

AN AMERICAN SPECTACULAR COMIC OPERA
AS PRODUCED BY THE F.C. WHITNEY OPERA COMPANY

When

Johnny



Comes

BOOK BY
STANISLAUS STANGÈ
MUSIC BY
JULIAN EDWARDS
WRITERS OF
DOLLY VARDEN

Marching

Home



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NEW YORK CHICAGO LONDON

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WHEN JOHNNY COMES MARCHING HOME

—~~~—
THREE ACT
MILITARY SPECTACULAR COMIC OPERA

—+—
Book and Lyrics by

STANISLAUS STANGÉ

MUSIC BY

JULIAN EDWARDS.

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The New Spectacular Military Opera.

When Johnny Comes Marching Home.

by

STANISLAUS STANGÉ and JULIAN EDWARDS.

Presented by

THE WHITNEY OPERA COMPANY

F. C. Whitney.

(Proprietor and Manager.)

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NORTH CAROLINA

CAST OF CHARACTERS.

General William Allen.	HOMER LIND.
Felix Graham.	ALBERT Mc GUCKIN.
Col. John Graham.	WILLIAM G. STEWART.
Jonathan Phoenix.	FRED H. PERRY.
Major Geoffrey Martin.	MAURICE DARCY.
Major George Buckle.	ALGERNON ASPLAND.
Major William Walker.	W. H. THOMPSON.
Uncle Tom.	WILL H. BRAY.
Cordelia Allen.	MAUDE LAMBERT.
Amelia Graham.	THELMA FAIR.
Susan Graham.	BERTHA DARREL.
Mrs. Constance Pemberton.	LUCILLE SAUNDERS.
Kate Pemberton.	ZETTI KENNEDY.
Robert Pemberton.	JULIA GIFFORD.

Federal Officers, Federal Soldiers, Southern Belles and Slaves.

ACT I.

General Allen's headquarters.

ACT II.

Felix Graham's plantation.

ACT III.

SCENE I. Night within Federal Camps.

SCENE II. Morning within Federal Camps.

SCENE III. On the Banks of Mississippi.

Staged by. A. M. Holbrook.

Musical Conductor. W^m E. Macquinn.

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When Johnny Comes Marching Home.

Prelude.

Lyrics by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Allegretto ma non troppo.

Piano.

f *ff* *p* *pp* *f* *ff*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with a dynamic marking of *p* (piano) in the final measure.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with a dynamic marking of *pp* (pianissimo) in the final measure.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with a dynamic marking of *f* (forte) in the final measure.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with a dynamic marking of *pp* (pianissimo) in the first measure.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with a dynamic marking of *rit.* (ritardando) in the first measure.

un poco meno.

Moderato.

p

p *cresc.*

Maestoso.

f

p

3

ff *un poco rit.*

First system of musical notation. The treble clef staff contains a series of eighth-note chords with slurs, moving from G4 to F4. The bass clef staff contains a series of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The tempo marking *accel.* is placed in the middle of the system.

Second system of musical notation. The treble clef staff features a series of chords, starting with a dense block of chords in the first measure, followed by a melodic line. The bass clef staff features a series of chords, starting with a dense block of chords in the first measure, followed by a melodic line.

Third system of musical notation. The treble clef staff contains a series of eighth-note chords with slurs, moving from G4 to F4. The bass clef staff contains a series of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

Fourth system of musical notation. The treble clef staff features a series of chords, starting with a dense block of chords in the first measure, followed by a melodic line. The bass clef staff features a series of chords, starting with a dense block of chords in the first measure, followed by a melodic line.

Fifth system of musical notation. The treble clef staff features a series of chords, starting with a dense block of chords in the first measure, followed by a melodic line. The bass clef staff features a series of chords, starting with a dense block of chords in the first measure, followed by a melodic line. The dynamic marking *fff* is placed in the middle of the system.

ACT I.

No 1.

Opening Chorus.

Lyric by STANISLAUS STANGÉ.

Cordelia, Buckle, Walker and Male Chorus.

Music by JULIAN EDWARDS.

Allegro.

Piano.

BUCKLE & TEN.

WALKER & BASS.

CHORUS.

Hur - -

rah! Hur - rah! We - sing a ju - bi - lee Hur -

f

rah! Hur - rah! The best of girls is she. Cor -

- de - lia may your life be long and ev - er hap - py

be! Cor - de - - lia, Cor - de - - lia, Our

gen' - rals_ love - ly_ daugh - ter_ Hur - rah! Hur -

rah! Hur - rah! Hur - rah! Hur - rah! We

sing a ju - bil - ee_ Hur - rah! Hur - rah! Hur - rah! The

best of girls is she!_ Hur - rah! Hur - rah! Hur - rah! We_

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are "sing a ju - bi - lee Hur - rah! Hur - rah! The".

Musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are "best of girls is she." followed by "(Dialogue.)".

Musical score for the third system, featuring piano accompaniment. It includes dynamic markings "p" and "pp".

Musical score for the fourth system, featuring vocal lines and piano accompaniment. The lyrics are "BUCKLE. Hip, hip, hur - rah! Hip, hip, hur - rah! Hip, hip, Hur - rah!".

♩ Allegretto.
CORDELIA.

My fa-ther fights for Un-cle Sam,
When I was scarce-ly two years old.

♩ BUCKLE & TEN.

Her fa-ther_ fights for
When she was_ scarce-ly

WALKER & BASS.

♩ Allegretto.

I am his child, his one ewe lamb, So war does not a-larm me, I
The flag a-round me I would fold, And think that naught could harm me, When -

Un-cle Sam.
two years old.

COR.

should have been born a sol-dier's son, For I love a ri- fle a gat- lin gun, The
- ev - er the "boys" went marching past, I jumped at the sound of the trump-ets blast, Just

can - nons' roar I just a - dore, I'm a child of the reg - u - lar, reg - u - lar ar - my!
left my toys and follow'd the 'boys' I'm a child of the reg - u - lar, reg - u - lar ar - my!

The
Just

She should have been a sol - dier's son, For she loves a ri - fle a gat - lin gun, The
When the "boys" went march - ing past, She jumped at the sound of the trumpets blast Just

can - nons' roar I just a - dore, I'm a child of the reg - u - lar ar - my!
left my toys and follow'd the "boys", I'm a child of the reg - u - lar ar - my!

can - nons' roar she just a - dore's, She's a child of the reg - u - lar ar - my!
left her toys and follow'd the boys She's a child of the reg - u - lar ar - my!

D.S.

When I be-came a great, big girl

When she be - came a

The nus-ket I could whirl and twirl, The drill room used to charm me I could

great, big girl.

play the fife and beat the drum, I could shoot to send to "King-dóm Come"! Could

wield a sword; yes, by the Lord! I'm a child of the reg-u-lar, reg-u-lar ar-my!

Could

She could play the fife and drum, Could shoot to send to "King-dom Come!" Could

wield a sword; yes, by the Lord! I'm a child of the reg-u-lar ar-my!

wield a sword; yes, by the Lord! She's a child of the reg-u-lar ar-my!

No 2.

I Could Waltz On Forever.

Amelia, Cordelia, Susan, Buckle, Geoffrey, Walker & Chorus.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Tempo di Valse.

Piano.

The piano introduction consists of two staves. The right hand features a waltz-like melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes. The piece begins with a piano (*p*) dynamic.

The first system of piano accompaniment continues the waltz melody and accompaniment from the introduction, maintaining the same rhythmic and harmonic structure.

The second system of piano accompaniment continues the waltz melody and accompaniment, leading into the vocal entries.

CORDELIA.

Cordelia's vocal line begins with a rest, followed by the lyrics: 'Tis en - tranc-ing!

GEOFFREY.

Geoffrey's vocal line begins with the lyrics: Oh! this danc - ing! Gen - tly skip - ping

The piano accompaniment continues during the vocal entries, marked with a mezzo-forte (*mf*) dynamic. The melody and accompaniment are consistent with the previous systems.

Light - ly trip - ping! We are learn - ing

Quick - ly turn - ing

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Light - ly trip - ping! We are learn - ing". The second staff is another vocal line with lyrics: "Quick - ly turn - ing". The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

A — waltz most de - light - ful and new.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "A — waltz most de - light - ful and new.". The second staff is another vocal line. The bottom two staves are a piano accompaniment. The key signature changes to two flats (B-flat and E-flat) at the end of this system.

Nev - er stop - ping

Grace - ful hop - ping. Ten - der

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Nev - er stop - ping". The second staff is another vocal line with lyrics: "Grace - ful hop - ping. Ten - der". The bottom two staves are a piano accompaniment. The key signature remains two flats.

Oh, quite pleas - ing

squeez - ing With a twirl so

tr.

Detailed description: This system contains the first three staves of music. The top staff is a vocal line in treble clef with lyrics 'Oh, quite pleas - ing'. The second staff is another vocal line in treble clef with lyrics 'squeez - ing With a twirl so'. The piano accompaniment consists of two staves (treble and bass clefs) with various notes, rests, and trills marked with 'tr.'.

And a whirl so I could waltz on for - ev - er with

I could waltz on for - ev - er with

Detailed description: This system contains the next three staves of music. The top staff is a vocal line in treble clef with lyrics 'And a whirl so I could waltz on for - ev - er with'. The second staff is another vocal line in treble clef with lyrics 'I could waltz on for - ev - er with'. The piano accompaniment consists of two staves (treble and bass clefs) with various notes and rests.

you! I could waltz on for - ev - er with you!

Detailed description: This system contains the final three staves of music. The top staff is a vocal line in treble clef with lyrics 'you! I could waltz on for - ev - er with you!'. The second staff is another vocal line in treble clef. The piano accompaniment consists of two staves (treble and bass clefs) with various notes and rests, including some complex rhythmic patterns in the right hand.

AMELIA.
 Grace - ful hop - ping Nev - er stop - ping Ten - der squeezeing, Oh, quite

SUSAN.
 Grace - ful hop - ping Nev - er stop - ping Ten - der squeezeing, Oh, quite

BUCKLE.
 Grace - ful hop - ping Nev - er stop - ping Ten - der squeezeing, Oh, quite

WALKER.
 Grace - ful hop - ping Nev - er stop - ping Ten - der squeezeing, Oh, quite

pleasing With a twirl so And a whirl so I couldwaltz on for-

pleasing With a twirl so And a whirl so I couldwaltz on for-

GEOF. Jumping

AMELIA.
ev - er with you. I could dance on for - ev - er with you.

SUS.
ev - er with you. I could dance on for - ev - er with you.

BUCKLE.
ev - er with you. I could dance on for - ev - er with you.

WALKER.

cresc.

COR. Most e -

GEOF. light - ly

Step - ping spright - ly Fas - ci - nat - ing

lat - ing Then a - round so I could

Now we bound so

cresc.

COR.
waltz on for - ev - er with you. Nev - er

GEOF.
Grace-ful hop-ping

AMELIA.
nev - er

SUS.
nev - er

BUCKLE.
Grace-ful hop-ping

WALKER.
Grace-ful hop-ping

stopping Oh, quite pleas-ing

Ten - der squeez-ing With a

stopping Oh, quite pleas-ing

Ten - der squeez-ing With a

And a whirl so I could waltz on for - ev - er with you.

twirl so

And a whirl so I could waltz on for - ev - er with you.

twirl so I could waltz on for - ev - er with you.

AMELIA Ah!

SUSAN. Grace-ful hop-ping, Nev-er stop-ping Ten-der squeez-ing

BUCKLE. Ah!

WALKER!

SOPR.

ALTO. Grace-ful hop-ping Nev-er stop-ping Ten-der squeez-ing

TEN.

BASS. Grace-ful hop-ping Nev-er stop-ping Ten-der squeez-ing

CHORUS.

ff

Ah!

Oh! most pleas-ing With a twirl so And a whirl so

Oh! most pleas-ing With a twirl so And a whirl so

Oh! most pleas-ing With a twirl so And a whirl so

Oh! most pleas-ing With a twirl so And a whirl so

I could waltz on for - ey - er with you, Yes

I could waltz on for - ev - er with you, Waltz on for -

I could waltz on for - ev - er with you, Waltz on for -

p *cresc.*

for - ev - er with you for -

ev - er, for - ev - er, for - ev - er. Stop - ping, no nev - er, no nev - er, no

ev - er, for - ev - er, for - ev - er. Stop - ping, no nev - er, no nev - er, no

poco a poco.

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines with lyrics. The lyrics are: "for - ev - er with you for -" on the first line, and "ev - er, for - ev - er, for - ev - er. Stop - ping, no nev - er, no nev - er, no" on the second line. The bottom two staves are piano accompaniment. The first line of piano accompaniment has the lyrics "ev - er, for - ev - er, for - ev - er. Stop - ping, no nev - er, no nev - er, no". The second line of piano accompaniment has the instruction "*poco a poco.*".

ev - er with you. With a bound so And a - round so This -

nev - er. With a bound so And a - round so This -

nev - er. With a bound so And a - round so This

ff

Detailed description: This system contains the second two systems of a musical score. The top two staves are vocal lines with lyrics. The lyrics are: "ev - er with you. With a bound so And a - round so This -" on the first line, and "nev - er. With a bound so And a - round so This -" on the second line. The bottom two staves are piano accompaniment. The first line of piano accompaniment has the lyrics "nev - er. With a bound so And a - round so This". The second line of piano accompaniment has the instruction "*ff*".

waltz is de - light - ful, de - light - ful and new, With a twirl so

waltz is de - light - ful, de - light - ful and new, With a twirl so

waltz is de - light - ful, de - light - ful and new, With a twirl so

The first system consists of three vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "waltz is de - light - ful, de - light - ful and new, With a twirl so". The piano accompaniment features a steady bass line and chords in the right hand.

And a whirl so I could waltz on for - ev - er with you. I could

And a whirl so I could waltz on for - ev - er with you. I could

And a whirl so I could waltz on for - ev - er with you. I could

p *cresc.*

The second system continues the musical score with three vocal staves and a piano accompaniment. The lyrics are: "And a whirl so I could waltz on for - ev - er with you. I could". The piano accompaniment includes dynamic markings: *p* (piano) and *cresc.* (crescendo). The piano part features a steady bass line and chords in the right hand.

ff

waltz on for - ev - er with you. I could waltz

waltz on for - ev - er with you. I could waltz

waltz on for - ev - er with you. I could waltz

This system contains the first three vocal staves and the first two staves of the piano accompaniment. The vocal lines are in treble clef with lyrics. The piano accompaniment is in grand staff (treble and bass clefs). A dynamic marking of *ff* is placed above the first piano staff. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some chords and arpeggios.

on for - ev - er with you.

on for - ev - er with you.

on for - ev - er with you.

8 *loco*

This system contains the next three vocal staves and the next two staves of the piano accompaniment. The vocal lines continue with the lyrics. The piano accompaniment continues with similar textures. A first ending bracket labeled '8' spans the final two measures of the piano part. A dynamic marking of *loco* is placed above the piano part in the final measure of this system.

ff

This system shows the final two staves of the piano accompaniment. It concludes with a final chord in the right hand and a bass line in the left hand. A dynamic marking of *ff* is placed at the end of the system.

'Twas Down in the Garden of Eden.

No 3.

DUET.

Cordelia and Geoffrey.

Lyric by
STANISLAUS STANGÉMusic by
JULIAN EDWARDS.

CORDELIA.

(Ah! Why do girls marry?)

GEOFFREY.

(Ah! Why do boys marry?)

Piano. *p*

COR.

Boys from six-teen to twen - ty Mar-ry at beau - ty's call

Men from twen-ty to twen-ty five Mar-ry to "end it all!" From

twen-ty five to the bald-head age They mar-ry to lead dou-ble lives, — And

none of them too par - tic - u - lar To flirt with oth - er men's wives. Oh!

ff

COR.
wom - an con - fid - ing wom - an

GEOF.
Oh! - man

p

'Twas down in the gar - den of
poor trust - ing man.

COR.
E - - den Their sor - rows and their trou - bles be - gan.

GEOF.

'Twas Eve first ate of the ap - ple And

p

COR.

But it

tempt - ed man I be - lieve.

took the ver - y dev - il him - self to tempt our moth - er Eve!

That is

colla voce.

That is so!

so! That is so!

ff

p

GEOF.

Girls from six-teen to twen - ty, Mar - ry for love I'm told;

Girls from twen-ty to twen - ty five Mar - ry a man for his gold; From

twen - ty five to the un - known age On this I am will - ing to bet — They're

COR.
Oh!
not so ver - y par - tic - u - lar, They take what - ev - er they get. —

ff *p*

wom - an con - fid - ing wom - an

Oh! man

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'wom - an con - fid - ing wom - an'. The second staff is another vocal line with lyrics 'Oh! man'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

Twas down in the garden of

poor trust - ing man.

This system contains the next two staves of music. The top staff is a vocal line with lyrics 'Twas down in the garden of'. The second staff is another vocal line with lyrics 'poor trust - ing man.'. The bottom two staves are piano accompaniment, continuing the musical accompaniment.

COR.

E - den, Their sor - rows and their troubles be - gan.

This system contains the third set of staves. The top staff is a cornet part, indicated by the 'COR.' label, with lyrics 'E - den, Their sor - rows and their troubles be - gan.'. The bottom two staves are piano accompaniment.

GEOF.

'Twas Eve first ate of the ap - ple And

This system contains the final set of staves. The top staff is a solo part, indicated by the 'GEOF.' label, with lyrics ''Twas Eve first ate of the ap - ple And'. The bottom two staves are piano accompaniment.

But it took the ver - y
tempt - ed man I be - lieve.

colla voce.

dev - il him - self to tempt our moth - er Eve. That is 'so.
That is so. That is so.

ff

pp

f *pp*

ff

No 4.

Melodrame.

Moderato.

Piano

pp

The musical score is written for piano in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). It consists of six systems of two staves each. The first system includes the tempo marking 'Moderato.' and the dynamic marking '*pp*'. The music features a variety of textures, including flowing eighth-note passages, block chords, and melodic lines with slurs. The final system concludes with a 'rit.' (ritardando) marking.

No 5. My Own United States.

Lyric by
STANISLAUS STANGÉ.

John.

Music by
JULIAN EDWARDS.

Andante moderato.

Piano. *p*

The piano introduction is in 4/4 time, marked 'Andante moderato' and 'Piano' (p). The right hand features a melody with eighth notes and rests, while the left hand plays a bass line with triplets of eighth notes.

JOHN.

The
The

The first vocal line begins with a section marked 'S' (Solo). The melody is in a major key with a flat in the key signature. The piano accompaniment continues with chords and a steady bass line.

po - et sings of sun - ny France, Fair ol - ive lad - en
po - et sings of Switz - er - land, Braw Scot - land's heath - ered

The second vocal line continues the melody. The piano accompaniment features a 'p' dynamic marking and continues with chords and a steady bass line.

Spain, The Gre - cian Isles, I - tal - ia's smiles, And
moor, The shim - m'ring sheen of Ire - land's green, Old

The third vocal line concludes the piece. The piano accompaniment continues with chords and a steady bass line.

In - dia's tor - rid plain, Of E - gyp^t, count - less
Eng - land's rock - bound shore, Quaint Hol - land and the

cresc.

a - ges old, Dark Af - ric's palms and dates, Let
Fa - ther - land, Their charms in verse re - lates,

me ac - claim The land I name, My own U - nit - ed States! I

rit.

Maestoso.

love ev - 'ry inch of her prai - rie land, Each stone on her mountain's side I

f

love ev - 'ry drop of the wa - ter clear, That flows in her riv - ers

wide; I love ev - 'ry tree, ev - 'ry blade of grass, With...

in Co - lum - bi - as gates! The Queen of the earth is the

land of my birth, My own U - nit - ed States. States.

No 6. Just Marry the Man and Be Merry.

Constance, Amelia, Susan, Buckle, Walker and Chorus.

Lyric by
STANISLAUS STANGÉ

Music by
JULIAN EDWARDS.

Allegretto.

Piano. *pp*

CONSTANCE. §

Now lis - ten to me I think we a - gree, All
mar - ry for gold a man who is old, It's

wom - en look for - ward to mar - riage. The blush - ing, young bride, We
bet - ter a spin - ster to tar - ry. Wed the boy you like best, A -

look on with pride, As she steps from the church to her
way with the rest: There is no oth - er one you should

CON.
 car - riage
 mar - ry

When we
 —The

AMELIA.
 As she steps from the church to the car - riage.
 There is no oth - er one you should mar - ry.

SUSAN.
 As she steps from the church to the car riage.
 There is no oth - er one you should mar - ry.

BUCKLE.
 As she steps from the church to the car riage.
 There is no oth - er one you should mar - ry.

WALKER.
 As she steps from the church to the car riage.
 There is no oth - er one you should mar - ry.

CON.
 turn a - way, We wish and we pray, With the strength of a wave that is
 man that you'll love; Will fit like a glove, With him you will nev - er know

tid - al, That we may soon find a man to your mind And we
 sor - row. Should he speak his heart, Don't let him de - part, If you

CON.

men - tal - ly lay out our brid - al
love him, why wait till to - mor - row?

AMELIA & SUSAN.

And we men - tal - ly
If you love him, why

BUCKLE.

And they men - tal - ly
If you love him, why

WALKER.

cresc.

Don't make two bites of a

lay out — our brid - al.
wait till — to - mor - row?

lay out — their brid - al.
wait till — to - mor - row?

CON.

cher-ry, It's waste-ful of time, yes, ver-y. As soon as you find, A

CON.

man to your mind, Just mar-ry the man and be mer-ry

SOPR. & ALTO.

CHORUS. TEN.

BASS

Don't make two bites of a

Don't make two bites of a

cher-ry It's waste-ful of time, yes ver-y. As soon as you find, A

cher-ry It's waste-ful of time, yes ver-y. As soon as you find, A

CON.

Just mar - ry the man and be mer-ry.

man to your mind, Just mar - ry the man and be mer-ry.

man to your mind, Just mar - ry the man and be mer-ry.

ff

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat). The tempo is marked 'CON.' (Contra). The dynamics include 'ff' (fortissimo) in the piano part.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with a whole rest. The bottom two staves are piano accompaniment. The key signature has two flats. The piano part features a steady eighth-note accompaniment.

1. Than 2.

ff

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics and a first ending bracket. The bottom two staves are piano accompaniment. The key signature has two flats. The dynamics include 'ff' (fortissimo) in the piano part.

No 7. When Our Lips in Kisses Met.

Lyric by
STANISLAUS STANGÉ

DUET
Constance and Allen.

Music by
JULIAN EDWARDS.

Andante.

Constance. "Yes, often. Yes, often!"

Allen. "Mrs. Pemberton" "Do you ever think of your boyish days? I mean girlish days?"

Long a -

Piano. *mf*

go, do you re - mem - ber When the day was on the wane, And the

Yes, we

si - lent shadows fall - ing, Once we wan - dered thro' a lane.

reached a fra-grant gar - den, There we stopped, 'Twas tempting fate And we

spent a trembling mo - ment, Stealing ros - es at the gate. We were

Lento.

lit - tle more than chil - dren, But I nev - er shall for-get, The

pp We were lit - tle more than chil - dren,

Lento.

pp

ros - es and the gar - den, Where our lips in kiss - es met, — But —

But I nev - er shall for get, The

The score consists of two vocal staves and a piano accompaniment. The piano part features a flowing melody in the right hand and a harmonic accompaniment in the left hand. The key signature has two sharps (F# and C#), and the time signature is 3/4.

ah! I, nev - er shall for - get The ros - es and the

ros - es and the gar - den, Where our

The score continues with two vocal staves and piano accompaniment. The piano part maintains the same melodic and harmonic structure as the first system.

gar - den where our lips in kiss - es met. How the

lips in kiss - es met, in kiss - es met.

The score concludes with two vocal staves and piano accompaniment. The piano part features a triplet in the right hand and a triplet in the left hand. The key signature changes to one sharp (F#) and the time signature changes to 3/4.

Tempo I.

years have hastened on - ward, Since we part - ed in that lane. Tho' you

Tempo I.

swore to e'er be faith - ful, Yet you ne'er re - turned a - gain.

True, I

saw you with an - oth - er In the gar - den tempt - ing fate, And I

pp

We were

left you when I saw him stealing roses at the gate.

Lento.

lit - tle more than chil - dren, But I nev - er shall for - get The

pp We were lit - tle more than chil - dren,

ros - es and the gar - den Where our lips in kiss - es met, — But —

But I nev - er shall for - get The

oh! I nev - er shall for - get The ros - es and the gar - den, Where our lips in kiss - es
ros - es and the gar - den Where our lips in kiss - es met, in kiss - es

met, Where our lips in kiss - es met, Where our lips in
met, Where our lips in kiss - es met, Where our lips in

kiss - es met.
kiss - es met.

pp

No 8.

Fairyland.

Lyric by
STANISLAUS STANGÉ

Kate and Chorus.

Music by
JULIAN EDWARDS

Andante.

Piano. *pp*

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It features a melody in the right hand with eighth-note triplets and sixteenth-note patterns, and a bass line in the left hand with chords and eighth notes. The tempo is marked 'Andante' and the dynamics are 'pp'.

The piano accompaniment for the first vocal line continues the melodic and harmonic patterns established in the introduction, with a focus on the right hand's intricate textures.

KATE.

There is a land whose mystic strand is trod by fan-cy's feet

The piano accompaniment for the second vocal line features a more active right hand with eighth-note patterns and a steady bass line.

Where fair-ies dwell who weave their spell to mu-sic strangely sweet.

The piano accompaniment for the third vocal line concludes the piece with a final melodic flourish in the right hand and a sustained bass line.

Each maiden there is wond'rous fair, the youth who wins her hand A

gal-lant lord, whose magic sword has conquered all the land.

loco.

rit.

Lento.

Fair - y - land! Fair - y - land! Who has not trod on its mys - tic strand?

Lento.

Fair - y - land! Fair - y - land! Who has not danced with the fair - y - band?

Who has not flown on fan - cy's wing? Who has not heard the fair - ies sing?

Oh, how our hearts to the mem' - ries cling, Of child - hood's fair - y - land.

Tempo I.

There lit - tle elves dis - port them - selves a - round the fair - y queen;

On moonlight nights quaint mountain sprites are e - ver to be seen;

There flow-ers sleep whose spir-its creep from out their fra-grant lips, On

seas of gold brave knights of old sail by in sil-ver ships.

loco.

rit.

Lento.

Fair - y - land! Fair - y - land! Who has not trod on its mys - tic strand?

SOPR. & ALTO.
pp

Hm

TEN. & BASS.
pp

CHORUS (outside.)

Lento.

Fair - y - land! Fair - y - land! Who has not danced with the fair - y - band?

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "Fair - y - land! Fair - y - land! Who has not danced with the fair - y - band?". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Who has not flown on fan - cy's wing? Who has not heard the fair - ies sing?

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "Who has not flown on fan - cy's wing? Who has not heard the fair - ies sing?". The piano accompaniment includes some melodic lines in the right hand and continues the eighth-note bass line.

Oh, how our hearts to the mem' - ries cling, Of child - hood's fair - y -

cresc.

The third system of music features a vocal line and piano accompaniment. The vocal line lyrics are: "Oh, how our hearts to the mem' - ries cling, Of child - hood's fair - y -". The piano accompaniment includes a *cresc.* marking and a *p* marking. The piano part has a more active right hand with chords and some melodic movement.

land, Fair - y - land!

Ah! Oh! how our hearts to the

colla voce.

mem'-ries cling Of child-hood's fair - y - land!

rit.

No 9.

Who Knows.

DUET

Lyric by
STANISLAUS STANGÉ

Kate and John.

Music by
JULIAN EDWARDS.

Valse lento.

Piano. *pp*

The piano introduction is in 3/4 time, marked 'Valse lento' and 'Piano. pp'. It consists of two staves. The right hand plays a series of chords and dyads, while the left hand plays a simple, flowing bass line with eighth notes.

KATE.

JOHN.

Why bends to the riv - er the

The first line of the duet features two vocal staves and a piano accompaniment. Kate's part begins with a rest followed by the lyrics 'Why bends to the riv - er the'. John's part has a rest. The piano accompaniment continues with chords and a bass line, marked 'pp'.

rose? _____ Is she

Who knows? _____ Who knows? _____

The second line of the duet continues the vocal parts and piano accompaniment. Kate's part continues with 'rose? _____ Is she'. John's part has a rest. The piano accompaniment provides harmonic support with chords and a bass line.

seek - ing to learn where he goes? _____

Who - knows? _____ Who

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "seek - ing to learn where he goes? _____". The middle staff is another vocal line in treble clef with the lyrics "Who - knows? _____ Who". The bottom two staves are piano accompaniment in grand staff notation, featuring chords and a melodic line in the right hand and a bass line in the left hand.

Does the riv - er re - ply ' As he glides swift - ly by or

knows? _____

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "Does the riv - er re - ply ' As he glides swift - ly by or". The middle staff is another vocal line in treble clef with the lyrics "knows? _____". The bottom two staves are piano accompaniment in grand staff notation, featuring chords and a melodic line in the right hand and a bass line in the left hand.

si - lent - ly flow And the rose nev - er know.

Who knows? _____ Who

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "si - lent - ly flow And the rose nev - er know.". The middle staff is another vocal line in treble clef with the lyrics "Who knows? _____ Who". The bottom two staves are piano accompaniment in grand staff notation, featuring chords and a melodic line in the right hand and a bass line in the left hand.

Meno mosso.

The riv - er to the o - cean flows

knows? _____

rit. *p*

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line in treble clef with lyrics. The second line is a vocal line in treble clef with a long horizontal line indicating a breath or continuation. The bottom two lines are a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a *rit.* (ritardando) marking and a *p* (piano) dynamic marking. It features a series of chords and arpeggiated figures.

kiss - ing ma - ny a blush - ing rose

There is but one _____

Detailed description: This system contains the next two lines of the musical score. The top line is a vocal line in treble clef with lyrics. The second line is a vocal line in treble clef with a long horizontal line. The bottom two lines are a piano accompaniment in grand staff. The piano part continues with chords and arpeggiated figures, maintaining the *p* dynamic.

There

he will re - gret, The rose of Love he'll ne'er for - get

Detailed description: This system contains the final two lines of the musical score. The top line is a vocal line in treble clef with lyrics. The second line is a vocal line in treble clef with a long horizontal line. The bottom two lines are a piano accompaniment in grand staff. The piano part concludes with a final chord and a fermata over the treble clef staff.

is — but one — he will — re - gret, — The rose, the rose of

crese.

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a steady accompaniment with some melodic lines in the right hand. The lyrics are 'is — but one — he will — re - gret, — The rose, the rose of'.

love — he'll — ne'er — for - get, —

rit. *a tempo.*

f

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The piano part has a more active accompaniment with some chords and melodic fragments. The lyrics are 'love — he'll — ne'er — for - get, —'. Performance markings include 'rit.' (ritardando) and 'a tempo.' (return to tempo) above the vocal lines, and 'f' (forte) in the piano part.

Why turns from the lov - er the

pp

Detailed description: This system contains the fifth and sixth systems of music. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The piano part features a more active accompaniment with some chords and melodic fragments. The lyrics are 'Why turns from the lov - er the'. A performance marking of 'pp' (pianissimo) is present in the piano part.

Who knows? _____ Who knows? _____

maid? _____ Why

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Who knows? _____ Who knows? _____". The middle staff is another vocal line with lyrics "maid? _____ Why". The bottom two staves are piano accompaniment, with the left hand playing a simple bass line and the right hand playing chords and moving lines.

Who knows? _____ Who

is it of love she's a - fraid? _____

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Who knows? _____ Who". The middle staff is another vocal line with lyrics "is it of love she's a - fraid? _____". The bottom two staves are piano accompaniment, continuing the harmonic support for the vocal lines.

knows? _____

Is she wick - ed - ly sly, or ex - ceed - ing - ly shy, Means she

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "knows? _____". The middle staff is another vocal line with lyrics "Is she wick - ed - ly sly, or ex - ceed - ing - ly shy, Means she". The bottom two staves are piano accompaniment, featuring more complex chordal textures and melodic lines.

Who ———

"yes," or "no," ——— "yes," or "no" ———

rit.

Detailed description: This system contains three staves. The top staff is a vocal line with a long note on 'Who' followed by a rest. The middle staff is another vocal line with lyrics 'yes,' or 'no,' followed by a rest, then 'yes,' or 'no' followed by a rest. The bottom staff is a piano accompaniment with chords and a melodic line in the bass clef. A 'rit.' marking is placed above the piano staff.

Meno mosso.

knows? ———

The maid - en from her lov - er turns

rit.

Detailed description: This system contains three staves. The top staff is a vocal line with a long note on 'knows?' followed by a rest. The middle staff is another vocal line with lyrics 'The maid - en from her lov - er turns'. The bottom staff is a piano accompaniment with chords and a melodic line in the bass clef. A 'rit.' marking is placed above the piano staff.

She knows life's riv - er flows al -

si - lent, while his pas - sion burns.

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'She knows life's riv - er flows al -'. The middle staff is another vocal line with lyrics 'si - lent, while his pas - sion burns.'. The bottom staff is a piano accompaniment with chords and a melodic line in the bass clef.

way, The rose of love blooms one brief day. She knows life's riv - er

She knows life's riv - er

f *crese.*

flows al - way, The rose, the rose of love _____ The rose _____

ff

f

_____ of love blooms one _____ brief day.

rit.

No. 10.

While You're Thinking.

Lyric by
STANISLAUS STANGÉ.

Cordelia, Amelia, Susan and Female Chorus.

Music by
JULIAN EDWARDS.

Moderato.

Piano.

The piano introduction is in 2/4 time with a key signature of two sharps (D major). It consists of three measures. The first measure is marked *p* (piano) and features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The second measure is marked *f* (forte) and continues the melody. The third measure concludes the introduction with a final chord.

CORDELIA.

Did you ev - er gaze in - to a sweet maid - en's eye, An
Did you ev - er gaze in - to a sweet maid - en's eye, An

The piano accompaniment for the first line of the vocal part is in 2/4 time. It features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The first measure is marked *pp* (pianissimo) and the second measure is marked *stacc.* (staccato).

eye of ce - ru - le - an hue, — Oh! the in - no-cent stare, the
eye of po - et - i - cal brown, — Oh! the far - a - way stare, the

The piano accompaniment for the second line of the vocal part is in 2/4 time. It features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment.

won - der-ment there, Tho' she's look - ing you through and through. While you're
pic - ture - es-que glare, Tho' she's look - ing you up and down. While you

The piano accompaniment for the third line of the vocal part is in 2/4 time. It features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment.

mak- ing sheep's eyes, she is get-ting your size, And tak- ing full meas-ure of you. So I
 think 'what a soul,' she is play- ing a role, Suc-cess-ful in coun-try or town. So I

p *p*

bid you be-ware, Shun the ba - by like stare, Of those sau- cer like eyes of blue.
 bid you be-ware, Shun the hyp- not - ic stare, Of those vel- vet - y eyes of brown.

AMELIA with SOP.

SUSAN with ALTO.

Sowe
Sowe

CHORUS.

bid you be-ware, Shun the ba - by like stare, Of those sau- cer like eyes of blue. _
 bid you be-ware, Shun the hyp- not - ic stare, Of those vel- vet - y eyes of brown. _

Allegretto.

While you're think - ing "In - no - cent lit - tle thing!" —
 While you're think - ing "po - et - i - cal lit - tle thing!" —

mp

She is pond - 'ring, Will he give up — a ring?" —
 She is pond - 'ring, Will he stay on — the string?" —

"Flow - ers?" "can - dy?" "May - be an ex - pen - sive fur?" You —
 "Play him?" "land him?" "He's ea - sy e - nough 'tis true!" You —

won - der if she'd put up with you, She will if you put up for her. —
 won - der if you would do for her, She knows that she'll do — for you. —

While you're think - ing In - no - cent lit - tle thing!"
 While you're think - ing "Po - et - i - cal lit - tle thing!"

f

She is pond'r - ing, "Will he give up - a ring?"
 She is pond'r - ing, "Will he stay on - the string?"

COR.

"Flow - ers" "Can - dy?" "May - be an ex - pen - sive fur? You -
 "Play him" "Land him" "He's ea - sy e - nough 'tis true. You -

won-der if she'd put up with you, She will if you put up for her. —
 won-der if you would do for her, She knows that she'll do — for you. —

won-der if she'd put up with you, She will if you put up for her. —
 won-der if you would do for her, She knows that she'll do — for you. —

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The lyrics are: "won-der if she'd put up with you, She will if you put up for her. — won-der if you would do for her, She knows that she'll do — for you. —".

ff

The second system is a piano accompaniment consisting of two staves. It begins with a forte dynamic marking (*ff*). The music features a rhythmic pattern of eighth notes and chords, with some accents (*v*) over the notes.

The third system continues the piano accompaniment with two staves. It maintains the rhythmic and harmonic structure established in the previous system, including accents (*v*) and a fermata over a note in the final measure.

D.C.

The fourth system is the final system of the piano accompaniment, consisting of two staves. It concludes with a double bar line and the instruction *D.C.* (Da Capo). The music features a final cadence with a fermata over the final note.

No 11.

The Suwanee River.

Lyric by
STANISLAUS STANGÉ

QUINTETTE.


Kate, Constance, Robert, John and Allen.

Music by
JULIAN EDWARDS.

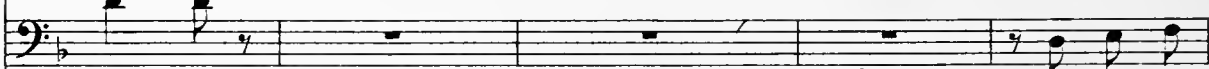
Moderato.


Allen.  I fear my danc-ing has its

Piano. *mf* 

ROBERT. 

ALLEN. Your promise, the coat place on the seat.

 faults. — For years I



KATE.  My prom-ise! My heart — will cease to

ALLEN  have not danced a waltz. —



KATE.
beat

ALLEN
But Ka - tie says it is your will And I your

CON.

ALLEN
I nev - er asked to
wish - es would ful - fill.

KATE. *Piu animato.*
Ah! what shall I do?

ROB.
Your promise!

CON.
dance with you

ALLEN
Give me my

CON.

ALLEN. Ah! if he leaves 'twill break my heart.

coat I will de - part.

KATE. 'Tis use-less, Do not furth-er try.

ROB. If he leaves his death is

CON.

ALLEN. I will de - part.

His death is nigh, his death, his death is

nigh. — His death, death, his death is

'Twill break 'twill break my

I will de - - part I will de -

cresc.

a tempo.

nigh. _____

nigh. _____ Your prom-ise! He must not

heart. _____

part. _____

mp a tempo.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a key with one flat (B-flat major or D minor). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand. The tempo marking 'a tempo.' is at the top right, and 'mp a tempo.' is placed above the piano accompaniment.

KATE.

Gen - er - al! I did de - ceive,

ROB.

leave.

Detailed description: This system contains two vocal staves and a piano accompaniment. KATE's line is on the top staff, and ROB's line is on the second staff. The piano accompaniment continues with a similar rhythmic pattern. The lyrics are: KATE: Gen - er - al! I did de - ceive, ROB: leave.

KATE.

What I said _____ of my aunt was un - true

Detailed description: This system contains one vocal staff and a piano accompaniment. KATE's line is on the top staff. The piano accompaniment continues with a similar rhythmic pattern. The lyrics are: KATE: What I said _____ of my aunt was un - true.

KATE.
A false-hood, dear, I told to you _____

ROB.
'Tis grow - ing

crese.

accel.
The blame is mine, Your par - - don pray _____

late.

accel.

ROB.
Will he de - cline?

CON.
Go not a - way.

ALLEN.
I will stay _____

allarg.

KATE. Wretched fate _____ He will stay, Ah, wretched fate, he will

ROB. He _____ will stay, _____ Yes, he will

CON. He _____ will stay, _____ He will _____

JOHN. He _____ will stay, _____ He will _____

ALLEN. _____ I will stay _____ I will _____

a tempo.

stay. _____

stay. _____

stay. _____

stay. _____ Sweet Kate _____ I've come for you.

stay. _____

a tempo.

Piu mosso.

For -

Will she prove true.

Man loves a day, then

Come sweet

Man's will is the wind's will when - e'er fair wom-an smiles.

piu mosso.

ev - er I shall rue, for - ev - er rue.

For - ev - er I shall

Will she prove true

rides a-way, Some oth - er heart be-guiles.

Loves a day, then rides a-way, some

Kate. then come with me.

Come sweet Kate I

Blessed be her smiles.

rue, for - ev - er . rue For - ev - er I shall rue

She's false she's false, un - true

oth - er heart be - guiles, Some oth - er heart be - guiles

love but thee. Then come with me I love but

Bless - ed be her smiles, Bless - ed be her smiles, Bless - ed be her

ff

p For - ev - er I shall rue *rit.*

She's false, un - true un - true

Some oth - er heart be - guiles. Ha, ha, ha, ha. Ha, ha, ha, ha.

thee I love but thee

smiles, Bless - ed be her smiles. Ha, ha, ha, ha.

pp *rit.*

Andante sostenuto.

Home! Home!

Way down up-on the Suwanee riv-er, Far, far a - -

Ha, ha, ha, ha. Ha, ha, ha, ha, ha, ha,

My heart is broken.

p

Here where I was born. Home! Home!

way There's where my heart is turn - ing ev - er

ha, ha, ha, ha, ha, ha. Ha, ha, ha, ha. A tok-en of what?

The greatest wealth your tender heart.

Give me a tok - en.

Oh, heart forlorn oh, heart for-lorn.

There's where the old folks stay. All up and down the

Ha, ha, ha, ha, A token of what? Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

The lovelight in your eyes. No mat - ter if all else de -

Of love, of love.

p

Naught dear-er on earth, than the land of my

whole cre - a-tion. Sad - - ly I roam.

ha! Ha, ha, ha, ha! A glove. Ha, ha, ha,

part, And leave but you, and I

A glove, A glove, A glove, I can laugh as well as you, Ha, ha, ha, ha.

birth. Home!

Still long - ing for the old plan - - ta - tion,

ha! No man for long is constant, true.

No mat - ter if all else de - part and

I can laugh as well as you, Ha, ha, ha, ha! Ha, ha, ha,

Home! Here — was I — born. Oh,

And for the old folks at home. All the world is

Ha, ha, ha, ha! ha, ha, ha, ha, ha, ha, ha! While he's in love, he'll kneel and pray

leave but you and I. The hol - - low shams and

ha! ha, ha, ha, ha! ha, ha, ha, ha!

cresc.

heart for - lorn.

sad and drea - ry, Ev' - ry - where I

When he gets up he walks a-way, When he gets up he walks a-way, He walks a -

pomp — of earth can ease no sin - gle

Ha, ha, ha, ha!

The first system of the musical score consists of six staves. The top two staves are vocal lines in G major, with lyrics: "heart for - lorn.", "sad and drea - ry, Ev' - ry - where I". The third staff is a vocal line with lyrics: "When he gets up he walks a-way, When he gets up he walks a-way, He walks a -". The fourth staff is a vocal line with lyrics: "pomp — of earth can ease no sin - gle". The fifth staff is a bass line with lyrics: "Ha, ha, ha, ha!". The sixth staff is a piano accompaniment in G major, featuring chords and a bass line.

Here was I born. Home!

roam Oh, dearest how my heart grows weary,

way My glove, My glove. I did not

pain Full sad the hearts that learn too late, That

When he gets up he walks away, He walks a-way A token of love,

The second system of the musical score consists of six staves. The top two staves are vocal lines in G major, with lyrics: "Here was I born. Home!", "roam Oh, dearest how my heart grows weary,". The third staff is a vocal line with lyrics: "way My glove, My glove. I did not". The fourth staff is a vocal line with lyrics: "pain Full sad the hearts that learn too late, That". The fifth staff is a bass line with lyrics: "When he gets up he walks away, He walks a-way A token of love,". The sixth staff is a piano accompaniment in G major, featuring chords and a bass line.

Home! 'Tis the
 Far from the old folks at home.
 say. No fear I feel un-til you kneel, No fear I feel un-til you
 all but love is vain. Then
 You fear I'll walk a - way I

voice of the South call - - ing to me
 All the world is sad and drea - - ry,
 kneel No fear I feel un-til you kneel, No fear I feel un-til you
 come sweet Kate, Come with
 nev - - er will walk a - way. Her

dear - er - than all 'Tis the
 Ev' - ry - where I roam,
 kneel. No fear I feel un-til you kneel, No fear I feel un-til you
 me Come with me I
 glove Ha, ha, ha, ha, ha, ha, ha, ha! I

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "dear - er - than all 'Tis the Ev' - ry - where I roam, kneel. No fear I feel un-til you kneel, No fear I feel un-til you me Come with me I glove Ha, ha, ha, ha, ha, ha, ha, ha! I". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. There are dynamic markings like *mf* and *f*, and articulation like accents and slurs.

voice of the South call - ing to me, Then
 Oh, dear - est how my heart grows wea - ry, Far
 kneel. Nay, nay, you nev - er will walk a - way, Ha, ha, ha,
 love I love but thee, Then
 nev - er will walk a - way ne'er walk a -

Musical score for the second system, including vocal lines and piano accompaniment. The score is in G major and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "voice of the South call - ing to me, Then Oh, dear - est how my heart grows wea - ry, Far kneel. Nay, nay, you nev - er will walk a - way, Ha, ha, ha, love I love but thee, Then nev - er will walk a - way ne'er walk a -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. There are dynamic markings like *mf* and *f*, and articulation like accents and slurs.

cresc. e accel.

voice _____ of the
 from the old, old
 ha! ha, ha, ha, ha! ha, ha, ha, ha! ha, ha, ha, ha! ha, ha, ha,
 come dear heart with
 way, Ha, ha, ha, ha! ha, ha, ha, ha! ha, ha, ha, ha! ha, ha, ha, ha!

8

cresc. e accel.

rall.

South, I an - swer thy call. —
 folks at home. —
 ha, ha, ha, ha, ha, ha, ha, ha, ha! He nev - er will walk a - way —
 me Then come dear heart with me. —
 Ha, ha, ha, ha, ha, ha, ha, ha! nev - er will walk, I nev - er will walk a - way. —

8

rall.

Finale I.

No 12.

Lyric by
STANISLAUS STANGÉ.

Principals and Chorus.

Music by
JULIAN EDWARDS.

Tempo di Valse.

Piano.

The piano introduction is in 3/4 time and begins with a *p* (piano) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes and chords. The piece concludes with a final chord in the right hand.

AMELIA & SUSAN.

BUCKLE & WALKER.

Grace-ful hop-ping, nev-er stop-ping Ten-der squeez-ing Oh! quite

The vocal line for Amelia and Susan is written in a single staff. The piano accompaniment is in two staves. The lyrics are: "Grace-ful hop-ping, nev-er stop-ping Ten-der squeez-ing Oh! quite". The piano part features a *f* (forte) dynamic and includes a melodic line in the right hand and a bass line in the left hand.

pleas-ing With a twirl so and a whirl so I could waltz on for

The vocal line continues with the lyrics: "pleas-ing With a twirl so and a whirl so I could waltz on for". The piano accompaniment continues with the same melodic and bass lines as in the previous section.

ev - er with you. Ah! Grace-ful hop-ping, nev - er stop-ping, Ten-der

SOP.

ALTO.

TEN.

BASS.

CHORUS.

ff

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'ev - er with you.' followed by 'Ah! Grace-ful hop-ping, nev - er stop-ping, Ten-der'. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, marked with a forte dynamic (*ff*).

squeez-ing Oh!most pleas-ing, Ah! With a twirl so and a whirl so,

squeez-ing Oh!most pleas-ing With a twirl so and a whirl so,

squeez-ing Oh!most pleas-ing With a twirl so and a whirl so,

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal parts enter with the lyrics 'squeez-ing Oh!most pleas-ing, Ah! With a twirl so and a whirl so,'. The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

I could dance on for ev - er with you. Yes _____ for

I could dance on for ev - er with you. Waltz on for ev - er, for ev - er, for

I could dance on for ev - er with you. Waltz on for ev - er, for ev - er, for

p

ev - er with you, _____ for ev - er with you, With a bound so

ev - er. Stop - ping no nev - er, no nev - er, no nev - er With a bound so

ev - er. Stop - ping no nev - er, no nev - er, no nev - er With a bound so

crsc. *ff*

and a - round so This waltz is de - light - ful, de - light - ful and new, With a

and a - round so This waltz is de - light - ful, de - light - ful and new, With a

and a - round so This waltz is de - light - ful, de - light - ful and new, With a

Moderato.

twirl so and a whirl so I could

twirl so and a whirl so I could

twirl so and a whirl so I could

Moderato.

ff *pp*

Andante sostenuto.

KATE. *p* Good-night North!

AMELIA. *p* Good-night North!

CORDELIA. *p* Good-bye South!

CONSTANCE. *p* Good-night North!

SUSAN. *p* Good-night North!

BUCKLE & GEOFFREY. *p* Good-bye South!

JOHN. Good-bye South!

ALLEN. *p* Good-bye South! Good - bye...

GRAHAM. *p* Good - night North! Good - night.

WALKER. *p* Good-bye South!

CHORUS.

SOP. & ALTO. *p* Good-night North!

TEN. *p* Good-bye South!

BASS. *p* Good-bye South!

SLAVES CHORUS.

SOP. & ALTO. *p* Good-bye South!

TEN. *p* Good - night North!

BASS. *p* Good - night North!

Andante sostenuto.

KATE. *p* Good-night Yankees, We

AMELIA. *p* Good-night Yankees, We

CON. *p* Good-night Yankees, We

SUSAN. *p* Good-night Yankees, We

BUCK. & GEOF. *p* Good-bye South, Ladies don't you sigh, We'll meet you bye and bye, Good-bye South.

JOHN. *p* Good-bye South, Ladies don't you sigh, We'll meet you bye and bye, Good-bye South.

ALLEN. *p* Good-bye South, Ladies don't you sigh, We'll meet you bye and bye, Good-bye South.

GRAHAM. *p* Good-night Yankees, We

WALKER. *p* Good-bye South, Ladies don't you sigh, We'll meet you bye and bye, Good-bye South.

p Good-night Yankees, We

p Good-bye South, Ladies don't you sigh, We'll meet you bye and bye, Good-bye South.

p Good-night Yankees, We

p

KATE. *pp*
 soon may meet a - gain, Fare you well till then, Good-night Yan-kees. The

AMELIA. *pp*

COR. *pp*

CON. *pp*
 soon may meet a - gain, Fare you well till then, Good-night Yan-kees. The

SUSAN. *pp*

BUCK. & GEOF. *pp*

JOHN. *pp*

ALLEN. *pp*

GRAHAM. *pp*
 soon may meet a - gain, Fare you well till then, Good-night Yan-kees. The

WALKER. *pp*

soon may meet a - gain, Fare you well till then, Good-night Yan-kees.

soon may meet a - gain, Fare you well till then, Good-night Yan-kees.

K. sun that shines on north-ern pines— The rose _____ of the South brings
 A. The rose of the South brings
 C. sun that shines on north-ern pines— The rose of the South brings
 C. sun that shines on north-ern pines— The rose of the South brings
 S. sun that shines on north-ern pines— The rose of the South brings
 B. & G. The rose _____ of the South brings
 J. sun that shines on north-ern pines— The rose _____ of the South brings
 A. sun that shines on north-ern pines— The rose _____ of the South brings
 G. sun that shines on north-ern pines— The rose _____ of the South brings
 W. sun that shines on north-ern pines— The rose _____ of the South brings

(unaccompanied.)

forth. The wind that blows o'er the south-ern rose Car-ries its scent to the
 forth. The wind that blows o'er the south-ern rose Car-ries its scent to the
 forth. The wind that blows o'er the south-ern rose Car-ries its scent to the
 forth. The wind that blows o'er the south-ern rose Car-ries its scent to the
 forth. The wind that blows o'er the south-ern rose Car-ries its scent to the
 forth. The wind that blows o'er the south-ern rose Car-ries its scent to the
 forth. The wind that blows o'er the south-ern rose Car-ries its scent to the

forth. The wind that blows o'er the south-ern rose Car-ries its scent to the
 forth. The wind that blows o'er the south-ern rose Car-ries its scent to the

K. North. The sun that shines on the

A. The sun that shines on north-ern pines, The

C. North. The sun that shines on the north - ern

C. North. Good-night The sun that shines on north-ern pines. The

B. & G. The sun that shines on north-ern pines. The

J. North. Good - night, good - night.

A. North. Good - night, good - night.

G. North. Good - night, good - night.

W. Good - - - night. The

The sun that shines on north-ern pines The

The sun that shines on north-ern pines The

The sun that shines on north-ern pines The

The sun that shines on north-ern pines The

The sun that shines on north-ern pines The

The piano accompaniment consists of two staves, treble and bass clef, in a key signature of two flats (B-flat major or D-flat minor). The music features a steady, rhythmic accompaniment with chords and moving lines in both hands. Dynamics include *f* (forte) and *fz* (forzando).

pines. The wind
 rose of the south brings forth. The wind that blows o'er the
 pines. The wind
 pines.
 rose of the south brings forth. The wind that blows o'er the
 good night. The wind that blows o'er the
 rose of the south brings forth. good - night, The wind that blows o'er the
 good - night, good night.
 good night.
 rose of the South brings forth. The wind that blows o'er the
 rose of the South brings forth. The wind that blows o'er the
 rose of the South brings forth. The wind that blows o'er the
 rose of the South brings forth. The wind that blows o'er the

K. that blows Car-ries its scent to the North. The
 A. south-ern rose
 C. that blows oer the rose Car-ries its scent to the North. The
 C. south-ern rose Car-ries its scent to the North. The
 S. south-ern rose Car-ries its scent to the North. The
 B. & G. south-ern rose Car-ries its scent to the North. The
 J. Car-ries its scent to the North. The
 A. Car-ries its scent to the North. The
 G. Car-ries its scent to the North. Good
 W. Car-ries its scent to the North. Good

south-ern rose. Car-ries its scent to the North.
 south-ern rose. Car-ries its scent to the North.
 south-ern rose. Car-ries its scent to the North.
 south-ern rose. Car-ries its scent to the North.

(orchestra.)

cresc.
 wind_ that blows o'er the south-ern rose_ Car-ries its scent to the

cresc.
 wind that blows o'er the south - ern rose_ Car-ries its scent to the

cresc.
 wind_ that blows o'er the south - ern rose_ Car-ries its scent to the

cresc.
 wind_ that blows o'er the south-ern rose_ Car-ries its scent to the

night! good - night! good - night! good -

night! good - night! good - night! good -

ff
 Good *ff*
 Good *ff*
 Good *ff*

ff
 Good *ff*
 Good *ff*
 Good *ff*

cresc.

K. *ff* *pp* *ff* *pp*
 North! Good - night! good - night! Good - bye! good-bye
 A. *ff* *pp* *ff* *pp*
 C. North! Good - night! good - night! Good - bye! good-bye
 C. *ff* *pp* *ff* *pp*
 S. North! Good - night! good - night! Good - bye! good-bye
 B. & G. *ff* *pp* *ff* *ppp*
 night! Good - night! good - night! Good - bye! good-bye
 J. *ff* *pp* *ff* *ppp*
 night Good - night! good - night! Good - bye! good-bye, good-bye
 A. *ff* *pp* *ff* *ppp*
 night Good - night! good - night! Good - bye! good-bye, good-bye
 G. *ff* *pp* *ff* *pp*
 night Good - night! good - night! Good - bye! good-bye
 W. *ff* *pp* *ff* *pp* *ppp*
 night! good - night! Good - bye! good-bye, good-bye
 night! good - night! Good - bye! *pp*
 night! good - night! Good - bye! good-bye *pp*
 night! good - night! Good - bye! *ff*
 night! good - night! Good - bye! *ff*
ff (unaccompanied.) *ff* *pp* *ff* *pp*

The musical score is arranged in systems of staves. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are written in a 2/4 time signature with a key signature of one flat (B-flat major). The lyrics are: "Good-night Yan-kees. Good - night! good night!"

Dynamic markings include *pp* (pianissimo) and *ppp* (pianississimo). The score includes various musical notations such as notes, rests, slurs, and ties. The lyrics are placed below the corresponding vocal staves.

Lyrics for Soprano: Good-night Yan-kees. Good - night! good night!

Lyrics for Alto: Good-night Yan-kees. Good - night! good - night!

Lyrics for Tenor: South Good - night! good - night!

Lyrics for Bass: South Good - night! good - night!

Lyrics for Bass (continued): Good-night Yan-kees. Good - night! good-night!

Lyrics for Soprano: Good-night Yan-kees. Good - night, good - night.

Lyrics for Alto: South. good - night.

Lyrics for Bass: Good-night, good-night.

Lyrics for Soprano: Good - - night, good - night.

Lyrics for Alto: Good-night Yan-kees. Good - - night, good - night.

Lyrics for Bass: Good-night, good-night.

Tempo di Marcia.

Musical notation for the first system of the march, featuring piano (*p*) dynamics and a crescendo (*cresc.*) marking.

Musical notation for the second system of the march.

Musical notation for the third system of the march, featuring fortissimo (*ff*) dynamics.

ALLEN.

Musical notation for the vocal line and piano accompaniment of the first verse, featuring mezzo-forte (*mf*) dynamics.

Hush! hear the trum-pets blare, Flag wav-ing in the air, Loud sounds the

Musical notation for the vocal line and piano accompaniment of the second verse.

ket - tle drum, See now the sol-diers come, These are the sons of Mars,

Men marked by ma - ny scars They have made the foe-man fly, They are men who

do or die They are the sol-diers who have fought and won.

CHORUS.

SOP.&ALTO.
TEN.
BASS.

They are the sol-diers who have fought and won.

SOLDIERS.

Tramp, tramp, tramp the boys are

march - ing Cheer up comrades, they will come And be-neath the star-ry flag We shall



breathe the air a-gain, Of the free-land in our own be-lov-ed land.

ALLEN.



March, march, march, Hear the bu-gles call, March, march, march,



Sol-diers one and all, March, march, march, A glo-rious sight 'tis true, Are the



men of steel, As they march and wheel, While pass-ing in re - view. —

cresc.

ff SOP. & ALTO.
 CHORUS. *ff* BUCK & GEOFF. with TEN.
 WALKER with BASS.

March, march, march, Hear the bu-gles call March, march, march,
 March, march, march, Hear the bu-gles call March, march, march,

ff

Soldiers one and all March, march, march a glo-ri-ous sight 'tis true Are the
 Soldiers one and all March, march, march a glo-ri-ous sight 'tis true Are the

men of steel, As they march and wheel, While passing in re - - view.
 men of steel, As they march and wheel, While passing in re - - view.

SOLDIERS.
 Glor - - y, Glor - y hal - le-

- lu - jah! Glo - - ry, glo - ry hal-le - lu - jah! Glo - - ry, glo - ry hal-le-

- lu - jah! As we go march - ing on!

ALLEN.
There they go march - ing by, Clear, calm each mar - tial eye Bright - ly their

bay' nets gleam, On in an end - less stream. See! how they step in time,

Look! 'tis a sight di - vine, Cheer the gal - lant sons of Mars, Rend the skies with

your hur-rah! They are the sol-diers who have fought and won.—

SOP. & ALTO.
They are the sol-diers who have fought and won.

BUCK. & GEOFF with TEN.

CHORUS.
They are the sol-diers who have fought and won.

WALKER with BASS.

SOLDIERS.
Hur - - rah! hur-rah! we bring the ju-bi-lee Hur -

rah! hur-rah! the flag that makes you free. So we sing the cho-rus from At -

lan - ta to the sea, As we go march-ing through Geor - gia.

cresc.

ALLEN.

Musical notation for the first system of the Allen section, including vocal line and piano accompaniment.

March, march, march, Hear the bu-gles call, March, march, march,

Musical notation for the second system of the Allen section, including vocal line and piano accompaniment.

Sol-diers one and all, March, march, march, A glo-rious sight to see, Are the

Musical notation for the third system of the Allen section, including vocal line and piano accompaniment.

men of steel, as they march and wheel While pass-ing in re - view. *cresc.*

Musical notation for the Slaves Chorus section, including vocal lines for Soprano & Alto, Tenor, and Bass, and piano accompaniment.

SLAVES CHORUS.

ff SOP. & ALTO. March, march, march, Hear the bu-gles call, March, march, march,

ff BUCK. & GEOFF with TEN. March, march, march, Hear the bu-gles call, March, march, march,

ff WALKER with BASS. March, march, march, Hear the bu-gles call, March, march, march,

Sol-diers one and all, March, march, march, A glo-rious sight to see Are the

Sol-diers one and all, March, march, march, A glo-rious sight to see Are the

KATE & AMELIA.

Den I wish I was in Dix-ie Hoo-

CONST. & SUSAN.

SOP.

Den I wish I was in Dix-ie Hoo-

ALTO.

SOP. & ALTO.

men of steel As they march and wheel While pass-ing in re - view.

TEN.

men of steel As they march and wheel While pass-ing in re - view.

BASS.

SLAVES.

KATE & AMELIA.

ray! Hoo-ray! In Dix - ie Land, I took my stand, To lib and die in

CONST. & SUSAN.

SOP.

ALTO.

ray! Hoo-ray! In Dix - ie Land, I took my stand, To lib and die in

Dix - ie, A - way! a - way! I'll lib and die in Dix - ie.

JOHN.

Dix - ie A - way! a - way! I'll lib and die in Dix - ie. I

I wish I was in
 wish I was in Dix - ie.
 love ev - 'ry tree, ev - 'ry blade of
 wish I was in the land o' cot - ton Sim - mon seed and

Dix - ie I wish I was in
 I wish I was in Dix - ie.
 grass With - - in Co - - lum - bia's gates.
 sand 'y bot - tom Hur - rah! Hur - rah! Hur - rah! Hur -

KATE & AMELIA.

Dix - ie. The_ queen of the earth, Is the land_ of my birth, My_

COR.

CONST. & SUSAN.

The_ queen of the earth, Is the land of my birth, My

BUCK.

JOHN.

The_ queen of the earth, Is the land_ of my birth, My

GEOFF.

ALLEN.

The_ queen of the earth, Is the land of my birth, My

GRAHAM.

WALKER.

SOP.

rah! The_ queen of the earth Is the land_ of my birth, My_

ALTO.

TEN.

The_ queen of the earth Is the land of my birth, My

BASS.

SOP. & ALTO.

The_ queen of the earth Is the land of my birth, My

TEN. & BASS.

CHORUS.

SLAVES.

Piano accompaniment for the chorus and slaves, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes a forte (ff) dynamic marking.

My own

own U - nit - ed States. My own

own U - nit - ed States. My own

own U - nit - ed States. My own

own U - nit - ed States. My own

own U - nit - ed States. My own

own U - nit - ed States. My own

own U - nit - ed States. My own

own U - nit - ed States. My own

own U - nit - ed States. My own

own U - nit - ed States. My own

own U - nit - ed States. My own

own U - nit - ed States. My own

own U - nit - ed States. My own

own U - nit - ed States. My own

own U - nit - ed States. My own

own U - nit - ed States. My own

own U - nit - ed States. My own

K. & A. U - nit - ed States.

My own U - nit - ed States.

C. & S. U - nit - ed States.

B. U - nit - ed States.

J. My own U - nit - ed States.

G. My own U - nit - ed States.

A. My own U - nit - ed States.

G. & W. My own U - nit - ed States.

My own U - nit - ed States.

My own U - nit - ed States.

My own U - nit - ed States.

My own U - nit - ed States.

My own U - nit - ed States.

My own U - nit - ed States.

My own U - nit - ed States.

First system of musical notation, featuring a treble and bass clef staff. The music is in a minor key (one flat) and consists of several measures of chords and melodic lines.

Second system of musical notation, continuing the piece with similar chordal and melodic structures.

Third system of musical notation, including a large slur over a series of chords in the treble clef.

Fourth system of musical notation, featuring a triplet of eighth notes in the treble clef.

Fifth system of musical notation, concluding the page with a final chordal structure and a double bar line.

No 1. Introduction and Chorus.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Andante.

Piano.

ff *p*

f *cresc.* *ff*

pp *pp*

System 1: Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a rhythmic accompaniment of eighth notes.

System 2: Treble clef features a melodic line with dynamic markings *ff*, *p*, *f*, and *p*. Bass clef continues the accompaniment with dynamic markings *f* and *p*.

System 3: Treble clef contains a complex texture with triplets and dynamic markings *f* and *pp*. Bass clef features a melodic line with dynamic markings *p* and *pp*.

System 4: Treble clef includes triplets and sixteenth-note passages with dynamic markings *f* and *pp*. Bass clef has a melodic line with dynamic markings *f* and *pp*.

System 5: Treble clef features triplets and sixteenth-note passages with dynamic markings *f* and *pp*. Bass clef has a melodic line with dynamic markings *f* and *pp*.

System 6: Treble clef contains a melodic line with eighth notes. Bass clef contains a rhythmic accompaniment of eighth notes.

SLAVES.

TEN. *p*

CHORUS. BASS.

Sing! Sing! Dar-kies sing!

Doan ye heah de ban - jo ring? Sing! Sing! Dar-kies sing!

Sing in de bright moon - shine, — A-wait - in' fo' a-wait in' fo' dat gal ob

mine, *pp*
De cot-ton fields am

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a long note for the word 'mine,' followed by a rest. The piano accompaniment is in a bass clef with the same key signature, featuring a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

white as snow; Keep a - pick - in'! Keep a - pick - in'! We lub to see de

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment continues with its characteristic eighth-note accompaniment, with some chords in the right hand.

cot-ton grow, Keep a - pick - in'! Keep a - pick - in'! Keep a -

The third system continues the vocal line and piano accompaniment. The vocal line maintains the rhythmic pattern of the previous systems. The piano accompaniment includes some melodic flourishes in the right hand, such as slurs over groups of notes.

pick-in' on de ole ban-jo. #8
Hang up de shubbel an' de hoe.

The fourth system concludes the piece. The vocal line ends with a final note and a fermata. The piano accompaniment features a more complex texture with slurs and dynamic markings. A key signature change to one flat (F major) is indicated by a sharp sign over the eighth measure.

Take 'down de fid-dle an' de bow. No work we'll do when

uis.
we am free, 'Cept chas-in' ob de 'pos-sum up de ole gum tree.

Sing! Sing! Dar-kies sing! Doan' ye heah de ban-jo

ring? Sing! Sing! Dar-kies sing!

Sing in de bright moon - shine, — A-wait - in' fo', a-wait - in' fo' dat gal ob

SOPR. & ALTO.
I se a - cum-in'!

TEN.
mine. She's a - cum-in'! Dat's de gal I lub yo' know. —

BASS.

f

A-

Allegro.

cum-in to dance by de light ob de moon, To de soun' ob de ole ban-jo. A -

Allegro.

f *cresc.*

cum-in' to dance by de light ob de moon, To de soun' ob de ole ban - jo. Oh,

The first system consists of three staves. The top staff is the vocal line in G major, with lyrics: "cum-in' to dance by de light ob de moon, To de soun' ob de ole ban - jo. Oh,". The middle and bottom staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a bass line of eighth notes.

ff boys an' gals cum out to play de moon an shin - in' bright as day

boys an' gals cum out to play de moon an shin . in' bright as day

The second system consists of three staves. The top staff is the vocal line in G major, with lyrics: "boys an' gals cum out to play de moon an shin - in' bright as day". The middle and bottom staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a bass line of eighth notes. A fortissimo (*ff*) dynamic marking is present at the beginning of the piano part.

Cum, we'll laugh de night a - way, An' dance by de light ob de moon. —

Cum, we'll laugh de night a - way, An' dance by de light ob de moon. —

The third system consists of three staves. The top staff is the vocal line in G major, with lyrics: "Cum, we'll laugh de night a - way, An' dance by de light ob de moon. —". The middle and bottom staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a bass line of eighth notes.

DANCE.

When I'se free, wull yo' take me to Af - rick - y?

No I

p

Wen I'se free wull yo'

woant! No I woant!

take me to Af - rick - y?

No I woant! No I

woant! To dis yeah land I am a - stick-in'

Andante. *f a tempo.*

To dis yeah land he
Heah in de land ob co'n an chicken!

Andante. *f a tempo.*

p Andante.

am a - stick-in'. Heah in de land ob co'n an' chicken! Oh,
Heah in de land ob co'n an' chicken! Oh,

Andante.

a tempo.

boys an' gals cum out an' play De moon am shin - in' bright as day.
boys an' gals cum out an' play De moon am shin - in' bright as day.

a tempo.

Cum, we'll laugh de night a - way, An dance by de light ob de moon.

Cum, we'll laugh de night a - way, An dance by de light ob de moon.

ff

The musical score consists of seven systems. The first system contains the vocal melody and piano accompaniment for the first two lines of lyrics. The second system continues the piano accompaniment. The third system features a piano introduction marked *ff*. The fourth, fifth, sixth, and seventh systems continue the piano accompaniment, with the seventh system ending with a double bar line.

No 2.

My Honeysuckle Girl.

Lyric by
STANISLAUS STANGÉ.

Tom and Chorus.

Music by
JULIAN EDWARDS.

Allegretto non troppo.

Piano.

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

TOM.

When de shad-ders am a - fall - in' An' de bee no long-er hums.
bum - ble bee was bum-min' An' de sky grew ro - sy bright,

SOPR. & ALTO

CHORUS.

TEN. & BASS.

Hm

The vocal part for Tom and the chorus is in 2/4 time. The lyrics are: "When de shad-ders am a - fall - in' An' de bee no long-er hums. bum - ble bee was bum-min' An' de sky grew ro - sy bright,". The piano accompaniment includes a piano (p) dynamic and a fermata over the final chord.

When de night - in - gale am call - in' On mah
On mah ban - jo still a - strum-min' We was

The vocal part continues with the lyrics: "When de night - in - gale am call - in' On mah On mah ban - jo still a - strum-min' We was". The piano accompaniment continues with a piano (p) dynamic.

ban - jo den I strims. I sing
sit - tin' dere all night. Down

Hm

ob de rib - ber flow - in' An' de twink - lin' stars a - bove. Sing
by de rib - ber flow - in', Till de sun rose up a - bove, "Yo'

un poco rit.

I'se a - go - in', go - in', To de yal - ler gal I lub. She's
heah dat roos - ter crow - in'? "Sed de yal - ler gal I lub. She's

un poco rit.

a tempo.

sweet as hun - ey - suck - le, Ma — pre - cious, col - ored pearl, A -
 sweet as hun - ey - suck - le, Ma — pre - cious, col - ored pearl, A -

pp

gaz - in' at de sil - ber moon, Wif ma hun - ey - suckle girl. —
 gaz - in' at de gold - en sun, Wif ma hun - ey - suckle girl. —

She's
 She's

mf

sweet as hun - ey - suck - le, Ma — pre - cious, col - ored pearl. A -
 sweet as hun - ey - suck - le, Ma — pre - cious, col - ored pearl. A -

My—
gaz - in' at de sil - ber moon, Wif ma hun - ey - suckle girl.

ff

Laugh.
hun - ey, hun - ey, hun - ey, hun - ey, hun - ey - suck - le girl, My— hun - ey - suckle
My— hun - ey - suck - le

1.
girl. ————— When de
girl. ————— *D.S.*

ff *D.S.*

2.

girl.

girl.

ppp

ff

The musical score is arranged in a system of seven staves. The top two staves are vocal lines, both labeled 'girl.', with lyrics '2.' above the first staff. The remaining five staves are piano accompaniment. The first piano system (staves 3-4) is marked *ppp*. The final piano system (staves 7-8) is marked *ff*. The score includes various musical notations such as treble and bass clefs, a key signature of two sharps (F# and C#), and dynamic markings.

No 3. Love's Night.

DUET.

Lyric by
STANISLAUS STANGE.

Kate and John.

Music by
JULIAN EDWARDS.

Andante molto.

Piano.

First system of piano introduction. Treble clef, bass clef, 4/4 time signature, key signature of one flat. Dynamics: *pp*. The music features a flowing melody in the right hand and a harmonic accompaniment in the left hand.

Second system of piano introduction. Treble clef, bass clef, 4/4 time signature, key signature of one flat. Dynamics: *pp*. The music continues with a flowing melody in the right hand and a harmonic accompaniment in the left hand.

KATE.

Vocal line for KATE and piano accompaniment. The vocal line begins with a rest followed by a note on a staff with a treble clef. The piano accompaniment consists of chords and moving lines in both hands. The word "Thro'" is written at the end of the first vocal line.

Vocal line with lyrics and piano accompaniment. The lyrics are: "the dark aisles of the night, The summer wind soft - ly blows." The piano accompaniment continues with chords and moving lines in both hands.

Waft - ing to me in its flight — The — o - dor - ous soul of the rose. —

Hushed in the still - ness of night. — The earth has for - got - ten its

care, — The moon throws her soft sil - ver light — On the

KATE.
leaves as they whis - per a pray'r. —

JOHN. *pp*
On the leaves as they whis - per, they whis - per a

Allegretto tempo.

With - in my heart there burns a light, That time can ne'er con-
 pray'r.

mp

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (B-flat) and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by eighth notes A4 and Bb4, then a quarter note C5, and continues with a series of notes including a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. The dynamic marking *mp* is placed at the beginning of the piano part.

sume. In dark-est night it shin-eth bright, My soul it doth il-
 lume 'Tis love for thee. A love that asks not
 Her love for me. A love that asks not

The second system continues the musical score. The vocal line includes the lyrics "sume. In dark-est night it shin-eth bright, My soul it doth il-". The piano accompaniment features a triplet of eighth notes in the right hand. The dynamic marking *f* is placed above the vocal line at the end of the system.

lume 'Tis love for thee. A love that asks not
 Her love for me. A love that asks not

cresc.

f

The third system concludes the musical score. The vocal line includes the lyrics "lume 'Tis love for thee. A love that asks not Her love for me. A love that asks not". The piano accompaniment features a *cresc.* marking and a dynamic marking *f* at the end. The score ends with a double bar line and repeat signs.

why, My love for thee. — A love that

why, My love for thee. — A love that

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major with one flat (F major). The piano accompaniment is in the same key and features a steady bass line with chords in the right hand. Dynamics include *mf* and *f* markings.

can - not die, A love that can - not die, A love that

p *morendo.*

The second system continues the vocal and piano parts. The piano accompaniment includes dynamics *p* and *pp*. The vocal line has a *morendo* marking at the end of the phrase.

asks not why My love for thee, My love for thee. —

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a *pp* dynamic marking. The system concludes with a 6/8 time signature change.

The fourth system is a continuation of the piano accompaniment from the previous system, featuring chords and melodic lines in the right and left hands.

Sir Frog and Mistress Toad.

No 4.

Phoenix and Chorus.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Allegretto.

Phoenix.

Piano.

A frog - gy would a -
Miss Toad was vain and
Said Frog - gy: "Large as that

woo - ing go A - las, a - lack - a - day! He said: "To-night my
full of pride; A - las, a - lack - a - day! Her speck - les green, she
bull I'll grow." A - las, a - lack - a - day! He then commenced to

fate I'll know." A - las, a - lack - a - day! — He loved a lit - tle
gold - en dyed; A - las, a - lack - a - day! — She tried to win a
puff and blow A - las, a - lack - a - day! — His swol - len sides did

speck - led toad; To her he wrote an am - rous ode Which
big black bull, Who all day in the fields would pull, A
ill fore - bode, With one fell bang he did ex - plode; And

was a charm - ing ep - i - sode! A - las, a - lack - a - day!
plough which made him strong and dull. A - las, a - lack - a - day!
blew to ha - des mis - tress Toad. A - las, a - lack - a - day!

PHOENIX.

She sent the frog a note.
 Sir Frog and miss-tress Toad;
 Miss Toad she did the splits.

CHORUS.

SOP.

Croak! Croak! Croak!

ALTO.

TEN.

Croak! Croak! Croak!

BASS.

Croak!

To this ef-fect she wrote: "Sir
 Near by this Bulls a-bode. He
 The Frog blew her to bits. In-

Croak! Croak! Croak!

Croak! Croak! Croak!

Croak!

Frog, you will not suit— at all; Your size is ver - y much too small, Ex - said: "How large must this— frog be Ere you con-sent to mar - ry me" — flat - ed Frog; coa - ceit ed Toad, Their frag - ments strewed the turn - pike road, The

cuse me, I— must say you nay. A - las, a - lack - a - day! —
Big as you Bull!" Miss Toad did say. A - las, a - lack - a - day! —
bull un - heed - ing ploughed a - way. A - las, a - lack - a - day! —

Croak! Croak! Croak! Croak! Croak! Croak! Croak! Croak!

Croak! Croak! Croak! Croak! Croak! Croak! Croak! Croak!

p *crese.* *poco a poco.*

1. 2. 3. A - lack — a - day! — A - las, a-lack-a - day! — day! —

Croak! Croak! Croak! — The frog he croak a - way! — -way! —

Croak! Croak! Croak! — The frog he croak a - way! — -way! —

1. & 2. 3.

f *ff*

No 5.

Spring, Sweet Spring.

Lyric by
STANISLAUS STANGÉ.

Kate.

Music by
JULIAN EDWARDS.

Allegretto.

Piano. *mp*

KATE.

How sweet the

air. Spring is sing - ing in my heart.

Spring, sweet spring, laugh - ing smil - ing spring! Per - fum - ing the hours, A
Spring, sweet spring, laugh - ing smil - ing spring! The nur - mur - ing breeze, The

myriad of flow'rs Are bloom-ing to wel-come thee spring! — From the
whis-per-ing trees, Re-joic-ing-ly wel-come thee spring! — Thy—

brown earth they creep, Just a-wak-ing from sleep To— laugh in the sun-shine with
breath wakes the stream, From its long win-ter dream To— laugh in the sun-light with

thee. — Oh, plea-sant their task In the sun-light to bask There
thee. — The song of the bird Is— ev'-ry-where heard Me-

laugh-ing, re-joic-ing with thee, — With thee fair Spring, with
lo-dious-ly sing-ing of thee, — Of thee fair Spring, of

thee sweet Spring, With laugh - ing, smil - ing Spring! —
 thee fair Spring, Of — laugh - ing, smil - ing Spring! —

Valse lento.

Spring is the time when the world doth sing — The time when the

world doth sing! — Spring is the time when the

heart — is king The time when the heart — is king! —

Spring is the time when the soul doth yearn— The les-son of love to

f *cresc.*

learn, For Spring is the time when the soul doth yearn, The

p

1. les-son of love to learn. *D.S.* 2. les-son of love to

D.S.

learn.

Katie: My Southern Rose.

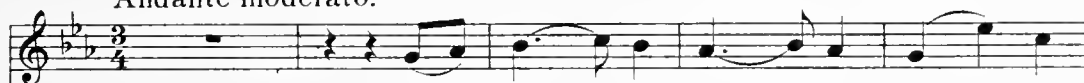
No 6.

John.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Andante moderato.

John.



Her— eyes— are like— the stars— a -
When her— dear eyes— looked in - - to

Piano.



bove, Her— cheeks— the blush - ing rose.—— No— oth - er
mine, Those eyes— of vi - o - let hue,—— My— arms— a -



could— I ev - er love, My— heart— is hers,—— she knows.——
round— her I— would twine And whis - per "I— love you;"——



— With Kat - ie near who could be sad We ne'er, we
— I'd kiss each sun - ny, silk - en curl, I swear, I

ne'er shall part a - gain. I _____ loved _____ her when _____ I was _____ a
swear we ne'er shall part. Though she _____ was but _____ a lit - tle

lad, And _____ she _____ a lass of ten. _____
girl, No _____ high - er than my heart. _____

Kat - ie my heart so gai - ly sings And fol - lows her where'er she

goes. Kat - ie sun - shine ev - er brings, Kat - ie,

Kat - ie you're my south - ern rose. Kat - ie, Kat - ie you're my south - ern

JOHN.
rose. Kat - ie my heart so gai - ly sings And

TEN.
CHORUS.
BASS.
Kat - ie his heart so gai - ly sings And

mf

fol - lows her wher - e'er she goes. Kat - ie,

fol - lows her wher - e'er she goes. Kat - ie,

The first system consists of three staves. The top two staves are vocal lines in G major (one sharp) with lyrics. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

sun - shine ev - er brings, Kat - ie, Kat - ie you're my south - ern

sun - shine ev - er brings,

The second system consists of three staves. The top two staves are vocal lines in G major with lyrics. The bottom staff is a piano accompaniment in G major, continuing the eighth-note bass line and chords.

rose. Kat - ie, Kat - ie you're my south - ern rose.

Oh, yes! Kat - ie, Kat - ie you're his south - ern rose.

The third system consists of three staves. The top two staves are vocal lines in G major with lyrics. The bottom staff is a piano accompaniment in G major, concluding with a final chord in the right hand.

Ensemble.

No 7a.

"Good Day Yankees."

Lyric by
STANISLAUS STANGE.

Amelia, Susan, Buckle, Geoffrey,
Walker and Chorus.

Music by
JULIAN EDWARDS.

Moderato.

Amelia.
Susan.

Good day, Yankees.

SOPR.

Chorus.

ALTO.

Good day Yankees.

Moderato.

Piano.

p

BUCKLE, GEOFFREY & WALKER.

Good day, South! La - dies won't you smile! Give us please a trial. Please do, South.

TEN.

Good day South! La - dies won't you smile! Give us please a trial. Please do, South.

BASS.

f

AMELIA & SUSAN.

Good day, Yankees! We may not speak to you, Yan-kees, how dye do?

SOPR.

Good day, Yankees! We may not speak to you, Yan - kees, how dye do.

ALTO.

AMELIA & SUSAN.

Good day, Yankees! Good day.

SOPR.

Good day Yankees! Good day.

ALTO.

BUCKLE, GEOFFREY & WALKER.

Good day.

TEN.

Good day.

BASS.

What's in a Name.

No 7b.

Geoffrey and Chorus.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Allegretto.

Geoffrey.

Piano.

f

Sweet Charlotte, Charlotte
De - li - lah brings her

russe sug - gests. Ow - en, checks to sign. ——— Ro - sa - mund in her
scis - sors keen. Sam - son has no hair. ——— Ju - li - et plays the

bow - er rests, And Clar - ence drowns in wine. Cleo - pa - tra brings to
bale' - ny scene, While Gab - riel toots an air. Pris - cil - la smiles on

mind the Nile, A lad - der Jac - ob shakes. — Mike sug - gests the
John for miles. Young Val - en - tine's a mesh. — Eve sug - gests de .

Em' - rald isle, And Pat - rick, death to snakes. —
col - le - tée styles And Al - ec some - thing fresh. —

SOPR. & ALTO.

Mike sug - gests the Em' - rald isle, And Pat - rick, death to snakes. —
Eve sug - gests de - colle - tée styles, And Al - ec, some - thing fresh. —

TEN.

Mike sug - gests the Em' - rald isle, And Pat - rick, death to snakes. —
Eve sug - gests de - colle - tée styles, And Al - ec, some . thing fresh. —

BASS.

CHORUS.

GEOF.

Nick brings to mind a warm-ish place, Catherine's some-what shrew-ish.
 George brings to mind a truth-ful youth. Thom - as doubt-ful, ver - y.

Jo - na-than pale in - side a whale And Le - vi some-thing jew-ish.
 Camille sug - gests con - sump-tive chests And Chris-to - pher a fer-ry.

SOPR. & ALTO.

Nick brings to mind a warm-ish place. Catherine's some-what shrew-ish.
 George brings to mind a truth-ful youth. Thom - as, doubt-ful ver - y

TEN.

Nick brings to mind a warm-ish place. Catherine's some-what shrew-ish.
 George brings to mind a truth-ful youth. Thom - as, doubt-ful ver - y

BASS.

CHORUS.

GEOF.

1.

2.

And Le - vi, some-thing jew-ish.

And Chris-to - pher a

fer-ry.

Jo - na - than pale in - side a whale, And Le - vi some-thing jew-ish.
 Camille sug - gests con - sump - tive chests, And Chris - to - pher a

fer-ry.

Jo - na - than pale in - side a whale, And Le - vi some-thing jew-ish.
 Camille sug - gests con - sump - tive chests, And Chris - to - pher a

fer-ry.

1.

2.

No 8. Beware of the Things that Annoy.

DUET.

Lyric by
STANISLAUS STANGÉ.

Cordelia and Geoffrey.

Music by
JULIAN EDWARDS.

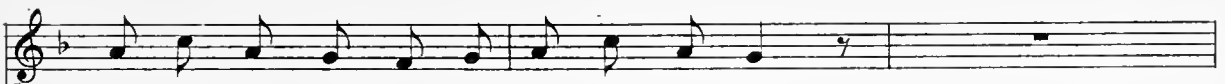
Allegro.

Cordelia. 


Geoffrey. 


Piano. 

There are
There are

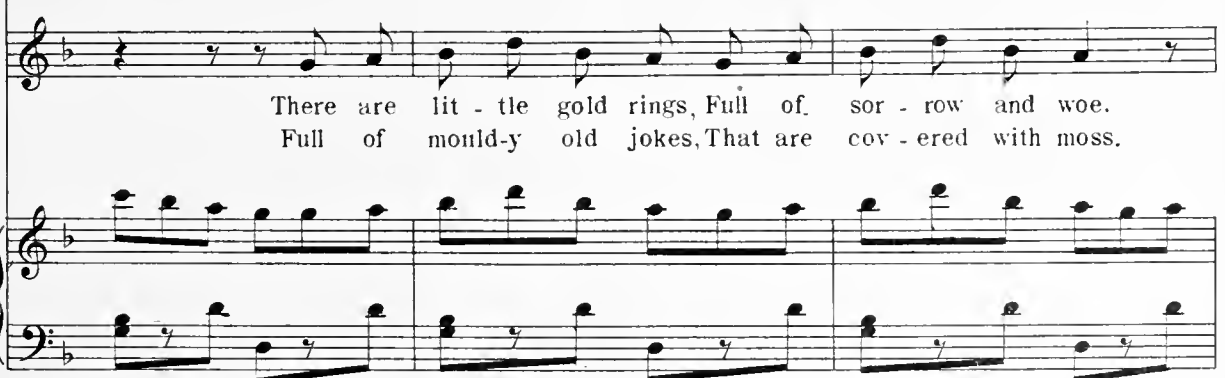


ma - ny queer things That we'd bet - ter not know.
ma - ny queer folks We had bet - ter not cross,





There are lit - tle gold rings, Full of sor - row and woe.
Full of mould-y old jokes, That are cov - ered with moss.



There are ver - y few friends Who to
There are wom - en once young Who do

bor - row are slow,
noth - ing but smirk.

And the fel - low who lends, is their
There are fel - lows so strong, that they

And the fel - low who lends, is their bit - ter - est foe.
There are fel - lows so strong, that they nev - er could work.

bit - ter - est foe.
nev - er could work.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some rests. The bass line is particularly active with frequent eighth-note patterns.

The second system continues the musical piece. It maintains the same key signature and rhythmic complexity as the first system, with intricate patterns in both the treble and bass staves.

The third system shows further development of the piece. The treble staff has more melodic movement, while the bass staff continues with its rhythmic accompaniment. There are some chromatic passages in both parts.

The fourth system features more complex rhythmic figures, particularly in the bass line. The treble staff has some chords and rests, providing a harmonic support for the more active bass part.

The fifth system includes vocal lines and piano accompaniment. The lyrics are: "If your life you'd be en-joy-ing, Pray be-ware of things an-noy-ing,". The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Find them here, you'll find them there you'll find them ev' - ry - where.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a single melodic line, and the piano accompaniment is in a simple harmonic style with chords and moving lines in both hands.

Hoi - ty, toi - ty ban - ish sad - ness Hoi - ty, toi - ty wel - come glad - ness.

The second system continues the musical piece with similar vocal and piano parts. The piano accompaniment features a steady rhythm with chords and moving lines.

Of the things that are an - noy - ing, We'll be - ware. —

The third system concludes the main part of the piece. The piano accompaniment ends with a double bar line and the marking "D.C." (Da Capo).

Last time.

The fourth system is a piano accompaniment for a repeat of the first system, indicated by the text "Last time." above the staff.

No 9.

Ariella.

Lyric by
STANISLAUS STANGÉ.

Allen and Chorus.

Music by
JULIAN EDWARDS.

Allegro.

Piano

The piano introduction is in 3/4 time, marked 'Allegro'. It features a treble clef with a key signature of one flat (B-flat) and a bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

ALLEN.

She's the

The vocal line for 'ALLEN.' begins with a rest, followed by the lyrics 'She's the'. The melody is in the treble clef, with a key signature of one flat. The piano accompaniment continues with chords and moving lines in the bass clef.

lace on the skirt of the cold blood - ed flirt, She's hid in the
hid in the claw of the mon - ster called law, She a - bides in the

pp

The vocal line continues with the lyrics 'lace on the skirt of the cold blood - ed flirt, She's hid in the hid in the claw of the mon - ster called law, She a - bides in the'. The piano accompaniment is marked 'pp' (pianissimo) and consists of chords in the bass clef.

curls of all pret - ty young girls, She's all that is vain In the
heart of all lov - ers that part, In the ru - by red wine, See her

The vocal line concludes with the lyrics 'curls of all pret - ty young girls, She's all that is vain In the heart of all lov - ers that part, In the ru - by red wine, See her'. The piano accompaniment continues with chords in the bass clef.

fem - in - ine brain, In mis - chief she loves to rev - el.
 spar - kle and shine, In mis - chief she loves to rev - el.

When a lov - er draws nigh, She is heard in his sigh. She
 When a man tells a lie, She is some - where near by. She is

speaks in his voice to the maid of his choice, On your coat puts a
 part of the bliss of a maid - en's first kiss. She's the cause of all

hair, For your wife to find there. With hus - bands she rais - es the
 shams, And a great ma - ny damns. With mor - tals she rais - es the

ALLEN.
 dev - - - il.
 dev - - - il. Ah!

SOPR. & ALTO.
 CHORUS.
 TEN.
 BASS.

With hus - bands she rais - es the dev - il.
 With mor - tals she rais - es the dev - il.
 With hus - bands she rais - es the dev - il.
 With mor - tals she rais - es the dev - il.

A - ri - el - la! Fol - ly

Ar - i - el - la!
 Ar - i - el - la!

ALLEN.
 is your prop - er name. A - ri - el - la!

Where there's trou - ble you're_ to blame. O - ver

Ar - i - el - la!

Ar - i - el - la!

This system contains a vocal line and piano accompaniment. The vocal line begins with the lyrics 'Where there's trouble you're to blame. Over'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The key signature is B-flat major and the time signature is 4/4.

This system shows the piano accompaniment for the first system, consisting of two staves. The right hand features a series of chords and melodic lines, while the left hand provides a steady bass line. The key signature is B-flat major and the time signature is 4/4.

mor - tal man you reign. Mis - chief fol - lows in your train._

This system contains a vocal line and piano accompaniment. The vocal line begins with the lyrics 'mortal man you reign. Mischievous follows in your train.'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The key signature is B-flat major and the time signature is 4/4.

Naugh - ty, wick - ed A - ri - el - la! Be - ware! Be - ware!

ff

This system contains a vocal line and piano accompaniment. The vocal line begins with the lyrics 'Naughty, wicked Ariel-la! Beware! Beware!'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The key signature is B-flat major and the time signature is 4/4. A dynamic marking of *ff* (fortissimo) is present in the piano accompaniment.

Ha, ha, ha, ha, ha, ha! Of wick - ed Ar - i - el -
ha, ha, ha, ha, ha, ha!
Ha, ha, ha, ha, ha, ha!
ha, ha, ha, ha, ha, ha!

1. 2.
la! Be - ware! Be - ware! She is ware!
Be - ware! Be - ware! ware!
Be - ware! Be - ware! ware!

ff *p* *ff*

Years Touch Not the Heart.

No 10.

Constance.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Moderato.

Constance.

Piano.

Time the mas - ter pass - ing by,
Beau - ty's tears and beau - ty's sighs,

Youth and beau - ty — with - er die. Years may come and years may go
Naught a - vail her, — beau - ty dies. Strength of man - hood, charm of maid

Still the heart no old - er grow. Age, the spec - tre
Things that blos - som bloom and fade. Youth, once lost, may

chan - ges all, O - ver beau - ty casts his pall. For youth is fleet - ing,
ne'er re - turn. 'Tis a les - son we must learn. — All must age, a -

cresc.

vain are tears Hearts a-lone sur-vive the years.
las, 'tis truth Hearts a-lone re-tain their youth.

un poco rit.

Andante sostenuto.

Friend - ship, love — and faith ser - ene, Keep — the heart — for -

ev - er green. Time doth with all else de - part, But

leaves no wrink - les on the heart. Yes, time doth with all

else de - part, But leaves no wrink - les on the heart.

rall.

pp colla voce.

heart.

D.S.

pp

D.S.

No 11.

Finale II.

Lyric by
STANISLAUS STANGÉ.

Principals and Chorus.

Music by
JULIAN EDWARDS.

Allegro non troppo.

John.

Sir! — your

Piano

AMELIA.

But not a-

COR.

GON.

But not a-

SUSAN.

BUCK.

But not a-

JOHN.

But not a-lone.

GEOF.

But not a-

ALLEN.

GRAHAM.

He has re-turned.

WALKER.

But not a-

AMELIA.

lone.

COR

Where is his

CON

lone.
SUSAN.

Where is his

BUCK.

lone.

Where is his

JOHN.

He brings with him a beauteous bride?

GEOFF.

lone.

Where is his

ALLEN.

GRAHAM.

A beauteous bride.

WALKER.

lone.

Where is his

SOP.

But not a - lone.

Where is his

ALTO.

TEN.

But not a - lone.

Where is his

BASS.

CHORUS.

bride? His

bride? His

bride? His

bride? His

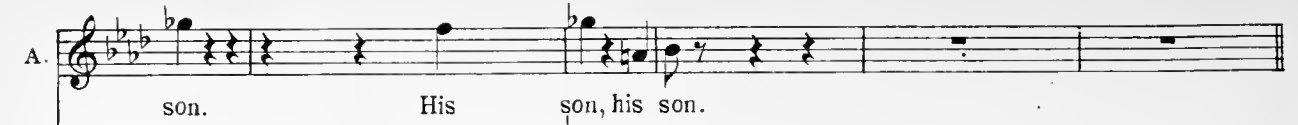
Be-hold her blush-ing at his side. I am your son.

bride? His

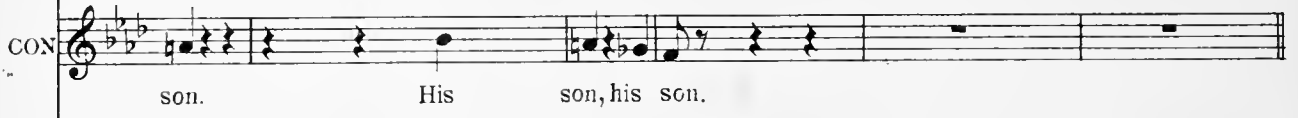
bride? His


bride? His

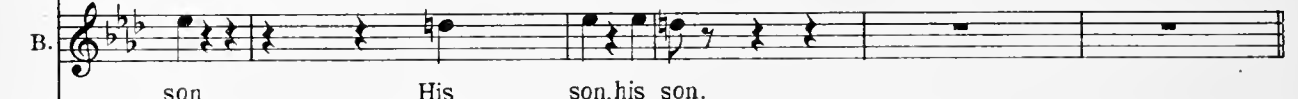
bride? His

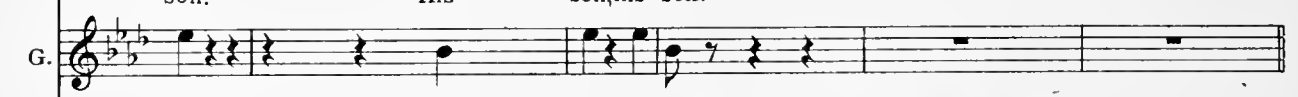
A.  son. His son, his son.

COR. 

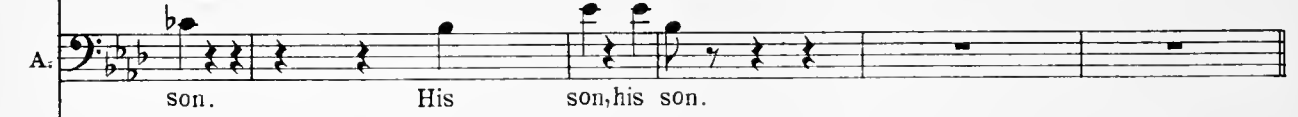
CON.  son. His son, his son.

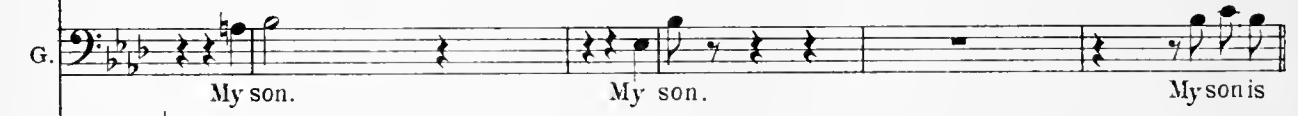
S. 

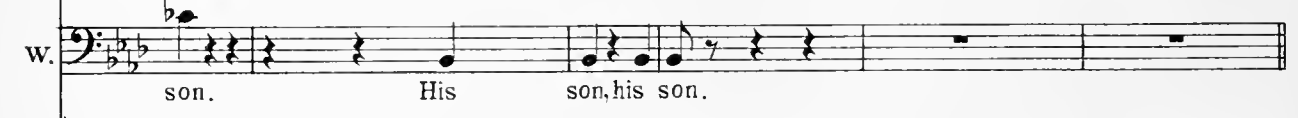
B.  son. His son, his son.

G. 

P. PHOENIX.  He is the really, truly son and I'll be shot as a son of a gun.

A.  son. His son, his son.

G.  My son. My son. My son is

W.  son. His son, his son.

 son. His son. son. His son.



Allegro.
AM.

Musical staff with treble clef, key signature of two flats, and a whole rest.

An im -

Musical staff labeled COR. with a whole rest.

Musical staff labeled CON. with a whole rest.

An im -

Musical staff labeled SU. with a whole rest.

Musical staff labeled BUCK. with a whole rest.

An im -

Musical staff labeled JOHN. with lyrics: He_ your son. Ha, ha, ha, ha. That man is an im-pos - tor

Musical staff labeled GEOFF. with a whole rest.

An im -

Musical staff labeled AL. in bass clef with a whole rest.

Musical staff labeled GRA. in bass clef with a whole rest.

here.

An im -

Musical staff labeled WALK. in bass clef with a whole rest.

Musical staff with a whole rest.

An im -

Musical staff with a whole rest.

An im -

Musical staff with a whole rest.

Musical staff with a whole rest.

Allegro.

Piano accompaniment with treble and bass clefs, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.

A. pos - tor? Your proofs!

COR. I hope he

CON. pos - tor? Your proofs!

S. pos - tor? Your proofs!

B. pos - tor? Your proofs!

J. I'll prove my claim with-out a doubt.

G. pos - tor? Your proofs!

A. pos - tor? Your proofs!

G. pos - tor? Your proofs!

W. pos - tor? Your proofs!

pos - tor? Your proofs!

pos - tor? Your proofs!

pos - tor? Your proofs!

AMELIA.

COR.

does
CON.

SUSAN.

BUCK.

GEOF.

ALLEN.

GRAHAM.

WALKER.

This is most mys - -

And turns the ras-cal out.

This is most mys - -

This is most mys - -

This is most mys - -

This is most mys - -

This is most mys - -

This is most mys - -

This is most mys - te-ri-ous 'Tis

This is most mys - te-ri-ous 'Tis

AMELIA.

te - rious, most mys - te - rious.
CON.

SUSAN.

te - rious, most mys - te - rious.

BUCK.

JOHN.

The dis -

GEOF.

te - rious, most mys - te - rious.

ALLEN.

GRAHAM.

te - rious, most mys - te - rious.

WALKER.

grow - ing se-ri-ous. most mys-te-ri-ous Quite se-ri-ous.

grow - ing se-ri-ous. most mys-te-ri-ous Quite se-ri-ous.

JOHN.

patch-es! 'Tis the Gen-ral's pock-et - book. This from yon-der seat I

pp

took, There is Ka - tie's home ——— Oh, heav'n! what I feared is

true The same mischance, that gave me this, Gave mine to that spy. ——— 'Tis

thus he took my place, Yet to speak means death, disgrace. My wife! if she knew to —

cresc.

save me she would die. No, the truth must nev-er be re - vealed. — Thro' life to

rit. *un poco rit.* *a tempo.*
 death - my lips - are sealed. GRAHAM.
 Well Sir, on you we wait. Your

JOHN.
 I have them not To bring them I for - got

proofs PHOENIX.
 He has dis-

cov-ered his mis - take. For me - 'tis for - tu - nate — ALLEN.
 Your conduct

KATE.

What means this change?

AMELIA.

In - deed, most strange.

SUSAN.

In-deed, most_ strange.

BUCK.

In - deed, most strange.

GEOF.

In - deed, most strange. We de-

ALLEN.

Cap-tain is most strange.

WALKER.

In-deed most strange.

CHORUS.

In - deed most strange.

In - deed most_ strange.

In - deed most strange.

In-deed most strange.

AMELIA.

SUSAN.

JOHN.

GEOF.

mand an ex-plan-a - tion.

WALKER.

We de-mand an ex-plan-a - tion.

We de-mand an ex-plan-a - tion.

We de-mand an ex-plan-a - tion.

Oh, have done.

CHORUS.

JOHN.

PHOE.

I know you, Jon-a-than Phoenix is your

I am his son.

name. Dare you my birth right claim? You_ a de-

un poco meno.

pp

un poco meno.

f

3

3

AMELIA.
A de - sert - er! He shall fill a cow-ard's grave.—

COR.
A de - sert - er!

CON.
A de - sert - er!

SUSAN.
A de - sert - er! He shall fill a cow-ard's grave.—

BUCK.
A de - sert - er! He shall fill a cow-ard's grave.—

JOHN.
sert - er!

GEOF.
A de - sert - er! He shall fill a cow-ard's grave.—

PHOE.
The dis-

ALLEN.
A de - sert - er! He shall fill a cow-ard's grave.—

GRAHAM.
A de - sert - er!

WALKER.
A de - sert - er! He shall fill a cow-ard's grave.—

CHORUS.
A de - sert - er He shall fill a cow-ard's grave.—

A de - sert - er He shall fill a cow-ard's grave.—

A de - sert - er He shall fill a cow-ard's grave.—

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts are arranged in a vertical stack, with Amelia at the top and the Chorus at the bottom. The piano accompaniment is at the very bottom, consisting of two staves (treble and bass clef). The lyrics are written below the corresponding vocal lines. The score includes various musical notations such as notes, rests, and dynamic markings.

PHOENIX

patch- es yet my life may save. Your al- le- ga- tions I de-

KATE.

A spy!

AMELIA.

A spy!

COR.

A spy!

CON.

A

SUSAN.

A

PHOE.

ny. None will be- lieve or trust a spy.

CHORUS.

A spy!

ff *p*

KATE.

Musical staff for KATE with lyrics: John!

AMELIA.

Musical staff for AMELIA with lyrics: A spy!

COR.

Musical staff for COR. with lyrics: A spy!

CON.

Musical staff for CON. with lyrics: A spy!

SUSAN.

Musical staff for SUSAN with lyrics: A spy!

BUCK.

Musical staff for BUCK with lyrics: A spy!

JOHN.

Musical staff for JOHN with lyrics: You lie!

GEOF.

Musical staff for GEOF with lyrics: A spy!

ALLEN.

Musical staff for ALLEN with lyrics: A spy! and dynamic marking *ff*

GRA.

Musical staff for GRA. with lyrics: A spy! and dynamic marking *ff*

WALK.

Musical staff for WALK. with lyrics: A spy!

Musical staff with lyrics: A spy!

CHORUS.

Musical staff for CHORUS with lyrics: A spy!

Musical staff for CHORUS with lyrics: A spy!

Musical staff for CHORUS with lyrics: A spy!

Piano accompaniment with triplets and chords

ALLEN.

What means this ac-cu - sa - tion?

This shameful ac-cu - sa-tion.

This shameful ac-cu - sa-tion.

CHORUS.

pp *meno.*

KATE.

My bro-ther!

PHOE.

Gener-al, this morning I over-heard that man conversing with young Southern.

To whom he showed a pocket-book containing Federal dis-patch-es,

JOHN.

'Tis false! I swear to you!

PHOE.

saying that by to-night they would reach the Confederate ar-my

ALLEN.

This can-not be

a tempo.

CHORUS.

true. Prove at

No! no! — it is not true.

No! no! it is not true.

a tempo.

once this charge to me, Or you shall swing from yon-der tree.

JOHN.

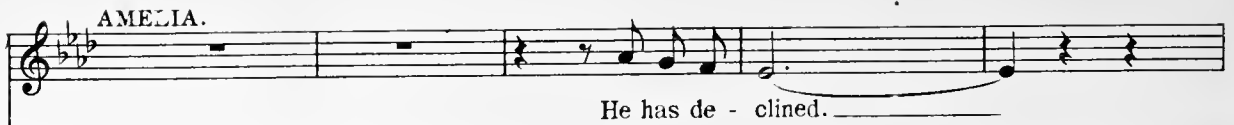
I re - fuse!

PHOE.

Search him and the proofs you'll find.


p

AMELIA.



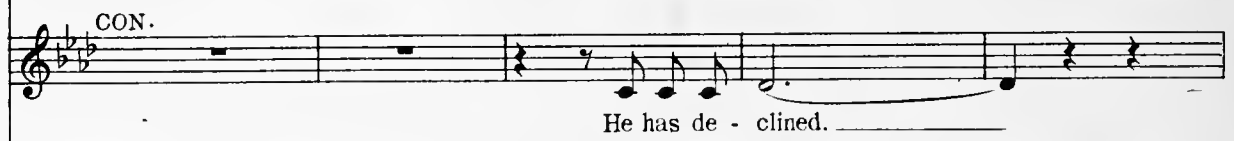
He has de - clined.

COR.



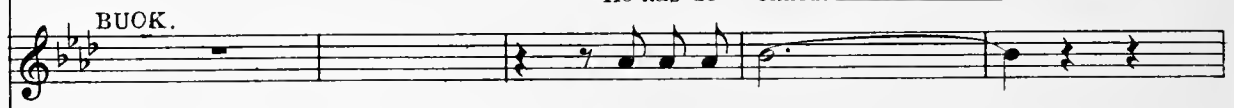
He has de - clined.

CON.



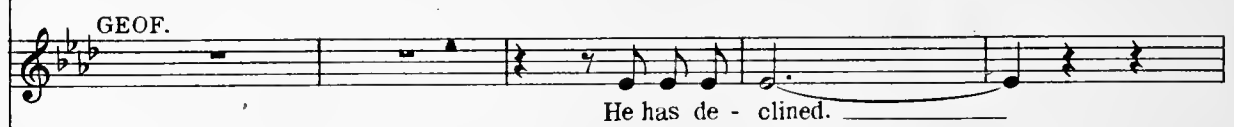
He has de - clined.

BUOK.



He has de - clined.

GEOF.



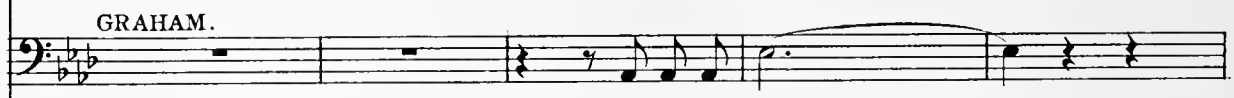
He has de - clined.

ALLEN.



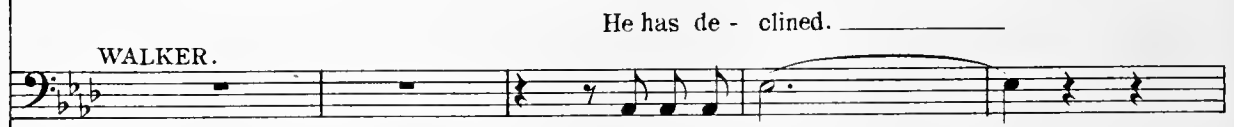
You re - fuse?

GRAHAM.



He has de - clined.

WALKER.



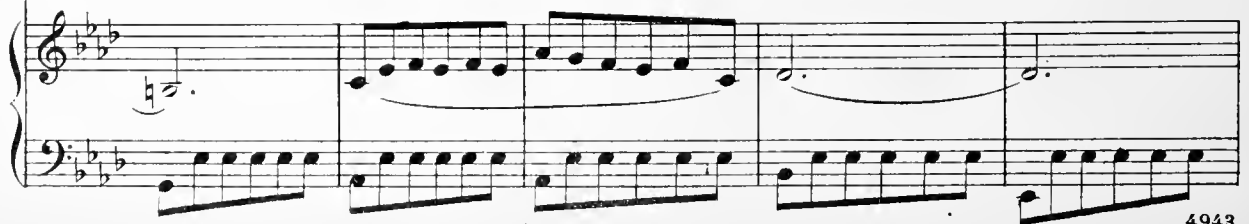
He has de - clined.

CHORUS.



p
He has de - clined.

p
He has de - clined.



ALLEN.

Cap - tain Your rep - u - ta - tion is be - smirched. To clear your - self

JOHN.

I re - fuse!

ALLEN.

You must be searched.

cresc.

ALLEN.

Search him.

f *ff* *p*

KATE.

Ah ——— John! — my

ALLEN.

The dis - patch - es!

f

KATE.

heart will break.

JOHN.

Hush! Be brave dear for my sake.

ALLEN.

This

Ah! —

I de-cline.

pock-et book is mine. How came you by it? An - swer!

KATE.

— you shall not die. My broth-er was the spy.

JOHN.

Un-happy

KATE.

They shall know the truth. He had not stolen but for me.

youth! Hush!

The first system of the musical score. It consists of three staves. The top staff is the vocal line for KATE, with lyrics: "They shall know the truth. He had not stolen but for me." The middle staff is a vocal line with lyrics: "youth! Hush!". The bottom staff is the piano accompaniment, showing the right and left hands.

John, is this true?

I am to blame as well as he. Yes, I

The second system of the musical score. It consists of three staves. The top staff is the vocal line with lyrics: "John, is this true?". The middle staff is the vocal line with lyrics: "I am to blame as well as he. Yes, I". The bottom staff is the piano accompaniment, with a *pp* (pianissimo) dynamic marking.

John!

knew. Breathe not a word if you would save my life. Forgive me Ka-tie my own dear

The third system of the musical score. It consists of three staves. The top staff is the vocal line with lyrics: "John!". The middle staff is the vocal line with lyrics: "knew. Breathe not a word if you would save my life. Forgive me Ka-tie my own dear". The bottom staff is the piano accompaniment.

AMELIA.

Let him not ask in vain.

COR.

CON.

Let him not ask in vain.

SUSAN.

BUCK.

Let him not ask in vain.

JOHN.

wife.

GEOF.

Let him not ask in vain.

ALLEN.

Once more I ask you to explain.

GRAHAM.

Let him not ask in vain.

WALKER.

Let him not ask in vain.

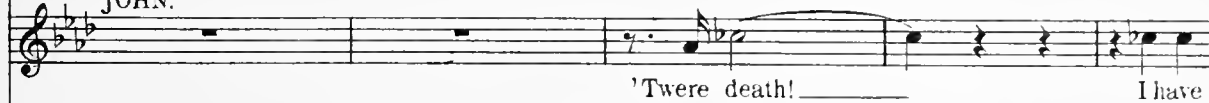
CHORUS.

Let him not ask in vain.

KATE.



JOHN.



JOHN.



ALLEN.



ALLEN.



KATE. *ppp*
 Un-der ar - rest!

AMELIA. *ppp*
 Un - der ar - rest! Un-der ar - rest!

COR. *ppp*
 Un-der ar - rest! Un-der ar - rest!

CON. *ppp*
 Un-der ar - rest! Un-der ar - rest!

SUSAN. *ppp*
 Un - der ar - rest! Un-der ar - rest!

BUCK. *ppp*
 Un-der ar - rest! Thou art my

JOHN. *ppp*
 Un-der ar - rest!

GEOF. *ppp*
 Un - der ar - rest! Un-der ar - rest!

GRAHAM. *ppp*
 Un - der ar - rest! Un-der ar - rest!

WALKER. *ppp*
 Un - der ar - rest! Un-der ar - rest!

CHORUS. *ppp*
 Un - - der ar - rest! Un-der ar - rest!

ppp

Andante sostenuto.

JOHN.

wife; My own dear wife. For thee I count no cost; Then wel-come

CON.

That -
death, fare-well to life, For thee the world's well lost.

KATE.

My heart — is yours what'er you

CON.

they — should meet to part for-ev - er. For-ev - - -

JOHN.

For love triumphant holds his

PHOE.

His courage never yields.

ALLEN.

There is some - thing — yet — un-

p

do It

er. In one to blend each heart, then sev - er. Then

sway. Nor lit-tle reckswat

'Tis she, his wife he shields. 'Tis she, his wife he shields.

known. Dis - cov - er it I must. Dis -

beats — dear love a-lone for you. My — heart is yours what - e'er — you —

sev - er. 'Twere bet - ter to have nev - er

mor - tals say. As the riv - er to the

'Tis she, his wife he shields. If I hold not life so dear. — Nor

cov - er — it I must. To the truth — he will not

do It beats dear love a lone for you Come weal, come
 met. And yet, and yet, 'Tis
 sea, So my soul goes out to thee Rush-ing on for -
 stood in fear of death. Were it not fare-well to life. The
 own. Yet in him I trust. I'm con -

woe, From now till death. I will love you, I will
 bet - ter to have loved and lost No mat - ter what the cost. No mat - ter
 ev - er Stop-ping nev - er. nev - er. Till with love su-preme-ly blest In thy
 truth I'd tell. Were it not farewell to
 vinced he is no spy. Yet I feel hed rather die, than some one else be -

KATE.

love — you love — you.

AMELIA.

No gold — can — a sol — dier

COR.

CON.

what the cost. For love's the best this world can give. Who

SUSAN.

No gold — can — a sol — dier

BUCK.

No — gold — can — a sol — dier buy. His

JOHN.

heart, my heart find rest.

GEOF.

No gold — can — a sol — dier buy. His

PHOE.

life — the truth I'd tell

ALLEN.

tray. For love triumphant rules al-way.

GRAHAM.

No gold can a sol — dier buy. His

WALKER.

p No gold can a soldier buy. His

p No gold can a soldier buy. His

CHORUS.

p

ff

K. Ah! My heart is yours what - eer - you - do, It beats - dear -

A. flag. Ah! her heart is yours what - eer - you - do, It beats - a -

COR. all. Her heart is yours what - eer - you - do, It beats - a -

CON. flag Ah! her heart is yours what - eer - you - do, It beats - a -

S. flag. Ah! her heart is yours what - eer - you - do, It beats - a -

B. flag. Ah! her heart is yours what - eer - you - do, It beats - a -

J. Ah! My heart is yours what - eer - I - do, It beats - dear -

G. flag. Ah! her heart is yours what - eer - you - do, It beats - a -

P. His courage never yields.

A. Ah! her heart is yours what - eer - you - do, It beats - a -

G. flag. The flag of his country for which he has fought. His

W. flag. The flag of his country for which he has fought. His

flag. The flag of his country for which he has fought. His

flag. The flag of his country for which he has fought. His

ff

love a-lone for you Come weal, comewoe, From now till

lone a-lone for you Come weal, comewoe, From now till

lone a-lone for you Come weal, comewoe, From now till

lone a-lone for you Come weal, comewoe, From now till

love a-lone for you Come weal, comewoe, From now till

lone a-lone for you Come weal, comewoe, From now till

'Tis she his wife he shields. If I held not life so

lone a-lone for ev-er, Come weal comewoe, From now till

courage and honor can nev-er be bought No gold can a sol-dier buy. Far rath-er would he

courage and honor can nev-er be bought No gold can a sol-dier buy. Far rath-er would he

courage and honor can nev-er be bought No gold can a sol-dier buy. Far rath-er would he

accel.

K. death, I will love you. I will love you, love you

A. death, she will love you. She will love you, love you

COR. death, she will love you. She will love you From

CON. death, she will love you. She will love you From

S. death, she will love you. She will love you From

B. death, she will love you. She will love you, she will

J. death, I will love you. I will love you

G. death, she will love you. She will love you From

P. dear, nor stood in fear of death, Were

A. death she will love you. She will love you From

G. die. Than shame his hon-ored flag Far rath - er

W. die. Than shame his hon-ored flag. Far rath - er

die. Than shame his hon-ored flag. Far rath - er

accel.

Ah! e - ven in Heav'n a - bove, I
 Ah! She will love you, From
 now till death. She will love you From now till
 now till death. She will love you From
 now till death. She will love you From now till
 love you From not till death From
 I will love you, I will love you, I will love you, From
 now till death. She will love you love you From
 it not fare - well to life, The truth I'd tell, the
 now till death. She will love you love you From
 would he die, Than shame his hon - ored flag. Far rath - er
 would he die, Than shame his hon - ored flag. Far rath - er
 would he die, Than shame his hon - ored flag. Far rath - er

Allargamente.

K. could not rest without you I love you. Fare -

A. now till death she will love you. Fare - well!

COR now till death she will love you. Fare - well!

CON now till death she will love you. Fare - well!

S. now till death she will love you. Fare - well!

B. now till death she will love you. Fare - well!

J. now till death I will love you. Dear wife fare - well.

G. now till death she will love you. Fare - well!

P. truth, the truth I'd tell. Fare - well!

A. now till death she will love you. Fare - well!

G. would he die Thanshamehis honored flag. Fare - well!

W. would he die Thanshamehis honored flag. Fare - well!

would he die Thanshamehis honored flag. Fare - well.

would he die Thanshamehis honored flag. Fare - well.

Allargamente.

Introduction and Chorus.

No. 1.

Lyric by
STANISLAUS STANGÉ.

"Flag of My Country."
(Of the Stars and the Stripes I am Dreaming.)
John and Chorus.

Music by
JULIAN EDWARDS.

Andante.

Piano.

The first system of the piano introduction is written for piano in 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a forte (*f*) dynamic and features a series of chords and eighth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes. A piano (*p*) dynamic marking appears in the second measure of the treble staff.

The second system continues the piano introduction. The treble staff features a melodic line with eighth notes and chords. The bass staff continues with a steady accompaniment of chords and eighth notes.

The third system of the piano introduction shows the continuation of the melodic and harmonic themes. The treble staff has a more active melodic line, while the bass staff maintains the accompaniment.

The fourth system of the piano introduction continues the musical development. The treble staff features a melodic line with some rests, and the bass staff provides a consistent accompaniment.

The fifth and final system of the piano introduction concludes the piece. The treble staff has a melodic line that ends with a final chord. The bass staff provides a concluding accompaniment.

8

Curtain.

This system shows the beginning of a piano introduction. The right hand features a melodic line with a triplet of eighth notes and a sixteenth-note figure. The left hand has a triplet of eighth notes. A dashed box above the first two measures indicates an 8-measure phrase. The word "Curtain." is written in the right hand. The system ends with a fermata over a whole note chord.

Tempo di Marcia.

pp

This system begins the "Tempo di Marcia" section in 4/4 time. The right hand plays a series of chords, while the left hand has a rhythmic pattern of eighth notes. The dynamic marking *pp* is present.

This system continues the march tempo with similar chordal textures in the right hand and rhythmic accompaniment in the left hand.

This system continues the march tempo with similar chordal textures in the right hand and rhythmic accompaniment in the left hand.

This system continues the march tempo with similar chordal textures in the right hand and rhythmic accompaniment in the left hand.

pp

This system continues the march tempo with similar chordal textures in the right hand and rhythmic accompaniment in the left hand. The dynamic marking *pp* is present. The system ends with a fermata over a whole note chord.

JOHN.

Of the stars and the stripes I am dream - ing Of the red light of
 stars and the stripes I am dream - ing Of the soft light of

CHORUS (outside.)

SOPR. & ALTO.

TEN.

BASS.

pp

Dream - ing.
 Dream - ing.

pp

Dream - ing.
 Dream - ing.

pp

war fierce-ly gleam - ing, O-ver hill, o-ver crag, O-ver moun-tain and
 peace gen - tly stream - ing, O-ver hill, o-ver crag, O-ver moun-tain and

Gleam - ing.
 Stream - ing.

Gleam - ing.
 Stream - ing.

JOHN.

plain, On the stars of the flag That is riv - en in twain. Flag of my
plain, On the stars of the flag Now u - ni - ted a - gain, Flag of the

coun - try, Dream-ing of thee, — Stan-dard of lib - er - ty, Flag of the
fu - ture Great shalt thou be, — Stan-dard of lib - er - ty, Flag of the

JOHN.

free. _____
free. _____

CHORUS.

SOPR. & ALTO. *f*
TEN. *f*
BASS. *f*

Flag of my coun - try, Dream-ing of thee, — Stan - dard of
Flag of the fu - ture, Great shalt thou be, — Stan - dard of
Flag of my coun - try, Dream-ing of thee, Stan - dard of
Flag of the fu - ture, Great shalt thou be, Stan - dard of

Each sil-ver star in its field_ of
 Each sil-ver star in its field_ of

lib - er - ty, Flag of the free.
 lib - er - ty, Flag of the free.

lib - er - ty, Flag of the free.
 lib - er - ty, Flag of the free.

pp

JOHN.

blue, Each crim-son stripe, bids the heart be true, — True to the
 blue, Each crim-son stripe, bids the heart be true, — True to the

f

flag, Our_ fore-fa - ther's pride, The stars and the stripes, For which they have
 flag With_ lib - er - ty blest, The flag of the North_ South, East_ and

JOHN.

died, True to the flag, Our fore-fa-ther's pride, The stars and the
West. True to the flag, With lib-er-ty blest, The flag of the

SOPR. & ALTO.

TEN.

BASS.

True to the flag, Our fore-fa-ther's pride, The stars and the
True to the flag, With lib-er-ty blest, The flag of the

True to the flag, Our fore-fa-ther's pride, The stars and the
True to the flag, With lib-er-ty blest, The flag of the

CHORUS.

1. *D.S.*

stripes— for which they have died. Of the
North, — South, East — and

stripes— for which they have died.
North, — South, East — and

stripes for which they have died.
North, South, East — and

1. *D.S.*

6

2.

West. All thy people shall love thee, shall love thee, As if with one great

West. All thy people shall love thee, shall love thee.

West. All thy people shall love thee, shall love thee.

2.

fff

heart. They shall love thee,

As if with one great heart. They shall love thee,

As if with one great heart. They shall love thee,

8

They shall love thee, Stan-dard of lib - er - ty, Stan-dard of

They shall love thee, Stan - dard of lib - er - ty, Stan-dard of

They shall love thee, Stan - dard of lib - er - ty, Stan-dard of

8

lib - er - ty, Flag of the free!

lib - er - ty, Flag of the free!

lib - er - ty, Flag of the free!

8

Tempo di Marcia.

pp

No 2.

But They Didn't.

Lyric by
STANISLAUS STANGÉ.

Cordelia and Female Chorus.

Music by
JULIAN EDWARDS.

Moderato.

Piano.

The first system of the piano introduction features a treble clef with a 2/4 time signature and a key signature of two flats. The melody begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and F4. The bass line consists of a steady eighth-note accompaniment: G3, B2, G3, B2, G3, B2, G3, B2.

The second system continues the piano introduction. The treble clef melody moves to G4, A4, B4, C5, B4, A4, G4, F4. The bass line continues with the eighth-note accompaniment: G3, B2, G3, B2, G3, B2, G3, B2.

The third system continues the piano introduction. The treble clef melody moves to G4, A4, B4, C5, B4, A4, G4, F4. The bass line continues with the eighth-note accompaniment: G3, B2, G3, B2, G3, B2, G3, B2.

The fourth system concludes the piano introduction. The treble clef melody moves to G4, A4, B4, C5, B4, A4, G4, F4. The bass line continues with the eighth-note accompaniment: G3, B2, G3, B2, G3, B2, G3, B2.

CORDELIA. 1st verse.

1. A cer-tain young miss Swore she'd nev-er kiss, Nor per-

2d verse.

2. A cer-tain young man, One day quick-ly ran To the

The vocal part consists of two staves. The first staff is for the first verse, and the second staff is for the second verse. Both verses start with a repeat sign. The piano accompaniment for the verses is in the bass clef, starting with a piano (p) dynamic. It features a steady eighth-note accompaniment: G3, B2, G3, B2, G3, B2, G3, B2.

mit a - ny one to kiss her She spoke to a man, Of
sta - tion to catch the last train. — He was ver - y late, Cy

course he be - gan To be - seech her to judg - ment de - fer. "Oh,
clon - ic his gait, Till he met near the end of the lane. A

maid-en both young and pret - ty, To waste your sweet lips were a pit - y
la - dy quite young and pret - ty, Who had just ar - rived from the cit - y

SOPR. & ALTO. 1st verse.

1. Oh,

SOPR. & ALTO. 2d verse.

2. A

She
She
maid-en both young and pret - ty, To wasteyour sweet lips were a pit - y.
la - dy quite young and pret - ty, Who had just .. ar - rived from the cit - y.

Listesso tempo.

stopped the man with a rogu - ish eye, And said, "Kind sir canyou tell me why, —
stopped the man with a "Please sir stay" And said, "Kind sir, I have lost my way. —
Listesso tempo.
pp

Why do you kiss, and why do you care — Just for the girls who are
Where is the vil - lage, or is it a town, — Do I go up — or

young and fair? What's the dif - fer - ence, is it the taste —
do I go down? Turn to the left, or turn to the right? —

Why do you kiss your sis - ter in haste? — Why are some girls with men nev - er seen? —
Really I'm in a ter - ri - ble plight, Thanks ver - y much, pray tell me a - gain. Turn

What is the cause and what does it mean? What is a kiss and what does it do?
right or left? Oh, look at the rain. I know my folks will make such a fuss.

No, I'll not try not ev - en with you. Why does a man for - ev - er en - treat,
 Where can I get a cab or a bus? None at the sta - tion vain - ly I tried, There

Beg for a kiss, and kneel at our feet? Why does he do it?
 was - n't a thing in which I could ride. Where shall I go? Oh,

Pray tell me why, What's that, a kiss the on - ly re - ply, I nev - er shall kiss. I
 what shall I do? — Take your um - brel - la? So sweet of you. — Heav'n's a cow at the

Moderato.

think it ab-surd. I'll scream if you do, Did she keep her word?
 end of the lane. Do you think the man ev-er caught his train?

mp Moderato.

COR.
 She did - n't!
 He did - n't!

SOP. & ALTO.
 Did she? Did she?
 Did he? Did he?

D.S.

No 3.

I Was Quite Upset.

Lyric by
STANISLAUS STANGÉ.

Phoenix.

Music by
JULIAN EDWARDS.

Allegro moderato.

Phoenix.

One day I took a no-tion, To
I said, when it was freez-ing, "The
One af - ter - noonwhile walk-ing, I

sail up - on the o - cean. Nev - er shall I try it a - ny
ice looks ver - y pleas-ing. Skat - ing is the prop - er thing to
saw my sweet-heart talk - ing, Flirt - ing with a col - lege chum of

more. _____ As soon as we were sail - ing, I
do." _____ I did not see the warn - ing, The
mine. _____ Full haugh - ty was my man - ner, Till I

felt my spir - it quail - ing, Quail - ing as it
ice won't bear this morn - ing," Nev - er found it
stepped on a ba - na - na, Fore - i - bly I

nev - er quailed be - fore. I was
out till I went through. I was
struck up - on my spine. I was

quite up - set, fear - ful - ly up - set. The
quite up - set, fear - ful - ly up - set, My
quite up - set, fear - ful - ly up - set, Went

pp

mo - - tion I nev - er shall for - get, — All the
 ter - - ror, I nev - er shall for - get, — Now I
 slid - - ing for half a block I bet. — How it

fish - es in the sea, Winked the oth - er eye at me, —
 know what they en - dure, When they get the wa - ter cure, —
 ripped me up the back. Well, I walked home in a sack, —

Say - ing "He is ter - ri - bly up - set"
 Tru - ly I was ter - ri - bly up - set.
 Real - ly I was ter - ri - bly up - set.

ff D.C.

No 4.

Ensemble.

"The Drums."

Lyric by
STANISLAUS STANGÉ.

Kate, Constance, Cordelia, John, Allen
and Chorus.

Music by
JULIAN EDWARDS.

Moderato.

Piano.

Andante maestoso.

KATE.

KATE.
drums. — 'Tis

SOPR.
The drums — the muf - fled drums. —

ALTO.
The drums — the muf - fled drums. —

TEN.
The drums — the muf - fled drums. —

BASS.
The drums — the muf - fled drums. —

death him-self that comes. —

'Tis death — him - self that comes. —

'Tis death him - self that comes. —

KATE.

Her - ald-ed by drums — the awe - some drums. —

KATE.

The muf - fled drums. —

SOPR.

'Tis death him-self that comes. —

ALTO.

TEN.

BASS.

'Tis death him-self that comes. —

KATE.

Tap, tap, tap, How it ech - oes in my heart. —

KATE.

CONSTANCE.

Tap, tap, tap, It is say - ing death shall

KATE.

The drums,— The drums.

CON.

part.— The drums—those aw - ful drums— The drums—those muffled

SOPR.

The drums—those aw - ful drums.— The drums—those muffled

ALTO.

TEN.

The drums—those aw - ful drums.— The drums—those muffled

BASS.

KATE.
All hope for - ev - er drown'd In that fear - ful, dread-ful sound. —

CON.
drums. — All hope for - ev - er drown'd — In that fear - ful, dread-ful sound. —

SOPR.
drums. — All hope for - ev - er drown'd — In that fear - ful, dread-ful sound. —

ALTO.
drums. — All hope for - ev - er drown'd — In that fear - ful, dread-ful sound. —

TEN.
drums. — All hope for - ev - er drown'd — In that fear - ful, dread-ful sound. —

BASS.
drums. — All hope for - ev - er drown'd — In that fear - ful, dread-ful sound. —

SOPR.
Her - ald-ed by drums — The awe - some drums, The

ALTO.
Her - ald-ed by drums — The awe - some drums, The

TEN.
Her - ald-ed by drums — The awe - some drums, The

BASS.
Her - ald-ed by drums — The awe - some drums, The

muf - fled drums. — 'Tis death him-self that comes.

muf - fled drums. — 'Tis death him-self that comes.

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

KATE.

Cor-del - ia, Is he - To

COR.

Yes, courage Kate.

pp

The second system consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The key signature remains two flats. The piano part includes a *pp* (pianissimo) dynamic marking. The vocal lines have lyrics: "Cor-del - ia, Is he - To" for Kate and "Yes, courage Kate." for the chorus.

KATE.

fool - ish fears I'll not be slave, My hus - bands' life I yet will save. —

The third system consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The key signature remains two flats. The vocal line has lyrics: "fool - ish fears I'll not be slave, My hus - bands' life I yet will save. —".

ALLEN.

Not a word has he spo-ken. His si-lence still un-bro-ken.

The score for ALLEN. consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

SOPR. & ALTO.

Not a word has he spo - ken, His si - lence still un -

TEN.
Not a word has he spo - ken, His si - lence still un -

BASS.
Not a word has he spo - ken, His si - lence still un -

This system contains three vocal staves: Soprano & Alto (top), Tenor (middle), and Bass (bottom). The piano accompaniment continues from the previous system. The lyrics are split across the vocal staves, with the Soprano & Alto and Tenor parts having a dash after 'un -'.

The piano accompaniment for the vocal parts, continuing from the previous system. It features a complex texture with many chords and moving lines in both the right and left hands.

bro - ken.

bro - ken.

This system shows the continuation of the vocal lines. The Soprano & Alto and Tenor parts have a dash after 'bro - ken.', while the Bass part has a full line. The piano accompaniment continues below.

The piano accompaniment for the continuation of the lyrics, featuring a final, more active section with many chords and moving lines in both the right and left hands.

Allegro.
KATE.

You shall not die _____ He is no spy. I

JOHN.

pray you for my brother wait. _____

Nay, nay 'twere

use - less. Hush! dear Kate.

rall. *p* *f*

ALLEN.

Adagio.

He who when his coun - try calls,

Fights and like a sol - dier falls. Ev - er - last - ing be his

fame. He who proves a trai - tor, a spy,

Naught shall save him, he must die. All dis - hon - or on his

ALLEN.

name. _____ He who when his coun - try calls, Fights and like a

SOPR. *ff*

ALTO. He who when his coun - try calls, Fights and like a

PRINCIPALS & CHORUS. *ff*

TEN. He who when his coun - try calls, Fights and like a

BASS. He who when his coun - try calls, Fights and like a

ff (unaccompanied.)

SOPR. *pp*

ALTO. sol - dier falls. Ev - er - last - ing be his fame. He who proves a

TEN. *pp*

ALLEN with Bass. sol - dier falls. Ev - er - last - ing be his fame. He who proves a

BASS. *pp*

ff *pp*

traitor, a spy, Naught shall save him, he shall die. Ever-lasting be his

traitor, a spy, Naught shall save him, he shall die. Ever-lasting be his

ff

ff

ff

shame. Dis-honored be his name.

shame. Dis-honored be his name.

ppp *morendo.*

ppp

ppp

ff *ppp*

Allegro.

First system of musical notation. Treble clef staff contains a melody of eighth and quarter notes. Bass clef staff contains a simple accompaniment. The key signature is two flats (B-flat and E-flat) and the time signature is 2/2. A *pp* dynamic marking is located in the third measure of the treble staff.

Second system of musical notation. The treble staff continues the melodic line with eighth and quarter notes. The bass staff continues the accompaniment with chords and some eighth notes.

Third system of musical notation. The treble staff features a more complex melodic line with slurs and ties. The bass staff continues the accompaniment with chords and eighth notes.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment with chords and eighth notes.

Fifth system of musical notation. The treble staff is mostly empty, suggesting a final cadence. The bass staff contains a series of chords and eighth notes, likely serving as a rhythmic accompaniment for the end of the piece.

No 5.

Finale III.

Lyric by
STANISLAUS STANGÉ.

Principals and Chorus.

Music by
JULIAN EDWARDS.

Allegretto.

Constance.

Don't make two bites of a cher-ry It's—

Piano.

waste-ful of time, yes ver-y. As soon as you find A man to your mind, Just

CON.

mar-ry the man and be mer-ry.

SOPR. & ALTO.

TEN.

BASS.

CHORUS.

Don't make two bites of a cher-ry It's

Don't make two bites of a cher-ry It's

SOPR. & ALTO.

waste-ful of time, yes ver - y. As soon as you find A man to your mind, Just
TEN.

waste-ful of time, yes ver - y. As soon as you find A man to your mind, Just
BASS.

JOHN.

Moderato.

I love ev'-ry inch of the prai - rie land, Each
SOPR. & ALTO.
mar - ry the man and be mer - ry.
TEN.

mar - ry the man and be mer - ry.
BASS.

Moderato.

mf

JOHN.

stone on her moun - tain side. I love ev'-ry drop of the wa - ter clear, That

in Col - um - bia's gates The queen of the earth is the

in Col - um - bia's gates The queen of the earth is the

in Col - um - bia's gates The queen of the earth is the

in Col - um - bia's gates The queen of the earth is the

in Col - um - bia's gates The queen of the earth is the

in Col - um - bia's gates The queen of the earth is the

in Col - um - bia's gates The queen of the earth, is the

in Col - um - bia's gates The queen of the earth, is the

land of my birth My own U - ni - ted States, My own

land of my birth My own U - ni - ted States, My own

land of my birth My own U - ni - ted States, My own

land of my birth My own U - ni - ted States, My own

land of my birth My own U - ni - ted States, My own

land of my birth My own U - ni - ted States, My own

land of my birth My own U - ni - ted States, My own

land of my birth, My own U - ni - ted States, My own.

land of my birth, My own U - ni - ted States, My own.

