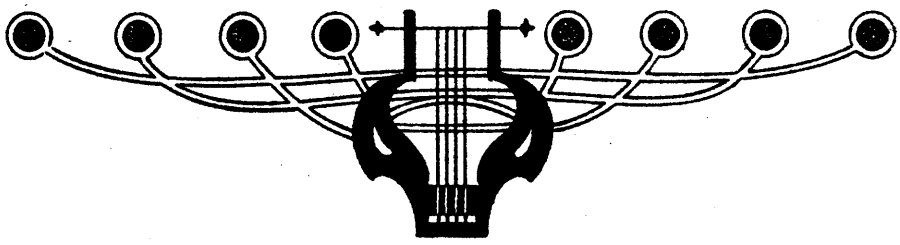
THE GLASS BLOWERS

A LYRICAL COMEDY

IN THREE ACTS



Book By

LEONARD LIEBLING

Music By

JOHN PHILIP SOUSA

VOCAL SCORE *PRICE $2.00*

THE JOHN CHURCH COMPANY

CINCINNATI NEW YORK LONDON

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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, JERRY } SMITH

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

16066

THE GLASS-BLOWERS

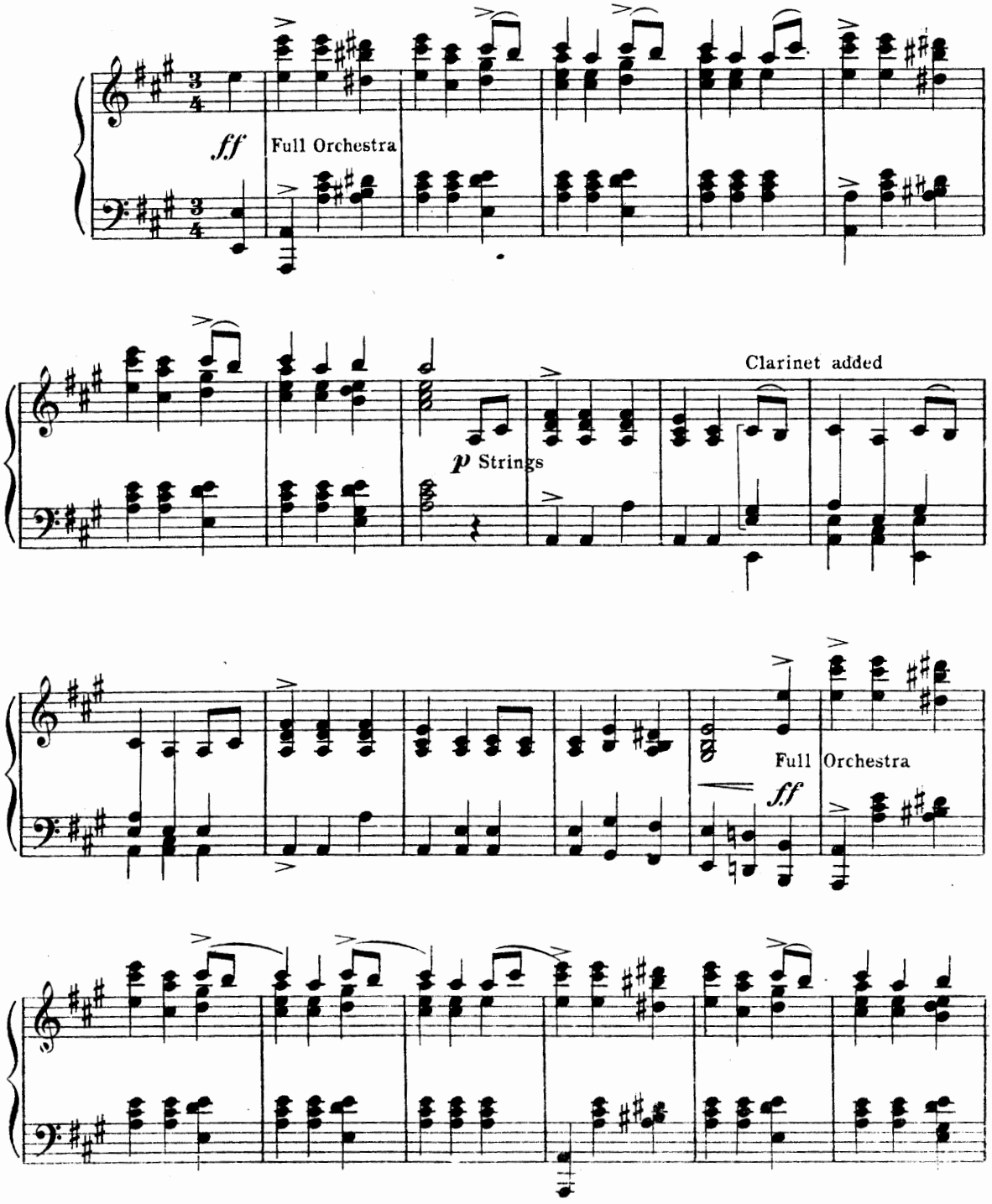
A Lyrical Comedy in three Acts

Book by
LEONARD LIEBLING

OVERTURE

Music by
JOHN PHILIP SOUSA

Moderato marcato e pomposo



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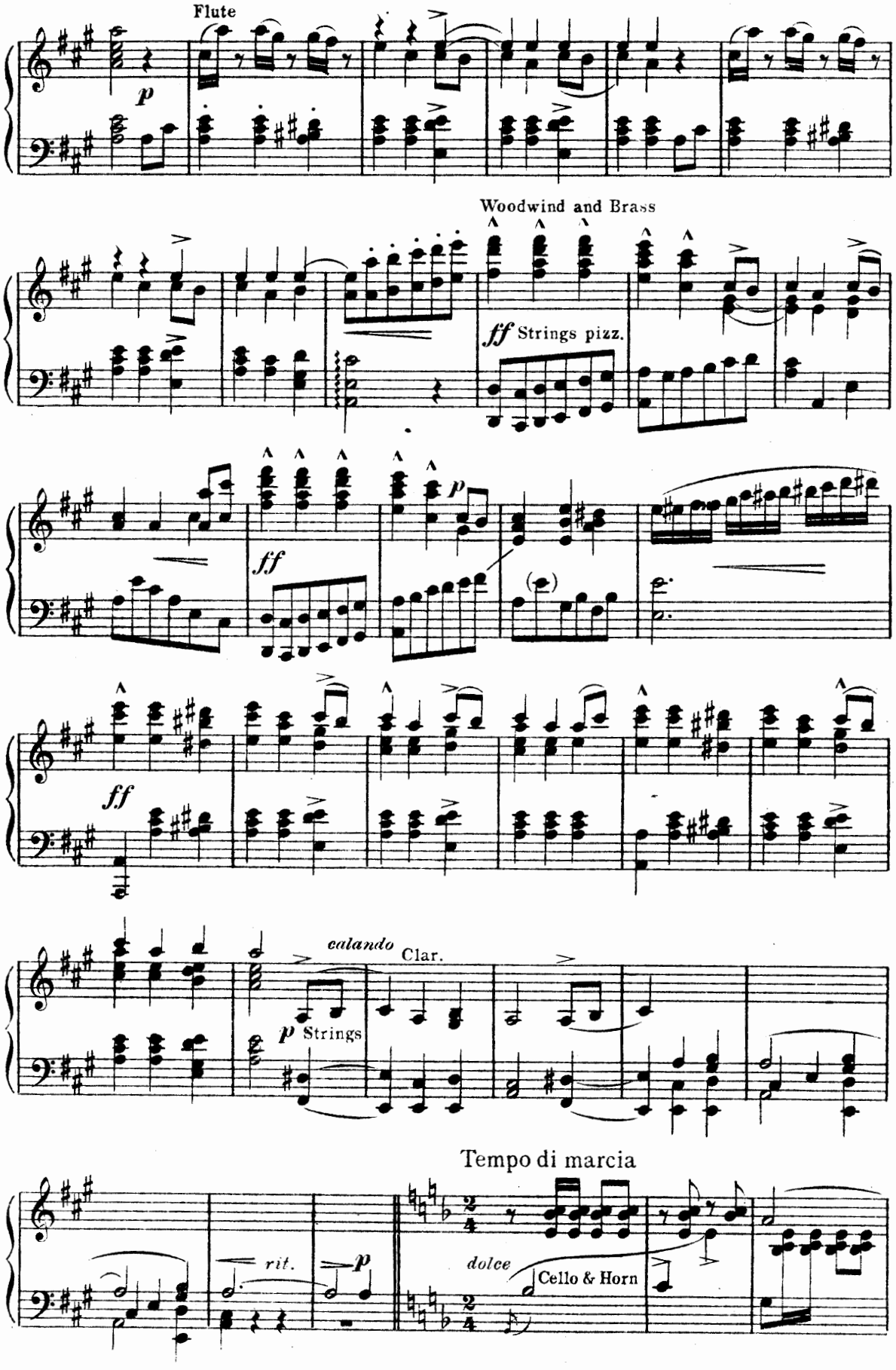
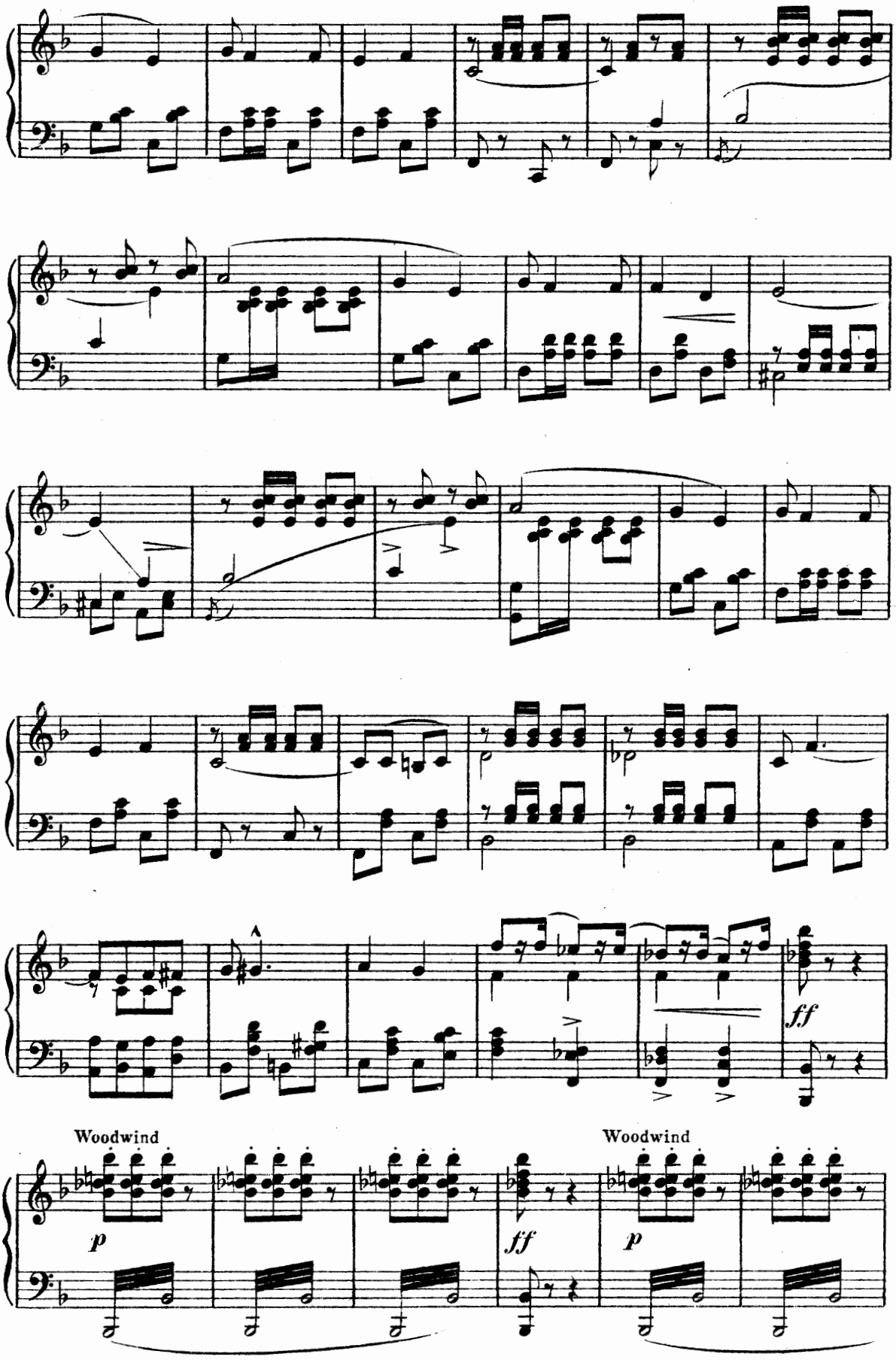
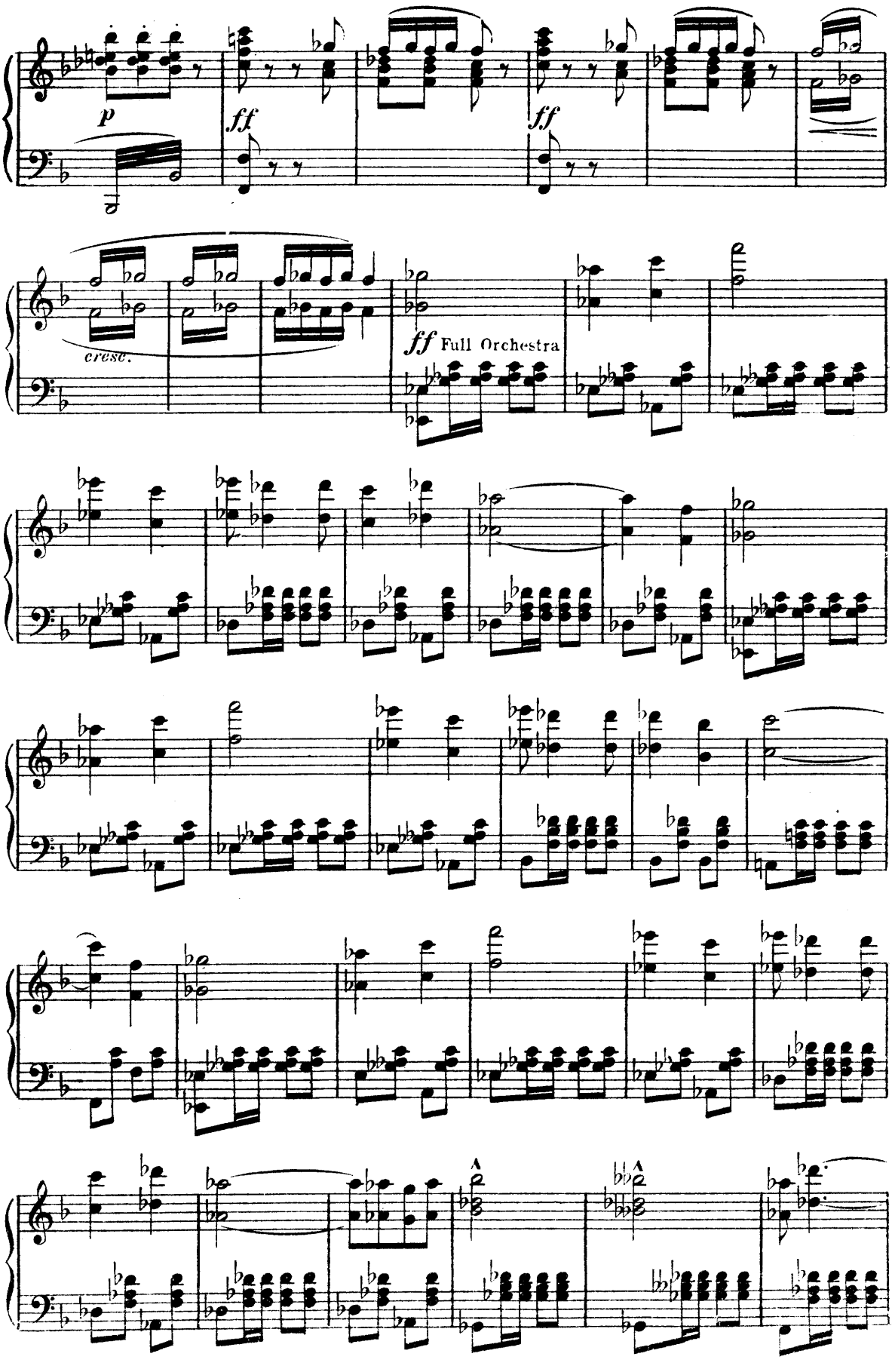
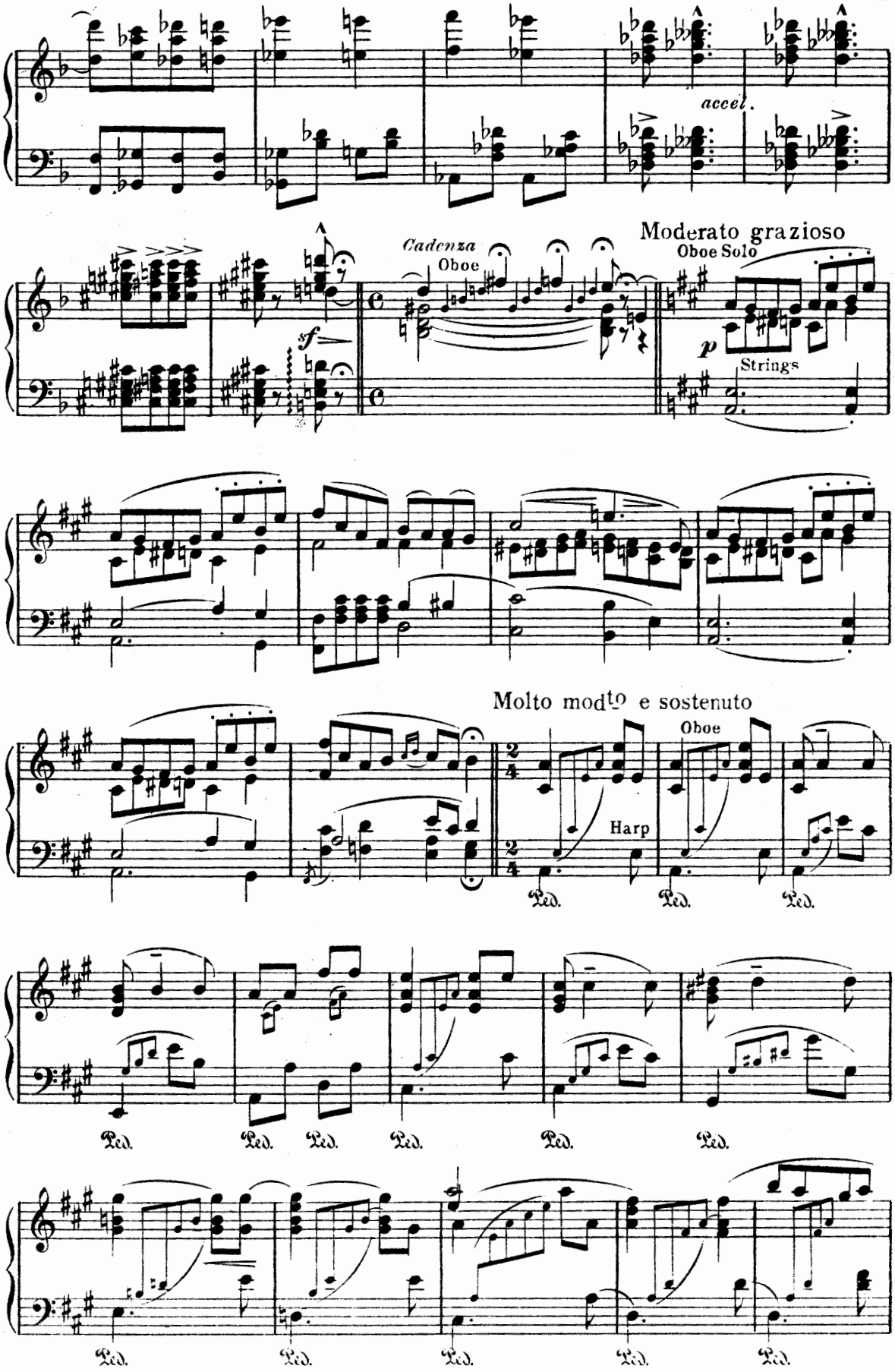
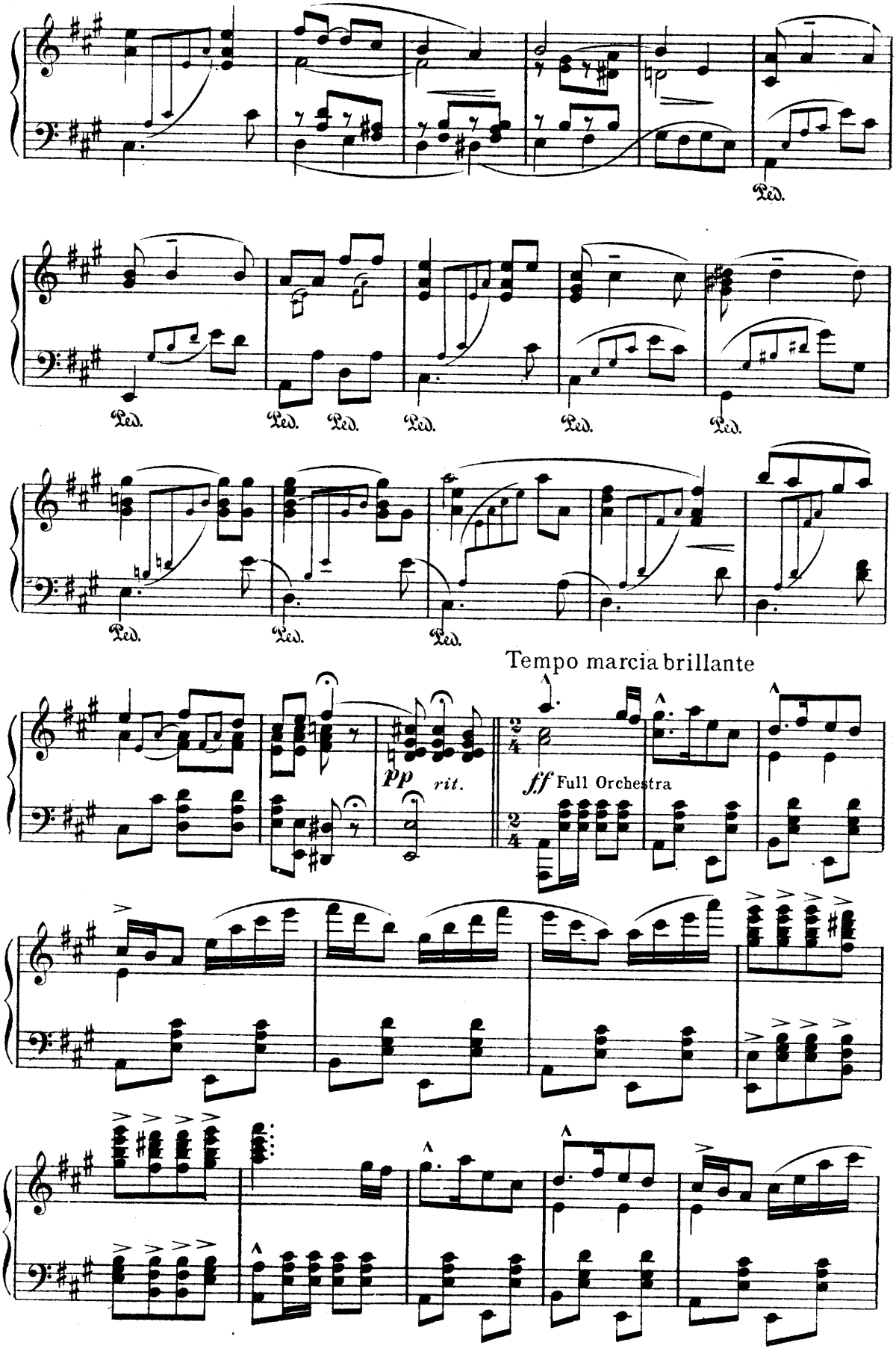
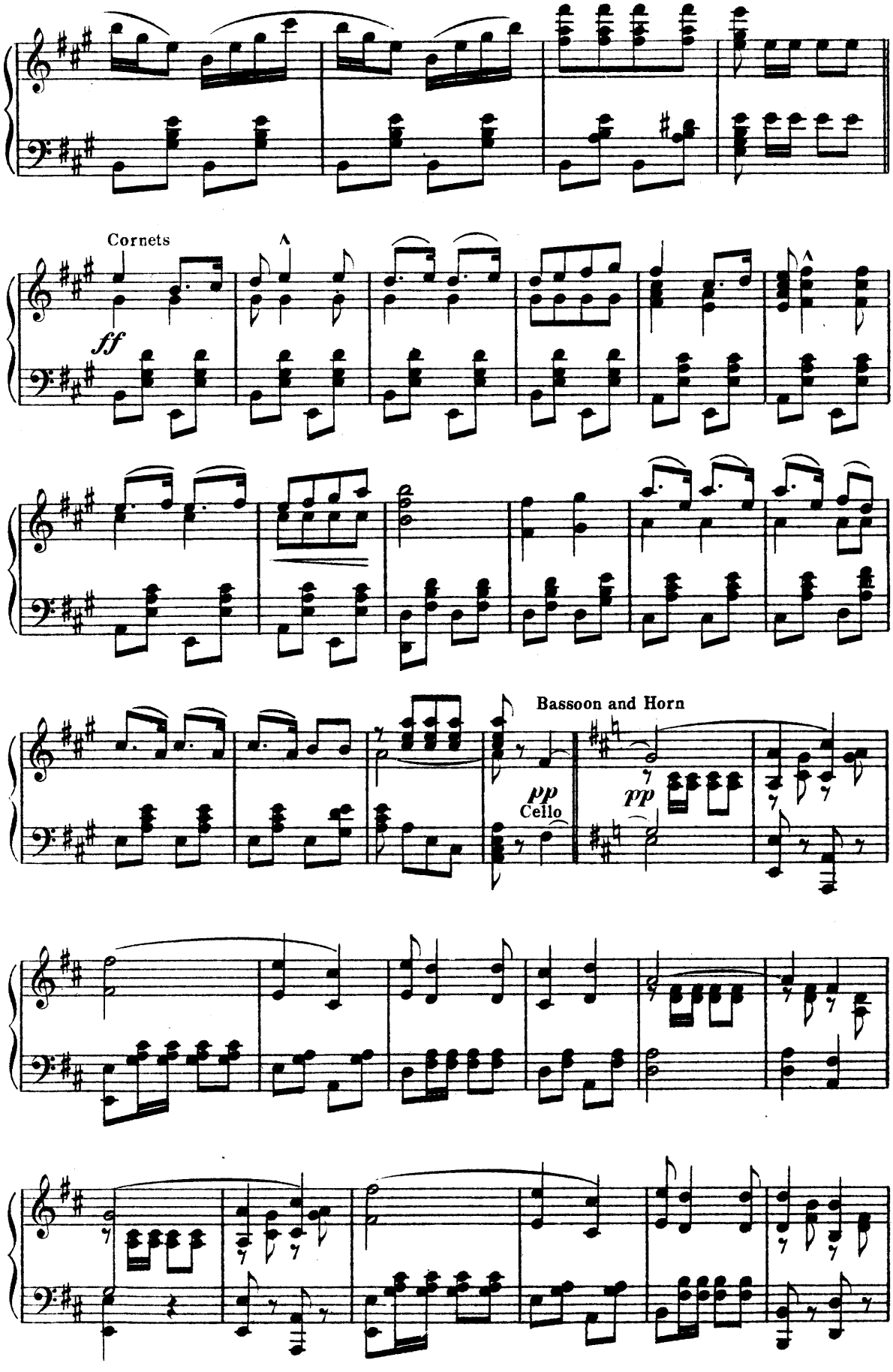

Flute
p
Woodwind and Brass
ff Strings pizz.
ff
p
ff
calando
Clar.
p Strings
Tempo di marcia
rit.
p
dolce
Cello & Horn

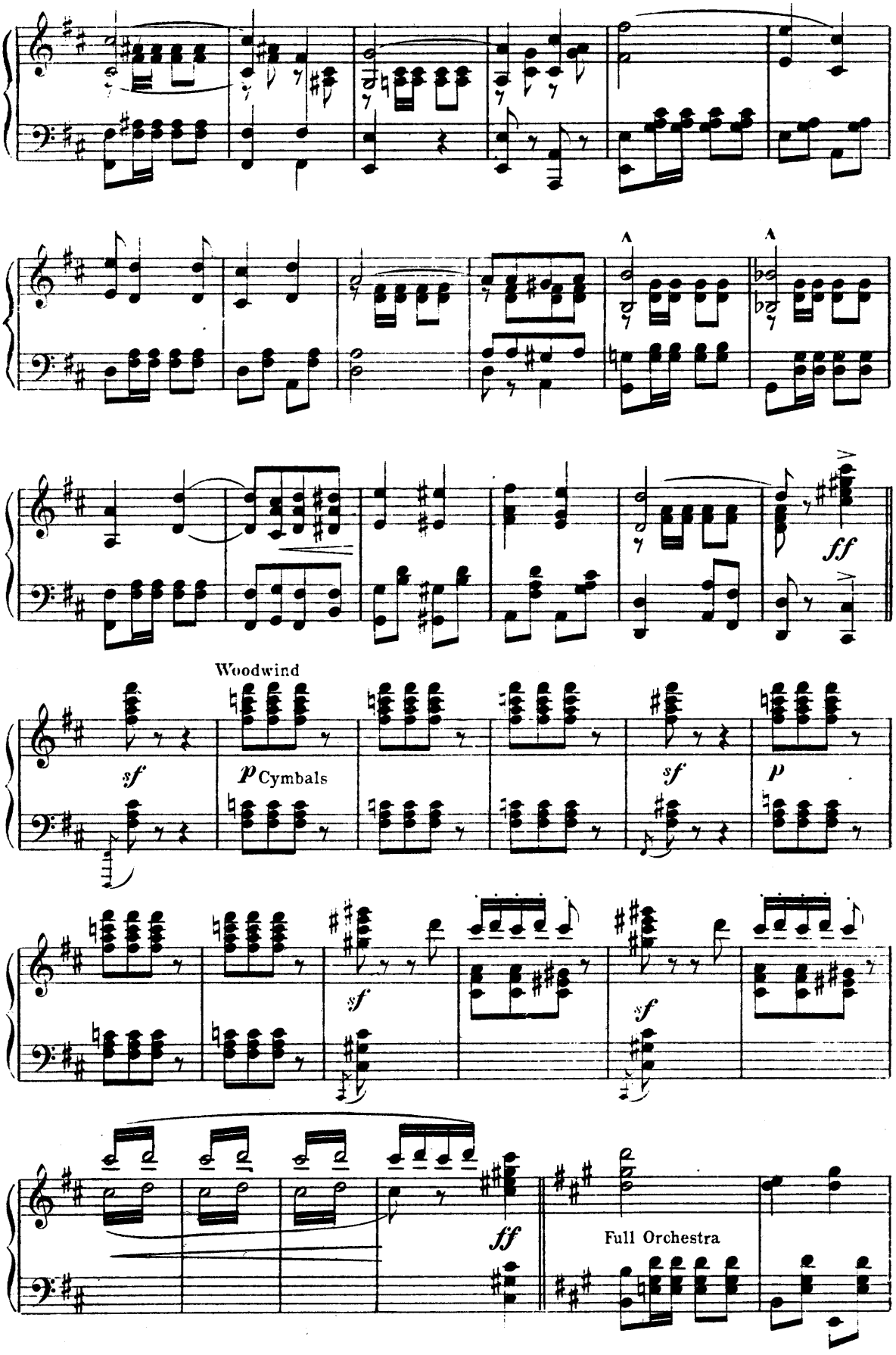

ff
Woodwind
p
ff
Woodwind
p

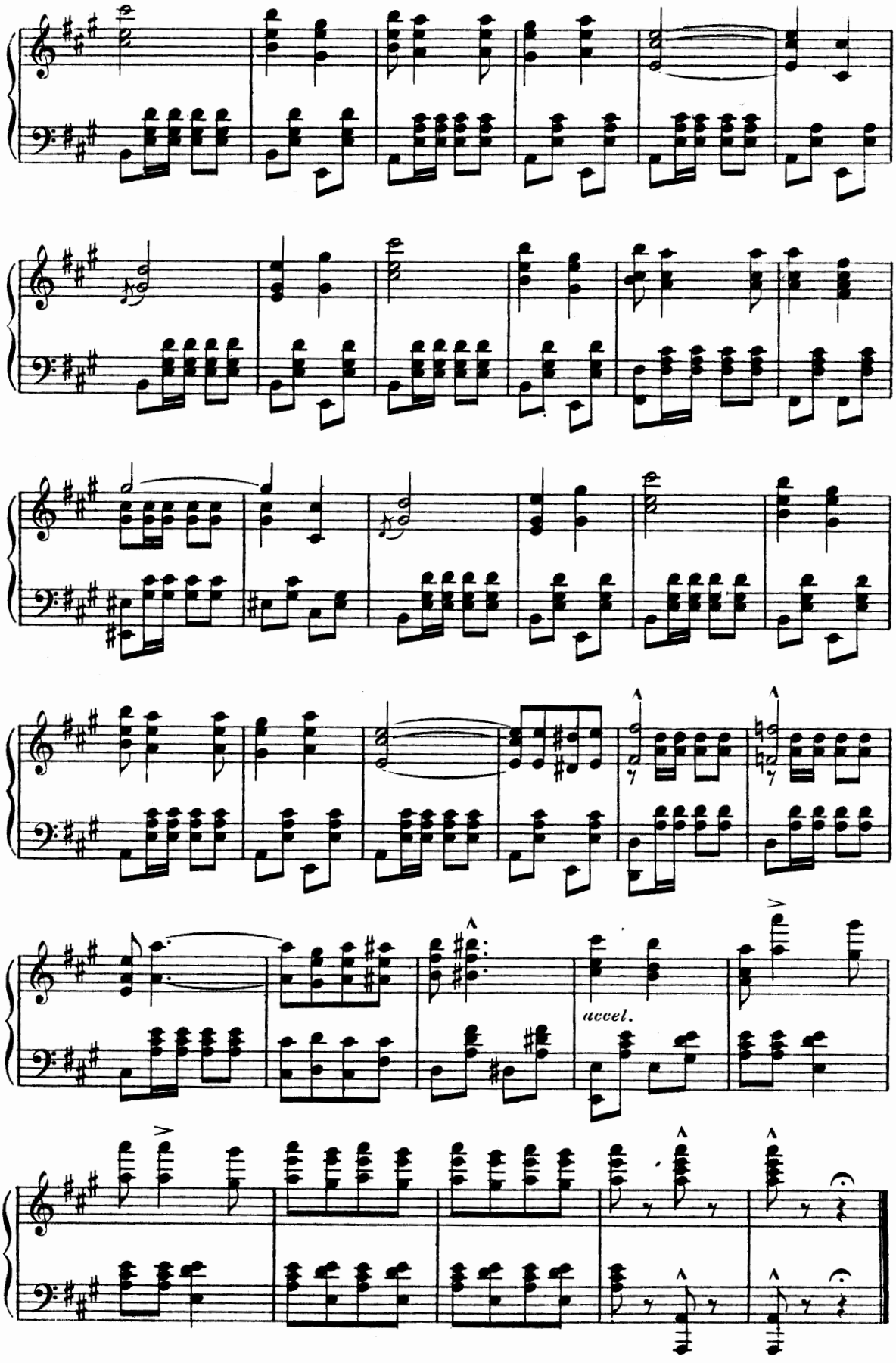

p
ff
ff
cresc.
ff Full Orchestra


accel.
Cadenza
Oboe
sf
Moderato grazioso
Oboe Solo
p
Strings
Molto moderato e sostenuto
Oboe
Harp
Ped.


Ped.
Ped. Ped. Ped. Ped. Ped.
Ped. Ped. Ped.
Tempo marcia brillante
pp rit.
ff Full Orchestra


Cornets
ff
Bassoon and Horn
pp
Cello
pp

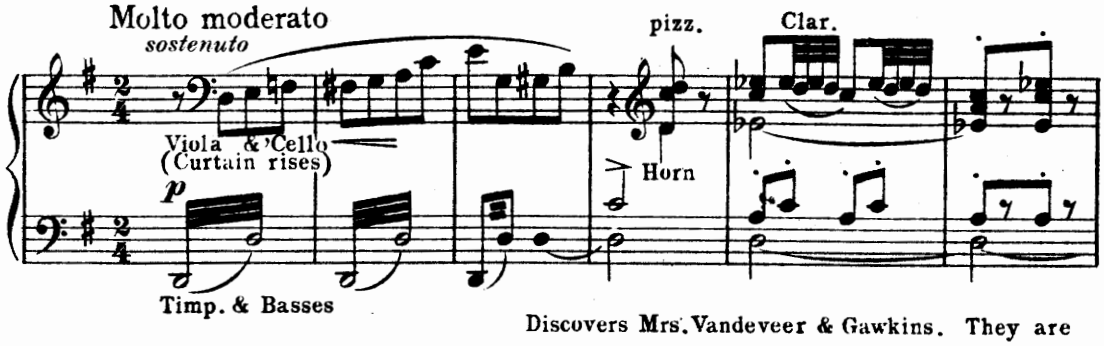

ff
Woodwind
sf
p Cymbals
sf
p
sf
sf
ff
Full Orchestra


accel.

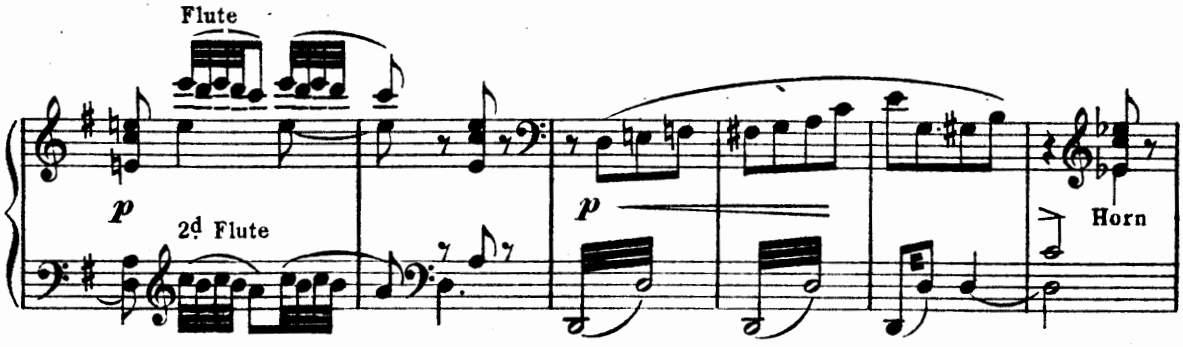
Reception Scene: "It would be very hard to get."

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

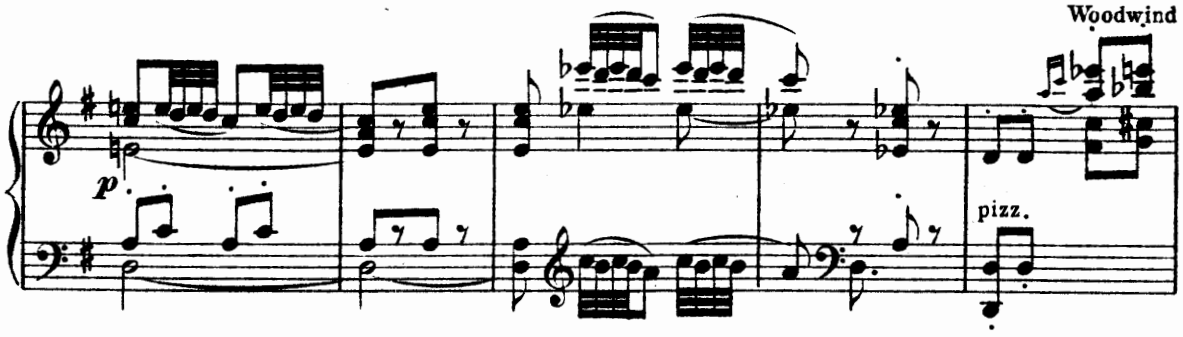
No. 1.



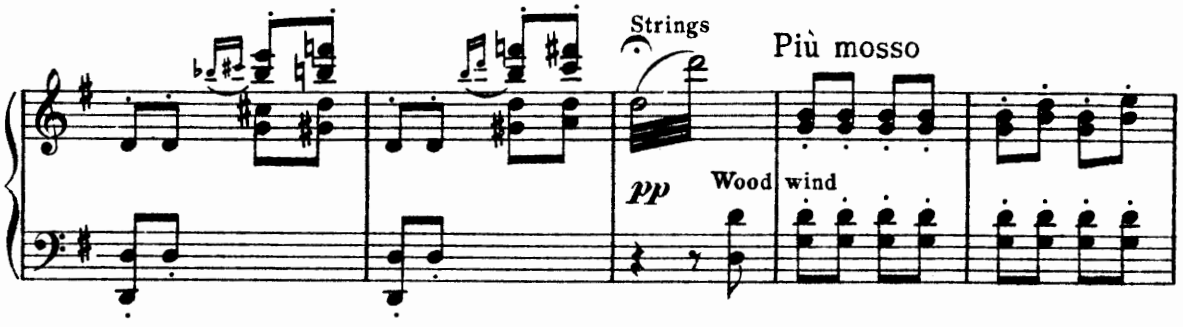
Discovers Mrs. Vandeveer & Gawkins. They are



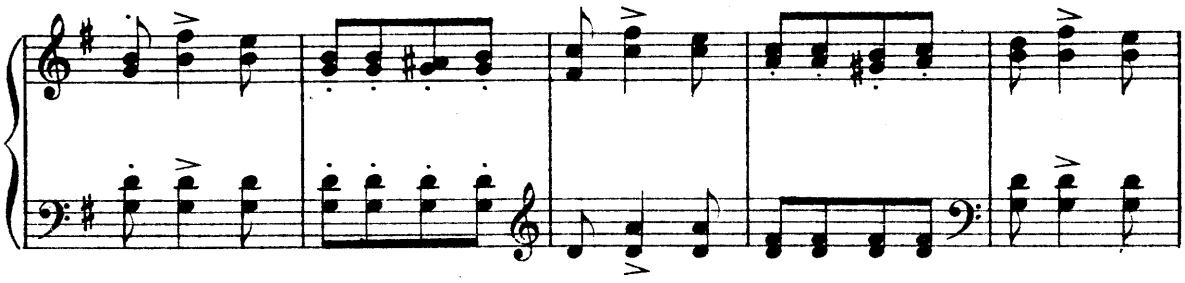
busy with the final preparations before the arrival of the guests. Mrs. V. "Everything



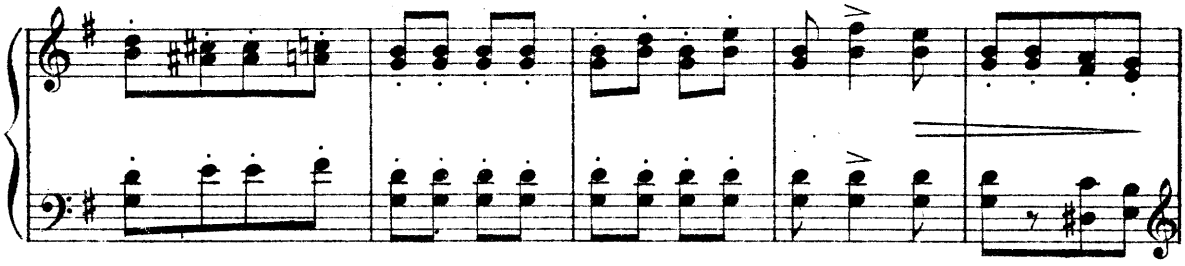
looks right now. Can you think of anything else, Gawkins?" GAWK. "Nothing else, Madame."



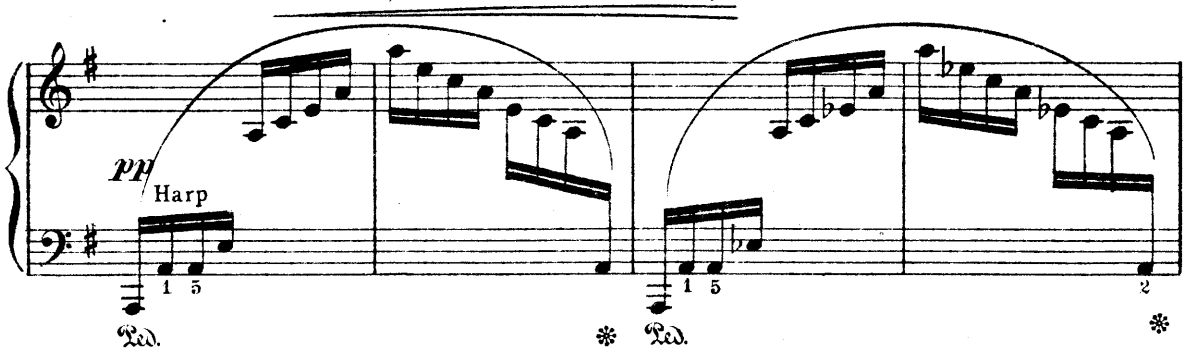
Mrs. V. "Before all



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



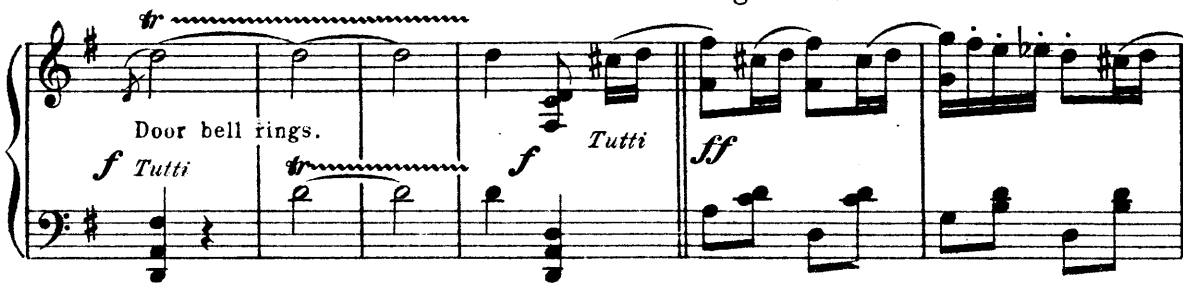
His Grace the Duke of Branford," GAWK. "Yes, madame, thank you (repeats in manner of Mrs.V.)



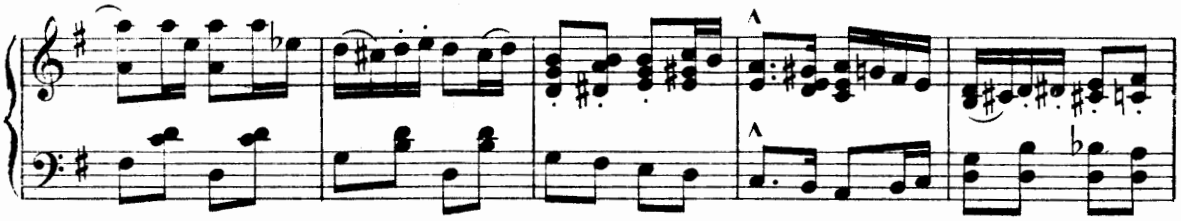
His Grace the Duke of Branford."

Enter Gladys, Helen, Veronica, Alice, etc.

Allegretto con brio



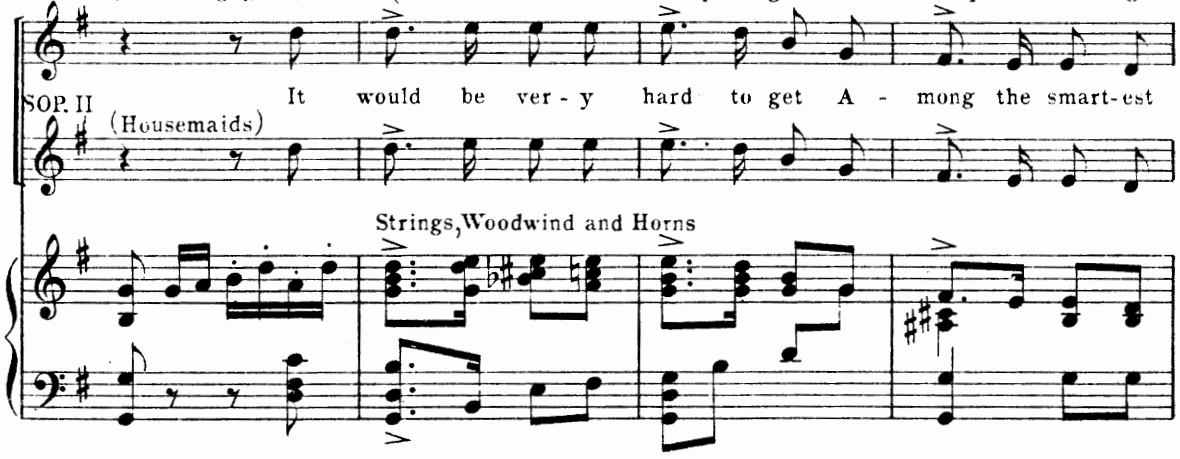
etc. the receiving party. (Six Sopranos, two Contraltos)



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

SOP. II (Housemaids) It would be ver - y hard to get A - mong the smart-est

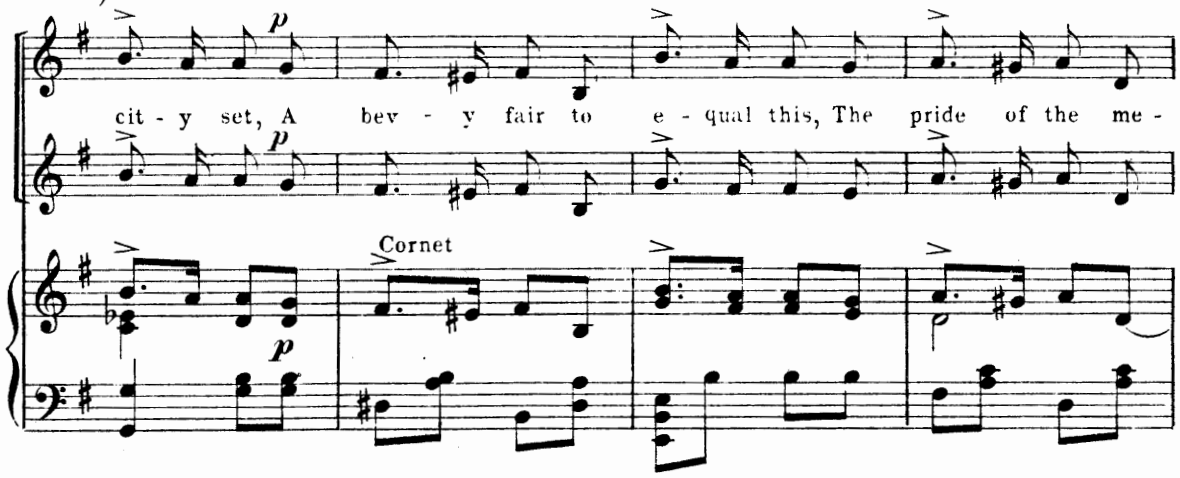
Strings, Woodwind and Horns



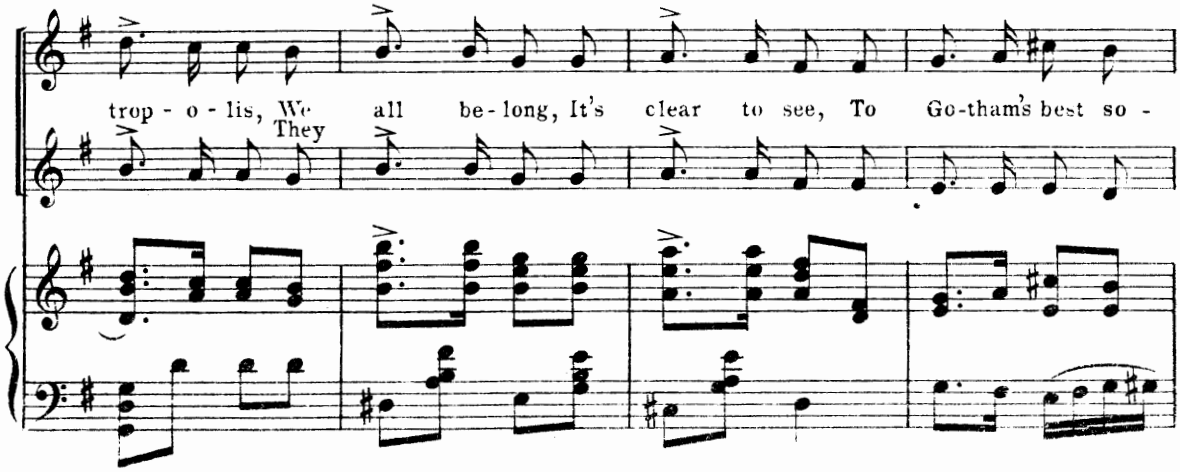
shoes.)

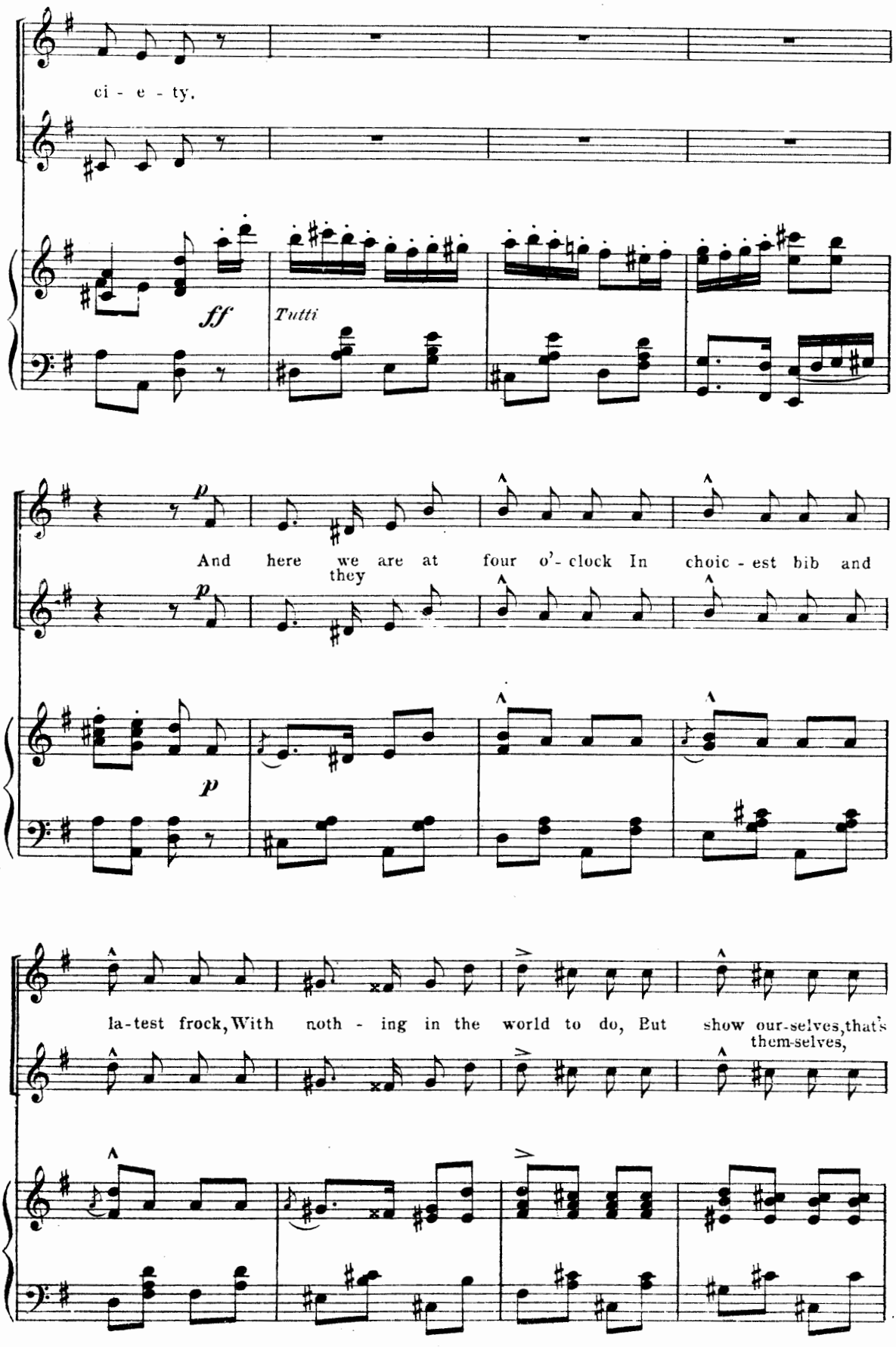
cit - y set, A bev - y fair to e - qual this, The pride of the me -

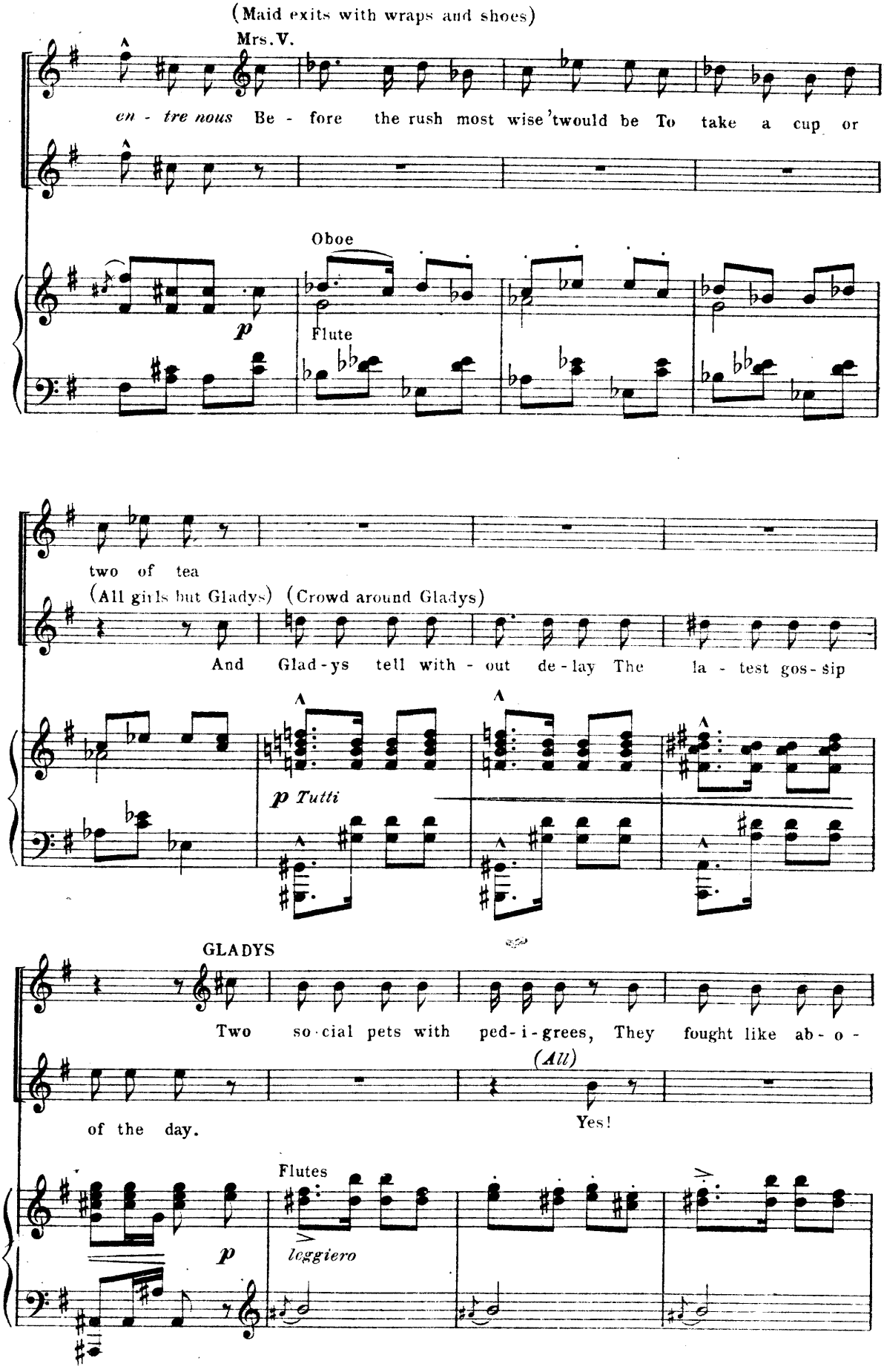
Cornet

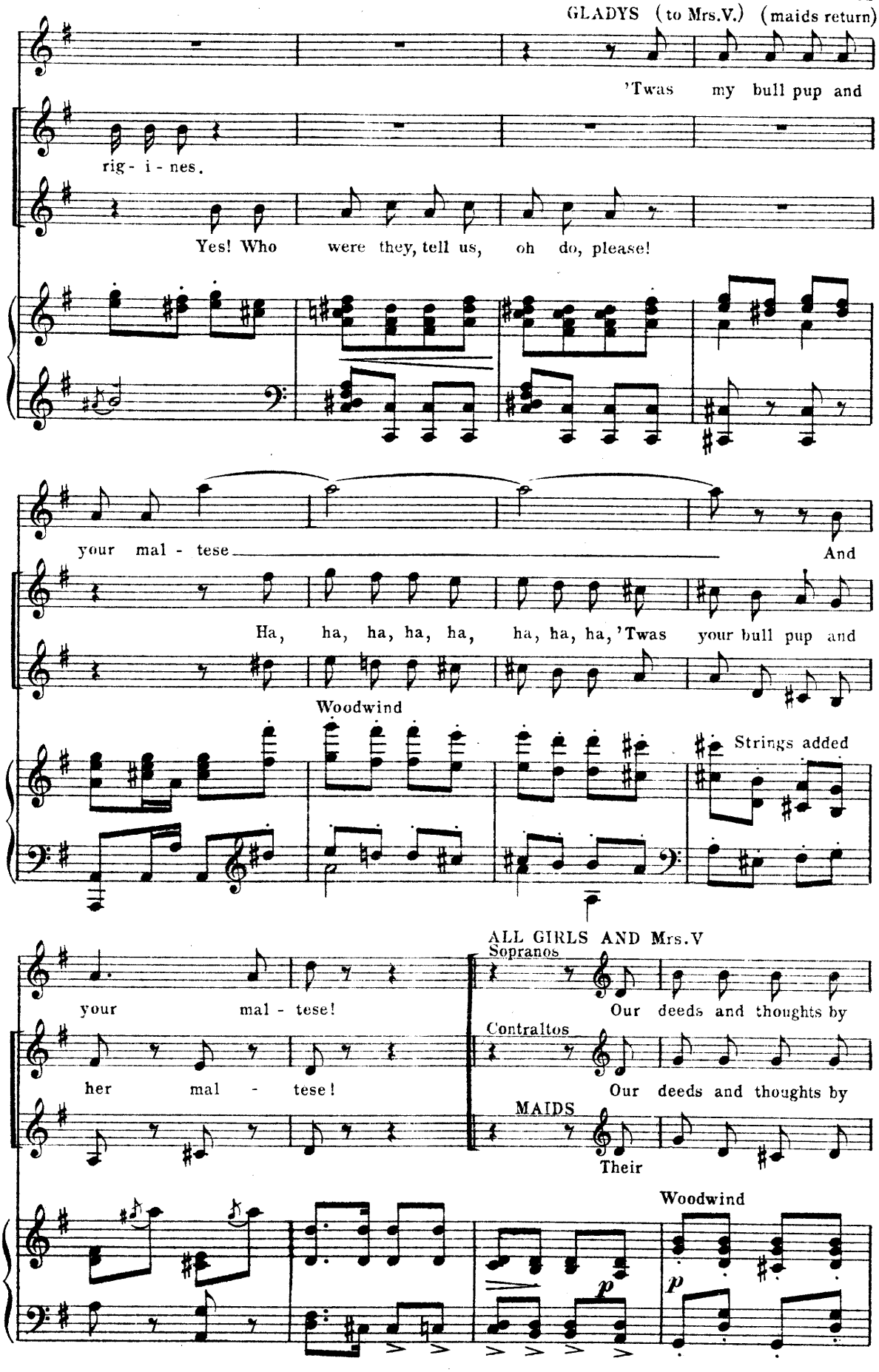


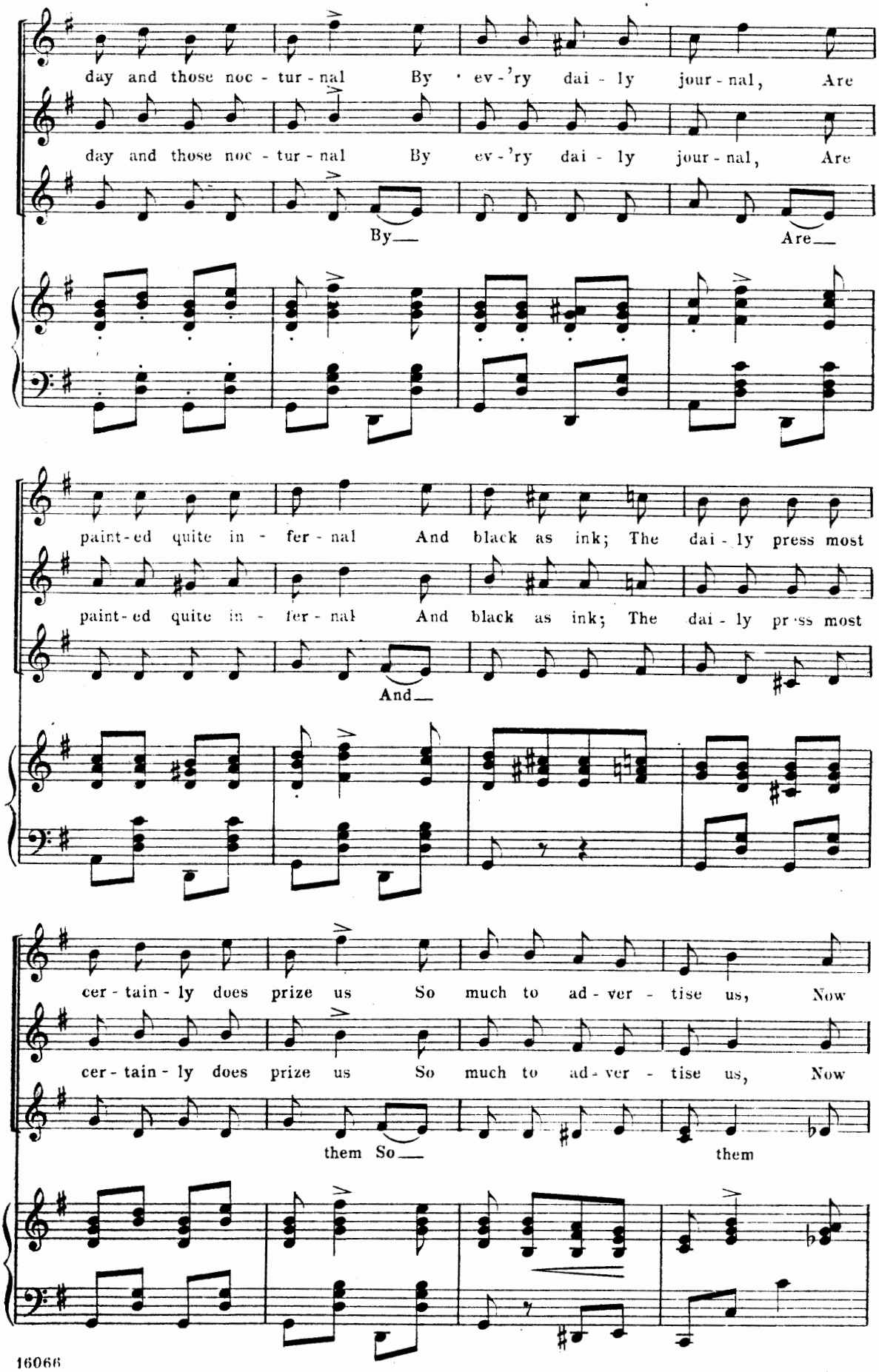
trop - o - lis, We They all be - long, It's clear to see, To Go-tham's best so -

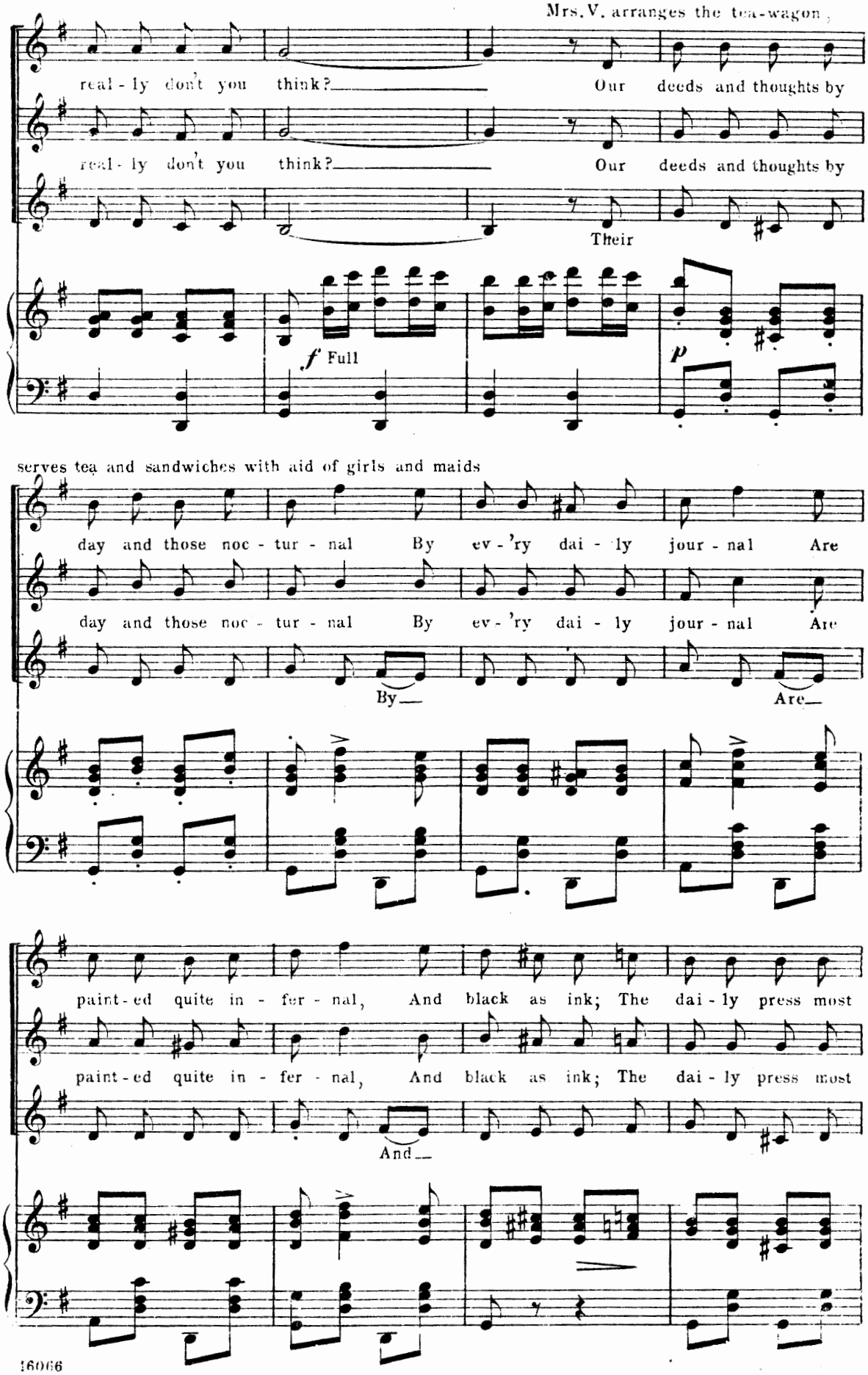



ci - e - ty.
ff
Tutti
p
And here we are at four o'- clock In choic - est bib and
they
p
la-test frock, With noth - ing in the world to do, But show our-selves, that's
them-selves,

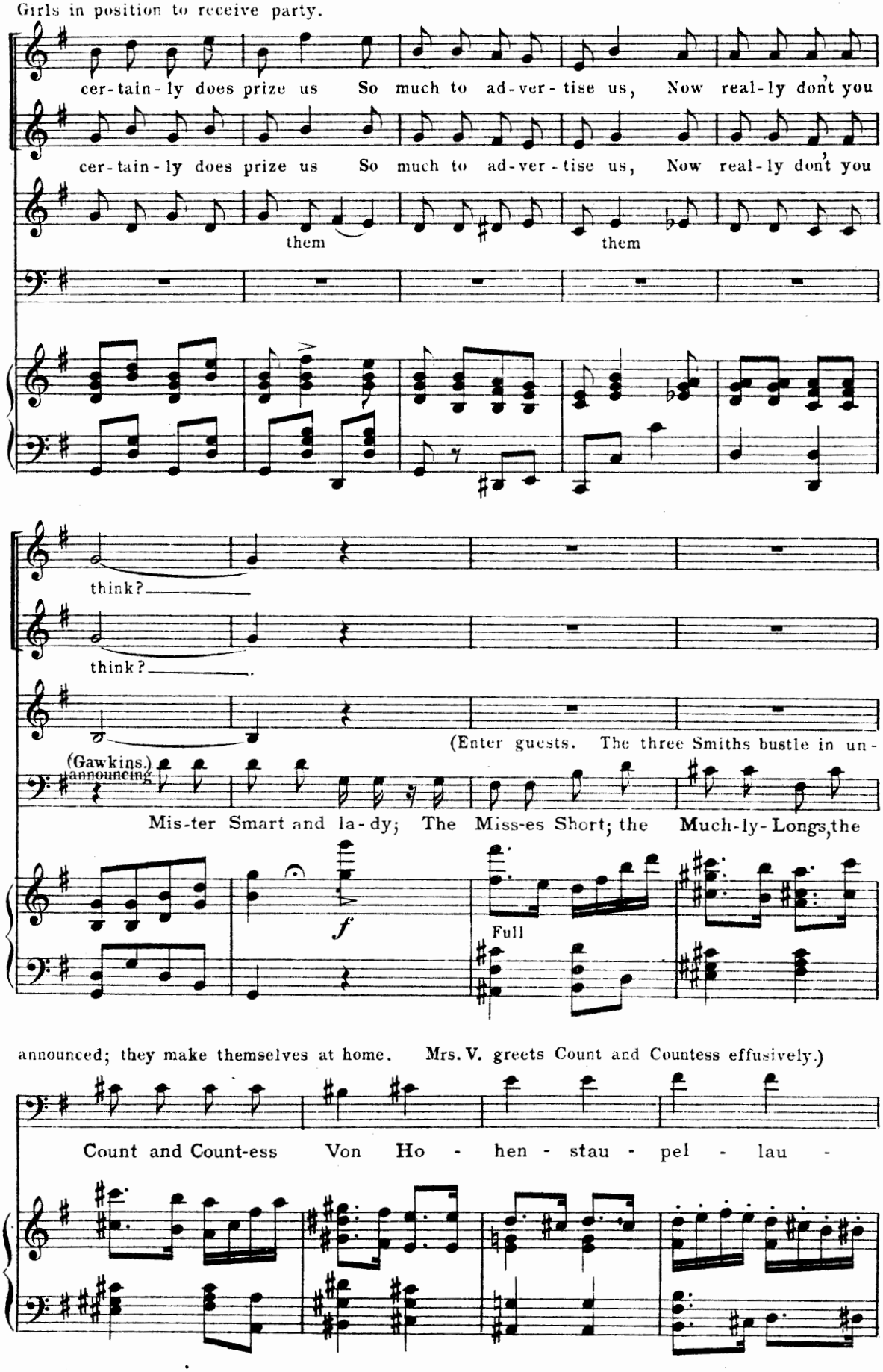

(Maid exits with wraps and shoes)
Mrs. V.
en - tre nous Be - fore the rush most wise 'twould be To take a cup or
Oboe
p
Flute
two of tea
(All girls but Gladys) (Crowd around Gladys)
And Glad-ys tell with - out de-lay The la - test gos-sip
p Tutti
GLADYS
Two so-cial pets with ped-i-grees, They fought like ab-o -
(All)
of the day.
Yes!
Flutes
p
leggiero


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, ha, 'Twas your bull pup and
Woodwind
Strings added
ALL GIRLS AND Mrs.V
Sopranos
your mal - tese!
Our deeds and thoughts by
Contraltos
her mal - tese!
Our deeds and thoughts by
MAIDS
Their
Woodwind
p
p


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 pr ss 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.



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

(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

ad lib.

Ah, yes, I'm ver - y glad you're here, You'll

(Pointing to each other)

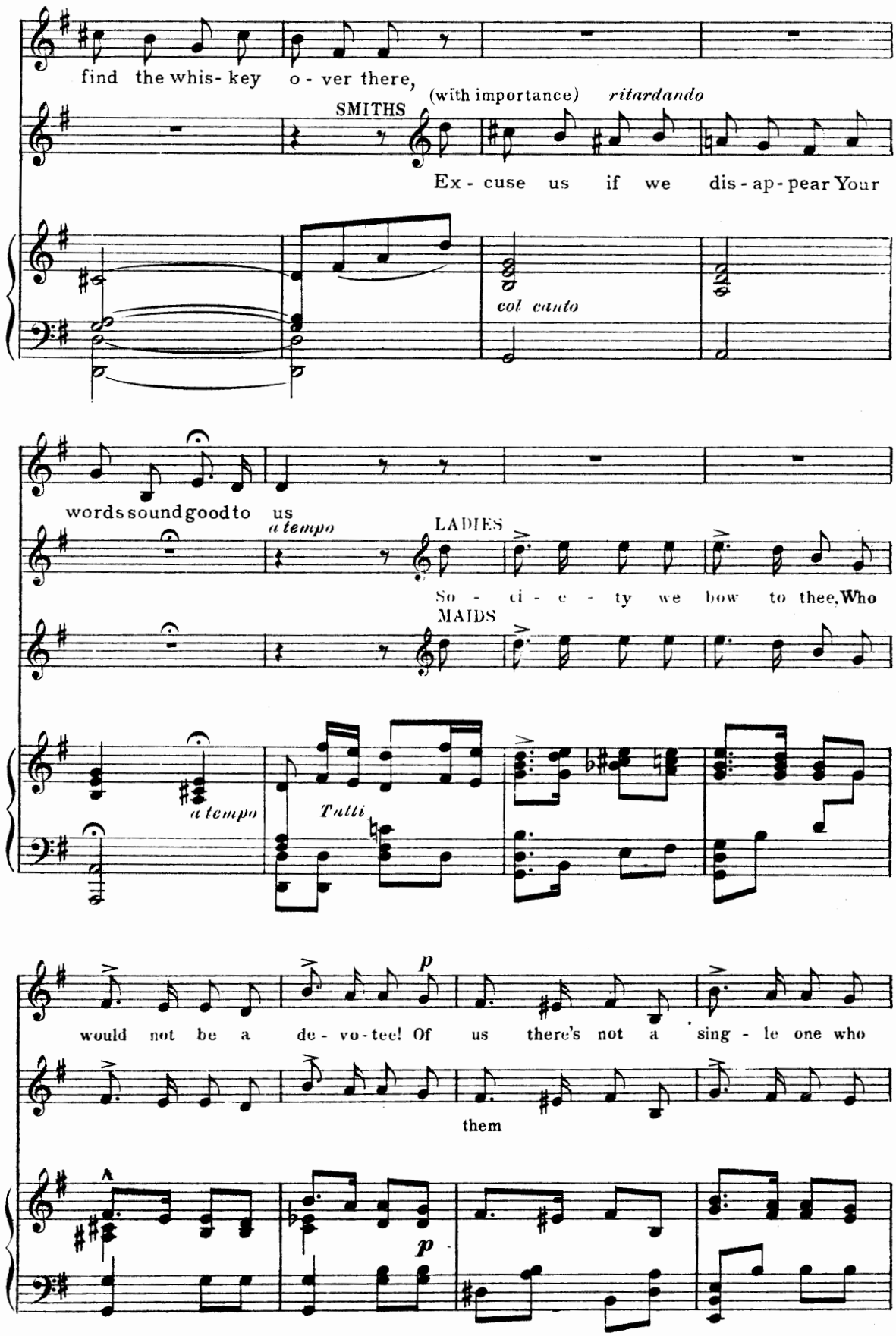
John, He's James, He's Jer - ry S.

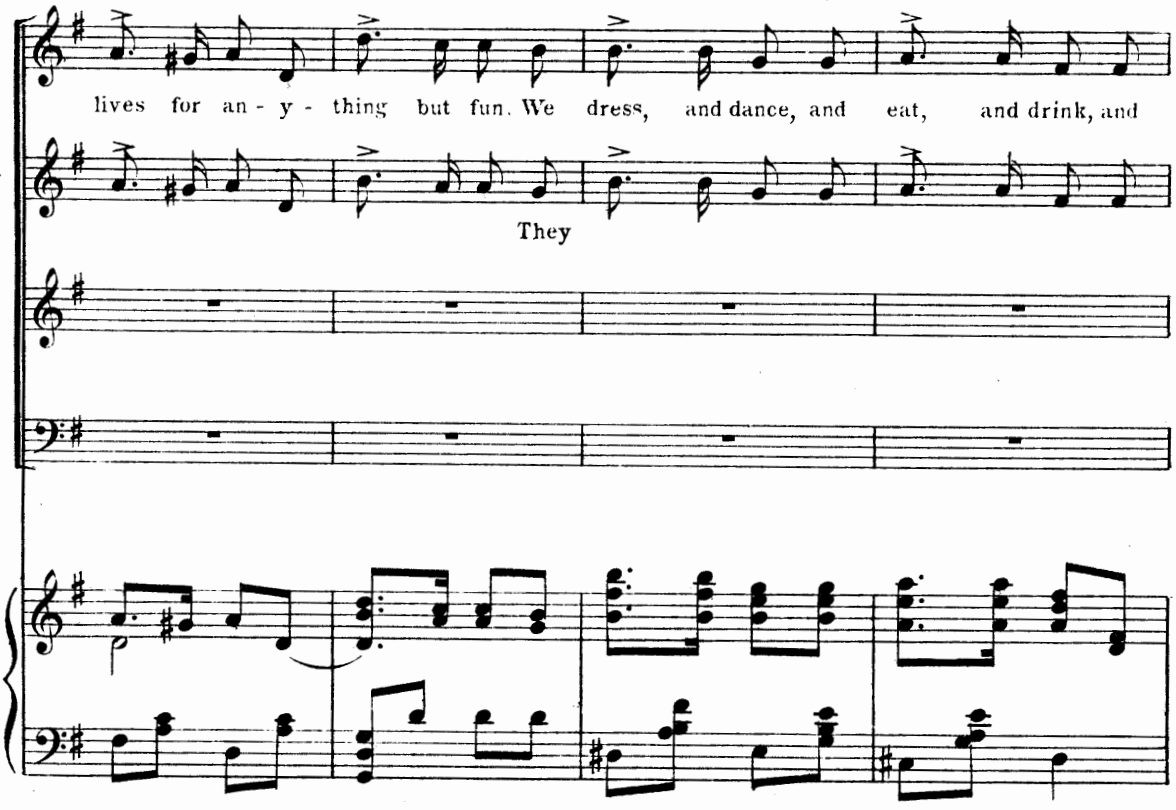
I'm I'm

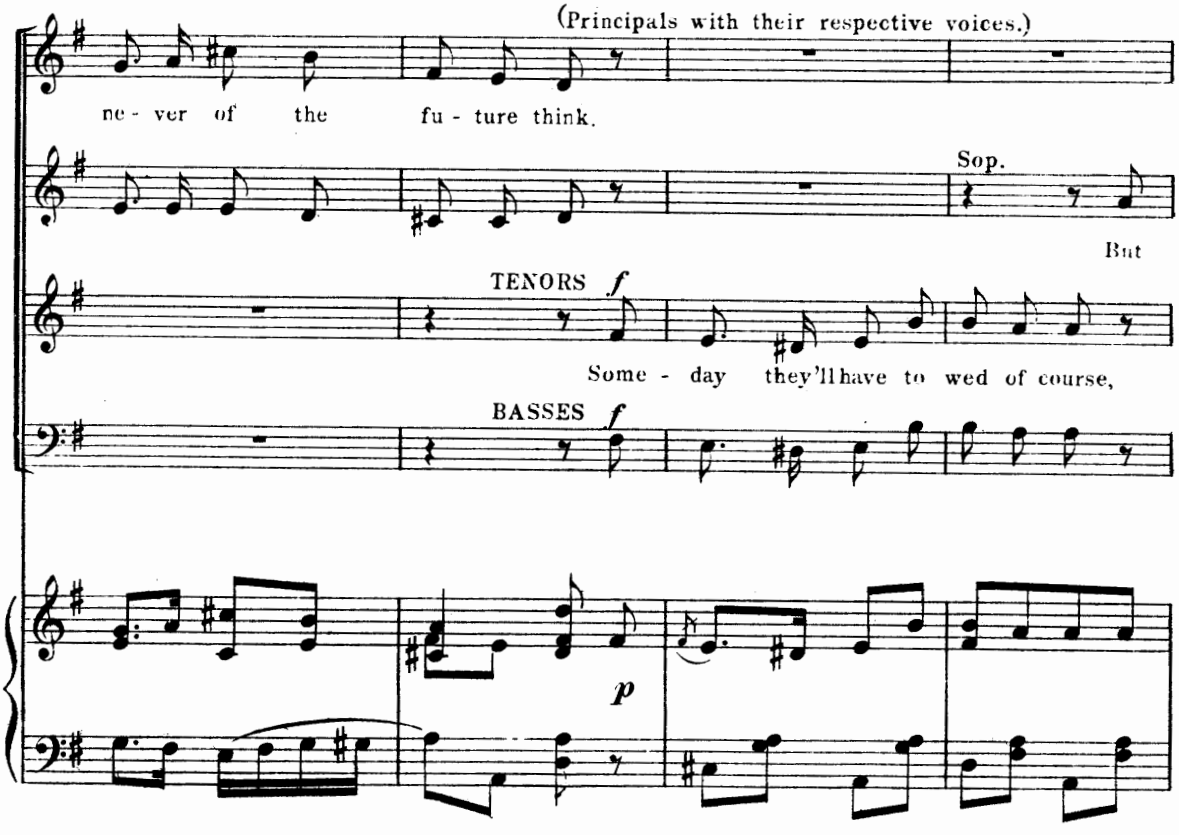
Oboi

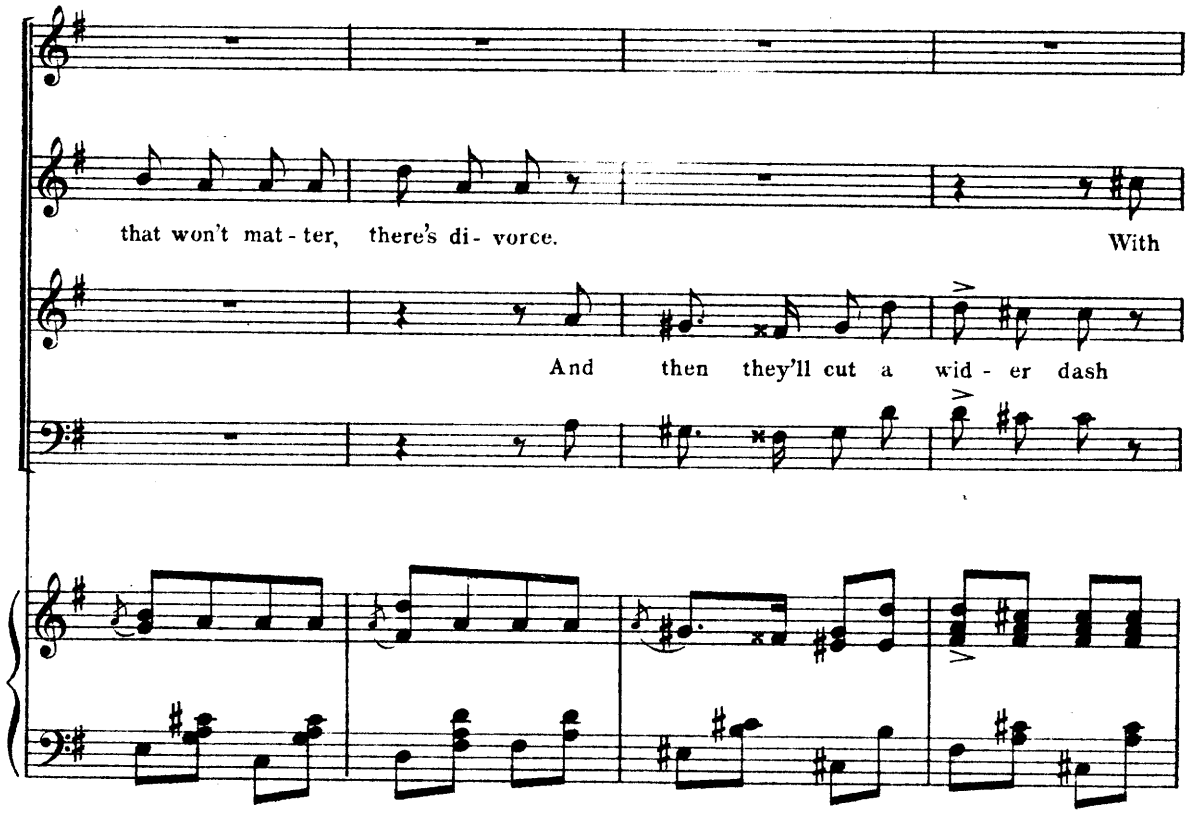
Strings

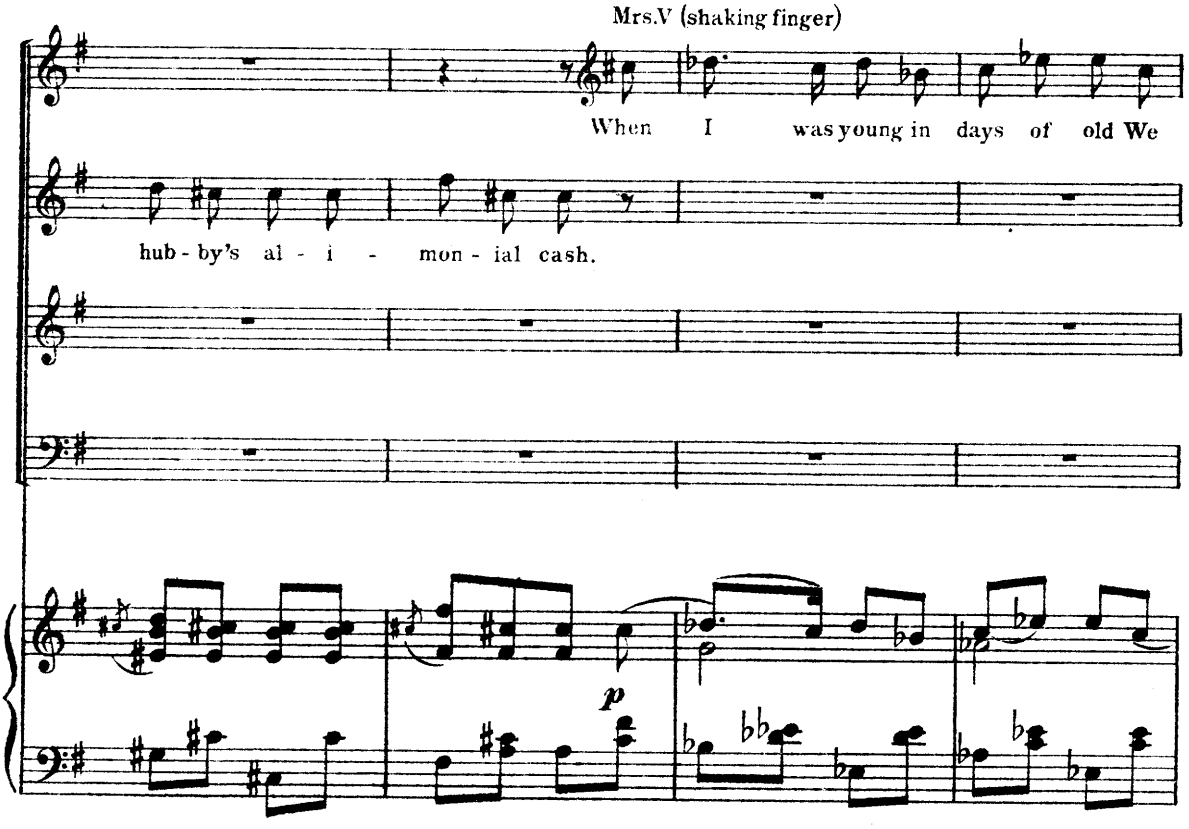
p *colla voce*

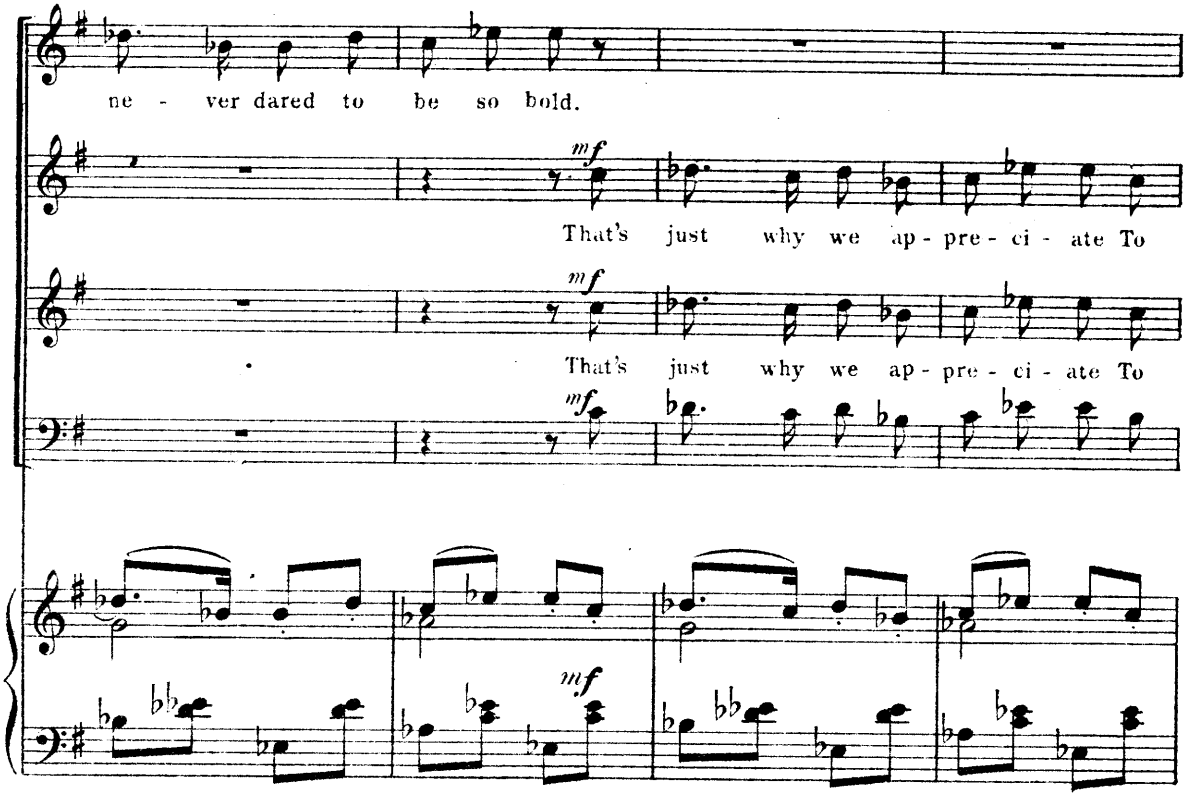

find the whis- key o - ver there,
SMITHS
(with importance)
ritardandoEx - cuse us if we dis - ap - pear Your
col canto
words sound good to us
a tempo
LADIES
So - ci - e - ty we bow to thee, Who
MAIDS
a tempo
Tutti
would not be a de - vo - tee! Of us there's not a sing - le one who
them

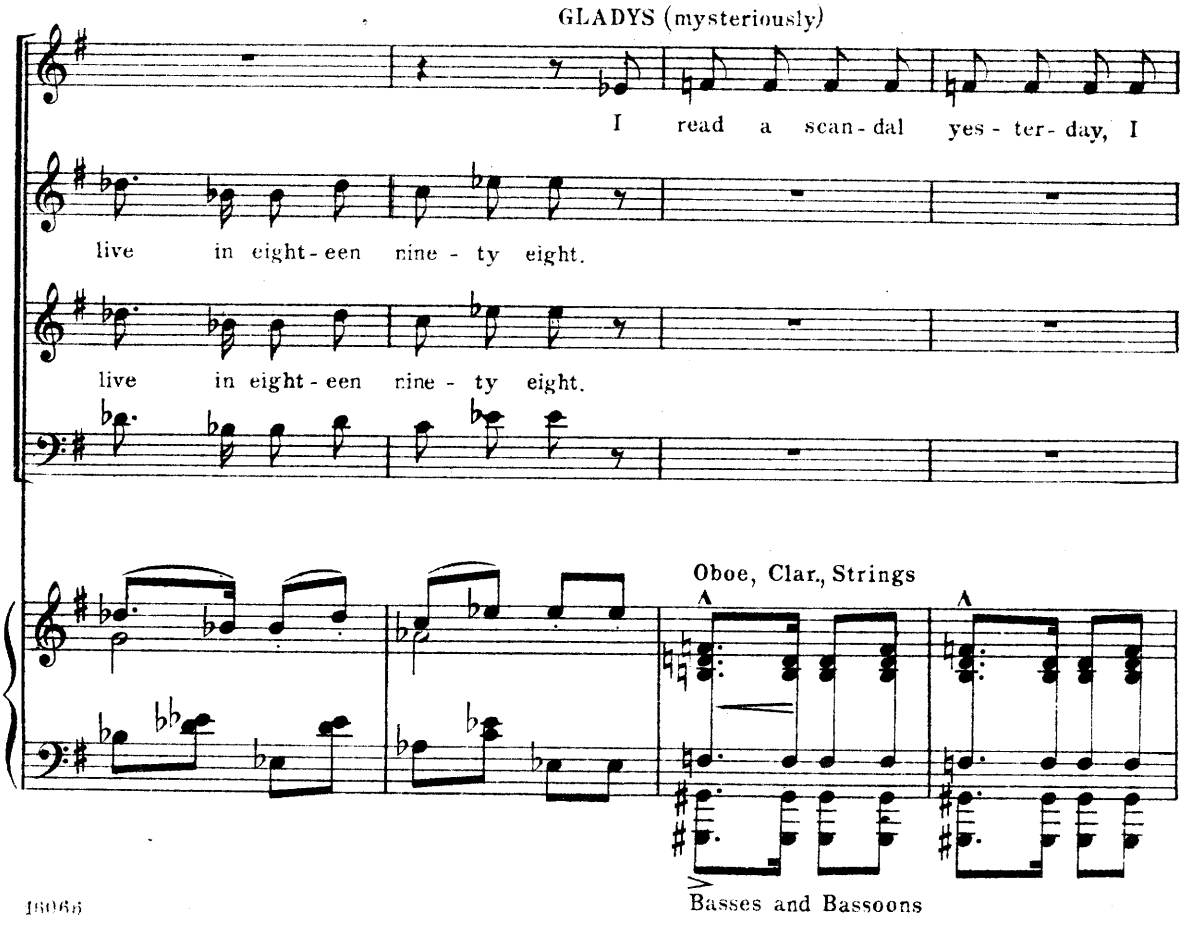

lives for an - y - thing but fun. We dress, and dance, and eat, and drink, and
They

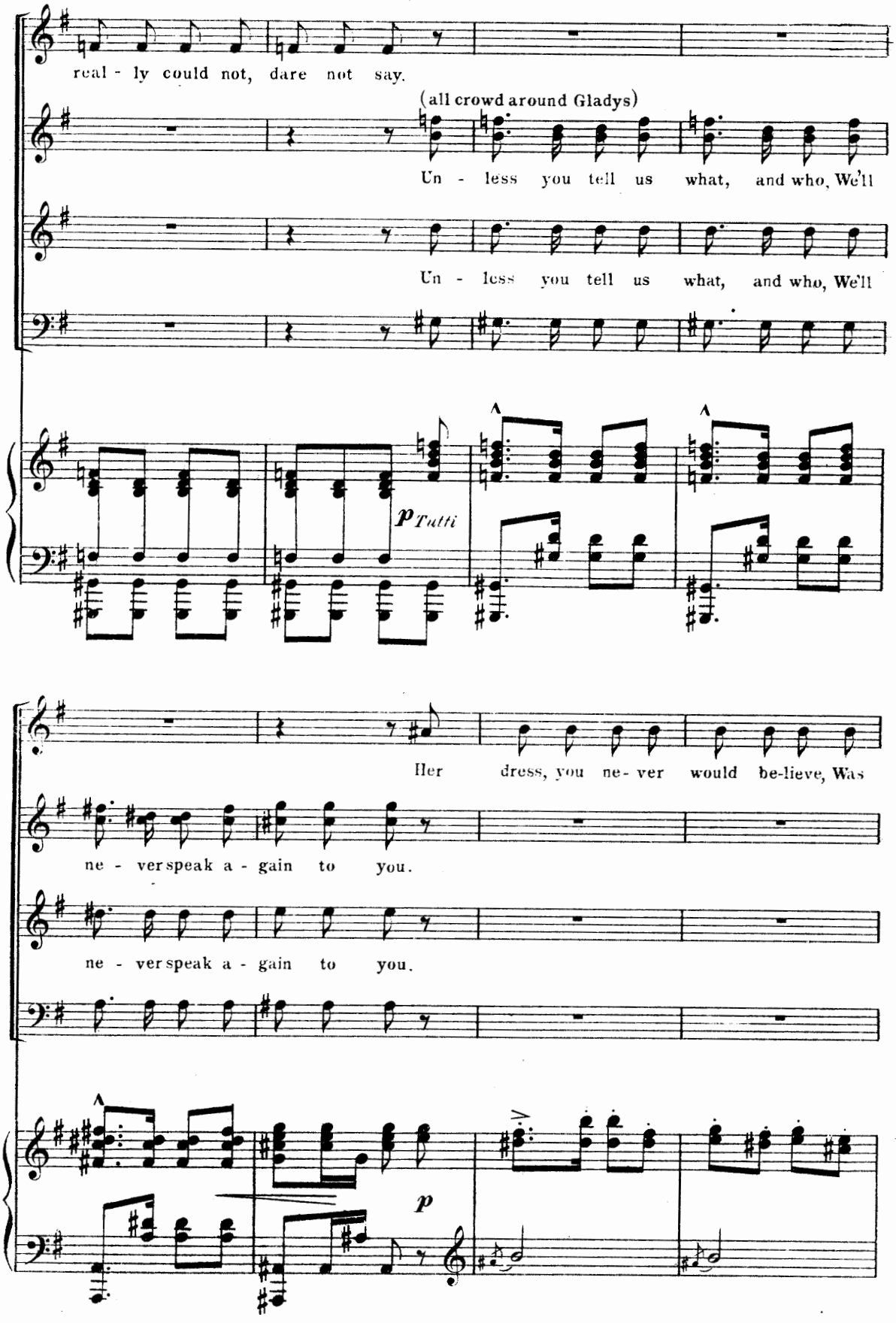

(Principals with their respective voices.)
ne - ver of the fu - ture think.
Sop.
But
TENORS f
Some - day they'll have to wed of course,
BASSES f
p

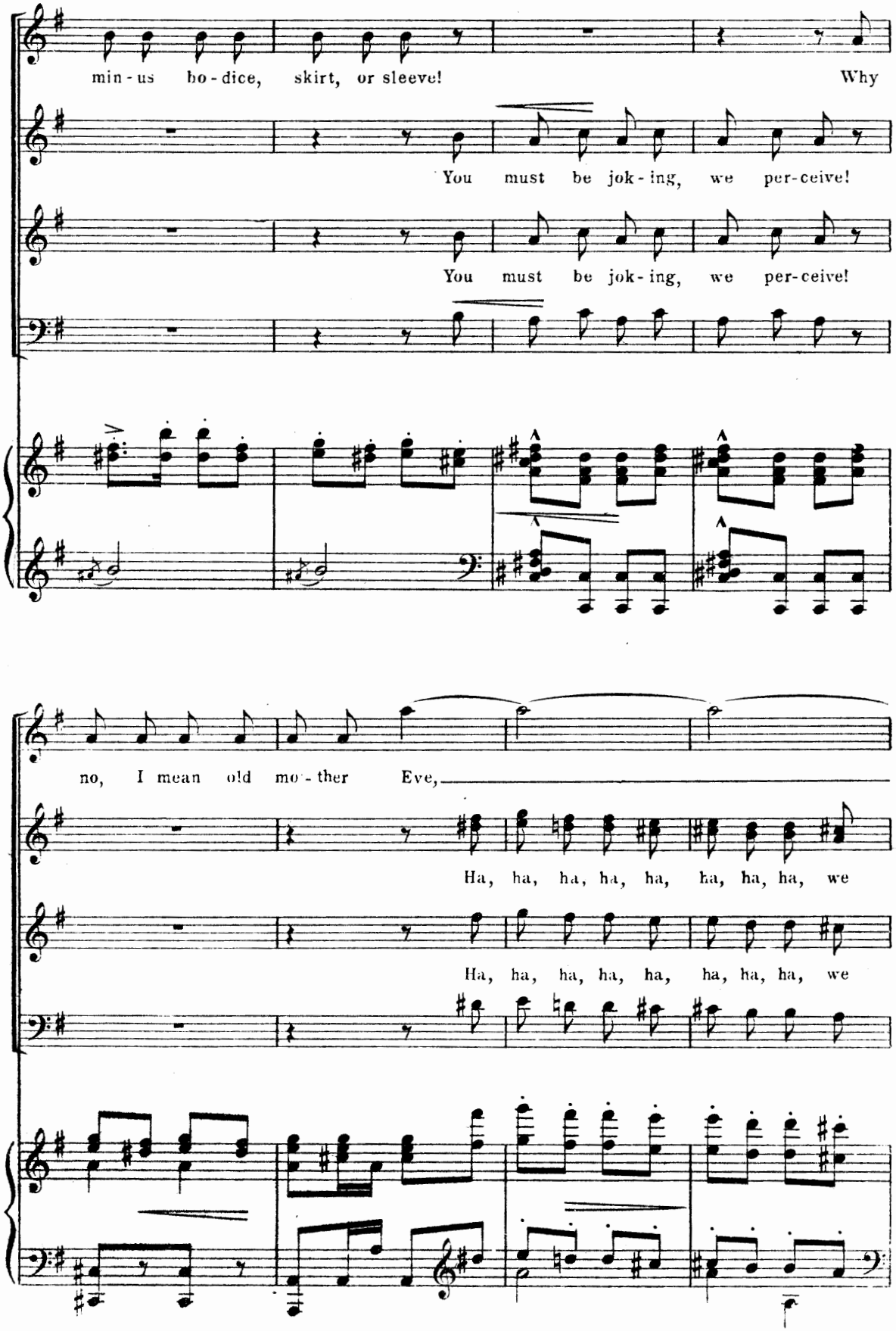

that won't mat - ter, there's di - vorce.
With
And then they'll cut a wid - er dash

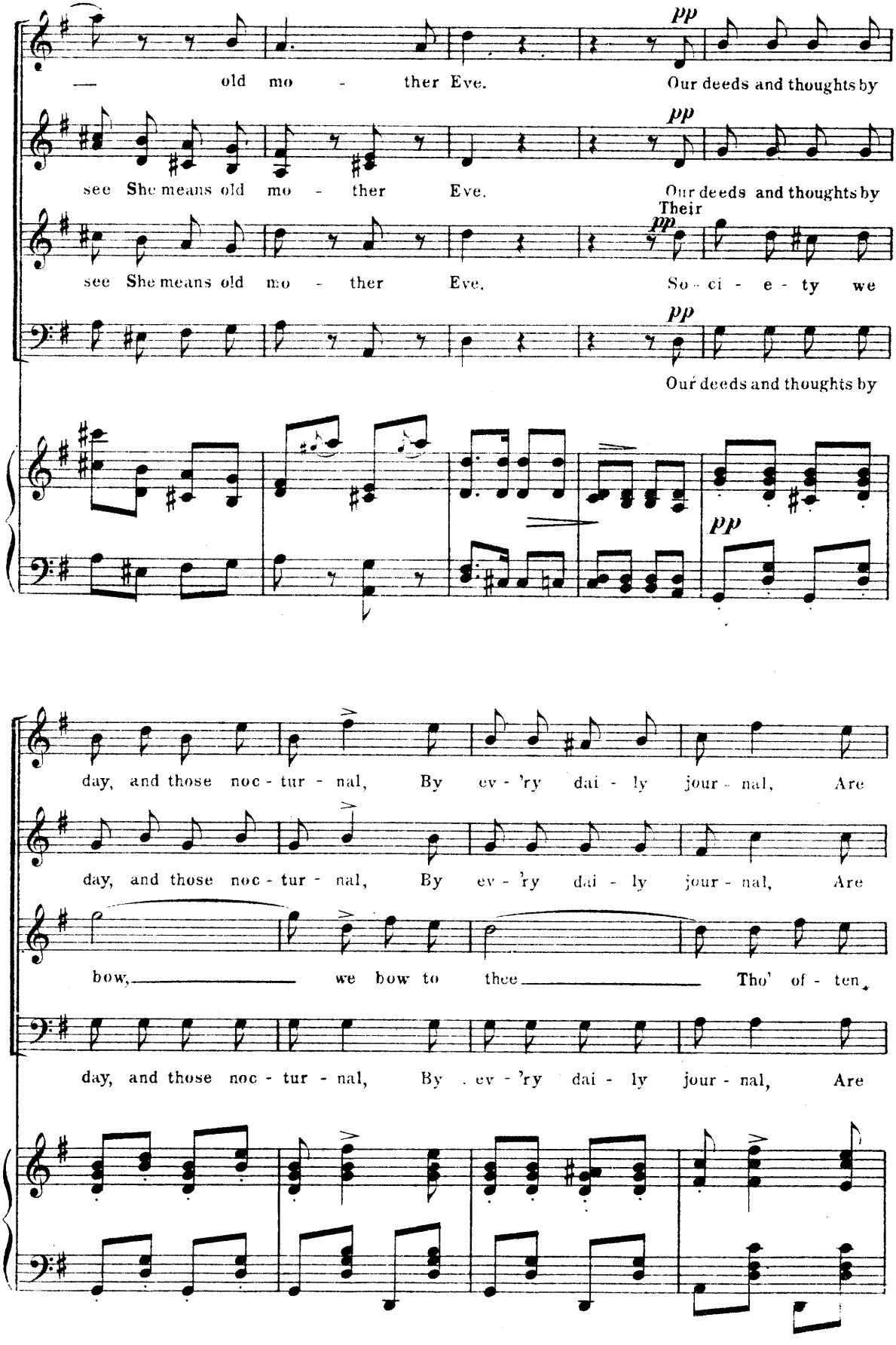

Mrs.V (shaking finger)
When I was young in days of old We
hub - by's al - i - mon - ial cash.
p

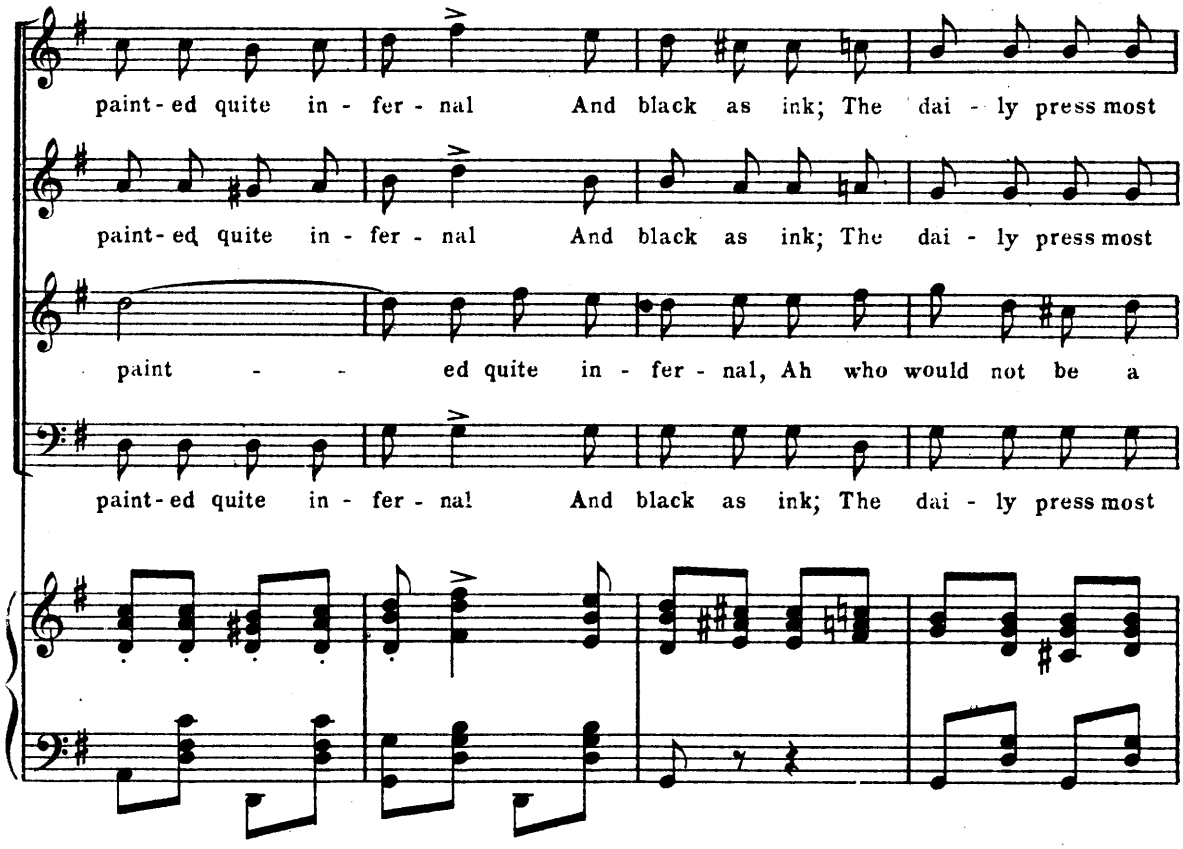

ne - ver dared to be so bold.
mf
That's just why we ap - pre - ci - ate To
mf
That's just why we ap - pre - ci - ate To
mf
mf

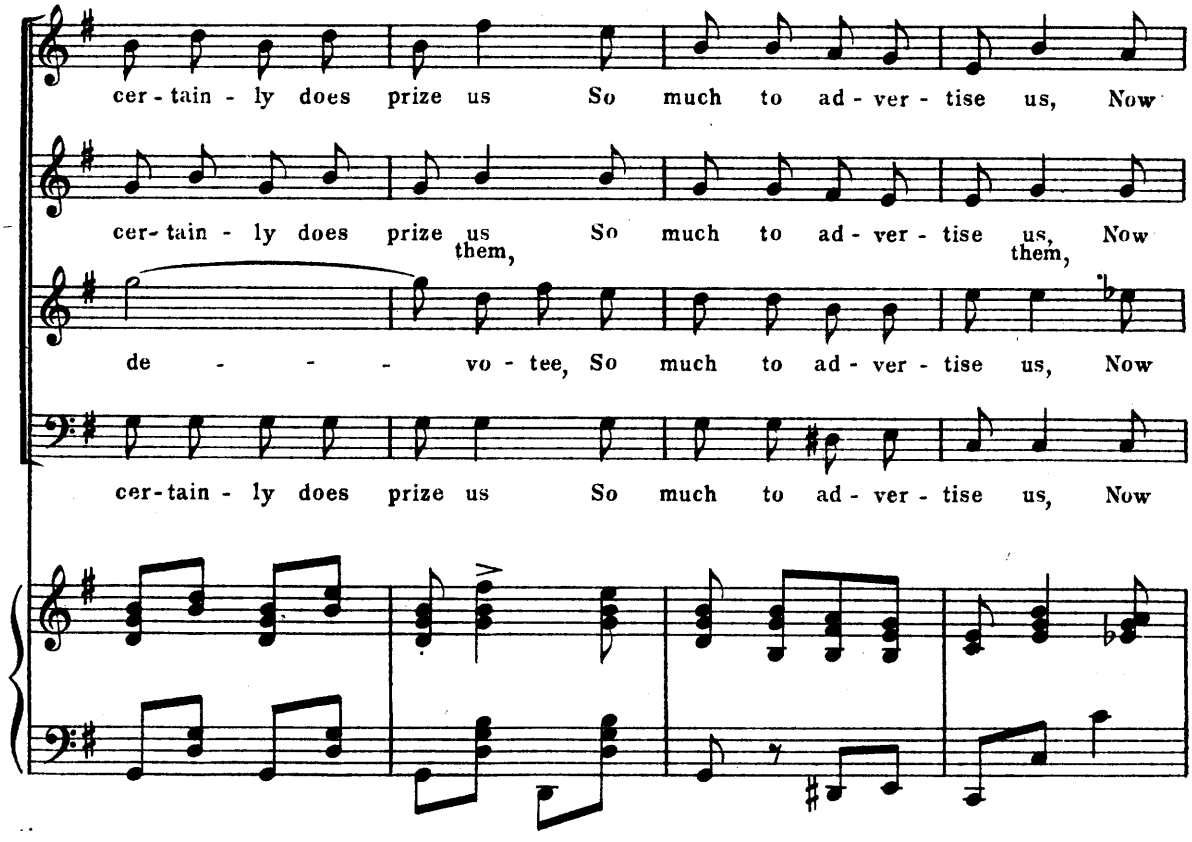

GLADYS (mysteriously)
I read a scan - dal yes - ter - day, I
live in eight - een nine - ty eight.
live in eight - een nine - ty eight.
Oboe, Clar., Strings
A
A
Basses and Bassoons

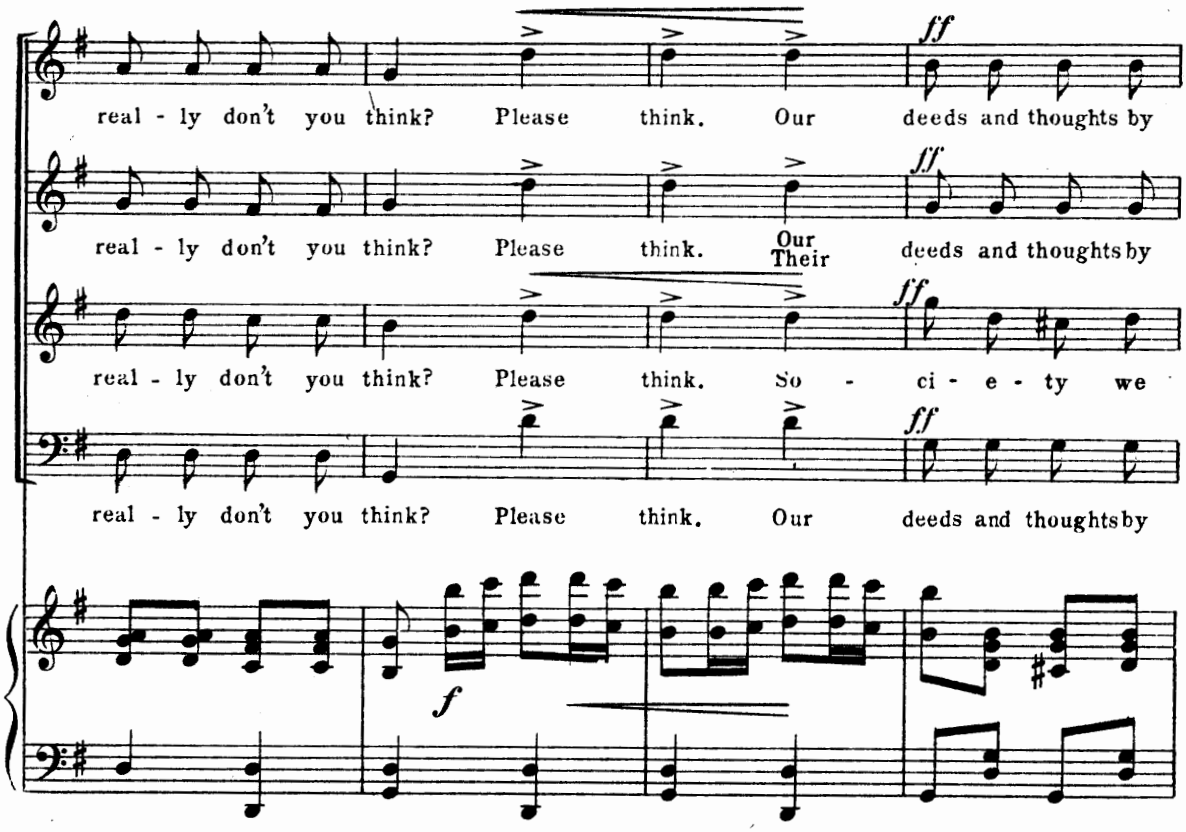

real - ly could not, dare not say.
(all crowd around Gladys)
Un - less you tell us what, and who, We'll
Un - less you tell us what, and who, We'll
p Tutti
Her dress, you ne- ver would be-lieve, Was
ne - ver speak a - gain to you.
ne - ver speak a - gain to you.
p

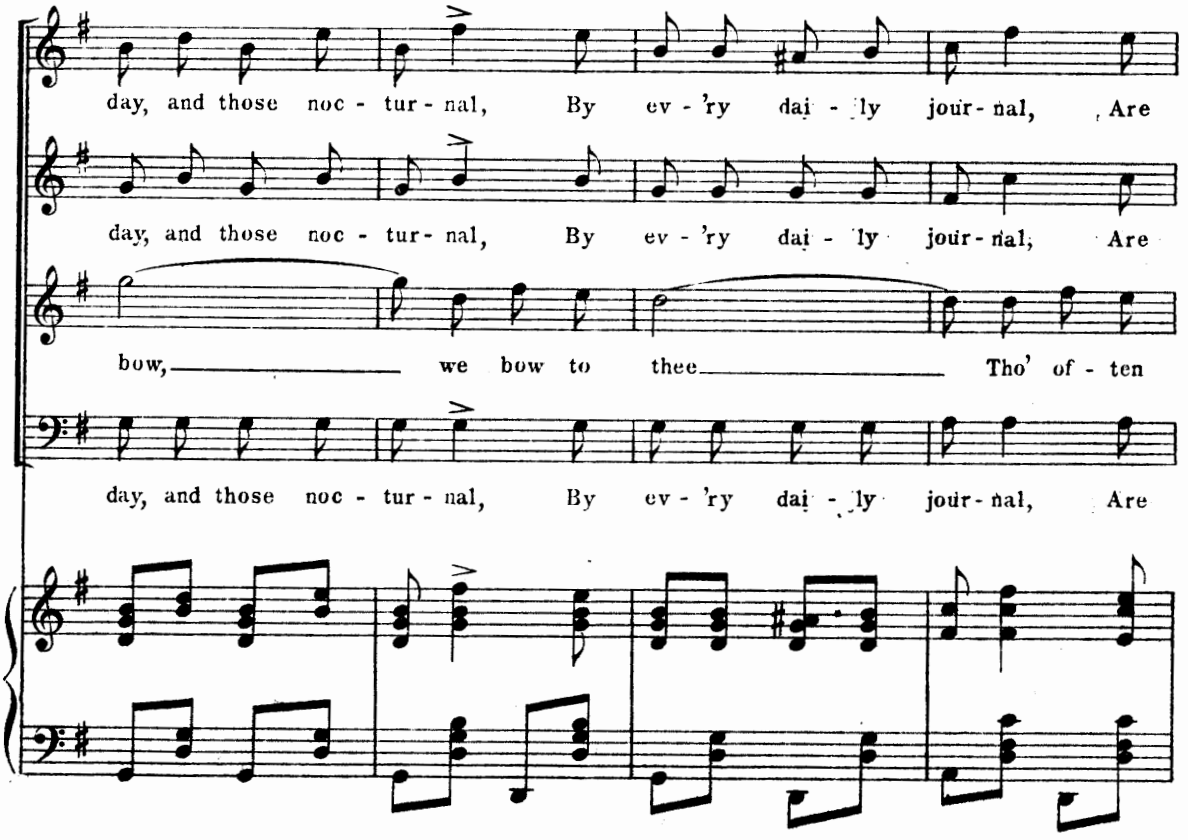

min - us bo - dice, skirt, or sleeve! Why
You must be jok - ing, we per - ceive!
You must be jok - ing, we per - ceive!
no, I mean old mo - ther Eve,
Ha, ha, ha, ha, ha, ha, ha, ha, we
Ha, ha, ha, ha, ha, ha, ha, ha, we

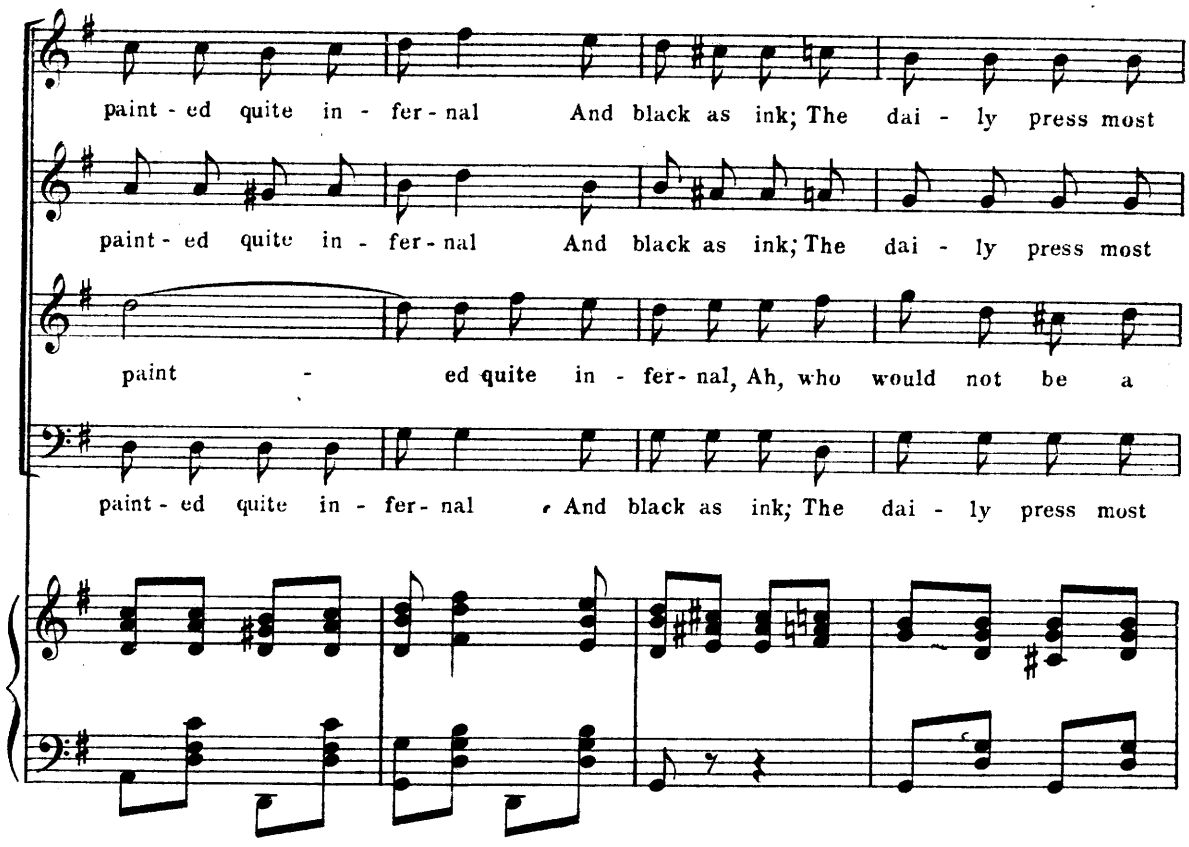

— old mo - ther Eve. Our deeds and thoughts by
see She means old mo - ther Eve. Our deeds and thoughts by
Their
see She means old mo - ther Eve. So - ci - e - ty we
Our deeds and thoughts by
pp
day, and those noc - tur - nal, By ev - 'ry dai - ly jour - nal, Are
day, and those noc - tur - nal, By ev - '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

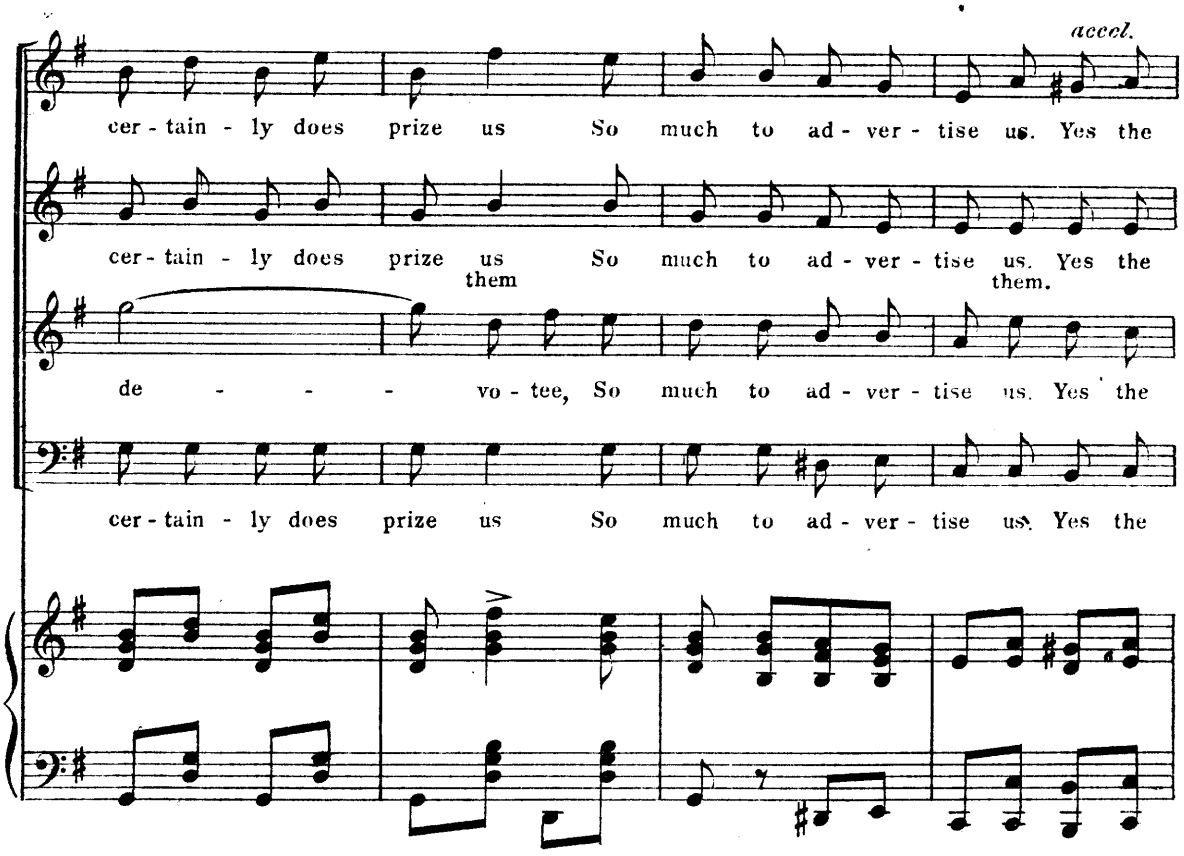

paint-ed quite in-fer-nal And black as ink; The dai-ly press most
paint-ed quite in-fer-nal And black as ink; The dai-ly press most
paint - - ed quite in-fer-nal, Ah who would not be a
paint-ed quite in-fer-nal And black as ink; The dai-ly press most

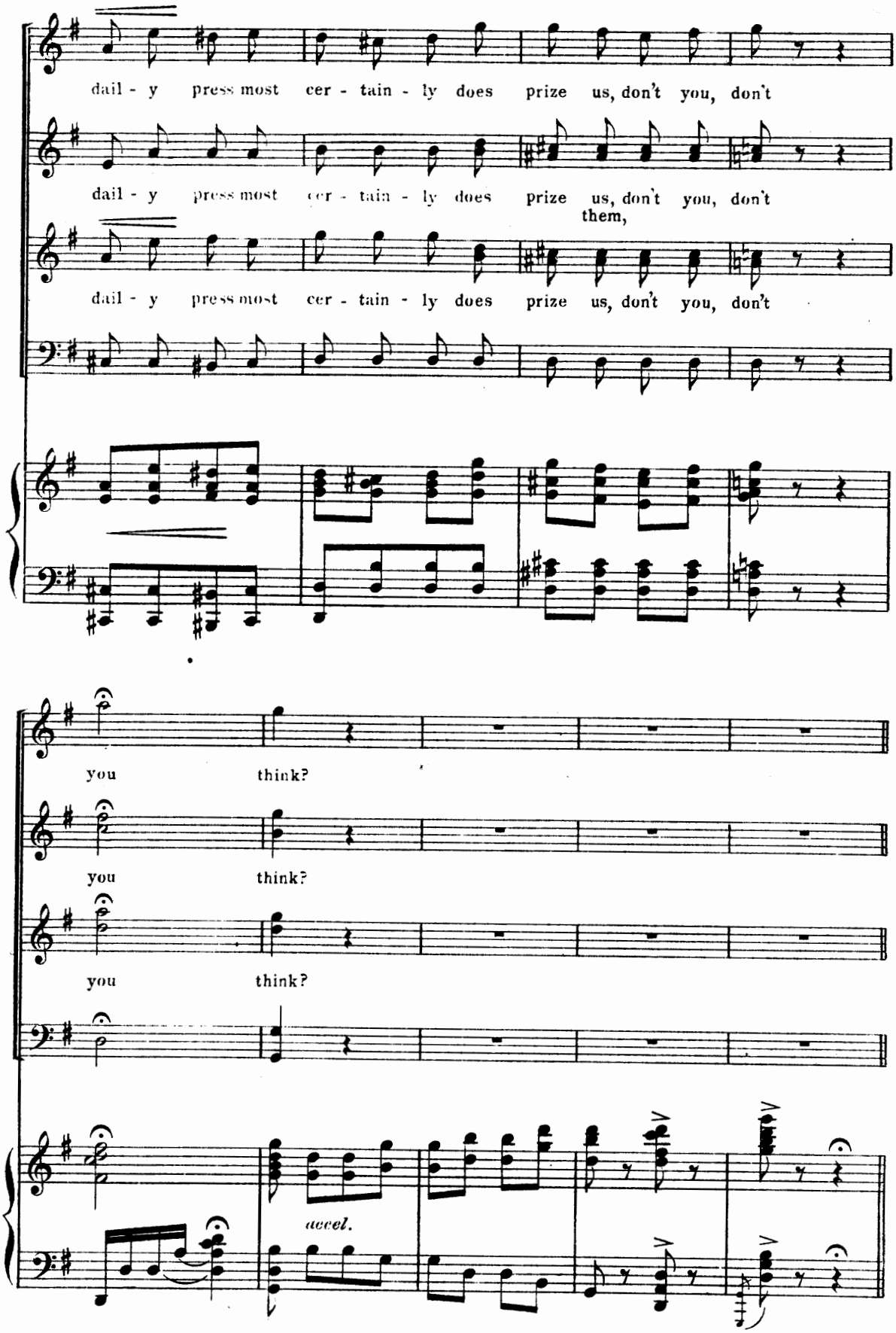

cer-tain-ly does prize us So much to ad-ver-tise us, Now
cer-tain-ly does prize us them, So much to ad-ver-tise us, them, Now
de - - - vo-tee, So much to ad-ver-tise us, Now
cer-tain-ly does prize us So much to ad-ver-tise us, Now


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
you think?
you think?
you think?
accel.

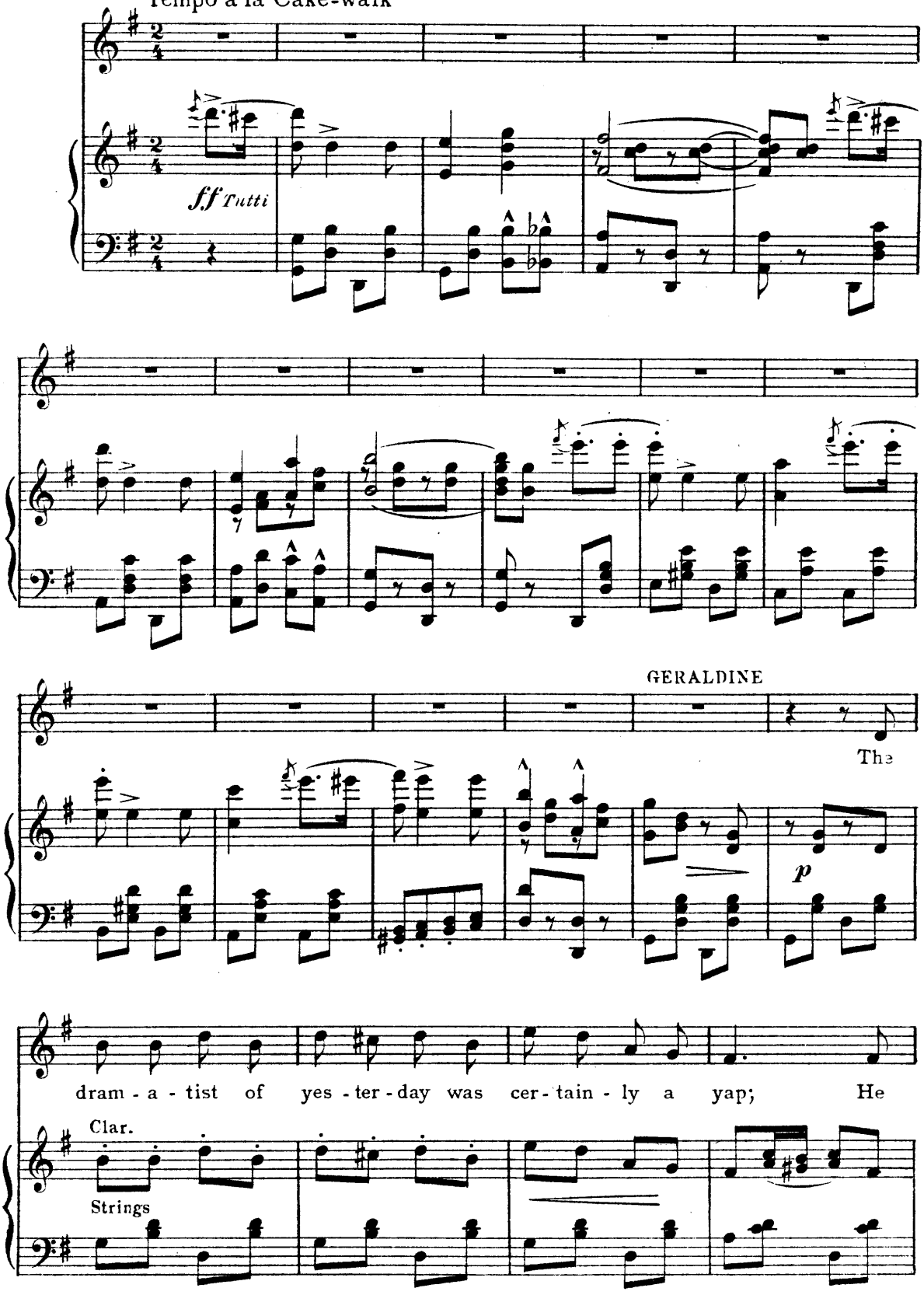
Song and Chorus: "Cleopatra's a Strawb'ry Blonde."

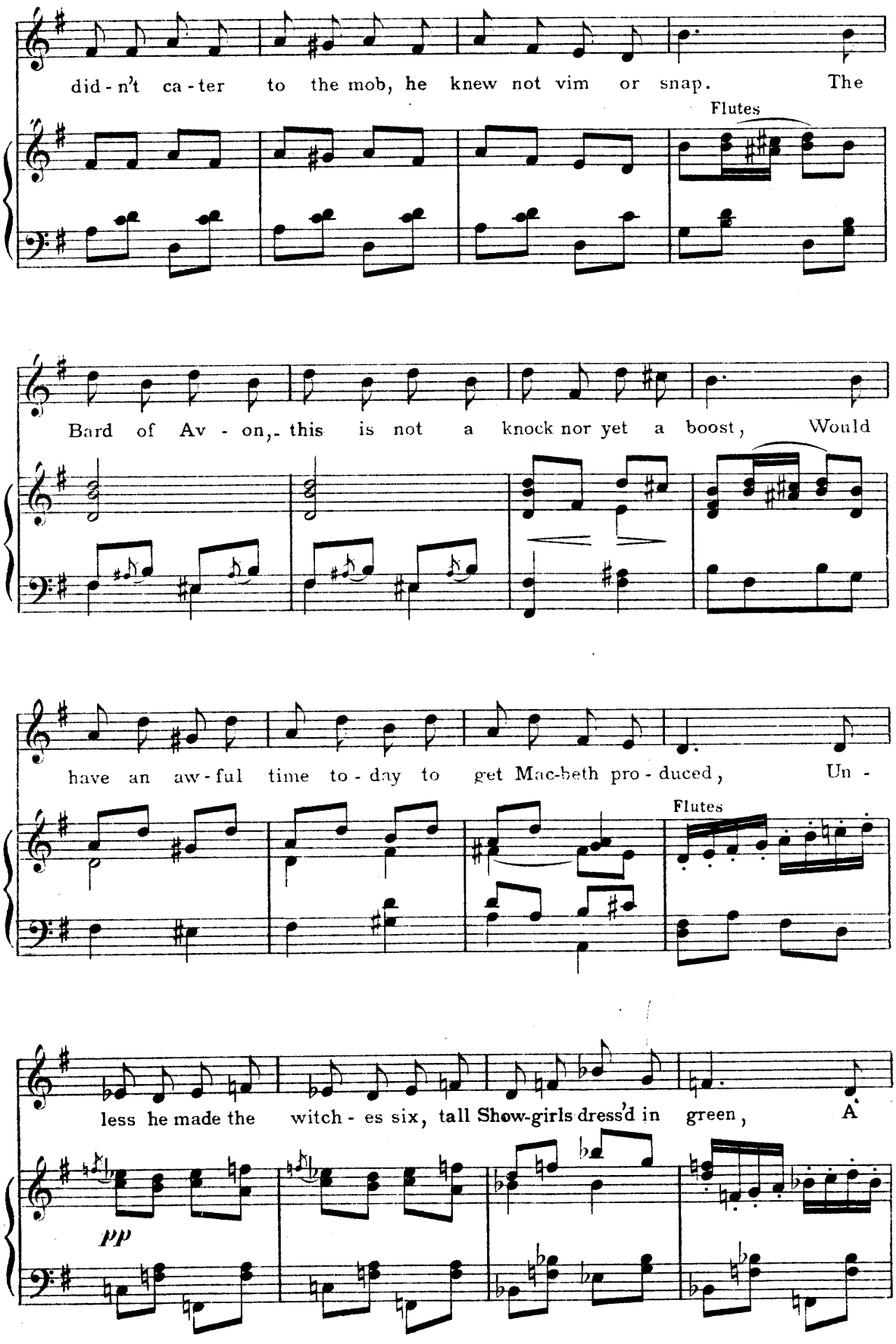
GERALDINE AND CHORUS

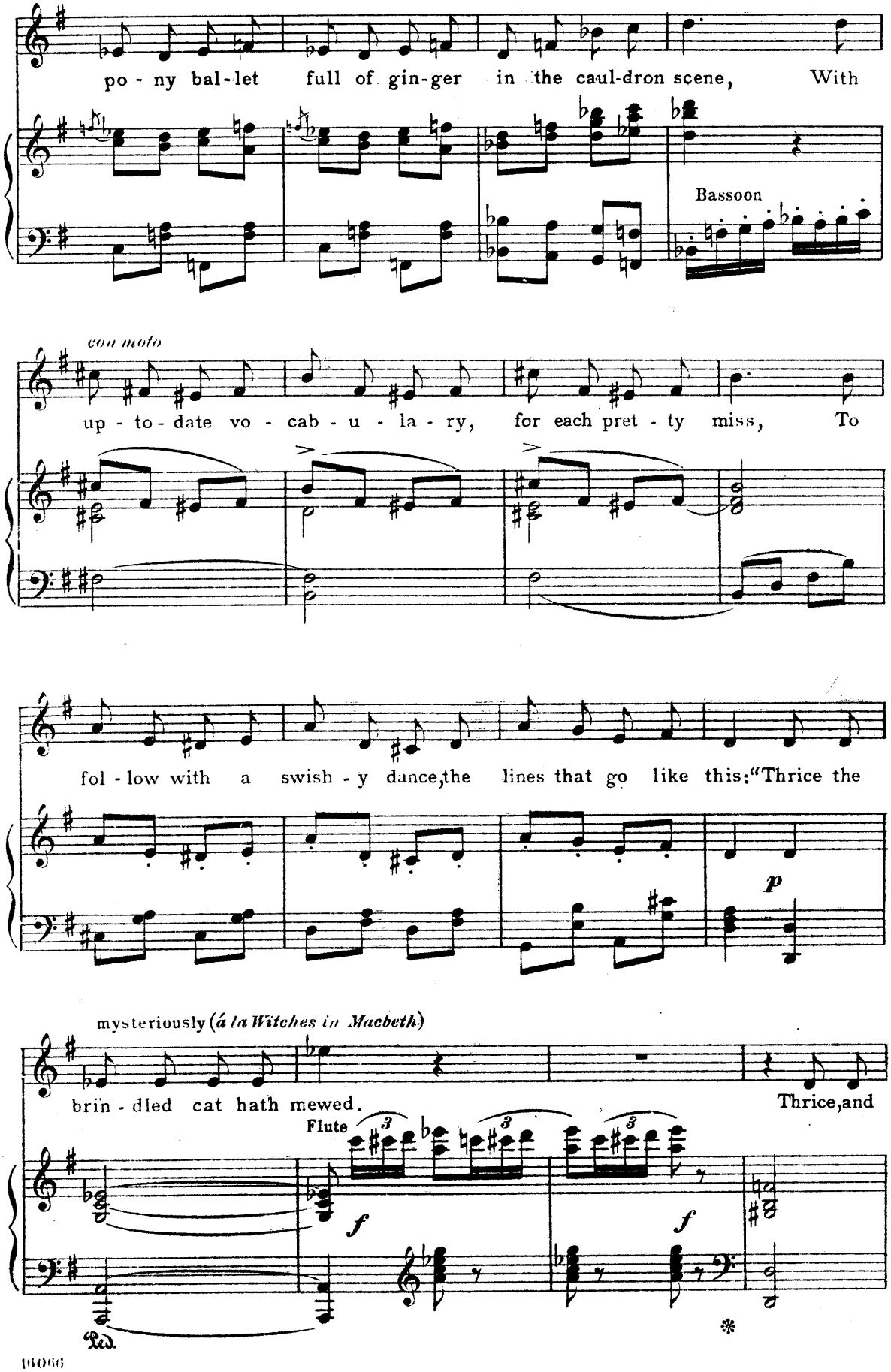
No. 2.

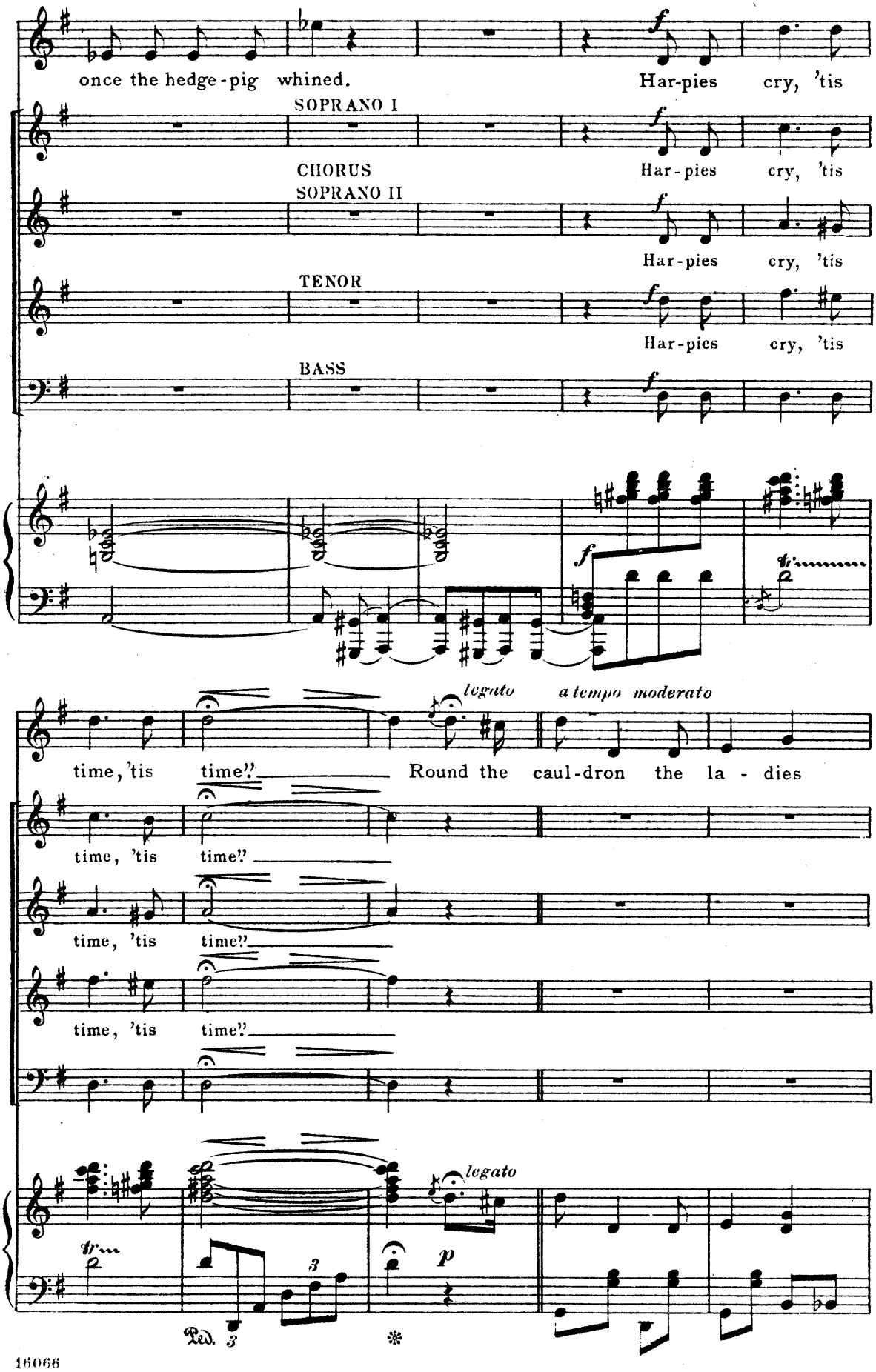
Verses by I. P. ADAMS

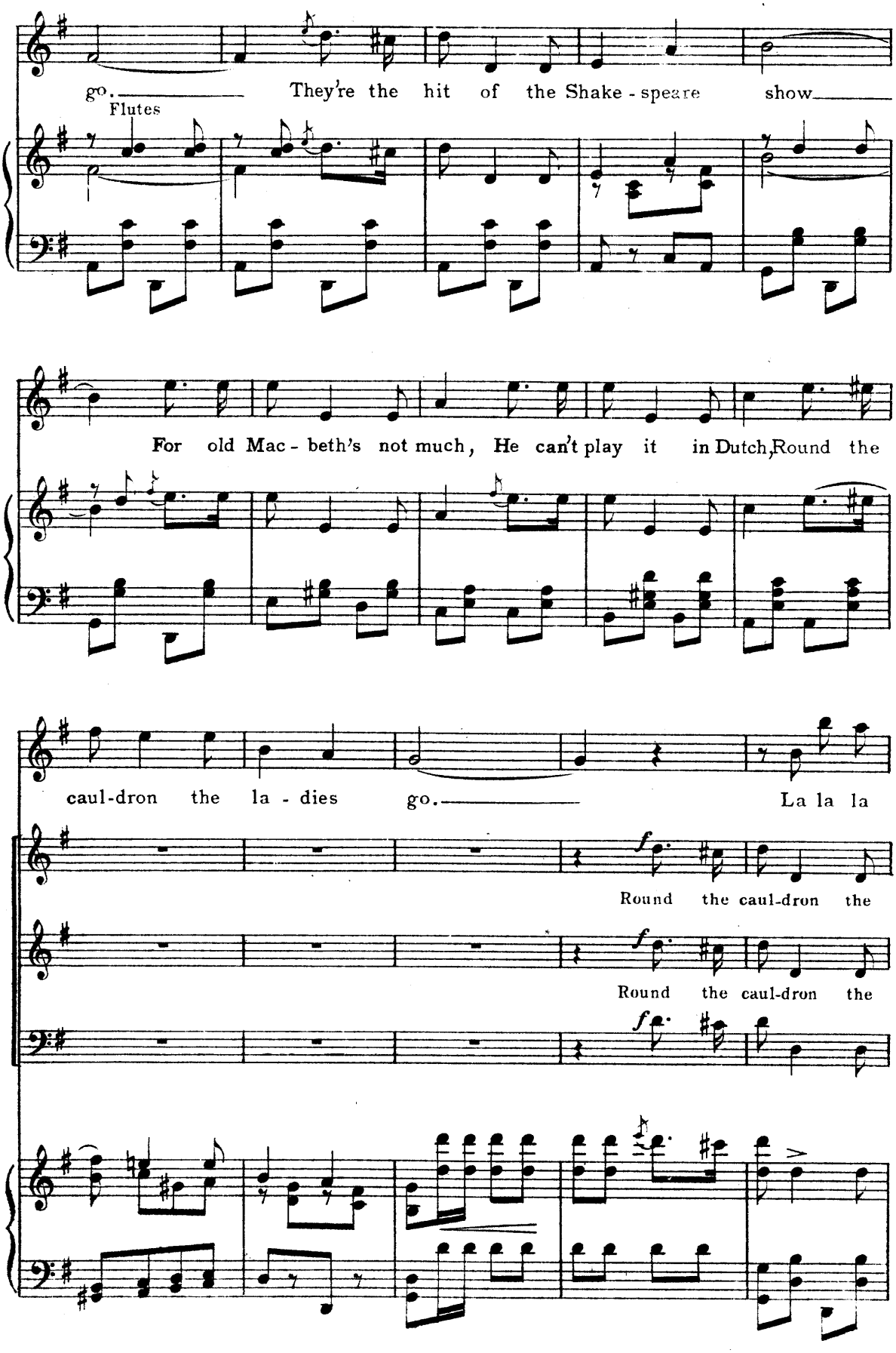
Tempo á la Cake-walk

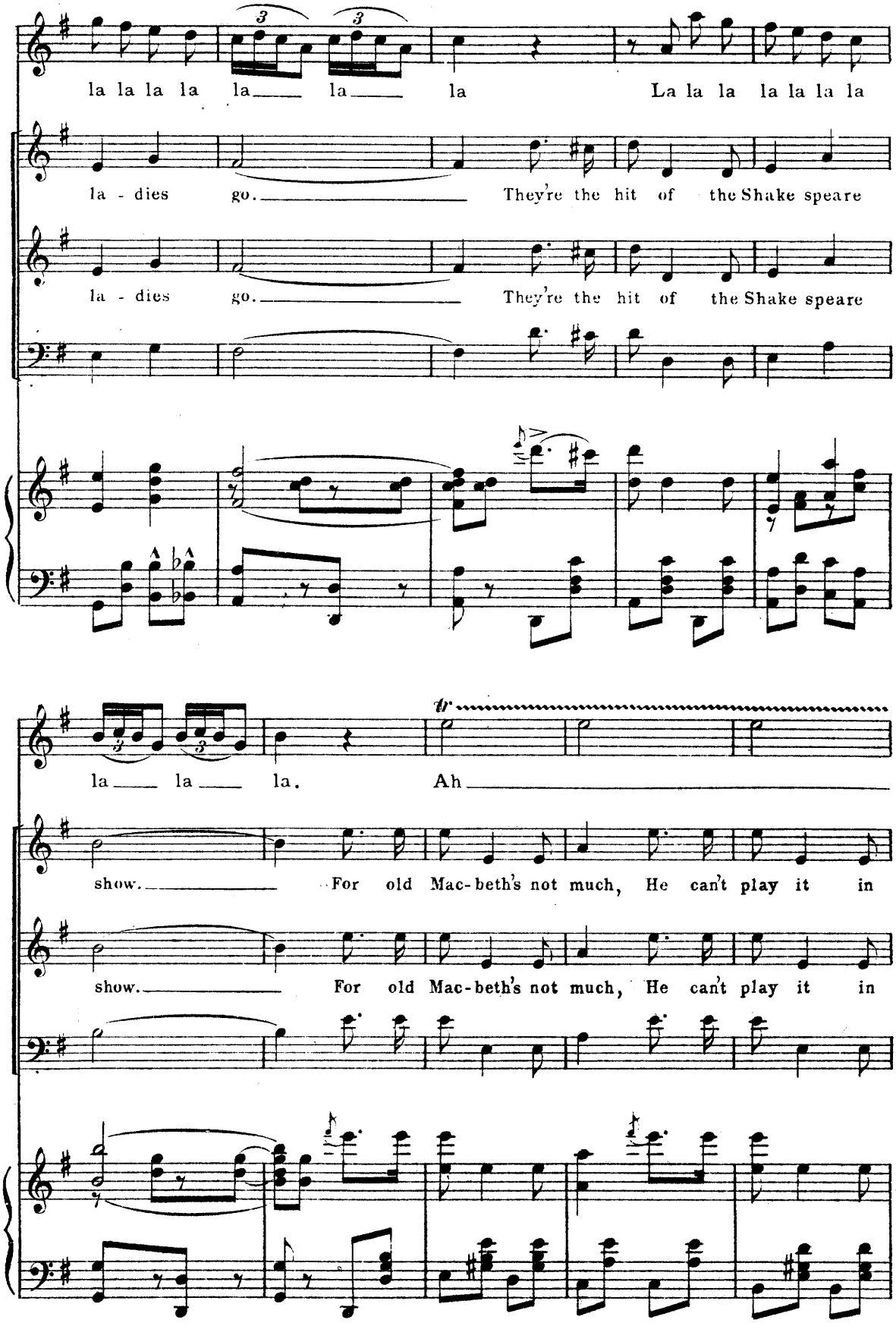


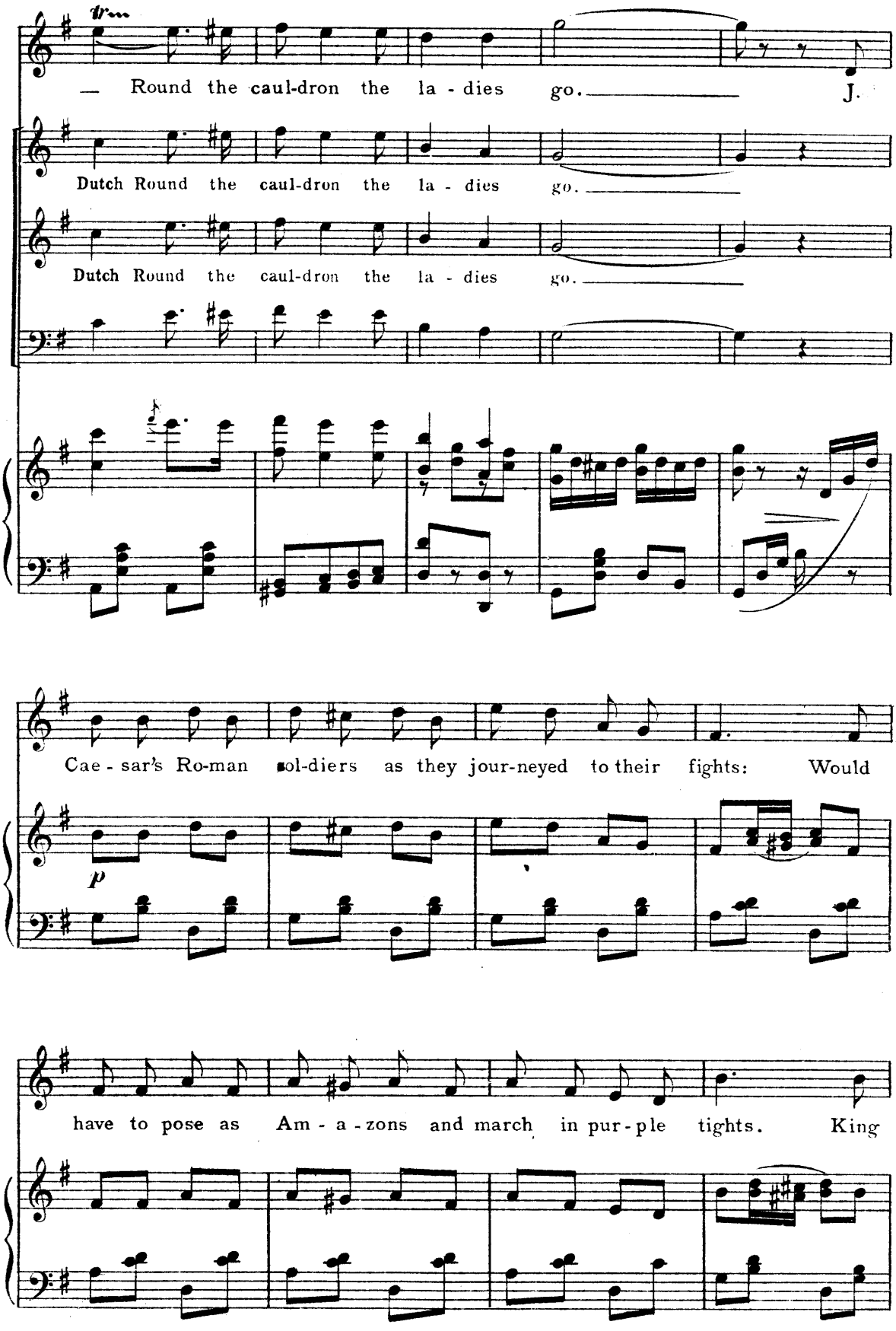

did - n't ca - ter to the mob, he knew not vim or snap. The
Flutes
Bard of Av - on,- this is not a knock nor yet a boost, Would
have an aw - ful time to - day to get Mac-beth pro - duced, Un -
Flutes
less he made the witch - es six, tall Show-girls dress'd in green, A
pp

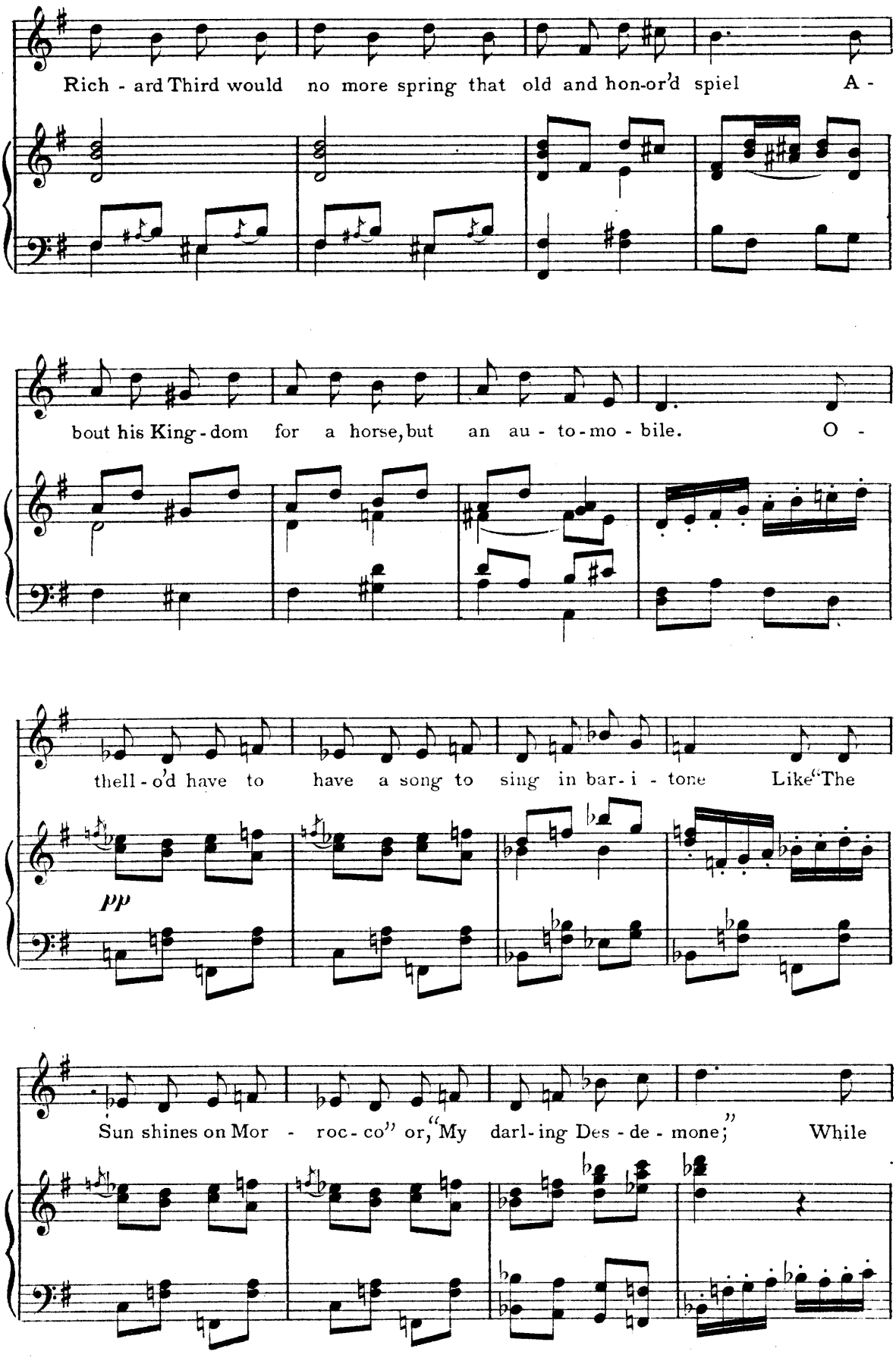

po - ny bal-let full of gin-ger in the caul-dron scene, With
Bassoon
con moto
up - to - date vo - cab - u - la - ry, for each pret - ty miss, To
fol - low with a swish - y dance, the lines that go like this: "Thrice the
p
mysteriously (á la Witches in Macbeth)
brin - dled cat hath mewed. Thrice, and
Flute
f
f
Ped.

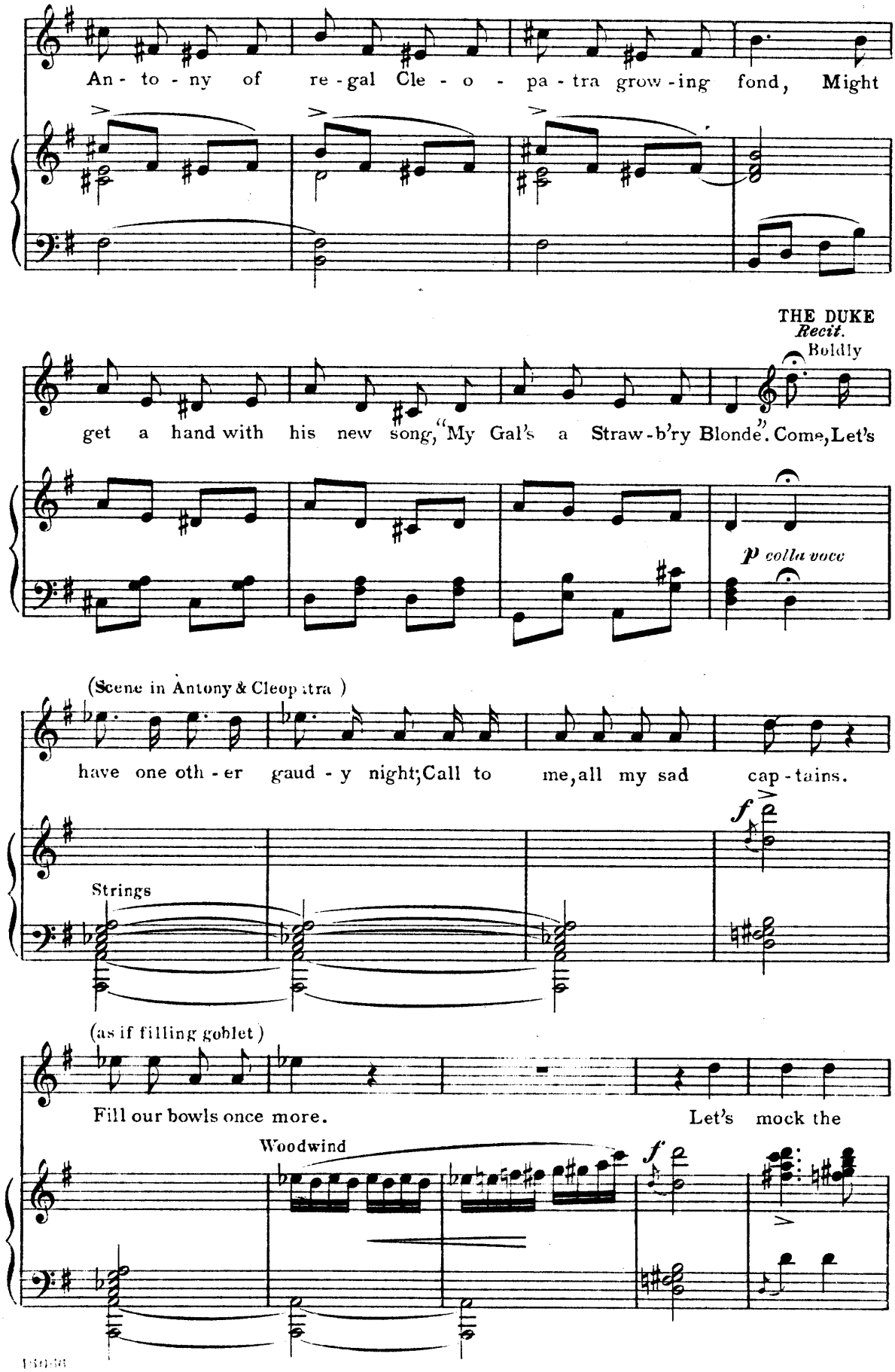

once the hedge-pig whined.
Har-pies cry, 'tis
SOPRANO I
CHORUS
SOPRANO II
Har-pies cry, 'tis
TENOR
Har-pies cry, 'tis
BASS
f
legato
a tempo moderato
time, 'tis time!"
Round the caul-dron the la - dies
time, 'tis time!"
time, 'tis time!"
time, 'tis time!"
tr
3
p
Ped.
*

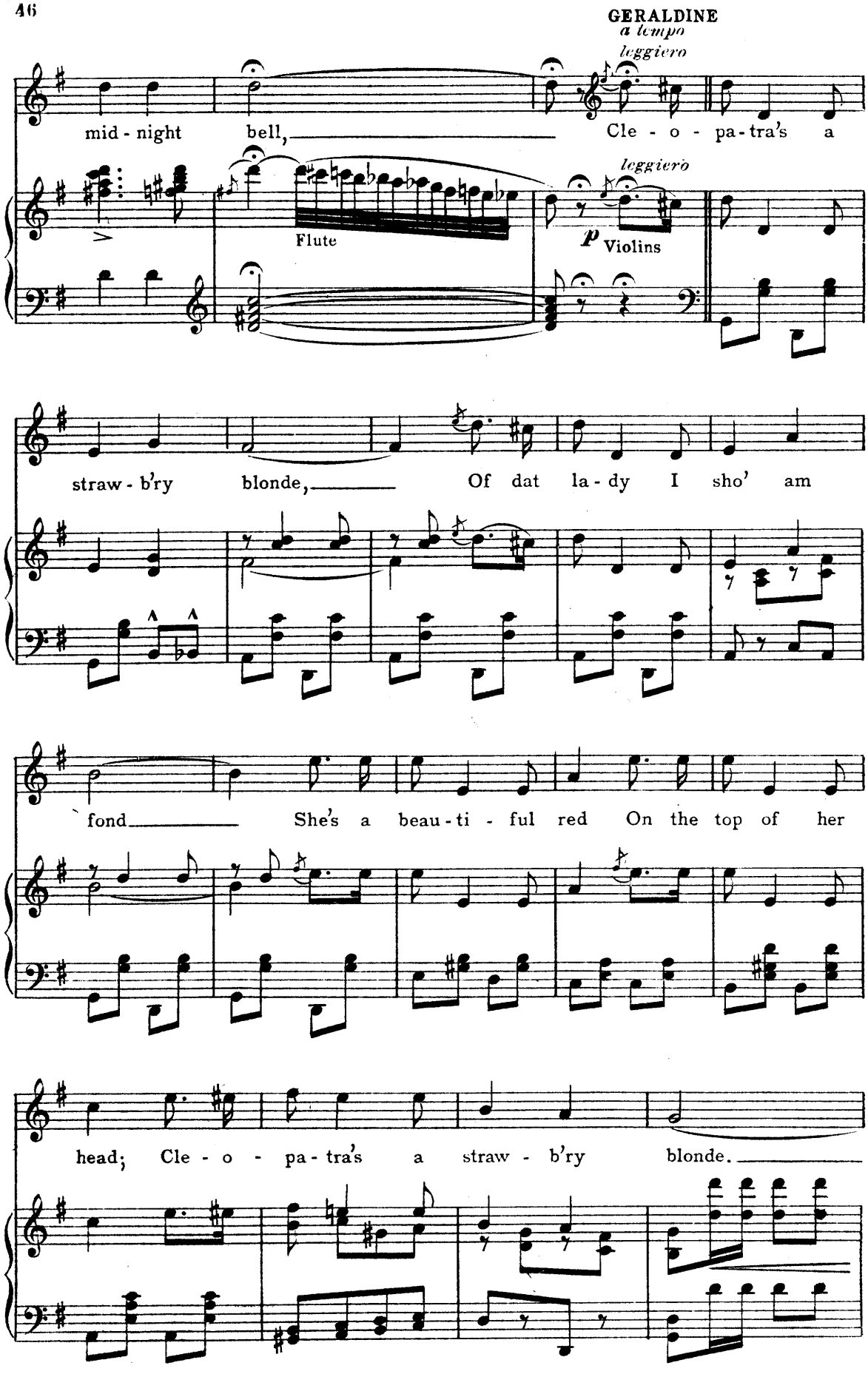

go. They're the hit of the Shake - speare show
Flutes
For old Mac - beth's not much, He can't play it in Dutch, Round the
caul-dron the la - dies go. La la la
Round the caul-dron the
Round the caul-dron the

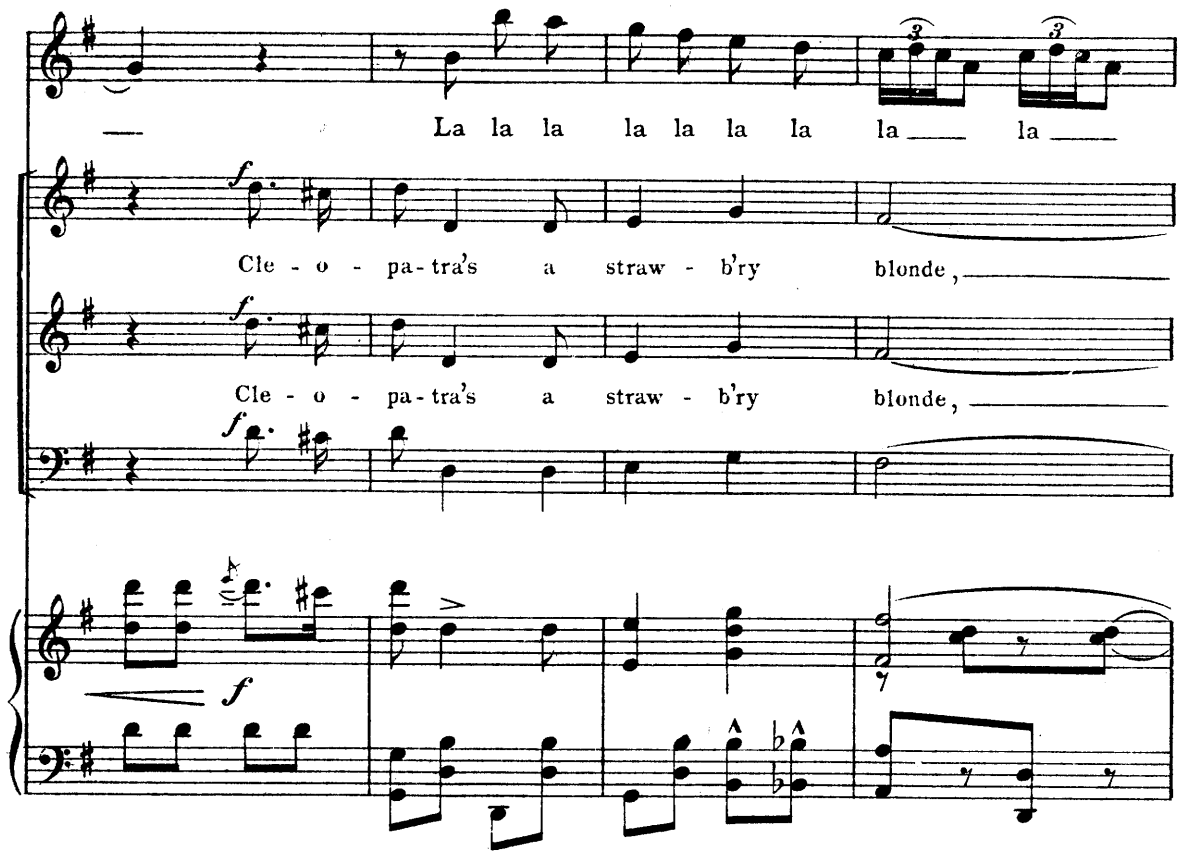

la la la la la la la
La la la la la la la
la - dies go. They're the hit of the Shake speare
la - dies go. They're the hit of the Shake speare
la la la.
Ah
show. For old Mac-beth's not much, He can't play it in
show. For old Mac-beth's not much, He can't play it in

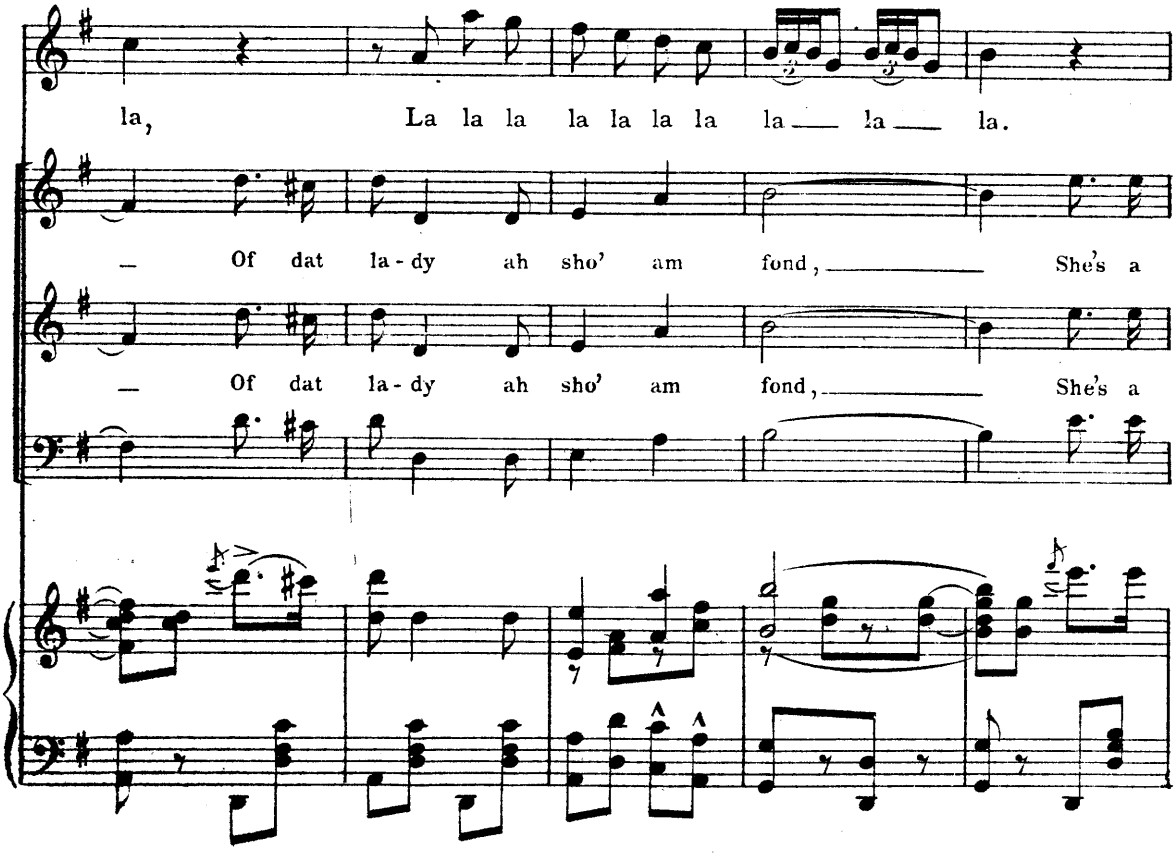

— Round the caul-dron the la - dies go. J.
Dutch Round the caul-dron the la - dies go.
Dutch Round the caul-dron the la - dies go.
Cae - sar's Ro-man sol-diers as they jour-neyed to their fights: Would
p
have to pose as Am - a - zons and march in pur - ple tights. King

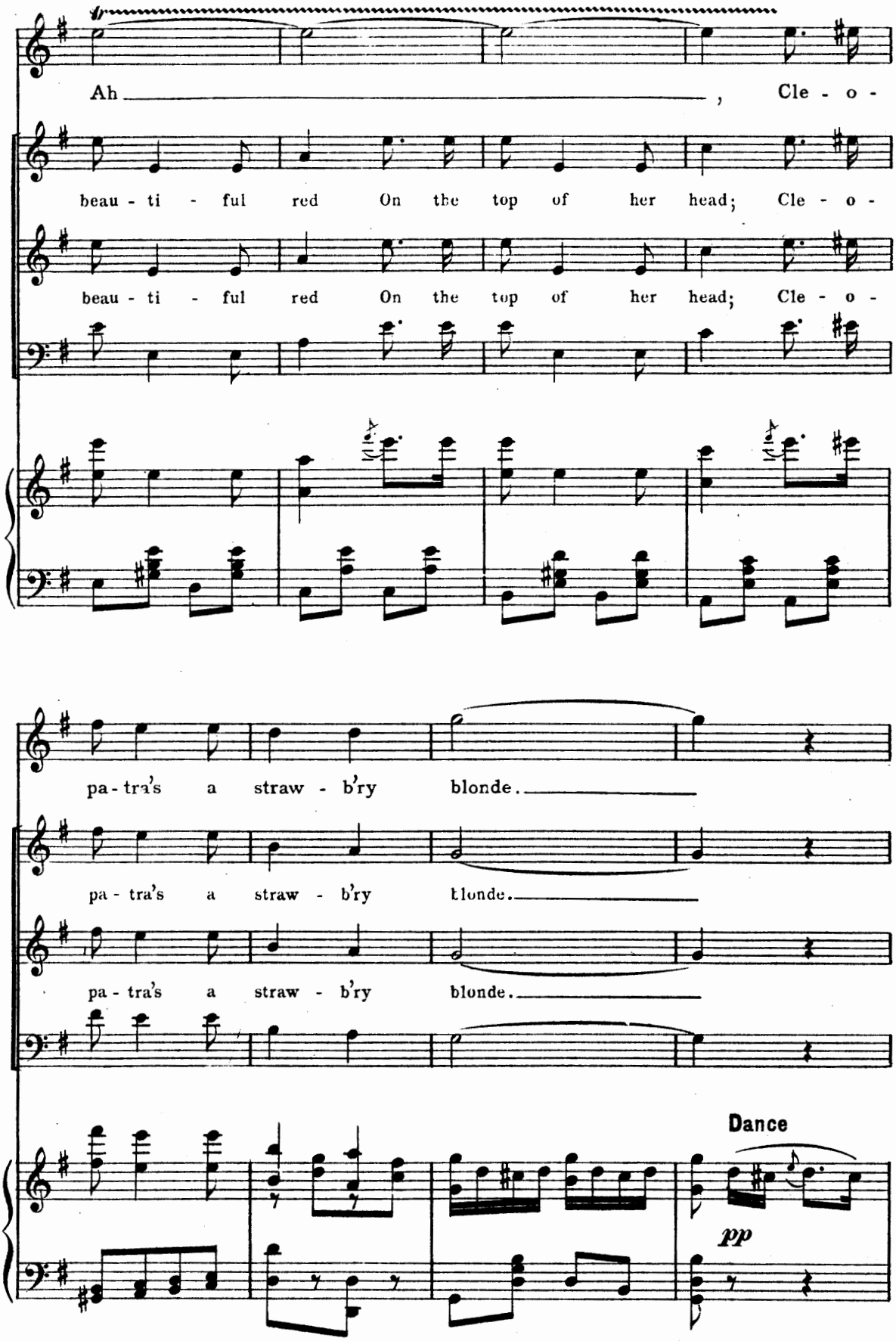

Rich - ard Third would no more spring that old and hon-or'd spiel A -
bout his King - dom for a horse, but an au - to - mo - bile. O -
thell - o'd have to have a song to sing in bar - i - tone Like "The
pp
Sun shines on Mor - roc - co" or, "My darl - ing Des - de - mone;" While

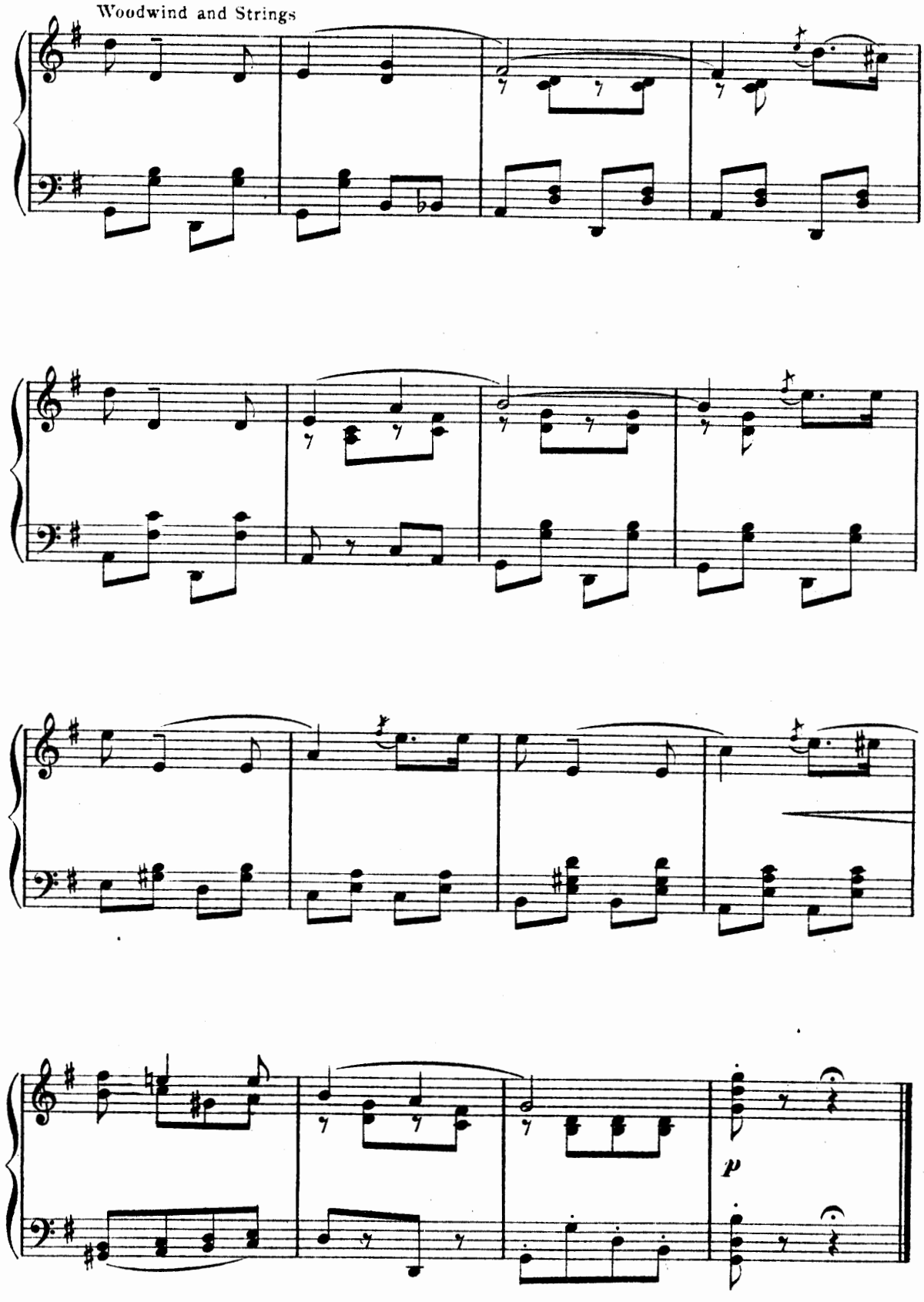

An - to - ny of re - gal Cle - o - pa - tra grow - ing fond, Might
THE DUKE
Recit.
Boldly
get a hand with his new song, "My Gal's a Straw - b'ry Blonde." Come, Let's
p colla voce
(Scene in Antony & Cleopatra)
have one oth - er gaud - y night; Call to me, all my sad cap - tains.
f
Strings
(as if filling 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
leggiero
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
Cle - o - pa-tra's a straw - b'ry blonde,
Cle - o - pa-tra's a straw - b'ry blonde,


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

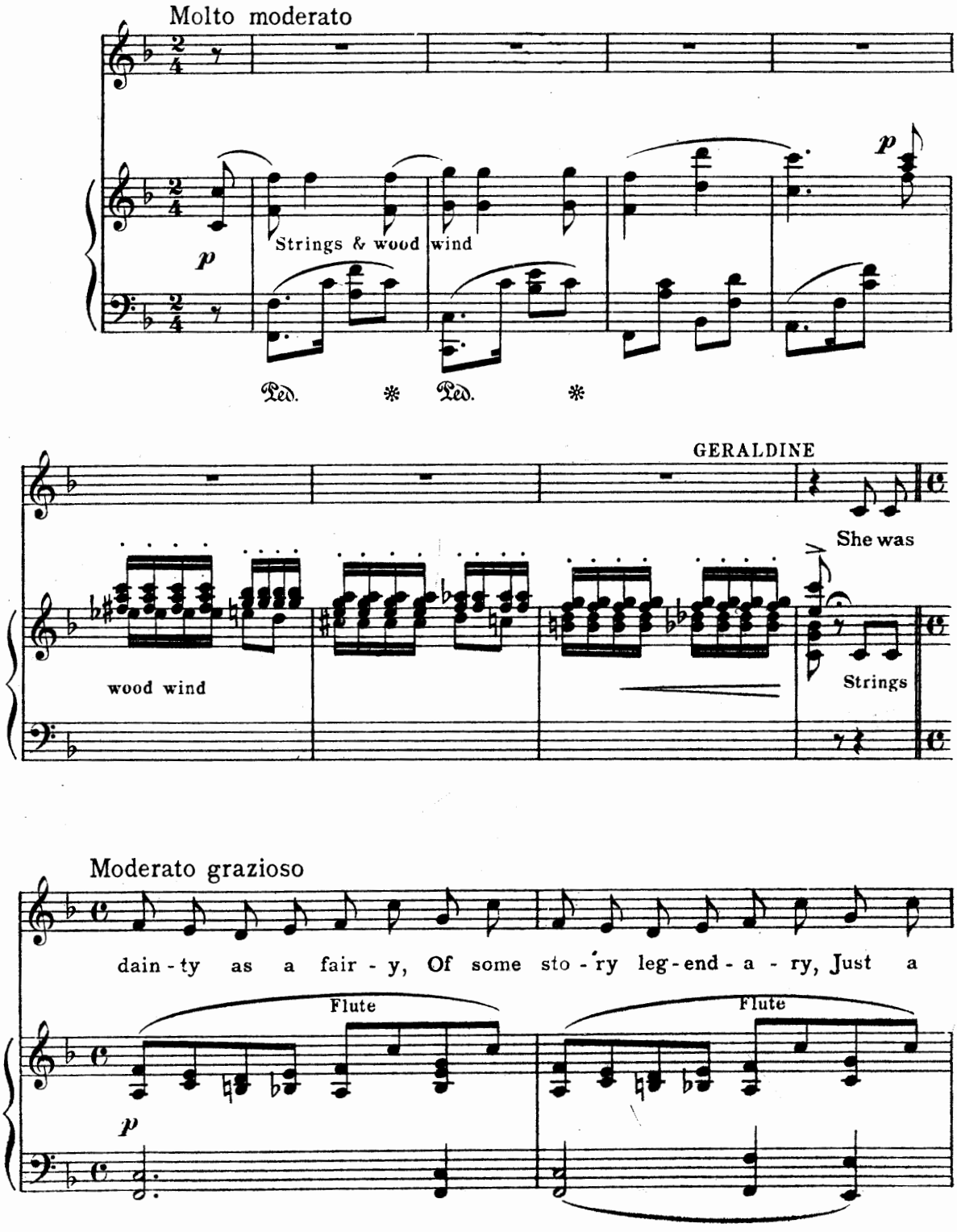

Ah
Cle - o -
beau - ti - ful red On the top of her head; Cle - o -
beau - ti - ful red On the top of her head; Cle - o -
pa - tra's a straw - b'ry blonde.
pa - tra's a straw - b'ry blonde.
pa - tra's a straw - b'ry blonde.
Dance
pp

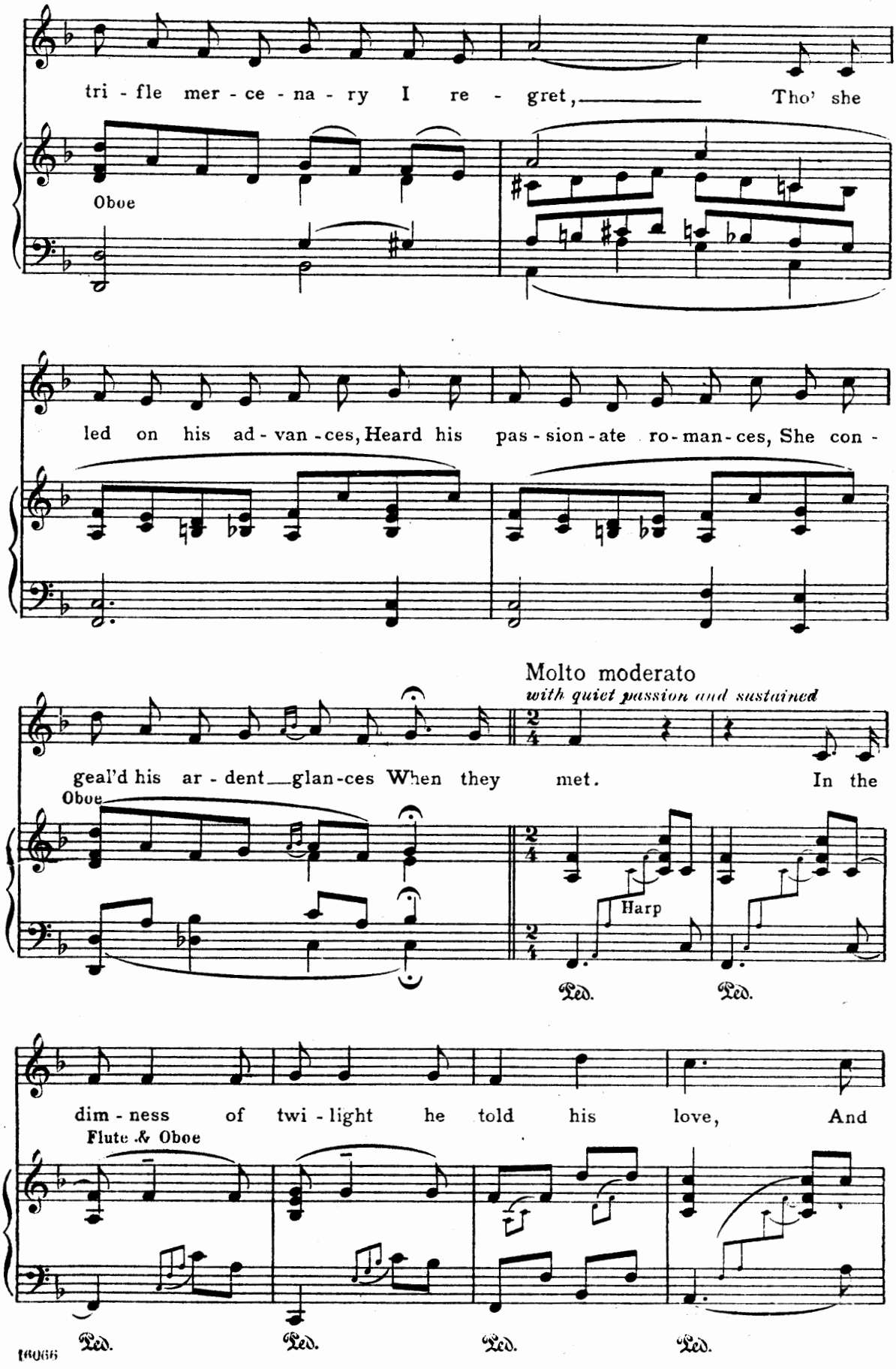

Woodwind and Strings
p

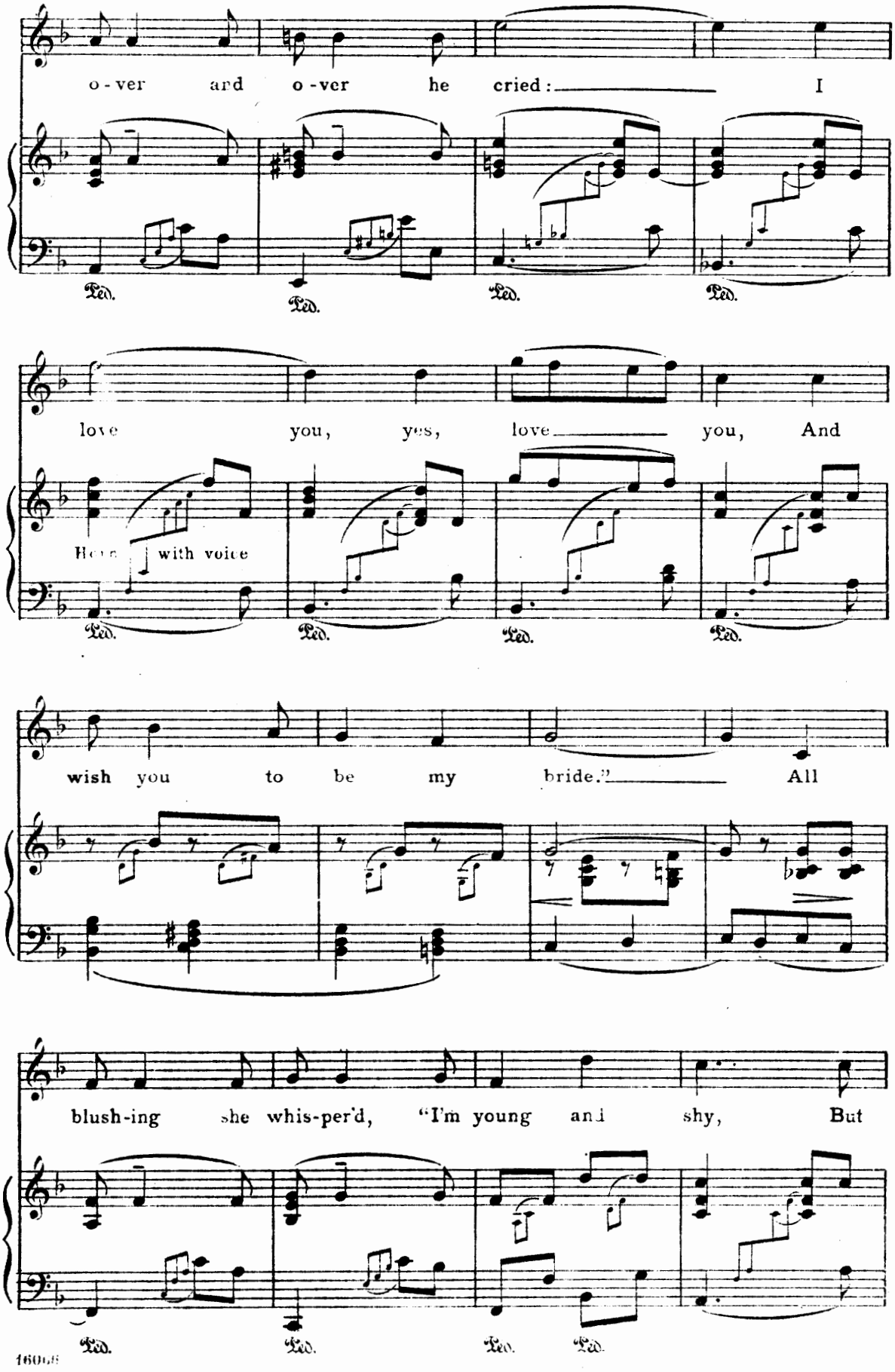
Duet: "In the dimness of twilight he told his love"

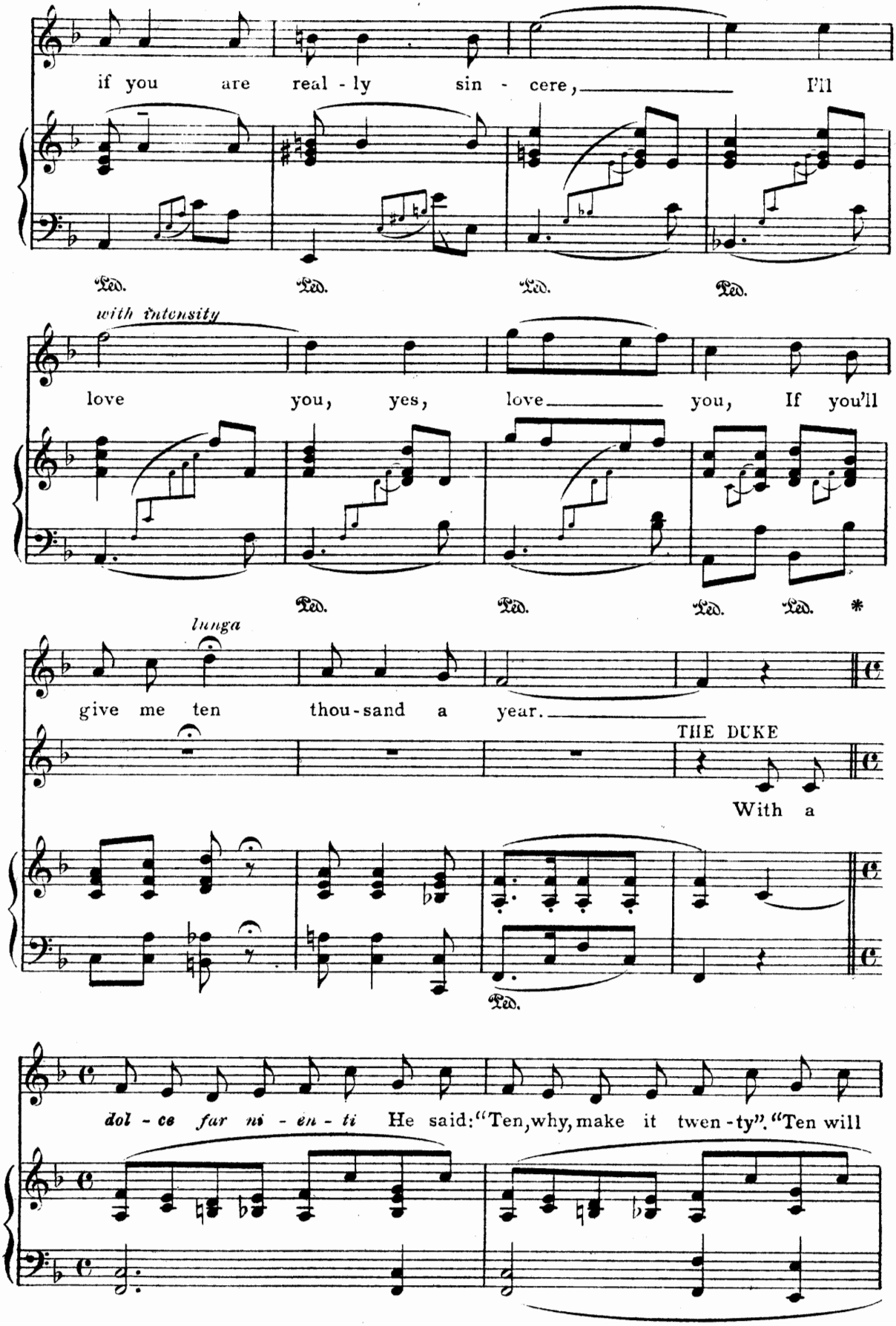
GERALDINE AND THE DUKE

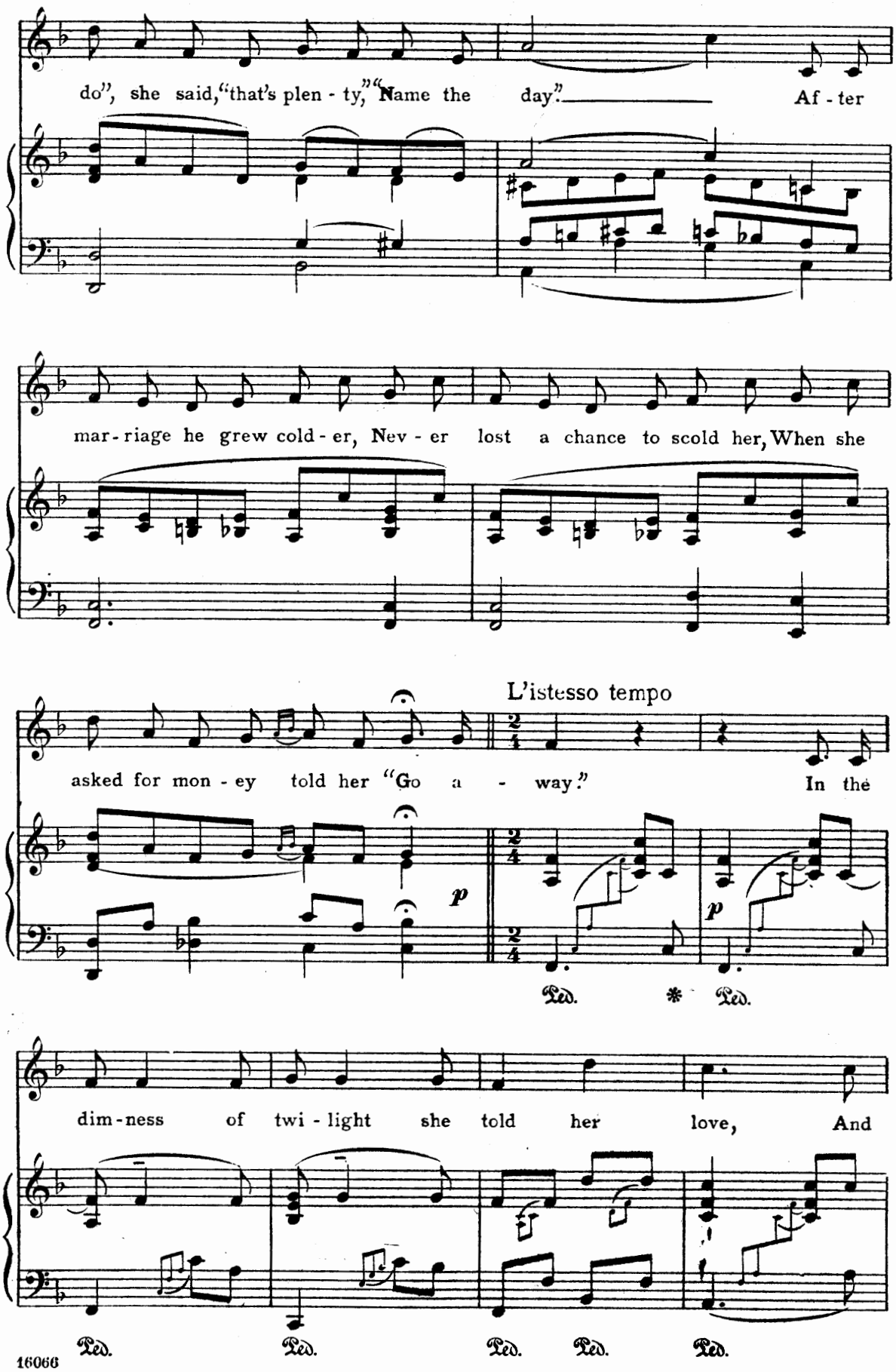
No. 3.

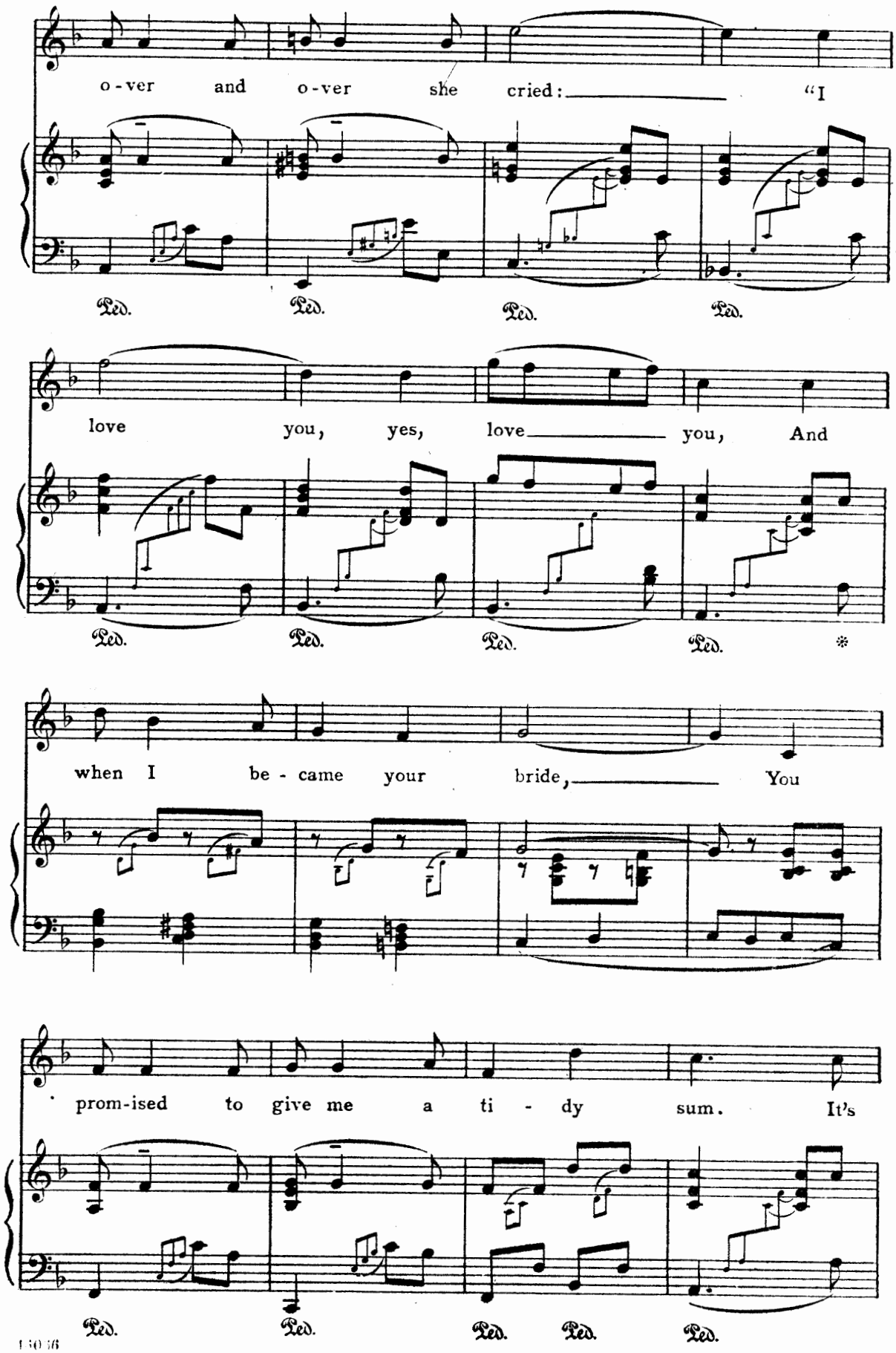


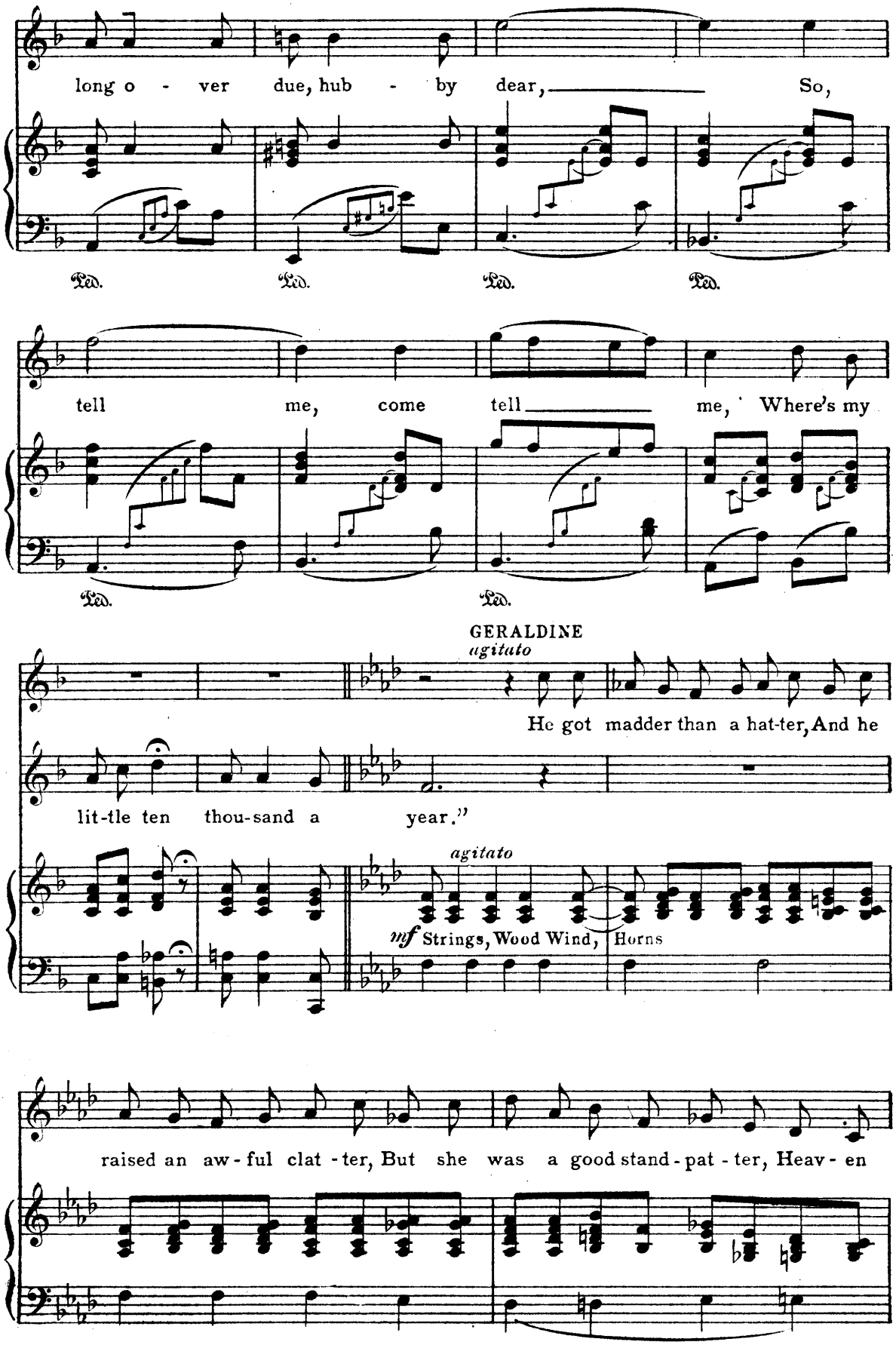

tri - fle mer - ce - na - ry I re - gret, Tho' she
Oboe
led on his ad - van - ces, Heard his pas - sion - ate ro - man - ces, She con -
Molto moderato
with quiet passion and sustained
geal'd his ar - dent glan - ces When they met. In the
Oboe
Harp
Ped.
Ped.
dim - ness of twi - light he told his love, And
Flute & Oboe
Ped.
Ped.
Ped.
Ped.

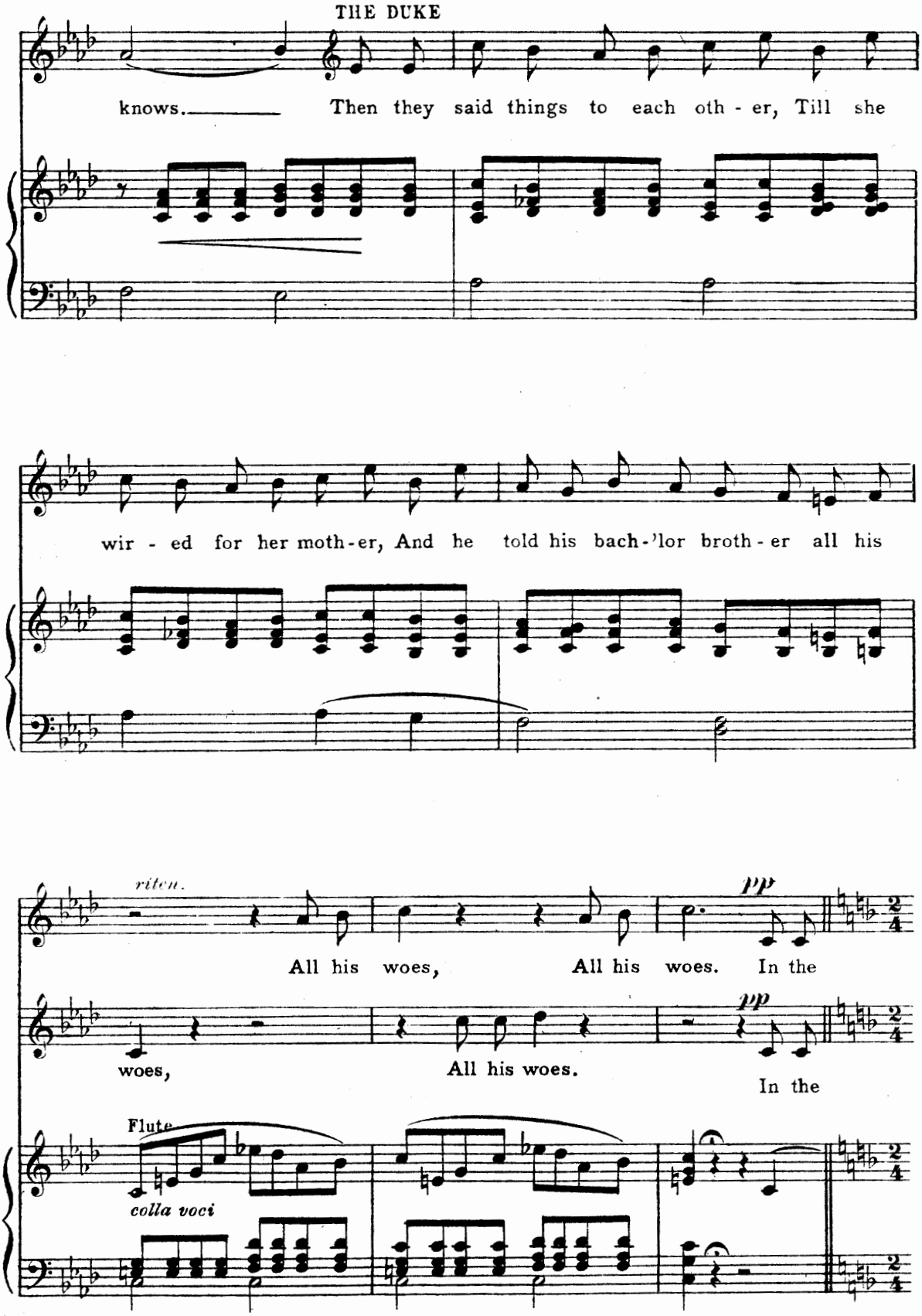

o-ver and o-ver he cried: I
love you, yes, love you, And
with voice
wish you to be my bride." All
blush-ing she whis-per'd, "I'm young and shy, But
Ped.

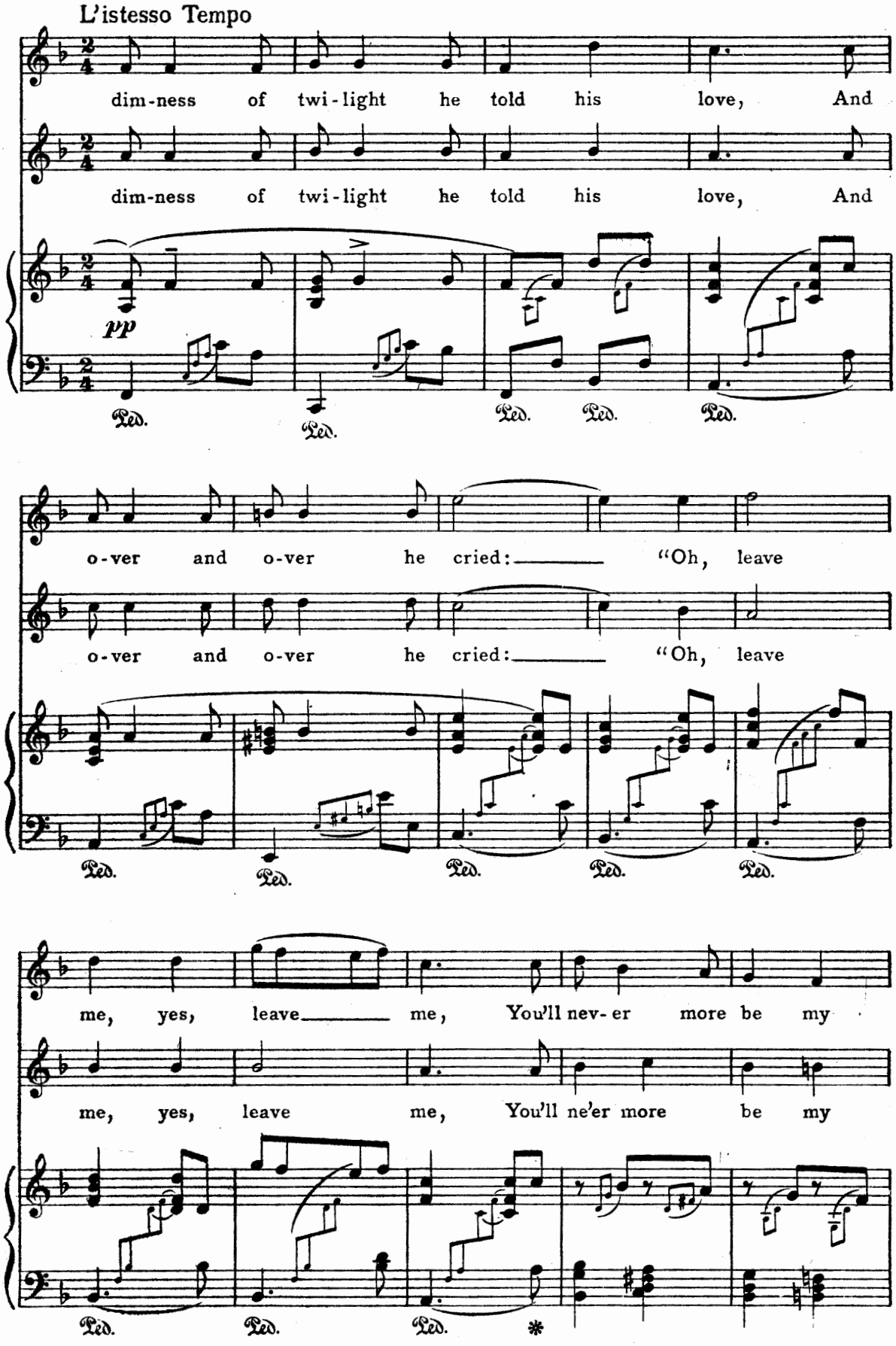

if you are real - ly sin - cere, I'll
Ped. Ped. Ped. Ped.
with intensity
love you, yes, love you, If you'll
Ped. Ped. Ped. Ped. *
lunga
give me ten thou-sand a year.
THE DUKE
With a
Ped.
dol - ce far ni - en - ti He said: "Ten, why, make it twen - ty". "Ten will

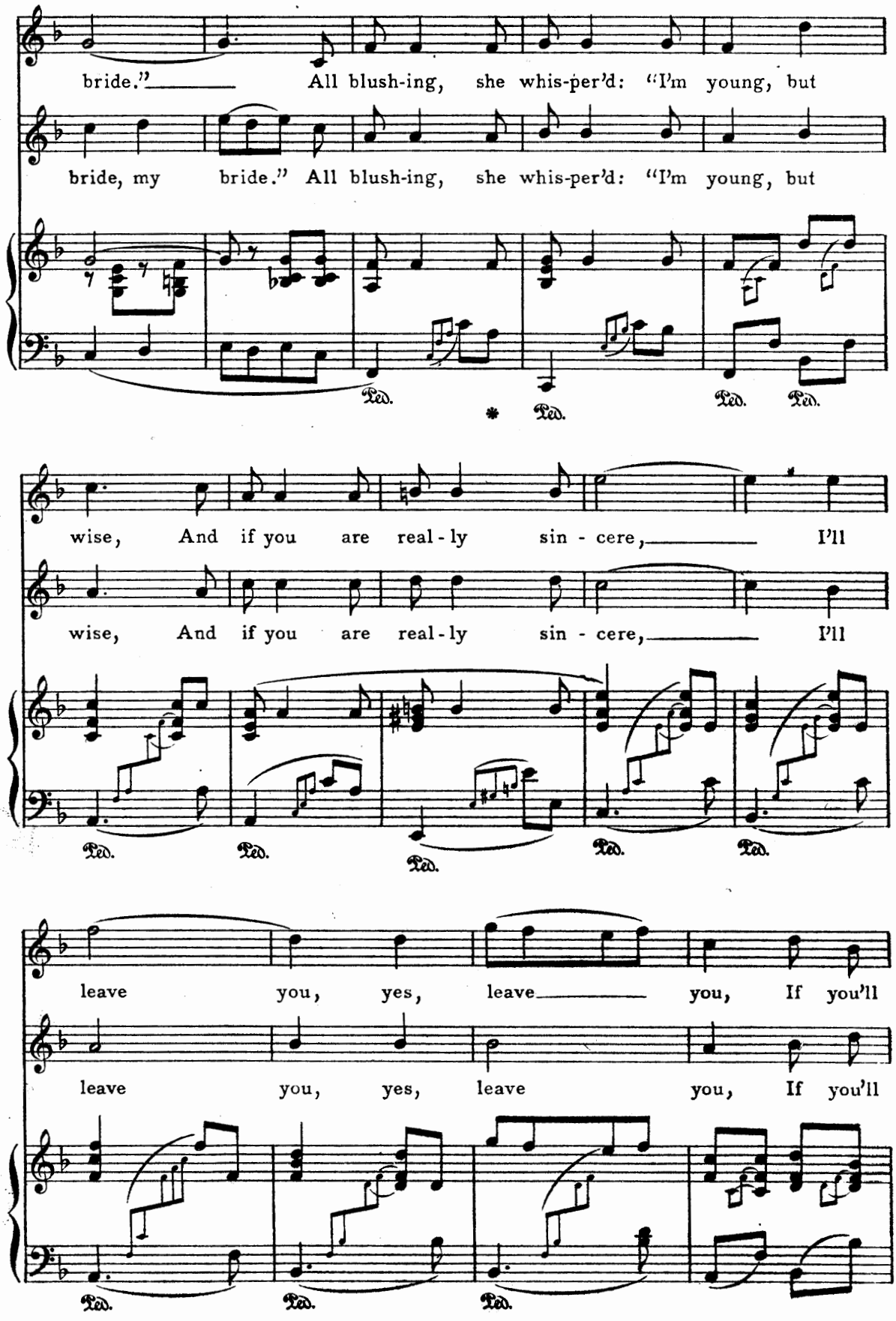

do", she said, "that's plen - ty," "Name the day." Af - ter
mar - riage he grew cold - er, Nev - er lost a chance to scold her, When she
L'istesso tempo
asked for mon - ey told her "Go a - way." In the
p
p
Ped. * Ped.
dim - ness of twi - light she told her love, And
Ped. Ped. Ped. Ped. Ped.

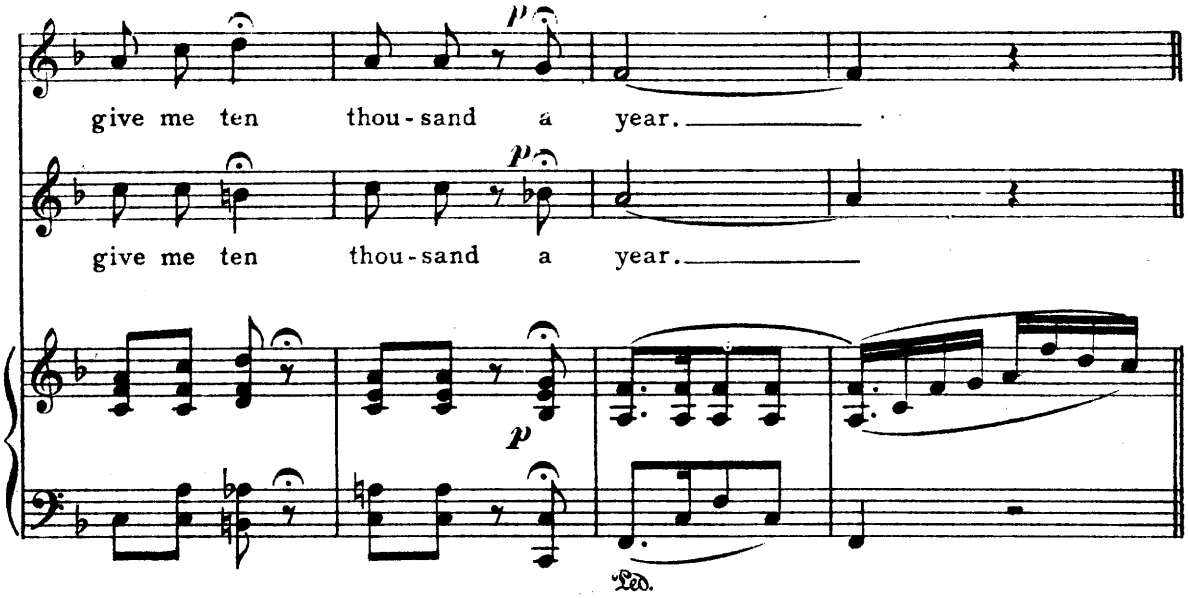

o-ver and o-ver she cried: "I
Ped. Ped. Ped. Ped.
love you, yes, love you, And
Ped. Ped. Ped. Ped. *
when I be-came your bride, You
prom-ised to give me a ti-dy sum. It's
Ped. Ped. Ped. Ped. Ped.


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 hat-ter, 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


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.
pp
All his woes, All his woes. In the
woes, All his woes. In the
Flute
colla voci

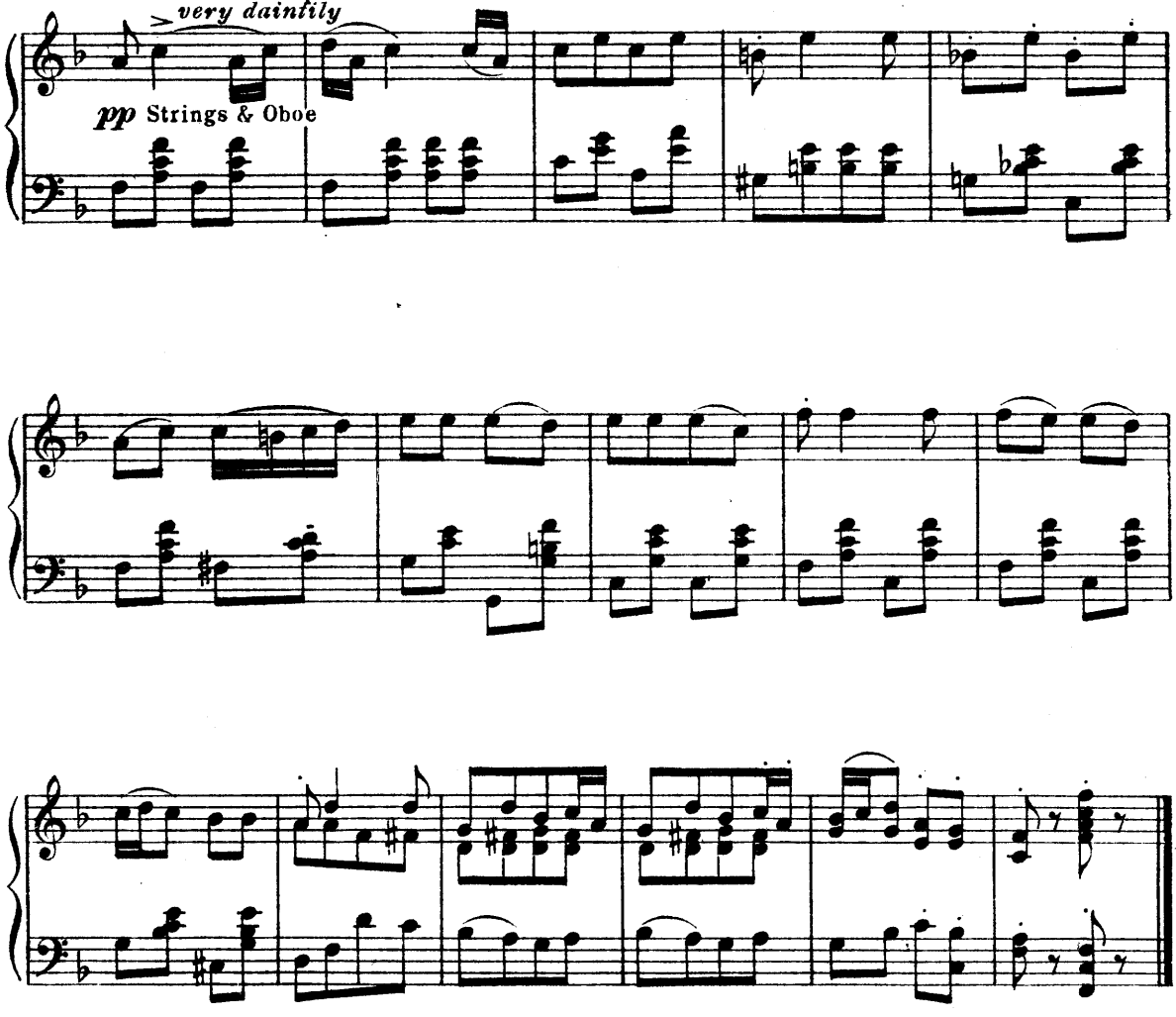

L'istesso Tempo
dim-ness of twi-light he told his love, And
dim-ness of twi-light he told his love, And
pp
Ped.
Ped.
Ped.
Ped.
Ped.
o-ver and o-ver he cried: "Oh, leave
o-ver and o-ver he cried: "Oh, leave
Ped.
Ped.
Ped.
Ped.
Ped.
me, yes, leave me, You'll nev-er more be my
me, yes, leave me, You'll 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
Ped. * Ped. Ped. Ped.
wise, And if you are real-ly sin-cere, I'll
wise, And if you are real-ly sin-cere, I'll
Ped. Ped. Ped. Ped. Ped.
leave you, yes, leave you, If you'll
leave you, yes, leave you, If you'll
Ped. Ped. Ped.



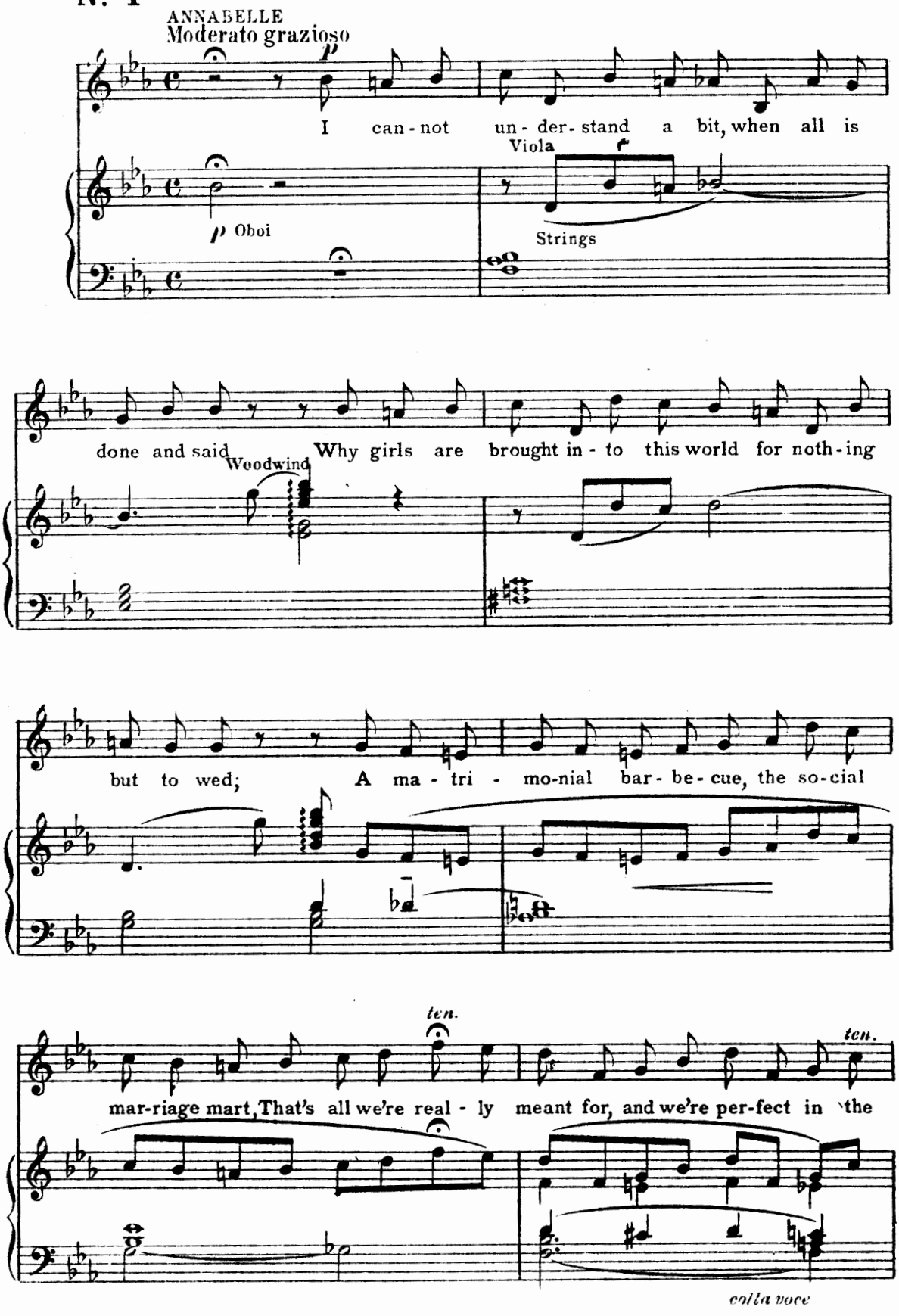
DANCE

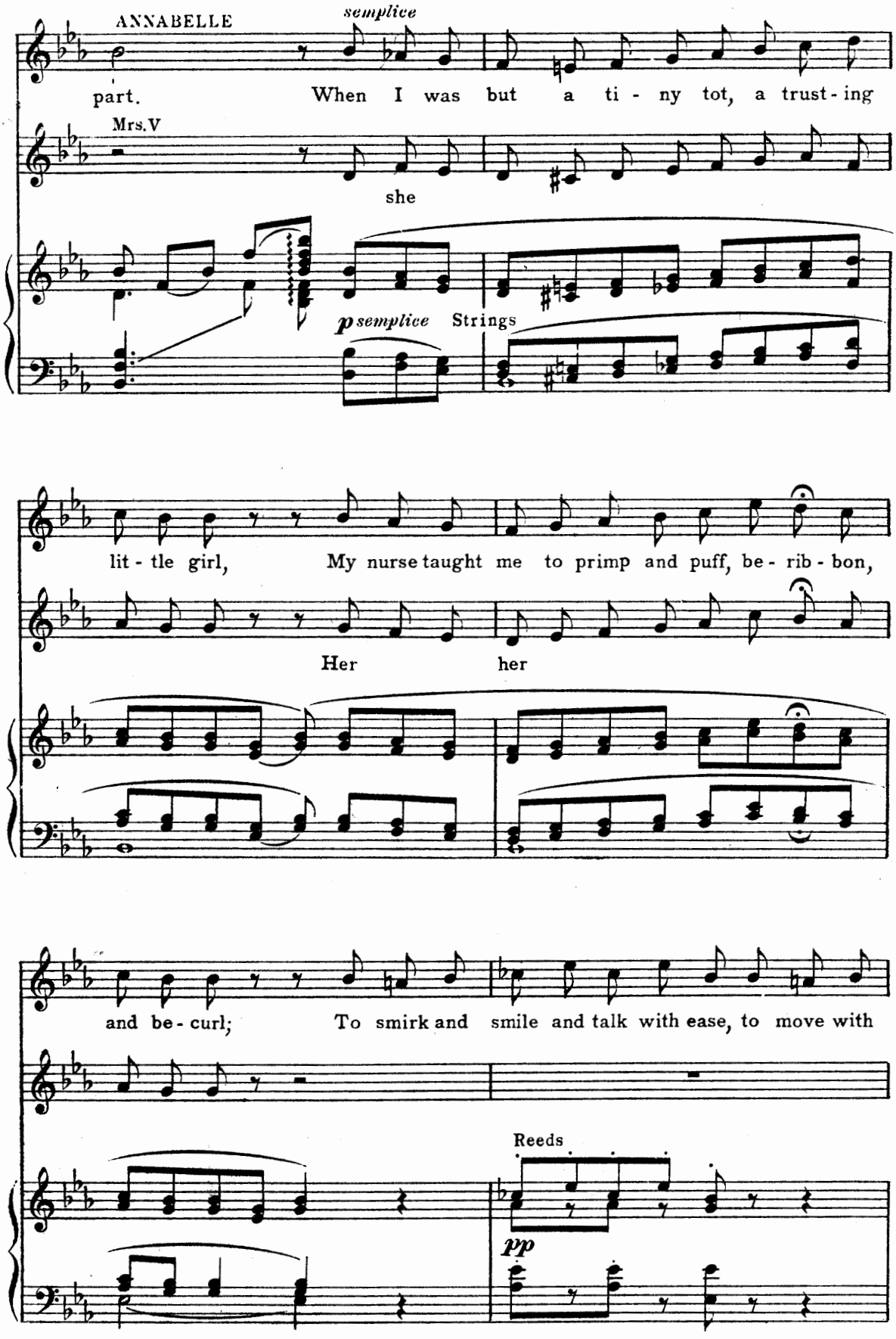
Moderato semplice

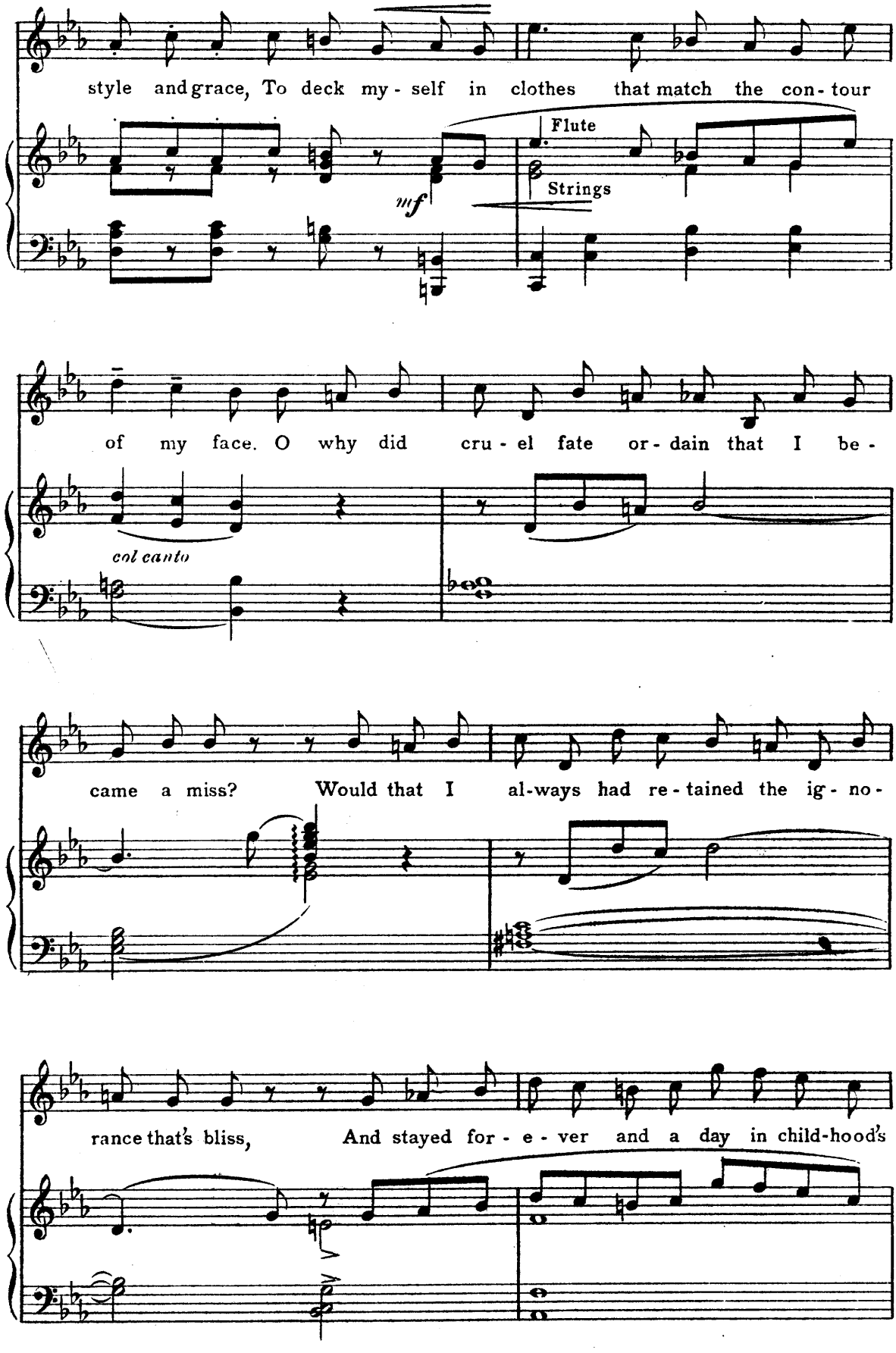


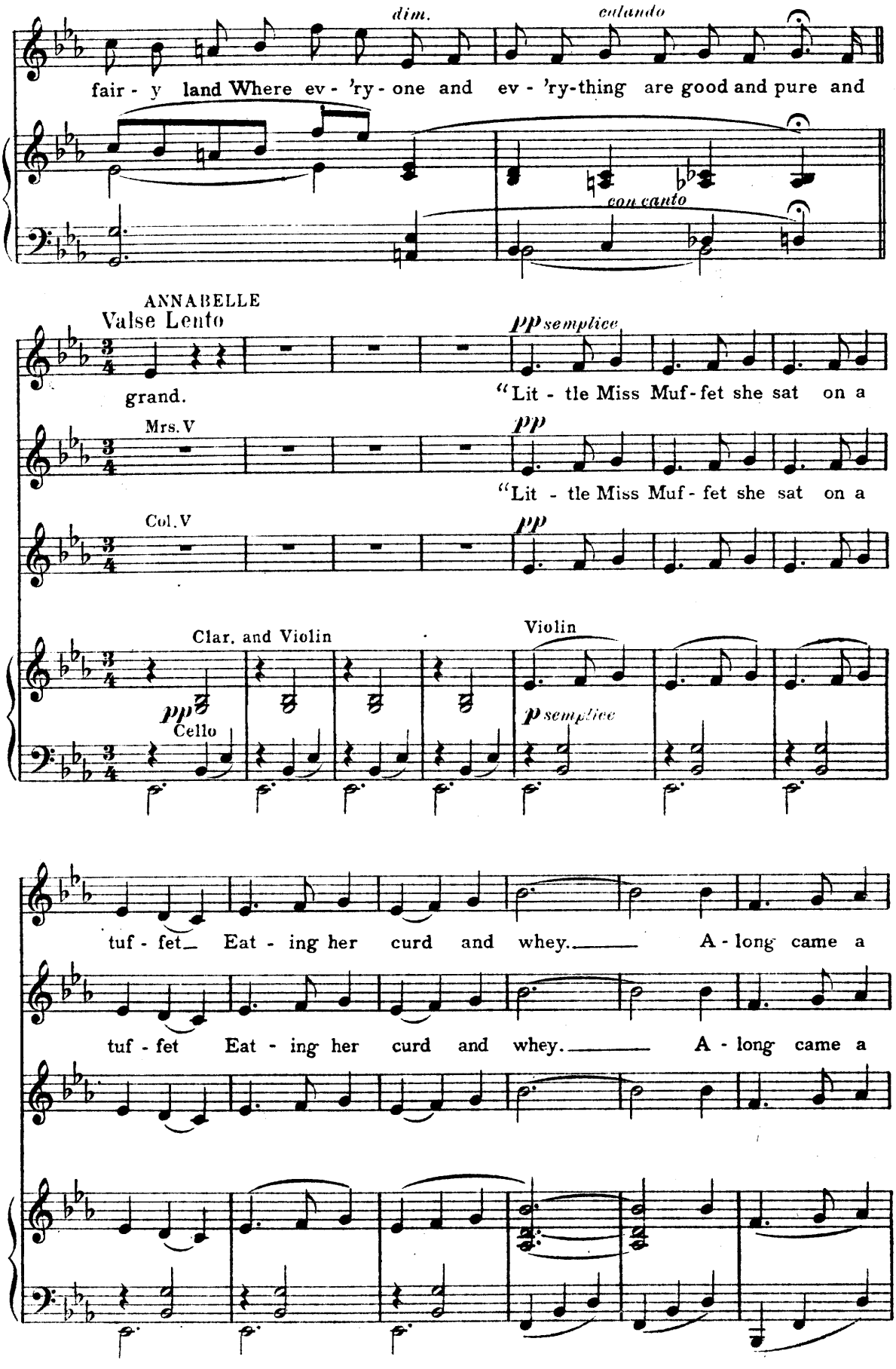
No. 4

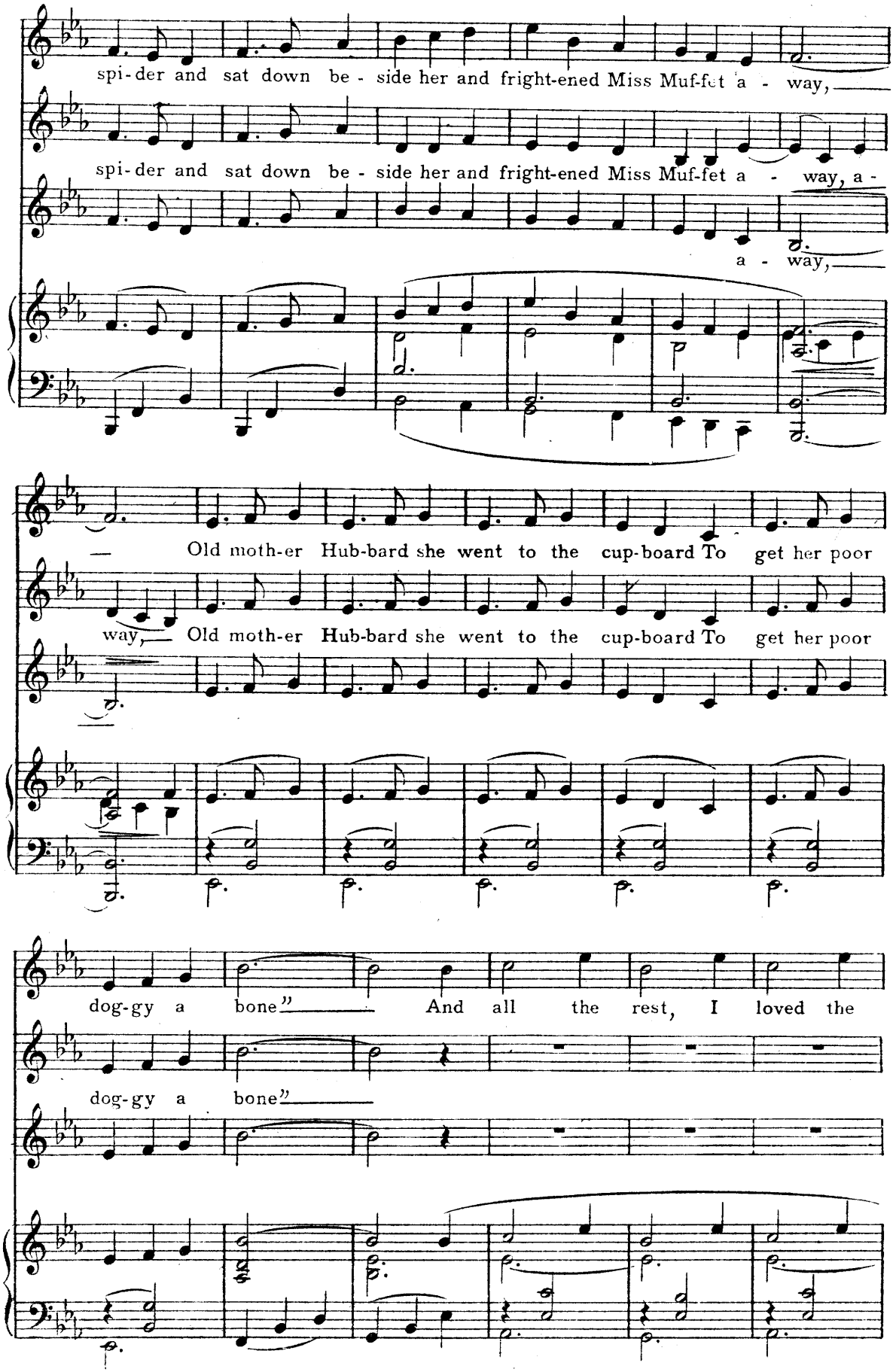
ANNABELLE, MRS. V, AND COL. V

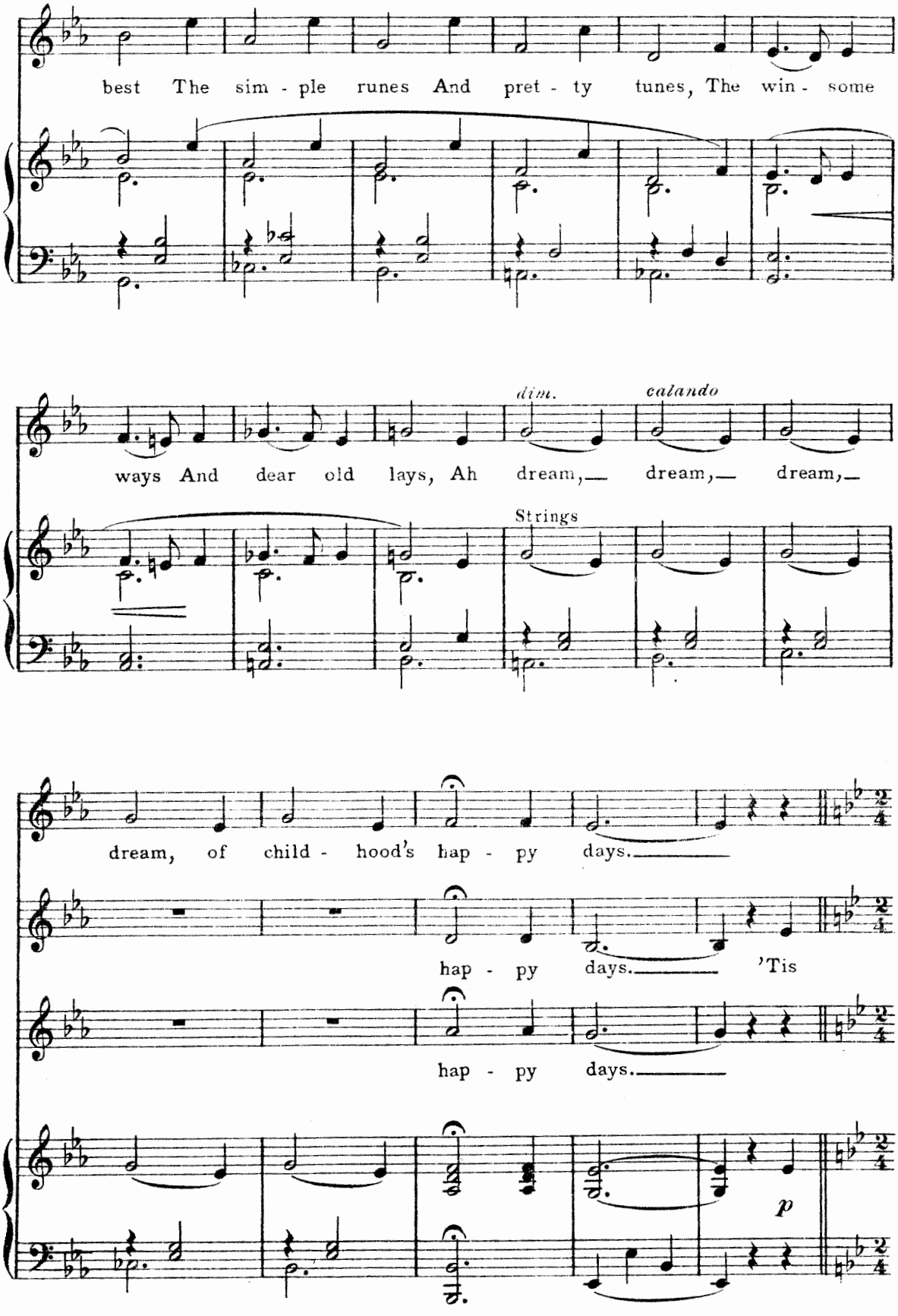


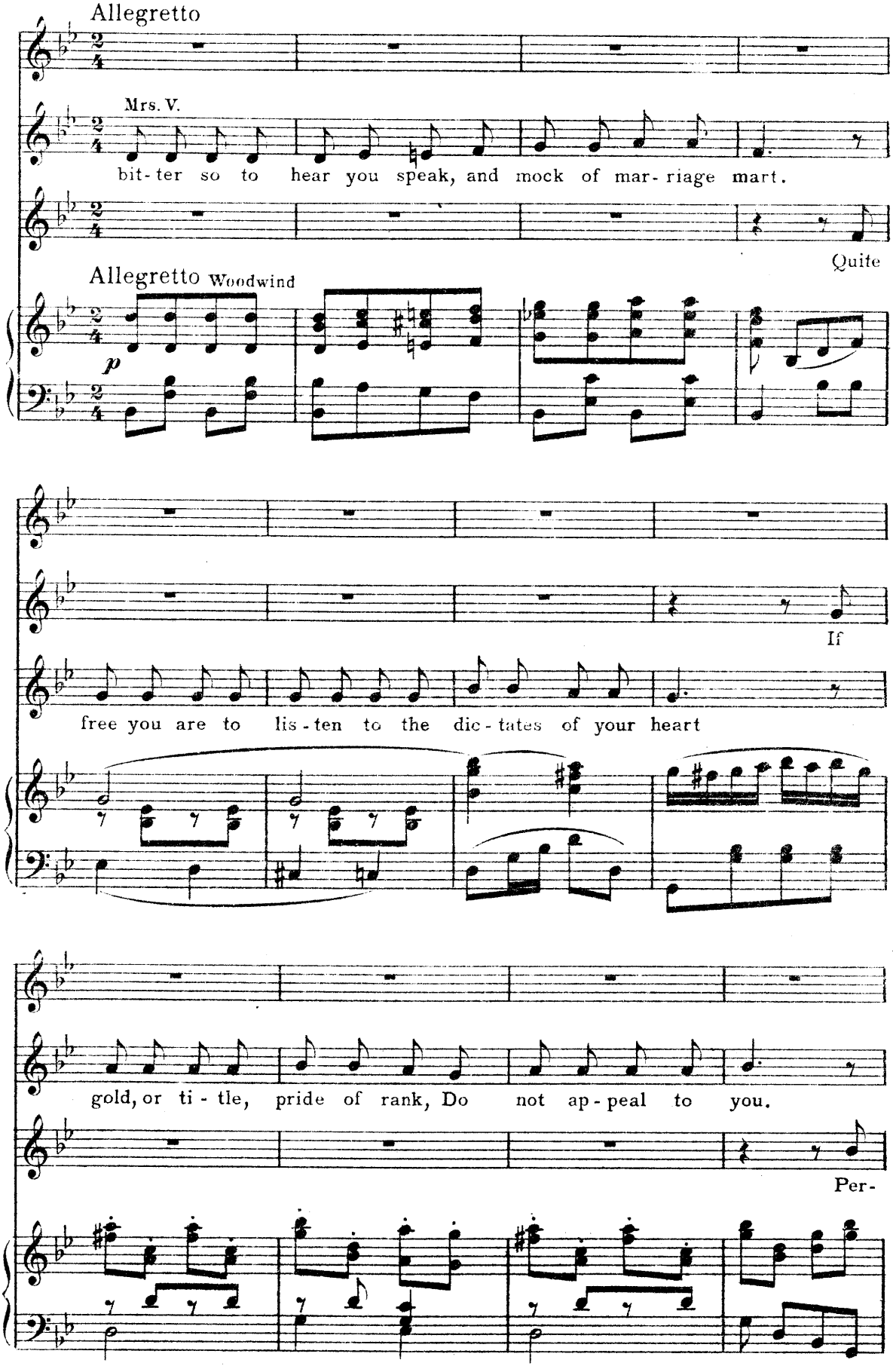

ANNABELLE
semplice
part.
When I was but a ti - ny tot, a trust - ing
Mrs.V
she
p semplice
Strings
lit - tle girl,
My nurse taught me to primp and puff, be - rib - bon,
Her
her
and be - curl;
To smirk and smile and talk with ease, to move with
Reeds
pp

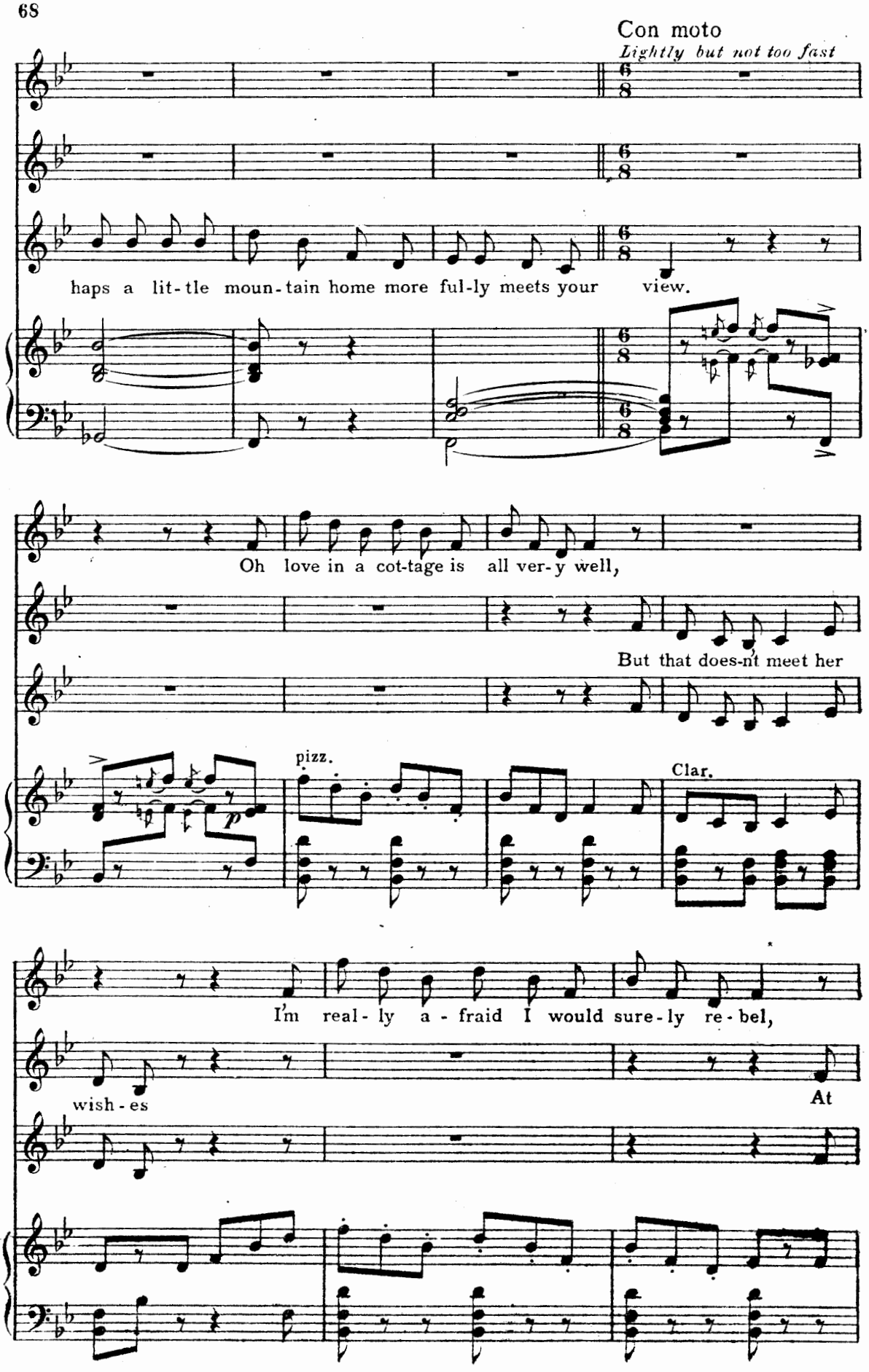

style and grace, To deck my - self in clothes that match the con - tour
Flute
Strings
mf
of my face. O why did cru - el fate or - dain that I be -
col canto
came a miss? Would that I al-ways had re - tained the ig - no -
rance that's bliss, And stayed for - e - ver and a day in child-hood's

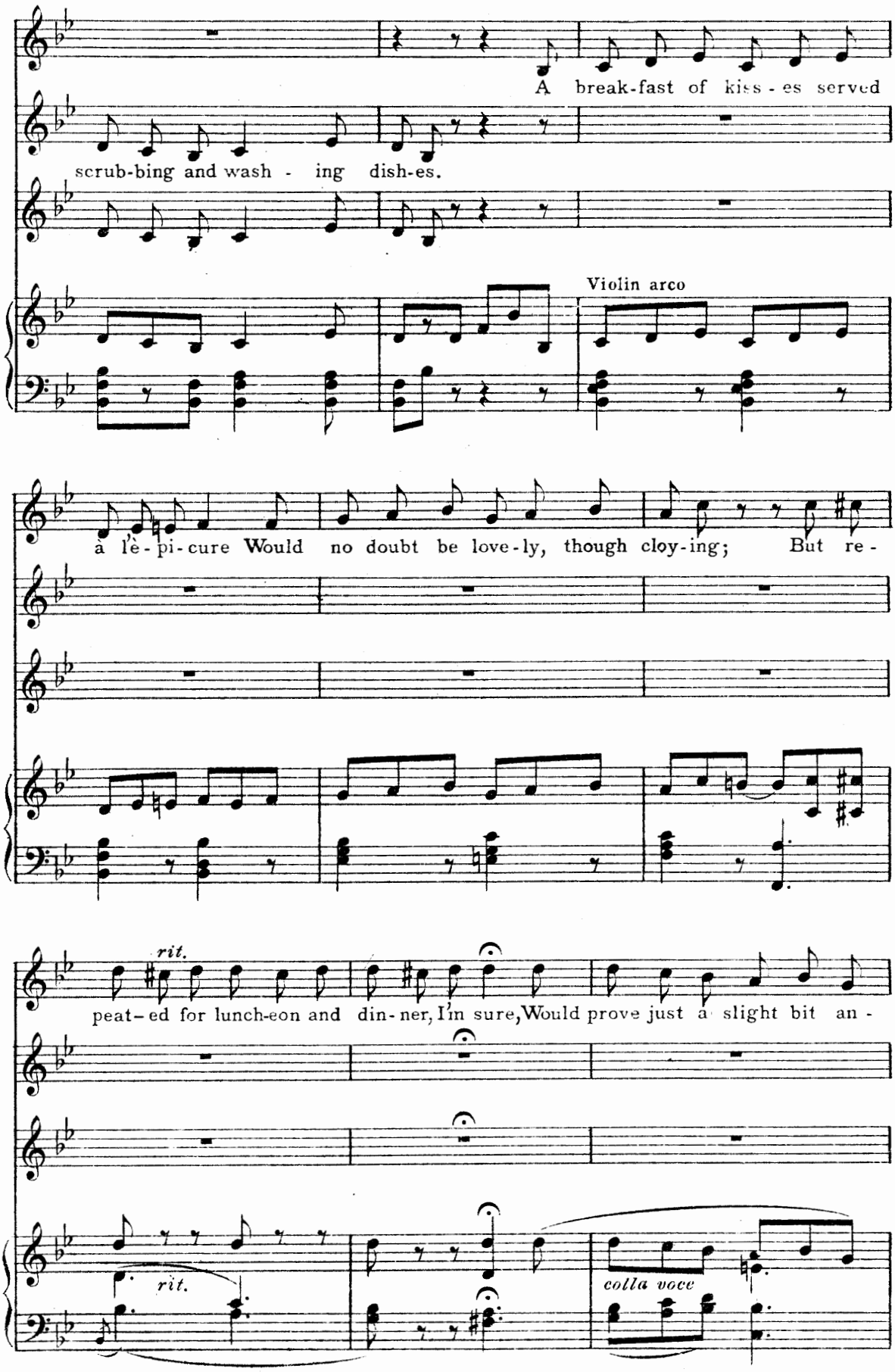

dim.
calando
fair - y land Where ev - 'ry - one and ev - 'ry-thing are good and pure and
con canto
ANNABELLE
Valse Lento
pp semplice
grand.
"Lit - tle Miss Muf-fet she sat on a
Mrs. V
pp
"Lit - tle Miss Muf - fet she sat on a
Col. V
pp
Clar. and Violin
Violin
pp
Cello
p semplice
tuf - fet Eat - ing her curd and whey. A - long came a
tuf - fet Eat - ing her curd and whey. A - long came a

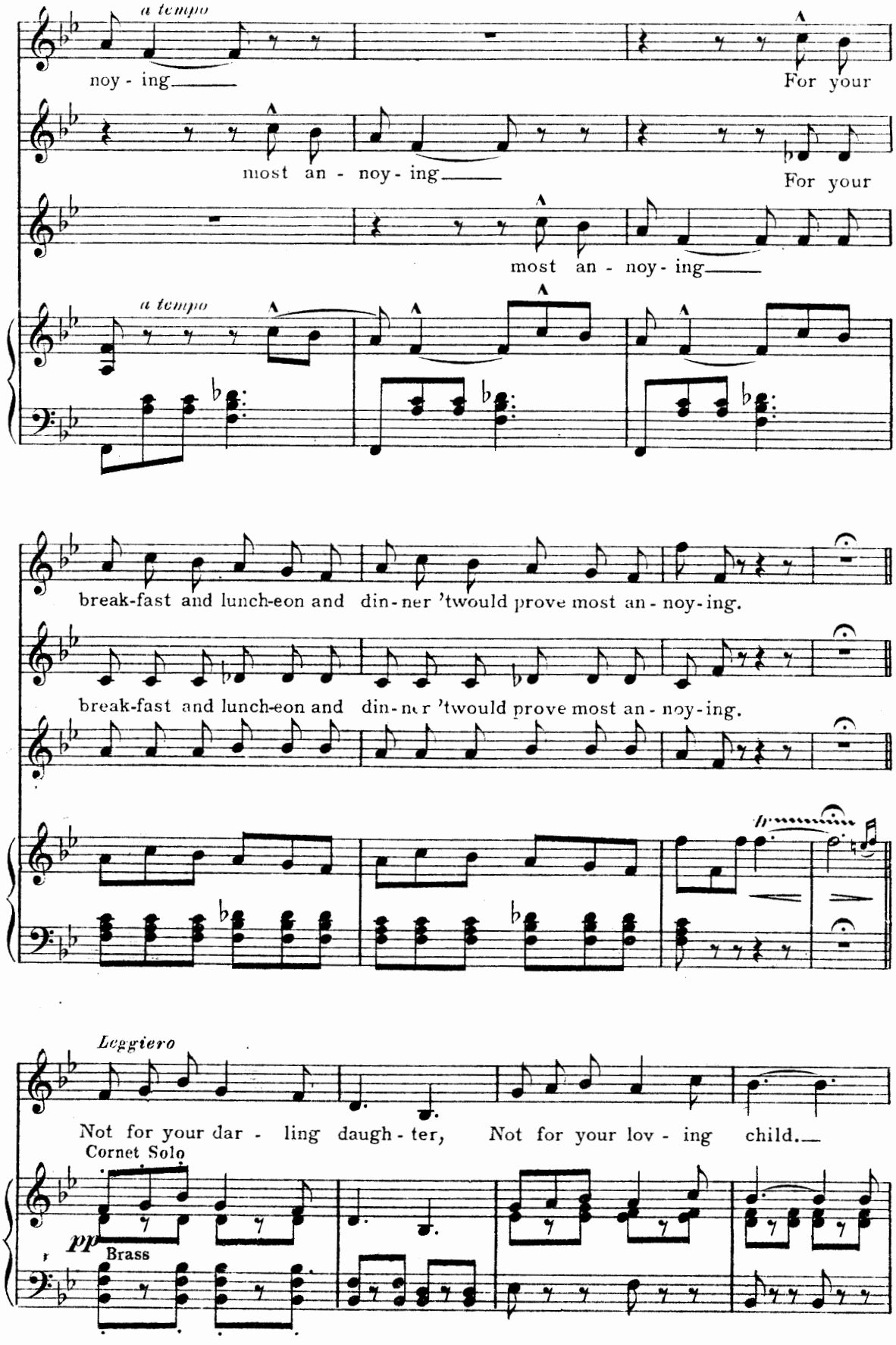

spi-der and sat down be - side her and fright-ened Miss Muf-fet a - way,
spi-der and sat down be - side her and fright-ened Miss Muf-fet a - way, a -
a - way,
Old moth-er Hub-bard she went to the cup-board To get her poor
way, Old moth-er Hub-bard she went to the cup-board To get her poor
dog-gy a bone" And all the rest, I loved the
dog-gy a bone"

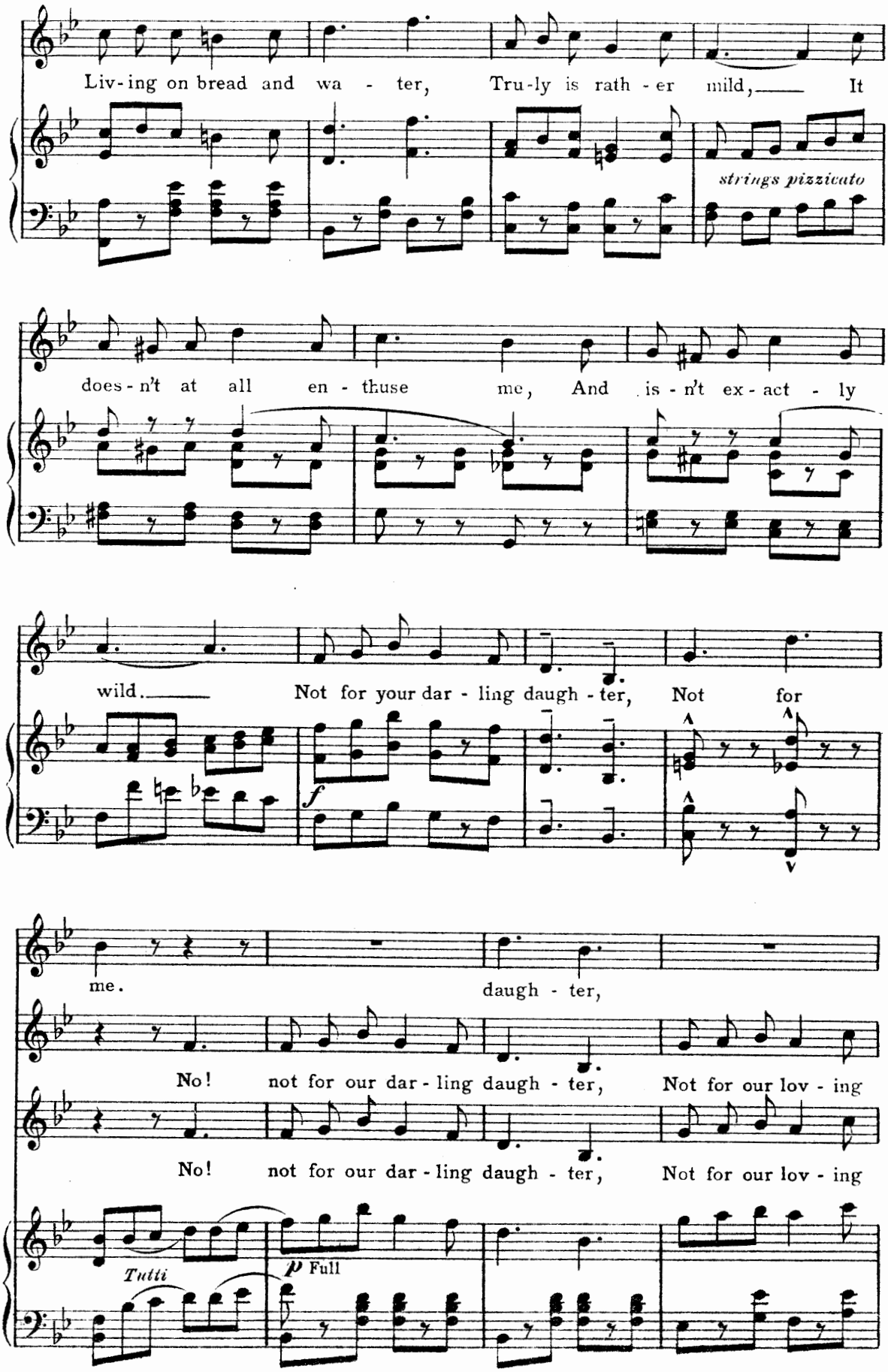

best The sim - ple runes And pret - ty tunes, The win - some
ways And dear old lays, Ah dream,— dream,— dream,—
dim.
calando
Strings
dream, of child - hood's hap - py days.
hap - py days. 'Tis
hap - py days.
p

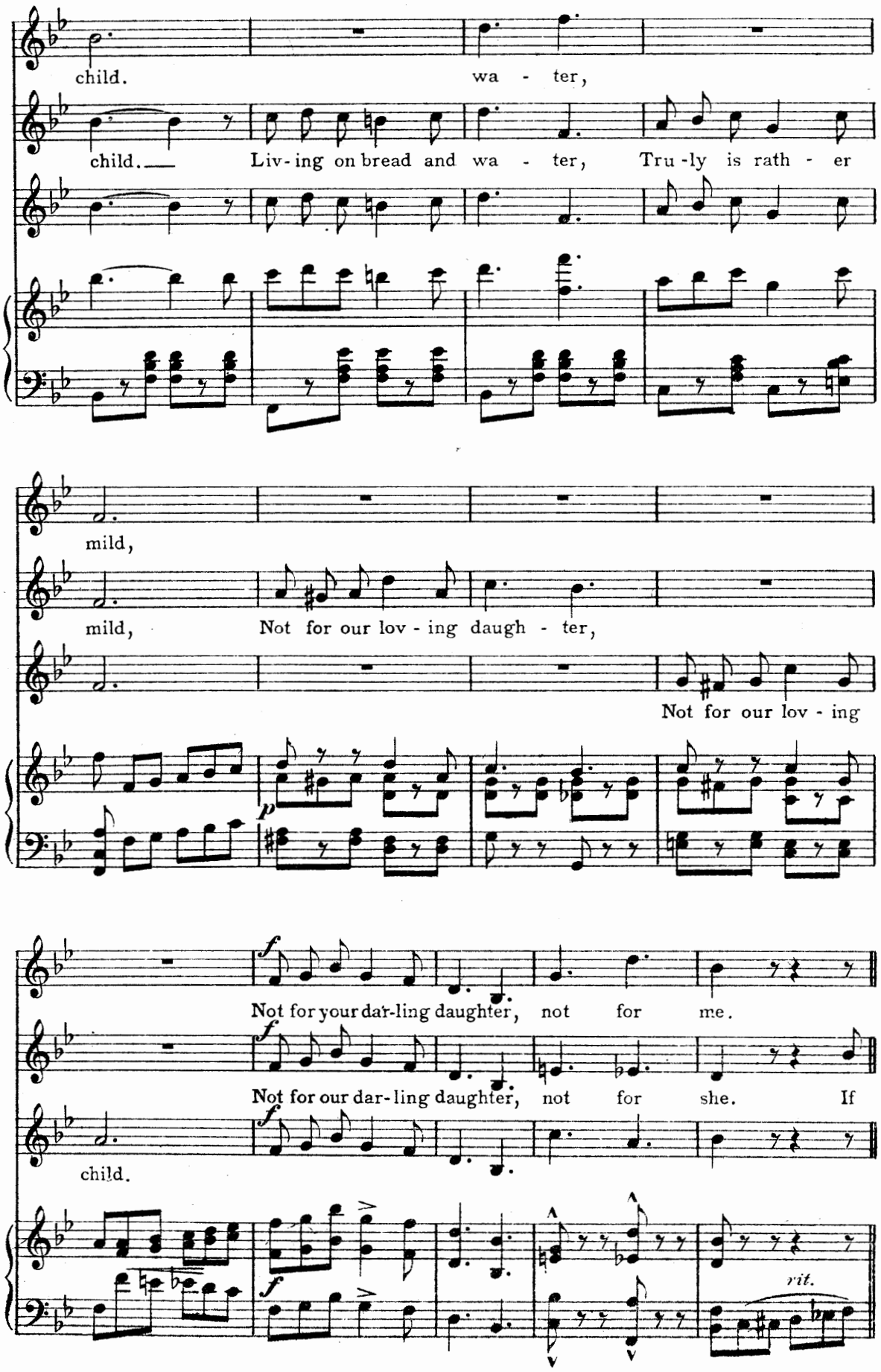

Allegretto
Mrs. V.
bit-ter so to hear you speak, and mock of mar-riage mart.
Quite
Allegretto Woodwind
p
If
free you are to lis-ten to the dic-tates of your heart
gold, or ti-tle, pride of rank, Do not ap-peal to you.
Per-

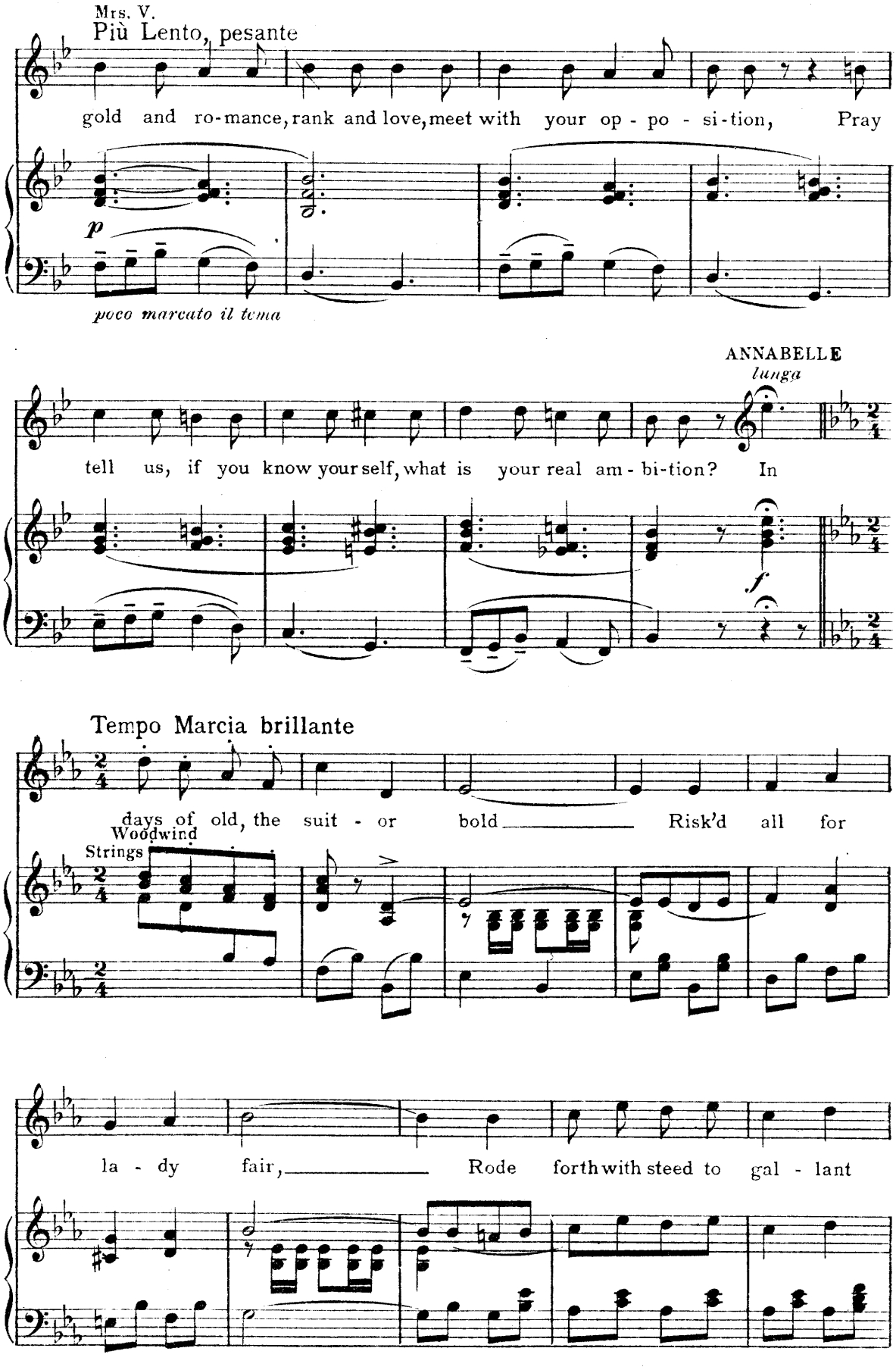

Con moto
Lightly but not too fast
haps a lit-tle moun-tain home more ful-ly meets your view.
Oh love in a cot-tage is all ver-y well,
But that does-n't meet her
pizz.
Clar.
I'm real-ly a-fraid I would sure-ly re-bel,
wish-es
At

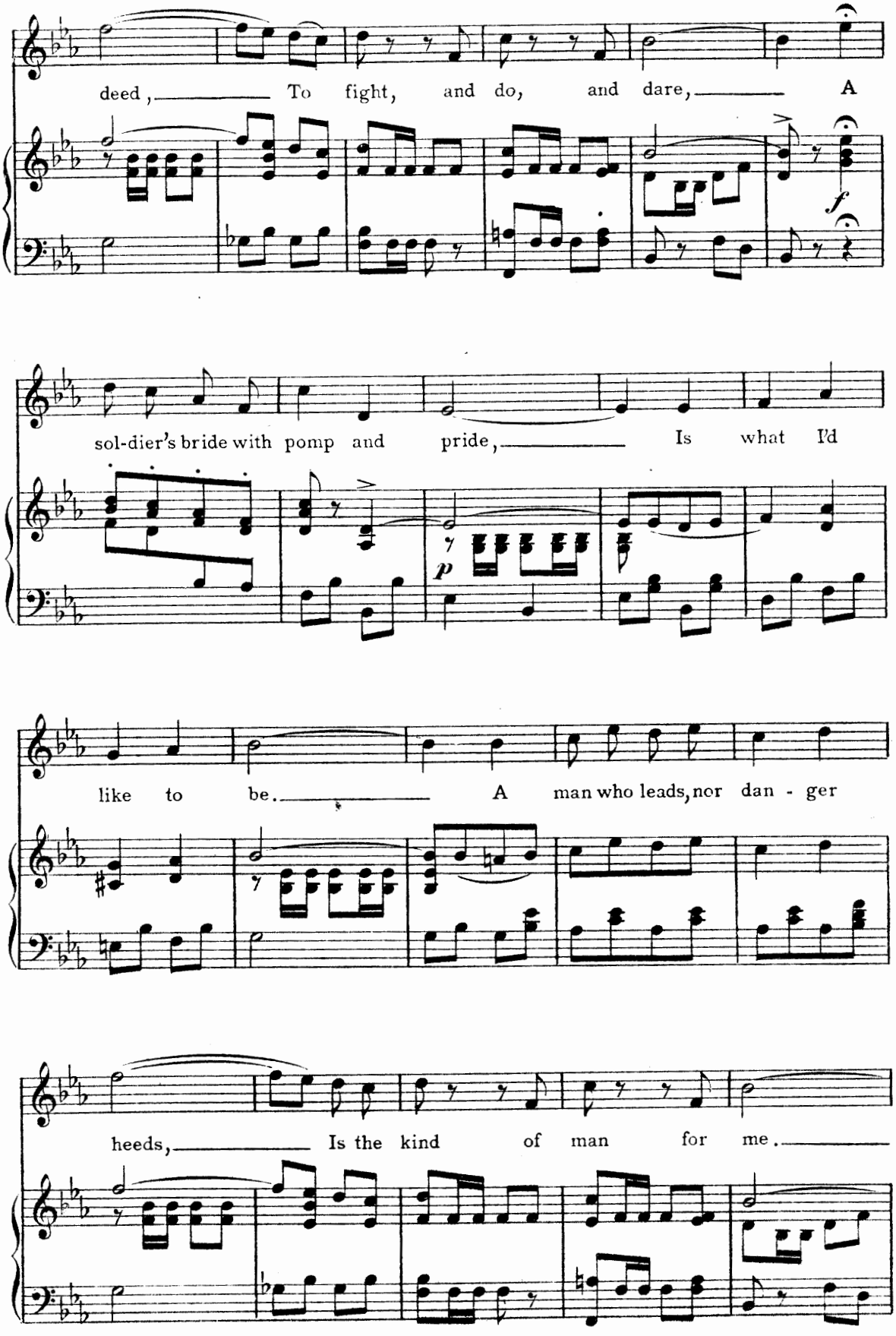

A break-fast of kiss - es served
scrub-bing and wash - ing dish-es.
Violin arco
a le - pi - cure Would no doubt be love - ly, though cloy - ing; But re -
rit.
peat - ed for lunch-eon and din - ner, I'm sure, Would prove just a slight bit an -
rit.
colla voce

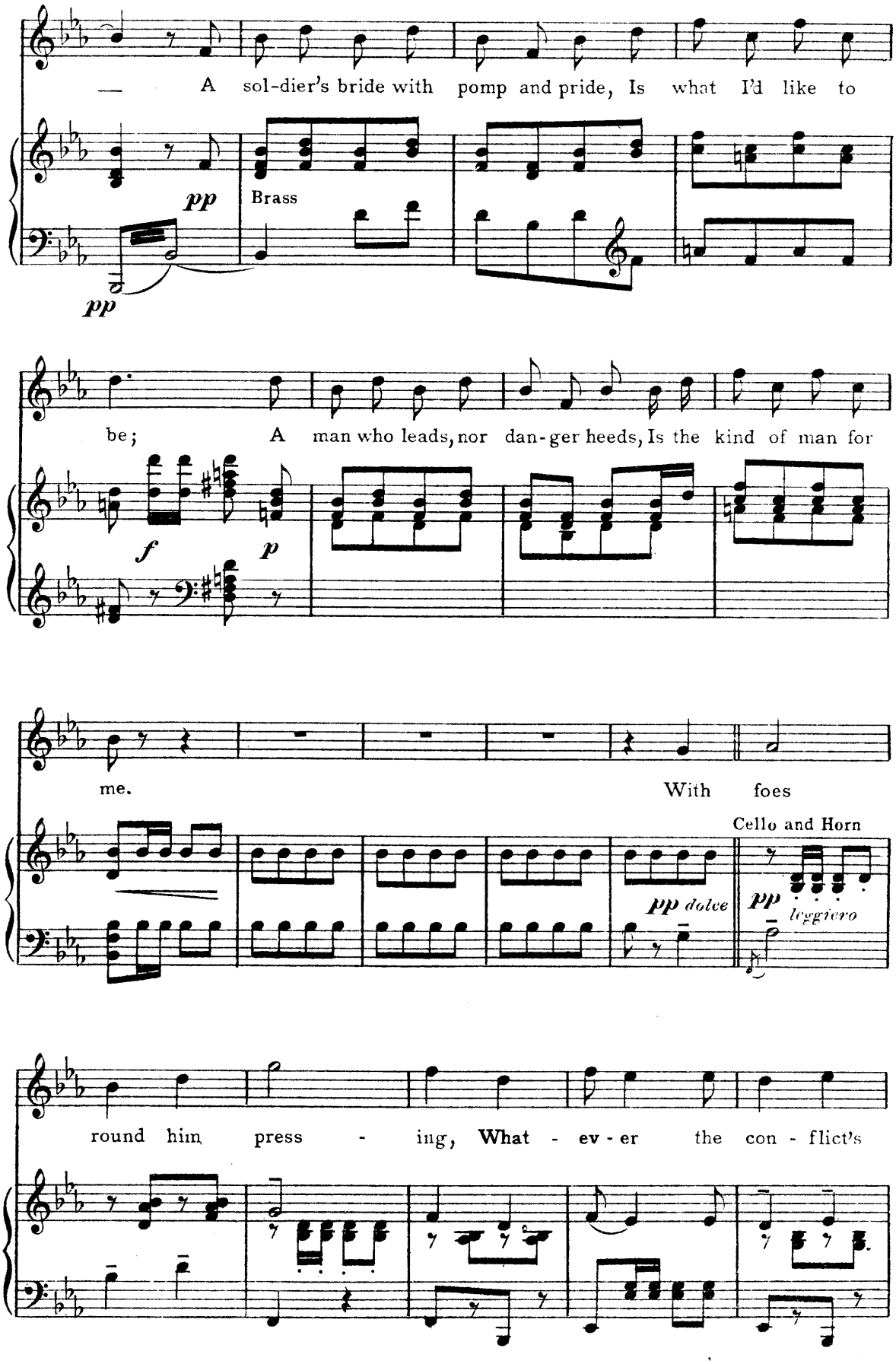

a tempo
noy - ing
For your
most an - noy - ing
For your
most an - noy - ing
a tempo
break-fast and lunch-eon and din-ner 'twould prove most an - noy-ing.
break-fast and lunch-eon and din-ner 'twould prove most an - noy-ing.
Leggiero
Not for your dar - ling daugh - ter, Not for your lov - ing child.
Cornet Solo
pp
Brass

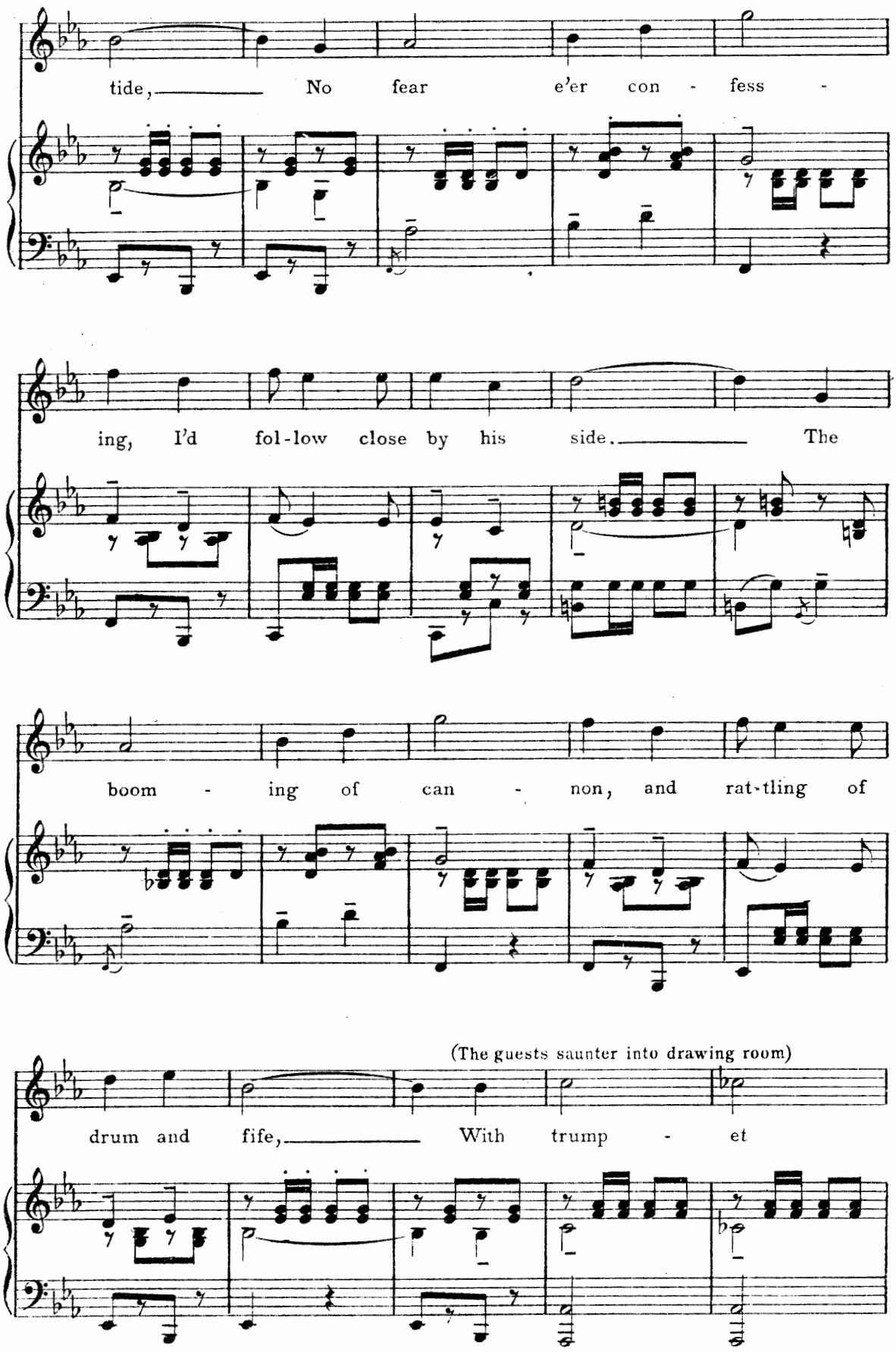

Liv-ing on bread and wa - ter, Tru-ly is rath - er mild, It
strings pizzicato
does-n't at all en - thuse me, And is-n't ex-act - ly
wild. Not for your dar - ling daugh - ter, Not for
f
me.
daugh - ter,
No! not for our dar - ling daugh - ter, Not for our lov - ing
No! not for our dar - ling daugh - ter, Not for our lov - ing
Tutti
p Full

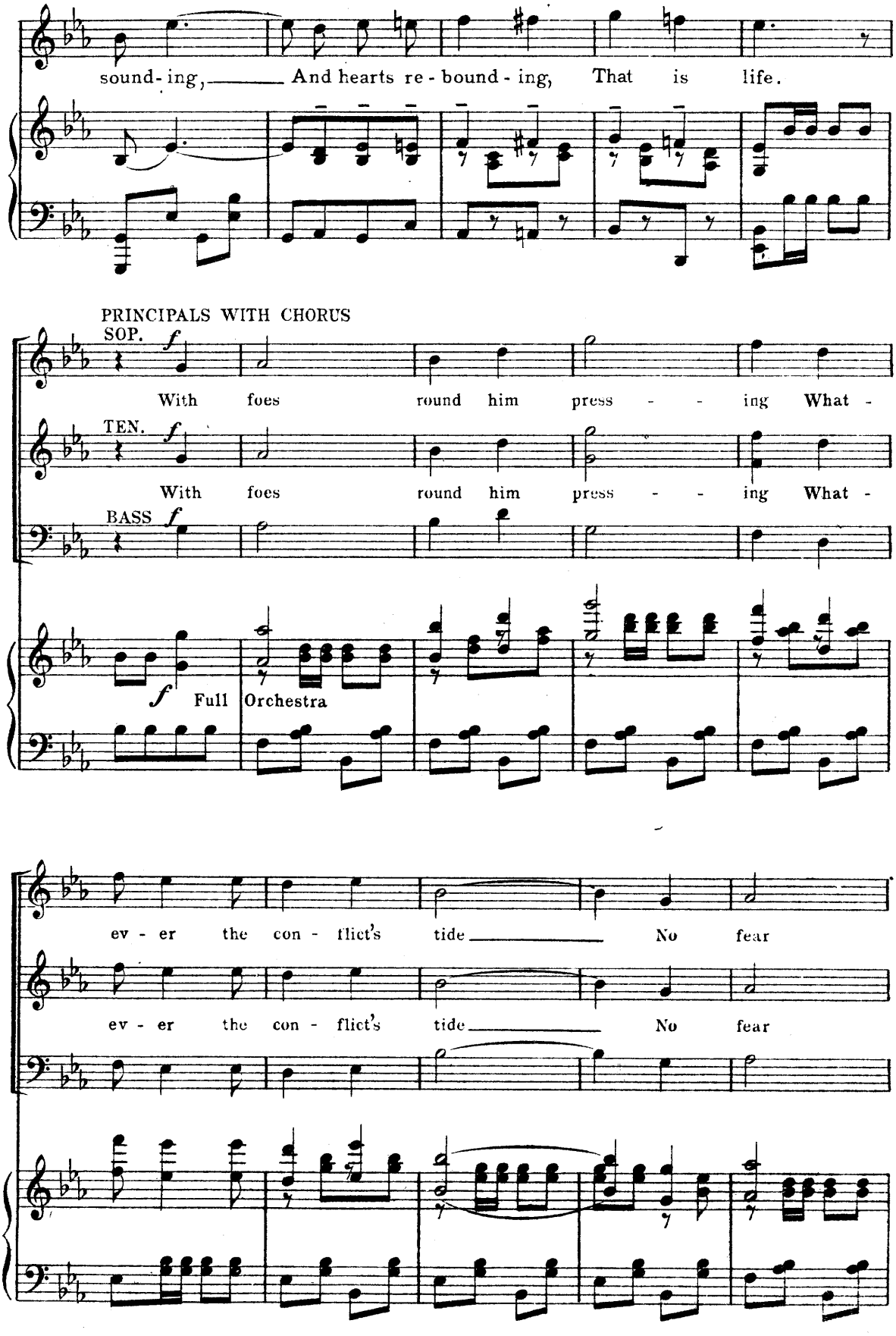

child. wa - ter,
child. Liv - ing on bread and wa - ter, Tru - ly is rath - er
mild,
mild, Not for our lov - ing daugh - ter,
Not for our lov - ing
p
Not for your dar - ling daughter, not for me.
Not for our dar - ling daughter, not for she. If
child.
rit.

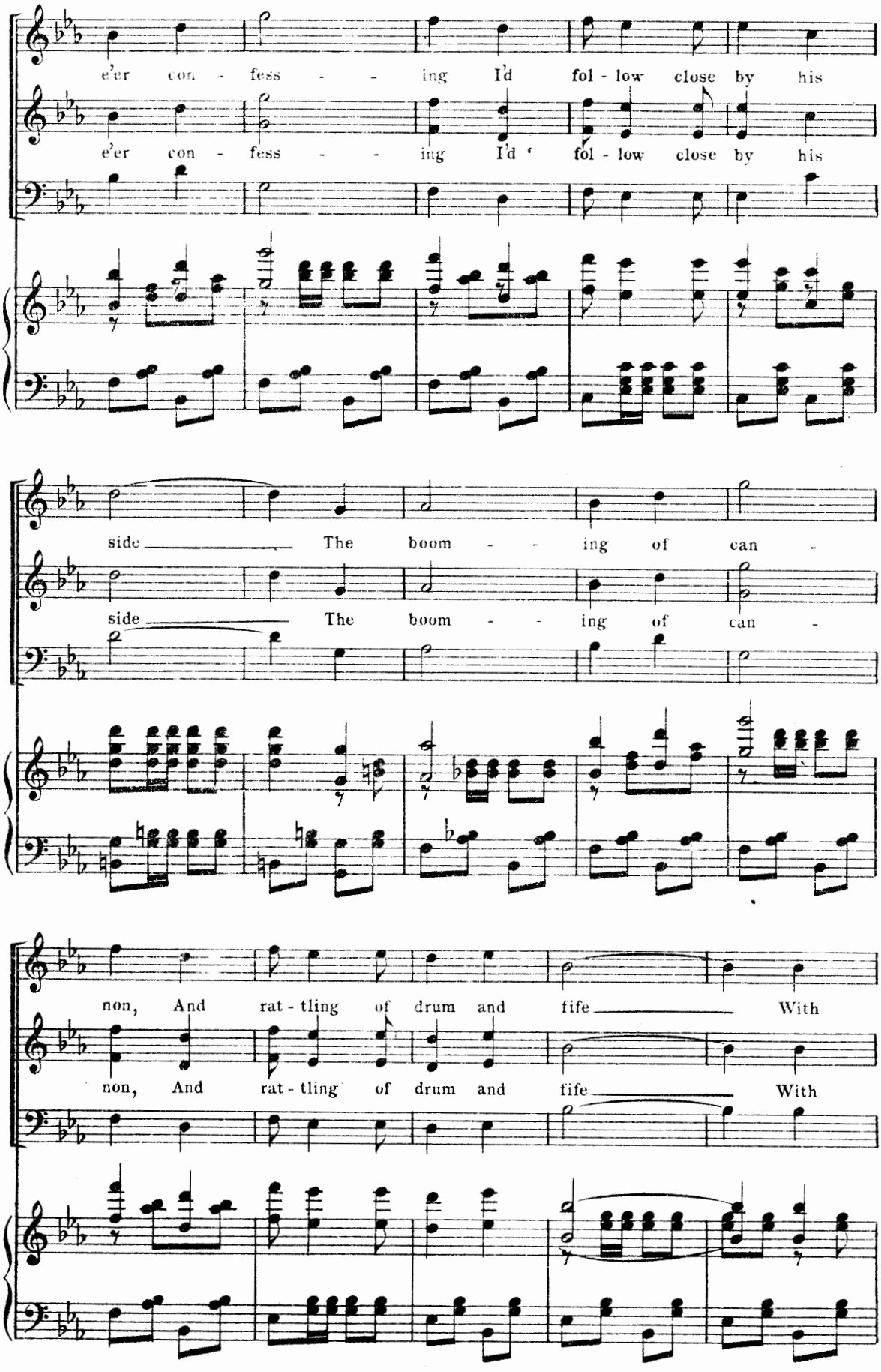

Mrs. V.
Più Lento, pesante
gold and ro-mance, rank and love, meet with your op - po - si-tion, Pray
p
poco marcato il tema
ANNABELLE
lunga
tell us, if you know your self, what is your real am - bi-tion? In
f
Tempo Marcia brillante
days of old, the suit - or bold Risk'd all for
Woodwind
Strings
la - dy fair, Rode forth with steed to gal - lant

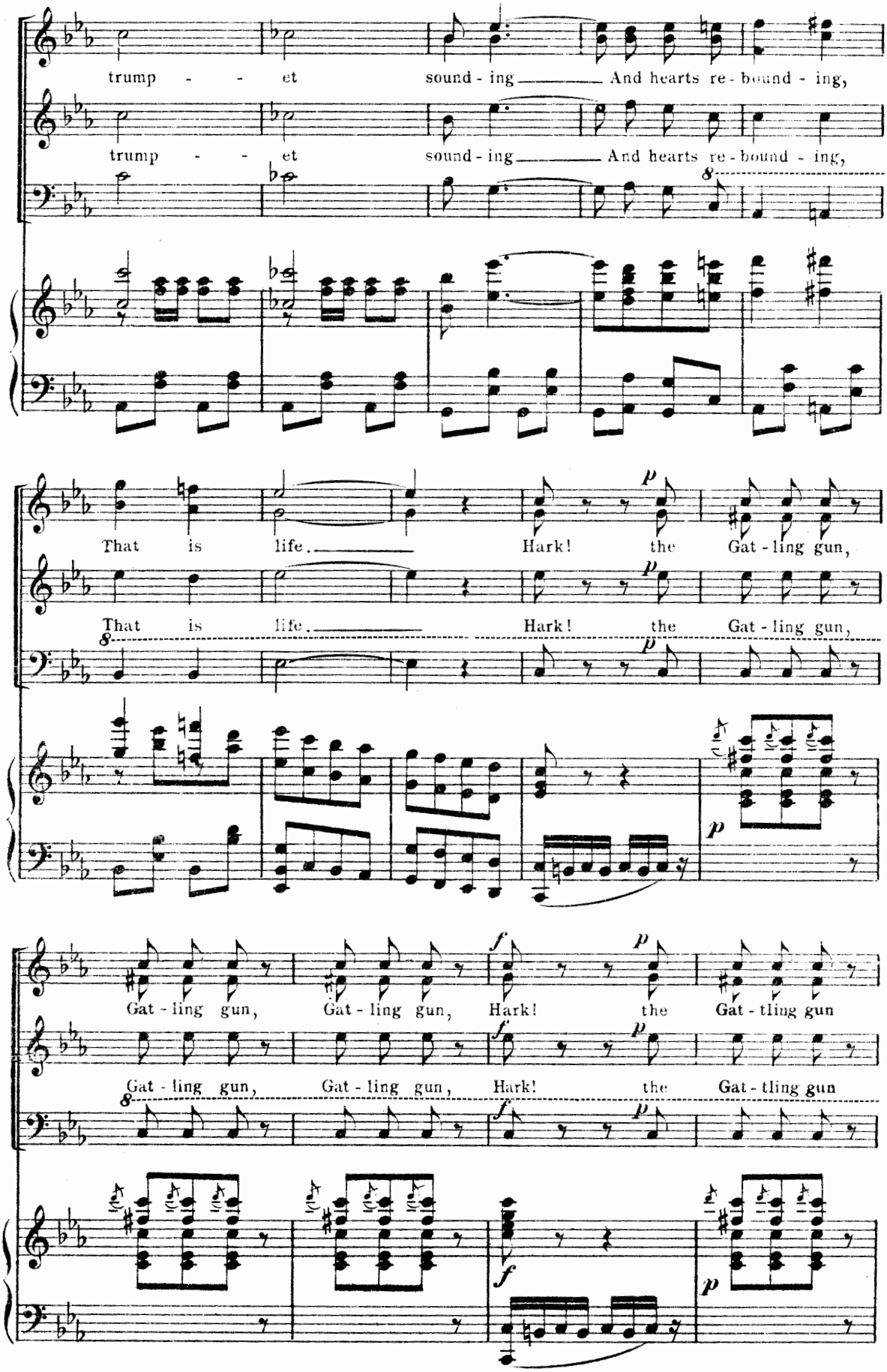

deed, To fight, and do, and dare, A
f
sol-dier's bride with pomp and pride, Is what I'd
p
like to be. A man who leads, nor dan - ger
heeds, Is the kind of man for me.

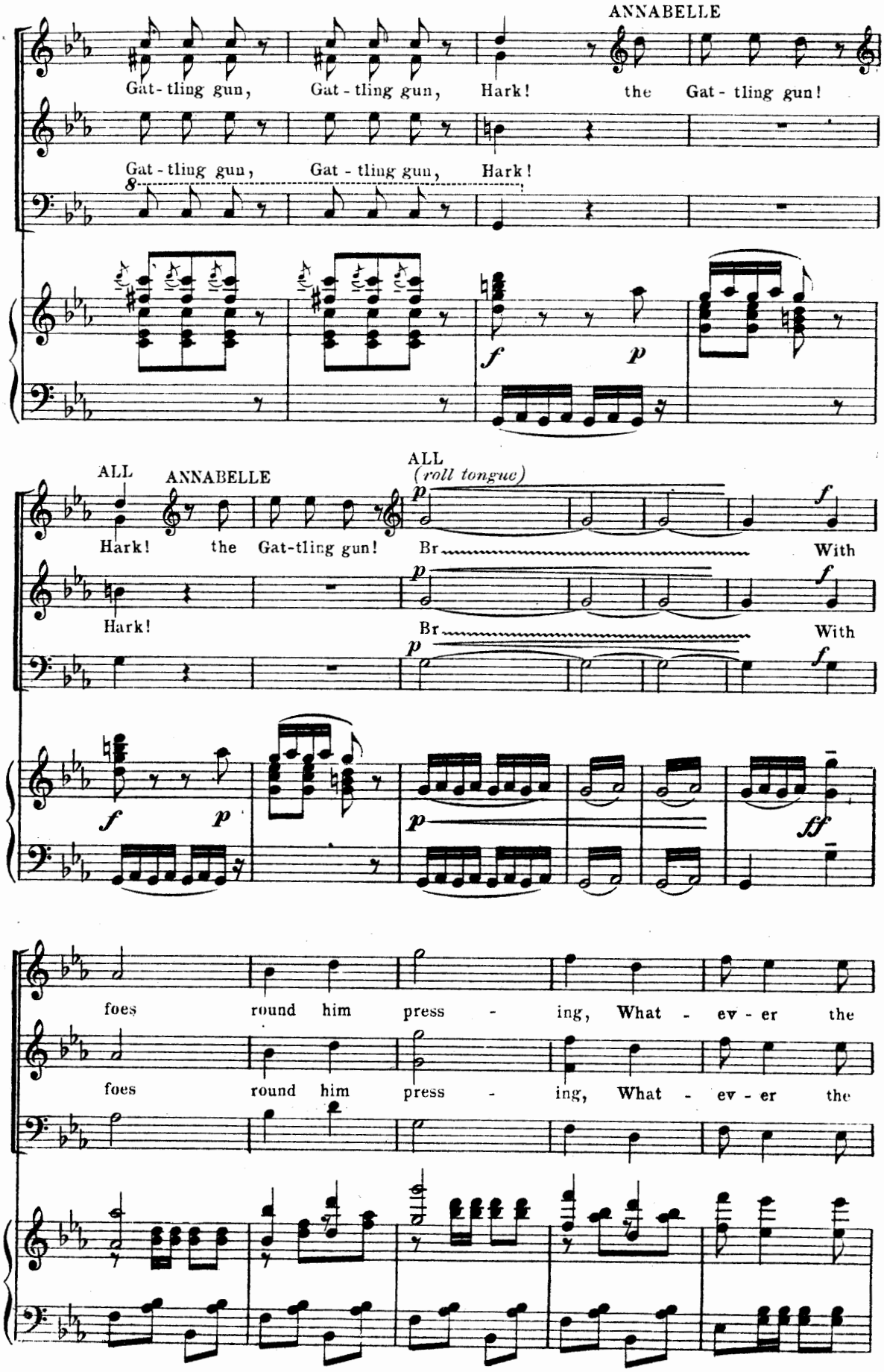

— A sol-dier's bride with pomp and pride, Is what I'd like to
pp
Brass
pp
be; A man who leads, nor dan-ger heeds, Is the kind of man for
f
p
me. With foes
Cello and Horn
pp dolce
pp leggiero
round him press - ing, What - ev - er the con - flict's

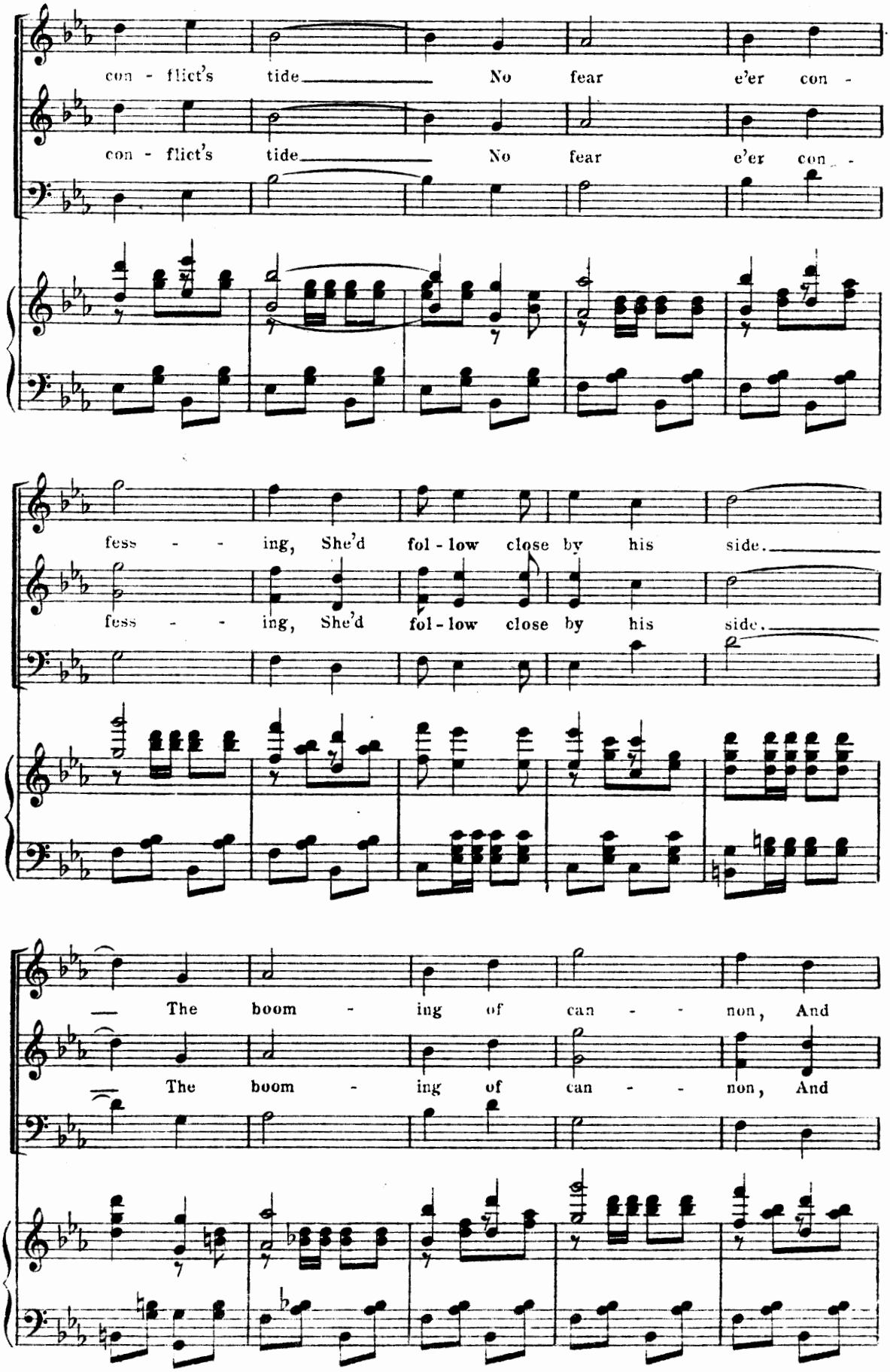

tide, No fear e'er con - fess -
ing, I'd fol-low close by his side. The
boom - ing of can - non, and rat-tling of
(The guests saunter into drawing room)
drum and fife, With trump - et

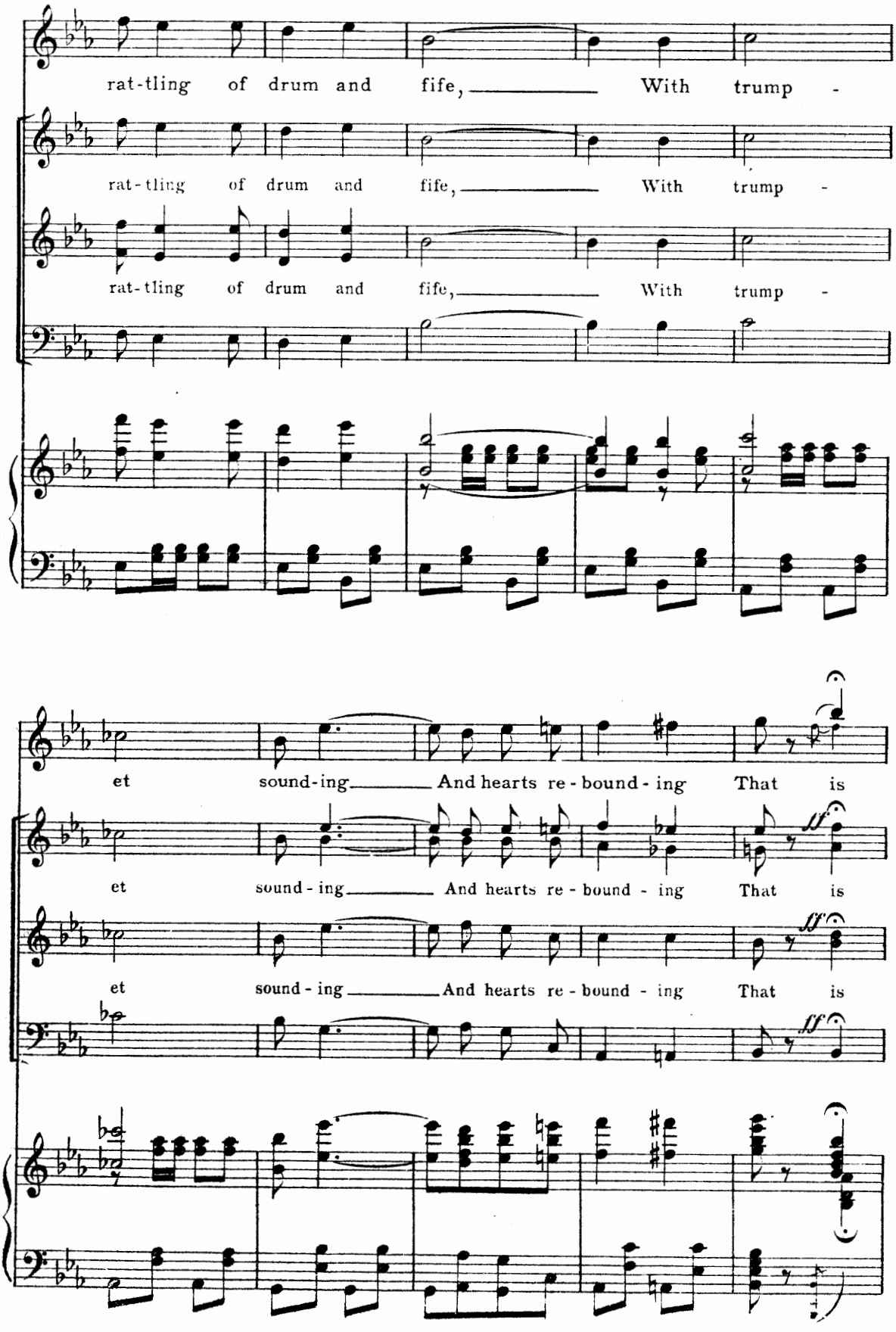

sound-ing, And hearts re-bound-ing, That is life.
PRINCIPALS WITH CHORUS
SOP.
With foes round him press - - ing What -
TEN.
With foes round him press - - ing What -
BASS
Full Orchestra
ev - er the con - flict's tide No fear
ev - er the con - flict's tide No fear

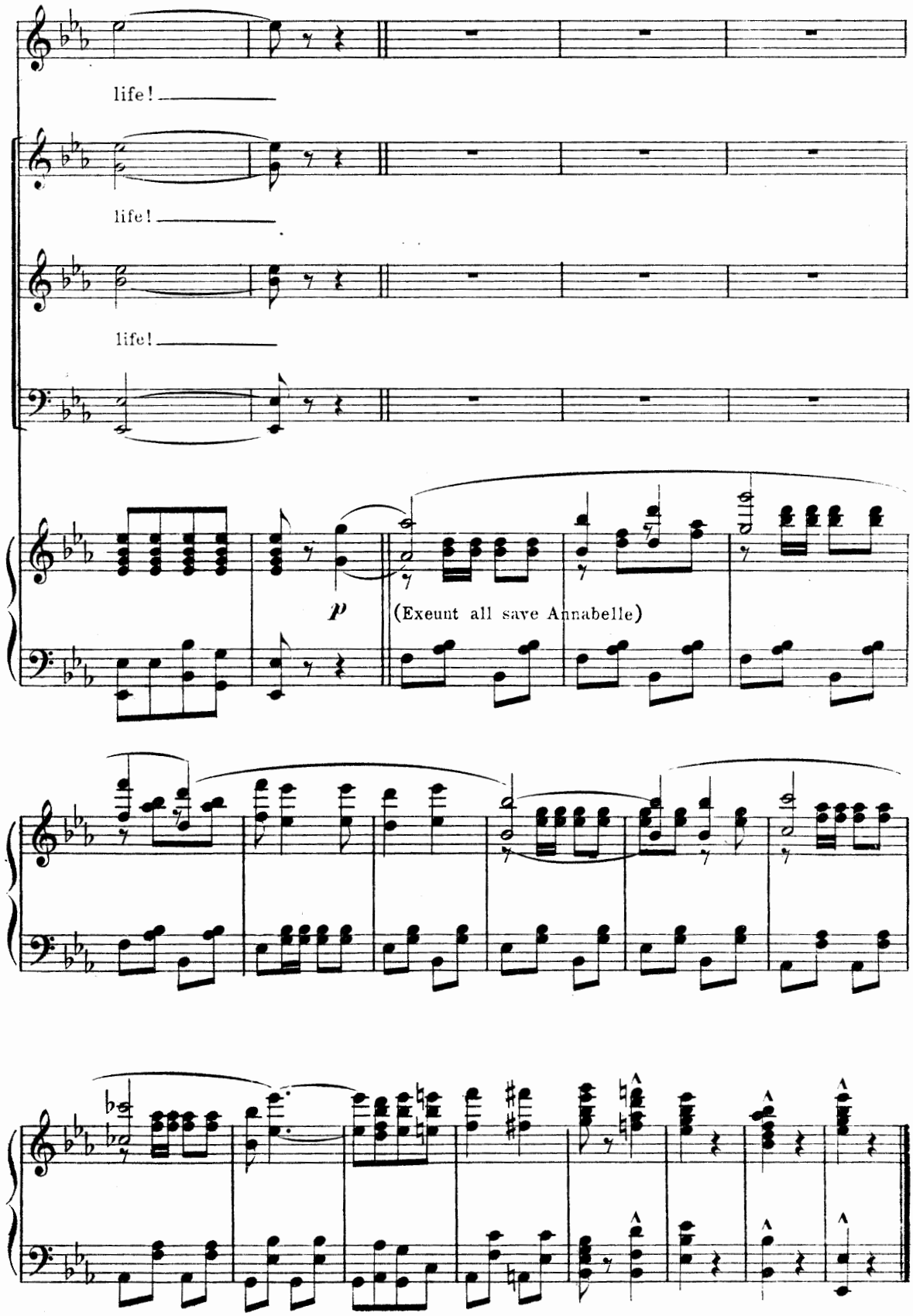

e'er con - fess - - ing I'd fol - low close by his
e'er con - fess - - ing I'd fol - low close by his
side The boom - - ing of can -
side The boom - - ing of can -
non, And rat - tling of drum and fife With
non, And rat - tling of drum and fife With


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


ANNABELLE
Gat - tling gun, Gat - tling gun, Hark! the Gat - tling gun!
Gat - tling gun, Gat - tling gun, Hark!
8
f p
ALL ANNABELLE
Hark! the Gat-tling gun!
ALL
(roll tongue)
p f
Br With
Hark!
p f
Br With
p f p p ff
foes round him press - ing, What - ev - er the
foes round him press - ing, What - ev - er the


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
ff
ff
ff

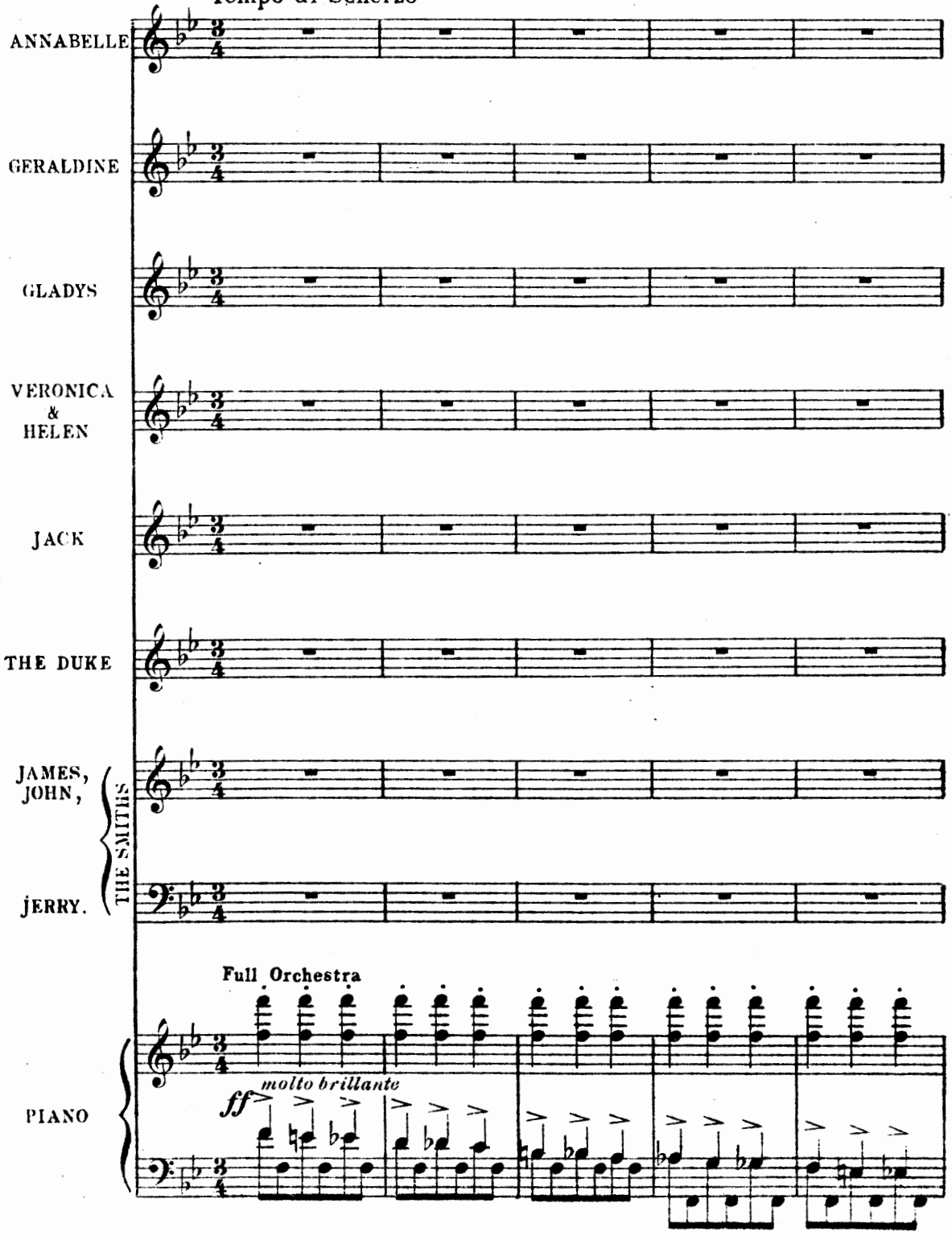

life!
life!
life!
p
(Exeunt all save Annabelle)

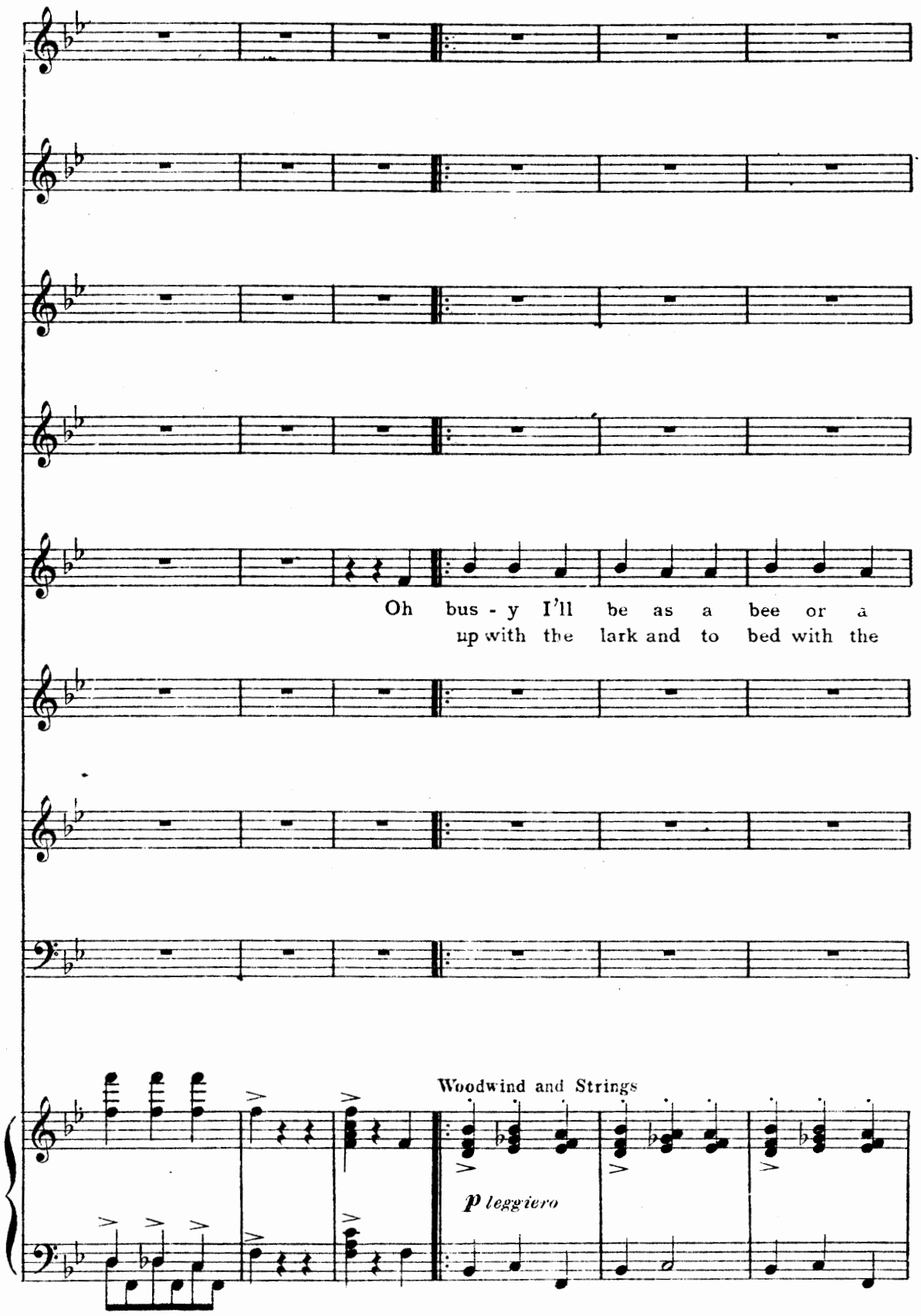
Vocal Scherzo: "This is my Busy Day."

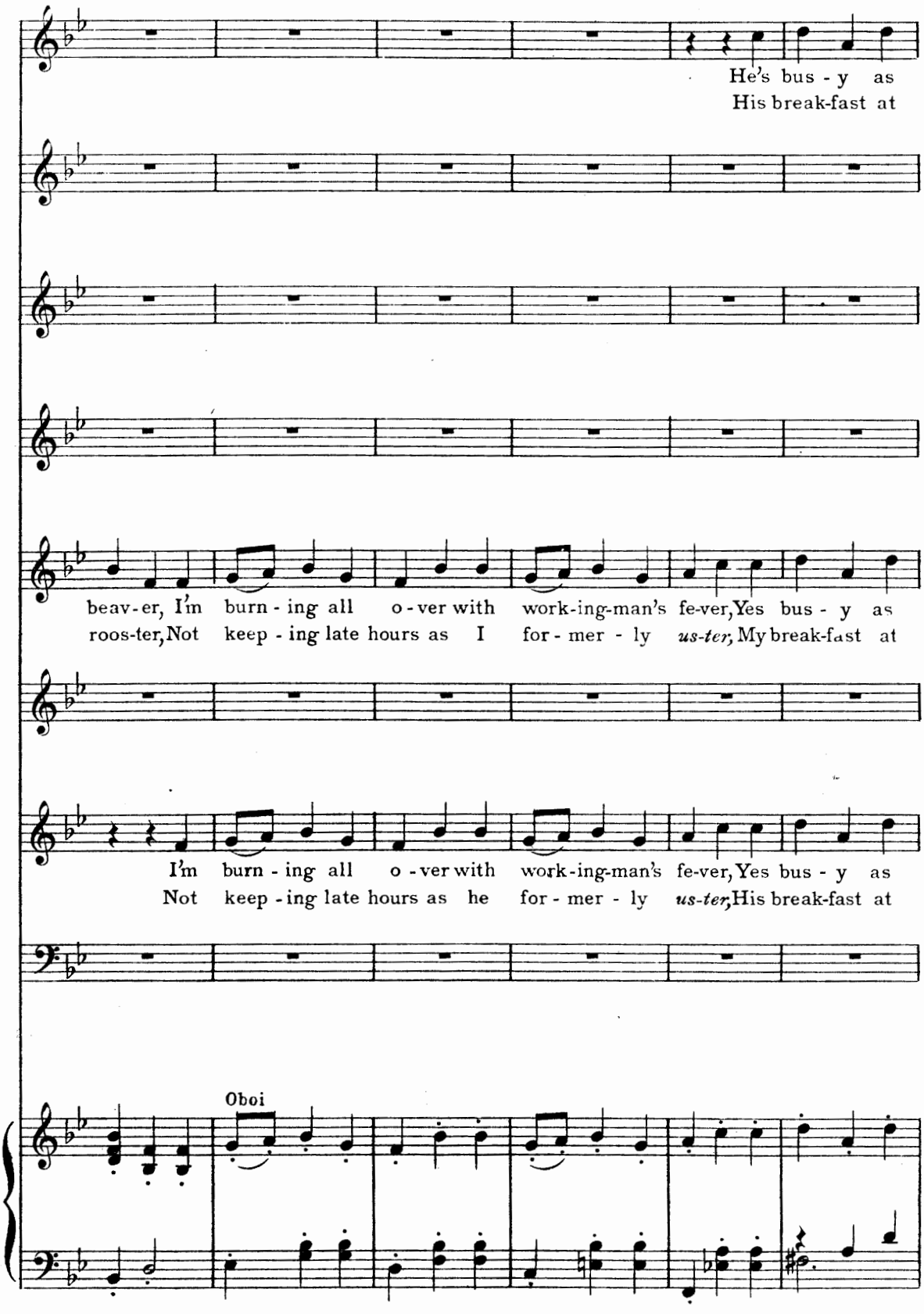
ANNABELLE, GERALDINE, GLADYS, HELEN, VERONICA,
JACK, THE DUKE AND THE THREE SMITHS.

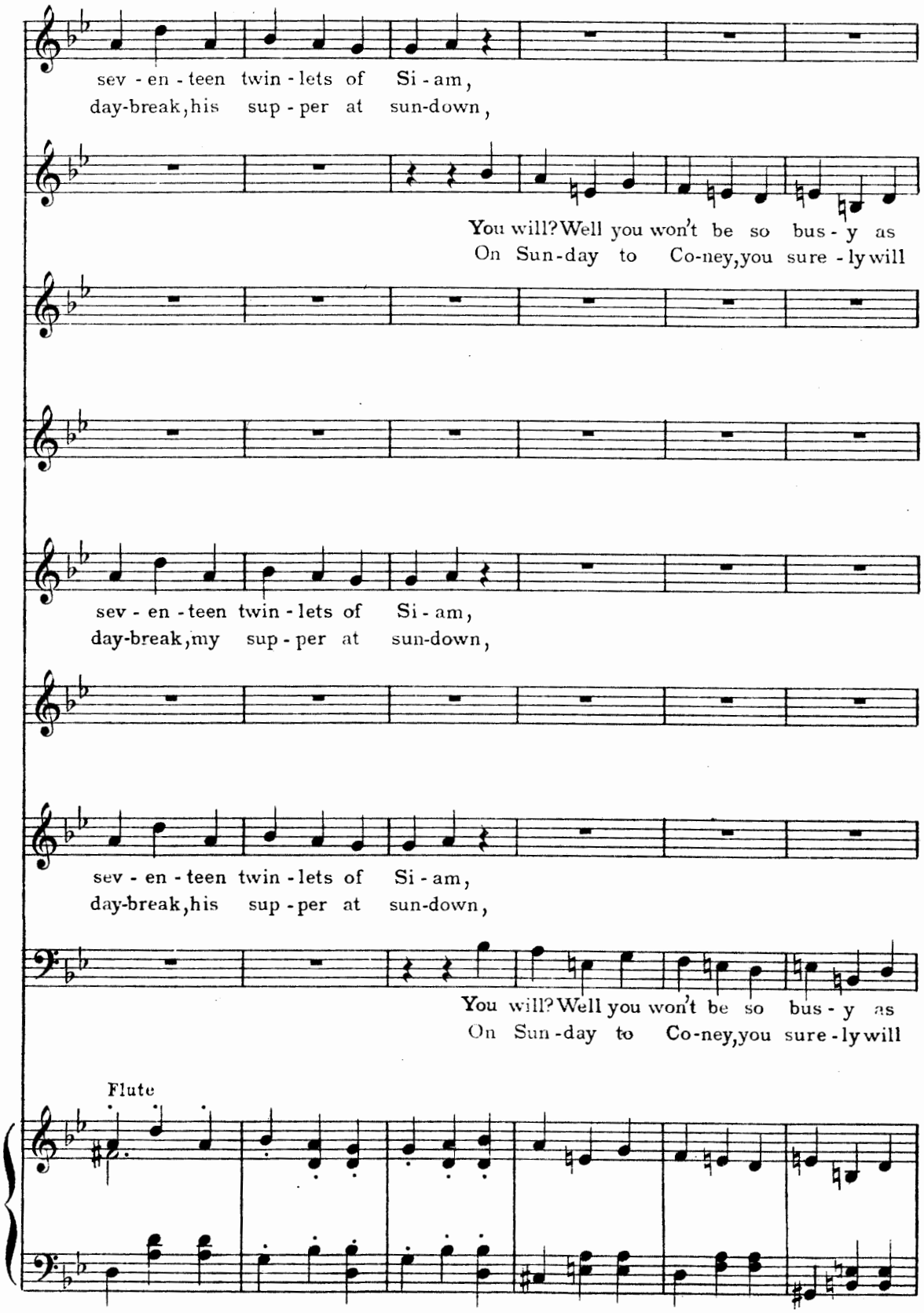
No. 5

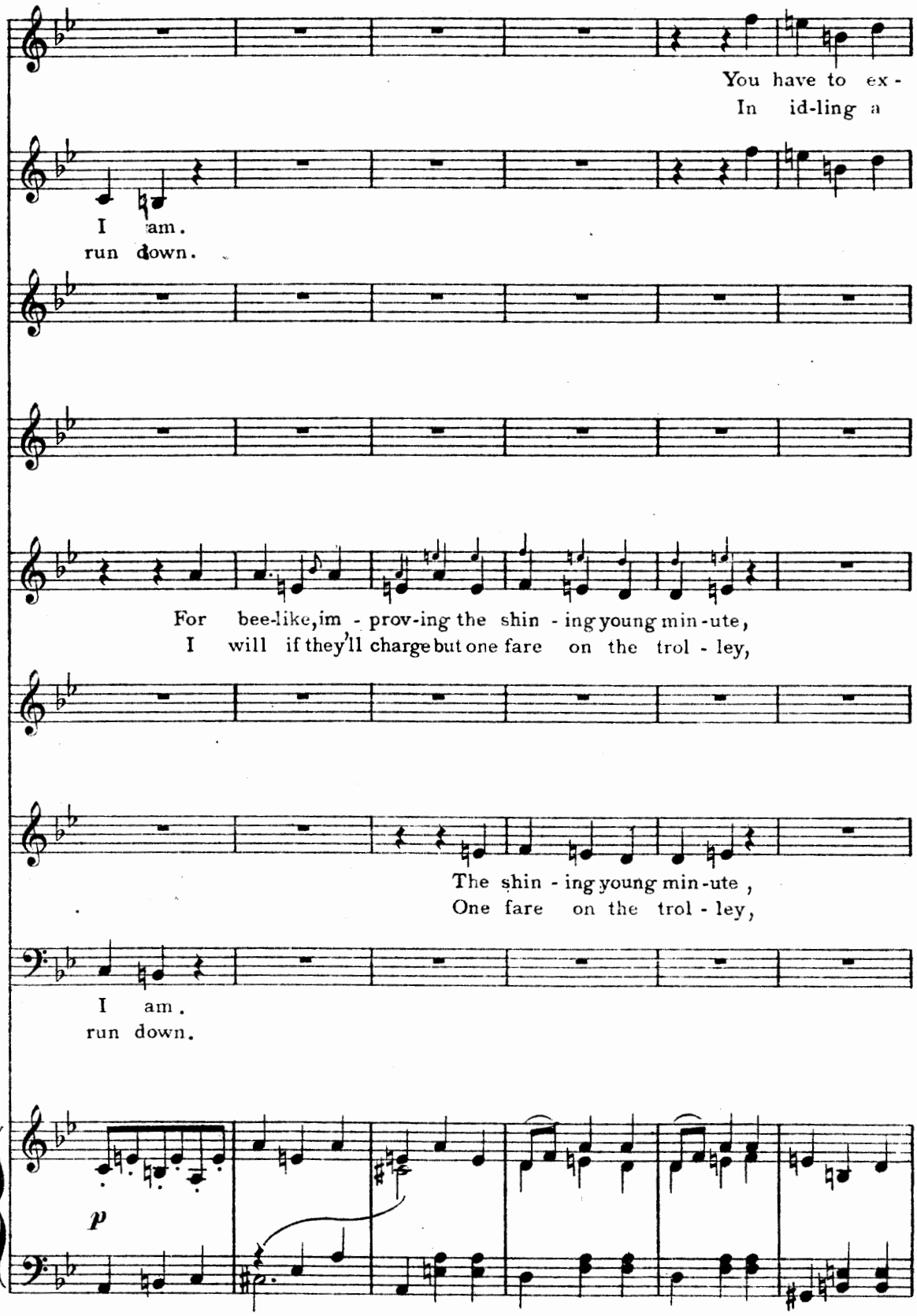
Tempo di Scherzo

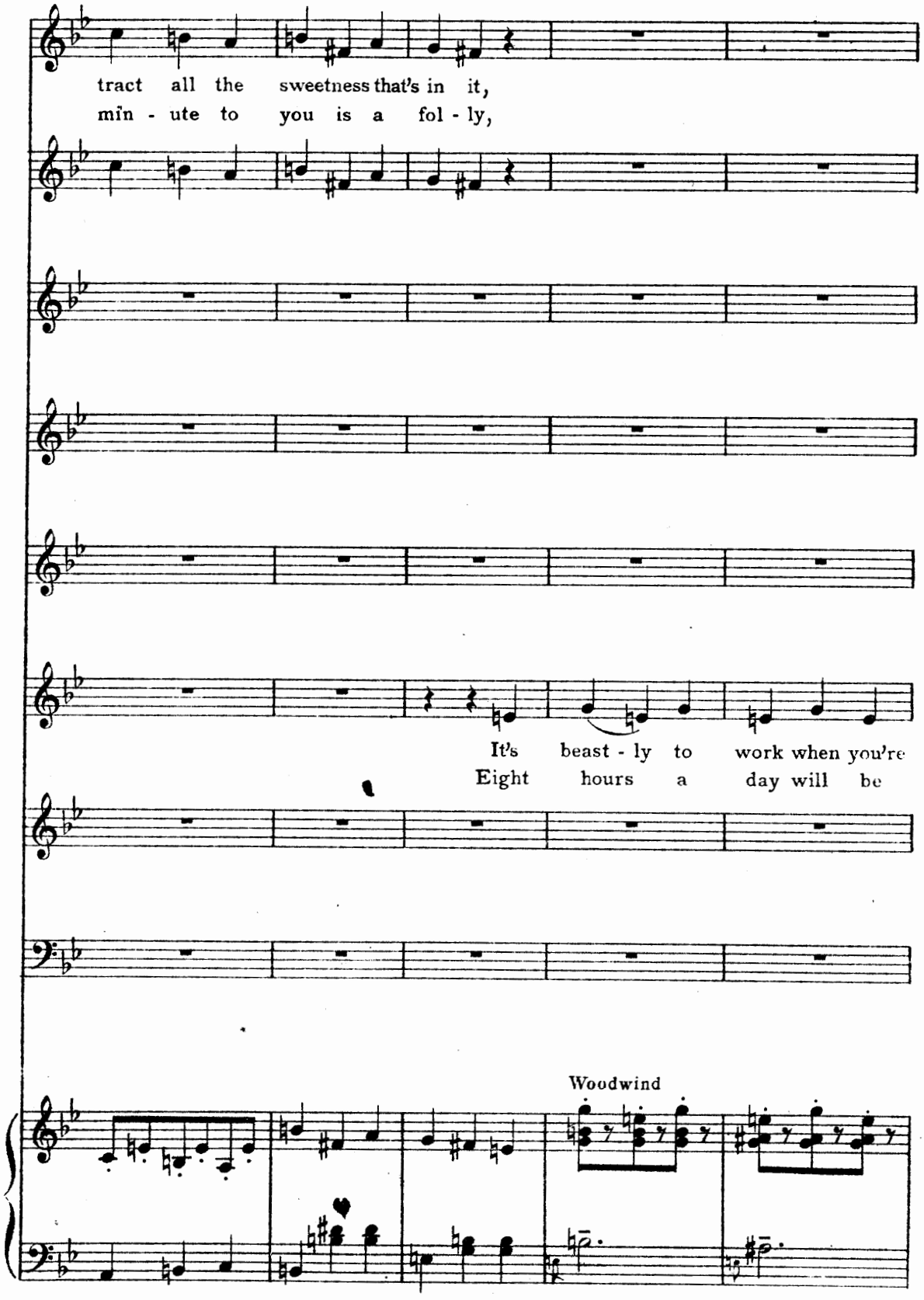


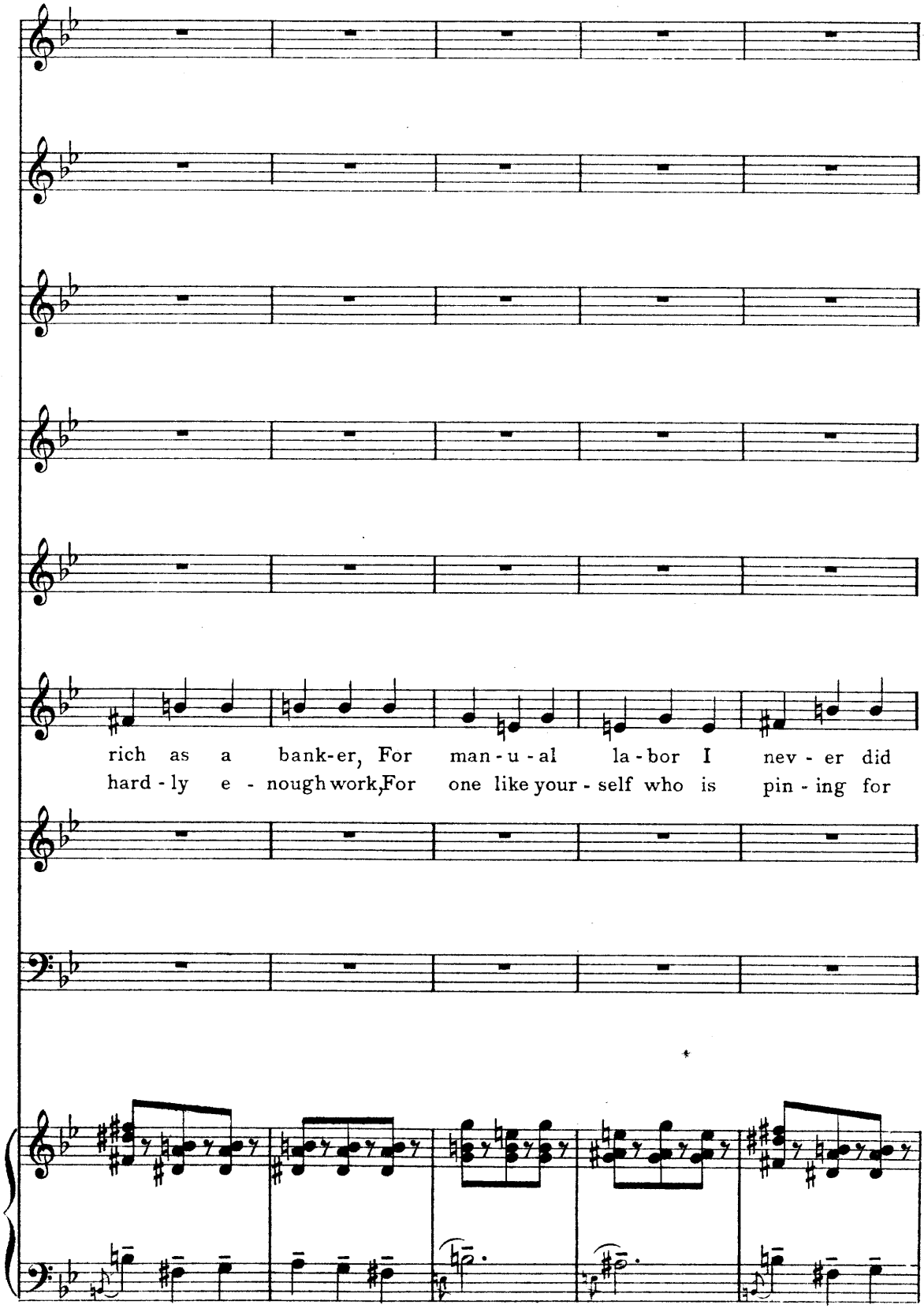

Oh bus - y I'll be as a bee or a
up with the lark and to bed with the
Woodwind and Strings
p leggiero

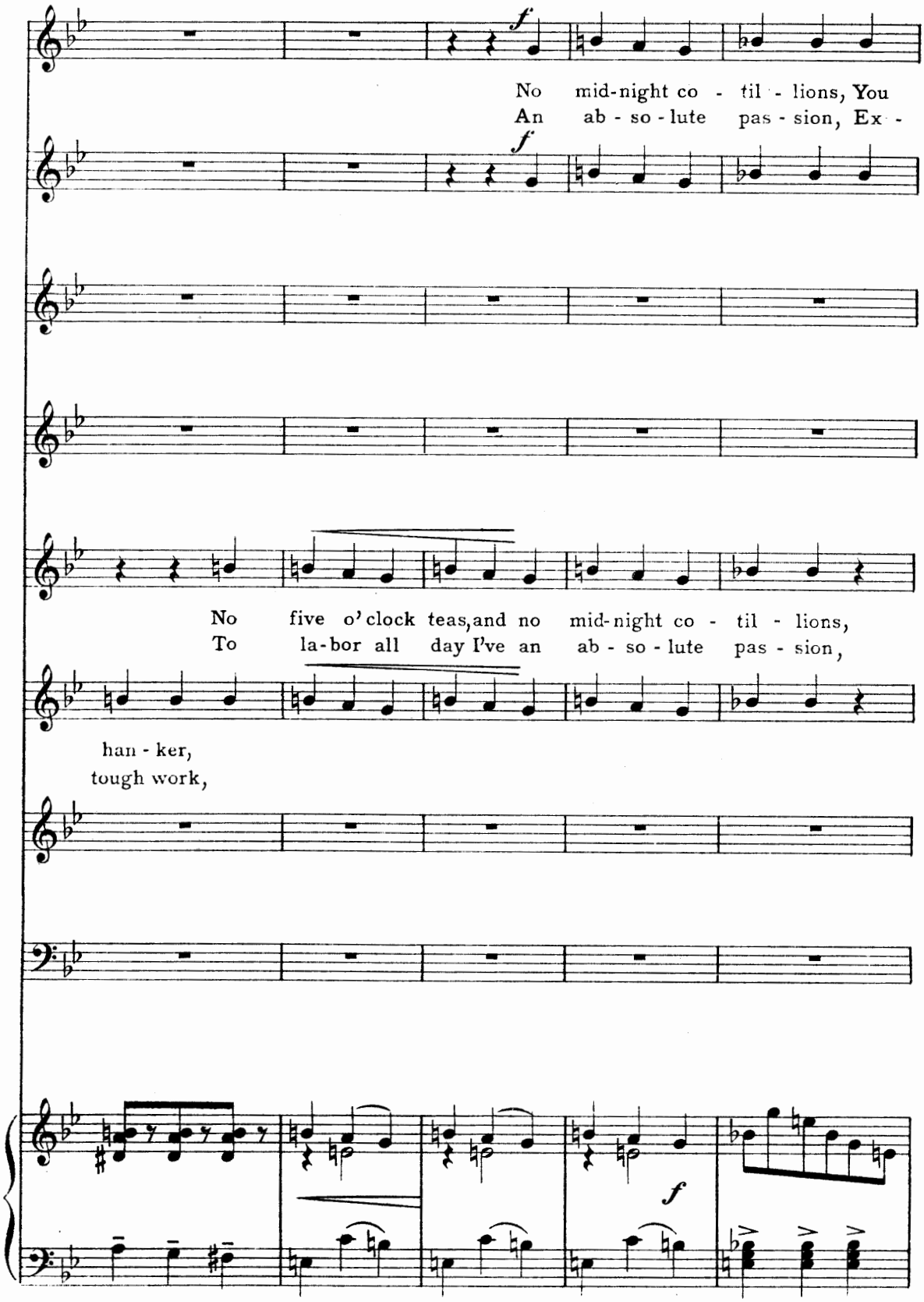

He's bus - y as
His break-fast at
beav-er, I'm burn - ing all o - ver with work-ing-man's fe-ver, Yes bus - y as
roos-ter, Not keep - ing late hours as I for - mer - ly *us-ter,* My break-fast at
I'm burn - ing all o - ver with work-ing-man's fe-ver, Yes bus - y as
Not keep - ing late hours as he for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

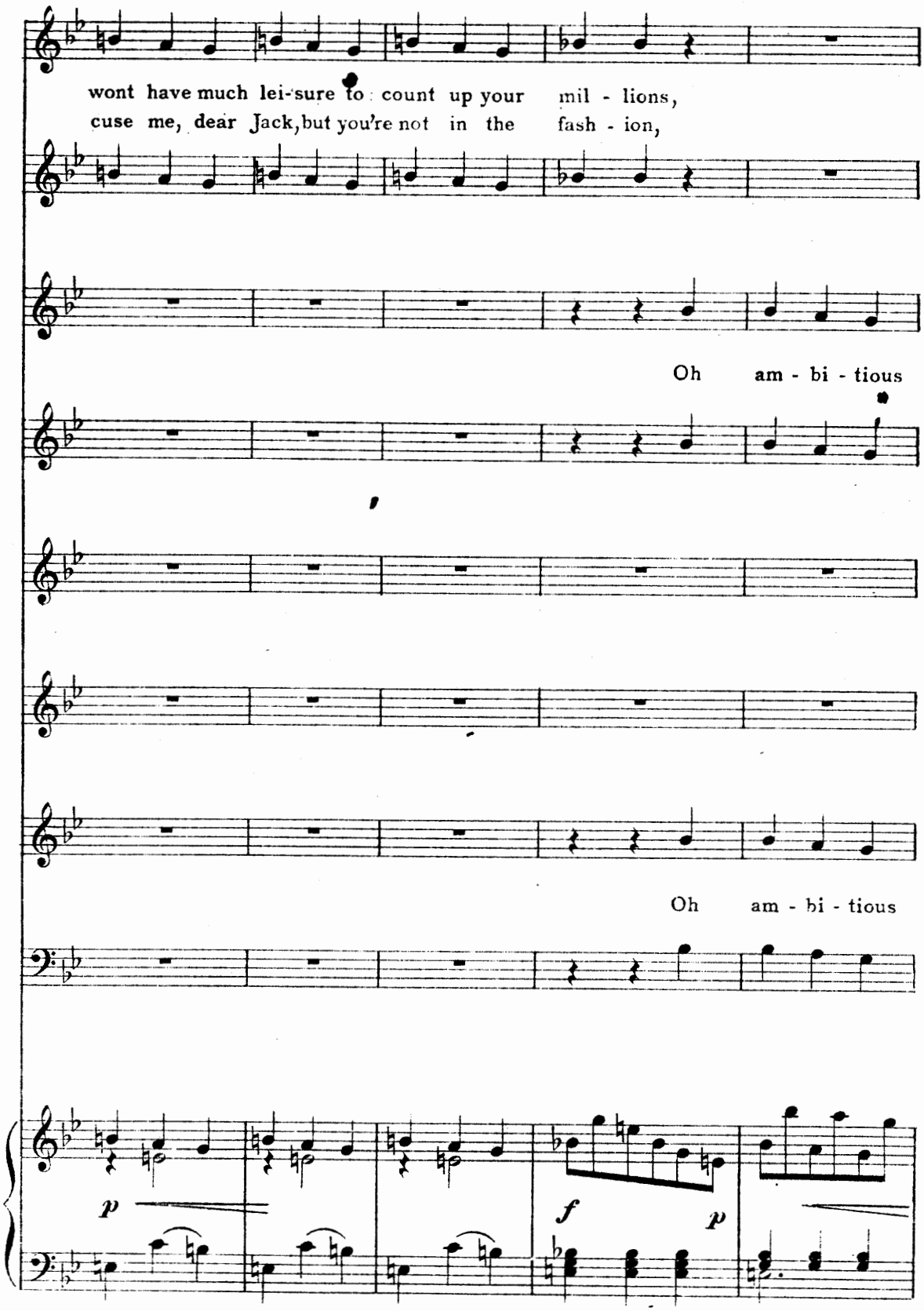

sev - en - teen twin - lets of Si - am,
day-break, his sup - per at sun-down,
You will? Well you won't be so bus - y as
On Sun - day to Co-ney, you sure - ly will
sev - en - teen twin - lets of Si - am,
day-break, my sup - per at sun-down,
sev - en - teen twin - lets of Si - am,
day-break, his sup - 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

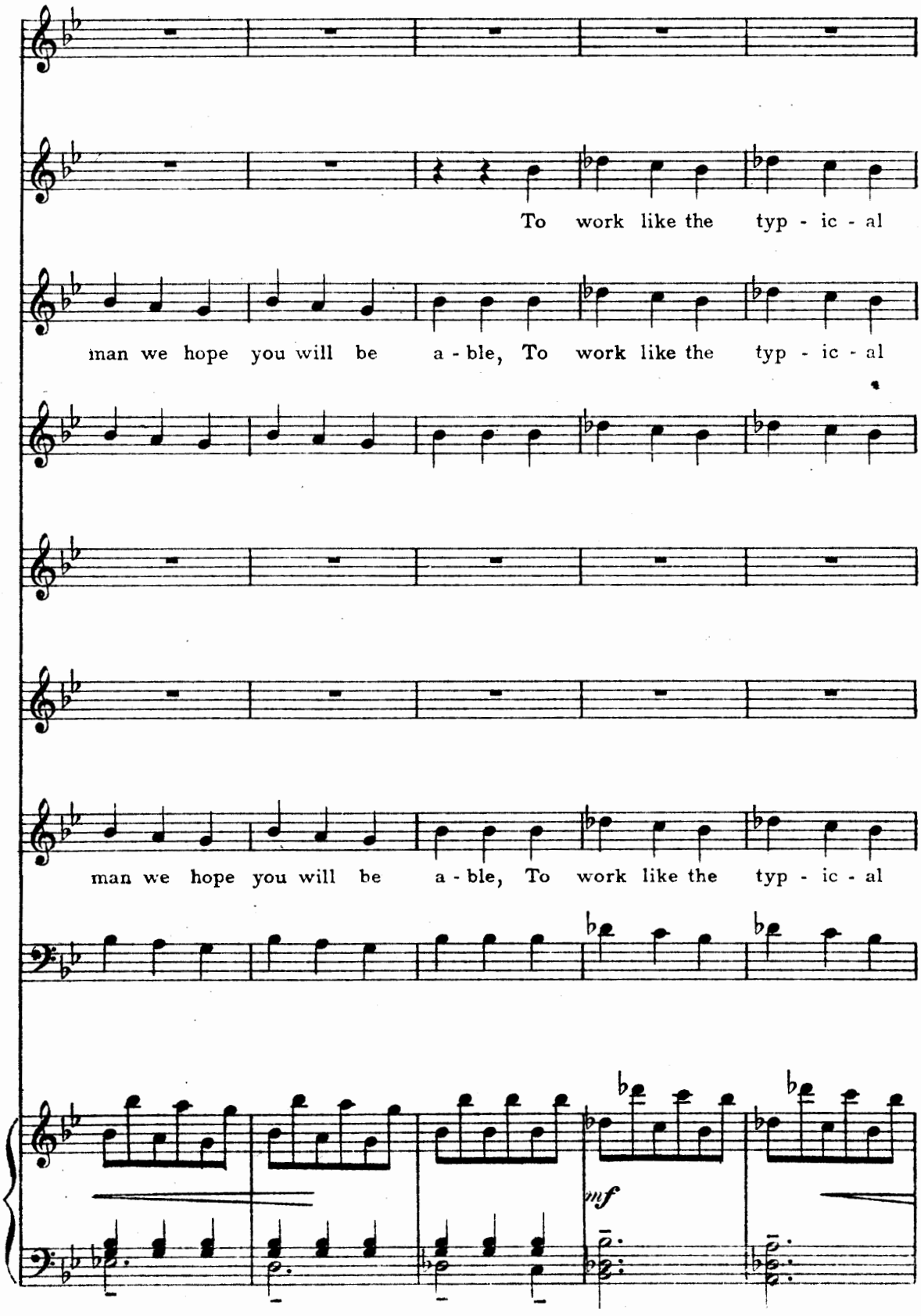

You have to ex -
In id-ling a
I am.
run down.
For bee-like, im - prov-ing the shin - ing young min-ute,
I will if they'll charge but one fare on the trol - ley,
The shin - ing young min-ute,
One fare on the trol - ley,
I am.
run down.
p

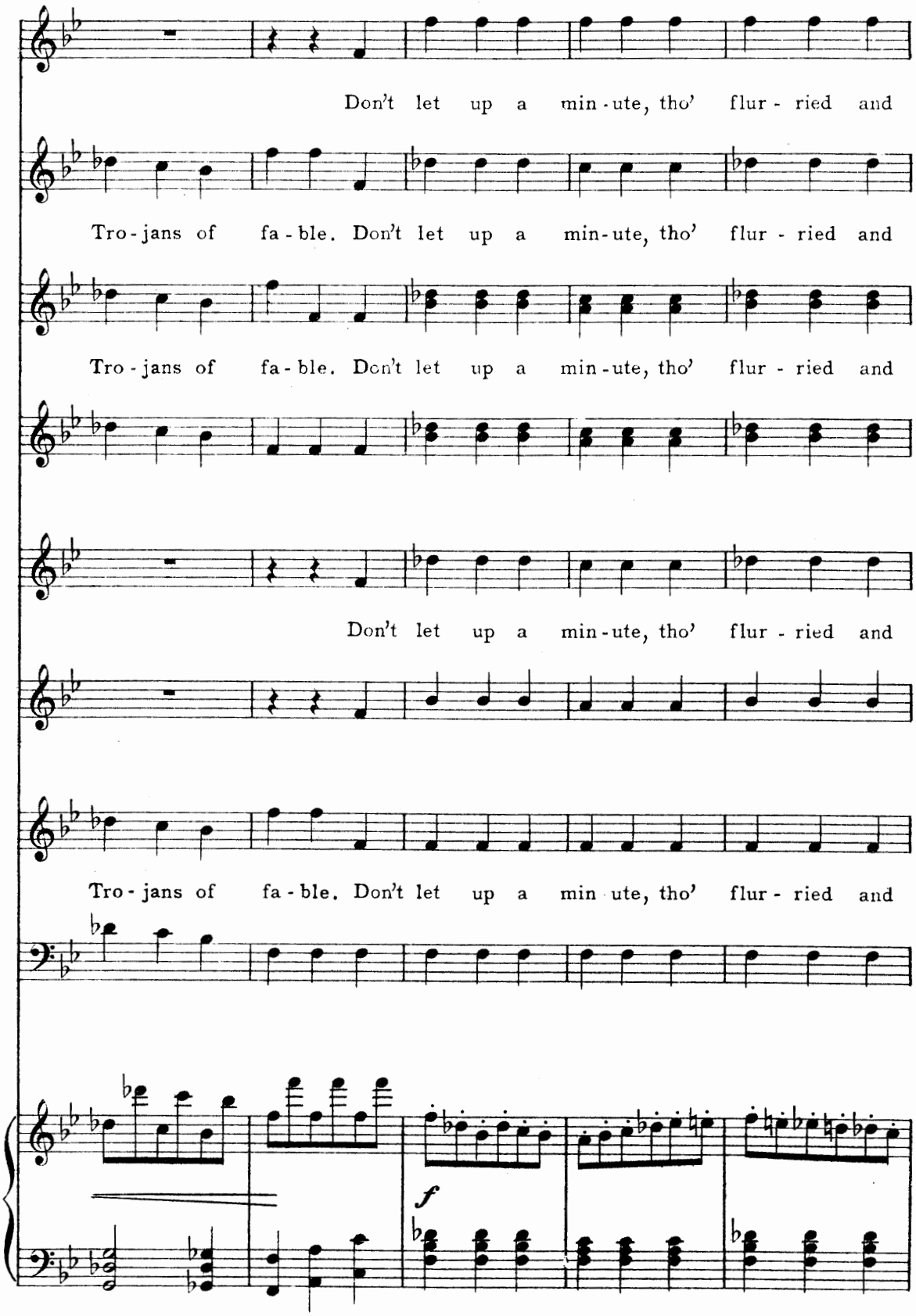

tract all the sweetness that's in it,
min - ute to you is a fol - ly,
It's beast - ly to work when you're
Eight hours a day will be
Woodwind

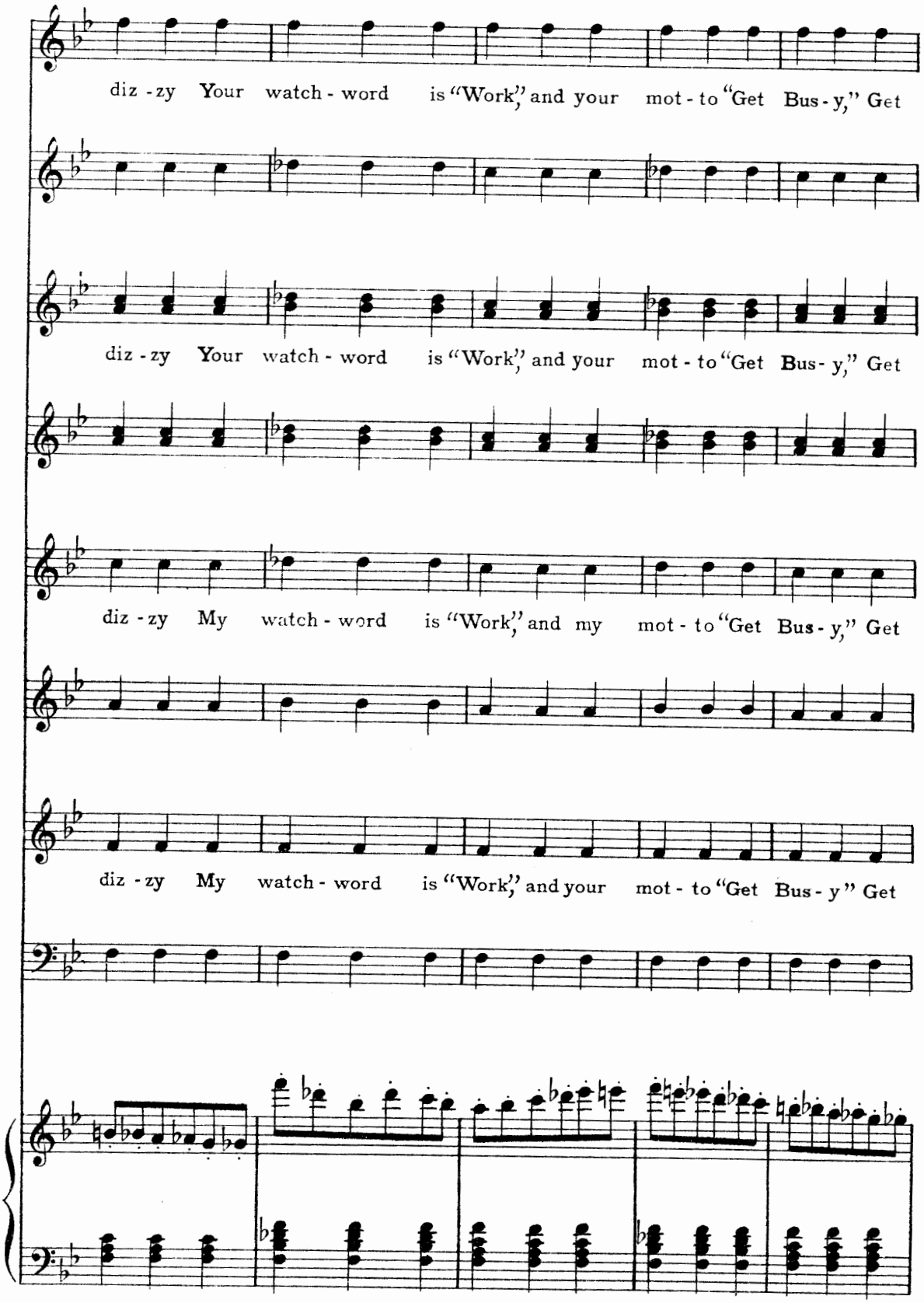

rich as a bank-er, For man - u - al la - bor I nev - er did
hard - ly e - nough work, For one like your - self who is pin - ing for

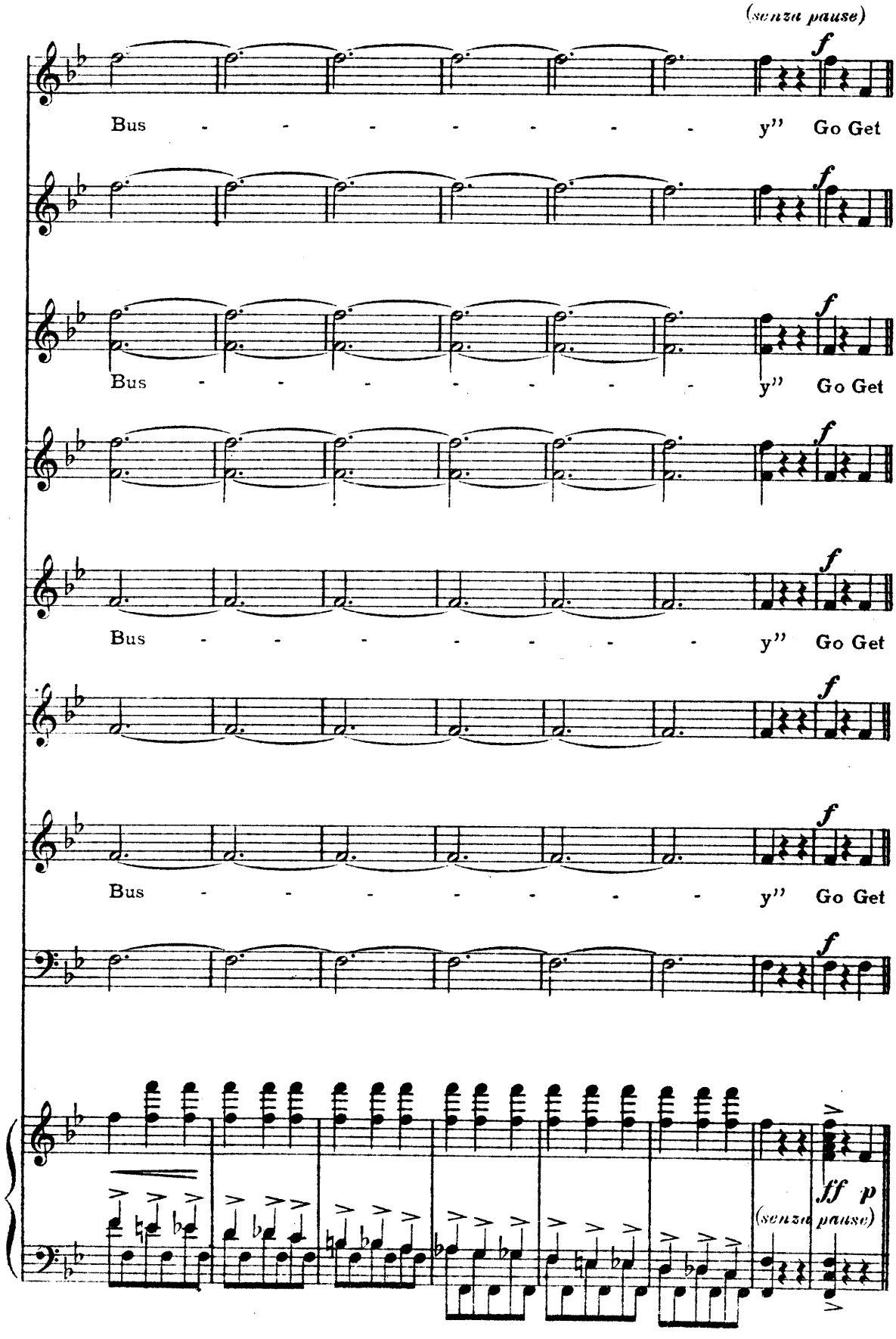

No mid-night co - til - lions, You
An ab - so - lute pas - sion, Ex -
No five o'clock teas, and no mid-night co - til - lions,
To la-bor all day I've an ab - so - lute pas - sion,
han - ker,
tough work,

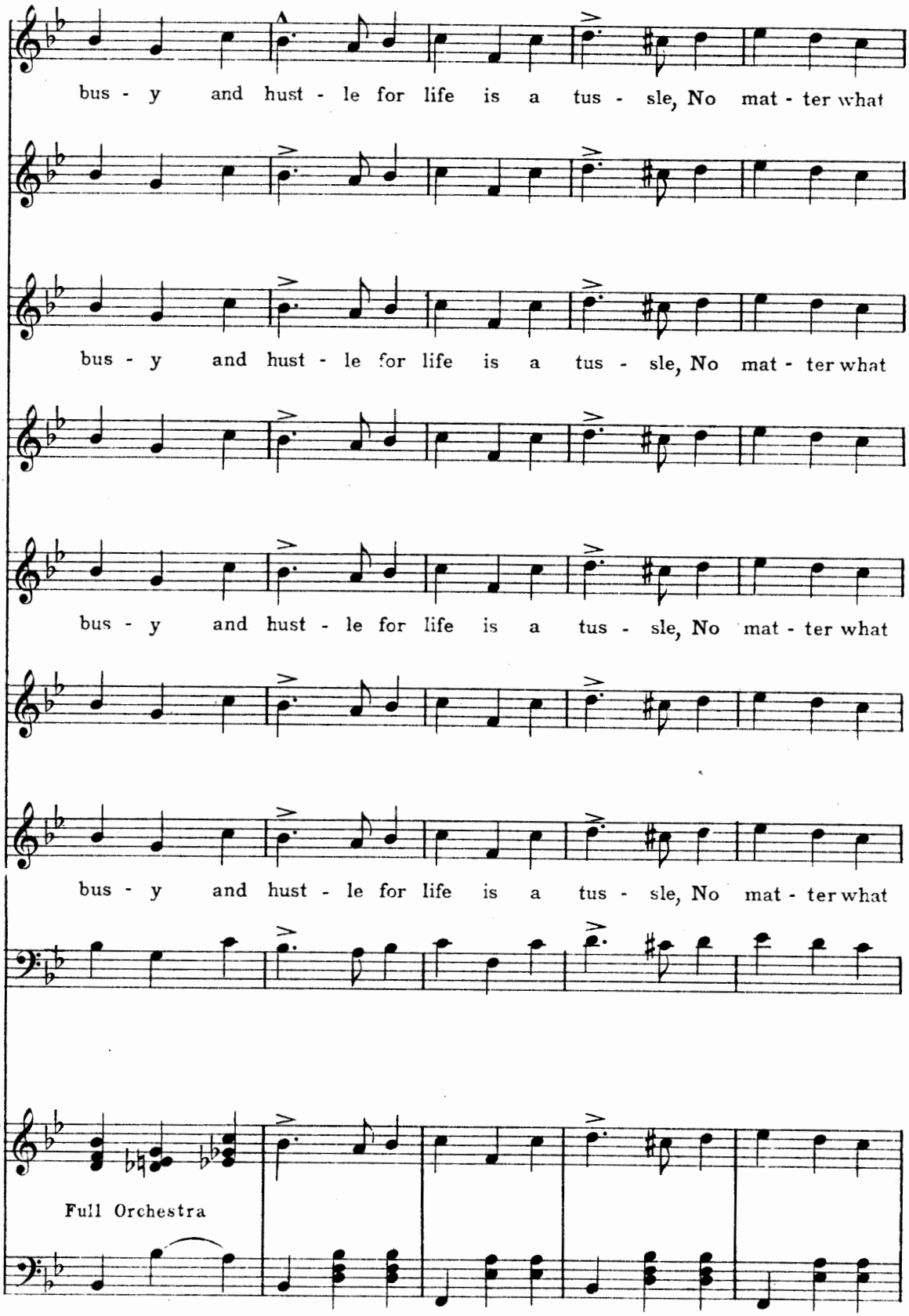

wont have much lei-sure to count up your mil - lions,
cuse me, dear Jack, but you're not in the fash - ion,
Oh am - bi - tious
Oh am - bi - tious
p
f
p

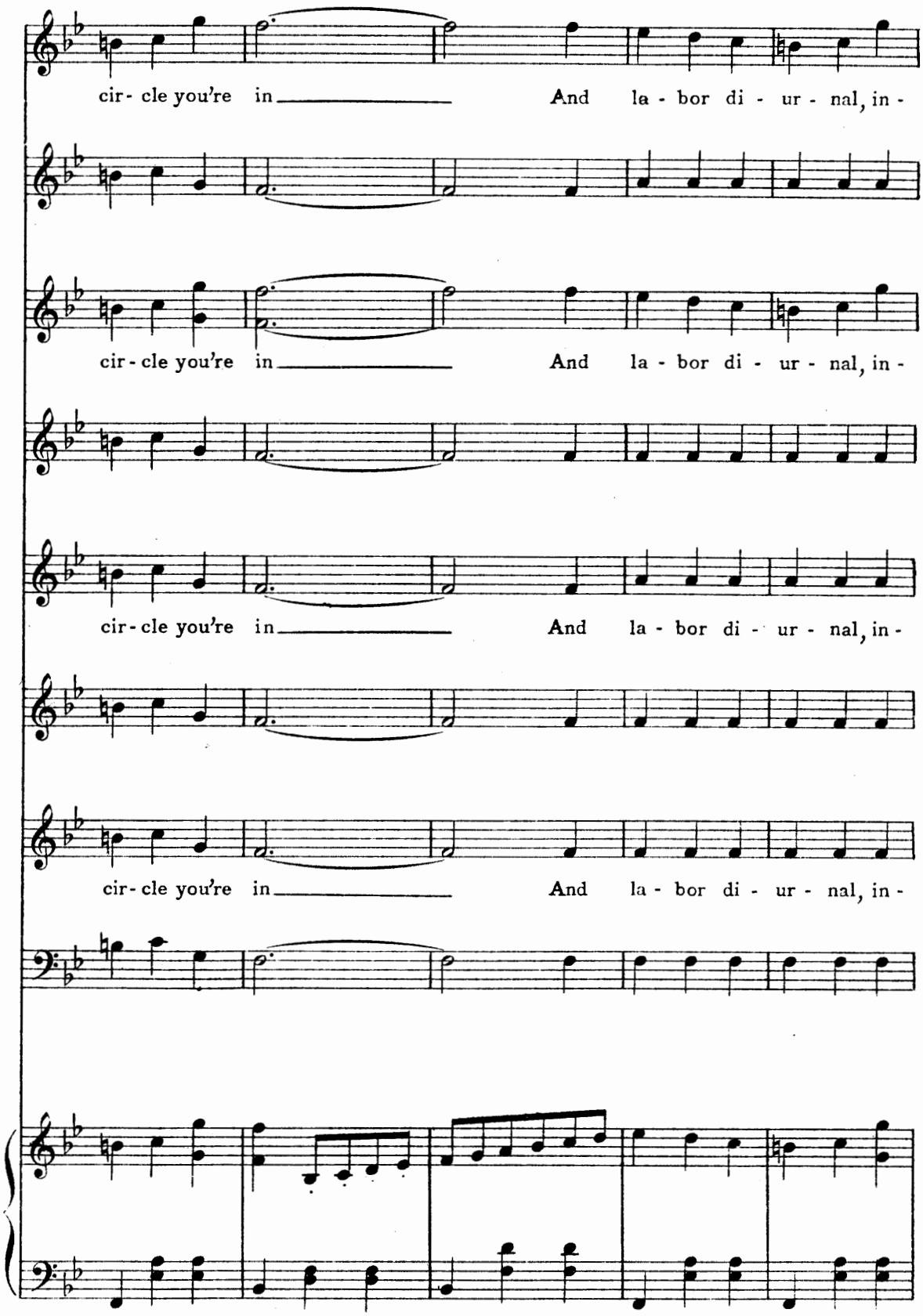

To work like the typ - ic - al
man we hope you will be a - ble, To work like the typ - ic - al
man we hope you will be a - ble, To work like the typ - ic - al
mf

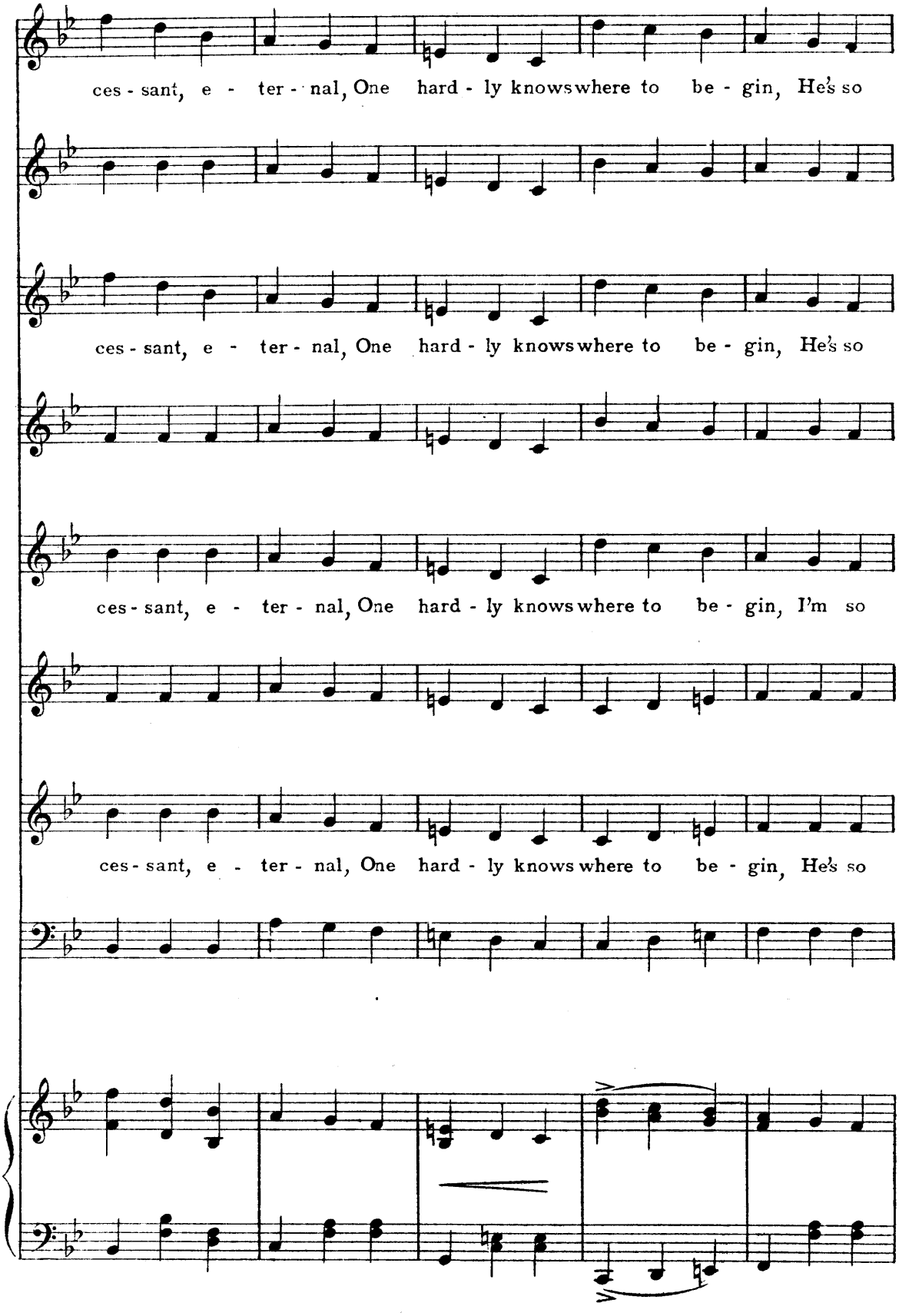

Don't let up a min-ute, tho' flur-ried and
Tro-jans of fa-ble. Don't let up a min-ute, tho' flur-ried and
Tro-jans of fa-ble. Don't let up a min-ute, tho' flur-ried and
Don't let up a min-ute, tho' flur-ried and
Tro-jans of fa-ble. Don't let up a min-ute, tho' flur-ried and
Tro-jans of fa-ble. Don't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

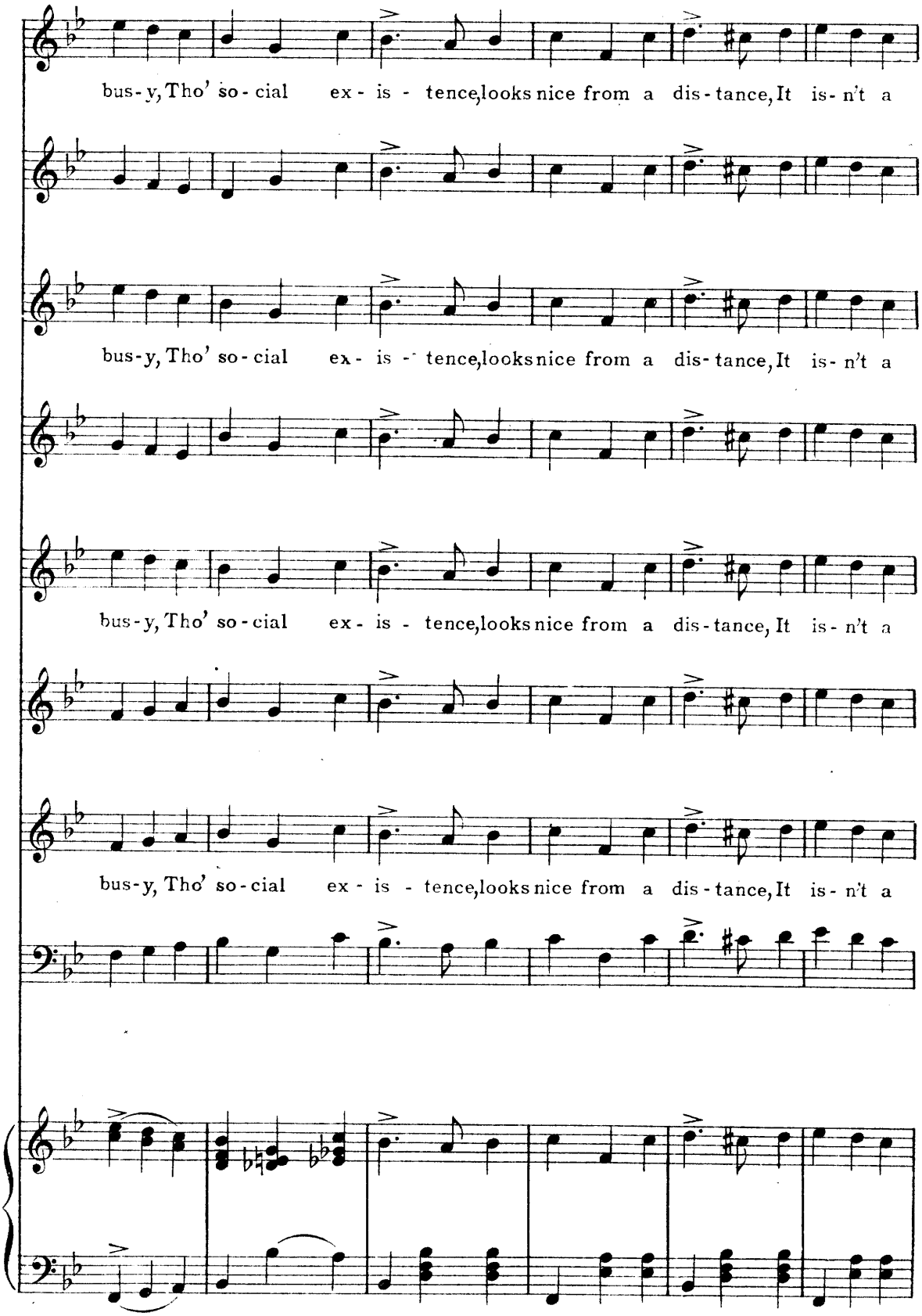

diz - zy Your watch - word is "Work," and your mot - to "Get Bus - y," Get
diz - zy Your watch - word is "Work," and your mot - to "Get Bus - y," Get
diz - zy My watch - word is "Work," and my mot - to "Get Bus - y," Get
diz - zy My watch - word is "Work," and your mot - to "Get Bus - y" Get

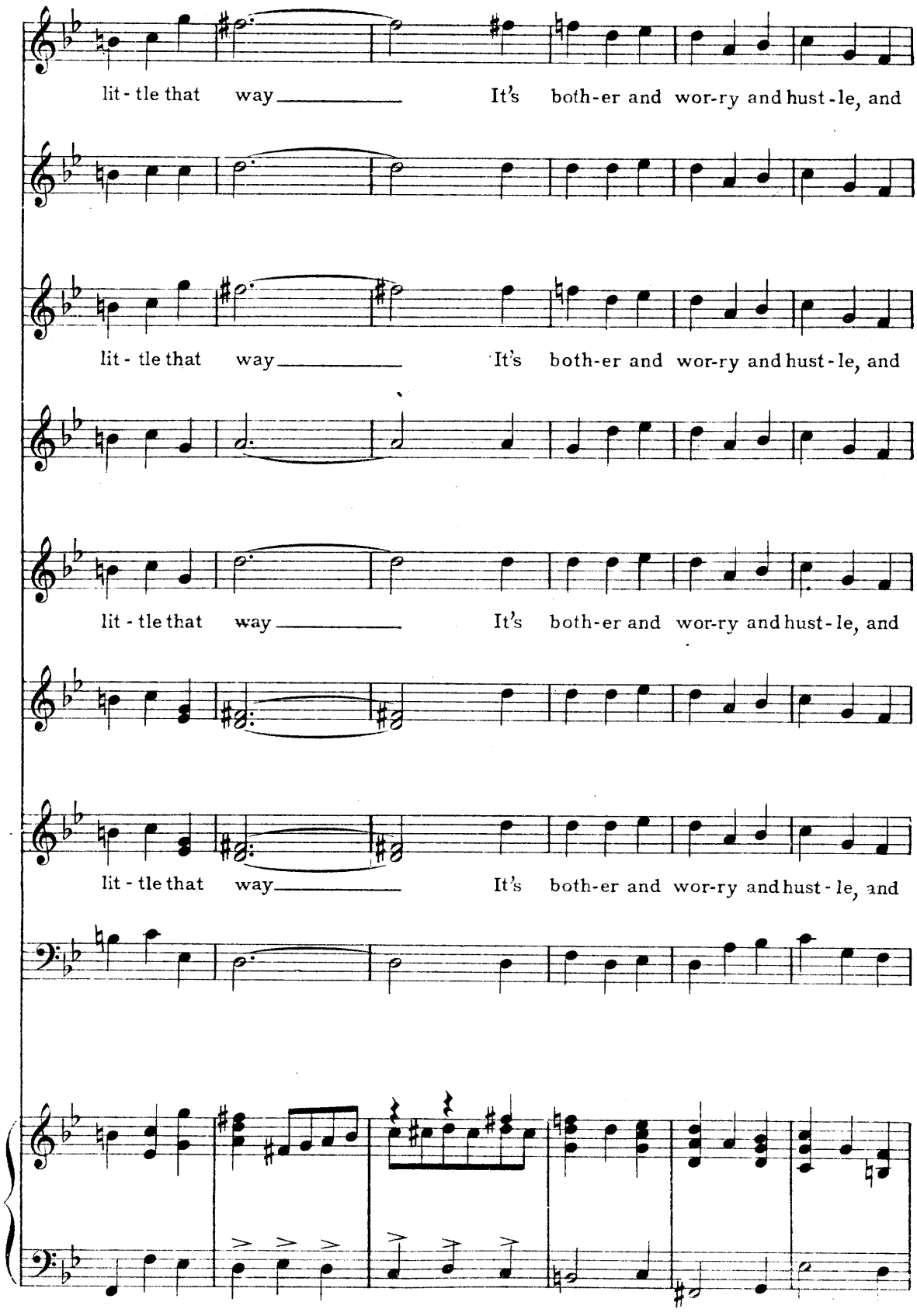

(senza pause)
Bus - - - - - - - - y" Go Get
Bus - - - - - - - - y" Go Get
Bus - - - - - - - - y" Go Get
Bus - - - - - - - - y" Go Get
Bus - - - - - - - - y" Go Get
ff p
(senza pause)

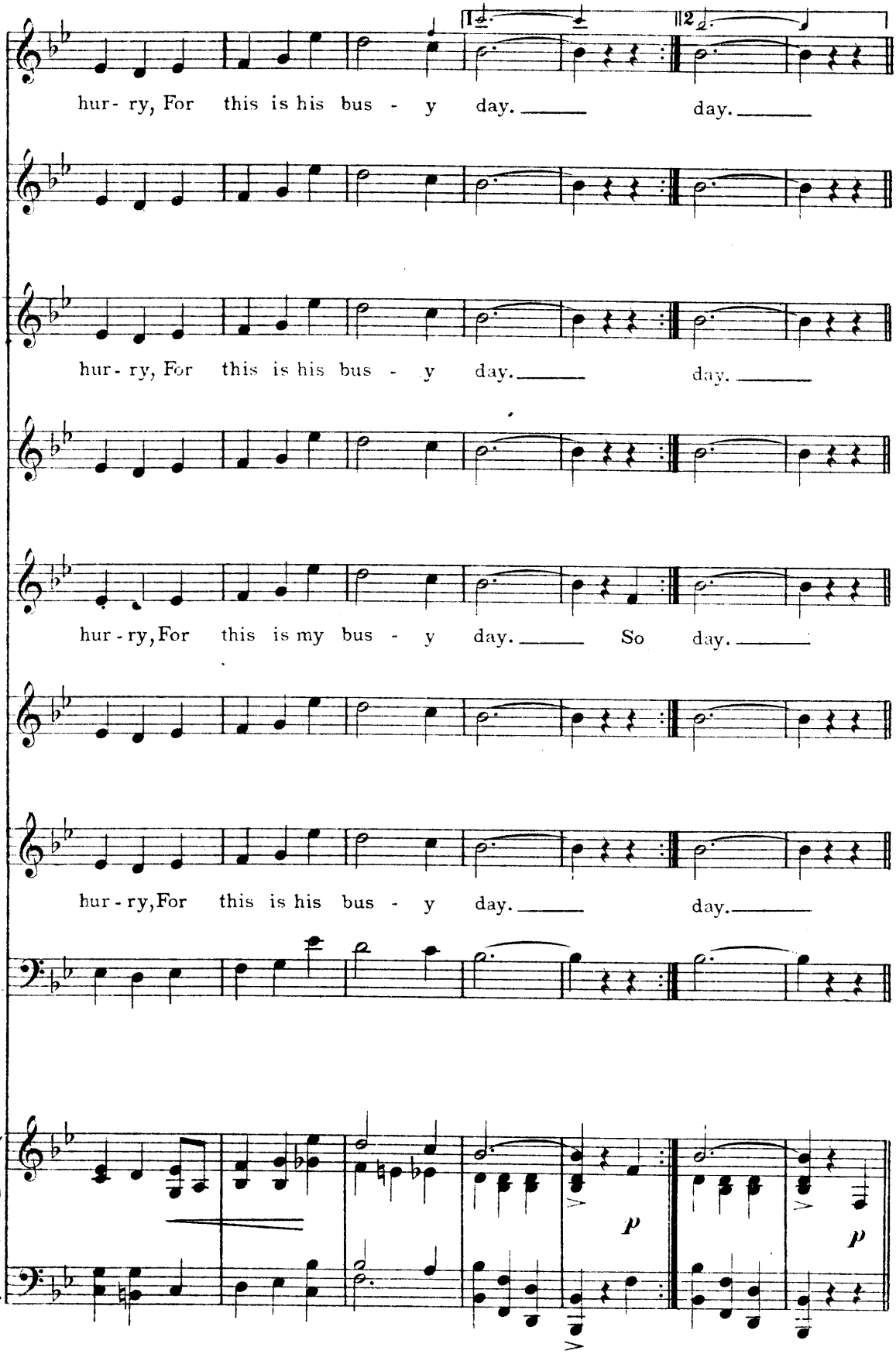

bus - y and hust - le for life is a tus - sle, No mat - ter what
bus - y and hust - le for life is a tus - sle, No mat - ter what
bus - y and hust - le for life is a tus - sle, No mat - ter what
bus - y and hust - le for life is a tus - sle, No mat - ter what
Full Orchestra


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 -

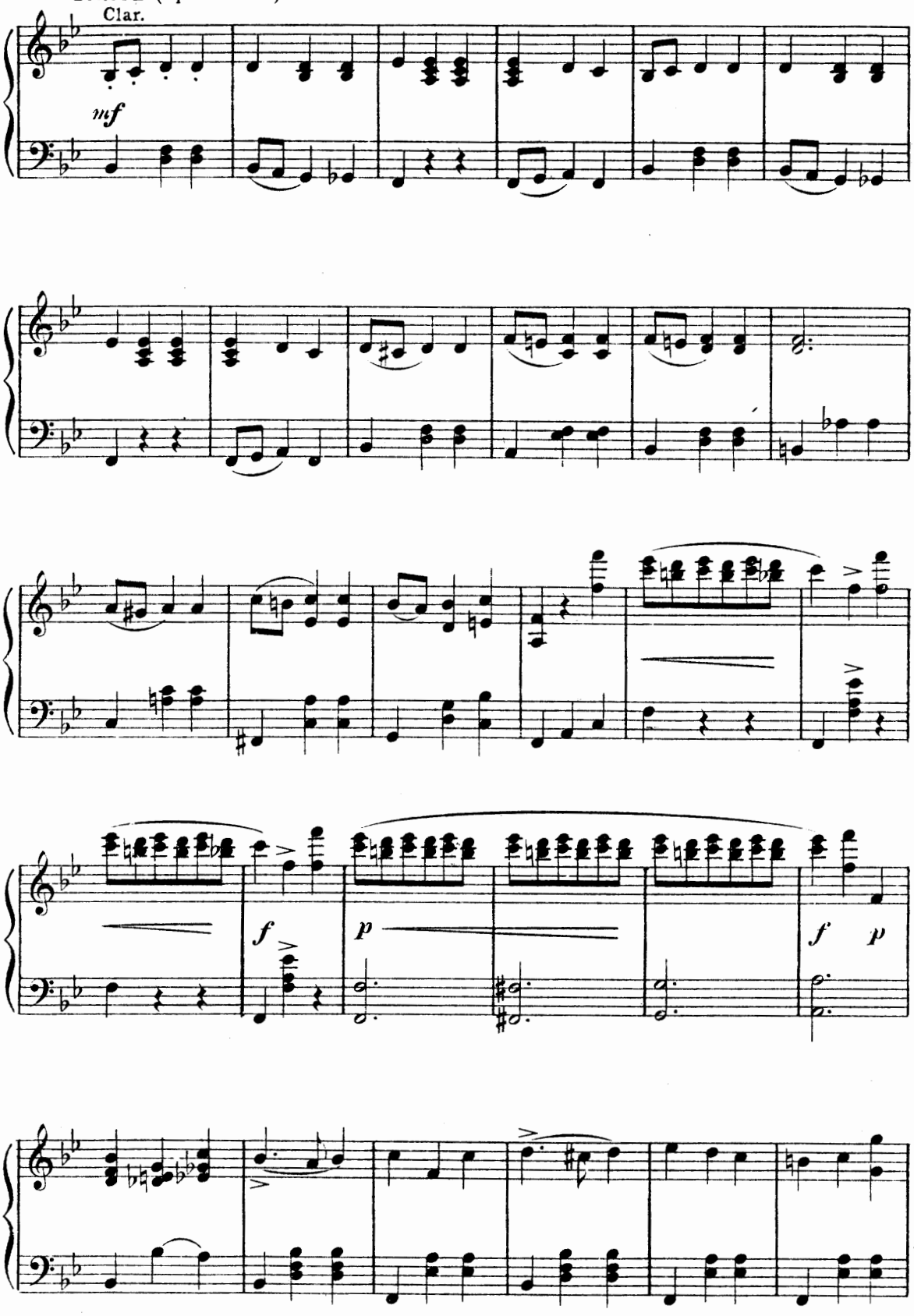

ces - sant, e - ter - nal, One hard - ly knows where to be - gin, He's so
ces - sant, e - ter - nal, One hard - ly knows where to be - gin, He's so
ces - sant, e - ter - nal, One hard - ly knows where to be - gin, I'm so
ces - sant, e - ter - nal, One hard - ly knows where to be - gin, He's so

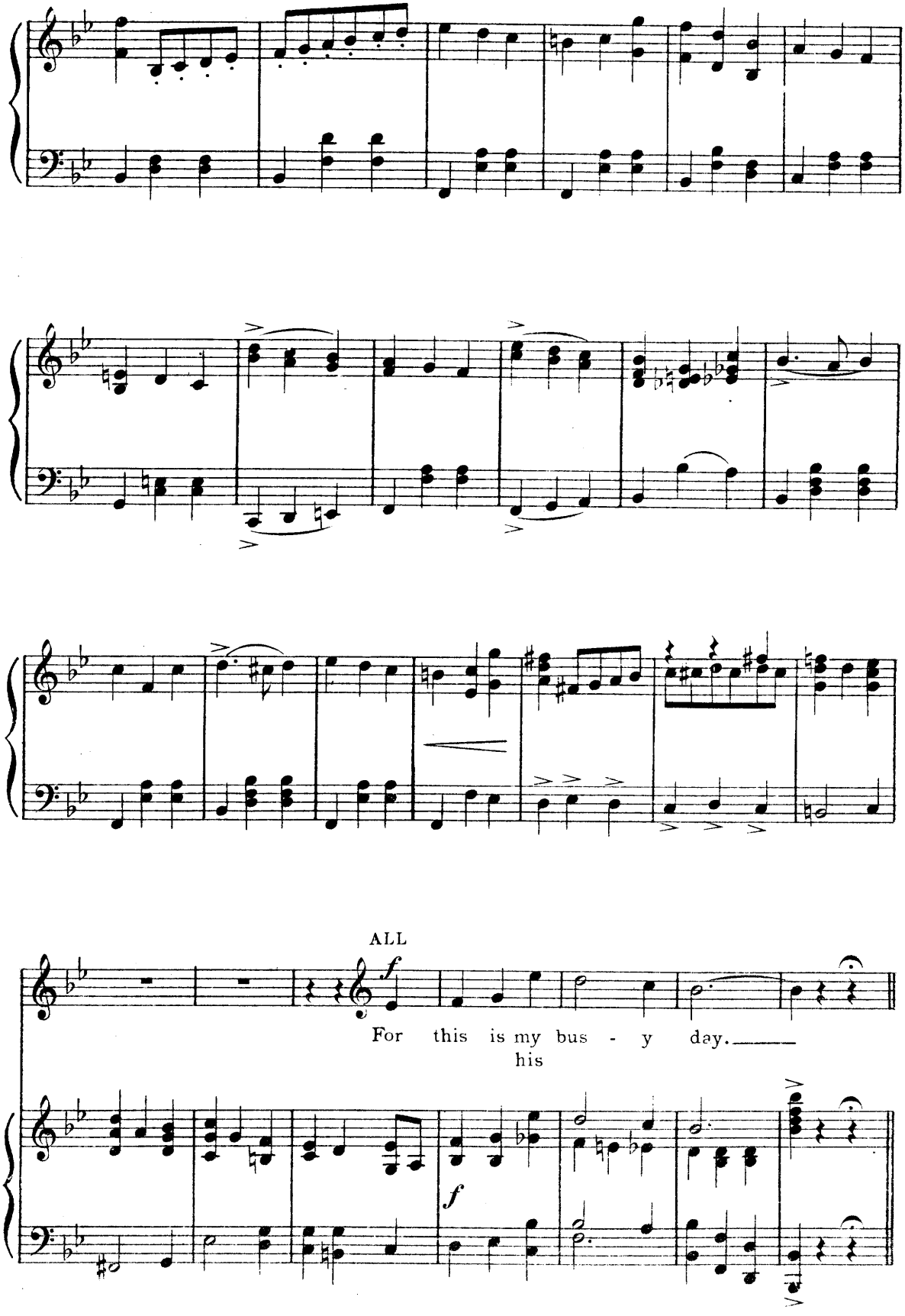

bus-y, Tho' so-cial ex-is-tence, looks nice from a dis-tance, It is-n't a
bus-y, Tho' so-cial ex-is-tence, looks nice from a dis-tance, It is-n't a
bus-y, Tho' so-cial ex-is-tence, looks nice from a dis-tance, It is-n't a
bus-y, Tho' so-cial ex-is-tence, looks nice from a dis-tance, It is-n't a


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


1.
2.
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

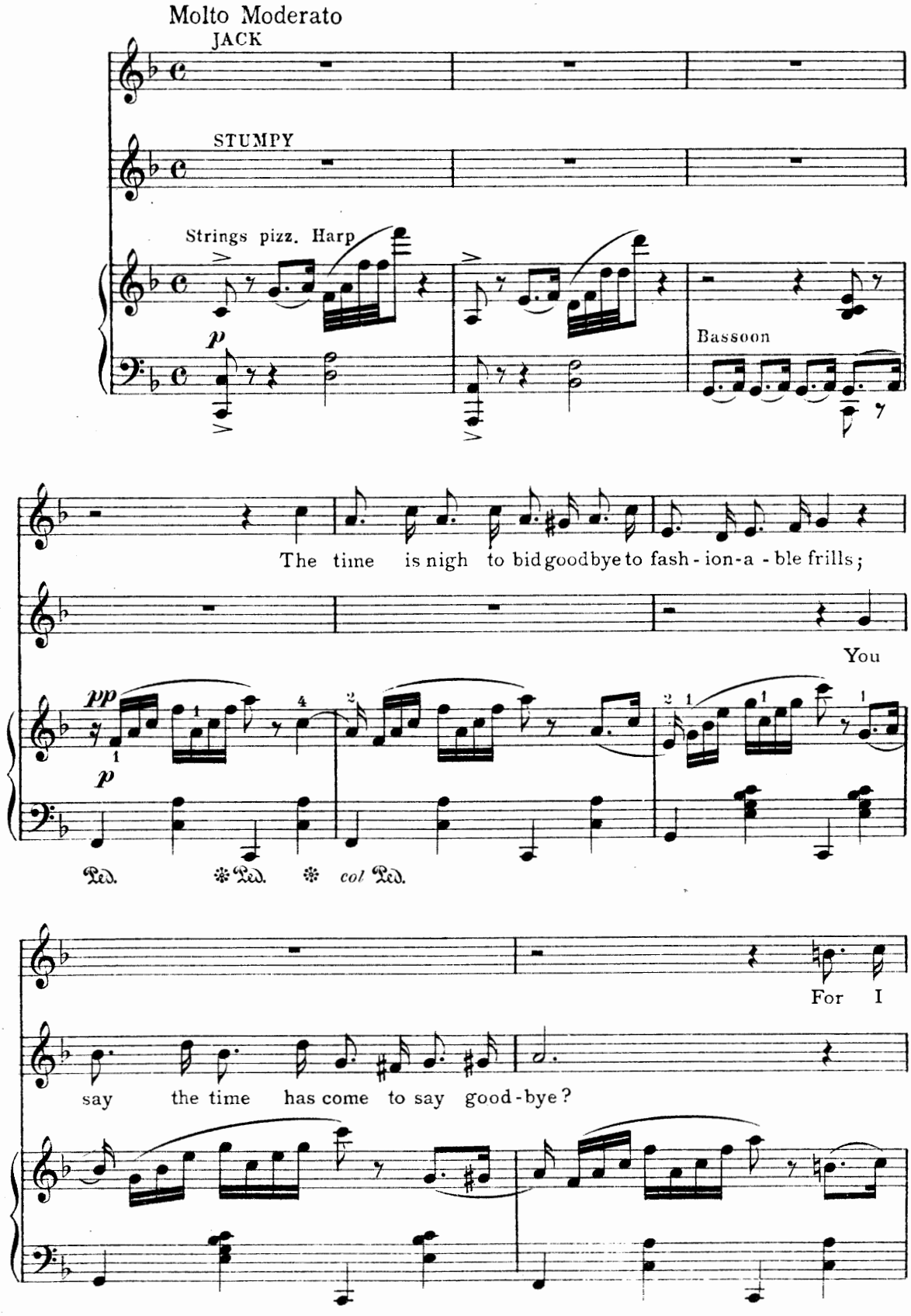
DANCE (Spanish barn)

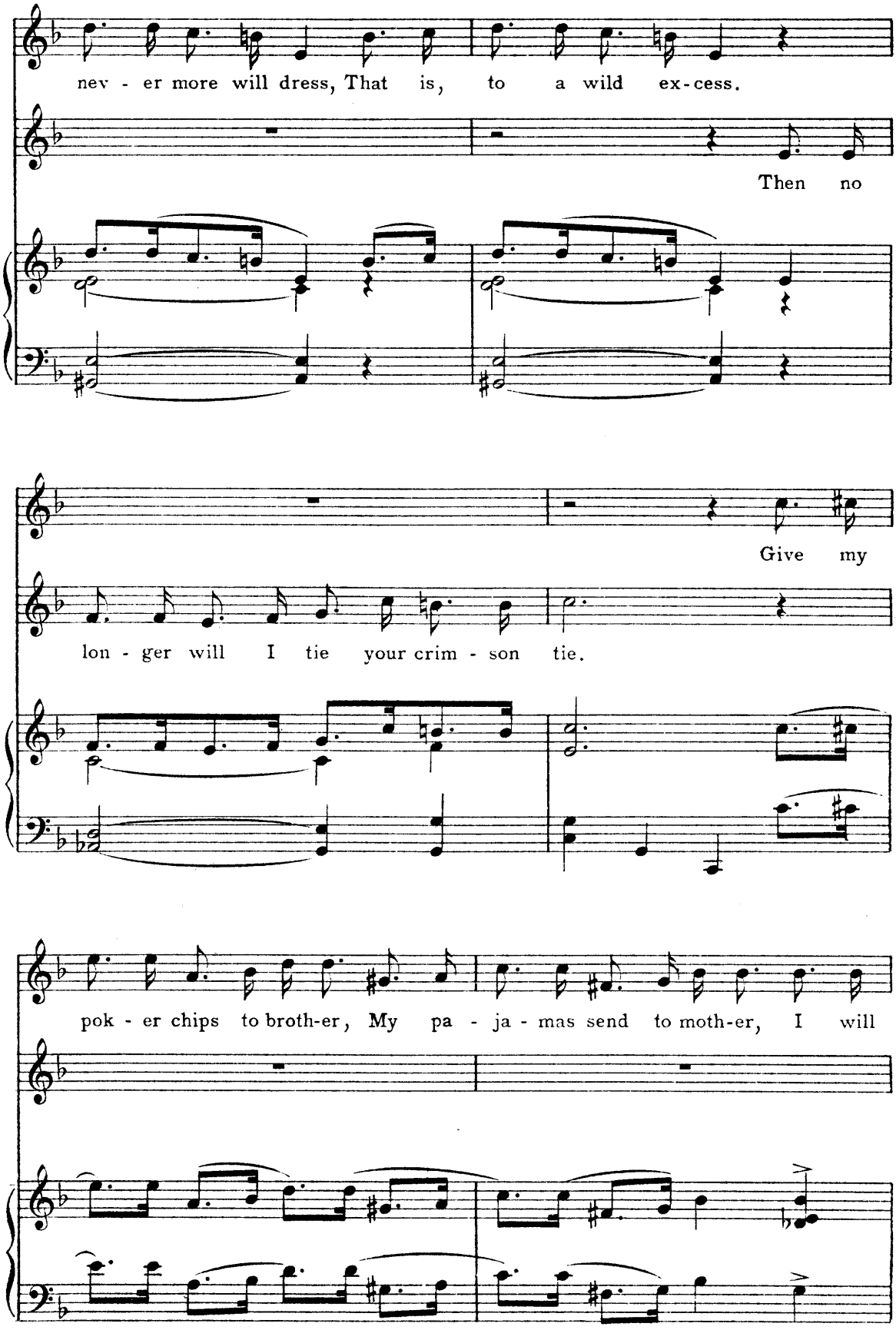


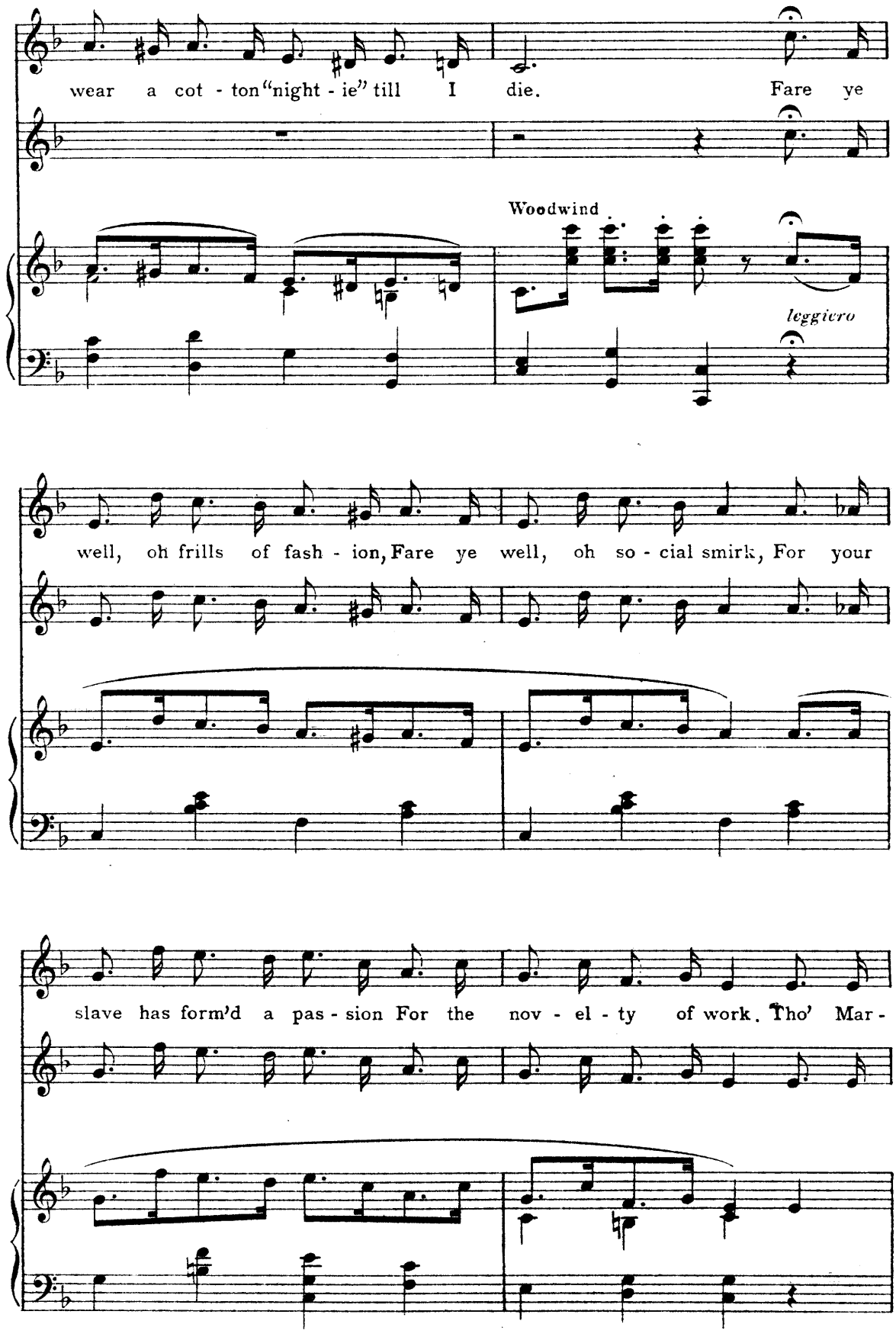

ALL
f
For this is my bus - y day.
his
f

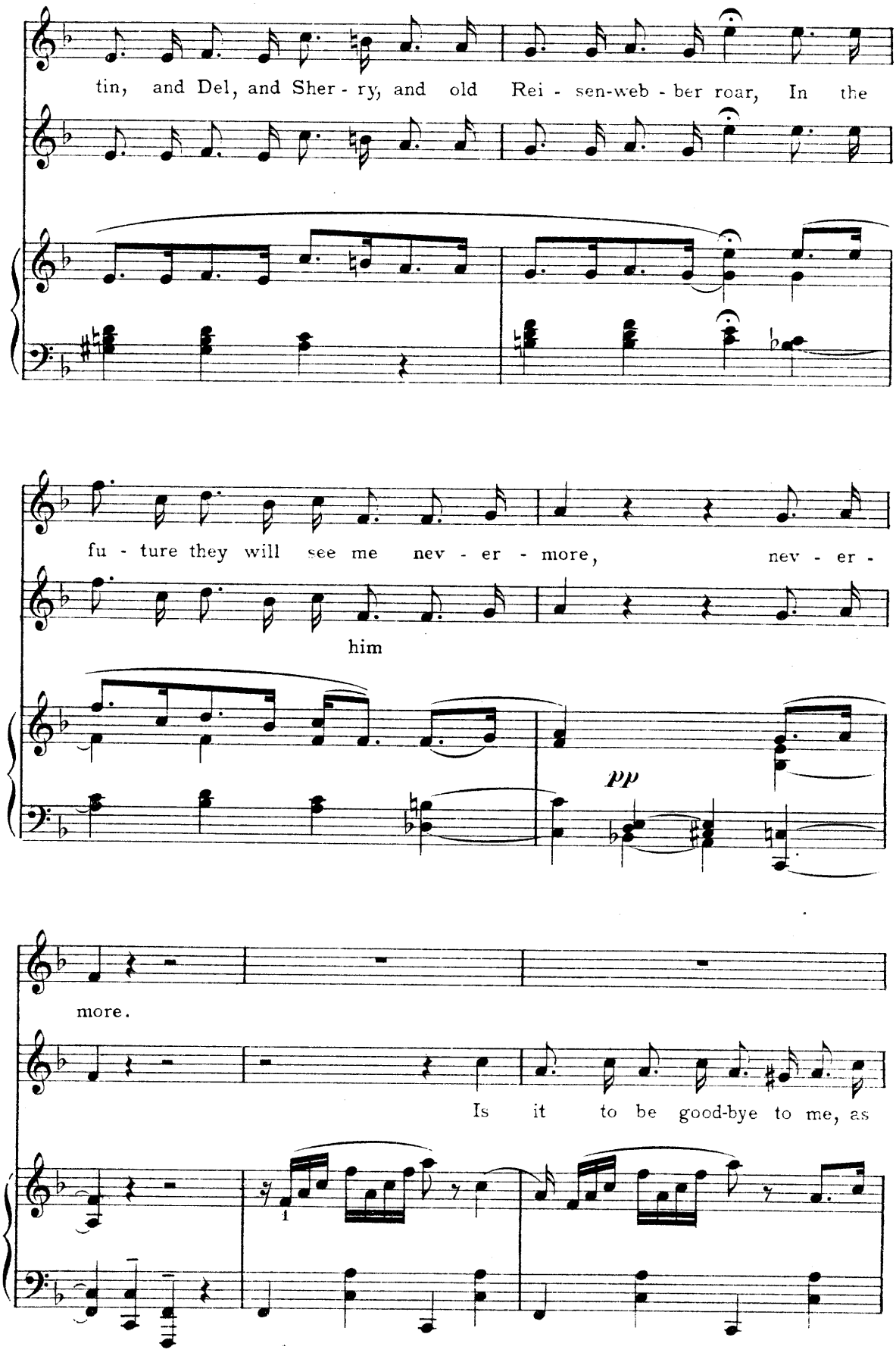
Duet: "Never more"

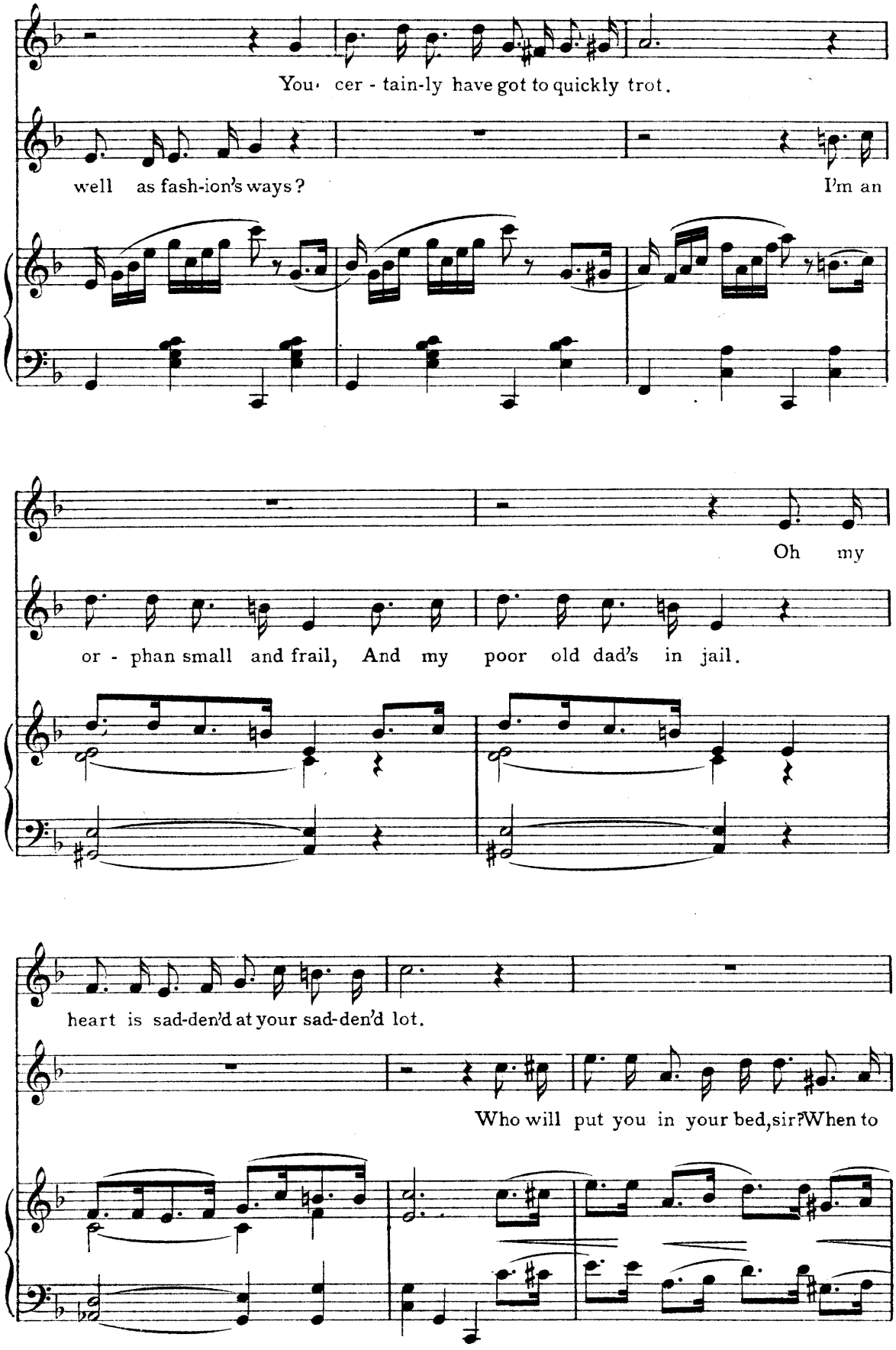
No 6 JACK AND STUMPY

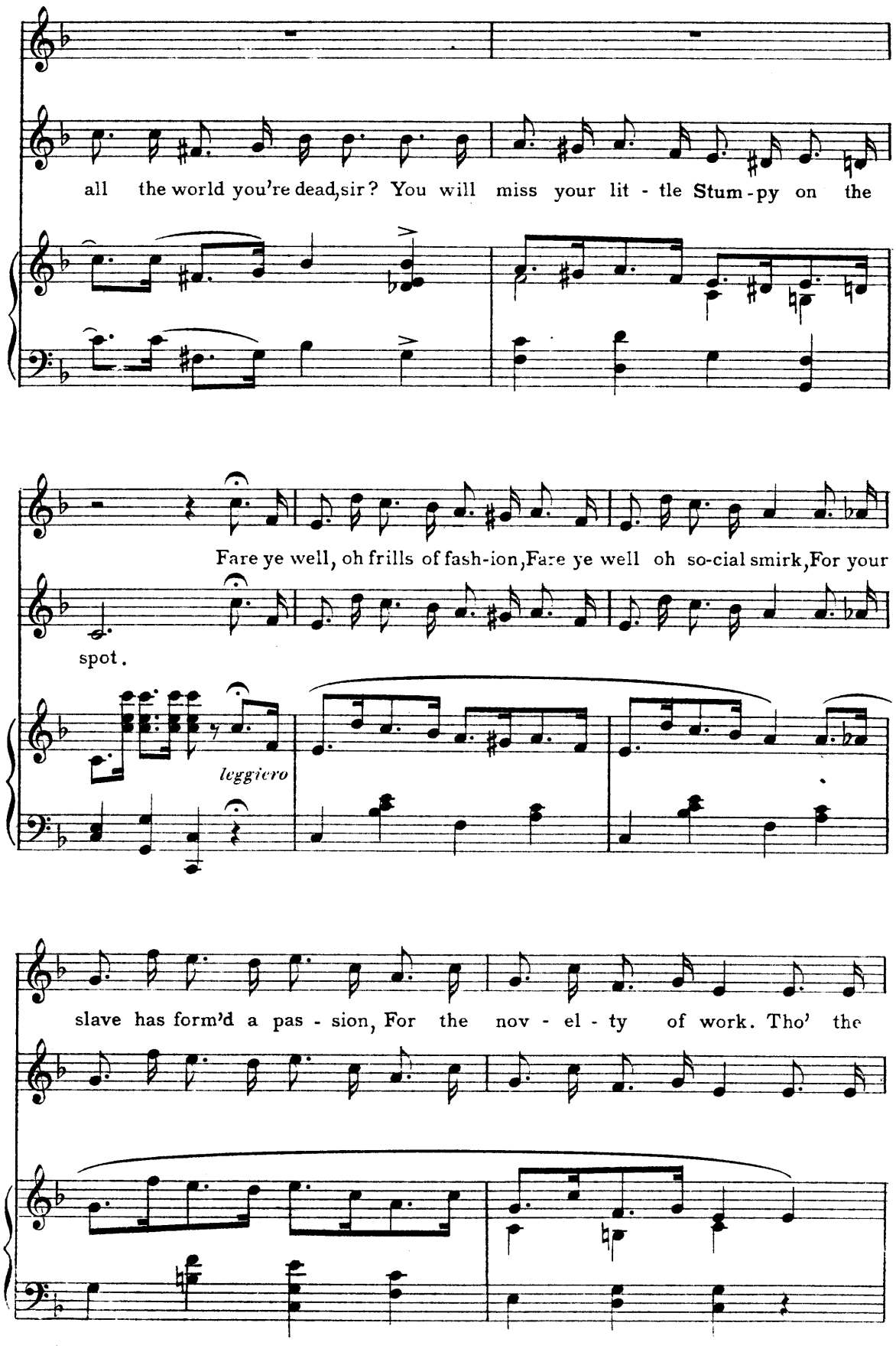


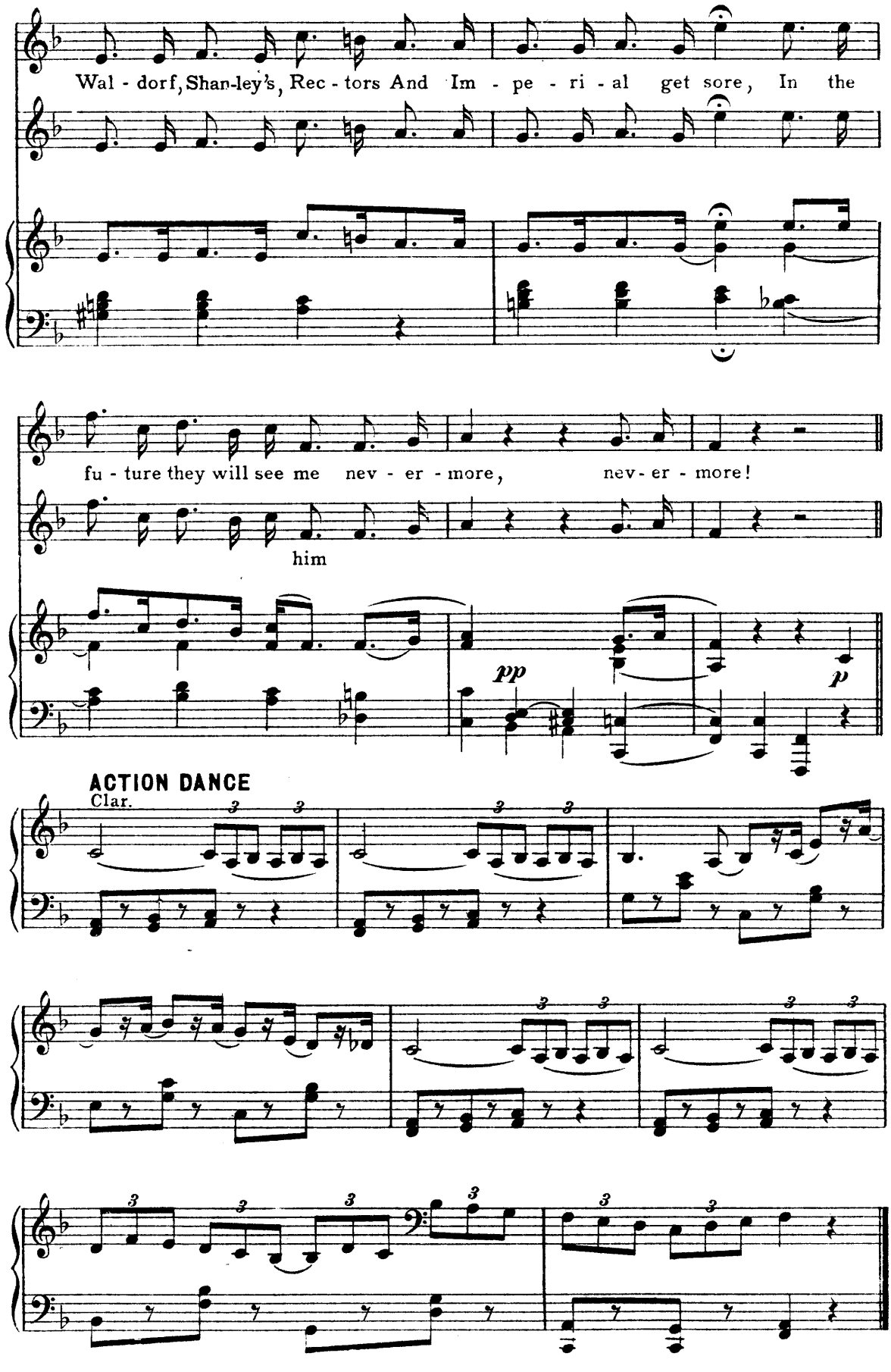

nev - er more will dress, That is, to a wild ex-cess.
Then no
Give my
lon - ger will I tie your crim - son tie.
pok - er chips to broth-er, My pa - ja - mas send to moth-er, I will


wear a cot - ton "night - ie" till I die. Fare ye
Woodwind
leggiero
well, oh frills of fash - ion, Fare ye well, oh so - cial smirk, For your
slave has form'd a pas - sion For the nov - el - ty of work. Tho' Mar -


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
1

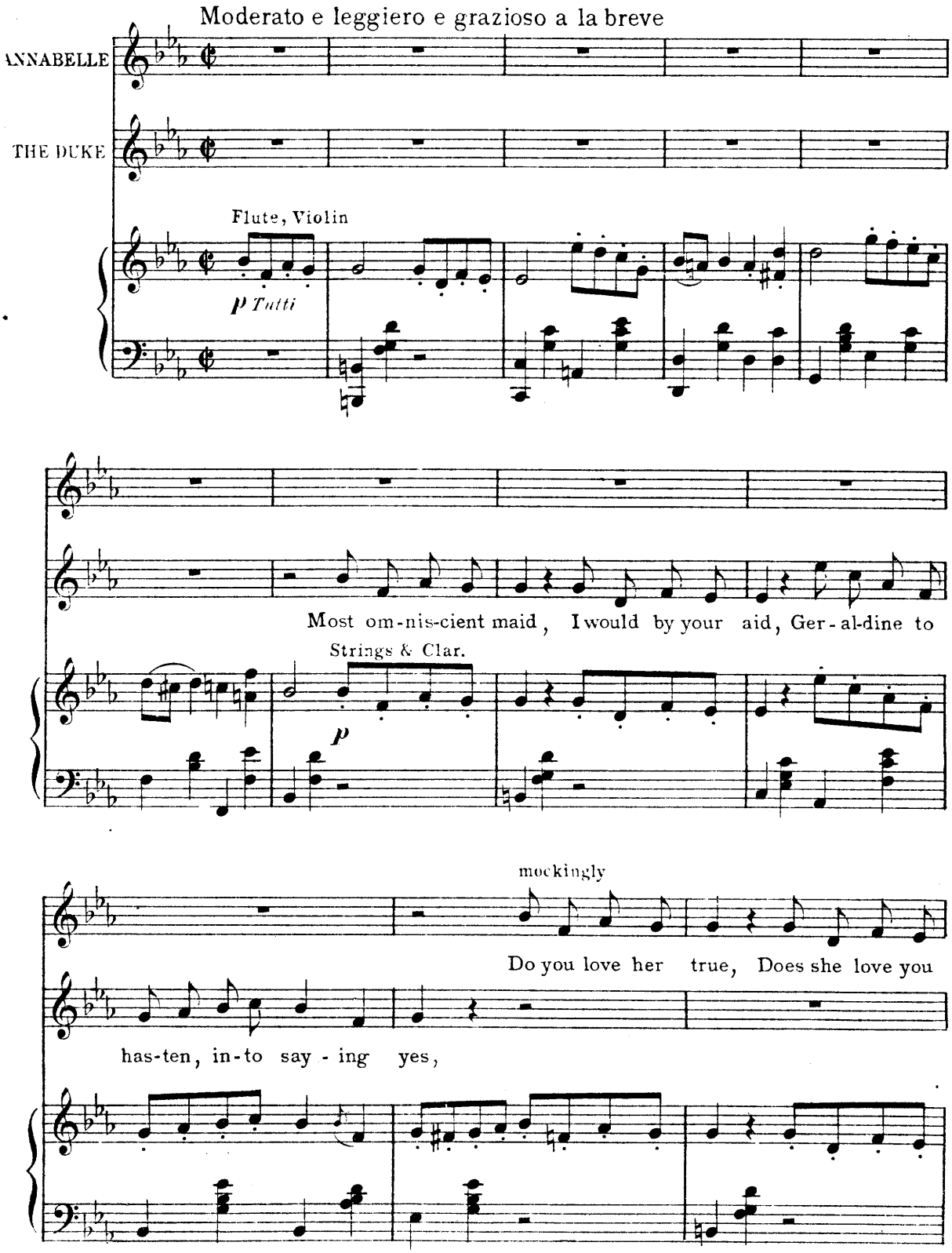

You· cer - tain-ly have got to quickly trot.
well as fash-ion's ways?
I'm an
Oh my
or - phan small and frail, And my poor old dad's in jail.
heart is sad-den'd at your sad-den'd lot.
Who will put you in your bed,sir?When to

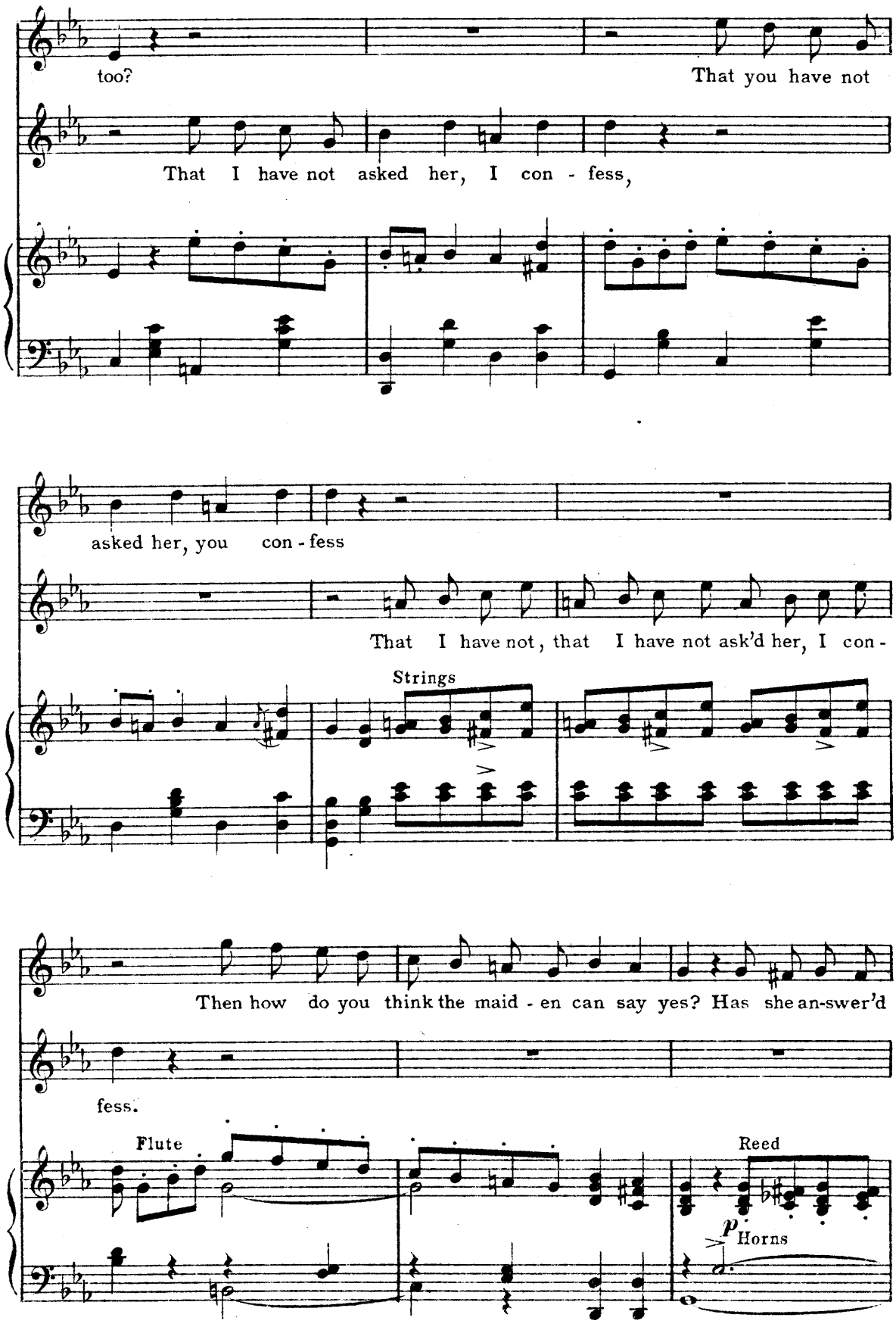

all the world you're dead,sir? You will miss your lit - tle Stum-py on the
Fare ye well, oh frills of fash-ion,Fare ye well oh so-cial smirk,For your
spot.
leggiero
slave has form'd a pas - sion, For the nov - el - ty of work. Tho' the

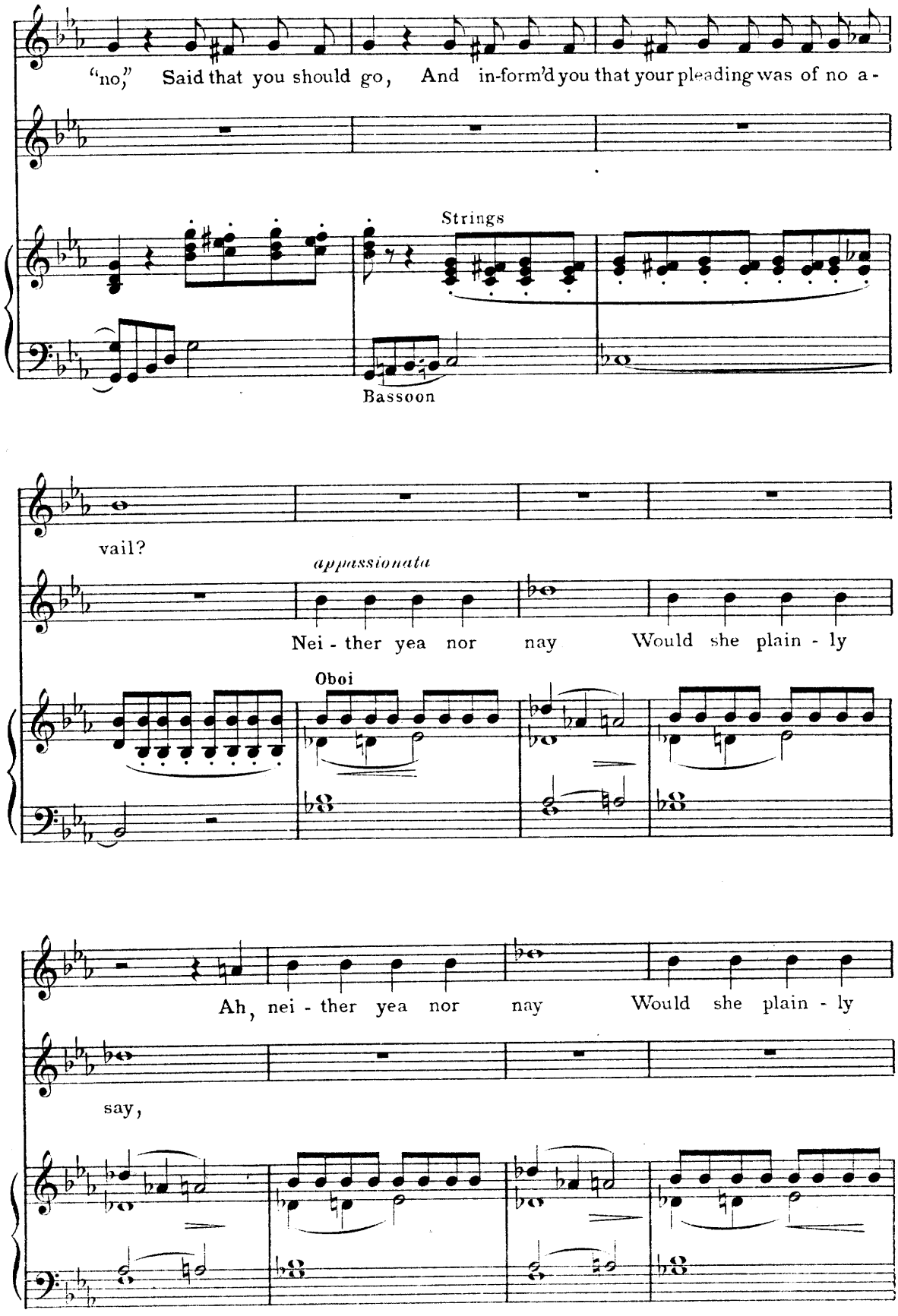

Wal - dorf, Shan-ley's, Rec - tors And Im - pe - ri - al get sore, In the
fu - ture they will see me nev - er - more, nev - er - more!
him
pp
p
ACTION DANCE
Clar.

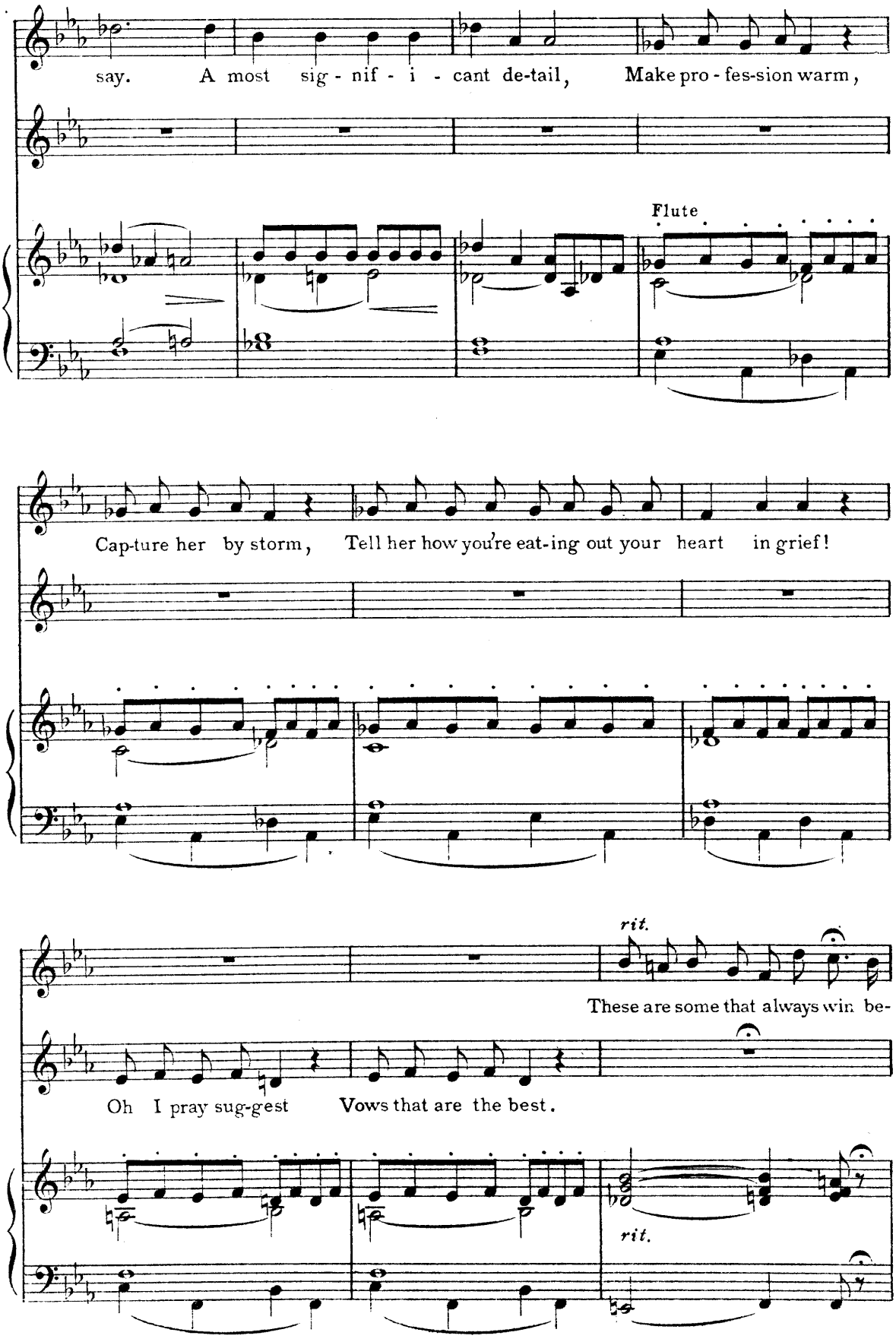
Finale I

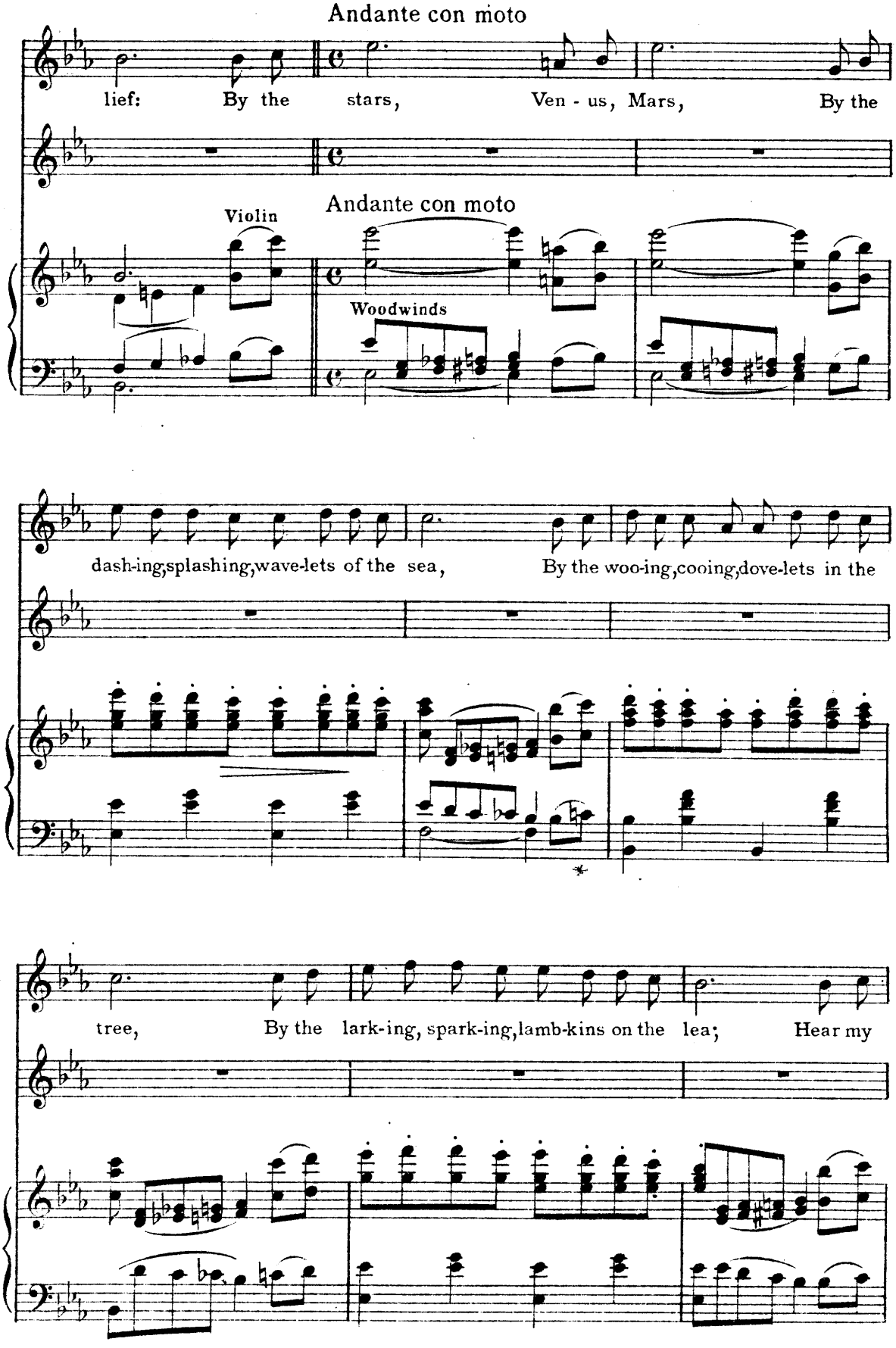
No. 7

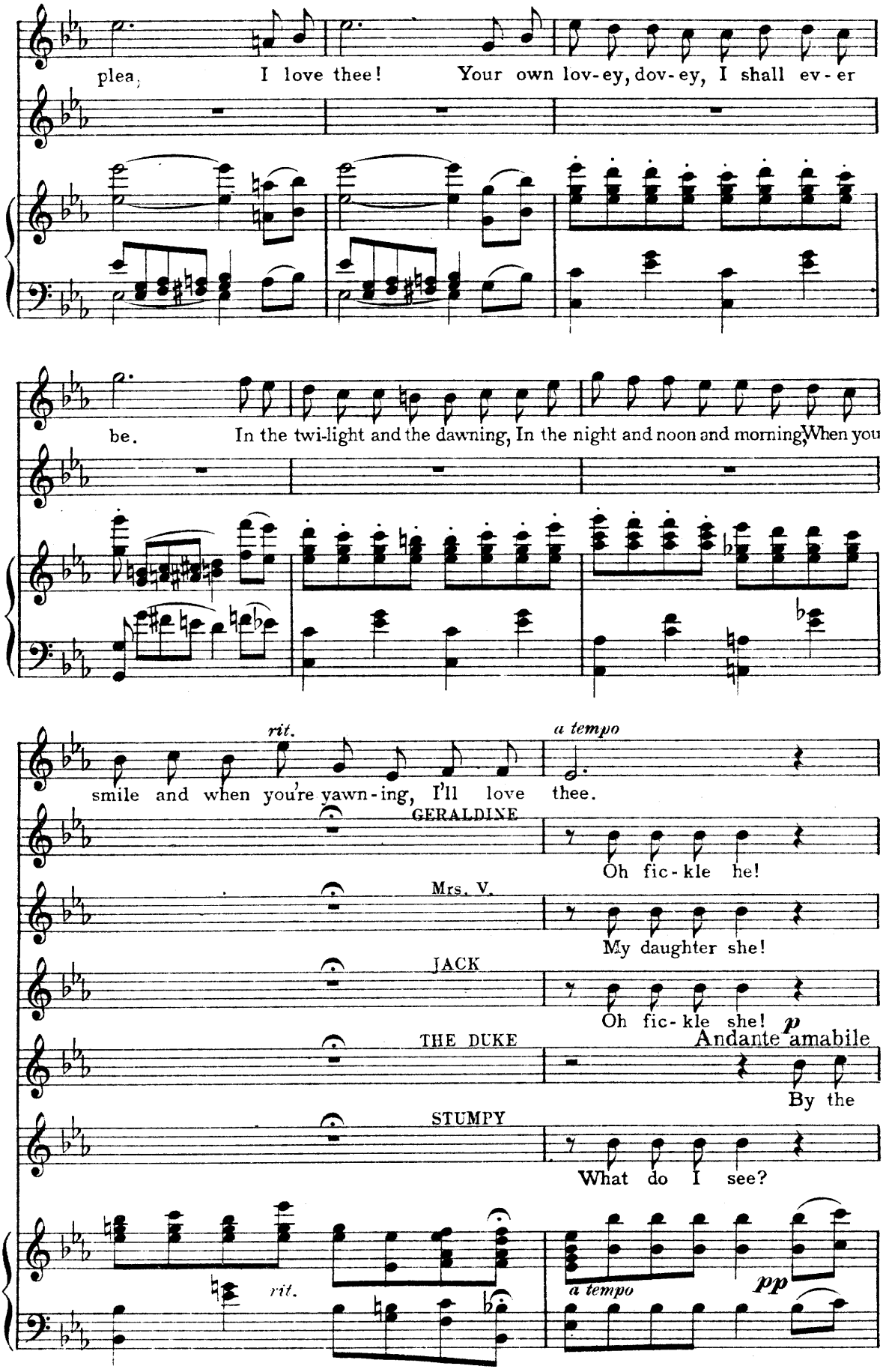

Moderato e leggiero e grazioso a la breve
ANNABELLE
THE DUKE
Flute, Violin
p Tutti
Most om-nis-cient maid, I would by your aid, Ger-al-dine to
Strings & Clar.
p
mockingly
Do you love her true, Does she love you
has-ten, in-to say-ing yes,

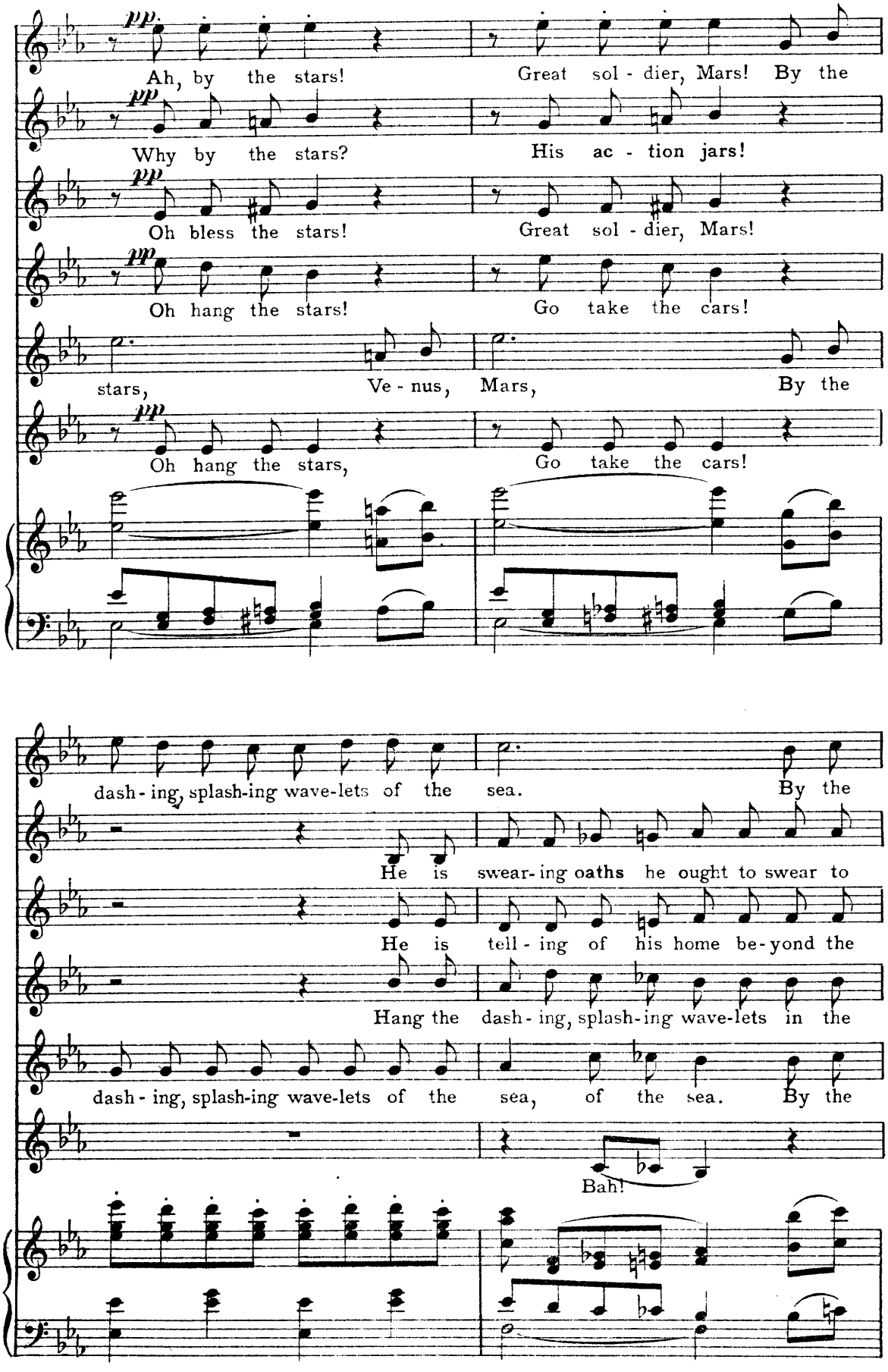

too?
That you have not
That I have not asked her, I con - fess,
asked her, you con - fess
That I have not, that I have not ask'd her, I con -
Strings
Then how do you think the maid - en can say yes? Has she an-swer'd
fess.
Flute
Reed
p
Horns

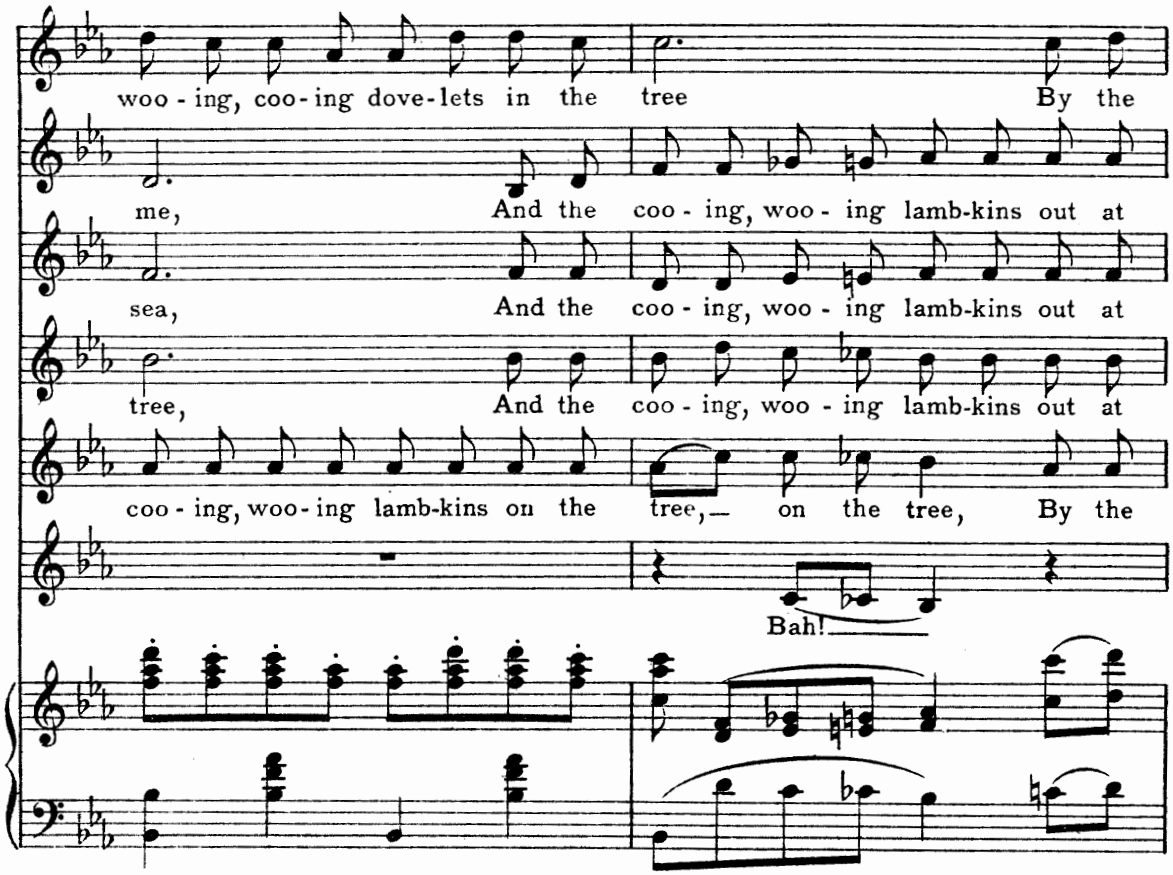

"no," Said that you should go, And in-form'd you that your pleading was of no a-
Strings
Bassoon
vail?
appassionata
Nei - ther yea nor nay Would she plain - ly
Oboi
Ah, nei - ther yea nor nay Would she plain - ly
say,

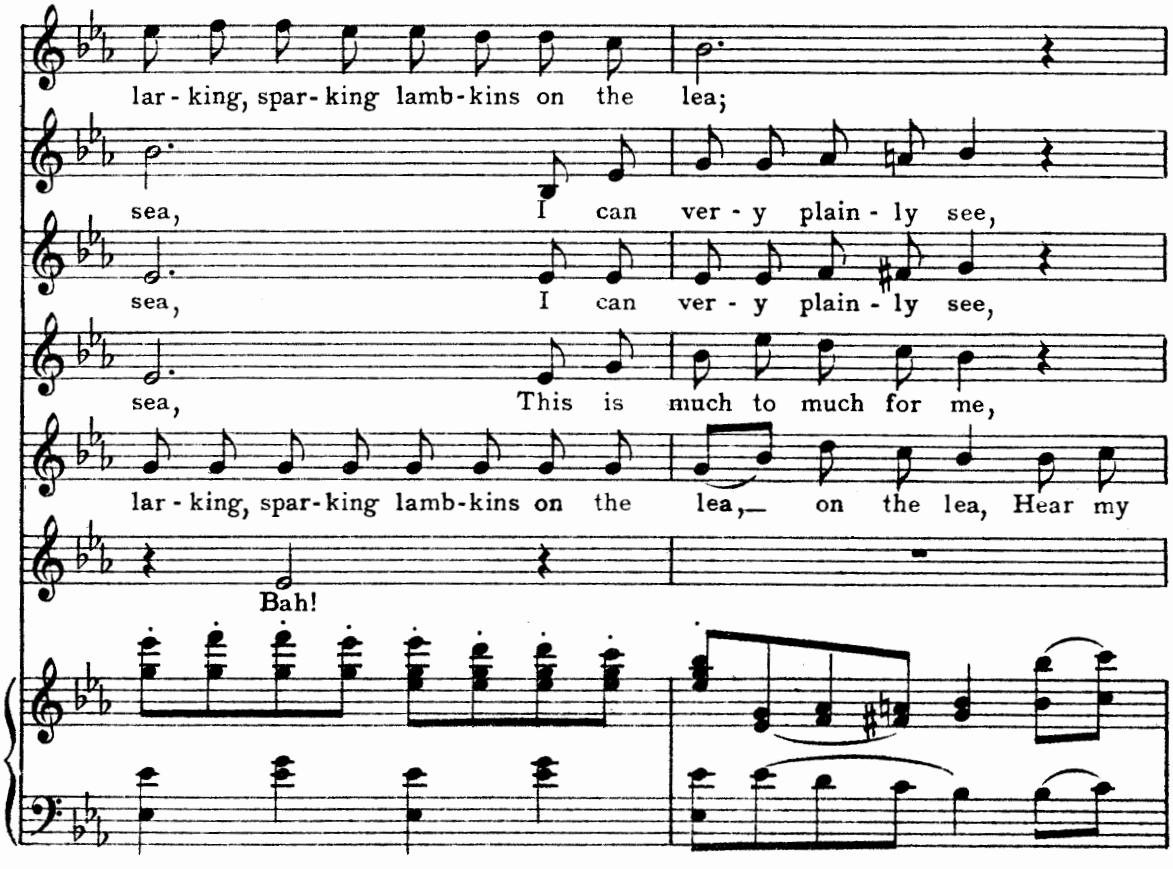

say. A most sig - nif - i - cant de-tail, Make pro - fes-sion warm,
Flute
Cap-ture her by storm, Tell her how you're eat-ing out your heart in grief!
rit.
These are some that always win be-
Oh I pray sug-gest Vows that are the best.
rit.

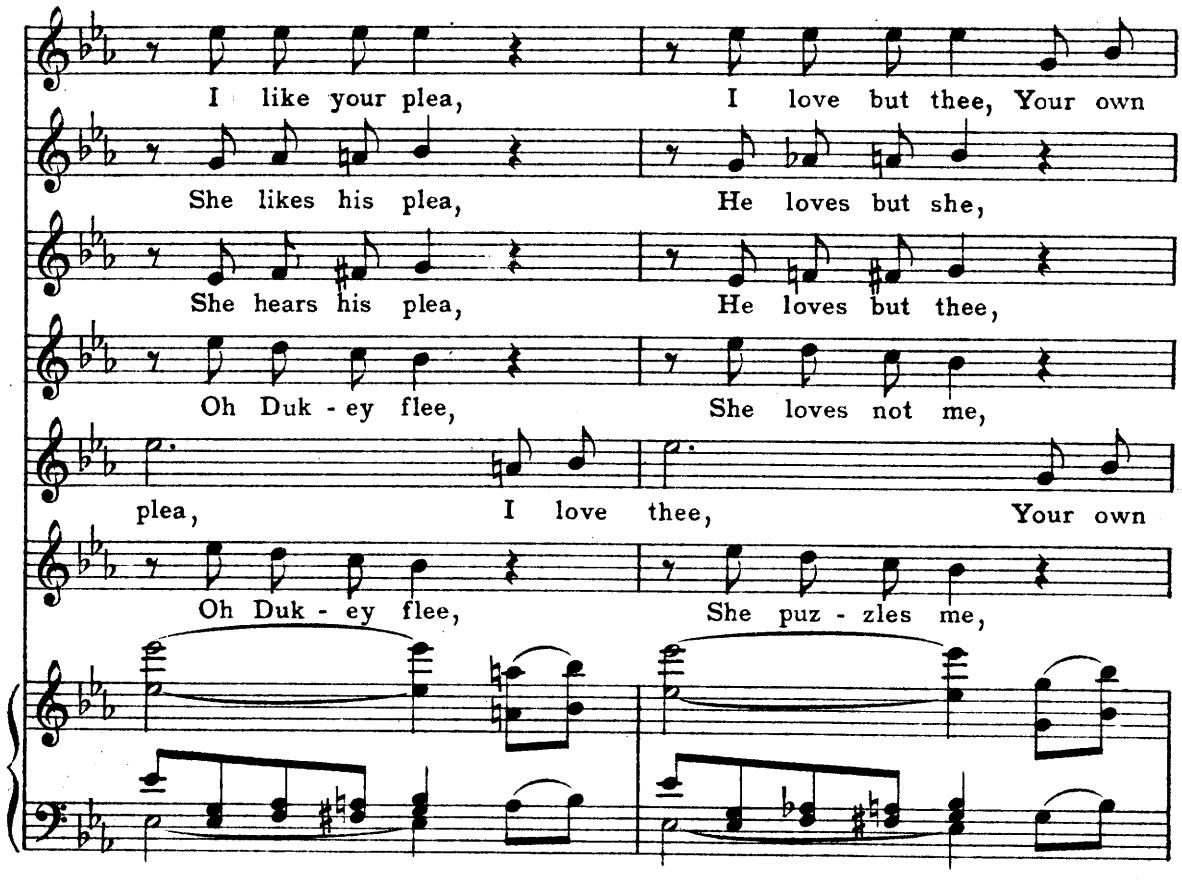

Andante con moto
lief: By the stars, Ven - us, Mars, By the
Violin
Andante con moto
Woodwinds
dash-ing,splashing,wave-lets of the sea, By the woo-ing,cooing,dove-lets in the
tree, By the lark-ing, spark-ing,lamb-kins on the lea; Hear my

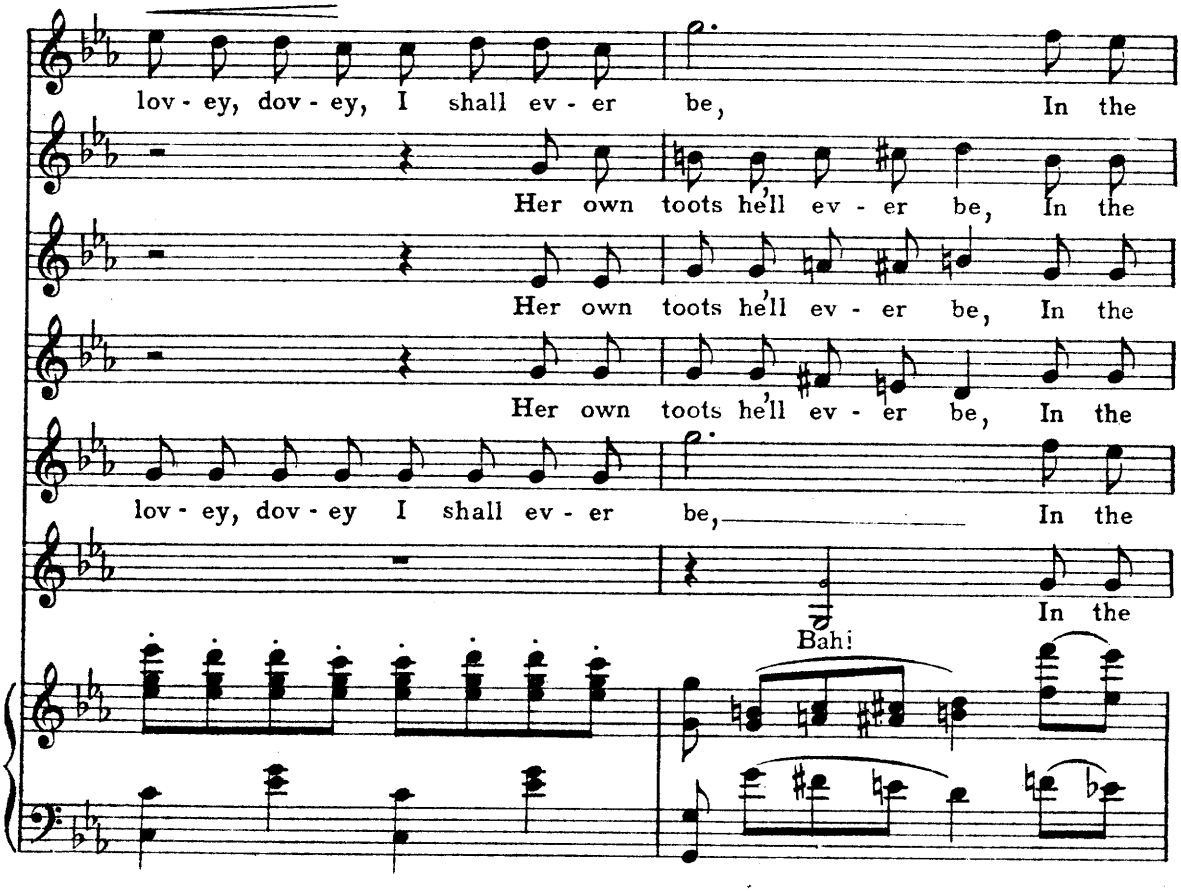

plea; I love thee! Your own lov-ey, dov-ey, I shall ev-er
be. In the twi-light and the dawning, In the night and noon and morning, When you
rit.
smile and when you're yawn-ing, I'll love thee.
a tempo
GERALDINE
Oh fic-kle he!
Mrs. V.
My daughter she!
JACK
Oh fic-kle she!
p
THE DUKE
Andante amabile
By the
STUMPY
What do I see?
rit.
a tempo
pp

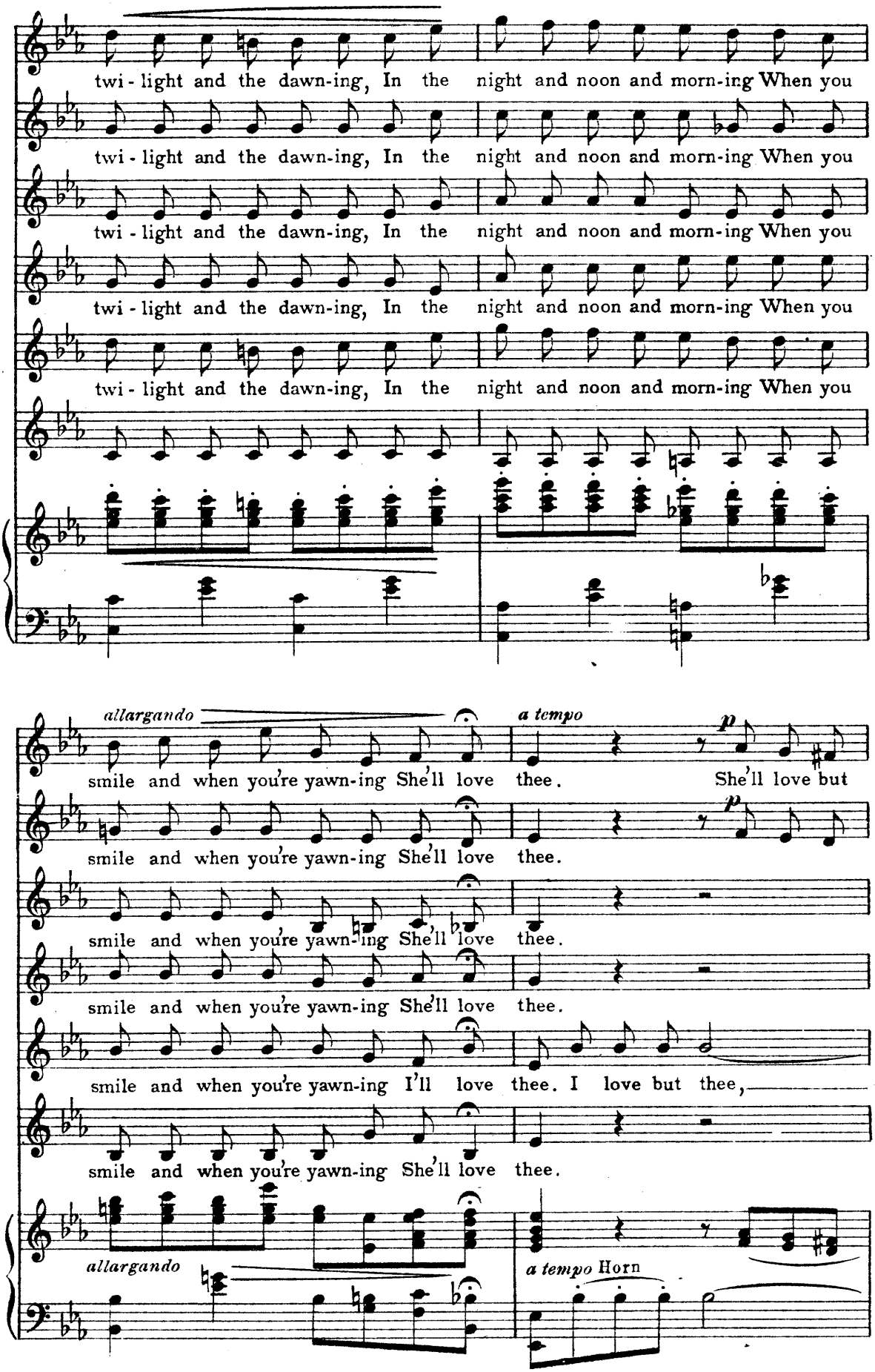

pp
Ah, by the stars!
Great sol - dier, Mars! By the
Why by the stars?
His ac - tion jars!
Oh bless the stars!
Great sol - dier, Mars!
Oh hang the stars!
Go take the cars!
stars,
Ve - nus, Mars,
By the
Oh hang the stars,
Go take the cars!
dash - ing, splash-ing wave-lets of the sea.
By the
He is swear - 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!

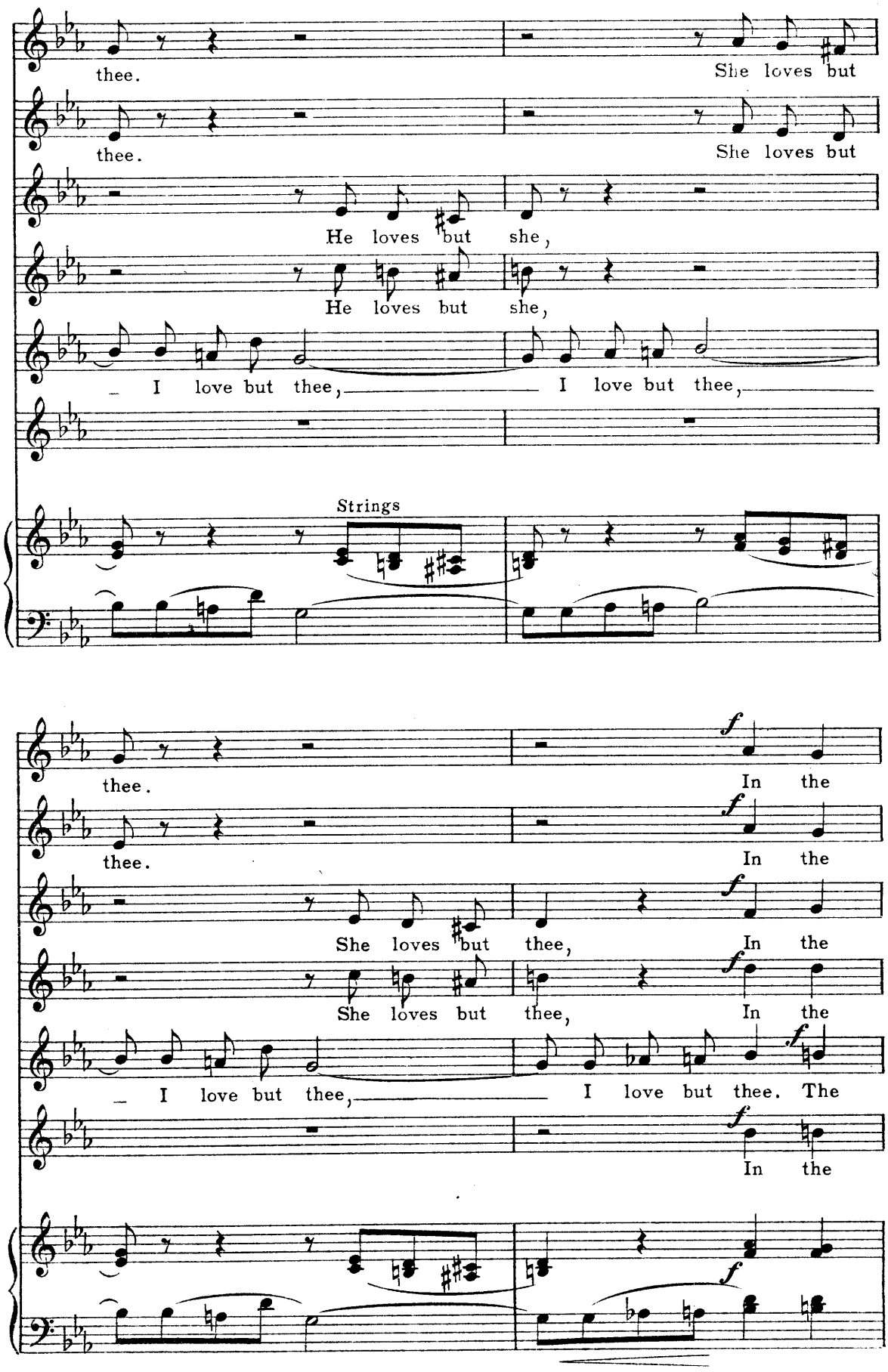

woo - ing, coo - ing dove-lets in the tree By the
me, And the coo - ing, woo - ing lamb-kins out at
sea, And the coo - ing, woo - ing lamb-kins out at
tree, And the coo - ing, woo - ing lamb-kins out at
coo - ing, woo - ing lamb-kins on the tree,— on the tree, By the
Bah!

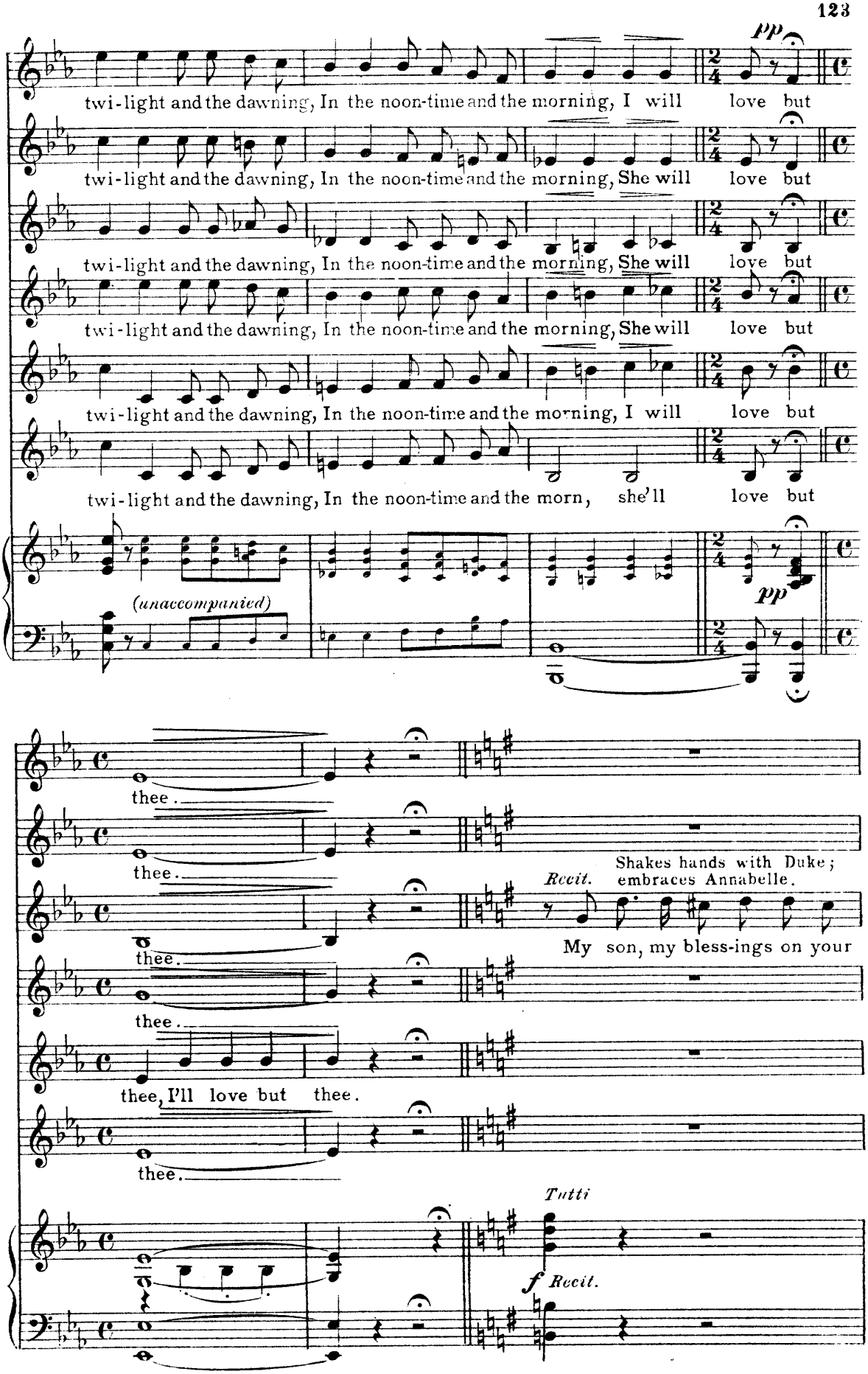

lar - king, spar - king lamb-kins on the lea;
sea, I can ver - y plain - ly see,
sea, I can ver - y plain - ly see,
sea, This is much to much for me,
lar - king, spar - king lamb-kins on the lea,— on the lea, Hear my
Bah!

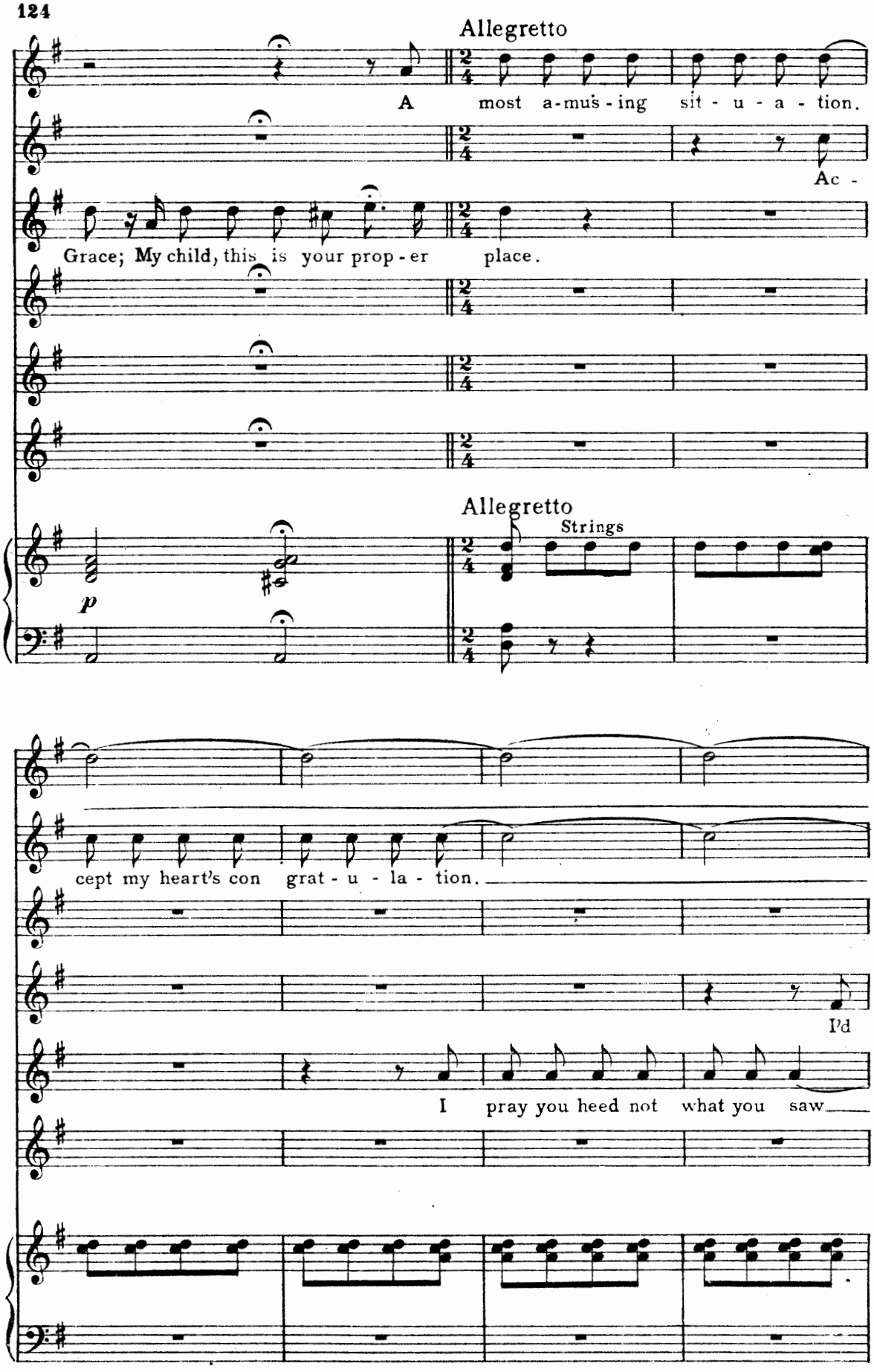

I like your plea, I love but thee, Your own
She likes his plea, He loves but she,
She hears his plea, He loves but thee,
Oh Duk - ey flee, She loves not me,
plea, I love thee, Your own
Oh Duk - ey flee, She puz - zles me,

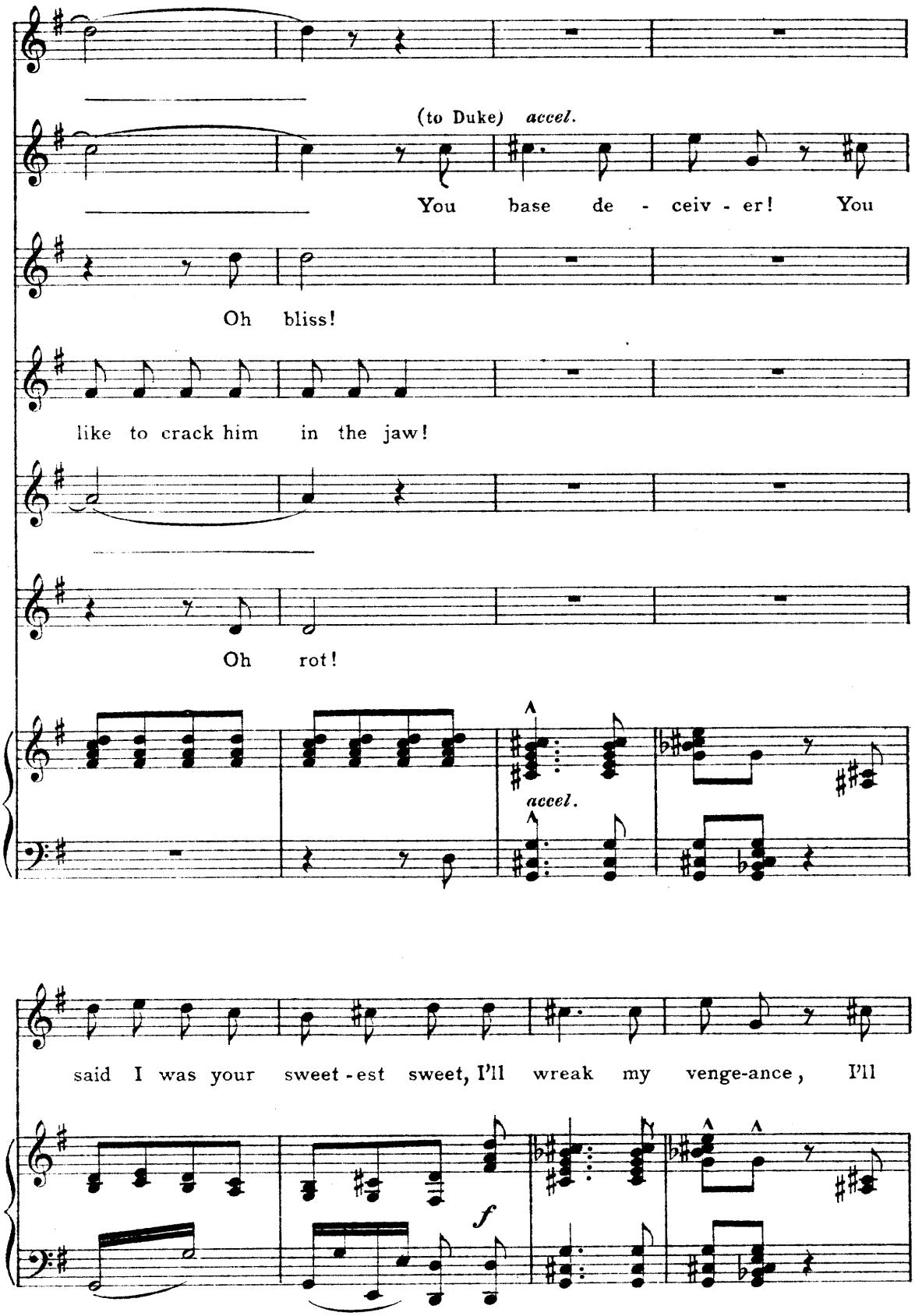

lov - ey, dov - ey, I shall ev - er be, In the
Her own toots he'll ev - er be, In the
Her own toots he'll ev - er be, In the
Her own toots he'll ev - er be, In the
lov - ey, dov - ey I shall ev - er be, In the
In the
Bah!

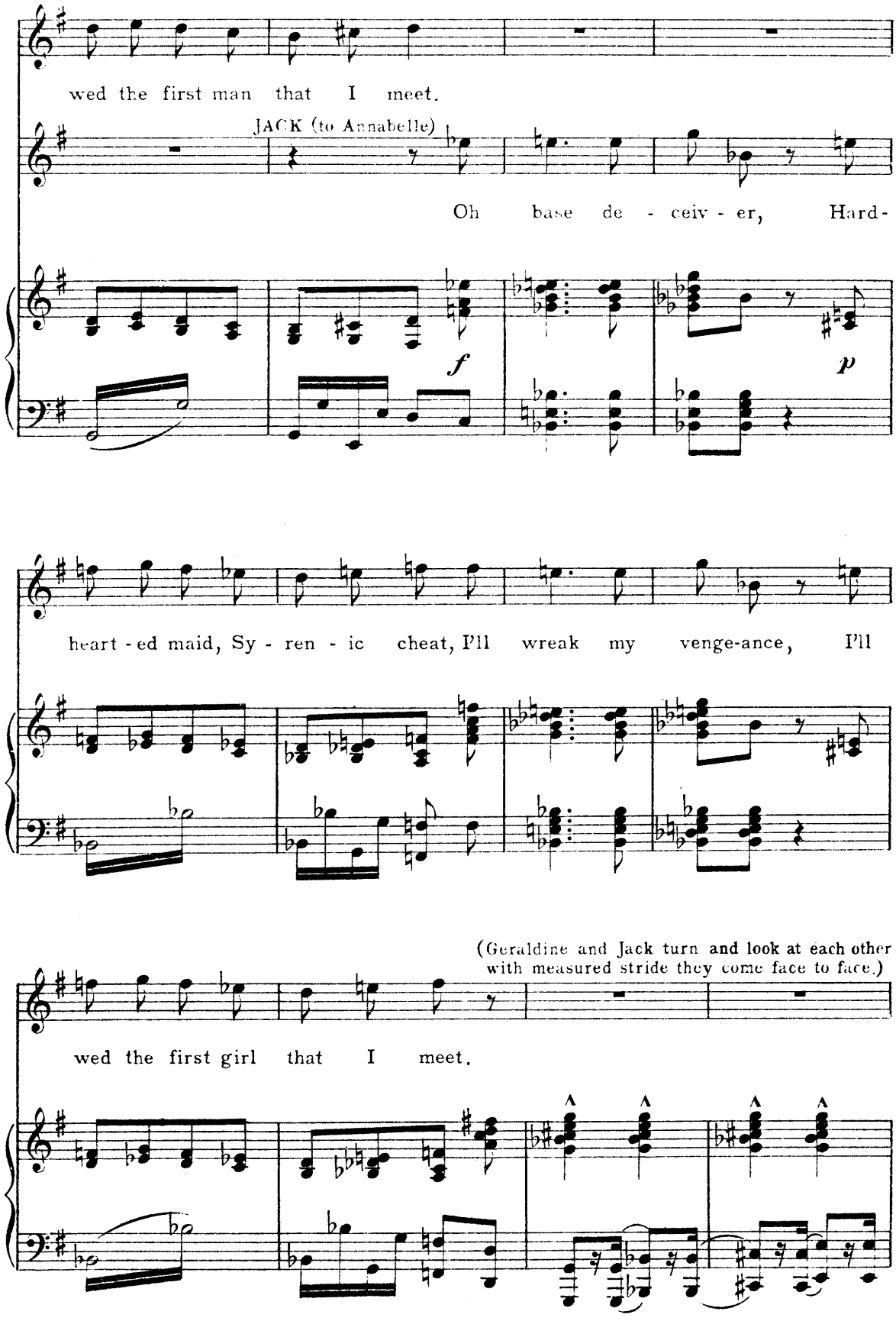

twi - light and the dawn-ing, In the night and noon and morn-ing When you
twi - light and the dawn-ing, In the night and noon and morn-ing When you
twi - light and the dawn-ing, In the night and noon and morn-ing When you
twi - light and the dawn-ing, In the night and noon and morn-ing When you
twi - light and the dawn-ing, In the night and noon and morn-ing When you
allargando
a tempo
p
smile and when you're yawn-ing She'll love thee. She'll love but
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 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

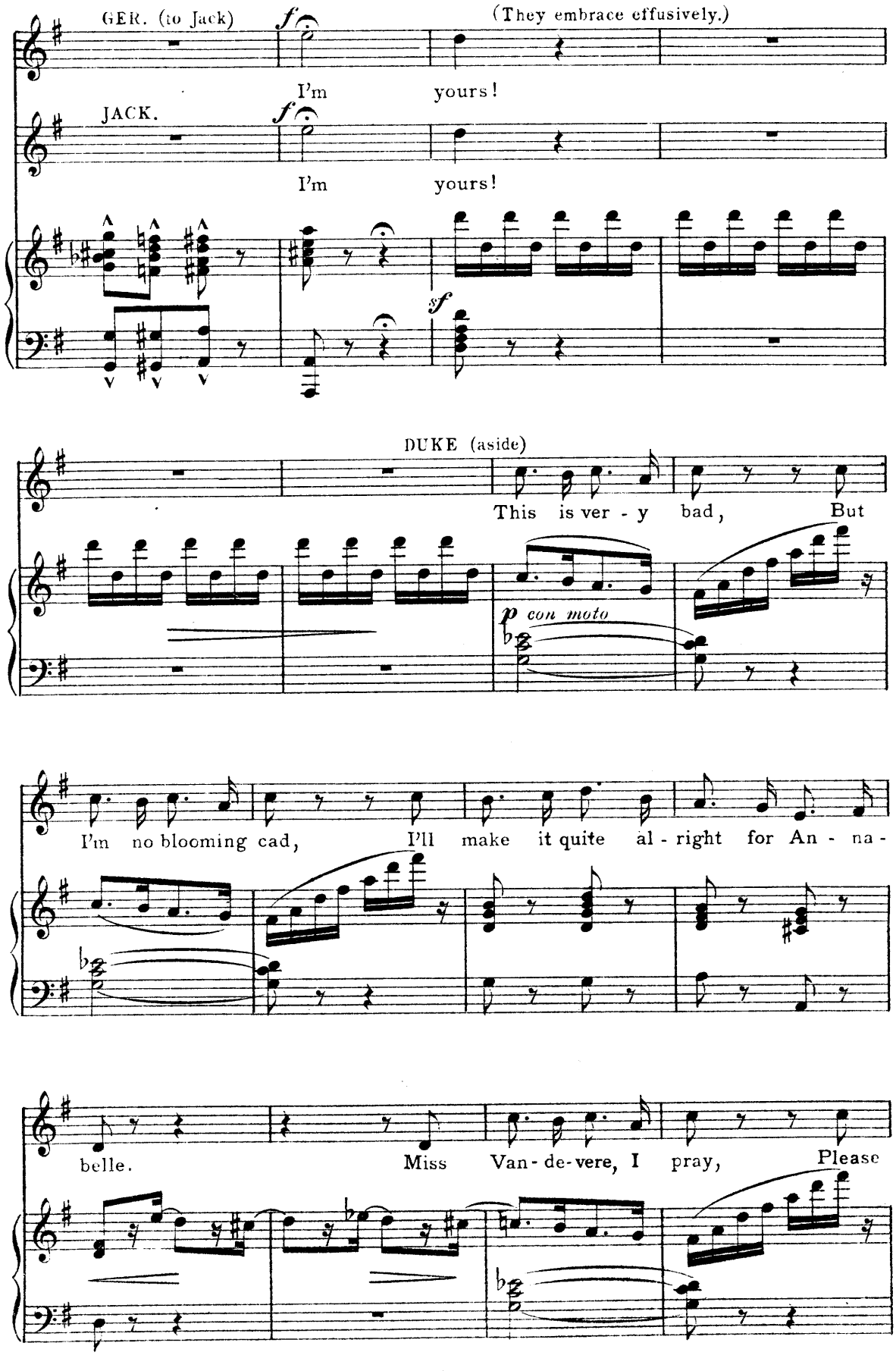

thee.
She loves but
thee.
She loves but
He loves but she,
He loves but she,
I love but thee,
I love but thee,
Strings
thee.
In the
thee.
In the
She loves but thee,
In the
She loves but thee,
In the
I love but thee,
I love but thee. The
In the


pp
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
cept my heart's con grat - u - la - tion.
I'd
I pray you heed not what you saw


(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-
f
p
heart - ed maid, Sy - ren - ic cheat, I'll wreak my venge-ance, I'll
(Geraldine and Jack turn and look at each other with measured stride they come face to face.)
wed the first girl that I meet.


GER. (to Jack)
(They embrace effusively.)
I'm yours!
JACK.
I'm yours!
DUKE (aside)
This is ver - y bad, But
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

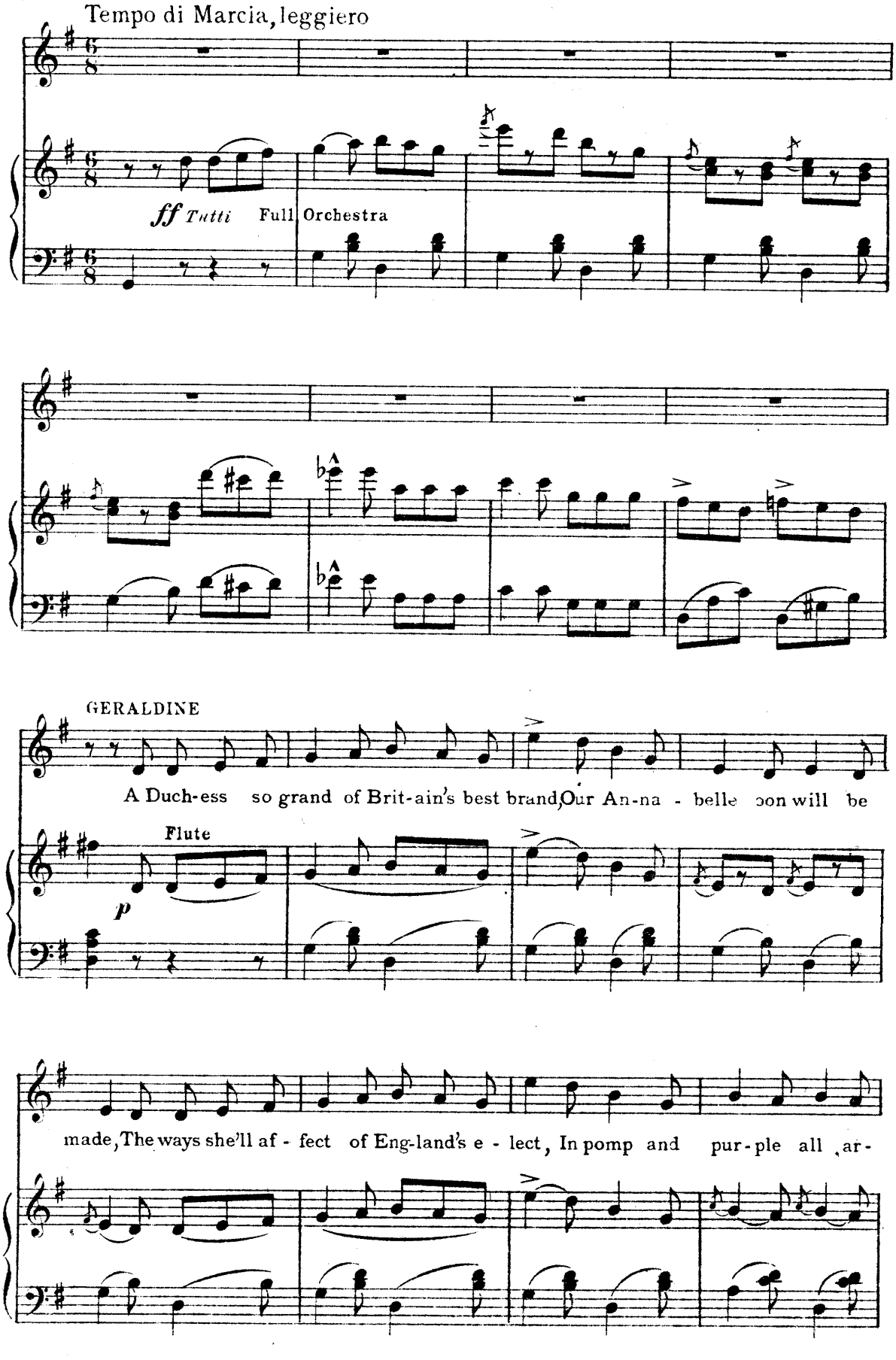
(Ger. running towards music room, throwing open portiere, beckons to guests.)

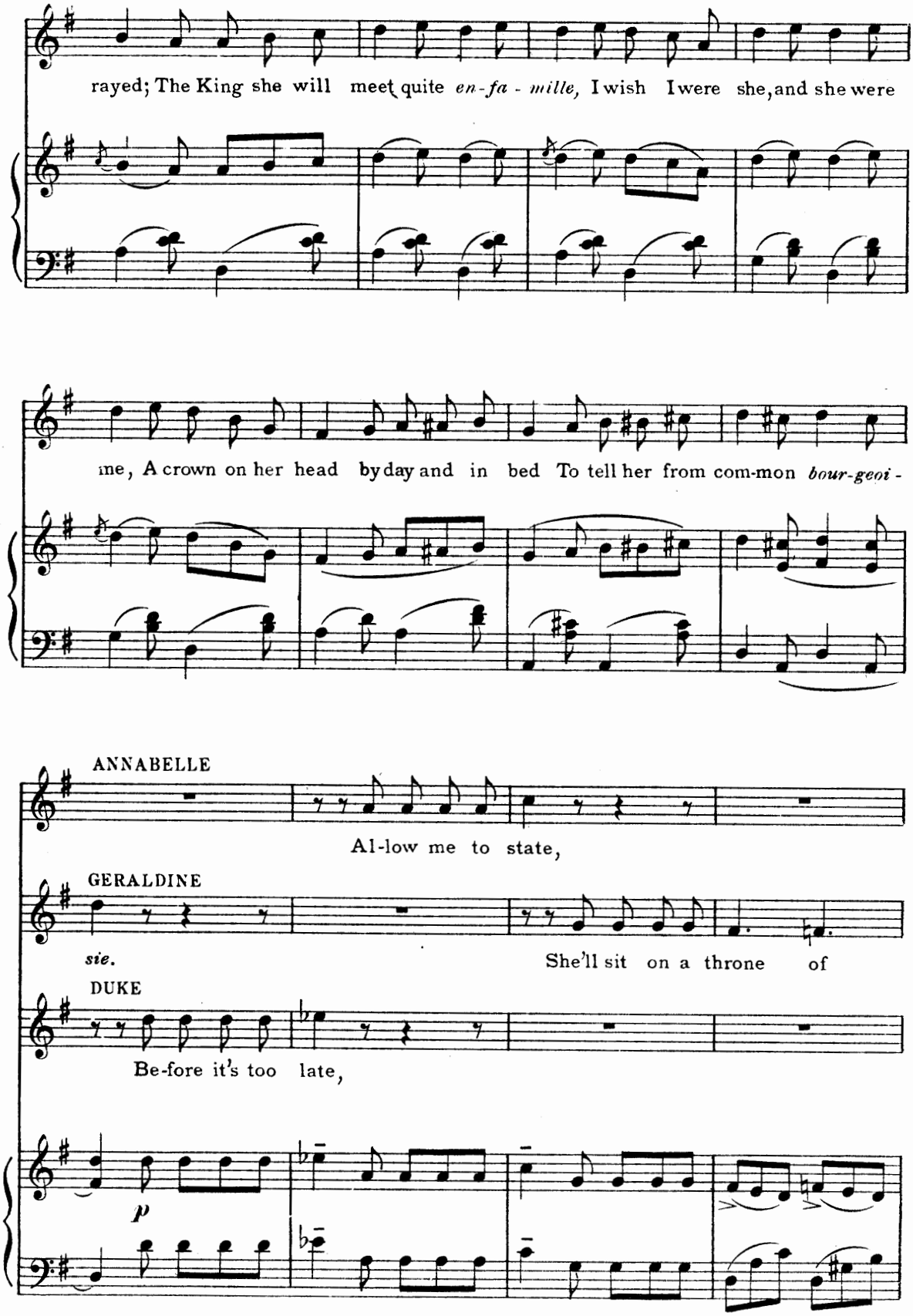
tell.

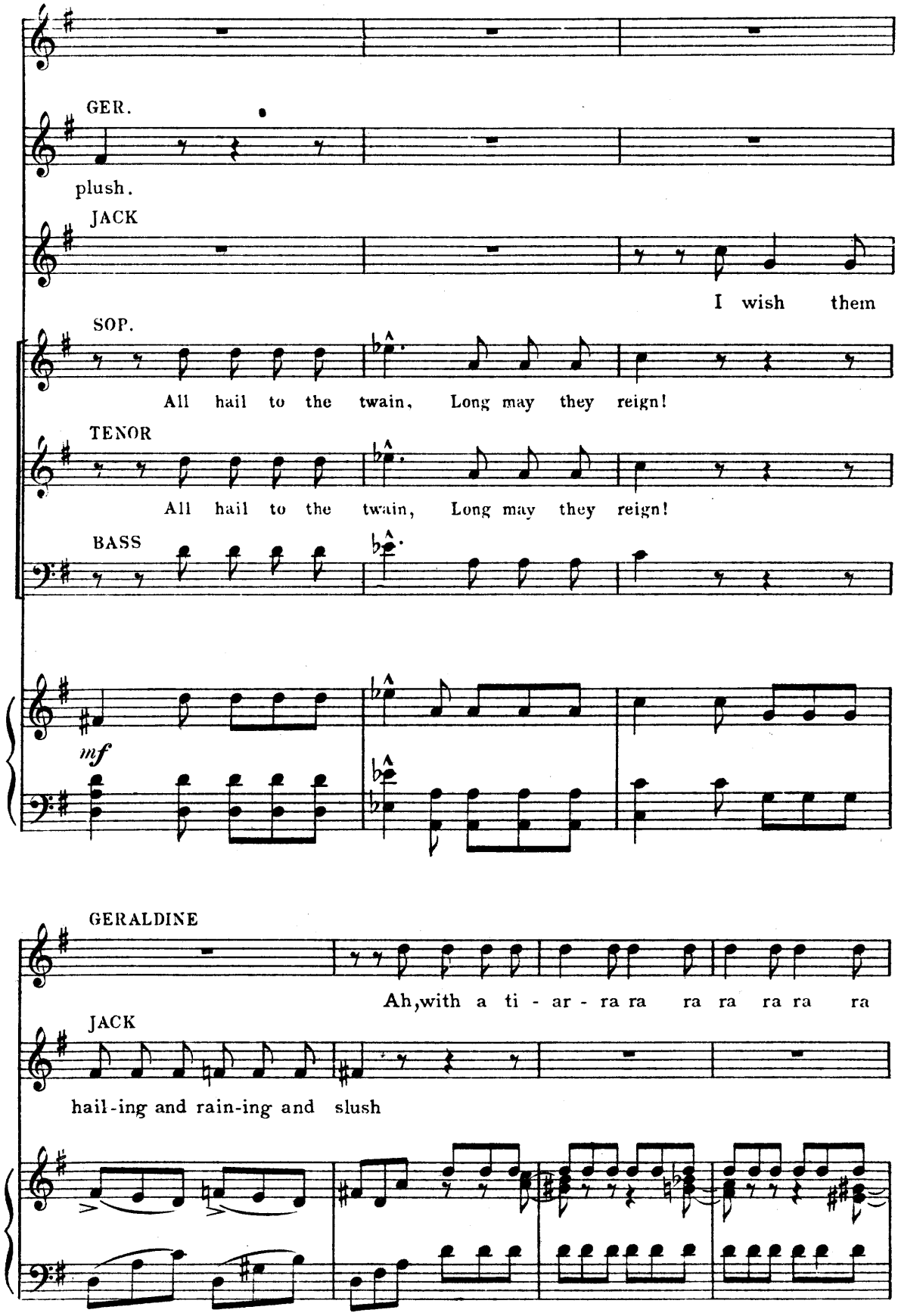
Allegro furioso

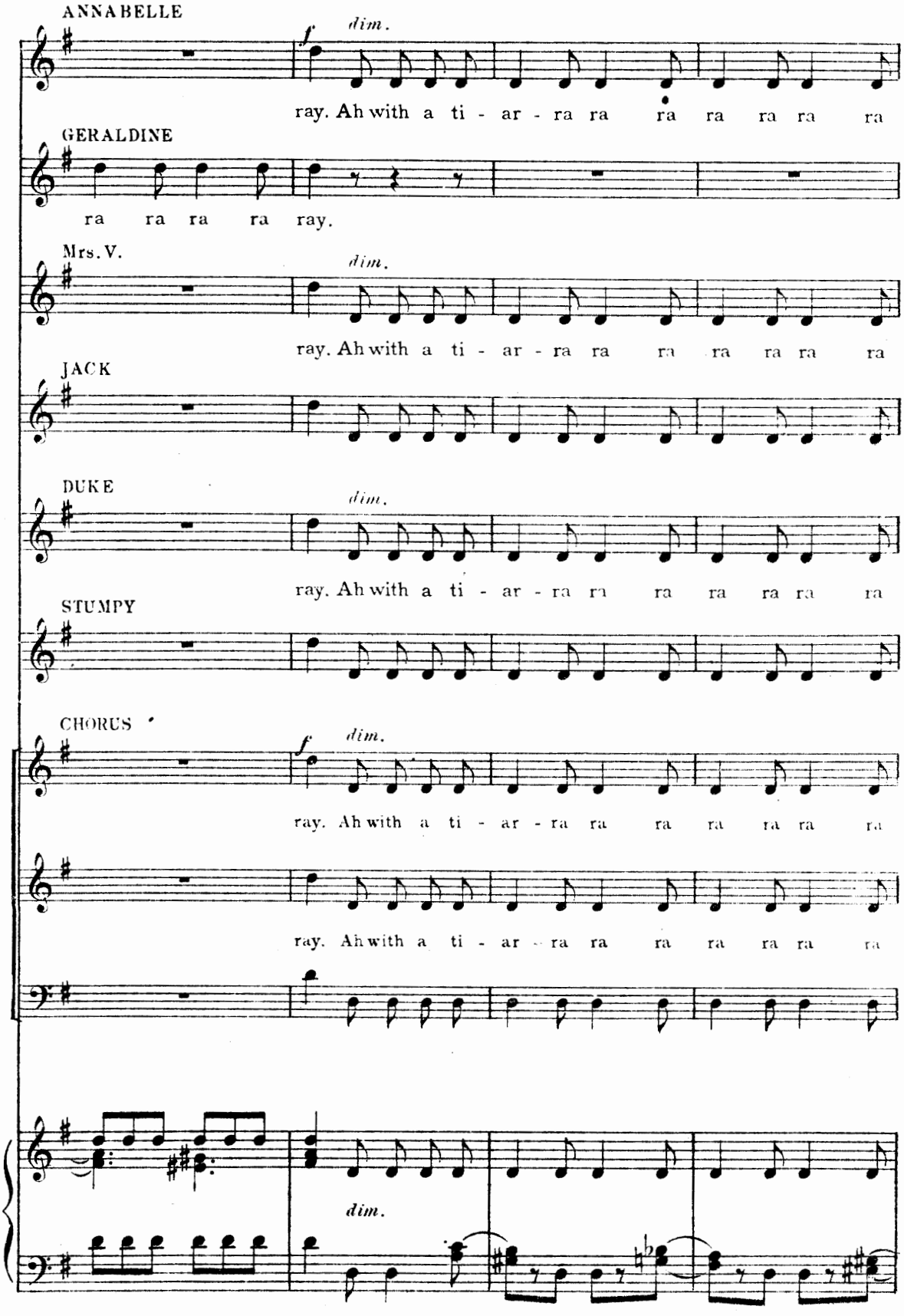
ff (Mr. and Mrs. Pompton enter.)

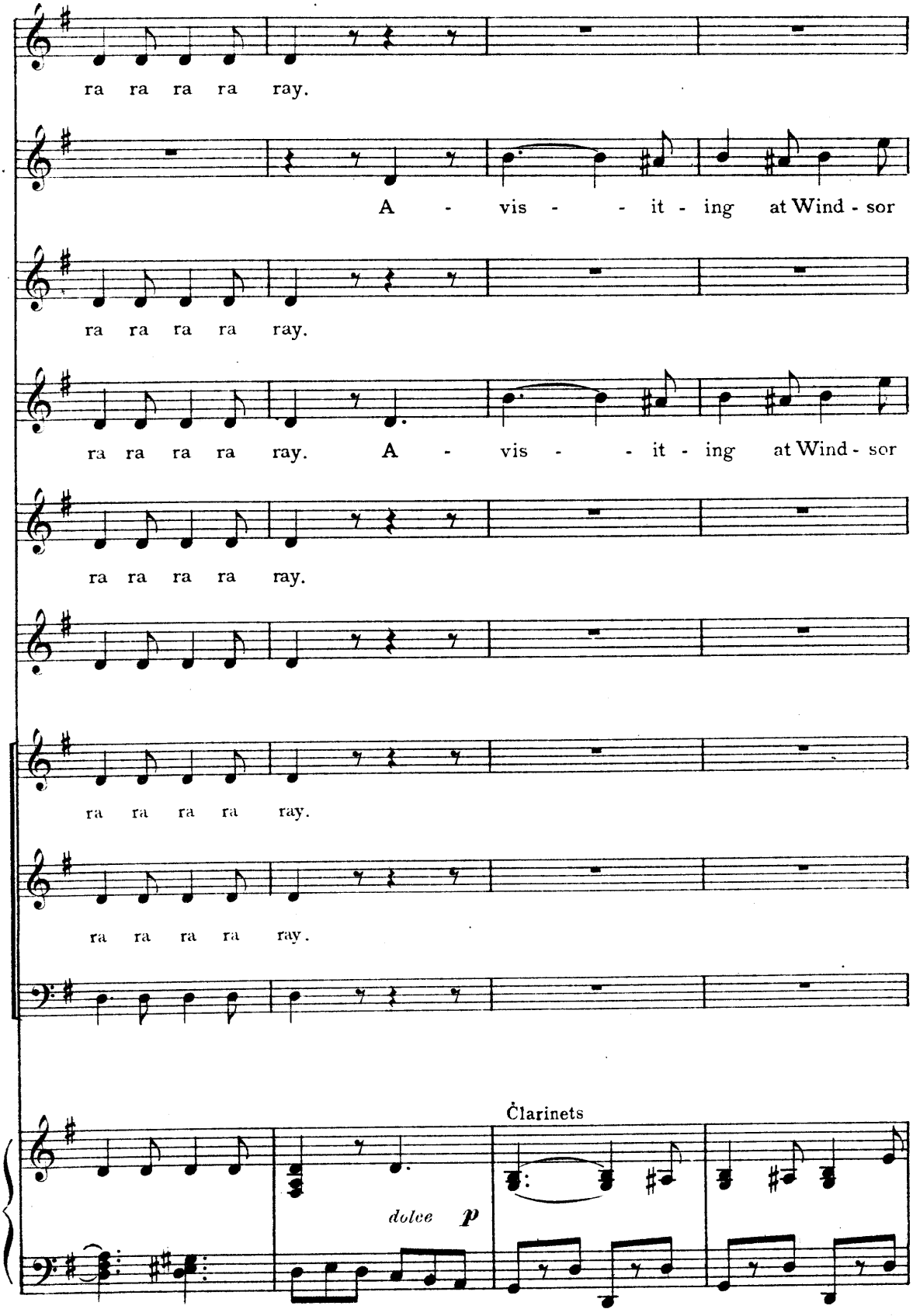
I pray you, all, my friends, appear
And tidings of great import hear.
Duke Branford North Fitz-Somerset
And Earl the fourth Plantagenet
And Percy, Max, and Knight as well,
Of Halifax and then Pall Mall
Is pledged to marry Annabelle.

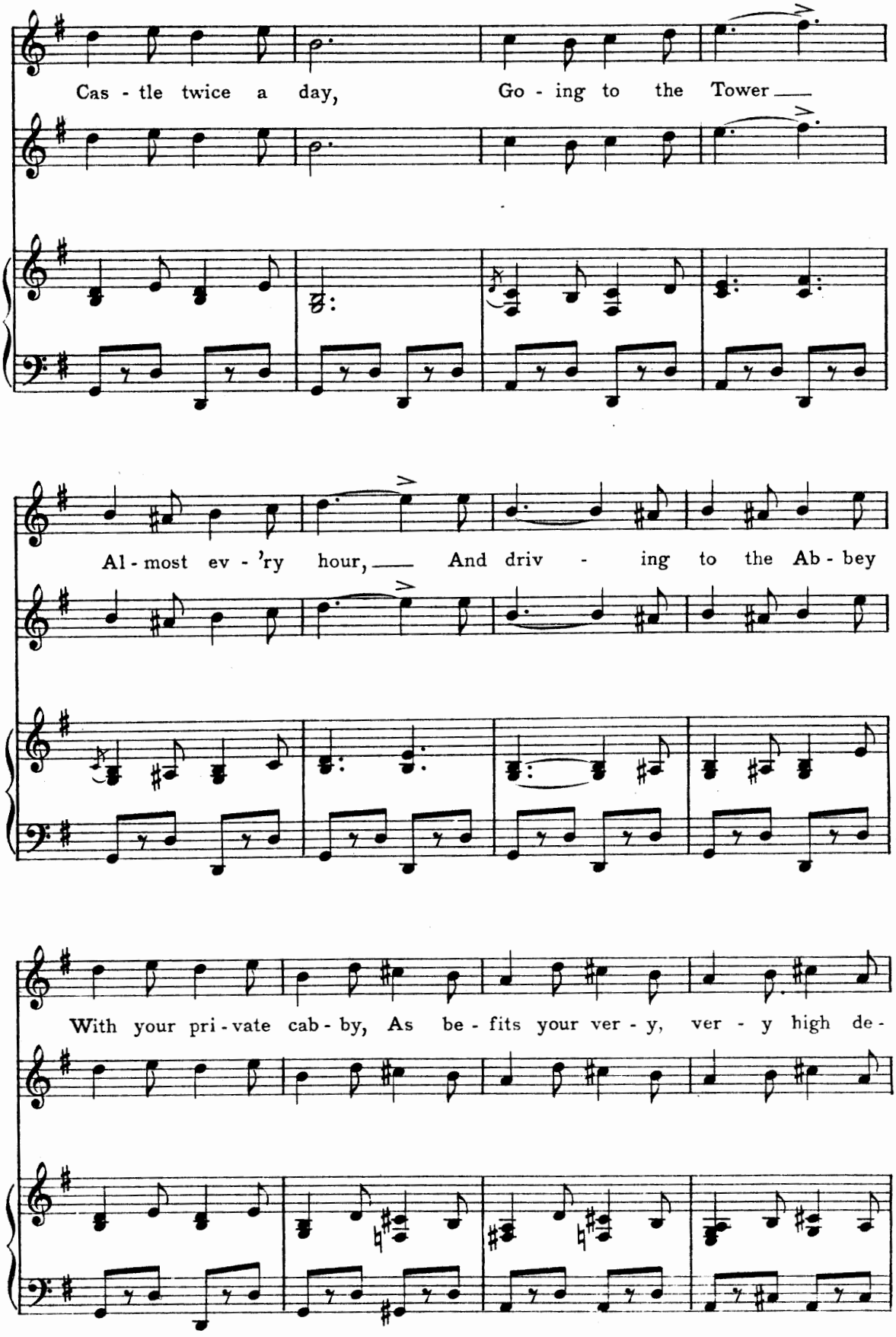

Tempo di Marcia, leggiero
ff Tutti
Full Orchestra
GERALDINE
A Duch-ess so grand of Brit-ain's best brand, Our An-na - belle son will be
Flute
p
made, The ways she'll af - fect of Eng-land's e - lect, In pomp and pur-ple all ar-

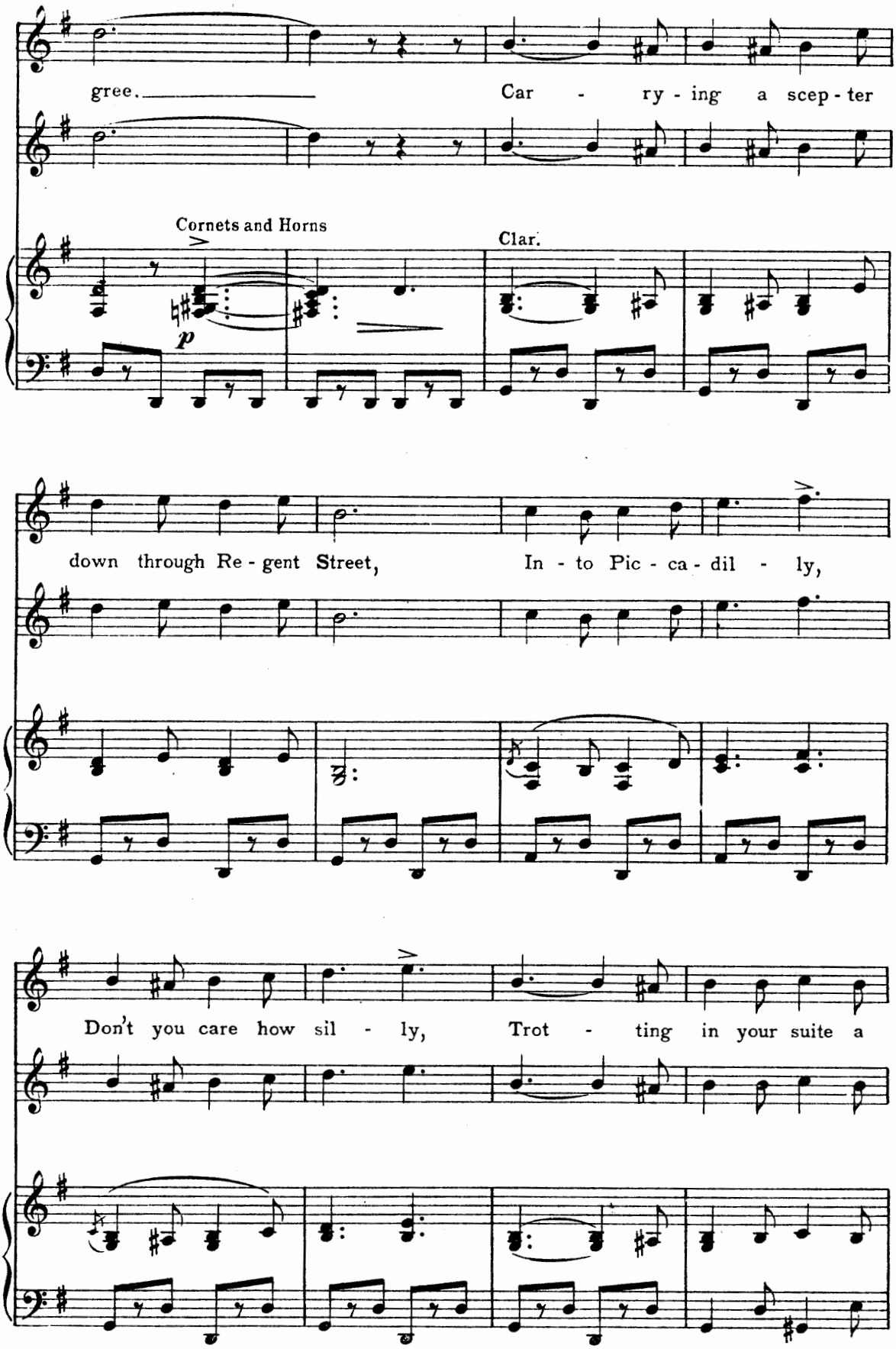

rayed; The King she will meet quite *en-fa - mille,* I wish I were she, and she were
me, A crown on her head by day and in bed To tell her from com-mon *bour-geoi -*
ANNABELLE
Al-low me to state,
GERALDINE
sie.
She'll sit on a throne of
DUKE
Be-fore it's too late,
p

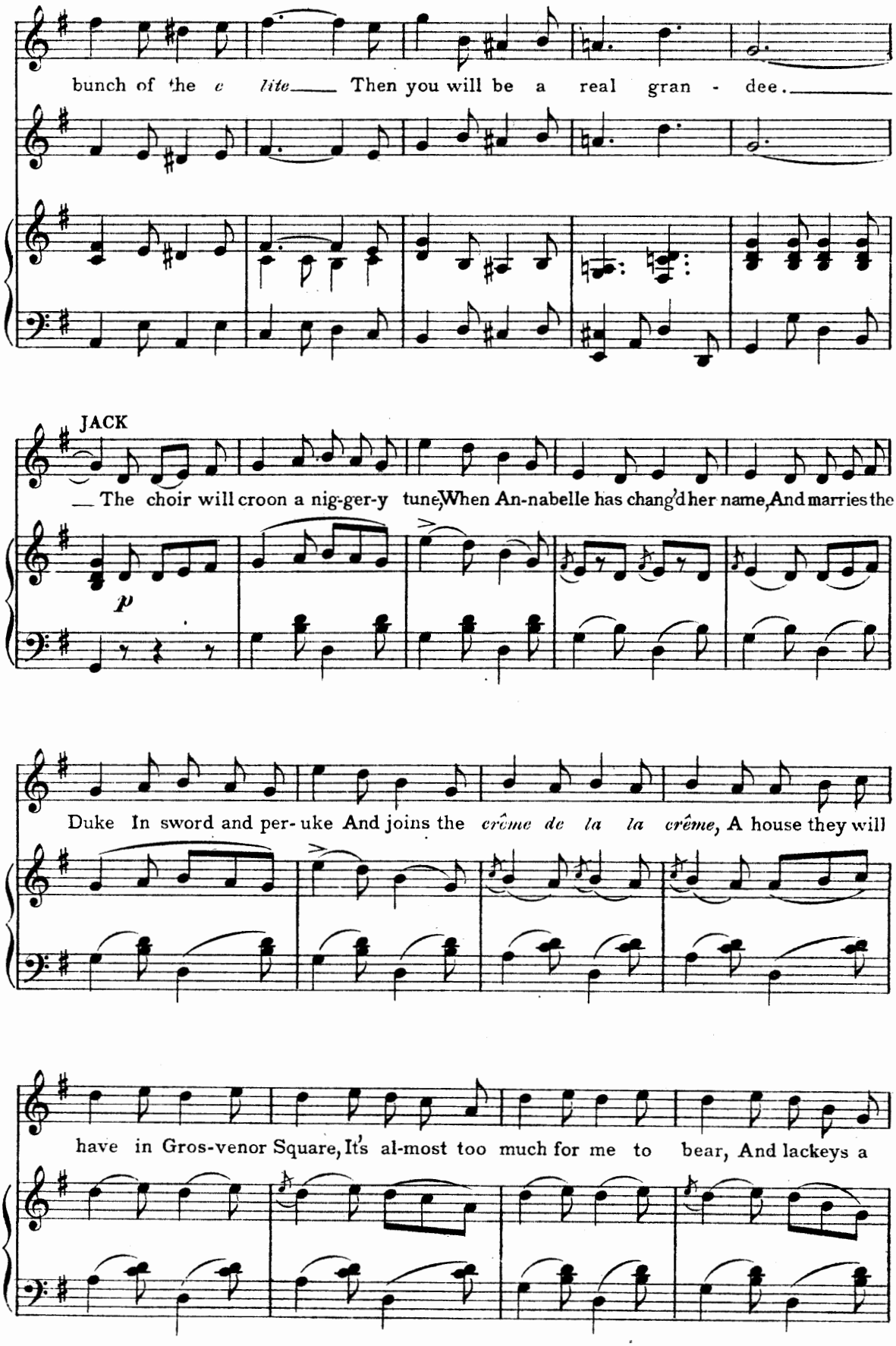

GER.
plush.
JACK
I wish them
SOP.
All hail to the twain, Long may they reign!
TENOR
All hail to the twain, Long may they reign!
BASS
mf
GERALDINE
Ah, with a ti - ar - ra ra ra ra ra ra ra
JACK
hail-ing and rain-ing and slush

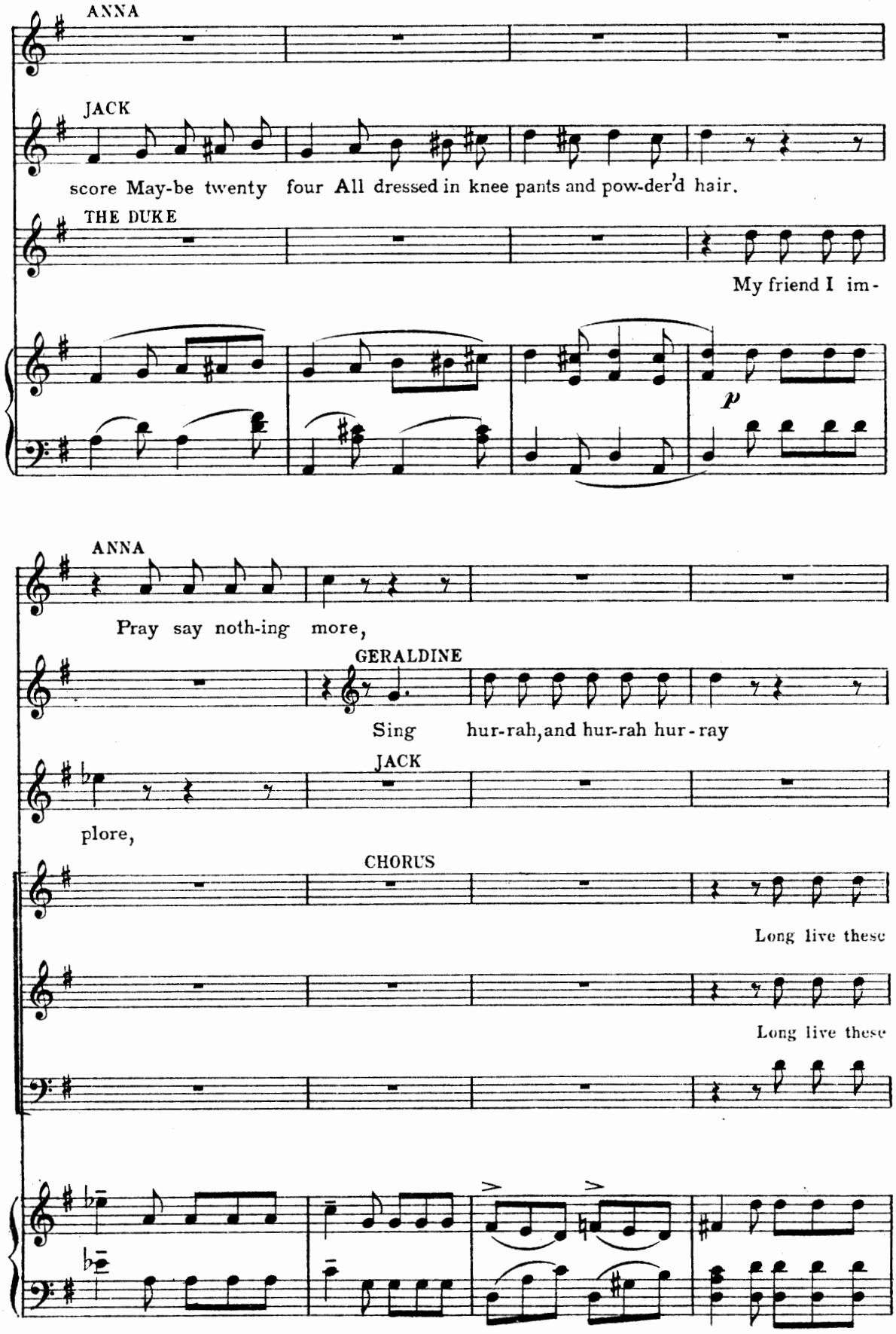

ANNABELLE
f
dim.
ray. Ah with a ti - ar - ra ra ra ra ra ra ra
GERALDINE
ra ra ra ra ray.
Mrs. V.
dim.
ray. Ah with a ti - ar - ra ra ra ra ra ra ra
JACK
DUKE
dim.
ray. Ah with a ti - ar - ra ra ra ra ra ra ra
STUMPY
CHORUS
f
dim.
ray. Ah with a ti - ar - ra ra ra ra ra ra ra
ray. Ah with a ti - ar - ra ra ra ra ra ra ra
dim.

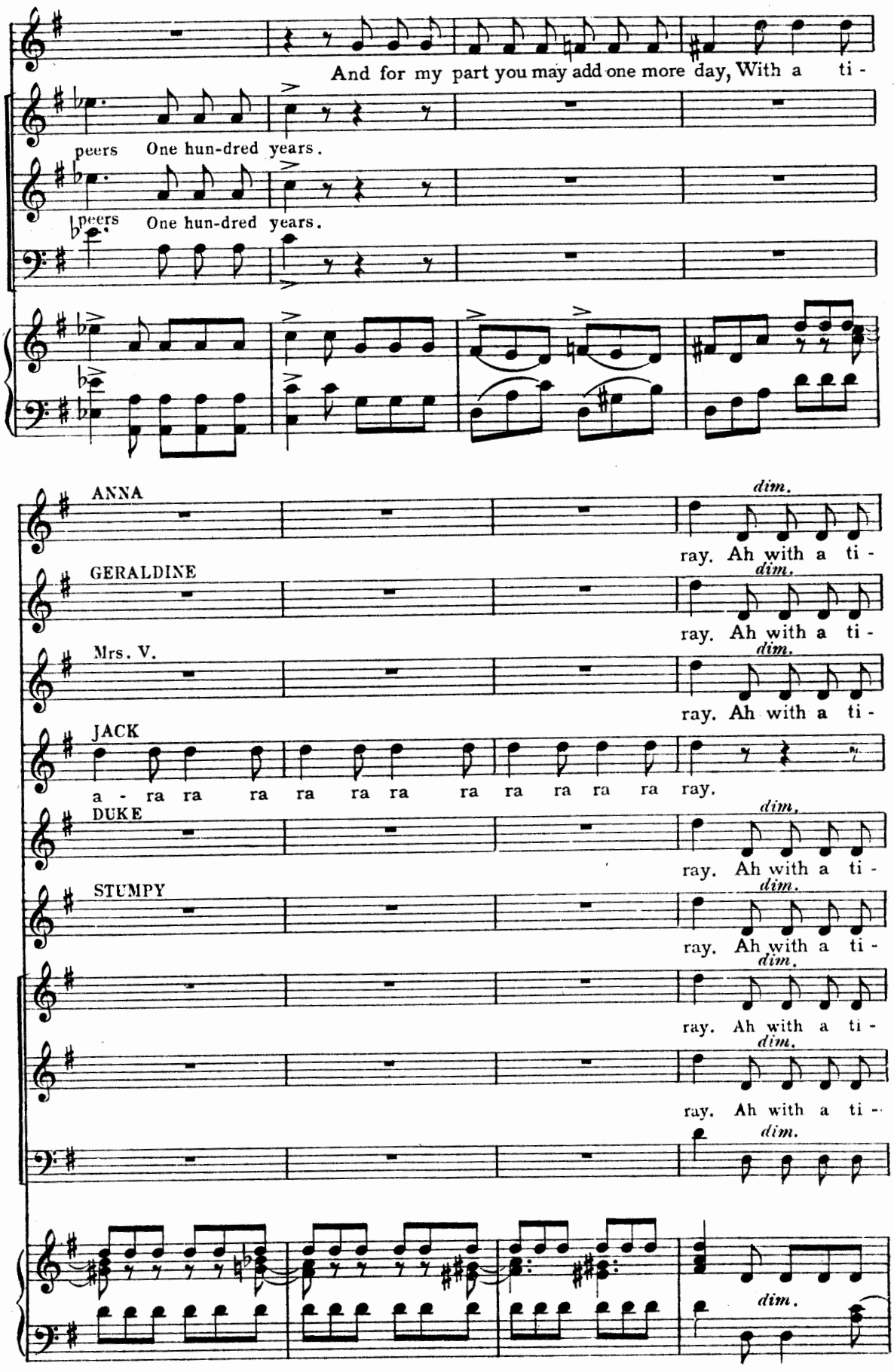

ra ra ra ra ray.
A - vis - - it - ing at Wind - sor
ra ra ra ra ray.
ra ra ra ra ray. A - vis - - it - ing at Wind - sor
ra ra ra ra ray.
ra ra ra ra ray.
ra ra ra ra ray.
Clarinets
dolce p

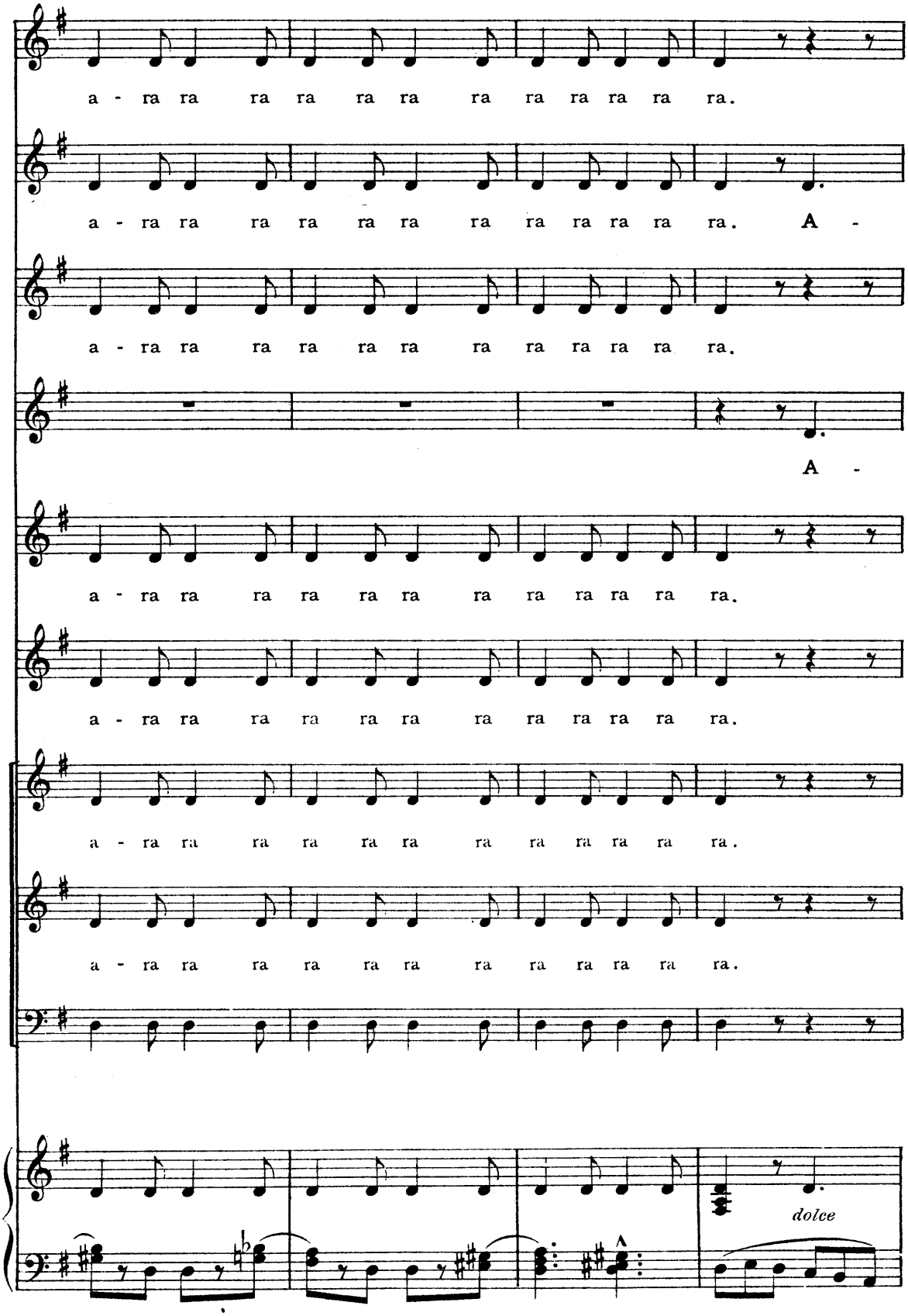

Cas - tle twice a day, Go - ing to the Tower
Al - most ev - 'ry hour, And driv - ing to the Ab - bey
With your pri - vate cab - by, As be - fits your ver - y, ver - y high de -

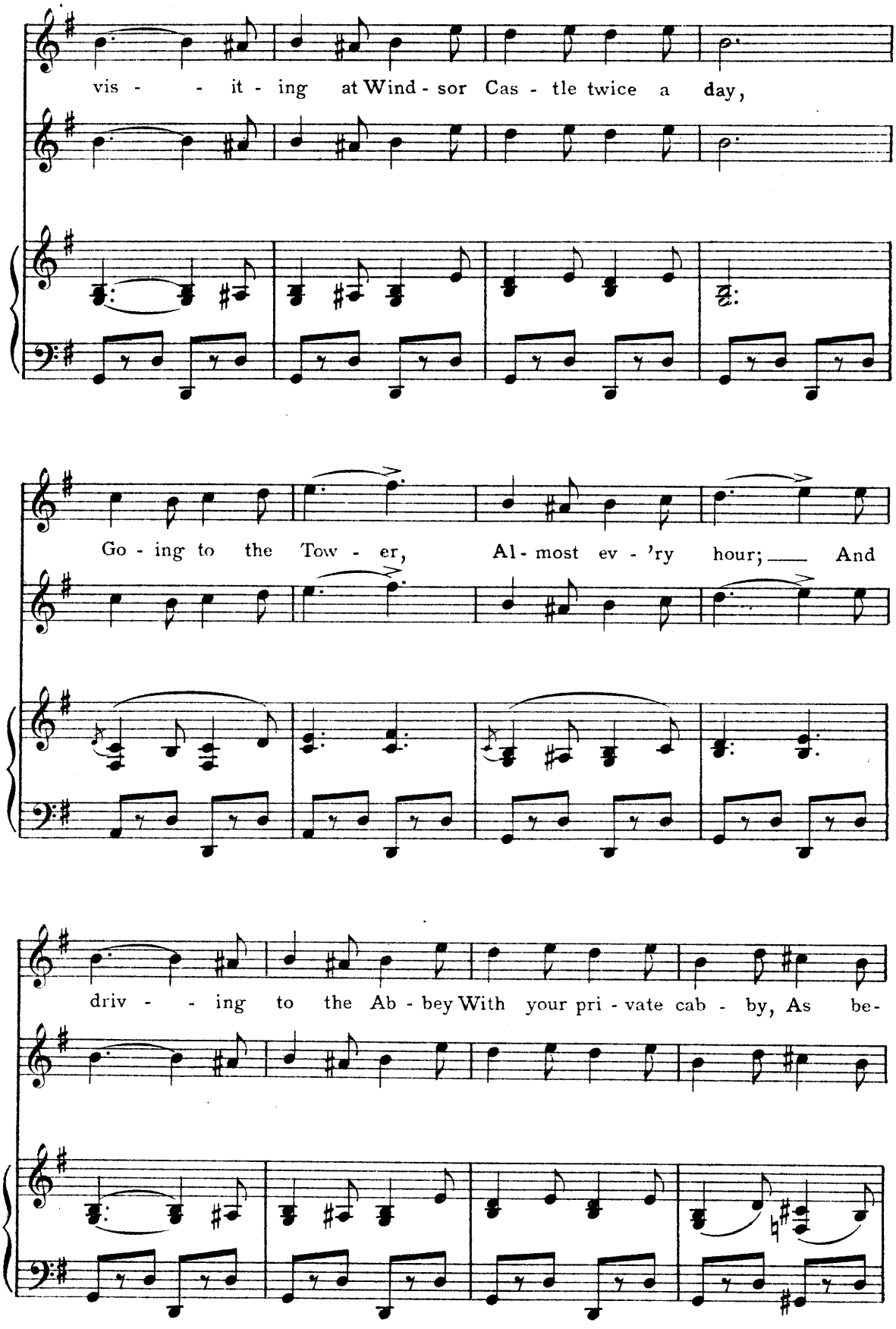

gree.
Car - ry - ing a scep - ter
Cornets and Horns
Clar.
p
down through Re - gent Street,
In - to Pic - ca - dil - ly,
Don't you care how sil - ly,
Trot - ting in your suite a

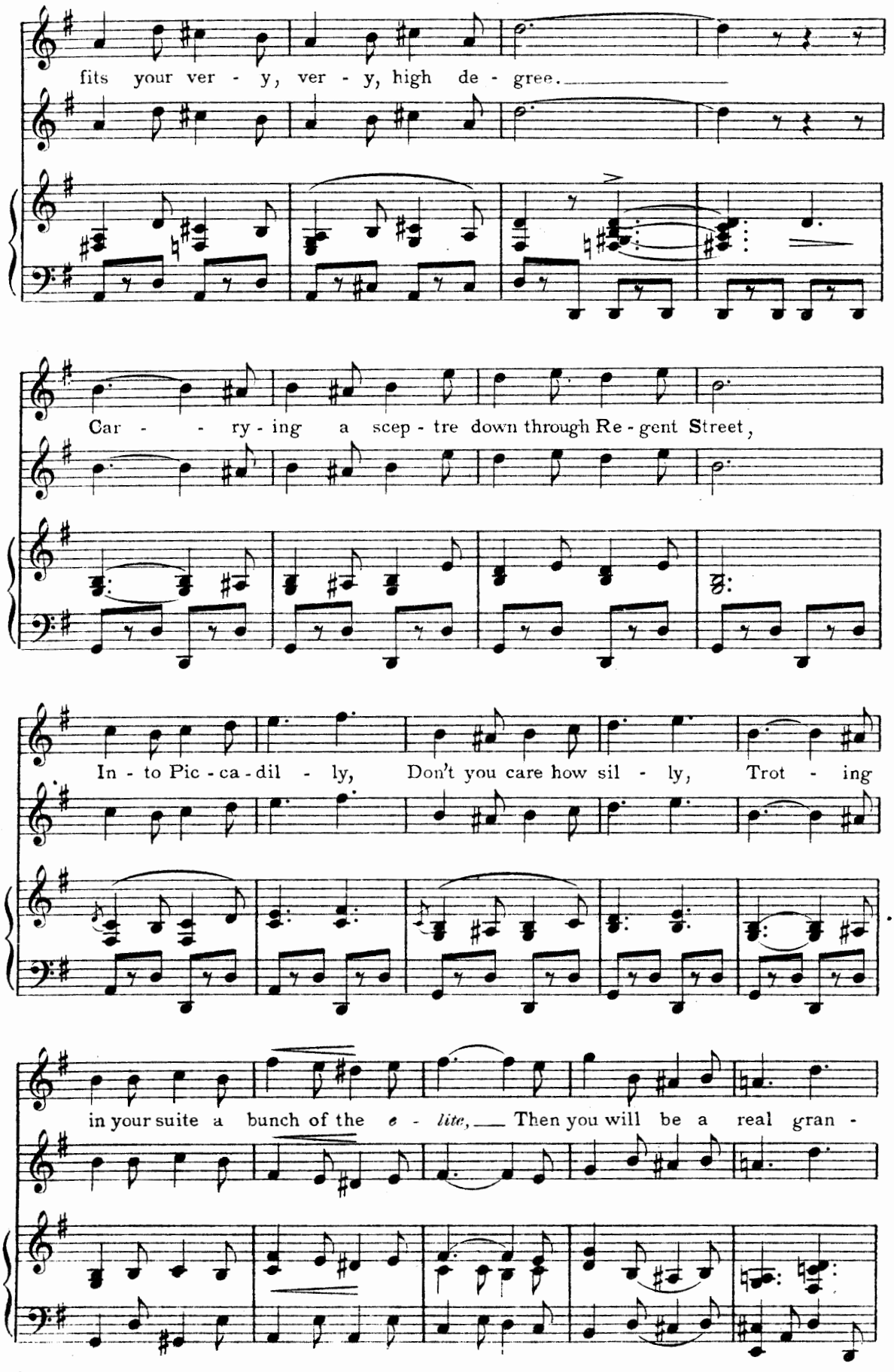

bunch of the *e lite*___ Then you will be a real gran - dee.___
JACK
___ The choir will croon a nig-ger-y tune, When An-nabelle has chang'd her name, And marries the
p
Duke In sword and per- uke And joins the *crême de la la crême*, A house they will
have in Gros-venor Square, It's al-most too much for me to bear, And lackeys a

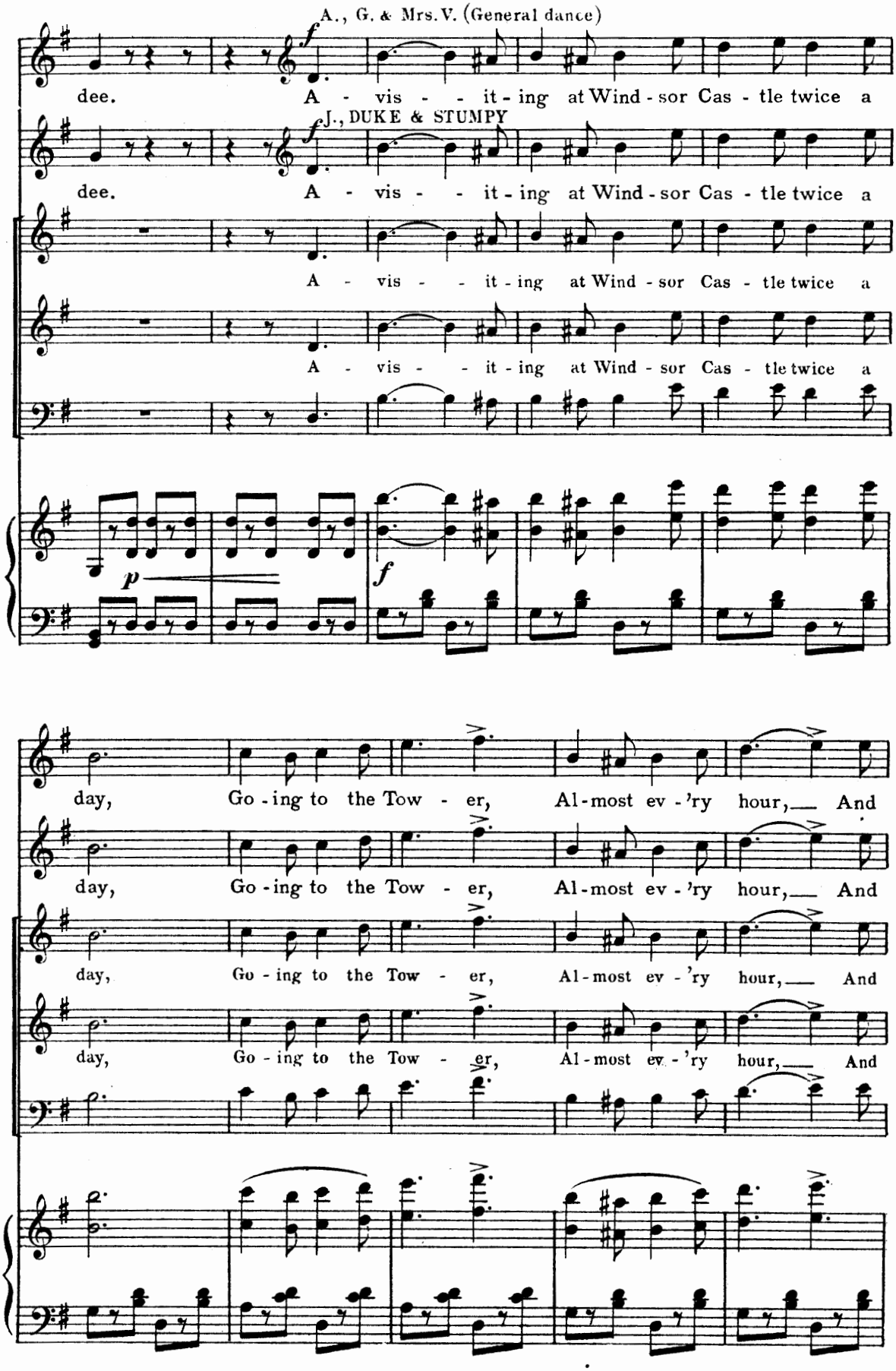

ANNA
JACK
score May-be twenty four All dressed in knee pants and pow-der'd hair.
THE DUKE
My friend I im-
p
ANNA
Pray say noth-ing more,
GERALDINE
Sing hur-rah, and hur-rah hur-ray
JACK
plore,
CHORUS
Long live these
Long live these

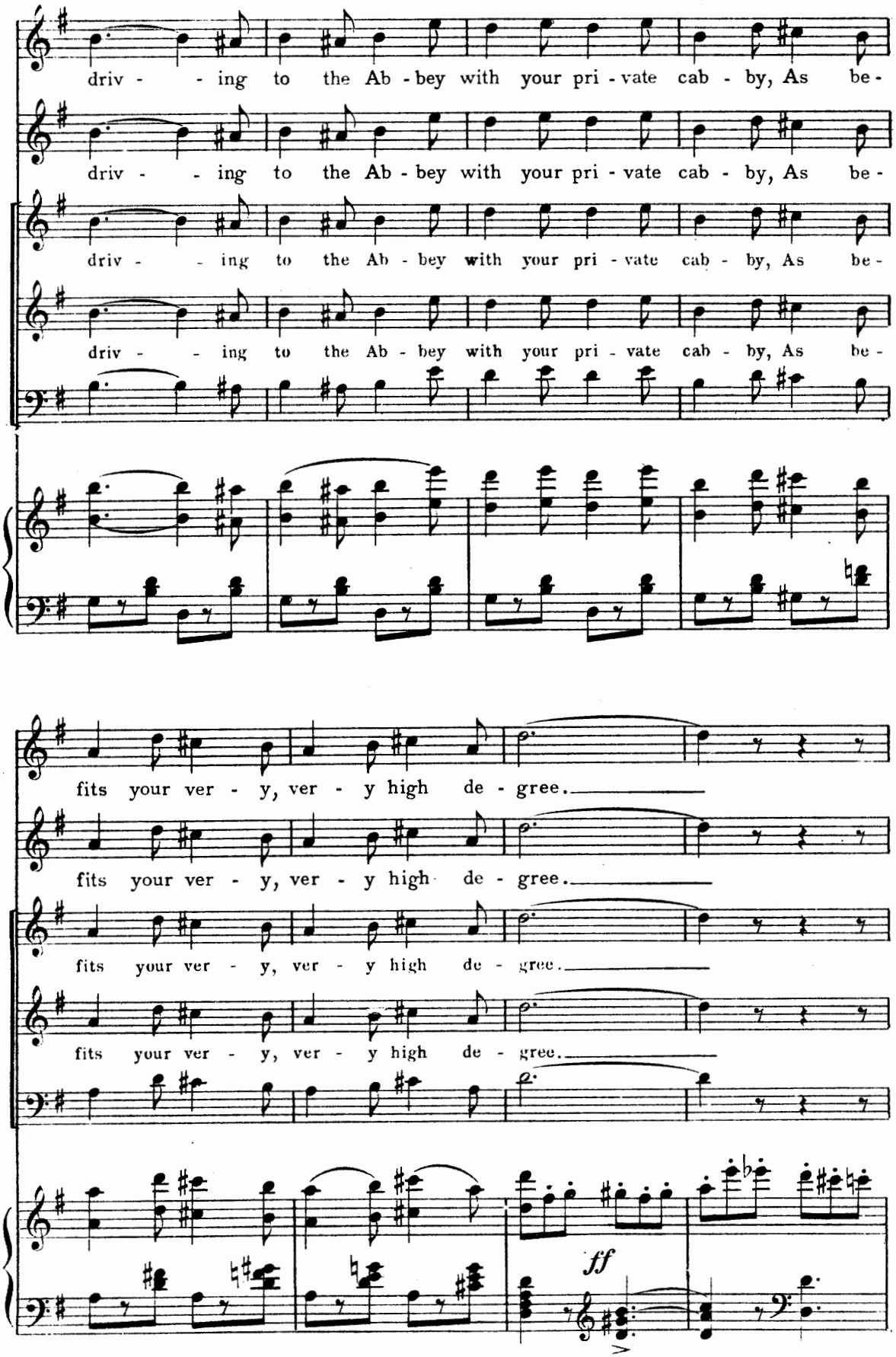

And for my part you may add one more day, With a ti -
peers One hun-dred years.
peers One hun-dred years.
ANNA
dim.
ray. Ah with a ti -
GERALDINE
dim.
ray. Ah with a ti -
Mrs. V.
dim.
ray. Ah with a ti -
JACK
a - ra ra ra ra ra ra ra ra ra ra ra ray.
DUKE
dim.
ray. Ah with a ti -
STUMPY
dim.
ray. Ah with a ti -
dim.
ray. Ah with a ti -
dim.
ray. Ah with a ti -
dim.
dim.


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.
dolce

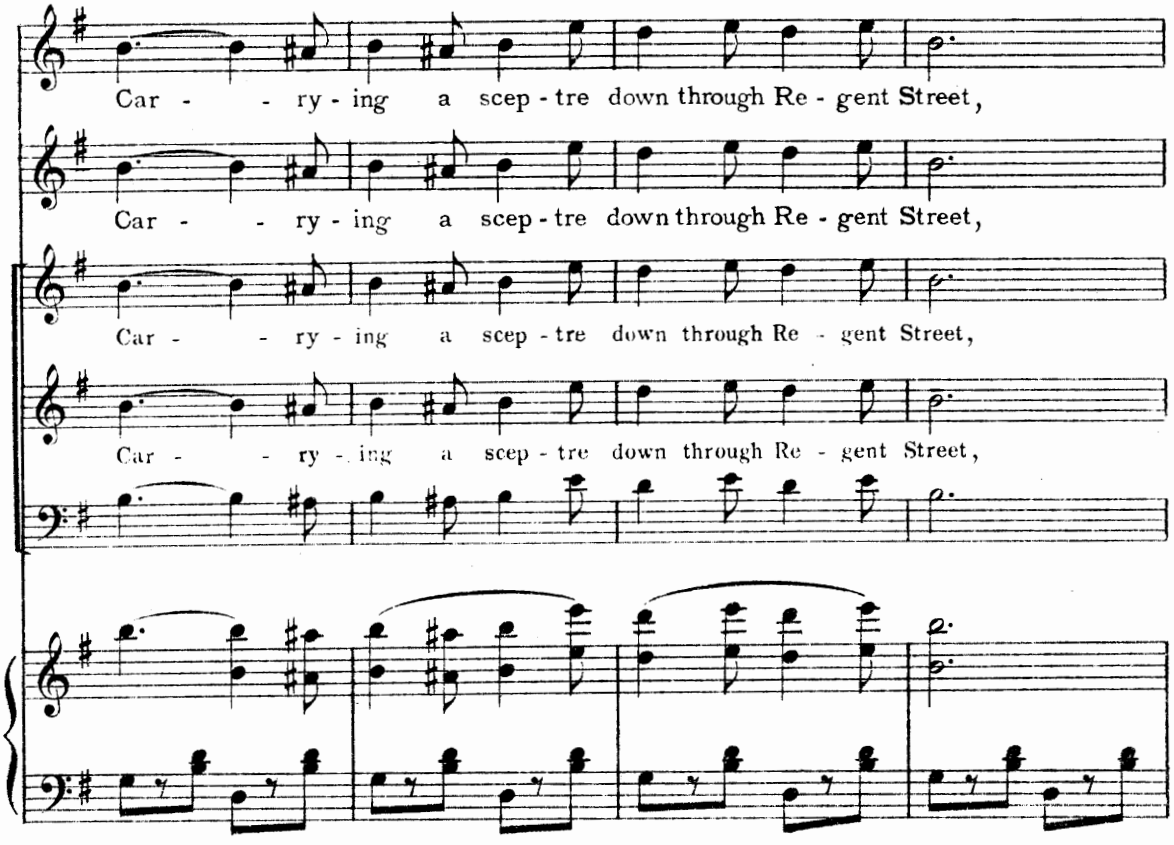

vis - - it - ing at Wind - sor Cas - tle twice a day,
Go - ing to the Tow - er, Al - most ev - 'ry hour; And
driv - - ing to the Ab - bey With your pri - vate cab - by, As be-


fits your ver - y, ver - y, high de - gree.
Car - - - ry - ing a scep - tre down through Re - gent Street,
In - to Pic - ca - dil - ly, Don't you care how sil - ly, Trot - ing
in your suite a bunch of the *e - lite,* Then you will be a real gran -

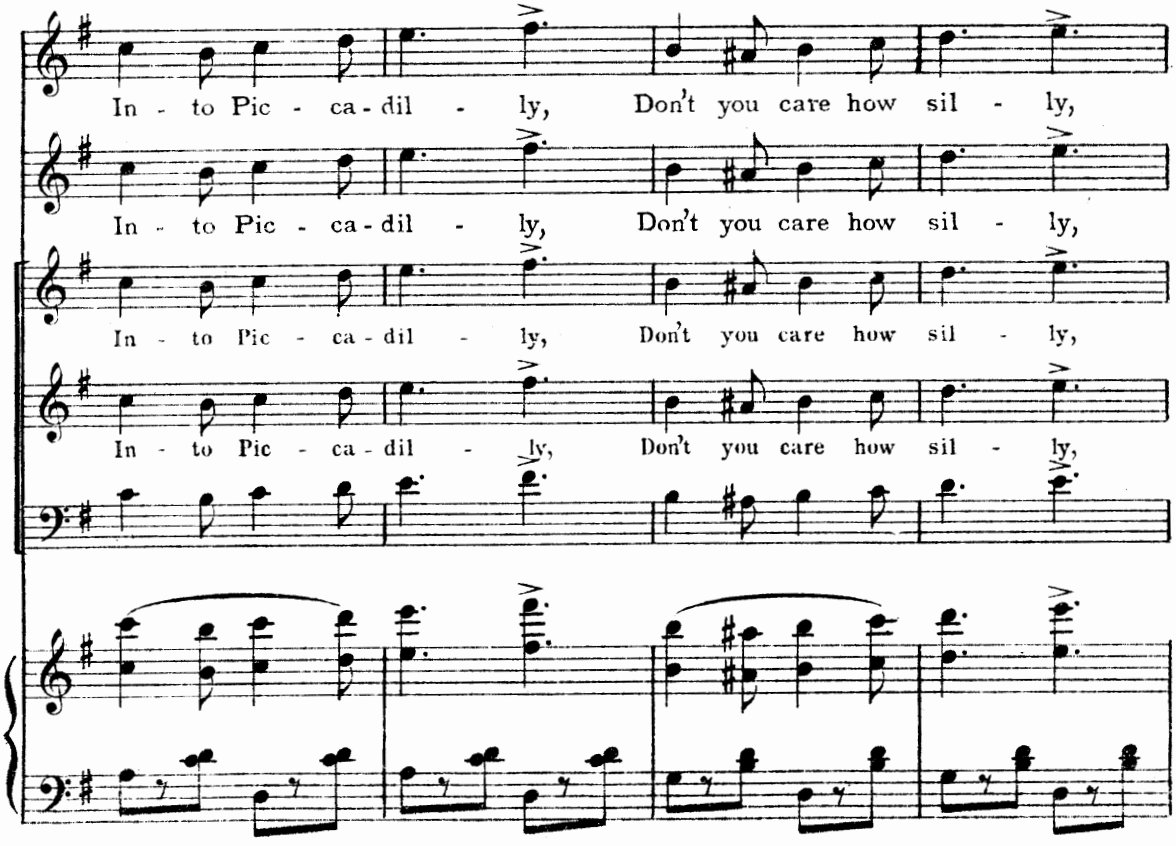

A., G. & Mrs. V. (General dance)
J., DUKE & STUMPY
dee. A - vis - - it - ing at Wind - sor Cas - tle twice a
A - vis - - it - ing at Wind - sor Cas - tle twice a
A - vis - - it - ing at Wind - sor Cas - tle twice a
p
f
day, Go - ing to the Tow - er, Al - most ev - 'ry hour, And
day, Go - ing to the Tow - 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

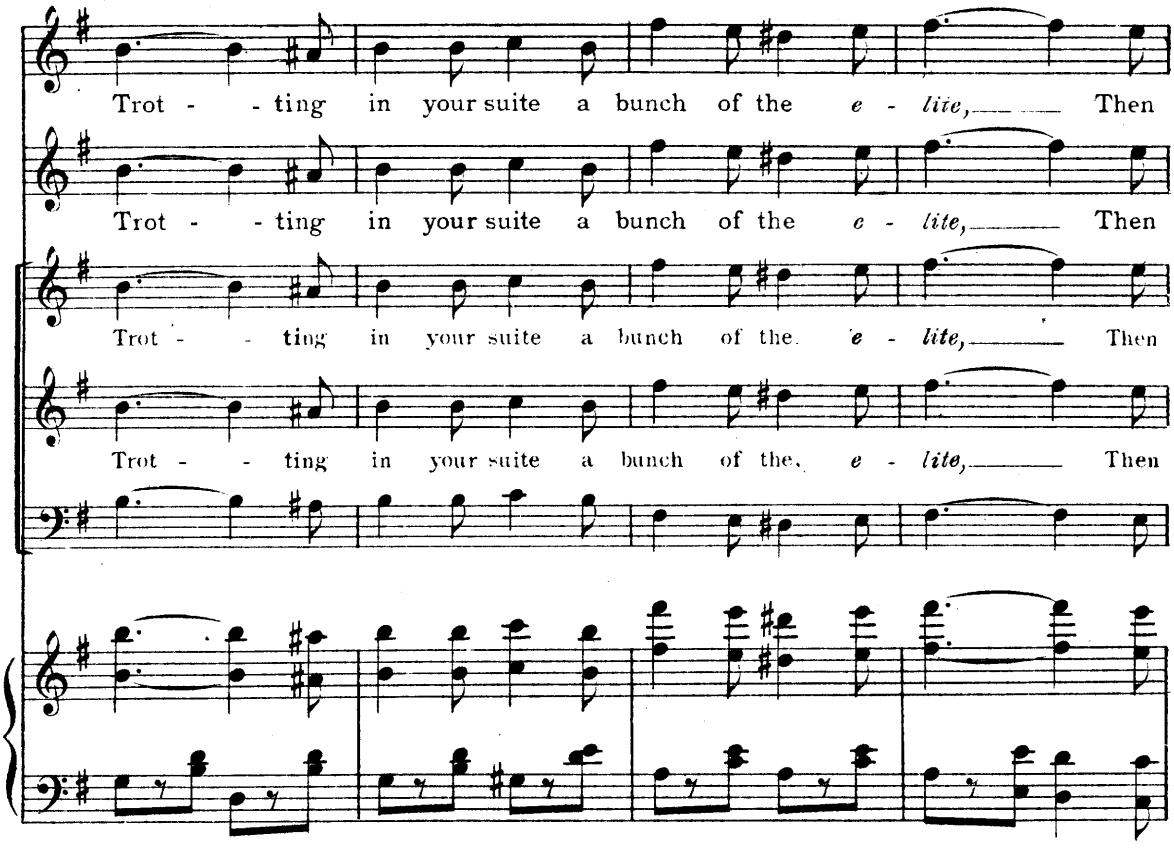
(Enter A. D. T. Messenger boy) Messenger boy: "Telegram for Col. Vandevere." (The Col.



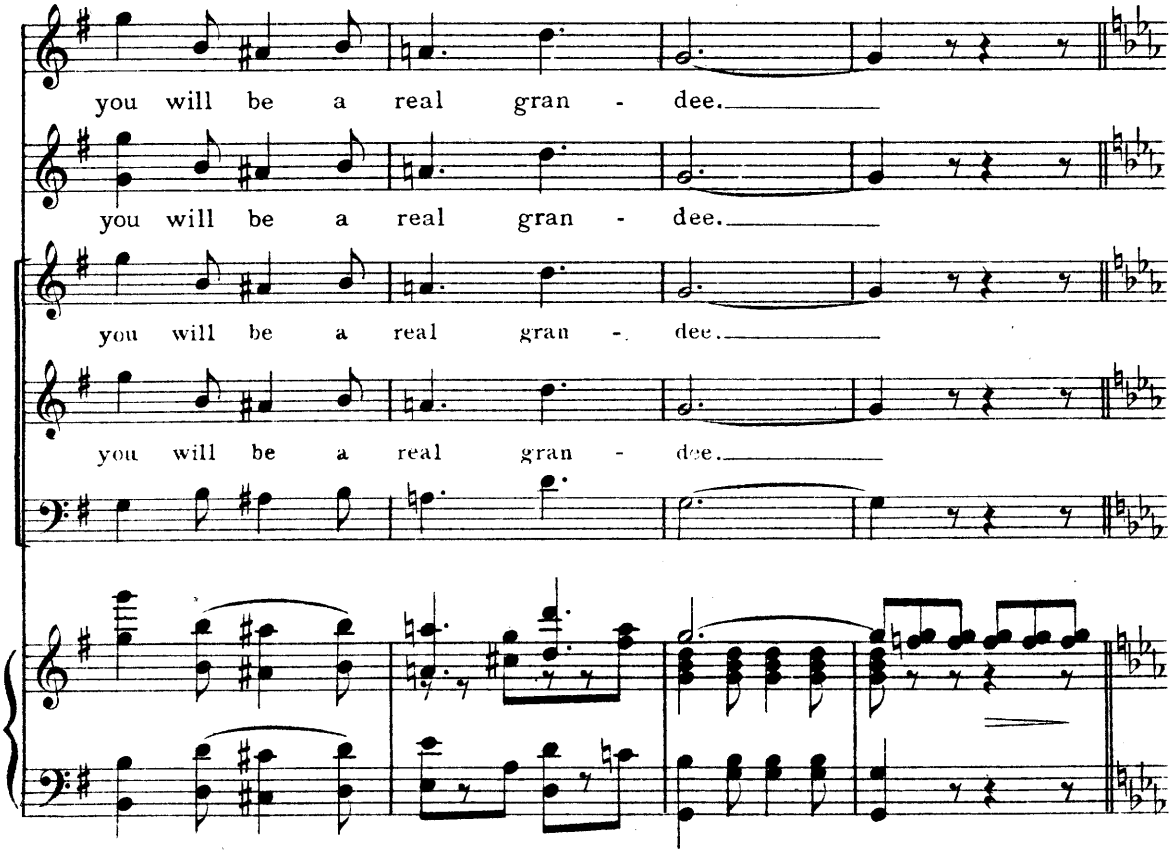
takes telegram and reads; he shows great agitation, goes to Pompton and speaks under strong



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



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



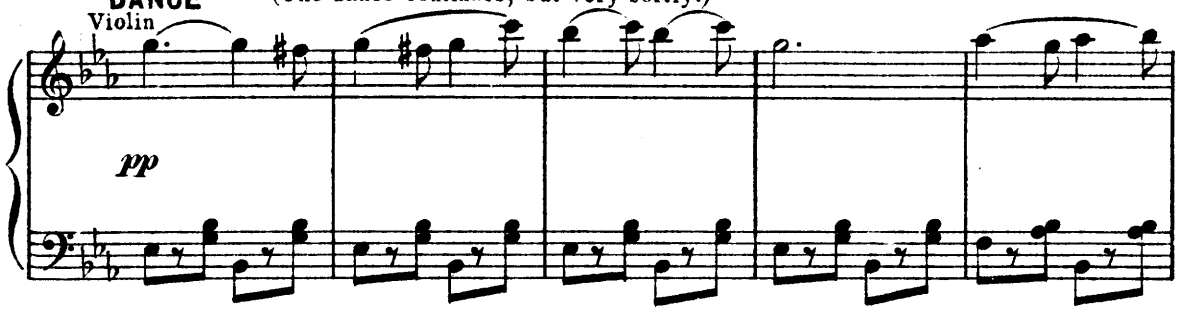
me_ you'll help me out_ a loan?"

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

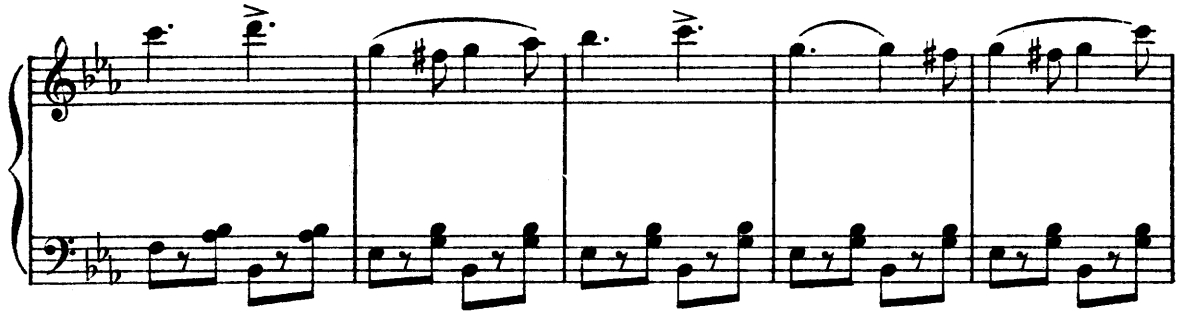
DANCE (The dance continues, but very softly.)

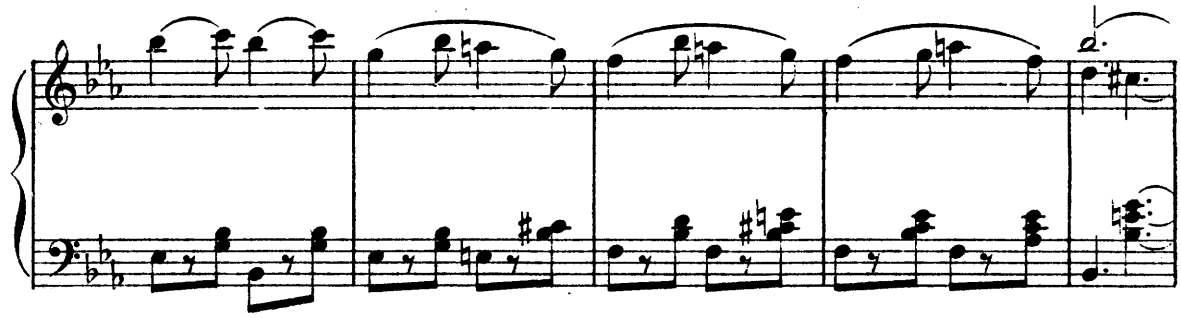
Violin

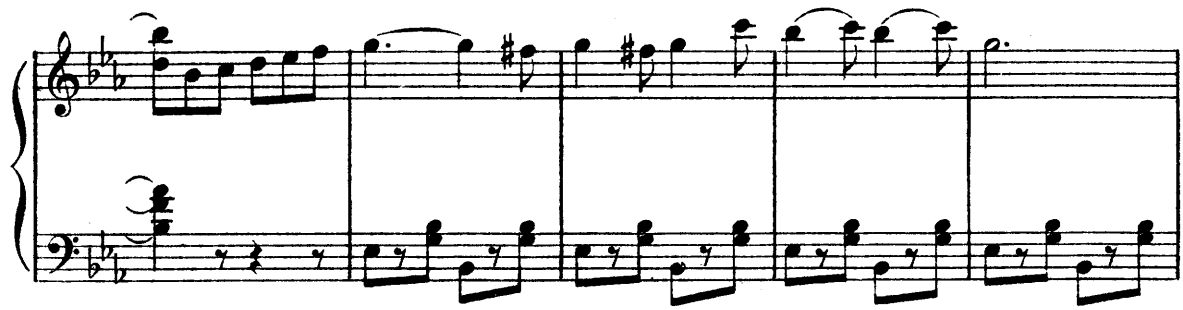
pp

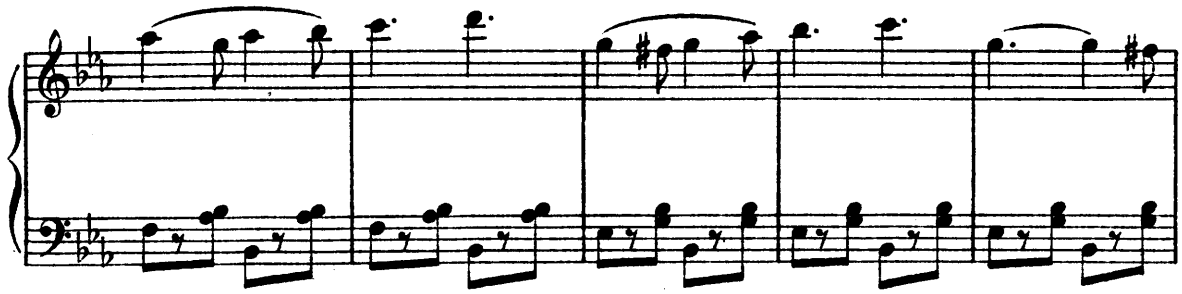


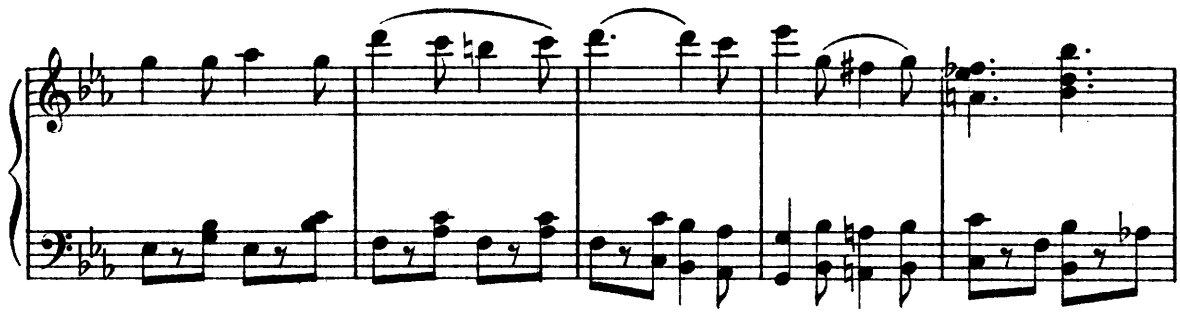
(Col. V. staggers and sinks into chair; Annabelle hastens to him.











(Dance stops suddenly)

ANNABELLE. "What is it, father?"

(Gawkin listens

Violin

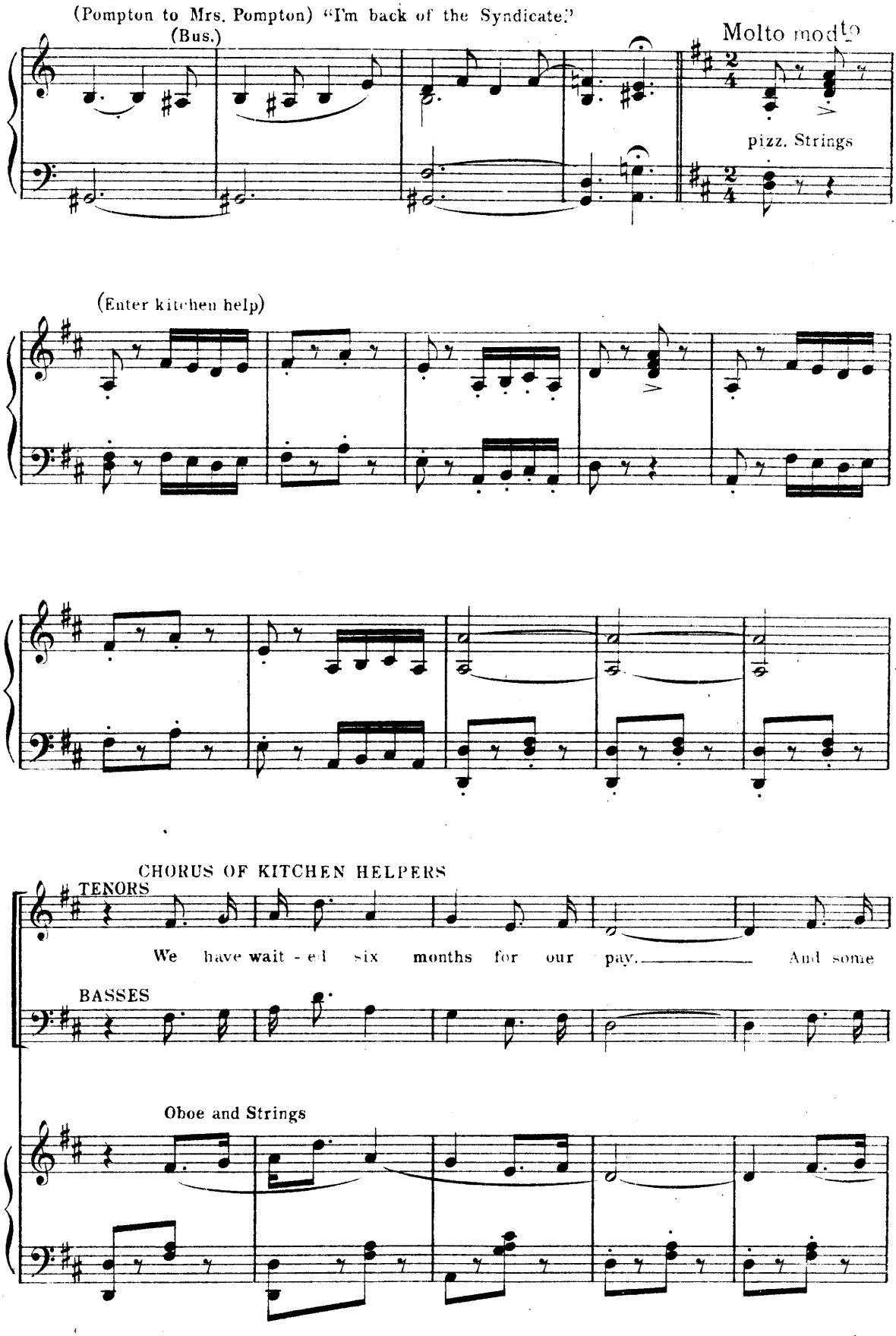
ff Full Orchestra

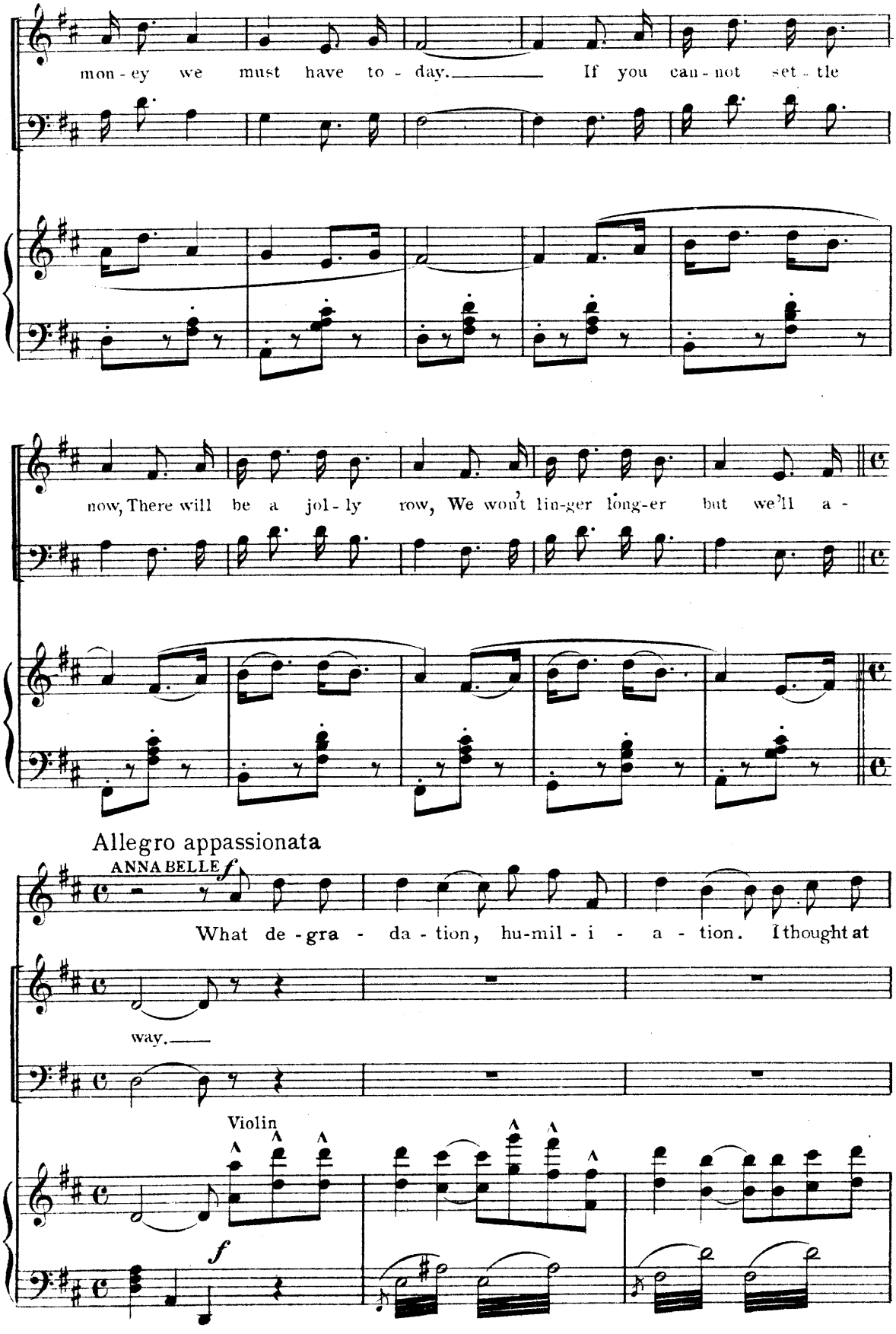
sf

pp lento

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
ANNA BELLE
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 sor - row, There comes a

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

ANNA

mor - row, And fa-ther's star will rise, his star will rise a -

GER.

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

Mrs. V. *ff*

My hus-band's star will rise, his star will rise a -

JACK *ff*

Her fa-ther'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*

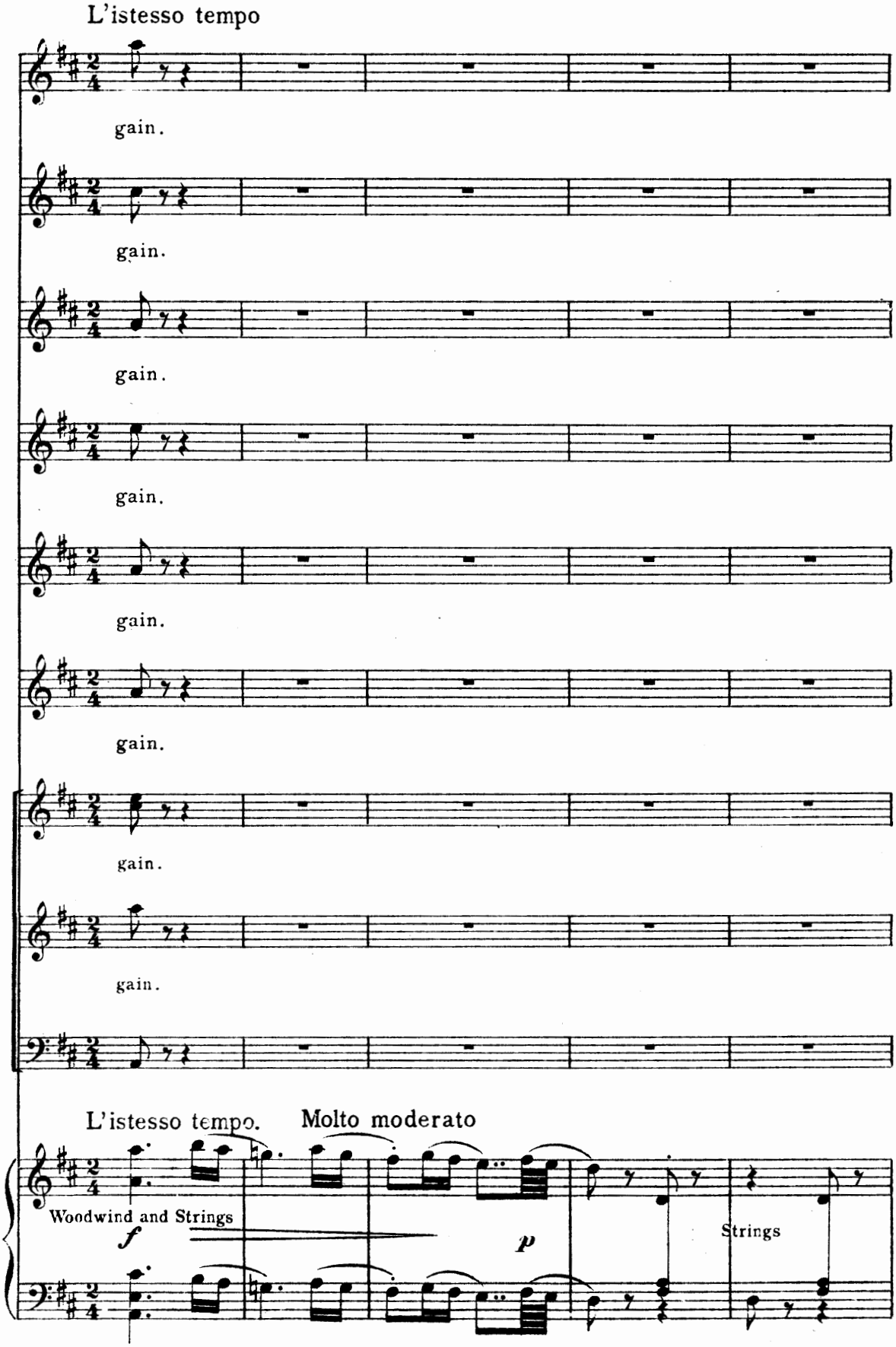
Her fa-ther's star will rise, his star will rise a -

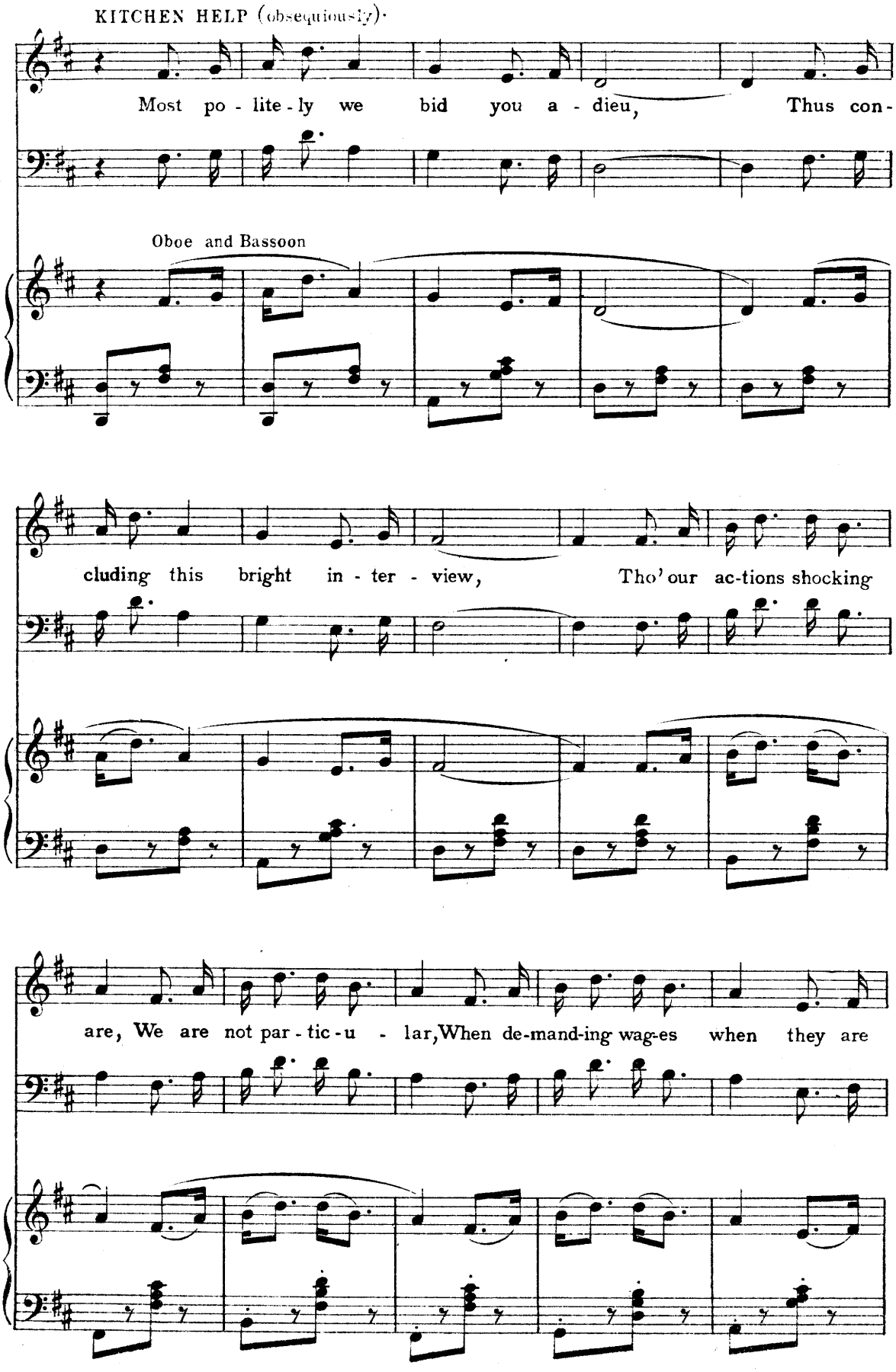
BASS *ff*

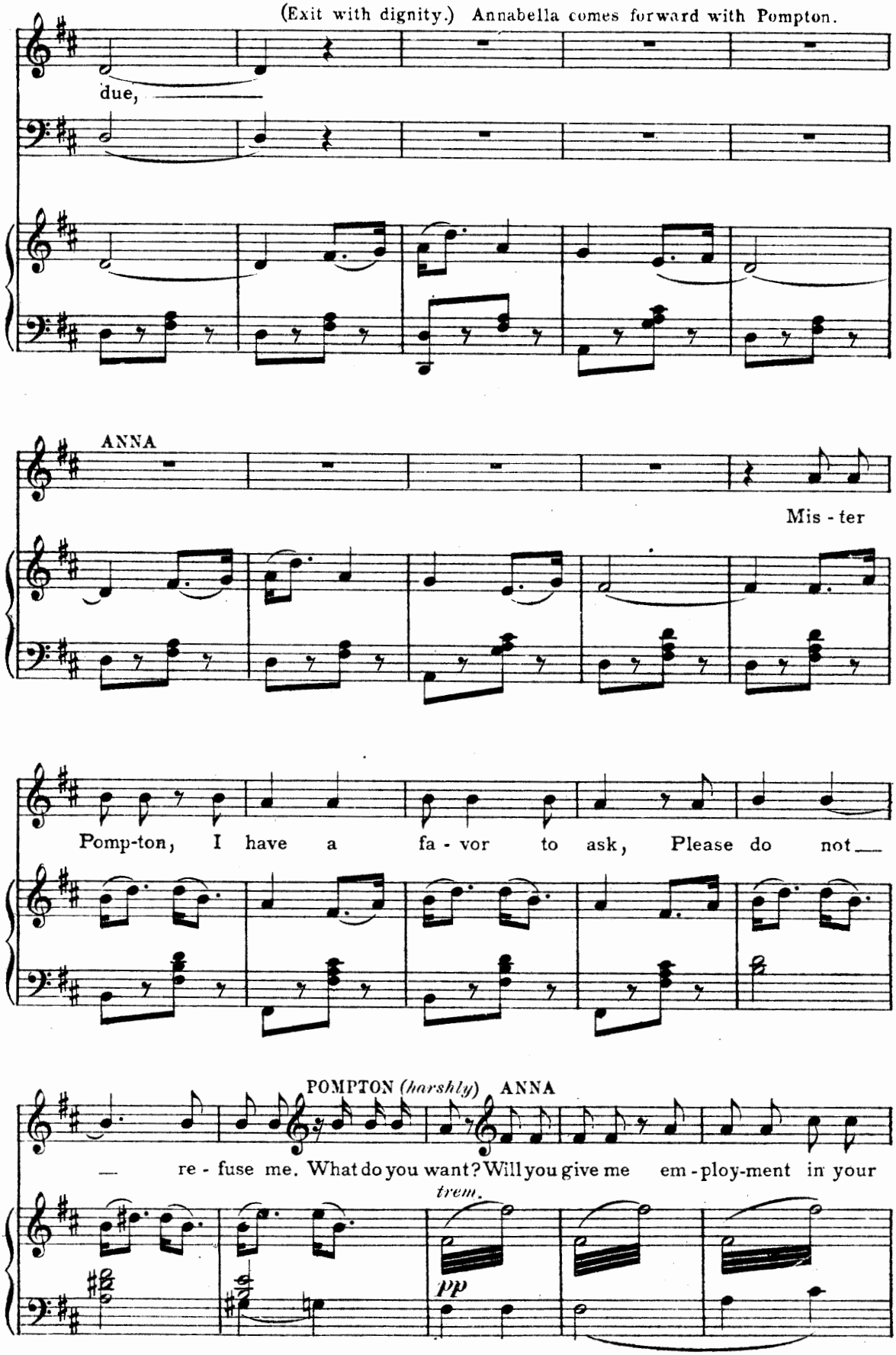
CHORUS

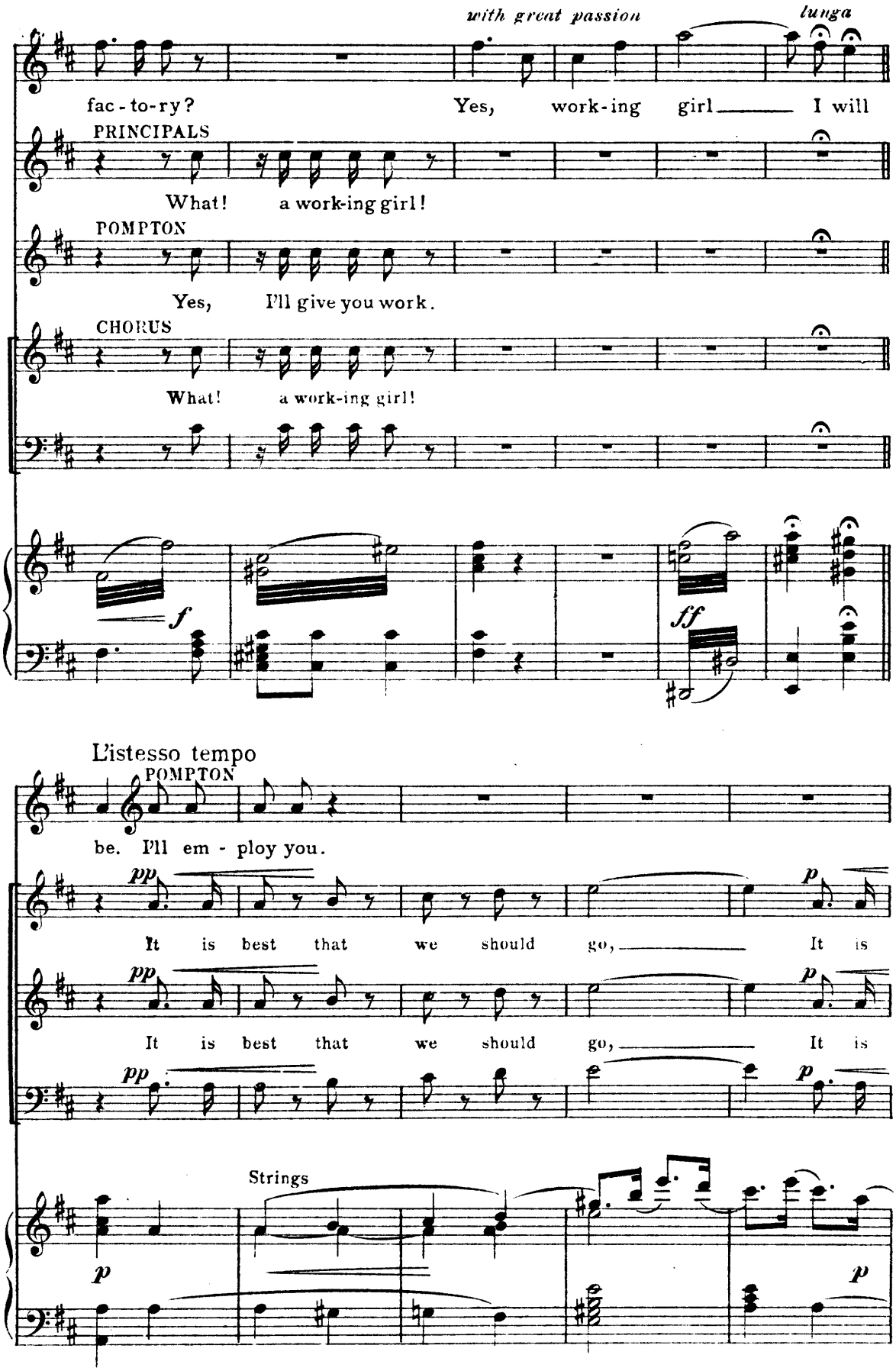
fff Cornets added

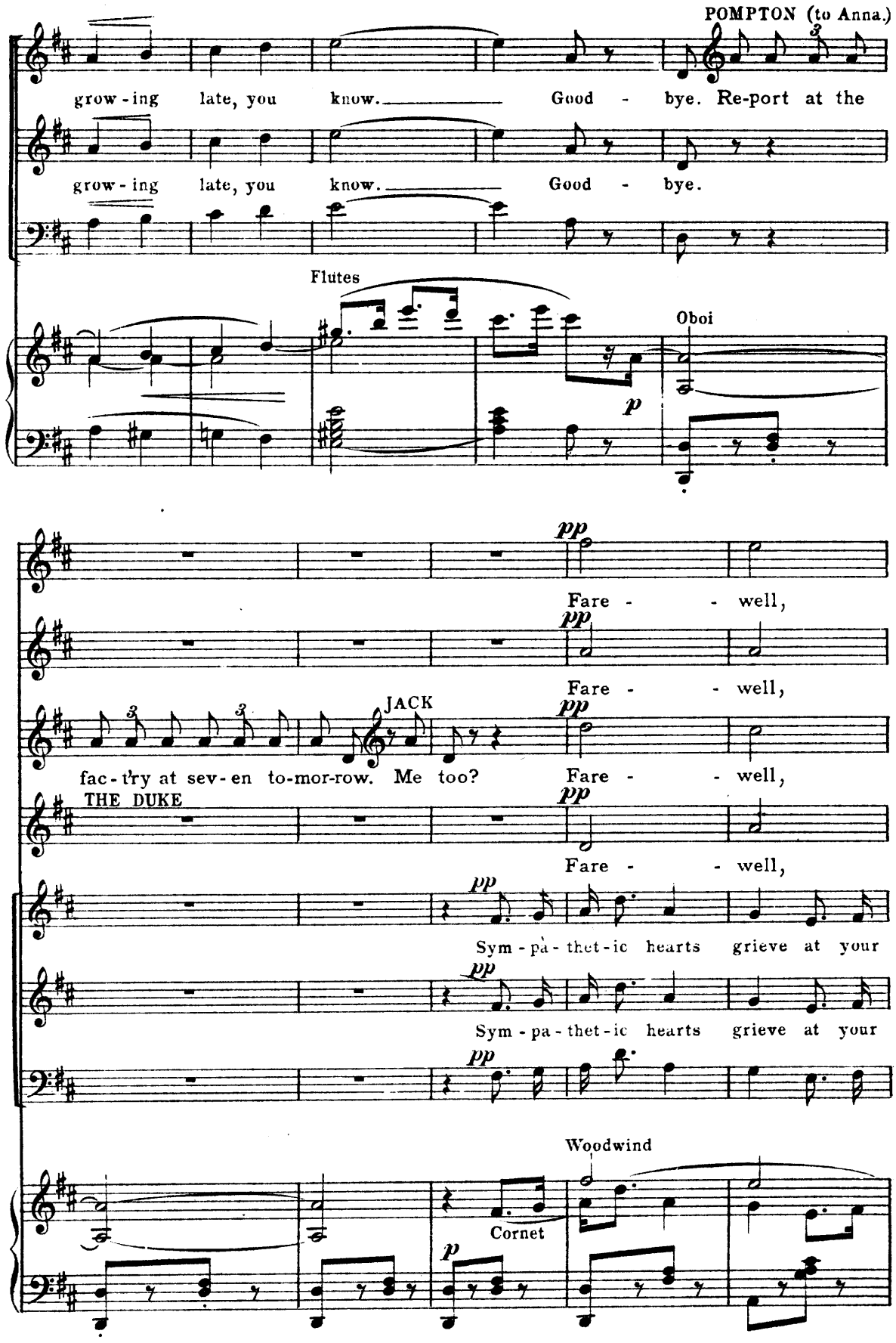
Ped. *

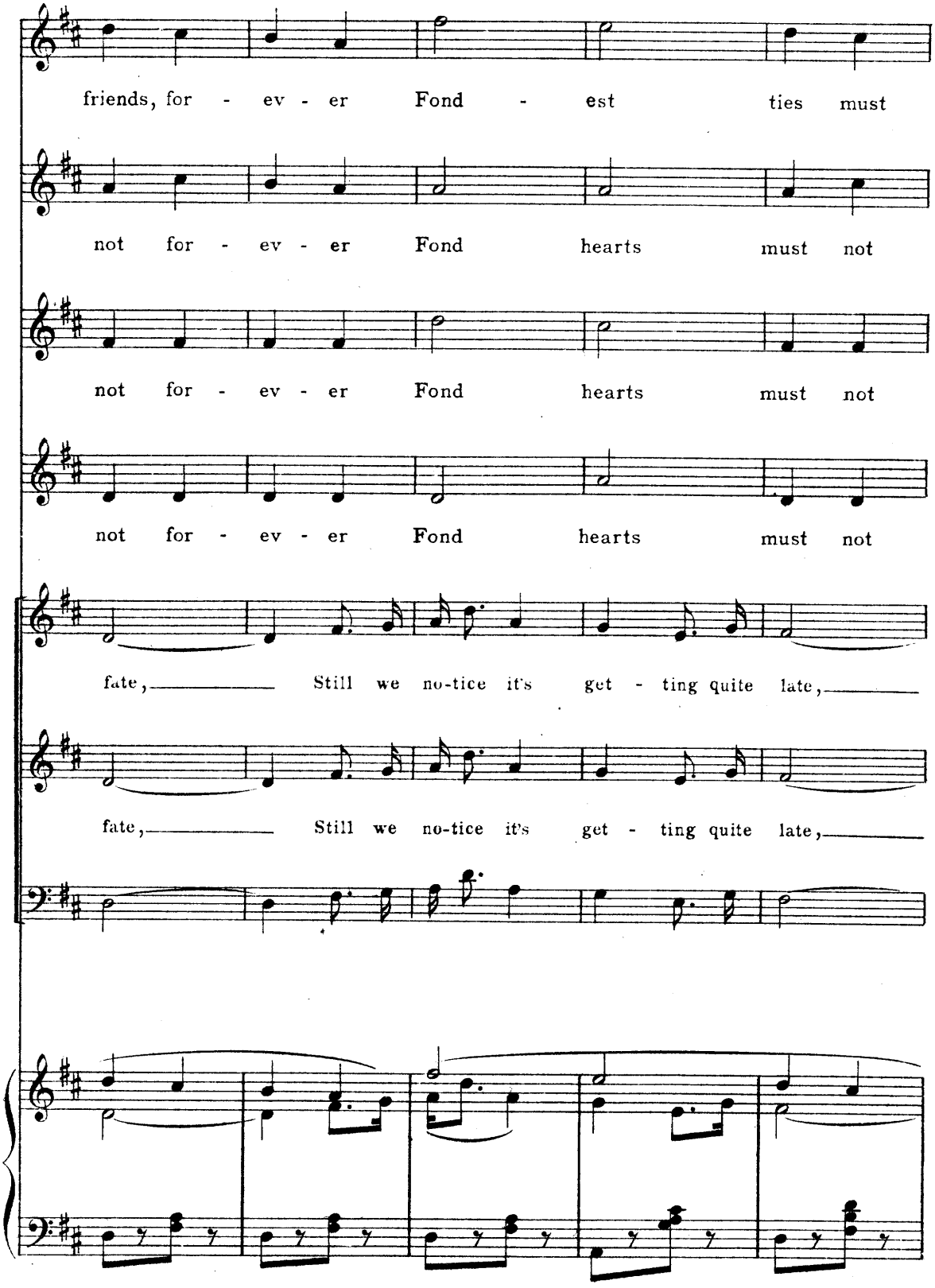

L'istesso tempo
gain.
gain.
gain.
gain.
gain.
gain.
gain.
gain.
L'istesso tempo.
Molto moderato
Woodwind and Strings
f
p
Strings

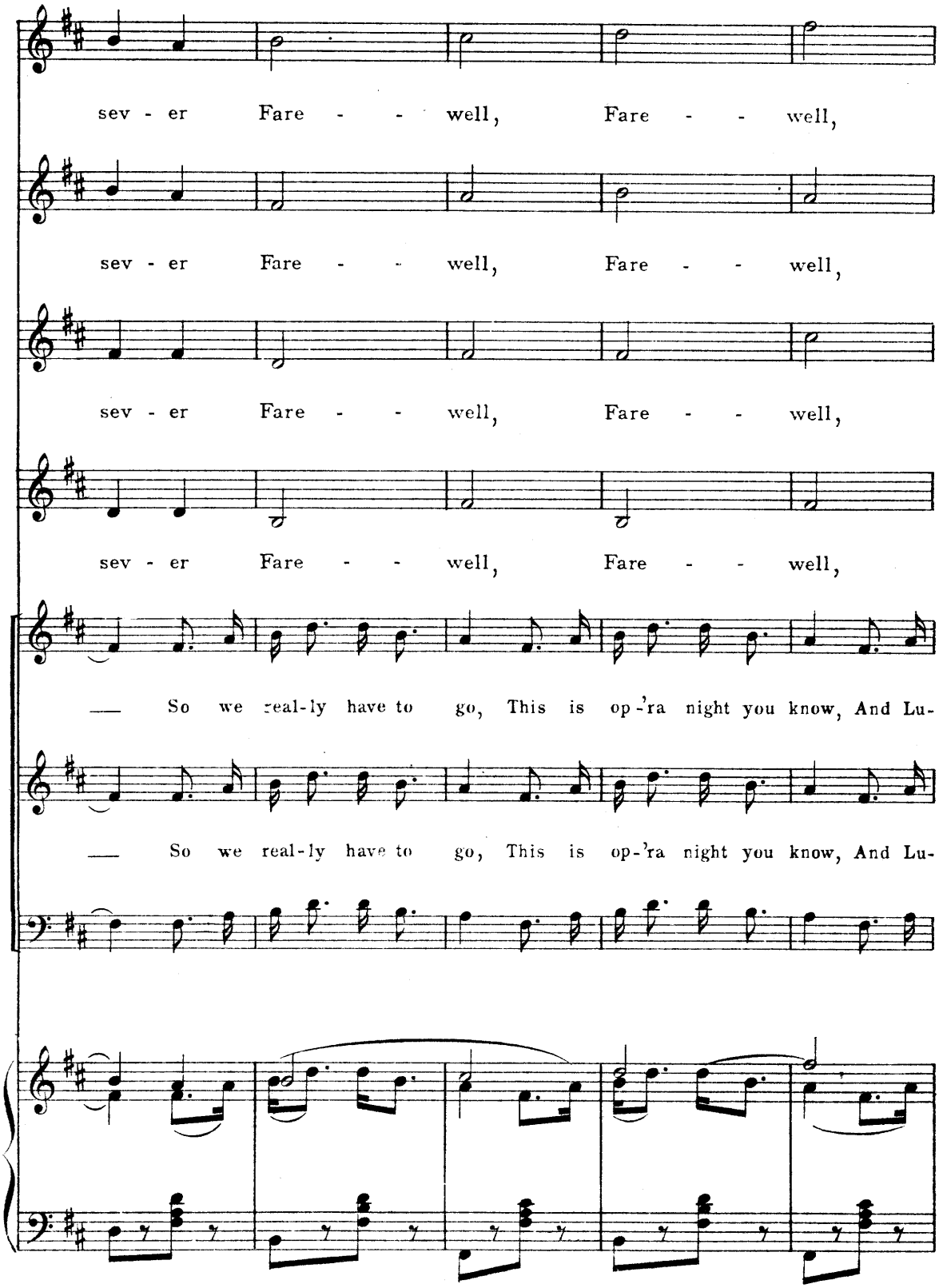

KITCHEN HELP (obsequiously).
Most po - lite - ly we bid you a - dieu, Thus con-
Oboe and Bassoon
cluding this bright in - ter - view, Tho' our ac-tions shocking
are, We are not par - tic - u - lar, When de-mand-ing wag-es when they are

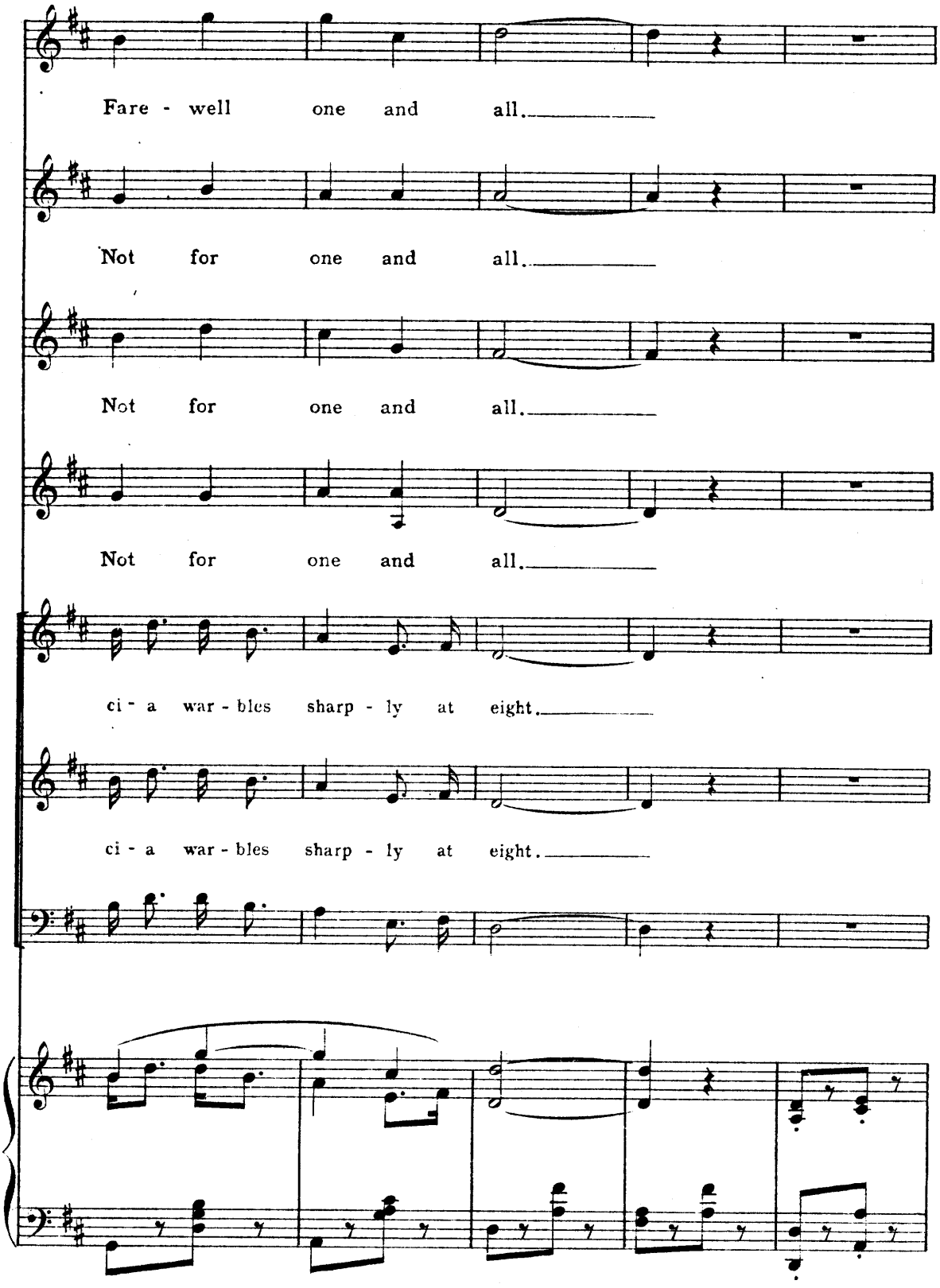

(Exit with dignity.) Annabella comes forward with Pompton.
due,
ANNA
Mis - ter
Pomp-ton, I have a fa - vor to ask, Please do not
POMPTON (harshly)
ANNA
re - fuse me. What do you want? Will you give me em - ploy-ment in your
trem.
pp

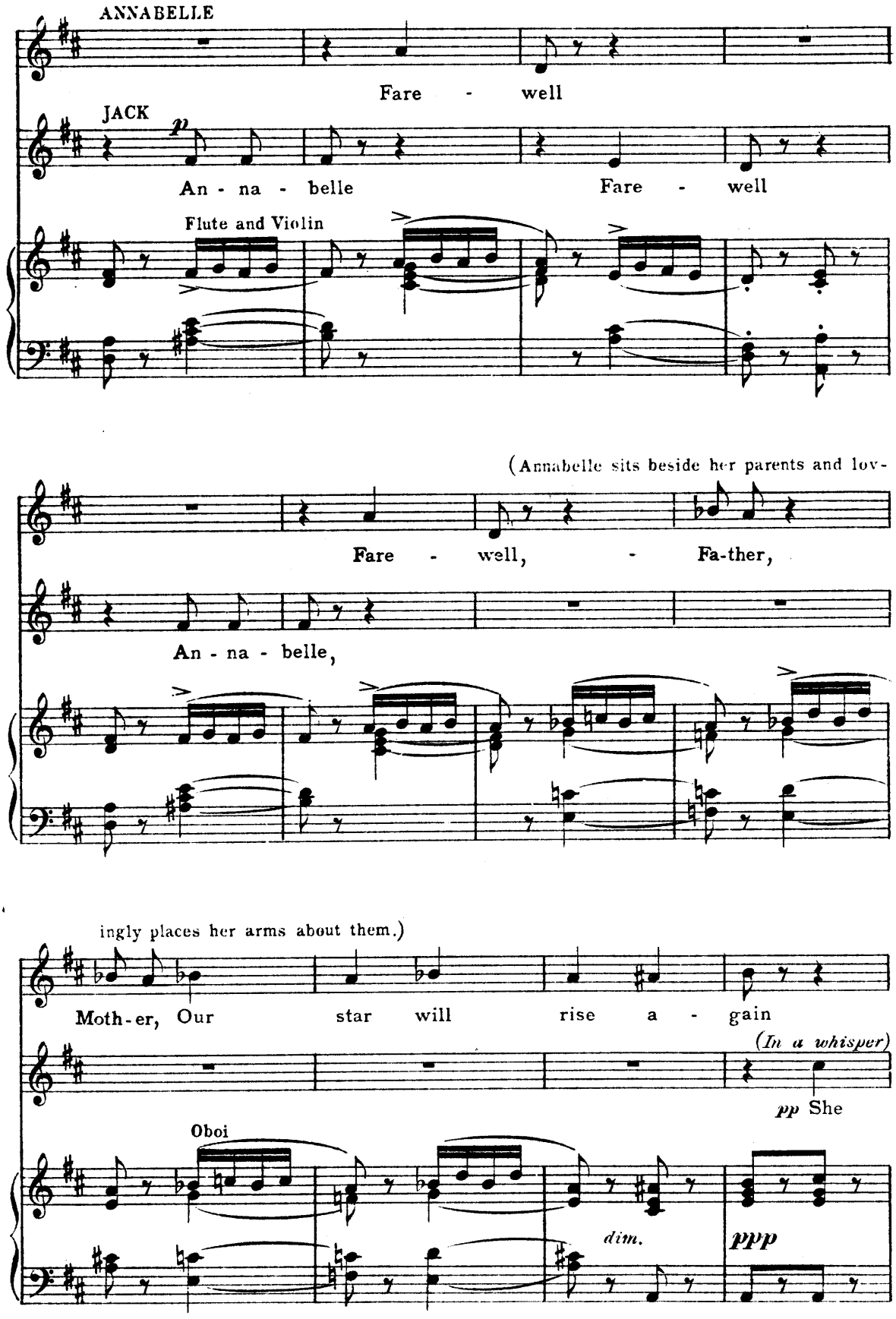

with great passion
lunga
fac-to-ry?
Yes, work-ing girl I will
PRINCIPALS
What! a work-ing girl!
POMPTON
Yes, I'll give you work.
CHORUS
What! a work-ing girl!
f
ff
L'istesso tempo
POMPTON
be. I'll em - ploy you.
pp
p
It is best that we should go, It is
pp
p
It is best that we should go, It is
pp
p
Strings
p
p

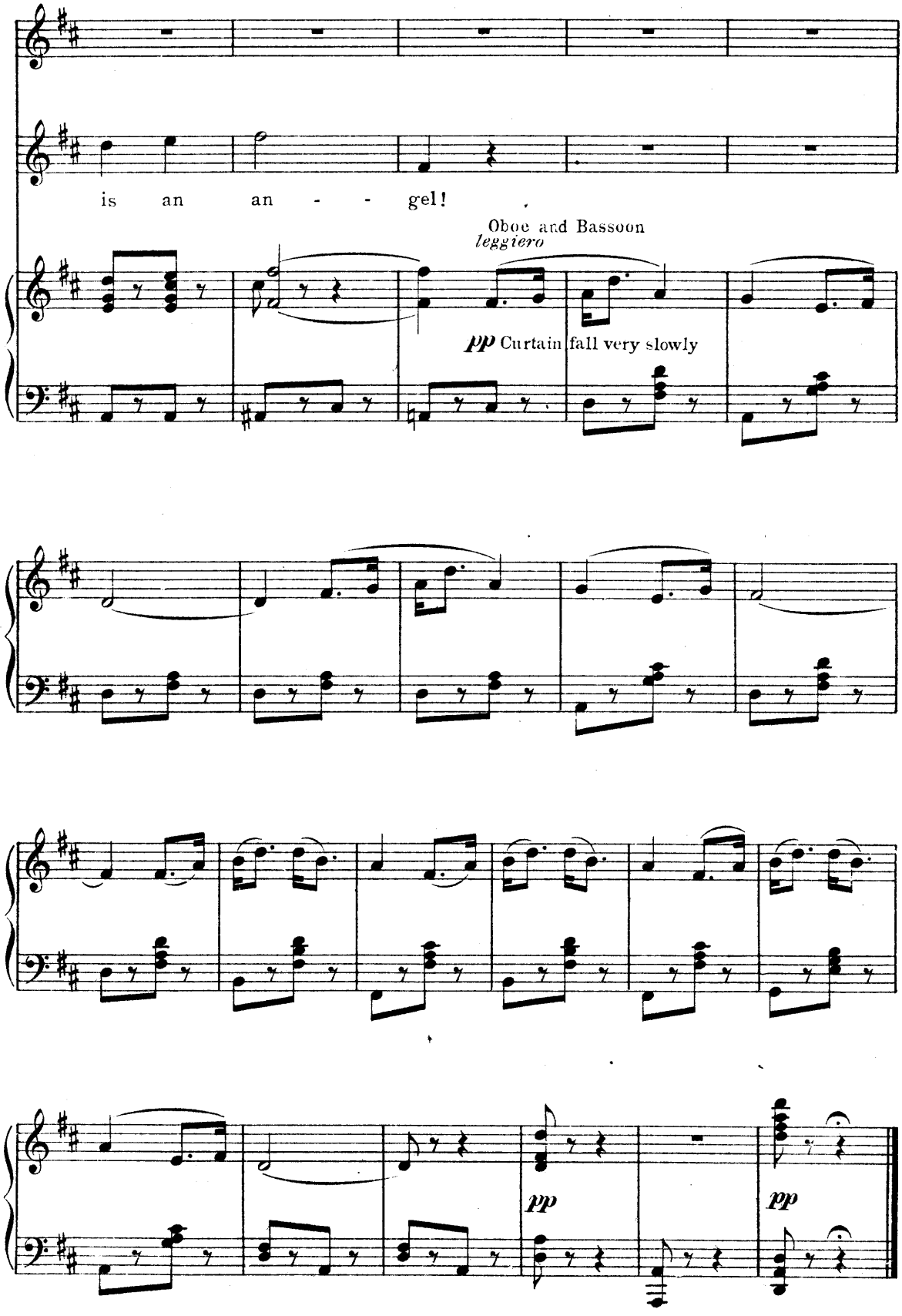

POMPTON (to Anna.)
grow - ing late, you know. Good - bye. Re-port at the
grow - ing late, you know. Good - bye.
Flutes
Oboi
p
pp
Fare - - well,
Fare - - well,
JACK
fac - t'ry at sev - en to-mor-row. Me too?
Fare - - well,
THE DUKE
Fare - - well,
Sym - pa - thet - ic hearts grieve at your
Sym - pa - thet - ic hearts grieve at your
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
p
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
pp
pp

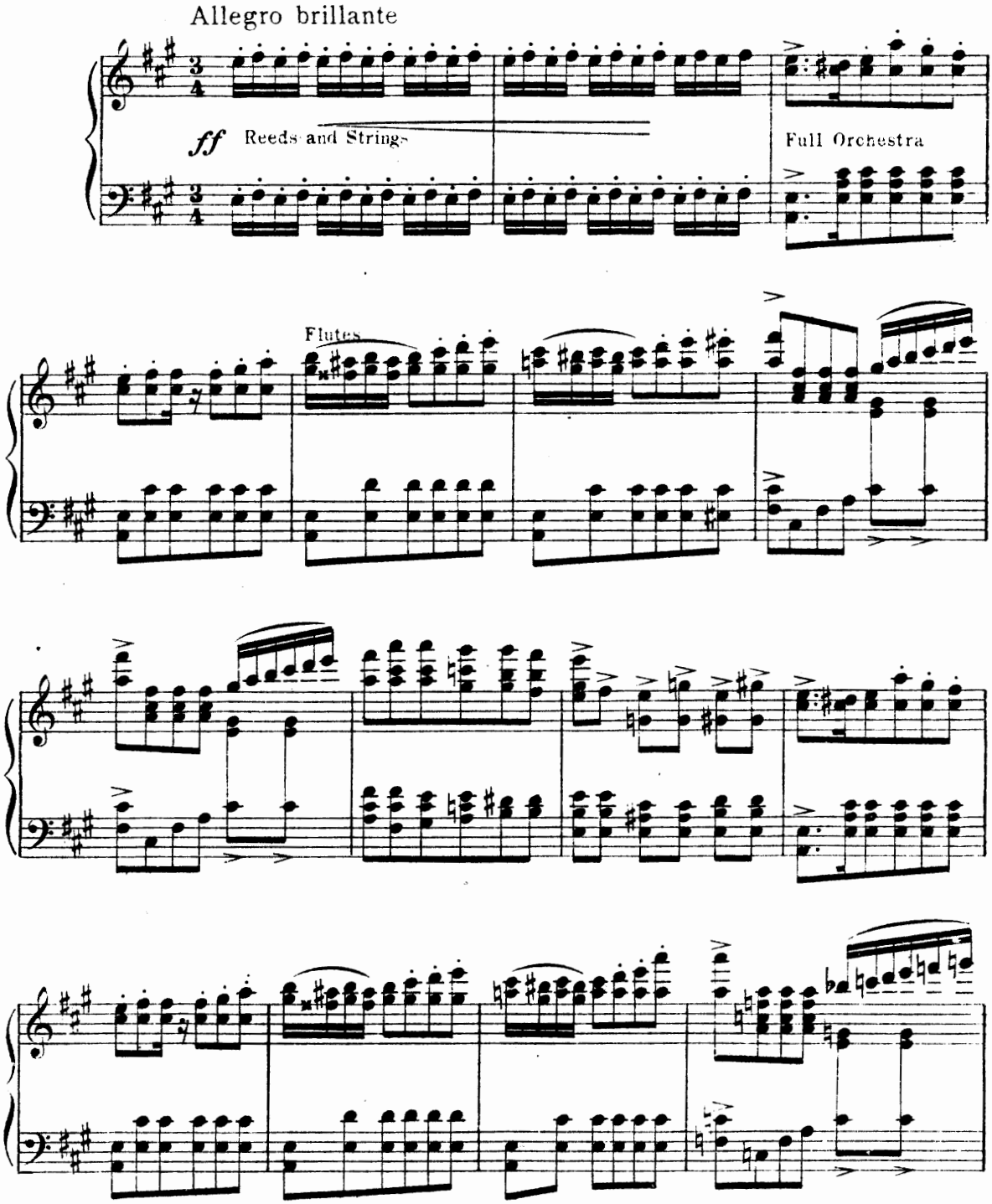
END OF ACT I

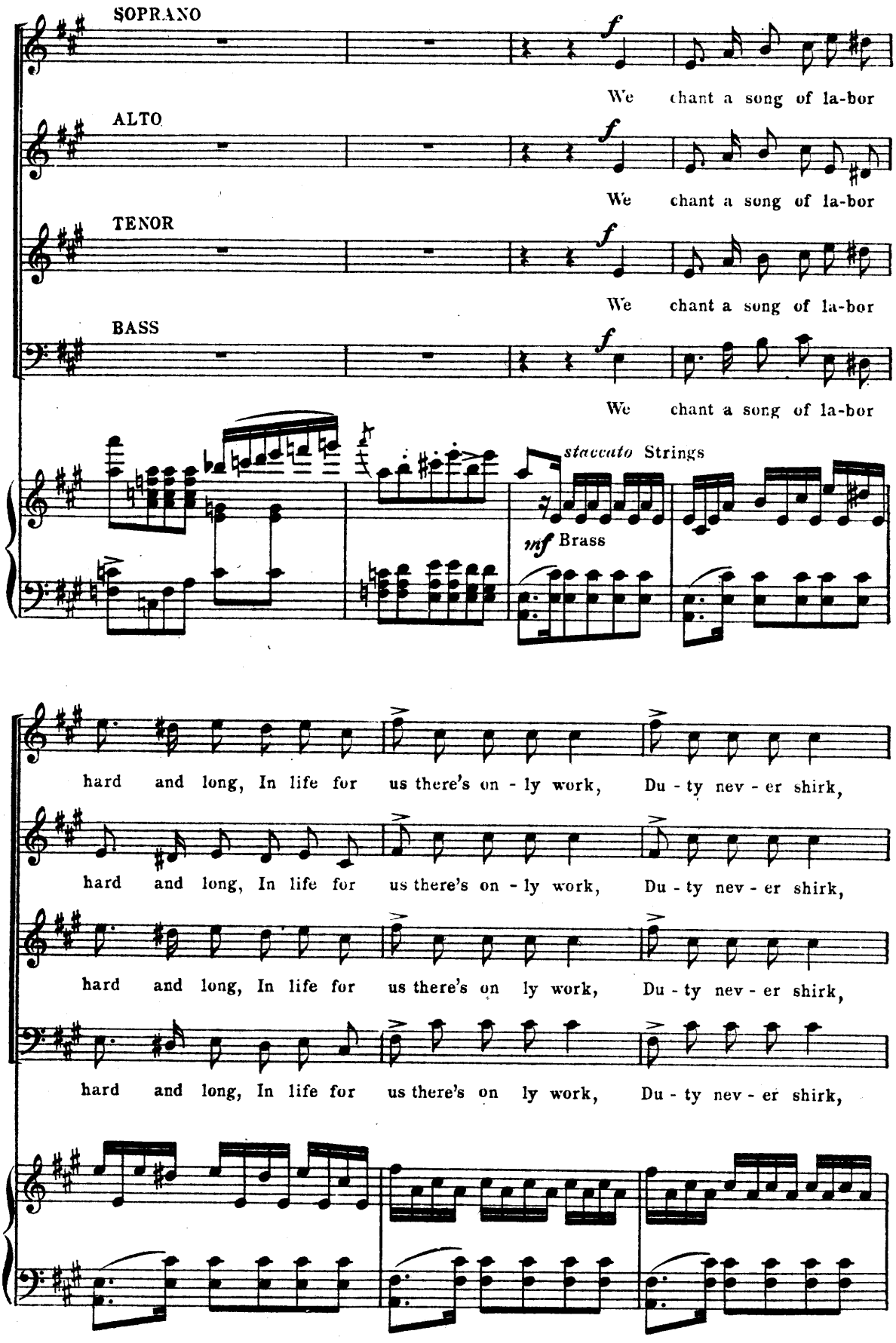
Act II

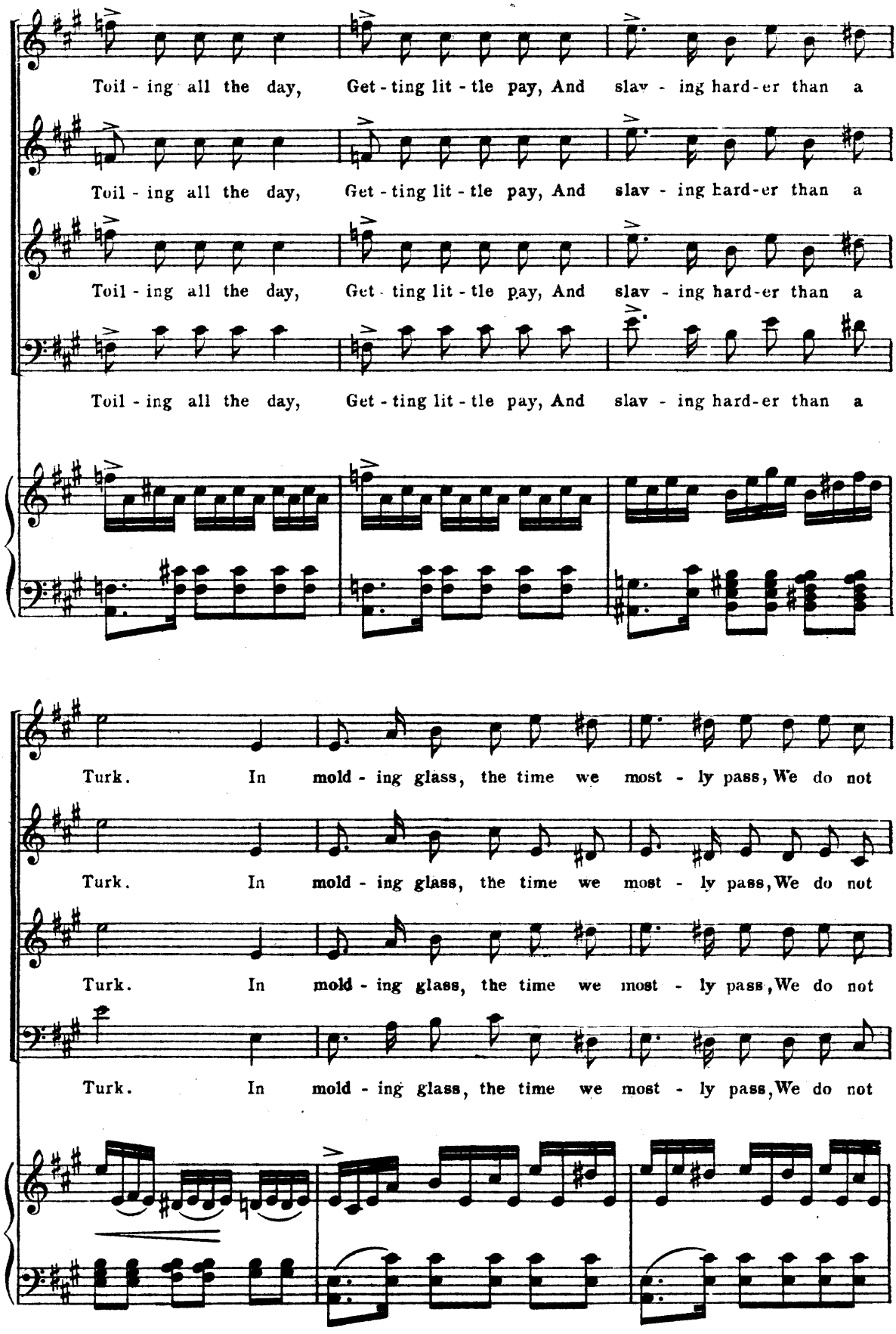
Factory Scene: a) "We chant a song of labor."
b) "My love is a blower."

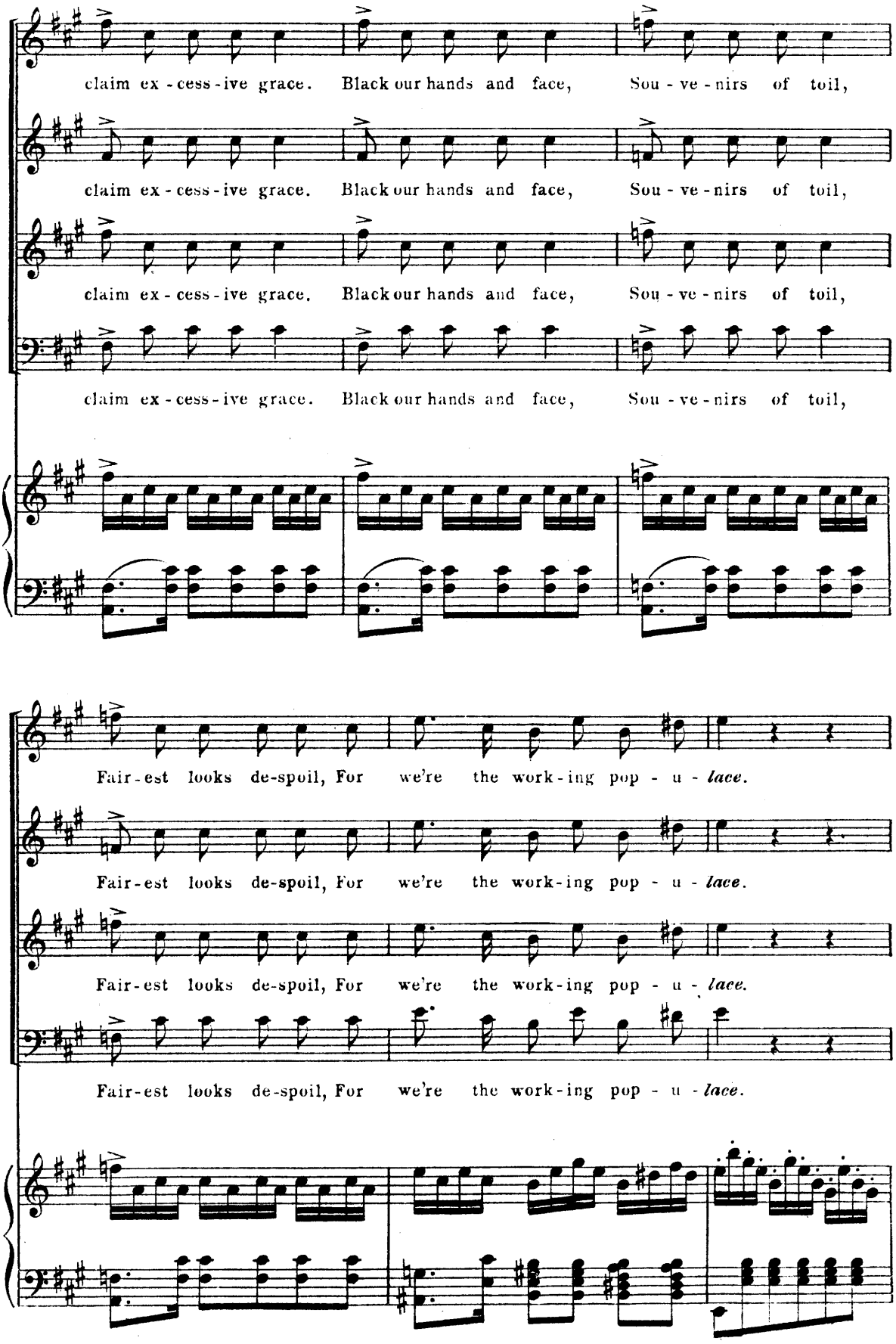
ROSE, STUMPY AND CHORUS

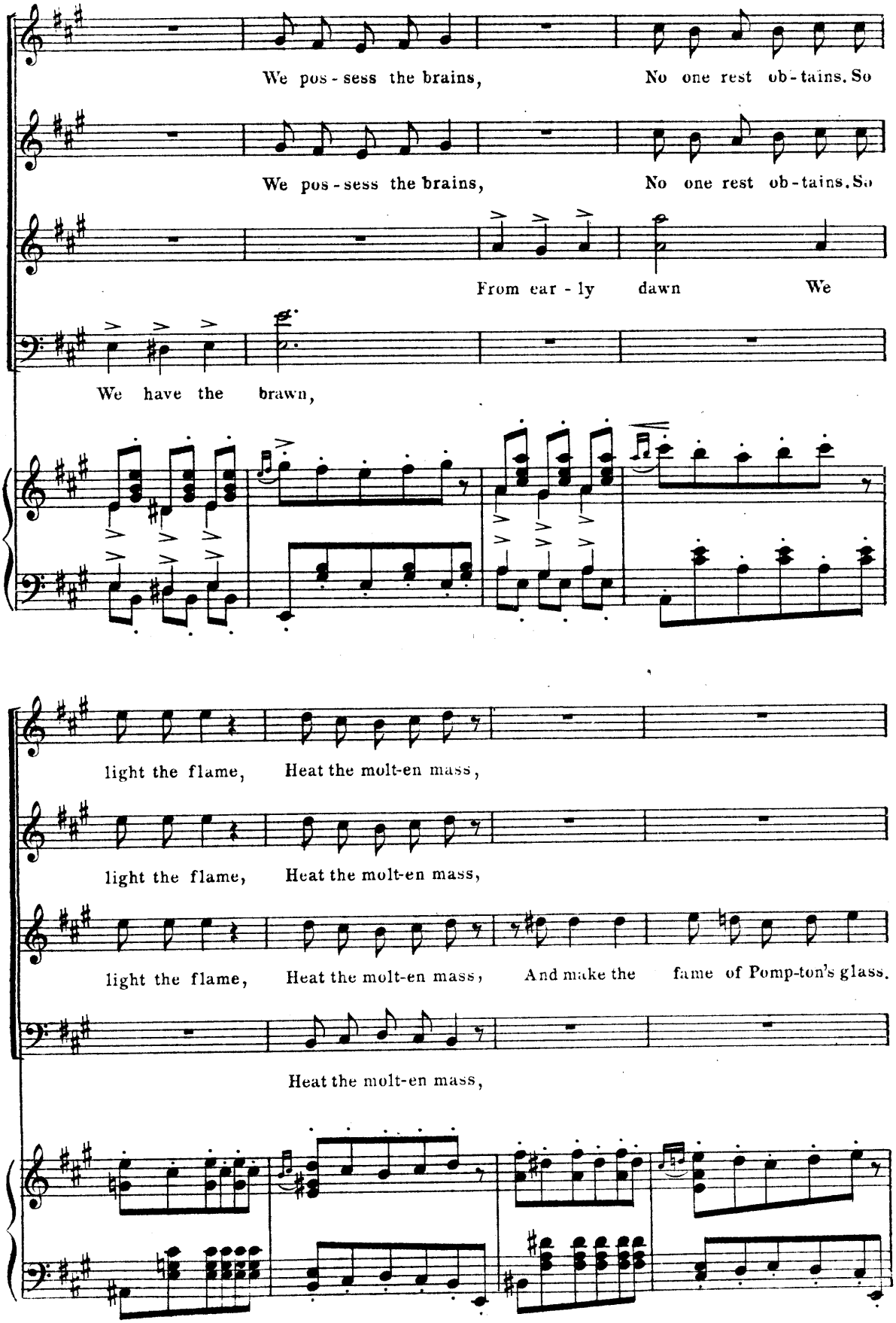
No. 8

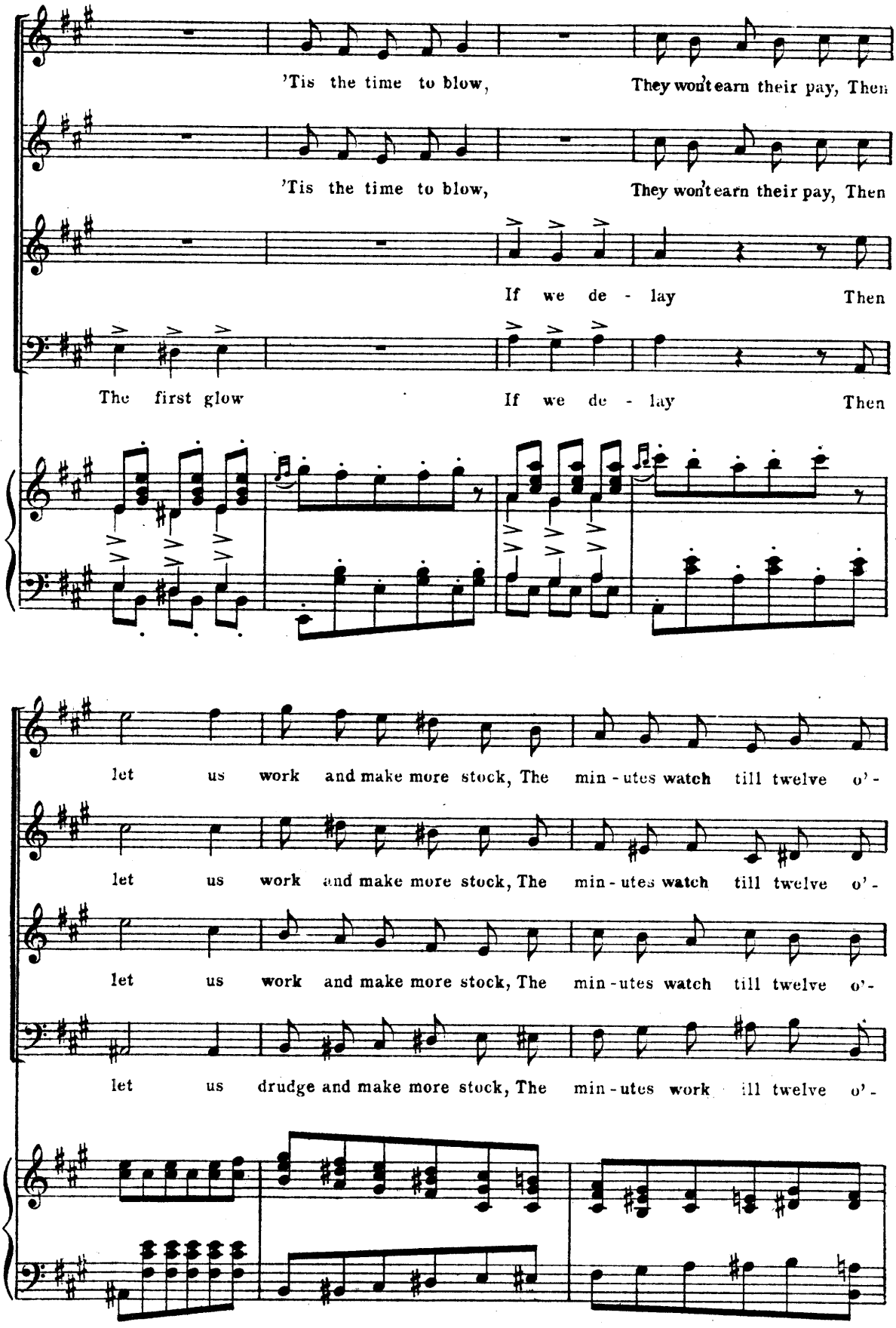


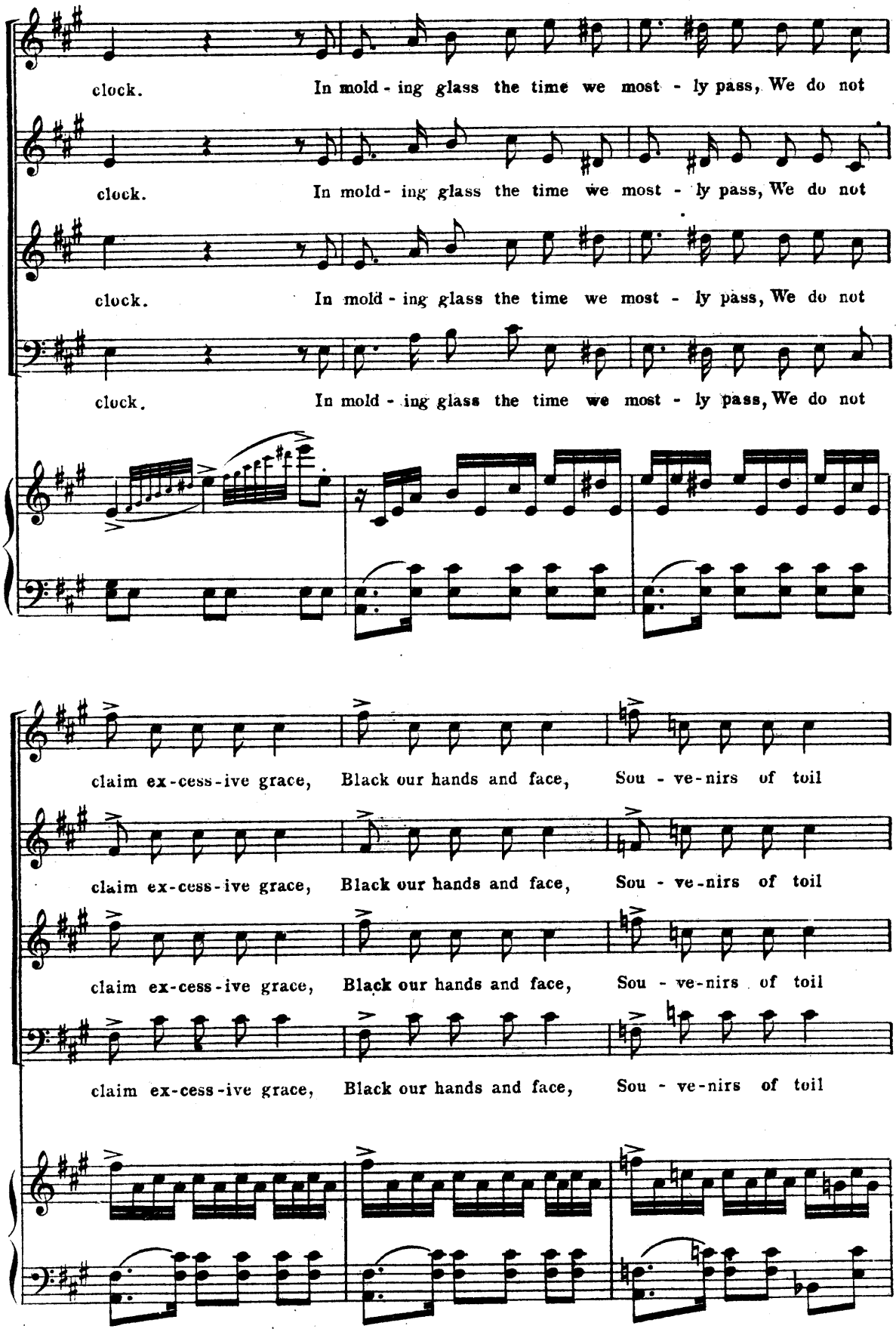

SOPRANO
ALTO
TENOR
BASS
f
We chant a song of la-bor
staccato Strings
mf Brass
hard and long, In life for us there's on - ly work, Du - ty nev - er shirk,
hard and long, In life for us there's on - ly work, Du - ty nev - er shirk,
hard and long, In life for us there's on ly work, Du - ty nev - er shirk,
hard and long, In life for us there's on ly work, Du - ty nev - er shirk,

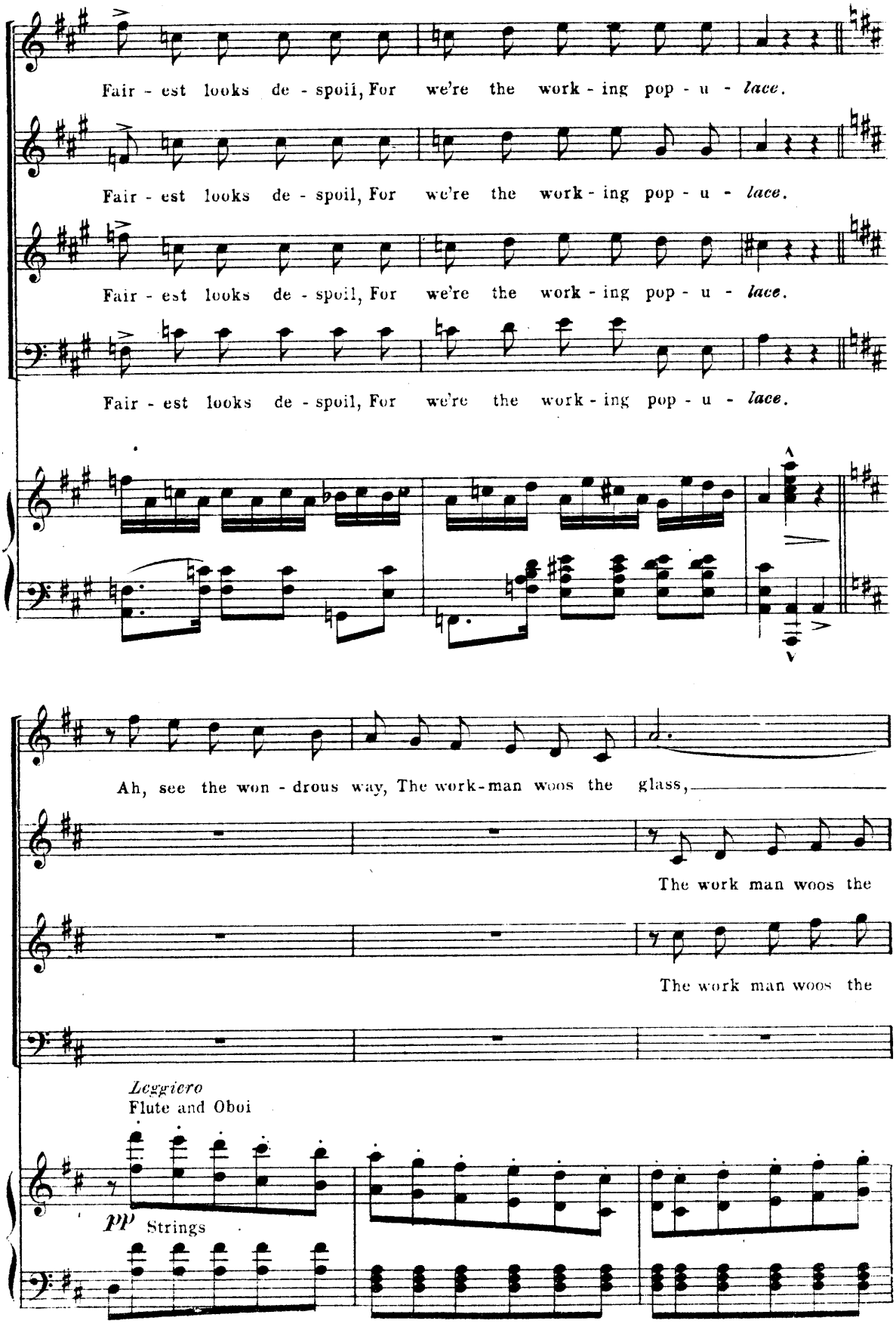

Toil - ing all the day, Get - ting lit - tle pay, And slav - ing hard-er than a
Toil - ing all the day, Get - ting lit - tle pay, And slav - ing hard-er than a
Toil - ing all the day, Get - ting lit - tle pay, And slav - ing hard-er than a
Toil - ing all the day, Get - ting lit - tle pay, And slav -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

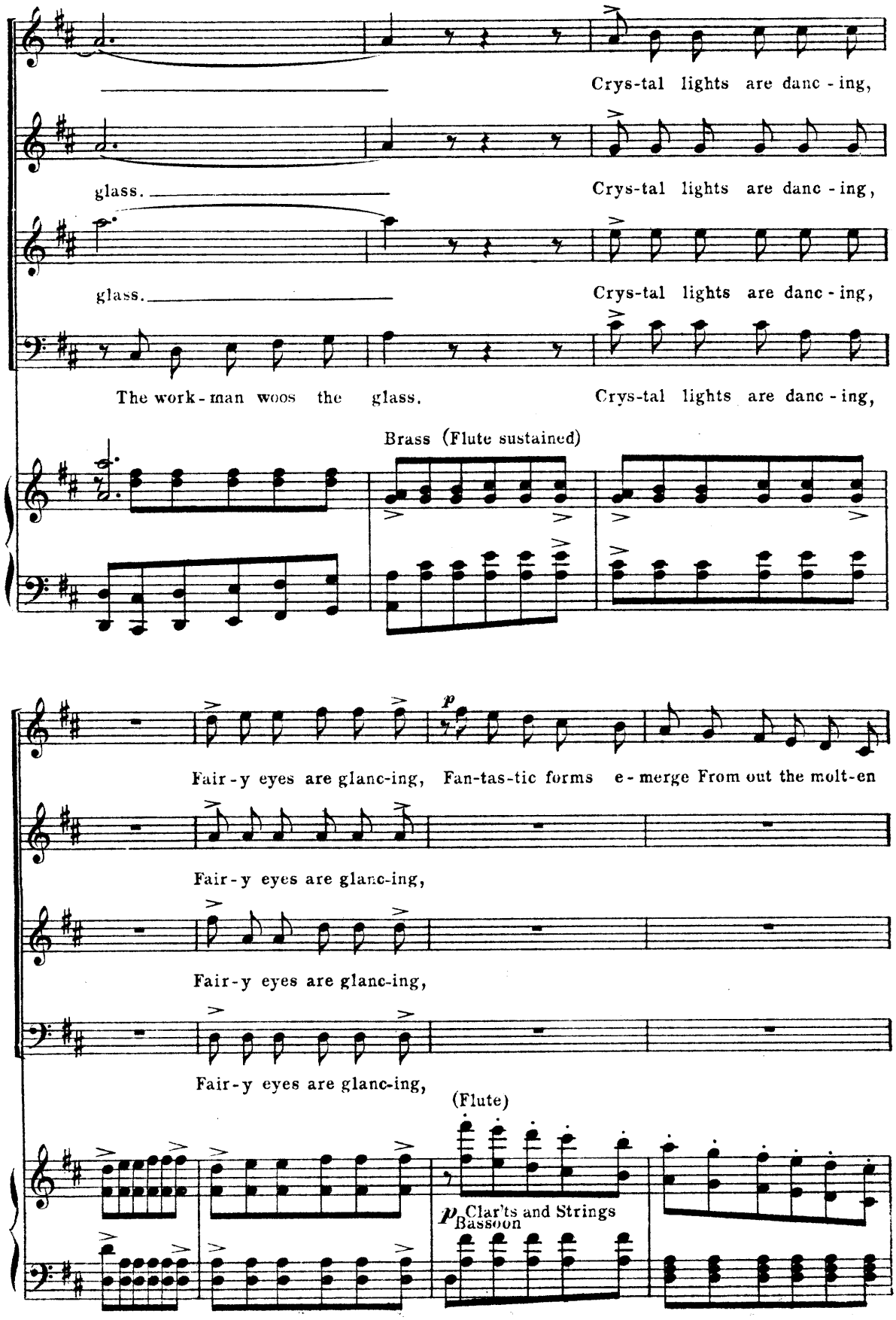

claim ex - cess - ive grace. Black our hands and face, Sou - ve - nirs of toil,
claim ex - cess - ive grace. Black our hands and face, Sou - ve - nirs of toil,
claim ex - cess - ive grace. Black our hands and face, Sou - ve - nirs of toil,
claim ex - cess - ive grace. Black our hands and face, Sou -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

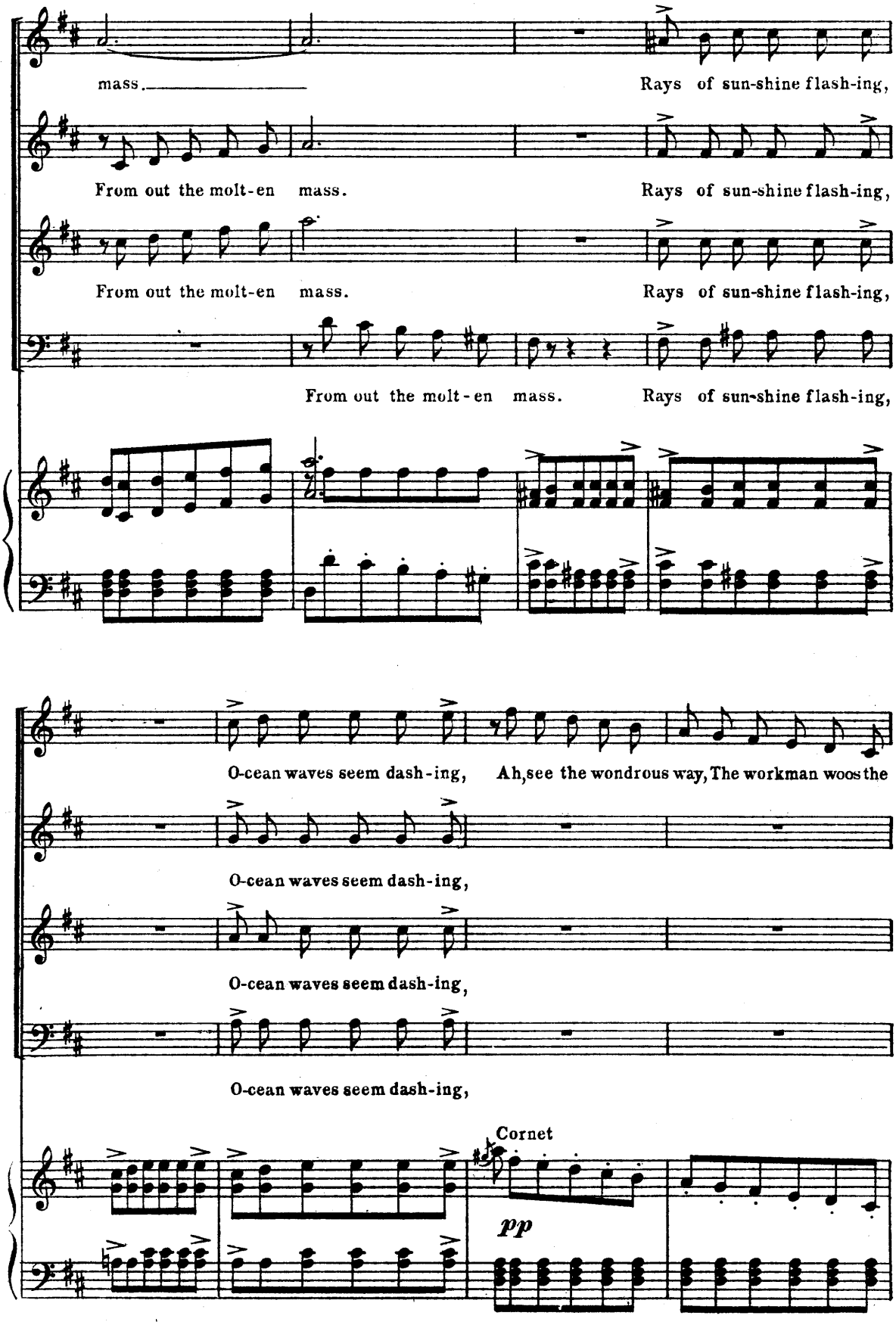

We pos - sess the brains, No one rest ob - tains. So
We pos - sess the brains, No one rest ob - tains. So
From ear - ly dawn We
We have the brawn,
light the flame, Heat the molt-en mass,
light the flame, Heat the molt-en mass,
light the flame, Heat the molt-en mass, And make the fame of Pomp-ton's glass.
Heat the molt-en mass,

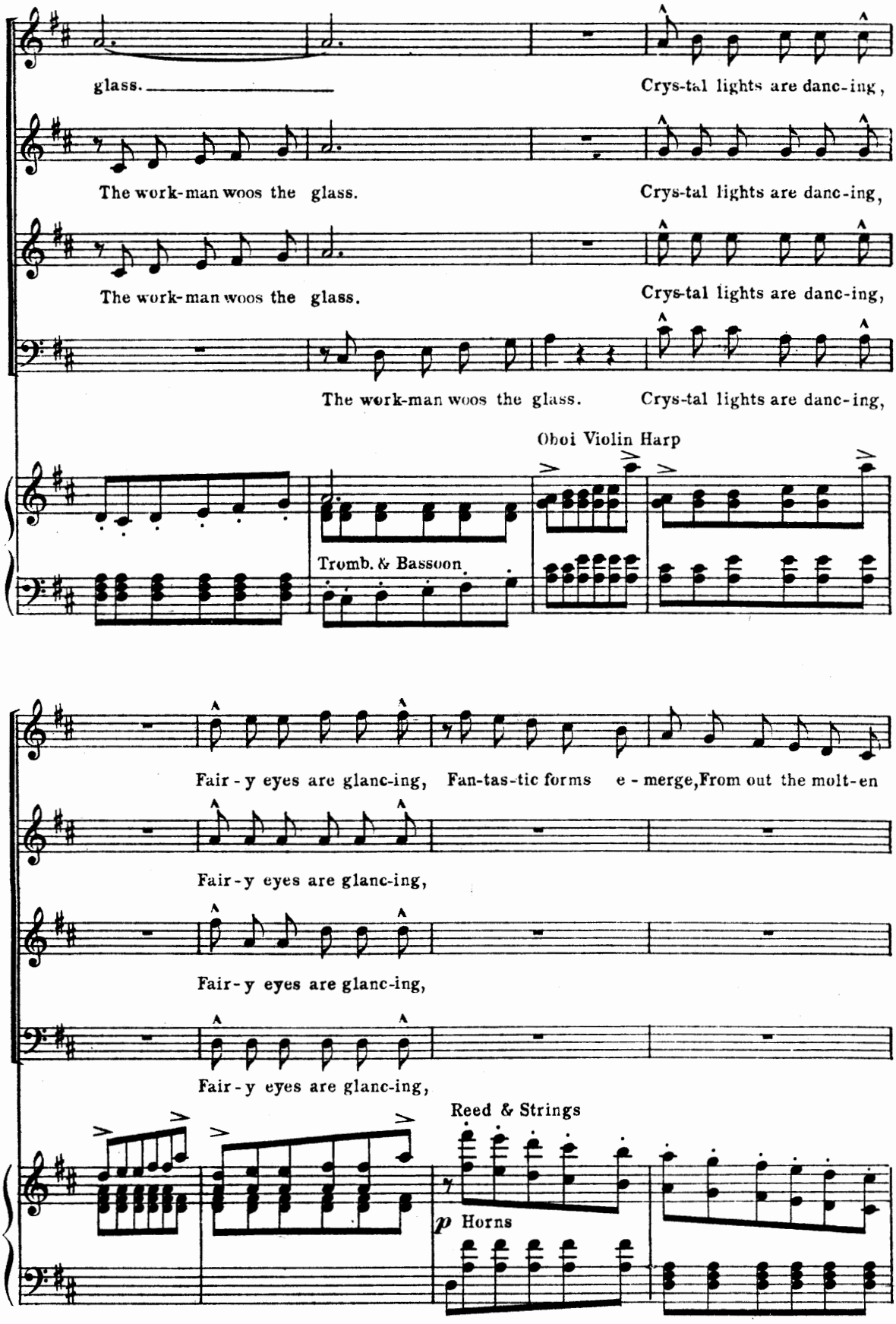

'Tis the time to blow, They won't earn their pay, Then
'Tis the time to blow, They won't earn their pay, Then
If we de - lay Then
The first glow If we de - lay Then
let us work and make more stock, The min - utes watch till twelve o'-
let us work and make more stock, The min - utes watch till twelve 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'-

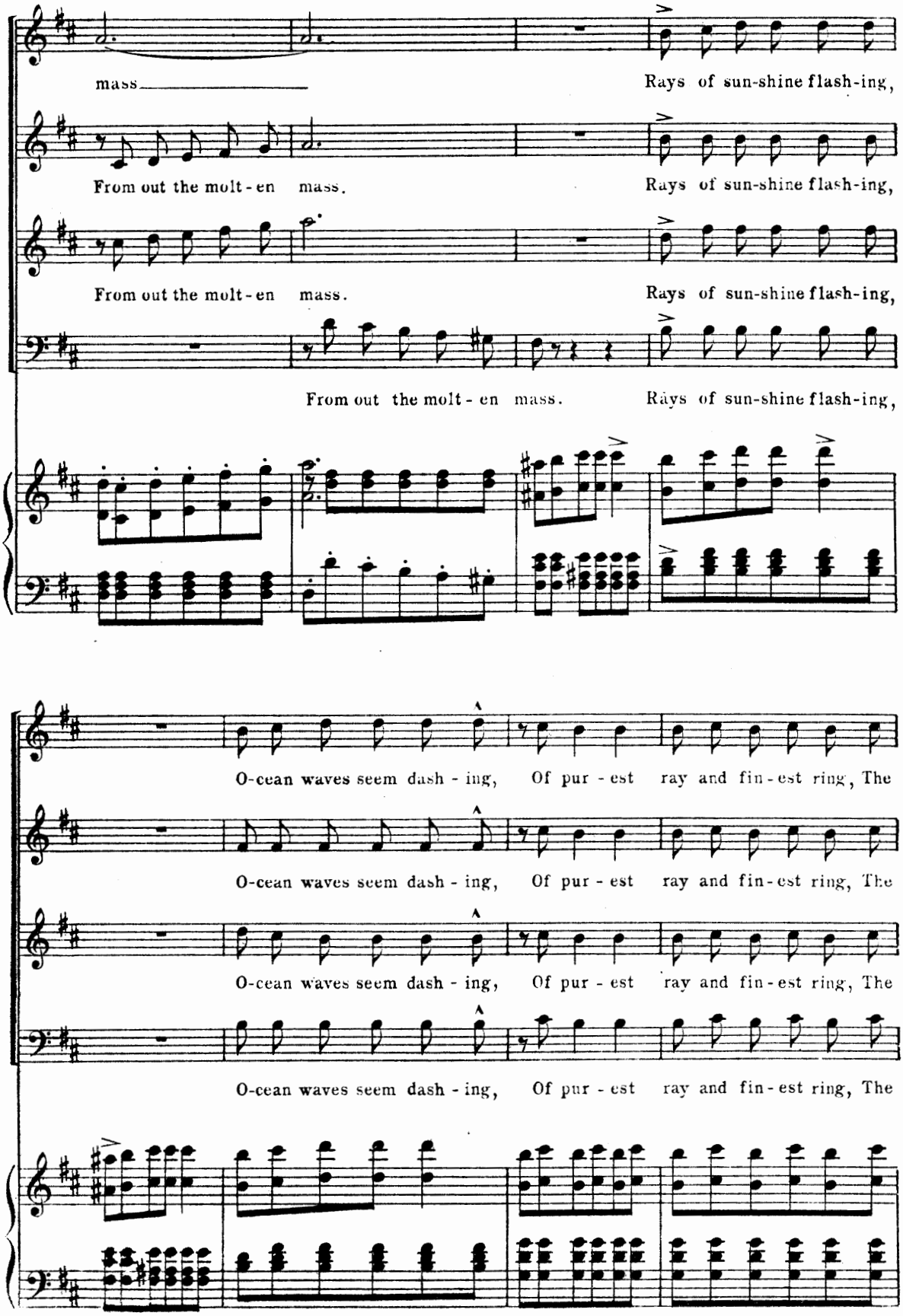

clock. In mold - ing glass the time we most - ly pass, We do not
clock. In mold - ing glass the time we most - ly pass, We do not
clock. In mold - ing glass the time we most - ly pass, We do not
clock. In mold - ing glass the time we most - ly pass, We do not
claim ex-cess-ive grace, Black our hands 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

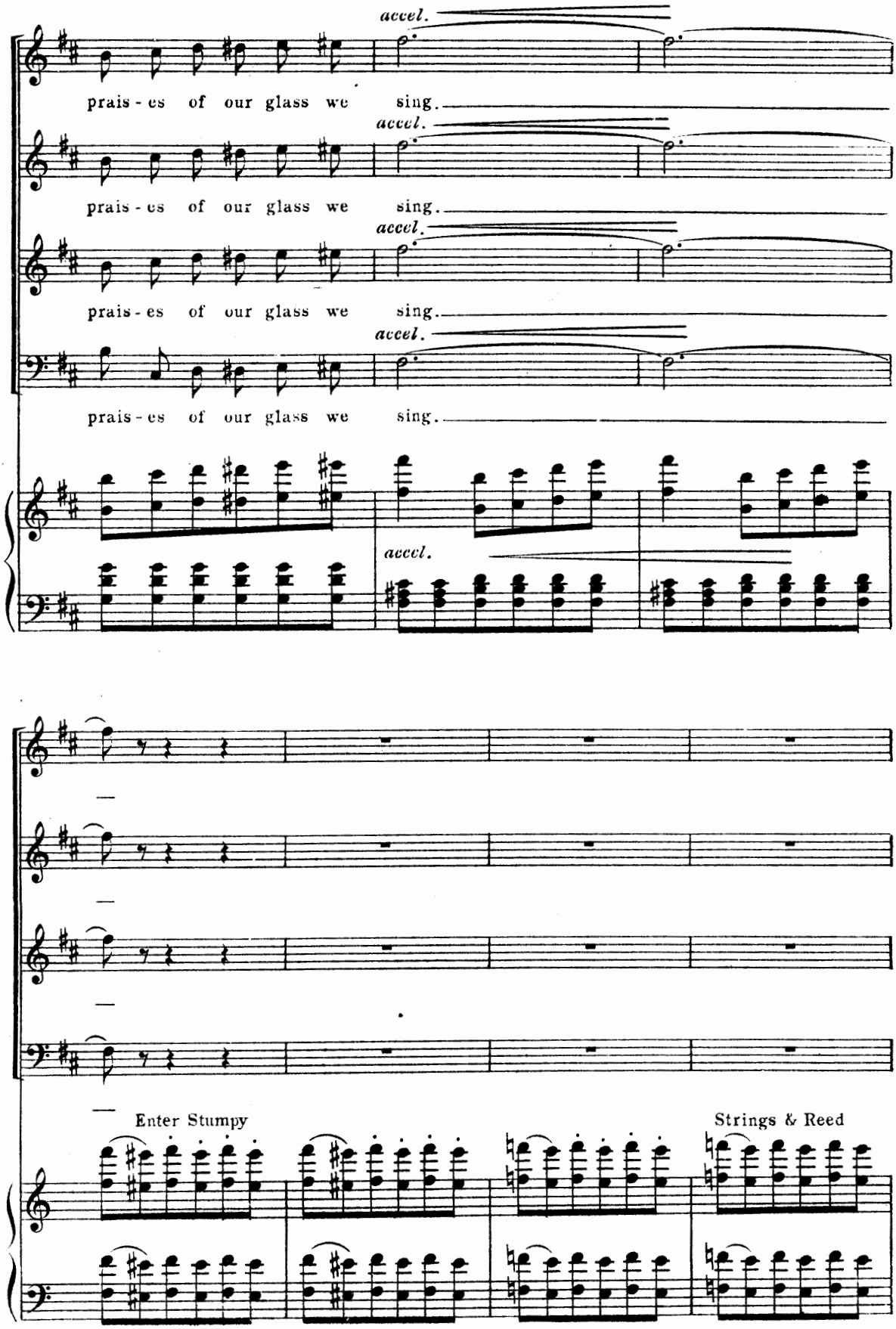

Fair - est looks de - spoil, For we're the work - ing pop - u - lace.
Fair - est looks de - spoil, For we're the work - ing pop - u - lace.
Fair - est looks de - spoil, For we're the work - ing pop - u - lace.
Fair - est looks de - spoil, For we're the work - ing pop - u - lace.
Ah, see the won - drous way, The work-man woos the glass,
The work man woos the
The work man woos the
Leggiero
Flute and Oboi
pp
Strings

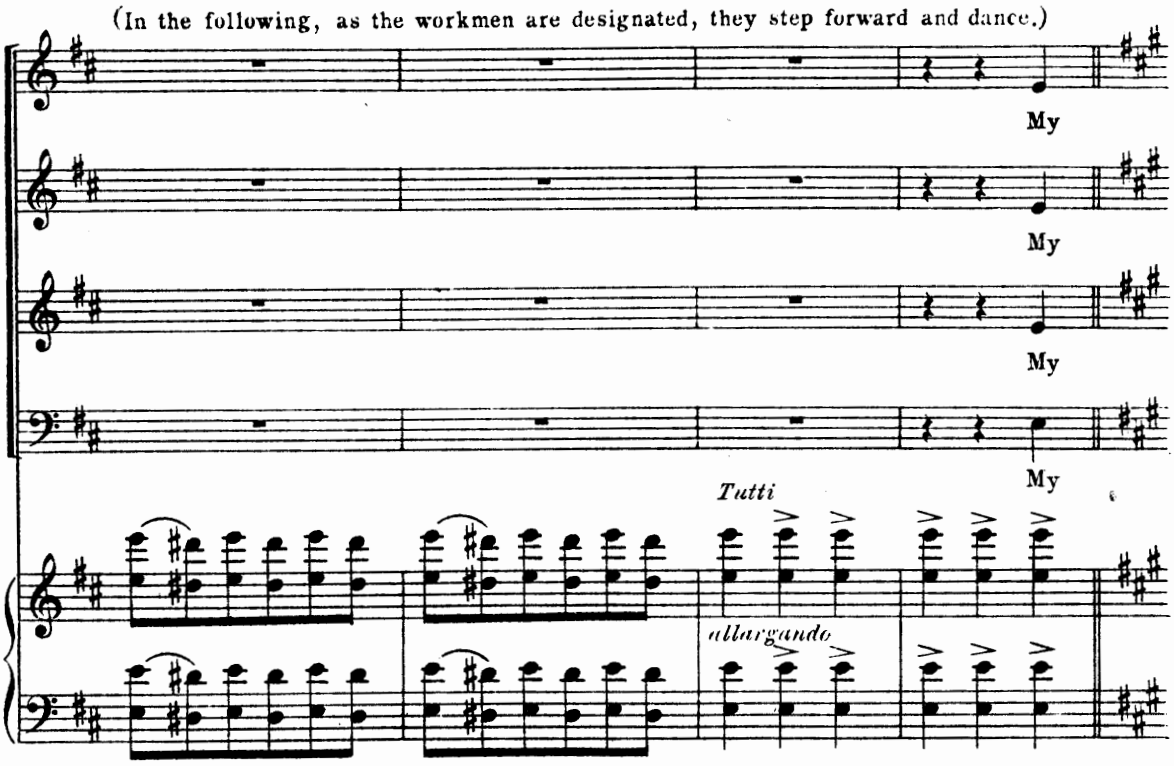

Crys-tal lights are danc - ing,
glass.
Crys-tal lights are danc - ing,
glass.
Crys-tal lights are danc - ing,
The work - man woos the glass.
Crys-tal lights are danc - ing,
Brass (Flute sustained)
Fair - y eyes are glanc-ing, Fan-tas-tic forms e - merge From out the molt-en
Fair - y eyes are glanc-ing,
Fair - y eyes are glanc-ing,
Fair - y eyes are glanc-ing,
(Flute)
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,
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,
Cornet
pp

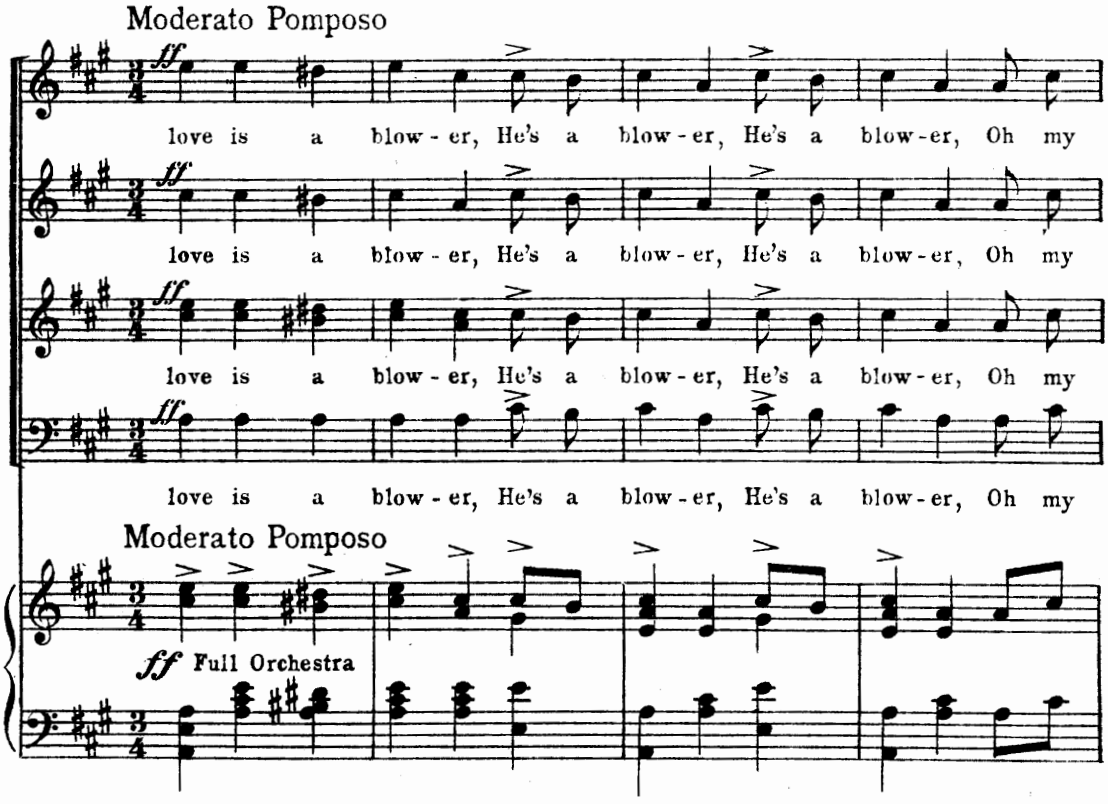

glass.
Crys-tal lights are danc-ing,
The work-man woos the glass.
Crys-tal lights are danc-ing,
The work-man woos the glass.
Crys-tal lights are danc-ing,
The work-man woos the glass.
Crys-tal lights are danc-ing,
Oboi Violin Harp
Tromb. & Bassoon
Fair-y eyes are glanc-ing, Fan-tas-tic forms e-merge, 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

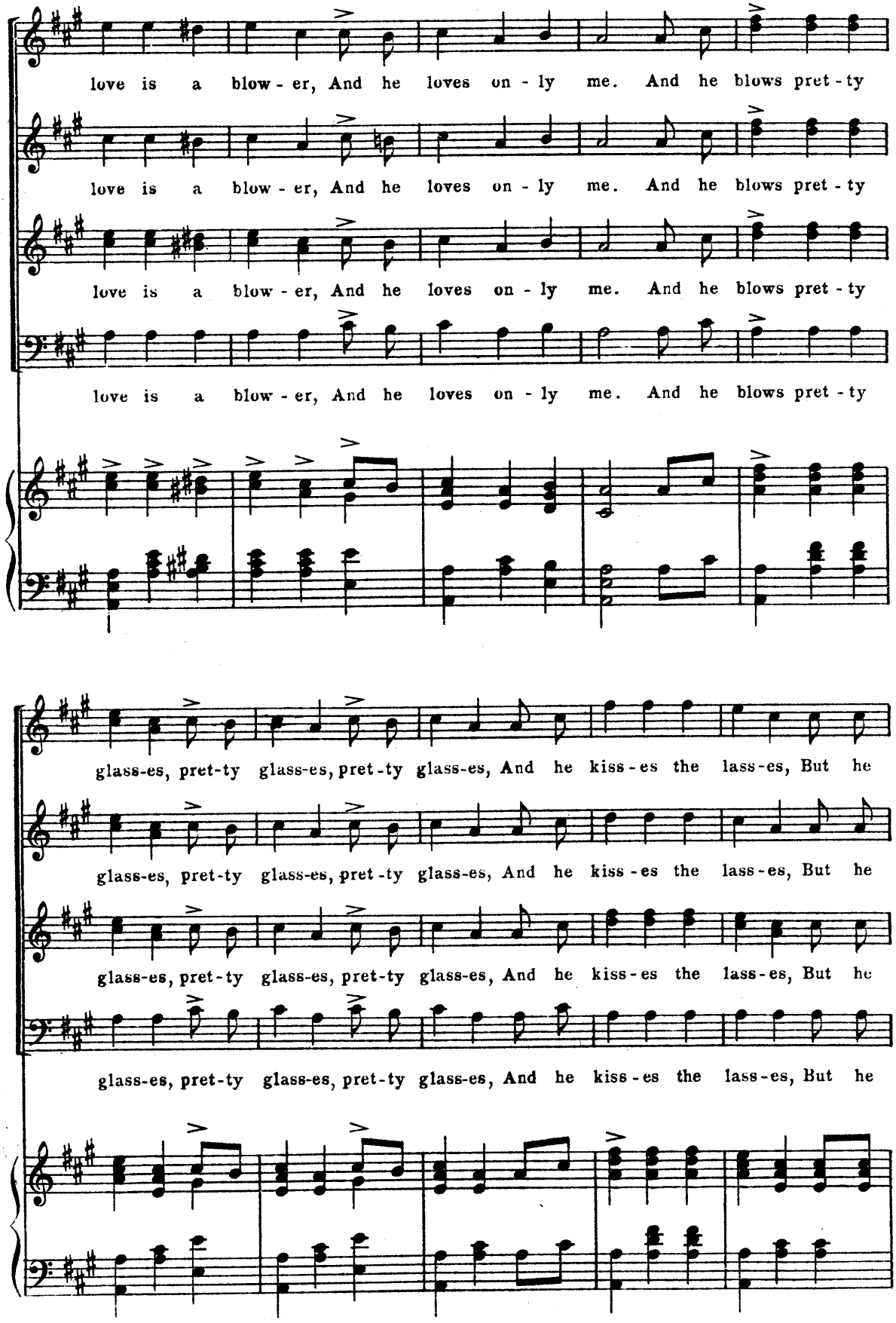

mass
Rays of sun-shine flash-ing,
From out the molt-en mass.
Rays of sun-shine flash-ing,
From out the molt-en mass.
Rays of sun-shine flash-ing,
From out the molt-en mass.
Rays of sun-shine flash-ing,
O-cean waves seem dash-ing, Of pur-est ray and fin-est ring, The
O-cean waves seem dash-ing, Of pur-est 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


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.
Enter Stumpy
Strings & Reed



The Song of the Factory




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

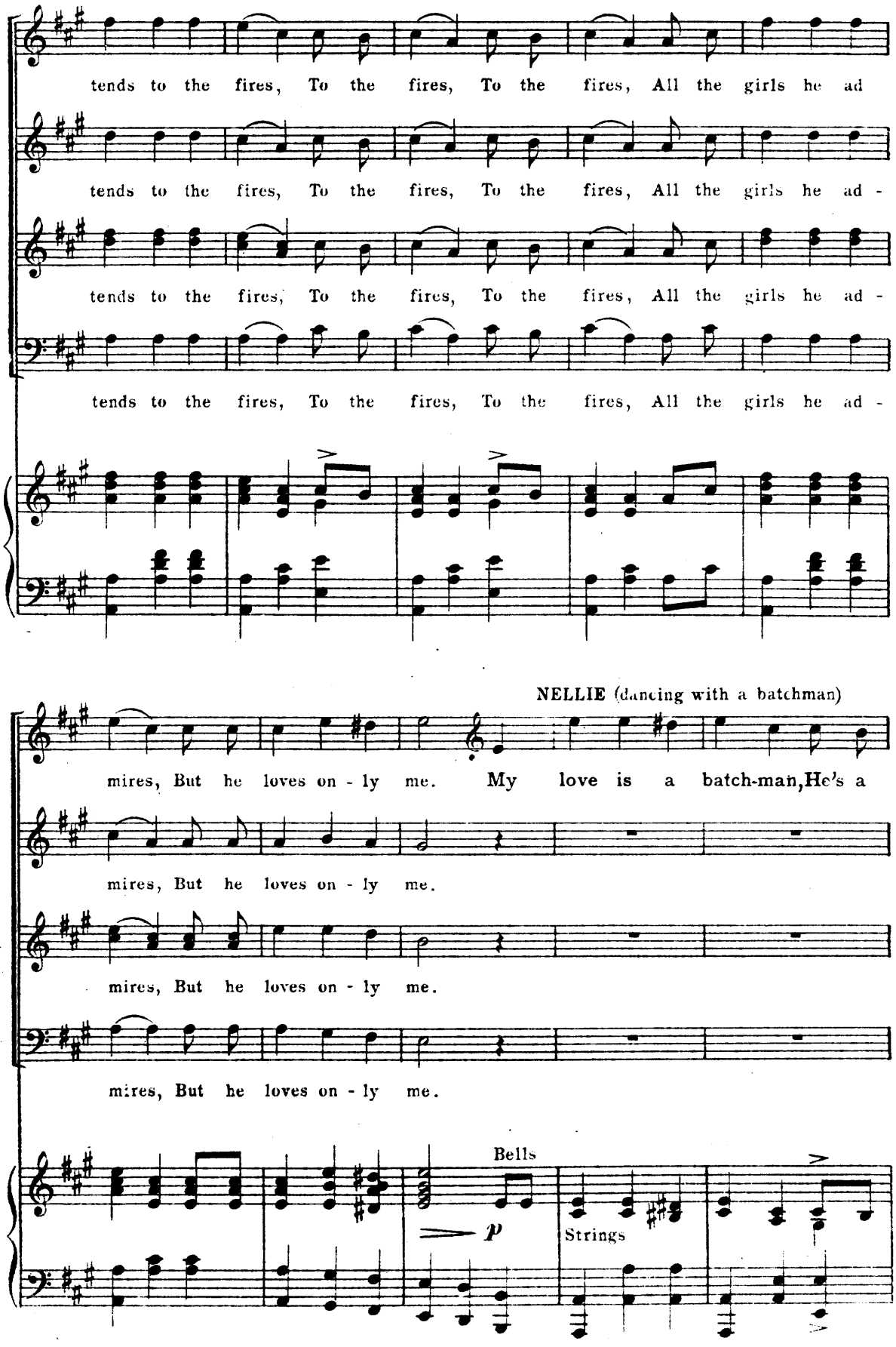
teas-er, Oh my love is a teas-er, And he loves on - ly me. He at -

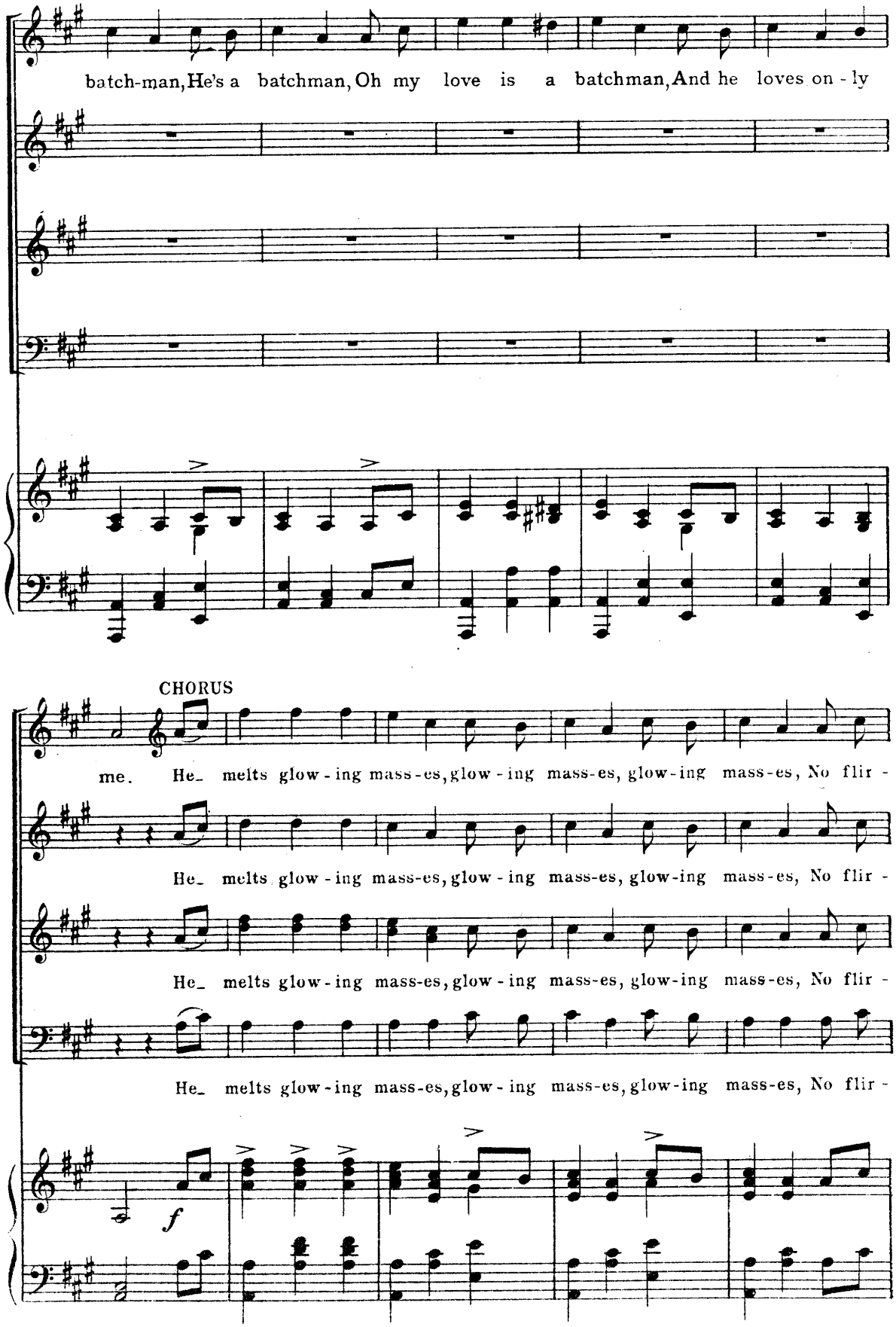
He at -

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
p
Strings


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 -
f

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.

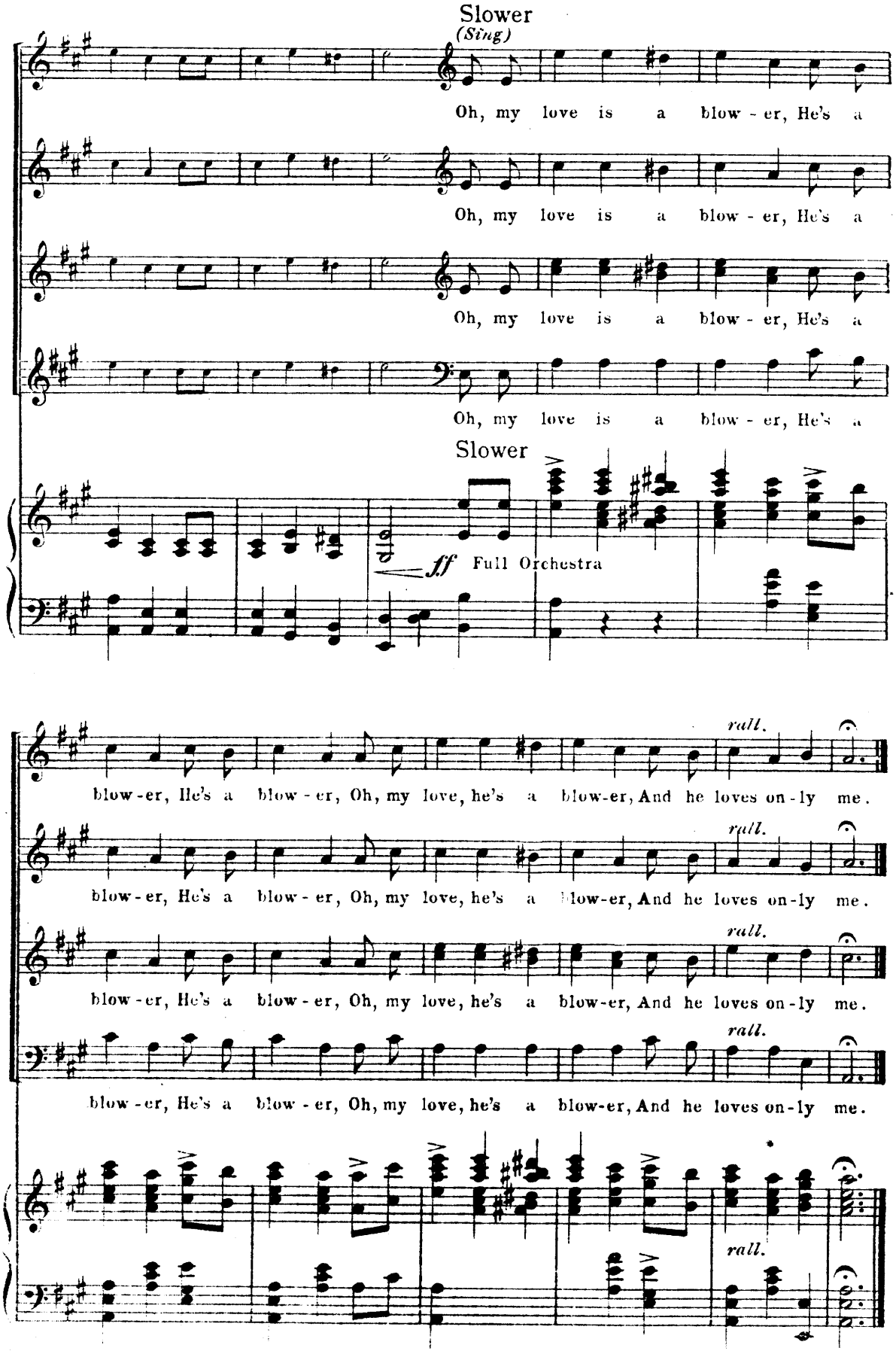
Whistle

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

Whistle

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

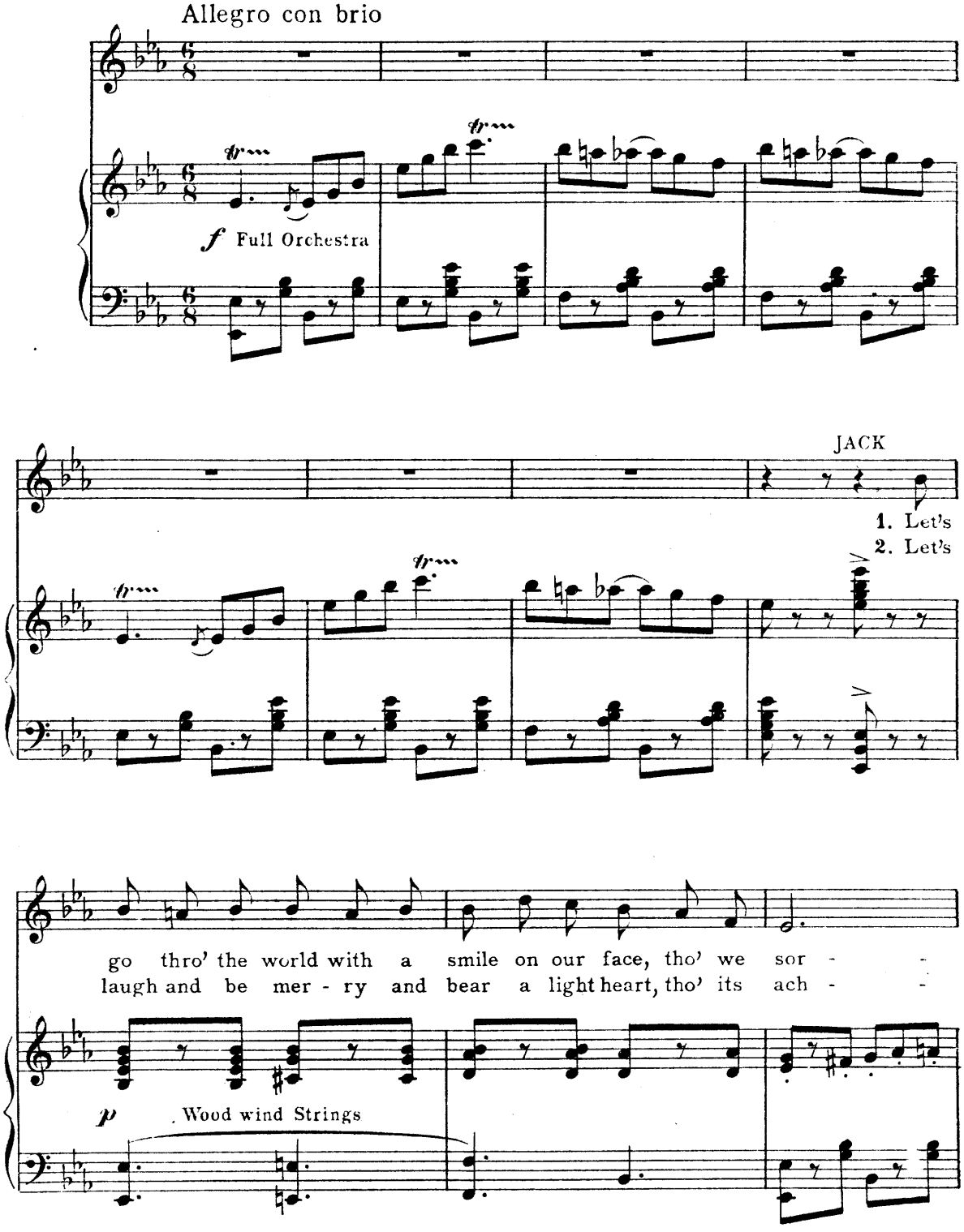
p

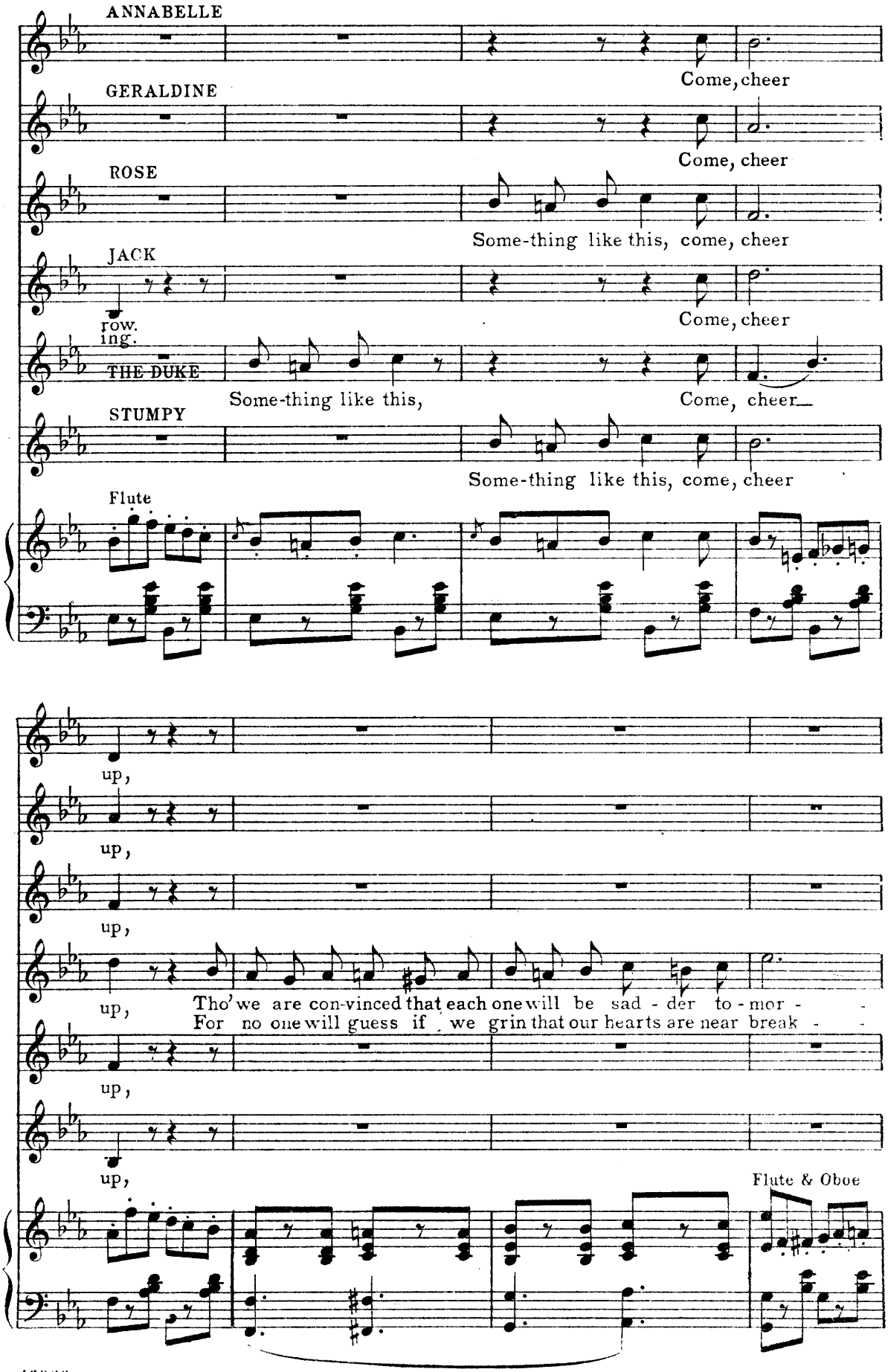

Slower
(Sing)
Oh, my love is a blow - er, He's a
Oh, my love is a blow - er, He's a
Oh, my love is a blow - er, He's a
Oh, my love is a blow - er, He's a
Slower
ff Full Orchestra
rall.
blow-er, He's a blow - er, Oh, my love, he's a blow-er, And he loves on-ly me.
blow-er, He's a blow - er, Oh, my love, he's a blow-er, And he loves on-ly me.
blow-er, He's a blow - er, Oh, my love, he's a blow-er, And he loves on-ly me.
blow-er, He's a blow - er, Oh, my love, he's a blow-er, And he loves on-ly me.
rall.

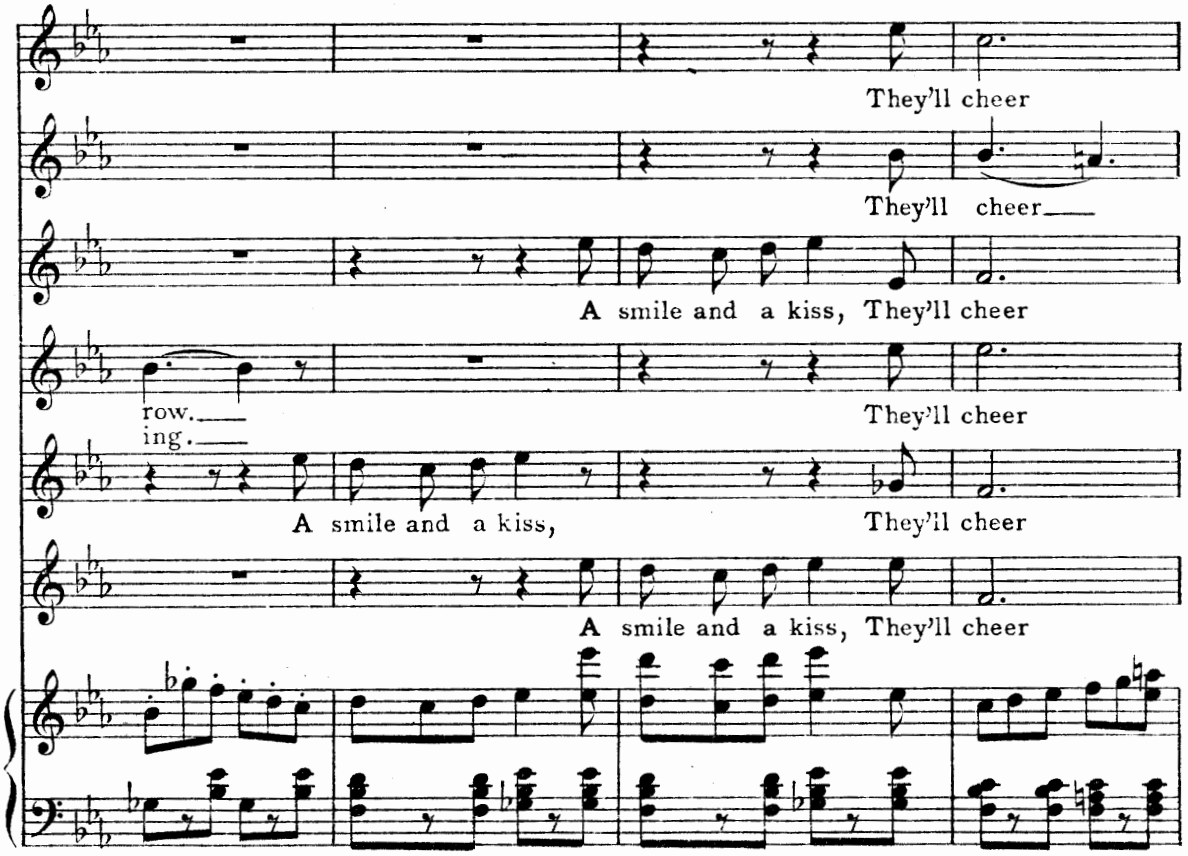
Sextet: "Cheer up"

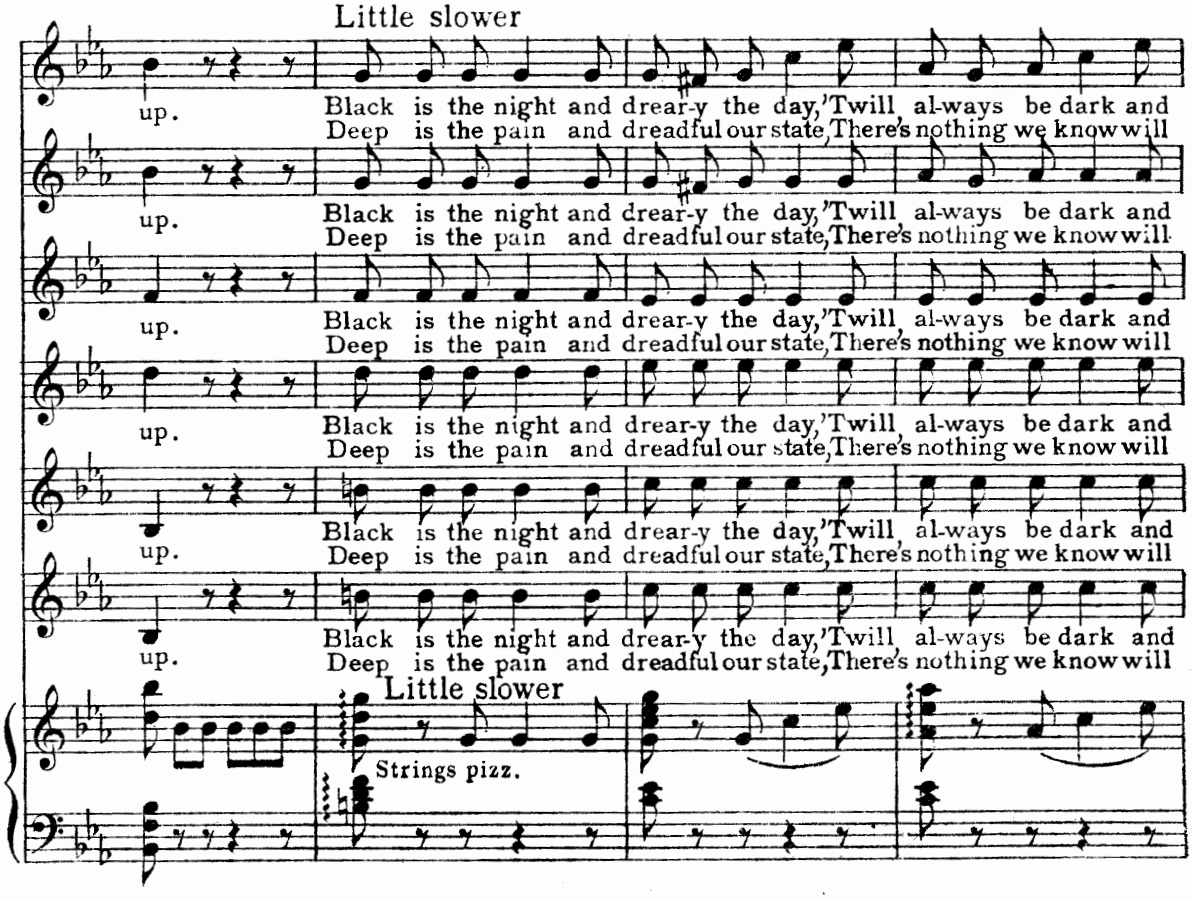
ANNABELLE, GERALDINE, ROSE, JACK, THE DUKE AND STUMPY

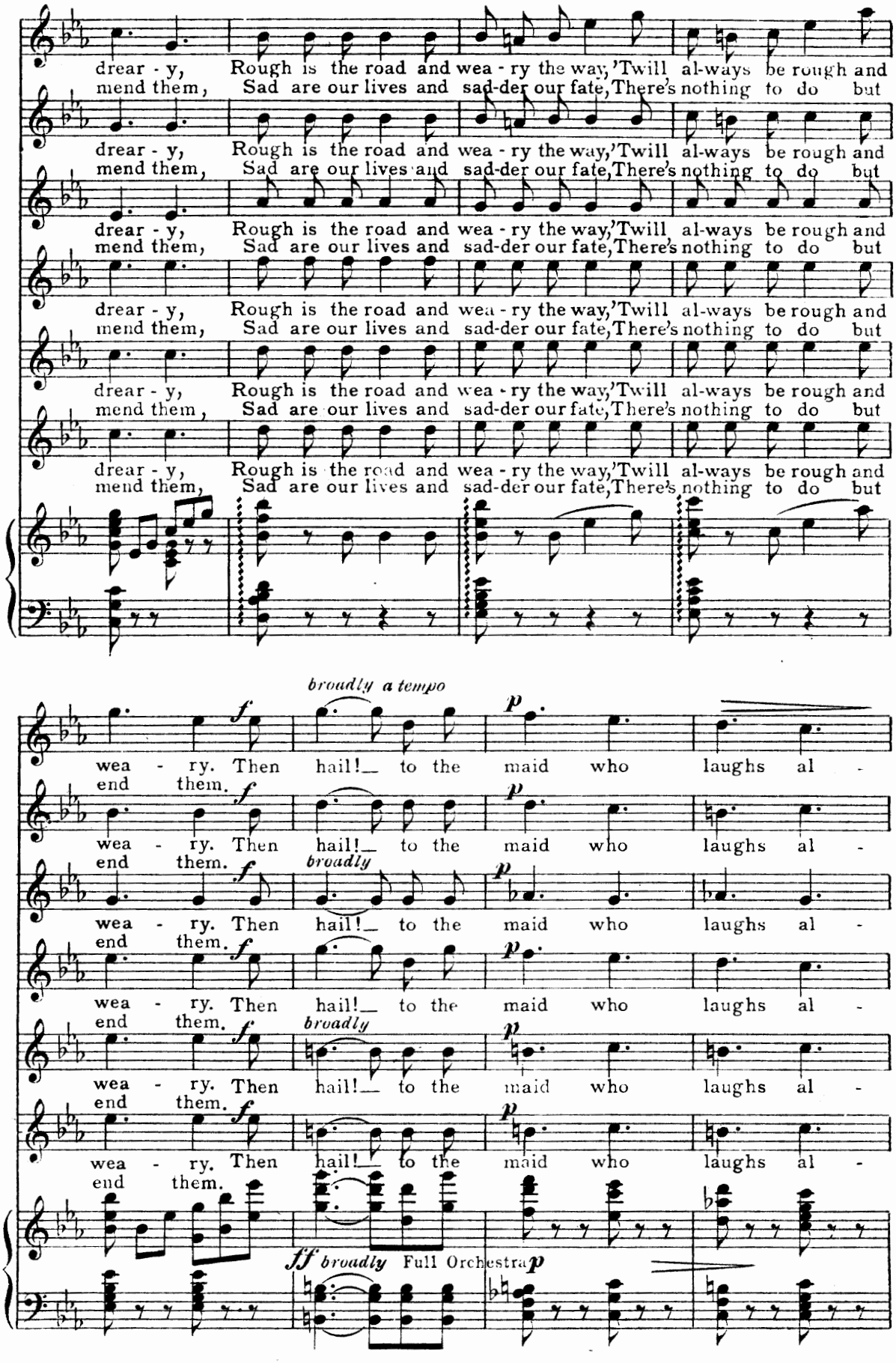
No. 9.

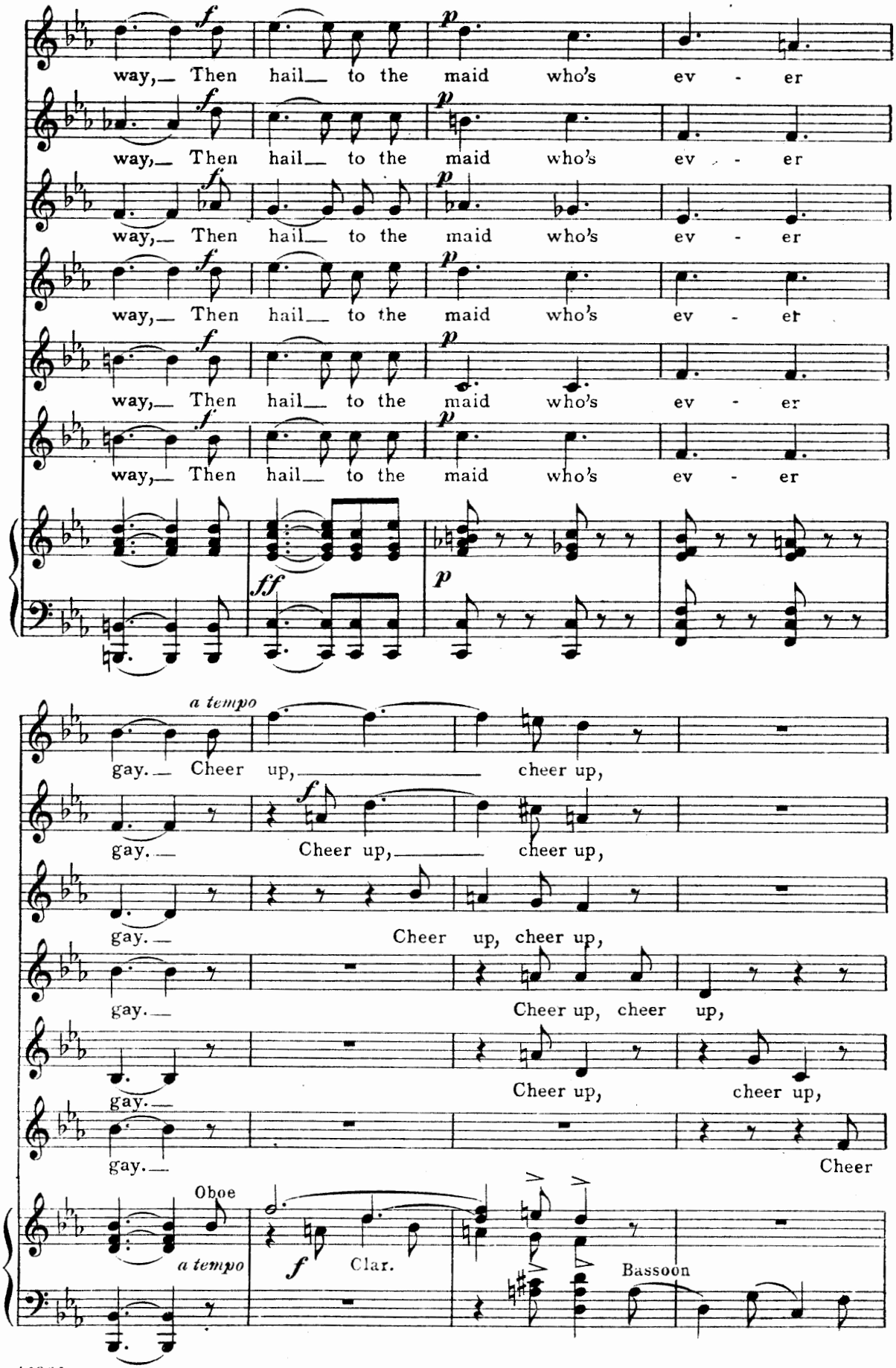


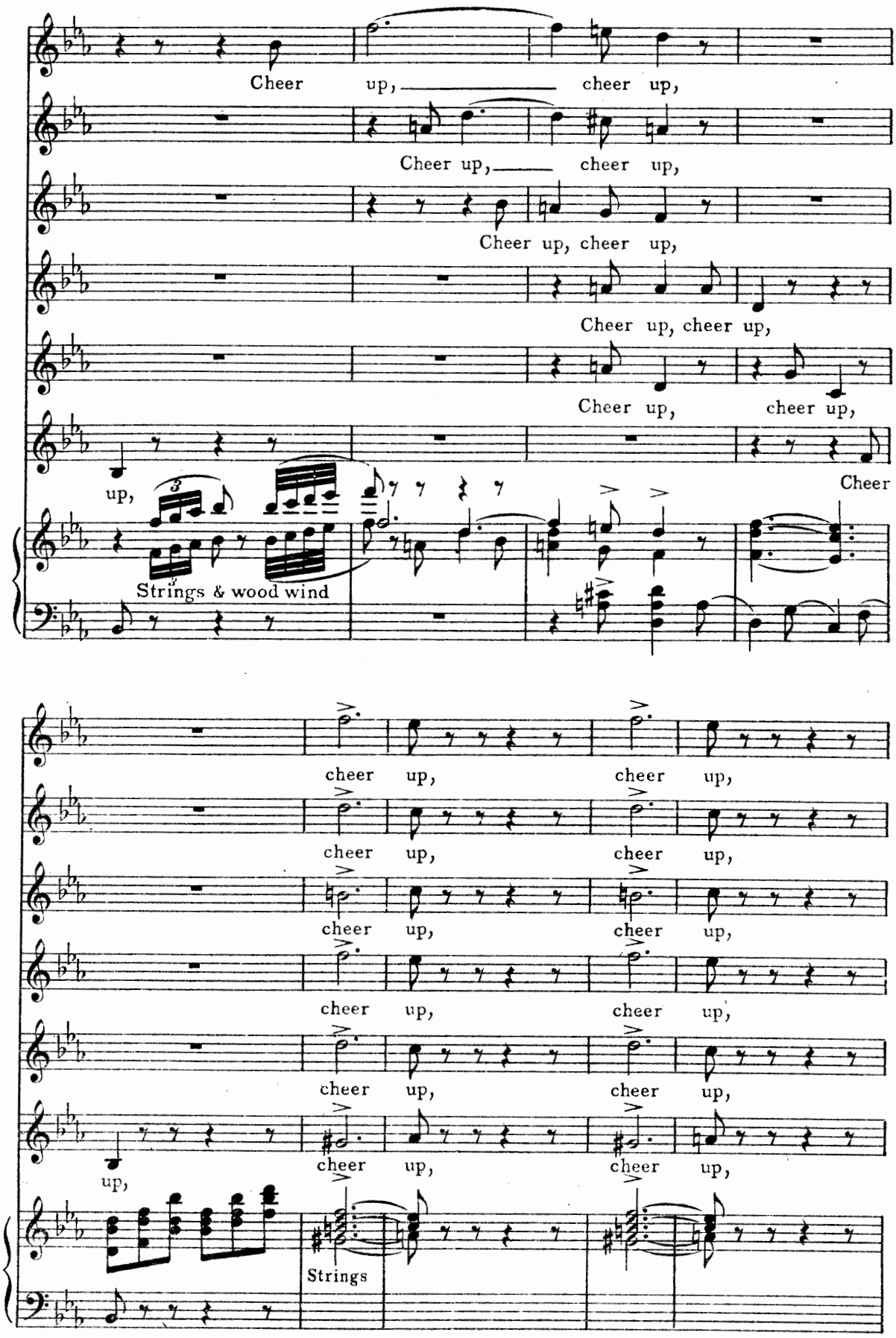

ANNABELLE
Come, cheer
GERALDINE
Come, cheer
ROSE
Some-thing like this, come, cheer
JACK
row.
ing.
Come, cheer
THE DUKE
Some-thing like this,
Come, cheer
STUMPY
Some-thing like this, come, cheer
Flute
up,
up,
up,
up,
Tho' we are con-vinced that each one will be sad - der to - mor -
For no one will guess if we grin that our hearts are near break -
up,
up,
Flute & Oboe

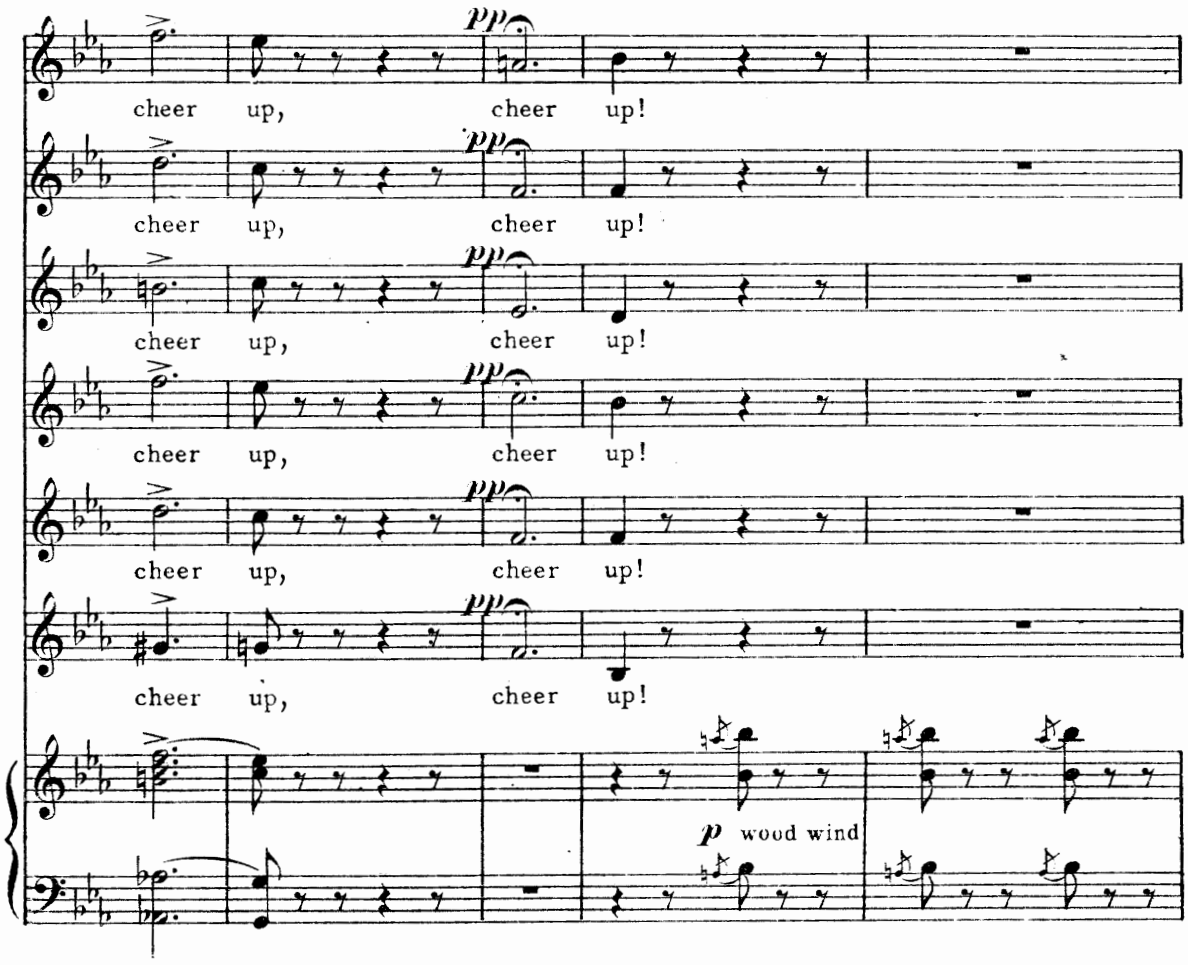

They'll cheer
They'll cheer
A smile and a kiss, They'll cheer
row.
ing.
They'll cheer
A smile and a kiss,
They'll cheer
A smile and a kiss, They'll cheer


Little slower
up.
Black is the night and drear-y the day, 'Twill al-ways be dark and
Deep is the pain and dreadful our state, There's nothing we know will
Strings pizz.
Little slower

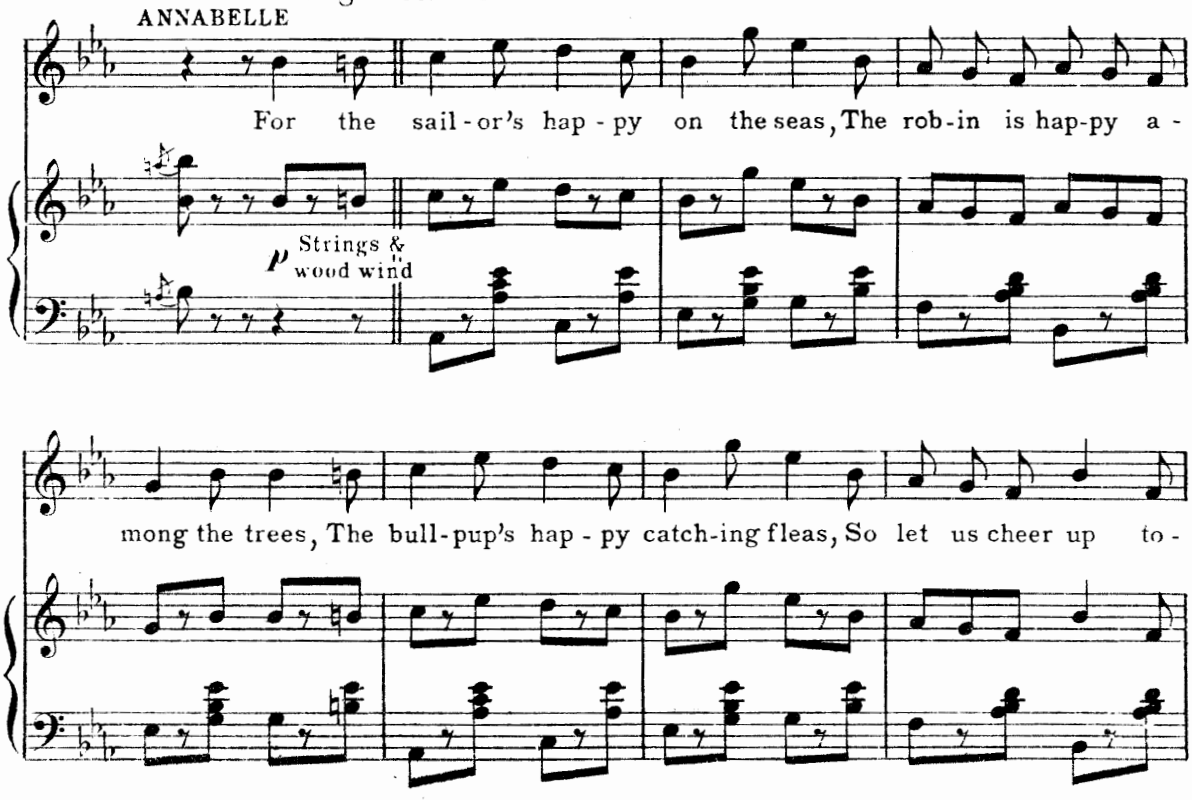

drear - y, Rough is the road and wea - ry the way, 'Twill al-ways be rough and
mend them, Sad are our lives and sad-der our fate, There's nothing to do but
broadly a tempo
wea - ry. Then hail! to the maid who laughs al -
end them.
broadly
ff broadly Full Orchestra p

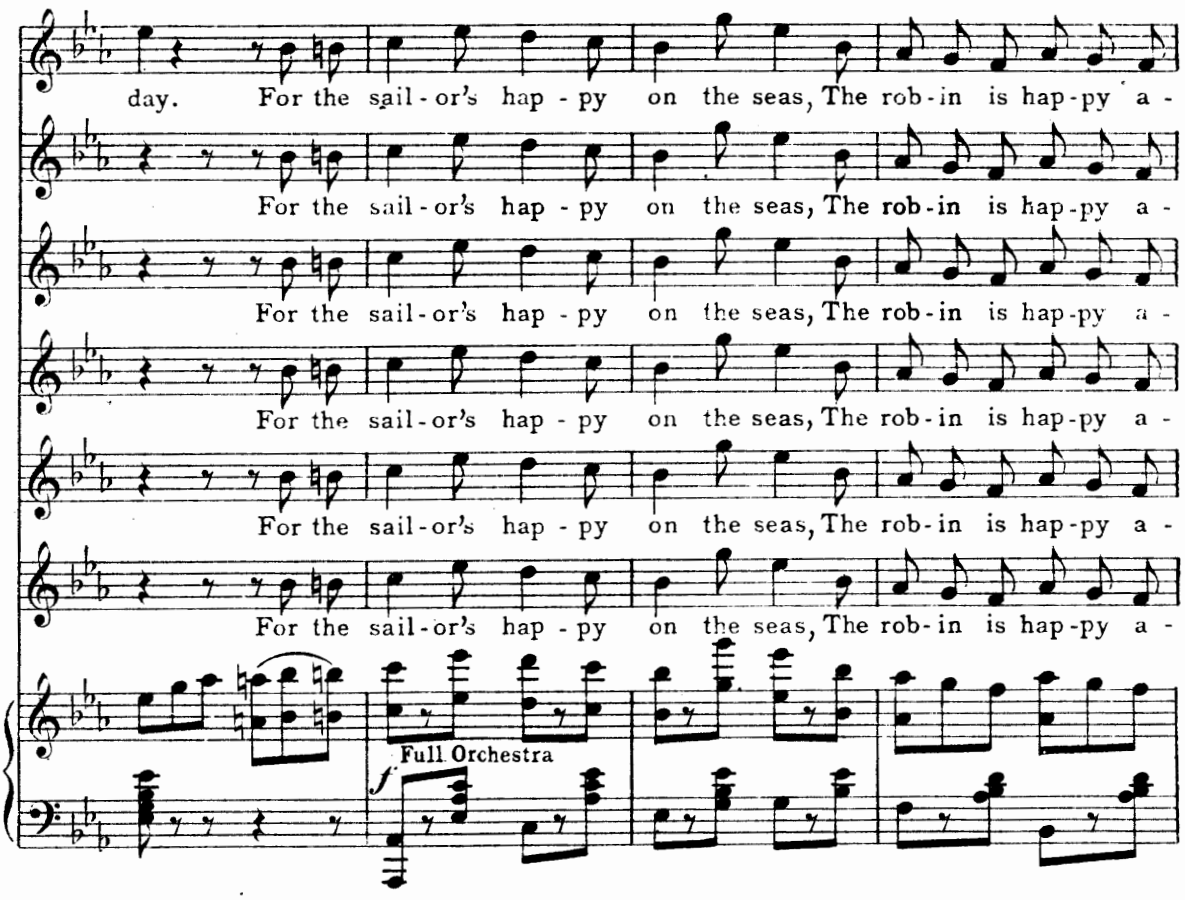

way,— Then hail— to the maid who's ev - er
way,— Then hail— to the maid who's ev - er
way,— Then hail— to the maid who's ev - er
way,— Then hail— to the maid who's ev - er
way,— Then hail— to the maid who's ev - er
way,— Then hail— to the maid who's ev - er
f
p
ff
a tempo
gay.— Cheer up,— cheer up,
gay.— Cheer up,— cheer up,
gay.— Cheer up, cheer up,
gay.— Cheer up, cheer up,
gay.— Cheer up, cheer
Oboe
Clar.
Bassoon

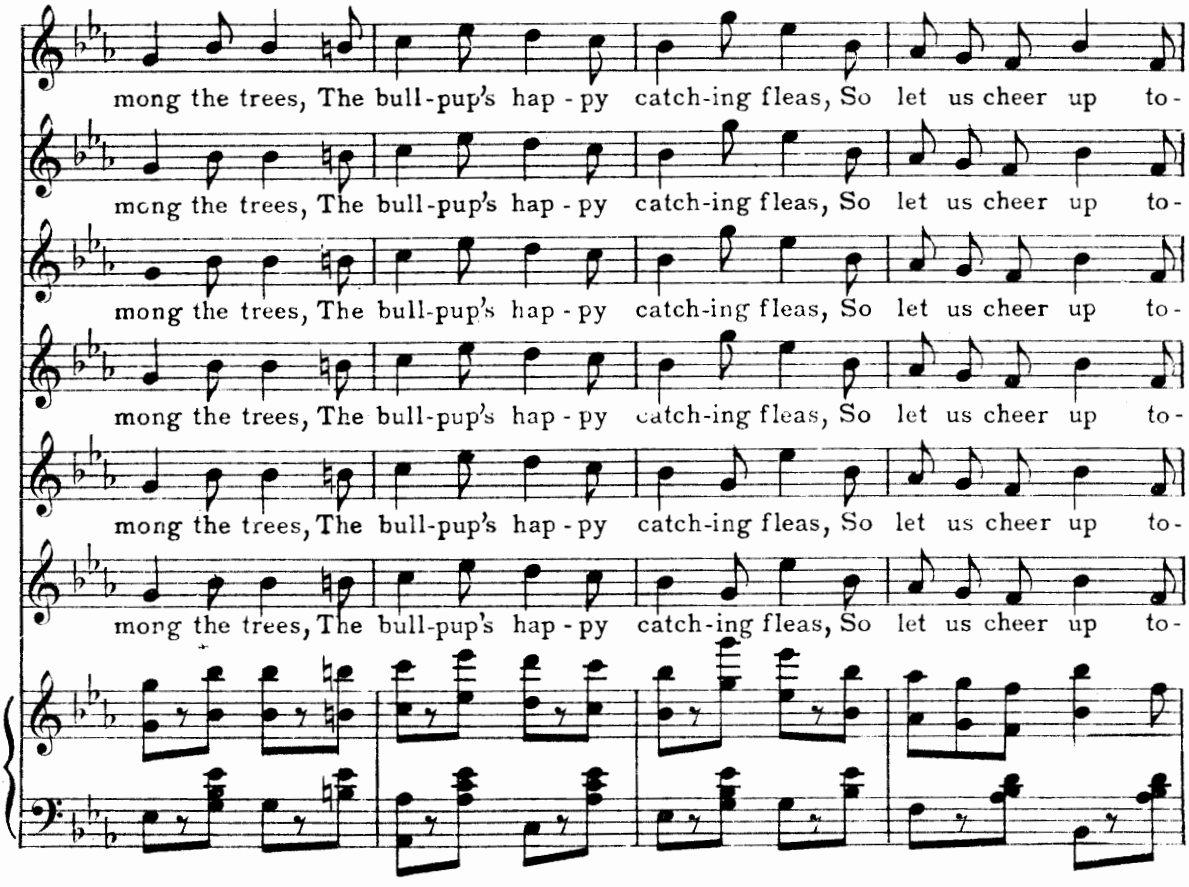

Cheer up, cheer up,
Cheer up, cheer up,
Cheer up, cheer up,
Cheer up, cheer up,
Cheer up, cheer up,
up,
Strings & wood wind
Cheer
cheer up,
up,
Strings

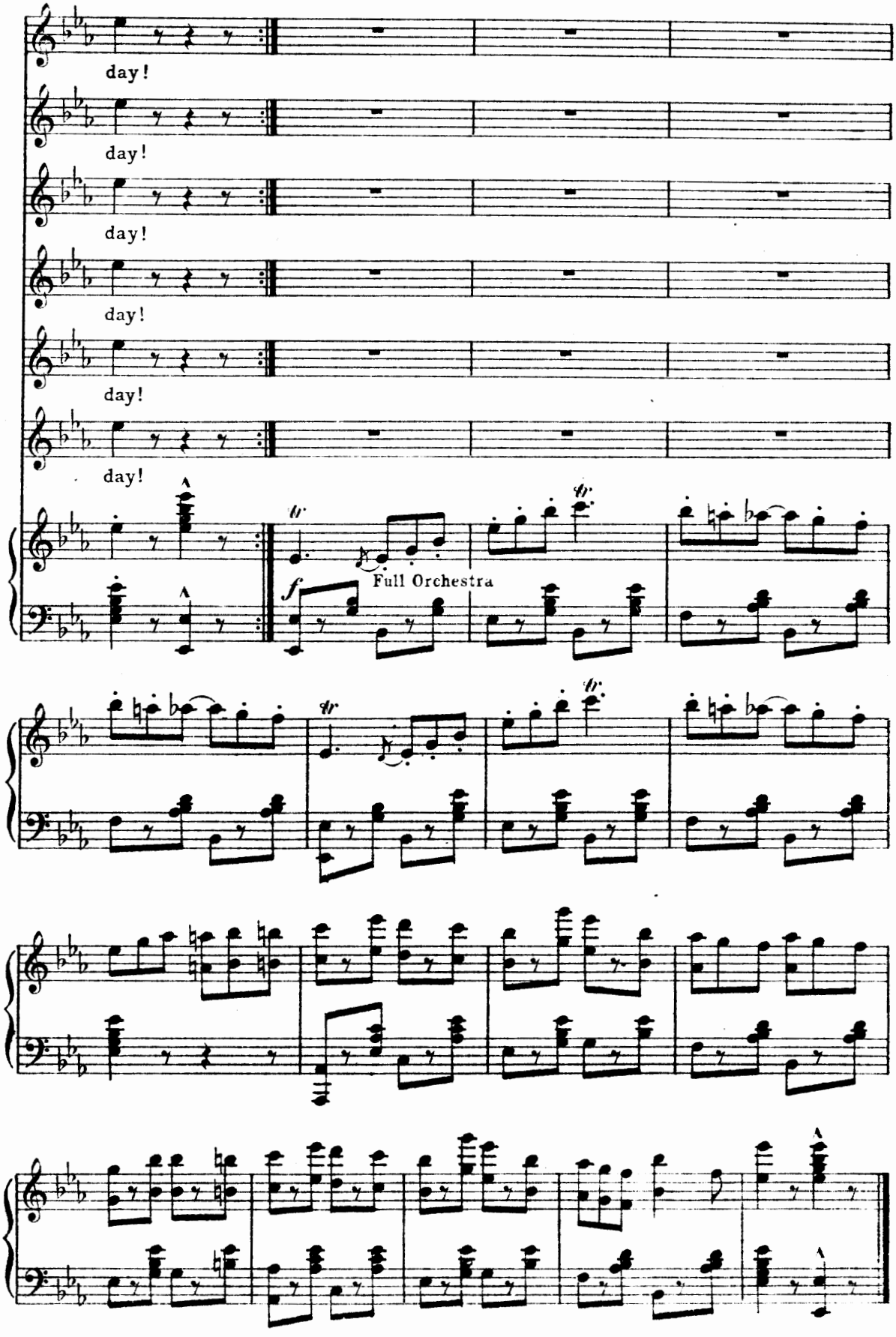


Allegro con brio




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
f

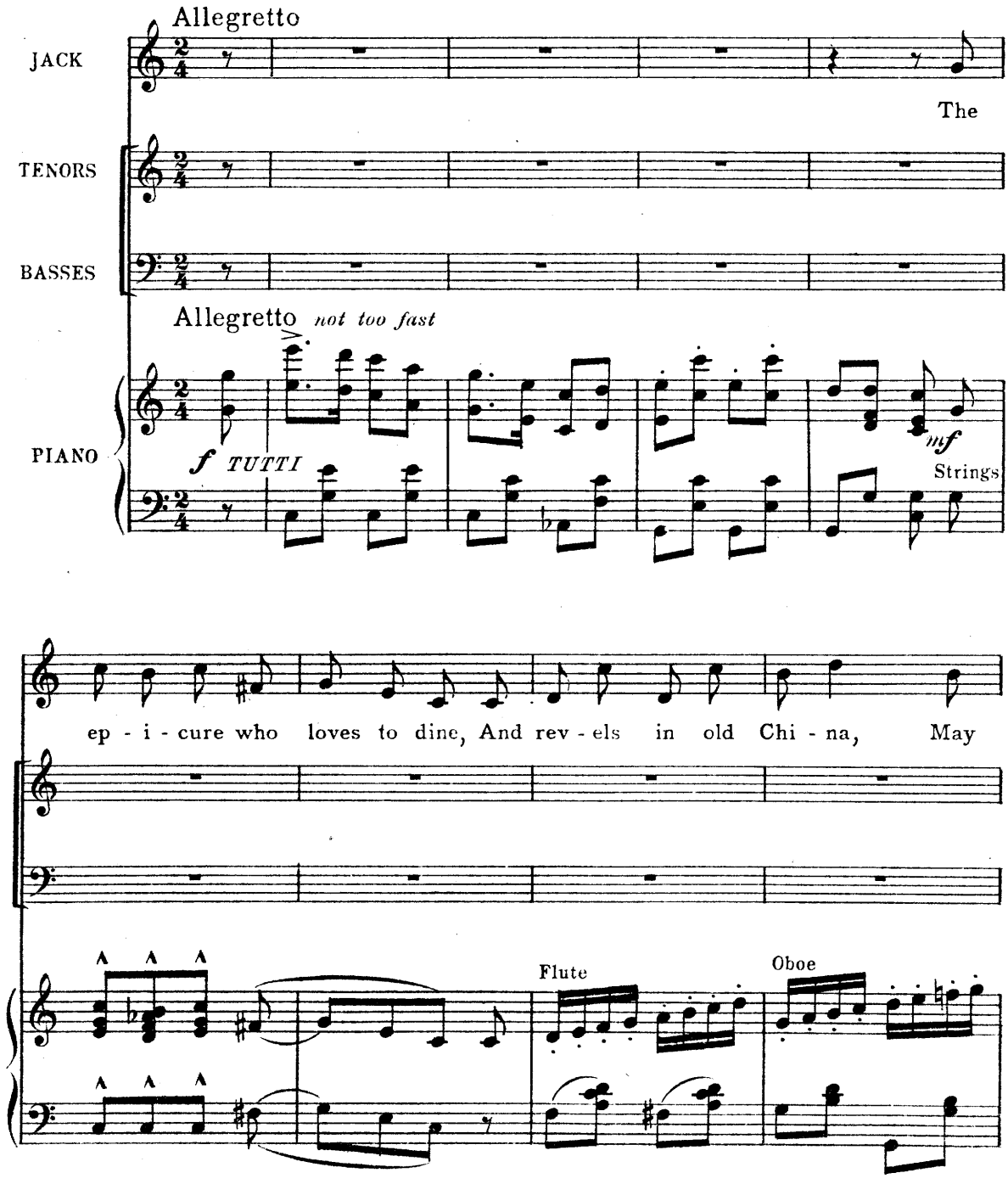

mong the trees, The bull-pup's hap-py catch-ing fleas, So let us cheer up to-
mong the trees, The bull-pup's hap-py catch-ing fleas, So let us cheer up to-
mong the trees, The bull-pup's hap-py catch-ing fleas, So let us cheer up to-
mong the trees, The bull-pup's hap-py catch-ing fleas, So let us cheer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

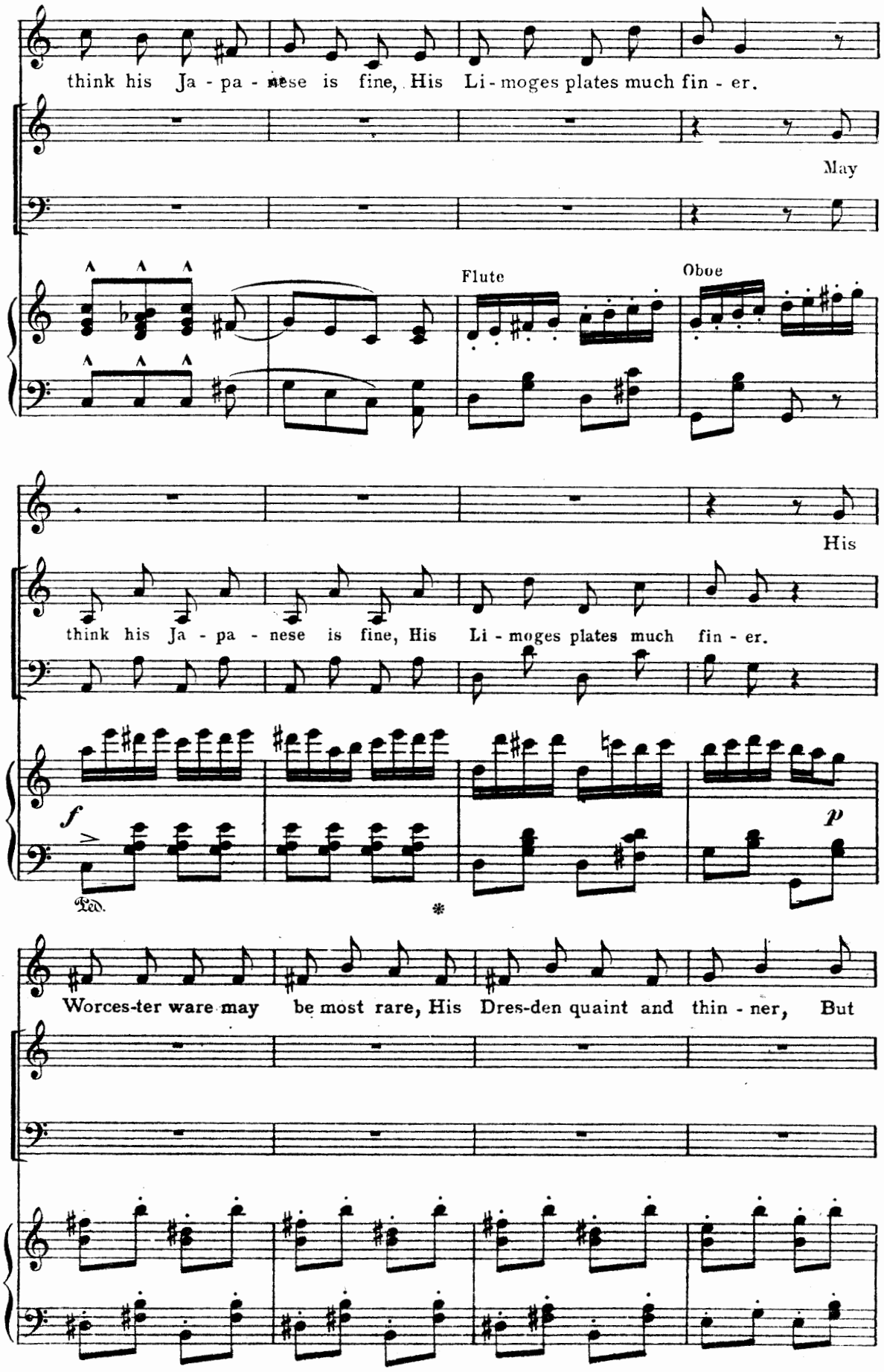

day!
day!
day!
day!
day!
day!
Full Orchestra

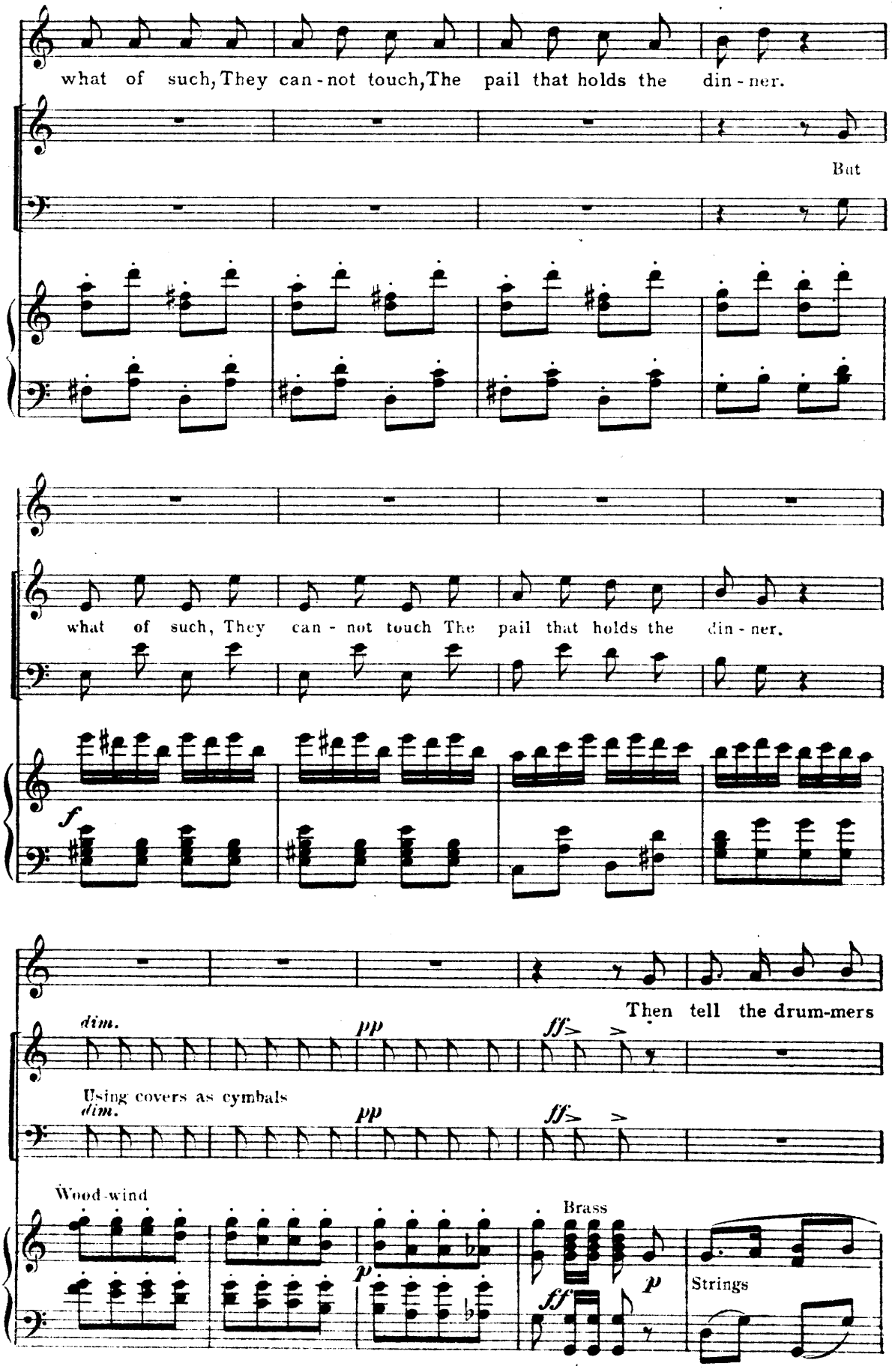
Song: "The Dinner Pail"

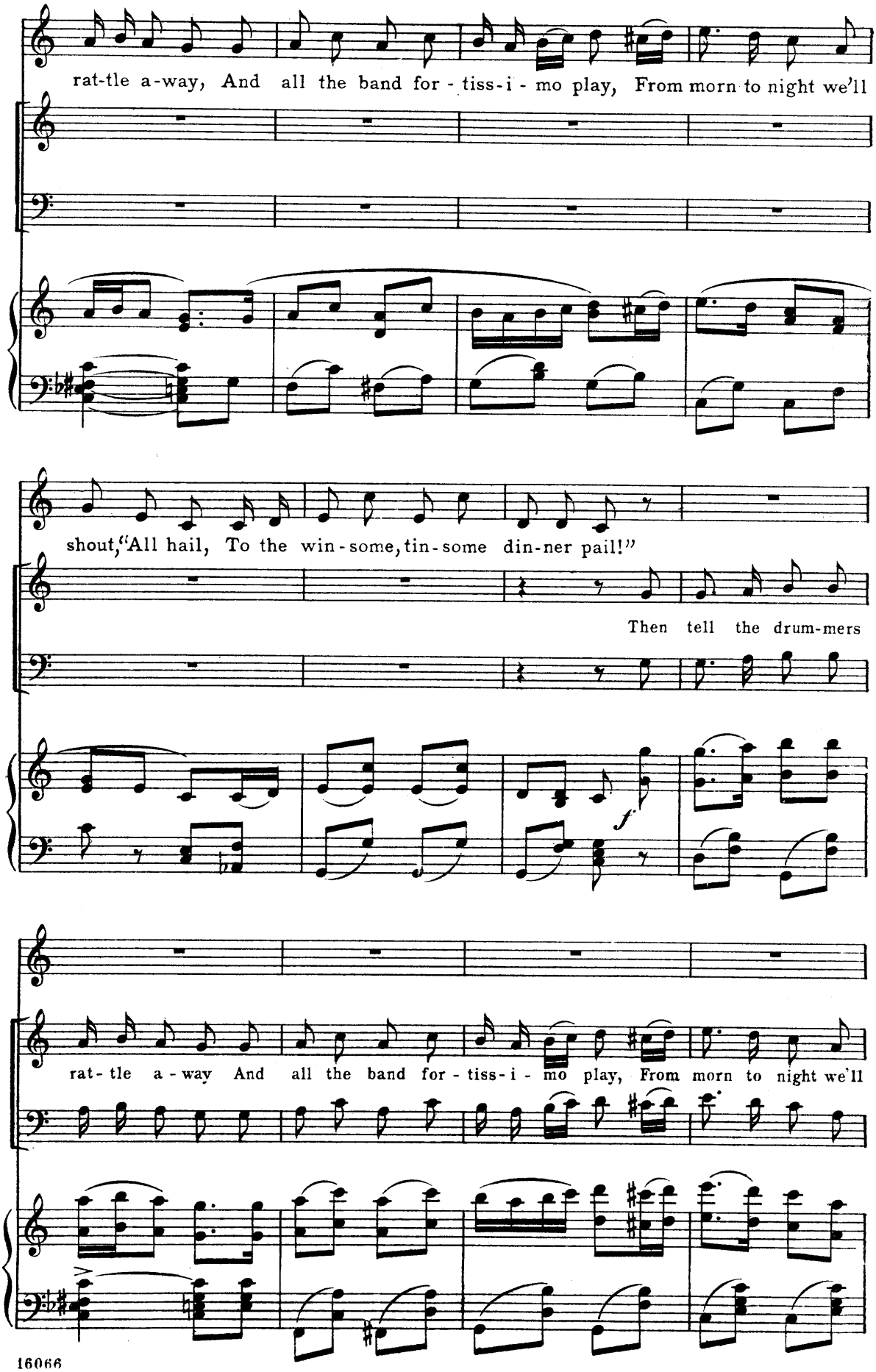
JACK AND MALE CHORUS

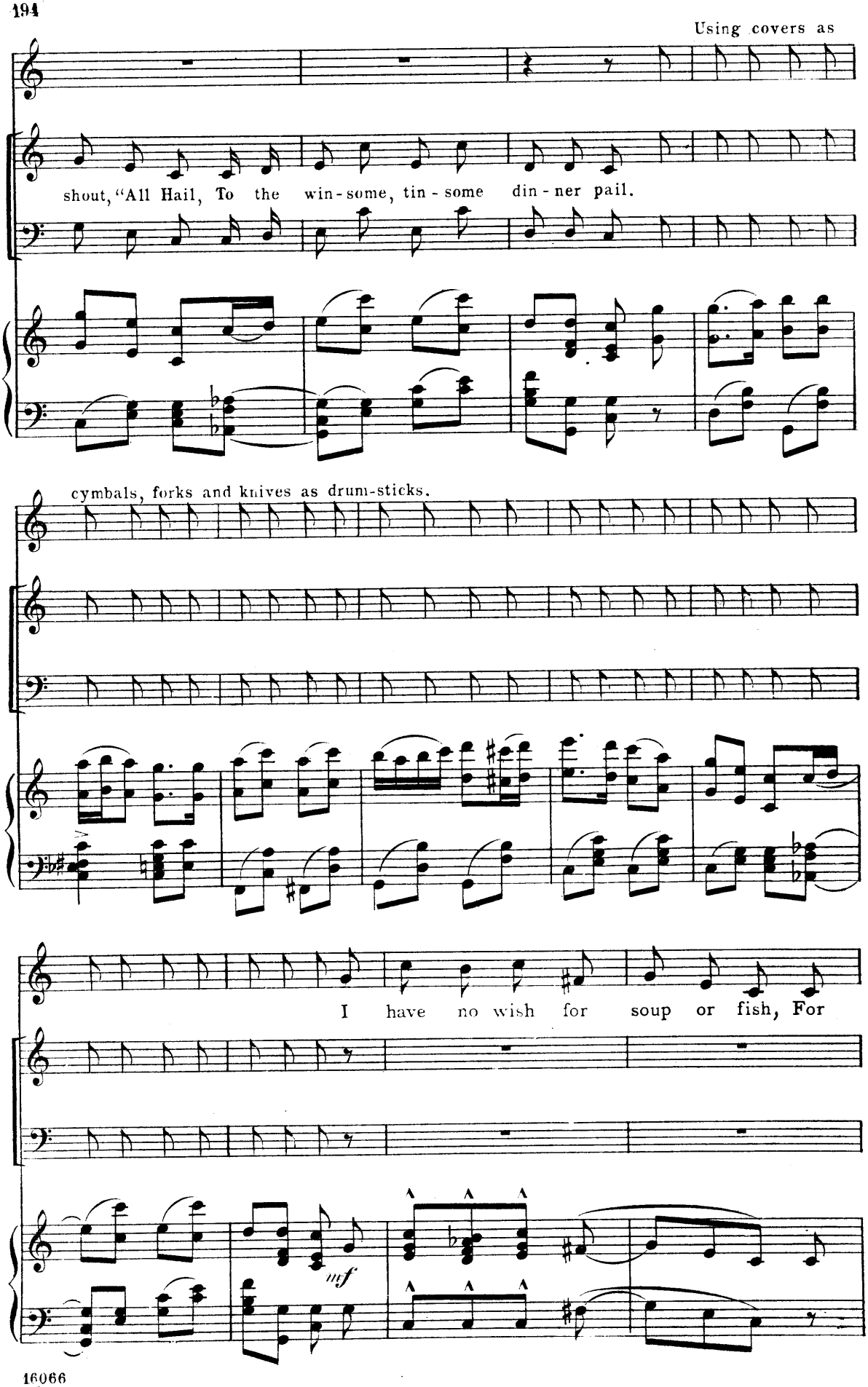
No. 10.

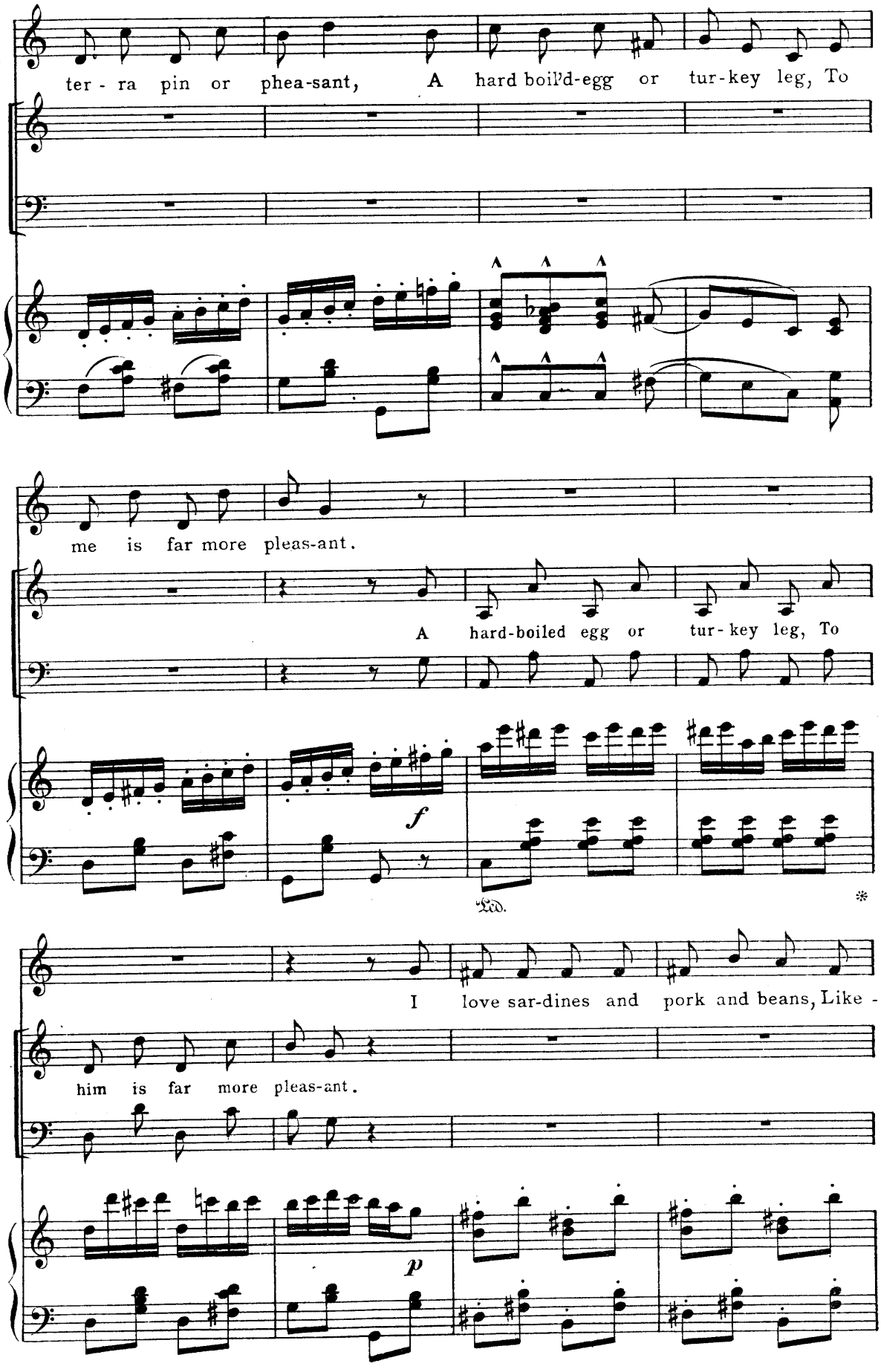


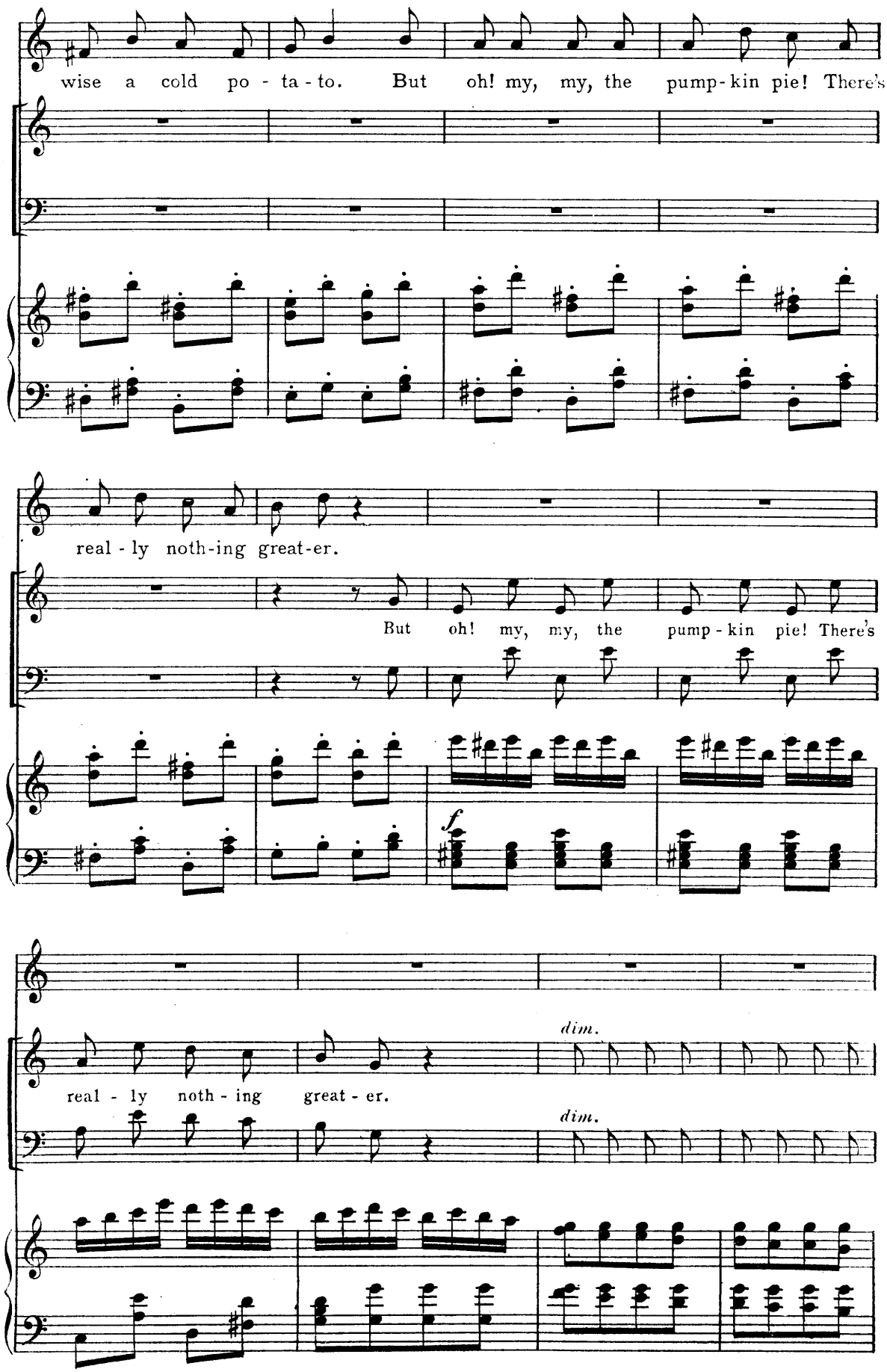

think his Ja - pa - nese is fine, His Li - moges plates much fin - er.
May
Flute
Oboe
His
think his Ja - pa - nese is fine, His Li - moges plates much fin - er.
f
p
Ped.
*
Worces-ter ware may be most rare, His Dres-den quaint and thin - ner, But

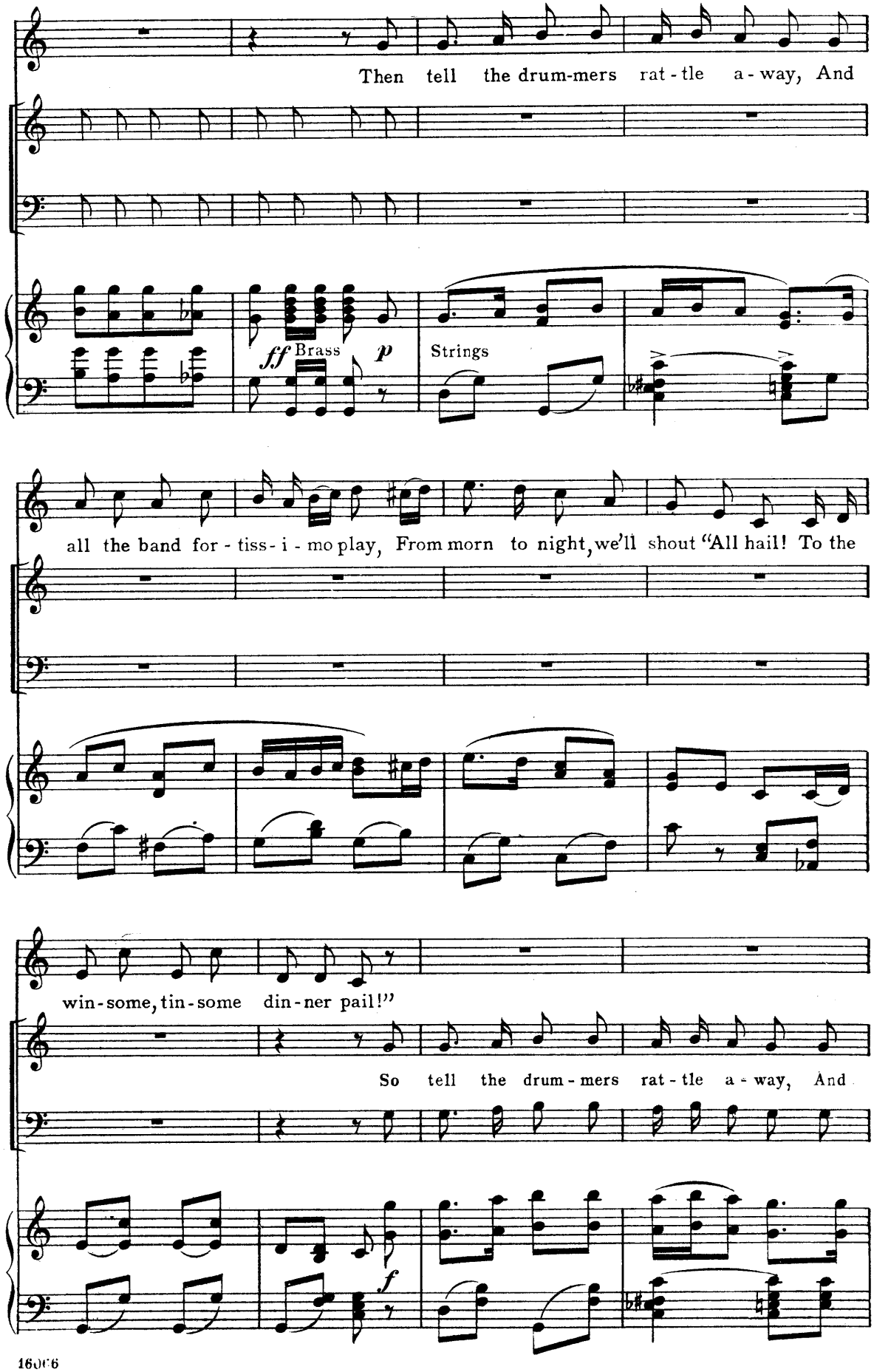

what of such, They can-not touch, The pail that holds the din-ner.
But
what of such, They can-not touch The pail that holds the din-ner.
f
dim.
pp
ff
Then tell the drum-mers
Using covers as cymbals
dim.
pp
ff
Wood-wind
p
Brass
ff
p
Strings

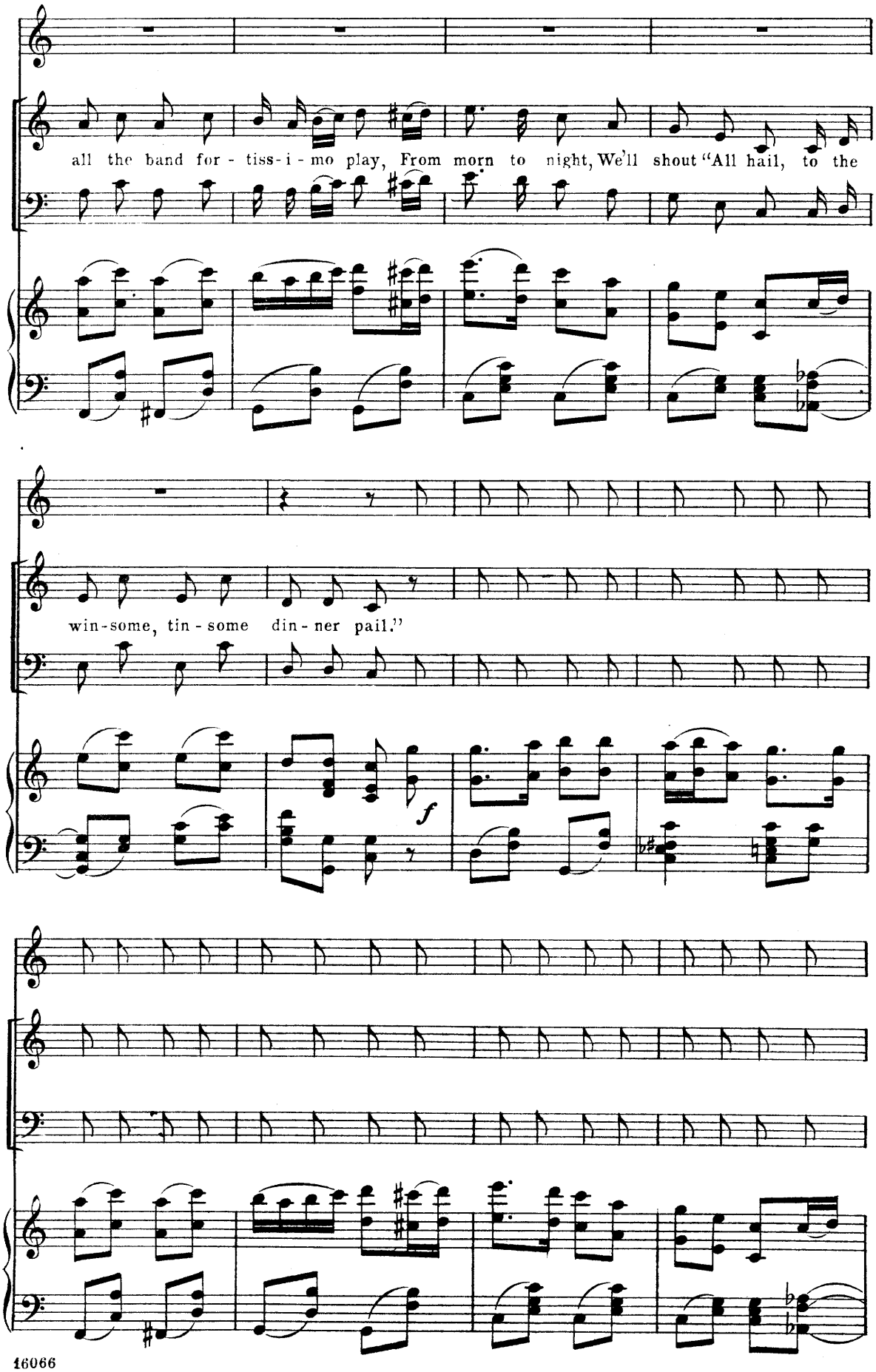

rat-tle a-way, And all the band for - tiss-i - mo play, From morn to night we'll
shout, "All hail, To the win-some, tin-some din-ner pail!"
Then tell the drum-mers
f
rat-tle a-way And all the band for - tiss-i - mo play, From morn to night we'll

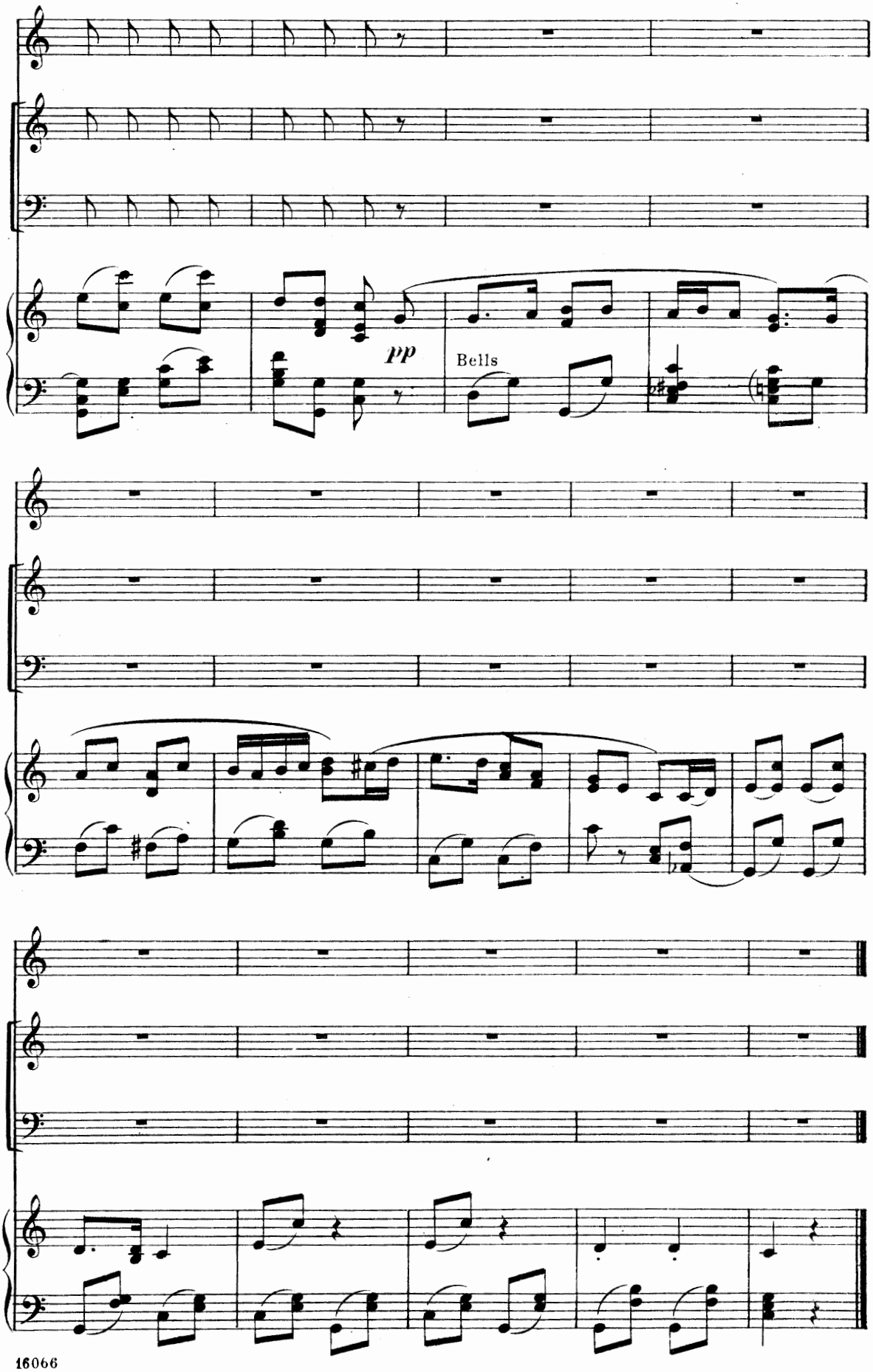

Using covers as
shout, "All Hail, To the win-some, tin-some din-ner pail.
cymbals, forks and knives as drum-sticks.
I have no wish for soup or fish, For
mf


ter - ra pin or phea-sant, A hard boil'd-egg or tur-key leg, To
me is far more pleas-ant.
A hard-boiled egg or tur-key leg, To
f
Ped.
*
I love sar-dines and pork and beans, Like -
him is far more pleas-ant.
p


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
f
real - ly noth - ing great - er.
dim.
dim.


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
f

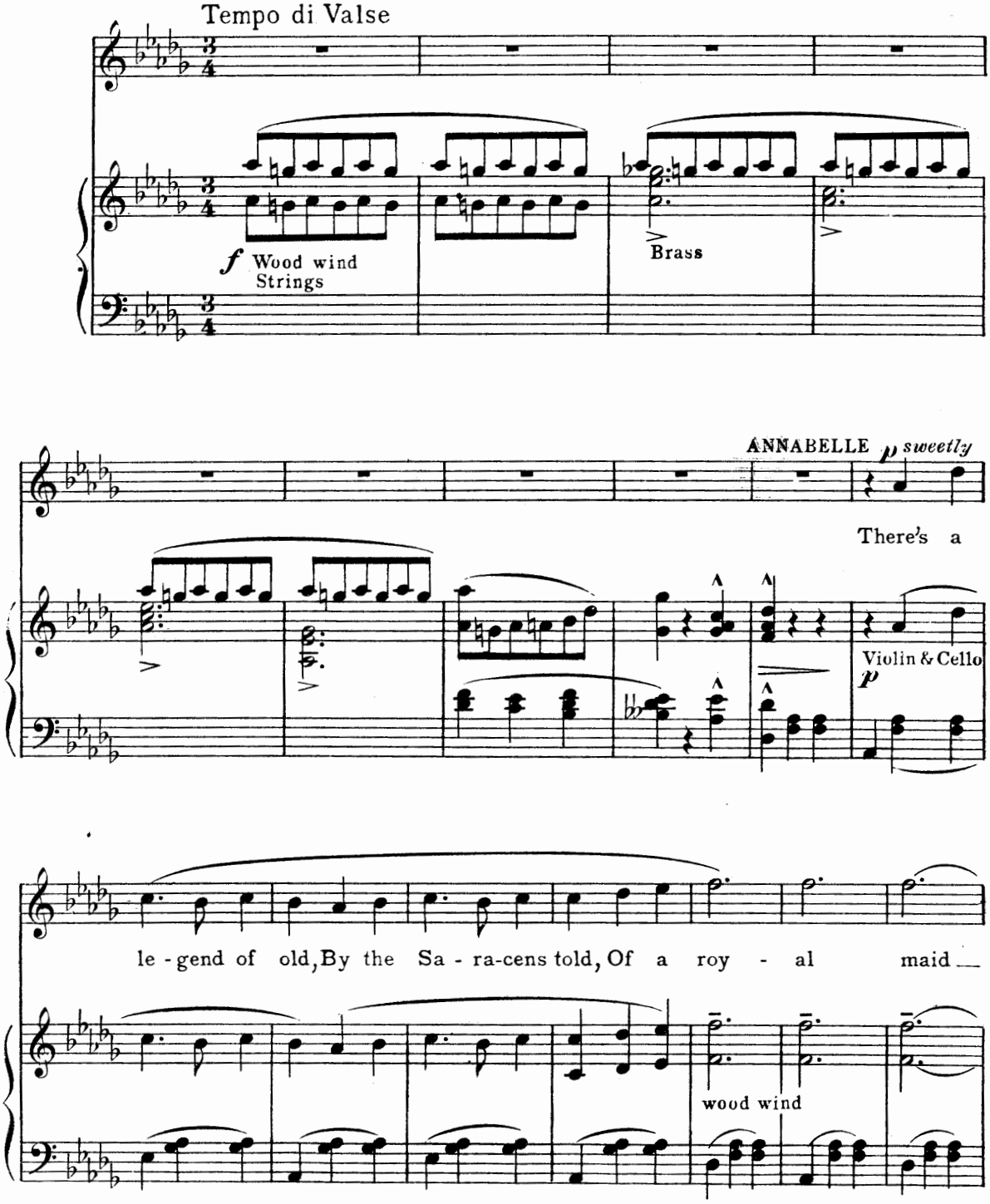

all the band for - tiss-i - mo play, From morn to night, We'll shout "All hail, to the
win-some, tin - some din - ner pail."
f

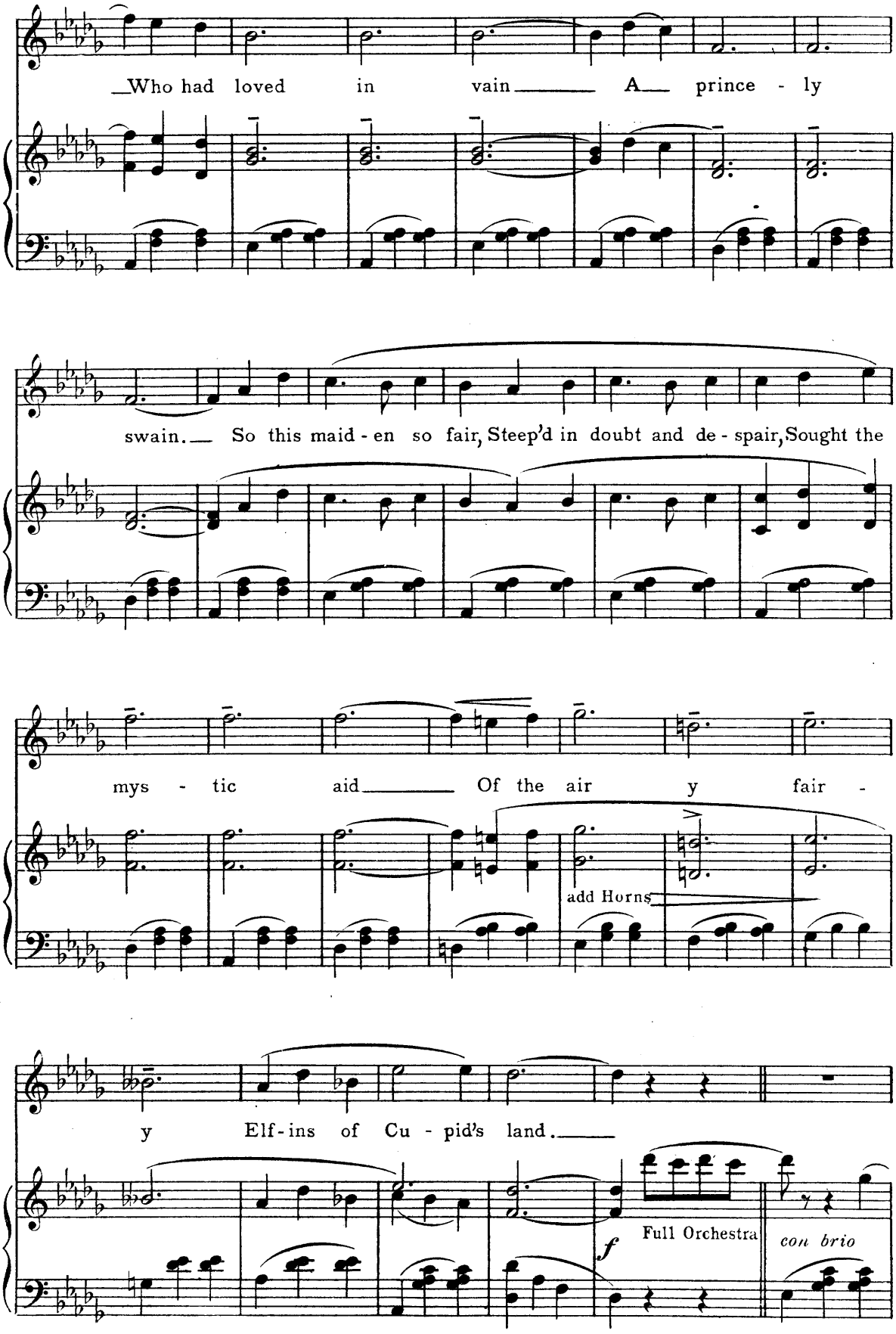

pp
Bells

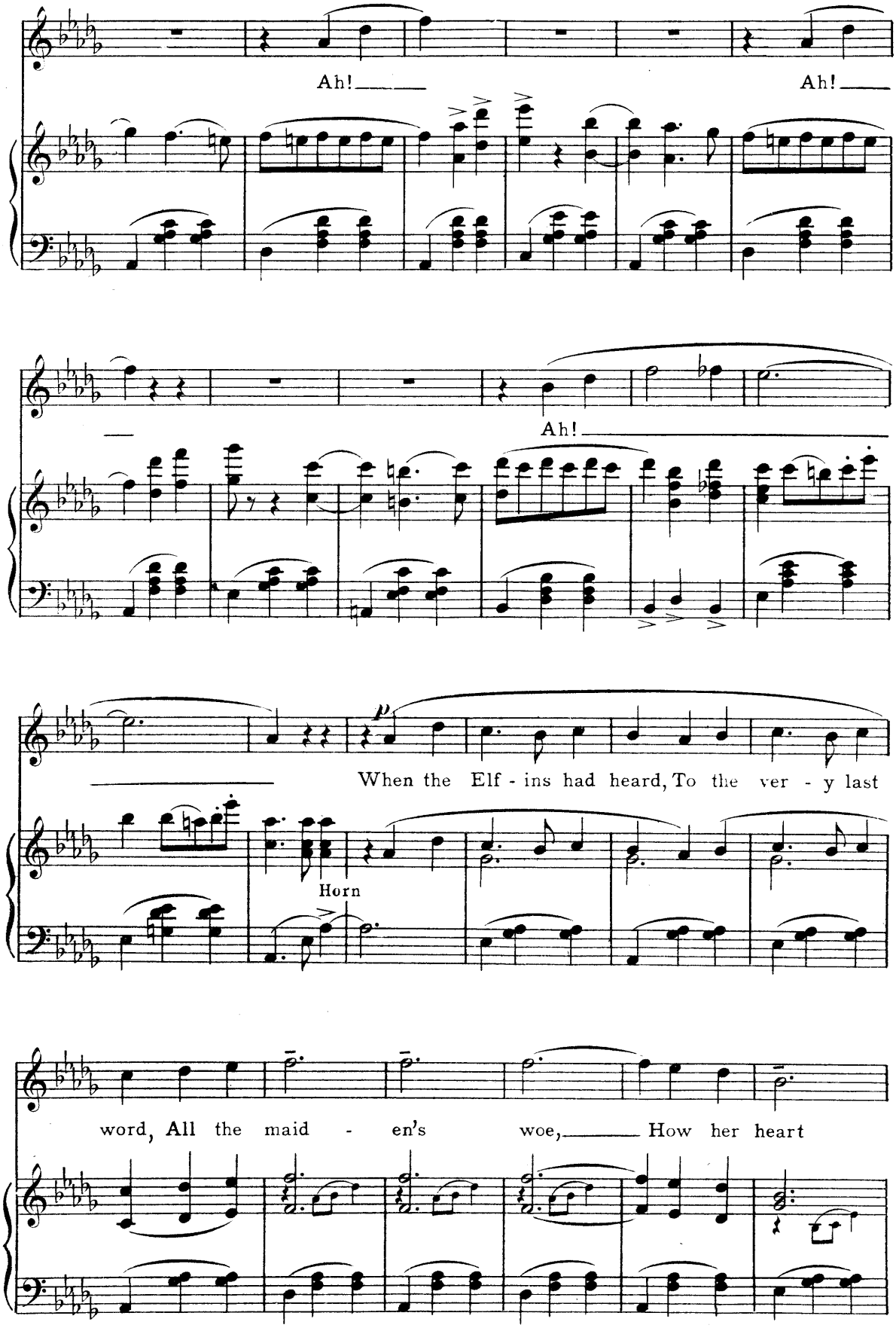
Valse Song: "The Crystal Lute"

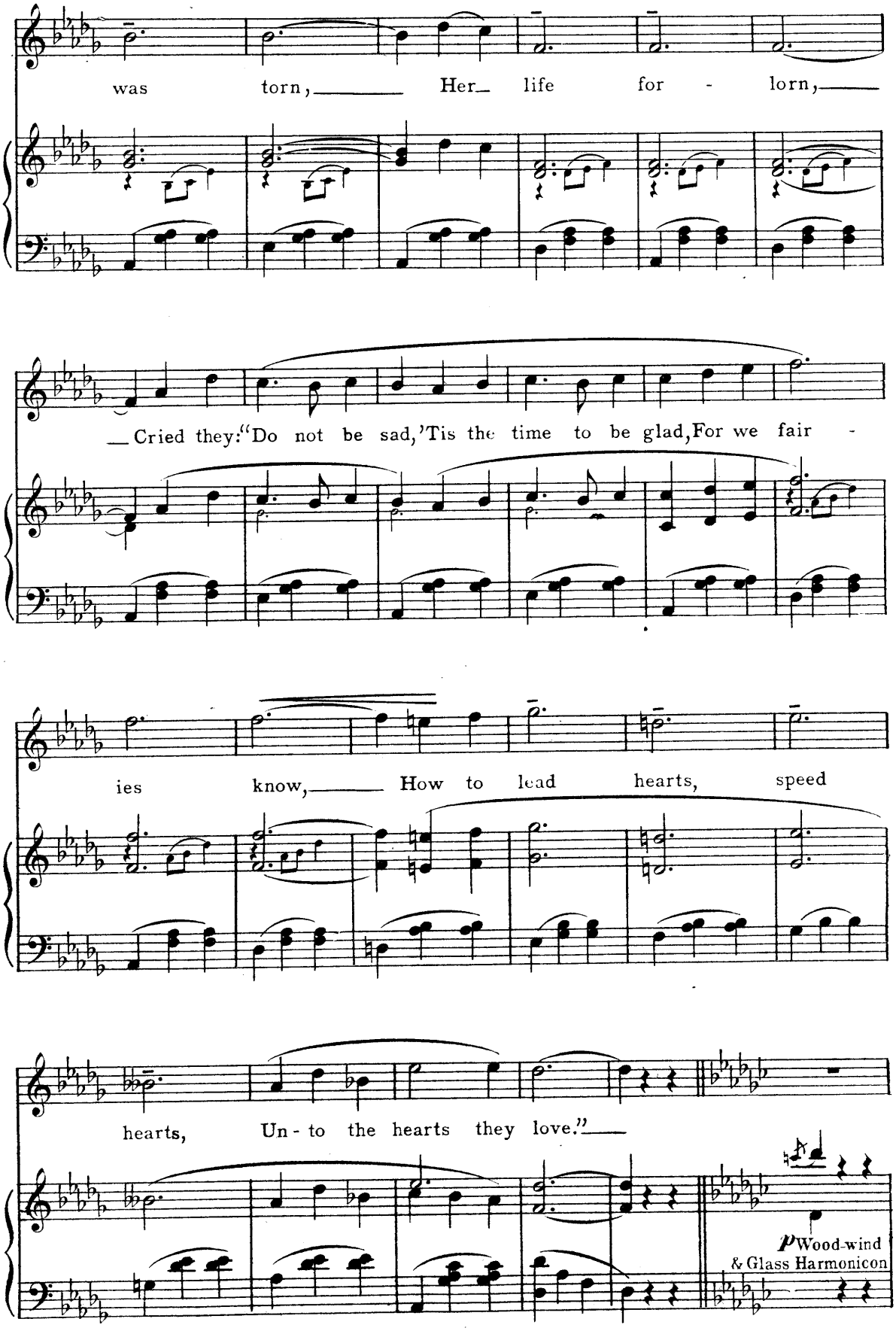
ANNABELLE

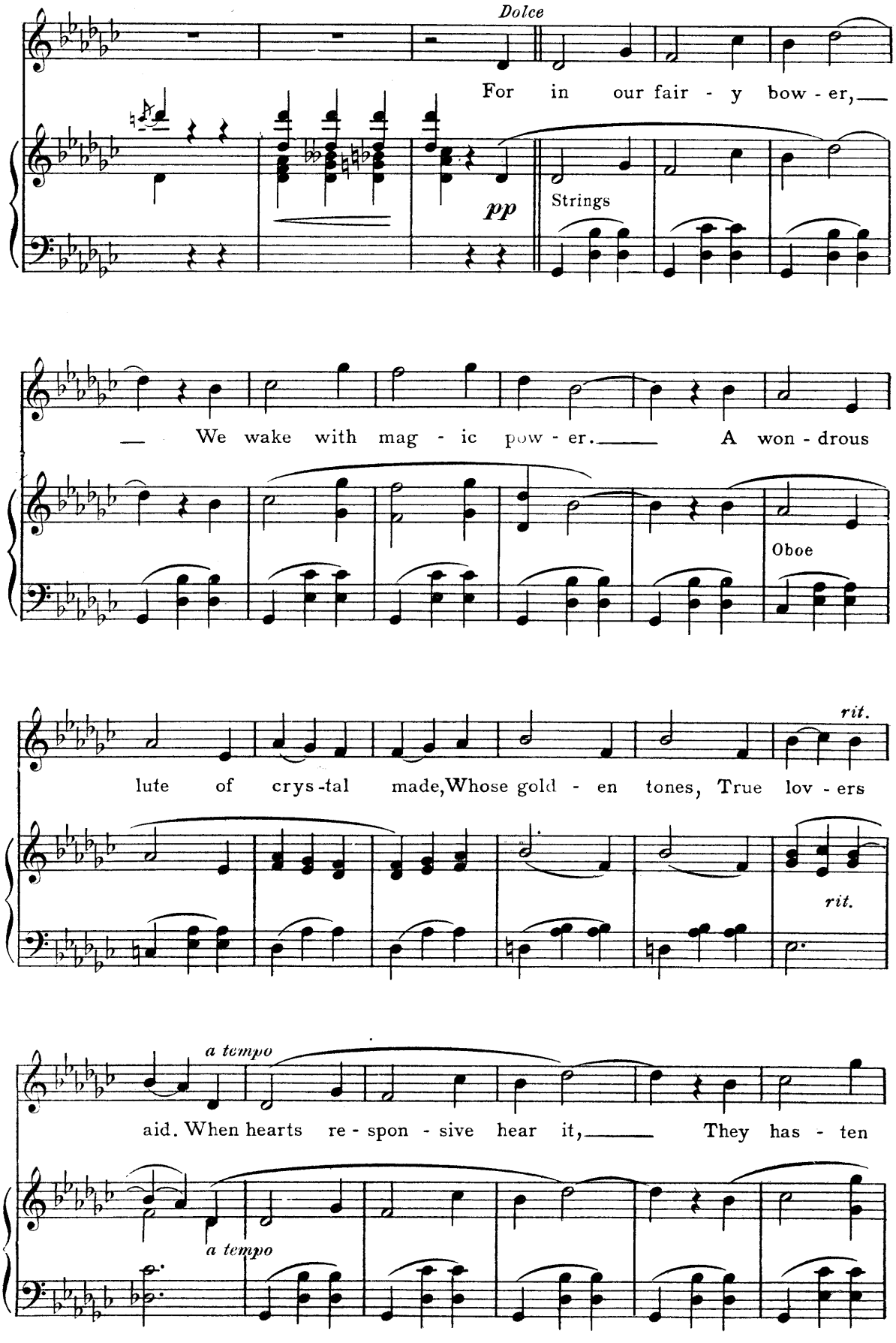
No. 11.

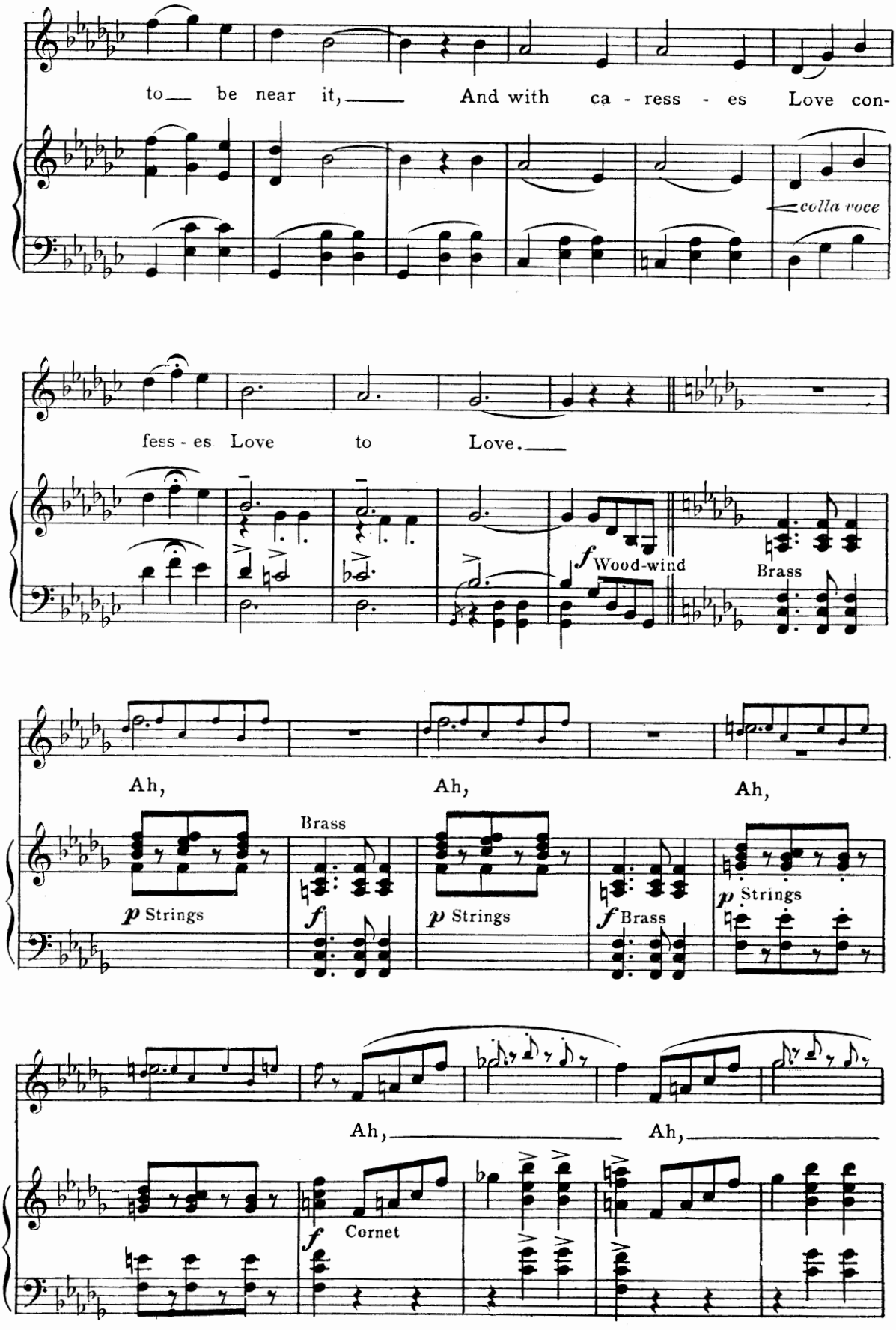


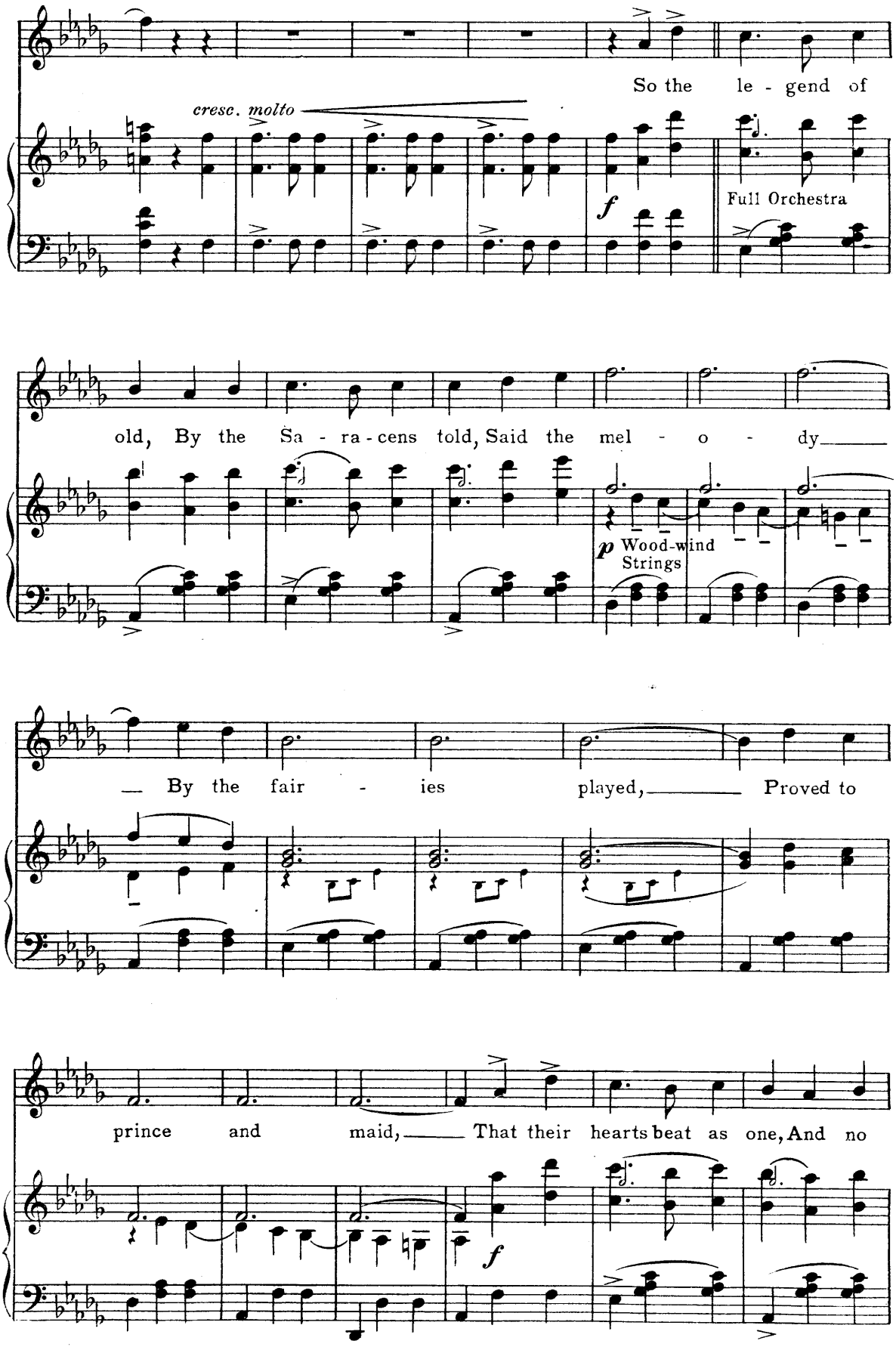

Who had loved in vain A prince - ly
swain. So this maid - en so fair, Steep'd in doubt and de - spair, Sought the
mys - tic aid Of the air y fair -
add Horns
y Elf-ins of Cu - pid's land.
f
Full Orchestra
con brio

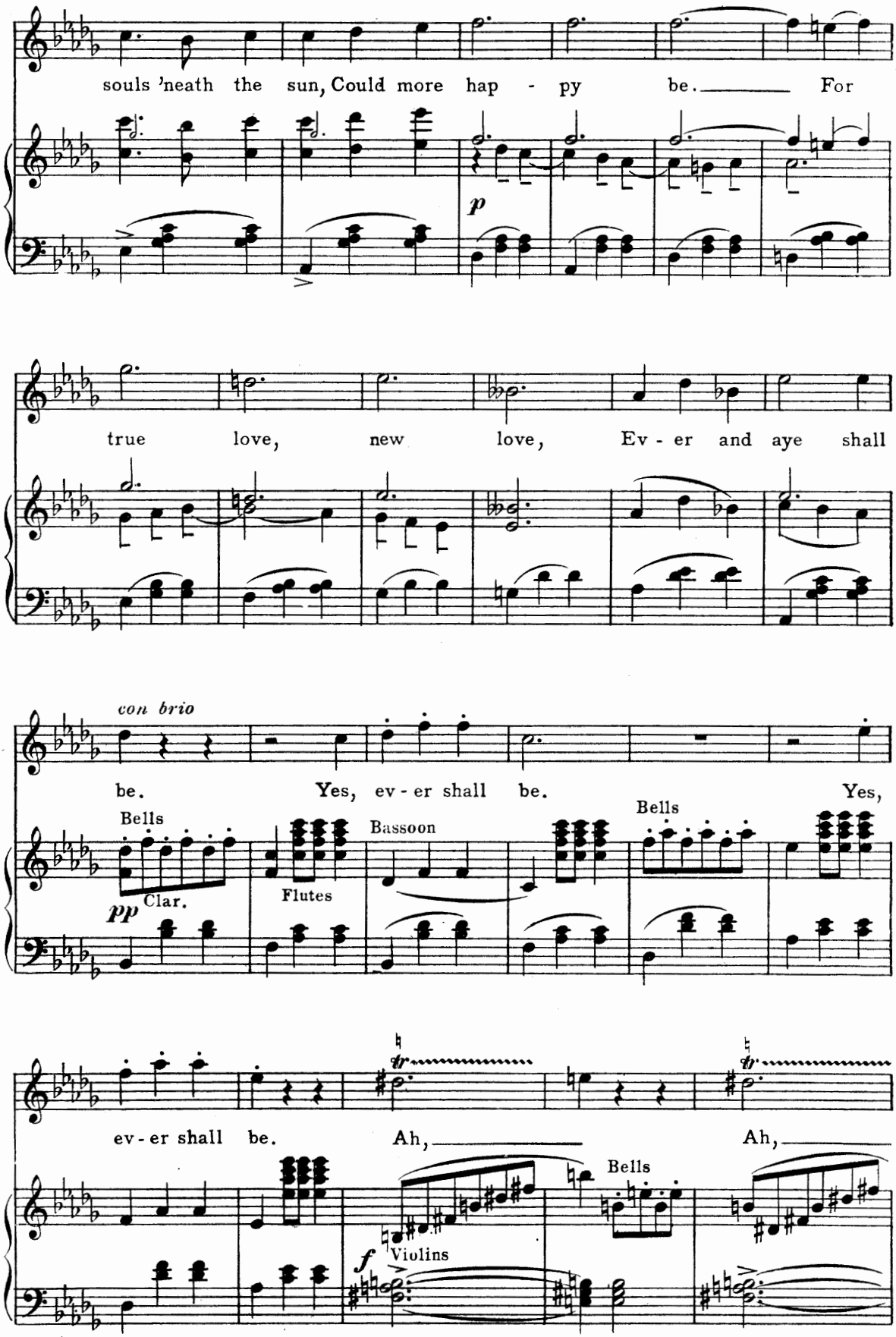

Ah!
Ah!
Ah!
When the Elf - ins had heard, To the ver - y last
Horn
word, All the maid - en's woe, How her heart

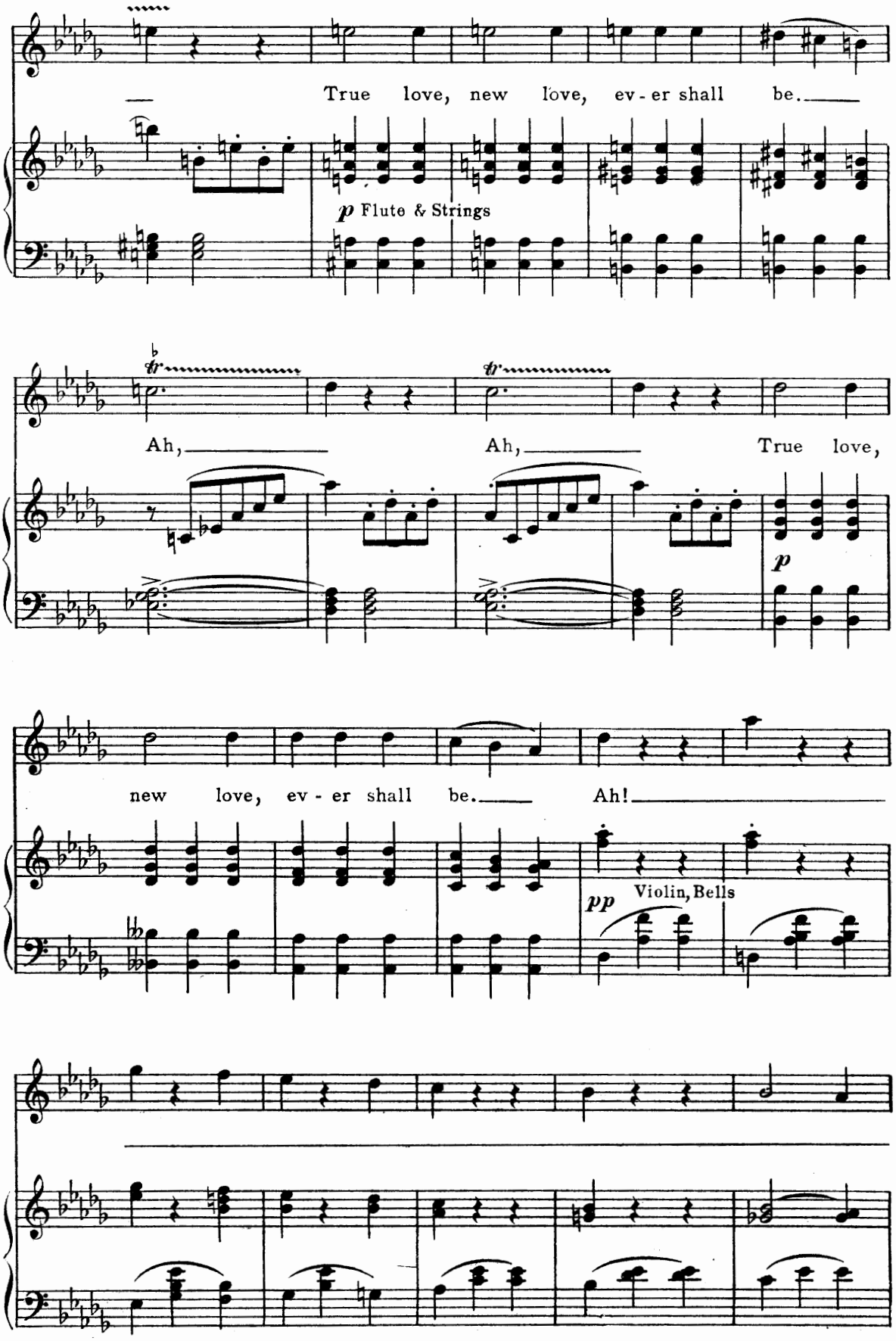

was torn, Her life for - lorn,
Cried they: "Do not be sad, 'Tis the time to be glad, For we fair -
ies know, How to lead hearts, speed
hearts, Un - to the hearts they love."
p Wood-wind & Glass Harmonicon

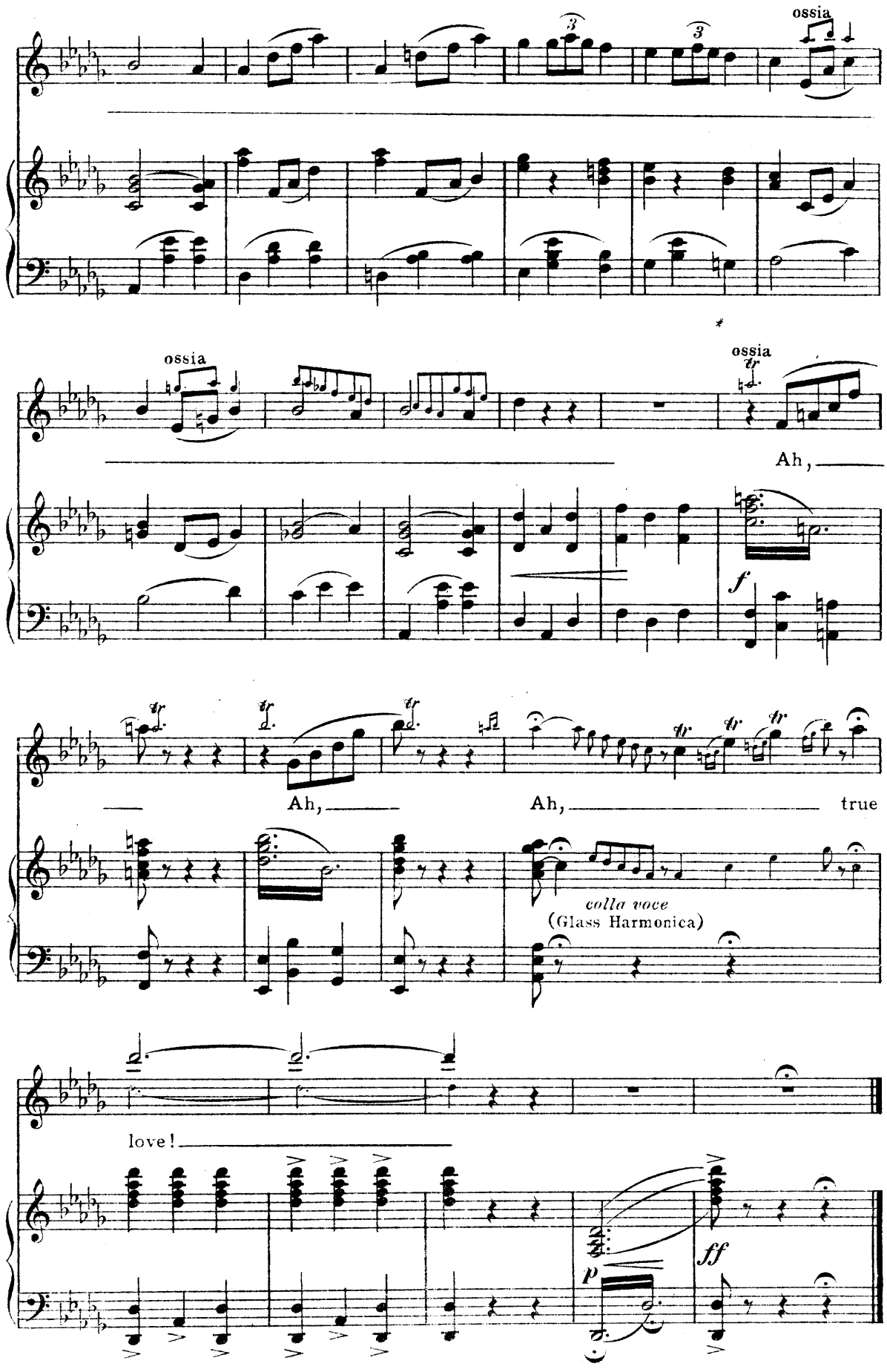

Dolce
For in our fair - y bow - er,
pp
Strings
We wake with mag - ic pow - er. A won - drous
Oboe
lute of crys-tal made, Whose gold - en tones, True lov - ers
rit.
rit.
a tempo
aid. When hearts re - spon - sive hear it, They has - ten
a tempo


to be near it, And with ca - ress - es Love con-
colla voce
fess - es Love to Love.
f Wood-wind
Brass
Ah, Ah, Ah,
Brass
p Strings
f
p Strings
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. Yes,
Bells
Bassoon
Bells
pp
Clar.
Flutes
ev - er shall be. Ah, Ah,
Bells
f
Violins

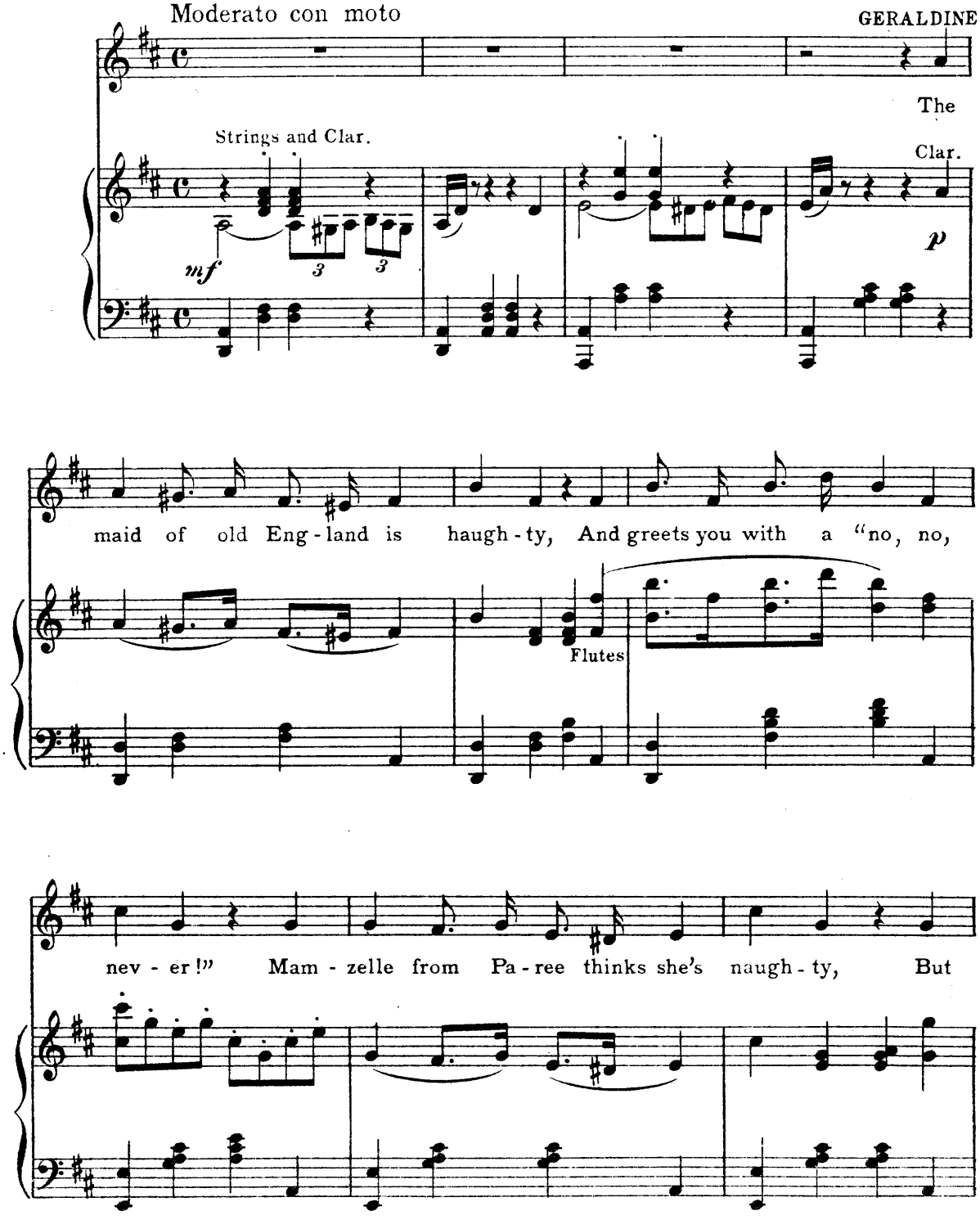

True love, new love, ev - er shall be.
p Flute & Strings
Ah,
Ah,
True love,
p
new love, ev - er shall be.
Ah!
pp
Violin, Bells

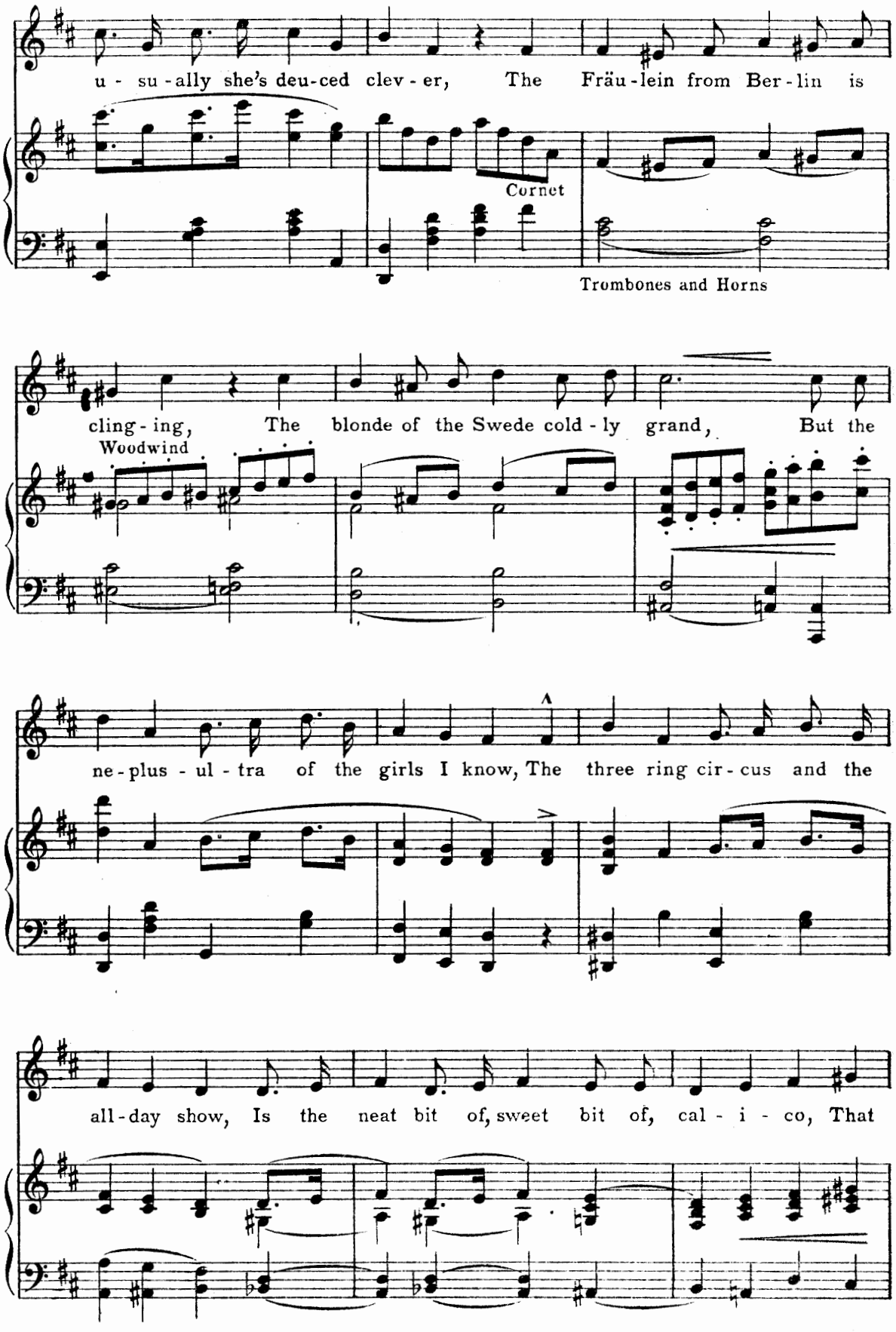

ossia
ossia
ossia
Ah,
Ah,
Ah,
true
colla voce
(Glass Harmonica)
love!
f
p
ff

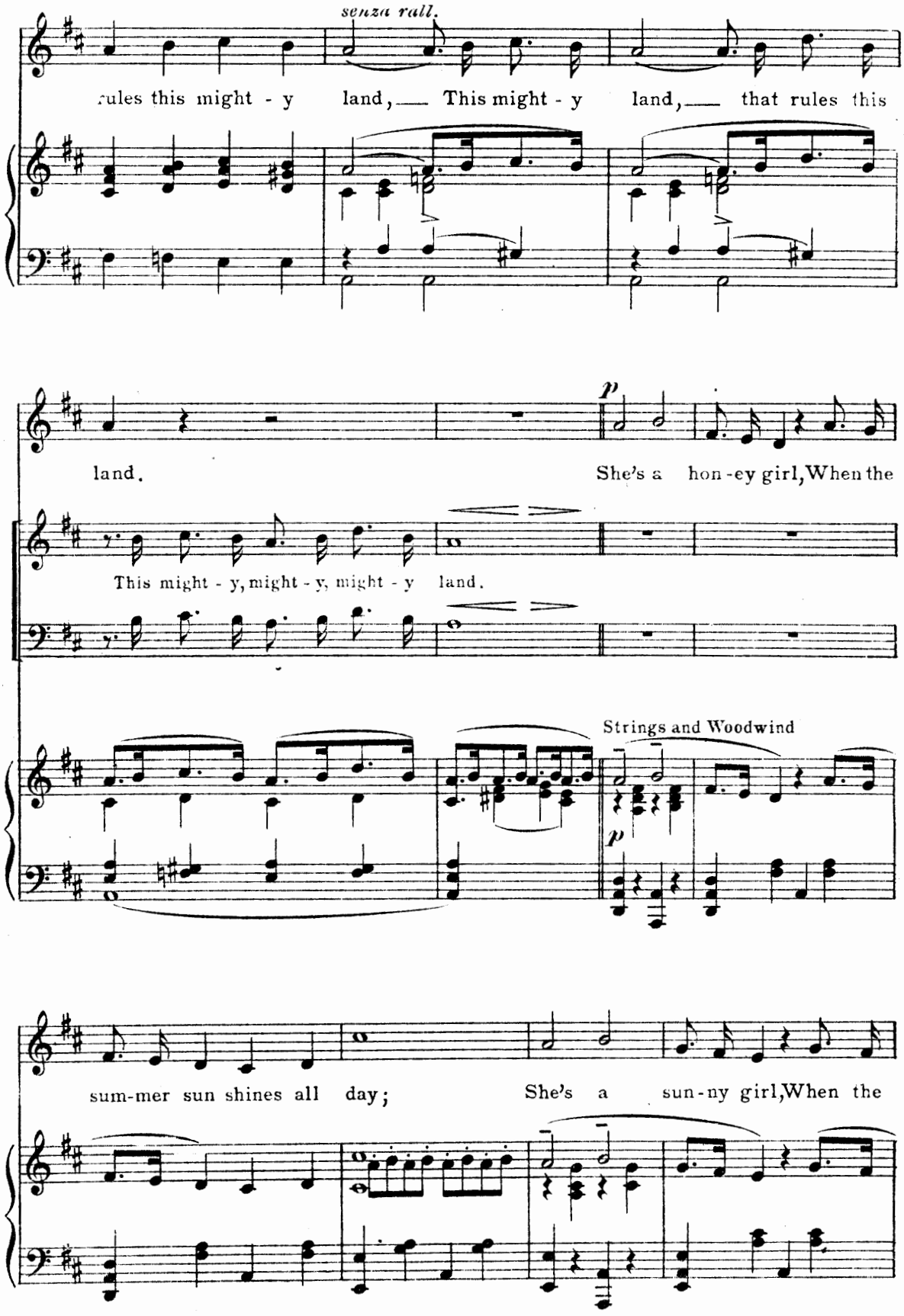
Song: "The American Girl"

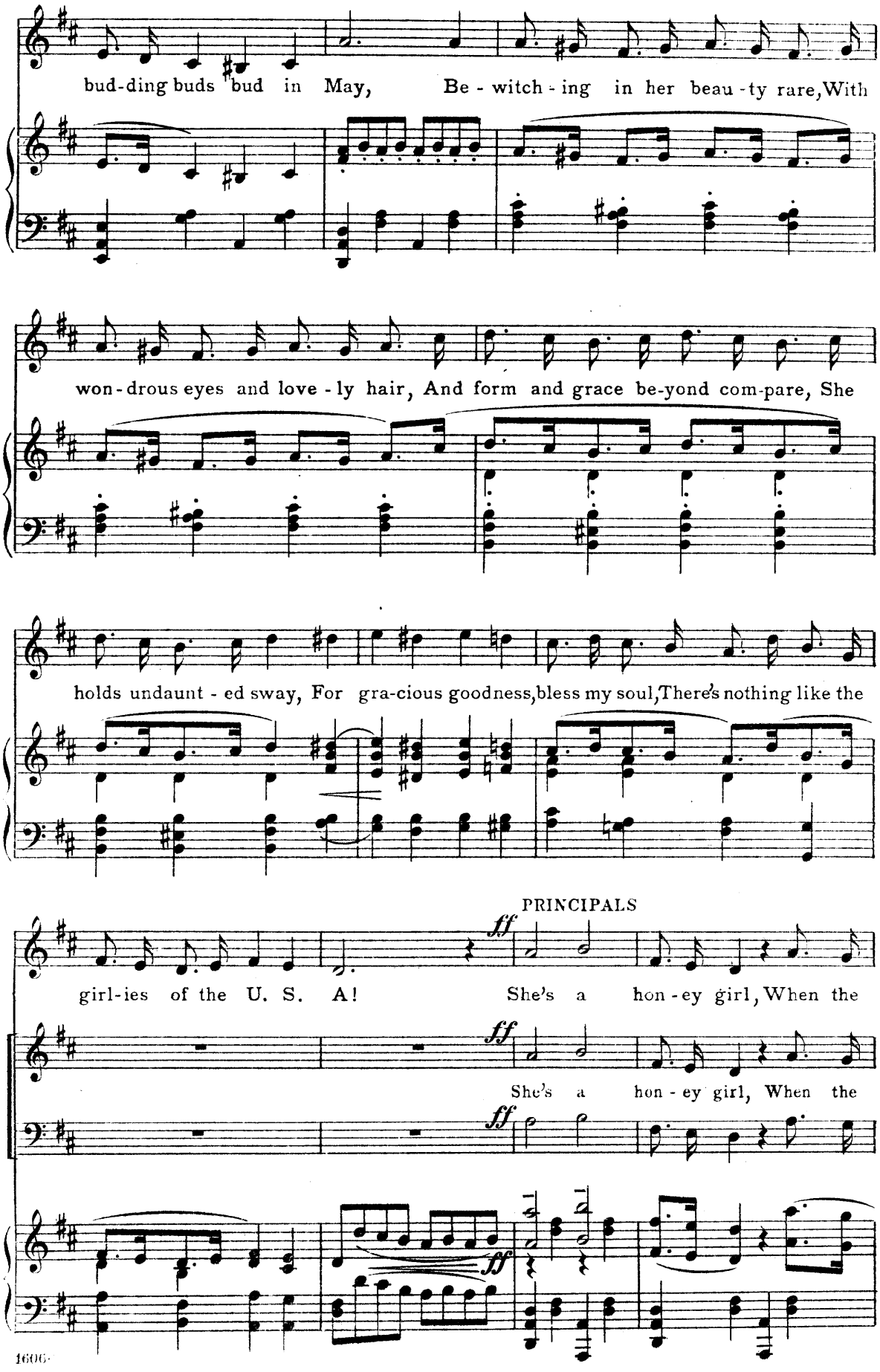
GERALDINE, DUKE AND CHORUS

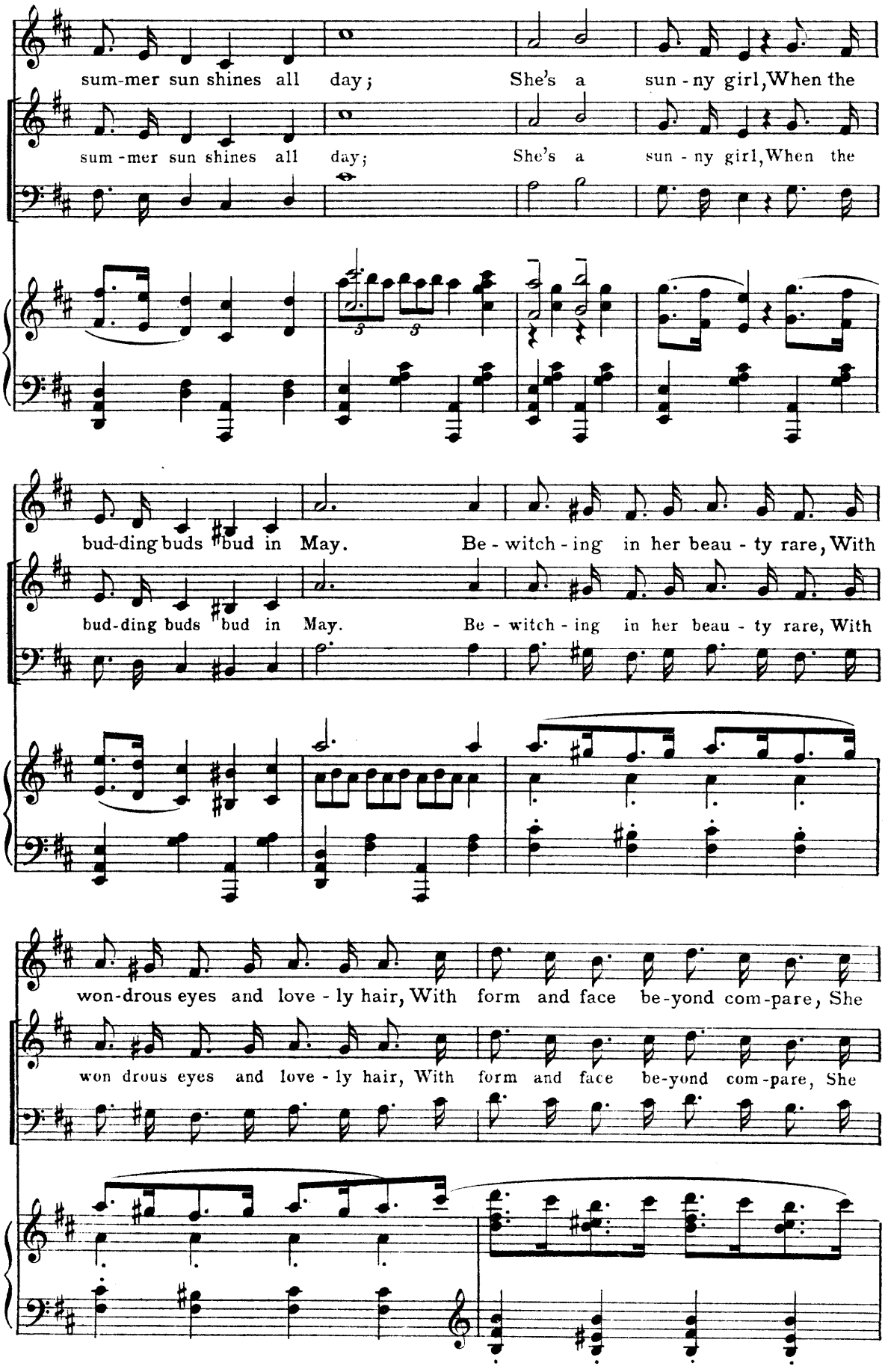
No. 12

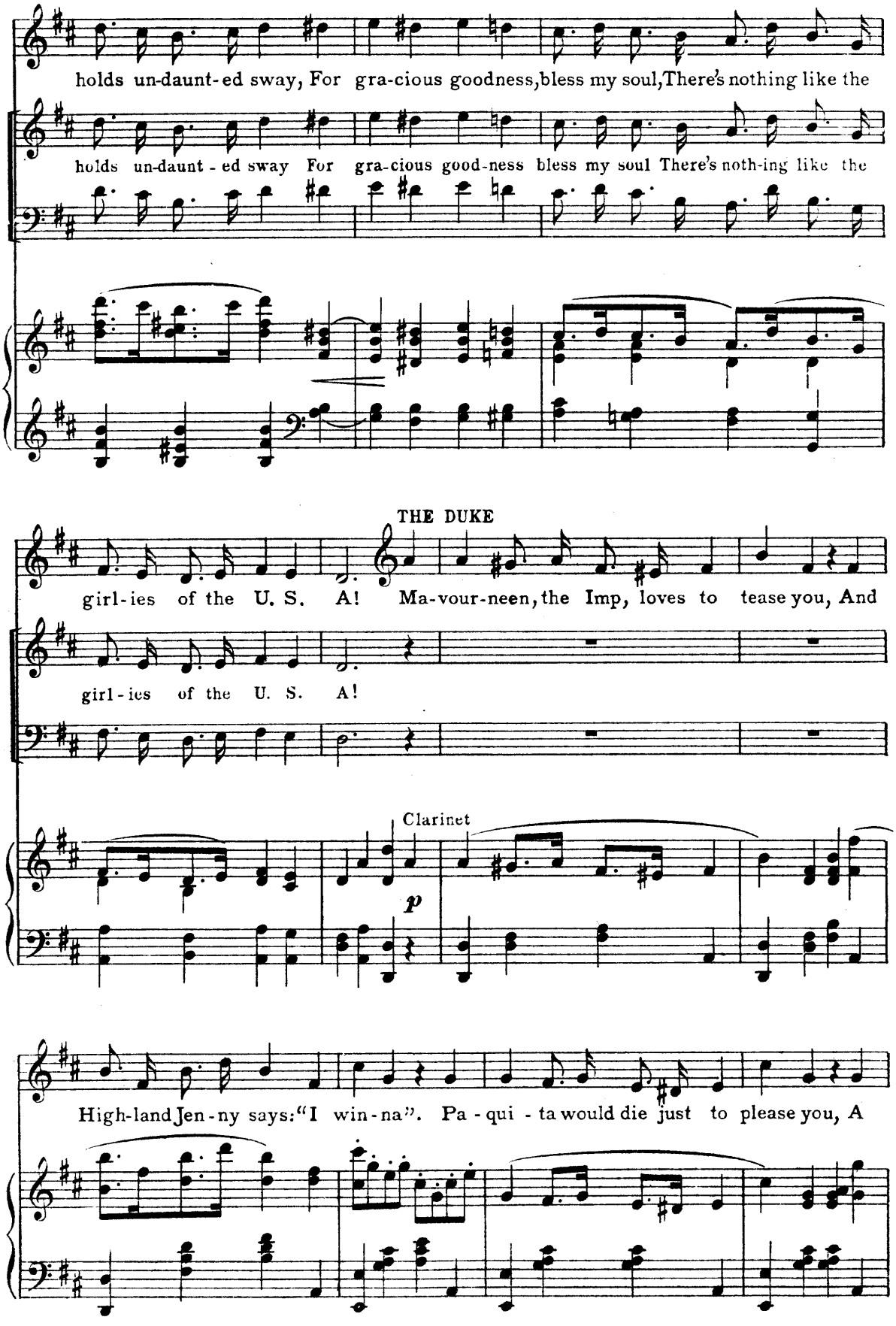


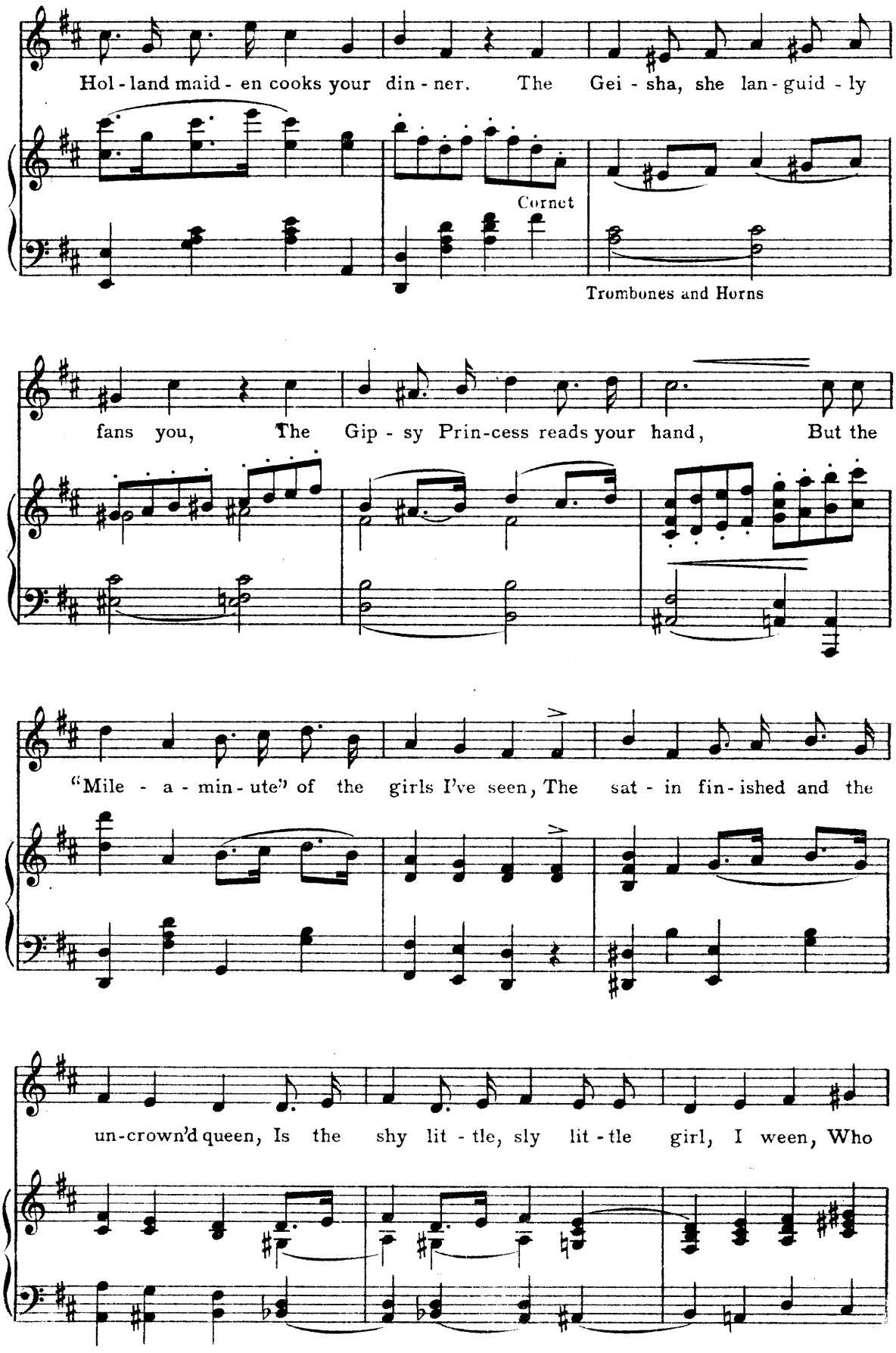

u - su - ally she's deu-ced clev - er, The Fräu - lein from Ber - lin is
Cornet
Trombones and Horns
cling - ing, The blonde of the Swede cold - ly grand, But the
Woodwind
ne - plus - ul - tra of the girls I know, The three ring cir - cus and the
all - day show, Is the neat bit of, sweet bit of, cal - i - co, That

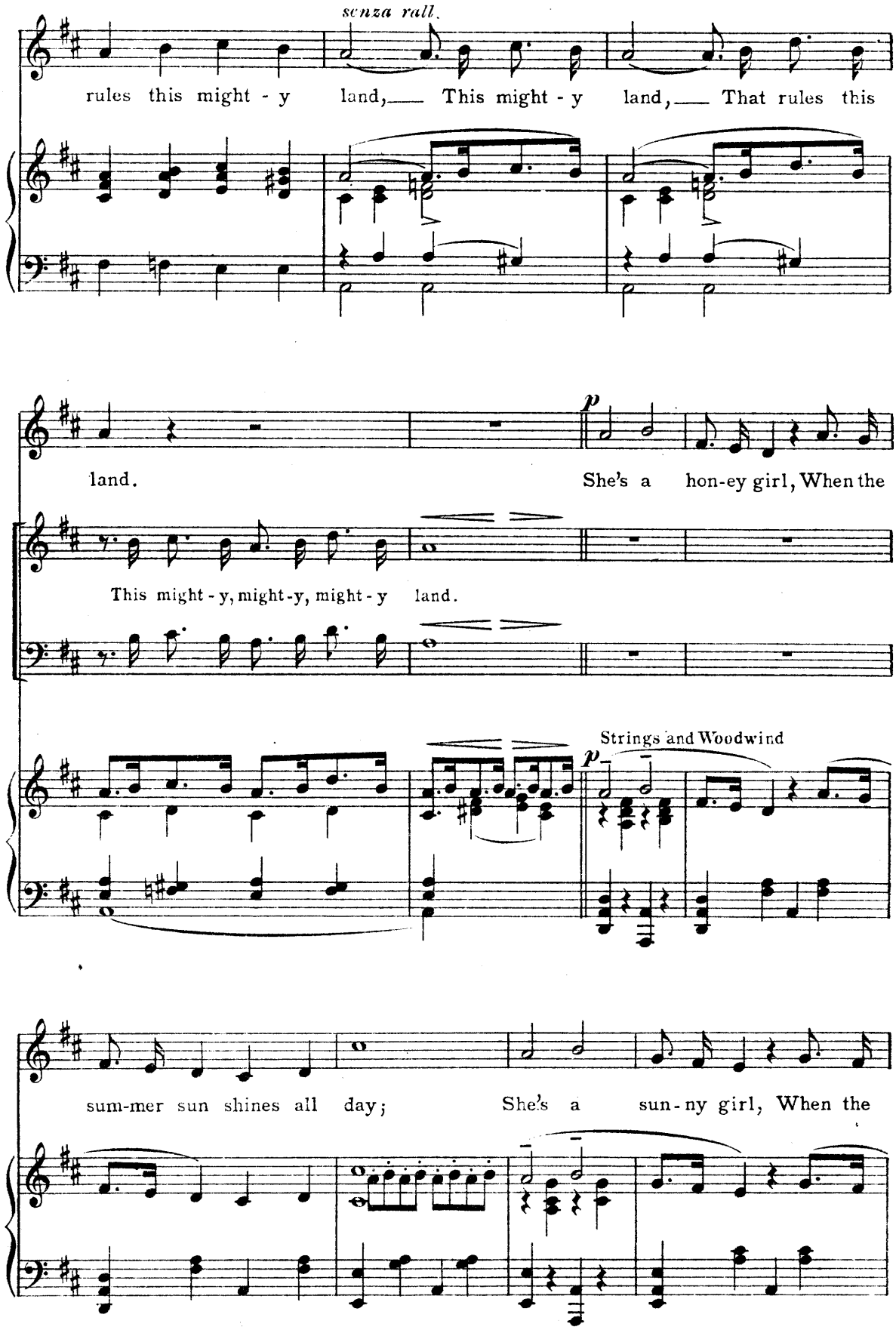

senza rall.
rules this might - y land, This might - y land, that rules this
land.
She's a hon-ey girl, When the
This might - y, might - y, might - y land.
Strings and Woodwind
sum-mer sun shines all day;
She's a sun-ny girl, When the

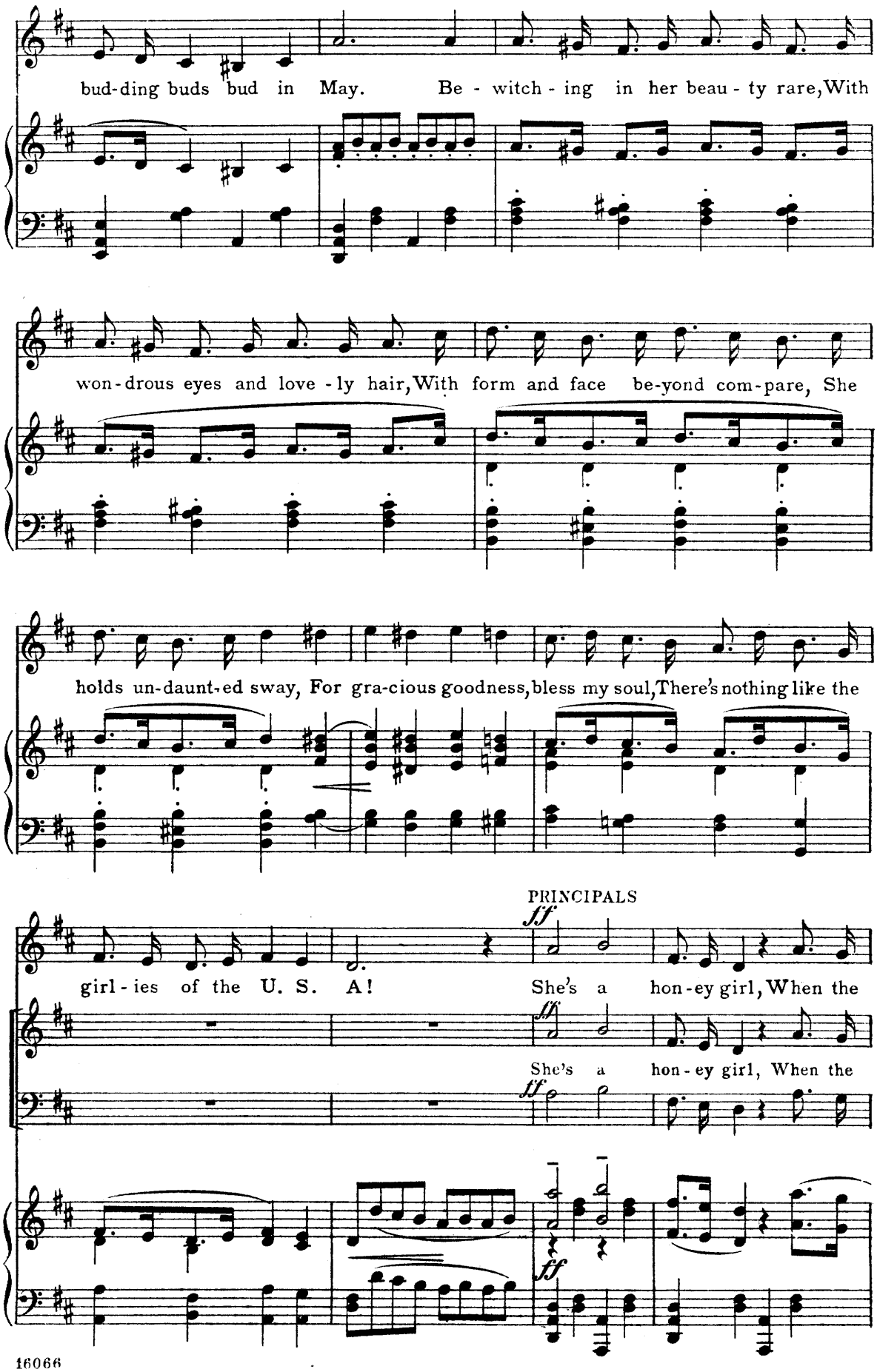

bud-ding buds bud in May, Be - witch - ing in her beau - ty rare, With
won - drous eyes and love - ly hair, And form and grace be-yond com-pare, She
holds undaunt - ed sway, For gra-cious goodness, bless my soul, There's nothing like the
PRINCIPALS
ff
girl-ies of the U. S. A! She's a hon - ey girl, When the
ff
She's a hon - ey girl, When the
ff
ff

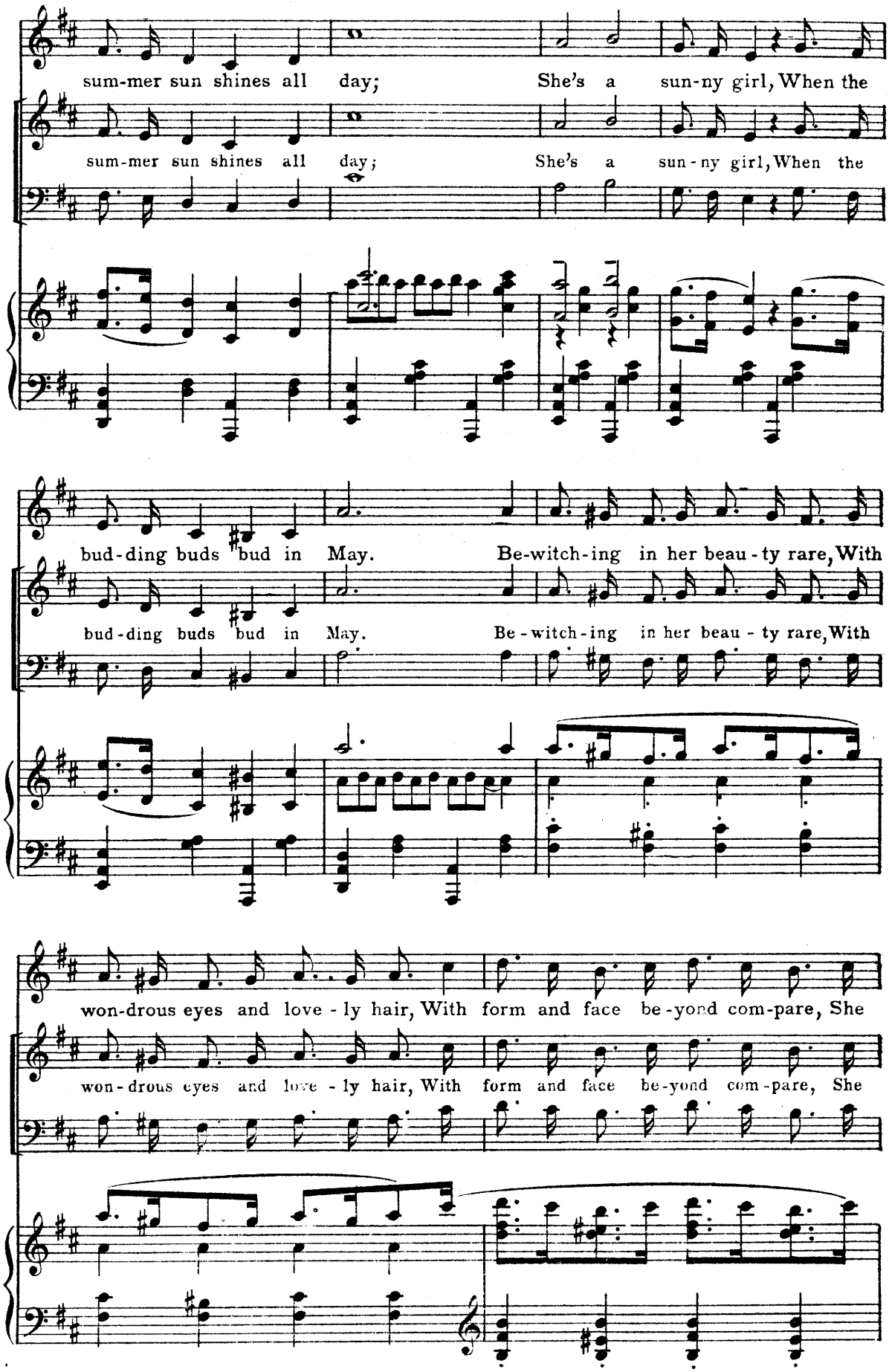

sum-mer sun shines all day; She's a sun-ny girl, When the
sum-mer sun shines all day; She's a sun-ny girl, When the
bud-ding buds bud in May. Be-witch-ing in her beau-ty rare, With
bud-ding buds bud in May. Be-witch-ing in her beau-ty rare, With
won-drous eyes and love-ly hair, With form and face be-yond com-pare, She
won drous eyes and love-ly hair, With form and face be-yond com-pare, She

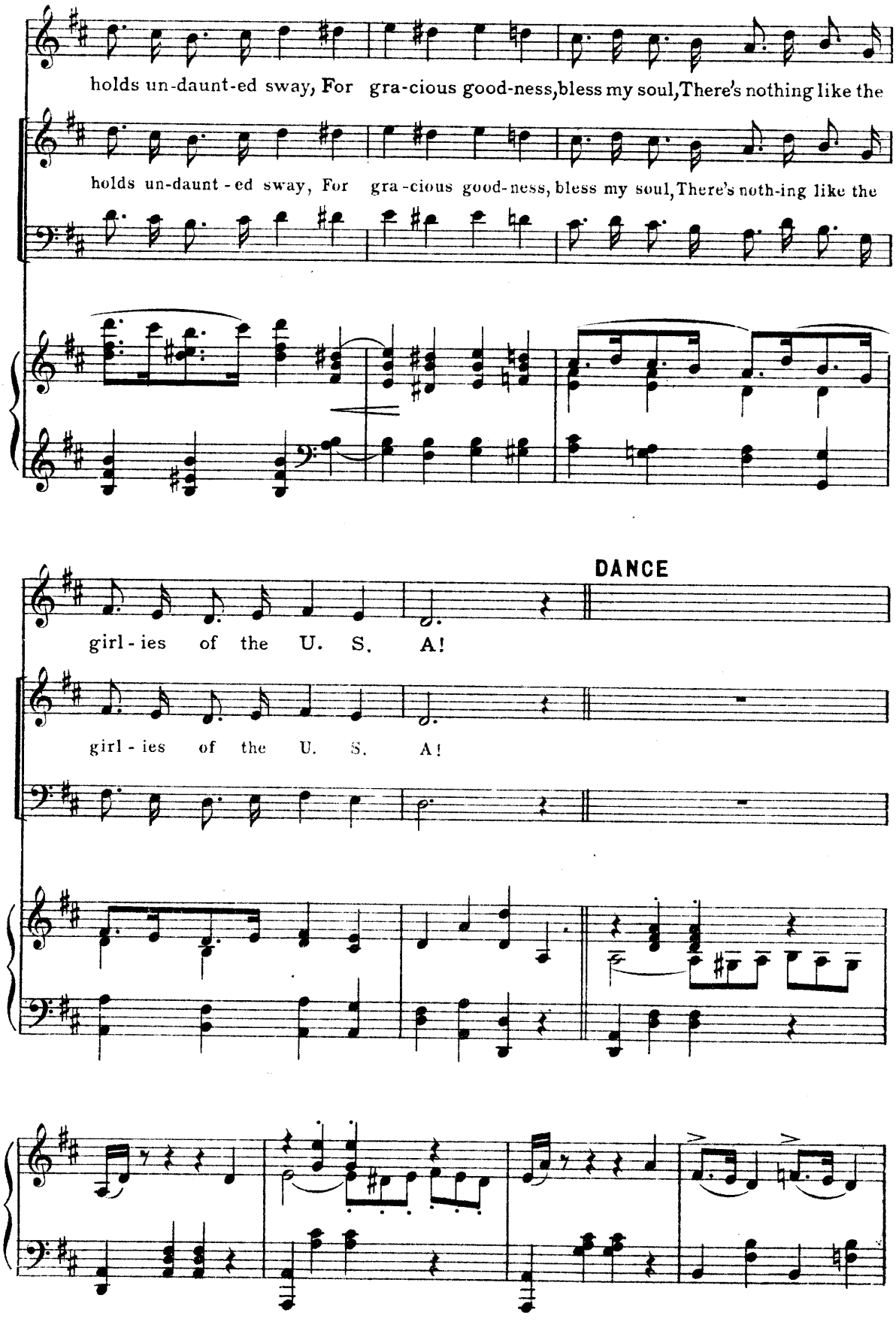

holds un-daunt-ed sway, For gra-cious goodness, bless my soul, There's nothing like the
holds un-daunt-ed sway For gra-cious good-ness bless my soul There's noth-ing like the
THE DUKE
girl-ies of the U. S. A! Ma-vour-neen, the Imp, loves to tease you, And
girl-ies of the U. S. A!
Clarinet
p
High-land Jen-ny says: "I win-na". Pa-qui-ta would die just to please you, A

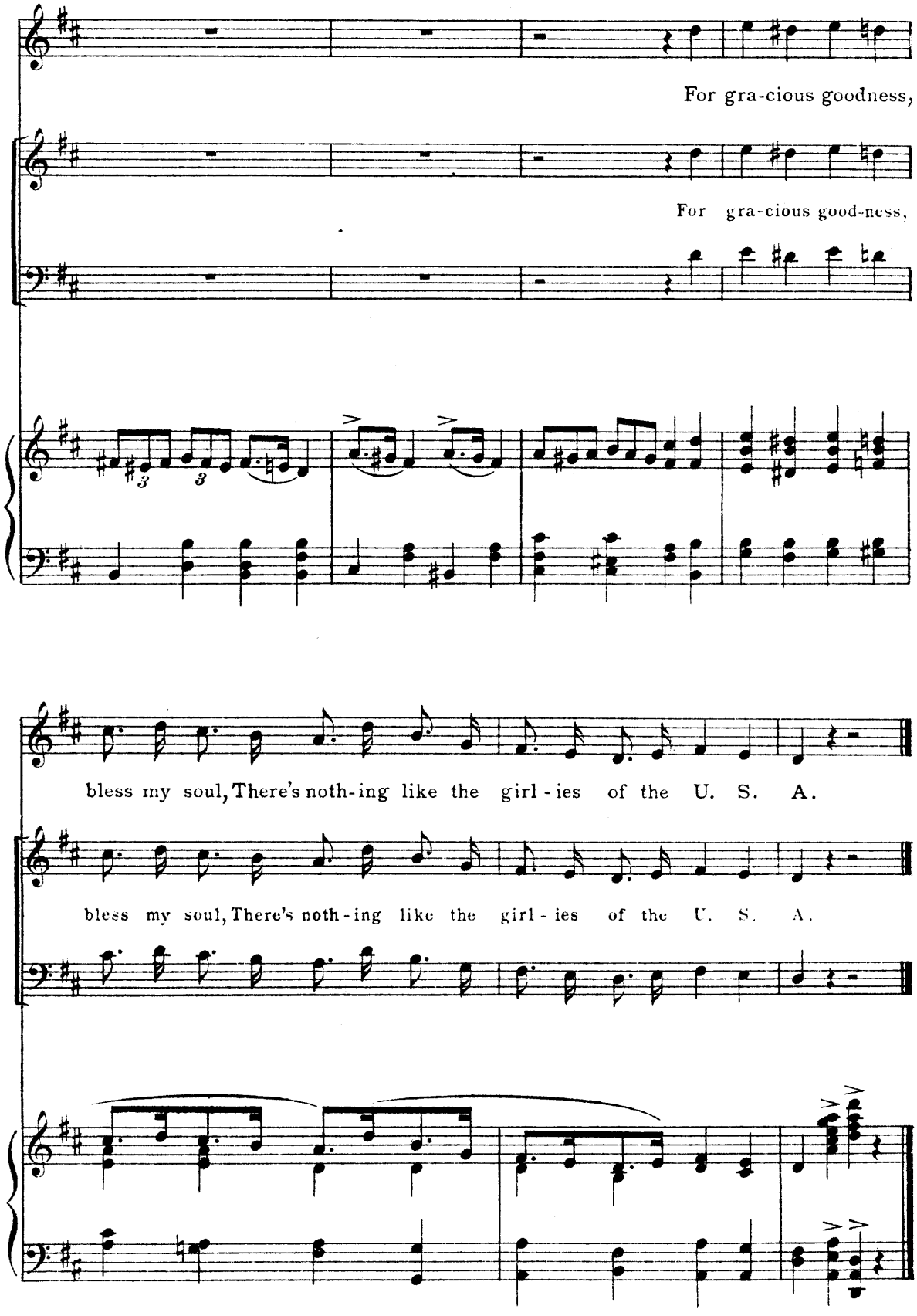

Hol - land maid - en cooks your din - ner. The Gei - sha, she lan - guid - ly
Cornet
Trombones and Horns
fans you, The Gip - sy Prin-cess reads your hand, But the
"Mile - a - min - ute" of the girls I've seen, The sat - in fin - ished and the
un-crown'd queen, Is the shy lit - tle, sly lit - tle girl, 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
ff
girl - ies of the U. S. A! She's a hon-ey girl, When the
ff
She's a hon - ey girl, When the
ff

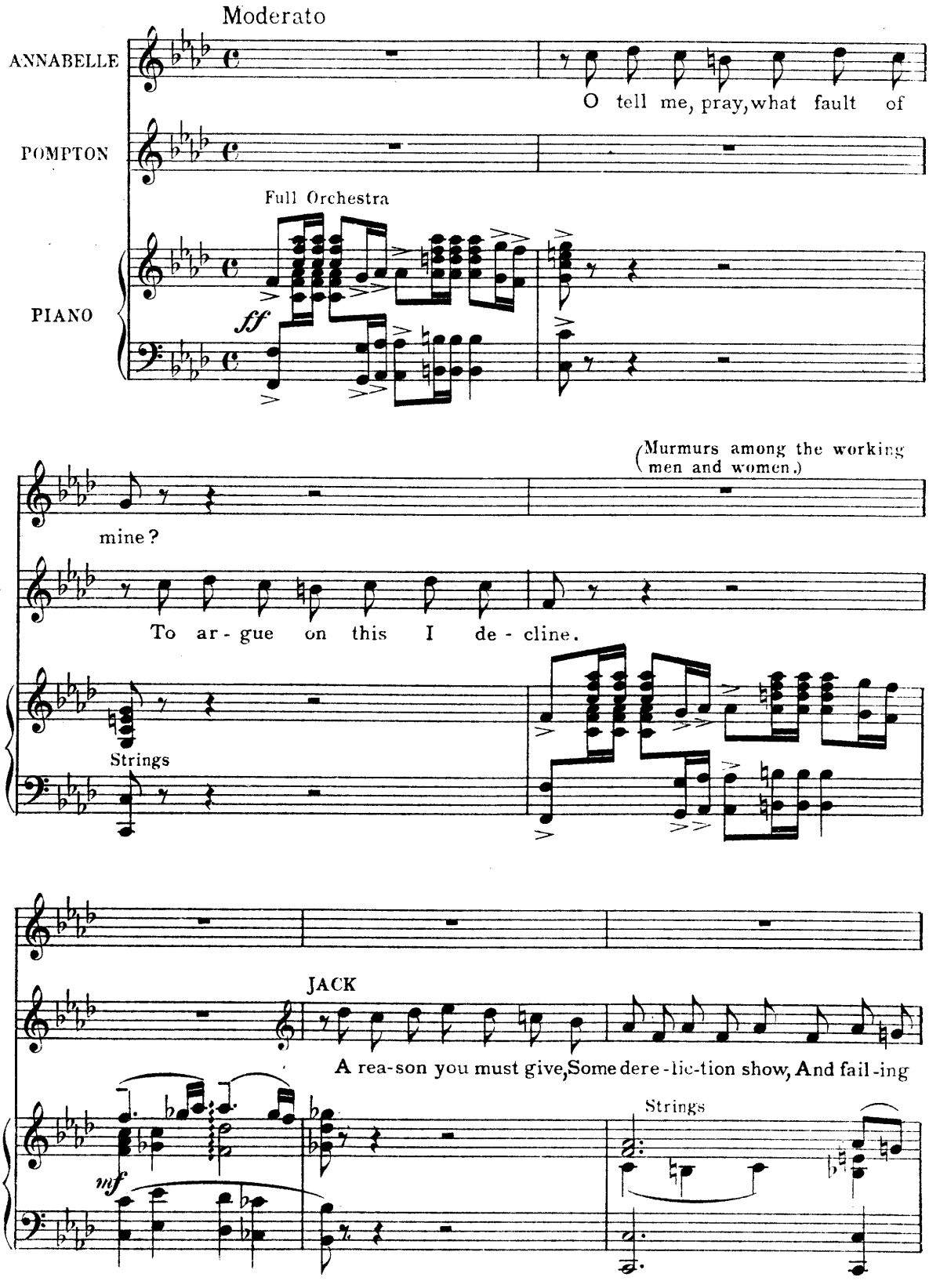

sum-mer sun shines all day; She's a sun-ny girl, When the
sum-mer sun shines all day; She's a sun-ny girl, When the
bud-ding buds bud in May. Be-witch-ing in her beau-ty rare, With
bud-ding buds bud in May. Be-witch-ing in her beau-ty rare, With
won-drous eyes and love-ly hair, With form and face be-yond com-pare, She
won-drous eyes and love-ly hair, With form and face be-yond com-pare, She

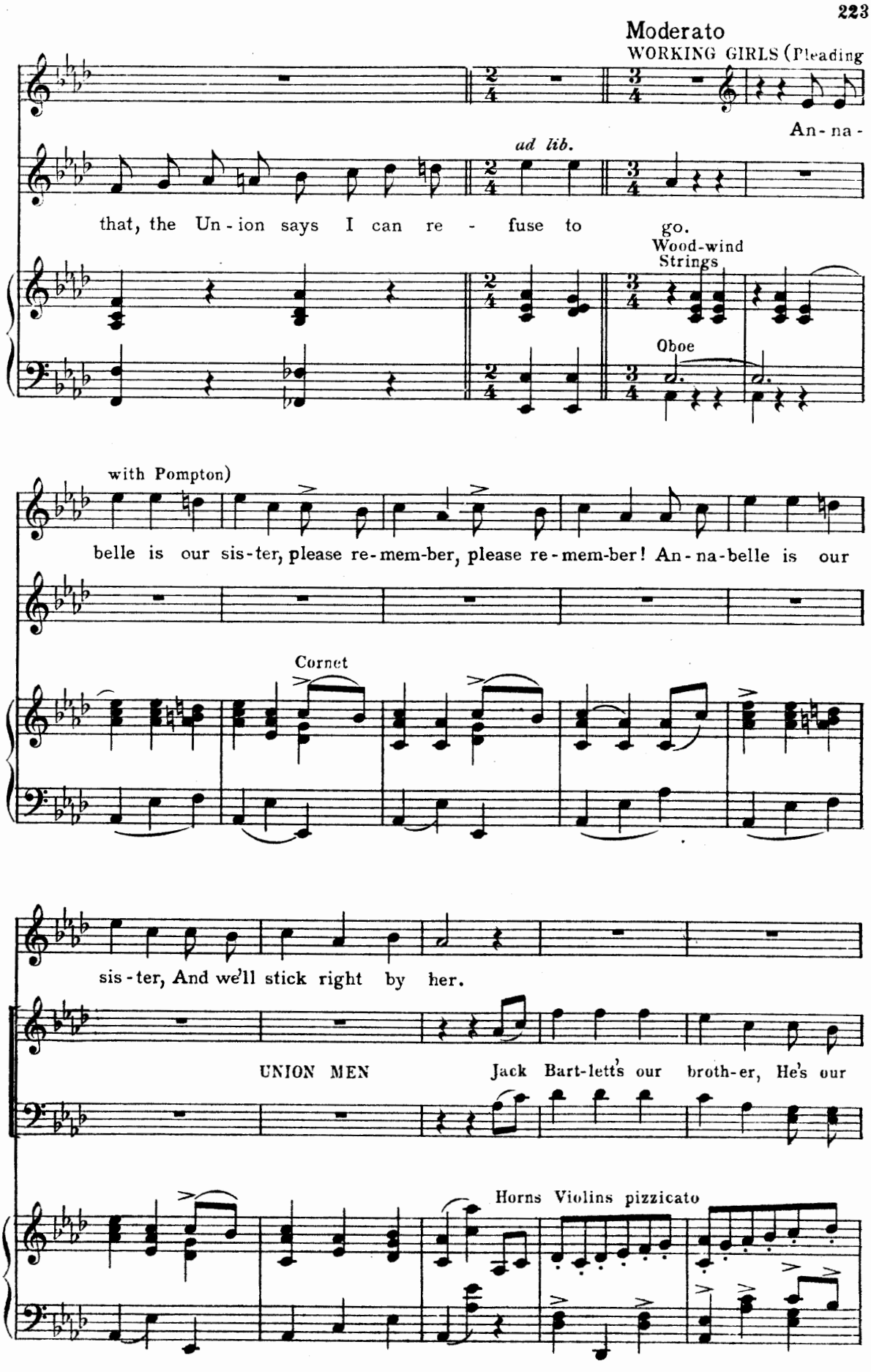

holds un-daunt-ed sway, For gra-cious good-ness, bless my soul, There's nothing like the
holds un-daunt-ed sway, For gra-cious good-ness, bless my soul, There's noth-ing like the
DANCE
girl-ies of the U. S. A!
girl-ies of the U. S. A!

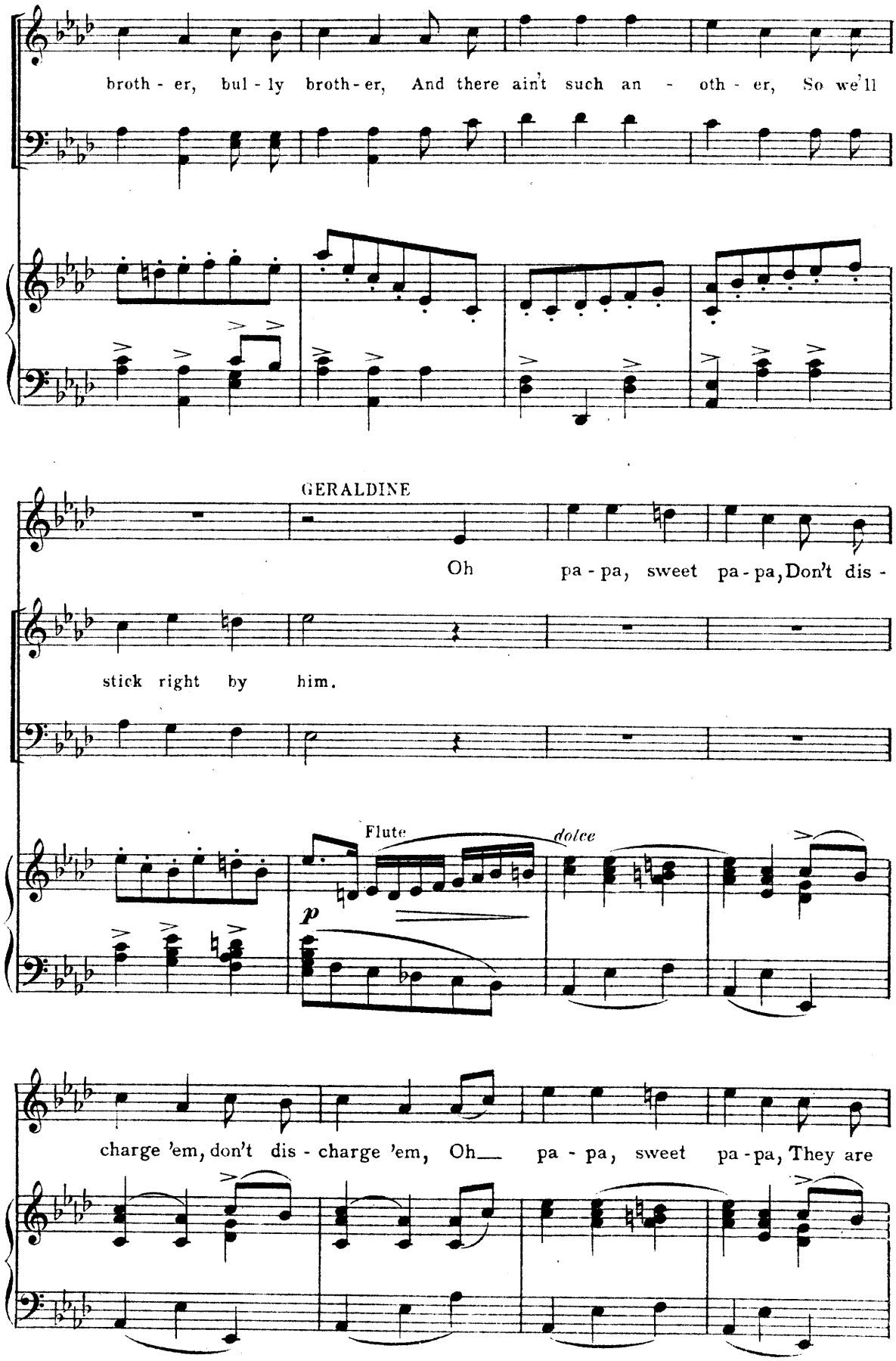

For gra-cious goodness,
For gra-cious good-ness,
bless my soul, There's noth-ing like the girl-ies of the U. S. A.
bless my soul, There's noth-ing like the girl-ies of the U. S. A.

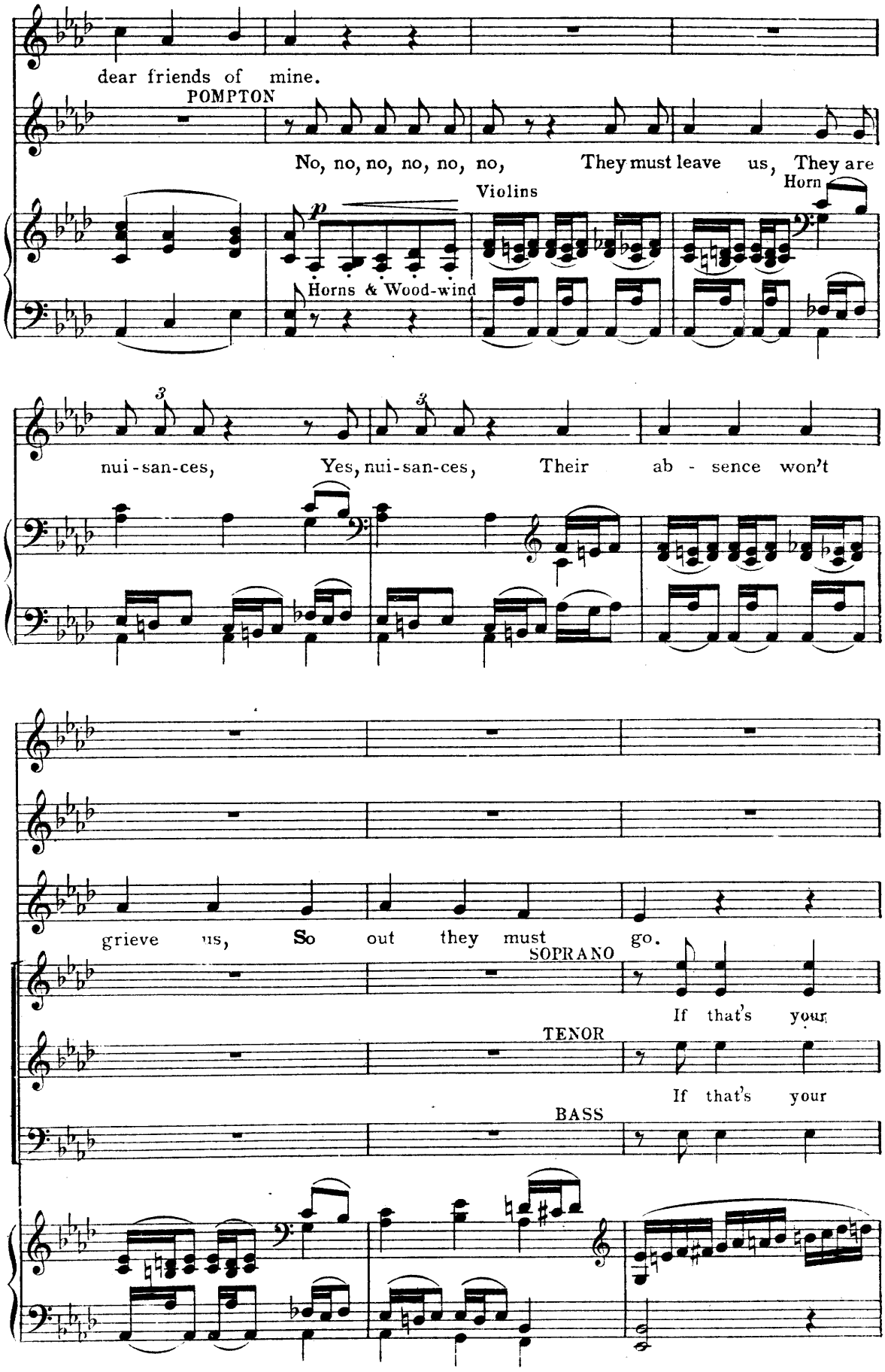
Finale II

No. 13




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
GERALDINE
Oh pa - pa, sweet pa - pa, Don't dis -
stick right by him.
Flute
dolce
p
charge 'em, don't dis - charge 'em, Oh pa - pa, sweet pa - pa, They are


dear friends of mine.
POMPTON
No, no, no, no, no, no, They must leave us, They are
Violins
Horn
p
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

Grandioso e più lento e pesante

ANNABELLE

I know not why I am to

GERALDINE & Mrs POMPTON

She knows not why she is 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

rall.

Full

be dis-charg'd to-day, In what have I been der - e - lict pray, say? I

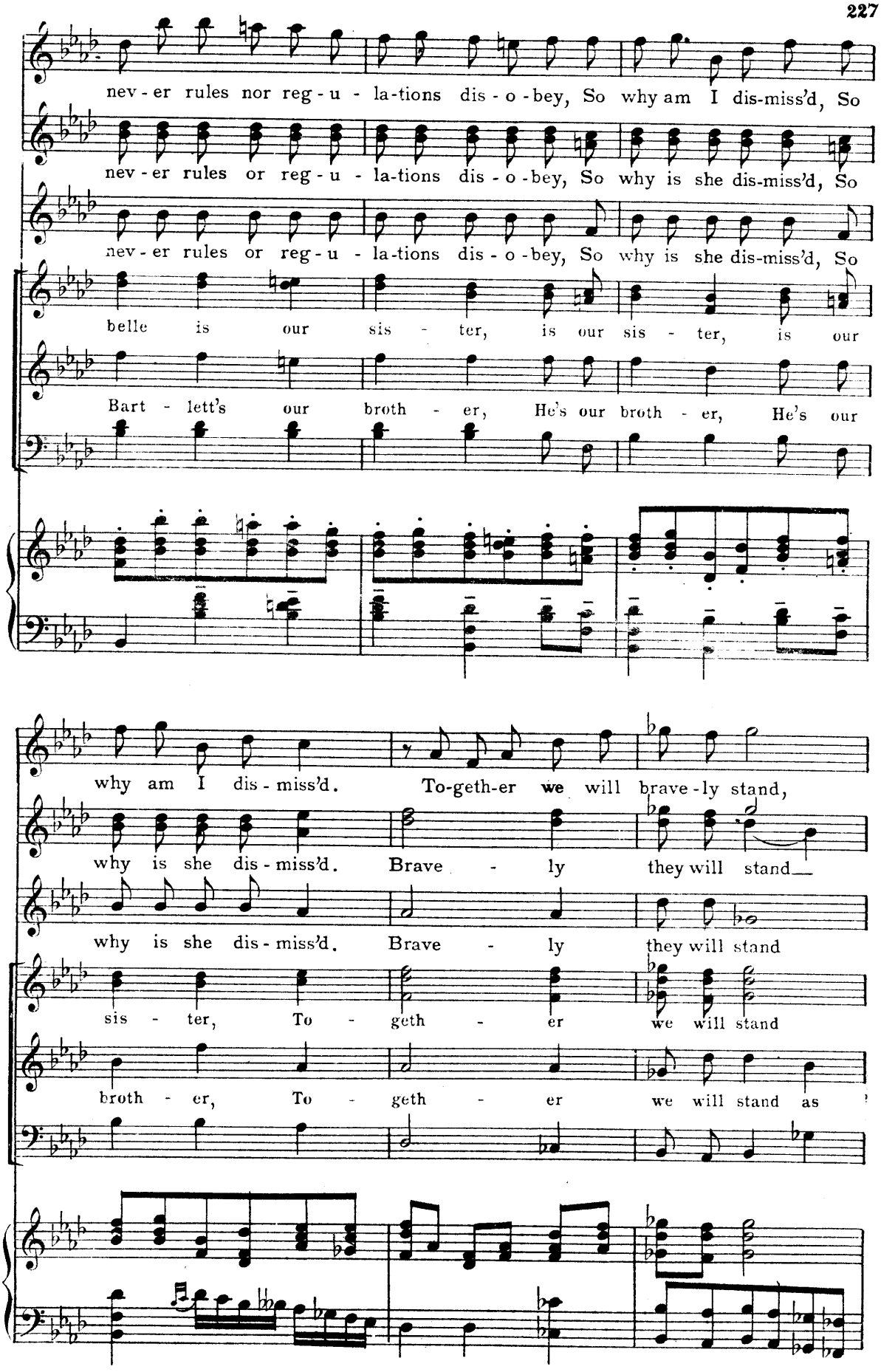
be dis-charg'd to-day, And she has not been der - e - lict they say, She'll

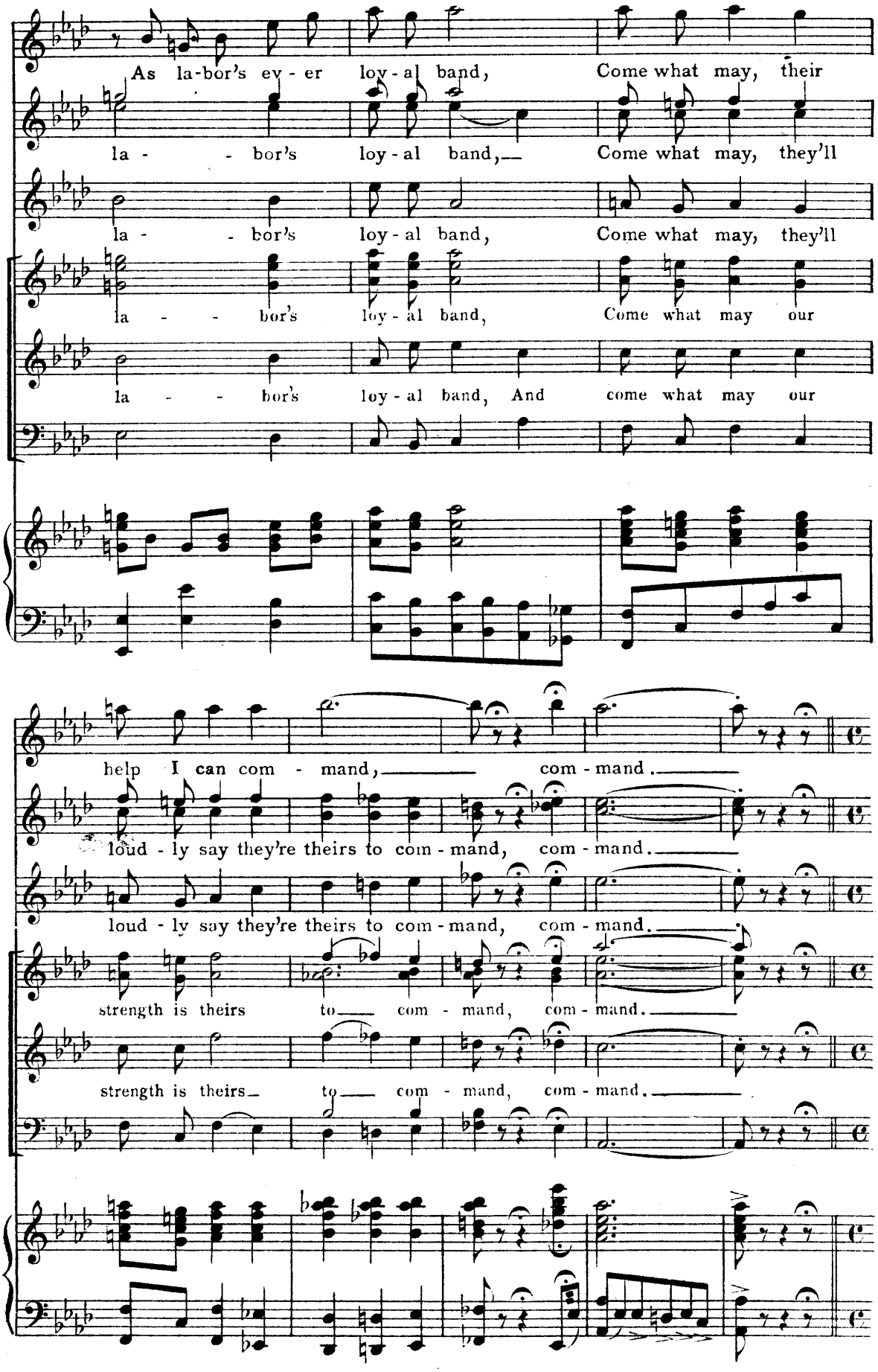
be dis-charg'd to-day, And she has not been der - e - lict they say, She'll

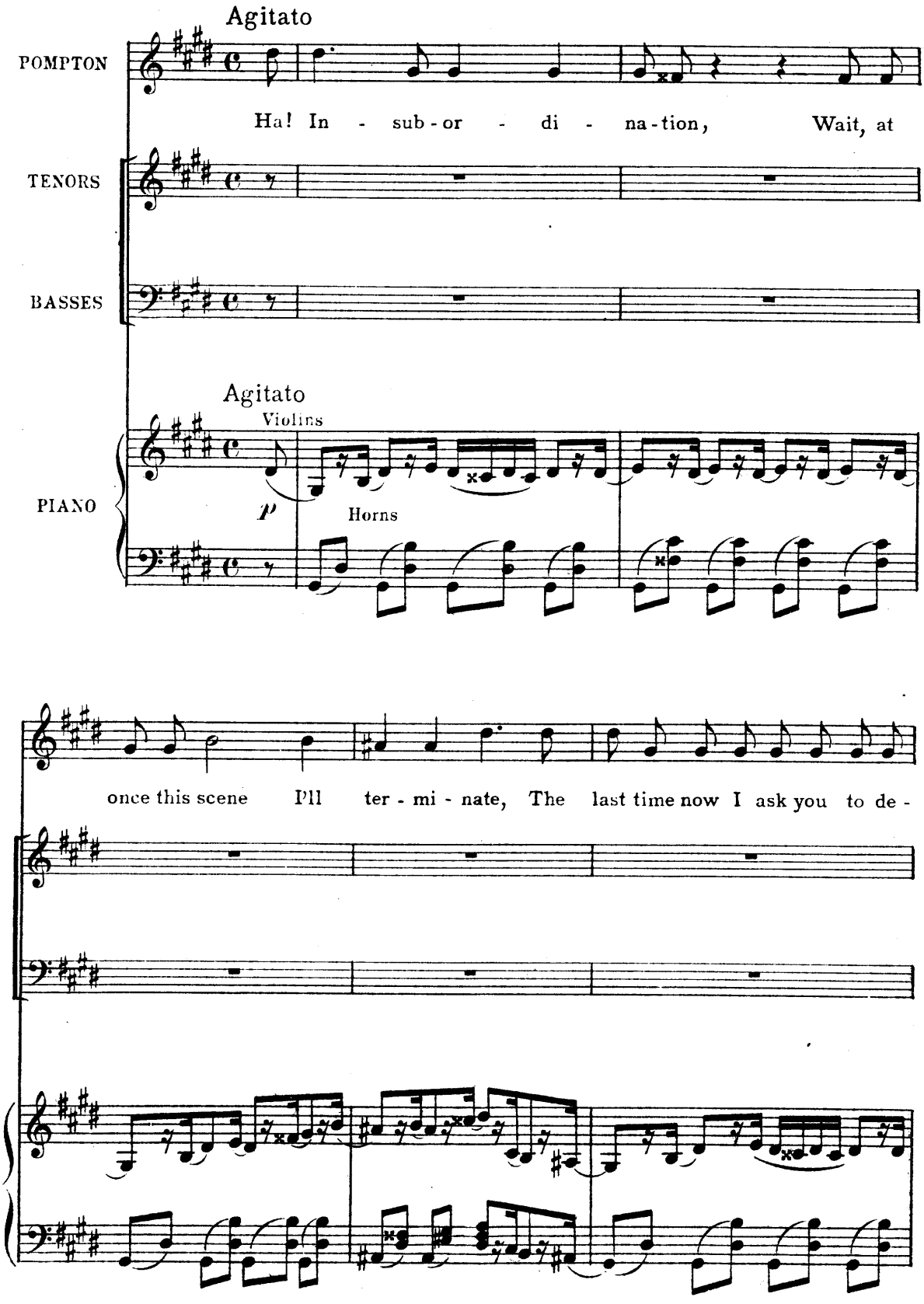
sis - ter, please re - mem - ber, please re - mem - ber, An-na -

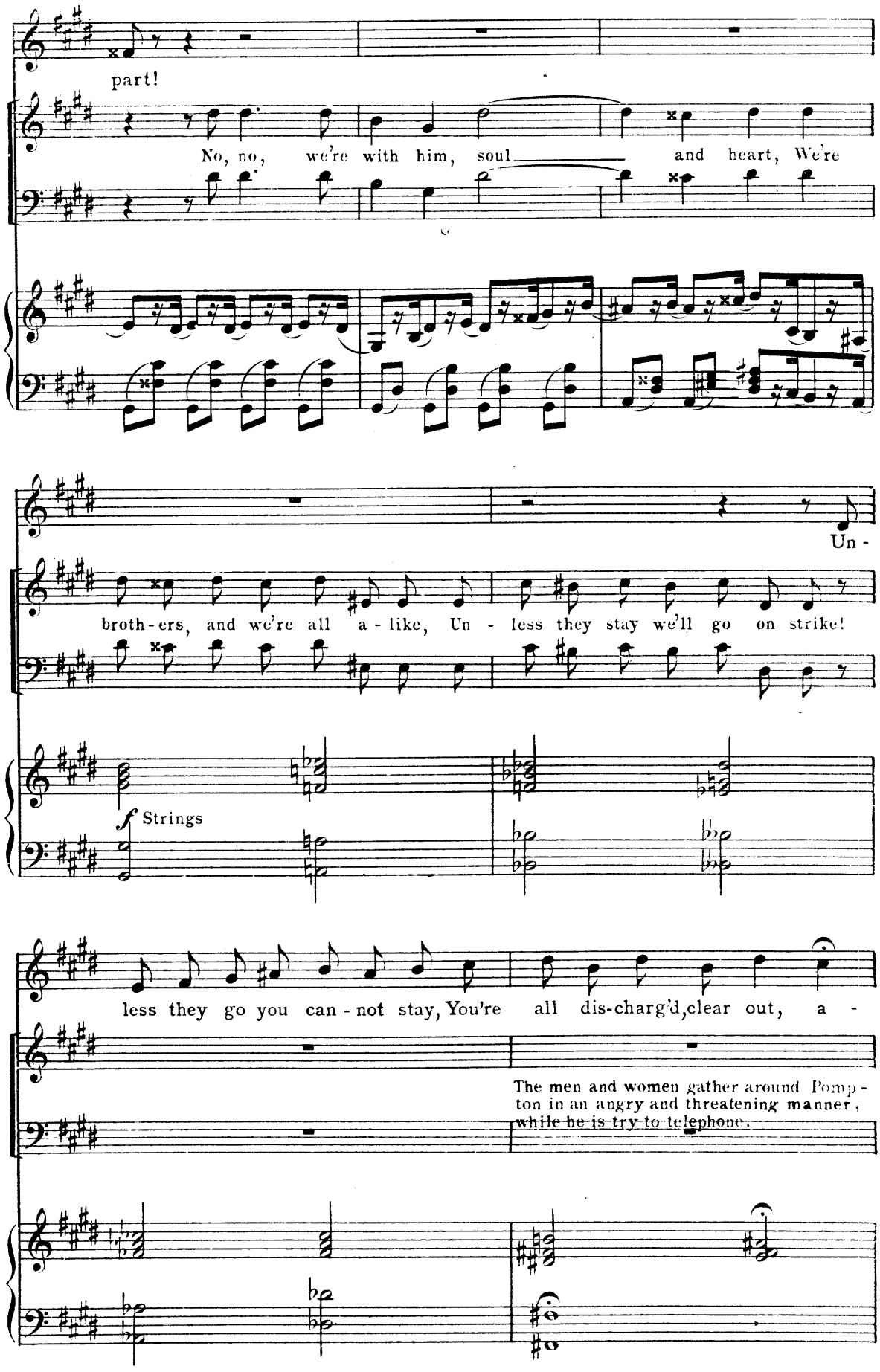
broth - er, He's our broth - er, He's our broth - er, Brave Jack

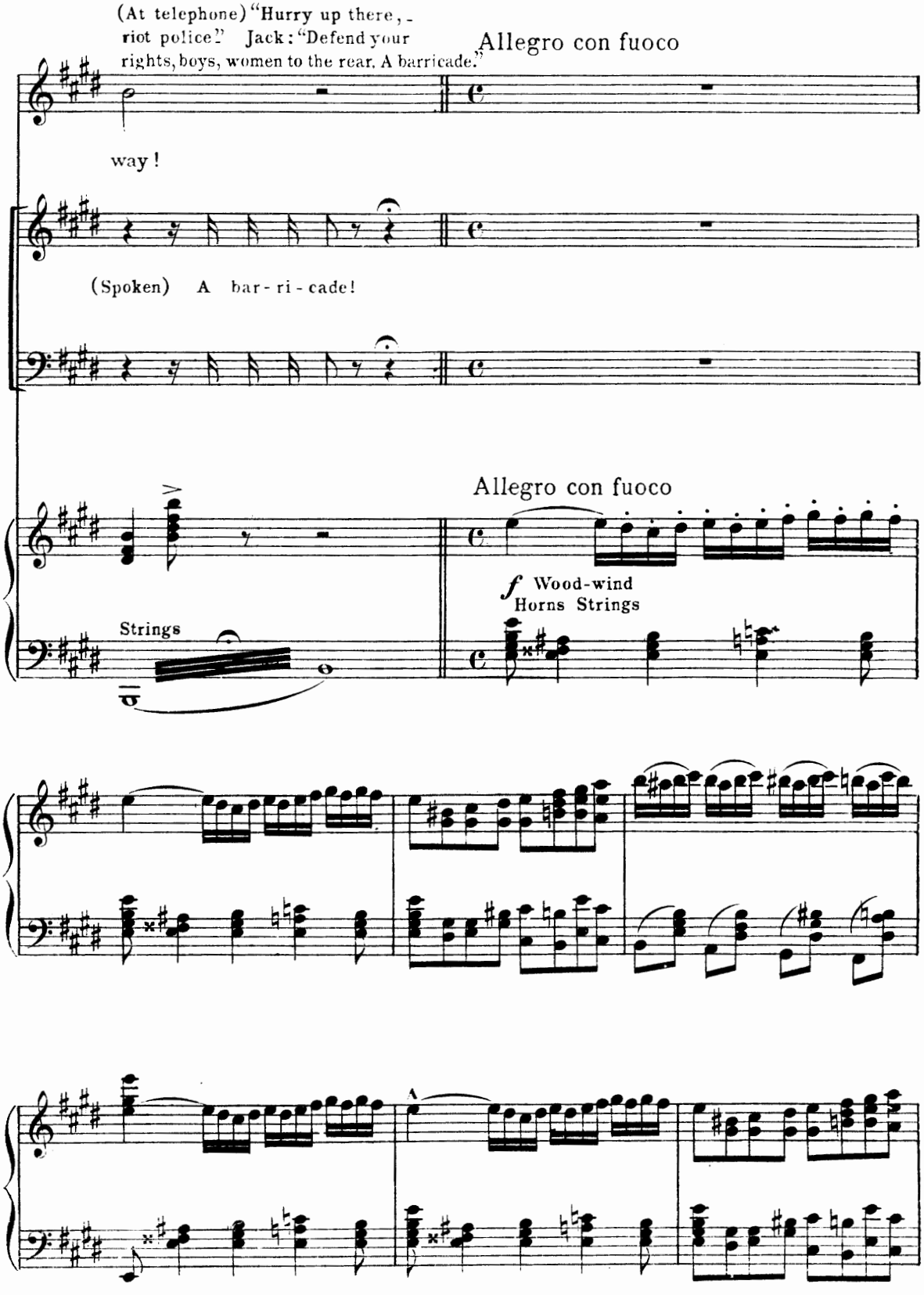
Trombone

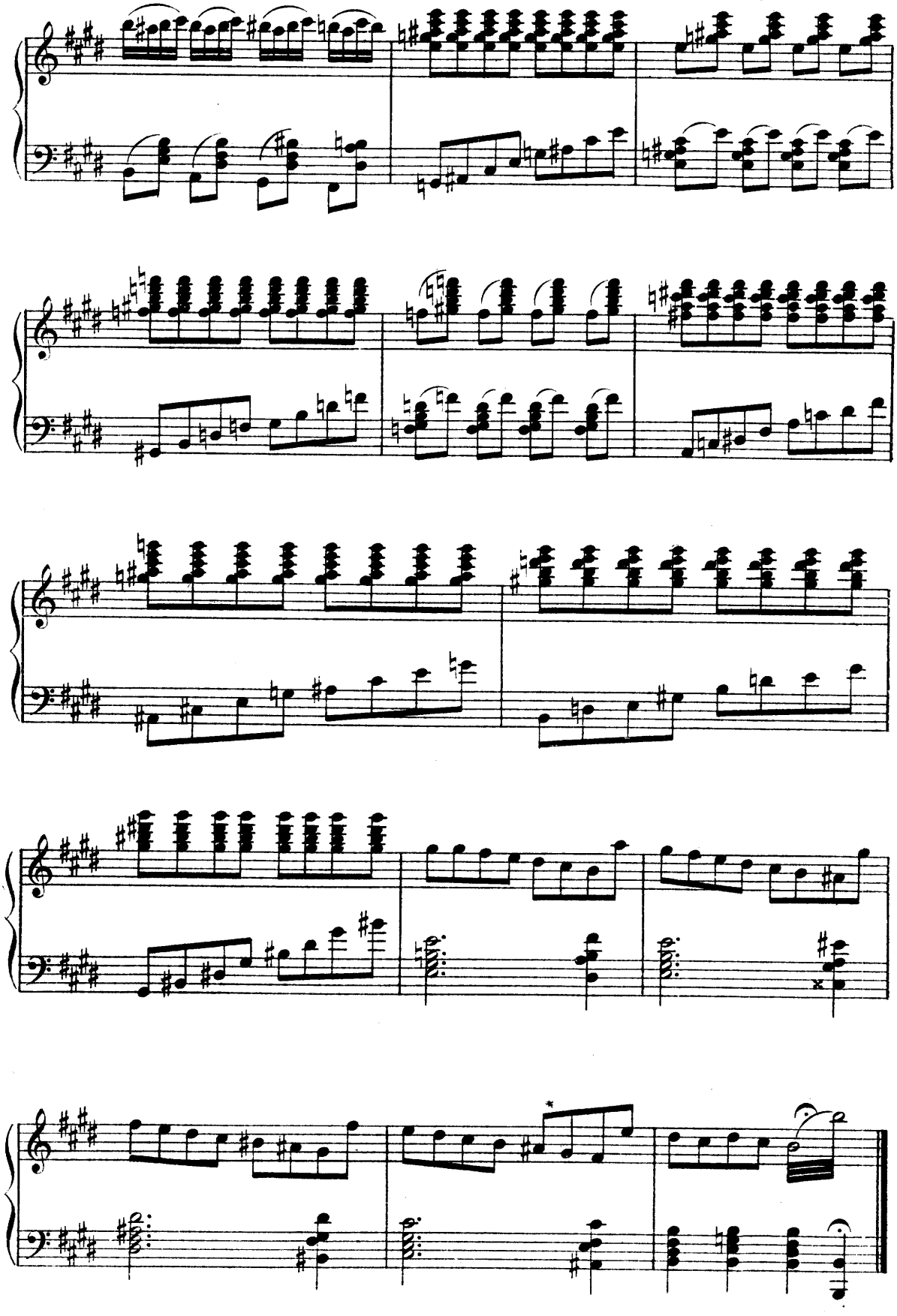

nev - er rules nor reg - u - la-tions dis - o - bey, So why am I dis-miss'd, So
nev - er rules or reg - u - la-tions dis - o - bey, So why is she dis-miss'd, So
nev - er rules or reg - u - la-tions dis - o - bey, So why is she dis-miss'd, So
belle is our sis - ter, is our sis - ter, is our
Bart - lett's 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

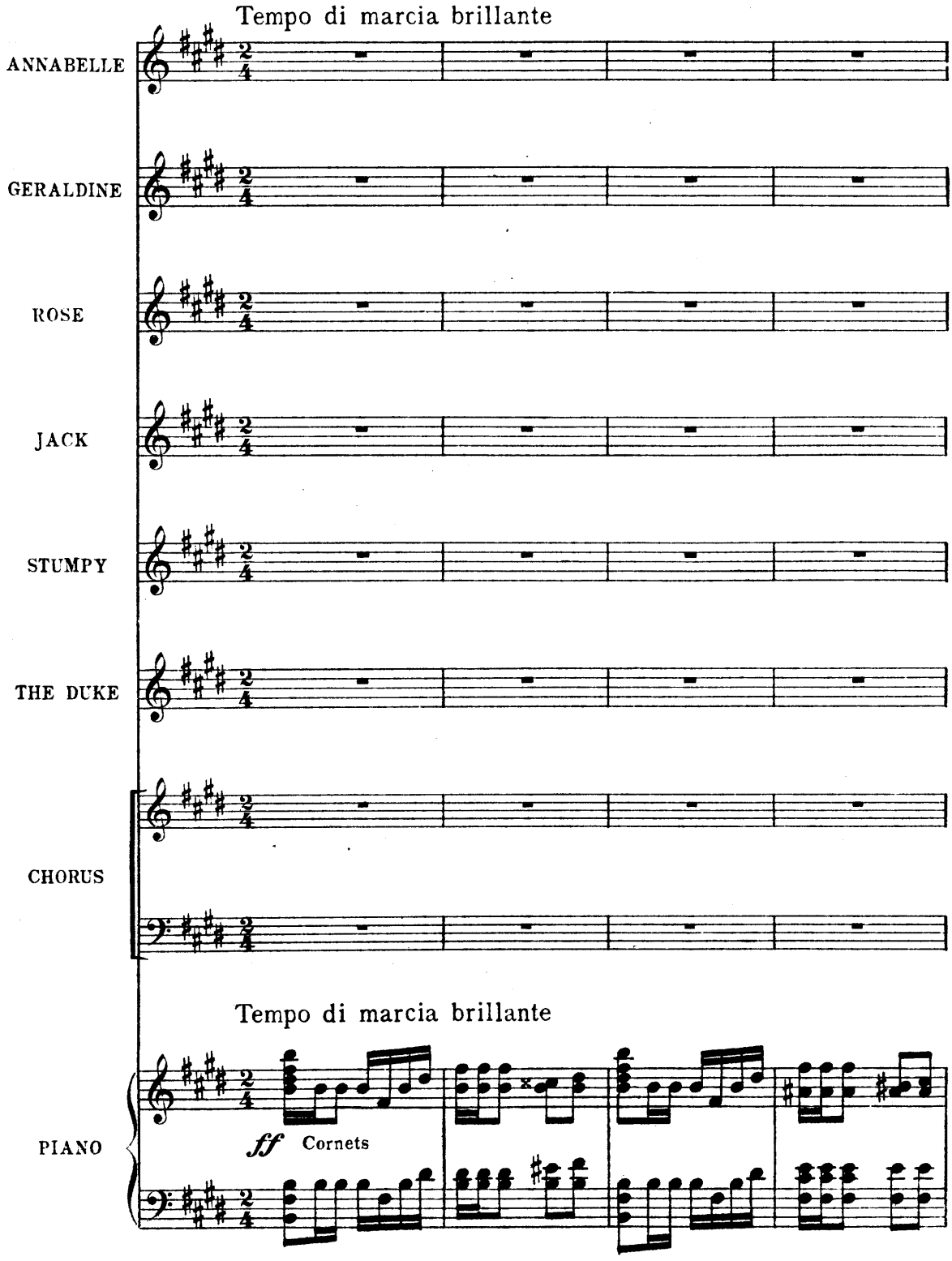

As la-bor's ev - er loy - al band, Come what may, their
la - - bor's loy - al band, Come what may, they'll
la - - bor's loy - al band, Come what may, they'll
la - - bor's loy - al band, Come what may our
la - - bor's loy - al band, And come what may our
help I can com - mand, com - mand.
loud - ly say 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.

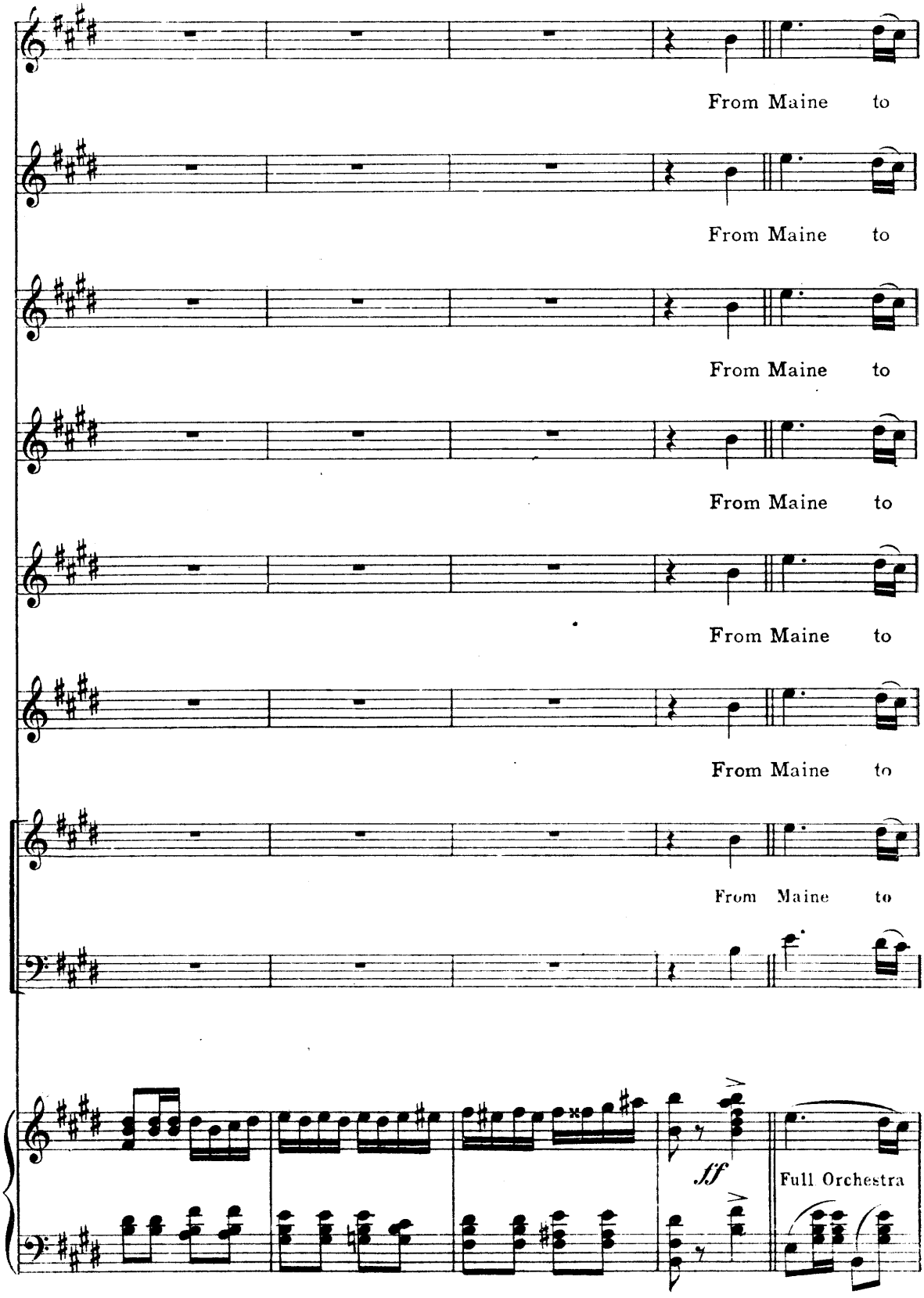

Agitato
POMPTON
Ha! In - sub - or - di - na - tion, Wait, at
TENORS
BASSES
Agitato
Violins
PIANO
p
Horns
once this scene I'll ter - mi - nate, The last time now I ask you to de -

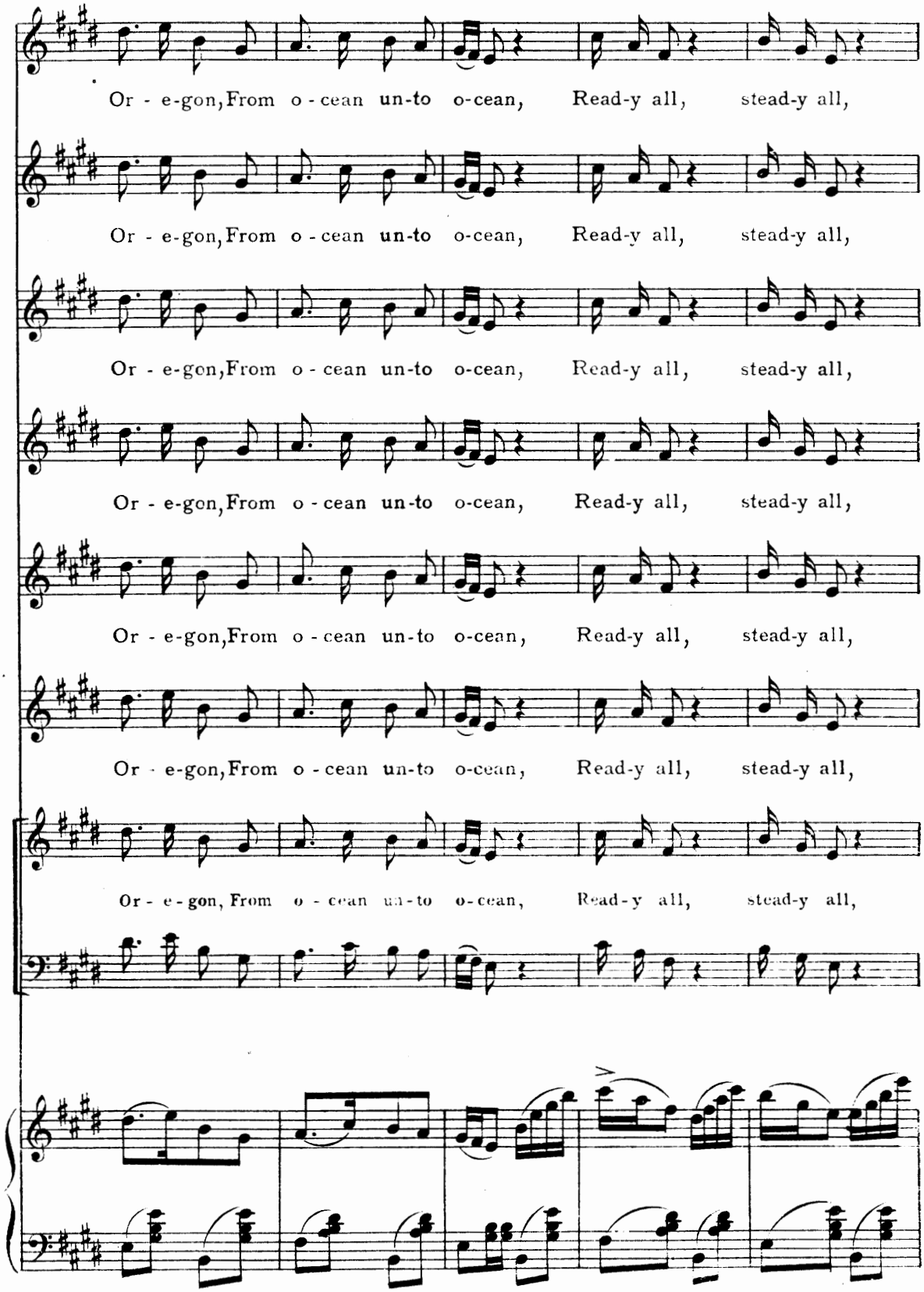

part!
No, no, we're with him, soul and heart, We're
broth-ers, and we're all a-like, Un-less they stay we'll go on strike!
Un-
f Strings
less they go you can-not stay, You're all dis-charg'd, clear out, a-
The men and women gather around Pompton in an angry and threatening manner, while he is try to telephone.

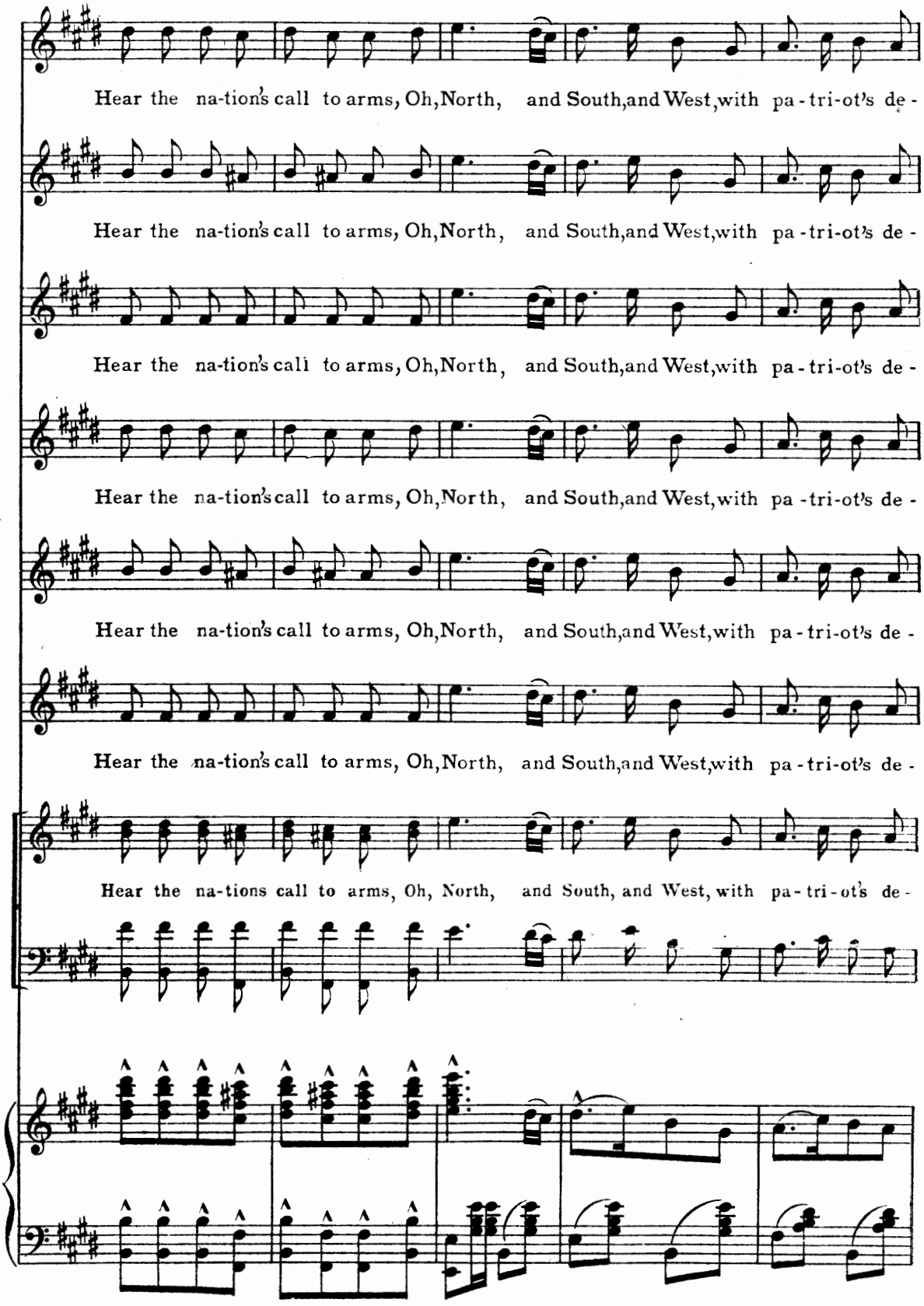

(At telephone) "Hurry up there, - riot police!" Jack: "Defend your rights, boys, women to the rear. A barricade."
Allegro con fuoco
way!
(Spoken) A bar-ri-cade!
Allegro con fuoco
Strings
f Wood-wind
Horns Strings

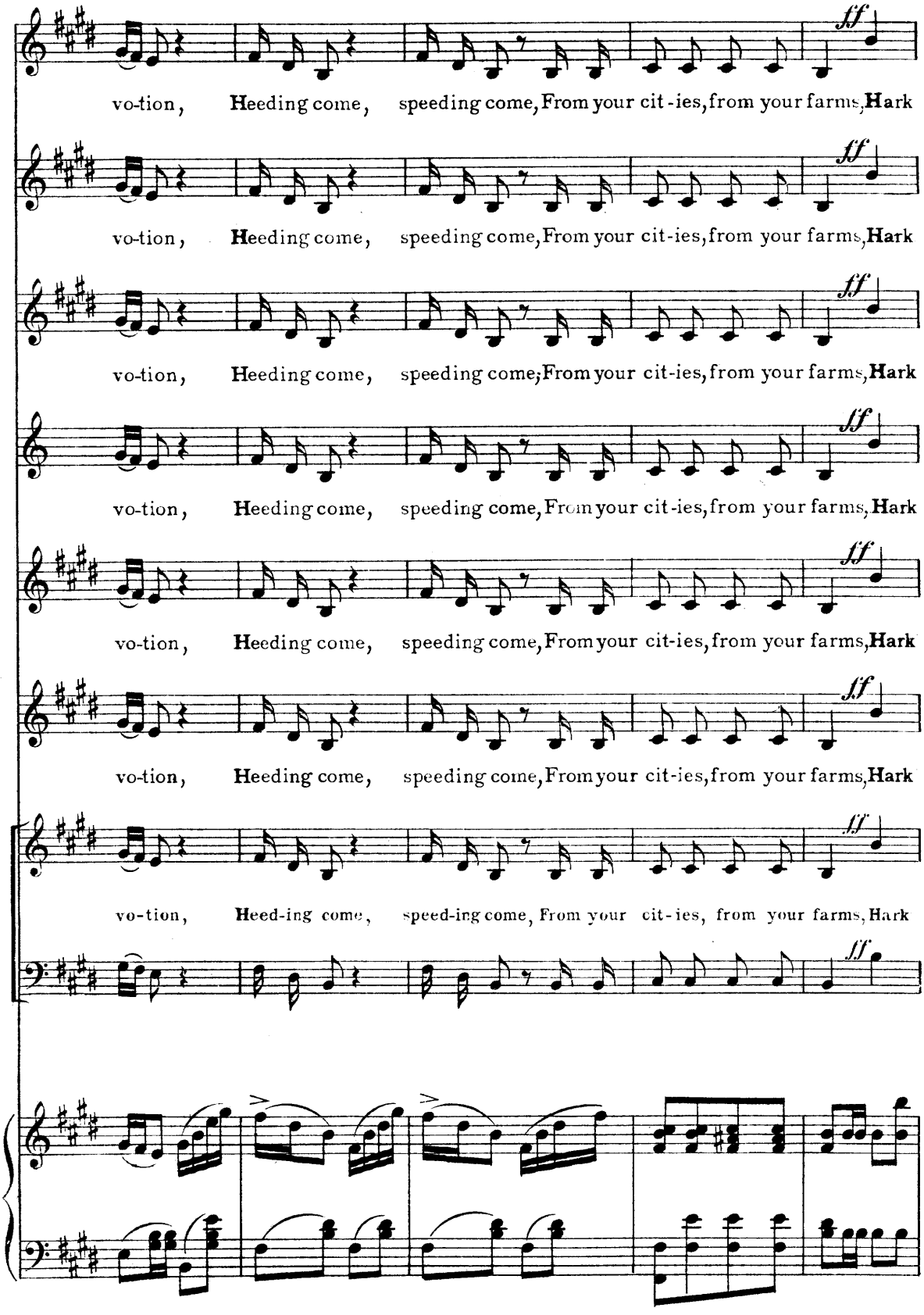


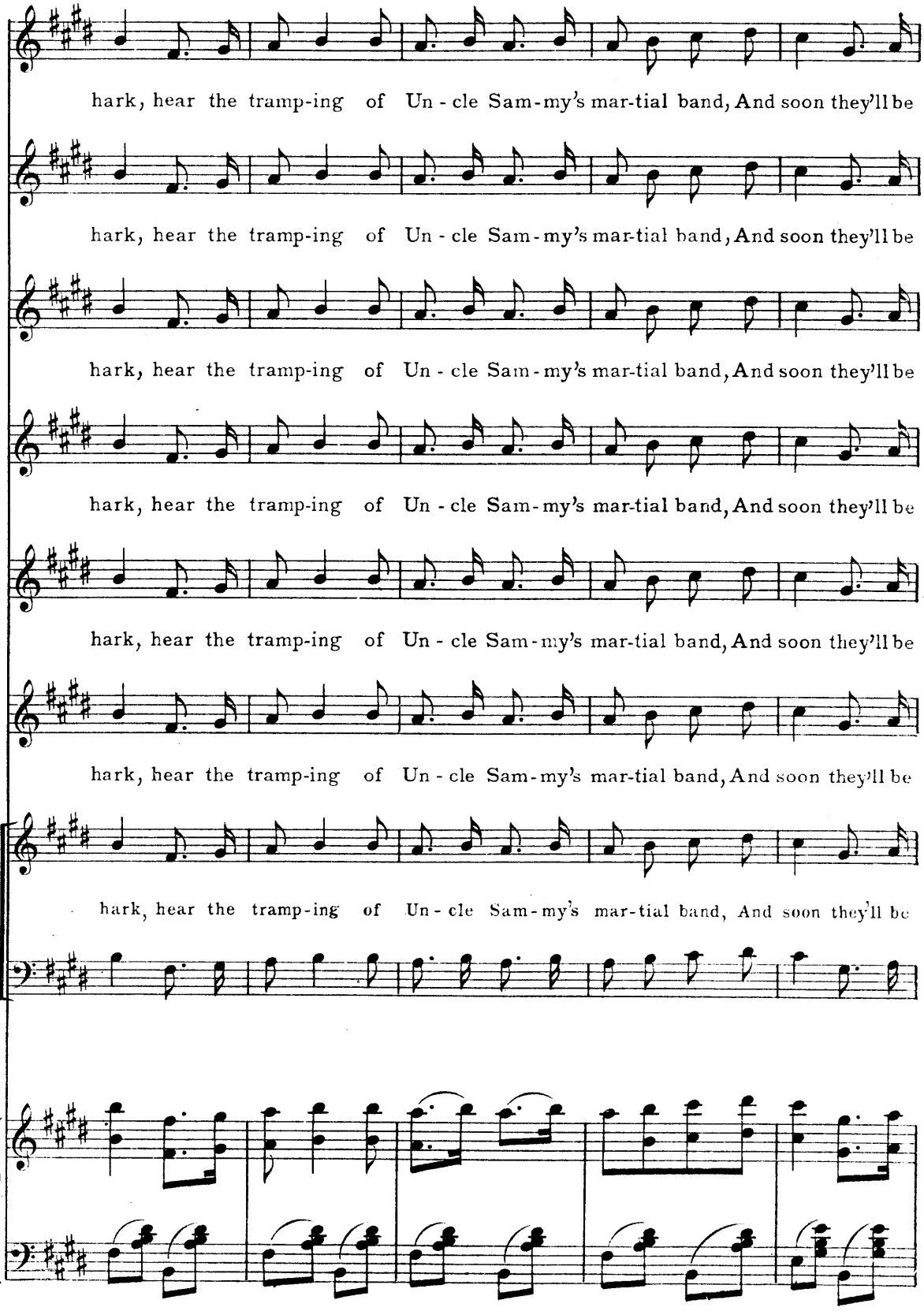

Tempo di marcia brillante
ANNABELLE
GERALDINE
ROSE
JACK
STUMPY
THE DUKE
CHORUS
Tempo di marcia brillante
PIANO
ff Cornets

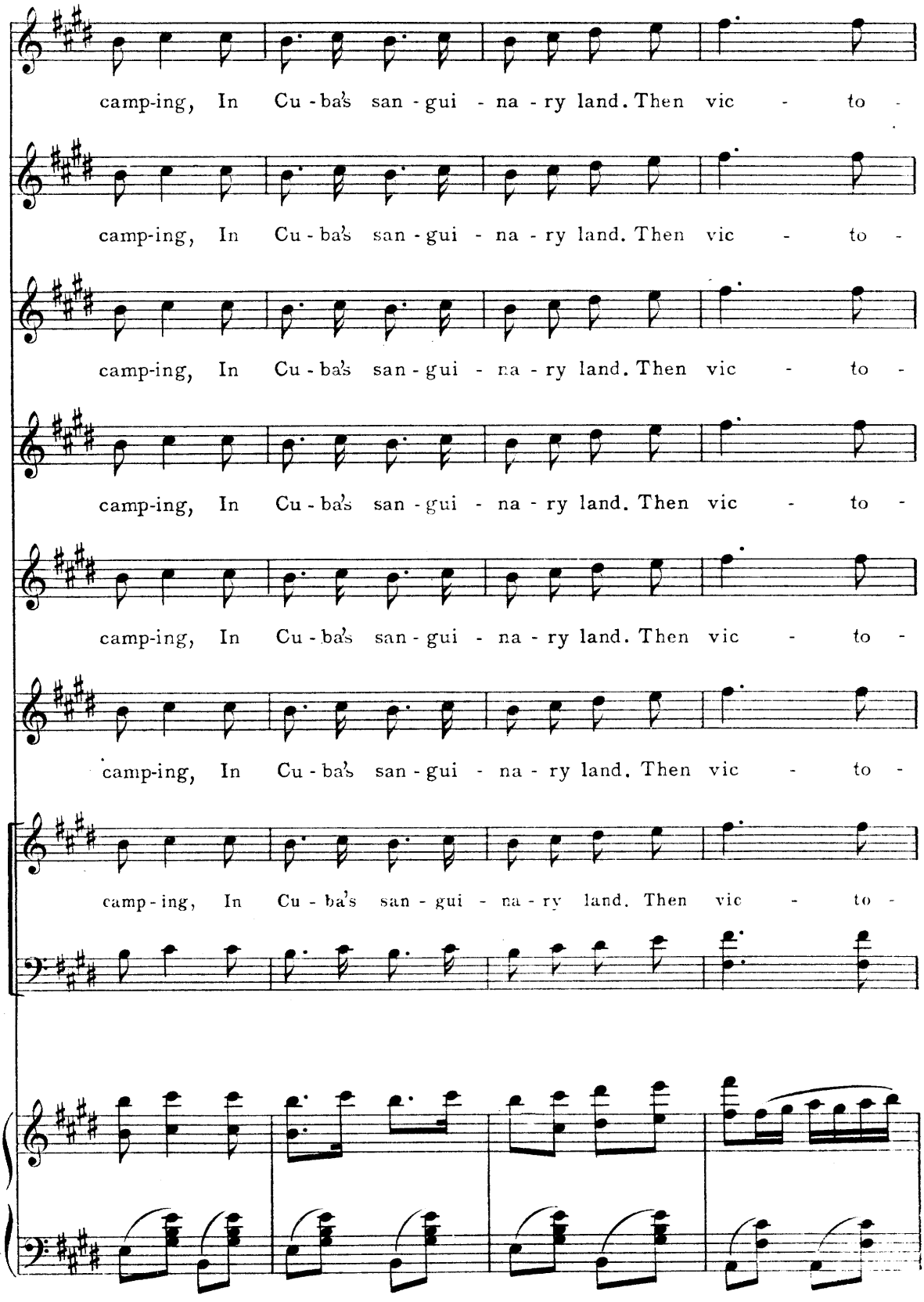

From Maine to
From Maine to
From Maine to
From Maine to
From Maine to
From Maine to
From Maine to
ff
Full Orchestra

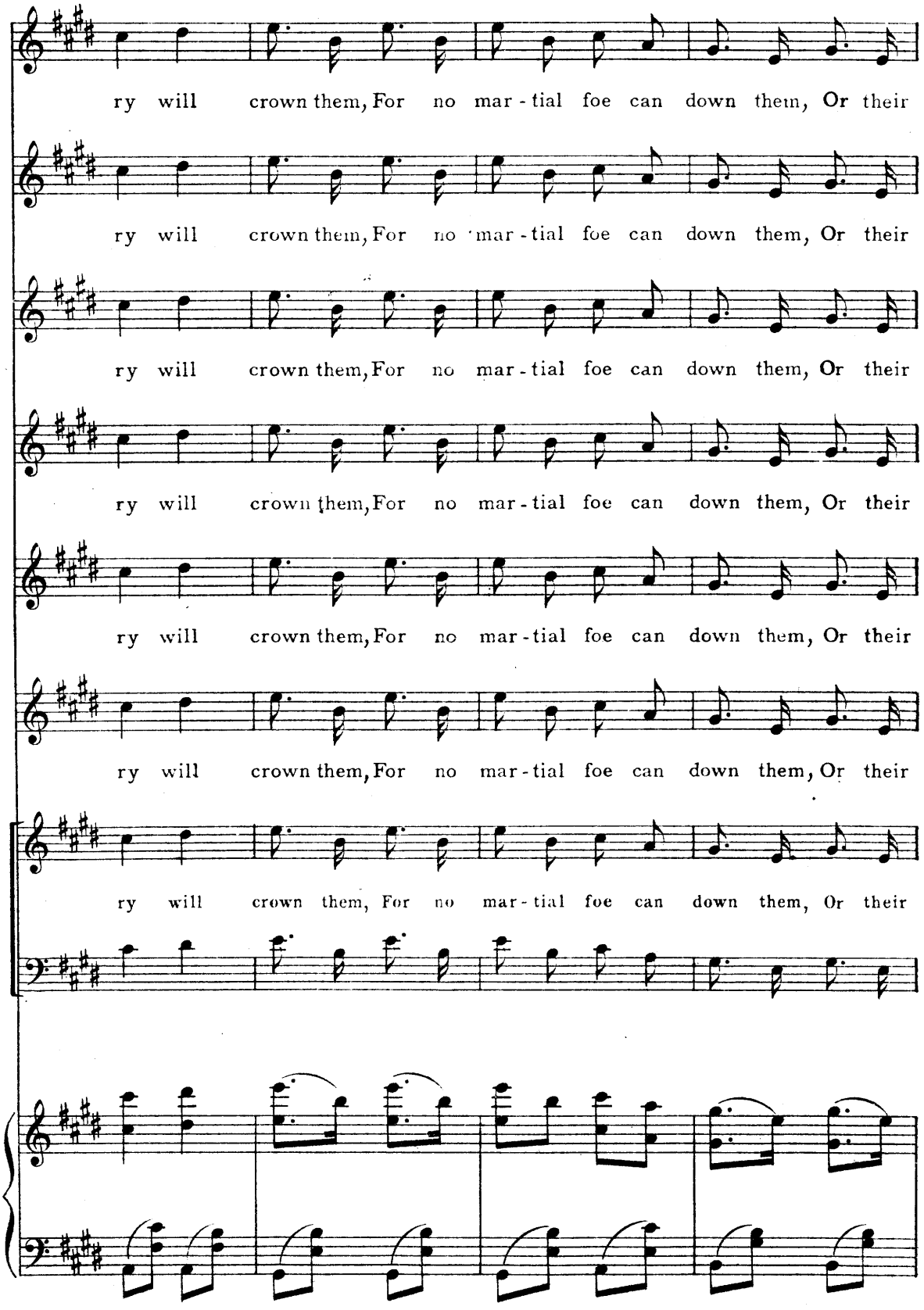

Or - e-gon, From o - cean un-to o-cean, Read-y all, stead-y all,
Or - e-gon, From o - cean un-to o-cean, Read-y all, stead-y all,
Or - e-gon, From o - cean un-to o-cean, Read-y all, stead-y all,
Or - e-gon, From o - cean un-to o-cean, Read-y all, stead-y all,
Or - e-gon, From o - cean un-to o-cean, Read-y 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,

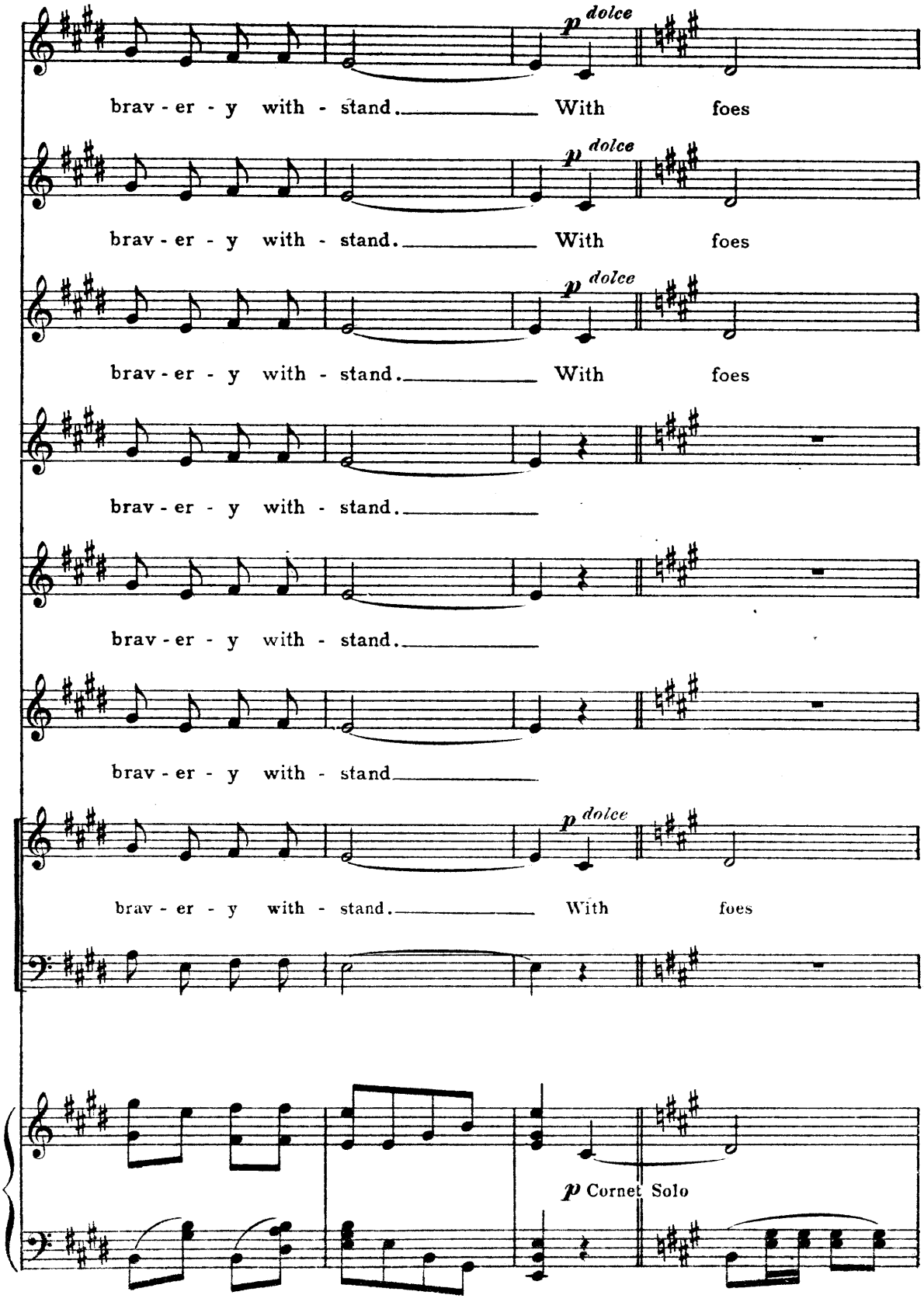

Hear the na-tion's call to arms, Oh, North, and South, and West, with pa-tri-ot's de-
Hear the na-tion's call to arms, Oh, North, and South, and West, with pa-tri-ot's de-
Hear the na-tion's call to arms, Oh, North, and South, and West, with pa-tri-ot's de-
Hear the na-tion's call to arms, Oh, North, 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-

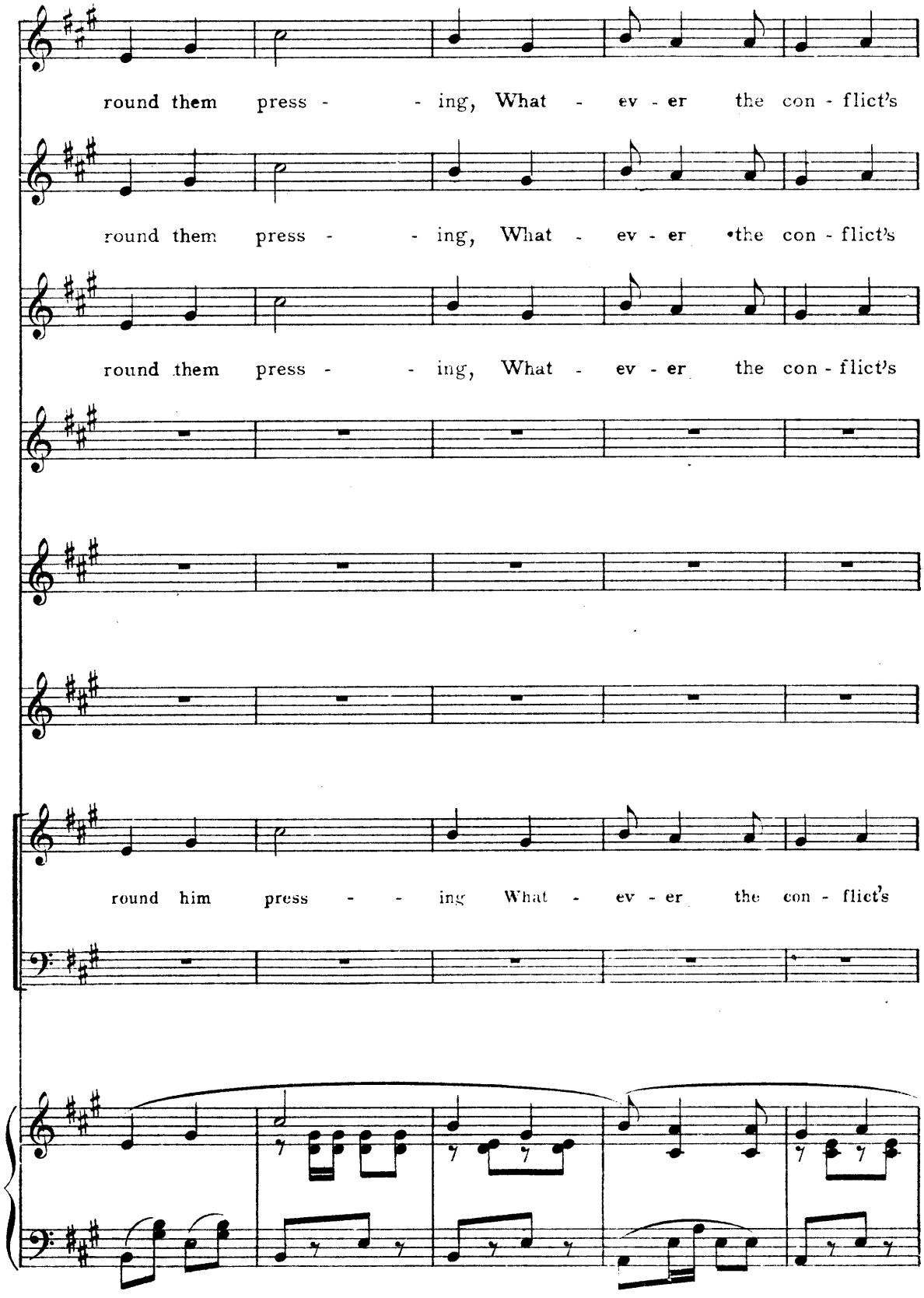

ff
vo-tion, Heeding come, speeding come, From your cit-ies, from your farms, Hark
vo-tion, Heeding come, speeding come, From your cit-ies, from your farms, Hark
vo-tion, Heeding come, speeding come; From your cit-ies, from your farms, Hark
vo-tion, Heeding come, speeding come, From your cit-ies, from 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

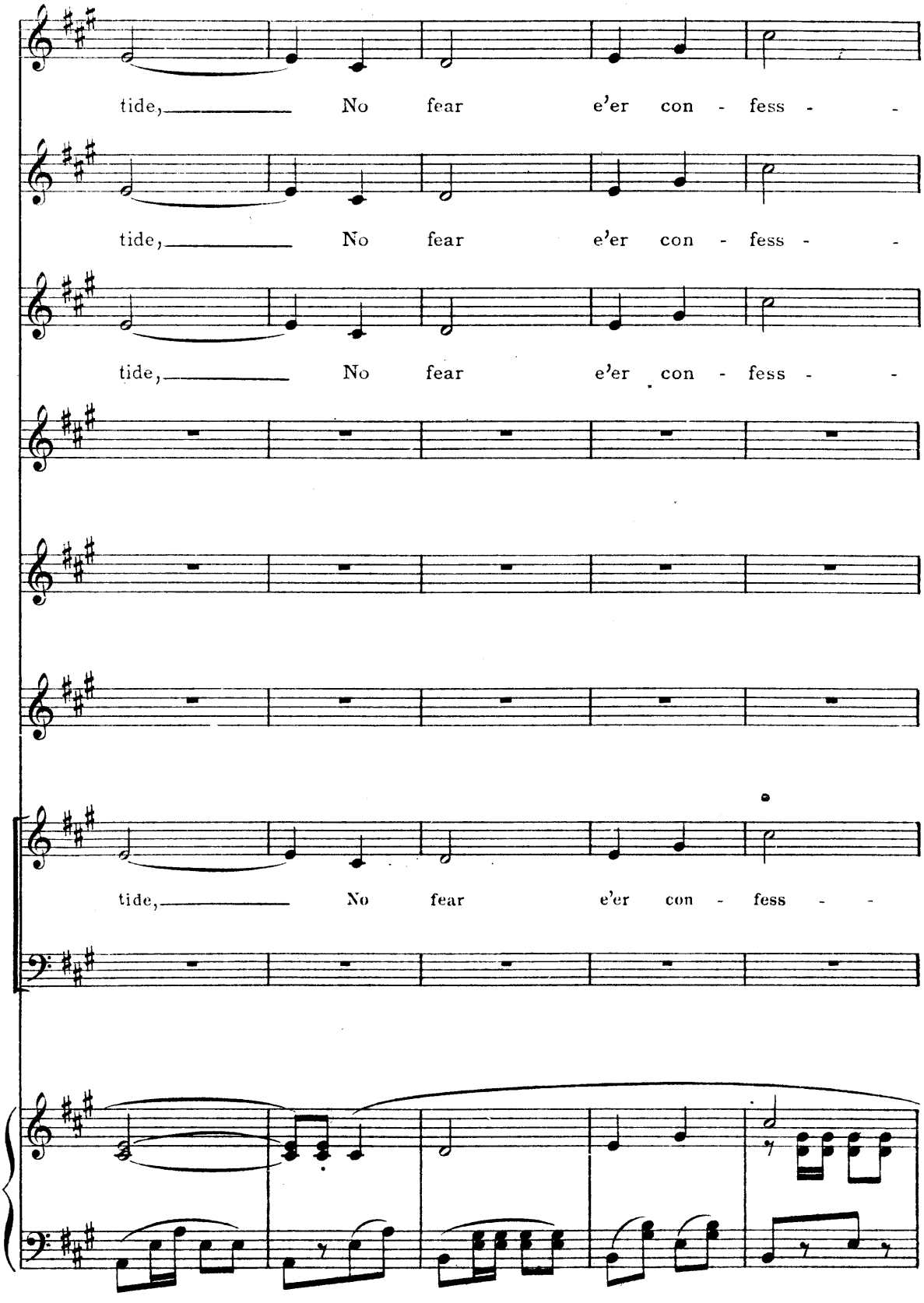

hark, hear the tramp-ing of Un - cle Sam-my's mar-tial band, And soon they'll be
hark, hear the tramp-ing of Un - cle Sam-my's mar-tial band, And soon they'll be
hark, hear the tramp-ing of Un - cle Sam-my's mar-tial band, And soon they'll be
hark, hear the tramp-ing of Un - cle Sam-my's mar-tial band, 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

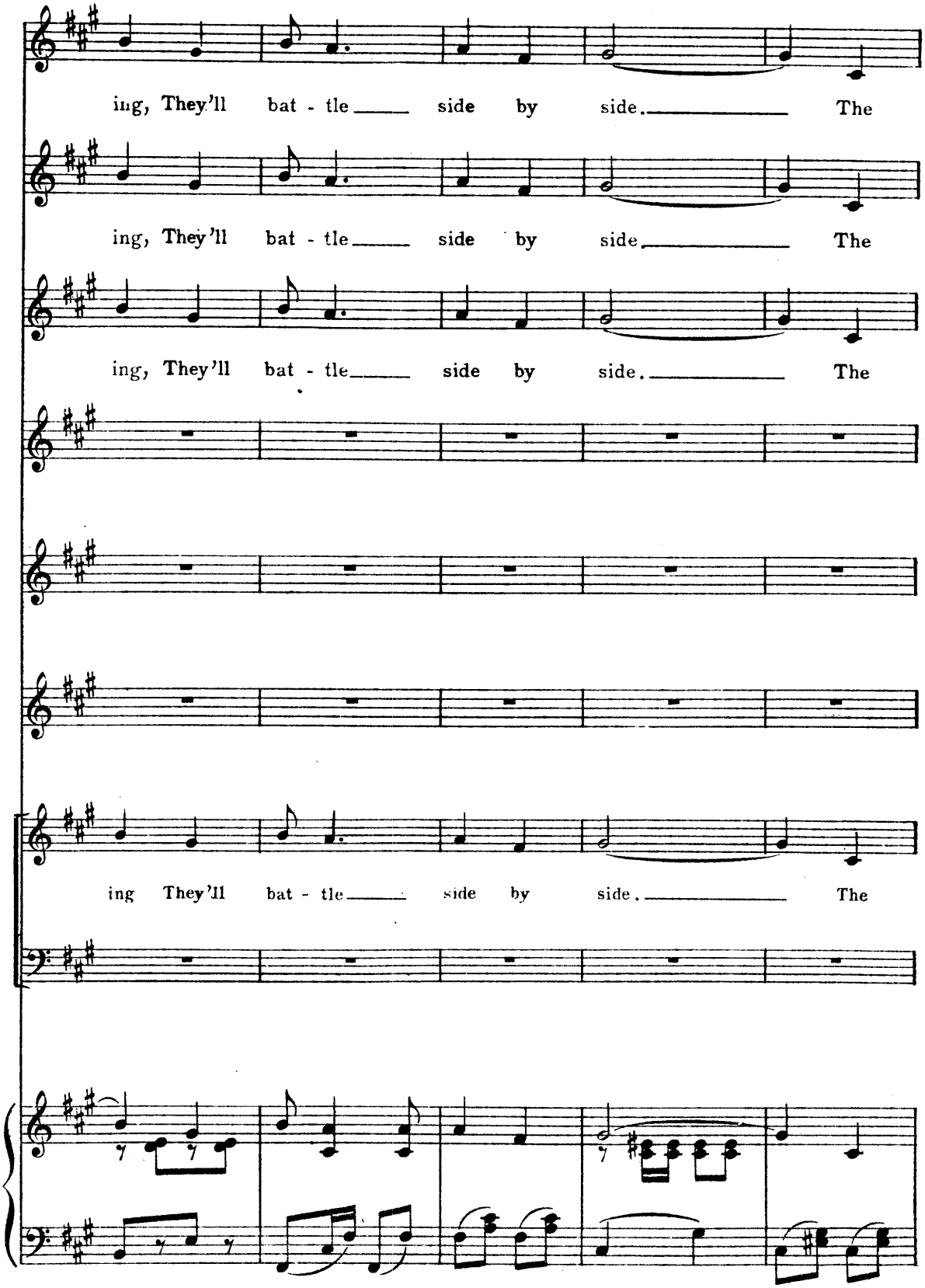

camp-ing, In Cu - ba's san - gui - na - ry land. Then vic - to -
camp-ing, In Cu - ba's san - gui - na - ry land. Then vic - to -
camp-ing, In Cu - ba's san - gui - na - ry land. Then vic - to -
camp-ing, In Cu - ba's san - gui - na - ry land. Then vic - to -
camp-ing, In Cu - ba's san - gui - na - ry 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 -

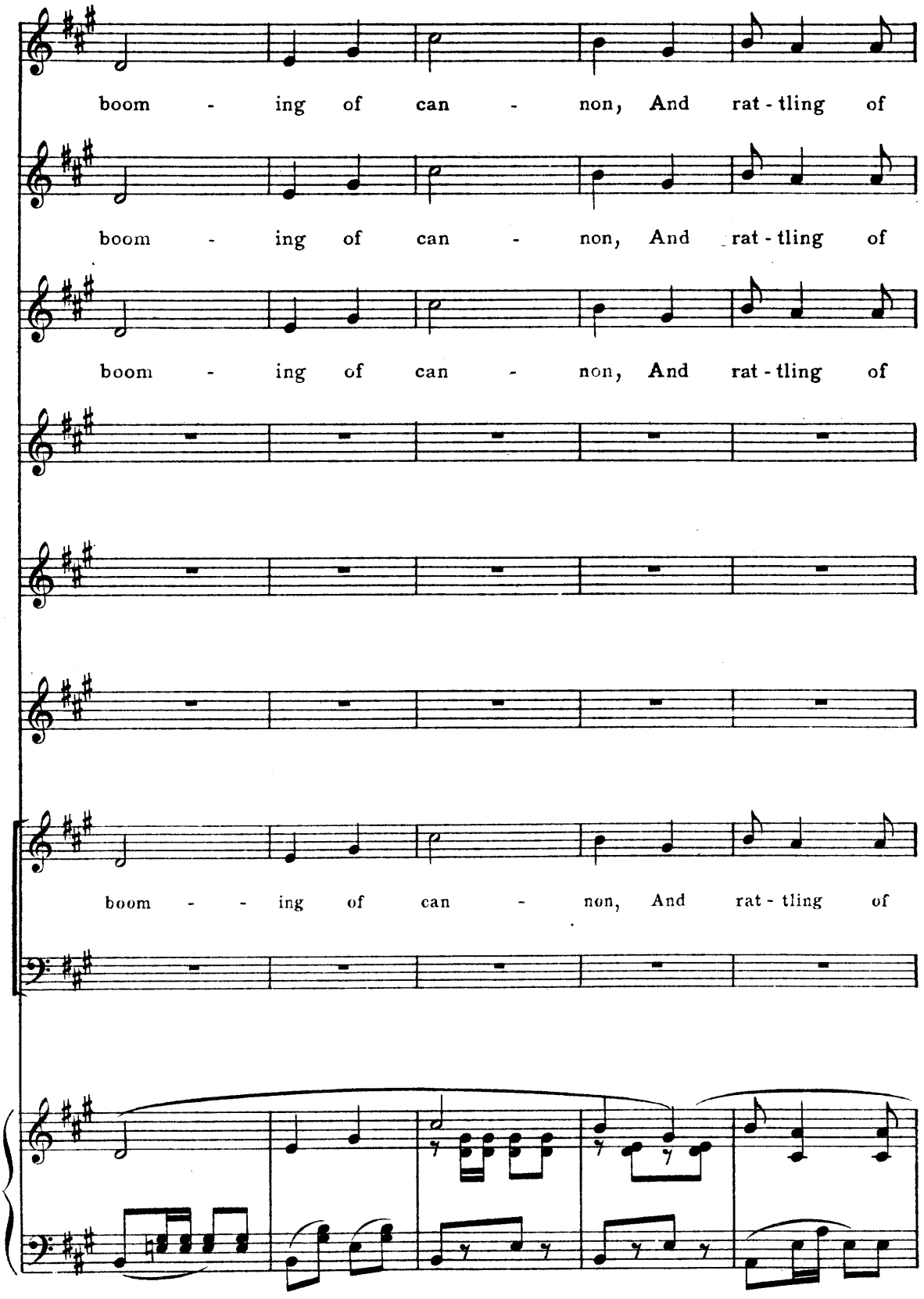

ry will crown them, For no mar - tial foe can down them, Or their
ry will crown them, For no mar - tial foe can down them, Or their
ry will crown them, For no mar - tial foe can down them, Or their
ry will crown them, For no mar - tial foe can down them, Or their
ry will crown them, For no mar - tial 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

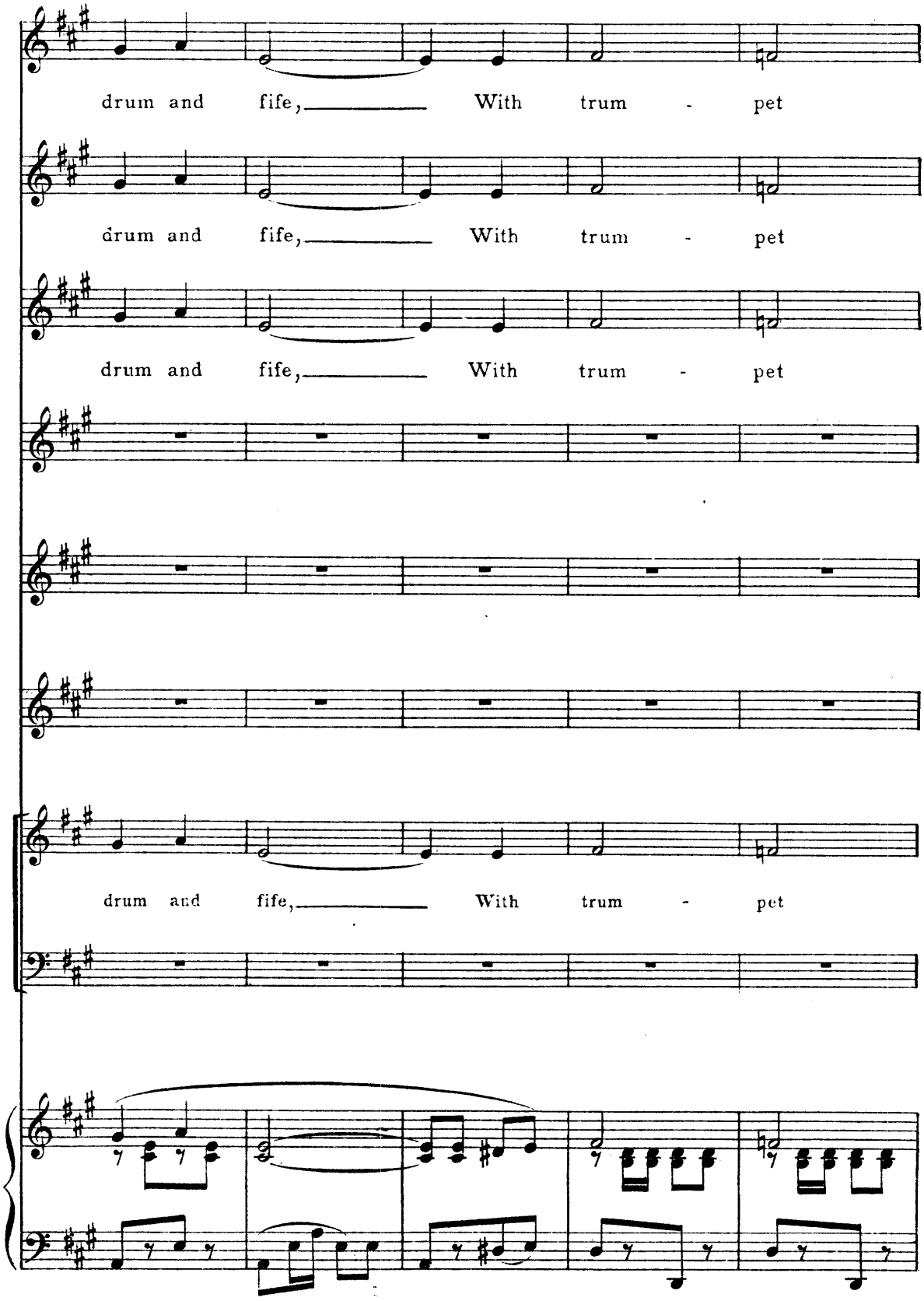

p dolce
brav - er - y with - stand. With foes
p dolce
brav - er - y with - stand. With foes
p dolce
brav - er - y with - stand. With foes
brav - er - y with - stand.
brav - er - y with - stand.
brav - er - y with - stand
p dolce
brav - er - y with - stand. With foes
p Cornet Solo

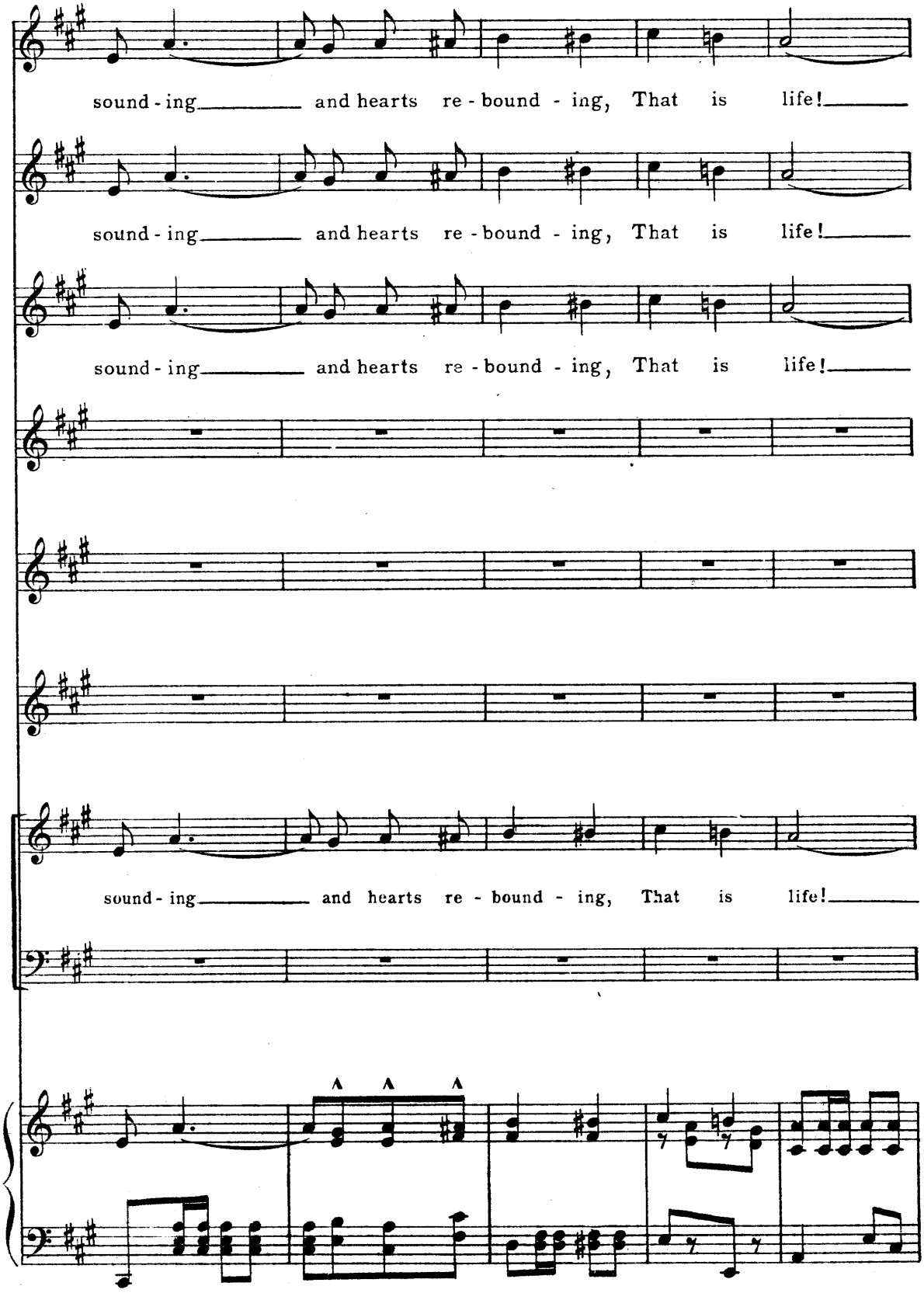

round them press - - ing, What - ev - er the con - flict's
round them press - - ing, What - ev - er the con - flict's
round them press - - ing, What - ev - er the con - flict's
round him press - - ing What - ev - er the con - flict's

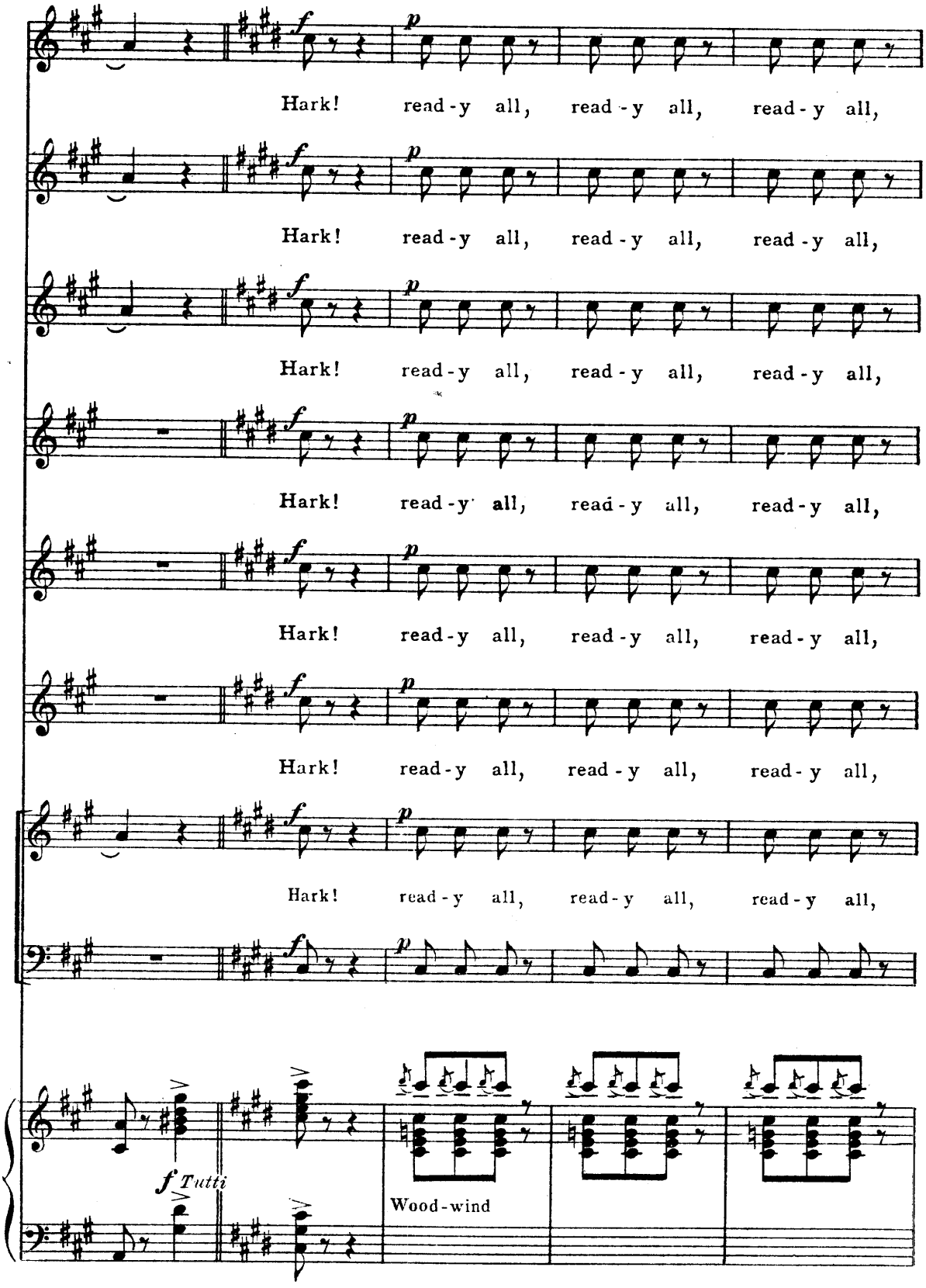

tide, No fear e'er con - fess -
tide, No fear e'er con - fess -
tide, No fear e'er con - fess -
tide, No fear e'er con - fess -

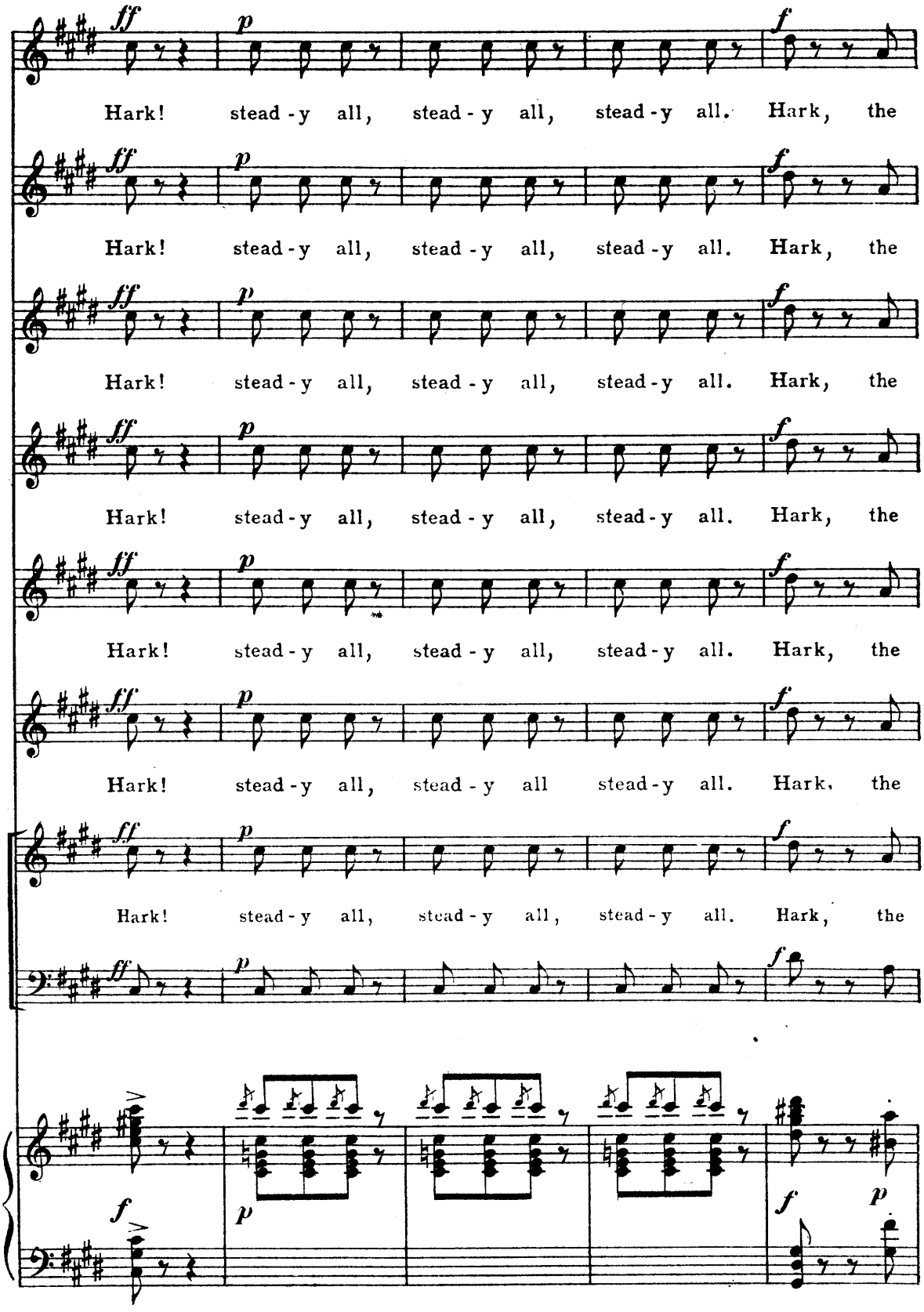

ing, They'll bat - tle side by side. The
ing, They'll bat - tle side by side The
ing, They'll bat - tle side by side. The
ing They'll bat - tle side by side. The

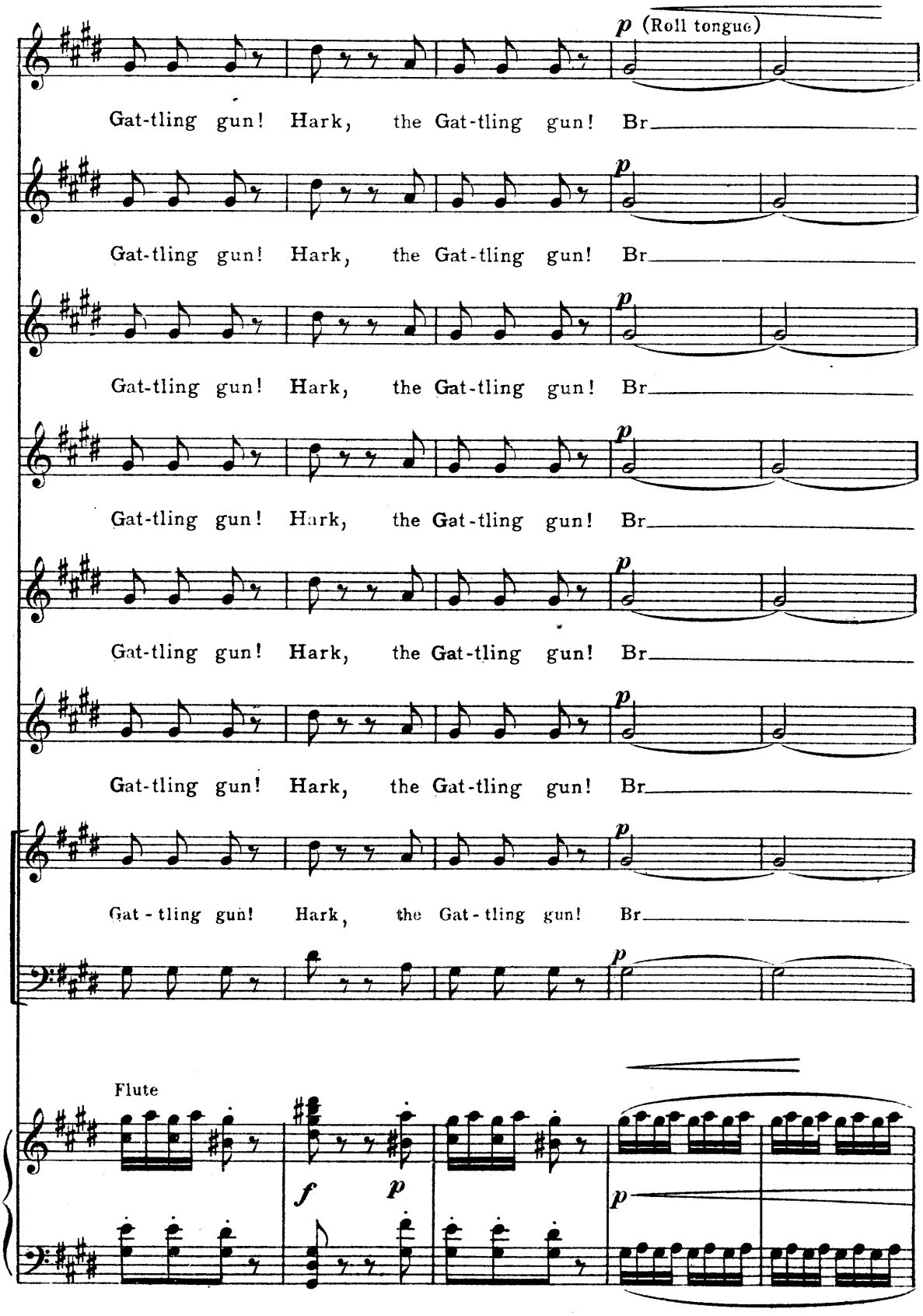

boom - ing of can - non, And rat - tling of
boom - ing of can - non, And rat - tling of
boom - ing of can - non, And rat - tling of
boom - - ing of can - non, And rat - tling of

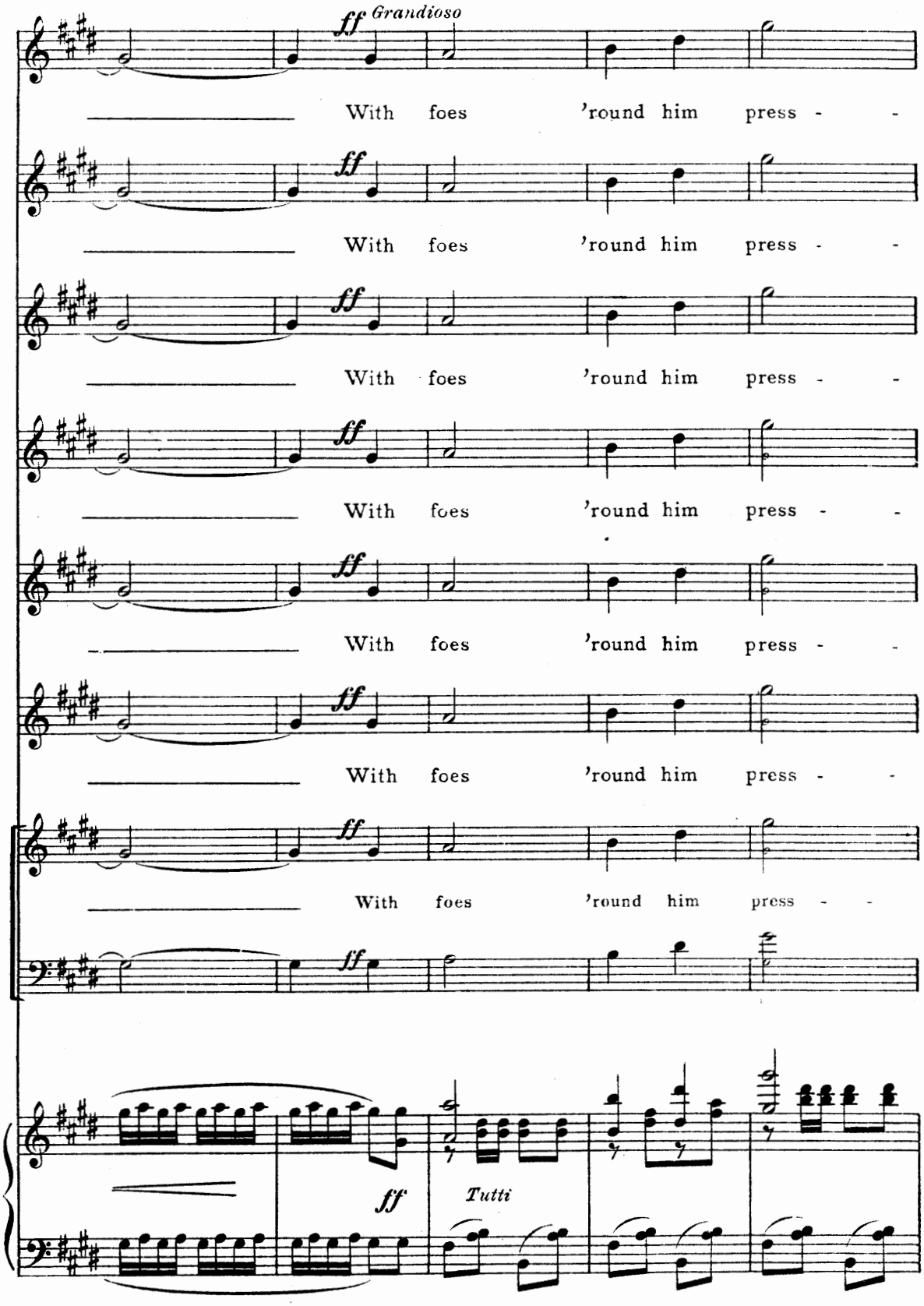

drum and fife, With trum - pet
drum and fife, With trum - pet
drum and fife, With trum - pet
drum and fife, With trum - pet

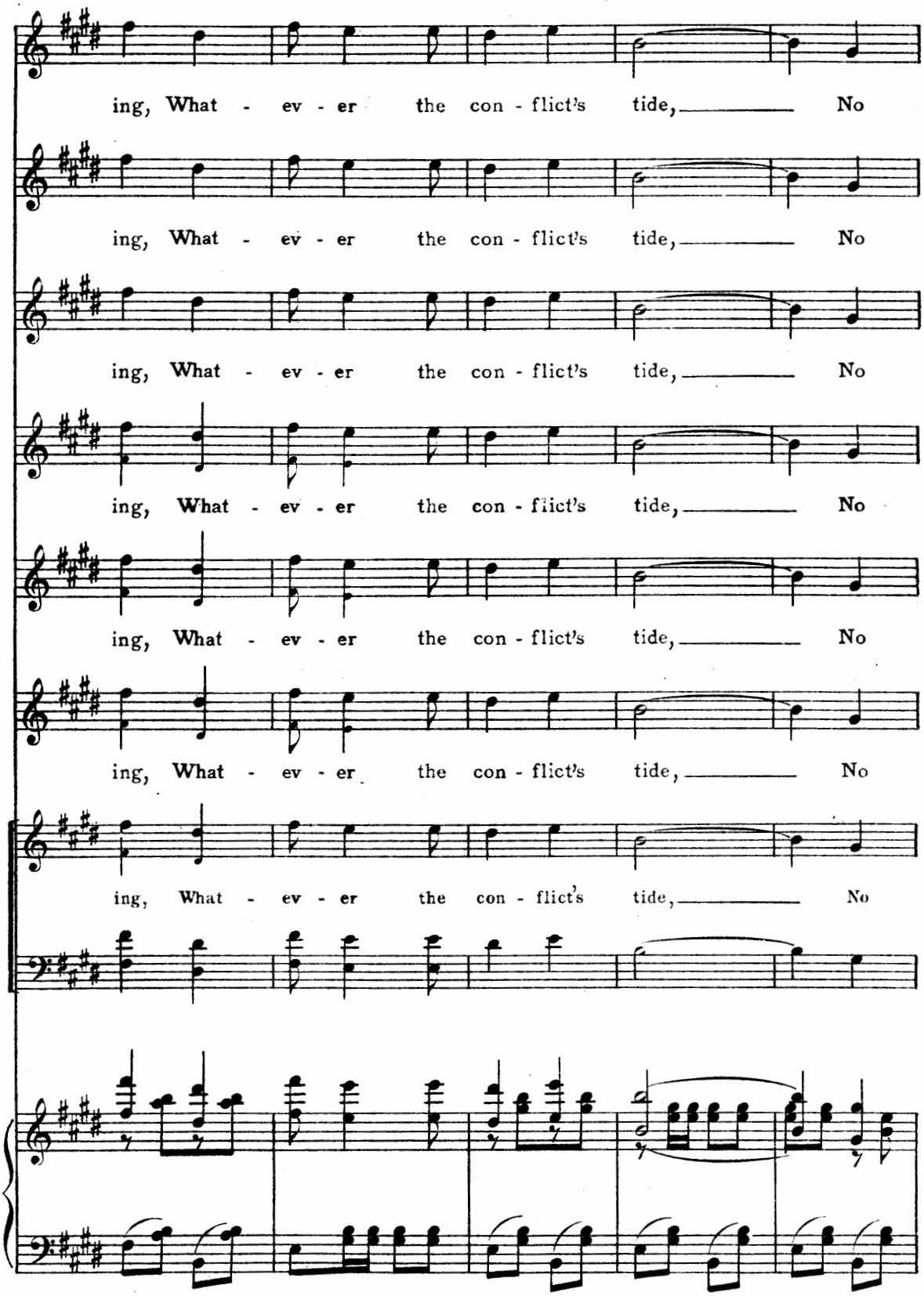

sound - ing and hearts re - bound - ing, That is life!
sound - ing and hearts re - bound - ing, That is life!
sound - ing and hearts re - bound - ing, That is life!
sound - ing and hearts re - bound - ing, That is life!

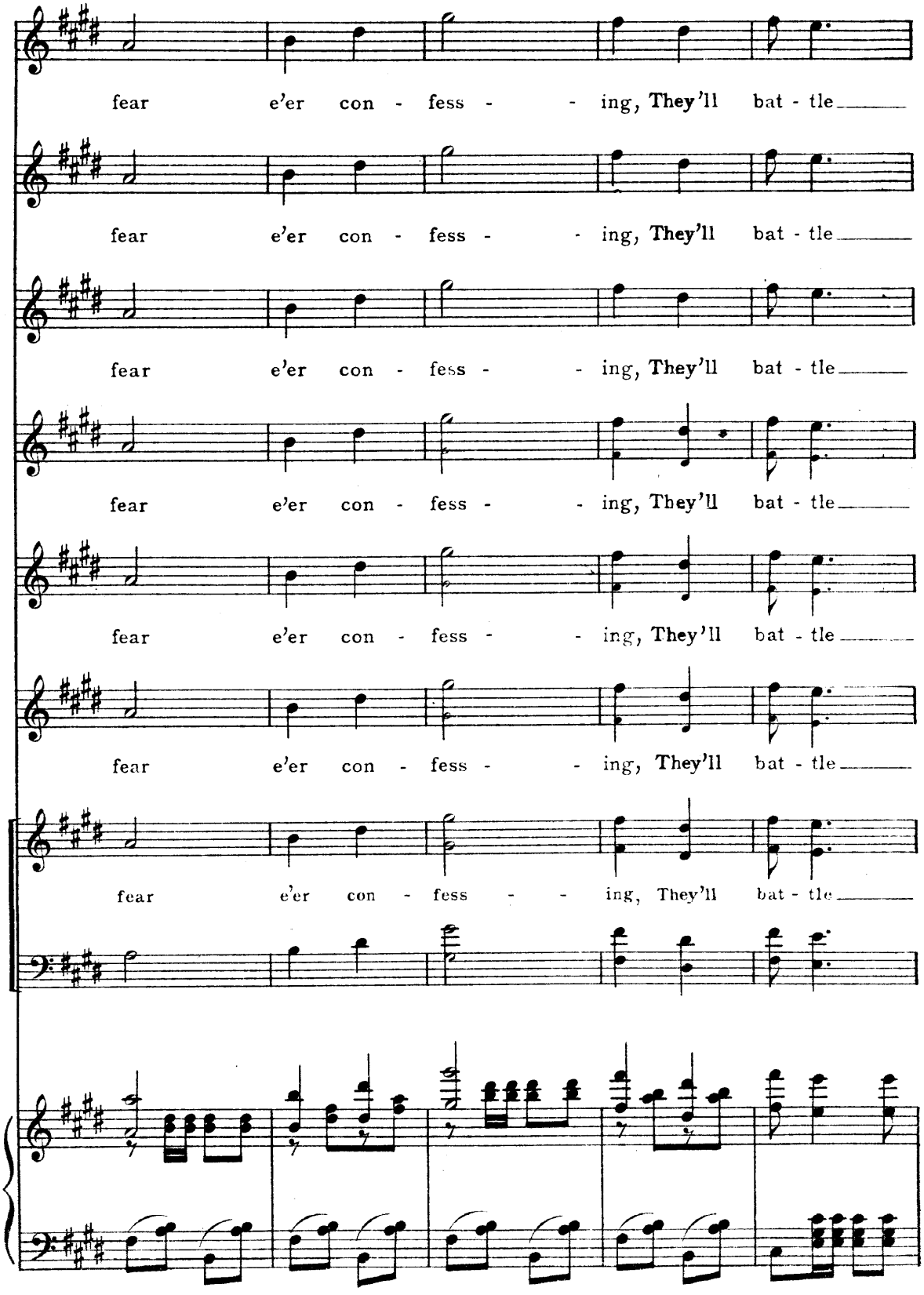

Hark! read-y all, read-y all, read-y all,
Hark! read-y all, read-y all, read-y all,
Hark! read-y all, read-y all, read-y all,
Hark! read-y all, read-y all, read-y all,
Hark! read-y all, read-y all, read-y all,
Hark! read-y all, read-y all, read-y all,
Hark! read-y all, read-y all, read-y all,
f Tutti
Wood-wind

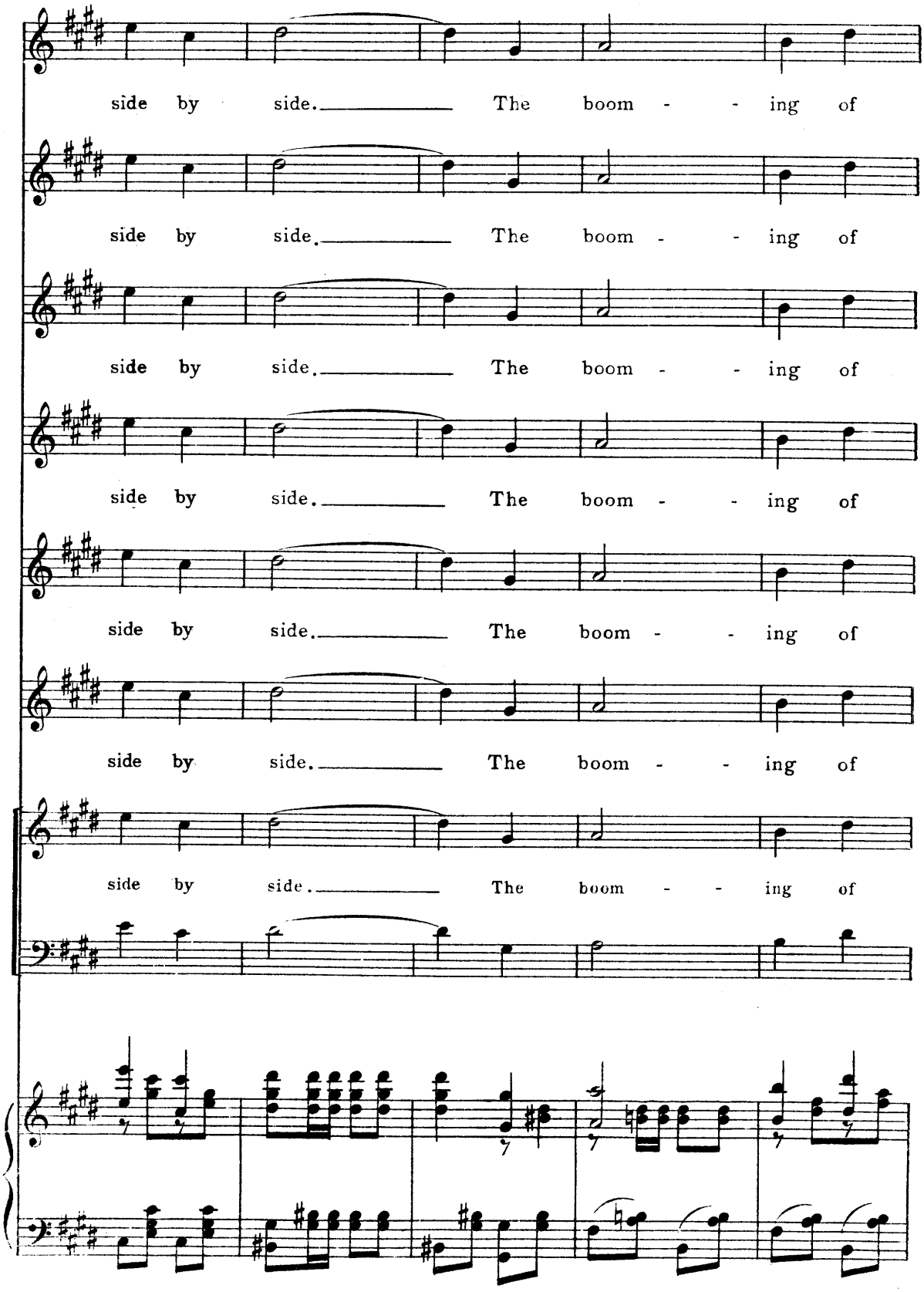

ff p f
Hark! stead-y all, stead-y all, stead-y all. Hark, the
Hark! stead-y all, stead-y all, stead-y all. Hark, the
Hark! stead-y all, stead-y all, stead-y all. Hark, the
Hark! stead-y all, stead-y all, stead-y all. Hark, the
Hark! stead-y all, stead-y all stead-y all. Hark, the
Hark! stead-y all, stead-y all, stead-y all. Hark, the
f p f p

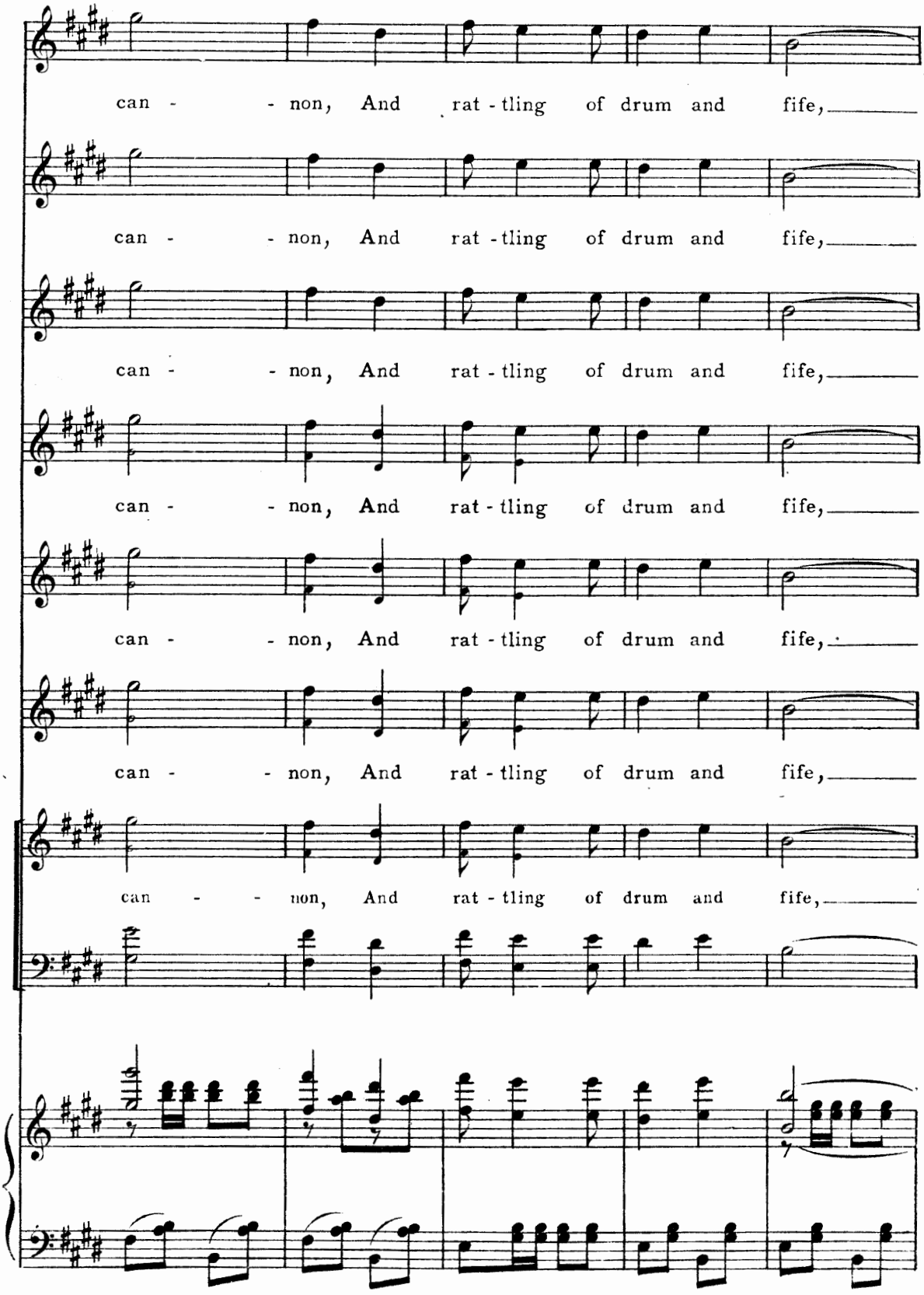

p (Roll tongue)
Gat-tling gun! Hark, the Gat-tling gun! Br
p
Gat-tling gun! Hark, the Gat-tling gun! Br
p
Gat-tling gun! Hark, the Gat-tling gun! Br
p
Gat-tling gun! Hark, the Gat-tling gun! Br
p
Gat-tling gun! Hark, the Gat-tling gun! Br
p
Gat-tling gun! Hark, the Gat-tling gun! Br
p
Gat-tling gun! Hark, the Gat-tling gun! Br
p
Flute
f
p
p

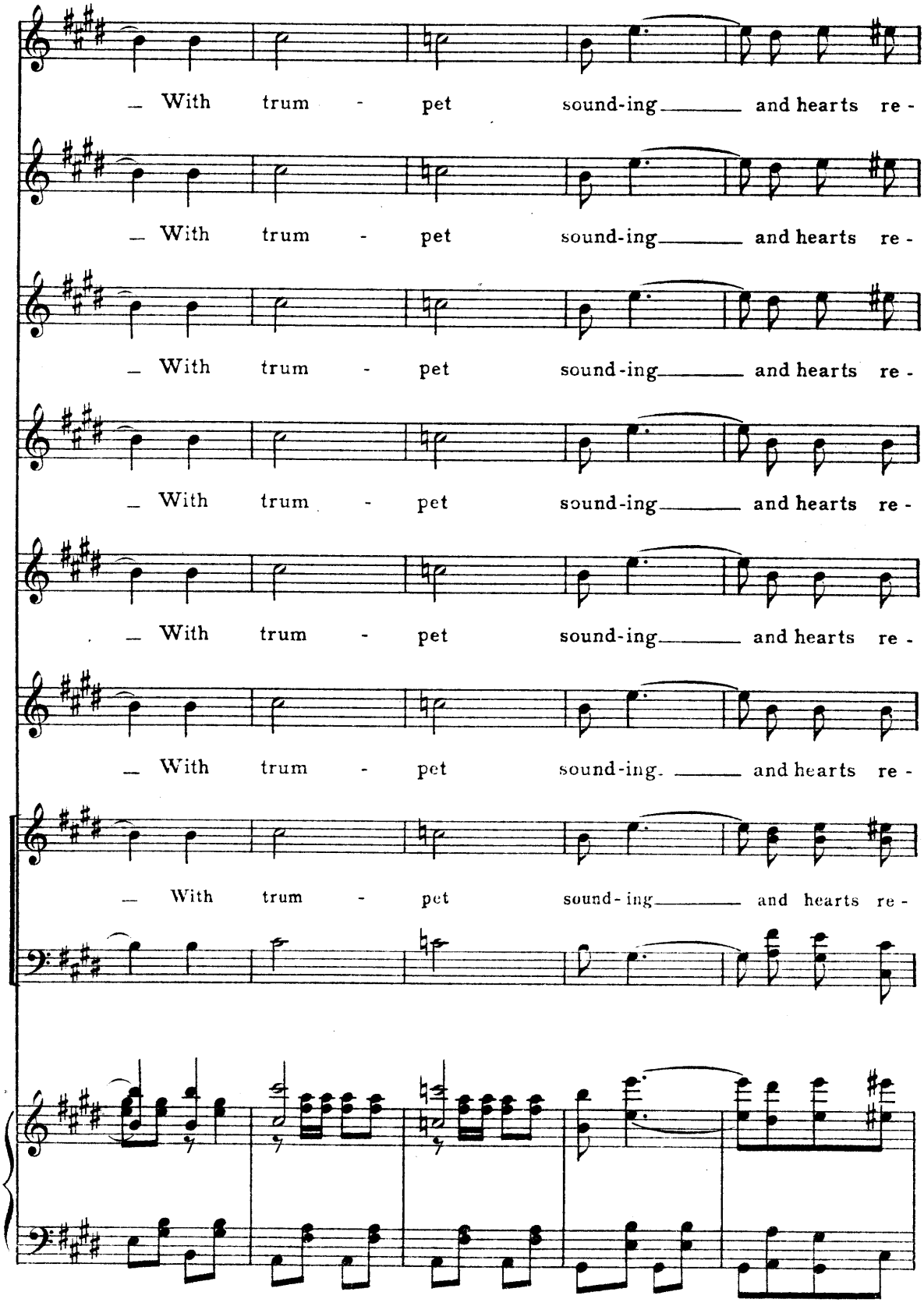

ff Grandioso
With foes 'round him press - -
With foes 'round him press - -
With foes 'round him press - -
With foes 'round him press - -
With foes 'round him press - -
With foes 'round him press - -
With foes 'round him press - -
ff
ff
Tutti

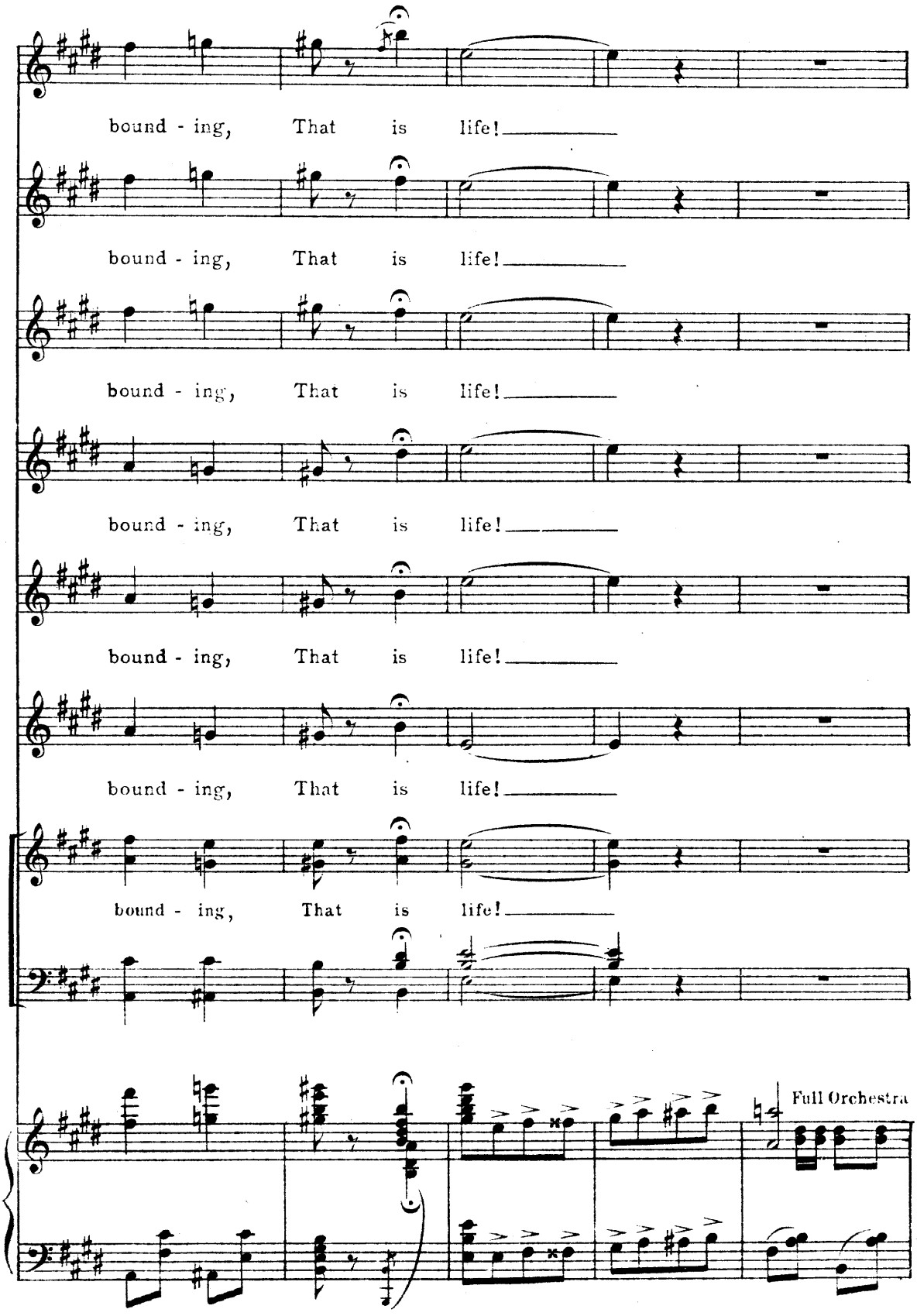

ing, What - ev - er the con - flict's tide, No
ing, What - ev - er the con - flict's tide, No
ing, What - ev - er the con - flict's tide, No
ing, What - ev - er the con - flict's tide, No
ing, What - ev - er the con - flict's tide, No
ing, What - ev - er the con - flict's tide, No
ing, What - ev - er the con - flict's tide, No

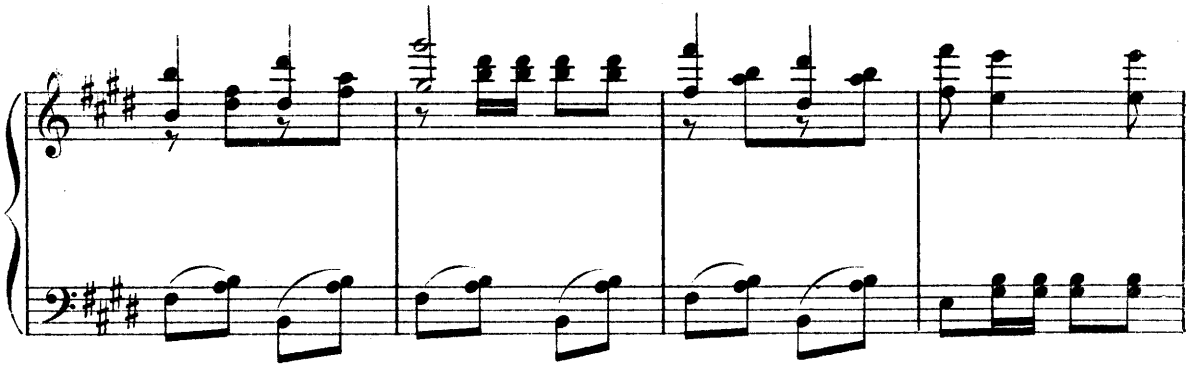

fear e'er con - fess - - ing, They'll bat - tle
fear e'er con - fess - - ing, They'll bat - tle
fear e'er con - fess - - ing, They'll bat - tle
fear e'er con - fess - - ing, They'll bat - tle
fear e'er con - fess - - ing, They'll bat - tle
fear e'er con - fess - - ing, They'll bat - tle
fear e'er con - fess - - ing, They'll bat - tle

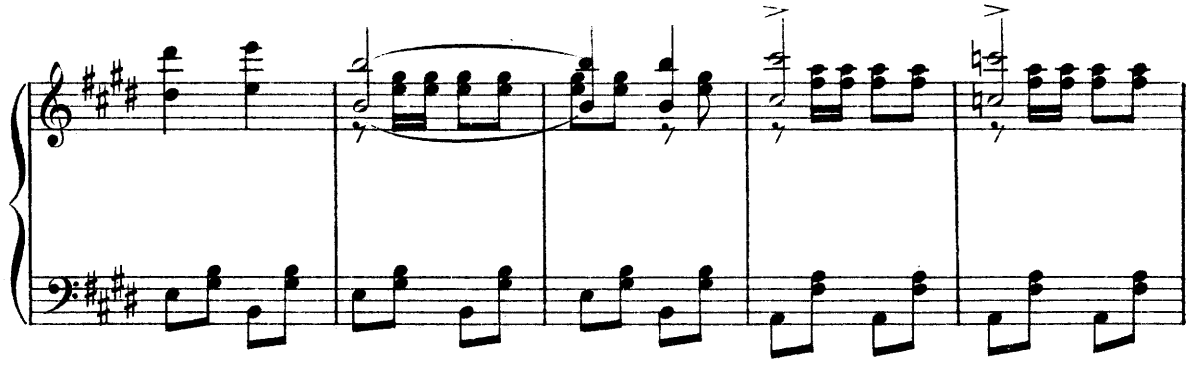

side by side. The boom - - ing of
side by side. The boom - - ing of
side by side. The boom - - ing of
side by side. The boom - - ing of
side by side. The boom - - ing of
side by side. The boom - - ing of
side by side. The boom - - ing of

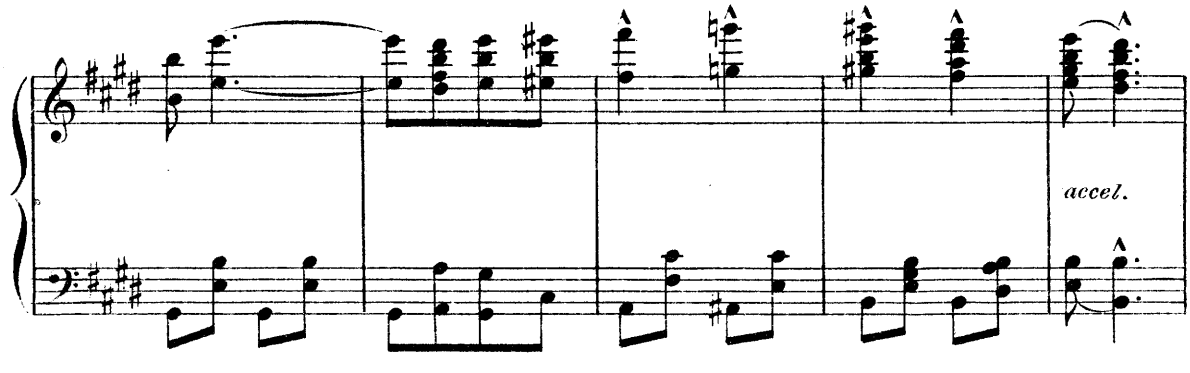

can - - non, And rat - tling of drum and fife,
can - - non, And rat - tling of drum and fife,
can - - non, And rat - tling of drum and fife,
can - - non, And rat - tling of drum and fife,
can - - non, And rat - tling of drum and fife,
can - - non, And rat - tling of drum and fife,
can - - non, And rat - tling of drum and fife,

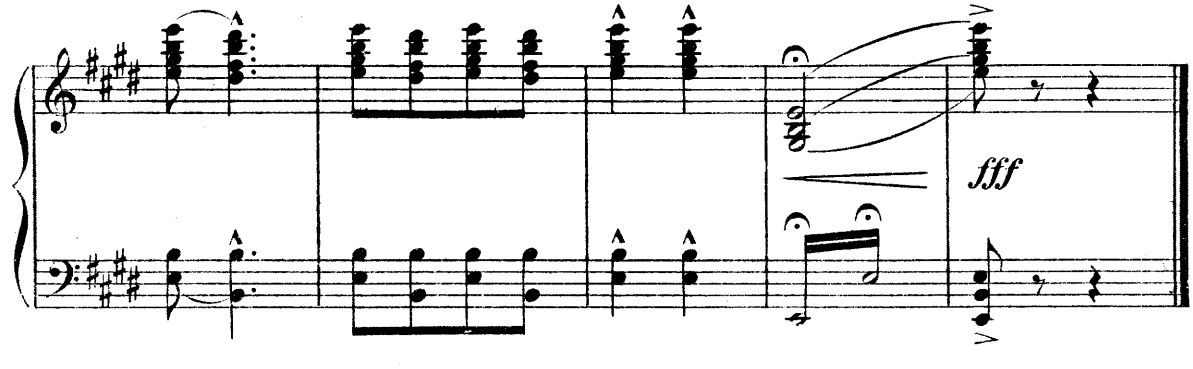

With trum - pet sound-ing and hearts re -
With trum - pet sound-ing and hearts re -
With trum - pet sound-ing and hearts re -
With trum - pet sound-ing and hearts re -
With trum - pet sound-ing and hearts re -
With trum - pet sound-ing. and hearts re -
With trum - pet sound-ing and hearts re -


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!
Full Orchestra







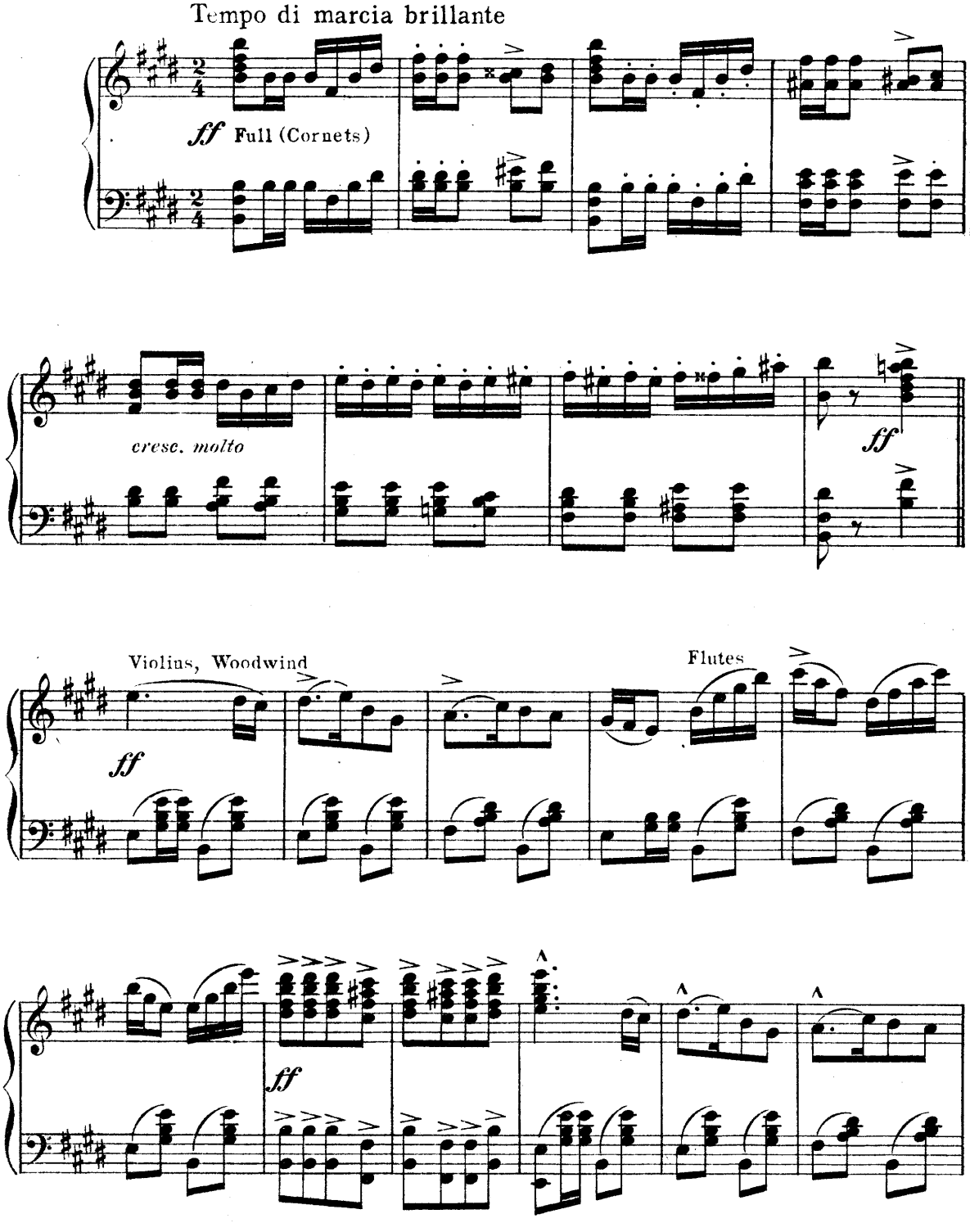


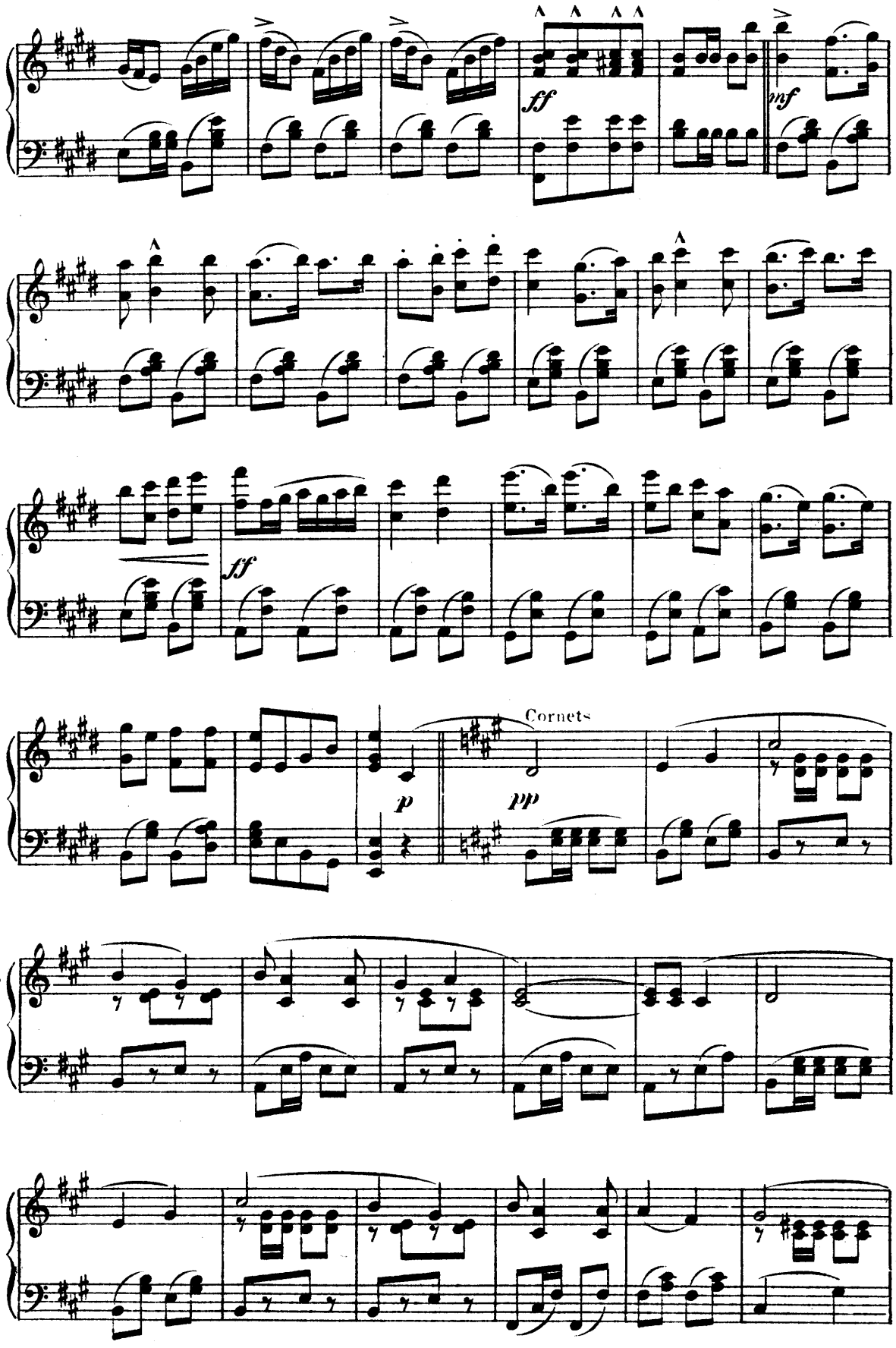
END OF SECOND ACT.

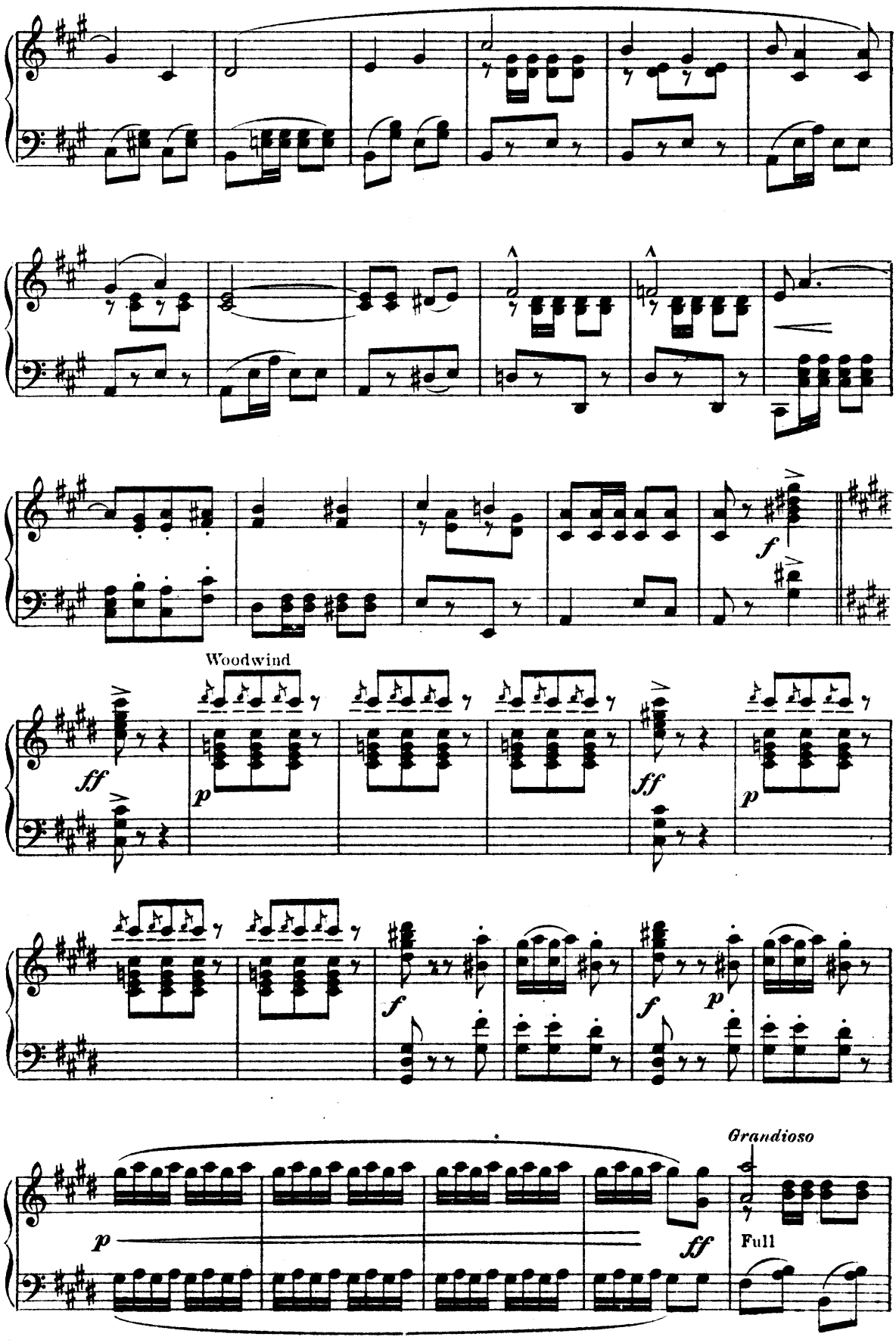
[a] Entr'Acte

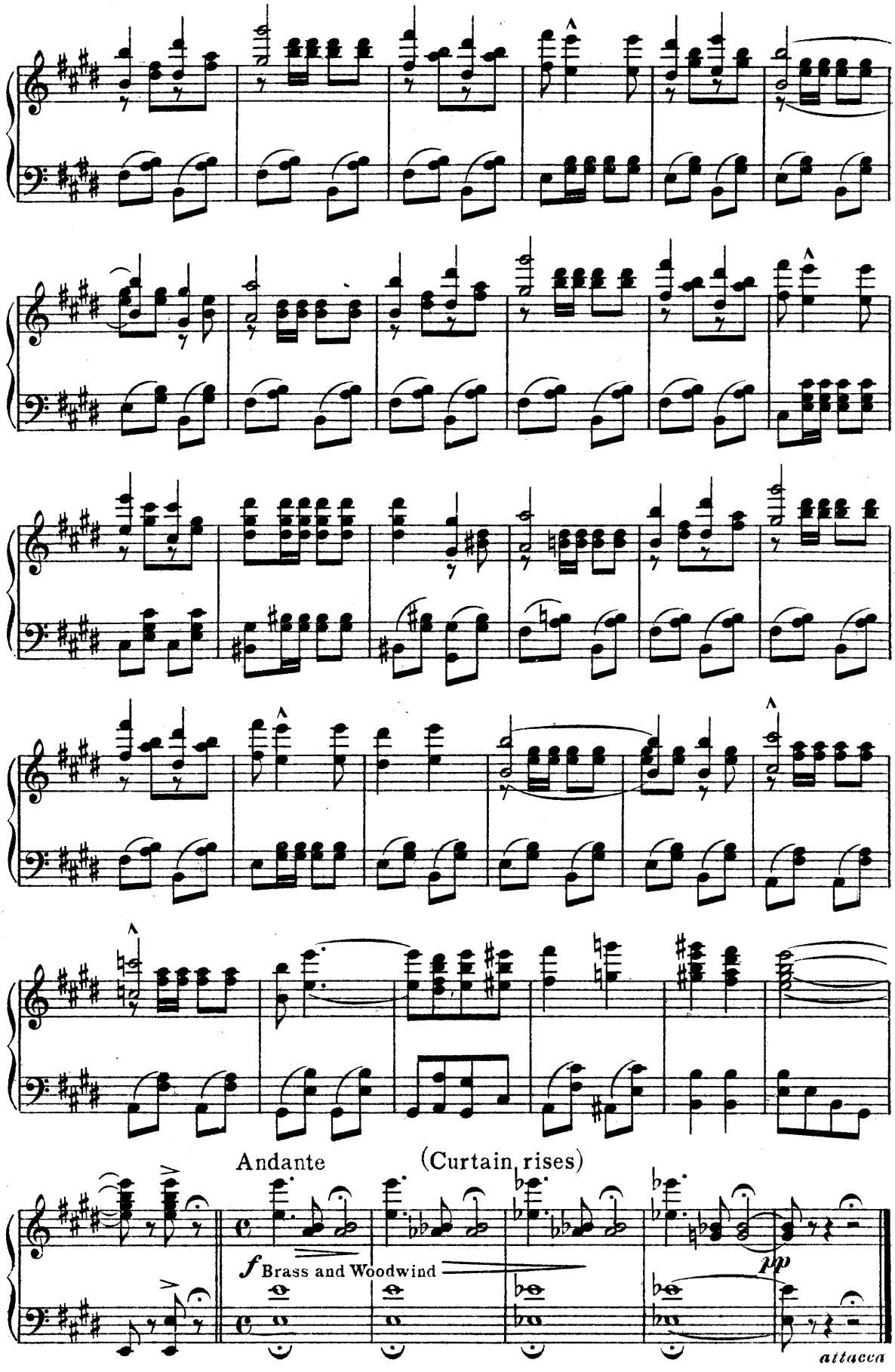
No. 14

Tempo di marcia brillante



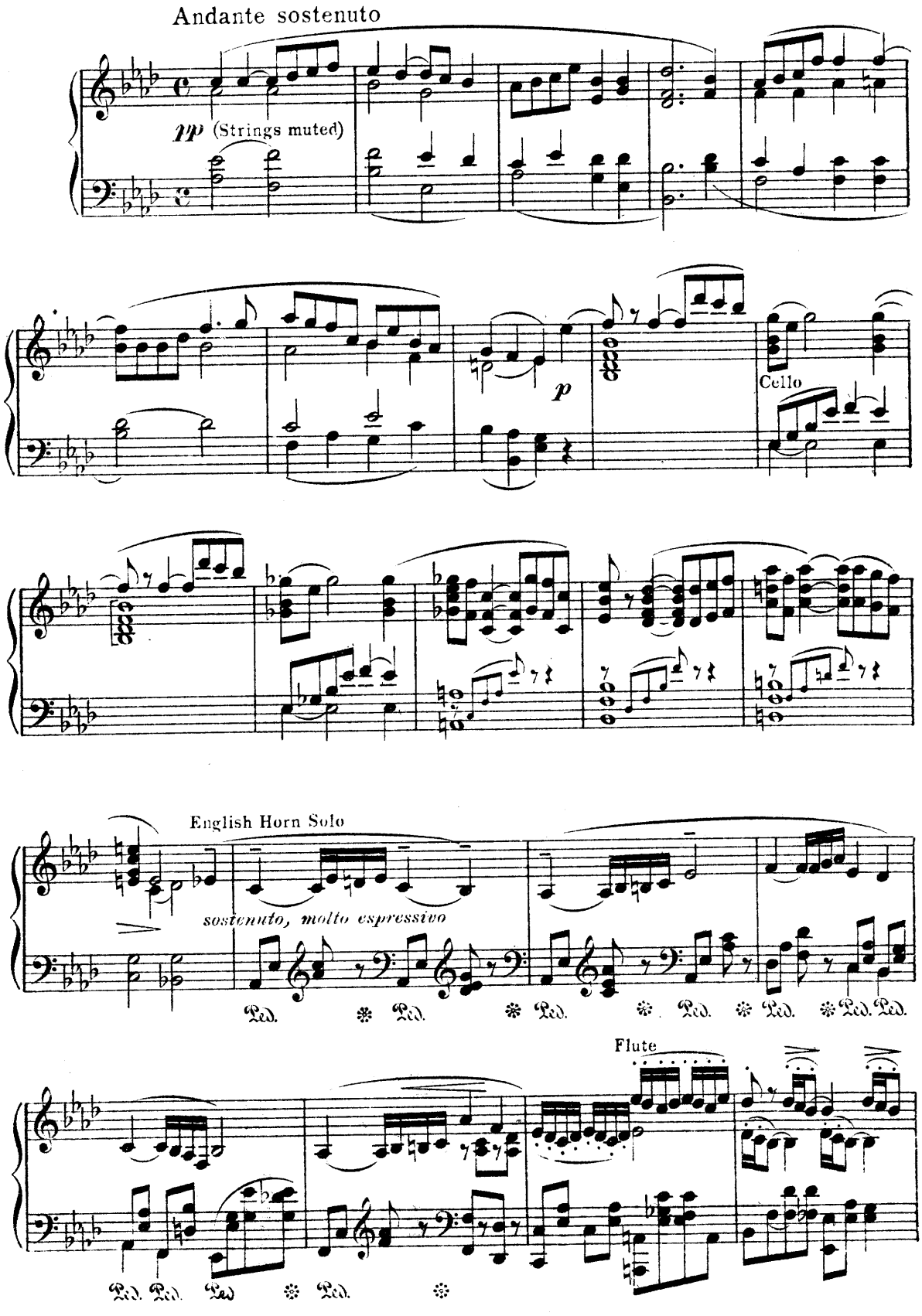

ff
mf
ff
p
Cornets
pp

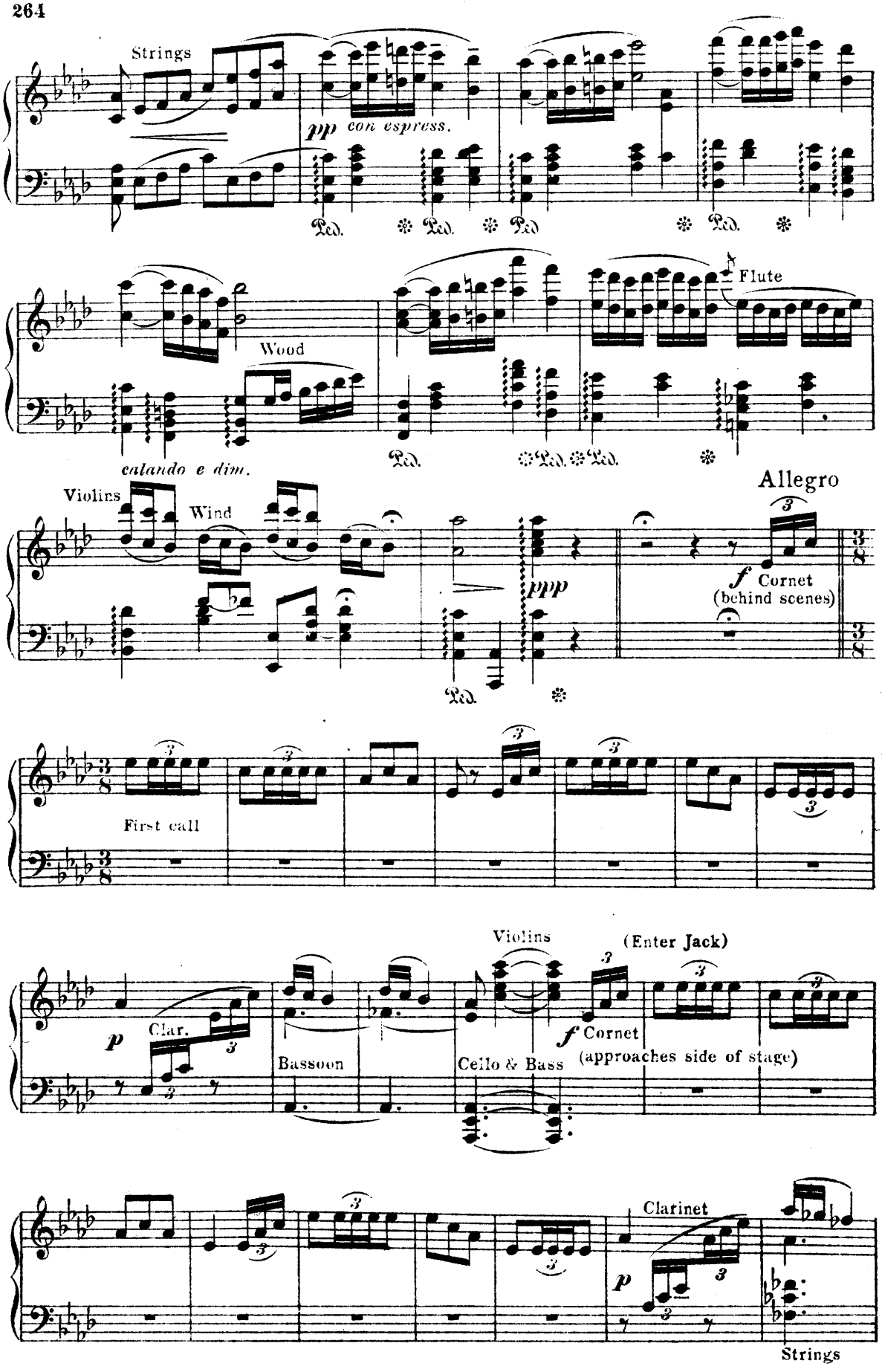

Woodwind
Grandioso
Full


Andante
(Curtain rises)
f Brass and Woodwind
pp
attacca

Act III

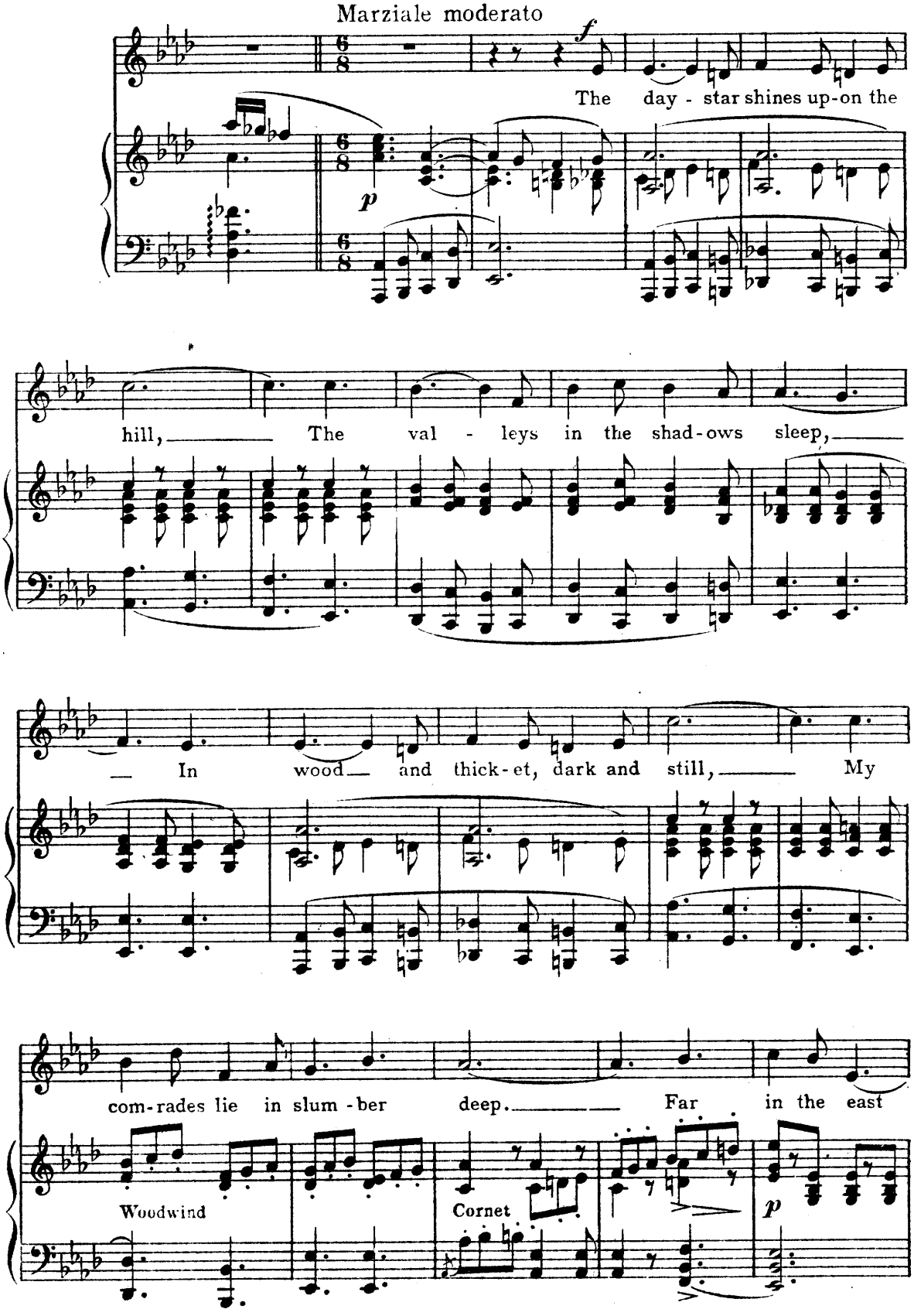
b) Dream Picture: "The Bivouac"

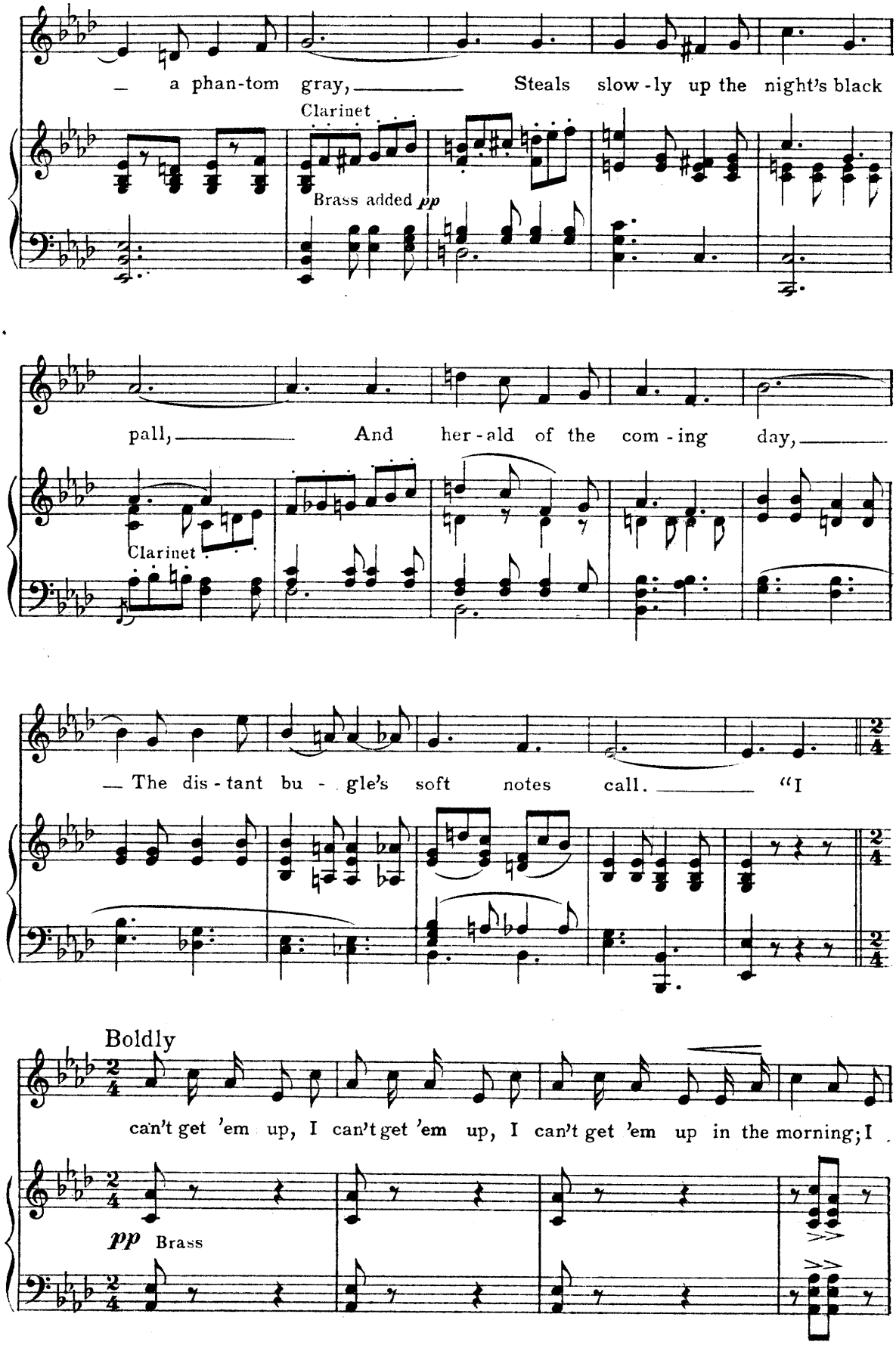


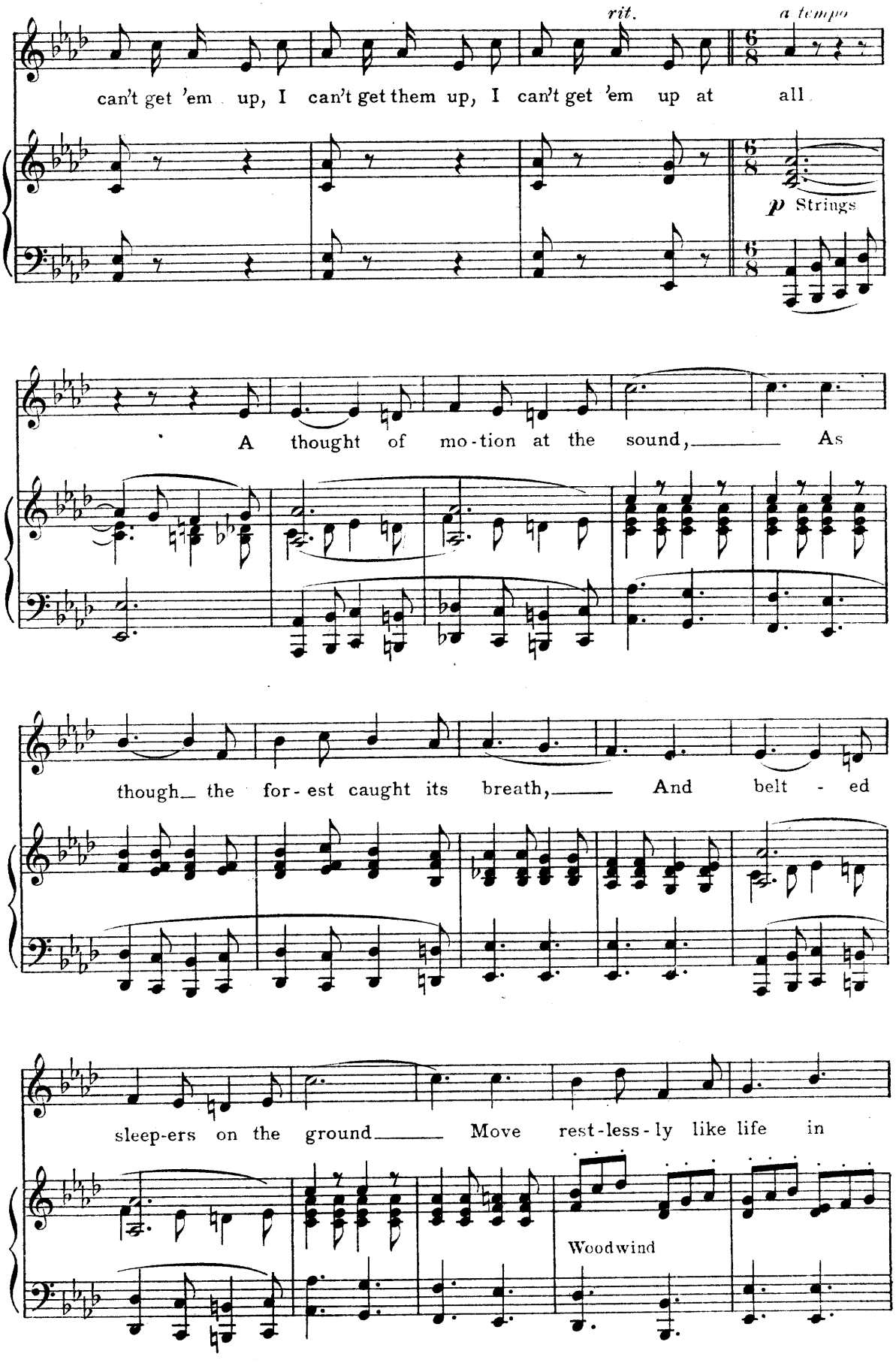

Strings
pp con espress.
Ped.
Wood
Flute
calando e dim.
Violins
Wind
ppp
Allegro
f Cornet
(behind scenes)
First call
Violins
(Enter Jack)
p
Clar.
Bassoon
Cello & Bass
f Cornet
(approaches side of stage)
Clarinet
p
Strings

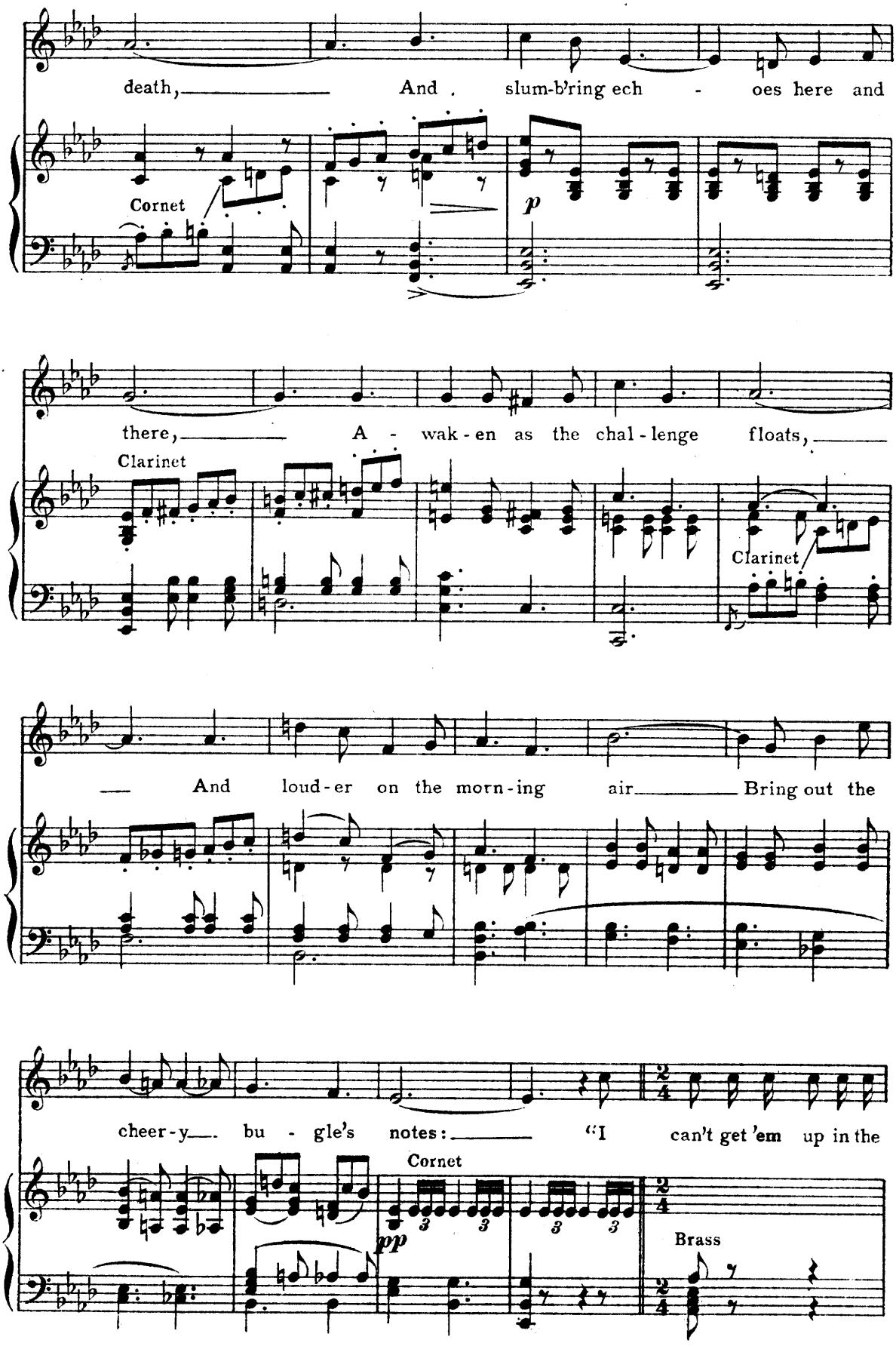
JACK

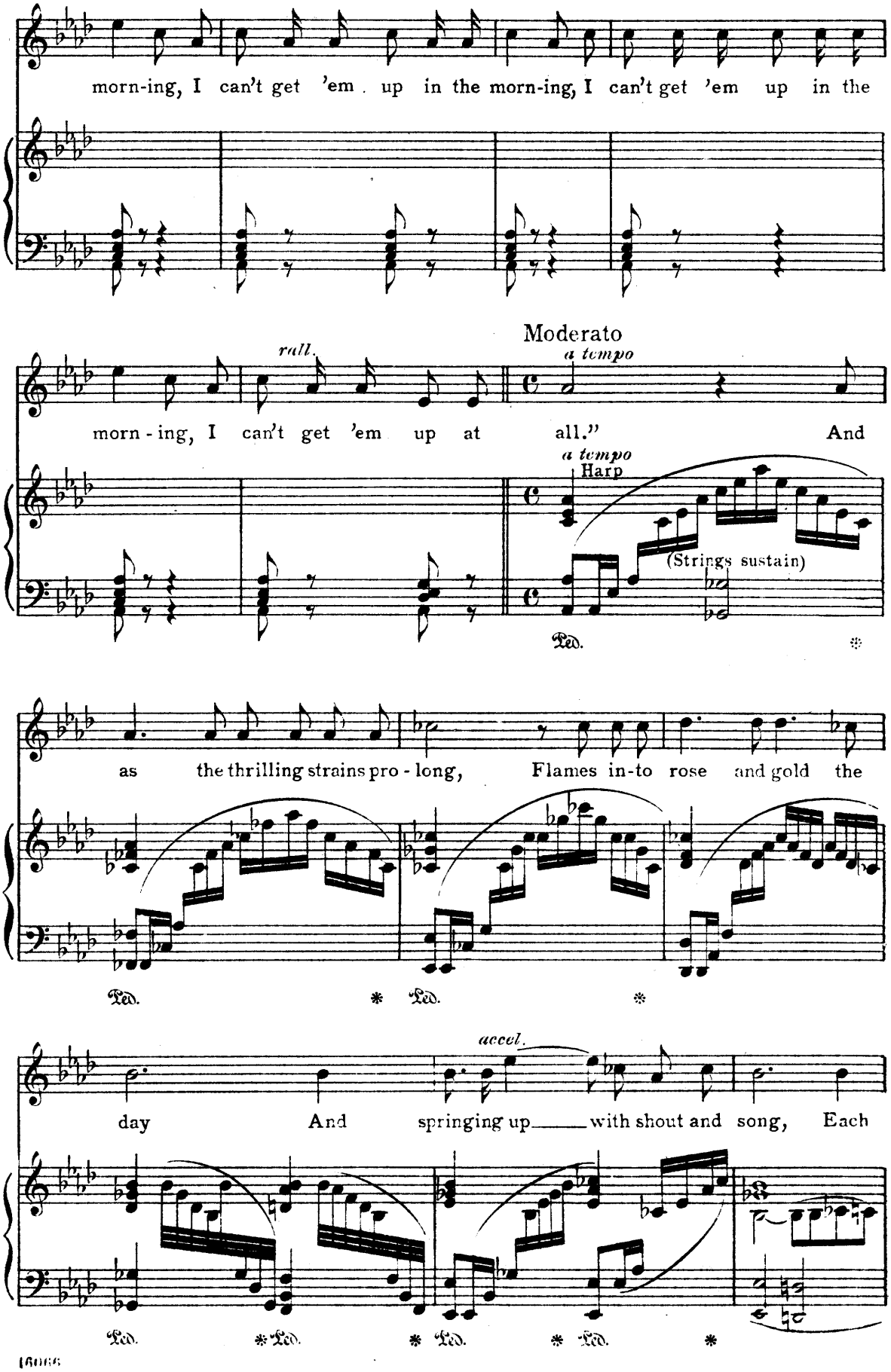
Verses by R. J. Burdette

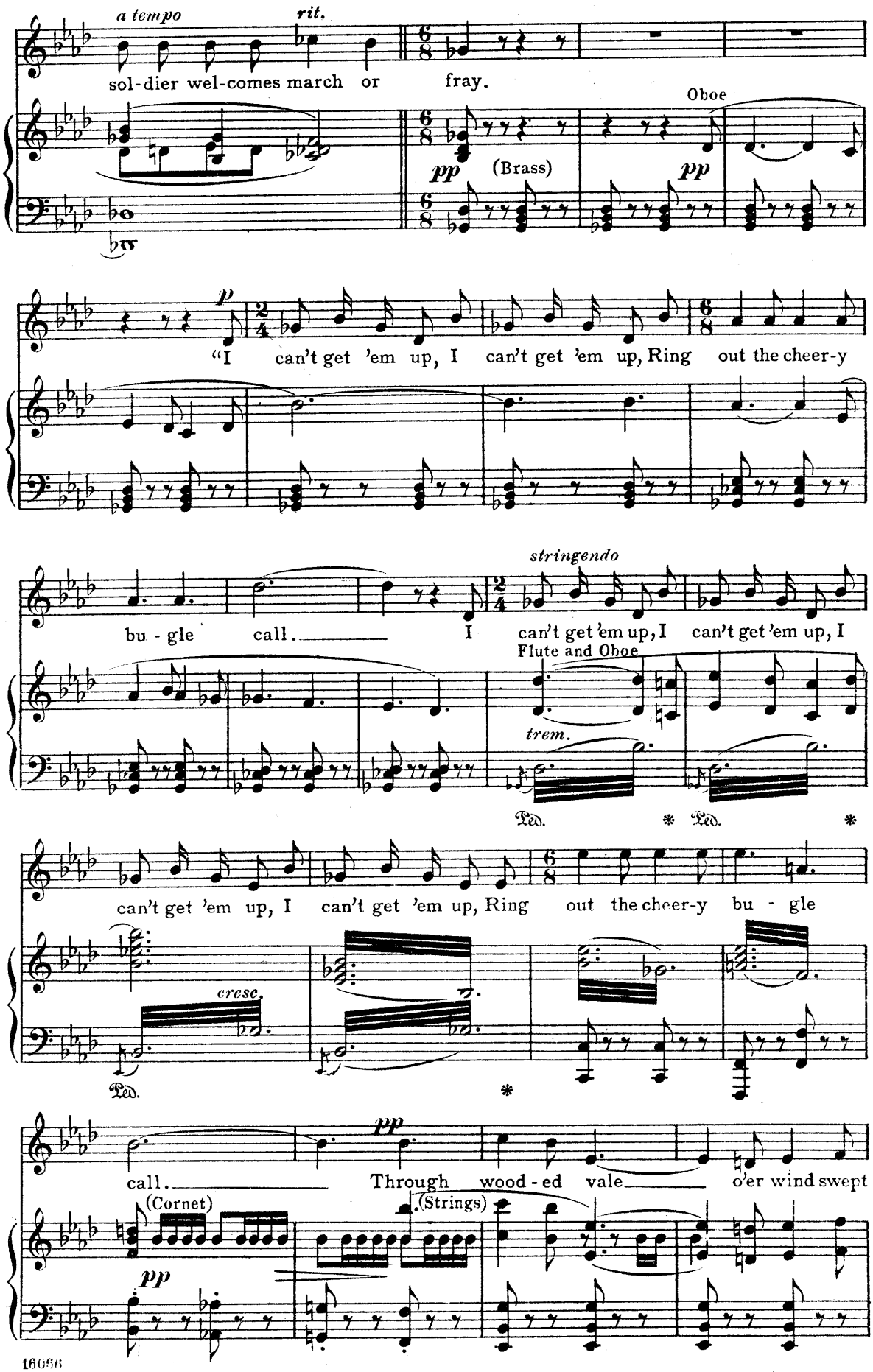


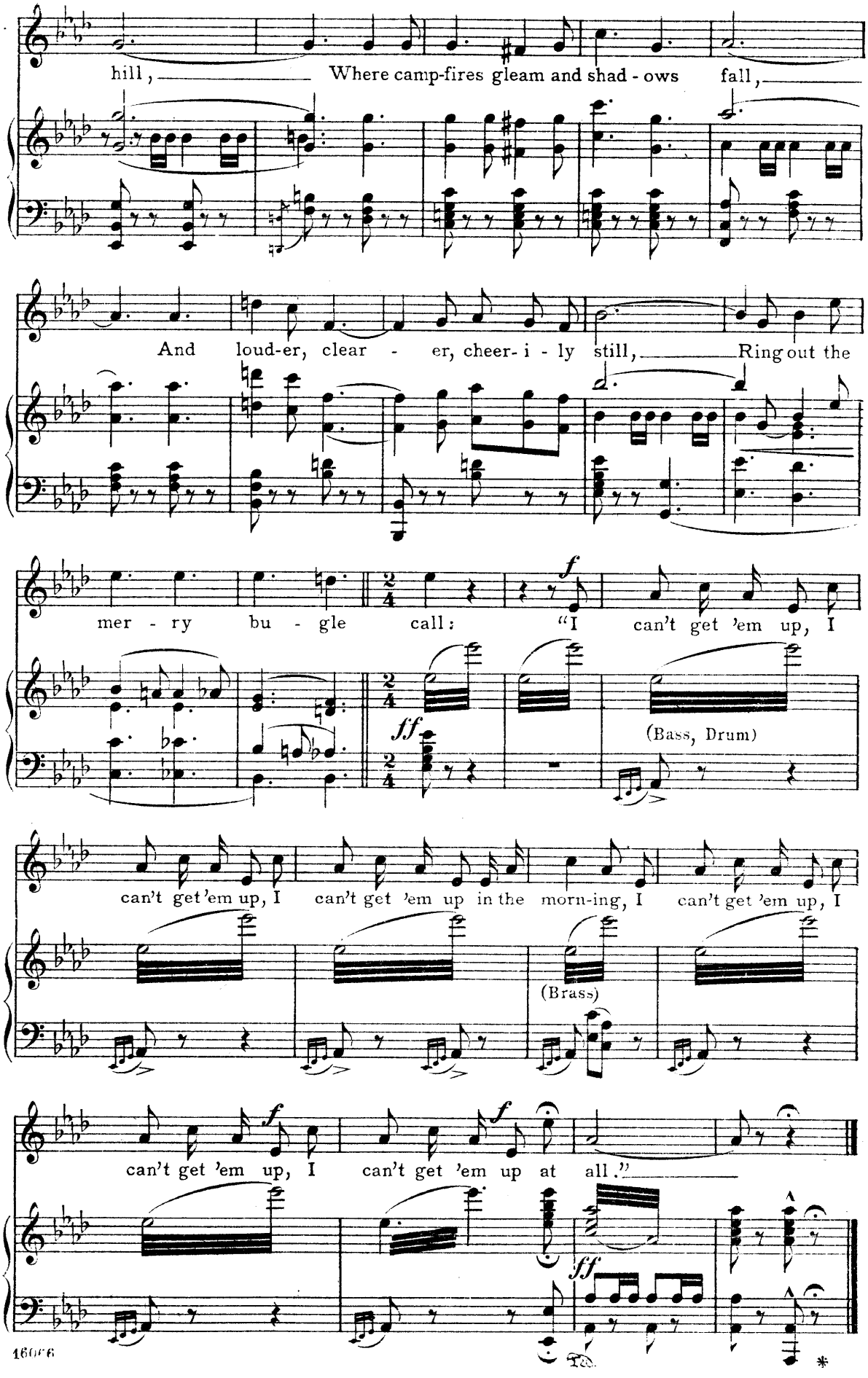

— a phan-tom gray, —— Steals slow-ly up the night's black
Clarinet
Brass added pp
pall, —— And her-ald of the com-ing day, ——
Clarinet
— The dis-tant bu-gle's soft notes call. —— "I
Boldly
can't get 'em up, I can't get 'em up, I can't get 'em up in the morning; I
pp Brass


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
rall.
Moderato
a tempo
morn - ing, I can't get 'em up at all." And
a tempo
Harp
(Strings sustain)
Ped.
as the thrilling strains pro - long, Flames in-to rose and gold the
Ped. Ped.
accel.
day And springing up with shout and song, Each
Ped. Ped. Ped. Ped.


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.
Ped. * Ped. *
can't get 'em up, I can't get 'em up, Ring out the cheer-y bu - gle
cresc.
Ped. *
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
(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."

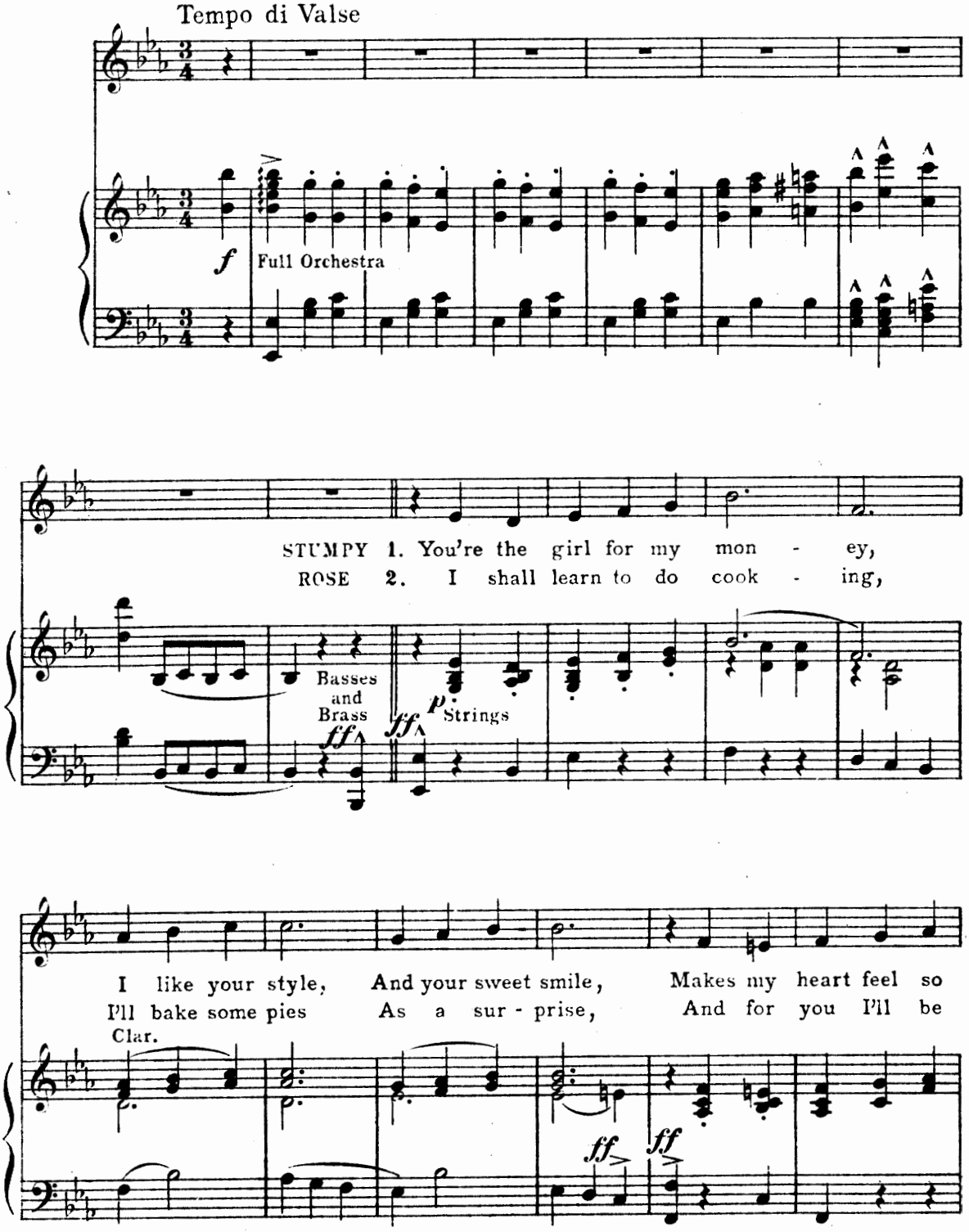
Duet: "When You Change Your Name to Mine"

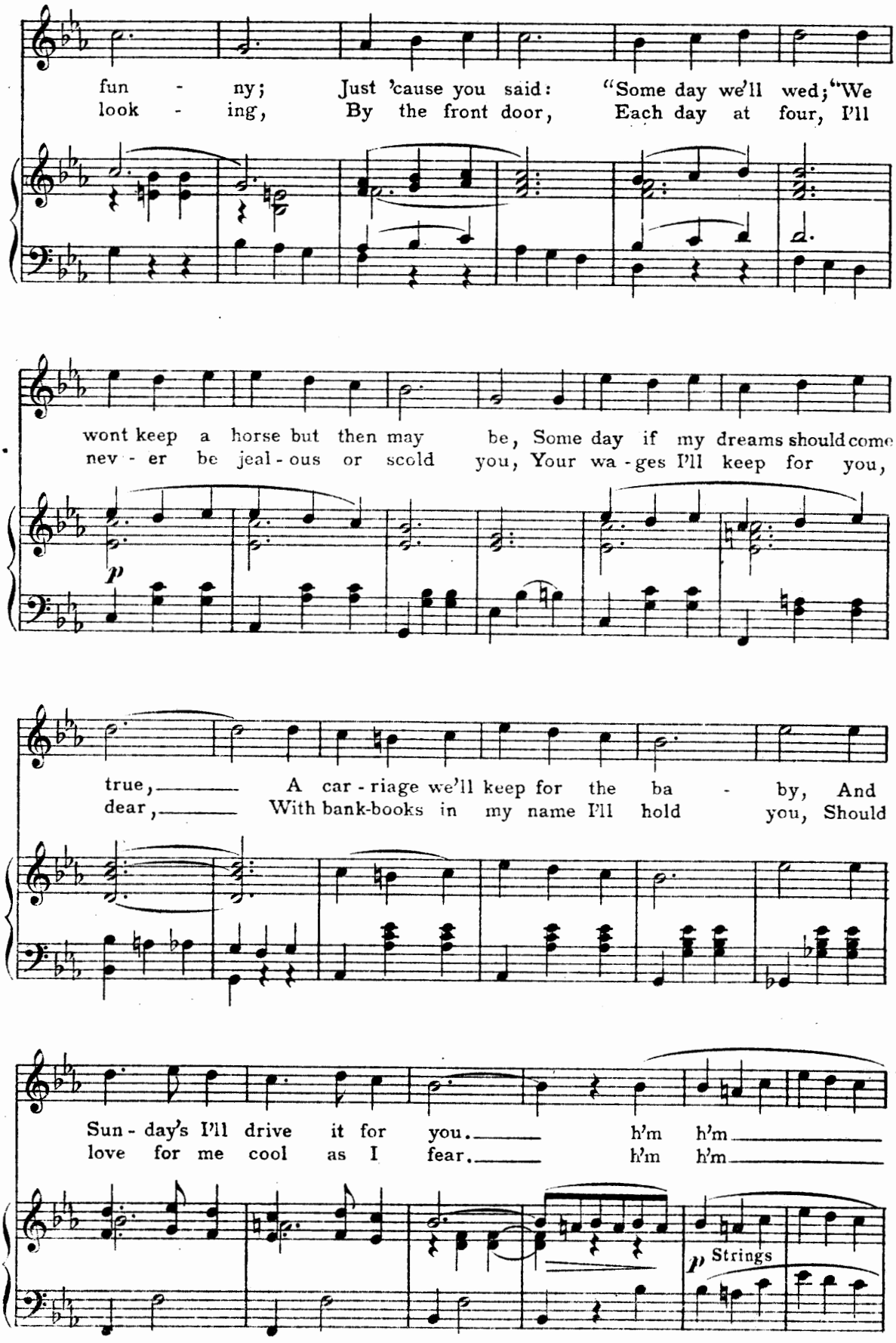
Verses by R. M. Skinner

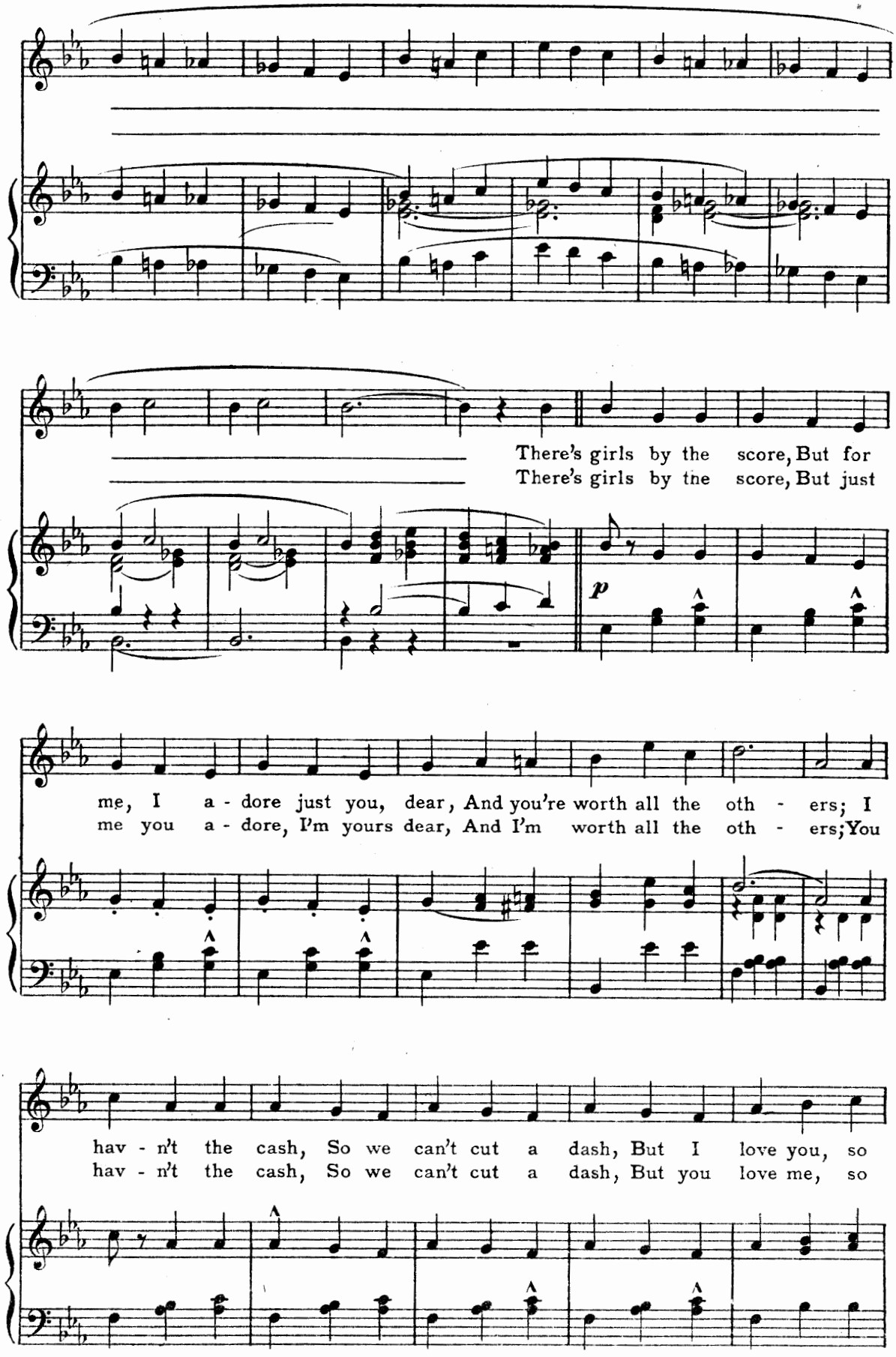
ROSE AND STUMPY
AND CUBAN GIRLS

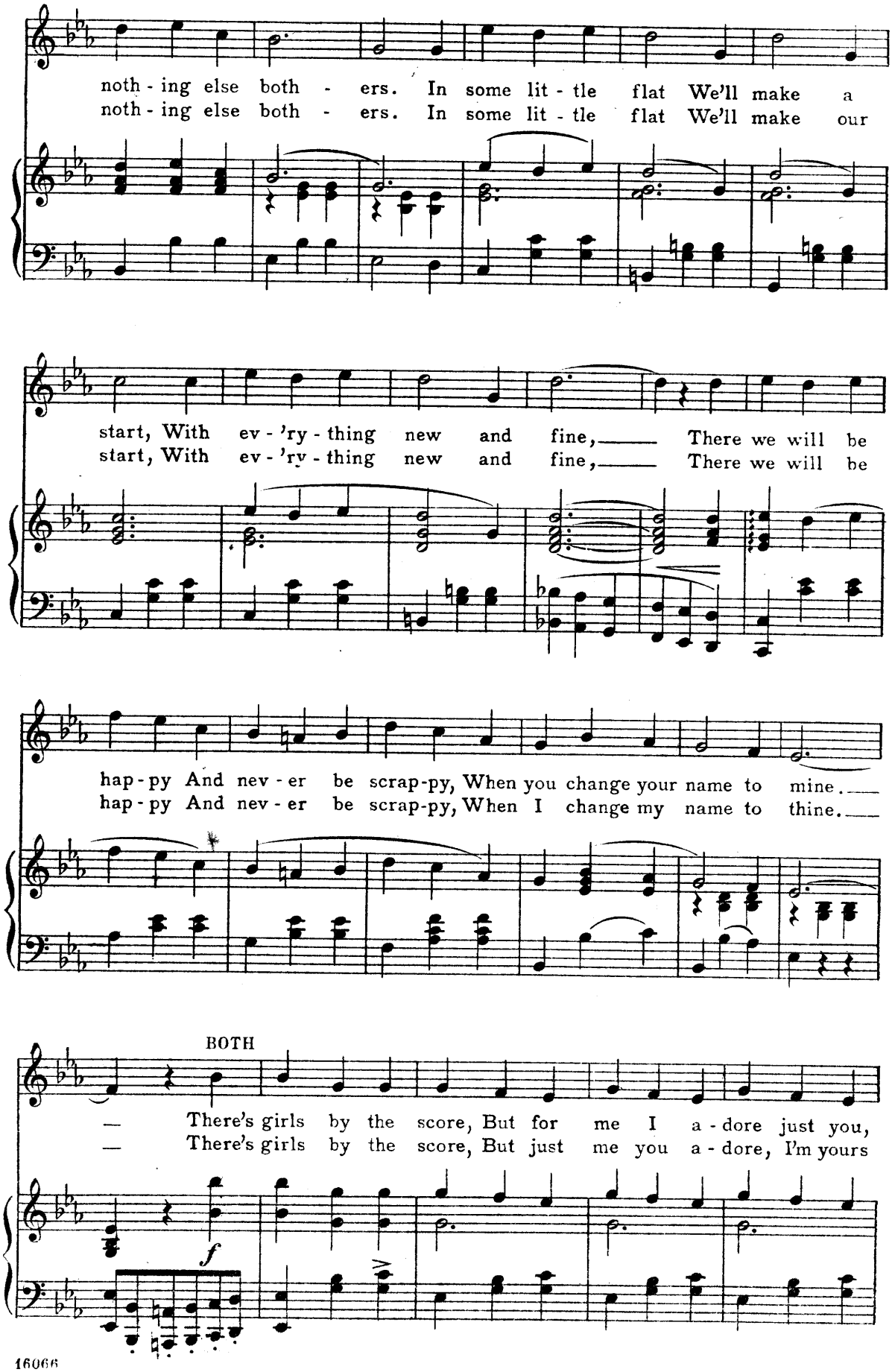
No. 15

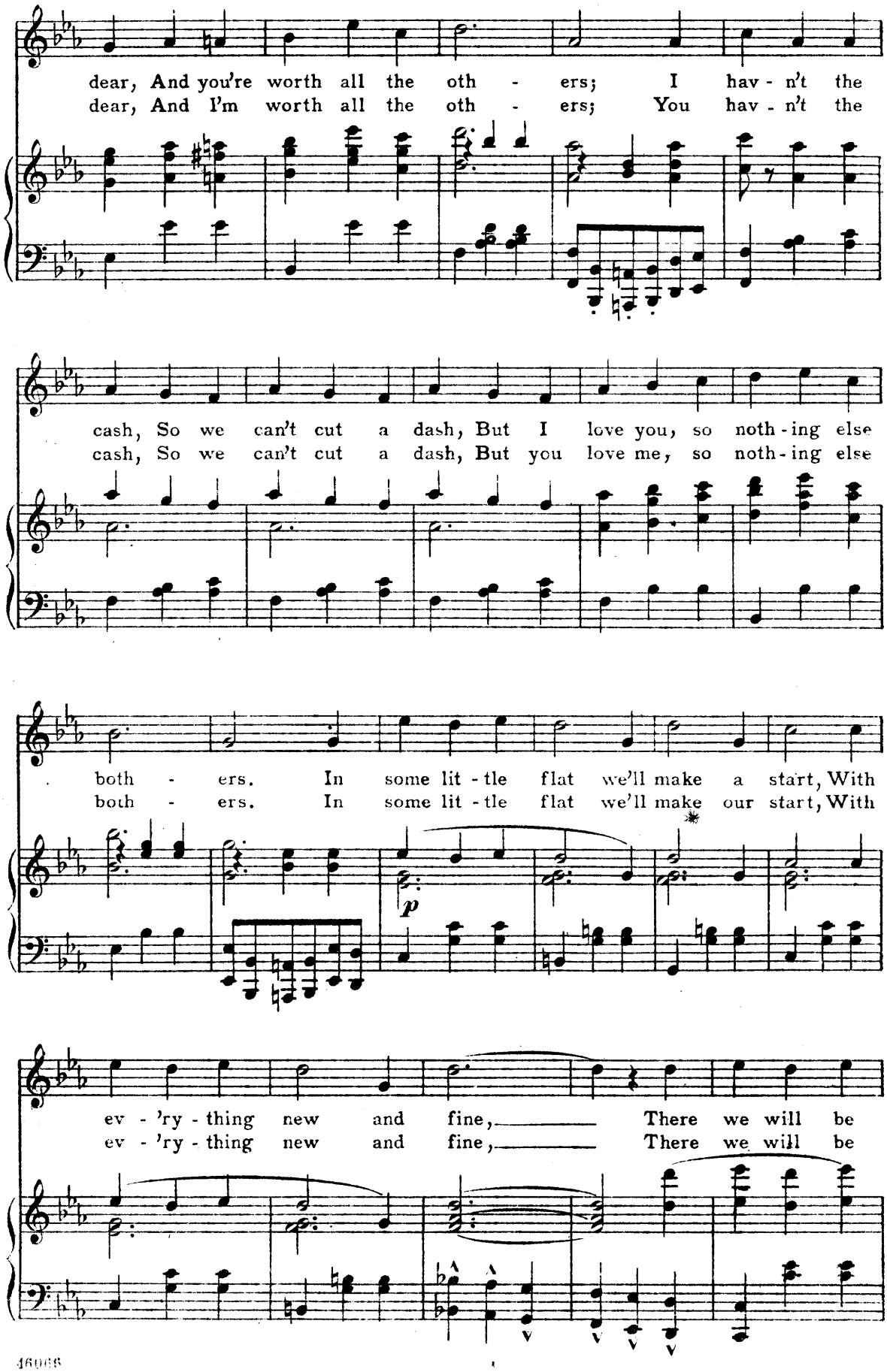
Tempo di Valse

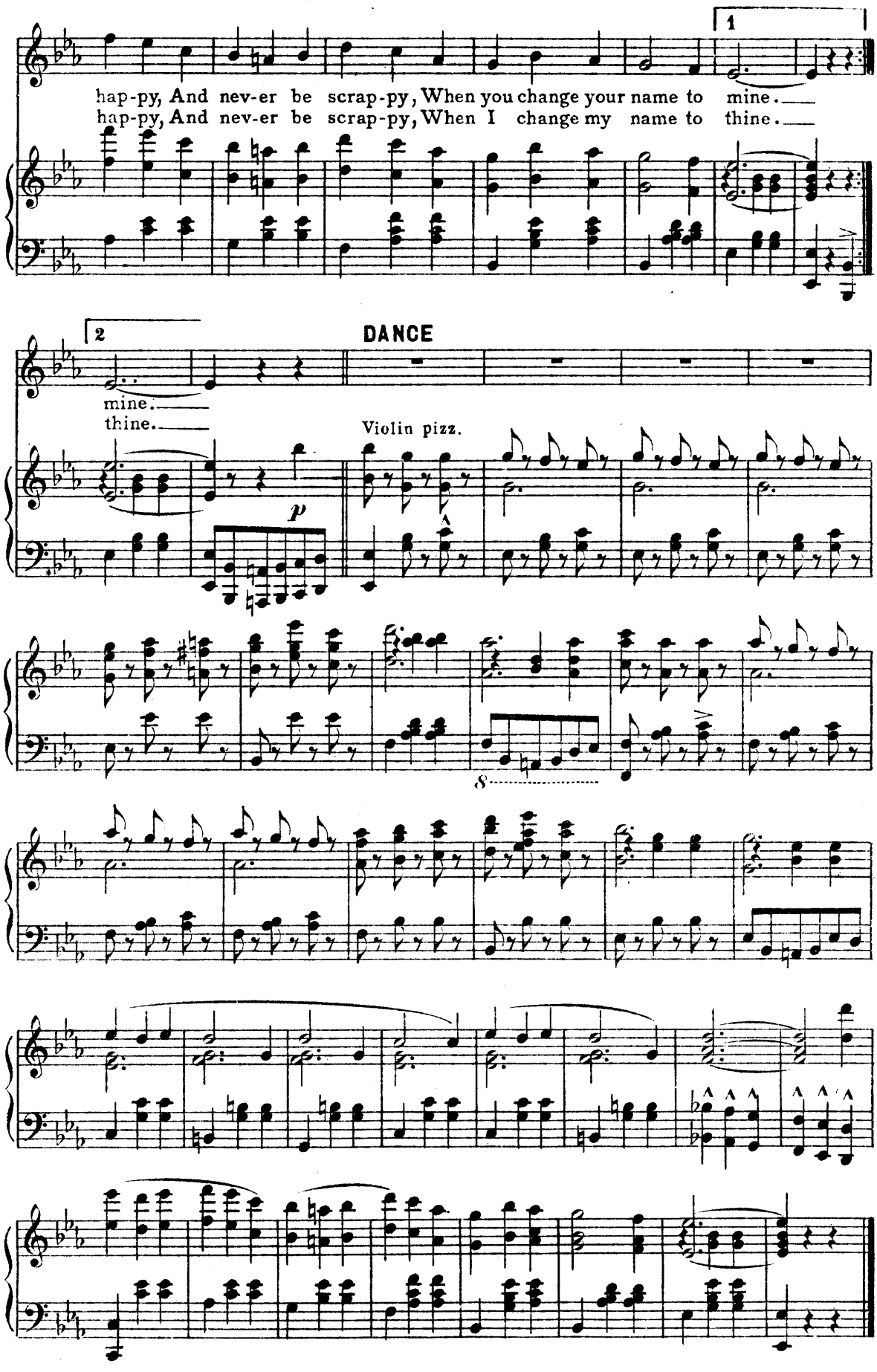



fun - ny; Just 'cause you said: "Some day we'll wed;"We
look - ing, By the front door, Each day at four, I'll
wont keep a horse but then may be, Some day if my dreams should come
nev - er be jeal - ous or scold you, Your wa - ges I'll keep for you,
p
true, A car - riage we'll keep for the ba - by, And
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
p Strings


There's girls by the score, But for
There's girls by the score, But just
p
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
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


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
f

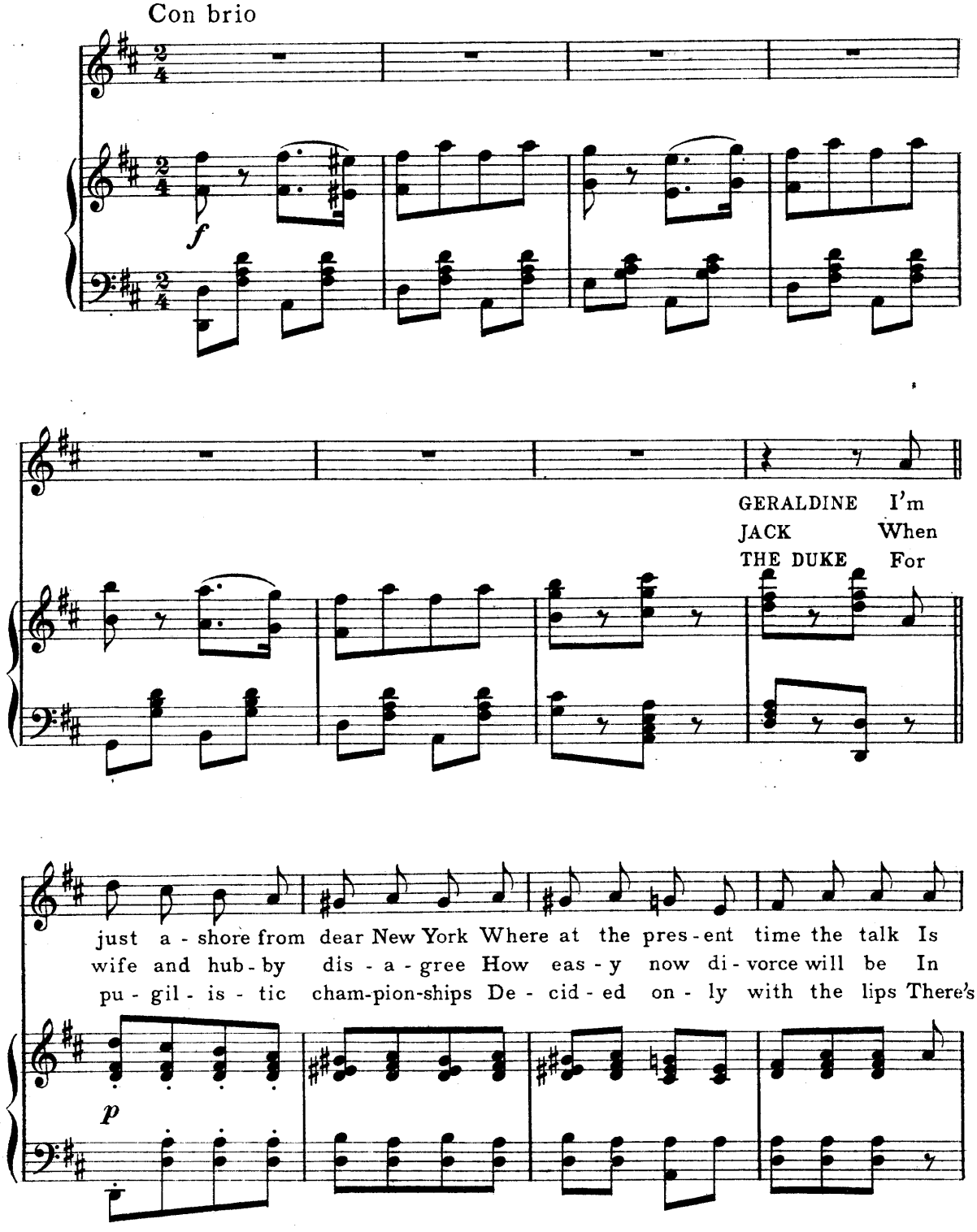

dear, And you're worth all the oth - ers; I hav - n't the
dear, And I'm worth all the oth - ers; You hav - n't the
cash, So we can't cut a dash, But I love you, so noth - ing else
cash, So we can't cut a dash, But you love me, so noth - ing else
both - ers. In some lit - tle flat we'll make a start, With
both - ers. In some lit - tle flat we'll make our start, With
p
ev - 'ry - thing new and fine, There we will be
ev - 'ry - thing new and fine, There we will be

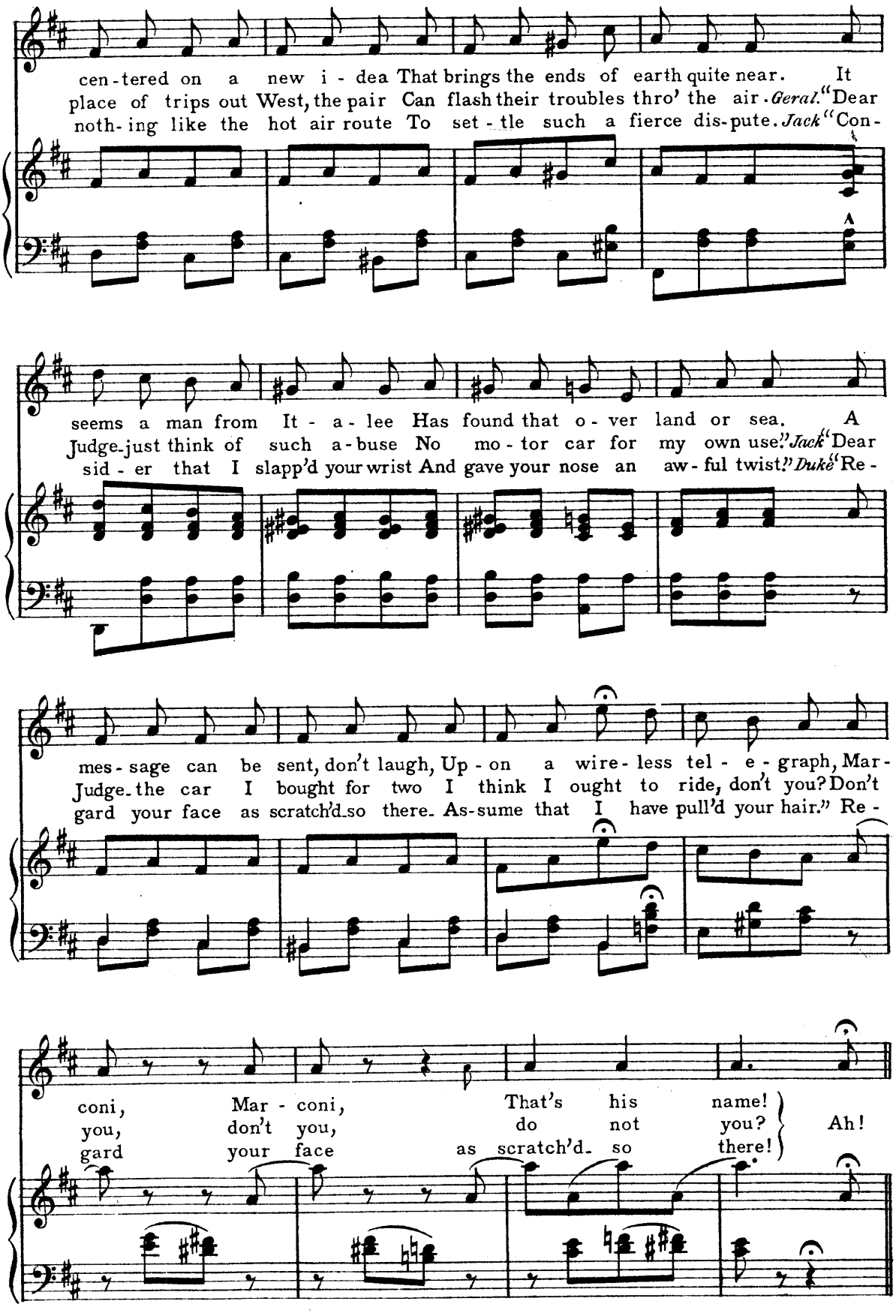

1
hap-py, And nev-er be scrap-py, When you change your name to mine.
hap-py, And nev-er be scrap-py, When I change my name to thine.
2
DANCE
mine.
thine.
Violin pizz.
p
8

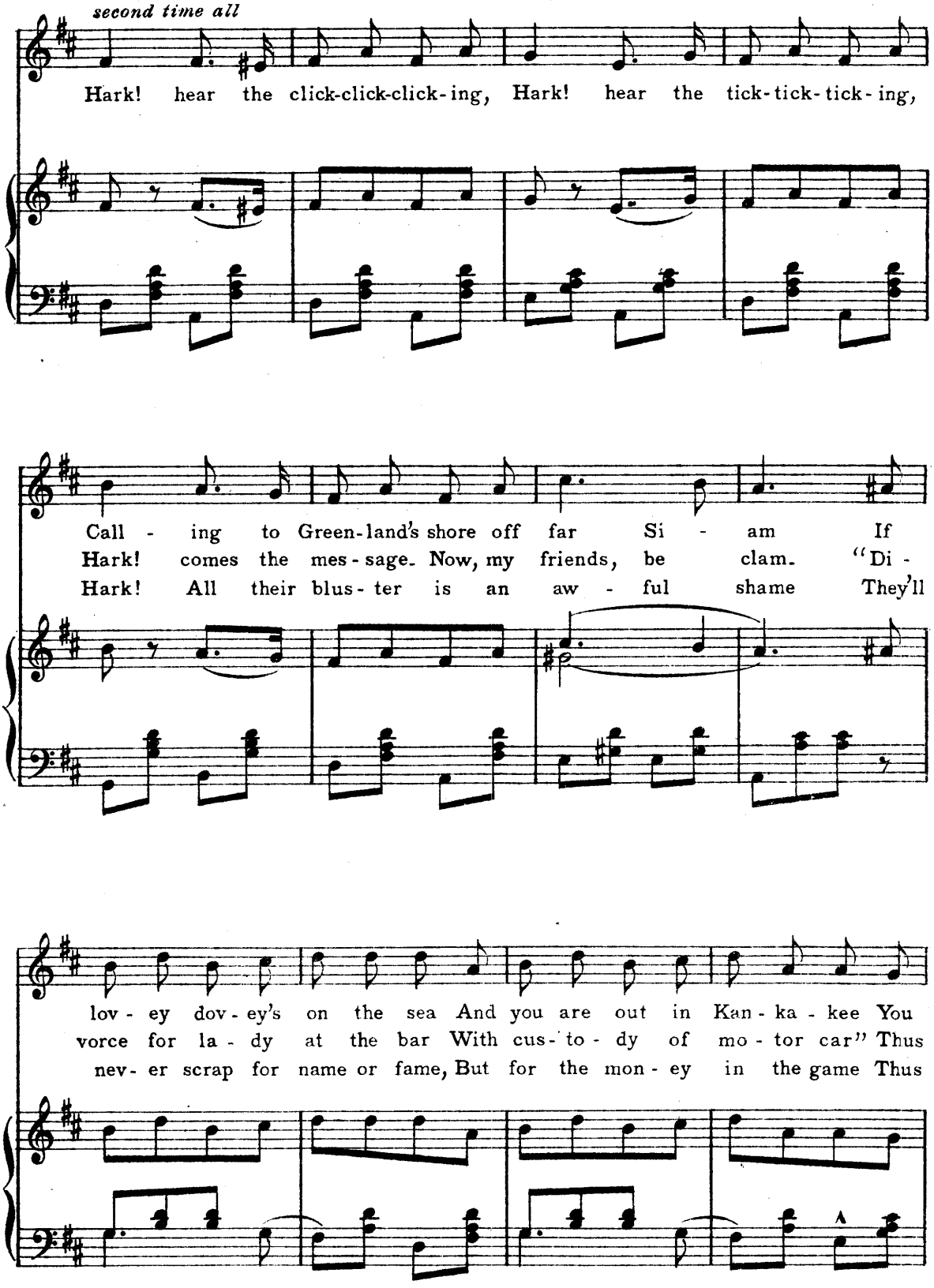
Song— Marconigrams

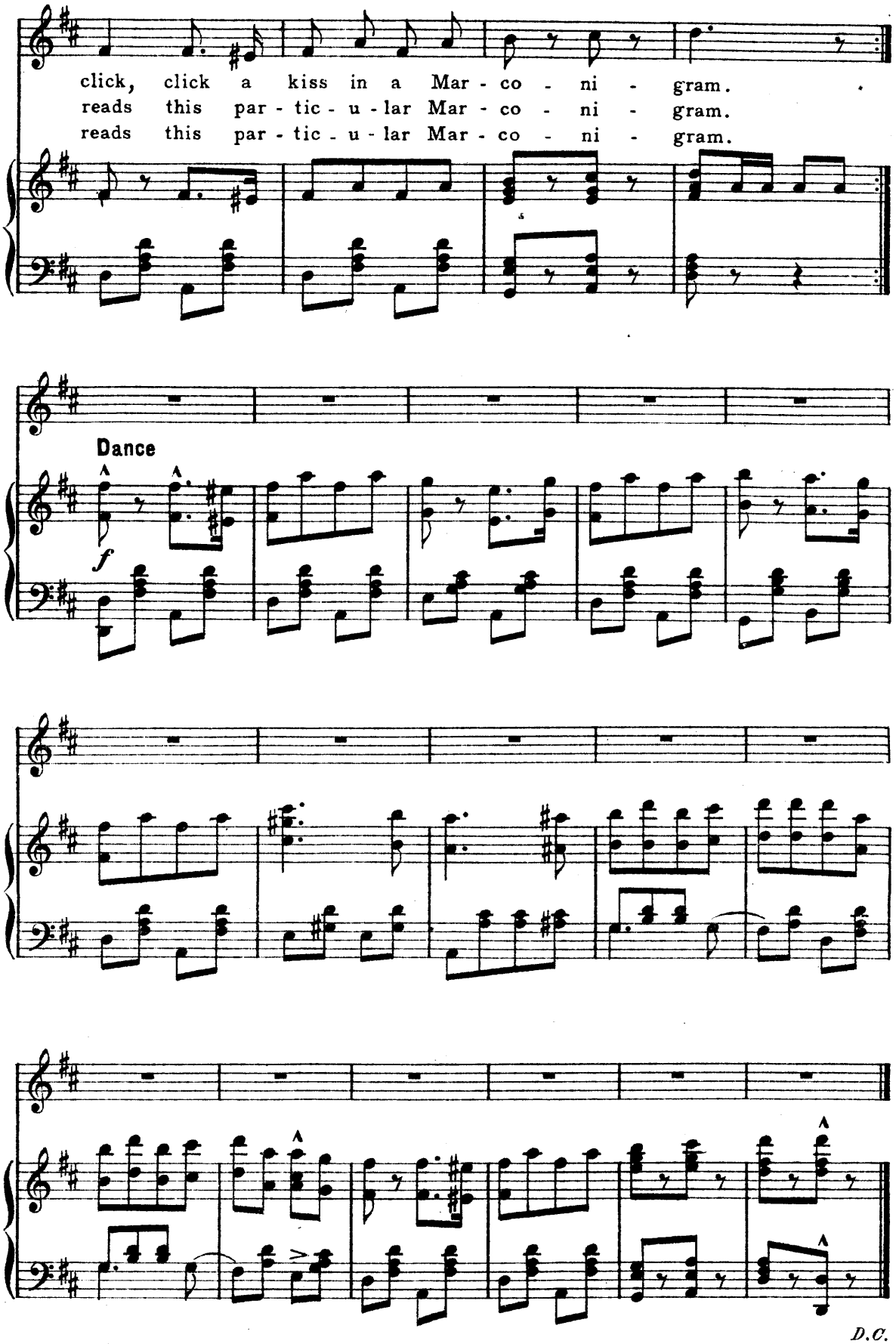
GERALDINE, JACK AND DUKE

No. 16




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-
A
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!
you, don't you, do not you? Ah!
gard your face as scratch'd- so there!

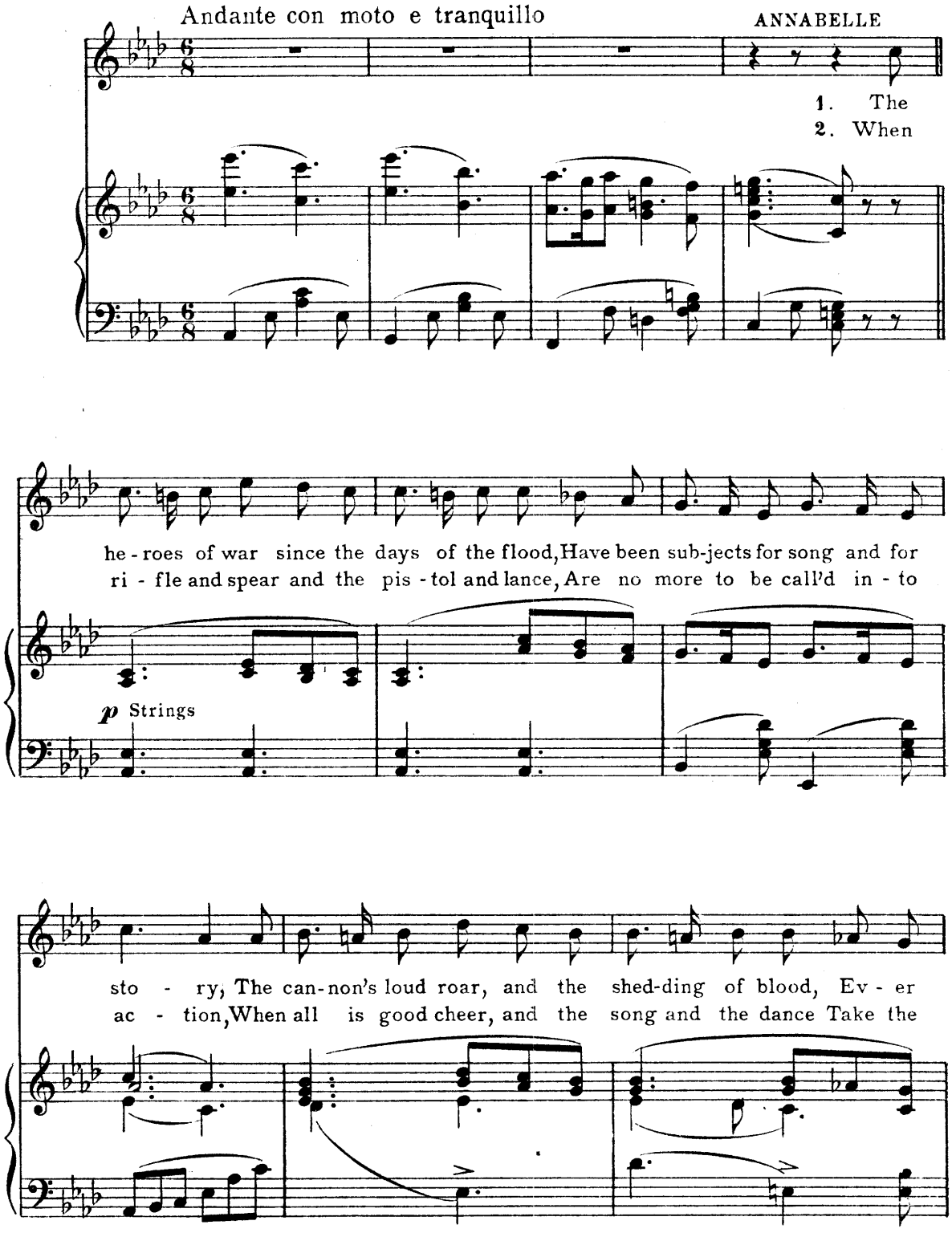

second time all
Hark! hear the click-click-click-ing, Hark! hear the tick-tick-tick-ing,
Call - ing to Green-land's shore off far Si - am If
Hark! comes the mes-sage. Now, my friends, be clam. "Di -
Hark! All their blus-ter is an aw - ful shame They'll
lov - ey dov - ey's on the sea And you are out in Kan - ka - kee You
vorce 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

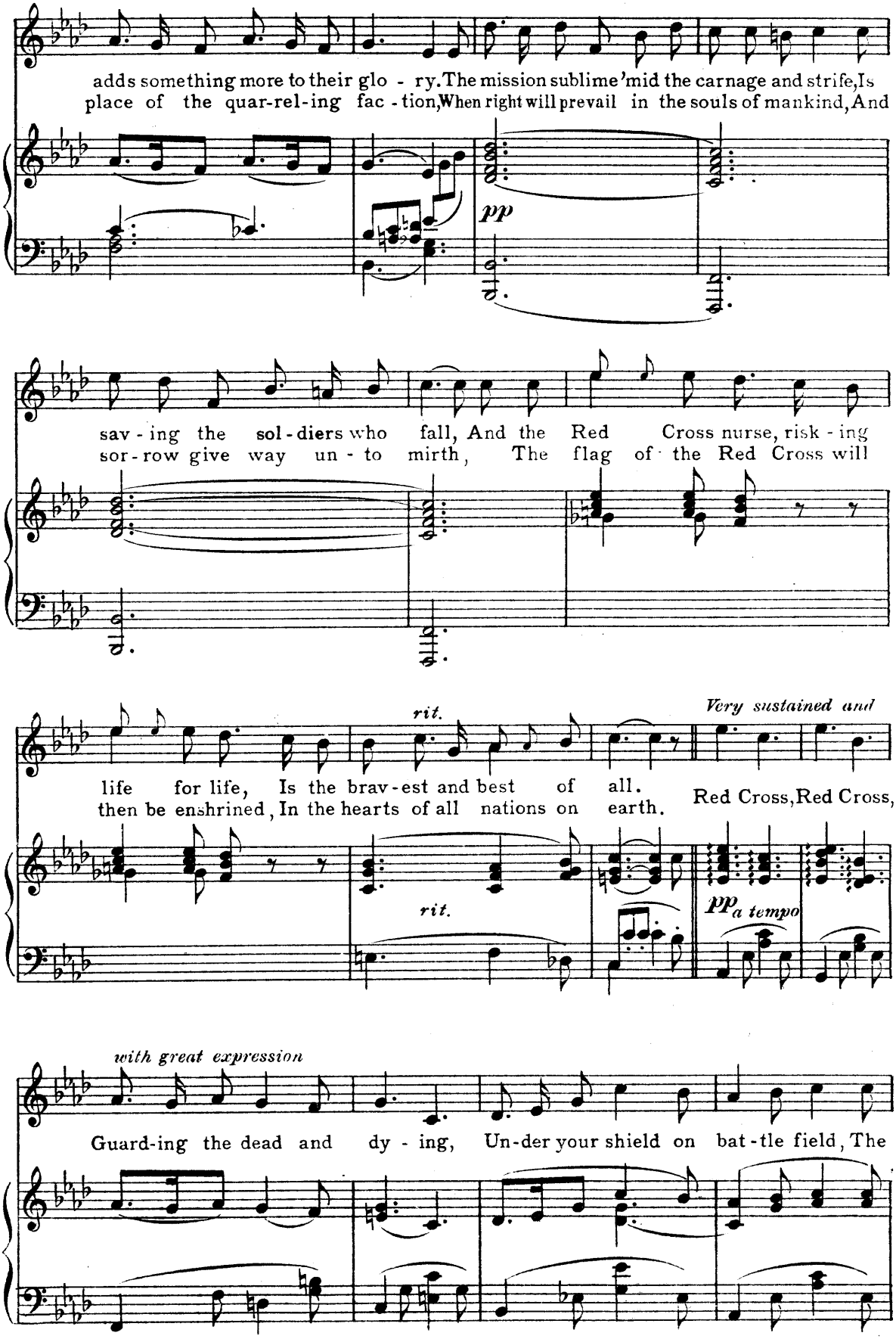

click, click a kiss in a Mar - co - ni - gram.
reads this par - tic - u - lar Mar - co - ni - gram.
reads this par - tic - u - lar Mar - co - ni - gram.
Dance
f
D.C.

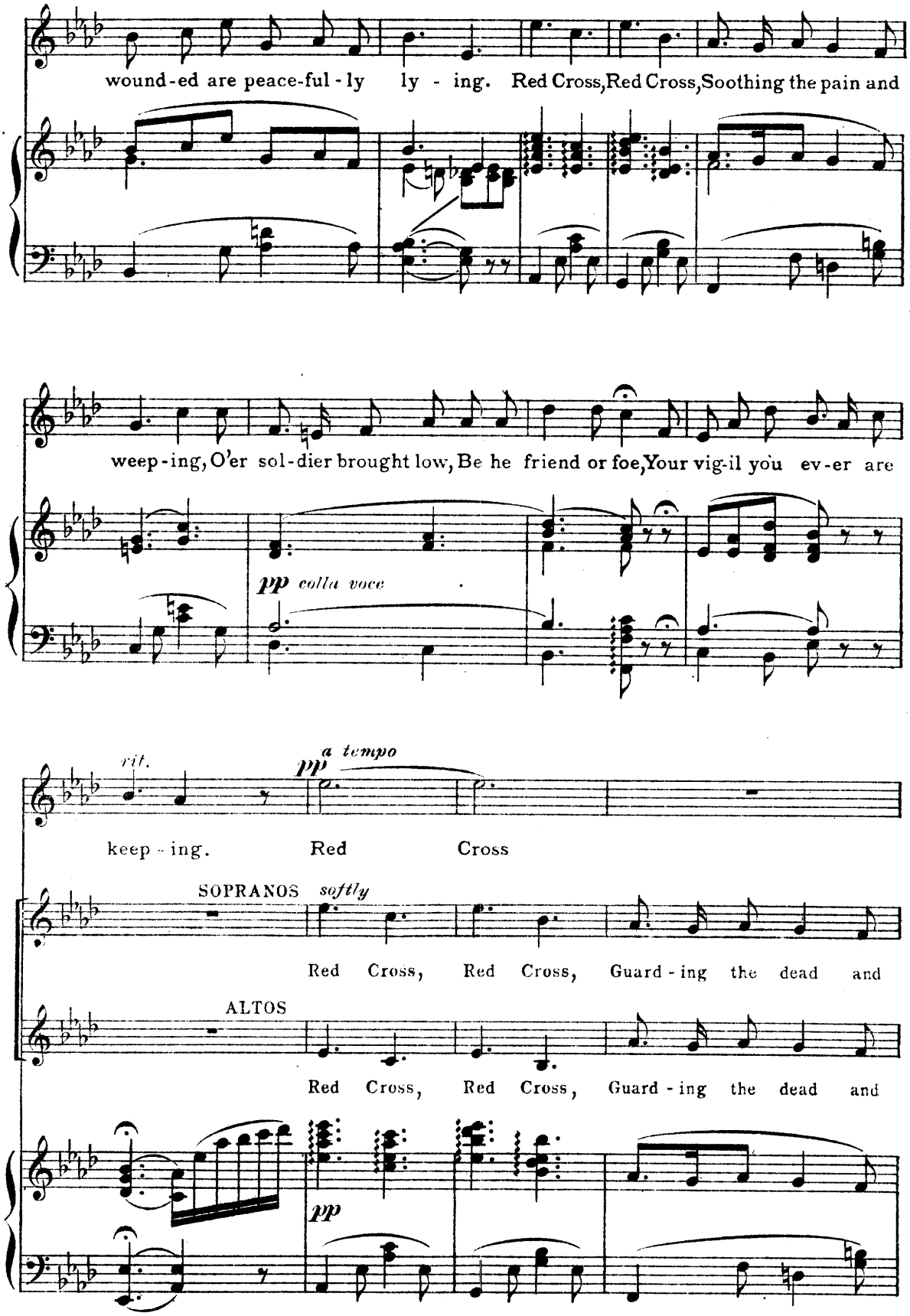
"The Red Cross Nurse"

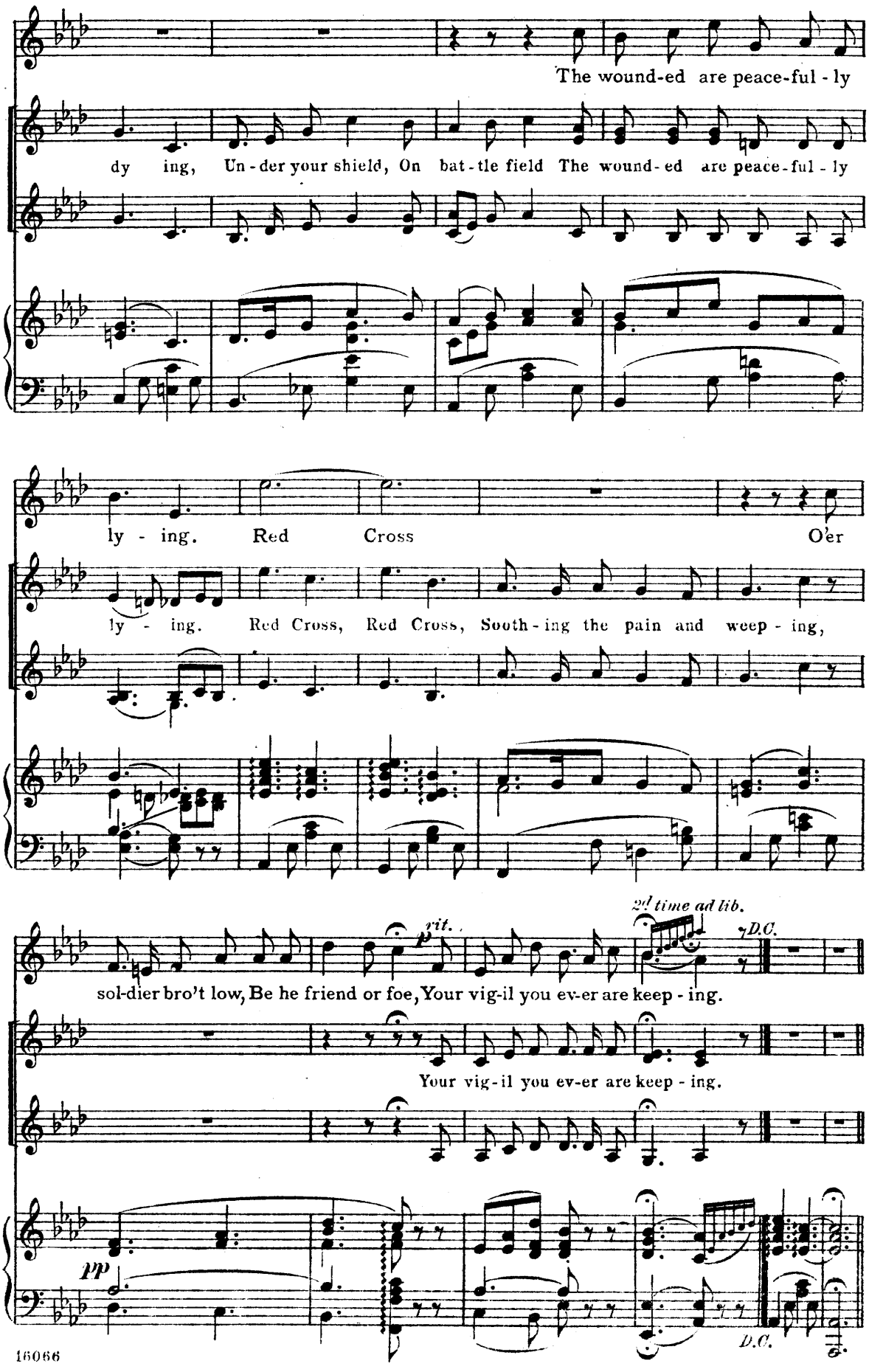
ANNABELLE AND FEMALE CHORUS

No. 17




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
pp
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
rit.
Very sustained and
life for life, Is the brav - est and best of all.
then be enshrined, In the hearts of all nations on earth.
Red Cross, Red Cross,
rit.
pp a tempo
with great expression
Guard-ing the dead and dy - ing, Un-der your shield on bat - tle field, The

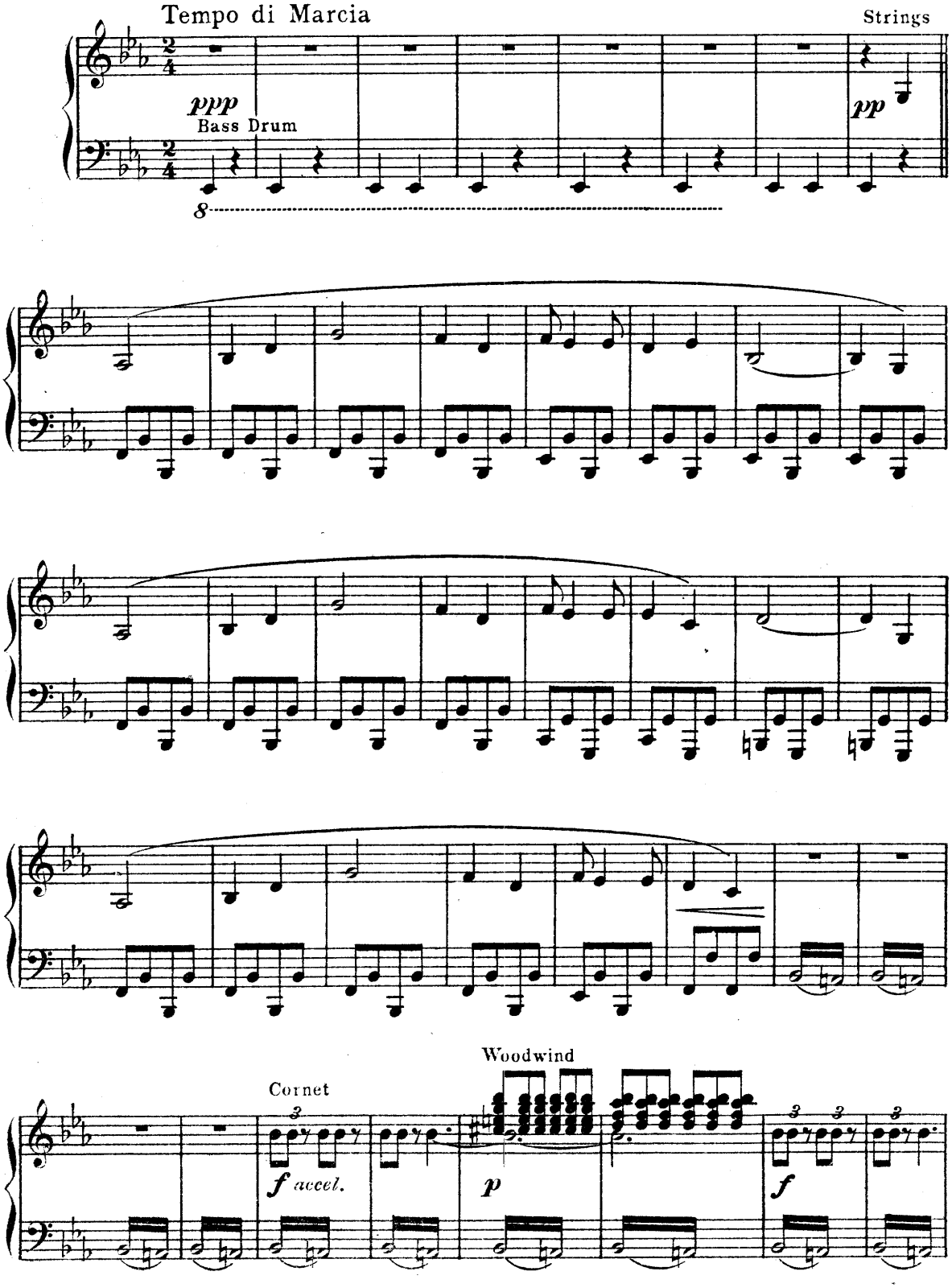

wound-ed are peace-ful-ly ly - ing. Red Cross, Red Cross, Soothing the pain and
weep-ing, O'er sol-dier brought low, Be he friend or foe, Your vig-il you ev-er are
pp colla voce
rit.
a tempo
pp
keep - ing. Red Cross
SOPRANOS softly
Red Cross, Red Cross, Guard - ing the dead and
ALTOS
Red Cross, Red Cross, Guard - ing the dead and
pp

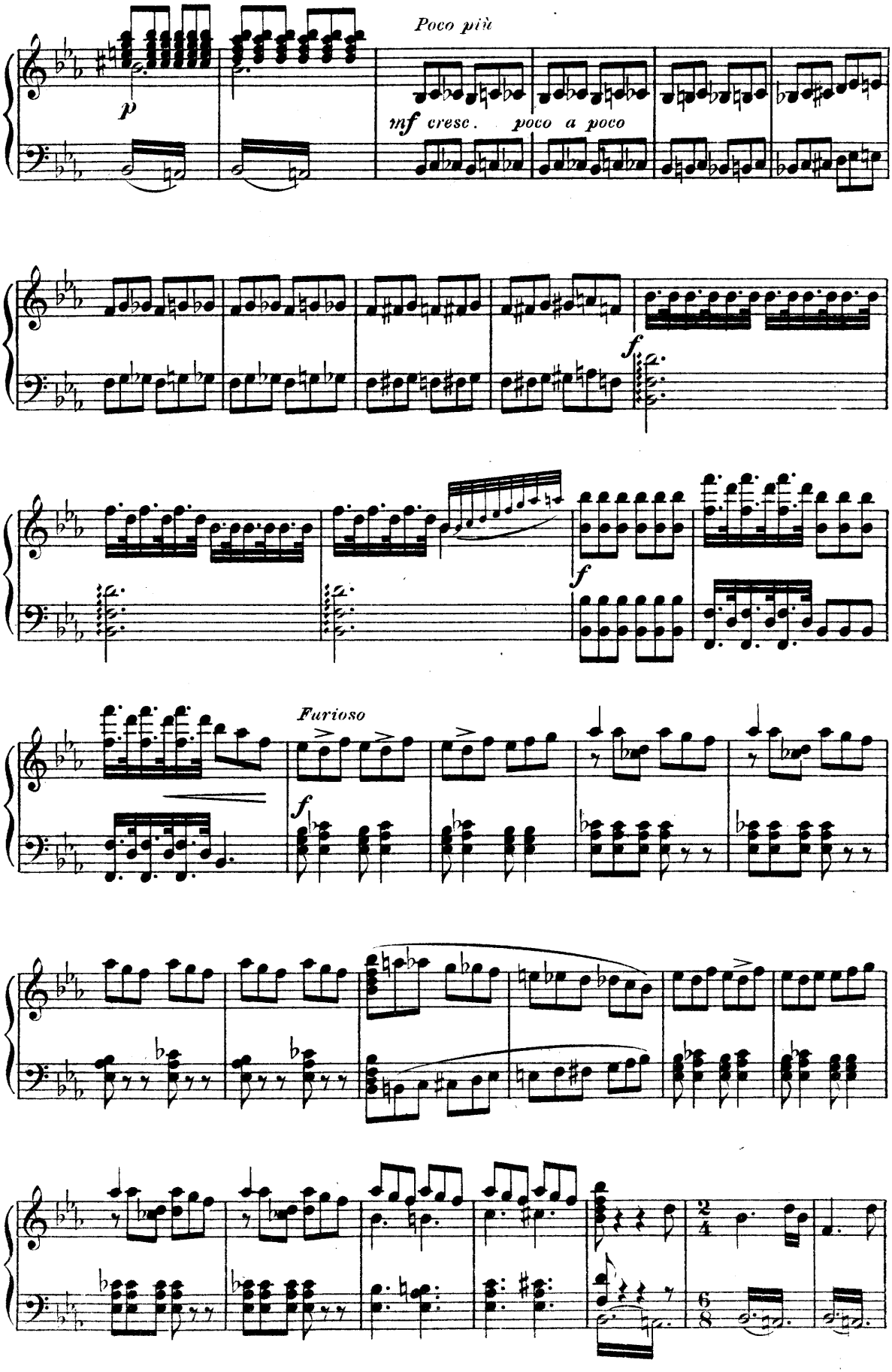

The wound-ed are peace-ful - ly
dy ing, Un - der your shield, On bat - tle field The wound - ed are peace - ful - ly
ly - ing. Red Cross O'er
ly - ing. Red Cross, Red Cross, South - ing the pain and weep - ing,
2d time ad lib.
rit.
D.C.
sol-dier bro't low, Be he friend or foe, Your vig-il you ev-er are keep - ing.
Your vig - il you ev-er are keep - ing.
pp
D.C.

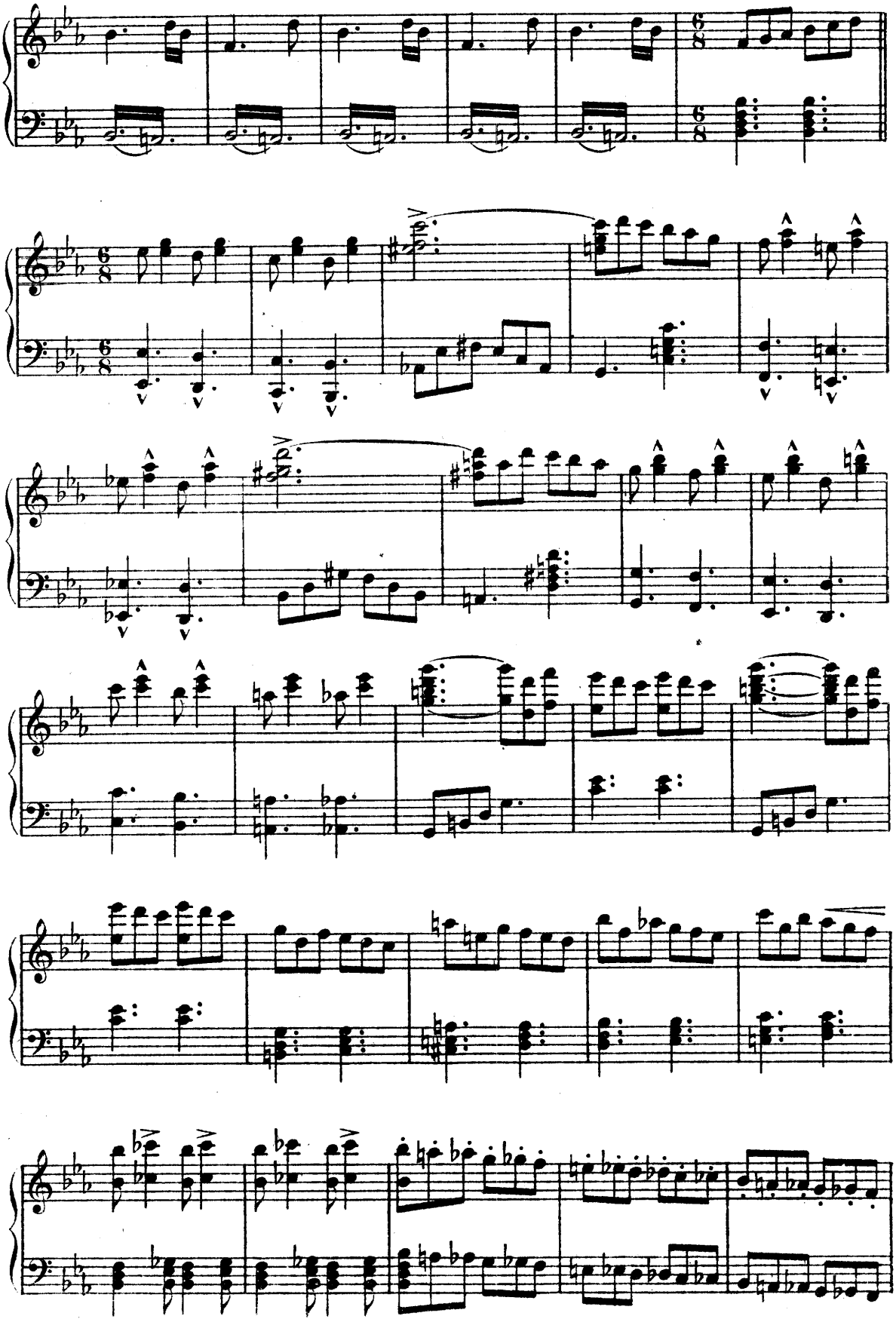
Battle Scene and Return of the Troops

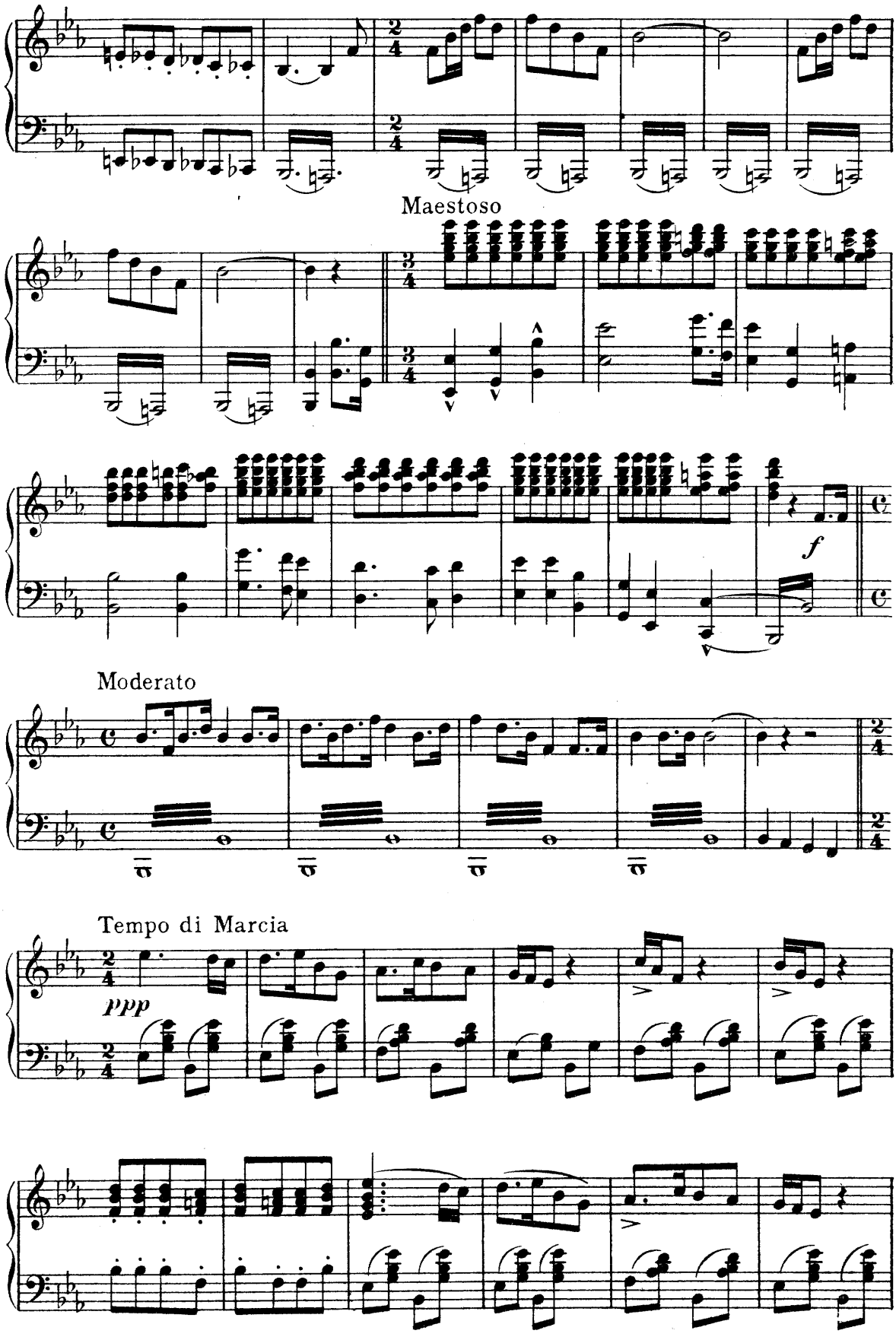
PRINCIPALS AND CHORUS

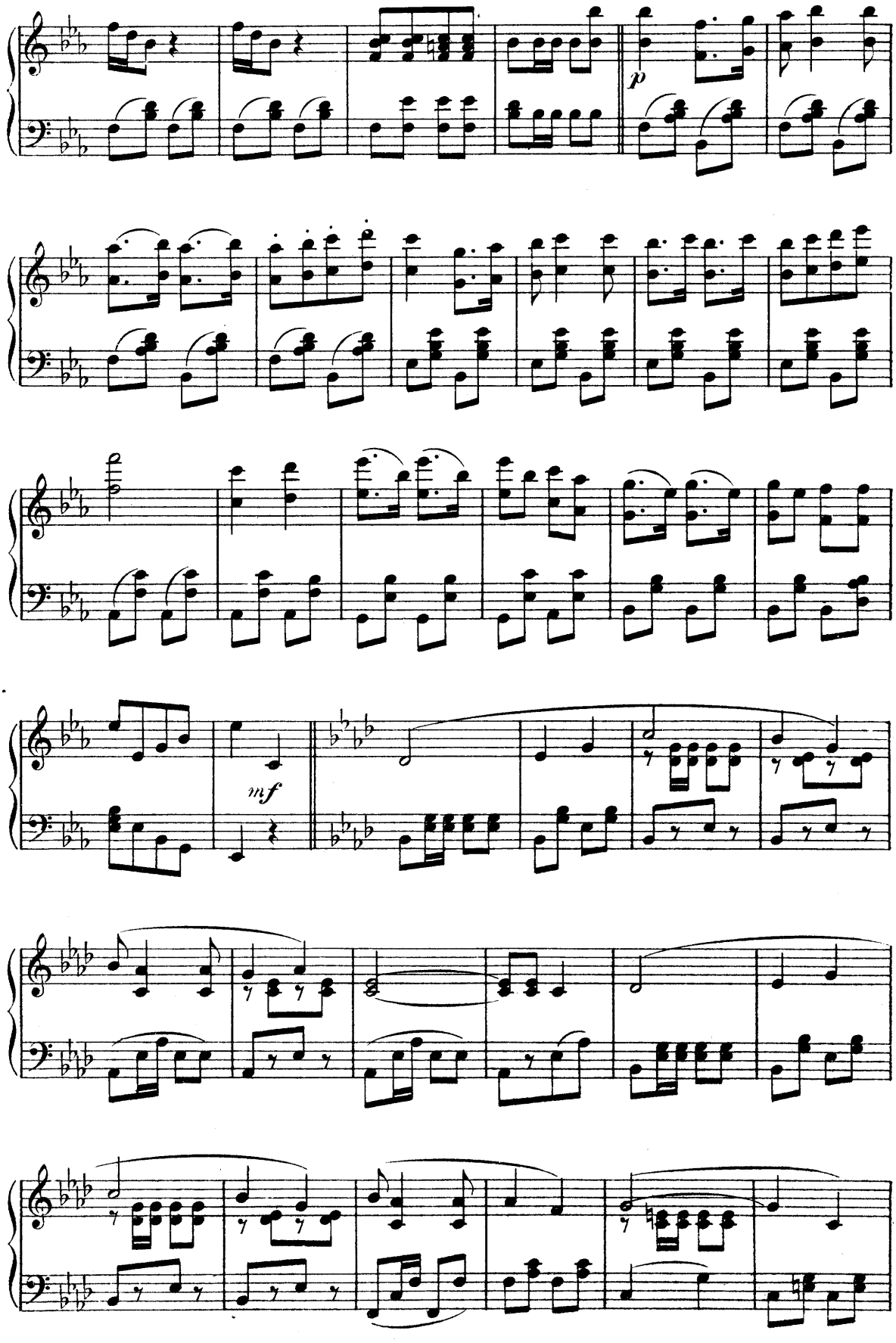
No. 18

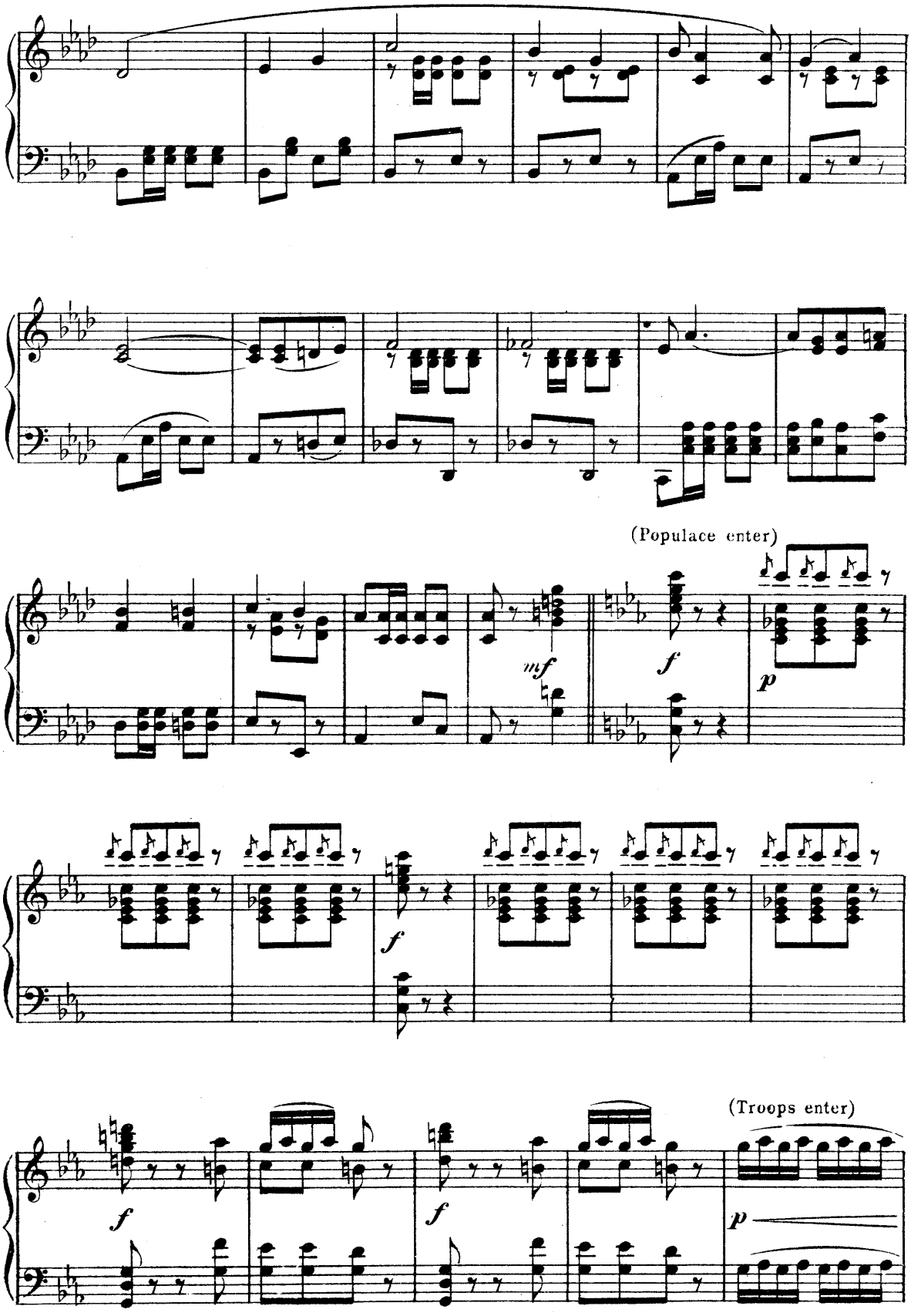


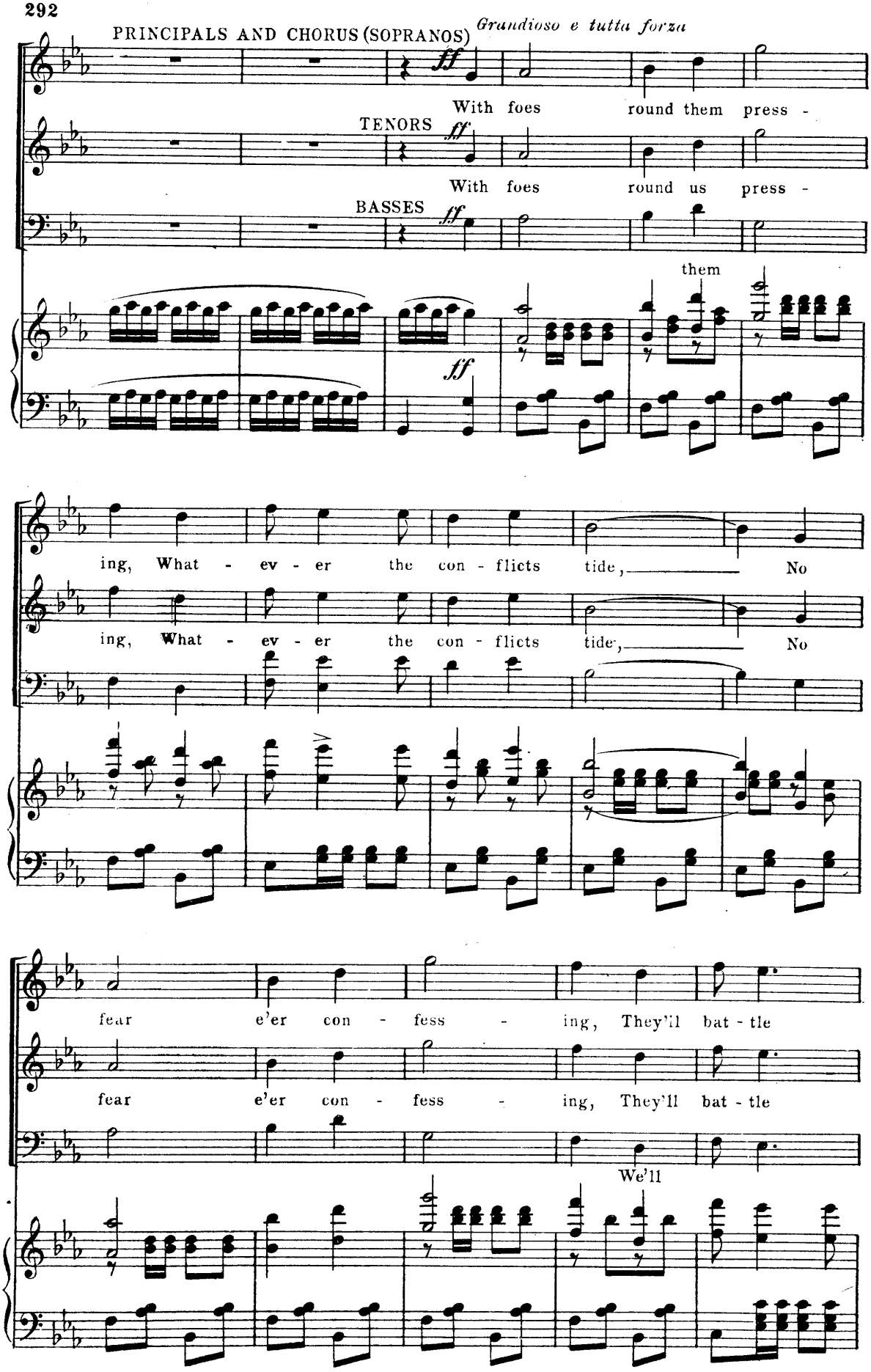

Poco più
p
mf cresc. poco a poco
f
f
Furioso
f

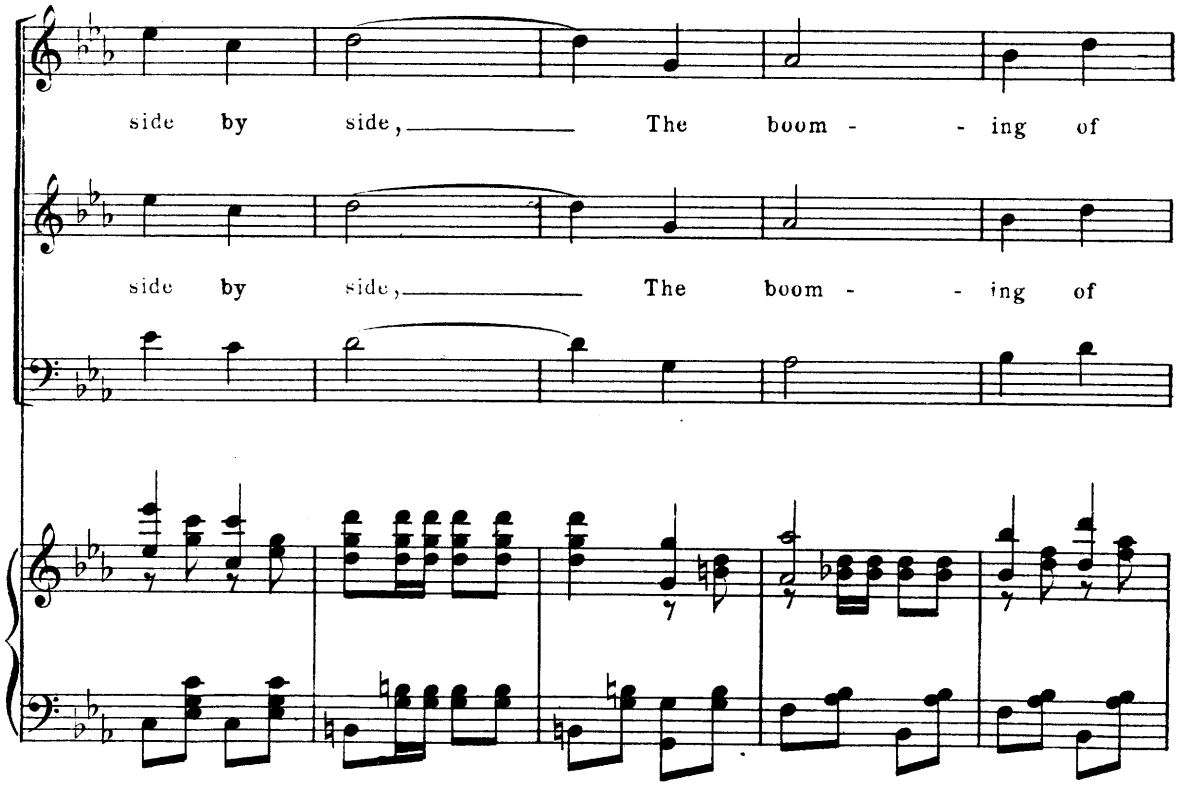


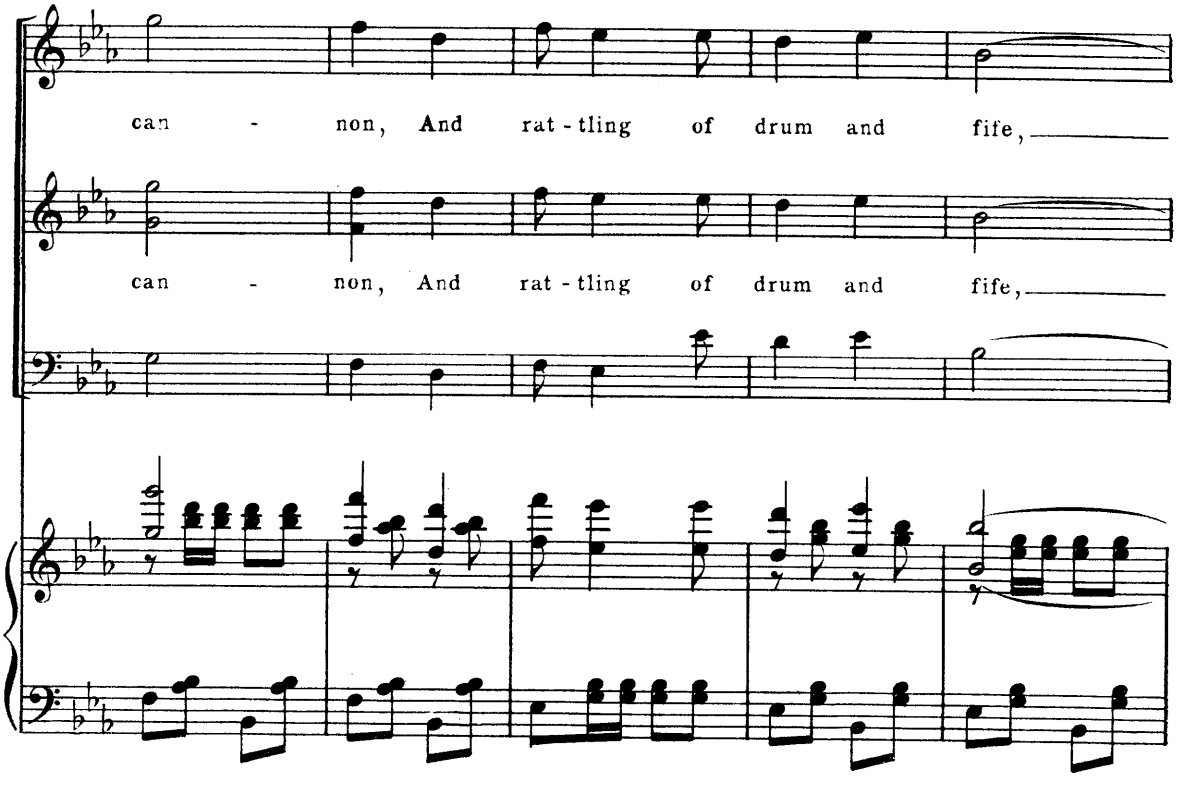

Maestoso
f
Moderato
Tempo di Marcia
ppp

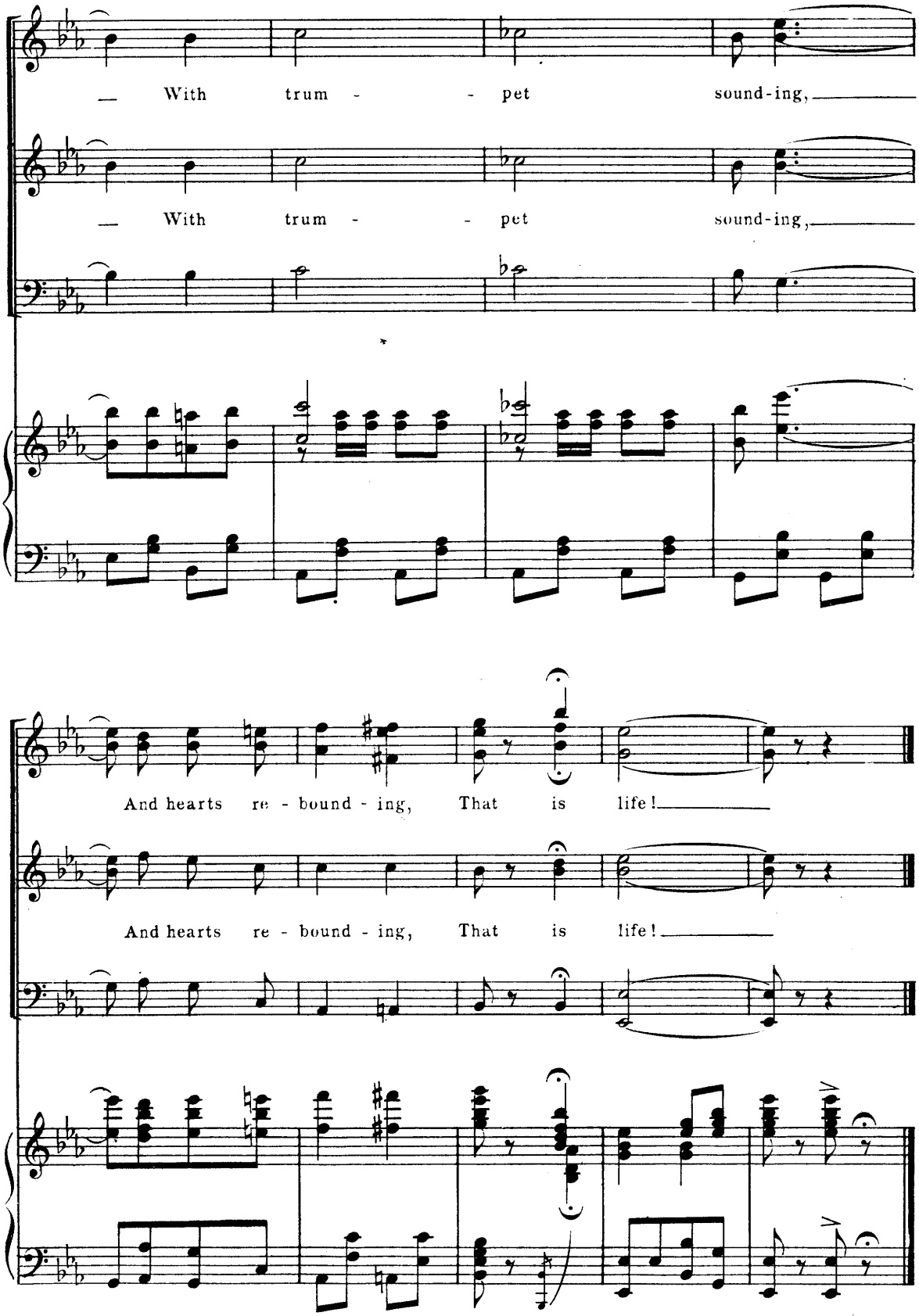

p
mf


(Populace enter)
mf
f
p
f
f
f
(Troops enter)
p


PRINCIPALS AND CHORUS (SOPRANOS)
Grandioso e tutta forza
ff
With foes round them press -
TENORS
ff
With foes round us press -
BASSES
ff
them
ff
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

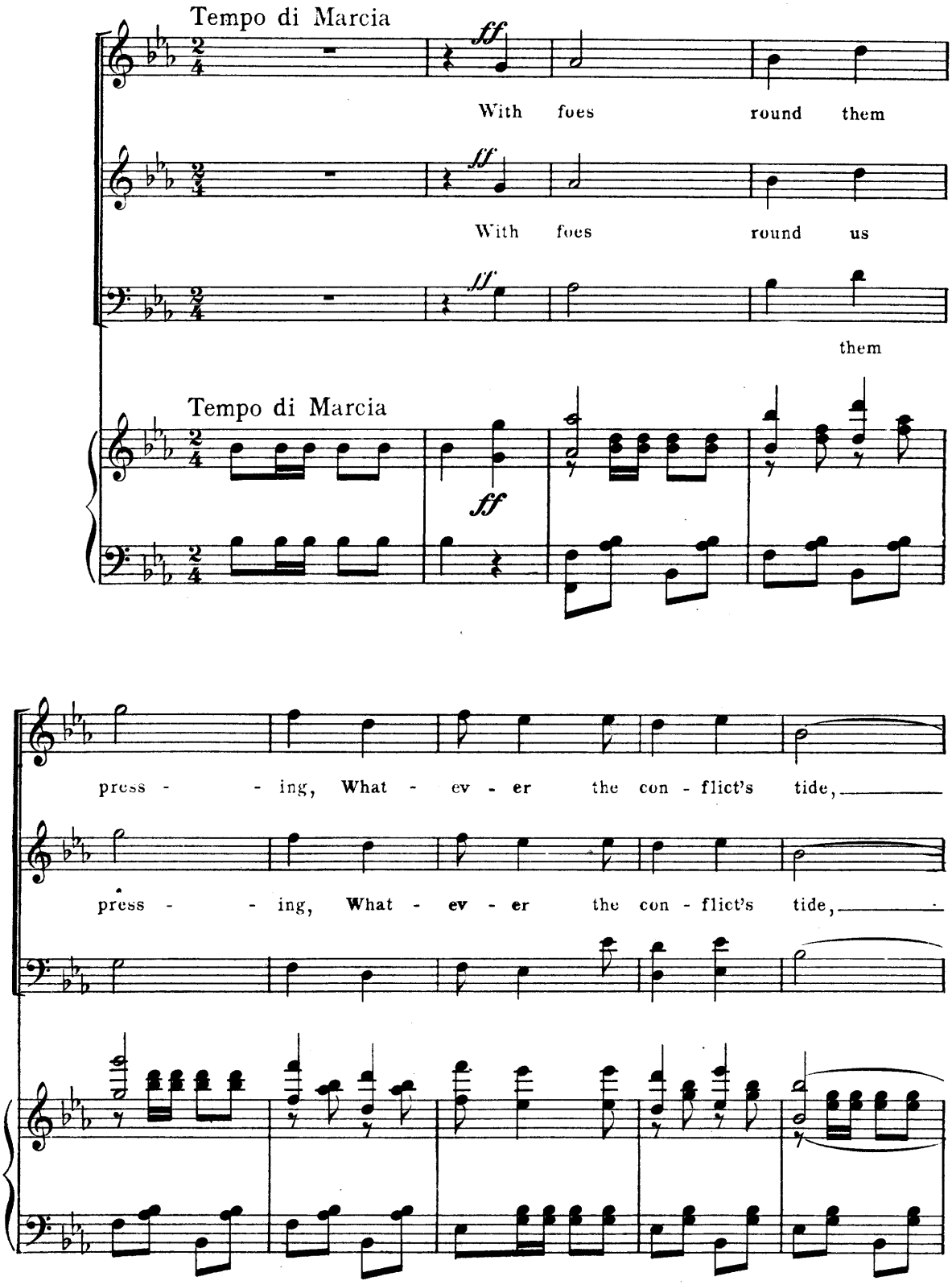

side by side, The boom - - ing of
side by side, The boom - - ing of

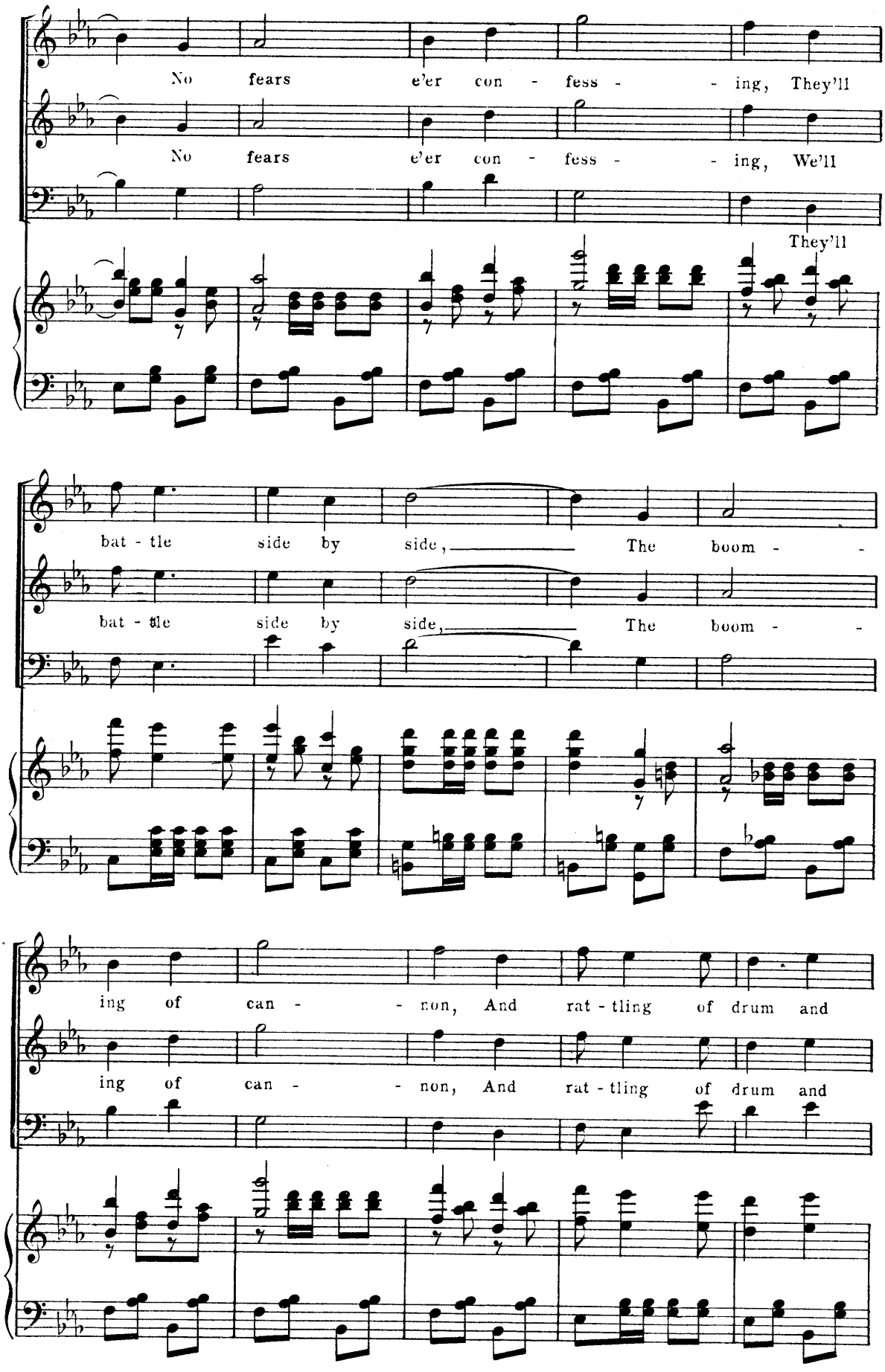

can - non, And rat - tling of drum and fife,
can - non, And rat - tling of drum and fife,

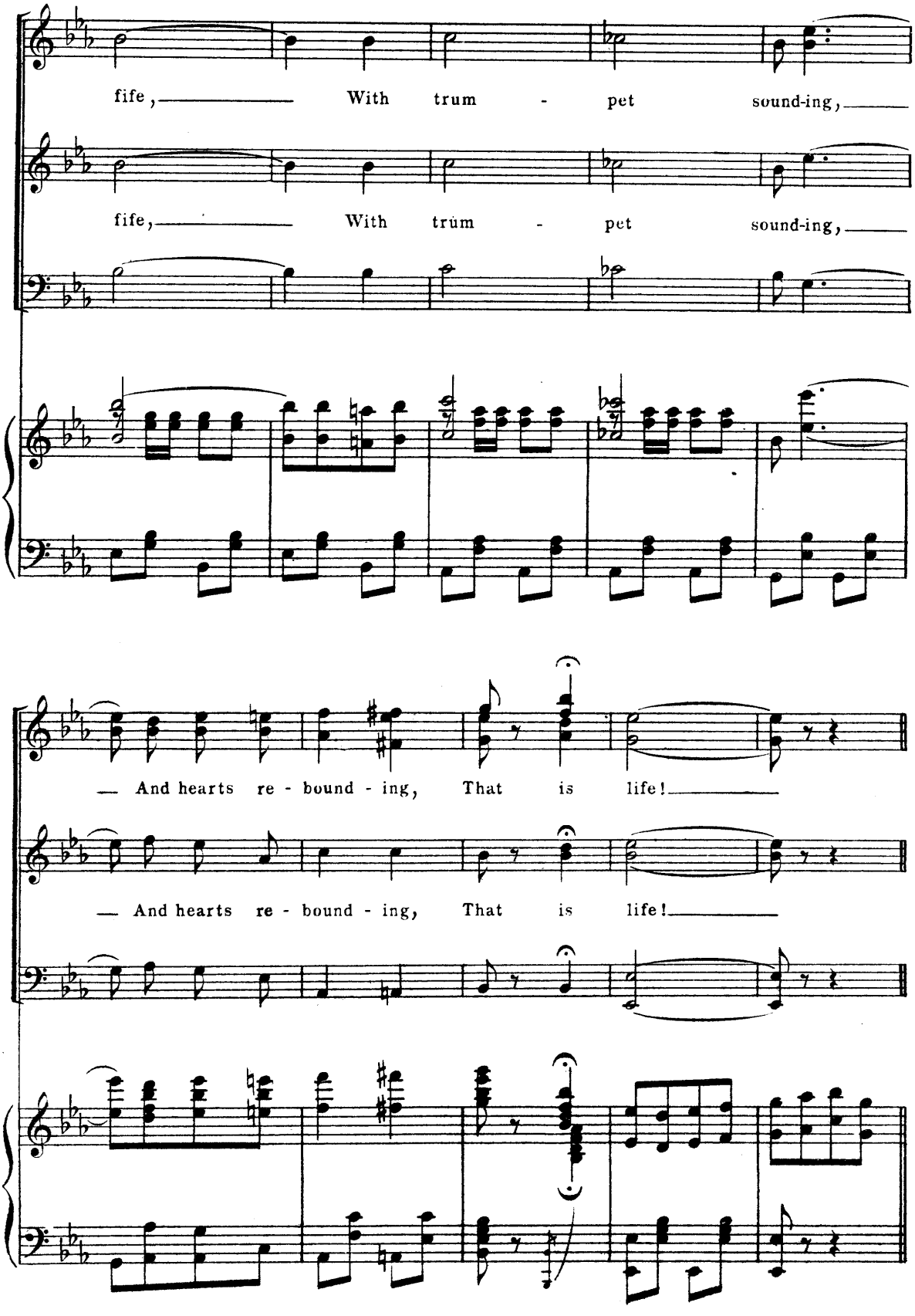

With trum - - pet sound-ing,
With trum - - pet sound-ing,
And hearts re - bound - ing, That is life!
And hearts re - bound - ing, That is life!

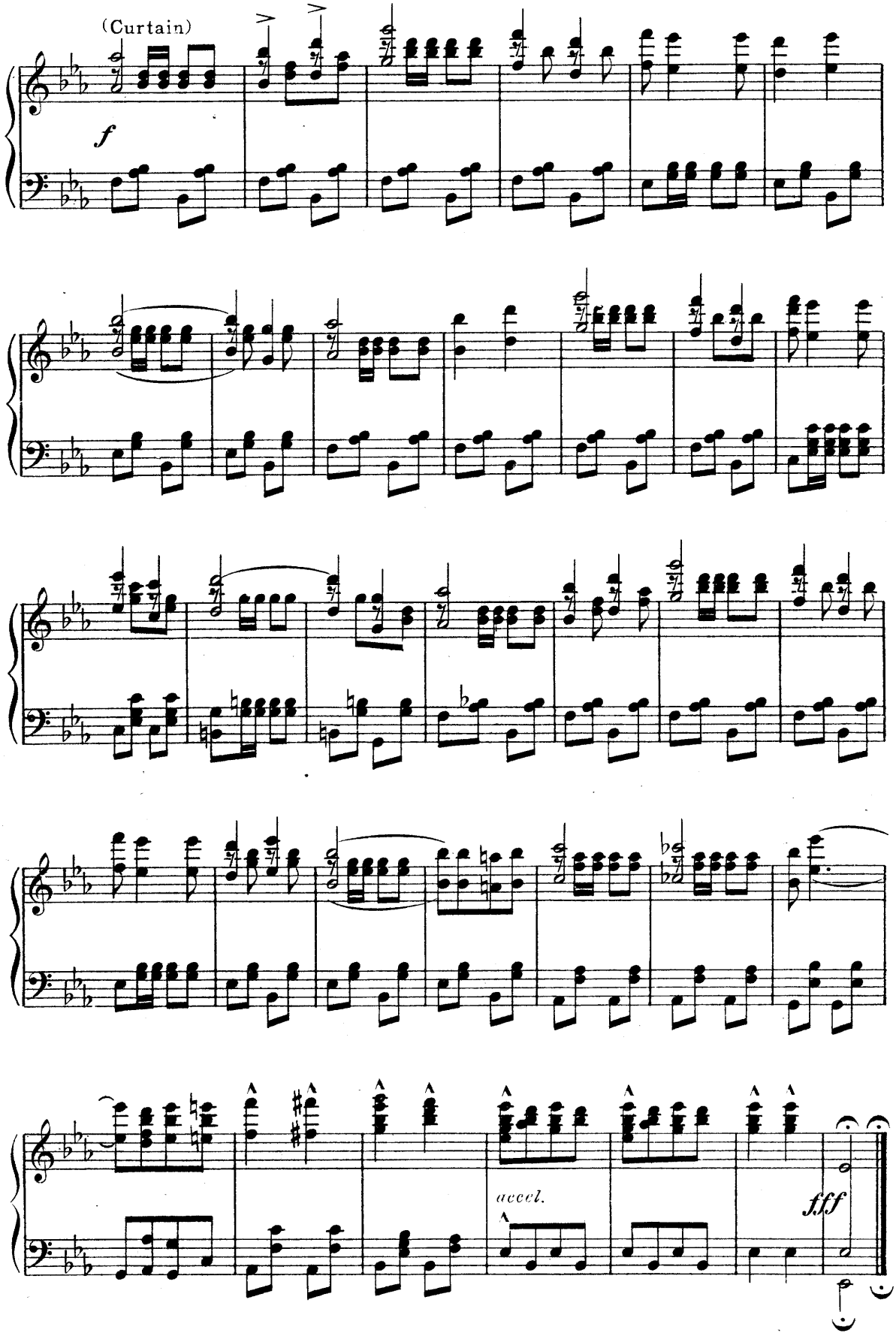
Finale III

Principals and Chorus




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,
And hearts re - bound - ing, That is life!
And hearts re - bound - ing, That is life!



THE END.