

# Winsome Winnie

A MUSICAL COMEDY  
IN TWO ACTS

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*Book and Lyrics by*

FREDERIC RANKEN

*Music by*

GUSTAVE KERKER



Vocal Score, { \$2.00 Net  
7/6 Net

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Produced by Sam S. Shubert and Nixon & Zimmerman at the New York Casino, New York City

# WINSOME WINNIE

## CAST OF CHARACTERS

LORD POVERISH, an impecunious nobleman.....	DICK TEMPLE
LADY ARABELLA .....	JOBYNA HOWLAND
DESMOND, her son.....	W. P. CARLETON
AILEEN, her daughter.....	HELEN REDMOND
MARJORIE BELL, an American heiress, his ward.....	ISOBEL HALL
CAPTAIN COTTERILL, his sailing master .....	WM. E. PHILP
DR. AUGUST KRAUSE, proprietor of Krause's Tiny Tablets.....	JAMES E. SULLIVAN
HONORIA } his daughters { .....	MILDRED KEARNEY
HENRIETTA } .....	DAISY GREEN
PERICLES..... { proprietor of both the "Plucked Pigeon Inn" } .....	JOSEPH C. MIRON
and the famous "Brazen Bandits" }	
DEMETRIUS, his chief assistant in both enterprises.....	WM. CORLESS
ARISTIDES..... } Brigands { .....	W. C. BROCKMEYER
HERAKLES..... } .....	L. PARMET
ZORA, a flower girl.....	JEANNE CALDUCCI
LADY CLARA.....	STELLA HAMMERSTEIN
LADY MONDE.....	JULIA SANDERSON
LADY DORCAS.....	CLARA PITT
LADY EUDORA.....	MAZIE FOLLETTE
LADY VIVIAN.....	MILDRED THORNWALL
LADY GRACIA.....	MAE HOPKINS
LADY LEONA.....	CECAELIA RHODE
LADY ANNABEL.....	LOUISE ELLIOTT
LADY JANO.....	EDNA SIDNEY
LADY ANGELA.....	GRACE SPENCER

— AND —

WINNIE WALKER, known as Winsome Winnie.....PAULA EDWARDES  
 Chorus of Paying Guests, Sailors, Waiters and Brigands

### *Scenic Locale*

ACT I.—The Landing at Cataro-Montenegro  
 ACT II.—The Lair of the Brazen Bandits

*The Production Staged by*  
 RICHARD BURNSIDE

*Musical Director*  
 GUSTAVE KERKER

# WINSOME WINNIE

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# Winsome Winnie.

Comic Opera in Two Acts.

## Opening Chorus.

9725

Lyrics by  
FREDERIC RANKEN.

Act I.

Music by  
GUSTAVE KERKER.

Allegro con spirito.

Piano.

The first system of the piano accompaniment consists of two staves. The treble staff begins with a series of eighth notes, while the bass staff provides a rhythmic accompaniment with eighth notes. A dynamic marking of *ff* (fortissimo) is present. The system concludes with a fermata over a chord in the treble staff.

The second system continues the piano accompaniment with similar rhythmic patterns in both staves. It features several accents and a dynamic marking of *ff*. The system ends with a fermata over a chord in the treble staff.

The third system of the piano accompaniment maintains the established rhythmic structure. It includes a dynamic marking of *ff* and concludes with a fermata over a chord in the treble staff.

The fourth system of the piano accompaniment continues the piece. It features a dynamic marking of *mf* (mezzo-forte) and ends with a fermata over a chord in the treble staff.

The fifth and final system of the piano accompaniment on this page. It features a dynamic marking of *mf* and concludes with a fermata over a chord in the treble staff.

S. J. ...

Piano accompaniment for the first system, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Piano accompaniment for the second system, continuing the musical texture from the first system with similar rhythmic and harmonic patterns.

Soprano & Alto.

CHORUS.

Tenor & Bass.

See! \_\_\_\_\_ o'er the

Vocal staves for Soprano & Alto and Tenor & Bass. The Soprano & Alto staff has a melodic line starting with the lyrics "See! \_\_\_\_\_ o'er the". The Tenor & Bass staff has a corresponding melodic line.

Piano accompaniment for the third system, including a dynamic marking of *ff* (fortissimo) in the bass clef.

swell - ing tide, there's a yacht come in from the o - cean wide; Her

Vocal staves for the third system, with lyrics: "swell - ing tide, there's a yacht come in from the o - cean wide; Her". The staves show the vocal lines for Soprano & Alto and Tenor & Bass.

Piano accompaniment for the fourth system, concluding the musical passage with sustained chords and melodic fragments.

flag — which is now in view, is the red and blue, which is

Ah! how with pride She slow-ly glides 'til at an-chor rides, un-  
Brit-ish too; Ah! how with pride She glides, at

'til at an-chor she rides;  
an-chor rides; Yo-ho! be-low! yo-ho! be-

low! yo - ho! be - low! Then hey! for the guests we see, who have

*ff*

gold, say we and who spend it free; Then hey! to the

trav - 'ler guy, who's our law - ful prey And well make him pay; A



wel - come to all, — Who on us may call, — A

*ff*

cheer for the tips, how - ev - - er small, —

Then — a cheer for the tips, how - ev - er small.

*ff*

## They're Looking For Me.

Lyrics by  
FREDERIC RANKEN.

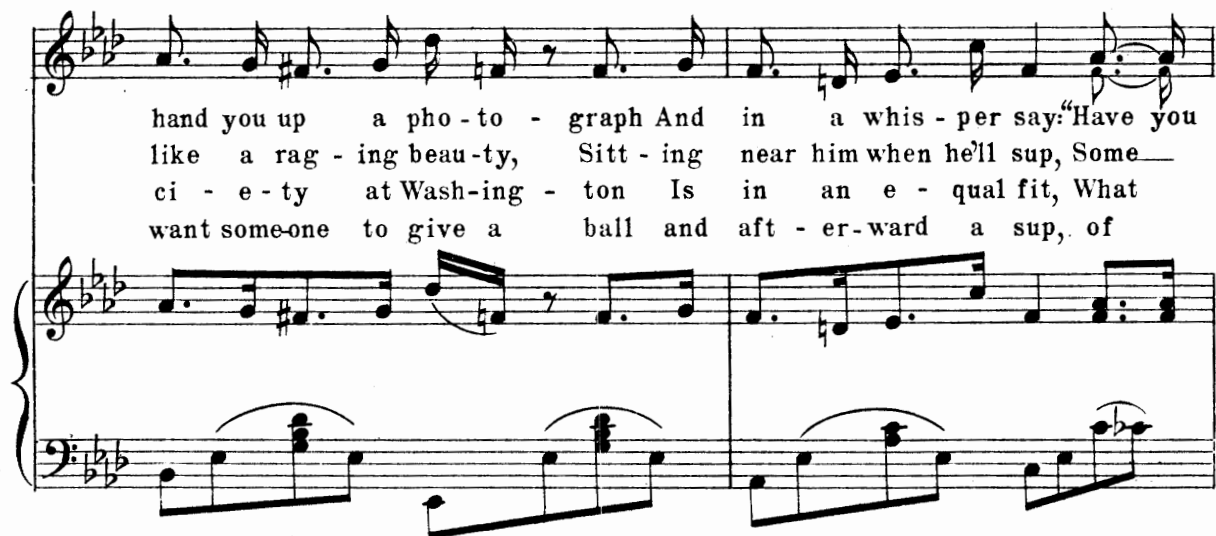
Allegretto.

Music by  
GUSTAVE KERKER.

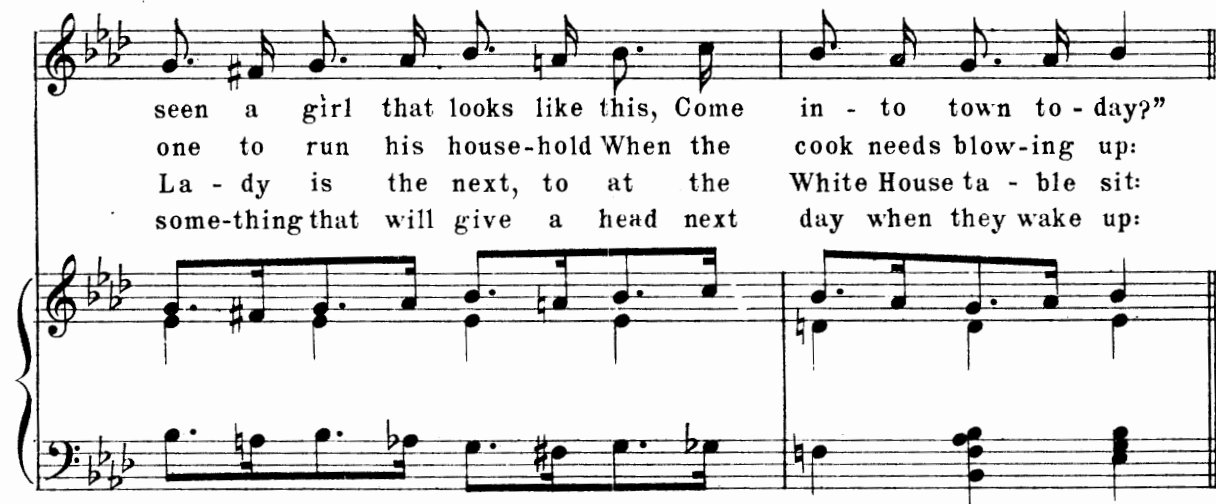
Piano. *pp*

If you see a steal-thy cou-ple Who are look-ing out for clew If they've  
Now the Sul - tan of Mor - oc - co, I'm told, leads a mar - ried life, In  
The De - mo - cra - tic par - ty And Re - pub - li - cans I see, Are  
High so - ci - e - ty at New - port All are in a dread - ful stir, For

bad - ges on their waist - coats, Black mous - ta - ches, square - toed shoes, If they  
bunch - es, but not sat - is - fied, He wants an - oth - er wife; He'd  
real - ly vexed to find Who the next Presi - dent will be So -  
Mrs. As - tor's lat - est dance Was not quite up to her; They

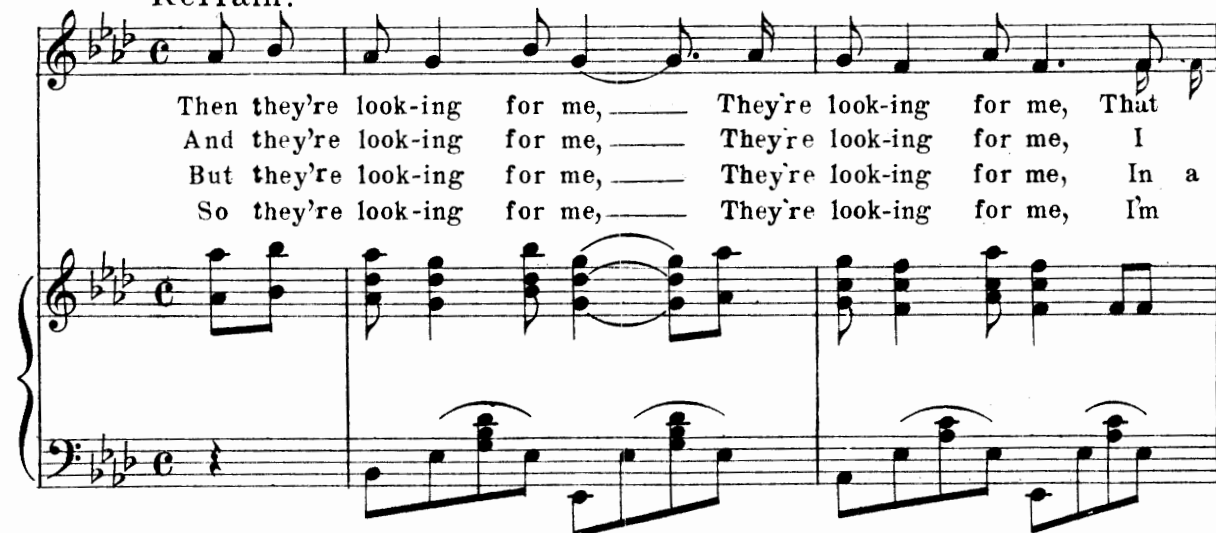


hand you up a pho - to - graph And in a whis - per say: "Have you  
like a rag - ing beau - ty, Sitt - ing near him when he'll sup, Some -  
ci - e - ty at Wash - ing - ton Is in an e - qual fit, What  
want some - one to give a ball and aft - er - ward a sup, of



seen a girl that looks like this, Come in - to town to - day?"  
one to run his house - hold When the cook needs blow - ing up:  
La - dy is the next, to at the White House ta - ble sit:  
some - thing that will give a head next day when they wake up:

## Refrain.



Then they're look - ing for me, — They're look - ing for me, That  
And they're look - ing for me, — They're look - ing for me, I  
But they're look - ing for me, — They're look - ing for me, In a  
So they're look - ing for me, — They're look - ing for me, I'm

I'm the par - ty want - ed you with half an eye can see; Now  
 could be Mrs. Sul - tan num - ber sev - en - nine - ty - three He  
 pink dress in the blue room I will give a yel - low tea They  
 fit - ted for the lead - er - ship of swell so - ci - e - ty They

"Heav - en helps who help them - selves, I learned in in - fan - cy, Yet  
 wants one with ex - pe - ri - ence in do - mes - ti - ci - ty He's  
 want some one ac - quaint - ed with the sen - a - tors you see Well I  
 want one with ex - pe - ri - ence in high - balls don't you see I

just be - causel helped my - self, They're look - ing for me.  
 heard I'm from Chi - ca - go so They're look - ing for me.  
 sang there in an ope - ra so They're look - ing for me.  
 hate to call at - ten - tion But They're look - ing for me.

## I Love You Only.

or

## The Fickle Rosebud.

Moderato.

Piano.

First system of piano introduction. Treble clef, key signature of one sharp (F#), 6/8 time signature. Dynamics include *mf*. The bass line features a steady eighth-note accompaniment.

Second system of piano introduction. Treble clef, key signature of one sharp (F#), 6/8 time signature. Dynamics include *f* and *ff*. An 8-measure rest is indicated in the treble staff.

Vocal entry and piano accompaniment. Treble clef, key signature of one sharp (F#), 6/8 time signature. Dynamics include *p*. The lyrics are: "With - in a gar - den once there lived a That night a moon - beam stray - ing — With -".

Vocal entry and piano accompaniment. Treble clef, key signature of one sharp (F#), 6/8 time signature. Dynamics include *p*. The lyrics are: "fic - kle rose - bud fair, — A rose - bud ten - der, slim and slen - der, in the gar - den there, — So soft - ly creep - ing saw her sleep - ing,".

sweet be-yond com - pare; — A sun - beam came to woo her,  
look-ing wond-rous fair; — He paused and soft - ly kissed her, She

Soft he heard her say: — "Come my love and  
'woke; he heard her say: — "Darling! how I've

kiss me! — Do not go a - way!  
missed you, — Do not go a - way!

Chorus.  
Moderato.

I love you on - ly, you are all to me,

*p* 2<sup>nd</sup> time *f*

I am so lone - ly, Come and set me free!

Darling! I a - dore you, With you, naught I fear, I

nev-er knew, that love was true, Un - til I met you dear,"

dear."

Moderato.

16  
Trio.

"Good Old Days."

Pericles, Aileen and Captain.

Voice. *Allegretto.* *Pericles. pomposo*

In days of old, a Brig-and bold Went  
Now when that day had pass'd a - way, The  
Now up - to - date, from morn till late, The

Piano. *f pesante* *mf* *mf*

forth at the fall of night, Yo-ho! \_\_\_\_\_ And  
Brig - and was still at work. Yo-ho! \_\_\_\_\_ With  
Brig - and finds lots to do. Yo-ho! \_\_\_\_\_ And he

Aileen and Captain.

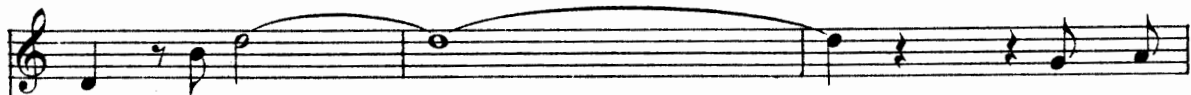
Went forth at the fall of night.  
The Brig-and was still at work.  
The Brig-and finds lots to do.

*pp* *mf* *f*

armed they say, to seek his prey With a dag-ger so keen and  
snap and dash to get the cash De - vis - ing new quip and  
does them all, at Du - ty's call With the ac - cent up - on the


*mf*



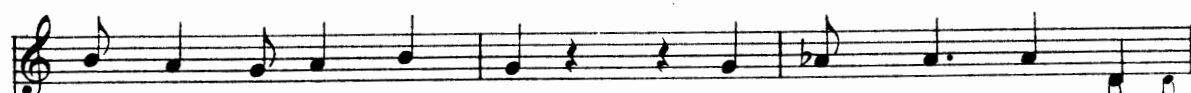


bright Yo - ho! \_\_\_\_\_ He was  
 quirk Yo - ho! \_\_\_\_\_ 'Twas a  
 "Do" Yo - ho! \_\_\_\_\_ Do the


Aileen and Captain.



With a dag - ger so keen and bright Yo - ho! \_\_\_\_\_  
 De - vis - ing new quip and quirk Yo - ho! \_\_\_\_\_  
 With the ac - cent up - on the do Yo - ho! \_\_\_\_\_

tru - ly a dread - ful sight. Then as a trav - ler  
 du - ty he'd nev - er shirk. He formed a trust for the  
 oth - ers, or they'll do you. He us - es street - cars to -



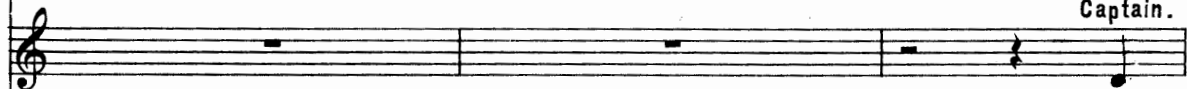
\_\_\_\_\_ Yo - ho!  
 \_\_\_\_\_ Yo - ho!  
 \_\_\_\_\_ Yo - ho!





passed his way He crouched in his hid - den lair, —  
 mon - eyed flock Of vic - tims who lurk a - bout. —  
 day in - stead, On the high - way but as of yore —

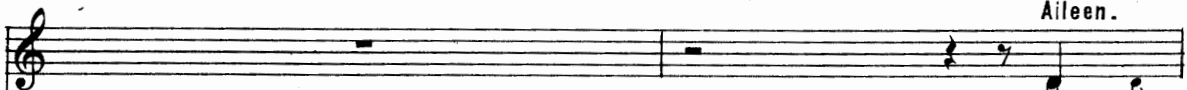
Captain.



Your  
 In -  
 He



Aileen.



In  
 Built  
 When you



mon - ey, your jew - els or your life, he'd say  
 flat - ed the bonds — and — wa - tered the stock  
 takes all your mon - ey you — know you're bled.



what I con - si - der a vul - gar way And a  
 li - bra - ries till there was one on each block And  
 get a good seat he says next car a - head, And he

All.

ter - ri - ble oath he'd swear. \_\_\_\_\_  
 then the bot - tom fell out. \_\_\_\_\_ With ire - ful, dire - ful  
 rings up a nick - el more. \_\_\_\_\_ With a loud em - phat - ic  
 With a grim and ghost - ly

curse He'd ask him to dis - burse Us - ing an aw - ful  
 thump A bru - tal bale - ful bump In a roar that rumbled to  
 glare A bold, hyp - not - ic stare He watches you clearing to

word un-law-ful Some-thing like "darn" but worse.  
stocks all tum-bled Down on the cheer-ful chump.  
car ahead near-ing know-ing no seat is there.

## Refrain.

Good old days, Good old days, In mem'ry clear Lives the yes-ter year  
Good old days, Good old days, In mem'ry clear Lives the yes-ter year

That the po-ets praise Good old days, Good old days.  
That the po-ets praise Good old days, Good old days.



You didn't give up they say they sim - ply took it a - way  
 Then means of rais - ing the dust Weren't al - ways owned by a trust  
 For no man then would dare To take two seats on one fare



You didn't give up they say they sim - ply took it a - way  
 Then means of rais - ing the dust Weren't al - ways owned by a trust  
 For no man then would dare To take two seats on one fare




In the good old days, — In the good old days. — days. —



In the good old days, — In the good old days. — days. —



# Everything is Big in Chicago.

Winnie and Chorus.

Allegretto.

Piano. *mf*

1. You can sail a - round this world, from Green - land's  
 2. In Rome right off Spagh - et - ti Square. Up -  
 3. A New York girl once was buy - ing silk in  
 4. He went in - to a jewl - ry shop To

Moun - tains to Bom - bay, Take trips to fro - zen Nor - way And see  
 on the se - cond floor, A Win - dy ci - ty man one day, Walked  
 a Chi - ca - go store And though she or - dered just a yard, The  
 see some dia - monds there, The jewl - er showed him gems, Each one of

Pa - ris by the way; Drop in on far Au - stra - lia or the  
 in a fine Art store; The fin - est pic - ture there was by a  
 clerk gave her much more; Said she: "I on - ly want a yard And  
 which was ver - y rare; One in par - ti - cu - lar he liked, Said

coun - try Ja - pa - nese, But the ci - ty of Chi - ca - go Has them  
 Mas - ter long since dead, But he turned up - on the dea - ler And in  
 when I went to school, Three feet you see, just made a yard, I  
 he: "That's just the sort, Would please my wife, what! on - ly one? Great

bea - ten out with ease; For ev - 'ry - thing is big - ger in Chi -  
 sneer - ing voice he said: "Just re - mem - ber that I'm liv - ing in Chi -  
 re - col - lect the rule; The clerk said: "you for - get you're in Chi -  
 Scott! I want a quart! One would - n't make a show - ing in Chi -

ca - go. It's not  
 ca - go." "This may  
 ca - go." He  
 ca - go." "I be

In Chi - ca - gol In Chi - ca - gol

In Chi - ca - gol In Chi - ca - gol

In Chi - ca - gol In Chi - ca - gol

qua - li - ty we prize, We just go in out there, for size And  
 do al-right for Rome, But it ain't large e - nough for home, For  
 said: "its just three feet, my dear! But feet are slight - ly larg - er here, Oh!  
 lieve, I'll take a peck, She wants to wear them round her neck, Oh!

And  
 For  
 Oh!  
 Oh!

And  
 For  
 Oh!  
 Oh!



1-4. ev - 'ry - thing is big - ger in Chi - ca - go.

(Whistling)

1-4 ev - 'ry - thing is big - ger in Chi - ca - go?"

Yes! things are big - ger in Chi - ca - go"

1-4 ev - 'ry - thing is big - ger in Chi - ca - go"

*fz* *mf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are: "1-4. ev - 'ry - thing is big - ger in Chi - ca - go." followed by a whistling section. The second vocal line continues with "1-4 ev - 'ry - thing is big - ger in Chi - ca - go?" and the third vocal line says "Yes! things are big - ger in Chi - ca - go". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings *fz* and *mf* are present.

(Whistling on finger very loud)

Detailed description: This system contains two piano accompaniment staves in grand staff. The right hand plays a continuous eighth-note pattern, while the left hand plays chords. The instruction "(Whistling on finger very loud)" is written above the first staff. The system concludes with a double bar line.

# Finale Act I.

(Cue) Then who will assist me in their rescue?

(All Men.)

Why none but all of us, Why none but all of

Piano.

Tempo di Marcia.

Aileen, Marjorie, Lady P.

To us! Then fol - low me! To

Captain Captain Desmond, and Lord P.

Tempo di Marcia.

catch them, un - -hatch them, In - -stra - te - gy to

catch them, un - -hatch them, In - -stra - te - gy to

match them, shall be our first en - deav-or, We'll  
 match them, shall be our first en - deav-or, We'll

fol-low on for - ev - er; We'll trash them, we'll slash them, In -  
 fol-low on for - ev - er; We'll trash them, we'll slash them, In -  
 Chorus.  
 rah!

vic - te - ry we'll smash them; Then for - ward to the  
 vic - to - ry we'll smash them; Then for - ward to the  
 mf

Soli Principals.

bat - tle! brave Cap - tain! you shall lead the way! Ah! So

Chorus. Ah! So

*fz* *mf*

Ta - ta - ta - ra! ta - ta - ra! ta - ta - ra! ta - ta - ra! ta - ta - ra!

for - ward! though the foe may scat - ter us, bat - ter us

*mf*

ta - ta - ta - ra! ta - ta - ta - ra! ta - ta - ta - ra! ta -

mad - ly, True Brit - ish hearts of oak; All

ta - ta - ta - ra! ta - ta - ta - ta - ra! ta - ta - ta - ta - ra! ta -  
 wel - come dan - ger glad - ly, So for - ward! though the

*mf*

ta - ta - ta - ra! ta - ta - ta - ra! ta - ta - ra! ta - ta - ta - ra! To  
 foe may slaughter us, quar - ter us bad - ly, To

calm all mad' - ning fears, ——— we'll give three lust - y Eng - lish  
 calm all mad' - ning fears, ——— we'll give three lust - y Eng - lish

cheers; Hur - rah! Hur - rah! Hur - rah! \_\_\_\_\_ Then

cheers; Hur - rah! Hur - rah! rah! rah! rah! rah! Then

Hur - rah! Hur - rah! Hur - rah! \_\_\_\_\_ rah!

Hur - rah! Hur - rah! rah! rah! rah! rah! rah!

*f* *ff*

Detailed description: This system contains four staves. The top two staves are vocal parts. The first vocal line has lyrics: "cheers; Hur - rah! Hur - rah! Hur - rah! \_\_\_\_\_ Then". The second vocal line has lyrics: "cheers; Hur - rah! Hur - rah! rah! rah! rah! rah! Then". The third and fourth staves are piano accompaniment. The third staff has lyrics: "Hur - rah! Hur - rah! Hur - rah! \_\_\_\_\_ rah!". The fourth staff has lyrics: "Hur - rah! Hur - rah! rah! rah! rah! rah! rah!". There are dynamic markings *f* and *ff* in the piano part.

loud let the bu-gle sound! \_\_\_\_\_ ad-vance! ad -

loud let the bu-gle sound! \_\_\_\_\_ ad-vance! ad -

Ta - ta - ta - ra! ta - ta - ra! ta - ta - ra! ta - ta - ra! ta - ta - ra! ta - ta - ra! ta - ta - ra!

Detailed description: This system contains four staves. The top two staves are vocal parts. The first vocal line has lyrics: "loud let the bu-gle sound! \_\_\_\_\_ ad-vance! ad -". The second vocal line has lyrics: "loud let the bu-gle sound! \_\_\_\_\_ ad-vance! ad -". The third and fourth staves are piano accompaniment. The third staff has lyrics: "Ta - ta - ta - ra! ta - ta - ra! ta - ta - ra! ta - ta - ra! ta - ta - ra! ta - ta - ra! ta - ta - ra!".

vance to vic - try's prizel

vance to vic - try's prizel

ra! ta-ta-ra! ta-ta - ra! ta-ta-ra! ta-ta - ra! ta-ta-ra! ta-ta - ra! ta-ta-ra! ta-ta -

Ne'er shall a Brit-ish tar, ——— turn back from

Ne'er shall a Brit-ish tar, ——— turn back from

ra! ta-ta-ra! ta-ta - ra! ta-ta-ra! ta-ta - ra! ta-ta-ra! ta-ta - ra! ta-ta-ra! ta-ta -

where there dan - ger lies; Ah! — Then

where there dan - ger lies; Ah! — Then

ra! ta-ta-ra! ta-ta - ra! ta-ta-ra! ta-ta - ra! Ah! — rah!

*fz* *ffz*

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal lines have lyrics: 'where there dan - ger lies; Ah! — Then'. The piano accompaniment includes a rhythmic pattern of eighth notes in the bass line and chords in the treble line. Dynamic markings *fz* and *ffz* are present in the piano part.

for - - ward in martial step! — let ev-'ry

for - - ward in martial step! — let ev-'ry

Ta-ta-ta-ra! ta-ta - ra! ta-ta-ra! ta-ta - ra! ta-ta-ra! ta-ta - ra! ta-ta -

Detailed description: This system contains the second two systems of a musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal lines have lyrics: 'for - - ward in martial step! — let ev-'ry'. The piano accompaniment continues with the same rhythmic pattern as the first system. The lyrics 'Ta-ta-ta-ra! ta-ta - ra! ta-ta-ra! ta-ta - ra! ta-ta-ra! ta-ta - ra! ta-ta -' are written across the piano part.



true blade of steel drink deep! \_\_\_\_\_ Come then a -  
 true blade of steel drink deep! \_\_\_\_\_ Come then a -  
 ra! ta-ta-ra! ta-ta - ra! Let each blade drink deep!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "true blade of steel drink deep! \_\_\_\_\_ Come then a -" on the first two staves, and "ra! ta-ta-ra! ta-ta - ra! Let each blade drink deep!" on the third system. There are long horizontal lines under "deep!" in the first two staves, indicating a sustained note.

way! ad - vance with - out de - lay! Now read - y! stead - y  
 way! ad - vance with - out de - lay! Now read - y! stead - y  
 Come a - way with - out de - lay! We're

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "way! ad - vance with - out de - lay! Now read - y! stead - y" on the first two staves, and "Come a - way with - out de - lay! We're" on the third system. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the first measure of the bottom staff.

all We'll fol-low at your call, Ah! lead us a-way!

all We'll fol-low at your call, Ah! lead us a-way!

read - y at your call, Come lead us a-way! So

The first system contains two vocal staves and a piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand.

**CHORUS.**

**Soprano.**  
On - ward! on - ward! nev - er lag - ging, zeal un - flag - ging,

**Alto.**  
On - ward! on - ward! nev - er lag - ging, zeal un - flag - ging,

**Tenor.**  
On - ward! on - ward! nev - er lag - ging, zeal un - flag - ging,

**Bass.**

*ff*

The chorus section includes four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "On - ward! on - ward! nev - er lag - ging, zeal un - flag - ging,". The piano accompaniment is marked *ff* (fortissimo) and features a strong, rhythmic accompaniment with chords in the right hand and a bass line in the left hand.

be our watchword, let us chase them, we shall place them, give the

be our watchword, let us chase them, we shall place them, give the

be our watchword, let us chase them, we shall place them, give the

word, a - way! a - way with - out de - lay! Then

word, a - way! a - way with - out de - lay! Then

word, a - way! a - way with - out de - lay! Then

(All principals col Chorus)

Loud let the bu-gle sound! ad-vance! ad - vance to

Loud let the bu-gle sound! ad-vance! ad - vance to

Loud let the bu-gle sound! ad-vance! ad - vance to

*ff*

This system contains the first four measures of the vocal and piano parts. It features three vocal staves in G major and a piano accompaniment in G major. The lyrics are: "Loud let the bu-gle sound! ad-vance! ad - vance to". The piano part begins with a fortissimo (*ff*) dynamic and consists of chords in the right hand and a rhythmic bass line in the left hand.

*ff*

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The right hand plays chords and melodic lines, while the left hand plays a steady bass line. The dynamic is marked *ff*.

vic - trys prize! Ne'er shall a

vic - trys prize! Ne'er shall a

vic - trys prize! Ne'er shall a

This system contains the next four measures of the vocal and piano parts. The lyrics are: "vic - trys prize! Ne'er shall a". The piano accompaniment continues with the same rhythmic pattern.

7

This block shows the piano accompaniment for the second system. It includes a fermata over the first measure of the right hand and a measure rest in the left hand. The dynamic remains *ff*.

British tar, — turn back from where there dan - ger lies; Ah! —

British tar, — turn back from where there dan - ger lies; Ah! —

British tar, — turn back from where there dan - ger lies; Ah! —

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "British tar, — turn back from where there dan - ger lies; Ah! —". The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part.

- Then for - - ward with mar - tial step! let ev - 'ry

- Then for - - ward with mar - tial step! let ev - 'ry

- Then for - - ward with mar - tial step! let ev - 'ry

The second system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "- Then for - - ward with mar - tial step! let ev - 'ry". The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part. The piano part includes a dynamic marking of *ff* (fortissimo) and a *ffz* (fortissimo zingando) marking.

true blade of steel drink deep! Come then a -  
 true blade of steel drink deep! Come then a -  
 true blade of steel drink deep! Come then a -

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "true blade of steel drink deep! Come then a -". The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

way! Ad - vance with - out de - lay! Now read - y! stead - y  
 way! Ad - vance with - out de - lay! Now read - y! stead - y  
 way! Ad - vance with - out de - lay! Now read - y! stead - y

The second system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "way! Ad - vance with - out de - lay! Now read - y! stead - y". The piano part continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

all We fol - low at your call! We'll fol - low

all We fol - low at your call! We'll fol - low

all We fol - low at your call! We'll fol - low

thee to vic - to - -ry! To vic - to -

thee to vic - to - -ry! To vic - to -

thee to vic - to - -ry! To vic - to -

ry!  
ry!  
ry!

This block contains four vocal staves, each with a treble clef and a key signature of one sharp (F#). Each staff begins with a long, horizontal slur over a whole note chord, followed by a short melodic phrase. The lyrics "ry!" are written below the first three staves.

*a tempo* *ff*

This block shows the piano accompaniment for the first system, with treble and bass clefs. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. The tempo marking "a tempo" and dynamic marking "ff" are present.

This block shows the piano accompaniment for the second system, continuing the complex rhythmic patterns in both hands.

This block shows the piano accompaniment for the third system, with similar rhythmic complexity.

*ff*

This block shows the piano accompaniment for the fourth system, ending with a final chord and a fermata. The dynamic marking "ff" is present.

End of Act I.



# Prelude and Opening Chorus.

## Act II.

Andante tranquillo.

Piano.

Musical score for Piano, Horn, and Oboe. The piano part features a series of triplets in the right hand and rests in the left hand. The horn part has a melodic line with triplets. The oboe part has a melodic line with triplets and a trill. Dynamics include *f* for the horn and *mf* for the oboe.

Musical score for Oboe and Cello & Bass. The oboe part continues with triplets and a trill. The Cello & Bass part has a melodic line. Dynamics include *mf* for the oboe and *pp* for the Cello & Bass.

Cello &  
Bass unis.

Musical score for Strings. The strings play a melodic line in the bass clef. Dynamics include *mf* and *pp*.

Strings.

Musical score for Bassoon. The bassoon plays a melodic line in the bass clef. Dynamics include *mf* and *pp*.

Musical score for Bassoon. The bassoon plays a melodic line in the bass clef. Dynamics include *mf* and *pp*.

Horn.

Oboe

cen- -do

2nd Brigand.

Ho - la!

1st Brigand. 3rd Brigand.

Ho - la! Ho - la!

Oboe

Fl. *mf*

Fl. *f*

5th Brigand.      Female Brigands.  
Sop. & Alt.

4th Brigand.      6th Brigand.

Ho-la!      Ho-la!      Hush!      Hush!

*pp*

Solo Voice behind Scene      Another Solo Voice behind Scene      Female Brigands.  
Girls Exit

Hush!      Ho-la!      Hush!      Hush!      Hush!      Ho-la!      Sh!      Sh!

(Men coming down Stage)

Sh' Sh! Sh! Sh! Sh! Sh! Sh! Sh! Sh! Though we

*pp*

Detailed description: This system contains the first two lines of music. The top line is a vocal line with lyrics. The bottom line is a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The piano part features a rhythmic pattern of eighth notes with accents.

are a band of cut-throats, Steeped in ev-'ry sort of

*pp* *fz*

Detailed description: This system contains the second and third lines of music. The vocal line continues with lyrics. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *pp* and *fz*. The piano part has a steady eighth-note accompaniment.

crime, With the steal-thy sneak that's ev-'ry-where ac-cept-a-ble,

With the

*mf* *pp*

Detailed description: This system contains the third and fourth lines of music. The vocal line concludes with lyrics. The piano accompaniment continues. Dynamics include *mf* and *pp*. The piano part features a consistent eighth-note accompaniment.

There are  
steal - thy sneak that's ev - 'ry - where ac - cept - a - ble;

oth - er things em - ploy us in the mer - ry Sum - mer -

time And we find these oc - cu - pa - tions most de - lect - a - ble.  
And we

First our pipe filled with to-  
 find these oc - cu - pa - tions most de - lect - a - ble.

*fz* *pp*

bac - co, Which we smoke in good con - tent, Then of

*mf* *p*

flag - ons full of liq - uor, we've a wealth of them;  
 Then of

Then we  
 fla - gons full of li - quor, we've a wealth of them;

raise each well - filled glass, Each a - think - ing of his

lass And to our third, our girls, we drink a health to them. We

Their health!—

*mf* *p*

drink a jol - ly health to them! To the fair! Fill high! your

we drink a health to them! Fill high! your

*f* *fz* *unaccompanied*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics: "drink a jol - ly health to them! To the fair! Fill high! your". The bottom staff is a piano accompaniment with lyrics: "we drink a health to them! Fill high! your". The piano part starts with a forte (*f*) dynamic and includes a section marked *fz* (forzando) and *unaccompanied*. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4.

glass fill high To the fair! Your glass fill high! fill high To the

glass fill high! Your glass fill high! fill high!

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics: "glass fill high To the fair! Your glass fill high! fill high To the". The bottom staff is a piano accompaniment with lyrics: "glass fill high! Your glass fill high! fill high!". The piano part continues with the accompaniment for the vocal lines. The key signature and time signature remain the same as in the first system.

fair! drink we deep!

*ff*

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics: "fair! drink we deep!". The bottom staff is a piano accompaniment. The piano part features a section marked *ff* (fortissimo) with a complex, rhythmic accompaniment. The key signature and time signature remain the same.

Detailed description: This system contains the seventh and eighth staves of music, which are piano accompaniment only. The piano part continues with the accompaniment for the vocal lines, featuring a complex, rhythmic accompaniment. The key signature and time signature remain the same.



## Male Octette.

Andante.

Tenors. Oh! maid - en! Oh! maid - en! Thou

Basses.

Piano. *mf* Horns *unaccompanied*

hast an eye of blue, Thy cheeks are flushed like ros - es red, Thy

heart is ev - er true; I think of thee, I drink to thee, Wher -

*p*

ev - er you may be, I think of thee, I  
Wher - e'er you be,

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "ev - er you may be, I think of thee, I Wher - e'er you be,". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

drink to thee, Wher - ev - er you may be; I have but this, one

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "drink to thee, Wher - ev - er you may be; I have but this, one". The musical notation remains consistent with the first system.

sin - gle kiss, To send sweet-heart, to thee! I have but this, one

The third system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are: "sin - gle kiss, To send sweet-heart, to thee! I have but this, one". The musical notation remains consistent with the previous systems.

sin - gle kiss, To send, sweet-heart, from me!

But had I

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "sin - gle kiss, To send, sweet-heart, from me!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ten mil - lion more, I'd give them all to thee, sweet-heart! I'd

more,

The second system continues the piece. The vocal line lyrics are: "Ten mil - lion more, I'd give them all to thee, sweet-heart! I'd". The piano accompaniment continues with similar rhythmic patterns.

give them all to thee, I'd give them all to thee.

The third system concludes the piece. The vocal line lyrics are: "give them all to thee, I'd give them all to thee.". The piano accompaniment ends with a key signature change to D major (two sharps) in the final measure.

## Allegro non troppo.

Pericles (off Stage)

What ho! What ho! What

Musical notation for voice and piano accompaniment in G major, 2/4 time. The piano part features a rhythmic accompaniment of eighth notes.

## Allegro non troppo.

*mf*

Musical notation for piano accompaniment in G major, 2/4 time. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment of eighth notes.

(Enters, stands at back.)

ho! (Basses.) (Tenors.) Our cap - tain calls! What ho! Is all now

Musical notation for voice and piano accompaniment. The piano part continues with the same rhythmic accompaniment.

Our cap - tain calls!

*mf*

Musical notation for piano accompaniment in G major, 2/4 time. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment of eighth notes.

clear? And is there no one near?

Musical notation for voice and piano accompaniment. The piano part continues with the same rhythmic accompaniment.

All is

Musical notation for piano accompaniment in G major, 2/4 time. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment of eighth notes.

Sopranos  
& Altos.

Baritone.

'Tis well! 'Tis

right and no one near, There's no one near.

Basses.

(spoken)

well! 'Tis well! well?

*col & va*

'Tis a deep, deep well.

*ff*

## The Miller.

or

## The Maid of Zuyder Zee.

Moderato.

*ben marcato*

Piano.

Come gath - er a - round And I'll give ye a song, As the  
She thought she would test The de - vo - tion he swore, So one

song, it was giv - en to me; ——— 'Tis a  
day she went up to a bin; ——— Where

tale of a mil - ler, Who loved a lass, Who  
oats by the bush - el, Slid down to the wheel And when

dwelt near the Zuy - - der Zee;  
he was - n't look - ing, jumped in;

*mf* click clack, click clack, click

A maid - en once lived near the Zuy - der Zee. click -  
"If he'll res - cue me, I'll find out," quoth she: "click -  
clack, you see. click

clack! A maid - en once lived near the  
clack!" "If he'll res - cue me, I'll find

clack, clickclack, click clack, you see.

Zuy - der Zee; He thought of the maid As the wheel turned'round, Then he  
out" quoth she: He saw her come down, As the wheel turned'round, Though he

hoard - ed up his sil - ler — And he mixed his thoughts, with the  
knew 'twould sure - ly kill her; — He let the wheel make her

*mf* *pp*

grain he ground, For — all — was grist to the mil - ler, — For —  
nice oat - meal, For — all — was grist to the mil - ler, — For —

all — was grist to the mil - ler, — click - clack, click - clack, click -  
all — was grist to the mil - ler, — click - clack, click - clack, click -

*mf*

clack, you see! A rust - y and dust - y young mil - ler was he, A  
clack, you see! A shift - y and thrift - y young mil - ler was he, A

*mf*



rust - y and dust - y youngmil - ler was he.  
 shift - y and thrift - y youngmil - ler was he.

*ff*

## Tempo di Valse.

Then Ho! for the mil - ler And

click-clack, click-clack, click-clack, clickclack, *pp*

click, click, click,

Ho! for the maid, Hur - rah! for the grist he ground, — Sing

hey! to the sil-ler, From meal that was made, As the mill - wheel turned a -

round and 'round and 'round and 'round and 'round and 'round as the

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line is a simple melody of eighth notes. The piano accompaniment features a steady bass line in the left hand and chords in the right hand, some marked with a 'V'.

mill-wheel turned a - round; ——— Then Ho! for the mil-ler And

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

Ho! for the maid, Hur - rah! for the grist he ground; — Sing

The third system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

hey! to the sil-ler, From meal that was made, As the mill-wheel turned a -

The fourth system concludes the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

round and 'round, as the mill - wheel turned \_\_\_\_\_

cre - - - - - scen - - - - - do

*f*

a - - - round and 'round, and 'round. and 'round and

*pp*

'round and 'round and 'round and 'round and 'round

a - round.

1 2

*f* *f*

## Two Little Doves.

Andante moderato.

Voice.

Piano.

*mf*

1. Two lit - tle  
2. It came to

doves \_\_\_\_\_ Sat on a bough \_\_\_\_\_ And cooed their loves \_\_\_\_\_ In pligh - ed  
pass \_\_\_\_\_ One stormy day, \_\_\_\_\_ The storm, a - las! \_\_\_\_\_ Blew quite a -

vow. \_\_\_\_\_ She soft - ly said: \_\_\_\_\_ "I love you dear, \_\_\_\_\_ No night is  
way \_\_\_\_\_ Their lit - tle nest \_\_\_\_\_ And home - less quite, \_\_\_\_\_ They view'd with

dark \_\_\_\_\_ When you are near." \_\_\_\_\_ The oth - er said: \_\_\_\_\_ "Tis strangely  
fear \_\_\_\_\_ The com - ing night; \_\_\_\_\_ But midst her tears \_\_\_\_\_ She heard him

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Andante moderato'. The piano accompaniment is marked 'mf' (mezzo-forte). The score consists of four systems, each with a vocal line and a piano line. The lyrics are written below the vocal line. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. There are repeat signs in the piano part at the beginning of the first system.

true, In all this world I love but you." Dost thou love  
say: "Thro' dark-est clouds Love light the way; No dan-ger

me As I love thee? Coo - oo - oo - oo! Coo-oo-oo -  
bides Where Cu - pid guides? Coo - oo - oo - oo! Coo-oo-oo -

oo! "Tis strangely true, I love but you." Coo-oo-oo -  
oo! "No dan-ger bides, Where Cu - pid guides." Coo-oo-oo -

*rit.* *Moderato.*  
oo! "I love but you."  
oo! "Where Cu - pid guides."

## Chorus.

*con espress.*

I love and you love! Then who cares, who

*p*

*Pressez.*

else loves; He, she or they love, So

*Pressez.* *cresc.*

what tho' they may, love! You are but

*f rit.* *p*

mine, dear! I am but thine, dear!

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "mine, dear! I am but thine, dear!". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a melodic line in the bass clef and a chordal accompaniment in the treble clef. A dynamic marking of *f* (forte) is present in the piano part.

*1st time* *rit.*  
 "Thine, dear, and mine, dear!" Said the two lit - tle doves.

The second system includes a vocal line and piano accompaniment. The vocal line is marked *1st time* and *rit.* (ritardando). The lyrics are "Thine, dear, and mine, dear!" Said the two lit - tle doves. The piano accompaniment is in a grand staff with a key signature of two flats. It features a melodic line in the bass clef and a chordal accompaniment in the treble clef. Dynamic markings include *f* (forte) and *pp* (pianissimo). The system concludes with a double bar line and a repeat sign (§).

*2nd time* *rit.*  
 "Thine, dear, and mine, dear!" Said the two lit - tle doves.

The third system includes a vocal line and piano accompaniment. The vocal line is marked *2nd time* and *rit.* (ritardando). The lyrics are "Thine, dear, and mine, dear!" Said the two lit - tle doves. The piano accompaniment is in a grand staff with a key signature of two flats. It features a melodic line in the bass clef and a chordal accompaniment in the treble clef. Dynamic markings include *f* (forte) and *rit.* (ritardando). The system concludes with a double bar line and a repeat sign (§).

# "Then He Went Away."

Moderato.

Piano.

The piano introduction consists of two staves. The right hand (treble clef) begins with a series of eighth notes, some with accents, and a trill on the final note. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

1. A youth went on a bat-tle ship, He saw a twelve inch gun, He  
 2. A far - mer walked a - long the street, The winds blew thro' and thro', A  
 3. The firm called up a mes - senger, A cheque they gave the lad And  
 4. A man and quite a pret - ty girl, Were in a res - tau - rant, The  
 5. A man stood on the electric car, Sus - pend - ed from a strap, A

crawled in - side and went to sleep, To keep out of the sun; For  
 man came up and said: "My friend, I know you! How 'd you do? Take  
 said: "please hur - ry to the bank, We need the mon - ey bad; Just  
 wai - ter stood there writ - ing down The things they said they'd want; A  
 wo - man sit - ting near him held A ba - by on her lap; "Just

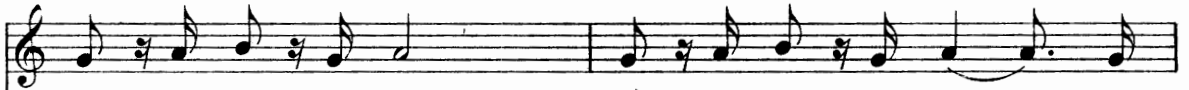




tar - get prac - tice came a - long, That twelve inch guns' own crew, They  
 home a pre - sent for your wife, Just buy my gold - brick, John!" Then  
 see the pay - ing tel - ler And be care - ful don't be rash!" But the  
 wo - man rushed in - to the place And saw them sit - ting there, She  
 hold the child!" she asked of him: Her face full of a - larm, "Till I



put a great big shell in - side And fired the gun off too.  
 took the far - mer's mon - ey, For the Hay - seed was - n't "on."  
 boy said: "he was used To go - ing to the bank for cash."  
 screamed: "My hus - band! Oh! you wretch!" And pulled out all his hair.  
 ask the Conduc - tor where I'm at," And placed it on his arm.

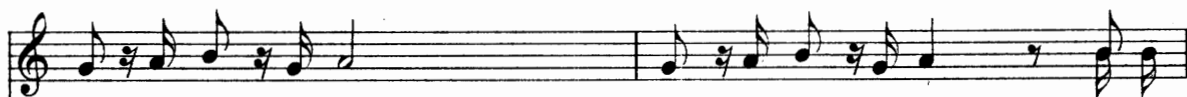


Then he went a - way,	Then he went a - way,—	But
Then he went a - way,	Then he went a - way,—	There
Then he went a - way,	Then he went a - way,—	But
Then she went a - way,	Then she went a - way,—	But
Then she went a - way,	Then she went a - way,—	But



just when he'll come back, There's no one real - ly likes to say;  
 seems to be a doubt a - bout When he'll come back they say;  
 just when he'll come back, There's some un - cer - tain - ty they say;  
 wheth - er she'd be back or not, She did - n't stop to say;  
 just when she'd be back a - gain, She quite for - got to say;





Then he went a - way,  
 Then he went a - way,  
 Then he went a - way,  
 Then she went a - way,  
 Then she went a - way,

Then he went a - way, They've  
 Then he went a - way, The  
 Then he went a - way, With the  
 Then she went a - way, He's  
 Then she went a - way, His



out a sign, "Boy Want - ed!" Since he went a - way.  
 brick they hitch the horse to! Since he went a - way.  
 firm, there's no - thing do - ing, Since he went a - way.  
 pay - ing a - li - mo - ny Since she went a - way.  
 la - dy friends don't know him Since she went a - way.

## Sing Song Lee.

Winnie and Female Chorus.

Moderato.

Piano.

The piano introduction consists of two staves in 2/4 time, marked *mf*. The right hand features a melody of eighth notes with chords, while the left hand plays a simple eighth-note accompaniment.

The piano accompaniment continues with two staves, maintaining the same rhythmic and melodic patterns as the introduction.

Winnie.

1. Sing Song Lee was a lit-tle Chi-nee With a cu - cu - cu - ri - ous  
 2. Ping Pong Tee from her bal - co - ny Said: "I'll run a - way with  
 3. there they stood from out the wood An - o - ther woo - er—

The piano accompaniment continues with two staves, marked *pp*. The right hand features a melody of eighth notes with chords, while the left hand plays a simple eighth-note accompaniment.

queue And Sing Song Lee loved Ping Pong Tee As—  
 you If you'll throw me a thong of your queue so long And I'll  
 came Who nev - er stopped but on one knee dropped And she

The piano accompaniment continues with two staves, marked *pp*. The right hand features a melody of eighth notes with chords, while the left hand plays a simple eighth-note accompaniment.

Chi - na - men oft will do. Now each night he'd re-pair to the  
 show you what I'll do." So the end of his queue to—  
 heard him soft ex - claim: "Since your first love is tied, will you

household where Re - sit - ed this girl o - ri - ent - al And  
 her he threw Which she fast - ened and skipped down by it, But  
 be my bride? You I've loved with a love un - dy - ing" So she

hum from the shade A soft se - renade Tho' in fear of a wrath pa -  
 and their fate They re - membered too late There was no one up there to un -  
 skipped a - way And at night they say You can still hear Sing Song

## Chorus.

rent - al, In — fear of wrath pa - rent - al, In  
 tie it, There was no one up there to un tie it, There was  
 sigh - ing, You can still hear Sing Song sigh - ing, You can

*mf*

*mf*

Winnie.

fear of wrath pa - rent - al. "Oh Ping Pong Tee" Sang  
 no one up there to un - tie it. "Oh Ping Pong Tee" Cried  
 still hear Sing Song sigh - ing. "Oh Ping Pong Tee" Sighs

*p*

*p*

Sing Song Lee: "Oh come a - long A - way with me,  
 Sing Song Lee "Please cut my queue Or we'll captured be,"  
 Sing Song Lee "How could you run a - way from me,

*p*

I will sing You a tune On a short ho-ney-moon" Sang Sing Song Lee To  
 "But I have not a knife," Said his sweet fu-ture wife, Said Ping Pong Tee To  
 I my queue gave for you As a man ought to do Sighs Sing Song Lee Of

## Chorus.

§

Ping Pong Tee, Sang Sing Song Lee To Ping Pong Tee Sang Sing Song Lee To  
 Sing Song Lee, Said Ping Pong Tee To Sing Song Lee "Oh Ping Pong Tee" Cried  
 Ping Pong Tee, Sighs Sing Song Lee Of Ping Pong Tee "Oh Ping Pong Tee" Sighs

*ff*

Ping Pong Tee: "Oh come a - long A - way with me,  
 Sing Song Lee, "Please cut my queue Or we'll captured be,"  
 Sing Song Lee "How could you run a - way from me,

I will sing You a tune On a short ho - ney-moon" Sang  
 "But I have not a knife," Said his sweet fu - ture wife Said  
 I my queue gave for you, As a man ought to do Sighs

Sing Song Lee To Ping Pong Tee, To Ping Pong Tee. Now  
 Ping Pong Tee To Sing Song Lee, To Sing Song Lee. While  
 Sing Song Lee Of Ping Pong Tee, Of Ping Pong Tee.

1. 2. 3. Winnie.

*fz* *^* Fine

Dance.

*mf*

8

Sang

*f* *ff* *ff*

D.S. al Fine.



# "I would be a Soldier Boy."

March.

Piano.

I'm a cute lit - tle sol - dier of  
I mark down the time like a

Com - pa - ny "A," At - ten - tion please! keep step with your knees  
bar - gain - day sale Dou - ble the quick that's a fast lit - tle trick

Rat - ta - ta - tat! Boom! ta - ra! Rat - ta - ta - tat!

(Toy Trumpet)

*mf* (Tympany)

Boom! ta - ra! Shoul - der shift! car - ry your heft! Blue  
Form a dough - nut! Form pla - toons! Then

*ff* *p*

eyes to the right And brown to the left!  
form a vest And pan - ta - loons! Rat - ta - ta - tat!

Boom! ta - ra! Rat - ta - ta - tat! Boom! ta - ra! When  
When

out on pa - rade, I'm the lim - it, they say: With my "Coup de - tat," What's  
I pass the stand at the head of the line, I'm a "Chef de oeu - vre" that's

that? I'm gay! When out on pa - rade, I'm the lim - it, they say; With my  
French for fine; When I pass the stand at the head of the line, I'm a

"Coup de-tat" What's that? I'm gay! I march a-long with the  
 "Chef de oeuv-re" that's French for fine; I'm in-vi-ted out as an

*mf*

Colo-nel's son And the Colo-nel is a great big gun, So the  
 hon-ored guest To dan-ces balls, and all the rest; And I

Colo-nel's son is a son of a gun; Boom! ta-ra! Boom! ta-ra!  
 al-ways like the high-balls the best;

*mf*

Boom! boom! boom! boom! boom! boom! boom! boom!

*f*

Shoul - der blades! and shoul - der straps! Shoot the Chutes and  
Car - ry arms! and change your face! Fill your flask and

shoot - ing craps! Have a drink? have two or three!  
hold your base! Or - der arms? and or - der - ly!

Charge! but don't charge them to me!  
Or - der up a drink for me!

(Imitating Snare Drum, Rrrrrr) (Imitating Trumpet) Ta - ta - ra - ta!

*ff*

Fac - ing pow - der with a pow - der puff,  
 Get - ting fill'd up in the Phil - lip - ines,

Eat - ing corn-beef off the cob,  
 Does - n't do you a - ny good,

Fight - ing Chow - der, when the clams are tough,  
 Pick - ing point - ers on the West - Point's green,

How I like a Sol - diers' job, I don't think;  
 Al - - most a - ny Gen - 'ral Wood; Bing! Bang! Biff!

Pick - ing on pick - ets off the grape - shot tree,  
When on guard a col - or'd sol - di - - er,

Drill - ing rocks I most en - joy,  
Is black - guard - ing his em - ploy,

Next to be - ing Mis - ter Mor - gan, I would  
Just for thir - ty Mil - lion dol - lars, I would

be a Sol - dier boy.  
be a Sol - dier boy.

## My Winsome Winnie.

Moderato.

Piano.

The piano introduction consists of two staves. The right hand starts with a melody in the treble clef, marked *mf*. The left hand provides a harmonic accompaniment in the bass clef. The tempo is marked *Moderato*. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

There's a fas - ci - nat - ing cap - ti - vat - ing pret - ty lit - tle maid, I won - der  
There's the fleet - est, sweetest romance in the glam - or of her glance, A look from

The first system of the song features a vocal line in the treble clef and piano accompaniment in the bass clef. The piano part is marked *p*. The lyrics are: "There's a fas - ci - nat - ing cap - ti - vat - ing pret - ty lit - tle maid, I won - der There's the fleet - est, sweetest romance in the glam - or of her glance, A look from".

if you've ev - er chanc'd to meet; \_\_\_\_\_ She is  
her, just chains you to the spot; \_\_\_\_\_ It is

The second system continues the vocal line and piano accompaniment. The lyrics are: "if you've ev - er chanc'd to meet; \_\_\_\_\_ She is her, just chains you to the spot; \_\_\_\_\_ It is".

wil - ful, ve - ry skill - ful In co - quet - ting I'm a - fraid, But there  
sim - ple, just a dim - ple Urg - ing you to take a chance, But there's

The third system concludes the vocal line and piano accompaniment. The lyrics are: "wil - ful, ve - ry skill - ful In co - quet - ting I'm a - fraid, But there sim - ple, just a dim - ple Urg - ing you to take a chance, But there's".



nev - er was a maiden half so sweet; You would like to grasp and hold her In your  
something keeps you back, I don't know what; Then you feel a fun - ny feel - ing, That comes

lov - ing arms en - fold her And then on her ru - by lips im - plant a  
o'er you gen - tly steal - ing And you know she's just the one you want al -

kiss; ——— But like a lus - cious lit - tle peach, She al - ways  
way; ——— So then you swear you'd love her true, But then she

keeps just out of reach And laughs when - e'er you tell her things like this:  
sim - ply looks at you And it's this, in - stead of what you meant to say:

## Chorus.

L'istesso Tempo.

“Win - nie! \_\_\_\_\_ My win - some Win - nie! \_\_\_\_\_ Oh! won't you

please, dear! \_\_\_\_\_ Come back to me? \_\_\_\_\_ Oh!

Win - nie! \_\_\_\_\_ It seems so win - try, \_\_\_\_\_ When your sweet

face dear, \_\_\_\_\_ I can - not see; \_\_\_\_\_ Oh!

Win - nie, ————— There's some-thing in me! ————— That's ev - er

*p*

beat - ing, ————— So fond and true; ————— Oh!

*f*

Win - nie! ————— The days are long dear, ————— It's go - ing

*p*

wrong here, ————— Love! with-out you? —————

*rit.*

1. 2.

*fz*

*rit.*

*D.S.*

## Heroes.

## Marziale.

Piano.

*ff*

The first system of piano accompaniment for the 'Marziale' section. It features a treble and bass clef with a key signature of two flats and a common time signature. The music consists of chords and rhythmic patterns, with a forte (ff) dynamic marking.

Cornet.

1. The  
2. The  
3. A

*sfz* *p*

The second system includes a Cornet part in the upper staff and piano accompaniment in the lower staff. The Cornet part has a melodic line with accents and dynamic markings of sfz and p. The piano accompaniment continues with chords and rhythmic patterns.

boy stood on the burn - ing deck, Whence all but him had fled, The  
man stood on the corn - er, Thir - ty - fourth street and Broadway, The  
wom - an went a shop - ping And saw ev - 'ry bar - gain sale, She

The third system contains the vocal line with lyrics and piano accompaniment. The lyrics are: "boy stood on the burn - ing deck, Whence all but him had fled, The man stood on the corn - er, Thir - ty - fourth street and Broadway, The wom - an went a shop - ping And saw ev - 'ry bar - gain sale, She". The piano accompaniment continues with chords and rhythmic patterns.

flames that lit the bat - tles wreck, Shone 'round him o'er the dead; There  
 car - riag - es and street - cars, All came this and then that way; "Oh!  
 wore no suit of ar - mor, Did not e - ven have a male; She

came a burst of thun - der sound, The boy, Oh! where was he? Ask  
 stop!" the peo - ple cried to him: Try not the dar - ing feat, He  
 knew the breeze was blow - ing And the crowd would rub - ber good, Yet she

of the winds that far a - round, With frag - ments strew'd the sea.  
 on - ly laughed, Ah! he was brave, For he walked a - cross the street.  
 walk - ed o'er Twen - ty - third street, Where the Flat - iron Build - ing stood.

## Chorus.

Tempo di Valse.

He - roes, He - roes, They date from Ro - man  
 He - roes, He - roes, They date from Ro - man  
 He - roes, He - roes, They date from Ro - man

Ne - ros, The boy stayed and died And they say, never cried; It  
 Ne - ros, Mid'st car - bells peal, He dodged a wheel And  
 Ne - ros, And no one dared scoff Or snicker or cough; The

may all be true, — But I think they lied; — He - -  
 just — es - caped — An au - to - mo - bile; — He - -  
 breezes were blowing The la - dy off — He - -

roes, He - roes, Read what they dared to  
 roes, He - roes, Read what they dared to  
 roes, He - roes, Read what they dared to

do, Just you hunt up a wreck, with a fire on the  
 do, Try the dif - fi - cult feat\_ of cross-ing the  
 do, Take a girl if you dare, down on Ho - sier - y

*p*

*pp*

deck\_ And you'll be a he - ro too.\_\_\_\_\_  
 street\_ And you'll be a he - ro too.\_\_\_\_\_  
 square\_ And you'll be a he - ro too.\_\_\_\_\_

## Finale Act II.

Moderato. (All principals, Col Chorus.)

Soprano. Win - nie! My win - some Win - nie!

Alto. Win - nie! My win - some Win - nie!

Tenor. Win - nie! My win - some Win - nie!

Bass. Win - nie! My win - some Win - nie!

Piano. Moderato. *rit.* *mf a tempo*

Oh! wont you please dear, Come back to me?

Oh! wont you please dear, Come back to me?

Oh! wont you please dear, Come back to me?

*f*



— Oh! Win - nie! It seems so win - try,

— Oh! Win - nie! It seems so win - try,

— Oh! Win - nie! It seems so win - try,

This system contains three vocal staves (Soprano, Alto, and Tenor) and a Bass staff. The lyrics are: "Oh! Win - nie! It seems so win - try,". The music is in a key with two sharps (D major) and a 4/4 time signature. The vocal lines feature a melodic line with some rests and a bass line with a steady accompaniment.

This system shows the piano accompaniment for the first system of music. It consists of a grand staff with a treble and bass clef. The right hand plays chords and single notes, while the left hand plays a simple bass line. The music is in D major and 4/4 time.

— When your sweet face dear, I can - not see;

— When your sweet face dear, I can - not see;

— When your sweet face dear, I can - not see;

This system contains three vocal staves (Soprano, Alto, and Tenor) and a Bass staff. The lyrics are: "When your sweet face dear, I can - not see;". The music is in D major and 4/4 time. The vocal lines feature a melodic line with some rests and a bass line with a steady accompaniment.

This system shows the piano accompaniment for the second system of music. It consists of a grand staff with a treble and bass clef. The right hand plays chords and single notes, while the left hand plays a simple bass line. The music is in D major and 4/4 time. A dynamic marking of *f* (forte) is present in the bass staff.

Oh! Win - niel There's some - thing in me,

Oh! Win - niel There's some - thing in me,

Oh! Win - niel There's some - thing in me,

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting, each with the lyrics "Oh! Win - niel There's some - thing in me,". The piano accompaniment features a treble and bass clef with a key signature of two sharps (D major). The melody is simple and melodic, with a steady rhythm.

That's ev - er beat - ing, So fond and true;

That's ev - er beat - ing, So fond and true;

That's ev - er beat - ing, So fond and true;

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves have the lyrics "That's ev - er beat - ing, So fond and true;". The piano accompaniment includes a dynamic marking of *f* (forte) in the final measure. The overall structure is consistent with the first system, maintaining the same key signature and melodic style.

Oh! Win - nie! The days are long dear,

Oh! Win - nie! The days are long dear,

Oh! Win - nie! The days are long dear,

It's go - ing wrong here, Love with - out you.

It's go - ing wrong here, Love with - out you.

It's go - ing wrong here, Love with - out you.

(All principals col Chorus)

Loud let the bu-gle sound! ad-vance! ad - vance to  
 Loud let the bu-gle sound! ad-vance! ad - vance to  
 Loud let the bu-gle sound! ad-vance! ad - vance to

This system contains three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment staff. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*ff*

The piano accompaniment for the first system consists of a bass line with eighth notes and a right hand with chords and some melodic movement.

vic - t'rys prize! Ne'er shall a  
 vic - t'rys prize! Ne'er shall a  
 vic - t'rys prize! Ne'er shall a

This system continues the vocal parts and piano accompaniment. The lyrics are: "vic - t'rys prize! Ne'er shall a".

The piano accompaniment for the second system continues with the same rhythmic pattern as the first system, featuring eighth notes in the bass and chords in the treble.

Brit-ish tar, — turn back from where there dan - ger lies; Ah!

Brit-ish tar, — turn back from where there dan - ger lies; Ah!

Brit-ish tar, — turn back from where there dan - ger lies; Ah!

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Brit-ish tar, — turn back from where there dan - ger lies; Ah!". The music features a melodic line in the vocal staves and a rhythmic accompaniment in the piano part.

- Then for - - ward with mar-tial step! — let ev - 'ry

- Then for - - ward with mar-tial step! — let ev - 'ry

- Then for - - ward with mar-tial step! — let ev - 'ry

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "- Then for - - ward with mar-tial step! — let ev - 'ry". The music features a melodic line in the vocal staves and a rhythmic accompaniment in the piano part. The piano part includes a dynamic marking of *ff* (fortissimo) and a fermata over a chord.

true blade of steel drink deep! Come then a -

true blade of steel drink deep! Come then a -

true blade of steel drink deep! Come then a -

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "true blade of steel drink deep! Come then a -". The piano accompaniment is in bass clef with the same key signature. It features a steady eighth-note bass line and chords in the right hand.

way! Ad - vance with - out de - lay! Now read - y! stead - y

way! Ad - vance with - out de - lay! Now read - y! stead - y

way! Ad - vance with - out de - lay! Now read - y! stead - y

The second system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "way! Ad - vance with - out de - lay! Now read - y! stead - y". The piano accompaniment is in bass clef with the same key signature. It features a steady eighth-note bass line and chords in the right hand.

all We fol - low at your call! We'll fol - low

all We fol - low at your call! We'll fol - low

all We fol - low at your call! We'll fol - low

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part (Soprano, Alto, Tenor, Bass) having the same lyrics: "all We fol - low at your call! We'll fol - low". The piano accompaniment features a simple harmonic structure with chords and moving lines in both the right and left hands.

thee to vic - to - -ry! To vic - to -

thee to vic - to - -ry! To vic - to -

thee to vic - to - -ry! To vic - to -

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "thee to vic - to - -ry! To vic - to -". The word "rit." (ritardando) is written above the vocal staves and below the piano accompaniment in the final measure of the system, indicating a deceleration of tempo. The piano accompaniment continues with harmonic support for the vocal lines.

ry!  
ry!  
ry!

This system contains four staves, each representing a different voice part. Each staff begins with a treble clef and a key signature of one sharp (F#). The first measure of each staff features a long, horizontal oval slur over the notes, with the marking 'ry!' written below the staff. The remaining measures in this system are mostly empty, indicating rests for the voices.

*a tempo*  
*ff*

The piano accompaniment for the first system consists of two staves (treble and bass clefs). The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo marking 'a tempo' is placed above the first measure, and the dynamic marking 'ff' (fortissimo) is placed above the third measure. There are also several accents (v) marked above notes in the right hand.

This system continues the piano accompaniment. The right hand features a melodic line with some chromaticism, while the left hand maintains a rhythmic accompaniment of chords and single notes.

This system continues the piano accompaniment. The right hand has a more active melodic line with some grace notes, and the left hand continues with its accompaniment. There are some rests in the right hand in the later measures.

*ffz*

This system concludes the piano accompaniment. The right hand has a melodic line that ends with a final chord. The left hand has a bass line that ends with a long, horizontal oval slur over the final notes. The dynamic marking 'ffz' (fortissimo, *z* for *z*ando) is placed above the final measure.