

JEFFERSON DE ANGELIS OPERA COMPANY

*In*

THE

GIRL

AND THE

GOVERNOR

DIRECTION OF  
FRANK MCKEE



S.M. BRENNER

JULIAN EDWARDS



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JEFFERSON DE ANGELIS  
OPERA COMPANY IN

# THE GIRL AND THE GOVERNOR

UNDER THE DIRECTION OF  
FRANK MCKEE



BOOK & LYRICS BY

S.M. BRENNER



MUSIC BY

# JULIAN EDWARDS



VOCAL SCORE

PRICE \$ 2.00 net.  
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THE JEFFERSON DE ANGELIS OPERA CO.  
(Management Frank McKee.)

IN

# The Girl and the Governor.

A Comic Opera in Three Acts.

Produced under the personal supervision of  
JEFFERSON DE ANGELIS.

Book and Lyrics by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

— \* —  
CAST OF CHARACTERS.

Don Pascal De Mesquita, Governor of La Guayra . . . . .		JEFFERSON DE ANGELIS.
Dick Kingsley, an English Officer . . . . .		RICHIE LING.
Pedrillo, Lieutenant to the Governor . . . . .		ANDREW BOGART.
Vascalla . . . . .	Spanish High Commissioners	ARTHUR BARRY.
Tremolo . . . . .		RUSSELL LENNON.
Staccato . . . . .		ROLAND CARTER.
Tacoma, An Indian Medicine Man . . . . .		HENRY VOGAL.
Messenger, . . . . .		FRANK HOLMES.
Ruth Granville, an English Girl . . . . .		ESTELLE WENTWORTH.
Donna Isadora, a Spanish Lady . . . . .		MAUDE LEEKLEY.
Carita, her maid . . . . .		LILLIAN RHOADES.

## Synopsis of Scenery.

ACT I. The Fort, over looking the Harbor of La Guayra .

ACT II. Donna Isadora's Garden.

ACT III. Banquet Room in the Governor's Palace, La Guayra .

Place - A Spanish Settlement in South America.

Period- 1590

Orchestra under the direction of . . . . . ALBERT MC GUCKIN.  
Stage Manager . . . . . FREDERICK EDWARDS.

M.W.&SONS

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# The Girl and the Governor.

## Introduction.

JULIAN EDWARDS.

Allegretto.

Piano.

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a piano (*p*) dynamic and features a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, containing mostly rests and a few chords. A forte (*f*) dynamic marking is placed in the middle of the system.

The second system continues the piano introduction. The upper staff features a melodic line with a slur and a fermata over a group of notes. The lower staff provides harmonic support with chords and some eighth-note patterns. A fortissimo (*ff*) dynamic marking is present in the latter part of the system.

The third system shows the piano introduction continuing. The upper staff has a melodic line with some rests. The lower staff is filled with a steady accompaniment of chords and eighth notes.

The fourth system continues the piano introduction. The upper staff features a melodic line with a slur and a fermata. The lower staff has a consistent accompaniment of chords and eighth notes.

The fifth and final system of the piano introduction. The upper staff has a melodic line with a slur and a fermata. The lower staff continues with the accompaniment of chords and eighth notes.

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).

The second system continues the piece. It features a prominent chord in the treble staff marked with an accent (^) and a forte (f) dynamic. The bass staff has a piano (p) dynamic marking. The music includes various rhythmic patterns and rests.

The third system shows a change in dynamics to fortissimo (ffz). The treble staff has a melodic line with a final note marked with an accent (^). The bass staff continues with a steady accompaniment.

Andante moderato.

The fourth system begins the 'Andante moderato' section. It features a change in dynamics to fortissimo (fz) in the bass staff and piano (p) in the treble staff. The tempo is marked as 'Andante moderato'.

The fifth system continues the 'Andante moderato' section. It features a change in dynamics to fortissimo (fz) in the bass staff and piano (p) in the treble staff. The music includes various rhythmic patterns and rests.

The sixth system concludes the piece. It features a 'rit.' (ritardando) marking in the bass staff. The time signature changes to 2/4 at the end of the system.



Allegretto.

First system of musical notation, measures 1-4. The piece is in G major and 2/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *p* (piano) is indicated at the beginning.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns and chords. The left hand accompaniment remains consistent. The dynamic marking *mf* (mezzo-forte) is introduced in measure 7.

Third system of musical notation, measures 9-12. The right hand shows more melodic movement with eighth notes. The left hand accompaniment continues. The dynamic marking *cresc.* (crescendo) is present in measure 12.

Fourth system of musical notation, measures 13-16. The right hand features dense chordal textures. The left hand accompaniment continues. The dynamic marking *f* (forte) is indicated at the start of the system.

Fifth system of musical notation, measures 17-20. The right hand continues with dense chords. The left hand accompaniment continues. The dynamic marking *ff* (fortissimo) is introduced in measure 18.

Sixth system of musical notation, measures 21-24. The right hand continues with dense chords. The left hand accompaniment continues. The dynamic marking *ffz* (fortissimo con forza) is indicated in measure 22.

Andante moderato.

The musical score is written for piano in G major and 2/4 time. It consists of six systems, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. The second system features accents (^) over the first and fourth measures of the treble staff. The third system includes a mezzo-forte (*mf*) dynamic in the bass staff. The fourth system shows a crescendo in the bass staff. The fifth system features a decrescendo in the bass staff. The sixth system concludes with a decrescendo in the bass staff and a fermata over the final note in the treble staff.

Andante sostenuto.

The first system of music consists of two staves. The treble staff begins with a mezzo-piano (*mp*) dynamic marking. The melody in the treble staff is characterized by a series of eighth notes with a dotted quarter note, often beamed together. The bass staff provides a steady accompaniment of eighth notes.

The second system continues the musical piece. The treble staff features a melodic line with some notes tied across bar lines, while the bass staff maintains its rhythmic accompaniment.

The third system shows the continuation of the piece. The treble staff has a more active melodic line with some grace notes, and the bass staff continues with its accompaniment.

The fourth system includes a crescendo (*cresc.*) dynamic marking. The treble staff features a more complex, chordal texture with some grace notes, while the bass staff continues with its accompaniment.

The fifth system concludes the piece. It features a ritardando (*rit.*) dynamic marking in the treble staff, which then transitions to a piano (*pp*) dynamic. The treble staff has a more complex, chordal texture, and the bass staff continues with its accompaniment.

Allegretto.

The first system of music features a treble and bass clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The first measure is marked with a forte dynamic (*ff*) and the instruction 'a tempo'. The second measure is marked with a mezzo-forte dynamic (*mf*). The music consists of chords in the bass and melodic lines in the treble, with accents (^) over the first notes of several measures.

The second system continues the piece with similar chordal textures in the bass and melodic lines in the treble. Accents (^) are placed over the first notes of the first, third, and fifth measures.

The third system shows a continuation of the musical theme. A breath mark (>) is present above the first note of the third measure in the treble staff.

The fourth system introduces a forte dynamic (*f*) in the second measure and a fortissimo dynamic (*ff*) in the third measure. The music features more complex chordal structures in the treble.

The fifth system concludes the piece with a series of chords in the bass and melodic lines in the treble. Accents (^) are placed over the first notes of the first, third, and fifth measures.

The first system of music consists of two staves. The treble staff begins with a series of chords, each marked with an accent (^). The bass staff provides a steady accompaniment with eighth notes.

The second system continues the piece. It features a dynamic marking of *ff* (fortissimo) in the bass staff. A time signature change to 3/4 is indicated by a double bar line with the numbers 3 and 4 below it. An 8-measure rest is shown above the treble staff.

The third system shows a continuation of the musical themes. The treble staff has several chords marked with accents (^). The bass staff continues with a rhythmic accompaniment.

The fourth system includes dynamic markings of *cresc.* (crescendo) and *accel.* (accelerando) in the bass staff, indicating a change in the music's intensity and tempo.

The fifth system concludes the piece. It features a final chord marked *sfz* (sforzando) in the bass staff, followed by a double bar line and a repeat sign.

No 1.

Opening Chorus.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

*Allegretto marziale ma non troppo.*

Piano.

The musical score is written for piano and consists of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system includes the tempo marking *Allegretto marziale ma non troppo.* and the dynamic marking *ff*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents and slurs throughout the piece. The music concludes with a final cadence in the sixth system.

MALE CHORUS.

TENORS. *ff*

Span-ish war-ri-ors are we, all tried— and— true, There is

BASSES.

noth-ing in our line we can - not— do, And our ev'-ry gal-lant feat, They'll in

his-to - ry re-peat, And per - haps in com-ic op-e-ra too. Though our

mil - i - ta - ry qual - i - ty is prime, We're cam - paign - ing in an

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "mil - i - ta - ry qual - i - ty is prime, We're cam - paign - ing in an". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note bass line and chords in the right hand.

en - er - vat - ing clime, And there's noth - ing we can see, On the prox - i - mate tap - is, So the

The second system continues the musical score. The vocal line lyrics are: "en - er - vat - ing clime, And there's noth - ing we can see, On the prox - i - mate tap - is, So the". The piano accompaniment continues with similar rhythmic patterns, including some chords with grace notes.

on - ly thing we kill is time. Tra la la la la la la la la

The third system concludes the musical score. The vocal line lyrics are: "on - ly thing we kill is time. Tra la la la la la la la la". The piano accompaniment features a more active right hand with eighth-note runs and chords, while the bass line remains steady.



la la la — Tra la la la la la la la la la la



— la la la la la la la la la la



— Tra la la — la — la — la — Tra la la — la —



(Enter Girls)

GIRLS. (To soldiers, teasingly.)

Pic - tur - esque be - yond a doubt, sirs, Is your sol - dier -

ing so fine, — But we're sure you'll feel put out, sirs,

If — you find — you can - not dine, ————— High - strung

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "If — you find — you can - not dine, ————— High - strung". The piano accompaniment features a steady bass line in the left hand and chords in the right hand, with some melodic movement in the upper register.

he - roes we can hum - ble, Mar - tial spir - its we can

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "he - roes we can hum - ble, Mar - tial spir - its we can". The piano accompaniment maintains the same harmonic structure as the first system.

dash, — Lof - ty i - deas we can tum - ble, In - to

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "dash, — Lof - ty i - deas we can tum - ble, In - to". The piano accompaniment continues with the same harmonic structure.

plead - ing, like — a flash. ————— See the

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "plead - ing, like — a flash. ————— See the". The piano accompaniment continues with the same harmonic structure.

ar - my's sad un - do - ing! See the sol - diers brave un -

bend! When they fear there's trou - ble brew - ing

(They laugh and jeer the soldiers.)  
At the com - mis - sa - ry end.

Listesso tempo.

SOP. & ALTO.

CHORUS.

TEN.

BASS.

Pic-tur - esque be - yond a doubt, sirs, Is your

Span-ish warriors are we, all tried and true, There is

sol - dier - ing so fine, But we're sure you'll feel put

noth-ing in our line we can - not do, And our ev' - ry gal-lant feat, They'll in

out, sirs, If you find you can - not dine.

his - to - ry re - peat, And per - haps in com - ic Op - e - ra too. Thoughour

High-strung he - roes we can hum - ble, Mar - tial spir - its  
 mil - i - ta - ry qual - i - ty is prime, We're cam - paign - ing in an

we can dash, Lof - ty i - deas we can  
 en - er - vat - ing clime, And there's noth - ing we can see, On the

tum - ble, In - to plead - ing, like a flash,  
 prox - i - mate tap - is, So the on - ly thing we kill is time. Tra la



Ah!

la la la la la la Tra la

la la la la la la Tra la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

*ff*



VASCALLA. *Meno mosso.*

Sa - lute the tru - ly great, Ye sol - diers and pro -

TREMOLO.

Sa - lute the tru - ly great, Ye sol - diers and pro -

STACCATO.

*p*

vis - ion - ers, With bow ap - pro - pri - ate; The Span - ish High Com - mis - sion - ers.

vis - ion - ers, With bow ap - pro - pri - ate; The Span - ish High Com - mis - sion - ers.

CHORUS.

We

We

*f*

greet the tru - ly great, We sol - diers and pro -  
 greet the tru - ly great, We sol - diers and pro -

vis - on - ers, With bow ap - pro - pri - ate; Hail! Span - ish High Com -  
 vis - on - ers, With bow ap - pro - pri - ate; Hail! Span - ish High Com -

mis - sion - ers!  
 mis - sion - ers!

Moderato.

25

*leggiere.* *p*

VASCALLA.

There's a pop-u-lar im-pres-sion,  
pop-u-lar im-pres-sion,

TREMOLO.

That a leg-is-la-tor's mind  
That if pol-i-ti-cians bold

STACCATO.

— Is  
Put a

*pp*

Of the con-sci-en-tious kind;  
To be sli-ly bought and sold,

That his  
That each

filled with great am-bi-tion  
price up-on their fav-ors

*staccato.*

And his  
And they'd

heart is phil-an-throp-ic,  
pub-lic man who knows 'em,

That his thought is pa-tri-ot-ic,  
Would de-nounce 'em and ex-pose 'em;

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is one sharp (F#). The vocal line begins with a rest, followed by the lyrics "And his" and "And they'd". The piano accompaniment consists of chords and moving lines in both hands.

an-ti-bood-le sen-ti-ment is strong.  
lock the ras-cals up where they be-long.

There's a pop-u-lar im-pres-sion,  
There's a pop-u-lar im-pres-sion,

Ed-i-  
That's in-

The second system continues the musical score. The vocal line includes the lyrics "an-ti-bood-le sen-ti-ment is strong. lock the ras-cals up where they be-long." and "There's a pop-u-lar im-pres-sion, There's a pop-u-lar im-pres-sion,". The piano accompaniment continues with chords and moving lines. The system concludes with the lyrics "Ed-i-" and "That's in-".

That he nev-er has a sen-ti-ment,  
That we're pro-dig-ies of hon-or,

— Not mo-ral-ly cor-rect,  
And we're par-a-gons of truth,

fy-ing in ef-fect,  
stilled in budding youth,

And that  
And our

He's con-tin-u-al-ly scorning,  
Is a con-stant in-spir-a-tion,

That's the pop-u-lar im-pres-sion,  
That's the pop-u-lar im-pres-sion,

lob-by-ists' sub-orn-ing,  
no-ble oc-cu-pa-tion.

But it's  
But it's

wrong. That's the pop - u - lar im - pres - sion, But it's wrong; wrong; wrong; That's the  
 wrong; That's the pop - u - lar im - pres - sion, But it's wrong; wrong; wrong; That's the  
 wrong,

pop - u - lar im - pres - sion, But it's wrong! That's the  
 pop - u - lar im - pres - sion, But it's wrong! That's the  
 That's the  
 That's the

*f*

CHORUS.

pop - u - lar im - pres - sion, But it's wrong, wrong, wrong, That's the  
pop - u - lar im - pres - sion, But it's wrong, wrong, wrong, That's the  
pop - u - lar im - pres - sion, But it's wrong, wrong, wrong, That's the  
pop - u - lar im - pres - sion, But it's wrong, wrong, wrong, That's the

pop - u - lar im - pres - sion, But it's wrong! There's a  
pop - u - lar im - pres - sion, But it's wrong!  
pop - u - lar im - pres - sion, But it's wrong!  
pop - u - lar im - pres - sion, But it's wrong!

The musical score is written for a vocal ensemble and piano accompaniment. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into two systems. The first system consists of six staves: three vocal staves (Soprano, Alto, Tenor) and three piano staves (Right Hand, Middle, Left Hand). The lyrics are: "wrong. But it's wrong. But it's wrong! But it's wrong!". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The second system consists of six staves: three vocal staves and three piano staves. The lyrics for the first three staves are "wrong!", "wrong!", and "wrong!". The piano accompaniment continues with a similar melodic and bass line. The score concludes with a final piano accompaniment section.



3484  
No 2.

## I Am So Fair.

Isadora, Tremolo, Staccato and Vascalla.

Lyric by  
S. M. BRENNER.Music by  
JULIAN EDWARDS.

Andante moderato. ISADORA.

ISADORA.

I ' am so fair, That man - y a stare, I'm  
I am so fair, All un - a - ware, Hearts

Piano.

well a - ware, A - dores me. Yet  
I en - snare, And rue them. They

lov - er's sighs, And gloom - y eyes, My pa - tience tries, It bores me.  
find no bliss, My an - swer's this, I'll be a sis - ter to — them.

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Ah! maid - ens meek and plain, My la -  
Ah! maid - ens plain of face, \_\_\_\_\_ Who

ment do not dis - dain, Come tell a beau - ty vain, Of wor - ship  
lack a mea - gre trace, Of sym - me - try, or grace, Or love in -

wea - ry, Pray tell me, is not there Sweet -  
spir - ed, Be - lieve my plaint, I beg, Al -

bliss in frow - sy hair, Some hid - den joy to wear Com - plex - ion  
though to you 'tis vague, It some - times is a plague To be ad -

## Andante sostenuto.

blear - y? I am so fair, Ah, woe is me! My  
mir - ed. ed.

beau - ty's set me sigh - ing, From one un-wel - come sui - tor free, An -

oth - er comes a - try - ing. You sing - ers of roul - ades, Of  
VASCALLA.

Can we be

TREMOLLO, STACCATO.

*(2nd Verse only.)*

charm - ing ser - e - nades, Your suit for - swear. Go,  
 wrong? She likes our song, She — means to

*crec.*

heave your ten - der sighs, Go, turn your love-sick eyes. Else -  
 scoff. She — packs us off! She means to

*pp*

where! Else - where! Go, go else - where! — *D.C.*  
 scoff. She packs us off!

*pp* *D.C.*

3490

## No 3.

## Said The Governor.

Isadora Pedrillo, Vascallo, Tremolo and Staccato.


Lyric by  
S. M. BRENNER.Music by  
JULIAN EDWARDS.

Allegretto. Pedro.


PEDRILLO 

Piano. 

That your



pur - pose is quite hope - less la - dy, sure - ly you can  
wife, he said, her life would be with gold and ti - tles





see, There's an Eng - lish maid who thwarts you and she's  
crammed. But she an - swered, as the door up - on his



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fair as fair can be; "By my hal - i - dom she's  
no - ble nose she slammed, "Sir, I spurn your wealth and

beau - ti - ful and must be - long to me," Said the  
hon - ors, you can keep them and be damned!" To the

ISA.  
Said the Gov - er - nor! "By my hal - i - dom she's  
To the Gov - er - nor! "Sir, I spurn your wealth and

PEDRO.  
Gov - er - nor!  
Gov - er - nor!

VAS.  
Said the Gov - er - nor! "By my hal - i - dom she's  
To the Gov - er - nor! "Sir, I spurn your wealth and

TREMOLO.  
Said the Gov - er - nor! "By my hal - i - dom she's  
To the Gov - er - nor! "Sir, I spurn your wealth and

STACC.  
Said the Gov - er - nor! "By my hal - i - dom she's  
To the Gov - er - nor! "Sir, I spurn your wealth and

beau - ti - ful and must be - long to me,"  
hon - ors, you can keep them and be damned!"

Said the  
To the

beau - ti - ful and must be - long to me,"  
hon - ors, you can keep them and be damned!"

beau - ti - ful and must be - long to me,"  
hon - ors, you can keep them and be damned!"

Said the Gov - ern - or!  
To the Gov - er - or!

Gov - ern - or!  
Gov - ern - or!

Now it seems this Eng - lish  
"Dar - ling, pray be not so

Said the Gov - ern - or!  
To the Gov - ern - or!

Said the Gov - ern - or;  
To the Gov - ern - or!

PEDRO.

beau - ty has a tem - per ver - y hot, Yea, there nev - er was a  
rude," he said, "or we shall dis - a - gree, Two months grace I shall ap -

"mark - er" to the one that she has got, But in spite of that com -  
por - tion, to ac - cus - tom you to me, But the day the time e -

ISA.

PEDRO.

plete - ly, All in love up - on the spot, Fell the Gov - ern - or!  
laps - es, You can cal - cu - late to be Mrs. — Gov - ern - or!"

TREMOLO.

STACC.

Fell the  
Mrs. —



Fell the Gov-ern-or! But in spite of that com-  
 Mrs. — Gov-ern-or! But the day the time e -

But in spite of that com-  
 But the day the time e -

Fell the Gov-ern-or! But in spite of that com-  
 Mrs. — Gov-ern-or! But the day the time e -

Gov-ern-or! But in spite of that com-  
 Gov-ern-or! But the day the time e -

plete - ly, all in love up - on the spot, Fell the Gov-ern - or! Fell the  
 laps - es, you can cal - cu - late to be, Mrs. — Gov-ern - or! Mrs. —

plete - ly, all in love up - on the spot, Fell the Gov-ern - or! Fell the  
 laps - es, you can cal - cu - late to be, Mrs. — Gov-ern - or! Mrs. —

plete - ly, all in love up - on the spot, Fell the Gov-ern - or! Fell the  
 laps - es, you can cal - cu - late to be, Mrs. — Gov-ern - or! Mrs. —

plete - ly, all in love up - on the spot, Fell the Gov-ern - or! Fell the  
 laps - es, you can cal - cu - late to be, Mrs. — Gov-ern - or! Mrs. —

Gov-ern-or! Fell the Gov - ern - or!  
Gov-ern-or! Mrs \_\_\_\_\_ Gov - ern - or!

Gov-ern-or! Fell the Gov - ern - or! As his  
Gov-ern-or! Mrs \_\_\_\_\_ Gov - ern - or!

Gov-ern-or! Fell the Gov - ern - or!  
Gov-ern-or! Mrs \_\_\_\_\_ Gov - ern - or!

Gov-ern-or! Fell the Gov - ern - or!  
Gov-ern-or! Mrs \_\_\_\_\_ Gov - ern - or!

*D.S.*

The first system of the score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth part. The lyrics are: "Gov-ern-or! Fell the Gov - ern - or!" and "Gov-ern-or! Mrs \_\_\_\_\_ Gov - ern - or!". The piano accompaniment includes a *D.S.* (Da Capo) marking. The score is marked with a first ending bracket and a second ending symbol (§ 2).

The second system of the score is a piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part includes trills and slurs.

The third system of the score is a piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part includes trills and slurs.

The fourth system of the score is a piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part includes trills and slurs.

3489

## That's the Kind of Noble Savage That I Am.

No 4.

Tacoma and Chorus.

Lyric by  
S. M. BRENNER.Music by  
JULIAN EDWARDS.

**Misterioso.**

Piano. *p*

**TACOMA.**

If you've got a lit - tle job that needs at - ten - tion, In the  
If your la - dy love dis - dain - ful - ly re - jects you, I've a

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con - jur - ing, or nec - ro - manc - ing line, -  
po - tion that will win for you her smile; -

Kind - ly, heed me for a mo - ment while I men - tion, There's no  
If you've got a wealth - y un - cle who neg - lects you, I've a

tal - ent that's com - par - a - ble to mine. I can  
phil - tre that will draw him out in style. I've as -

weave a spell a - round a poor re - la - tion, That can  
sort - ed in - can - ta - tions by the doz - ens, And I've

make him clean for - get his fam' - ly tree, \_\_\_\_\_ I can  
 pro - phe - cies of fort - une by the score; \_\_\_\_\_ Come a -

charm a - way spring po - et's in - spir - a - tion, \_\_\_\_\_ Make them  
 long and bring your aun - ties and your cous - ins, \_\_\_\_\_ I can

simp - ly yearn prose writ - ers for to be. \_\_\_\_\_  
 fix them with the thing they're look ing for. \_\_\_\_\_

I can work a sha - dy scheme for all there's in it, And pre -  
 I've a slid - ing scale of pri - ces that will please you, And my

serve the sto-ic si-lence of the clam; ——— I'll close an-y kind of  
greet-ing is an ex-qui-site sa-laam. ——— For I have no haugh-ty

*molto rit.*

con-tract on the min-ute, That's the kind of nob-le sav-age  
pride, with which to tease you, That's the kind of clev-er sav-age

*molto rit.* *colla voce.*

*Ben marcato e molto rit.*

that I am. ——— I don't trou-ble you with frills, If you  
that I am. ——— I don't scare a-way the snide, With a

*Ben marcato e molto rit.*

prompt-ly pay the bills, That's the kind of wil-y sav-age that I  
sim-u-lat-ed pride, That's the kind of wil-y sav-age that I

1

am.

*f*

Kind-ly re-col-lect He's the cir-cum-spect Sort of in-tel-lect of a

Kind-ly re-col-lect He's the cir-cum-spect Sort of in-tel-lect of a

*f*

*f*

CHORUS.

2

am.

clam, a clam. He don't scare a-way the snide, With a

clam, a clam. He don't scare a-way the snide, With a

Tempo I.

*ff*

*rit.*

That's the kind of wil-y sav-age that I am.

sim-u-lat-ed pride.

sim-u-lat-ed pride.

*rit.* *p* *ppp*

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "That's the kind of wil-y sav-age that I am." The word "am." is written below a long note. The piano accompaniment consists of three staves: two treble clefs and one bass clef. The lyrics "sim-u-lat-ed pride." are written under the first two staves. The piano part includes dynamic markings *rit.*, *p*, and *ppp*.

*Presto.*

*ff Presto.*

The second system of the musical score continues the piano accompaniment. It begins with a *Presto.* marking. The first staff shows a series of sixteenth notes with slurs. The piano part continues with a *ff Presto.* marking. The system concludes with a double bar line.



# Entrance of Governor.

Chorus.

## No 5a

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

Allegretto.

Piano.

*p* *f*

The piano introduction consists of two staves in 6/8 time. The right hand plays a rhythmic melody with eighth notes and rests, while the left hand provides a simple bass line. Dynamics range from piano (*p*) to forte (*f*).

CHORUS.

SOP. & ALTO.  
TEN.  
BASS.

Pro -

Pro -

The chorus section features three vocal staves (Soprano & Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the word "Pro-" and are followed by piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *f*.

ces - sions great in re - gal state, May be a sight to bore you, Re -

ces - sions great in re - gal state, May be a sight to bore you, Re -

The lyrics are: "ces - sions great in re - gal state, May be a sight to bore you, Re -". The musical notation shows the vocal lines and piano accompaniment for these lyrics. The piano accompaniment features a steady bass line and a melodic line in the right hand.

view - ing stands and loud, brass bands, Are things you may ab - hor too, But

view - ing stands and loud, brass bands, Are things you may ab - hor too, But

crowd a - round, let trump - ets sound, With ring - ing blast and blare - a, To

crowd a - round, let trump - ets sound, With ring - ing blast and blare - a, To

greet that might - y po - ten - tate, The Gov - er - nor of La Guay - ra, The

greet that might - y po - ten - tate, The Gov - er - nor of La Guay - ra, The

odd and fligh - ty, high and might - y Gov - er - nor of La  
odd and fligh - ty, high and might - y Gov - er - nor of La  
high and might - y

Guay - ra, The Gov - er - nor of La Guay - ra,  
Guay - ra, The Gov - er - nor of La Guay - ra, La

La Guay - ra.  
Guay - ra, La Guay - ra.  
La Guay - ra, La Guay - ra.  
La Guay - ra, La Guay - ra.

3524  
No 5b

## Don Pascal de Mesquita.

Pascal and Chorus.

Lyric by  
S. M. BRENNER.Music by  
JULIAN EDWARDS.

Piano.

PASCAL.

Of

em - i - nent men, you've heard them tell, In po - e - try, song and  
war - ri - or is a stir - ring sight, When clad in a u - ni -

prose, form, And some of the same, you re - mem - ber well, Whilst  
With glit - ter - ing sword and a plume so bright, And

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oth - ers your mind out - grows. But nev - er a name, can  
per - fect - ly pad - ded form. Lo - thar - i - os apt may

ev - er dream, To glo - ry like mine at - tain, The  
come and go, To man - y a maid - en's grief, They're

cal - cium light is a fit - ful gleam, Com - pared to my lus - trous brain. So I  
am - a - teurs all, so trite and slow, My conquests pass all be - lief. At a

**Allegretto.**

must de - clare, (For I'm well a - ware, That as conq' - ror great, I'm be -  
soci - al rout, As I strut a - bout, If I do not smile, All the

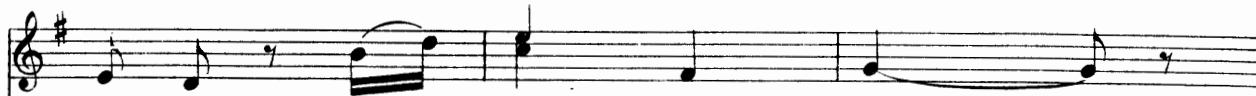
yond com - pare, That hist - ry's page, Will al - ways bear, In  
la - dies pout, I'm pop - u - lar, Be - yond a doubt, No

char - ac - ters bold, My name so fair, Don Pas - cal de Mes -  
haugh - ty beau - ty Would dare to flout, Don Pas - cal de Mes -

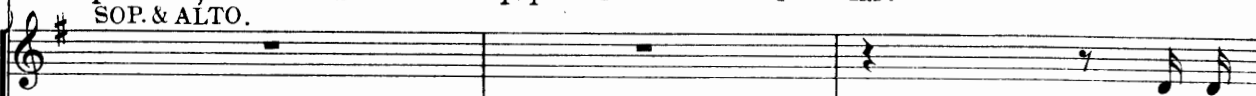
qui - ta I'm the great Don Pas - cal de Mes - qui - ta, de Mes -  
qui - ta So sa lute Don Pas - cal de Mes - qui - ta, de Mes -

qui - ta, de Mes - qui - ta! Em - u - late, Don Pas - cal de Mes -  
qui - ta, de Mes - qui - ta! Don't dis - pute, Don Pas - cal de - Mes -

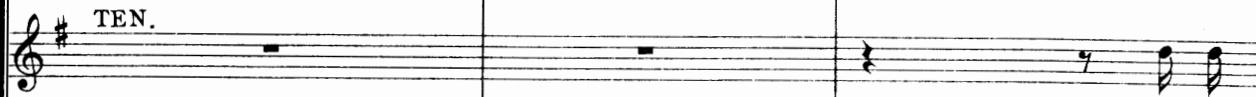
CHORUS.



qui - ta, The con - quer - or.  
qui - ta, So pop - u - lar!  
SOP. & ALTO.

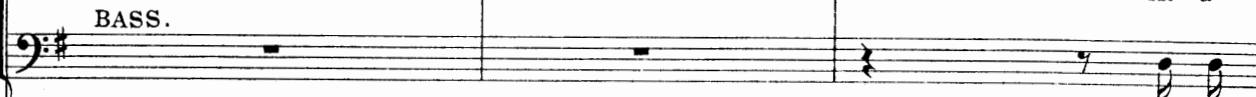


So we  
At a

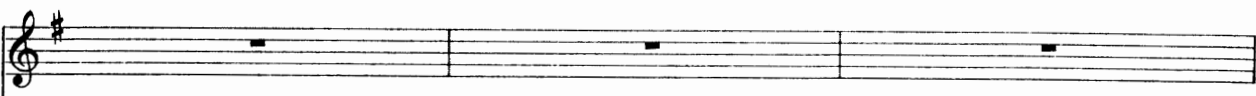


TEN.

So we  
At a



BASS.



must de - clare, (For we're all a - ware, That as conq - 'ror great, He's be -  
so - cial rout, As he struts a - bout, If he does not smile, All the



must de - clare, (For we're all a - ware, That as conq - 'ror great, He's be -  
so - cial rout, As he struts a - bout, If he does not smile, All the



yond com- pare, That hist'rys page, Will al- ways bear, In char- ac- ters bold, His  
 la - dies pout, He's pop - u - lar Be - yond a doubt, No haughty beau- ty Would

yond com- pare, That hist'rys page, Will al- ways bear, In char- ac- ters bold, His  
 la - dies pout, He's pop - u - lar Be - yond a doubt, No haughty beau- ty Would

Don Pas- cal de Mes - qui - ta! Ah!

name so fair, He's the great Don Pas- cal de Mes -  
 dare to flout. So - sa - lute

name so fair, He's the great Don Pas- cal de Mes -  
 dare to flout. So - sa - lute



de Mes- qui - ta, de Mes- qui - ta, Em - u - late, Don Pas-cal de Mes-  
 qui - ta, de Mes- qui - ta, de Mes- qui - ta, Em - u - late, Don Pas-cal de Mes-  
 qui - ta, de Mes- qui - ta, de Mes- qui - ta, Em - u - late, Don Pas-cal de Mes-  
 Don't dis - pute

Pause 2<sup>nd</sup> time only.

qui-ta, The con - quer - or A lar.  
 So pop - u - lar.  
 qui - ta, The con - quer - or  
 So pop - u - lar!  
 qui - ta, The con - quer - or  
 So pop - u - lar!

*ff*

3488  
No. 6.

## I've A Very Nasty Temper, So Beware.

Ruth and Chorus.

Lyric by  
S. M. BRENNER.Music by  
JULIAN EDWARDS.

*Andante moderato.*

Piano.

*f* *p*

Love ye the blush-ing maid with tim - id grac - es, Whose droop-ing  
rag - ing storm, the roll - ing thun - der? The sound-ing

eyes be - tray - her bash - ful fear? Go! Pay your  
crash of fierce and last - ing strife? Love ye the.

The musical score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment begins with a dynamic of *f* (forte) and then *p* (piano). The vocal line consists of two systems of music. The first system contains the lyrics: "Love ye the blush-ing maid with tim - id grac - es, Whose droop-ing rag - ing storm, the roll - ing thun - der? The sound-ing". The second system contains the lyrics: "eyes be - tray - her bash - ful fear? Go! Pay your crash of fierce and last - ing strife? Love ye the." The piano accompaniment provides harmonic support for the vocal line, with various chordal textures and melodic lines in both hands.

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ur - gent court in oth - er plac - es, You'll find no  
shriek of wom - an's rage I won - der, If these ye

trace,, of tim - our - ous - ness here. No  
seek, come, make of me a wife. Mark

gen - tle mien have I, No shrink - ing charm, No ten - der, lan - guid sigh of  
well the fu - ture, or Too late re - pine, This is the pros - pect for a

shy a - larm. The com - pli - ments of sen - ti - men - tal clowns, I  
spouse of mine. The ful - some flat - ter - y of sigh - ing swains, For

meet with most con - temptuous of laugh - ter, The  
which the av'rage girl thinks she's cre - a - ted, Is

woo - er of my smiles I pay with frowns, And some - times  
non - sense which a strong - er mind dis - dains, They're apt to

## Tempo di Valse.

he has found blows fol - low af - ter. Take heed, ye love - sick  
leave my pres - ence bro - ken pat - ed.

swains; a warn - ing fair, I've a ver - y nas - ty tem - per, So be -

ware! \_\_\_\_\_ Be - ware!

CHORUS.

Be - ware! Be - ware!

Be - ware! Be - ware!

Detailed description: This system contains the first vocal line and the beginning of the chorus. The vocal line starts with a long note on 'ware!' followed by a triplet of notes on 'Be - ware!'. The chorus consists of two vocal parts, both singing 'Be - ware!' in two measures. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with chords in the left hand.

*cresc.*

Detailed description: This system shows the piano accompaniment for the first system. It includes a 'cresc.' (crescendo) marking. The right hand has a melodic line with a triplet of eighth notes, and the left hand has a bass line with chords.

Tempo I. 1 2

So be-ware! Be - ware! Loveye the ware! Be-

*p* She's a ver - y nas - ty tem-per! Be - ware! -ware

*p* She's a ver - y nas - ty tem-per! Be - ware! -ware

Detailed description: This system contains the second vocal line and the piano accompaniment. It begins with a 'Tempo I.' marking and a first ending sign. The vocal line has lyrics: 'So be-ware! Be - ware! Loveye the ware! Be-'. Below it are two vocal parts for the chorus, both singing 'She's a ver - y nas - ty tem-per! Be - ware! -ware'. The piano accompaniment includes a 'p' (piano) marking and a first ending sign.

*p* *f* *ff*

Detailed description: This system shows the piano accompaniment for the second system. It includes 'p' (piano), 'f' (forte), and 'ff' (fortissimo) markings. The right hand has a melodic line, and the left hand has a bass line with chords.

ware! \_\_\_\_\_ Be - ware! \_\_\_\_\_ Oh, \_\_\_\_\_

Oh, be - ware! Oh, be - ware!

Oh, be - ware! Oh, be - ware!

The first system of the musical score features a vocal line at the top with lyrics: "ware! \_\_\_\_\_ Be - ware! \_\_\_\_\_ Oh, \_\_\_\_\_". Below it are two staves for vocal parts, each with the lyrics "Oh, be - ware!". The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. The key signature has three flats (B-flat, E-flat, A-flat).

\_\_\_\_\_ Be - ware! \_\_\_\_\_

Be - ware!

Be - ware!

The second system continues the musical score. The vocal line at the top has the lyrics "\_\_\_\_\_ Be - ware! \_\_\_\_\_". Below it are two staves for vocal parts, each with the lyrics "Be - ware!". The piano accompaniment continues with two staves (treble and bass clef). The key signature remains three flats.

*ff*

The third system shows the piano accompaniment for the final part of the piece. It consists of two staves (treble and bass clef). The piano part begins with a fortissimo (*ff*) dynamic marking. The key signature remains three flats.

3487  
No 7.

# Farewell, Fond Dreams of Love.

DUET.

Ruth and Dick.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

Andante moderato.

RUTH.

RUTH.

Fare-well, fond

Piano.

The first system of the musical score shows the vocal line for Ruth and the piano accompaniment. The tempo is marked 'Andante moderato'. The key signature has one sharp (F#) and the time signature is 3/4. The piano part begins with a piano (*p*) dynamic and includes a fortissimo-piano (*fp*) marking. The vocal line starts with the lyrics 'Fare-well, fond'.

dreams of love's — to — mor-row, Un - wept, un - hon - ored and un

The second system continues the vocal line and piano accompaniment. The piano part features a series of chords and arpeggios. The vocal line continues with the lyrics 'dreams of love's — to — mor-row, Un - wept, un - hon - ored and un'.

known; — But one ref - uge in — my -

The third system concludes the vocal line and piano accompaniment. The piano part continues with its accompaniment. The vocal line ends with the lyrics 'known; — But one ref - uge in — my -'.

sor - row, Death, - ig - no - ble and a - lone!

Dick outside.

A -

This system contains the first vocal line with lyrics 'sor - row, Death, - ig - no - ble and a - lone!', a piano accompaniment, and a second vocal line with lyrics 'Dick outside.' and 'A -'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

*un poco piu.*

Hark! an ech-o sweet re - sound - - ing! Can it mean that

lone!

*cresc.*

This system contains the second vocal line with lyrics 'Hark! an ech-o sweet re - sound - - ing! Can it mean that lone!', a piano accompaniment, and a second vocal line. The piano part includes the instruction 'cresc.' and features a more active melodic line in the right hand.

*un poco rit.*

Hope's a - near?

*a tempo.*

How it sets my puls - es

A - near!

This system contains the third vocal line with lyrics 'Hope's a - near?', a piano accompaniment, and a second vocal line with lyrics 'How it sets my puls - es' and 'A - near!'. The piano part includes the instruction 'a tempo.' and features a melodic line in the right hand.



*un poco rit.*

bound-ing! Does it bid me hope or fear?

Hope or

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a dotted quarter note G5. The lyrics 'bound-ing! Does it bid me hope or fear?' are written below. The second staff is a piano accompaniment line, mostly consisting of rests with some notes in the final measure. The tempo marking *un poco rit.* is centered above the system.

*a tempo.*

Can it be a sig - - nal mys - tic,

fear!

*a tempo.*

Detailed description: This system contains the next two staves. The top staff is a vocal line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a dotted quarter note G5. The lyrics 'Can it be a sig - - nal mys - tic,' are written below. The second staff is a piano accompaniment line with rests and notes in the final measure. The tempo marking *a tempo.* appears above the first measure and below the piano part.

Bid - ding me be brave, take heart?

Take heart! That

Detailed description: This system contains the final two staves. The top staff is a vocal line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a dotted quarter note G5. The lyrics 'Bid - ding me be brave, take heart?' are written below. The second staff is a piano accompaniment line with rests and notes in the final measure. The tempo marking *a tempo.* is not present in this system.

sil - ver voice is sure - ly thine, That makes the si - lence

A sign!  
like a sign! Mys - te - rious one, art far or

Ap - pear!  
near? Come, calm my anx - ious heart, ap - pear!

That voice!

*accl.*

I know that voice! A sound like guid - ance from a

*accl.*

Detailed description: This system contains the first two systems of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all with fermatas. The lyrics "That voice!" are written below. The second system of the vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all with fermatas. The lyrics "I know that voice!" are written below. This is followed by a quarter rest, a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5, all with fermatas. The lyrics "A sound like guid - ance from a" are written below. The piano accompaniment consists of two staves (treble and bass clefs). It begins with a whole rest, followed by a half note G3, a half note A3, and a half note B3, all with fermatas. The piano part then moves to a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The word "accl." is written above the piano part in the second system.

My\_ love!

bove! I come to res - cue thee, my\_ love!

Detailed description: This system contains the third and fourth systems of music. The top staff is a vocal line in treble clef. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all with fermatas. The lyrics "My\_ love!" are written below. The second system of the vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all with fermatas. The lyrics "bove! I come to res - cue thee, my\_ love!" are written below. This is followed by a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5, all with fermatas. The piano accompaniment consists of two staves (treble and bass clefs). It begins with a whole rest, followed by a half note G3, a half note A3, and a half note B3, all with fermatas. The piano part then moves to a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Oh! My love! Tho' fate be -

Oh! My love!

Detailed description: This system contains the fifth and sixth systems of music. The top staff is a vocal line in treble clef. It begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all with fermatas. The lyrics "Oh! My love! Tho' fate be -" are written below. This is followed by a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5, all with fermatas. The piano accompaniment consists of two staves (treble and bass clefs). It begins with a whole rest, followed by a half note G3, a half note A3, and a half note B3, all with fermatas. The piano part then moves to a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

## Allegro.

stern, and love be blind, The way to  
 Tho' fate be stern and love be blind, The way to

thee I'll sure-ly find,— The way to thee, I'll sure-ly  
 thee I'll sure-ly find,— The way to thee, I'll sure-ly

find. Take cour-age then, have done with  
 find. Take cour-age then,

fear, For light and hope and life are

have done with fear, For light and hope and life are

*ff*

*ff*

here! Have done with fear, For hope and life, For hope and

here! Have done with fear, For hope and life, For hope and

*rit.*

*rit.*

life are here!

life are here!

3483  
No 8.

# The Heart Of A Sailor Is True.

Dick.

Lyricby  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

Moderato.

DICK.

They  
They

Piano.

say that a sail - or can nev - er be true, And  
say that of sail - ors the so - ber are few, And

that's but a say - ing, say I; For a  
that's but a say - ing, say I; For a

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mar - in - er's col - or is al - ways true blue, The blue of the sea and the  
mar - in - er's drinkin' 'tis time that you knew, Should ne'er cause his sweetheart to

sky. Heave ho! Heave ho! Heave ho! — There's a  
sigh! Heave ho! Heave ho! Heave ho! — For his

chance that he may, In his free - heart - ed way, Give the  
love is his boast, And she's al - ways his toast, And I

tongues of, the gos-sips a clue? But where-  
think that's quite pro - per, don't you? So where-

e'er he may roam, His sweet las - sie at home, Can be -  
 e'er he may sup, Why sweet las - sie cheer up, And be -

sure that what - ev - er he'll do, he'll do, For the  
 sure that what - ev - er he'll do, he'll do, For the

heart of a sail - or is true. For the heart of a sail - or is  
 heart of a sail - or is true. For the heart of a sail - or is

true. true.



3485  
No. 9.

# I Would Like a Frank Opinion.

Lyric by  
S. M. BRENNER.

Dick, Pascal and Ruth.

Music by  
JULIAN EDWARDS.

Allegro.

Piano.

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand starts with a treble clef and a forte (*f*) dynamic, playing a series of eighth and sixteenth notes. The left hand starts with a bass clef and plays a simple accompaniment of eighth notes.

DICK.

The first system of the vocal line features a treble clef and a key signature of two flats. The lyrics are: "I would like a frank o - pin-ion. On this un-ex-pect-ed deal, He's ex-like a frank o - pin-ion In a caselike this you see, One is". The piano accompaniment is in the same key and time, starting with a piano (*pp*) dynamic. It features a simple accompaniment of eighth notes in the left hand and chords in the right hand.

The second system continues the vocal line with the lyrics: "ceed - ing - ly pe - cu - liar, pe - cu - liar, this chap, For in - just - i - fied in think-ing, in think-ing, there's a plan, To en-". The piano accompaniment continues with the same accompaniment pattern.

The third system concludes the vocal line with the lyrics: "stead of be - ing an - gry, As I quite sup-posed he'd feel, Why he trap a man and maid-en, By this mag-na-nim - i - ty, I'll be". The piano accompaniment continues with the same accompaniment pattern.

## RUTH.

real-ly does-nt seem to care a rap. I would  
ve - ry, ve - ry care-ful, I'm the man. I would

*ff* *p*

like a frank o - pin-ion, On this ve - ry odd af - fair, I am  
like a frank o - pin-ion, 'Tis a ve - ry awk-ward place, For a

ve - ry sure there's rea-son to sus - pect That there's  
man and maid and oh, my brain's a - whirl As I

*ff* *p*

treach-er - y a - round us, And I feel I must be - ware, So I'll  
re - al - ize the dan - ger, To the la - dy in the case, I'll be

use a deal of can-tion and re-flect.  
ve-ry,, ve-ry care-ful I'm the girl.

DON PASCAL.

I would like a frank o-pin-ion, In my ve-ry cle-ver lay, For I  
I will file my frank o-pin-ion, That the way they billed and cooed, Was to

see I've got this sen-ti-men-tal pair, All at  
me most ag-gra-va-ting and ab-surd, But to

sea to guess my mean-ing, And to use a ve-ry gay, Though a  
tell them my in-ten-tions, Would be im-po-lite and rude, I'll be

mod-ern-ized ex - press-ion, in the air.  
ve - ry, ve - ry fox - y, I'm a "bird?"

RUTH.  
Now, wouldn't it puz-zle you? Is-nt it strange?

DICK.  
Now, wouldn't it puz-zle you? Is-nt it strange?

PASCAL.

*ff* *p stacc.*

What does he mean to do? It's ve - ry pro - vok - ing, I

What does he mean to do? It's ve - ry pro - vok - ing, I

do, I They

hope that he's jok - ing, I hope that my hope comes true.

hope that he's jok - ing, I hope that my hope comes true. I would

Im

2

true ——— It's ve - ry pro - vok - ing, I hope that he's jok - ing, I

true ——— It's ve - ry pro - vok - ing, I hope that he's jok - ing, I

They Im They

hope that my hope comes true. ——— It's ve - ry pro - vok - ing, I

hope that my hope comes true. ——— It's ve - ry pro - vok - ing, I

their They

*cresc.*

hope that he's jok - ing, I hope, I hope, I hope, I hope, I

hope that he's jok - ing, I hope, I hope, I hope, I hope, I

hope that Im jok - ing, They hope, they hope, they hope, they hope, they

hope, I hope that my hope \_\_\_\_\_ comes

hope! \_\_\_\_\_ I hope my hope comes

They hope, their hope comes

true! \_

true! \_

*pp*

# No 10.

# Finale I.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

*Allegretto.*

Piano.

The piano introduction consists of four measures. The right hand starts with a forte (*f*) dynamic, playing a series of eighth notes in the treble clef. The left hand plays a steady bass line with quarter notes in the bass clef.

CHORUS.

The chorus begins with the lyrics: "Ring out the mer - ry wed - ding bells, The feast pre -". The vocal parts are in two staves (Soprano and Alto/Tenors). The piano accompaniment is in two staves (Right and Left Hand). The music is in 2/4 time and B-flat major.

The piano accompaniment for the first part of the chorus, marked *ff* (fortissimo). The right hand features chords and moving lines, while the left hand provides a rhythmic foundation with quarter notes.

The second part of the chorus with lyrics: "pare, A ce - re - mo - ny it fore - tells, Sur - pass - ing". The vocal parts continue in two staves, and the piano accompaniment continues in two staves.

The piano accompaniment for the second part of the chorus, continuing the musical texture with chords and moving lines in both hands.

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fair. Let voi-ces greet the bride to be, With glad ac -

fair. Let voi-ces greet the bride to be, With glad ac -

claim, Though made a bride un-wil-ling-ly, It's all the same. Ring

claim, Though made a bride un-wil-ling-ly, It's all the same. Ring

out the mer-ry wed - ding bells, The feast pre - pare, A

out the mer-ry wed - ding bells, The feast pre - pare, A



ce - re - mo - ny it fore - tells, Sur - pass - ing fair. Ring out the  
 ce - re - mo - ny it fore - tells, Sur - pass - ing fair. Ring out the

mer - ry wed - ding bells, The feast — pre - pare, Ring out the mer - ry  
 mer - ry wed - ding bells, The feast pre - pare, Ring out the mer - ry

wed - ding bells, Ring out, Ring out, the wed - ding bells.  
 wed - ding bells, Ring out, Ring out, the wed - ding bells.

## ISADORA .

*un poco mosso.*

Have you re-solved be-yond all plead - ing? Is there no chance to still be

*p* *f* *p*

free? Heed then this time-ly in-ter-ced - ing, Ruth is no

*f* *p* *f* *p*

fit - tingmate for thee. She can-not grace your proud po - si -

*f*

tion. See, I am born to what I seek.

I can com - mand by in - tu - i - tion,

*rit.*  
She can't com - mand a pound a week.

*rit.*

*a tempo.*

CHORUS

Have you re - solved be - yond all plead - ing? Is there no

Have you re - solved be - yond all plead - ing? Is there no

*f a tempo.*

chance to still be free? Heed then this time - ly in - ter -

chance to still be free? Heed then this time - ly in - ter -

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part.

ceed - ing, Ruth is no fit - ting mate for thee.

ceed - ing, Ruth is no fit - ting mate for thee.

The second system also consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature remains three flats and the time signature is 4/4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

ISA.  
Hence, with my pride of birth pre - ten - cy! Love

The third system consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are the piano accompaniment. The key signature has three flats and the time signature is 4/4. The piano part features a prominent bass line with a strong rhythmic presence.

*rit.*

me, wed me, Your Ex - cel - len - cy!

*a tempo.*

See how she pleads, all un - pre - ten - cy! Love

See how she pleads, all un - pre - ten - cy! Love

*f a tempo.*

DON PASCAL.

Now I

*rit.*

her, wed her, Your Ex - cel - len - cy.

her, wed her, Your Ex - cel - len - cy.

*rit.*

## Meno mosso.

vow, by my du - ty, I trow, this is fun - ny, A

*pp*

la - dy with beau - ty, a la - dy with mon - ey, A

la - dy with suit - ors to count by the score. My

heart and my hand is a - beg - ging me for. Don - na

Is - a - do - ra, pri - thee rise, Your love for me for - get ——— For I

can - not mar - ry with thee, Which I tear - ful - ly re - gret. Then per -

mit me, haugh - ty beau - ty; As your cus - tom - a - ry due, Though for

me an awk - ward du - ty, To a sis - broth - er be to

you.

Then per - mit him, haugh-ty beau-ty, as your cus - tom - a - ry

Then per - mit him, haugh-ty beau-ty, as your cus - tom - a - ry

The first system of the score consists of three staves. The top staff is a vocal line starting with a whole rest followed by a quarter note 'you.'. The middle two staves are vocal lines with lyrics: 'Then per - mit him, haugh-ty beau-ty, as your cus - tom - a - ry'. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

due, Though for him an awk-ward du - ty, To a broth-er be to you.

due, Though for him an awk-ward du - ty, To a broth-er be to you.

*Meno mosso.*

The second system continues the vocal and piano parts. The vocal lines have lyrics: 'due, Though for him an awk-ward du - ty, To a broth-er be to you.'. The piano accompaniment features a more active right hand with chords and moving lines, while the bass line remains steady. A dynamic marking of *f* is present in the piano part.

For I love this lit - tle la - dy, Though it's doubt-less ve - ry true,

*Meno mosso.*

PASCAL.

The third system features a vocal line with lyrics: 'For I love this lit - tle la - dy, Though it's doubt-less ve - ry true,'. The piano accompaniment is in bass clef and includes a dynamic marking of *mf*. The tempo marking *Meno mosso.* and the name 'PASCAL.' are placed above the piano part.



That her tem-per — is - nt sha - dy, And she's some-thing of a shrew. Yet I'm

sure she can be ten-der, And a lit - tle plan I've laid, That I'm

ISADORA.  
pos - i - tive will ren - der, her A ve-ry gen - tle maid. A

gen - tle maid in - deed? Your love has blind - ed you, Yet

you're not blam-a - ble, She is a shrew. A hate-ful ter-ma-gant,

PASCAL. (*Spoken.*) Untamable? Madame you're bold. The Lady's tamed,  
and quite un-tam - a - ble.

regenerate, behold!

RUTH.  
Oh,

## Andante.

sir, my heart is filled with great e - mo - tion, My debt I'll gladly pay with deep de-

vo - tion, Sor-row flies — and leaves but glad - ness, Hap - pi -

ness — in - stead of sad - ness. To my heart your kind - ness

(To DICK)

seems a heal - ing lo - tion, That's a ve - ry di - plo -

To PASCAL

CHORUS & PRINCIPALS

ma - tic sort of no - tion, So for - give me.

To her heart your kind - ness.

To her heart your kind - ness

To her heart your kind - ness

Oh,

seems a heal - ing lo - tion, That's a ve - ry di - plo - ma - tic sort of no - tion.

seems a heal - ing lo - tion, That's a ve - ry di - plo - ma - tic sort of no - tion.

seems a heal - ing lo - tion, That's a ve - ry di - plo - ma - tic sort of no - tion.

Sir! pray you be-hold my deep con - tri - tion, My grat-i-tude shall know no in-ter-

mis - sion. This re - lease from prospect hate - ful, Makes this

mo - ment sweet-ly fate-ful, So for - give my cold and

haughty dis - po - si - tion, While I'm plead - ing in this

humb-ly meek po - si - tion, so for - give me!

So for - give her cold and

So for - give her cold and

haught-y dis - po - si - tion, While she's plead-ing in that humb-ly meek po -

haught-y dis - po - si - tion, While she's plead-ing in that humb-ly meek po -

RUTH.

ISA.

CARITA.

DICK.

PED.

VAS.

PAS.

TREM.

STACC.

TACOMA.

CHORUS.

Can I be - lieve my eyes? This

Can we be-lieve our eyes?

Can we be-lieve our eyes?

Can we be-lieve our eyes? This is a great sur -

Your

Can we be-lieve our eyes?

Can we be-lieve our eyes? This is a great sur -

si - tion.

Can we be-lieve our eyes?

si - tion.

Can we be-lieve our eyes?

Pray you be-hold, pray you be-hold my  
is a great sur-prise, This is a great sur-prise, I'm  
This is a great sur-prise, This is a great sur-prise,  
They can't be -  
This is a great sur-prise This is a great sur-prise, We're  
prise, This is a great sur-prise, \_\_\_\_\_ We're  
Gov - er - nor is wise, I see you re - al - ize I'm in no  
This is a great sur-prise, This is a great sur-prise, We're  
This is a great sur-prise, This is a greatsurprise, We're  
prise, This is a great sur-prise, \_\_\_\_\_ We're  
This is a great sur-prise, This is a great sur-prise,  
This is a great sur-prise, This is a great sur-prise,  
This is a great sur-prise, This is a great sur-prise,  
cresc.



deep con - tri - tion.

not to be blamed. Can I be-lieve my

We're to be blamed.

lieve their eyes, This is a great sur - prise, They're

to be - blamed, We must con - ceal our

to be blamed, We must con - ceal our

dan - ger, We must con - ceal our

to be blamed, We must con - ceal our

to be blamed, We must con - ceal our

to be blamed, We must con - ceal our

We're to be blamed.

We're to be blamed. This

We're to be blamed.

*f* *ff*

This re - lease from pros - pect hate - ful,

eyes? This is a great sur -

We're

to be blamed. They can't con -

fears, it cer - tain - ly ap - pears the la - dy's tamed, It

fears, it cer - tain - ly ap - pears the la - dy's tamed, It

fears, it cer - tain - ly ap - pears the la - dy's tamed, It

fears, it cer - tain - ly ap - pears the la - dy's tamed, It

fears, it cer - tain - ly ap - pears the la - dy's tamed, It

fears, it cer - tain - ly ap - pears the la - dy's tamed, It

We're

is a great

is a great

makes the mo - ments fate - ful.  
 prise, I must con - ceal my  
 to be blamed, We must con - ceal our  
 ceal their fears, It cer - tain - ly ap -  
 cer - tain - ly ap - pears the la - dy's tamed, The  
 cer - tain - ly ap - pears the la - dy's tamed, The  
 cer - tain - ly ap - pears the la - dy's tamed, The  
 cer - tain - ly ap - pears the la - dy's tamed, The  
 cer - tain - ly ap - pears the la - dy's tamed, The  
 to be blamed, We must con - ceal our  
 sur - prise, We must con - ceal our

So for-give my cold and haugh - ty dis - po -  
 fears, It cer-tain - ly ap - pears, it cer - tain - ly ap - pears the la - dy's  
 fears, It cer-tain - ly ap - pears, it cer - tain - ly ap - pears the la - dy's  
 pears \_\_\_\_\_ the la - dy's  
 la - dy's tamed, \_\_\_\_\_ the la - dy's  
 la - dy's tamed, \_\_\_\_\_ the la - dy's  
 la - dy's tamed, \_\_\_\_\_ the la - dy's  
 la - dy's tamed, \_\_\_\_\_ the la - dy's  
 la - dy's tamed, \_\_\_\_\_ the la - dy's

fears, It 'cer - tain - ly ap - pears, It cer - tain - ly ap - pears the la - dy's  
 fears, \_\_\_\_\_ It cer - tain - ly ap - pears the la - dy's

\_\_\_\_\_

sion Pray, for-give! Ah, I  
 tamed, the la-dy's tamed  
 tamed, To our sur-prise  
 tamed, To their sur-prise, to their sur-prise the  
 tamed, the  
 tamed, the  
 tamed,  
 tamed,  
 tamed,  
 tamed,  
 tamed,  
 tamed, this is a great sur-prise, To their sur-prise the  
 tamed, To our sur-prise  
 tamed, To our sur-prise  
 tamed, To our sur-prise

*un poco rit.*

pray you, pray you for - give me! While thus I plead,

To my sur - prise the la - dy's tamed tamed. *pp* To our sur -

the la - dy's tamed *pp* To our sur -

la - dy's tamed. *pp* To our sur -

la - dy's tamed. *pp* To our sur -

la - dy's tamed. *pp* To our sur -

To our sur -

To our sur -

To our sur -

To our sur -

la - - dy's tamed. *pp* To our sur -

The la - dy's tamed. To our sur -

The la - dy's tamed. To our sur -

*pp*

*pp*

*pp*

*accel.*

So humbly plead, My cold and haughty dis-po-si-tion

prise the la-dy's tamed. Can I be-lieve my

prise the la-dy's tamed. Can we be-lieve our

prise the la-dy's tamed. It cer-tain-ly ap-pears the la-dy's

prise the la-dy's tamed. The la-dy's

prise the la-dy's tamed. To our sur-prise the la-dy's

prise the la-dy's tamed. She's

prise the la-dy's tamed. She's

prise the la-dy's tamed. She's

prise the la-dy's tamed. The la-dy's

prise the la-dy's tamed.

prise the la-dy's tamed.

prise the la-dy's tamed.

*accel.*

*f* *ppp*  
 pray, for - give!

*f* *ppp*  
 eyes, she's tamed.

*f* *ppp*  
 eyes, she's tamed.

*f* *ppp*  
 tamed, she's tamed.

*f* *ppp*  
 tamed, she's tamed.

*f* *ppp*  
 tamed, she's tamed.

*f* *ppp*  
 tamed, she's tamed.

*f* *ppp*  
 tamed, she's tamed.

*f* *ppp*  
 tamed, she's tamed.

*f* *ppp*  
 tamed, she's tamed.

*f* *ppp*  
 tamed, she's tamed.

*f* *ppp*  
 tamed, she's tamed.

*f* *ppp*  
 tamed, she's tamed.

*f* *ppp*  
 tamed, she's tamed.

*f* *ppp*  
 She's tamed.

*ppp*  
 She's tamed.

*ppp*  
*rit.*



DON PAS.  
Allegretto.

The se - cret I will loose,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment starts with a fortissimo (f) dynamic, featuring a bass line with a long, sustained note in the right hand.

I beg to in - tro - duce this hand - some stranger; Se - nor Dick

The second system continues the vocal line with the lyrics "I beg to introduce this handsome stranger; Se-nor Dick". The piano accompaniment includes a piano (p) dynamic marking and features a triplet of eighth notes in the right hand.

King - sley, much esteemed by me, Of - fi - cal Tam - er of my Bride to

The third system continues the vocal line with the lyrics "King-sley, much esteemed by me, Of-fi-cal Tam-er of my Bride to". The piano accompaniment includes a ritardando (rit.) marking and features a triplet of eighth notes in the right hand.

be .

CHORUS.

Se - nor Dick Kingsley, we salaam to thee, Of - fi - cal Tam - er

Se - nor Dick Kingsley, we salaam to thee, Of - fi - cal Tam - er

The chorus section consists of two vocal lines and a piano accompaniment. The lyrics are "be . Se-nor Dick Kingsley, we salaam to thee, Of-fi-cal Tam-er". The piano accompaniment includes a fortissimo (f) dynamic marking and features a melodic line in the right hand.

DICK.

Tam - er?

of the Bride to be.

of the Bride to be.

Allegro.

RUTH.

Ah! this then is your plan, your

TACOMA.

Of - fi - cial Tam-er.

act mag - na - ni-mous, vile pa - ro - dy of man is low

Meno mosso.

and in - fa - mous . Take heed,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a chord of G4-B4-D5, followed by a series of eighth notes in the right hand and a bass line in the left hand.

take heed, a warn - ing fair, I've a ve - ry nas - ty tem - per,

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with some rests.

so be - ware! Be - ware!

Be - ware, be - ware .

Be - ware, be - ware .

The third system contains the vocal line and piano accompaniment for the phrase 'so be - ware! Be - ware!'. The piano accompaniment is divided into two systems of staves, with the vocal line above the first system. The piano accompaniment consists of chords and single notes in both hands.

*cresc.*

The fourth system shows the piano accompaniment for the final part of the phrase. It includes a *cresc.* (crescendo) marking. The piano accompaniment features a melodic line in the right hand with a triplet of eighth notes and a bass line in the left hand.

I've a ve - ry nas - ty tem - per, So be - ware, be - ware!

She's a ve - ry nas - ty tem - per, be - ware!

She's a ve - ry nas - ty tem - per, be - ware!

The first system of the score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is in a major mode with a key signature of three flats.

DICK.

Sweet - heart be pa - tient and leave all to me,

The second system of the score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is in a major mode with a key signature of three flats.

Curb well your an - ger, an es - cape I see.

The third system of the score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is in a major mode with a key signature of three flats.

Moderato.

Your Ex-cel-len-cy, I ac-cept this odd po-si-tion,

DON PAS.

But I de-mand you grant me one con-di-tion. The

la-dy's tem-per is quite bad, Your task to tame it, Is

quite an en-ter-prise, my lad, If your pro-vi-so's not too

sad, Why, please to name it.

DICK.

If I maydare to have a pride, In such an hum-ble sta-tion, It

rests, Ill state, up-on my great Pro-fes-sio-nal re-pu-ta-tion, And

so to keep my re-cord clear, From fail-ure's blight-ing tok-en, You

*rit.*

must de - lay the wed - ding day, Un - til her tem - per's bro - ken. Till

*Largamente.*

I shall say, in of - fi - cial way, 'Tis per - ma - nent - ly

*NON PAS.*

bro - ken, Till I shall say, in of - fi - cial way, 'Tis per - ma - nent - ly broken. Well

Yes, grant the stay, 'till he shall say, 'Tis per - ma - nent - ly broken.

Yes, grant the stay, till he shall say, 'Tis per - ma - nent - ly broken.

*ff*

## Allegretto.

that is rath - er hard on me, And fills my heart with

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B-flat4, and A4. The piano accompaniment starts with a piano dynamic marking 'p' and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

gloom, That I a sigh-ing swain must be, In - stead of hap - py

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes G4, A4, B-flat4, and A4. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a bass line in the left hand.

groom. But I'll o - bey 'tis as you say, and sad am I to

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes G4, A4, B-flat4, and A4. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a bass line in the left hand.

own it, So friends, the hap - py wed - ding day, we simp - ly must post -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes G4, A4, B-flat4, and A4. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a bass line in the left hand.



pone it.

Don't ring the mer-ry wed - ding bells, don't spread the

Don't ring the mer-ry wed - ding bells, don't spread the

feast, The joy their wont-ed pres - ence tells, ab - rupt - ly

feast, The joy their wont-ed pres - ence tells, ab - rupt - ly

ceased. Leaves us no rea-son to make glad, Oh, sad to

ceased. Leaves us no rea-son to make glad, Oh, sad to

say, They have postponed (Ah, 'tis to bad) They have postponed the wed - ding

say, They have postponed (Ah, 'tis to bad) They have postponed the wed - ding

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

*rit.* DON PAS.

day. Still I'm the great Don Pas-cal de Mes - qui - ta, de Mes - qui - ta, de Mes -

*rit.*

The second system consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are the piano accompaniment. The key signature remains two flats. The tempo marking *rit.* (ritardando) is present above the first measure of the vocal line and below the first measure of the piano accompaniment. The piano part continues with a similar accompaniment style.

qui - ta! Em - u - late Don Pas-cal de Mes - qui - ta So - pop - u -

The third system consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are the piano accompaniment. The key signature remains two flats. The piano part continues with a similar accompaniment style.

lar.

He's the great Don Pas-cal de Mes-qui-ta, de Mes-

He's the great Don Pas-cal de Mes-qui-ta, de Mes-

qui-ta; de Mes-qui-ta! Em-u-late Don Pas-cal de Mes-

qui-ta, de Mes-qui-ta! Em-u-late Don Pas-cal de Mes-

qui-ta, Don- Pas-cal de Mes-qui-ta, de Mes-qui-ta, Don-

qui-ta, Don- Pas-cal de Mes-qui-ta, de Mes-qui-ta, Don-

*ff*

*accel.*

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system begins with a vocal line starting on a whole rest, followed by the lyrics 'lar.' and 'He's the great Don Pas-cal de Mes-qui-ta, de Mes-'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the vocal line with 'He's the great Don Pas-cal de Mes-qui-ta, de Mes-'. The piano accompaniment includes a dynamic marking of *ff* (fortissimo). The third system has the vocal line 'qui-ta; de Mes-qui-ta! Em-u-late Don Pas-cal de Mes-' and the piano accompaniment. The fourth system concludes with the vocal line 'qui-ta, Don- Pas-cal de Mes-qui-ta, de Mes-qui-ta, Don-' and 'qui-ta, Don- Pas-cal de Mes-qui-ta, de Mes-qui-ta, Don-'. The piano accompaniment ends with a dynamic marking of *accel.* (accelerando).

Pas - cal de Mes - qui - ta, So - pop -  
 Pas - cal de Mes - qui - ta, So - pop -

This system contains the first two systems of music. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The second system continues the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

u - lar!  
 u - lar!

This system contains the third and fourth systems of music. The vocal lines continue with the lyrics "u - lar!". The piano accompaniment features sustained chords. The key signature remains three flats.

This system contains the fifth and sixth systems of music. It is primarily piano accompaniment. The fifth system includes a dynamic marking of *ff* (fortissimo). The piano part features a complex texture with many sixteenth notes and chords.

This system contains the seventh and eighth systems of music. It continues the piano accompaniment with dense chordal textures and melodic lines in both hands.

This system contains the ninth and tenth systems of music. The piano accompaniment concludes with a dynamic marking of *sfz* (sforzando). The system ends with a fermata over a final chord.

3526  
No 11.

115  
The Musical Bullfrogs.

Tacoma and Chorus.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

Moderato.

Piano.

*f*

*un poco rit.*

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First system of piano introduction. Treble clef has a series of chords and eighth notes. Bass clef has chords and eighth notes. Dynamic marking *ff* is present.

Second system of piano introduction. Treble clef has eighth notes and chords. Bass clef has eighth notes. Dynamic marking *p* is present. A *rit.* marking with a hairpin is at the end.

Third system of piano introduction. Treble clef has sixteenth notes with a '6' fingering. Bass clef has eighth notes. Dynamic marking *p* is present.

Fourth system of piano introduction. Treble clef has eighth notes. Bass clef has eighth notes. A *decresc.* marking with a hairpin is present.

Vocal entry and piano accompaniment. The vocal line starts with the lyrics: "The moon shone bright one summer night, down some vale, a night-in-gale,". The piano accompaniment features chords and a melodic line in the treble clef.

Out on the gloom-y marsh.  
War-bled its song so bold.

TEN. *pp*

CHORUS.  
BASS.

Moon shone bright, Sum-mer night,  
Down some vale, Night-in-gale,

The si-lence broke, a voice a-woke.  
And strange to see, the mel-o-dee

Out on the gloom-y marsh.  
War-bled its song so bold.

Solemn and deep and harsh .  
Made each frog's blood run cold .

*pp*

Si - lence broke, Voice a - woke,  
Stran - ge to see, - Mel - o - dee ,

*pp*

TACOMA .

'Twas the voice of the might-y, bull - frog king, which his  
And with one ac - cord ev' - ry frog con - curred As they

Sol - emn and deep and harsh .  
Made each frog's blood run cold .

*cresc.*



sub - jects were quick - ly an - swer - ing, As the mu - si - cal bull - frogs  
sniffed with scorn at the sound they'd heard. What a hor - ri - bly un -

came to sing, Burr pit - y - burp Burp! Burp! For each  
mu - si - cal bird! Burr pit - y - burp Burp! Burp! Now this

em - u - lous song - ster did as - pire, To sing dou - ble - bass in the  
in - ci - dent may seem odd to you, But you must a - gree that 'tis

bull - frog choir, So they sang and sang and they nev - er seemed to tire.  
oft - en true, These things all de - pend on the point of view.

Burr - pit-y burp! Burp! — Burp — pit-y burp! Burp! — For each  
 Burr - pit-y burp! Burp! — Burp — pit-y burp! Burp! — Now this

For each  
 Now this

*p*

em - u - lous song - ster did — as - pire To sing dou - ble - bass in the  
 in - ci - dent may seem odd — to — you, But you must a - gree that 'tis

song - ster did as - pire, To sing in the bull frog  
 in - ci - dent seems odd. You must a gree 'tis

*cresc.*

*cresc.*

bull - frog choir, So they sang and sang, And they never seemed to tire. Burp - pit-y burp!  
 oft - en true, These things all de - pend on the point of view. Burp - pit-y burp!

choir. So they sang and sang, And they never seemed to tire.  
 true. These things all de - pend on the point of view.

*p*

Burp! Burp - pit-y burp Burp! A Burp!  
 Burp! Burp - pit-y burp Burp! A Burp!

Burp!  
 Burp!

Burp!  
 Burp!

Burp!  
 Burp!

*D.C.* *ff*

# No 12. A Musical Lover I'd Be.

Septette.

Don Pascal, Pedrillo, Vascalla, Tremolo, Staccato, Tacoma and Dick.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

Allegretto.

Piano.

*mf*

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegretto'. The music begins with a series of chords in the right hand, followed by a melodic line. The left hand provides a steady accompaniment with chords and single notes. The dynamic is marked *mf* (mezzo-forte).

DICK.

I tim-id-ly draw

*f* *mp*

Detailed description: This block shows the first line of the vocal melody and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are 'I tim-id-ly draw'. The piano accompaniment is in a bass clef with the same key signature and time signature. The dynamics are marked *f* (forte) and *mp* (mezzo-piano).

near, \_\_\_\_\_ To make my rap-ture clear, \_\_\_\_\_

Detailed description: This block shows the second line of the vocal melody and piano accompaniment. The vocal line continues from the previous block with the lyrics 'near, \_\_\_\_\_ To make my rap-ture clear, \_\_\_\_\_'. The piano accompaniment continues with a similar rhythmic pattern. There are no dynamic markings in this section.

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And charm my loved one's ear, \_\_\_\_\_ With sounds like these, sweet \_\_\_\_\_

chords like these.

DON PASCAL.

You'd think all Bed-lam loose, It real - ly beats the

deuce, The best I can pro - duce, Are sounds like these, Dis - cords like

these. Oh, a

*Piu mosso.*

mu - si - cal lov - er I'd be, Tra, la, la, la, la, I'd a

*Piu mosso.*

maid, Tra, la, la, la, la, Se - re - nade, Tra, la, la, la, la, And I'm

sure she'd sur - ren - der to me, Tra, la, la, la, la, If I

DICK & PEDRILLO.

Oh, a mu - si - cal

DON PASCAL.

ev - er should learn the gui - tar. Oh, a mu - si - cal

VASC. & TREM.

Oh, a mu - si - cal

STACC. & TACOMA.

lov - er, I'd be, Tra, la, la, la, la, I'd a maid Tra, la, la, la, la, Ser - en -

lov - er, I'd be, Tra, la, la, la, la, I'd a maid Tra, la, la, la, la, Ser - en -

lov - er, I'd be, Tra, la, la, la, la, I'd a maid Tra, la, la, la, la, Ser - en -

ade, Tra, la, la, la, la, And I'm sure she'd sur - ren - der to me, Tra, la, la, la,  
ade, Tra, la, la, la, la, And I'm sure she'd sur - ren - der to me, Tra, la, la, la,  
ade, Tra, la, la, la, la, And I'm sure she'd sur - ren - der to me, Tra, la, la, la,

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are repeated across the three vocal staves.

Tempo I.

la, If I ev - er should learn the gui - tar.  
la, If I ev - er should learn the gui - tar.  
la, If I ev - er should learn the gui - tar.

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are repeated across the three vocal staves. A 3/4 time signature is indicated at the beginning of the piano part.



DICK.

Ro - man - tic quite, it seems \_\_\_\_\_ To wake her from her

*p*

dreams \_\_\_\_\_ To greet the pale moon - beams, \_\_\_\_\_ With

sounds like these, Sweet \_\_\_\_\_ chords like these.

*cresc.*

*f*

De -

spite the pains I take, My mel - o - dy will break, She's

*p*

much more apt to wake, At sounds like these, Discords like these.

DICK & PEDRILLO. *ff*

Oh, a

DON PASCAL. *ff*

Oh, a

VASC & TREM. *ff*

Oh, a

STACC. & TACOMA. *ff*

*f* *rit.*

*Piu mosso.*

mu - si - cal lov - er, I'd be, Tra, la, la, la, la, I'd a

mu - si - cal lov - er, I'd be, Tra, la, la, la, la, I'd a

mu - si - cal lov - er, I'd be, Tra, la, la, la, la, I'd a

*f*

maid, tra, la, la, la, la, Ser - en - ade, tra, la, la, la, la, And I'm

maid, tra, la, la, la, la, Ser - en - ade, tra, la, la, la, la, And I'm

maid, tra, la, la, la, la, Ser - en - ade, tra, la, la, la, la, And I'm

sure she'd sur - ren - der to me, tra, la, la, la, la, If I

sure she'd sur - ren - der to me, tra, la, la, la, la, If I

sure she'd sur - ren - der to me, tra, la, la, la, la, If I

The first system consists of four staves. The top three are vocal staves in treble clef with a key signature of one sharp (D major). The lyrics are: "sure she'd sur - ren - der to me, tra, la, la, la, la, If I". The bottom staff is a piano accompaniment in bass clef, featuring a steady bass line and chords.

ev - er should learn the gui - tar, tra, la, la, la, la,

ev - er should learn the gui - tar, tra, la, la, la, la, tra, la,

ev - er should learn the gui - tar, tra, la, la, la, la,

The second system consists of four staves. The top three are vocal staves in treble clef with a key signature of one sharp (D major). The lyrics are: "ev - er should learn the gui - tar, tra, la, la, la, la," followed by "ev - er should learn the gui - tar, tra, la, la, la, la, tra, la," and "ev - er should learn the gui - tar, tra, la, la, la, la,". The bottom staff is a piano accompaniment in bass clef, featuring a steady bass line and chords. Dynamic markings *ppp* and *pp* are present.

*ppp*

Pling,pling, pling,pling, pling, pling, pling,pling, pling, pling,

la, la, la, la, la, la, la, tra, la, la, la, la, la, la, la, tra, la, la, la,

Pling,pling, pling,pling, pling, pling, pling,pling, pling, pling,

The first system consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

pling, pling, pling, pling, pling, pling, pling,pling, pling,pling,

la, la, la, la, tra, la, la, la, la, la, la, la, la, la, la, la, la, la,

pling, pling, pling, pling, pling, pling, pling,pling, pling,pling,

The second system also consists of five staves, following the same layout as the first system. It continues the vocal and piano parts.

pling, pling, pling, pling, pling, pling, pling, pling, pling, pling,

la, tra, la, la, la, la, la, la, la, la, la, la, pling, pling,

pling, pling, pling, pling, pling, pling, pling, pling, pling, pling,

pling, pling, pling, pling, pling, pling, pling, pling, pling, pling,

*ff* pling, pling, pling, pling, pling, pling, pling, pling, pling, pling; *ppp*

*ff* pling, pling, pling, pling, pling, pling, pling, pling, pling, pling; *ppp*

*ff* pling, pling, pling, pling, pling, pling, pling, pling, pling, pling; *ppp*

*ff* pling, pling, pling, pling, pling, pling, pling, pling, pling, pling; *ppp*

The musical score consists of several systems. The first system includes three vocal staves and one piano staff. Each vocal staff has the lyrics "pling, pling, pling, pling, pling, pling." and is marked with a forte dynamic (*ff*) and an accent (>). The piano accompaniment in the first system features chords in the right hand and a bass line in the left hand. The second system continues the piano accompaniment with more complex rhythmic patterns in the right hand. The third system shows the piano accompaniment with a repeat sign and first/second endings. The fourth system concludes the piano part with a final cadence.

# The Land Of The Brave And The Home Of The Free.

## No 12b.

SONG.

Lyric by  
S. M. BRENNER.

Pascal.

Music by  
JULIAN EDWARDS.

*Allegretto.*

PASCAL.

I have heard of a na - tion far  
is not the same in this

Piano.

o - ver the sea, Called the land of the brave and the  
land of my birth, Which I've al - ways con - sid - ered the

home of the free, Where the rul - er is cho - sen by  
great - est on earth, Here, an or - gan - ized graft seems to



pop - u - lar vote, And the chance of a Pop - u - list's  
 be in full sway, And the tax - pay - ing pub - lic has

ver - y re - mote. There they measure a man by his deeds and his brain, And by  
 noth - ing to say. Dai - ly, crowds to the straps of our trol - ley cars cling, But they

worth and not brib - ing am - bi - tions at - tain, No cod - fish a - ris - to - crats  
 nev - er would stand such an ar - ro - gant thing, When you ask for a trans - fer there is

ev - er can be, In that beau - ti - ful, boun - ti - ful land of the free.  
 no re - par - tee, In that beau - ti - ful, boun - ti - ful land of the free. You

## Tempo di Valse.

Peo - ple are proper and hon - est and square, Things that an -  
hav - ent a Pres - i - dent wait - ing to spring, Sim - pli - fied

noy us can not hap - pen there; Noth - ing goes wrong in the  
spell - ing, ri - dic - u - lous thing! What, turn down old Web - ster? Well,

small - est de - gree, In the land of the brave and the home of the  
that could - n't be, In the land of the brave and the home of the

free.  
free.

But it

## No 13.

## A Moment To Scheme.

DUET.

Carita and Pedrillo.

Lyric by  
S. M. BRENNER.Music by  
JULIAN EDWARDS.

Vivace. CARITA.

CARITA. A

mo-ment to scheme, A mo-ment to act, A mo-ment of ap - pre -

hen - sion.

PED.

No mo-ment to dream, A mo-ment for tact, A

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No mo-ment to pout, A mo-ment to fear, A  
moment for quick in - ten - tion.

*f* *p*

mo - ments de - li - cious bliss. ———  
A mo - ment, no doubt ——— A

mo - ment of cheer, When you give your sweet-heart her first kiss.

*ff*

You kiss her like that,                      And you kiss her like this,                      But

*p*                      *ff*                      *p*

how \_\_\_\_\_ can you tell \_\_\_\_\_ if it is \_\_\_\_\_ her first kiss?

*ff*

You kiss her like that,                      And you kiss her like this,                      But

*p*                      *ff*                      *p*

*rit.*

how can you tell if it is her first kiss?

*rit.* *ff*

Tempo I.

*f*

A

mo-ment re-plete, with mo-ment of dread, A mo-ment of in-de-

No mo-ment that's sweet, A mo-ment in-stead, A mo-ment of dark sus-  
ci - sion.

pi - cion.  
A mo-ment all fraught With mo-ment-ous woe, A

A mo-ment's said thought, — You  
mo-ment of doubt - ful bliss.

nev - er can know, If it real - ly is her first kiss.

You kiss her like that, And you kiss her like this, But

how \_\_\_\_\_ can you tell, \_\_\_\_\_ if it is \_\_\_\_\_ her first kiss? \_\_\_\_\_



You kiss her like that, And you kiss her like this, But

*p* *ff* *p*

*rit.*  
how can you tell if it is — her first kiss?

*rit.* *ff* *5*

DANCE.

*ff*

1 2

# She Sighs In Vain.

## No 14.

Chorus of Girls.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

Andante.

SOP.

Oh, wond'rous cir-cum-stance to  
Oh, gloomy sight! can such things

ALTO.

Piano.

*mf*

see! A lov - ing wom - an far from plain, Of  
be ? A beau-teous la - dy all for - lorn, Un -

wealth and birth of high de - gree, She  
hap - py and dis - traught is she, And

sighs for love, and sighs. in vain, Ah, me! Ah, —  
so we sigh and so we mourn, Ah, me! Ah, —

me! She sighs for love, and sighs in vain, — Ah,  
me! And so we sigh, and so we mourn, — Ah,

*rall.*  
me! Ah, me!  
me! Ah, me!

*rall.* *mf*

3525  
No 15

## The Pigeon and the Weathercock.

Isidora and Chorus.

Lyric by  
S. M. BRENNER.Music by  
JULIAN EDWARDS.

Allegretto non troppo.

ISIDORA.

Piano.

ISA.

On the roof of a lit - tle red school-house, Perched a  
Now there hap - pened a ter - ri - ble hail - storm, That broke

weath-er-cock gild-ed and fair, And a nice lit - tle la - dy-like  
all - the re - cords to date, And the things that it did to that

pig - eon, Fell — deep - ly in love — with him there. She would  
 school-house, are — aw - ful - ly sad — to re - late. It peeled

twit - ter and chirp at him gai - ly As she  
 all the guilt off — the weath - er - cock And it

build-ed her neat lit - tle nest, — And when he would turn to her  
 twist-ed his proud me - tal neck, — It tied up his legs in a

stiff - ly, Why, — A sigh a - gi - ta - ted her breast. Then she  
 bow - knot, And — left him quite a pit - i - ful wreck. When the

asked him with yearning af - fec - tion, As she viewed his in - dif - fer - ence  
 pig - eon her quer - y re - peat - ed The — weath - er - cock's cha - grin was

plain, "Oh, — tell me you proud Mis - ter Weath - er - cock, Pray —  
 plain, And he said, "Since this ter - ri - ble hail - storm, I shall

tell me what makes — you so vain?"  
 nev - er more be — weath - er - vane."  
*rit.*

REFRAIN.  
 Andante.

"Coo" — "Coo" — I die for love of you,  
*p*

Why don't you re - spond to my af - fec - tion?

"Creak" "Creak" The weath - er - cock would squeak, As the

wind would swing him in a new di - rec - tion.

ISA.  
CHORUS.  
"Coo" "Coo" I die for love of you,

Why don't you re-pond to my af - fec - tion? "Creak" "Creak" The

Why don't you re-pond to my af - fec - tion? "Creak" "Creak" The

The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

*rit. 2nd time.*

weath-er- cock would squeak, As the wind would swing him in a new di - rec - tion.

weath-er- cock would squeak, As the wind would swing him in a new di - rec - tion.

The piano accompaniment continues with a similar rhythmic pattern, featuring a first ending bracket over the final measure.

rec - tion.

rec - tion.

The piano accompaniment concludes with a final chord and a fermata over the last measure.



3523  
No 16.

## Who Would A Bachelor Be?

Dick.


Lyric by  
S. M. BRENNER.Music by  
JULIAN EDWARDS.

*Con spirito.*


DICK. 


When  
When

Piano. *ff* 




maids be-guile, with dim-pled smile and spark-ling re - par - tee, \_\_\_\_\_ With  
wives are cold, har - ass and scold, and fret and dis - a - gree, \_\_\_\_\_ They've





glan - ces sly, from twink - ling eye, **Who** could a bach - e - lor  
wed may hap, some fick - le chap, Who should \_\_\_\_\_ a bach - e - lor



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be? \_\_\_\_\_ For men of stone, may live a - lone,  
 be! \_\_\_\_\_ The saf - est course, a quick di - vorce,

No sing - le life for me! \_\_\_\_\_ When bliss un - heard, a -  
 For such a pot - pour - ri! \_\_\_\_\_ And so e - vict, this

waits your word, *rit.* Who would a bach - e - lor be? Ah \_\_\_\_\_ Who  
 Ben - e - dict, Who would a bach - e - lor be Ah \_\_\_\_\_ Ye

**Meno mosso.**  
 would a bach - e - lor be, Leaves hap - pi - ness a - lee, Then  
 maid - ens fan - cy free, Be warn - ed in time by me, Don't

hey for the life, With a sweet, lit-tle wife, — Who would a bach-e-lor  
 try an-y snares On the man who de-clares He will a bach-e-lor

be? Ah! Who would a  
 be! Ah! Who will a

bach-e-lor be?  
 bach-e-lor be!

— Yes, who will be a bach-e-lor!

# Guess Who I Am.

## No 17.

QUARTETTE.

Ruth, Dick, Isadora and Vascalla.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

Moderato.

RUTH.

Guess me, and you gain me! Who am

Piano.

I?

DICK.

You are a vix-en, to tame I must

Be-ware, O, tam-er! lest my tem-per slip.

try. Be-

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## Allegro vivace.

Pray,  
 ware, O, ter-ma-gant! Be-ware the whip! —

what would you do, What would you do, If my ter-ri-ble

rage were di-rect-ed at you?  
 I'd laugh at your temper, And

grin I de-clare, And think that my job was an eas - y af-

ISA. >

She is dis-semb-ling, This is a se - ri - ous

fair. \_\_\_\_\_ VAS. Let them be-ware! This is a se - ri - ous

RUTH.

sort of af-fair. Now that's ver - y mean, And I'm an-gry, so

sort of af-fair.

there!

DICK. *>* VASC.

Yes, I'd think that my job was an eas-y af - fair. — He

The first system of music includes a vocal line for Dick and Vasc. Dick's part begins with a rest followed by a quarter note, then a quarter rest, and continues with a melodic line. Vasc's part starts with a quarter note, followed by a quarter rest, and then a melodic line. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

ISA.

He thinks that his job is an

thinks that his job is an eas - y af - fair.

The second system of music features a vocal line for Isa. Isa's part begins with a rest, followed by a quarter note, and then a melodic line. The piano accompaniment continues with chords and moving lines.

RUTH.

eas-y af-fair. Now wouldn't you be just a wee bit a - fraid?

DICK.

You're

The third system of music includes vocal lines for Ruth and Dick. Ruth's part starts with a quarter note, followed by a quarter rest, and then a melodic line. Dick's part begins with a rest, followed by a quarter note, and then a melodic line. The piano accompaniment continues with chords and moving lines.

ISA. >

He thinks she's a

sure - ly a sweet lit - tle, neat, lit - tle maid.

sweet, lit - tle

maid. —

VASC.

neat, lit - tle maid. —

RUTH.

*pp* Dan - gers sur - round us, let us be - ware!

ISA.

*pp* Dan - gers sur - round us, let us be - ware!

DICK.

*pp* Dan - gers sur - round us, let us be - ware!

VASC.

*pp*



For - tune is fick - le, nev - er des - pair.

For - tune is fick - le, nev - er des - pair.

For - tune is fick - le, nev - er des - pair.

Act - ing will thwart them, we'll laugh them to scorn, —

Act - ing will thwart them, we'll laugh them to scorn, —

Act - ing will thwart them, we'll laugh them to scorn, —

*cresc.* True love will tri - umph as sure as you're born. *ff*

True love will tri - umph as sure as you're born. *ff*

True love will tri - umph as sure as you're born. *ff*

*ff*

*cresc.* *ff*

True love will tri-umph, sure as you're born, sure as you're born. *pp*

True love will tri-umph, sure as you're born, sure as you're born. *pp*

True love will tri-umph, sure as you're born, sure as you're born. *pp*

*pp*

*pp*

DICK.

Pray, what would you do, Fierce

*p*

Detailed description: This system contains the first vocal entry for Dick. The vocal line starts with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment begins with a half note G3 in the bass and a half note B3 in the treble, followed by a series of eighth notes in the treble and quarter notes in the bass.

lit - tle shrew, If my ter - ri - ble whip I'd be

Detailed description: This system continues the vocal line. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with eighth notes in the treble and quarter notes in the bass.

RUTH.

I'd be just as hate-ful as

lash-ing at you?

Detailed description: This system features the vocal entry for Ruth. The vocal line starts with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with eighth notes in the treble and quarter notes in the bass.

ev - er could be, And I'd think the pro - ceed - ing un -

gen - tle - man - lee. He is pre - tend - ing!

ISA.

VASC.

Act - ing is he!

Fran - tic Don Pas - cal will cer - tain - ly be.

DICK.

Fran - tic Don Pas - cal will cer - tain - ly be. And if a small kiss I should

RUTH.

I'd think that pro - ceed - ing un -  
steal, — as you see!

ISA.

gen - tle - man - lee. She

VASC.

She thinks that pro - ceed - ing un - gen - tle - man - lee.

thinks that pro - ceed - ing un - gen - tle - man - lee.

DICK.

Now wouldn't you feel just a

## RUTH.

You're sure - ly a quick sort o'  
 ti - ny bit glad?

The musical score for Ruth's part consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The lyrics "You're sure - ly a quick sort o'" are written below the notes. The piano accompaniment is written in grand staff notation (treble and bass clefs). It features a melodic line in the right hand with a slur over the first two measures and a fermata over the last two measures. The left hand provides harmonic support with chords and single notes.

## ISA.

slick, sort o' lad. She thinks he's a quick sort o'

The musical score for Isa's part consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics "slick, sort o' lad. She thinks he's a quick sort o'" are written below the notes. The piano accompaniment is written in grand staff notation. It features a melodic line in the right hand with a slur over the first two measures and a fermata over the last two measures. The left hand provides harmonic support with chords and single notes.

lad. \_\_\_\_\_

## VASC.

slick, sort o' lad. \_\_\_\_\_

The musical score for Vasc's part consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics "slick, sort o' lad. \_\_\_\_\_" are written below the notes. The piano accompaniment is written in grand staff notation. It features a melodic line in the right hand with a slur over the first two measures and a fermata over the last two measures. The left hand provides harmonic support with chords and single notes.

*pp* >

Dan - gers sur - round us, let us, be - ware!

*pp* >

Dan - gers sur - round them, let them, be - ware!

*pp* >

Dan - gers sur - round us, let us, be - ware!

*pp* >

them them

*pp*

>

For - tune is fick - le, nev - er des - pair!

>

For - tune is fick - le, let them des - pair!

>

For - tune is fick - le, nev - er des - pair!

>

let them

Act - ing will thwart them, we'll laugh them to scorn. —

Act - ing but parts them? We'll laugh them to scorn. —

Act - ing will thwart them, we'll laugh them to scorn. —

Act - ing but parts them? We'll laugh them to scorn. —

*cresc.*  
True love will tri - umph as sure as you're born! —

News for the Gov - ern - or, sure as you're born! —

True love will tri - umph as sure as you're born! —

News for the Gov - ern - or, sure as you're born! —

*cresc.* *ff*



*ff* > Dan - gers sur - round us, let us be - ware!

*ff* > Dan - gers sur - round them, let them be - ware!

*ff* > Dan - gers sur - round us, let us be - ware!

*ff* > them them

> For - tune is fick - le, nev - er des - pair!

> For - tune is fick - le, let them des - pair!

> For - tune is fick - le, nev - er des - pair!

> let them

Act - ing will thwart them, we'll laugh them to scorn — True love will

Act - ing but parts them? We'll laugh them to scorn — News for the

Act - ing will thwart them, we'll laugh them to scorn — True love will

Act - ing but parts them? We'll laugh them to scorn — News for the

*cresc.*

tri - umph, as sure as you're born, — True — love will

Gov - ern - or sure as you're born, News for the

tri - umph, as sure as you're born, — True love will

Gov - ern - er sure as you're born, — News for the

*ff*

tri - umph, as sure — as you're born!

Gov - - ern - or sure as you're born!

tri - umph, as sure — as you're born!

Gov - - ern - or sure — as you're born!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs, with the first pair singing the lyrics 'tri - umph, as sure — as you're born!' and the second pair singing 'Gov - - ern - or sure as you're born!'. The piano accompaniment features a steady bass line and chords that support the vocal melody.

*ff*

The second system is a piano accompaniment. It begins with a dynamic marking of *ff* (fortissimo). The right hand plays a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

*p*

The third system continues the piano accompaniment. It features a dynamic marking of *p* (piano). The right hand has a melodic line with a slur over several measures, and the left hand continues with a steady accompaniment.

*dim.* *pp*

The fourth system concludes the piano accompaniment. It starts with a dynamic marking of *dim.* (diminuendo) and ends with *pp* (pianissimo). The right hand has a melodic line with a slur, and the left hand provides a steady accompaniment.

3529

## It Is Wonderful.

No 18.

Pascal

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

*Allegretto.*

PASCAL.

I'm no del - i - cate young flow - er, Doomed to  
Once I ran a - cross a fel - low, We were

Piano.

with - er in an hour, And I think I weigh a hun - dred and a half; And it's  
feel - ing rath - er mel - low, For this hap - pened in a vil - lage in the spring. It was

ve - ry ag - gra - vat - ing To a chap who's bent on mat - ing, When the  
beast - ly dull and slow there, When we ran a - cross a church fair, Which to

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best his sweetheart gives him is the laugh. Not a soft and tender titter That would help to kill the time was just the thing. While a lady far from pretty, Was a-

set your heart a-titter, But a scornful, scoffing, sneering sort of singing of a ditty, Tho' she didn't have the key she had the

laugh. By her gaze so uninviting, I can realize she's writing me a swing. I remarked, "Say! ain't she rotten?" His reply I've never forgotten, "Yes, I've

mean and measly mental epiphany. It is always told my wife she couldn't sing. It's re-

## Andante moderato.

won-der-ful how small a man can feel, Tho' it's just im-ag-i-na-tion,  
 mark-a-ble how small a man can feel, Tho' it's just im-ag-i-na-tion,

*p*

hard-ly real; First you turn a red and brin-dle, Then you  
 hard-ly real; With high "C" she shril-ly flirt-ed, I was

dwin-dle, dwin-dle, dwin-dle, It is won-der-ful how small a man can  
 sad-ly dis-con-cert-ed, It's re-mark-a-ble how small a man can

§ *Last time.*

feel. \_\_\_\_\_  
 feel. \_\_\_\_\_

*D.S.*

# No 19.

# Finale II.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

Allegro moderato.

SOP. & ALTO.

TEN.

BASS.

Though we're filled with in - dig - na - tion,

Though we're filled with in - dig - na - tion,

Piano.

*f*

*ff*

*mf*

We can't check our ca - chi - na - tion, Ha, ha, ha! Ho, ho!

We can't check our ca - chi - na - tion, Ha, ha, ha! Ho, ho!

*tr.*

*tr.*

*ff*

Laugh - ter's not our in - cli - na - tion, So with grave de - lib - er - a - tion

Laugh - ter's not our in - cli - na - tion, So with grave de - lib - er - a - tion

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

Let us view the sit - u - a - tion, Ha, ha, ha! Ho,

Let us view the sit - u - a - tion, Ha, ha, ha! Ho,

The second system continues the vocal and piano parts. The vocal parts have a more rhythmic and expressive quality, with the piano accompaniment providing harmonic support and texture.

ho! Let us view the sit - u - a - tion Ha, ha, ha! Ho,

ho! Let us view the sit - u - a - tion Ha, ha, ha! Ho,

The third system concludes the piece. The vocal parts end with a final phrase, and the piano accompaniment features trills in the treble clef and a steady bass line.



DON P.

Come, come! Be - tween our feel - ings there's dis - par - i - ty. What

ho!

ho!

ISA .

Your

means this most in - de - co - rous hil - ar - i - ty?

Ex - cel - len - cy, there ex - ists a plot, Which

I have been most luck-y to dis - cov - er. Though

Ruth pre - tends to be a shrew, she's not! And

*cresc.*

RUTH. *un poco rit.*

A - las! This re - ve - la - tion has dis -

ISA.

Sen - or Kingsley is the la - dy's lov - er!

DICK.

A - las! This re - ve - la - tion has dis -

mayed us. Some spy-ing min - ion doubt-less has be - trayed us!

mayed us. Some spy-ing min - ion doubt-less has be - trayed us!

CHORUS.

Ri -

Ri -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "mayed us. Some spy-ing min - ion doubt-less has be - trayed us!". The piano accompaniment is in bass clef and features a steady eighth-note bass line and chords in the right hand.

dic - u - lous - ly droll, this fun - ny plot; Which

dic - u - lous - ly droll, this fun - ny plot; Which

*f*

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics "dic - u - lous - ly droll, this fun - ny plot; Which". The piano accompaniment includes a dynamic marking of *f* (forte) and features a more active eighth-note melody in the right hand.

she has been most lucky to dis - cov - er.      Though Ruth pre-tends to be a shrew she's

she has been most lucky to dis - cov - er.      Though Ruth pre-tends to be a shrew she's

RUTH. A - las! This

ISA.

DICK. A - las! This

DON P.

not!      And — Sen - or Kings - ley is the la - dy's lov - er!

not!      And — Sen - or Kings - ley is the la - dy's lov - er!

rev - e - la - tion has dis-mayed us  
 Venge - ance is mine at last! Venge - ance is mine at last!

rev - e - la - tion has dis-mayed us  
 And like the fierc-est ty - rant she has ruled me,  
 Ha! ha! Ha! ha!

*p* *cresc.*

This rev - e - la - tion has dis -  
 Caught in their own bold snare. Caught in their own bold  
 This rev - e - la - tion has dis -  
 Ca - ram - ba!

Though Ruth pre - tends to be a shrew, she's not! Though  
 Though Ruth pre - tends to be a shrew, she's not! Though

*cresc.*

mayed us. Some

snare.

mayed us. Some

Clev - er - ly have both be - fooled me, both be - fooled me, both be - fooled me!

Ruth pre - tends to be a shrew, she's

Ruth pre - tends to be a shrew, she's

spy - ing min - ion has be - trayed us, has be -

Pay for the baf - fled past

spy - ing min - ion has be - trayed us, has be -

Ca - ram - ba!

not! And Sen - or Kings - ley is this

not! And Sen - or Kings - ley is this

trayed \_\_\_\_\_ us.

Death to the guil - ty pair!

trayed \_\_\_\_\_ us.

Ca - ram - ba! I

la - dy's lov - er!

la - dy's lov - er!

*rit.*

DON.P. <sup>3</sup> do not ob - ject to laugh - ing, Though I be the one you're chaf - ing, And

*pp*

on your joy I'd hate to put a stop - per. But a

*f* *p*

lit - tle less e - la - tion, And a show of in - dig - na - tion, Would

grat - i - fy me much and seem more pro-per.

CHORUS.

Yes, yes. That's  
Yes, yes. That's

true! Yes, yes. That's true! We're  
true! We're  
Yes, yes. That's true!



## Allegro Feroce.

an - gry quite at the Gov - ern - or's plight, And the  
 an - gry quite at the Gov - ern - or's plight, And the

*ff*

Gov - ern - or's wroth - y too. So down with the coun - ter - feit  
 Gov - ern - or's wroth - y too. So down with the coun - ter - feit

tam - er man! And down with the spur - ious shrew! Yes,  
 tam - er man! And down with the spur - ious shrew! Yes,

down with the coun-ter - feit tam - er man 'feit tam - er man - 'feit

down with the coun-ter - feit tam - er man' 'feit tam - er man - 'feit

tam - er

tam - er man! And down with the spu - ri - ous

tam - er man! And down with the spu - ri - ous

man, and down

DON. P. *Meno mosso.*

Stop! For I will wed this

shrew!

shrew!

*Meno mosso.*

*pp*

la - dy fair, As soon as ev - er I can. That

*pp*

she's no shrew, is naught to rue, But, what shall I do with the

man?

Yes, yes. Now what shall he do with the

Yes, yes, Now what shall he do with the

Yes,

*f*

CHORUS.

ISA.  
He means\_\_ to wed her! Am I foiled a - gain? \_\_\_\_\_

DON. P.  
Com-  
man?  
man?

*accel.*

mis - sion - ers, with sa - pi - ent wis - dom filled, and in - di - ges - tion,

*pp*

Deign to o - blige me with o - pin - ion sage, up - on this ques - tion.

Moderato.  
TREM. STACC. & VASC.

At such a cri - sis, words should

not be band-ied, Oh, Gov - ern - or of this most fair do -

min - ion, And re-al - iz - ing this, ex - tremely can-did Shall

be our most un - prej - u - diced o - pin - ion. So

re - al - iz - ing this, ex - trem - ly can - did Shall

be our most un - prej - u - diced o - pin - ion.

CHORUS.

Yes, re - al - iz - ing this, ex -  
Yes, re - al - iz - ing this, ex -

*f*

treme - ly can - did Will be their most un - prej - u - diced o - pin - ion.

treme - ly can - did Will be their most un - prej - u - diced o - pin - ion.

DON. P.

Well, Well, What's your un - prej - u - diced o - pin - ion?

*p*

Yes, Yes!

TREM. STACC. & VASC.

We would

You would?

You would?

CHORUS.

*p*

Thats good!

You would?

We'd

RUTH & DICK.  
They'd hang you!

DON. P.  
They'd hang me!

TREM. STACC. VASC.  
hang him!

What!

What!

Not

Yes hang him! I'd hang him!

Hang him?

Hang him?

The musical score is written in a key with one flat (B-flat) and a 4/4 time signature. It features three vocal parts and piano accompaniment. The first system shows the vocal entries for Ruth & Dick, Don P., and Tremolo Staccato Vase. The second system shows the piano accompaniment and vocal responses. The third system shows the vocal parts with lyrics. The fourth system shows the piano accompaniment with dynamics like *p* and *pp*, and a triplet of eighth notes.



Moderato.  
DON. P.

ang him? That the saints for - fend! 'Twould quite up - set me

men - tal - ly, Be - sides, I'd rath - er that his end, Should hap - pen

ac - ci - den - tal - ly.

TAC.

Allegretto.

If you would have him

die with - out a sob, sir, You can't do

DON. P.

The ve - ry thing to  
bet - ter than give us the job, sir.

do! I'll give him up to you! You're u - sual - ly a

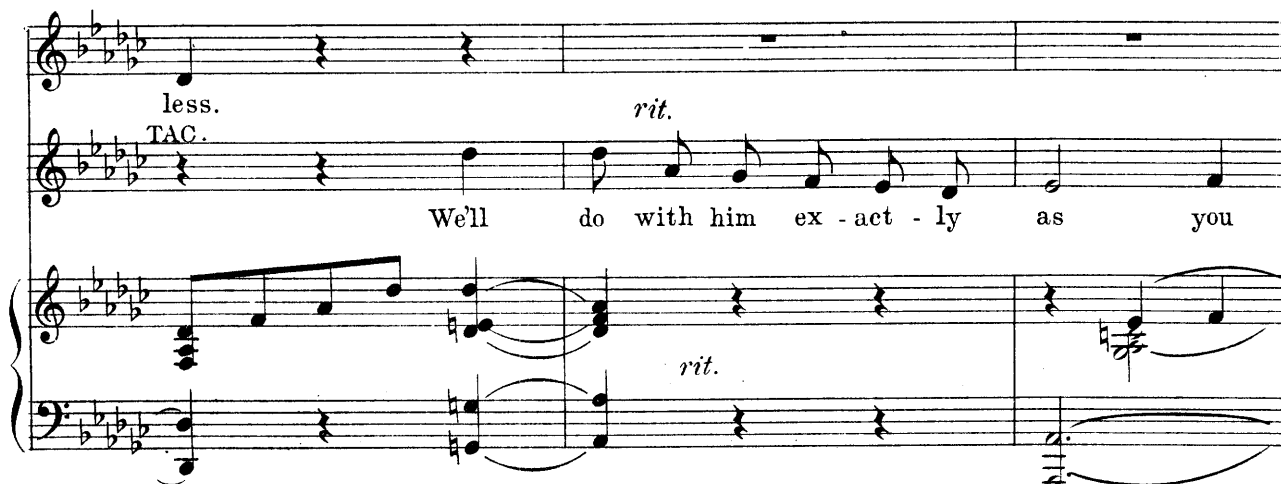
ten - der race, ————— But this young chap you'll

spare less, and in at - tend - ing to his case, Be care - ful to be care -

less. *TAC.* *rit.*

We'll do with him ex - act - ly as you

*rit.*



In - to your care he's giv - en. Take him a -

say!



way!

*IND.*

We bear no love for Eng - lish - men And - sym - pa - thy we

*ff*



bear less, So we'll try the best we can, To be ex - treme - ly care-less!  
 bear less, So we'll try the best we can, To be ex - treme - ly care-less!

*Andante moderato.* RUTH.

Though to your fate you go, sweet-  
 DICK.  
 Though to my fate I go, sweet-

heart, What ev - er your end may be,  
 heart, What ev - er my end may be,

My last fond thought I know, sweet - heart,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "My last fond thought I know, sweet - heart,". The music features a simple harmonic structure with a steady rhythm.

Shall be a thought of thee; \_\_\_\_\_

The second system continues the vocal melody and piano accompaniment. The lyrics are: "Shall be a thought of thee; \_\_\_\_\_". The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

*un poco piu.*

Oh, do not for - get, sweet - heart, The

The third system begins with the tempo marking *un poco piu.* The lyrics are: "Oh, do not for - get, sweet - heart, The". The piano accompaniment features a more active melody in the right hand, with eighth notes and a flowing line, while the left hand remains mostly chordal.

clouds may yet de - part, And

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are "clouds may yet de - part, And".

we be hap - py yet, In

*rit.*

The second system continues the vocal and piano parts. The vocal staves have the lyrics "we be hap - py yet, In". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A *rit.* (ritardando) marking is present above the final vocal note.

mer - ry, mer - ry Eng - land!

*Largamente.*

*f Largamente.*

The third system concludes the piece. The vocal staves have the lyrics "mer - ry, mer - ry Eng - land!". The piano accompaniment is marked *f* (forte) and *Largamente.* (ad libitum). The system ends with a final chord in the piano part.

*f* RUTH.

Though to your fate you go, sweet-heart, What-ev - er your  
ISA.

Though to your fate you go, ha! ha! Yet what your end will  
CAR.

Though to your fate you go, ha, ha! Yet what your end will  
DICK.

Though to my fate I go, sweet-heart, what ev - er my  
PED.

Through to your fate you go, ha, ha! Yet what your end will  
VAS.

Though to your fate you go, ha, ha! Yet what your end will  
DON PAS.

Though to your fate you go, ha, ha! Yet what your end will  
TREM.

Though to your fate you go, ha, ha! Yet what your end will  
STACC.

Though to your fate you go, ha, ha! Yet what your end will  
TAC.

*ff*

CHORUS.

Though to your fate you go, Ha! ha! Yet what your end will

Though to your fate you go, Ha! ha! Yet what your end will

*ff*

end may be! My last fond thought I know, sweet-heart,  
 be, ha! ha! You're at a loss to know, Ha! ha!  
 be, ha! ha! You're at a loss to know, ha, ha!  
 end may be! My last fond thought I know, sweet-heart,  
 be, Ha! ha! You're at a loss to know, Ha! ha!  
 be, ha! ha! You're at a loss to know, ha, ha!  
 be, ha! ha! You're at a loss to know, ha, ha!  
 be, ha! ha! You're at a loss to know, ha, ha!  
 be, ha! ha! You're at a loss to know, ha, ha!  
 be, ha! ha! You're at a loss to know, ha, ha!

be, Ha! ha! You're at a loss to know, Ha! Ha!  
 be, Ha! ha! You're at a loss to know, Ha! Ha!



*accel.*

Shall be a thought of thee. \_\_\_\_\_ Ah! do not for-

And all dis - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

Shall be a thought of thee. \_\_\_\_\_ Ah! do not for -

And all dis - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

And all de - tract - ed ye, Ha! ha! ha! You'd bet - ter not for -

*accel.*

*rit.*

get, sweet-heart, The clouds may yet de - part, And we be

get, ha! ha! Though clouds may yet de - part, You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, sweet-heart, The clouds may yet de - part, And we be

get, ha! ha! Though clouds may yet de - part, You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, ha, ha! Though clouds may yet de - part You'll have no

get, ha, ha! Though clouds may yet de - part, You'll have no

get, ha! ha! Though clouds may yet de - part, You'll have no

*rit.*

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*Largamente.*

hap - py yet, In mer - rie, mer - rie Eng - land.  
chance to get, Ha! ha! ha! ha! To mer - rie, mer - rie Eng - land.  
chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.  
hap - py yet, In mer - rie, mer - rie Eng - land.  
chance to get, Ha! ha! ha! ha! To mer - rie, mer - rie Eng - land.  
chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.  
chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.  
chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.  
chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.  
chance to get, Ha! ha! ha! ha! To mer - rie mer - rie Eng - land.  
chance to get, To mer - rie, mer - rie Eng - land.  
chance to get, To mer - rie, mer - rie Eng - land.

*Allegretto.*

*8va*-----

The first system of music consists of two staves. The treble staff begins with a forte (*ff*) dynamic marking. The music is in a key with two flats and a 3/4 time signature. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It features a treble staff with chords and a bass staff with a steady accompaniment. The dynamics remain consistent with the first system.

The third system includes an *accel.* (accelerando) marking, indicating a change in tempo. The treble staff shows a more active melodic line, while the bass staff continues with a rhythmic accompaniment.

The fourth system concludes the piece with a fortissimo (*ffz*) dynamic marking. The music ends with a final chord in both staves, marked with a double bar line and repeat dots.

End of Act II.

No 20.

Opening.

Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS.

Allegro Brillante.

Piano.

*ff*

CARITA.

We dance at a  
So dance a bo-

wed - ding so laugh - a - bly queer, — It seems like a sing - u - lar  
le - ro, viv - a - cious and gay, — our du - ty is per - fect - ly

joke. \_\_\_\_\_  
plain. \_\_\_\_\_

Joke! Joke! It seems like a sin - gu - lar Joke. \_\_\_\_\_  
Plain! Plain! Our du - ty is per - fect - ly plain. \_\_\_\_\_

Joke! Joke! It seems like a sin - gu - lar Joke. \_\_\_\_\_  
Plain! Plain! Our du - ty is per - fect - ly plain. \_\_\_\_\_

CHORUS.

The groom all a - smile and the bride with a sneer, — As - sum - ing the  
For guests at a wed - ding must nev - er dis - play, — Of in - quis - i -

*p*

con - ju - gal joke. \_\_\_\_\_  
tive - ness a grain. \_\_\_\_\_

CHORUS.

Yoke! Yoke! as - sum - ing the con - ju - gal yoke! —  
Grain! Grain! of in quis - i - tive - ness a grain! —

Yoke! Yoke! as - sum - ing the con - ju - gal yoke! —  
Grain! Grain! of in - quis - i - tive - ness a grain! —

*f*

He con - stant - ly laugh - ing and quip - ping and chaf - ing, as  
So let us en - deav - our, to be nice and clev - er, at -

*pp*

PEDRILLO .

hap - py as hap - py can be. While scorn in her  
 ten - ding our pri - vate af - fairs. While ver - i - ly

glan - ces re - pels his ad - van - ces, She don't care a fid - dle - de -  
 dy - ing to hear him re - ply - ing That is if he re - al - ly

CARITA

So  
 His

dee.  
 dares.

Dee! Dee! She don't care a fid - dle - de - dee.  
 Dares! Dares! Pro - vid - ed he re - al - ly dares.

Dee! Dee! She don't care a fid - dle - de - dee.  
 Dares! Dares! Pro - vid - ed he re - al - ly dares.



quite in her glo-ry a large re - per - to - ry, of names\_ She's com -  
 an - ger in - ci - ting with ir - o - ny bi - ting, She hurls\_ each Phi -

ple - ting for use as a greet - ing.  
 lip - pic, with fu - ry xan - tip - pic.

Con - temp - ti - ble fluk - ey! Rid -  
 Con - temp - ti - ble fluk - ey! Rid -

ic - u - lous monk-ey! In - i - quit - ous boast - er! Mal - i - cious im - post - or.

ic - u - lous monk-ey! In - i - quit - ous boast - er! Mal - i - cious im - post - or.

tro - cious con - tri - ver! Con - sum - mate de - ploy - er!

tro - cious con - tri - ver! Con - sum - mate de - ploy - er!

Bom - bas - tic con - niv - er! Ob -

Bom - bas - tic con - niv - er! Ob -

Ex - cuse us, - the - rest we de - cline to re -  
 Ex - cuse us, - the - rest we de - cline to re -  
 tru - sive an - noy - er!  
 tru - sive an - noy - er!

peat.  
 1.  
 2.

Ex - cuse us, the rest we de - cline to re - peat. peat!  
 Ex - cuse us, the rest we de - cline to re - peat. peat!

*ff*  
*ff*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic fragments, while the left hand maintains a consistent rhythmic pattern.

Third system of musical notation, showing further development of the musical themes. The right hand has a more active role with moving lines, while the left hand continues with its accompaniment.

Fourth system of musical notation, featuring a dense texture in the right hand with many notes and chords, while the left hand remains more sparse.

Fifth system of musical notation, concluding the page. The right hand has a very active and dense texture. The left hand has a few notes. The instruction *sempre ff* is written in the bass staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key signature of one flat (B-flat). The upper staff features a melody of eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The upper staff has a more active melody with some sixteenth-note runs, and the lower staff continues with a steady accompaniment.

Third system of musical notation. This system includes dynamic markings such as accents (>) and hairpins (> and <). The upper staff shows some chromatic movement, and the lower staff has a few sharp signs (#) indicating key changes or accidentals.

Fourth system of musical notation. The upper staff features a more complex melodic line with some triplets and sixteenth-note patterns. The lower staff continues with a consistent accompaniment.

Fifth system of musical notation, the final system on the page. It features a dense texture with many beamed notes in both staves, suggesting a climactic or concluding section. The piece ends with a double bar line.

3528  
No 21.

## Let Gloomy Thoughts Go Hang.

Tacoma.

Lyric by  
S. M. BRENNER.Music by  
JULIAN EDWARDS.

Moderato. §

TACOMA. 

Piano. 

Let gloom-y  
Let cyn - ics

thoughts go — hang! Have done with cark-ing care! A pan - a - ce - a  
scoff — and — sneer! Let carp - ing churls mis-doubt! For me, a life as

here — I — hold, Of might be-yond com - pare.  
free — as — air, No sor - row round a - bout.



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The flow-ing bowl will wash a-way, Full man-y a scowl and  
A cup the tomb for cold, dead cares, Of trou-ble-some yes - ter-

frown, I care not if the liq - our be Of  
day, I care not whe - ther fash-ioned 'tis Of

*un poco rit.*

pur - ple, or red or brown,  
sil - ver, or gold or clay.

Laughing! Ha! Ha! Quaf-fing! Ho! Ho! Drown in a flag - on your  
Clinking! Ha! Ha! Drink-ing! Ho! Ho! Drown in a flag - on your

trou - ble and woe. — Rol - iek and fro - lic, he  
 trou - ble and woe. — Douse them and souse them, let

not mel - an - cho - lic, Then drown in a flag-on your trouble and  
 wit - lings es - pouse them. Then drown in a flag-on your trouble and

woe. — Drown in a flag-on your  
 woe. — Drown in a flag-on your

*rall.*

trou - ble and woe. — 1 § 2 *ff*  
 trou - ble and woe. —

*a tempo.* *ppp* *D.S.* *ffz*



# When A Maiden Won't.

No 22.

QUINTETTE.

Isadora, Tremolo, Stacc, Vasc and Tacoma.


Lyric by  
S. M. BRENNER.

Music by  
JULIAN EDWARDS

Allegretto moderato.


ISADORA.

*p*




Wom - en are weak and men are strong, Is a tra -  
Once a man's rib, just think of that, Merely a

TREMOLO.




Wom - en are weak and men are strong, Is a tra -  
Once a man's rib, just think of that, Merely a

STACC.




Wom - en are weak and men are strong, Is a tra -  
Once a man's rib, just think of that, Merely a

VASC.



Wom - en are weak and men are strong, Is a tra -  
Once a man's rib, just think of that, Merely a

TACOMA.



Wom - en are weak and men are strong, Is a tra -  
Once a man's rib, just think of that, Mere-ly a

Piano.



*f* ————— *pp* *stacc.*

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li - tion cher - ished long. If that be true, then tell me pray, Why a  
bone, an hum - ble "slat" Now with an en - er - get - ic vim, Stern - ly it

di - tion cher - ished long. If that be true, then tell me pray, Why a  
bone, an hum - ble "slat" Now with an en - er - get - ic vim, Stern - ly it

di - tion cher - ished long. If that be true, then tell me pray, Why a  
bone, an hum - ble "slat" Now with an en - er - get - ic vim, Stern - ly it

di - tion cher - ished long. If that be true, then tell me pray, Why a  
bone, an hum - ble "slat" Now with an en - er - get - ic vim, Stern - ly it

maid al - ways has her way? Though the man be tall, And the maid be  
rules the rest of him. Though the man be hale, And the maid be

maid al - ways has her way? Though the man be tall, And the maid be  
rules the rest of him. Though the man be hale, And the maid be

maid al - ways has her way? Though the man be tall, And the maid be  
rules the rest of him. Though the man be hale, And the maid be

maid al - ways has her way? Though the man be tall, And the maid be  
rules the rest of him. Though the man be hale, And the maid be

small, For - ev - er and aye, I've known it. When a maid says "yea,"—  
 frail, For - ev - er and aye, I've known it.

small, For - ev - er and aye, I've known it.  
 frail, For - ev - er and aye, I've known it.

small, For - ev - er and aye, I've known it.  
 frail, For - ev - er and aye, I've known it.

small, For - ev - er and aye, I've known it.  
 frail, For - ev - er and aye, I've known it.

When a maid-en won't,  
 He has his way. He  
 He has his way. He  
 He has his way. He

When a maid-en, won't he don't. When a maid-en "won't" he  
 don't that's all- When a maid-en "won't" he  
 don't that's all- When a maid-en "won't" he  
 don't that's all- When a maid-en "won't" he  
 don't that's all, When a maid-en "won't" he don't. *D.C.* don't. When a *f*  
 don't that's all, When a maid-en "won't" he don't. *D.C.* don't. When a *f*  
 don't that's all, When a maid-en "won't" he don't. *D.C.* don't. When a *f*  
 don't that's all, When a maid-en "won't" he don't. *D.C.* don't. When a *f*  
*pp* *D.C.* *f un poco rit.*

maid - - - en "won't" he don't.

maid - - - en "won't" he don't.

maid - - - en "won't" he don't.

maid - - - en "won't" he don't.

maid - - - en "won't" he don't.

*p*

*f*

*sfz*

3530 **Have You Ever Heard It Told That Way Before?**  
**No 23.** Pascal.

Lyric by  
 S. M. BRENNER.

Music by  
 JULIAN EDWARDS.

*Allegretto.*


PASCAL.  A

Piano. *f* *mp*

  
 beau - ti - ful young heir - ess loved an hon - est lad but poor. She  
 mar - ried man came home one night, a sor - ry sight was he. His  
 Chap - pie bought a bunch of shares on mar - gin one fine day; They



went to ask his fath - er for his hand. He  
 jag was of a mon - u - men - tal size. His  
 dropped a doz - en points with-in a week. He



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cat - e-chised her stern - ly, and her love he tried to cure, By  
 wife was wait - ing up for him, all filled with girl - ish glee, She  
 went to see his brok - er in a sad and gloom - y way, And

lay - ing down the law se - vere - ly grand; He —  
 greet - ed him with - out the least sur - prise . He —  
 found him look - ing cheer - ful, trim and sleek . The —

said that her pre - sump - tion was the worst he'd ev - er known, Her —  
 told her he'd been on a "toot" with sev' - ral of the boys; They'd —  
 brok - er said cheer up, my boy, your stock has dropped a point, But —

of - fer was an in - sult to his pride. And  
vis - it - ed the bars for miles a - round. She  
to pre - vent our trade from get - ting slack, When

as po - lite - ly to the door he had the la - dy shown, No  
said "that's right, my dear, I love these harm - less, lit - tle joys, I'm  
tips "go wrong and stocks go down and things are out of joint, We

son of his should wed a wealth - y bride. Have you  
glad we live where nice sa - loons a bound? Have you  
need our friends so here's your mon - ey back? Have you



## Refrain.

*Slower.*

ev - er heard it told that way be - fore? His—  
 ev - er heard it told that way be - fore? He'd ab -  
 ev - er heard it told that way be - fore? They—

pa - pa showed the heir - ess to the door, Thus the  
 sorbed a half a gal - lon may be more. She was  
 want - ed his good will and noth ing more. So they

lov - ing twain were part - ed, By the fath - er ston - y heart - ed. Have you  
 full of wife - ly du - ty, He was full too, Oh, a beaut - y! Have you  
 gave him back his mon - ey, With a smile po - lite and sun - ny. Have you

ev - er heard it told that way be - fore? No You  
 ev - er heard it told that way be - fore?  
 ev - er heard it told that way be - fore?

No! We

nev - er heard it told that way be - fore!  
 nev - er heard it told that way be - fore!

1 2 *Last time.*

*mp* *sfz*

# Finale III.

## No 24.

Lyric by  
S.M. BRENNER.

Music by  
JULIAN EDWARDS.

*Allegretto.*

CHORUS.

Pro -

Pro -

Piano.

ces - sions great in re - gal state May be - a sight to bore you, Re -

ces - sions great in re - gal state May be - a sight to bore you, Re -

view - ing stands and loud brass bands, Are things you may ab - hor too, But

view - ing stands and loud brass bands, Are things you may ab - hor too, But

crowd a-round, let trum - pets sound, With ring - ing blast and blare - a, To

crowd a-round, let trum - pets sound, With ring - ing blast and blare - a, To

greet that might - y po - ten-tate, The Gov-er-nor of — La Guay - ra, The

greet that might - y po - ten-tate, The Gov-er-nor of — La Guay - ra, The

odd and flight - y, high and might - y Gov - er - nor of La

odd and flight - y, high and might - y Gov - er - nor of La

high and might - y

Guay - ra, The Gov - er - nor of La Guay - ra

Guay - ra, The Gov - er - nor of La Guay ra La

La Guay - ra.

Guay - ra, La Guay - ra.

La Guay - ra, La Guay - ra.

DON. PAS.

*a tempo.*

*rit.*  
Still I'm the great Don Pascal de Mes - qui - ta, de Mes - qui - ta, de Mes -

*rit.* *a tempo.*

qui - ta. Em - u - late Don Pas - cal de Mes - qui - ta, So

pop - u - lar.

He's the great Don Pas - cal de Mes -

He's the great Don Pas - cal de Mes -

*ff*

qui - ta, de Mes - qui - ta, de Mes - qui - ta. Em - u -

qui - ta, de Mes - qui - ta, de Mes - qui - ta. Em - u -

late Don Pas - cal de Mes - qui - ta, Don Pas - cal de Mes -

late Don Pas - cal de Mes - qui - ta, Don Pas - cal de Mes -

*accel.*

qui - ta, de Mes - qui - ta, Don Pas - cal de Mes -

qui - ta, de Mes - qui - ta, Don Pas - cal de Mes -

qui - ta So - pop - u - lar!

qui - ta So - pop - u - lar!

qui - ta So - pop - u - lar!

End of Opera.