes a *ppp* dynamic and a crescendo hairpin. The score concludes with a double bar line.

No 22.

Finale II.

Principals and Chorus.

Allegretto moderato. DOLLY.

Voice. Oh! I'm no long - er

Piano. *ff* *p* *fp*

Dol - ly Var - den, Oh! you dar - ling beg your par - don That kiss was sim - ply great,

P'raps'cause I've had to wait, But Dol - ly now will make up

LETITIA. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

DOLLY. for lost time, Oh! I'm no long-er Dol-ly Var-den,

LUCETTE. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

ALICE. she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

HARCOURT. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

DICK. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

GAYSPARK. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

MARLOWE. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

CRAGSBY. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

FAIRFAX. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

CHORUS. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

ff

L. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

D. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

L. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

A. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

H. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

D. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

G. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

M. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

C. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

F. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

That kiss was sim-ply great, P'raps 'cause she's had to wait But Dol-ly now will make up for lost

That kiss was sim-ply great, P'raps 'cause she's had to wait But Dol-ly now will make up for lost

The image shows a musical score for a hymn, likely a four-part setting. It consists of 12 vocal staves (6 treble and 6 bass clefs) and a piano accompaniment at the bottom. The music is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The lyrics are: "time. Dol - ly Var - den Dol - ly". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The musical score consists of 14 staves. The first 13 staves are vocal parts, each starting with the word "feet." and a quarter rest. The 14th staff is a grand staff (piano) with a treble clef and a bass clef. It begins with a piano introduction in the right hand, marked with a forte (*ff*) dynamic, and continues with a full accompaniment for both hands. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score concludes with a double bar line and a fermata over the final chord.

For the Knot There's No Untying.

Lyric by
Stanislaus Stange.

LETITIA.

Music by
Julian Edwards.

Andante.

Voice. LETITIA.

Piano.

At love's be - gin - ning How sweet the
As fan - cy car - ries Love fond - ly

win - ning of a kiss — A ten - der kiss, But when your heart is
tar - ries Sweet his bliss — How sweet his bliss But when your heart is

sigh - ing For the knot there's no un - ty - ing Re - mem - ber this Re - mem - ber
sigh - ing For the knot there's no un - ty - ing Re - mem - ber this Re - mem - ber

this Tho' suc - cess - ful be your woo - ing Love has bliss but al - so
this Love comes not where he is bid - den, Longest stays when sor - - est

ru - ing What is won we val - ue light - ly And love's flame doth burn more
chid - den Love he dies when caged and cap - tured On - ly free he was - en -

rit.
bright - ly While you're sigh - ing for the knot there's no un - ty -
rap - tured Leak your sigh - ing for the knot there's no un - ty -

Tempo di Valse. (Not too fast.)
ing } In your bliss re - mem - ber this Love is fick - le
ing }

Oh so fick - le While you're sigh - ing, sigh - ing, sigh - ing For the

knot there's no un - ty - ing Love is dy - ing, dy - ing, dy - ing.

While you're sigh - ing Love is dy - ing Love is dy - ing, dy - ing,

cresc.

dy - ing, While you're sigh - ing Love is dy - ing. *D.S.* ing. Ah

1. *D.S.*

2.

LET. *Meno mosso.*

HAR. *p*

GAY. Love is dy - ing dy - ing While you're sigh - ing Love is dy - ing.

pp *Meno mosso.* *ff*

To Be With Thee.

DICK.

Lyric by
Stanislaus Stange.

Music by
Julian Edwards.

Moderato.

Voice.

Piano.

§ DICK.

When love is con-stant, strong and true, Such love I of - fer thee.
In - to each life some rain must fall; Some bit - ter tears be shed;

When trials seem short and dan - gers few; Ah! trust thy heart to me.
Yet cloudswill pass and sun - shine call To those whose heartsare wed. The

Storms and sha-dows come and go Ev'-ry life must sor-row know;
 dark - est day shall hold some light, Nor gloom-y seem the long-est night

But, ——— if our souls entwine, Thine with mine, Mine with thine,
 Love, ——— if our souls entwine, Thine with mine, Mine with thine,

crese.

If thy heart my own I call, Noth-ing mat-ters here be -
 If thy heart my own I call, Noth-ing mat-ters all is

low for love is all! } _____ To
 right, for love is all! } _____

Allegro moderato.

be with thee, Is— life to me, I— live but when thou'rt

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 dotted quarter note, followed by eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and single notes. A piano dynamic marking 'p' is present at the start of the piano part.

near. Full sad the day From thee a - way, Thou

The second system continues the vocal and piano parts. The vocal line has a more melodic and expressive quality, with some notes tied across measures. The piano accompaniment maintains its rhythmic pattern while providing harmonic support.

art of all most dear — Then come to me, Ah, —

The third system shows the vocal line reaching a point of emotional intensity with the word 'Ah'. The piano accompaniment features a prominent melodic line in the treble clef that mirrors the vocal line's contour.

come to me! My— own dear love, I— wait for thee, I—

The fourth system concludes the piece. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure. The overall mood is one of longing and hope.

rit.

long for thee, I pine for thee, My own dear love, ah come to

a tempo. ***ff***

me My heart doth call

Love is all. Love is all, Love is

all! *D.S.*

accel. *D.S.*