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THE FIREFLY

A COMEDY OPERA BY
OTTO HAUERBACH & RUDOLF FRIML

Vocal Score, Pr. \$2.00 net



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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

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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

21901

M6116

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

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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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First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and rhythmic patterns. A timpani part is indicated by the label "Timp." on the right side of the system.

Second system of musical notation, continuing the piece with intricate harmonic and rhythmic details.

Alla Gavotta

Third system of musical notation, marking the beginning of the "Alla Gavotta" section. It includes performance directions: *rit.* (ritardando) and *a tempo stacc.* (a tempo, staccato).

Fourth system of musical notation, showing the continuation of the Gavotta section with various articulations and dynamics.

Fifth system of musical notation, concluding the piece with a dynamic marking of *p* (piano).

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines with various articulations and dynamics.

Second system of musical notation. The bass line includes the instruction *rit.* (ritardando) and *pp* (pianissimo). The treble line features a long, sustained note with a *pp* dynamic marking.

Third system of musical notation, showing a continuation of the melodic and harmonic development with various rhythmic patterns.

Fourth system of musical notation. The bass line begins with the instruction *For* and a star symbol (*). The system contains complex chordal textures and melodic fragments.

Fifth system of musical notation. The bass line includes the instruction *molto rit.* (molto ritardando) and *rit.* (ritardando). The system concludes with sustained chords and melodic lines.

a tempo *cresc.*

f *p animato*

Corns. Orch.

a tempo *f* *sf*

ff

First system of a piano score. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and a triplet of eighth notes. Dynamics include *mf* and *v* (accents).

Second system of a piano score. The right hand continues with a melodic line, including a triplet of eighth notes. The left hand has a steady accompaniment with chords and a triplet of eighth notes. Dynamics include *p* and *v* (accents).

Third system of a piano score. The right hand has a melodic line with a *cresc.* marking. The left hand features a triplet of eighth notes and a large chordal structure. Dynamics include *cresc.* and *v* (accents).

Fourth system of a piano score. The right hand has a melodic line with a triplet of eighth notes. The left hand has a steady accompaniment with chords and a triplet of eighth notes. Dynamics include *v* (accents).

Fifth system of a piano score. The right hand has a melodic line with a triplet of eighth notes. The left hand has a steady accompaniment with chords and a triplet of eighth notes. Dynamics include *v* (accents). The system ends with a double bar line and a key signature change to one flat.

Tempo di Valse

The first system of musical notation consists of a grand staff with a treble and bass clef. The music is in 3/4 time and a key signature of one flat (B-flat). The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. There are several accents (>) and dynamic markings (>) throughout the system.

The second system continues the piece. It includes the instruction *tardando* in the right hand and *a tempo* in the left hand. A dynamic marking of *sfz* (sforzando) is present in the right hand. The notation includes various chordal textures and melodic lines.

The third system features the instruction *tardando* in the right hand and *a tempo* in the left hand. The music continues with a mix of chords and melodic fragments, maintaining the waltz tempo.

The fourth system includes the instruction *animato* in the right hand, indicating a change in tempo and character. The right hand has a more active melodic line, while the left hand continues with a steady accompaniment.

The fifth system concludes the piece with the instruction *cresc.* (crescendo) in the left hand. The music builds in intensity and volume, ending with a final chord in the right hand and a concluding bass line in the left hand.

Galop

Vivo

The first system of the musical score for 'Galop' features a 2/4 time signature and a key signature of one sharp (F#). The piece is marked 'Vivo'. The right hand part begins with a series of eighth-note chords, followed by a triplet of eighth notes. The left hand part consists of a steady eighth-note accompaniment of chords.

The second system continues the piece. The right hand part features a melodic line with eighth notes and some grace notes. The left hand part maintains the eighth-note accompaniment.

The third system shows the right hand part playing a series of chords and eighth notes. The left hand part continues with the eighth-note accompaniment.

The fourth system features the right hand part playing a series of chords, some with grace notes. The left hand part continues with the eighth-note accompaniment.

The fifth system concludes the piece. The right hand part has a dynamic marking of *pp* (pianissimo) for a chord, followed by a dynamic marking of *sfz* (sforzando) for a final chord. The left hand part continues with the eighth-note accompaniment.

Act I

No. 12. Opening Chorus

Alla Tarantella

"A Trip to Bermuda"

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 6/8. The piece is marked 'Alla Tarantella'. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line features a prominent eighth-note accompaniment. The score concludes with a double bar line and repeat dots.

INTRODUCTION

Allegro moderato

The piano introduction consists of four systems of music. The first system features a timpani part in the bass clef and a piano accompaniment in the treble and bass clefs. The second system continues the piano accompaniment with dynamics *p*, *f*, and *cresc.*. The third system features a *ff* dynamic in the treble clef. The fourth system features a *fff* dynamic in the treble clef and a *p* dynamic in the bass clef.

Captain
Eyes front! eyes front! Our

Tenor
Ston-i-ly stare! Head in the air! Our

Chorus of Men
Bass
Ston-i-ly stare! Head in the air! Our

The vocal introduction features four parts: Captain, Tenor, Chorus of Men, and Bass. The Captain's part is in the treble clef with lyrics "Eyes front! eyes front! Our". The Tenor part is in the bass clef with lyrics "Ston-i-ly stare! Head in the air! Our". The Chorus of Men part is in the bass clef with lyrics "Ston-i-ly stare! Head in the air! Our". The Bass part is in the bass clef with lyrics "Ston-i-ly stare! Head in the air! Our". The piano accompaniment is in the treble and bass clefs.

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!

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

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

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

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

(A policeman enters and drives the crowd away)

Piano introduction in B-flat major, 6/8 time. The music features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *ff* and *ff*.

(Enter Sybil with yachting Boys and Girls)

Musical score for Sybil and yachting boys and girls. The melody is in the right hand, and the accompaniment is in the left hand. Dynamics include *f* and *f*.

Musical score for yachting boys and girls. The melody is in the right hand, and the accompaniment is in the left hand. Dynamics include *cresc.*

Sybil

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

Ver - y well, thank you.

Vocal score for Sybil. The music is in 6/8 time. The lyrics are: "Cap - tain, how do you do? Captain The same to you. Ver - y well, thank you."

Soprano

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

Vocal score for Soprano. The music is in 6/8 time. The lyrics are: "Cap - tain, how do you do? The same to you."

Alto

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

Vocal score for Alto. The music is in 6/8 time. The lyrics are: "Cap - tain, how do you do? The same to you."

Tenor

Vocal score for Tenor. The music is in 6/8 time. The lyrics are: "Cap - tain, how do you do? The same to you."

Bass

Vocal score for Bass. The music is in 6/8 time. The lyrics are: "Cap - tain, how do you do? The same to you."

Piano accompaniment for the vocal parts. The music is in 6/8 time. Dynamics include *p*.

S. My heart's all a - flut-ter! 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,

all ready to clear, all ready to clear! —

all ready to clear, all ready to clear! —

all ready to clear, all ready to clear! —

all ready to clear, all ready to clear! —

all ready to clear, all ready to clear! —

ff *cresc.*

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

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

ff *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.

Ct. 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.

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

S.  let's a - - way! The

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

 let's a - - way! The

 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.

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

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

 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,

Isle of flowrs! Fair Ber - mu - da,

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! Pietro

P. Su-zette!

rit.

alla Gavotta
a tempo

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

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?

H'e'll be one mo-ment late.

H'e'll be one mo-ment late.

state, H'e'll be one mo-ment late.

state, H'e'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.  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

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,
 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,
 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.

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, 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!

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

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!

Isle of flow'rs!

Incidental Music

Entrance of Geraldine

pp

ppp

Incidental Music

Vivace

pp legato

cresc.

ff

The image displays a four-system musical score for piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The first system is marked 'Vivace' and 'pp legato'. The score consists of a right-hand melody and a left-hand accompaniment. The right-hand part features a series of eighth-note patterns, often beamed in pairs, with some notes marked with accents. The left-hand part provides a steady accompaniment of eighth notes, with some notes marked with flats. The second and third systems continue the melodic and accompanimental patterns. The fourth system shows a dynamic increase, starting with 'cresc.' and ending with 'ff' (fortissimo). The final measure of the fourth system includes a fermata over the right-hand part and a final chord in the left hand.

No. 2.

He Says Yes— She Says No

Geraldine, Jack and Chorus

Allegro vivace

Allegro vivace

Allegro vivace

The piano introduction consists of two systems. The first system shows two empty staves for vocalists. The second system shows a grand staff with a treble and bass clef. The right hand features a rhythmic accompaniment with eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line. Dynamics include *f* and *ff*.

Geraldine

I re - peat it, I re - peat it! I caught her smil - ing! Smiling!

Jack

Laughing!

The vocal line for Geraldine is in a single treble clef staff. It contains the lyrics: "I re - peat it, I re - peat it! I caught her smil - ing! Smiling!". There are rests for other characters: "Jack" and "Laughing!".

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

The piano accompaniment for the first line features a rhythmic pattern of eighth and sixteenth notes in both hands. Dynamics are marked as *p*, *ff*, *p*, *ff*, and *p*.

She's an imp be - guil - ing!

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

The vocal line for Geraldine continues with the lyrics: "She's an imp be - guil - ing!". This is followed by a rest, then "I re - peat it, I re - peat it! I say she was laugh - ing!".

p

The piano accompaniment for the second line continues with the same rhythmic pattern. A dynamic marking of *p* is present.

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

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

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

J. 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

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* —————

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 - frence, 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

ff *p* *ff*

G.

J.

There's a dif - frence, 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!

p *sempre staccato*

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

cresc.

For to laugh is but to chaff, And a smile is

cresc.

For to laugh is but to chaff, And a smile is

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.

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

smiling, smiling! It was a smile!

laughing, laughing! It was no smile!

smiling, smiling! It was a smile!

laughing, laughing! It was no smile!

laughing, laughing! It was no smile!

'Twas a smile!

'Twas no smile!

a smile!

no smile!

no smile!

ff *ff* *ff* *fz*

No. 3. Song with Chorus

"Call Me Uncle"

Thurston, Sybil and Chorus

Tempo di Marcia

Thurston

1. Wont you in - tro -
2. I'm a man of

sempre staccato

Sybil

Cer - tain - ly!
And sin - cere.

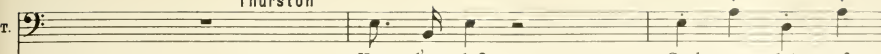
duce me now, my trea - sure?
na - ture el - e - ment - al,

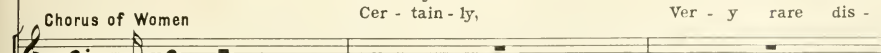
pp


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

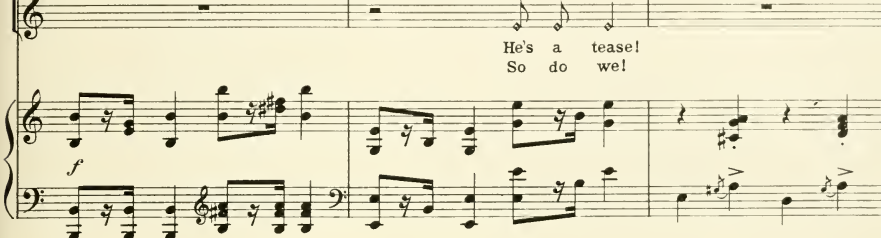
If you please!
I a - gree.

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!

f 

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!

f  *p*

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!

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.*

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.

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

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

T. 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.*

Detailed description: This system contains five staves. The top staff is for Thurston, with lyrics 'If you love me you will call me "un - cle," call me un - cle, call me'. The second staff is for the Chorus of Women, with lyrics 'Call him un - cle, call him'. The third staff is for the Chorus of Men, with lyrics 'Call him un - cle, call him'. The bottom two staves are for piano accompaniment, starting with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The piano part includes triplets and various rhythmic patterns.

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."

Detailed description: This system contains six staves. The top five staves are vocal parts for a tenor (T.) and four voices. The lyrics are: '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."', and 'un - cle, un - cle! All the girl-ies call him "un - cle."'. The bottom two staves are for piano accompaniment, featuring chords and rhythmic accompaniment.

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

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

First system of the musical score. The right hand features a melodic line with triplets and slurs, starting with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment with chords and single notes. The word *staccato* is written above the right hand in the second measure.

Second system of the musical score. The right hand continues with a melodic line of triplets. The left hand accompaniment remains consistent with the first system.

Third system of the musical score. The right hand has a melodic line with triplets. The left hand accompaniment includes chords and single notes. A fortissimo (*ff*) dynamic marking is present in the second measure.

Fourth system of the musical score. The right hand has a melodic line with triplets. The left hand accompaniment features a dense texture of chords. A *cresc.* (crescendo) marking is written above the left hand in the first measure.

Fifth system of the musical score. The right hand has a melodic line with triplets. The left hand accompaniment includes chords and single notes.

Musical score for the first system, featuring piano and bass staves. The piano part includes triplets and dynamic markings such as *cresc.* and *ff*. The bass part features chords and triplets.

Incidental Music

Musical score for the second system, marked *Vivace* and *pp legato*. It consists of piano and bass staves with flowing eighth-note patterns.

Musical score for the third system, continuing the *Vivace* section with piano and bass staves.

Musical score for the fourth system, continuing the *Vivace* section with piano and bass staves.

Musical score for the fifth system, concluding the *Vivace* section with a *cresc.* marking and ending with a fermata.

No. 4. Song

Love Is Like a Firefly

Nina

INTRODUCTION
Moderato

Piano

The musical score is written for piano and cello. It begins with a piano part in the right hand (RH) consisting of sixteenth-note chords in a descending sequence. The cello part in the left hand (LH) is marked *legato* and consists of a simple, descending eighth-note line. The score is divided into four systems. The first system shows the initial piano and cello parts. The second system introduces a melodic line in the piano RH, marked *r.h.* and *l.h.*, which is tied across the system. The piano LH continues with a steady eighth-note accompaniment. The third system features a more complex piano RH part with a *cresc.* (crescendo) marking and a melodic line in the piano LH. The final system concludes the introduction with a piano RH part that includes a *rit.* (ritardando) marking and a final chord, while the piano LH continues with a steady accompaniment.

Nina

f Ah! *pp* Ah!

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

N. Ah! Ah! Ah!

Ob. *p*

N. *rit.* *f* *atempo* *rit.*

Horns *rit.* *f* *rit.*

rit.

Moderato

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,

atempo
stacc.

S.

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

S.

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

p

S.

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,

S.

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

Maid - ens who with love - thoughts burn,
There - fore do not hes - i - tate,

Lads who for sweet la - dies yearn, Hear me! Come gath - er
Do not make a maid - en wait; Snatch her, If you would

near me: This sim - ple les - son you all should learn:
catch her! Or you will find it is all too late.

Quasi gavotta

1-2. Love is like a fire - fly That glimmers by, And dies while it is gleam - ing.

N. *molto rit.*

There - fore when you see it nigh, — You must be ver - y sry, Ev - er sly,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The tempo is marked *molto rit.* (very slow). The lyrics are: "There - fore when you see it nigh, — You must be ver - y sry, Ev - er sly,"

N. *a tempo*

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

The second system of music consists of a vocal line and a piano accompaniment. The tempo is marked *a tempo* (normal speed). The lyrics are: "Nev - er shy. When with - in her twink - ling eye — You see the". The piano accompaniment includes markings for *rit.* (ritardando) and *a tempo*.

N.

ten - der love - light bright - ly beam - ing, For - tune try! Em -

The third system of music consists of a vocal line and a piano accompaniment. The tempo is marked *a tempo*. The lyrics are: "ten - der love - light bright - ly beam - ing, For - tune try! Em -". The piano accompaniment includes a *cresc.* (crescendo) marking.

N. *animato*

brace her while you may, Or she will say: Good - bye!

The fourth system of music consists of a vocal line and a piano accompaniment. The tempo is marked *animato* (lively). The lyrics are: "brace her while you may, Or she will say: Good - bye!". The piano accompaniment includes markings for *f* (forte), *p animato* (piano, lively), and *p rit.* (piano, ritardando).

No. 5. Duet
"Something"

Suzette and Jenks

Moderato

Suzette

Jenks

Piano

Moderato

pp

pp

S.

J.

Jenks

You would set a task;

rit.

Suzette

S.

Some-thing I can-not tell.

J.

What themeed, I ask?

He who gives his aid,

S *rit.* *a tempo*

That know I ver-y well; But do not be a-fraid,

A-l-ways must be paid.

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

A

cresc.

S *rit.* Yes, I prom-ise!

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

rit. *molto rit.*

REFRAIN *a tempo*

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

a tempo

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

a tempo

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

a tempo

S. wise as I.
J. wise as I.

Allegro

rit.

rit.

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-com-pense? Be-

rit.

S. lieve me, dear, your plan Wont im-press a man. He would see you ac-qui - escing.

J. lieve me, dear, your plan Wont 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. Im con-fess-ing.

J. It be-gins to dawn, What you want is 'con' - fess-ing, 'fess-ing. Im con-fess-ing.

cresc. *rit.*

REFRAIN

S. *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*

a tempo

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 the musical score for 'DANCE' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The piece begins with a series of chords in the bass staff, followed by a melodic line in the treble staff. A triplet of eighth notes is marked in both staves. The system concludes with a final chord in the bass staff.

The second system continues the piece. It features a melodic line in the treble staff with a triplet of eighth notes. The bass staff provides a steady accompaniment with chords and single notes. The system ends with a final chord in the bass staff.

The third system shows the continuation of the melody and accompaniment. The treble staff has a melodic line with a triplet of eighth notes. The bass staff continues with its accompaniment. The system concludes with a final chord in the bass staff.

The fourth system continues the piece. The treble staff has a melodic line with a triplet of eighth notes. The bass staff provides accompaniment. The system ends with a final chord in the bass staff.

The fifth and final system of the piece. The treble staff has a melodic line with a triplet of eighth notes. The bass staff provides accompaniment. The piece concludes with a final chord in the bass staff. The word *animato* is written below the treble staff in the first measure of this system.

Incidental Music

Animato

pp

No. 6. Song
"Giannina mia"

Nina

Allegro moderato

Nina

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

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

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

pp *legato* *pp* *8*

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

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

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

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

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

accel. *rit.* *a tempo*

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

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

accel. *rit.* *p a tempo*

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 _____

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

molto rit. *a tempo*

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

animato *molto rit.*

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

N
 rule a - lone, a - lone!

accel.

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

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-ly! it's- yes, it is a

f *rit.* *b*

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

f dai-sy! Lis-ten!

f *rit.* *p*

The musical score is arranged in four systems. The first system features a vocal line for Franz and a piano accompaniment. The second system continues Franz's vocal line with piano accompaniment. The third system shows Franz's vocal line and piano accompaniment. The fourth system introduces a vocal line for Nina and a piano accompaniment. Dynamics include *f*, *ff*, *p*, and *rit.* The tempo is marked *Allegro* and *animato*. The key signature changes from one flat to two flats.

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!

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!

Jack

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

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

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

Franz

Why not?

Allegro animato

Nina

She call it me a muf - fin?

Geraldine

Yes, it would be en - tire - ly

muf - fin!

wrong.

Franz

Then you re - fuse it?

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.*

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

molto rit.

a tempo

V

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

Yes, you must

Yes, you must

Yes, you must

Yes, you must

a tempo

V

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?

T.

turn.

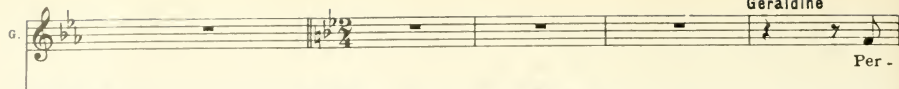
F.

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

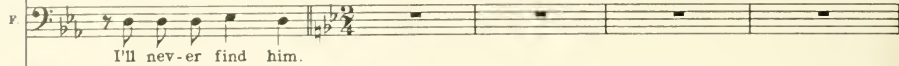
We'll find him then on our re - turn. You leave him now, you leave him

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

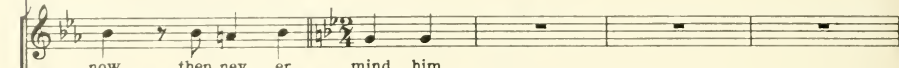
We'll find him then on our re - turn. You leave him now, you leave him

G. 

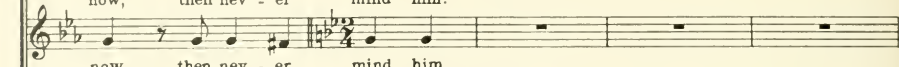
Per -

V. 

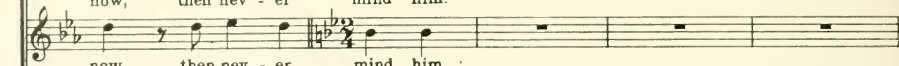
I'll nev-er find him.



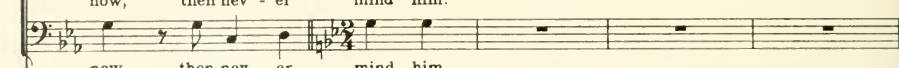
now, then nev-er mind him.




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,



Per-haps it's just as well,



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,

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

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

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

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

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

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

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

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

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

molto rit.

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!

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

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,

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

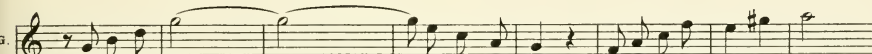
 Run, my lad, run, my lad! Look

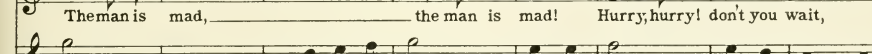
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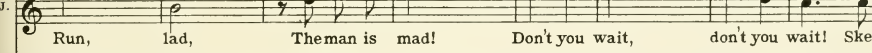
 Run, my lad, run, my lad! Look

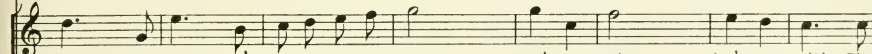
Vivace

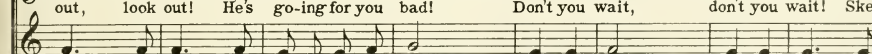


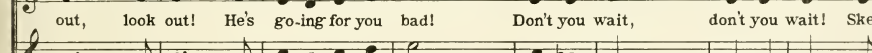
G.  The man is mad, the man is mad! Hurry, hurry! don't you wait,

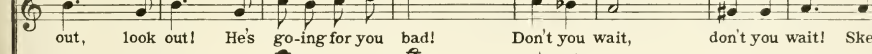
J.  Run, lad, The man is mad! Don't you wait, don't you wait! Ske-

 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-

 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!

The piano accompaniment features chords with fingering (1-2-3-4) and dynamic markings such as *sf* (sforzando).

This section consists of vocal rests followed by piano accompaniment. The piano part includes complex chord textures with fingering and dynamic markings such as *pp* (pianissimo) and *sf* (sforzando).

Act II

No. 8. Introduction

Maestoso

Con fuoco

8

ff

p

poco meno

Allegro moderato

Musical score for a piece in 3/4 time, marked *Allegro moderato*. The score consists of seven systems of two staves each (treble and bass clef). The key signature has three sharps (F#, C#, G#).

Dynamics and markings include:

- p* (piano)
- pp* (pianissimo)
- m* (mezzo)
- f* (forte)
- cresc.* (crescendo)
- broadly* (broadly)
- rit.* (ritardando)

Fingerings and ornaments are indicated throughout the score.

Musical score system 1, featuring piano and bass staves. The piano staff includes markings for *legato*, *accel.*, *rit.*, and *a tempo*. The bass staff includes a *tr* marking.

Musical score system 2, featuring piano and bass staves. The piano staff includes markings for *accel.*, *rit.*, and *a tempo*. The bass staff includes a *p* marking.

Musical score system 3, featuring piano and bass staves. The piano staff includes markings for *animato* and *cresc.*. The bass staff includes a *f* marking.

Musical score system 4, featuring piano and bass staves. The piano staff includes markings for *molto rit.* and *l.h.*. The bass staff includes a *f* marking.

Musical score system 5, featuring piano and bass staves. The piano staff includes a marking for *a tempo*.

Musical score system 6, featuring piano and bass staves. The piano staff includes markings for *animato*, *mf*, *tr*, and *cresc.*. The bass staff includes a *tr* marking.

molto rit.

ff *ff* *accel.* *8*

Cello

Fl.

7

Clar.

8

8

rit.

8 *rit.*

attaca
Barcarolle

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

Sybil and Chorus

Moderato

Flute obligato

Sybil

sempre stacc.

The sleep - y, nod - ding

Moderato

s

palm - tree shields The Bou - gain-vil - leas bloom, — All draws - y as the

s

lil - y yields Her slum - ber - steepd per - fume, — All draws - y as the

S. lily yields Her slumber-steep'd perfume. Ber-mu-da's sun bends

S. low and smiles, And stills the summer breeze As though a-fraid to

S. wake these isles, A-sleep in sapphire seas. The sleep-y, nod-ding

Soprano

The sleep-y, nod-ding

Alto

The sleep-y, nod-ding

Tenor

The sleep-y, nod-ding

Bass

The sleep-y, nod-ding

palm - tree shields The Bou - - gain-ville'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

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-

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

s. 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 -

s. seas.
 seas.
 seas.
 sleep.
 sleep.

pp

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

Nina

Marziale

The first system consists of two staves. The upper staff is a grand staff with a treble clef and a common time signature (C). It begins with a piano (*pp*) dynamic marking. The lower staff is a bass staff with a common time signature (C). The music is in a march style with a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

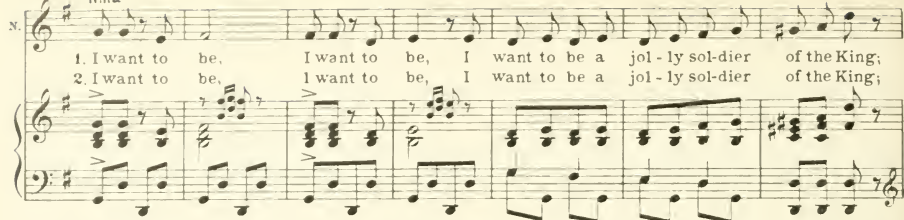
The second system continues the piece. It features a grand staff with a treble clef and a common time signature (C). The upper staff has a *cresc.* (crescendo) marking. The lower staff is a bass staff with a common time signature (C). A triplet of eighth notes is marked with a '3' above it.

The third system consists of two staves. The upper staff is a grand staff with a treble clef and a common time signature (C). It begins with a fortissimo (*ff*) dynamic marking. The lower staff is a bass staff with a common time signature (C). The music continues with a strong rhythmic accompaniment.

The fourth system consists of two staves. The upper staff is a grand staff with a treble clef and a common time signature (C). It begins with a *cresc.* (crescendo) marking. The lower staff is a bass staff with a common time signature (C). A fortissimo (*ff*) dynamic marking is present. The music features a mix of eighth and sixteenth notes.

The fifth system consists of two staves. The upper staff is a grand staff with a treble clef and a common time signature (C). It begins with a *cresc.* (crescendo) marking. The lower staff is a bass staff with a common time signature (C). A fortissimo (*ff*) dynamic marking is present. The system concludes with a repeat sign and a tempo change to 2/4 time, indicated by the instruction "(Repeat till ready)".

Nina

N. 

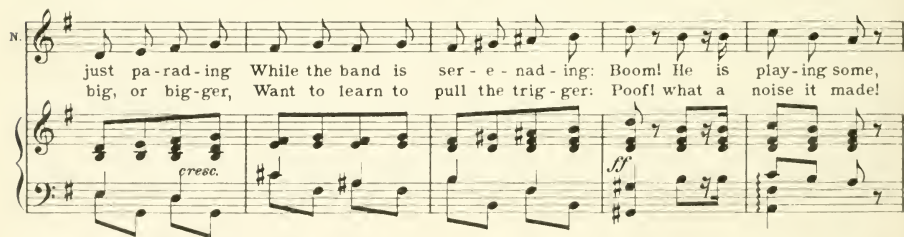
1. I want to be, I want to be, I want to be a jol-ly sol-dier of the King;
 2. I want to be, I want to be, I want to be a jol-ly sol-dier of the King;

N. 

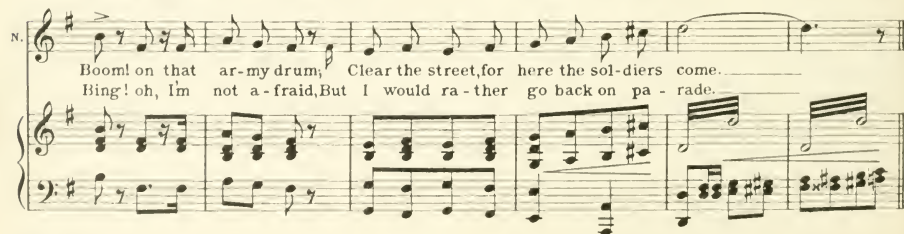
Cap-tain,with straps, Ser-geant, or p'raps Head of all, A gen-e-ral,
 Sword by my side, Hors-es to ride, Sad-dle-bags, Ar-my rags,

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-rade.

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, March - ing to the

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

N. Rain or shine it does - n't 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

a tempo

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

a tempo

rit. *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. *frit.*

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

a tempo

G. treat me ten - der - ly, ten - der -

T. treat you ten - der - ly, ten - der -

a tempo

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

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

cresc.

cresc.

cresc.

G. know you're but show - ing sym - pa - thy!

T. know, I'm but show - ing sym - pa - thy!

rit.

a tempo

rit.

a tempo

Incidental Music

Very slowly

Very slowly

pp

Musical score for the first system of 'Incidental Music'. It consists of a grand staff with a treble and bass clef. The music is in 4/4 time and begins with a piano (*pp*) dynamic. The right hand features a melodic line with some grace notes, while the left hand provides a simple harmonic accompaniment.

pp

mf

pp

l. h.

Musical score for the second system of 'Incidental Music'. It continues the piece with a dynamic shift to mezzo-forte (*mf*) in the right hand, followed by a return to piano (*pp*). The left hand has a long, sustained note. The system concludes with a first ending bracket labeled 'l. h.'.

No. 11. A Woman's Smile

INTRODUCTION

Andantino

pp

Musical score for the first system of 'No. 11. A Woman's Smile'. It is in 3/4 time and begins with a piano (*pp*) dynamic. The right hand plays a series of chords, and the left hand has a simple bass line.

rit.

Musical score for the second system of 'No. 11. A Woman's Smile'. The right hand continues with chords, and the left hand has a melodic line. A 'rit.' (ritardando) marking is present over the right hand.

animato

Musical score for the third system of 'No. 11. A Woman's Smile'. The right hand has a more active melodic line, and the left hand has a rhythmic accompaniment. An 'animato' marking is present.

molto rit.

Musical score for the fourth system of 'No. 11. A Woman's Smile'. The piece concludes with a 'molto rit.' (molto ritardando) marking. The right hand has a melodic line, and the left hand has a simple accompaniment.

Jack
Andantino

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

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

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

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

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

mf

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- ual- ly a ri- ot or a row! —

ff

Pietro and Suzette Jenkins Pietro and Suzette

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

mf *f*

Jenkins Suzette Jenkins

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

mf

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

The introduction is a piano piece in 6/8 time, marked Allegretto. It features a melody in the right hand with triplets and a bass line with chords and triplets. The key signature has one flat (B-flat).

Nina (whistle)

Jack

1. A
2. You'll

Franz

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

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.

Nina

N

A man of me!
A man of me!

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

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

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

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

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:

A. 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:

B. 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: 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

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

And
 We'll

We'll teach you how to fish, to boot,
 To play base-ball and catch and throw;

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

Jr.  how to hook the wriggling worm. 1-2. We're

T.  teach you how to box and swim. 1-2. We're

Fr.  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.

Jr.  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.

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

p Tenor

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

p Bass

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.

Detailed description: This system contains the first three staves of music. The top staff is a bass clef with lyrics. The middle staff is a treble clef with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a simple, rhythmic style.

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

Detailed description: This system contains the next three staves of music. The top staff is a bass clef with lyrics. The middle staff is a treble clef with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has two flats, and the time signature is 4/4. The music continues with a similar rhythmic pattern.

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.

Detailed description: This system contains the final three staves of music on the page. The top staff is a bass clef with lyrics. The middle staff is a treble clef with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has two flats, and the time signature is 4/4. The music concludes with a final chord.

molto rit. *a tempo*

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

molto rit. *a tempo*

rit.

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*

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*

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,
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*

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
 rit.

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*

beau-ti-ful ship from Toy-land, beau-ti-ful ship from Toy-land, *rit.* 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,

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

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

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

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

molto rit.

F. 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,

pp, molto rit.

a tempo

F. 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*

rit.

F. 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, marked Moderato. The piece begins with a forte (ff) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The key signature changes to B-flat minor for the final measure, which is marked ritardando (rit.).

Nina
a tempo

Vocal line for Nina, marked a tempo. The lyrics are: "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". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

Vocal line for Nina, marked a tempo. The lyrics are: "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,". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

Vocal line for Nina, marked a tempo. The lyrics are: "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". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. The piece concludes with a ritardando (rit.) marking.

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?

cresc.

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

poco meno

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.

f

D.C.

f

♯

Nº 16. Finale
 "See! my cloak!"

Soloists and Chorus

Allegro moderato

p

S. Sybil

G. Geraldine

Chorus

N. Nina

G. Geraldine

See! my cloak!

A thief!

A

A

No!

The

thief! a thief!

thief! a thief!

ff

6

Allegro con moto

Fire-fly! What are you do - ing

The Fire-fly!

The Fire-fly!

Allegro con moto

Nina

Try-ing to leave.

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?

v. D. Mrs. Van Dare

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.*

N. Nina

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!

f

Nina (to Mrs. Van Dare)

N. You brought me! Mrs. Van Dare *rit.* She

D. I brought you?

p *rit.* *p*

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

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

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

Nina

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

tongue!

tongue!

tongue!

tongue!

Allegro

Nina

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

Geraldine

She calls him Mis-ter Jack!

She

She

She

She

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

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!

The piano accompaniment consists of a treble and bass clef part. The treble clef part features chords and melodic lines, while the bass clef part provides a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *p* (piano) is present in the bass clef part.

we fear,

we fear,

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

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

The piano accompaniment continues with a treble and bass clef part. The treble clef part has a melodic line with slurs and accents, while the bass clef part has a steady accompaniment. A dynamic marking of *p* (piano) is present in the bass clef part.

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 consists of four staves. The top two staves are vocal lines in G major, 4/4 time. The bottom two staves are piano accompaniment. The lyrics are: "Yes, who can make it clear?" repeated in the vocal lines, and "who can make it clear? Yes, who can make it clear?" in the piano lines.

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 consists of four staves. The top two staves are vocal lines in G major, 4/4 time. The bottom two staves are piano accompaniment. The lyrics are: "His name, But" in the vocal lines, and "His name, But" in the piano lines. The third and fourth staves continue the vocal and piano parts with the lyrics: "She seems to know his name, his name,".

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,

will ex - - plain? ———

will ex - - plain? ———

will ex - - plain? ———

will ex - - plain? ———

Allegro con moto Jack

There's real-ly no-thing to wor-ry a-bout, No need of ac-ri-

sempre stacc.

mo - ny; And now_ our lit - tle se - cret's out, She is, or was, our

cresc. *rit.*

To - ny.

a tempo

There's real-ly no-thing to wor-ry a-bout, No need of ac-ri - mo - ny, And

a tempo

There's real-ly no-thing to wor-ry a-bout, No need of ac-ri - mo - ny, And

a tempo

There's real-ly no-thing to wor-ry a-bout, No need of ac-ri - mo - ny, And

a tempo

There's real-ly no-thing to wor-ry a-bout, No need of ac-ri - mo - ny, And

a tempo

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.

Vivo

Geraldine *Animato*

Thurston

So then she *is* a thief!

Do be careful, pray!

Animato

An hour since Mrs. Van Dare called up to say

An of - fi - cer

cresc.

Nina *rit.* *a tempo* They

Geraldine They want-ed you!

They want - ed you!

They want - ed you!

They want - ed you!

They want - ed you!

rit. *fz a tempo*

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

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?

Chorus

And have you cause to doubt her?

And have you cause to doubt her?

And have you cause to doubt her?

And have you cause to doubt her?

3 3 3 3

3 3 3

V. D.

Mrs. Van Dare

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!

They have told us all a - bout her!

cresc.

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 -

D.

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

lom - bo.

lom - bo.

lom - bo.

f

p

f

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

A

fff

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

Thurston (to Jenkins)

B

rit.

Mrs. Van Dare

V. D. 'Tis true!

Jack (to Mrs. Van Dare)

J. Be sure that what you say is true! A

T. care-ful that no wrong you do!

rit.

Nina

N. No,

J. 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 rather 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

I

rit.

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

rit.

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

rit.

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

rit.

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

molto rit.

crusc.

N.

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

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,

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 score consists of five staves. The top staff is a vocal line with lyrics. The next three staves are also vocal lines, each with lyrics. The bottom staff is a piano accompaniment. The music is in a 7/8 time signature. The key signature has one sharp (F#). The piano part features a prominent bass line with chords and some melodic movement.

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?

The second system of the score consists of five staves. The top staff is a vocal line with lyrics and the tempo marking 'molto rit.'. The next three staves are also vocal lines, each with lyrics and the tempo marking 'molto rit.'. The bottom staff is a piano accompaniment. The music continues in the same 7/8 time signature and key signature. The piano part features a prominent bass line with chords and some melodic movement.

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

Allegretto

p

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,

pp

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!

f

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

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

Suzette

Yes, we_ Mrs. Van Dare

Not yet!

Chorus

Animato

Not yet!

A chance you'll have to tell what

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

Nina

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

Jack! tel-e-phone 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!

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

Jack

Franz Oh, Ni - - - na!

Fair she seems! Fair she

Chorus

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

wrong! — I'm in - no - cent! I've done no wrong!

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

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!

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

no wrong!

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! Im in - no - cent, Im in - no - cent of wrong! Im 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.

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

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

Nina
You be-lieve me, papa Franz! You be-lieve me,

papa Franz!

molto rit.

Valse lente

Franz

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

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

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

mine I'll make her, Nev-er will I for - sake her,

nev-er will I for - sake her.

legato

molto rit.

Allegro agitato **Geraldine**

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

pp *ff*

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

Nina *ff*

How

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

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

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

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!

N. **Nina**
In our pride you can - not hear my plead - ing. It is so you

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

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

T. **Thurston**
They heed not her plead - - - ing, her_____

F. **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

S. shame, with shame!
 A. shame, with shame!
 T. shame, with shame!
 B. shame, with shame!
 P. shame, with shame!
 P. shame, with shame!
 P. with shame!
 P. with shame!
 P. with shame!
 P. with shame!

No. 17

Opening Waltz

Thurston and Chorus

Tempo di Valse

mf

cresc. **fz**

Chorus Men

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

fz *p*

Girls Men

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

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

mf

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,

mf

Servant

gins to play. Mis - ter Thurs - ton!

ff

Girls and Men

Hail to a wan-d'r'er re - turn - ing, Wel - come home! Wel - come home!

Musical score for 'Girls and Men'. The system includes a vocal line and a piano accompaniment. The piano part features a strong dynamic of *ff* (fortissimo) in the beginning, which transitions to *f* (forte) later in the piece. The piano accompaniment consists of chords and moving lines in both the right and left hands.

Thurston

All

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

Musical score for 'Thurston' and 'All'. The system includes a vocal line and a piano accompaniment. The piano part features a dynamic of *f* (forte). The piano accompaniment consists of chords and moving lines in both the right and left hands.

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

Musical score for 'Much too long you've been un-heed-ing'. The system includes a vocal line and a piano accompaniment. The piano part features a dynamic of *f* (forte). The piano accompaniment consists of chords and moving lines in both the right and left hands.

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

Musical score for 'trav-els! We're plead-ing: Tell us all!'. The system includes a vocal line and a piano accompaniment. The piano part features a dynamic of *rit.* (ritardando). The piano accompaniment consists of chords and moving lines in both the right and left hands.

attaca

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

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

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

rit.

rit.

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

p a tempo

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

p a tempo

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

ff

fz

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

The first system of music shows the vocal entry for Suzette and Pietro. The piano accompaniment consists of chords and moving lines in both hands.

Suzette

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

The second system continues the vocal line for Suzette. The piano accompaniment features a mix of chords and melodic fragments.

CHORUS

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

staccato *ff*

The third system marks the beginning of the chorus. The piano accompaniment is marked *staccato* and *ff* (fortissimo).

Suzette and Pietro

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

p

The fourth system shows the vocal entry for both Suzette and Pietro. The piano accompaniment is marked *p* (piano).

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 twlst and twirl, And

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

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

some-thing do-ing when they dance in gay Pa-ree!

The Dawn of Love

(Kiss Me and 'Tis Day)

CONCERT WALTZ

Nina

Tempo di Valse

Ah!

ah! ah!

pp

rit. *grazioso*

Night is gone; In the East the dawn Tints the

rit. *p*

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

Detailed description: The score is for a concert waltz in 3/4 time, key of D major. It features a vocal line and piano accompaniment. The piano part begins with a *ff* dynamic and includes a *tr* (trill) in the right hand. The vocal line has lyrics in Italian and English. Dynamics include *pp*, *rit.*, and *p*. The tempo is marked 'Tempo di Valse'.

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

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. *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

ff *rit.*

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

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

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,

animato

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,

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;

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-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

