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BULBUL

Operetta



W. RHYSH-HERBERT

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BULBUL

A COMIC OPERETTA

IN TWO ACTS

FOR CHORUS OF MIXED VOICES

BOOK AND LYRICS BY
MAUDE ELIZABETH INCH

MUSIC BY
W. RHYS-HERBERT

AUTHORS OF "SYLVIA" AND "A NAUTICAL KNOT"
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Lyella Banville
Nellie Owens.

Robert Kern.
Dorothy King.

* * * **BULBUL** * * *

* * **A Comic Operetta** * *

Characters Represented

IAMIT (Bass) A well meaning but fussy little monarch
BULBUL (Soprano). His beautiful daughter
CASPIAN (Tenor) An amiable young prince
IDA (Contralto) The Court Chaperon
LILLA (Mezzo-Soprano) A friend to Bulbul
ALAIN (Baritone) A friend to Caspian
DOSAY (Bass) Keeper of the Royal Spectacles
JUSTSO (Tenor or Baritone) Keeper of the Royal Cash Box

Chorus: Maids of Honor. Friends to Caspian.
Lords and Ladies of the Court. Housemaids

Scene

Act I. Garden of the Palace. Afternoon.
Act II. Ballroom of the Palace. Evening of the same day.

BULBUL

Maude Elizabeth Inch

W. Rhys-Herbert

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BULBUL

A Comic Operetta

Written by
MAUDE ELIZABETH INCH

Overture

Music by
W. RHYS-HERBERT

Allegro vigoroso ($\text{♩} = 100$)

Piano

Moderato

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First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with a fermata over the final note, and the bass staff continues with a steady accompaniment.

Third system of musical notation, marked with *Tempo I.* and *rit.* (ritardando). It includes a *ff* (fortissimo) dynamic marking and features a more active bass line with eighth notes.

Fourth system of musical notation, characterized by dense chordal textures in both the treble and bass staves, with many notes beamed together.

Fifth system of musical notation, continuing the dense chordal texture. A fermata is placed over a measure in the treble staff, and the bass staff continues with rhythmic accompaniment.

Sixth system of musical notation, concluding the piece. It features a melodic line in the treble staff and a bass line that ends with a final cadence in the bass clef.

(♩ = 120)

Andante con affetuoso (♩ = 60)

8- a tempo

accel. e cresc. rit.

8- a piacere

With abandon (♩ = 86)

rit. *a tempo*

f rit.

Briskly (♩ = 120)
ff

rit.

Andantino (♩ = 100)
p

rit.

p 1st time
mf 2nd time

a tempo

8. rit. 1. 2.

Andante con grazia (♩ = 100)

f (*p*) *f*

(*p*) *f*

f (*p*) *f*

f

pomposo

8

8

rit.

mf

Allegretto con anima (♩. = 72)

rit.

f rit. poco a poco

mf

a tempo

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a series of chords and single notes, with some notes beamed together. There are several rests in the bass line.

f rit.

The second system continues the piece. It features a treble and bass clef. The music is marked *f rit.* (forte, ritardando). The notation includes chords and single notes, with some notes beamed together. There are several rests in the bass line.

ben marcato (♩ = 112)

ff

The third system is marked *ben marcato* (♩ = 112) and *ff* (fortissimo). It features a treble and bass clef. The music consists of dense chords and single notes, with some notes beamed together. There are several rests in the bass line.

rit.

The fourth system is marked *rit.* (ritardando). It features a treble and bass clef. The music consists of chords and single notes, with some notes beamed together. There are several rests in the bass line.

f a tempo

The fifth system is marked *f a tempo* (forte, a tempo). It features a treble and bass clef. The music consists of chords and single notes, with some notes beamed together. There are several rests in the bass line.

rit.

The sixth system is marked *rit.* (ritardando). It features a treble and bass clef. The music consists of chords and single notes, with some notes beamed together. There are several rests in the bass line.

ff a tempo
marc.

rit.

Allegretto grazioso (♩=120)
mf

rit.
p
pp

slower
p

mf

8

rit.

Maestoso (♩ = 112)

con 8va

mf

con 8va

f

con 8va

rit.

con 8va

a tempo
10
ff
con 8va

con 8va

rit.
a tempo
accel.
con 8va

fff a tempo
con 8va

rit.

Opening Chorus

N^o 2

Joyfully (♩ = 120)

SOPRANO

ALTO

TENOR

BASS

On this sum - mer af - ter - noon

On this sum - mer af - ter - noon

All is pleasant, all is gay. Walk - ing, talk - ing, full of glee,

All is pleasant, all is gay. Walk - ing, talk - ing, full of glee,

Real - ly quite a hol - i - day. Un - der-neath the shad - y trees

Real - ly quite a hol - i - day. Un - der-neath the shad - y trees

To the peaceful, qui - et glades, Through the meadows to the wood

To the peaceful, qui - et glades, Through the meadows to the wood

Where the gold-en sun-light fades.

Where the gold-en sun-light fades.

no retard

no retard

no retard

no retard

grazioso

On this sum-mer af - ter-noon

Meno mosso

sempre stacc.

rit.

All is laughter, o - pen, free. Rain may come an - oth - er day

For the mo-ment now live we.
'Cross the field of new - mown hay

Più mosso

By a ripp - ling, nois - y stream, To the dell where

Più mosso

a tempo
vi - o - lets Nid and nod in drow - sy dream.

a tempo

ff *rit.*

f a little slower

On this sum-mer af-ter-noon All is pleasant, all is gay.

Ah, Ah,

f a tempo

a tempo primo

Walk-ing, talk-ing, full of glee,

a tempo primo

Real-ly quite a hol-i-day,

a tempo primo

accel.

Walk-ing, talk-ing, full of glee, Real-ly quite a hol-i-day,

accel.

Walk-ing, talk-ing, full of glee, Real-ly quite a hol-i-day,

accel.

real - ly quite a hol - i - day, a hol - i -

real - ly quite a hol - i - day, a hol - i -

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

day, a hol - i - day.

day, a hol - i - day.

ff

ff

ff

ff

ff

ff

"Behold our Sovereign Lord the King!"

Chorus

Agitated (♩ = 100)

N^o 3

ff

a little slower

con 8va

con 8va

The musical score is written for piano in G major, 2/4 time. It consists of five systems of two staves each. The first system is marked 'Agitated (♩ = 100)' and 'ff'. The second system continues the agitated texture. The third system features a more melodic line in the right hand with accents and slurs. The fourth system is marked 'a little slower' and 'con 8va', with the right hand playing a descending eighth-note scale. The fifth system continues the 'con 8va' texture.

Maestoso

Be - hold our sovereign lord the king! A most en - light-ened

Be - hold our sovereign lord the king! A most en - light-ened

Maestoso

con 8^{va}

man. He nev - er does what he can not But on - ly what he

man. He nev - er does what he can not But on - ly what he

con 8^{va}

can. Be - hold his man - ner - most superb! Dost see his roy - al frown, And

can. Be - hold his man - ner - most superb! Dost see his roy - al frown, And

con 8^{va}

watch the ease with which he wears His jew-el stud - ded crown, And

watch the ease with which he wears His jew-el stud - ded crown, And

con 8va

watch the ease with which he wears His jew-el studded crown. Be -

watch the ease with which he wears His jew-el studded crown. Be -

con 8va

hold our sovereign lord the king! A most de - light - ful man. A

hold our sovereign lord the king! A most de - light - ful man. A

con 8va

rit. poco a poco

chal - lenge to the world we cast To beat him if you

rit. poco a poco

chal - lenge to the world we cast To beat him if you

rit. poco a poco

con s^{va}

can, A chal - lenge to the world we cast To beat him if you

can, A chal - lenge to the world we cast To beat him if you

con s^{va}

can.

can.

to a tempo ff rit.

con s^{va}

"A Mild Mannered Monarch"

Iamit and Chorus of Courtiers

N^o 4

Moderato (♩ = 100)

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It begins with a quarter rest, followed by a quarter note G4, and then a series of chords. The left hand starts with a bass clef and a common time signature, beginning with a quarter rest, followed by a quarter note G3, and then a series of chords. The dynamic marking is *f*.

Iamit

mf

1. A mild mannered monarch am I To
 2. A sov - er - eign gracious to all. If
 3. A war - ri - or bold as a shark In

The first system of lyrics is set to music. The vocal line is in the bass clef, starting with a quarter rest, followed by a quarter note G3, and then a series of notes. The piano accompaniment consists of two staves, with the right hand in the treble clef and the left hand in the bass clef. The dynamic marking is *mf*.

rule with - out an - ger I try, And am hap - py to say that
 ac - ci - dent should you be - fall Just - trot off to me and
 fact, should one en - ter this park, I'd - look at him SO, with the

The second system of lyrics continues the vocal and piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment consists of two staves. The dynamic marking is *mf*.

rit.

un - der my sway The land is at peace and so like - ly to stay.
 then you will see My man - ner of say - ing "Pshaw! Fid - dle dee dee!"
 help of my toe To old Fa - ther Nep - tune he quick - ly would go.

rit.

The third system of lyrics concludes the piece. The vocal line is in the bass clef, and the piano accompaniment consists of two staves. The dynamic marking is *rit.*

Chorus

TENOR

faster

Musical notation for the Tenor part, first line. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F5, and G5. The piece is marked *faster* and *f*.

BASS A mild man-nered monarch A mar - vel - lous judge, A

Musical notation for the Bass part, first line. It features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter note G3, followed by eighth notes A3, B3, and C4, then a quarter rest, and continues with eighth notes D4, E4, F4, and G4. The piece is marked *faster* and *f*.

Piano accompaniment, first system. It features a grand staff with treble and bass clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The right hand plays chords, and the left hand plays a simple bass line. The piece is marked *faster* and *f*.

Musical notation for the Tenor part, second line. The melody continues with eighth notes G5, A5, B5, and C6, then a quarter rest, and continues with eighth notes D6, E6, F6, and G6. The piece is marked *faster* and *f*.

sovereign coura-geous Who nev-er will budge From a - ny de - ci-sion, For

Piano accompaniment, second system. The right hand plays chords, and the left hand plays a simple bass line. The piece is marked *faster* and *f*.

Musical notation for the Tenor part, third line. The melody continues with a half note G5, then a quarter note A5, followed by eighth notes B5 and C6, then a quarter rest, and continues with eighth notes D6, E6, F6, and G6. The piece is marked *faster* and *f*. The tempo changes to *rit.* for the first two notes and *a tempo* for the rest.

one of his might Could nev - er be wrong But must al-ways be right.

Piano accompaniment, third system. The right hand plays chords, and the left hand plays a simple bass line. The piece is marked *faster* and *f*. The tempo changes to *rit.* for the first two notes and *a tempo* for the rest.

Piano accompaniment, fourth system. The right hand plays chords, and the left hand plays a simple bass line. The piece is marked *faster* and *f*. The system ends with a double bar line and a repeat sign, with first, second, and third endings indicated.

"Good Afternoon! How Do You Do?"

Chorus-Maids of Honor

With abandon (♩ = 120)

Nº 5

Good af - ter - noon! How do you do And did you ev - er, ev - er

see, A - ny girls pret - ti - er, a - ny girls wit - ti - er,

f

rit. e cresc.

mf a tempo

rit. *ad lib.*

A - ny girls nic - er than we? With ease we walk, with

rit. *colla voce*

8 8

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a *rit.* marking and continues with *ad lib.* The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. A fermata is placed over the second measure of the vocal line. The piano part includes a five-fingered scale-like passage in the right hand.

a tempo

grace we talk Our man - ners are de - lightful. In fact, we're quite the

8 8

Detailed description: This system contains the next two measures. The tempo marking changes to *a tempo*. The vocal line continues with a melodic line. The piano accompaniment maintains a consistent texture with some harmonic shifts. A fermata is present over the second measure of the vocal line.

prop - er thing What e'er may say the spite - ful.

7

Detailed description: This system contains the next two measures. The vocal line concludes with a fermata. The piano accompaniment features a seven-fingered scale-like passage in the right hand.

We

f *rit.* *cresc.*

8

Detailed description: This system contains the final two measures. The vocal line has a fermata over the word 'We'. The piano accompaniment is marked *f* and includes a *rit.* and *cresc.* marking. The piano part ends with a fermata.

*Repeat from here for Exit
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a tempo

pluck a rose, or strike a pose With e - qual con - de -

a tempo

scen - sion. At dance no one can e - qual us Is

ad lib.

all the court's con - ten - tion. Good af - ter - noon! How

colla voce

8 8

do you do And did you ev - er see, ev - er see

see

8 8

a tempo

A - ny girls pret - ti - er, a - ny girls wit - ti - er

a tempo

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The tempo marking 'a tempo' appears above the vocal line and below the piano part.

A - ny girls sweet-er than we, A - ny girls pret-ti - er,

Detailed description: This system contains the third and fourth measures. The vocal line continues with the lyrics 'A - ny girls sweet-er than we, A - ny girls pret-ti - er,'. The piano accompaniment features a steady accompaniment pattern.

a - ny girls wit - ti - er, A - ny girls sweet-er than we?

Detailed description: This system contains the fifth and sixth measures. The vocal line concludes with 'a - ny girls wit - ti - er, A - ny girls sweet-er than we?'. The piano accompaniment includes a seven-measure arpeggiated figure in the right hand, marked with a '7' above it.

f

Detailed description: This system contains the seventh and eighth measures, which are purely instrumental for the piano. The right hand features a series of chords and arpeggios, with an eighth-measure arpeggiated figure marked with an '8' above it. The dynamic marking 'f' (forte) is placed at the beginning of the system.

"She Speaks no Word to Anyone"

Lilla and Maids of Honor

(dramatically)
Lilla

Andante con espressione (♩ = 72)

N^o 6

mf

1. She
2. She

speaks no word to a - ny - one, Her eyes are full of tears. She
sees a yawn of fear - ful years When she must dwell a - lone. She

p

sighs and sighs the live - long day The fu - ture, ah, she fears, The
feels the crown up - on her head, She shud - ders at the throne, She

fu-ture, ah, she fears. She ga - zes through a mist of pain Up -
shudders at the throne. She longs, she yearns for sim - ple joys, Have

on a life that's done, Up - on a race that has been run Be -
done with pride and rank, For splen - dor is a grim morass, And

rit. poco a poco
fore it is be - gun, Be - fore it is be - gun.
pomp a cav - ern dank, And pomp a cav - ern dank.

colla voce

Chorus (*much slower*)
mf
(*pitifully*) How very sad! A race that's run Be - fore, a - las, it is be-gun.
(*decidedly*) That's very true. A cav - ern dank Is pomp and splen - dor, pride and rank.

p

"We Won't Say a Word"

Chorus - Maids of Honor

Andantino (♩ = 80) (softly)

1. We won't say a word, We
* 2. Our heads we will shake, Our

N^o 7

won't e - ven smile, But look ver - y glum, Though in the mean - while Our
tears they will flow. Our voic - es will sink To a whis - per low. But

hats we will make, Our gowns we will sew, Our hats we will make, Our
wreaths we will twine For the bride - to - be, But wreaths we will twine, For the

* Encore verse

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gowns we will sew And prac-tice the steps Of the wedding march_so.
 bride-to - be And prac-tice the steps Of the wedding march_see!

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "gowns we will sew And prac-tice the steps Of the wedding march_so. bride-to - be And prac-tice the steps Of the wedding march_see!". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and a final cadence.

(Same time)

mf

The second system is a piano accompaniment in a grand staff. It begins with a mezzo-forte (*mf*) dynamic marking. The music is in a key signature of one sharp (F#) and a common time signature. The right hand plays a series of eighth notes, while the left hand plays a bass line with some chords and rests.

p

The third system continues the piano accompaniment in a grand staff. It features a piano (*p*) dynamic marking. The right hand has a melodic line with some slurs and accents, while the left hand provides a harmonic accompaniment with chords and eighth notes.

The fourth system continues the piano accompaniment in a grand staff. The right hand has a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment with chords and eighth notes.

The fifth system concludes the piano accompaniment in a grand staff. It features a final cadence with a double bar line. The right hand has a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment with chords and eighth notes.

Scene

Bulbul, Prince and Maids of Honor

Andante Bulbul (*sorrowfully*)

No. 8^a

How can I

hope When dark be-fore me lies a path I dread.

How can I smile When faith deserts me and all trust Is

fled. The fall-ing rain is not more sad, The winter

wind more drear. I bid fare - well to all my youth-ful

dreams. To-mor-row, ah, I fear.

Prince (In the distance)

I

rit.

Allegretto

met Dame For - tune on the road. "Good mor - row, dame," said

I. _____ "Your choic - est wares pray show to me, I have a mind to

p

buy." _____ I bought a gem, both rich and rare And

from it I'll ne'er part. _____ It was_ I'll whis - per in your ear_ It

was my true love's heart, _____ It was_ I'll whis - per

in your ear It was my true love's heart. —

rit.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "in your ear It was my true love's heart. —". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features flowing eighth-note patterns in the bass and arpeggiated chords in the treble. A *rit.* (ritardando) marking is present in the final measure of the piano part.

(Prince advances to front)

Bulbul *(spoken)* That voice! It pierces my heart!

poco a poco *Moderato* *f*

Detailed description: This system begins with a vocal line in treble clef, key signature of one sharp, and common time. The lyrics are "Bulbul *(spoken)* That voice! It pierces my heart!". The piano accompaniment is in grand staff. The first part is marked *poco a poco* and *Moderato*. The key signature changes to three flats (Bb, Eb, Ab) and the time signature changes to common time. The piano part features a strong *f* (forte) dynamic and includes a section with a *rit.* marking.

Recit.

A

Detailed description: This system is primarily piano accompaniment in grand staff, key signature of three flats, and common time. It is marked *Recit.* (recitativo). The piano part consists of arpeggiated chords and rhythmic patterns. A section labeled 'A' is indicated at the end of the system.

hum - ble sel - ler of per - fumes, I

Detailed description: This system contains a vocal line in treble clef, key signature of three flats, and common time. The lyrics are "hum - ble sel - ler of per - fumes, I". The piano accompaniment is in grand staff with the same key signature and time signature, featuring arpeggiated chords and rhythmic accompaniment.

crave Per - mis - sion to show my wares.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "crave Per - mis - sion to show my wares." The piano accompaniment is in a grand staff with a key signature of two flats. It features a series of chords and moving lines in both hands.

accel.
Who _____ will buy of me? Musk, violets,

colla voce

The second system continues the vocal line and piano accompaniment. The vocal line is marked with *accel.* and the lyrics are "Who _____ will buy of me? Musk, violets,". The piano accompaniment is marked with *colla voce*. The piano part features a complex texture with many chords and moving lines.

a tempo jas - - mine, *rit.* And ros - es of the ver - y breath of

The third system continues the vocal line and piano accompaniment. The vocal line is marked with *a tempo* and *rit.* and the lyrics are "jas - - mine, And ros - es of the ver - y breath of". The piano accompaniment continues with its complex texture.

E - den.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics "E - den." and ends with a final note. The piano accompaniment concludes with a series of chords and a final cadence.

"I'm a Peddler Peddling Perfumes"

N^o 8^b

With abandon

mf

1. I'm a
* 2. I'm a

ped - dler ped - dling per - fumes. — 'Tis my hope you all — will
wan - drer from — the re - gions — Where the sweet - est blos - soms

buy — Of my wares so rich — and lus - cious — Bet - ter
grow — And I know a si - lent val - ley — Fill'd with

goods you can - not buy, — Bet - ter goods you can - not
as - phod - el — a - glow, — Fill'd with as - phod - el a -

* Suggested for encore only

buy. _____ I have roamed the Vale of Cash-mere _____ Delved
 glow. _____ Not from me _____ the mod - est vio - let _____ Hides her

rit. deep in Per - sia's store _____ Plucked the heart of liv - ing
 un - as - sum - ing head, _____ While the pop - py at my

colla voce

a tempo

ros - es Blooming near Do - ra - do's shore, _____ Plucked the
 near - ness Blush-es still a deep - er red, _____ While the

Maids
of Honor

heart of liv - ing ros - es Blooming near Do - ra - do's shore. _____ } Such a
 pop - py at my near - ness Blush-es still a deep - er red. _____ }

Briskly

won-der-ful man. Now who can he be? His tale real-ly sounds rath-er

con 8va

fid-dle dee dee. But, this mer-ry, mer-ry world he knows like a book Each

rit. *a tempo*

rit. *a tempo*

mead - ow and val - ley, each cran - ny and nook.

rit. *a tempo*

rit. *ff*

"Bread and Water for a Week"

Chorus - Girls and Peddlers

No 9

Not too fast (♩ = 100)

Girls

mf

Bread and wa-ter for a week That will be our fate.— Or per-chance the

p a tempo

più mosso

dungeon cell, Not yet out of date. Noth - ing ven-ture, noth - ing have,

più mosso

rit.

So we hope the best,— En - ter in - to plot and plan

rit.

f *a tempo* *(Upon stone wall appear Alain and his friends)* *mf* *slower*
Peddlers

With a mer-ry zest. We are peddlers ped-dling per-

mf *a tempo* *cresc.* *mf*

fumes. Per-fumes sweet as milk. Gold as hon-ey, rare as—

mon - ey, Fine as fin - est silk. Won't you buy? Ah, la - dy —

do! Won't you try? You'll nev - er rue Your mon - ey for the

hon - ey Is the best that ev - er grew. Tempo I.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "hon - ey Is the best that ev - er grew." and includes a double bar line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The key signature has two flats (B-flat major), and the tempo is marked "Tempo I.".

The second system shows the piano accompaniment continuing from the first system. It features a melodic line in the right hand with slurs and accents, and a bass line in the left hand. The dynamics include a forte (*f*) marking.

Girls *mf*
Peddlers *mf parlando*

Bread and wa - ter for a week

We are ped-dlers ped-dling per-fumes. Per-fumes sweet as milk.

The third system contains two vocal lines and piano accompaniment. The first vocal line is for "Girls" and the second for "Peddlers". The lyrics are "Bread and wa - ter for a week" and "We are ped-dlers ped-dling per-fumes. Per-fumes sweet as milk." The piano accompaniment includes markings for *rit.* and *mf a tempo*.

That will be our fate.

Gold as hon - ey, rare as mon - ey, Fine as fin - est silk.

The fourth system continues the vocal and piano parts. The lyrics are "That will be our fate." and "Gold as hon - ey, rare as mon - ey, Fine as fin - est silk." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Or per - chance the dun - geon cell,
 Won't you buy? Ah, la - dy do! Won't you try? You'll nev - er rue Your

Not — yet — out of date.
 mon - ey for the hon - ey Is the best that ev - er grew.

Noth - ing ven - ture, noth - ing have,
 We are ped - dlers ped - dling per - fumes. Per - fumes sweet as milk

So we hope the best,
 Gold as hon - ey, rare as mon - ey, Fine as fin - est silk.

rit.
 En - ter in - to plot and plan
 Won't you buy? Ah, la - dy do! Won't you try? You'll nev - er rue Your

faster
 With a mer - ry zest.
 mon - ey for the hon - ey Is the best that ev - er grew.

accel.

Flattery Song

Ida, Alain, Maids of Honor and Peddlers

Allegretto con anima (♩. = 60)

Nº 10

Piano introduction in 6/8 time, key of B-flat major. The music is marked *f* (forte) and consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

mf

Ida 1. If he whis-pers some pret-ty sweet nothings, — And
 Alain 2. If she lik-ens your nose un-to Caesar, — And

Vocal line for Ida and Alain. The piano accompaniment is marked *mf* (mezzo-forte) and consists of two staves. The music is in 6/8 time and features a steady accompaniment of chords and single notes.

raves of the light in your eyes, — If he hints that he lives for you
 says you are stern as N. B. — And wish-es to show off your

Vocal line continuing from the previous system. The piano accompaniment continues with the same rhythmic pattern.

on - ly, You — an - ger — he hastens and dies. — If he
 cour - age — From a rol - lick - ing bull she could flee. — If she

Vocal line concluding the phrase. The piano accompaniment concludes with a final chord.

ut - ters the ten - der - est rap - tures _____ Of your
smiles like a ser - aph on pay - day, _____ Ap -

rit.

smile and your nose and your frown, _____ He has
par - ent - ly shakes at your frown, _____ She has

colla voce

a tempo

said it be - fore, of that you be sure, To some oth - er girl in the
done it be - fore, of that you be sure, To some oth - er lad in the

1st verse 2nd verse
Girls Men

town, _____ He has said it be - fore, of that you be sure, To
town, _____ She has done it be - fore, of that you be sure, To

rit. *a tempo*
Chorus *f*

some oth - er girl in the town. 'Tis
some oth - er lad in the town. 'Tis

rit. *a tempo*

flat - ter - y pure and sim - ple, 'Tis flat - ter - y done up
flat - ter - y pure and sim - ple, 'Tis flat - ter - y done up

rit.

brown, And don't you for - get, in a
brown, And don't you for - get, in a

rit.

a tempo

man - ner play - ette, To cer - tain - ly turn him right down. —
man - ner play - ette, To cer - tain - ly turn her right down. *sva*

a tempo *sva*

"Have You Pretty Golden Hair?"

Chorus - Maids of Honor and Peddlers

Allegretto (♩ = 88)

N^o 11

f sempre stacc.

The piano introduction is in 2/4 time, marked 'Allegretto' with a quarter note equal to 88 beats per minute. It features a melody in the right hand and a bass line in the left hand, both in a minor key. The melody is characterized by staccato eighth and sixteenth notes. The piece is numbered 'N^o 11'.

Peddlers *leggiero*

TENOR

mf Have you pret - ty - gold - en hair? Here's a - rib - bon blue.

BASS

mf

mf

The piano accompaniment for the Peddlers' vocal parts is in 2/4 time, marked 'mf'. It consists of a right-hand melody and a left-hand bass line. The right hand features a series of chords and eighth notes, while the left hand provides a steady bass line with some rhythmic variation.

Girls

SOPRANO

It is - ver - y - kind, but we Do need noth - ing new,

ALTO

The piano accompaniment for the Girls' vocal parts is in 2/4 time. It features a right-hand melody and a left-hand bass line. The right hand has a melodic line with some grace notes, and the left hand provides a simple bass line.

Peddlers

Girls

Do you want a — rol - ling - pin Or a — sauce - pan lid? The

cook is — in the — kitchen, She for goods may bid.

Girls (*Indignant*)

Peddlers

Neith - er — do we — dusters want, A - prons, pan or — jar.

Here are lac - es fine as mist, Vel - vets rich and rare.

Real - ly, sirs, we — must com - plain You do — go too far.

Gems a king would glad - ly buy For a queen to wear.

"Permit Us to Escort You"

Chorus - Maids of Honor and Peddlers

Andante con grazia (♩ = 112)

Nº 12

mf

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady bass accompaniment. The tempo is marked 'Andante con grazia' with a quarter note equal to 112 beats per minute. The music is in a minor key and common time.

Peddlers *mf*

Per-mit us to es - cort you? The

The Peddlers' part begins with a vocal line on a treble clef staff. The lyrics are "Per-mit us to es - cort you? The". Below the vocal line is a piano accompaniment on grand staff notation. The piano part continues with chords and moving lines, supporting the vocal melody.

Girls

way is dark and drear. We thank you ver-y kind-ly, But there is naught to

The Girls' part begins with a vocal line on a treble clef staff. The lyrics are "way is dark and drear. We thank you ver-y kind-ly, But there is naught to". Below the vocal line is a piano accompaniment on grand staff notation. The piano part continues with chords and moving lines, supporting the vocal melody.

Peddlers Girls

fear. Al-low us to as - sist you? In-deed we dread some foe. Of

The final section features a vocal line for the Peddlers and a piano accompaniment. The lyrics are "fear. Al-low us to as - sist you? In-deed we dread some foe. Of". The piano part continues with chords and moving lines, supporting the vocal melody. The piece concludes with a final chord.

rit. *a tempo*

course we should be grateful, If it affects you so. We'll search the wood-land
Peddlers

This system contains the first two lines of the musical score. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "course we should be grateful, If it affects you so. We'll search the wood-land Peddlers". The tempo markings "rit." and "a tempo" are placed above the vocal line.

o - ver, Each glen and shad - y nook, Peep in the haunts of

This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics: "o - ver, Each glen and shad - y nook, Peep in the haunts of". The piano accompaniment features a steady eighth-note bass line. The tempo markings "rit." and "a tempo" are placed above the vocal line.

rit.

fair-ies And cross the run - ning brook.

rit. *a tempo*

This system contains the fifth and sixth lines of the musical score. The vocal line concludes with the lyrics: "fair-ies And cross the run - ning brook.". The piano accompaniment continues with the eighth-note bass line. The tempo markings "rit." and "a tempo" are placed above the vocal line.

This system shows the final part of the piano accompaniment, including the grand staff with treble and bass clefs. It concludes with a double bar line and a fermata over the final chord.

"Love is Such a Funny Thing"

Duet

Prince and Bulbul

N^o 13

Allegretto grazioso (♩ = 120)

mf

The piano introduction is in G major, 6/8 time, and consists of four measures. The right hand features a melody of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment.

Prince

mf

1. Love is such a fun - ny thing. No one's safe — not
2. Love's a cas - tle built in Spain, You as queen will

p

The Prince's vocal line begins with a melody in G major. The piano accompaniment consists of eighth-note chords in the right hand and single notes in the left hand.

Bulbul

e'en a king. Love and I are far a - part.
ev - er reign. Ev - en cas - tles built in Spain,

The Bulbul's vocal line continues the melody from the Prince. The piano accompaniment remains consistent with the previous section.

Prince

Nev - er shall it rule my heart. Hasten to meet and loath to part!
Suf - fer from the wind and reign. Time and tide do not an - noy,

The Prince's second vocal line concludes the piece. The piano accompaniment features a final cadence in the right hand.

Bulbul

Such a feel - ing in your heart. Who would wish such
Bliss and rap - ture nev - er cloy. Time and tide they

pain to know, Such a sim - ple - ton to grow.
stand not still, On — they move a - gainst our will.

rit.

Bulbul
mf a tempo

Love is like a sun - lit stream, Love is but a
Prince

mf

a tempo

ra - diant dream. Hope and for - tune bright - ly shine.

rit. *a tempo*

You are mine, and I am thine. Love is like a

rit. *a tempo*

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef, with a grand staff bracket on the left. The key signature is one sharp (F#). The tempo markings 'rit.' and 'a tempo' are placed above the vocal lines and below the piano accompaniment respectively.

sun - lit stream, Love is but a ra - diant dream.

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef, with a grand staff bracket on the left. The key signature is one sharp (F#).

rit.

Hope and for - tune bright - ly shine. You are mine, and I am thine.

rit.

rit.

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef, with a grand staff bracket on the left. The key signature is one sharp (F#). The tempo marking 'rit.' is placed above the vocal lines and below the piano accompaniment.

"Love is a Flower"

Solo

Bulbul

Andante espressivo (♩ = 92)

N^o 14

mf

rit.

mf *rit.*

Love is a flow'r of rar-est hue. Love is a sky for-ev-er

p a tempo *rit.*

a tempo *rit.*

blue.— Love is a dream. But, oh, my heart! Love is a sigh when lov-ers

a tempo *rit.*

part.

a tempo *mf* *rit.*

mf *piu mosso*

Love is a ray of gold - en light. Love is a

colla voce

rit. *a tempo*

star for - ev - er bright. Love is a hope.

rit. *a tempo*

f *rit.* *poco a poco*

But, oh, my soul! Love is a tear paid oft in toll.

colla voce

Meno mosso
mf

Love do you care how blind — we grope

p *mf*

Mid shad - ows drear in search — of

rit.

hope? Love an - swers "Yes. But, oh, — the

a tempo

a tempo

goal Is worth the tear it asks — in

f *rit.*

f *rit.*

toll."

marc.

"Behold our Sovereign"

Chorus

Moderato

Nº 15

f

Be - hold our sovereign lord the king! A most de-light-ful

f

Be - hold our sovereign lord the king! A most de-light-ful

Moderato

f

con 8va

rit.

man. A chal-lenge to the world we cast To beat him if you can.

rit.

man. A chal-lenge to the world we cast To beat him if you can.

rit.

rit.

con 8va

Chorus

FINALE

"Wedding Bells"

Principals with Chorus

Allegro con vigoroso (♩ = 100)

Nº. 16

f
con 8va

con 8va

con 8va

tr *tr* *rit.* *a tempo.* *f*

accel.

meno mosso *cresc.* *ff*

Hear the wed - ding bells! Lis - ten to their chime

This system contains the first two lines of the musical score. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a steady accompaniment of chords in the right hand and a rhythmic bass line in the left hand.

To the mer - ry notes All our hearts keep time.

This system contains the second two lines of the musical score. The vocal lines continue with the lyrics. The piano accompaniment continues with the same rhythmic pattern, including a key signature change to one sharp (F#) in the second measure of the second line.

Hear the wed - ding bells! Lis - ten to their chime

This system contains the third two lines of the musical score, which repeats the first line of the piece. The vocal lines and piano accompaniment are identical to the first system.

To the mer - ry notes All our hearts keep time.

Ting a ling a ling, Who would not be gay,
Ting a ling a ling, Who would not be

Full of mirth and glee On this wed-ding day.
gay, Full of mirth and glee On this wed-ding day.

rit.

f

rit.

Andante con grazia

The piano introduction consists of two systems of music. The first system features a treble clef with a melody starting on a half note G4, followed by eighth notes A4, B4, C5, and B4, then a quarter note A4. The bass clef has a half note G3. The second system continues the melody with eighth notes G4, A4, B4, C5, and B4, then a quarter note A4. The bass clef has a half note G3. The key signature has one flat (Bb) and the time signature is 6/8. The dynamic marking is *mf*.

I am it Moderato *mf*

The vocal line begins with the lyrics: "A mild mannered monarch, A promise I make, To all ye fair la-dies Who husbands would take. Just ask him polite-ly As though in a jest, I prom-ise you tru-ly He'll have to say 'Yes'." The piano accompaniment consists of two systems. The first system has a treble clef with a melody starting on a half note G4, followed by quarter notes A4, B4, C5, and B4, then a quarter note A4. The bass clef has a half note G3. The second system continues the melody with quarter notes G4, A4, B4, C5, and B4, then a quarter note A4. The bass clef has a half note G3. The key signature has one flat (Bb) and the time signature is common time (C). The dynamic marking is *p*.

Girls

f (faster)

Musical notation for the Girls' vocal line, first system. It consists of a single staff in G major with a key signature of one flat (F major) and a common time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The tempo and dynamics are marked as *f* (faster).

Men

A mild man-nered monarch, An ex-cel-lent judge. Our

Musical notation for the Men's vocal line, first system. It consists of a single staff in G major with a key signature of one flat (F major) and a common time signature. The melody begins with a quarter note G3, followed by quarter notes A3, B3, C4, and D4. The tempo and dynamics are marked as *f* (faster). There is a handwritten note *in a quelle* above the notes.

(faster)

Piano accompaniment for the first system. It consists of two staves (treble and bass clef) in G major with a key signature of one flat (F major) and a common time signature. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The tempo and dynamics are marked as *f* (faster).

Musical notation for the Girls' vocal line, second system. It continues the melody from the first system, starting with a quarter note E5, followed by quarter notes D5, C5, B4, and A4.

doom it is seal-ed He nev-er will budge From a-ny de-ci-sion For

Musical notation for the Men's vocal line, second system. It continues the melody from the first system, starting with a quarter note G3, followed by quarter notes A3, B3, C4, and D4. The tempo and dynamics are marked as *f* (faster).

Piano accompaniment for the second system. It continues the accompaniment from the first system, with chords and moving lines in both hands.

Musical notation for the Girls' vocal line, third system. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The tempo and dynamics are marked as *rit.* (ritardando).

one of his might Could nev-er be wrong Must al-ways be right.

Musical notation for the Men's vocal line, third system. It begins with a half note G3, followed by quarter notes A3, B3, and C4. The tempo and dynamics are marked as *rit.* (ritardando).

Piano accompaniment for the third system. It continues the accompaniment from the previous systems, ending with a double bar line. The tempo and dynamics are marked as *rit.* (ritardando) and *a tempo*. There are markings '8' below the bass line.

Girls *f* Furioso

We spurn such as - sistance, Would

f accel. *f*

far rather try To wheedle the backward With glint of the eye.

Ida *mf*

Oh

rit.

Temps du Valse
dreamily

bliss — and oh rap - ture! Oh won - drous de - light! — Ful -

p


fill — that wild prom - ise He shall — and to - night.



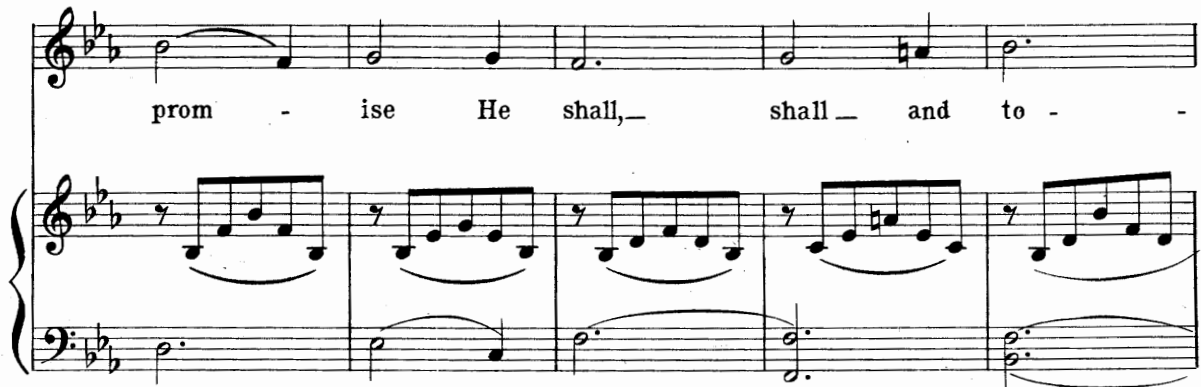
— Oh bliss — and oh rap - ture! Oh won -



drous de - light! — Ful - fill — that wild



prom - ise He shall, — shall — and to -



Ida

night. Ah! Ah!

Girls *joyfully*

Oh bliss — and oh rap - ture! Oh won -

Ah!

drous de - light! For queen — of this na -

Ah!

tion To - mor - row she'll be.

Bulbul *con passione*
Recit.

A ray of hope I see! I too will claim that promise of the

f

Chorus *Tempo I.*
SOPRANO

king! Hear the wedding bells! Mercy, what a

ALTO

TENOR

BASS

Ding, dong, ding,

Tempo I.

accel.

f

chime! Good-ness, how they ring! Neither tune nor time.

dong, ding, dong, ding, dong, ding, dong bell.

Ting a ling a ling, Wild-ly too and fro

Ding, dong, ding, ding, ding, dong bell, Ding, ding, ding, dong,

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line consists of two staves. The first staff has the lyrics "Ting a ling a ling, Wild-ly too and fro". The second staff has the lyrics "Ding, dong, ding, ding, ding, dong bell, Ding, ding, ding, dong,". The piano accompaniment is shown in two staves, with the right hand playing chords and the left hand playing a bass line.

Typ-ic - al of ma-tri - mo - ny Whether high or low,

ding, dong bell, Ding, dong, ding, ding, ding, dong,

The second system of music continues the vocal line and piano accompaniment. The vocal line consists of two staves. The first staff has the lyrics "Typ-ic - al of ma-tri - mo - ny Whether high or low,". The second staff has the lyrics "ding, dong bell, Ding, dong, ding, ding, ding, dong,". The piano accompaniment is shown in two staves, with the right hand playing chords and the left hand playing a bass line.

Typ-ic - al of ma-tri - mo - ny Whether high or low.

ding, dong bell, ding, dong bell.

The third system of music concludes the vocal line and piano accompaniment. The vocal line consists of two staves. The first staff has the lyrics "Typ-ic - al of ma-tri - mo - ny Whether high or low." and the second staff has the lyrics "ding, dong bell, ding, dong bell." The piano accompaniment is shown in two staves, with the right hand playing chords and the left hand playing a bass line.

Ding, ding, ding, dong bell, Ding, ding, ding, dong

Ding, dong bell, Ding,

Ding, ding, ding, dong bell, Ding, ding, ding, dong bell,

bell, Ding, ding, ding, dong bell, Ding, ding, ding, dong,

Ding, ding, ding, dong bell, Ding, ding, ding, dong bell,

ding, ding, ding, dong, ding, ding, ding, dong, ding, ding, ding, dong bell, *ff* Ding,

ding, ding, ding, dong, ding, ding, ding, dong, ding, ding, ding, dong bell, *ff* Ding,

Ding, dong,

dong, ding, dong, Ding, dong, ding,
 dong, ding, dong, Ding, dong, ding,
 ding, dong, ding, dong bell,
 dong, Ding, dong bell.
 dong, Ding, dong bell.

rit.
fff

ACT II.

Opening Chorus

Housemaids

Temps du Valse (♩. = 80)

Nº 17

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score begins with a dynamic marking of *ff* (fortissimo) and includes various musical notations such as accents, slurs, and repeat signs. The tempo is indicated as "Temps du Valse" with a quarter note equal to 80 beats per minute. The piece concludes with a *rit.* (ritardando) marking and a final double bar line with a fermata. A page number "2" is visible in the bottom right corner of the final system.

SOPRANO & ALTO

Brush-ing, dust-ing, oh what fun!

If it's well and right-ly done. Shirk your du-ties you will find

With your work you are be-hind. Scrub-bing, clean-ing, I would

rit. do First of all— if I were you. *a tempo* Dil-ly, dal-ly,
colla voce

do not retard.

nev - er done! Morn till night you'll al - ways run.

do not retard.

meno mosso
ALTO
mf

Boil - ing, bak - ing, pud - ding, cake Eggs and milk in plen - ty take.

mf

SOPRANO
f

Stir them brisk - ly, beat them well. Noth - ing can be done pell - mell.

f

SOPRANO & ALTO

Ah, _____ Ah, _____

Wash - ing, iron - ing, fresh and bright Be a - stir at morn - ing light.

rit. e cresc.

House - hold du - ties are best done When you raise old Fa - ther Sun.

rit. e cresc.

Tempo I.

ff *sva*

ff largamente

Brush - ing, dust - ing, oh what fun! If it's well and right - ly done.

8 8 8 8 8 8 8 8

Shirk your du - ties you will find With your work you are be-hind.

Scrubbing, clean - ing, I would do First of all - if I were you.

a tempo

Dil - ly, dal - ly, nev - er done! Morn till night you'll al - ways run,

a tempo

accel. poco a poco

Dil - ly, dal - ly, nev - er done! Morn till night you'll al - ways run.

accel. poco a poco *fff*

"All Racing and Chasing for One Little Boss"

Ida, Dosay, Justso and Chorus of Housemaids

Moderato con anima Ida *pomposo*
mf

No 18

My

duties as the Court Chaper - on Are man-i-fold and ma - ny, For

all of which I don't re - ceive One sol-i - ta - ry pen - ny. I

see that no one stays out late, That no one flirts un - duly, And

rit.

pun-ish-ment I must in - flict On those who prove 'un - ru - ly

colla voce *rit.*

Chorus

f much faster

And so do you won - der We don't care a hang, For

f colla voce

life in a pal - ace All bing and all bang. All danc - ing and prancing, All

rit.

rit.

glit - ter and gloss, All rac - ing and chasing For one lit - tle boss.

a tempo

a tempo

Justso

mf

And I as keep-er of the box Where mon - ey bags are

p

hid - den. Ten thousand times each live - long day For

mon - ey spent I'm chid - den. If fish goes up, then

I go down, Should hens e'er prove un - will - ing On

Chorus

rit.

bread and milk the courtiers feast A di - et - rath - er fill - ing. And

rit.

much faster

so do you won - der We don't care a hang, For

colla voce

rit.

life in a pal - ace All bing and all bang All danc - ing and prancing, All

rit.

a tempo

glit - ter and gloss, All rac - ing and chas - ing For one lit - tle boss.

a tempo

Dosay much slower

mf

While I as keep-er_ of the specs Through which HE views cre -

mf

a - tion, Would will - ing - ly re - lin - quish all_ My

lot, my com-pen - sa - tion. I'd rath - er be an Es - qui-mo And

rit.

live on wal - rus oil Than spend a week at

rit.

Chorus

such a court Where all is— work and toil. And

much faster

so do you won - der We don't care a hang, For

colla voce

life in a pal-ace All bing and all bang. All danc - ing and prancing, All

rit.

a tempo

glit - ter and gloss, All rac - ing and chas - ing For one lit - tle boss.

a tempo

*Repeat from here for Exit
J.F.&B. 3500-124

Land of Delight

Duet

Prince and Bulbul

Andante con affettuoso (♩ = 66)

Nº 19

mf

The piano introduction consists of four measures. The right hand plays a melody of eighth notes with a dotted quarter note, while the left hand provides a harmonic accompaniment of chords and single notes. The tempo is marked 'Andante con affettuoso' with a quarter note equal to 66 beats per minute. The dynamic is mezzo-forte (mf).

Prince

mf

I know a land of rare de - light, Where sunshine reigns from morn till

p

The first line of the song features a vocal melody for the Prince, marked mezzo-forte (mf), and a piano accompaniment marked piano (p). The lyrics are: "I know a land of rare de - light, Where sunshine reigns from morn till".

night. Where on - ly gen - tle breezes blow, Where blossoms fair as heav - en

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "night. Where on - ly gen - tle breezes blow, Where blossoms fair as heav - en".

più mosso

grow. Where all that's weary fades a-way. Where on - ly love and

colla voce

The third line of the song is marked 'più mosso' (faster) and 'colla voce' (with the voice). The lyrics are: "grow. Where all that's weary fades a-way. Where on - ly love and".

a tempo
f
allargando
 truth may stay. Wilt come with me, my love, my sweet, To sweetheart land where lovers

mf
colla voce

meet?
 Bulbul *a tempo*
mf
 I know a

rit.

land of sterner soil, Where life is spent in work and toil, Where du-ty

a tempo

rules with i - ron hand, Where pride en - compasses the land. Where youth and

f più moto
a tempo

love must bow them down, Ac-cept the cross to wear the

crown. I dare not go, my love, my sweet, To sweet-heart

a tempo *colla voce* *rit.*

land where lov - ers meet.

cresc. *frit.*

Bulbul *a piacere* *f con molto espress.*

Prince Ah! *a piacere* I know a

land of rare de - light, Where sun-shine reigns from morn till

I know a land _____ of rare de - light, _____ Where sun - shine

mf

night. Where on - ly gen - tle breezes blow, Where blossoms

reigns from morn till night. Where on - ly gen - tle breezes blow,

rit. *ff.* *meno mosso*

fair as heav-en grow. I know a land of sterner soil, Where life is

rit. *ff.*

rit. *colla voce* *ff.* *colla voce*

a tempo

spent in work and toil, I dare not go, my love, I dare not

rit. *a piacere*

go, my love, I dare not go, — my love, I dare not

rit. *a piacere*

go, my love, I dare not go, my love To sweet-heart land where lov-ers meet.

A Soldiers' Song

Alain, Tybalt, etc. and Chorus

Tempo di marziale. (♩=100)

Alain *f*

1. I
2. There

Nº 20

martellato

want to be a sol-dier And wear a scar-let coat. To
would not be a brav-er Or bold-er man than me I'd

tram-ple on the foe-man O'er vic-tories to gloat. I
make the strongest trem-ble, The stout-est foe to flee. I'd

want to be a war-rior With stern and mar-tial eye To
like to be a gen-'ral In mil-i-ta-ry gear On

rit. proud-ly march in dress parade And hear the peo-ple cry, To
pranc-ing steed to ride a-long And hear the peo-ple cheer, On
a tempo

rit. proud-ly march in dress parade And hear the peo-ple cry.
pranc-ing steed to ride a-long And hear the peo-ple cheer.
rit. *a tempo*

Chorus (men only)

Blow the bu-gle, Bang the drum.

Toot the cor-net, Hear, they come,

Sol - diers valiant, Coun - try's brave,

Who our land from Harm will save.

Chorus
SOPRANO

Blow the bu - gle, Bang the drum.

ALTO

TENOR

Blow the bu - gle, Bang the drum.

BASS

Two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "Toot the cor-net, Hear, they come,". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "Sol-diers valiant, Coun-try's brave,". The piano part continues with a similar rhythmic accompaniment.

Two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "Who our land from Harm will save." The piano part concludes with a final cadence.

"Behold our Sovereign"

Chorus

No 21

Moderato

Be - hold our sovereign lord the king! A most de-light-ful

Be - hold our sovereign lord the king! A most de-light-ful

Moderato

f

con 8va

man. A chal-lenge to the world we cast To beat him if you can. *rit.*

man. A chal-lenge to the world we cast To beat him if you can. *rit.*

man. A chal-lenge to the world we cast To beat him if you can. *rit.*

con 8va

Minuet

Allegretto (♩ = 92-100)

No 22

The musical score for Minuet No. 22 is written in G major and 3/4 time. It consists of five systems of music, each with a grand staff (treble and bass clefs). The piece begins with a piano (*p*) dynamic. The first system includes a piano (*p*) marking. The second system continues the piano (*p*) dynamic. The third system continues the piano (*p*) dynamic. The fourth system begins with a forte (*f*) dynamic. The fifth system concludes with a first ending marked with an 8-measure repeat sign.

8-
ff
rit.
mf
a tempo

marcato del melodia
p

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many eighth notes and some sixteenth notes. A *rit.* (ritardando) marking is present in the second measure of the upper staff.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex rhythmic pattern with many eighth notes and some sixteenth notes. An *a tempo* marking is present in the first measure of the upper staff.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex rhythmic pattern with many eighth notes and some sixteenth notes. A *rit.* marking is present in the second measure of the upper staff, and an *a tempo* marking is present in the fourth measure of the upper staff.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex rhythmic pattern with many eighth notes and some sixteenth notes.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex rhythmic pattern with many eighth notes and some sixteenth notes.

Sixth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a complex rhythmic pattern with many eighth notes and some sixteenth notes.

"Well, I Never"

Iamit, Lilla, Alain, Ida and Chorus

No. 23

Allegretto con anima (♩ = 100)

The piano introduction is in 2/4 time, key of B-flat major. It begins with a forte (f) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a steady bass accompaniment.

Iamit (*Indignant*)

f

Well I nev-er! Did you ev-er

The vocal line for Iamit is in the bass clef, starting with a forte (f) dynamic. The piano accompaniment is in the treble and bass clefs, with a piano (p) dynamic. The tempo is marked *marcato*. The lyrics are: "Well I nev-er! Did you ev-er".

Hear of such a thing, Hear of such a thing! Bride is missing,

The vocal line continues in the bass clef. The piano accompaniment remains in the treble and bass clefs. The lyrics are: "Hear of such a thing, Hear of such a thing! Bride is missing,".

Bride-groom fishing Heed-less of the ring, Heed-less of the ring.

The vocal line continues in the bass clef. The piano accompaniment remains in the treble and bass clefs. The lyrics are: "Bride-groom fishing Heed-less of the ring, Heed-less of the ring.".

Lilla (*dazed*)

f

'Tis all a dream! I'd like to scream, Not to mention faint.

The musical score for Lilla (dazed) consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a forte dynamic marking. The piano accompaniment is in a grand staff with a key signature of two flats and a 3/4 time signature. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a simple bass line.

Not to mention faint. Sup - per cook - ing, Bride - groom hooking,

This block continues the musical score for Lilla (dazed). The vocal line continues with the lyrics "Not to mention faint. Sup - per cook - ing, Bride - groom hooking,". The piano accompaniment maintains its rhythmic pattern, with some changes in chord voicings to support the vocal melody.

Alain (*amused*)

f

Sit - u - a - tion quaint, Sit - u - a - tion quaint. What I won - der

The musical score for Alain (amused) begins with a vocal line in a bass clef, key signature of two flats, and 3/4 time signature. It starts with a forte dynamic marking. The piano accompaniment is in a grand staff with a key signature of two flats and a 3/4 time signature. The right hand has a rhythmic accompaniment, and the left hand has a simple bass line.

Where in thunder Have they gone un-to, Have they gone un-to.

This block continues the musical score for Alain (amused). The vocal line continues with the lyrics "Where in thunder Have they gone un-to, Have they gone un-to." The piano accompaniment continues with its rhythmic pattern, providing a steady accompaniment for the vocal melody.

Why_ for hid - ing Stead of bid - ing Here to bill and coo,

Here to bill and coo. Their in - trusion Was col - lusion,

Ida (shocked)

Part of plot and plan, Part of plot and plan. O 'tis shocking

Such a mocking Of a king-ly man, Of a king-ly man.

Chorus (*horrified*)

Well I nev-er! Did you ev-er Hear of such a thing,

Well I nev-er! Did you ev-er Hear of such a thing;

ff

Hear of such a thing! Prin-cess missing, Prince is fishing

Hear of such a thing! Prin-cess missing, Prince is fishing

Heed - less of the king, Heed - less of the king. Such a

Heed - less of the king, Heed - less of the king. Such a

much faster

colla voce

both - er, And a poth - er. All is up - side, up - side down. The pro -

both - er, And a poth - er. All is up - side, up - side down. The pro -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key signature and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

rit. ceed - ing Wrong ex - ceed - ing, On it we must, we must frown.

rit. ceed - ing Wrong ex - ceed - ing, On it we must, we must frown.

rit. ceed - ing Wrong ex - ceed - ing, On it we must, we must frown.

rit.

fff

The second system continues the vocal and piano parts. It includes a *rit.* (ritardando) marking above the vocal staves and a *fff* (fortissimo) marking in the piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The third system shows the piano accompaniment continuing. It features a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line and a fermata over the final chord.

Lullaby

Bulbul, Lilla and Maids of Honor

No 24

Andantino

mf

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The music is marked *mf* and *Andantino*.

Bulbul

mf

1. The sun's in the west and the moon's in the sky. The
 2. The stars are a - light at the turn of the tide. The

The vocal line begins with a rest followed by a quarter note, then continues with a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and eighth notes in the left hand. The first line is marked *mf*.

sea winds are call - ing "The night it is nigh." The
 ships has - ten home - ward till dawn - ing to bide. O

The vocal line continues with eighth and quarter notes. The piano accompaniment features chords in the right hand and eighth notes in the left hand. The music is marked *p*.

shad - ows are dim but the heart is at rest. The
 wings of the night, fold me close to thy breast, And

The vocal line concludes with a half note and a quarter note. The piano accompaniment consists of chords in the right hand and eighth notes in the left hand.

rit.

waves soft - ly mur - mur "O love is the best!"
soothe me, and hush me, and lull me to rest.

a tempo

rit.

Croon, — sil - ver moon. The

p

night winds are call - ing, The twi - light is fall - ing, Croon, —

rit.

sil - ver moon, Croon, — sil - ver moon, —

a tempo

rit.

Chorus

p Croon,
Croon, croon, sil - ver moon. The

The first system of the chorus consists of a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and a melodic phrase starting on a dotted quarter note. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

night winds are call-ing, The twi-light is fall - ing, Croon, croon,

The second system continues the chorus. The vocal line includes the lyrics "night winds are call-ing, The twi-light is fall - ing, Croon, croon,". The piano accompaniment maintains the eighth-note accompaniment, with a *p* dynamic marking appearing in the lower right.

sil - ver moon, Croon, sil - ver moon.

The third system concludes the chorus with the lyrics "sil - ver moon, Croon, sil - ver moon." The vocal line features a final melodic phrase ending with a quarter rest. The piano accompaniment continues with the eighth-note accompaniment.

Bulbul

Croon, sil - ver moon, Croon, sil - ver moon. *rit.*

Chorus
Croon, sil - ver moon, Croon, sil - ver moon. *rit.*

The Bulbul section features a vocal line with a melodic phrase and a *rit.* (ritardando) marking. The Chorus section follows, with a vocal line and piano accompaniment. The piano accompaniment for the chorus features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand, also marked with *rit.*

"We're Going to be Married"

Principals and Chorus

No 25

Allegro (♩=84)

f

Prince

mf

We're go - ing to be mar-ried On

Bulbul

Tues - day at noon. 'Tis ver - y short notice, A lit - tle too

Ida

soon. I've wait - ed so long that It's now — or it's nev - er. We're

All *

Chorus

rit.
 go - ing to be mar-ried For - ev - er and ev - er, They're (We're)
 go - ing to be mar-ried For - ev - er and ev - er, They're (We're)
rit.
a tempo

go-ing to be mar-ried On Tues-day at noon And start right a-way on A
 go-ing to be mar-ried On Tues-day at noon And start right a-way on A

long hon - ey-moon No more to be part-ed, But al - ways to-geth-er. They're (We're)
 long hon - ey-moon No more to be part-ed, But al - ways to-geth-er. They're (We're)

rit.
 go - ing to be mar - ried For ev - er and ev - er.
rit.
 go - ing to be mar - ried For ev - er and ev - er.
rit.

Lilla *a tempo*
mf
 We're

a tempo
f
rit.

Alain
 go - ing to be mar - ried On Tues - day - if fine. I

p

Iamit
slower
 hope and I pray that The sun it will shine. For

All
a tempo

much does de - pend On the state of the weather — If

colla voce

Chorus

Tues - day we're mar-ried For ev - er and ev - er. They're (We're)

rit.

Tues - day we're mar-ried For ev - er and ev - er. They're (We're)

rit.

a tempo *rit.* *a tempo*

go - ing to be mar-ried On Tues-day at noon And start right a-way on A

a tempo

go - ing to be mar-ried On Tues-day at noon And start right a-way on A

a tempo

long hon - ey-moon. No more to be part-ed, But al - ways to-gether. They're (We're)

long hon - ey-moon. No more to be part-ed, But al - ways to-gether. They're (We're)

The first system of music consists of four staves. The top two staves are vocal lines in treble clef, with lyrics: "long hon - ey-moon. No more to be part-ed, But al - ways to-gether. They're (We're)". The bottom two staves are piano accompaniment in bass clef, providing harmonic support for the vocal lines.

go - ing to be mar - ried For ev - er and ev - er. *rit.*

go - ing to be mar - ried For ev - er and ev - er. *rit.*

The second system of music consists of four staves. The top two staves are vocal lines in treble clef, with lyrics: "go - ing to be mar - ried For ev - er and ev - er. *rit.*". The bottom two staves are piano accompaniment in bass clef, with a *rit.* marking. The piano part features a steady accompaniment of chords and moving lines.

Bulbul *mf*

I'm

The third system of music consists of three staves. The top staff is a vocal line in treble clef, with lyrics: "Bulbul *mf*" and "I'm". The bottom two staves are piano accompaniment in bass clef, starting with a *ff* dynamic marking. The piano part features a rhythmic accompaniment of chords and moving lines.

Ida

go - ing to be mar-ried On Tues - day in white. The

Lilla

neigh - bors will gath-er To wit - ness the sight. Our

All *a tempo*

path - way they will cov - er With ros - es and heather— And

rit.

Chorus

wish us good riddance For ev - er and ev - er. They're (We're)

wish us good riddance For ev - er and ev - er. They're (We're)

go-ing to be mar-ried On Tues-day at noon And start right a-way on A

go-ing to be mar-ried On Tues-day at noon And start right a-way on A

long hon - ey-moon No more to be part-ed But al - ways to-geth-er They're (We're)

long hon - ey-moon No more to be part-ed But al - ways to-geth-er They're (We're)

go - ing to be mar - ried For ev - er and ev - er. *rit.*

go - ing to be mar - ried For ev - er and ev - er. *rit.*

go - ing to be mar - ried For ev - er and ev - er. *rit.*

FINALE

Principals and Chorus

Andante maestoso (♩ = 112)

Iamit (somewhat slower)

mf

My

No 26

Musical score for piano accompaniment, measures 1-4. Treble and bass clefs, common time signature. Dynamics include *f* and *mf*.

will it is that you should know That to the al - tar I must go. My

Musical score for piano accompaniment, measures 5-8. Treble and bass clefs, common time signature.

fate is plain as A B C, A mar - ried man I've got to

Musical score for piano accompaniment, measures 9-12. Treble and bass clefs, common time signature. Dynamics include *f* and *mf*.

Chorus

f più mosso

rit.

be, His fate is - plain as - A B C, A mar - ried man he's

Musical score for piano accompaniment, measures 13-16. Treble and bass clefs, common time signature. Dynamics include *f più mosso* and *rit.*

Tempo I.

Ida

got to be. Bow down, bow down un - to your queen, A fin - er con-sort

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 half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with quarter notes A4, G4, F4, and E4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* is placed above the piano staff.

ne'er was seen. To - geth - er WE will rule the land And peace shall reign on

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with quarter notes A4, G4, F4, and E4. The piano accompaniment continues with chords and a bass line.

Chorus

f più mosso

ev' - ry hand, To - geth - er SHE will rule the land And peace shall reign on

The third system begins the chorus. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with quarter notes A4, G4, F4, and E4. The piano accompaniment features a more active bass line. A dynamic marking of *f più mosso* is placed above the piano staff.

ev' - ry hand.

The fourth system concludes the chorus. The vocal line has a half note G4 followed by a whole rest. The piano accompaniment continues with chords and a bass line. A dynamic marking of *f a tempo* is placed above the piano staff.

Lilla (♩ = 120)

f

Alain Joy and rap-ture! Mirth and glee!

f

marc.

We are hap-py As — can be. Sor - row o - ver

Bliss in sight, Noth - ing wrong and All — is right.

Chorus

ff *faster*

Sor-row o-ver, Bliss in sight, Noth - ing wrong and All is right.

Sor-row o-ver, Bliss in sight, Noth - ing wrong and All is right.

ff *faster*

(♩ = 80)

Prince

mf

Ring the bells with a mer-ry, mer-ry chime, Let your hearts and feet keep

Chorus

mer-ry chime,

mf

time, To the ting a ling a ling a ling a ling, And the

keep time, ting a ling,

ding a ding a ding a ding a ding, Of the mer-ry, mer-ry, mer-ry wedding
ding a ding,

bells, Of the hap-py, hap-py bridal bells, Of the
wedding bells, bridal bells,

mer-ry, mer-ry, mer-ry, mer-ry, mer-ry wedding bells, Of the hap-py, hap-py bridal

Chorus

bells, Of the mer-ry, mer-ry, mer-ry wedding bells, Of the

Ding, ding, ding, ding a ding,

Ding, ding, ding, ding a ding,

hap - py, hap - py, hap - py marriage bells. To the

Ding, ding, ding, ding a ding,

Ding, ding, ding, ding a ding,

ting a ling a ling, And the ding a ding a ding, Of the *accel.*

Ting a ling, ding a ding, *accel.*

Ting a ling, ding a ding, Of the *accel.*

mer - ry wed-ding bells, Of the hap - py mar-riage bells, Of the
mer - ry wed-ding bells, Of the hap - py mar-riage bells, Of the

colla voce

This system contains the first two systems of the musical score. It features four vocal staves (two for each voice part) and a piano accompaniment. The lyrics are: "mer - ry wed-ding bells, Of the hap - py mar-riage bells, Of the". The piano part includes the instruction "colla voce".

a tempo
mer-ry wedding bells, Of the hap - py mar - riage bells.
a tempo
mer-ry wedding bells, Of the hap - py mar - riage bells.

This system contains the third and fourth systems of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: "mer-ry wedding bells, Of the hap - py mar - riage bells." and "mer-ry wedding bells, Of the hap - py mar - riage bells." The tempo instruction "a tempo" is repeated above the vocal staves.

meno mosso
mf

This system contains the fifth system of the musical score, which is the piano accompaniment. It includes the instruction "meno mosso" and the dynamic marking "mf".

Bulbul

(♩ = 104)

mf

The shadows are dim but the heart is at rest. The

p

waves soft - ly mur - mur "O love is the best." O

wings of the night fold me close to thy breast And

soothe me and hush me and lull me to rest.

Bulbul

Croon, — sil - ver moon. The day-light is dy - ing, And

Chorus

(Humming) Hm, Hm,

lov - ers are sigh - ing, Croon, — sil - ver moon.

Hm,

rit. Croon, — sil - ver moon. — Croon, —

rit. Hm, Hm,

rit.

sil - ver moon. Croon, sil - ver moon.

Hm,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It contains the lyrics "sil - ver moon. Croon, sil - ver moon." with a fermata over the final note. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a melodic line in the right hand and a harmonic line in the left hand, with a fermata over the final chord.

Allegro molto

pp *ff*

tr

The second system of music is a piano accompaniment in two staves. It begins with a key signature change to one sharp and a time signature change to 3/4. The tempo is marked "Allegro molto". The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Trills (*tr*) are indicated in both hands.

tr

The third system of music continues the piano accompaniment in two staves. It features trills (*tr*) in both hands and a key signature change to one flat.

Chorus

Temps du Valse

f

Let us join in mer - ry dance

f

Let us join in mer - ry dance

The chorus section consists of four staves. The top two staves are vocal lines with the lyrics "Let us join in mer - ry dance". The bottom two staves are piano accompaniment. The tempo is marked "Temps du Valse" and the dynamics are marked *f* (forte).

Temps du Valse

rit. *mf*

The final system of music is a piano accompaniment in two staves. It features a key signature change to one flat and a time signature change to 3/4. The tempo is marked "Temps du Valse". The dynamics range from *rit.* (ritardando) to *mf* (mezzo-forte).

Let us, let us sing with glee. Hap - py now is ev' - ry

Let us, let us sing with glee. Hap - py now is ev' - ry

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment (Right and Left Hand). The key signature has one sharp (F#) and the time signature is 4/4.

one. Ah! 'tis fair to see _____ Lov - ing

one. Ah! 'tis fair to see _____ Lov - ing

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics include a long melisma line. The key signature has one sharp (F#) and the time signature is 4/4.

hearts beat side by side Ten - der, ten - der

hearts beat side by side Ten - der, ten - der

The third system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

eyes a - glow. Fac - es bright with hap - py

eyes a - glow. Fac - es bright with hap - py

The first system consists of four staves. The top two staves are vocal staves in G major, with lyrics 'eyes a - glow. Fac - es bright with hap - py'. The bottom two staves are piano accompaniment, featuring a treble clef with a melodic line and a bass clef with a harmonic accompaniment.

smiles Once o'er - cast with woe,

smiles Once o'er - cast with woe,

The second system consists of four staves. The top two staves are vocal staves in G major, with lyrics 'smiles Once o'er - cast with woe,'. The bottom two staves are piano accompaniment, featuring a treble clef with a melodic line and a bass clef with a harmonic accompaniment.

Fac - es bright with hap - py smiles Once o'er -

Fac - es bright with hap - py smiles Once o'er -

The third system consists of four staves. The top two staves are vocal staves in G major, with lyrics 'Fac - es bright with hap - py smiles Once o'er -'. The bottom two staves are piano accompaniment, featuring a treble clef with a melodic line and a bass clef with a harmonic accompaniment.

cast with woe. *accel.* Let us join

cast with woe. *accel.* Let us join

The first system of the score consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics "cast with woe. Let us join". The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* and *accel.* markings.

in mer-ry dance Let us, let us sing with

in mer-ry dance Let us, let us sing with

The second system of the score consists of four staves. The top two staves are vocal parts with lyrics "in mer-ry dance Let us, let us sing with". The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* and *accel.* markings.

glee, Hap - py now is ev' - ry - one,

glee, Hap - py now is ev' - ry - one,

The third system of the score consists of four staves. The top two staves are vocal parts with lyrics "glee, Hap - py now is ev' - ry - one,". The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* and *accel.* markings.

rit. poco a poco

Ah! 'tis fair to see, Ah! 'tis fair

rit. poco a poco

Ah! 'tis fair to see, Ah! 'tis fair

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in G major and contain the lyrics "Ah! 'tis fair to see, Ah! 'tis fair". The piano accompaniment includes a treble and bass clef staff with chords and a melodic line. The tempo marking "rit. poco a poco" is placed above the first vocal staff.

to see.

to see.

ff a tempo

The second system continues the vocal and piano parts. The vocal lines end with the words "to see." and "to see." respectively. The piano accompaniment features a treble and bass clef staff with chords and a melodic line. The tempo marking "ff a tempo" is placed above the piano accompaniment.

The third system is primarily piano accompaniment, featuring a treble and bass clef staff with chords and a melodic line. It includes several trills and a final cadence. The tempo marking "ff a tempo" is also present.

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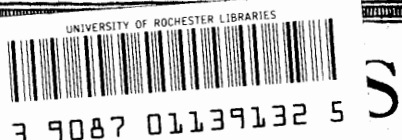
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