

Billee Taylor,

OR

"The Reward of Virtue"

Original Nautical Comic Opera

IN TWO ACTS.

By

Henry P. Stephens. and Edward Solomon.

VOCAL SCORE,

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BILLEE TAYLOR.

CAST OF CHARACTERS.

TENOR.....	CAPTAIN the Hon. Felix Flapper, R. N., of H. M. S. "Thunderbomb."
TENOR.....	SIR MINCING LANE, Knight, a self made man.
TENOR.....	BILLEE TAYLOR, a gardener.
BARITONE.....	BEN BARNACLE, "Bosun" of the "Thunderbomb."
BASS.....	CHRISTOPHER CRAB, an ancient schoolmaster.
SOPRANO.....	PHŒBE FAIRLEIGH, a village maiden, betrothed to Billee.
MEZZO-SOPRANO.....	ARABELLA LANE, Sir Mincing Lane's daughter, Phœbe's rival.
ALTO.....	ELIZA DABSEY an old flame of Barnacle's.
ALTO.....	SUSAN.

SAILORS, VOLUNTEERS, PEASANTS, CHARITY GIRLS, Etc., Etc.

SYNOPSIS OF SCENERY.

ACT I.

A Village Green at Southampton.

ACT II.

At Portsmouth, the Harbor in the Distance.

Time of the Opera, about the beginning of the present century.

ARGUMENT.

The time of the opera is about the beginning of the present century.

The first act passes on the shore of Southampton water, in a pretty garden, where *Billee Taylor* is wont to pursue his daily avocation as "a gardener." To-day he proposes to lead to the altar pretty *Phæbe Fairleigh*, a young village maiden to whom he is betrothed. The village girls congratulate the young couple, and *Billee* comes forward to proclaim in verse that "Virtue is its own reward." But *Billee* has a rival in the person of *Christopher Crab*, an ancient schoolmaster; and further to complicate affairs, *Phæbe* has a rival—Miss *Arabella Lane*, the daughter of a local dignitary, *Sir Mincing Lane*.

Arabella has tried to win *Billee* by surreptitiously supplying him with delicacies, in the shape of beef and beer, left slyly in the house where his gardening tools are kept; the catables on this occasion being replaced by a five pound note and a lock of the lovely *Arabella's* hair. She appears on the scene and is informed by *Billee* that he has spent the money, thrown away the lock of hair, and will wed none but the pretty *Phæbe*.

Presently a number of girls, from the charity school near by, come forward to sing the song of "The Simple Young Gardener," and when *Phæbe* appears they proceed to wish her all sorts of good fortune and present their little gifts. *Phæbe* in turn impresses upon them the necessity of following the principles that have guided her. One is, always to make the best possible use of the eyes; and another, the chief one, in fact, is, to strive to get established as a well-to-do wife.

We now make the acquaintance of *Capt. the Hon. Felix Flapper*, R. N., of H. M. S. "Thunderbomb," who appears in company with *Sir Mincing Lane*, who is the patron of the charity school. In order to encourage the young people *Sir Mincing Lane* sings them the song of "The Self Made Man," the captain meantime making love to *Phæbe*, with whom he is smitten, but who repulses his advances.

Now there are three people interested in the removal of *Billee*: the captain, the schoolmaster, and *Arabella*. These three conspirators plot revenge, and by their intervention, *Ben Barnacle*, the "Bosun" of the "Thunderbomb," who has come on shore with his press gang, is instructed to impress and carry off poor *Billee*. Just as *Phæbe* and *Billee*, attired in their wedding garments, are about to proceed to church, they are seized by the press gang, who have also captured the schoolmaster, and the act closes with the repetition of vows of constancy on the part of *Billee* and *Phæbe*,

a tender leave-taking by *Eliza* and her old flame *Barnacle*, and a rousing farewell by all the sailors to their sweethearts left behind.

Two years are supposed to elapse before the action of the second act. The scene opens upon Portsmouth harbor, with H. M. S. "Thunderbomb" at anchor; other ships hoisting their sails and moving out to sea. *Crab*, who has become a tarry salt, unbosoms himself in a song, "The Poor Wicked Man," deploring his fate in finding no chance to become a villain.

Arabella Lane, having made good use of the opportunity offered by the absence of *Phæbe*, presses her claims on *Billee's* affection, who is disposed to yield and wed *Arabella*, on condition that her "father comes down handsome." At this juncture *Phæbe*, who, in search of her lover, ran away to sea, followed by her companions, the charity girls, makes her appearance in the dress of a common sailor and answering to the name of *Richard Carr*. She fails to pay proper reverence to *Billee*, who in a song teaches the respect due a lieutenant from a common sailor.

Upon the disappearance of *Billee*, *Capt. Flapper* confesses to *Susan*, in the presence of *Richard Carr*, the love with which *Phæbe* inspired him, and communicates the intelligence of *Billee's* approaching marriage with *Arabella*.

Sir Mincing Lane has become a commander in the volunteers, and now appears at the head of his company, and endeavors to persuade some of the sailors to join his command. *Phæbe* offers to join as a recruit, when she is claimed as a messmate by *Barnacle*, at the head of the sailors, and a quarrel ensues.

Christopher Crab incites *Phæbe* to revenge herself upon her faithless lover *Billee*. The opportunity is given her by the entrance of *Billee* and *Arabella*, *Crab* meanwhile climbing a lamp-post to have a view of the expected combat. She fires at *Billee*, but her aim is spoiled by the "Bosun," and the shot strikes *Crab*, who disappears overboard. *Phæbe* is seized and about to be executed out of hand, but is released on declaring herself to be a woman. *Crab* is fished out of the water and appears with a letter in his hand from the Admiral, saying that *Billee Taylor* is a coward and unworthy his rank. He is disgraced, and his rank bestowed upon the faithful *Phæbe*, who rewards the gallant captain by her hand in marriage, and the opera ends with a chorus declaring that

"Love, the first-born of creation, the god of every nation,
In each and every station,—the ruler of the universe is
Love! Love! Love!"

"BILLEE TAYLOR."

OVERTURE.

Libretto by H. P. STEPHENS.

Music by ED. SOLOMON.

Tempo di Marcia.

Piano.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music consists of several measures with various note values and rests. A dynamic marking of *f* is present at the end of the system.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *ff* in the latter part of the system.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a *tr* (trill) marking above a note. The tempo is marked *Allegro Moderato*. A dynamic marking of *mf* is also present.

Fifth system of musical notation, concluding the page with a *cresc.* (crescendo) marking.

cres. *a tempo.*
p rall - - en - - tan - - do. *mf.*

Tempo di Valse.

p *cres - - - - - cen -* *do.* *f*

p

ritard. *cresc.* *a tempo.*

f

Moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The first measure features a complex chordal texture in the right hand. The second measure has a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The piece concludes with a piano (*p*) dynamic in the right hand.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music continues with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The system concludes with a piano (*p*) dynamic in the right hand.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic in the right hand. The second measure has a *ritard.* (ritardando) marking. The third measure has an *a tempo.* marking. The system concludes with a forte (*f*) dynamic in the right hand.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music continues with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a mezzo-forte (*mf*) dynamic in the right hand. The system concludes with a fortissimo (*ff*) dynamic in the right hand.

A piano introduction consisting of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment of chords and single notes.

Andante Moderato.

The first system of the *Andante Moderato* section. It begins with a *dolce.* marking. The right hand has a melodic line with slurs and accents, while the left hand has a bass line with slurs. A *cres.* marking is present in the right hand.

The second system of the *Andante Moderato* section. The right hand continues with a melodic line, and the left hand provides accompaniment. A *Legato.* marking is present in the right hand, and a *cres.* marking is present in the left hand.

The third system of the *Andante Moderato* section. The right hand features a melodic line with slurs and accents, and a *mf* marking. The left hand has a bass line with slurs. A *Octave ad lib.* marking is present in the right hand, and a *cres.* marking is present in the left hand.

Allegro Moderato.

The fourth system of the *Andante Moderato* section. The right hand has a melodic line with slurs and accents, and a *cres.* marking. The left hand has a bass line with slurs. A *f* marking is present in the right hand, and a *dim.* marking is present in the left hand. The system concludes with a double bar line.

Stacc.
p

cres.
cres. *ff*

mf
f

fff accel.

Billee Taylor.

ACT I.
TO-DAY, TO-DAY.

No. I.

CHORUS OF PEASANTS.

(S. S. T. B.)

Allegro Moderato.

The musical score is written for piano accompaniment in 2/4 time, with a key signature of one sharp (F#). It consists of five systems of music, each with a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The dynamics range from piano (p) to forte (f). The piece begins with a piano (p) dynamic in the first system, moves to forte (f) in the second system, returns to piano (p) in the third system, and ends with a forte (f) dynamic in the fifth system. The music features a mix of eighth and sixteenth notes, often beamed together, and some chords. The overall style is characteristic of early 20th-century popular music.

CHORUS.

f SOPRANOS.

To - day, to-day is ho - li - day, We'll keep it in the us - ual way, While wed-ding bells are

f TENORS.

To - day, to-day is ho - li - day, We'll keep it in the us - ual way, While wed-ding bells are

f BASSES.

To - day, to-day is ho - li - day, We'll keep, we'll keep it in the us - ual way,

ring - ing, While wed - ding bells are ring - ing, We'll drink the health with three times three, Of

ring - ing, While wed - ding bells are ring - ing, We'll drink the health with three times three, Of

While wed - ding bells are ring - ing, We'll drink the health with three times three, Of

Phœ - be fair, and bold Bil - lee, To each good wish - es bring - ing, to each good wish - es

Phœ - be fair, and bold Bil - lee, To each good wish - es bring - ing, to each good wish - es

Phœ - be fair, and bold Bil - lee, To each good wish - es bring - ing, to each good wish - es

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Phœ - be fair, and bold Bil - lee, To each good wish - es bring - ing, to each good wish - es".

bring - ing. Here's to man and wife,....

bring - ing. Here's to man and wife,....

bring - ing. Here's to man and wife,....

Scherz.

The second system continues the vocal parts and piano accompaniment. The lyrics are: "bring - ing. Here's to man and wife,....". The piano accompaniment includes a section marked "Scherz." (Scherzo) with a dynamic marking of *p* (piano). The system concludes with a dynamic marking of *f* (forte).

when the mar - riage knot is tied, Here's hap - pi - ness, good luck, long life to the bride-groom, and the

when the mar - riage knot is tied, Here's hap - pi - ness, good luck, long life to the bride-groom, and the

when the mar - riage knot is tied, Here's hap - pi - ness, good luck, long life to the bride-groom, and the

bride, To the bride-groom, to the bride-groom and the bride, To

bride, To the bride-groom, to the bride-groom and the bride, To

bride, And the bride, to the bride - groom, and the bride, To -

- day, to - day is ho - li - day, We'll keep it in the us - ual way, While wed - ding bells are

- day, to - day is ho - li - day, We'll keep it in the us - ual way, While wed - ding bells are

- day, to - day is ho - li - day, We'll keep, we'll keep it in the us - ual way,

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The piano accompaniment is written for grand piano with both treble and bass clefs. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "- day, to - day is ho - li - day, We'll keep it in the us - ual way, While wed - ding bells are". The piano accompaniment features a steady bass line and chords in the right hand.

ring - ing, While wed - ding bells are ring - ing, We'll drink the health with three times three, Of

ring - ing, While wed - ding bells are ring - ing, We'll drink the health with three times three, Of

While wed - ding bells are ring - ing, We'll drink the health with three times three, Of

The second system of the musical score continues the three-part vocal setting and piano accompaniment. The lyrics are: "ring - ing, While wed - ding bells are ring - ing, We'll drink the health with three times three, Of". The piano accompaniment continues with similar harmonic support for the vocal lines.

Phœ - be fair, and bold Bil - lee, To each good wish - es, to each good wish - es

Phœ - be fair, and bold Bil - lee, To each good wish - es, to each good wish - es

Phœ - be fair, and bold Bil - lee, To each good wish - es, to each good wish - es

The score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Phœ - be fair, and bold Bil - lee, To each good wish - es, to each good wish - es". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a dynamic marking of *ff* (fortissimo) in the final measure.

(Enter Crab.)

bring - ing. What means this

bring - ing.

bring - ing.

p *mf*

The score shows three vocal staves and a piano accompaniment. The lyrics are: "bring - ing. What means this" and "bring - ing." repeated. The piano part includes dynamic markings of *p* (piano) and *mf* (mezzo-forte). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have rests for most of the first system, with the lyrics appearing at the end of the system.

re - vel - ry I pray, what means this re - vel - ry, I pray?

CHORUS.

To - day, to-day is ho - li - day, We'll

To - day, to-day is ho - li - day, We'll

Detailed description: This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with the lyrics 're - vel - ry I pray, what means this re - vel - ry, I pray?'. Below it, the 'CHORUS' section begins with the lyrics 'To - day, to-day is ho - li - day, We'll'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Moderato.

CRAB.

keep it in the us - ual way. Yes, as you say, in the us - ual way.

keep it in the us - ual way.

Moderato.

Detailed description: This system continues the vocal and piano parts. The vocal line has the lyrics 'keep it in the us - ual way. Yes, as you say, in the us - ual way.' followed by 'keep it in the us - ual way.' The piano accompaniment includes a section marked 'CRAB' and another marked '*Moderato.*' with a piano dynamic marking 'p'. The piano part features a mix of eighth and sixteenth notes with some rests.

When the vil - la - ger has a ho - li - day, He keeps it in the us - ual way, and

Detailed description: This system contains the final vocal line and piano accompaniment. The vocal line has the lyrics 'When the vil - la - ger has a ho - li - day, He keeps it in the us - ual way, and'. The piano accompaniment continues with a similar rhythmic pattern to the previous systems.

joy - ous - ly ca - rou - ses, From morn - ing un - til night, To

f Ca - rou - ses!

f Ca - rou - ses!

f Ca - rou - ses!

f Ca - rou - ses!

f Ca - rou - ses!

p

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics and a forte (*f*) dynamic marking. The fourth staff is a vocal line with lyrics and a forte (*f*) dynamic marking. The fifth staff is a vocal line with lyrics and a forte (*f*) dynamic marking. The piano accompaniment is shown in the bottom two staves, with a piano (*p*) dynamic marking.

drink is his de - light; He's the pride of the pub - lic hou - ses, From morn - ing un - til night, To

p From morn - ing un - til night, To

p From morn - ing un - til night, To

p From morn - ing un - til night, To

p From morn - ing un - til night, To

p

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are vocal lines with lyrics and a piano (*p*) dynamic marking. The fifth staff is a vocal line with lyrics and a piano (*p*) dynamic marking. The piano accompaniment is shown in the bottom two staves, with a piano (*p*) dynamic marking.

C
S
T
B

drink is his delight, He's the pride of the pub - lic hou - ses, When filled with ale and beer,

drink is his delight, He's the pride of the pub - lic hou - ses,

drink is his delight, He's the pride of the pub - lic hou - ses,

drink is his delight, He's the pride of the pub - lic hou - ses,

ff *p*

Then he knows no fear, And the law of his coun-try scorn - ing, And the law of his coun-try

And the law of his coun-try

And the law of his coun-try

And the law of his coun-try

f

scorn - ing, By the con - sta - ble he's caught, And to the lock - up brought, To re -

scorn - ing.

scorn - ing.

scorn - ing.

rall . . . *en* . . . *tan* . . . *do.* *a tempo.*

flect up - on his sentence in the morn - ing, To re - flect up - on his sen - tence in the morn - ing. From

To re - flect up - on his sen - tence in the morn - ing.

To re - flect up - on his sen - tence in the morn - ing.

To re - flect up - on his sen - tence in the morn - ing.

To re - flect up - on his sen - tence in the morn - ing.

rall . . . *en* . . . *tan* . . . *do.* *P a tempo.*

morn-ing un - til night, To drink is his de - light, He's the pride of the pub - lic hou - ses, From

p From

p From

From

p

p

ff Grandioso.

morn-ing un - til night, To drink is his de - light, He's the pride of the pub - lic hou - ses.

morn-ing un - til night, To drink is his de - light, He's the pride of the pub - lic hou - ses.

morn-ing un - til night, To drink is his de - light, He's the pride of the pub - lic hou - ses.

morn-ing un - til night, To drink is his de - light, He's the pride of the pub - lic hou - ses.

ff

p

Ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, To

Ha, ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, ha, To

Ha, ha, ha, ha, ha, ha, ha, ha, ha, To

Tempo I°.

cres.

f

- day, to - day is ho - li - day, We'll keep it in the us - ual way, While wed - ding bells are

- day, to - day is ho - li - day, We'll keep it in the us - ual way, While wed - ding bells are

- day, to - day is ho - li - day, We'll keep, we'll keep it in the us - ual way,

ring - ing, While wed - ding bells are ring - ing, We'll drink the health with three times three, Of
 ring - ing, While wed - ding bells are ring - ing, We'll drink the health with three times three, Of
 While wed - ding bells are ring - ing, We'll drink the health with three times three, Of

Phoe - be fair, and bold Bil - lee, To each good wish - es, to each good wish - es
 Phoe - be fair, and bold Bil - lee, To each good wish - es, to each good wish - es
 Phoe - be fair, and bold Bil - lee, To each good wish - es, to each good wish - es

bring - ing, To - day, to - day is ho - li - day, To - day, to - day is ho - li - day, To -
bring - ing, To - day, to - day is ho - li - day, To - day, to - day is ho - li - day, To -
bring - ing, To - day, to - day is ho - li - day, To - day, to - day is ho - li - day, To -

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "bring - ing, To - day, to - day is ho - li - day, To - day, to - day is ho - li - day, To -". The piano part features a steady accompaniment with some melodic lines in the right hand.

- day, to - day, is ho - - - - - li - - - - - day!.....
- day, to - day, is ho - - - - - li - - - - - day!.....
- day, to - day, is ho - li - day, is ho - li - day!.....

The second system continues the vocal and piano parts. The lyrics are: "- day, to - day, is ho - - - - - li - - - - - day!.....", "- day, to - day, is ho - - - - - li - - - - - day!.....", and "- day, to - day, is ho - li - day, is ho - li - day!.....". The piano accompaniment includes dynamic markings such as *ff* and *dim.*.

The third system shows the piano accompaniment for the final part of the piece. It features a melodic line in the right hand and a supporting bass line in the left hand. The dynamics include *pp*.

THE VIRTUOUS GARDENER.

No. 2.

BALLAD.

BILLEE TAYLOR.

BILLEE.

Let

Allegretto.

mf

loco.

p

Detailed description: This system contains the first four measures of the piece. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piano part begins with a dynamic marking of *mf* and includes a section marked *loco.* (ad libitum) in the third measure. The vocal line starts with the word "Let" in the fourth measure.

oth-ers prate of grand es - tate, I en - vy not such sta - tion, With hoe and spade, tho'

Detailed description: This system contains measures 5 through 8. The vocal line continues with the lyrics "oth-ers prate of grand es - tate, I en - vy not such sta - tion, With hoe and spade, tho'". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

un - der-paid, I fol - low my vo - ca - tion. I would not be a mil - lion-aire, A

Detailed description: This system contains measures 9 through 12. The vocal line continues with the lyrics "un - der-paid, I fol - low my vo - ca - tion. I would not be a mil - lion-aire, A". The piano accompaniment continues with a steady accompaniment.

bish - op, bar - o - net, or lord, For wealth and rank I do not care, Since vir - tue, since

Detailed description: This system contains measures 13 through 16. The vocal line concludes with the lyrics "bish - op, bar - o - net, or lord, For wealth and rank I do not care, Since vir - tue, since". The piano accompaniment concludes the piece with a final chord.

vir - tue is its own re - ward. With my ro - ses, and my lil - ies, and ge -

stacc.

ra - ni - ums, My ap - ples and my cher - ries, and my cur - rants and my plums, My po -

ta - toes and my tur - nips, and my fine bro - co - li, Who such a vir - tu - ous

loco. *rall - - - en - - -*

colla voce.

gard' - ner as I? Who such a vir - tu - ous gard' - ner as I?

tan - - do. *a tempo.*

The

seeds I sow are sure to grow, The trees I plant all flourish, And near and far my

pot-herbs are, Well known sick folks to nourish. I deftly turn the new-mown hay, Or

neatly trim the fair green sward; I work for eighteen pence a day, Since virtue, since

vir - tue is its own re - ward. With my ro - ses, and my lil - ies, and ge -

stacc.

ra - ni - ums, My ap - ples and my cher - ries, and my cur - rants and my plums, My po -

loco.

ta - toes and my tur - nips, and my fine bro - co - li, Who such a vir - tu - ous

rall - - - en - - -
colla voce.

gard - - ner as I, Who such a vir - tu - ous gard - - ner as I?

tan - - do. *a tempo. accel.*
accel. *f*

"IFS AND ANS."

No. 3.

DUETT.

ARABELLA and BILLEE. (M. S. and T.)

ARABELLA. *Dolce.*

Andante moderato. *ritard.* *p* If you were a mai-den

dolce. p *p*

and I' was a youth, My voice with love la - den should whis-per all the truth, How

Appassionato. *cres. ritard.*

I loved you with passion, how you were my joy, If you were a mai-den and I was a boy..

cres. colla voce.

Billee Taylor.

ARABELLA.
Allegretto.

Would you say no, no, no?..... Ah! my poor heart beats so..... Would you say yes, yes,

BILLIE.

Allegretto. No, no, no!.... No, no, no!....

The first system of the musical score features a vocal line for Arabella and a piano accompaniment. The vocal line begins with the lyrics 'Would you say no, no, no?..... Ah! my poor heart beats so..... Would you say yes, yes,'. Below this, the name 'BILLIE.' is written. The piano accompaniment starts with a piano (*p*) dynamic and includes a *cres.* (crescendo) marking. The tempo is marked *Allegretto.*

A yes?..... Ah! con - fess, Ah! con - fess,..... Oh! tell, I pray, I pray?.....

B Ah!..... yes, I'll con - fess,.... Oh! don't pray?

The second system continues the musical score. It features two vocal parts, A and B. Part A has the lyrics 'yes?..... Ah! con - fess, Ah! con - fess,..... Oh! tell, I pray, I pray?.....'. Part B has the lyrics 'Ah!..... yes, I'll con - fess,.... Oh! don't pray?'. The piano accompaniment includes a piano (*p*) dynamic marking.

A *appassionato.* Tell me what would you say? No, no, no, or yes, yes, yes, No, no, no, or yes, yes, yes.

B This is what I would say; Not yes,..... Not yes, yes, yes.

The third system of the musical score features two vocal parts, A and B. Part A is marked *appassionato.* and has the lyrics 'Tell me what would you say? No, no, no, or yes, yes, yes, No, no, no, or yes, yes, yes.'. Part B has the lyrics 'This is what I would say; Not yes,..... Not yes, yes, yes.'. The piano accompaniment includes piano (*p*) and mezzo-forte (*mf*) dynamic markings.

BILLEE.

If you were my lov - er,

and I dam - sel fair, Quick-ly you'd dis - cov - er that I'd no love to spare,

If my troth were plighted, prayers you'd vain employ, If I were a maiden and you was a boy..

B It would be no, no, no?..... Tho' it might grieve you so,..... It couldn't be yes, yes,
ARABELLA.

A No, no, no!.... Woe, woe, woe!..

B
yes!..... I con - fess, I con - fess,..... Tho' you might pray, might pray?.....

A
Say..... yes! say yes!.... What would you say?

B
appassionato. I still should say! should say, No, no, no, not yes!.... No, no, no, not yes, yes, yes, No, no,

A
Tell me what would you say? No, yes, yes, yes, Not, yes, yes, yes.

B
rall - en - tan - do. no, no, no, no, no, no, no, no!..... *dim.*

A
yes, yes, yes, yes, yes, yes! Oh! say yes, yes yes!..... *dim.*

(A.) CHORUS OF CHARITY GIRLS.

No. 4.

(B.) Song. PEERLESS PHOEBE.

Tempo di Valse.

mf Scherz.

This system shows the piano accompaniment for the first five measures of the 'Charity Girls' chorus. It features a treble and bass clef with a 3/8 time signature. The music is in a key with three flats (B-flat major or D-flat minor). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords and single notes.

ritard. *tempo.*

This system continues the piano accompaniment for the next five measures. It includes dynamic markings for *ritard.* (ritardando) and *tempo.* (ritornello). The musical notation follows the same style as the first system, with a treble and bass clef and a 3/8 time signature.

CHARITY GIRLS.

p
Though we're

This system contains the vocal line and piano accompaniment for the first part of the song. The vocal line is on a single staff with a treble clef, starting with a *p* (piano) dynamic. The piano accompaniment is on two staves (treble and bass clef) with a 3/8 time signature. The lyrics 'Though we're' are written below the vocal line.

bred up - on cha - ri - ty We have plen - ty hi - la - ri - ty, We none of us

p Stacc.

This system contains the vocal line and piano accompaniment for the second part of the song. The vocal line continues with the lyrics 'bred up - on cha - ri - ty We have plen - ty hi - la - ri - ty, We none of us'. The piano accompaniment is on two staves (treble and bass clef) with a 3/8 time signature. The dynamic marking *p Stacc.* (piano staccato) is present.

whim - per, or mur - mer, or sob,.... We stick to our let - ters, are po-

lite to our bet - ters, And our man - ners we show by our cha - ri - ty bob, bob,

bob, bob, bob! Our cha - ri - ty bob, bob, bob, bob, bob, Our

cha - ri - ty bob! *Sra.....*

(B) SONG. PEERLESS PHOEBE.

Moderato. SUSAN.

Moderato. Of all the girls the choi-cest sam-ple, As-sur-ed-ly is

Phoe-be, To each one she's a bright ex-am-ple, Who and what e-ver she be. At rule of three she

ritard.

is the best, With her dates are a plea-sure, At his-to-ry she's cle-ver-est, In fact she is a

Tempo di Valse.

trea-sure. To a Duke or a Mar-quis she ought to be wed, Or a Squi-re of high-est de-

gree,..... But she pre-fer'd Wil-li-am Tay-lor in- stead, A sim-ple young gar-den-er

CHARITY GIRLS.
(giggling.) *mf* SUSAN. *cres.* SUSAN. *f*

he. He, he. A sim-ple young gar-den-er he..... To a Duke or a Mar-quis she

CHARITY GIRLS. *f*

To a Duke or a Mar-quis she

ought to be wed, Or a Squi-re of high-est de-gree,..... But she pre-fers Wil-li-am

ought to be wed, Or a Squi-re of high-est de-gree,..... But she pre-fers Wil-li-am

CH: GIRLS. (*giggling.*) SUSAN.

Tay-lor in-stead, A simple young gar-den-er he. He, he. A simple young garden-er he.
 (*giggling.*) *f*

Tay-lor in-stead, A simple young gar-den-er he. He, he. A simple young garden-er he.

Allegro.

Allegro.

p Scherz.

Here she comes, let's run to

meet her! Here she comes, let's warm-ly greet her!

Here she comes, let's warm-ly greet her!

(Enter Phæbe.)

PHÆBE.

Yes, school - fel - lows, I am here!

Musical score for Phæbe's first entry. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines.

Thanks for your wel - come, dear!

SUSAN & GIRLS.

As it is your wed - ding - day, We

Musical score for Susan & Girls' entry. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

PHÆBE. *con espressione.*

rall.

Ah! yes, it is my wed-ding day, Ah! yes, it is my wedding

all of us are gay.

Your wed - - - ding

Musical score for Phæbe's second entry. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The tempo is marked 'rall.' and the dynamics include 'p' and 'colla voce'.

THE TWO RIVERS.

No. 5.

SONG.

(PHOEBE AND SUSAN.)

Andante con espressione.

PHOEBE.

Up - on her wed - ding

day they say, A girl stands 'twixt two streams of life, One is the Mai - den yes - ter - day, The

o - ther is the mor - row Wife, The stream that bore her safe be - fore, She leaves to brave a

Ellee Taylor.

stran - ger tide, The bark that wait's up - on the shore, Is steered by him who calls her "bride," Ye

cres. rit. *dim.* *p dolce.*

cres. *dolce.*

PHOEBE.

- o, Ye - o, to - ge - ther they go, In the gen - tle sum - mer wea - - ther, Ye -
CHARITY GIRLS.

Ye - o, Ye - o, Ye - o,..... Ye - o.....

cres.

cres.

- o, Ye - o, in the win - ter snow, In sun - shine or storm to - ge - ther!

Ye - o, Ye - o,..... Ye - o, Ye - o, Ye - o.....

f

p PHOEBE.

Up - on the mor - row's

tide they float, To cleave for aye their un-known way, And is this bark a sa - fer boat, Than

that which bore her yes - ter-day? There may per - haps be sad re - gret, There may be joy for

ful-filled dreams, But ne - ver can the wife for - get, The day on which she changed the streams, Ye-

PHOEBE.

- o, Ye-o, to - gether they go, In the gen - tle sum-mer wea - - ther, Ye - o, Ye - o, in the
 CHARITY GIRLS.
 Ye - o, Ye - o, Ye - o,..... Ye - o,..... Ye - o, Ye -

win - ter snow, In sunshine or storm to - geth - er, Ye - o, Ye - o,..... Ye -
 - o,..... Ye - o, Ye - o, Ye - o,.... Ye - o, Ye - o,.....

- o,..... Ye - o!.....
 Ye - o!.....

ad lib. *tr* *dim.* *cres.* *dim.* *ritard.*

Tempo di Valse.

SUSAN.

CHARITY GIRLS. To a Duke or a Mar - quis she

Yes, yes, yes, To a Duke, or a Mar - quis she

CHARITY GIRLS. To a Duke, or a Mar - quis she

Yes, yes, yes, To a Duke, or a Mar - quis she

Tempo di Valse.

p *f*

ought to be wed, Or a Squi - re of high - est de - gree, But

ought to be wed, Or a Squi - re of high - est de - gree, But

ought to be wed, Or a Squi - re of high - est de - gree, But

tr

she pre - fers Wil - li - am Tay - lor in - stead, A sim - ple young gar - de - ner
she pre - fers Wil - li - am Tay - lor in - stead, A sim - ple young gar - de - ner

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

(giggling.) *f* *Con forza.*
he, He, he, A sim - ple young gar - de - ner he
he, He, he, A sim - ple young gar - de - ner he

The second system continues the piece with four staves. The vocal lines include the instruction *(giggling.)* and *f*. The piano accompaniment includes *Con forza.* and *p*. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature remains B-flat major.

The third system consists of two staves of piano accompaniment. The right hand features a steady eighth-note accompaniment, and the left hand has a more active bass line. The key signature remains B-flat major.

THE SELF-MADE KNIGHT.

No. 6.

SONG.

(SIR MINCING LANE.)

Piano introduction in G major, 4/4 time. The music features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef consists of a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords and single notes. Dynamics include a forte (f) section followed by a piano (p) section.

SIR MINCING LANE.

Ma-ny years a - go I made a start With nothing as a gro - cer's boy; I

The vocal line is in G major, 4/4 time, with lyrics under the notes. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

car - ried 'round par - cels in a light spring cart, And served out pick - les and soy. By

The vocal line continues with the lyrics. The piano accompaniment concludes with a final chord in G major.

dint of as - sid - u - i - ty and dex - t'rous hand, I rose a cash - ier to be, For I

al - ways mixed the su - gar with sand, And sloe leaves sold for tea, For a self-made man you

see in me, Not born of the a - ris - to - cra - cee, It's a fea - ther in my cap, That I

nev - er cared a rap, How I ga - ther'd up my L. S. D., my L. S. D.

SOPRANOS.

CHORUS.

For a self-made man you see is he, Not born of the a-ris-to-cra-see, It's a

TENORS.

For a self-made man you see is he, Not born of the a-ris-to-cra-see, It's a

BASSES.

For a self-made man you see is he, Not born of the a-ris-to-cra-see, It's a

Piano accompaniment for the first system, including grand staff and vocal line staves.

fea-ther in his cap, That he never cared a rap, When he gather'd up his L. S. D., his L. S. D.

fea-ther in his cap, That he never cared a rap, When he gather'd up his L. S. D., his L. S. D.

fea-ther in his cap, That he never cared a rap, When he gather'd up his L. S. D., his L. S. D.

Piano accompaniment for the second system, including grand staff and vocal line staves.

Sir MINCING LANE.

My mas - ter died, and his wi - dow for - lorn, I sur -

p

- vey'd with a kind - ly eye, She was not what is called a beau - ty born, Nor an an - gel from the

sky; When I told my love, she be - stowed her hand, And her for - tune my bride to be, She was

meant, a - las, for a bet - ter land, And did - n't live long with me, For a self - made man you

mf

see in me, Not born of the a - ris - to - cra - cee, It's a fea-ther in my cap, That I

nev - er cared a rap, That I mar - ri - ed for L. S. D., for L. S. D.

CHORUS.

For a self - made man you see is he, Not born of the a - ris - to - cra - cee, It's a
 For a self - made man you see is he, Not born of the a - ris - to - cra - cee, It's a
 For a self - made man you see is he, Not born of the a - ris - to - cra - cee, It's a

fea-ther in his cap, That he never cared a rap, That he mar-ri-ed for L. S. D., for L. S. D.

fea-ther in his cap, That he never cared a rap, That he mar-ri-ed for L. S. D., for L. S. D.

fea-ther in his cap, That he never cared a rap, That he mar-ri-ed for L. S. D., for L. S. D.

Sir MINCING LANE.

Of the Ci - ty of Lon - don She - riff I was, When we

feast - ed the King and court, And his Ma - jes - ty made me a knight, be - cause He es - teem'd our tur - tle and

port, I ob-tain'd a coat of arms of gor-geous air, And a first-rate pe - di - gree, Which

proves that my an - ces-tors Prin - ces were, But they had-n't got L. S. D. For a self-made man you

see in me, Not born of the a - ris - to - cra - see, It's a fea-ther in my cap, That I

nev - er cared a rap, How I made my - self for L. S. D., for L. S. D.

CHORUS.

For a self - made man you see is he, Not born of the a - ris - to - cra - cee, It's a

For a self - made man you see is he, Not born of the a - ris - to - cra - cee, It's a

For a self - made man you see is he, Not born of the a - ris - to - cra - cee, It's a

fea-ther in his cap, That he never cared a rap, That he made him-self by L. S. D., by L. S. D.

fea-ther in his cap, That he never cared a rap, That he made him-self by L. S. D., by L. S. D.

fea-ther in his cap, That he never cared a rap, That he made him-self by L. S. D., by L. S. D.

No. 7. THE GUILLESS ORPHAN.

SONG.

(PHEBE.)

PIANO.

mf Scherz.

PHOEBE.

ad lib.

An

ritard.

p

P

or-phan in - no - cent of guile, I am a bash - ful crea - ture, Since mo - des - ty the

P

(Curtseys.)

neigh-bours style My most con - spi-cuous fea - ture. Oh, "thank you, ma'am," or "thank you, sir," I re-

ritard.

Ply to each in the humblest tone, What oth-ers like I'm sure to prefer, With a "please" to him and a "please" to her.

cres. *rit.*

Tempo di Valse.

Ah! though I an - swer so, Yet they do not

Tempo di Valse. *sva.....*

p

mf

know, That I've got a strong will of my own! Though I

sva.....

cres. *mf*

an - swer so, Yet they do not know That I've got a strong will of my

sva.....

Tempo primo.

P

own! When

ritard.

Detailed description: This system contains the first two lines of music. The vocal line begins with a whole rest followed by a quarter note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A *ritard.* marking is placed above the piano part in the fourth measure.

P

Will - iam his love disclosed, My hand in his hand clasp - ing, To fly I felt the

p

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a series of eighth notes. The piano accompaniment provides harmonic support with chords and moving lines. A piano (*p*) dynamic marking is present in the first measure of the piano part.

P

most dis - posed, And scarce could speak for gasp - ing ; I am not sure—what can I say? I

ritard. > (*coquettishly.*) *ad lib.*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line features a melodic line with some grace notes. The piano accompaniment includes a *ritard.* marking and a dynamic accent (>) in the second measure. Performance directions *(coquettishly.)* and *ad lib.* are written above the vocal line.

P

murmur'd low in a falt'ring tone, "Oh, you must not—please go a - way! Well, if you must, per - haps I may!"

cres. *ritard.*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with a melodic phrase. The piano accompaniment features a *cres.* (crescendo) marking in the fifth measure and a *ritard.* marking in the seventh measure.

Tempo di Valse.

P

Ah! though I an - swer'd so, Yet he does not

Tempo di Valse.

Sva.....

p

P

know, That I've got a strong will of my own! Though I

Sva.....

mf

cres.

mf

P

an - swer'd so, Yet he does not know, That I've got a strong will of my

Sva.....

con forza.

con forza.

P

own!

f Allegro.

accel.

f

No. 8. "REVENGE, REVENGE."

TRIO.

(ARABELLA, CAPT'N FLAPPER, AND CRAB.)

PIANO.

Allegro.

p *ff* *p* *ff*

f Misterioso.

A
Revenge, revenge, and re - tri - bu - tion up - on young Will - i - am's

F
Revenge, revenge, and re - tri - bu - tion up - on young Will - i - am's

C

ff *p*

A
head shall fall; From us he'll get no ab - so - lu - tion Un - til he dear - ly pays for all.

F
head shall fall; From us he'll get no ab - so - lu - tion Un - til he dear - ly pays for all.

C

FLAPPER.

ARA-

You will pardon, I am vè-ry sure, the question, But what is it you in-tend to do? Can

BELLA.

p **CRAB.**

ARA-

no one give us now a bright sug-ges-tion? A plan, I think, that I have got will do! What

BELLA. ritard.

FLAPPER.

CRAB. p misterioso. (Whispers to Flapper.)

is it? Speak I pray! What is it? Pri-thee say! That is it.

FLAPPER.

CRAB.

(Whispers to Arabella.)

Oh, de-light-ful! Oh, de-light-ful! That is it.

ARABELLA. *f*

Oh, how frightful! Oh, how frightful!

FLAPPER.

CRAB. Oh, how frightful! If not, re - mem - ber

Oh, how frightful! No sur - er plan could e'er be carried.

A 'Tis true, so my con - sent I give, For were he wed I

F he'll be mar-ried.

C

cres.

A could not live, I could not live. Hush, hush,

F We could not live, We could not live. Hush, hush,

C

pp

stacc.

pp

A
 si - lence, not a word! Hush, hush, let no one hear the plot;

F
 si - lence, not a word! Hush, hush, let no one hear the plot;

C
 si - lence, not a word! Hush, hush, let no one hear, let no one hear the

cres.

A
 hush, hush, we may be o - ver - heard, Hush, hush, till our revenge we've got, Hush,

F
 hush, hush, we may be o - ver - heard, Hush, hush, till our revenge we've got, Hush,

C
 plot; hush, we may be o - ver - heard, Hush, hush, till our revenge we've got, Hush,

fz fz pp pp

fz fz pp pp

fr fz pp

ff

A
hush, hush, hush, hush, hush, hush, hush, hush, hush, hush, hush,

F
hush, hush, hush, hush, hush, hush, hush, hush, hush, hush, hush,

C
ff

pp

A
hush, hush!

F
hush, hush!

C
pp

din. *pp*

ff ff pp ff fff

No. 9. THE GALLANT THUNDERBOMB.

SAILOR'S CHORUS.

(T. B.)

PIANO. *Marziale.* *mf*

The first system of the piano introduction features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked 'Marziale' and the dynamic is 'mf'. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).

cres. *ff*

The second system continues the piano introduction. The treble staff has a more active melodic line, and the bass staff provides a steady accompaniment. Dynamics include 'cres.' and 'ff'. The key signature and time signature remain the same.

The third system of the piano introduction, showing further development of the melodic and harmonic material in both staves.

TENORS.

She can swim like a duck, and her flag's nev - er struck, But has

BASSES.

The vocal staves for Tenors and Basses. The Tenors' part is on the upper staff and the Basses' part is on the lower staff. The lyrics are: 'She can swim like a duck, and her flag's nev - er struck, But has'.

She can swim like a duck, and her flag's nev - er struck, But has

The piano accompaniment for the vocal parts, showing the treble and bass staves. The dynamics are marked 'f'.

T
B

captured full ma-ny a prize, boys! Not a ship in the fleet with her can compete, She can whip an-y foe twice her

captured full ma-ny a prize, boys! Not a ship in the fleet with her can compete, She can whip an-y foe twice her

cres.

T
B

size, boys! Heave, ho! Heave, ho! When the big guns blow, When the skulkers with affright are

size, boys! Heave, ho! Heave, ho! When the big guns blow, When the skulkers with affright are

T
B

dumb, boys! Why she'll wea-ther an - y sea, If you'll on - ly let her be, There's no

dumb, boys! Why she'll wea-ther an - y sea, If you'll on - ly let her be, There's no

T
craft like the Thun-der - bomb, boys! There's no craft like the Thun-der - bomb, There's no

B
craft like the Thun-der - bomb, boys! There's no craft like the Thun-der -

T
craft like the Thun - der - bomb, [boys! Why she'll wea-ther an - y sea, If you'll

B
bomb, like the Thun - der - bomb, boys! Why she'll wea-ther an - y sea, If you'll

T
on - ly let her be, There's no craft like the Thun - der - bomb, Thunder-bomb, boys!

B
on - ly let her be, There's no craft like the Thun - der - bomb, Thunderbomb, Thun-der - bomb, boys!

No. 10. ALL ON ACCOUNT OF ELIZA.

ROMANCE.

(BEN. BARNACLE.)

PIANO. *Marcato.*

The piano introduction consists of four measures. The right hand starts with a melody in G major, marked *mf*, and the left hand provides a simple harmonic accompaniment. The tempo is marked *Marcato*. The piece concludes with a final chord in G major.

p **BEN BARNACLE.**

The yarn as I am a - bout to spin, Is all on account of E - li - za, I'll

The first system of the vocal melody and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and a *mf* dynamic. The piano accompaniment is marked *p*. The lyrics are: "The yarn as I am a - bout to spin, Is all on account of E - li - za, I'll".

tell you how I was tak - en in, All on ac - count of E - li - za. She

The second system of the vocal melody and piano accompaniment. The vocal line continues with a *mf* dynamic. The piano accompaniment is marked *mf*. The lyrics are: "tell you how I was tak - en in, All on ac - count of E - li - za. She".

said that she'd ev - er be true to one, But she bolt - ed a - way with a son of a gun! So I

The third system of the vocal melody and piano accompaniment. The vocal line concludes with a *rit.* dynamic. The piano accompaniment is marked *rit.*. The lyrics are: "said that she'd ev - er be true to one, But she bolt - ed a - way with a son of a gun! So I". The tempo is marked *a tempo.*

cut my stick and to sea I run, All on ac - count of E - li - za.

CHORUS.

SOP.
All on account, all on account, all on account of E - li - za; He

TEN.
All on account, all on account, all on account of E - li - za; He

BASS.
All on account, all on account, all on account of E - li - za; He

S.
cut his stick and to sea he run, All on account of E - li - za.

T.
cut his stick and to sea he run, All on account of E - li - za.

B.
cut his stick and to sea he run, All on account of E - li - za.

p BEN BARNACLE.

I've near-ly been blown a - way in a gale, All on account of E - li - za; And I've

p *f*

al - most been eat - en up by a whale, All on ac - count of E - li - za. I've had

p *mf* *p*

sword cuts by dozens, and I've been shot through, I've had yellow fe - ver, and al - so the blue, I've been

rit. *a tempo.* *rit.*

bit - ten by sharks, and by croc - o - diles, too, All on ac - count of E - li - za.

f

CHORUS.

f **SOP.**
All on account, all on account, all on account of E - li - za; He's been

f **TEN.**
All on account, all on account, all on account of E - li - za; He's been

f **BASS.**
All on account, all on account, all on account of E - li - za; He's been

S
bit-ten by sharks, and by croc-o-diles, too, All on account of E - li - za.

T
bit-ten by sharks, and by croc-o-diles, too, All on account of E - li - za.

B
bit-ten by sharks, and by croc-o-diles, too, All on account of E - li - za.

p BEN BARNACLE.

My du - ty is now, smart lads, to press, All on account of E - li - za; If
I've court-ed the la - dies all through my life, All on account of E - li - za; But

p *f* *p*

they say "No," why, I say "Yes," All on ac - count of E - li - za. So
nev-er could steer to the prop - er wife, All on ac - count of E - li - za. I've

p *mf* *p*

look up, my messmates, some boys for the sea, And if to your summons they do not a - gree, Why,
kissed and I've hugged them in ev' - ry port, The fat and the lean, the tall and the short, But

rit. *a tempo.*

shiv-er my timbers, just tell 'em from me, That it's all on ac - count of E - li - za.
somehow or oth - er they wasn't my sort, All on ac - count of E - li - za.

f

f > SOP.
 All on account, all on account, all on account of E - li - za; Why, But

CHORUS.
f > TEN.
 All on account, all on account, all on account of E - li - za; Why, But

f BASS.
 All on account, all on account, all on account of E - li - za; Why, But

rall - en - tan - do.

S
 shiver my timbers, just tell 'em, says he, That it's all on account of E - li - za.
 somehow or oth-er they wasn't his sort,

T
 shiver my timbers, just tell 'em, says he, That it's all on account of E - li - za.
 somehow or oth-er they wasn't his sort,

B
 shiver my timbers, just tell 'em, says he, That it's all on account of E - li - za.
 somehow or oth-er they wasn't his sort,

rall - en - tan - do.
ff

No. II. WEDDING CHORUS.

(S. S. T. B.)

Andante moderato.

SOPRANOS. *f* Hark! the mer - ry mar - riage bells!

TENORS. *f* Hark! the mer - ry mar - riage bells!

BASSES. Hark! the mer - ry

PIANO. *Andante moderato.*

S Ding - a - ding - dong, ding - a - ding! Joy and hope their mu - sic tells,

T Ding - a - ding - dong, ding - a - ding! Joy and hope their mu - sic tells,

B mar - riage bells! Ding, dong, ding, dong,

S
T
B

Ding - a - ding - dong, ding - a - ding! When the par - son's task is done,

Ding, dong, ding! ding, dong,

S
T
B

When the plighted pair are one, O'er the mead and thro' th glen, Will re-sound the clerk's A - men, the

ding, dong, ding, dong, ding, dong, ding, dong,

rall - - en - tan

S
T
B

clerk's a - men. Hark, the mer - ry mar - riage bells! Ding - a - ding-dong, ding - a - dong!

ding, dong, ding. Hark, the mer - ry mar - riage bells!

- do.

S Joy and hope their mu-sic tells, Ding - a - ding - dong, ding - a - ding, Ding, dong, ding, dong,

T Ding, dong, ding, dong, Ding, dong, ding - a - ding, Ding, dong, ding, dong,

B Ding, dong, ding, dong, Ding, dong, ding, dong, Ding, dong,

S *f Lento.* ding, dong, ding, ding, dong, ding, dong, ding, dong, ding.

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

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

Misterioso. (Entrance of Pressgang.) *pp* *tr*

No. 12. FINALE.

BILLEE.

BEN BARNACLE.

VOICE.

'Tis hard by fate thus to be part - ed. Cheer up,

PIANO.

B.B.

mess - mate, don't be down-heart - ed, For I, like you, leave love and beau - ty, A-board our

B.B.

craft to do my du - ty. Fall in, close up,

B.B.

we must a - way, we must a - way! Stay, for one mo - ment, pri - thee,

Allegro moderato.

P

stay. O Wil - li - am, when you're on the sea, You'll think, my love, some-

P

times of me; Oh, prom - ise me, oh, say you will, My love, my own, my

BILLEE.

P

dar - ling Bill. Yes, un - to you I'll be ev - er true, My

B

con-stant thought shall be of you, And though for years I may'nt be seen, You'll keep, I know, my

PHOEBE.

B
mem' - ry green. I will, how - ev - er,

SOPRANOS.
His mem' - ry green.

TENORS.
His mem' - ry green.

BASSES.
His mem' - ry green.

f

mf *p*

B
far you range, My love for you shall nev - er change; I will, how - ev - er,

S
She will, how - ev - er,

T
She will, how - ev - er,

B
She will, how - ev - er,

f

stacc. *f*

P
far you range, My love for you shall nev - er, nev - er, nev - er, nev - er, nev - er change.

S
far you range, Her love for you shall nev - er, nev - er, nev - er, nev - er, nev - er change.

T
far you range, Her love for you shall nev - er, nev - er, nev - er, nev - er, nev - er change.

B
far you range, Her love for you shall nev - er, nev - er, nev - er, nev - er, nev - er change.

Allegretto.

p BILLEE.

Should

PHOEBE.

BILLEE.

B
I come back with - out ev - er a leg, Still I'll be true to you ; . . Should I

PHOEBE.

BILLEE.

B
stump a - bout on a wood - en peg, Still I'll be true to you. Should I

B
be be - reft of the sight of my eyes, Should cuts on my arms have re - duced their size, Should I

ritard.
B
come back to you with a par - cel of lies, Still I'll be true to you.

colla voce. *p.*

CHORUS.
SOPRANOS.
TENORS.
BASSES.

Still she'll be true to you, Still she'll be true to you. Should you

Still she'll be true to you, old man, Still she'll be true to you. Should you

mf

S
T
B

be be - reft of the sight of your eyes, Should cuts on your arms have re - duced their size, Should you

be be - reft of the sight of your eyes, Should cuts on your arms have re - duced their size, Should you

be be - reft of the sight of your eyes, Should cuts on your arms have re - duced their size, Should you

S
T
B

come back to her with a par - cel of lies, Still she'll be true to you.

come back to her with a par - cel of lies, Still she'll be true to you.

come back to her with a par - cel of lies, Still she'll be true to you.

(Enter Sir Mincing Lane, Arabella, and Captain Flapper.)

Sir MINCING.

Come,

Sir M.
what's all this? His war - rant see! O

A
fa - ther, fa - ther, save him, save him,

A
fa - ther, save him, and save me! . Your au-
p CRAB. Sir MINC.

Sir M.
tho - ri - ty, sir, I can - not re - fute; And his Ma - jes - ty's right, I

ELIZA. (to Ben.)

BEN.

rit.

Sir M. shall not dis - pute. Which your con - duct, Ben, is that of a brute. Your hard words, E - li - za, my

ARABELLA.

B sentiments suit. Oh, what have I done? Oh, what have I done? My sor - row's a - cute!

Allegro marziale.

BEN.

Sua lower.

Shoulder up! fall in! my hearties, all,

BEN.

SOPRANOS.

We must back to the sea at du - ty's call, at *cres.* du - ty's call, at

TENORS.

They must back to the sea at du - ty's call at

BASSES.

At du - ty's call, at

B du - ty's call. Now, brave boys, off, for the long boat waits, And we must cruize upon the

S du - ty's call.

T du - ty's call. Now, brave boys, off, for the long boat waits, And we must cruize upon the

B du - ty's call. Now, brave boys, off, for the long boat waits, And we must cruize upon the

cres. *f*

B brine, oh, But we'll soon be back on a homeward tack With our pock - ets full of rhi - no. With a

T brine, oh, But we'll soon be back on a homeward tack With our pock - ets full of rhi - no. With a

B brine, oh, But we'll soon be back on a homeward tack With our pock - ets full of rhi - no. With a

B
fav' - ring gale we shall set sail, When the can - vas taut will swell; oh, So

T
fav' - ring gale we shall set sail, When the can - vas taut will swell; oh, So

B
fav' - ring gale we shall set sail, When the can - vas taut will swell; oh, So

B
here's a part-ing glass, and a kiss for ev' - ry lass, And to ev' - ry one a long fare - well, a

S
long fare - well, a

T
here's a part-ing glass, and a kiss for ev' - ry lass, And to ev' - ry one a long fare - well, a

B
here's a part-ing glass, and a kiss for ev' - ry lass, And to ev' - ry one a long fare - well, a

B *ff*

S long fare - well, oh, With a fav'-ring gale we shall set sail, When the can - vas taut will
(Principals also.)

T *ff*

B long fare - well, oh, With a fav'-ring gale we shall set sail, When the can - vas taut will

B

S swell, oh, So here's a parting glass, and a kiss for ev' - ry lass, And to ev' - ry one a

T

B swell, oh, So here's a parting glass, and a kiss for ev' - ry lass, And to ev' - ry one a

B
S
T
B

long fare - well, a long fare - well, oh, A - way, a - way, a - way, a -
 long fare - well, a long fare - well, oh, Fare - well, fare - well, fare -
 long fare - well, a long fare - well, oh, Hoo - ray, hoo - ray, hoo - ray, hoo -
 long fare - well, a long fare - well, oh, A - way, a - way, a - way, a -

B
S
T
B

way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a -
 well, fare - well, fare - well, fare - well,
 ray, hoo - ray, hoo - ray, hoo - ray, hoo - ray, hoo - ray, hoo - ray, hoo -
 way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a -

B
way, a - way, . . . A - way, a - - way!

S
way, a - way, . . . A - way, a - - way!

T
ray, hoo-ray, hoo - ray, . . . Hoo - ray, hoo - - ray!

B
. . . fare - well, . . . Fare - well, fare - well!

Grandioso.
8va.....

cres. *ff* *ff*

8va.....

8va.....

Ben marcato.

ACT II.

No. 13. "BACK AGAIN."

OPENING CHORUS.

(S. S. T. B.)

PIANO.

The musical score is written for piano in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of five systems of two staves each. The first system begins with a piano (p) dynamic and includes accents (fz) and a piano (p) dynamic. The second system continues with a piano (p) dynamic. The third system features a piano (p) dynamic. The fourth system includes a piano (p) dynamic and a piano (p) dynamic. The fifth system includes a piano (p) dynamic and a piano (p) dynamic. The score concludes with a piano (p) dynamic and a piano (p) dynamic.

S *f*
Back a-gain, back a-gain! Though so far they roam ; Sail-ors will be constant still,

T *f*
Back a-gain, back a-gain! Though so far they roam ; Sail-ors will be constant still,

B *f*
Back a-gain, back a-gain! Though so far they roam ; Sail-ors will be constant still,

S
Welcome welcome home. Back a-gain, back a-gain! Af-ter vic-to - ree. . .

T
Welcome, welcome home. Back a-gain, back a-gain! Af-ter vic-to - ree. . .

B
Welcome, welcome home. Back a-gain, back a-gain! Af-ter vic-to - ree. . .

S
Van-quist-ers of France and Spain, Rulers of the sea. Far they roam, far they roam, Welcome

T
Van-quist-ers of France and Spain, Rulers of the sea. Far they roam, far they roam, Welcome

B
Van-quist-ers of France aud Spain, Rulers of the sea. Far they roam, far they roam, Welcome

p

S
home, welcome home, welcome home, wel - come home. . . .

T
home, welcome home, welcome, wel - come home. . . .

B
home, welcome home, welcome home, wel - come home. . . .

f *ff*

BALLET MUSIC.

Introduction.
Allegretto.

PIANO.

The first system of the piano introduction consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music starts with a melody of eighth and sixteenth notes. The lower staff begins with a bass clef and contains a series of chords and single notes. A dynamic marking of *mf* is placed above the first measure of the upper staff.

The second system continues the piano introduction. It features two staves. The upper staff contains a melody with some triplet markings. The lower staff provides harmonic support with chords and moving lines. Dynamic markings include *cres.* (crescendo) and *p con grazia.* (piano with grace).

The third system of the piano introduction shows two staves. The upper staff has a more active melody with some triplet markings. The lower staff continues with harmonic accompaniment. A first ending bracket labeled '1.' is present at the end of the system.

The fourth system of the piano introduction consists of two staves. The upper staff features a melody with a *mf* dynamic marking. The lower staff provides a steady accompaniment with chords and moving lines.

The fifth system of the piano introduction shows two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff provides harmonic support with chords and moving lines.

The sixth and final system of the piano introduction consists of two staves. The upper staff continues the melodic line, and the lower staff provides harmonic support with chords and moving lines.

First system of musical notation, measures 1-6. The key signature is three sharps (F#, C#, G#). The music features a treble and bass staff. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure is marked *rall.* and has a fermata over the bass staff. The fourth measure is marked *p Scherz.* and has a fermata over the bass staff. The fifth and sixth measures continue the melodic line in the treble staff.

Second system of musical notation, measures 7-12. The key signature is three sharps. The music continues with a treble and bass staff. Measures 7-10 show a melodic line in the treble staff with various ornaments and slurs. Measures 11-12 show a more active bass line with chords and eighth notes.

Third system of musical notation, measures 13-18. The key signature is three sharps. The music continues with a treble and bass staff. Measures 13-16 show a melodic line in the treble staff with slurs and ornaments. Measures 17-18 show a bass line with chords and eighth notes.

Fourth system of musical notation, measures 19-24. The key signature is three sharps. The music continues with a treble and bass staff. Measures 19-20 feature triplets in the treble staff, marked *p con grazia.* Measures 21-24 show a melodic line in the treble staff with slurs and ornaments.

Fifth system of musical notation, measures 25-30. The key signature is three sharps. The music continues with a treble and bass staff. Measures 25-26 feature triplets in the treble staff. Measures 27-30 show a melodic line in the treble staff with slurs and ornaments.

Sixth system of musical notation, measures 31-36. The key signature is three sharps. The music continues with a treble and bass staff. Measures 31-32 feature triplets in the treble staff. Measures 33-36 show a melodic line in the treble staff with slurs and ornaments, ending with a double bar line.

BLACK COOK'S DANCE.

PIANO.

f

f

p

mf

f

p

p

fz

p

D.S.

No. 14.

THE POOR WICKED MAN.

SONG.

(CRAB.)

Allegro moderato.

PIANO. *f*

The piano introduction is in 2/4 time, marked *Allegro moderato* and *f*. It consists of two staves: a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a rhythmic accompaniment of chords and single notes.

CRAB.

I'm a vil - lain of the deep - est dye, Or ra - ther I should like to be, No

The first system of the song features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: "I'm a vil - lain of the deep - est dye, Or ra - ther I should like to be, No".

c mat - ter tho' how hard I try, I nev - er get an op - por - tu - ni - tee; So my

The second system continues the song with a vocal line and piano accompaniment. The lyrics are: "mat - ter tho' how hard I try, I nev - er get an op - por - tu - ni - tee; So my".

c life re - sem - bles taste - less salt, Or gin - ger - bread that has no spice, But

The third system concludes the song with a vocal line and piano accompaniment. The lyrics are: "life re - sem - bles taste - less salt, Or gin - ger - bread that has no spice, But".

ritard.

real - ly it is not my fault. I'd do a - ny - thing to plunge in

ritard.

Allegretto. *p*
 vice. For I'm such an un - for - tu - nate vil - lain, A Bor - gi - a born out of

Allegretto.

time; . . . Is there nev - er a plan for a poor wick - ed man, To ac - com - plish some ter - ri - ble

f
 crime; . . . I'm such an un - for - tu - nate vil - lain, A Bor - gi - a born out of

f *Stacc.*

C

time . . . Is there nev-er a plan for a poor wick-ed man To ac-com-lish some ter-ri-ble

C

f

crime! ter-ri-ble crime!

f *f* *p* *Tempo 1.*

C

p

When a ped-a-gogue I'd of-ten wish To give priz-es to the worst at school; The

p

C

good boys I would long to swish, But I could not car-ry out the rule. To

scut-tle ships I'd like to try; A trai-tor's game I think is nice; Such



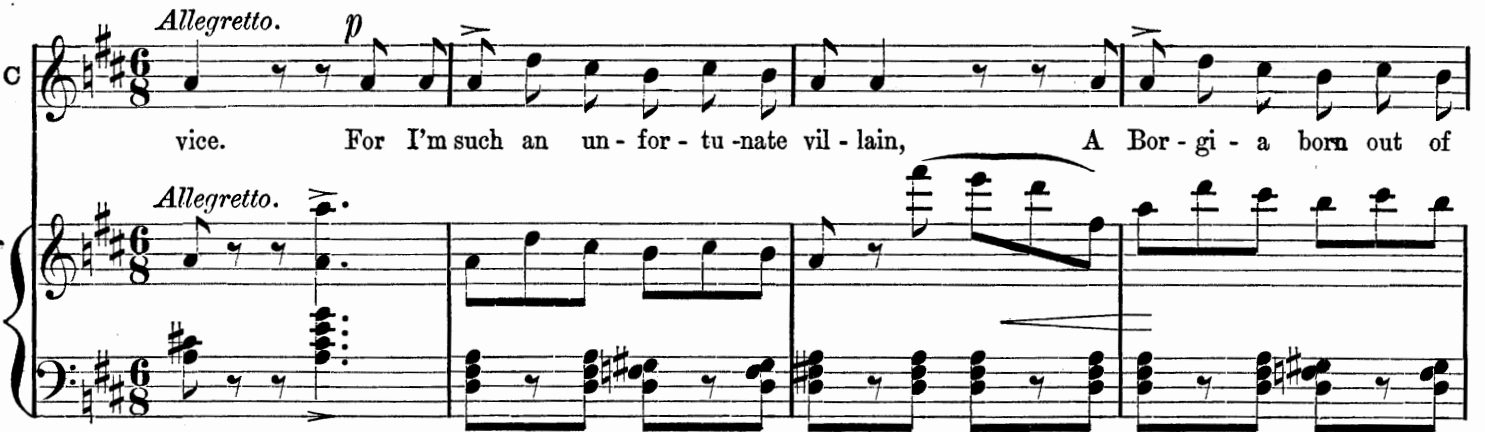
thoughts are all, a-las! "my eye," I can-not steep my-self in

ritard.



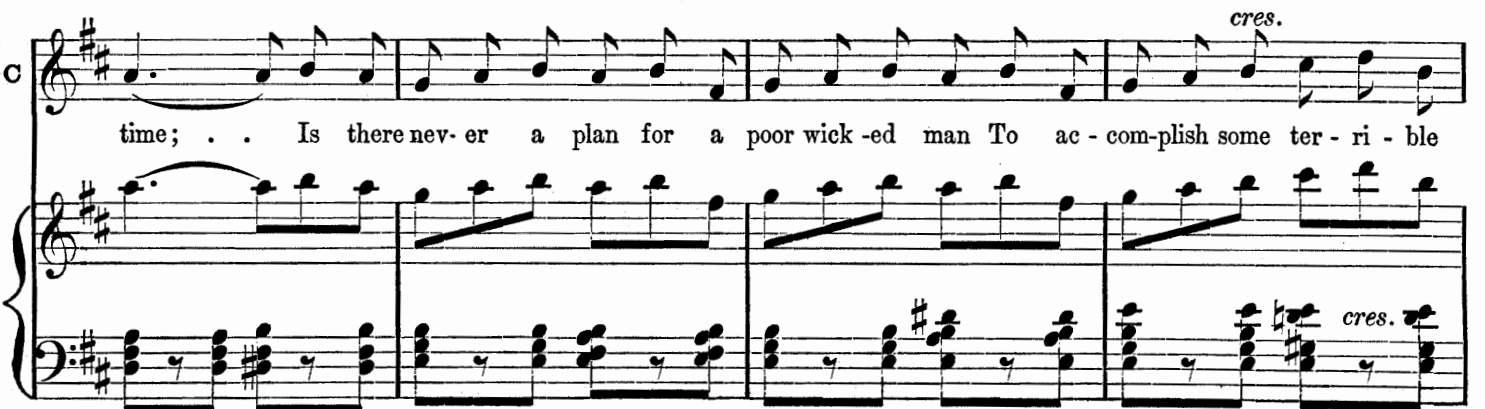
Allegretto. *p* vice. For I'm such an un-for-tu-nate vil-lain, A Bor-gi-a born out of

Allegretto.



time; . . . Is there nev-er a plan for a poor wick-ed man To ac-com-lish some ter-ri-ble

cres.



f

crime; . . . I'm such an un - for - tu - nate vil - lain, A Bor - gia born out of time

f *Stacc.*

f

time; . Is there nev - er a plan for a poor wicked man To ac - complish some ter - ri - ble crime! ter - ri - ble

f

crime!

Tempo 1. *f*

ff

No. 15. THE BALLAD OF THE BILLOW.

(ARABELLA and BILLEE.)

Andante con espressione.

ARABELLA.

VOICE.

When I was a-float in the cock - le boat And

A

you were be-side me, - dear, I had ne - ver a qualm, Tho' I

A

longed for a calm, For I felt, I must own it, queer; When you pressed my hand, How I

A

wished for land, Yet I thought of the o - cean of life; How if

rit.

A

then I were ill, You'd be with me still To pro- tect and to suc- cor your wife

ARABELLA. *Tempo di Valse.*
Majore.

O my darling! when winds blow foul, when there's groaning and moaning a - baft, On

BILLEE.

O my dar - ling! when there's groan- ing and moan- ing a - baft, On

Tempo di Valse.
mf Majore.

A

wind-ward or lee- ward, My skip- per and steward, The cap- tain and crew of our craft.

B

wind-ward or lee- ward, My skip- per and steward, The cap- tain and crew of our craft.

Tempo. 1

ARABELLA.

When the wind fierce blew, I crept near to you, As we

Minore.
p
cres.

The first system of the musical score for 'ARABELLA.' consists of a vocal line and a piano accompaniment. The vocal line is in a minor key (indicated by two flats) and common time. The lyrics are 'When the wind fierce blew, I crept near to you, As we'. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamics include piano (*p*) and crescendo (*cres.*). The tempo/style marking is *Minore.*

sped o'er the an - gry sea; When the gale grew worse, You were

The second system continues the vocal line and piano accompaniment. The lyrics are 'sped o'er the an - gry sea; When the gale grew worse, You were'. The piano accompaniment continues with similar melodic and rhythmic patterns. Dynamics include piano (*p*).

still my nurse, And you tend - ed me care - ful - lee. Yes; I must confess That

p dolce.
p dolce.

The third system continues the vocal line and piano accompaniment. The lyrics are 'still my nurse, And you tend - ed me care - ful - lee. Yes; I must confess That'. The piano accompaniment features a more lyrical and flowing accompaniment. Dynamics include piano (*p*) and *dolce.*

no stew - ard - ess Could have been more hu - mane than you; So in

cres.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'no stew - ard - ess Could have been more hu - mane than you; So in'. The piano accompaniment features a crescendo (*cres.*) leading to the end of the system.

rit.

A

life's fiercest gale, In rain, snow, or hail, You shall soothe my mis-giv-ings a - new.

rit.

ARABELLA. *Tempo di Valse.*
Majore.

O my darling! when winds blow foul, when there's groaning and moaning a - baft, On
 BILLEE.

O my dar - ling! when there's groan-ing and moan-ing a - baft, On

Tempo di Valse.
mf Majore.

cres.

A

B

wind-ward or lee-ward, My skip-per and steward, The cap-tain and crew of our craft. . .

wind-ward or lee-ward, My skip-per and steward, The cap-tain and crew of our craft. . .

f

No. 16.

THE FAITHFUL CREW.

(PHOEBE and CHORUS.)

Allegretto.

VOICE. *f* PHOEBE. GIRLS. (off.) PHOEBE.
 Hi! hal-lo! Hi! hal-lo! Hi! hal-lo!

PIANO. *f*

GIRLS. (off.) *f* PHOEBE. *ad lib.* (Girls enter.)
 Hi! hal-lo! hal-lo! *Con Spirito.*

colla voce. *f*

p

ff PHOEBE. *mf* GIRLS.
 I fol - lowed my dar - ling Bill to sea. We all of us fol - lowed

mf

The musical score is written in 6/8 time. It features a voice part and a piano accompaniment. The piece begins with a piano introduction in the key of D major. The voice part enters with the lyrics 'Hi! hal-lo! Hi! hal-lo! Hi! hal-lo!' and is marked with a forte dynamic. The piano accompaniment provides a rhythmic and harmonic foundation. The score includes various performance instructions such as 'Allegretto', 'ad lib.', 'Con Spirito', and 'colla voce'. The piece concludes with a final vocal line: 'I followed my darling Bill to sea. We all of us followed'.

p PHOEBE. *mf* GIRLS.

you I followed him to a far countree. We all of us fol - lowed

p PHOEBE.

too. But though dangers we've seen, And tho' shipwreck'd we've been, We have nev - er yet found Bil -

-lee;. . . . He's been fighting the foe, But we all of us know He will come back a - gain from

f^s GIRLS. PHOEBE.

sea. He will come back a - gain from sea to you. And his heart, well I know, is

mf GIRLS.

ev - er true, And his heart, well I know, is ev - er true. To you, to you, to

PHOEBE. *f*

So true! And his heart, well I know, is

GIRLS. *f*

you, to you. He has come back a - gain from sea to you, to you.

P ev - er true, His heart, I know, is ev - er true, Well I know, is ev - er true. . . .

G His heart to you will e'er be true, Will ev - er be true to you. . . .

f *p*

p PHOEBE. *mf* GIRLS.

He'll kiss me a thou - sand times you'll see. And so he may kiss us

p PHOEBE. *mf* GIRLS.

too. . . . But you shall have sweet - hearts, just like me. We like to be just like

p PHOEBE.

you. . . . He'll for - give me my dress When I frank - ly con - fess Why it was that I went to

sea; That each Jack is a Jill, Who of her free will Went a - float to find my Bil-

sf GIRLS. PHOEBE.

-lee. Went a - float to find your Bil - lee for you. While his heart, well I know, is

PHOEBE.

ev - er true, While his heart, well I know, is ev - er true.

GIRLS. *mf*

To you, to you, to

f

f So true! While his heart, well I know, is

G you, to you. Went a - float to find your Bil - lee for you, for you.

P
 ev - er true, His heart, I know, is ev - er true, Well I know, is ev - er

G
 His heart to you will e'er be true, Will ev - er be true to

P
 true, Will be ev - er true, Will be

G
 you, to you, to you, Will be ev - er true to you, to you.

P
 ev - - - - er true.

G
 ev - - - - er true.

No. 16A.

IN DAYS GONE BY.

DUET AND CHORUS.

(BILLEE, PHOEBE, and CHORUS.)

Tempo di Gavotte.

BILLEE.

VOICE.

In days gone by our sires would try To be to all po -

PIANO.

PHOEBE.

B

- lite; To friend or foe they'd al - ways show Such man - ners ex - qui - site. No

B

sign could tell folks half so well The true a - ris - to - crat, As smil - ing face and

BILLEE. *cres.*

courtly grace Of him who lift - ed hat, Of him who lift - ed hat.

PHOEBE.

Of him who lift - ed hat.

p **BILLEE.**

Just like that, Just like that, Nothing but a move - ment with a hat. You

rall - en - do p tando.

do the thing po - lite - ly ; You smile and simper brightly ; All that gallants had to do was just like that.

mf

B Just like that; Just like that; Nothing but a movement with a hat; You

mf PHOEBE and GIRLS.

Just like that; Just like that; Nothing but a movement with a hat; You

mf *cres.*

B do the thing po-lite-ly; You smile and simper brightly; All that gallants had to do was, just like that.

P & G do the thing po-lite-ly; You smile and simper brightly; All that gallants had to do was, just like that.

colla voce. *mf*

PHOEBE.

In mod-ern days our mod-ern ways Have lost the grand old

p *cres.* *p*

BILLEE.

P

style; . . . For in the street the friends we meet Give nod, or wink, or smile, . . . But

B

still you see there rules must be For those who'd shirk the cat. With heels well closed, and

cres.

BILLEE. *cres. rit.*

fig-ure posed, You deft - ly touch your hat, You deft - ly touch your hat.

PHOEBE.

You deft - ly touch your hat.

cres. rit.

p BILLEE.

Just like that; Just like that; Fingers bro't up smart-ly to the hat. To

rall - en - tando.

make the movement sightly You touch the brim quite lightly. All that sailors have to do is just like that.

mf

Just like that; Just like that; Fingers bro't up smart-ly to the hat. To

mf PHOEBE and GIRLS.

Just like that; Just like that; Fingers bro't up smart-ly to the hat. To

rit. *p*

B
make the movement sightly, You touch the brim quite lightly All that sailors had to do was just like that.

P & G
make the movement sightly, You touch the brim quite lightly All that sailors had to do was just like that.

GAVOTTE.

colla voce. *p dim.* *p*

Minore.

rit. *tempo.*

rit. *tempo.*

p

MAJORE.
BILLEE.

mf Just like that, Just like that, Fin - gers brought up smart - ly

PHOEBE & GIRLS.

mf Just like that, Just like that, Fin - gers brought up smart - ly

MAJORE.

mf

B. to the hat. To make the movement sightly, You touch the brim quite light-ly, All that

PH. & G.

to the hat. To make the movement sightly, You touch the brim quite light-ly, All that

cres.

ritard. *pp*

B. sai - lors had to do - was just like that.

PH. & G. *pp*

sai - lors had to do was just like that.

colla voce. *pp* *pp*

TRIM LITTLE PHOEBE.

Trio.

No. 17.

(Captain FLAPPER, PHOEBE and SUSAN.)

Allegretto.

FLAPPER.

VOICE. A trim lit - tle craft was Phœ -

VOICE.

PIANO. *p* *fz* *p*

PHOEBE. > FLAPPER.

be, Was Phœ - be, Was Phœ - be. A slim lit - tle earth - ly

SUSAN. >

Was Phœ - be, Was Phœ - be.

PHOEBE & SUSAN. FLAPPER PHOEBE. (Sneeringly.)

He - be, Yes, He - be, Yes, He - be. She re - pelled me 'twas sad, She re -

mf

FLAPPER.

SUSAN. (*laughingly.*)

FLAPPER. *ritard.*

- pelled him how sad, But her charms drove me mad, But her charms drove me mad, But I loved her, 'fore

p *p colla voce.*

PHOEBE & SUSAN. FLAPPER.

ad lib.

(*Spoken.*) *tempo.*

rit.

tempo.

gad, But you see Well! She would not hear..... me..... Perhaps it was

cres. *dolce.*

PHOEBE & SUSAN.

p

cres.

wrong but I loved her, how long, He loved her how long!.....

FLAPPER. *cres.*

I lov - - ed her..... Perhaps it was

cres.

How long? You lov'd her, how long?.....
 wrong, But I lov'd her, I lov - ed her..... Well as long as the

ritard. *tempo.* *cres.* *ritard.* *tempo.*

FLAPPER.
 darling was near me. Her lov - er was Bil - lee

mf *p*

PHOEBE & SUSAN. FLAPPER.
 Tay - lor, was Tay - lor, was Tay - lor, He left her to be a sail -

PHOEBE & SUSAN. FLAPPER. PHOEBE. (anxiously.) FLAPPER.
 - or, A sail - or, a sail - or, But in the Na - vee But in the Na - vee He's
 Sva.....

p *p* *p*

FLAPPER.

SUSAN. (anxiously.)

FLAPPER.

(PHOE. & SUSAN.) tempo.

p

p ritard.

ad lib.

spoken.

FLAPPER.

found there may be, He's found there may be As good fish in the sea, not at all, Well! Not at all

p *p colla voce.* *cres.*

tempo.

PHOEBE & SUSAN.

dear - - - er..... Perhaps it was wrong for he loved her, How long? He loved

p *dolce.* *sva.....* **FLAPPER.**

P. & S. cres.

her, How long?..... How long? he loved

F. cres. *cres.* *cres.*

her, how long?..... tempo.

her. Well as long as the villain was near her, But never - the

ritard.

PHOEBE.

SUSAN.

But nev - er - the - less, he

He nev - er - the -

- - less, I still must confess, A trim lit - tle craft was Phœ - be, A smart lit - tle

cres.

cres. cen Con forz. do. f

- - less, must con - fess, A trim lit - tle craft was Phœ - be.

- - less, must con - fess, A trim lit - tle craft was Phœ - be.

craft, a - fore and a - baft, such a craft was Phœ - be.

cres. con forz. f fz fz p

WITH FIFE AND DRUM.

CHORUS OF VOLUNTEERS.

No. 18.

(S. S. T. B.)

(Enter Sir Mincing Lane and Volunteers.)

Allegro Moderato.

PIANO. *f*

The piano accompaniment consists of three systems of grand staves. The first system is marked 'Allegro Moderato' and 'PIANO. f'. The music is in 2/4 time and two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

Con Spirito. Tenors. *f*

With fife and drum we brave - ly come To check the rash in -

Basses. *f*

With fife and drum we brave - ly come To check the rash in -

Con Spirito.

The second system includes vocal parts and piano accompaniment. The vocal staves are for Tenors and Basses, both marked 'f'. The lyrics are: 'With fife and drum we brave - ly come To check the rash in -'. The piano accompaniment is marked 'Con Spirito' and 'f'. The time signature changes to 6/8. The piano part features a rhythmic accompaniment with chords and single notes.

T. *>*
 - va - der, From Eng-land's shore, now as of yore, We'll chase the new Ar - ma - da. Our
 B. *>*
 va - der, From Eng-land's shore, now as of yore, We'll chase the new Ar - ma - da. Our

T.
 foe - men hear, with rage and fear, That we in arms as - sem - ble, For the loy - al cheers of the
 B.
 foe - men hear, with rage and fear, That we in arms as - sem - ble, For the loy - al cheers of the

T. *p Cres - - - - - cen - - - - - do. f*
 Vol - un-teers Make con - ti - nen - tal, con - ti - nen - tal ty - rants tremble.
 B. *p f*
 Vol - un-teers Make con - ti - nen - tal, con - ti - nen - tal ty - rants tremble.

(Soprani also.)
f^z *ff* (they)

T. Yes! all we a-ban don now that du - ty

B. Yes! all we a-ban don no that du - ty

Marziale.
f *ff*

(Tenori & Bassi only.)
p stacc.

T. (them) (they) (them)

B. calls us, No sac - ri - fice we make in the least ap - pals us, So here we are, a

calls us, No sac - ri - fice we make in the least ap - pals us, So here we are, a

p stacc.

(Soprani also.)
f

T. gallant, gallant band, To do or die for old England, for old Eng - land

B. gallant, gallant band, To do or die for old England, for old Eng - land

f

Sir MINCING LANE.

Moderato.

p See the gro - cer is callous of his

Scherz.

p

Sir M.

figs. See the far - mer makes light of his plough, While the

Sir M.

bar-ber unblock'd leaves his wigs, And the gra - zier a-bandons his cow. Un -

Sir M.

baked are the loaves of the ba - ker. Un-en-gross'd are the deeds of the law - yer And the

Sir M. *f*

tap of the gay un-der-tak-er, Is hush'd with the saw of the saw-yer. The

T. *Tenors. f*

B. *Basses. f*

f

Tempo 1mo.

T. (Sir MINCING also).

reg-u-lars are all very well, The in-fan-try or gren-a-diers, But to stand up-on the strand, And to

B.

reg-u-lars are all very well, The in-fan-try or gren-a-diers, But to stand up-on the strand, And to

T.

Tempo 1mo.

T. *(Sopranos also.)*

guard their native land, Who so brave as the Vol-un-teers, Who so brave as the Vol-un-teers, Yes,

B. *ff*

guard their native land, Who so brave as the Vol-un-teers, Who so brave as the Vol-un-teers, Yes,

Cres.

T. (they) (them)

all we a - ban - don now that du - ty calls us, No - sac - ri - fice we make in the least ap -

B.

all we a - ban - don now that du - ty calls us, No - sac - ri - fice we make in the least ap -

f *cres.*

T. (them) *p stacc.*(they)

- - - pals us, So here we are a gallant, gallant band To do or die for old England, for old Eng - land.

B. *p*

- - - pals us, So here we are a gallant, gallant band To do or die for old England, for old Eng - land.

p *Stacc.*

ff

CONCERTED PIECE AND SONG.

BEN. BARNACLE, SIR MINCING LANE.

PHOEBE, FLAPPER and CHORUS.

No. 19.

(S. S. T. B.)

BEN.

VOICE.

Don't go for to leave us Richard Carr, We know what a mess-mate

PIANO.

B.

true you are, You're a lad what doesn't object to tar You're handy as most with a rope or spar; From

B.

Portsmouth Harbor to Antigua. There's no better sailor than Richard Carr.

SIR MINCING.

He's ours! his coat will soon be red, On shore henceforth he'll fight instead, And from the sea will

BEN.

f

sev-er For ev-er! For ev-er! Look here we aint a - going to lose The

Sapranos.

For ev-er! For ev-er!

Tenors.

CHORUS.

For ev-er! For ev-er!

Basses.

For ev-er! For ev-er!

ff

smartest lad of all our crews; He'll fight a-mong the old true blues, Or nev-er! Or

S.

ff

Or

T.

ff

CHORUS.

Or

B.

ff

Or

nev-er! He's ours! So, brave boys, steady! Come on, come on, we're ready, Come

SIR MINCING & PHOEBE. ff

S. nev-er! (Volunteers.) Come ff

F. never! (Volunteers.) ff (Sailors.) Come ff (All.)

B. never! He's ours! So, brave boys, steady! Come on, come on we're ready! Come (All.) ff

on, come on, come on!

S. on, come on, come on!

F. on, come on, come on!

B. on, come on, come on!

Agitato.

(Enter Flapper.)

FLAPPER. recit.

Stop! stop! nor mor-al laws despise, By blacking thus each other eyes.

FLAPPER.

Sir MINCING.

Brave messmates bear with him, For I can tell the reason why. Let's hear, let's hear the reason why! -

S.
f Let's hear, let's hear the rea-son why!

T.
f Let's hear, let's hear the reason why!

B.
f Let's hear, let's hear the reason why!

LOVE, LOVE, LOVE.

Song.

No. 19. (a)

(FLAPPER.)

FLAPPER.

Vivace. *stacc.*

VOICE. Do you know why the rab - bits are

PIANO. *Vivace.* *p stacc.*

F. caught in the snares, Or the tab - by cats shot on the tiles? Why the

F. ti - gers and li - on's creep out from their lairs, Why an os - trich will trav - el for

F. miles? Do you know why a sane man will whim - per or cry, And

The musical score is written in 6/8 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Vivace'. The piano accompaniment is characterized by a 'staccato' style, with many notes marked with a 'p' (piano) dynamic. The voice part is also marked 'staccato'. The lyrics are: 'Do you know why the rabbits are caught in the snares, Or the tabby cats shot on the tiles? Why the tigers and lions creep out from their lairs, Why an ostrich will travel for miles? Do you know why a sane man will whimper or cry, And'.

F. *dolce.*

weep o'er a ribbon or glove? Why a cook will put sug - ar for salt in a pie? Do you

F. *ritard.* *cres.*

know?..... Well, I'll tell you, it's love, it's love,.....

p *colla voce.*

F. *mf Allegro Moderato.*

Love! love! love! The first-born of cre - a - tion! Love! love! love! the god of ev - 'ry na - tion!

mf

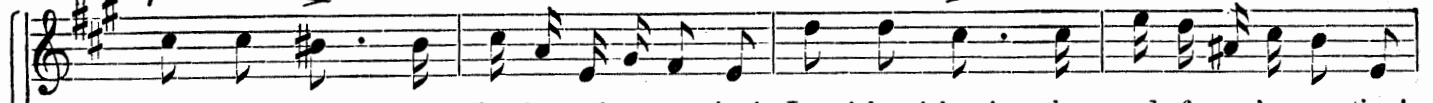
F.

Love! love! love! in each and ev - 'ry sta - tion! The rul - er of the u - ni - verse is Love! love! love!

cres.

S. *Principals also.*

f



S. Love! love! love! the first born of cre - a - tion! Love! love! love! the god of ev - 'ry na - tion!

T. Love! love! love! the first born of cre - a - tion! Love! love! love! the god of ev - 'ry na - tion!

f

CHORUS.



CHORUS. Love! love! love! the first born of cre - a - tion! Love! love! love! the god of ev - 'ry na - tion!

Love! love! love! the first born of cre - a - tion! Love! love! love! the god of ev - 'ry na - tion!

f

B.

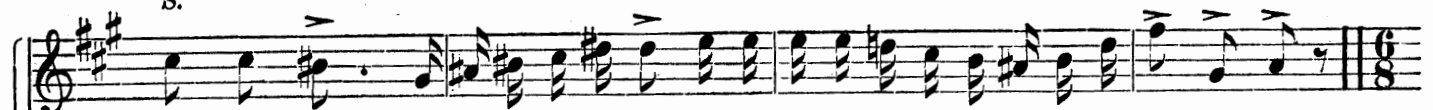


B. Love! love! love! the first born of cre - a - tion! Love! love! love! the god of ev - 'ry na - tion!

Love! love! love! the first born of cre - a - tion! Love! love! love! the god of ev - 'ry na - tion!




S.



S. Love! love! love! in each and ev - 'ry sta - tion, The ru - ler of the u - ni - verse is Love! love! love!

Love! love! love! in each and ev - 'ry sta - tion, The ru - ler of the u - ni - verse is Love! love! love!

T.



T. Love! love! love! in each and ev - 'ry sta - tion, The ru - ler of the u - ni - verse is Love! love! love!

Love! love! love! in each and ev - 'ry sta - tion, The ru - ler of the u - ni - verse is Love! love! love!

B.



B. Love! love! love! in each and ev - 'ry sta - tion, The ru - ler of the u - ni - verse is Love! love! love!

Love! love! love! in each and ev - 'ry sta - tion, The ru - ler of the u - ni - verse is Love! love! love!



p FLAPPER.

Vivace.

Do you know why a plain girl will think herself fair? Or a

Vivace.

p Stacc.

F

clev-er man wisdom re - fuse? Do you know why a dwarf ri - ses yards in the air, And a

F

gi-ant sinks in- to his shoes? Do you know why a brave man takes ref - uge in flight While a

F

cow-ard no danger can move?..... Why night becomes day, and why day becomes night Do you

dolce.

ritard.

cres. 130

F.

know,..... Well I'll tell you it's love, it's love!.....

p *colla voce.*

F.

mf Allegro Moderato.

Love! love! love! The first born of cre - a - tion! Love! love! love! the god of ev'ry na - tion! Love! love! love! in

mf

F.

each and ev - 'ry sta - tion The ru - ler of the u - ni - verse is Love! love! love!

cres.

ff (*Principals also.*)

Love! love! love! The first born of cre - a - tion! Love! love! love! the god of ev - 'ry na - tion!

ff

CHORUS.

Love! love! love! The first born of cre - a - tion! Love! love! love! the god of ev - 'ry na - tion!

ff

Love! love! love! The first born of cre - a - tion! Love! love! love! the god of ev - 'ry na - tion!

ff *tr*

ff

S. *Love! love! love! in each and ev - 'ry sta - tion, The ru - ler of the u - ni - verse is Love! love! love!*

T. *Love! love! love! in each and ev - 'ry sta - tion, The ru - ler of the u - ni - verse is Love! love! love!*

CHORUS.
B. *Love! love! love! in each and ev - 'ry sta - tion, The ru - ler of the u - ni - verse is Love! love! love!*

Love! love! love! in each and ev - 'ry sta - tion, The ru - ler of the u - ni - verse is Love! love! love!

PHOEBE.

Grandioso.

appassionato.

Yes, I'm in love! Yes, I'm in love! in love! yes, I'm in love! in love!

Sir MINCING. & FLAPPER.

BEN.

Yes, he's in love!

Yes, he's in love!

Yes, he's in love!

Yes, he's in love!

No

S.

f affettuoso.

p

cres.

pp

T.

Then you're in love?

In love,

In love,

Yes, you're in love!

Yes, you're in love!

CHORUS.
B.

Then you're in love?

In love,

In love,

Yes, you're in love!

Yes, you're in love!

Then you're in love?

In love,

In love,

Yes, you're in love!

Yes, you're in love!

f Grandioso.

pp

P. *f con forza.*

Sir M. & F. You rec-og-nize, you rec-og-nize the pow'r of love!

f con forza.

B. *Recit.* We rec-og-nize, we rec-og-nize the pow'r of love!

S. other plea our hearts could move, We recognize the pow'r of love, We recognize, we recognize the pow'r of love!

f con forza.

T. We rec-og-nize, we rec-og-nize the pow'r of love!

f con forza.

B. We rec-og-nize, we rec-og-nize the pow'r of love!

f con forza.

We rec-og-nize, we rec-og-nize the pow'r of love!

f con forza.

Con Spirito.
ff Principals also.

Love! love! love! the first-born of cre-a-tion! Love! love! love! the god of ev-ry na-tion,

ff

Love! love! love! the first-born of cre-a-tion! Love! love! love! the god of ev-ry na-tion,

ff

Love! love! love! the first-born of cre-a-tion! Love! love! love! the god of ev-ry na-tion,

ff Con Spirito.

T. Love! love! love! in each and ev-'ry sta - tion! The rul - er of the u - ni-verse is Love! love!

B. Love! love! love! in each and ev-'ry sta - tion! The rul - er of the u - ni-verse is Love! love!

Love! love! love! in each and ev-'ry sta - tion! The rul - er of the u - ni-verse is Love! love!

ff

rall.

ff

S. *love!*

T. *love!*

B. *love!*

love!

ff Presto.

ff

CONCERTED PIECE.

No. 20. PHOEBE, BARNACLE, and SAILORS.

(T. B.)

Andante Moderato.

PIANO.

The piano introduction consists of two staves in 2/4 time. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of quarter notes. The piece begins with a piano (*p*) dynamic.

PHOEBE.

See here, my lads, what would you do, If you should find your love un - true, And court-ing with a -

Phoebe's vocal line is written on a single staff in 2/4 time. The piano accompaniment is on two staves below. The lyrics are: "See here, my lads, what would you do, If you should find your love un - true, And court-ing with a -". The piano part includes a piano (*p*) dynamic marking.

P. no-ther? What would you do? What would you do? What would we do? What would we do? I'll

The piano accompaniment for the chorus is shown on two staves. It includes dynamic markings for piano (*p*) and forte (*f*), and a tempo marking of *BEN.* (Benedictine).

TENORS. *f* What would we do? What would we do?

The tenor vocal line is on a single staff, starting with a forte (*f*) dynamic. The lyrics are: "What would we do? What would we do?".

BASSES. *f* What would we do? What would we do?

The bass vocal line is on a single staff, starting with a forte (*f*) dynamic. The lyrics are: "What would we do? What would we do?".

The piano accompaniment for the chorus continues on two staves, featuring a strong rhythmic accompaniment with dynamic markings for piano (*p*) and forte (*f*).

(forcibly.)

BEN.

just tell you what we would do, And save a deal of both - er: We'd

ei - ther punch that o - ther's head, Or fix him with an ounce of lead, And shoot the ras - cal

Tremoloso. *colla voce.*

dead, dead, dead. That's what we'd do, That's what we'd do, that's what we'd do, that's

That's what we'd do, that's what we'd do, that's

f *BEN.* *f*

CHORUS

B. *PHOEBE.* *rit.*

what we'd do! I al - most, al - most

CHORUS.

what we'd do!

what, that's what we'd do!

p cres.

P. *cres.* *f*

dare — I will, I will pre - pare! So

Andante Moderato.

P.

quick - ly bring me sword and pis - tol, Forth to come at my com - mand!

pp Tremoloso.

BEN.

And I'll shoot the wretch - ed vil - lain! Shoot him with my own right hand, Bra -

CHOPUS.

Bra -

Bra -

accel. Allegro.

- vo! bra - vo! bra - vo! here's sword and pis - tol read - y!

- vo! bra - vo! bra - vo! here's sword and pis - tol read - y! Bra - vo! bra - vo! bra -

- vo! bra - vo! bra - vo! here's sword and pis - tol read - y! Bra - vo! bra - vo! bra -

Allegro.

B. *PHOEBE. con forza.* *BEN.*

And mind lad you are stead-y, My mind's made up. I'm read-y! Bra -

T. vo! . . . Bra -

B. vo! . . . Bra -

8va loco. con forza. accel.

B. *accel.*

vo! bra - vo! bra - vo! bra - vo! bra - vo! bra - vo!

T. vo! bra - vo! bra - vo! bra - vo! bra - vo!

B. vo! bra - vo! bra - vo! bra - vo! bra - vo!

(Exeunt Phœbe.)

cres.

(A) CONCERTED PIECE. "I AM NO MAN."

No. 21. PHŒBE, ARABELLA, BILLEE, FLAPPER & CHORUS. S. S. T. B.

(B) Quarrelling Duet. PHŒBE and ARABELLA.

Agitato.

PIANO.

cres - - - - - *cen*

f PHŒBE.

Stay, stay, for I am no man; Stay, stay, I am a

- do.

f *p*

PHŒBE.

wo - man!

SOPRANOS. *ff* Principals also.

TENORS. *ff*

BASSES. *ff*

A wo - man! A wo - man!

A wo - man! A wo - man!

ff

PHOEBE.
p dolce.

Yes, yes, I am a wo - man!

FLAPPER.

Ex - plain this mar - vel - lous as -

p dolce.

FLAPPER AND PRINCIPALS ALSO IN UNISON.

ritard.
PHOEBE.

ser - tion! Ex - plain! ex - plain! ex - plain! ex - plain! 'Tis not be -

PHOEBE.

cause of your co - er - cion, But I'll ex - plain, I will ex - plain.

He will ex - plain.

She will ex - plain.

She will ex - plain.

Allegro vivace.

QUARRELLING DUET.

PHOEBE.

Not

P. ve - ry long a - go I lov'd So tru - ly, that I thought My heart could never be un-moved, And

P. his could ne'er be bought. Our wed-ding day had dawn'd so gay, The bells rang out for me, When

rall - - en - - tan - - do. (to Billee.) *tempo.* *mf*
 four and twen-ty seamen came and press'd him for the sea. For I'm Phœbe, Phœbe, Phœbe.

rall - - en - - tan - - do. *cres.* *dim.* *p* *tempo.*

P.

Yes, I am, you sneak. I am Phœ-be, Phœ-be, Phœ-be, Whom you thought ve - ry

cres.

PHOEBE *accel.*

ff *Tempo Imo.* *>* **ARABELLA**

weak. I am Phœbe, Phœbe, Phœbe, Dare you look or speak? If so, then you'll not find your Phœbe weak! weak! weak! Not

SOPRANOS. (*Principals also.*)

ff *>*

She is Phœbe, Phœbe, Phœbe, Dare you look or speak? If so, then you'll not find your Phœbe weak! weak! weak!

TENORS.

ff *>*

She is Phœbe, Phœbe, Phœbe, Dare you look or speak? If so, then you'll not find your Phœbe weak! weak! weak!

BASSES.

ff *>*

She is Phœbe, Phœbe, Phœbe, Dare you look or speak? If so, then you'll not find your Phœbe weak! weak! weak!

f *accel.*

ff *>*

A

ve - ry long a - go I lov'd, My heart was not my own; And still to-day it is un-moved, And

A

he has kinder grown. Of vil - lage maid I'm not a - fraid, Tho' dress'd in tra-ves - tie; For

rall - - en - - tan - - do. *mf tempo*

A

Bil - lee Tay - lor is my own, And thinks a - lone of me. For I'm A - ra A - ra - bel - la,

rall - - en - - tan - - do. *p tempo.*

A

Not a - bash'd, you see. I am A - ra A - ra - bel - la, Who'll be wed - ded to Bil

cres.

ARABELLA. *ff* *accell.*

- lee. I am A - ra A - ra - bel - la, Who sent him off to sea; And I

SOPRANOS. *ff* *Principals also.*

She is A - ra A - ra - bel - la, Who sent him off to sea; And she

TENORS.

She is A - ra A - ra - bel - la, Who sent him off to sea; And she

BASSES.

She is A - ra A - ra - bel - la, Who sent him off to sea; And she

ff *accell.*

PHOEBE. *Presto.*

I am Phœ-be, Phœ-be, Phœ-be,

A
mean to keep him, all of him, for me! me! me! I am A - ra A - ra - bel - la, Who

S
means to keep him, all of him, does she! she! she! She is A - ra A - ra - bel - la, Who

T
means to keep him, all of him, does she! she! she! She is A - ra A - ra - bel - la, Who

B
means to keep him, all of him, does she! she! she! She is A - ra A - ra - bel - la Who

ff *Presto.*

P
Dare you look or speak, If so then you'll not find your Phoe - be weak! weak! weak!

A
sent him off to sea, And I mean to keep him, all of him for me! me! me!

S
sent him off to sea, And she means to keep him, all of him does she! she! she!

T
sent him off to sea, And she means to keep him, all of him does she! she! she!

B
sent him off to sea, And she means to keep him, all of him does she! she! she!

cres.

ff

cres.

cres.

GRAND FINALE.

No. 22.

Agitato.

PIANO. *f*

FLAPPER.

This is a state - ment most un - to - ward, Can Bil - lee Tay - lor

p *cres.*

FLAPPER. *ff* *BILLEE.*

be a cow - ard. A cow - ard! A cow - ard! Oh mor - al pluck's e - nough for me, A

SOPRANOS. *ff* *Principals also.*

TENORS. A cow - ard! A cow - ard!

BASSES. A cow - ard! A cow - ard!

A cow - ard! A cow - ard!

ff *cres.*

BILLEE

vir - tu - ous cow - ard let me be, let me be, let me be, A

Let him be, let him be, A

Let him be, let him be, A

Let him be, let him be, A

Let him be, let him be, A

B. vir - tu - ous cow - ard let me be.

S. vir - tu - ous cow - ard let him be.

T. vir - tu - ous cow - ard let him be.

V. vir - tu - ous cow - ard let him be.

p scherz.

FLAPPER.

Sure such re - marks should strike me dumb, No lon - ger of the Thun - der -

FLAPPER, AND CHORUS IN UNISON.

PHOEBE.

bomb, Shall you Lieu - ten - ant be. You are dis - ra - ted, You are dis - ra - ted. And pray sir,

FLAPPER.

what be - comes of me? To me be ma - ted, And fur - ther let cour - ageous - grace, Fill Bil - lee Tay - lor's

I will be ma - ted,

cres.

Lento.

FLAPPER.
va - cant place, fill Bil - lee Tay - lor's va - cant place. For I make you full Lieuten - ant of the

PHOEBE.
Fill Bil - lee Tay - lor's va - cant place.
(Principals also.)

SOPRANOS.
Fill Bil - lee Tay - lor's va - cant place.

TENORS.
Fill Bil - lee Tay - lor's va - cant place.

BASSES.
Fill Bil - lee Tay - lor's va - cant place.

tremoloso. *cres.*

F.
Thun - der - bomb, Yes, I make you first Lieu - ten - ant of the Thun - der - bomb.

P.
For

(Principals also.)

S.
Of the Thun - - - - - der - - - - - bomb.

T.
Of the Thun - - - - - der - - - - - bomb.

B.
cen - - - do

Allegro Moderato.

PHOEBE.

Now I am Lieu-ten-ant of the Thun-der bomb, of the Thun - der - bomb, of the Thun - der - bomb, Per -

SOPRANOS.

Of the Thun - der - bomb, of the Thun - der - bomb.

TENORS.

Of the Thun - der - bomb, of the Thun - der - bomb.

BASSES.

Of the Thun - der - bomb, of the Thun - der - bomb.

Allegro Moderato.

p scherz.

haps this el - e - va - tion may of comfort bring a crumb, For now I am Lieuten- ant of the Thun-der-bomb. Yes,

Yes,

Yes,

Yes,

P. *now I am Lieu - ten - ant of the Thun - der - bomb, of the Thun - der - bomb, of the Thun - der - bomb, Yes, (Principals also.)*

S. *now you are Lieu - ten - ant of the Thun - der - bomb, of the Thun - der - bomb, of the Thun - der - bomb, Yes,*

T. *now you are Lieu - ten - ant of the Thun - der - bomb, of the Thun - der - bomb, of the Thun - der - bomb, Yes,*

B. *now you are Lieu - ten - ant of the Thun - der - bomb, of the Thun - der - bomb, of the Thun - der - bomb, Yes,*

P. *now I am Lieu - ten - ant, Yes, now I am Lieu - ten - ant of the Thun - der - bomb, of the*

S. *now you are Lieu - ten - ant, Yes, now you are Lieu - ten - ant of the Thun - der - bomb, of the*

T. *now you are Lieu - ten - ant, Yes, now you are Lieu - ten - ant of the Thun - der - bomb, yes,*

B. *now you are Lieu - ten - ant, Yes, now you are Lieu - ten - ant of the Thun - der - bomb, yes,*

P. Thun - - - - - der - - - - - bomb . . . *p* The world goes on, it's

B. Thun - - - - - der, Thun - der - bomb . . .

T. now you are Lieu - ten - ant of the Thun - der - bomb . . .

B. now you are Lieu - ten - ant of the Thun - der - bomb . . .

Moderato.

B. *f* my be - lief! All on ac - count of E - li - - za! Each day some mess-mate comes to grief,

mf *p*

B. *f* All on ac - count of E - li - - za, And wheth - er her name be Sal or Jane, She's sure to be the *ritard.*

mf *p* *ritard.*

tempo.

B. cause of pain, I've told ye once and I'll tell ye a-gain, That it's all on account of E - li - za.

tempo. *f*

(Principals also.)

GEORGE.

All on ac-count, All on ac-count, All on ac-count of E - li - za, He's told ye once and he'll

All on ac-count, All on ac-count, All on ac-count of E - li - za, He's told ye once and he'll

(BEN. also.)

All on ac-count, All on ac-count, All on ac-count of E - li - za, He's told ye once and he'll

S. tell ye a - gain, It's all on ac - count of E - li - za.

T. tell ye a - gain, It's all on ac - count of E - li - za.

B. tell ye a - gain, It's all on ac - count of E - li - za.

Con Spirito.

f

ff (Principals also.)

S
T
B

Love! love! love! the first born of cre - a - tion Love! love! love! the god of ev - ry na - tion Love! love! love! in

ff Love! love! love! the first born of cre - a - tion Love! love! love! the god of ev - ry na - tion Love! love! love! in



ff



S
T
B

each and ev - ry sta - tion, The ru - ler of the u - ni - verse is Love! love! love!.....

each and ev - ry sta - tion, The ru - ler of the u - ni - verse, is Love! love! love!.....

