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DOLLY VARDEN



COMIC OPERA
in Two Acts.

=

Book and Lyrics by

STANISLAUS STANGÉ



MUSIC BY

JULIAN EDWARDS.

Vocal Score.



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DOLLY VARDEN

Comic Opera in Two Acts.

Book & Lyrics by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

CAST OF CHARACTERS.

Captain Richard Belville, an English officer

Captain Horace Harcourt, of the English Navy

Lord Gayspark, a London exquisite

Jack Fairfax, Dolly's guardian

Lieut. Marlow }
Lieut. Craggsby } of the English Navy {

Dolly Varden

Letitia Fairfax, a London belle

Lady Lucette, }
Lady Alice, } Ladies of Fashion {

Court Ladies, Belles and Beaux of London, Naval Officers, etc., by members of the company.

Period — 1730.

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DOLLY VARDEN.

Comic Opera in Two Acts.

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Prelude.

Music by
JULIAN EDWARDS

Tempo di Marcia.

Piano. *ff*

The first system of the prelude consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music begins with a series of chords in the right hand and a rhythmic pattern in the left hand. The dynamic marking *ff* is placed in the first measure.

The second system continues the piano accompaniment. It features a mix of chords and moving lines in both hands. The dynamic marking *f* appears in the fifth measure, and *p* appears in the sixth measure.

The third system introduces triplet figures in the right hand, marked with a '3' above the notes. The left hand continues with a steady rhythmic accompaniment.

The fourth system continues the piano accompaniment with various chordal textures and rhythmic patterns in both hands. The dynamic marking *f* is present in the fifth measure, and *p* is present in the sixth measure.

The fifth system concludes the prelude with a final series of chords and a melodic line in the right hand. The left hand provides a consistent accompaniment throughout.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

The second system continues the piece. It includes a fortissimo (*ff*) dynamic marking in the bass staff. The melodic line in the treble staff shows some chromatic movement and a crescendo hairpin.

The third system shows the continuation of the eighth-note accompaniment in the bass and the melodic line in the treble. The dynamics remain consistent with the previous system.

The fourth system concludes the section with a double bar line. The bass staff has a few final notes, and the treble staff ends with a chord and a fermata.

Allegretto.

The fifth system is marked *Allegretto*. It begins with a forte (*f*) dynamic. The bass staff features a rhythmic pattern of eighth notes with accents. The treble staff has a melodic line with some grace notes. The system ends with a piano (*p*) dynamic marking.

The sixth system continues the *Allegretto* section. It features a piano (*p*) dynamic. The bass staff has a steady eighth-note accompaniment, while the treble staff has a melodic line with a fermata at the end.

m
15c
E 2.6 L
C.P. 2

First system of musical notation, measures 1-5. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, measures 6-10. The right hand continues the melodic development with slurs and accents, and the left hand maintains the accompaniment with some chordal textures.

Third system of musical notation, measures 11-15. The right hand has a more active melodic line with slurs and accents, and the left hand accompaniment includes some chordal textures.

Fourth system of musical notation, measures 16-20. The right hand continues the melodic line with slurs and accents, and the left hand accompaniment includes some chordal textures.

Fifth system of musical notation, measures 21-25. The right hand has a more active melodic line with slurs and accents, and the left hand accompaniment includes some chordal textures.

Moderato.

Sixth system of musical notation, measures 26-30. The piece changes to a 4/4 time signature. The right hand features a melodic line with slurs and accents, and the left hand provides a steady accompaniment of chords. The dynamic marking *fp* (fortissimo piano) is present.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Performance markings include *rit.* and *a tempo.*

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

Third system of the piano score, showing a more complex texture with multiple voices in both hands. A *cresc.* marking is present.

Fourth system of the piano score, featuring a *ff* dynamic marking and a *val* marking in the bass line.

Fifth system of the piano score, including an *accel.* marking and a slur over the right-hand melody.

Sixth system of the piano score, concluding with a double bar line and a final cadence in both hands.

Introduction.

"Swing, my Pretty One, Swing."

No 1.

Lord Gayspark, Lucette, Alice and Female Chorus.

Allegretto.

Piano.

ff

The musical score is written for piano in 3/4 time, marked 'Allegretto' and 'Piano' with a fortissimo (*ff*) dynamic. It consists of five systems of two staves each (treble and bass clef). The first system includes the tempo and dynamic markings. The music features a rhythmic bass line with eighth notes and chords in the treble, often with long melodic lines. The second system continues the rhythmic pattern. The third system introduces a more active bass line with eighth-note runs and accents. The fourth system features a more complex treble part with slurs and accents. The fifth system concludes with a final cadence in the bass line and sustained chords in the treble.

The first system of music consists of two staves. The treble staff contains a series of chords, some with accents (>) and slurs. The bass staff features a melodic line with eighth notes and quarter notes, including a sharp sign (#) in the first measure.

The second system continues the musical piece. The treble staff has chords with accents and slurs. The bass staff has a melodic line with eighth notes and quarter notes, including a flat sign (b) in the second measure.

The third system shows further development of the musical themes. The treble staff has chords with accents and slurs. The bass staff has a melodic line with eighth notes and quarter notes, including a flat sign (b) in the second measure.

The fourth system features more complex chordal textures in the treble staff, with accents and slurs. The bass staff continues with a melodic line of eighth and quarter notes.

The fifth system includes the instruction "(Curtain.)" above the treble staff. The treble staff has chords with accents and slurs. The bass staff has a melodic line with eighth notes and quarter notes.

The sixth system concludes the piece. The treble staff has chords with accents and slurs. The bass staff has a melodic line with eighth notes and quarter notes, ending with a final chord.

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one flat. The music consists of chords and rhythmic patterns.

Piano accompaniment for the second system, continuing the musical piece with similar chordal and rhythmic structures.

LORD GAYSPARK.

Vocal line and piano accompaniment for the first system of the song. The vocal line begins with the lyrics: "Swing— her high and swing— her low, Swing my".

Vocal line and piano accompaniment for the second system. The vocal line continues with the lyrics: "la - dy to and fro. Swing— her thus and swing— her".

Vocal line and piano accompaniment for the third system. The vocal line concludes with the lyrics: "so; Swing, my pret - ty one, swing. ———".

Swing her low — and swing her high, Swing my la - dy

to'ard the sky, While I sing this lul - la - by:

Swing, my pret - ty one swing. — Lul - la - by,

lul - la - by, lul - la, lul - la, lul - la - by.

Lul - la - by, Lul - la - by. Swing,

The first system features a vocal line in a single treble clef staff with a key signature of one flat (Bb). The lyrics are "Lul - la - by, Lul - la - by. Swing,". The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a rhythmic bass line.

swing, my pret - ty one, swing

The second system continues the vocal line with the lyrics "swing, my pret - ty one, swing". The piano accompaniment continues with similar harmonic and rhythmic patterns.

(Dialogue.)

The third system is a piano solo section labeled "(Dialogue.)". It features a right-hand staff with chords and a left-hand staff with a rhythmic bass line.

The fourth system continues the piano solo section with chords in the right hand and a rhythmic bass line in the left hand.

The fifth system concludes the piano solo section with chords in the right hand and a rhythmic bass line in the left hand.

Swing, swing, swing, swing, Swing, my pret - ty one,

swing. ————— Swing, swing, swing, swing,

Swing, my pret - ty one, swing. ————— While you

swing, I will sing. Swing, swing,

Swing! _____ Swing, my pret - ty one, swing, my

pret - ty one, swing. swing, swing! _____

CHORUS.

LUCETTE and SOP'S.
Swing, swing, swing, swing, Swing my pret - ty one,
ALICE and ALTOS.

swing _____ Swing, swing, swing, swing,
swing, oh swing

Swing, my pret - ty one, swing. _____ While you swing,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "Swing, my pret - ty one, swing. _____ While you swing,". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady rhythmic pattern of eighth notes and chords.

I will sing, Swing, swing, swing! _____ Swing, my

The second system continues the musical score. The vocal line lyrics are "I will sing, Swing, swing, swing! _____ Swing, my". The piano accompaniment continues with the same rhythmic pattern, including some melodic flourishes in the right hand.

pret - ty one, swing, my pret - ty one, swing, swing, swing! _____

The third system concludes the musical score. The vocal line lyrics are "pret - ty one, swing, my pret - ty one, swing, swing, swing! _____". The piano accompaniment ends with a final chord and a melodic line in the right hand.

GAYSPARK: "Wait ladies, wait, my muse still labors and thus she is delivered."

pp

Sing — and sing, and

sing — and swing, Swing my la - dy while I sing.

Like — a bird up - on — the wing. Swing, my pret - ty one,

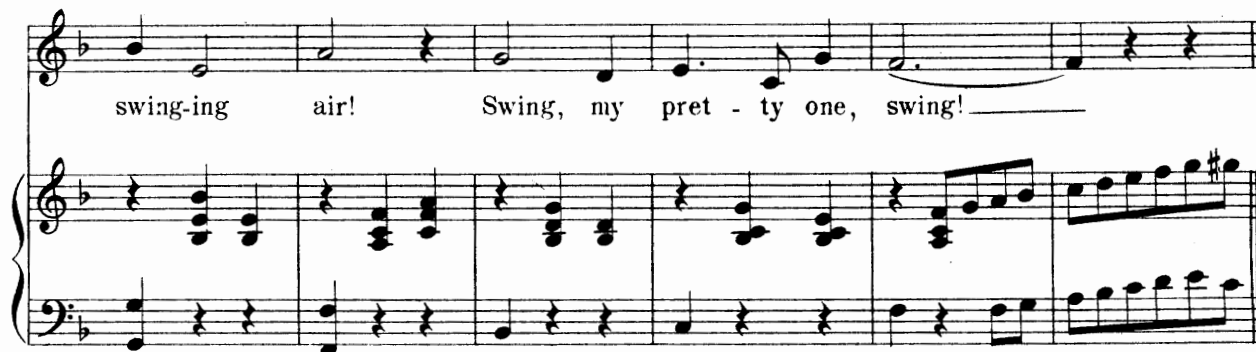
swing. ——— Swing her here, and swing her there,



Swing, my la - dy ev' - ry - where. Gad, this is a



swing-ing air! Swing, my pret - ty one, swing! ———



CHORUS.

LUCETTE and SOP'S.
Swing, swing, swing, swing, Swing, my pret - ty one,
ALICE and ALTOS.

ff



swing. ———— Swing, swing, swing, swing,
swing — oh, swing.

swing. my pret - ty one swing. ———— While you swing,

LUCETTE.
I will sing, Swing, swing, swing. ————

ALICE.
I will sing, Swing, swing, swing. ————

CHORUS.
I will sing, Swing, swing, swing. ————

Swing, my pret - ty one, swing, my pret - ty one, swing, swing,

Swing, my pret - ty one, swing, my pret - ty one, swing, swing,

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The bottom two staves are piano accompaniment in grand staff notation. The lyrics are: "Swing, my pret - ty one, swing, my pret - ty one, swing, swing," repeated on two lines.

swing! _____ While _____ you swing, _____

Swing, _____ swing, _____

swing! _____ Swing, _____ swing, _____

The second system of the musical score continues with four staves. The top two staves are vocal lines with lyrics: "swing! _____ While _____ you swing, _____" and "Swing, _____ swing, _____". The bottom two staves are piano accompaniment. The lyrics are repeated on two lines.

I will sing, I will

Swing, Swing, Swing,

Swing, Swing, Swing,

The first system of the musical score features a vocal line and piano accompaniment. The vocal line consists of two staves. The first staff contains the lyrics "I will sing, I will" with a long horizontal line indicating a sustained note. The second staff contains the lyrics "Swing, Swing, Swing," with similar horizontal lines. The piano accompaniment is written for two staves (treble and bass clef). The right hand plays a series of chords, and the left hand plays a rhythmic pattern of eighth notes.

sing,

Swing,

Swing, Swing,

ff

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of two staves. The first staff contains the lyrics "sing," with a long horizontal line. The second staff contains the lyrics "Swing," with a long horizontal line. The piano accompaniment is written for two staves. The right hand plays a series of chords, and the left hand plays a rhythmic pattern of eighth notes. The system concludes with a dynamic marking of *ff* (fortissimo) in the piano part.

Ah! _____ Ah! _____

While you swing, _____ I

While you swing, _____ I

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains two phrases: "Ah!" followed by a long horizontal line, and "Ah!" followed by another long horizontal line. The second staff is another vocal line with a treble clef and a key signature of one flat, containing the lyrics "While you swing, _____ I". The third staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one flat. It features a melody in the right hand with a treble clef and a bass line in the left hand with a bass clef. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

_____ Ah! _____

will sing. _____ Swing, swing,

will sing. _____ Swing, swing,

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains a long horizontal line followed by "Ah!" followed by another long horizontal line. The second staff is another vocal line with a treble clef and a key signature of one flat, containing the lyrics "will sing. _____ Swing, swing,". The third staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one flat. It features a melody in the right hand with a treble clef and a bass line in the left hand with a bass clef. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

Swing, — my pret - ty one, swing, — my pret - ty one,

Swing — Swing, my pret - ty one, swing.

rit.

swing, — swing, — swing!

Swing, my pret - ty one, swing — swing!

a tempo.

ff a tempo.

accel.

No 2. A Song of Expense.

DUETT.

Lucette, Alice and Female Chorus.

Moderato.

Voice.

(LUCETTE.) 1. When the Spring is laugh-ing and
(ALICE.) 2. In the chil - ly Au-tumn, when

Piano.

mf *ff* *p*

smil-ing on the earth — Men re-gard our spring bills with a - ny-thing but mirth.
leaves be-gin to fall, Re- pair-ing to the cit - y you'll find us one and all.

When the lit-tle bird-ies sing of the win-ter flown, We sing a song of ex - pense
Din - ing, win-ing, sup-ping and run-ning up the bills, We sing a song of ex - pense the

to the men we own. When the sun is shin-ing up in the sum-mer sky,
while your pock-et thrills. Hail the mer-ry win-ter ex-pen-sive is the sleigh,

We're the mer-ry maid-ens who make the mon-ey fly Way up in the moun-tains, or
Fur-red gown and seal skin, for which the men must pay! Where all things are ex-pen-sive you'll

rit
down be-side the sea, We sing a song of ex-pense Where-ev-er we may be.
find us in the van, We sing a song of ex-pense all the year to man.

rit

Allegretto.
LUCETTE.

Short girls! tall girls! Spring-time, sum-mer and fall girls.

ALICE.

Win - ter brings men no re-lief, From each pret - ty thief. — Fair girls!

dark girls! Sea-side, cit - y and park girls. Men will be robbed, 'til

they go a - bove — By the girls they love!

rit. *a tempo.*

rit. *p* *a tempo.*

LUCETTE.
Short girls! tall girls! Spring-time, sum-mer and fall girls!

ALICE.
Short girls! tall girls! Spring-time sum-mer and fall girls

SOP.
Short girls! tall girls! Spring-time sum-mer and fall girls

ALTO.
Short girls! tall girls! Spring-time sum-mer and fall girls

CHORUS.

Win - ter brings men no re-lief, From each pret - ty thief. — Fair girls!

Win - ter brings men no re-lief, From each pret - ty thief. — Fair girls!

dark girls! Sea - side, cit - y and park girls! Men will be robbed 'til

dark girls Sea - side, cit - y and park girls! Men will be robbed 'til

rit. *a tempo.* 1. 2. §

they go a - bove, — By the girls they love! — love! —

they go a - bove, — By the girls they love! — love! —

rit. *a tempo.* *pp*

DANCE.

First system of musical notation. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The music is marked *stacc.* (staccato). The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. The right hand continues with chords and eighth-note patterns, and the left hand maintains its accompaniment.

Third system of musical notation. The right hand has a melodic line with some grace notes, and the left hand has a long, sustained chord in the first measure.

Fourth system of musical notation. The right hand has a melodic line with accents, and the left hand has a long, sustained chord. Dynamics include *f* (forte) and *p* (piano).

Fifth system of musical notation, the final system on the page. The right hand has a melodic line with accents, and the left hand has a long, sustained chord. Dynamics include *pp* (pianissimo) and *f* (forte).

No 3. My Ship's the Girl For Me.

Harcourt and Chorus.

Moderato.

Piano.

The piano introduction is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes in both hands. The piece concludes with a piano (*p*) dynamic and a final chord.

HARCOURT.

1. The sail - or's a Lo - tha - ri - o; his heart is all em -
2. Each wom - an has her spe - cial charm, to me they're all en -

The vocal line for Harcourt is in the treble clef. The piano accompaniment is in the bass clef, featuring a steady eighth-note accompaniment. The piano part includes a *stacc.* marking under the first few measures.

-brac - ing; He kiss - es ev - 'ry girl he's im - par - tial as can be. With
tranc - ing; The maid - en who is young, and the wid - ow fat and fair. Their

The vocal line continues in the treble clef. The piano accompaniment continues in the bass clef, with a *fp* (fortissimo piano) dynamic marking at the end of the section.

love the tar is la - den, each pret - ty lit - tle maid - en, May
love is most de - li - cious, but this sail - or's too ju - di - cious, To

The vocal line concludes in the treble clef. The piano accompaniment concludes in the bass clef.

find a ten - der sweet-heart in the man who sails, who sails the sea.
bind him-self for ev - er to a dou - ble, dou - ble load of care.

The sail - or's loved in ev - 'ry clime, by girls in ev' - ry
I've oft - en loved a pret - ty girl a kiss a brief flir -

na - tion He has the best wher - ev - er he may land, The
ta - tion It nev - er last - - ed long - er than a day. Which

la - dies smile and flirt with him, Yes, girls of rank and sta - tion.
is I think a mat - ter for much self con - grat - u - la - tion.

rit.

But he's a sail-or so you un - der - stand. No maid - en fair do
 But then a sail-or loves and sails a - way.

rit. *mp*

I a-dore; my heart is light and free, Of all the girls on sea or shore, My

HARCOURT.

ships the girl for me.

LUCETTE with SOP.

ALICE with ALTOS.

TEN.

MARLOWE, CRAGSBY with BASS.

No maid-en fair does he a-dore, his heart is light and

No maid-en fair does he a-dore, his heart is light and

f

1.

Of all the girls on sea or shore, My ship's the girl for me. —

free, My ship's the girl for me —

free, My ship's the girl for me —

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "Of all the girls on sea or shore, My ship's the girl for me. —". Below it are three more staves: two vocal staves (soprano and alto) and one piano staff (bass clef). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A first ending bracket is placed over the final two measures of the system.

2.

ship's the girl for me. —

ship's the girl for me —

ship's the girl for me —

ff

The second system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. The lyrics are "ship's the girl for me. —". Below it are three more staves: two vocal staves (soprano and alto) and one piano staff (bass clef). The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. A second ending bracket is placed over the final two measures of the system. The dynamic marking *ff* (fortissimo) is placed above the piano staff in the third measure of this system.

'Tis Love That Most Enriches.

No 4.

LETITIA.

Andante. LETITIA.

Voice.

For wealth what cares the heart of youth, 'Tis
What pow - er lies with in a kiss, The

Piano.

love that most en - rich - es There's noth - ing half so sweet for-sooth, There's
whole world dis - ar - rang - ing No gold could ev - er com pass this

noth - ing so be - witch - es. When heart meets heart and love doth live, What
States and Em - pires chang - ing In ev - 'ry land in ev - 'ry clime, Love

need of gold - en treas - ure? When heart meets heart and love doth love, What
rules with - out en - deav - or, In ev - 'ry land, in ev - 'ry clime, Love

cresc.

need of gold - en treas - ure? For love will noth - ing
rules with - out en - deav - or. From Eve to Cle - o -

dim.

dim.

ask nor give, But love in e - qual meas - ure. Ah! From
pa - tra's time, From then, till now, for - ev - er.

Brillante.

days of old, The gods of gold, Were ev - er mis - 'ry bring - ing, But

mf

love he comes with fife and drums And sets your heart a - sing - ing The

gods _____ were ev - er mis - 'ry bring - ing, But

love he comes with fife and drums, And sets your heart a - sing - ing.

1.

sets your heart a - sing - ing.

2.

Dolly Varden.

No 5.

DICK.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Allegretto moderato. DICK.

Voice. In Ill

Piano. *f* *p*

me — be — hold — a lov — er, Whose sweethearts un — der cov — er, For
fol — low her — for — ev — er, I'll nev — er leave her, nev — er, Some —

days I've fol — lowed her thro' ev — 'ry street I'll
day a — lone with her I hope to meet. The

swear she's young and pret — ty The sweet — est in — the cit — — y
way that I — shall know her, My eyes I'll sly — ly low — — er

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 6/8. The tempo is marked 'Allegretto moderato'. The piano part begins with a forte (f) dynamic and ends with a piano (p) dynamic. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Tho' I've on - ly seen her an - kles and her feet. She is
Till they rest up on her an - kles and her feet. She is

charm - ing, she is fair, — With a wealth of gold - en hair; — I'm as
love - ly, she is true, — She has eyes of gray - ish blue; —

sure of that as I am sure of sin - - ning 'Cause her

an - kles wond'rous trim — And her feet are small and slim Such an

end - ing means a beau - ti - ful be - gin - - - ning Ah!

Dain - ty Dol - ly, Dol - ly Var - den, Fra - grant as a sun - mer gar - den.

She walked in - to my heart, From there shéll néer de - part, My life would be com - pletewith

rit. Dol - ly near. Oh! *a tempo* Dain - ty Dol - ly, Dol - ly Var - den, Fra - grant as a

sum-mer gar-den. Much sweeter than the rose No fair-er flow-er grows. Oh!

how I love you dainty Dol-ly dear, Dol - ly Var-den, Dol - ly Var-den, Oh!

how _____ I love you dain-ty Dol - ly dear. _____

f

pp

I'm Whirling, Twirling.

(An Aural Misunderstanding.)

No 6.

TRIO.

Dolly Varden, Dick Bellville and Squire Fairfax.

Allegro vivace.

Voice. DICK.

Piano.

ff *pp stacc.*

What an aw - ful, aw - ful

pit - y, That a maid - en young and pret - ty, Should suf - fer such a ter - ri - ble af -

DOLLY.

Lost to him each say - ing wit - ty, All the scan - dal of the

flic - - tion.

cit - y, But hell nev - er, nev - er meet with con - tra - dic - tion.
DICK.
I could

nev - er whis - per low, But my lungs would strong - er grow, With each and

DOLLY.
I could hold his hand all day, But to
ev - 'ry con - ver - sa - - - tion.

speak I'd not es - say, Si - lent sit, with - out an ex - cla - ma -

tion.
FAIRFAX.

Dis - o - be - dience, Mis - tress Dol - ly, Makes your guard - ian mel - an -

chol - y, If you don't o - bey you'll break his lov - ing heart I am

fp

feel - ing far from jol - ly! To pro - voke me, Sir, is fol - ly If you

DOLLY.

Im

want to live you'd bet - ter now de - part.

Allegretto. DOLLY.

whirl - ing, twirl - ing, twirl - ing, whirl - ing, Somethings the mat - ter with me in - side.

DICK.
I'm

mf

DOLLY
I'm

DICK
danc - ing, pranc - ing pranc - ing, danc - ing, Long - ing for Dol - ly to be my bride. I'm

FAIRFAX.
I'm

whirl - ing, whirl - ing, twirl - ing. I'm whirl - ing, twirl - ing, twirl - ing! There's

danc - ing, danc - ing, pranc - ing. I'm danc - ing, danc - ing, pranc - ing! I'm

ag - ing, rag - ing, ag - ing. I'm ra - ing, ag - ing, rag - ing! Ere

cresc.

some-thing. the mat-ter, the mat-ter, the mat-ter with me in - side!

long-ing for Dol-ly to be my bride, to be my bride!

he came here I wish he had died, had died, had died!

DOLLY.

To con-verse with him, pro -

f *pp*

vok - ing, He'd not know when you were jok - ing, Which would, to me, be

just a tri - fle wear - - ing.

DICK.

If you would a se - cret

tell her, You must take her to the cel-lar, Or with the world your

DOLLY.

Should he take you for a walk, How im-

con - fi - dence be shar - - ing.

pos - si - ble to talk, To talk in man - ner con - fi - den - -

tial.

DICK.

But where-in the need of speech, When your love's with - in your reach, Just

kiss her you'll find it more es - sen - - tial.

FAIRFAX.

For your hon - or I am

car - ing! Oh, pro - voke me not to swear - ing, If you don't do what I say, for this you'll

grieve. — Tho' your man - ners rash and dar - ing, But for her you'd hard be

DOLLY.

I'm

far - ing, There'll be mur - der if at once you do not leave. —

whirl - ing, twirl - ing, twirl - ing, whirl - ing, Some - things's the mat - ter with me_ in - side.
DICK.
I'm

mf

danc - ing, pranc - ing, pranc - ing, danc - ing! Long - ing for Dol - ly. to be_ my bride. Im
I'm

whirl - ing, whirl - ing, twirl - ing! Im whirl - ing, whirl - ing, twirl - ing! There's
danc - ing, danc - ing, pranc - ing! Im danc - ing, danc - ing danc - ing! Im
ag - ing, rag - ing, ag - ing! Im ag - ing, rag - ing rag - ing! Ere

some thing the mat-ter, the mat-ter, the mat-ter with me in - side.
 long - ing for Dol - ly to be my bride, to be my bride.
 he came here, I wish he had died, had died, had died.

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are written below the vocal staves.

ff

The second system shows the piano accompaniment for the second vocal line. It features a melody in the right hand and a bass line in the left hand, both in the same key signature and time signature as the first system.

The third system continues the piano accompaniment for the second vocal line, maintaining the same musical structure and key signature.

The fourth system continues the piano accompaniment for the second vocal line, maintaining the same musical structure and key signature.

The fifth system concludes the piano accompaniment for the second vocal line, ending with a final chord in the right hand and a sustained bass note in the left hand.

The Country Girl.

SONG.

(Dolly and Female Chorus.)

No 7.

Moderato. DOLLY.

Voice. I've lived my life 'mid

Piano. *f* *pp*

cows and hens. I've dear-ly loved

two lit-tle wrens. The folks I've met, such aw-ful frights!

ff *pp* *f*

I'll ne'er for-get the coun-try sights! But

p

f

now I'm here, I can't go out, Though I should love to trot a - bout.

Ah! _____ I'd real-ly like if it were fit, to run a - round the

Allegretto.

p

DOLLY.
town a bit. I'd real-ly like, if it were fit, to run a - round the

SOP. and ALTO.
She'd real - ly like, if it were fit to run a - round the

cresc.

town a bit, I'd real-ly like, if it were fit, To run a - round the town a bit.

town a bit, Sh'd real-ly like, if it were fit, To run a - round the town a bit.

Tempo I.

No friends have I, I've
I nev - er went to

pp

lived a - lone,
a - ny school.

A boy - ish love I've nev - er known.
Though ig - nor - ant I'm not a fool.

Such rus - tic frumps the men I know,
Ex - per - i - ence is what I need,

ff *f*

I get the dumps be - fore they go. To
I'll quick - ly learn, I will in - deed. Then

rid my - self of coun - try dust, To rub a - way the rus - tic rust
turn me loose, and you will see, That pas - tures new a - gree with me.

Ah! _____ I'd real - ly like if it were fit, To run a - round the
Ah! _____

DOLLY.
town a bit. I'd real - ly like, if it were fit, To run a - round the town a bit. I'd

CHORUS.
She'd _____ She'd _____

real - ly like, if it were fit, To run a - round the town a bit.

DANCE (after 3d Verse.)

ff

What Love Means.

DUETT.

No 8.

(Dick and Dolly.)

Andante.

Voice. DICK.

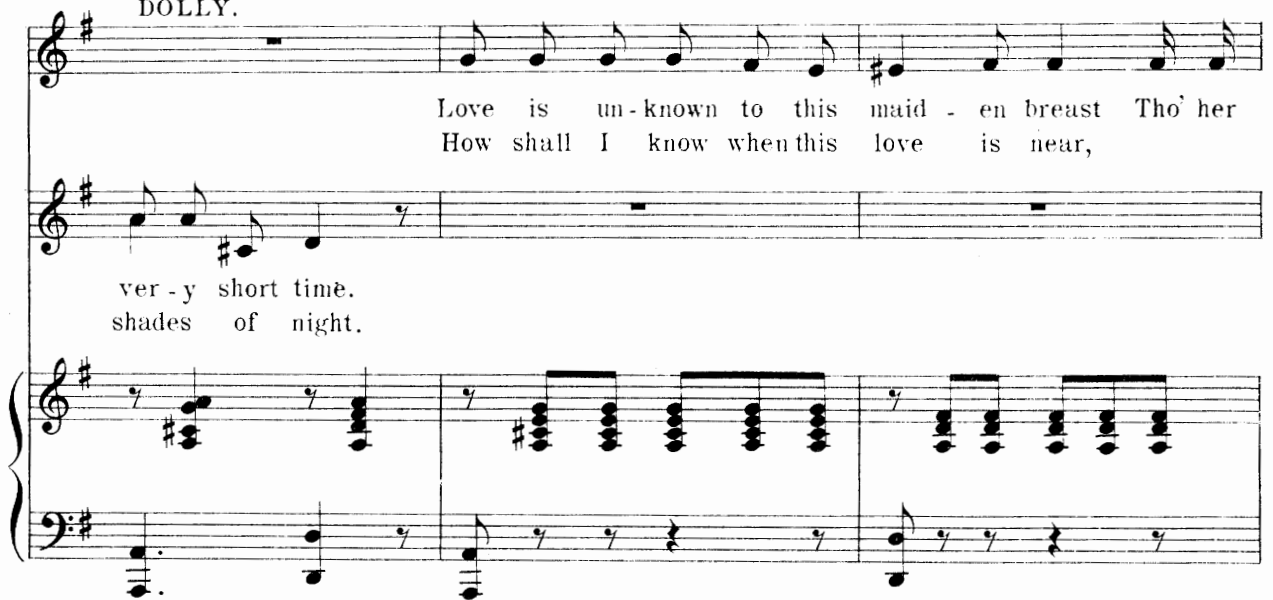
Piano. *p*

Love means the birth of a
Love means a pair of

strange new joy, A sad, sweet pain is its sole al - loy. A
lan - guish-ing eyes; A ten - der smile, a temp - est of sighs, A

hap - pi - ness great is this love su - blime A pit - y it lasts such a
fig - ure trim and a shoul - der white, A man and a maid and the

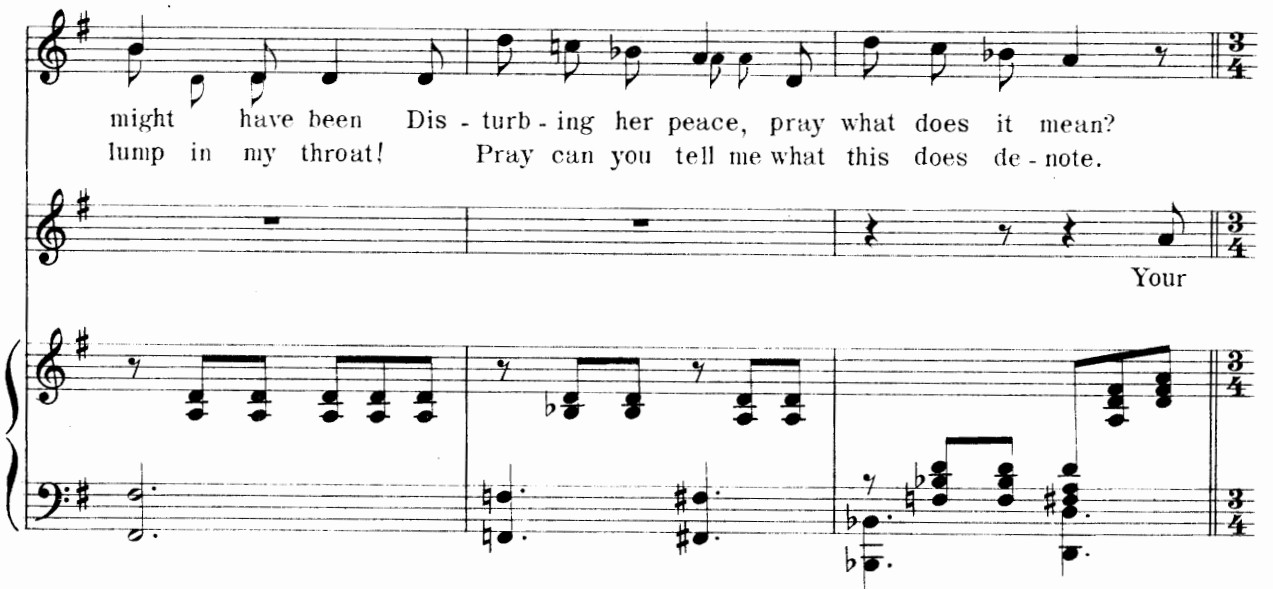
DOLLY.



Love is un-known to this maid - en breast Tho' her
How shall I know when this love is near,
ver - y short time.
shades of night.



heart is filled with a vague un - rest, Thoughts of what is and what
Will it cre - ate a dis - turb - ance here? Some-thing is wrong a



might have been Dis - turb - ing her peace, pray what does it mean?
lump in my throat! Pray can you tell me what this does de - note.
Your

Wak - ing fast.

heart is wak - ing, Your heart is wak - ing, to love at

Allegretto.

Love is a rol-lick-ing, frolick-ing knave; Love he is last.

p *stacc.*

mas - ter, man he is slave; Love is a ras - cal; Love is a thief! Love he is

wick-ed, past all be - lief! Oh! Love! _____ You can't be - have. _____ You're a

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 sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "wick-ed, past all be - lief! Oh! Love! _____ You can't be - have. _____ You're a".

roll - ick - ing, fro - l - ick - ing, Fro - l - ick - ing, roll - ick - ing, Naughti - est kind of a

The second system continues the vocal and piano parts. The lyrics are: "roll - ick - ing, fro - l - ick - ing, Fro - l - ick - ing, roll - ick - ing, Naughti - est kind of a".

knave. You're a roll - ick - ing, fro - l - ick - ing, Fro - l - ick - ing, roll - ick - ing,

The third system concludes the vocal and piano parts. The lyrics are: "knave. You're a roll - ick - ing, fro - l - ick - ing, Fro - l - ick - ing, roll - ick - ing,".

1. | 2.

Naught-i - est kind of a knave. knave.

The first system of the score features a vocal line with two endings, indicated by '1.' and '2.'. The lyrics are 'Naught-i - est kind of a knave. knave.'. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The music is in a key with one sharp (F#) and a common time signature. The piano part includes chords and melodic lines that support the vocal melody.

ff

The second system of the piano accompaniment begins with a fortissimo (*ff*) dynamic marking. It consists of two staves (treble and bass clef) with a rhythmic pattern of eighth notes and chords. The treble staff features a series of chords, while the bass staff has a steady eighth-note accompaniment.

The third system of the piano accompaniment continues the rhythmic pattern from the previous system. It consists of two staves (treble and bass clef) with a mix of chords and melodic lines. The treble staff has a more active melodic line with some grace notes, while the bass staff remains a steady accompaniment.

The fourth system of the piano accompaniment continues the rhythmic pattern. It consists of two staves (treble and bass clef) with a mix of chords and melodic lines. The treble staff has a more active melodic line with some grace notes, while the bass staff remains a steady accompaniment.

The fifth system of the piano accompaniment concludes the piece. It consists of two staves (treble and bass clef) with a mix of chords and melodic lines. The treble staff has a more active melodic line with some grace notes, while the bass staff remains a steady accompaniment. The system ends with a final chord and a double bar line.

We Met in Lover's Lane.

No 9.

Lyric by
STANISLAUS STANGÉ

Music by
JULIAN EDWARDS.

Andante. FAIRFAX.

Voice.

I have wandered far and near, But the
There the birds sing strangely sweet, Fragrant

Piano.

mf *p*

place I hold most dear, Is a lit - tle lane that leads down to the
flow - ers at your feet; There the sun - beams thro' the branch - es glint and

sea. _____ 'Neath the trees that line the way, Nod - ding
gleam. _____ Far a - bove the a - zure sky, How the

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The tempo is marked 'Andante' and the piece is identified as 'FAIRFAX'. The lyrics are: 'I have wandered far and near, But there the birds sing strangely sweet, Fragrant place I hold most dear, Is a little lane that leads down to the flowers at your feet; There the sun-beams thro' the branches glint and sea. 'Neath the trees that line the way, Nodding gleam. Far above the azure sky, How the'. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand, with dynamic markings of mezzo-forte (mf) and piano (p).

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ros - es seemed to say: "Kiss your sweet-heart lad she's wait - ing here for
gold - en hours — fly When the heart of youth is lost in love's sweet

thee! There the southwind whispered low Would that she might love me so, But her
dream. Oh! how eag - er - ly you pray That the dream may last for aye, But a -

heart is yours, all oth - er love is vain" All the world grew wondrous fair, There was
las, all earth - ly joys must fade and wane. There is one thing that will last, 'Tis the

mu - sic in the air, When I met my sweet-heart there in — lov - er's
mem'ry of the past When I met my sweet-heart there in — lov - er's

sostenuto.

lane, In fan - cy oft I'm roam - ing, Thro'

dear old Lov - er's Lane. How of - ten in the gloam - ing I

see her face a - gain I see her face a -

gain A rose, a glove re - mind me, They are

cresc.

all that now re - main, Of the hap - py days be -

The first system of the musical score for 'Lovers Lane'. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are 'all that now re - main, Of the hap - py days be -'.

hind me, When we met in Lov - er's Lane

The second system of the musical score. The vocal line continues with the lyrics 'hind me, When we met in Lov - er's Lane'. The piano accompaniment includes a first ending bracket labeled '1.' at the end of the system.

Lane In Lov - er's Lane! Dear Lov - er's Lane! I'll ne'er for - get the

The third system of the musical score. The vocal line continues with the lyrics 'Lane In Lov - er's Lane! Dear Lov - er's Lane! I'll ne'er for - get the'. The piano accompaniment includes a second ending bracket labeled '2.' and dynamic markings: *decresc.* and *p*.

day We met in Lov - er's Lane.

The fourth system of the musical score. The vocal line concludes with the lyrics 'day We met in Lov - er's Lane.'. The piano accompaniment includes a dynamic marking of *ff* and a final cadence.

When Lovers are Alone.

No 10.

DUETT.

(Letitia and Harcourt.)

Allegretto. LETITIA.

Voice. When a maid - en and her
 lov - er for the first time are a - lone; When she knows he tru - ly
 loves her, that his heart is all her own; Then she feigns a sweet tim -
 id - i - ty, is most pre - cise and staid, Tho' with joy her heart is

Piano. *f* *p*

The musical score consists of four systems. Each system has a vocal line for Letitia and a piano accompaniment. The piano part is written in treble and bass clefs. The first system starts with a piano introduction marked 'f' (forte) in the bass clef and 'p' (piano) in the treble clef. The vocal line begins with a rest followed by the lyrics 'When a maid - en and her'. The second system continues the lyrics 'lov - er for the first time are a - lone; When she knows he tru - ly'. The third system continues 'loves her, that his heart is all her own; Then she feigns a sweet tim -'. The fourth system concludes with 'id - i - ty, is most pre - cise and staid, Tho' with joy her heart is'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

"She knows the effect."

laugh - ing; Oh, this naugh - ty lit - tle maid.

HARCOURT.

When a

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 a treble clef and a key signature of one sharp (F#). The lyrics are "laugh - ing; Oh, this naugh - ty lit - tle maid." The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system concludes with the vocal line starting the word "When a".

HAR.

lov - er and a maid - en for the first time are a - lone; When he thinks the la - dy

The second system continues the musical score. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are "lov - er and a maid - en for the first time are a - lone; When he thinks the la - dy". The piano accompaniment features a dynamic marking of *p* (piano) in the right hand. The system ends with the vocal line starting the word "loves".

loves him, that her heart is all his own; It be - comes his bound - en

The third system continues the musical score. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are "loves him, that her heart is all his own; It be - comes his bound - en". The piano accompaniment continues with chords and a bass line. The system ends with the vocal line starting the word "du - ty".

du - ty then, to prove be - yond a doubt, To the tim - id bash - ful maid - en, that he

The fourth and final system of the page continues the musical score. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are "du - ty then, to prove be - yond a doubt, To the tim - id bash - ful maid - en, that he". The piano accompaniment concludes with chords and a bass line.

The
 "Tis what she's waiting for."
 knows what he's a - bout.

maid - en's heart went thro-bet - ty thro-b! While
 The lov - er's heart went bob - et - ty bob!

she re - treat - ing seemed a - fraid. She
 He near - er drew un - to the maid.

said, "I know not how to kiss." The

He said, "Sweet maid I'll teach you this."

fp *fp*

maid, in truth, was noth-ing loth. Oh!

The lov - er knew e - nough for both! Oh!

both their hearts went throb-et - ty, bob-et - ty, bob-et - ty, throb-et - ty

"Sir."

bob! Oh! both their hearts went

drop-et - ty, stop-et - ty, stop-et - ty, drop-et - ty, stop!

HAR.

All the lov - er's ex - spect - a - tions that he

could her heart un - fold, Met with ser - ious dis - ap - point - ment; his re -

cep - tion was most cold. His in - tend - ed, sweet ca - ress - es the fair

maid - en could not brook, When the lov - er would em - brace her, well she

Then the maid - en told the
 "This is how she looked."
 froze him with a look.

LETITIA.

lov - er, that she real - ly could not say Why she felt com - pelled to

act in such a strange pe - cu - liar way; "Faint heart ne'er won a

la - dy fair," this the tim - id maid - en said. Then she wait - ed for his

an - swer and her cheeks were ros - y red. "Of course she hung her head."

The

The maid - en's heart went thumpet - ty bump!

lov - er's heart went bumpet - ty, thump! He

While she re-treating seemed a-fraid,
 near-er drew un - to the maid. He said, "I'll teach you

She said, "It's time it came to this." In
 how to kiss." The maid, in truth, was noth-ing loth!

fact she knew e - nough for both! Oh then their hearts went bumpet-ty, thumpet-ty
 Oh then their hearts went bumpet-ty, thumpet-ty

"Horace!"

thumpet-ty, bumpet-ty, thump! "Letitia!" Oh then their hearts went

This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff. The lyrics are: "thumpet-ty, bumpet-ty, thump!" followed by a breath mark and "Letitia!" in the second vocal staff. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

bumpet - ty, thumpet-ty, Thumpet-ty, bumpet - ty thump!

meno mosso.

p

This system contains the next two vocal staves and the piano accompaniment. The vocal lines continue with the lyrics: "bumpet - ty, thumpet-ty, Thumpet-ty, bumpet - ty thump!". The piano accompaniment includes the instruction *meno mosso.* and a dynamic marking of *p* (piano). The piano part continues with a rhythmic accompaniment.

This system shows the piano accompaniment for the third system. It features a complex texture with many chords and moving lines in both the treble and bass staves. A dynamic marking of *ff* (fortissimo) is present.

This system shows the piano accompaniment for the fourth system. It continues the complex texture from the previous system, ending with a *ff* (fortissimo) dynamic marking.

The Cannibal Maid

SONG.

No 11.

(Dolly and Chorus.)

Moderato. DOLLY.

Voice. A

Piano. *p* *mf*

Can-ni-bal maid one__ win-try morn, Stood by the rag - ing sea.

She'd wait-ed there since ear-ly dawn, A hun-gry girl was

SOP. and ALTO.
Stood by the rag - ing sea.

TEN. and BASS.

CHORUS.

she. She watched the main and wished a - gain For

CHORUS. A hun - gry girl was she.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a half rest followed by a quarter note G, then a quarter rest, and then a series of eighth notes: G, A, B, A, G, F, E, D. The lyrics 'she. She watched the main and wished a - gain For' are written below this staff. The middle staff is a piano accompaniment for the vocal line, with a treble clef and a bass clef. It features a series of chords and single notes. The bottom staff is a piano accompaniment for the chorus, with a treble clef and a bass clef. It features a series of chords and single notes. The lyrics 'CHORUS. A hun - gry girl was she.' are written below this staff.

some-thing nice to eat, When, to her joy, a sail - or boy, The waves threw at her

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a quarter note G, then a quarter note A, a quarter note B, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B, a quarter note A, a quarter note G. The lyrics 'some-thing nice to eat, When, to her joy, a sail - or boy, The waves threw at her' are written below this staff. The middle staff is a piano accompaniment for the vocal line, with a treble clef and a bass clef. It features a series of chords and single notes. The bottom staff is a piano accompaniment for the chorus, with a treble clef and a bass clef. It features a series of chords and single notes.

feet.

ff

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a quarter note G, then a quarter note A, a quarter note B, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B, a quarter note A, a quarter note G. The lyrics 'feet.' are written below this staff. The middle staff is a piano accompaniment for the vocal line, with a treble clef and a bass clef. It features a series of chords and single notes. The bottom staff is a piano accompaniment for the chorus, with a treble clef and a bass clef. It features a series of chords and single notes. The dynamic marking *ff* is placed below the middle staff.

"Goo! Who's oo?" She dragged him from the sea. He

p

The fourth system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a quarter note G, then a quarter note A, a quarter note B, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B, a quarter note A, a quarter note G. The lyrics '"Goo! Who's oo?" She dragged him from the sea. He' are written below this staff. The middle staff is a piano accompaniment for the vocal line, with a treble clef and a bass clef. It features a series of chords and single notes. The bottom staff is a piano accompaniment for the chorus, with a treble clef and a bass clef. It features a series of chords and single notes. The dynamic marking *p* is placed below the middle staff.

said, "I'm a-fraid this— can-ni-bal maid will— make a stew of me."

"Goo! Who's oo?" She— dragged him from the sea. He—

"Goo! Who's oo?" She— dragged him from the sea. He—

said, "I'm a-fraid, this— can-ni-bal maid will— make a stew of me.

said, "I'm a-fraid, this— can-ni-bal maid will— make a stew of me.

This
Poor

can - ni - bal maid was — "Hun - gry Loo," Her friends had named her
can - ni - bal maid, a - - las, how sad, This sto - ry I un -

pp

so.
fold. She smil - ing gur - gled "Goo - ey goo." The
She dear - ly loved her sail - or lad, But

Her friends had named her so.
This sto - ry we un - fold.

sail - or felt "de trop."
hun - ger grew more bold. My —
With —

The sail - or felt "de trop."
But hun - ger grew more bold.

life's at stake" said he, "I'll wake this maid - en's sleep - ing heart." He
ap - pe - tite her love did fight. She hid her ax of stone. But

tickled her chin and made her grin And love him from the start.
when night fell, I hate to tell, The maid - en was a - lone.

ff

“Goo! Goo! goo!” She_ cried in ten - der tones. She_
 “Goo! Want oo!” A__ voice cried “Hun - gry Loo,” To this

loves, “said he,” Or she would be a__ pick - ing of my bones.”
 fact a - wake, You can't eat your cake and_ hope to keep it too.”

“Goo! Goo! goo!” She_ cried in ten - der tones. She_
 “Goo! Want oo!” A__ voice cried “Hun - gry Loo,” To this

“Goo! Goo! goo!” She_ cried in ten der tones. She_
 “Goo! Want oo!” A__ voice cried “Hun - gry Loo,” To this

loves, "said he" Or— she would be a— pick - ing of my bones."
fact a - wake, You— can't eat your cake and— hope to keep it too."

loves "said he" Or— she would be a pick ing of my bones.
fact a - wake, You— can't eat your cake and hope to keep it too."

ff

Detailed description: This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some rests. The first piano staff ends with a dynamic marking of *ff* (fortissimo).

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves, with the right hand in treble clef and the left hand in bass clef. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a steady bass line with eighth notes.

ppp

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves, with the right hand in treble clef and the left hand in bass clef. The right hand features a complex, arpeggiated texture, and the left hand continues with a steady bass line. A dynamic marking of *ppp* (pianissimo) is placed above the right-hand staff.

Detailed description: This system shows the piano accompaniment for the fourth system. It consists of two staves, with the right hand in treble clef and the left hand in bass clef. The right hand has a melodic line with some grace notes, and the left hand provides a bass line. The system concludes with a double bar line and repeat signs.

No 12.

Finale I.

“He must be punished”
Principals and Chorus.

Allegretto moderato.

Piano.

ff

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

DOLLY.

I must be pun - ished?

DICK.

He must me pun - ished!

p

The piano accompaniment for the first vocal exchange features a steady bass line with chords in the right hand, marked with a piano (*p*) dynamic.

DOLLY.

I well

SOP. & ALTO.

Yes, — and most se - vere - - ly!

TEN. & BASS.

CHORUS.

The piano accompaniment for the chorus entry features a steady bass line with chords in the right hand, marked with a piano (*p*) dynamic.

LETITIA.

For your fol - ly you will pay most
 real - ly.

This block contains the first system of music for Letitia. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "For your fol - ly you will pay most real - ly." The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

dear - ly.

FAIRFAX.

Out of this I can - not see my way quite

This block contains the second system of music, starting with Letitia's vocal line and followed by Fairfax's part. Fairfax's vocal line is in the lower staff, with lyrics: "Out of this I can - not see my way quite". The piano accompaniment continues in the lower staff, with a more active right hand.

LETITIA.

HARCOURT.

'Tis a
 For his fault he must a - tone.
 clear - ly.

cresc.

This block contains the third system of music. It features Letitia's vocal line (top staff) and Harcourt's vocal line (second staff). Letitia's lyrics are "'Tis a" and Harcourt's are "For his fault he must a - tone." The piano accompaniment is in the lower staff, marked with a *cresc.* (crescendo) and a forte *f* dynamic. The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand.

LETITIA.

rall.

fault we can't con-done.

LUCETTE

'Tis a fault we can't con-done. He must be pun-ished.

ALICE.

rall.

'Tis a fault we can't con-done. He must be pun-ished.

HARCOURT.

He must be pun-ished.

GAYSPARK.

rall.

'Tis a fault we can't con-done. He must be pun-ished.

MARLOWE.

'Tis a fault we can't con-done. He must be pun-ished.

CRAGSBY.

'Tis a fault we can't con-done. He must be pun-ished.

SOP.

rall.

'Tis a fault we can't con-done. He must be pun-ished.

ALTO.

'Tis a fault we can't con-done. He must be pun-ished.

TEN.

'Tis a fault we can't con-done. He must be pun-ished.

BASS.

'Tis a fault we can't con-done. He must be pun-ished.

CHORUS.

rall.

Andante moderato.

LETITIA.



He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

DOLLY.



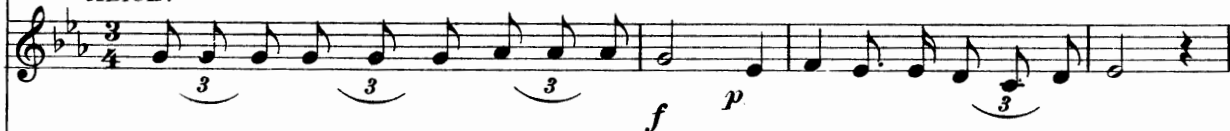
He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

LUCETTE.



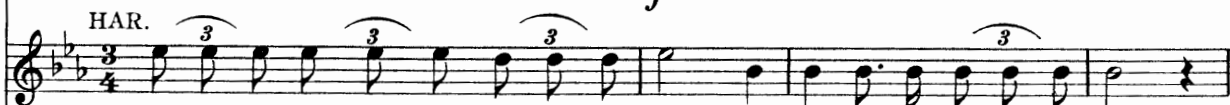
He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

ALICE.



He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

HAR.



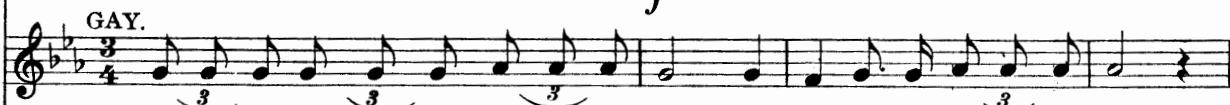
He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

DICK.



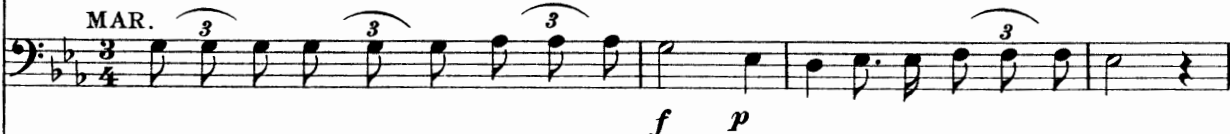
He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

GAY.



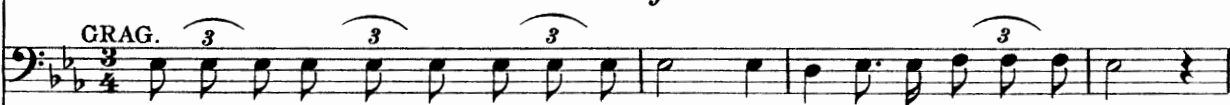
He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

MAR.



He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn

CRAG.



He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn

FAIR.



(Unaccompanied.)



f *3* *3* *3* *3* *3*

L Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born.

f *3* *3* *3* *3* *3*

D Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born.

f *3* *3* *3* *3* *3*

L Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born.

f *3* *3* *3* *3* *3*

A Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born. Lost to

f *3* *3* *3* *3* *3*

H Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born. Lost to

f *3* *3* *3* *3* *3*

D Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born. Lost to

f *3* *3* *3* *3* *3*

G Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born. Lost to

f *3* *3* *3* *3* *3*

M Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born. Lost to

f *3* *3* *3* *3* *3*

C Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born. Lost to

f *3* *3* *3* *3* *3*

F Him as a trai-tor and cow-ard we brand,'Twere well_ had he not been born. Lost to

Lost to du - ty. Spurned by beau-ty. Dead to glo - ry! Wretched
 Lost to du - ty. Spurned by beau-ty. Dead to glo - ry! Wretched
 du - ty _____ Spurned by beau- ty. _____ Dead to glo - ry! Wretched
 du - ty _____ Spurned by beau- ty. _____ Wretched

L
 D
 L
 A
 H
 D
 G
 M
 C
 F
 CHORUS.
 (Orchestra.)

sto-ry! Dis-hon-ored be his name! The pris-on bell shall grim-ly knell, The
 sto-ry! Dis-hon-ored be his name! The pris-on bell shall grim-ly knell, The
 sto-ry! Dis-hon-ored be his name! The pris-on bell shall grim-ly knell, The
 sto-ry! Dis-hon-ored be his name! The pris-on bell shall grim-ly knell, The
 sto-ry! Dis-hon-ored be his name! The pris-on bell shall grim-ly knell, The
 The pris-on bell shall grim-ly knell, The
 The pris-on bell shall grim-ly knell, The

pp
f
ff

death of hope for him. Toll the bell, the grue-some bell!

me

death of hope for him. Toll the bell, the grue-some bell!

death of hope for him. Toll the bell, the grue-some bell!

death of hope for him. Toll the bell, the grue-some bell!

death of hope for him. Toll the bell, the grue-some bell!

death of hope for him. Toll the bell, the grue-some bell!

death of hope for him. Toll the bell.

for

death of hope for him. Toll the bell.

ff *pp* *p* *cresc.*

L Toll the bell, the i - ron bell! To hope fare-well, to hope fare -

D *ff* *pp* *p* *cresc.*

L Toll the bell, the i - ron bell! To hope fare-well, to hope fare -

A *ff* *pp* *p* *cresc.*

H Toll the bell, the i - ron bell! To hope fare-well, to hope fare -

D *ff* *pp* *p* *cresc.*

G Toll the bell, the i - ron bell! To hope fare - - well, to hope

M *ff* *pp* *p* *cresc.*

C Toll the bell, the i - ron bell To hope fare - - well, to .

F *ff* *pp* *p* *cresc.*

Toll the bell, To hope fare-well, to hope fare-

Toll the bell, To hope fare - well, to hope

ff *p* *cresc.*

To hope fare - well, to

cresc.

- well fare - - well, Toll the bell.

fare - - well, Toll the bell.

- well fare - - well, fare - - well, Toll the bell.

- well fare-well, fare - well Toll the bell.

- well fare-well, fare - well Toll the bell.

fare - well Toll the bell.

hope fare - well Toll the bell.

hope fare - well Toll the bell.

hope fare - well, to hope fare-well, Toll the bell.

well to hope fare-well, to hope fare-well, Toll the bell.

fare-well, to hope fare-well, Toll the bell.

hope fare-well, to hope fare-well, Toll the bell.

ff

Allegretto. HAR.

Come, say fare-well, 'tis time to go.

This real-ly

This real-ly

mp

LETITIA.

A-las, fare-well!

DOLLY.

When shall we

DICK.

Come, say fare-well!

is too bad you know.

is too bad you know.

mp

D. meet?

L. Come,

H. Come, say fare-well!

D. Come, say fare - well!

G. 'Tis hard to tell.

L. say fare - well, Come, say fare - well.

A. Say fare - well, Say fare - well.

G. Fare - - well, fare - - well.

M. Fare - - well, fare - - well.

C. Fare - - well, fare - - well.

CHORUS.

Fare - - well, fare - - well.

Fare - - well, fare - - well.

HAR.

To Le-ti - tia give this kiss for me.

DICK.

To Dol - ly give these kiss - es three.

DOLLY.

Please don't for-get my oth-er friends!

DOLLY.

I think you're much too

FAIRFAX.

Stop! right here this mat - ter ends.

rough, sir! I have scarce - - ly had e - nough, sir!

FAIRFAX.

Ha,

CHORUS.

He thinks you're much to rough, sir! He has scarce-ly had e-nough, sir!

He thinks you're much to rough, sir! He has scarce-ly had e-nough, sir!

ff

DOLLY.

Yes, fol - low

you would fol-low blind - ly, For their kiss - - es thank them kind - ly.

blind - ly. Thank them kind - ly for their
For their kiss - es thank them kind - ly.
For their kiss - es thank them kind - ly.

This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line. The music is in a key with one flat and a 4/4 time signature.

kiss - es. For your kiss-es.
For their kiss - es.
For their kiss - es.

This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line. The music continues in the same key and time signature.

fp

This system contains the piano accompaniment for the third system, consisting of two staves. It features a dynamic marking of *fp* (fortissimo piano) and includes a fermata over a chord in the bass line.

I thank you, sirs, most kind - ly.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

The first system of the musical score consists of five staves. The top staff is a vocal line with the lyrics "I thank you, sirs, most kind - ly." The second and third staves are vocal lines with the lyrics "Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,". The fourth and fifth staves are piano accompaniment. The key signature is one flat (B-flat) and the time signature is 7/8.

FAIRFAX.

There's noth - ing more to say, The

ha.

ha.

The second system of the musical score consists of five staves. The top staff is a vocal line with the lyrics "There's noth - ing more to say, The". The second and third staves are vocal lines with the lyrics "ha." and "ha." respectively. The fourth and fifth staves are piano accompaniment. The key signature is one flat (B-flat) and the time signature is 7/8.

LETITIA.

Allegretto.

There is mag-ic in a kiss.
 girl has giv'n the boy a - way.
 In a
 In a

DOLLY.

There is rap-ture in a kiss.

DICK.

Ev'ry lov-er's kiss is worth all the

kiss,kiss,kiss,

In a kiss,kiss, kiss.

kiss,kiss,kiss,

In a kiss,kiss, kiss.

LETITIA.

Musical staff for Letitia, featuring a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

There is mag - ic in a kiss, In a kiss, kiss, kiss.

LUCETTE.

Musical staff for Lucette, identical in notation to Letitia's staff.

There is mag - ic in a kiss, In a kiss, kiss, kiss.

ALICE.

Musical staff for Alice, identical in notation to Letitia's staff.

There is mag - ic in a kiss, In a kiss, kiss, kiss.

DICK.

Musical staff for Dick, identical in notation to Letitia's staff.

treas-ures of the earth.

GAY.

Musical staff for Gay, identical in notation to Letitia's staff.

There is mag - ic in a kiss, In a kiss, kiss, kiss.

MARL.

Musical staff for Marl, identical in notation to Letitia's staff.

There is mag - ic in a kiss, In a kiss, kiss, kiss.

CRAGS.

Musical staff for Crags, identical in notation to Letitia's staff.

FAIR.

Musical staff for Fair, identical in notation to Letitia's staff.

You shall

Musical staff for Letitia's second line, identical in notation to her first line.

There is mag - ic in a kiss, In a kiss, kiss, kiss.

Musical staff for Lucette's second line, identical in notation to her first line.

Musical staff for Alice's second line, identical in notation to her first line.

There is mag - ic in a kiss, In a kiss, kiss, kiss.

Musical staff for Gay's second line, identical in notation to her first line.

Musical staff for Marl's second line, identical in notation to her first line.

Musical staff for Crags's second line, identical in notation to her first line.

Musical staff for Fair's second line, identical in notation to her first line.

p

L. kiss, kiss, kiss. Kiss, kiss, kiss.

L. kiss, kiss, kiss. Kiss kiss kiss. Ev'ry

A. kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry

G. kiss, kiss, kiss. Kiss, kiss, kiss.

M. kiss, kiss, kiss. Kiss, kiss kiss. Ev'ry

C. kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry

F. nev-er kiss a - gain. So your hap-pi-ness is vain.

Kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry

Kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry

f

I. There is mag-ic in a kiss, kiss,

L. lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

A. lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

M. lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

C. lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

rit. *Tempo.*

L. kiss, kiss, kiss, There is mag - ic in a kiss.

D. There is

L. kiss, In a kiss, kiss, kiss.

A. kiss, In a kiss, kiss, kiss.

G. In a kiss, kiss, kiss.

M. kiss, In a kiss, kiss, kiss.

C. kiss, In a kiss, kiss, kiss.

kiss, In a kiss, kiss, kiss,

kiss, In a kiss, kiss, kiss,

kiss, In a kiss, kiss, kiss,

D. rap-ture in a kiss.

L. In a kiss, kiss, kiss.

A. In a kiss, kiss, kiss.

H. You shall kiss her oft a - gain.

D. All my

G. In a kiss, kiss, kiss.

M. In a kiss, kiss, kiss.

C. In a kiss, kiss, kiss.

In a kiss, kiss, kiss.

In a kiss, kiss, kiss.

DICK.

PRINCIPALS with CHORUS.

hap-pi-ness is vain. In a kiss, kiss, kiss.

There is mag ic- in a kiss In a kiss, kiss, kiss. When a

In a kiss, kiss, kiss.

piu mosso

When a man is

man is lost in thought To him- self he may be brought, To him-

When a man is

ff piu mosso.

lost in thought, To him-self he may be brought, _____
self he may be brought, By the mag-ic of a kiss, _____
lost in thought, To him self he may be brought, _____

The first system consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

By the mag-ic of a kiss. FAIRFAX.
A pret-ty mess of

The second system consists of two staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature remains three flats and the time signature is 4/4.

By the mag-ic of a kiss.
By the mag-ic of a kiss.

The third system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains three flats and the time signature is 4/4.

ff

The fourth system consists of two staves for piano accompaniment. It features a dynamic marking of *ff* (fortissimo). The key signature remains three flats and the time signature is 4/4.

this you've made. 'Tis time to end this mas-quer-

-ade. This boy— girl— I beg your

par - don, is my ward, Mis - tress Dol - ly Var - den.

DOLLY. Moderato. Dol - ly Var - den, Dol - ly Var - den,

DICK. Oh! Dain - ty Dol - ly, Dain - ty Dol - ly,

DICK.

She walked in - to my heart, From there shéll néer de - part, With Dol - ly near my life would

PRINCIPALS with CHORUS.

be complete. Oh! dain - ty Dol - ly, Dol - ly Var - den, Fra - grant as a sum - mer gar - den.

Oh! dain - ty Dol - ly, Dol - ly Var - den, Fra - grant as a sum - mer gar - den.

Oh! dain - ty Dol - ly, Dol - ly Var - den, Fra - grant as a sum - mer gar - den.

Much sweet - er than the rose, No fair - er flow - er grows. With Dol - ly near my life would be com -

Much sweet - er than the rose, No fair - er flow - er grows. With Dol - ly near his life would be com -

Much sweet - er than the rose, No fair - er flow - er grows. With Dol - ly near his life would be com -

The image shows a musical score for a SATB choir and piano. The score is in G major with three flats in the key signature (B-flat, E-flat, A-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are arranged in staves. The lyrics are "Dol - - ly Var - den,". The piano part includes a *cresc.* marking. The score consists of two systems of staves. The first system contains ten staves for the vocal parts and piano accompaniment. The second system contains four staves for the vocal parts and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

Dol-ly Var-den, Var-den, Var-den, He loves her lit-tle an-kles and her
 Var- den, He loves my lit-tle an kles and her
 Dol-ly Var-den, Var-den, Var-den, He loves her lit-tle an-kles and her
 He loves her lit - tle an - - kles and her
 He loves her an - - kles and her
 I love her lit - tle an - - kles and her
 He loves her lit - tle an - - kles and her
 He loves her lit - tle an - - kles and her
 I love her lit - tle an - - kles and her
 Dol-ly Var-den, Var-den, Var-den, He loves her lit-tle an-kles and her
 He loves her lit - tle an - - kles and her
 He loves her an - - kles and her
 He loves her lit - tle an - - kles and her

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a variety of vocal parts, including soprano, alto, tenor, and bass, as well as a piano accompaniment. The lyrics are repeated across the different parts, with some variations in phrasing. The piano part includes chords and melodic lines that support the vocalists. The score concludes with a double bar line and a repeat sign.

L. feet.
 D. feet.
 L. feet.
 A. feet.
 H. feet.
 D. feet.
 G. feet.
 M. feet.
 C. feet.
 F. feet.

The musical score is arranged in 11 staves. The first nine staves are for vocal parts: Soprano (L), Alto (D), Tenor (L), Alto (A), Soprano (H), Alto (D), Tenor (G), Bass (M), and Bass (C). The tenth and eleventh staves are for the piano accompaniment. The piano part starts with a forte (*ff*) dynamic. The score is in a key signature of three flats and a 4/4 time signature.

Lovable Love.

(Quartet and Chorus.)

No 13.

Allegretto, non troppo.

Piano.

ff

The first system of the piano accompaniment is written in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The dynamic marking *ff* is placed in the left hand.

The second system continues the piano accompaniment. The right hand has a more active melodic line with eighth notes and some sixteenth-note patterns. The left hand maintains a consistent bass line with quarter notes.

The third system of the piano accompaniment. The right hand features a melodic line with some slurs. The left hand has a bass line with some chords. The dynamic marking *fp* is present.

The fourth system of the piano accompaniment. The right hand has a melodic line with some slurs. The left hand has a bass line with some chords. The dynamic marking *fp* is present.

(Curtain.)

The fifth and final system of the piano accompaniment. The right hand has a melodic line with some slurs. The left hand has a bass line with some chords. A small asterisk is placed below the right hand staff.

1st verse LUCETTE. We... long to love, with a love that loves, The love that loves for -
 2d verse ALICE. long to love, with the love that loves, A love that loves ca -

ev - er. For love which loves to love such a love, Is love that naught may
 pressing; The love which loves to be lov - a - bly loved, Is love that loves love's

sev - er,
 pressing

1st verse MARLOW. This lov - a - ble love is a love ___ that ___ loves To
 2d verse CRAGSBY. A lov - a - ble love loves love ___ to ___ love A

love with - out en - deav - - or; Love loves to love the
love that loves' con - fess - - ing, For love loves love to

love it — loves, With love — that's — lov - ing ev - er.
lov - ing - ly love Which nev - er — keeps you guess - ing.

LETITIA

Ho! for the lov - a - ble love — that — loves, The love that loves for -
ALICE

MARLOW.

Ho! for the lov - a - ble love that loves, The love that loves for -
CRAGSBY.

fp

ev - er. Ho! for the love that loves — to — love, With a

ev - er. Ho! for the love that loves to love, With a

The first system of the musical score consists of five staves. The top two staves are vocal staves with lyrics. The bottom three staves are for piano accompaniment. The piano part begins with a *fp* (fortissimo piano) dynamic marking. The music is in a major key and 4/4 time.

love that naught may — sev - er. Then Ho! for the

love that naught may sev - er. Then Ho! for the

The second system of the musical score consists of five staves. The top two staves are vocal staves with lyrics. The bottom three staves are for piano accompaniment. The piano part continues with chords and some melodic lines. The music concludes with a final chord in the piano part.

love that loves to love, With a love that naught may sev - er.

love that loves to love, With a love that naught may sev - er.

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "love that loves to love, With a love that naught may sev - er." The first vocal line has a longer note on "love" that spans across the bar line.

SOP.
ALTO.
TEN.
BASS.

CHORUS.

Ho! for the lov - a - ble love that loves, The

Ho! for the lov - a - ble love that loves, The

This system is for the chorus and includes four vocal parts: Soprano (SOP.), Alto (ALTO.), Tenor (TEN.), and Bass (BASS.). The lyrics are: "Ho! for the lov - a - ble love that loves, The". The piano accompaniment is in grand staff and begins with a forte (*ff*) dynamic marking. The vocal lines are in treble clef, and the piano accompaniment is in grand staff.

love that loves for - ev - er. Ho! for the love that

love that loves for - ev - er. Ho! for the love that

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal staves are arranged in two pairs. The first pair of vocal staves has the lyrics "love that loves for - ev - er. Ho! for the love that". The second pair of vocal staves has the lyrics "love that loves for - ev - er. Ho! for the love that". The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a simple bass line.

loves — to — love With a love that naught may —

loves to love With a love that naught may

The second system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal staves are arranged in two pairs. The first pair of vocal staves has the lyrics "loves — to — love With a love that naught may —". The second pair of vocal staves has the lyrics "loves to love With a love that naught may". The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a simple bass line.

LETITIA. *ritard 2d time only.*

Then Ho! for the love that loves to love, With a

ALICE

MARLOW

Then Ho! for the love that loves to love, With a

CRAGSBY.

sev - er. Ho! for the love that loves With a

CHORUS.

sev - er. Ho! for the love that loves With a

The musical score is arranged in five systems. The first system contains the vocal line for Letitia, with lyrics 'Then Ho! for the love that loves to love, With a'. A 'ritard 2d time only' instruction is written above the staff. The second system contains the vocal lines for Alice and Marlow, with the same lyrics. The third system contains the vocal line for Cragsby, with the same lyrics. The fourth system contains the vocal lines for the Chorus, with lyrics 'sev - er. Ho! for the love that loves With a'. The fifth system contains the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. A fermata is placed over the first measure of the piano accompaniment, and a fingering '5' is indicated above the first measure of the right hand.

1. 2.

love that naught may sev-er. sev-er.

We

love that naught may sev-er. sev-er.

love that naught may sev-er. sev-er.

love that naught may sev-er. sev-er.

love that naught may sev-er. sev-er.

rit.

5

Detailed description of the musical score: The score is for page 116. It features two systems of vocal parts and a piano accompaniment. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'love that naught may sev-er. sev-er.' and 'We'. The piano part includes a fermata and a 'rit.' marking. The second system also has four vocal staves and a piano accompaniment. The lyrics are 'love that naught may sev-er. sev-er.' and 'love that naught may sev-er. sev-er.'. The piano part includes a fermata and a 'rit.' marking. The score is in a key with one sharp (F#) and a 4/4 time signature.

Le Savoir Faire.

No 14

SONG with CHORUS.

(Harcourt.)

Allegro moderato.

Piano.

The piano introduction consists of three measures in a 4/4 time signature with one sharp (F#). The melody in the right hand begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line in the left hand consists of three chords: a G major triad (G2, B2, D3), an F# major triad (F#2, A2, C3), and a G major triad (G2, B2, D3).

HARCOURT:

There are signs and in-di-ca-tions Of a wom-an's in-cli-na-tions, They are
There are signs and in-di-ca-tions In the ma-ri-tal re-la-tions, Un-mis-

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment begins with a *pp* dynamic and consists of a melody in the right hand and chords in the left hand.

fin-ger posts that mark the road, which leads straight to her heart; When a
tak-a-ble when wom-an wants a gown, or bon-net new. There's a

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has quarter notes C4, B3, A3, G3, F#3, E3, D3, C3. The piano accompaniment continues with a melody in the right hand and chords in the left hand.

man his suit is press-ing, Waste no pre-cious time in guess-ing, But
chang-ing of con-di-tions, Tak-ing back of pro-hi-bi-tions, In the

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line has quarter notes B3, A3, G3, F#3, E3, D3, C3. The piano accompaniment continues with a melody in the right hand and chords in the left hand.

stud - y well the girl you love, There are things she will im - part. Now, for
way of stay - ing out at night, An — ex - tra drink or two. There is

in - stance, should she men - tion, That it is her pa's in - ten - tion To stay
kiss - ing and ca - ressing, Hub - by has not need of guess - ing, He

out quite late that night, She is sim - ply tell - ing you, That her
knows full well what's com - ing, By ex - per - ience he's been taught. You can

prin - ci - pal re - la - tion, Will not cause you con - ster - na - tion, Tho' you
stake your lit - tle lif - ie, That his "teen - ie, ween - ie wif - ie," Will re -

length-en out your vis - it till a quar - ter af - ter two. "Tic - toc!" the
 sune the old re - la - tions when the things she wants are bought. "Old man, you're

clock may go, You're safe that night you know. She
 grow - ing young!" Sweet words and hon - ied tongue.

did not ask you late to stay. Mere - ly said, "Pa - pa's a - way."
 She will sit up - on his knee, Swear, his wife she's proud to be.

Tic - toc! "His club night too!" She gave a sign to you.
 She will his chin ca - ress, He buys the hat and dress,

All girls pos - sess, 'tis true, "Le sav - oir faire."
And well he does not bless Her "sav - oir faire."

cresc.

HAR.

Tic - toc! "His club night too!" She gave a sign to you.
She will his chin ca - ress, He buys the hat and dress.

SOP.

Tic - toc! "His club night too!" She gave a sign to you.
She will his chin ca - ress, He buys the hat and dress.

ALTO.

TEN.

BASS.

CHORUS.

f

All girls pos - sess, 'tis true, "Le sav - oir faire."
 And — well, he does not bless, Her "sav - oir faire."

D.S.

All girls pos - sess 'tis true, "Le sav - oir faire."
 And — well, he does not bless, Her "sav - oir faire."

All girls pos - sess 'tis true, "Le sav - oir faire."
 And — well, he does not bless, Her "sav - oir faire."

D.S.

D.S.

The Navy.

SONG AND CHORUS.

(Letitia and Chorus.)

NO 15.

LETITIA.

Voice.

Brave and true the
You may have your

Piano.

ff *p*

arm - y, But none of them for me. I much pre-fer the nav - y, The
no - bles, And men of high de - gree. A - way with all the oth - ers, My

man who rules the sea. The sail - or's strong and heart - y; Knows how to love and
Jack's the boy for me. 'Tis true he's fond of roam - ing, He — longs to sail the

f *p*

fight, — And when he's do - ing eith - er, 'Tis done with all his
sea. — But when the sail - or's mar - ried, The best of men is

might. —
he. —

SOP.
And when he's do - ing eith - er 'Tis done with all his might. —
But when the sail - or's mar - ried, The best of men is he. — Ti-di-

ALTO.

CHORUS.

TEN.
And when he's do - ing eith - er 'Tis done with all his might. —
But when the sail - or's mar - ried, The best of men is he. — Ti-di-

BASS.

f

I a - -

pp

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di -

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di -

dore the sail - or, Fight - ing man, or whal - er. Of my heart he's

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, dum, dum, dum, dum,

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, dum, dum, dum, dum,

jail - or, Such a gal - lant chap is he ----- When the

dum, dum, dum, dum, dum, dum, dum, dum, dum. Ti - di - dum, Ti - di - dum, Ti - di -

dum, dum, dum, dum, dum, dum, dum, dum, dum. Ti - di - dum, Ti - di - dum, Ti - di -

guns are - roar - ing, High his cour - age - soar - ing, He is worth a -

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, dum, dum, dum,

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, dum, dum, dum, dum,

dor - ing, Oh! he is the boy for me. Ah!
 dum, dum, dum, dum, dum, dum, dum, dum, dum. I a - -
 dum, dum, dum, dum, dum, dum, dum, dum, dum. She a - -

Musical score for the first system, including vocal lines and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked with a 'y' symbol. The piano part features a 'ff' (fortissimo) dynamic marking.

dore the sail-or, Fight-ing - man, or whal-er, Of my heart he's jail-or, Such a
 does the sail-or, Fight-ing - man, or whal-er, Of her heart he's jail-or, Such a

Musical score for the second system, including vocal lines and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The piano part features a 'ff' (fortissimo) dynamic marking.

Ah! When the guns are roar-ing, High his
gal-lant chap is he. When the guns are roar-ing, High his
gal-lant chap is he. When the guns are roar-ing, High his

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is B-flat major (two flats). The music features a mix of eighth and sixteenth notes, with some melodic lines and accompaniment.

cour-age soar-ing He is worth a-dor-ing. Oh, he is the boy for me. *D.S.*
cour-age soar-ing He is worth a-dor-ing. Oh, he is the boy for me. *D.S.*
cour-age soar-ing He is worth a-dor-ing. Oh, he is the boy for thee. *D.S.*

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is B-flat major (two flats). The music features a mix of eighth and sixteenth notes, with some melodic lines and accompaniment. The system ends with a double bar line and a repeat sign.

For the Benefit of Man.

QUARTETTE.

No 16.

(Letitia, Dolly, Lucette and Alice.)

Tempo di Mazourka.

Voice. LETITIA.

For man we form this
For man we oft pre -

Piano.

LETITIA.

gra - cious, grace - ful pose.
tend that we are coy.

Grace - ful pose.
Ver - y coy!

DOLLY.

Grace - ful pose. An e -
Ver - y coy! Em -

LUCETTE.

Grace - ful pose,
Ver - y coy,

Grace - ful pose.
Ver - y coy!

ALICE.

pi - to - me of grace from head to toes.
 ba - rassed thus, with rose, or fan we toy.

Head to toes.
 Thus we toy.

Head to toes. We hard - ly need to men - tion, To at - tract him our in -
 Thus we toy. We hard - ly need to men - tion, To at - tract him our in -

Head to toes. We hard - ly need to men - tion, To at - tract him our in -
 Thus we toy. We hard - ly need to men - tion, To at - tract him our in -

ten - tion, But why— Good-ness knows, But why— Good-ness
 ten - tion, But why— Ask the boy, But why— Ask the

ten - tion, But why— Good-ness knows, But why— Good-ness
 ten - tion, But why— Ask the boy, But why— Ask the

knows.
 boy.

knows. This po - e - try of mo - tion for the ben - e - fit of man.
 boy. When looks become too ar - dent thus we hide each mod - est face.

This
 And

pp

For
It

naught-y lit - tle flou - rish of a wick - ed, lit - tle fan.
thus we shy - ly shrink a - way to tempt him to em - brace.

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a quarter rest, and then a quarter note G4. The second staff is empty. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The piano part features a series of chords and moving lines, with some notes marked with a 'y' (youthful) and a fermata over a chord in the right hand.

man we curl our tress - es Wear fur - be - lows and lace.
makes him more am - bi - - tious To say "no" though we mean "yes."

For
He'd

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef, continuing from the first system. It contains the lyrics: "man we curl our tress - es Wear fur - be - lows and lace. makes him more am - bi - - tious To say 'no' though we mean 'yes.'" The second staff is empty. The third and fourth staves are piano accompaniment in treble and bass clefs, continuing the accompaniment from the first system. The piano part includes chords and moving lines, with some notes marked with a 'y'.

Our
Our

man we use the pow-der box and rouge each pret-ty face. Our
not be half so zeal-ous if our feel - ings he could guess. Our

Our
Our

rit.

win - some bits of win co - quet - ry.
win - some bits of win co - quet - ry.

win - some bits of win co - quet - ry.
win - some bits of win co - quet - ry.

These

tr

These fas - ci - nat - ing wiles. Our

These fas - ci - nat - ing wiles. Our

fas - ci - nat - ing wiles.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "These fas - ci - nat - ing wiles. Our" on the first line, "These fas - ci - nat - ing wiles. Our" on the second line, and "fas - ci - nat - ing wiles." on the third line.

ten - der, lit - tle bland - ish - ments.

ten - der, lit - tle bland - ish - ments. These

These love pro - vok - ing smiles.

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff. The lyrics are: "ten - der, lit - tle bland - ish - ments." on the first line, "ten - der, lit - tle bland - ish - ments. These" on the second line, and "These love pro - vok - ing smiles." on the third line.

These love pro - vok - ing smiles. All have a
love pro - vok - ing smiles. All have a

pur - pose def - i - nite, From lin - ger - ie to fan. That pur - pose
pur - pose def - i - nite, From lin - ger - ie to fan. That pur - pose

is to cap - ti - vate man! man! man!

D.S.

is to cap - ti - vate man! man! man!

p

D.S.

Detailed description: This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics 'is to cap - ti - vate man! man! man!'. The piano accompaniment features a treble and bass clef with a key signature of two sharps (D major). The first two vocal staves end with a double bar line and a repeat sign. The piano accompaniment includes a section marked *p* (piano) and *D.S.* (Da Capo).

tr

tr

Detailed description: This system shows the piano accompaniment for the second system. It features a treble and bass clef. The right hand has a trill (*tr*) over a note in the second measure. The left hand has a steady bass line. The system ends with a double bar line.

tr tr

p

Detailed description: This system shows the piano accompaniment for the third system. It features a treble and bass clef. The right hand has a trill (*tr tr*) over a note in the second measure. The left hand has a steady bass line. The system ends with a double bar line and a *p* (piano) marking.

pp

rit.

Detailed description: This system shows the piano accompaniment for the fourth system. It features a treble and bass clef. The right hand starts with a *pp* (pianissimo) marking. The left hand has a steady bass line. The system ends with a double bar line and a *rit.* (ritardando) marking.

The Lay of the Jay.

No 17.

DOLLY.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Moderato. DOLLY.

Voice.

1. Once there was a lit - tle
2. Now this sil - ly lit - tle

Piano. *ff* *pp*

jay - bird, A rath - er an - cient jay - bird, Who lived on the top of a
jay - bird, This id - i - ot - ic jay - bird, A flat - tered lit - tle fool was

tree No wi - fie did he own, So he tar - ried all a - lone, "And
he. He wiped her tears a - way, Say - ing, "Let me be your jay!" "I

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that's the way to live?" sang he. _____ He trilled his mer - ry
 think that's what you are?" said she. _____ He o - pened up some

lay, Oh, he was a jol - ly jay, Un - til he met a pret - ty mock - ing
 wine, Then in - vit - ed her to dine, She said: "I can't re - fuse you naught - y

bird. _____ She had a fell de - sign, With the jay she meant to
 lad!" _____ His heart got in his head, Then he asked her if she'd

dine, Of his eat - a - bles and drink - a - bles she'd heard. _____
 wed: _____ She an - swered, when she'd eat - en all he had. _____

"Peep! Peep! What a hand-some bird" said she. "Peep!
 "Peep! Peep! You are much too old," said she. "Peep!"

Peep! Much o-bliged to you," said he. Peep! Peep! Peep! Then she
 Peep! Much o-bliged to you," said he. Peep! Peep! Peep! Then she

heaved a heav-y sigh "You are dang'-rous Mis-ter Dick-ie, it is
 winked the oth-er eye — And with a flip-pant scorn-ful laugh, she

time I say good-bye! Peep! Peep! Why did I chance to meet,
 left him "on the fly!" Peep! Peep! Full sad-ly said the jay,

"Peep! Peep! With a jay so wond'rous sweet Peep! Peep! Peep! From the
 "Peep! Peep! For ex - pe - rience we must pay. Peep! Peep! Peep! Out of

heights of joy I fall, But 'tis bet - ter to have loved and lost, than
 me she took a fall, But 'tis bet - ter to have loved and lost, than

not have loved at all?" "Peep! Peep! Peep!" said
 not have lost at all?" "Peep! Peep! Peep!" said

pp

she.
 he.

ff

Ensemble.

No 18.

Andante moderato.

Piano.

pp

tr

tr

DICK.

Fair maid I thank you for your thought A gen-tle deed with kind-ness fraught.

LETITIA.



Our cap-tain is sar-cas-tic. Yes, most sar-cas-tic.

DOLLY.



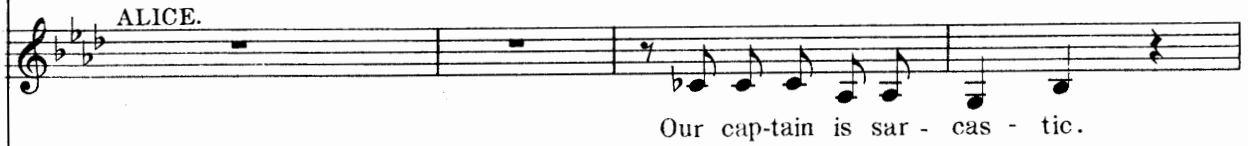
Our cap-tain is sar-cas-tic. Yes, most sar-cas-tic.

LUCETTE.



Our cap-tain is sar-cas-tic.

ALICE.



Our cap-tain is sar-cas-tic.

DICK.



Our cap-tain is sar-cas-tic.

SOP.



Most sar-cas-tic.

ALTO.

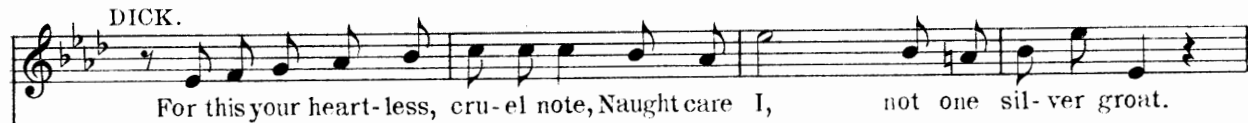


Most sar-cas-tic.

CHORUS.



DICK.



For this your heart-less, cru-el note, Naught care I, not one sil-ver groat.



HAR.

His heart is most e - las - tic,

GAY.

His heart is most e -

MARL.

His heart is most e -

CRAGS.

His heart is most e -

las - tic. Cheer up my boy there's more to love,

las - tic.

las - tic.

TEN.

Most e - las - tic.

BASS.

CHORUS.

HAR.

With Gay-spark, Bell-ville be not vexed, I think

GAY.

You're not the first to "get the glove!"

LETITIA.

My an-ger, sir, you

he'll get the mit-ten next.

have in-curred,

Like Dol-ly, I have pledged my word.

FAIRFAX.

Ay!

this I swear up -

on my life. She's pledged her word to be my wife.

DICK.

For ev - er I this day shall rue, All maids are false, all

fp

love un - true.

pp

All maids are false, all love un - true. —

pp

All maids are false, all love un - true. —

pp

CHORUS.

Moderato.

DICK.

1.'Tis said of a maid, she'll
man had a soul by

truth for-swear, 'Tis said she is false, as she is fair, That
love un-worn; A maid left his heart all tattered and torn, This

DOLLY.

'Tis
I
love nev-er lives in her heart, O!
is a most pit - i - ful wail, O!

CHORUS.

Heart O! heart O!
Wail O! wail O!

Heart O! heart O!
Wail O! wail O!

said that a maid knows not her mind, That she has no heart, which
 think that the man a - way will hie! The poor lit - tle maid she'll

is un - kind. But un - like a man, she's not been blind. From her
 weep and sigh, But they'll both for - get and tears soon dry. A —

LETITIA.

Sing

love she'll nev - er part O!
 sad but truth - ful tale O!

pp

part O! part O!
 tale O! tale O!

pp

part O! part O!
 tale O! tale O!

pp

Allegretto.

hey!_ for the hearts that trem-ble and sigh! Sing hey!_ for the hour when

The first system features a vocal line in G major with a 2/4 time signature. The lyrics are "hey!_ for the hearts that trem-ble and sigh! Sing hey!_ for the hour when". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. A *pp* dynamic marking is present.

love is nigh. Sing hey! for the swain who would glad - ly die, For

The second system continues the vocal line with lyrics "love is nigh. Sing hey! for the swain who would glad - ly die, For". The piano accompaniment continues with similar chordal textures.

love and the maid of his heart O!

The third system concludes the vocal line with the lyrics "love and the maid of his heart O!". The piano accompaniment continues.

CHORUS.

Sing hey!_ for the hearts that tremble and sigh! Sing

Sing hey! for the hearts that tremble and sigh! Sing

The chorus section features three vocal staves. The lyrics are "Sing hey!_ for the hearts that tremble and sigh! Sing" and "Sing hey! for the hearts that tremble and sigh! Sing". The piano accompaniment provides harmonic support.

The piano accompaniment for the chorus section, featuring a right hand with chords and a left hand with a bass line. A *p* dynamic marking is present.

hey! for the hour when love is nigh, Sing hey! for the swain who would glad ly die For

hey! for the hour when love is nigh, Sing hey! for the swain who would glad ly die For

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of one flat. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

1. 2. HAR.

When the pow'r of love we

DICK.

2. A

This system shows the first and second endings of a musical phrase. The first ending is marked '1.' and the second ending is marked '2. HAR.'. Below the vocal line, there is a section labeled 'DICK.' and '2. A'. The time signature is 3/4.

love and the maid of his heart O! heart O!

love and the maid of his heart O! heart O!

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of one flat. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

6

p

This system shows the piano accompaniment for the final part of the piece. It features a treble and bass clef staff with chords and moving lines. A fermata is placed over a sixteenth-note figure in the treble staff, and the dynamic marking *p* (piano) is present.

LETITIA.

Musical staff for Letitia, showing a treble clef, a key signature of two flats, and a series of notes starting with a quarter rest followed by eighth and quarter notes.

DOLLY.

Musical staff for Dolly, showing a treble clef, a key signature of two flats, and a series of notes starting with a quarter rest followed by eighth and quarter notes.

There's naught on earth, in

LUCETTE.

Musical staff for Lucette, showing a treble clef, a key signature of two flats, and a series of notes starting with a quarter rest followed by eighth and quarter notes.

ALICE.

Musical staff for Alice, showing a treble clef, a key signature of two flats, and a series of notes starting with a quarter rest followed by eighth and quarter notes.

There's naught on earth, in

HAR.

Musical staff for Har, showing a treble clef, a key signature of two flats, and a series of notes starting with a quarter rest followed by eighth and quarter notes.

mor - tals feel How the heart doth beat, the poor brain reel There's naught on earth, in

DICK.

Musical staff for Dick, showing a treble clef, a key signature of two flats, and a series of notes starting with a quarter rest followed by eighth and quarter notes.

GAY.

Musical staff for Gay, showing a treble clef, a key signature of two flats, and a series of notes starting with a quarter rest followed by eighth and quarter notes.

There's naught on earth, in

MARL.

Musical staff for Marl, showing a bass clef, a key signature of two flats, and a series of notes starting with a quarter rest followed by eighth and quarter notes.

CRAGS.

Musical staff for Crags, showing a bass clef, a key signature of two flats, and a series of notes starting with a quarter rest followed by eighth and quarter notes.

There's naught on earth, in

FAIRFAX.

Musical staff for Fairfax, showing a bass clef, a key signature of two flats, and a series of notes starting with a quarter rest followed by eighth and quarter notes.

CHORUS.

Musical staff for the Chorus, showing a treble clef, a key signature of two flats, and a series of notes starting with a quarter rest followed by eighth and quarter notes.

There's naught on earth, in

Musical staff for the Chorus, showing a treble clef, a key signature of two flats, and a series of notes starting with a quarter rest followed by eighth and quarter notes.

Musical staff for the Chorus, showing a treble clef, a key signature of two flats, and a series of notes starting with a quarter rest followed by eighth and quarter notes.

There's naught on earth, in

Musical staff for the Chorus, showing a bass clef, a key signature of two flats, and a series of notes starting with a quarter rest followed by eighth and quarter notes.

Piano accompaniment for the chorus, showing a grand staff with treble and bass clefs, a key signature of two flats, and various chords and melodic lines. A dynamic marking 'f' is present.

L. heav'n a-bove Can e-qual the joy of love, sweet love.

D. heav'n a-bove Can e-qual the joy of love, sweet love.

L. heav'n a-bove Can e-qual the joy of love, sweet love.

A. heav'n a-bove Can e-qual the joy of love, sweet love.

H. heav'n a-bove Can e-qual the joy of love, sweet love.

D. heav'n a-bove Can e-qual the joy of love, sweet love.

G. heav'n a-bove Can e-qual the joy of love, sweet love.

M. heav'n a-bove Can e-qual the joy of love, sweet love.

C. heav'n a-bove Can e-qual the joy of love, sweet love.

F. heav'n a-bove Can e-qual the joy of love, sweet love.

heav'n a-bove Can e-qual the joy of love, sweet love.

heav'n a-bove Can e-qual the joy of love, sweet love.

heav'n a-bove Can e-qual the joy of love, sweet love.

fff

Andante con moto.

LETITIA.

Love is the hearts dear - est - mas - ter. Love

DOLLY.

tr *pp* *tr*

un poco rit.

thro all storm and dis - as - - ter Though care and

tr

sor - row - pur - sue - Love will tri - umph. For - ev - er

Prove true - - For - ev - er

true.
 true.
p Love is the heart's dear-est mas - - ter Love thro' all
p Love is the heart's dear-est mas - -
p Love is the heart's dear-est mas - - ter Love thro' all_
 Love is the heart's dear-est mas-ter.
p Love _____ is mas-ter. Love is
p Love _____ is mas-ter. Love is
p Love is mas - - ter.
 Love is mas - - ter. Through
p

Love is the heart's dear-est mas-ter
 storm and dis-as-ter Though sad eyed sor-row
 ter Through storm and dis-as-ter Though
 storm and dis-as-ter Though sad eyed sor-row eye pur-
 mas-ter. Though sad eyed
 mas-ter. Though sad eyed
 Through storm and dis-as-ter.
 storm and dis-as-ter Though sor-row
cresc.

aye, pur - sue — Yet, love will tri - umph

sor - - row aye pur - sue Yet, love will

sue Yet love will tri - - umph

Yet love will tri - umph, Yet, love will tri - -

sor - row aye, pur - sue, Love will

sor - row aye, pur - sue, Love will

Tho' sad eyed sor-row aye, pur-sue, Yet, love will tri-umph

aye pur - sue, Love will tri - - umph Love

Love is the
Love is the
love prove true.
tri - umph, prove true.
love prove true. Love is the heart's dear-est
- - - - - umph.
tri - umph, prove true.
tri - umph, prove true.
tri - umph, prove true. Yet, love will tri - umph, Yet, love prove true.
prove true. Love is
pp Love is mas - ter.
pp Love is mas - ter.
pp

The musical score consists of ten systems of staves. The first system has two vocal staves (Soprano and Alto) and two piano staves. The second system has two vocal staves and two piano staves. The third system has two vocal staves and two piano staves. The fourth system has two vocal staves and two piano staves. The fifth system has two vocal staves and two piano staves. The sixth system has two vocal staves and two piano staves. The seventh system has two vocal staves and two piano staves. The eighth system has two vocal staves and two piano staves. The ninth system has two vocal staves and two piano staves. The tenth system has two vocal staves and two piano staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *pp* and *p*.

heart's dear-est mas-ter Love through all storm and dis -

heart's dear-est mas-ter Love through all storm and dis -

Love is mas-ter. Through storm and dis-

Love is mas-ter. Through storm and dis-

mas-ter. Through storm and dis - as - ter

Love is the heart's dearest mas-ter. Through all

Love is mas-ter.

Love is mas-ter.

For Love is mas-ter.

mas-ter Through storm and dis - as -

Love is mas-ter.

Love is mas-ter.

tr

as - - ter. Though care and sor - row pur -

as - - ter. Though care — and sor - row pur -

as - ter. Tho' sad eyed sor-row aye, — pur -

as - ter. Yet love will tri - umph

Tho' sad eyed sor-row aye, pur - sue —

storm and dis - as - ter. Yet,

Love is mas - ter.

Love is mas - ter.

Through storm and dis - as - - - - ter Yet,

- ter. Tho' sad eyed sor - row

Love is mas - ter.

Love is mas - ter.

Love is mas - ter.

tr

sue. Love will tri - umph For ev - er true.

sue. Prove true Be - ev - er true.

sue. Yet, love will tri - umph Love prove true.

Yet, love will tri - umph Love prove true.

Yet, love will prove true. Yet, love will prove true.

love, yet love will tri - umph, love prove true.

Yet, love will prove, prove true.

Yet, love will prove, prove true.

love will tri - umph love prove true.

aye, pur - sue. Yet, love will prove, prove true.

Love is a

Love is a

Love is a

cresc. poco a poco.

f
Love is the world's great-est pow - - er, Love is the soul's fair - - est

Love is the world's pow'r Love is the

Love is the world's pow'r Love is the

Love is the world's great-est pow'r

Love's the world's pow'r Love's the

Love is the world's great-est pow'r

Love is the world's great-est pow'r

f
Love is the world's pow'r Love is the

Love is the world's pow'r Love is the

pow'r. Love is the world's great-est pow'r.

f
pow'r. Love is the world's great-est pow'r.

pow'r. Love is the world's great-est pow'r.

f

Love is the best this life can give,
 flow - - er Love is the best this life can give,
 soul's flow'r Love is the best this life can give,
 soul's flow'r Love is the best this life can give,
 Love is the soul's fair-est flow'r And he who loves not doth not
 soul's flow'r Love's the best this life can give And
 Lov is the soul's fair-est flow'r Love is the best life can
 Lov is the soul's fair-est flow'r Love is the best life can
 soul's flow'r Love the best _____ this life can give
 soul's flow'r Love the best this life can give
 Love is the soul's fair-est flow'r. Love is the best life can
 Love is the soul's fair-est flow'r. Love is the best life can
cresc.

And he who loves not doth not live Ah! Ah! Ah!

And he who loves not doth not live He who loves not,

And he who loves not doth not live He who loves not,

And he who loves not doth not live

live He doth not live He who loves not,

he who loves not doth not live He who loves not,

give, Who loves not doth not live

give, Who loves not doth not live

He who loves not doth not live

He who loves not doth not live

give, Who loves not doth not live.

give, Who loves not doth not live.

allarg.

pp

Ah! For love is the best that life lives not, lives not He doth not live.

lives not, lives not He doth not live.

lives not, lives not He doth not live.

He doth not live.

lives not, lives not For love is the best life can give.

lives not, lives not He doth not live.

He who loves not,

He who loves not,

He who loves not,

He who loves not,

He who loves not,

He who loves not,

He who loves not,

He who loves not,

The musical score features 12 vocal staves and a piano accompaniment. The lyrics are: "give, And he who loves not, He doth not live." The score is marked with various dynamics: *ff* (fortissimo) and *p* (piano). A *rit.* (ritardando) marking appears above the first staff and below the piano accompaniment. The piano part has a *ff* marking at the beginning and a *p* marking later. The vocal staves have *ff* markings for the first two phrases and *p* markings for the third phrase, with *ff* markings appearing again at the end of phrases in some parts. The piano accompaniment uses a variety of chords and textures, including arpeggiated figures and block chords.

Tempo Primo.

First system of musical notation. The treble clef staff begins with a trill (tr) on a dotted quarter note, followed by a melodic line. The bass clef staff starts with a piano (*pp*) dynamic and contains several chords. A large slur covers the bass staff across the second and third measures.

Second system of musical notation. The treble clef staff continues the melodic line with a trill (tr) on a dotted quarter note. The bass clef staff contains chords, with a large slur covering the second and third measures.

Third system of musical notation. The treble clef staff continues the melodic line with a trill (tr) on a dotted quarter note. The bass clef staff contains chords, with a large slur covering the second and third measures.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains chords, with a large slur covering the second and third measures.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains chords, with a large slur covering the second and third measures.

The Girl You Love.

No 19.

DICK.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Valse lento.

Piano. *f*

DICK.

There's one thing worth the
A woman's heart no

hav - ing here, 'Twas sent down from the skies. This
gold can buy, All time has proved this so. The

some - thing more than price - less dear, With - in a wom - an
love - light in your sweet - heart's eye, Is worth all else be -

lies, _____ It is her heart, her pre - cious love, With
low, _____ You may be rich, you may be poor Of

out it all is rue, _____ You luck - y boy shout
world - ly goods have few, _____ But you may sing: _____

cresc.

cresc.

loud with joy, If the girl you love, loves you! _____ If the
I'm a King! If the girl you love, loves you! _____

f

girl you love, loves you, _____ If your heart be staunch and

true A King-dom your own, Her heart is your throne, If the

girl you love, loves you If the girl you love, loves

you If your heart be staunch and true, A King-dom you

own, Her heart is your throne, If the girl you love, loves you.

The Song of the Sword.

SONG.

Fairfax and Male Chorus.

No 20.

Marziale. FAIRFAX.

Voice.

Piano.

ff *p*

song I sing of gold - en ring, No lay__ of la - dies fair, ___ No
 song I sing of an - cient King, No lay__ of mins - trel bold, ___ No

ser - e - nade__ to vir - gin maid, No lov - er's ten - der air. ___ No
 ryth - mic rhymes of won - d'rous climes, No ode to Gods of old ___ No

ff

cu - pid's tune, No an - tique rune; By me — they are ab - horred, —) But
 song of June, Or sil - ver moon, By me — they are ab - horred, —)

all my days I'll — sing the praise, Of — my be - loved — sword. —

TEN.
 CHORUS.
 BASS. No

cu - pid's tune, No an - tique rune, By me they are ab - horred, —) But

all my days I'll sing the praise of my be - loved — sword. Then

all my days... I'll sing the praise of my be - loved — sword.

The piano accompaniment consists of a treble and bass clef part. The treble part features a melodic line with eighth and sixteenth notes, while the bass part provides a steady accompaniment with eighth notes and chords.

sing, sing — the song — of the sword — The

mf

The piano accompaniment continues with a consistent rhythmic pattern. The treble part has a melodic line with some rests, and the bass part maintains a steady accompaniment.

song of the blade of steel. — His

The piano accompaniment continues with a consistent rhythmic pattern. The treble part has a melodic line with some rests, and the bass part maintains a steady accompaniment.

trust - y sword — The sol - diers — hoard; — His

The piano accompaniment continues with a consistent rhythmic pattern. The treble part has a melodic line with some rests, and the bass part maintains a steady accompaniment.

first his last ap - - peal.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in D major and features a melody with a long note on 'peal.' The piano accompaniment has a steady eighth-note bass line and chords in the right hand.

Sing, sing of the sword we sing, our

The second system continues the vocal melody and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

hearts beat in ac - - cord; The

The third system shows the vocal line with a long note on 'beat' and a phrase ending with 'The'. The piano accompaniment continues with its characteristic eighth-note bass line.

sword we praise! Ay! All our days, We'll

The fourth system concludes the vocal phrase with 'We'll' and features a final cadence in the piano accompaniment.

Key signature: two sharps (F# and C#). The system consists of a vocal line and a piano accompaniment. The vocal line has the lyrics "sing the song of the sword." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

sing the song of the sword.

Key signature: two sharps (F# and C#). The system consists of a vocal line and a piano accompaniment. The vocal line has the lyrics "Sing, sing, the song of the sword, The". The piano accompaniment continues with the same rhythmic pattern as the first system.

Sing, sing, the song of the sword, The

Piano accompaniment for the second system, showing the right and left hand parts.

Key signature: two sharps (F# and C#). The system consists of a vocal line and a piano accompaniment. The vocal line has the lyrics "song of the blade of steel. His". The piano accompaniment continues with the same rhythmic pattern.

song of the blade of steel. His

Piano accompaniment for the third system, showing the right and left hand parts.

trust - y sword the sol - dier's hoard, His

trust - y sword the sol - dier's hoard, His

The first system of the musical score consists of four staves. The top two staves are vocal lines (soprano and alto) with lyrics: "trust - y sword the sol - dier's hoard, His". The bottom two staves are piano accompaniment. The music is in a key with two sharps (D major) and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

first, his last ap - - peal.

first, his last ap - - peal.

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics: "first, his last ap - - peal.". The bottom two staves are piano accompaniment. The music continues in the same key and time signature. The piano part maintains the eighth-note accompaniment in the bass and chords in the treble.

pp Sing, sing, of the sword we

pp

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics: "Sing, sing, of the sword we". The bottom two staves are piano accompaniment. The music is marked *pp* (pianissimo). The piano part continues with the eighth-note accompaniment in the bass and chords in the treble.

sing, our hearts _____ beat in ac - -

cresc.

cord; The sword we praise! Ay! all our

The sword we praise! Ay! all our

ff

days we'll sing the song of the sword. _____

1. _____ 2. _____

days we'll sing the song of the sword. _____

Brides and Grooms.

No 21.

OCTETT.

Letitia, Dolly, Lucette, Alice,
Harcourt, Dick, Marlowe and Cragshy.

Moderato.

LETITIA and DOLLY.

Re - hold each

LUCETTE and ALICE.

HARCOURT and DICK.

MARLOWE and CRAGSBY.

tim id bride.

Blush-ing sweetly

Look on each no - ble groom.

at his side. Be-hold each

Go ing brave - ly to his doom.

This system contains the first four staves of music. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The third staff is a vocal line in treble clef, and the fourth staff is a vocal line in bass clef. The piano accompaniment is shown in the bottom two staves, with the right hand in treble clef and the left hand in bass clef. The lyrics are: "at his side. Be-hold each" on the first line, "Go ing brave - ly to his doom." on the second line.

tim - id bride. Blush-ing sweetly

Look on each

Look on each no-ble groom.

This system contains the next four staves of music. The top two staves are vocal lines in treble clef with a key signature of three sharps. The third staff is a vocal line in treble clef, and the fourth staff is a vocal line in bass clef. The piano accompaniment is shown in the bottom two staves. The lyrics are: "tim - id bride. Blush-ing sweetly" on the first line, "Look on each" on the second line, and "Look on each no-ble groom." on the third line.

at his side.

Go - ing brave-ly

Go - ing brave - - ly to his doom.

The first system of the musical score consists of five staves. The top two staves are vocal lines in G major (one sharp). The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The lyrics are: "at his side." followed by "Go - ing brave-ly" and "Go - ing brave - - ly to his doom."

See, oh see the wed - ding belles.

Ding, dong, ding, dong.

Hear, oh! hear the mar-riage bells.

Ding, dong, ding, dong.

The second system of the musical score consists of five staves. The top two staves are vocal lines in G major. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The lyrics are: "See, oh see the wed - ding belles." followed by "Ding, dong, ding, dong." and "Hear, oh! hear the mar-riage bells." followed by "Ding, dong, ding, dong."

Ding, — dong, — ding, — dong, — dong. Ding, dong, ding, dong, ding,

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

Ding, dong, ding, dong,

The first system consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4.

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

dong, ding, dong, ding, dong, ding, dong. Sweet-heart, lit - tle

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

The second system consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4.

sweet-heart, will you love me on - ly? Sweet-heart, pret-ty sweet-heart, nev-er leave me

LETITIA and DOLLY.

None may read the fu - ture, So I can-not an-swer But I will en -
lone - ly.

deav - our To love you all I can, sir.

Sweetheart, lit-tle sweet-heart, will you love me

on - ly Sweet-heart, pret - ty sweet - heart nev - er leave me

None may read the fu - ture So I can - not an - swer, But I will en - lone - ly.

deav - our to love you all I can, sir, Oh! the wed - ding

bells are ring - ing A - mer - ry, mer - ry mar - riage tune, Hap - py are the

Oh! the wed - ding bells are ring - ing, A mer - ry mar - riage tune.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are piano accompaniment in bass clef. The lyrics are: "bells are ring - ing A - mer - ry, mer - ry mar - riage tune, Hap - py are the" on the first line, and "Oh! the wed - ding bells are ring - ing, A mer - ry mar - riage tune." on the second line.

lov - ers true. Who mate in ro - sy June. —

Hap - py are the lov - ers true Who mate in ro - sy June. —

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps. The bottom two staves are piano accompaniment in bass clef. The lyrics are: "lov - ers true. Who mate in ro - sy June. —" on the first line, and "Hap - py are the lov - ers true Who mate in ro - sy June. —" on the second line.

Oh! the wed - ding bells are ring - ing a mer - ry, mer - ry mar - riage tune,

Oh! the wed - ding bells are ring - ing mer - ry, mer - ry mar - riage tune,

The first system features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with chords, and a bass line in bass clef. The piano part includes a rhythmic accompaniment in the bass clef.

Hap - py are the lov - ers true who mate in ro - sy, ro - sy June.

Hap - py are the lov - ers true who mate in ro - sy, ro - sy June.

The second system continues with the vocal line and piano accompaniment. The piano part includes a *rit.* (ritardando) marking in the final measure of the system.

Andante mod^o DOLLY. SOLO.
Yodel.

La-lai u la

HARCOURT. SOLO.

But wait, where shall we spend our hon-ey-moon?

p

HAR. and DICK.

LET. and DOLLY.

The wed - ding bells are ring - ing a mer - - ry marriage

The wed - ding bells are ring - ing a mer - - ry mar-riage

tune, A - mong the Alps in Switz - er - land, We'll spend — our hon-ey -

tune, A - mong the Alps in Switz - er - land, We'll spend our hon-ey -

The first system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature is D major (two sharps). The music includes triplet markings over the vocal lines.

moon. La lai u, la

moon.

The second system continues the musical piece with four staves. The vocal lines and piano accompaniment are consistent with the first system. The lyrics "moon. La lai u, la" are under the first vocal staff, and "moon." is under the second. The piano accompaniment features a triplet in the left hand.

This musical score is arranged in two systems. Each system contains five staves: two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The first system includes dynamic markings of *pp* in the first, second, and fourth staves. The second system includes dynamic markings of *ppp* in the first and fifth staves. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The grand staff in both systems shows chordal accompaniment with some rests.

No 22.

Finale II.

Principals and Chorus.

Allegretto moderato. DOLLY.

Voice. Oh! I'm no long - er

Piano. *ff* *p* *fp*

Dol - ly Var - den, Oh! you dar - ling beg your par - don That kiss was sim - ply great,

P'raps'cause I've had to wait, But Dol - ly now will make up

LETITIA. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

DOLLY. for lost time, Oh! I'm no long-er Dol-ly Var-den,

LUCETTE. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

ALICE. she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

HARCOURT. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

DICK. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

GAYSPARK. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

MARLOWE. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

CRAGSBY. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

FAIRFAX. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

CHORUS. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

ff

L. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

D. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

L. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

A. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

H. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

D. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

G. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

M. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

C. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

F. That kiss was sim-ply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

That kiss was sim-ply great, P'raps 'cause she's had to wait But Dol-ly now will make up for lost

That kiss was sim-ply great, P'raps 'cause she's had to wait But Dol-ly now will make up for lost

The image shows a musical score for a hymn, likely a four-part setting. It consists of 14 vocal staves and a piano accompaniment at the bottom. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "time. Dol - ly Var - den Dol - ly". The vocal parts are arranged in four voices: Soprano (top), Alto (second), Tenor (third), and Bass (fourth). The piano accompaniment is in the bottom system, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble. The score is divided into three measures, with the lyrics placed below the vocal staves. The piano accompaniment starts with a rhythmic pattern of eighth notes in the bass and chords in the treble.

L. Var-den, Var-den, Var-den. He loves her lit-tle ank-les and her
 D. He loves my lit-tle ank-les and her
 L. Var-den, Var-den, Var-den. He loves her lit-tle ank-les and her
 A. loves her lit-tle ank-les and her
 H. loves her ank-les and her
 D. loves her lit-tle ank-les and her
 G. loves her lit-tle ank-les and her
 M. loves her lit-tle ank-les and her
 C. loves her lit-tle ank-les and her
 F. love her lit-tle ank-les and her
 Var-den, Var-den, Var-den. He loves her lit-tle ank-les and her
 loves her lit-tle ank-les and her
 loves her ank-les and her
 loves her lit-tle ank-les and her

The musical score consists of 11 staves. The first 10 staves are vocal parts, each starting with the word "feet." and a single note followed by rests. The 11th staff is a grand staff (piano) with a complex accompaniment. The piano part begins with a *ff* dynamic marking and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The score concludes with a final chord in the piano part.

For the Knot There's No Untying.

Lyric by
Stanislaus Stange.

LETITIA.

Music by
Julian Edwards.

Andante.

LETITIA.

Voice.

Piano.

f *p*

At love's be - gin - ning How sweet the
As fan - cy car - ries Love fond - ly

win - ning of a kiss — A ten - der kiss, But when your heart is
tar - ries Sweet his bliss — How sweet his bliss But when your heart is

sigh - ing For the knot there's no un - ty - ing Re - mem - ber this Re - mem - ber
sigh - ing For the knot there's no un - ty - ing Re - mem - ber this Re - mem - ber

this Tho' suc - cess - ful be your woo - ing Love has bliss but al - so
this Love comes not where he is bid - den, Longest stays when sor - - est

ru - ing What is won we val - ue light - ly And love's flame doth burn more
chid - den Love he dies whencaged and cap - tured On - ly free he was - en -

rit.
bright - ly While you're sigh - ing for the knot there's no un - ty -
rap - tured Leak your sigh - ing for the knot there's no un - ty -

Tempo di Valse. (Not too fast.)
ing } In your bliss re - mem - ber this Love is fick - le
ing }

Oh so fick - le While you're sigh - ing, sigh - ing, sigh - ing For the

knot there's no un - ty - ing Love is dy - ing, dy - ing, dy - ing.

While you're sigh - ing Love is dy - ing Love is dy - ing, dy - ing,

cresc.

dy - ing, While you're sigh - ing Love is dy - ing. *D.S.* ing. Ah

1. 2. *D.S.*

LET. *Meno mosso.*

HAR. *p*

GAY. Love is dy - ing dy - ing While you're sigh - ing Love is dy - ing.

pp *Meno mosso.* *ff*

To Be With Thee.

DICK.

Lyric by
Stanislaus Stange.

Music by
Julian Edwards.

Moderato.

Voice.

Piano.

§ DICK.

When love is con-stant, strong and true, Such love I of - fer thee.
In - to each life some rain must fall; Some bit - ter tears be shed;

When trials seem short and dan - gers few; Ah! trust thy heart to me.
Yet cloudswill pass and sun - shine call To those whose heartsare wed. The

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Storms and sha-dows come and go Ev'-ry life must sor-row know;
 dark - est day shall hold some light, Nor gloom-y seem the long-est night

But, ——— if our souls entwine, Thine with mine, Mine with thine,
 Love, ——— if our souls entwine, Thine with mine, Mine with thine,

crese.

If thy heart my own I call, Noth-ing mat-ters here be -
 If thy heart my own I call, Noth-ing mat-ters all is

low for love is all! } _____ To
 right, for love is all! } _____

Allegro moderato.

be with thee, Is— life to me, I— live but when thou'rt

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "be with thee, Is— life to me, I— live but when thou'rt". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand, starting with a piano (*p*) dynamic marking.

near. Full sad the day From thee a - way, Thou

The second system continues the musical score. The vocal line lyrics are: "near. Full sad the day From thee a - way, Thou". The piano accompaniment continues with similar rhythmic patterns, maintaining the *p* dynamic.

art of all most dear ——— Then come to me, Ah, —

The third system of the score features a vocal line with lyrics: "art of all most dear ——— Then come to me, Ah, —". The piano accompaniment includes a prominent melodic phrase in the right hand, marked with a slur and an accent, corresponding to the vocal line.

come to me! My— own dear love, I— wait for thee, I—

The fourth and final system on this page shows the vocal line with lyrics: "come to me! My— own dear love, I— wait for thee, I—". The piano accompaniment concludes with a final cadence in the right hand and a steady bass line in the left hand.

rit.

long for thee, I pine for thee, My own dear love, ah come to

rit.

a tempo. *ff*

me My heart doth call

a tempo. *ff*

Love is all. Love is all, Love is

all! *D.S.*

accel. *D.S.*