

145514

THE RED HUSSAR.

A Comedy-Opera in Three Acts.

WRITTEN BY

H. P. STEPHENS.

MUSIC BY

EDWARD SOLOMON.

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First produced at the Lyric Theatre, London, under the management of Henry J. Leslie,
On Saturday, November 23rd, 1889.

Dramatis Personæ.

RALPH RODNEY	...	...	...	...	...	...	Mr. BEN DAVIES.
SIR MIDDLESEX MASHIEM	...	...	...	...	...	...	Mr. ALBERT CHRISTIAN.
CORPORAL BUNDY	...	...	...	...	...	...	Mr. ARTHUR WILLIAMS.
SIR HARRY LEIGHTON	...	...	...	...	...	...	Mr. C. HAYDEN COFFIN.
MR. WILLIAM BYLES	...	...	...	...	...	...	Mr. FRANK M. WOOD.
PRIVATE SMITH	...	...	...	...	...	...	Mr. S. KING.
GAYLORD	...	...	...	...	...	...	Mr. A. FERRAND.
MAYBUD	...	...	...	...	...	...	Mr. G. WILLOUGHBY.
KITTY CARROLL	...	...	...	...	...	...	Miss MARIE TEMPEST.
BARBARA BELLASYS	...	...	...	...	...	...	Miss FLORENCE DYSART.
DAISY	...	...	...	...	...	...	Miss MAUD HOLLAND.
MRS. MAGPIE	...	...	...	...	...	...	Mrs. W. SIDNEY.

Villagers, English Peasants, Flemish Peasants, Soldiers, Drummer Boys, &c.

The Solo Dance in Act II. by Miss BIRDIE IRVING.

Dresses designed by LUCIEN BESCHE, and executed by Mons. and Madame ALIAS, Misses E. and J. HOOPER, and J. HARRISON.

Act I. (W. Perkins.) - - - The Inn Yard of the "Crown," Lyndhurst.
Act II. (A. Calcott) - - - The English Camp, near Bruges, Flanders.
Act III. (E. J. Banks) - - - The Garden and Terrace of Avon Manor.

Stage Production under the Direction of CHARLES HARRIS.

Musical Director - - - IVAN CARYLL.

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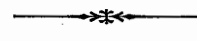
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THE RED HUSSAR.



OVERTURE.

EDWARD SOLOMON.

Marziale.

PIANO.

f *f* *f*

ff *cres.*

f

tr



M. 7,103.

First system of musical notation, consisting of two staves (treble and bass clef). The music is in a minor key and features complex chordal textures and melodic lines. There are several dynamic markings, including accents and a 'p' (piano) marking.

Second system of musical notation, consisting of two staves. It continues the piece with similar harmonic complexity. A 'p' (piano) dynamic marking is present.

Third system of musical notation, consisting of two staves. The notation includes various chordal structures and melodic fragments.

Fourth system of musical notation, consisting of two staves. A 'ff' (fortissimo) dynamic marking is clearly visible in the bass staff.

Fifth system of musical notation, consisting of two staves. A 'tr' (trill) marking is present above a note in the treble staff.

Sixth system of musical notation, consisting of two staves. This system concludes the piece with a final cadence. A 'p' (piano) dynamic marking is present.

Vivace.

First system of musical notation, measures 1-4. The piece is in 6/8 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with eighth-note chords. Dynamics include *f* (forte) in both hands.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and ties. The left hand maintains the accompaniment. Dynamics include *f* (forte) in both hands.

Third system of musical notation, measures 9-12. The right hand features a melodic line with slurs and ties. The left hand provides a rhythmic accompaniment. Dynamics include *f* (forte) in both hands.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and ties. The left hand provides a rhythmic accompaniment. Dynamics include *p* (piano) and *f* (forte) in both hands.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with slurs and ties. The left hand provides a rhythmic accompaniment. Dynamics include *f* (forte) in both hands.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with slurs and ties. The left hand provides a rhythmic accompaniment. Dynamics include *f* (forte) and *mf scherz.* (mezzo-forte scherzando) in both hands.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and slurs. A fermata is placed over a note in the upper staff.

Second system of musical notation, continuing the piece with similar complex textures and articulation marks like accents.

Third system of musical notation, featuring a prominent slur in the upper staff and various articulation marks.

Fourth system of musical notation, marked with *Allegretto.* in the upper staff. The lower staff begins with a dynamic marking of *ff* and later changes to *mf stacc.*

Fifth system of musical notation, starting with a dynamic marking of *p* in the lower staff. The music continues with complex rhythmic patterns.

Sixth system of musical notation, marked with *cris.* in the lower staff. The system concludes with a final cadence in the upper staff.

First system of musical notation, measures 1-4. The music is in treble and bass clefs with a key signature of two sharps (F# and C#). The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with chords and eighth notes. A dynamic marking of *f* (forte) is present in the second staff.

Second system of musical notation, measures 5-8. The first staff continues the melodic line with some chords marked with a 'V' above them. The second staff continues the bass line with chords and eighth notes. A dynamic marking of *cres.* (crescendo) is present in the second staff.

Third system of musical notation, measures 9-12. The first staff continues the melodic line. The second staff continues the bass line with chords and eighth notes. A dynamic marking of *cres.* (crescendo) is present in the second staff. The system ends with a double bar line and a 2/4 time signature.

Marziale.

Fourth system of musical notation, measures 13-16. The music is in treble and bass clefs with a key signature of two sharps and a 2/4 time signature. The first staff contains a melodic line with eighth notes. The second staff contains a bass line with chords and eighth notes. Dynamic markings of *mf* (mezzo-forte) and *f* (forte) are present.

Fifth system of musical notation, measures 17-20. The first staff continues the melodic line with eighth notes. The second staff continues the bass line with chords and eighth notes. Dynamic markings of *f* (forte) and *mf* (mezzo-forte) are present.

Sixth system of musical notation, measures 21-24. The first staff continues the melodic line with eighth notes. The second staff continues the bass line with chords and eighth notes. A dynamic marking of *rall.* (ritardando) is present in the second staff. The system ends with a double bar line and a common time signature (C).

Tempo di marcia.

mf

cres. *ff*

Marziale.

ff

tr

Marcato.

con forza.

Grandioso.

The first system of the Grandioso section features a grand staff with two staves. The right-hand staff contains a series of chords, some with slurs and accents. The left-hand staff has a bass line with slurs and accents. The tempo marking *allarg.* is placed above the first few notes of the left hand. The dynamic marking *f* appears twice, once above the right hand and once above the left hand.

The second system continues the Grandioso section. The right-hand staff shows chords with slurs and accents. The left-hand staff has a bass line with slurs and accents. The dynamic marking *f* is present above the right hand. The marking *cres.* is placed above the right hand.

The third system of the Grandioso section. The right-hand staff contains chords with slurs and accents. The left-hand staff has a bass line with slurs and accents. The dynamic marking *f* is placed above the right hand. The marking *cres.* is placed above the right hand.

The fourth system of the Grandioso section. The right-hand staff contains chords with slurs and accents. The left-hand staff has a bass line with slurs and accents. The dynamic marking *f* is placed above the right hand. The marking *trem.* is placed above the right hand.

The fifth system of the Grandioso section. The right-hand staff contains chords with slurs and accents. The left-hand staff has a bass line with slurs and accents. The dynamic marking *con forza.* is placed above the right hand. The tempo marking *Allegro.* is placed above the right hand. The time signature changes to 2/4.

The sixth system of the Grandioso section. The right-hand staff contains chords with slurs and accents. The left-hand staff has a bass line with slurs and accents. The dynamic marking *f* is placed above the right hand. The marking *allarg.* is placed above the left hand. The marking *3* is placed above the left hand.

ACT I.

No. 1. (A) OPENING CHORUS—"Merry England."—SS.T.B.
 (B) ENTRANCE & SONG—(Corporal Bundy).

PIANO.

Marcato.

(Curtain.)

SOPRANOS.

f

Mer - ry Eng - land, mer - ry Eng - land, Name to Eng - lish - men mostsweet! Mer - ry Eng - land, mer - ry Eng - land,

TENORS.

f

Mer - ry Eng - land, mer - ry Eng - land, Name to Eng - lish - men mostsweet! Mer - ry Eng - land, mer - ry Eng - land,

BASSES.

f

Mer - ry Eng - land, mer - ry Eng - land, Name to Eng - lish - men mostsweet! Mer - ry Eng - land, mer - ry Eng - land,

Lots to drink and lots to eat! Where the ale is strong and mel - low, Where the ci - der

Lots to drink and lots to eat! Where the ale is strong and mel - low, Where the ci - der

Lots to drink and lots to eat! Where the ale is strong and mel - low, Where the ci - der

spar - kles clear, . . Where the fat - test ox - en bel - low, Where is fed the prim - est steer,

spar - kles clear, Where the fat - test ox - en bel - low, Where is fed the prim - est steer,

spar - kles clear, . . Where the fat - test ox - en bel - low, Where is fed the prim - est steer,

p Where we tax - es pay with plea - sure, Where op - pres - sion's sway we hate, Where the House of Lords we trea - sure,

p Where we tax - es pay with plea - sure, Where op - pres - sion's sway we hate, Where the House of Lords we trea - sure,

p Where we tax - es pay with plea - sure, Where op - pres - sion's sway we hate, Where the House of Lords we trea - sure,

And we hold by Church and State! Mer - ry Eng - land, mer - ry Eng - land,
 And we hold by Church and State! Mer - ry Eng - land, mer - ry Eng - land,
 And we hold by Church and State! Mer - ry Eng - land, mer - ry Eng - land,

mf *p* *mf*

Hap - py, hap - py Eng - land. Mer - ry Eng - land, mer - ry Eng - land, For - eign foe - men we de - fy!
 Hap - py, hap - py mer - ry Eng - land. Mer - ry Eng - land, mer - ry Eng - land, For - eign foe - men we de - fy!
 Hap - py, hap - py Eng - land. Mer - ry Eng - land, mer - ry Eng - land, For - eign foe - men we de - fy!

f

Mer - ry Eng - land, mer - ry Eng - land, Who for her but would not die, but would not die? . . .
 Mer - ry Eng - land, mer - ry Eng - land, Who for her but would not die, but would not die? . . .
 Mer - ry Eng - land, mer - ry Eng - land, Who for her but would not die, but would not die?
Marziale.

mf

PRIVATE SMITH.

(Enter PRIVATE SMITH.)

Your sen-ti-ments are no-ble! Your

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the instruction "(Enter PRIVATE SMITH.)" and the lyrics "Your sen-ti-ments are no-ble! Your". The piano accompaniment consists of a treble and bass clef staff with various musical notations including notes, rests, and dynamic markings such as *p* and *mf*.

ac-tion them re-futes, With all our talk and trouble, We can-not get re-cruits!

The second system continues the musical score with the lyrics "ac-tion them re-futes, With all our talk and trouble, We can-not get re-cruits!". The piano accompaniment includes dynamic markings *mf* and *p*.

Say, won't you be re-cruits? Your con-duct grieves us so, To

The third system of the score contains the lyrics "Say, won't you be re-cruits? Your con-duct grieves us so, To". The piano accompaniment features dynamic markings *p* and *mf*.

war 'gainst France, 'tis your last chance, Say, won't you fight the foe?

SOPRANOS. *f* Not they,

TENORS. *f* Not we, not

BASSES. *f* Not we, not

The fourth system is a large ensemble section. It includes a vocal line for Private Smith and three vocal parts: Soprano, Tenor, and Bass. The lyrics are "war 'gainst France, 'tis your last chance, Say, won't you fight the foe?". The vocal parts have the following lyrics: Soprano: "Not they,"; Tenor: "Not we, not"; Bass: "Not we, not". The piano accompaniment is marked with a dynamic of *f*.

SOPRANOS.
not they! Let others fight, but they are to - ry, They'll stick to home, nor will they roam In

TENORS.
we! Let others fight, but we are strict-ly to - ry, We'll stick to home, nor will we roam In

BASSES.
we! Let others fight, but we are strict-ly to - ry, We'll stick to home, nor will we roam In

f

pù lento. SMITH.
Mis - guid - ed ones, my grief's a - cute at this your de - cla -

search of wounds and glo - ry.

search of wounds and glo - ry.

search of wounds and glo - ry.

tr

pù lento. *p*

- ra - tion, There must be some who will re - cruit the ar - mies, the ar - mies of the na - - tion.

rall.

rall. (Roll of drum heard.)

(B) SONG—"Won't you join the Army?"—(Bartholomew Bundy.)

Con spirito.

f

1. The coat of red's a u - ni - form that
 2. The bold re - cruit with pock - ets lined des -

tr

p stacc.

plea - ses all the la - dies, And in it wo - man's love we storm, no mat - ter who the maid is, She
 - pi - ses home - ly till - age; The mo - ney gone, he'll quick - ly find some more by hon - est pill - age! The

can't re - sist the chev - ron's twist, gold lace must take her fan - cy, A pipe - clay'd belt the heart will melt of
 best he'll drink, nor will he think of how the score to set - tle, None say him nay, they know he'll pay the

rall.

rall.

Marziale.

mf

Ma - ry Jane or Nan - cy! } Won't you join the ar - my? Won't you be like me?
reck - ning with his met - tle!

mf
a tempo.

Won't you go and fight the foe a - cross the Ger - man Sea? Won't you be a sol - dier?

Won't you be a man? A gren - a - dier, or fu - si - lier of good Queen Anne?

SOPRANOS.

TENORS.

BASSES.

Won't you join the ar - my, Red - coats for to be? Won't you go and fight the foe a -

I won't be a sol - dier, no red coat for me! I won't go and fight the foe a -

I won't be a sol - dier, no red coat for me! I won't go and fight the foe a -

- cross the Ger - man Sea? Won't you be a sol - dier? Won't you be a man? a
 - cross the Ger - man Sea! I won't be a sol - dier, I've a wi - ser plan: at
 - cross the Ger - man Sea! I won't be a sol - dier, I've a wi - ser plan: at

gren - a - dier or fu - si - lier of good Queen Anne! Anne, Queen Anne!
 home to stay, and tax - es pay to good Queen Anne! Anne, Queen Anne!
 home to stay, and tax - es pay to good Queen Anne! Anne, Queen Anne!

1st. 2nd.

DAISY (to BUNDY). *p Allegretto.*

Ah, you may preach, and you may teach From Sun - day week to

rit - - - - - ard. p

Sun - day, But they won't go to fight the foe! Good morn - ing, Mis - ter Bun - dy!

rit - - - - - ard. a tempo.

Tempo Imo.

Good morn - ing, good morn - ing, val - iant Mis - ter Bun - dy! Mer - ry Eng - land, Mer - ry Eng - land,

Good morn - ing, good morn - ing, val - iant Mis - ter Bun - dy! Mer - ry Eng - land, Mer - ry Eng - land,

Good morn - ing, good morn - ing, val - iant Mis - ter Bun - dy! Mer - ry Eng - land, Mer - ry Eng - land,

For - eign foe - men we de - fy! Mer - ry Eng - land, Mer - ry Eng - land, Who for her but would not die, but

For - eign foe - men we de - fy! Mer - ry Eng - land, Mer - ry Eng - land, Who for her but would not die, but

For - eign foe - men we de - fy! Mer - ry Eng - land, Mer - ry Eng - land, Who for her but would not die, but

would not die!

would not die!

would not die!

mf *dim.* *pp*

No. 2. SONG—"The Morning of the Year."—(Sir Harry Leighton.)

Con espress.

1. My
2. My

Andante moderato.

PIANO. *p* *cres.* *dim.*

love and I were sing - - ing, My love and I were young, The
love and I were stray - - ing Be - neath the bran - ches bare, No

p *cres.*

cres. *dim.*

old, old tale was ring - - ing, The old, old song was sung; The
time this now of May - - ing, For joy had turned to care; And

cres. *dim.*

espressivo.

song that tells of glad - ness, The hope that knows no fear, With
yet the song was dwell - ing In hearts that still were dear; And the

cres. *rit.* *dim.* *dolce.*

- out one shade of sad - ness, The morn - ing of the year. The
e - ven - tide was tell - ing Of the morn - ing of the year. The

cres. *rit.* *dim.*

accel.

morn - ing of the year, The break - ing of the day, Oh!
eve - ning of the year, The fa - ding of the day, Oh!

p *accel.*

cres. *mf*

time of joy for girl and boy, Oh, song to sing al - way! The
time to know that long a - go We loved to love al - way. The

cres.

morn - - ing of the year, The break - - ing of the
eve - - ning of the year, The fa - - ding of the

mf

day, day, Oh, Oh, time time of to joy know for that girl long and a boy, go Oh, We

cres. *dolce.*

song loved to . . . sing love al - way! . . . way, To love al . . .

dim. *rit.* *ard.* *1st.* *2nd.* *f*

way!

cres. *pp*

No. 3.

SONG—"Life and I."—(Ralph Rodney.)

RALPH RODNEY. *Con energia.*

When life and I were

Con Spirito. Bold.

f *p*

ritard. *a tempo.*

first ac - quaint - ed, Then life was old and I was young, And to that life with soul un - taint - ed, My

colla voce. *a tempo.*

cres.

for - tune and my - self I flung: In wo - man's smiles, and chan - ce's wiles, And man's good fel - low -

rit - - ard.

- ship I'd trust, And so the race went on a - pace, And what life did, why do I

rit.

a tempo.

must! Ha, ha, ha, ha! . . . A gui - nea here, a gui - nea there, The ru - by wine should

a tempo.

rit. *a tempo.* *f*

flow for me; A gui - nea spent, a gui - nea lent, What mat - ter'd that so I was free, so

8va. *colla voce.* *a tempo.* *f*

con energia.

I was free! . . . Now

f

rit. *ard.* *a tempo.*

life and I are long ac - quaint - ed, Now life seems young and I am old, And life's, a - las! not what I paint - ed, It's

p *rit.* *ard.* *a tempo.*

rit - - ard. a tempo

Sum - mer heat is Win - ter cold, Tho' wo-man's smiles, and chan - ce's wiles, And man's good fel - low - ship be gone, Yet

rit - - ard. a tempo.

rit - - - ard. a tempo.

what care I? the world I'll try, And fight life's bat - tle all a - lone! Ha, ha, ha, ha! . . . A

colla voce. a tempo.

rit - - ard. a tempo.

pen - ny here, a pen - ny there, A jug of ale's e - nough for me, A pen - ny lent, a pen - ny spent, What

Sva. colla voce. a tempo.

rall. . . . f

mat - ter so that I be free, that I be free! . . .

rall. marcato. ff

No. 4. TRIO—"Two's Company."—(Sir Harry Leighton, Rodney, & Barbara.)

Allegretto.

mf *p*

p BARBARA. RODNEY. LEIGHTON.

Pray un - der-stand I keep my hand. But not I think for long. Yes,

RODNEY. BARBARA.

set him free, 'tis best for me. Sir Har - ry, p'raps you're wrong! A gam - bler and a spend-thrift too No

RODNEY. *rit.* BARBARA. *p* ROD. *ad lib.*

hus-band e'er could make. A dif - fer - ence she'll find in you! A hint per-haps you'll take. Ah! what's that you

p LEIGH. *ad lib.*

And what's that, I

rit. *ad lib.*

a tempo *p* BARBARA.

say? Ah! what's that you say? . . . An a-da-gethere is, not a new one, In fact it's as old as the sun, Its

pray? And what's that, I pray? . . .

p *con grazia.*

a tempo.

B. *f*
 such a re-mark-a-bly true one, "Two are com-pa-ny and three are none!" An ad-age there is, not a new one, In
 RODNEY. *f*
 R. An ad-age there is, not a new one,
 LEIGHTON. *f*
 L. An ad-age there is, not a new one,
f

B. *cres.* *rit* *ard.* *a tempo.* *p*
 fact it's as old as the sun, It's such a re-mark-a-bly true one, "Two are com-pa-ny and three are none!" It is
 R. *cres.* *rit* *ard.* *a tempo.*
 In fact it's as old as the sun, It's such a re-mark-a-bly true one, "Two are com-pa-ny and three are none!"
 L. *cres.* *rit* *ard.* *a tempo.*
 In fact it's as old as the sun, It's such a re-mark-a-bly true one, "Two are com-pa-ny and three are none!"
cres. *rit* *ard.* *a tempo.*

B. RODNEY. LEIGHTON.
 meant for the husband I took, Who ne-ver my husband can be! . . . And real-ly you speak like a book! I'm the
p

B. BARBARA.
Just so, just so, just so.

R. RODNEY.
I know, just so, just so, just so. Your words you won't re-gret!

L. *rall.* one! I'm the one who's *de trop* of the three, *a tempo.* Just so, just so, Not

p scherzo. *scherzo.*

B. BARBARA. *rall.*
We'd bet-ter not have met! good - bye, good - bye, we'd bet-ter not have

R. RODNEY.
We'd bet-ter not have

L. LEIGHTON.
We'd bet-ter not have

I, not I.

rall.

B. *p tempo.*
met! good - bye, good - bye. For an ad - age there is, not a new one, In

R. *cres.*
met! good - bye, good - bye. In

L. met! good - bye, good - bye.

dim. e rit. *con grazia.* *p a tempo.*

B. fact it's as old as the sun, It's such a re-mark - a - bly true one, "Two are com-pa-ny and three are none!" An

R. fact it's as old as the sun, It's such a re-mark - a - bly true one, "Two are com-pa-ny and three are none!"

L. As the sun, "Two are com-pa-ny and three are none!"

mf

rall.

B. ad - age there is, not a new one, In fact it's as old as the sun, It's such a re-mark - a - bly

R. an ad - age there is, not a new one, In fact it's as as the sun, It's such a re -

L. an ad - age there is, not a new one, In fact it's as old as the sun, It's such a re -

rall.

rall.

cres. rall.

B. true one, "Two are com-pa-ny and three are none!"

R. mark-a- bly true one, "Two are com-pa-ny and three are none!"

L. mark-a- bly true one, "Two are com-pa-ny and three are none!"

a tempo.

a tempo.

accel.

f

No. 5. VALSE SONG—"The Glee Maiden."—(Kitty Carroll.)

Tempo di Valse.

PIANO.

The piano introduction consists of two staves in 3/4 time, key of D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*) and crescendo (*cres.*).

dolce.

1. Wan - d'ring at will, O'er dale and hill, Gai - ly my voice is
 2. Sun - shine and rain, Laugh - ter and pain, Of - ten they come to -

ring - geth - er; Bal - lads and rhymes, All in quaint tunes, And
 O - ver the skies Clouds will a - rise, And

son - nets of love I'm sing - ing!
 then there's a change of wea - ther. Thrill Take - ing heart! and to -

shak - ing, The ech - oes I'm wak - ing. The
 mor - row May ban - ish sor - row. Should

cres.

life that I lead is wild may be; Way-ward and wild, but at
for-tune be hard it's best to smile; Cour-age a-lone can her

cres.

least 'tis free; And my bal-lads and rhymes are dear to me, And the
frown be-guile; There's no-thing to do . . . but wait a-while For an-

con forza.

fz

rall -

con forza.

fz

rall -

- en - tan - do.

a tempo. con espress.

son - nets that I'm sing - - ing. } All sorts of dit - ties have
o - ther change of wea - - ther. }

- en - tan - do.

a tempo. con espress.

I - have I - To make you laugh - to make you cry, - I

think I can please you, I'll tell you why: All sorts of songs have

rit.

dim.

cres.

colla voce.

dim.

tr
ard. *a tempo.* *accell.*
I, have I! Ah! They'll

cre - scen - - - do. *f con forza.*
make you laugh, they'll make you cry, If one does - n't please you an -

ff *dim. rall.* *a tempo. 1st.*
- o - ther I'll try; All sorts of songs have I!

dim. *p*

2nd. *p*

I! Ah!

mf *p* *cres.*

p *ah!* *ah!* *accel.* *cre*

cres. *accel.* *cre* *scen*

scen *do.* *con forza.*

All sorts of songs have I, have

do. *marcato.* *fz* *f*

tr *Brillante.* *f*

I! Ah!

fz

have I. *f* *accel.*

No. 6. CHORUS OF SOLDIERS—(T.B.), & VILLAGERS—(SS.),—"Blake's own."

Marziale.

PIANO. *f*

TENORS. *f*

BASSES. *f*

Tramp, tramp, tramp, tramp, On-ward we go, boys, on-ward we go, boys,
 Tramp, tramp, tramp, tramp, On-ward we go, boys, on-ward we go, boys,

Tramp, tramp, tramp, tramp, March-ing to glo-ry, First in the field! Tramp, tramp, tramp, tramp, Fight we can show, boys,
 Tramp, tramp, tramp, tramp, March-ing to glo-ry, First in the field! Tramp, tramp, tramp, tramp, Fight we can show, boys,

Fight we can show, boys, So march a-way, So march away, Blake's are the boys that ne-ver yield! Hip, hip, hip, hur-rah! We'll
 Fight we can show, boys, So march a-way, So march away, Blake's are the boys that ne-ver yield! Hip, hip, hip, hur-rah! We'll

ne - ver seek the field, And ne - ver seek the field! Oh, what a no - ble band! they
 tramp, tramp, tramp, tramp, tramp, tramp. Tramp, tramp, tramp, tramp, On - ward we go, boys,
 tramp, tramp, tramp, tramp, tramp, tramp. Tramp, tramp, tramp, tramp, On - ward we go, boys,

cause our ears to tin - gle, And since we un - der - stand that most of them are sin - gle, Let's
 On - ward we go, boys, Tramp, tramp, tramp, tramp, March - ing to glo - ry, First in the field, we'll drive them
 On - ward we go, boys, Tramp, tramp, tramp, tramp, March - ing to glo - ry, First in the field, we'll drive them

frank - ly say we wish they'd stay, And ne - ver, ne - ver seek, and ne - ver seek the field, the field!
 back a - gain, we'll drive them back a - gain! Blake's men, Blake's men will ne - ver, ne - ver yield, ne - ver yield!
 back a - gain, we'll drive them back a - gain! Blake's men, Blake's men will ne - ver, ne - ver yield, ne - ver yield!

No. 7. SONG—"Sir Middlesex Mashem."—(Sir M. & Chorus.)

SIR M.

1. I am a sol - dier
2. I am a cap - ti -

Allegretto.
mf scherz. *f* *p*

of re - nown, A ve - ri - ta - ble he - ro; I love to storm and sack a town, Or
va - ting beau, A re - gu - lar A - do - nis; At win - ning hearts, all la - dies know I'm

burn it like a Ne - ro; The can - non's roar some may de - plore, I love its heart - y
King of Mac - ca - ro - nis; My po - lish'd grace, my hand - some face, In hearts cause fierce ig -

rit - - ard. *p a tempo.*

thun - der; The en - e - my when me they see, Have quick - ly to knock un - der! With my
ni - tions, My am - or - ous eye makes beau - ty sigh, And yield with - out con - di - tions. With my

rit - - ard. *p a tempo.*

sword in my hand how I slash'em! With my ca-val-ry, oh! how I smash'em! With my
 el-e-gant bows how I smash'em! With my French po-li-tesse I a-bash'em! All the

CHORUS. (S.S.T.B.)

slash'em!
 smash'em!

smash'em!
 hash'em!

in-fan-try too, how I lash'em! In short, I most tho-rough-ly thrash'em! And no
 hopes of my ri-vals I dash'em! And their teeth they may break as they gnash'em! For the

smash'em!
 dash'em!

thrash'em!
 gnash'em!

foe-man can say that he stood in the way, In the way of Sir Mid-dle-sex Mash'em!
 fair sex all say they ac-know-ledge the sway That be-longs to Sir Mid-dle-sex

Mash'em!
 Mash'em!

2nd.
 Mash'em, Mash'em, Mash'em, Mash'em, Mash'em.
 Mash'em, Mash'em, Mash'em, Mash'em, Mash'em.

Musical score for page 39, featuring vocal lines and piano accompaniment. The score includes lyrics and dynamic markings such as *f*, *p*, and *sf*.

No. 8. CONCERTED PIECE & SONG—Kitty, Bundy, & Soldiers, (T.B.).

BUNDY. **KITTY.**

Allegretto. Come sing to us, or for - feit pay! A for - feit!

PIANO. *mf* *p*

BUNDY.

what is that, I pray? A good old cus - tom, girl, is this: She who won't sing,

she who won't sing . . . each man must kiss, . . . each man must kiss! . . .

KITTY. *più lento.* Oh! what a dread - ful no - tion,

CHORUS.

TENORS. Yes! Yes! each man must kiss!

BASSES. Yes! Yes! each man must kiss!

più lento. *f* *p*

and al - to - geth - er wrong ; I'll for - feit pay, e'en as you say, by sing - ing you a song.

BUNDY.
a tempo.

Most dis - ap - point - ing this of her !

KITTY.
più lento.

I'll do my best to

CHORUS.

TENORS.
f

Ve - ry much so, ve - ry !

BASSES.
f

Ve - ry much so, ve - ry !

a tempo. *f* *p più lento.*

a tempo.

please you, sir, With some - thing quaint and mer - ry.

f

That's right, that's right, let it be mer - ry.

f

That's right, that's right, let it be mer - ry.

a tempo. *f*

SONG—"The Whimsical Girl."—(Kitty Carol & Chorus, T.B.)

Allegretto.

The piano introduction consists of two staves. The right hand features a melodic line with a trill on the seventh measure. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

KITTY.

1. When I was but a lit - tle child, What a whim - si - cal girl was

Kitty's first vocal line is on a single staff. The piano accompaniment continues below. Dynamics include *p* (piano) and *f* (forte).

I, . . . was I! . . . I used to drive my pa - rents wild, What a

CHORUS (*unison*).

What a whim - si - cal girl was she. . . .

This section contains Kitty's second vocal line and the beginning of the chorus. The piano accompaniment is shown below. Dynamics include *f* (forte).

whim - si - cal girl was I, . . . was I, . . . was I! . . . I al - ways went con -

CHORUS (*unison*).

What a whim - si - cal girl was she. . . .

colla voce.

This section contains Kitty's third vocal line and the end of the chorus. The piano accompaniment is shown below. Dynamics include *f* (forte) and *colla voce.* (with voice).

tra - ri - wise, My do - ings would the folks sur - prise; For when they laugh'd I used to cry, And

when they cried why laugh . . . would I! It was my na - ture

rit. *ard.* *dolce.*

thus to do, My na - ture 'tis to still do so! For if you will, why then I won't, And

if you do, why then . . I don't. . . . My . . Mo - ther and I can ne - ver a - gree, For a

rit. *p a tempo.* *a tempo.*

whim-si-cal girl I mean to be!

f TENORS.

Her mo-ther with her could ne-ver a-gree, For a whim-si-cal girl she

f BASSES.

Her mo-ther with her could ne-ver a-gree, For a whim-si-cal girl she

f

KITTY.

When I grew up and sweet-hearts came, What a whim-si-cal girl was

means to be!

means to be!

p

I, . . . was I! . . . Of one and all I made such game, What a

f CHORUS (*unison*).

What a whim-si-cal girl was she! . . .

whim - si - cal girl was I, was I, was I! If Tom should ask the

f CHORUS (*unison*). *ad lib.*

What a whim - si - cal girl was she!

f *colla voce.*

wed - ding day, I sigh, "I scarce - ly like to say;" If Dick should try to steal a kiss, I

rall - - - - *en* - - - -

rall - - - - *en* - - - -

- - - *tan* - - - *do.* *dolce.*

cry, "You hor - rid rogue, . . . take this!" But when Bill comes and he is shy, How

- - - *tan* - - - *do.* *ff* (*Box of the ears to Chord.*) *p*

lov - ing and how kind am I! I make him fall up - on his knees, That I may chaff and

accel. *rit.*

accel. *rit.*

ard. *a tempo.*

I . . . may tease; . . . Oh, my sweet-hearts and I can ne - ver a - gree, For a whim - si - cal girl I

ard. *p a tempo.*

rall.

mean to be! For a whim - si - cal girl I mean to be, I

TENORS. *f*

Oh, the sweet-hearts with her can ne - ver a - gree! She *f*

BASSES. *f*

Oh, the sweet-hearts with her can ne - ver a - gree! She *f*

f *rall.*

means to be!

means to be!

means to be!

(DANCE.) *accelerando.*

a tempo. *ff*

No. 9. DUET—"The Maiden and the Cavalier."—(Kitty & Rodney.)

KITTY. *espressivo.*

Andante moderato.

PIANO. *p* *rit.* *p*

One win - ter morn a

maid for - lorn Sat weep - ing, weep - ing by the way; She'd lost her purse, and what was worse, To

help, to help her none would stay! She mourn - ing sat the way be - side, Yet all did pass, did

rit. *ard.* *p* *più lento.*

pass her by, Or mock - ing did her tears de - ride! That mai - den, sir, that mai - den, sir, was I, was

rit. *ard.* *p* *colla voce.*

Andante con espress.

I! . . . And I wept, oh, oh, and I sobbed, so, so, and my cheek was oh, so

Andante con espress.
appassionato accel.

pale, so pale, And I cried "Who will send me hith - er a friend!" And now can you finish the tale? . . .

RODNEY. *con energia.*

One day last year a Cav - a - lier was ri - ding down a

Tempo lmo.

coun - try lane, A maid he spied, by sor - row tried, he drew at once his bri - dle rein! He

rit.

gave her of the red, red gold, He bade her not to sob and cry, A kiss he snatch'd, for

rit.

Andante con espress. p cantabile.

And you

più lento. p

he was bold: That cav - a - lier, that cav - a - lier! was, I, was I! And I

Andante con espress. p

più lento.

laugh'd Ho, ho, And you smil'd just so, And your voice was oh, so gay, so gay; For you

laugh'd Ho, ho, And I smil'd just so, And my voice was oh, so gay, so gay; For I

dim. rit - ard.

sang in your glee, And you felt heart free, And sun - ny as sum - mer day. . .

dim. rit - ard.

sang in my glee, And I felt heart free, And sun - ny as sum - mer day. .

cres. dim. rit - ard. lento. pp

pp

Not quite! Oh no! For the

pp

Not quite! How so!

con anima.

cres. lento. dim. pp

Ca - va - lier rode a way, rode a - way, Yes, the Ca - va - lier rode a - way. . .

cres. lento. dim. pp

rode a - way, Yes, the Ca - va - lier rode a - way. . .

lento. pp pp

No. 10.

FINALE—ACT I.

BUNDY.

KITTY. (*aside.*)

My lad, 'tis time for us to start! A -

Marziale.

PIANO.

*f**p*

RODNEY.

*con energia. rit - - ard.*KITTY. (*piteously.*)

las! I meet him but to part! I'm rea - dy! sergeant, lead the way. . . . Oh! sir,

*a tempo.**ritard.**f**p*

KITTY.

ad lib.

go not! He may not stay, . . . he may not stay!

RODNEY.

I may not stay,

I may not stay! . . .

BUNDY.

He cannot stay,

He can-not stay! . . .

BARBARA.

(Enter BARBARA & SIR MIDDLESEX.)
Allegro moderato.

The new re cruit, See, guard-y, see.

SIR MIDDLESEX.

(recognising him.)

A nice young chap he seems to be, What, young Ralph Rod - ney? pon my word!

RODNEY.

BARBARA. *rall.**mf (mockingly.)*

None o - ther, sir. Oh! how ab - surd! Oh! how ab - surd! Ha! ha! ha! A

rall. *mf tempo.*

sol - dier he would be! Ha, ha, ha, he'll have to cross the sea! . . Ha, ha, ha, to fight for his coun - tree; So

to this gal-lant gen-tle-man, So to this gal-lant gen-tle-man Come let us bend the knee!

f BARBARA.

Ha, ha, ha! a sol-dier he would be! Ha, ha, ha! he'll have to cross the sea! Ha, ha, ha! to fight for his countree! So

f LEIGHTON.

Ha, ha, ha! a sol-dier he would be! Ha, ha, ha! he'll have to cross the sea! Ha, ha, ha! to fight for his countree! So

f SIR M.

Ha, ha, ha! a sol-dier he would be! Ha, ha, ha! he'll have to cross the sea! Ha, ha, ha! to fight for his countree! So

f BUNDY & SMITH.

Ha, ha, ha! a sol-dier he would be! Ha, ha, ha! he'll have to cross the sea! Ha, ha, ha! to fight for his countree! So

f SOPRANOS.

Ha, ha, ha! a sol-dier he would be! Ha, ha, ha! he'll have to cross the sea! Ha, ha, ha! to fight for his countree! So

f TENORS.

Ha, ha, ha! a sol-dier he would be! Ha, ha, ha! he'll have to cross the sea! Ha, ha, ha! to fight for his countree! So

f BASSES.

Ha, ha, ha! a sol-dier he would be! Ha, ha, ha! he'll have to cross the sea! Ha, ha, ha! to fight for his countree! So

f

RODNEY.
con espress.

B. to this gal-lant gen-tle-man, So to this gal-lant gen-tle-man, Come let us bend the knee! . . . Yes! cru-el girl, I

L. to this gen-tle-man, Come let us bend the knee! . . .

Sir M. to this gen-tle-man, Come let us bend the knee! . . .

B. & S. to this gen-tle-man, Come let us bend the knee! . . .

to this gal-lant gen-tle-man, So to this gal-lant gen-tle-man, Come let us bend the knee! . . .

to this gen-tle-man, Come let us bend the knee! . . .

to this gen-tle-man, Come let us bend the knee! . . .

to this gen-tle-man, Come let us bend the knee! . . .

Andante moderato.

leave this place, An out-cast bro-ken down; 'Tis no dis-grace the foe to face, And

p

try to win re-nown; My for-tune's lost, but had it cost me that I'd not re-

p

p *con espress.*

- pine, So that I knew one heart was true, and gave its love for

accel. *cres.* *con forza.* *f.* *rall.*

mine, So that I knew one heart was true, and gave its love for mine, . . . and gave its love, its love for

Andante moderato. *KITTY. (tenderly.)* *più lento.*

One heart is true, one loves you well! Yes! more than I can

f BARBARA.
Kit-ty! the minx!

f RODNEY.
mine. . . Kit-ty!

p LEIGHTON.
Kit-ty! the minx!

f SIR M.
Kit-ty! the minx!

Andante moderato. *più lento.*

KITTY. *dolce.* *Andante moderato.*

tell. I love you when day-break is show - ing The first pal - lid tints of its

dim. *p* *cres.*

birth, . . . I love you when sun set is glow ing With

ro - sy fare - well to the earth; . . . I love you when dark - ness is

fall - ing, I love you when stars shine a - bove; . . . A -

cres.

waif with a va - ga - bond call - - - ing, Whose on - ly ex - cuse is, Whose

rit. on - ly ex - cuse is, — *lento. dim.* I love! I love!
lento.
rit. dim.

Moderato.
 BARBARA. *p* She loves him! a bold con -
 RODNEY. *p* She loves me! O sweet ex -
 LEIGHTON. *p* She loves him! Used up ex -
 SIR M. *p* She loves him! O demned ex -
dim. *Moderato.*

KIRRY.

He loves me! O proud con - fes - sion That
 - fes - sion That I do not care to hear! . . . That
 - pres - sion, Than all now to her more dear! She loves me! O sweet ex - pres - sion That
 - pres - sion, But why it does not ap - pear! . . . She loves him! O used up ex - pres - sion, But
 - pres - sion, Would that I could squeeze a tear! . . . She loves him! O demned ex - pres - sion,
 BUNNY.
 She loves him! O cur - sed ex - pres - sion That

I ne - ver hop'd to hear! . . . He loves me! O proud con - fes - sion That I ne - ver hop'd to
 I do not care to hear! . . . She loves him! A bold con - fes - sion That I do not care to
 I ne - ver hop'd to hear! . . . She loves me! O sweet ex - pres - sion That I ne - ver hop'd to
 why it does not ap - pear! . . . She loves him! Used up ex - pres - sion That I ne - ver hop'd to
 would that I could squeeze a tear! . . .
 I ne - ver hop'd to hear! . . . She

K. hear! . . . He loves me! O proud con - fes - sion That I, that I, that

B. hear! . . . She loves him! A bold con - fes - sion That I, that

R. hear! . . . She loves me! O sweet ex - pres - sion That I, that I, that

L. hear! . . . She loves him! O used up ex - pres - sion, But why, but why, but

Sir M. hear, hear! that I, that I, that

B. loves him! O cur - sed, O cur - sed ex - pres - sion That I, that I ne-ver

rall. *f* *Andante. più lento.* *pp* *con espress.*

K. I ne - ver hoped to hear! I love thee! . . . I

B. *rall.* *f* *pp* I do not care to hear! She loves him! . . .

R. *rall.* *f* *pp* I ne - ver hoped to hear! She loves me! . . .

L. *rall.* *f* *pp* why it does not ap - pear! She loves him! . . .

Sir M. *rall.* *f* *pp* I ne - ver hoped to hear! She loves him! . . .

B. *rall.* *f* *pp* hoped to hear! She loves him! . . .

Andante. più lento. *pp*

Tempo di valse.
KITTY.

love thee! I love thee! Whom then need we

RODNEY.
pp I love thee! I love thee! Whom then need we

p Tempo di valse.

fear? I love thee! I love thee! than

fear? I love thee! I love thee!

all, than all more dear! I love thee! I

all, than all more dear! I love thee!

cres.

cres.

cres.

love thee! The world, the world may jeer, But we'll

I love thee! The world may jeer, But we'll

con forza.

ffz

con forza.

ffz

con forza.

ffz

love, Yes, we'll love while the world . . . goes round.

love, Yes, we'll love while the world . . . goes round.

KITTY.

BARBARA. *p* *accel.*

He'll love her, he'll love her, What need they fear! He'll love her, he'll

RODNEY.

LEIGHTON. *p*

He'll love her, he'll love her, What need they fear! He'll love her, he'll

SIR MIDDLESEX.

He'll love her, he'll love her, What need they fear! He'll love her, he'll

BUNDY & SMITH.

He'll love her, he'll love her, What need they fear! He'll love her, he'll

CHORUS.

SOPRANOS. *p* *accel.*

She'll love him, she'll love him, What need they fear! She'll love him, she'll

TENORS. *p*

She'll love him, she'll love him, What need they fear! She'll love him, she'll

BASSES. *p*

She'll love him, she'll love him, What need they fear! She'll love him, she'll

Unaccompanied.

K.

B.

love her than all more dear, He'll love her, he'll love her, The world may

R.

L.

love her than all more dear, He'll love her, he'll love her, The world may

Sir M.

love her than all more dear, He'll love her, he'll love her, The world may

B. & S.

love her than all more dear, He'll love her, he'll love her, The world may

love him than all more dear, She'll love him, she'll love him, The world may

love him than all more dear, She'll love him, she'll love him, The world may

love him than all more dear, She'll love him, she'll love him, The world may

rit. Grandioso. ff

KITTY. *f*

I love thee! I love thee! I

rit. - - ard. ff

B. jeer, but they'll love till new loves be found. He'll

rit. - - ard. ff

R. RODNEY. *f*

I love thee! I love thee! I

rit. - - ard. ff

L. jeer, but they'll love till new loves be found. He'll

rit. - - ard. ff

Sir M. jeer, but they'll love till new loves be found. He'll

rit. - - ard. ff

B. & S. jeer, but they'll love till new loves be found. He'll

rit. - - ard.

jeer, but they'll love till new loves be found.

rit. - - ard.


jeer, but they'll love till new loves be found.


rit. - - ard.

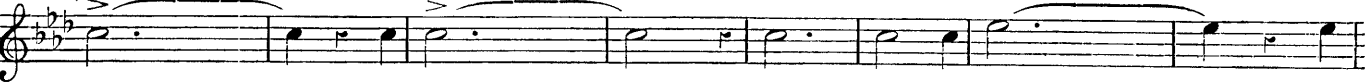
jeer, but they'll love till new loves be found.


rit. - - ard. f tremolo. rall. Allargando

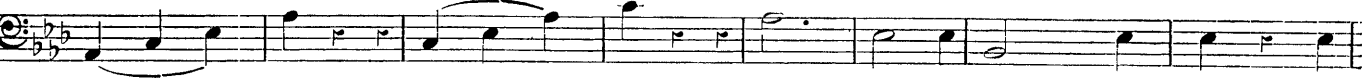
K. 
 love thee, I love thee, whom need we fear? I

B. 
 love her, he'll love her, whom need they fear? He'll

R. 
 love thee, I love thee, whom need we fear? I

L. 
 love her, he'll love her, whom need they fear? He'll

Sir M. 
 love her, he'll love her, whom need they, need they fear? He'll

B. & S. 
 love . . . her, love . . . her, whom need they, need they fear? He'll

Grandioso. ff 
 She'll love him, she'll love him, whom need they, need they fear?

ff 
 She'll love him, she'll love him, whom need they fear?

ff 
 She'll love him, she'll love him, whom need they fear?

Grandioso. ff 
 She'll love him, she'll love him, whom need they fear?

K. love thee! I love thee! Than all, than all more dear; . . . I
 B. love her! He'll love her! Than all, than all more dear; . . . He'll
 R. love thee! I love thee! Than all, than all more dear; . . . I
 L. love her! He'll love her! Than all, than all more dear; . . . He'll
 Sir M. love her! He'll love her! Than all, than all more dear; . . . He'll
 B. & S. love her! He'll love her! Than all, than all more dear; . . . He'll
 She'll love him! She'll love him! all, than all more dear! . . . She'll
 She'll love him! She'll love him! all, than all more dear; . . . She'll
 She'll love him! She'll love him! all, than all more dear; . . . She'll

K. *con forza.* *ff*
 love thee, I love thee, The world, the world may jeer,

B. *con forza.* *ff*
 love her, he'll love her, The world, the world may jeer,

R. *con forza.* *ff*
 love thee, I love thee, The world may jeer,

L. *con forza.* *ff*
 love her, he'll love her, The world, the world may jeer,

Sir M. *con forza.* *f*
 love her, he'll love her, The world, the world may jeer,

B. & S. *con forza.* *ff*
 love her, he'll love her, The world, the world may jeer,

con forza. *ff*
 love him, she'll love him, The world, the world may jeer,

con forza. *ff*
 love him, she'll love him, The world, the world may jeer,

con forza. *ff*
 love him, she'll love him, The world, the world may jeer,

con forza. *ff*

Allargando.

K.

but we'll love, yes, we'll love while the world . . .

B.

but they'll love, yes, they'll love while the world . . .

R.

but we'll love, yes, we'll love while the world . . .

L.

but they'll love, yes, they'll love while the world

Sopr. M.

but they'll love, yes, they'll love while the world

B. & S.

but they'll love, yes, they'll love while the world . . .

Allargando.

but they'll love, yes, they'll love while the world . . .

but they'll love, yes, they'll love while the world . . .

but they'll love, yes, they'll love while the world . . .

Allargando.

but they'll love, yes, they'll love while the world . . .

but they'll love, yes, they'll love while the world . . .

but they'll love, yes, they'll love while the world . . .

K.
goes round!

B.
goes round!

R.
goes round!

L.
goes round!

Sir M.
goes round!

B. & S.
goes round!

goes round!

goes round!

goes round!

goes round!

Ben marcato.

(Curtain.)

ENTR'ACTE.

Tempo di Valse.

PIANO.

p dolce.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) and dolce marking. The upper staff features a melodic line with slurs and a dynamic marking of *pp* at the end. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. It maintains the same key signature and time signature. The melodic line in the upper staff continues with slurs, and the accompaniment in the lower staff consists of chords and rhythmic patterns.

The third system of music shows a continuation of the piece. A dynamic marking of *cres.* (crescendo) is present in the lower staff, indicating a gradual increase in volume. The melodic line in the upper staff includes a dynamic marking of *pp*.

The fourth system of music continues the piece. The melodic line in the upper staff features a dynamic marking of *pp*. The accompaniment in the lower staff consists of chords and rhythmic patterns.

The fifth and final system of music on this page. The upper staff begins with a dynamic marking of *fz* (forzando) and concludes with a *con forza.* marking. The lower staff continues with chords and rhythmic patterns.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats. The first measure has a *p dolce.* dynamic marking. The notation includes various note values, rests, and phrasing slurs.

Second system of musical notation, continuing the piece. It features a treble and bass clef and maintains the key signature. The notation includes various note values, rests, and phrasing slurs.

Third system of musical notation, featuring a treble and bass clef. The music is in a key with two flats. A *cres.* dynamic marking is present. The notation includes various note values, rests, and phrasing slurs.

Fourth system of musical notation, featuring a treble and bass clef. The music is in a key with two flats. A *p* dynamic marking is present. The notation includes various note values, rests, and phrasing slurs.

Fifth system of musical notation, featuring a treble and bass clef. The music is in a key with two flats. A *con forza.* dynamic marking is present. The notation includes various note values, rests, and phrasing slurs.

Sixth system of musical notation, featuring a treble and bass clef. The music is in a key with two flats. A *ff* dynamic marking is present. The notation includes various note values, rests, and phrasing slurs.

ACT II.

No. 11.

OPENING CHORUS.—(SS.T.B.)

Allegro moderato.

PIANO.

mf

fz

fz

tr

(Curtain.)

fz

fz

SOPRANOS.

mf

Old

fz

fz

mf

Cross hands.

Bru - ges' bel - fry tells the world That fa - ding is the day; Tho' hos - tile ban - ners be un - fur'l'd, What

care we for the fray? Our cus - tom 'tis be - fore we sleep To trip the mer - ry dance, And

so we will our cus - tom keep, Tho' England's fight - ing France. Old cus - tom 'tis be - fore we sleep To

tread the mer - ry dance, And so we will our cus - tom keep, Tho' En - gland's fight - ing

France.

SOLDIERS. TENORS. *mf*

BASSES. *mf*

Point your pret - ty feet, girls!

Point your pret - ty feet, girls!

(They dance.)

f

mf scherz.

TENORS.

Show your an - kles neat, girls! Let the camp e cho with sound - - ing sa -

BASSES.

Show your an - kles neat, girls! Let the camp e cho with sound - - ing sa -

- bots! Trip the mer - ry dance, girls! We'll not look as kance, girls!

bots! Trip the mer - ry dance, girls! We'll not look as - kance, girls!

We'll be your friends, girls! And nev-er your foes. . . .

We'll be your friends, girls! And nev-er your foes. . . .

(They all dance.)

f

SOPRANOS. *f*

TENORS. With a

BASSES.

cling and a clang of our noi - sy feet, As round and round we go, . . . And a bing and a bang how the

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

Cling, clang, cling, clang, cling, Bing, bang,

Cling, clang, cling, clang, cling, Bing, bang,

fz > *fz* > *fz* > *fz* >

time we beat, With the e - cho - ing sa - bots, > > > >

Cling, clang, Bing, bang, the

bing, bang, bing, the e - cho - ing sa - bots, > > > >

Cling, clang, Bing,

bing, bang, bing, > > > >

Cling, clang, Bing,

fz > *fz* >

e - cho - ing, *p* the e - cho - ing, . . . the e - cho - -
bang, The *p* e - cho - ing, the e - cho - ing, e - cho - -
bang, The e - cho - ing, . . . the e - cho - ing, e - cho - -

- ing *p* sa - bots, the *dim.* e - cho - ing *pp* sa - bots, the e - cho - ing sa -
- ing sa - bots, *p* sa - bots, sa - bots, *pp* sa - bots, sa
- ing sa - bots, *p* sa - bots, sa - bots, *pp* sa - bots, sa
tr

- bots!
- bots!
- bots!

f

No. 12.

SABOT DANCE & SOLO.

Allegretto.

PIANO. *p con grazia.*

a tempo.

To Coda. ⊕ 1st.

2nd.

mf

rit - en - tan - do.

cres.

a tempo.
dim. *p*

rit. *ard.* *a tempo.*

mf *p*

mf *cres.*

1st. *2nd.* *p* *D.C. §*

CODA. *f*

rall - - en - - tan - - do.
dim - in - u - endo. *p* *pp*

No. 13.

FOR EXIT OF GIRLS.—(S.S.T.B.)

SOPRANOS.

Allegro moderato.

f

PIANO.

Old Bru-ges' Bel - fry tells the earth That fa - ded is the day, Now

en-ded are your dance, and mirth, and maidens must a - way, a - way, a - way, a -

TENORS. *mf*

BASSES. No, stay, No, stay,

No, stay, No, stay,

mf

p *dim.*

way, *dim.* A - way, a - way, a - way, a - way!

No, stay, no, stay, No, stay!

. No, stay, no, stay, no, stay!

dim. *pp*

No. 14. ROMANCE—"My Castle in Spain."—(Sir Harry Leighton.)

1. I am
2. All the

Con energia.

PIANO. *f*

The piano introduction is in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music is marked 'Con energia.' and 'f' (forte). The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a double bar line.

lord of a cas - tle, so fair, so grand, That I built of mine own free will, It
guests at my cas - tle are loyal and true, Those who live but to love al - way, And

mf

The first system of the vocal and piano accompaniment. The vocal line is in G major, 2/4 time, with lyrics: "lord of a castle, so fair, so grand, That I built of mine own free will, It guests at my castle are loyal and true, Those who live but to love al - way, And". The piano accompaniment is in G major, 2/4 time, marked 'mf' (mezzo-forte). It features a steady eighth-note accompaniment in the left hand and chords in the right hand. A triplet of eighth notes is marked with a '3' at the end of the system.

stands in the midst of a fra - grant land, On the brow of a sun - kiss'd hill. It has
e - ver the sun - shine of life re - new, As the morn - ing brings back the day; And the

The second system of the vocal and piano accompaniment. The vocal line is in G major, 2/4 time, with lyrics: "stands in the midst of a fra - grant land, On the brow of a sun - kiss'd hill. It has e - ver the sun - shine of life re - new, As the morn - ing brings back the day; And the". The piano accompaniment is in G major, 2/4 time, marked 'mf'. It continues with a steady eighth-note accompaniment in the left hand and chords in the right hand. Triplet markings with '3' are present in both hands.

ne - ver known siege since 'twas first be - gun, Nor was beat on by hail or rain, But
queen of them all is in - deed mine own. My dain - ty sweet chà - te - laine! No

p dolce.

The third system of the vocal and piano accompaniment. The vocal line is in G major, 2/4 time, with lyrics: "ne - ver known siege since 'twas first be - gun, Nor was beat on by hail or rain, But queen of them all is in - deed mine own. My dain - ty sweet chà - te - laine! No". The piano accompaniment is in G major, 2/4 time, marked 'p dolce.' (piano dolce). It features a steady eighth-note accompaniment in the left hand and chords in the right hand. Triplet markings with '3' are present in both hands.

rit - - ard. *a tempo. dolce.*

shines 'neath an ev - er sun - mer sun. } The cas tle I built in Spain, . . My cas - tle in Spain, My
 mon - arch could boast a prou - der throne. }

p *rit - - ard.* *a tempo.*

cas - tle in Spain; The home of my fan - cy, My wid - est demesne; My cas - tle in Spain, My

appassionato. cre - - scen - do. *1st.*

cas tle in Spain; { I'll che - rish for ev - er, I'll che - rish for ev - er } My cas - tle in
 { She'll reign there for ev - er As Queen of my cas - tle, }

cre - - scen - do. *f* *f*

2nd. allarg. f

Spain. . . cas - tle in Spain. . .

3 *allarg. f f*

No. 15. DUET—"Betty Martin."—(Mrs. Magpie & Bundy.)

Mrs. M.

There

Moderato.

PIANO. *mf*

BUNDY.

was a pret - ty mai - den, and she lov'd a sai - lor bold, Sigh - ing "Hey - ho! when's the day to be?" But the

Mrs. M.

sai - lor lik'd his free - dom, and the sai - lor he was cold, Laugh - ing "So - ho! what's the odds to me?" Then the

BUNDY.

Mrs. M.

mai - den told the ma - ri - ner she'd bought the wedding ring, But the sai - lor took no heed thereof, and said he'd have his fing; And to

MRS. M.

all the maiden's tales of love he'd make but one re - ply, Which re -

BUNDY. *rall - en - tan - do.*

Which re - ferred to Bet - ty Mar - tin in con - nec - tion with his eye, Which re -

colla voce. rall - en - tan - do. a tempo.

- ferred to Bet - ty Mar - tin in con - nec - tion with his eye.

a tempo.

- ferred to Bet - ty Mar - tin in con - nec - tion with his eye. In the Ar - my or the Na - vy 'tis the same, you know, Both the

a tempo.

sol - diers and the sai - lers have their ways, and so They make love to all the las - ses and a -

- way they go, With a hip, hip, hip, hur - rah! or a loud yeave ho!

rit. - - - ard. marcato. f

rit. marcato. f

BUNDY.

tempo. Now

Mrs. M.

pre-sent - ly it hap - pen'd that the sai - lor came from sea, Say - ing "So, ho, fight - ing now is done!" And he

BUNDY.

came un - to the mai - den, but a wife she would not be, Sing - ing "Oh! no, I may not be won." Said the

Mrs. M.

BUNDY.

sai - lor;" But you promis'd me and named the wed - ding day." Said the damsel, "But you stump - a - bout in such an awkward way." Quoth the

Mrs. M. *rall.*

Quoth the dam-sel, "Bet-ty Mar-tin, too, has got your starboard eye." Quoth the

ma-ri-ner, "My wood-en leg of course I can't de-ny." Quoth the

Quoth the

*colla voce.**ral - len - tan - do.**a tempo.*

maiden, "Bet-ty Mar-tin, too, has got your star-board eye." For the Ar-my and the Na-vy 'tis the same, you know, You must

maiden, "Bet-ty Mar-tin, too, has got your star-board eye."

*a tempo.**marcato.*

ei-ther take your chan-ces, or a-way they'll go; For the las-ses can't be wait-ing while you fight the foe. With a

marcato.

ritard. *allarg. f* *f* *Born.*

hip, hip, hip, hur-rah! And a loud yeave ho! For the Ar-my and the Na-vy, 'tis the

rit. *al. arg.* *f* *Vivace.*

same, you know, You must ei-ther take your chan-ces or a-way they'll go; For the las-ses can't be wait-ing while you

Mrs. M. *marcato.* *ff* *allarg.*

fight the foe. With a hip, hip, hip, hur-rah! Or a loud yeave ho! . . .

BUNDY. *marcato.* *ff* *allarg.*

fight the foe. With a hip, hip, hip, hur-rah! Or a loud yeave ho! . . .

marcato. *allarg. f* *f a tempo.*

1st. *2nd.*

No. 16.

SONG—"My Love must be a Soldier."—(Barbara.)

1. My
2. My

Vivace.
f *cres.* *mf*

PIANO.

The piano introduction is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The dynamics are marked as *f* (forte), *cres.* (crescendo), and *mf* (mezzo-forte). The tempo is marked *Vivace*.

love must be a sol - dier with a great large heart; He must have mo - ny with af - fec - tion to com -
love must be a sol - dier who is bright and gay, But love with pru - dence tho' it does - n't of - ten

The first system of the song features a vocal line with lyrics and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the introduction.

bine, go, And on the field of bat - tle he must play his part, or he May
It must be my true love's com - rades, and must drive a - way the hate - ful

The second system of the song features a vocal line with lyrics and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the introduction.

nev - er more be of - fi - cer of mine! So when his coun - try calls to arms he must be
pov - er - ty that's Cu - pid's dead - ly foe. Yes, first to face the foe it must be ev - er

The third system of the song features a vocal line with lyrics and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the introduction.

rall.

rea - dy, . . . Yet still his la - dy - love he nev - er should re - sign. . . .
 rea - dy . . . That's if my sol - dier to the bat - tle - fields should go. . . .

f *Marziale.*

My love must be a sol - dier fight - ing for wealth and fame, My love must be a sol - dier

cres.

lov - ing me still the same; He'll tell the tale I love, Which best I un - der - stand, No

allarg. *1st.* *2nd.* *f*

proud - er sto - ry, Wealth and glo - ry hand in hand. . . hand in . . hand! . .

No. 17.

DRUMMER BOYS' CHORUS.

Con spirito.

PIANO.

mf

1. You may tell by our man - ners air - - - y, We be - long to the mil - i -
bet when the bat - tle's o - - - ver That the drum - mer lives in

- tar - - y! Though in sta - ture small, We are sol - diers all! and boys most ex - em -
clo - - ver, For he drinks of the best! And the pret - ti - est maids want him for a

plar - - y! And to fight as we do we de - light; our tat - too
lov - - er! They may sigh as they do, they may cry; his tat - too

p *f* *p* *f*

Tells the en - e - my that we're com - - ing, Tells the en - e - my that we're
Tells the pret - ty girls time is ficet - - ing, Tells the pret - ty girls time is

p

com - - ing! For our rat a tat tat pro-claims what we are at, And ad - vance is the word we're
 fleet - - ing! And his rat a tat tat pro-claims what he is at, And re - treat is the word he's

drum - ming! } Rat a tat, rat a tat, rat a tat, rat a tat, rat a
 beat - ing! }

tat! They may talk of the trum - pet's cla - ri - on, Rat a tat, rat a tat, rat a

tat! They may talk of the shrill, shrill fife, But the rum, tum, tum, of the

Sva.

big, big drum, is the sig - nal for the strife! But the rum, tum, tum, of the

big, big drum, is the sig - nal for the strife, Rat a tat! 2. You may

2nd.
strife, rat a tat a tat, tat a tat, tat a tat tat, Rat a tat!

No. 18. RECIT. & SONG OF THE REGIMENT—Kitty & Full Chorus.

KITTY. *f* *>*

Thanks, comrades, thanks for 'this your greet - ing!

SOPRANOS. *f* *>*

TENORS. *f* *>* Red Hus-sar, our thanks to you!

BASSES. *f* *>* Red Hus-sar, our thanks to you!

Red Hus-sar, our thanks to you!

PIANO. *Marca'o.* *f* *>* *>* *>* *>* *f*

KITTY. *f* *>*

Full well I know the lads I'm meet - ing, Blake's re - gi-ment so true, so true, All know its name, all know its

fame, . . . What hon-our to it's due, what hon-our to it's due, . . . it's due! . . .

cres. *f* *ad lib.* *tr dim.*

SONG OF THE REGIMENT.—(Kitty.)

Marziale.

PIANO. *f*

KITTY.

Our

re-giment was rais'd, 'Twas by Col - nel Blake, And a right brave man was he; No

p *f*

quar-ter would he take, But in bat-tle he would make For the strong-est of the en - e - mee! . . . In the

p *f*

van he shone, As he led us on, For a right brave man was he! And the

foe would fear When they heard us cheer, When he call'd out mer - ri - lee!

rall.

Tempo di Marcia.
mf

Stea - dy, boys, stea - dy, Rea - dy, boys, rea - dy, Du - ty, boys, du - ty, wher - ev - er we are sent;

Tempo di Marcia.
mf

Nev - er know de - feat, boys, Death be - fore re - treat, boys! This is the song of the

Re - gi - ment!

SOPRANOS. *f*

TENORS. Stea - dy, boys, stea - dy! Rea - dy, boys, rea - dy!

BASSES. Tur ru, tut tu tu, tut tu ru, tut tu tu, ta, tut tu ru, tut tu tu, ta,
Rat a tat a tat, rat tat tat, rat tat a tat, tat a tat, rat tat tat, rat tat a tat, tat a tat,

Du - ty, boys, du - ty! Wher - ev - er we are sent, Nev - er know de - feat, boys!

tut tu ru, tut tu tu, ta, tut tu ru, tut tu ru, ta, tut tu ru, tu, . . . tu ru, tu ru tu,

rat tat tat, rat tat a tat, tat a tat, rat tat tat, rat tat tat, tat tat tat, tat, rat tat tat tat,

Death be - fore re - treat, boys, This is the song of the Re - gi - ment.

ta, . . . tu ru tu, This is the song of the Re - gi - ment.

rat tat tat, tat tat tat tat tat tat, This is the song of the Re - gi - ment.

f

f

KITTY.

Now our

p *f*

co - lours un - fold, Here's to Col - 'nel Blake, For a right brave man was he! Like a

p *f*

pal - a - din of old, He was kill'd, proud and bold, With his face to - wards the en - e - mee! . . . He is

with us yet; Who could e'er for - get What a right brave man was he! And we

still can hear His well - known cheer, For this was his leg - a - cee!

Tempo di Marcia.
mf

Stea - dy, boys, stea - dy, Rea - dy, boys, rea - dy, Du - ty, boys, du - ty, wher - ev - er we are sent;

Tempo di Marcia.
mf

Nev - er know de - feat, boys, Death be - fore re - treat, boys! This is the song of the

Re - gi - ment! SOPRANOS. *f*

TENORS. Stea - dy, boys, stea - dy! Rea - dy, boys, rea - dy!

BASSES. Tut ru, tut tu tu, tut tu ru, tut tu tu, ta, Rat a tat a tat rat tat rat, rat tat a tat, tat a tat, rat tat tat, rat tat a tat, tat a tat,

Du - ty, boys, du - ty! Wher - ev - er we are sent, Nev - er know de - feat, boys!

tut tu ru, tut tu tu, ta, tut tu ru, tut tu ru, ta, tut tu ru, tu, . . . tu ru, tu ru tu,

rat tat tat, rat tat a tat, tat a tat, rat tat tat tat, rat tat tat, tat tat tat, rat tat tat tat,

KITTY. *rall.*

This is the song of the Re - gi - ment! Hur - rah!

Death be - fore re - treat, boys! This is the song, the Re - gi - ment! Hur - rah!

ta, . . . tu, ru tu, This is the song, the Re - gi - ment! Hur - rah!

rat tat tat, tat tat, tat tat, tat tat, This is the song, the Re - gi - ment! Hur - rah!

rall. *ff* *fff*

No. 19.

SONG—"Guides of the Night."—(Rodney.)

p cantabile.

How calm and still the night! How
cru - el cold de - lay, Why

Andante moderato.

PIANO. *p*

soft and dim the light! Shine, pret - ty twink - ling stars from
dwells she by the way, Oh, lit - tle en - vious stars that

p espressivo. rit - - - - - ard.

heav'n a - bove, Grudge not your ti - ny help to guide my love,
from a - bove Gaze with your my - riad eyes up - on my love,

p rit - - - - - ard.

a tempo.

Each ray of light you lend the timid maid, Each little friend-ly the
Feast-ing your orbs up-on her beau-ty rare, Why should you fear the

a tempo.

accel. cres.

beam shall be re-paid When love lights spark-ling in her eyes,
sight with me to share! Then with your light pro- tect her charms,

cres. fz

dolce. rit. dim. ard. accel. cres. rit. e dim. fz

Give back the ray that's bor-row'd from the skies, That's bor-row'd from the skies.
Bring her in safe-ty to her lov-er's arms, Safe to her lov-er's arms.

dolce. rit. dim. ard. accel. cres. rit. e dim. fz

Andante con espress. p rit

Shine, pret-ty twink-ling stars in heav'n so bright, . . . Shine on my dar-ling with your

p rit

ard. *dim.*

p

lamb - ent light, . . . Guide her in safe - ty through the calm still night! . . .

ard. *dim.*

con forza. accel.

1st. più lento. p dim.

Shine on, shine ev - - er, and guide her through the night!

cres. accel. più lento. p dim.

p *2nd. cres. rall.*

Ah! . . . ver in safe - ty guide her through the

f *p* *rall.*

con forza.

night! . . . The calm . . . still night.

f *pp*

No. 20. DUET—"How d'ye do?"—(Kitty & Rodney.)

RODNEY.

Tempo di Valse.

My Kit - ty, dear, How came you here? So

PIANO.

KITTY.

far a - way from home! I miss'd my way, And went a - stray, You know I'm

prone to roam; And hear - ing you were some - where near, I just popp'd

rit

in to say, Ah! ah! ah! How d'ye

ard. *rit* *ard.* *(coquettishly.) a tempo. dolce. p*

RODNEY. (*anxiously.*) *rit* *ard.*

Yes, yes, yes, Yes, yes, yes?

ard. *dim.* *a tempo.* *rit* *ard.* *a tempo.*

K. do? How d'ye do? how d'ye do? hope you're well! . . .

R. Ah, fie, for shame! Fie, for

K. . . How d'ye do? how d'ye do? is there a - ny - thing, a - ny - thing

R. shame! fie, for shame! fie, for shame! fie, for

rall.

rall. crea.

K. new? How d'ye do? How d'ye do?

R. shame! fie, you tease! don't make game! Have you no - thing

a tempo.

a tempo.

a tempo.

K. *rit.*
 How d'ye do? is there a - ny - thing new? How d'ye
 R. more to tell?

K. *RODNEY. mf accel.*
 do? How d'ye do? And so you've
mf rit. p *accel. mf*

R. *KITTY.*
 real - ly cross'd the sea, Hith - er to come and vi - sit me? Oh, no, I

K. *rit. - - ard.* *a tempo.*
rit. - - ard. *RODNEY.*
 miss'd my way, Oh, no, I miss'd my way! When

KITTY.
(anxiously.)

R. mai - dens by them - selves we meet, There's some - thing that we whis - per sweet! And

K. what is that, I pray! . . . Yes! let me hear! . . . *rit.*

R. You shall hear! How d'ye

RODNEY, *pù lento.* (mockingly.)

K. Get a - way! get a - way!

R. do? How d'ye do! Hope you're

(kisses her.) (kisses her.)

K. get a - way! get a - way! get a - way! At this

R. well! . . . How d'ye do? . . . How d'ye do? . . . That's not a - ny - thing,

K. *rall.*
game I won't play, Now this game . . . I won't play! . . .

R. *rall.*
a - ny - thing new, how d'ye do? how d'ye do? I meant



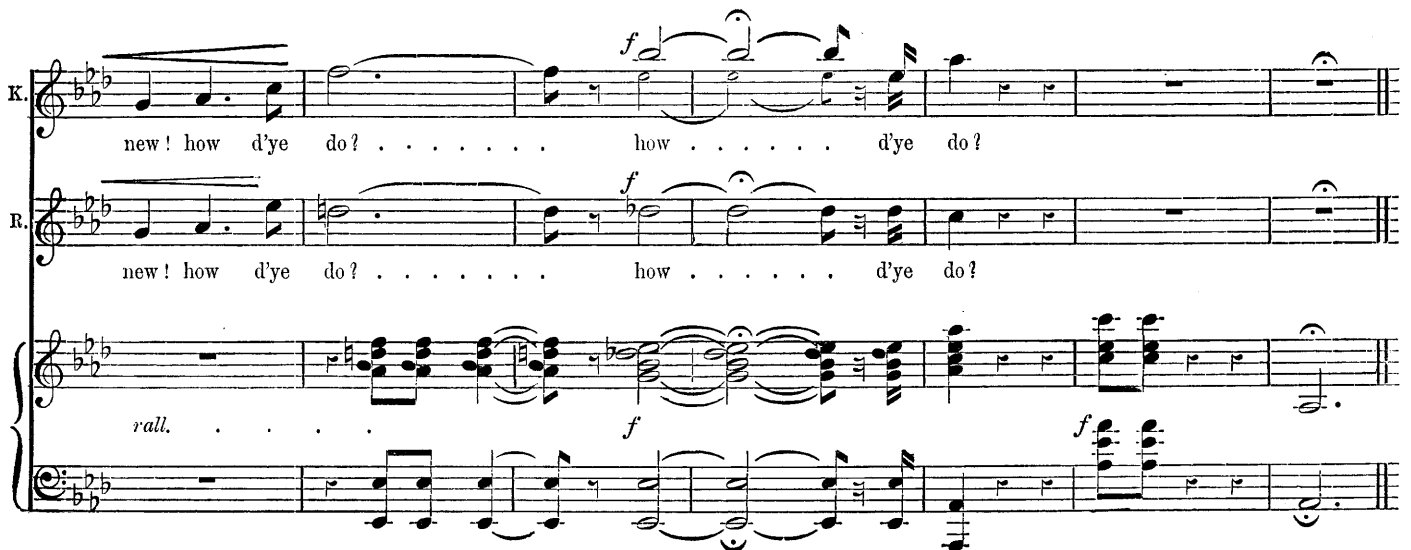
K. *f con energico.* *rall.* <
How d'ye do? that's not a - ny - thing

R. *rall.* *f* *rall.* <
sim - ply just to say, How d'ye do? that's not a - ny - thing



K. *f*
new! how d'ye do? how d'ye do?

R. *f*
new! how d'ye do? how d'ye do?



No. 21.

FINALE—ACT II.

SIR MIDDLESEX. RODNEY.

Has - n't she a soft white hand? Ach! mein freund, why press it so?

Allegro moderato.

PIANO. *p*

BUNDY. RODNEY. SIR M.

Dar - ling, don't you un - der - stand? Vot you means I do not know. I have loved, but with this thrill - ing

RODNEY. *p misterioso.*

Hush! your treatment is - n't fair! Whis - per low,

SIR M. *p* SIR M.

I have nev - er loved, I swear! Whis - per low,

BUNDY. *p*

A - mo - rous joy my bo - som fill - ing, Whis - per low,

R. *ppp* Whis-per low, whis-per low! *mf* Hush! old i - diot!

Sir M. *ppp* Whis-per low, whis-per low! *p* Hush! my dar-ling, hush! my sweet-est! *p* What was that?

B. *ppp* Whis-per low, whis-per low! *p* Hush! my dar-ling, hush! my sweet-est! *p* What was that?

ppp *p scherz.*

R. *>* Hush! mineown one, for it is meet-est, Hush! hush, for near's to us the cat! The

Sir M. The cat! what cat?

B. The cat! what cat?

R. cat that smells a rat, the cat, the cat, the cat that smells a *pp*

Sir M. A rat, the cat, the cat, the cat that smells a *p* *pp*

B. A rat, the cat, the cat, the cat that smells a *p* *pp*

pp

Andante moderato.

I.

Sir M. *rat.*

B. *rat.*

rat. *Andante moderato.* (Enter DRUMMER BOYS & MRS. M.)

Misterioso. *p.*

p DRUMMERBOYS & MRS. M

Where, oh where is the

col - nel of the Re - gi - ment? On what, what, what sad mis - chief is he bent? He is not, not, not in his

tent, tent, tent. Where is the col - nel of the Re - gi - ment? Here, here, here is the

p SIR M.

p BUNDY.

Here, here, here is the

Sir M. col-'nel of the Re-gi-ment! Why, oh, why to find me are they bent? They have got, got, got On the

B. col-'nel of the Re-gi-ment! Why, oh, why to find him are they bent? They have got, got, got On the

DRUMMERS.

Where is the col-'nel?

Sir M. scent, scent, scent! Woe! to the col-'nel of the Re-gi-ment! Here is the col-'nel!

B. scent, scent, scent! Woe! to the col-'nel of the Re-gi-ment!

f (Mrs. M. also.)
Where is the col-'nel of the Re-gi-ment? Where, oh, where is the col-'nel of the Re-gi-ment? On *f* Sir M.

Sir M. Here, here, here, is the col-'nel of the Re-gi-ment! *f* BUNDY.

B. Here, here, here, is the col-'nel of the Re-gi-ment!

what, what, what sad mis-chief is he bent? He is not, not, not in his tent, tent, tent!

Sir M.
why, oh why, to find me are they bent?

B.
why, oh why, to find him are they bent?

Where is the col - 'nel, where is the col - 'nel, where is the col - 'nel of the Re - gi - ment?

Sir M.
Here is the col - 'nel! here is the col - 'nel of the Re - gi - ment!

B.
Here is the col - 'nel! here is the col - 'nel of the Re - gi - ment!

Allegro moderato.

RODNEY.

Oh! what's this clamour? let me fly! let me fly! . . .

SIR M.
Nay, fair one, stay, . . . be not so shy!

BUNDY.
Nay, fair one, stay, . . . be not so shy!

Allegro moderato.

RODNEY.

Not I, not I! . . .

(Enter LEIGHTON & SOLDIERS.)

tr

f allarg.

RODNEY. *con energico.*

Ralph Rodney!

LEIGHTON. *misterioso.*

Who can this be? Who can this be? . . .

Mrs. M. & Sir M.

Who can this be? . . .

BUNDY.

Who can this be? . . .

SOPRANOS.

Who can she be? . . .

f TENORS.

Who can she be? . . .

BASSES.

Who can she be? . . .

p misterioso. *fz* *f*

Agitato. (RODNEY throws off disguise.)

LEIGHTON.

Andante moderato.

Rod-ney! yes, 'tis he! . . .

SOPRANOS. *p*

TENORS. *p*

BASSES. *p*

'Tis he! Ralph Rod-ney! 'Tis he! 'tis he! . . .

'Tis he! Ralph Rod-ney! 'Tis he! 'tis he! . . .

Andante moderato.

p *p* *dim.*

LEIGHTON.

più lento.

pp LEIGHTON & SIR M.

And he must die! and he must die! false to his post! . . . Yes, he must die! . . .

Mrs. M. *pp*

Yes, he must die! . . .

BUNDY. *pp*

Yes, he must die! . . .

pp

Yes, he must die! . . .

pp

Yes, he must die! . . .

pp

Yes, he must die! . . .

pp *Religioso.*

più lento.

*(Enter BARBARA.)*BARBARA. *con forza.*

Ah, no! ah, no!

Agitato.

ff *f*

(shows papers.)

it is not so, it is not so! Ralph Rodney is at large, For by these papers all may see He

con sùb illo.

for a fortnight has been free; I've purchas'd his discharge! . . .

SOPRANOS. *f con spirito.*
She's purchas'd, she's

TENORS. *f*
She's purchas'd, she's

BASSES. *f*
She's purchas'd, she's

con spirito.

f

pur chas'd his dis charge! . . . She's pur - - chas'd, she's pur - chas'd, she's pur - chas'd his dis -
 pur - chas'd his dis - charge! . . . She's pur - - chas'd, she's pur chas'd, she's pur - chas'd his dis -
 pur - chas'd his dis charge! . . . She's pur - - chas'd, she's pur - chas'd, she's pur - chas'd his dis -

SIR M. *con forza.*

Since that I know, then he can go! Plague on it, that he tricked me so! Yes
 charge! . . .
 - charge! . . .
 - charge! . . .

p stacc.

Sin M.
 he can go!

MRS. M.
 Yes! he can go!

BUNDY.
 Yes! he can go!

SOPRANOS.
 Yes! he can go!

TENORS.
 Yes! he can go!

BASSES.
 Yes! he can go!

mf *fz*

Allegretto.
 KITTY.
p
 Rod-ney, I've heard the news! I'm glad—

(Enter KITTY.)
Marziale.
f *tr* *Allegretto.*
p

p *rit. - - - ard.* *cres.*

It is a lie! I'm oh, so sad to think a - gain we part, . . . to think a - gain we

> **RODNEY.**

part! . . . Thanks, com - rade, thanks! to you I owe my life— Charge glass - es, boys, and show That

con energi o. *allarg.* *cres.*

Brit - ish sol - diers ev - er know A rea - dy hand, a no - ble heart, a rea - dy hand, a

f *a tempo.* **KITTY.**

no . . . ble heart. . . This bum - per you would drink to me? Drink it to him who

a tempo. *p*

now is free!

SOPRANOS. *f*
 We'll drink to both with three timesthree! with three times

TENORS. *f*
 We'll drink to both with three timesthree! with three times

BASSES. *f*
 We'll drink to both with three timesthree! with three times

ff
 three! . . . Hur - rah! Hur - rah! Hur - rah!

ff
 three! . . . Hur - rah! Hur - rah! Hur - rah!

three! . . . Hur rah! Hur -rah! Hur rah!

Sra. *loco.*
ff

KITTY.
con spirito.

Drink, boys, drink, boys, with a right good will! Clink, boys, clink, boys, as your cups you fill! Chink, boys, chink, boys, 'tis a max-im still That

con spirito.

p

rit - - - - - ard.

Bac-chus ev-'ry care will kill! Drink, boys, drink, boys, with a right good will! Clink, boys, clink, boys, as your

rit - - - - - ard. a tempo.

cups you fill! Clink, boys, clink, boys, 'tis a max-im still That Bac-chus ev-'ry care will kill! . . .

SOPRANOS.

Here's luck, here's luck! bring-ing bright to-mor-row! Here's luck, here's luck! gay as wed-ding bell! Here's luck, here's luck!

TENORS.

Here's luck, here's luck! Here's luck, here's luck! gay as wed-ding bell! Here's luck, here's luck!

BASSES.

Here's luck, here's luck! Here's luck, here's luck! gay as wed-ding bell! Here's luck, here's luck!

f

КРИТЪ. *f*

Here's luck, here's luck!

ban-ish-ing all sor-row! Here's luck, here's luck! comrade, fare-you-well!

ban-ish-ing all sor-row! Here's luck, here's luck! comrade, fare-you-well!

ban-ish-ing all sor-row! Here's luck, here's luck! comrade, fare-you-well!

rit Com - rade, fare - you - well! . . . *ard.*

rit Fare-well! *ard.* Drink, boys, drink, boys, with a right good will! Clink, boys, clink, boys, as your

rit Fare-well! *ard.* Drink, boys, drink, drink, boys, drink! Clink, boys, clink,

Fare-well! Drink, boys, drink, drink, boys, drink! Clink, boys, clink,

rit *ard.* *f a tempo.*

cups you fill! . . . Chink, boys, chink, boys, 'tis a max-im still That Bac-chus ev-'ry care will kill! . . .

clink, boys, clink! Chink, boys, chink, max-im still That Bac-chus ev-'ry care will kill! . . .

clink, boys, clink! Chink, boys, chink, max-im still That Bac-chus ev-'ry care will kill, will kill!

KITTY (to RODNEY).
con *espress.*

Fare - well, my friend, Yet think some - times of

meno mosso.

fz *p*

me, Fare - well, per - chance . . . we may not, may not meet a - gain, And

rit *ard.*

colla voce.

may your fu - ture more than hap - py be, Not know - - - ing

RODNEY (to KITTY).

e - vil, ne - ver touch'd by pain! . . . How could I ev - er let your

p

mem - ry fade! I owe you more than I can ev - er, ev - er

say! Be - lieve me, ser - geant, if the debt's not paid, It

LEIGHTON.
is he - cause, he - cause it is too great to pay! . . . Curse it! I'm foild!

BARBARA. BUNDY. BARBARA. KITTY.
He's mine! Good - bye, good luck! He's mine! I'll not re -

KITTY.

- pine,

Ah!

Fare - well!

BARBARA.

Com - rade, fare - well!

Drink, boys, drink, boys, with a

MRS. M.

Com - rade, fare - well!

Drink, boys, drink, boys, with a

RODNEY.

Fare - well, fare - - well!

How could I

LEIGHTON.

Fare - well, fare - - well!

Drink, boys, drink, boys, with a

SIR M.

Com - rades, fare - well!

Drink, boys, drink, boys, with a

BUNDY. *f*

Fare - well, fare - - well!

Drink, boys, drink, boys, with a

Com - rade, fare - well!

Drink, boys, drink, boys, with a

f Fare - well, fare - well!

ff Drink, boys, drink, boys, with a

f Fare - well, fare - well!

ff Drink, boys, drink, boys, with a

allarg.

f

ff

rall. *a tempo.*

K. may not meet a - - gain! May your fu - ture al - ways

rall. *a tempo.*

B. max - im still That Bac - chus ev - 'ry care will kill ! Drink, boys, drink, boys, with a right good will !

rall. *a tempo.*

M. max - im still That Bac - chus ev - 'ry care will kill ! Drink, boys, drink, boys, with a right good will !

rall. *a tempo.*

I. more than I can ev - er say ! Be - lieve me, ser - geant, if the

rall. *a tempo.*

L. max - im still That Bac - chus ev - 'ry care will kill ! Drink, boys, drink, drink, boys, drink,

rall. *a tempo.*

Sir M. max - im still That Bac - chus ev - 'ry care will kill ! Drink, boys, drink, drink, boys, drink,

rall. *a tempo.*

B. max - im still That Bac - chus ev - 'ry care will kill ! Drink, boys, drink, drink, boys, drink,

rall. *a tempo.*

max - im still That Bac - chus ev - 'ry care will kill ! Drink, boys, drink, boys, with a right good will !

rall. *a tempo.*

max - im still That Bac - chus ev - 'ry care will kill ! Drink, boys, drink, drink, boys, drink,

rall. *a tempo.*

max - im still That Bac - chus ev - 'ry care will kill ! Drink, boys, drink, drink, boys, drink,

rall. *a tempo.*

max - im still That Bac - chus ev - 'ry care will kill ! Drink, boys, drink, drink, boys, drink,

rall. *a tempo.*

max - im still That Bac - chus ev - 'ry care will kill ! Drink, boys, drink, drink, boys, drink,

K. hap - py be, Not know ing e vil, nev - er touched by

B. Clink, boys, clink, boys, as your cups you fill ! Chink, boys, chink, boys, 'tis a max - im still ; So drink, boys, drink, boys,

Mr. M. Clink, boys, clink, boys, as your cups you fill ! Chink, boys, chink, boys, 'tis a max - im still ; So drink, boys, drink, boys,

R. debt's not paid, It is too . . . great, it is too great to

L. Clink, boys, clink, clink, boys, clink ! Chink, boys, chink, boys, 'tis a max - im still ; So drink, boys, drink, boys,

Sir M. Clink, boys, clink, clink, boys, clink ! Chink, boys, chink, boys, 'tis a max - im still ; So drink, boys, drink, boys,

B. Clink, boys, clink, clink, boys, clink ! Chink, boys, chink, boys, 'tis a max - im still ; So drink, boys, drink, boys,

Clink, boys, clink, boys, as your cups you fill ! Chink, boys, chink, boys, 'tis a max - im still ; So drink, boys, drink, boys,

Clink, boys, clink, Clink, boys, clink ! Chink, boys, chink, boys, 'tis a max - im still ; So drink, boys, drink, boys,

Clink, boys, clink, Clink, boys, clink ! Chink, boys, chink, boys, 'tis a max - im still ; So drink, boys, drink, boys,

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The right hand features a rhythmic pattern of eighth and sixteenth notes, often with slurs, while the left hand provides a steady accompaniment with chords and single notes.

K. pain! Fare - - well, fare - well, fare - - well, fare - well, fare - *rall.*

B. drink, drink, drink! Drink, boys, drink, clink, clink, clink, boys, clink! Drink, *rall.*

Mrs. M. drink, drink, drink! Drink, boys, drink, clink, clink, clink, boys, clink! Drink, *rall.*

R. pay! Fare - - well, fare well, fare - - well, fare well, fare - *rall.*

L. drink, drink, drink! Drink, boys, drink, clink, clink, clink, boys, clink! Drink, *rall.*

Sir M. drink, drink, drink! Drink, boys, drink, clink, clink, clink, boys, clink! Drink, *rall.*

B. drink, drink, drink! Drink, boys, drink, clink, clink, clink, boys, clink! Drink, *rall.*

drink, drink, drink! Drink, boys, drink, clink, clink, clink, boys, clink! Drink, *rall.*

drink, drink, drink! Drink, boys, drink, clink, clink, clink, boys, clink! Drink, *rall.*

drink, drink, drink! Drink, boys, drink, clink, clink, clink, boys, clink! Drink, *rall.*

tem. rall.

f

K. - well, fare - - well !

B. drink, drink, drink !

Mrs. M. drink, drink, drink !

R. - well, fare - - well !

L. drink, drink, drink !

Sir M. drink, drink, drink !

B. drink, drink, drink !

drink, drink, drink !

drink, drink, drink !

drink, drink, drink !

a tempo.

f Grandioso.

trem. *allarg.*

3 3 3 3

End of Act II.

ENTR'ACTE.

Tempo di marcia.

PIANO.

mf

p

3

3

f

3

3

Valse lente.

lento.

p

p dolce.

3/4

3/4

cres.

cres.

f

The first system of music consists of two staves. The treble staff begins with a series of chords and a melodic line that includes a trill. The bass staff provides a harmonic accompaniment with chords and a steady eighth-note bass line.

The second system continues the piece. The treble staff features a melodic line with a trill. The bass staff has a rhythmic accompaniment. The instruction *pp rit - - ard.* is placed between the staves, indicating a very soft dynamic, a ritardando, and an ardent ending.

The third system is marked *più lento.* The treble staff has a melodic line with a trill. The bass staff has a rhythmic accompaniment. Dynamics include *p* (piano), *mf* (mezzo-forte), and *cres.* (crescendo), indicated by a hairpin symbol.

The fourth system continues the piece. The treble staff has a melodic line with a trill. The bass staff has a rhythmic accompaniment. The instruction *dim.* (diminuendo) is placed between the staves, and the dynamic *f* (forte) is indicated.

The fifth system concludes the piece. The treble staff has a melodic line with a trill. The bass staff has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo).

ACT III.

No. 22. OPENING CHORUS—"A Jubilee to-day."—(SS.T.B.)

Allegro moderato.

PIANO. *p*

The musical score is written for piano and voices. It begins with a piano introduction in 2/4 time, marked *Allegro moderato*. The piano part consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The tempo is marked *p* (piano). The piano introduction concludes with a *f* (forte) dynamic marking.

The vocal part is for Soprano, Alto, Tenor, and Bass (SS.T.B.). The lyrics are:

TENORS. *f*
A Ju - bi-lee! a Ju - bi-lee! a Ju - bi-lee to -

BASSES. *f*
A Ju - bi-lee! a Ju - bi-lee! a Ju - bi-lee to -

day! The heir has got his own a - gain, So let us shout with might and main, And

day! The heir has got his own a - gain, So let us shout with might and main, And

The piano accompaniment continues throughout the vocal parts, providing a rhythmic and harmonic foundation. The score concludes with a final piano flourish.

SOPRANOS. >

A Ju - bi - lee, a

let the wel - kin ring, and let the wel - kin ring! .

let the wel - kin ring, and let the wel - kin ring! . .

SOPRANOS.

Ju - bi - lee, a Ju - bi - lee so gay! The heir will bring his dain - ty bride To share his rich - es

and his pride, So, girls, for glad - ness sing, So, girls, for glad - ness sing! A

TENORS. *ff*

We'll all for glad - ness sing! A

BASSES. *ff*

We'll all for glad - ness sing! A

Ju - bi - lee, a Ju - bi - lee, A Ju - bi - lee so gay! The heir will bring his
 Ju - bi - lee, a Ju - bi - lee, A Ju - bi - lee so gay! His dain - ty
 Ju - bi - lee, a Ju - bi - lee, A Ju - bi - lee so gay! His dain - ty

This system contains the first three vocal staves and the first two staves of the piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. Dynamics include *p* (piano) and *mf* (mezzo-forte).

dain - ty bride To share his rich - es and his pride, So, girls, for glad - ness sing, For
 bride The heir will bring! So all for glad - ness sing, For
 bride The heir will bring! So all for glad - ness sing, For

This system continues the vocal and piano parts. The piano accompaniment provides harmonic support for the vocal lines. Dynamics include *p* and *mf*.

glad - ness sing! . . .
 glad - ness sing! . . .
 glad - ness sing! . . .

This system concludes the piece with a final vocal line and piano accompaniment. The piano part features a more active accompaniment with a *f* (forte) dynamic marking.

No. 23. CHORUS OF CHILDREN—"Happy Little Bridesmaids."—
(Bridesmaids & Drummer Boys.)

Tempo di Polka.

PIANO.

*scherz.
mf*

The piano introduction consists of two staves in 2/4 time, marked 'Tempo di Polka' and 'scherz. mf'. The right hand features a lively melody with eighth-note patterns and triplets, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

GIRLS.

Hap - py lit - tle mai - dens all are we, Ve - ry, ve - ry good at our A, B, C;

p

The first line of the chorus features a vocal line for girls and piano accompaniment. The vocal line is in a simple, rhythmic style. The piano accompaniment is marked 'p' and follows the vocal line with chords and eighth notes.

rit - - - ard.

Not having got to the rule of three, But knowing one and one a pair should be. Hor - ri - ble creatures, of course, are boys,

rit - - - ard.

The second line of the chorus continues the vocal and piano accompaniment. The tempo markings 'rit - - - ard.' are placed above the vocal line and below the piano accompaniment.

meno mosso.

Ve - ry, ve - ry cruel and fond of noise ; Loving girls to tease and to break their toys ; Naughty, wicked plagues are the things called boys. But

The third line of the chorus concludes the vocal and piano accompaniment. The tempo marking 'meno mosso.' is placed above the vocal line.

when they big-ger get then they ni - cer grow, At all e-vents our sis-ters have told us so ; And since each of them is jea-lous of the

meno mosso.

o-ther's beau, Why, when we come to think of it, they ought to know ! Happy lit-tle bridesmaids we, not shy, Meaning to be wed in the

rit. - - - ard. a tempo.

rit. - - - ard. a tempo.

by and by. Not a maiden in the world should sigh or cry, There's a chance for ev-'ry-bo-dy, and we mean to try, We mean to

rit. a tempo.

rit. a tempo.

try, we mean— Oh, my, oh, my, oh, my, oh, my, oh, my !

agitato. (Seeing Boys.) f Presto.

Allegretto.

ff Presto. f

Boys. *mf*

A par - cel of girls, all gig - gle and curls, Too

la - dy - like, too for our fol - lies; And with men such as we they can nev - er a - gree, Let them stick to their playthings and

dol - lies, Let them stick to their playthings and dol - lies. Hap - py lit - tle brides - maids all are we,

Tempo 1mo.
rit - - - ard. a tempo.

Ve - ry, ve - ry good at our A, B, C; Not hav - ing got to the rule of three, But knowing one and one a pair should be. Their

rit - - - ard. a tempo. meno mosso.

cheek is immense, but there seems to be sense in the words that the minxes are saying; If they were but to say, "Won't you lads come and play?" It's a

rall

colla voce.

en - tan - do. *Slower.*

thou-sand to one we'd be play-ing! If they were but to say, "Won't you lads come and play?" It's a thou-sand to one we'd be play-ing!

slower.

GIRLS.
a tempo.

Pret-ty lit-tle ur-chins, don't say nay, When we give our or-ders, you o-bey; We ne-ver saw your fa-ces till to-day, But

a tempo.

rit - - - - - *and.* *p dolce.*

mod-est-ly we bid you come and play. Now won't you come and play? Now won't you come and

colla voce.

Boys. *accel.* **Both.**

play? Yes, ra - ther, ra - ther, ra - ther! a - way, a - way, a - way!

tempo lmo.

mf GIRLS.

Pret - ty lit - tle ur - chins, don't say nay! When we give our or - ders, you o - bey. We nev - er saw your fa - ces till to - day, But

mf BOYS.

Pret - ty lit - tle maids, we don't say nay! When you give your or - ders we o - bey. We nev - er saw your fa - ces till to - day, But

mf

cres. *f*

mod - est - ly we bid you come and play, we bid you come and play, yes, play!

cres. *f*

mod - est - ly of course we come and play, of course we come and play, yes, play!

cres. *f*

f *fz*

No. 24.

COUNTRY DANCE.

Allegro moderato.
INTRODUCTION.

PIANO.

The first system of music features a piano introduction. The right hand plays a melody with eighth notes, while the left hand provides a harmonic accompaniment with chords. Dynamics include *f* (forte) and *mf* (mezzo-forte). A section labeled "DANCE" begins with a repeat sign and a key signature change to one sharp (F#).

The second system continues the dance melody. The right hand has a more active line with accents and slurs. The left hand accompaniment remains steady. Dynamics include *fz* (fortissimo).

The third system shows the continuation of the dance. The right hand melody includes some chromatic movement. The left hand accompaniment features chords with some chromaticism. Dynamics include *f* (forte).

The fourth system concludes the dance with two endings. The right hand melody is more melodic and includes slurs. The left hand accompaniment provides a rhythmic base. Dynamics include *f* (forte). The first ending leads to a repeat, and the second ending concludes the piece.

The fifth system continues the dance melody. The right hand has a lively line with accents. The left hand accompaniment is consistent. Dynamics include *f* (forte) and *fz* (fortissimo).

The sixth system concludes the piece with a coda. The right hand melody is simpler and more rhythmic. The left hand accompaniment consists of chords. Dynamics include *fz* (fortissimo). The section is labeled "To CODA." and ends with a double bar line.

First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *fz* and *fz*.

Second system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking *f*.

Third system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking *f*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes the section heading *D.C. & DANCE.* and the section heading *CODA.*

Fifth system of musical notation, featuring a treble and bass clef.

Sixth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *f* and *ff*.

No. 25.

BALLAD—"Only Dreams."—(Kitty.)

KITTY. *con espress.*

Allegro moderato.

PIANO. *mf* *cres.* *mf* *cres.* *dim.* *p*

I

dreamt I was a child a - gain, And stood by a sil - ver sea, And I

simile.

look'd a - cross the storm - less main, To a fair and far coun - tree! I

accel. *rit.*

accel. *rit.*

said, "I will take me a boat, and go To that land which so plea - sant seems; There is

più lento.
pp

hon - our and wealth for me, I know!" Dreams, on - ly dreams,

pp più lento.

Tempo di Valse.
p dolce,

Dreams, on - ly dreams, . . . To van - ish at break of day; . . .

Tempo di Valse.
p

cres.

cres.

cres.

Dreams, on - ly dreams, . . . That the morn - ing must drive a - way! . . .

cres.

f

Dreams, on - ly dreams, . . . Dreams that would come and go! . . .

f

cres.

cres.

dim. *rit.* *pp* *ard.*

Dreams, on - ly dreams, and a whis - per of long . . . a - go

dim. *rit.* *pp* *ard.* *mf*

con espress.

I dreamt I launch'd my boat and cried, "It is

Tempo 1mo. *dim.* *p*

accell.

mine, that fair coun - tree!" . . . But the storm a - rose, and I

accell.

rit.

vain - ly tried, For I nev - er could cross that sea ; No, I

rit.

f Dreams, on - ly dreams, cold as the win - ter snow; *cres.*

dim. Dreams on - ly dreams, and a whis - per of long . . . a - go! *rit. pp. ard.*

dim. *rit. ard.*

con espress. p. Dreams, dreams, on - ly dreams, on - ly dreams, . . . *rall.*

p. *rall.*

. . . on - ly dreams!

f. *ff.*

No. 26.

SONG—"Variations."—(Bundy.)

1. I in - tend to sing a song with va - ri -
 2. Now there have been in my youth some va - ri -
 3. Now I love old Eng - lish beer, with va - ri -

PIANO. *mf*

- a - tions ; And it shan't be ve - ry long, with va - ri - a - tions ; It
 - a - tions ; And I al - ways speak the truth, with va - ri - a - tions ; But
 - a - tions ; And some good old home - ly cheer, with va - ri - a - tions ; We

8va

shan't be ve - ry strong and it shan't be ve - ry tame, If you shouldn't chance to like it I'm the on - ly one to blame, And I
 here's to Mistress Magpie, It's a toast you will not blame ! Here's true love for a sol - dier, It's a grand old Eng - lish game, But
 sol - diers all can drink a bit, of course, when we be - gin ; But still although we do you must all own it is no sin, For you'll

pro - mise you the ver - ses shall be near - ly all the same, with va - ri - a - tions.
 don't for - get its prin - ci - pal at - trac - tion, all the same, is va - ri - a - tions.
 find we're al - ways so - ber, tho' our legs sometimes go in for va - ri - a - tions.

Instrumental verse only.

4. I can play the sweet bas-oon, with va - ri a-tions, And can fid - dle a - ny tune, with va - ri -

- a - tions ; With the force of strength and mu - sic, I can shove a piece a - bout, Till the

me - lo - dy I'm play - ing it in some may raise a doubt, And when the tune is o - ver I can

turn the au - dience out— with va - ri - a - tions.

5. Many battles I have won, with variations,
 And I'm never known to run—with variations ;
 I have fought for politicians, and have trusted all they say,
 For I know that they are honest in a most peculiar way ;
 What a year ago they stated you must take it on to-day—with variations.

(The accompaniment to this verse same as in first verse.)

No. 27. SESTETTE—"One Little Kiss."—(Kitty, Barbara, Mrs. Magpie,
Rodney, Leighton, & Sir M.)

p RODNEY.

One lit - tle kiss e'er we are ma - ted, One lit - tle kiss, fore - taste of bliss!

p LEIGHTON.

One lit - tle kiss e'er we are ma - ted, One lit - tle kiss, fore - taste of bliss!

p SIR M.

One lit - tle kiss e'er we are ma - ted, One lit - tle kiss, fore - taste of bliss!

Moderato.

PIANO. *mf* *p*

R. *KITTY.*

One lit - tle kiss re - ci - pro - ca - ted, One lit - tle kiss, one lit - tle kiss! No lit - tle kiss e'er

L. *BARBARA.*

One lit - tle kiss re - ci - pro - ca - ted, One lit - tle kiss, one lit - tle kiss! No lit - tle kiss e'er

Sr
M. *MRS. M.*

One lit - tle kiss re - ci - pro - ca - ted, One lit - tle kiss, one lit - tle kiss! No lit - tle kiss e'er

K. we are ma - ted, No lit - tle kiss, fore - taste of joy! No lit - tle kiss re - ci - pro - ca - ted,

B. we are ma - ted, No lit - tle kiss, fore - taste of joy! No lit - tle kiss re - ci - pro - ca - ted,

Mrs. M. we are ma - ted, No lit - tle kiss, fore - taste of joy! No lit - tle kiss re - ci - pro - ca - ted,

K. No lit - tle kiss, for I am coy! No lit - tle kiss, fore -

B. No lit - tle kiss, for I am coy! No lit - tle kiss e'er we are ma - ted, No lit - tle kiss, fore -

Mrs. M. No lit - tle kiss, for I am coy! No lit - tle kiss e'er we are ma - ted, No lit - tle kiss, fore -

RODNEY.

One lit - tle kiss e'er we are ma - ted, One lit - tle kiss, fore -

LEIGHTON.

One lit - tle kiss e'er we are ma - ted, One lit - tle kiss, fore -

SIR M.

One lit - tle kiss e'er we are ma - ted, One lit - tle kiss, fore -

K. - taste of joy, of joy! No lit - tle kiss, for I am coy!

B. - taste of joy! No lit - tle kiss re - ci - pro - ca - ted, No lit - tle kiss, for I am coy!

Mrs. M. - taste of joy! No lit - tle kiss re - ci - pro - ca - ted, No lit - tle kiss, for I am coy!

B. - taste of bliss! One lit - tle kiss re - ci - pro - ca - ted, One lit - tle kiss, one lit - tle kiss!

L. - taste of bliss! One lit - tle kiss re - ci - pro - ca - ted, One lit - tle kiss, one lit - tle kiss!

Sir M. - taste of bliss! One lit - tle kiss re - ci - pro - ca - ted, One lit - tle kiss, one lit - tle kiss!

K. *p* One lit - tle kiss I can't de - ny, sir; One lit - tle kiss and,

B. *p* One lit - tle kiss I can't de - ny, sir; One lit - tle kiss and,

Mrs. M. *p* One lit - tle kiss I can't de - ny, sir; One lit - tle kiss and,

mf *dim.*

K. mind, no more! One lit - tle kiss, I am so shy, sir, One lit - tle kiss, and not a score!

B. mind, no more! One lit - tle kiss, I am so shy, sir, One lit - tle kiss, and not a score!

Mrs. M. mind, no more! One lit - tle kiss, I am so shy, sir, One lit - tle kiss, and not a score!

RODNEY.
One lit - tle kiss I'll deft - ly cap - ture, One lit - tle kiss don't take a - miss! One lit - tle kiss, fore -

LEIGHTON.
One lit - tle kiss I'll deft - ly cap - ture, Offe lit - tle kiss don't take a - miss! One lit - tle kiss, fore -

SIR M.
One lit - tle kiss I'll deft - ly cap - ture, One lit - tle kiss don't take a - miss! One lit - tle kiss, fore -

KITTY. *p* Ah!

BARBARA. *p* One lit - tle kiss I can't de - ny, sir,

MRS. M. *p* One lit - tle kiss I can't de - ny, sir,

B. - taste of rap - ture! One lit - tle kiss, one lit - tle kiss! One lit - tle kiss I'll deft - ly cap - ture,

L. - taste of rap - ture! One lit - tle kiss, one lit - tle kiss! One lit - tle kiss I'll deft - ly cap - ture,

SIR M. - taste of rap - ture! One lit - tle kiss, one lit - tle kiss! One lit - tle kiss I'll deft - ly cap - ture,

K.
One lit - tle kiss and, mind, no more, no more ! One lit - tle kiss, and

B.
One lit - tle kiss and, mind, no more ! One lit - tle kiss, for I am shy, sir, One lit - tle kiss, and

Mrs.
M.
One lit - tle kiss and, mind, no more ! One lit - tle kiss, for I am shy, sir, One lit - tle kiss, and

R.
One lit - tle kiss don't take a - miss ! One lit - tle kiss, fore - taste of rap - ture ! One lit - tle kiss, one

I.
One lit - tle kiss don't take a - miss ! One lit - tle kiss, fore - taste of rap - ture ! One lit - tle kiss, one

Sir
M.
One lit - tle kiss don't take a - miss ! One lit - tle kiss, fore - taste of rap - ture ! One lit - tle kiss, one

pp più lento.

K.
not a score ! One lit - tle, lit - tle kiss !

B.
not a score ! *pp più lento.* One lit - tle, lit - tle kiss !

Mrs.
M.
not a score ! *pp più lento.* One lit - tle, lit - tle kiss !

R.
lit - tle . . . kiss ! . . . *pp più lento.* One lit - tle, lit - tle kiss !

I.
lit - tle . . . kiss ! . . . *pp più lento.* One lit - tle, lit - tle kiss !

Sir
M.
lit - tle . . . kiss ! . . . *pp più lento.* One lit - tle, lit - tle kiss !

p più lento. pp

No. 28.

FINALE—ACT III.

KITTY.

ff Stea - dy, boys, stea - dy, *mf* Rea - dy, boys, rea - dy,

Marcia.

PIANO.

Du - ty, boys, du - ty, wher - ev - er we are sent! Nev - er know de - feat, boys!

Death be - fore re - treat, boys! This is the song of the Re - gi - ment! . . .

TENORS.

Tu ru tu tu tu,

BASSES.

Rat tat tat tat tat

The musical score is written in G major (one sharp) and common time (C). It features a vocal line for Kitty and a piano accompaniment. The piano part includes dynamic markings of *ff* and *mf*, and is marked *Marcia.* The lyrics are: "Stea - dy, boys, stea - dy, Rea - dy, boys, rea - dy, Du - ty, boys, du - ty, wher - ev - er we are sent! Nev - er know de - feat, boys! Death be - fore re - treat, boys! This is the song of the Re - gi - ment! . . .". The score also includes parts for Tenors and Basses with rhythmic accompaniment: "Tu ru tu tu tu," and "Rat tat tat tat tat".

ff KITTY.

Stea - dy, boys, stea-dy, Rea - dy, boys, rea-dy, Du - ty, boys, du - ty, wher-

ff BARBARA.

Stea - dy, boys, stea-dy, Rea - dy, boys, rea-dy, Du - ty, boys, du - ty, wher-

ff MRS. M.

Stea - dy, boys, stea-dy, Rea - dy, boys, rea-dy, Du - ty, boys, du - ty, wher-

ff RODNEY.

Stea - dy, boys, stea-dy, Rea - dy, boys, rea-dy, Du - ty, boys, du - ty, wher-

ff LEIGHTON.

Stea - dy, boys, stea-dy, Rea - dy, boys, rea-dy, Du - ty, boys, du - ty, wher-

ff SIR M.

Stea - dy, boys, stea-dy, Rea - dy, boys, rea-dy, Du - ty, boys, du - ty, wher-

ff BUNNY.

Stea - dy, boys, stea-dy, Rea - dy, boys, rea-dy, Du - ty, boys, du - ty, wher-

ff SOPRANOS.

Stea - dy, boys, stea-dy, Rea - dy, boys, rea-dy, Du - ty, boys, du - ty, wher-

TENORS.

tut tu ru tu tu tu, ta! tut tu ru tu tu tu, ta! tut tu ru tu tu tu, ta!

ff BASSES.

rat a tat rat, tat tat tat tat tat, rat a tat rat, tat tat tat tat tat, rat a tat, rat tat tat tat tat tat, rat

ff

K. ev - er we are sent! Nev - er know de-feat, boys, Death be-fore re-treat, boys,
 B. - ev - er we are sent! Nev - er know de-feat, boys, Death be-fore re-treat, boys,
 Mrs. M. - ev - er we are sent! Nev - er know de-feat, boys, Death be-fore re-treat, boys,
 R. - ev - er we are sent! Nev - er know de-feat, boys, Death be-fore re-treat, boys,
 L. - ev - er we are sent! Nev - er know de-feat, boys, Death be-fore re-treat, boys,
 Sir M. - ev - er we are sent! Nev - er know de-feat, boys, Death be-fore re-treat, boys,
 B. - ev - er we are sent! Nev - er know de-feat, boys, Death be-fore re-treat, boys,
 - ev - er we are sent! Nev - er know de-feat, boys, Death be-fore re-treat, boys,
 tut tu ru ta tu ru, ta! tut tu ru, ta, . . . tu ru tu tu tu ta! . . . tu tu, ta,
 rat tat tat tat, rat tat tat tat tat tat, tat! rat tat tat tat, rat tat tat tat tat, tat tat tat tat

rall. *Allargando.* *Grandioso.*

K. This is the song of the Re - gi - ment! Hurrah! hur - rah! hur-rah! hur-rah!

rall.

L. This is the song of the Re - gi - ment! Hurrah! hur - rah! hur-rah! hur-rah!

rall.

Mrs. M. This is the song of the Re - gi - ment! Hurrah! hur - rah! hur-rah! hur-rah!

rall.

R. This is the song of the Re - gi - ment! Hurrah! hur - rah! hur-rah! hur-rah!

rall.

L. This is the song of the Re - gi - ment! Hurrah! hur - rah! hur-rah! hur-rah!

rall.

Sir M. This is the song of the Re - gi - ment! Hurrah! hur - rah! hur-rah! hur-rah!

rall.

B. This is the song of the Re - gi - ment! Hurrah! hur - rah! hur-rah! hur-rah!

rall.

This is the song of the Re - gi - ment! Hurrah! hur - rah! hur-rah! hur-rah!

rall.

This is the song of the Re - gi - ment! Hurrah! hur - rah! hur-rah! hur-rah!

rall.

This is the song of the Re - gi - ment! Hurrah! hur - rah! hur-rah! hur-rah!

rall.

This is the song of the Re - gi - ment! Hurrah! hur - rah! hur-rah! hur-rah!

rall.

ff

rall. *Allargando.* *tr.* *allarg.*

ff

End of Opera.

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