

# INKER, AILOR

## CHORAL BALLAD

Set for Soprano Solo, Contralto Solo and Chorus of  
Female Voices

With Accompaniment for Piano or Orchestra

Words and Music by  
**CECIL FORSYTH**

Price, 50 Cents

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# TINKER, TAILOR

## CHORAL BALLAD

### The Prologue

Ladies! a true-love tale we sing to you,  
Pink-perfect as a coral.  
First we'll provide you with the quaintest facts,  
And then we'll point the moral.

### The Ballad

When Molly O'Keefe was just thirteen  
And asleep in the moonlight clear,  
Dan Cupid stood at the foot of her bed,  
And he said to her: "Molly, my dear,

"Ev'ry girl when she grows up  
Must marry a man or two,  
The only question's: Who's the man  
For a pretty little girl like you?  
When you grow up you'll have to choose  
(My regular list is brief)  
From a tinker, tailor, soldier, sailor,  
Ploughboy, 'pothecary, thief."

"You can keep that gang," said Molly,  
"They're not for a well-bred girl.  
I mean to marry a prince or a duke,  
Or at any rate a belted earl.  
Pray, what has it got to do with you?  
No chance with Molly O'Keefe  
Has a tinker, tailor, soldier, sailor,  
Ploughboy, 'pothecary, thief."

Dan Cupid frowned. Ten thousand years  
He'd been caressed and courted;  
And now he found his well-laid schemes  
Contemptuously thwarted.  
He drew his bow. With blazing eyes  
His stern decree he told her:  
"By this arrow-shot, you shall marry the lot  
Before you're ten years older."

Now nine years later Ben McGrew  
Was pretty well on in life,  
The exact amount of his bank account  
Was a billion. He'd no wife.  
He had tried to make good at various trades,  
And at all of them come to grief,  
As a tinker, tailor, soldier, sailor,  
Ploughboy, 'pothecary, thief.

But for nine years past he had "plunged" in oil  
And all his investing folly,  
However stupid, was blessed by Cupid,  
Who wanted to get square with Molly.

So here he was with a billion cold  
And a heart warm past belief,  
Ex-tinker, tailor, soldier, sailor,  
Ploughboy, 'pothecary, thief.

And when Molly, twenty-two years old,  
Set eyes on Ben McGrew,  
She said, "My saint! my hero!  
My dreams are coming true!"  
And such was her simple girlish charm  
And her innocence of men,  
That in three months' time she had pulled it off  
And was signing "Mrs. Ben."

He bought up ten country-places,  
A ruby-mine for his queen,  
Three yachts, a dozen motor-cars,  
A diamond soup-tureen.  
And with these and him she lived sensibly  
Without splurge or profusion or waste;  
Her motto was, "All of the best,  
But quiet and in good taste."

Then praise to dear Dan Cupid!  
Dan Cupid ever young!  
He holds his sway, from day to day,  
All happy hearts among.

And on this bright occasion  
He triumphed speciallee;  
For he sat on a cloud and he laughed aloud,  
And he said to himself, said he,  
"My shooting ne'er was better  
(Bad shots are indeed a grief)  
Than the day I drew on Ben McGrew  
And I drew on Molly O'Keefe.

"And I'd stake my wings and my team of doves  
That Molly'll never know,  
When I saw her dream in the moonlight,  
'Twas a shrapnel-shot from my bow  
Struck her; and then, in bouncing back,  
The arrow from my sheaf  
Bagged a tinker, tailor, soldier, sailor,  
Ploughboy, 'pothecary, thief."

### The Epilogue

Ladies! the moral of our simple tale  
Will close attention bear:  
"Dan Cupid gilds the tinker's lowly life,  
And turns him billionaire."



To the St. Cecilia Club, New York,  
Victor Harris, Conductor.

# Tinker, Tailor

## Choral Ballad

Words and Music  
by  
CECIL FORSYTH

New York: The H. W. GRAY Co., Sole Agents for NOVELLO & COMPANY Limited, London

### The Prologue

Poco sostenuto (♩-about 72)

Contralto  
Solo

Musical score for the beginning of 'The Prologue'. It features a Contralto Solo part and a Piano accompaniment. The piano part starts with a mezzo-forte (mf) dynamic. The music is in 4/4 time and B-flat major.

Musical score for the first vocal line. The vocal part begins with the lyrics "La-dies! a true love tale we sing to you,". The piano accompaniment includes dynamics of mezzo-piano (mp), piano ritardando (p rit.), and pianissimo (pp). The tempo is marked *ad lib.* (ad libitum).

Musical score for the second vocal line. The vocal part begins with the lyrics "Pink-per-fect as a cor al. First we'll pro- vide you with the". The piano accompaniment includes dynamics of mezzo-piano (mp) and is marked *In Tempo*.

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quaint - est, quaint - est facts, And then we'll

Contralto Solo

point the mor - al.

Soprano I. II.

Alto I

Alto II

*pp rit.*

**The Ballad**  
 Allegro giocoso  $\text{♩} = \text{about } 116$

*ppp molto leggiero*

When Mol - ly O'Keefe was just thir - teen And a -

*ppp molto leggiero*

Dan Cu-pid stood at the foot of her bed,  
 sleep in the moon-light clear,

*pp*

"Mol - ly, my dear,  
 "Mol - ly, my dear,  
 And he said to her "Mol - ly, my dear,  
 "Mol - ly, my dear,

*f mp* *cresc.*

Ev'-ry girl when she grows up Must mar-ry a man or two, The *cresc.*  
 Ev'-ry girl when she grows up Must mar-ry a man or two, The *cresc.*  
 Ev'-ry girl when she grows up Must mar-ry a man or two, The *cresc.*  
 Ev'-ry girl when she grows up Must mar-ry a man or two, The

on - ly ques - tion's: Who's the man For a pret - ty lit - tle girl like

on - ly ques - tion's: Who's the man For a pret - ty lit - tle girl like

on - ly ques - tion's: Who's the man For a pret - ty lit - tle girl like

on - ly ques - tion's: Who's the man For a pret - ty lit - tle girl like

*mf* you? When you grow up you'll have to choose(My reg-u - lar list is

*mf* you? When you grow up you'll have to choose(My reg-u - lar list is

*mf* you? When you grow up you'll have to choose(My reg-u - lar list is

*mf* you? When you grow up you'll have to choose(My reg-u - lar list is

brief) From a tin - ker, tai - lor, sol - dier, sail - or, Plough - boy, poth - e - car - y,

brief) From a tin - ker, tai - lor, sol - dier, sail - or, Plough - boy, poth - e - car - y,

brief) From a tin - ker, tai - lor, sol - dier, sail - or, Plough - boy, poth - e - car - y,

brief) From a tin - ker, tai - lor, sol - dier, sail - or, Plough - boy, poth - e - car - y,



thief."

thief." *p* M. (humming)

thief." "You can keep that gang" said Mol-ly "They're not for a well-bred

thief." "You can keep that gang" said Mol-ly "They're not for a well-bred

*mp*

*p* M. (humming)

girl. I mean to ma-ry a prince or a duke, Or at an-y rate a belt-ed

girl. I mean to ma-ry a prince or a duke, Or at an-y rate a belt-ed

*mf cresc.*

— "Pray, what has it got to do with you? No chance with Mol-ly O'

*mf cresc.*

"Pray, what has it got to do with you? No chance with Mol-ly O'

*mf cresc.*

earl. Pray, what has it got to do with you? No chance with Mol-ly O'

*mf cresc.*

earl. Pray, what has it got to do with you? No chance with Mol-ly O'.

*mf cresc.*

Keefe Has a tin-ker, tai-lor, sol-dier, sail-or, Plough-boy,poth-e-car-y, thief."

Keefe Has a tin-ker, tai-lor, sol-dier, sail-or, Plough-boy,poth-e-car-y, thief."

Keefe Has a tin-ker, tai-lor, sol-dier, sail-or, Plough-boy,poth-e-car-y, thief."

Keefe\_ Has a tin-ker, tai-lor, sol-dier, sail-or, Plough-boy,poth-e-car-y, thief."

*p*  
Dan. Cu - pid frowned.

*p*  
Dan Cu - pid frowned.

*mf* *p* *mp*

Detailed description: This system contains the first vocal entry and piano accompaniment. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal staves have rests for the first two measures, followed by the lyrics 'Dan. Cu - pid frowned.' in the third measure. The piano accompaniment begins in the first measure with a mezzo-forte (*mf*) dynamic, transitions to piano (*p*) in the second measure, and mezzo-piano (*mp*) in the third measure. The piano part consists of a melodic line in the right hand and a harmonic accompaniment in the left hand.

*p* *p*  
Ten thou- sand years He'd

*p* *p*  
Ten. thou- sand years He'd

*p* *mp* *p*

Detailed description: This system contains the second vocal entry and piano accompaniment. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal staves have rests for the first two measures, followed by the lyrics 'Ten thou- sand years He'd' in the third measure. The piano accompaniment begins in the first measure with piano (*p*) dynamics, transitions to mezzo-piano (*mp*) in the second measure, and returns to piano (*p*) in the third measure. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

been ca - ressed and court - ed; *mp*  $\rightrightarrows$  *p* *mp espress.*  
 And  
 been ca - ressed and court - ed; *mp*  $\rightrightarrows$  *p* *mp espress.*  
 And

*mf*  $\rightrightarrows$  *mp espress.*

*v* *v* *v* *v*

now he found his well laid schemes Con - temp - tu - ous - ly  
 now he found his well laid schemes Con - temp - tu - ous - ly

*mp*

*v* *v* *v* *v* *v* *v*

He drew his bow. With blaz-ing

He drew his bow. With blaz-ing

*p* thwart - ed.

*p* thwart - ed.

*p*

*sp*

*sp*

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are 'He drew his bow. With blaz-ing'. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include piano (*p*) and sforzando (*sp*).

eyes His stern de - cree he told her:

eyes His stern de - cree he told her:

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal lines are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are 'eyes His stern de - cree he told her:'. The piano part continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include piano (*p*) and sforzando (*sp*).

*ff*  
"By this ar - row - shot, you shall

*ff*  
"By this ar - row - shot, you shall

*ff*  
"By this ar - row - shot, you shall

*ff*  
"By this ar - row - shot, you shall

mar - ry the lot Be - fore you're ten years old - er."

mar - ry the lot Be - fore you're ten years old - er."

mar - ry the lot Be - fore you're ten years old - er."

mar - ry the lot Be - fore you're ten years old - er."

*p*  
Now nine years lat - er Ben Mc Grew Was

*p*  
Now nine years lat - er Ben Mc Grew Was

*p*  
Now nine years lat - er Ben Mc Grew Was

*p*  
Now nine years lat - er Ben Mc Grew Was

*poco cresc.* *mf*  
pret-ty well on in life, The ex - act a - mount of his bank ac-count Was a

*poco cresc.* *mf*  
pret-ty well on in life, The ex - act a - mount of his bank ac-count Was a

*poco cresc.* *mf*  
pret-ty well on in life, The ex - act a - mount of his bank ac-count Was a

*poco cresc.* *mf*  
pret-ty well on in life, The ex - act a - mount of his bank ac-count Was a.

bil-lion. He'd no wife. He had tried to make good at various trades, And at

bil-lion. He'd no wife. He had tried to make good at various trades, And at

bil-lion. He'd no wife. He had tried to make good at various trades, And at

bil-lion. He'd no wife. He had tried to make good at various trades, And at

*p* *mp cresc.*

all of them come to grief, As a tin-ker, tai-lor, sol-dier, sail-or,

all of them come to grief, As a tin-ker, tai-lor, sol-dier, sail-or,

all of them come to grief, As a tin-ker, tai-lor, sol-dier, sail-or,

all of them come to grief, — As a tin-ker, tai-lor, sol-dier, sail-or,

*f*



Plough-boy, poth-e-car-y, thief.

Plough-boy, poth-e-car-y, thief. *M. (humming)*

Plough-boy, poth-e-car-y, thief. But for nine years past he had "plunged" in oil, And

Plough-boy, poth-e-car-y, thief. But for nine years past he had "plunged" in oil, And

*mp*

*p*

*M. (humming)*

all his in-vest - ing fol - ly, How - ev - er stu-pid, was blessed by Cu - pid, Who

all his in-vest - ing fol - ly, How - ev - er stu-pid, was blessed by Cu - pid, Who

*mf cresc.*

So here he was with a

*mf cresc.*

So here he was with a

*mf cresc.*

want - ed to get square with Mol - ly. So here he was with a

*mf cresc.*

want - ed to get square with Mol - ly. So here he was with a

*mf cresc.*

bil - lion cold And a heart warm past be - lief, Ex -

bil - lion cold And a heart warm past be - lief, Ex -

bil - lion cold And a heart warm past be - lief, Ex -

bil - lion cold And a heart warm past be - lief, Ex -

tin-ker, tai-lor, sol-dier, sail-or, Plough-boy, poth-e-car-y, thief.

tin-ker, tai-lor, sol-dier, sail-or, Plough-boy, poth-e-car-y, thief.

tin-ker, tai-lor, sol-dier, sail-or, Plough-boy, poth-e-car-y, thief.

tin-ker, tai-lor, sol-dier, sail-or, Plough-boy, poth-e-car-y, thief.

Largo appassionato

Soprano Solo

And when

Largo appassionato (♩ = about 66)

*mp espress.*

*p*

Mol - ly, twen - ty two years old, Set eyes on Ben Mc Grew, She said "My

The first system of the musical score consists of a vocal line and four piano accompaniment staves. The vocal line begins with the lyrics "Mol - ly, twen - ty two years old, Set eyes on Ben Mc Grew, She said "My". The piano accompaniment features a melody in the right hand and chords in the left hand, with a dynamic marking of *mp* (mezzo-piano) and a tempo marking of *allarg.* (allargando).

saint! - my he - ro! My - dreams - are com - ing

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "saint! - my he - ro! My - dreams - are com - ing". The piano accompaniment continues with a dynamic marking of *dim.* (diminuendo).

*cantando*

The third system of the musical score shows the piano accompaniment. It features a dynamic marking of *mf* (mezzo-forte) and a tempo marking of *cantando* (cantando).

*poco*

true!" Oh my saint, my

*pp staccato*

And such was her sim-ple girl-ish charm And her

*pp staccato*

And such was her sim-ple girl-ish charm And her

*poco*

*mp*

he - ro, Oh my he - ro saint,

*pp staccato*

That in three months time she had pulled it off,

in-no-cence of men, That in three months time she had pulled it off,

in-no-cenc of men, That in three months time she had pulled it off,

Ahl my dreams come true with my he-ro, my Ben.

*poco*

And was sign-ing "Mrs Ben."

*pp*

*poco*

And was sign-ing "Mrs Ben."

*pp*

*poco*

And was sign-ing "Mrs Ben."

*p*

*rit.*

*mp dreamily*

He bought up ten coun-try-plac-es, A ru-by mine for his

*mp*

He bought up ten for his

*a tempo*

*mp*

queen, Three yachts, a doz-en mo-tor - cars, A

queen, Three yachts, a doz-en mo-tor - cars, A

Three yachts, a doz-en mo-tor - cars, A

Three yachts, a doz-en mo-tor - cars, A

di - a-mond soup tu - reen. And with these and him she lived

di - a-mond soup tu - reen.

di - a-mond soup tu - reen. A di - a-mond soup tu -

di - a-mond soup tu reen. Three yachts,

*molto cantabile*

*mp*

*mp*

*mp*

*mp* *molto cantabile*

sen - si - bly With - out splurge — or pro - fu - sion or  
 di - a - mond soup tu - reen, di - a - mond soup tu -  
 reen, a di - a - mond soup tu - reen, for his  
 three yachts, a

*mp*

waste; Her mot - to was  
 reen. Her mot - to was  
 queen a di - a - mond soup — tu - reen. Her mot - to was  
 soup tu - reen. Her mot - to was

*cresc.*



*mp* *rit. espress.* *pp rit.*

"All of the best, But qui - et and in good

*rit. p espress.*

"All of the best, qui - et

"All of the best,

All of the best,

*mp rit.* *p* *pp*

**Allegro giocoso**

taste."

**Allegro giocoso (♩ = 116)**

*R.H.*

*L.H.*

Then

*L'istesso tempo*

praise to dear Dan Cu - pid! Dan Cu - pid ev - er young! He

Then

*f brillante*

holds his sway, from day to day, All hap - py hearts a - mong. — Then  
 praise to dear Dan Cu - pid! Dan Cu - pid ev - er young! He  
 Then

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a long, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand.

praise, praise, praise, to dear Dan Cu - pid  
 holds his sway, from day to day, All hap - py hearts a - mong. Then  
 praise to dear Dan Cu - pid! Dan Cu - pid ev - er young! He  
 Then

The second system continues the musical piece with four staves. It includes vocal lines with lyrics and piano accompaniment. The piano part continues with intricate melodic and harmonic textures.

praise, praise to Dan, praise to Dan.

praise, praise, praise, to dear—

holds his sway, from day to day, All hap - py hearts a - mong, a -

praise to dear Dan Cu - pid! Dan Cu - pid ev - er young!

The first system consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "praise, praise to Dan, praise to Dan." followed by "praise, praise, praise, to dear—" and "holds his sway, from day to day, All hap - py hearts a - mong, a -" and "praise to dear Dan Cu - pid! Dan Cu - pid ev - er young!".

Dan. And on this bright oc - ca - sion He tri - umphed spec - ial -

mong. — Praise — to

Who — on this bright oc - ca -

The second system continues the musical score with four vocal staves and two piano accompaniment staves. The lyrics are: "Dan. And on this bright oc - ca - sion He tri - umphed spec - ial -" followed by "mong. — Praise — to" and "Who — on this bright oc - ca -". The piano accompaniment includes dynamic markings such as *mf*.

*f*  
 For he sat on a cloud and he laughed a-loud, And he said to him-self, said  
 lee; *f* said  
*cresc.*  
 Dan who sat on a cloud, laughed a - loud  
*cresc.*  
 sion sat on a cloud, laughed a - loud

The first system of the musical score consists of five staves. The top two staves are vocal lines. The first vocal line begins with a forte (*f*) dynamic and contains the lyrics: "For he sat on a cloud and he laughed a-loud, And he said to him-self, said". The second vocal line continues with "lee;" and "said". The third and fourth staves are piano accompaniment. The third staff begins with a *cresc.* (crescendo) marking and contains the lyrics: "Dan who sat on a cloud, laughed a - loud". The fourth staff continues with "sion sat on a cloud, laughed a - loud". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

he, "My shoot-ing ne'er was bet-ter (Bad shots are in-deed a  
 he, "My shoot-ing ne'er was bet-ter (Bad shots are in-deed a  
 a - - loud. (Bad  
*f*  
 Then praise to dear Dan Cu - -  
*marcato*  
*f*  
*marcato*

The second system of the musical score consists of five staves. The top two staves are vocal lines. The first vocal line begins with the lyrics: "he, 'My shoot-ing ne'er was bet-ter (Bad shots are in-deed a". The second vocal line continues with "he, 'My shoot-ing ne'er was bet-ter (Bad shots are in-deed a". The third staff contains the lyrics: "a - - loud. (Bad". The fourth and fifth staves are piano accompaniment. The fourth staff begins with a forte (*f*) dynamic and contains the lyrics: "Then praise to dear Dan Cu - -". The fifth staff continues with "marcato" and "marcato". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

grief) Than the day I drew on Ben Mc Grew and I drew on Mol-ly O'

grief) Than the day I drew, I drew on Mol-ly O'

shots are in deed a grief) I drew I drew on Mol ly O'

pid! Dan Cu - pid! ev - er young!

*ff* Keefe. *rit.* *f* And I'd

*ff* Keefe. *rit.* *f* And I'd

*ff* Keefe. *rit.* *f* And I'd

*ff* Praise! *rit.* *f* And I'd

*f mp a tempo*

stake my wings and my team of doves That Mol - ly 'll nev - er

*f mp a tempo*

stake my wings and my team of doves That Mol - ly 'll nev - er

*f mp a tempo*

stake my wings and my team of doves That Mol - ly 'll nev - er

*f mp a tempo*

stake my wings and my team of doves That Mol - ly 'll nev - er

*f mp a tempo*

*poco cresc.*

know, When I saw her dream in the moon - light, 'Twas a

*poco cresc.*

know, When I saw her dream in the moon - light, 'Twas a

*poco cresc.*

know, When I saw her dream in the moon - light, 'Twas a

*poco cresc.*

know, When I saw her dream in the moon - light, 'Twas a

*poco cresc.*

*mf*

shrap-nel - shot from my bow Struck her; and then, in bounc - ing back, The

*mf*

shrap-nel - shot from my bow Struck her; and then, in bounc - ing back, The

*mf*

shrap-nel - shot from my bow Struck her; and then, in bounc - ing back, The

*mf*

shrap-nel - shot from my bow Struck her; and then, in bounc - ing back, The

ar - row from my sheaf Bagged a tin-ker, tai - lor, sol-dier, sail-or,

*f*

ar - row from my sheaf Bagged a tin-ker, tai - lor, sol-dier, sail-or,

*f*

ar - row from my sheaf Bagged a tin-ker, tai - lor, sol-dier, sail-or,

*f*

ar - row from my sheaf — Bagged a tin-ker, tai - lor, sol-dier, sail-or,



Plough-boy, poth-e-car-y, thief. Tin-ker, tai- lor, sol-dier, sail-or, Plough-boy, poth-e-car-y

Plough-boy, poth-e-car-y, thief. Tin-ker, tai- lor, sol- dier, sail - or,

Plough-boy, poth-e- car- y, thief. Tin - ker, tai - lor,

Plough-boy, poth-e - car- y, thief.

*sempre cresc.*

thief."

Plough-boy, poth-e-car-y, thief."

soldier, sail - or, Plough-boy, poth-e-car-y, thief."

Tin-ker, tai - lor, sol- dier, sail - or, Plough-boy, poth-e-car-y, thief."

# The Epilogue

Poco sostenuto

Five empty musical staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The staves are currently blank, indicating that the vocal or instrumental parts have not yet begun.

Poco sostenuto (♩ = about 72)

Piano accompaniment for the first section. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line. Dynamics include *ff* (fortissimo) and *mp* (mezzo-piano). The tempo is marked *Poco sostenuto* with a note value of approximately 72 beats per minute.

Contralto Solo  
*ad lib.*

Vocal line for Contralto Solo, marked *ad lib.* (ad libitum). The lyrics are: "La-dies! themor-al of our sim-ple tale Will close at-ten-tion". The melody is written in a treble clef with a key signature of two flats. Below the vocal line are four empty musical staves for accompaniment.

Piano accompaniment for the second section. It begins with a *p rit.* (piano, ritardando) marking and ends with a *pp* (pianissimo) marking. The right hand has a melodic line, and the left hand has a bass line. The tempo is *Poco sostenuto*.

In Tempo

bear: "Dan Cu-pid gilds the tin-ker's low - ly, low - ly

This system contains a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are "bear: 'Dan Cu-pid gilds the tin-ker's low - ly, low - ly". Below the vocal line are four empty staves for instruments.

In Tempo

*mp*

The piano accompaniment for the first system, consisting of two staves. It begins with a mezzo-piano (*mp*) dynamic. The music features a mix of chords and moving lines in both hands.

*cresc.*

life, And turns him bil - lion -

This system contains a vocal line with the lyrics "life, And turns him bil - lion -". Above the vocal line, the dynamic *cresc.* is written. Below the vocal line are four empty staves for instruments.

*mf cresc.*

*mf cresc.*

The piano accompaniment for the second system, consisting of two staves. It begins with a mezzo-forte (*mf*) dynamic and includes a *cresc.* marking. The music continues with complex harmonic textures.

## Maestoso (poco meno mosso)

aire.”

*ff* “Dan Cu - pid gilds the tin - ker's low - ly, low - ly

*ff* “Dan Cu - pid gilds the tin - ker's low - ly, low - ly

*ff* “Dan Cu - pid gilds the tin - ker's low - ly, low - ly

*ff* “Dan Cu - pid gilds the tin - ker's low - ly, low - ly

life, And turns him bil - lion - aire.”

life, And turns him bil - lion - aire.”

life, And turns him bil - lion - aire.”

life, And turns him bil - lion - aire.”