

AS PRESENTED BY FRITZI SCHEFF AND COMPANY.  
DIRECTION OF CHAS. B. DILLINGHAM.

Local Scope



# The Two Roses

A Comic Opera

LIBRETTO BY  
STANISLAUS STANGE  
MUSIC BY  
LUDWIG ENGLANDER

PERMISSIONS OBTAINED

PUBLISHED BY  
JOS. W. STERN & CO.  
34 EAST 21ST ST. N. Y.

Westminster  
New York  
July 1902  
The Wedding Day  
Comes Monday

5

335612

# The Two Roses

COMEDY OPERA  
IN TWO ACTS

---

---

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

*The Libretto by*  
STANISLAUS STANGE

*The Music by*  
LUDWIG ENGLANDER

VOCAL SCORE \$2.00 NET  
¾ NET

---

JOS. W. STERN & CO.

34 EAST TWENTY-FIRST STREET, NEW YORK

All rights reserved under the International Copyright Act.  
Public performance of all or any part of the work is strictly forbidden.  
Copyright MCMIV., by Jos. W. Stern & Co.  
British Copyright Secured.

Closed

M

1503

E58t



# THE TWO ROSES



## CAST OF CHARACTERS



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

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

### SYNOPSIS OF SCENES

ACT I.—Farmer Knight's Apple Orchard.

ACT II.—Squire Oldfield's House.

PLACE—England.

TIME—Eighteenth Century.

*Musical Director* - - - - -

JOHN LUND

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

# "THE TWO ROSES"



## CONTENTS



### ACT I.

	PAGE
PRELUDE .....	5
OPENING ENSEMBLE..... 'TIS THE HOUR.....	7
SONG ..... A SIMPLE DIMPLE.....	22
SONG AND CHORUS..... A REMARKABLE DOCTOR.....	27
TRIO ..... APPEARANCES ARE OFT DECEITFUL.....	32
SONG ..... THE SPIRIT OF MISCHIEF.....	37
ENSEMBLE ..... FAIREST OF ROSES.....	40
QUARTETTE..... SMILE AND BE MERRY.....	59
SONG ..... WHAT'S A KISS.....	72
SONG ..... THERE'S NOT A THING I WOULDN'T DO....	78
SONG ..... WHAT MAY A LOVESICK MAIDEN DO.....	82
FINALE ..... DING DONG, DING DONG.....	86

### ACT II.

ENTR'ACTE .....	126
OPENING ENSEMBLE..... SING HEY, SING HO.....	127
SONG AND CHORUS..... THE MAKING OF WOMAN.....	129
SONG ..... AIRY MARY.....	134
TRIO ..... THE BATTLE ON THE TILES.....	139
DUET ..... LOVE'S MISGIVINGS.....	145
SONG AND CHORUS..... JACK IN THE BOX.....	153
SONG ..... JUST THREE WORDS.....	157
BALLAD ..... ROSE MARIE.....	161
SONG ..... WHY.....	164
GRAND FINALE.....	168

# The two Roses.

## Prelude and Opening Ensemble.

Book by  
STANISLAUS STANGE.

Music by  
LUDWIG ENGLANDER.

*Allegro vivo.*

Piano. *f*

*Moderato.*

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

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, featuring a treble and bass clef with various notes and rests.

*Allegro vivo.*

Third system of musical notation, featuring a treble and bass clef with various notes and rests.

Fourth system of musical notation, featuring a treble and bass clef with various notes and rests.

Fifth system of musical notation, featuring a treble and bass clef with various notes and rests.

*Moderato.*

Sixth system of musical notation, featuring a treble and bass clef with various notes and rests.



Allegro.

7

Betty & Annie

Polly & Alice

All 4

'Tis the hour! 'Tis the hour! — We wait for our sweet-hearts, our

*p*

Annie & Betty

sweet-hearts they go to the fair. They are not

*f* Church Bells

Polly & Alice All 4

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

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'there;' followed by a quarter note 'Nor' and a half note 'are they there;'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line with 'true love, true love, true love?' followed by 'Where is my true love, Where can he be? Where is my'. The piano accompaniment maintains its rhythmic pattern with chords and eighth-note accompaniment.

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

The third system continues with 'true love, true love, true love? He said he'd be here a-wait-ing for me. — To'. The piano accompaniment includes some chordal textures and eighth-note accompaniment.

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

The fourth system concludes with 'please him I put on my best Sun-day bon-net, With rib-bons and flow-ers and'. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

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

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

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

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

Church Bells

Betty Polly All 4

Here they come!— Here they come!— Our

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

Church Bells.

Petty & Annie

Here!— they come.—

All 4

Here!— they come.

Church Bells

Annie & Petty

All 4

Lets hide! Take care! Keep

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

still! Be - ware! Take care!

Entrance of Peter, Giles, John & Geffrey

*f*

*mf*

Peter, Giles

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

John, Geffrey

*p* *mf*

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a bass clef. The music is in a 4/4 time signature. The vocal line has a long note on 'she.' followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern. The piano accompaniment includes a change in time signature from 4/4 to 3/8, then back to 6/8, and finally to 3/4. There are accents (^) over the notes for 'buss!' and 'whack'.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern. The piano accompaniment includes a change in time signature from 3/4 to 6/8. There are accents (^) over the notes for 'whack', 'smack', and 'knack'.

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

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

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

(All 4)

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

me she sayed,

say\_ you wont.

So I up an' I said I'll be dom'd if I

Oh his whack, his

dont, With my whack An' my smack,



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

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "smack, Oh\_ his wheed-ling knack." The middle staff is another vocal line with lyrics: "An' my wheedling knack." The bottom staff is a piano accompaniment. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat).

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

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "With your". The middle staff is another vocal line with lyrics: "An' my rump-ti - ri tid - dle fol - lol - lay,". The bottom staff is a piano accompaniment. The music continues in the same 3/4 time signature and key signature.

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

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "rump-ti - ri tid - dle fol - lol - lay, With a rump-ti - ri tid -dle and". The middle staff is another vocal line with lyrics: "With a rump-ti - ri tid -dle and". The bottom staff is a piano accompaniment. The music continues in the same 3/4 time signature and key signature.

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

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

*Allegro molto*

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

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

Tempo I. (Susan appears)

lay

lay

Tempo I. (Church bells)

Susan.

This is the hour!

She waits for her sweet heart to

*p*

Waits for

*p*

*mf*

go\_ with him to the fair.

This is the hour

sweet heart fair.

This is the hour

(Church bells)

Susan.

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

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

*p*  
Has no love. No true

*p*  
Has no love. No true

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

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

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

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

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

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

The first system of the score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature.

e - ver I don it,

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

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

The second system of the score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. There is a double bar line with repeat signs at the end of the system.

## Quasi Recit. moderato.

But — a "He" she'll win by means au - stere, Just

"He"

"He"

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

## Quasi Recit. moderato.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4, and the key signature is one sharp (F#). The piano part features a melodic line in the right hand and a bass line in the left hand.

## Allegro moderato.

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

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a 2/4 time signature and one sharp key signature (F#). It contains the lyrics "as the dim-pled la - dy won the fu - si - lier." The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The piano part features a melodic line in the right hand and a bass line in the left hand.

Detailed description: This system shows the piano accompaniment for the fourth system. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4, and the key signature is one sharp (F#). The piano part features a melodic line in the right hand and a bass line in the left hand.

## A Simple Dimple.

Allegro moderato

Voice.

Piano.

*mf*

Allegretto.

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

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

*poco rall.*

*a tempo*



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

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

*Tempo di Valse un poco animato.*

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

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

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

*poco rall.*

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

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

Moderato.

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

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

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

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

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

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

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

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

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

chin. —

The third system includes a first ending bracket over the vocal line. The piano accompaniment features a dynamic marking of *f* (forte) and includes accents (^) over several notes in the right hand.

1 This chin. —

*Fine*

The fourth system features a second ending bracket in the vocal line, a *Fine* marking, and a dynamic marking of *fz* (forzando) in the piano accompaniment. The system concludes with a double bar line.

## Song

## A remarkable Doctor.

Tom, Susan and Octet.

Tempo di Valse.

Tom.

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

Piano. *f* *p*

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

*mf*

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

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

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

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

And  
 A  
 To

And  
 A  
 To

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

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

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

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

*poco rit.* *mf*

Tempo di Valse moderato.

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

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

The first system consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a fermata over the first measure. The piano accompaniment features a steady bass line with chords in the right hand.

— you see. A clev - er phy - si - -

A clev - er phy - si - -

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment continues with similar harmonic support.

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

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

The third system features a vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment continues with similar harmonic support.

*f* *f*

The fourth system features a vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment includes dynamic markings *f* and accents *^*.



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

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

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

32  
Trio I.

Appearances oft are Deceitful.

Mrs. Oldfield. Mr. Oldfield and Ferdinand.

Allegro moderato.

Piano.

Mrs. Oldfield.

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

be.  
gins.  
keen.

Mr Oldfield.

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

Ferdinand.

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

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

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

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

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

Mrs. Oldfield.

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

Mr. Oldfield.

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

Ferdinand.

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

Mrs. Oldfield.

1-3. Ap -

Mr. Oldfield.

1-3. Ap -

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

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

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

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

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

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

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

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

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

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

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

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

*p*

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

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

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

*f*

# The Spirit of Mischief.

Words by  
STANISLAUS STANGE.

Music by  
LUDWIG ENGLANDER,

Moderato.

Voice.

Piano.

Philip.

1. 'Tis the

Allegretto parlando.

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

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

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

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

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

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



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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of two flats (G minor) and a common time signature. The lyrics are: "you've been the primal cause of the sor - rows of poor man. In summer time, in". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand features a melodic line with some grace notes, while the left hand plays a rhythmic accompaniment of eighth notes.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "win-ter time and all the year a - round, Where - ev - er there is". The piano accompaniment continues with similar rhythmic patterns, including some chords marked with a 'p' (piano) dynamic.

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

The third system begins with the marking *Imo* above the vocal line. The lyrics are: "trou-ble, 'tis there you are found. 2. It is". The piano accompaniment features a dynamic marking of *f* (forte) and a *p* (piano) marking. The system concludes with a double bar line.

*Fine*  
trou - ble 'tis there you are found.

The fourth system begins with the marking *Fine* above the vocal line. The lyrics are: "trou - ble 'tis there you are found.". The piano accompaniment concludes with a final chord and a double bar line.

## Ensemble and Entrance of Rose.

Words by  
STANISLAUS STANGE.

Music by  
LUDWIG ENGLANDER.

Allegro

Piano.

*mf*

*f* Church Bells.

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

Jane.

'Tis the hour! —

Tom.

'Tis the hour! —

Church Bells.

The first vocal line features two parts: Jane and Tom. Jane's part is on a single staff with lyrics "'Tis the hour! —". Tom's part is on a lower staff with lyrics "'Tis the hour! —". The piano accompaniment is on two staves below the vocal lines. It includes a 'Church Bells' section with a sustained chord.

They're late! — I fear! —

No!

The second vocal line continues the dialogue. The vocal line has lyrics "They're late! — I fear! —" and "No!". The piano accompaniment features a section with trills, indicated by wavy lines above the notes.

Tom.

No! They are here.

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

*Trum*  
*f* *mf*

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

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

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

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

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

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

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

Jane.

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

Tom.

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

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

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

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

*f*

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

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

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

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

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

loud - ly swells, loud - ly swells,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "loud - ly swells, A mer - ry greet - ing on her na - tal day." The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

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

All hearts be light and gay.

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

All hearts be gay. Ding, dong, ding,

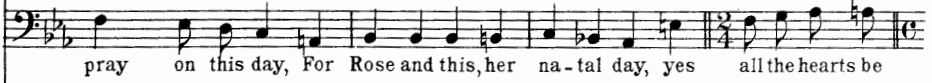
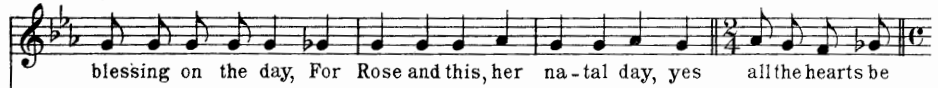
on this day.

The second system continues the musical piece with four vocal staves and piano accompaniment. The lyrics are: "All hearts, be light and gay. Ding, dong, ding," "All hearts be light and gay, on this day. Ding, dong, ding," "All hearts be light and gay." "All hearts be gay. Ding, dong, ding, dong," "All hearts be gay. Ding, dong, ding," "on this day." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, providing a festive accompaniment to the vocal lines.

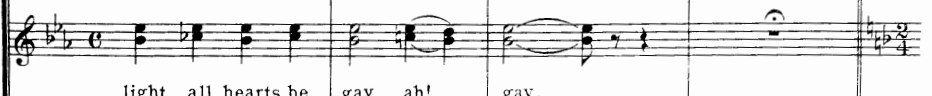
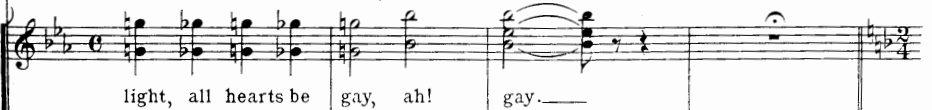
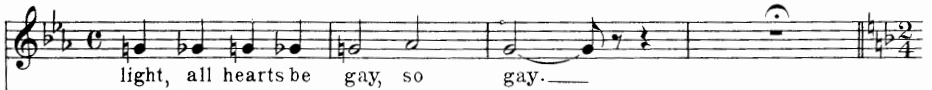
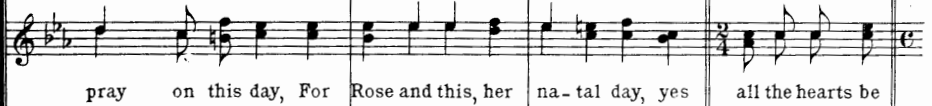
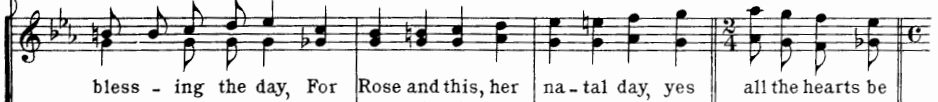
Ring - ing of the bells! Ding, dong,  
 Ring - ing bells! Ding, dong,  
 Ring - ing of the bells! Ding, dong, ding, dong,  
 Ring - ing of the bells! Ding, dong,  
 Ring the bells! Ding, dong,

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





blessing on the day,



Rose.

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

wel - come, my thrice hap - py fate.

Susan.

My dear mis - tress Rose, you may

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

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

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

We pray you ac -

We pray you ac -

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

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

Rose.

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

*Quasi Recit.*

*p*

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

*Moderato.*

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

*mf*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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



*Imo* *Fine*

nette. will. Sing hey!

nette. will. Sing hey!

nette. will. Sing hey!

nette. will. Sing hey!

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

nette. will. Sing hey!

nette. will. Sing hey!

nette. will. Sing hey!

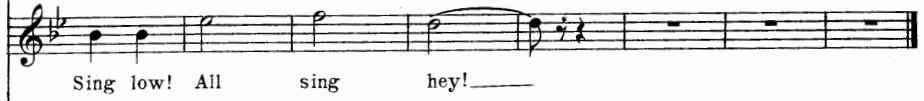
Detailed description: This block contains the vocal parts for three voices: Soprano, Alto, and Bass. Each voice part is written on a single staff in a common time signature with a key signature of two flats. The lyrics are 'nette.' followed by a long rest, then 'will.', and finally 'Sing hey!'. The 'Imo'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

*Imo* *Fine*

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



Sing low! All sing hey! —



Sing low! All sing hey! —



Sing low! All sing hey! —



Sing low! All sing low sing hey! —



Sing low! All sing hey! —



All sing hey! —



Sing low! All sing low! sing hey! —



59  
Quartet.

Smile and be merry.

Rose, Jane, Philip, Tom.

Allegro. (Rose.)

Voice. They who tar - ry  
Piano. *f*

oft are late, no joy can come too late. Jane.  
It is most sure - ly

noon Tom.  
temp-ting fate, to slight to days high Dont procrast-i-nate nor

Rose.  
And from tomor-row Seek  
an-tic-i-pate, re-gret not what has flown.

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the beginning of the piece with the tempo marking 'Allegro.' and the first vocal line starting with '(Rose.)' and the lyrics 'They who tar - ry'. The piano accompaniment begins with a forte dynamic 'f'. The second system continues the vocal line with 'oft are late, no joy can come too late.' and introduces 'Jane.' with the lyrics 'It is most sure - ly'. The third system continues with 'noon Tom.' and the lyrics 'temp-ting fate, to slight to days high Dont procrast-i-nate nor'. The fourth system concludes with 'Rose.' and the lyrics 'And from tomor-row Seek an-tic-i-pate, re-gret not what has flown.' The piano part provides harmonic support throughout, featuring various chords and rhythmic patterns.

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

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

Moderato.

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

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

The wind that blows,

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

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

of lo-vers words. It's like the

The piano accompaniment continues with similar harmonic support, featuring sustained chords in the right hand and a rhythmic bass line in the left hand.

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

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

blos-soms sweet in May.

The first system of the musical score consists of four staves. The top staff is a vocal line in G major with lyrics: "blos - soms in May. Oh! such are we, our thread is". The second staff is another vocal line with lyrics: "Blossoms in May. Oh! such are we, our thread is". The third staff is a piano accompaniment line with lyrics: "blos-soms sweet in May.". The bottom two staves are a grand staff (treble and bass clefs) for piano accompaniment.

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

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

and so is done. The rose will

done.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "spun, Drawn out and out, and so is done. The rose will". The second staff is another vocal line with lyrics: "spun, Drawn out and out, and so is done.". The third staff is a vocal line with lyrics: "and so is done. The rose will". The fourth staff is a piano accompaniment line with lyrics: "done.". The bottom two staves are a grand staff for piano accompaniment.



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

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

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

The rose will fade

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The piano accompaniment continues with two staves (treble and bass clef) in 6/8 time, providing harmonic support for the vocal lines.

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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the top staff of each pair in treble clef and the bottom staff in bass clef. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are repeated on each of the four vocal staves.

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

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

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

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

The second system consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the top staff of each pair in treble clef and the bottom staff in bass clef. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are repeated on each of the four vocal staves.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*staccato*

*pp*

*pp*

*pp*

*pp*





## What's a Kiss.

*Allegretto.*

Rose. 

Piano. 

*Un poco vivo.*

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

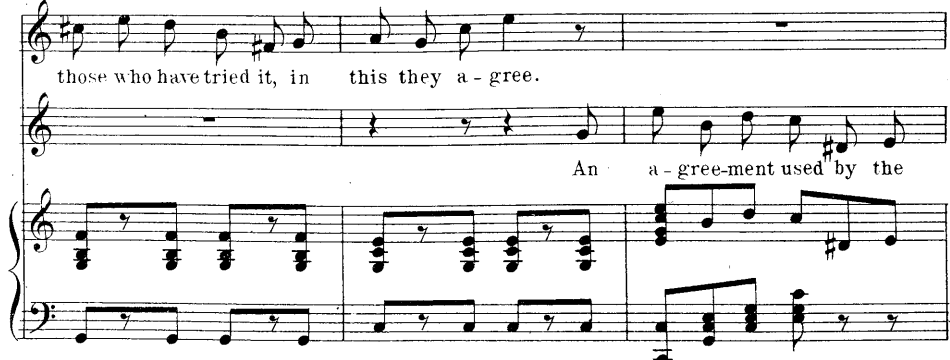


lone can not do. It suf - fic - es for two, — de - fi - cient for three, All



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

An a - gree-ment used by the



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

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

*Andantino.*

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

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

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

'Tis the

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

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

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

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

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

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

Philip.

The dickie birds prove that it

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

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

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

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

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

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

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

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

'Tis the

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

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

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

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

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

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

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

Tempo di Valse.

Voice.

Piano.

1. There's  
2. There's

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

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



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

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

Chorus.

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

Solo.

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

*rit.*

## Tempo di Valse moderato.

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

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

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

## Chorus.

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

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

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

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

# What may a lovesick Maiden do?

Moderato.

Rose.

Voice.

Piano.

*mf*

*fz* *p*

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

do not long,  
should you do?

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

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

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

*mf*

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

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

*poco* *rall.*

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

*poco* *rall.*

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

*rall.*

## Tempo di Valse.

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

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

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

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

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

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

say then — good - bye! good - - bye!

— Don't say — good - bye!" — -bye!"

*f* *mf* *Fine.*

## Finale Act I.

The two Roses.

Moderato.

Piano. *f*

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

Ding, dong, ding, dong,

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

Ring - ing of the bells!

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

The first vocal entry features two vocal staves and a piano accompaniment. The lyrics are: "Ding, dong, ding, dong, Ding, dong, Ding, dong, Bing-ing of the bells! Ding, dong, Ring - ing of the bells! Ding, dong, Ding, dong, Ring the bells! Ding, dong,". The piano accompaniment continues with a similar rhythmic pattern.

*f*

The piano accompaniment for the second vocal entry continues with a similar rhythmic pattern, featuring chords and eighth-note accompaniment.

Hap - pi - ness fore - tells,

Ring the bells! For our Rose we pray,

Hap - pi - ness fore - tells,

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

We All pray,

The second vocal entry features two vocal staves and a piano accompaniment. The lyrics are: "Hap - pi - ness fore - tells, Ring the bells! For our Rose we pray, Hap - pi - ness fore - tells, Hap - pi - ness fore - tells, fore - tells, All pray, We All pray,". The piano accompaniment continues with a similar rhythmic pattern.

The piano accompaniment for the second vocal entry continues with a similar rhythmic pattern, featuring chords and eighth-note accompaniment.



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

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

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

Ring-ing of the bells!

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

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

For

Bles-sing on the day,

For our Rose we pray,

Bles - sing the day, For

Rose and this her

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

na-tal day, yes

all the hearts be

light, all hearts be

gay, ah

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

*Allegro.* *Rose.*

Sing hey! Sing ho! Your welcome will be

gay.

gay.

*Allegro.*

*p*

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

May

May

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

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

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "love's golden light, be your bea - con through life, May you nev - er know".

*Rcse.*

Sing hey! Sing ho!

sor - row and trou - ble or strife. Sing

sor - row and trou - ble or strife. Sing

The second system consists of three staves. The top staff is a vocal line with the instruction "Rcse." above it. The lyrics are "Sing hey! Sing ho!". The middle two staves are vocal lines with lyrics "sor - row and trou - ble or strife. Sing". The bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Susan.  
To say good

Ferdinand.  
He's com-ing,

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

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

Rose.  
To say good bye.

bye. To say good

Jane.  
To say good

To say good

Tom.  
To say good

To say good bye.

To say good





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

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

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

He'd prate rate

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

wait mate

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

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



## Allegretto.

Rose

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

would.

would.

Allegretto.

*p*

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

Susan

He will leave!

Jane

He will

Tom

He will

Susan

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

Allegretto. Susan

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

Allegretto.

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

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

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

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The music is in a minor key with a 3/4 time signature. The lyrics are: "sim - ple, — But his fas - ci - na - ting pow'r is a sin; — Be - yond".

Detailed description: This block shows the piano accompaniment for the first system, with a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation with chords and single notes.

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

Sim - - - ple sim - - - ple

Sim - - - ple sim - - - ple

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The music is in a minor key with a 3/4 time signature. The lyrics are: "es - ti - ma - tion For he dreads all os - cu - la - tion, — he is so". The vocal lines have long notes with lyrics underneath: "Sim - - - ple" and "sim - - - ple".

Detailed description: This block shows the piano accompaniment for the second system, with a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation with chords and single notes.

Allegro.

Rose.

Sing

Susan.

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

Jane.

Sing

Ferd.

Sing

Tom.

Sing

Allegro.

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

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

Allegro.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Sing der-ry down der-ry, Be

Sing der-ry down der-ry, Be

Piano accompaniment for the final section of the page.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



day. He's here!

day. He's here!

day.

day.

day.

Phil.  
Oh there is mis-chief

day. He's here!

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

Musical score for a song, featuring five vocal parts and an instrumental part. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The lyrics are: "This day will be his rue-ing." and "brew-ing! Oh!".

The vocal parts are:

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

The instrumental part includes the lyrics: brew-ing! Oh!

The score is written on a grand staff (treble and bass clefs) and includes a piano accompaniment section at the bottom.

Phil.

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

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

Summer-time,  
Summer-time,

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

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

Rose.  
Where - ev - er there is

Susan.  
Where - ev - er there is

Jane.  
Where - ev - er there is

Ferd.  
Where - ev - er there is

Tom.  
Where - ev - er there is

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

Where - ev - er there is

Where - ev - er there is

Where - ev - er there is



He would fly!

He would fly!

He would fly!

He would fly!

Phil.  
This is vex-ing! oh, most per-plex-ing!

He would fly!

He would fly!

*Rose.*

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

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

*Andantino.*

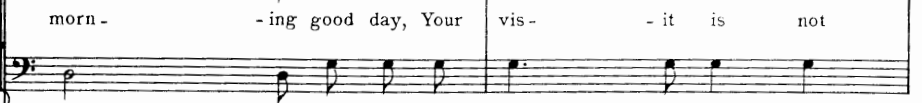
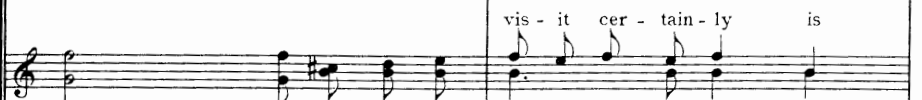
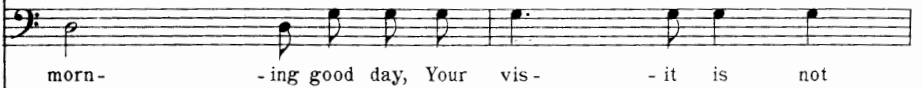
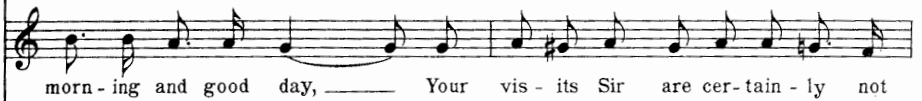
vis - its, Sir, are cer - tain - ly not long, — 'Tis a  
 vis - it seems to me to be too long, — If my

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

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

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





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

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

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

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

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

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

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

not so ver - y - long,

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

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

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

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

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

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

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

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

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

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

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

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

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

Tempo di Valse Moderato.

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

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

wrong.

wrong.

wrong.

wrong.

wrong.

wrong.

wrong.

wrong.

Tempo di Valse Moderato.

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

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

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

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

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

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

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

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

The fourth system continues the vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment maintains its harmonic support with chords and a steady bass line.

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

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

good bye, Don't say good bye.

Rose. Should I sing, songs of love,

Philip. She would sing, songs of love,

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

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

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

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

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

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

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

— Should I wait, un - til dim,

— She would wait, un - til dim,

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

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

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

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

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

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

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

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

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

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

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

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

dim, Should she greet him, should she treat

dim, Should she greet him, should she treat

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

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

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

dim, Should she greet him, Should she treat



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

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

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

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

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

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

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

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

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

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

— May I say, When a - way,

— She would say, When a - way,

— May she say, When from you a - way,

— May she say, When from you a - way,

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

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

— May she say, When from you a - way,

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

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

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





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

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

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

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

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

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

say then -

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

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

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

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

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

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

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

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

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

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

good

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

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

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

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

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

*accel.*

bye, good - bye!

bye, good - bye!

bye, good - bye!

bye, good - bye!

bye, good - bye!

bye, good - bye!

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

bye, good - bye!

bye, good - bye!

bye, good - bye!

bye, good - bye!

This system contains five vocal staves, each with a treble clef and a key signature of one flat. The lyrics "bye, good - bye!" are written below each staff. The musical notation is identical to the first system, showing the vocal lines and their accompaniment.

8

This system shows the piano accompaniment for the first system of music. It features a grand staff with a treble and bass clef. The right hand plays chords, and the left hand plays a simple bass line. A fermata is placed over the final chord in the right hand.

This system shows the piano accompaniment for the second system of music. It features a grand staff with a treble and bass clef. The right hand plays chords, and the left hand plays a simple bass line. A fermata is placed over the final chord in the right hand.

1 1

End of Act I.

This system shows the piano accompaniment for the third system of music. It features a grand staff with a treble and bass clef. The right hand plays chords, and the left hand plays a simple bass line. A fermata is placed over the final chord in the right hand. The text "End of Act I." is written at the end of the system.

## Entrée Act and Opening Ensemble.

Tempo di Valse moderato.

Piano.

*f*

*accel.*



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

Sing hey! Sing ho! wel-come was most

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

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

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

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

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

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major with a key signature of one flat (F major). The lyrics are: "gret, — Though no - bo - dy knew just what Miss Mig - non -". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

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

The second system continues with three staves. The vocal lines have the lyrics: "ette. Sing hey! Sing low! All sing" and "ette. Sing hey! Sing low! All sing low! sing". The piano accompaniment continues with similar rhythmic patterns.

*ff*

The third system shows the piano accompaniment. It features a dynamic marking of *ff* (fortissimo) and includes some chordal textures with accents (^) over the notes.

hey!  
 hey!

The fourth system consists of three staves. The vocal lines have the lyrics "hey!" and "hey!". The piano accompaniment continues with a similar rhythmic pattern.

The fifth system shows the piano accompaniment. It includes a dynamic marking of *ff* and a fermata over the final chord.

## Making of Woman.

Allegro molto.

Tom.

Piano.

*f* *fz* *p*

The  
The

Allegro moderato.

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

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

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

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

*mf*

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

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

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

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

The  
"Please

The  
"Please

*mf*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The music is in a minor key and 4/4 time. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *mf* is present.

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

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

With  
The

*p*

Detailed description: This system continues the musical score. It features a vocal line and piano accompaniment. The vocal line has two parts of lyrics. The piano accompaniment consists of two staves. The music is in a minor key and 4/4 time. A dynamic marking of *p* is present. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The system concludes with a double bar line and a key signature change to three flats.

## Tempo di Valse moderato.

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

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

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

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

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

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

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

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

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

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

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

1 2

*f* *fz* *fz*

## Airy, Mary.

Allegro.

Voice. 1. Now

Piano. *f*

Allegretto.

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

Chorus. Solo.

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



## Chorus.

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

## Solo.

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

*f* *p*

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

## Chorus.

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

## Tempo di Valse moderato.

Solo.

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

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

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

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

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

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

Chorus.

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

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

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

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

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

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

## The Battle on the Tiles.

Ferdinand, Philip, Squire.

Allegro.

Piano.

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

Allegretto.

Ferdinand

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

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

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

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

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

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

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

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

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

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

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

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

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

Squire

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

*f*

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

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

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



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

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

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

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

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

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

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

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

2. Her aowl  
 aowl  
 aowl

## Love's Misgivings.

Allegro.

Rose.

Philip.

Allegro.

Piano.

*f*

*mf*

Tell me, answer tru-ly, do you

I might try! I might try!

think that you could love me?

*poco accel*

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

*poco accel.*

I might sigh! I might sigh!

If a-way with me you hie,

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

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

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

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

Not I! Not I! Not I!

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

## Jack In The Box.

Allegro.

Voice.

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

Piano.

*f* *mf*

(Girls)  
can an man;  
an man;

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

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

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

## Solo.

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

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

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

## Chorus.

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

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

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

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

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

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

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

The second system continues the musical score. The vocal line has a melodic line with a slur over the notes. The piano accompaniment features a more active right hand with eighth notes and chords. There are accents (^) above the notes 'up' and 'rocks' in the vocal line.

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

The third system shows the vocal line with a melodic line and a piano accompaniment with a steady eighth-note rhythm in the right hand. The lyrics are spread across the vocal line.

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

The fourth system concludes the piece with a vocal line that repeats the phrase 'Jack-ie in the box'. The piano accompaniment provides harmonic support. The system ends with a double bar line and the instruction 'D. C.' (Da Capo). There is an 8-measure rest (8<sup>m</sup>) indicated above the final vocal note.

## Just three words.

Allegretto.

Piano.

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

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

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

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

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

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

*a tempo*

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

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

*poco rall.* *a tempo*



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

*Un poco animato*

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

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

*rall.*

## Allegro moderato.

Oh! just three words form the key, I love

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

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

*p poco rit.*

1. you. Fine you.

*fz*

## Rose Marie.

*Allegretto.*

*p*

1 'Twas in sweet scented  
gone sweet scented

Piano.

*mf* *p*

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

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

*mf* *poco rit.*

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

## Tempo di Valse moderato.

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

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

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

The second system continues the vocal line with the lyrics 'gold - en sun; ——— The birds, the trees, the scent-ed breeze, The May-time'. The piano accompaniment maintains its rhythmic pattern with some chordal changes.

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

The third system continues the vocal line with the lyrics 'all in one; ——— The per - fumed air, the birds that sing Their'. The piano accompaniment includes some melodic lines in the right hand.

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

The fourth system concludes the vocal line with the lyrics 'hap - py songs to me, ——— All stole their sweet-ness from the'. The piano accompaniment features a final melodic flourish in the right hand.

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

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

rie.

*ff*

*Fine.*

2 When rie

*fz*

## Why?

Andretto.

Voice.

Piano.

*mf*

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

*p*

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

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

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

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

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

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

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

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

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



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

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

1.  
try.

2.  
Why try.

## Finale Act II.

The Two Roses.

Tempo di Valse moderato.

Voice. *Rose.*

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

Piano. *f* *p*

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

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

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

— May I say, When a - way —

Philip.  
She would say, When a - way —

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

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

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

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

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

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

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

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

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

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

thus de - part, break my heart."

If I part, nev - er start

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

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

If you de - part, It breaks her heart

If you de - part, It breaks her heart

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

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


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

If you de - part, It breaks her heart





say, "Good bye, good bye."




say, "Good bye, good bye."



say, "Good bye, good bye."



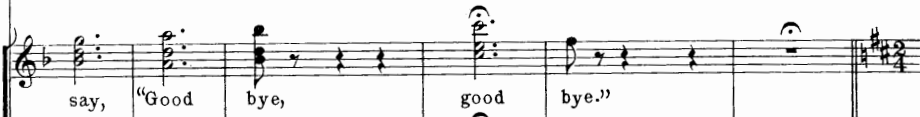
say, "Good bye, good bye."



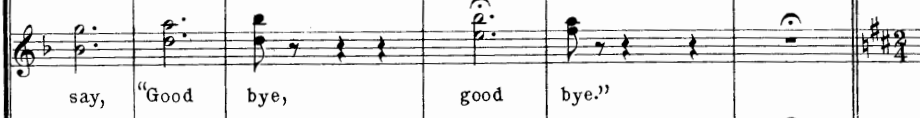
say, "Good bye, good bye."



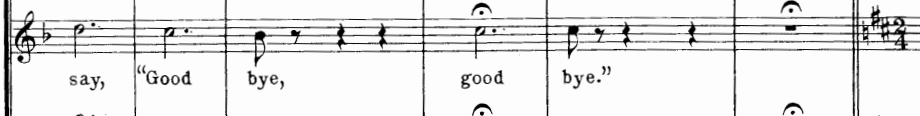
say, "Good bye, good bye."




say, "Good bye, good bye."



say, "Good bye, good bye."



say, "Good bye, good bye."



say, "Good bye, good bye."



*loco*



Rose.

Oh just three words form the key, I love you! One, Two, Three,

*mf*

Count-less words could nev - er do As much as these three, I love you!

(All Principals.)

Oh just three words form the key, I love you! One, Two,

Oh just three words form the key, I love you! One, Two,

Oh just three words form the key, I love you! One, Two,

*f*

Three. Count-less words could nev - er do As much as these three,

Three. Count-less words could nev - er do As much as these three,

Three. Count-less words could nev - er do As much as these three,

The first system consists of four staves. The top three staves are vocal lines (Soprano, Alto, and Tenor) with lyrics. The bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

I love you!

I love you!

I love you!

The second system consists of four staves. The top three staves are vocal lines with the lyrics "I love you!". The bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

The third system consists of two staves for the piano accompaniment. It features a series of chords and a melodic line in the right hand. There are two first endings marked with the number "1".

End of the Opera.



CHARLES B. DILLINGHAM'S

MAGNIFICENT PRODUCTION

# "THE OFFICE BOY"

COMEDY OPERA

INTRODUCING THE FAMOUS COMEDIAN  
MR. FRANK DANIELS.

Book and Lyrics by  
HARRY B. SMITH

Music by  
LUDWIG ENGLANDER

COMPLETE VOCAL SCORE, Illustrated Cover, \$2.00 Net

SEPARATE VOCAL NUMBERS.

"PLAIN MAMIE O'HOOLEY,"	60
"A MAIDEN'S HEART,"	60
"WILL YOU BE MY HERO, NOBLE SIR?"	60
"SIGNS,"	60
"SONG OF THE DRUM AND FIFE,"	60
"BECAUSE HE TOLD ME SO,"	60
"AFTER BUSINESS HOURS,"	60
"BOHEMIA,"	60
"WHEN THE BAND PLAYS RAGTIME,"	60
"SUMMER PROPOSALS,"	60

PIANOFORTE ARRANGEMENTS.

SELECTION, Containing the Principal Melodies	1.00
WALTZ, Containing the Principal Waltz Themes	75
LANCIERS, Arranged from the Principal Melodies	60
MARCH & TWO STEP, Containing the Principal Melodies	60

VIOLIN AND PIANOFORTE.

SELECTION	60
-----------	----

BAND AND ORCHESTRA ARRANGEMENTS.

SELECTION For Full Orchestra, \$2.00. Small Orchestra, \$1.25. Band, \$2.00.	
Waltz, Lanciers, March and Two-Step	Full Orchestra \$1.00 Small Orchestra 60

**JOS. W. STERN & CO.**

34 EAST TWENTY-FIRST STREET

NEW YORK