

VOCAL SCORE

Der arme Jonathan.

Operette in drei Akten

von

Hugo Wittmann und Julius Bauer.

MUSIK

von

CARL MILLÖCKER.

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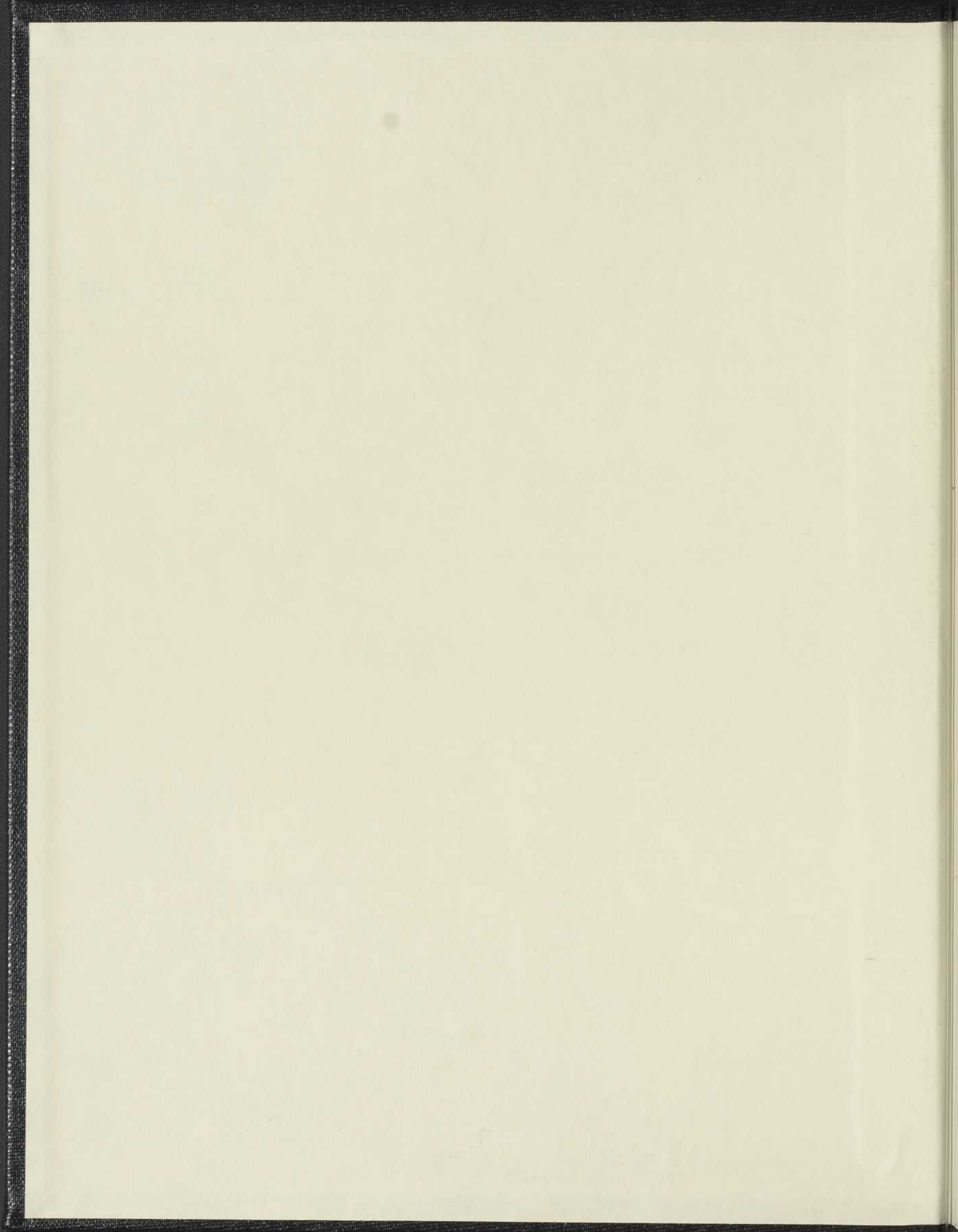
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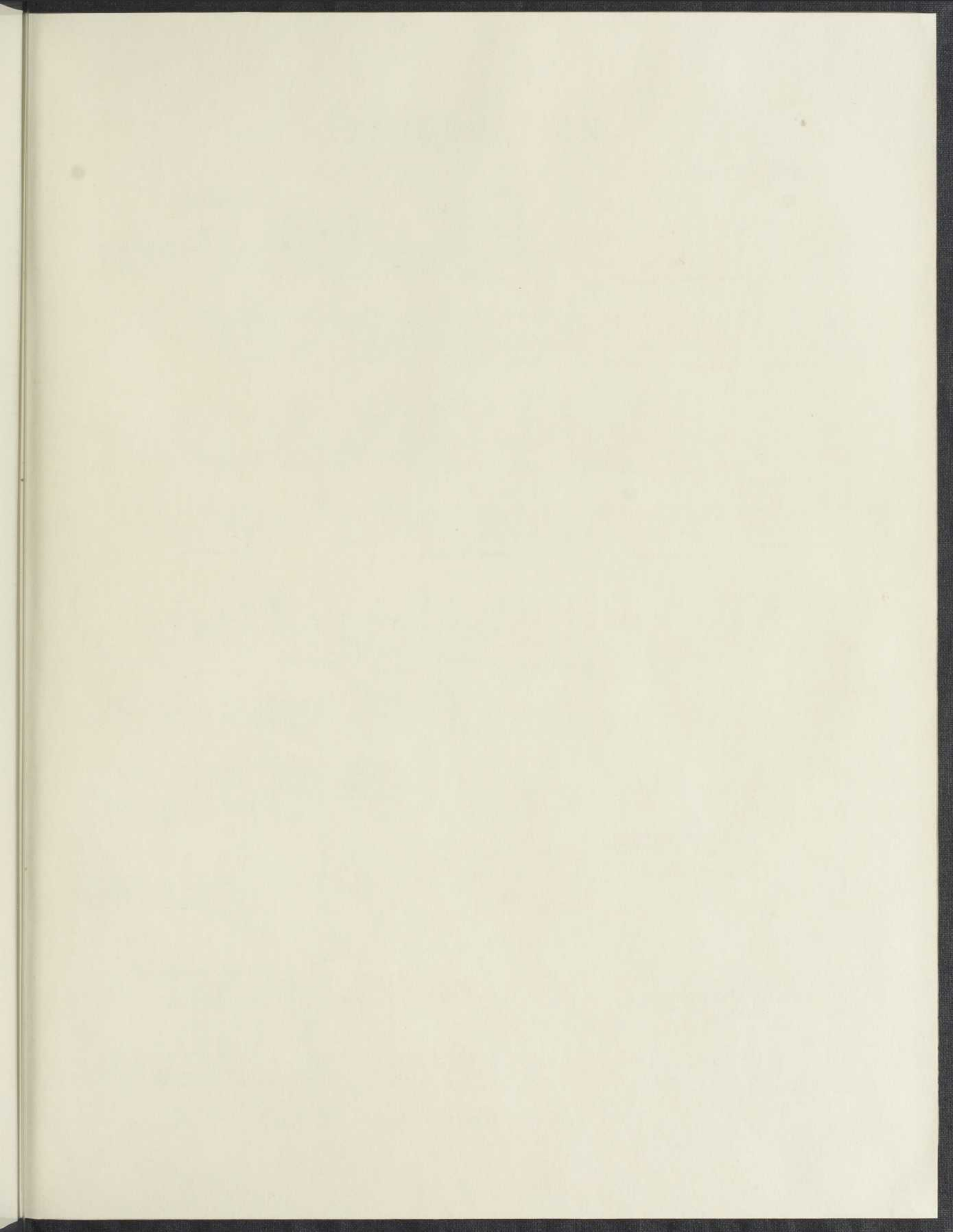
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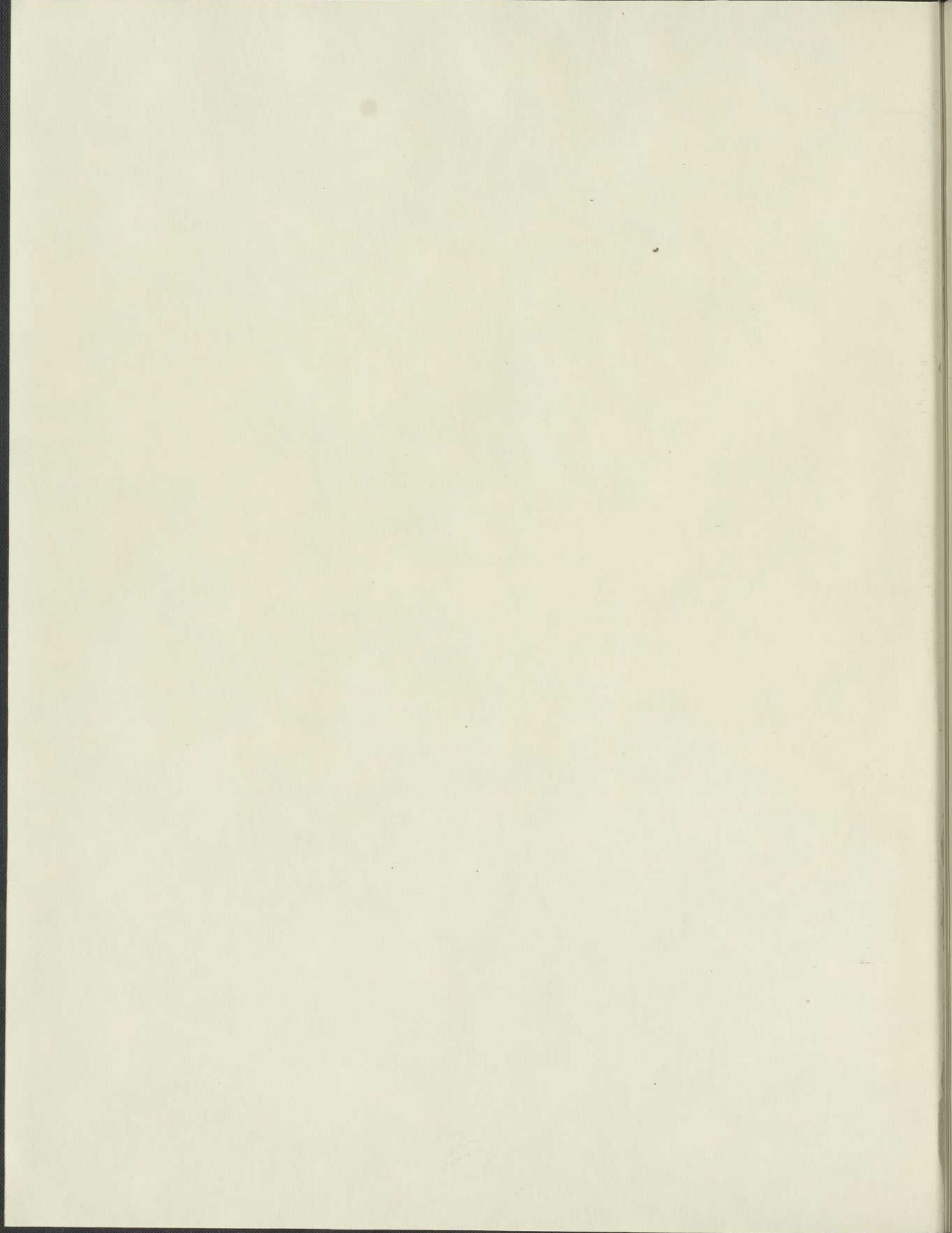
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INTRODUCTION.

C. MILLÖCKER.

Marschtempo.

The first system of the introduction consists of two staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is marked with a forte dynamic 'f'. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes.

Meno mosso.

The second system continues the piece with a change in tempo to 'Meno mosso'. The key signature remains three sharps. The music is marked with a fortissimo dynamic 'ff'. The upper staff has a more melodic line with some rests, and the lower staff continues with a steady accompaniment.

The third system shows a change in dynamics to piano 'p'. The key signature changes to two sharps (F#, C#) and the time signature changes to 3/4. The music is more melodic and slower in tempo.

Andante.

The fourth system is marked 'Andante' and 'p'. The key signature changes to one sharp (F#) and the time signature changes to 3/4. The music is very slow and features a prominent bass line with triplets in the upper staff.

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The first system of musical notation 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), and the time signature is 3/4. The music features a melodic line in the right hand with several triplet markings (indicated by a '3' over a group of notes) and a more rhythmic accompaniment in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

The second system continues the musical piece. It features similar melodic and rhythmic patterns. A dynamic marking of *f rall.* (forte, ritardando) appears in the right hand towards the end of the system, indicating a change in volume and tempo.

No. I. INTRODUCTION.

Allegro.

The third system of musical notation is in a different key signature, with two sharps (F# and C#), and a 3/4 time signature. The right hand has a melodic line starting with a *mf* dynamic. The left hand features a complex, rhythmic accompaniment with many beamed notes and rests.

The fourth system continues the piece with similar melodic and rhythmic patterns. The right hand has a melodic line with some slurs, and the left hand has a complex accompaniment.

The fifth system of musical notation shows the continuation of the piece. The right hand has a melodic line with some slurs, and the left hand has a complex accompaniment.

The sixth and final system of musical notation on this page. It continues the melodic and rhythmic patterns established in the previous systems.

CHORUS.
CATALUCCI with 1st Tenor.

Hail ! To our wor - thy pat - - ron of this no - ble

MARQUIS with 2d Tenor.

Hail ! To our wor - thy pat - - ron of this no - ble

QUICKLY with 1st Bass.

man - - sion, All guests wish him long life, hon - or, Fortune in a - bun - dance,

man - - sion, All guests wish him long life, hon - or, Fortune in a - bun - dance,

Pleasures in ac - cord - ance, Birth - day greetings kind we of - fer. May this day's bright

Pleasures in ac - cord - ance, Birth - day greetings kind we of - fer. May this day's bright

mf

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment includes a dynamic marking of *mf*.

sun - light oft be thine, Glowing brighter yet with ad - ded time,..... Then cheer

sun - light oft be thine, Glowing brighter yet with ad - ded time,..... Then cheer

f

f

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The piano accompaniment includes dynamic markings of *f*.

our good host, Bright bond of friend - - ship kind, Kiss - es sweet

our good host, Bright bond of friend - - ship kind, Kiss - es sweet

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "our good host, Bright bond of friend - - ship kind, Kiss - es sweet".

The piano accompaniment for the first system consists of two staves. The right hand is in treble clef and the left hand is in bass clef, both with a key signature of two sharps. The music features a steady accompaniment with chords and moving lines.

oft be thine,..... May this joy ev - er come in full measure And be without ev' - -

oft be thine,..... May this joy ev - er come in full measure And be without ev' - -

The second system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef with the same key signature. The lyrics are: "oft be thine,..... May this joy ev - er come in full measure And be without ev' - -".

The piano accompaniment for the second system consists of two staves. The right hand is in treble clef and the left hand is in bass clef, both with a key signature of two sharps. The music features a steady accompaniment with chords and moving lines.

ry care, Hap - pi - ness be thy share..... Then drink out, drink

ry care, Hap - pi - ness be thy share..... Then drink out, drink

drink the

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "ry care, Hap - pi - ness be thy share..... Then drink out, drink" for the first two staves, and "drink the" for the third staff.

QUICKLY.

And now, my

.... all the glass! Yes,... then, drink out the glass!.....

.... all the glass! Yes,... then, drink out the glass!.....

glass! drink out the glass!

This system contains two vocal staves and a piano accompaniment. The tempo marking "QUICKLY." is placed above the first vocal staff. The lyrics are: "And now, my" above the first staff, ".... all the glass! Yes,... then, drink out the glass!....." for the second and third staves, and "glass! drink out the glass!" for the fourth staff. The piano accompaniment includes a dynamic marking "f" (forte).

Moderato.

son, we'll hap-py be..... To hear the song in hon - or of our host just written.

CATALUCCI.

VANDERGOLD.

QUICKLY.

Mu - sic and text by me, 'Twill be a dou-ble ex - e - cu - tion! Now pray be-

CATALUCCI.

Allegretto.

gin. I now be - - - gin.

Who is the hap-pi - est man to be seen? Vander-

gold! Who has the favored of all ev - er been? Vander - gold!

Vander - gold!

Vander - gold!

The first system of the musical score is set in G major (one sharp) and 3/4 time. It features a vocal line and piano accompaniment. The vocal line begins with the lyrics "gold!" followed by a rest, then "Who has the favored of all ev - er been? Vander - gold!". The piano accompaniment includes a treble clef with a triplet of eighth notes and a bass clef with a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic marking.

gold! Who is the best one, the noblest, the fin - est of

Vander - gold!

Vander - gold!

The second system of the musical score continues in G major and 3/4 time. The vocal line begins with "gold!" followed by a rest, then "Who is the best one, the noblest, the fin - est of". The piano accompaniment includes a treble clef with an eighth-note triplet and an eighth-note triplet, and a bass clef with a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic marking.

nearest, the dear-est, the ablest and greatest, Whose praises ardent are sung by tongues fervent? By

ancients, by youngsters, by all friends sur-round - ed, with wor - ship, un - bound - ed?

Who is ad - mired and by all extolled! Who?..... friend Van - der - gold!.. *mf*

friend Van - der - gold!..... He that a friend of the gods must be! Yes,

f

Friend Van - der - gold! friend Van - der - gold!

Friend Van - der - gold! friend Van - der - gold!

Friend Van - der - gold! Yes, most tru - ly, yes, friend Van - der - gold, Yes, by heav-en for

Allegro.

ne'er on the earth a joy missed he, missed he! Van - der - gold live right

ne'er on the earth a joy missed he, missed he! Van - der - gold live right

ne'er on the earth a joy missed he, missed he! Van - der - gold live right

well! Van-der-gold live right well! May he..... live, live right well, Van-der-gold live right

well! Van-der-gold live right well! May he..... live, live right well, Van-der-gold live right

well! Van-der-gold live right well! May he..... live, live right well, Van-der-gold live right

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in three voices (Soprano, Alto, and Tenor/Bass). The piano accompaniment is written for the right and left hands. The lyrics are: "well! Van-der-gold live right well! May he..... live, live right well, Van-der-gold live right". The music is in a key with three sharps (F#, C#, G#) and a common time signature. The piano part features a rhythmic accompaniment with chords and melodic lines.

well, Van-der-gold live right well! May he..... live well, May

well, Van-der-gold live right well! May he..... live well, May

well, Van-der-gold live right well! May he..... live well, May

The second system of the musical score continues the vocal and piano parts. The lyrics are: "well, Van-der-gold live right well! May he..... live well, May". The piano accompaniment continues with similar rhythmic patterns and harmonic support for the vocal lines. The system concludes with a final cadence in the piano part.

- If he'll but grant me peace, I'll glad - ly add the

sf

BILLY.

sec - ond verse to this. Mas - ter mournful Bil - ly

8va

f

Allegro moderato.

too!

f

CHORUS.

Piu mosso.

TENOR.

Rests to you the free e - lec-tion, Please, oh please make your se-lec - tion!

BASS.

Allegro.

Heid - sick, Ex - tra dry, Mu-nich Spa - ten brew, Pils - ner, Vien-na Bier and

Heid-sick, Ex - tra dry, Mu-nich Spa - ten brew, Pils-ner, Vien - na

8va

p

ci - gar-ettes are here! Up-man or else Bock, Por - ter or else Grog.

Bier, Ci - gar-ettes are here! Up - man or else Bock, Por - ter or else

8va

Cog - nac or good Rum, do help your - selves to some! Rests to

Grog! do help your - selves to some! Rests to

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, both with a key signature of one sharp (F#). The lyrics are: "Cog - nac or good Rum, do help your - selves to some! Rests to" for the top voice and "Grog! do help your - selves to some! Rests to" for the bottom voice. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

Meno mosso.

you the free e - lec - tion, Please, oh, please name your se - lec - - - tion!

you the free e - lec - tion, Please, oh, please name your se - lec - - - tion!

The second system of music begins with the tempo marking "Meno mosso." It features two vocal staves and a piano accompaniment. The lyrics are: "you the free e - lec - tion, Please, oh, please name your se - lec - - - tion!" for both voices. The piano accompaniment includes a right-hand part with melodic lines and a left-hand part with chords. A dynamic marking of "ff" (fortissimo) is present in the piano part.

BILLY.

Now we draw to the end.....

The third system of music features a vocal line for "BILLY." and a piano accompaniment. The lyrics are: "Now we draw to the end.....". The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. A dynamic marking of "p" (piano) is present in the piano part.

Rasp'ry i - - ces I will send,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "Rasp'ry i - - ces I will send,". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

Mas - ter piece of our new chef.

The second system continues the musical score. The vocal line has a rest for the first two measures, followed by the lyrics "Mas - ter piece of our new chef." The piano accompaniment features more complex chordal textures and melodic lines in both hands, with some notes beamed together.

Ei - fel - tow'r, Both big and deft! Ah!

ALL.

The third system concludes the page. The vocal line includes the lyrics "Ei - fel - tow'r, Both big and deft! Ah!" and ends with a fermata. The piano accompaniment includes various musical markings such as "2" (second endings), "8" (octave), and "f" (forte). The system concludes with a double bar line.

CHORUS.

A small piece I'll take, Yes, Bil - ly, we con - grat - u - late your

A small piece I'll take, Yes, Bil - ly, we con - grat - u - late your

A small piece I'll take, Yes, we con - grat - u -

Eif - fel tow'r of wa - ter ice, does well de - serve our great - est praise.....

Eif - fel tow'r of wa - ter ice, does well de - serve our great - est praise.....

late your Eif - fel tow'r of wa - ter ice, does well de - serve great praise.....

Eif - fel tow'r of wa - ter ice, does well de - serve our great - est praise.....

Eif - fel tow'r of wa - ter ice, does well de - serve our great - est praise.....

late your Eif - fel tow'r of wa - ter ice, does well de - serve great praise.....

BILLY.

All seem by a fiend em - pow - ered, Eif - fel

Moderato.

VANDERG.

tower is all de - - vou - ered! Why, that tastes queer!

1. GAST.

2. GAST.

Like i - o - dine! Cod liv - er oil!

CATALUCCI.

QUICKLY.

VANDERG.

Like tur - pen - tine! I feel an Eif - fel tow - er in me! And will you

Allegro.

kind - ly quick - ly tell me who the des - per - a - - do is who

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'kind - ly quick - ly tell me who the des - per - a - - do is who'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

BILLY.

seemed in - clined to kill me with this vile mess! Mas - ter

The second system continues the musical piece. The vocal line has the lyrics 'seemed in - clined to kill me with this vile mess! Mas - ter'. The piano accompaniment includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

an - gry, Bil - ly, too, Our new chef, they rec - om -

The third system of music features the lyrics 'an - gry, Bil - ly, too, Our new chef, they rec - om -'. The piano accompaniment includes a dynamic marking of *mf* and a fermata over a chord in the right hand.

VANDERG.

QUICKLY.

mend him! To the dev - il quick - ly send him! He was

The fourth system concludes the page with the lyrics 'mend him! To the dev - il quick - ly send him! He was'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

BILLY.

faul - ty. May he choke! 'Stead of ber - ries he took

Musical score for Billy's first line. The vocal line is in treble clef with lyrics: "faul - ty. May he choke! 'Stead of ber - ries he took". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

VANDERG.

soap, Mas - ter's an - gry, Bil - ly, too, What's his name? ..

Musical score for Vanderg's line. The vocal line is in treble clef with lyrics: "soap, Mas - ter's an - gry, Bil - ly, too, What's his name? ..". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The key signature has one flat. The time signature is 4/4. The piano part features a more active accompaniment with sixteenth-note patterns in the right hand and chords in the left hand. Dynamics include *f* and *g* (glissando).

BILLY.

.... now tell me true? Jon - a - than!

CHORUS.

Jon - a - than!

Jon - a - than!

Musical score for Billy's second line and the chorus. The vocal line is in treble clef with lyrics: ".... now tell me true? Jon - a - than!". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The key signature has one flat. The time signature is 4/4. The piano part features a steady accompaniment with chords in the right hand and bass notes in the left hand. Dynamics include *f* and *sf* (sforzando).

VANDERG.

Out of my house you'll drive him at once, at

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment starts with a treble clef and a key signature of one sharp (F#). It features a piano (*p*) dynamic marking and includes a melodic line in the right hand and a bass line in the left hand.

QUICKLY.

Once! I hope this

Out of this house he now must go! Out of this house he now must go!

Out of this house he now must go! Out of this house he now must go!

The second system contains four staves. The top staff is a vocal line with a 3/4 time signature and a *QUICKLY.* tempo marking. It begins with a quarter rest and a half rest, followed by a quarter note and a quarter rest. The lyrics are "Once! I hope this". The second and third staves are vocal lines with lyrics "Out of this house he now must go! Out of this house he now must go!". The bottom staff is the piano accompaniment, starting with a forte (*f*) dynamic marking and ending with a trill (*tr*) and a sforzando (*sf*) dynamic marking. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Moderato.

VANDERG.

lit - tle ac - ci - dent.... will have no ver - y se - rious con - se - quence! And this is

how by my own ser - vants I'm ev - er sold, en - tan - gled and be - trayed, 'Tis thus in

small things and in great ones, And all day long I have to chafe and fret! I'm liv - ing

here in os - tra - cism,..... I shall be driv'n to des - per - a - tion yet. Ah!

Tempo 1.

Who is the saddest of men to be met? Vander - gold !.....

Vander - gold !

Vander - gold !

p *f* *f*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The lyrics are "Who is the saddest of men to be met? Vander - gold !.....". The piano accompaniment consists of two staves (treble and bass clefs). The first two measures are marked *p* (piano), and the final two measures are marked *f* (forte). The piano part features a triplet of eighth notes in the right hand in the final two measures.

Whose life is ev - er by oth - ers up - set? Vander - gold !

Vander - gold !

Vander - gold !

p *f* *f*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The lyrics are "Whose life is ev - er by oth - ers up - set? Vander - gold !". The piano accompaniment consists of two staves (treble and bass clefs). The first two measures are marked *p* (piano), and the final two measures are marked *f* (forte). The piano part features an eighth-note triplet in the right hand in the final two measures, marked with an '8' above the notes.

Who is sur - rounded by spies and by min - ions, Who is a beg - gar in

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment starts with a piano (p) dynamic and features a bass line with quarter notes and a treble line with chords and moving lines.

spite of his mil - lions, Who ev - er cheat-ed by all and ill - treat - ed, be-

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note E5, followed by quarter notes F5, G5, and A5. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

fooled and de - feat - ed by vile crea - tures' flat - - t'rings, En - cir - - cled by

The third system shows the vocal line with a quarter note B4, followed by quarter notes C5, D5, and E5. The piano accompaniment includes a piano (p) dynamic marking and continues with its accompaniment.

fawn - - - ings, Whose are they al - ways, mis - for - tunes un - told?

The fourth system concludes the page with the vocal line starting on a quarter note F5, followed by quarter notes G5, A5, and B5. The piano accompaniment provides harmonic support throughout.

rallent. *a tempo.*

Who? I Van - der - gold! I Van - der -

gold! I whom the fa - - vor of gods be - - trays! Yes,

f

I, Van - - der - gold! I, Van - - der -

Friend Vau - - der - gold! Friend Van - - der -

Friend Van - - der - gold, yes, most tru - ly, yes, friend Van - - der -

Allegro.

gold! I whose great rich-es call forth love and praise! Ev-er thus, Van-der-
 gold! He whose great rich-es call forth love and praise! Vandergold, live right
 gold, yes, by heaven, for he whose great rich-es call forth love and praise! Vandergold, live right

gold, Vandergold, live right well! Would they.... but grant me peace! Ev-er thus, Van-der-
 well, Vandergold, live right well! May he,..... live well, live well, Vandergold, live right
 well, Vandergold! live right well! May he,..... may he live well, Vandergold, live right

gold, Van-der-gold live right well, Would they..... but..... grant me some

well, Van-der-gold live right well, May he..... live well, may he live

well, Van-der-gold live right well, May he..... live well, may he live

pence!..

well!..

well!..

IMPRESSARIO'S SONG.

No. 2. RONDO. Quickly.

Moderato.

You know an Im - pres -
 sa - ri - o Will al - ways have his life just so, Scarce is he here, then ev' - ry - where, By
 light'ning hur - ried on, And thus I say dex - ter - ri - ty, dex - ter - i - ty, ce -
 ler - i - ty, and with it some hi - lar - i - ty, and then one owns the world. Earlier

Allegro.

Mu-sic writ-er was I, bear instructor, and of el - e - phants and cro - co - diles the dres-ser, Her - cu-

les be - sides of thousand weights the lift - er, In - dia rub - ber were they, I a - vow! Ris - ing

high - er in the art, I now con - trol the mart, of singers great or small, and pretty dancers all; a

te - nor can sup - ply, both im - pu - dent and sly, but sure to please the pub - lic

taste. And so am I there, here and ev - 'ry - where, Won - ders tempting me o - ver



land and sea. One day in Ber - lin, - Next one at Tur - in, Noise and tu - mult great,



Is the chronic state. Pe - ters - burg, Versailles, Ham - burg and Marseilles, All the world now



knows my great fame! Ra - ta - ta zin, ra - ta - ta zin, bum, bum, bum, bum, bum! So

rallent.



Tempo 1.

Ev - er with my life just so, a per - fect Im - pres - sa - ri - o, Scarce here then sud - den

somewhere else by lightning hur - ried on, And so I say dex - ter - i - ty, dex -

Allegro moderato.
ter - i - ty, ce - ler - i - ty, and with it some hi - lar - i - ty and then you own the world!

But what I nev - er found, 'pon hon - or, As much as I have looked and

sought, Is sing-er of dis - creet demean-or, Or songstress true to con-tract aught, Harassed by whims of

pri - ma-don - na, By basso's and by ten - or's strife, Each eve-ning just be - fore the theatre be -

gins for me this charming life! Sit-ting by the table drinking what I'm able, Sudden comes a knocking,

moans, complaints most shocking, Diva's husband clement comes to make announcement, Diva too hoarse, not a

Piu mosso.

tone! Out I rush im - po - sing, Find her at her lodg - ing

The first system of the musical score features a vocal line in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "tone! Out I rush im - po - sing, Find her at her lodg - ing". The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The piano part includes various rhythmic patterns and chordal textures.

weep - ing and be - wail - ing, Sweet - est voice pre - vail - ing, For her pug has col - ic

The second system continues the vocal line with lyrics "weep - ing and be - wail - ing, Sweet - est voice pre - vail - ing, For her pug has col - ic". The piano accompaniment includes a triplet in the right hand and a "Ped" (pedal) marking in the left hand.

And she suf - fers for it tor - tures, fainting, O what a

The third system features the vocal line with lyrics "And she suf - fers for it tor - tures, fainting, O what a". The piano accompaniment continues with complex rhythmic and harmonic structures.

scene!..... Mad - ame you must sing! O poor lit - tle thing!

(Falsetto.)

The fourth system concludes the page with the vocal line lyrics "scene!..... Mad - ame you must sing! O poor lit - tle thing!". The piano accompaniment includes dynamic markings such as *f*, *mf*, and *p*, and a "Falsetto." instruction. The piano part also features an 8va (octave) marking and a wavy line indicating a tremolo or vibrato effect.

(Falsetto.)

f > > > > *p* *f* > > > > *p*

Con - tract I will bring! Ah, poor dar - ling thing! Full the hall will be! All the same to me!

mf *p* *mf* *p*

8va *8va*

f > > > > *f* > > > >

Ev - 'ry tick - et sold! Just as well un - told! Hot - ly I break forth,

f *mf*

f

She be - comes quite wroth, Pug - gy growls and howls.

mf

Ah God! O dear! Ah God! O dear! Wau, wau, wau, wau, wau! So

f

Tempo 1.

Ev - er with my life just so, a per - fect Im - pres - sa - ri - o, Scarce here then sud - den

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

somewhere else by lightning hur - ried on, And so I say dex - ter - i - ty, dex -

The second system continues the musical score. The vocal line has a quarter rest before the lyrics. The piano accompaniment includes a dynamic marking of *sf* (sforzando) and a *p* (piano) marking. The piano part features a more active bass line with eighth notes.

ter - i - ty, ee - ler - i - ty, and with it some hi - lar - i - ty and then you own the world!

The third system shows the vocal line with a quarter rest before the lyrics. The piano accompaniment includes a dynamic marking of *f* (forte) and a *sfz* (sforzando) marking. The piano part features a more active bass line with eighth notes.

The fourth system consists of piano accompaniment for the final part of the page. It features a series of chords in the right hand and a simple bass line in the left hand, ending with a double bar line.

"YOUNG LADY STUDENTS WE."

No. 3. CHORUS and SONG.

Marschtempo.

The piano accompaniment consists of three systems of music. The first system is marked *f* and begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a melody in the right hand with a triplet of eighth notes and a bass line in the left hand. The second system continues the melody with a triplet of eighth notes. The third system shows a more complex harmonic texture with multiple chords in both hands.

Miss FLIRT & Miss GRANT with 1st Sop.
SOPR. I. II. Miss HUNT & Miss BIG with 2d Sop.

The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: "Young la - dy stu - dents we and full of tire - - less en - er - gy, The". The piano accompaniment is written below the vocal line, starting with a *mf* dynamic marking. It features a melody in the right hand and a bass line in the left hand, with a triplet of eighth notes at the end of the phrase.

studious maid-en is, you see, a fa - - mous prod-i - gy She scorns a master's

yoke and chain, And if she weds, will yet re - main The fre - - est and the

rallent.

tru - - est to the rules we claim! Young Miss and Miss - es, Miss - es, Miss all

a tempo.

com-bat well a world like this, We do what - e'er we please, and fa - vors do not

tease! By Ju - pi - ter, we are for sure, young Miss and Mis - ses

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the word 'tease!' followed by the lyrics 'By Ju - pi - ter, we are for sure, young Miss and Mis - ses'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Mis - ses, Miss, a gay and joy - - - ful stu - - - dent—

The second system continues the vocal line with the lyrics 'Mis - ses, Miss, a gay and joy - - - ful stu - - - dent—'. The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note runs in the right hand.

corps! A gay and joy - - - ful stu - dent— corps!

The third system concludes the vocal line with the lyrics 'corps! A gay and joy - - - ful stu - dent— corps!'. The piano accompaniment includes a dynamic marking of *sf* (sforzando) in the right hand towards the end of the system.

Miss FLIRT.
On - ly in mat - ters of love.... a joke we can - not share, In - stead of love, we

The fourth system is titled 'Miss FLIRT.' and begins with the lyrics 'On - ly in mat - ters of love.... a joke we can - not share, In - stead of love, we'. The vocal line features a triplet of eighth notes. The piano accompaniment starts with a dynamic marking of *p* (piano) and includes a triplet of eighth notes in the right hand.

MISS HUNT.

of - - fer gym - nas - tic feats ev - 'ry - where. And men - tions a har - dy pre-

ten - der, His glow - ing fi - er - y mood..... then I cry; A - way with the

MISS BIG.

fire,..... For pipes to be light - ed, 'tis good!..... I must con-

fess that of lov - - - ers some tho'ts I have pro - hib - i -

ted,..... But this se - cret no one dis - cov - -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics 'ted,..... But this se - cret no one dis - cov - -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Miss FLIRT, Miss HUNT, Miss GRANT and STUDENTS.

Ha, ha, ha, ha, ha, ha! Young

ers, I bow my vir - gin head! Young

SOPRANO.

Ha, ha, ha, ha, ha, ha! Young

The second system of music includes four vocal staves and a piano accompaniment. The vocal parts are for Miss Flirt, Miss Hunt, Miss Grant, and Students. The lyrics are 'Ha, ha, ha, ha, ha, ha! Young' and 'ers, I bow my vir - gin head! Young'. A 'SOPRANO.' part is also indicated. The piano accompaniment provides harmonic support with chords and moving lines.

Miss and Miss - es, Miss - es, Miss, all com - bat well a world like this, We do what-e'er we

The third system of music consists of a vocal line and a piano accompaniment. The lyrics are 'Miss and Miss - es, Miss - es, Miss, all com - bat well a world like this, We do what-e'er we'. The piano accompaniment features a steady rhythmic accompaniment with chords.

please, and fa - vors do not tease! By Ju - pi - ter, we are for sure young

Miss and Miss - es, Mis - ses, Miss, a gay and joy - - - ful stu - - - dent

corps! a gay and joy - - - ful stu - - - dent corps!

poco.

meno mosso.

A vic - tor she in Ri - go - ro - - - - sum! A

VANDERG.

QUICKLY.

won - der is she, A eu - ri - o - - sum! Whom to en - gage I has - ten

SOPRANI & SOLI.

must! Re - ceive her then with the wel - - come due her now vic -

to - - - ri - ous!

f Allegro.

See, she ap - proach - es, wor - thy of maid - en's praise!

Meno mosso.

To our new Miss Doc - tor, cheers we now will raise!

HARRIET.

O - do not sound your joy and praise so

loud - ly! Ex - am - i - na - tion have I passed with skill, And yet I

can no long - er think it proud - ly, it is as though.... it bod - ed

lil! In
Ah!

Andantino.

old - en times they say the weak - er sex were we, Yet
those bright bless - ed days, en - balmed in gold - en light. With

at our feet men lay, our pag - es true to be. The sweet - est things we
maid - ens lov - ing ways, and mod - est mien were dight. Then time in dreams passed

heard up - on this earth - ly globe, were sung by po - ets' voi - ces in
by in scarce - ly no - tie'd flight, when all was spring-time glad - ness, and

gent - lest songs of love, Ah, but now, ah, but now, now
 nev - er win - ter's night! Ah, but now, ah, but now, now

Allegro.

read we all Pan - dec - ton, And stud - y An - a - lec - ten, Now we be - come both
 reck - on all my sis - ters, Their ag - es by the half years, A - mong them one al -

p

doc - tors and rec - tors and pro - fes - sors. Now pose we as most learn - ed men and
 read - y finds wise heads gray and stead - y. And 'stead of in the house, we find them

rall.

a tempo.

rall.

read all points of law, In Plu - to, So - era - tes are drilled, and in Hip - po - cra -
 in the res - tau - rants, In - stead of in the kitch - en, at a col - lege of sav -

rall. *a tempo.* *rall.*

Allegro.

tes!..... Yes, thus chang - es come with time,..... Ear - lier Gret - chen
ants!.....

and Ro - - si - - na, Cla - ra, Ka - ty, ah, and mow!.....

Moderato.

f (sarcastically.)

Young Miss Doctor Me - di - ci - - nae! Young Miss Doc - tor Me - di - ci - - - -

SOLI & SOPRANI.

Hipp,

Allegro vivo.

nae! I've
 hipp, hipp, hipp, hipp, hipp, hur - rah, Long may he live, our glori - ous Rex, He's

passed my ex, my ex, my ex, Ex - am - i - na - tion by, And
 passed his ex, his ex, his ex, Ex - am - i - na - tion by, hur - rah! And

there - fore am an ex, an ex, Ex - em - - - plum high! *1st.*
 there - fore is an ex, an ex, Ex - em - - - plum high!

HARRIET.

A

2nd.

cheer! Hur - rah! Hur - rah! Hur - rah! Hur - rah!

CHORUS.

cheer! Hur - rah! Hur - rah! Hur - rah! Hur - rah!

TENOR.

Hur - rah! Hur - rah! Hur - rah! Hur - rah!

BASS.

Hur - rah! Hur - rah! Hur - rah! Hur - rah!

f

WILT THOU MY LOVED ONE BE?

No. 4. SONG.

Allegro. HARRIET. *f*

And now,

This system contains the first two staves of music. The top staff is the vocal line for Harriet, starting with a rest followed by a melodic phrase. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

..... I'll sign the con-tract if you please! In less than twelve-month

QUICKLY.

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'I'll sign the con-tract if you please!' and 'In less than twelve-month'. The piano accompaniment continues with similar rhythmic patterns.

QUICKLY. HARRIET.

you'll be world-renowned and I'll be mil-lion-aire! It is but right that I should sing a song in

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'you'll be world-renowned and I'll be mil-lion-aire! It is but right that I should sing a song in'. The piano accompaniment continues with similar rhythmic patterns.

case it be your wish. Yet not in du-ty's name, 'tis out of cour-te-

This system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics 'case it be your wish. Yet not in du-ty's name, 'tis out of cour-te-'. The piano accompaniment concludes with a final chord. The system ends with a 3/4 time signature.

Moderato.

sy!

f *mf* *f* *mf*

Wilt thou my loved one stay? Nay, nay, nay, nay! Art thou sad when I am by?

p

Aye, aye, aye, aye! Dost thou to wed then fear? Oh hear! ah hear!

f *p*

But I will wait my dear, will wait my dear! Thus spake Za - net - to

f *mf* *p*

to Zu-liet - ta, Za-net - to was a lad most dear, Where'er he went, sighed each young po-ve - ret - ta! O

see, O see this cav - a - lier! His was the cold - est heart, in - dif - 'rent, Not one could break his

pride so strong, And if a maiden glanced with lov - ing in - tent, Then would one hear this dou - ble song, Now

cross, now sweet, now near, now far, his nay, his yea, his oh, his ah!.....

Wilt thou my loved one stay? Nay, nay, nay, nay! Art thou sad when I am by?

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a treble clef and contains a triplet of eighth notes. The piano accompaniment starts with a piano (*p*) dynamic and consists of chords and moving lines in both hands.

Aye, aye, aye, aye! Dost thou to wed then fear? Oh hear! ah hear!

The second system continues the musical piece. The vocal line includes a triplet of eighth notes and dynamic markings of *f* and *p*. The piano accompaniment features a mezzo-forte (*mf*) section and a piano (*p*) section.

But I will wait my dear, will wait my dear!..... Thus passed Za-net-to

The third system shows the vocal line with a mezzo-forte (*mf*) dynamic and a fermata. The piano accompaniment includes a mezzo-forte (*mf*) section and a piano (*p*) section, with a key signature change to one sharp.

man-y summers, a lonesome, proud, un-happy life. He found the maidens all had faults in num-bers and

The fourth system continues the vocal line and piano accompaniment. The key signature remains one sharp. The piano accompaniment features a variety of chordal textures and moving lines.

could not chose one for his wife, And when at last his doubts were end - ed, an - oth - er took the

cho - sen one; Oh po - ve-ret-to! 'tis the maiden's turn now to an - swer you in dou - ble song, Now

cross, now sweet, now near, now far, a nay, a yea, an oh, an ah!.....

pp QUICKLY.

The mel - o - dy has mor - al sound, seize each his hap - pi - ness when found!

Wilt thou my loved one stay? Nay, nay, nay, nay! Art thou sad when I am by?

mp CHORUS.

Yes, she sings in truth di - vine - ly, We will give her
 Yes, she sings in truth di - vine - ly, We will give her

pp

Aye, aye, aye, aye! I stand be - fore thy door! Then wait right there, For I now have an

prais - es time - ly, Our ap - pre - ci - a - tion shall she al - ways
 prais - es time - ly, Our ap - pre - ci - a - tion shall she al - ways

mf *p*

oth - er's care,..... for I now have an - oth-er's care, My fine young man just wait right there, for I now

know, yes we now the song - stress sweet hail! Yes to

know, yes we now the song - stress sweet hail! Yes to

This system contains the first two systems of a musical score. The top system features a vocal line with lyrics: "oth - er's care,..... for I now have an - oth-er's care, My fine young man just wait right there, for I now". Below it are two systems of piano accompaniment, each with a vocal line and lyrics: "know, yes we now the song - stress sweet hail! Yes to". The piano part includes a grand staff with treble and bass clefs, showing chords and melodic lines.

have an - oth - er's care!....

her, the Di - va hail!

her, the Di - va hail!

mf *f* *3* *8va* *sf*

This system contains the second two systems of the musical score. The top system features a vocal line with lyrics: "have an - oth - er's care!....". Below it are two systems of piano accompaniment, each with a vocal line and lyrics: "her, the Di - va hail!". The piano part includes a grand staff with treble and bass clefs, showing chords and melodic lines. The bottom system includes dynamic markings: *mf*, *f*, *3*, *8va*, and *sf*.

"IN ME YOU SEE POOR JONATHAN."

No. 5. SONG.

Allegro.

The piano introduction consists of two systems of music. The first system is in 3/4 time, marked *Allegro* and *f* (forte). It features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a rhythmic accompaniment of eighth notes. The second system continues the piece, with a dynamic marking of *mf* (mezzo-forte) and includes a key signature change to two flats (B-flat and E-flat).

JONATHAN.

O dear, O dear, What can I more? They've driv'n me from Mol-ly's

The vocal line is written in a treble clef with a key signature of two flats. The lyrics are: "O dear, O dear, What can I more? They've driv'n me from Mol-ly's". The piano accompaniment is in a bass clef, providing a steady accompaniment with a dynamic marking of *p* (piano).

side forth, I've just been thrown out of the door, a kick was my es - cort. O

The vocal line continues with the lyrics: "side forth, I've just been thrown out of the door, a kick was my es - cort. O". The piano accompaniment continues with a dynamic marking of *p*.

dear, O dear, my heart is drear, No long - er they'll have me about, My

fate pur - sues me there and here, and oft it chas - es me right out, and

oft it chas - es me..... right out! *(cries.)* Hu, hu, hu, hu, hu, hu, hu, hu,

hu, hu, hu, hu, hu, hu, hu, hu, hu, O dear, O dear! I

ritard.

orard. *p*

Moderato.

Will com-plain, the fates or-dain, This place to leave and cease-less grieve, They
Months and years I've shed but tears, I've shovelled snow and bat-tles know, And

are un-kind, con-fused my mind, my Mol-ly is so nice! So
then be-gan as rub-ber man to wi-den and con-tract! Then

then fare-well, now sounds the knell my own sweet bride in whom my pride, A-
'twas af-fair of dro-me-dair in cir-cus ring, while the next thing, A

de, a-de, O calf-fi-let I've oft pre-pared with spice! O
black-ing fine to make things shine, with vi-triol strong to act! So

Piu mosso.

poco meno mosso.

no one can my sufferings now im - ag - ine, Love must be
 I ex - ist in all sorts of di - lem - mas, My pa - tience

a tempo.

fed ceas'd, and as man and I've no bread. I am a cook yet
 and as man and beast. And on ly woe my

Meno mosso.

find food hard in win - ning, No peace for me be - fore I'm
 ef - ferts to me ren - der, And sor - row's lot for - sakes me

Allegro.

dead! The fates they seem quite en - vious of my shame - ful des - ti -
 not! Al - read - y I have tried all sorts of char - ac - ters to

rallen - - - - *tan* - - - - *do.*

ny wear. And wish to force me e - ven a beg - gar now to
 But one thing I've not been..... and that is mil - lion -

Gemassigtes. Walzertempo.

be! Hal..... In me you see poor Jon - a - than, How shall I
 aire! Hal.....

bear my life be - gun? For break-fast and din - ner but crav - ings, Not a shav - ing

rallent. > > *a tempo.*

.... for my stomach's wild rav - ing, When one has al - ways an in - ward void, Be -

comes he at last of life quite tired!.... Pock - et and bot - tle are emp - ty and

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

dry, To en - dure this sad world I'll not try!.....

Allegro vivo.

The second system continues the musical score. The vocal line concludes with the lyrics. The piano accompaniment transitions to a more rhythmic and energetic style, marked *Allegro vivo.* and *f* (forte). The piano part features a driving bass line and chords in the right hand.

1st. *2d.*

The third system shows the vocal line with two endings, labeled *1st.* and *2d.*. The piano accompaniment includes a section with a first ending marked with a bracket and the number 8, leading to a repeat sign. The piano part features chords and rhythmic patterns, with dynamics *sf* (sforzando) and *f* (forte) indicated.

"WOULDS'T THEN STILL DREAM?"

No. 6. DUET.

Andantino. VANDERGOLD.

It seems to me as if 'twere yes - ter - day! Ev - er still

Andante.

float in mem - 'ry's mist, Ear - li - er days of qui - et bliss; And you in

May - time, child-hood's play - time, Sweet as a vio - let by leaves en - closed. Now is the

bud a per - feet flow'r! Speechless is he who feels its pow'r; Ah, and with

HARRIET.

love pure, ask I in rap - ture, if you your heart have yet dis - closed. What you now

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The piano accompaniment also features triplets in the bass line. Dynamics include *p*, *f*, and *pp*.

ask me, can I not tell thee, For I my - self so un - cer - tain seem, Trembling to

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes and a pair of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the treble. Dynamics include *p*, *mf*, and *pp*.

name it, who can ex - plain it? All is to me still as in a dream, Yes, all as in a

The third system concludes the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes and a pair of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the treble. Dynamics include *mf*.

pp ritard. *p* *a tempo.*

dream, as a dream, Yes, let me then dream in in - no - cence, Let my heart still in qui - et
 VANDERGOLD.

Would'st thou then dream in in - no - cence? Would'st have thy heart in qui - et

pp *mf.* *a tempo.*

rest! Soon come the days when shine love's bright rays and I shall know then what my heart
 rest? When come the days when shine love's bright rays, and will'st thou know then what thy heart

says! Not yet! perhaps.

says! Dost thou not love? Art thou then loved! Tell me the truth I pray, Cost, what it

p

perhaps! Not yet! I know not, can not
may! Art thou be - loved! Dost thou not love? Tell me the truth I pray, Cost what it

mf

say, I know not, can not say, can..... not say!
may, And cost it what it may, what..... it may!

f

rall. *sf*

"I'VE HAD QUITE ENOUGH."

No. 7. DUET.

Allegretto.

p

VANDERGOLD.

I've had quite e - nough!

JONATHAN.

And I'm quite de - cid - ed!

sf *p*

The hour it has struck!

To me death is dearer!

And now all is ended!

sf

One shot, all is o-ver!

My life is now done, My end is now

This system features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Thou saviour in ne - ces - si - - ty,..... For free-dom

come ! Thou saviour in ne - ces - si - - ty,..... From mis -'ry

This system includes dynamic markings *mf* and *f*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

now we look to thee,..... This life I do de - test, des - pise it, Most

now I shall be free..... I am by God and man des - pis - ed, With

This system includes dynamic markings *f*. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

joy-ful-ly I'll leave it, The door of free - dom o - - pens

joy-ful-ly I'll leave it, The door of free - dom o - - pens

Moderato.

now! The trigger's drawn! Then

now! The trigger's drawn!

p

one, two, three, And then it is done!

Then, one, two, three, And then it is done!

p

One, two, One, two,

p

How very strange! I'm quite de - ci - ded!

Why hes - i - tate? And still I wait!

pp

L'istesso tempo.

And yet I'm held as in a band... By some strong and un - seen hand!.....

And yet I'm held as in a band... By some strong and un - seen hand!.....

p

The window there — It will be better —

Right to the window I will fol-low, Failure would be sorrow.

p

Forwards, now! One, two!

Forwards! We'll try! One, two!

f ritard. *Tempo 1.*

mf *f ritard.* *f* *p*

Ha, ha, ha! Re-

Ha, ha, ha, ha!

Poco piu mosso.

THE SORCERER.

No. 8. Finale.

Allegro.

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and contains a complex, rhythmic melody with many beamed notes and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and some moving lines. A dynamic marking of *f* (forte) is present at the beginning.

CHORUS. SOPRANI.

How bril - liant, bril-liant, bril - liant this, You

TENOR.

How bril - liant, bril-liant, bril - liant this, You

BASS.

How bril - liant, bril-liant, bril - liant this, You

The chorus section features three vocal staves (Soprano, Tenor, and Bass) and a piano accompaniment. The vocal parts are in treble clef and contain the lyrics. The piano accompaniment is in two staves (treble and bass clef) and provides harmonic support for the vocalists. The piano part includes some melodic lines in the upper register and chordal accompaniment in the lower register.

are a sor-cer-er! You've conjured up right in our midst a fai-ry-land en-tire. Both

are a sor-cer-er! You've conjured up right in our midst a fai-ry-land en-tire. Both

are a sor-cer-er! You've conjured up right in our midst a fai-ry-land en-tire. Both

song and dance our joy enhance, And games of chance our minds entrance, And all these pleasures at your hand,

song and dance our joy enhance, And games of chance our minds entrance, And all these pleasures at your hand,

song and dance our joy enhance, And games of chance our minds entrance, And all these pleasures at your hand,

QUICKLY

There

All these pleasures at your hand, 'Tis brilliant, bright and gay! Yes, brilliant, bright and gay!

All these pleasures at your hand, 'Tis brilliant, bright and gay! Yes, brilliant, bright and gay!

sf p

are still oth - er things to scan, A snake - charm - er, a rub - ber man, a

Miss BIG.

sweet sing - ing monkey, a loud talk - ing horse, You'll say your time has not been lost! Of

all the an - i - mals we've seen, you are the strang - est here!

CHORUS.

A rub - ber man most won - der - ful! Snake

A rub - ber man most won - der - ful! Snake

A rub - ber man most won - der - ful! Snake

charmer who is most skill - ful, And all these wonders at your hand, and all these wonders at your hand! 'Tis

charmer who is most skill - ful, And all these wonders at your hand, and all these wonders at your hand! 'Tis

charmer who is most skill - ful, And all these wonders at your hand, and all these wonders at your hand! 'Tis

VANDERGOLD.

Ah! a wed - ding!

brilliant, bright and gay! yes, brilliant, bright and gay!

brilliant, bright and gay! yes, brilliant, bright and gay!

brilliant, bright and gay! yes, brilliant, bright and gay!

The first system of the musical score features a vocal line at the top with the lyrics "Ah! a wed - ding!". Below it are three staves for vocal parts (Soprano, Alto, and Bass) and a grand staff for piano accompaniment. The piano part includes dynamic markings such as *p* and *mf*.

A wed - ding?

A wed - ding?

A wed - ding?

The second system of the musical score features a vocal line at the top with the lyrics "A wed - ding?". Below it are three staves for vocal parts and a grand staff for piano accompaniment. The piano part includes dynamic markings such as *p*.

VANDERGOLD.

MOLLY.

A couples which with-out dowry shall not pass; My pretty, what would you as a pres-ent ask? Indeed, my

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a treble clef and a 7/8 time signature. The piano accompaniment starts with a piano (p) dynamic. The lyrics are: "A couples which with-out dowry shall not pass; My pretty, what would you as a pres-ent ask? Indeed, my". There is a triplet of eighth notes in the vocal line.

tasts are ve-ry modest, My husband's, too, will ev-er be, for we have practiced long in earnest, the vir-tue

The second system continues the vocal line and piano accompaniment. The lyrics are: "tasts are ve-ry modest, My husband's, too, will ev-er be, for we have practiced long in earnest, the vir-tue". The piano accompaniment includes a piano (p) dynamic marking.

of e-con-o-my! *Moderato.* A heart, a ti-ny cottage, are well enough for

The third system begins with the lyrics "of e-con-o-my!". The tempo is marked *Moderato.* and the time signature changes to 2/4. The lyrics continue: "A heart, a ti-ny cottage, are well enough for". The piano accompaniment includes a piano (p) dynamic marking.

two, But if a third be ad-ded, this lit-tle will not do. A ti-ny chest, a ta-ble, a

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "two, But if a third be ad-ded, this lit-tle will not do. A ti-ny chest, a ta-ble, a". The piano accompaniment includes a piano (p) dynamic marking.

rallent.

cun-ning lit - tle chair, A cor-ner for a cra-dle and pret-ty things to wear! A

rall. *a tempo.*

bit of a garden, a doll's house complete, with a cellar, and parlor and twelve rooms so neat. That is

a tempo.

p *rall.* *mf*

f JONATHAN. VANDERG.

all! that is all! And

MOLLY.

do I un-der - stand then, that this is all you wish? In - deed, I've no in - tention to ask for more than

p

this. Yet would I be con - tent - ed with a pal - ace for a - bode, Or

(Spoken.)
cas - tle bat - tle - mented, Even in Bohemia. Howev - er great the load! And diamonds and la - ces and

vel - vets and lack - ey's, four hors - es, ten dogs and twelve parrots, a groom and an e - quip - page

cost - ly, a sum - mer house too, That is all! that is all! that is all!.....

JONATHAN.

That is

mf

Allegro moderato.

.... that is all!.....

all, that is all, that is all!.....

f that is all!.....

CHORUS.

f that is all!

f that is all!

f *sf* *f*

VANDERG.

I can not now de - ny my - self the pleas - ure, To con - trib - ute to your com - fort

JONATHAN to MOLLY.

in some meas - ure, in manner un - ex - pect - ed which I've thought a - bout. Now don't you

VANDERG.

faint, Now then look out! You told me that there nev - er was a per - son, Who sac - ri -

ficed his rich - es for a - noth - er, 'Twas thus you said,..... I'll now re -

ply!..... One thus is, yes, one..... and it is

QUICKLY.

done! You

He's jok - ing! He's jok - ing!

CHORUS.

He's jok - ing! He's jok - ing! He's jok - ing! He's jok - ing!

He's jok - ing! He's jok - ing!

This system contains the first part of the musical score. It features a vocal line starting with 'done!' and 'You', followed by a chorus of 'He's jok - ing!'. The piano accompaniment consists of two staves with chords and moving lines. Dynamics include a piano (*p*) marking.

VANDERG.

can not then mean. The deed of gift I'll now pre - pare, The

p *sf* *f*

This system continues the musical score with the vocal line 'can not then mean. The deed of gift I'll now pre - pare, The'. The piano accompaniment features a piano (*p*) marking, a sforzando (*sf*) marking, and a forte (*f*) marking.

name of the re - ce - pient may you now..... all

p

This system concludes the musical score with the vocal line 'name of the re - ce - pient may you now..... all'. The piano accompaniment features a piano (*p*) marking.

share!

CHORUS.

Who can the hap-py mor-tal be? Who? I'm full of cu-ri-os-i-

Who? Who can the hap-py mortal be? Who

ty. Who? Who can it be? Who can it be? Who can it

I'm full of cu-ri-os-i-ty. Who can it be? Who can it be? Who can it

be? Who can it be? Who can it be? Who?

be? Who can it be? Who can it be? Who?

ef *p*

This system contains three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part features chords and moving lines in both hands, with dynamic markings *ef* and *p*.

Allegro. JONATHAN.

How? What? Your whole im-mense for - tune.

This system contains three staves. The top staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The key signature has two flats, and the time signature is common time. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

VANDERG.

It is as if I no long - er lived, Take all, thou art now mil - lion -

This system contains three staves. The top staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The key signature has two flats, and the time signature is common time. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

JONATHAN.

QUICKLY.

aire! Mi, Mi, Mil - li, Mil - li. O - ho, he now sees stars, per - haps!

Musical score for Jonathan's first line. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The music is marked 'QUICKLY'.

Poco meno mosso.

TENOR.

SOPRANO.

MISS BIG.

CATALUCCI.

Allegretto.

p JONATHAN.

Wine! Wa-ter! Bockbier! Brandy! Schnaps!

Musical score for the second line. It features five vocal parts: TENOR, SOPRANO, MISS BIG, CATALUCCI, and JONATHAN. The vocal lines are in treble clef. The piano accompaniment is in two staves (treble and bass clef). The tempo is marked 'Poco meno mosso' and 'Allegretto'. The key signature has one sharp. The music concludes with a piano (*p*) dynamic marking.

JONATHAN.

VANDERG.

Where am I? In your own

Musical score for the third line. The vocal line is in treble clef. The piano accompaniment consists of two staves (treble and bass clef). The key signature has one sharp. The music concludes with a treble clef at the end of the lower staff.

JONATHAN. MISS BIG.

home! In my own. Your ser - vants a -

JONATHAN. GRAF. ARABELLA.

wait about your throne! My own ser- vants. By all your bos- om friends you are served! Your lady friends a -

JONATHAN. VAND.

wait now your word! By my young la - dy friends! There creeps the common herd..... with

flat - ter - ies clear,.... 'round me.... All's lone - some waste.... and drear,....

rallent. *Allegro.* JONATHAN.

'round me all's lone-some waste..... and drear! Now tell us when the steamer sails for Eu - rope?

BILLY.

JONATHAN.

Tomorrow morn! 'Tis soon, and will some hur - ry en - tail! But then to -

mor-row we will sail, The master, mistress of this palace! The millionaire his bride to Eu-rope car - ries! Up -

Marschtempo.

on our wed - ding trip we will go, Gold in pien - ty we have now, To Par - is straight and to the theater,

MOLLY.

Up - on our wed - ding trip we will go, Gold in plen - ty

JON.

Then to Vien - na and its Prater! Up - on our wed - ding trip we will go, Gold in plen - ty

we have now, To Lon - don, Ber - lin and the great cit - ies all, We will vis - it them all, vis - it all!

Allegretto.

VANDERGOLD.

But there is one thing for - got - ten,

JONATHAN.

I must make one stip - u - la - tion. Will you the con - di - tion men - tion?

VANDERGOLD.

JONATHAN.

You re - ceive this pres - ent up - on one con - di - tion. There's a con -

di - tion!

Allegro. VANDERG.

Should ei - ther of us in his new life re - pin - ing, And his ex - is - tence

to change has in - tent, He then to the oth - er will make it known by sign - ing,

JONATHAN. VANDERG.
and both shall per - ish by mu - tual con - sent! What bosh! So you'll not?

JONATHAN.
Just let me see! What shall the sign then

Moderato. VANDERG.
be? 'Tis this, the song which she just now did sing!

JONATHAN.

VANDERG.

Yes, I have heard it but just now! Should ei - ther of us sing this lay, Take care, take care.

So will we bid the world a - de, a - de!

Allegro moderato.

VANDERG.

I've rent.... the bonds of friendship false which

bound me, I'll go a - way to some far coun - try, Of Mam - on's hea - vy

fet - ters I now am free, And now a new life be - gun shall be! Out

Allegro.
in - to the world I will now a - way, to com - bat and to fight, A pris'-ner in my own

house not stay, I'm free from Mamon's might, Now will I bat - tle and strug - gle,

rall. HARRIET.
will my hap - pi - ness doub - le, Now shall I at last know no more troub - le! And

a tempo.

I must a-way, out in-to the world, my bread to earn be-gin, Must seek ap-pro-val,

fame, ap-plause and glo-ry now to win. Must bear a laughing mien ev-er

and my heart dis-close nev-er, Yes, in-to the world, in-to the

JONATHAN. MOLLY.

world a-way! Lit-tle wife, so goes it, see! Sly but be!

JONATHAN.

You were once the ser - - vant, Now you shall the

MOLLY. JONATHAN. MOLLY.

mis - tress be! Mis - tress be! Changed, all in a mo - ment! Hus - band,

JONATHAN. MOLLY.

this you owe to me! Owe to thee! To my mod - est man - -

JONATHAN. MOLLY.

ner, You to me must thankful be. Must thankful be! To my sage de -

HARRIET.

A - way!.....

MOLLY.

meanor! A - way!.....

VANDERG.

A - way!.....

f

They earn it, de - serve it, this un - ex - pect - ed luck! The stu - pid, the

CHORUS. *f*

They earn it, de - serve it, this un - ex - pect - ed luck! The stu - pid, the

f

They earn it, deserve it, un - ex - pect - ed sud - den luck! The stu - pid,

f *ff*

A - way,.... a - way,.... a - way!.....

A - way,.... a - way,.... a - way!.....

QUICKLY.

A - way,.... a - way,.... a - way!..... And

simple, the fool-ish, all have luck! Yes, yes, yes, yes, they well de-serve their luck!

simple, the fool-ish, all have luck! Yes, yes, yes, yes, they well de-serve their luck!

the simple, Yes, the fool-ish, all have luck!.... Yes, yes,.... they well de-serve their luck!

Etwas langsamer.

I, the im - pre-sa - ri - o, Am' sat - is-fied with things just so, pro-vid - ing that the

HARRIET.

Ah!.....

MOLLY & ARABELLA.

Farewell, farewell, we greet you all and ev - er shall be

VANDERGOLD.

Fare - well!.....

CATALUCCI & GRAF.

Farewell, farewell, we greet you all, may no mis-hap to

QUICKLY.

Pub - li - co the Di - va but en - chant! Farewell, farewell, I greet you all and ev - er shall be

JONATHAN.

Farewell, farewell, I greet you all and ev - er shall be

STUDENTS WITH 1st & 2d SOP.

Farewell, farewell, we greet you all, may no mis-hap to

CHORUS.

Farewell, farewell, we greet you all, may no mis-hap to

Farewell, farewell, we greet you all, may no mis-hap to

stringendo.

..... farewell, fare-well,.... fare-well,.... farewell,

friends to all, fare-well,.... fare-well,.... farewell,

friends to all, fare-well,.... fare-well,.... farewell,

you be-fall, we wish you now long life, we wish you all long life, we wish you all long life, we

friend to all, and wish you all long life, we wish you all long life, we wish you all long life, we

friend to all, and wish you all long life, we wish you all long life, we wish you all long life, we

you be-fall, we wish you now long life, we wish you all long life, we wish you all long life, we

you be-fall, we wish you now long life, we wish you all long life, we wish you all long life, we

you be-fall, we wish to all, to all long life, to all fare-

siringendo.

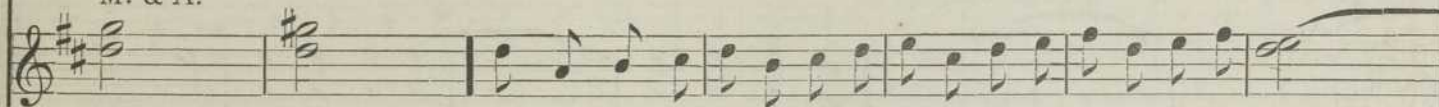
H.

Piu mosso.



All fare - - - well! Fare-well, fare-well, yes, all fare-well, we wish you all, we wish you all

M. & A.



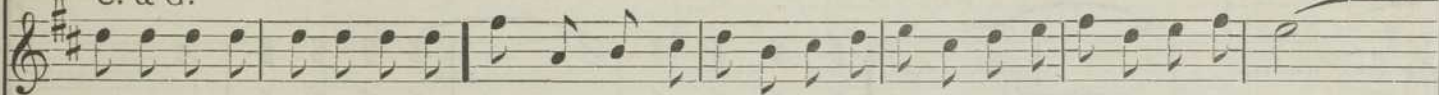
All fare - - - well! Fare-well, fare-well, yes, all fare-well, we wish you all, we wish you all

V.



All fare - - - well! From Mamon's fet - ters I am free, now a new life be-gun shall be

C. & G.

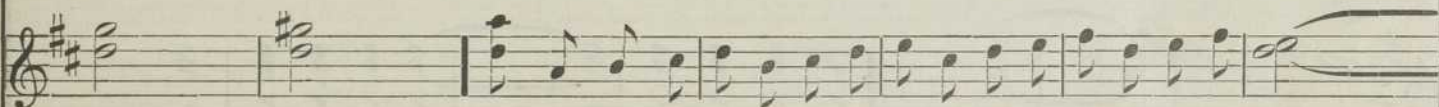


wish you all farewell, long life, fare - well! Fare-well, farewell, yes, all fare-well, we wish you all, we wish you all

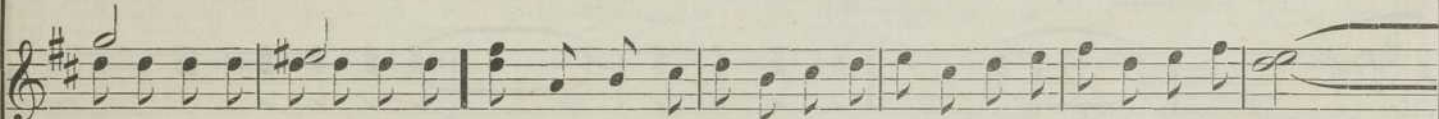
Q. & J.



wish you all farewell, long life, fare - well! Fare-well, farewell, yes, all farewell, we wish you all, we wish you all



All fare - - - well! Fare-well, farewell, yes, all farewell, we wish you all, we wish you all



wish you all fare - well, long life, fare - well! Fare-well, farewell, yes, all farewell, we wish you all, we wish you all



well, fare - - - well! Fare-well, farewell, yes, all farewell, we wish you all, we wish you all long life

Piu mosso.



H. & M.

poco rall. Presto.



..... long..... life! Then all fare - well,..... who here re - main!




..... long..... life! Yes, all fare - well,..... who here re - main!



..... Yes!.....



..... long..... life! Then all fare - well,..... who here re - main!



..... long..... life! Then all fare - well,..... who here re -



..... long..... life! Then all fare - well,..... we here re - main!



..... long..... life! Then all fare - well,..... we here re - main!



..... we wish you all long life! Then fare you well,..... we here re -



poco rall. *Presto.*

H. & M.

Guard for us your friendship till we meet..... a - gain! Farewell, fare - well!..... A-way, a -

A.

Heaven's choicest joys,, may they be al - - - ways yours. Farewell, fare - well!..... A-way, a -

V.

Yes, my des - ti - ny now calls a - way, yes, a - way!

C. & G.

Heaven's joys be al - - - ways yours! Farewell, fare - - - well! who here re -

Q.

main, 'till we meet a - - gain! Farewell, fare - well!

J.

main, 'till we meet a - - gain! Farewell, fare - well!

Heaven's choicest joys, may they be al - - - ways yours! Then all fare - well!..... we here re -

Heaven's joys be al - - ways yours! Then all fare - well!..... we here re -

main, yes, we here re - - main! Then all fare - well,.....

H.
 way! Care-less what be - falls, for my du - ty calls, I must now a - way,

M.
 way! 'Tis the wed-ding jour - ney, 'tis the wedding jour - ney, We be - gin it gai - ly,

A.
 way! 'Tis the wed-ding jour - ney, 'tis the wedding jour - ney, We be - gin it gai - ly,

V.
 Now be - gin the strug - gle, hap - piness to doub - le, We be - gin it gai - ly,

C. & G.
 main! Fare - - - well, all, all, fare - well, all, fare -

Q. & J.
 who here re - main,..... un - til we meet,..... we meet a - gain,..... un - til we

main! 'Tis now time to part, let us keep good heart, You must now a - way,

main! Fare - - - well, all, all, fare - well, all fare -

.... we here re - main!..... Heav'n's choicest joys be ey - er yours!..... Farewell, fare-

cres.

H.
lon - ger may not stay, all fare - - well, yes, fare - - well!

M. & A.
now no lon - ger stay we, fare - - well, yes, fare - - well!

V.
now no lon - ger stay we, fare - - well, yes, fare - - well!

C. & G.
well, fare - - well, all fare - - well, yes, fare - - well!

Q. & J.
meet, we meet a - gain, yes, all fare - - well!

lon - ger may not stay, all fare - - well, yes, fare - - well!

well, fare - well, all fare - - well, yes, fare - - well!

well, fare - well, all fare - - well, yes, fare - - well!

Meno mosso.

II. ACT.

No. 9. Introduction.

Allegro.

The musical score is written for piano and consists of five systems. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a treble clef and a melodic line, while the bass clef provides a rhythmic accompaniment of eighth notes. Dynamics include 'f' and 'mf'. The second system continues the melodic and rhythmic patterns. The third system shows a change in the bass line with a 'mf' dynamic. The fourth system features a 'f' dynamic in the bass. The fifth system concludes the piece with a final chord in the bass.

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with various note values and rests. There are some markings above the notes, possibly indicating dynamics or articulation.

Second system of musical notation, featuring a treble and bass clef. It includes a section marked *Allegro.* in 2/4 time. Dynamic markings *f*, *p*, and *mf* are present. The system concludes with a double bar line.

Third system of musical notation, featuring a treble and bass clef. The music continues with similar rhythmic patterns and note values as the previous systems.

Fourth system of musical notation, featuring a treble and bass clef. It includes a section marked *p* (piano). The music continues with similar rhythmic patterns and note values.

Fifth system of musical notation, featuring a treble and bass clef. It includes a section marked *p* (piano). The music concludes with a double bar line.

“ 'TIS CHIC.”

No. 10. Song.

Allegro moderato.

MOLLY.

You are too good, messieurs, c'est sur,..... Yes,

I have cul - ture, so they say, 'Tis not my fault I have tour - nure,.... You know that

I was born that way! And yet the real re - fined "bon - ton" I first achieved while

on my re - cent tour, I'll tell a - bout it, 'tis not long, If you so wish, a - vec Plais-

QUICKLY.

sur!

How charmingly en - trancing by grace she

CHORUS.
TENOR.

Yes, please do, we beg you, recount if you please!

BASS.

The first system of music features a vocal line for Tenor and Bass, and a piano accompaniment. The Tenor part begins with the lyrics 'sur!' and 'How charmingly en - trancing by grace she'. The Bass part begins with 'Yes, please do, we beg you, recount if you please!'. The piano accompaniment consists of a treble and bass clef staff with various chords and melodic lines.

Allegretto.

MOLLY.

is!

We

The second system of music features a vocal line for Molly and a piano accompaniment. Molly's part begins with the lyrics 'is!' and 'We'. The piano accompaniment includes dynamic markings such as *f*, *sf*, and *p*. The tempo is marked *Allegretto*.

journeyed through all of I - ta - - li - a, And saw all there was to be seen, The

The third system of music features a vocal line and a piano accompaniment. The vocal line continues with the lyrics 'journeyed through all of I - ta - - li - a, And saw all there was to be seen, The'. The piano accompaniment consists of a treble and bass clef staff with various chords and melodic lines.

Sultan and all his se - ra - gli - o, And churches and oth - er mu - seums,..... Mi -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

la - no, Na - po - li and Ro - - ma, Ve - ne - tia, the lake called Ma - jor,..... Ah!

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains a consistent rhythmic pattern with chords and moving lines in both hands.

there is a real Pa - na - ro - - ma, 'twas simp - ly Eau de mille flor!..... And

The third system shows the vocal line with a slight upward inflection. The piano accompaniment includes some chromatic movement in the bass line and right-hand chords.

diamonds I al - ways was wear - - ing, You know on a trip that's bon - ton,..... While

The fourth system concludes the page with a vocal line that has a long note at the end. The piano accompaniment features a final chord and some melodic flourishes in the right hand.

all were ad - miring and star - ing on the railroad "Cou - pon," The sunshade I have Ja - pa -

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "all were ad - miring and star - ing on the railroad 'Cou - pon,' The sunshade I have Ja - pa -".

nese is, East Indian my silk - en fi - chu, And ev' - ry thing else fresh from

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "nese is, East Indian my silk - en fi - chu, And ev' - ry thing else fresh from". The piano part includes dynamic markings *sf* and *p*.

Par - is, All quite in the fashion most new..... I as - sure you I dress with re - fine - ment,

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Par - is, All quite in the fashion most new..... I as - sure you I dress with re - fine - ment,".

My clothes were always the talk, All en - vied my dig - ni - fied bear - - ing, all

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "My clothes were always the talk, All en - vied my dig - ni - fied bear - - ing, all".

tried hard to cop-y my walk!..... The cor-sage, the drapings, the trimmings, the trains, with me my gar-

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "tried hard to cop-y my walk!..... The cor-sage, the drapings, the trimmings, the trains, with me my gar-". The piano accompaniment features a mix of eighth and sixteenth notes in the right hand and block chords in the left hand.

ments..... were all per-fect mod-els of good taste, though all in style most in-tense. And

poco rall. *a tempo.*

poco rall. *a tempo.*

The second system continues the musical score. The vocal line has the lyrics: "ments..... were all per-fect mod-els of good taste, though all in style most in-tense. And". Above the vocal line, the tempo markings "*poco rall.*" and "*a tempo.*" are placed. The piano accompaniment also includes these markings. The music continues with similar rhythmic patterns as the first system.

if you ask what mag-ic art has won me this suc-cess,.... 'Tis the

pp *p*

The third system of the musical score features the vocal line with the lyrics: "if you ask what mag-ic art has won me this suc-cess,.... 'Tis the". The piano accompaniment includes dynamic markings "*pp*" (pianissimo) and "*p*" (piano). The music continues with a similar melodic and harmonic structure.

Allegro.

chie, 'tis the pschutt fft! 'Tis that cer-tain something, Now a word, now a glance, which a

sf p sf p sf

The fourth system begins with the tempo marking "*Allegro.*". The vocal line has the lyrics: "chie, 'tis the pschutt fft! 'Tis that cer-tain something, Now a word, now a glance, which a". The piano accompaniment features a more active, rhythmic pattern with dynamic markings "*sf p sf p sf*". The time signature is 2/4.

man en - chants! 'Tis the Pschutt, the Chic, a word, a glance, wins all things, gains all things, the

rit. *a tempo.*

men en - trance. 'Tis the chic, 'tis the pschutt, fff, 'tis the cer - tain something, now a

CHORUS.

pp

'Tis the chic, 'tis the pschutt, 'tis the cer - tain something,

pp

'Tis the chic, 'tis the pschutt, 'tis the cer - tain something,

pp

'Tis the chic, 'tis the pschutt, 'tis the cer - tain something,

rit. *a tempo.*

p *sf p* *sf p* *p*

word, now a glance, Which a man en - chants! Yes, the pschutt, the chic, a

now a word, now a glance, Which a man en - chants! Yes, the pschutt, the chic, a

now a word, now a glance, Which a man en - chants! Yes, the pschutts the chic, a

sf *sf*

word, a glance wins all things, gains all things, the men en - trance!

word, a glance wins all things, gains all things, the men en - trance!

word, a glance wins all things, gains all things, the men en - trance!

f

MOLLY. *p*

And

Musical score for Molly's introduction. The top staff (treble clef) contains a whole rest. The bottom staff (piano) features a complex accompaniment with various chords and melodic lines. Dynamics include *p* and *And*.

Tempo 1.

First vocal line with piano accompaniment. The vocal line is in a treble clef with a 6/8 time signature. The piano accompaniment is in a grand staff. Lyrics: ev - er in most no - ble com - pa - ny I moved, ad - mi - ra - rion to win;..... In

Second vocal line with piano accompaniment. The vocal line is in a treble clef with a 6/8 time signature. The piano accompaniment is in a grand staff. Lyrics: Dresden the Bliemchens made much of me, The Buch-holzens then in Ber - lin!..... In

Third vocal line with piano accompaniment. The vocal line is in a treble clef with a 6/8 time signature. The piano accompaniment is in a grand staff. Lyrics: Vie - na my so - cial suc - cess was immense, My friends names be - gan all with "von,"..... I

vis - it - ed Blaschke's a - part - - ments, And Sopherl von Naschmark's Sa - lon!..... When in

Pa - ris I showed much a - ban - - don, Was re - ceived there as nev - er be - fore,..... By

la - dies who lived in the beau - monde, Courttes whom most all a - dore, And one whom they called there The

QUICKLY. MOLLY.
re - sa. The - re - sa? You do not mis - take?..... The whole world was anx - ious to

sf *p*

praise her, my les - sons with her I did take!.... I sing af - ter her good in - struc - tion, the

song from "Frau Bu - bi - phar,"..... In - deed, with-out a - ny de - duc - - tion, the

whole of her Rappor-to - ar;..... I sing in a man - ner quite descent:" Les cloches du mo - na -

Moderato.
stär!..... And odes, too, the fin - est, must re - sent. Rien n'est sa - cre pour un sa -

(Spoken.)
Or like Patti.

peur. Ah!..... pour un..... sa - -

peur! And if you ask what mag-ic art has won me this suc - cess,.... 'Tis the

Allegro.

chic, 'tis the pschutt 'Tis that cer - tain something, Now a word, now a glance, which a

man en - chants! 'Tis the Pschutt, the Chic, a word, a glance, wins all things, gains all things, the

rall. *a tempo.*

men en - trance. 'Tis the chic, 'tis the pschutt, 'tis the cer - tain something, now a

CHORUS. *pp*

'Tis the chic, 'tis the pschutt, 'tis the cer - tain something,

'Tis the chic, 'tis the pschutt, 'tis the cer - tain something,

rall. *a tempo.*

p *sf p* *sf p* *p*

word, now a glance, Which a man en - chants! Yes, the pschutt, the chic, a

now a word, now a glance, Which a man en - chants! Yes, the pschutt, the chic, a

now a word, now a glance, Which a man en - chants! Yes, the pschutts the chic, a

sf *sf*



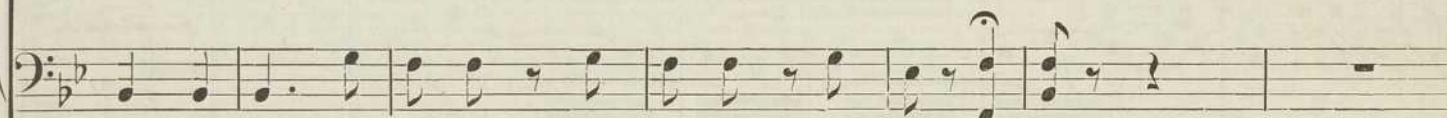
word, a glance wins all things, gains all things, the men en - trance!



word, a glance wins all things, gains all things, the men en - trance!



word, a glance wins all things, gains all things, the men en - trance!



word, a glance wins all things, gains all things, the men en - trance!

A grand staff with treble and bass clefs. The right hand features chords and melodic lines, while the left hand provides a harmonic accompaniment. A dynamic marking 'f' is present in the right hand.

A grand staff with treble and bass clefs. The right hand features chords and melodic lines, while the left hand provides a harmonic accompaniment. A dynamic marking 'f' is present in the right hand.

"WHEN WE IN DAYS PAST."

121

No. II. DUET.

Andantino.

JONATHAN.

When we in days past were poor and nee - dy, Lived we in per-fect harmo -

ny! Now live we quarrelling and real - ly 'Tis a con - tin - ual sym-pho - ny!

How el - oquent was thy sweet si - lence as we the bar-ren ta - ble saw! But now that heav'n gives us a -

MOLLY.
bun - dance your oft re - newed complaints make war! You speak of play and harmony, of

"WHEN WE IN DAYS PAST"

JON.

symphonies and somethings more as though with-in your fan - ta - sy, our life a house orchestra were! Yes,

M.
It seems to me you are quite right, nor could ex -
true it cer - tain - ly compares well to a house or - ches - tra!

press the fact more apt - ly! Yes, yes, for hear me, pray!
You think so too you say!

MOLLY. *Allegro moderato.*

The man should keep a prop-er dis - tance and play a sec - ond part; While

A little slower.

JON.

ev - 'ry wife, as in this in-stance, makes first vi - o - lin her art. Then

a tempo.

let the woman keep it qui - et for there-in lies the greatest ill, With mod - er - a - tion let her

A little slower.

Fi - di, fi - di, fi - di, dai di di, dai di di, dai di di,

try it, nor con - cord break at will!

fi - - di, fi - di. fi - - - di, plim, plim, plim, plim, plim, plim, plim,
 dai di da..... dai di di, dai di di, dai di di, dia da da da, dia da da da,

mf

p Moderato.

plim, fi - di, fi - di! Hark, the house or - ches-tra plays, And 'twill now be no - ticed
 di..... Hark, the house or - ches-tra plays, And 'twill now be no - ticed

p

p a tempo.

that the lit - tle hus - band must dance to womam's mu - sic! Fi - di, fi - di, fi - - di,
 that the lit - tle hus - band must dance to womam's mu - sic! dadl di di di,

mf *pp*

MOLLY.

fi - di, fi - di, fi - di, fi - di,.... fi - di, dance to woman's mu - sic!

JONATHAN.

dadl di di di, didl di du, didl di du, didl di du, didl di du, dance to wo-man's mu - sic!

MOLLY. *Tempo I.*

And when in - tent on pleasure giv - ing

'tis something for the boy, Ah then there is no peace in liv - ing, for he wants a horn for.

Moderato.

.... dā-rā-rā! Hark, the house or - ches-tra plays, and 'twill now be no - ticed that the lit-tle
 hum, hum, hum! Hark, the house or - ches-tra plays, and 'twill now be no - ticed that the lit-tle

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a 2/4 time signature. The piano accompaniment is in bass clef with a 2/4 time signature. The key signature has two sharps (F# and C#). The piano part begins with a *p* dynamic and ends with an *mf* dynamic. The lyrics are: "... dā-rā-rā! Hark, the house or - ches-tra plays, and 'twill now be no - ticed that the lit-tle hum, hum, hum! Hark, the house or - ches-tra plays, and 'twill now be no - ticed that the lit-tle".

a tempo.

husband must dance to woman's mu - sic! Fi - - di, fi dā-dā-rā-tā, fi - di, fi - di,
 husband must dance to woman's mu - sic! Hum, hum, hum, hum, hum,

The second system of music continues the vocal and piano parts. The tempo is marked *a tempo.* The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics are: "husband must dance to woman's mu - sic! Fi - - di, fi dā-dā-rā-tā, fi - di, fi - di, husband must dance to woman's mu - sic! Hum, hum, hum, hum, hum,".

p rall.

fi dā-dā-rā - dā, that the lit - tle husband must dance to wo - man's mu - sic.
 hum, hum, hum, that the lit - tle husband must dance to wo - man's mu - sic.

The third system of music concludes the page. The tempo is marked *p rall.* The piano accompaniment includes trills in the right hand. The lyrics are: "fi dā-dā-rā - dā, that the lit - tle husband must dance to wo - man's mu - sic. hum, hum, hum, that the lit - tle husband must dance to wo - man's mu - sic.".

JONATHAN. *Tempo I.*

And then there comes a cer - tain la - dy

of a pe - cu-liar race, The moth'r- in - law a lit - tle fa -ded, She is the Con - tra

JONATHAN. MOLLY.

- bass ! In an - y case, 'tis out of question, A child would this con -

MOLLY.
clusion take, That all our men folks, the men folks.

JONATHAN.
the wo - men, the women, togeth - er an enormons brass band,

Marschtempo.

Tschin bumm, bumm, da - da - ra bumm, da - da - ra, tschin drrrrram bam, Yes, the home or - ches - tra plays,
make ! Bumm, bumm, da - da - ra bumm, da - da - ra, tschin drrrrram bam, Yes, the home or - ches - tra plays,

and t'will now be no - ticed that the lit - tle husband must dance to wo - men's mu - sic!
and t'will now be no - ticed that the lit - tle husband must dance to wo - men's mu - sic!

Yes,..... An e - nor-mous brass band

Yes the men folks, and the wom-en form when all to - geth - er, An e - nor-mous brass band

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef. The first vocal line has a dotted line for the word "Yes," followed by the lyrics "An e - nor-mous brass band". The second vocal line has the lyrics "Yes the men folks, and the wom-en form when all to - geth - er, An e - nor-mous brass band". The piano accompaniment is in grand staff (treble and bass clefs) and consists of chords and moving lines in both hands.

An e - normous brass band when they're all to - geth - er!

An e - normous brass band when they're all to - geth - er!

The second system continues the musical score with two vocal staves and piano accompaniment. Both vocal staves have the lyrics "An e - normous brass band when they're all to - geth - er!". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand.

8va.

The third system shows the piano accompaniment continuing. The right hand has a melodic line with a wavy line above it and the marking "8va." (octave up). The left hand continues with chords and moving lines. The system concludes with a double bar line.

"AMONG THOUSAND TRIBULATIONS."

No. 12. Quintet.

Allegro vivo.

First system of piano introduction. Treble staff has a melodic line starting on G4. Bass staff has a rhythmic accompaniment of chords. Dynamic marking *f* is present.

Second system of piano introduction. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Dynamic marking *f* is present.

HARRIET.

First vocal line for Harriet, treble clef.

A - mong thousand tri - bu - lations and all sorts of deep vex - ations, Heat and cold, en - dured bad rations,

BIG.

Second vocal line for Big, treble clef.

A - mong thousand tri - bu - lations and all sorts of deep vex - ations, Heat and cold, en - dured bad rations,

CATALUCCI.

Third vocal line for Catalucci, treble clef.

A - mong thousand tri - bu - lations and all sorts of deep vex - ations, Heat and cold, en - dured bad rations,

BROSTOLONE.

Fourth vocal line for Brostolone, bass clef.

Third system of piano accompaniment. Treble staff has chords. Bass staff has a rhythmic accompaniment. Dynamic marking *p* is present.

reach we now our des-ti - nation, ne'er ar - rived so prompt as now!

reach we now our des-ti - nation, ne'er ar - rived so prompt as now!

reach we now our des-ti - nation, ne'er ar - rived so prompt as now!

QUICKLY.
On - - ly do not

By these steam cars rudely shaken, Nearly dead, our strength all taken, Victims of all

By these steam cars rudely shaken, Nearly dead, our strength all taken, Victims of all

By these steam cars rudely shaken, Nearly dead, our strength all taken, Victims of all

BROST.
ask me how!

sorts of mis'ries, Martyrs of this ar-tist business, Here we are, ar-rived at last!

sorts of mis'ries, Martyrs of this ar-tist business, Here we are, ar-rived at last!

sorts of mis'ries, Martyrs of this ar-tist business, Here we are, ar-rived at last!

QUICKLY. *Etwas langsamer.* HARRIET.

No par-tic-u-lars ask! The trip was not a

p

pleasure, We had out- - rage-ous hbsch, hbsch!

p *sf* *sf*

CATALUCCI.

The voyage not de - lightful,

BROSTEL.

Ac - com - o - - da - tions — hbsch, hbsch! The en - gine puff - ing,

CATALUCCI.

wheez - - - ing, And I for - - ev - - er — hbsch, hbsch, hbsch! The

push - ing, pull - ing, jar - - - ring, has set me on to — hm!

BIG.

hm! Who would be - lieve that I who once the col - lege did en - dow..... With

Moderato.

all the wild pranks of a dunce, Am stage pre - ceptress now? Doggy pet I must, parrot

pet I must, Clothing mend I must, and lov - ers send I must, and all be - cause I

rall. a tempo.

failed in pass - ing in my last ex - am. O dear old col - lege days so bright, when will you come a -

mf *Allegro.*

O dear old col-lege days so bright, when will you come a - - gain ?

gain ? O dear old col-lege days so bright, when will you come a - - gain ?

O dear old col-lege days so bright, when will you come a - - gain ?

Tempo I. HARRIET.

And if you were to forceme,

I can, I can not hbsch, hbsch !

CATALUCCI.

Of this there is no doubting, My high, high C is hbsch, hbsch!

H. *mf*

These troubles and re - verses have ruined all our voic - es, Our tones sound ev - er

B. *mf*

These troubles and re - verses have ruined all our voic - es, Our tones sound ev - er

C. *mf*

These troubles and re - verses have ruined all our voic - es, Our tones sound ev - er

BR. *mf*

coarser, our voices ev-er hoarser, Our tones sound ev-er coarser, our voices ev-er hoarser, Our
coarser, our voices ev-er hoarser, Our tones sound ev-er coarser, our voices ev-er hoarser, Our
coarser, our voices ev-er hoarser, Our tones sound ev-er coarser, our voices ev-er hoarser, Our
coarser, our voices ev-er hoarser, Our tones sound ev-er coarser, our voices ev-er hoarser, Our

tones sound ev-er coarser, our voices ev-er hoarser! H, h, h, h, h, h, h!
tones sound ev-er coarser, our voices ev-er hoarser! H, h, h, h, h, h, h!
tones sound ev-er coarser, our voices ev-er hoarser! H, h, h, h, h, h, h!

Moderato. **QUICRLY.**

Sor-rows ev - er, end - ing nev - er! To sing not one will now en-

deav-or! O-thel-lo coughs in his Air de bra - vour, And nought Des - de - mo - na will

care, The Bas - so now has a swol-len face; I'll stop all pay, 'tis a dis-

HARRIET.

It would be scan-dal-ous!

It would be, it would be

BIG.

It would be scan-dal-ous!

CATALUCCI.

Scan-dal-

QUICKLY.

grace!

mf

Noch etwas langsamer.

stringendo.

a tempo.

Yes, 'tis scandalous, yes, yes, 'tis scandalous!

Yes, 'tis

Yes, 'tis scandalous, yes, yes, tis scandalous!

Yes, 'tis

ous!

Yes, 'tis scandalous, yes, yes, 'tis scandalous! Scandal-ous!

Yes, 'tis

Scandalous!

Scandalous!

PRIMA DONNA'S WALTZ SONG

scandalous, yes, scandalous, yes, yes, 'tis scandalous, yes, scandalous ! Ah !.....

scandalous, yes, scandalous, yes, yes, 'tis scandalous, yes, scandalous !

scandalous, yes, scandalous, yes, yes, 'tis scandalous, yes, scandalous !

scandalous, yes, scandalous, yes, yes, 'tis scandalous, yes, scandalous !

.....

PRIMA DONNA'S WALTZ SONG.

Full Waltz time.
rall. a tempo.

Ah, we hap - less pri - ma don - na's, On - ly troub - ble is our

share,..... Tho' 'tis thought that full of hon - - ors, flow our lives with -

- out a care! We are ser - vants bound to con - tracts, Fame, ap -

plause, ah, of what worth?..... Yet we lead to judge from these facts

..... lives of hap - - pi - ness and mirth!

Ah!..... a tril- lo! Bra-va, bra-va, bra-va!

Ah!..... très bien, très bien, ah, qu'elle est bel - - le!

Ah!..... Ach Jott, wie jottvoll! El - jen! Slava!

rallent.

Ah..... oh, charming, very well! But dur - ing this prais of an - oth - - er, While

p *rallent.* *pp*

all applaud my hap - py lot, My eye seeks but one to dis - cov - - er, but ah, it

rall.

seek and finds him not. And while I'm a brilliant life lead - ing, Where wan - ders he with

rall.

saddest mein? What distant clime is he breathing? Where reach - es him af - fections dream? I ques - tion

ev - 'ry stranger's glance, For answer get but this askance! Ah,..... you

always make a Fu-ro-re,..... sing So-nam-bu-la, Barber, too,..... Tra-vi-a - - ta, Tro-va-

A little faster.
to - re, Let this now.... suf - fice for you!..... The complaints, too, are al - most un - end - ing,

CATALUCCI.
f
matters not in the least our dis - tress..... It is quite heart - rend - ing! Scandalous!

H. *rall.*
Still,..... still we

B.
Scan - dal - ous! Scan - dal - ous!

C.
Scan - dal - ous! Scan - dal - ous!

Br.
Scandalous! Scan - dal - ous! Scan - dal - ous!

f

rall.

A little slower.

have one means of vengeance, When we can no..more en - dure,..... We take cold, our voices

H. *f*
 leave us, For our hoarseness is no cure!..... always hbsch, hbsch, hbsch, hbsch, hbsch,
 B.
 Ha, ha, ha! always hbsch, hbsch,
 C.
 Ha, ha, ha! always hbsch, hbsch, hbsch, hbsch, hbsch,
 Br.
 Ha, ha, ha! always hbsch, hbsch,

f
 hbsch, hbsch! We take cold, then... for our hoarseness there is not a cure! Ah!.....
f
 hbsch! We take cold, then... for our hoarseness there is not a cure!
f
 hbsch! hbsch! We take cold, then... for our hoarseness there is not a cure!
f
 We take cold, then... for our hoarseness there is not a cure!
f
 hbsch! We take cold, then... for our hoarseness there is not a cure!
f sf

Musical staff with treble clef, key signature of three flats, and a melodic line with slurs and accents.

Musical staff with treble clef, key signature of three flats, and a melodic line with slurs and accents.

Then for our hoarseness there is no, there is no cure!.....

Musical staff with treble clef, key signature of three flats, and a melodic line with slurs and accents.

Then for our hoarseness there is no, there is no cure!.....

Musical staff with treble clef, key signature of three flats, and a melodic line with slurs and accents.

Then for our hoarseness there is no, there is no cure!.....

Musical staff with bass clef, key signature of three flats, and a melodic line with slurs and accents.

Then for our hoarseness there is no, there is no cure!.....

Piano accompaniment with grand staff, key signature of three flats, and dynamic markings.

Piano accompaniment with grand staff, key signature of three flats, and dynamic markings.

"SO GO ALL THINGS."

No. 13. Couplet.

Allegro.

The piano introduction is in 3/4 time, key of B-flat major. It begins with a forte (*f*) dynamic. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of quarter notes. The piece concludes with a flourish marked *sf* and a final cadence.

QUICKLY.

The first line of the couplet is marked "QUICKLY." The vocal line is in 3/4 time, key of B-flat major. The lyrics are: "Trai - tor and sland' rer, Broth - er Frank! Wish - es the for - tune,". The piano accompaniment starts with a piano (*p*) dynamic and includes a *sf* (sforzando) accent on the word "Frank!".

The second line of the couplet continues the vocal melody. The lyrics are: "vil - lian rank! Wish - es the bride too, Tho' loud she cries, too, Frank, fel - low". The piano accompaniment features a *sf* accent on "rank!" and a *f* (forte) dynamic at the end of the line.

The third line of the couplet concludes the piece. The lyrics are: "com - mon, Clasp now the wom - an! Hence is his Brother thief shame - less quite." The piano accompaniment starts with a piano (*p*) dynamic and ends with a final cadence.

And in - sold fa - ther starves out of spite! Carl on the gal - lows, Frank's mis - ry

fol - lows! That is the end of all the three moors! So goes all things, tel - e -

- graph - ic, tel - e - phon - ic, mi - kro - phon - ic, pho - no - graph - ic, sten - o - graph - ic, grapho -

- phon- ic, ma - kro -phon-ic! So go all things tel - e - graph -ic, tel - e - phon- ic, Ed - i -

p

Detailed description: This system contains the first 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) and a 4/4 time signature. The lyrics are: "- phon- ic, ma - kro -phon-ic! So go all things tel - e - graph -ic, tel - e - phon- ic, Ed - i -". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *p* (piano) is placed above the piano part.

- son - ic, Quick as a flash, All go to smash!

8va.

f

sf

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics: "- son - ic, Quick as a flash, All go to smash!". The piano accompaniment features a more active texture. A dynamic marking of *f* (forte) is placed above the piano part. There are also *sf* (sforzando) markings below the piano part. An *8va.* (octave) marking is placed above the piano part, indicating a trill or rapid passage in the right hand.

sf

Detailed description: This system contains the piano accompaniment for the third system. The vocal line is represented by a series of rests on a single staff. The piano accompaniment continues with chords and moving lines. A dynamic marking of *sf* (sforzando) is placed above the piano part.

NOR LET YOUR PATIENCE WEARY?

No. 14.

FINALE.

Allegro non troppo.

The piano introduction consists of six measures in 2/4 time, marked *mf*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two sharps (F# and C#).

VANDERG.

The first system shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a melody in the right hand and chords in the left hand, marked *f* and *p*.

“On! On! On! Nor let your pa-tience wea-ry; 'Tis

The second system shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with the lyrics. The piano accompaniment continues with the melody and accompaniment.

but a fool who in the world laughs not when good wines flow! So on! on! on! a

The third system shows the vocal line and piano accompaniment for the third line of lyrics. The vocal line concludes with the lyrics. The piano accompaniment features a triplet in the right hand.

gain one more drink cheery, And thus we'll give one last day here to friendship's fes-tal glow! With

mug so brim - ming in the hand, Hol - - la - ju - he! We'll laugh up - on the

lip, I stand, And bid the world a - dieu! Let us klink, then, klink the glass - es!

klick, klack, klick, klach, Drink a - way! Thus for - tune pass - es, klick, klack, klick, klack,

Once more to the Peo - ple all, klick, klack, klick klack, klick your glasses one and - all, yes
JONATHAN.

Once more to the Peo - ple all, klick, klack, klick klack, klick your glasses one and all, yes

click them one and all! Good health!..... Good health!....

like a shot and all! Good health!..... Good health!....

QUICKLY. JONATHAN.

Bra - vo! bra - vo! friend, to thee! For you know, this is what I'd see! We here are drinking,

QUICKLY.

fel - low-ship, It makes us one, the wine we sip! So now, my friend take heed and when some

pa - tience you would need, be gay, then, Klink the glass - es!

rall. *a tempo.*

tr *tr* *tr* *a tempo.*

rall.

MOLLY.

Klink the glass - es! klick, klack, klick, klack, Thus the die falls, for -tune pass -es!

ARABELLA.

Klink the glass - es! klick, klack, klick, klack, Thus the die falls, for -tune pass -es!

VANDERG.

klick the glass -es! klick the glasses! Thus the die falls, for -tune pass -es!

JONATHAN.

Klink the glass - es! klick, klack, klick, klack, Thus the die falls, for -tune pass -es!

QUICKLY.

Klink the glass - es! klick, klack, klick, klack, Thus the die falls, for -tune pass -es!

GRAF.

Klink the glass - es! klick, klack, klick, klack, Thus the die falls, for -tune pass -es!



klick, klack, klick, klack, Thus to end, to end the ball, klick, klack, klick, klack!



klick, klack, klick, klack, Thus to end, to end the ball, klick, klack, klick, klack!



klick, klack, klick, klack, Thus to end, to end the ball, thus to end, to end the ball!



klick, klack, klick, klack, Thus to end, to end the ball, klick, klack, klick, klack!



klick, klack, klick, klack, Thus to end, to end the ball, klick, klack, klick, klack!



klick, klack, klick, klack, Thus to end, to end the ball, klick, klack, klick, klack!





Gay - ly one will click our glass-es, klick them one and all!



Gay - ly one will click our glasses, klick them one and all!



Gay - ly one will click our glass- es, klick them one and all!

E -



Gay - ly one will click our glass- es, klick them one and all!



Gay - ly one will click our glass- es, klick them one and all!



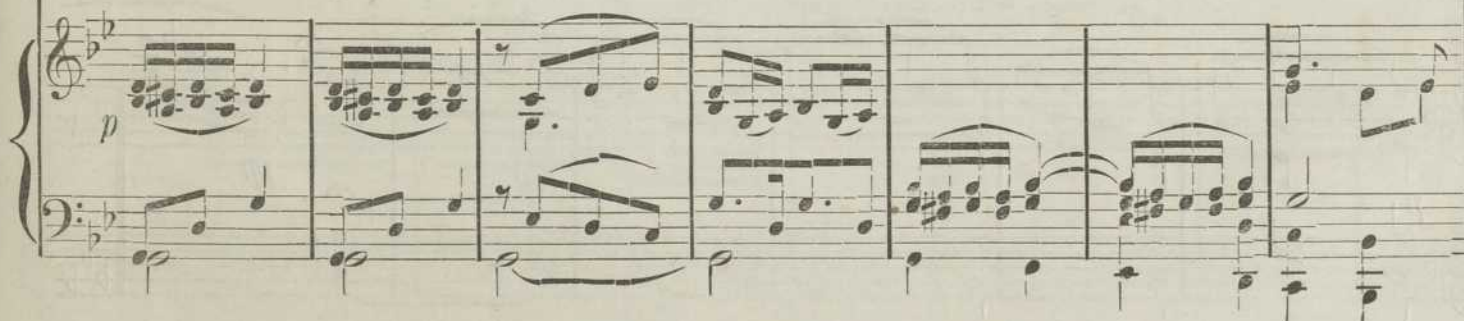
Gay - ly one will click our glass- es, klick them one and all!



VANDERG.



- nough, e - nough, your wine you've quaff'd ! come friend, you've now had your last



QUICKLY.

draught! Al - read - y tar - ry me too late, enough, now will we meet our fate! Will meet our

VANDERG. *Poco meno.*

fate! What does it mean, pray? It means, Wire float - ing now out in - to space, and

rall. *Tempo I.*

then, and then, then, Klink the glass-es, klink the glass-es, piff, paff, piff, paff, and

8va.

QUICKLY. VANDERG. *rall.* JONATHAN,

then our earth - ly sor - rows done! And what then! Come, come! Stop! stop! Wait,

something yet is still to be, One thought is mem - ry bring - ing,

pp

The fare - well mel - o - dy! We'll go when we have heard its

pp

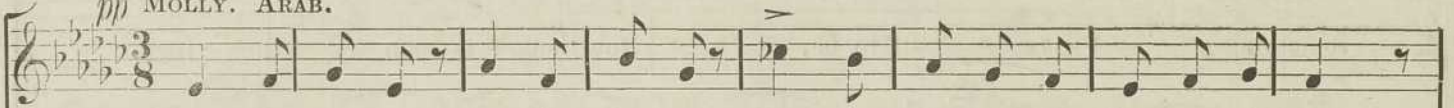
VANDERG. JONATHAN.
sing - ing, The part - ing song, What haste is there? No drink is this ex -

- cel - ling, let's tar - ry, broth - er; One more glass, then comes the fi - nal act.

rall.

Allegro.

mp MOLLY. ARAB.



From the fet-ters, save him let us; But to res-cue him how can it be?

VANDERG.



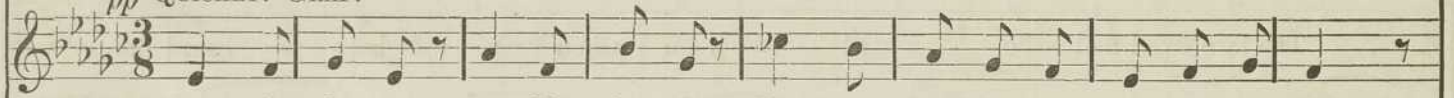
The mel-o-

JONATHAN.

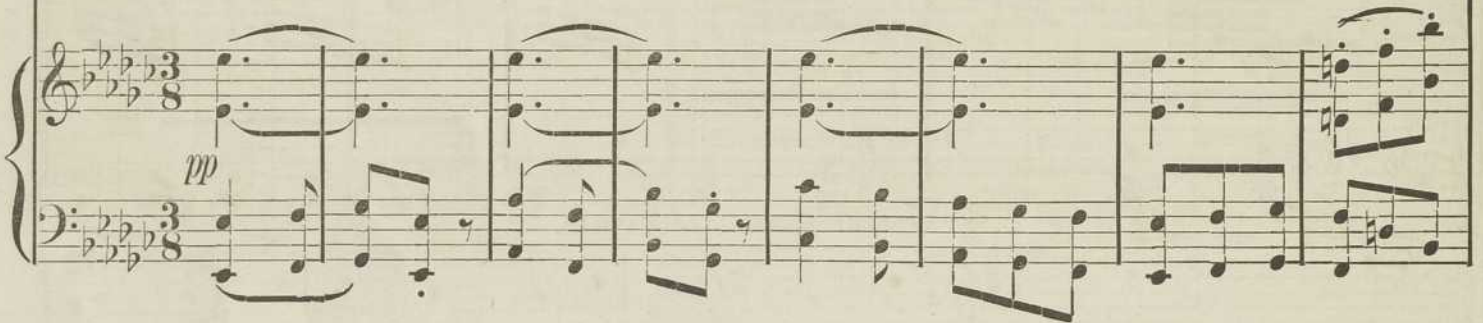


thing!

mp QUICKLY. GRAF.



From the fet-ters, save him. let us; But to res-cue him, how shall it be!



M. & A.

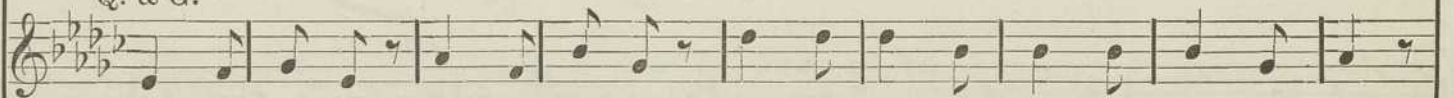


What be-gin-ning speeds our win-ning? No way is there broad e-nough to see!

V.



- dy!
Q. & G.



What be-gin-ning speeds our win-ning? No way is there broad e-nough to see!



VANDERG.

The mel-o - dy! What is it then? Can I not now re - call a - gain? No!

QUICKLY.

Yes! At last its come and he shall suf - fo - cate at the first

*Andantino.**mf* VANDERG.*p*

tone! Will you my loved one stay?

*Etwas schneller.**mf* Langsamer.

Nay, nay, nay, nay! Will you, my loved one stay? Nay, nay, it cannot be!

f Allegro moderato.

I have it now, I see, I see! Will you my loved one be!

JONATHAN.

Hell and Death! What then is that? If I may trust my own ear's sto-ry.

VANDERG.

Some-thing out of Tro-va-tore! I did mis-take but now it comes to me!

p *Allegretto non tanto.* QUICKLY.

Will you my loved one be? From the "Ban - ker" I think of Ros-si - ni!

VANDERG. *Allegretto moderato.*

Now I have found it, that's it, yes, yes! Will you my loved one be?

GRAF.

I'd like to wa - ger that in the "La - - dy White" I heard it,

VANDERG. *p* *Allegretto.*

Then is it this, I'm right I guess! Will you my loved one be?

p MOLLY. ARAB. VANDERG.

From Mo - zart's "Don Ju - an!" Ha, ha, ha, ha, ha! That is I meant this,

p JONATHAN.

From Mo - zart's "Don Ju - an!" Ha, ha, ha, ha, ha!

p QUICKLY. GRAF.

From Mo - zart's "Don Ju - an!" Ha, ha, ha, ha, ha!

Allegro moderato. M. & A.

V. En - trancing is that mel - o - dy, If it, mis -

J. Will you my loved one be?

Q. & G. En - trancing is that mel - o - dy, If it mis -

En - trancing is that mel - o - dy, If it mis -

pp
 fortune sure, Not from Ri - go - let to were! We clasp our hands con - tent - ed, for his

It is dis - turbing, it is annoying!

pp
 fortune sure, Not from Ri - go - let to were! We clasp our hands con - tent - ed, for his


fortune sure, Not from Ri - go - let to were! We clasp our hands con - tent - ed, for his

thoughts are all en - tangled now! But here we'll stay 'till - all is end - ed,

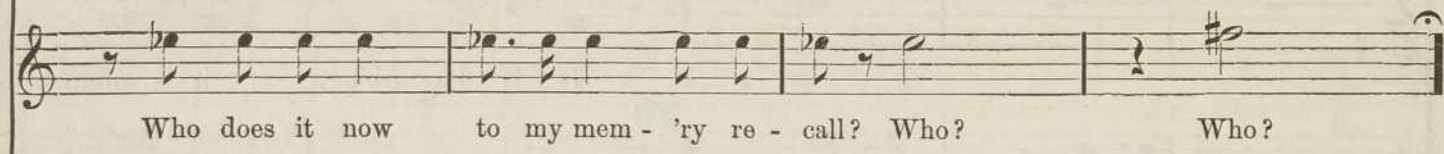
It sets me cra-zy it sets me wild, What can have happened? 'Tis on my tongue's end

thoughts are all en - tangled now! But here we'll stay 'till all is end - ed,

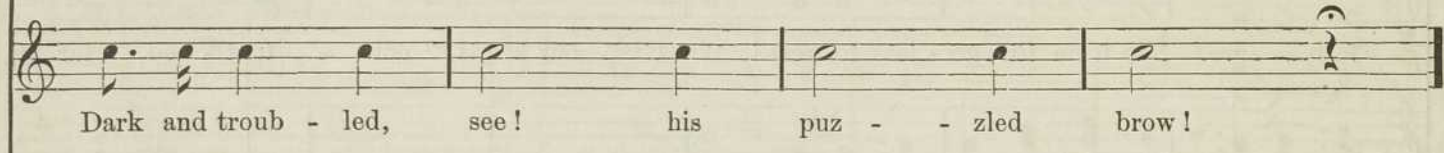
thoughts are all en - tangled now! But here we'll stay 'till all is end - ed,



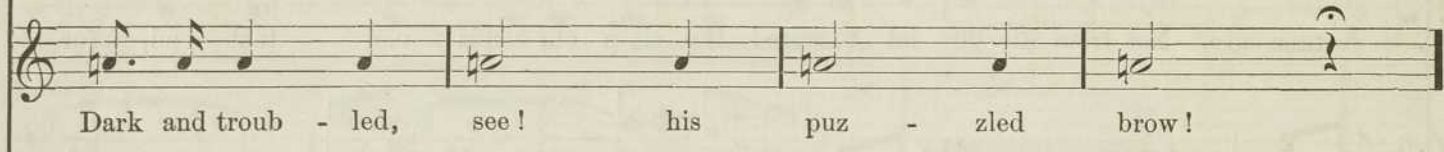
Dark and trou - led, see! his puz - - zled brow!



Who does it now to my mem - 'ry re - call? Who? Who?



Dark and trou - led, see! his puz - - zled brow!



Dark and trou - led, see! his puz - zled brow!



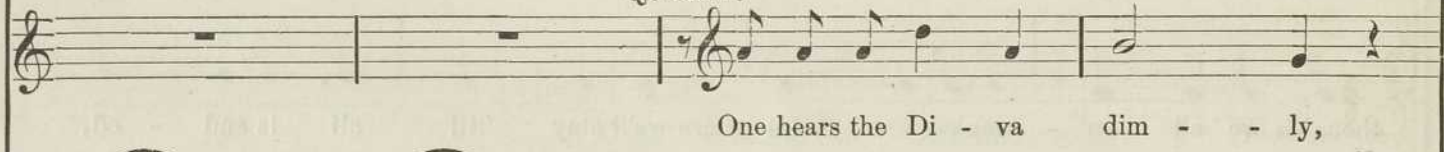
f

Allegro moderato.
HARRIET.



f Ah!..... Ah!.....

QUICKLY.



One hears the Di - va dim - - ly,



p

ARABETLA.

rall.

Musical notation for Arabetla's vocal line, featuring triplets and a 'rall.' marking.

QUICKLY.

up the scales run nim - bly, Spite of all she sings!

Piano accompaniment for Arabetla's first section, including a 'rall.' marking.

Musical notation for Jonathan's vocal line, including 'Ah!....' and a 3/4 time signature.

JONATHAN.

Friend, to your thoughts some wool now clings!

Piano accompaniment for Jonathan's section, including a 'pp' marking and a 3/4 time signature.

Moderato.
HARRIET.

Will you my loved one stay? Nay, nay, Nay, nay! Art thou sad?

JONATHAN.

Oh, my! that song!

Piano accompaniment for Harriet and Jonathan's second section.

H.
 When I am by? Aye, aye, aye, aye! I wait be - fore your door,
 QUICKLY, JONATHAN.
 Is now all past! She sings me so - ber, by my faith!

f *p*
 Then wait right there! For I now have a - noth - er's care, for I now have a -
 VANDERG.
 That song! That song! I hear again that voice so

noth - er's care, My love - ly boy just wait right there for I now have a - noth - er's
 strong, and wonder I can hear so long! Yes, how can I hear so

H.
can!
M & A.

V.
long!
J.

Q & G.

My poor, poor man! the play is lost! The mel-o - dy, sad was its
And thro' the soul now thrills with
Now it is past, a poor fool I! The melody to him sang she!

Now it is past, a poor fool he! The melody to him sang she!

cost! Ah! that fate - - ful song! Which now e'en such
joy her sweet, sweet song!

He hears the song, for - got and hap - less is my lot! Now it is past, A poor fool I!

He hears the song, for - got and hap - less is his lot! Now it is past, A poor fool I!

mf

mis - - - 'ry doth pro - long, our mis - 'ry doth

f still it draws me on!

The mel - o - dy to him sang she, to him sang she! The mel - o - dy! Now sav'd is she!

The mel - o - dy to him sang she, to him sang she! The mel - o - dy! Now sav'd is she!

Allegro vivace.

now pro - - - - - long!

sweet and strong!

A fail - ure is the plan, Tell what to do who can?

A fail - ure is the plan, Tell what to do who can? **QUICKLY.** Say what's the

f
sf

CATAL. BROST.

next thing com - - ing? Speak! O, Sir! O, Sir!

QUICKLY. CATAL. QUICKLY. CATAL.

What do you bring? The Di - va, Is she here? The Di - va,

BROST.

Di - va,

QUICKLY. CATAL. QUICKLY. CATAL.

Sing brightly, now! O, Sir! Come to the point! The

B.

Di - va! O, Sir!

CAT. QUICKLY. CAT.

Di -va, BROST. What ails her now? Off she ran!

Di -va, Off she

Detailed description: This system contains the first three measures of the piece. The vocal line for 'CAT.' starts with a treble clef and a key signature of two flats. The lyrics 'Di -va, BROST. What ails her now? Off she ran!' are written below the notes. The vocal line for 'BROST.' is in the bass clef. The piano accompaniment consists of two staves with chords and moving lines.

QUICKLY.

Gone! How did she go? Oh sil - ly talk! 'Twas

ran! Gone!

Detailed description: This system contains measures 4 through 7. The vocal line continues with 'Gone! How did she go? Oh sil - ly talk! 'Twas ran! Gone!'. The piano accompaniment includes dynamic markings: *sf* (sforzando) in measures 5 and 6, and *mf* (mezzo-forte) in measure 7.

Q. CATAL. BROST. CATAL.

just ere this she sang a song, It was, It was, So she de-

Detailed description: This system contains measures 8 through 11. The vocal line starts with a 'Q.' (quasi) marking and includes the lyrics 'just ere this she sang a song, It was, It was, So she de-'. The piano accompaniment continues with chords and melodic fragments.

C. BROST. CATAL. *Poco meno mosso.* QUICKTY.

- clared, her fare, her fare. Her farewell song! Her fare-well song, I am

ARABELLA.

Once more a pri-ma don-na gone!

VANDERG. *rall.*

She is gone, I follow her, Who else could keep me here? What

CATAL.

Once more a pri-ma don-na gone!

GRAF.

lost! Once more a pri-ma don-na gone!

BROST.

Once more a pri-ma don-na gone!

tr *rall.*

Allegro agitato.
VANDERG.

binds me here yet lon-ger? She has left, yes, left the place, Through the world I still will

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 followed by quarter notes. The piano accompaniment starts with a piano (*p*) dynamic and consists of eighth-note patterns in both hands.

wan-der, 'Till I see once more her face, Still her voice it holds its ring-ing sound and

The second system continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment includes a section marked *8va.* (octave) in the right hand, and a piano (*p*) dynamic marking is present.

bears me back to life! How can I reach her once a-gain, My hope, my joy a-

The third system shows the vocal line with a melodic line and a dotted line indicating a continuation. The piano accompaniment features a section marked *8va.* (octave) in the right hand.

- 'mid all strife! my love, my all, my life,..... Her, my for-tune, she, my gladness, yes, my best

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line has a melodic line and a dotted line. The piano accompaniment includes a section marked *8va.* (octave) in the right hand.

VANDERG.

JONATHAN.

Musical notation for VANDERG. and JONATHAN. VANDERG. has a treble clef and a key signature of three flats. JONATHAN. has a bass clef and the same key signature. The music is in a 2/4 time signature.

bless - ing is she!

Why does he haste?

Piano accompaniment for the first system. It features a grand staff with treble and bass clefs. Dynamics include *f*, *mf*, *p*, and *pp*. There are markings for *8va.* in the treble clef.

MOLLY & ARABELLA.

Haste!

CATALUCCI.

Haste!

JONATHAN.

Haste!

Real -ly went he?

So it would seem?

It is to

QUICKLY.

Haste! Haste!

GRAF.

Haste!

BROST.

Haste!

Piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The music is in a 2/4 time signature and includes various chordal textures.

- - - - - cued!
 - - - - - cued!
 - - - - - cued!
 - - - - - cued!
 - - - - - cued!
 - - - - - cued!
 - - - - - cued!
 - - - - - cued!
 JONATHAN.
 Not so loud, for back he may be flying! Backward

J.
 hieing?
 Q.
 Just set a watch to see where he has gone. O, im-pre - sa - ri - o the fair Prima Donna surely, surely

Q. JONATHAN.

they will kill me, O my God! Once *p* more you see poor Jo - na - than, what shall I

af - ter this become? I'm ly - ing here un - der the ta - ble, to be a - ble to es -

M. A. & C. *p*

Jo - nathan, Jo - nathan, hap - py be, Luck - i - ly soon you the

J.

cape from this wild Indian man!

Q. & G. *p*

Jo - nathan, Jo - nathan hap - py be, Luck - i - ly soon you the

BROST. *p*

end shall see; Now you may hope this af - fair is all past, which is Luck!

Don't

end shall see; Now you may hope this af - fair is all past, which is Luck!

end shall see; Now you may hope this af - fair is all past, which is Luck!

Hush! Hush!

Make no noise, be still as mice!

QUICKLY. GRAF.

Hush! your spir - it's tame! Hush!

Hush! Hush!

8va. p 8va. p

QUICKLY.

Be qui - et then, nor shout so loud a - gain.....

M. *f*

Jonathan, Jonathan, hap - py be, Luck - i - ly soon you the end.

A.

Jonathan, Jonathan, hap - py be, Luck - i - ly soon you the end.

C. *p*

Too loud, still low - er, low - er!

J.

Jonathan, Jonathan, hap - py be, Luck - i - ly soon you the end.


Q & G.

Jonathan, Jonathan, hap - py be, Luck - i - ly soon you the end.

B,


Jonathan, Jonathan, hap - py be, Luck - i - ly soon you the end.

pp M. *Sehr leise.*




Let this ju-bi-lee song be more qui - - et; 'till safe - ty come, to sing

A.




Jon - a-than, Jon - a-than, hap - py be, luck - i - ly soon you the end shall see, be

pp C.




Let this ju-bi-lee song be more qui - - et; 'till safe - ty come, to sing

J.




Let mother hear the joy - ful song, While I am safe, its notes pro - long, and

pp Q.



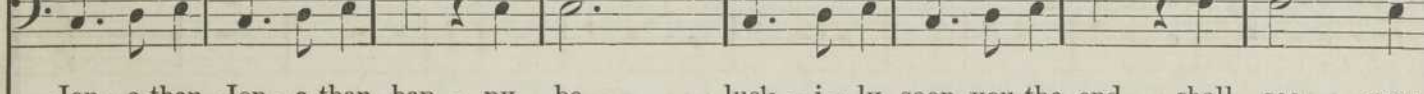
Jon - a-than, Jon - a-than, hap - py be, luck - i - ly soon you the end shall see, now

G.




Jon - a-than, Jon - a-than, hap - py be, luck - i - ly soon you the end shall see, now

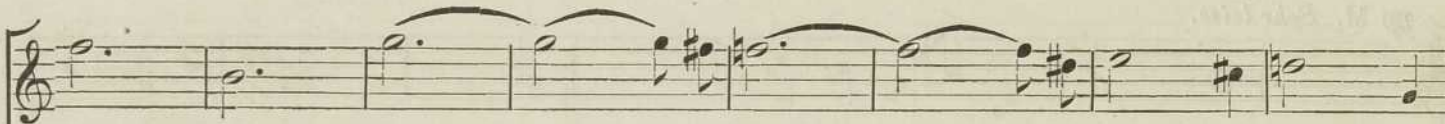
pp B.



Jon - a-than, Jon - a-than, hap - py be, luck - i - ly soon you the end shall see, now

pp *sempre.*

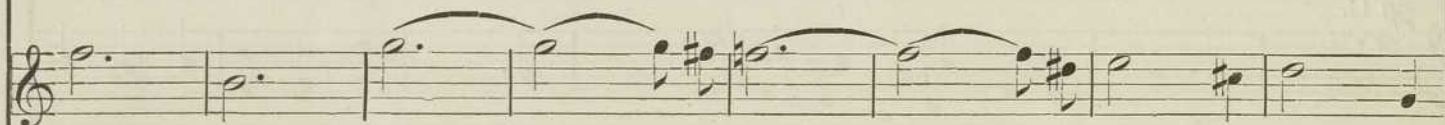




light - ly, light - - - ly, now,..... oh let us try, For



Joy - ful and gay, Yet quite light - ly,.... ev - er bright - ly,.... yet quite light-ly, quite light-ly, Now



light - ly, light - - - ly, now,..... oh let us try, For



Joy - ful and gay, Yet quite light - ly,.... ev - er bright - ly,.... yet quite light-ly, quite light-ly, Now



Joy - ful and gay, Yet quite light - ly,.... ev - er bright - ly,.... yet quite light-ly, quite light-ly, Now




Joy - ful and gay, Yet quite light - ly,.... ev - er bright - ly,.... yet quite light-ly, quite light-ly, Now




Joy - ful and gay, Yet quite light - ly,.... ev - er bright - ly,.... yet quite light-ly, quite light-ly, Now

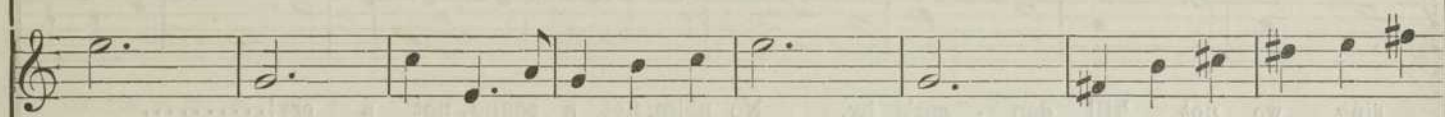





should he come once a - gain, Will our pleas - ure turn in - to pain, Therefore




joy - ful - ly we our hands will clasp, Hop - ing, yés, hop - ing the dan - ger's past.




should he come once a - gain, Will our pleas - ure turn in - to pain, Therefore




joy - ful - ly we our hands will clasp, Hop - ing, yes, hop - ing the dan - ger's past,



joy - ful - ly we our hands will clasp, Hop - ing, yes, hop - ing the dan - ger's past,



joy - ful - ly we our hands will clasp, Hop - ing, yes, hop - ing the dan - ger's past,



joy - ful - ly we our hands will clasp, Hop - ing, yes, hop - ing the dan - ger's past,



sing we not 'till dan - ger's by, No noise, not a sound, not a cry!.....

Hop - ing our ter - ror has all.. gone by, But no noise, not a sound, not a cry!.....

sing we not 'till dan - ger's by, No noise, not a sound, not a cry!.....

Hop - ing our ter - ror has all.. gone by, But no noise, not a sound, not a cry!.....

Hop - ing our ter - ror has all.. gone by, But no noise, not a sound, not a cry!.....

Hop - ing our ter - ror has all.. gone by, No noise, not a sound, not a cry!.....

Hop - ing our ter - ror has all.. gone by, No noise, not a sound, not a cry!.....

M. & A.
 C. & J.
 Q. & G.
 B.

Pst, pst, pst, pst!
 Pst, pst, pst, pst!
 Pst, pst, pst, pst!
 Pst, pst, pst, pst!

Where is he? Speak!

BILLY.
 Master Vander-gold!
 Sir Van-der-gold—

BILLY. QUICKLY. BILLY.
 On the Duke's yacht he will sail!..... Have you then seen him? With-in five

QUICKLY. BILLY. (Signal-shot.)
 minutes— They weigh anchor. Dear God! the ship has gone!

M. & A. *Allegro.*

Then is friend Jon - a - than quite safe, yes!

C. & J. *ff*

At last your Jon - a - than is safe, yes!

Q. & G. *ff*

Then is friend Jon - a - than quite safe, yes!

B. *ff*

Waltz tempo.

Ring the ju - bi - lee song, And no long - - er sorrow prolong, He is

Ring the ju - bi - lee song, And no long - - er sorrow prolong, He is

Jon - athan, Jon - athan, hap - py be, For luck - i - ly now you the end can see, And

M.

free, is free!..... yes, free!

A.

free, is free!..... yes, free!

C.

free, is free!..... yes, free!

J.

free, yes, free! yes, I am free, yes, free!

Q.

fi - nally all dangers past, you are free, you are free, yes, free!

G.

fi - nally all dangers past, you are free, you are free, yes, free!

B.

End of Act II.

ACT. III.

"WORK WILL STOP TO-DAY."

No. 15. CHORUS.
Allegro agitato.

The piano accompaniment consists of three systems of grand staff notation. The first system begins with a forte (*sf*) dynamic. The second system continues the accompaniment. The third system features a fortissimo (*ff*) dynamic and includes accents over the notes.

CHORUS.

The vocal line is in two parts (soprano and bass) with lyrics. The piano accompaniment is in grand staff notation.

Longer you are not to car - ry, All these wor - ries, they'll not tar - ry; Longer
 Longer you are not to car - ry, All these wor - ries, they'll not tar - ry; Longer

man shall not thus grieve, And this house we now shall leave! Dai-ly work-ing, slav-ing ev-er, Rest nor

man shall not thus grieve, And this house we now shall leave! Dai-ly work-ing, slav-ing ev-er, Rest nor

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "man shall not thus grieve, And this house we now shall leave! Dai-ly work-ing, slav-ing ev-er, Rest nor".

pleasure find-ing nev - er, Still we tramp it lone and sad, Meals and wa - ges both are

pleasure find-ing nev - er, Still we tramp it lone and sad, Meals and wa - ges both are

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "pleasure find-ing nev - er, Still we tramp it lone and sad, Meals and wa - ges both are".

bad! Teased and troubled, tor-tures doub-led, plagued and wor-ried, racked and hur-ried,
bad! Teased and troubled, tor-tures doub-led, plagued and wor-ried, racked and hur-ried,

The first system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics "bad! Teased and troubled, tor-tures doub-led, plagued and wor-ried, racked and hur-ried," written below them. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) and a brace on the left. The music is in a minor key and features a steady, rhythmic accompaniment.

Bad the wa - ges, now, for all, might - y small! Short and good, we
Bad the wa - ges, now, for all, might - y small! Short and good, we

The second system of the musical score also consists of four staves. The top two staves are vocal lines, with the lyrics "Bad the wa - ges, now, for all, might - y small! Short and good, we" written below them. The bottom two staves are piano accompaniment. A dynamic marking of *ff* (fortissimo) is present above the vocal lines and below the piano accompaniment in the latter part of the system. The piano accompaniment features a more complex texture with some melodic lines in the right hand.

plain - ly speak it: If we can't have bet - ter pay, much more, much more,

plain - ly speak it: If we can't have bet - ter pay, much more, much more,

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major, with lyrics: "plain - ly speak it: If we can't have bet - ter pay, much more, much more,". The bottom staff is the piano accompaniment, featuring a bass line with a prominent eighth-note pattern and a treble line with chords and melodic fragments. A dynamic marking of *ff* (fortissimo) is present in the piano part.

mon - ey earn we and we seek it; then the work will stop to - day,

mon - ey earn we and we seek it; then the work will stop to - day,

The second system of the musical score also consists of three staves. The top two staves are vocal lines in G major, with lyrics: "mon - ey earn we and we seek it; then the work will stop to - day,". The bottom staff is the piano accompaniment, continuing the bass line and treble line from the first system. The lyrics are repeated on the second vocal line.

yes, the work will stop to-day, will stop to - day!

yes, the work will stop to-day, will stop to - day!

Sya

sf

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The lyrics are "yes, the work will stop to-day, will stop to - day!". The piano accompaniment is in bass clef and features a melodic line with triplets and a dynamic marking of *sf* (sforzando).

Meno mosso. BILLY.

How, ri - ot? keep

f

Yes!

f

Yes!

f

p

sf p

Detailed description: This system contains two vocal staves and a piano accompaniment. The tempo is marked *Meno mosso.* and the character is *BILLY.* The lyrics are "How, ri - ot? keep". The vocal staves have dynamic markings of *f* and "Yes!". The piano accompaniment features complex rhythmic patterns with triplets and dynamic markings of *p* (piano) and *sf p* (sforzando piano).

quiet! How, re - bel you?

No! Yes!

No! Yes!

f *f* *f* *f*

p *f* *p*

Detailed description: This system contains the first vocal entry. The vocal line starts with a rest, then enters with the lyrics 'How, re - bel you?'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *p* (piano).

Stop, I tell you, stop, I tell you!

Nothing do we for this man, naught for him we under-

Nothing do we for this man, naught for him we under-

Detailed description: This system contains the second vocal entry. The vocal line starts with a rest, then enters with the lyrics 'Stop, I tell you, stop, I tell you!'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f* (forte) and *p* (piano).

stand, we un - der - stand!.... Yes, splendid must it be, now, real - ly

stand, we un - der - stand!.... Yes, splendid must it be, now, real - ly

The first system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in 2/4 time and begins with a key signature of one flat. A piano (*p*) dynamic marking is present above the first vocal staff and below the piano accompaniment. The lyrics are: "stand, we un - der - stand!.... Yes, splendid must it be, now, real - ly".

on - ly to rest!..... No trouble, need nor pain so dreary; noth - ing to do, how

on - ly to rest!..... No trouble, need nor pain so dreary; noth - ing to do, how

The second system also consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music continues in 2/4 time. The lyrics are: "on - ly to rest!..... No trouble, need nor pain so dreary; noth - ing to do, how".

pp

blest! To slum - ber all the long, long, day, the long, long day!

pp

blest! To slum - ber all the long, long, day, the long, long day!

pp

f Piu mosso.

Oh, would we not be quite con - ten - ted could we but live this way? No, no, you can - not use your

f

Oh, would we not be quite con - ten - ted could we but live this way? No, no, you can - not use your

f

force, here no, you can-not make us work here, For wa - ges such as we touch!

force, here no, you can-not make us work here, For wa - ges such as we touch!

The first system consists of three staves. The top two staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in a 2/4 time signature with a key signature of one flat (Bb). The lyrics are: "force, here no, you can-not make us work here, For wa - ges such as we touch!".

Tempo 1.

ff

Short and good, we plain - ly speak it, If we can't have bet - ter pay

ff

Short and good, we plain - ly speak it, If we can't have bet - ter pay

ff

The second system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two staves are a piano accompaniment in bass clef. The music is in a 2/4 time signature with a key signature of one flat (Bb). The lyrics are: "Short and good, we plain - ly speak it, If we can't have bet - ter pay". The dynamic marking *ff* (fortissimo) is present at the beginning of the vocal lines and the piano accompaniment.

much more, much more! mon - ey earn we and we seek it;

much more, much more! mon - ey earn we and we seek it;

The first system of music consists of three staves. The top two staves are vocal staves in treble clef with a key signature of one flat (B-flat). The lyrics are "much more, much more! mon - ey earn we and we seek it;". The bottom staff is a piano accompaniment in bass clef, starting with a forte dynamic marking (ff). The piano part features a steady bass line with chords and some melodic movement in the right hand.

then the work will stop to-day, then the work will stop to-day, will stop to - day!

then the work will stop to-day, then the work will stop to-day, will stop to - day!

The second system of music consists of three staves. The top two staves are vocal staves in treble clef with a key signature of one flat. The lyrics are "then the work will stop to-day, then the work will stop to-day, will stop to - day!". The bottom staff is a piano accompaniment in bass clef. It includes a section marked "Sva" (Sustained) with a wavy line above the notes, and a forte dynamic marking (f). The piano part continues with chords and melodic lines, ending with a double bar line.

"FAN AUTOGRAPHS."

No. 16. DUET.

Moderato.

MOLLO.

(Spoken. Edison writes.) 1. The
2.

JONATHAN.

p *p*

beau-ti-ful Fan-la - dy came up - on my threshold ear - ly, She soared a - bove me like a fai - ry
Ask me for my Autograph, and cheerfully I send you, May all the fai - ries ev - 'ry gift in

'mid the clouds so pear - ly, My name is writ - ten on the sky in au - tograph e - lee - tric, To
sweet pro - fu - sion lend you, Be ev - 'ry grace and ev - 'ry joy your her - i - tage for - ev - er, And

know what I have done requires no lan-guage di - a - lec - tic!
 may you al - ways have your wish, And blos - som each en - deav - or!

JONATHAN. *Allegretto.*

(Rothschild writes.) This is all my writ - ing plain, all the oth - ers
 (Paul Lindau writes.) Come you here to greet me near; is it prose or

are dic-ta - ted; Should a leg - a - cy be com-ing, its worth is es - ti - ma - ted,
 verse you're bring-ing? When a "Blue stocking" I see, I don mine and off I'm spring - ing.

MOLLO. *Andantino.*

Weaves a spell the Fan - wand now; When 'tis set a - mov - ing, Mor - tals all un-

JONATHAN.

ritard.

to it bow, and it's pow'r 'tis prov - ing, and it's air, air, air, air, air, air, air, still

to it bow, and now it's pow'r 'tis prov - ing, and it's air, air, air, air, air, air, air, still

ritard.

pp

mov - ing!

(Blumenthal writes.) You
(Bismark writes.) My

a tempo.

pp *mf* *sf*

Moderato.

love-ly child I do not write, I have no lit - tle dit - ty; The language of Fan po - e - try I

speak not, 'tis a pi - ty; The Fan has of-ten kingdoms won where cannon shot would fail us! What

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The lyrics are: "speak not, 'tis a pi - ty; The Fan has of-ten kingdoms won where cannon shot would fail us! What". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are triplets in the right hand of the piano part.

hearts are lost be - neath the sun When Fans in youth as - sail us.

The second system continues the vocal line and piano accompaniment. The lyrics are: "hearts are lost be - neath the sun When Fans in youth as - sail us.". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the right hand.

JONATHAN.

Allegretto.

(Mollke writes.)

The third system is a piano introduction for the character Jonathan. It features a vocal line with a rest and a piano accompaniment in two staves. The piano part is marked with a dynamic of *sf* (sforzando) and includes a section of sixteenth-note chords.

And the rest is si - lence!

The fourth system continues the piano accompaniment for Jonathan. It features a vocal line with a rest and a piano accompaniment in two staves. The piano part includes dynamic markings of *sf* and *pp* (pianissimo).

MOLLY. *Andantino.*

Weaves a spell the Fan-wand now; When 'tis set a - mov - ing, Mor - tals all un-

JONATHAN.

to it bow, and its pow'r 'tis prov - ing, and its air, air, air, air, air, air, still

to it bow, and now its pow'r 'tis prov - ing, and its air, air, air, air, air, air, air, still

ritard.

mov - ing!

pp

mf

sf

f

"CHORUS OF WELCOME."

No. 17.

Allegro non troppo.

LADY STUDENTS.

“She comes, she comes, and she is here!

mf

Make room for her, Hur - rah, hurrah! Make now free way!

Now she ap - pears, re - jice all at once with ma - - ny cheers.

f Allegro.

See! she comes now, best of maid-ens dear, Loud should it ring, our

HARRIET. *Moderato.*

Ju-bi-lee song here! I - thank you so, but crush me not, To me my home's the brightest

Big. STUDENT.

spot!... Ex-cit-ed so, I'm growing faint: So quick some stomach bit-ters here! Now

is she here! Hurrah! Hurrah! A cheer, a cheer to wel-come her!

1. REPORTER.

I am a re - por - ter, And I have the or - der!

2. REPORTER.

And I! And I!

3. REPORTER.

And I! And

HARRIET.

Her to look af - ter, What?

Oh, take a rest, do! You to in - ter -

I! Al - low me to, —

REPORTER. 1.

Be - fore all the rest tell the day of your birth?

REPORTER. 2.

view! How oft has her voice, Made

Piano accompaniment for Reporter 1 and 2, featuring a grand staff with treble and bass clefs.

REP. 1.

And what mu - sic,

REP. 2.

oth - ers re - jice?

REP. 3.

How oft has she bro - ken, now, her contract?

Piano accompaniment for Reporter 1, 2, and 3, featuring a grand staff with treble and bass clefs.

HARRIET.

In short you'd have my en - tire Bi - og - ra - phy, Now

pleas - es her best, and what act!

Piano accompaniment for Harriet, featuring a grand staff with treble and bass clefs, including a forte (f) dynamic marking.

HARRIET.

Moderato.

then give ear to me! To tell my birth's date I now

hes - i - tate to tell if I am young or old; To pump us la - dies

is not the best taste, And 'tis e - nough that I was born! . . . With pup - ets played I, When I

was a child; Now tell me does it in - ter - est?

That ma - ny men are puppies big, This lit - tle fact I not much la - ter guessed! I

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. The lyrics are: "That ma - ny men are puppies big, This lit - tle fact I not much la - ter guessed! I".

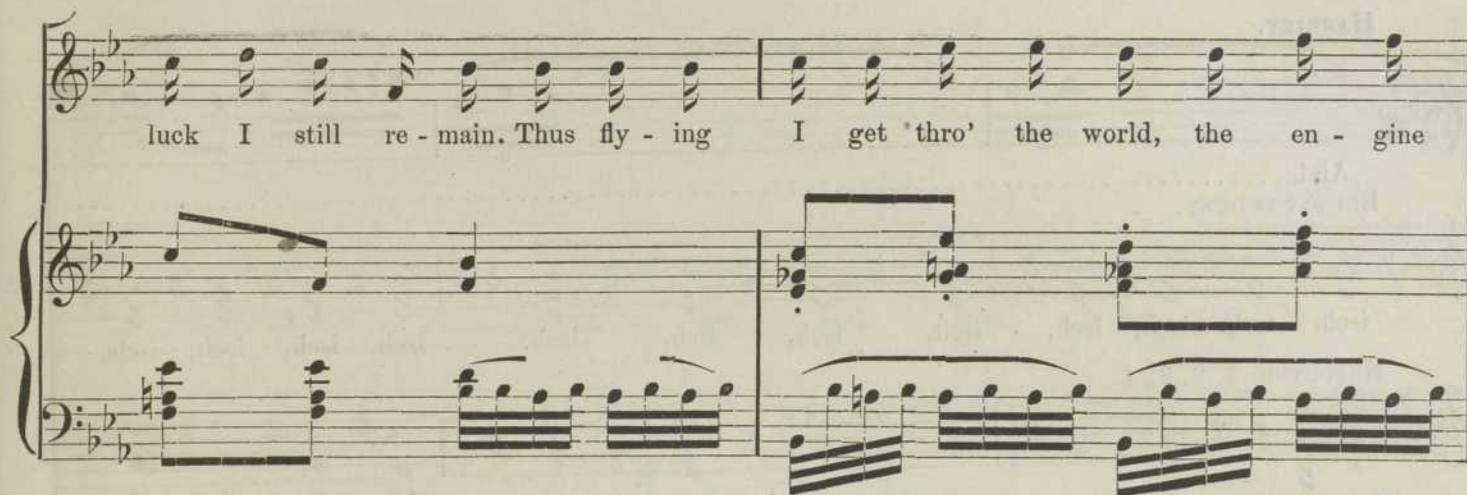
learned a lot of things, Doctor's ti - tle e - ven had! And since I've sang in Opera, I've years of travel had. From

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. The lyrics are: "learned a lot of things, Doctor's ti - tle e - ven had! And since I've sang in Opera, I've years of travel had. From".

sta - tion to the stage, And from stage to train a - gain, I have al - ways been the rage, And in

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. The lyrics are: "sta - tion to the stage, And from stage to train a - gain, I have al - ways been the rage, And in".


luck I still re - main. Thus fly - ing I get 'thro' the world, the en - gine



puffs that pleas - es me! The wheels they roll, I'd change it not, for fin - est



mu - sic that could be!.....



BIG & STUDENTS.

isch, isch, isch, isch, isch, isch, isch, isch,



HARRIET.

Ah!

BIG & STUDENT.

isch, isch. isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,

REPORTER. 1, 2, 3, 4.

Write it quick with the hand, News it is great and grand, Not one mo - ment,

Ah!

isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,

stay our traf - fic, Write it quick, nev-er we take a rest as you see; Ev - 'ry - thing is

isch, isch, isch, isch, isch, isch, isch. isch, isch, isch, isch,
sten - o - graph - ic, Write it quick with the hand, News it is great and grand

6 6 6 6 6 6

Ah!

isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,
Let the pen now have no rest, Write it quick, news the best, All will read and be-grudge you

6 6 6 6 6 6 6 6

Take no rest, writers true! Men know the liv - ing on the

Take no rest, writ - ers true!

such a piquant in - ter - view!

f *p*

HARRIET.

stage, too; the wor-ri - ments which al - most kill; And one must laugh tho' in a rage, too, To please the

crit - ic Pub - lic still, With peo - ple star - ing, laugh - ing, chaff - ing; Hissing voic - es thro' the

house, the Pub - lic of - ten ve - ry crank - y, or from its stu - por hard to rouse, Once 'twill loudly sound your

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: "house, the Pub - lic of - ten ve - ry crank - y, or from its stu - por hard to rouse, Once 'twill loudly sound your". The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a bass line. Trills (tr) are marked above the notes for "your" in both the vocal and piano parts.

prais - es and next day pick you to pie - - - ces, In all this bright ex - cit - ing

The second system continues the vocal line with the lyrics: "prais - es and next day pick you to pie - - - ces, In all this bright ex - cit - ing". The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano). Trills (tr) are marked above the notes for "prais - es" and "pick".

life I spend, is but one hap - py moment mine, 'Tis when the last act comes to

The third system features the vocal line with the lyrics: "life I spend, is but one hap - py moment mine, 'Tis when the last act comes to". The piano accompaniment continues with chords and a bass line.

its end, When the drop falls, foot - lights no more shine! Ha! then one soon un - to his

The fourth system concludes the vocal line with the lyrics: "its end, When the drop falls, foot - lights no more shine! Ha! then one soon un - to his". The piano accompaniment continues with chords and a bass line.

train departs, Nor cares one for the pleading hearts, "O, lin-ger here,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "train departs, Nor cares one for the pleading hearts," followed by a short rest and then "O, lin-ger here,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

"O turn a-round," Whistle, Now lis-ten how I an-swer them!

8va.

The second system continues the vocal line with the lyrics "O turn a-round," followed by a whistle part marked "8va." and then "Now lis-ten how I an-swer them!". The piano accompaniment includes a section marked "sf" (sforzando) and features more complex rhythmic patterns.

HARRIET.

Ah!

BIG & STUDENTS.

isch, isch. isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,

REPORTER. 1, 2, 3, 4.

Write it quick with the hand, This is news great and grand, Not one mo-ment

The third system contains four vocal parts: Harriet, Big & Students, and Reporter. Harriet's part is a simple melodic line with the lyric "Ah!". The Big & Students part consists of a rhythmic pattern of eighth notes with the lyric "isch, isch. isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,". The Reporter part has the lyrics "Write it quick with the hand, This is news great and grand, Not one mo-ment". The piano accompaniment is a dense, rhythmic accompaniment for all parts.

Ah!.....

isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,

stay our traf - fic, Write it quick, nev - er we take a rest, as you see; Ev - 'ry - thing is

6 6 6 6 6 6 6 6

isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,

sten - o - graph - ic, Write it quick with the hand, All is news great and grand

6 6 6 6 6 6 6 6

..... Ah!.....

isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch, isch,

Let the pen now have no rest, Write it quick, news the best, All will read and begrudge you

6 6 6 6 6 6 6

.....

Take no rest, writ - ers true!

such a piquant in - ter - view!

f *f* *f*

"A-HOY! A-HOY!"

No. 18.

SONG.

Allegro non troppo.

VANDERGOLD.

The piano introduction consists of six measures. The right hand plays a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present at the beginning.

The vocal line begins with a melodic phrase. The piano accompaniment continues with chords and eighth-note patterns. A piano (*p*) dynamic marking is present.

1. Ev - 'rywhere I've trav - elled o - ver
2. Hur - ry seur - ry, rouse you sail - or!

The vocal line continues with a melodic phrase. The piano accompaniment continues with chords and eighth-note patterns.

All the wide wide world around, But 'mid dreams no more a - ro-ver, Now contentment have I found!
Here's a storm in yon-der cloud! Tremble not to hear the gale, Or see the flash mid din so loud!

Sail - or life did well to cure me, Yes, for jol - ly times have they; Mel - an - chol - y
 Man the yard to haul the sail in; Soon there'll music mer - ry be! Thun - der, lightning,

ne'er endure we, Sail - ing the o - cean gay! A - hoy! A - hoy!.... Who's
 yon - der gale in, While to the land go we!

8va.

climb - ing up the mast? A - hoy!..... A - hoy! What name has our new

8va.

guest?.... Hey - a - ho! My name is joy - ful sprite, Hey - a -

gradually.

etwas schneller.

- ho! With me you sail to delight! Hey a - ho! To work now gai - ly we

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the tempo marking 'etwas schneller.' and includes the lyrics '- ho! With me you sail to delight! Hey a - ho! To work now gai - ly we'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking 'f' is present above the vocal line.

Tempo I.

go! La - bor brings back mirth! for - ev - er, New-born gladness, Life and pleas - ure,

The second system of the musical score continues the vocal line and piano accompaniment. It features the tempo marking 'Tempo I.' and the lyrics 'go! La - bor brings back mirth! for - ev - er, New-born gladness, Life and pleas - ure,'. The piano accompaniment includes a dynamic marking 'sf' and a triplet of eighth notes in the right hand.

La - bor keeps the heart a - glow! Hey-O! Hey-O! Hey-O!

The third system of the musical score continues the vocal line and piano accompaniment. It features the lyrics 'La - bor keeps the heart a - glow! Hey-O! Hey-O! Hey-O!'. The piano accompaniment includes dynamic markings 'sf' and 'f'.

Sua.

The fourth system of the musical score shows the piano accompaniment continuing. It features a dynamic marking 'f' and a section marked 'Sua.' with a wavy line above the notes, indicating a swifter or more decorative passage.

"ENSEMBLE!"

No. 19.

FINALE.

Moderato.

HARRIET.

Yes, yes, yes, yes!

VANDERGOLD.

p Wilt thou my loved one be! Art thou glad

pp

VANDERG. HARRIET. VANDERG. HARRIET.

that I am near? yes, here! yes, here! Do you to wed now fear? No, dear!

8va

mf

HARRIET.

No, dear! Then tell me why we wait still lon - ger dear?

VANDERG. JONATHAN.

Then tell me why we wait still lon - ger dear? I will re-

8va.

JONATHAN.

rall.

Full waltz time.

- main if please you so, Still from your gold I fain would go, And still be the

same poor Jon - a - than, 'Mor-row the work will a - gain go on! And you from your

MOLLY.

My

JONATHAN.

millions shall save me;.... Give to oth - ers,....what but troub-les, an - noys me, Friend
 QUICKLY. GRAF.

Friend

HARRIET.

At last van-ish -es ev -'ry dark sor - - row; af - ter its wea -ry gloom,

MOLLY.

Jon - a -than, Jon - a -than, now be gay, Wor -ry and sor -row have flown a - way!

VANDERG.

At last van-ish -es ev -'ry dark sor - - row; af - ter its wea -ry gloom,

JONATHAN.

Jon - a -than, Jon - a -than, now be gay, Wor -ry and sor -row have flown a - way!

QUICKLY.

Jon - a -than, Jon - a -than, now be gay, Wor -ry and sor -row have flown a - way!

GRAF.

Jon - a -than, Jon - a -than, now be gay, Wor -ry and sor -row have flown a - way!

CHORUS.

Jon - a -than, Jon - a -than, now be gay, Wor -ry and sor -row have flown a - way!

Jon - a -than, Jon - a -than, now be gay, Wor -ry and sor -row have flown a - way!

f Jon - a -than, Jon - a -than, now be gay, Wor -ry and sor -row have flown a - way!

f Jon - a -than, Jon - a -than, now be gay, Wor -ry and sor -row have flown a - way!

H. & M.

rall.

a tempo.

Musical staff for H. & M. vocal part, showing a melodic line in treble clef with a key signature of two flats and a common time signature.

Pleasure and joy-fulness come to us all, Yes, thro' thee now my good luck doth fall!

V. & J.

Musical staff for V. & J. vocal part, showing a melodic line in treble clef with a key signature of two flats and a common time signature.

Pleasure and joy-fulness come to us all, Yes, thro' thee now my good luck doth fall!

Q. & G.

Musical staff for Q. & G. vocal part, showing a melodic line in treble clef with a key signature of two flats and a common time signature.

Pleasure and joy-fulness, come to us all And 'tis la - bor makes luck for us all!

Musical staff for piano accompaniment (first system), showing chords in treble clef and bass notes in bass clef.

Pleasure and joy-fulness, come to us all, And 'tis la - bor makes luck for us all!

Musical staff for piano accompaniment (second system), showing chords in treble clef and bass notes in bass clef.

Pleasure and joy-fulness, come to us all, And 'tis la - bor makes luck for us all!

Musical staff for piano accompaniment (third system), showing chords in treble clef and bass notes in bass clef.

Musical staff for piano accompaniment (fourth system), showing chords in treble clef and bass notes in bass clef.

Musical staff for piano accompaniment (fifth system), showing chords in treble clef and bass notes in bass clef.

rall.

ff a tempo.

Musical staff for piano accompaniment (sixth system), showing chords in treble clef and bass notes in bass clef.

Musical staff for piano accompaniment (seventh system), showing chords in treble clef and bass notes in bass clef.

Musical staff for piano accompaniment (eighth system), showing chords in treble clef and bass notes in bass clef.

Musical staff for piano accompaniment (ninth system), showing chords in treble clef and bass notes in bass clef.

Musical staff for piano accompaniment (tenth system), showing chords in treble clef and bass notes in bass clef.

Musical staff for piano accompaniment (eleventh system), showing chords in treble clef and bass notes in bass clef.

Musical staff for piano accompaniment (twelfth system), showing chords in treble clef and bass notes in bass clef.

Musical staff for piano accompaniment (thirteenth system), showing chords in treble clef and bass notes in bass clef.

Musical staff for piano accompaniment (fourteenth system), showing chords in treble clef and bass notes in bass clef.

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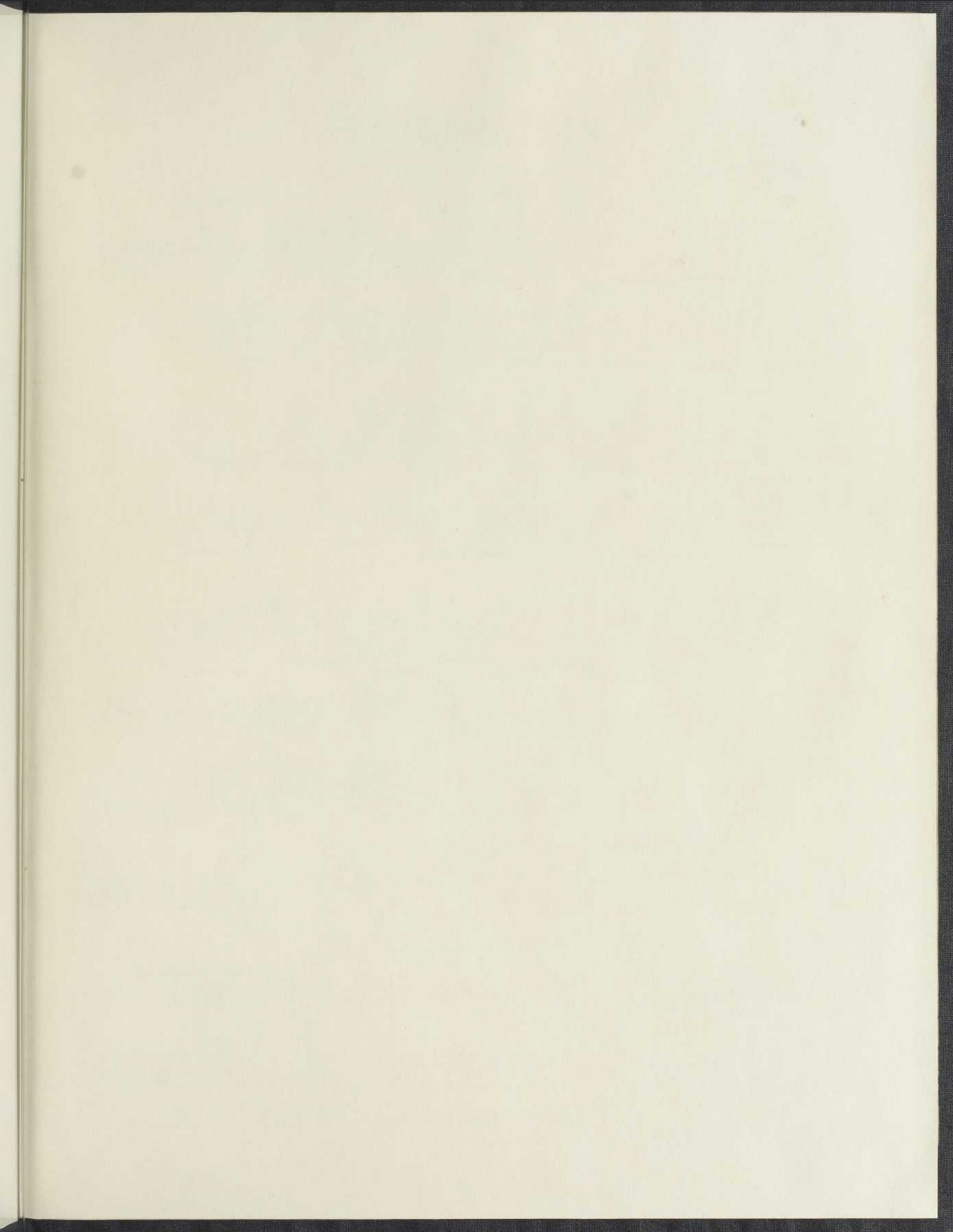
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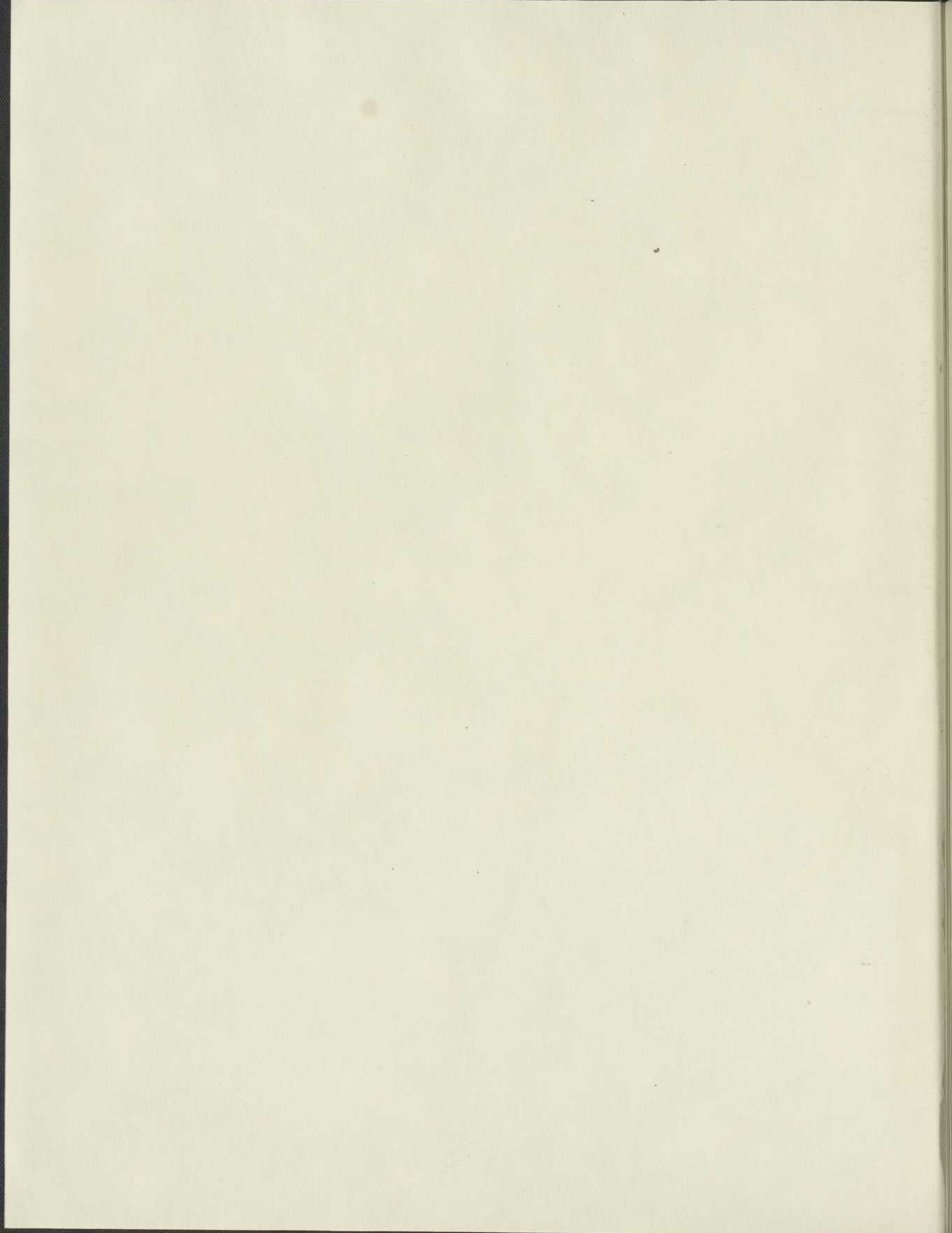
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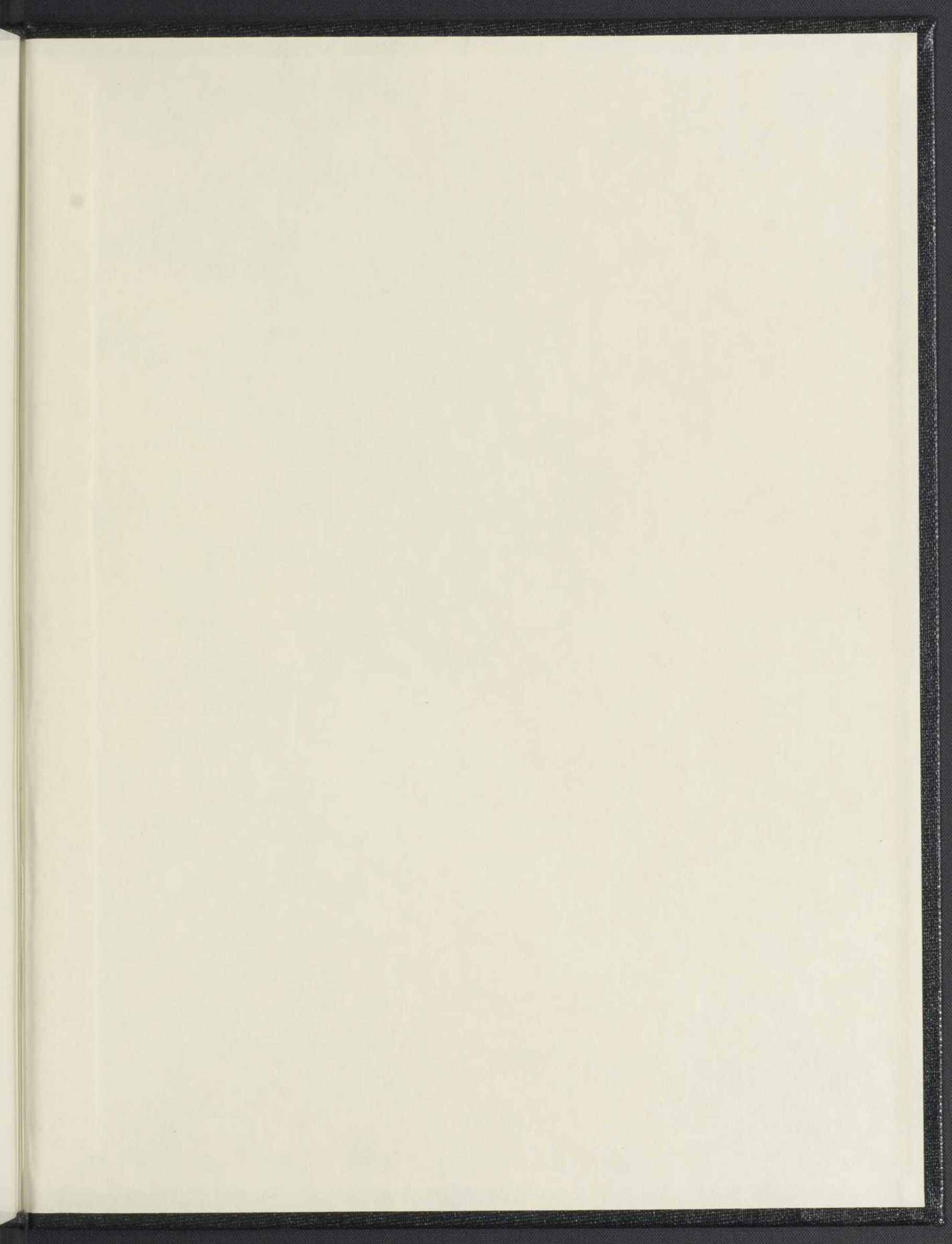
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