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# TWILIGHT ALLEY

**Operetta for Treble Voices**

in

**Two Acts**



Book

By

**Mrs. HENRY BACKUS**

Lyrics and Music

By

**Paul Bliss**



Vocal score, with full dialogue. . . . .	\$ 1.00 net
Stage Manager's Book . . . . .	\$ 1.00 net
Full directions for stage-setting, costumes and action	
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# Twilight Alley

## Musical Numbers

(All choruses may be sung in unison, omitting Alto part)

### Act I

- Nº 1\_ Overture . . . . . *Instrumental*
- Nº 2\_ Opening Chorus . . . . . *Chorus(Girls)*
- Nº 3\_ High on the Hills . . . . . *Chorus(Girls)*
- Nº 4\_ Base-ball Song . . . . . *Chorus(Boys)*
- Nº 5\_ What do we care . . . . . *Chorus(Boys)*
- Nº 6\_ Lovely Blossom. . . . . *Solo and Duet(Lily and Meg)*  
*(with chorus)*
- Nº 7\_ My Dolly is Sick . . . . . *Solo(Angelina)*
- Nº 8\_ Where the Sun is Shining . . . . . *(Finale) Chorus(Girls)*

### Act II

- Nº 1\_ Song of the Cave . . . . . *Chorus(Boys)*
- Nº 2\_ Song of the City . . . . . *Chorus(All)*
- Nº 3\_ Aeroplane Song . . . . . *Chorus(All)*
- Nº 4\_ Flower Song. . . . . *Chorus(Girls)*
- Nº 5\_ Flying Butterflies . . . . . *Solo and Chorus(Angelina and Girls)*
- Nº 6\_ Sleep Song . . . . . *Chorus(Girls)*
- Nº 7\_ Here They Come . . . . . *Chorus(Girls)*
- Nº 8\_ Welcome Days of Sunshine. . . . . *(Finale) Chorus(All)*

# Twilight Alley

## Cast of Characters

Dame Needy. (*No Music*) Mother of a large family, living in a tenement "The Old Shoe?"

Meg. Her eldest daughter.

Jack. Only son of Dame Needy.

Angelina. An emigrant child.

Lily. Daughter of the owner of "The Old Shoe?"

Meg's Seven Sisters.

Jack's Base-ball Nine. (*Eight boys*)

Chorus. (*Optional*) Children of the neighborhood. (See Stage Manager's Guide)

## Synopsis

Both acts take place in the court of "The Old Shoe" a tenement in "Twilight Alley?"

Act I Time: Noon of a day in Spring

Act II Sunset of the same day

## Plot of the Play

*Dame Needy*, with her large family, lives in "The Old Shoe," a tenement in "Twilight Alley." *Meg* is the oldest of eight daughters, and *Jack*, the only son, is captain of a baseball nine of boys of his own age. *Angelina* is an emigrant child who is left all day at "The Old Shoe?" while her mother works in a factory. *Lily* is the daughter of a well-to-do property owner, the landlord of "The Old Shoe."

One afternoon *Lily* loses her way in the city streets and wanders into a tenement court where the sunshine rarely penetrates because of the smoke. She pities these "twilight dwellers" and invites them to her own lovely garden. While *Dame Needy* is asleep, the girls steal away with her to her home on the hill-top.

During their absence the boys rebel at being compelled to live in "The Old Shoe" and decide to burn it, but *Lily* and the others return in time to offer a happier solution, and all ends well.

# TWILIGHT ALLEY

Operetta in Two Acts

## Act I

Book by  
MRS. HENRY BACKUS

### OVERTURE

Lyrics and Music by  
PAUL BLISS

Con moto (♩. = 120)

No. 1

The first system of the Overture consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 6/8 and the key signature has one flat (B-flat). The music begins with a piano introduction of eighth notes in the right hand and a bass line of eighth notes in the left hand. The piece concludes with a double bar line.

The second system continues the piano introduction. The right hand features chords with accents, while the left hand continues with a steady eighth-note bass line. The system ends with a double bar line.

The third system continues the piano introduction. The right hand has a melodic line with eighth notes and chords, while the left hand maintains the eighth-note bass line. The system ends with a double bar line.

The fourth system continues the piano introduction. The right hand has a melodic line with eighth notes and chords, while the left hand maintains the eighth-note bass line. The system ends with a double bar line.

The fifth system continues the piano introduction. The right hand has a melodic line with eighth notes and chords, while the left hand maintains the eighth-note bass line. The system ends with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key signature of one flat (B-flat) and a 3/4 time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble clef features a more active melody with eighth notes and some beamed sixteenth notes. The bass clef continues with a steady accompaniment.

Third system of musical notation, showing a change in texture. The treble clef has a melody with some rests and accents, while the bass clef has a more rhythmic accompaniment with eighth notes.

Fourth system of musical notation, featuring a melody in the treble clef with eighth notes and chords. The bass clef has a simple accompaniment of quarter notes.

Fifth system of musical notation, concluding the page. The treble clef has a melody with eighth notes and some rests. The bass clef has a simple accompaniment of quarter notes.

Musical score for the first system, featuring piano accompaniment. The piece is in 3/4 time with a key signature of one flat (B-flat). The score includes a *rit.* marking above the staff and a *rit.* instruction below the staff. The right hand plays a melodic line with chords, while the left hand provides a harmonic accompaniment.

Tempo di Valse (♩ = 66)

Musical score for the second system, showing piano accompaniment. The piece is in 3/4 time with a key signature of one flat. The score includes a *rit.* marking above the staff. The right hand plays a melodic line with chords, while the left hand provides a harmonic accompaniment.

Musical score for the third system, showing piano accompaniment. The piece is in 3/4 time with a key signature of one flat. The score includes a *rit.* marking above the staff. The right hand plays a melodic line with chords, while the left hand provides a harmonic accompaniment.

Musical score for the fourth system, showing piano accompaniment. The piece is in 3/4 time with a key signature of one flat. The score includes a *rit.* marking above the staff. The right hand plays a melodic line with chords, while the left hand provides a harmonic accompaniment.

Musical score for the fifth system, showing piano accompaniment. The piece is in 3/4 time with a key signature of one flat. The score includes a *rit.* marking above the staff. The right hand plays a melodic line with chords, while the left hand provides a harmonic accompaniment.

## Maestoso (♩ = 66)

First system of the Maestoso section, measures 1-4. The music is in 6/8 time with a key signature of two flats (B-flat and E-flat). The tempo is marked Maestoso with a quarter note equal to 66 beats per minute. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment.

Second system of the Maestoso section, measures 5-8. The musical texture continues with similar chordal and accompanimental patterns in the right and left hands.

Third system of the Maestoso section, measures 9-12. The piece maintains its slow, grand character with consistent harmonic and rhythmic elements.

Fourth system of the Maestoso section, measures 13-16. This system includes dynamic markings: *rit.* (ritardando) at the beginning, *a tempo* in the middle, and *rit.* again towards the end. The key signature changes to one flat (B-flat) and the time signature changes to 4/4.

## Moderato (♩ = 152)

First system of the Moderato section, measures 17-20. The music is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked Moderato with a quarter note equal to 152 beats per minute. The right hand begins with a melody marked *mp* (mezzo-piano), and the left hand provides a steady accompaniment.



First system of a piano piece. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady accompaniment of chords and eighth notes. The key signature is one sharp (F#).

Second system of the piano piece, continuing the melodic and harmonic development from the first system.

Third system of the piano piece. It includes a *rit.* (ritardando) marking and a key signature change to two flats (Bb). The right hand has a more complex melodic line with some grace notes.

Tempo di Marcia (♩ = 126)

Fourth system, the beginning of the march section. The key signature is three flats (Bbb). The right hand features a triplet of eighth notes, and the left hand has a steady eighth-note accompaniment.

Fifth system of the march section, continuing the triplet patterns in both hands.

First system of a piano score. The key signature is three flats (B-flat, E-flat, A-flat). The music is in 3/4 time. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a bass line with quarter notes and a triplet of eighth notes. There are dynamic markings of *v* (forte) and a fermata over the final note of the first measure.

Second system of the piano score. The right hand continues with a melodic line, including a triplet of eighth notes. The left hand has a bass line with quarter notes and a triplet of eighth notes. A fermata is placed over the final note of the first measure.

Third system of the piano score. The right hand features a complex texture with multiple triplets of eighth notes. The left hand has a bass line with quarter notes and a triplet of eighth notes. A fermata is placed over the final note of the first measure.

Fourth system of the piano score. The right hand has a melodic line with a triplet of eighth notes and a fermata. The left hand has a bass line with quarter notes and a triplet of eighth notes. A fermata is placed over the final note of the first measure.

Fifth system of the piano score. The right hand features a melodic line with a triplet of eighth notes and a fermata. The left hand has a bass line with quarter notes and a triplet of eighth notes. A fermata is placed over the final note of the first measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The music consists of several measures with complex chordal textures and melodic lines in both hands.

Second system of musical notation, continuing the piece. It features similar complex textures and melodic lines in both hands.

Third system of musical notation, including a triplet of eighth notes in the treble clef. The music continues with complex textures and melodic lines in both hands.

Fourth system of musical notation, including a triplet of eighth notes in the treble clef. The tempo marking *Tempo di Marcia* (♩=126) is present. The music continues with complex textures and melodic lines in both hands.

Fifth system of musical notation, including a triplet of eighth notes in the bass clef. The music continues with complex textures and melodic lines in both hands.

First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat). The music features a treble and bass staff. The treble staff contains a melodic line with a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The bass staff contains a bass line with a triplet of eighth notes in the second measure, followed by a half note and a quarter note. The system concludes with a double bar line.

Second system of musical notation. The key signature remains three flats. The treble staff features a melodic line with a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The bass staff contains a bass line with a triplet of eighth notes in the second measure, followed by a half note and a quarter note. The system concludes with a double bar line.

Third system of musical notation. The key signature remains three flats. The treble staff features a melodic line with a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The bass staff contains a bass line with a triplet of eighth notes in the second measure, followed by a half note and a quarter note. The system concludes with a double bar line.

Fourth system of musical notation. The key signature remains three flats. The treble staff features a melodic line with a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The bass staff contains a bass line with a triplet of eighth notes in the second measure, followed by a half note and a quarter note. The system concludes with a double bar line.

Fifth system of musical notation. The key signature remains three flats. The treble staff features a melodic line with a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The bass staff contains a bass line with a triplet of eighth notes in the second measure, followed by a half note and a quarter note. The system concludes with a double bar line.

# Opening Chorus

## Cleaning and Sweeping

The Alto part may be omitted throughout  
 Dame Needy may sing in all girls' choruses

No 1

Con moto  $\text{♩} = 120$

The first system of the musical score consists of three staves. The top staff is a vocal line with a whole rest. The middle and bottom staves are piano accompaniment in 6/8 time, marked *ff*. The piano part features a rhythmic pattern of eighth notes and quarter notes, with some chords marked with accents.

The second system continues the piano accompaniment from the first system. The vocal line begins with the lyrics "Clean - ing and". The piano accompaniment continues with a similar rhythmic pattern, including some chords marked with accents.

The third system continues the piano accompaniment and the vocal line. The vocal line has the lyrics "sweep - ing, Ev - 'ry day the same; - Just as soon as we". The piano accompaniment continues with a similar rhythmic pattern, including some chords marked with accents.

get it done, Down comes a cloud of smoke!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "get it done, Down comes a cloud of smoke!". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a steady bass line and chords in the right hand.

Then we do it all

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a rest for the first two measures, followed by the lyrics "Then we do it all". The piano accompaniment continues with similar harmonic support.

o - ver, Then we do it all o - ver, Ev - 'ry day,

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has lyrics "o - ver, Then we do it all o - ver, Ev - 'ry day,". The piano accompaniment provides harmonic support throughout the system.

ev - 'ry day, ev - 'ry day the same. —

The first system of the musical score consists of three staves. The top staff is a vocal line in a treble clef with a key signature of one flat (B-flat). The lyrics "ev - 'ry day, ev - 'ry day the same. —" are written below the notes. The middle and bottom staves are piano accompaniment in a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system of the musical score continues the piece. It consists of three staves. The top staff is a vocal line in a treble clef, which is mostly silent in this system. The middle and bottom staves are piano accompaniment in a grand staff. The piano part continues with its characteristic eighth-note accompaniment and bass line.

No-bod-y can ev - er say that

The third system of the musical score consists of three staves. The top staff is a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics "No-bod-y can ev - er say that" are written below the notes. The middle and bottom staves are piano accompaniment in a grand staff. The piano part continues with its characteristic eighth-note accompaniment and bass line.

we're not try-ing, Just think of the cost of brooms we must be

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by the lyrics. The piano accompaniment features a steady bass line and chords in the right hand.

buy-ing! Dust-pans too, — Must be new, —

The second system continues the musical piece. The vocal line has a quarter rest before the lyrics. The piano accompaniment continues with similar harmonic support, including some chordal textures in the right hand.

We must pay the price of keep-ing clean. — No-bod-y can

The third system continues the musical piece. The vocal line has a quarter rest before the lyrics. The piano accompaniment continues with similar harmonic support, including some chordal textures in the right hand.

ev - er say that we're not try - ing, Just think of the

The fourth system continues the musical piece. The vocal line has a quarter rest before the lyrics. The piano accompaniment continues with similar harmonic support, including some chordal textures in the right hand.



cost of brooms we must be buy - ing! Dust - pans

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are "cost of brooms we must be buy - ing! Dust - pans". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady bass line and chords in the right hand.

too, — Must be new, — We must pay the

The second system continues the musical score. The vocal line has lyrics "too, — Must be new, — We must pay the". The piano accompaniment continues with similar harmonic support, including some arpeggiated figures in the right hand.

price of keep - ing clean. — Clean - ing and

The third system of the score has lyrics "price of keep - ing clean. — Clean - ing and". The piano accompaniment includes a double bar line in the middle of the system, indicating a measure rest or a section change.

sweep - ing, Oh, the wea - ry work! — Must we ev - er be

The final system on the page has lyrics "sweep - ing, Oh, the wea - ry work! — Must we ev - er be". The piano accompaniment concludes with sustained chords in the right hand and a simple bass line.

clean-ing up, Then do it all a - gain?

This is all we re-

mem-ber, This is all we re - mem-ber, Ev - 'ry day, ev - 'ry day,

*rit.*  
ev - 'ry day the same.

*rit.* *a tempo*

ONE SISTER.....(*Throwing her broom toward the bench*) I'm tired of singing that song. Mother thinks it makes us work harder if we're always reminded of the high cost of living and the need of keeping clean. We've been at it all morning.

ANOTHER.....(*Throwing her dust-pan after the broom rebelliously*) It doesn't make me want to work.... Anyway, I'm hungry, and there's nothing but stale bread in the house for lunch. We never get any butter because we have to spend all the money for soap! (*stamping her foot*) I'm tired of being starved to keep us children clean and respectable.. I'm going to run away...

MEG.....(*Picking up the discarded broom and handing it to her*) No, you're not. It isn't mother's fault that we have such a hard time of it.

SISTER.....Whose is it then?

MEG.....The Black Bogie.

SISTER.....Shucks! I don't believe in bogies. Mother made that up to frighten us. She knows how we hate the Old Shoe (*pointing to the tennement*) She's afraid we'll run away. You don't really think there is a Black Bogie, do you, Meg?

MEG.....I don't know... But he's very real to Mother.  
(*Dame Needy returns with pail and clothes-line*)

MOTHER.....(*Crossly*) As soon as my back is turned you stop working and begin to gab!

MEG.....We were talking about the Black Bogie. Some of us don't believe there is one.

MOTHER.....Isn't there? Well, wait until you come as close to him as I have.

I've seen him. (*They all gather around her to listen*) Ever since we came to live in the city, the Bogie has been after us. Whenever I open the window in the morning, the demon is there, waiting to fly in, but quick as I can, I shoo him away with my duster; and at night when I lock the door he's still watching, ready to rush inside unless I frighten him off with my broom... He's always hanging around waiting to grab hold of nice little children and after he gets through with them, their own mother wouldn't know them; they're so changed.

ONE SISTER.....He'll never catch me. I can run faster than anyone.

ANOTHER.....So can I.

MOTHER.....Well, then, see how fast you can run indoors and get the clothes washed.

ONE.....Oh, Mother! This is Saturday. Everybody else has a holiday.

MOTHER.....(*Crossly*) Tomorrow is Sunday. One day of rest in the week is enough.

ANOTHER.....But it's Spring-time, Mother. And over there the hills are green.

MOTHER.....(*Looking*) Where do you see any green? I don't. Everything's gray, gray like the clouds, or black like the smoke. No wonder they call this Twilight Alley.

ONE.....(*Hopefully*) Then why won't you let us get away from it for a while?

MOTHER.....Home is the safest place for children. Haven't I told you it's dangerous to go through the city streets so long as the Bogie and his crew are about? (*handing her the clothes-line*) Now get to work, all of you, and be quick about it. Meg, help them hang up the line. It's all in a knot. (*The girls sullenly pull at the clothes-line in an effort to untangle it. Mother goes inside*)

ONE.....(*To Meg*) It's as full of knots as Mother's temper... She wasn't like that in the country.

(*Girls hang line during following, children of the neighborhood come in and fill back of stage quietly watching and listening*)

MEG.....It's the work makes her cross. She's never through... And it's living down here when you never see the blue sky because of the smoke. She doesn't believe there are green hills over yonder. (*pointing*) Her eyes are not good as ours, and she can't see through the veil of smoke that hides them. But I know; I've been there.

ONE SISTER....You have? Is it as wonderful as it seems from here?

MEG.....(*Coming down front*) It's so beautiful on the hilltop, I can't describe it. Trees, flowers, birds, butterflies, and the whole world down at your feet!

ONE.....Tell us about it. How did you get away?

MEG.....(*As they gather around her*) (*Chorus crowds close behind*) One day when mother sent me out to buy soap, I walked on and on with my eyes on the hills. I didn't know I had gone far until I found myself at the foot of the road that leads to the top....

ONE.....The hills are the home of the fairies. (*eagerly*) Did you see one?

MEG Not exactly, but I saw someone who looked as though she might be a princess out of a fairy tale....

When I got to the top, I came to a wonderful garden with a high wall around it. The gate was open; I thought it could do no harm to go in. And everywhere I saw flowers—red ones, white ones, blue ones—tall lilies, and tiny violets, and roses as big as cabbages—

ONE.....Aw, quit it, Meg! You're making this up.

MEG.....It's the truth, girls. Cross my heart and hope to die... And over by the wall was a little white flower. The smell of it was so sweet that it came clear across the grass to where I stood. I looked at it so long and wanted it so much, that I thought no one would mind if I dug it up, roots and all, and took it home with me. And just as I had it in my hands, a girl, tall and pretty, all dressed in white, came down the path and called to me. I didn't wait to answer, but ran through the gate as fast as my legs would carry me, until I was safe at home.

ONE.....(*Sighing*) Oh, if we could all go there together! Over there on the hilltops! To hear the birds singing—to lie in the green grass—with the breeze blowing over us...

(*All sing*)

# High on the Hills

## No. 3

Allegretto (♩ = 60)

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The middle and bottom staves are grouped by a brace and represent the piano accompaniment, with a treble clef on the middle staff and a bass clef on the bottom staff. The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. A long slur covers the piano accompaniment across the first two measures of the system.

The second system of the musical score consists of three staves, identical in notation to the first system. It continues the piano accompaniment with the same eighth-note patterns and slurs.

(FULL CHORUS)

The full chorus section consists of three staves. The top staff is a vocal line with lyrics: "High on the hills there is sun light,". The middle and bottom staves are the piano accompaniment, continuing the eighth-note accompaniment from the previous systems. A long slur covers the piano accompaniment across the first two measures of the chorus.

Breez - es blow soft and sweet, \_\_\_\_\_

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and has a melody of quarter notes: B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment features a right hand with a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, and a left hand with a simple bass line of quarter notes: G2, B1, D2, E2, G2, B1, D2, E2, G2, B1, D2, E2.

Birds in the tree - tops are sing - - ing,

The second system of music continues the vocal line and piano accompaniment. The vocal line has a melody of quarter notes: B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment features a right hand with a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, and a left hand with a simple bass line of quarter notes: G2, B1, D2, E2, G2, B1, D2, E2, G2, B1, D2, E2.

Grass - es are green 'neath our feet. \_\_\_\_\_

The third system of music concludes the vocal line and piano accompaniment. The vocal line has a melody of quarter notes: B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment features a right hand with a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, and a left hand with a simple bass line of quarter notes: G2, B1, D2, E2, G2, B1, D2, E2, G2, B1, D2, E2.

Deep in the shade of the pine - - trees,

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Sweet is the scent - ed air.

The second system continues the melody. The vocal line has a quarter note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment maintains the same rhythmic pattern as the first system.

Oh to be out on the hill - - side,

The third system continues the melody. The vocal line has a quarter note F#5, followed by a quarter note G5, and then a half note A5. The piano accompaniment continues with the same rhythmic pattern.

Oh, to be wan - der - ing there!

The fourth system concludes the phrase. The vocal line has a quarter note B5, followed by a quarter note C6, and then a half note D6. The piano accompaniment features a more active bass line in the final measure.



Here in the dark, noi- some cit - y,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and has a melody that starts with a quarter note 'H', followed by eighth notes 'e', 'r', 'e', and a quarter note 'y,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

Here where the days are all gray,

The second system continues the vocal line with the lyrics 'Here where the days are all gray,'. The piano accompaniment includes a melodic line in the right hand that moves up and down, and a bass line with chords.

Ev - er we work, no du - ty we shirk, But

The third system has the vocal line with lyrics 'Ev - er we work, no du - ty we shirk, But'. The piano accompaniment continues with a consistent eighth-note accompaniment in the right hand and chords in the left hand.

keep at our clean - ing each day.

The fourth system concludes the vocal line with the lyrics 'keep at our clean - ing each day.'. The piano accompaniment features a melodic line in the right hand and a bass line with chords.

Oh to be up on the hill - - top,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "Oh to be up on the hill - - top,". The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

Oh, for the sweet, fresh air,

The second system continues the vocal line with the lyrics "Oh, for the sweet, fresh air,". The piano accompaniment maintains its rhythmic pattern, with a slight change in the bass line.

There where the skies are all sun - - shine,

The third system continues the vocal line with the lyrics "There where the skies are all sun - - shine,". The piano accompaniment includes a key signature change to F major, indicated by a flat sign on the bass line.

*rit. molto*

We would be free from all care.

*rit. molto*

The fourth system concludes the piece with the lyrics "We would be free from all care." and is marked with a *rit. molto* (ritardando) instruction. The piano accompaniment features a final, sustained chord in the right hand and a descending bass line.

*a tempo*

Wan - - d'ring there,

*a tempo*

Free from care,

High on the hills in the sun - - light,

Oh, to be wan - der - ing there.

MOTHER.....(*Exasperated*) What? Still idling! Go in, you lazy girls and stir the starch, and get the blue water ready. Here, Meg, hang out these bloomers.

(*Meg hands pan and broom to one sister, takes the basket from her obediently; the others run into the house, except one, who remains to help after giving pan and broom to another sister*)

MOTHER.....(*To Meg*) Always hang out your Sunday petticoats first; I'm particular about them because they're white. (*sighing*) But it doesn't matter how white they come out of the wash, after we hang them here in the court, where the soot flies, they're ready for the tub again.

MEG.....Why not hang them around the stove in the kitchen where the soot can't get them?

MOTHER.....You know the landlord won't allow it. It makes the walls sweat, then the wall-paper peels off. And the doctor says it makes the house damp; that's bad for Angelina's lungs. (*Just then a small child appears*) Go inside, Angelina, and shut the door. The smoke will get into your lungs and you'll be coughing again.

ANGELINA.....But the doctor said I must have fresh air.

MOTHER.....He said pure air. You can't get any of that in Twilight Alley. The house is the best place for you. Run inside. I'm coming to give you your medicine. Your mother left the bottle with me this morning when she went to work. (*Angelina reluctantly retreats*)

(*Dame Needy follows*)

ONE SISTER.....(*To Meg, as she hangs up a blue gingham pinafore*) I just hate these blue aprons.

MEG..... But we've got to wear 'em to save wash.

ONE SISTER.....When I wear dark blue, I feel blue all over. Little girls ought to wear nothing but white, like the angels.

MEG.....But we're not angels.

SISTER..... No, I suppose not. Mother says we're imps of Satan. But I could behave much better in the right kind of clothes, I just know I could. In pink, for instance. A pink dress would make me feel nice all over. I'd want to dance and curtsy and be polite to everybody.

(*Dame Needy returning fretfully to front center*) Where's Jack? I need some more kindling. My fire went out, just as the clothes started to boil. (*calling loudly*) Jack! Jack! I suppose he's out in the alley with the rest of the gang, up to some mischief. (*to Meg and her sister*) Go in and help your sisters. Be sure to rub hard enough when you come to Jack's overalls. (*As Meg and sister go inside, taking basket, Jack and his eight companions enter*)

## Base-ball Song

## No 4

Con moto (♩ = 120)

The piano introduction consists of three measures. The right hand plays a melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand provides harmonic support with chords: G2-Bb2-Eb3, G2-Bb2-Eb3, and G2-Bb2-Eb3. The tempo is marked 'Con moto' with a quarter note equal to 120 beats per minute.

(CHORUS SINGS WITH BOYS USING "THEY" INSTEAD OF "WE")

The first line of the chorus features a vocal melody and piano accompaniment. The vocal line is in a 6/8 time signature and contains the lyrics: "We are the stuff, A lit-tle bit rough, But we play Man-y a game Is ter-ri-bly tame, For we play". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

The second line of the chorus continues the vocal melody and piano accompaniment. The vocal line contains the lyrics: "ball! Nev-er a nine, no mat-ter how fine Is ball! Man-y a time, the oth-er nine Wont". The piano accompaniment continues with chords and single notes.

in it at all. \_\_\_\_\_ We are the  
show up at all. \_\_\_\_\_ We run the

ter - ror of all the neigh - bor - hood a - bout, \_\_\_\_\_  
bas - es so fast that no one puts us out, \_\_\_\_\_

You ought to see how they trem - ble, when they hear us  
We al - ways know we will win, when we be - gin to

shout: "Play ball! \_\_\_\_\_ Play ball! \_\_\_\_\_  
 shout: "Play ball! \_\_\_\_\_ Play ball! \_\_\_\_\_

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). It contains two lines of lyrics: "shout: 'Play ball! \_\_\_\_\_ Play ball! \_\_\_\_\_" and "shout: 'Play ball! \_\_\_\_\_ Play ball! \_\_\_\_\_". The piano accompaniment is in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

\_\_\_\_\_ Play ball!"  
 \_\_\_\_\_ Play ball!"

The second system continues the musical piece. The vocal line has two lines of lyrics: "\_\_\_\_\_ Play ball!" and "\_\_\_\_\_ Play ball!". The piano accompaniment continues with a similar rhythmic pattern, including some chromatic movement in the right hand.

We have signs that no one knows, — Watch the

The third system features a vocal line with the lyrics "We have signs that no one knows, — Watch the". The piano accompaniment continues with a similar rhythmic pattern, including some chromatic movement in the right hand.



curves our pitch-er throws; We have nev-er lost a  
game. We are the stuff! A lit-tle bit rough, But we play ball!

DAME NEEDY.....(*Threatening the boys with the broom*) (*Dame Needy puts broom down by bench*) Get out, you young scamps, and let Jack alone. There's work for him to do. (*Boys make a pretense of going but return*) (*Jack attempts to sneak off but she catches him and leads him back by the ear*) (*Looking him over accusingly*) You've been with him again!

JACK.....Him? Who do you mean?

DAME.....The Black Bogie of course. Just look at you! You've been playing in the gutter. You're dirty from head to foot.

JACK.....Ah, quit it, Mother. You can't frighten a big boy like me with your stories about bogies.

DAME NEEDY.....Can't I? Well, just wait. He'll nab you some day, and then look out!

JACK.....Strange I've never seen him. What'll he do to me?

DAME NEEDY.....He'll swoop down on you like a hawk, and hold you tight, and then one of his devil crew will put his mark on you. There are others to help him, Smudge and Soot, Grime and Poison Gas, a whole band of them.

JACK.....Hump! I've got a birth-mark on my back now that won't come off. One more or one less won't matter.

DAME NEEDY.....But the Bogie will brand you everywhere; your cheek, your chin, there isn't a spot outside or inside that he can't get at. And what he does to your lungs! Just remember Angelina. (*Boys in the back-ground hoot at her advice and begin to sing.*)

# What do we care

## No 5

Con moto (♩ = 120)

(CHORUS WITH BOYS USING "THEY" NOT "WE")

What do we care for grime or soot or dirt or smoke or  
 Why should we want our hands all white, or scrub with might and

smells? We go out in the old back lot,  
 main? Just a min - ute or two at most,

You can hear our yells. (Wow!) We are as well as  
They're all dirt a - gain. (Wow!) Ev - 'ry - thing here is

we can be, so why should we be clean? Out of the al - ley and  
black with soot, It nev - er has been clean. Yet ev - 'ry day they keep

o - ver the fence, the grass is al - ways green. So we go  
preach - ing a - way, It's noth - ing else but mean! So we go

roam-ing, roam-ing, ev-'ry-where a-round, Roam-ing,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef and contains the lyrics: "roam-ing, roam-ing, ev-'ry-where a-round, Roam-ing,". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady bass line with chords in the right hand.

roam-ing, wher-ev-er fun is found. Wak-ing the ech-oes with our

The second system continues the musical score. The vocal line contains the lyrics: "roam-ing, wher-ev-er fun is found. Wak-ing the ech-oes with our". The piano accompaniment continues with similar harmonic support, including some melodic movement in the right hand.

yells! So what do we care for grime or soot or dirt or smoke or smells!

The third and final system of the page. The vocal line concludes with the lyrics: "yells! So what do we care for grime or soot or dirt or smoke or smells!". The piano accompaniment provides a final harmonic resolution, ending with a double bar line.

DAME NEEDY.....(To Jack) You go into the house

JACK.....(Rebelliously) But I won't stay shut up in that Old Shoe. I'm cramped in there. It's an ugly old prison and I hate it. I want to be out-of-doors where a fellow's free to move about and stretch himself.

DAME NEEDY.....(handing him the ax) I'll give you something to do; if it's stretching you want. Go chop up those soap boxes in the cellar and make me some kindling. My fire's out; be quick about it.

(Jack goes in sullenly, driven by his mother who follows him.) (Meg comes out with another huge basket of clothes, and begins to hang them up. While she is thus engaged, a young girl a year or two older than Meg, dressed in spotless white, carrying a white parasol, enters and looks about curiously.)

LILY.....(seeing Meg) Excuse me, but what place is this? I've lost my way.

MEG.....(staring at her in open admiration) Sure, the likes of you don't belong here. This is the court of the Old Shoe, in Twilight Alley.

LILY.....What a queer name for a house, the Old Shoe!

MEG.....Mother named it that because the house is so old, it's ready to go to pieces.

LILY.....(looking about her) A court, did you say? I've read of courts and kings and queens, but this is different.

MEG.....I should say so. I've read about 'em too. No queens in this place, just workers. (Goes on hanging up the clothes) It's a tenement in the city, a backyard in Twilight Alley. There are hundreds of others like it.

LILY.....(wandering about) Not a blade of grass! Nothing but cinders and ash-cans.

MEG.....(resentfully) Well, what would you have? Plush furniture and silver spittoons? It's good enough for us workers. The more things we own the more work we have keeping them clean. I'm mighty glad I don't have a throne to sweep every morning.

LILY.....(hastily) Oh, please don't be offended. I didn't mean to criticise. Only it's different where I live up there on the hill.

MEG.....(interested) On the hill, did you say? (looks at her in a startled way) Do you live way up at the top where there is a garden?

LILY.....Yes. It's a beautiful place. I'll sing you something about my garden, if you like. A poet wrote a song about it after coming to our house for tea. Do you want to hear it?

MEG.....Oh, please!

## Lovely Blossom

## No 6

Moderato (♩ = 92)

Piano introduction in 4/4 time, key of B-flat major. The right hand features a melodic line with a grace note and a triplet, while the left hand provides a steady accompaniment.

(LILY)

A love-ly blos-som grew out on the hill-side Re-fresh'd at  
One day a maid-en fair gath-er'd the blos-som And far a-

Vocal line for the first line of lyrics, including a triplet. The piano accompaniment continues with a steady accompaniment.

night by the cool-ing dew; \_\_\_\_\_ And ev-'ry morn the sun ris-ing in  
way to her home she bore; \_\_\_\_\_ The flow-er droop'd her head pin-ing for

Vocal line for the second line of lyrics, including a triplet. The piano accompaniment continues with a steady accompaniment.

glo-ry— Re-veal'd her beau-ty a-gain as new.  
sun-shine And lost her beau-ty for-ev-er-more.

Ah \_\_\_\_\_

(MEG) Ah \_\_\_\_\_

Vocal line for the third line of lyrics, including a triplet and a fermata. The piano accompaniment continues with a steady accompaniment.

(CHORUS MAY SING - OR ON 2ND ONLY)

(♩ = 52)

Love - - ly blos - som, Bloom-ing on the

Love - - ly blos - som, Bloom-ing on the

hills, \_\_\_\_\_ Your rare beau - - ty

hills, \_\_\_\_\_ Your rare beau - ty

All my be - ing thrills. Ah \_\_\_\_\_ sweet

All my be - ing thrills. Ah \_\_\_\_\_ sweet

is the vis - - ion There where you

is the vis - - ion There .. where you

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a series of chords and melodic lines, with a prominent bass line. The key signature is three flats (B-flat, E-flat, A-flat).

grow, ——— Oh, love - ly blos -

grow, ——— Oh, love - ly blos -

The piano accompaniment continues with similar harmonic structures, including a section with a dashed line and a fermata over the bass line.

*rit.*  
som, I love you so. Ah ———

*rit.*  
som, — I love you — so. Ah ———

The piano accompaniment includes a section with a dashed line and a fermata, and a *rit.* marking in the bass line.



Love - - ly blos - som, Bloom - ing on the

Love - - ly blos - som, Bloom - ing on the

hills, Your rare beau - ty

hills, Your rare beau - ty

All my be - ing thrills. Ah sweet

All my be - ing thrills. Ah sweet

is the vis ion, There where you  
is the vis - - ion, There where you

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major (one sharp) with lyrics. The bottom staff is a piano accompaniment in G major, featuring chords and a melodic line. The lyrics are: "is the vis ion, There where you" and "is the vis - - ion, There where you".

grow, \_\_\_\_\_ Oh, love - ly blos -  
grow, \_\_\_\_\_ Oh, love - ly blos -

The second system continues the musical score with three staves. The vocal lines have lyrics: "grow, \_\_\_\_\_ Oh, love - ly blos -" and "grow, \_\_\_\_\_ Oh, love - ly blos -". The piano accompaniment continues with chords and a melodic line. There is a fermata over the word "blos" in both vocal parts.

som, I love you so. \_\_\_\_\_  
som, I love you so. \_\_\_\_\_

The third system concludes the musical score with three staves. The vocal lines have lyrics: "som, I love you so. \_\_\_\_\_" and "som, I love you so. \_\_\_\_\_". The piano accompaniment continues with chords and a melodic line. There are fermatas over the word "so" in both vocal parts. The word "rit." (ritardando) is written above the first vocal line and below the piano accompaniment. The system ends with a double bar line.

MEG.....(*embarrassed*) I might as well tell you. I took that flower you sang about.

LILY.....(*surprised*) You are the girl in blue gingham who came there a month ago and rooted up one of my plants?

MEG.....(*hanging her head*) Yes.

LILY.....(*indignantly*) Oh, don't you know that is wrong?

MEG.....I didn't think you would miss it, seeing how many hundreds of others there were.

LILY.....But this was the only one of its kind. A very dear friend sent it to me from the South. I tended it so carefully, I wasn't sure it would bear transplanting in this climate.

MEG.....(*humbly*) I'm sorry. I didn't stop to think. It seemed just like any other flower. I didn't even know the name of it.

LILY.....Neither do I. I called it the Flower without a Name. It was a stranger in my garden, an alien.

MEG.....I made up a name for it. I called it Angelina.

Angelina? Why? (*As she speaks, the little girl appears at the door with her rag doll. She is pale and delicate looking, and has a weak little voice*)

ANGELINA.....Did you call me, Meg?

MEG.....No, Angelina.

ANGELINA.....(*admiring Lily*) Who is the pretty white lady?

MEG.....She lives up there on the hill.

ANGELINA.....Is she the hill fairy you told me about?

LILY.....(*smiling and twirling about*) No, little girl. I haven't any wings, only a white parasol (*to Meg*) Who is she? Your little sister? (*Angelina comes forward to examine the parasol with interest.*)

MEG..... No, she's Angelina. I named the flower after her because they're so much alike, white and delicate. Angelina's mother brought her here from the South, just like your flower; but Angelina couldn't stand the bad air. The Doctor wanted her mother to take her back South, but she hadn't the money. She's working every day to earn enough to go back. They live in our basement; it's dark down there—much darker than it is anywhere else in Twilight Alley.

LILY.....(*musings*) Twilight Alley! Seems to me I've heard my father mention this place. He owns a lot of property down town. (*impatently*) But you haven't told me what you did with the flower.

MEG.....(*sadly*) I meant to take such good care of it. I planted it close to the wall of the Old Shoe between the bricks, and gave it plenty of water. But the sun doesn't shine here because of the smoke. It just withered and died. I'm awfully sorry. I wish now that I had left it in your garden.

LILY.....(*cheerfully*) Never mind. I'm sure you didn't do it in a spirit of mischief. (*looking down at the child with interest*) I've lost the flower, but I've found—Angelina. Come here, little girl.

(*Angelina goes to her readily and she puts her arms around her*)

Did you ever hear that the soul of the flower when it dies goes into the heart of a little child? (*looking earnestly at her*) Why, you look almost like my little lost flower! And so sad! What makes you so unhappy, Angelina?

ANGELINA.....(*holding out her doll*) My dollie is sick.

LILY.....What ails her?

ANGELINA.....Mother thinks it's the Black Bogie's fault. He breathed on her and after that she didn't look the same.

MEG.....She made up a song about it. Sing it for the lady, Angelina.

# My dolly is Sick

No 7

Slowly (♩ = 100)

(ANGELINA)

My  
The

dol - ly is sick, my dol - ly is sick, It makes  
bells that I hear, the bells that I hear, Ring out

her cry; — She comes from the land where  
on high; — The sun is up there, and

sun-shine is bright, And so, so do I. \_\_\_\_\_  
so is pure air, And blue is the sky. \_\_\_\_\_

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains the lyrics: "sun-shine is bright, And so, so do I. \_\_\_\_\_" on the first line and "so is pure air, And blue is the sky. \_\_\_\_\_" on the second line. The piano accompaniment includes a grand staff with treble and bass clefs, showing chords and melodic lines.

Hush, lit-tle ba-by, dont cry, \_\_\_\_\_ Hush, lit-tle

The second system continues the musical piece. The vocal line has the lyrics: "Hush, lit-tle ba-by, dont cry, \_\_\_\_\_" and "Hush, lit-tle". The piano accompaniment continues with similar harmonic and melodic patterns.

ba-by, dont cry. \_\_\_\_\_ We will go out where the

The third system concludes the page's music. The vocal line has the lyrics: "ba-by, dont cry. \_\_\_\_\_" and "We will go out where the". The piano accompaniment ends with a few final chords, including a flat sign (b) in the bass line.

sun shines bright, You will be well, by and by.

*bis (two octaves higher)*

*ff*

Both Pedals

LILY.....(*Addressing Angelina*) Do you want your doll to get well, Angelina?

ANGELINA.....Oh, yes! Will you give her the medicine?

LILY.....The medicine is there on the hills. Fresh air, and sunshine, that will make you over, too, from a little pale flower into a strong rosy blossom. (*holding out her hands*) Will you come with me?

ANGELINA.....(*Runs to her eagerly*) (*All the other girls pressing forward*) Take us! We want to see the hills. Please! Please!

LILY.....(*Pointing to the mother who has fallen asleep*) Will she let you go?

MEG.....No, there is work to do.

ONE SISTER.....(*Eagerly*) But we can work so much harder if we have a holiday. We'll run all the way and get back before Mother wakes.

LILY.....(*To all*) Come then, let's go now.

## Where the Sun is Shining

## No 8

Tempo di Valse (♩ = 60)

The musical score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melody in the right hand and a bass line in the left hand, marked with a mezzo-piano (*mp*) dynamic. The second system continues the piano accompaniment. The third system is labeled '(CHORUS)' and includes a vocal line with the lyrics: 'Where the sun is shin - ing and the'. The piano accompaniment continues with a similar melodic and harmonic structure.



trees bend low, \_\_\_\_\_

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a key with four flats (B-flat major or D-flat minor) and a 4/4 time signature. It features a melody with a long note on 'low' followed by a horizontal line. The piano accompaniment includes a treble clef with a flowing eighth-note pattern and a bass clef with a simple harmonic accompaniment.

Where the birds are sing - ing, \_\_\_\_\_ there we

The second system continues the vocal line and piano accompaniment. The vocal line has a melody with a long note on 'sing - ing' followed by a horizontal line. The piano accompaniment features a treble clef with chords and a bass clef with a steady harmonic accompaniment.

long to go. \_\_\_\_\_

The third system concludes the vocal line and piano accompaniment. The vocal line has a melody with a long note on 'go.' followed by a horizontal line. The piano accompaniment features a treble clef with chords and a bass clef with a steady harmonic accompaniment, ending with a final chord.

Where the breez - es gent - ly blow,

We will wan - der to and fro.

Hap - py we will be On the

hill side free.

## Act II

*The first act may be played in a blue light, the second act, being sundown, should be enlivened by the red glow of the setting sun.*

*DAME NEDDY is still dozing on the bench in the doorway. Jack comes out of the house staggering under a huge load of kindling, which he throws at his mother's feet with a loud noise that wakens her.*

JACK.....(*sullenly*) Here! Take your old kindling wood!

MOTHER.....Jack! How you frightened me! Don't you know this wood belongs in the kitchen? (*looking about*) What! The clothes not all hung out yet? Where are your sisters? Meg! Meg!

JACK.....You needn't call. They went on a strike, ran off, every one of them.

MOTHER.....(*agitated*) Ran off, did they? Just wait till I catch 'em!

JACK.....A girl all dressed in white came into the yard. I saw her from the cellar window. She talked a long time, she must have been one of these labor agitators. Then they all sang something about being free with no more work to do, and went off together, singing and laughing, taking Angelina along.

MOTHER.....(*starting after them*) Which way did they go?

JACK.....(*pointing*) Toward the hill... Hold on, mother. You didn't pay me for the kindling, and I need a new bat.

MOTHER.....A new bat! I'll give you a box on the ear! Asking to be paid for doing your duty! You know very well that I need every extra penny for soap. (*Dame Neddy goes off hurriedly to search for the girls. As she leaves, Jack whistles between his fingers, and the boys appear from opposite side.*)

JACK.....Say, fellows, what shall we do next? I've been chopping wood all afternoon, till I'm ready for most anything. I feel like getting even with somebody for making a fellow work when he ought to be playing. Now what'll we do?

ONE BOY.....Let's go up on the hill and live in a cave and pretend we are robbers. We'll capture whoever comes along, give 'em the laugh and let 'em go again.

# Act II

## Song of the Cave

## No 1

Moderato (♩ = 160)

The first system of the score shows the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter rest, and then a quarter note G4. The piano accompaniment consists of a treble and bass clef. The treble clef part has a series of eighth notes in the right hand and a bass line in the left hand.

we will live high on a hill, In a cave as black as  
 we are ver - y des - per - ate, Not a fraid of an - y  
 we will go this ver - y day To the cave high on the

The second system contains the first line of lyrics. The vocal line is written in a treble clef with a key signature of one flat and a 2/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs).

night, And as rob - bers did in - days of old, We'll  
 thing. If the wind should howl, or bats should squeak, We'll  
 hill. We will run a - way and live like men, Like

The third system contains the second line of lyrics. The vocal line continues with the same notation as the first system. The piano accompaniment continues with the same notation.

all keep out of sight;  
all be-gin to sing; Till the moon-comes up and the  
grown-up men We will!

stars are out, When we will leave our den To

cap-ture an-y bod-y go-ing by, Then let them go a - gain.

JACK.....(*looking at the tenement*) Gee! How I hate to live in the Old Shoe!

ONE BOY.....Why don't you tear it down?

JACK ..... Even robbers wouldn't live there. I heard a man say when he passed the other day "What a blessing if a fire would destroy such places as these! They're a disgrace to the city!"

A.NOTHER BOY..... Why not burn it? Maybe the Mayor will send us a le'ter of thanks for doing the job for him.

- JACK.....Great Idea! And here's the kindling, all ready, we don't have to chop it.
- ONE BOY.....We ought to have some bundles of hay to start it. We want a real bonfire so that it will blaze up high and everybody in the city will run to the fire. We'll wait till it gets a good start then someone can call the fire engines.
- JACK.....Golly! Wont it be exciting!
- ANOTHER.....*(doubtfully)* . Maybe the cops will get us.
- JACK.....They'll let us go when we tell them we did it for the good of the city to save the Mayor taking the trouble.  
*(They gather up the kindling)*
- JACK.....Let's lay it around the back of the house. The wind is blowing that way; it will burn faster *(All disappear around the rear of the tenement)* *(As they disappear, Meg rushes in leading Angelina by the hand. The two are quite transformed in appearance, both wearing gay white dresses, with a touch of ribbon here and there. Angelina proudly carries a white parasol.)*
- ANGELINA.....Why did you run so fast, Meg? The other girls are not in such a hurry to be home.
- MEG.....I was thinking of Mother. She's here all alone with the work to do.
- ANGELINA.....Was that why you wouldn't stay when the lady asked us to come and live on the hill always?
- MEG.....Yes. It's selfish of us to leave mother, and run off to the hills.
- ANGELINA.....But why can't we live up there always, and make our home there?
- MEG.....*(sighing)* The rent's too high. Working people can't afford it.  
*(Hears the noise of the boys behind the house)* I wonder where Jack is? You stay here, while I look for him. *(Angelina seats herself on the bench at the back door, while Meg goes in search of Jack. Returns in a moment, holding Jack by the ear.)*

- JACK.....Let me go!
- MEG.....What were you doing with those matches?
- JACK.....(*defiantly*) We are going to burn The Old Shoe. That will make Mother move out and find us a decent home.
- MEG.....(*frightened*) Burn the Old Shoe! Whatever made you think of such a thing! Mother would cry her eyes out. We'd lose all the furniture.
- ANGELINA.....(*excitedly*) And my dollie! And my old Teddy Bear! Oh my! Oh my! (*Angelina runs into the house.*)  
 (*Lily appears, followed by the girls and chorus in light colored dresses carrying many garlands of blossoms. Seeing that something is wrong, they throw their garlands on bench and crowd around Meg and Jack.*)
- LILY.....What's the matter?
- MEG.....(*tearfully*) The boys intend to burn down the Old Shoe. (*running toward the door*) I must tell mother. Mother!
- JACK.....(*calling after her*) You wont find her. She's gone out to look for you. Quit making such a fuss, and I'll call off the boys. (*Beckons to boys*) It's all up, fellows. (*The boys come in sullenly. Meg turns back*)
- LILY.....(*indignantly to Jack*) What made you want to do such a thing as destroy other people's property?
- JACK.....Somebody said the Old Shoe was an eye-sore, it ought to be torn down. We thought we'd make quick work of it and burn it.
- MEG.....Yes. The Old Shoe *is* ugly, but it is our home. The hills are beautiful, but after all, I love the city best. I'm sure the city has a soul. Even though it may be ugly on the surface, underneath there is something alive that is struggling toward everything clean and sweet. If you listen, over the sound of the wheels and the noise of the streets, you can hear the song of it.

# The Song of the City

## No 2

Con moto (♩ = 66) (CHORUS)

Sing we the song of the  
Sing we the song of the

cit-y With whirr of her myr-iad wheels,  
cit-y In heat or in win-ter cold,

Sing we the song of the cit-y Her beau-ties she e'er re-  
Sing we the song of the cit-y Her heart is of pur-est



veals. \_\_\_\_\_ Her heart is throbbing all the day, Her  
gold. \_\_\_\_\_ A - bove the noise clam-our high Her

mur - murs seem to rise and say: "Hark to the song of the  
voice is ring - ing to the sky: "Hark to the song of the

cit - y! \_\_\_\_\_ The song of the cit - y hear! \_\_\_\_\_  
cit - y! \_\_\_\_\_ The song of the cit - y hear! \_\_\_\_\_

*Maestoso*  
*ff*

Great and might - y I stand sure. —

*ff a little slower*

Firm and stead - fast I en - dure. —

Lives of men to me be - long. —

*rit.*  
This is the bur - den of my song. —

*rit.*

- LILY.....(*looking at the Old Shoe reflectively*) It is horrid, isn't it? Maybe a coat of white would improve it. Can't you get the landlord to do something? (*Chorus fall back leaving Lily, Jack, Angelina and Meg in front*)
- JACK..... I've never seen the landlord. He hasn't time to come down from the hill and see the people who pay him rent.
- LILY.....(*startled*) He lives on the hill? What is his name?
- JACK..... Mr Stone, James Stone. I've seen it on the rent receipts.
- LILY..... Stone! Why, that is my name! Then my father owns the Old Shoe! Oh, I'm sure he doesn't know how bad things are down here in Twilight Alley, or he wouldn't let them stay like that. He has an agent who looks after it for him; he never bothers about it himself. But from now on things shall be different. I'll see to that. I remember, he told me once that my pin-money came from a tenement he owned somewhere in this neighborhood. I'll spend every cent of it improving the Old Shoe, if I have to wear blue gingham and do the job myself.
- MEG..... What good will it do to paint up and clean up? The smoke will smear it all over again before you can say Jack Robinson. It's no use, I tell you. You know mother is superstitious. She has an idea that we're under a sort of curse here in Twilight Alley, and we'll never be delivered from it until they capture the Black Bogie.
- LILY..... The Black Bogie?
- JACK..... That's Mother's name for Smoke. He's got the city at his mercy, all right.
- LILY..... Why doesn't somebody stop it?
- JACK..... The cops can't catch Mr. Smoke. He has wings, you know, and circles around high up in the air with the rest of his crew. We'd have to go after him in an airplane. If we can shoot off his wings, we've got him. (*Angelina comes running out of the house excitedly clutching her doll and her Teddy bear*)
- ANGELINA.....(*triumphantly*) I saved my things!

LILY.....(*laughing*) It's all right. Jack changed his mind. He intends to find a better way. He's going after Mr. Smoke in a flying-machine.

ANGELINA.....But how will he do it?

LILY.....(*suddenly*) I know! (*pointing off stage*) Over there in the square they are trying out a new aircraft, "White wings." Why not ask the aviator to take you along and teach you how?

(*Boys start forward throwing up their hats, cheering*)

BOYS.....You bet we will! And this is how we'll do it.

## Aeroplane Song

## No 3

Con moto  $\text{♩} = 152$ 

BOYS AND CHORUS

You simply sit on a  
It's just as easy as

ver-y lit-tle seat, With your feet on a thing or two, You  
fall-ing off a log, An-y bod-y can learn to fly. You

wave your hand in a ver-y care-less way, And the  
get on top of a lit-tle fleec-y cloud And it

peo-ple all wave at you, Then you fly, ———

holds you up in — the sky,

fly, ——— wig-gle a fin-ger, up you go.

Fly, ——— fly, ——— Move your foot a lit-tle, down you go.

*ff*

*accel.*

Fly, fly, wiggle a fin-ger,

*a tempo*

up you go. Fly, fly,

That is an a-vi-a-tor's life.

*(Angelina listens and claps her hands in delight. Begins to dance as they sing, using her parasol as a parachute) (At the close of the song the boys fall in line and march on, shouting "Down with the demon Smoke." The girls wave their handkerchiefs till the boys are out of sight, then turn to pick up the discarded sprays of blossoms)*

LILY..... Now they're gone, we can trim up the place. *(The girls welcome the suggestion and festoon the clothes-line with blossoms. Many garlands should be used. Decorating may continue on into next song. Chinese Lanterns may be hung. Bench must be brought forward either left or right where decorations are most profuse)*

MEG..... *(to Lily)* It was nice of you to lend us all these pretty dresses. I'm so happy. I feel like singing. *(They make a Maypole of a broom which Angelina holds, ribbons attached to end of handle, and wind the line playfully around Angelina in the center, throwing flowers at her as they sing.)*

# Flower Song

## Nº 4

Moderato (♩ = 120)

CHORUS

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half rest, and then a quarter rest. The piano accompaniment starts with a *mf* dynamic. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked Moderato with a quarter note equal to 120 beats per minute. The word "CHORUS" is written above the vocal line. The lyrics "We come with gar-lands from the" are written below the vocal line.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "far, far hills, Ah! Ah! And". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The dynamics and tempo remain consistent with the first system.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "ev - 'ry heart with joy com-plete now thrills, Ah! Ah!". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The dynamics and tempo remain consistent with the previous systems.



We wan-der'd gay a - long the wood-land way, and all the

birds were sweet-ly call - ing ev - 'ry - where;

We

gath - er'd blos - soms sweet, that grew be - neath our feet, With

*rit.*

frag-rance fill - ing all the sum-mer air. Ah\_\_\_

*rit.*

*a tempo*

O - ver, o ver hill and dale, we wan - der'd, wan - der'd

O - ver hill and dale, wan - d'ring

*a tempo*

gay and free, Man - y, man - y sun-shine hours, By

gay and free, Man - y sun-shine hours, By

*rit.* *a tempo*

bab-ling brook and shad-y tree, we wan-der'd. O - ver, O - ver

shad - - y tree, we wan-der'd. O - ver

*rit.* *a tempo*

hill and dale, We wan-der'd, wan-der'd gay and free,

hill and dale, wan - d'ring gay and free,

*rit.*

Man - y sun - shine hours, \_\_\_\_\_ We wan - der'd gay and

Man - y, Man - y sun - shine hours, We wan - der'd gay and

*rit.*

(DAME NEEDY returns out of breath) (Meg runs into house during chorus)

DAME NEEDY.....So you're home again! And how you look! I thought you'd come back all dirty with dresses muddy and torn, and here you are looking like a Sunday morning. Where have you been?°

LILY..... You must forgive them, Mrs. Needy. I coaxed them to come to the hills with me, and because I wanted to keep them from being scolded for being all mussed up after playing, I let them have some of my dresses to wear.

ANGELINA.....And she gave me this*(holding up her parasol)*

MEG.....*(running out of the house and greeting her mother joyfully)*

Oh, I'm so glad you're back! And we're so happy to be home again, Mother! *(Dame Needy relents and they all crowd around her affectionately. Meg draws her down to a seat on the bench, and Angelina climbs into her lap. Some of the girls seated on floor in front of group)*

DAME NEEDY.....*(to Angelina)* Now tell me what you saw.

# Flying Butterflies

No 5

Moderato (♩=160)

ANGELINA

GIRLS AND CHORUS

Man - y love - ly  
There were yel - low

*rit.*

*a tempo*

things I saw,  
but - ter flies,

CHORUS

Out on the hills\_ to - day, to -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics 'things I saw, but - ter flies,' followed by a rest. The piano accompaniment consists of chords and moving lines in both hands. The key signature has one flat (B-flat), and the time signature is 4/4.

Man - y pret - ty flow - ers there;  
Fly - ing high and fly - ing low;

day.

The second system continues the vocal line with the lyrics 'Man - y pret - ty flow - ers there; Fly - ing high and fly - ing low; day.' The piano accompaniment continues with similar harmonic support. The key signature remains one flat, and the time signature is 4/4.

But - ter -  
Up where

Out on the hills to - day

CHORUS

The third system concludes the vocal line with the lyrics 'But - ter - Up where' and 'Out on the hills to - day'. The piano accompaniment continues. The key signature remains one flat, and the time signature is 4/4.

cups and dais - ies too, Vi - o - lets of  
 birch trees all were white, Stand - ing in the

deep - est hue; But I loved best the but - ter -  
 glad sun - light; I loved to watch the but - ter -

flies, Fly - ing in heav - en's blue. \_\_\_\_\_  
 flies, Oh what a pret - ty sight! \_\_\_\_\_

*rit.*

## Lightly and fast

SOPRANOS

Fly - ing, but - ter-flies, fly - - ing.

Fly - ing, but - ter-flies,

The first system of the musical score features a Soprano line and an Alto line. The Soprano line begins with the lyrics "Fly - ing, but - ter-flies, fly - - ing." The Alto line begins with "Fly - ing, but - ter-flies,". The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

Fly - ing, but - ter-flies, fly - - ing,

fly - - ing, Fly - ing, but - ter-flies,

The second system continues the vocal lines. The Soprano line has the lyrics "Fly - ing, but - ter-flies, fly - - ing,". The Alto line has the lyrics "fly - - ing, Fly - ing, but - ter-flies,". The piano accompaniment continues with similar harmonic support.

white and yel - low but - ter - flies, Oh

white and yel - low but - ter - flies, Oh

The third system concludes the piece. The Soprano line has the lyrics "white and yel - low but - ter - flies, Oh". The Alto line has the lyrics "white and yel - low but - ter - flies, Oh". The piano accompaniment provides a final harmonic resolution.



The musical score consists of four staves. The top two staves are vocal lines for two voices, both in a treble clef with a key signature of one flat (B-flat). The lyrics 'fly, — fly, fly!' are written below the notes. The bottom two staves are piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef, both in the same key signature. The piano part features a rhythmic accompaniment with chords and moving lines. At the end of the piano part, there is a 'Coda' symbol and the instruction '\* Chorus may be repeated'.

DAME NEEDY.....Now Angelina, you've danced long enough. What will your mother say when she comes home this evening and finds you all tired? You're not strong enough to stand it.

ANGELINA.....(*jumping down*) (*skipping about*) Oh, I'm well again. (*going to Dame Nedy*) Didn't the doctor tell mother that fresh air would do me more good than medicine?

DAME NEEDY.....(*drawing her down to the bench beside her*) Now rest a while.

MEG.....(*Sits beside her*) Yes, dearie, rest, and we'll sing you to sleep.  
 (*The girls recline in a group around Dame Nedy in an attitude of repose*)

# Sleep Song

## NO 6

Moderato (♩=100)

The musical score is written in G minor (one flat) and 2/4 time. It begins with a piano introduction of four measures. The first system shows the piano accompaniment with a melody in the right hand and a bass line in the left hand. The second system introduces the vocal line with the lyrics: "Nev-er, nev-er, nev-er was I quite so tired, so sleep-y, so". The piano accompaniment continues with chords and a steady bass line. The third system continues the vocal line with the lyrics: "sleep-y; Man-y, man-y, man-y pret-ty ways I wan-der'd,". The piano accompaniment provides harmonic support with chords and a consistent bass line.

**CHORUS**

Nev-er, nev-er, nev-er was I quite so tired, so sleep-y, so

sleep-y; Man-y, man-y, man-y pret-ty ways I wan-der'd,

*rit.*

But I am so ver - y, ver - y tired, and sleep - y.

*rit.*

Oh if I could on - ly lie and dream a -

bout it, Oh I nev - er nev - er can be gay with -

out it, Mem - o - ry dear of sun - shine,

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Mem - o - ry sweet of flowers; *rit.* But I am, oh, so

The second system continues the musical score. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns. A *rit.* (ritardando) marking is placed above the vocal line for the second phrase.

sleep - y, sleep - y, sleep - y, now.

The third system concludes the musical score. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns. A *rit.* marking is placed above the piano accompaniment for the second phrase.

*a tempo*

(Humming)

*a tempo*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a half note G4, followed by a half note F4, and then a series of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4. The piano accompaniment is written in grand staff (treble and bass clefs). The right hand starts with a half note G4, followed by a half note F4, and then a series of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4. The left hand plays a simple bass line with half notes: G3, F3, E3, D3.

The second system continues the vocal and piano parts. The vocal line continues with the eighth notes from the first system, ending with a half note G4. The piano accompaniment continues with the eighth notes in the right hand and the bass line in the left hand, ending with a half note G3.

The third system concludes the piece. The vocal line continues with the eighth notes, ending with a half note G4. The piano accompaniment continues with the eighth notes in the right hand and the bass line in the left hand, ending with a half note G3.

ANGELINA.....(*stirring*) I can't be quiet. Meg!

MEG.....(*with her finger on her lips*) Ssh! What is it?

ANGELINA..... I was just wondering why the butterflies never come to Twilight Alley. Don't they know the way?

MEG..... It's because the smoke frightens them off. They're afraid of spoiling their pretty colored wings.

ANGELINA.....(*jumping up*) There's one now! (*Pointing*)

MEG..... Where?

ANGELINA..... Just over the dump.

MEG..... That's a hawk... (*surprised*) No, it's an airplane. Why it's Jack and the boys! I can hear the buzzing of the engine, it's so near. Look! They are chasing the Black Bogie. (*All the girls and Dame Needy jump up to see, moving bench back to original position*)

ANGELINA.....If he only had his Beebe gun! That would fetch him...

LILY.....(*laughing*) A Beebe gun! The Bogie wouldn't notice it any more than if you tickled his ear with a straw. I'm afraid the boys won't get him. It's a man's job. The men of the city must be asleep, or they would have gotten rid of their enemy long ago.

MEG.....Oh! I just saw the Bogie!

LILY.....Where?

MEG.....Right over that tallest sky-scraper.

ANGELINA.....I knew he was around somewhere; he threw some dust in my eye.  
(*rubbing her eyes*)

MEG.....(*pointing*) Look! There he is again, peeping out of that chimney. And I'm sure the rest of his crew are hiding in the other smoke-stacks. See them rush out! And White Wings is sailing right into them! (*clutching Lily*) There's going to be a fight, a battle up in the clouds!

ANGELINA.....I hope they won't hurt Jack!

LILY.....Don't worry about Jack. He took his gas mask along. The most they can do to him is to mark him all over with soot.

DAME NEEDY.....(*grimly*) Jack is used to that. He won't mind it a bit. He always looks like a coal-heaver anyway.  
(*There is a sound of several loud explosions off stage*)

ANGELINA.....(*jumping*) What's that!

LILY.....Hurrah! they've got the Demon, and all the rest of them! They're coming down; they're landing on the dump!

# Here They Come

## Nº 7

Fast (♩ = 126)

CHORUS

Here they

come! Here they come! They have won! They have

won! Hail to the vic-tors! Hail to the vic-tors!

The musical score consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Fast' with a quarter note equal to 126 beats per minute. The piano part features a prominent triplet accompaniment throughout. The vocal line includes lyrics: 'Here they come! Here they come! They have won! They have won! Hail to the vic-tors! Hail to the vic-tors!'.



Hail! Here they come.

Brave-ly the he-ro band de-part ed with

pur- pose firm and true,

Now, crown'd with vic - tor - y, re - turn - - ing,

They have done what they set out to do. Here they come!

Hail to — the vic - tors strong and no - - ble, They

nev - er know de - feat,

Hail now to the might - y he - - roes!

Let ech - o our song re - peat.

See! The conq - rors come — and great the deeds of val - or

done, \_\_\_\_\_ Let us all u - nite in song of

praise for vic - t'ry won. Joy fills ev - 'ry

heart \_\_\_\_\_ and pride is fill - ing ev - 'ry eye;

Shout the cho - rus with a will and let it ring on

high. Brave-ly the he-ro band de-part - ed With

pur - pose firm and true,

Now, crown'd with vic - tor-y, re - turn - ing,

They have done what they set out to do. Here they come!

Hail to the vic-tors strong and no-ble, They

nev-er know de-feat,

Hail now to the might-y he-roes!

*rit. molto*

Let ech-o our song re-peat.

*rit. molto*

JACK.....(*holding out the black covering of an old umbrella*) The Bogie's  
fliers!

ANGELINA.....They're like the wings of a big bat.

MEG.....(*suspiciously*) More like something Jack picked up on the  
dump.

JACK.....(*pointing to one of others*) If you don't believe it, there's his tail.

MEG.....An old rope somebody threw away.

JACK.....(*to Angelina*) Want to see one of his ribs? (*A boy holds out  
a barrel stave*) And that's his armor. (*Another boy holds out  
a battered dishpan*) We shot it full of holes. You won't find  
anything left of him but a grease-spot out on the pavement.

ANGELINA.....I want to see where he fell!

DAME NEEDY.....Nonsense! Jack is fooling you. He's been with the rest of the  
boys in a clean up campaign and they found those old things  
on the ash-cart. I'm sure the Black Bogie is still alive and on  
the job. He'll be around tomorrow morning, and I'll be up early  
to scare him off with my broom. (*The noise of a newsboy  
crying "Extra! Extra!" is heard in the alley*)

JACK.....(*running off stage as he speaks*) Wonder how the game went?  
I'll get a paper.

MOTHER.....(*crossly*) Why don't you save your pennies? We will need them for soap.

JACK.....(*returning, waving the newspaper*) Hurrah! Good news for Mother! The Council has just passed a law that will put a smoke-consumer on every chimney! (*See note below*)

LILY..... Oh, I'm so glad! They've got the Bogie where he can't escape now.

JACK.....(*hugging his mother*) Isn't it great! Let's celebrate with a bonfire. We'll burn all these things, his wings and his ribs and his tail, and be sure he is done for. Where's a match? I'll get one from the kitchen, and the kindling wood. (*Jack runs off stage.*)

LILY.....(*down front with Angelina*) If Father could only see this! When he hears the good news of what the council has done, he'll want to improve his property at once. He might even build a new house in place of this old one, for now there's no danger of it being damaged by smoke. Homes will stay clean and healthful.

ANGELINA.....And so will people's lungs.

LILY.....(*picking up the child and holding her close*) You'll have a chance to get red cheeks now, Angelina, because the clouds have rolled away, and the sun is shining through in Twilight Alley.

(*Note: Here may be added, if desired, any reference to local affairs.*)



# Welcome Days of Sunshine

## Nº 8

Tempo di Valse (♩ = 60)

The musical score is written for piano and voice. It begins with a treble clef staff that is mostly empty, followed by a grand staff (treble and bass clefs) for the piano accompaniment. The piano part starts with a *ff* dynamic and features a series of chords in the right hand and a simple bass line in the left hand. The tempo is marked 'Tempo di Valse (♩ = 60)'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part continues with a *rit.* marking. The vocal line enters with the lyrics 'Wel - - come, Wel - - come, Days of ev-er-'. The vocal melody is simple and melodic. The piano accompaniment for the chorus is marked *a tempo* and consists of chords in the right hand and a bass line in the left hand.

*ff*

*rit.*

(CHORUS)

Wel - - come, Wel - - come, Days of ev-er-

*a tempo*

last - ing sun - - shine; Wel - - come,

Wel - - come, Free - dom from the powers of Night. —

Now no long - - er

Liv - ing in the thrall of dark - - ness, Hail we the

dawn - ing of that glad day when the sun shines

*rit.*

bright. Wel - - come, Wel - -

*a tempo*

come, Days of ev-er - last - ing sun - - shine;

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G minor (one flat) and 4/4 time. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady bass line of G2 and chords in the right hand. A fermata is placed over the final chord of the system.

Wel - - come, Wel - - come, Free - dom from the

The second system continues the vocal line and piano accompaniment. The vocal line has quarter notes G4, A4, Bb4, and C5, followed by quarter notes D5, E5, F5, and G5. The piano accompaniment maintains the same bass line and chordal structure as the first system, with a fermata over the final chord.

powers of Night. \_\_\_\_\_ Now no

The third system concludes the vocal line and piano accompaniment. The vocal line has quarter notes G4, A4, Bb4, and C5, followed by a half note G4. The piano accompaniment continues with the same bass line and chordal structure, ending with a fermata over the final chord.

long - - er Liv - ing in the thrall of dark - -

ness, Hail we the dawn - ing of that glo - rious day when the

sun shines bright. Man - y days and

long we wait - ed in the shad - ows, Hop - ing for the

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "long we wait - ed in the shad - ows, Hop - ing for the". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady, rhythmic accompaniment with chords and moving lines in both hands.

joy that comes to us to - day, Now the days of gloom are

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "joy that comes to us to - day, Now the days of gloom are". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

gone and gone for - ev - er, We will be happy and gay. ———

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "gone and gone for - ev - er, We will be happy and gay. ———". The piano accompaniment provides a final harmonic resolution.

Man-y days and long we wait - ed in the shad - ows, Hop-ing for the

joy that comes to us to - day, Now the days of gloom are

gone a and gone for - ev - er, We will be hap-py and gay. ———

Wel - - come, Wel - - come, Days of ev-er-

*a tempo*

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a half note 'Wel', followed by a quarter note 'come', then another half note 'Wel', a quarter note 'come', and finally a quarter note 'Days' followed by an eighth note 'of' and a quarter note 'ev-er-'. The piano accompaniment consists of chords in the right hand and bass notes in the left hand, with the tempo marking 'a tempo'.

last - ing sun - - shine; Wel - - come,

This system continues the vocal melody and piano accompaniment. The vocal line has a half note 'last - ing', a quarter note 'sun - - shine;', followed by a half note 'Wel - - come,'. The piano accompaniment continues with chords and bass notes.

Wel - - come, Free - dom from the powers of Night.

This system concludes the vocal melody and piano accompaniment. The vocal line has a half note 'Wel - - come,', followed by a quarter note 'Free -', a quarter note 'dom', a quarter note 'from the powers', a quarter note 'of', and a half note 'Night.' with a fermata. The piano accompaniment continues with chords and bass notes.



Now no long - - er

Liv - ing in the thrall of dark - - ness, Hail we the

dawn - ing of that glo - rious day when the sun shines

bright, all hail!