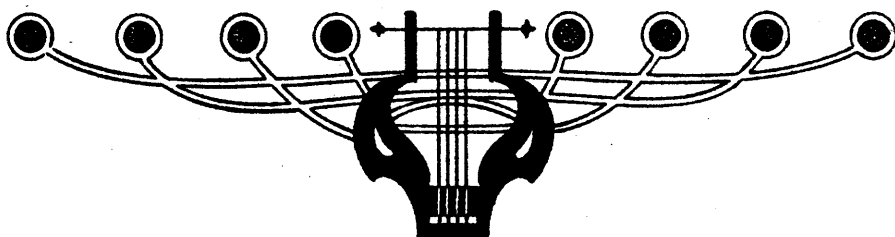


**THE
GLASS BLOWERS**
A LYRICAL COMEDY
IN THREE ACTS



Book By

LEONARD LIEBLING



Music By

JOHN PHILIP SOUSA



VOCAL SCORE

PRICE \$2⁰⁰

THE JOHN CHURCH COMPANY

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Contents

	Page
OVERTURE	7
Act I	
1. Reception Scene: "It would be very hard to get."	16
2. Song and Chorus: "Cleopatra's a Straw'ry Blonde."	37
3. Duet: "In the dimness of twilight he told his love."	50
4. Trio and Chorus: "The Matrimonial Mart?"	61
5. Vocal Scherzo: "This is my Busy Day."	84
6. Duet: "Nevermore?"	105
7. FINALE I:	112
Act II	
8. Factory Scene: <i>a.</i> "We chant a song of labor." <i>b.</i> "My love is a blower"	161
9. Sextet: "Cheer up!"	181
10. Song: "The Dinner Pail"	190
11. Valse Song: "The Crystal Lute."	200
12. Song: "The American Girl."	210
13. FINALE II:	222
Act III	
14. <i>a.)</i> Entr' Acte:	259
<i>b.)</i> Dream Picture: "The Bivouac."	263
<i>c.)</i> The Reveille: "I can't get 'em up"	265
15. Song: "When You Change Your Name to Mine?"	272
16. "Marconigrams."	278
17. Song: "The Red Cross Nurse"	282
18. Melodrama:	286
19. FINALE III:	295

Storage
M
1500
1940
1941

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Scenes

ACT I: Reception in New York

ACT II: Glass works at Greenpoint

ACT III: Camp Jackson, Cuba

Time: 1898

Produced under the management of John Cort

Staged by George Marion

Music Director J. Sebastian Von Hiller

Persons in the Play

JACK BARTLETT

STUMPY

DUKE OF BRANFORD

SILAS POMPTON

COL. VANDEVEER

LEFTY MC CARTY

HANS HIPPEL

PIETRO NUTTINI

COUNT and COUNTESS

HOHENSTAPELLAUFENWITZ

GAWKINS

JOHN

JAMES } SMITH

JERRY }

ANNABELLE VANDEVEER

GERALDINE POMPTON

MRS. VANDEVEER

MRS. POMPTON

ROSE GREEN

NELLIE BROWN

GLADYS

HELEN

VERONICA

HAZEL

ALICE

MARION

MABEL

EDITH

Guests, lackeys, servants, glassblowers
nurses, Cuban girls

THE GLASS - BLOWERS

A Lyrical Comedy in three Acts

Book by
LEONARD LIEBLING

OVERTURE

Music by
JOHN PHILIP SOUSA

Moderato marcato e pomposo

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is marked *ff* (fortissimo) and labeled "Full Orchestra". The notation includes various chords and melodic lines with accents.

Second system of the musical score. It continues the grand staff notation. The music is marked *p* (piano) and labeled "Strings". A "Clarinet added" annotation is placed above the staff. The notation shows a change in texture with the addition of the clarinet.

Third system of the musical score. It continues the grand staff notation. The music is marked *ff* (fortissimo) and labeled "Full Orchestra". The notation includes a variety of rhythmic patterns and chordal structures.

Fourth system of the musical score. It continues the grand staff notation. The music is marked *ff* (fortissimo) and labeled "Full Orchestra". The notation includes a variety of rhythmic patterns and chordal structures.

Flute

p

Woodwind and Brass

ff Strings pizz.

ff

ff

calando Clar.

p Strings

Tempo di marcia

rit. *p* *dolce* Cello & Horn

First system of a piano score. The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand provides a rhythmic accompaniment with chords and eighth-note figures.

Second system of a piano score. The right hand continues the melodic line with some sustained notes. The left hand has a more active accompaniment with eighth-note chords.

Third system of a piano score. The right hand has a melodic line with some grace notes. The left hand features a prominent eighth-note accompaniment.

Fourth system of a piano score. The right hand has a melodic line with some grace notes. The left hand features a prominent eighth-note accompaniment. Dynamics markings *p* and *pp* are present.

Fifth system of a piano score. The right hand has a melodic line with some grace notes. The left hand features a prominent eighth-note accompaniment. Dynamics markings *ff* and *p* are present.

Sixth system of a piano score, labeled "Woodwind" at the beginning and end. The right hand has a melodic line with some grace notes. The left hand features a prominent eighth-note accompaniment. Dynamics markings *p* and *ff* are present.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass clef staff contains a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) and *ff* (fortissimo).

Second system of musical notation. The treble clef staff features a melodic line with a *cresc.* (crescendo) marking. The bass clef staff has a dense accompaniment of chords. A *ff Full Orchestra* marking is present.

Third system of musical notation. The treble clef staff has a melodic line with a long note. The bass clef staff continues with a complex accompaniment of chords.

Fourth system of musical notation. The treble clef staff has a melodic line with a long note. The bass clef staff continues with a complex accompaniment of chords.

Fifth system of musical notation. The treble clef staff has a melodic line with a long note. The bass clef staff continues with a complex accompaniment of chords.

Sixth system of musical notation. The treble clef staff has a melodic line with a long note. The bass clef staff continues with a complex accompaniment of chords.

accl.

Cadenza Oboe

Moderato grazioso

Oboe Solo

p

Strings

Molto mod^{to} e sostenuto

Oboe

Harp

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

First system of musical notation, consisting of a treble staff and a bass staff. The key signature is two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as *pp* and *Red.*

Second system of musical notation, continuing the piece. It features treble and bass staves with notes, rests, and dynamic markings including *Red.*

Third system of musical notation, showing more complex rhythmic patterns and dynamics. It includes treble and bass staves with notes, rests, and dynamic markings such as *Red.*

Fourth system of musical notation, marking the beginning of a section titled "Tempo marcia brillante". It features treble and bass staves with notes, rests, and dynamic markings including *pp rit.* and *ff Full Orchestra*. The time signature changes to 2/4.

Fifth system of musical notation, featuring a dense texture of notes and rests. It includes treble and bass staves with notes, rests, and dynamic markings such as *ff*.

Sixth system of musical notation, concluding the page with various musical elements. It features treble and bass staves with notes, rests, and dynamic markings including *ff*.

Musical score for piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a rhythmic accompaniment of eighth notes.

Cornets

Musical score for Cornets. The right hand has a melodic line with accents and slurs. The left hand is marked *ff* and consists of a steady eighth-note accompaniment.

Musical score for piano accompaniment. The right hand continues the melodic line with slurs. The left hand maintains the eighth-note accompaniment.

Bassoon and Horn

Musical score for Bassoon and Horn. The right hand has a melodic line with slurs. The left hand is marked *pp* and features a cello part with a few notes.

Musical score for piano accompaniment. The right hand has a melodic line with slurs. The left hand continues the eighth-note accompaniment.

Musical score for piano accompaniment. The right hand has a melodic line with slurs. The left hand continues the eighth-note accompaniment.

First system of piano score. Treble and bass staves with complex chordal textures and melodic lines.

Second system of piano score. Treble and bass staves with complex chordal textures and melodic lines.

Third system of piano score. Treble and bass staves with complex chordal textures and melodic lines. Ends with a *ff* dynamic marking.

Fourth system of piano score. Treble and bass staves with complex chordal textures and melodic lines. Includes dynamic markings *sf* and *p*.

Fifth system of piano score. Treble and bass staves with complex chordal textures and melodic lines. Includes dynamic markings *sf* and *p*.

Sixth system of piano score. Treble and bass staves with complex chordal textures and melodic lines. Includes dynamic marking *ff* and the instruction "Full Orchestra".

Woodwind

p Cymbals

Full Orchestra

15

p

accel.

Reception Scene: "It would be very hard to get."

MRS. VANDEVEER, GAWKINS AND S. S. T. B. CHORUS

No 1.

Molto moderato
sostenuto

Viola & Cello
(Curtain rises)
p

Timp. & Basses

Horn

pizz. Clar.

Discovers Mrs. Vandevere & Gawkins. They are

Flute

p

2d Flute

Horn

busy with the final preparations before the arrival of the guests.

Mrs. V. "Everything

Woodwind

p

pizz.

looks right now. Can you think of anything else, Gawkins?"

GAWK. "Nothing else, Madame."

Strings

Più mosso

pp

Wood wind

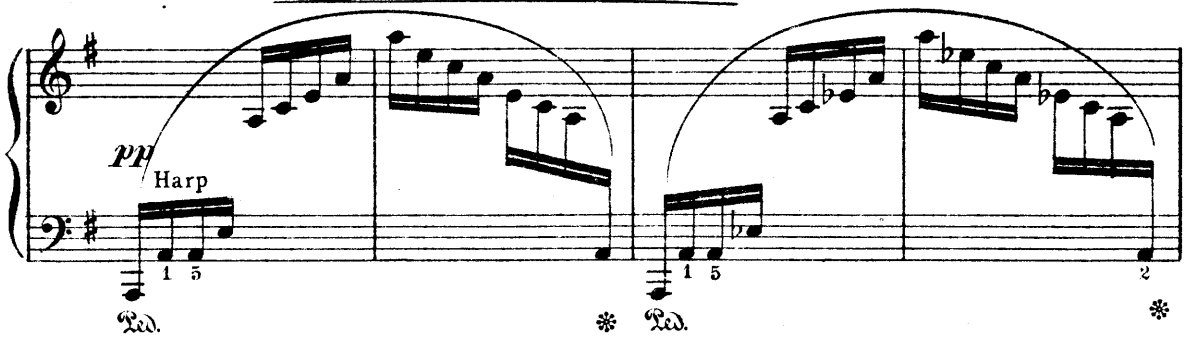
Mrs. V. "Before all



things, you must see that the Duke of Branford does not slip in unannounced. (imitating announcement)



His Grace the Duke of Branford," GAWK. "Yes, madame, thank you (repeats in manner of Mrs.V.)



His Grace the Duke of Branford"

Enter Gladys, Helen, Veronica, Alice, etc.
Allegretto con brio



etc. the receiving party. (Six Sopranos, two Contraltos)

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of a series of chords and melodic lines.

SOP. I (Receiving girls) (House-maids enter and help the girls take off wraps and carriage

Soprano I vocal line starting with a rest followed by a melodic phrase: *It would be ver - y hard to get A - mong the smart - est*

Soprano II vocal line starting with a rest followed by a melodic phrase: *It would be ver - y hard to get A - mong the smart - est*

Strings, Woodwind and Horns

Piano accompaniment for the second system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music includes various textures and dynamics.

shoes.)

Vocal lines for the third system. Soprano I: *cit - y set, A bev - y fair to e - qual this, The pride of the me -*
Soprano II: *cit - y set, A bev - y fair to e - qual this, The pride of the me -*

Cornet

Piano accompaniment for the third system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. A *p* dynamic marking is present.

Vocal lines for the fourth system. Soprano I: *trop - o - lis, We all be - long, It's clear to see, To Go - tham's best so -*
Soprano II: *trop - o - lis, They all be - long, It's clear to see, To Go - tham's best so -*

Piano accompaniment for the fourth system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music includes various textures and dynamics.

ci - e - ty.

ff *Tutti*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The first staff has the lyrics 'ci - e - ty.' The bottom two staves are piano accompaniment in treble and bass clefs. The piano part begins with a forte (*ff*) dynamic and a 'Tutti' marking. The music features a mix of eighth and sixteenth notes, with some rests in the vocal lines.

And here we are at four o'clock In choic - est bib and
they

p

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal lines with the lyrics 'And here we are at four o'clock In choic - est bib and they'. The bottom two staves are piano accompaniment. The piano part starts with a piano (*p*) dynamic. The music continues with similar rhythmic patterns and includes accents (^) over certain notes in the vocal lines.

la-test frock, With noth - ing in the world to do, But show our-selves, that's
them-selves,

Detailed description: This system contains the fifth and sixth systems of music. The top two staves are vocal lines with the lyrics 'la-test frock, With noth - ing in the world to do, But show our-selves, that's them-selves,'. The bottom two staves are piano accompaniment. The piano part continues with the same accompaniment style, featuring chords and moving lines in both hands.

(Maid exits with wraps and shoes)

Mrs. V.

en - tre nous Be - fore the rush most wise 'twould be To take a cup or

Oboe

Flute

p

two of tea

(All girls but Gladys) (Crowd around Gladys)

And Glad - ys tell with - out de - lay The la - test gos - sip

p Tutti

GLADYS

Two so - cial pets with ped - i - grees, They fought like ab - o -

(All)

of the day. Yes!

Flutes

p

loggiere

GLADYS (to Mrs.V.) (maids return)

'Twas my bull pup and
rig - i - nes.
Yes! Who were they, tell us, oh do, please!

your mal - tese. And
Ha, ha, ha, ha, ha, ha, ha, 'Twas your bull pup and

Woodwind
Strings added

your mal - tese!
her mal - tese!

ALL GIRLS AND Mrs.V
Sopranos
Our deeds and thoughts by
Contraltos
Our deeds and thoughts by
MAIDS
Their

Woodwind

day and those noc - tur - nal By · ev - 'ry dai - ly jour - nal, Are
 day and those noc - tur - nal By ev - 'ry dai - ly jour - nal, Are
 By— Are—

paint - ed quite in - fer - nal And black as ink; The dai - ly press most
 paint - ed quite in - fer - nal And black as ink; The dai - ly press most
 And—

cer - tain - ly does prize us So much to ad - ver - tise us, Now
 cer - tain - ly does prize us So much to ad - ver - tise us, Now
 them So— them

Mrs. V. arranges the tea-wagon,

real-ly don't you think? Our deeds and thoughts by
 real-ly don't you think? Our deeds and thoughts by
 Their

f Full *p*

serves tea and sandwiches with aid of girls and maids

day and those noc - tur - nal By ev - 'ry dai - ly jour - nal Are
 day and those noc - tur - nal By ev - 'ry dai - ly jour - nal Are
 By — Are —

paint-ed quite in - fer - nal, And black as ink; The dai - ly press most
 paint-ed quite in - fer - nal, And black as ink; The dai - ly press most
 And —

Girls in position to receive party.

cer-tain-ly does prize us So much to ad-ver-tise us, Now real-ly don't you
 cer-tain-ly does prize us So much to ad-ver-tise us, Now real-ly don't you
 them them

think?
 think?
 (Gawkins.) announcing (Enter guests. The three Smiths bustle in un-
 Mis-ter Smart and la-dy; The Miss-es Short; the Much-ly-Longs, the

announced; they make themselves at home. Mrs. V. greets Count and Countess effusively.)

Count and Count-ess Von Ho - hen - stau - pel - lau -

Enter other guests.

Mrs. V. (to Count and Countess)

Oh, you're just the dear-est dear-est, dear.
C & C
The
fen - - - witz.

p Strings

Detailed description: This block contains the first system of music. It features a vocal line for Mrs. V. in G major, 4/4 time. The lyrics are "Oh, you're just the dear-est dear-est, dear." followed by "The fen - - - witz." There are two piano accompaniment staves: the upper one is for strings, marked *p*, and the lower one is for piano. The piano part includes a melodic line in the right hand and a bass line in the left hand.

(To the Smiths)

Your names es-cape me, I con-fess.
The three Smiths
pleas-ure's ours, we're glad we're here. He's I'm

Oboi
Strings

Detailed description: This block contains the second system of music. The vocal line continues with the lyrics "Your names es-cape me, I con-fess." and "pleas-ure's ours, we're glad we're here." There are two piano accompaniment staves: the upper one is for oboe and the lower one is for strings. The oboe part has a melodic line, and the strings part has a bass line. The lyrics "The three Smiths" and "He's I'm" are positioned above the vocal line.

ad lib.

(Pointing to each other)
Ah, yes, I'm ver-y glad you're here, You'll
John, He's James, He's Jer-ry S.
I'm I'm

Oboi
Strings
p colla voce

Detailed description: This block contains the third system of music. The vocal line includes the instruction "(Pointing to each other)" and the lyrics "Ah, yes, I'm ver-y glad you're here, You'll" and "John, He's James, He's Jer-ry S. I'm I'm". There are two piano accompaniment staves: the upper one is for oboe and the lower one is for strings. The oboe part has a melodic line, and the strings part has a bass line. The strings are marked *p colla voce*.

find the whis-key o-ver there, (with importance) *ritardando*
 SMITHS
 Ex-cuse us if we dis-ap-pear Your

col canto

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics "find the whis-key o-ver there," followed by a rest and then "(with importance) ritardando". The second staff is another vocal line, also in treble clef, with the lyrics "SMITHS" and "Ex-cuse us if we dis-ap-pear Your". The piano accompaniment is shown in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo marking "col canto" is placed between the piano and vocal staves.

words sound good to us *a tempo* LADIES
 So-ci-e-ty we bow to thee, Who
 MAIDS

a tempo *Tutti*

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a 3/4 time signature. It contains the lyrics "words sound good to us" followed by a rest and then "*a tempo* LADIES". The second staff is another vocal line in treble clef with the lyrics "So-ci-e-ty we bow to thee, Who" and "MAIDS". The piano accompaniment is shown in a grand staff with a key signature of one sharp. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo marking "*a tempo*" is placed between the piano and vocal staves, and "*Tutti*" is placed below the piano staff.

would not be a de-vo-tee! Of us there's not a sing-le one who
 them

p

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a 3/4 time signature. It contains the lyrics "would not be a de-vo-tee! Of us there's not a sing-le one who". The second staff is another vocal line in treble clef with the lyrics "them". The piano accompaniment is shown in a grand staff with a key signature of one sharp. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamic marking "*p*" (piano) is placed below the piano staff.

lives for an - y - thing but fun. We dress, and dance, and eat, and drink, and

They

This system contains two vocal staves (Soprano and Alto) with lyrics. The first staff has lyrics: "lives for an - y - thing but fun. We dress, and dance, and eat, and drink, and". The second staff has the word "They". There are also empty bass and tenor staves below.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs.

(Principals with their respective voices.)

ne - ver of the fu - ture think.

Sop.

But

TENORS *f*

Some - day they'll have to wed of course,

BASSES *f*

This system features four vocal staves. The first staff (Soprano) has lyrics: "ne - ver of the fu - ture think." and "But". The second staff (Tenors) has lyrics: "Some - day they'll have to wed of course,". The third staff (Basses) has lyrics: "Some - day they'll have to wed of course,". The fourth staff is empty. Dynamics include *f* for Tenors and Basses.

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. Dynamics include *p*.

that won't mat-ter, there's di-vo-orce. With

And then they'll cut a wid-er dash

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "that won't mat-ter, there's di-vo-orce. With And then they'll cut a wid-er dash".

Mrs.V (shaking finger)

When I was young in days of old We

hub-by's al-i-mon-ial cash.

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "When I was young in days of old We hub-by's al-i-mon-ial cash.". The piano part includes a dynamic marking of *p* (piano) and a *bb* (double flat) marking.

ne - ver dared to be so bold.

mf That's just why we ap - pre - ci - ate To

mf That's just why we ap - pre - ci - ate To

mf

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics and a *mf* dynamic marking. The bottom staff is a piano accompaniment with a *mf* dynamic marking. The key signature has one sharp (F#) and one flat (Bb), and the time signature is 4/4.

GLADYS (mysteriously)

I read a scan - dal yes - ter - day, I

live in eight - een nine - ty eight.

live in eight - een nine - ty eight.

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and one flat (Bb), and the time signature is 4/4.

Oboe, Clar., Strings

Basses and Bassoons

The third system consists of four staves. The top staff is a piano accompaniment. The second and third staves are piano accompaniment. The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and one flat (Bb), and the time signature is 4/4. There are dynamic markings *mf* and *f* in the piano accompaniment.

real - ly could not, dare not say.

(all crowd around Gladys)

Un - less you tell us what, and who, We'll

Un - less you tell us what, and who, We'll

This system contains the first vocal line with lyrics, followed by two more vocal lines with lyrics, and a piano accompaniment line. The key signature has one sharp (F#) and the time signature is 4/4.

p *Tutti*

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It includes dynamic markings *p* and *Tutti*.

Her dress, you ne - ver would be - lieve, Was

ne - verspeak a - gain to you.

ne - verspeak a - gain to you.

This system contains the second vocal line with lyrics, followed by two more vocal lines with lyrics, and a piano accompaniment line. The key signature has one sharp (F#) and the time signature is 4/4.

p

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It includes a dynamic marking *p*.

min - us ho - dice, skirt, or sleeve! Why
You must be jok - ing, we per - ceive!
You must be jok - ing, we per - ceive!

This system contains four vocal staves. The top staff is the vocal line with lyrics. The second and third staves are vocal parts with lyrics. The bottom staff is the bass line. The music is in G major and 2/4 time.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features chords and moving lines in both hands, supporting the vocal parts.

no, I mean old mo - ther Eve, ———
Ha, ha, ha, ha, ha, ha, ha, ha, we
Ha, ha, ha, ha, ha, ha, ha, ha, we

This system contains four vocal staves. The top staff has the vocal line with lyrics. The second and third staves have lyrics for a chorus. The bottom staff is the bass line. The music continues in G major and 2/4 time.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues with chords and moving lines, supporting the vocal parts.

old mo - ther Eve. Our deeds and thoughts by

see She means old mo - ther Eve. Our deeds and thoughts by

see She means old mo - ther Eve. Their So - ci - e - ty we

Our deeds and thoughts by

pp

day, and those noc - tur - nal, By ev - 'ry dai - ly jour - nal, Are

day, and those noc - tur - nal, By ev - 'ry dai - ly jour - nal, Are

bow, _____ we bow to thee _____ Tho' of - ten.

day, and those noc - tur - nal, By ev - 'ry dai - ly jour - nal, Are

paint-ed quite in - fer - nal And black as ink; The dai - ly press most

paint - - ed quite in - fer - nal, Ah who would not be a

paint-ed quite in - fer - nal And black as ink; The dai - ly press most

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "paint-ed quite in - fer - nal And black as ink; The dai - ly press most". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand.

cer-tain - ly does prize us So much to ad - ver - tise us, Now

cer-tain - ly does prize us them, So much to ad - ver - tise us, them, Now

de - - - vo - tee, So much to ad - ver - tise us, Now

cer-tain - ly does prize us So much to ad - ver - tise us, Now

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "cer-tain - ly does prize us So much to ad - ver - tise us, Now". The piano accompaniment continues with a similar rhythmic pattern to the first system.

real - ly don't you think? Please think. Our deeds and thoughts by

real - ly don't you think? Please think. **Our Their** deeds and thoughts by

real - ly don't you think? Please think. So - ci - e - ty we

real - ly don't you think? Please think. Our deeds and thoughts by

ff

f

day, and those noc - tur - nal, By ev - 'ry dai - ly jour - nal, Are

day, and those noc - tur - nal, By ev - 'ry dai - ly jour - nal, Are

bow, _____ we bow to thee _____ Tho' of - ten

day, and those noc - tur - nal, By ev - 'ry dai - ly jour - nal, Are

paint - ed quite in - fer - nal And black as ink; The dai - ly press most
 paint - ed quite in - fer - nal And black as ink; The dai - ly press most
 paint - ed quite in - fer - nal, Ah, who would not be a
 paint - ed quite in - fer - nal And black as ink; The dai - ly press most

accel.
 cer - tain - ly does prize us So much to ad - ver - tise us. Yes the
 cer - tain - ly does prize us So much to ad - ver - tise us. Yes the
 them them.
 de - - - vo - tee, So much to ad - ver - tise us. Yes the
 cer - tain - ly does prize us So much to ad - ver - tise us. Yes the

dail - y press most cer - tain - ly does prize us, don't you, don't

dail - y press most cer - tain - ly does prize us, don't you, don't
them,

dail - y press most cer - tain - ly does prize us, don't you, don't

This system contains three vocal staves and one bass staff. The vocal staves are in treble clef with a key signature of one sharp (F#). The bass staff is in bass clef with the same key signature. The lyrics are: "dail - y press most cer - tain - ly does prize us, don't you, don't" on the first staff; "dail - y press most cer - tain - ly does prize us, don't you, don't them," on the second staff; and "dail - y press most cer - tain - ly does prize us, don't you, don't" on the third staff.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features chords and moving lines in both hands, corresponding to the vocal parts above.

you think?

you think?

you think?

you think?

This system contains four vocal staves and one bass staff. All staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "you think?" on the first staff; "you think?" on the second staff; "you think?" on the third staff; and "you think?" on the fourth staff. The bass staff is in bass clef with the same key signature.

accel.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music features chords and moving lines in both hands. The word "accel." is written above the bass staff.

No. 2.

GERALDINE AND CHORUS

Verses by I. P. ADAMS

Tempo à la Cake-walk

ff *Tutti*

GERALDINE

The

p

dram - a - rist of yes - ter - day was cer - tain - ly a yap; He

Clar.

Strings

did - n't ca - ter to the mob, he knew not vim or snap. The

Flutes

Bard of Av - on, - this is not a knock nor yet a boost, Would

have an aw - ful time to - day to get Mac - beth pro - duced, Un -

Flutes

less he made the witch - es six, tall Show - girls dress'd in green, A

pp

po - ny bal - let full of gin - ger in the caul - dron scene, With

Bassoon

con moto
up - to - date vo - cab - u - la - ry, for each pret - ty miss, To

fol - low with a swish - y dance, the lines that go like this: "Thrice the

p

mysteriously (*à la Witches in Macbeth*)
brin - dled cat hath mewed. Thrice, and

Flute

once the hedge-pig whined. Har-pies cry, 'tis

SOPRANO I

CHORUS SOPRANO II

TENOR

BASS

Har-pies cry, 'tis

Har-pies cry, 'tis

Har-pies cry, 'tis

legato a tempo moderato

time, 'tis time? Round the caul-dron the la - dies

time, 'tis time?

time, 'tis time?

time, 'tis time?

legato

trm 2

3

p

Pa. 3

*

go. ————— They're the hit of the Shake - speare show —————

Flutes

For old Mac - beth's not much, He can't play it in Dutch, Round the

caul-dron the la - dies go. ————— La la la

Round the caul-dron the

Round the caul-dron the

la la la la la la la La la la la la la la

la - dies go. They're the hit of the Shake speare

la - dies go. They're the hit of the Shake speare

The first system of the musical score features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a triplet of eighth notes, followed by a longer note, and then another triplet. The lyrics are "la la la la la la la La la la la la la la". The piano accompaniment consists of chords and moving lines in both hands.

la la la. Ah

show. For old Mac-beth's not much, He can't play it in

show. For old Mac-beth's not much, He can't play it in

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and includes a fermata over the word "Ah". The lyrics are "la la la. Ah" and "show. For old Mac-beth's not much, He can't play it in". The piano accompaniment continues with chords and moving lines in both hands.

tr

— Round the caul-dron the la - dies go. ————— J.

Dutch Round the caul-dron the la - dies go. —————

Dutch Round the caul-dron the la - dies go. —————

Cae - sar's Ro-man sol-diers as they jour-neyed to their fights: Would

p

have to pose as Am - a - zons and march in pur-ple tights. King

Rich - ard Third would no more spring that old and hon-or'd spiel A -

bout his King - dom for a horse, but an au - to - mo - bile. O -

thell - o'd have to have a song to sing in bar - i - tone Like "The

pp

Sun shines on Mor - roc - co" or, "My darl - ing Des - de - mone;" While

An - to - ny of re - gal Cle - o - pa - tra grow - ing fond, Might

THE DUKE
Recit.
Boldly

get a hand with his new song, "My Gal's a Straw-b'ry Blonde". Come, Let's

P colla voce

(Scene in Antony & Cleopatra)

have one oth - er gaud - y night; Call to me, all my sad cap - tains.

Strings

f

(as if filling goblet)

Fill our bowls once more. Let's mock the

Woodwind

f

GERALDINE

a tempo

leggiero

mid - night bell, Cle - o - pa - tra's a

Flute *p* Violins

straw - b'ry blonde, Of dat la - dy I sho' am

fond She's a beau - ti - ful red On the top of her

head; Cle - o - pa - tra's a straw - b'ry blonde.

La la la la la la la la la la

Cle - o - pa-tra's a straw - b'ry blonde,

Cle - o - pa-tra's a straw - b'ry blonde,

f

la, La la la la la la la la la la.

Of dat la-dy ah sho' am fond, She's a

Of dat la-dy ah sho' am fond, She's a

Ah _____, Cle - o -
beau - ti - ful red On the top of her head; Cle - o -
beau - ti - ful red On the top of her head; Cle - o -

The first system of the musical score consists of four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal lines feature a long, sustained note for the word 'Ah' followed by the lyrics 'Cle - o -'. The piano accompaniment provides a harmonic foundation with chords and moving lines.

pa - tra's a straw - b'ry blonde.
pa - tra's a straw - b'ry blonde.
pa - tra's a straw - b'ry blonde.

The second system of the musical score consists of four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal lines feature the lyrics 'pa - tra's a straw - b'ry blonde.' with a long, sustained note for the word 'blonde.'. The piano accompaniment continues with chords and moving lines.

Dance
pp

The third system of the musical score consists of two staves. The top staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is one sharp (F#). The section is marked 'Dance' and 'pp' (pianissimo). The piano accompaniment features a rhythmic pattern with chords and moving lines.

Woodwind and Strings

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and quarter notes, including a slur over the first two measures and a fermata over the final note. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth notes.

The second system continues the musical piece with two staves. The upper staff maintains the melodic line with similar rhythmic patterns and phrasing. The lower staff continues the harmonic accompaniment, with some measures featuring a '7' marking, likely indicating a seventh chord.

The third system of musical notation shows the continuation of the two-staff arrangement. The upper staff's melody includes a fermata over a note in the second measure. The lower staff's accompaniment consists of steady chords and rhythmic patterns.

The fourth and final system of musical notation on this page. The upper staff concludes the melodic phrase with a fermata. The lower staff concludes the accompaniment. A dynamic marking of 'p' (piano) is present in the third measure of the lower staff.

Duet: "In the dimness of twilight he told his love"

GERALDINE AND THE DUKE

N^o. 3.

Molto moderato

Musical score for the beginning of the duet, featuring piano accompaniment for strings and woodwind. The score is in 2/4 time and B-flat major. The tempo is marked "Molto moderato". The piano part is marked *p*. The woodwind part is marked "Strings & wood wind". The score includes a first ending marked "1ed." and a second ending marked "2ed.".

GERALDINE

Musical score for Geraldine's vocal entry. The score is in 2/4 time and B-flat major. The tempo is "Molto moderato". The vocal line is marked "GERALDINE" and "She was". The piano accompaniment is marked "wood wind" and "Strings". The score includes a first ending marked "1ed." and a second ending marked "2ed.".

Moderato grazioso

Musical score for the vocal line and piano accompaniment. The score is in 2/4 time and B-flat major. The tempo is marked "Moderato grazioso". The vocal line is marked "dain - ty as a fair - y, Of some sto - ry leg - end - a - ry, Just a". The piano accompaniment is marked "Flute" and "Flute". The score includes a first ending marked "1ed." and a second ending marked "2ed.".

tri - fle mer - ce - na - ry I re - gret, ————— Tho' she

Oboe

led on his ad - van - ces, Heard his pas - sion - ate ro - man - ces, She con -

Molto moderato
with quiet passion and sustained

geal'd his ar - dent glan - ces When they met. In the

Oboe

Harp

Ad. *Ad.*

dim - ness of twi - light he told his love, And

Flute & Oboe

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

o-ver and o-ver he cried: I

Ped.

love you, yes, love you, And

Here with voice

Ped.

wish you to be my bride." All

Ped.

blush-ing she whis-per'd, "I'm young and shy, But

Ped.

if you are real - ly sin - cere, I'll

And. *And.* *And.* *And.*
with intensity

love you, yes, love you, If you'll

lunga *And.* *And.* *And.* *And.* *

give me ten thou - sand a year.

THE DUKE

With a

dol - ce far ni - en - ti He said: "Ten, why, make it twen - ty", "Ten will

do", she said, "that's plen - ty," "Name the day" Af - ter

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "do", she said, "that's plen - ty," "Name the day" Af - ter. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

mar-riage he grew cold - er, Nev - er lost a chance to scold her, When she

The second system continues the vocal line and piano accompaniment. The lyrics are: mar-riage he grew cold - er, Nev - er lost a chance to scold her, When she. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

L'istesso tempo

asked for mon - ey told her "Go a - way." In the

The third system begins with the tempo marking "L'istesso tempo". The vocal line and piano accompaniment continue. The lyrics are: asked for mon - ey told her "Go a - way." In the. The piano accompaniment includes dynamic markings of *p* (piano) and a change in the bass line's rhythm.

dim-ness of twi - light she told her love, And

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: dim-ness of twi - light she told her love, And. The piano accompaniment features a more active bass line and a melodic line in the right hand.

o-ver and o-ver she cried: _____ "I

Red. Red. Red. Red.

love you, yes, love _____ you, And

Red. Red. Red. Red. *

when I be - came your bride, _____ You

prom-ised to give me a ti - dy sum. It's

Red. Red. Red. Red. Red.

long o - ver due, hub - by dear, So,

Ped. *Ped.* *Ped.* *Ped.*

tell me, come tell me, Where's my

Ped. *Ped.*

GERALDINE
agitato

He got madder than a hatter, And he
lit-tle ten thou-sand a year."

agitato
mf Strings, Wood Wind, Horns

raised an aw-ful clat-ter, But she was a good stand-pat-ter, Heav-en

mf

THE DUKE

knows. ——— Then they said things to each oth - er, Till she

wir - ed for her moth - er, And he told his bach - 'lor broth - er all his

riten. All his woes, All his woes. In the *pp*

woes, All his woes. In the *pp*

Flute
colla voci

L'istesso Tempo

dim-ness of twi-light he told his love, And

dim-ness of twi-light he told his love, And

pp

ped. *ped.* *ped.* *ped.* *ped.*

o-ver and o-ver he cried: "Oh, leave

o-ver and o-ver he cried: "Oh, leave

ped. *ped.* *ped.* *ped.* *ped.*

me, yes, leave me, You'll nev-er more be my

me, yes, leave me, You'll ne'er more be my

ped. *ped.* *ped.* *

bride." All blush-ing, she whis-per'd: "I'm young, but
 bride, my bride." All blush-ing, she whis-per'd: "I'm young, but

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. There are some markings like '7' and 'Ped.' in the piano part.

wise, And if you are real-ly sin - cere, I'll
 wise, And if you are real-ly sin - cere, I'll

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. There are some markings like 'Ped.' in the piano part.

leave you, yes, leave you, If you'll
 leave you, yes, leave you, If you'll

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. There are some markings like 'Ped.' in the piano part.

give me ten thou-sand a year. _____

give me ten thou-sand a year. _____

p

p

p

ed.

Detailed description: This block contains a vocal line and a piano accompaniment. The vocal line consists of two staves, both in a B-flat major key signature. The lyrics are "give me ten thousand a year." followed by a long horizontal line. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. Dynamics include piano (*p*) and a fermata (*ed.*) at the end of the first measure.

DANCE
Moderato semplice
> very daintily

pp Strings & Oboe

Detailed description: This block shows the beginning of a piano piece titled "DANCE". It is in a grand staff with a B-flat major key signature. The tempo is "Moderato semplice" and the performance instruction is "> very daintily". The dynamics are marked *pp* (pianissimo) for "Strings & Oboe". The music features a delicate melody in the right hand and a supporting accompaniment in the left hand.

Detailed description: This block continues the piano accompaniment from the previous section. It maintains the same key signature and tempo, with a consistent rhythmic and melodic structure.

Detailed description: This block concludes the piano accompaniment section. It features a final cadence with a fermata over the final chord.

No. 4

ANNABELLE, MRS. V, AND COL. V

ANNABELLE
Moderato grazioso

I can-not un-der-stand a bit, when all is

p Oboi
Viola
Strings

done and said Why girls are brought in-to this world for noth-ing

Woodwind

but to wed; A ma-tri-mo-nial bar-be-cue, the so-cial

mar-riage mart, That's all we're real-ly meant for, and we're per-fect in the

ten. *ten.*

colla voce

ANNABELLE *semplice*

part. When I was but a ti - ny tot, a trust - ing

Mrs. V she

p semplice Strings

lit - tle girl, My nurse taught me to primp and puff, be - rib - bon,

Her her

and be - curl; To smirk and smile and talk with ease, to move with

Reeds

pp

style and grace, To deck my - self in clothes that match the con - tour

Flute

Strings

mf

of my face. O why did cru - el fate or - dain that I be -

col canto

came a miss? Would that I al - ways had re - tained the ig - no -

rance that's bliss, And stayed for - e - ver and a day in child - hood's

dim. *crescendo*

fair - y land Where ev - 'ry - one and ev - 'ry - thing are good and pure and

con canto

ANNABELLE
Valse Lento

pp semplice

grand. "Lit - tle Miss Muf - fet she sat on a

Mrs. V *pp*

"Lit - tle Miss Muf - fet she sat on a

Col. V *pp*

Clar. and Violin Violin

pp Cello *p semplice*

tuf - fet Eat - ing her curd and whey. — A - long came a

tuf - fet Eat - ing her curd and whey. — A - long came a

spi-der and sat down be - side her and fright-ened Miss Muf-fet a - way,

spi-der and sat down be - side her and fright-ened Miss Muf-fet a - way, a -

a - way,

Old moth-er Hub-bard she went to the cup-board To get her poor

way, Old moth-er Hub-bard she went to the cup-board To get her poor

dog-gy a bone" And all the rest, I loved the

dog-gy a bone"

best The sim - ple runes And pret - ty tunes, The win - some

ways And dear old lays, Ah dream,— dream,— dream,—

dim. calando

Strings

dream, of child - hood's hap - py days.——

hap - py days.—— 'Tis

hap - py days.——

p

Allegretto

Mrs. V.
bit-ter so to hear you speak, and mock of mar-riage mart.

Allegretto Woodwind Quite

The first system of music includes a vocal line for Mrs. V. with lyrics "bit-ter so to hear you speak, and mock of mar-riage mart." and a woodwind accompaniment. The tempo is marked "Allegretto".

If
free you are to lis-ten to the dic-tates of your heart

The second system of music includes a vocal line with lyrics "free you are to lis-ten to the dic-tates of your heart" and a piano accompaniment. The tempo is marked "Allegretto".

gold, or ti-tle, pride of rank, Do not ap-peal to you.

Per-

The third system of music includes a vocal line with lyrics "gold, or ti-tle, pride of rank, Do not ap-peal to you." and a piano accompaniment. The tempo is marked "Allegretto".

Con moto
Lightly but not too fast

haps a lit-tle moun-tain home more ful-ly meets your view.

Oh love in a cot-tage is all ver-y well,
But that does-nt meet her

pizz. Clar.

I'm real-ly a - fraid I would sure-ly re - bel,
wish - es At

A break-fast of kiss - es served
 scrub-bing and wash - ing dish-es.

Violin arco

a lè - pi - cure Would no doubt be love - ly, though cloy - ing; But re -

rit.
 peat - ed for lunch - eon and din - ner, I'm sure, Would prove just a slight bit an -

rit. *colla voce*

a tempo

noy - ing _____ For your

most an - noy - ing _____ For your

most an - noy - ing _____

break-fast and lunch-eon and din-ner 'twould prove most an - noy-ing.

break-fast and lunch-eon and din-ner 'twould prove most an - noy-ing.

Leggiero

Not for your dar - ling daugh - ter, Not for your lov - ing child. —

pp Brass

Liv-ing on bread and wa - ter, Tru-ly is rath - er mild, — It

strings pizzicato

does - n't at all en - thuse me, And is - n't ex - act - ly

wild. — Not for your dar - ling daugh - ter, Not for

f

me. daugh - ter,

No! not for our dar - ling daugh - ter, Not for our lov - ing

No! not for our dar - ling daugh - ter, Not for our lov - ing

Tutti *p Full*

child. wa - ter,

child. — Liv - ing on bread and wa - ter, Tru - ly is rath - er

mild,

mild, Not for our lov - ing daugh - ter,

Not for our lov - ing

Not for your dar - ling daughter, not for me.

Not for our dar - ling daughter, not for she. If

child.

rit.

Mrs. V.
Più Lento, pesante

gold and ro-mance, rank and love, meet with your op - po - si-tion, Pray

p

poco marcato il tema

ANNABELLE
lunga

tell us, if you know yourself, what is your real am - bi-tion? In

Tempo Marcia brillante

days of old, the suit - or bold _____ Risk'd all for

Woodwind

Strings

la - dy fair, _____ Rode forth with steed to gal - lant

deed, _____ To fight, and do, and dare, _____ A

sol-dier's bride with pomp and pride, _____ Is what I'd

like to be. _____ A man who leads, nor dan - ger

heeds, _____ Is the kind of man for me. _____

— A sol-dier's bride with pomp and pride, Is what I'd like to

pp Brass

be; A man who leads, nor dan-ger heeds, Is the kind of man for

f *p*

me. With foes

Cello and Horn

pp dolce *pp leggiero*

round him press - ing, What - ev - er the con - flict's

tide, No fear e'er con - fess -

ing, I'd fol-low close by his side. The

boom - ing of can - non, and rat-tling of

(The guests saunter into drawing room)

 drum and fife, With trump - et

sound- ing, ——— And hearts re - bound - ing, That is life.

The first system consists of a vocal line in a single staff and a piano accompaniment in two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords marked with a '7'.

PRINCIPALS WITH CHORUS

SOP. *f* With foes round him press - - ing What -

TEN. *f* With foes round him press - - ing What -

BASS *f* With foes round him press - - ing What -

f Full Orchestra

The second system contains three vocal staves (Soprano, Tenor, and Bass) and a piano accompaniment for the Full Orchestra. The vocal parts are marked with a forte (*f*) dynamic. The lyrics are: "With foes round him press - - ing What -". The piano accompaniment is also marked with a forte (*f*) dynamic and includes a variety of rhythmic patterns and chords.

ev - er the con - flict's tide ——— No fear

ev - er the con - flict's tide ——— No fear

The third system continues the vocal and piano parts from the previous system. It features two vocal staves and a piano accompaniment. The lyrics are: "ev - er the con - flict's tide ——— No fear". The piano accompaniment includes a prominent melodic line in the right hand and a supporting bass line in the left hand.

e'er con - fess - - ing I'd fol - low close by his

e'er con - fess - - ing I'd fol - low close by his

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key signature and 4/4 time. The lyrics are "e'er con - fess - - ing I'd fol - low close by his". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

side ————— The boom - - ing of can -

side ————— The boom - - ing of can -

The second system continues the vocal and piano parts. The lyrics are "side ————— The boom - - ing of can -". The piano accompaniment includes a complex rhythmic pattern with triplets and sixteenth notes in the right hand.

non, And rat - tling of drum and fife ————— With

non, And rat - tling of drum and fife ————— With

The third system continues the vocal and piano parts. The lyrics are "non, And rat - tling of drum and fife ————— With". The piano accompaniment features a mix of eighth and sixteenth notes, with some chords in the right hand.

trump - - et sound - ing ——— And hearts re - bound - ing,

trump - - et sound - ing ——— And hearts re - bound - ing,

That is life. ——— Hark! the Gat - ling gun,

That is life. ——— Hark! the Gat - ling gun,

Gat - ling gun, Gat - ling gun, Hark! the Gat - ling gun

Gat - ling gun, Gat - ling gun, Hark! the Gat - ling gun

ANNABELLE

Gat-ting gun, Gat-ting gun, Hark! the Gat-ting gun!

Gat-ting gun, Gat-ting gun, Hark!

This system contains the first vocal entry. The vocal line (treble clef) has lyrics: "Gat-ting gun, Gat-ting gun, Hark! the Gat-ting gun!". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *f* and *p*.

ALL ANNABELLE ALL (roll tongue)

Hark! the Gat-ting gun! Br With

Hark! Br With

This system contains the second vocal entry. The vocal line (treble clef) has lyrics: "Hark! the Gat-ting gun! Br With". The piano accompaniment (grand staff) continues with a rhythmic pattern. Dynamics include *f*, *p*, and *ff*.

foes round him press - ing, What - ev - er the

foes round him press - ing, What - ev - er the

This system contains the third vocal entry. The vocal line (treble clef) has lyrics: "foes round him press - ing, What - ev - er the". The piano accompaniment (grand staff) continues with a rhythmic pattern. Dynamics include *f* and *ff*.

con - flict's tide _____ No fear e'er con -

con - flict's tide _____ No fear e'er con -

fess - - ing, She'd fol - low close by his side. _____

fess - - ing, She'd fol - low close by his side. _____

The boom - ing of can - - non, And

The boom - ing of can - - non, And

rat-tling of drum and fife, ————— With trump -

rat-tling of drum and fife, ————— With trump -

rat-tling of drum and fife, ————— With trump -

et sound-ing. ————— And hearts re-bound-ing That is

et sound-ing. ————— And hearts re-bound-ing That is

et sound-ing. ————— And hearts re-bound-ing That is

life! _____

life! _____

life! _____

p (Exeunt all save Annabelle)

Vocal Scherzo: "This is my Busy Day."

ANNABELLE, GERALDINE, GLADYS, HELEN, VERONICA,
JACK, THE DUKE AND THE THREE SMITHS.

Nº 5

Tempo di Scherzo

ANNABELLE

GERALDINE

GLADYS

VERONICA
&
HELEN

JACK

THE DUKE

JAMES,
JOHN,

JERRY.

THE SMITHS

Full Orchestra

PIANO

ff *molto brillante*

Oh bus - y I'll be as a bee or a
up with the lark and to bed with the

Woodwind and Strings
p *leggiero*

The image shows a musical score for a vocal piece. It consists of eight staves. The first seven staves are vocal staves, each containing a vocal line with lyrics. The eighth staff is a piano accompaniment for woodwind and strings. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "Oh bus - y I'll be as a bee or a up with the lark and to bed with the". The piano accompaniment is marked "Woodwind and Strings" and "p leggiero".

He's bus - y as
His break-fast at

beav-er, I'm burn - ing all o - ver with work-ing-man's fe-ver, Yes bus - y as
roos-ter, Not keep - ing late hours as I for - mer - ly us-ter, My break-fast at

I'm burn - ing all o - ver with work-ing-man's fe-ver, Yes bus - y as
Not keep - ing late hours as he for - mer - ly us-ter, His break-fast at

Oboi

The musical score consists of nine staves. The first five staves are vocal lines in G major (one flat). The sixth staff is a piano accompaniment line in G major. The seventh staff is another vocal line in G major. The eighth staff is a piano accompaniment line in G major. The ninth staff is an Oboe part in G major. The lyrics are written below the vocal lines.

sev - en - teen twin - lets of Si - am,
day-break, his sup - per at sun-down,

You will? Well you won't be so bus - y as
On Sun-day to Co-ney, you sure - ly will

sev - en - teen twin - lets of Si - am,
day-break, my sup - per at sun-down,

sev - en - teen twin - lets of Si - am,
day-break, his sup - per at sun-down,

You will? Well you won't be so bus - y as
On Sun-day to Co-ney, you sure - ly will

Flute

You have to ex-
 In id-ling a

I am.
 run down.

For bee-like, im - prov-ing the shin - ing young min-ute,
 I will if they'll charge but one fare on the trol - ley,

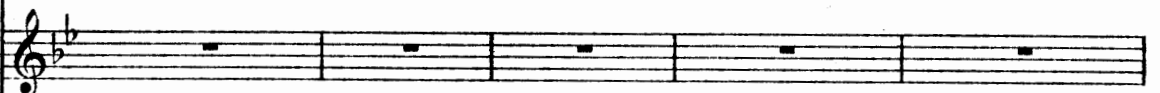
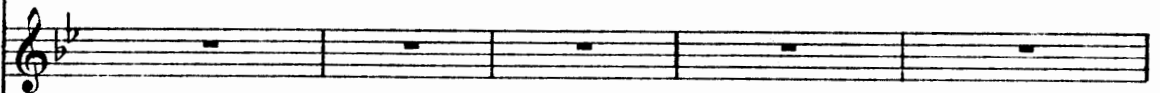
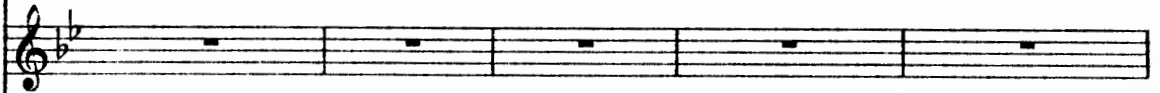
The shin - ing young min-ute,
 One fare on the trol - ley,

I am.
 run down.

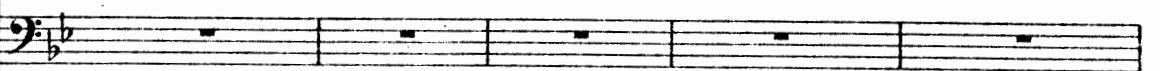
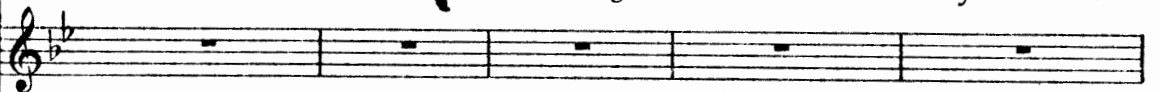
p



tract all the sweetness that's in it,
min - ute to you is a fol - ly,



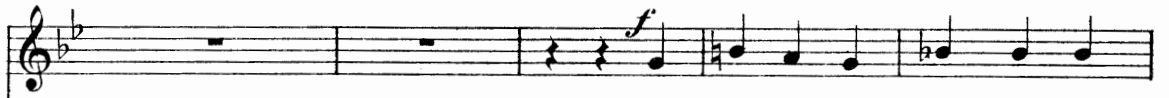
It's beast - ly to work when you're
Eight hours a day will be



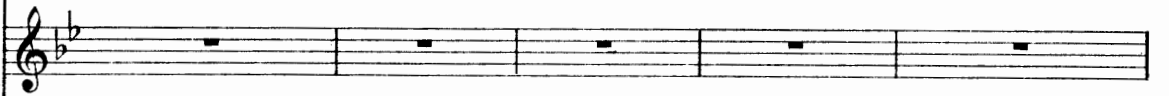
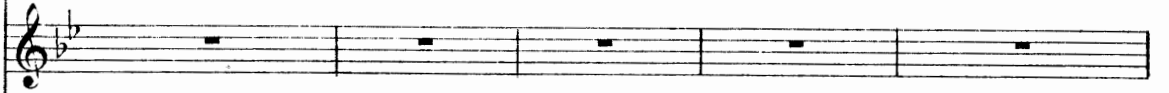
Woodwind



rich as a bank-er, For man-u-al la-bor I nev-er did
hard-ly e-nough work, For one like your-self who is pin-ing for



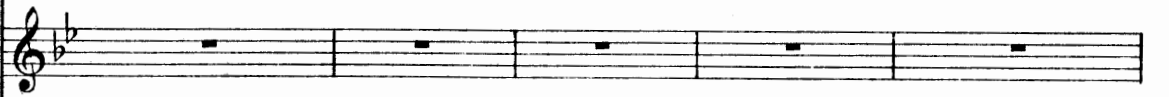
No mid-night co - til - lions, You
An ab - so - lute pas - sion, Ex -



No five o'clock teas, and no mid-night co - til - lions,
To la-bor all day I've an ab - so - lute pas - sion,



han - ker,
tough work,



wont have much lei-sure to count up your mil - lions,
cuse me, dear Jack, but you're not in the fash - ion,

Oh am - bi - tious

Oh am - bi - tious

p *f* *p*

Detailed description: This is a page of a musical score, page 92. It features a vocal line with lyrics and a piano accompaniment. The vocal line consists of two systems of staves. The first system has two staves with lyrics: "wont have much lei-sure to count up your mil - lions, cuse me, dear Jack, but you're not in the fash - ion,". The second system has two staves with lyrics: "Oh am - bi - tious". The piano accompaniment is shown in a grand staff (treble and bass clefs) at the bottom of the page. It includes dynamic markings: *p* (piano) and *f* (forte). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

To work like the typ - ic - al

man we hope you will be a - ble, To work like the typ - ic - al

man we hope you will be a - ble, To work like the typ - ic - al

Don't let up a min-ute, tho' flur-ried and

Tro-jans of fa-ble. Don't let up a min-ute, tho' flur-ried and

Tro-jans of fa-ble. Don't let up a min-ute, tho' flur-ried and

Don't let up a min-ute, tho' flur-ried and

Tro-jans of fa-ble. Don't let up a min-ute, tho' flur-ried and

f

diz - zy Your watch - word is "Work," and your mot - to "Get Bus - y," Get

diz - zy Your watch - word is "Work," and your mot - to "Get Bus - y," Get

diz - zy My watch - word is "Work," and my mot - to "Get Bus - y," Get

diz - zy My watch - word is "Work," and your mot - to "Get Bus - y," Get

(senza pause)

Bus - - - - - y'' Go Get *f*

Bus - - - - - y'' Go Get *f*

Bus - - - - - y'' Go Get *f*

Bus - - - - - y'' Go Get *f*

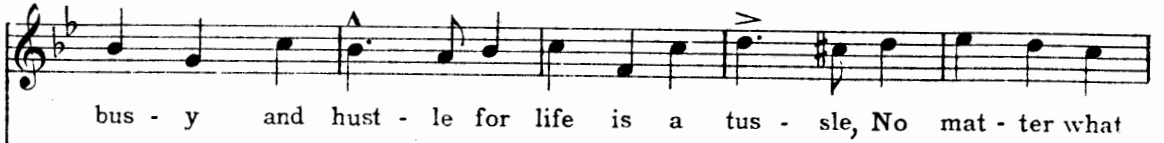
Bus - - - - - y'' Go Get *f*

Bus - - - - - y'' Go Get *f*

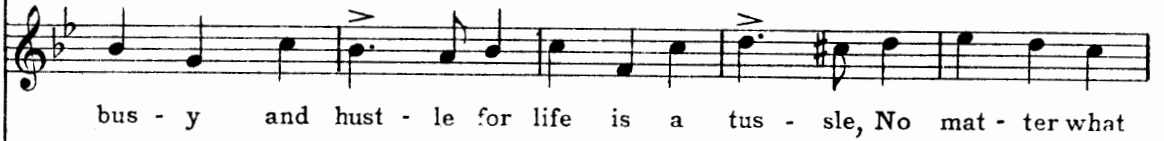
Bus - - - - - y'' Go Get *f*

Bus - - - - - y'' Go Get *f*

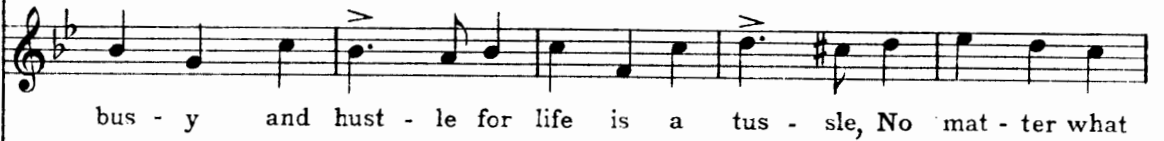

ff p
(senza pause)



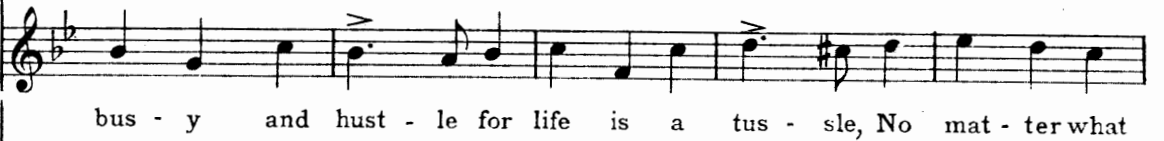
bus - y and hust - le for life is a tus - sle, No mat - ter what



bus - y and hust - le for life is a tus - sle, No mat - ter what



bus - y and hust - le for life is a tus - sle, No mat - ter what



bus - y and hust - le for life is a tus - sle, No mat - ter what



Full Orchestra

cir-cle you're in _____ And la - bor di - ur - nal, in -
 cir-cle you're in _____ And la - bor di - ur - nal, in -
 cir-cle you're in _____ And la - bor di - ur - nal, in -
 cir-cle you're in _____ And la - bor di - ur - nal, in -
 cir-cle you're in _____ And la - bor di - ur - nal, in -
 cir-cle you're in _____ And la - bor di - ur - nal, in -

ces - sant, e - ter - nal, One hard - ly knows where to be - gin, He's so

ces - sant, e - ter - nal, One hard - ly knows where to be - gin, He's so

ces - sant, e - ter - nal, One hard - ly knows where to be - gin, I'm so

ces - sant, e - ter - nal, One hard - ly knows where to be - gin, He's so

bus-y, Tho' so-cial ex-is-tence, looks nice from a dis-tance, It is-n't a
 bus-y, Tho' so-cial ex-is-tence, looks nice from a dis-tance, It is-n't a
 bus-y, Tho' so-cial ex-is-tence, looks nice from a dis-tance, It is-n't a
 bus-y, Tho' so-cial ex-is-tence, looks nice from a dis-tance, It is-n't a
 bus-y, Tho' so-cial ex-is-tence, looks nice from a dis-tance, It is-n't a
 bus-y, Tho' so-cial ex-is-tence, looks nice from a dis-tance, It is-n't a

lit - tle that way _____ It's both-er and wor-ry and hust-le, and

lit - tle that way _____ It's both-er and wor-ry and hust-le, and

lit - tle that way _____ It's both-er and wor-ry and hust-le, and

lit - tle that way _____ It's both-er and wor-ry and hust-le, and

lit - tle that way _____ It's both-er and wor-ry and hust-le, and

lit - tle that way _____ It's both-er and wor-ry and hust-le, and

hur - ry, For this is his bus - y day. _____ day. _____

hur - ry, For this is his bus - y day. _____ day. _____

hur - ry, For this is my bus - y day. _____ So day. _____

hur - ry, For this is his bus - y day. _____ day. _____

p *p*

The musical score consists of nine staves. The first seven staves are vocal parts, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "hur - ry, For this is his bus - y day. _____ day. _____" (first two staves), "hur - ry, For this is my bus - y day. _____ So day. _____" (third staff), and "hur - ry, For this is his bus - y day. _____ day. _____" (fourth and fifth staves). The sixth and seventh staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part includes dynamic markings *p* (piano) and repeat signs. The eighth and ninth staves are additional vocal parts, with the eighth staff in treble clef and the ninth staff in bass clef.

DANCE (Spanish barn)

Clar.

mf

f *p* *f* *p*

The first system of music is a piano accompaniment consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the right hand with eighth and sixteenth notes, and a harmonic accompaniment in the left hand with chords and moving bass lines.

The second system of music continues the piano accompaniment. It features dynamic markings such as accents (>) and slurs over notes in both hands. The melodic line in the right hand includes some chromatic movement.

The third system of music continues the piano accompaniment. It includes a double bar line in the middle of the system. The right hand has a more active melodic line with slurs and accents.

ALL

For this is my bus - y day. —
his

The fourth system of music is the piano accompaniment for the vocal line. It begins with a forte (*f*) dynamic marking. The right hand provides harmonic support for the vocal melody, while the left hand has a steady bass line. The system concludes with a double bar line.

Duet: "Never more"

No 6

JACK AND STUMPY

Molto Moderato

JACK

STUMPY

Strings pizz. Harp

p

Bassoon

The time is nigh to bid goodbye to fash-ion-a-ble frills;

You

pp

p

Red. * *Red.* * *col Red.*

For I

say the time has come to say good-bye?

nev - er more will dress, That is, to a wild ex-cess.

Then no

This system contains the first two systems of music. The top system is a vocal line with lyrics. The second system is a piano accompaniment with a treble and bass clef. The lyrics are: "nev - er more will dress, That is, to a wild ex-cess." and "Then no".

lon - ger will I tie your crim - son tie.

Give my

This system contains the third and fourth systems of music. The top system is a vocal line with lyrics. The second system is a piano accompaniment with a treble and bass clef. The lyrics are: "lon - ger will I tie your crim - son tie." and "Give my".

pok - er chips to broth-er, My pa - ja - mas send to moth-er, I will

This system contains the fifth and sixth systems of music. The top system is a vocal line with lyrics. The second system is a piano accompaniment with a treble and bass clef. The lyrics are: "pok - er chips to broth-er, My pa - ja - mas send to moth-er, I will".

wear a cot - ton "night - ie" till I die. Fare ye

Woodwind

leggiero

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics: "wear a cot - ton 'night - ie' till I die. Fare ye". The bottom staff is a piano accompaniment in bass clef. A woodwind part is indicated by the label "Woodwind" above the piano staff. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo/style marking "*leggiero*" is placed below the piano staff.

well, oh frills of fash - ion, Fare ye well, oh so - cial smirk, For your

This system contains the next two staves of music. The top staff is a vocal line in treble clef with lyrics: "well, oh frills of fash - ion, Fare ye well, oh so - cial smirk, For your". The bottom staff is a piano accompaniment in bass clef. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

slave has form'd a pas - sion For the nov - el - ty of work, Tho' Mar -

This system contains the final two staves of music. The top staff is a vocal line in treble clef with lyrics: "slave has form'd a pas - sion For the nov - el - ty of work, Tho' Mar -". The bottom staff is a piano accompaniment in bass clef. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

tin, and Del, and Sher - ry, and old Rei - sen-web - ber roar, In the

fu - ture they will see me nev - er - more, nev - er -
him

pp

more.

Is it to be good-bye to me, as

You cer - tain-ly have got to quickly trot,
 well as fash-ion's ways? I'm an

Oh my
 or - phan small and frail, And my poor old dad's in jail.

heart is sad-den'd at your sad-den'd lot.
 Who will put you in your bed, sir? When to

all the world you're dead, sir? You will miss your lit - tle Stum - py on the

Fare ye well, oh frills of fash-ion, Fare ye well oh so-cial smirk, For your spot.

leggiero

slave has form'd a pas - sion, For the nov - el - ty of work. Tho' the

Wal - dorf, Shan-ley's, Rec - tors And Im - pe - ri - al get sore, In the

This system contains the first two systems of a musical score. The top two staves are vocal lines in a soprano and alto register, with lyrics: "Wal - dorf, Shan-ley's, Rec - tors And Im - pe - ri - al get sore, In the". The bottom two staves are piano accompaniment, featuring a treble and bass clef. The music is in a minor key and 4/4 time.

fu - ture they will see me nev - er - more, nev - er - more!

him

pp *p*

This system contains the next two systems of the musical score. The top two staves are vocal lines with lyrics: "fu - ture they will see me nev - er - more, nev - er - more!" and "him". The bottom two staves are piano accompaniment. Dynamic markings *pp* and *p* are present. The piano part features a melodic line in the treble clef and a bass line in the bass clef.

ACTION DANCE
Clar.

This system introduces the "ACTION DANCE" section. It features a clarinet part (labeled "Clar.") in the top staff and piano accompaniment in the bottom two staves. The clarinet part consists of eighth-note patterns with triplets. The piano accompaniment provides a rhythmic foundation with eighth-note chords and bass lines.

This system continues the "ACTION DANCE" section. The clarinet part (top staff) and piano accompaniment (bottom two staves) maintain the rhythmic and melodic patterns established in the previous system, with triplets and eighth-note figures.

This system concludes the "ACTION DANCE" section. The clarinet part (top staff) and piano accompaniment (bottom two staves) continue with the established rhythmic and melodic patterns, ending with a final cadence.

Finale I

No. 7

Moderato e leggiero e grazioso a la breve

ANNABELLE

THE DUKE

Flute, Violin

p Tutti

Most om-nis-cient maid, I would by your aid, Ger-al-dine to
 Strings & Clar.

mockingly

Do you love her true, Does she love you

has-ten, in-to say - ing yes,

too? That you have not

That I have not asked her, I con - fess,

This system contains the first vocal line with lyrics "too? That you have not" and the second vocal line with lyrics "That I have not asked her, I con - fess,". Below the vocal lines is a piano accompaniment consisting of a grand staff with treble and bass clefs.

asked her, you con - fess

That I have not, that I have not ask'd her, I con -

Strings

This system contains the continuation of the vocal lines. The first vocal line has lyrics "asked her, you con - fess" and the second vocal line has lyrics "That I have not, that I have not ask'd her, I con -". Below the vocal lines is a piano accompaniment with a section labeled "Strings" in the treble clef.

Then how do you think the maid - en can say yes? Has she answer'd

fess.

Flute

Reed

p Horns

This system contains the final vocal line with lyrics "Then how do you think the maid - en can say yes? Has she answer'd" and the word "fess." on the line below. Below the vocal lines is a piano accompaniment with sections labeled "Flute", "Reed", and "*p* Horns".

"no," Said that you should go, And in-form'd you that your pleading was of no a-

Strings

Bassoon

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "no," Said that you should go, And in-form'd you that your pleading was of no a-. The piano accompaniment consists of a grand staff with a treble and bass clef. The strings are indicated by a bracket above the treble staff, and the bassoon is indicated by a label below the bass staff.

vail?

appassionata

Nei - ther yea nor nay Would she plain - ly

Oboi

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line has lyrics: vail? and Nei - ther yea nor nay Would she plain - ly. The tempo/mood is marked *appassionata*. The piano accompaniment includes an oboe part indicated by a label above the treble staff.

Ah, nei - ther yea nor nay Would she plain - ly

say,

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line has lyrics: Ah, nei - ther yea nor nay Would she plain - ly and say, on a separate line below. The piano accompaniment continues with the same instrumentation as the previous systems.

say. A most sig - nif - i - cant de-tail, Make pro - fes-sion warm,

Flute

Cap-ture her by storm, Tell her how you're eat-ing out your heart in grief!

rit.
These are some that always win be-

Oh I pray sug-gest Vows that are the best.

rit.

Andante con moto

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics: "lief: By the stars, Ven - us, Mars, By the". The bottom staff is a piano accompaniment. The tempo is marked "Andante con moto".

This system contains the next two staves. The top staff continues the vocal line with lyrics: "dash-ingsplashing,wave-lets of the sea, By the woo-ing,cooing,dove-lets in the". The bottom staff is the piano accompaniment. The tempo "Andante con moto" is repeated above the staff.

This system contains the final two staves. The top staff continues the vocal line with lyrics: "tree, By the lark-ing,spark-ing,lamb-kins on the lea; Hear my". The bottom staff is the piano accompaniment. The tempo "Andante con moto" is repeated above the staff.

plea, I love thee! Your own lov-ey, dov-ey, I shall ev-er

be. In the twi-ght and the dawning, In the night and noon and morning, When you

smile and when you're yawn-ing, I'll love thee. *rit.* *a tempo*

GERALDINE

Mrs. V. Oh fic-kle he!

JACK My daughter she!

THE DUKE Oh fic-kle she! *p* *Andante amabile*

STUMPY By the

What do I see?

rit. *a tempo* *pp*

pp.

Ah, by the stars! Great sol-dier, Mars! By the

Why by the stars? His ac-tion jars!

pp.

Oh bless the stars! Great sol-dier, Mars!

Oh hang the stars! Go take the cars!

stars, Ve-nus, Mars, By the

pp.

Oh hang the stars, Go take the cars!

dash-ing, splash-ing wave-lets of the sea. By the

He is swear-ing oaths he ought to swear to

He is tell-ing of his home be-yond the

Hang the dash-ing, splash-ing wave-lets in the

dash-ing, splash-ing wave-lets of the sea, of the sea. By the

Bah!

woo - ing, coo - ing dove - lets in the tree By the
 me, And the coo - ing, woo - ing lamb - kins out at
 sea, And the coo - ing, woo - ing lamb - kins out at
 tree, And the coo - ing, woo - ing lamb - kins out at
 coo - ing, woo - ing lamb - kins on the tree, — on the tree, By the
 Bah!

lar - king, spar - king lamb - kins on the lea;
 sea, I can ver - y plain - ly see,
 sea, I can ver - y plain - ly see,
 sea, This is much to much for me,
 lar - king, spar - king lamb - kins on the lea, — on the lea, Hear my
 Bah!

I like your plea, I love but thee, Your own
 She likes his plea, He loves but she,
 She hears his plea, He loves but thee,
 Oh Duk - ey flee, She loves not me,
 plea, I love thee, Your own
 Oh Duk - ey flee, She puz - zles me,

lov - ey, dov - ey, I shall ev - er be, In the
 Her own toots he'll ev - er be, In the
 Her own toots he'll ev - er be, In the
 Her own toots he'll ev - er be, In the
 lov - ey, dov - ey I shall ev - er be, In the
 In the
 Bah!

twi-light and the dawn-ing, In the night and noon and morn-ing When you
 twi-light and the dawn-ing, In the night and noon and morn-ing When you
 twi-light and the dawn-ing, In the night and noon and morn-ing When you
 twi-light and the dawn-ing, In the night and noon and morn-ing When you
 twi-light and the dawn-ing, In the night and noon and morn-ing When you

allargando smile and when you're yawn-ing She'll love thee. *a tempo* She'll love but
 smile and when you're yawn-ing She'll love thee. *p*
 smile and when you're yawn-ing She'll love thee.
 smile and when you're yawn-ing She'll love thee.
 smile and when you're yawn-ing I'll love thee. I love but thee,
 smile and when you're yawn-ing She'll love thee.

allargando *a tempo* Horn

thee. She loves but
thee. She loves but
He loves but she,
He loves but she,
I love but thee, I love but thee,
Strings

thee. In the
thee. In the
She loves but thee, In the
She loves but thee, In the
I love but thee, I love but thee. The
In the

twi-light and the dawning, In the noon-time and the morning, I will love but
 twi-light and the dawning, In the noon-time and the morning, She will love but
 twi-light and the dawning, In the noon-time and the morning, She will love but
 twi-light and the dawning, In the noon-time and the morning, She will love but
 twi-light and the dawning, In the noon-time and the morning, I will love but
 twi-light and the dawning, In the noon-time and the morn, she'll love but

(unaccompanied) pp

thee.
 thee.
 thee.
 thee.
 thee, I'll love but thee.
 thee.

Recit. Shakes hands with Duke; embraces Annabelle.
 My son, my bless-ings on your

Tutti
f Recit.

Allegretto

A most a-mus-ing sit - u - a - tion.

Ac -

Grace; My child, this is your prop - er place.

Allegretto

Strings

p

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line in treble clef with lyrics 'A most a-mus-ing sit - u - a - tion.' and an accompaniment line in treble clef. The second system continues the vocal line with 'Ac -' and an accompaniment line. The third system has a vocal line with lyrics 'Grace; My child, this is your prop - er place.' and an accompaniment line. The fourth system has a vocal line and an accompaniment line. The fifth system has a vocal line and an accompaniment line. The sixth system is the beginning of a piano accompaniment section, with a treble clef line starting with a piano (*p*) dynamic and a bass clef line. The tempo is marked 'Allegretto' and the instrument is 'Strings'.

cept my heart's con grat - u - la - tion.

I'd

I pray you heed not what you saw

Detailed description: This system contains the second two systems of a musical score. The top system has a vocal line in treble clef with lyrics 'cept my heart's con grat - u - la - tion.' and an accompaniment line in treble clef. The second system continues the vocal line with 'I'd' and an accompaniment line. The third system has a vocal line with lyrics 'I pray you heed not what you saw' and an accompaniment line. The fourth system has a vocal line and an accompaniment line. The fifth system has a vocal line and an accompaniment line. The sixth system is the beginning of a piano accompaniment section, with a treble clef line and a bass clef line.

(to Duke) *accel.*

You base de - ceiv - er! You

Oh bliss!

like to crack him in the jaw!

Oh rot!

accel.

said I was your sweet - est sweet, I'll wreak my venge - ance, I'll

f

wed the first man that I meet.

JACK (to Annabelle)

Oh base de - ceiv - er, Hard-

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with the lyrics 'wed the first man that I meet.' The second staff is a vocal line for Jack, starting with 'Oh base de - ceiv - er, Hard-'. The piano accompaniment is on the bottom two staves, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand. Dynamics include a forte (*f*) section and a piano (*p*) section.

heart - ed maid, Sy - ren - ic cheat, I'll wreak my ven - ge - ance, I'll

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal lines are on the top two staves, and the piano accompaniment is on the bottom two staves. The piano part continues with its characteristic rhythmic patterns and harmonic support.

(Geraldine and Jack turn and look at each other with measured stride they come face to face.)

wed the first girl that I meet.

The third system of the musical score begins with a stage direction: '(Geraldine and Jack turn and look at each other with measured stride they come face to face.)'. The vocal line on the top staff starts with 'wed the first girl that I meet.' The piano accompaniment on the bottom two staves features a more complex rhythmic pattern with many sixteenth notes and rests, providing a dramatic accompaniment to the vocal line.

GER. (to Jack) *f* (They embrace effusively.)

JACK. *f* I'm yours!

I'm yours!

DUKE (aside)

This is ver - y bad, But

p con moto

I'm no blooming cad, I'll make it quite al - right for An - na -

belle. Miss Van - de - vere, I pray, Please

ANNA. (They join hands, Mrs. V. in pantomime blesses them.)

name our wed-ding day. Just when 'twill be I can - not

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "name our wed-ding day. Just when 'twill be I can - not". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

(Ger. running towards music room, throwing open portiere, beckons to guests.)

tell.

Allegro furioso

ff (Mr. and Mrs. Pompton enter.)

The second system of the musical score begins with a vocal line in treble clef, starting with the word "tell." followed by a rest. Below the vocal line, the tempo is marked "Allegro furioso" and the dynamic is "ff". The piano accompaniment is in grand staff and features a driving, rhythmic accompaniment with many sixteenth notes. The lyrics "(Mr. and Mrs. Pompton enter.)" are placed above the piano part.

I pray you, all, my friends, appear
And tidings of great import hear.
Duke Branford North Fitz-Somerset
And Earl the fourth Plantagenet
And Percy, Max, and Knight as well,
Of Halifax and then Pall Mall
Is pledged to marry Annabelle.

The third system of the musical score features a vocal line in treble clef with the lyrics: "I pray you, all, my friends, appear And tidings of great import hear. Duke Branford North Fitz-Somerset And Earl the fourth Plantagenet And Percy, Max, and Knight as well, Of Halifax and then Pall Mall Is pledged to marry Annabelle." The piano accompaniment is in grand staff and provides a steady accompaniment for the vocal line.

Tempo di Marcia, leggiero

ff Tutti Full Orchestra

GERALDINE

A Duch-ess so grand of Brit-ain's best brand, Our An-na - belle soon will be

Flute

p

made, The ways she'll af - fect of Eng-land's e - lect, In pomp and pur - ple all ,ar-

rayed; The King she will meet quite *en-fa-mille*, I wish I were she, and she were

me, A crown on her head by day and in bed To tell her from com-mon *bour-geoi-*

ANNABELLE

Al-low me to state,

GERALDINE

sie. She'll sit on a throne of

DUKE

Be-fore it's too late,

p

GER.

plush.

JACK

SOP.

TENOR

BASS

I wish them

All hail to the twain, Long may they reign!

All hail to the twain, Long may they reign!

mf

GERALDINE

JACK

hail-ing and rain-ing and slush

Ah, with a ti - ar - ra ra ra ra ra ra

ANNABELLE

f dim.
 ray. Ah with a ti - ar - ra ra ra ra ra ra ra

GERALDINE

ra ra ra ra ray.

Mrs. V.

f dim.
 ray. Ah with a ti - ar - ra ra ra ra ra ra

JACK

DUKE

f dim.
 ray. Ah with a ti - ar - ra ra ra ra ra ra

STUMPY

CHORUS

f dim.
 ray. Ah with a ti - ar - ra ra ra ra ra ra

ray. Ah with a ti - ar - ra ra ra ra ra ra

f dim.



ra ra ra ra ray.
A - vis - - it - ing at Wind - sor
ra ra ra ra ray.
ra ra ra ra ray. A - vis - - it - ing at Wind - sor
ra ra ra ra ray.
ra ra ra ra ray.
ra ra ra ra ray.
ra ra ra ra ray.
ra ra ra ra ray.



Clarinet
dolce p

Cas - tle twice a day, Go - ing to the Tower —

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "Cas - tle twice a day, Go - ing to the Tower —". The piano accompaniment is in G major and features a steady eighth-note bass line in the left hand and chords in the right hand.

Al - most ev - 'ry hour, — And driv - ing to the Ab - bey

The second system continues the musical score. The vocal staves have the lyrics "Al - most ev - 'ry hour, — And driv - ing to the Ab - bey". The piano accompaniment continues with similar rhythmic patterns and chord progressions.

With your pri - vate cab - by, As be - fits your ver - y, ver - y high de -

The third system concludes the musical score. The vocal staves have the lyrics "With your pri - vate cab - by, As be - fits your ver - y, ver - y high de -". The piano accompaniment ends with a final chord.

gree. _____ Car - ry - ing a scep - ter

Cornets and Horns
Clar.

p

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "gree." followed by a long line, then "Car - ry - ing a scep - ter". The bottom two staves are piano accompaniment in G major, with a treble clef and bass clef. The piano part includes a dynamic marking of *p* and is labeled "Cornets and Horns" and "Clar.".

down through Re - gent Street, In - to Pic - ca - dil - ly,

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "down through Re - gent Street, In - to Pic - ca - dil - ly,". The bottom two staves are piano accompaniment in G major, with a treble clef and bass clef.

Don't you care how sil - ly, Trot - ting in your suite a

Detailed description: This system contains the fifth and sixth systems of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "Don't you care how sil - ly, Trot - ting in your suite a". The bottom two staves are piano accompaniment in G major, with a treble clef and bass clef.

bunch of the *élite* — Then you will be a real gran - dee.

JACK

— The choir will croon a nigger-y tune, When An-nabelle has chang'd her name, And marries the

Duke In sword and per-uke And joins the *crème de la la crème*, A house they will

have in Gros-venor Square, It's al-most too much for me to bear, And lackeys a

ANNA

JACK

score May-be twenty four All dressed in knee pants and pow-der'd hair.

THE DUKE

My friend I im-

ANNA

Pray say noth-ing more,

GERALDINE

Sing hur-rah, and hur-rah hur-ray

JACK

plore,

CHORUS

Long live these

Long live these

And for my part you may add one more day, With a ti -
peers One hun-dred years.
peers One hun-dred years.

This block contains the first system of the musical score. It features a vocal line at the top with lyrics, two piano accompaniment staves, and a grand piano section at the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

ANNA *dim.*
ray. Ah with a ti -
GERALDINE *dim.*
ray. Ah with a ti -
Mrs. V. *dim.*
ray. Ah with a ti -
JACK
a - ra ra ra ra ra ra ra ray.
DUKE *dim.*
ray. Ah with a ti -
STEMPY *dim.*
ray. Ah with a ti -
dim.
ray. Ah with a ti -
dim.
ray. Ah with a ti -
dim.

This block contains the second system of the musical score. It features multiple vocal staves for ANNA, GERALDINE, Mrs. V., JACK, DUKE, and STEMPY, along with a grand piano section at the bottom. The lyrics for the vocalists are "ray. Ah with a ti -" followed by a diminuendo (*dim.*) marking. JACK has the lyrics "a - ra ra ra ra ra ra ray." The piano accompaniment continues with a right-hand melody and a left-hand bass line.

a - ra ra ra ra ra ra ra ra ra ra ra.

a - ra ra ra ra ra ra ra ra ra ra ra. A -

a - ra ra ra ra ra ra ra ra ra ra ra.

A -

a - ra ra ra ra ra ra ra ra ra ra ra.

a - ra ra ra ra ra ra ra ra ra ra ra.

a - ra ra ra ra ra ra ra ra ra ra ra.

a - ra ra ra ra ra ra ra ra ra ra ra.

a - ra ra ra ra ra ra ra ra ra ra ra.

dolce

vis - - it - ing at Wind - sor Cas - tle twice a day,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Go - ing to the Tow - er, Al - most ev - 'ry hour; — And

The second system continues the musical score. The vocal lines include a melisma with a long horizontal line under the word "hour". The piano accompaniment maintains its rhythmic pattern.

driv - - ing to the Ab - bey With your pri - vate cab - by, As be -

The third system concludes the musical score on this page. The vocal lines end with a final note, and the piano accompaniment concludes with a final chord.

fits your ver - y, ver - y, high de - gree.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are "fits your ver - y, ver - y, high de - gree." The music features a mix of eighth and quarter notes, with some longer note values in the vocal lines.

Car - - ry - ing a scep - tre down through Re - gent Street,

The second system continues the vocal and piano parts. The lyrics are "Car - - ry - ing a scep - tre down through Re - gent Street,". The piano accompaniment includes some chordal textures and moving bass lines.

In - to Pic - ca - dil - ly, Don't you care how sil - ly, Trot - ing

The third system contains the lyrics "In - to Pic - ca - dil - ly, Don't you care how sil - ly, Trot - ing". The piano accompaniment features a steady eighth-note bass line and chordal accompaniment in the right hand.

in your suite a bunch of the e - lite, — Then you will be a real gran -

The fourth system concludes the page with the lyrics "in your suite a bunch of the e - lite, — Then you will be a real gran -". The piano accompaniment continues with its characteristic rhythmic pattern.

A., G. & Mrs. V. (General dance)

dee. A - vis - - it - ing at Wind - sor Cas - tle twice a

dee. A - vis - - it - ing at Wind - sor Cas - tle twice a

A - vis - - it - ing at Wind - sor Cas - tle twice a

A - vis - - it - ing at Wind - sor Cas - tle twice a

J., DUKE & STUMPY

day, Go - ing to the Tow - er, Al - most ev - 'ry hour, — And

day, Go - ing to the Tow - er, Al - most ev - 'ry hour, — And

day, Go - ing to the Tow - er, Al - most ev - 'ry hour, — And

day, Go - ing to the Tow - er, Al - most ev - 'ry hour, — And

driv - - ing to the Ab - bey with your pri - vate cab - by, As be -

driv - - ing to the Ab - bey with your pri - vate cab - by, As be -

driv - - ing to the Ab - bey with your pri - vate cab - by, As be -

driv - - ing to the Ab - bey with your pri - vate cab - by, As be -

fits your ver - y, ver - y high de - gree. _____

fits your ver - y, ver - y high de - gree. _____

fits your ver - y, ver - y high de - gree. _____

fits your ver - y, ver - y high de - gree. _____

ff

(Enter A. D. T. Messenger boy) Messenger boy: "Telegram for Col. Vandevere." (The Col.

Car - - ry - ing a scep - tre down through Re - gent Street,
 Car - - ry - ing a scep - tre down through Re - gent Street,
 Car - - ry - ing a scep - tre down through Re - gent Street,
 Car - - ry - ing a scep - tre down through Re - gent Street,

takes telegram and reads; he shows great agitation, goes to Pompton and speaks under strong

In - to Pic - ca - dil - ly, Don't you care how sil - ly,
 In - to Pic - ca - dil - ly, Don't you care how sil - ly,
 In - to Pic - ca - dil - ly, Don't you care how sil - ly,
 In - to Pic - ca - dil - ly, Don't you care how sil - ly,

stress.) COL. V. "The Syndicate refuses to buy the Cuban-American mine. My broker tells

Trot - - ting in your suite a bunch of the *e - lite*, Then

Trot - - ting in your suite a bunch of the *e - lite*, Then

Trot - - ting in your suite a bunch of the *e - lite*, Then

Trot - - ting in your suite a bunch of the *e - lite*, Then

me I need five million dollars to protect my holdings. Pompton, as a Wall-street man, you'll help

you will be a real gran - dee.

you will be a real gran - dee.

you will be a real gran - dee.

you will be a real gran - dee.

me_ you'll help me out_ a loan?"

POMPTON: "I can't. All my money is in another deal!"

DANCE

(The dance continues, but very softly.)

Violin

pp

(Col. V. staggers and sinks into chair; Annabelle hastens to him.)

(Dance stops suddenly)

ff Full Orchestra

ANNABELLE. "What is it, father?"

(Gawkin listens)

Violin

sf

pp *tento*

Mrs. V. "Speak, what's happened?" COL. V. "We're absolutely ruined; penniless, paupers." intently then hurries off)

(Pompton to Mrs. Pompton) "I'm back of the Syndicate."
(Bus.)

Molto mod^{to}

pizz. Strings

(Enter kitchen help)

CHORUS OF KITCHEN HELPERS

TENORS

We have wait - ed six months for our pay. ———— And some

BASSES

Oboe and Strings

mon-ey we must have to-day. ——— If you can-not set-tle

now, There will be a jol-ly row, We won't lin-ger long-er but we'll a-

Allegro appassionata

ANNABELLE

What de-gra-da-tion, hu-mil-i-a-tion. I thought at
way. ———

Violin

(Indignantly tears off jewels and gives them to servants)

least that you were men. — Though we now scr - row, There comes a

Red. * Red. * Red. * Red. * Red. * Red. *

ANNA
mor - row, And fa-ther's star _____ will rise, his star will rise a - GER.

Mrs. V. *ff*
Her fa-ther's star _____ will rise, his star will rise a -

JACK *ff*
My hus-band's star _____ will rise, his star will rise a -

ff
Her fa-ther's star _____ will rise, his star will rise a -

STUMPY *ff*
Her fa-ther's star _____ will rise, his star will rise a -

SOP. I & II *ff*
Her fa-ther's star _____ will rise, his star will rise a -

TENOR *ff*
Her fa-ther's star _____ will rise, his star will rise a -

BASS *ff*
Her fa-ther's star _____ will rise, his star will rise a -

fff Cornets added

Red. *

CHORUS

L'istesso tempo

gain.

gain.

gain.

gain.

gain.

gain.

gain.

gain.

gain.

gain.

L'istesso tempo. *Molto moderato*

Woodwind and Strings

f

p

Strings

KITCHEN HELP (obsequiously)

Most po - lite - ly we bid you a - dieu, Thus con -

Oboe and Bassoon

cluding this bright in - ter - view, Tho' our ac - tions shocking

are, We are not par - tic - u - lar, When de - mand - ing wag - es when they are

Detailed description: The score is written in G major (one sharp) and 2/4 time. It consists of four systems. Each system has a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The vocal lines contain lyrics with hyphens indicating syllables across notes. The first system ends with 'Thus con -', the second with 'cluding this bright in - ter - view, Tho' our ac - tions shocking', and the third with 'are, We are not par - tic - u - lar, When de - mand - ing wag - es when they are'. The piano accompaniment includes a section labeled 'Oboe and Bassoon'.

(Exit with dignity.) Annabella comes forward with Pompton.

due,

This system contains the first musical system. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the word "due," followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line.

ANNA

Mis - ter

This system contains the second musical system. It features a vocal line for ANNA in the upper staff and a piano accompaniment in the lower staff. The key signature remains one sharp. ANNA's vocal line begins with a rest, followed by the words "Mis - ter". The piano accompaniment continues with the same rhythmic pattern as the first system.

Pomp-ton, I have a fa - vor to ask, Please do not —

This system contains the third musical system. It features a vocal line for Pompton in the upper staff and a piano accompaniment in the lower staff. The key signature remains one sharp. Pompton's vocal line begins with the words "Pomp-ton, I have a fa - vor to ask, Please do not —". The piano accompaniment continues with the same rhythmic pattern.

POMPTON (*harshly*) ANNA

re - fuse me. What do you want? Will you give me em - ploy - ment in your

trem.

pp

This system contains the fourth musical system. It features two vocal lines: POMPTON (*harshly*) in the upper staff and ANNA in the lower staff. The key signature remains one sharp. POMPTON's line begins with "re - fuse me. What do you want? Will you give me em - ploy - ment in your". ANNA's line begins with "re - fuse me. What do you want? Will you give me em - ploy - ment in your". The piano accompaniment in the lower staff includes a *pp* (pianissimo) dynamic marking and a *trem.* (tremolo) marking. The system concludes with a fermata over the final notes.

with great passion *lunga*

fac - to - ry? Yes, work - ing girl _____ I will

PRINCIPALS

What! a work - ing girl!

POMPTON

Yes, I'll give you work.

CHORUS

What! a work - ing girl!

Listesso tempo

POMPTON

be. I'll em - ploy you.

pp It is best that we should go, _____ *p* It is

pp It is best that we should go, _____ *p* It is

pp It is best that we should go, _____ *p* It is

Strings

p *p*

POMPTON (to Anna.)

grow - ing late, you know. Good - bye. Re - port at the
 grow - ing late, you know. Good - bye.

Flutes
 Oboi
p

pp
 Fare - - well,
pp
 Fare - - well,
 JACK
 fac - tory at sev - en to - mor - row. Me too? Fare - - well,
 THE DUKE
pp
 Fare - - well,
pp
 Sym - pa - thet - ic hearts grieve at your
pp
 Sym - pa - thet - ic hearts grieve at your
pp

Woodwind
 Cornet
p

friends, for - ev - er Fond - est ties must

not for - ev - er Fond hearts must not

not for - ev - er Fond hearts must not

not for - ev - er Fond hearts must not

fate, ——— Still we no-tice it's get - ting quite late, ———

fate, ——— Still we no-tice it's get - ting quite late, ———

sev - er Fare - - well, Fare - - well,

sev - er Fare - - well, Fare - - well,

sev - er Fare - - well, Fare - - well,

sev - er Fare - - well, Fare - - well,

— So we real-ly have to go, This is op-'ra night you know, And Lu-

— So we real-ly have to go, This is op-'ra night you know, And Lu-

Fare - well one and all. _____

Not for one and all. _____

Not for one and all. _____

Not for one and all. _____

ci - a war - bles sharp - ly at eight. _____

ci - a war - bles sharp - ly at eight. _____

ANNABELLE

Fare - well

JACK

An - na - belle Fare - well

Flute and Violin

(Annabelle sits beside her parents and lov-

Fare - well, - Fa-ther,

An - na - belle,

ingly places her arms about them.)

Moth-er, Our star will rise a - gain

(In a whisper)

pp She

Oboi

dim. ppp

is an an - - gel!

Oboe and Bassoon
leggiero

pp Curtain fall very slowly

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "is an an - - gel!". The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. Performance instructions include "Oboe and Bassoon leggiero" and "pp Curtain fall very slowly".

The second system of the musical score continues the piano accompaniment. The right-hand part features a melodic line with slurs, and the left-hand part continues with a rhythmic pattern of eighth notes.

The third system of the musical score continues the piano accompaniment. The right-hand part features a melodic line with slurs, and the left-hand part continues with a rhythmic pattern of eighth notes.

pp *pp*

The fourth system of the musical score concludes the piano accompaniment. The right-hand part features a melodic line with slurs, and the left-hand part continues with a rhythmic pattern of eighth notes. The system ends with a double bar line and a final chord. Performance instructions include "pp" in two locations.

Act II

Factory Scene: a) "We chant a song of labor."
b) "My love is a blower."

ROSE, STUMPY AND CHORUS

No 8

Allegro brillante

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system is marked *ff* and includes the instruction "Reeds and Strings". The second system includes the instruction "Flutes". The third and fourth systems continue the piano accompaniment. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like accents and hairpins.

SOPRANO

ALTO

TENOR

BASS

We chant a song of la-bor

We chant a song of la-bor

We chant a song of la-bor

We chant a song of la-bor

We chant a song of la-bor

staccato Strings

mf Brass

hard and long, In life for us there's on - ly work, Du - ty nev - er shirk,

hard and long, In life for us there's on - ly work, Du - ty nev - er shirk,

hard and long, In life for us there's on ly work, Du - ty nev - er shirk,

hard and long, In life for us there's on ly work, Du - ty nev - er shirk,

Toil - ing all the day, Get - ting lit - tle pay, And slav - ing hard - er than a

Toil - ing all the day, Get - ting lit - tle pay, And slav - ing hard - er than a

Toil - ing all the day, Get - ting lit - tle pay, And slav - ing hard - er than a

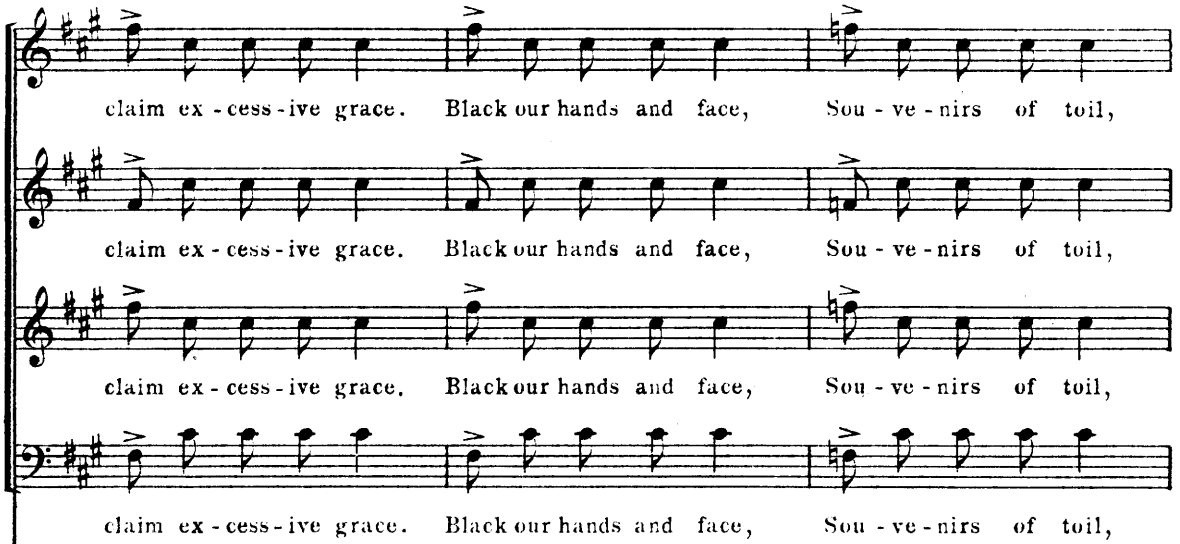
Toil - ing all the day, Get - ting lit - tle pay, And slav - ing hard - er than a

Turk. In mold - ing glass, the time we most - ly pass, We do not

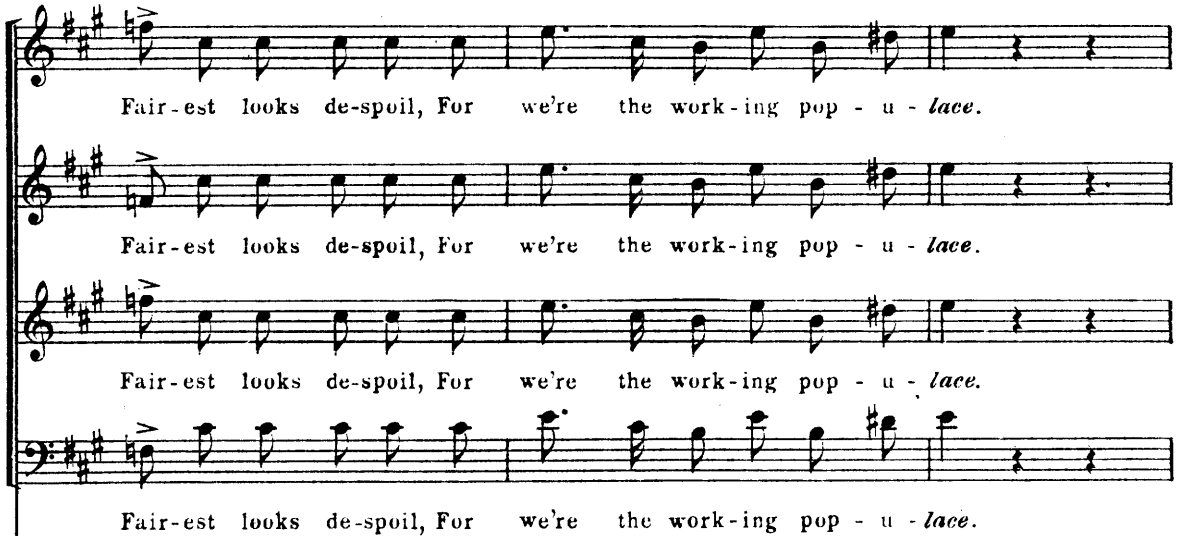
Turk. In mold - ing glass, the time we most - ly pass, We do not

Turk. In mold - ing glass, the time we most - ly pass, We do not

Turk. In mold - ing glass, the time we most - ly pass, We do not



claim ex - cess - ive grace. Black our hands and face, Sou - ve - nirs of toil,
claim ex - cess - ive grace. Black our hands and face, Sou - ve - nirs of toil,
claim ex - cess - ive grace. Black our hands and face, Sou - ve - nirs of toil,
claim ex - cess - ive grace. Black our hands and face, Sou - ve - nirs of toil,



Fair - est looks de - spoil, For we're the work - ing pop - u - lace.
Fair - est looks de - spoil, For we're the work - ing pop - u - lace.
Fair - est looks de - spoil, For we're the work - ing pop - u - lace.
Fair - est looks de - spoil, For we're the work - ing pop - u - lace.



We pos - sess the brains, No one rest ob - tains. So

We pos - sess the brains, No one rest ob - tains. So

From ear - ly dawn We

We have the brawn,

Detailed description: This system contains four staves. The top two are vocal staves with lyrics. The third is a piano staff with a melody line. The bottom is a bass staff with a bass line. The key signature has two sharps (F# and C#).

Detailed description: This system shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

light the flame, Heat the molt-en mass,

light the flame, Heat the molt-en mass,

light the flame, Heat the molt-en mass, And make the fame of Pomp-ton's glass.

Heat the molt-en mass,

Detailed description: This system contains four staves. The top three are vocal staves with lyrics. The bottom is a bass staff with a bass line. The key signature has two sharps (F# and C#).

Detailed description: This system shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

'Tis the time to blow, They won't earn their pay, Then
 'Tis the time to blow, They won't earn their pay, Then
 If we de - lay Then
 The first glow If we de - lay Then

let us work and make more stock, The min - utes watch till twelve o' -
 let us work and make more stock, The min - utes watch till twelve o' -
 let us work and make more stock, The min - utes watch till twelve o' -
 let us drudge and make more stock, The min - utes work till twelve o' -

clock. In mold - ing glass the time we most - ly pass, We do not

clock. In mold - ing glass the time we most - ly pass, We do not

clock. In mold - ing glass the time we most - ly pass, We do not

clock. In mold - ing glass the time we most - ly pass, We do not

The first system of music consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff begins with the word "clock." followed by the lyrics "In mold - ing glass the time we most - ly pass, We do not". The piano accompaniment features a treble and bass clef with a key signature of two sharps (F# and C#). The melody is primarily in the treble clef, with a steady accompaniment in the bass clef.

claim ex-cess-ive grace, Black our hands and face, Sou - ve-nirs of toil

claim ex-cess-ive grace, Black our hands and face, Sou - ve-nirs of toil

claim ex-cess-ive grace, Black our hands and face, Sou - ve-nirs of toil

claim ex-cess-ive grace, Black our hands and face, Sou - ve-nirs of toil

The second system of music continues the four-part vocal setting and piano accompaniment. The lyrics for all parts are "claim ex-cess-ive grace, Black our hands and face, Sou - ve-nirs of toil". The piano accompaniment continues with a consistent rhythmic pattern in the bass clef and a more active melody in the treble clef. The system concludes with a final cadence in the piano part.

Fair - est looks de - spoil, For we're the work - ing pop - u - lace.

Fair - est looks de - spoil, For we're the work - ing pop - u - lace.

Fair - est looks de - spoil, For we're the work - ing pop - u - lace.

Fair - est looks de - spoil, For we're the work - ing pop - u - lace.

Ah, see the won - drous way, The work - man woos the glass, _____

The work man woos the

The work man woos the

Leggiero
Flute and Oboi

pp Strings

Crys-tal lights are danc-ing,
 glass. Crys-tal lights are danc-ing,
 glass. Crys-tal lights are danc-ing,
 The work-man woos the glass. Crys-tal lights are danc-ing,

Brass (Flute sustained)

Fair-y eyes are glanc-ing, Fan-tas-tic forms e-merge From out the molt-en
 Fair-y eyes are glanc-ing,
 Fair-y eyes are glanc-ing,
 Fair-y eyes are glanc-ing,

(Flute)
p Clar'ts and Strings
 Bassoon

mass. _____ Rays of sun-shine flash-ing,

From out the molt-en mass. Rays of sun-shine flash-ing,

From out the molt-en mass. Rays of sun-shine flash-ing,

From out the molt-en mass. Rays of sun-shine flash-ing,

From out the molt-en mass. Rays of sun-shine flash-ing,

The first system contains five staves. The top four staves are vocal parts with lyrics. The fifth staff is a grand staff for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "mass. _____ Rays of sun-shine flash-ing," "From out the molt-en mass. Rays of sun-shine flash-ing," "From out the molt-en mass. Rays of sun-shine flash-ing," "From out the molt-en mass. Rays of sun-shine flash-ing," and "From out the molt-en mass. Rays of sun-shine flash-ing,".

O-cean waves seem dash-ing, Ah, see the wondrous way, The workman woos the

O-cean waves seem dash-ing,

O-cean waves seem dash-ing,

O-cean waves seem dash-ing,

O-cean waves seem dash-ing,

Cornet

pp

The second system contains five staves. The top four staves are vocal parts with lyrics. The fifth staff is a grand staff for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "O-cean waves seem dash-ing, Ah, see the wondrous way, The workman woos the", "O-cean waves seem dash-ing,", "O-cean waves seem dash-ing,", "O-cean waves seem dash-ing,", and "O-cean waves seem dash-ing,". The piano part includes a section for a Cornet instrument, marked with a dynamic of *pp* (pianissimo).

glass. _____ Crys-tal lights are danc-ing,

The work-man woos the glass. Crys-tal lights are danc-ing,

The work-man woos the glass. Crys-tal lights are danc-ing,

The work-man woos the glass. Crys-tal lights are danc-ing,

Oboi Violin Harp

Tromb. & Bassoon

Detailed description: This system contains four 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 with the same key signature. The lyrics are: 'glass. _____ Crys-tal lights are danc-ing, The work-man woos the glass. Crys-tal lights are danc-ing, The work-man woos the glass. Crys-tal lights are danc-ing, The work-man woos the glass. Crys-tal lights are danc-ing,'. The piano part includes parts for Oboi, Violin, Harp, Trombone, and Bassoon.

Fair-y eyes are glanc-ing, Fan-tas-tic forms e-merge, From out the molt-en

Fair-y eyes are glanc-ing,

Fair-y eyes are glanc-ing,

Fair-y eyes are glanc-ing,

Reed & Strings

p Horns

Detailed description: This system contains four 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 with the same key signature. The lyrics are: 'Fair-y eyes are glanc-ing, Fan-tas-tic forms e-merge, From out the molt-en Fair-y eyes are glanc-ing, Fair-y eyes are glanc-ing, Fair-y eyes are glanc-ing,'. The piano part includes parts for Reed instruments and Strings. The Horns part is marked with a piano (*p*) dynamic.

mass _____ Rays of sun-shine flash-ing,

From out the molt-en mass. Rays of sun-shine flash-ing,

From out the molt-en mass. Rays of sun-shine flash-ing,

From out the molt-en mass. Rays of sun-shine flash-ing,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics: "mass _____ Rays of sun-shine flash-ing,". The second pair has lyrics: "From out the molt-en mass. Rays of sun-shine flash-ing,". The third pair has lyrics: "From out the molt-en mass. Rays of sun-shine flash-ing,". The fourth pair has lyrics: "From out the molt-en mass. Rays of sun-shine flash-ing,". The piano accompaniment is in the bottom two staves, featuring a steady bass line and chords in the right hand.

O-cean waves seem dash-ing, Of pur-est ray and fin-est ring, The

O-cean waves seem dash-ing, Of pur-est ray and fin-est ring, The

O-cean waves seem dash-ing, Of pur-est ray and fin-est ring, The

O-cean waves seem dash-ing, Of pur-est ray and fin-est ring, The

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics: "O-cean waves seem dash-ing, Of pur-est ray and fin-est ring, The". The second pair has lyrics: "O-cean waves seem dash-ing, Of pur-est ray and fin-est ring, The". The third pair has lyrics: "O-cean waves seem dash-ing, Of pur-est ray and fin-est ring, The". The fourth pair has lyrics: "O-cean waves seem dash-ing, Of pur-est ray and fin-est ring, The". The piano accompaniment is in the bottom two staves, featuring a steady bass line and chords in the right hand.

prais - es of our glass we sing. *accel.*

prais - es of our glass we sing. *accel.*

prais - es of our glass we sing. *accel.*

prais - es of our glass we sing. *accel.*

prais - es of our glass we sing. *accel.*

prais - es of our glass we sing. *accel.*

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of two sharps (D major). The piano accompaniment is in a bass clef with the same key signature. The lyrics are 'prais - es of our glass we sing.' and the tempo marking 'accel.' is placed above the vocal lines. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Enter Stumpy

Strings & Reed

The second system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of two sharps (D major). The piano accompaniment is in a bass clef with the same key signature. The lyrics are 'Enter Stumpy' and 'Strings & Reed'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

(In the following, as the workmen are designated, they step forward and dance.)

My
My
My
My

Tutti
allargando

The Song of the Factory

Moderato Pomposo

love is a blow-er, He's a blow-er, He's a blow-er, Oh my
love is a blow-er, He's a blow-er, He's a blow-er, Oh my
love is a blow-er, He's a blow-er, He's a blow-er, Oh my
love is a blow-er, He's a blow-er, He's a blow-er, Oh my

ff Full Orchestra

love is a blow - er, And he loves on - ly me. And he blows pret - ty

love is a blow - er, And he loves on - ly me. And he blows pret - ty

love is a blow - er, And he loves on - ly me. And he blows pret - ty

love is a blow - er, And he loves on - ly me. And he blows pret - ty

glass-es, pret-ty glass-es, pret-ty glass-es, And he kiss-es the lass-es, But he

glass-es, pret-ty glass-es, pret-ty glass-es, And he kiss-es the lass-es, But he

glass-es, pret-ty glass-es, pret-ty glass-es, And he kiss-es the lass-es, But he

glass-es, pret-ty glass-es, pret-ty glass-es, And he kiss-es the lass-es, But he

ROSE (dancing with Stumpy)

loves on - ly me. Oh my love is a teas-er, He's a teas-er, He's a
loves on - ly me.
loves on - ly me.
loves on - ly me.

p Strings

CHORUS
teas-er, Oh my love is a teas-er, And he loves on - ly me. He at -
He at -
He at -
He at -

f

tends to the fires, To the fires, To the fires, All the girls he ad -

tends to the fires, To the fires, To the fires, All the girls he ad -

tends to the fires, To the fires, To the fires, All the girls he ad -

tends to the fires, To the fires, To the fires, All the girls he ad -

NELLIE (dancing with a batchman)

mires, But he loves on - ly me. My love is a batch-man, He's a

mires, But he loves on - ly me.

mires, But he loves on - ly me.

mires, But he loves on - ly me.

Bells

Strings

p

batch-man, He's a batchman, Oh my love is a batchman, And he loves on - ly

CHORUS

me. He_ melts glow - ing mass - es, glow - ing mass - es, glow - ing mass - es, No flir -

He_ melts glow - ing mass - es, glow - ing mass - es, glow - ing mass - es, No flir -

He_ melts glow - ing mass - es, glow - ing mass - es, glow - ing mass - es, No flir -

He_ melts glow - ing mass - es, glow - ing mass - es, glow - ing mass - es, No flir -

Whistle (during general dance)

ta - tion he pass - es, But he loves on - ly me. *Whistle*

ta - tion he pass - es, But he loves on - ly me. *Whistle*

ta - tion he pass - es, But he loves on - ly me. *Whistle*

ta - tion he pass - es, But he loves on - ly me. *Whistle*

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement, all with the lyrics "ta - tion he pass - es, But he loves on - ly me." Each vocal line is followed by a "Whistle" instruction. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano) in the later part of the system.

The second system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts continue with the same melody and lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts continue with the same melody and lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Slower
(Sing)

Oh, my love is a blow - er, He's a

Oh, my love is a blow - er, He's a

Oh, my love is a blow - er, He's a

Oh, my love is a blow - er, He's a

Slower

ff Full Orchestra

rall.
blow - er, He's a blow - er, Oh, my love, he's a blow - er, And he loves on - ly me.

rall.
blow - er, He's a blow - er, Oh, my love, he's a blow - er, And he loves on - ly me.

rall.
blow - er, He's a blow - er, Oh, my love, he's a blow - er, And he loves on - ly me.

rall.
blow - er, He's a blow - er, Oh, my love, he's a blow - er, And he loves on - ly me.

rall.

Sextet: "Cheer up"

ANNABELLE, GERALDINE, ROSE, JACK, THE DUKE AND STUMPY

Nº 9.

Allegro con brio

f Full Orchestra

trm

This system shows the beginning of the piano accompaniment. It consists of three staves: a treble clef staff with a whole rest, a grand staff (treble and bass clefs) with a piano introduction, and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Allegro con brio'. The piano part starts with a *trm* (trill) on the first note.

JACK

1. Let's
2. Let's

trm

This system includes the vocal line for JACK and the piano accompaniment. The vocal line is on a treble clef staff, starting with a whole rest and then entering with the lyrics. The piano accompaniment continues on the grand and bass staves. The *trm* marking is present in the piano part.

go thro' the world with a smile on our face, tho' we sor -
laugh and be mer - ry and bear a light heart, tho' its ach -

p Wood wind Strings

This system shows the continuation of the vocal lines and the piano accompaniment. The vocal lines are on a treble clef staff. The piano accompaniment is on the grand and bass staves, with a *p* (piano) dynamic marking and the instruction 'Wood wind Strings'.

ANNABELLE

GERALDINE

ROSE

JACK

row.
ing.

THE DUKE

STUMPY

Flute

Come, cheer

Come, cheer

Some-thing like this, come, cheer

Come, cheer

Some-thing like this,

Come, cheer

Some-thing like this, come, cheer

up,

up,

up,

up,

up,

up,

Tho' we are con-vinced that each one will be sad - der to - mor -
For no one will guess if we grin that our hearts are near break -

Flute & Oboe

They'll cheer

They'll cheer

A smile and a kiss, They'll cheer

row. ing. They'll cheer

A smile and a kiss, They'll cheer

A smile and a kiss, They'll cheer

A smile and a kiss, They'll cheer

Little slower

up. Black is the night and dreary the day, 'Twill always be dark and Deep is the pain and dreadful our state, There's nothing we know will

up. Black is the night and dreary the day, 'Twill always be dark and Deep is the pain and dreadful our state, There's nothing we know will

up. Black is the night and dreary the day, 'Twill always be dark and Deep is the pain and dreadful our state, There's nothing we know will

up. Black is the night and dreary the day, 'Twill always be dark and Deep is the pain and dreadful our state, There's nothing we know will

up. Black is the night and dreary the day, 'Twill always be dark and Deep is the pain and dreadful our state, There's nothing we know will

up. Black is the night and dreary the day, 'Twill always be dark and Deep is the pain and dreadful our state, There's nothing we know will

up. Black is the night and dreary the day, 'Twill always be dark and Deep is the pain and dreadful our state, There's nothing we know will

Little slower

Strings pizz.

drear - y, mend them, Rough is the road and wea - ry the way, 'Twill al - ways be rough and Sad are our lives and sad - der our fate, There's nothing to do but

drear - y, mend them, Rough is the road and wea - ry the way, 'Twill al - ways be rough and Sad are our lives and sad - der our fate, There's nothing to do but

drear - y, mend them, Rough is the road and wea - ry the way, 'Twill al - ways be rough and Sad are our lives and sad - der our fate, There's nothing to do but

drear - y, mend them, Rough is the road and wea - ry the way, 'Twill al - ways be rough and Sad are our lives and sad - der our fate, There's nothing to do but

drear - y, mend them, Rough is the road and wea - ry the way, 'Twill al - ways be rough and Sad are our lives and sad - der our fate, There's nothing to do but

drear - y, mend them, Rough is the road and wea - ry the way, 'Twill al - ways be rough and Sad are our lives and sad - der our fate, There's nothing to do but

drear - y, mend them, Rough is the road and wea - ry the way, 'Twill al - ways be rough and Sad are our lives and sad - der our fate, There's nothing to do but

broadly a tempo

wea end - ry. Then hail! - to the maid who laughs al - end them. *f* *broadly* *p*

wea end - ry. Then hail! - to the maid who laughs al - end them. *f* *broadly* *p*

wea end - ry. Then hail! - to the maid who laughs al - end them. *f* *broadly* *p*

wea end - ry. Then hail! - to the maid who laughs al - end them. *f* *broadly* *p*

wea end - ry. Then hail! - to the maid who laughs al - end them. *f* *broadly* *p*

wea end - ry. Then hail! - to the maid who laughs al - end them. *f* *broadly* *p*

wea end - ry. Then hail! - to the maid who laughs al - end them. *f* *broadly* *p*

ff *broadly* Full Orchestra *p*

way, — Then hail — to the maid who's ev - er
 way, — Then hail — to the maid who's ev - er
 way, — Then hail — to the maid who's ev - er
 way, — Then hail — to the maid who's ev - er
 way, — Then hail — to the maid who's ev - er
 way, — Then hail — to the maid who's ev - er

ff *p*

a tempo
 gay. — Cheer up, cheer up, cheer up,
 gay. — Cheer up, cheer up,
 gay. — Cheer up, cheer up,
 gay. — Cheer up, cheer up,
 gay. — Cheer up, cheer up,
 gay. — Cheer up, cheer up,
 gay. — Cheer up, cheer up,
 gay. — Cheer up, cheer up,
 gay. — Cheer up, cheer up,
 gay. — Cheer up, cheer up,
 cheer

Oboe
a tempo *f* Clar. Bassoon

Cheer up, cheer up,
Cheer up, cheer up,
Cheer up, cheer up,
Cheer up, cheer up,
Cheer up, cheer up,
up, Cheer

Strings & wood wind

Detailed description: This system contains six vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Cheer up, cheer up,'. The piano accompaniment, labeled 'Strings & wood wind', features a melodic line with a triplet and various rhythmic patterns. The key signature has two flats and the time signature is 4/4.

cheer up, cheer up,
cheer up, cheer up,
cheer up, cheer up,
cheer up, cheer up,
cheer up, cheer up,
up, cheer up, cheer up,

Strings

Detailed description: This system continues the vocal and piano parts. The vocal parts repeat the phrase 'cheer up, cheer up,'. The piano accompaniment, labeled 'Strings', provides harmonic support with chords and rhythmic patterns. The key signature and time signature remain consistent with the first system.

cheer up, cheer up!

cheer up, cheer up!

cheer up, cheer up!

cheer up, cheer up!

cheer up, cheer up!

cheer up, cheer up!

p wood wind

Allegro con brio

ANNABELLE

For the sail-or's hap-py on the seas, The rob-in is hap-py a -

p Strings & wood wind

mong the trees, The bull-pup's hap-py catch-ing fleas, So let us cheer up to -

day. For the sail-or's hap-py on the seas, The rob-in is hap-py a -

For the sail-or's hap-py on the seas, The rob-in is hap-py a -

For the sail-or's hap-py on the seas, The rob-in is hap-py a -

For the sail-or's hap-py on the seas, The rob-in is hap-py a -

For the sail-or's hap-py on the seas, The rob-in is hap-py a -

For the sail-or's hap-py on the seas, The rob-in is hap-py a -

Full Orchestra

mong the trees, The bull-pup's hap-py catch-ing fleas, So let us cheer up to-

mong the trees, The bull-pup's hap-py catch-ing fleas, So let us cheer up to-

mong the trees, The bull-pup's hap-py catch-ing fleas, So let us cheer up to-

mong the trees, The bull-pup's hap-py catch-ing fleas, So let us cheer up to-

mong the trees, The bull-pup's hap-py catch-ing fleas, So let us cheer up to-

mong the trees, The bull-pup's hap-py catch-ing fleas, So let us cheer up to-

day!
day!
day!
day!
day!
day!

Full Orchestra

The musical score is written for six vocal soloists and a full orchestra. The vocal parts are arranged in six staves, each with the word "day!" written below the first measure. The orchestra part is written in grand staff notation (treble and bass clefs) and begins with a dynamic marking of *f* (forte). The score includes various musical notations such as accents (^), trills (tr), and slurs. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The piece concludes with a final chord in the orchestra.

Song: "The Dinner Pail"
JACK AND MALE CHORUS

Nº 10.

Allegretto

JACK

TENORS

BASSES

PIANO

f **TUTTI**

mf Strings



ep - i - cure who loves to dine, And rev - els in old Chi - na, May

Flute

Oboe



think his Ja - pa - nese is fine, His Li - moges plates much fin - er.

May

Flute Oboe

This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. There are dynamic markings like *f* and *p* in the piano part. The system is divided into four measures.

His

think his Ja - pa - nese is fine, His Li - moges plates much fin - er.

f *p*

Ed. *

This system contains the second vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. There are dynamic markings like *f* and *p* in the piano part. The system is divided into four measures.

Worces-ter ware may be most rare, His Dres-den quaint and thin - ner, But

This system contains the third vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The system is divided into four measures.

what of such, They can - not touch, The pail that holds the din - ner.

But

This system contains a vocal line with lyrics, a piano accompaniment, and a section labeled 'But' with a vocal line and piano accompaniment.

what of such, They can - not touch The pail that holds the din - ner.

This system contains a vocal line with lyrics, a piano accompaniment, and a piano solo section marked with a forte 'f' dynamic.

dim. *pp* *ff* Then tell the drum-mers

dim. *pp* *ff* Using covers as cymbals

This system contains a vocal line with lyrics, a piano accompaniment, and a drum part. Dynamics include *dim.*, *pp*, and *ff*.

Wood-wind Brass Strings

This system contains parts for Wood-wind, Brass, and Strings. Dynamics include *p* and *ff*.

rat-tle a-way, And all the band for - tiss-i - mo play, From morn to night we'll

shout, "All hail, To the win-some, tin-some din-ner pail!"

Then tell the drum-mers

rat-tle a-way And all the band for - tiss-i - mo play, From morn to night we'll

shout, "All Hail, To the win-some, tin - some din - ner pail.

This system contains a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "shout, 'All Hail, To the win-some, tin - some din - ner pail.'" The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

cymbals, forks and knives as drum-sticks.

This system continues the musical score. The vocal line has a rest, and the piano accompaniment continues with a steady eighth-note rhythm. The lyrics "cymbals, forks and knives as drum-sticks." are positioned above the vocal staff.

I have no wish for soup or fish, For

This system shows the vocal line with the lyrics "I have no wish for soup or fish, For". The piano accompaniment continues with a consistent eighth-note pattern.

mf

This system features the piano accompaniment for the final part of the piece. It includes a *mf* (mezzo-forte) dynamic marking and several accents (^) over the notes.

ter - ra pin or phea-sant, A hard boil'd-egg or tur-key leg, To

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "ter - ra pin or phea-sant, A hard boil'd-egg or tur-key leg, To". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

me is far more pleas-ant. A hard-boiled egg or tur-key leg, To

The second system continues the musical score. The vocal line has the lyrics "me is far more pleas-ant. A hard-boiled egg or tur-key leg, To". The piano accompaniment includes a dynamic marking of *f* (forte) and a fermata over the final note of the piano part. A small asterisk (*) is located at the end of the piano part.

I love sar-dines and pork and beans, Like - him is far more pleas-ant.

The third system concludes the musical score. The vocal line contains the lyrics "I love sar-dines and pork and beans, Like - him is far more pleas-ant." The piano accompaniment features a dynamic marking of *p* (piano) and continues with a similar rhythmic pattern to the previous systems.

wise a cold po - ta - to. But oh! my, my, the pump - kin pie! There's

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "wise a cold po - ta - to. But oh! my, my, the pump - kin pie! There's".

real - ly noth - ing great - er.

But oh! my, my, the pump - kin pie! There's

The second system continues the vocal line and piano accompaniment. The vocal line has a rest for the first measure, then continues with the lyrics: "real - ly noth - ing great - er. But oh! my, my, the pump - kin pie! There's". The piano accompaniment includes a dynamic marking of *f* (forte) in the third measure.

real - ly noth - ing great - er.

dim.

dim.

The third system shows the vocal line and piano accompaniment. The vocal line has a rest for the first measure, then continues with the lyrics: "real - ly noth - ing great - er." The piano accompaniment includes dynamic markings of *dim.* (diminuendo) in the second and third measures.

Then tell the drum-mers rat-tle a-way, And

ff Brass *p* Strings

all the band for-tiss-i-mo play, From morn to night, we'll shout "All hail! To the

win-some, tin-some din-ner pail!"

So tell the drum-mers rat-tle a-way, And



all the band for - tiss-i - mo play, From morn to night, We'll shout "All hail, to the

win-some, tin - some din - ner pail."

16066

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, each containing a melodic line of eighth notes. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and chords. The system concludes with a fermata over the final notes.

The second system of the musical score consists of three staves. The top two staves are empty, indicating a rest for the vocalists. The bottom staff is a piano accompaniment in bass clef, featuring a melodic line with a slur and a dynamic marking of *pp* (pianissimo). The word "Bells" is written above the staff, indicating the sound effect. The system concludes with a fermata over the final notes.

The third system of the musical score consists of three staves. All three staves are empty, indicating a rest for the vocalists and piano accompaniment.

The fourth system of the musical score consists of three staves. The top two staves are empty. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and chords. The system concludes with a fermata over the final notes.

Valse Song: "The Crystal Lute"

ANNABELLE

No. 11.

Tempo di Valse

Musical score for the first system. It consists of three staves. The top staff is a treble clef staff with a 3/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The middle and bottom staves are grand staff notation (treble and bass clefs). The middle staff contains piano accompaniment for woodwind and strings, marked with a forte *f* dynamic. The bottom staff contains piano accompaniment for brass. The music features a rhythmic pattern of eighth notes and quarter notes.

Musical score for the second system. It consists of three staves. The top staff is a vocal line for ANNABELLE, marked with a piano *p* dynamic and the instruction "sweetly". The middle and bottom staves are grand staff notation. The middle staff contains piano accompaniment for violin and cello, marked with a piano *p* dynamic. The bottom staff contains piano accompaniment for woodwind and strings. The vocal line begins with the lyrics "There's a".

Musical score for the third system. It consists of three staves. The top staff is a vocal line with lyrics: "le - gend of old, By the Sa - ra - cens told, Of a roy - al maid". The middle and bottom staves are grand staff notation. The middle staff contains piano accompaniment for woodwind. The bottom staff contains piano accompaniment for strings. The music continues with a melodic line in the vocal part and accompaniment in the piano parts.

Who had loved in vain — A prince - ly

swain. — So this maid - en so fair, Steep'd in doubt and de - spair, Sought the

mys - tic aid — Of the air y fair -

add Horns

y Elf - ins of Cu - pid's land. —

Full Orchestra *con brio*

Ah! Ah!

This system contains a vocal line and piano accompaniment. The vocal line has two 'Ah!' exclamations with long horizontal lines underneath. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

Ah!

This system continues the musical score with a vocal line featuring an 'Ah!' and piano accompaniment. The piano part includes a prominent horn-like sound in the bass line.

When the Elf - ins had heard, To the ver - y last

Horn

This system includes the vocal line with lyrics and piano accompaniment. A 'Horn' label is placed above a specific note in the bass line.

word, All the maid - en's woe, How her heart

This system concludes the musical score with the final vocal line and piano accompaniment.

was torn, Her life for - lorn,

— Cried they: "Do not be sad, 'Tis the time to be glad, For we fair

ies know, How to lead hearts, speed

hearts, Un- to the hearts they love."

P Wood-wind
& Glass Harmonicon

Dolce

For in our fair - y bow - er, —

pp Strings

— We wake with mag - ic pow - er. — A won - drous

Oboe

lute of crys - tal made, Whose gold - en tones, True lov - ers

rit.

rit.

a tempo

aid. When hearts re - spon - sive hear it, — They has - ten

a tempo

to be near it, — And with ca - res - es Love con-

colla voce

fess - es Love to Love. —

f Wood-wind
Brass

Ah, Ah, Ah,

p Strings
Brass
f Brass
p Strings

Ah, Ah,

f Cornet

So the le - gend of

cresc. molto

f Full Orchestra

old, By the Sa - ra - cens told, Said the mel - o - dy

p Wood-wind
Strings

— By the fair - ies played, — Proved to

prince and maid, — That their hearts beat as one, And no

f

souls 'neath the sun, Could more hap - py be. ——— For

p

true love, new love, Ev - er and aye shall

con brio

be. Yes, ev - er shall be. Bells Yes,

Bells Bassoon

pp Clar. Flutes

ev - er shall be. Ah, ——— Ah, ———

Bells

f Violins

True love, new love, ev - er shall be.

p Flute & Strings

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat major/C minor). The piano accompaniment is in a grand staff with a key signature of three flats. The lyrics are "True love, new love, ev - er shall be." The piano part includes a dynamic marking of *p* and the instruction "Flute & Strings".

Ah, Ah, True love,

p

This system continues the vocal and piano parts. The vocal line has two "Ah" exclamations followed by "True love,". The piano accompaniment features a dynamic marking of *p*.

new love, ev - er shall be. Ah!

pp Violin, Bells

This system continues the vocal and piano parts. The vocal line ends with "Ah!". The piano accompaniment includes a dynamic marking of *pp* and the instruction "Violin, Bells".

This system contains only the piano accompaniment, consisting of two staves (treble and bass clefs) in the same key signature and time signature as the previous systems.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with several triplet markings (3) and an 'ossia' marking above the final measure. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Second system of musical notation. The vocal line includes an 'ossia' marking and a long note with the text 'Ah, _____' below it. The piano accompaniment continues with harmonic accompaniment, including a dynamic marking of *f* (forte) in the lower right.

Third system of musical notation. The vocal line has two instances of 'Ah, _____' and ends with the word 'true'. The piano accompaniment includes the instruction 'colla voce (Glass Harmonica)' in the lower right.

Fourth system of musical notation. The vocal line begins with the word 'love!' followed by a long note. The piano accompaniment features a dynamic marking of *p* (piano) and *ff* (fortissimo) in the lower right.

Song: "The American Girl"
 GERALDINE, DUKE AND CHORUS

Nº 12

Moderato con moto

GERALDINE

Strings and Clar.
 Clar.
mf
 3 3
p

maid of old Eng-land is haugh-ty, And greets you with a "no, no,
 Flutes

nev - er!" Mam - zelle from Pa - ree thinks she's naugh - ty, But

u - su - ally she's deu - ced clev - er, The Fräu - lein from Ber - lin is

Cornet

Trombones and Horns

cling - ing, The blonde of the Swede cold - ly grand, But the

Woodwind

ne - plus - ul - tra of the girls I know, The three ring cir - cus and the

all - day show, Is the neat bit of, sweet bit of, cal - i - co, That

senza rall.

rules this might - y land, — This might - y land, — that rules this

land. *p* She's a hon - ey girl, When the

This might - y, might - y, might - y land.

Strings and Woodwind

p

sum - mer sun shines all day; She's a sun - ny girl, When the

bud-ding buds bud in May, Be-witch-ing in her beau-ty rare, With

won-drous eyes and love-ly hair, And form and grace be-yond com-pare, She

holds undaunt-ed sway, For gra-cious good-ness, bless my soul, There's nothing like the

PRINCIPALS

girl-ies of the U. S. A! She's a hon-ey girl, When the

She's a hon-ey girl, When the

sum-mer sun shines all day; She's a sun-ny girl, When the
 sum-mer sun shines all day; She's a sun-ny girl, When the

bud-ding buds bud in May. Be-witch-ing in her beau-ty rare, With
 bud-ding buds bud in May. Be-witch-ing in her beau-ty rare, With

won-drous eyes and love-ly hair, With form and face be-yond com-pare, She
 won drous eyes and love-ly hair, With form and face be-yond com-pare, She

holds un-daunt-ed sway, For gra-cious good-ness, bless my soul, There's nothing like the

holds un-daunt - ed sway For gra-cious good-ness bless my soul There's noth-ing like the

The first system consists of three staves. The top two staves are vocal lines in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature is two sharps (D major) and the time signature is 4/4.

THE DUKE

girl-ies of the U. S. A! Ma-vour-neen, the Imp, loves to tease you, And

girl-ies of the U. S. A!

Clarinet

p

The second system consists of three staves. The top two staves are vocal lines in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. A clarinet part is indicated above the piano staff. The key signature is two sharps (D major) and the time signature is 4/4.

High-land Jen-ny says: "I win-na". Pa-qui-ta would die just to please you, A

The third system consists of three staves. The top two staves are vocal lines in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature is two sharps (D major) and the time signature is 4/4.

Hol-land maid - en cooks your din - ner. The Gei - sha, she lan - guid - ly

Cornet

Trombones and Horns

fans you, The Gip - sy Prin - cess reads your hand, But the

"Mile - a - min - ute" of the girls I've seen, The sat - in fin - ished and the

un - crown'd queen, Is the shy lit - tle, sly lit - tle girl, I ween, Who

senza rall.

rules this might - y land, — This might - y land, — That rules this

land. She's a hon-ey girl, When the

This might - y, might-y, might - y land.

Strings and Woodwind

sum-mer sun shines all day; She's a sun - ny girl, When the

bud-ding buds bud in May. Be - witch - ing in her beau - ty rare, With

won-drous eyes and love - ly hair, With form and face be-yond com- pare, She

holds un-daunt-ed sway, For gra-cious goodness, bless my soul, There's nothing like the

PRINCIPALS

girl - ies of the U. S. A! She's a hon - ey girl, When the

She's a hon - ey girl, When the

sum-mer sun shines all day; She's a sun-ny girl, When the
 sum-mer sun shines all day; She's a sun-ny girl, When the

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady bass line and chords that support the vocal melody.

bud-ding buds bud in May. Be-witch-ing in her beau-ty rare, With
 bud-ding buds bud in May. Be-witch-ing in her beau-ty rare, With

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part continues with a consistent accompaniment pattern.

won-drous eyes and love-ly hair, With form and face be-yond com-pare, She
 won-drous eyes and love-ly hair, With form and face be-yond com-pare, She

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part concludes the system with sustained chords.

holds un-daunt-ed sway, For gra-cious good-ness, bless my soul, There's nothing like the

holds un-daunt-ed sway, For gra-cious good-ness, bless my soul, There's noth-ing like the

The first system consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

DANCE

girl-ies of the U. S. A!

girl-ies of the U. S. A!

The second system consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

The third system consists of two staves, both in piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

For gra-cious goodness,
For gra-cious good-ness,

The first system of music features three staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are positioned below the vocal staves.

The piano accompaniment for the first system consists of two staves. The upper staff is in treble clef and contains a melodic line with triplets and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

bless my soul, There's noth-ing like the girl-ies of the U. S. A.
bless my soul, There's noth-ing like the girl-ies of the U. S. A.

The second system of music features three staves. The top two staves are vocal lines in treble clef with a key signature of two sharps. The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are positioned below the vocal staves.

The piano accompaniment for the second system consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

Finale II

No 13

Moderato

ANNABELLE

POMPTON

PIANO

Full Orchestra

ff

(Murmurs among the working men and women.)

mine?

To ar - gue on this I de - cline.

Strings

JACK

A rea-son you must give, Some dere-lic-tion show, And fail-ing

Strings

mf

Moderato
WORKING GIRLS (Pleading)

An-na-

ad lib.

that, the Un-ion says I can re - fuse to go.

Wood-wind
Strings

Oboe

with Pompton)

belle is our sis-ter, please re-mem-ber, please re-mem-ber! An-na-belle is our

Cornet

sis-ter, And we'll stick right by her.

UNION MEN Jack Bart-lett's our broth-er, He's our

Horns Violins pizzicato

broth - er, bul - ly broth - er, And there ain't such an - oth - er, So we'll

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal line.

GERALDINE

Oh pa - pa, sweet pa - pa, Don't dis -

stick right by him.

The second system features a vocal line for Geraldine and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 4/4 time signature. The piano accompaniment is in a grand staff with the same key signature and time signature. The lyrics are written below the vocal line.

Flute *dolce*

p

The third system shows piano accompaniment and a flute solo. The piano part is in a grand staff with a key signature of three flats and a 4/4 time signature. The flute part is in a treble clef with a key signature of three flats and a 4/4 time signature. The flute solo is marked *dolce* and begins with a *p* (piano) dynamic. The piano accompaniment includes a *p* dynamic marking.

charge 'em, don't dis - charge 'em, Oh — pa - pa, sweet pa - pa, They are

The fourth system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 4/4 time signature. The piano accompaniment is in a grand staff with the same key signature and time signature. The lyrics are written below the vocal line.

dear friends of mine.
 POMPTON

No, no, no, no, no, no, They must leave us, They are

Violins
 Horn

Horns & Wood-wind

nui-san-ces, Yes, nui-san-ces, Their ab-sence won't

grieve us, So out they must go.

SOPRANO
 If that's your

TENOR
 If that's your

BASS

ANNABELLE

ANNABELLE

GERALDINE & MRS POMPTON I know not why I am to

JACK and DUKE She knows not why she is to

view, why, we'll go too. An - na - belle is our

view, why, we'll go too. Brave Jack Bart - lett's our

rull. *Full*

be dis-charge'd to-day, In what have I been der - e - lict pray, say? I

be dis-charge'd to-day, And she has not been der - e - lict they say, She'll

be dis-charge'd to-day, And she has not been der - e - lict they say, She'll

sis - ter, please re - mem - ber, please re - mem - ber, An - na -

broth - er, He's our broth - er, He's our broth - er, Brave Jack

Trombone

nev - er rules nor reg - u - la - tions dis - o - bey, So why am I dis - miss'd, So
 nev - er rules or reg - u - la - tions dis - o - bey, So why is she dis - miss'd, So
 nev - er rules or reg - u - la - tions dis - o - bey, So why is she dis - miss'd, So
 belle is our sis - ter, is our sis - ter, is our
 Bart - lett's our broth - er, He's our broth - er, He's our

why am I dis - miss'd. To - geth - er we will brave - ly stand,
 why is she dis - miss'd. Brave - ly they will stand -
 why is she dis - miss'd. Brave - ly they will stand
 sis - ter, To - geth - er we will stand
 broth - er, To - geth - er we will stand as

As la-bor's ey - er loy - al band, Come what may, their
 la - - bor's loy - al band, — Come what may, they'll
 la - - bor's loy - al band, Come what may, they'll
 la - - bor's loy - al band, Come what may our
 la - - bor's loy - al band, And come what may our

help I can com - mand, — com - mand. —
 loud - ly say they're theirs to com - mand, com - mand. —
 loud - ly say they're theirs to com - mand, com - mand. —
 strength is theirs to — com - mand, com - mand. —
 strength is theirs — to — com - mand, com - mand. —

Agitato

POMPTON

Musical staff for Pompton, treble clef, key signature of three sharps (F#, C#, G#), common time. The staff contains a melodic line with notes and rests.

Ha! In - sub - or - di - na - tion, Wait, at

TENORS

Musical staff for Tenors, treble clef, key signature of three sharps, common time. The staff contains a whole rest.

BASSES

Musical staff for Basses, bass clef, key signature of three sharps, common time. The staff contains a whole rest.

Agitato

PIANO

Piano accompaniment for the first system, grand staff (treble and bass clefs), key signature of three sharps, common time. The upper staff is labeled 'Violins' and the lower staff is labeled 'Horns'. Both parts feature rhythmic patterns with eighth and sixteenth notes. A dynamic marking 'p' is present in the upper staff.

Musical staff for Pompton, treble clef, key signature of three sharps, common time. The staff contains a melodic line with notes and rests.

once this scene I'll ter - mi - nate, The last time now I ask you to de -

Musical staff for Tenors, treble clef, key signature of three sharps, common time. The staff contains a whole rest.

Musical staff for Basses, bass clef, key signature of three sharps, common time. The staff contains a whole rest.

Piano accompaniment for the second system, grand staff (treble and bass clefs), key signature of three sharps, common time. The upper staff is labeled 'Violins' and the lower staff is labeled 'Horns'. Both parts continue with rhythmic patterns. A dynamic marking 'p' is present in the upper staff.

part!

No, no, we're with him, soul and heart, We're

Un -

broth-ers, and we're all a-like, Un - less they stay we'll go on strike!

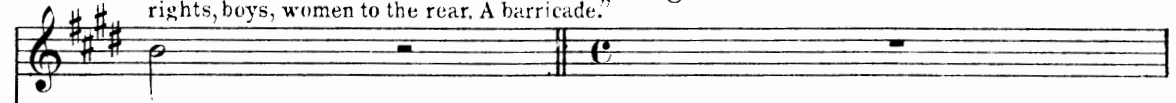
f Strings

less they go you can - not stay, You're all dis-charg'd, clear out, a -

The men and women gather around Pompton in an angry and threatening manner, while he is try to telephone.

(At telephone) "Hurry up there, -
riot police!" Jack: "Defend your
rights, boys, women to the rear. A barricade."

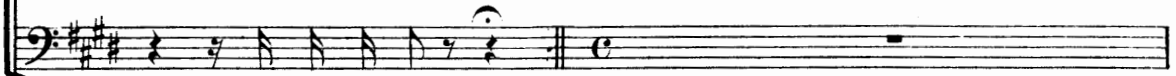
Allegro con fuoco



way!



(Spoken) A bar-ri-cade!



Allegro con fuoco

f Wood-wind
Horns Strings

Strings

First system of musical notation. The treble clef staff features a complex, rapid melodic line with many beamed notes and slurs. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff continues with dense, beamed notes. The bass clef staff has a more active, rhythmic accompaniment.

Third system of musical notation. The treble clef staff shows a series of chords and melodic fragments. The bass clef staff continues with a steady accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff features a more complex accompaniment with some chords marked with a cross (x).

Fifth system of musical notation. The treble clef staff has a melodic line with a star (*) above a note. The bass clef staff has a simple accompaniment.

Tempo di marcia brillante

ANNABELLE

GERALDINE

ROSE

JACK

STUMPY

THE DUKE

CHORUS

Tempo di marcia brillante

PIANO

ff Cornets

From Maine to

From Maine to

From Maine to

From Maine to

From Maine to

From Maine to

From Maine to

From Maine to

From Maine to

ff Full Orchestra

Or - e-gon, From o - cean un-to o - cean, Read-y all, stead-y all,

Or - e-gon, From o - cean un-to o - cean, Read-y all, stead-y all,

Or - e-gon, From o - cean un-to o - cean, Read-y all, stead-y all,

Or - e-gon, From o - cean un-to o - cean, Read-y all, stead-y all,

Or - e-gon, From o - cean un-to o - cean, Read-y all, stead-y all,

Or - e-gon, From o - cean un-to o - cean, Read-y all, stead-y all,

Or - e-gon, From o - cean un-to o - cean, Read-y all, stead-y all,

Or - e-gon, From o - cean un-to o - cean, Read-y all, stead-y all,

Hear the na-tion's call to arms, Oh, North, and South, and West, with pa-tri-ot's de -

Hear the na-tion's call to arms, Oh, North, and South, and West, with pa-tri-ot's de -

Hear the na-tion's call to arms, Oh, North, and South, and West, with pa-tri-ot's de -

Hear the na-tion's call to arms, Oh, North, and South, and West, with pa-tri-ot's de -

Hear the na-tion's call to arms, Oh, North, and South, and West, with pa-tri-ot's de -

Hear the na-tion's call to arms, Oh, North, and South, and West, with pa-tri-ot's de -

Hear the na-tion's call to arms, Oh, North, and South, and West, with pa-tri-ot's de -

Hear the na-tions call to arms, Oh, North, and South, and West, with pa-tri-ot's de -

The musical score consists of eight vocal staves and a piano accompaniment. Each vocal staff contains the lyrics: "Hear the na-tion's call to arms, Oh, North, and South, and West, with pa-tri-ot's de -". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with accents (^).

vo-tion, Heeding come, speeding come, From your cit-ies, from your farms, **Hark**

vo-tion, Heeding come, speeding come, From your cit-ies, from your farms, **Hark**

vo-tion, Heeding come, speeding come, From your cit-ies, from your farms, **Hark**

vo-tion, Heeding come, speeding come, From your cit-ies, from your farms, **Hark**

vo-tion, Heeding come, speeding come, From your cit-ies, from your farms, **Hark**

vo-tion, Heeding come, speeding come, From your cit-ies, from your farms, **Hark**

vo-tion, Heed-ing come, speed-ing come, From your cit-ies, from your farms, **Hark**

16066

hark, hear the tramp-ing of Un - cle Sam-my's mar-tial band, And soon they'll be

hark, hear the tramp-ing of Un - cle Sam-my's mar-tial band, And soon they'll be

hark, hear the tramp-ing of Un - cle Sam-my's mar-tial band, And soon they'll be

hark, hear the tramp-ing of Un - cle Sam-my's mar-tial band, And soon they'll be

hark, hear the tramp-ing of Un - cle Sam-my's mar-tial band, And soon they'll be

hark, hear the tramp-ing of Un - cle Sam-my's mar-tial band, And soon they'll be

hark, hear the tramp-ing of Un - cle Sam-my's mar-tial band, And soon they'll be

camp-ing, In Cu-ba's san-gui-na-ry land. Then vic-to-

camp-ing, In Cu-ba's san-gui-na-ry land. Then vic-to-

camp-ing, In Cu-ba's san-gui-na-ry land. Then vic-to-

camp-ing, In Cu-ba's san-gui-na-ry land. Then vic-to-

camp-ing, In Cu-ba's san-gui-na-ry land. Then vic-to-

camp-ing, In Cu-ba's san-gui-na-ry land. Then vic-to-

camp-ing, In Cu-ba's san-gui-na-ry land. Then vic-to-

camp-ing, In Cu-ba's san-gui-na-ry land. Then vic-to-

The vocal score consists of seven staves of music. Each staff contains a single line of music in a treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are repeated on each staff. The melody is a simple, rhythmic line of eighth and quarter notes.

The piano accompaniment consists of two staves of music. The right hand is in a treble clef and the left hand is in a bass clef, both with a key signature of three sharps. The accompaniment features a steady, rhythmic pattern of chords and single notes, primarily using eighth and quarter notes.

ry will crown them, For no mar-tial foe can down them, Or their

ry will crown them, For no mar-tial foe can down them, Or their

ry will crown them, For no mar-tial foe can down them, Or their

ry will crown them, For no mar-tial foe can down them, Or their

ry will crown them, For no mar-tial foe can down them, Or their

ry will crown them, For no mar-tial foe can down them, Or their

ry will crown them, For no mar-tial foe can down them, Or their

ry will crown them, For no mar-tial foe can down them, Or their

ry will crown them, For no mar-tial foe can down them, Or their

ry will crown them, For no mar-tial foe can down them, Or their

Piano accompaniment consisting of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features a steady bass line and chords in the right hand.

brav - er - y with - stand. _____ With foes

brav - er - y with - stand. _____ With foes

brav - er - y with - stand. _____ With foes

brav - er - y with - stand. _____

brav - er - y with - stand. _____

brav - er - y with - stand _____

brav - er - y with - stand. _____ With foes

p dolce

p Cornet Solo

Detailed description: This page contains a musical score for a vocal solo and piano accompaniment. The vocal part consists of eight staves of music in a treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "brav - er - y with - stand. _____ With foes". The piano part is shown in a grand staff (treble and bass clefs) at the bottom of the page. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A section of the piano part is marked with a dynamic of *p* and the instruction "Cornet Solo". The overall mood is solemn and heroic.

round them press - - ing, What - ev - er the con - flict's

round them press - - ing, What - ev - er the con - flict's

round them press - - ing, What - ev - er the con - flict's

round him press - - ing What - ev - er the con - flict's

The image shows a musical score for a hymn. It features three vocal staves at the top, each with the lyrics "tide, _____ No fear e'er con - fess - -". Below these are three empty staves, likely for a second set of voices. The bottom section consists of a grand staff with a piano accompaniment. The music is in the key of A major (indicated by three sharps) and 4/4 time. The vocal melody is simple and hymn-like, with a long note for "tide" followed by quarter notes for "No", "fear", and "e'er", and a half note for "con - fess - -". The piano accompaniment features a steady bass line and chords in the right hand.



ing, They'll bat - tle side by side. The



ing, They'll bat - tle side by side. The



ing, They'll bat - tle side by side. The



ing They'll bat - tle side by side. The



boom - ing of can - non, And rat - tling of
boom - ing of can - non, And rat - tling of
boom - ing of can - non, And rat - tling of
boom - - ing of can - non, And rat - tling of

The musical score consists of eight staves. The first three staves are vocal lines, each with the lyrics "drum and fife, _____ With trum - pet" underneath. The fourth, fifth, and sixth staves are empty, suggesting they were intended for additional vocal parts or instruments. The seventh staff is a vocal line with the same lyrics. The eighth staff is a piano accompaniment, featuring a treble and bass clef with chords and melodic lines. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8.

sound - ing _____ and hearts re - bound - ing, That is life! _____

sound - ing _____ and hearts re - bound - ing, That is life! _____

sound - ing _____ and hearts re - bound - ing, That is life! _____

sound - ing _____ and hearts re - bound - ing, That is life! _____

sound - ing _____ and hearts re - bound - ing, That is life! _____

Hark! read-y all, read-y all, read-y all,
 Hark! read-y all, read-y all, read-y all,
 Hark! read-y all, read-y all, read-y all,
 Hark! read-y all, read-y all, read-y all,
 Hark! read-y all, read-y all, read-y all,
 Hark! read-y all, read-y all, read-y all,
 Hark! read-y all, read-y all, read-y all,
 Hark! read-y all, read-y all, read-y all,

f *Tutti*
 Wood-wind

ff *p* *f*
Hark! stead-y all, stead-y all, stead-y all. Hark, the

ff *p* *f*
Hark! stead-y all, stead-y all, stead-y all. Hark, the

ff *p* *f*
Hark! stead-y all, stead-y all, stead-y all. Hark, the

ff *p* *f*
Hark! stead-y all, stead-y all, stead-y all. Hark, the

ff *p* *f*
Hark! stead-y all, stead-y all, stead-y all. Hark, the

ff *p* *f*
Hark! stead-y all, stead-y all, stead-y all. Hark, the

ff *p* *f*
Hark! stead-y all, stead-y all, stead-y all. Hark, the

f *p* *f* *p*

p (Roll tongue)

Gat-ting gun! Hark, the Gat-ting gun! Br

p

Gat-ting gun! Hark, the Gat-ting gun! Br

p

Gat-ting gun! Hark, the Gat-ting gun! Br

p

Gat-ting gun! Hark, the Gat-ting gun! Br

p

Gat-ting gun! Hark, the Gat-ting gun! Br

p

Gat-ting gun! Hark, the Gat-ting gun! Br

p

Gat-ting gun! Hark, the Gat-ting gun! Br

p

Flute

f *p* *p*

ff Grandioso

With foes 'round him press - -

With foes 'round him press - -

With foes 'round him press - -

With foes 'round him press - -

With foes 'round him press - -

With foes 'round him press - -

With foes 'round him press - -

With foes 'round him press - -

ff Tutti

ing, What - ev - er the con - flict's tide, _____ No

ing, What - ev - er the con - flict's tide, _____ No

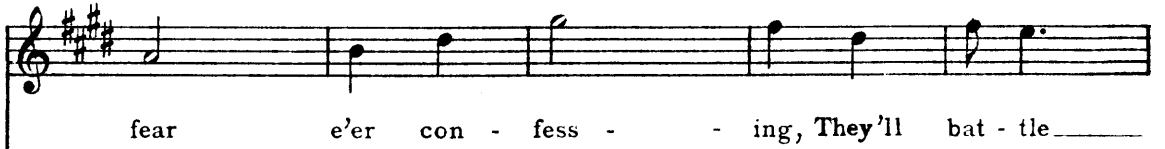
ing, What - ev - er the con - flict's tide, _____ No

ing, What - ev - er the con - flict's tide, _____ No

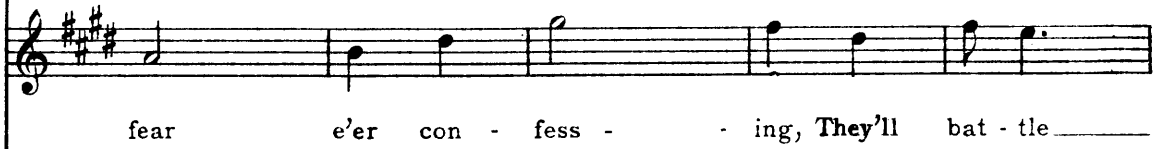
ing, What - ev - er the con - flict's tide, _____ No

ing, What - ev - er the con - flict's tide, _____ No

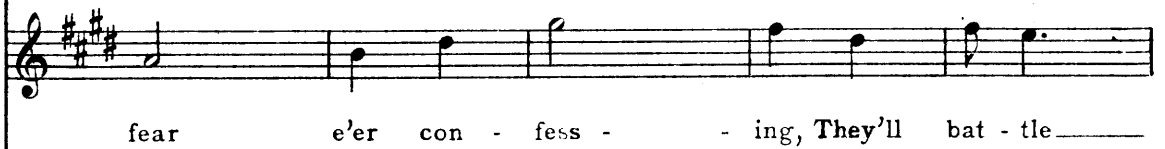
ing, What - ev - er the con - flict's tide, _____ No



fear e'er con - fess - - ing, They'll bat - tle



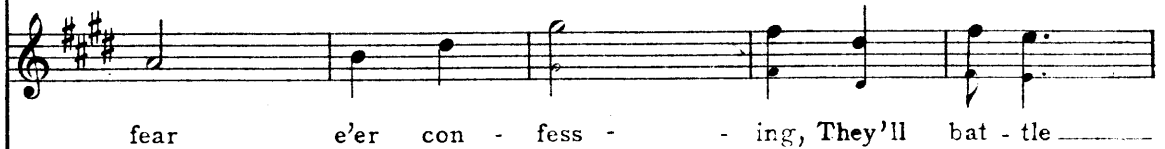
fear e'er con - fess - - ing, They'll bat - tle



fear e'er con - fess - - ing, They'll bat - tle



fear e'er con - fess - - ing, They'll bat - tle



fear e'er con - fess - - ing, They'll bat - tle



fear e'er con - fess - - ing, They'll bat - tle



fear e'er con - fess - - ing, They'll bat - tle



fear e'er con - fess - - ing, They'll bat - tle



Piano accompaniment for the musical score, featuring a treble and bass clef with various chords and melodic lines.

side by side. The boom - - ing of

side by side. The boom - - ing of

side by side. The boom - - ing of

side by side. The boom - - ing of

side by side. The boom - - ing of

side by side. The boom - - ing of

side by side. The boom - - ing of

side by side. The boom - - ing of

side by side. The boom - - ing of

can - non, And rat - tling of drum and fife, _____

can - non, And rat - tling of drum and fife, _____

can - non, And rat - tling of drum and fife, _____

can - non, And rat - tling of drum and fife, _____

can - non, And rat - tling of drum and fife, _____

can - non, And rat - tling of drum and fife, _____

can - non, And rat - tling of drum and fife, _____

can - non, And rat - tling of drum and fife, _____

can - non, And rat - tling of drum and fife, _____

— With trum - pet sound-ing and hearts re -
 — With trum - pet sound-ing and hearts re -
 — With trum - pet sound-ing and hearts re -
 — With trum - pet sound-ing and hearts re -
 — With trum - pet sound-ing and hearts re -
 — With trum - pet sound-ing and hearts re -
 — With trum - pet sound-ing and hearts re -
 — With trum - pet sound-ing and hearts re -

bound - ing, That is life! _____

bound - ing, That is life! _____

bound - ing, That is life! _____

bound - ing, That is life! _____

bound - ing, That is life! _____

bound - ing, That is life! _____

bound - ing, That is life! _____

bound - ing, That is life! _____

bound - ing, That is life! _____

Full Orchestra

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It contains a series of chords and single notes, with some notes marked with a 'y' (youth). The bass staff begins with a bass clef and the same key signature and time signature. It features a steady eighth-note accompaniment pattern.

The second system continues the musical piece. The treble staff has a slur over a group of notes in the second measure. The bass staff maintains its eighth-note accompaniment. There are some 'y' markings in the treble staff.

The third system includes a slur over a group of notes in the treble staff. The instruction "accel." (accelerando) is written in the right margin. The bass staff continues with its accompaniment. There are 'A' markings above some notes in the treble staff.

The fourth system concludes the piece with a double bar line. It features dynamic markings "sfz" (sforzando) and "fff" (fortissimo) in the right margin. The treble staff has a slur over the final notes. The bass staff ends with a few notes and rests.

END OF SECOND ACT.

a) Entr'Acte

Nº 14

Tempo di marcia brillante

ff Full (Cornets)

First system of musical notation for Full (Cornets), featuring treble and bass staves with a 2/4 time signature and a key signature of three sharps (F#, C#, G#). The music is marked *ff* and includes dynamic markings like accents and slurs.

cresc. molto

ff

Second system of musical notation, marked *cresc. molto* and *ff*. It continues the instrumental parts with various dynamics and articulations.

Violins, Woodwind

Flutes

ff

Third system of musical notation, with parts for Violins, Woodwind, and Flutes. It is marked *ff* and features complex rhythmic patterns and dynamic markings.

ff

Fourth system of musical notation, marked *ff*. It shows the continuation of the instrumental parts with various dynamics and articulations.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It includes dynamic markings *ff* and *mf*, and accents (*>*) over several notes. There are also four *^* markings above the staff.

Second system of musical notation, continuing the grand staff. It features a variety of note values and rests, with several *^* markings above the staff.

Third system of musical notation, featuring a grand staff. It includes a *ff* dynamic marking and a slur over a group of notes in the treble clef.

Fourth system of musical notation, featuring a grand staff. It includes a *p* dynamic marking, a *pp* dynamic marking, and the word "Cornets" written above the treble clef staff.

Fifth system of musical notation, featuring a grand staff. It includes several slurs and rests throughout the system.

Sixth system of musical notation, featuring a grand staff. It includes several slurs and rests throughout the system.

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.

Second system of musical notation, continuing the grand staff. It includes dynamic markings such as *f* and *p*, and features a fermata over a note in the final measure.

Third system of musical notation, showing a continuation of the grand staff with complex rhythmic patterns and dynamic markings.

Fourth system of musical notation, labeled "Woodwind" at the beginning. It features a grand staff with dynamic markings *ff* and *p*, and includes a woodwind part with a melodic line.

Fifth system of musical notation, continuing the grand staff with dynamic markings *f* and *p*.

Sixth system of musical notation, labeled "Grandioso" at the top right. It features a grand staff with dynamic markings *p*, *ff*, and "Full". The music is characterized by a dense, rhythmic texture.

First system of a piano score. The key signature is three sharps (F#, C#, G#). The music features a rhythmic pattern of eighth notes in the bass and chords in the treble. There are dynamic markings like *mf* and *f*, and an accent (^) over a note in the treble.

Second system of a piano score, continuing the rhythmic and harmonic patterns from the first system.

Third system of a piano score, showing further development of the musical themes.

Fourth system of a piano score, featuring a prominent melodic line in the treble and a steady bass accompaniment.

Fifth system of a piano score, with a more complex texture in the treble and a consistent bass line.

Andante (Curtain rises)

Sixth system of a piano score, marking the beginning of a new section. The tempo is *Andante* and the instruction "(Curtain rises)" is present. The music is in a lower register with sustained chords. Dynamic markings include *f* for Brass and Woodwind and *pp* for the piano. The word *attaca* is written at the bottom right.

Act III

b) Dream Picture: "The Bivouac"

Andante sostenuto

pp (Strings muted)

p Cello

English Horn Solo

sostenuto, molto espressivo

Red. * Red. * Red. * Red. * Red. * Red. Red.

Flute

Red. Red. Red. * Red. *

Strings

pp con espress.

Red. * Red. * Red. * Red. *

Wood

Flute

calando e dim.

Red. * Red. * Red. *

Violins

Wind

Allegro

ppp

f Cornet (behind scenes)

Red. *

First call

Violins (Enter Jack)

p Clar.

Bassoon

f Cornet

Cello & Bass (approaches side of stage)

Clarinet

p

Strings

JACK

Verses by R. J. Burdette

Marziale moderato

The day - star shines up-on the

f

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a 6/8 time signature. It begins with a whole rest followed by a half note G, then a quarter note A, and continues with eighth notes. The lyrics "The day - star shines up-on the" are written below the notes. The bottom two staves are piano accompaniment. The right hand starts with a half note G and a half note A, then plays eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include a forte *f* marking and a piano *p* marking.

hill, ——— The val - leys in the shad-ows sleep, ———

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with a half note G, then a quarter note A, and continues with eighth notes. The lyrics "hill, ——— The val - leys in the shad-ows sleep, ———" are written below. The piano accompaniment continues with similar rhythmic patterns. The *p* dynamic is maintained.

— In wood — and thick-et, dark and still, ——— My

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with a half note G, then a quarter note A, and continues with eighth notes. The lyrics "— In wood — and thick-et, dark and still, ——— My" are written below. The piano accompaniment continues with similar rhythmic patterns. The *p* dynamic is maintained.

com-rades lie in slum-ber deep. ——— Far in the east

Woodwind

Cornet

p

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with a half note G, then a quarter note A, and continues with eighth notes. The lyrics "com-rades lie in slum-ber deep. ——— Far in the east" are written below. The piano accompaniment continues with similar rhythmic patterns. The *p* dynamic is maintained. Instrumentation for Woodwind and Cornet is indicated.

— a phan-tom gray, ——— Steals slow-ly up the night's black

Clarinet

Brass added *pp*

pall, ——— And her-ald of the com-ing day, ———

Clarinet

— The dis-tant bu-gle's soft notes call. ——— "I

Boldly

can't get 'em up, I can't get 'em up, I can't get 'em up in the morning; I

pp Brass

rit. *a tempo*

can't get 'em up, I can't get them up, I can't get 'em up at all.

p Strings

A thought of mo-tion at the sound, ——— As

though_ the for-est caught its breath, ——— And belt - ed

sleep-ers on the ground ——— Move rest-less-ly like life in

Woodwind

death, ————— And . slum-b'ring ech - oes here and

Cornet

p

there, ————— A - wak - en as the chal - lenge floats, —————

Clarinet

Clarinet

— And loud - er on the morn - ing air ————— Bring out the

cheer - y — bu - gle's notes: ————— "I can't get 'em up in the

Cornet

pp

Brass

morn-ing, I can't get 'em up in the morn-ing, I can't get 'em up in the

morn-ing, I can't get 'em up at all." And

rall. **Moderato** *a tempo*

a tempo
Harp
(Strings sustain)

as the thrilling strains pro-long, Flames in-to rose and gold the

day And springing up with shout and song, Each

accel.

a tempo *rit.*

sol-dier wel-comes march or fray.

Oboe

pp (Brass) *pp*

p

"I can't get 'em up, I can't get 'em up, Ring out the cheer-y

stringendo

bu - gle call. I can't get 'em up, I can't get 'em up, I

Flute and Oboe

trem.

Ed. * *Ed.* *

can't get 'em up, I can't get 'em up, Ring out the cheer-y bu - gle

cresc.

Ed. *

pp

call. Through wood-ed vale o'er wind swept

(Cornet) (Strings)

pp

hill, ————— Where camp-fires gleam and shad - ows fall, —————

And loud-er, clear - er, cheer-i - ly still, ————— Ring out the

mer - ry bu - gle call: "I can't get 'em up, I

ff (Bass, Drum)

can't get 'em up, I can't get 'em up in the morn-ing, I can't get 'em up, I

(Brass)

can't get 'em up, I can't get 'em up at all."

ff

Duet: "When You Change Your Name to Mine"

Verses by R. M. Skinner

ROSE AND STUMPY
AND CUBAN GIRLS

No 15

Tempo di Valse

f Full Orchestra

STUMPY 1. You're the girl for my mon - ey,
ROSE 2. I shall learn to do cook - ing,

Basses and Brass *ff* Strings *p*

I like your style, And your sweet smile, Makes my heart feel so
I'll bake some pies As a sur - prise, And for you I'll be
Clar.

ff *ff*

fun - ny; Just 'cause you said: "Some day we'll wed; "We
look - ing, By the front door, Each day at four, I'll

won't keep a horse but then may be, Some day if my dreams should come
nev - er be jeal - ous or scold you, Your wa - ges I'll keep for you,

true, ——— A car - riage we'll keep for the ba - by, And
dear, ——— With bank-books in my name I'll hold you, Should

Sun - day's I'll drive it for you. ——— h'm h'm ———
love for me cool as I fear. ——— h'm h'm ———

Strings

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is B-flat major (two flats). The vocal line begins with a melodic phrase that spans across the first two staves of the piano accompaniment.

The second system includes the vocal line and piano accompaniment. The lyrics are: "There's girls by the score, But for / There's girls by the score, But just". The piano accompaniment features a dynamic marking of *p* (piano) and several accents (^) over the notes.

The third system includes the vocal line and piano accompaniment. The lyrics are: "me, I a - dore just you, dear, And you're worth all the oth - ers; I / me you a - dore, I'm yours dear, And I'm worth all the oth - ers; You". The piano accompaniment continues with chords and melodic lines.

The fourth system includes the vocal line and piano accompaniment. The lyrics are: "hav - n't the cash, So we can't cut a dash, But I love you, so / hav - n't the cash, So we can't cut a dash, But you love me, so". The piano accompaniment features several accents (^) over the notes.

noth - ing else both - ers. In some lit - tle flat We'll make a
noth - ing else both - ers. In some lit - tle flat We'll make our

start, With ev - 'ry - thing new and fine, — There we will be
start, With ev - 'ry - thing new and fine, — There we will be

hap - py And nev - er be scrap - py, When you change your name to mine. —
hap - py And nev - er be scrap - py, When I change my name to thine. —

BOTH

— There's girls by the score, But for me I a - dore just you,
— There's girls by the score, But just me you a - dore, I'm yours

dear, And you're worth all the oth - ers; I hav - n't the
dear, And I'm worth all the oth - ers; You hav - n't the

cash, So we can't cut a dash, But I love you, so noth - ing else
cash, So we can't cut a dash, But you love me, so noth - ing else

both - ers. In some lit - tle flat we'll make a start, With
both - ers. In some lit - tle flat we'll make our start, With *

ev - 'ry - thing new and fine, ——— There we will be
ev - 'ry - thing new and fine, ——— There we will be

1

hap-py, And nev-er be scrap-py, When you change your name to mine. —
 hap-py, And nev-er be scrap-py, When I change my name to thine. —

2

DANCE

mine. —
 thine. —

Violin pizz.

p

Song— Marconigrams
GERALDINE, JACK AND DUKE

No 16

Con brio

The first system of music features a vocal line on a single staff with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The vocal line contains four measures of whole rests. Below it is a piano accompaniment consisting of two staves (treble and bass clefs). The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. A dynamic marking of *f* (forte) is placed at the beginning of the piano part.

The second system continues the musical notation. The vocal line has a treble clef and contains the lyrics: "GERALDINE I'm / JACK When / THE DUKE For". The piano accompaniment continues with similar rhythmic patterns. The lyrics are aligned with the vocal notes.

The third system continues the musical notation. The vocal line has a treble clef and contains the lyrics: "just a - shore from dear New York Where at the pres - ent time the talk Is / wife and hub - by dis - a - gree How eas - y now di - vorce will be In / pu - gil - is - tic cham - pion - ships De - cid - ed on - ly with the lips There's". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is placed at the beginning of the piano part.

cen-tered on a new i - dea That brings the ends of earth quite near. It
place of trips out West, the pair Can flash their troubles thro' the air. *Geral.* "Dear
noth- ing like the hot air route To set - tle such a fierce dis- pute. *Jack* "Con-

seems a man from It - a - lee Has found that o - ver land or sea. A
Judge. just think of such a - buse No mo - tor car for my own use? *Jack* "Dear
sid - er that I slapp'd your wrist And gave your nose an aw - ful twist? *Duke* "Re -

mes - sage can be sent, don't laugh, Up - on a wire - less tel - e - graph, Mar -
Judge. the car I bought for two I think I ought to ride, don't you? Don't
gard your face as scratch'd. so there. As - sume that I have pull'd your hair." Re -

coni, Mar - coni, That's his name! } Ah!
you, don't you, do not you? }
gard your face as scratch'd. so there! }

second time all

Hark! hear the click-click-click-ing, Hark! hear the tick-tick-tick-ing,

Call - ing to Green-land's shore off far Si - am If
 Hark! comes the mes-sage. Now, my friends, be clam. "Di -
 Hark! All their blus-ter is an aw - ful shame They'll

lov - ey dov - ey's on the sea And you are out in Kan - ka - kee You
 vork for la - dy at the bar With cus - to - dy of mo - tor car" Thus
 nev - er scrap for name or fame, But for the mon - ey in the game Thus

click, click a kiss in a Mar - co - ni - gram.
reads this par - tic - u - lar Mar - co - ni - gram.
reads this par - tic - u - lar Mar - co - ni - gram.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "click, click a kiss in a Mar - co - ni - gram. reads this par - tic - u - lar Mar - co - ni - gram. reads this par - tic - u - lar Mar - co - ni - gram." The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. It features a steady bass line and chords in the right hand.

Dance

The second system is labeled "Dance" and features a piano accompaniment in grand staff. The key signature remains two sharps. The music is characterized by a rhythmic bass line and chords in the right hand, with some melodic lines in the right hand. There are accents (^) over some notes in the right hand.

The third system continues the piano accompaniment from the previous system. It features a consistent bass line and chords in the right hand, with some melodic lines in the right hand. There are accents (^) over some notes in the right hand.

The fourth system continues the piano accompaniment from the previous system. It features a consistent bass line and chords in the right hand, with some melodic lines in the right hand. There are accents (^) over some notes in the right hand.

D.C.

"The Red Cross Nurse"
ANNABELLE AND FEMALE CHORUS

No 17

Andante con moto e tranquillo

ANNABELLE

1. The
2. When

he - roes of war since the days of the flood, Have been sub-jects for song and for
ri - fle and spear and the pis - tol and lance, Are no more to be call'd in - to

p Strings

sto - ry, The can-non's loud roar, and the shed-ding of blood, Ev - er
ac - tion, When all is good cheer, and the song and the dance Take the

adds something more to their glo - ry. The mission sublime 'mid the carnage and strife, Is
place of the quar-rel-ing fac - tion, When right will prevail in the souls of mankind, And

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano part includes a *pp* (pianissimo) dynamic marking. The lyrics are: "adds something more to their glo - ry. The mission sublime 'mid the carnage and strife, Is place of the quar-rel-ing fac - tion, When right will prevail in the souls of mankind, And".

sav - ing the sol - diers who fall, And the Red Cross nurse, risk - ing
sor - row give way un - to mirth, The flag of the Red Cross will

The second system continues the vocal line and piano accompaniment. The piano part features a *pp* dynamic marking. The lyrics are: "sav - ing the sol - diers who fall, And the Red Cross nurse, risk - ing sor - row give way un - to mirth, The flag of the Red Cross will".

life for life, Is the brav - est and best of all. Red Cross, Red Cross,
then be enshrined, In the hearts of all nations on earth.

rit. *Very sustained and*

The third system includes performance directions: *rit.* (ritardando) and *Very sustained and*. The piano part includes a *pp a tempo* (pianissimo at tempo) marking. The lyrics are: "life for life, Is the brav - est and best of all. Red Cross, Red Cross, then be enshrined, In the hearts of all nations on earth."

with great expression

Guard - ing the dead and dy - ing, Un - der your shield on bat - tle field, The

The fourth system begins with the instruction *with great expression*. The piano part includes a *pp* dynamic marking. The lyrics are: "Guard - ing the dead and dy - ing, Un - der your shield on bat - tle field, The".

wound-ed are peace-ful - ly ly - ing. Red Cross, Red Cross, Soothing the pain and

weep - ing, O'er sol - dier brought low, Be he friend or foe, Your vig - il you ev - er are

pp colla voce

rit. *a tempo*
keep - ing. Red Cross

SOPRANOS *softly*
Red Cross, Red Cross, Guard - ing the dead and

ALTOS
Red Cross, Red Cross, Guard - ing the dead and

pp

The wound-ed are peace-ful - ly
 dy ing, Un-der your shield, On bat-tle field The wound-ed are peace-ful - ly

ly - ing. Red Cross O'er
 ly - ing. Red Cross, Red Cross, Sooth-ing the pain and weep - ing,

sold-ier bro't low, Be he friend or foe, Your vig-il you ev-er are keep - ing.
 Your vig-il you ev-er are keep - ing.

2^d time ad lib.
rit.
7^d C.
pp
D.C.

Battle Scene and Return of the Troops

PRINCIPALS AND CHORUS

No 18

Tempo di Marcia

Strings

Musical score for Bass Drum and Strings. The Bass Drum part is in the lower register with a *ppp* dynamic. The Strings part is in the upper register with a *pp* dynamic. A dotted line with the number 8 below it spans the first eight measures.

Musical score for Piano, first system. Treble and bass staves with a melodic line in the treble and a rhythmic accompaniment in the bass.

Musical score for Piano, second system. Treble and bass staves with a melodic line in the treble and a rhythmic accompaniment in the bass.

Musical score for Piano, third system. Treble and bass staves with a melodic line in the treble and a rhythmic accompaniment in the bass.

Musical score for Cornet and Woodwind. The Cornet part is in the upper register with dynamics *f accel.*, *p*, and *f*. The Woodwind part is in the lower register with a rhythmic accompaniment.

Poco più

p

mf cresc. poco a poco

f

f

Furioso

f

First system of musical notation, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff features a rhythmic accompaniment with eighth notes and chords.

Second system of musical notation. The treble staff includes a large slur over a series of notes and rests, with an accent (>) above. The bass staff continues with chords and eighth notes.

Third system of musical notation. Similar to the second system, it features a slur and an accent in the treble staff, with chordal accompaniment in the bass staff.

Fourth system of musical notation. The treble staff shows a series of chords with accents (^) above them. The bass staff has a steady accompaniment of chords.

Fifth system of musical notation. The treble staff contains a more active melodic line with eighth notes and slurs. The bass staff provides harmonic support with chords.

Sixth system of musical notation. The treble staff features a complex melodic line with many accidentals (sharps and flats) and slurs. The bass staff continues with a rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats and a 2/4 time signature.

Maestoso

Second system of musical notation, featuring a treble and bass clef with a key signature of two flats and a 3/4 time signature.

Third system of musical notation, featuring a treble and bass clef with a key signature of two flats and a 3/4 time signature.

Moderato

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two flats and a 2/4 time signature.

Tempo di Marcia

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two flats and a 2/4 time signature.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of two flats and a 2/4 time signature.

First system of a piano score. The key signature has two flats (B-flat and E-flat). The music is in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is present in the second measure.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The dynamics remain consistent with the previous system.

Third system of the piano score. The right hand has a melodic line with some slurs. The left hand continues with eighth-note accompaniment. A dynamic marking of *p* is visible at the beginning of the system.

Fourth system of the piano score. The right hand features a melodic line with a change in key signature to three flats (B-flat, E-flat, and A-flat) in the second measure. The left hand has a more active accompaniment with eighth notes and some slurs. A dynamic marking of *mf* (mezzo-forte) is present.

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand continues with eighth-note accompaniment. The key signature remains three flats.

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand continues with eighth-note accompaniment. The key signature remains three flats.

First system of musical notation, featuring a grand staff with treble and bass clefs, a key signature of three flats, and a melodic line with a slur.

Second system of musical notation, continuing the grand staff with various chordal textures and melodic fragments.

(Populace enter)

Third system of musical notation, including dynamic markings such as *mf*, *f*, and *p*.

Fourth system of musical notation, featuring a prominent treble clef staff with repeated rhythmic patterns.

(Troops enter)

Fifth system of musical notation, including dynamic markings such as *f* and *p*.

PRINCIPALS AND CHORUS (SOPRANOS) *Grandioso e tutta forza*

TENORS With foes round them press -

BASSES With foes round us press -

them

ing, What - ev - er the con - flicts tide, No

ing, What - ev - er the con - flicts tide, No

fear e'er con - fess - ing, They'll bat - tle

fear e'er con - fess - ing, They'll bat - tle

We'll

side by side, _____ The boom - - ing of

side by side, _____ The boom - - ing of

The first system of the score features two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both with lyrics. The piano accompaniment consists of a treble and bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is characterized by a steady, rhythmic accompaniment in the piano part, with the vocal lines following a similar rhythmic pattern.

The piano accompaniment for the first system is written in a grand staff (treble and bass clefs). It features a consistent rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the vocal lines. The key signature remains two flats, and the time signature is 4/4.

can - non, And rat - tling of drum and fife, _____

can - non, And rat - tling of drum and fife, _____

The second system of the score continues with two vocal staves and a piano accompaniment. The vocal staves have lyrics. The piano accompaniment is consistent with the first system, maintaining the same rhythmic and harmonic structure.

The piano accompaniment for the second system continues the rhythmic and harmonic pattern established in the first system. It features a steady accompaniment of eighth and sixteenth notes in both the treble and bass clefs.

— With trum - - pet sound-ing, —

— With trum - - pet sound-ing, —

And hearts re - bound - ing, That is life! —

And hearts re - bound - ing, That is life! —

Finale III PRINCIPALS AND CHORUS

Tempo di Marcia

With foes round them

With foes round us

them

Tempo di Marcia

press - - ing, What - ev - er the con - flict's tide, ———

press - - ing, What - ev - er the con - flict's tide, ———

No fears e'er con - fess - - ing, They'll
 No fears e'er con - fess - - ing, We'll
 They'll

bat - tle side by side, ——— The boom - -
 bat - tle side by side, ——— The boom - -

ing of can - - non, And rat - tling of drum and
 ing of can - - non, And rat - tling of drum and

fife, — With trum - pet sound-ing, —

fife, — With trum - pet sound-ing, —

The first system consists of three vocal staves. The top two staves are for voices, and the bottom staff is for a bass voice. The lyrics are "fife, — With trum - pet sound-ing, —". The music is in a key with two flats and a 2/4 time signature.

The piano accompaniment for the first system features a right hand with chords and a left hand with a steady eighth-note bass line. The music is in a key with two flats and a 2/4 time signature.

— And hearts re - bound - ing, That is life! —

— And hearts re - bound - ing, That is life! —

The second system consists of three vocal staves. The lyrics are "— And hearts re - bound - ing, That is life! —". The music is in a key with two flats and a 2/4 time signature.

The piano accompaniment for the second system features a right hand with chords and a left hand with a steady eighth-note bass line. The music is in a key with two flats and a 2/4 time signature.

(Curtain)

f

accel.

fff

THE END.