

Red Feather

A · COMIC · OPERA ·
In · Two · Acts

Book by Charles Klein
Lyrics by Chas Emerson Cook

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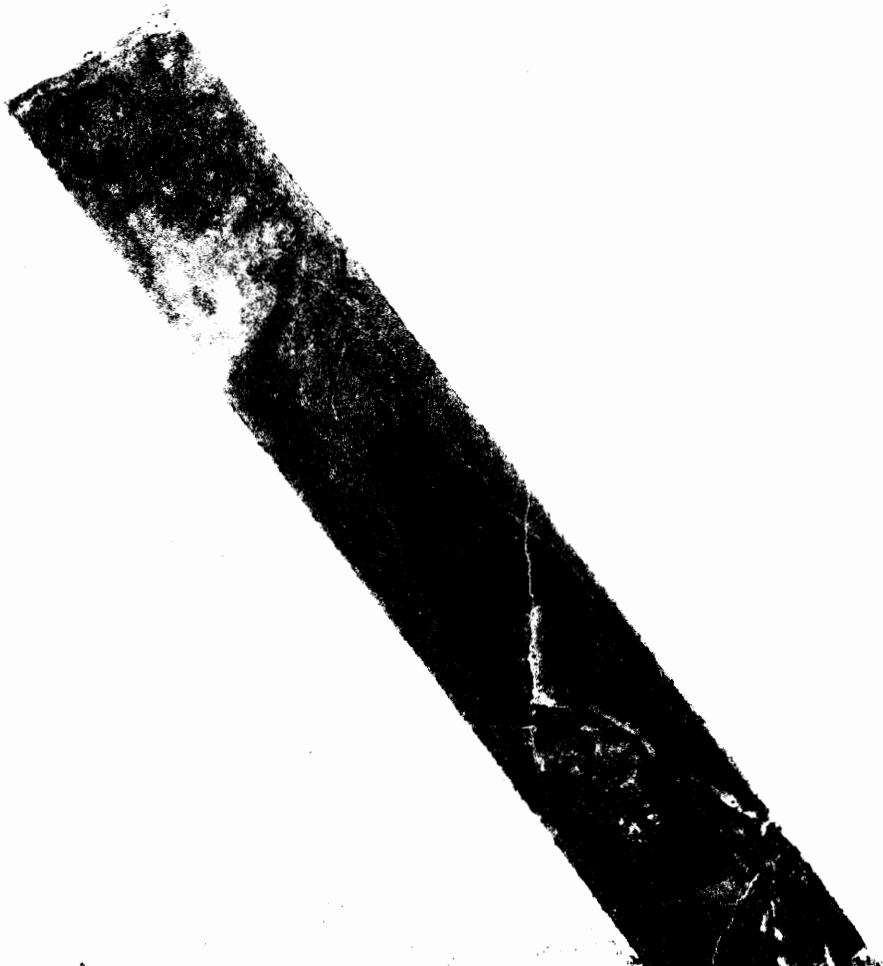
Reginald de Koven

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THE **ZIEGFELD
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presenting

GRACE VAN STUDDIFORD



“RED FEATHER”

A COMIC OPERA

IN TWO ACTS

THE BOOK BY

CHAS. KLEIN

THE LYRICS BY

CHAS. EMERSON COOK

THE MUSIC BY

REGINALD DE KOVEN

VOCAL SCORE \$2.00 Net

7/6 Net.

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Music

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CAST OF CHARACTERS

COUNTESS HILDA VON DRAGA, "Red Feather".....		GRACE VAN STUDDIFORD		
Mlle. FIFINE, Fashionable Milliner.....		ELISÈ DE VÈRE		
ANITA, a Spanish girl.....	} Friends of Countess von Draga.	} OLIVE CELESTE MOORE		
DAPHNE, an English girl....			} MARGARET HUBBARD AYER	
VICTORINE, a French girl.....				} FLOYE REDLEDGE
PRADA, an Austrian girl....				
PRINCESS ZEEGAN.....	DOROTHY GILBERT			
VIOLA,	} Engaged to the Diplomatic Attachés at Romancia.	} LOUISE HOLLISTER		
THERESE,			} JEAN B. DULANEY	
DULCINA,				} CORA L. TRACY
PATRICE,				
CARA,	} GRACE KIMBALL			
RITA,		} MONA DESMOND		
NANA,			} MINA RUDOLPH	
MARIA,				} ELEANOR WILKIE
BARON BULVERSTRAUSS,	} friends of "Red Feather"			
COL. McPITRICK,		} LOUIS CASAVANT		
BAGSTOCK BOWLER,			} STUART HYATT	
ZIEGEN	MAX FIGMAN			
LIEUT. DIETRICH.....		J. F. CRONIN		
H. R. H. CROWN PRINCE OF ROMANCIA.....		STANLEY HAWKINS		
CAPTAIN TREVORS,	} of the Royal Guards of Romancia,	} GEORGE TALLMAN		
COLONEL FURBIS,			} T. E. WHITBREAD	
MAJOR NEVA,				} E. C. KENNY
COUNT PASTALINI, of the French Embassy.....	MYRON P. DAVIS			
CAPTAIN PAGET, of the English Embassy.....		P. CONNOR		
SEÑOR ROMBOZA, of the Spanish Embassy.....		J. FRANK GIBBONS		
LIEUT. REGER, of the Austrian Embassy.....		W. J. SULLIVAN		
CHIEF OF POLICE.....		FRED J. TITUS		

Royal Guards, Gendarmes, Waiters, Attendants, Milliners, Nobility, Townspeople.

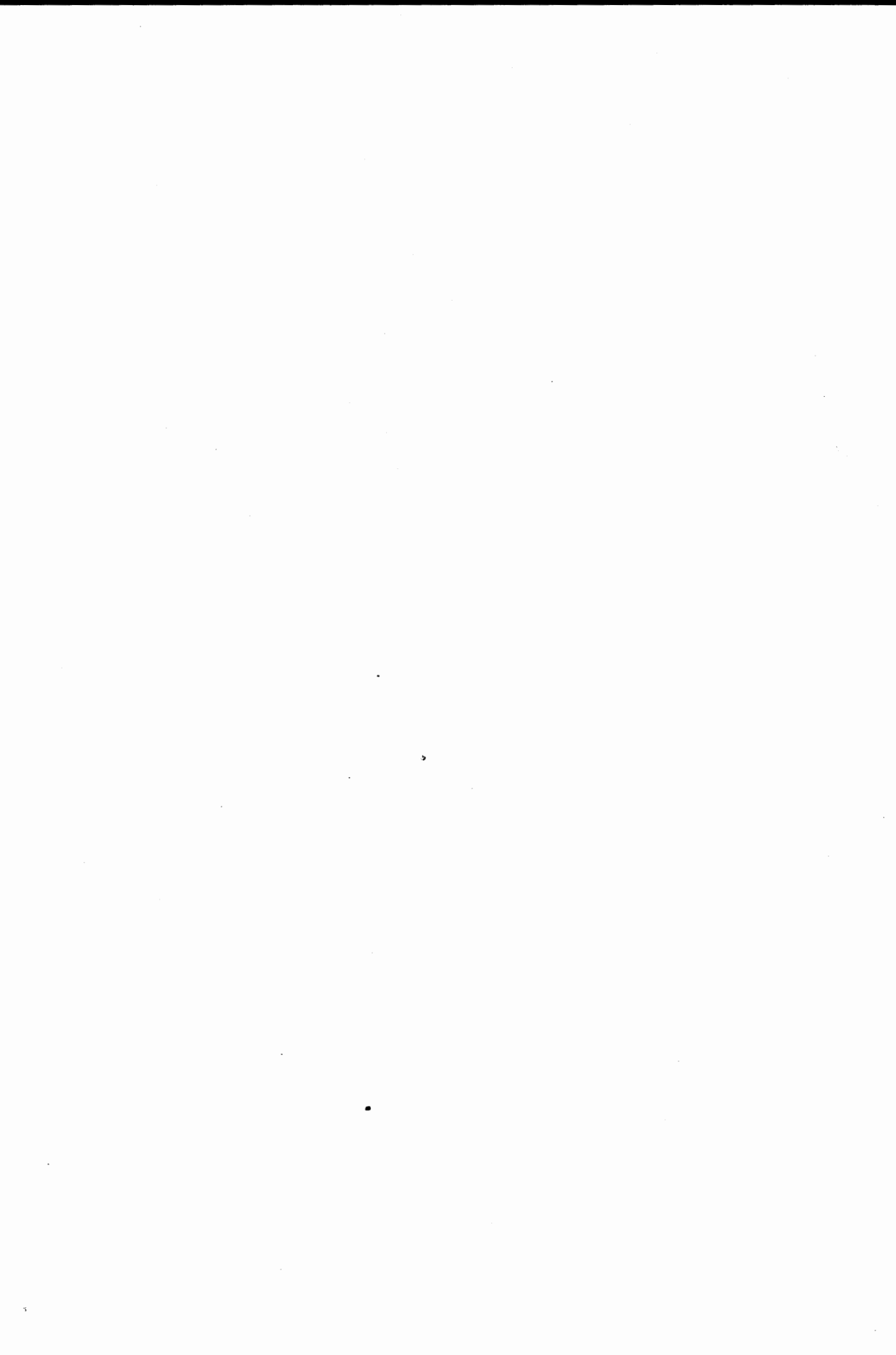
PERIOD.—To-day.

ACT I.—Café, Public Square, Romancia.

ACT II.—Interior Castle Von Draga.

Staged by MAX FIGMAN

Musical Director LOUIS F. GOTTSCHALK



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"Red Feather."

Nº1.

Romantic Comic Opera in 2 Acts.

Lyrics by **Prelude and Opening Chorus.**

Music by

CHAS. EMERSON COOK.

REGINALD de KOVEN.

Andante con moto. (♩ = 96)

Piano. *pp* *p marcato la melodia*

ppoco cresc. *cresc.*

Piano accompaniment for the first system, featuring a treble and bass staff with complex chordal textures and melodic lines.

Piano accompaniment for the second system, including dynamic markings *dim.* and *f*.

Piano accompaniment for the third system, including the tempo marking *Poco più mosso. (♩ = 50)* and *rall.*

Piano accompaniment for the fourth system, including dynamic markings *pp* and *poco rall.*

Behind Curtain.
1st Boatman. (Ten.)

Vocal line for the 1st Boatman (Tenor), including lyrics "O - hé! Hear the boat-man's song!".

2nd Boatman. (Bass.)

pp
O - hé! Dark the night and long!

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

mf See, the day is dawn - ing!

mf *p*

ped. * *ped.* *

mf

ped. * *ped.* *

O - hé! O - hé! _____

O - hé! O - hé! _____

p

ped. * *ped.* *

p *poco rall.*

Chorus (behind Curtain)

Sopr. I. *p*
The waves be-low, and the stars a-bove, They laugh and wink at my

Sopr. II. *p*
The waves be-low, and stars a-bove, They laugh and wink at

Tenori. *p*
The waves be-low, and stars a-bove, They laugh and wink at

Bass. *p*
The waves be-low, and stars a-bove, They laugh and wink at

cresc. *rall. e dim.*
rest - less love; Far o - ver the sea to thee, my love!

cresc. *rall. e dim.*
rest - less love; Far o - ver the sea to thee, my love!

cresc. *rall. e dim.*
rest - less love; Far o - ver the sea to thee, my love!

cresc. *rall. e dim.*

p a tempo
O - ver the sea to thee. —

p
O - ver the sea to thee. —

p
O - ver the sea to thee. —

p
O'er the sea to thee. —

p a tempo *tranquillo* *poco rall.*

a tempo *p* *Res.*

p *cresc. dim.* *Res.* *

mf

p

Ca.

p

* *Ca.* *

1st Boatman (Behind curtain.)

mf

O - hé! Dark the night and long. Joy comes in the morn - ing.

mf poco deciso

p

Ca.

cresc. dim.

* *Ca.* *

2nd Boatman. (behind curtain.)

mf

O - hé! Hear the boat-man's song When the day is dawn - ing!

Detailed description: This block contains the musical score for the 2nd Boatman. It features a vocal line in bass clef and a piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The vocal line begins with a dynamic marking of *mf* and includes the lyrics "O - hé! Hear the boat-man's song When the day is dawn - ing!". The piano accompaniment consists of chords and moving lines in the left hand.

mf

rall.

Ad. * *Ad.* *

Detailed description: This block shows the piano accompaniment for the 2nd Boatman section. It is written in bass clef with a key signature of three sharps. The music features a steady accompaniment of chords and moving lines. A dynamic marking of *mf* is present at the beginning. Towards the end of the section, there is a *rall.* (rallentando) marking and a tempo change to *Ad.* (Adagio), indicated by asterisks.

Tenor I.

mf

O'er the sea to thee, love! O - ver the sea to thee! I

Tenor II.

mf

O'er the sea to thee, love! O - ver the sea to thee! I

Bass I.

mf

O - ver the sea to thee, love! O - ver the sea to thee! I

Bass II.

mf

O'er the sea to thee, love! O - ver the sea to thee! I

p

Detailed description: This block contains the musical score for four vocal parts and piano accompaniment. The vocal parts are Tenor I, Tenor II, Bass I, and Bass II, each with a dynamic marking of *mf*. They all sing the lyrics "O'er the sea to thee, love! O - ver the sea to thee! I". The piano accompaniment is in bass clef with a key signature of three sharps and a dynamic marking of *p* (piano). The music is arranged in a four-part setting.

told the waves that their list-less croon Might do ver - y well for the

told the waves their list-less croon Might suit quite well the

told the waves their list-less croon Might suit quite well the

stars and moon; But with thy sweet voice were out of tune.

stars and moon. Yes, they were out of tune;

stars and moon; But with thy sweet voice they were out of tune;

stars and moon; But with thy voice were out of tune;

o - ver the sea to thee, — love! O - ver the sea to

o - ver the sea to thee, love! O - ver the sea to

o - ver the sea to thee, love! O - ver the sea to

o - ver the sea to thee, love! O - ver the sea to

dim. *p*

ff *dim.* *p*

thee! Row! row! Mer - ri - ly row!

thee! Row! row! Mer - ri - ly row!

thee! Yes! to thee — love! Row! row! Mer - ri - ly row!

f *f* *f*

f

Ad. *

rall. e dim.
 O - ver the sea to thee!

rall. e dim.
 O - ver the sea to thee!

rall. e dim.
 O - ver the sea to thee!

rall. e dim.

rall. e dim.

f a tempo

Curtain.

mf cresc.

f

p

dim. e rall.

Red.

Red.

A Tenor Voice.
Tempo come lmo poco animato
mf con sentimento

T.V. *mf con sentimento*
O-ver the sea to thee, love! O-ver the sea to thee!— My

p marcato il movimento

T.V. thoughts float on in the far a-way. Oh! speed thee, my bark, for I

T.V. *cresc.* would not stay; My true love for me is wait - ing, *rall.* Wait-ing for me to

cresc. *rall.*

cresc. *rall.*

f a tempo con spirito
T.V. day. The waves be - low, and the stars a - bove, They

f a tempo con spirito

f a tempo

See. *

T.V. *cresc.* *rall. e dim.*
 laugh and wink at my rest-less love; Far o-ver the sea to thee, my love!

T.V. *p a tempo*
 O-ver the sea to thee! — O-hé! O - hé! —
 The waves be-low, and the stars a - bove, They
 The waves be-low, and stars a - bove, They
 The waves be-low, and stars a - bove, They

p a tempo *f* *rall. e dim.*

T.V. *Red.* * *cresc.* *rall. e dim.*
 At dawn - ing day — I sail, my love, to thee!
 laugh and wink at my rest - less love; *cresc.* *rall. e dim.*
 laugh and wink at rest - less love; Far o - ver the sea to thee, my love!
 laugh and wink at rest - less love; Far o - ver the sea to thee, my love!

cresc. *rall. e dim.*

f a tempo

rall. molto

T.V. Then row! row! Mer-ri-ly row! O-ver the sea to

O-ver the sea to thee!

O-ver the sea to thee!

O-ver the sea to

O-ver the sea to

f

colla voce

Ped. *Ped.* *

a tempo

T.V. thee! —

thee!

thee!

mf a tempo

mf a tempo

dim.

p

Ped. *

dim. sempre

pp

morendo

rall.

Ped. *

Ped. *

Allegro con Spirito.
 Waitresses.

Gensdarmes.

ff

Ro -

This is the Town of Ro - man - ci - a,

Allegro con Spirito.

ff pesante

man - ci - a!

Ro - man - ci - a!

sfz

f

w. This is the pop-u-lar Roy-al Ca-fé, That's o-pen by night (and it's

G.

mf

ff

w. o-pen by day,) That stands in the Town of Ro-man-ci-a; Ro-

G.

ff

Attendants.

w. man-ci-a! We

G. Ro-man-ci-a!

ff

sfz

A. *f*
 serve the mil - li - ners, o - ver the way, Who dine now and then at the

A. *poco rall.*
 Roy - al Ca - fé, That's o - pen by night (and it's o - pen by day), That

mf *colla voce*

W. *f*
 Waitresses.
 Ro - man - ci - a!

A. *f a tempo*
 stands in the Town of Ro - man - ci - a.

G. *ff*
 Gendarmes.
 Ro - man - ci - a!

f a tempo *cresc.*

Court Ladies.

C.I. *mf* Court-ladies we from the

ff *fz* *p*

C.I. Queen, here to pay Our bills to the mil-li-ners o-ver the way, Who

C.I. *cresc.* dine now and then at the Roy-al Ca-fé;

Waitresses.

w. That's o-pen by night (and it's

Attendants.

A. That's o-pen by night (and it's

cresc. *f*

C.L. *ff* That stands in the Town of Ro - man - ci - a!

w. *mf* o - pen by day) Ro, - Ro - - man - ci - a!

A. *mf* o - pen by day) Ro, - Ro - - man - ci - a! *ff* Ro -

G. *Gendarmes.* *mf* Ro, - Ro - - man - ci - a!

C.L. - - - - -

w. - - - - -

A. *ff* man - ci - a!

G. *ff* Ro - man - ci - a!

Court Gentlemen.

C.G. *f deciso* *cresc.*
 Gen - tle - men we, gen - tle - men we, come from the King, and we'll

C.G. *f deciso* *cresc.*
 stay To wink at the la-dies the Queen sent to pay Their

Ad. *

C.G. *cresc.*
 bills to the mil - li - ners o - ver the way, Who dine now and then, at the

C.L. *ff*
 That's o - pen by night (and it's o - pen by day)

W. *ff*
 That's o - pen by night (and it's o - pen by day)

A. *ff*
 That's o - pen by night (and it's o - pen by day)

C.G. *ff* *a 2* *Court G.*
 Roy - al Ca - fé; That's o - pen by day, That

Court Ladies.
Waitresses.

C.L.
W.

A.

C.G.
G.

a2.

Ro - man - ci - a!

Ro - man - ci - a!

Gendarmes with Court Gent.

a2

stands in the Town of Ro - man - ci - a, Ro - man - ci - a!

Con spirito.

Soldiers.

Soprano I, II.

Tenor.

Bass.

f

We are the sol-dier-y handsome and

We are the sol-dier-y handsome and

Gendarmes with Bass

a2.

We are the sol-dier-y handsome and

Con spirito.

marc.

sfz

f

gay; We'll cut out the men,
 gay; We'll cut out the men,

C.L.
W. *ff* Yes! so hand-some and gay! *mf* Yes! the
 A. *ff* Yes! so hand-some and gay! *mf* Yes! the
 C.G.
G. *ff* Yes! so hand-some and gay! *mf* Yes! the

ff

men of the King, King's gen-tle-men who would stay To
 men of the King, King's gen-tle-men who would stay To

C.L.
W. men Of the King, Who would stay!
 A. men Of the King, Who would stay!
 C.G.
G. men Of the King, Who would stay! *p* Court -

wink at the la - dies the Queen sent to pay Their bills to the mil - li - ners

wink at the la - dies the Queen sent to pay Their bills to the mil - li - ners

C.L.
W.

A.

C.G.
G.

gen - - tle - men we, and we'll wink at the la - dies

o - ver the way; That's *ff*

o - ver the way; That's *ff*

Who dine now and then at the Roy - al Ca - fé;

C.L.
W.

A.

C.G.
G.

sent to pay Their bills at the mil - li - ners o - ver the way;

o - pen by night (and it's o - pen by day), That stands in the Town of Ro -

o - pen by night (and it's o - pen by day), That stands in the Town of Ro -

That stands in the Town of Ro -

C.L.
W.
A.
C.G.
G.

o - pen by night (and it's o - pen by day),

o - pen by night (and it's o - pen by day),

man - ci - a!

man - ci - a! Ro - man - ci - a!

man - ci - a! Ro - man - ci - a!

C.L.
W.
A.
C.G.
G.

Ro - man - ci - a!

Ro - man - ci - a! Ro - man - ci - a!

Ro - man - ci - a! Ro - man - ci - a!

marc.

sfz

Towns people.
marcato

SOLDIERS.

C. *ff* We are the peo-ple in fest-al ar-ray, Sing-ing in

S. *ff* Sing-ing in

A. *ff* In-clud-ing the

C.L. *ff* Sing-ing in

A. *ff* In-clud-ing the

C.G. *ff* In-clud-ing the

ff con movimento

C. cho - rus to hon - or the day; — *marc.*

S. cho - rus to hon - or the day; — For we are the

A. We sing to - day! — For we are the

C.L. cho - rus to hon - or the day; —

A. We sing to day! —

C.G. gen-tle-men hand-some who hon - or the day; — *marc.*

C. *SOLDIERS.* Yes so hand - some and gay!

Sol-dier - y hand - some and gay, Ah!

Sol-dier - y hand - some and gay, Ah!

C.L. Yes! so hand - some and gay!

W. See the sol - diers Yes! so hand - some and gay!

A. Yes! so hand - some and gay!

C.G. Yes! so hand - some and gay!

C. Sing - ing are we, Sing - ing are we, Sing - ing to hon - or the

So are we, sol - dier - y, Brave and

So are we, sol - dier - y, Brave and

C.L. Sing - ing are we, Sing - ing are we, Sing - ing to hon - or the

W. Sing - ing are we, Sing - ing ar we, Sing - ing to hon - or the

A. Sing - ing are we, Sing - ing are we, Sing - ing to hon - or the

C.G. Sing - ing are we, Sing - ing are we, Sing - ing to hon - or the

C. day; We sing, we sing in
 C.L. W. day; We sing, we sing in
 A. day; We sing, we sing in
 C.G. day; We'll wink at the ladies the Queen sent to pay their

C. gay ar - ray.
 C.L. W. gay ar - ray to day;
 A. gay ar - ray.
 C.G. gay ar - ray to day, Who dine now and then at the
 bills to the mil - li - ners o - ver the way, Who dine now and then at the

ff

That's o - pen by night (and it's o - pen by day.) The
the Roy - al Café o - - pen night and day. The

p

p

ff

ff

ff

joc - u - lar, pop - u - lar Roy - al Ca - fé, That stands in the Town of Ro -
joc - u - lar, pop - u - lar Roy - al Ca - fé, That stands in the Town of Ro -

a 2.

cresc.

ff marc.

man-ci-a, Ro-man-ci-a! *ff* Ro-man-ci-a

man-ci-a, Ro-man-ci-a! *ff* Ro-man-ci-a

mf *Allegro moderato.*

al Who comes here?

al

Allegro moderato.

sfz *p rall.*

p Anita. Soprani. a 2.

A. *mf.* *cresc.*

Good peo-ple hear! Who now comes

Tenors. Who now draws near? Who now draws near?

Basses.

Anita. *mf.*

A. I've songs to sing you, Oh, hear!

here! Sing one of cheer! of cheer! Fair maid draw near!

CHORUS. Sing one of cheer! of cheer! Fair maid draw near Yoursong well!

f

cresc. *f*

rall. molto **Allegro assai.** *mf*

A. Sweet bal-lads bring you! I'll sing you
 Sing on!
 hear! Sing on!

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a 'rall. molto' tempo and then changes to 'Allegro assai.' The lyrics are 'Sweet bal-lads bring you! I'll sing you'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

rall. molto **Allegro assai.** *ff* *p*

Detailed description: This system shows the piano accompaniment for the second system. It includes dynamic markings of *ff* and *p*. The bass line continues with eighth notes, while the right hand has chords and some melodic movement.

A. songs, both grave and gay; A song for work, a song for play, tra-la-la -

Detailed description: This system contains the second vocal line and piano accompaniment. The lyrics are 'songs, both grave and gay; A song for work, a song for play, tra-la-la -'. The piano accompaniment features a consistent eighth-note bass line and chords.

A. la-la-la-la-la-la - la-la-la-la - la - la.

ff Tell us your
ff Tell us your

Detailed description: This system contains the third vocal line and piano accompaniment. The lyrics are 'la-la-la-la-la-la - la-la-la-la - la - la.' followed by 'Tell us your' in two parts. The piano accompaniment features a consistent eighth-note bass line and chords, with a *ff* dynamic marking.

ff

Detailed description: This system shows the piano accompaniment for the fourth system. It includes a *ff* dynamic marking. The bass line continues with eighth notes, and the right hand has chords and some melodic movement.

cresc.
A. I'll sing you songs both old and
song!
song!
Tell us your song!

A. new; Of love that's false, of love that's true, Tra-la-la - la tra-la-la tra-la-

A. la - la - la - la - la - la! I'll sing you a song Of a
mf Meno mosso
p Meno mosso

poco accel. *a tempo*

A. *colla voce* *a tempo*

swain for-lorn, Who sigh'd for the heart of a girl; Or a gay ron-del Of a

rall. **Tempo I.**

A. *rall.* **Tempo I.**

dam-o - sel Who ran a - way with an earl; Tra-la-la-la-la-

f

A. *p cresc.* *p cresc.*

la, Tra-la-la-la-la-la, _____

All songs of love, both false or

All songs of love, both false or

And.

Tempo di Habanera.

tra-la-la-tra-la! When Cu-pid strings his bow,
 true, are new.
 true, are new.

rall. *mf.* *pp* *rall.* *rall.* *rall.*

Tempo di Habanera.

Blindly the ar-rows go; If you are lone-ly, bet-ter beware!

rall. *p*

A. Blindly the ar-rows go; If you are lone-ly, bet-ter beware!

Rec. * *Rec.* *

A. If you are young, take care! For he's a marksman true,

Rec. *

A. *dim.*
 Aim-ing at me and you; If you've a heart to spare,
p dim.
 Ped. * Ped. *

A. Lov-er, be-ware! be - ware! A heart to
f If you've a heart to spare,
f If you've a heart to spare,
mf

A. spare, Be-ware! if you have a heart to
fp Of Cu - pid's dart be - ware! Of Cu - pids
 Of Cu - pid's dart be - ware! Of Cu - pids
 Ped. *

A. *rall.* *mf* *ff.*

spare. Take care! If you are young, be - ware! Be-ware!

dart, Aimed at your heart Be-ware!

dart, Aimed at your heart Be-ware!

rall. *mf* *ff.*

Red.

A. *f*

So we'll sing and dance, we'll dance! Mer-ri-ly

So we'll sing and dance, we'll dance!

So we'll sing and dance, we'll dance!

f *crese.*

Allegro vivace. (♩ = 168)

A.

dance! We'll dance, Mer-ri - ly

Mer - ri - ly dance! We'll dance a mea - sure!

Mer - ri - ly dance a mea - sure!

We'll dance!

mf

Detailed description: This system contains four vocal staves and a piano accompaniment. The first vocal staff has lyrics: "dance! We'll dance, Mer-ri - ly". The second and third vocal staves have lyrics: "Mer - ri - ly dance! We'll dance a mea - sure!". The fourth vocal staff has lyrics: "Mer - ri - ly dance a mea - sure!". The piano accompaniment starts with a dynamic marking of *mf*. The music is in a 4/4 time signature with a key signature of one sharp (F#).

A.

laugh - ing the hours a - way! Mer-ri - ly

Laugh - ing the hours a - way! Mer-ri - ly

Laugh the hours a - way!

Laugh, laugh the hours a - way! Mer-ri - ly dance!

cresc.

f

cresc.

f

cresc.

f

cresc.

f

Detailed description: This system contains four vocal staves and a piano accompaniment. The first vocal staff has lyrics: "laugh - ing the hours a - way! Mer-ri - ly". The second vocal staff has lyrics: "Laugh - ing the hours a - way! Mer-ri - ly". The third vocal staff has lyrics: "Laugh the hours a - way!". The fourth vocal staff has lyrics: "Laugh, laugh the hours a - way! Mer-ri - ly dance!". The piano accompaniment features dynamic markings of *cresc.* and *f*. The music continues in the same 4/4 time signature and key signature.

A.

dance! We dance for plea - sure,
dance!

Mer - ri - ly dance! We dance for plea - sure,
Mer-ri - ly dance for plea - sure,
We dance for plea - sure,

A.

cresc.
Dance! mer - ri - ly dance! mer - ri - ly dance a - - -
cresc. mer - ri - ly dance! mer - ri - ly dance

Dance! we dance! we dance a - - -
cresc.

Dance! we dance! we dance a - - -
cresc.

cresc.

cresc. molto

A. way! Mer-ri - ly dance! Mer-ri - ly dance! We mer-ri - ly

cresc. molto *a 2* way! Mer-ri - ly dance! We

cresc. molto way! Dance! Dance! Dance! We

cresc. molto

Ad. * *Ad.* * *Ad.* * *Ad.* *

ff

A. dance 'neath skies, 'neath skies of a - zure; bright - est skies of a - zure;

ff dance 'neath skies, 'neath bright skies of a - zure;

ff dance 'neath - skies, 'neath bright skies of a - zure;

ff

ff

A.

Dance! mer-ri-ly dance a - way!
mer-ri-ly, mer-ri-ly

Dance! dance a - way!

Dance! we dance a - way!

Dance! we dance a - way! Mer-ri-ly dance!

Ca. *

A.

Now choose the one whom you love!

p Choose the one you love! *f* Care and

p Dance, care and *f*

f marcato

Bright, so bright, the
 trou - ble to ban - ish! Bright — the —
 trou - ble to ban - ish! Bright the

skies a - bove, —
 skies a - bove, — Dance! pain and sor - row will van -
 skies a - bove, — Dance! pain and sor - row will van -

Ad.

When the skies are bright a-bove, A mea-sure with the
Danc - ing with ——— one you
ish!
ish!

f
p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a rest, followed by a melodic line starting on G4, moving to A4, B4, and then descending. Dynamics include a forte (*f*) marking and accents. The second staff is a piano accompaniment in treble clef, starting with a piano (*p*) dynamic. It features a simple harmonic accompaniment with chords and moving lines. The lyrics are placed below the vocal line, with a long dash indicating a breath or continuation.

f

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The music continues with chords and moving lines, maintaining the same key signature and time signature. A forte (*f*) dynamic marking is present.

one you love Is bliss. ———
love is bliss. ———
Dancing is bliss! ———
To dance is bliss! ———

mf
mf
a 2

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics: "one you love Is bliss. ———" and "love is bliss. ———". The second staff is a piano accompaniment in treble clef with lyrics: "Dancing is bliss! ———" and "To dance is bliss! ———". Dynamics include mezzo-forte (*mf*) and a first ending marking (*a 2*). The piano accompaniment features sustained chords and moving lines.

Detailed description: This system shows the piano accompaniment for the fourth system, consisting of two staves (treble and bass clefs). The music continues with chords and moving lines, maintaining the same key signature and time signature.

Take her to your heart And give her, e'er the mu - sic start, A

Take her close-ly to your heart And give her, e'er the mu - sic start, A

Hold her close! _____ give her then a _____

Hold her close! _____ give her then a _____

A

kiss! _____ Oh! what rap-ture and bliss!

kiss!

kiss Give her a kiss! Ex - qui - site

kiss Give her a kiss! Ex - qui - site

kiss

ff

When trip - ping in the —

nec - tar gai - ly

bliss! — Skip - ping! trip - ping! nec - tar

bliss! — Skip - ping! trip - ping! nec - tar

ff

dance, — Think not of the mor - row;

sip - ping!

sip - ping! Nev - er a thought of the mor - row;

sip - ping! Nev - er a thought of the mor - row;

When glid - ing in the — dance, —
 jol-li-ty ev-er a bid - ing

Slid - ing! glid - ing! joy a - bid - ing!

Slid - ing! glid - ing! joy a - bid - ing!

cresc.

With mad - ness dance a - - way! —
 nev-er a no-tion of sad - ness!

glad - ness! mad - ness! nev - er sad - ness!

glad - ness! mad - ness! nev - er sad - ness!

cresc.

cresc.

With mad - ness dance a - - way! —
 nev-er a no-tion of sad - ness!

glad - ness! mad - ness! nev - er sad - ness!

glad - ness! mad - ness! nev - er sad - ness!

cresc.

cresc.

Who would trou - ble bor - row? Oh! Mer - ri - ly
Who would trou - ble bor - row? Oh! Mer - ri - ly
Who would trou - ble bor - row? Oh!
Who would trou - ble bor - row? Oh!

rall. *ff* *a tempo*
rall. *ff* *a tempo*
rall. *a tempo*
rall. *a tempo*

rall. *ff* *a tempo*

dance! Come! dance a mea - sure!
dance!
Mer - ri - ly dance! Come! dance a mea - sure!
Mer - ri - ly dance! a mea - sure!
Come! dance a mea - sure!

cresc.
 Laugh the hours a - way!
 Laugh - ing - the hours a - way Mer - ri - ly
cresc.
 Laugh the hours a - way!
cresc.
 Laugh the hours a - way! Mer - ri - ly
cresc.

Mer - ri - ly dance!

cresc.

dance! Mer - ri - ly dance!
 Mer - ri - ly dance! for plea - sure!
 dance! Mer - ri - ly dance!
 Mer - ri - ly dance! for plea - sure!

Un - der skies so bright.

Un - der a - zure skies so bright.

Un - der a - zure skies so bright.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

cresc. molto
Mer - ri - ly dance! Mer - ri - ly dance!

cresc. molto
We dance! Mer - ri - ly

cresc. molto
We dance! dance!

cresc. molto

Red. * Red. *

The second system continues the piece with a dynamic marking of *cresc. molto*. It features four vocal staves and a piano accompaniment. The piano accompaniment has a more active eighth-note melody in the right hand. The system concludes with a *Red.* (ritardando) marking and a star symbol.

marc. molto
a poco accel.

A. hearts so light, In mer - ry play, with hearts so

hearts so light, In mer - ry play, with hearts so

hearts are light, In mer - ry play, with hearts so

a poco accel.

marc. molto

accel sempre

A. gay, we dance a - - way. In mer - ry

gay, we dance a - - way. In mer - ry

gay, we dance a - - way. In mer - ry

accel. sempre

accel sempre

A.

play we dance to-day, we dance to-

play we dance to-day, we dance to-

play we dance to-day, we dance to-

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are "play we dance to-day, we dance to-". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Quasi Presto.
molto f

A.

day. In mer-ry play we dance a-

day. In mer-ry play we dance a-

day. In mer-ry play we dance a-

The second system continues the vocal parts and piano accompaniment. The tempo is marked "Quasi Presto" and the dynamic is "molto f". The lyrics are "day. In mer-ry play we dance a-". The piano accompaniment continues with the same rhythmic pattern.

Quasi Presto.
molto f

The third system shows the piano accompaniment for the final part of the page. It maintains the "Quasi Presto" tempo and "molto f" dynamic. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand has a steady bass line.

A.

way, a - way!

way, a - way!

way, a - way!

sf

pressando

Red.

Detailed description: This system contains the first four staves of music. The top three staves are vocal parts, each with the lyrics "way, a - way!". The first staff is in treble clef, the second in alto clef, and the third in bass clef. The fourth staff is the piano accompaniment, starting with a forte (*sf*) dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *pressando* marking and a *Red.* (ritardando) marking below the staff.

A.

sf

Detailed description: This system contains the next four staves of music. The top three staves are vocal parts, which are mostly silent in this section. The fourth staff is the piano accompaniment, continuing from the first system with a forte (*sf*) dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *sf* marking above the staff.

Trio.

No. 2.

"The Conspirators."

Anita, M^o Pitrick, Bulverstrauss.

Allegro assai. ♩ = 104.

Piano.

Anita. *p*

M^o Pitrick. *p*

Bulverstrauss. *p*

In clear but con - fi -

In clear but con - fi -

In clear but con - fi -

poco cresc.

f

den-tial sort of way, Lest, be-cause of our dis - guise, you want to jeer at us,

f

den-tial sort of way, Lest, be-cause of our dis - guise, you want to jeer at us,

f

den-tial sort of way, Lest, be-cause of our dis - guise, you want to jeer at us,

Sh! Sh! Sh! We take this op - por - tu - ni - ty to say We're a

Sh! Sh! Sh! We take this op - por - tu - ni - ty to say We're a

Sh! Sh! Sh! We take this op - por - tu - ni - ty to say We're a

tri - o of po - lit - i - cal con - spir - a - tors, A tri - o of po -

tri - o of po - lit - i - cal con - spir - a - tors, A tri - o of po -

tri - o of po - lit - i - cal con - spir - a - tors, A tri - o of po -

lit - i - cal con - spir - a - tors. Sh!

lit - i - cal con - spir - a - tors. Sh!

lit - i - cal con - spir - a - tors. Sh! Red Feath - er is the

mf Poco deciso

mf Poco deciso

cresc.

As lead - er we par - tic - u - lar - ly
 chief - tain of our band;

cresc.

f

The ob - ject of our plot, you un - derstand, Has de -
 fan - cy her. *ff* Has de -
ff Has de -

ff

signs up - on the king - dom of Ro - man - ci - a. In

signs up - on the king - dom of Ro - man - ci - a. In

signs up - on the king - dom of Ro - man - ci - a. In

sfz *dim.*

clear but con - fi - den - tial sort of way, Lest, be - cause of our dis -

clear but con - fi - den - tial way, Lest, be - cause of our dis -

clear but con - fi - den - tial sort of way, Lest, be - cause of our dis -

guise you want to jeer at us, We take this op - por -

guise you want to jeer at us, We take this op - por -

guise you want to jeer at us, We take this op - por -

tu - ni - ty to say We're a tri - o of po - lit - i - cal con -

tu - ni - ty to say We're a tri - o of po - lit - i - cal con -

tu - ni - ty to say We're a tri - o of po - lit - i - cal con -

spir - a - tors.

spir - a - tors.

spir - a - tors.

f (Police patrol enter and cross stage.)

Allegro con moto.

f Anita. (disguising herself as a begger.)

To the beg-gar pray be kind! For I'm deaf and dumb and blind.

cresc.

Out-er man's no worse than in-ner! Have-n't had a bite since din-ner;

cresc.

A. *ff* > > >

Bite since din - ner.

M^c Pitrick. (now disguised as a monk.)

f > > >

Char - i - ty be - gins at home, Does - n't ver - y oft - en roam;

f leggiero

> > >

Quick! Two ta - ble d'hôtes, you flun - key! I'm a monk, so do not mon - key;

Anita.

Do not mon - key! M^c Pitrick. Bul. (now disguised as a waiter.)

I'm a monk so do not mon - key! Oh!

f > > > *ff* *sfz*

f

1. Sal.

Vere shust oud of ta - ble d'hôtes: How'd you like some hay und oats?

sfz *mf*

poco rall. *a tempo*

2. Hul.

If you're good und tip der vait - er, P'rhaps you get a cold "per - ta - ter;"

poco rall. *a tempo*

ff Anita. (all aside.) *ff*

Cold "per - ta - ter;" We're

MC Pitrick. *ff*

Bulverstraus. *ff*

Cold "per - ta - ter;" We're

ff *ff*

A. Rogues in plain re - al - i - ty, Let us drop for - mal - i - ty, 'mal - i - ty,

M: P. Rogues in plain re - al - i - ty, Let us drop for - mal - i - ty, 'mal - i - ty,

Bul. Rogues in plain re - al - i - ty, Let us drop for - mal - i - ty, 'mal - i - ty,

A. - - - - -

M: P. Beg - ging, tips and pa - ter - nos - ters; We're a lot of sly im - pos - tors;

Bul. Beg - ging, tips and pa - ter - nos - ters; We're a lot of sly im - pos - tors;

A. Beg - ging, tips and pa - ter - nos - ters; We're a lot of sly im - pos - tors;

M: P. - - - - -

Bul. - - - - -

A.
 Beg-ging, tips and pa-ter nos-ters; We're a lot of sly im -

M.P.
 Beg-ging, tips and pa-ter nos-ters; We're a lot of sly im -

Bul.
 Beg-ging, tips and pa-ter nos-ters; We're a lot of sly im -

A.
 pos-tors.

M.P.
 pos-tors.

Bul.
 pos-tors.

Allegro come Ima (Patrol exit.)

pp

dim. e poco rall.

Allegro non troppo. (all throwing off disguises.)

M.P. *mf*
 Vil - lain - y is pleas-ure, if you want to make it so;

Bul. *mf*
 Vil - lain - y is pleas-ure, if you want to make it so;

Allegro non troppo.

mf

A. Vil-lain-y is such a pret-ty game! —

M&F. —

Bul. — Vil-lain-y is hu-morous,

A. *f* > Vil-lain-y is hon-or-a-ble shame. — We're not

M&F. *cresc.* > Vil-lain-y is fun, *f* We're not

Bul. We're not

We're not

Deciso e marcato.

A. like the hen who sat up-on a chi-na egg; (Can you find stu-pid-i-ty to

M&F. like the hen who sat up-on a chi-na egg; (Can you find stu-pid-i-ty to

Bul. like the hen who sat up-on a chi-na egg; (Can you find stu-pid-i-ty to

Deciso e marcato.

A. match it?) When we start out to conspire There are conse-quences dire, For we

MCP. match it?) When we start out to conspire There are conse-quences dire, For we

Bul. match it?) When we start out to conspire There are conse-quences dire, For we

A. *ff* sit up - on the plot un - til we hatch it; For we

MCP. *ff* sit up - on the plot un - til we hatch it; For we

Bul. *ff* sit up - on the plot un - til we hatch it; For we

A. *poco rit.* sit up - on the plot un - til we hatch it.

MCP. *poco rit.* sit up - on the plot un - til we hatch it.

Bul. *poco rit.* sit up - on the plot un - til we hatch it.

Dance.

The first system of the musical score for 'Dance.' consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes with various ornaments and slurs. The lower staff is in bass clef and provides a rhythmic accompaniment with chords and single notes. The key signature has one sharp (F#).

The second system continues the piece. The upper staff features a melodic line with a prominent slur and a fermata over a note. The lower staff continues the accompaniment with consistent rhythmic patterns.

The third system includes dynamic markings: *cresc. molto* in the bass staff, *ff* (fortissimo) in the bass staff, and *p* (piano) above a triplet of eighth notes in the bass staff. The upper staff continues with melodic development.

The fourth system shows further melodic and harmonic progression. The upper staff has a melodic line with slurs and ornaments, while the lower staff provides a steady accompaniment.

The fifth system concludes the piece. It features dynamic markings *ff* and *sfz* (sforzando). The lower staff ends with a double bar line, a *Ped.* (pedal) marking, and an asterisk (*).

Song.

"The Little Milliner."

No 3.

Fifine, and Milliners.

Allegro con spirito. ($\text{♩} = 96$)

Piano.

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes with accents, while the left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#) and the time signature is 2/4.

mf Scherzando.

There was once a lit-tle mil-li-ner Had a lit-tle shop At the
Now each day up-on the av-e-nue, Ev-ry chap would wait To ad-

The vocal line begins with a fermata on the first note. The piano accompaniment features a prominent chordal texture with a *sfz* (sforzando) dynamic marking. The lyrics are written below the vocal staff.

Sign of the Cu - pid's Bow
mire this en-tranc-ing show:
Sopr. I.

Milliners. Sopr. II. *f*

O, O!

This section includes two vocal parts: Soprano I and Soprano II. The piano accompaniment continues with a similar texture, marked with *p* (piano). The lyrics are written below the vocal staves.

cresc.

F. She had mod-els and capes of va-ri-ous shapes, And
And her mod-els' bright eyes so well ad-ver-tised, That

F. dress-es and hats to show. *f*
bus-ness be-gan to grow. *f* O, O! - - - To
To

mf

F. She had girls ga-lore, A doz-en or more, To show off her stock in
For, so fine-ly dressed, They al-ways impressed The cut of each wrap and

show!
grow!

p

a tempo

F. mil - li - ner - y makes the girl.

f All mil - li - ners,

a tempo

f

F.

Pret - ty lit - tle mil - li - ners; Each man's heart was in a

F.

Tho' it's manners make the man, It's

whirl. Now de - ny it, if you can, It's

F. mil-li-ner-y makes the girl. —

mil-li-ner-y makes the girl. —

Dance. (after verses)

mf *leggiero*

f *dim.* *rit.* *a tempo* *mf*

cresc. *dim.* *p*

March Song.
"Song of the Guard."
Captain Trevors and Chorus.

No. 4.

Allegro assai.

Piano. *mf* A trumpet on the stage.

The piano introduction is in common time (C) and consists of two staves. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Allegro assai' and the dynamic is 'mf'.

Chorus.

Soprano I & II. Tenori. Bassi.

Allegro militaire.

pp Up, boys! Come, boys!

The chorus section features three vocal parts: Soprano I & II, Tenors, and Basses. The tempo is 'Allegro militaire' and the time signature is 2/4. The lyrics are 'Up, boys! Come, boys!'. The piano accompaniment is marked 'pp' and features a rhythmic accompaniment of eighth notes.

a poco

March to the rat - tle of the drum, boys! Sa - bres read - y!

a poco

The second part of the chorus continues with the lyrics 'March to the rat - tle of the drum, boys! Sa - bres read - y!'. The tempo is marked 'a poco' and the time signature is 2/4. The piano accompaniment is marked 'a poco' and features a rhythmic accompaniment of eighth notes.

cresc. *mf* ^{a 2.}

Come now, steady! On, boys, for the right! Up, boys!

Come now, steady! On, boys, for the right!

cresc. *mf*

cresc. molto

Come, boys! March to the rat-tle of the drum, boys! Ready, boys! Steady, boys!

Ready, boys! Steady, boys!

cresc. molto

ff

Read - y for the bat - tle, boys! Fight! Fight! Fight!

Read - y for the bat - tle, boys! Fight! Fight! Fight!

sf *ff*

2 Trumpets on the Stage.

2 Trumpets on the Stage. *cresc.* *f* *cresc.*

mf

(♩. = 126)

sfz *sfz*

This block contains the musical score for two trumpets and piano accompaniment. The trumpets part starts with a melody in 6/8 time, marked *mf*, with dynamics increasing to *cresc.* and *f*. The piano accompaniment consists of chords in the right hand and bass notes in the left hand, with dynamic markings *sfz*.

Capt. Trevors.

Enter Capt. Trevors.

(He comes down.)

Capt. Trevors. Enter Capt. Trevors. (He comes down.)

ff *ff* *ff*

Hur-rah! Hur-rah!

This block shows the vocal line for Capt. Trevors and the piano accompaniment. The vocal line is in 6/8 time, with dynamics *ff* and the lyrics "Hur-rah!". The piano accompaniment features chords in the right hand and bass notes in the left hand, with dynamic markings *ff*.

Trumpets

poco rall.

a tempo

Trumpets *poco rall.* *a tempo*

ff *ff* *ff*

poco rall. *sfz* *ff* *a tempo pesante*

This block contains the musical score for two trumpets and piano accompaniment. The trumpets part features a rhythmic pattern of eighth notes, marked *ff*, with dynamics changing to *poco rall.* and *a tempo*. The piano accompaniment consists of chords in the right hand and bass notes in the left hand, with dynamic markings *poco rall.*, *sfz*, and *ff*, and the tempo marking *a tempo pesante*.

f Con spirito

f Con spirito

When the trum - pet sounds — to
hears the can - - non

mf

This block shows the vocal line for Capt. Trevors and the piano accompaniment. The vocal line is in 6/8 time, marked *f Con spirito*, with the lyrics "When the trum - pet sounds — to / hears the can - - non". The piano accompaniment consists of chords in the right hand and bass notes in the left hand, with a dynamic marking *mf*.

T. arms, _____ And the reg - i - ment's drums to
 roar, _____ And the cav - al - ry - men their

mf Trumpets

T. bat - tle call a - way, _____ There's no
 sa - bres flash and swing, _____ Then all

Trumpets >

ff *mf cresc.*

T. fear of war's _____ a - larms; _____ For 'tis
 oth - er thoughts _____ give o'er; _____ 'Tis the

Trumpets

f *cresc.*

vic-to - ry's song they play.
mo-ment he dear - ly loves.

We hear the drums and trum - pets
And it's the day his val - or

We hear the drums and trum - pets
And it's the day his val - or

Trumpets

marc.

The call that leads the sol - dier to the fray.
For he is fight - ing for his home and king.

play. proves. On to the fray!
play. proves. On to the fray!

Trumpets

ff

marc.

T. So, shout the song, with ea-ger hearts a - beat - ing, While out
So, with the flag of glo-ry bright be - fore him, He will

marc.

*

T. to the field we go. And its, "On boys!
press to vic - try's goal. Let the sharp - ly

Trumpets *f*

T. on!" the trumpet's voice re - peat - ing, As we press to meet the
ring - ing bul - lets whistle o'er him, For 'tis mu - sic to his

To
To
To
To

Trumpets *p*

cresc. molto

cresc. molto

T. *bat - tles din, Tho' we lose or win, We'll fight while the*

Trumpets
pp

cresc.

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a treble clef and a key signature of two flats. The lyrics are "bat - tles din, Tho' we lose or win, We'll fight while the". The piano accompaniment consists of a grand staff with treble and bass clefs. The piano part begins with a *pp* dynamic and includes a *cresc.* marking. The trumpets part is a single staff with a treble clef and a key signature of two flats, starting with a *pp* dynamic and featuring a series of chords and melodic fragments.

T. *trum - pets play.*

ff

ff

ff

ff

Then draw the sword_ for

Then draw the sword_ for

This system contains the second vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a treble clef and a key signature of two flats. The lyrics are "trum - pets play." followed by a rest. The piano accompaniment consists of a grand staff with treble and bass clefs. The piano part features a *ff* dynamic and includes a *ff* marking. The trumpets part is a single staff with a treble clef and a key signature of two flats, starting with a *ff* dynamic and featuring a series of chords and melodic fragments.

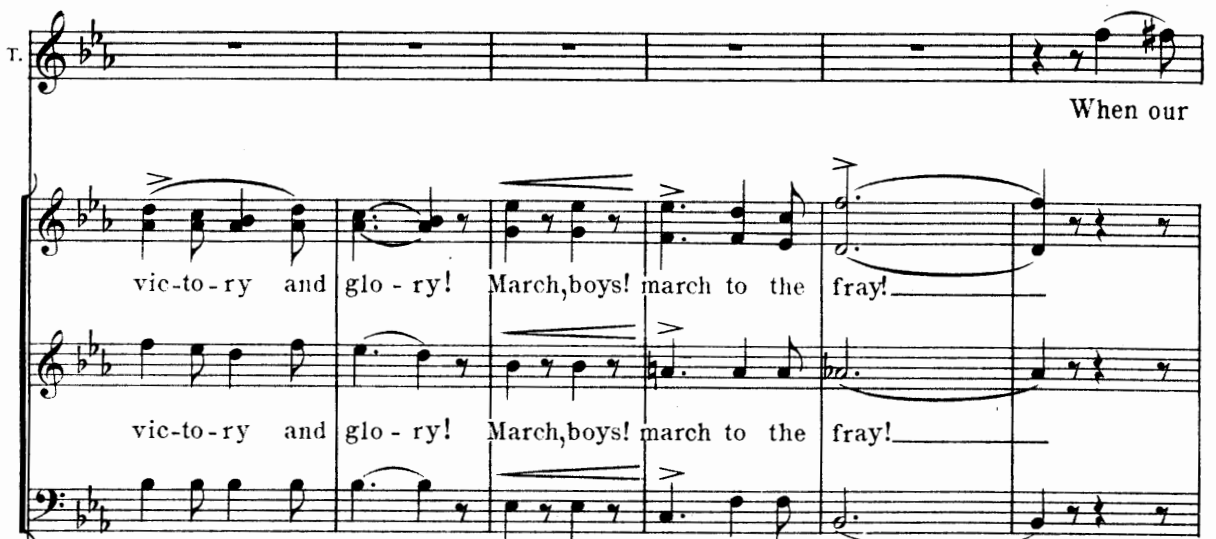
Trumpets

ff

ff

ff

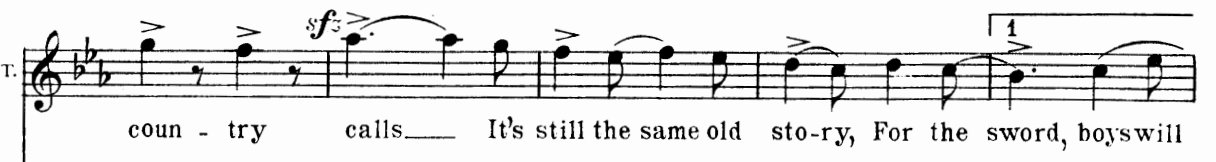
This system contains the piano accompaniment and trumpets. The piano part consists of a grand staff with treble and bass clefs, featuring a *ff* dynamic and a *ff* marking. The trumpets part is a single staff with a treble clef and a key signature of two flats, starting with a *ff* dynamic and featuring a series of chords and melodic fragments.

T.  When our

vic-to-ry and glo-ry! March, boys! march to the fray!

vic-to-ry and glo-ry! March, boys! march to the fray!



T.  1

coun - try calls — It's still the same old sto-ry, For the sword, boys will

Trumpets.

 1

1

win the day!

f Draw for

f Draw for

Trumpets. *mf* *cresc.*

f *cresc.*

sfz

Detailed description: This system contains the first two systems of music. The top system is a vocal line starting with a first ending bracket over the first two measures, followed by the lyrics 'win the day!'. The second system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics 'Draw for' and 'Draw for'. The piano accompaniment includes a trumpet part labeled 'Trumpets.' with dynamics *mf* and *cresc.*, and a piano part with dynamics *f*, *cresc.*, and *sfz*.

1 2 *cresc.*

When he Sword, boys! the

ff vic - to - ry! Hur rah!

ff vic - to - ry! Hur rah!

Trumpets

sfz *ff* *pesante* *cresc.*

Detailed description: This system contains the third and fourth systems of music. The top system is a vocal line with a first ending bracket over the first two measures, followed by a second ending bracket over the next two measures, with the lyrics 'When he Sword, boys! the'. The second system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics 'vic - to - ry! Hur rah!' and 'vic - to - ry! Hur rah!'. The piano accompaniment includes a trumpet part labeled 'Trumpets' and a piano part with dynamics *sfz*, *ff*, *pesante*, and *cresc.*

molto

rall.

T. sword, boys! will win the day! The sword will

The sword, the sword will

p

The sword, the sword will

Trumpets.

molto

ff

sfz colla voce

pressando

T. win the day.

win the day.

win the day.

Trumpets

sfz

sfz

Red.

Scene and Ensemble.

N^o 5.

Entrance of Hilda.

Moderato con moto.

Soprano I & II.

Chorus off stage.

Tenors.

Basses.

Piano.

Moderato con moto. (♩. = 50)

mf

O - hè! Glides my bark a-long!

Detailed description: This block contains the first system of the musical score. It includes vocal staves for Soprano I & II, Tenors, and Basses, and a piano accompaniment staff. The tempo is 'Moderato con moto'. The key signature has one sharp (F#) and the time signature is 6/8. The piano part is marked 'mf' and has a tempo indication '(♩. = 50)'. The vocal parts enter with the lyrics 'O - hè! Glides my bark a-long!'.

f ^{a 2}

'Tis the boat-man's song! Who comes?

mf

On the fes-tal morn-ing, Who comes?

mf

Detailed description: This block contains the second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts have lyrics: 'On the fes-tal morn-ing, 'Tis the boat-man's song! Who comes? Who comes?'. The piano part continues with various dynamics including 'f' and 'mf'. The tempo remains 'Moderato con moto'.

Allegro vivace.

Who comes? The song so clear, we
 Who comes? The song we

Allegro vivace. (♩ = 96) (Enter 4 Foreign girls and 4 Diplomatic attaches.)

Soprano I.

4 Girls.

Soprano II.

When Of

Tenors.

4 Attaches.

Basses.

When we

hear.

The boat draws near; Who comes?

hear.

The boat draws near; Who comes?

sfz mf

Allegro commodo.

fi - cials dip - lo - mat - ic, Do a

Of a Court a - ris - to - cra - tic, Do a

dip - - lo - mats, Do a

Or a - ris - - to - crats, Do a

Allegro commodo. (♩ = 108)

thing, then it is quite au fait; Yes! — it's quite au

thing, then it is quite au fait;

thing, then it is quite au fait; Yes! — it's quite au

thing, then it is quite au fait;

Red. *

fait; Tho' oft er - rat - i - cal. And it's
Tho' - 'tis, in a way, strange and er - rat - i - cal.

fait; Tho' oft er - rat - i - cal. And our
Tho' - 'tis, in a way, strange and er - rat - i - cal.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of one flat. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. The lyrics are: "fait; Tho' oft er - rat - i - cal. And it's Tho' - 'tis, in a way, strange and er - rat - i - cal." and "fait; Tho' oft er - rat - i - cal. And our Tho' - 'tis, in a way, strange and er - rat - i - cal.".

in our line of du - ty
To pay trib - ute un - to beau - ty,
du - - ty's clear But it
To pay trib - - ute here, But it

The second system of the musical score continues the vocal and piano parts. The lyrics are: "in our line of du - ty To pay trib - ute un - to beau - ty, du - - ty's clear But it To pay trib - - ute here, But it". The piano accompaniment continues with a consistent melodic and harmonic pattern.

Oh! — what-e'er we say, Oh! — 'tis quite au

matters lit-tle what we say. Oh! — 'tis quite au

fait, if dip-lo-mat-i-cal. — In Di-plo-ma-cy,
We call. —

fait, if dip-lo-mat-i-cal. — In Di-plo-ma-cy,
We call. —

In Di - plo-ma-cy,
You must real-ly flat-ter and make love a lit-tle, too.
In Di - plo-ma-cy,
For-eign of-fice pat-ter, May be
In Di - plo-ma-cy, For-eign of-fice pat-ter, May be

cresc.

cresc.

cresc.

Detailed description: This is a musical score for a song, likely in a minor key. It consists of six systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: 'In Di - plo-ma-cy, You must real-ly flat-ter and make love a lit-tle, too. In Di - plo-ma-cy, For-eign of-fice pat-ter, May be In Di - plo-ma-cy, For-eign of-fice pat-ter, May be'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. There are three 'cresc.' markings above the piano parts, indicating a gradual increase in volume. The score is written in a single system with three measures per system.

mere - ly i - dle chat - ter, If there al - ways is Di - -

mere - ly i - dle chat - ter, If there al - ways is Di - -

mf.

plo - ma - cy In ev - 'ry - thing — you do. —

In ev - 'ry - thing you do. —

plo - ma - cy In ev - 'ry - thing — you do. —

p *rall.*

p *rall.*

p *rall.*

Ed.

Tempo I. *a 2 mf*

In the sphere po-li-ti-cal

Du-ties are most per-

Tempo I.

mf con delicatezza

cresc.

For we cant for-get,

That we should

plex-ing;

cresc.

In court et-i-quette, That we should

cresc.

cresc.

And must

be in - tense - ly cri - ti - cal And draw a — care - ful -

be in - tense - ly cri - ti - cal And draw a care - ful -

f. *p* *f.* *p* *p*

line. _____

line. _____

Prob - lems in - ter - na - tion - al,

mf *mf* *mf*

a 2

When they be-come too vex-ing, So it is
Are not worth a fight;

cresc.

bet-ter quite, To take the oth-er fel-low out to dine. We are de-
To take the oth-er fel-low out to dine. We are de-

sign-ing When we go out to dine.
sign-ing When we go out to dine.

pp

Allegro deciso.

Make way! the Coun - tess' barge ap - proach - es!

Make way! the Coun - tess' barge ap - proach - es!

Allegro deciso.

f

ff

Soprano I & II.

OCTETTE.

Tenors & Basses.

She's com - ing!

Soprano I & II.

CHORUS. Make way! The Coun - tess' barge ap - proaches! She's

Tenors & Basses.

ff

a 2

(Enter Bagstock Bowler.)

Bagstock Bowler.

f deciso

Make way! Get out! And let the Coun-
tess
She comes, She's here!

com-ing, She comes, She's here!

deciso
f

come, sirs! And if you sing, try not to flat or sharp it! You greet her
Or sharp it.

with the roll-ing of the drum, sirs! I'll greet her with the roll-ing of the

cresc.

ff car-pet; - OCTETTE. *ff* CHORUS.

The car-pet, Hell greet her with the roll-ing of the car -

Poco più animato. *mf*

She must not touch her foot up - on the pave-ment; That's

pet. *a 2* Pave - ment.

OCTETTE with CHORUS.

Poco più animato. *mf*

why I come a - head as car - pet stretch-er. Tho'

As stretch-er.

cresc.

cresc.

nev - er for a slave meant, I pol - ish off the pave - ment And

dust the path while some one goes to fetch her;

OCTETTE. **CHORUS.**

To fetch her; To

ff

ff stentato

Till some - one goes to fetch her. And

fetch her;

All Basses.

ff stentato

Till some one goes to fetch her.

ff stentato

sfz

B.B. *f*
 dost ob - serve how well the dust I dust, with dig - ni -

B.B. *cresc.*
 fied disgust? I do it for the upper crust; And un - der - stand you

B.B. *mf*
 real - ly must, - It is for cash and not for trust; For

B.B. *f*
 al - ways, always I'm out for dust. For

CHORUS & OCTETTE.

f It is for cash and not for trust, For
f It is for cash and not for trust, For

f marc.

Countess (off stage)

B.B.

al-ways, always I'm out for dust. O - he! O -

al-ways, al-ways I'm out for dust.

al-ways, al-ways I'm out for dust.

The musical score for the Countess (off stage) consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics are "al-ways, always I'm out for dust. O - he! O -". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano) in the middle section.

Hilda (off stage)

C. H. he! Boatmen (off stage) He! O - he! -

B. He! O - he! He! O - he! -

The Boat-man's call! He! O - he! -

The Boat-man's call! He! O - he! -

Red. *

The musical score for Hilda (off stage) and Boatmen consists of vocal lines for Hilda (C. H.), Boatmen (B.), and a piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 2/4. The lyrics for Hilda are "he! Boatmen (off stage) He! O - he! -". The lyrics for the Boatmen are "He! O - he! He! O - he! -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* (forte) and *mf rall.* (mezzo-forte, rallentando). The score includes a rehearsal mark "Red. *" at the bottom left.

Allegro alla marcia. (♩ = 88)

H. *p*
 Fling out the ban - ner! Shout out the sto - ry! Stand for the cause, what - e'er be -

H. falls; Then raise high the standard! Press on to glo - ry!

CHORUS & OCTETTE.

What - e'er be - falls;
pp Bagstock with Tenors.
 What - e'er be - falls;

H. *Poco agitato.*
 On to the field! the field where du - ty calls!

f
 She sings of trea - son,

f
 She sings of trea - son,
Poco agitato.

H. *I'm here! I'm*

OCTETTE. *cresc.* Glad-ly meet her, So we

cresc. What is the rea - son? See, the Countess comes! Glad-ly meet her, See now the Countess comes. See, the Countess comes! So we

cresc.

Ad. *

H. *here!*

ff. Loud-ly we greet her; we greet her with trumpets and drums; See the Countess *a 2.*

ff. meet and we greet her now;

ff. Loud-ly we greet her, we greet her with trumpets and drums; With

ff. meet and we greet her now; With

ii. Here for the cause I come. *cresc. molto* *molto f* To
 comes! For the cause she comes, she comes!
 fife and drums, For the cause she comes, she comes!
 fife and drums, For the cause she comes, she comes!

Tempo I. Deciso.

ii. *f* arms! To arms! ye brave and true! Let rev-o-lu-tion flame! _____ To
 To arms! to arms!
 To arms! to arms!

Tempo I. Deciso.

f

H. *cresc.*
arms! To arms! till vic - to - ry Is won in free - dom's name; Come,
In freedom's name!
In freedom's name!

cresc.

H. *ff*
East and West! Come, South and North! For brave Red Feath - er
To arms!

ff

H. leads you forth; To arms! To arms! To arms! To arms! To arms! To arms! To arms! To arms! To arms! To arms!

f *deciso*

ff

f *deciso*

Red.

H. Shout out the sto - ry! Stand for the cause, what e'er be - falls! And

What - e'er be - falls!

f

f

marc.

Red. *

H. raise high the standard! Press on to glo - ry! On to the field where du - ty,

cresc.

ff

cresc.

ff

Red.

II. du - ty calls! Shout out the sto - ry!

Shout out the sto - ry!

ff Fling out the ban - ner! Shout out the sto - ry!

ff Fling out the ban - ner! Shout out the sto - ry!

Fling out the ban - ner! Shout out the sto - ry!

Allegro agitato.

II. Yes 'tis the song!

Crown Prince. Hold! That song is trea-son

ff It is the song!

ff It is the song!

ff

Allegro agitato. (♩ =)

E: here! Cap-tain Tre - - vor ar - rest her!

Trevor.
Sir, I

pp
Is trea-son here!

pp
Is trea-son here!

H. Your du - ty's clear!

S.P. Your du - ty's clear! She

T. pray! -

ff *poco rit.*
Your du - ty's clear! -

ff *poco rit.*
col & ve

marc.
ff *poco rit.*
sfz

Poco più animato.

H. *p* A- gainst the King!

T. *p* A- gainst the King!

C.P. ut- ters re- vo- lu- tion 'gainst the King, By
OCTETTE.

p A- gainst the King!

p A- gainst the King!

p A- gainst the King!

Poco più animato.

mf

H. I dare to sing!

T. She dares to sing!

C.P. dar- ing of Red Feath-er here to sing; A -

CHORUS.

p She dares to sing!

p She dares to sing!

cresc. e pressando **f**

II. A ban - dit, yes! but

T. Of Kolburg's plot;

cresc. e pressando

C.P. ban - dit! trai - tor! one of Kolburg's plot!

Of Kolburg's plot!

Of Kolburg's plot!

cresc. e pressando

ff *poco allarg.*

H. trai-tor he is not! A he - ro, sir! A he - ro, sir!

T. No trai-tor I! He - ro, he!

C.P. No No No

No trai-tor he! A He - ro, sir!

No trai-tor he! A He - ro, sir!

ff *poco allarg.*

*

Più Allegro.

Ad lib.

H. *f*
Now let him do his

P. Arrest her! Your du-ty Captain!

Più Allegro. *colla voce*

Allegro giocoso.

H. best. Ar - rest me? - Ha - ha - ha - when, yes - ter

P.

Allegro giocoso.

mf

H. night, He was him-self made pris-ner, with- out

P. Yes! yes-ter night!

cresc. poco accel.

H. fight! Ar - rest me? Ha - ha - ha! Just ask him

Trevor.

T. With-out a fight!

cresc. poco accel.

wheth-er It pleas'd him to be tak-en by Red Feather. Red

Crown P. Trevor.

Ha, ha! What torture?

ff

Fea-ther's not a - fraid; no more am I! Pray

rall. poco ad lib.

list - en, High-ness! and I'll tell you why.

colla voce *attacca.*

Song. "Red Feather."

Hilda and Chorus.

Allegro con Spirito.

Piano introduction in 6/8 time, marked *ff*. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand, both with dynamic accents.

f deciso

Hark! to the sound of gal-lop-ing feet! Who is it so mad-ly rides?—
Red Feath-er rides by light of the moon, Red Feather rides by day;

Vocal line in 6/8 time, marked *f deciso*. The piano accompaniment is marked *mf*. The piano part features a steady bass line with chords in the right hand. A *Red.* marking and an asterisk are present at the end of the piano part.

cresc.

On thro, the for - est, ov - er the hill, Swift as the wind he glides;—
Comes, like a crimson flash, out of the dark; Fights, and then rides a way;—

Vocal line in 6/8 time, marked *cresc.*. The piano accompaniment is marked *cresc.* and *f*. The piano part features a steady bass line with chords in the right hand.

mf Poco agitato misterioso

Whence does he come, and whith-er go? A man or a spec-tre
Strikes at the rich, a - gainst the strong; He's wait - ing their gold to

Vocal line in 6/8 time, marked *mf Poco agitato misterioso*. The piano accompaniment is marked *mf poco agitato*. The piano part features a steady bass line with chords in the right hand.

f stentato

dread? Known to the coun-try-folk, far and wide, By his
lure; Fights for the right and a - gainst the wrong, With an

f stentato *p*

rall.

cloak of, grey and plume of red; Known by his plume of red; With
aim that's dead-ly swift and sure; With aim both swift and sure; Where

rall.

f con spirito

bang and slash And with song and dash, He'll fight the whole night
dan - ger's worst, You will see him first, While loud his laugh - ter

f con spirito

poco rall.

long; — Then mount his steed, And set his speed, To this de - fiant
rings, — All thro' the fight, With keen de - light, This is the song he

poco rall.

ped. * *ped.* *

a tempo

song; — With a song; To this song: Red
 sings: — This he sings: So he sings:

Sop. I & II.
 He rides! He rides! a - long. —
 He sings! He sings! He sings!

Tenori.
 He rides! He rides! He rides a - long. —
 He sings! He sings! The song he sings!

Bassi.

ff *poco rall.* *sfz*

con spirito

f

feather! — Red Feath-er! — O'er the moun-tain and ov - er the

f con spirito

heather — Then come, my men! we care not wheth-er Win or fall; it's

pp My men ride! My men

pp My men ride! My men

pp

mf

cresc. molto *ff*

all - to - geth - er. One is our lot, nev-er mat - ter what weath-er; With

ride. Come ride! With

ride. Come ride! With

cresc. molto *ff*

gallant Red Feather we ride! ride! He rides,

bold Red Feath - er ride! ride! Red Feather! Red

bold Red Feath - er ride! ride! Red Feather! Red

D.C. *ff*

He rides! mad - ly rides! —

Feath-er! O'er the moun-tain and ov - er the heath-er, — Then

Feath-er! O'er the moun-tain and ov - er the heath-er, — Then

ff

Yes! with Red Feath - er ride! Then

cresc.

come, my men! what e'er be-tide With gallant Red Feather well ride!

come, my men! what e'er be-tide With gallant Red Feather well ride!

This system contains the first vocal entry and piano accompaniment. The vocal line starts with a forte (*ff*) dynamic. The piano accompaniment features a *cresc.* marking. The lyrics are: "Yes! with Red Feath - er ride! Then" and "come, my men! what e'er be-tide With gallant Red Feather well ride!".

cresc. molto *stentato* *ff*

ride! Then ride! Then ride, Red Feather, Ride!

f *ff*

Well ride! Well ride! Red Feath-er, Ride!

f *ff*

Well ride! Well ride! Red Feath-er, Ride!

This system continues the vocal and piano parts. The vocal line has a *cresc. molto* marking and a *stentato* marking. The piano accompaniment has a *ff* marking. The lyrics are: "ride! Then ride! Then ride, Red Feather, Ride!" and "Well ride! Well ride! Red Feath-er, Ride!".

cresc. molto *stentato* *sfz*

Red.

This system shows the final part of the page. The piano accompaniment has a *cresc. molto* marking and a *sfz* marking. The lyrics "Red." are written below the piano line. The system ends with a double bar line and a star symbol.

Duo.

“To Call Thee Mine.”

Nº 6.

Hilda and Trevors.

Allegro poco agitato. (♩ = 96)

(Trevors.) To
(Hilda.) To

Piano. *f* *ff* *marc. ritard.* *p*

Red. *

Allegro moderato. (♩ = 84)

mf

call thee mine, what would I not sur - ren - der! What - e'er the price, that would I free - ly
call me thine, thy sword should ev - er serve me, And life and all should be at my com -

Red. *

cresc. ed animando

pay. ——— To claim the right of cham - pion and de - fend - er, And
mand. ——— Thou e'en must face disgrace would'st thou de - serve me, And

cresc. ed animando

cresc. molto *ff poco allarg.*

hold thee true for-ev-er and a day; _____ To claim the right of champion and de-
 place thy fate, a for-feit, at my hand; _____ Thou e'en must face disgrace would'st thou de-

cresc. molto *ff* *poco allarg.*

*Red. **

dim. e rall.

fen - der, And hold thee true for ev - er and a day. _____ (Hil.) To
 serve_ me, And place thy fate, a for-feit, at my hand. _____ (Tre.) The

dim. e rall. *p*

*Red. ** *Red. **

mf

call me thine would'st thou for-swear am - bi - tion? Nor think of deeds where va-lor loves to
 worldholds on - ly drear-i - ness with-out thee; But with the days are golden, earth di-

p

*Red. **

cresc. ed animando

shine, _____ For - get - ting hon - or, rank or high po - si - tion, To
 vine. _____ I'll pay the price and throw my strength a - bout thee, To

cresc. ed animando

cresc. molto *ff allarg.*

call me thine, dear one, to call me thine; — For-getting hon-or, rank or high po-
 call the mine, dear one, to call thee mine; — I'll pay the price and throw my strength a-

ff allarg.

Red. * Red. *

dim. e rall. *mf*

si - tion, To call me thine, dear one, to call me thine? — To
 bout thee, To call thee mine, dear one, to call thee mine.

T. Dear one, to call thee mine. — To

mf

dim. e rall. p

Red. * Red.

Tempo di Valse.

H. call thee ev - er mine own, dear, Take my true word for

T. call thee ev - er, ev - er mine own, Take my true word for

Tempo di Valse.

p

II. *cresc.*
thine. I'll pledge my vow To love thee now, For - ev - er to

I. *cresc.*
thine. I'll pledge my vow To love thee now, For - ev - er to

cresc.
Ped. *

II. *ff.*
call thee mine. My heart shall hold thee a - lone,

I. *ff.*
call thee mine. My heart shall hold, shall hold thee a -

cresc. molto *ff.*

II. dear, Just to call thee mine own, dear!

I. lone, dear, Ah! Just to call thee, call thee mine own, dear! Ah!

cresc. e pressando

II. Leave thee, ah! nev - er! A - dore thee for - ev - er! I'll

T. Leave thee, ah! nev - er! A - dore thee for - ev - er! I'll

cresc. e pressando

molto f accel. molto

rall.

II. love thee a - lone, dear, for - ev - er, for - ev - er to

T. love thee a - lone, for - ev - er, for - ev - er to

molto f accel. molto *rall.*

stentato

II. call thee, to call thee mine.

T. call thee, to call thee mine.

stentato

Quartette. "A Lesson in Verse."

N^o7.

Fifine, Anita, Crown Prince, Bulverstrauss.

Allegro a la Polka. Fifine. *mf*

Vivace

Piano. *f* *mf*

I

Detailed description: This block contains the piano introduction for the first system. It features three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is 'Allegro a la Polka'. The introduction concludes with a 'Fifine.' (crescendo) leading to a measure with a mezzo-forte (*mf*) dynamic. A first ending bracket labeled 'I' spans the final two measures.

Tempo giusto. ♩ = 96.
poco rubato

love thine eyes of a - zure blue, I love thy cheeks so

poco rubato

colla voce

Detailed description: This block contains the vocal and piano accompaniment for the first line of lyrics. It consists of three staves. The top staff is the vocal line in a treble clef, with lyrics underneath. The middle and bottom staves form a grand staff for the piano accompaniment. The tempo is 'Tempo giusto' with a quarter note equal to 96 beats per minute. The piano part is marked 'poco rubato' and 'colla voce'. The lyrics are: 'love thine eyes of a - zure blue, I love thy cheeks so'.

like the rose; Thy rich - ly gold - en tress - es too, Thy

Detailed description: This block contains the vocal and piano accompaniment for the second line of lyrics. It consists of three staves. The top staff is the vocal line in a treble clef, with lyrics underneath. The middle and bottom staves form a grand staff for the piano accompaniment. The lyrics are: 'like the rose; Thy rich - ly gold - en tress - es too, Thy'.

rall. voice that sweet with music flows. *a tempo* I love thy nos - es

dain - ty tip And, hid a - way in Cu - pid's bower, The

cresc. nec - tar of thy lips would sip *rall.* And swear de - vo - tion by the hour.

Tempo di Galop.

f Ah! we'd bill and coo, As the love - birds do, If

you loved me as I love you; You love me, I love you.

Fifine.

Anita. If you loved me as
Yes! it's bill and coo, As the love-birds do,
Crown Prince.

Bulverstraus.
Yes! it's bill and coo, As the love-birds do,

mf
I love you, As I love you.

f Oh! no! no! no! no! no! *mf* You

Allegro moderato ♩ = 84.

quite mis-take my mean-ing, As I pres-ent - ly will show; For I'll

ritard.
give an il - lus - tra - tion How my lit - tle verse should go: I

colla voce

Moderato. ♩ = 80.

mf con sentimento
love thine eyes of a - zure blue, — I love thy cheeks so like the

cresc. *p*
rose; — Thy rich-ly gold-en tress-es too, — Thy voice that sweet with mu-sic

cresc. *p*

cresc. ed accel.

flows. — I love thy nos - es dain - ty tip And, hid a - way in

cresc. ed accel.

ff allarg.

Cu - pids bower, The nec - tar of thy lips would sip — And

ff allarg.

rall. e dim.

swear de - vo - tion by the hour.

mf rall. *a tempo*

Ah, yes! we'd bill and coo,

p colla voce

p colla voce

*Red. **

rall.

As all the love - birds do, If you loved me as I love you, As

colla voce

Fifine. *f rall.* *a tempo* *rall.*
 Oh! how we'd bill and coo, As all the

Anita. *f rall.* *a tempo* *rall.*
 I'd love to bill and coo, As all the

Crown Prince.
p I love you.

Bulverstrauss. *f*
 I'd love to bill and coo, As all the

a tempo *Più vivo.* *f* *p rall.*
 love-birds do, If you loved me as I love you, As I love you.

a tempo *f* *p rall.*
 love-birds do, If you loved me as I love you, As I love you. An

p rall.
 As I love you.

f *p rall.*
 love-birds do, If you loved me as I love you, As I love you.

a tempo *Più vivo.* *p rall.*

Allegro con Spirito.

mf

A. am-rous lit - tle di - ty, A mai - den to be guile. But she'd

mf leggiero

A. find it far more pret - ty, If per - form'd in Span - ish

cresc. *poco rall.*

cresc. *poco rall.*

Lo Stesso Tempo.

E. In Span - ish style, Now hear her

A. style,

C.P. Why Spanish style?

B. Now hear her

Lo Stesso Tempo.

f

style!

I love thine eyes of a - zure

style!

f marcato

mf

col & va

blue, I love thy cheeks so like the rose; Thy richly golden tress-es

Sweet mu - sic flows.

too, Thy voice that sweet with mu - sic flows. I

Sweet mu - sic flows.

Sweet mu - sic flows.

Sweet mu - sic flows.

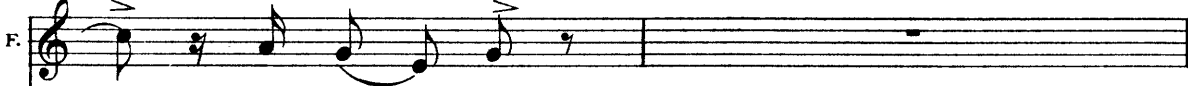
F.  A -


A.  love thy no-se's dainty tip. And, hid a-way in Cu-pid's

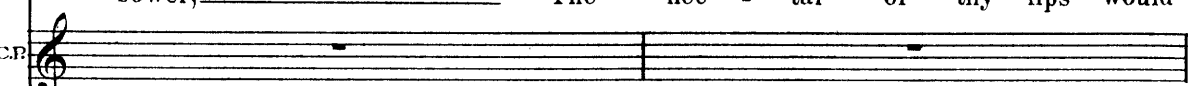
C.P.  I love thy no-se's tip.

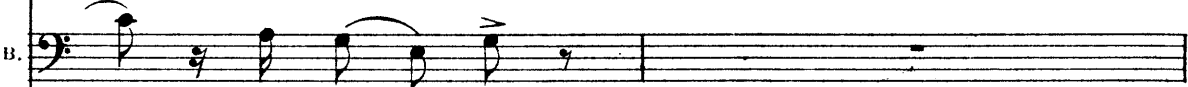
B.  A -


 *mf*
col sva

F.  way, in Cu - pids bower;

A.  bower, The nec - tar of thy lips would

C.P. 

B.  way, in Cu - pids bower;



F. Thy lips would sip,

A. sip _____ And swear de - vo - tion by the hour, *f*

C.P. Thy lips would sip, De - vo - tion by the

B. Thy lips would sip, De - vo - tion by the

Piano accompaniment with *f* dynamic.

F. De - vo - tion by the hour. *f*

A. De - vo - tion by the hour. *f*

C.P. hour.

B. hour.

Leg.

mf

A. Yes! ah! yes! we'd bill and coo, — As the lit-tle love - birds

p

A. do, — Were all your pas - sion deep and true, If

ped. * *ped.* *

F. Yes! ah, yes! we'd bill and

cresc. *f* *p*

A. you loved me, as I love you. — Yes! ah, yes! we'd bill and

C.P. Yes! ah,

B. Yes! ah, yes! we'd bill and

cresc. *mf*

F. *coo, — As the lit-tle love-birds do —*

A. *coo, — As the lit-tle love-birds do, — Were*

C.B. *yes! we'd bill and coo, As the lit - tle love birds do.*

B. *coo, — As the lit-tle love-birds do. —*

F. — — —

A. *all your pas - sion deep and true, If you loved me as I love* *rall.*

C.B. — — —

B. — — —

A. you; Love deep and true, As I love you.—

B. —————

Not

Allegro assai.

Quite wrong!

bad, but still quite wrong; My meaning I'll ex-plain. The way to write this

Allegro assai.

F. —————

A. —————

C.P. —————

B. *rall.* *f* *a tempo*

song is in a light - er vein; Now lis - ten! I'll show you:

rall. *f* *a tempo* *ff*

Tempo di Valse.

F. on!

A. on!

C.P. on!

B. *f.*
I loaf dot right eye 'cause it's glass, Thy

Tempo di Valse.
f giocoso
sfz

B. cheeks are ros - es fresh mit paint; Per - ox - ide locks - but

B. let dot pass; I loaf you for - der things you aind't. Thy

cresc. *ff* *dim.*

B. *mf poco piu placido* vood - en leg is mit - out flaws; Der car - pen - ter shust

mf poco piu placido

B. *cresc.*

told me that. I'm sure. thy fig - ure's goot, be - cause

B. *ff* *f*

I know der shop you bought it at. So pay der bill und

F. *mf*

A. *mf*

C.P. *mf*

B. *mf*

coo, _____ Shust like der loaf - birds do; _____

What a par-o-dy!

What a par-o-dy!

What a par-o-dy!

C.P. *cresc.* Still it's good!

B. *cresc.* I like der stuff you're made of, So I of course like

F. *ff* > Lets join in! So pay the bill and coo,

A. *ff* > Lets join in! So pay the bill and coo,

C.P. *ff* > Lets join in! So pay the bill and coo,

B. > you. So pay der bill und coo,

ff marc.

F. *cresc.* Just as the love - birds do; I like the stuff you're

A. *cresc.* Just as the love - birds do; I like the stuff you're

C.P. *cresc.* Just as the love - birds do; I like the stuff you're

B. *cresc.* Shust as der loaf - birds do; I like der stuff you're

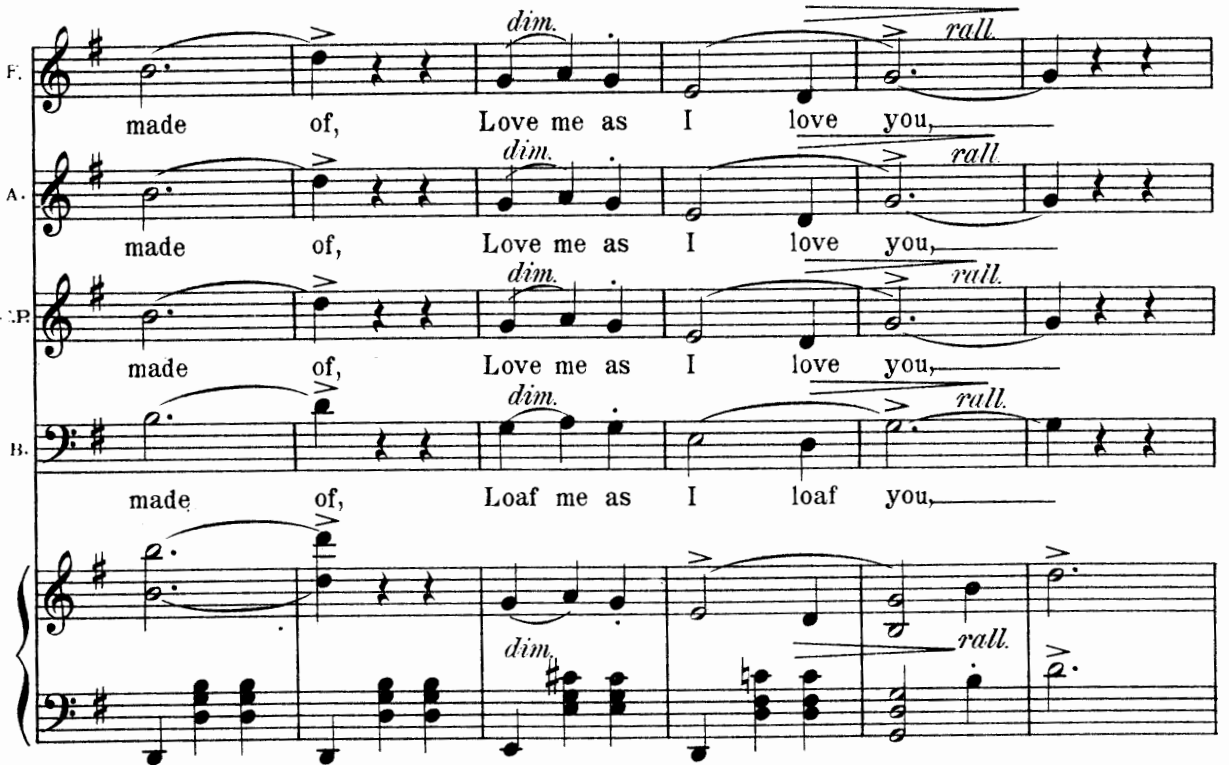
cresc.

F. made of, Love me as I love you, *dim.* *rall.*

A. made of, Love me as I love you, *dim.* *rall.*

P. made of, Love me as I love you, *dim.* *rall.*

B. made of, Loaf me as I loaf you, *dim.* *rall.*



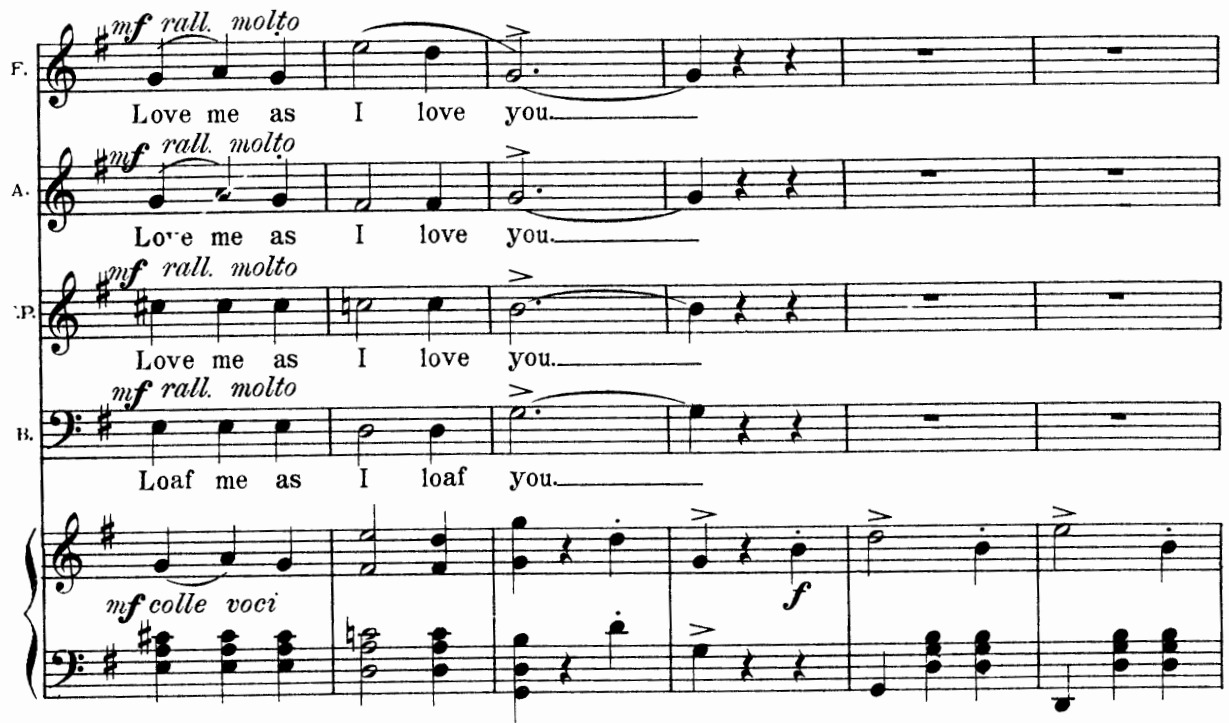
F. *mf rall. molto* Love me as I love you.

A. *mf rall. molto* Love me as I love you.

P. *mf rall. molto* Love me as I love you.

B. *mf rall. molto* Loaf me as I loaf you.

mf colle voci



Trio.

"Our Cabinet."

No. 8.


Bagstock, Bulverstrauss, M^c Pitrick.

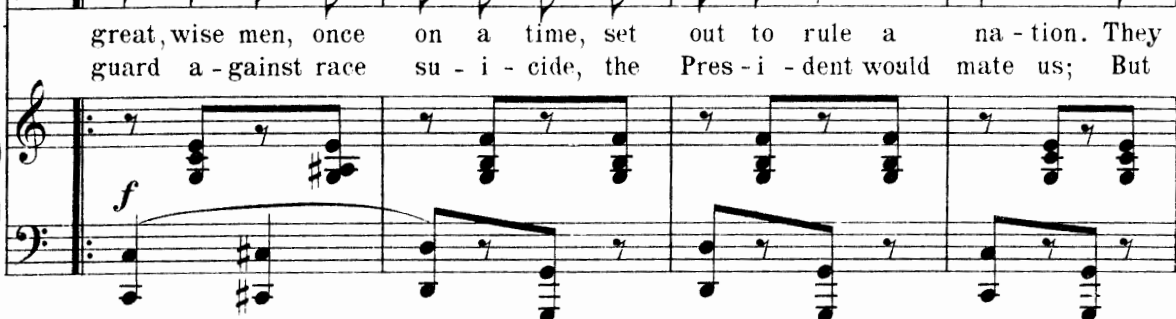
Allegro con spirito. (♩ = 120)

Bulverstrauss.

Voice.  Three


Piano. 

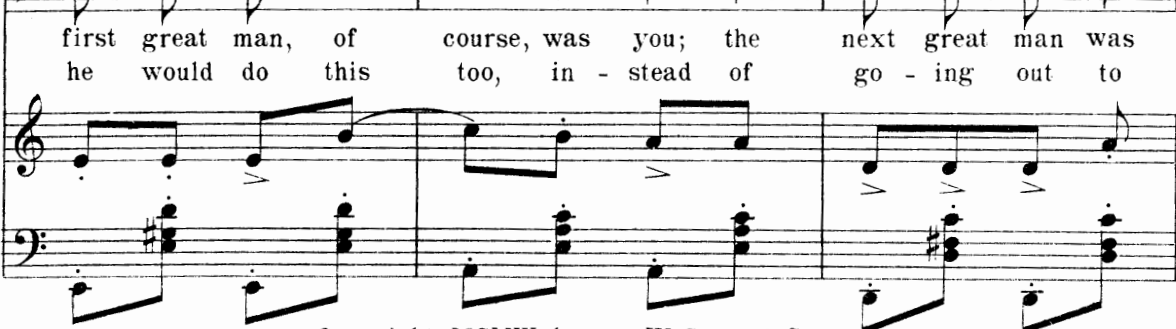
Bul. 
 great, wise men, once on a time, set out to rule a na - tion. They
 guard a - gainst race su - i - cide, the Pres - i - dent would mate us; But



Bul. 
 or - gan - ized a cab - i - net to gov - ern all cre - a - tion. The
 I'd pre - sent each fam - i - ly with rap - id in - cu - ba - tors. If



Bul. 
 first great man, of course, was you; the next great man was
 he would do this too, in - stead of go - ing out to



ff marc.

Bul. he;— But the great-est great man of them all was the great man known as
 hunt, he Would win and hold the ti - tle of the fa - ther of his

ff marc.

Bagstock. *ff*

Bul. The great man known as ME. The fa - ther of his coun - try.

Bul. ME, as ME, The great man known as ME. coun - try, his coun - try, The fa - ther of his coun - try.

M&P. The great man known as ME. We The fa - ther of his coun - try. Al -

ff

meno f

Bul.

M&P. call to or - der, read the min - utes, then we read the
 tho' I'd love in war to reign where bul - lets come in

mf

M.P. *cresc.*

hours. I take the floor and ar - gue on the weak ness of the
showers, Good gen - er - als stay in the rear where dan - ger nev - er

cresc.

M.P. *f deciso*

Pow'r's. A - gainst such foes I'll arm my men, from an - kles up to
low'r's. I'll lead the fight by tel - e - phone, so that no shot may

f deciso

M.P. *ff*

eye - balls, With si - phons full of vich - y, and we'll rid - dle them with
harm me, And nev - er let my men sit down, for they're a stand - ing

ff

Bag. *ff* With high - balls, with high - balls. I
His ar - my, his ar - my. To

Bul. *ff* With high - balls, with high - balls.
His ar - my, his ar - my.

M.C.P. high - balls, with high - balls.
ar - my, my ar - my.

The first system of the musical score consists of three vocal parts and a piano accompaniment. The Bagpipes (Bag.) part is in the treble clef and begins with a forte (*ff*) dynamic. The Bullock (Bul.) part is in the bass clef and also begins with a forte (*ff*) dynamic. The M.C.P. part is in the bass clef and starts with a half note. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: "With high - balls, with high - balls. I His ar - my, his ar - my. To".

Bag. think we'd bet - ter gain con - trol by start - ing as re - form - ers. Al -
raise fi - nance to run the land we'll an - nex Mars and Ve - nus; Force

mf

The second system of the musical score features the Bagpipes (Bag.) in the treble clef and piano accompaniment in grand staff notation. The lyrics are: "think we'd bet - ter gain con - trol by start - ing as re - form - ers. Al - raise fi - nance to run the land we'll an - nex Mars and Ve - nus; Force". The piano part begins with a mezzo-forte (*mf*) dynamic.

Bag. tho' we on - ly last one term, the prof - it is e - nor - mous. We'll
pay from their in - hab - i - tants and share the spoil be - tween us. In

The third system of the musical score features the Bagpipes (Bag.) in the treble clef and piano accompaniment in grand staff notation. The lyrics are: "tho' we on - ly last one term, the prof - it is e - nor - mous. We'll pay from their in - hab - i - tants and share the spoil be - tween us. In".

Bag. *ff*
 deal in ice, canned beef or docks, like an - y poor civ - il - ian; We'll
 lev - y - ing these du - ties, most im - por - tant of the fact is The

Bag. *p*
 earn three thou - sand sal - a - ry and quit with sev - en mil - lion.
 peo - ple there can't get to earth to swear off all their tax - es. *pp*

Bul. *pp*

MCP. *pp*

With Their *pp*

Bag. *ff* *f* *Allegro meno.*
 with mil - lions. This is our cab - i - net,
 their tax - es.

Bul. *ff* *f*
 mil - lion, with mil - lions. This is our cab - i - net,
 tax - es, their tax - es.

MCP. *ff* *f*
 mil - lion, with mil - lions. This is our cab - i - net,
 tax - es, their tax - es.

ff *f* *Allegro meno. (♩ = 84)*

Bag. I and you two! What shall we grab in it? What shall we do?

Bul. I and you two! What shall we grab in it? What shall we do?

M&P. I and you two! What shall we grab in it? What shall we do?

Bag. *crese.*

Bul. Bluff— why no end of it,

M&P. Brains—just a lit-tle bit;

Pull— quite a lot,

Bag. *crese.*

Bul. *poco rall.*

M&P. *ff*

Bag. Graft— all you've got. Mix till it cab-i-net pud-ding be-comes;

Bul. Graft— all you've got. Mix till it cab-i-net pud-ding be-comes;

M&P. Graft— all you've got. Mix till it cab-i-net pud-ding be-comes;

Bag. *ff*

Bul. *poco rall.*

M&P. *ff*

a tempo

Bag. All sit a-round it and pick out the plums. We're in the cab-i-net

Bul. All sit a-round it and pick out the plums. We're in the cab-i-net

M&P. All sit a-round it and pick out the plums. We're in the cab-i-net

a tempo

1. *Tempo I.* *last verse.*

Bag. for the plums. To for the plums.

Bul. for the plums. To for the plums.

M&P. for the plums. To for the plums.

Tempo I. *sfz*

Dance.
Piu mosso.

cresc. *poco rall.*

ff a tempo *sfz*

No. 9.

Finale I.

Allegro assai.

(a Trumpet on stage)

Piano.

mf *cresc. sempre*

Allegro Militaire.

ff *sfz* *mf* (Drums)

Soldiers of the Guard.
Soprano I & II.

Tenor I & II.

mf

Up, boys! Come, boys! March to the rat-tle of the drum, boys!

Bass I & II.

mf

cresc.

Sa - bres read-y! Come! now stead-y! On, boys, for the right!

cresc.

Sa - bres read-y! Come! now stead-y! On, boys, for the right!

cresc.

cresc.

f ^{a 2}

Up, boys! Come, boys! March to the rat-tle of the drum, boys!

Up, boys! Come, boys! March to the rat-tle of the drum, boys!

f

f

cresc. molto

Read - y, boys! Stead-y, boys! Read-y for the bat-tle boys! Fight! fight!

cresc. molto

Read - y, boys! Stead-y, boys! Read-y for the bat-tle, boys! Fight! fight!

cresc. molto

cresc. molto

sfz *ff*

molto f

fight! Ready, boys! Steady, boys! Ready for the bat - tle, boys!

fight! Ready, boys! Steady, boys! Ready for the bat - tle, boys!

molto f

molto f

T. Trevors. *poco rall.* *f* At - ten - tion,

Fight! fight! fight!

Fight! fight! fight!

poco rall.

a tempo

T. Guard!

C.P. *f*
At - ten - tion, Guard! Take your com - mands from me! _____ Your Cap - tain
International Girls, Princess Z. & Fiancées, with Sopranos.

Full Chorus.
Prince Z.
Colonel, Diplomats with Tenors.
What's this?

Major and Diplomats with Basses.
What's this?

a tempo

H. Hilda (aside) Trevors.

T. That can - not be! Your

C.P. I sus - pect _____ of treacher - y.

p
Of treacher - y!

p
Of treacher - y!

p

p

Ed. *

H. *poco ad lib* And why, I say?

T. High-ness! let me speak! One word, I pray! *mf*

C.P. No word, I pray! My

mf colla voce

Animando poco agitato. *mf*

H. And why not, pray?

T. *mf* One word, I pray!

C.P. *cresc.* or - ders you have dar'd to dis - o - bey! She

To dis - o - bey! *mf*

To dis - o - bey! *mf*

To dis - o -

Animando poco agitato. *mf cresc.*

H. *f* Can this be fate?

T. It is my fate!

C.P. *f* still is free, and you have cast your fate. In

Has cast his fate!

Has cast his fate!

bey! Has cast his

cresc.

And. *

H. *p* In league with me? Not so!

T. *p* In league with thee! Not so!

C.P. *ff* league with her to o-ver-throw the State; In

In league with her! *ff* In *ff* In *ff*

fate! *ff*

ff marc. *ff*

dim. e rall.

H. In league with me? no! no! Not so!

T. Not so! A

C.P. league with her to o - ver-throw the state.

league with her to o - ver throw the state.

league with her to o - ver throw the state. No! no! not so! —

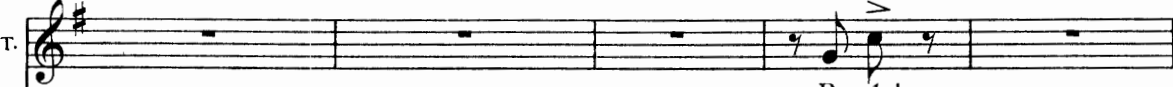
marc. molto


dim. e rall.

Tempo di Valsa.

T. sol - dier I, Sir! my hand and sword Be - long to you, so I

Tempo di Valsa.


T. 

C.P. 

you presume to flaunt the badge of trea- -son? Cap - tain, re -

Re-ply!

ra.



H. 


C.P. 

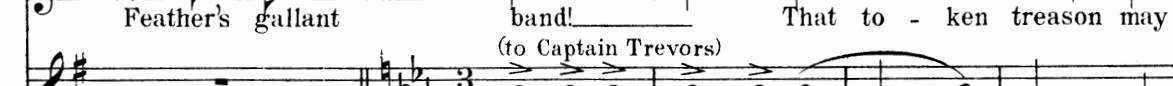
Dare to lay a hand! As well de - fy Red

move it! Not dare?

f



H. 

C.P. 

Feather's gallant band! That to - ken treason may


(to Captain Trevors)

Captain, re - move it! I give you warn - ing!

p She now de - -fies him!

p She now de - -fies him!

Tempo di Valsa. *rall.* *ff* *a tempo*



Tempo di Valsa.



ff rall. *a tempo*

H. mean to you; To me, 'tis courage both brave and true.

T. A sol - dier's word I glad-ly now give to you!

C.P. 'Tis in - sult to your King!

H. *cresc.* Glad-ly I wear it And proud-ly I bear it, The to-ken of cour - age *ff* *poco rall.*

T. *cresc.* A sol-dier's word On sol - dier's sword Glad-ly I vow to *ff*

C.P. *cresc.* Bold-ly she wears it, De - fi - ant-ly bears it, The to-ken of trea - son *pp* *poco rall.*

pp Bold - - ly wears it, To-ken of trea - son

pp Bold - - ly wears it, To-ken of trea - son

pp

cresc. *ff* *poco rall.*

Rea * Rea * Rea * Rea *

Allegro non troppo.

H. true! Anita. *pp* Hush! *mf* We must en-

T. you! Bowler *pp* Hush! *mf* We must en-

C.P. new! Bulverstrauss. *pp* Hush! *mf* We must en-

new! M^c Pitrick. Hush! We must en-

Allegro non troppo.

new!

new!

Allegro non troppo.

p *mf misterioso*

A. treat her — To be dis-creet-er, — Or we will all be up against it

Bow. treat her — To be dis-creet-er, — Or we will all be up against it

Bul. M^cP. treat her — To be dis-creet-er, — Or we will all be up against it

H. P. Hilda. Praga. *pp*

A. Anita. Take care and not
with a thud! And beg her to remove that feath-er; She'll

T. Trevor. *pp*

C.P. Crown P. Take care and not
The truth is clear,

Flw. with a thud! And beg her to remove that feath-er; She'll

Bul. M.F.P. with a thud! And beg her to remove that feath-er; She'll

H. P. *cresc. molto* Be - tray our *ff* plot! *mf* A

A. nip the rev - o - lu - tion in the bud. Then where will

T. Be - tray your plot! A

C.P. A plot is here; A

Flw. *cresc. molto* nip the rev - o - lu - tion in the bud. Then where will

Bul. M.F.P. nip the rev - o - lu - tion in the bud. Then where will

H.
plot, 'tis clear, Is — brew - ing here;

P.
plot, 'tis clear, Is brew - ing here;

A.
she be, — And where shall we be? — Con-spir - a -

T.
plot, 'tis clear, Is — brew - ing here;

C.P.
plot, 'tis clear, Is brew - ing here;

How.
she be, — And where shall we be? — Con-spir - a -

Bul.
MC.F.
she be, — And where shall we be? — Con-spir - a -

pp
A plot, 'tis clear, Is — brew - ing here;

pp
A plot, 'tis clear, Is — brew - ing here;

pp

C H O R U S .

S. But we must dis - sem - ble, For a plot not known Is a
 A. tors have real - ly ver - y lit - tle scope, If they're di - rect - ed, When de -
 T. But we must dis - sem - ble, For a plot not known Is a
 B. tors have real - ly ver - y lit - tle scope, If they're di - rect - ed, When de -
 P. But we must dis - sem - ble, For a plot not known Is a
 That is ver - y true!
 That is ver - y true!
 That is ver - y true!

cresc.
cresc.
cresc.
cresc.

S.
 plot not shown; Dis - sem - ble, then, must we! —
 tect - ed, To be dan-gled on a long tight rope! —

A.
 tect - ed, To be dan-gled on a long tight rope! —

T.
 plot not shown; Dis - sem - ble, then, must we! —
 tect - ed, To be dan-gled on a long tight rope! —

B.
 plot not shown; Dis - sem - ble, then, must we! — Now hence -
 tect - ed, To be dan-gled on a long tight rope! —
 tect - ed, To be dan-gled on a long tight rope! —

P.
 plot not shown; Dis - sem - ble, then, must we! — Now hence -
 tect - ed, To be dan-gled on a long tight rope! —
 tect - ed, To be dan-gled on a long tight rope! —

We don't know what to do! —
 We don't know what to do! —

f *sfz*
Red *

Allegro (♩ = 126)

C.P. *f*
 forth let all take care, Who this feath-er dares to

Musical score for C.P. part 1, first system. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a 2/4 time signature. The piano accompaniment is in bass clef. The music features a strong dynamic of *f* (forte) and includes accents and slurs.

C.P. *cresc.*
 wear! Let it be the trai-tor's mark! Bear him off to dun-geon

Musical score for C.P. part 2, second system. It continues the vocal and piano parts from the first system. The dynamic is marked *cresc.* (crescendo). The piano accompaniment features a rhythmic pattern of chords and moving lines.

H. P. *f*
 Hilda. Praga.
 A dun - geon dark!

Musical score for Hilda and Praga. The vocal line is in treble clef. The dynamic is *f*. The lyrics are "A dun - geon dark!".

A. *p misterioso*
 Anita.
 Did you hear what he just said? If she talks, she'll lose her head!

Musical score for Anita. The vocal line is in treble clef. The dynamic is *p* (piano) and the tempo/mood is *misterioso*. The lyrics are "Did you hear what he just said? If she talks, she'll lose her head!".

T. C.P. *f*
 Trevors.
 dark; To dun - geon dark!

Musical score for Trevors. The vocal line is in treble clef. The dynamic is *f*. The lyrics are "dark; To dun - geon dark!".

How. *p*
 Did you hear what he just said? If she talks, she'll lose her head! Wish she

Musical score for How. The vocal line is in treble clef. The dynamic is *p*. The lyrics are "Did you hear what he just said? If she talks, she'll lose her head! Wish she".

Bul. M.C.P. *p*
 Did you hear what he just said? If she talks, she'll lose her head!

Musical score for Bul and M.C.P. The vocal line is in bass clef. The dynamic is *p*. The lyrics are "Did you hear what he just said? If she talks, she'll lose her head!".

Other Principals & Chorus. *pp*
 A dun - geon dark!
 A dun - geon dark!

Musical score for Other Principals & Chorus. It shows two vocal lines in treble clef. The dynamic is *pp* (pianissimo). The lyrics are "A dun - geon dark!".

p
marc.

Piano accompaniment for the final system. It consists of two staves in treble and bass clefs. The dynamic is *p* and the tempo is *marc.* (marcato). The music features a rhythmic accompaniment with chords and moving lines.

H. *f* Oh! what a
 P. *f* Oh! what a
 A. *f* You talk too
 T. *f* A dungeon
 C.P. *f* A dungeon
 Bow. *f* (to Hilda) You talk too
 did not talk so much!
 Bul. *ff* *Bul. poco ad lib.* *f* *M.C.P.*
 M.F.P. Vait! I'll talk mit her in Dutch!
 A dun - geon dark!
f *colla voce*

Detailed description: This is a page of a musical score, page 165. It features seven staves of music. The top five staves are vocal parts for Soprano (H.), Alto (A.), Tenor (T.), and Contrapiano (C.P.). The sixth staff is for Bow, and the seventh is for Bul. and M.F.P. The music is in 3/4 time and a key signature of two flats. The lyrics are in English and Dutch. The score includes dynamic markings such as *f*, *ff*, and *colla voce*. There are also performance instructions like *Bul. poco ad lib.* and *M.C.P.* (Musical Characteristic Part). The bottom section of the page shows a piano accompaniment with a grand staff.

Tempo di Valsa.

H.
lark! ————— dun-geon dark!

P.
lark! ————— dun-geon dark!

A.
much! ————— talk too much! Why will she dare

T.
dark! ————— dun-geon dark!

C.P.
dark! ————— dun-geon dark!

Bow.
much! ————— talk too much! Why will she dare

Bul.
M^cP.
talk too much! Why will she dare

rall. *ff* *rall. molto*

Tempo di Valsa.

In dun-geon dark!

In dun-geon dark!

rall.

Tempo di Valsa.

p *rall.* *cresc.* *ff* *rall. molto*

And. * *And.* *

H. *f* Feath - er red — up - on my head, now mark!

P.

A. *a tempo* that feather wear? *p* Why will she dare?

T. *p* Ah! why will she dare?

C.P.

Bow. *a tempo* that feather wear? *p* Why will she dare?

Bul. MCB *a tempo* that feather wear? *p* Why will she dare?

pp Why will she dare?
pp Why will she dare?
pp Why will she dare?

a tempo

H. Still, do I —

P.

A. *f rall.* *a tempo* *mf*
 We beg you, please, Here on our knees! Why

T. Why

C.P. *ff*
 Trai-tor's mark!

Bow. *f rall.* *a tempo* *mf*
 We beg you, please, Here on our knees! Why

Bul. M: P. *f rall.* *a tempo*
 We beg you, please, Here on our knees! She

ff *pp.*
 Trai-tor's mark! She

ff *pp*
 Trai-tor's mark! She

ff *pp*
 Trai-tor's mark! She

marc *rall.* *a tempo*

H. *ff* *rall.*
 — de - fy the dun-geon dark! Cowards you are!

P.

A. *ff* *rall.*
 still de - fy? Dun-geon dark! Reck-less you are!

T. still de - fy?

C.P. *ff* *rall.*
 Dun-geon dark! Reck-less you are!

Bow. *ff* *rall.*
 still de - fy? Dun-geon dark! Reck-less you are!

Bul. M&P. *ff* *rall.*
 still de - fies! Dun-geon dark! Reck-less you are!

still de - fies!

still de - fies! *ff* Dun-geon dark!

ff

ff *marc.* *rall.*

a tempo *cresc.*

H. You go too far! How shall I — de-ny the plume I wear?

P. —

cresc.

A. You go too far! Why de - ny? why de - ny?

cresc.

T. Why? why de - ny?

a tempo

C.P. You go too far!

Bow. You go too far!

cresc.

Bul. M.P. You go too far! Yes! why de - ny?

a tempo *cresc. mf*

Yes! why de - ny?

cresc. mf

Yes! why de - ny?

cresc. mf

a tempo *cresc.*

molto f
S. As 'tis for - bid - den this plume to wear;

P.

ff *mf*
A. Sign she wears! 'Tis for - bid this plume to wear;

molto f
T. As 'tis for - bid - den this plume to wear,

ff
C.P. Sign she wears! 'Tis for - bid - den this plume to wear;

ff *mf*
Bov. Sign she wears! 'Tis for - bid this plume to wear;

ff *mf*
Bul. Sign she wears! 'Tis for - bid this plume to wear;

ff *mf*
MEP. Sign she wears! 'Tis for - bid this plume to wear;

ff *mf*
Sign she wears! 'Tis for - bid this plume to wear;

ff *mf*
Sign she wears! 'Tis for - bid this plume to wear;

ff *molto f*

H. I'll re-move it, place it there!

P. She'll re-move it, place it there!

A. She'll re-move it, place it there!

T. She'll re-move it, place it there!

CP. She'll re-move it, place it there!

B. She'll re-move it, place it there!

Bul. McP. She'll re-move it, place it there! I don't care vere it is; but I've

Allegro commodo.

(Bul.)

f

Place it there!

Place it there!

Allegro commodo. (♩ = 100)

mf

Bul. *>* *>* *>*

got this to say! "Dot der fel-ler dot vears it should die right a-vay. He's a

C.P. *Crown P.* *ff*

Ar -

Bul. *cresc.*

cow-ard, con - spi - ra - tor, trai - tor und pup!"

C.P. *rall.* *a tempo* *Anita. f*

rest him! A - way! lock him up! If we don't hang to-gether right

Bow. *f*

If we don't hang to-gether right

Bul. *rall.* *a 2* *f*

Vat iss it? If we don't hang to-gether right

If now to - geth - er,

If now to - geth - er,

colla voce *a tempo* *mf*

H. *f*
A - way! now! lock him up! A -

A.
now, from the start, There's a ver-y good chance of our hanging a - part. He's no

P. *f*
A - way! now! lock him up!

T. *f*
A - way! now! lock me up! A -

C.P. *f*
A - way! now! lock him up!

Bow
now, from the start, There's a ver-y good chance of our hanging a - part. He's no

Bl. M.
now, from the start, There's a ver-y good chance of our hanging a - part. He's no

from the start, There's a ver-y good chance of their hanging a - part. He's a *f*

from the start, There's a ver-y good chance of their hanging a - part. He's a *f*

from the start, There's a ver-y good chance of their hanging a - part. He's a *f*

f

S. way! Yes! why lock him up? He is no trai-tor, then why lock him up?
 A. *ff* coward!trai-tor! why lock him up? He is no trai-tor, then why lock him up?
 T. way! Yes! why lock him up? He is no trai-tor! then why lock him up?
 B. *ff* coward!trai-tor! why lock him up? He is no trai-tor! then why lock him up?
 P. Why lock him up? He is a trai-tor! a - way!lock him up!

S. coward!traitor! now lock him up! Now lock him up! A - way!
 A. coward!traitor! now lock him up! Now lock him up! A - way!
 P. *p*

Allegro moderato.

ff **The King! The King is here!**

ff **The King! The King is here!**

ff **The King! The King is here!**

ff **The King! The King is here!**

ff **The King! The King is here!**

ff **The King! The King is here!**

ff **The King! The King is here!**

Allegro moderato.

ff **The King! The King draws near!**

ff **The King! The King draws near!**

ff **The King! The King draws near!**

Allegro moderato.

f (Trumpets on stage.)

Allegro con Spirito.

H. Hur-rah!

A. Hur-rah!

T. Hur-rah!

L. Hur-rah!

C.P. Hur-rah!

Pw. Hur-rah!

Bul. Mc. Hur-rah! List! subjects all! the

A Herald *f*

Allegro con Spirito.

Hur-rah!

Hur-rah!

Hur-rah!

Allegro con Spirito.

f deciso

H. *ff* > > Hurrah! Hur-rah!

A. *ff* > > Hurrah! Hur-rah!

P. *ff* > > Hurrah! Hur-rah!

T. *ff* > > Hurrah! Hur-rah!

C.P. *ff* > > *f* Hurrah! Hur-rah! Come! greet your King with heart-y shout and

Bow *ff* > > Hurrah! Hur-rah!

H. *Herald.* *p.* *f*

roy-al barge draws near! _____

ff > > Hur-rah! Hur-rah!

ff > > Hur-rah! Hur-rah!

ff > >

ff *f*

Allegro moderato.

f

B.

With shout and cheer!

1

A.

With shout and cheer!

Shall be paid!

P.

With shout and cheer!

Shall be paid!

T.

With shout and cheer!

Shall be paid!

C.P.

cheer! (to Hilda.) From you, too, loyal homage shall be paid!

Bow

With shout and cheer!

Shall be paid!

Bul. Me.

With shout and cheer!

Shall be paid!

Allegro moderato.

f

With shout and cheer!

Shall be paid!

With shout and cheer!

Shall be paid!

Allegro moderato.

Fl. hail him glad-ly with this se - re - nade! To

A. *ff* A Se - re - nade?

V. *ff* A Se - re - nade?

T. *ff* A Se - re - nade?

Cl. B. *ff* A Se - re - nade?

B. *ff* A Se - re - nade?

Bul. C. *ff* A Se - re - nade?

Bul. F. *ff* A Se - re - nade?

P. *ff* A Se - re - nade?

ff *rall.*

Allegro a la Marcia.

f arms! To arms! ye brave and true! Let re-vo-lu-tion flame! _____ To

Daphne. Victorine. *f* It is the song!

Anita. Praga. *f* It is the song!

f It is the song!

f It is the song!

f It is the song!

f It is the song!

Allegro a la Marcia.

Other Principals a Chorus. *f*

f It is the song!

f It is the song!

f

Allegro a la Marcia. (♩=88)

f deciso

fz

f arms! To arms! till vic - to - ry Is won in free - dom's *cresc.*

p It is the song of re - vo - lu - tion, Trea - son 'tis to *cresc.*

p It is the song of re - vo - lu - tion, Trea - son 'tis to *cresc.*

p It is the song that's Trea - son to *cresc.*

II. *ff* *>*
 name! Come, East and West Come, South and North! For

D. *f* *>* *p* *>* *f* *>*
 In free-doms name! Come all To arms! To arms!

A. *f* *>* *p* *>* *>*
 In free-doms name! Take care! there's dan-ger near.

T. C.P. *p* *>* *>*
 sing! Take care! there's dan-ger near.

B.cw. *f* *>* *p* *>* *>*
 In free-doms name! Take care! there's dan-ger near.

Bul. M&P *p* *>* *>*
 sing! Take care! there's dan-ger near.

f *>* *p* *>* *f* *>*
 In free-dom's name! Come all To arms! To arms!

f *>* *p* *>* *f* *>*
 In free-dom's name! Come all To arms! To arms!

f *>* *p* *>* *f* *>*
 In free-dom's name! Come all To arms! To arms!

ff *>* *>* *>* *>*
 Musical accompaniment for piano.

II. *molto f*
 brave Red Feath - er leads you forth! To arms!

D. *molto f*
 V. Red Feath-er leads! To arms! To

A. *f*
 Be-ware! that song is trea - son here! Be -

T. *f*
 Be-ware! that song is trea - son here! Be -

How *f*
 Be-ware! that song is trea - son here! Be -

Sal. *f*
 MP Be-ware! that song is trea - son here! Be -

molto f
 Red Feath-er leads! To arms To

molto f
 Red Feath-er leads! To arms To

molto f

molto f

f *Con spirito.*

Fling out the ban-ner! Shout out the stor-y!

arms!

ware that call to arms!

ware that call to arms!

ware that call to arms!

ware that call to arms!

ware that call to arms!

arms!

arms!

arms!

Con spirito.

sfz

f

H. Stand for the cause, what-e'er be - falls! Then raise high the standard! *cresc.*
 D. V. *f* What-e'er be-falls!
 A. *f* What-e'er be-falls!
 T. C.P. *f* Now vengeance falls! Be - ware! that song is
 Bow. *f* Now vengeance falls!
 Ba. M.C.P. *f* Now vengeance falls!
 What-e'er be-falls!
f What-e'er be-falls!
f What-e'er be-falls!
sfz *cresc.*
 Red. *

The musical score is arranged in a system with seven staves. The vocal parts are: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano accompaniment is for the right and left hands. The score is in a key with one flat (B-flat) and a common time signature. The lyrics are: "Press on to glo - ry! On to the field, the field where du - ty calls! Treason's song! Treason's song! trea - son's sto - ry! Treason's song! Treason's song! 'Tis trea - son's song! 'Tis trea - son's song! 'Tis trea - son's song!" The score includes dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo), and various musical notations like accents, slurs, and fermatas.

S. *ff*
Press on to glo - ry! On to the field, the field where du - ty calls!

A.
Treason's song!

T.
B.
treason's sto - ry! Treason's song!

B.
Treason's song!

B.
Treason's song!

pp
'Tis trea - son's song!

pp
'Tis trea - son's song!

pp
'Tis trea - son's song!

ff

rall.

II. *rall.*

D. V. *ff* > Fling out the banner! Shout out the sto-ry!

A. *ff* > Fling out the banner! Shout out the sto-ry!
Fling out the banner! Shout out the sto-ry!

T. C.P. *ff* > Crown Prince.
This may not be!

Bow. *ff* > Fling out the banner! Shout out the sto-ry!

Bul. M.C.P. *ff* > Fling out the banner! Shout out the sto-ry!

ff *rall.* *mf*
No! ————— We're as -

ff *mf*
No! ————— We're as -

ff *mf*

largamente

rall. sfz *mf*

Allegro.

H. *f* She de -

D. V. *f* She de -

A. *f* She de -

T. *f* She de -

Bsw. *f* She de -

Bul. MFP. *f* She de -

Allegro.

tounded! We're dumb - found-ed! At an in - sult so an - da-cious!

tounded! We're dumb - found-ed! At an in - sult so an - da-cious!

Allegro. (♩ = 120)

H. I, you de - fy!

D. V. fies him! She de - cries him! With a dar - ing per - ti - na - cious!

A. fies him! She de - cries him! With a dar - ing per - ti - na - cious!

T. C. P. fies me! She de - cries me! Yes she me de - fies! Ar -

Mew. fies him! She de - cries him! With a dar - ing per - ti - na - cious!

Bul. M. P. fies him! She de - cries him! With a dar - ing per - ti - na - cious!

pp She de - fies! *p* She him de - fies!

pp She de - fies! *p* She him de - fies!

pp She de - fies! *p* She him de - fies!

II. *f* For this of - fence!

D. V. *f* For this of - fence!

A. *f* For this of - fence!

F. C.P. *ff* rest her for high trea-son! *f* This of - fence *Crown P.* Al -

B.W. *f* For this of - fence!

Bul. MFP *f* For this of - fence!

f For this of - fence!

f For this of - fence!

f For this of - fence!

ff marc. *sfz* *sfz*

Ped. *

D. *ff*
Yes! take her hence!

A. *ff*
Yes! take her hence!

T. *ff*
What! take her hence?

C.P. *ff*
lows no mer-cy! Damn her! Take her hence! En - ter,

How. *ff*
Yes! take her hence!

Bul. *ff*
Yes! take her hence!

ff
Yes! take her hence!

ff
Yes! take her hence!

sfz

sfz

Detailed description: This is a page of a musical score, page 192. It features seven vocal parts and a piano accompaniment. The vocal parts are labeled D. (Dramatic Soprano), A. (Alto), P. (Piano), T. (Tenor), C.P. (Chorus Part), How. (Howling), and Bul. (Bull). The piano part is at the bottom. The score is in a key with one flat (B-flat) and a 2/4 time signature. The lyrics are dramatic, with characters shouting for someone to 'take her hence'. The dynamic marking *ff* (fortissimo) is used for the vocal parts, and *sfz* (sforzando) is used for the piano accompaniment. The piano part includes a fermata over the first two measures of the vocal lines.

D. V.

F. (Enter Fifine and Milliners.) *Fifine.*
Pleasure first, and du - ty la - ter!

A. P.

T. *ff*
What is

C. P. men! Se - cure the trai - tor! *ff*
What is

Bow.

Bul. MeP.

ff
What is

ff
What is

ff

mf *pressando*

Allegro con brio. (Tempo di Galop)

D. V. *ff* What is this?

F. & M. *f* **Fifine & Milliners.** What excitement! Why such hurry? Why this

A. P. *ff* What is this?

T. *mf* this? She has vanish'd!

C. P. *mf* this? what is this? She has vanish'd!

Pr. Z. How. *ff* What is this?

Bul. M. C. P. *ff* What is this?

Soldiers of the Guard.
Soprano I. II.

Allegro con brio. (Tempo di Galop)

Tenori. Bassi.

Allegro con brio. (Tempo di Galop)

this?

this?

Allegro con brio. (Tempo di Galop)

f

Red. *

D. V. *pp* Trick'd him neat - ly!

F. & M. *cresc.* bus-tle, haste and flur-ry? Stop a moment; for our pleasure Let us

A. P. *pp* Trick'd him neat - ly!

T. *p* Her he'll ban - ish! *f* He's

C. P. *p* Her I'll ban - ish! *f* I'm

Pr. Z. *pp* Trick'd him neat - ly!

Bul. M. P. *pp* Trick'd him neat - ly!

Princess Z. with Sopr. I.

pp He's

pp He's

pp

D. V. *p* What a

F&M. trip a mer-ry dance!

A. P. *p* What a

T. foil'd! *p* What a

C.P. foil'd! *p* What a

Pr. Z. Bow. *p* What a

Bul. Me P. *p* What a

a 2. Tempt us

f Turn us not a-side from du-ty!

foil'd! Foil'd com-plete-ly! *pp* Did you see that?

foil'd! Foil'd com-plete-ly! *pp* Did you see that?

pp Did you see that?

D. V. blow! And fool'd him

F.&M.

A. P. blow! And fool'd him

T. blow! She's gone! She's gone; that's

C.P. blow! I can't stand that! She's gone; that's

Pr. Z. Bow. blow! And fool'd him

Bul. M. P. blow! And fool'd him

not by smiles and beau - ty! Sol - diers brave too oft sur -

She's gone; that's flat! And fool'd him

She's gone; that's flat! And fool'd him

rall.

D. V. flat! She's gone; that's flat!

F. & M. Come and join a mer - ry dance! join the dance! Let

A. P. flat! She's gone; that's flat!

T. flat! I'll have re - venge!

C. P. flat! I'll have re - venge!

Pr. Z. Bow. pat! She's gone; that's flat!

Bul. M. & P. pat! She's gone; that's flat!

ff *rall.*

ren - der To de - sires your eyes en - hance; Let us dance! Let

rall.

pat! She's gone; that's flat!

pat! She's gone; that's flat!

ff *rall.*

Red. *

Tempo di Valse.

rall. molto

a tempo

p

D. V. *mf* Laughing! chaffing! What

Prs.Z. Princess Z. *mf* Laughing! chaffing! With your arms

F.&M. Ffine & Milliners. *mf* Laughing! chaffing! With your arms
laughter ring out! Mer - ri - ly shout! With your arms

A. P. *mf* Laughing! chaffing! Es - -

T. *f* Laughing! chaffing! Es - -
She's es - cap'd and is gone! Es - -

C.P. *f* She's es - cap'd and is gone! Es - -

Pr.Z. Bow. *p* Now let laughter ring out! Dance a -

Bul. *p* Now let laughter ring out! Dance a -

M&P. *p* Now let laughter ring out! Dance a -

Tempo di Valse.

rall. molto

Now let laughter ring out!

Dance a -

a tempo
laughter ring out! Mer - ri - ly shout! With your arms

Tempo di Valse.

rall. molto

a tempo

p

Laughin, chaffing Dance a -
Dance a -

Tempo di Valse.

ff rall. molto

a tempo

ff *rall. molto* *a tempo*

rall.

D. V. can this mean?

Prs.Z. a - round a girl, like this! Noth - ing so

E&M. a - round a girl, like this! Noth - ing so

A. P. cap'd and fled!

T. cap'd and fled!

C. P. cap'd and fled!

Pr.Z. Bow. way like this!

Bul. McP. way like this! Just like this

a - round a girl, like this! Noth - ing so

way like this! Just like this!

way like this! Just like this!

way like this! Just like this!

marc.

rall.

a tempo

D. V. She's run off all a - lone? Yes! she has

Prs. Z. calms Soldiers' a - larms! Danc - ing with a pret - ty

F&M. calms Soldiers' a - larms! Danc - ing with a pret - ty

A. P. She's run off a - lone! None knows how

T. She's run off all a - lone! None knows how

C. P. She's run off all a - lone! None knows how

Pr. Z. Bow. Danc - ing! oh! 'tis

Bul. M.F.P. She's run off all a - lone, Danc - ing! oh! 'tis

a tempo

calms Sol - diers' a - larms Danc - ing with a pret - ty

a tempo

So calms, a - larms, Danc - ing! oh! 'tis

Danc - ing! oh! 'tis

a tempo

cresc.

cresc. *a 2* *molto f*

D. V. No chance we'll miss. Such cir-cum-

Prs. Z. Waltz di-vine — no sol-diers true would miss. Such cir-cum-

F&M. Waltz di-vine — no sol-diers true would miss. Such cir-cum-

A. P. Waltz divine, who can miss? Cir - cum -

T. No chance we'll miss. Such cir-cum -

C. P. No chance we'll miss. Cir - cum -

Tr. Z. Bow. Waltz di - vine, di - vine! Nev-er miss! Cir - cum -

Bul. McP. Waltz di - vine, di - vine! Nev-er miss! Cir - cum -

mf cresc. *ff* *mf*

Waltz di - vine, di - vine! Nev-er miss! Cir - cum -

mf cresc. *ff* *mf*

Waltz di - vine, di - vine! Nev-er miss! Cir - cum -

mf cresc. *ff* *mf*

cresc. *molto f*

Rea * *Rea* * *Rea* *

D.
 V.
 stances Tend to ro - mance; And the chanc - es Are, they

Prs.Z.
 stances Tend to ro - mance; And the chanc - es Are, they

F&M.
 stances Tend to ro - mance; And the chanc - es Are, they

A.
 P.
 stances help ro - mance; And the chanc - es Are, they

T.
 stances Tend to ro - mance; Take no chanc - es! Nev - er

C.P.
 stanc - es Tend to ro - mance; Take no chanc - es! Nev - er

Pr.Z.
 Bow.
 stanc - es Tend to ro - mance; And the chanc - es Are, they

Bul.
 MFP.
 stanc - es help ro - mance; And the chanc - es Are, they

stances Tend to ro - mance; And the chanc - es Are, they
 stanc - es Tend to ro - mance;

stanc - es help ro - mance.

stance - es help ro - mance. Ah! they

stance - es help ro - mance. Ah! they

Allegro molto agitato.

D. V. *ff* kiss. _____ What sound a - far _____ Affrights our

Prs. Z. *ff* kiss. _____ What sound a - far _____ Affrights our

F. & M. *ff* kiss. _____ What sound a - far _____ Affrights our

A. P. *ff* kiss. _____ What sound a - far _____ Affrights our

T. *ff* miss. _____ What sound a - far _____ Affrights our

C. P. *ff* miss. _____ What sound a - far _____ Affrights our

Pr. Z. *ff* kiss. _____ What sound a - far _____ Affrights our

Bul. M. P. *ff* kiss. _____ What sound a - far _____ Affrights our

Allegro molto agitato.

ff kiss. What sound a - far _____ Af - frights our souls?

(the rolling of distant thunder is heard)

ff kiss. What sound a - far _____ Af - frights our souls?

ff kiss. What sound a - far _____ Af - frights our souls?

Allegro molto agitato.

ff *marcato il Basso*

cresc.

D. V. souls? Crash - - ing a - far!

Prs. Z. souls? Crash - - ing a - far!

F.&M. The flash and crash! The distant thun - der

A. P. The flash and crash! The distant thun - der

T. souls? Crash - - ing a - far!

C. P. souls? Crash - - ing a - far!

Pr. Z. *a 2* The flashing! The crashing! The thunder, the thunder

Bul. M.C.P. souls? Crash - - ing a - far! The

cresc.

The flashing! The crashing! The dist-ant jar of thunder

cresc.

The flashing! The crashing! The dist-ant jar of thunder

The flashing! The crashing! The dist-ant jar of thunder

cresc.

sf

molto f e marc. Pressando

D. V. The dist-ant jar of thunder rolls! The storm draws

Prs. Z. The dist-ant jar of thunder rolls! The storm draws

F. & M. rolls! the might- y thunder rolls! The storm draws

A. P. rolls! the might- y thunder rolls! The storm draws

T. The dist-ant jar of thunder rolls! The storm draws

C. P. The dist-ant jar of thunder rolls! The storm draws

Pr. Z. Bow. rolls! the might- y thunder rolls! The storm draws

Bul. M. P. thun - der rolls the thunder rolls! The storm draws

rolls! Soldiers with Chorus.

molto f e marc Pressando

rolls! The storm draws near!

rolls! The storm draws near!

molto f e marc. Pressando

molto f e marc. Pressando

D. V. near! It's warn-ing hear!

Prs. Z. near! It's warn-ing hear!

F. & M. near! It's warn-ing hear!

A. P. near! It's warn-ing hear!

T. near! It's warn-ing hear!

C. P. near! It's warn-ing hear!

Pr. Z. Bow. near! It's warn-ing hear!

Bul. MFP. near! It's warn-ing hear!

stentato

It's warn-ing hear! It's fu - ry fear!

It's warn-ing hear! It's fu - ry fear!

(Lightning strikes tree, which falls and reveals Red Feather concealed within the trunk.)

Allegro. come ima

H. *f* *f*

Fling out the banner! Shout out the sto-ry!

D.

'Tis he! 'tis he!

P.Z.

'Tis he! 'tis he!

F.

'Tis he! 'tis he!

A.

'Tis he! 'tis he!

P.

'Tis he! 'tis he!

T.

'Tis he! 'tis he!

B.

'Tis he! 'tis he!

Bul

McP

'Tis he! 'tis he!

'Tis he!

'Tis he!

'Tis he!

'Tis he!

Allegro. come ima

fff *mf*

Hilda col Sop. I ad lib. till exit.

Daphne.

cresc. molto

Stand for the cause, what-e'er be-falls! What-e'er be-falls! Raise high the standard!
 Victorine.

What-e'er be-falls! Raise high the standard!

What-e'er be-falls! Raise high the standard!

What-e'er be-falls! Raise high the standard!

What-e'er be-falls! On to the field!

What-e'er be-falls! On to the field!

What-e'er be-falls! On to the field!

What-e'er be-falls! On to the field!

What-e'er be-falls! On to the field!

What-e'er be-falls! On to the field!

What-e'er be-falls! Raise high the stan- dard!

What-e'er be-falls! Raise high the standard!

cresc. molto

sfz *cresc. molto*

S.
 Press on to glo - ry! *ff* On to the field where du - ty.

V.
 Press on to glo - ry! *ff* On to the field where du - ty.

Mz.
 Press on to glo - ry! *ff* On to the field where du - ty.

F.
 Press on to glo - ry! *ff* On to the field where du - ty.

A.
 With sword and shield! *ff* Nor ev - er yield While

T.
 With sword and shield! *ff* Nor ev - er yield While

B.
 With sword and shield! *ff* Nor ev - er yield While

Bn1
 With sword and shield! *ff* On! where du - ty

Bn2
 Press on to glo - ry! *ff* On to the field where du - ty

P.
 Press on to glo - ry! *ff* On to the field where du - ty

P.
 Press on to glo - ry! *ff* On to the field where du - ty

pressando molto

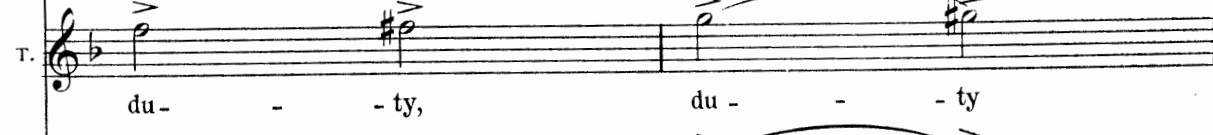
D.  calls! With sword and shield! On to the

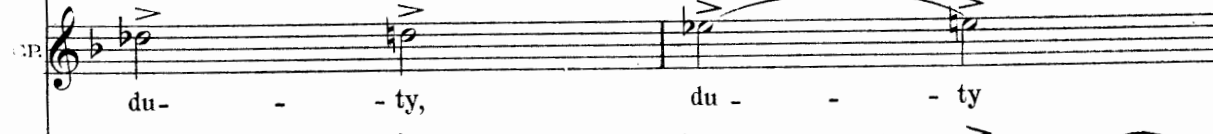
V.  calls! On to the field! And nev - er yield!

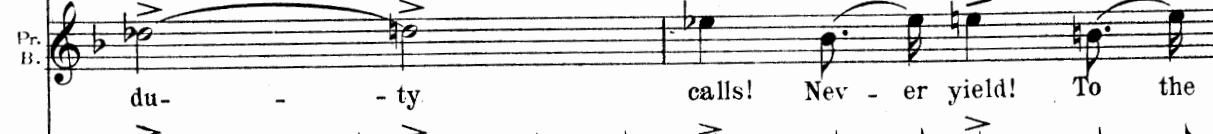
Pr. Z.  calls! To the field! Sword and shield! Nev - er yield! To the

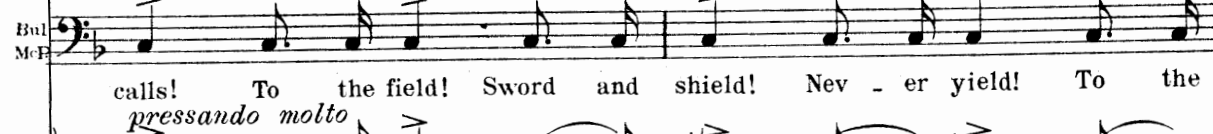
F.  calls! To the field! Sword and shield! Nev - er yield! To the

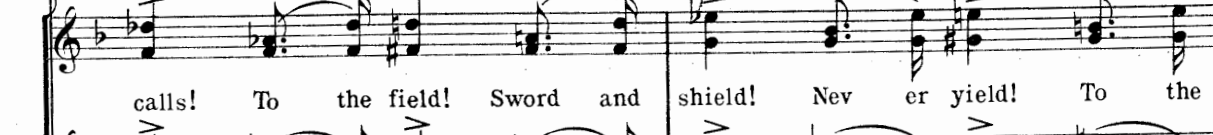
A. P.  du - - - ty, du - - - ty

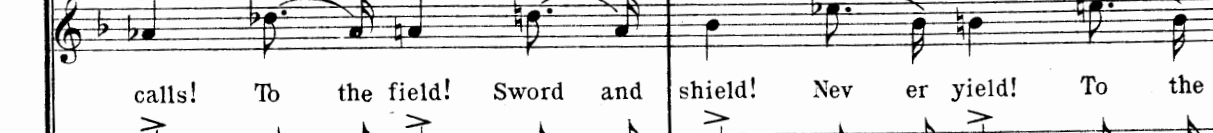
T.  du - - - ty, du - - - ty

Pr. B.  du - - - ty, du - - - ty

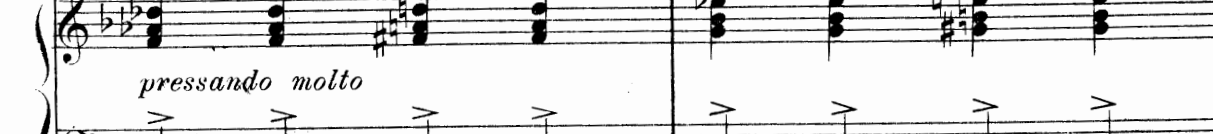
Bul. MeF.  du - - - ty calls! Nev - er yield! To the

 calls! To the field! Sword and shield! Nev - er yield! To the

 calls! To the field! Sword and shield! Nev er yield! To the

 calls! To the field! Sword and shield! Nev er yield! To the

 calls! To the field! Sword and shield! Nev er yield! To the

 *pressando molto*

 *pressando molto*

 *pressando molto*

poco rall. *fff* *a tempo*

D. field where du - ty calls! A - way!

V. On where du - ty calls! A - way!

B.Z. field where du - ty calls! A - way!

F. field where du - ty calls! A - way!

A. P. calls, where du - ty calls! A - way!

T. calls, where du - ty calls! A - way!

CP. calls, where du - ty calls! A - way!

Pr. B. field where du - ty calls! A - way!

Bul. MeP. field where du - ty calls! A - way!

poco rall. *fff* *a tempo*

field where du - ty calls! A - way!

field where du - ty calls! A - way!

field where du - ty calls! A - way!

poco rall. *fff* *a tempo* *marc molto*

sfz *cresc.*

sfz

Red Feather. Prelude and Opening Chorus.

Act II.

Nº 10.

Allegro comodo.

mf poco misterioso

Piano.

Curtain.

Chorus.

Sopr. I. II.

Tenori. *marc. ma semplice*

Four is the hour and in se - cret we've planned -

Bassi.

Legato ma ben marcato la misura

Schemes that will not bear light, not bear light. Dark - ly con-

cresc.

spir - ing we all take a hand, Set - ting a bad world right.

dim.

f marc. cresc.
a 2.

We are a mer - ry and vil - lain - ous band, Wick - ed for

We are a mer - ry and vil - lain - ous band, Wick - ed for

f marc. cresc.

dim.

Allegro più vivo.

sheer de - light, *marc. e giocoso*
 sheer de - light, We are con-spir-a-tors,

Allegro più vivo.

Plan - ning a plot. *cresc.* Don't dare to peer at us, Sly - ly to leer at us;

sfz We're dark con-spir-a-tors, *sfz* Don't think we're not! *cresc.* If you should jeer at us,

Look too aus - tere at us, Ven - ture to sneer at us,

sfz

Turn a deaf ear at us, Shoot some - thing queer at us,

sfz *accel.*

Or dan - ger steer at us, Your lot Is not Worth aught, If you're

sfz *cresc. molto* *ff marc.*

caught; Mer - ry conspir-a-tors we. Tho' we should be in

poco rall. *mf*

poco rall. *mf*

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal line, and the bottom line is the piano accompaniment. The key signature has one sharp (F#). The vocal line begins with a half note 'caught;' followed by a quarter note 'Mer' and a quarter note 'ry' in the second measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Performance markings include 'poco rall.' and 'mf'.

In se-cret session here we sit, bed, But that dis - A price up - on our head;

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with 'In se-cret session here we sit,' in the first measure, 'bed,' in the second, and 'But that dis -' in the third. The piano accompaniment continues with similar rhythmic patterns. The vocal line ends with 'A price up - on our head;' in the fourth measure.

turbs us not a whit, Our vil - lain - For, as be - fore we've said, Our vil - lain -

cresc. *cresc.*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line begins with 'turbs us not a whit,' in the first measure, 'Our vil - lain -' in the second, and 'For, as be - fore we've said,' in the third. The piano accompaniment continues. Performance markings include 'cresc.' in the third and fourth measures.

y is full of wit,
We're wick - ed, we're wick-ed for the joke of

it. Tho' it may ap-pear dis - loy - al
To blow up a per - son

cresc. sempre

roy - al, we - make, we make the most of it.
roy - al, we - make, we make the most of it.

marc.

Allegro con spirito.

Then sing "hey!" Bold con-spir-a - tors at play; Mer - riment's An

Then sing

Allegro con spirito.

el - e - ment In ev - 'ry-thing we do and say, Then sing "hey!"

"hey!" Bold things do and say, Then sing "hey!"

Bold con-spir - a - tors at play; Mer - ri - ment's An el - e - ment In

Bold con-spir - a - tors at play; Mer - ri - ment's An el - e - ment In

cresc. all we say,

ev - 'ry - thing we do and say, In ev - 'ry - thing we do and say; For

ev - 'ry - thing we do and say, In ev - 'ry - thing we do and say; For

cresc.

ff marc.

we are con-spir - a - tors, If you should jeer at us, Look too aus-tere at us,

we are con-spir - a - tors, If you should jeer at us, Look too aus-tere at us,

ff marc.

marc. cresc. poco rall.

Ven-ture to sneer at us, Your lot Is not Worth aught, If you're caught.

Ven-ture to sneer at us, Your lot Is not Worth aught, If you're caught.

marc. cresc. colle voci

Più mosso. Tempo di Galop.

Mer-ry con-spir-a-tors we.
Mer-ry con-spir-a-tors we.

This system contains the vocal entries for two parts. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The tempo is marked 'Più mosso. Tempo di Galop.' The lyrics are 'Mer-ry con-spir-a-tors we.' with a long note for 'we.' in the vocal lines.

Più mosso. Tempo di Galop.

This system shows the piano accompaniment for the second system. It features a rhythmic pattern in the right hand and a more active bass line in the left hand, consistent with the 'Tempo di Galop' marking.

This system consists of empty musical staves for the vocal and piano parts, indicating a rest or a section where the music is not written.

This system shows the piano accompaniment for the third system. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

cresc. molto

Mer - ri - ment's An el - e - ment, For
Mer - ri - ment's An el - e - ment, For

This system contains the vocal entries for the phrase 'Mer - ri - ment's An el - e - ment, For'. The tempo is marked 'cresc. molto'. The lyrics are split across two lines for two different vocal parts.

cresc. molto

This system shows the piano accompaniment for the fifth system. It features a rhythmic pattern in the right hand and a more active bass line in the left hand, consistent with the 'Tempo di Galop' marking. The tempo is marked 'cresc. molto'.

ff

we are con-spir-a-tors, Don't dare to peer at us, Sly-ly to leer at us,
we are con-spir-a-tors, Don't dare to peer at us, Sly-ly to leer at us,

Turn a deaf ear at us; Bad con-spir-a-tors are we.
Turn a deaf ear at us; Bad con-spir-a-tors are we.

sf sf

Legend. "The Humorous Ghost"

Nº 11.

M^o Pitrick and Chorus.

Lyrics by
CHAS. EMERSON COOK.

Music by
REGINALD de KOVEN.

Allegro assai con spirito.

mf Pitrick.

Soprano I & II.

Tenor I & II.

Bass I & II.

Chorus.

f > Be - gin!

f > *pp* Be - gin! la - la - la!

f > *pp* Be - gin! la - la - la!

Piano.

f > *p*

Allegro assai con spirito. (♩ = 112)

mf >

A ghost lived in a cas - tle old, Ec -
 night up sprang the but - ler's wife, (Of
 mid - night, near a dark re - cess, She

pp la - la! la - la! la - la! la - la! la - la! la - la!

pp

cen - tric and er - rat - ic. He'd wan - der 'round, on
 dis - po - si - tion mul - ish); "I'll vol - un - teer," she
 crouch'd in ter - ror hum - ble; She heard the wine - room

la - la! la - la! la - la! la - la! la - la! la - la!

cresc.

cresc.

dark - est nights, From cel - lar up to at - tic. And
 bold - ly said "To end his hu - mor ghoul - ish. Of
 door shut tight, She heard a deep, low grum - ble. And

la - la! la - la! la - la! la - la! la - la - la!

poco meno

none could tell what ev - er made This ghast - ly, grim and
 all am - bi - tions I'd like most To meet a real good -
 next the ghost, Ah, me! Ah, woe! Up - on the top stair

poco meno

what ev - er made This grim, grim and
 Ah, I'd like most, To meet a good
 me! Ah, woe! Up - on top stair

f *p*

None knew what ev - er made This grim, grim and
 Am - bi - tions I'd like most, To meet a good
 The ghost, Ah, me! Ah, woe! Up - on top stair

f *p*

poco meno

grue - some shade Walk with a limp that well be - trayed A ten - den - cy,
 na - tured ghost, For, I don't hes - i - tate to boast, I'd make him look,
 caught his toe And down - ward, to the floor be - low, He took a dread, ^{a 2}

ff

grue - some shade Walk with a limp that well be - trayed *ff* A
 na - tured ghost, For, I don't hes - i - tate to boast, I'd
 caught his toe And downward, to the floor be - low, He

grue - some shade Walk with a limp that well be - trayed A
 na - tured ghost, For, I don't hes - i - tate to boast, I'd
 caught his toe And downward, to the floor be - low, He *ff*

f

f
 A ten - den - cy rheu - mat - ic. His
 I'd make him look quite fool - ish. For
 He took a dread - ful tum - ble! When

ff ten - den - cy, *pp* La!
 make him look, la - la! la - la!
 took a dread, la - la - la! His
 No
 Caught

ff ten - den - cy, *pp* La!
 make him look, la - la! la - la!
 took a dread, la - la - la! His
 No
 Caught

ff *dim.*

stick would click up - on the stair, From ser - vants' hall to
 oth - er - wise we'll nev - er have A chance in the here -
 then she caught him by the neck, As if his laugh to

From ser - vants'
 In here -
 To choke his

la - la - la! His No chance we'll have La!
 Caught by the neck la - la! la - la!

stick chance would click have neck La!
 by the the neck La! la - la! la - la!

La La La La La La

marc.

a poco cresc.

raf - ter; And Oh! 'twould turn your hair to white To
 af - ter. While he is here we're all ac - cursed, So
 throt - tle, She cried: "Oh! dear! no ghoul is he! This

hall
 ter
 laugh

p

la - la! la - la! la - la! la - la! la - la! la - la!

la - la! la - la! la - la! la - la! la - la! la - la!

la! la! la - la! la - la! la! la!

a poco cresc.

hear him, at the top - most flight, Shriek loud - ly, at the
 I might just as well go first, Com - mand him, tho' he
 fat old ghost be - longs to me; And all the spir - its

la - la! la - la! la - la! la - la! la - la! la - la!

la - la! la - la! la - la! la - la! la - la! la - la!

la - la! la - la! la! la! la - la! la - la!

cresc.

cresc.

cresc.

f

dead of night, With ghost - ly, ghoul - ish laugh - ter: Ha -
do his worst, To cease his mid - night laugh - ter: Ha -
that I see Are corked up in that bot - tle? "Ha -

la - la - la! With ghost - ly, ghoul - ish laugh - ter,
To cease his mid - night laugh - ter,
Are corked up in that bot - tle;

la - la - la! With ghost - ly, ghoul - ish laugh - ter,
To cease his mid - night laugh - ter,
Are corked up in that bot - tle;

marc. molto

ha! Ha - ha! From cel - lar up to raf - ter! You'd
ha! Ha - ha! The ghost - ly ech - o chaffed her. She
ha! you see?" By his own wife was throt - tled. No

Ha - ha! Ha - ha! From cel - lar up to raf - ter!
Ha - ha! Ha - ha! The ghost - ly ech - o chaffed her.
The but - ler he By his own wife was throt - tled.

marc.

shiv - er till To hear his ghost - ly
 quaked with fear, His ghost - ly, ghoul - ish
 more this most, Steals wine his mas - ter

With fear you'd chill,
 Just then to hear La - la - la! la - la!
 Dis - hon - est ghost,

With fear you'd chill,
 Just then to hear: La - la - la! la - la!
 Dis - hon - est ghost,

laugh - ter.
 laugh - ter. Ha - ha! Ha - ha! He - he!
 bot - tled.

la - la!
 Ha - ha!
 Ha - ha! He - he!

la - la!
 Ha - ha!
 Ha - ha! He - he!

laugh - ter.
 laugh - ter. Ha - ha! Ha - ha! He - he!
 bot - tled.

la - la!
 Ha - ha!
 Ha - ha! He - he!

la - la!
 Ha - ha!
 Ha - ha! He - he!

dim. poco rall.

ff *rall. e dim.* *p*

ff *ff* *p*

ff *p*

rall. e dim.

Tempo de Valse, Giocoso.

mf >

“Ha - ha - ha -

Ha - ha! Ha - ha! Ha - ha! Ha - ha! Ha - ha!

Ha - ha! Ha - ha! Ha - ha! Ha - ha! Ha - ha!

Ha - ha - ha - ha! and He - he! _____ Ha!

Tempo de Valse, Giocoso.

mf >

ha!" laugh'd the ghost: in his glee, With "Ha - ha - ha - ha!" and a

Ha - ha! Ha - ha! Ha - ha! Ha - ha! Ha - ha!

Ha - ha! Ha - ha! Ha - ha - ha! laugh'd the

Ha! Ha! Ha - ha - ha! Ha!

a tempo

hu - mor - ous spec - tre was he. 1. & 2.

a tempo
p
ha - ha! ha - ha! ha - ha! ha - ha! ha - ha!

a tempo
p
ha - ha! ha - ha! ha - ha! ha - ha! ha - ha!

a tempo
p Ha! ha! ha! *ff* A hu - mo - rous

Tempo I. *D. S.* **||** *Last Verse*

One he _____
At

ha - ha! ha! ha - ha! ha - ha!

ha - ha! *p* fia! La - la - la - la - la - la - la! ha - ha! ha - ha!

spectre was he. *D. S.* Ha! A

Tempo I. *D. S.*

dim.

A hu - mo - rous spec - tre was

ha - ha! He - he - he!

ha - ha! He - he - he!

hu - mor - ous spec - tre was he.

dim.

poco accel.

he! Ha - ha - ha! Ha - ha! He - he!

pp poco accel. *f* *ff*

Ha - ha - ha - ha - ha - ha! He - he!

pp *f* *ff*

Ha - ha - ha - ha - ha - ha! He - he!

pp *f* *ff*

poco accel.

pp *ff*

Nº 12. Entrance and Song.
"The Merry Cavalier."

Hilda.

Allegro con Spirito.

Piano. *pp marc.*

The first system of the piano introduction is in G major, 6/8 time. It features a rhythmic accompaniment of eighth notes in the bass and chords in the treble. The dynamic is *pp marc.* and there are accents over the first and third notes of the treble staff.

poco a poco cresc.

The second system continues the piano introduction. The dynamic is *poco a poco cresc.* and there are accents over the first and third notes of the treble staff.

mf f cresc. molto

The third system continues the piano introduction. The dynamic is *mf* in the first measure, *f* in the second, and *cresc. molto* in the third. There are accents over the first and third notes of the treble staff.

Hilda. *f marc.*

Now hold! Red Feather! Red Feather! O'er the mountain and o-verthe

ff f marc. il movimento

The first line of the song features a vocal melody in the treble and piano accompaniment in the bass. The dynamic is *f marc.* for the vocal and *ff f marc. il movimento* for the piano. The piano accompaniment has a driving eighth-note rhythm.

cresc. con spirito

heather— Then come, my men we care—not wheth-er Win or fall, 'tis

cresc. con spirito

The second line of the song continues the vocal melody and piano accompaniment. The dynamic is *cresc. con spirito* for both parts. The piano accompaniment maintains its driving eighth-note rhythm.

H. *cresc. molto* *ff* *poco allarg.*
 all - to - geth - er! Stand side by side, nev - er mat - ter the weather, With

cresc. molto *ff colla voce*

H. *a tempo* *f* *Animando*
 gal - lant Red Feather come ride! Com - rades 'tis I! Why these

animando poco string.

f

Red. *

H. swords? What is brewing? Do trai - tors or friends greet me here?

H. *cresc.*
 Chased by a spy, I es - caped him, pur - su - ing. Your lead - er, Red Feather! why

cresc.

H. *ff* *a 2 marc.* Then good

A. Anita. *ff* *a 2 marc.*

Bag. Bagstock. *ff* We are loy - al and true, at com - mand.

MCP. MC Pitrick. *ff* We are loy - al and true, at com - mand.

Bul. Bulverstrauss. *ff* We are loy - al and true, at com - mand.

ff marc.

Rec. *

II. *Recitando*

A. cheer I sing you, brave band! I met on the road a

Bag. Sing good cheer!

MCP. Sing good cheer!

Bul. Sing good cheer!

colla voce

H. *mf rall.* ca - va - lier, Who told me his tale Give ear!

A. Bag.

MCP. Bag.

Bul. Bag.

mf rall. *f*

Allegro moderato.

Hilda. *mf a tempo*

A mer - ry ca - va - lier rode
 mer - ry ca - va - lier went
 mer - ry ca - va - lier still

Your tale we'll hear!

Allegro moderato.

mf accel. *rall.* *mf leggiero* *a tempo*

out one day, And sighed: "Ah! — woe is me!" — Sing
 rid - ing on; And cried: "Who's — this I see?" — Sing
 rode a - long And said: "Who — may this be?" — Sing

poco rall.

hey! for the ca - va - lier! — Sing hey! for the ca - va -
 hey! for the ca - va - lier! — Sing hey! for the ca - va -
 hey! for the ca - va - lier! — Sing hey! for the ca - va -

p colla voce

a tempo

lier! ——— For the King hath ta'en my lands a - way, Tra-la! So a
 lier! ——— "Pri-thee, sir, of trag-ic mien and wan, Tra-la! What
 lier! ——— For he heard a - far a maid-en's song, Tra-la! "'Tis the

f *poco placido*

ban - dit bold I'll be. ——— Sing hey! for the ca - va -
 may I steal from thee?" ——— Sing hey! for the ca - va -
 bank - er's child," quoth he: ——— Sing hey! for the ca - va -

lier! ——— Sing hey! for the ca - va - lier! ——— A
 lier! ——— Sing hey! for the ca - va - lier! ——— "I'm
 lier! ——— Sing hey! for the ca - va - lier! ——— As

animando e cresc.

ho - ly Bish - op first came past; Quoth he: "Good Fa - ther
but a play-wright, on the_ road, With man - u - scripts a
she tripped on, so fine - ly_ dressed, He cried: "The jew - els

animando e cresc.

not so_ fast! The church hath too much wealth a - massed; Quoth
heav - y_ load. The ca - va - lier his charg - er_ slowed, With
you've pos - sessed Are ma - ny; so pray choose the_ best!" He

f

he: "Good Fa - ther not so fast! Come, hand your purse to
man - u - scripts a heav - y load, Cried: "Give your wealth to
cried: "The best that you've pos - sessed Come! give it_ quick to

piu placido *poco rall.*

piu placido *colla voce*

H. Anita *rall.*
 A. We hear! go on!

me"
 me!"
 me"

sfz *f* *accel.* *rall.*

H. Hilda *f con spirito*

"Throw up your hands! Heed my de-mands! A ban - dit that none with -
 "Throw up your hands! Heed my de-mands! A ban - dit that none with -
 "Throw up your hands! Heed my de-mands! A ban - dit that none with -

f

H. *poco rit.*

stands!— And if of gold you have no store, Your rich - est trea - sure
 stands!— And if of gold you have no store, Your rich - est trea - sure
 stands!— And if of gold you have no store, Your rich - est trea - sure

mf *poco rit.*

a tempo cresc.

H. *a tempo*

then give o'er!" Said the Bish-op: "Tra-la-la - la - la!" With a
 then give o'er!" Said the playwright: "Tra-la-la - la - la!" With a
 then give o'er!" Said the maid-en: "Tra-la-la - la - la!" With a

H. *ff* *pressando* *rit.*

solemn "Tra-la-la - la - la!" "My pray'rs, good thief, should fit your needs, -
 tragic "Tra-la-la - la - la!" "Your life, poor thief, is far from gay, -
 winning "Tra-la-la - la - la!" She toss'd her head, this pret-ty miss, -

colla voce *rit.*

a tempo giocoso

H. *a tempo*

Tra-la-la-la-la - la - la - la - la! Tra-la-la-la-la - la -
 Tra-la-la-la-la - la - la - la - la! Tra-la-la-la-la - la -
 Tra-la-la-la-la - la - la - la - la! Tra-la-la-la-la - la -

H. *accel.* *rit.*

la - la - la! My pray'rs, good thief, should fit your needs;" Then
 la - la - la! Your life, poor thief, is far from gay;" Then
 la - la - la! She toss'd her head, this pret - ty miss, And

1. 2. *rall.* *rall.*

H. gave the bandit bold his beads. — 2. The
 gave the bandit bold his play. — 3. The.

A. Anita *rall.*
 B. Bowler

M.F.P. *rall.*
 B. Bulver.

A pretty song!

3. *rall.*

H. gave the ban - dit bold a kiss. — For the

a tempo

H. mer - ry Ca - va - lier! For the mer - ry Ca - va - lier! sing hey! —

a tempo

Duet.

“The Tale of the High Born Rooster.”

Fifine, Bulverstrauss and Chorus.

Nº 14.

Allegro commodo. (♩=104)

Voice.

Piano.

Anita.

I. A roos-ter bold, of plat-ed gold, High
 woe be-tide ex-alt-ed pride! The

A. on an old church stee-ple, -
 fick-le breeze that turned him, -Bulver. *f*
 3rd Verse; Chorus with Bulverstrauss.
 Oh! Cock-a-doo-dle - Doo!

cresc.

A. *>* *>* *>*
 Looked down with vain and cold dis-dain On all the town and
 Had o - ver - heard this cru - el word, And ev - er af - ter

B.

cresc. *>*

A. *>* *mf*
 peo - ple. - He
 spurned him. She

B. *f* *>*
 Oh Cock-a - doo - dle - Doo!

Sopr. I. II.
 Chorus.
 Tenor. Bass.

f *>* *>* *>*
 Cock - a - doo - dle - doo!

f *>* *mf*

A. *>*
 said: "Tis clear, my stand - ing here Puts them so far be - low me, I
 said: "Whose wealth lies in him - self Is not for me to mar - ry," Then

poco rall.

A. can't al - low my - self to bow, Lest they might wish to know me." Just
blew a vast cy - clon - ic blast, Passed on, and would not tar - ry. He

f a tempo

A. then the breeze came thro' the trees; He swung a - round to meet her. And
watched in vain for her a - gain; Dull, tar - nished grew each feath - er Till,

f a tempo

A. there a - bove he sang of love, And there a - bove he sang of love, Ah!
as was just, he died of rust, Till, as was just, he died of rust, Brought

p rall. *molto rall.*

A. nev - er song was sweet - er.
on by rain - y weath - er.

p

Ah! nev - er song was sweet - er.
Brought on by rain - y weath - er.

p

Ah! nev - er song was sweet - er.
Brought on by rain - y weath - er.

p

p rall. *colla voce* *pp*

2nd Volta al Coda *f a tempo con spirito*

A. *pp* So the roos-ter bold sang "Cock-a-doo-dle-doo!" And

B. Ah me!

A. Ah me!

B. Ah me!

al Coda

f marc.

A. "Cock - a - doo - dle - doo" sang he; "For I tell you now That I

B. *stto. cresc.*

A. can't al - low An - y or - di - na - ry peo - ple Who don't

B. *cresc.*

A. live up - on a stee - ple To have an - y - thing to do with me." *ff*

B. *ff*

Chorus.

So a 2. *ff*

So a 2. *ff*

ff

B. *f*
 "Cock-a-doo-dle-doo!" said he: _____ 2. Each day a sen-ti-

"Cock-a-doo-dle-doo!" said he: _____

A. *f*
 Oh! Cock-a-doo-die-

B. men-tal hen, When from the coop they loosed her, -

A. doo!

B. Would look with fire of fond de-sire Up to that gold-en

A. *f* Oh! Cock - a - doo - die - doo!

B. rooster. *mf* She

Chorus. *f* Cock - a - doo - die - doo!

f *mf*

B. sighed and prayed: "Could I per - suade That no - ble fowl to love me, I'd

f *mf*

B. give my life to be the wife Of one so far a - bove me." He *poco rall.*

rall.

A. *a tempo*

B. *mf*

He
on - ly laughed and called her daft; Re - marked: "Your ac - tions sick - en;"

mf a tempo

A. *f* *cresc.*

B. *f* *cresc.*

ne'er was born to look up - on
"I ne'er was born to look up - on A

f cresc.

A. *p* *rall. molto*

B. *p* *rall.*

A com - mon gar - den chick - en.
com - mon gar - den chick - en."

p *rall. molto*

Chorus.

A com - mon gar - den chick - en.

p *rall. molto*

p *rall.*

pp

a tempo con spirito.

A. Ah me!

B. And the no-ble bird crow'd "Cock-a-doo-dle-doo,"And

a tempo con spirito.

Ah me!

"Cock-a-doo-dle-doo!" crow'd he; For he said as he laughed: "You are

real-ly daft! The no-tion makes me sick-en, That a

real-ly daft! The no-tion makes me sick-en, That a

cresc.

real-ly daft! The no-tion makes me sick-en, That a

real-ly daft! The no-tion makes me sick-en, That a

B. com - mon gar - den chick - en Could have an - y - thing to do with

A. Oh! "Cock - a - doo - dle - doo!" said he: _____ *3rd Verse. Now*

B. me." _____

Oh! "Cock - a - doo - dle - doo!" said he: _____

Coda. *a tempo con spirito*

A. Ah me! The roost - er vain sang "Cock - a - doo - dle - doo!" This

B. Ah me! The roost - er vain sang "Cock - a - doo - dle - doo!" This

Ah me!

Coda. *a tempo con spirito*

f marc

A.
me - lan - chol - y tale is true. For he died of rust, As was

B.
me - lan - chol - y tale is true. For he died of rust, As was

A.
on - ly just; So the or - di - na - ry peo - ple, Took him

B.
on - ly just; So the or - di - na - ry peo - ple, Took him

cresc.

A.
down from off the stee - ple, Which fin - ish'd Cock - a - doo - dle -

B.
down from off the stee - ple, Which fin - ish'd Cock - a - doo - dle -

A.
doo! This bird so vain sang "Cock-a - doo-dle - doo!" This

B.
doo! This bird so vain sang "Cock-a - doo-dle - doo!" This

ff *a 2*
This bird so vain sang "Cock-a - doo-dle - doo!" This

ff *marc.*

Ped. *

A.
mel-an-cho-l-y tale is true. — *poco rall.*

B.
mel-an-cho-l-y tale is true. — *poco rall.*

mel-an-cho-l-y tale is true. — So the or - di - na - ry peo-ple, Took him *poco rall.*

colla voce

a tempo

A. Which fin - ish'd Cock - a - doo - dle -

B. Which fin - ish'd Cock - a - doo - dle -

down from off the stee - ple, Which ^{a2} fin - ish'd Cock - a - doo - dle -

rall. *a tempo*

A. doo, ——— Which fin - ish'd Cock - a - doo - dle - doo. —

B. doo, ——— Which fin - ish'd Cock - a - doo - dle - doo. —

doo, ——— Which fin - ish'd Cock - a - doo - dle - doo. —

molto rall. *fz*

Red. *

Chansonette. "The Rose and the Breeze."

Nº 15.

Anita.

Andante con moto.

mf
1.A
2.A
Piano.
affettuoso
mf con delicatezza
rall.
dim.
pp *p*
La * La *

rose there grew in a gar - den fair, And she loved, in her sim - ple
maid one day in the gar - den stroll'd; There were tears in her eyes of

way, blue; The sum - mer breeze that ca - ress'd her there As he
As, with ach - ing heart, to the rose she told Of a

whis - per'd and sigh'd all day. And in her eyes there were
lov - er no long - er true. Oh, come! thou fra - grant and

cresc. tears of dew, For she nev - er could reason why He'd kiss her so gen - tly, like
dim. rall. lone - ly flow'r, And we'll ask of the fic - kle wind Why love is the joy of a

p con anima rall. molto
lov - er true, Then si - lent - ly pass her by.
sin - gle hour, Which, pass - ing, leaves grief be - hind.

Valse Lento.

mf

Give me your an - swer, please; — Tell me, sweet wan - d'ring breeze!

poco rubato ed appassionato

mf marc la melodia

poco cresc.

— "I'll re - turn by and by," Came the rus - tling re - ply Thro' the si - lent - ly

dim.

poco cresc.

dim.

lis - t'ning trees. — She sway'd, quite ill at ease. —

She pray'd him not to tease. — But she could - n't learn

cresc.

cresc.

why From the lin-ger-ing sigh In the voice of the whisp'ring breeze. —

f *dim. e rall.* *p*

f *dim. e rall.* *p*

1.

Ped. *

breeze, — the voice of the whisp'ring breeze. —

rall. molto

colla voce

2.

Quartette.

"A Madrigal."

Hilda, Anita, Trevor, M^c Pitrick.

Allegro giocoso.

Hilda.

Anita. *f* **Comsing a rounde-lay,
For sub-ject let it be**

Trevor.

M^c Pitrick.

Allegro giocoso. ♩ = 132

Piano. *mf* *p rall.* *f a tempo*

II. *f* **Let us sing!
Let us sing!**

A. **roun - de - lay.
an - y - thing,** **Let us sing,
a - ny - thing.**

T. **Come! sing a roun - de - lay,
For sub - ject a - ny - thing;** **Sing a
Just sing**

M^cP. *f* **Come and sing a
Let the theme be**

H. *p* > *p* > *p* >

Let us all sing! Now sing a mer-ry song to please us
 Let us all sing! Es - pe - cial - ly if its de - void of

A. *p* > *p* > *p* >

Let us sing a roun - de - lay; Now sing a mer - ry song to please us
 Let the theme be a - nything, Es - pe - cial - ly if its de - void of

T. *p* > *p* > *p* >

roun - de - lay; Now sing a mer - ry song to please us
 a - ny - thing, Es - pe - cial - ly if its de - void of

CFP. *p* > *p* > *p* >

roun - de - lay; Now sing a mer - ry song to please us
 a - ny - thing, Es - pe - cial - ly if its de - void of

H. *f* >

all. — It must be bright and gay, bright and gay;
 sense. — We'll try an ode to "Spring," ode to "Spring;"

A. *f* >

all. — It must be bright and gay;
 sense. — We'll try an ode to "Spring;"

T. *f* >

all. —
 sense. —

CFP. *f* >

all. —
 sense. —

cresc. *f* *p*

H. So we'll try, so let us try a Mad-ri-gal; So let us try a
Or to "Love" if its in-tense, if its in-tense; An ode to "Spring" or—

A. So we'll try a Mad-ri-gal; So let us try a
Or to "Love" if its in-tense; An ode to "Spring" or

T. It must be gay so try a Mad-ri-gal; So let us try a
We'll try an ode to "Spring" if its in-tense; An ode to "Spring" or

M.P. A Mad-ri-gal; So let us try a
To Love in-tense; An ode to "Spring" or

cresc. *f* *p*

rall. *f a tempo*

H. Mad-ri-gal!— If you do not know a Mad-ri-gal,
"Love" in-tense.— Nev-er mind what name the song you call;

A. Mad-ri-gal!— If you do not know a Mad-ri-gal
"Love" in-tense.— Nev-er mind what name the song you call;

T. Mad-ri-gal!— If you do not know a Mad-ri-gal
"Love" in-tense.— Nev-er mind what name the song you call;

M.P. Mad-ri-gal!— If you do not know a Mad-ri-gal
"Love" in-tense.— Nev-er mind what name the song you call;

rall. *f a tempo*

mf *cresc.*

H. This de - fect need be no bar; You just be - gin it
Most im - por - tant 'tis, by far, That you must start it

A. *mf* *cresc.*
This de - fect need be no bar. You just be - gin it
Most im - por - tant 'tis, by far, That you must start it

T. *mf* *cresc.*
This de - fect need be no bar. You just be - gin it
Most im - por - tant 'tis, by far, That you must start it

M&P. *mf* *cresc.*
This de - fect need be no bar. You just be - gin it
Most im - por - tant 'tis, by far, That you must start it

H. *f.* *dim. e rall.*
with Fol - lol And end it with a Fa - la - la - la, And
with Fol - lol And end it with a Fa - la - la - la, And

A. *f.* *dim. e rall.*
with Fol - lol And end it with a Fa - la - la, And
with Fol - lol And end it with a Fa - la - la, And

T. *f.* *dim. e rall.*
with Fol - lol And end it with a Fa - la - la, And
with Fol - lol And end it with a Fa - la - la, And

M&P. *f.* *dim. e rall.*
with Fol - lol And end it with a Fa - la - la, And
with Fol - lol And end it with a Fa - la - la, And

p *f* *a tempo con spirito*

II. end it with Fa - la! Fa - la - la - la - la, Fa - la -
end it with Fa - la! Fa - la - la - la, Fa - -

A. end it with Fa - la! Fa - la - la - la, Fa - -
end it with Fa - la! Fa - la - la - la, Fa - -

T. end it with Fa - la! Fa - la - la - la, Fa - -
end it with Fa - la! Fa - la - la - la, Fa - -

MEP. end it with Fa - la! Fa - la, Fa - -
end it with Fa - la! Fa - la, Fa - -

p *f* *a tempo con spirito*

II. la - la - la, Fa - la - la - la - la, La - la - la,
A. la - la - la, Fa - la - la, La - la,
T. la - la - la, Fa - la - la - la, Fa - la - la,
MEP. Fa - la, Fa - la - la - la, La,

cresc.

ff >

H. Fa - la - la - la - la - la - la; Fa - la - la, Fa - la, Fa - la - la - la - la - la,

A. *ff* > Fa - la - la - la; Fol - lol, Fa - la - la,

T. *ff* > Fa - la - la - la - la - la - la; Fol - lol, Fa - la - la,

MCP. *ff* > Fa - la - la; Fol - lol, Fa - la - la - la - la,

cresc. > *mf* > *cresc.*

H. Fa-la-la - la - la, Fa - la - la - la - la - la! Sung in some such

A. *cresc.* > *mf* > *cresc.* Fol - lol, Fa - la - la! Sung in some such

T. *cresc.* > *mf* > *cresc.* Fa-la-la - la, Fa - la - la! Sung in some such

MCP. *cresc.* > *mf* > *cresc.* Fol - lol, Fa - la - la - la - la! Sung in some such

H. form as this, Your Madri-gal cannot well go a - miss; *ff*

A. form as this, Your Madri-gal cannot well go a - miss; *ff*

T. form as this, Your Madri-gal cannot well go a - miss; *ff*

ME P. form as this, Your Madri-gal cannot well go a - miss; *ff*

H. *mf* Fol - lol! Fa - la - la - la - la - la, *pp* Fol - - lol,

A. *mf* Fol - lol! Fa - la - la, *pp* Fol - - lol, Fa - la - la -

T. *mf* Fol - lol! Fa - la - la, *pp* Fa - la - la - la - la,

ME P. *mf* Fol - lol! Fa - la - la - la - la, *pp* Fol - - lol, Fa - la - la -

H. *rit.* *mf* *rall. molto*
 Fa - la - la - la - la - la, Fa - la - la, Fa - la - la,

A. *rit.* *mf* *rall. molto*
 Fa - la - la, Fa - la, Fa - la - la,

T. *rit.* *mf* *rall. molto*
 Fa - la - la, Fa - la - la, Fa - la - la,

ME P. *rit.* *mf* *rall. molto*
 Fa - la - la - la - la, Fa - la - la, Fa - la,

Piano accompaniment with *rit.* and *mf* markings.

H. *p* *rall.* *2 dim.* *e* *rall.*
 Fa - la. la - la - la.

A. *p* *rall.* *dim.* *e* *rall.*
 Fa - la. la Fa - la - la - la.

T. *p* *rall.* *dim.* *e* *rall.*
 Fa - la. la Fa - la - la - la.

ME P. *p* *rall.* *dim.* *e* *rall.*
 Fa - la. la - la - la.

Piano accompaniment with *p* and *rall.* markings.

Red. *

Ballad. "The Garden of Dreams."

Nº 17.

Hilda.

Moderato con Sentimento *mf*

Hilda. Let us
There are

Piano. *mf* *p* *rall.*

Red. *

con gran sentimento

H. I. walk in the gar-den of dreams, love, The mys-ti-cal gar-den of dreams; Where
blos-soms of earth that may fade, dear, But not in the gar-den of dreams; For

H. II. thoughts are the on-ly things real, love, And the world is al-most what it
spring there is end-less as youth, dear, Where the sun of thy love throws its

Red. *

H. *cresc.* *dim.*

seems. _____ Where hopes that our fan-cy cre - ates, love, And the
beams. _____ We'll gath - er the hopes and the joys, dear, As they

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamic markings include *cresc.* and *dim.*.

H. *cresc.* *f*

joys we im - ag - ine to be _____ Are the flow - ers that bloom for us
bloom by the dream - flow - ered way, _____ Nor ev - er shall with - er while

The second system continues the musical piece. The vocal line starts with a half note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment features more complex chordal textures. Dynamic markings include *cresc.* and *f*.

H. *dim. e rall.*

there, love, When you walk the dream gar - den with me. _____
love, dear, In our gar - den of dream sheds it's ray. _____

The third system concludes the piece. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features sustained chords and a slower tempo. Dynamic markings include *dim. e rall.*. The system ends with a double bar line and a 3/4 time signature.

Valse Lente.

mf

Come, love, come! To the beau-ti-ful gar-den of

p languoroso

Valse Lente.

dreams. Come! love, come! By its flow-er-ing

cresc. poco agitato

pathways and streams. Oh! come, while youth is a

cresc. poco agitato

H. *f* *cresc. molto* *rall. ff*

fly - ing. Joy lives; hope is un - dy - ing. Come to the gar - den of

f *cresc.* *molto rall.* *ff*

Ped. * *Ped.* *

H. *p rall. molto* *D.C.*

dreams, love, The beau - ti - ful gar - den of dreams. _____

p *rall. molto* *D.C.*

p *colla voce* *a tempo* *D.C.*

H. *portando* *pp rall. molto*

gar - den of dreams, To the garden of dreams. _____

portando *pp* *rall. molto*

pp *colla voce* *a tempo* *ppp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Song.
"The Prince of Good Fellows."

N^o. 18.

Crown Prince and Male Chorus.

Allegro con spirito. (♩.=80)

Piano.

f

cresc.

Crown Prince.

f deciso

Tho' born a prince of roy-al blood, With ti-tle to a
I'd set a-side my re-gal state For you, good fel-lows

ff

f deciso

throne, With hon-ors great and vast es-tates and cas-tles for my
all, To pledge our souls in flow-ing bowls As friends, what e'er be-

mf *poco più placido*

own; I'd give them all to rule the realm Where nev-er foes ap-
fall. And if the lass who fills our glass We kiss, there's nought to

mf poco più placido

mf con sentimento

C.P. *mf*

pear, It is the land of loy - al hearts, The King - dom of Good
 fear, For that's the coin with which we pay In the King - dom of Good

C.P. *mf*

Cheer. The Kingdom of Good
 Cheer. The Kingdom of Good
 Tenor I. II. *f*

CHORUS. It is the land of loy - al hearts, The Kingdom of Good
 It is the coin with which we pay, In the Kingdom of Good

Bass I. II. *mf* *f*

C.P. *ff* *rall.*

Cheer, Good Cheer! Good Cheer! Then

ff *rall.*

Cheer, Good Good Cheer! The King - dom of Good Cheer!
 Cheer, Good Good Cheer! The King - dom of Good Cheer!

ff *rall.* *sfz*

Poco più vivo. (♩ = 84)
a tempo con spirito

C.P. crown me the Prince of Good Fel-lows; No wor-thi-er name could I

f a tempo con spirito

C.P. bear!— There's no - bil - i - ty grand in the clasp of a hand, When al -

cresc.

cresc.

C.P. legiance to friend-ship we swear.

allarg. *ff*

Then crown him the Prince of Good Fel-lows; No

allarg. *ff* *ff marc.*

C.P.

The crown I would boast Is the
wor - thi - er name can he bear.

C.P.

poco rit. *cresc.* *a tempo*

one we now toast: Here's a health! Here's a health! A health! A health!

mf cresc. A health! A health!

colla voce *cresc.*

C.P.

ff ¹ *stentato*

health to the Prince of Good Fel - lows; Here's a health!
Here's a health! a health! Here's a health!

ff *cresc.*

C.P.

Here's a health! a health to the Prince of Good Fel - lows!

health! a health! Drink a health to the Prince of Good Fel - lows!

C.P.

2. rall. molto
Health to the Prince of Good Fel - lows!

Then crown him the Prince of Good Fel-lows, No

2. rall. coila voce

C.P.

cresc. molto

Here's a health! Here's a

wor - thi - er name can he bear! Here's a health! a health! Here's a

cresc. molto

C.P.

rall.

health! — A health to the Prince of Good Fel - lows;

rall. *ff*

health! a health! a health to the Prince of Good Fel - -lows; A

rall. *ff*

rall. *ff*

rall. molto

health to the Prince of Good Fel - lows!

rall. molto

rall. molto

Exit.
pp
 Then crown him the Prince of Good Fel - lows; No wor - thi - er name can he

pp
marc.

poco cresc.
 bear! — Here's a health! a health! Here's a health! a health! A

poco cresc.

health to the Prince of Good Fel - lows; A health to the Prince of Good Fel - lows!

ff
pp

ff
pp

Scene and Ensemble.

Nº19.

"Arrest him."

Lyrics by
CHAS. EMERSON COOK.

Music by
REGINALD de KOVEN.

Allegro molto. *ff marc.*

Hilda. He'll rue the day!

Daphne. Victorine. He'll rue the day!

Fifine. Prs. Zeegan. He'll rue the day!

Anita. Praga. He'll rue the day!

Trevor. He'll rue the day!

Crown-Prince. My answer this!

Bowler. Pr. Zeegan. With him a - way!

Bulverstrauss. With him a - way!

Mc Pitrick. Colonel. With him a - way!

Allegro molto. *ff* *a 2*

Sopr. I. II. He'll rue the

Tenori. He'll rue the

Bassi. He'll rue the

Allegro molto. *ff pressando*

Piano.

Listesso tempo.

H.

D.
V.

F.
Prs.Z.

A.
P.

T.

C. P.
Ar - rest him! Ar - rest him! Now give me his

B.
Pr.Z.

Bul.

M.F.P.
C.L.

Listesso tempo.

day! Ar - rest him!

day! Ar - rest him!

Listesso tempo. (♩. = 126)

H. Ar - rest - ed! A trai - tor! All for
 D. V. A trai - tor! All for
 F. Prs.Z. A trai - tor! All for
 A. P. A trai - tor! All for
 T. Ar - rest - ed! A trai - tor! All for
 C.P. sword! A trai - tor! His E-paulettes too, re -
 B. Pr.Z. a 2 Take his sword! A trai - tor! All for
 Bul. Take his sword! A trai - tor! All for
 MS P. Col. Take his sword! A trai - tor! All for
 Ar - rest - ed! A trai - tor!
 Ar - rest - ed! A trai - tor!

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features ten vocal staves and a piano accompaniment. The vocal parts include Soprano (H.), Alto (D. V.), Tenor (F. Prs.Z.), Bass (A. P.), Tenor (T.), Contralto (C.P.), Bass (B. Pr.Z.), Bass (Bul.), and Bass (MS P. Col.). The lyrics are dramatic, with a focus on the words 'Arrested!', 'Traitor!', and 'All for'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

H. *p* He is lost! *ff* No! no! no! no! Your
 D. *p* He is lost!
 V. *p* He is lost!
 F. *p* He is lost!
 Prs. Z. *p* He is lost!
 A. *p* He is lost!
 P. *p* He is lost!
 T. *f* I am lost!
 C. P. him!
 B. *p* him! He is lost!
 Pr. Z. *ff* him! Take him a - way!
 Bul. *ff* him! Take him a - way!
 ME P. *p* him! He is lost!
 Col. *p* him! He is lost!
 him! Take him a - way!
 him! Take him a - way! Take him a - way!
molto f
sfz

Allegro non troppo.

deciso

II. *f* High-ness! this house is mine! My guest release! I now de -

D. V. *e*

F. Prs.Z. *e*

A. P. *p* What will she say?

T. *e*

C. P. *f* If so, what then?

B. Pr.Z. *p* What will she say?

Bul. *p* What will she say?

Mf P. Col. *p* What will she say?

Allegro non troppo.

pp What will she say?

pp What will she say?

pp What will she say?

Allegro non troppo. (♩ = 112)

mf marc.

H.
mand it! Name Sir!

D.
V.

F.
Prs.Z.

A.
P.

T.

f con energia
C. P.
On one, on one condition on - ly! The cap - ture of Red Feather

B.
Pr.Z.

Bul.

M.F.P.
Col.

poco agitato

S. *Shame, Sir!*

A.

T. *con anima*
f Coun-tess! I beg! Coun-tess! I pray! I

C.A. *f* Ban-dit! *f* Be si-lent! *p* What will he

B.

Bul.

Mc P. *pp* He must not

Col. *pp* He must not

pp

rall. molto
mf
 H. Yes! for his sake. —

mf a 2.
 D. V. Not for his sake. —

mf a 2.
 Prs. Z. Not for his sake. —

mf a 2.
 A. P. Not for his sake. —

ff *rall.*
 T. pray you make no sac-ri-fic-es for my sake; Not for my sake. —

mf
 C. P. say? Take him a - way! —

mf
 B. Pr. Z. Take him a way! —

mf
 Bul. say? Take him a - way! —

mf
 Me P. Col. Take him a - way! —

p *rall.*
 stay! Take him a -

p
 stay! Take him a -

p

colla voce
rall. molto *mf*
p

Andante con moto.

H. *p* Fare-well! *p* A long fare -

D. V. *p* Fare-well!

Prs. Z. *p* Fare-well!

A. P. *p* Fare-well!

T. *mf con sentimento* Fare-well! fare - well! A long fare-well! What tho' my arms enfold thee never -

C. P. *p* Fare-well! A long fare.

B. Pr. Z. *p* Fare-well!

Bul. *p* Fare-well!

McP. Col. *p* Fare-well!

Andante con moto.

way!...

pp way! Fare-well! fare - well! A long fare-well! What tho' his arms ne'er hold her,

pp

Andante con moto. (♩ = 80)

mf

animando cresc.

well! Fare-well! Love's knell is ring - ing; My heart is
 Love's knell is ring - ing,
 a 2.
 Love's knell is ring - ing,
 Love's knell is ring - ing,
 more, Fare-well! Love's knell is ring - ing; My heart is
 well! In this fare - well, Love sounds its
 Love's knell is ring - ing,
 Love's knell is ring - ing,
 Love's knell is ring - ing,

f Tho' 'tis fare - well, *animando cresc.* *ff* Their hearts are
f more! Tho' 'tis fare - well, *ff* Their hearts are
f *ff*

f marc. *animando* *cresc.*

II. thine for - ev - er - more! Tho' sounds our knell From
 D.V. for - ev - er - more! Tho' sounds our knell From
 Prs.Z. for - ev - er - more! Tho' sounds our knell From
 A.P. for - ev - er - more! Tho' sounds our knell From
 T. thine for - ev - er - more! Tho' sounds our knell From
 C.P. knell. To darkest cell a - way! to dark - est
 B. Prs.Z. For - ev - er - more! A - way to dark - est
 Bul. For - ev - er - more! Tho' sounds the knell From
 Mc.P. Col. For - ev - er - more! Tho' sounds the knell From

true; Fare - well!
 true; Fare - well!
 true, Are true,

Piano accompaniment section with *cresc.* marking.

S.
 dark-est cell, My lips their dai - ly vow shall tell. Fare-well! our

A.
 dark-est cell, Her lips their dai - ly vow shall tell. Fare-well! our

T.
 dark-est cell, My lips their dai - ly vow shall tell. Fare-well! our

B.
 dark-est cell, Her lips their dai - ly vow shall tell. Fare-well! their

Prs. Z.
 dark-est cell, Her lips their dai - ly vow shall tell. Fare-well! their

cell. A - way, to dark-est cell! A-way and ring love's knell! A-way. Fare-well! their

cell. A - way, to dark-est cell. A-way! and ring love's knell! A-way. Fare-well! their

dark-est cell, to dark-est cell. A-way! and ring love's knell! A-way. Fare-well! their

dark-est cell, to dark-est cell. A-way! and ring love's knell! A-way. Fare-well! their

Tho' sounds love's knell, from dark-est cell, to love they

Tho' sounds love's knell, from dark-est cell, to love they

ff > p

ff accel.

H. joy may know no mor-row. Fare - well! and while our hearts are burning,

D. V. joy may know no mor-row. Fare - well! and while our hearts are burning,

Prs. Z. joy will know no mor-row, ev - er now; With

A. P. joy will know no mor-row, ev - er now; And while their hearts are burning,

T. joy will see no mor-row now; And while hearts are

C. P. joy will see no mor-row now; And while hearts are

B. Pr. Z. joy No mor-row ev - er now;

Bul. joy will know no mor-row, ev - er now;

M. P. Col. joy will know no mor-row, ev - er now; While

accel. For love doth end in sor-row now; *pp*

vow; Their love is sor - row now; While *pp*

vow; For love doth end in sor-row now; While *pp*

Their love is sor - row now;

ff accel.

H. Ev - er yearn-ing, Nev-er turn-ing, Ev-er yearn-ing, Joy is lost in sor-row.
 D. Ev - er yearn-ing, Nev-er turn-ing, Ev-er yearn-ing, Joy is lost in sor-row.
 F. Prs. Z. hearts burn - ing, yearn - ing for aye. The
 A. P. yes! ev - er yearn - ing, nev - er turn - - ing;
 T. ev - er yearn-ing, nev-er turn-ing, ev-er yearn-ing, Joy is lost in sor-row.
 C. P. yearn - ing and burn - ing, nev - er turn - - ing;
 B. Pr. Z. The
 Bul.
 MG P. Col. hearts — are burn - ing, ev - er yearn - - ing,
 And
 hearts burn - ing, yearn - ing for aye; The
 hearts burn - ing, yearn - ing for aye; The

Stringendo

H. *Stringendo*

Hearts are burn-ing, Love is yearn-ing

D. *Stringendo*

Hearts are burn-ing, Love is yearn-ing

F.

Prs. Z.

mor - - row.

A.

Love is yearn - ing for -

T.

Love is yearn - ing for -

C. P.

Love is yearn - ing for -

B.

Pr. Z.

mor - - row.

Bu.

Love is yearn - ing for -

M. P.

Col.

know no bright to - mor-row.

Love is yearn - ing for -

Stringendo

mor - - row.

Stringendo

know no bright to - mor-row.

mor - - row.

Stringendo

Stringendo

Stringendo

Stringendo

Stringendo

rall. molto *a tempo*

H. ev - er more. A long fare - well! —

D. V. ev - er more. *p* Fare-well!

Prs. Z. A long fare - well!

A. P. ev - er more. *p* Fare-well!

T. ev - er more. A long fare - well! — Fare-well! Fare -

C. P. ev - er more. *p* Fare-well! Fare-well! Fare -

B. Pr. Z. A long fare - well! Fare-well! Fare -

Bul. ev - er more. *p* Fare-well! Fare-well! Fare -

Mf P. Col. ev - er more. *p* Fare-well! Fare-well! Fare -

A long fare-well! *a tempo*

A long fare-well! *p* Fare-well! Fare -

A long fare-well! *p* Fare-well! Fare -

rall. molto *a tempo*

p *mf*

molto f *rall.*
 H. A long fare - well! Fare - well! —
molto f
 D. V. knell, A long fare - well! Fare - well! —
 F. Pr. S. knell, A long fare - well! Fare - well! —
 A. P. knell, A long fare - well! Fare - well! —
 T. well, A long fare - well! Fare - well! —
 C. P. well, A long fare - well! Fare - well! —
 B. Pr. Z. well, A long fare - well! Fare - well! —
 Bul. A long fare - well! Fare - well! —
 ME P. Col. A long fare - well! Fare - well! —
molto f *rall.*
 knell, A long fare - well! Fare - well! —
rall.
 knell, A long fare - well! Fare - well! —
rall.
molto f *fz* *fz* *rall.*
molto f *fz* *fz* *rall.*

Finale II.

Allegro a la marcia.

Hilda.

Musical staff for Hilda, treble clef, key signature of one sharp (F#), time signature of common time with a 12/8 note value. The staff contains a rest followed by a melodic phrase starting with a forte dynamic (f) and an accent (>).

Daphne.
Victorine.

Musical staff for Daphne and Victorine, treble clef, key signature of one sharp (F#), time signature of common time with a 12/8 note value. The staff contains a rest followed by a melodic phrase starting with a forte dynamic (f) and an accent (>). The lyrics "Hur-rah!" are written above the staff.

Fifine.

Musical staff for Fifine, treble clef, key signature of one sharp (F#), time signature of common time with a 12/8 note value. The staff contains a rest followed by a melodic phrase starting with a forte dynamic (f) and an accent (>). The lyrics "Hur-rah!" are written above the staff.

Anita.
Praga.

Musical staff for Anita and Praga, treble clef, key signature of one sharp (F#), time signature of common time with a 12/8 note value. The staff contains a rest followed by a melodic phrase starting with a forte dynamic (f) and an accent (>). The lyrics "Hur-rah!" are written above the staff.

Trevor.

Musical staff for Trevor, treble clef, key signature of one sharp (F#), time signature of common time with a 12/8 note value. The staff contains a rest.

Crown Prince.

Musical staff for Crown Prince, treble clef, key signature of one sharp (F#), time signature of common time with a 12/8 note value. The staff contains a rest followed by a melodic phrase starting with a forte dynamic (f) and an accent (>). The lyrics "Lost! All is" are written below the staff.

Bowler.

Musical staff for Bowler, treble clef, key signature of one sharp (F#), time signature of common time with a 12/8 note value. The staff contains a rest.

Bulverstraus.

Musical staff for Bulverstraus, bass clef, key signature of one sharp (F#), time signature of common time with a 12/8 note value. The staff contains a rest.

Mc Pitrick.
Colonel.

Musical staff for Mc Pitrick and Colonel, bass clef, key signature of one sharp (F#), time signature of common time with a 12/8 note value. The staff contains a rest.

Allegro a la marcia.

Sopr. I. II.

Musical staff for Soprano I and II, treble clef, key signature of one sharp (F#), time signature of common time with a 12/8 note value. The staff contains a rest.

Tenori.

Musical staff for Tenors, treble clef, key signature of one sharp (F#), time signature of common time with a 12/8 note value. The staff contains a rest.

Bassi.

Musical staff for Basses, bass clef, key signature of one sharp (F#), time signature of common time with a 12/8 note value. The staff contains a rest.

Chorus.

Allegro a la marcia. (♩ = 126)

Piano.

Musical staff for Piano, grand staff (treble and bass clefs), key signature of one sharp (F#), time signature of common time with a 12/8 note value. The piece begins with a forte dynamic (f) and an accent (>), followed by a section marked sfz.

H. Hur-rah! Hur-rah! we win the day! We win the

D. Hur-rah! Hur-rah! Hur-rah! Hur - -

V. Hur-rah! Hur-rah! Hur-rah! Hur - -

F. Hur-rah! Hur-rah! Hur-rah! Hur - -

A. Hur-rah! Hur-rah! Hur-rah! Hur - -

P. Hur-rah! Hur-rah! Hur-rah! Hur - -

T. Hur-rah! Hur-rah! we win the day! We win the

C.P. loſt! Hur-rah! Hur-rah! Hur-rah! Hur - -

Bow. Hur-rah! Hur-rah! Hur-rah! Hur - -

Viol. Hur-rah! Hur-rah! Hur-rah! Hur - -

Viola Hur-rah! Hur-rah! Hur-rah! Hur - -

Celli Hur-rah! Hur-rah! Hur-rah! Hur - -

Contra Bass Hur-rah! Hur-rah! Hur-rah! Hur - -

ff Hur-rah! Hur-rah! Hur - -

ff Hur-rah! Hur-rah! Hur - -

ff Hur-rah! Hur-rah! Hur - -

sfz *cresc.* *sfz* *fz* *sfz* *sfz*

Ped. * Ped. * Ped. *

H. day! we win the day! Hur-rah! All hail! To *p*
 D. rah! Hur-rah! All hail! To *p*
 V. rah! Hur-rah! All hail! To *p*
 F. rah! Hur-rah! All hail! To *p*
 A. rah! Hur-rah! All hail! To *p*
 P. rah! Hur-rah! All hail! To *p*
 T. day! we win the day! Hur-rah! All hail! To *p*
 C.P. rah! Hur-rah! All hail! To *p*
 Bow. rah! Hur-rah! All hail! To *p*
 Bul. rah! Hur-rah! All hail! To *p*
 M&P. rah! Hur-rah! All hail! To *p*
 Col. rah! Hur-rah! All hail! To *p*

rah! All hail, re-vo-lu-tion! Foes in confu-sion, mer-cy *ff*
 rah! All hail! *ff*
 rah! All hail! *ff*

ff *sfz* *ff* *sfz* *sfz*

S.
re - vo - lu - tion, hail! Hur - rah!

A.
re - vo - lu - tion, hail! Hur - rah!

T.
re - vo - lu - tion, hail! Hur - rah!

C.P.
re - vo - lu - tion, hail! Hur - rah!

Bow.
re - vo - lu - tion, hail! Hur - rah!

Bul.
re - vo - lu - tion, hail! Hur - ray!

M&P
C.O.
re - vo - lu - tion, hail! Hur - ray!

cry - ing! The day Oh! 'twas glo - rious! Hur - rah!

ff

H. With ban - ners fly - ing!

D. V. Vic - to - rious banners fly!

F. Vic - to - rious banners fly!

A. P. Vic - to - rious banners fly!

T. Vic - to - rious banners fly! *marc.* Sol - diers brave to defend us!

C. P. Vic - to - rious banners fly!

Bw. Vic - to - rious banners fly!

Bul. Vic - to - rious banners fly!

MFP. Col. Vic - to - rious banners fly!

Come with vic-to-rious banners fly - ing!

marc. Sol - diers brave to defend us!

marc.

H.

D.
V.

F.

A.
P.

T.
Vic - try ev - er to send us! Peace and hon - or at - tend us!

C.P.
Peace and hon - or at - tend us!

Bow.
Peace, and hon - or at - tend us!

Bul.
Peace and hon - or at - tend us!

M&P.
Col.
Peace and hon - or at - tend us!

Vic - try ev - er to send us! Peace and hon - or at - tend us!

Detailed description of the musical score: The score is arranged in a grand staff format. The vocal parts (Soprano, Alto, Tenor, Contralto, Bass) and the Piano part have lyrics. The instrumental parts (Violin, Viola, Flute, Clarinet, Trumpet, Trombone, Bassoon) are mostly silent in this section, indicated by rests. The piano part provides harmonic support with chords and moving lines in both hands. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'Vic - try ev - er to send us! Peace and hon - or at - tend us!'.

H.
 D.
 V.
 F.
 A.
 P.
 T.
 C.P.
 Bow.
 Bul.
 M.P.
 Col.

Ro - man - cia brave we sing. Stand we comrades together,
 Ro - man - cia brave we sing. Stand we comrades together,
 Ro - man - cia brave we sing. Stand we comrades together,
 Ro - man - cia brave we sing. Stand we comrades together,
 Ro - man - cia brave we sing. Stand we comrades together,
 Ro - man - cia brave we sing. Stand we comrades together,
 Ro - man - cia brave we sing. Stand we comrades together,
 Ro - man - cia brave we sing. Stand we comrades together,
 Ro - man - cia brave we sing. Stand we comrades together,
 Ro - man - cia brave we sing. Stand we comrades together,
 Ro - man - cia brave we sing. Stand we comrades together,
 Ro - man - cia brave we sing. Stand we comrades together,
 Of proud Ro - man - cia sing. Stand we comrades togeth - er,
 Stand we comrades togeth - er,
 Stand we comrades togeth - er,

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

cresc. molto

H. Brave, true, loy - al for - ev - er! Then hail! hail our

cresc. molto

D. V. Brave, true, loy - al for - ev - er! Then hail! hail our

cresc. molto

F. Brave, true, loy - al for - ev - er! Then hail! hail our

cresc. molto

A. P. Brave, true, loy - al for - ev - er! Then hail! hail our

cresc. molto

T. Brave, true, loy - al for - ev - er! Then hail! hail our

cresc. molto

C. P. Brave, true, loy - al for - ev - er! Then hail! hail our

cresc. molto

Bow. Brave, true, loy - al for - ev - er! Then hail! hail our

cresc. molto

Bul. Brave, true, loy - al for - ev - er! Then hail! hail our

cresc. molto

MC P. Cbl. Brave, true, loy - al for - ev - er! Then hail! hail our

cresc. molto

Brave, true, loy - al for - ev - er! Hail! hail! hail to Red Feath - er!

cresc. molto

Brave, true, loy - al for - ev - er! Hail! hail! hail to Red Feath - er!

cresc. molto

cresc. molto

Red. * Red. * Red. * Red. *

molto f

H. King! Hail our King! — Then shout hur-

D. V. King! Hail our King! — Then shout hur-

F. King! Hail our King! — Then shout hur-

A. P. King! Hail our King! — Then shout hur-

T. King! Hail our King! — Then shout hur-

C. P. King! Hail our King! — Then shout hur-

Bow. King! Hail our King! — Then shout hur-

Bul. King! Hail our King! — Then shout hur-

M: P. King! Hail our King! — Then shout hur-

Col. King! Hail our King! — Then shout hur-

molto f

Crown the vic - tor Prince and King! — Hur -

Crown the vic - tor Prince and King! — Hur -

ff

molto f

f cresc. *sfz*

Hi.
 D.
 V.
 F.
 A.
 P.
 T.
 C. P.
 Bow.
 Hul.
 M^c P.
 Col.

rah! — Then shout hurrah! then shout hur - rah!
 rah! — Then shout hurrah! then shout hur - rah!
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!
 rah! — Then shout hurrah! then shout hur - rah to our Prince and our King!

rah! — Hur - rah! Hur - rah!
 rah! — Hur - rah! Hur - rah!

fz
fz
fz
fz

Red. *

H. cry - ing! The day, oh! 'twas glo - rious!
 D. V. cry - ing! The day, oh! 'twas glo - rious!
 F. Prs.Z. cry - ing! The day, oh! 'twas glo - rious!
 A. P. cry - ing! The day, oh! 'twas glo - rious!
 T. cry - ing! The day, oh! 'twas glo - rious!
 C. P. cry - ing! The day, oh! 'twas glo - rious!
 Bow. Pr.Z. cry - ing! The day, oh! 'twas glo - rious!
 Bul. cry - ing! The day, oh! 'twas glo - rious!
 Ms P. Col. cry - ing! The day, oh! 'twas glo - rious!
 cry - ing! All hail! The day, oh! 'twas glo - rious!
 cry - ing! All hail! The day, oh! 'twas glo - rious!

cresc. a poco e accel.

B. Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,

D. V. Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,

F. Prs.Z. Ban-ners on high! Foes mer-cy cry!

A. P. Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,

T. Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,

C.P. Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,

B. Pr.Z. Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,

Bul. Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,

MEP. Col. Come we with ban-ners fly-ing, Foe-men for mer-cy cry-ing,

cresc. a poco e accel.

Ban-ners on high! Foes mer-cy cry!

Ban-ners on high! Foes mer-cy cry!

cresc. a poco e accel.

Piano accompaniment with treble and bass staves.

H. Now all the world de - fy - ing, Glo - ry for all un - dy - ing,
 D. V. Now all the world de - fy - ing, Glo - ry for all un - dy - ing,
 Pr. Z. Now all de - fy! Glo - ry for aye! Ro - man - cia
 A. P. Now all the world de - fy - ing, Glo - ry for all un - dy - ing,
 T. Now all the world de - fy - ing, Glo - ry for all un - dy - ing,
 C. P. Now all the world de - fy - ing, Glo - ry for all un - dy - ing,
 B. Pr. Z. Now all the world de - fy - ing, Glo - ry for all un - dy - ing,
 Bul. Now all the world de - fy - ing, Glo - ry for all un - dy - ing,
 M. F. Cel. Now all the world de - fy - ing, Glo - ry for all un - dy - ing,
 Ro - man - cia,
 Now all de - fy! Glo - ry for aye!
 Now all de - fy! Glo - ry for aye! Ro - man - cia,
 Now all de - fy! Glo - ry for aye! Ro - man - cia,

poco allarg.

H. hail! Hail to the vic - tor! he's now our

D. V. hail! Hail to the vic - tor! he's now our

F. Pr.Z. hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

A. P. hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

T. hail! Hail to the vic - tor! he's now our

C.P. hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

B. Pr.Z. hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

Bul. Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

M. P. Cal. Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

poco allarg.

hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

hail! Ro - man - cia! hail, Ro - man - cia! Hail to the vic - tor! he's now our

poco allarg.

molto f

a tempo pressando

H. Prince and King, All hail our King! —

D. V. Prince and King, All hail our King! —

Prs.Z. Prince and King, All hail! All hail! All hail our King! —

A. P. Prince and King, All hail! All hail our King! —

T. Prince, Prince and King, All hail our King! —

C.P. Prince and King, All hail! All hail! All hail our King! —

B. Pr.Z. Prince and King, All hail! All hail! All hail our King! —

Bul. Prince and King, All hail! All hail! All hail our King! —

M.P. Col. Prince and King, All hail! All hail! All hail our King! —

a tempo pressando

Prince and King, All hail! All hail! All hail our King! —

Prince and King, All hail! All hail! All hail our King! —

a tempo pressando

Allegro agitato.

H.

D. V.

F. Fis. Z.

A. P. Anita.
De - feat up - on the

T.

C. P. *f*
De - feat at home and on the field! The

B. Pr. Z. De - feat up - on the

Bul. De - feat up - on the

MEP. De - feat up - on the

Cel.

Allegro agitato.

Allegro agitato. $\text{♩} = 120.$

sf marc.

H. Ha - ha! Ha -
 D. V. Ha - ha! Ha -
 F. Prs.Z. Ha - ha! Ha -
 A. P. field! His crown the Prince must yield! Ha -
 T. Ha - ha! Ha -
 C. P. vic - try's yours; the crown I yield! Lost the bat - tle,
 B. Pr.Z. field! His crown the Prince must yield! Ha -
 Bul. field! His crown the Prince must yield! Ha -
 M.F.P. field! His crown the Prince must yield! Ha -
 Col. Ha - ha! Ha -
 Ha - ha! Ha -
 Ha - ha! Ha -

poco rall.

H. *ha!* *Ha-ha-ha-ha!*
 D. *ha!* *Ha-ha-ha-ha*
 F. *ha!* *Ha-ha-ha-ha!*
 A. *ha!* *Ha-ha-ha-ha!* *Ha-ha-ha-ha!*
 T. *ha!* *Ha-ha-ha-ha!*
 CP. *ne'er I'll scep-tre wield.* *My fate is sealed!*
 B. *ha!* *Ha-ha-ha-ha!* *His fate is sealed!*
 Bul. *ha!* *Ha-ha-ha-ha!* *His fate is sealed!*
 M.P. *ha!* *Ha-ha-ha-ha!* *His fate is sealed!*
 Cel. *ha!* *Ha-ha-ha-ha!* *His fate is sealed!*
 P. *ha!* *Ha-ha-ha-ha!* *His fate is sealed!*
 P. *ha!* *Ha-ha-ha-ha!* *His fate is sealed!*
 P. *ha!* *Ha-ha-ha-ha!* *His fate is sealed!*

Tempo di Valsa Languoroso.

H. *mf*
Come, love, come! To the beau - ti - ful gar-den of

D. *pp*
Come, love come!

F. *pp*
Come, love come!

A. *pp*
Come, love come!

Tr. *mf*
Come, love, come! To the beau - ti - ful gar-den of

C.P. *pp*
Come, love, come!

How. *pp*
Come, love, come!

Bul. *pp*
Come, love, come!

M.F.P. *pp*
Come, love, come!

pp
Come, love, come!

pp
Come, love, come!

Col with 2nd Bass. *pp*
Come, love, come!

Tempo di Valsa Languoroso.

mf

The musical score is arranged in a standard choral and instrumental format. It features five vocal parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (P.). The lyrics are: "dreams. Come, love, come! By its Oh! come! Let us dream! Come, love, come!". The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal parts are written in treble clef, while the piano part is in bass clef. The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The second system contains the vocal parts and the piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The lyrics are placed below the vocal staves. The piano part is written in a grand staff (treble and bass clefs). The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The second system contains the vocal parts and the piano accompaniment.

H. flower - ing path-ways and streams. Oh! come, *cresc.*
 D. V. By its path and streams.
 F. Prs.Z. By its path and streams.
 A. P. path - ways and streams; Oh! *cresc.* come to the
 Tr. Oh! come, oh!
 Tr. flower - ing path-ways and streams; Oh! come
 C.P. By its path and streams. Come, oh!
 Bow. Pr.Z. By its path and streams.
 Bul. By its path and streams.
 M.F.P. Come, love, come! Oh! come oh!
 By its path and streams.
 By its path and streams.
cresc.

poco rubato

H. while youth is a fly- -ing. Joy lives;

D.V. Joy and hope will

F. Pts.Z. Joy and hope will

A.P. gar-den e'er youth shall fly, a 2
come e'er youth shall fly, Joy ev - er lives, Hope will

Tr. while youth is a fly- -ing; Joy lives;

C.P. come e'er youth shall fly, Joy ev - er lives, Hopewill

Bow. Pr.Z. Joy and hope will

Bul. Joy and hope will

MSP. come e'er youth shall fly, Joy ev - er lives, Hopewill

p sempre

poco rubato

p sempre

cresc. molto

H. hope is un - dy - ing. Come to the gar - den of dreams, love, The

D. V. nev - er die. Come my love!

F. Prs.Z. nev - er die. Come my love!

A. P. nev - er die. Come to the gar - den; Come, my love!

Tr. hope is un - dy - ing. Come to the gar - den of dreams, love, The

C. P. nev - er die. Come to the gar - den; Come, my love!

Rew. Pr.Z. nev - er die. Come my love!

Bul. nev - er die. Come my love!

Mf P. nev - er die. Come to the gar - den; Come, my love!

nev - er die. Come, my love!

nev - er die. Come, my love!

cresc. molto

rall. molto
p beau - ti - ful gar - den of dreams. — *a tempo* Once a -

p To the gar - den of dreams. *f* Once a - gain! Once a -

p To the gar - den of dreams. *f* Once a - gain! Once a -

p Come, love, come! Oh come, love, come! — Once a -

p beau - ti - ful gar - den of dreams. — Once a -

p Come, love, come! Oh! come, love, come! — Once a -

p Come, love, come! Oh! come, love, come! — Once a -

p Come, love, come! Oh! come, love, come! — Once a -

p Come, love, come! Oh! come, love, come! — Once a -

rall. molto
p To the gar - den of dreams. *a tempo* *f* Once a - gain!

p In the gar - den dream. *f* Once a - gain!

p In the gar - den dream. *f* Once a - gain!

p *rall. molto* *a tempo*

Allegro a la Marcia.

H. *ff* gain sing the song! To arms! To arms! ye brave and true! Let re-vo-lu - tion
 D. gain sing the song!
 V. gain sing the song!
 F. gain sing the song!
 Pr. Z. gain sing the song!
 A. gain sing the song!
 P. gain sing the song!
 Tr. gain sing the song!
 C. P. gain sing the song!
 Bow. gain sing the song!
 Pr. Z. gain sing the song!
 Bul. gain sing the song!
 M. F. P. gain sing the song!

Sing the song!
 Sing the song!

Allegro a la Marcia.

flame! *f* > To arms! To arms! till vic - to - ry is

ff > To arms! to arms!

ff > To arms! to arms!

ff > To arms! to arms!

ff > To arms! to arms!

ff > To arms! to arms! To arms! To arms! till vic - to - ry is

ff > To arms! to arms! To arms! To arms! till vic - to - ry is

ff > To arms! to arms!

ff > Till vic - to - ry is

ff > Till vic - to - ry is

ff > To arms! to arms!

ff > To arms! to arms!

ff > To arms! to arms!

cresc. *ff*

S. won in free - dom's name! Come East and West! come

A. In free-dom's name! And West? come

F. Pr. Z. In free-dom's name! And West? come

A. P. In free-dom's name! Come East and West! come

cresc. *ff*

Tr. won in freedom's name! Come East and West come

cresc. *ff*

C.P. won in freedom's name! Come East and West! come

Bow. Pr. Z. In free-dom's name! Come East and West! come

cresc. *ff*

Bul. won in freedom's name! Come East and West! come

cresc. *ff*

M&P won in freedom's name! Come East and West! come

In free-dom's name! And West! come

In free-dom's name! And West! come

cresc. *ff*

H.
South and North! For brave Red Feather leads you forth!

D.V.
South! To arms! Red Feather leads to

F. Prs.Z.
South! To arms! Red Feather leads to

A.P.
South! For brave Red Feather leads you forth!

Tr.
South and North! For brave Red Feather leads you forth!

C.P.
South! For brave Red Feather leads you forth!

Bow. Pr.Z.
South! For brave Red Feather leads you forth!

Bul.
South! For brave Red Feather leads you forth!

M.C.P.
South! For brave Red Feather leads you forth!

South! To arms! Red Feather leads to

South! To arms! Red Feather leads to

Piano accompaniment

S. Press on to glo-ry! On to the field! the field where du-ty calls.

A. To the field!

Tr. on to glo-ry! To the field!

Bul. To the field!

P. To the field!

where du-ty calls.

where du-ty calls.

3 3

ff marc. molto

H.
Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

D.
Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

V.
Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

E.
Frs. Z.
Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

A.
P.
Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

T.
Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

C.P.
Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

Bow.
Pr. Z.
Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

Bul.
Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

MEP.
Col.
Fling out the ban-ner! Shout out the sto-ry! Stand for the cause, what e'er be-

Empty musical staves for strings and woodwinds.

marc. molto

ff

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in a minor key and features a driving, rhythmic accompaniment with a strong dynamic of fortissimo (ff).

cresc. molto

H. falls! Then raise high the standard! Press on to glo-ry!

D. V. falls! Then raise high the standard! Press on to glo-ry!

F. Prs.Z. falls! Then raise high the standard! Press on to glo-ry!

A. P. falls! Then on to the field! With sword and shield!

T. falls! Then on to the field! With sword and shield!

C.P. falls! Then on to the field! With sword and shield!

Bow. Pr.Z. falls! Then raise high the standard! Press on to glo-ry!

Bul. falls! Then on to the field! With sword and shield!

M.P. Col. falls! Then on to the field! With sword and shield!

ff *cresc. molto*

What e'er be falls! Then raise high the standard! Press on to glo-ry!

What e'er be falls! Then raise high the standard! Press on to glo-ry!

sfz *cresc. molto*

pressando molto

H. On to the field where du - ty calls! _____ With sword and

D. V. On to the field where du - ty calls! On to the field! _____

F. Prs.Z. On to the field where du - ty calls! To the field! Sword and

A. P. Nor ev - er yield, while du - - ty

T. Nor ev - er yield, while du - - ty

C.P. Nor ev - er yield, while du - - ty

Pr.Z. On to the field! where du - - ty

Bul. Where our du - ty calls! To the field! Sword and

M.P. Col. Where our du - ty calls! To the field! Sword and

pressando molto

On to the field where du - ty calls! To the field! Sword and

On to the field where du - ty calls! To the field! Sword and

pressando molto

molto f poco rall.

H. shield! On to the field! where du - ty calls! A -

D. V. - and nev - er yield! where du - ty calls! A -

F. Prs.Z. du - - - ty calls! where du - ty calls! A -

A. P. du - - - ty calls! where du - ty calls! A -

T. du - - - ty calls! where du - ty calls! A -

C.P. du - - - ty calls! where du - ty calls! A -

Bow. Pr.Z. du - - - ty calls! where du - ty calls! A -

Bul. shield! Nev - er yield! To the field where du - ty calls! A -

McP. Col. shield! Nev - er yield! To the field where du - ty calls! A -

molto f poco rall.

shield! Nev - er yield! To the field where du - ty calls! A -

shield! Nev - er yield! To the field where du - ty calls! A -

molto f poco rall.

a tempo (Curtain.)

H.
D.
V.
F.
Prs.Z.
A.
P.
T.
C.P.
Bow.
Pr.Z.
Bul.
MCP.
Col.

a tempo

a tempo

cresc.

col sra