

THE FIREFLY

A COMEDY OPERA BY
OTTO HAUERBACH & RUDOLF FRIML

Vocal Score, Pr. \$2.00 net

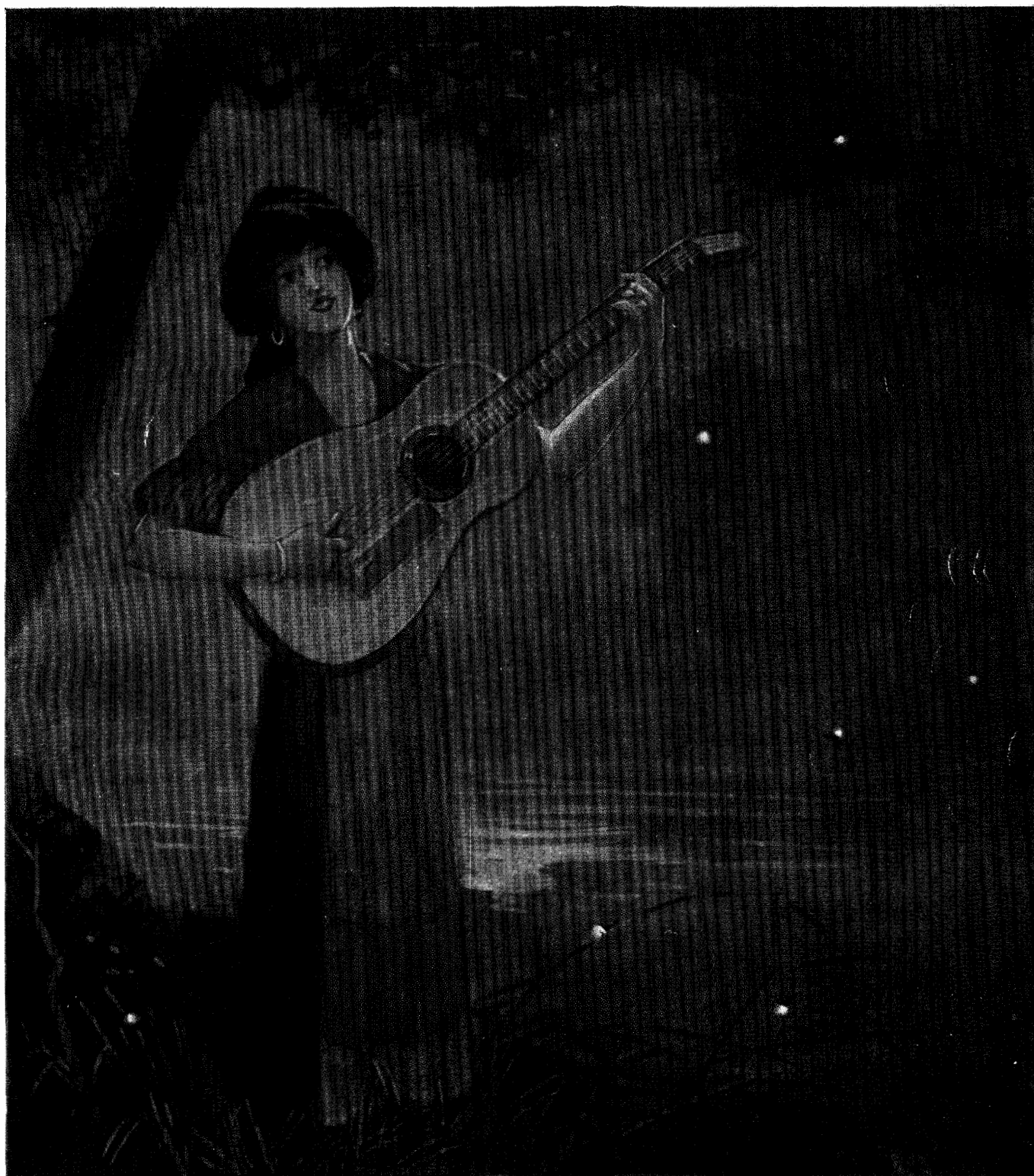


NEW YORK : G. SCHIRMER
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106012

THE FIREFLY
A COMEDY-OPERA IN THREE ACTS

THE BOOK & LYRICS
by
OTTO HAUERBACH

THE MUSIC
by
RUDOLF FRIML



Vocal Score
\$2.00 net

SECOND EDITION

New York : G. Schirmer (Inc.)
BOSTON : THE BOSTON MUSIC CO.

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Nueva York y Mexico

Gift of G. Schirmer
Feb. 1923.

THE FIREFLY
PRODUCED FOR THE FIRST TIME
AT THE EMPIRE THEATRE, SYRACUSE, N. Y.
OCTOBER 14, 1912
UNDER THE MANAGEMENT OF
ARTHUR HAMMERSTEIN
AND
UNDER THE STAGE-DIRECTION
OF
FRED G. LATHAM

MUSICAL CONDUCTOR
GAETANO MEROLA
THE DANCES ARRANGED BY
SIGNOR ALBERTIERI

ORIGINAL CAST OF CHARACTERS

(In the Order of Their Appearance)

SYBIL VAN DARE	VERA DE ROSA
SUZETTE (Maid to Geraldine)	RUBY NORTON
PIETRO (Valet to Mr. Thurston)	SAMMY LEE
Mrs. OGLESBY VAN DARE (Sybil's Mother)	KATHERINE STEWART
JENKINS (Confidential Secretary)	ROY ATWELL
GERALDINE VAN DARE (Mrs. Van Dare's Niece)	AUDREY MAPLE
JACK TRAVERS (Her Sweetheart)	CRAIG CAMPBELL
JOHN THURSTON (His Uncle)	MELVILLE STEWART
HERR FRANZ (A Choirmaster)	HENRY VOGEL
ANTONIO COLUMBO (A Pickpocket)	IRENE CASSINI
CORRELLI (Nina's Guardian)	GEORGE WILLIAMS
AND	
NINA (A Street Singer)	EMMA TRENTINI

SYNOPSIS OF SCENES

ACT I

RECREATION PIER—FOOT OF 23^D STREET, NEW YORK

ACT II

THE VAN DARE ESTATE—BERMUDA

Three Weeks Later

ACT III

THE VAN DARE HOME—NEW YORK

Three Years Later

TIME: THE PRESENT

MUSICAL NUMBERS

ACT I

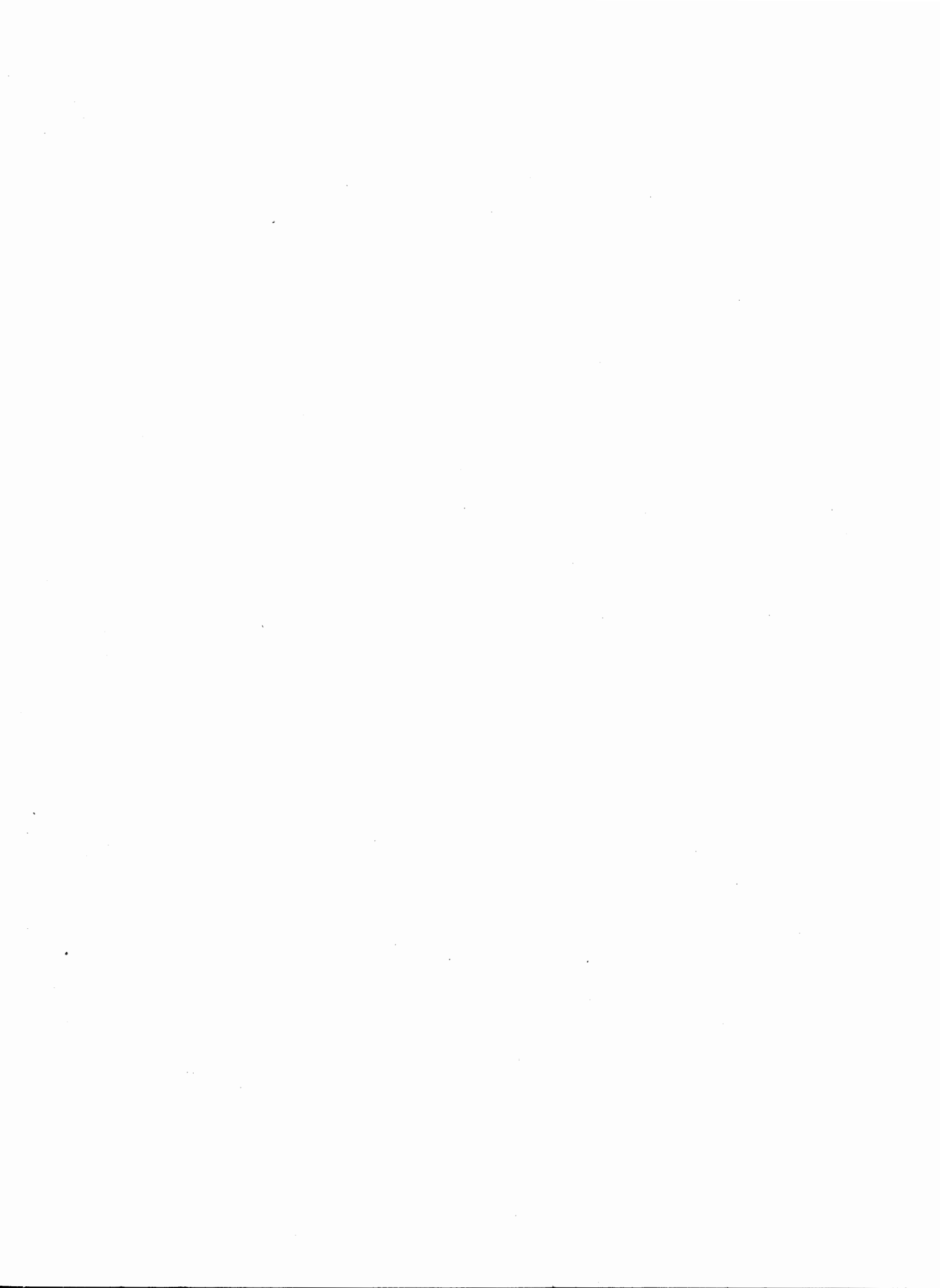
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The Firefly

Book by
Otto Hauerbach

Music by
Rudolf Friml

No. 1. Overture

Alla Polacca

p *poco* *a* *poco* *cresc.*

p *ff*

Timp.

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Musical notation for the first system, featuring piano accompaniment and a timpani part. The piano part consists of two staves (treble and bass clef) with complex chordal textures and melodic lines. The timpani part is indicated by the label "Timp." and shows rhythmic patterns with dynamic markings.

Musical notation for the second system, continuing the piano accompaniment. It features two staves with intricate harmonic and melodic development.

Alla Gavotta

Musical notation for the third system, marking the beginning of the Gavotta section. It includes tempo markings "rit." and "a tempo stacc." above the piano part. The piano part has a more rhythmic and staccato character compared to the previous sections.

Musical notation for the fourth system, continuing the Gavotta section. The piano part maintains its rhythmic and staccato character with various dynamic markings.

Musical notation for the fifth system, concluding the Gavotta section. The piano part features a final melodic phrase with a dynamic marking of "p".

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex rhythmic patterns and dynamic markings.

Second system of musical notation, including a *rit.* (ritardando) marking and a *pp* (pianissimo) dynamic marking. The bass line has a long, sustained note.

Third system of musical notation, featuring a *pp* (pianissimo) dynamic marking and various articulation marks.

Fourth system of musical notation, including a *ped.* (pedal) marking and an asterisk (*) symbol. The music is highly rhythmic and complex.

Fifth system of musical notation, featuring a *molto rit.* (molto ritardando) marking and a *rit.* (ritardando) marking. The music concludes with a final chord.

a tempo *cresc.*

This system contains the first two staves of a piano accompaniment. The music is in a minor key and features a steady eighth-note accompaniment in the bass. The right hand has a more complex melodic line with some slurs and accents. The tempo is marked *a tempo* and there is a *cresc.* (crescendo) marking.

f *fz* *p animato*

This system continues the piano accompaniment. It features a *f* (forte) dynamic marking, followed by a *fz* (forzando) marking, and then a *p animato* (piano animato) marking. The music is characterized by dense chordal textures and rhythmic patterns.

Cornets Orch.

This system shows the entry of the *Cornets* and *Orch.* (Orchestra). The *Cornets* part is written in the treble clef and features a rhythmic pattern of eighth notes. The *Orch.* part is in the bass clef and provides a harmonic accompaniment.

a tempo *f* *sf*

This system continues the orchestral and piano accompaniment. It features a *a tempo* marking, followed by *f* (forte) and *sf* (sforzando) dynamic markings. The music includes some slurs and accents.

ff

This system concludes the page with a *ff* (fortissimo) dynamic marking. It features a *3* (triple) marking in the right hand and a *ff* marking in the bass. The music is characterized by dense chordal textures and rhythmic patterns.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand (bass clef) provides harmonic support with chords and a triplet of eighth notes. Dynamics include *sf* (sforzando) and *V* (accents).

Second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand features a triplet of eighth notes. Dynamics include *p* (piano).

Third system of musical notation. The right hand has a melodic line with a slur and an accent. The left hand features a triplet of eighth notes. Dynamics include *cresc.* (crescendo).

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, including a triplet of eighth notes. The left hand features a triplet of eighth notes.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents, including a triplet of eighth notes. The left hand features a triplet of eighth notes. Dynamics include *V* (accents).

Galop

Vivo

This system contains the first two measures of the piece. The key signature has one flat (B-flat) and the time signature is 2/4. The first measure features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second measure continues with similar rhythmic patterns. The tempo marking 'Vivo' is placed below the right-hand staff.

This system contains measures 3 through 6. The key signature changes to two sharps (D major). The music continues with rhythmic patterns, including eighth notes and chords. The right hand has several accents (V) over notes.

This system contains measures 7 through 10. The key signature remains D major. The music features a mix of eighth notes and chords. The right hand has several accents (V) over notes.

This system contains measures 11 through 14. The key signature remains D major. The music continues with rhythmic patterns, including eighth notes and chords. The right hand has several accents (V) over notes.

This system contains measures 15 through 18. The key signature remains D major. The music concludes with a final chord. The right hand has several accents (V) over notes. The dynamic markings 'pp' (pianissimo) and 'sfz' (sforzando) are present in the final measures.

Act I

No. 1a. Opening Chorus

Alla Tarantella "A Trip to Bermuda"

The musical score is written for piano in 6/8 time. It consists of six systems of music, each with a treble and bass staff. The first system begins with a forte (f) dynamic marking. The melody in the treble staff is characterized by eighth-note patterns, while the bass staff provides a rhythmic accompaniment with chords and single notes. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the third system. The piece concludes with a double bar line at the end of the sixth system.

INTRODUCTION
Allegro moderato

The first system of the piano introduction features a snare drum part (Timp.) in the upper right and piano accompaniment in the lower two staves. The tempo is marked 'Allegro moderato'. Dynamics include piano (*p*), forte (*f*), and a crescendo (*cresc.*). The music is in 6/8 time and consists of rhythmic patterns and chords.

The second system contains vocal parts and piano accompaniment. The vocal parts are for Captain, Tenor, Bass, and Chorus of Men. The piano accompaniment is in the lower two staves. Dynamics include fortissimo (*fff*) and piano (*p*). The lyrics are: "Eyes front! eyes front! Our Ston-i-ly stare! Head in the air! Our". The music is in 6/8 time.

ct. chest all in-flat-ing, Re - spect-ful-ly wait-ing The com-ing of Mrs. Van Dare. There!

chest all in-flat-ing, Re - spect-ful-ly wait-ing The com-ing of Mrs. Van Dare. There!

chest all in-flat-ing, Re - spect-ful-ly wait-ing The com-ing of Mrs. Van Dare. There!

The first system of music consists of four staves. The top three staves are vocal parts: a soprano line (labeled 'ct.'), a tenor line, and a bass line. Each vocal line has the lyrics 'chest all in-flat-ing, Re - spect-ful-ly wait-ing The com-ing of Mrs. Van Dare. There!' written below it. The fourth staff is a grand staff for piano accompaniment, with a treble and bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature.

ct. Right face! left face! We stand all at-tention, And

Right on the spot! Done like a shot! We stand all at-tention, And

Right on the spot! Done like a shot! We stand all at-tention, And

The second system of music consists of four staves. The top three staves are vocal parts: a soprano line (labeled 'ct.'), a tenor line, and a bass line. The lyrics are: 'Right face! left face! We stand all at-tention, And' on the first line; 'Right on the spot! Done like a shot! We stand all at-tention, And' on the second line; and 'Right on the spot! Done like a shot! We stand all at-tention, And' on the third line. The fourth staff is a grand staff for piano accompaniment. The music is in a key with two flats (Bb) and a 2/4 time signature.

ct. mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!

mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!

mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!

The third system of music consists of four staves. The top three staves are vocal parts: a soprano line (labeled 'ct.'), a tenor line, and a bass line. The lyrics are: 'mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!' on the first line; 'mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!' on the second line; and 'mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!' on the third line. The fourth staff is a grand staff for piano accompaniment. The music is in a key with two flats (Bb) and a 2/4 time signature.

(A policeman enters and drives the crowd away)

ff

(Enter Sybil with yachting Boys and Girls)

cresc.

Sybil

s. Cap - tain, how do you do? Captain The same to you.

ct. Ver - y well, thank you.

Soprano

Cap - tain, how do you do? The same to you.

Alto

Cap - tain, how do you do? The same to you.

Tenor

Bass

p

S. My heart's all a - flutter! Cap - tain, get

Ct.

Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter! Cap - tain!

Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter! Cap - tain!

Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter!

Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter!

S. read-y to clear, All read-y to clear,

Ct. All's ready, my la - dy! All read-y to clear,

All read-y to clear,

All read-y to clear,

All read-y to clear,

All read-y to clear,

All read-y to clear,

S. all read-y to clear, all read-y to clear! —

Ct. all read-y to clear, all read-y to clear! —

all read-y to clear, all read-y to clear! —

all read-y to clear, all read-y to clear! —

all read-y to clear, all read-y to clear! —

all read-y to clear, all read-y to clear! —

ff *cresc.*

S. A - way for a love-ly o-cean cruise! —

Ct. The sweep of the soft salt

A - way for a love-ly o-cean cruise! —

A - way for a love-ly o-cean cruise! —

The sweep of the soft salt

The sweep of the soft salt

f *p*

S. How it teas-es, Gen-tly pleas-es, oh! A

Ct. breez - es, How it teas-es, Gen-tly pleas-es.

S. How it teas-es, Gen-tly pleas-es, oh! A

S. How it teas-es, Gen-tly pleas-es, oh! A

Ct. breez - es, How it teas-es, Gen-tly pleas-es.

B. breez - es, How it teas-es, Gen-tly pleas-es.

S. trip to Ber-mu-da who'd re - fuse! Let's a - way,

Ct. The land of cor-al mer-maid bow - ers.

S. trip to Ber-mu-da who'd re - fuse! Let's a - way,

S. trip to Ber-mu-da who'd re - fuse! Let's a - way,

Ct. The land of cor-al mer-maid bow - ers.

B. The land of cor-al mer-maid bow - ers.

S. let's a - - way! The

Ct. Let's a-way! A - way for the love-ly o-cean cruise!

let's a - - way! The

let's a - - way! The

Let's a-way! A - way for the love-ly o-cean cruise!

Let's a-way! A - way for the love-ly o-cean cruise!

S. sweep of the soft salt breez - es, How it teas-es, Gen-tly pleas-es.

Ct. How it teas-es, Gen-tly pleas-es. Oh!

sweep of the soft salt breez - es, How it teas-es, Gen-tly pleas-es.

sweep of the soft salt breez - es, How it teas-es, Gen-tly pleas-es.

How it teas-es, Gen-tly pleas-es. Oh!

How it teas-es, Gen-tly pleas-es. Oh!

S. A trip to Ber-mu-da who'd re - fuse?

Ct. The land of cor-al mer-maid bow - ers,

A trip to Ber-mu-da who'd re - fuse?

A trip to Ber-mu-da who'd re - fuse?

The land of cor-al mer-maid bow - ers,

The land of cor-al mer-maid bow - ers,

S. Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way! We hate de -

Ct. Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way!

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way! We hate de -

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way! We hate de -

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way!

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way!

S. lay, we hate de - lay! A - way to Ber - mu - da,

Ct. We hate de - lay! A - way to Ber - mu - da,

lay, we hate de - lay! A - way to Ber - mu - da,

lay, we hate de - lay! A - way to Ber - mu - da,

We hate de - lay! A - way to Ber - mu - da,

We hate de - lay! A - way to Ber - mu - da,

S. Isle of flowrs! Fair Ber - mu - - - da, *molto*

Ct. Isle of flowrs! Fair Ber - mu - - - da,

Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da,

molto

S. *rit.*
Isle of flowrs!

Ct. *rit.*
Isle of flowrs!

rit.
Isle of flowrs!

rit.
Isle of flowrs!

rit.
Isle of flowrs!

rit.
Isle of flowrs!

rit.
Isle of flowrs!

rit.
Isle of flowrs!

a tempo

S. **Sybil**
Where is Miss Geral-dine?

Sz. **Suzette**
My Mis-tress?

rit.

Sz.
She has de-part - ed, To make some pur - chas - es that she'd for - got - ten.

Sz.
With her she has tak-en Monsieur Trav - ers.

cresc.

Chorus

Allegro

ad lib.

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Allegro

ff

staccato

ad lib.

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

staccato

Suzette

Sz. Pie-tro!

P. Pietro
Su - zette!

rit.

alla Gavotta
a tempo

Par-don, I am va-let for Mis-ter Thurs-ton! He begs to ask if

a tempo

you will wait_ He has to be one mo-ment

late.

Soprano
He'll be one mo-ment late.

Alto
He'll be one mo-ment late.

Tenor
His va-let begs to state, His va-let begs to

Bass
His va-let begs to state, His va-let begs to

molto rit.

S. Why do they wait?

He'll be one mo-ment late.

He'll be one mo-ment late.

state, He'll be one mo-ment late.

state, He'll be one mo-ment late.

Cor. *molto rit.*

a tempo

S. A - - way for a love - ly o - cean cruise!—
Captain

Ct. The

We want to be a - way for a love - ly o - cean cruise!—

We want to be a - way for a love - ly o - cean cruise!—

The

The

a tempo

S. How it teas - es, Gen - tly pleas - es,

Ct. sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es,

How it teas - es, Gen - tly pleas - es,

How it teas - es, Gen - tly pleas - es,

sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es,

sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es,

S. Oh! _____ A trip to Ber - mu - da who'd re - fuse? _____

Ct. _____

Oh! _____ A trip to Ber - mu - da who'd re - fuse? _____

Oh! _____ A trip to Ber - mu - da who'd re - fuse? _____

S. *Let's a - way,*

Ct. *land of cor - al mer - maid bow - ers. Let's a - way!*

Let's a - way,

Let's a - way,

land of cor - al mer - maid bow - ers. Let's a - way!

land of cor - al mer - maid bow - ers. Let's a - way!

S. *let's a - - way! The*

Ct. *A - way for the love - ly o - cean cruise!—*

let's a - - way! The

let's a - - way! The

let's a - - way! A - way for the love - ly o - cean cruise!—

let's a - - way! A - way for the love - ly o - cean cruise!—

S. sweep of the soft salt breez - es. How it teas - es, Gen - tly pleas - es.

Ct. How it teas - es, Gen - tly pleas - es.

sweep of the soft salt breez - es. How it teas - es, Gen - tly pleas - es.

sweep of the soft salt breez - es. How it teas - es, Gen - tly pleas - es.

How it teas - es, Gen - tly pleas - es.

How it teas - es, Gen - tly pleas - es.

S. A trip to Ber - mu - da who'd re - fuse?

Ct. The land of cor - al mer - maid

A trip to Ber - mu - da who'd re - fuse?

A trip to Ber - mu - da who'd re - fuse?

The land of cor - al mer - maid

The land of cor - al mer - maid

S. Sun - shine show - ers, won - drous flow'rs. Let's a - way,

Ct. bow - ers, Sun - shine show - ers, won - drous flow'rs. Let's a - way,

Sun - shine show - ers, won - drous flow'rs. Let's a - way,

Sun - shine show - ers, won - drous flow'rs. Let's a - way,

bow - ers, Sun - shine show - ers, won - drous flow'rs. Let's a - way,

bow - ers, Sun - shine show - ers, won - drous flow'rs. Let's a - way,

cresc.

S. let's a - way! We hate de - lay, we hate de -

Ct. let's a - way! We hate de - lay!

let's a - way! We hate de - lay, we hate de -

let's a - way! We hate de - lay, we hate de -

let's a - way! We hate de - lay!

let's a - way! We hate de - lay!

ff

S. lay! A - way to Ber - mu - da, Isle of flow'rs!

Ct. — A - way to Ber - mu - da, Isle of flow'rs!

lay! A - way to Ber - mu - da, Isle of

lay! A - way to Ber - mu - da, Isle of

A - way to Ber - mu - da, Isle of

A - way to Ber - mu - da, Isle of

cresc.

S. Fair Ber - mu - - - - da,

Ct. Fair Ber - mu - - - - da,

flow'rs! Fair Ber - mu - da,

flow'rs! Fair Ber - mu - da,

flow'rs! Fair Ber - mu - da,

flow'rs! Fair Ber - mu - da,

s. Isle _____ of flow'rs!
ct. Isle _____ of flow'rs!
Isle _____ of flow'rs!
Isle _____ of flow'rs!
Isle _____ of flow'rs!
Isle _____ of flow'rs!

fff

This block contains six vocal staves and a piano accompaniment. The vocal parts are for soprano (s.), contralto (ct.), and four other voices. Each vocal line begins with the lyrics "Isle _____ of flow'rs!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a dynamic marking of *fff* (fortissimo).

Incidental Music

Entrance of Geraldine

pp
ppp

This block contains two systems of piano accompaniment for the "Entrance of Geraldine". The first system consists of two staves (treble and bass clef) with a dynamic marking of *pp* (pianissimo). The second system also consists of two staves, with a dynamic marking of *ppp* (pianississimo) and a long horizontal line indicating a sustained chord or texture.

Incidental Music

Vivace

pp legato

cresc.

ff sf

No. 2.

He Says Yes - She Says No

Geraldine, Jack and Chorus

Allegro vivace

The piano introduction consists of two systems. The first system has two staves (treble and bass) with rests. The second system has a grand staff (treble, middle, and bass) with a melody in the right hand and accompaniment in the left hand. The tempo is marked 'Allegro vivace'.

Geraldine

Musical score for Geraldine and Jack. Geraldine's part (G.) is in the treble clef with lyrics: "I re-peat it, I re-peat it! I caught her smil-ing! Smiling!". Jack's part (J.) is in the bass clef with lyrics: "Laughing!". The piano accompaniment is in a grand staff with dynamics *p*, *ff*, and *p*.

Musical score for Geraldine and Jack. Geraldine's part (G.) is in the treble clef with lyrics: "She's an imp be-guil-ing!". Jack's part (J.) is in the bass clef with lyrics: "I re-peat it, I re-peat it! I say she was laugh-ing!". The piano accompaniment is in a grand staff with dynamics *p* and *tr*.

G. Smiling! Smiling!

J. Laughing! Laughing!

SOPRANO & ALTO Girls Smil - ing! One says laugh and

TENOR Laughing! One says laugh and

BASS Men Laughing! One says laugh and

Chorus

ff *p* *ff* *p* *ff* *p* *ff* *p*

G.

J.

one says smile, Each the oth - er does re - vile!

one says smile, Each the oth - er does re - vile! Which of them shall we be - lieve?

one says smile, Each the oth - er does re - vile! Which of them shall we be - lieve?

mf

G. _____

J. _____

Not a smile!

'Twas a smile! _____ 'Twas a smile! _____

Sure-ly, Jack would not de-ceive!

Sure-ly, Jack would not de-ceive!

p *mf* *p*

G. _____

J. _____

I say yes! _____

I say no!

He says no! She says yes!

'Tis not so! He says no! She says yes!

'Tis not so! He says no! She says yes!

mf

G. 

J. 

 There's a dif - f'rence, we all know.

 How is one to know what's so? How is one to

 How is one to know what's so? How is one to



G. 

J. 

 There's a dif - f'rence, we all know.

 know what's so? For to laugh is but to chaff!

 know what's so? For to laugh is but to chaff!



cresc.
 G. For to laugh is but to chaff, And a smile is
 J. For to laugh is but to chaff, And a smile is
 And a smile is full of guile! For to laugh is but to chaff, And a smile is
 For to laugh is but to chaff, And a smile is
 For to laugh is but to chaff, And a smile is
 For to laugh is but to chaff, And a smile is

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

full of guile! Oh!
 full of guile! Oh!
 full of guile! Oh!
 full of guile! Oh!
 full of guile! Oh!

rit.
rit.
rit.
rit.
rit.

ff
rit.

a tempo

G. I re-peat it, I re-peat it! I caught her smil - ing! Smil-ing!

J. *a tempo*

Laughing!

f a tempo

G. She's an imp be - guil - ing!

J. I re - peat it, I re - peat it! I say she was laugh - ing!

G. Smil-ing! Smil-ing! Smiling, smiling,

J. Laughing! Laughing, laughing, laughing,

Girls Smiling, smiling,

Men Laughing, laughing,

Laughing, laughing,

p cresc. *ff*

G.
smiling, smiling! It was a smile!

J.
laughing, laughing! It was no smile!

smiling, smiling! It was a smile!

laughing, laughing! It was no smile!

laughing, laughing! It was no smile!

The first system of the musical score features six vocal staves and a piano accompaniment. The vocal staves are arranged in three pairs. The top pair (G. and J.) has lyrics: "smiling, smiling! It was a smile!" and "laughing, laughing! It was no smile!" respectively. The middle pair has lyrics: "smiling, smiling! It was a smile!" and "laughing, laughing! It was no smile!". The bottom pair has lyrics: "laughing, laughing! It was no smile!". The piano accompaniment consists of two staves with complex chordal textures and melodic lines.

G.
'Twas a smile!

J.
'Twas no smile!

a smile!

no smile!

no smile!

no smile!

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal staves are arranged in three pairs. The top pair (G. and J.) has lyrics: "'Twas a smile!" and "'Twas no smile!". The middle pair has lyrics: "a smile!" and "no smile!". The bottom pair has lyrics: "no smile!". The piano accompaniment features a prominent *ff* (fortissimo) dynamic marking in the first few measures, followed by a *fz* (forzando) marking in the final measure.

No. 3. Song with Chorus

"Call Me Uncle"

Thurston, Sybil and Chorus

Tempo di Marcia

Thurston

1. Won't you in - tro -
2. I'm a man of

sempre staccato

Sybil

Cer - tain - ly!
And sin - cere.

duce me now, my trea - sure?
na - ture el - e - ment - al,

pp

La - dies, al - low me, may I have the plea - sure?
That is why you're so nice and com - pli - ment - al,

If you please!
I a - gree.

Thurston

T. How d'ye do? Such a lot of
Cer - tain - ly, Ver - y rare dis -

Chorus of Women
How d'ye do?
As we see.

Chorus of Men (aside)
He's a tease!
So do we!

T. ver - y pret - ty girls!
cern - ment then you show.

Chorus of Women
You are ver - y kind, Sir!
Not ex - act - ly blind, Sir!

Chorus of Men
You are ver - y kind, Sir!
Not ex - act - ly blind, Sir!

T. I'm an old - time con - nois - seur of pearls.
 You may find me not ex - act - ly slow.

Chorus of Women

Sure - ly we won't mind, Sir!
 That is what we find, Sir!

Sure - ly we won't mind, Sir!
 That is what we find, Sir!

The first system of music features a tenor vocal line at the top with lyrics. Below it are two staves for the 'Chorus of Women', each with lyrics. At the bottom are two staves for piano accompaniment, including a forte (f) dynamic marking and an 8-measure rest.

T. Please for - give my free and eas - y,
 Then I'm sure you'll un - der - stand me,

Chorus of Men

Sure - ly we won't mind, Sir!
 That is what we find, Sir!

Sure - ly we won't mind, Sir!
 That is what we find, Sir!

p *legato* *rit.*

The second system continues with a tenor vocal line and a 'Chorus of Men' section. The piano accompaniment includes a piano (p) dynamic marking, a 'legato' instruction, and a 'rit.' (ritardando) marking over a long note.

T. Ver - y bright and breez - y way. It's be - cause my hair is streaked with gray.
 And my Hand - y - An - dy way. It's be - cause my hair is streaked with gray.

rit.

The third system features a tenor vocal line with lyrics. The piano accompaniment includes a 'rit.' (ritardando) marking over a series of chords.

REFRAIN
a tempo

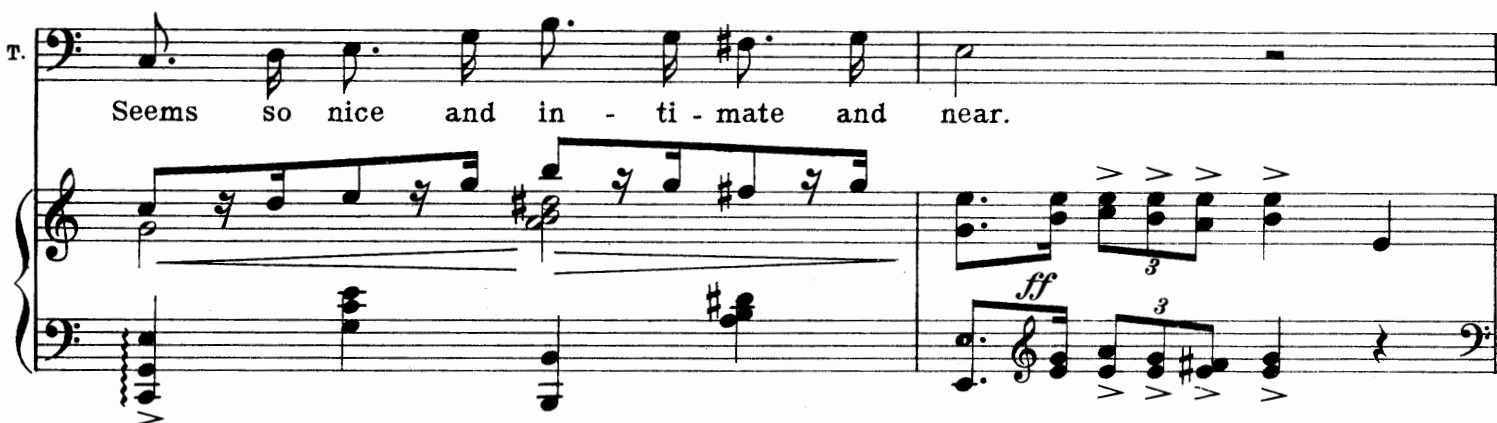
T. *a tempo*
1-2. All the girl-ies call me "un-cle"; Some-thing so quaint and dear,



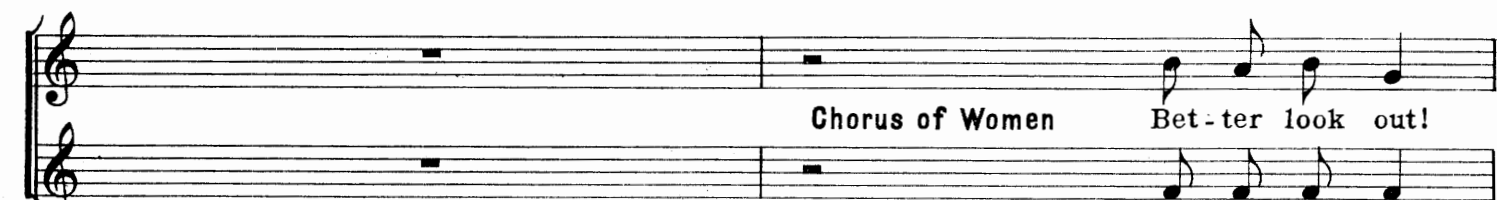
T. *a tempo*
Some-thing seems to hit me here, When all the girl-ies call me "un-cle";



T. *a tempo*
Seems so nice and in-ti-mate and near.



Chorus of Women
Bet-ter look out!



Chorus of Men
Here's a man we'll have to be most care-ful a-bout!



Here's a man we'll have to be most care-ful a-bout!



Thurston *cresc.*

T. If you love me you will call me "un - cle," call me un - cle, call me

Chorus of Women Call him un - cle, call him

Chorus of Men Call him un - cle, call him

p *cresc.*

T. un - cle, un - cle! All the girl-ies call me "un - cle."

un - cle, un - cle! All the girl-ies call him "un - cle."

un - cle, un - cle! All the girl-ies call him "un - cle."

un - cle, un - cle! All the girl-ies call him "un - cle."

un - cle, un - cle! All the girl-ies call him "un - cle."

T. *Some-thing so quaint and dear, Some-thing seems to hit me here, When all the*

Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

T. *girl - ies call him "un - cle!" He's a man to fear!*

girl - ies call him "un - cle!" He's a man to fear!

girl - ies call him "un - cle!" He's a man to fear!

girl - ies call him "un - cle!" He's a man to fear!

girl - ies call him "un - cle!" He's a man to fear!

DANCE

The first system of musical notation for 'DANCE' consists of two staves. The upper staff is in treble clef and features a melodic line with eighth-note triplets and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth-note patterns. The system begins with a piano (*p*) dynamic marking and includes a *staccato* instruction. A crescendo hairpin is visible towards the end of the system.

The second system continues the piece with similar rhythmic patterns. The upper staff maintains the triplet-based melody, while the lower staff provides accompaniment. The *staccato* instruction continues to apply to the upper staff's notes.

The third system shows a change in dynamics, marked with *ff* (fortissimo). The upper staff continues with triplet patterns, and the lower staff features a more active accompaniment with eighth-note triplets. A crescendo hairpin is present.

The fourth system is characterized by a *cresc.* (crescendo) marking. The upper staff has a more complex melodic line with some sixteenth-note figures. The lower staff features a dense accompaniment of chords and eighth-note patterns.

The fifth system concludes the piece with a melodic flourish in the upper staff and a final accompaniment pattern in the lower staff. A crescendo hairpin is visible, leading to the end of the system.

3
cresc.
3
3
3
3
ff
3
3
8

Incidental Music

Vivace
pp legato

cresc.
sfz

No.4. Song

Love Is Like a Firefly

Nina

INTRODUCTION Moderato

Piano

p
'Cello
legato

The first system of the introduction consists of two staves. The right hand (treble clef) plays a series of eighth-note chords in a descending sequence. The left hand (bass clef) plays a melodic line with a long slur, starting on a low note and moving upwards. The dynamics are marked *p* (piano) and *legato*. A 'Cello' marking is present above the left hand staff.

r.h. *l.h.*
l.h.

The second system continues the musical texture. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment. Hand positions are indicated with *r.h.* and *l.h.* markings.

l.h. *r.h.* *l.h.*
cresc.

The third system shows a crescendo in the right hand, indicated by the *cresc.* marking. The melodic lines in both hands continue to develop.

fz

The final system of the introduction concludes with a forte dynamic marking *fz*. The music ends with a final chord in both hands.

Nina

f Ah! *pp* Ah!

Fl. *p* Harp *pp* *p* *pp*

N. Ah! Ah! Ah!

Ob. *p*

N.

Horns *rit.* *f* *a tempo* *rit.*

*Red. **

Moderato

N. 1. La-dies fair, la-dies fair, Hear me! I've some-thing new to tell to you.
2. La-dies fair, If you care Dear-ly De-light-ful wedding-steps to take,

a tempo stacc.

N. 

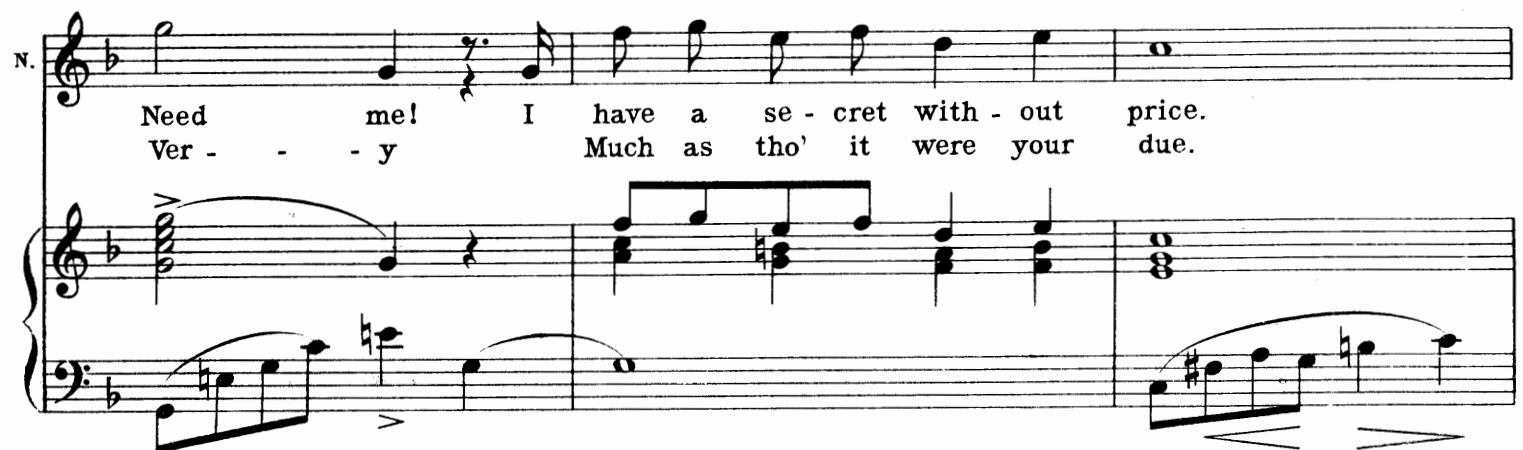
If I please, if I please, Cheer me! But don't for - get your pen - nies,
An - gle not, Dan - gle not; Clear - ly, The stout - est strings are known to

N. 

too. La - dies fair, la - dies fair, Heed me! I'm
break. Gen - tle - men, Be you then War - - y!

N. 

go - ing to give you good ad - vice. Man and maid, man and maid
If a flow - er comes to view, Pick it quick, Turn the trick,

N. 

Need me! I have a se - cret with - out price.
Ver - - - y Much as tho' it were your due.

N. *molto rit.*
 There - fore when you see it nigh, — You must be ver - y sly, Ev - er sly,

N. *a tempo*
 Nev - er shy. When with - in her twink - ling eye — You see the

N. *cresc.*
 ten - der love - light bright - ly beam - ing, For - tune try! Em -

N. *animato*
 brace her while you may, Or she will say: Good - bye! —

No. 5. Duet "Something"

Suzette and Jenks

Moderato

Suzette

Jenks

Piano

pp

pp

8

rit.

Jenks

You would set a task;

Suzette

Some-thing I can-not tell.

What the need, I ask?

He who gives his aid,

S. *rit.* *a tempo*
That know I ver-y well; But do not be a-fraid,
J.
Al-ways must be paid.

S.
For I am a maid Who has al-ways kept her prom-ise.
J.
cresc.

S. *rit.*
Yes, I prom-ise!
J. *molto rit.*
I have al-ways heard, Maid-ens break their word: Prom-ise! Prom-ise!
rit. *molto rit.*

REFRAIN *a tempo*

S. *a tempo*
 Some-thing for you a-lone, Some-thing you've nev-er known, Some-thing that
 J. *a tempo*
 Some-thing for me a-lone, Some-thing I've nev-er known, Some-thing that

S. *a tempo*
 can be shown Best by a sigh. Tell you? I dare not try.
 J. *a tempo*
 can be shown Best by a sigh. Tell me?

S. *a tempo*
 May-be you won-der why? Well, dear, if I should tell, dear, You'd be as
 J. *a tempo*
 Come, dear! why don't you try? Well, dear, if you don't tell, dear, You're not as

S. *a tempo*
 wise as I.
 J. *a tempo*
 wise as I.

Allegro

Suzette

S. Of-ten I've been told, If a man you'd hold — Jenks

J. Give him your con - fi - dence!

a tempo

S. No, in-deed, you're wrong; Jol-ly him a-long!

J. You call that re-compense? Be-

rit.

S. *a tempo*

J. lieve me, dear, your plan Won't im-press a man. He would see you ac-qui - escing.

a tempo

S. It be-gins to dawn, What you want is "con" - fess-ing, 'fess-ing. I'm con-fess-ing.

J.

rit.

cresc.

REFRAIN

S. *a tempo*
 Some-thing for you a-lone, Some-thing you've nev-er known, Some-thing that
 J. Some-thing for me a-lone, Some-thing I've nev-er known, Some-thing that

S. can be shown Best by a sigh. Tell you? I
 J. can be shown Best by a sigh. Tell me?

S. dare not try. May - be you won-der why? Well, dear, if I should
 J. Come, dear! why don't you try?

cresc.

S. tell, dear, You'd be as wise as I

DANCE

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music features a series of chords and melodic lines. In the upper staff, there are three triplet markings (a '3' under a bracket) over eighth notes. The lower staff contains a steady accompaniment of chords and single notes.

The second system continues the piece. It features similar musical elements to the first system, including triplet markings in the upper staff and a consistent accompaniment in the lower staff. The notation includes various note values and rests, maintaining the rhythmic flow of the dance.

The third system of musical notation shows further development of the piece. It includes triplet markings and dynamic markings such as accents (v) and hairpins. The upper staff has more complex melodic passages, while the lower staff provides a solid harmonic foundation.

The fourth system of musical notation continues the dance. It features triplet markings and dynamic markings. The upper staff has a melodic line with some grace notes, and the lower staff has a rhythmic accompaniment with some chordal textures.

The fifth and final system of musical notation on this page. It includes the instruction *animato* in the lower staff. The music concludes with a final cadence in both staves, featuring triplet markings and dynamic markings. The piece ends with a double bar line.

Incidental Music

Animato

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a piano (*pp*) dynamic marking. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece with similar melodic and harmonic textures. The upper staff has a more active melodic line with some slurs, and the lower staff maintains a steady accompaniment with various chordal structures.

The third system shows further development of the musical themes. The upper staff continues with its melodic motifs, and the lower staff provides a consistent harmonic support.

The fourth system continues the musical progression. The upper staff features a melodic line with some rests, and the lower staff provides a steady accompaniment.

The fifth system concludes the piece. The upper staff has a melodic line that ends with a final chord, and the lower staff provides a final accompaniment.

No. 6. Song "Giannina mia"

Nina

Allegro moderato Nina

N. 

1. In my gon - do - la,
2. Soon the moon will be

p *legato*

N. 

love, let us glide O'er the drow - sy, blue la -
drown'd in the tide, And her path of gold will

pp

N. 

goon, And float on the yel - low tide, Where
fade; And the blue la - goon will hide In

pp *8* *7*

Ad. * *Ad.* *

N. sleeps the dream - ing moon. I'll fash - ion a
 night's ob - lit - - ring shade. And the pearls that I

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a half note 's' and a quarter note 'l' for 'sleeps', followed by a half note 't' and a quarter note 'h' for 'the dream - ing moon.' The piano accompaniment includes a bass line with triplets and a treble line with chords and a melodic line. A dynamic marking 'p' is present.

N. crown you'll a - dore From the gold that lies shim - mer - ing
 place in your hair Will die as the gold and its

The second system continues the musical score. The vocal line has a half note 'c' and a quarter note 'r' for 'crown you'll a - dore'. The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with chords. Dynamic markings include 'pp' and 'cresc.'.

N. there, And the sil - ver - y pearls from the dripping oar
 sheen; You a - lone will re - main for me ra - diant there,

The third system shows the vocal line with a half note 't' and a quarter note 'h' for 'there,'. The piano accompaniment has a bass line with a triplet of eighth notes and a treble line with chords. Dynamic markings include 'f' and 'broadly'.

N. I will set in your hair.
 You shall still be my queen.

The fourth system concludes the musical score. The vocal line has a half note 'I' and a quarter note 'w' for 'I will set in your hair.' The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with chords. Dynamic markings include 'pp' and 'rit.'.

N. *1-2. For* _____ I a - dore, _____ I a - dore you, Gian - ni-na mi - a! *More, more and*

legato *accel.* *rit.* *a tempo*

N. *more,* _____ I a - dore you, Gian - ni-na mi - a! *Queens there have been, who in*

accel. *rit.* *p a tempo*

N. ag - es of old *Shone more re-splendent with jew - els and gold,*

animato *animato* *cresc.*

N. *Precious jew - els not half so rare, dear,* _____ *As the splen-dor* _____

f *sf*

N. *molto rit.* *a tempo*

of your wondrous hair, dear. For I a - dore, I a -

l. h. *molto rit.* *a tempo*

N. dore you, Gian - ni - na mi - a, More, more and more I a - dore you, Gian - ni - na

N. *animato* *molto rit.*

mi - a! My heart's your throne, dear, my heart's your throne, dear, There you shall

animato *mf tr cresc.* *tr* *molto rit.*

N. *accel.*

rule a - lone, a lone!

ff *fff* *accel.*

No 7. Finale
 "I've found it at last"

Soloists and Chorus

Allegro Franz *f*

F. I've found it at last, I've found it! Ha ha! You lit-tle

f

animato

F. rascal, you've got it, you've got it! The voice for which I've searched so

animato *ff* *p*

F. long, the voice for which I've searched so long! By gol-lylits- yes, it is a

Nina

N. The old man's a-gone what you call it cra-zy!

F. dai - sy! Lis-ten!

rit. b *f rit. p*

Moderato

F. I can make you great! You come with me, don't hes - i -

SOPRANO He can make him great!

ALTO He can make him great!

Chorus TENOR He can make him great!

BASS He can make him great!

He can make him great!

Moderato

F. tate! I can make you rich! I can make you great!

don't hes - i - tate! He can make him rich!

don't hes - i - tate! He can make him rich!

don't hes - i - tate! He can make him rich!

don't hes - i - tate! He can make him rich!

8⁷

J. Jack

F. But

I _____ can make you great!

He will make him rich and great!

He will make him rich and great!

He will make him rich and great!

He will make him rich and great!

Allegro animato Mrs. Van Dare

V.D. No, no, we can-not take the lit-tle rag - a -

J. Franz, we can not take the boy a - long!

F. Franz

Why not?

Allegro animato

Nina
 She call it me a muf - fin?
 Geraldine
 Yes, it would be en - tire - ly
 V.D.
 muf - fin!

G.
 wrong.
 Franz
 Then you re - fuse it?

molto rit.
 Yes, we re - fuse it.
molto rit.
 Yes, we re - fuse it.
molto rit.
 Yes, we re - fuse it.
molto rit.
 Yes, we re - fuse it.

molto rit.

a tempo

F. Then I must lose it, this an - gel - voice!

Yes, you must

Yes, you must

Yes, you must

Yes, you must

a tempo

F. Then I must lose it, this an - gel - voice!

lose it, You have no choice, no choice.

lose it, You have no choice, no choice.

lose it, You have no choice, no choice.

lose it, You have no choice, no choice.

rit.

Fast
Thurston

T. The lad's address why don't you learn? We'll find him then on our re -

The lad's address why don't you learn?

The lad's address why don't you learn?

The lad's address why don't you learn?

The lad's address why don't you learn?

The lad's address why don't you learn?

Fast

turn.

F. Franz

If I leave him now I'll nev-er find him,

We'll find him then on our re - turn. You leave him now, you leave him

We'll find him then on our re - turn. You leave him now, you leave him

We'll find him then on our re - turn. You leave him now, you leave him

We'll find him then on our re - turn. You leave him now, you leave him

G. Per -

F. I'll nev-er find him.

now, then nev - er mind him.

now, then nev - er mind him.

now, then nev - er mind him.

now, then nev - er mind him.

G. haps it's just as well, For he may be a lit-tle van-dal,

Per-haps it's just as well,

Per-haps it's just as well,

Per-haps it's just as well,

Per-haps it's just as well,

G.

Who can tell! Per-haps it's just as well, For he may be a
Girls
Per-haps it's just as well, per-haps it's just as well,
Per-haps it's just as well, per-haps it's just as well,
Per-haps it's just as well,
Per-haps it's just as well,

G.

lit-tle vandal, Who can tell!
He may bring dis-grace and scandal, Who can tell!
He may bring dis-grace and scandal, Who can tell!
He may bring dis-grace and scandal, Who can tell!
He may bring dis-grace and scandal, Who can tell!

Nina

N. Don't put your-self ex - cit - ed, don't put your-self ex -

N. cit - ed! I would not go, I would not go - not e - ven tho' in -

N. vit - ed! Oh no, no! I

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

molto rit.

would not go, I would not go- not e - ven tho' in - vit - ed!

molto rit.

would not go, he would not go- not e - ven tho' in - vit - ed!

molto rit.

would not go, he would not go- not e - ven tho' in - vit - ed!

molto rit.

would not go, he would not go- not e - ven tho' in - vit - ed!

molto rit.

would not go, he would not go- not e - ven tho' in - vit - ed!

Allegro **Captain**

Haul a - way that line!

ff a tempo

TENOR

Haul a-way that line! All aboard! all aboard!

BASS

Haul a-way that line!

We're rea - dy to clear,

We're rea - dy to clear,

We're rea - dy to clear, we're rea - dy to

We're rea - dy to clear, we're rea - dy to

N. Nina

we're rea - dy to clear, we're rea - dy now to clear! A -

we're rea - dy to clear, we're rea - dy now to clear! A -

clear, we're rea - dy now to clear! A -

clear, we're rea - dy now to clear! A -

N. way for a love - ly o - cean cruise!

The sweep of the soft salt breez - es,

way for a love - ly o - cean cruise!

way for a love - ly o - cean cruise!

The sweep of the soft salt breez - es,

The sweep of the soft salt breez - es,

N. How it teas - es, gen - tly pleas - es! Oh, a

How it teas - es, gen - tly pleas - es!

How it teas - es, gen - tly pleas - es! Oh, a

How it teas - es, gen - tly pleas - es! Oh, a

How it teas - es, gen - tly pleas - es!

How it teas - es, gen - tly pleas - es!

N.

trip to Ber-mu - da who'd re - fuse, _____

The land of cor - al mer-maid bow - ers.

trip to Ber-mu - da who'd re - fuse, _____

trip to Ber-mu - da who'd re - fuse, _____

The land of cor - al mer-maid bow - ers.

The land of cor - al mer-maid bow - ers.

Suzette: "Nina, look out!" **Nina** (sees Corelli enter) **Corelli:** "So here you are! Antonio Colombo, he tell me,

ff animato

what you do!"

Vivace

Geraldine

G. Run, my lad, run!

J. Run, my lad, run!

Run, my lad, run, my lad! Look

Run, my lad, run, my lad! Look

Run, my lad, run, my lad! Look

Run, my lad, run, my lad! Look

Vivace

G. The man is mad, the man is mad! Hurry, hurry! don't you wait,

J. Run, lad, The man is mad! Don't you wait, don't you wait! Ske-

out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-

out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-

out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-

out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-

G.
my lad, don't wait! _____ Run, my lad,

J.
dad-dle, or 'twill be too late! _____ Run, my lad,

dad-dle, or 'twill be too late! _____ Run, my lad, run, my

dad-dle, or 'twill be too late! _____ Run, my lad, run, my

dad-dle, or 'twill be too late! _____ Run, my lad, run, my

dad-dle, or 'twill be too late! _____ Run, my lad, run, my

G.
run! Look out, look out! _____ Go on and run, my lad, Oh

J.
Look out, or you will wish you had! Run, my lad, Oh

lad! Look out, look out! Or you will wish you had! Run, my lad, Oh

lad! Look out, look out! Or you will wish you had! Run, my lad, Oh

lad! Look out, look out! Or you will wish you had! Run, my lad, Oh

lad! Look out, look out! Or you will wish you had! Run, my lad, Oh

run, my lad, oh run, my lad!

run, my lad, oh r-r-r-r-un, my lad!

run, my lad, oh r-r-r-r-un, my lad!

run, my lad, oh r-r-r-r-un, my lad!

run, my lad, oh r-r-r-r-un, my lad!

run, my lad, oh r-r-r-r-un, my lad!

G.

J.

pp *sfz*

Act II

No. 8. Introduction

Con fuoco

Maestoso

The musical score is written for piano and violin. It begins with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Maestoso' and the performance style is 'Con fuoco'. The score is divided into six systems. The first system shows the piano part with a forte (ff) dynamic and the violin part with a forte (f) dynamic. The second system continues the piano part with a forte (ff) dynamic and the violin part with a forte (f) dynamic. The third system continues the piano part with a forte (ff) dynamic and the violin part with a forte (f) dynamic. The fourth system continues the piano part with a forte (ff) dynamic and the violin part with a forte (f) dynamic. The fifth system continues the piano part with a forte (ff) dynamic and the violin part with a forte (f) dynamic. The sixth system continues the piano part with a forte (ff) dynamic and the violin part with a forte (f) dynamic. The score concludes with a piano (p) dynamic marking and a 'poco meno' instruction.

Allegro moderato

The musical score is written for piano in a key of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of six systems of music, each with a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and includes a wavy hairpin. The second system features a pianissimo (*pp*) dynamic and includes a wavy hairpin and a fermata. The third system includes a wavy hairpin and a fermata. The fourth system includes a piano (*p*) dynamic, a wavy hairpin, and a fermata. The fifth system includes a *cresc.* marking, a wavy hairpin, a fermata, a forte (*f*) dynamic, and a *broadly* marking. The sixth system includes a wavy hairpin, a pianissimo (*pp*) dynamic, a wavy hairpin, a *rit.* marking, a wavy hairpin, a *rit.* marking, and a wavy hairpin. The score includes various musical notations such as slurs, ties, and fingering numbers (e.g., 2 1 4 3 2, 1, 3 2, 1 2 3 1 2 3, 5, 1 3 2 1 4, 5).

legato accel. rit. a tempo

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The tempo markings are *legato*, *accel.*, *rit.*, and *a tempo*.

accel. rit. a tempo p

This system contains measures 3 and 4. The right hand continues the melodic development, and the left hand has a more active role. The tempo markings are *accel.*, *rit.*, and *a tempo*, with a dynamic marking of *p*.

animato cresc. f

This system contains measures 5 and 6. The right hand has a more rhythmic and active part, while the left hand has a steady accompaniment. The tempo marking is *animato*, and the dynamic markings are *cresc.* and *f*.

molto rit. l.h.

This system contains measures 7 and 8. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment. The tempo marking is *molto rit.*, and there is a section labeled *l.h.* in the left hand.

a tempo

This system contains measures 9 and 10. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. The tempo marking is *a tempo*.

animato mf tr cresc. tr

This system contains measures 11 and 12. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment. The tempo marking is *animato*, and the dynamic markings are *mf*, *tr*, and *cresc.*.

molto rit.

ff *fff* *accel.*

This system shows the beginning of a piano piece. The right hand features a complex, rhythmic pattern with many beamed notes and rests. The left hand has a more melodic line with some chords. Dynamics range from fortissimo (ff) to fortississimo (fff), and the tempo is marked 'molto rit.' (very slow). An 'accel.' (accelerando) marking is present.

Cello

This system continues the piano accompaniment. The right hand has a melodic line with some rests, while the left hand plays a steady, rhythmic accompaniment. The tempo remains 'molto rit.'.

Fl.

This system introduces a woodwind part. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. A flute (Fl.) part is indicated, starting with a melodic line in the right hand.

Clar.

This system continues the woodwind parts. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. A clarinet (Clar.) part is indicated, starting with a melodic line in the right hand.

This system continues the piano accompaniment. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. The tempo remains 'molto rit.'.

rit.

This system concludes the piano accompaniment. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. The tempo is marked 'rit.' (ritardando).

attacca
Barcarolle

No. 8. Opening Chorus
Barcarolle
A. In Sapphire Seas

Sybil and Chorus

Moderato

Flute obbligato

Sybil

sempre stacc.

The sleep - y, nod - ding

Moderato

s. palm - tree shields The Bou - gain-vil - lea's bloom, — All drows - y as the

lil - y yields Her slum-ber-steep'd per - fume, — All drows - y as the

Detailed description of the musical score: The score is for a piece titled 'No. 8. Opening Chorus, Barcarolle, A. In Sapphire Seas' by Sybil and Chorus. It is marked 'Moderato' and is in 6/8 time. The score consists of three systems. The first system features a Flute obbligato part with a 'sempre stacc.' instruction, a vocal line for the Sybil, and a piano accompaniment. The lyrics for the Sybil part are 'The sleep - y, nod - ding'. The second system features a vocal line for the Chorus (marked 's.') and a piano accompaniment. The lyrics are 'palm - tree shields The Bou - gain-vil - lea's bloom, — All drows - y as the'. The third system features a vocal line for the Chorus (marked 's.') and a piano accompaniment. The lyrics are 'lil - y yields Her slum-ber-steep'd per - fume, — All drows - y as the'. The piano accompaniment includes various musical notations such as chords, arpeggios, and trills.

s. lil - y yields Her slum - ber - steep'd per - fume. Ber - mu - da's sun bends

s. low and smiles, And stills the sum - mer breeze As though a - fraid to

s. wake these isles, A - sleep in sap - phire seas. The sleep - y, nod - ding

Soprano

Alto

Tenor

Bass

The sleep - y, nod - ding

The sleep - y, nod - ding

The sleep - y, nod - ding

The sleep - y, nod - ding

The sleep - y, nod - ding

s. palm - tree shields The Bou - gain-villea's bloom, All drows - y as the
 palm - tree shields The Bou - gain-vil - lea's bloom, — All drows - y as the
 palm - tree shields The Bou - gain-vil - lea's bloom, — All drows - y as the
 palm - tree shields The Bou - gain-vil - lea's bloom, — All drows - y as the
 palm - tree shields The Bou - gain-vil - lea's bloom, — All drows - y as the

s. lil - - y yields — Her slum - ber - steep'd — per - fume.
 lil - - y yields Her slum - ber - steep'd per - fume, — All
 lil - - y yields Her slum - ber - steep'd per - fume, — All
 lil - - y yields Her slum - ber - steep'd per - fume, — All
 lil - - y yields Her slum - ber - steep'd per - fume, — All

s. drows - y as the lil - y yields Her slum - ber - - steep'd per-fume. Ber-

drows - y as the lil - y yields Her slum - ber - steep'd per - fume. Ber-

drows - y as the lil - y yields Her slum - ber - steep'd per - fume. Ber-

drows - y as the lil - y yields Her slum - ber - steep'd per - fume. Ber-

drows - y as the lil - y yields Her slum - ber - steep'd per - fume. Ber-

s. Ber - mu - - da's sun - bends low

mu - da's sun bends low and smiles, And stills the sum - mer breeze As

mu - da's sun bends low and smiles, And stills the sum - mer sum - mer breeze As

mu - da's sun bends low and smiles, And stills the sum - mer breeze As

mu - da's sun bends low and smiles, And stills the sum - mer breeze As

and smiles, ————— A - sleep in sap - phire
 though a - fraid to wake these isles A - sleep, — a - sleep in sap - phire
 though a - fraid to wake these isles A - sleep, — a - sleep in sap - phire
 though a - fraid to wake these isles A - sleep in sap - phire seas, — a -
 though a - fraid to wake these isles A - sleep in sap - phire seas, — a -

seas.
 seas.
 seas.
 sleep.
 sleep.

pp
rit.
Ad.

No.9. English March
 Tommy Atkins on a Dress-Parade
 "I want to be a jolly soldier"
 Nina

Marziale

pp

cresc.

ff

cresc.

ff

(Repeat till ready)

Nina

N. 

1. I want to be, I want to be, I want to be a jol-ly sol-dier of the King;
 2. I want to be, I want to be, I want to be a jol-ly sol-dier of the King;

N. 

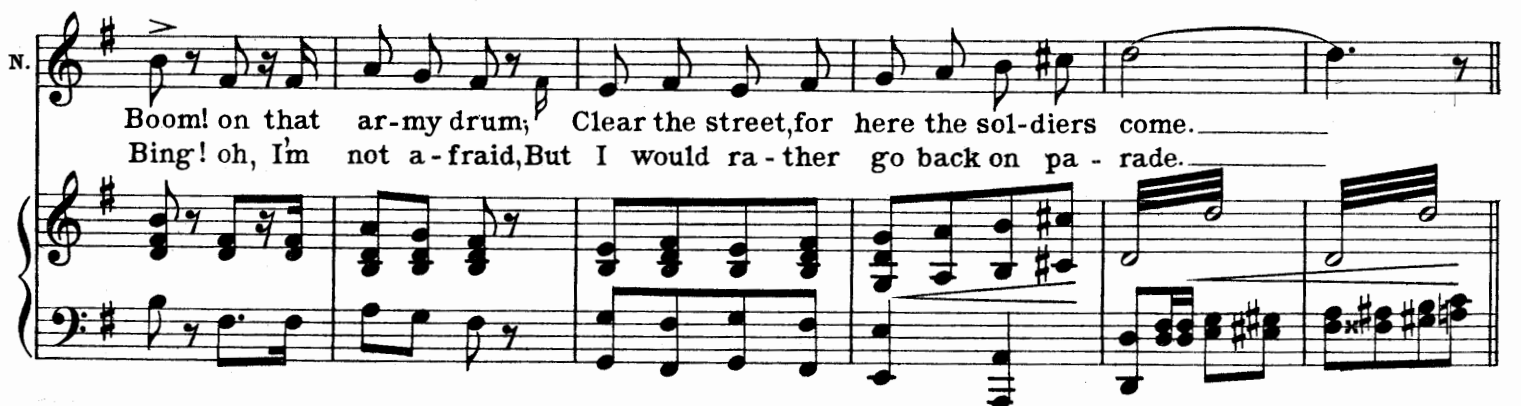
Cap-tain, with straps; Ser-geant, or p'raps Head of all, A gen-e-ral,
 Sword by my side, Hors-es to ride, Sad-dle-bags, Ar-my rags,

N. 

King, or an-y-thing! But best of all, but best of all Tom-my At-kins
 Boots and ev'-ry-thing! I want a gun, I want a gun, I want a gun that

N. 

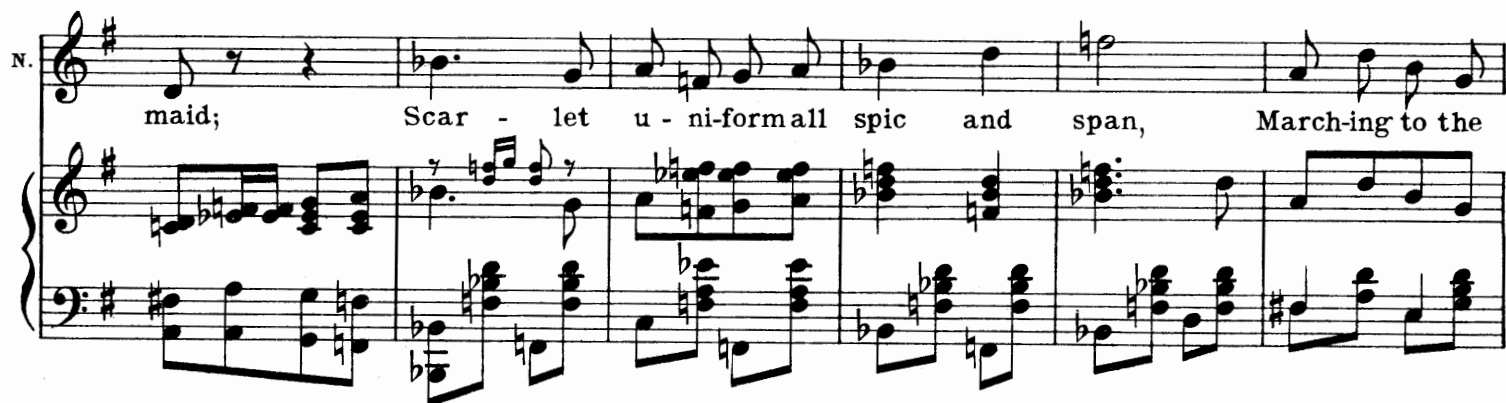
just pa-rad-ing While the band is ser-e-nad-ing: Boom! He is play-ing some,
 big, or big-ger, Want to learn to pull the trig-ger: Poof! what a noise it made!

N. 

Boom! on that ar-my drum; Clear the street, for here the sol-diers come.
 Bing! oh, I'm not a-fraid, But I would ra-ther go back on pa-de.

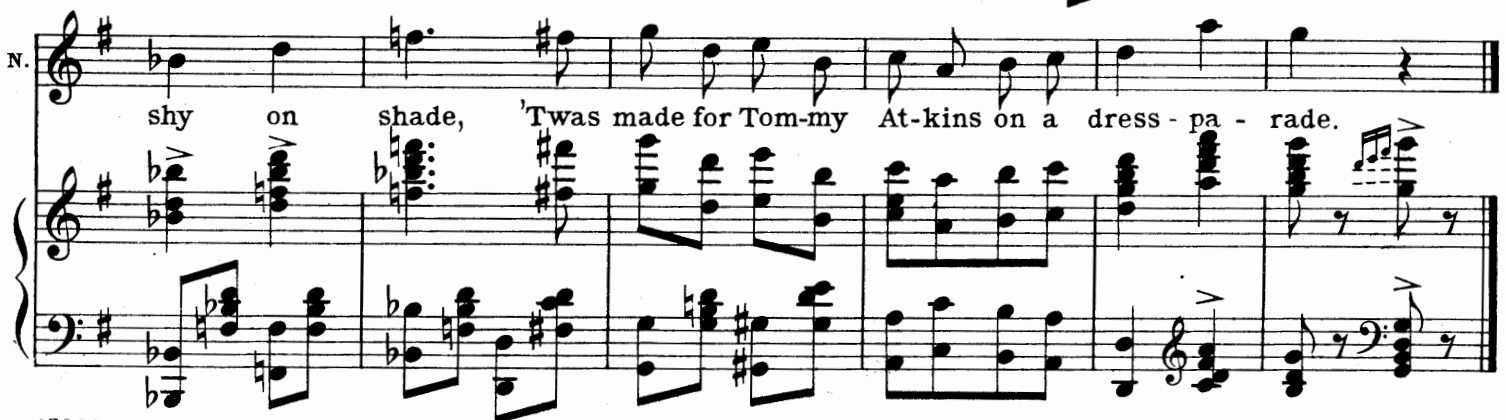
Refrain

N.  1-2. Tom - my At - kins on a dress - pa - rade Stirs the heart of ev - ry man and

N.  maid; Scar - let u - ni - form all spic and span, Marching to the

N.  trump - et's rat - a - plan, plan, plan. On his ear his lit - tle pill - box cap,

N.  Rain or shine it does - nt help a rap; Strong on looks, tho' ra - ther

N.  shy on shade, 'Twas made for Tom - my At - kins on a dress - pa - rade.

No. 10. Duet

Sympathy

WALTZ-SONG

Geraldine and Thurston

INTRODUCTION
Tempo di Valse

Voice

Piano

Thurston 1. Has some one been such a naught - y boy? Ger. Um - hm! —

Geraldine 2. You don't think I am at all to blame? Thurst. Um - uh! —

Um - hm! — Thurst. Robbed your poor heart of its peace and joy?
Um - uh! — Ger. I think his ac - tions are just a shame.

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Ger. Um - hm! — Um - hm! — *Thurst.* Dry up those dew - drops and
Thurst. Um - uh! — Um - uh! — Ger. There's not a thing that I

look at me! What you're in need of is sym - pa - thy.
 would not do, If on - ly he would be sweet like you.

rit.

REFRAIN

a tempo

You need sym - pa - thy, sym - pa - thy, just
 I need sym - pa - thy, sym - pa - thy, just

sym - pa - thy! You won't think I am free,
 sym - pa - thy! I won't think you are free,

rit. *a tempo*

You will not scold or say I am bold When I treat
I will not scold nor say you are bold When you treat

rit. *a tempo*

p

you ten - der - ly, ten - der - ly! Don't
me ten - der - ly, ten - der - ly! Don't

cresc. *rit.*

blame me, for you know I'm but show - ing
blame me, for I know you're but show - ing

cresc. *rit.*

a tempo

1. 2.

sym - pa - thy! - thy!
sym - pa - thy! - thy!

a tempo

REFRAIN

Geraldine

G. I need sym - pa - thy, Sym - pa -

Thurston

T. You need sym - pa - thy, Sym - pa -

a tempo

G. thy, just sym - pa - thy! I won't think you are

T. thy, just sym - pa - thy! You won't think I am

G. free, I will not scold or say you are bold, When you

T. free, You will not scold or say I am bold, When I

G. *a tempo*
 treat me ten - der - ly, ten - der -

T. *a tempo*
 treat you ten - der - ly, ten - der -

a tempo
p

G. *cresc.*
 ly; Don't blame me, for I

T. *cresc.*
 ly; Don't blame me, for you

cresc.

G. *rit.* *a tempo*
 know you're but show - ing sym - pa - thy!

T. *rit.* *a tempo*
 know, I'm but show - ing sym - pa - thy!

rit. *a tempo*

Incidental Music

Very slowly

pp

pp mf l.h.

No. 11. A Woman's Smile

INTRODUCTION

Andantino

pp

rit.

animato

molto rit.

Jack
Andantino

J. 

1. She caught me look - ing as she smiled, I felt my face grow
2. She smiled on me a taunt - ing smile As fleet - ing as the

legato

J. 

hot light Like some em - bar - rassed, guilt - y child In
Thro' quiv - 'ring leaves, that dies the while It

J. 

pet - ty mis - chief caught. Yet no re - buke seemed
flash - es on the sight. But in that lit - tle

J. 

writ - ten there With - in her laugh - ing eyes, 'Twas
mo - ment's fate My world seemed glo - ri - fied, As

J. 

more a chal - lenge or a dare To tease or tan - ta - lize.
though the guard of Heav - en's gate Had left it o - pen wide.

rit.

Refrain

J. 1-2. The prom - ise in a wo - man's smile, Ah who, who can ex -

J. plain? A pro - phe - cy of trust or guile, Or har - bin -

J. ger of pain. As well a mor - tal might sur - mise The

J. se - cret of the rose; An op - 'ning flow'r of Par - a -

J. dise, Or Sor - row's thorn_ who knows?

No.12 De trop

Jenkins, Pietro, Suzette

Allegretto

Voice Jenkins

1. Ex -
2. I

Piano *mf* *p*

Suzette and Pietro Jenkins

cuse me, do I un - der - stand you said - "De trop"! It is
ga - ther, then, you mean I'm one too much? Oui! oui! The

Suzette and Pietro

tak - en from the French, is it not? Quite so! And it
straw that broke the pa - tient cam - els back? Oui! oui! An un -

Jenkins

has a mean - ing that a man like you should know! Ver - y
ne - ces - sa - ry, need - less su - per - flu - i - ty! Oh, I

Suzette Pietro

well! I'm wait-ing to be taught. Won't you lis - ten, then, to me? Won't you
 see! The fifth wheel to a hack! Two is com-p'ny, you'll al-low, Two is

lis - ten, then, to me? It has a ver-y pret-ty mean-ing, you'll a-gree! —
 com-p'ny, you'll al-low, — Three is us-u-al-ly a ri - ot or a row! —

Pietro and Suzette Jenkins Pietro and Suzette

1-2. De trop! Sounds so French and pret-ty! De trop!

Jenkins Suzette Jenkins

Sounds so 'cute and wit - ty! A word you've no doubt heard! You

Pietro & Suzette Jenkins

don't know what it means? Oh what a pit- y! De trop!

ff *mf*

Pietro Jenkins Suzette

When you use it right-ly— De trop! Sim- ply says po- lite- ly,

cresc.

Pietro and Suzette Jenkins

Va-moose! You're of no use! You are sim- ply butt- ing in! I am

ff marcato

Pietro and Suzette

sim- ply butt- ing in! So for good- ness' sake, please go! go!

cresc. *ff* *f*

1. 2.

No. 13. Quintet

"We're going to make a man of you"

Nina, Jack, Jenkins, Thurston, Franz

INTRODUCTION

Allegretto

Nina (whistle)

Jack

Franz

1. A
2. You'll

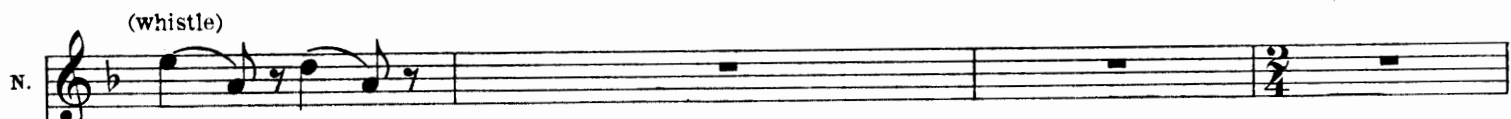
1. We're going to make a man of you,
2. We'll send you off to col - lege, too,


reg - 'lar fel - low thro' and thro!
play foot-ball and join the crew,

Thurston

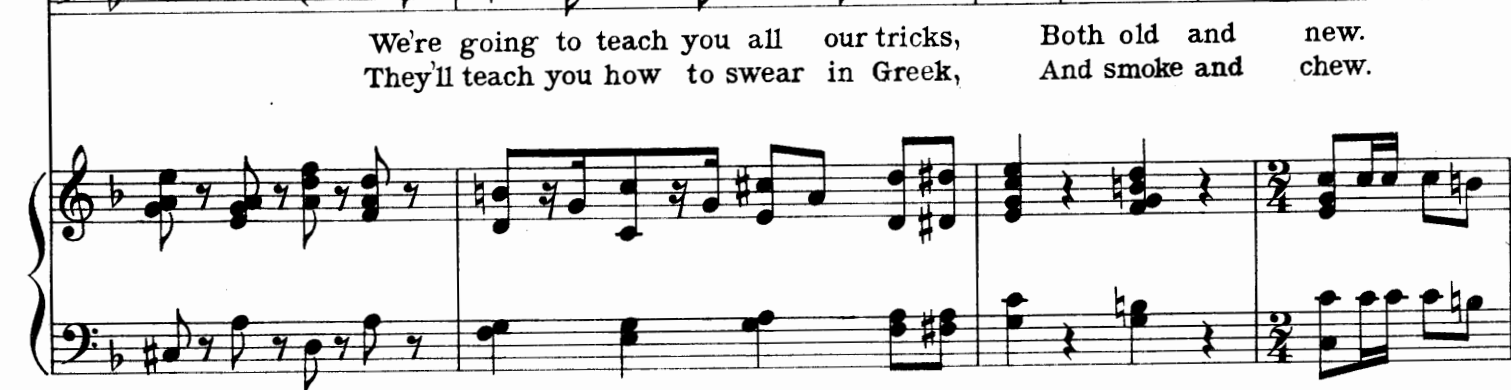
All the things a man should do;
You'll learn the names of ev - 'ry brew,

(whistle)

N. 

J.s. **Jenkins** 

We're going to teach you all our tricks, Both old and new.
They'll teach you how to swear in Greek, And smoke and chew.



N. **Nina** 

A man of me!
A man of me!

J. **Jack** 

We're going to make a man of you, a man of you! We'll
We're going to make a man of you, a man of you! We'll

J.s. **Jenkins** 

We're going to make a man of you, a man of you! We'll
We're going to make a man of you, a man of you! We'll

T. **Thurston** 

We're going to make a man of you, a man of you! We'll
We're going to make a man of you, a man of you! We'll

F. **Franz** 

We're going to make a man of you, a man of you! We'll
We're going to make a man of you, a man of you! We'll



N.

J. show you things you ought to do, In fact, we'll mention just a few:
show you things you ought to do, In fact, we'll mention just a few:

J.s. show you things you ought to do, In fact, we'll mention just a few:
show you things you ought to do, In fact, we'll mention just a few:

T. show you things you ought to do, In fact, we'll mention just a few:
show you things you ought to do, In fact, we'll mention just a few:

Fr. show you things you ought to do, In fact, we'll mention just a few: We'll teach you how to
show you things you ought to do, In fact, we'll mention just a few: We'll teach you how to

N.

J. To cast a line and hold it firm,
We'll take you to the col-lege gym,

J.s. And
We'll

T. We'll teach you how to fish, to boot,
To play base-ball and catch and throw;

Fr. hunt and shoot,
ride and row,

N.  1-2. That's ver-y fine, But not ex-act-ly in my line! They

J.  1-2. We're

Js.  how to hook the wriggling worm. 1-2. We're
teach you how to box and swim.

T.  1-2. We're

Fr.  1-2. We're



N.  want to make a very manly man of me.

J.  going to make a very manly man of you.

Js.  going to make a very manly man of you.

T.  going to make a very manly man of you.

Fr.  going to make a very manly man of you.



No.14. Song with Chorus

The Beautiful Ship from Toy-Land

Franz and Men's Chorus

Moderato

pp legato

mf p molto rit. attacca

Franz

There's a beau-ti-ful, beau-ti-ful ship that hails From the

Chorus of Men

Tenor

La la la la la la la la la la la la la la.

Bass

La la la la la la la la la la la la la la.

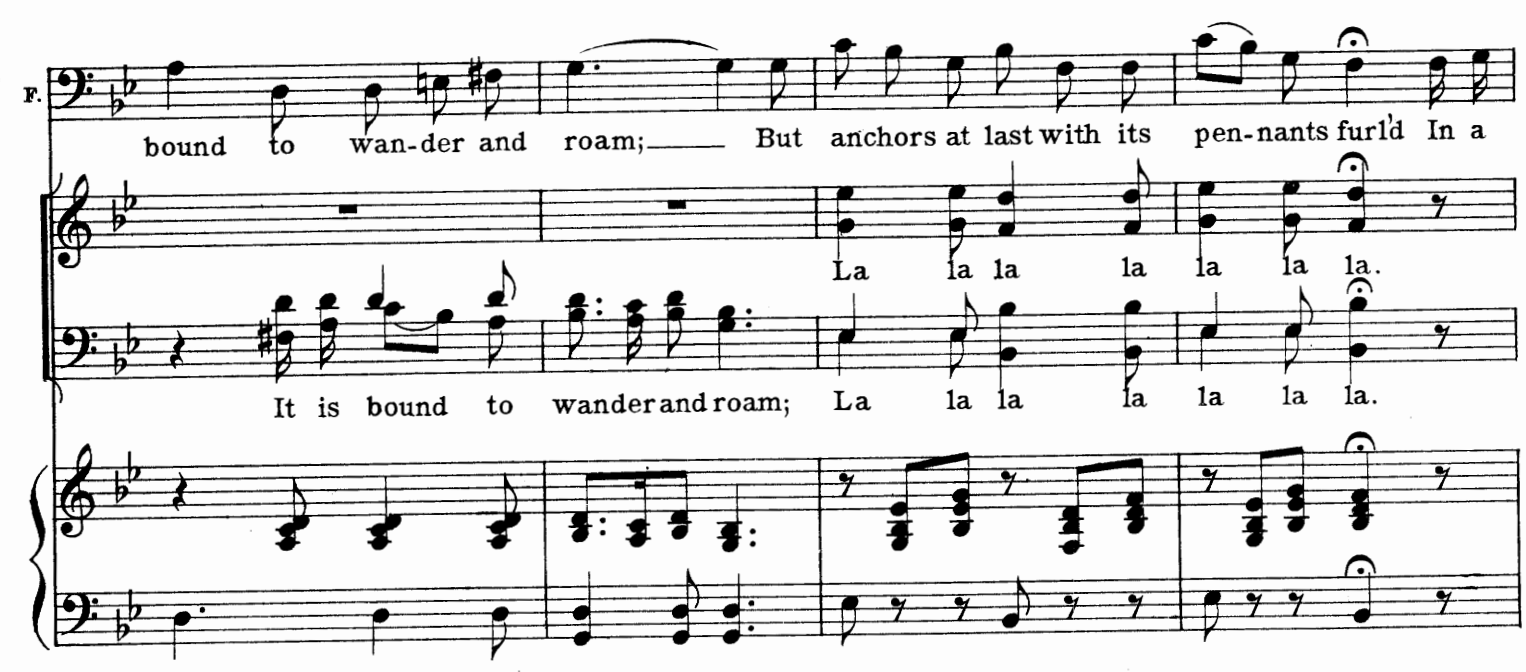
p

F. 

land of play-things and toys, In a shimmering sea of love it sails, And'tis
 from the land of play-things and toys. La la la la la la la.
 from the land of play-things and toys. La la la la la la la.

F. 

ownd by girl-ies and boys. To ev-'ry port in the wide, wide world It is
 And'tis ownd by girl-ies and boys. To ev-'ry port in the world
 And'tis ownd by girl-ies and boys.

F. 

bound to wan-der and roam; But anchors at last with its pen-nants furld In a
 La la la la la la la.
 It is bound to wander and roam; La la la la la la la.

molto rit. *a tempo*

F. beau-ti-ful har-bor call'd home. Oh beau-ti-ful ship from Toy-land,

Har-bor call'd home. Oh beau-ti-ful ship from Toy-land, With your

Har-bor call'd home. Oh beau-ti-ful ship from Toy-land, With your

rit. *a tempo*

molto rit. *a tempo*

F. Beau-ti-ful ship from Toy-land, With your toys, Bear-ing your mes-sage from Joy-land To

toys, toys, toys, Bear-ing your mes-sage from Joy-land To

toys, toys, toys, Bear-ing your mes-sage from Joy-land To

rit. *a tempo*

F. lit-tle girl-ies and boys! We'll keep the port o-pen as long as we can, For the

lit-tle girl-ies and boys! We'll keep the port o-pen as long as we can, For the

lit-tle girl-ies and boys! We'll keep the port o-pen as long as we can, For the

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

F. *molto rit.*
 ti - ni - est boy must some day be a man, Who'll long - ing - ly sigh, As it
pp molto rit.
 ti - ni - est boy must some day be a man, He'll long - ing - ly sigh,
pp molto rit.
 ti - ni - est boy must some day be a man, He'll long - ing - ly sigh,

F. *a tempo*
 passes him by, This beau - ti - ful ship from Toy - - land,
molto rit.
 As it passes him by, Beau - ti - ful ship from
molto rit.
 As it passes him by, Beau - ti - ful ship from
molto rit. *a tempo*

F. *rit.*
 beau - ti - ful ship from Toy - - - land.
rit.
 Toy - - - land.
rit.
 Toy - - - land.
pp molto rit. *ppp*

F. *p* Its sails have been wo - ven with
 La la la la la la la la la la la la la
 La la la la la la la la la la la la la

F. thoughts of love, And made with a fa - ther's care; And are
 la la la And made with a fa - - ther's care.
 la la la And made with a fa - - ther's care.

F. fill'd with a breeze that's born a - bove. 'Tis the breath of a moth - er's
 La la la la la la la. 'Tis the breath of a
 La la la la la la la. 'Tis the breath of a

F. pray'r. And man - y a faith - ful, lov - ing hand Keeps its
 moth - er's pray'r. a faith - ful, lov - ing hand
 moth - er's pray'r.

F. helm to the com - pass true, A - way from the rocks and the
 Keeps its helm to the com - pass true. La la la la
 La la la la

F. treach - er - ous sands, To bring it safe home to you. Oh, *a tempo*
 la la la Home to you. Oh, *a tempo*
 la la la Home to you. Oh, *a tempo*
molto rit. *a tempo*

F. *rit.*
 beau-ti-ful ship from Toy-land, beau-ti-ful ship from Toy-land, With your toys
 beau-ti-ful ship from Toy-land, With your toys, toys, toys,
 beau-ti-ful ship from Toy-land, With your toys, toys, toys,

F. Bear-ing your mes-sage from Joy-land To lit-tle _____
 Bear-ing your mes-sage from Joy-land To lit-tle girl-ies and
 Bear-ing your mes-sage from Joy-land To lit-tle girl-ies and

F. *rit.* *a tempo*
 girl-ies and boys! We'll keep the port o-pen as long as we can, For the
 boys! *rit.* *a tempo* We'll keep the port o-pen as long as we can, For the
 boys! *rit.* *a tempo* We'll keep the port o-pen as long as we can, For the

F. *molto rit.*
 ti - ni - est boy must some day be a man, Who'll long - ing - ly sigh, As it
pp n. molto rit.
 ti - ni - est boy must some day be a man, He'll long - ing - ly sigh,
pp molto rit.
 ti - ni - est boy must some day be a man, He'll long - ing - ly sigh,
pp molto rit.

F. *a tempo*
 passes him by, This beau - ti - ful ship from Toy - - land,
molto rit.
 As it passes him by, - Beau - ti - ful ship from
molto rit.
 As it passes him by, - Beau - ti - ful ship from
molto rit. *a tempo*

F. *rit.*
 beau - ti - ful ship from Toy - - land!
rit.
 Toy - - land!
rit.
 Toy - - land!
pp molto rit. *ppp*

No. 15. Song

"When a Maid Comes Knocking at your Heart"

Nina, with Jack and Thurston

Moderato

Piano introduction in B-flat major, 2/4 time. The piece begins with a forte (*ff*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked *Moderato*. The introduction concludes with a *rit.* (ritardando) marking.

Nina
a tempo

Vocal line (Nina) and piano accompaniment for the first two lines of the song. The tempo is marked *a tempo*. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

1. When a lit-tle girl is un-ex-pect-ed, I sup-pose she's got to
2. I am ver-y sor-ry I have grieved you, I am ver-y sor-ry

Vocal line (Nina) and piano accompaniment for the next two lines of the song. The tempo is marked *a tempo*. The piano accompaniment continues with the same rhythmic pattern.

be re-ject-ed; Still, 'twas an-gels who se-lect-ed
I've de-ceived you, I won't mind it if you scold me,

Vocal line (Nina) and piano accompaniment for the final two lines of the song. The tempo is marked *a tempo*. The piano accompaniment features a *rit.* (ritardando) marking before the final line.

Her, nor was her wish in-spect-ed! If I on-ly knew a
If with-in your arms you'll hold me. If you real-ly feel that

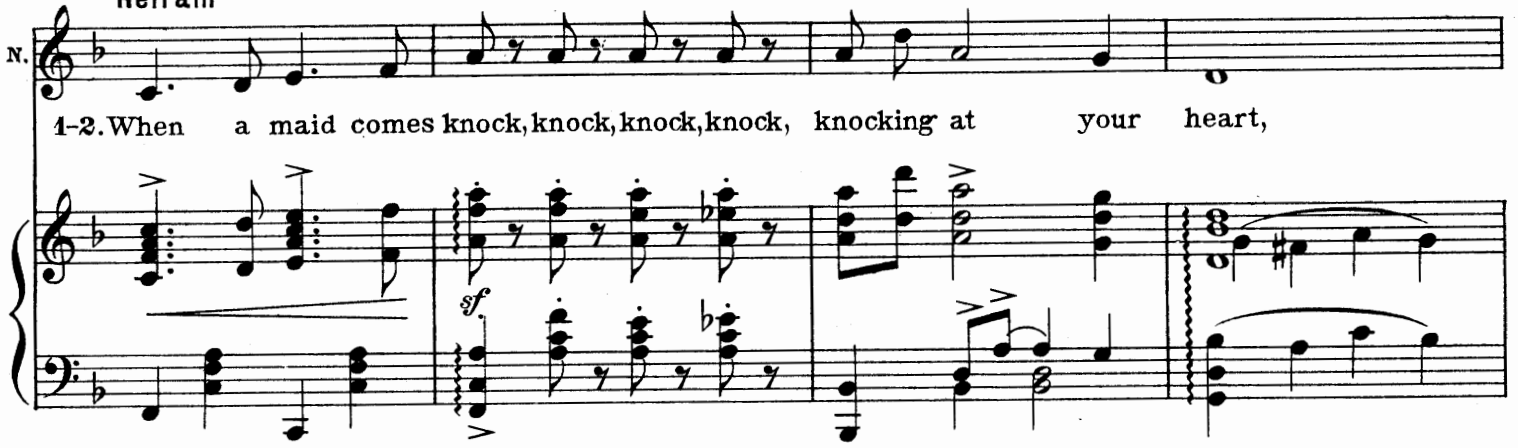
N. *fay or fair - y, She might change my fate so sol - i - ta - ry;*
you must doubt me, May - be it is best to do with - out me;

N. *cresc.*
But since there's no fair - y, May be you could va - ry
Just this once ex - cuse me! Must you then re - fuse me?

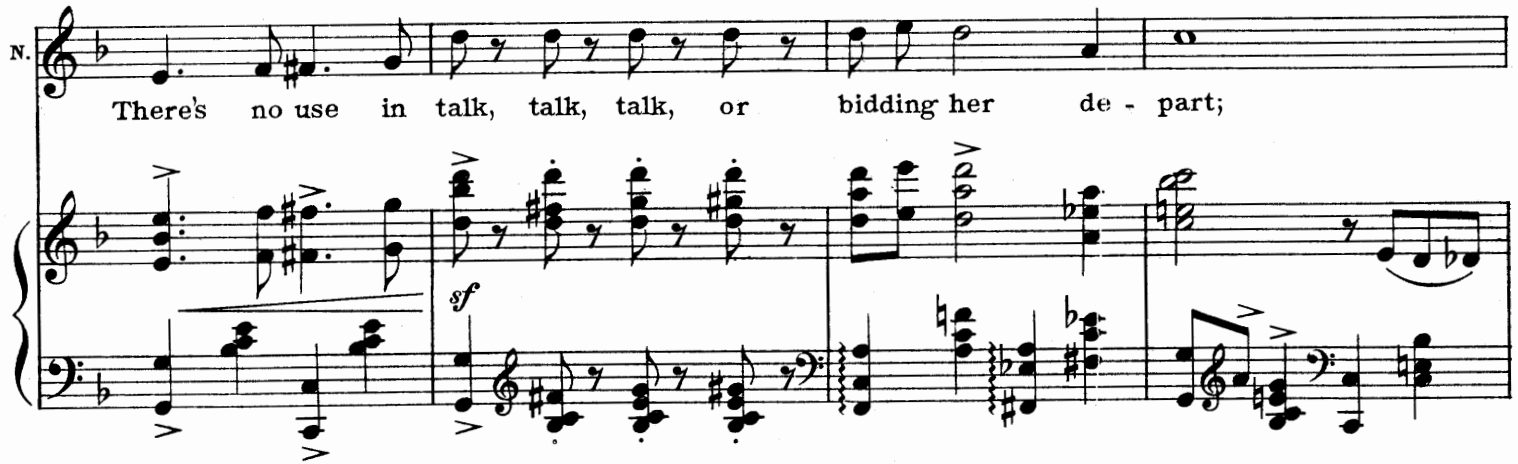
N. *poco meno*
Just e - nough to change your view. If you on - ly could, dear,
May - be I could bring you joys. What a ver - y wear - y

N. *If you on - ly would, dear, May - be a girl might do: ---*
World 'twould be, and drear - y, If we should all be boys.---

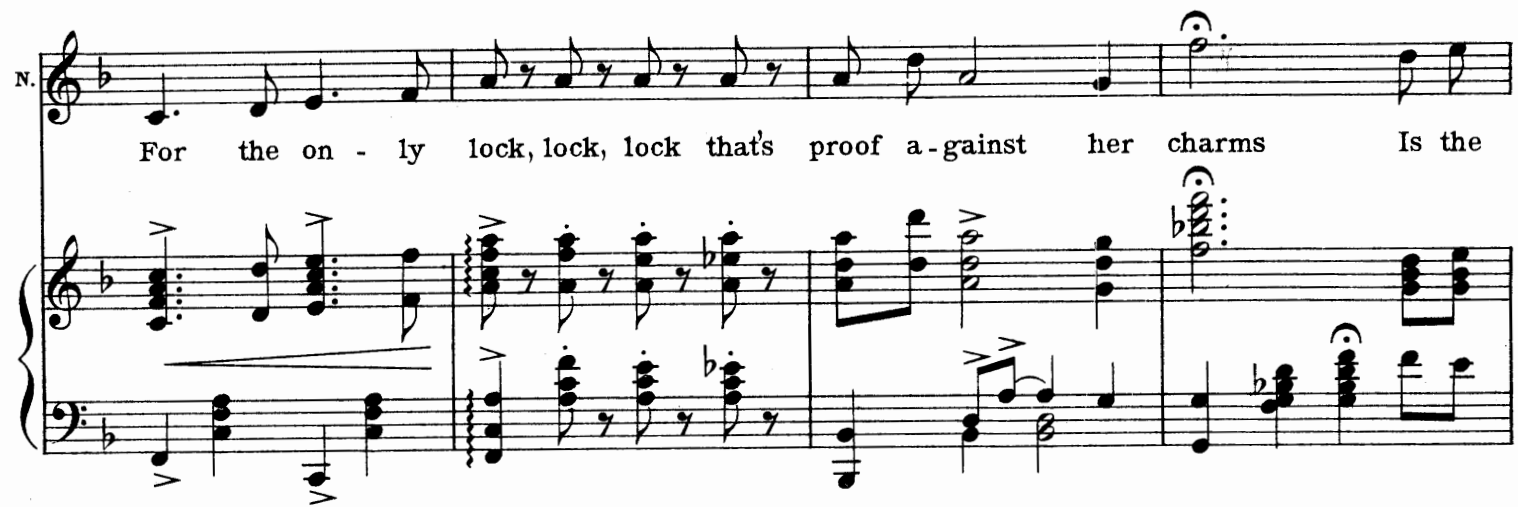
Refrain

N. 

1-2. When a maid comes knock, knock, knock, knock, knocking at your heart,

N. 

There's no use in talk, talk, talk, or bidding her de - part;

N. 

For the on - ly lock, lock, lock that's proof a - gainst her charms Is the

N. 

olden lock, is the golden lock, It's the lock that locks her in your arms. —

D.C. 

D.C. 

Ped. *

No. 16. Finale
"See! my cloak!"
Soloists and Chorus

Allegro moderato

p

Piano introduction in G minor, 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment.

Sybil

S. [Musical staff for Sybil]

Geraldine

G. [Musical staff for Geraldine]

See! my cloak!

A thief!

Chorus

[Musical staves for Chorus]

A

A

Piano accompaniment for the first system, featuring complex chordal textures and melodic lines in both hands.

Nina

N. [Musical staff for Nina]

Geraldine

G. [Musical staff for Geraldine]

No!

The

thief! a thief!

thief! a thief!

[Musical staves for Chorus]

ff

Piano accompaniment for the second system, marked *ff*. It features a more intense and complex texture with sixteenth-note passages and a sixteenth-note figure in the right hand.

Allegro con moto

G. Fire-fly! What are you do - ing

The Fire-fly!

The Fire-fly!

Allegro con moto

Nina

N. Try-ing to leave.

G. here?

Soprano What are you do - ing here?

Alto What are you do - ing here?

Tenor What are you do - ing here?

Bass What are you do - ing here?

Mrs. Van Dare

V. D.

What brought you here?

Try-ing to leave!

What brought you

Try-ing to leave!

What brought you

Try-ing to leave!

What brought you

Try-ing to leave!

What brought you

f *cresc.*

Nina

N.

You ask, who brought me?

here?

Yes, tell us who!

here?

Yes, tell us who!

here?

Yes, tell us who!

here?

Yes, tell us who!

ff

Nina (to Mrs. Van Dare)

N. You brought me! Mrs. Van Dare She

V. D. I brought you?

rit.

p *rit.* *p*

V. D. wax - es ver - y wit - ty, The po - lice will help her find a civ - il

V. D. tongue! Jack, call up the cit - y!

f *p*

Chorus

Jack, call up the cit - y! The po - lice will help her find a civ - il

Jack, call up the cit - y! The po - lice will help her find a civ - il

Jack, call up the cit - y! The po - lice will help her find a civ - il

Jack, call up the cit - y! The po - lice will help her find a civ - il

118 Allegro

Nina

The po-lice? No, no! There's nothing I have done that's wrong! Oh

tongue!

tongue!

tongue!

tongue!

Allegro

N. please, Mis-ter Jack, you tell them so!

G. Geraldine

She calls him Mis-ter Jack!

She

She

She

She

G. 

Fa - mil - i - ar - i - ty

calls him Mis - ter Jack! She does not seem to

calls him Mis - ter Jack! She does not seem to

calls him Mis - ter Jack! She does not seem to

calls him Mis - ter Jack! She does not seem to

G. 

Fa - mil - i - ar - i - ty

lack! She does not seem to

lack! She does not seem to

lack! She does not seem to

lack! She does not seem to

lack! She called, she called, she called him Mis-ter Jack!

lack! She called, she called, she called him Mis-ter Jack!

lack! She called, she called, she called him Mis-ter Jack!

lack! She called, she called, she called him Mis-ter Jack!

we fear,

we fear,

Some mys-ter-y is here we fear, But

Some mys-ter-y is here we fear, But

Yes, who can make it clear?
Yes, who can make it clear?
who can make it clear? Yes, who can make it clear?
who can make it clear? Yes, who can make it clear?

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand.

His name, But
His name, But
She seems to know his name, his name,
She seems to know his name, his name,

The second system of music continues the vocal and piano parts. The vocal lines have some rests, and the piano accompaniment provides harmonic support with chords and moving lines.

who'll ex - plain? Who'll ex - plain? Who

who'll ex - plain? Who'll ex - plain? Who

But who'll ex - plain? But who'll ex - plain,

But who'll ex - plain? But who'll ex - plain,

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The lyrics are: "who'll ex - plain? Who'll ex - plain? Who" on the first line, and "who'll ex - plain? Who'll ex - plain? Who" on the second line. The third and fourth staves are piano accompaniment, with the lyrics "But who'll ex - plain? But who'll ex - plain," appearing below the treble and bass staves respectively. The piano part features a steady accompaniment with chords and moving lines in both hands.

will ex - - plain? _____

will ex - - plain? _____

will ex - - plain? _____

will ex - - plain? _____

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The lyrics are: "will ex - - plain? _____" on the first line, and "will ex - - plain? _____" on the second line. The third and fourth staves are piano accompaniment, with the lyrics "will ex - - plain? _____" appearing below the treble and bass staves respectively. The piano part continues with a similar accompaniment style, featuring chords and moving lines in both hands.

now our lit - tle se - cret's out, She is, or was, our To - - ny.

now our lit - tle se - cret's out, She is, or was, our To - - ny.

now our lit - tle se - cret's out, She is, or was, our To - - ny.

now our lit - tle se - cret's out, She is, or was, our To - - ny.

rit.

Vivo

G. **Geraldine** *Animato*

T. **Thurston**

So then she is a thief!

Do be careful, pray!

Animato

G. **Mrs. Van Dare**

V. D.

An hour since called up to say

An of - fi - cer

cresc.

Nina *rit.* *a tempo*

G. Geraldine

They want-ed you!

They want - ed you!

They want - ed you!

They want - ed you!

They want - ed you!

They want - ed you!

rit. *fz a tempo*

N. want-ed me! but why? I'm in-no-cent of an-y wrong; Oh, let me die!

N. What have I done? What have I

Thurston

N.
T.

done? And have you cause to doubt her?

And have you cause to doubt her?

And have you cause to doubt her?

Chorus And have you cause to doubt her?

And have you cause to doubt her?

And have you cause to doubt her?

Mrs. Van Dare

V. D.

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

cresc.

V. D. She is To - ny Co - lom - bo.

She is To - ny Co -
She is To - ny Co -
She is To - ny Co -
She is To - ny Co -

The first system of music consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in a choir-like fashion. The piano accompaniment is written for grand piano and includes triplets and slurs.

V. D. A girl who, mas - que - rad - ing as a boy, is lom - bo.

lom - bo.
lom - bo.
lom - bo.
lom - bo.

The second system of music consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in a choir-like fashion. The piano accompaniment is written for grand piano and includes slurs and a piano dynamic marking.

v. D.

want-ed as New York's clev'rest pick-pocket!

Pick-pock-et! Pick-pock-et!

Pick-pock-et! Pick-pock-et!

Pick-pock-et! Pick-pock-et!

Pick-pock-et! Pick-pock-et!

Pick-pock-et! Pick-pock-et!

Jenkins

Js.

You, then, took my watch and lock-et!

She took his lock - et!

She took his lock - et!

She took his lock - et!

She took his lock - et!

She took his lock - et!

Who would think she'd dare? She seems so young and in - no - cent and fair!

Who would think she'd dare? She seems so young and in - no - cent and fair!

Who would think she'd dare? She seems so young and in - no - cent and fair!

Who would think she'd dare? She seems so young and in - no - cent and fair!

cresc.

Nina

I took your lock - et? I? I? No! It is a lie!

Jenkins

fff

Jenkins

lie, my pet! Dear me, I am up - set!

Thurston (to Jenkins)

Be

rit.

Mrs. Van Dare

V. D. *'Tis true!*

J. Jack (to Mrs. Van Dare) *rit.*
Be sure that what you say is true! A

T. care-ful that no wrong you do!

Nina

N. No,

J. *3*
pick-pock-et— you?

pp *molto cresc.*

N. no! I care not what the rest may say, But you, you must be-

ff

rit. *a tempo*

N. lieve! I'd ra - ther they should take my life a-way, Than you should

N. think I could de - ceive! No, no! I care not what the

N. rest may say, But you, you must be - lieve!

Più animato
Thurston

T. But can you tell us, then, what made You un - der-take this mas - que-rade?

Nina

N.  I

Yes, tell us, then, what made You un-der-take this mas - que-rade!

Yes, tell us, then, what made You un-der-take this mas - que-rade!

Yes, tell us, then, what made You un-der-take this mas - que-rade!

Yes, tell us, then, what made You un-der-take this mas - que-rade!

rit.

rit.

rit.

rit.

rit.

molto rit.

cresc.

N.  I

swear, I swear I'm in - no - cent of wrong!

No need of fool - ish tears un - til a fit re - ply you've made,

No need of fool - ish tears un - til a fit re - ply you've made,

No need of fool - ish tears un - til a fit re - ply you've made,

No need of fool - ish tears un - til a fit re - ply you've made,

ff

N. swear I've done no wrong!

Un - til a fit re - ply you've made! What

Un - til a fit re - ply you've made! What

Un - til a fit re - ply you've made! What

Un - til a fit re - ply you've made! Then tell what made you

The first system of the musical score consists of five staves. The top staff is a vocal line starting with the lyrics 'swear I've done no wrong!'. Below it are four more vocal staves, each with the lyrics 'Un - til a fit re - ply you've made! What'. The bottom two staves are the piano accompaniment, featuring a grand staff with treble and bass clefs. The piano part includes a melodic line in the right hand and a harmonic line in the left hand, with various musical notations such as slurs and accents.

molto rit. made you un - der - take this mas - que - rade? _____

molto rit. made you un - der - take this mas - que - rade? _____

molto rit. made you un - der - take this mas - que - rade? _____

molto rit. un - - der - take this mas : que - rade? _____

molto rit.

The second system of the musical score consists of five staves. The top four staves are vocal lines, each with the lyrics 'made you un - der - take this mas - que - rade? _____'. The bottom two staves are the piano accompaniment, featuring a grand staff with treble and bass clefs. The piano part includes a melodic line in the right hand and a harmonic line in the left hand, with various musical notations such as slurs and accents. The tempo marking '*molto rit.*' is repeated above each vocal line and below the piano accompaniment.

Nina *Allegretto*

Yes! I knew An-to-nio Co-lom-bo!

Ha ha ha ha! Ha ha ha ha! She

Ha ha ha ha! Ha ha ha ha! She

Ha ha ha ha! Ha ha ha ha! She

Ha ha ha ha! Ha ha ha ha! She

p

Allegretto

knows An-to-nio Co-lom-bo! She knows An-to-nio Co-lom-bo!

knows An-to-nio Co-lom-bo! She knows An-to-nio Co-lom-bo!

knows An-to-nio Co-lom-bo! She knows An-to-nio Co-lom-bo! A

knows An-to-nio Co-lom-bo! She knows An-to-nio Co-lom-bo!

pp
A pret - ty tale, in - deed! for
pp
A pret - ty tale, in - deed! for
pret - ty tale, in - deed! For by that fact a - lone,
For by that fact a - lone,

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "A pret - ty tale, in - deed! for" (top two staves), "pret - ty tale, in - deed! For by that fact a - lone," (third staff), and "For by that fact a - lone," (bottom staff). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A piano dynamic marking (*pp*) is present at the beginning and end of the system.

by that fact a - lone Tho' seem - ing full of guile - less - ness, She does con - fess!
by that fact a - lone Tho' seem - ing full of guile - less - ness, She does con - fess!
Tho' seem - ing full of guile - less - ness, She does con - fess!
Tho' seem - ing full of guile - less - ness, She does con - fess!

The second system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "by that fact a - lone Tho' seem - ing full of guile - less - ness, She does con - fess!" (top two staves), "Tho' seem - ing full of guile - less - ness, She does con - fess!" (third staff), and "Tho' seem - ing full of guile - less - ness, She does con - fess!" (bottom staff). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A piano dynamic marking (*f*) is present in the middle of the system.

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

keep, Yes, we are known by com-pa-ny we keep!

keep, Yes, we are known by com-pa-ny we keep!

keep, Yes, we are known by com-pa-ny we keep!

keep, Yes, we are known by com-pa-ny we keep!

Nina

N. Pie-tro! Su-zet-te! 'twas you who helped me bor-row To-ny's clothes!

Suzette

S. Yes, we_ Mrs. Van Dare

v.D. Not yet! A chance you'll have to tell what

Chorus

Animato Not yet!

p

v.D. each one knows Be - fore some ma-gis-trate or jus-tice of the peace!

Nina

N. No, no! not that! Oh, please! I am

v.D. Jack! tel-e-phon for an of-fi-cer!

N. not To-ny Co-lom-bo! I am Ni - na, on-ly

N. Ni - na! Please let me go a - way in peace!

N. Nina
I'm in-no - cent of wrong! I'm in-no-cent, I'm in-no - cent of

J. Jack

F. Franz

Oh, Ni - - - na!

Chorus

Fair she seems! Fair she

A chance they'll have to tell what each one knows! A chance they'll have to tell what

A chance they'll have to tell what each one knows! A chance they'll have to tell what

N. wrong! I'm in - no - cent! I've done no wrong!

J. Would I could be - lieve you've done no wrong!

F. seems! She's done no wrong!

each one knows Be - fore some ma - gis - trate or jus - tice of the peace!

each one knows Be - fore some ma - gis - trate or jus - tice of the peace!

N. no wrong! I'm in - no - cent of

J. no wrong!

F. done no wrong! Fair she

ma - gis - trate or jus - tice of the peace! A chance they'll have to tell what

ma - gis - trate or jus - tice of the peace! A chance they'll have to tell what

N. wrong! I'm in-no-cent, I'm in-no-cent of wrong! I'm in-no-

J. Oh Ni - - - - na! Would I could be-lieve

F. seems! Fair she seems!

each one knows! A chance they'll have to tell what each one knows Be -

each one knows! A chance they'll have to tell what each one knows Be -

N. cent, I've done no wrong, no wrong!

J. you've done no wrong, no wrong!

F. She's done no wrong, she's done no wrong!

fore some magistrate or jus-tice of the peace! In the mean-time send for the po-lice!

fore some magistrate or jus-tice of the peace! In the mean-time send for the po-lice!

Franz Recit.

F. *3* *3*

One moment! would it not be kind To re-mem-ber first her youth?

F.

It's on-ly pos-sible we'll find She's tell-ing us the truth!

Nina

N. You be-lieve me, papa Franz! You be-lieve me,

N.

papa Franz!

molto rit.

Valse lente

Franz

F. *Child-like she seems and ten - - der, Some one then must de - fend*

The first system of music features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment starts with a half note G2 in the bass and a half note B2 in the treble, with a *legato* marking.

F. *her; Such tears as these en - gen - - der Pit - - y,*

The second system continues the vocal line with a half note D3, followed by quarter notes E3, F#3, and G3. The piano accompaniment features a half note G2 in the bass and a half note B2 in the treble, with a *legato* marking.

F. *pit - - y! Kind-ly then let me take her, Daugh-ter of*

The third system shows the vocal line with a half note G3, followed by quarter notes A3, B3, and C4. The piano accompaniment features a half note G3 in the bass and a half note B3 in the treble, with a *legato* marking.

F. *mine Ill make her, Nev-er will I for - sake her,*

The fourth system continues the vocal line with a half note D4, followed by quarter notes E4, F#4, and G4. The piano accompaniment features a half note D4 in the bass and a half note F#4 in the treble, with a *legato* marking.

F. *nev-er will I for - sake her.*

The fifth system concludes the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a half note G4 in the bass and a half note B4 in the treble, with a *molto rit.* marking.

Allegro agitato

Geraldine

G.

Think of the scan-dal You in-vite! A-dopt this van - dal?Tis not

G.

right! For just as sure - - ly as you do, She'll bring dis - grace ___ up-on you

N.

Nina *ff*
How

G.

too!

Animato

For just as sure - - ly as you do, She'll bring dis-grace up-on you too!

Chorus

For just as sure - - ly as you do, She'll bring dis-grace up-on you too!

For just as sure-ly as you do, She'll bring dis-grace up-on you too!

For just as sure-ly as you do, She'll bring dis-grace up-on you too!

Animato

ff

N. dare — you thus re - vile me? How dare — you thus re - vile me?

N. I, bring dis - grace up - on him, who a - lone be - friends me? 'Tis

rit.

N. not e - nough that you despise and spurn me, But with in - sults

N. cru - el you must burn me! Gen - tle pit - y you re - fuse

N. me, But of dis - grace you nev - er shall ac - cuse me!

Nina
 In your pride you can - not hear my plead - ing. It is so you

Geraldine
 In our pride plead - ing, we can - not hear, we can - not

Jack
 In our pride un - heed - ing, we can - not hear, we can - not

Thurston
 They heed not her plead - - - ing, her _____

Franz
 They heed not your plead - ing, your _____

Chorus
 Fair she seems and ten - der in her plead - ing! Fair she seems and
 Fair she seems and ten - der in her plead - ing! Fair she seems and
 Fair she seems and ten - der in her plead - ing! Fair she seems and
 Fair she seems and ten - der in her plead - ing! Fair she seems and

N. show your gen-tle breed - - ing! But I swear! I swear it

G. hear— her plead - - ing! She

J. hear— her plead - - ing! Sol - emn - ly she

T. gen - tle plead - - ing! Sol-emn-ly she

F. — gen-tle plead - - ing! Sol-emn-ly she

gen - tle in her breed - - ing! One so fair, so fair we

gen - tle in her breed - - ing! One so fair, so fair we

gen - tle in her breed - - ing! One so fair, so fair we

gen - tle in her breed - - ing! One so fair, so fair we

N. on my moth - er's name! You shall re - mem - ber this day — with

G. swears up - on her mother's name! We shall re - mem - ber this day — with

J. swears! with shame! We shall re - mem - ber this day — with

T. swears! We shall re - mem - ber this day — with

F. swears, she swears! We shall re - mem - ber this day — with

would not dare to blame; We shall re - mem - ber this day — with

would not dare to blame; We shall re - mem - ber this day — with

would not dare to blame; We shall re - mem - ber this day

would not dare to blame; We shall re - mem - ber this day

would not dare to blame; We shall re - mem - ber this day

would not dare to blame; We shall re - mem - ber this day

would not dare to blame; We shall re - mem - ber this day

No. 17

Opening Waltz

Thurston and Chorus

Tempo di Valse

mf

The first system of the piano introduction features a treble and bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music begins with a melody in the treble clef and a supporting bass line in the bass clef. The dynamic marking is mezzo-forte (mf). The piece is in a waltz style, with a 3/4 time signature.

cresc. fz

The second system continues the piano introduction. It includes a crescendo (cresc.) marking and a fortissimo (fz) dynamic. The music builds in intensity, with the treble clef playing a more active melody and the bass clef providing a steady accompaniment.

Chorus

Men

May I see If for me You've a dance, dear?

fz p

The chorus section begins with a vocal line for men. The lyrics are "May I see If for me You've a dance, dear?". The piano accompaniment starts with a fortissimo (fz) dynamic and then softens to piano (p). The music is in the same key signature and time signature as the introduction.

Girls

Men

Some un - en - gaged you will find, Two and four, And some more, Now's my

The chorus continues with a vocal line for girls. The lyrics are "Some un - en - gaged you will find, Two and four, And some more, Now's my". The piano accompaniment continues with a steady rhythm, supporting the vocal lines.

Girls Men

chance, dear! Take all of them, I shall not mind! Here's a

mf

Girls

Two - step that you Promised me, dear. Pol - ka and waltz, if you

All

say. I will take my pick, On-ly do be quick, For the waltz be -
You may take your pick, On-ly do be quick,

Servant

gins to play. Mis-ter Thurs-ton!

Girls and Men

Hail to a wan-drer re - turn - ing, Wel - come home! Wel - come home!

Thurston

All

Thanks, for my heart has been yearn - ing! Wel - come home! Wel - come home!

Much too long you've been un - heed - ing Friend-ship's call, friend-ship's call; News of your

trav-els! We're plead - ing: Tell us all!

attacca

No 18

An American Beauty Rose

Thurston and Chorus

Tempo di Valse

Voice

Thurston

I've seen the bow - ers That

Piano

ff

mf

All

of - fer fair flow - ers To man! _____ Luck - y man! _____

Thurston

All

Blos - som - ing Ca - thay Chri - san - the - mum path - way, Ja - pan! _____ Fair Ja -

mf

f

Thurston

pan! _____ Pome-gran-ate blush-ing in far - a-way Spain,

mf

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a half note 'pan!' followed by a melodic line for 'Pome-gran-ate blush-ing in far - a-way Spain,'. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) in the second measure.

Corn - flow - er on the Rhine, _____ Lav - en - der this-tles that

Detailed description: This system contains the next two staves of music. The vocal line continues with 'Corn - flow - er on the Rhine, _____ Lav - en - der this-tles that'. The piano accompaniment continues with similar rhythmic patterns and includes some chordal textures.

cov - er the plain Where Lo - mond wa - ters shine. _____

rit.

rit.

Detailed description: This system contains the final two staves of music. The vocal line concludes with 'cov - er the plain Where Lo - mond wa - ters shine. _____'. The piano accompaniment features a *rit.* (ritardando) marking in the final measures, with accents (>) placed over the notes. The system ends with a double bar line.

154 Refrain
a tempo

Drow - sy pop - pies grow - ing Round a Con - go Isle: _____ Ru - by

p a tempo

lo - tus glow - ing On the sa - cred Nile; _____ I - ris blue and

stiff

blend - ing With I - tal - ian skies, _____ And the sham - rock gen - tly

stiff

bend - ing 'Neath a col - leen's eyes; _____ E - del - weiss a -

rit. *a tempo*
rit. *mf a tempo*

creep - ing Thro' its ice and snows; — Prim - rose shy - ly



peep - ing Where the Av - on flows; — Take them a - way In a

P cresc.

pp cresc.



grand bou - quet, To grace some king's re - pose, If you'll a - gree To

molto rit. *a tempo*

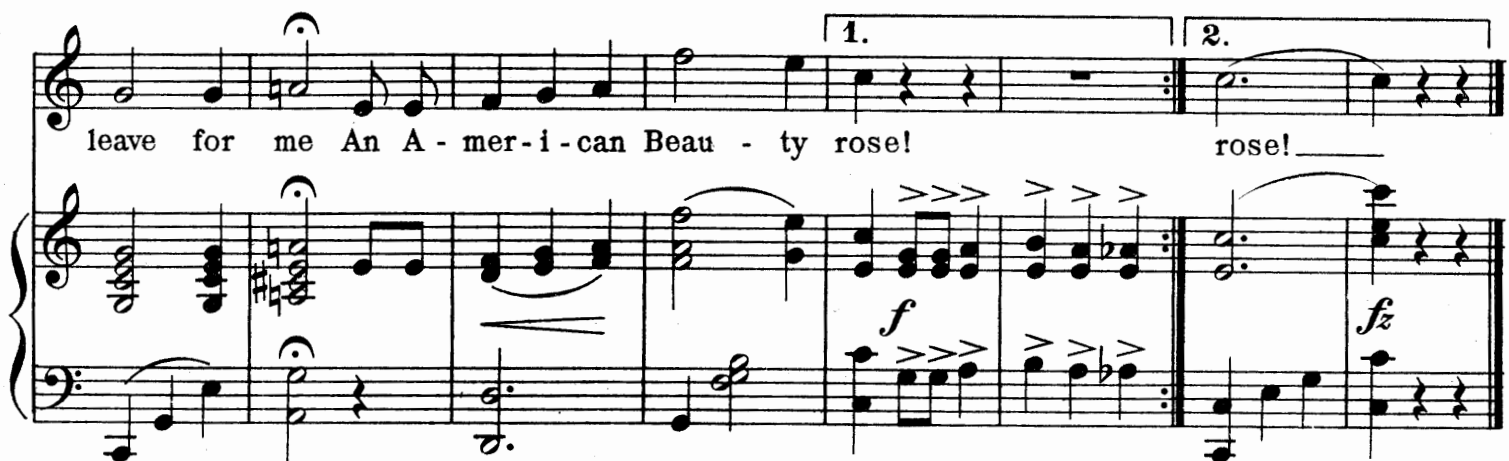
molto rit. *ff a tempo*



leave for me An A - mer - i - can Beau - ty rose! rose! —

1. 2.

f *fz*



No. 19

The Latest Thing from Paris

Pietro and Suzette

Allegro

Voice

Piano

Suzette

Pietro

There's a dance they're do - ing now in old Pa - ree, Which

mf

seems to me the es - sence of glee,

Suzette **Pietro**

Just the 'cut - est step you ev - er care to see: It's

Suzette

nei - ther valse nor glide, — No hop nor stride, But

CHORUS

just a bit of each of them And more be - side! Just for

staccato *ff*

Suzette and Pietro

fun, just for fun, Won't you show us how it's done? It's

p

quite ex-tr'or - di - na - ry, This lat-est dance from Pa - ree! You take a

cresc.

stride, then turn and glide, Then catch your ad-ver - sa - ry, And

mf

piv - ot and swing In - to a kind of mer - ry, air - y, gal-lop - y

thing, And all the time you're danc-ing you're sup - posed to sing: Tra-

mf

la la la la la la! tra la la la-la la la! You twist and twirl, And

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line consists of eighth and quarter notes with lyrics. The piano accompaniment includes chords and moving lines in both hands, with some notes marked with accents (>).

whiz and whirl, In fash-ion ac-ro-bat-ic; She bends o'er your

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same key signature and rhythmic patterns. The piano accompaniment features more complex chordal textures and moving bass lines.

knee, You plant a kiss ec-sta-tic: Just take it from me, There's

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes some chords with slurs, and the vocal line continues with eighth and quarter notes.

some-thing do-ing when they dance in gay Pa - reel_____

The fourth system concludes the page. The vocal line ends with a long note for the word 'reel'. The piano accompaniment features a final flourish in the right hand marked with a forte dynamic (*fz*) and a fermata.

No. 20

The Dawn of Love

(Kiss Me and 'Tis Day)

CONCERT WALTZ

Nina

Tempo di Valse

Ah!

ff.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a whole rest followed by a melodic phrase. The bottom two staves are piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes. The key signature has one sharp (F#) and the time signature is 3/4. The word 'Ah!' is written above the vocal line.

ah! ah!

pp *tr*

Detailed description: This system contains the next two staves. The vocal line continues with 'ah!' and 'ah!' on a long note. The piano accompaniment features a series of chords with a tremolo effect indicated by a 'tr' marking. The dynamics are marked 'pp' (pianissimo) and 'tr' (tremolo).

rit. *grazioso*

Night is gone; In the East the dawn Tints the

rit. *p*

Detailed description: This system contains the third and fourth staves. The vocal line begins with a 'rit.' (ritardando) marking and the word 'grazioso'. The lyrics are 'Night is gone; In the East the dawn Tints the'. The piano accompaniment has a 'rit.' marking and a 'p' (piano) dynamic. The music is in a 3/4 time signature.

sky with the prom - ise, prom - ise of day; Still in sleep, Wrapped in

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with the lyrics 'sky with the prom - ise, prom - ise of day; Still in sleep, Wrapped in'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various ornaments and dynamics.

slum - ber deep, Na - ture lies un - heed - ing Morn - - - ings

a tempo
ten - der plead - ing, Deaf to love, Tho' the birds a - bove Try to wake her with

a tempo

mat - ins they sing. Ah! ah!

rit.
ah! ah! ah! A - wake, for your

rit.

king _____ is in the East, _____ and bids you rise, _____

legato

For your king _____ is in the East, and bids _____ you

(or)

rise! _____ Ah! _____ bids you a - rise, _____ he bids you

rit.

rit. *a tempo*

rise; _____ For your king awaits you there in the East - ern skies. So _____

cresc. *rit.* *a tempo*

a - rise! *Vivo*

ff *rit.*

Slow, la - zi - ly and slow, la - zi - ly and slow The

breez - es touch her, and lo, She sighs, dream - i - ly she sighs.

Ah! ah! dream - i - ly she sighs.

rit. *rit.*

a tempo

Low, ver-y soft and low, ver-y soft and low, The

a tempo

breez - es whis - per, O - pen your eyes, o - pen wide your eyes,

ff

o - pen wide, o - pen wide your eyes! Then she

ff

smiles, smiles back her greet - ing With lips yearn - ing, yearn - ing,

yearn - ing, yearn - ing lips, Lips that are meet - ing

Kiss - es burn - ing, burn - ing, burn - ing, burn - ing. Morn - -

- - ing has bro - ken, Love-ly Na - - ture has spo - ken; With-

animato
out you 'tis night, with - out you 'tis night; Kiss me, kiss me, kiss me,

kiss me, kiss me, and it is day,

'tis day!

No. 21. Finale

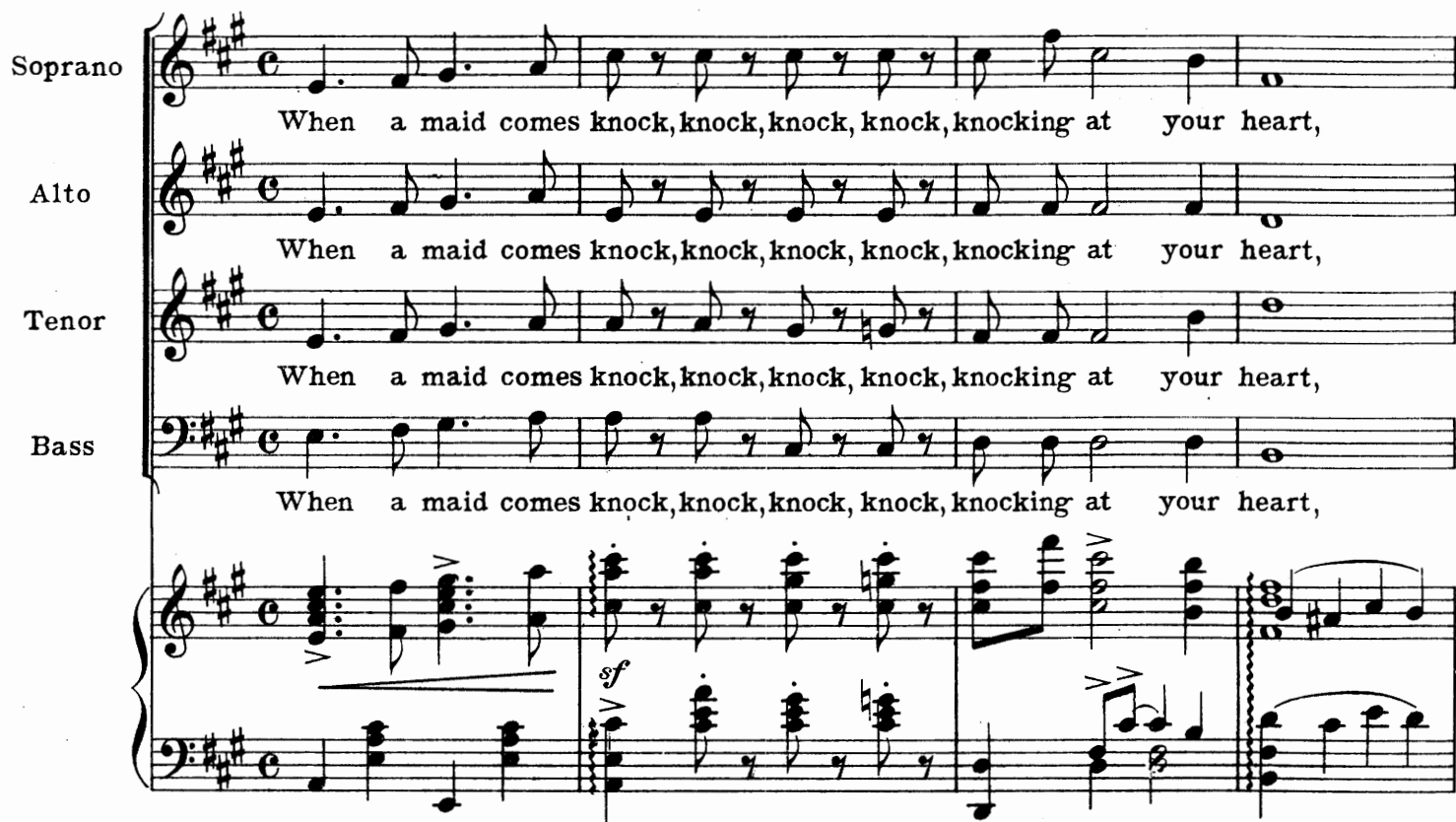
Chorus: "When a maid comes knocking at your heart"

Soprano
When a maid comes knock, knock, knock, knock, knocking at your heart,

Alto
When a maid comes knock, knock, knock, knock, knocking at your heart,

Tenor
When a maid comes knock, knock, knock, knock, knocking at your heart,

Bass
When a maid comes knock, knock, knock, knock, knocking at your heart,



The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics. The piano accompaniment consists of chords and rhythmic patterns in the right and left hands, with dynamic markings such as *sf* and *sfz*.

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;



The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are repeated for each voice part. The piano accompaniment includes dynamic markings like *sf* and *sfz*, and features some melodic lines in the right hand.

For the on - ly lock, lock, lock that's proof a-against her charms Is the

For the on - ly lock, lock, lock that's proof a-against her charms Is the

For the on - ly lock, lock, lock that's proof a-against her charms Is the

For the on - ly lock, lock, lock that's proof a-against her charms Is the

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-enlock, It's the lock that locks her in your arms.

old-en lock, is the gold-enlock, It's the lock that locks her in your arms.

old-en lock, is the gold-enlock, It's the lock that locks her in your arms.

Red *