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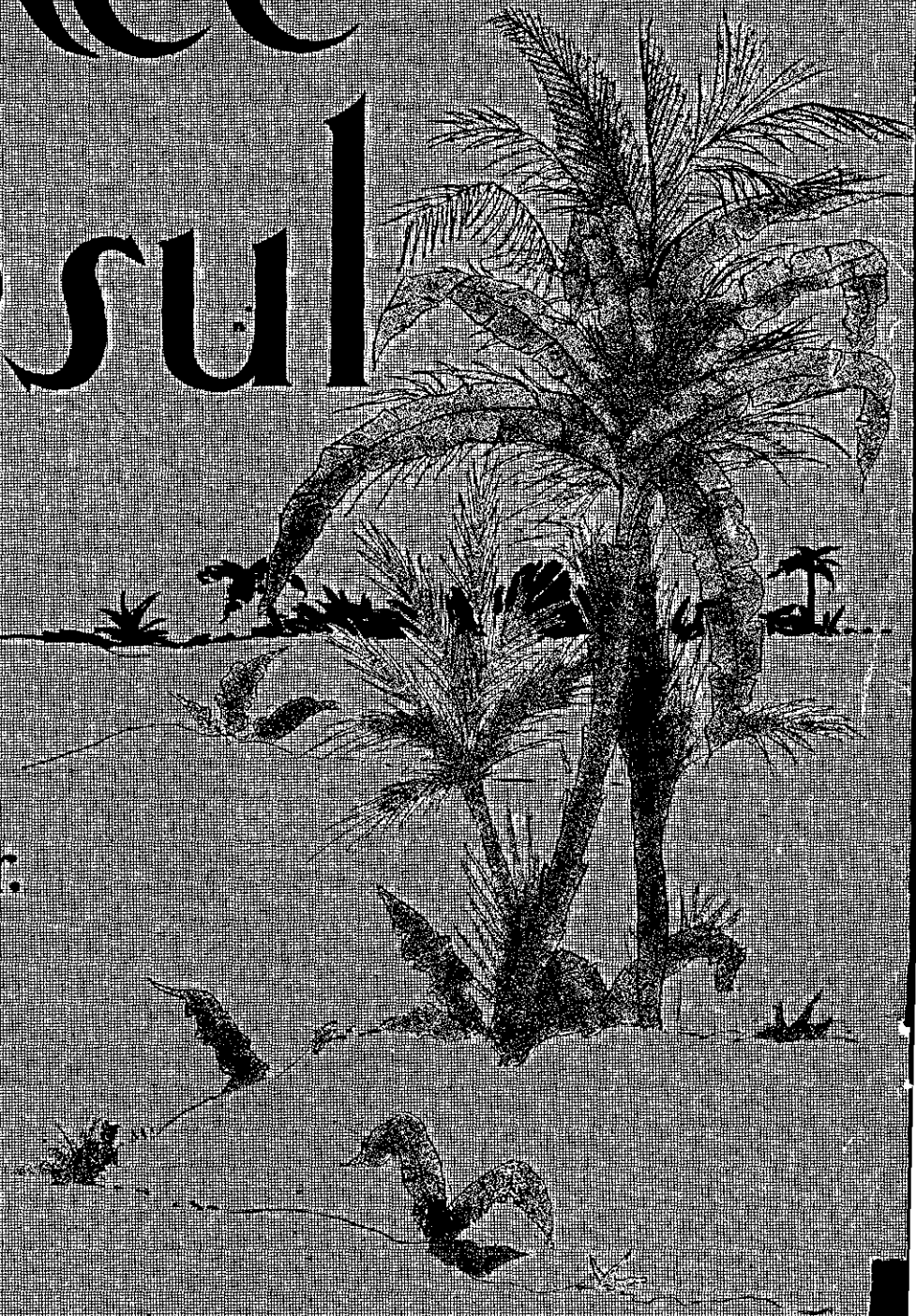
Yankee Consul



MUSIC OPERA
2 ACTS

WORDS BY
Henry M. Blossom Jr.

MUSIC BY
Alfred C. Robyn



M. WITMARK & SONS
NEW YORK CHICAGO LONDON SAN FRANCISCO
JOSEF WEINBERGER LEIPZIG AND VIENNA
CANADIAN AMERICAN MUSIC CO. LTD.

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THE YANKEE CONSUL



A MUSICAL COMEDY

...

BOOK & LYRICS BY

HENRY M. BLOSSOM, JR.



MUSIC BY

ALFRED G. ROBYN.

VOCAL SCORE, Pr. \$2.00 net.
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26 WEST ST., BOSTON.

"THE YANKEE CONSUL"

A Comic Opera in Two Acts.

Produced under the Management of
HENRY W. SAVAGE.

Book and Lyrics by
HENRY M. BLOSSOM, Jr.

Music by
ALFRED G. ROBYN.

CAST OF CHARACTERS.

DON RAFAEL DESCHARDO, Governor of Puerto Plata	JACQUES KRUGER
GEBUBLER, his Secretary	HENRY BROWN
CAPT LEOPOLDO, of the Dominican Army	HUBERT WILKE
LIEUT. COMMANDER JACK MORRELL, of the U.S. Gunboat "Vixen"	HARRY FAIRLEIGH
ABIJAH BOOZE, American Consul in Puerto Plata	RAYMOND HITCHCOCK
CARLOS, vender of baskets	J. P. COOMBS
SANCHO, proprietor of Los Dos Toros Restaurant	FRANK RANNEY
NUNEZ, chef of Los Dos Toros Restaurant	ALBERT JUHRE
FELIPO, telegraph operator	JACK PRATT
RODRIGO,	BASIL MILLSPAUGH
MIGUEL,	HARRY HADLEY
VASQUEZ, Vice President	ANGELO RICARDO
DONNA TERESA, a wealthy widow	EVA DAVENPORT
BONITA, her daughter	FLORA ZABELLE
PAPINTA, her niece	ROSE BOTTI
INEZ, Sancho's wife	ESTRELLA CARMICHAEL
JUANITA, a flower girl	DIAMOND DONNER
ESTRELLA, a fruit girl	MAY WHEELER
BIANCA, a barmaid	SALLY MC NEEL
ANITA,	MAE DARLING
JACINTA,	LILA CONQUEST
FRANCESCA,	MADGE BURGESS
PANILLA,	SOPHIE WITT
MARIA,	LILIAN ELREDGE
CAMILLA,	ZANA AUSTIN
LEONORA,	MAE FLAVIN
BELLA,	GERTRUDE O'NEIL

} Officers under Leopoldo (Local Army) {

} Friends of the girls {

Flower girls, Fruit venders, Beggars, Soldiers, Dancers etc.

SCENIC LOCALE.

ACT I—A public square in Puerto Plata, Republic of Santo Domingo. Time—Morning.

ACT II—Exterior of Governor mansion. Time—Evening of same day.

Staged by GEORGE MARION.
Musical Director FRANK DARLING.

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THE YANKEE CONSUL.

Comic Opera in Two Acts.

Overture.

Words by HENRY M. BLOSSOM, Jr.

Music by ALFRED G. ROBYN.

Allegro con brio.

Piano.

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First system of musical notation. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with slurs and ties. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The upper staff is in treble clef with a key signature of two flats. It contains a melodic line with slurs. The lower staff is in bass clef with a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the third measure.

Third system of musical notation. The upper staff is in treble clef with a key signature of two flats, featuring a melodic line with slurs. The lower staff is in bass clef with a rhythmic accompaniment. A dynamic marking of *ff* is present in the second measure.

Fourth system of musical notation. The upper staff is in treble clef with a key signature of two flats, featuring a melodic line with slurs. The lower staff is in bass clef with a rhythmic accompaniment.

Fifth system of musical notation. The upper staff is in treble clef with a key signature of two flats, featuring a melodic line with slurs. The lower staff is in bass clef with a rhythmic accompaniment.

First system of musical notation. The treble clef staff features a melodic line with eighth-note patterns and slurs. The bass clef staff provides harmonic support with chords and a bass line. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation. The treble clef staff continues the melodic development with slurs and accents. The bass clef staff features block chords and a steady bass line.

Third system of musical notation. The treble clef staff shows a more active melodic line with slurs. The bass clef staff continues with harmonic accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff includes a dynamic marking of *ff* in the fourth measure.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff provides harmonic accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *ff* and an accent (^) over a note. The bass clef staff contains a bass line with a dynamic marking of *ff* and an accent (^) over a note.

Second system of musical notation. The treble clef staff contains a melodic line with an accent (^) over a note. The bass clef staff contains a bass line with an accent (^) over a note and several vibrato (v) markings.

Third system of musical notation. The treble clef staff contains a melodic line with an accent (^) over a note. The bass clef staff contains a bass line with an accent (^) over a note and a dynamic marking of *f*.

Fourth system of musical notation. The treble clef staff contains a melodic line with an accent (^) over a note and a dynamic marking of *f*. The bass clef staff contains a bass line with an accent (^) over a note.

Fifth system of musical notation. The treble clef staff contains a melodic line with dynamic markings of *mf*, *f*, and *mf*, and an accent (^) over a note. The bass clef staff contains a bass line with an accent (^) over a note.

First system of musical notation. The right hand features a melodic line with accents (^) and slurs. The left hand plays a series of chords. The instruction *cresc. poco a poco* is written above the left hand.

Second system of musical notation. The right hand continues the melodic line with accents and slurs. The left hand continues with chords. A fermata is present over the final chord of the system.

Third system of musical notation. The right hand has a melodic line. The left hand has a melodic line starting with a forte (*ff*) dynamic marking.

Fourth system of musical notation. The right hand has a melodic line with an 8-measure rest at the beginning. The left hand has a melodic line.

Fifth system of musical notation. The right hand has a melodic line with an 8-measure rest at the beginning. The left hand has a melodic line.

The first system of music features a treble clef with a key signature of two flats (B-flat and E-flat). A dashed box with the number '8' above it encloses the first two measures of the treble staff, which contain eighth-note patterns. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with a treble staff containing eighth-note runs and a bass staff with a more active melodic line, including some rests.

The third system shows a treble staff with eighth-note patterns and a bass staff with a melodic line that includes a trill-like figure in the fourth measure.

The fourth system features a treble staff with eighth-note patterns and a bass staff with a melodic line that includes a trill-like figure in the second measure.

The fifth system concludes the page with a treble staff featuring a melodic line with a fermata and a bass staff with a melodic line that includes a trill-like figure in the final measure.

Moderato.

First system of musical notation, featuring a treble and bass clef with a common time signature. The music is marked *mf* and includes various chordal and melodic elements.

Second system of musical notation, continuing the piece with similar chordal textures and melodic lines.

Third system of musical notation, showing more complex melodic patterns in the treble clef.

Fourth system of musical notation, marked with an *p* dynamic. It includes an 8-measure rest in the treble clef.

Fifth system of musical notation, featuring an 8-measure rest in the treble clef and a melodic line in the bass clef.

Sixth system of musical notation, concluding the page with an 8-measure rest in the treble clef.

8

f

First ending bracket over measures 1-4.

Allegro vivace.

f

f

ff

6/8

mf

rit.

Allegro.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of chords and melodic lines, with some notes beamed together. A fermata is placed over a chord in the upper staff towards the end of the system.

The second system continues the piece with two staves. It features similar chordal textures and melodic fragments. A fermata is present over a chord in the upper staff. The notation includes various rhythmic values and articulation marks.

The third system shows two staves of music. The upper staff has several chords with fermatas, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature remains two flats.

The fourth system consists of two staves. The upper staff contains chords and melodic lines, with a fermata over a chord. The lower staff continues with a steady accompaniment. The notation includes dynamic markings such as *f* (forte).

The fifth system is the final one on the page, consisting of two staves. The upper staff has chords and melodic lines, with a fermata over a chord. The lower staff features a series of chords. The tempo marking *Piu mosso.* (More movement) appears in the lower right of the system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand provides a bass line with some accidentals.

Second system of musical notation. The right hand continues with dense chordal textures. The left hand has a more active line with eighth notes. A *rall.* marking is present in the final measure of the system.

Third system of musical notation. It begins with the instruction *Tempo.* and a first ending bracket labeled '8'. The right hand features a melodic line with eighth notes, and the left hand has a steady accompaniment.

Fourth system of musical notation. The right hand has a melodic line with eighth notes, and the left hand has a bass line with some chords. A first ending bracket labeled '8' is present at the beginning of the system.

Fifth system of musical notation. The right hand has a melodic line with eighth notes, and the left hand has a bass line with some chords. A first ending bracket labeled '8' is present at the beginning of the system. A *ff* marking is present in the final measure of the system.

No 1.

Opening Chorus.

Words by
Henry M. Blossom Jr.

Music by
Alfred G. Robyn.

Con Spirito.

Piano.

mf

ff

The musical score is written for piano in G major and 6/8 time. It consists of five systems of music. The first system begins with a piano dynamic of *mf* and the instruction 'Con Spirito.' The melody in the right hand features a series of eighth notes and quarter notes, while the left hand provides a steady accompaniment of chords. The second system continues the melodic line with a slur over the first two measures. The third system shows a change in dynamics to *ff* and includes a key signature change to one sharp (F#) in the final measure. The fourth system features a more rhythmic melody with eighth notes and rests. The fifth system concludes with a series of chords in both hands, marked with accents (^).

SOP. & ALTO.
 Vi - va! the gay fi - es - ta, We greet the hap - py day — From

TEN.
 Vi - va! the gay fi - es - ta, We greet the hap - py day — From

BASS.
 Vi - va! the gay fi - es - ta, We greet the hap - py day — From

CHORUS.

mf

ris - ing to si - es - ta, We'll dance and sing and play — Vi -

ris - ing to si - es - ta, We'll dance and sing and play — Vi -

va! the flags are fly - ing, The day is warm and bright — Then

va! the flags are fly - ing, The day is warm and bright — Then

why should joy be dy - ing, When hearts are light? Vi -

why should joy be dy - ing, When hearts are light? Vi -

va! Vi - va! Be mer - ry one and all. See the

va! Vi - va! Be mer - ry one and all. See the

ff

winds are with the waves at play, The state - ly ships sail down the bay.

winds and waves do play, and ships sail down the bay. Vi -

winds are with the waves at play, The state - ly ships sail down the bay. Vi

mf

va! _____ Vi - va! _____ A toast to all the fair! Let us

va! _____ Vi - va! _____ A toast to all the fair! Let us

ff

drive a - way dull care, Come greet the fair, Let us drive a - way dull

drive a - way dull care, Come greet the fair, Let us drive a - way dull

care and greet the fair.

care and greet the fair.

Listesso tempo.

f

GIRLS.

To day our off'ings to the saints we've

brought, With thots of love sin - cere our hum - ble pray'rs are

fraught —

MEN.

To - day we stake our hap - pi - ness for

life — As each shall ask some maid to be his

OCTETTE.

Vi - va! we say, Let ev - 'ry one be gay.

Vi - va! we say, Let ev - 'ry one be gay.

wife.

O - ver head the sky is clear, All are hap - py far and

O - ver head the sky is clear, All are hap - py far and

mf

near, Bells are ring - ing, voi - ces sing - ing, Let us give a rous - ing

near, Bells are ring - ing, voi - ces sing - ing, Let us give a rous - ing

cheer. Ah! Bells are

cheer.

CHORUS.

O - ver head the sky is clear, All are hap-py far and near, Bells are

O - ver head the sky is clear, All are hap-py far and near, Bells are

ring - ing, voi - ces sing - ing, Let us give a rous - ing cheer.

ring - ing, voi - ces sing - ing, Let us give a rous - ing cheer.

ring - ing, voi - ces sing - ing, Let us give a rous - ing cheer.

CHORUS and OCTETTE.

Ah! Ah! Ah!

f

Sound a - - gain, the
Sound a - - gain, the

loud huz - - za! Ah!
loud huz - - za! Ah!

f

Ah! 'Tis
Ah! 'Tis

This system contains the first three measures of the piece. It features a vocal line with two parts, both starting with 'Ah!' and ending with ''Tis'. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

glor - ious thus to pass the time a - way in
glor - ious thus to pass the time a - way in

This system contains measures 4 through 7. The vocal lines continue with the lyrics 'glor - ious thus to pass the time a - way in'. The piano accompaniment provides harmonic support with chords and melodic fragments.

play.
play.

This system contains measures 8 through 11. The vocal lines are marked 'play.' and contain rests. The piano accompaniment continues with chords and moving lines, ending with a double bar line.

OCTETTE.

Ta - ra - ra - ra - ra Ta -

Ta - ra - ra - ra - ra Ta -

CHORUS.

Vi - va! the glad fi - es - ta! We

Vi - va! the glad fi - es - ta! We

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

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

greet the hap - py day From ris - ing to si - es - ta, We'll

greet the hap - py day From ris - ing to si - es - ta, We'll

ra ta-ra ta-ra — Vi - va! the flags are fly - ing, The

ra ta-ra ta-ra — Vi - va! the flags are fly - ing, The

dance and sing and play — Vi - va! the flags are fly - ing, The

dance and sing and play — Vi - va! the flags are fly - ing, The

day is warm and bright — Then why should joy be dy - ing, when

day is warm and bright — Then why should joy be dy - ing, when

day is warm and bright — Then why should joy be dy - ing, when

day is warm and bright — Then why should joy be dy - ing, when

hearts are light — Vi - va! — Vi - va! — Be

hearts are light — Vi - va! — Vi - va! — Be

hearts are light — Vi - va! — Vi - va! — Be

hearts are light — Vi - va! — Vi - va! — Be

hearts are light — Vi - va! — Vi - va! — Be

hearts are light — Vi - va! — Vi - va! — Be

mer - ry one and all, See the winds are with the waves at play. The

mer - ry one and all, See the winds are with the waves at play. The

mer - ry one and all, See the winds are with the waves at play. The

mer - ry one and all, See the winds and waves do play. The

mer - ry one and all, See the winds are with the waves at play. The

mer - ry one and all, See the winds are with the waves at play. The

mf

state - ly ships sail down the bay, Vi - va! Vi - va! A

state - ly ships sail down the bay, Vi - va! Vi - va! A

state - ly ships sail down the bay, Vi - va! Vi - va! A

state - ly ships sail down the bay,

ships sail down the bay, Vi - va! Vi - va! A

state - ly ships sail down the bay, Vi - va! Vi - va! A

ff

toast to all the fair! Let us drive a - way dull care, Come, greet the

toast to all the fair! Let us drive a - way dull care, Come, greet the

toast to all the fair! Let us drive a - way dull care, Come, greet the

toast to all the fair! Let us drive a - way dull care, Come, greet the

^

fair, Let us drive a - way dull care, Come, greet the fair!

fair, Let us drive a - way dull care, Come, greet the fair!

The first system consists of two vocal staves and a piano accompaniment staff. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "fair, Let us drive a - way dull care, Come, greet the fair!".

fair, Let us drive a - way dull care, Come, greet the fair!

fair, Let us drive a - way dull care, Come, greet the fair!

The second system is identical in notation and lyrics to the first system.

mf *ff*

The third system shows the piano accompaniment. It begins with a dynamic marking of *mf* (mezzo-forte) and later changes to *ff* (fortissimo). The piano part features chords and melodic lines in both hands.

ff

The fourth system continues the piano accompaniment, starting with a dynamic marking of *ff*. It includes various chordal textures and melodic fragments.

The fifth system concludes the piano accompaniment with final chords and melodic lines. It includes dynamic markings such as *mf* and *ff*.

No 2.

Con, Con, Con.

Governor and Chorus.

Words by
Henry M. Blossom, Jr.Music by
Alfred G. Robyn.

Con spirito.

Piano. *f*

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The piece concludes with a fermata over the final chord.

GOV. §

It is - n't ma - ter - i - al what you do, It's
take a young wom - an who falls in love, With a
for - eign mu - si - cians come o - ver here, And

p

The vocal line for the Governor is written on a single staff in 6/8 time. It begins with a rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of two staves with block chords in the right hand and a simple bass line in the left hand. A section symbol (§) is placed above the first measure of the vocal line.

all in the way it's done — Now some on oc - ca - sion re -
hand - some and rich young man, — 'Twere need - less to men - tion she
are ad - ver - tised as "grand?" — Though most of them play for a

The vocal line for the Chorus is written on a single staff in 6/8 time. It features a melodic line with some ties and rests. The piano accompaniment consists of two staves with block chords in the right hand and a simple bass line in the left hand. A section symbol (§) is placed above the first measure of the vocal line.

sort to per - sua - sion, while oth - ers pre - fer a gun. With
has the in - ten - tion of land - ing him if she can. But
dol - lar a day, when at home in their na - tive land. We

me it's a mat - ter of judge - ment quite, The meth - od I think worth
sure as she thinks that she has him hooked, And knows he will soon pro -
give up our mon - ey to buy a seat At a price that breaks our

while. In one sit - u - a - tion I frown in vex - a - tion And
pose. The more that he meets her, the bet - ter he treats her, The
heart. We don't dare to say that the per - for - mance is "Jay" For its

still in an - oth - er I smile. I laugh and smile if
cold - er and cold - er she grows. His words she doubts his
all in the name of Art, The hall re - - sounds with

that's worth while, In mo - ments rare, I
 love she flouts, She with him chaffs, she
 aw - ful sounds, The con - cert grand gets

rave and swear, Blank-et - y blank, blank, blank! _____ It's
 at him laughs, Ha, ha, ha, ha, ha, ha! _____ It's
 eith - er hand, Bang-et - y, bang, bang, bang! _____ It's

Andante.

con, con, con, ev - 'ry day, I'm on, on, on - to the way To
 con, con, con, I in - sist, She'd love, love, love to be kissed, But
 con, con, con, noth - ing more, They're all, all, al - ways a bore, Their

work my schemes and gain — my — ends, And it's done by con - ning
 he, poor fool, don't know — his — "biz," He — buys her ro - ses
 hair is long - er than — their — name, They — know there's no short

en - e - mies and friends, Oh! it's con, con, con that is all, It's strange, strange,
 jew - el - ry and fizz, Oh! it's con, con, con my good friends, It fine, fine,
 cut — to — fame, Oh! it's con, con, con and a bluff, They're out, out,

strange how they fall 'Tis known else - where as *sav - oir faire* But it's just plain
 fin - al - ly ends, The same old way, she names — the — day, It was all plain
 out for the stuff, This talk of Art is noth - ing but a part Of their con, con,

con.
 con.
 con.

CHORUS.

It's con, con, con, ev - 'ry day, I'm on, on,
 It's con, con, con, I in - sist, She'd love, love,
 It's con, con, con, noth - ing more, They're all, all,

on - to the way, To work my schemes and gain my ends, And it's
love to be kissed, But he, poor fool don't know his "biz," He
al - ways a bore, Their hair is long - er than their name, They

done by con - ning en - e - mies and friends. Oh! it's con, con,
buys her ro - ses jew - el - ry and fizz. Oh! it's con, con,
know there's no short cut to fame. Oh! it's con, con,

p *mf*

con, that is all, It's strange, strange. strange how they fall, 'Tis
 con, my good friends, It fine, fine, fin - al - ly ends, The
 con, and a bluff, They're out, out, out for the stuff, This

p

known else - where as *sa - voir faire*, But it's just plain con.
 same old way, she names the day, It was all plain con.
 talk of art is noth - ing but a part, Of their con, con,

1. 2.

Con Spirito.

2. Now
3. These

f

D.S.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with a 6/8 time signature. The tempo is marked 'Con Spirito.' The first ending of the piano part is marked with a forte dynamic *f*. The second ending is marked *D.S.* (Da Capo). The system concludes with a double bar line and a repeat sign.

3.

con.

con.

Detailed description: This system shows a vocal line and piano accompaniment. The vocal line is in treble clef with a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with a 6/8 time signature. The tempo is marked '3.' and the dynamics are 'con.' (con fortissimo) for both parts. The system concludes with a double bar line.

3.

p *mf*

Detailed description: This system features piano accompaniment in grand staff (treble and bass clefs) with a 6/8 time signature. The tempo is marked '3.'. The dynamics are marked *p* (piano) and *mf* (mezzo-forte). The system concludes with a double bar line.

p *mf* *p*

Detailed description: This system features piano accompaniment in grand staff (treble and bass clefs) with a 6/8 time signature. The dynamics are marked *p* (piano), *mf* (mezzo-forte), and *p* (piano). The system concludes with a double bar line.

p *mf* *p* *f*

Detailed description: This system features piano accompaniment in grand staff (treble and bass clefs) with a 6/8 time signature. The dynamics are marked *p* (piano), *mf* (mezzo-forte), *p* (piano), and *f* (forte). The system concludes with a double bar line.

No 3.

Ye Ho!

(Oh, glad is the life of a sailor at sea!)

Allegro.

OCLETTE.

CHORUS.

Allegro.

ra — Ta - ra ta-ra ta ra — Vi - va! the flags are fly - ing, The

ra — Ta - ra ta-ra ta ra — Vi - va! the flags are fly - ing, The

es - ta We'll dance and sing and play — Vi - va! the flags are fly - ing, The

es - ta We'll dance and sing and play — Vi - va! the flags are fly - ing, The

day is warm and bright — Then why should joy be dy - ing, When

day is warm and bright — Then why should joy be dy - ing, When

day is warm and bright — Then why should joy be dy - ing, When

day is warm and bright — Then why should joy be dy - ing, When

hearts are light. Vi - va! Vi - va! Be

hearts are light. Vi - va! Vi - va! Be

hearts are light. Vi - va! Vi - va! Be

hearts are light. Vi - va! Vi - va! Be

hearts are light. Vi - va! Vi - va! Be

hearts are light. Vi - va! Vi - va! Be

ff

mer - ry one and all, See the winds are with the waves at play, The

mer - ry one and all, See the winds are with the waves at play, The

mer - ry one and all, See the winds are with the waves at play, The

winds are with the waves at play, The

mer - ry one and all, See the winds and waves do play, The

mer - ry one and all, See the winds are with the waves at play, The

mf

state - ly ships sail down the bay. Vi - va! Vi - va! A

state - ly ships sail down the bay. Vi - va! Vi - va! A

state - ly ships sail down the bay.

ships sail down the bay. Vi - va! Vi - va! A

state - ly ships sail down the bay. Vi - va! Vi - va! A

ff

toast to all the fair, Let us drive a - way dull care, Come greet the

toast to all the fair, Let us drive a - way dull care, Come greet the

toast to all the fair, Let us drive a - way dull care, Come greet the

toast to all the fair, Let us drive a - way dull care, Come greet the

fair, Let us drive a-way dull care, Come, greet the fair.

fair, Let us drive a-way dull care, Come, greet the fair.

fair, Let us drive a-way dull care, Come, greet the fair.

fair, Let us drive a-way dull care, Come, greet the fair.

mf

ff

ff

^

Allegro vivace. MALE CHORUS.

Who comes here? Who

FEMALE CHORUS.

comes here? It seems to be an

BLANCA.

Bi-en ve-ni - do, thus we wel - come
of - fi - cer and some of his com - mand.

you, And in our fes-tive joys we'd have you share, To grace our

JACK.

fete you've come in good sea-son. Kind friends we thank you for this

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 sharps (F# and C#). The lyrics are "fete you've come in good sea-son. Kind friends we thank you for this". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady rhythmic accompaniment with chords and moving lines.

wel - come, 'Twill give us joy, in - deed, to be your guests while we are

The second system of music continues the vocal line and piano accompaniment. The lyrics are "wel - come, 'Twill give us joy, in - deed, to be your guests while we are". The piano accompaniment continues with similar harmonic support for the vocal melody.

here, 'Tis luck in - deed that we should have been or - dered To Por-to

The third system of music continues the vocal line and piano accompaniment. The lyrics are "here, 'Tis luck in - deed that we should have been or - dered To Por-to". The piano accompaniment includes dynamic markings: *f* (forte) and *p* (piano). The piano part features long, sustained chords in the right hand and a more active bass line.

Pla-ta, At this, a most au - spi - cious time. For while at sea such beau-ty

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "Pla-ta, At this, a most au - spi - cious time. For while at sea such beau-ty". The piano accompaniment features sustained chords and a steady bass line.

CHORUS.

we sad - ly miss.

Wel - come, tell us all the news! What be -

The first system of the chorus features a vocal line starting with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand.

falls you on a cruise? The re - ci - - tal will de - light

The re - ci - - tal will de - light

The second system continues the vocal line with the lyrics 'falls you on a cruise? The re - ci - - tal will de - light'. The piano accompaniment features a prominent bass line with slanted chords.

all, don't re - fuse

all, Pray don't re - fuse.

The third system concludes the chorus with the lyrics 'all, don't re - fuse' and 'all, Pray don't re - fuse.'. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the final measure.

Allegretto con moto. JACK.

Oh, glad is the life of a sai - lor at sea A -
land lub - bers sit by their fire - sides at night, Con -

board of a man — o' war — Our ship is our sweet - heart, as
tent in their com - fort and ease, — They nev - er shall know the wild

true as can be, Our home is wher - ev - er we are — The
thrill of a fight, Nor ev - er the bless - ing of peace — To

hours may be long and the work may be rough, The la - bor can do us no
love the fair wom - en of ev - er - y clime, Oh, who but a sai - lor has

harm ——— At times there is fight - ing that's dang - rous e - nough, It
heart? ——— To love them all tru - ly, if but for a time, To

lends an ad - di - tion - al charm. So o - ver the o - cean we
kiss them good - bye, lads, and part. So o - ver the o - cean we

rall. *p*

mer - ri - ly sail, Ye - ho! _____ We
mer - ri - ly sail, Ye - ho! _____ CHORUS.
Ye - ho! _____

laugh at a calm or a threat - en - ing gale, Ye - ho! _____ Oh,
Ye - ho! _____

MEN.

who is from care so free ——— So heart - y and hale as

Ho, ye - ho, ye - ho! Ho, ye - -

we ——— With arm - ful of girl and

ho, ye - ho, Ho, ye - -

heart - full of song Wher - ev - er our ship may be? Ye -

ho, ye - - ho, ye - - ho, ye - ho!

ho! _____

Girls and Men.

O - ver the o - cean we mer - ri - ly sail, Ye -

f

_____ Ye - ho! _____

ho! _____ Ye - ho! _____ We laugh at a calm or a

threat - en - ing gale, Ye - ho! _____ Ye - ho! _____ Ye -

JACK.

Fill us a bowl that's large and long! Here's to our Coun - try

CHORUS.

ho, ye - - ho, ye - ho, Ho, ye - -

ho, ye - - ho, ye - ho, Ho, ye - -

right or wrong! Hip! Hip! Hip! Hip! Hip! Hur-rah! ——— Ye -

Hip! Hip! Hip! Hip! Hip! Hur-rah! ——— Ye -

ho, ye - ho! Hip! Hip! Hip! Hip! Hip! Hur-rah! ——— Ye -

ho, ye - ho! Hip! Hip! Hip! Hip! Hip! Hur-rah! ——— Ye -

ff

f

1. JACK. The

ho! Ye - ho! The

1.

2.

2.

No 4.

In old New - York.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegro moderato.

Piano.

1. I've knocked a - round the world, — From the E -
2. I spent a week in Lon - don once But I
3. The first time I struck Par - is I — was

qua - tor to the Pole, In Eu - rope I've seen all there is to
did - nt see the town, They had a beast - ly fog on, dont - cher
just a lit - tle green, I could - nt tell the (coch - ey) where to

see. I've trav - elled thro' the O - ri - ent, and
 know. I tried to buy a lan - tern just to
 stop. The peo - ple "took me in" all right, and

take it on the whole There's noth - ing new that is - n't old to
 find my way a - round, But found it was a game that did - n't
 treat - ed me *tres bien* But when my coin was gone, I was *de*

me. I found it fun to jol - ly up the
 go. I asked the clerk the price of one, he
trop. I've heard it said the Lat - in race are

lit - tle Jap - an - ese, I found the girls were cold in Chi - li,
 said "a guin - ea" then I asked him if he meant a guin - ea -
 all on the de - cline. Per - haps they are, but just the same that

ver - y — smooth in Greece, But nev - er in my most for - get - ful
 pig or a guin - ea - hen? I'll nev - er try to "kid" a bloom - in'
 "bunch" got — all of mine, They par - leed all their bets on me and

mo - ments did I cease To — heave a sigh for old New - York! —
 Brit - ish clerk a - gain But I heaved a sigh for old New - York! —
 trimmed me good and fine, And I heaved a sigh for old New - York! —

rall.

REFRAIN.

Eng - lish - men may have their Lon - don, French-men their Par - ee,

mf a tempo.

Ir - ish - men their Dub - lin or their Cork; But no

mat - ter where you go, You will find they can - not show you as

good a time as you can have in old New - York.

CHORUS. *unison.*

Eng - lish - men may have their Lon - don, French-men their Par - ee,

Ir - ish - men their Dub - lin, or their Cork; But no

mat - ter where you go, You will find they can - not show you As

good a time as you can have in old New - York. old New - York.

ff *D. S.* *ff*

Hola!

BOLERO.

No 5.

Words by
Henry M. Blossom, Jr.

Bonita and Chorus.

Music by
Alfred G. Robyn.

Allegro.

Piano.

BONITA.

Ho - la! — but 'tis hard to be du - ti - ful

when maid - en is wealthy and beauti - ful

CHORUS.

SOPR. & ALTO.
Wealth-y and beau-ti-ful Tra la la la.

TENORS.
Wealth-y and beau-ti-ful Tra la la la.

BASSES.
Wealth-y and beau-ti-ful Tra la la la.

For - ev — er de - co - rum for - get - ing sing - ing — danc - ing

This system contains a vocal line and three piano accompaniment staves. The vocal line begins with a rest, followed by the lyrics "For - ev — er de - co - rum for - get - ing sing - ing — danc - ing". The piano accompaniment consists of three staves, all of which are mostly empty with some rests.

mf

This system shows a piano accompaniment. The right hand has a melody of eighth notes, and the left hand has a bass line of eighth notes. A dynamic marking of *mf* is present. The system ends with a fermata over the final notes.

mad - ly co - quet - ing

Mad - ly co - quet - ing Tra la la la.

Mad - ly co - quet - ing Tra la la la.

This system contains a vocal line and piano accompaniment. The vocal line has the lyrics "mad - ly co - quet - ing" followed by a long note. The piano accompaniment has two vocal parts with lyrics "Mad - ly co - quet - ing Tra la la la." and "Mad - ly co - quet - ing Tra la la la." respectively. The system ends with a double bar line and a key signature change to C major.

This system shows a piano accompaniment. The right hand has a melody of eighth notes, and the left hand has a bass line of eighth notes. The system ends with a double bar line and a key signature change to C major.

Age is so sad a thing Youth is so glad a thing Why should its joy then be

Ah!

Ah!

cresc.

Detailed description: This system contains the first three measures of the piece. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are "Age is so sad a thing Youth is so glad a thing Why should its joy then be". Below the vocal line are two staves for piano accompaniment, also in 6/8 time and one sharp. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The word "cresc." is written below the piano part. The system concludes with a fermata over the final notes.

circum-scribed — When pas-sions yearn-ing are thrill-ing and burn-ing are,

Ah!

Ah!

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics "circum-scribed — When pas-sions yearn-ing are thrill-ing and burn-ing are,". The piano accompaniment continues with the same rhythmic pattern. The system concludes with a fermata over the final notes.

pleas-ure like wine should then be im-bibed Ho - la! Ho -

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "pleas-ure like wine should then be im-bibed Ho - la! Ho -". The piano accompaniment consists of three staves: a right-hand treble staff and a left-hand bass staff. The piano part includes a melodic line in the right hand and a bass line in the left hand, with various chordal textures and rhythmic patterns.

la ————— Bo - na Quer - i - da Si!

Bo - na Quer - i - da Si!

Bo - na Quer - i - da Si!

The second system of music continues the vocal line with the lyrics "la ————— Bo - na Quer - i - da Si!". The piano accompaniment continues with the right-hand treble and left-hand bass staves. The piano part features a prominent melodic line in the right hand, often with a *ff* (fortissimo) dynamic marking, and a bass line in the left hand. The system concludes with a *rall.* (rallentando) marking over the final notes.

Dear one, Sweet - heart, Words I am long-ing to hear _____

pp

Tell me! Tell me When shall my true love ap - pear? _____

Ah! Ca - ro Leave me no long-er a - lone! _____

Dear one, Sweet - heart words she is long-ing to hear! _____

Dear one, Sweet - heart words she is long-ing to hear! _____

p

When thou shalt come love my heart shall be thine _____ For -

She is ev - er thine _____

She is ev - er thine _____

ff

Detailed description: This system contains the first system of music. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The vocal line begins with the lyrics 'When thou shalt come love my heart shall be thine' followed by a long horizontal line and the word 'For -'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *ff* (fortissimo) is present in the piano part.

ev - er thy love be mine, Ah! _____ Ah!

Her love is thine Ah! _____ Ah!

Her love is thine Ah! _____ Ah!

p *p*

Detailed description: This system contains the second system of music. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature remains three sharps (F#, C#, G#) and the time signature is 6/8. The vocal line continues with the lyrics 'ev - er thy love be mine, Ah!' followed by a long horizontal line and another 'Ah!'. The piano accompaniment continues with chords and a bass line. Dynamic markings of *p* (piano) are present in the piano part.

f My heart be ev - er thine, *p* Thy love be ev - er

Ah! —

p My heart be ev - er thine, *p* Thy love be ev - er

p My heart be ev - er thine, *p* Thy love be ev - er

p

f

p

ff mine, — Ho - la! 1. *D. S.* 2. la!

ff mine, — Tra la la la la la la la la la la la la la la!

ff mine, — Tra la la la la la la la la la la la la la la!

ff

ff 1. *D. S.* 2. *ffz*

Id Like to be a Soldier.

No 6.

DUO - Papinta, Leopoldo and Chorus.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegro moderato.

Piano. *ff*

PAP. §

Id like to be a sol - dier, That
Id like to be a sol - dier, An

can - not be de - nied, With mus - ket on my shoul - der Or
off - i - cer Id be With e - pau - let - ted shoul - der For

LEO.

sa - bre by my side. The call - ing is in - spir - ing, And
all the girls to see. Such thoughts are en - ter - tain - ing, But

LEO. & PAP.

when the guns are fir - ing, An or - der for re - tir - ing hurts a
if you were cam - paign - ing, You'd find my ar - dor wan - ing to a

sol - diers pride.
marked de - gree.

CHORUS.

SOPR. & ALTOS.
An or - der for re - tir - ing al - ways
Shed feel her ar - dor wan - ing to a

TENORS.
An or - der for re - tir - ing al - ways
Shed feel her ar - dor wan - ing to a

BASSES.
An or - der for re - tir - ing al - ways
Shed feel her ar - dor wan - ing to a

hurts a sol - dier's pride, ta ra ta Boom ta ra ta Boom ta ta ra ta
 ver - y marked de - gree.

hurts a sol - dier's pride, ta ra ta Boom ta ra ta Boom ta ta ra ta
 ver - y marked de - gree.

LEO. & PAP.

1st & 2nd Verse. When fife and drum are play - ing, or - ders

Boom. La Boom ta ra ta Boom ta ta ra ta Boom ta ra ta

Boom. La Boom ta ra ta Boom ta ta ra ta Boom ta ra ta

mf

quick o — bey - ing, See them march dis - play - ing all their

Boom ta ta ra ta Boom ta ra ta Boom ta ta ra ta

Boom ta ta ra ta Boom ta ra ta Boom ta ta ra ta

Boom ta ta ra ta Boom ta ra ta Boom ta ta ra ta

This system contains the first three measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The lyrics are: "quick o — bey - ing, See them march dis - play - ing all their". The accompaniment includes a drum pattern of "Boom ta ta ra ta" repeated across three staves.

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the vocal line.

flags and ban - ners bright, With ev - en

Boom ta , ra ta Boom ta ta ra ta Boom ta ra ta

Boom ta ra ta Boom ta ta ra ta Boom ta ra ta

Boom ta ra ta Boom ta ra ta Boom ta ra ta

This system contains the next three measures. The lyrics are: "flags and ban - ners bright, With ev - en". The drum pattern continues with "Boom ta , ra ta", "Boom ta ta ra ta", and "Boom ta ra ta" across the three accompaniment staves.

This block shows the piano accompaniment for the second system, including dynamic markings *p* and *mf*. It continues the rhythmic accompaniment from the first system, with a crescendo leading to a *mf* dynamic in the final measure.

step and steady, ever they are ready,

Boom ta ta ra ta Boom ta ra ta Boom ta ta ra ta

Boom ta ta ra ta Boom ta ra ta Boom ta ta ra ta

In their place with equal grace To flirt or

Boom ta ra ta Boom ta ta ra ta Boom ta ra ta

Boom ta ra ta Boom ta ta ra ta Boom ta ra ta

f

fight. Then for - ward! Press on -

Boom ta ta ra When fife and drum are play - ing Or - ders

Boom ta ta ra When fife and drum are play - ing Or - ders

ff

ward! Hark to the roll of mus - ket -

quick o - bey - ing See them march dis - play - ing all their flags and ban - ners

quick o - bey - ing See them march dis - play - ing all their flags and ban - ners

p

ry! Hur - rah boys! They fal -

bright tra la la with ev - en step and - stead-y ev - er

bright tra la la with ev - en step and stead-y ev - er

ff

ter! 'Tis glor - ious thus in - deed to

They are - read - y In their - place with e - qual grace to

They are read - y In their place with e - qual grace to

1

clear the way.

flirt or fight.

flirt or fight.

ff

This system contains the first four measures of the piece. It features a vocal line with lyrics 'clear the way.' and 'flirt or fight.' repeated in two parts. The piano accompaniment includes a *ff* dynamic marking in the second measure.

PAP. *D. S.* 2

Id clear the way.

D. S.

flirt or flight!

flirt or flight!

ff *f* *p* *D. S.* *ff*

This system contains measures 5 through 8. It features a vocal line with lyrics 'Id clear the way.' and 'flirt or flight!' repeated in two parts. The piano accompaniment includes dynamic markings *ff*, *f*, *p*, *D. S.*, and *ff*. A section marked 'PAP.' and 'D. S.' begins in measure 5, and a second section marked 'D. S.' begins in measure 7. A 'TRILL' marking is present in the piano part of measure 8.

We Were Taught To Walk Demurely.

No 7.

TRIO.

Bonita, Papinta and Teresa.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Andante religioso.

BONITA.

PAPINTA
&
TERESA.

Piano.

We__ were__ taught to walk de -

We were taught to walk de -

mure - ly With our eyes up - on the ground, While our thoughts were cen - tered

mure - ly With our eyes up - on the ground, While our thoughts were cen - tered

pure - ly On some mys - ter - y pro - found. When in need of re - cre -

pure - ly On some mys - ter - y pro - found. When in need of re - cre -

The first system consists of three staves. The top staff is a vocal line in G major with lyrics: "pure - ly On some mys - ter - y pro - found. When in need of re - cre -". The middle staff is a vocal line with the same lyrics. The bottom staff is a piano accompaniment with chords and a bass line.

a - tion, Then our wild - est dis - si - pa - tion, Was to

a - tion, Then our wild - est dis - si - pa - tion, Was to

The second system consists of three staves. The top staff is a vocal line with lyrics: "a - tion, Then our wild - est dis - si - pa - tion, Was to". The middle staff is a vocal line with the same lyrics. The bottom staff is a piano accompaniment with chords and a bass line.

seek se - clud - ed nook, And pe - ruse some pi - ous

seek se - clud - ed nook, And pe - ruse some pi - ous

The third system consists of three staves. The top staff is a vocal line with lyrics: "seek se - clud - ed nook, And pe - ruse some pi - ous". The middle staff is a vocal line with the same lyrics. The bottom staff is a piano accompaniment with chords and a bass line, starting with a forte (*f*) dynamic marking.

book, Of this sim - ple re - cre - a - tion our con - tent - ed - minds par -

book, Of this sim - ple re - cre - a - tion our con - tent - ed - minds par -

p

took, Of this ——— our minds ——— our sim - ple minds par - took.

took, re - past, par - took our sim - ple minds par - took.

Allegro.

PAPINTA.

School days are past, Now they are o'er, We should do what we

mf

choose ——— Be gay and sing, Stu-dy's a bore, Al-ways gave

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "choose ——— Be gay and sing, Stu-dy's a bore, Al-ways gave". The piano accompaniment features a steady bass line and chords in the right hand.

BONITA.

If life is a dance then trip it a - long, And
me the blues. ———

The second system is titled "BONITA." and contains the lyrics "If life is a dance then trip it a - long, And me the blues. ———". The piano accompaniment continues with similar harmonic support.

gai-ly its maz - es thread ——— Oh! let it ad - vance right mer-ri - ly

The third system contains the lyrics "gai-ly its maz - es thread ——— Oh! let it ad - vance right mer-ri - ly". The piano accompaniment concludes the piece with a final chord.

on, For on - ly too soon 'tis fled. Ah! life is a dance,

PAPINTA.

TERESA. Life is a dance

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics: "on, For on - ly too soon 'tis fled. Ah! life is a dance,". The second staff is a vocal line for Papinta, which is mostly silent with a few notes at the end. The third staff is a piano accompaniment in G major, featuring a melody in the right hand and a bass line in the left hand. A dynamic marking of *sf* (sforzando) is present in the piano part.

Trip it a - non, Gai-ly its maz - es thread _____ Let it ad -

Trip it a - non, Gai-ly its maz - es thread _____ Let it ad -

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Trip it a - non, Gai-ly its maz - es thread _____ Let it ad -". The second staff is a vocal line with the same lyrics. The third staff is a piano accompaniment in G major, featuring a melody in the right hand and a bass line in the left hand. A dynamic marking of *sf* is present in the piano part.

vance mer-ri - ly on, On - ly too soon 'tis fled. _____

vance mer-ri - ly on, On - ly too soon 'tis fled. _____

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "vance mer-ri - ly on, On - ly too soon 'tis fled. _____". The second staff is a vocal line with the same lyrics. The third staff is a piano accompaniment in G major, featuring a melody in the right hand and a bass line in the left hand. A dynamic marking of *sf* is present in the piano part.

Ah! _____ Te - di - um may a - bet _____

Sur - feit of joy of - fered all day Te - di - um may a - bet _____

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a single system with lyrics. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The piano part features chords and moving lines in both hands.

_____ Pleas - ure may cloy giv - en full sway, Mer - ri - ment bring re -

_____ Pleas - ure may cloy giv - en full sway, Mer - ri - ment bring re -

The second system continues the vocal and piano parts. It includes a *rall.* (ritardando) marking above the vocal line and below the piano accompaniment. The piano accompaniment features a prominent bass line with a *ff* (fortissimo) dynamic marking.

Andante.

gret. Ear - ly - les - sons in - good - breed - ing all fri -

The third system begins with the tempo marking "Andante." and a dynamic marking of *ff* (fortissimo) in the piano part. The vocal line starts with a fermata. The piano accompaniment features a steady, rhythmic accompaniment in the right hand and a bass line in the left hand.

vol - i - ty sup - pressed. Since the world is a mis -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics: "vol - i - ty sup - pressed. Since the world is a mis -". The middle and bottom staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

lead - ing wick - ed — world at best, Since the world is a mis -

The second system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics: "lead - ing wick - ed — world at best, Since the world is a mis -". The middle and bottom staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

lead - ing wick - ed — world at best.

The third system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics: "lead - ing wick - ed — world at best.". The middle and bottom staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The system concludes with a double bar line.

Cupid Has Found My Heart.

No 8.

Jack.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegretto.

Voice.

Piano.

The musical score is set in G major and 6/8 time. It begins with a piano introduction marked *mf*. The voice part enters with the lyrics: "I know not what is this feeling, That's I ne'er have known but in seem - ing, How stir - ring this heart of mine A rap - ture o'er me great is the powr of love, Which in my day - time". The piano accompaniment consists of a rhythmic melody in the right hand and a bass line in the left hand, often using chords and arpeggios.

I know not what is this feel - ing, That's
 I ne'er have known but in seem - ing, How
 stir - ring this heart of mine A rap - ture o'er me
 great is the powr of love, Which in my day - time

steal - ing, That thrills my be - ing like wine. My
dream - ing, My soul has hun - gered to prove. But

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in G major (one sharp) and begins with a dotted half note 'steal - ing,' followed by quarter notes for 'That thrills my be - ing like wine.' and a half note 'My'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a dynamic marking of *f* (forte).

soul's con - sumed with a yearn - ing, That's near - ly a - kin to
now my heart sings in an - - - swer, To heart that's at - tuned to

The second system continues the musical piece. The vocal line has a dotted half note 'soul's con - sumed with a yearn - ing,' followed by quarter notes 'That's near - ly a - kin to' and a half note 'now my heart sings in an - - - swer,'. The piano accompaniment maintains the same rhythmic pattern with *f* dynamics.

pain, ——— And still so — sweet, I'd — fain re - peat Its
mine, ——— A ten - - der re - frain, like a rap - - tur - ous strain of

The third system concludes the phrase. The vocal line features a dotted half note 'pain, ———' followed by quarter notes 'And still so — sweet, I'd — fain re - peat Its' and a half note 'mine, ———'. The piano accompaniment continues with *f* dynamics and a concluding flourish.

ec - sta - sy once a - gain. Heart so free!
 mel - o - dy all di - vine.

rall. *mf a tempo.* *p*

Can it be, 'Tis love, 'tis love? Yes,

Piu lento.
 This is a love to cher - ish, A pas - sion strong and

pure Love that will nev - er per - ish, While Faith and Hope en -

dure! _____ Nev - er shall I for - get you, Tho'

Life or Death may part _____ Ev - er I'll love you,

dar - ling! Cu - pid has found my heart. _____

1 *D. C.*

2 Cu - pid has found my heart! _____

ff

No 9.

Finale I.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Tempo di Marcia

Piano

ff

sf

p

mf

sf

mf

MALE CHORUS.

Ev - er read - y, eag - er - ly we ral - ly Nev - er halt or dal - ly,

Staunch and stea - dy In re - treat or sal - ly,

At their bid - ding foe - man quick - ly fal - ter Pru - dent - ly they pal - ter

Ear - nest - ly they try - to - pass us by.

GIRLS.

Yet let us state for fear you may mis -

mf *f*

judge 'em Ten - der of heart, They're not de - void of

feel - ing, Don't be se - vere or sym - pa - thy be -

ff *mf*

grudge 'em, They are but men This sol-diergarb con - ceal - ing

f

MALE CHORUS.

E - ven dy - - ing may a - muse,

Ere the nov - el - ty be passed. Yet if all things

we may choose Deaths a - bout the — last. Yes,

GIRLS.

Ev - er read - y Ea - ger - ly they ral - ly

MEN.

we

ff *mf*

3

Nev - er halt or dal - ly

Staunch and stea - dy

ff

In re - treat or sal - ly,

At their

our

mf

dar - ing foe-man quick - ly fal - ter Pru - dent - ly they pal - ter

Ear - nest - ly they try to pass them

Ear - nest - ly they try, they try to pass us

by. At du - ty's call, the right we claim. On foe to

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand, with some triplet figures. Dynamics include *f* and *ff*. The lyrics are: "dar - ing foe-man quick - ly fal - ter Pru - dent - ly they pal - ter Ear - nest - ly they try to pass them Ear - nest - ly they try, they try to pass us by. At du - ty's call, the right we claim. On foe to".

The second system continues the vocal and piano parts. The piano accompaniment includes a triplet figure in the right hand and a steady bass line. Dynamics include *f* and *ff*. The lyrics are: "Ear - nest - ly they try, they try to pass us by. At du - ty's call, the right we claim. On foe to".

The third system concludes the page with piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand, with some triplet figures. Dynamics include *ff*. The lyrics are: "by. At du - ty's call, the right we claim. On foe to".

fall, We rush to fame, In glo - ry's name, At du - ty's

This system contains the first two lines of music. The top line is the vocal melody, and the bottom line is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "fall, We rush to fame, In glo - ry's name, At du - ty's". The piano part features several triplet figures in the right hand.

call, At du -

This system contains the second two lines of music. The top line is the vocal melody, and the bottom line is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "call, At du -". The piano part continues with a steady accompaniment.

ty's call.

ff

This system contains the final two lines of music. The top line is the vocal melody, and the bottom line is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "ty's call.". The piano part features a forte (*ff*) dynamic and includes some slurred passages. The system concludes with a double bar line and a key signature change to two sharps (F#, C#).

Allegro

mf

LEOP. to Rod.

What if the plan that was laid, Should meet with rout or de - feat. _

PAP.

I'm sure some se-cret is here, I'd like to know what it is. _

p

BON.& JACK.

Al - - ein and na - tive wit. E'en now to -

p

GOV.

geth - er must - com - pete.

A - way from my

MET.

A - way from his

p

side I shall nev - er yield her a - gain. _____

side He should nev - er yield her a - gain. _____

p

BI. TER.

I drink, fair one, to you, I despise you, sir! Pray let me pass.

BON. & JUANITA.

Gay is the heart when the fu-ture's shin - ing bright - ly, Hap - - py

TER. PAP. & BLANCA.

Gay is the heart when the fu-ture's shin - ing bright - ly, Hap py shall we

JACK & ROD.

Gay is the heart when the fu-ture's shin - ing bright - ly, Hap - - py

BI. GOV. & LEOP.

Gay is the heart when the fu-ture's shin - ing bright - ly, Hap py shall we

mf *p*

we _____ Ban-ish dull care, for its fea-tures are un-

be when we join in the dance — Ban-ish dull care, for its fea-tures are un-

we _____ Ban-ish dull care, for its fea-tures are un-

be when we join in the dance Ban-ish dull care, for its fea-tures are un-

mf

sight - ly, Reck - - - less mer - ri - ment.

sight - ly, Reck - less mer - ri - ment with our life should be blent.

sight - ly, Reck - - - less mer - ri - ment.

sight - ly, Reck - less mer - ri - ment with our life should be blent.

3

Gay is the heart when the fu-ture's shin - ing bright-ly, Hap - - py

Gay is the — heart when the fu-ture's shin - ing bright-ly, Hap-py shall we

Gay is the heart when the fu-ture's shin - ing bright-ly, Hap - - py

Gay is the heart when the fu-ture's shin - ing bright-ly, Hap-py shall we

mf *p*

we _____ Ban-ish dull care for its fea-tures are un-

be when we join in the dance; — Ban-ish dull care for its fea-tures are un-

we _____ Ban-ish dull care for its fea-tures are un-

be when we join in the dance; Ban-ish dull care for its fea-tures are un-

mf

sight - ly, Reck - less mer - ri - ment with our life should be blent.

sight - ly, Reck - less mer - ri - ment with our life should be blent.

sight - ly, Reck - less mer - ri - ment with our life should be blent.

sight - ly, Reck - less mer - ri - ment with our life should be blent.

ff

BON.

Pleas - - ure beck - - ons, Should not pul - ses re -

p

CHORUS.

spond? Brisk - - ly beat - - ing,

Should not pul - ses re - spond.

Should not pul - ses re - spond.

p

Fet-ters cast-ing a - side. _____ Ro - - mance

Fet - ters cast - ing a - side

Fet - ters cast - ing a - side

p

Detailed description: This system contains the first vocal phrase and its accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "Fet-ters cast-ing a - side." followed by a long horizontal line and then "Ro - - mance". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. A piano dynamic marking (*p*) is present in the lower right of the piano part.

charms us, Weav-ing mag-i-cal spell. _____

Weav-ing mag-i-cal

Weav-ing mag-i-cal

Detailed description: This system contains the second vocal phrase and its accompaniment. The vocal line continues with the lyrics "charms us, Weav-ing mag-i-cal spell." followed by a long horizontal line. The piano accompaniment continues with chords and melodic lines. The lyrics "Weav-ing mag-i-cal" are repeated in the vocal line and the piano part.

Moon - - light, mu - - sic, nev-er can be de -
spell Some-how can't be de -
spell Some-how can't be de -

This system contains four staves. The top staff is a vocal line in treble clef with lyrics. The second and third staves are piano accompaniment in treble clef, with lyrics 'spell' and 'Some-how can't be de -'. The bottom staff is piano accompaniment in bass clef.

f

This system contains two staves for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. It features a melody in the right hand and chords in the left hand, marked with a forte (*f*) dynamic.

nied. _____
nied. _____
nied. _____

This system contains four staves. The top staff is a vocal line in treble clef with the word 'nied.' followed by a long horizontal line. The second and third staves are piano accompaniment in treble clef, also with 'nied.' and a horizontal line. The bottom staff is piano accompaniment in bass clef.

ff *f*

This system contains two staves for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. It features a melody in the right hand and chords in the left hand, marked with fortissimo (*ff*) and forte (*f*) dynamics.

BON. JACK & JUAN.

PRINCIPALS & CHORUS.

Pleas - - ure hail tho' its reign be
 TER. BLAN. & PAP.
 Pleas-ure we hail tho' its reign be both short and brief, Care we as - sail from its
 Pleas - ure we hail tho' its reign be brief, Care we as - sail from its
 Pleas - ure we hail tho' its reign be brief, Care we as - sail from its

brief. I - - dl - - ness brings re
 grasp we would flee. I - dle-ness brings us the sweet-est and best re - lief
 grasp we would flee
 grasp we flee. I - dle-ness brings us a sweet re - lief.
 grasp we flee. I - dle-ness brings us a sweet re - lief.

lief Yes — a sweet re - lief Leis-ure, pleas-ure
 free from the sting of anx-i - e - ty Leis-ure de - lights it al -
 free from the sting of anx-i - e - ty Leis-ure de - lights it al -
 free from the sting of anx-i - e - ty Leis-ure de - lights it al -

our joys en - hance — Ah! —
 lures it en - chants — Such its fas - ci - na - tion we yield to its spell. —
 Yield we to its spell
 lures it en chants — Ev - - er thus we yield to its spell. —
 lures it en chants — Ah! —
 Such its fas - ci - na - tion we yield to its spell.

Drea - ry en - nui yields to their spell, — No oc - cu - pa - tion

While it in - cites soon we'll join in the dance, — No oc - cu - pa - tion Can

While it in - cites soon we'll join in the dance, — No oc - cu - pa - tion Can

While it in - cites soon we'll join in the dance, — No oc - cu - pa - tion Can

f

pleas - es so well, Joy - ful - ly, joy - ful - ly, joy - ful - ly.

please one so well, Joy - ful - ly, joy - ful - ly, joy - ful - ly.

so
please one so well Ah! — Ah! — Ah! —

please so well Ah! — Ah! — Ah! —

f

Bonita upper notes only.

Yield we so will - ing - ly to its spell Joy - ful -
Yield we to its spell Joy - ful -
Leis - ure pleas - ure we'll hail Ah!
Leis - ure pleas - ure we'll hail Ah!

p *f*

ly, joy - ful - ly, joy - ful - ly Yield we so will - ing - ly
ly, joy - ful - ly, joy - ful - ly Yield we
Ah! Ah! Yield we to its
Ah! Ah! Yield we to its

f *p*

to its spell Vi - va, Vi - va, Vi - va, Vi - va,

spell Vi - va, Vi - va, Vi - va, Vi - va,

spell Vi - va, Vi - va, Vi - va, Vi - va,

The first system of the score features vocal lines and piano accompaniment. The vocal parts enter with the lyrics "to its spell Vi - va, Vi - va, Vi - va, Vi - va,". The piano accompaniment includes a bass line and a treble line with chords and melodic fragments.

f

The second system of the score is a piano accompaniment system. It features a treble and bass line with chords and melodic lines. A dynamic marking of *f* (forte) is present.

Vi - - va!

Vi - - va

Vi - - va!

Vi - - va!

The third system of the score features vocal lines and piano accompaniment. The vocal parts have long, sustained notes with the lyrics "Vi - - va!", "Vi - - va", "Vi - - va!", and "Vi - - va!". The piano accompaniment includes a bass line and a treble line with chords and melodic fragments.

ff

The fourth system of the score is a piano accompaniment system. It features a treble and bass line with chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present.

GOV.
Moderato. *p*

Now the si - es - ta and cool - ing shade, My prep - a -

ra - tions are ful - ly made, And your de - vo - tion I'll think but

slight, Lest you are grac - ing the fall of night But ere we

part, tho' will not be for long Let's call up-on Bo-ni-ta for a song. Your

BON.

Allegretto.

kind-li-est in-vi-ta-tion — I can scarce-ly with grace re-fuse; — Yet I

feel a dis-in-cli-na-tion. — I'd much rath-er that you'd — ex-cuse, What shall it

be? What shall it be? Oh! sing for us that touch-ing lit-tle

dit-ty. Do you re-mem-ber "The Mer-maid and the Lob-ster?"

CHORUS.
Bra-vo!

102
 "THE MERMAID AND THE LOBSTER"

BON.

There
 The

once was a mer - maid small but fair Who lived in a nook in the
 lob - ster was wild with a jeal - ous rage, His lan - guage was nei - ther re -

deep blue sea, And bright were her eyes and gold - en her hair, But
 fined nor good, To think that a lob - ster whod reached his age, Should

as to her form well you'll par - don me - How - ev - er of lov - ers she
 meet with the treat - ment a lob - ster should. His face - was green and his

rall. *a tempo.*

had but two A crust-y old lob-ster of pow'r - ful name And a
eyes were blear, And he said to the mer-maid, "theres one thing cinched, If

hand-some and dash-ing young sword - fish true, Who roamed all a - bout in a
ev - er that sword-fish should in - ter - fere, In my pri - vate af - fairs, I will

f *rall.* *a tempo.*

search for fame. But the
have him "pinched?" But the

CHORUS.

Who roamed all a - bout in a search for fame.
If the sword-fish should in - ter - fere he'd have him "pinched."

mer-maid fair she was all at sea For they both had said: "Will you
mer-maid fair she was so a - fraid, That she'd live and die a con -

p *daintily.*

mar-ry me, The lob-ster al-though his — feel-ings it galled When he asked for her hand he had
firmed old maid For the jeal-ous old lob-ster she nev-er would wed She — roast-ed him so that he

hum - bly crawled But she an-swered: "No" then the sword - fish bold Said: "my
turned quite red Then as she be-longed to the fem - i - nine kind She'd the

love I own neith - er land nor gold My sword is my for - tune and
right, of course, so she changed her mind. She mar - ried the sword-fish and

war is my trade" But to mar - ry the sword - fish, she was a -
sailed far a - way And — now they are hap - py the live - long

fraid. But the mer-maid fair, she was all at sea For they
 day. But the mer-maid fair, she was sore a - fraid, That she'd

CHORUS.
 She was a - fraid. But the mer-maid fair, she was all at sea For they
 The live-long day. But the mer-maid fair, she was sore a - fraid, That she'd

She was a - fraid. But the mer-maid fair, she was all at sea For they
 The live-long day. But the mer-maid fair, she was sore a - fraid, That she'd

both had said: "Will you mar - ry me" The lob - ster al - though his
 live and die a con - firmed old maid For the jeal - ous old lob - ster she

both had said: "O mar - ry me" The lob - ster al - though his
 live and die a con - firmed old maid For the jeal - ous old lob - ster she

both had said: "O mar - ry me" The lob - ster al - though his
 live and die a con - firmed old maid For the jeal - ous old lob - ster she

feel-ings it galled When he asked for her hand he had hum - bly crawled. But she
nev - er would wed She — roast - ed him so that he turned quite red. Then as

feel-ings it galled When he asked for her hand he had hum - bly crawled. But she
nev - er would wed She — roast - ed him so that he turned quite red Then as

feel-ings it galled When he asked for her hand he had hum - bly crawled. But she
nev - er would wed She — roast - ed him so that he turned quite red Then as

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment line. The music is in a major key with a common time signature. The lyrics are: "feel-ings it galled When he asked for her hand he had hum - bly crawled. But she nev - er would wed She — roast - ed him so that he turned quite red. Then as".

an - swered: "No" then the sword - fish bold, Said "my love I own nei - ther
she be - longed to the fem - i - nine kind, She'd the right, of course, so she

an - swered: "No" then the sword - fish bold, Said "my love I own nei - ther
she be - longed to the fem - i - nine kind, She'd the right, of course, so she

an - swered: "No" then the sword - fish bold, Said "my love I own nei - ther
she be - longed to the fem - i - nine kind, She'd the right, of course, so she

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment line. The music is in a major key with a common time signature. The lyrics are: "an - swered: "No" then the sword - fish bold, Said "my love I own nei - ther she be - longed to the fem - i - nine kind, She'd the right, of course, so she".

land nor gold My sword is my for - tune and war is my trade But to
 changed her mind, She mar - ried the sword - fish and sailed far a - way And —

land nor gold My sword is my for - tune and war is my trade But to
 changed her mind She mar - ried the sword - fish and sailed far a - way And —

land nor gold My sword is my for - tune and war is my trade But to
 changed her mind She mar - ried the sword - fish and sailed far a - way And —

mar - ry a sword - fish she was a - - fraid.
 now they are hap - py the live - long day.

mar - ry a sword - fish she was a fraid
 now they are hap - py the live long day.

mar - ry a sword - fish she was a fraid
 now they are hap - py the live long day.

ff *ff* *D.S.* *ffz*

Allegro. GOV.

That has my ap - pro - ba - tion,

mf

But I have in - for - ma - tion. That

8-----

thro' a clev - er mes - sage I con - trived; Some Span - ish dan - cers have ar -

8-----

rived.

Ho - la! Ho - la! Vi - va! The dance.

CHORUS.

Ho - la! Ho - la! Vi - va! The dance.

f *ff*

109
DANCE "SAN DOMINGO"

Allegretto.

JACK & BON.

PRINCIPALS and CHORUS.

Gai - ly danc - ing, Bright eyes -
Gai - ly danc - ing, Bright eyes
Gai - ly danc - ing, Bright eyes

f *mf* *p* *mf*

glanc - ing; Dance we light as air.
glanc - ing Bod - ies mov - ing with rhythm - i - cal sway.
glanc - ing Bod - ies mov - ing with rhythm - i - cal sway.

Ev - 'ry meas - ure gives us pleas - ure, Ho - - -

Ev - 'ry meas - ure gives us plea - ure, As the

Ev - 'ry meas - ure gives us plea - ure, As the

mf


la, Ho - la, Ho - la Gai - ly To

man - do - lins mer - ri - ly play Gai - ly

man - do - lins mer - ri - ly play Gai - ly

1. 2.

fz *mf* *f*



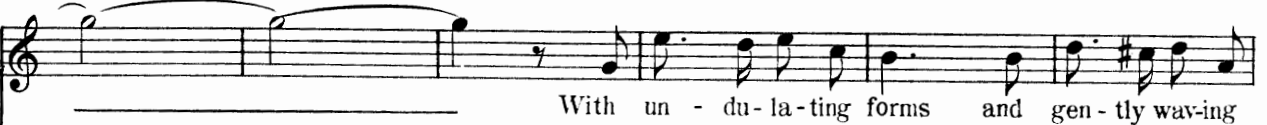
tap of tam-bour-ine and click of cas-ta-net, Ah!



We grace the mer-ry



tap of tam-bour-ine and click of cas-ta-net,

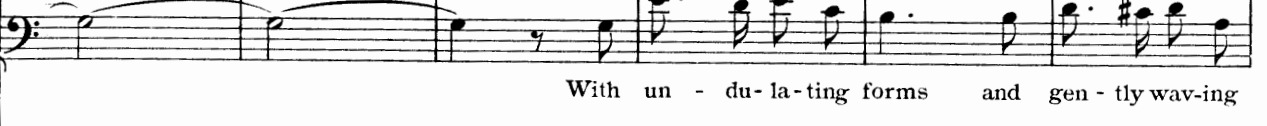
With un-du-la-ting forms and gen-tly wav-ing



scene with pi-rou-ette.



scene with pi-rou-ette.



With un-du-la-ting forms and gen-tly wav-ing



arms 'Tis thus that we dis - play our charms, To

'Tis thus that we dis - play, That we dis-play our charms, To

'Tis thus that we dis - play, That we dis-play our charms,

arms

fz

tap of tam-bour-ine and click of cas-ta-net Ah!

tap of tam-bour-ine and click of cas-ta-net Ah!

Ah!

f

p

With un - du - la - ting forms and gen - tly wav - ing

With un - du - la - ting forms and gen - tly wav - ing

The first system contains two vocal staves and two piano staves. The vocal lines are in treble clef with lyrics. The piano accompaniment is in bass clef. The music is in a major key with a key signature of one sharp (F#).

f

The piano accompaniment for the first system is shown in two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *f* (forte) is present.

arms 'Tis thus that we dis - play our charms, Gai - ly

arms 'Tis thus that we dis - play, That we dis - play our charms, Gai - ly

'Tis thus that we dis - play, That we dis - play our charms, Gai - ly

The second system contains two vocal staves and two piano staves. The vocal lines are in treble clef with lyrics. The piano accompaniment is in bass clef. The music is in a major key with a key signature of one sharp (F#).

f *mf*

The piano accompaniment for the second system is shown in two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings of *f* (forte) and *mf* (mezzo-forte) are present.

danc - ing, Bright eyes — glanc - ing, Dance we

danc - ing, — Bright eyes glanc - ing, — Bod - ies mov - ing with

danc - ing, — Bright eyes glanc - ing, — Bod - ies mov - ing with

light as — air. Ev - 'ry meas - ure gives us —

rhythm - i - cal sway. — Ev - 'ry meas - ure — gives us

rhythm - i - cal sway. — Ev - 'ry meas - ure — gives us

mf

pleas - ure Ho - - la, Ho - la, Ho la. ——— Gai - ly

pleas - ure ——— As the man - do - lins mer - ri - ly play ——— Gai - ly

pleas - ure ——— As the man - do - lins mer - ri - ly play ——— Gai - ly

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment line. A first ending bracket is above the vocal lines, starting at the first measure and ending at the fourth measure.

The piano accompaniment for the first system is shown in two staves (treble and bass clef). It features a rhythmic melody with chords and a bass line. Dynamics markings include *mf* and *fz*.

la. Let — us dance, let — us dance, Come let us dance

play Let — us dance, let — us dance, Come let us dance

play Let — us dance, let — us dance, Come let us dance

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment line. A second ending bracket is above the vocal lines, starting at the first measure and ending at the fourth measure.

The piano accompaniment for the second system is shown in two staves (treble and bass clef). It features a rhythmic melody with chords and a bass line. A dynamic marking of *f* is present.

gai - - ly, gai - - ly dance. (scream.)

gai - - ly, gai - - ly dance. (scream.)

gai - - ly, gai - - ly dance. (scream.)

f *ff*

Ca-ram - - ba, Mul-a -

tes - - ta

8

No 10.

Opening Chorus.

Words by
Henry M. Blossom, Jr.

Females.

Music by
Alfred G. Robyn.

Allegretto con moto.

Piano.

(Show Girls.)

SOPRANO.

How did it all oc - cur to - day? Have-nt you heard? Nev - er a

ALTO.

How did it all oc - cur to - day? Have-nt you heard? Nev - er a

p *f*

word! Poor Le - o - pol - dos run a - way, Quite too ab - surd!

word! Poor Le - o - pol - dos run a - way, 'Tis quite ab -

p *f*

— What is Pa - pin - ta going to do? She on - ly smiles, One of her

surd What is Pa - pin - ta going to do? She on - ly

fz

wiles, We know 'twill break her heart in two, Yes, and were sure he loves her
smiles, We know 'twill break her heart in two, Yes, and were sure he loves her

true, We think it ver - y sad, - dont you? Could it have
true, We think it ver - y sad, dont you? Could it have

rall. *ff a tempo.* *p*

been be - lieved She could be de - ceived?
been be - lieved She could be de - ceived?

f *p rall.*

Lack - a - day, gos - sips say, Love's a cru - el sprite, —

Ah!

Shoot - ing darts, in - to hearts Just - for pet - ty spite. —

Ah!

Lack - a - day, gos - sips say, Love's a cru - el sprite, —

Shoot - ing darts, in - to hearts, Just for pet -

This system contains the first four measures of the piece. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "Shoot - ing darts, in - to hearts, Just for pet -". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

ty - spite . spite .

This system contains the next four measures. The vocal line has two first endings, labeled "1" and "2", both ending with a repeat sign. The lyrics are "ty - spite . spite .". The piano accompaniment continues with chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) appears in the third measure of the piano part.

This system contains four measures of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords. The key signature remains two sharps.

This system contains the final four measures of the piece. It includes a double bar line and a repeat sign. A dynamic marking of *f* is present. The piano part concludes with a final chord in the right hand and a bass note in the left hand.

The Mosquito and the Midge.

No 11.

Papinta and Chorus of eight Girls.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Allegro moderato.

Piano.

The piano introduction consists of three measures. The first measure is a whole rest in the treble clef. The second and third measures feature a melody in the treble clef with eighth notes and a bass line in the bass clef with chords. The dynamics are marked *mf*.

PAPINTA.

1. A dash-ing young mos-qui - to loved a dain-ty lit - tle midge, 'Twas a
2. Now Jul - i - et had brothers, and a lot of oth - er kin, Who re -
3. That night our bold mos-qui - to took his lit - tle midge a - way, To —

The first vocal line and piano accompaniment for the first system. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The dynamics are marked *sf* and *p*.

case of Ro - me - o and Jul - i - et. He
fused to let her throw her - self a - way. They
where a big ho - tel was near at hand. They

The second vocal line and piano accompaniment for the first system. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The dynamics are marked *p*.

lived a - mong the rush - es in the stream be - neath the bridge, She
 said that Ro - me - o was of the low - est or - i - gin, And
 found some "com - fy" quar - ters in a weed - y lit - tle bay, And

lived up where it was - nt quite so wet. _____ Each
 scarce - ly dared to show him - self by day. _____ They
 ev' - ry night they list - ened to the band. _____ The

pleas - ant sum - mer eve - ning he would ser - e - nade his dear, He
 laid for him that night as to his trys - ting place he soared, But
 guests be - gan to scratch and scold and swear they would - nt stay, The

mf

had a love - ly ten - or voice, Mel - li - flu - ous and clear, The
 Ro - me - o was read - y with his ev - er trust - y sword. When
 land - lord got some ker - o - sene and dumped it in the bay, Poor

rall.

kind of voice that peo - ple stay a - wake at night to hear, And
 he got through with them they all were feel - ing rath - er bored, And
 Jul - i - et was left to die, but Rom - y flew a - way, And

Tempo.

this was the song he sang. _____ Ping! _____
 this was the song he sang. _____ Ping! _____
 thus 'twas he sad - ly sang. _____ Ping! _____

rall. *mf*

Ping! — Ping! — Ping! — List - en now my love to
 Ping! — Ping! — Ping! — Ev' - ry - bod - y talks of
 Ping! — Ping! — Ping! — I am much too young to

FEMALE CHORUS.

(Humming.)

me. Ping! — Ping! — Ping! — Ping! —
 me. Ping! — Ping! — Ping! — Ping! —
 die. Ping! — Ping! — Ping! — Ping! —

Dear - est one I love but — thee. — Life is but short, let us
 Im as pop - u - lar as can be. — Wher - ev - er I go, I am
 Ju - li - et my love, good — bye! — Oil on the wa - ters, may

love while we may — — Taste of the sweets while you're a - ble I say, —
of - fered a hand — — I have a weak - ness for o - pen work, and the
tem - pests sub - due, But its course is too smooth for a love that is true. —

Make a deep im - press - ion in your own pe - cu - liar way. —
blood that's in my veins is of the no - blest in the land! —
I will drink in blood to - night in mem - or - y of you. —

1. & 2. *D. C.* 3.

Ping! Ping! Ping! Ping!
Ping! Ping! Ping!
Ping! Ping!

DANCE.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and dotted rhythms. The bass clef staff contains a bass line with chords and single notes. A dynamic marking *p* is present in the first measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features chords and a few single notes. A fermata is placed over the first measure of the treble staff.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features chords and a few single notes. A dynamic marking *p* is present in the third measure.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features chords and a few single notes. A fermata is placed over the last measure of the treble staff.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features chords and a few single notes. The system concludes with a double bar line and a repeat sign.

Ain't it funny what a difference just a few hours make?

No. 12.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Moderato.

Piano.

When the
My old

sun starts to rise in the far off East - ern skies And the
bunk is the place when I seek its soft em - brace Whence my

wak - 'ning lit - tle bird - ies peep, When each
trou - bles and my cares take flight, And I

poor sad - eyed clerk has to hus - tle down to work It is
reg - 'lar - ly say as I tum - ble out each day, "Now, Im

p

then that I be - gin to need my sleep. All the noise that is made in the
go - ing to get a lot of sleep to - night." I re - solve with - out doubt to cut

p

bus - y marts of trade. Seems to lull me like a moth - er's soft re -
dis - si - pa - tion out, But I make my res - o - lu - tions all in

fain, But at night - say at 3 it is Lit - tle Bright Eyes me, There's a
vain, For it aint an - y use there is al - ways some ex - cuse, Its a

CHORUS.

diff - 'rence that I real - ly cant ex - plain. Ah! _____ Aint it
prob - lem that I real - ly cant ex - plain. Ah! _____ Aint it

Solo.

p

Piu lento.

fun - ny what a diff - 'rence just a few hours make? In the
fun - ny what a diff - 'rence just a few hours make? All my

morn - ing I'm so tired I'm near - ly dead, But as
clothes look might - y seed - y in the day. But when

day grows in - to night I be - gin to fell all - right Just a -
eve - ning shad - ows fall I'm a sec - ond Ber - ry Wall, All the

about the time I ought to go to bed, As a
wrink - les and the grease spots fade a - way. Then I

bus - 'ness man I know I'd make an aw - ful hit If they'd
lose my "tired — feel - ing" and I find my friends, And I

let me work when I am wide a - wake, If some
"hit it up" till morn be - gins to break, But when

sys - tem could be found, Just to turn the time a - round, Aint it
noon-time comes a - long, Im for Car - rie Na - tion strong, Aint it

CHORUS. *unis.*

fun - ny what a diff - 'rence just a few hours make. As a
fun - ny what a diff - 'rence just a few hours make. Then I

bus - 'ness man we know he'd make an aw - ful hit If they'd
lose my "tired — feel - ing" and I find my friends, And I

let him work when he is wide a - wake, If some
"hit it up" till morn be - gins to break, But when

sys - tem could be found just to turn the time a - round, Aint it
noon - time comes a - long, Im for pro - hi - bi - tion strong, Aint it

fun - ny what a diff - 'rence just a few hours make .
fun - ny what a diff - 'rence just a few hours make .

f *D. S.* *f* *D. S.*

No 13.

Tell Me.

DUET.

Jack and Bonita.

Words by
Henry M. Blossom, Jr.

Music by
Alfred G. Robyn.

Moderato. BONITA.

Ah, tell me rose, what
(JACK) This fair red rose, I

shall I say, How an - swer his soft plead - ing? How
ask of you, To treas - ure as a to - ken, That

bid my lips to say him nay, When Love is in - ter -
ev - er shall my heart be true, Nor eer my faith be

Piano. *mf* *f* *mf*

ced - ing? When deep in my heart I feel, I know, That
bro - ken. My hom - age shall be a stead - fast, dear, As

JACK.

in - fi - nite may my trust be, For ev - er dear, come
ev - er the stars a - bove you, (Bon) And naught have I of

weal or woe In - vi - o - late it must be.
doubt or fear, Be - cause, be - cause I love you.

rall.

Refrain.
JACK.



Love thou art more than life to me, Dear - er than all the

BONITA.



Meno mosso.



world can be, Hold - ing thee here, close to my heart, Nev - er in this life a -



gain to part, Tell me that thou art all my own,



Tell me no oth - er love thou'st known, Neer to thy vows

f

faith - less to be, Tell me thou lov'st but me.

p *D.C.*

f *p* *p* *pp*

No 14. We Come of Castilian Blood.

Words by
Henry M. Blossom, Jr.

Leopoldo and Chorus.

Music by
Alfred G. Robyn.

Introduction.
Allegro.

Piano. *f*

Spirited.
TENORS.
mf Oh, Love and War, they are on a par, For many's the heart they har-row, And

mf BASSES.

Mars can fling no dead-lier thing, Than Cu-pids poi-soned ar-row. But

what were life with-out the strife, of biv-ouac and of bat-tle? And

what its bliss, with-out the kiss of the girl that we love the best? Fol-de-

ff *rall.* *a tempo.*

p Fol-de-rol

rol Fol-de-rol of the girl we love the best? Fol-de-rol

Allegretto con anima.

LEOPOLDO.

So draw your sword when -

Fol - de - rol, rol Fol - de - rol, rol Fol - de - rol, rol

ev - er the word is to fight for your coun - try's good. Who -

Fol - de - rol, rol Fol - de - rol, rol Fol - de - rol, rol

rol, de - rol, rol

eer the foe, well cause him to know that we come of Cas - til - ian de -

Fol - de - rol, rol Fol - de - rol, rol Fol - de - rol, rol

rol, Fol, Fol - de -

blood. rol.

Fol - de - rol. But when the work of the sol - diers' done, Then

rol.

And fold her close in a soft em-brace, for the
 haste to the girl— you love — Oh Fol - de - rol, de rol — Oh

witch - ing spell of a pret - ty face, is sweet - er by far than the
 Fol - de - rol, de - rol — Oh Fol - de - rol, de -

Jas - sam - ines are, when they bloom in the ear - ly spring. So
 rol, — de - rol, Oh Fol - de - rol, Oh

draw your sword when ev - er the word is to fight for your coun - try's
 Fol - de - rol, rol Fol - de - rol, rol Fol - de - rol, rol
 rol, Fol - de -

good And loy - al - ly prove to her whom you love That you
 rol.

Fol - de - rol, Oh Fol - de - rol de - rol, Oh

come of Cas - til - ian blood. Of Cas - til - ian blood.

Fol - de - rol de - rol, Oh Fol - de - rol, Fol - de - rol, Oh Fol - de -

rall. Of Cas - til - ian blood Ho - la!

rol, Oh Fol - de - rol, Oh Fol - de - rol de -

tempo. *p*

rall. Oh

rol, de - rol de - rol. boom boom boom.

Fol - de - rol.

In The Days Of Old.

No 15.

"Bi" and Girls

Words by
HENRY M. BLOSSOM, Jr.Music by
ALFRED G. ROBYN.

Moderato.

Piano. *mf*

It is strange what a change has come o-ver the world Since the days of
Walk-ing back from the track where I lost all my stack, As I trudged the

long a - go, _____ The dis - tinc - tion of cast is a thing of the
dust - y road _____ I was passed by a "jay" with a cart load of

past 'Tis a bank ac - count now you must show. _____ To be
hay And his own in - di - vid - u - al load. _____ And he

rude and to stare and to fre-quent - ly swear, Is con - sid - ered the
stopped and in - quired: "Don't the walk make you tired?" And I an - swered him.

thing in smart sets _____ And I shud - der to think that some
"Yes" with a smile. _____ Then he said: "I must go but if

real la - dies drink, And a few e - ven smoke ci - gar - ettes. _____ It was
walk - ings too slow I'd ad - vise you to run for a - while? _____ It was

Con anima.

not like that in the old - en days, Which have passed be - yond re - call In the
not like that in the old - en days, Which have passed be - yond re - call In the

rare old, fair old gold - en days, It was not like that at
 rare old, fair old gold - en days, It was not like that at

all Then we all did just what we ought to do, Or if
 all Then the "rubes" all stood for the bun - co game And they

not we nev - er told, I sigh in vain, to live a - gain In the
 bought the brick of gold, These "jays" were not so wise a lot In the

1. days of old. It was days of old. 2. days of old.

Fine *DS al Fine.*

No 16.

Ensemble.

Words by
Henry M. Blossom, Jr.

Bonita, Juanita, Blanca, Jack, Governor and Chorus.

Music by
Alfred G. Robyn.

Allegro Vivace.

Piano.

f *mf*

f *p* *f*

SOPR. & ALTOS.

Wine, cards, wom - en, song. — All of pleas - ure

TENORS.

Wine, cards, wom - en, song. — All of pleas - ure

BASSES.

Wine, cards, wom - en, song. — All of pleas - ure

CHORUS.

mf

lies in these. Joy, pain,

lies in these. Joy, pain,

This system contains the vocal staves and the beginning of the piano accompaniment. The vocal parts are in two staves, and the piano accompaniment is in two staves. The lyrics are: "lies in these. Joy, pain,".

mf

This system shows the piano accompaniment for the first system. It features a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present.

right and wrong Life of bond - age, Life of

right and wrong Life of bond - age, Life of

This system contains the vocal staves and the beginning of the piano accompaniment. The lyrics are: "right and wrong Life of bond - age, Life of".

This system shows the piano accompaniment for the second system. It features a melody in the right hand and a bass line in the left hand.

ease. When the heart is young and mer - ry

ease. When the heart is young and mer - ry

This system contains the vocal staves and the beginning of the piano accompaniment. The lyrics are: "ease. When the heart is young and mer - ry".

This system shows the piano accompaniment for the third system. It features a melody in the right hand and a bass line in the left hand.

Troub - les press but light - ly on, When with
 Troub - les press but light - ly on, When with

This system contains the first two systems of music. The top system shows vocal staves with lyrics and piano accompaniment. The bottom system shows a grand staff with piano accompaniment. Dynamics include *f* and *mf*.

age the soul is wear - y, dis - ap - point - ments
 age the soul is wear - y, dis - ap - point - ments

This system contains the third and fourth systems of music. The top system shows vocal staves with lyrics and piano accompaniment. The bottom system shows a grand staff with piano accompaniment. Dynamics include *f*.

come . . .
 come . . . So laugh and sing and

This system contains the fifth and sixth systems of music. The top system shows vocal staves with lyrics and piano accompaniment. The bottom system shows a grand staff with piano accompaniment. Dynamics include *mf*.

let the night be glad Too soon may fate

ff

This system contains the first two lines of music. The top line is a vocal line with lyrics: "let the night be glad Too soon may fate". The bottom line is a piano accompaniment with a dynamic marking of *ff* (fortissimo) in the fifth measure.

have cause to make us sad The fu -

mf *tr* *ff*

This system contains the second two lines of music. The top line is a vocal line with lyrics: "have cause to make us sad The fu -". The bottom line is a piano accompaniment with dynamic markings of *mf* (mezzo-forte) in the first measure, *tr* (trill) in the fourth measure, and *ff* (fortissimo) in the sixth measure.

ture holds what none of us can say The

mf

This system contains the final two lines of music. The top line is a vocal line with lyrics: "ture holds what none of us can say The". The bottom line is a piano accompaniment with a dynamic marking of *mf* (mezzo-forte) in the third measure.

pres - ents here, The past is far a - way.

This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music is in a minor mode.

f *tr. m. m.*

This system shows the piano accompaniment for the first system. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The dynamics include a forte (*f*) marking and a *tr. m. m.* (trill) marking.

We have no cause to weep,

We have no cause to weep,

This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has two flats, and the time signature is 6/8.

mf *mf*

This system shows the piano accompaniment for the second system. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The dynamics include a mezzo-forte (*mf*) marking.

We have no time to sleep. Vi -

We have no time to sleep. Vi -

This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has two flats, and the time signature is 6/8.

This system shows the piano accompaniment for the third system. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The music continues with the same key signature and time signature as the previous systems.

va, Vi - va, Vi - va, Vi - va! Lets

va, Vi - va, Vi - va, Vi - va! Lets

sing with joy. Vi - va

sing with joy. Vi - va

Vi - va.

Vi - va.

ff

Vi - - - va! Wine,

Vi - - - va! Wine,

The first system of the musical score consists of three staves. The top two staves are vocal lines in a soprano and alto register, respectively. The bottom staff is the piano accompaniment. The lyrics are "Vi - - - va! Wine,". The music is in a minor key and 4/4 time. The piano part features a steady bass line and a more active treble line.

cards, wom - en, song. All of pleas - ure

cards, wom - en, song. All of pleas - ure

The second system of the musical score consists of three staves. The top two staves are vocal lines. The bottom staff is the piano accompaniment. The lyrics are "cards, wom - en, song. All of pleas - ure". The piano part continues with a similar accompaniment style, featuring a steady bass line and a more active treble line.

lies in these — Joy, pain, right and

lies in these — Joy, pain, right and

The third system of the musical score consists of three staves. The top two staves are vocal lines. The bottom staff is the piano accompaniment. The lyrics are "lies in these — Joy, pain, right and". The piano part continues with a similar accompaniment style, featuring a steady bass line and a more active treble line.

wrong. — Life of bond - age, life of ease. Raise

wrong. — Life of bond - age, life of ease. Raise

loud your song, lets shout with joy, Our hap - pi - ness let

loud your song, lets shout with joy, Our hap - pi - ness let

naught al - loy. Right glad are we from care so

naught al - loy. Right glad are we from care so

free, Sing mer - ri - ly Raise
free, Sing mer - ri - ly Raise

This system contains the first four measures of the piece. It features three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The key signature has two flats (B-flat and E-flat). The vocal line has lyrics: "free, Sing mer - ri - ly Raise". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

This block shows the piano accompaniment for the first system, consisting of two staves: a treble clef staff and a bass clef staff. The right hand plays a melodic line with eighth notes, while the left hand plays a bass line with chords and eighth notes.

ly Vi - va Vi - va Praise
ly Vi - va Vi - va Praise

This system contains the next four measures. The vocal line has lyrics: "ly Vi - va Vi - va Praise". The piano accompaniment continues with similar rhythmic patterns.

This block shows the piano accompaniment for the second system, consisting of two staves: a treble clef staff and a bass clef staff. The right hand plays a melodic line with eighth notes, while the left hand plays a bass line with chords and eighth notes.

loud your song, and shout with joy
loud your song, and shout with joy

This system contains the final four measures of the piece. The vocal line has lyrics: "loud your song, and shout with joy". The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

This block shows the piano accompaniment for the third system, consisting of two staves: a treble clef staff and a bass clef staff. The right hand plays a melodic line with eighth notes, while the left hand plays a bass line with chords and eighth notes.

The first system consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The music is in 2/4 time and features long, flowing melodic lines with many slurs and ties.

The second system shows the piano accompaniment for the second system. It includes a *ff* (fortissimo) dynamic marking. The piano part features a mix of chords and moving lines, with some triplets in the bass line.

The third system contains the vocal lines with lyrics. The lyrics are "For our Gov - er - nor." The system includes a time signature change from 2/4 to 6/8. The vocal parts are written in a simple, clear style.

The fourth system shows the piano accompaniment for the third system. It includes *f* (forte) and *ff* (fortissimo) dynamic markings. The piano part features a mix of chords and moving lines, with some triplets in the bass line.

The fifth system contains the vocal lines for the fifth system. The lyrics are not present in this system. The music features long, flowing melodic lines with many slurs and ties.

The sixth system shows the piano accompaniment for the fifth system. It includes a *f* (forte) dynamic marking. The piano part features a mix of chords and moving lines, with some triplets in the bass line.

Allegro moderato.

JUANITA.

Oh, friends, I've heard some love - ly gos - sip, But it

f *mf*

may be that it will not in - terest you.

BLANCA.

You mean Bo -

CHORUS.

Pray tell us whom con - cern - ing,

Pray tell us whom con - cern - ing,

ni - ta, who ran a - way and hid, that the Gov - er - nor - might not pro -

JUANITA.

pose? Per -haps,

f Yes! that's no news, We all have heard of that.

f Yes! that's no news, We all have heard of that.

f

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'pose?' and 'Per -haps,'. The second and third staves are vocal lines with lyrics 'Yes! that's no news, We all have heard of that.' and 'Yes! that's no news, We all have heard of that.' respectively. The bottom staff is a piano accompaniment line starting with a forte (*f*) dynamic. The music is in a key with one sharp (F#) and a 2/4 time signature.

but there is some - thing more, She will neer be his. Some one else has

What! Why?

What! Why?

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics 'but there is some - thing more, She will neer be his. Some one else has'. The second and third staves are vocal lines with lyrics 'What! Why?' and 'What! Why?' respectively. The bottom staff is a piano accompaniment line. The music continues in the same key and time signature.

p

Detailed description: This system contains the final two staves of music, which are piano accompaniment lines. The top staff begins with a piano (*p*) dynamic. The music concludes in the same key and time signature.

won her.

Allegro.

O what sil - ly talk is this, Our Bo - ni - ta is a miss, who would

O what sil - ly talk is this, Our Bo - ni - ta is a miss, who would

Detailed description: This system contains the first vocal entry and piano accompaniment. It starts with a vocal line for a male voice (soprano) singing 'won her.' followed by a rest. Below it, a piano accompaniment begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro.' The piano part features a rhythmic pattern of eighth and sixteenth notes. Two vocal lines follow, both with the lyrics 'O what sil - ly talk is this, Our Bo - ni - ta is a miss, who would'. The piano accompaniment continues beneath these lines. A small 'u' is written below the piano part at the end of the system.

Allegro.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The tempo is marked 'Allegro.' The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines. A dynamic marking 'f' is present at the beginning of the system.

JUANITA.

You

neer con - sent to throw her - self a - - way.

neer con - sent to throw her - self a - - way.

Detailed description: This system contains the second vocal entry and piano accompaniment. It starts with a vocal line for a female voice (soprano) singing 'You' followed by a rest. Below it, a piano accompaniment begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro.' The piano part features a rhythmic pattern of eighth and sixteenth notes. Two vocal lines follow, both with the lyrics 'neer con - sent to throw her - self a - - way.' The piano accompaniment continues beneath these lines. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

ff

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro.' The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines. A dynamic marking 'ff' is present at the beginning of the system. The system ends with a double bar line and a key signature change to one sharp (F#).

Moderato.

neer can tell what love has done. Nor

For love's an ar - dent jest - er,

For love's an ar - dent jest - er,

Detailed description: This system contains the first four measures of the piece. It features a vocal line on a treble clef staff and piano accompaniment on two staves (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Moderato'. The lyrics are: 'neer can tell what love has done. Nor' for the vocal line, and 'For love's an ar - dent jest - er,' for the piano accompaniment. The piano part includes dynamic markings 'mf' and 'f'.

Moderato.

mf *f*

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The key signature remains three sharps and the time signature is 2/4. The tempo is 'Moderato'. Dynamic markings 'mf' and 'f' are present. The piano part continues the accompaniment from the first system.

when a maid - en's heart is won. But

At least un - til you test her.

At least un - til you test her.

Detailed description: This system contains the next four measures. It features a vocal line on a treble clef staff and piano accompaniment on two staves (treble and bass clefs). The key signature is three sharps and the time signature is 2/4. The tempo is 'Moderato'. The lyrics are: 'when a maid - en's heart is won. But' for the vocal line, and 'At least un - til you test her.' for the piano accompaniment. The piano part includes dynamic markings 'mf' and 'f'.

mf *f*

Detailed description: This system shows the piano accompaniment for the fourth system, consisting of two staves (treble and bass clefs). The key signature remains three sharps and the time signature is 2/4. The tempo is 'Moderato'. Dynamic markings 'mf' and 'f' are present. The piano part continues the accompaniment from the third system.

I should say if I were asked, Has
That this Lieu - ten - ant bold

That this Lieu - ten - ant bold

This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics "I should say if I were asked, Has" and continues with "That this Lieu - ten - ant bold". The piano accompaniment features a melody in the right hand and chords in the left hand.

mf *f*

This system shows the piano accompaniment for the first system, with dynamics markings *mf* and *f*.

won her, And the Gov - er - nor, The
Is left out in the
Is left out in the

This system contains the second vocal line and piano accompaniment. The vocal line starts with the lyrics "won her, And the Gov - er - nor, The" and continues with "Is left out in the". The piano accompaniment features a melody in the right hand and chords in the left hand.

mf *rall.*

This system shows the piano accompaniment for the second system, with dynamics markings *mf* and *rall.*

Allegro.

Musical score for vocalists and piano accompaniment. The vocal parts are for Soprano and Alto. The piano accompaniment is in 3/4 time. The key signature has three sharps (F#, C#, G#). The tempo is marked "Allegro." The lyrics are: "cold. cold. cold. But here they come. So".

Allegro.

Piano accompaniment for the first system. The piano part is in 3/4 time. The key signature has three sharps. The tempo is marked "Allegro." The dynamic marking is *mf*.

Vocal and piano accompaniment for the second system. The lyrics are: "mum's the word, It must be true what".

Piano accompaniment for the second system. The piano part is in 3/4 time. The key signature has three sharps. The dynamic marking is *f*.

Vocal and piano accompaniment for the third system. The lyrics are: "we have heard."

Piano accompaniment for the third system. The piano part is in 3/4 time. The key signature has three sharps. The tempo marking is *rall.*

Tempo di Valse.

BONITA.

Moon - light! O, how en - tranc - ing, Sets

The first system of the musical score for 'BONITA.' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The lyrics are 'Moon - light! O, how en - tranc - ing, Sets'. The piano accompaniment is in grand staff (treble and bass clefs) and features a steady, rhythmic accompaniment with chords and single notes.

my spir - its a danc - ing, Moon - light di -

The second system continues the vocal line and piano accompaniment. The lyrics are 'my spir - its a danc - ing, Moon - light di -'. The piano accompaniment continues with its rhythmic accompaniment.

vine Thrills this heart of mine.

The third system concludes the vocal line and piano accompaniment for 'BONITA.'. The lyrics are 'vine Thrills this heart of mine.'. The piano accompaniment features a final chord and a fermata over the last measure.

— Moon - light! O, how en - tranc - ing

JACK.

The fourth system begins the musical score for 'JACK.'. It consists of a vocal line and a piano accompaniment. The lyrics are '— Moon - light! O, how en - tranc - ing'. The piano accompaniment is in grand staff and features a steady, rhythmic accompaniment with chords and single notes.

Sets our spir - its danc - ing, Moon - light di -

vine Thrills this heart - this heart, of mine,

SOPR. & ALTOS.

TENORS.

BASSES.

CHORUS.

Friends, mirth, songs, love

Friends, mirth, songs, love

BONITA.

Oh, I should die were I part-ed from all_ these.

Laugh, sing,

Laugh, sing,

Musical score for Bonita's first part. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Oh, I should die were I part-ed from all_ these." Below the vocal line are three staves for piano accompaniment: two treble clefs and one bass clef. The piano part includes a dynamic marking of *ff* (fortissimo) in the final measure.

To

JACK.

For - tune with pleas-ure a - grees. To

dance,

flirt.

To

dance,

flirt.

To

Musical score for Jack's part. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "For - tune with pleas-ure a - grees. To" and "dance, flirt. To". Below the vocal line are three staves for piano accompaniment: two treble clefs and one bass clef. The piano part includes a dynamic marking of *p* (piano) in the final measure.

live is one su - preme de - light. When all the

live is one su - preme de - light, When all the

mf

world is gay and bright.

world is gay and bright, is gay and

f

Ah _____ Moon - light!

bright. Moon - light!

bright. Moon - light!

ff *p*

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with a melodic line and a lower line. The lyrics 'Ah' and 'Moon - light!' are written below the notes. The second system continues the vocal line with the lyrics 'bright. Moon - light!' and 'bright. Moon - light!'. The piano accompaniment is shown in the bottom two staves, starting with a fortissimo (*ff*) dynamic and transitioning to a piano (*p*) dynamic.

O how en - tranc - ing, Sets my spir - its a - danc - ing,

O how en - tranc - ing, Sets my spir - its a danc - ing,

O how en - tranc - ing, Sets my spir - its a danc - ing,

Detailed description: This system contains the second and third systems of the musical score. The top system features a vocal line with the lyrics 'O how en - tranc - ing, Sets my spir - its a - danc - ing,'. The second system continues the vocal line with the lyrics 'O how en - tranc - ing, Sets my spir - its a danc - ing,'. The third system continues the vocal line with the lyrics 'O how en - tranc - ing, Sets my spir - its a danc - ing,'. The piano accompaniment is shown in the bottom two staves, featuring chords and a bass line.

Moon - light di - vine _____ thrills this heart _____ of mine _____

Moon - light di - vine _____ thrills this heart _____ of mine _____

Moon - light di - vine _____ thrills this heart _____ of mine _____

Moon - light di - vine _____ thrills this heart _____ of mine _____

Moon - light di - vine _____ thrills this heart _____ of mine _____

Moon - light di - vine _____ thrills this heart _____ of mine _____

BONITA.

Ah _____

Day with - out a temp - ta - tion is, night re -

Day with - out a temp - ta - tion is, night re -

Day with - out a temp - ta - tion is, night re -

Day with - out a temp - ta - tion is, night re -

Day with - out a temp - ta - tion is, night re -

Rest then thro' the day but let ev' - ry

plete with sen - sa - tion is, Rest then thro' the day but let ev' - ry

plete with sen - sa - tion is, Rest then thro' the day but let ev' - ry

Piu mosso.

night e'er be gay. Heigh - o! Heigh -

night e'er be gay. Heigh - o! Heigh -

night e'er be gay. Heigh - o! Heigh -

Piu mosso.

f

o! Then let it be for ev - er so, Heigh -

o! Then let it be for ev - er so, Heigh -

o! Then let it be for ev - er so, Heigh -

This system contains the first three staves of a musical score. The top staff is a vocal line with lyrics. The middle two staves are for two other voices, also with lyrics. The bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C).

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a flowing melody in the right hand and a steady bass line in the left hand, with some chordal textures.

o! Heigh - o! for ev - er so

o! Heigh - o! for ev - er so for -

o! Heigh - o! for ev - er so for -

This system contains the second three staves of the musical score. The top staff is a vocal line with lyrics. The middle two staves are for two other voices, also with lyrics. The bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C).

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the musical accompaniment from the first system, with a similar melodic and harmonic structure.

— 'twill go. Lets dance and sing, lets dance and sing. Heigh -
ev - er so. Lets dance and sing, lets dance and sing. Heigh -
ev - er so. Lets dance and sing, lets dance and sing. Heigh -

f
trem.

o!
o!
o!
o!

Allegro con fuoco.

GOVERNOR.

Sieze that scoun-drel, and you my men, bind him!

fff

Cast him in pri - son.

What can this

What can this

mean?

What can this mean?

mean?

What can this mean?

Moderato.

JACK.

Your excel-len-cy, what means this? I know of no charge that could de -

mf

prive me of my lib - er - ty.

GOVERNOR.

Ah well, ah well of

BONITA. *Allegro moderato.*

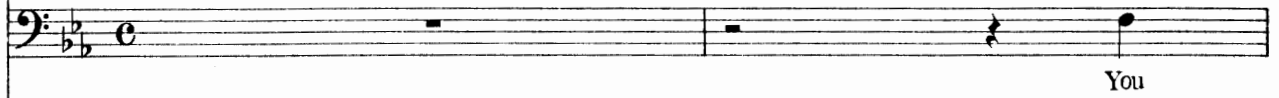
O spare him, O

this la - ter on.

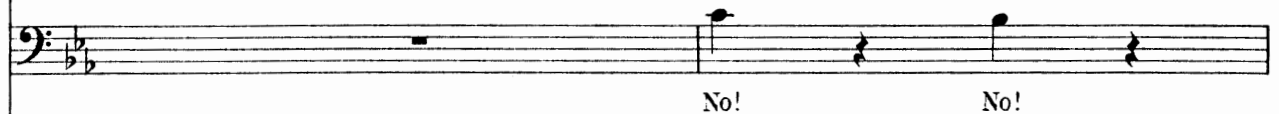
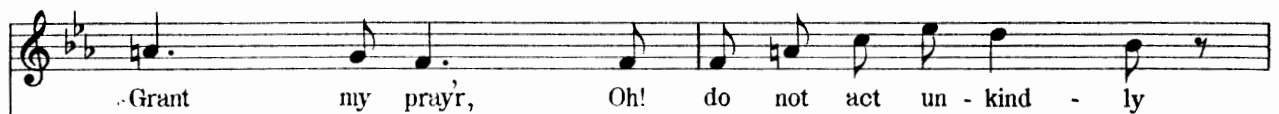
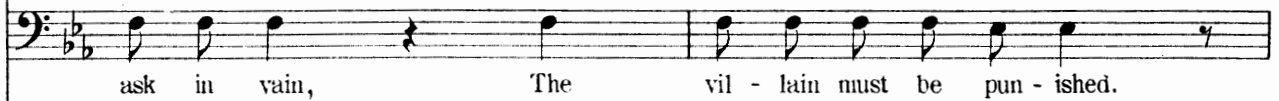
Allegro moderato.

spare him, O spare him I pray! Where -

Allegro.



Allegro.



For I live in him, I love him blind - ly,
That fel - low must be pun - ished.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a minor key and features a steady eighth-note accompaniment in the right hand.

Pre - cious boon I ask ___ of ___ thee ___ re -
I shall not set him free al -

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music continues with the same accompaniment style as the first system.

call thy words and ___ set ___ him ___ free.
tho' you plead on bend - ed knee,

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music concludes with a final chord in the piano part.

I im - plore on bend - ed knee

No, he shall not go free!

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics "I im - plore on bend - ed knee". The middle staff is a vocal line in bass clef with lyrics "No, he shall not go free!". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

Spare, oh spare my love to me. O

This I swear I swear to thee the

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics "Spare, oh spare my love to me. O". The middle staff is a vocal line in bass clef with lyrics "This I swear I swear to thee the". The bottom staff is a piano accompaniment in grand staff, featuring a prominent piano (*f*) dynamic and a rhythmic accompaniment with accents (^) on the bass line.

spare him! O spare him.

scoun - drel the scoun - drel.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics "spare him! O spare him.". The middle staff is a vocal line in bass clef with lyrics "scoun - drel the scoun - drel.". The bottom staff is a piano accompaniment in grand staff, continuing the piano accompaniment from the previous systems.

Moderato.

GOVERNOR.

So much beau - ty al - most makes me hes - i - tate,

yet it is my du - ty to pro - tect the state, For I am its mag - is -

trate.

SOPR. & ALTOS.
Yes, he is its mag - is - trate.

TENORS.
Yes, he is its mag - is - trate.

BASSES.
Yes, he is its mag - is - trate.

Moderato.

f *p* *3*
 Du - ty should be ev - er first —
 Du - ty should be ev - er first —
f *p*

Moderato.

ff

mf *p* *3*
 Slight it no one ev - er durst — And our gra - cious
 Slight it no one ev - er durst — And our gra - cious
mf *p* *3*

mag - is - trate *3*
 mag - is - trate, Has done what he feels to be right, But
 mag - is - trate, Has done what he feels to be right, But
f

f

Maestoso.

mer - cy may be with jus - tice blent, — Were sure he's free from a
 mer - cy may be with jus - tice blent, — Were sure he's free from a

Maestoso.

f

wrong — in - tent, Hear us then while we
 wrong in - tent, Hear us then while we

cresc. *decresc.*

beg — of thee — To let this young man go
 beg of thee To let this young man go

mf

For we thy fond lov - ing
 free. For we thy lov - ing

For we thy fond lov - ing
 free. For we thy fond lov - ing

For we thy lov - ing
 free. For we thy lov - ing

maestoso.
 ff

peo - ple are Our loy - al - ty and our sup -
 peo - ple are Our love do we

peo - ple are Our loy - al - ty and our sup -
 peo - ple are Our love do we

Our love do we
 Our love do we

port thou hast
 give thee. O grant our re - quest. O

port thou hast
 give thee. O grant our re - quest. O

give thee.
 give thee.

mf

grant our re - quest — Hear us! We im - plore thee!
grant our re quest Hear us! We im - plore thee!

Hear us! Hear us, hear our prayer.
Hear us! Hear us, hear our prayer.

No 17. The Hammers Will Go Rap, Rap, Rap.

DUET.

Words by
Henry M. Blossom, Jr.

Bi and Papinta.

Music by
Alfred G. Robyn.

Allegro moderato.

BI.

This world is so cen-
Now don't you get the

so - ri - ous a lot, So prone to scan - dal, lies and "Tom-my - rot" Live like a - ny
no - tion in your mind, That all re - straint you're going to leave be - hind Get - ting mar - ried

saint and like as not, Thro' some mis - hap, You may be most em -
you are apt to find, A han - di - cap. For right at home, con -

bar - rass - ing - ly placed, In fear of be - ing fear - ful - ly dis - graced, All your friends will
ten - ted you must stay, And cook your "hub - by" three good meals a day. If you don't, it's

DANCE. PAP.

con-gre-gate in haste, And their hammers will go rap, rap, rap. I'm
ver-y safe to say, That the hammers will go rap, rap, rap. I

DANCE. BI.

cer-tain that one's friends a - dore us. Just
think that you are sim-ply shock - ing. Just

PAP.

lis-ten to the an - vil cho - - rus. Well I don't care what
lis-ten to the ham-mers knock - ing. I prom-ise you I'll

a - ny one may say, My mind's made up I'm go'ng to run a - way, Con - fi - dent - ly
do just - as I ought But as for cook-ing I was nev-er taught We shall board don't

trust - ing that I may meet no mis - hap. Ah _____
 think that I'll get caught in such a trap.

BI.

While not ex - act - ly
 You must not run poor

I'll come home a
 If I do, he'd

fit - ted for a guide, I'll state one truth that can - not be de - nied You'll come home a
 "hub - by" in - to debt, You must no long - er friv - ol or co - quet, If you do, I'd

hap - py lit - tle bride, Or the ham - mer will go rap, rap, rap. rap.
 like to make a bet That the ham - mer will go rap, rap, rap. rap.

1. 2.

SLOW DANCE.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff begins with a dynamic marking of *mf*. The music features a series of eighth and sixteenth notes in the treble clef, often beamed together, and a bass line with chords and single notes. A fermata is placed over a measure in the upper staff.

The second system continues the musical notation with similar rhythmic patterns in both staves. The bass line features a steady accompaniment of chords and single notes.

The third system includes a first ending, indicated by a '1.' above the treble staff. The notation continues with eighth and sixteenth notes and chords. A fermata is present over a measure in the upper staff.

The fourth system includes a second ending, indicated by a '2.' above the treble staff. The notation continues with eighth and sixteenth notes and chords. A fermata is present over a measure in the upper staff.

The fifth system concludes the piece with a dynamic marking of *fz* (forzando). The notation continues with eighth and sixteenth notes and chords. A fermata is present over a measure in the upper staff.

No 18a

Ensemble and Goblin Song.

Words by
Henry M. Blossom Jr.

Bonita and Chorus.

Music by
Alfred G. Robyn.

Allegro moderato.

Piano.

pp

p

The first system of the piano introduction features a treble clef with a whole rest and a bass clef with a steady eighth-note accompaniment. Dynamics range from *pp* to *p*.

mf

The second system continues the piano introduction with a treble clef featuring a melodic line and a bass clef accompaniment. The dynamic is *mf*.

p

The third system of the piano introduction shows the treble clef with a melodic line and the bass clef with accompaniment. The dynamic is *p*.

SOP & ALTO.

CHORUS.

TEN.

BASS.

What are all these nois - es weird, Which so dis - turb our qui - et? We've

What are all these nois - es weird, Which so dis - turb our qui - et? We've

The vocal section includes staves for Soprano & Alto, Tenor, and Bass. The lyrics are: "What are all these nois - es weird, Which so dis - turb our qui - et? We've".

pp

The piano accompaniment for the chorus features a treble clef with chords and a bass clef with a steady accompaniment. The dynamic is *pp*.

searched but naught has yet ap - peared, Per - haps they fear to

searched but naught has yet ap - peared, Per - haps they fear to

pp

try it. But search we will in ev - 'ry spot, And

try it. But search we will in ev - 'ry spot, And

noth - ing shall es - cape us. What ev - er 'tis had

noth - ing shall es - cape us. What ev - er 'tis had

ff *pp*

bet - ter not at - tempt to e - vade our eye. Search we will, Search we

bet - ter not at - tempt to 'vade our eye. Search we will, Search we

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 7/8. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

will, Yes we'll search, we'll search and see.

will, Yes we'll search, we'll search and see.

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *pp* (pianissimo). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The third system shows the continuation of the piano accompaniment. The vocal lines are mostly rests, indicating the end of the vocal phrase. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature remains four flats (B-flat, E-flat, A-flat, D-flat).

Moderato con moto. *p*

Thor - ough the search but we

Thor - ough the search but we

Moderato con moto. *p*

noth - ing have tak - en Can it not

noth - ing have tak - en Can it not

be We have all been mis - tak - en?

be We have all been mis - tak - en?

p

Harm may be - - fall, So keep si - lence

Harm may be - - fall, So keep si - lence

all, Yes harm may be - - fall So keep

all, Yes harm may be - - fall So keep

si - lence, Keep si - lence all, *p* Keep si - lence all,

si - lence, Keep si - lence all, Keep si - lence all,

pp

Keep si - lence all.

Keep si - lence all.

Allegro vivace.

What do we be - hold! What do we be hold! O

What do we be - hold! What do we be hold! O

ff

BONITA.

'Tis

save us, for we trem - ble, trem - ble with great fear.

save us, for we trem - ble, trem - ble with great fear.

mid - night and the hour for ghosts, The gob - lins and their

cresc.

spec - tral hosts are prowl - ing, And howl - ing: Be - ware

then! Be - ware _____ then, For the

ff *ff*

gob - lins are at play. Lis - ten! Sh!

ppp *ppp*

No 18b. When the Goblins are at Play.

Allegretto.

Piano introduction in G minor, 3/4 time. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady eighth-note accompaniment in the left hand. Dynamics include piano (*p*) and piano-piano (*pp*).

BON.

Vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics: "Just hark and I will tell you what a sight A cloud obscured the moon and then the owls". The piano accompaniment consists of chords and moving lines in both hands, with dynamics *pp*.

I saw just half an hour a - go.
Be-gan a hoot-ing in the trees.

I
And

Whoo - oo! Whoo - oo!
Whoo - oo! Whoo - oo!

CHORUS.

Piano accompaniment for the chorus. It features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include piano-piano (*pp*) and accents (*^*).

saw — some aw-ful spook-y-look-ing things — right there a stand-ing in a
 far — a-way some dis-mal dis-tant howls — were faint-ly waft-ed on the

row. The clock was strik - ing twelve, and
 breeze. The crick - ets and the bull - frogs

Whoo - oo!

Whoo - oo!

as its ech - oes died a - way, They all be - gan their fan -
 seemed to feel a dan - ger nigh The loon soon ceased his se -

tas - tic play, pul - chral cry, And their eyes were bright, as thro' the night they Then through the night all dressed in white with

flit - ted all in white, Danc - ing weird - ly there in the eyes a - shin - ing bright, Came the gob - lins dancing in the

moon - light. moon - light. So
 Oo, whoo, oo, whoo, oo, whoo, oo!
 Oo, whoo, oo, whoo, oo,, whoo, oo!

go back home, there's dan-ger all a-bout, Just tell your beads and whis-per low and

stay un - til the roos - ters crow, Lock tight your doors and

hide a-way the key, It's a ter - ri - ble, ter - ri - ble, ter - ri - ble, ter - ri - ble,

ter - ri - ble sight to see, When the gob - lins are at

play.

CHORUS.

So go back home, there's dan - ger all a - bout, Just

So go back home, there's dan - ger all a - bout, Just

pp

tell your beads and whis - per low, and stay un - til the roos - ters crow. Lock

tell your beads and whis - per low, and stay un - til the roos - ters crow. Lock

tight your doors and hide a - way the key, It's a

tight your doors and hide a - way the key, It's a

ter - ri - ble, ter - ri - ble, ter - ri - ble, ter - ri - ble, ter - ri - ble sight to see,
 ter - ri - ble, ter - ri - ble, ter - ri - ble, ter - ri - ble, ter - ri - ble sight to see,

mf *p*

rall. *D.S. §*
 When the gob - lins are at play.
 When the gob - lins are at play.
D.S. *D.S.*

pp *rall.* *D.S.* *pp* *§ DANCE. §*

mf

ppp *rall.* *ffz*

No 19.

Hark while I sing to thee!

COMIC SERENADE.

Words by
Henry M. Blossom, Jr.

Abijah and Governor.

Music by
Alfred G. Robyn.

Allegro moderato.

Piano.

The first system of the piano introduction consists of two staves. The right hand plays a series of chords in a 3/4 time signature, while the left hand plays a simple bass line. The tempo is marked 'Allegro moderato'.

The second system of the piano introduction continues the chordal pattern in the right hand and the bass line in the left hand.

GOVERNOR.

GOVERNOR.
List ah! dear - est maid - en, While thy faith - ful

ABIJAH.
Ping a ping ping a ping ping a ping ping a ping ping a ping

The piano accompaniment for the Governor's first line, featuring chords in the right hand and a bass line in the left hand.

lov - er sings. _____ Ping ping ping ping

ping a ping ping a ping Tra la, la, la, la, Tra la la, la,

The piano accompaniment for the Governor's second line, continuing the chordal and bass line patterns.

ping ping ping ping ping ping ping ping ping ping

la, la, la, Tra la, la, la, la, la, la, la, la, la, Tra la, la, —

ping ping My heart, heav - y lad - en, aches as

— Ping a ping ping a ping ping a ping ping a ping

I plink plunk the strings. — Ping ping

ping a ping ping a ping ping a ping La, la, la, la, la,

ping ping ping ping ping ping ping ping ping ping

Tra la, la, la, la, la, la, Tra la, la, la, la, la, la, Tra la, la, la,

This system contains the first two systems of music. The top system has a vocal line with lyrics 'ping ping ping ping ping ping ping ping ping ping' and a bass line. The second system has a vocal line with lyrics 'Tra la, la, la, la, la, la, Tra la, la, la, la, la, la, Tra la, la, la,' and a piano accompaniment consisting of a treble and bass staff.

ping ping ping ping Sweet one! hark while I

la _____

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics 'ping ping ping ping Sweet one! hark while I' and a bass line. The fourth system has a vocal line with lyrics 'la _____' and a piano accompaniment consisting of a treble and bass staff. The piano part includes a *pp* dynamic marking.

sing to thee. Do not fear, I am here, ver - y near. Can't you hear, Pray ap -

This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics 'sing to thee. Do not fear, I am here, ver - y near. Can't you hear, Pray ap -' and a bass line. The sixth system has a piano accompaniment consisting of a treble and bass staff.

pear, That's a dear, Lone - ly, lov'd one in char - i - ty,

p

Hear me sigh, Make re - ply, Tell me why Wont you fly with me?

Ping a ping ping ping ping a ping ping ping ping a ping

Out here in the moon - light, am I stand - ing,

p

ping ping ping a ping a ping Tra la, la, la, la,
all a - lone. _____ Ping pang

Tra la, la, la, la, la, la, Tra la, la, la, la, la, la, la, la, la,
ping pang ping pang ping pang ping pang ping pang

Tra la, la, _____ ping a ping ping ping ping a ping
ping pang ping pang. Wish - ing I was sleep - ing

ping ping ping a ping ping ping ping a ping a ping Tra la
 in my good bed safe at home.

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with chords and moving lines.

la la la Tra la la la la la la Tra la la la
 ping a ping ping a ping ping a ping ping a ping

The second system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff with chords and moving lines.

la la la la la la la.
 ping a ping ping a ping ping a ping a ping Tra la

The third system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff with chords and moving lines.

Sweet one! hark while I sing to thee, Do not fear, I am

p *pp*

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Sweet one! hark while I sing to thee, Do not fear, I am". The bottom line is the piano accompaniment in bass clef, featuring chords and a bass line. Dynamic markings include *p* (piano) and *pp* (pianissimo).

here, ver - y near. Can't you hear, Pray ap - pear, That's a dear, Lone - ly,

p

Detailed description: This system contains the second two lines of the musical score. The vocal melody continues with the lyrics "here, ver - y near. Can't you hear, Pray ap - pear, That's a dear, Lone - ly,". The piano accompaniment continues with chords and a bass line. A dynamic marking of *p* (piano) is present.

Lov'd one in char - i - ty, Hear me sigh, Make re - ply, Tell me why

Detailed description: This system contains the final two lines of the musical score. The vocal melody concludes with the lyrics "Lov'd one in char - i - ty, Hear me sigh, Make re - ply, Tell me why". The piano accompaniment concludes with chords and a bass line.

Wont you fly with me? Hear me while I sing Ping a ping ping

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Wont you fly with me? Hear me while I sing Ping a ping ping". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature.

ping ping ping ping a ping ping ping a ping a ping a ping a ping a

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics: "ping ping ping ping a ping ping ping a ping a ping a ping a ping a". The piano accompaniment continues in the same key and time signature.

ping.

This system contains the final vocal line and piano accompaniment. The vocal line ends with the word "ping." followed by a fermata. The piano accompaniment concludes with a final chord marked *ff* (fortissimo).

No 20.

Finale II.

Words by
Henry M. Blossom, Jr.

Principals and Chorus.

Music by
Alfred G. Robyn.

Allegro moderato. Bl.

Piano. *ff* *mf*

Eng - lish - men may have their Lon - don,
French - men their Pa - ree, I - rish - men their Dub - lin or their
Cork; But no mat - ter where you go, You will
find they can - not show you as good a time as you can have in old New - York.

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CHORUS. *unis.*

Eng-lish-men may have their Lon-don, Frenchmen their Pa-ree, I - rish men their Dub - lin, or their

Cork; But no mat - ter where you go, You will find they can - not show you as

CHORUS.

SOPR. & ALTO.
good a time as you can have in old New - York.

TEN.
good a time as you can have in old New - York.

BASS.

Tempo di Valse.

BONITA & JACK.

Moon - light Oh, how en - tranc - ing,
unis.
 Moon - light Oh, how en - tranc - ing,
unis.
 Moon - light Oh, how en - tranc - ing,
unis.

Tempo di Valse.

sfz *rall.* *p*

Sets my spir-its a - danc - ing, Moon - light di - vine _____
 Sets my spir-its a - danc - ing, Moon - light di - vine _____
 Sets my spir-its a - danc - ing, Moon - light di - vine _____

ff

BONITA.

— thrills this heart — of mine — Ah!

— thrills this heart — of mine — Day with —
JACK (with Ten.)

— thrills this heart — of mine — Day with —

The score consists of three systems. The first system shows a vocal line with the lyrics '— thrills this heart — of mine — Ah!' and a piano accompaniment. The second system features a vocal line with '— thrills this heart — of mine — Day with —' and a piano accompaniment. The third system shows a vocal line with '— thrills this heart — of mine — Day with —' and a piano accompaniment. The piano part includes a section for JACK (with Ten.)

out a temp - ta - tion is, night re - - plete with sen - sa - tion is,

out a temp - ta - tion is, night re - - plete with sen - sa - tion is,

The score consists of two systems. The first system shows a vocal line with the lyrics 'out a temp - ta - tion is, night re - - plete with sen - sa - tion is,' and a piano accompaniment. The second system shows a vocal line with the lyrics 'out a temp - ta - tion is, night re - - plete with sen - sa - tion is,' and a piano accompaniment.

Rest then thro' the day but let ev - 'ry night e'er be

Rest then thro' the day but ev - 'ry night e'er be

Rest then thro' the day but ev - 'ry night e'er be

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Rest then thro' the day but let ev - 'ry night e'er be".

Piu mosso.

gay. Heigh - - o! Heigh - - o! Then

gay. Heigh - - o! Heigh - - o! Then

gay. Heigh - - o! Heigh - - o! Then

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "gay. Heigh - - o! Heigh - - o! Then".

Piu mosso.

The third system consists of two staves. The top staff is a piano accompaniment. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

let it be for ev - er so. Heigh -

let it be for ev - er so. Heigh -

let it be for ev - er so. Heigh -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "let it be for ev - er so. Heigh -". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

o! Heigh - - o! for ev - er

o! Heigh - - o! for ev - er

o! Heigh - - o! for ev - er

The second system continues the vocal and piano parts. The lyrics are: "o! Heigh - - o! for ev - er". The piano accompaniment continues with a similar melodic and harmonic structure.

so _____ will go, Let's dance and

so for - ev - - er so Let's dance and

so for - ev - - er so Let's dance and

This system contains the first four staves of music. The top staff is a vocal line with a long note on 'so' followed by 'will go, Let's dance and'. The second and third staves are vocal lines with lyrics 'so for - ev - - er so Let's dance and'. The bottom staff is the piano accompaniment, starting with a long note on 'so'.

f

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a melodic line in the treble clef and a bass line in the bass clef, with a dynamic marking of *f* (forte).

sing, Let's dance and sing. Heigh - - -

sing, Let's dance and sing. Heigh - - -

sing, Let's dance and sing. Heigh - - -

This system contains the next four staves of music. The top staff is a vocal line with lyrics 'sing, Let's dance and sing. Heigh - - -'. The second and third staves are vocal lines with the same lyrics. The bottom staff is the piano accompaniment, with a dynamic marking of *ff* (fortissimo) and a 2/4 time signature at the end.

ff

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a melodic line in the treble clef and a bass line in the bass clef, with a dynamic marking of *ff* (fortissimo) and a 2/4 time signature at the end.

Andante.

GOV.

o! Its con, con, con ev - 'ry day Im

o!

o!

Andante.

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

on, on, on to the way To work my schemes and gain_ my_ ends And its

mf

done by con - ning en - e - mies and friends, Oh its con, con, con that is all Its

p *mf* *p*

strange, strange, strange how they fall 'Tis known else-where as "sav_- oir_- faire" But it's

just plain "Con"

Its con, con, con ev - 'ry day I'm

Its con, con, con ev - 'ry day I'm

on, on, on to the way To work my schemes and

on, on, on to the way To work my schemes and

gain — my — ends And its done by con - ning en - e - mies and friends, Oh its
gain my ends And its done by con - ning en - e - mies and friends, Oh its

con, con, con that is all, Its strange, strange,
con, con, con that is all, Its strange, strange,

strange how they fall, 'Tis known else - where as "sav - oir - faire" But its
strange how they fall, 'Tis known else - where as "sav - oir - faire" But its

Just plain con.
Just plain con.

Two vocal staves in G major, 4/4 time. The lyrics "Just plain con." are written under both staves. The music consists of simple chords and a few melodic lines.

Orch. repeats ad lib.

ff *p* *mf* *p*

Piano accompaniment for the first system. It features a complex texture with many chords and moving lines in both hands. Dynamics include *ff*, *p*, and *mf*. There are also some accents (^) and slurs.

Piano accompaniment for the second system, continuing the complex texture from the first system.

p *mf* *p*

Piano accompaniment for the third system. Dynamics include *p*, *mf*, and *p*.

1 2 *sfz*

Piano accompaniment for the fourth system, ending with a double bar line and a repeat sign. It includes first and second endings and a dynamic marking of *sfz*.

End of Opera.