

# THE DOVE OF PEACE

*Comic Opera in Three Acts*

Plot By  
WALLACE IRWIN and WALTER DAMROSCH

WORDS AND LYRICS BY  
WALLACE IRWIN

MUSIC BY  
WALTER DAMROSCH

VOCAL SCORE  
Arranged by A. W. LILIENTHAL



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## CHARACTERS

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HILDEGARDE TYLER, a college girl	<i>Soprano</i>
JUANITA MENDOZA, a Spanish exile at Guam	<i>Mezzo-Soprano</i>
WILLIE PETRUCHIO PERKINS, the un-kissed child of Peace	<i>Tenor</i>
ARABELLA SMITHSON, a New England type of pert professional waitress	<i>Contralto</i>
HON. TERENCE DONNYBROOK, a professional peace agitator	<i>Baritone</i>
CAPT. PAUL JONES, U. S. N., a hero	<i>Baritone</i>
SIR HANNIBAL HOBBS, British Ambassador to Guam	<i>Bass</i>
MCGINNIS, a Bos'n, U. S. N.	<i>Bass</i>
THE VICE-PRESIDENT of the United States	<i>Tenor</i>
DON RAMON CASAVA, Crown Governor of Guam	
SAFFRON KIDD, Editor of the N. Y. <i>Daily Chanticleer</i>	
GENERAL CORTEZ, Official Clockwinder of Guam	
SHORT SENATOR	
TALL SENATOR	
UNCLE JOE MAMMON	
HOPPY TODDY, an Igarrote head-waiter	
BARON SAUERBRATEN, German Ambassador	
COUNT HASHIMURA, Japanese Ambassador	
BARON POPOFF, Russian Ambassador	
M. DE LA GARAGE, French Ambassador	
HON. Mr. WU TIN PAN, Chinese Ambassador	
American and Spanish Soldiers and Sailors, Red Cross Nurses, Guests of Hotel, Waiters, etc.	

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The scene of the action is as follows:

- Act I. Verandah of Hotel Spendmore, Portsmouth, N. H.
- Act II { Scene 1. Ramparts of Guam, overlooking tropic sea  
          { Scene 2. Temple of Peace
- Act III { Scene 1. Another part of the island of Guam  
          { Scene 2. U. S. Senate Chamber

TIME: Nineteenth century

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# The Dove of Peace

Book and Lyrics by  
Wallace Irwin

## ACT I

The Music by  
Walter Damrosch

Verandah of Hotel Spendmore, Portsmouth, N.H.

### No. 1. The Hen Chorus

Sir Hannibal and Chorus of Women

“Empty hours of summer chatter”

Andante con moto, ma tranquillo

PIANO

*mf* *cresc.*

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andante con moto, ma tranquillo'.

**Allegretto** At rise of curtain a chorus of women, guests of the hotel, are occupying rockers, rocking in time to the opening chorus, and knitting as they gossip. Sir Hannibal Hobbs sits a trifle to one side. He looks irritated.

*f*

The piano accompaniment begins with a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The tempo is marked 'Allegretto'.

SOPRANO *mf*

Chorus of Women

Emp-ty hours of sum-mer chat-ter, Pit-ter

ALTO *mf*

Emp-ty hours of sum-mer chat-ter, Pit-ter

*f* *mf* *staccato*

The vocal parts for Soprano and Alto enter with the lyrics. The piano accompaniment continues with a rhythmic accompaniment, including some staccato chords.

pat-ter, pit-ter pat-ter, Fas-ci - nating conver - sations Wrecking neigh-bors' re-pu - tations!

pat-ter, pit-ter pat-ter, Fas-ci - nating conver - sations Wrecking neigh-bors' re-pu - tations!

*mf*

The vocal parts continue with the chorus. The piano accompaniment provides a steady accompaniment with some dynamic markings.

*p* *cresc.*

Oh, how shocking!— Tuk tuk

*p* *p*

Have you heard it? Tuk tuk tuk tuk tuk tuk tuk tuk

*poco a poco*

tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk

*cresc. poco a poco*

tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk

*poco a poco* *cresc.*

*f* *f* *f*

taai! taai! taai!

*f* *f* *f*

taai! tuk tuk tuk tuk tuk tuk taai! tuk tuk tuk tuk tuk tuk taai! tuk tuk tuk

taail taail taail

tuk tuk tuk tuk taail tuk tuk tuk taail tuk tuk tuk taail tuk tuk tuk tuk tuk tuk tuk

*p*

*fp*

Detailed description: This system contains three staves. The top staff is a vocal line with three measures of notes, each followed by the word 'taail'. The middle staff is a vocal line with a rhythmic pattern of 'tuk' sounds and 'taail' words. The bottom staff is a piano accompaniment with chords and a steady bass line. Dynamics include *p* and *fp*.

*p*

taail taail taail

taail tuk tuk tuk tuk tuk tuk tuk taail tuk tuk tuk tuk tuk tuk tuk taail tuk tuk tuk

*p*

Detailed description: This system contains three staves. The top staff has three measures of notes with the word 'taail'. The middle staff has a complex rhythmic pattern of 'taail' and 'tuk' sounds. The bottom staff is a piano accompaniment. Dynamics include *p*.

taail taail tuk! tuk! tuk! tuk!

taail tuk tuk tuk taail tuk tuk tuk tuk tuk tuk tuk! tuk! tuk! tuk!

Silence

Detailed description: This system contains three staves. The top staff has notes with 'taail' and 'tuk!' words. The middle staff has a rhythmic pattern of 'taail' and 'tuk' sounds. The bottom staff is a piano accompaniment. The word 'Silence' is written in the final measure of the piano part. Dynamics include *p*.

Tempo I

*mf*

Pleas-ant hours of rock-ing, Cheer-ful gos-sip mixed with knocking; On our

*mf*

Pleas-ant hours of rock-ing, Cheer-ful gos-sip mixed with knocking; On our

Tempo I

*mf dolce legato*

*Ad* \* *simile*

tongues we dan-dle Su-gar'd bits of so-cial scan-dal. Ah! \_\_\_\_\_

tongues we dan-dle Su-gar'd bits of so-cial scan-dal. Ah! \_\_\_\_\_

*espress.*

*Ad* \*

Ah! \_\_\_\_\_

Ah! \_\_\_\_\_

(Violin Solo)

*p* *pp con espressione*

*Ad* \*

(Horn Solo)

*mf* *p* *cresc.*

*Ad* \* *Ad* \* *Ad* \*

Pleas - ant hours of rock - ing, Cheer - ful gos - sip mixed with knock - ing;

Pleas - ant hours of rock - ing, Cheer - ful gos - sip mixed with knock - ing;

*sempre dolce*

On our tongues we dan - dle, on our tongues we — light - ly,

On our tongues we dan - dle, on our tongues we — light - ly,

light - ly dan - dle Su - gar'd bits of so - cial scan - dal.

light - ly dan - dle Su - gar'd bits of so - cial scan - dal.

*mf poco marcato*

*p* Scan - dal!

*p* Scan - dal!

*Più vivo*

*Poalce*

*f*

Sir Hannibal

S. H. *La - dies, la - dies, what's the mat-ter?*

S. H. *Cease, I pray, this barn-yard chat-ter! How I long for*

S. H. *vi - - rile. men - talk! I am grow - - ing tired of hen - talk.*

**Chorus**

*Hen-talk! Hen-talk! How*

you men talk!

you men talk!

*cresc.*

*ff*

Eng-lish lord, don't act the pa-tron. When you

Eng-lish lord, don't act the pa-tron. When you

*f*

*fp*

meet the Yan-kee ma-tron In the free-born U. S. A., Sir! Wo-man is a queen:

meet the Yan-kee ma-tron In the free-born U. S. A., Sir! Wo-man is a queen:

*f*

Good - day, Sir!

Good - day, Sir!

Don't you know it?

*f*

*p*

*f* Oh, how shocking! - *cresc. poco a poco* Tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk

*mp* Tuk tuk tuk tuk tuk tuk tuk tuk *cresc.* tuk tuk

tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk taail *poco a poco* (They leave the stage)

tuk tuk tuk tuk tuk tuk tuk tuk tuk tuk taail! tuk tuk tuk tuk tuk tuk tuk tuk

taail\_ angry cluckings) taail\_ taail\_

taail tuk tuk tuk tuk tuk tuk tuk taail tuk tuk tuk tuk tuk tuk tuk taail tuk tuk tuk



taail taail taail

taail tuk tuk tuk taail tuk tuk tuk tuk tuk taail tuk tuk tuk tuk tuk tuk

*p*

*p*

*fp*

*p*

taail taail taail taail

taail tuk tuk tuk tuk tuk taail tuk tuk tuk taail tuk tuk tuk taail tuk tuk tuk

*5*

*5*

(behind the scenes) Silence

tuk! tuk! tuk! tuk!

Silence

tuk tuk tuk tuk tuk! tuk! tuk! tuk!

Silence

## No. 2. The Dreary Dirge of the Waiters

Sir Hannibal and Chorus of Men

## "We bright children of Minerva"

Enter waiters in line, each reading from a book, and apparently oblivious of Sir Hannibal's presence.

Tempo di Valse

TENOR *mf*

Chorus of Men

We bright chil-dren of— Mi-

BASS *mf*

We bright chil-dren of— Mi-

Tempo di Valse

*dolce*

*mf*

*mf*

ner - va, Bound by fate to ser-vant - hood,

ner - va, Bound by fate to ser-vant - hood,

Take our books and learn to right-ly serve —

Take our books and learn to right-ly serve —

*f*

*f*

*dim.*  
 a Pa - tron deft - ly, as we should. —  
*dim.*  
 a Pa - tron deft - ly, as we should. —  
*dim.* *mf*

How to serve a roast of mut - ton,  
 How to please a fam - ished glut - ton.

Bro - ther, bro - ther, turn — and look; —  
 Bro - ther, bro - ther, turn — and look; —  
*mf* *f*

Bro - ther, bro - ther, turn — and look; —  
 Bro - ther, bro - ther, turn — and look; —  
*mf* *sempre stacc.*

You can find it in the  
 You can find it in the

*f* *mf*

Sir Hannibal (angrily)

S.H. What is wrong in this pa - go-da? Can't I  
 book. \_\_\_\_\_  
 book. \_\_\_\_\_

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

S.H. get a B. and So - da?

TENOR *f* Let us read and  
 BASS *f* Let us read and

*p* *p* *f* *f* 3 3

S. H.

find the place Cov - er - ing the pres - ent

find the place Cov - er - ing the pres - ent

S. H.

What an out - rage, a dis-grace! Words don't

case.

case.

S. H.

suite the pres - ent case!

Horns & Bassoon

*poco cresc.*

*mf*

Lads of high - er ed - u - ca - tion

Lads of high - er ed - u - ca - tion

*mf* Violins

Detailed description: This system contains the first two systems of music. The top system features a vocal line in the treble clef and a bass line in the bass clef, both in a key signature of three flats. The lyrics are "Lads of high - er ed - u - ca - tion". The bottom system features a piano accompaniment with a treble clef and a bass clef. The left hand plays a steady bass line, while the right hand plays a more complex melodic line with some grace notes. A dynamic marking of *mf* and the instruction "Violins" are present.

Ear - nest re - search do not

Ear - nest re - search do not

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line in the treble clef and a bass line in the bass clef. The lyrics are "Ear - nest re - search do not". The bottom system features a piano accompaniment with a treble clef and a bass clef. The left hand continues with a steady bass line, and the right hand continues with a complex melodic line.

grudge; We'll up - -

grudge; We'll up - -

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line in the treble clef and a bass line in the bass clef. The lyrics are "grudge; We'll up - -". The bottom system features a piano accompaniment with a treble clef and a bass clef. The left hand continues with a steady bass line, and the right hand continues with a complex melodic line.

lift the dull, des - pised vo - ca - - - - tion

lift the dull, des - pised vo - ca - - - - tion

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a steady bass line. A dynamic marking of *f* is present in the piano part.

Of the hum - ble serv - ing drudge. \_\_\_\_\_

Of the hum - ble serv - ing drudge. \_\_\_\_\_

The second system continues the vocal and piano parts. The vocal line has a long note at the end of the phrase, indicated by a horizontal line. The piano accompaniment features a treble clef staff with chords and a bass clef staff with a steady bass line.

*f* (Looking severely at Sir Hannibal as they pass out)

And, dear Sir, though we sus - pect your

*f*

And, dear Sir, though we sus - pect your

(small notes ad lib.)

The third system begins with a dynamic marking of *f* and a performance instruction in parentheses. The vocal line has a long note at the end of the phrase, indicated by a horizontal line. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a steady bass line. A dynamic marking of *f* is present in the piano part, and a performance instruction "(small notes ad lib.)" is written above the piano part.

Thirst must cause you some dis - tress, ————— We

Thirst must cause you some dis - tress, ————— We

*f*

must first at - tend — a lec - ture:

must first at - tend — a lec - ture:

How to serve a B. — and S. —————

How to serve a B. and S. —————

*mf* *dimin. poco a poco*



( humming  
as they go out) Hm hm, hm - hm

Hm hm, hm - hm

*dim.* *p*

Detailed description: This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics "( humming as they go out) Hm hm, hm - hm". The piano accompaniment includes a bass line with chords and a right-hand line with chords and a melodic line. Dynamic markings include *dim.* and *p*.

hm - hm hm hm hm hm

hm - hm hm hm hm hm

*sempre dim.* *pp*

Detailed description: This system contains the second system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line continues with the lyrics "hm - hm hm hm hm hm". The piano accompaniment includes a bass line with chords and a right-hand line with chords and a melodic line. Dynamic markings include *sempre dim.* and *pp*.

hm hm hm hm hm

hm hm hm hm hm

*pp* *ppp*

(Dialogue continues)

Detailed description: This system contains the third system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line continues with the lyrics "hm hm hm hm hm". The piano accompaniment includes a bass line with chords and a right-hand line with chords and a melodic line. Dynamic markings include *pp* and *ppp*. The system concludes with the text "(Dialogue continues)".

No. 3. Ensemble

“Mark his bright and flashing eye”

Allegro Enter waitresses with brooms decorated carefully with pink ribbons. They look about stage as if in pursuit of somebody.

Piano introduction for the ensemble piece. The score is in G major and 2/4 time. It features a treble and bass clef with a grand staff. The music starts with a forte (f) dynamic, followed by a fortissimo (fz) section, and ends with a piano (p) section. The bass line consists of a steady eighth-note accompaniment.

Chorus of Women (Arabella with Sopranos)

SOPRANO

Mark his bright and flashing eye, Oh mark his thrill - ing beau - ty,

ALTO

Mark his bright and flashing eye, Oh mark his thrill - ing beau - ty,

Musical score for the Chorus of Women. It includes vocal lines for Soprano and Alto, and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include piano (p) and mezzo-forte (mf).

Held in check for ev - er by His man - ly sense of du - ty!

Held in check for ev - er by His man - ly sense of du - ty!

Musical score for the second part of the Chorus. It includes vocal lines and piano accompaniment. The piano part continues with the rhythmic accompaniment from the first part. Dynamics include piano (p) and mezzo-forte (mf).

Donnybrook

Du - ty? What is du - ty?

Musical score for Donnybrook. It features a bass line with lyrics and a piano accompaniment. The piano part includes a fortissimo (fz) section. The key signature changes to B minor.

Sir Hannibal

S. H. Du - - ty? What is du - ty?

Willie

w. Chorus I  
Pal - lid god - dess, Du - ty!  
Pal - lid god - dess, Du - ty!

w. know you love me, pret - ty dears, And when I'm gone you miss me;

w. But oh! re - spect my haunting fears, For mer - cy's sake don't kiss me!

Sir Hannibal

S.H. *b<sub>2</sub>.*  
 By Jove! who wants to kiss him?  
*tr*  
*p.*

D.b.  
 In name of heav - en, kiss him!  
*fz*

W. Willie  
 'Tis sad to  
**Chorus**  
 Ah no, we must n't kiss him!  
 Ah no, we must n't kiss him!  
*tr*  
*mf*

W.  
 be constrained like me, A man - ly youth and quite at -  
 'Tis sad to be constrained like he!  
 'Tis sad to be constrained like he!  
*mf.*

w. trac-tive! I'm twen-ty-four, a tri-fle more,

A man-ly youth and quite at - tractive! He's twenty-

A man-ly youth and quite at - tractive! He's twenty-

Horn Solo  
*con espressione*

w. Im - a - gin - a-tive, lithe and ac-tive. A

four, a tri-fle more, Im-a-gin - a-tive, lithe and

four, a tri-fle more, Im-a-gin - a-tive, lithe and

(Oboe)  
*espress.* *espress.*

*pp* *mp*

w. pret - - ty face I do a-dore, I love a

ac-tive.

ac-tive.

(Fl. & Clar.)

*p*

w. Gib - son il - lus - tra - tion; Yet I re -

He loves a Gib - son il - lus - tra - tion!

He loves a Gib - son il - lus - tra - tion!

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Gib - son il - lus - tra - tion; Yet I re -". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano).

w. peat, I'm twen - - ty - four, And still un - touched by os - cu -

The second system continues the vocal line with the lyrics "peat, I'm twen - - ty - four, And still un - touched by os - cu -". The piano accompaniment features a more active right-hand part with sixteenth-note runs and a left-hand part with chords and moving lines. Dynamics include *rit.* (ritardando) and *f rit.* (forte ritardando).

w. la - tion!

Yet he re - peats, he's twen - ty - four, And

Yet he re - peats, he's twen - ty - four, And

The third system concludes the vocal line with "la - tion!". It then repeats the lyrics "Yet he re - peats, he's twen - ty - four, And" on two separate lines. The piano accompaniment is marked *a tempo* and features a consistent rhythmic pattern in both hands. Dynamics include *f* (forte).

W. *f* And still un - touched by os - cu -  
os - cu - la - tion!

still un - touched by os - cu - la - tion!

still un - touched by os - cu - la - tion!

*f* *tremolo*

W. la - tion!

Db. **Donnybrook** *p* And still un - touched, and still un - touched by

S.H. **Sir Hannibal** *p* And still un - touched, and still un - touched by

*p* And still un - touched, and still un - touched by

*p* And still un - touched, and still un - touched by

*p*

Db. *os - - cu - la - tion!*

S.H. *os - - cu - la - tion! Be - hold, O cold, in -*

*os - - cu - la - tion!*

*os - - cu - la - tion!*

S.H. *hu-man clam, These maid - ens who a - dore you! Old and de-crep - it*

Db. *Donnybrook*

S.H. *as I am, Must I then kiss them for you?*

*A kiss is such a*

Db. *tri - fling thing! Plunge in, you need n't wor - ry! The worst is o - ver*



Db. *un poco ritard.* *p* *tranquillo*  
 like a flash, The pain — is on - ly tem - - po - ra - ry!

Horn *dolce*  
 Clar. & Bsn. *un poco ritard.* *p* *tranquillo*

Chorus *p*  
 Al - though your heart may slight - ly smart, The pain is

Al - though your heart may slight - ly smart, The pain is

*p dolce* Clar.

Db. *Donnybrook* *p*  
 Al - though your heart may slight - ly

S.H. *Sir Hannibal* *p*  
 Al - though your heart may slight - ly

on - ly tem - po - ra - ry! Al - though your heart may slight - ly

on - ly tem - po - ra - ry! Al - though your heart may slight - ly

Db. *p* smart, the pain \_\_\_\_\_ is on - ly tem - po - ra - ry,

S. H. *p* smart, the pain \_\_\_\_\_ is on - ly tem - po - ra - ry,

*p* smart, the pain \_\_\_\_\_ is on - ly tem - po - ra - ry,

*p* smart, the pain \_\_\_\_\_ is on - ly tem - po - ra - ry,

Db. *mf* the pain \_\_\_\_\_ is on - ly tem - po - ra - ry! *p* *rit.*

S. H. *p* the pain \_\_\_\_\_ is on - ly tem - po - ra - ry! *p* *rit.*

*p* the pain \_\_\_\_\_ is on - ly tem - po - ra - ry! *p* *rit.*

*p* the pain \_\_\_\_\_ is on - ly tem - po - ra - ry! *p* *rit.*

*mf* *p* *rit.*

Tempo I, un poco più animato

W. *f* *mf*  
 No, no! ——— Such lures are not per -

Db. *mf*  
 Such lures are not per -

S.H. *mf*  
 Such lures are not per -

Chorus (as they back off stage)

His charms are quite

Tempo I, un poco più animato

His charms are quite

Wood-Wind

*mf*

W. mis - - si - ble, My pul - chri-tude you must re - sist! I'm

Db. mis - - si - ble, His pul - chri-tude you must re-sist! He's

S.H. mis - - si - ble, His pul - chri-tude you must re-sist! He's

ad - mis - si - ble, How can we add him to our list?

ad - mis - si - ble, How can we add him to our list?

*simile*

W. em - - i - nent - ly kiss - a - ble, Yet nev - er, nev - er

Db. em - - i - nent - ly kiss - a - ble, Yet nev - er, nev - er

S.H. em - - i - nent - ly kiss - a - ble, Yet nev - er, nev - er

He's em - - i - nent - - ly kiss - a - ble, Yet nev - er, nev -

He's em - - i - nent - - ly kiss - a - ble, Yet nev - er, nev -

W. to be kissed, yet nev - er, nev - er to be kissed, yet

Db. to be kissed, yet nev - er, nev - er to be kissed, yet

S.H. to be kissed, yet nev - er, nev - er to be kissed, yet

- er to be kissed, yet nev - er, nev - - er to be kissed!

- er to be kissed, yet nev - er, nev - - er to be kissed!

w. nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er to be

Db. nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er to be

S.H. nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er to be

Ah me! O my! Ah me! O my! Ah me! Ah me! O my! O my! He's

Ah me! O my! Ah me! O my! Ah me! Ah me! O my! O my! He's

w. kissed! A - las! yet

Db. kissed! A - las! yet

S.H. kissed! A - las! yet

em - i - nent - ly kiss - a - ble, he's em - i - nent - ly kiss - a - ble, yet

em - i - nent - ly kiss - a - ble, he's em - i - nent - ly kiss - a - ble, yet

Trumpet

W. *cresc.*  
nev - - er, nev - - er, nev - - er to be kissed!

Db. *cresc.*  
nev - - er, nev - - er, nev - - er to be kissed!

S.H. *cresc.*  
nev - - er, nev - - er, nev - - er to be kissed!

*cresc.*  
nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er

*cresc.*  
nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er

*cresc.*

W. *ff*  
Yet nev - er, nev - er to be kissed!

Db. *ff*  
Yet nev - er, nev - er to be kissed!

S.H. *ff*  
Yet nev - er, nev - er to be kissed!

*ff*  
to be kissed!

*ff*  
to be kissed!

*p* Trumpets *ff*

W. 

Db. 

S.H. 

*p* Yet nev-er, nev-er to be

*p* Yet nev-er, nev-er to be kissed!



A. *Arabella* *p* 

Yet nev-er, nev-er to be kissed! \_\_\_\_\_

W. *p* 

Yet nev-er, nev-er to be kissed!

Db. 

kissed!

S.H. 

*p* 

Yet nev-er, nev-er to be

*p* 

Yet nev-er, nev-er to be



W. *p* Yet nev-er, nev-er to be kissed! *dim. poco a poco* Yet nev-er, nev-er to be

Db. *p* Yet nev-er, nev-er to be kissed! *dim. poco a poco* Yet nev-er, nev-er to be

S.H. *p* Yet nev-er, nev-er to be kissed! *dim. poco a poco* Yet nev-er, nev-er to be

kissed! Yet nev-er, nev-er to be kissed! *dim. poco a poco*

kissed! Yet nev-er, nev-er to be kissed! *dim. poco a poco*

*dim. poco a poco*

W. *pp* kissed! *mp* Nev-er! *ppp* nev-er!

Db. *pp* kissed! *mp* Nev-er! *ppp* nev-er!

S.H. *pp* kissed! *mp* Nev-er! *ppp* nev-er!

*pp* Yet nev-er, nev-er to be kissed! *mp* Nev-er! *ppp* nev-er!

*pp* Yet nev-er, nev-er to be kissed! *mp* Nev-er! *ppp* nev-er!

*pp*



# No.4. Song: What Lips are Made For

Hildegarde and Chorus of Women

## "Eve came to Adam's Paradise"

Allegretto

Andante con moto Hildegarde

Hg.

1. Eve came to Ad - am's Par - a - dise When  
2. So Eve to Ad - am made her moan And

Hg.

Love was pure as dew, — And she said, "I — think the world is nice, It's  
thus her lord en - gaged: My voice of — words has wear - y grown,

*dolce*

Hg.

all so — bright and — new. — I like my eyes, and I great - ly prize My  
Yet my lips are un - as - suaged! Ah, is there not, 'neath E - den's sky, Some

*rit.* *a tempo*

*rit.* *a tempo*

Hg. *a tempo*

ears, sweet sounds ar - rayed for; But my lips - ah well, dear Ad - am, tell What  
 more ro - man - tic - du - ty, Some la - bor for my lips to try More

*p dolce* *a tempo*

Hg. *Allegretto*

can my lips be - made for?  
 wor - thy of their - beau - ty?"

(Oboe) *molto espress.* *mf*

Hg. *Un poco più moto*

Then Ad - am said, "Re -  
 Then Ad - am said, "Sweet

*f* *p* *colla voce* *mp*

Hg.

lieve your mind Of all its doubts un - ru - ly; Cre - a - tion is so  
 roun - de - lays Oft thrill us more than words do; Why don't you try some

*con moto*

Hg. well de-signed That no-thing's wast-ed tru-ly. Our hands are made to  
 songs of praise, Or war-ble as the birds do? In pret-ty mouths put

Hg. toil and spade, Our feet are made to walk with, \_\_\_\_\_  
 pret-ty tunes To make the wel-kin ring with, \_\_\_\_\_

*rit* \* *rit* \*

Hg. *rit* So \_\_\_\_\_ it's plain to me as plain can be, That our  
 For \_\_\_\_\_ it's plain to me as plain can be, That our

*a tempo* *allargando*

*rit* \* *rit* \* *a tempo* *espress.* *mf* *allargando*

Hg. *p dolce* lips, that our lips, that our lips are made to talk \_\_\_\_\_  
 lips, that our lips, that our lips are made to sing \_\_\_\_\_

*a tempo*

*p dolce* *pp* *p* *f* *rit* \*

Hg. with." with."

*a tempo scherzando*

*p*

Chorus of Women

So all through pret - ty, pret - ty Par - a - dise Eve  
 'Twas all in pret - ty, pret - ty Par - a - dise Went

*p* *schierzando*

So all through pret - ty, pret - ty Par - a - dise Eve  
 'Twas all in pret - ty, pret - ty Par - a - dise Went

*p* *a tempo, scherzando*

sought for con - ver - sa - tion. She talked to the bees and the chim - pan - zees And the  
 Eve her lips to try, oh. She sang to the bees and the chim - pan - zees And the


sought for con - ver - sa - tion. She talked to the bees and the chim - pan - zees And the  
 Eve her lips to try, oh. She sang to the bees and the chim - pan - zees And the

Pol - ly, Pol - ly par - rots in the high, high trees. She talked and talked and talked and talked and  
 Pol - ly, Pol - ly par - rots in the lof - ty trees. She sang and sang and sang and sang and


Pol - ly, Pol - ly par - rots in the high, high trees. She talked and talked and talked and talked and  
 Pol - ly, Pol - ly par - rots in the lof - ty trees. She sang and sang and sang and sang and

Hildegarde


*cresc. e ritardando* *f* *a tempo*

Hg.    
 Talked and talked and talked and talked and talked and talked and talked and talked! Ha!  
 Sang and sang and sang and sang and sang and sang and sang and sang! Ha!

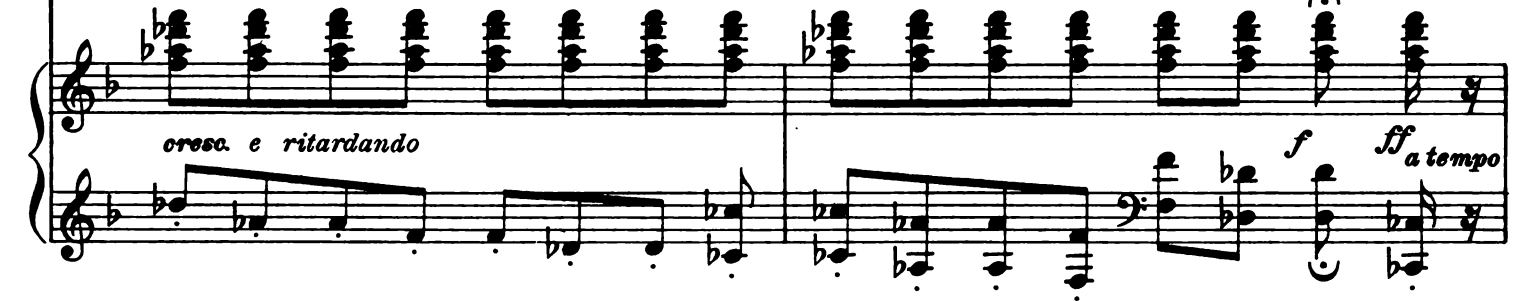
*cresc. e ritardando* *f* *a tempo*

   
 talked and talked and talked and talked and talked and talked and talked and talked! Ha!  
 sang and sang and sang and sang and sang and sang and sang and sang! Ha!

*cresc. e ritardando* *f* *a tempo*

   
 talked and talked and talked and talked and talked and talked and talked and talked! Ha!  
 sang and sang and sang and sang and sang and sang and sang and sang! Ha!

*cresc. e ritardando* *f* *ff* *a tempo*



Hg.    
 ha! to all cre - a - tion.  
 ha! both low and high, oh.

   
 ha! to all cre - a - tion.  
 ha! both low and high, oh.

   
 ha! to all cre - a - tion.  
 ha! both low and high, oh.

**DANCE**  
 Un poco più vivo

*fz* *mp* (quasi Trombe)

*cresc.*

*Red.* \*



Hildegarde

Hg. *ff* *a tempo*  
 Ha! ha! to all cre - a - tion.  
 Ha! ha! both low and high, oh.

Chorus *ff* *a tempo*  
 Ha! ha! to all cre - a - tion.  
 Ha! ha! both low and high, oh.

Hg. *ff* *a tempo*  
 Ha! ha! to all cre - a - tion.  
 Ha! ha! both low and high, oh.

Hg. *mf*  
 But she found to her pain that she talked in —  
 But she found once — more it was all a —

Hg. *mf*  
 vain, — For it brought not the bliss that she prayed for.  
 bore, — For it brought not the thrill, she — prayed for.

Hg. *mf* *p* *espressivo* 3

And she sighed, "I wis that it can't be this That my sweet, red  
 And she sighed ere long, "No, it can't be song That these sweet, red

(Horns)

Hg. *mf*

lips were made for!"  
 lips are made for!"

Chorus *mf*

And she sighed, "I wis that it can't be  
 And she sighed ere long, "No, it can't be  
 And she sighed, "I wis that it can't be  
 And she sighed ere long, "No, it can't be

(Horns) *mf*

*molto espress.*

this That my sweet, red lips were made for!"  
 song That these sweet, red lips are made for!"

this That my sweet, red lips were made for!"  
 song That these sweet, red lips are made for!"

*espress.* 3 3 *f*

Second verse repeat from beginning

## Allegretto

*mf*

small notes ad lib.

*f*

## Hildegarde

## Andante con moto

Hg.

3. So down in Par - - a - - dise Eve sat, And

*p*

*p sempre dolce*

Hg.

wept the live - long day, — For her words rang false and her

Hg.

songs sang flat, And her lips seemed thrown a - -



Hg. way. "O Ad - - am dear, come

Flutes *pp molto dolce*

The first system of the musical score consists of a vocal line (labeled 'Hg.') and a piano accompaniment. The vocal line begins with a rest followed by the lyrics 'way. "O Ad - - am dear, come'. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. A dynamic marking of *pp molto dolce* is placed above the piano part, and the word 'Flutes' is written above the vocal line.

Hg. here! come here!" She called through all cre - -

*sempre dolce*

The second system continues the vocal line with the lyrics 'here! come here!" She called through all cre - -'. The piano accompaniment continues with a similar texture. A dynamic marking of *sempre dolce* is placed above the piano part.

Hg. a - - tion; "My heart grows sere, for my

*p* *molto legato*

The third system continues the vocal line with the lyrics 'a - - tion; "My heart grows sere, for my'. The piano accompaniment features a more active melodic line in the right hand. Dynamic markings of *p* and *molto legato* are present.

Hg. lips, I fear, Have missed their true vo - ca - tion!"

*mf* *pp* *mf*

The fourth system concludes the vocal line with the lyrics 'lips, I fear, Have missed their true vo - ca - tion!"'. The piano accompaniment features a melodic line in the right hand and a rhythmic line in the left hand. Dynamic markings of *mf*, *pp*, and *mf* are present.

Allegretto

Hildegarde

Più moto ed agitato

Hg. Then Ad - am hearked to her sad a - larm, And he

Hg. came to his weep - ing dear, - And he drew her close in his

Hg. man - - ly arm Till their lips they were ver - y near. - "Ah,

Hg. lov - er mine," cried Eve di - vine, "This hour you may bring



lips first found vo - ca - tion, Till the birds and the bees and the chim-pan - zees And the

lips first found vo - ca - tion, Till the birds and the bees and the chim-pan - zees And the

Pol-ly, Pol-ly par-rots in the lof - ty trees All kissed and kissed and kissed and kissed, They

Pol-ly, Pol-ly par-rots in the lof - ty trees All kissed and kissed and kissed and kissed, They

**Hildegarde**  
*oressa. e ritard.*

*cresc. e ritard.*

*cresc. e ritard.*

*cresc. e ritard.*

*a tempo* (sound of kiss-  
ing) *f*

Kissed and kissed and kissed and kissed and kissed and kissed and kissed and kissed *a tempo*

kissed and kissed and kissed and kissed and kissed and kissed and kissed and kissed *a tempo* (sound of kiss-  
ing) *f*

kissed and kissed and kissed and kissed and kissed and kissed and kissed and kissed *a tempo* (sound of kiss-  
ing) *f*

kissed and kissed and kissed and kissed and kissed and kissed and kissed and kissed *a tempo*

*cresc. e ritard.* *f* *pp*

Hg. with an - i - ma - tion!

with an - i - ma - tion!

with an - i - ma - tion!

**DANCE**  
Un poco più vivo

*fz* *mf* (quasi Trombe)

*cre-*  
*bi*

*Tea* \*

*a tempo*

(sound of kissing) with an - i - ma - tion!

with an - i - ma - tion!

*a tempo*

*scendo* *f* *pp* *f*

No. 5. Song and Chorus  
Donnybrook and Chorus of Women

"Dove of Peace"

Allegro Donnybrook *f* (imitating Bagpipe)

Ha, ha, ha, ha! \_\_\_\_\_ When

The first system consists of two staves. The upper staff is a bass clef line with a 2/4 time signature, containing a melody that imitates a bagpipe. It starts with a rest, then a series of eighth notes, followed by a half note, and ends with a quarter note. The lower staff is a grand staff (treble and bass clefs) with a piano accompaniment. The piano part begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Andante (alla breve)

Db. I was a lad in Kil-ken-ny, — Sing Lar-ry-down-der-ry — down doo, There was

The second system consists of two staves. The upper staff is a bass clef line with a 6/8 time signature, containing a melody. The lower staff is a grand staff with a piano accompaniment. The piano part starts with a mezzo-forte (*mf*) dynamic and includes a *poco f* marking. The melody in the bass line is simple and rhythmic, with a final note that has a fermata.

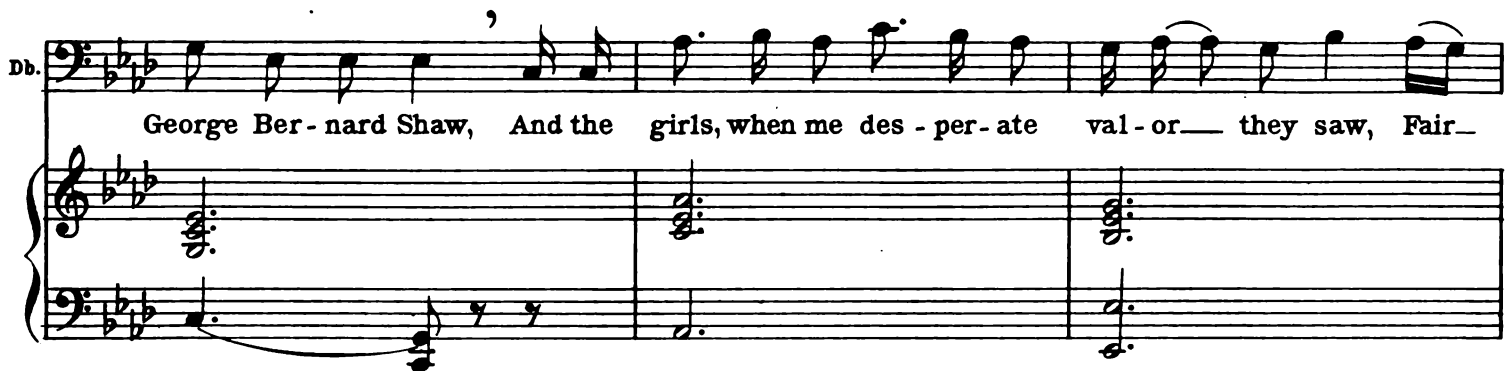
Db. none could con-throl me, not an-y, — For at fight-in' I led all the crew. — I could

(poco Solo)

The third system consists of two staves. The upper staff is a bass clef line with a 6/8 time signature, continuing the melody. The lower staff is a grand staff with a piano accompaniment. The piano part includes a *poco Solo* marking and dynamic markings of *p* and *mf*. The melody in the bass line continues with a fermata on the final note.

Db. swing a sha-la-lagh wid Pad-dy Mc-Graw, I'd a tongue in my head sharp as

The fourth system consists of two staves. The upper staff is a bass clef line with a 6/8 time signature, continuing the melody. The lower staff is a grand staff with a piano accompaniment. The piano part continues with a simple accompaniment pattern. The melody in the bass line ends with a fermata.

Db. 

George Ber - nard Shaw, And the girls, when me des - per - ate val - or — they saw, Fair -

Db. 

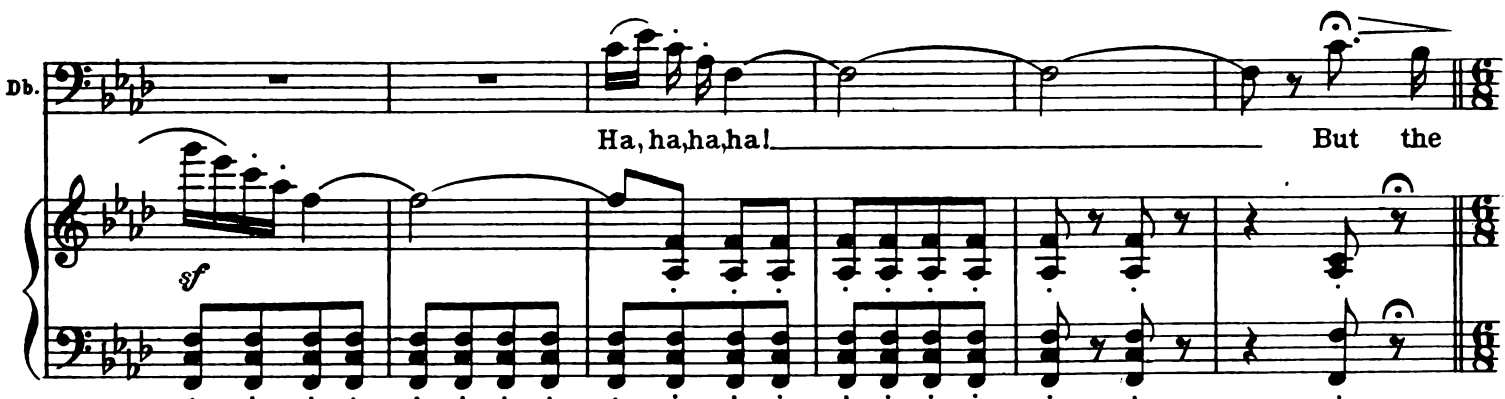
Allegro

daft wid me charrums they grew, dar-ry - doo. —

*f ben marcato*

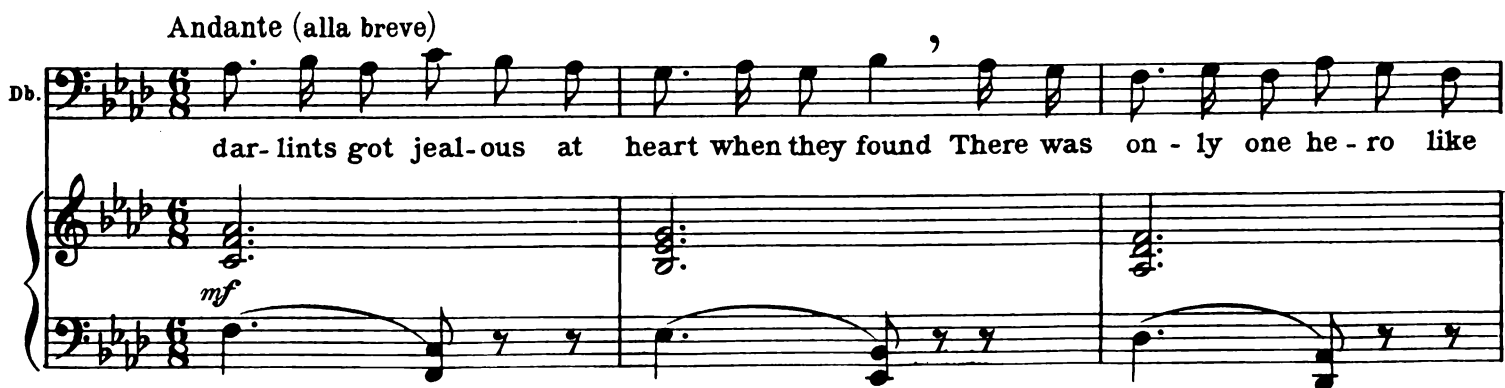
Db. 

*ff*

Db. 

Ha, ha, ha, ha! — But the

Andante (alla breve)

Db. 

dar - lints got jeal - ous at heart when they found There was on - ly one he - ro like

*mf*

Db. me to go round; So they wran-gled like minx-es and scratched mad as lynx-es, Till

Db. half Ire-land's beau-ty lay dead on the ground. — 'Twas so

(without haste)

Db. bit-ter and gru-el-ling, this fem-i-nine du-el-ling Of Kil-ken-ny maids in this

Db. Kil-ken-ny fray, That to make them im-mune I com-posed this swate tune, Which I

Db. sang just to wheedle their an-ger a-way.



Db. *p*  
 Dove of Peace, Seek thy nest,

*pp molto dolce e legato*

Db. Love, in - - crease, And war - riors, rest.

Db. *mf* Bul-lets, guns and *f* mur - der-ous hat-pins, *p* Bid them cease;

*mf* *f*

Db. *cresc. poco a poco*  
 Turn their steeds to peace - ful graz - ers, U - ni - forms to ten - nis blaz - ers,

*cresc. poco a poco*

Db. (with tearful expression) *p*  
 Turn their swords to safe - ty - ra - zors, Dove of Peace!

*pp dolciss.* *mf*

## Chorus of Women

*mf*

Dove of Peace, Seek thy nest,

*mf*

Dove of Peace, Seek thy nest,

*mf sempre legato*

Love, in - - crease, And war - - riors,

Love, in - - crease, And war - - riors,

*mf* rest! Bul-lets, swords and mur - der-ous hat-pins,

*mf* rest! Bul-lets, swords and mur - der-ous hat-pins,

Bid them cease; Turn their steeds to peace - ful

Bid them cease; Turn their steeds to peace - ful

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics: "Bid them cease; Turn their steeds to peace - ful". The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *p* (piano) and *ff* (fortissimo) markings. There are also some performance instructions like *ped.* and *\** in the piano part.

graz - ers, U - - ni - forms to ten - nis blaz - ers,

graz - ers, U - - ni - forms to ten - nis blaz - ers,

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "graz - ers, U - - ni - forms to ten - nis blaz - ers,". The piano accompaniment has a more active melody in the right hand. Dynamics include *f* (forte) and *ff* (fortissimo).

Turn their swords to safe - ty - ra - zors, Dove of

Turn their swords to safe - ty - ra - zors, Dove of

The third system of the musical score consists of two vocal staves and piano accompaniment. The lyrics are: "Turn their swords to safe - ty - ra - zors, Dove of". The piano accompaniment features a melodic line in the right hand and a supporting bass line. Dynamics include *p* (piano).

Donnybrook

Db. *mf* *p.* *mf* *mf*

Dove of Peace! Dove of Peace!

*mf* *mf* *mf* *mf*

Peace! Dove of Peace! Dove

*mf* *mf* *mf* *mf*

Peace! Dove of Peace! Dove

*poco cresc.* *mf*

*Red.*

Db. *dim.* *dim.* *dim.*

of Peace! of Peace! of Peace!

*tr dim.* *tr* *p dolce*

*Red.* *Red.* *Red.*

*tr* *tr* *tr* *pp* \*

*Red.* *Red.* *Red.* *pp* \*

No.6. Duet and Dance

Willie and Hildegarde

"Step by step"

Allegretto grazioso

*p*

Hildegarde

Willie

Love, where wouldst thou go?—

Maiden, wilt thou walk with me? All through Cupid's tangle-wood!

*poco stacc. ma dolce* *simile*

Hildegarde

Heart of mine, no, no!— In that bow'r of song and shade Man-y a fair-y

W.

Hildegarde

trap is laid!

W.

Man-y a thorn for hap-py maid Whose heart no pain should know.—

Red \* Red \*

Hg. Ev-'ry perfumed breeze that sighs, Ev-'ry blos-som gleaming, Holds temp-tation in dis-guise:

w. Ev-'ry perfumed breeze that sighs, Ev-'ry blos-som gleaming, Holds temp-tation in dis-guise:

*molto dolce*  
*p*  
*simile*

Hg. Love would catch us dreaming. Wis-dom to our feet be grant-ed, Ere we tempt that

w. Love would catch us dreaming. Wis-dom to our feet be grant-ed,

*Tea* \* *Tea* \* *Tea* \*

Hg. *f* Vale en-chant-ed, Where the dan-ger-mark is plant-ed By the gulf de-spair! — Step by *p*

w. *f* Ere we tempt that Vale en-chant-ed, Where the dan-ger-mark is plant-ed!

*Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \*

Hg. step! One false step be-ware!

w. Step by step! One false step be-ware!

*p*

*cresc. poco a poco*

Hg. One step leads to an - oth - er step. *rit.* Your sense says,

W. And though you scarce know why you go,

*cresc. poco a poco* *tr.* *sf* *rit.*

Hg. *a tempo* "Don't!" *rit.* *a tempo* But the ver - y next thing

W. You say, "I won't!"

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

Lo stesso tempo

Hg. you know You are danc - ing a - long on the

W. But the ver - y next thing you know

Lo stesso tempo

*sf* *p dolce* *p*

*cresc. poco a poco* *più f*

Hg. dan - ger - ous road Where im - pulse gives the shove; And you're eyes o - ver

W. You are dancing a - long on the dan - ger - ous road, And you're eyes o - ver

*cresc. poco a poco* *più cresc.* *sf*

Hg. ears o - ver Heart, o - ver Heart o - ver - turned, *ff*

w. ears o - ver Heart, o - ver Heart o - ver - *ff*

Hg. *con fuoco sf* Head o - ver heels \_\_\_\_\_ in

w. *con fuoco sf* turned, Head o - ver heels \_\_\_\_\_ in

Hg. Love! \_\_\_\_\_

w. Love! \_\_\_\_\_

*Più animato*

*ff sempre*

(Solo)



DANCE  
Allegretto grazioso

*p* *più p* *p*

*sempre grazioso*

*small notes ad lib.* *cresc. poco a poco*

*f* *f sempre*

*ff* *mf*

*a tempo* *rit.* *mp espress.* *più f* *animando ed ac-*

*celerando poco a poco al fine* *p*

No. 7. Duet and Chorus  
Arabella, Sir Hannibal and Chorus

“Blood is thicker than water”

Andante Arabella

A.

'Twixt

A. Sir Hannibal


S.H.

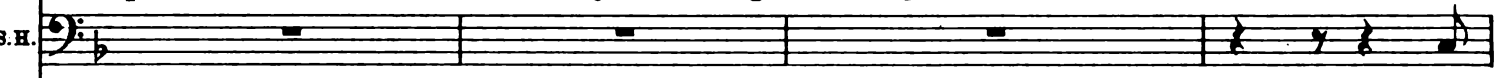
*mf* *ff* A


A. In

S.H. In

*mf* *ff*

A.    
 spite of the fact that in sev-en-ty-six George Wash-ing-ton whipped you, by Jin - go!

S.H. 

*mf*  *ff*

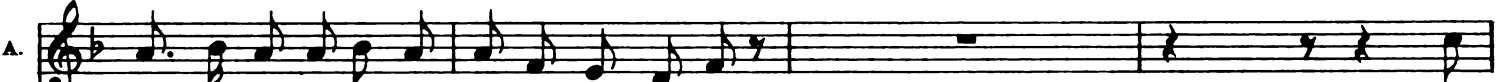
In


A.    
 spite of your na-tion-al manners—they're rude, And you're bare-ly po-lite to the king, oh!


S.H. 

*mf*  *ff*

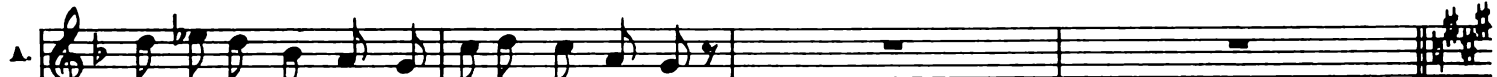
In

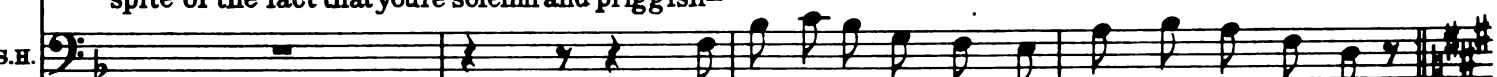
A.    
 spite of the fact of your an-gli-cized pos-es-


S.H. 

*mf*  *ff*

In spite of the fact that you talk thro' your nos-es-

A.    
 spite of the fact that you're solemn and priggish-

S.H. 

*tr*  *tr*

In spite of the fact that your states-men are whiggish-

A. With your lord-ly flub-dub-bings And all your cold morn-ing tub-bings You're

S.H.

A. cra-zy, I guess! You're cra - zy, I guess!

S.H. With your drug-stores and fly-pa-pers

A.

S.H. And your Wall Street and sky-scrap-ers, My, what a mess! my, what a

A. Allargando

S.H. mess! Yet in spite of these draw-backs we can-not dis -

Allargando

*allargando*

A. *rit.*  
guise Our strong in-ter-na-tion-al fam-i-ly ties:

S.H. *rit.*  
guise Our strong in-ter-na-tion-al fam-i-ly ties:

*allargando* *rit.*

A. *a tempo*  
Blood is thick-er than wa-ter, Gone are strife and slaugh-ter 'Twixt

S.H. *a tempo*  
Blood is thick-er than wa-ter, Gone are strife and slaugh-ter 'Twixt


*a tempo* Horns *mf*

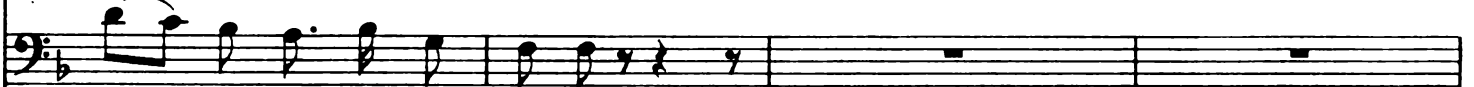
A. Un-cle Sam and John! The Li-on proud and the Ea-gle loud Shall

S.H. Un-cle Sam and John! The Li-on proud and the Ea-gle loud Shall

A. live and love in a ros-y cloud, Or an-y old way! That's what they say: For


S.H. live and love in a ros-y cloud, Or an-y old way! That's what they say: For

A.  blood is thick-er than wa-ter.

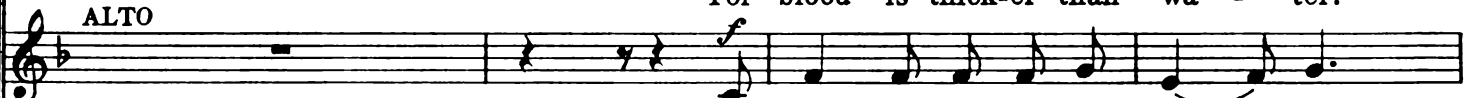
S.H.  blood is thick-er than wa-ter.

## Chorus


SOPRANO


 For blood is thick-er than wa - ter!

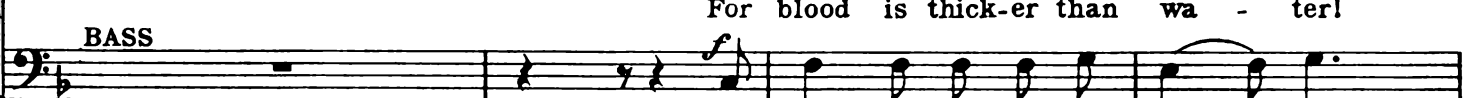
ALTO


 For blood is thick-er than wa - ter!

TENOR


 For blood is thick-er than wa - ter!

BASS


 For blood is thick-er than wa - ter!


 Strings & Wood-wind
*ff*

 Gone are strife and slaugh - ter 'Twixt Un - cle Sam and John, The

 Gone are strife and slaugh - ter 'Twixt Un - cle Sam and John, The

 Gone are strife and slaugh - ter 'Twixt Un - cle Sam and John, The

 Gone are strife and slaugh - ter 'Twixt Un - cle Sam and John, The



Li - on proud and the Ea - gle loud Shall live and love in a ros - y cloud, Or

Li - on proud and the Ea - gle loud Shall live and love in a ros - y cloud, Or

Li - on proud and the Ea - gle loud Shall live and love in a ros - y cloud, Or

Li - on proud and the Ea - gle loud Shall live and love in a ros - y cloud, Or

an - y old way! That's what they say: For blood is thick - er than wa - ter!

an - y old way! That's what they say: For blood is thick - er than wa - ter!

an - y old way! That's what they say: For blood is thick - er than wa - ter!

an - y old way! That's what they say: For blood is thick - er than wa - ter!

*fff*

# No. 8. Song: The Sailors' "Fake Walk"

Willie and Chorus of Men

## "You show some surprise"

Andante con moto

TENOR

Chorus Yo - ha! Yo - hey! Yo - hee! Yo - ho! —

BASS *f* Yo - ha! Yo - hey! Yo - hee! Yo - ho! —

Andante con moto

Un poco più lento

Un poco più lento

*mf*

Willie

w. You show some sur-prise at our change of dis-guise, Which you think shows re-mark-a-ble nerve;

*p* *dolce*

w. But the mys - try's slight, we've been drill - ing at night With the New Hamp-shire



w. *mf*  
 Na-val Re - serve. — So, fair sum-mer board - ers, fare-well to your

w. or-ders Of sal-ad and mut-ton and clam; — If you call for hot-

*mf sempre dolce*

*molto dolce*

*poco marcato il basso*

w. — chow-der, we'll now serve pow-der, As we wait on dear Un-cle Sam! —

w. *mf*  
 From the tip - ping oc - cu - pa - tion we will go, ho — yo - ho!

TENOR *mf*  
 From the tip - ping oc - cu - pa - tion we will go, ho — yo - ho!

BASS *mf*  
 From the tip - ping oc - cu - pa - tion we will go, ho — yo - ho!

*mf*

*più f*

w. To the skip-ping av - o - ca - tion of the sail - or, — oh! In our trig -

To the skip-ping av - o - ca - tion of the sail - or, — oh! In our trig -

To the skip-ping av - o - ca - tion of the sail - or, — oh! In our trig -

The first system of the score features three vocal staves (soprano, alto, and tenor) and a piano accompaniment. The vocal lines are marked with a dynamic of *più f*. The lyrics are: "To the skip-ping av - o - ca - tion of the sail - or, — oh! In our trig -". The piano accompaniment consists of a rhythmic pattern in the right hand and a more active bass line in the left hand.

w. — and tar - ry man - ner We'll de - fend the striped — and star - ry ban - ner Till we

— and tar - ry man - ner We'll de - fend the striped — and star - ry ban - ner Till we

— and tar - ry man - ner We'll de - fend the striped — and star - ry ban - ner Till we

The second system continues the vocal and piano parts. The lyrics are: "— and tar - ry man - ner We'll de - fend the striped — and star - ry ban - ner Till we". The piano accompaniment features a prominent triplet in the right hand.

w. roy - ster with the oy - sters down be - low! Ho — yo - - ho!

roy - ster with the oy - sters down be - low! Ho — yo - - ho!

roy - ster with the oy - sters down be - low! Ho — yo - - ho!

The third system concludes the page with the lyrics: "roy - ster with the oy - sters down be - low! Ho — yo - - ho!". The piano accompaniment includes a triplet and is marked with a dynamic of *ff*.

DANCE  
Allegro

The first system of the musical score 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). The tempo is marked 'Allegro'. The music begins with a forte dynamic (*f*) and features a rhythmic pattern of eighth notes in the right hand and a steady accompaniment of eighth notes in the left hand.

The second system continues the musical piece with two staves. The right hand part features more complex rhythmic patterns, including some sixteenth notes, while the left hand maintains a consistent eighth-note accompaniment.

The third system of the score is marked with a forte dynamic (*ff*) and the instruction *la melodia un poco marcata*. The right hand part has a more pronounced melodic line with some slurs and accents. The left hand continues with the eighth-note accompaniment.

OSSIA

The fourth system, labeled 'OSSIA', provides an alternative version of the music. It consists of two staves. The right hand part is simpler, focusing on chordal accompaniment, while the left hand part is more active, featuring a rhythmic pattern of eighth notes.

The fifth system continues the 'OSSIA' version of the piece. It features two staves. The right hand part has a melodic line with some slurs and accents, and the left hand part has a rhythmic accompaniment. A forte dynamic (*ff*) is indicated in the right hand.

The sixth system of the score consists of two staves. The right hand part has a melodic line with some slurs and accents, and the left hand part has a rhythmic accompaniment. A forte dynamic (*ff*) is indicated in the right hand.

The seventh and final system of the score consists of two staves. The right hand part has a melodic line with some slurs and accents, and the left hand part has a rhythmic accompaniment. A forte dynamic (*ff*) is indicated in the right hand. The piece concludes with a final chord in the right hand.

# No. 9. Song of the Red Cross Nurses

Hildegarde and Chorus of Women

## "You seem at a loss"

*Andante con moto*

**SOPRANO**  
 Chorus Yo - ha! Yo - hey! Yo - hee! Yo - ho!

**ALTO**  
 Yo - ha! Yo - hey! Yo - hee! Yo - ho!

*Allegretto*

**Hildegarde**

You seem at a loss when you see the red cross Re-vealed by this sud-den im - pru-

*dolce*

dence; But we've mas - tered our trade, for we stud-ied first aid For wounded at

Hg. col-lege when stu - dents. In spite of our charm\_ we can saw off an

*f* *mf sempre dolce*

Hg. arm Or sew up a wound\_ in the throat;\_ We are not at all\_

*molto dolce*  
*poco marcato il basso*

Hg. \_ shy when the can - non - balls fly: O please let us sail on your boat.\_

*ff*

Hg. *mf* From our pres - ent oc - cu - pa - tion we'll dis - perse, ho\_ yo - ho!

SOPRANO

*mf* From our pres - ent oc - cu - pa - tion we'll dis - perse, ho\_ yo - ho!

ALTO (Arabella with Altos)

*mf* From our pres - ent oc - cu - pa - tion we'll dis - perse, ho\_ yo - ho!

*mf*

*piu f*  
 Hg. For the pleas-ant av - o - ca - tion of the nurse, hi — oh! When the sound  
*piu f*  
 For the pleas-ant av - o - ca - tion of the nurse, hi — oh! When the sound  
*piu f*  
 For the pleas-ant av - o - ca - tion of the nurse, hi — oh! When the sound

Hg. — of bat-tle ceas-es, We'll col - lect all the ti - ny lit - tle piec - es, Or—  
 — of bat-tle ceas-es, We'll col - lect all the ti - ny lit - tle piec - es, Or—  
 — of bat-tle ceas-es, We'll col - lect all the ti - ny lit - tle piec - es, Or

Hg. hold their fe-vered hands and read 'em verse! — Sing low!  
 hold their fe-vered hands and read 'em verse! — Sing low!  
 hold their fe-vered hands and read 'em verse! — Sing low!

DANCE  
Allegro

The first system of the musical score 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). The music begins with a piano (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece with two staves. The upper staff has a more active melodic line with slurs and accents. The lower staff continues with a steady accompaniment of chords and eighth notes.

The third system features a change in dynamics and tempo. The upper staff begins with a fortissimo (*ff*) dynamic and the instruction *la melodia un poco marcata*. The melodic line is more pronounced with accents. The lower staff continues with a similar accompaniment.

OSSIA

The fourth system is an alternative version of the previous system, indicated by the word 'OSSIA'. It features a different melodic line in the upper staff while maintaining the same accompaniment in the lower staff.

The fifth system continues the piece with two staves. The upper staff has a melodic line with slurs and accents. The lower staff continues with a steady accompaniment of chords and eighth notes. A fortissimo (*ff*) dynamic is marked in the lower staff.

The sixth system continues the piece with two staves. The upper staff has a melodic line with slurs and accents. The lower staff continues with a steady accompaniment of chords and eighth notes.

The seventh system continues the piece with two staves. The upper staff has a melodic line with slurs and accents. The lower staff continues with a steady accompaniment of chords and eighth notes. A fortissimo (*ff*) dynamic is marked in the lower staff.

The eighth system concludes the piece with two staves. The upper staff has a melodic line with slurs and accents. The lower staff continues with a steady accompaniment of chords and eighth notes. A fortissimo (*ff*) dynamic is marked in the lower staff.

## No.10. Finale

Jones, Chorus, all Soloists, including McGinnis

"O, thank you kindly, my pretty dear!"

**Jones**

O, thank you kind-ly, my pret-ty dear! I'll take you a -

**J.s.**

Tempo di Valse

long as my vol - un - teer!

**Donnybrook**

**Db.**

I'll fol-low this crowd to the ends\_ of the

**Db.**

earth, And ev - 'ry day I'll man - ful-ly strive To make this Wil - lie



Db. kiss his girl Be - fore he's reached the age of twenty-five! For

*dolce*

Db. here is my chance, so I won't feel de-spon-dent: I'll go to this war as a

*p*

small notes ad lib.

Db. war - cor - re - spon-dent; From the thick of the bat-tle I'll care-ful - ly stay, - And

*p* *cresc.*

Db. mail home my pho-to-grafs six times a day.

SOPRANO To war! To war! To

ALTO To war! To war! To

Chorus To war! To war! To

TENOR To war! To war! To

BASS To war! To war! To

*p* *cresc.*

## Allegro marziale

*ff* war! war! war! war! Oh Oh

*ff* war! war! war! war! Oh Oh

Allegro marziale

*ff*

TENOR  
what is so sweet to the mas - cu - line heart, In the days of peace and

BASS  
what is so sweet to the mas - cu - line heart, In the days of peace and

*ff* *mf colle voci*

plen - ty, As the rum - ti - tum tum of the rol - lick - ing drum That

plen - ty, As the rum - ti - tum tum of the rol - lick - ing drum That

*f* *mf*

lures us off to the fray?— So ma - gic the thrill that we  
 lures us off to the fray?— So ma - gic the thrill that we

can - not stand still, so ma - gic the thrill that we can - not stand still When  
 can - not stand still, so ma - gic the thrill that we can - not stand still When

we are frank and twen - ty, when we are frank and twen - ty, While the  
 we are frank and twen - ty, when we are frank and twen - ty, While the

reg - u - lar beat of the sol - diers' feet Car - ries our souls a - way, While the  
 reg - u - lar beat of the sol - diers' feet Car - ries our souls a - way, While the

reg- u - lar beat of the sol - diers' feet Car - ries our souls a -  
 reg- u - lar beat of the sol - diers' feet Car - ries our souls a -

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: "reg- u - lar beat of the sol - diers' feet Car - ries our souls a -". The piano part features a steady eighth-note accompaniment with triplets in the right hand.

way, our souls a - way, a - way, our\_ souls, our\_ souls a -  
 way, our souls a - way, a - way, our souls, our\_ souls a -

The second system continues the vocal and piano parts. The lyrics are: "way, our souls a - way, a - way, our\_ souls, our\_ souls a -". The piano accompaniment continues with similar rhythmic patterns, including triplets and accents.

Hildegarde *mf* Sweet-heart! *p* Sweet-heart!  
 Willie Sweet-heart! *p* Sweet-heart!  
 way!  
 way!

The third system introduces solo parts for Hildegarde (H.g.) and Willie (W.). Hildegarde's part is marked *mf* and Willie's part is marked *p*. Both sing "Sweet-heart!". Below them are two staves with the word "way!". The piano accompaniment continues with a *ff* section followed by *mf* and *p* sections, featuring a rhythmic pattern of eighth notes with triplets.

Hg

w.

Sweet - heart! — we're off — for — glo - ry! —

Sweet - heart! — we're off for glo - ry!

Sweet - heart! — we're off for glo - ry!

*f* *con espressione*

Hg

w.

*p* Sweet - heart! — *p* Sweet - heart! —

*pp*

Chorus of Men (behind the scenes)

Sweet - heart! — we're off for glo - - ry! —

Sweet - heart! — we're off for glo - - ry! —

Flute *tr*

*pp*

*pp*

Hg. *f* Beat, heart, — the same old sto - - ry!

w. *f* Beat, heart, — the same old sto - - ry!

Chorus of Men (on stage)

Beat, heart, — the same old sto - - - - ry!

Beat, heart, — the same old sto - - - - ry!

*f* *Red.* \*

Hg. *pp* Beat, heart! — *f* Beat, heart!

w. Beat, heart!

Chorus of Men (behind the scenes)

*p* Beat, heart, — the same old sto - ry!

*p* Beat, heart, — the same old sto - ry!

*f* Beat, heart, — the same old

*f* Beat, heart, — the same old

*dolce* *pp* *mf* *f* *tr*

Timp.

All Solists except Donnybrook

*f*  
Sweet-heart!

*f*  
Sweet-heart!

sto - ry, the same old sto - ry, the same old sto - ry, the same old sto - ry!

sto - ry, the same old sto - ry, the same old sto - ry, the same old sto - ry!

*tr* *tr* *3*

Sweet-heart!

Sweet-heart!

Chorus of Women  
SOPRANO

*f*  
Old Glo - ry waves a - bove the braves, While the bugle's call inspires the

ALTO  
*f*  
Old Glo - ry waves a - bove the braves, While the bugle's call inspires the

*3* *f* *3*  
*ben ritmato*

bright ar-ray, The ea - gle screams, the ri - fle gleams, And the Dove of Peace in terror

bright ar-ray, The ea - gle screams, the ri - fle gleams, And the Dove of Peace in terror

*small notes ad lib.*

flies a-way, in ter-ror flies a-way.

flies a-way, in ter-ror flies a-way.

TENOR *f* Old Glo - ry waves a - bove the braves, While the

BASS *f* Old Glo - ry waves a - bove the braves, While the

*cresc.*

The ea - gle screams, the ri - fle gleams, And the

The ea - gle screams, the ri - fle gleams, And the

bugle's call inspires the bright array, The ea - gle screams, the ri - fle gleams, And the

bugle's call inspires the bright array, The ea - gle screams, the ri - fle gleams, And the

*ff*



Dove of Peace in ter-ror flies a-way, the Dove of Peace in ter-ror flies a -  
 Dove of Peace in ter-ror flies a-way, the Dove of Peace in ter-ror flies a -  
 Dove of Peace in ter - ror flies a - way, in ter-ror flies a -  
 Dove of Peace — in ter - ror flies a - way, in ter-ror flies a -

**Hildegard**  
 Hg. The bu - gle's call in - spires the bright ar -  
**Arabella**  
 A. The bu - gle's call in - spires the bright ar -  
**Willie**  
 W. The bu - gle's call in - spires the bright ar -  
**Sir Hannibal**  
 S.H. The bu - gle's call in - spires the bright ar -

way, in ter-ror flies a - way.  
 way, in ter-ror flies a - way.  
 way, in ter-ror flies a - way.  
 way, in ter-ror flies a - way.

Hg. ray, The ea - gle screams, The Dove of Peace flies a -  
 A. ray, The ea - gle screams, The Dove of Peace flies a -  
 W. ray, The ea - gle screams, The Dove of Peace flies a -  
 S.H. ray, The ea - gle screams, The Dove of Peace flies a -

Chorus

SOPRANO

Sweet-heart! we're off for glo - ry!

ALTO Sweet-heart! we're off for glo - ry!

TENOR Sweet-heart! we're off for glo - ry!

BASS Sweet-heart! we're off for glo - ry!

Chorus

Hg. way.  
 A. way.  
 W. way.  
 S.H. way.

Beat, heart, the same old sto - ry! \_\_\_\_\_ Bride arms, ah, cease thy winding!

Beat, heart, the same old sto - ry! \_\_\_\_\_ Bride arms, ah, cease thy winding!

Beat, heart, the same old sto - ry! \_\_\_\_\_ Bride arms, ah, cease thy winding!

Hg. Sweet - heart! we're off for  
 A. Sweet - heart! we're off for  
 W. Sweet - heart! we're off for  
 S.H. Sweet - heart! we're off for

Side - arms up - on me bind - ing.  
 Side - arms up - on me bind - ing.  
 Side - arms up - on me bind - ing.

*f sempre* *mf* *ff*

Hg. glo - ry! Sweet - heart! we're off for glo - ry!  
 A. glo - ry! Sweet - heart! we're off for glo - ry!  
 W. glo - ry! Sweet - heart! we're off for glo - ry!  
 S.H. glo - ry! Sweet - heart! we're off for glo - ry!

Sweet - heart! we're off for glo - ry! Beat, heart, the same old  
 Sweet - heart! we're off for glo - ry! Beat, heart, the same old  
 Sweet - heart! we're off for glo - ry! Beat, heart, the same old

*f sempre* *mf* *f cresc.*

Hg. Beat, heart\_ the same old sto - ry. *ff* We are off for  
 A. Beat, heart\_ the same old sto - ry. *ff* We are off for  
 W. Beat, heart\_ the same old sto - ry. *ff* We are off for  
 S.H. Beat, heart\_ the same old sto - ry. *ff* We are off for

sto - ry! Hur - rah! Hur - rah! Hur - rah! Hur - rah! Hur -  
 sto - ry! Hur - rah! Hur - rah! Hur - rah! Hur - rah! Hur -  
 sto - ry! Hur - rah! Hur - rah! Hur - rah! Hur - rah! Hur -

*cresc.* *ff* *cresc.* *s* \*

Hg. glo - - - ry! I'll  
 A. glo - - - ry! I'll  
 W. glo - - - ry! I'll  
 S.H. glo - - - ry! I'll

rah! I'll  
 rah! I'll  
 rah! I'll

*fff* *fff* *fff*

Hg. fol - - low the folds of the

A. fol - - low the folds of the

W. fol - - low the folds of the

S.H. fol - - low the folds of the

fol - low the folds of the stars and stripes In the faith of the land of

fol - low the folds of the stars and stripes In the faith of the land of

fol - low the folds of the stars and stripes In the faith of the land of

*mf* *ff* *mf* *ff* \*

Hg. stars and stripes, I will

A. stars and stripes, I will

W. stars and stripes, I will

S.H. stars and stripes, I will

glo - ry, While the rat - tle - ti - boom of the vol - ley - ing doom Ech - oes

glo - ry, While the rat - tle - ti - boom of the vol - ley - ing doom Ech - oes

glo - ry, While the rat - tle - ti - boom of the vol - ley - ing doom Ech - oes

*sempre marcato*

*mf* *ff* \*

Hg. fol - - low the folds of the stars

A. fol - - low the folds of the stars

W. fol - - low the folds of the stars

S.H. fol - - low the folds of the stars

forth thro' val - leys - gor - y! Let loi - ter - ers rest in qui - et home - nest, let

forth thro' val - leys - gor - y! Let loi - ter - ers rest in qui - et home - nest, let

forth thro' val - leys - gor - y! Let loi - ter - ers rest in qui - et home - nest, let

*Red.* \*

Hg. and stripes! Till From here to end Hg. with Sopranos

A. and stripes! Till From here to end A. with Altos

W. and stripes! Till From here to end W. with Tenors

S.H. and stripes! Till From here to end S.H. with Basses

loi - ter - ers rest in qui - et home - nest Till they are weak and

loi - ter - ers rest in qui - et home - nest Till they are weak and

loi - ter - ers rest in qui - et home - nest Till they are weak and

*ff* *fff* *Red.* \*

## Solists with Chorus

SOPRANO  
hoar - y, till they are weak and hoar - y; A wo-man's work for the

ALTO  
hoar - y, till they are weak and hoar - y; A wo-man's work for the

TENOR  
hoar - y, till they are weak and hoar - y; A wo-man's work for the

BASS  
hoar - y, till they are weak and hoar - y; A wo-man's work for the

*ff* Horns

cra - ven shirk, But war is a game for men! Leave a

cra - ven shirk, But war is a game for men! Leave a

cra - ven shirk, But war is a game for men! Leave a

cra - ven shirk, But war is a game for men! Leave a

wo - man's work for the cra - ven shirk, But war is a game for

wo - man's work for the cra - ven shirk, But war is a game for

wo - man's work for the cra - ven shirk, But war is a game for

wo - man's work for the cra - ven shirk, But war is a game for

*ff*

men, a game for men, a game for men, a game for

men, a game for men, a game for men, a game for

men, a game for men, a game for men, a game for

men, a game for men, a game for men, a game for

*poco accel.*

*poco accel.*

*poco accel.*

*poco accel.*

*poco accel.*



Più vivo

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

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

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

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

Più vivo

*ff* *fff*

small notes ad lib.

Hur - rah!

Hur - rah!

Hur - rah!

Hur - rah!

*ff* *fff*

# No. 11: Second Finale "I'll follow the folds of the stars and stripes"

Alla marcia

Soloists

*f*

I'll fol - low  
 I'll fol - low  
 I'll fol - low the folds of the  
 I'll fol - low the folds of the  
 I'll fol - low the folds of the  
 I'll fol - low the folds of the

Alla marcia

*ff*

*Red.*

the folds of the stars and stripes,

the folds of the stars and stripes,

stars and stripes In the faith of the land of glo-ry, While the rat-tle-ti-boom of the

stars and stripes In the faith of the land of glo-ry, While the rat-tle-ti-boom of the

stars and stripes In the faith of the land of glo-ry, While the rat-tle-ti-boom of the

stars and stripes In the faith of the land of glo-ry, While the rat-tle-ti-boom of the

*ff*  
*Red.*  
*fff*  
 \*  
*ff*  
*Red.*  
*fff*

I will fol - - - low the folds \_\_\_\_\_ of the

I will fol - - - low the folds \_\_\_\_\_ of the  
 vol-ley-ing doom Ech-oes forth through val-leys\_ gor-y! Let loi-ter-ers nest in  
 vol-ley-ing doom Ech-oes forth through val-leys\_ gor-y! Let loi-ter-ers nest in  
 vol-ley-ing doom Ech-oes forth through val-leys\_ gor-y! Let loi-ter-ers nest in

vol-ley-ing doom Ech-oes forth through val-leys\_ gor-y! Let loi-ter-ers nest in

*sempre marcato*

stars \_\_\_\_\_ and stripes \_\_\_\_\_ Till

stars \_\_\_\_\_ and stripes \_\_\_\_\_ Till

From here  
 Soloists with Chorus  
 to the end

qui-et home rest, let loi-ter-ers nest in qui-et home rest Till they are weak and  
 qui-et home rest, let loi-ter-ers nest in qui-et home rest Till they are weak and  
 qui-et home rest, let loi-ter-ers nest in qui-et home rest Till they are weak and  
 qui-et home rest, let loi-ter-ers nest in qui-et home rest Till they are weak and

*mf molto cresc.* *fff*

hoar - y, till they are weak and hoar - y; A

hoar - y, till they are weak and hoar - y; A

hoar - y, till they are weak and hoar - y; A

hoar - y, till they are weak and hoar - y; A

wo - man's work for the cra - ven shirk, But — war is a game for

wo - man's work for the cra - ven shirk, But — war is a game for

wo - man's work for the cra - ven shirk, But war is a game for.

wo - man's work for the cra - ven shirk, But war is a game for

*dim. poco a poco*

*dim. poco a poco as chorus marches off stage*

men! For a wo-man's work for the cra-ven shirk, But war is a game for men!

men! For a wo-man's work for the cra-ven shirk, But war is a game for men!

men! For a wo-man's work for the cra-ven shirk, But war is a game for men!

men! For a wo-man's work for the cra-ven shirk, But war is a game for men!

*dim. poco a poco*

men, a game for men, a game for men, a game for men!

men, a game for men, a game for men, a game for men!

men, a game for men, a game for men, a game for men!

men, a game for men, a game for men, a game for men!

*Allegretto*

*p dolce*

*dim.*

*fz mf*

(Only six old ladies in rocking-chairs are left on the hotel piazza)

Musical score for the first system, featuring piano accompaniment in G minor with *mf* dynamics. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment.

Musical score for the second system, continuing the piano accompaniment with similar melodic and harmonic patterns.

McGinnis (as he marches off stage, carrying the moving-picture machine)

McG. *No good will come of it, I feel it*

Piano accompaniment for the first vocal line, starting with a *p* dynamic. The right hand features a melodic line with slurs, and the left hand has a rhythmic accompaniment.

McG. *in my bones!*

Piano accompaniment for the second vocal line, including a *Solo* section with *p* and *pp* dynamics. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Tempo di Marcia

Musical score for the final system, marked *Tempo di Marcia* with *mf* and *cresc.* dynamics. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Chorus behind the scenes

Più vivo SOPRANO *ff*

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

ALTO *ff*

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

TENOR *ff*

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

BASS *ff*

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

Più vivo

Hur - rah!

Hur - rah!

Hur - rah!

Hur - rah!

8.....

ACT II

Ramparts of Guam, overlooking tropic sea

No. 12. Song: Juanita

“Was ever maid of Spain”

Andante

Ja. Juanita

Was ev - er - maid of Spain More des - o - late than

Ja. I? Here des - - tined to re -

Ja. main Be-neath a sav - age sky, Where ne'er a ship goes



Ja. by With wel - come sails un - furled To bear an ex - ile's

*espress.*

Ja. sigh Back to mine own sweet world!

*f* *p* *mf*

Ja. The calm Pa - ci - fic

*dim.* *p* *p*

Ja. sea, End - less be - fore my gaze,

*mf*

Ja. Mocks at the soul of me,

*p* *sonore*

Ja. *Wear-y of home - sick days.*

*p cresc. mf molto espress. dim. pp dim. sempre pp trem.*

Ja. *Un poco più lento*  
*While from the far - off haze*

*pp pp colla voce* \* *Un poco più lento*

Ja. *Faint-ly there float to me* *Lilts of Cas-til - ian*

*cresc. poco a poco poco cresc. mf molto espress.*

Ja. *lays,* *Vi - sions, O Spain! of*

*sf più cresc. pp cresc. riten.*

Allegro

Ja. thee!

*f* (small notes ad lib.)

Ja. Gra - na - da, — my Gra - na - da! — Where is a moon like

*mf* *p* *dolce* *p*

Ja. thine, — As — on the — dim Pla -

*pp* *espress.*

Ja. ca - da — The eyes of Beau - ty shine!

*p* *pp*

Ja. As the sigh - ing ca - ba - lle - ros \_\_\_\_\_ Sing some soft Cas - til - - ian

Ja. strain, While the red rose blows and the life - blood glows In the

*allargando*

Ja. heart of Spain. \_\_\_\_\_ While the red rose blows and the

*a tempo* *allargando*

*a tempo* *con delicatezza* *cresc.* *allargando*

Ja. life - blood glows In the heart of Spain, \_\_\_\_\_ in the heart

*a tempo vivo* *a tempo vivo*

*p grazioso* *cresc.* *cresc.*

Ja. of Spain, \_\_\_\_\_ in the heart \_\_\_\_\_ of \_\_\_\_\_

*riten.* *a tempo* *riten.*

*riten.* *a tempo* *riten.*

Ja. Spain, small notes ad lib.

*ff con brio*

Ja.

Ja.

*ff* *ff pesante*

*rit*

Ja. **Andante (Tempo I)**

in the heart of Spain.

*mf* *dim.* *p* *p*

Ja.

*pp* *ppp*

## No.13a.Ensemble: The "Brag and Bluster"

Hildegarde, Willie, Donnybrook, Jones, Full Chorus

"It's painful to the Yankee soul"

Alla marcia con fuoco

*ff.*

W. Willie

Jones

J.S.

TENOR

Chorus of Men

BASS

It's pain-ful to the Yan-kee soul To spout a bit or shout a bit, But

It's pain-ful to the Yan-kee soul To spout a bit or shout a bit, But

It's pain-ful to the Yan-kee soul To spout a bit or shout a bit, But

It's pain-ful to the Yan-kee soul To spout a bit or shout a bit, But

It's pain-ful to the Yan-kee soul To spout a bit or shout a bit, But

W.

J.S.

here's hoo-ray for U. S. A., The Land of grit and granite! We're from Missou-ri, like-wise Maine, We're

here's hoo-ray for U. S. A., The Land of grit and granite! We're from Missou-ri, like-wise Maine, We're

here's hoo-ray for U. S. A., The Land of grit and granite! We're from Missou-ri, like-wise Maine, We're

here's hoo-ray for U. S. A., The Land of grit and granite! We're from Missou-ri, like-wise Maine, We're

w. here to pluck the flow'r of Spain, And if you like we'll whip the world, Or an-y oth-er plan-et!

J.s. hère to pluck the flow'r of Spain, And if you like we'll whip the world, Or an-y oth-er plan-et!

here to pluck the flow'r of Spain, And if you like we'll whip the world, Or an-y oth-er plan-et!

here to pluck the flow'r of Spain, And if you like we'll whip the world, Or an-y oth-er plan-et!

w. Pray don't ac-cuse our Yan-kee crew Of

*p dolce*

w. bluff-ing you, or stuff-ing you, When we de-clare with mod-est air That we're a bul-ly

*p*

w. na-tion; And let me say in con-fi-dence, We ra-ther think that we're im-mense, And

*p*

W. if we start we'll nev - er stop Be - fore we've thrashed cre - a - tion.

Trumpets  
mf quasi Timpani

W. For U. S. spells us, By jin - gol by jin - gol Who

Jones

J.S. For U. S. spells us, By jin - gol by jin - gol Who

W. owns the sea from A to Z, From Guam to San Do - min-go? Who's here to wag the

J.S. owns the sea from A to Z, From Guam to San Do - min-go? Who's here to wag the

W. Yan - kee flag, And drag in dust the foe - man's rag?

J.S. Yan - kee flag, And drag in dust the foe - man's rag?

Tpts.  
ff Drums



*ff*

W. U. S., by jin-go! U. S. A., \_\_\_\_\_ by jin-go!

J. U. S., by jin-go! U. S. A., \_\_\_\_\_ by jin-go!

**Chorus of Men**

*ff*

TENOR U. S., by jin-go! U. S. A., \_\_\_\_\_ by jin-go!

BASS U. S., by jin-go! U. S. A., \_\_\_\_\_ by jin-go!

*fff* (Drums) *f dim.*

**Donnybrook**

Db. It's pain-ful, to a man of peace, To seem ab - rupt, or in - ter - rupt, But

*p*

Db. in the name of com-mon shame, Pray cease this boast - ful bel - low! Why

Db. should you, no - ble Un-cle Sam, Of Free-dom make a hol - low sham, In -

Db  
 flict-ing pain on ti - ny Spain? O spare the lit - tle fel - low!

Hildegarde  
 Hg.  
 Pray don't ac - cuse a Yan-kee maid Of churl-ish - ness, un -

Hg.  
 girl-ish - ness; But fie on geese who honk for peace And make the dove their mod-ell! We've

Hg.  
 come to die 'midst shot and shell, With here a groan and there a yell; We're

Hg.  
 not a-fraid, but scorn the maid Who acts the mol - ly - cod-dle.

*p* *f*

Hg. *p* *f*

Ar. *p* *f*

For U. S. spells us! For U. S. spells us! U. S. spells

For U. S. spells us! For U. S. spells us! U. S. spells

SOPRANO *f*

Chorus of Women ALTO *f* For U. S. spells

TENOR *f* For U. S. spells

Chorus of Men BASS *f* For U. S. spells

*p* *mf* *p* *cresc.* *f*

quasi Timp.

Hg.

Ar.

us! By jin-go! by jin-go! Who owns the sea from A to Z, From Guam to San Do-

us! By jin-go! by jin-go! Who owns the sea from A to Z, From Guam to San Do-

us! By jin-go! by jin-go! Who owns the sea from A to Z, From Guam to San Do-

us! By jin-go! by jin-go! Who owns the sea from A to Z, From Guam to San Do-

us! By jin-go! by jin-go! Who owns the sea from A to Z, From Guam to San Do-

us! By jin-go! by jin-go! Who owns the sea from A to Z, From Guam to San Do-

Hg. min-go? Who's here to wag the Yan-kee flag, And drag in dust the foe-man's rag? —

Ar. min-go? Who's here to wag the Yan-kee flag, And drag in dust the foe-man's rag? —

min-go? Who's here to wag the Yan-kee flag, And drag in dust the foe-man's rag? —

min-go? Who's here to wag the Yan-kee flag, And drag in dust the foe-man's rag? —

min-go? Who's here to wag the Yan-kee flag, And drag in dust the foe-man's rag? —

min-go? Who's here to wag the Yan-kee flag, And drag in dust the foe-man's rag? —

*pp* *f* *ff*

Hg. U. S., by jin-gol U. S. A., — by jin-gol

Ar. U. S., by jin-gol U. S. A., — by jin-gol

U. S., by jin-gol U. S. A., — by jin-gol

U. S., by jin-gol U. S. A., — by jin-gol

U. S., by jin-gol U. S. A., — by jin-gol

U. S., by jin-gol U. S. A., — by jin-gol

U. S., by jin-gol U. S. A., — by jin-gol

*ff* *fff* 6

Hildegarde, Juanita, Arabella, Willie, Jones and Sir Hannibal

"Never ask a lover 'Why?'"

Allegretto (with animation)

Hildegarde *mf* Up - on a cas - tle - gird - ed land, All in the mid - dle a - ges, —

Juanita *mf* Up - on a cas - tle - gird - ed land, All in the mid - dle a - ges, —

Arabella *mf* Up - on a cas - tle - gird - ed land, All in the mid - dle a - ges. —

Willie *mf* Up - on a cas - tle - gird - ed land, All in the mid - dle a - ges, —

Jones *mf* Up - on a cas - tle - gird - ed land, All in the mid - dle a - ges, —

Sir Hannibal *mf* Up - on a cas - tle - gird - ed land, All in the mid - dle a - ges, —

Piano (only for rehearsal) *mf*

Allegretto (with animation)

Hg. *mf* When he - roes fought for la - dy's hand, — But would not work for

Ja. *mf* When he - roes fought for la - dy's hand, — But would not work for

A. *mf* When he - roes fought for la - dy's hand, — But would not work for

W. *mf* When he - roes fought for la - dy's hand, — But would not work for

Js. *mf* When he - roes fought for la - dy's hand, — But would not work for

S.H. *mf* When he - roes fought for la - dy's hand, — But would not work for

Piano *mf*

Hg. *f* wa - ges.

Ja. *f* wa - ges, for wa - ges.

A. *f* wa - ges, for wa - ges.

W. *f* wa - ges, for wa - ges. *p* Ting - a - ling, of last - ing love I

Js. *f* wa - ges, for wa - ges. *p* Ting - a - ling, of last - ing love I

S.H. *f* wa - ges, for wa - ges. *p* Ting - a - ling, of last - ing love I

Hg. *p* Ting - a - ling, of last - ing love I sing! Ting - a - ling, of last - ing love I

Ja. *p* Ting - a - ling, of last - ing love I sing! Ting - a - ling, of last - ing love I

A. *p* Ting - a - ling, of last - ing love I sing! Ting - a - ling, of last - ing love I

W. sing! Ting - a - ling, of last - ing love I sing!

Js. sing! Ting - a - ling, of last - ing love I sing! Ting - a - ling!

S.H. sing! Ting - a - ling - a! Ting - a - ling, of last - ing love I sing! Ting - a -

Hg. *mf* sing, of last-ing love I sing - a - ling, of last - ing love I  
 Ja. *mf* sing, of last-ing love I sing - a - ling, of last - ing love I  
 A. *mf* sing, of last-ing love I sing - a - ling! Of  
 W. *mf* Ling - a - ling, of last - ing love I sing, ting - a - ling! Of  
 Js. *mf* Ling - a - ling, of last - ing love I sing! Of  
 S.H. *mf* ling - a - ling! of last - ing love I sing!  
*mf*

Hg. *cresc.* sing - a - ling, of last - ing love I sing, of last-ing love I sing - a -  
 Ja. *cresc.* sing - a - ling, of last - ing love I sing, of last-ing love I sing - a -  
 A. *cresc.* last-ing love I sing - a - ling! Ting - a - ling - a - ling - a - ling!  
 W. *cresc.* last - ing love I sing - a - ling! Ting - a - ling! Of la-dies'  
 Js. *cresc.* last - ing love I sing Ting - a - ling! Of la-dies'  
 S.H. *cresc.* Of last - ing love I sing - a! Ting - a - ling - a - ling - a -  
*cresc.* *ad lib.*

Hg. ling! They would not work for wa - ges! *f* *mf*

Ja. ling! They would not work for wa - ges! *f* *mf*

A. Ting - a - ling! They would not work for wa - ges, for wa - ges! *f* *p* *mf*

W. love I sing! They would not work for wa - ges, for wa - ges! *f* *p* *mf*

Js. love! They would not work for wa - ges, for wa - ges! *f* *p* *mf*

S.H. ling! Ting - a - ling! They would not work for wa - ges, for wa - ges! *f* *p* *mf*

Hg. knight came rid - ing down the pike And in a cas - tle win - dow high Ob - *p*

Ja. knight came rid - ing down the pike And in a cas - tle win - dow high Ob - *p*

A. knight came rid - ing down the pike And in a cas - tle win - dow high Ob - *p*

W. knight came rid - ing down the pike And in a cas - tle win - dow high Ob - *p*

Js. knight came rid - ing down the pike And in a cas - tle win - dow high Ob - *p*

S.H. knight came rid - ing down the pike And in a cas - tle win - dow high Ob - *p*



Hg. served a maid - en, who did strike The fan - cy of his knight - ly eye.

Ja. served a maid - en, who did strike The fan - cy of his knight - ly eye.

A. served a maid - en, who did strike The fan - cy of his knight - ly eye.

W. served a maid - en, who did strike The fan - cy of his knight - ly eye.

Js. served a maid - en, who did strike The fan - cy of his knight - ly eye.

S.H. served a maid - en, who did strike The fan - cy of his knight - ly eye.

Hg. *p* Twang the lute and breathe a knight - ly

Ja. *p* Twang the lute and breathe a knight - ly

A. *p* Twang the lute and breathe a knight - ly

W. *p* Twang the lute and breathe a knight - ly sigh.

Js. *p* Twang the lute and breathe a knight - ly sigh.

S.H. *p* Twang the lute and breathe a knight - ly sigh, and breathe a knight - ly

Hg. sigh. Twang the lute and breathe, and breathe a

Ja. sigh. Twang the lute and breathe, and breathe a

A. sigh. Twang the lute and breathe, and breathe a

W. Twang the lute and breathe a knight - ly sigh, a knight - ly

Js. Twang the lute and breathe a knight - ly sigh, a knight - ly

S.H. sigh, and breathe a knight - ly sigh. Twang the lute and breathe a

Hg. *cresc.* knight - ly sigh. *f* The

Ja. *cresc.* knight - ly sigh, and breathe a knight - ly sigh, a knight - ly sigh. *f* The

A. sigh, and breathe a knight - ly sigh, a knight - ly sigh. *f* The

W. sigh, breathe a knight - ly sigh. *f* The

Js. *cresc.* sigh, breathe a knight - ly sigh, breathe a knight - ly sigh. *f* The

S.H. *cresc.* sigh, breathe a knight - ly sigh, breathe a knight - ly sigh. *f* The

*mf* Animato

Hg. maid-en caught his knight-ly eye. But O! her fa-ther

Ja. maid-en caught his knight-ly eye. But O! her fa-ther

A. maid-en caught his knight-ly eye, his knight-ly eye. But O! her fa-ther

W. maid-en caught his knight-ly eye, his knight-ly eye. But O! her fa-ther

Js. maid-en caught his knight-ly eye, his knight-ly eye. But O! her fa-ther

S.H. maid-en caught his knight-ly eye, his knight-ly eye. But O! her fa-ther

*p* *mf* Animato

Hg. most se-vere Ob-served the cham-pion draw-ing near, And growled, "Young man, you're

Ja. most se-vere Ob-served the cham-pion draw-ing near, And growled, "Young man, you're

A. most se-vere Ob-served the cham-pion draw-ing near, And growled, "Young man, you're

W. most se-vere Ob-served the cham-pion draw-ing near, And growled, "Young man, you're

Js. most se-vere Ob-served the cham-pion draw-ing near, And growled, "Young man, you're

S.H. most se-vere Ob-served the cham-pion draw-ing near, And growled, "Young man, you're

*f*

Hg. act - ing queer, Ex - plain it if you can, Sir!"

Ja. act - ing queer, Ex - plain it if you can, Sir!"

A. act - ing queer, Ex - plain it if you can, Sir! Ex - plain it if you can,

W. act - ing queer, Ex - plain it if you can, Sir! Ex - plain it if you can, Sir!"

Js. act - ing queer, Ex - plain it if you can, Sir! Ex - plain it if you can,

S.H. act - ing queer, Ex - plain it if you can, Sir! Ex - plain it if you can!"

Lo stesso tempo ma tranquillo

Hg. *pp* Where - at the knight all clad in tin, *cresc.* Ob - liv - ious to that fa - ther's *poco a poco*

Ja. *pp* Where - at the knight all clad in tin, *cresc.* Ob - liv - ious to that fa - ther's *poco a poco*

A. *pp* Sir!" Where - at the knight all clad in tin, *cresc.*

W. *pp* Where - at the knight all clad in tin, *cresc.*

Js. *pp* Sir!" Where - at the knight all clad in tin, *cresc.*

S.H. *pp* Where - at the knight all clad in tin, *cresc.*

Lo stesso tempo ma tranquillo (♩ = ♩.) *cresc.* *poco a poco*

Hg. *poco a poco* din, Did play up - on his man - do - lin This sat - is - fy - ing

Ja. *poco a poco* din, Did play up - on his man - do - lin This sat - is - fy - ing

A. *poco a poco* liv - ious to that fa - ther's din, Did play up - on his man - do - lin This

W. *poco a poco* liv - ious to that fa - ther's din, Did play up - on his man - do - lin This

Js. *poco a poco* liv - ious to that fa - ther's din, Did play up - on his man - do - lin This

S.H. *poco a poco* liv - ious to that fa - ther's din, Did play up - on his man - do - lin This

Hg. *mf* an - swer, this sat - is - fy - ing an - swer: *f dolce*

Ja. *mf* an - swer, this sat - is - fy - ing an - swer: *f*

A. *mf* sat - is - fy - ing an - swer, this sat - is - fy - ing an - swer: *f*

W. *mf* sat - is - fy - ing an - swer, this sat - is - fy - ing an - swer: *f*

Js. *mf* sat - is - fy - ing an - swer, this sat - is - fy - ing an - swer: "Nev - er ask a *f*

S.H. *mf* sat - is - fy - ing an - swer, this sat - is - fy - ing an - swer: *f*

Hg. *p dolce*

Ja. *p dolce e molto legato* "Nev - er ask the zeph - yr why it blows,

A. *p dolce e molto legato* "Nev - er ask a riv - er why it rush - es, Nev - er ask the zeph - yr why it blows,

W. *p dolce e molto legato* "Nev - er ask a riv - er why it rush - es, Nev - - - er, nev - er,

Js. riv - - er why it rush - es, Nev - er ask the zeph - yr why it blows,

S.H. *p dolce e molto legato* "Nev - er ask a riv - er why it rush - es, And

*p dolce e molto legato*

Hg. *mf* "Nev - er ask a maid - en why she blush - es When you ask a ques - tion, when you ask a ques - tion

Ja. *mf* Nev - er ask a maid - en why she blush - es When you ask a ques - tion, when you ask a ques - tion

A. *mf* Nev - - er ask a maid - en, When you ask a ques - tion

W. *mf* Nev - er ask a maid - en why she blush - es When you ask a ques - tion.

Js. When you ask a ques - tion you are

S.H. *mf* nev - er ask a maid - en why she blush - es When you ask, when you ask a

*mf*

Hg. you are sure she knows! \_\_\_\_\_

Ja. you are sure she knows! \_\_\_\_\_ *p* Nev - er ask the birds in mat-ing sea-son,

A. you are sure she knows! \_\_\_\_\_ *p* Nev - er ask the birds in mat-ing sea-son,

W. *f* Nev - er ask the birds \_\_\_\_\_ *p* in mat-ing

Js. sure she knows, are sure she knows! \_\_\_\_\_

S.H. ques - tion you are sure she knows! \_\_\_\_\_ *p* Nev - er ask the birds in mat-ing sea-son,

Hg. *cresc.* *poco* *a* *poco* Nev - er ask the birds in mat - ing sea - son, nev - er ask the birds in mat - ing sea - son,

Ja. *cresc.* *poco* *a* *poco* nev - er ask the birds in mat - ing sea - son, nev - er ask the birds in mat - ing sea - son

A. *cresc.* *poco* *a* *poco* nev - er ask the birds in mat - ing sea - son,

W. sea - son, *cresc.* *poco* *a* *poco* nev - er, nev - er ask the birds in mat - ing sea - son

Js. Nev - er ask the birds in mat - ing sea - son, nev - er ask them,

S.H. nev - er, nev - er ask the birds in mat - ing sea - son,

Un poco più lento

nev - er ask the birds in mat-ing sea-son Why by two and two, —  
 Why by two and two they fly, why by two and two they fly, —  
 nev - er ask the birds in mat-ing sea-son Why by two and two they  
 Why by two and two, why by two and two they  
 nev - er ask the birds in mat-ing sea-son Why by two and two they fly,  
 nev - er! Why by two and two they fly, —

Un poco più lento

why by two and two — they fly, by two and two — they  
 two and two they fly, — why by two and two they fly, two and two — they  
 fly, by two and two they fly, by two and two, by two and two —  
 fly, by two and two, why by two and two, — why by two and two they fly, —  
 why by two and two they fly, by two and two they fly, —  
 why by two and two, why by two and two they fly, they fly, —  
 they fly, they fly, —



*accel. al tempo primo*

*sempre ff*

Hg. fly, why they fly, they fly, they fly;

Ja. fly, why they fly, they fly, they fly;

A. they fly, they fly, they fly, they fly;

W. fly, they fly, they fly;

Js. they fly, they fly, they fly;

S.H. they fly, they fly, they fly, they

*sempre ff* *accel. al tempo primo*

*ff con fuoco*

Hg. And, so long, and, so

Ja. *ff* And, so long as Cu-pid knows no rea-son, and, so long as Cu-pid knows no rea-son,

A. *ff* And, so long as Cu-pid knows no rea-son, and, so long as Cu-pid knows no rea-son,

W. *ff* And, so long as Cu-pid knows no rea-son, and as Cu-pid

Js. *ff* And, so long as Cu-pid knows no rea-son, and, so long as Cu-pid knows no rea-son,

S.H. *ff* fly; and, so long as Cu-pid knows no rea-son,

*ff*

Hg. long, so long as Cu - pid knows no rea - son, Nev - er

Ja. and, so long as Cu - pid knows no rea - son, and, so long as Cu - pid knows no rea - son, *meno f*

A. and, so long as Cu - pid knows no rea - son, and, so long as Cu - pid knows no rea - son, *meno f*

W. knows no rea - son, and, so long as Cu - pid knows no rea - son, *meno f*

J.S. and, so long as Cu - pid knows no rea - son, Nev - er, nev - er, *meno f*

S.H. and, so long as Cu - pid knows no rea - son, and, so long as Cu - pid knows no rea - son, *meno f*

Hg. ask a lov - er, nev - er ask a lov - er 'Why?'

Ja. Nev - er ask a lov - er, a lov - er 'Why?'

A. Nev - er ask a lov - er, a lov - er 'Why?'

W. Nev - er ask a lov - er, a lov - er 'Why?'

J.S. nev - er ask a lov - er, a lov - er 'Why?'

S.H. Nev - er ask a lov - er, a lov - er 'Why?'

# No. 14. The "Mock" Battle

Donnybrook, Willie, Hildegarde, Arabella and Chorus

## "The battle began quite early"

*Allegro furioso*

The piano introduction consists of two systems of music. The first system features a treble clef staff with a key signature of two flats and a 3/4 time signature. It begins with a forte (*ff*) dynamic and includes a first ending bracket. The second system continues in the bass clef, marked with a fortissimo (*fff*) dynamic, and concludes with an asterisk (\*).

*Tempo di Minuetto*  
Donnybrook

Db. The bat-tle be - gan quite ear - ly in the morn-ing, When the

The vocal line is in bass clef with a key signature of two flats. The piano accompaniment is in treble and bass clefs. The piano part includes a piano (*p*) dynamic marking and an 8-measure rest.

Db. foe - men stood as pale as they could be; And then, with -  
*dolce*

The vocal line continues in bass clef. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking and an asterisk (\*).

Db. out the ver - y slightest warn-ing, Be - gan that-tack with great fe-roc - i -

The vocal line concludes in bass clef. The piano accompaniment continues in treble and bass clefs.

(Spanish and American troops advance with mincing dance-steps, shake hands and bow courteously)

Db.

ty!

*mf*

*cresc.*

Db.

Brave Captain Jones, of U. S. N., To

small notes ad lib.

*f*

*mf*

ad lib.

Db.

cen - ter drew his fear - less men, Their on - slaught fierce to stay;

*f*

*mf*

Db.

Where - at the gal - lant Span - ish troops Sur - round - ed them in sol - id groups, A

*f*

*mf*

Horns

(Spanish dance around Americans, weaving a daisy-chain)

Db.

ter - ri - ble ar - ray.

*espress.*

*marcato*

Allegretto

Db.

Db.

And while the battle raged a-main,

Db.

A sound more dead-ly than before Ap-palled the bat-tle black-ened plain: It was the

Db.

can-non's op-'ning roar!

(The picture-machine explodes with a deafening report, sending McGinnis over

Db.

the wall and wrecking the machine)

(Dialogue)

Db. *rit.*  
 Ap-palled the bat-tle black-ened plain: It was the can-non's op-ning roar,

Db. *piu f* (stamping his foot) *ff* *ff*  
 cannon's op'ning roar! roar! roar! (The old cannon is rolled forward, and goes off

Db. with a sound of toy fire-crackers) As o'er them swept that flame of hell, An av - a -

Db. (U.S. sailors fall one after the other in a row, like toy soldiers)  
 lance of shot and shell, A hun-dred Yan-kee sail-ors fell!

*mf.* *fff*

Viol. Horns *ff* *accelerando*

*accel.*

*Allegretto* *ff* *ff*

Donnybrook

Db. *p* *dolce* *pp dolce*

But look! A woman's heal - ing touch to yield,

Db. *mp* *f*

The lovely Red Cross Nurs - es take the field. (Red Cross Nurs -

es come tripping on the stage)

*f*

1 2 3 2 1 2

Chorus of Nurses  
SOPRANO

Pret - ty lit - tle Red Cross nurs-es, Go-ing to the dread-ful fray, Plunging in - to

ALTO

Pret - ty lit - tle Red Cross nurs-es, Go-ing to the dread-ful fray, Plunging in - to

war's re-vers - es In their cun-ning lit-tle cute - y way!

war's re-vers - es In their cun-ning lit-tle cute - y way!

(as they bandage the fallen sailors and cool their brows with fans)

Tra - la - la! tra - la - la! tra - la - la!

Tra - la - la! tra - la - la! tra - la - la!

Chorus of Sailors

TENOR (groaning)

Oh! \_\_\_\_\_ (groaning) Oh! \_\_\_\_\_

BASS

Oh! \_\_\_\_\_ Oh! \_\_\_\_\_

mf Clar. espress.



tra-la-la! tra-la-la! tra-la-la! la-la! la-la!

tra-la-la! tra-la-la! tra-la-la! la-la! la-la!

Oh! Oh! Oh!

Oh! Oh! Oh!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are "tra-la-la! tra-la-la! tra-la-la! la-la! la-la!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines. There are dynamic markings like accents and slurs throughout.

la-la - la-la! Lis-ten to the he-ros groaning As their life-blood ebbs the faster;

la-la - la-la! Lis-ten to the he-ros groaning As their life-blood ebbs the faster;

Oh! Oh!

Oh! Oh!

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are "la-la - la-la! Lis-ten to the he-ros groaning As their life-blood ebbs the faster;". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and features more complex chordal textures and melodic lines. The overall mood is somber and dramatic.

Reckless boys, don't make such a noise; We'll patch you up with plas - ter!

Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics are "Reckless boys, don't make such a noise; We'll patch you up with plas - ter!". Below the vocal staves, there are two lines of "Ah!" exclamations, each with a long horizontal line underneath, indicating a sustained note or breath. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth and sixteenth notes.

Pretty lit-tle Red Cross nurses Go-ing to the dread-ful fray, Plunging in-to war's re-vers-es

Pretty lit-tle Red Cross nurses Go-ing to the dread-ful fray, Plunging in-to war's re-vers-es  
(passionately)

If we did - n't feel so bad - ly, We'd be - gin to

If we did - n't feel so bad - ly, We'd be - gin to

*f legato e dolce*

The second system of the musical score continues with two vocal staves and piano accompaniment. The lyrics are "Pretty lit-tle Red Cross nurses Go-ing to the dread-ful fray, Plunging in-to war's re-vers-es". The second vocal staff includes the instruction "(passionately)". Below the vocal staves, there are two lines of the lyrics "If we did - n't feel so bad - ly, We'd be - gin to". The piano accompaniment is in bass clef and features a rhythmic pattern of eighth and sixteenth notes. The instruction "*f legato e dolce*" is written below the piano part. At the end of the piano part, there are the numbers "1 2 1" indicating a triplet or a specific rhythmic pattern.

In their cunning little cute-y way. Pretty little Red Cross nurses, Going to the  
 In their cunning little cute-y way. Pretty little Red Cross nurses, Going to the  
 love you mad - ly! Oh! Oh! Oh! pret - - ty dears, come  
 love you mad - ly! Oh! Oh! Oh! pret - - ty dears, come

*ff* *mf* *espressivo* *cresc.*

dreadful fray, Tra-la-la - la - la-la-la! la-la-la-la - la-la-la!  
 dreadful fray, Tra-la-la - la - la-la-la! la-la-la-la - la-la-la!  
 fast - er, fast - er, And patch us up with stick - ing plas - ter!  
 fast - er, fast - er, And patch us up with plas - ter!

*f*

Donnybrook

Db. See what ten - der - ness and feel - ing, As they bind their wounds with es - sence,

*molto dolce*

*mp* *mf*

*p*

Db. Till the he - roes heal - ing Rise in hap - py con - va - les - - - cence.

*espress.* *più f ed espressivo* *p dolciss.* *rit.*

(The Red Cross nurses assist the sailors to rise, and then waltz with them down - stage)  
Tempo di Valse

*ff* *fz* *ff*

*tr*

*mf*

Donnybrook (spoken):  
Behold war with all its atrocities!

Willie (spoken):  
Ah! - the needless

Fl. Clar. *p dolce* *p*

slaughter of it! - I grow giddy - I faint - Thank heaven, it is over!

*pp*  
*sva bassa.....*

Donnybrook

Db. *pp* *f* *pp* *f*

No no! No, not all o - ver! No, in - deed!

Db. *f* *pp*

The worst is yet to be, For one more

*(parlando)*

Db. *cresc.* *f* *ff*

he - ro must be slaugh-ter'd: I'm a - fraid it must be thee!

Willie

W. What! me? —

Db. (aside)  
Ten min-utes to the fa-tal hour! They must

SOPRANO What! he? —

ALTO What! he? —

Chorus TENOR What! he? —

BASS What! he? —

Db. (To Willie)  
kiss at once, or I lose my pow'r! — Yes! —

Allegretto (enunciated with great distinctness)

Db. My write-up for the pa-pers says: "The ver-y next to fall Was Lieu-ten-ant

ossia: b

(with great emotion)

Db. Wil - liam Per - kins, Frac - tured by a can - non - ball." Now, I hope it

Db. won't an - noy you, You sub - lime, he - ro - ic boy, you, To be slaugh - tered

(*ad lib.*)

Db. for your coun - try By a dread - ful can - non - ball!

*tr*  
*accel.*

Più vivo

Willie (gloomily)

w. No - thing gives such sa - tis - fac - tion To a man of heart and ac - tion As to

*sf* *p* *f* *p* *p*

w. *per-ish by col-li-sion With a heav-y can-non-ball!*

w.

(Native savages suddenly appear from ambush and attack the American and Spanish troops)

*Allegro furioso*

*pp* Silence *mf* *cresc.* *poco a poco* - - -

*Red.* \*

*ff*

*ff*



(Willie falls wounded)  
Andante con moto  
Brass, Timp. & B. Drum

ff  
ff sempre

Hildegarde **Allegro agitato**

What! my

fff trem. fp  
Cymbals

Hildegarde

lov - er fall - en, wound - ed?

sf rit.

Hildegarde

e molto dim. dim. poco pp ppp

# No.15. Duet: Hildegarde and Willie

## "Prince of my dreams"

### Finale: All Soloists and Chorus

Andante

Hildegarde (1st Verse)

Prince of my dreams, how pale thou art! Say\_

Willie (2d Verse)

Queen of de-sire, since love is all, I\_

Andante

*espress.*

*p*

— not that thou art slain! See how I press thee to my  
— feel no anguish now; Per-mit thy healing tears to

heart, And long to share thy pain! Ah, go not  
fall — Like blessings on my brow! If this be

*f* *p* *f* *p* *p molto dolce*

from me, I en-treat, Close not thine eyes so won-drous true, For if thy  
death, this thrill di-vine, I am con-tent so let it be; I will but

*più f* *più f* *mf* *f sempre espressivo* *dolce*

*rit.*

Hg. heart should cease to beat, Mine own would droop and per - ish, too!

W. draw thy lips to mine, And bring new life and love to thine,

*espress.*

*rit.*

*pp*

*p*

*pp*

*allargando*

Hg. For if thy heart should cease to beat, Mine own would droop and per - ish, too!

W. I will but draw thy lips to mine, And bring new life and love to thine!

2<sup>d</sup> Verse Hildegarde and Willie

*cresc.*

*allargando*

Flutes

*pp*

Violins

*trem.*

*cresc.*

*cresc. poco a poco*

*ff ma dolce ed es-*

Hg. tool

W. thee!

*dim. pressivo*

*ff ma espressivo sempre*

*dim.*

*pp*

*pp*

*pp*

Hg. 'Twould give me life and love. (Their lips meet in a kiss)

W. 'Twould give me life and love.

*p*

*p*

*pp*

*pp*

(The clock strikes twelve and the stage is darkened suddenly and completely)

Andante

Flute

*sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp*

*cresc.*

*f molto espressivo* *dim.* *p*

Bassi

Donnybrook (or voice of the Dove of Peace)

Db.

The Spell of Peace is on the land, — The frown-ing

*p dolce* *p* *mf* *p espress*

tow-ers — de - cay, — The rose — is in the can - non's mouth,

*dolce* *molto dolce*

Db. And ha - tred dies a - way.

*p* *tr* *cresc.* *ff*

*Red.* \*

Db. No more the reign of death and hate, 'Tis now the reign of

*p*

*Red.* \*

Db. Love; The ea - gle's brood has quit the nest: Be -

*tr* *espress.* *p* *espressivo molto*

*allargando*

Db. hold the Dove, be - hold the

SOPRANO

ALTO Be - hold the Dove, the

Soloists and Chorus

TENOR Be - hold the Dove, the

BASS Be - hold the Dove, the

Be - hold the Dove, the

*allargando* *cresc.* *f* *cresc.* *ff*

*Red.* \*

(As lights go up suddenly, scene changes to white marble Temple of Peace. All characters are garbed in Ar-  
[cadian costumes])

All Soloists and Chorus

Tempo di Valse, molto animato

Dove! \_\_\_\_\_ Dove of peace, \_\_\_\_\_

Dove! \_\_\_\_\_ Dove of peace, \_\_\_\_\_

Dove! \_\_\_\_\_ Dove of peace, \_\_\_\_\_

Dove! \_\_\_\_\_ Dove of peace, \_\_\_\_\_

Tempo di Valse, molto animato

Violins, Flutes & Clar.

*ff* *ff sempre* *f*

still the mobs \_\_\_\_\_ Hov - er o'er thy \_\_\_\_\_

still the mobs \_\_\_\_\_ Hov - er o'er thy \_\_\_\_\_

still the mobs \_\_\_\_\_ Hov - er o'er thy \_\_\_\_\_

still the mobs \_\_\_\_\_ Hov - er o'er thy \_\_\_\_\_

faith - ful squabs! Bat - tle-ships and mur-der-ous bul-lets,

faith - ful squabs! Bat - tle-ships and mur-der-ous bul-lets,

faith - ful squabs! Bat - tle-ships and mur-der-ous bul-lets,

faith - ful squabs! Bat - tle-ships and mur-der-ous bul-lets,

Bid them cease; *mf* Quell each quer - u - lous com -

Bid them cease; *mf* Quell each quer - u - lous com -

Bid them cease; *mf* Quell each quer - u - lous com -

Bid them cease; *mf* Quell each quer - u - lous com -

*p*

*p grazioso*

plain - er, Make re - form - ers saf - er, san - er, Spread thy wings o'er

plain - er, Make re - form - ers saf - er, san - er, Spread thy wings o'er

plain - er, Make re - form - ers saf - er, san - er, Spread thy wings o'er

plain - er, Make re - form - ers saf - er, san - er, Spread thy wings o'er

Basses

small notes ad lib.

May - or Gay - nor, Dove of Peace! Dove

May - or Gay - nor, Dove of Peace! Dove

May - or Gay - nor, Dove of Peace! Dove

May - or Gay - nor, Dove of Peace! Dove

*f sempre più animato*

small notes ad lib.



of Peace! Hail, all  
 of Peace! Hail, all  
 of Peace! Hail, all  
 of Peace! Hail, all

(Willie)

Presto

hail, oh Dove of  
 hail, oh Dove of  
 hail, oh Dove of  
 hail, oh Dove of

Presto

Peace! Oh Dove of Peace! Peace! All hail, oh Dove of Peace! Peace, all hail!

*ff* *fff*

Allegro McGinnis

McG. This durned old u-ni-ver-sal peace can't last, I

Presto

McG. feel it in my bones. **SOPRANO** *f*  
**ALTO** *f* Hail, all hail, all  
**Chorus** **TENOR** *f* Hail, all hail, all  
**BASS** *f* Hail, all hail, all

Presto

*p* *dim.* *f*

hail! Dove of Peace! Dove of Peace!

hail! Dove of Peace! Dove of Peace!

hail! Dove of Peace! Dove of Peace!

hail! Dove of Peace! Dove of Peace!

*ff*

8

Più presto

small notes ad lib.

*rall.*

*ff*

Ped.

\*

## ACT III

Scene 1. Another part of the island of Guam

## No. 16. Recitative and Air

Sir Hannibal and Chorus

## "There's nothing sweeter"

(All characters discovered on stage in Greek robes, seated in semi-recumbent attitudes. Some play harps; all look bored. Some sit with arms extended over heads in prolonged yawn.)

Sir Hannibal

There's no-thing sweet-er than the peace-ful life With scarce an ep-i-sode to

S.H. shake us, We're all so hap-py to be rid of strife, Where nothing hap-pens that will wake us.

AIR

Andante

S.H. Hand in\_ hand\_ we mild-ly la-bor,

S.H. Each one par-tial to his neighbor, Quar-rels are nev-er, nev-er fo-ment-ed,

S.H. quar-rels are nev - er, nev - er fo - ment-ed, Here we all are

*p* *f* *mf*

S.H. com - rades band - ed; Come now, tell me true and can-did,

*mf* *f Basso poco marcato*

S.H. Aren't we all con - tent-ed? Aren't we all con -

*f* *tr* *f* *f*

S.H. tent - - - - ed?

*p* *cresc. poco a poco*

Chorus (yawning as they sing)

Lento

SOPRANO

Yes, in - deed, we're wee - wo - wum, Hap - py as a hi - ho - hum! All the

ALTO

Yes, in - deed, wo - wum, Hap - py as - ho - hum! All the

TENOR

Yes, in - deed, wo - wum, Hap - py as - ho - hum! All the

BASS

Yes, in - deed, wo - wum, Hap - py as ho - hum! All the

Lento

*p* *p e dolce*

day we yow - yow - yow, Till the hour of wow - - - wow!

day - yow - yow, Till the hour of wow - - - wow!

day - yow - yow, Till the hour of wow - wow - wow!

day - yow - yow, Till the hour of wow - - - wow!

*poco espress.* *Attacca N°17*

No.17. Song and Dance  
Donnybrook, Soloists and Chorus

"Oh! the world of Peace"

(Donnybrook enters dancing, still wearing Greek robes, with flowers in hair)

Allegretto

Donnybrook

Oh! the world of Peace should be

bright and gay— with my hi-ra-lo, ti-ra-lo-loo;—

You must dance in the reg-u-lar rus-tic way — To my

(small notes ad lib.)

did-dle did-dle dum-dum - doo. Now a

grace-notes in ( ) ad lib.

Db. milk-maid's dance would be fine to see; Come dam-o-sels, dam-o-sels, dance with me!

SOPRANO  
Now a

ALTO  
Now a

Chorus  
TENOR  
Now a

BASS  
Now a

*p*

Db. milk-maid's dance would be fine to see; Come dam-o-sels, dam-o-sels, dance with me! —

milk-maid's dance would be fine to see; Come dam-o-sels, dam-o-sels, dance with me! —

milk-maid's dance would be fine to see; Come dam-o-sels, dam-o-sels, dance with me! —

milk-maid's dance would be fine to see; Come dam-o-sels, dam-o-sels, dance with me! —



(without hurrying)

Db.

Trip-ping pleas-ant-ry suits the peas-ant-ry, Goes so nice-ly with the

dance with me! \_\_\_\_\_

dance with me! \_\_\_\_\_

dance with me! \_\_\_\_\_

dance with me! \_\_\_\_\_

(without hurrying)

Piano accompaniment for the first system, featuring treble and bass staves with musical notation. Dynamics include *sf* and *p*.

Db.

sce-ner-ee.

Trip-ping pleasant-ry suits the peasant-ry, Goes so nice-ly with the sce-ner-ee, —

Trip-ping pleasant-ry suits the peasant-ry, Goes so nice-ly with the sce-ner-ee, —

Trip-ping pleasant-ry suits the peasant-ry, Goes so nice-ly with the sce-ner-ee, —

Trip-ping pleasant-ry suits the peasant-ry, Goes so nice-ly with the sce-ner-ee, —

Piano accompaniment for the second system, featuring treble and bass staves with musical notation. Dynamics include *sf* and *ff*.

Db. *sf* Left foot, right foot, round in a ring, Lambkins gambol and the  
 sce-ner - ee. *sf*  
 sce-ner - ee. *sf*  
 sce-ner - ee. *sf*  
 sce-ner - ee. *sf*

*sf p grazioso molto*

Db. bob - o - links sing, For it's just as plain at the leaves that fall, That the

Db. life of peace is the life for all, the life for

*cresc. poco a poco* *f*

Db. *all.* (From here the chorus sleepily and slowly leave the stage) *rall. poco a poco*

*rallentando poco a poco* Goes so nice-ly with the

Trip-ping pleas-ant-ry suits the peas-ant-ry,

(yawning)  
Ha! \_\_\_\_\_

*sf p rallentando poco a poco f mf rall. poco a poco*

sce-ner-ee. (yawning) Ha! \_\_\_\_\_

(yawning)  
Ha! \_\_\_\_\_

*rall. sempre*

Trip-ping pleas-ant-ry suits the peas-ant-ry,

*fp mp rall. sempre*

*p*  
 (yawning) Left foot!  
 Hal \_\_\_\_\_ Right foot!  
 Goes so nice-ly with the sce-ner-ee. Round in a ring!  
 (yawning) *p*  
 Ha! \_\_\_\_\_

*p* *p dolce*

*pp*  
 Lambkins Just as  
 gam-bol, \_\_\_\_\_ plain as  
 bob-o-links sing! \_\_\_\_\_  
 Ha! \_\_\_\_\_

*pp*

(Chorus is now behind the scenes)

The life of peace the life for all,  
 Life of peace the life for all,  
 leaves that of peace the life for all,  
 fall, of peace the life for all,

*pp*

Soloists (on the stage, yawning) Ha! Ha!

the life for all!  
 the life for all!  
 the life for all!  
 the life for all!

*p* *pp* *pp* *ppp*

No. 18. Song: Prehistoric Man  
Jones and Men's Chorus, with Willie and Sir Hannibal

"Ten thousand years before the flood"

Allegro giocoso

Piano introduction in B-flat major, 2/4 time. The music is marked *f* (forte) and *Allegro giocoso*. It features a rhythmic melody in the right hand and a supporting bass line in the left hand.

Andante  
Jones

Js. Ten thousand years be-fore the flood, When man was full of sav-age blood, His wife was meek, and

Vocal line for Jones in bass clef, marked *Andante*. The piano accompaniment is in B-flat major, 2/4 time, marked *p* (piano). The piano part features a simple harmonic accompaniment with some triplet figures.

Js. if she'd speak, Good land, how she would catch it! For

Vocal line for Jones in bass clef, marked *Andante*. The piano accompaniment is in B-flat major, 2/4 time, marked *mf* (mezzo-forte). The piano part features a simple harmonic accompaniment with some triplet figures.

Js. up would shout her husband brave: "Now, Ma-ry Ann, you must behave, Or I will ex - er -

Vocal line for Jones in bass clef, marked *Andante*. The piano accompaniment is in B-flat major, 2/4 time, marked *p* (piano). The piano part features a simple harmonic accompaniment with some triplet figures.

Js. cise you with This pre-his-tor-ic hatch-et!

Vocal line for Jones in bass clef, marked *Andante*. The piano accompaniment is in B-flat major, 2/4 time, marked *mf* (mezzo-forte) and *cresc.* (crescendo). The piano part features a simple harmonic accompaniment with some triplet figures.

Waltz-tempo

Js. *Though this was rather rude, of*

Js. *course, She nev - er sued him for di - vorce, And*

Js. *fat or slim, she'd stick to him As on - ly wo - man*

Js. *can, as on - ly wo - man can.*

Js. *Un - in - ter - rupt - ed by a scrap, Her hus - band took his*

Js. dai - ly nap, And life was gay in the prim - i - tive

Js. day Of pre - his - tor - ic man!

**Allegro**  
**Willie**

w. Pre-his - tor - ic man, who lived in the an-cient

with 1<sup>st</sup> Tenor

**Sir Hannibal**

S.H. Pre-his - tor - ic man, who lived in the an-cient

Jones

with 2<sup>d</sup> Bass

Js.

**Chorus of Men**  
**TENOR**

Pre-his - tor - ic man, who lived in the an-cient jun-gle, oh!

**BASS**

Pre-his - tor - ic man, who lived in the an-cient jun-gle, oh!

**Allegro**



*f*

Js. Pre-his - tor-ic man!

He scared his wife with a big stone knife, And he

He scared his wife with a big stone knife, And he

*p*

Chorus

sure-ly was boss of the bun-ga-low; She drew his wa-ter and chopped his wood, And she

sure-ly was boss of the bun-ga-low; She drew his wa-ter and chopped his wood, And she

Timp.

*rit.*

al - so han-dled the fry-ing-pan, But she did not wear the trou-sers, Ah!

*rit.*

al - so han-dled the fry-ing-pan, But she did not wear the trou-sers, Ah!

*rit.*

Più lento

Js. *ff*

For they were not worn in the prim-i-tive morn,-

Più lento

Tempo I (Allegro)

Js.

For they were not worn in the prim-i-tive morn, For they were not worn in the

For they were not worn in the prim-i-tive morn, For they were not worn in the

Tempo I (Allegro)

Willie

prim-i-tive morn Of pre-his-tor-ic man!

prim-i-tive morn Of pre-his-tor-ic man!

*fp*

*ff*

No. 19. Dance-Pantomime  
 The Cave-Man and the Cave-Woman  
 Donnybrook and McGinnis

(The Cave-Woman beckons to the Cave-Man coquettishly)

First system of musical notation, featuring a piano accompaniment with chords and a melodic line in the right hand. Dynamics include *f* and *ff*.

Second system of musical notation, continuing the piano accompaniment with various chordal textures. Dynamics include *ff*.

Third system of musical notation, including a melodic line in the right hand and piano accompaniment. Dynamics include *mf* and *ff*. Text annotation: (He pursues her, but she eludes him)

Fourth system of musical notation, featuring a melodic line in the right hand and piano accompaniment. Dynamics include *ff*.

Fifth system of musical notation, featuring a melodic line in the right hand and piano accompaniment. Dynamics include *ff*.

(He pursues her more fiercely)

This system features a piano accompaniment with a treble clef staff containing arpeggiated chords and a bass clef staff with a rhythmic pattern of eighth notes. Dynamics include *sf* and *ff*.

This system continues the piano accompaniment with similar arpeggiated textures in both staves.

(He seizes her and drags her

*cresc. molto*

*fff*

This system shows a significant increase in intensity. The piano part features a dense, driving accompaniment with a *fff* dynamic marking.

across the stage by her hair)

*ff molto*

*espress.*

*ff*

This system continues the intense piano accompaniment, marked with *ff molto* and *espress.* dynamics.

This system features a piano accompaniment with a treble clef staff containing sustained chords and a bass clef staff with a rhythmic pattern of eighth notes.

(She humbly kneels at his feet, while he stands in the attitude of

*sf*

This system features a piano accompaniment with a treble clef staff containing sustained chords and a bass clef staff with a rhythmic pattern of eighth notes. Dynamics include *sf*.

Willie with 1st Tenors

TENOR

Chorus of Men

For they

the proud conqueror)

Sir Hannibal  
with 2d Basses

For they

were not worn in the prim-i-tive morn, For they were not worn in the

were not worn in the prim-i-tive morn, For they were not worn in the

prim-i-tive morn Of pre-his-tor-ic man!

prim-i-tive morn Of pre-his-tor-ic man!

Willie

Allegro giocoso

No. 20. Quartet  
Hildegarde, Juanita, Willie and Jones

"Rose of the South"

Allegretto grazioso

Willie

Rose of the South, Som-bre of eye, Red is thy mouth,

*mf* *p*

Ja. Juanita (coquettishly)

Say it a-gain! You please me.

W. Splen-did thy sigh!

*mf* *p* *dolce* *p*

Ja. *rit.* *a tempo*

Say it a-gain! You please me.

*f.* *p* *rit.* *a tempo* *dim.* *pp*

Jones

Rose of the North, Moonlit of hair, Blue eyes beam forth Hopeto my prayer!

*mf espress.* *cresc. e rit.* *a tempo* *rit.*

**Hildegarde**

Hg. Flirt! Do you mean to tease me? Do you mean to tease me?

*sf a tempo p sf p mf sf*

Lo stesso tempo *dolce*

Hg. (plaintively) Is - nt it strange? Men are so hol - low!

Ja. Juanita Is - nt it strange? Men are so hol - low!

Lo stesso tempo (♩ = ♩)

*p*

Hg. Fast - er they change Than Zephyr can fol - low. Weath - er - vane hearts, Winds show their worth,

Ja. Fast - er they change Than Zephyr can fol - low. Weath - er - vane hearts, Winds show their worth,

*simile*

Hg. First blow - ing south - ward, Then blow - ing north.

Ja. First blow - ing south - ward, Then blow - ing north.

*dolce*

Hg. Is - n't it strange? Men are so hol - low! Fast - er they change Than Zephyr can fol - low.

Ja. Is - n't it strange? Men are so hol - low! Fast - er they change Than Zephyr can fol - low.

W. Willie  
Con - - stant our hearts And ster - - ling their worth, \_\_\_\_\_

Js. Jones  
Con - - stant our hearts And ster - - ling their worth, \_\_\_\_\_

*pp dolciss.*

Hg. Weather-vane hearts, Winds show their worth, First blowing southward, Then blowing north. —

Ja. Weather-vane hearts, Winds show their worth, First blowing southward, Then blowing north. —

W. Al - ways in love, \_\_\_\_\_ South - ward and north. \_\_\_\_\_

Js. Al - ways in love, \_\_\_\_\_ South - ward and north. \_\_\_\_\_

*mf*

Js. Pret - ty maid - en, let us ar - range A

*f* *p*



Js.  
jug-gler-y of heart - strings: pres-to, pres-to, change!

Hildegarde (hysterically)  
Is - n't it con-ve-nient, just like that! I can change a lov-er as I change my hat!

Hg.  
I can change a lov - er just like that!

*f* small notes ad lib.  
*trem.*

Hg.  
Ha! ha! ha! ha! ha! Ha! ha! ha! ha! ha!  
(weeping)

*a tempo*

Hg. I can change a lov-er just like that!

*a tempo*

*sf*

*ff*

*Tr.*

Willie

w. South-ern blos-som, droop-ing on the stem, Won't you see in me your

*p*

*rit.*

Juanita (angrily)

Ja. Men are all a-like, that's plain-ly

w. lov - er pro tem.?

*a tempo*

*cresc.*

*mf*

*p*

*tr.*

Ja. true; One's as good as toth-er one: Yes, you'll do!

*tr.*

*sf*

*f*

**Hildegarde**  
 Hg. This try-ing sit - u - a - tion our dream of joy may mar;—

**Juanita**  
 Ja. This try-ing sit - u - a - tion our dream of joy may mar;—

**Willie**  
 W. This try-ing sit - u - a - tion our dream of joy may mar;—

**Jones**  
 Js. This try-ing sit - u - a - tion our dream of joy may mar;—

Hg. I don't love him, he don't love me;

Ja. I don't love him, he don't love me;

W. I don't love her,

Js. I don't love her,

small notes ad lib.

Hg. *p* And yet - why, here - we

Ja. *p* And yet - why, here - we

W. she don't love me; *p* And yet - why, here - we

Js. she don't love me; *p* And yet - why, here - we

Hg. *Tranquillo* are! *f* (hysterically) Ha! ha! ha! ha! ha!

Ja. *Tranquillo* are! *f* (hysterically) Ha! ha! ha! ha! ha!

W. *Tranquillo* are! *f* (hysterically) Ha! ha! ha! ha! ha!

Js. *Tranquillo* are! *f* (hysterically) Ha! ha! ha! ha! ha!

*Tranquillo* *mf* *molto espress.* *p* *mf* *f* *f* *f* *mf molto espress.* *f con fuoco*

(weeping) *a tempo e leggiero*

Hg. Ha! ha! ha! ha! ha! *p* I don't love him,

(weeping) Ja. Ha! ha! ha! ha! ha! *p* I don't love him,

(weeping) W. Ha! ha! ha! ha! ha! *p* I don't love her,

(weeping) Js. Ha! ha! ha! ha! ha! *p* I don't love her,

*a tempo e leggiero*

*p* *p* small notes ad lib.

Hg. he don't love me, I don't love him, don't love him,

Ja. he don't love me, I don't love him,

W. she don't love me, I don't love her, don't love her,

Js. she don't love me, I don't love her,

Sg. *f* > I don't love him, he don't love me, I don't love him,

Ja. *f* > I don't love him, he don't love me, I

W. *f* > I don't love her, she don't love me, I don't love her,

Ja. *f* > I don't love her, she don't love me, I

*f* *mf* *f* *mf*

Sg. don't love him, I don't love him, he don't love me,

Ja. don't love him, I don't love him, he don't love me,

W. don't love her, I don't love her, she don't love me,

Ja. don't love her, I don't love her, she don't love me,

*f* *mf*

*o*resc. - - - - - *f*

Hq. and yet- and yet- why, here we are!

*o*resc. - - - - - *f*

Ja. and yet- and yet- why, here we are!

*o*resc. - - - - - *f*

W. and yet- and yet- why, here we are!

*o*resc. - - - - - *f*

Js. and yet- and yet- why, here we are!

*p* *o*resc. poco a poco *o*resc.

No. 21. Ensemble  
Hildegarde, Juanita, Willie, Jones, and Chorus

“Woman, how dare you!”

Allegro Hildegarde

Juanita

Allegro Wo - man, how dare you!

*f* *p* *trem.*

Hg. Vix - en, how can you!

Ja. Crea - ture, a - way from my cap-tain, he's

*f* *fp* *fz* *fp*

Hg. Un - hand my lov-er, I know your de-sign!

Ja. mine!

*fp* *fz* *ff*



Hg.   
 Your bold face I'll scratch!

Ja.   
 Your blonde hair I'll snatch!

W.   
 Willie

Oh la-dies, pray cease, If it wasn't for

J.   
 Jones

Oh la-dies, pray cease, If it wasn't for

W.   
 peace, We are sure this would end in a hair-pull-ing match!

J.   
 peace, We are sure this would end in a hair-pull-ing match!

Hildegarde   
 Aw - - - ful per - son!

Juanita   
 Hor - - rid

(Screams of women behind the scenes)

Ja. thing!

*f* *ff* *dim.*

Chorus of Women (as they enter excitedly)

SOPRANO

O no, I ain't!

I'm go-ing to faint!

ALTO

O yes, you are!

I'm go-ing to scream!

You're

*cresc. poco a poco*

You are-n't a la-dy! You stole my Brown, my Bra-dy!

no true friend!

you stole my Smith,

my Bra-dy!

TENOR

Tut tut!

You

BASS

Tut tut!

*cresc. sempre* *f* *p* *molto dim.*

You did! \_\_\_\_\_  
 I  
*cresc.* should-n't! Tut tut! You should-n't! you should-n't!  
*cresc.* You should-n't! Tut tut! You should-n't! you should-n't!  
*p cresc.* *cresc.* *f*

you did! \_\_\_\_\_ you did! \_\_\_\_\_ you did! \_\_\_\_\_ you  
 did-n't! I did-n't! I did-n't! I did-n't!  
 Tut

*f sempre* *sempre cresc.*

did, you did, you did, you did! You wretch-ed cat, Take that and that! you know you did!

I did-n't, I didn't, I did - n't! Take that and that! I

tut! tut tut! You know you shouldn't! Tut tut!

Tut tut! You know you shouldn't! Tut

*sf*

You wretch-ed cat, Take that and that! you know you did! you

know I did-n't! Take that and that! I know I did-n't!

Tut tut! Tut

tut! Tut tut!

*sf* *sempre f*

Hildegarde

Juanita

You did, you did, you

I did-n't, I did-n't, I

know you did!

You did, you did, you did, you did, you did, you did, you

I know I did-n't! I did-n't, I did-n't, I did-n't, I did-n't, I did-n't, I did-n't, I

tut!

Tut tut, tut tut, tut tut, tut tut, tut tut, tut tut, tut

Tut tut!

Tut tut, tut tut, tut

did, you did, you did!

did-n't, I did-n't, I didn't!

did, you did, you did!

did-n't, I did-n't, I didn't!

tut, tut tut, tut tut!

tut, tut tut, tut tut!

Dialogue

## No. 22. Song: The Cannibal Maiden

Donnybrook and Chorus of Women

"Ochone! Far, oh far is the Mango Island" \*

**Allegro**  
Donnybrook

*f* *sf* *mf* *ritard.* *sf*

Och - - one!

**Andante con moto**

Och - - one!

Cor anglais

*p* *a tempo* *pp* *pp*

Far, oh far is the Man-go Is - land, — Far, oh

Violins con sord.  
*pp*

far is the trop-i-cal sea, — Palms a - slant and the hills a -

*pp*

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D. smile, oh! and A can - ni-bal maid-en a-wait-in' for me!

*mf espress. sempre*

D. For I've been de-ceived by a dam-sel Span-ish, And

*p* *mf*

D. In - dian maid-ens both red and brown, A black - eyed

*p*

D. Turk and a blue-eyed Dan-ish, - And a Pu - - ri-tan lass-ie of Sa-lem

*p* *mf* *p* *rit.*

D. town. For the

*a tempo*

Clar. *p espress.*

Cor anglais *mf*

*poco marcato* *p*

D. Pu-ri-tan Prue she sets in the of-fing A - cast-in' her eyes at a tall ma-rine, And the

D. Span-ish minx is the wust at scof-fing Of all the wim-ming I ev - er

D. seen! Me

D. Turk-ish sweet-heart she played me dou-ble, E - loped with the Sul-tan

D. Ha-rum In-deed; The Dan-ish dam-sel, she made me trou-ble When she



*tr* **Più animato**

D. ups and mar-ries an ob - long Swede.

D.

D. Och - - - - - one!

*f* *p* *ritard.*

**Tempo I**

D. **Chorus of Women (Behind the Scenes)** But the Can - ni-bal maid is a sim-ple crea-ter, unison

Ha! ha!

**Tempo I**

*p* *ppp* *dolciss.*

D. With a hab - it of gaz-in' o-ver the sea, A-

ha! Ha! ha! ha!

*pp* *p* *poco f*

D. *hop - in' in vain for the day I'll meet her, And con - stant and*

Ha! ha!

*sempre dolce*

D. *faith-ful a-yearn-in' for me. For there's*

Sopr. Ha! ha!

Alto Ha! ha!

*mf espress.*

*pp*

D. *truth in the heart of the maid of Man-go, Though her cheeks are*

unis. Ha! ha!

*mf* *p* *mf*

D. *black like the kiln-baked cork, As she sets in the shade of the whin-go-*

Ha! ha!

Ha! ha!

*p quasi arpa*

D. *whan-go* — A - wait - in' for me —

*unis.*  
Ha! — Ha!

*p* *p*

D. *rit.* *Tempo di Valse*  
with a knife — and fork! —

Ha!

*Tempo di Valse (Moonlight Dance of the Cannibal maids.*  
*p* *rit.* *pp*  
*mp*

In the dusk, figures of dancing native women are seen. Two dance around Donnybrook; he joins their

*small notes ad lib.*

dance, and finally, holding one in each arm, capers to the sea-wall on stage. They seat themselves on

*cresc.* *p*

it, and with backs to audience gaze at the moonlit sea in sentimental, lover-like attitudes.)

*mf* *p*

First system of musical notation. The upper staff contains a melodic line with various accidentals and slurs. The lower staff contains a bass line with a steady eighth-note accompaniment. The dynamic marking *pp* is present in the first measure.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. The dynamic marking *p* is present in the fourth measure.

Third system of musical notation. The upper staff features more complex melodic figures. The lower staff continues the accompaniment. Dynamic markings *mf*, *p*, and *pp* are present in the second, fourth, and fifth measures respectively.

Molto più lento (tempo rubato)

Flute Solo.

Fourth system of musical notation, starting with the Flute Solo. The upper staff is marked *mf molto espressivo*. The lower staff is marked *p poco arpeggiato*. The flute part features a melodic line with slurs and accents.

Fifth system of musical notation. The upper staff continues the flute solo with triplets and slurs. The lower staff continues the arpeggiated accompaniment. Dynamic markings *rit.*, *f*, *mf*, *p*, and *mf* are present.

Sixth system of musical notation. The upper staff continues the flute solo with triplets and slurs. The lower staff continues the arpeggiated accompaniment. Dynamic markings *p*, *mf*, *rit.*, and *p* are present.

Tempo di Valse

The first system of music features a treble clef staff with a key signature of two flats and a 3/4 time signature. The melody consists of eighth and sixteenth notes with various accidentals. The bass clef staff provides a simple accompaniment of quarter notes. A dynamic marking of *p* (piano) is placed below the first measure.

The second system continues the melody and accompaniment. A dynamic marking of *p* is placed below the second measure.

The third system continues the melody and accompaniment. Dynamic markings of *mf* (mezzo-forte) are placed below the first and third measures.

The fourth system concludes the piece with a *dim.* (diminuendo) marking in the second measure.

Cor anglais

The Cor anglais part is written in a bass clef staff. It begins with a dynamic marking of *p* and a tempo marking of *molto espress.*. The music features a melodic line with slurs and accents, and a bass line with dotted rhythms. The piece ends with a *ppp* (pianissimo) marking and a fermata.

Allegro

The Allegro section is written in a treble clef staff with a key signature of two flats and a 2/4 time signature. It begins with a dynamic marking of *ff* (fortissimo). The melody is characterized by a driving eighth-note pattern.

# No. 23. March of the Militant Suffragettes

Orchestra

## Intermezzo

Allegro vivace 8

First system of musical notation for the Intermezzo. It consists of a piano (right) and bass (left) staff. The piano staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is marked *f* (forte) and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass staff begins with a bass clef and contains a steady accompaniment of eighth notes.

8

Second system of musical notation. It continues the piano and bass staves from the first system. The piano staff features more complex rhythmic figures and dynamic markings. The bass staff maintains its accompaniment pattern.

8

Third system of musical notation. The piano staff has a dynamic marking of *ff ben marcato* (fortissimo, very marked). The bass staff continues with its accompaniment. The system concludes with a *sf* (sforzando) and *f* (forte) marking.

Fourth system of musical notation. The piano staff features a *ff* (fortissimo) dynamic marking. The bass staff continues with its accompaniment. The system concludes with a *ff* dynamic marking.

Fifth system of musical notation. The piano staff begins with a *sf* (sforzando) dynamic marking. The bass staff continues with its accompaniment. The system concludes with a *sf* dynamic marking.

Sixth system of musical notation. The piano staff begins with a *mf* (mezzo-forte) dynamic marking. The bass staff continues with its accompaniment. The system concludes with a *f dolce mf legato sempre* (forte dolce, mezzo-forte legato sempre) dynamic marking.

First system of musical notation. Treble and bass staves. Treble clef has a key signature of three flats. Bass clef has a key signature of two flats. Dynamics include *ffz*.

Second system of musical notation. Treble and bass staves. Dynamics include *cresc.* and *f*.

Third system of musical notation. Treble and bass staves. Treble clef has a key signature of three flats. Bass clef has a key signature of two flats. Dynamics include *ff*. A first ending bracket labeled '8' spans the first two measures.

Fourth system of musical notation. Treble and bass staves. Treble clef has a key signature of three flats. Bass clef has a key signature of two flats. Dynamics include *cresc.*. A first ending bracket labeled '8' spans the first two measures.

Fifth system of musical notation. Treble and bass staves. Treble clef has a key signature of three flats. Bass clef has a key signature of two flats. Dynamics include *ffz p*, *f*, and *mf*. An *Oboe* part is introduced in the bass clef staff.

Sixth system of musical notation. Treble and bass staves. Treble clef has a key signature of three flats. Bass clef has a key signature of two flats. Dynamics include *cresc.* and *ff*. A first ending bracket labeled '8' spans the first two measures.

8

*p*

*mf*

grace-notes in ( ) ad lib.

*p*

This system contains the first two staves of music. The upper staff begins with a piano (*p*) dynamic and features a series of eighth-note chords. The lower staff starts with a mezzo-forte (*mf*) dynamic and includes grace notes in parentheses, with the instruction "grace-notes in ( ) ad lib." written above. The system concludes with a piano (*p*) dynamic.

8

*mf*

*p*

This system contains the next two staves. The upper staff continues with eighth-note chords, and the lower staff features a mezzo-forte (*mf*) dynamic. The system ends with a piano (*p*) dynamic.

8

*cresc.*

This system contains the third and fourth staves. The upper staff continues with eighth-note chords, and the lower staff features a crescendo (*cresc.*) dynamic.

8

*mf*

*f*

*f.*

This system contains the fourth and fifth staves. The upper staff features a mezzo-forte (*mf*) dynamic, and the lower staff features a forte (*f*) dynamic. The system concludes with a fortissimo (*f.*) dynamic.

*ff ben marcato*

This system contains the fifth and sixth staves. The upper staff features a fortissimo (*ff*) dynamic with the instruction "ben marcato" (well marked). The lower staff continues with a fortissimo (*ff*) dynamic.

This system contains the sixth and seventh staves, continuing the fortissimo (*ff*) dynamic from the previous system.



First system of musical notation. The upper staff contains a complex melodic line with many beamed notes and slurs. The lower staff contains a bass line with fewer notes. A *cresc.* marking is present above the lower staff.

Second system of musical notation. The upper staff is labeled "B. Drum" and contains a melodic line with slurs. The lower staff consists of a series of chords, some of which are shaded. A *f sempre* marking is in the lower staff, and a *ff* marking is in the upper staff.

Third system of musical notation. The upper staff continues the melodic line with slurs. The lower staff consists of shaded chords. A *ff* marking is in the upper staff.

Fourth system of musical notation. The upper staff features triplets of beamed notes. The lower staff consists of shaded chords. A *ff* marking is in the upper staff, and a *tr* marking is in the lower staff.

Fifth system of musical notation, labeled "Ossia". It consists of a single staff with a melodic line featuring triplets. A *ff* marking is present.

Sixth system of musical notation. The upper staff is labeled "Trumpets" and contains a melodic line with slurs. The lower staff consists of chords, some of which are shaded. A *gliss.* marking is in the upper staff, and a *mf* marking is in the lower staff.

Trumpets

*ff* *mf*

8. 3

*ff* *ff sempre*

8. 3

8.

8.....

*mf* *mp*

### The Battle-Song of the Militant Suffragettes

Il doppio più lento (♩ = ♩)

*molto espressivo*

*f cantando*

*mp poco arpegg. sempre*

*f* *molto espress.*

3

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble staff features a melodic line with a triplet of eighth notes and a 12-measure rest. The bass staff has a rhythmic accompaniment. Dynamic markings include *mf* and *f*. The instruction *non arpeggiando* is present in the bass staff.

Third system of musical notation. The treble staff has a melodic line with a triplet of eighth notes. The bass staff features a rhythmic accompaniment with a triplet of eighth notes. Dynamic markings include *f*, *f grandioso*, *cresc.*, and *ff*. The instruction *arpegg.* is present in the bass staff.

Tempo I

Fourth system of musical notation. The treble staff has a melodic line with a triplet of eighth notes. The bass staff features a rhythmic accompaniment with a triplet of eighth notes. Dynamic markings include *ff* and *fff*. The instruction *ff sempre* is present in the bass staff.

Ossia section of musical notation, showing an alternative melodic line in the treble clef staff.

Fifth system of musical notation. The treble staff has a melodic line with a triplet of eighth notes and a trillo. The bass staff features a rhythmic accompaniment with a triplet of eighth notes. Dynamic markings include *mf*.

*ff ben marcato*

*cresc.*

*sf* *cresc.*

*ff*

*fff*  
small notes ad lib.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures with many accidentals (flats and naturals) and dynamic markings such as *ff* and *fff*. The notation includes various rhythmic values and articulation marks.

Second system of musical notation, continuing the piece. It features a prominent *fff* dynamic marking in the bass clef. The music includes a triplet of eighth notes and a glissando-like passage in the treble clef.

Third system of musical notation, marked with *cresc.* and *ff*. It contains several triplet markings (*3*) and a *gliss.* instruction. The texture is dense with many notes and accidentals.

Fourth system of musical notation, starting with *ff sempre* and *fff* dynamics. The music is characterized by a steady eighth-note accompaniment in the bass clef and complex chordal patterns in the treble clef.

Fifth system of musical notation, featuring a sequence of chords and eighth-note patterns. The notation is dense and includes many accidentals.

Sixth system of musical notation, concluding the page. It includes *rit.* markings and *fff* dynamics. The system ends with a double bar line and a final chord marked with an asterisk (\*).

No. 24. Song and Chorus  
Vice-President and Chorus of Senators

"Since the Dove with snowy wings"

Scene 2. The United States Senate Chamber

Allegretto (Tempo di Valse, ma molto tranquillo)

Vice-President *p*

Tenor

Bass Chorus of Senators *p* (yawning)

Since the Dove with snow-y wings

Hoo

Allegretto (Tempo di Valse, ma molto tranquillo)

*pp* *pp dolce* *tr* *tr* *mp*

v. P.

Set-tled on her peace-ful nest,

ah! Hoo ah!

v. P.

All the dis-a-gree-a-ble things\_ (yawning) Of

Hoo ah!

V. P. mod-ern life have been sup - - pressed.

Hoo\_ ahl\_

*dolce*

V. P. Bag - pipes shriek - ing from the High - land, Sub - way cars and

Hoo\_ ahl

*mp* *mf*

V. P. Co - ney Is - land, Au - tos toot - ing, fire - works vile, And

Hoo\_ ahl

V. P. all the rest, have been suppressed.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "all the rest, have been suppressed." The piano accompaniment includes a right-hand part with triplets and a left-hand part with a steady eighth-note accompaniment.

V. P. Here we sit while no one rois-ters, Just like oys- ters in our cloisters, While the joy of bless-ed

Hoo\_\_\_\_\_

The second system of music features a vocal line and piano accompaniment. The vocal line lyrics are "Here we sit while no one rois-ters, Just like oys- ters in our cloisters, While the joy of bless-ed". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note accompaniment. A "Hoo" vocalization is indicated with a long line.

V. P. peace em-ploys us, Nev-er a nois-y, nois-y noise an-noys us, nev-er a nois - y

ah!

The third system of music features a vocal line and piano accompaniment. The vocal line lyrics are "peace em-ploys us, Nev-er a nois-y, nois-y noise an-noys us, nev-er a nois - y". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note accompaniment. An "ah!" vocalization is indicated with a long line.



V. P.

noise, nev-er a nois-y noise an - noys — us!

Here we sit while

Here we sit while

*p*

no one rois - ters, Just like oys - ters in our clois - ters, While the bless - ed joy of

no one rois - ters, Just like oys - ters in our clois - ters, While the bless - ed joy of

peace em - ploys us, Nev - er a nois - y, nois - y, noise an - noys us,

peace em - ploys us, Nev - er a nois - y nois - y noise an - noys us,

Vice-President

Nev-er a nois-y noise an - noys us,  
nev-er a nois-y noise an - noys us,

Tenor II

nev-er a nois-y noise an - noys us, nev-er a nois-y noise an -  
nev-er a nois-y noise an - noys us, nev-er a nois-y noise an -

V. P.

nev-er a nois-y, nois-y, nev-er a nois-y, nois-y, nois-y, nois-y noise an - noys us!  
nev-er a nois-y, nois-y,  
noys us, nev-er a nois-y, nois-y, nois-y, nois-y noise an - noys us!  
noys us, nev-er a nois-y, nois-y, nois-y, nois-y noise an - noys us!

*pp*

V. P.

A nois-y noise, noise.—  
A nois-y noise, noise.—  
nois-y noise, noise.—

*ritard.*

*p ritard.*

Più tranquillo

Here we sit while no one rois - - - ters,  
Nev-er a nois - y noise an-noys us!

Più tranquillo

*p* *pp*

Bass II

Just like oys - ters in our clois - - - ters!

*p dolce*

*pp molto dolce*

*pp*

(Snore)

(Snore)

(Snore)

(Snore)

*ppp*

# No. 25. The Song of the Crowing Hens

Hildegarde and Chorus of Women

## "At last has downtrod woman"

Lento, marziale e solenne

Trumpets *f* *ff*

Drums

8<sup>va</sup> bassa.....

Hildegarde

At

12

8<sup>va</sup> bassa.....

Hg.

last has down - trod wo - man tak - en wing From out the

*p*

5

Hg.

cra - ven race\_ of\_ pul - lets, No

*f*

3

11

Hg. more she eats as-sort-ed, sick-ning sweets, Her bon-bons now are lead - en

*fp* *p* *mf*

*sempre quasi arpeggio*

Hg. bul-lets! You mas-cu-line clods we once called gods,

*mf* *p*

Hg. Your res-ig - na - tions ten-der; A tribe of lus-ty fem-i-nine

*fp* *mf*

Hg. chan-ti-cleers Have learned to crow in these lat - ter years!\_\_\_\_\_

*cresc.* *f*

*(non arpegg.)* *simile*

Hg. At last has down-trod wo-man tak-en wing From out the

Soprano

Juanita, Arabella, and  
Alto Chorus of Women At last has down-trod wo-man tak-en wing From out the

At last has down-trod wo-man tak-en wing From out the

Hg. cra - ven race of pul - lets, No

cra - ven race of pul - lets, No

cra - ven race of pul - lets, No

Hg. more she eats as - sort - ed, sick - ning sweets, Her bon - bons now are lead - en

more she eats as - sort - ed, sick - ning sweets, Her bon - bons now are lead - en

more she eats as - sort - ed, sick - ning sweets, Her bon - bons now are lead - en

Hg. bul - lets! You mas - cu - line clods we once called

bul - lets! You mas - cu - line clods we once called

bul - lets! You mas - cu - line clods we once called

Hg. gods, Your res - ig - na - tions ten - der; A

gods, Your res - ig - na - tions ten - der; A

gods, Your res - ig - na - tions ten - der; A

Hg. tribe of lus - ty fem - i - nine chan - ti - cleers Have learned to crow\_ in these lat - ter

tribe of lus - ty fem - i - nine chan - ti - cleers Have learned to crow\_ in these lat - ter

tribe of lus - ty fem - i - nine chan - ti - cleers Have learned to crow\_ in these lat - ter

(crowing)

Hg. years! Sur - ren - der, cow - ards, sur - ren - - - der! Sur -

years! Sur - ren - der, cow - ards, sur - ren - - - der! Sur -

years! Sur - ren - der, cow - ards, sur - ren - - - der! Sur -

*meno f*

(crowing)

Hg. ren - der, cow - ards, sur - ren - - - der!

ren - der, cow - ards, sur - ren - - - der!

ren - der, cow - ards, sur - ren - - - der!

*mf* *più f*

Hg. *Più vivo* *Tempo I*  
Cock - a - doo - dle doo - dle dah! Hur - rah, hurrah, hurrah, hurrah, hur - rah!

Cock - a - doo - dle doo - dle dah! Hur - rah, hurrah, hurrah, hurrah, hur - rah!

Cock - a - doo - dle doo - dle dah! Hur - rah, hurrah, hurrah, hurrah, hur - rah!

*Più vivo* *Tempo I*  
*small notes ad lib.*

*ff*



"Oh! don't! Resist we won't!"

Allegro agitato

Tenor

Bass Chorus of Senators

Oh!

*p*

small notes  
ad lib.

*mf*

Oh! don't! Re-sist we

don't! Re-sist we won't!

won't! See, we bow and kneel to you! Warriors should be chiv-al-rous, Let our

See, we bow and kneel to you! Warriors should be chiv-al-rous,

sex ap - peal to you!

Let our sex ap - peal to you!

*f* *fp* *fp*

Soprano

Alto Chorus of Girls

Dears!

*cresc.* *f* *p*

Ossia

Dears! Dears! Restrain your

Dears! Restrain your fears!

fears! Cease to bow and kneel to us! Male in - fe - ri - o - ri - ty

Cease to bow and kneel to us! Male in - fe - ri - o - ri - ty

*fp* *fp*

Strange-ly doth ap - peal to us, to

Strange-ly doth ap - peal to us, to

*f* Ossia *dim.* small notes ad lib.

us! Male in-fe-ri-o-ri-ty Strange-ly doth ap-peal to us, *dim.*

us! Male in-fe-ri-o-ri-ty Strange-ly doth ap-peal to us, *dim.*

**Tenor** *p* Chorus of Senators See, we bow and kneel to you! Warriors should be chiv-al-rous, Let our

**Bass** *p* See, we bow and kneel to you! Warriors should be chiv-al-rous, Let our

*dim.*

strange-ly doth ap-peal to us! *pp*

strange-ly doth ap-peal to us! *pp*

sex, our sex ap-peal to you! *pp*

sex, our sex ap-peal to you! *pp*

*pp* *molto leggiero*

*pp* *ppp*

No. 26. Ensemble

Hildegarde, Juanita, Arabella, Willie, Jones, Sir Hannibal, M<sup>o</sup> Ginnie, and Chorus

“Prisoners, stand up!”

Hildegarde

Grave, quasi andante      Pris-on-ers, stand up!— And you, my

*p*

Hg. sweet-heart: It is my most unpleasant du-ty To sentence you as

*cresc. poco a poco*      *mf*

Hg. trai - tors! Willie Have cour - - age!

*p*

Hg. We must be  
w. Do your du-ty!

*dim.*      *mp*      *mp*  
*cresc.*

*Poco più animato*

Hg  
 quick; Make haste, make haste! The last fond kiss must be re - hearsed!

*mf* *espress.* *tremolo*

Juanita

Ah, lov - er mine!—

*Fl. & Ob. espress.* *espress.* *p* *cresc.* *rit.*

*p* *Strings trem.*

Tempo I

Ja. Jones Be - fore the law\_ has done its

Yes, — I'm ever thine!—

*Fl.* *espress.*

Ja. worst, Our last fond kiss must be re - hearsed!

*appassionato* *rit.* *a tempo*

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

Hildegarde

We're fond of you, that's not de-nied; But that's, of course, our light-er side. Now

*mf espressivo*

Hg. let's pro-ceed, how-e'er it hurts, To give these cul - prits their de-

*mf*

Hg. serts.

Juanita

In lov - er's guise, of course, we smile, But

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

Ja. oth-er-wise\_ we think you're vile!

*f* *f ben marcato*

Hildegarde

Lo stesso tempo

Trai - tors! I here-by sen-tence you — Ah!

*f* *mf* *p dolce* *sf*

Hg. *appassionato* One more kiss be - fore I dol. Willie One more kiss! One more kiss!

*p* *f appassionato*

Hg. (They kiss)

w.

Chorus

Soprano One more kiss!

Alto One more kiss!

Tenor One more kiss!

Bass One more kiss!

*f* *f* *f* *dim.* *mf* *dim.* *p*

Hildegarde

Be-cause your crime has been so

*ff* *fp*

Hg. black, I trem-ble as I think it o'er! I

*f* *mf*

Hg. sen - tence all your fel - on pack To— Juanita *ff*  
Ah!

*f* *p* *sf*

(with great feeling) *rit.*

Ja. — Let me kiss my Jones once more, my Jones— once

*p dolce* *pp rit.*



Ja. more! (She embraces Jones)

Soprano *mp* O, let her kiss her Jones once

Alto *mp* O, let her kiss her Jones once

Tenor *mp* O, let her kiss her Jones once

Bass *mp* O, let her kiss her Jones once

Chorus *mp* O, let her kiss her Jones once

more! O, let her kiss her Jones once more!

more! O, let her kiss her Jones once more!

more! O, let her kiss her Jones once more!

more! O, let her kiss her Jones once more!

more! O, let her kiss her Jones once more!

*pp* *p* *dim.*

Arabella *Andante*

*senza trem.* Good - - bye, good-bye, my Brit-ish Peer! Your

*pp* *p*

Hildegarde

My dear-est love — I'll say good-bye to him In this con-

A.

pen - al-ty will be se-vere.

*espress.*

*dolce*

Hg.

ve-nient in - ter-im!

Soprano

*mf*  
Good-bye, good-bye, a last good-bye, One hon-eyed kiss, one bit - ter

Alto

*mf*  
Good - bye, good-bye, a last good-bye, One hon-eyed kiss, one bit - ter

Chorus

Tenor

*mf*  
Good-bye, good-bye, a last good-bye, One hon-eyed kiss, one bit - ter

Bass

Good - bye,

One

*mf*

*mf*

Hildegarde

Oh! good - bye, good-bye!—

Juanita and Arabella

Oh! good - bye, good-bye!—

Willie

Oh! good - bye, good-bye!—

Jones

Oh! good - bye, good-bye!— Good -

Sir Hannibal

Oh! good - bye, good-bye!— Good - bye, good-bye, a last good-

sigh, one bit - ter sigh!

sigh, one bit - ter sigh!

sigh, one bit - ter sigh!

bit - ter, bit - ter sigh!

*cresc.* *espress.* *p* *dolce*

Hg. *mf* Good - bye, good-bye, a last good-  
Arabella

Ja. Good - bye, good-bye, a last good - bye!\_ Good -

W.

Js. bye! Good-bye, a last good - bye!\_

S. H. bye!\_

*sempre espress.* *poco cresc.*

Hg. *f* bye! Good-bye, a last good-bye! There's scarce an eye that is - n't

Ja. A. bye!\_ Isn't

W. *f* There's scarce an eye that is - n't dry!\_ Isn't

Js. Isn't

S. H. Isn't

*f molto espress.* *cresc.* *cresc.*

Hg. *f*  
 dry! Isn't  
 Ja. *f*  
 A. dry! Isn't  
 W. *f*  
 dry! Isn't  
 Js. *f*  
 dry! Isn't  
 S. H. *f*  
 dry! Isn't

Chorus  
 Soprano *f*  
 There's scarce an eye that is - n't dry!  
 Alto  
 There's scarce an eye that is - n't  
 Tenor *f*  
 There's scarce an eye that is - n't dry!  
 Bass  
 There's scarce an eye that is - n't

*f*  
 Piano accompaniment

Ms. dry! Isn't

Ja. A. dry! Isn't

W. dry! Isn't

Js. dry! Isn't

S. H. dry! Isn't

There's scarce an eye that is - n't dry!

dry! There's scarce an eye that is - n't

There's scarce an eye that is - n't dry!

dry! There's scarce an eye that is - n't

Arabella *p*  
 Hg. dry, isn't dry, isn't dry! — Good -  
 Ja. A. dry, isn't dry, isn't dry! But *mf*  
 W. dry, isn't dry, isn't dry! Good - *p*  
 Js. dry, isn't dry, isn't dry! Good - *p*  
 S. H. dry, isn't dry, isn't dry! Good - *p*

There's scarce an eye that is - n't dry!

dry! There's scarce an eye that is - n't dry!

There's scarce an eye that is - n't dry!

dry! There's scarce an eye that is - n't dry!

*p*

A. bye, good-bye, good - bye, good-bye, good - bye, good-bye, good -

Ja. if it's true they have to die,— We'll let them go with-out a

W. bye, good-bye, good - bye, good-bye, good - bye, good-bye, good -

Js. bye, good-bye, good - bye, good-bye, good - bye, good-bye, good -

S. H. bye, good-bye, good - bye, good-bye, good - bye, good-bye, good -

*espressivo*  
*p*

*dolciss.*

*poco arpeggiato*

A. bye, — good - bye, good - bye, good -

Ja. sigh! And so good - bye, good - bye, and so good-

W. bye, good - bye, good - bye, good - bye, good -

Js. bye, good - bye, good - bye, good - bye, good -

S. H. bye, good - bye, good - bye, good - bye, good -



A. bye, good - bye, good - bye, good - bye!

Ja. bye! We'll let them go with - out a

W. bye, good - bye, good - bye, good - bye, good - -

Js. bye, good - bye, good - bye, good - bye, good - -

S. H. bye, good - bye, good - bye, good - bye, good - -

**Hildegarde**

Hg. A. Good - bye, good - bye, so good - bye, good -

Ja. sigh! Good - bye, good - bye, good - bye, good - bye, good - bye, good -

W. bye, good - bye, good - bye, good - bye, good -

Js. bye, good - bye, good - bye, good - bye, good -

S. H. bye, good - bye, good - bye, good - bye, good -

The musical score is arranged in a system with five vocal staves and a piano accompaniment. The vocal staves are labeled as follows from top to bottom: Hg. A., Ja., W., Js., and S. H. The piano part is labeled "Chorus" on the left and includes parts for Soprano, Alto, Tenor, and Bass. The lyrics for the vocalists are "bye! Good - bye, good-bye, good - bye, good-bye, good-". The piano accompaniment features a melodic line with a *cresc.* (crescendo) marking and a *trem.* (trill) marking.

Hg.  
A.  
bye, good - bye, good - bye!—

Ja.  
bye, good - bye, good - bye!—

W.  
bye, good - bye, good - bye!—

Js.  
bye, good - bye, good - bye!—

S.H.  
bye, good - bye, good - bye!—

Mc Ginnis

Oh

ahl good - bye, good - bye, good - bye!—

ahl good - bye, good - bye, good - bye!—

ahl good - bye, good - bye, good - bye!—

ahl good - bye, good - bye, good - bye!—

*ff* *p*

*3 mf*

Hg. Good - bye, good - bye, good - bye, good -

**Juanita and Arabella**

*3 mf*

Ja. Good - bye, good - bye, good - bye, good -

A.

*3 mf*

W. Good - bye, good - bye, good - bye, good -

*3 mf*

Js. Good - bye, good - bye, good - bye, good -

*3 mf*

S.H. Good - bye, good - bye, good - bye, good -

*3*

McG. hear a poor sail-or's re-quest, if you please!

*3 mf*

Good - bye, good - bye, good -

*3 mf*

Good - bye, good - bye, good -

*3 mf*

Good - bye, good - bye, good -

*3 mf*

Good - bye, good - bye, good -

*mf* *espress.*

Hg. *p*  
bye! \_\_\_\_\_ Good-bye, good-bye, good-bye, good-

Ja. *p*  
bye! \_\_\_\_\_ Good-bye, good-bye, good-bye, good-

A. *p*  
bye! \_\_\_\_\_ Good-bye, good-bye, good-bye, good-

W. *p*  
bye! \_\_\_\_\_ Good-bye, good-bye, good-bye, good-

Js. *p*  
bye! \_\_\_\_\_ Good-bye, good-bye, good-bye, good-

S.H. *p*  
bye! \_\_\_\_\_ Good-bye, good-bye, good-bye, good-

M.C.G.  
I'm wait-ing my sentence with shuddering knees! In

*p*  
bye! \_\_\_\_\_ Good-bye, good-bye, good-bye, good-

*p*  
bye! \_\_\_\_\_ Good-bye, good-bye, good-bye, good-

*p*  
bye! \_\_\_\_\_ Good-bye, good-bye, good-bye, good-

*p*  
bye! \_\_\_\_\_ Good-bye, good-bye, good-bye, good-

*p*  
*f*

Sg. *bye!*

Ja. A. *bye!*

W. *bye!*

Ja. *bye!*

S.H. *bye!*

McG. *3 3 3 3 3 3 3 3 3 3 rit. 3 3*  
cold per - spi - ra - tion I'm hold - ing my breath: Oh sen - tence me quick, or you'll

*bye!*

*bye!*

*bye!*

*bye!*

*rit.*

Sg. Good - bye!  
 Ja. A. Good - bye!  
 W. Good - bye!  
 Ja. Good - bye!  
 S.H. Good - bye!  
 McG. scare me to death! Good - bye!  
 Good - bye, good - bye, good - bye!  
 Good - bye, good - bye, good - bye!  
 Good - bye! Good - bye!  
 cresc. f ff

No. 27. Ensemble  
All Soloists and Chorus

“Behold yon flying thing”

Allegro agitato

*p* *cresc.* *ff*

Ossia etc

Chorus

SOPRANO

*ff* Look!

ALTO

*ff*

Look!

TENOR

*ff* Look!

BASS

*ff*

Look!

*mf*

Behold yon fly-ing thing With

*mf*

Behold yon fly-ing thing With

*dim.* *p*



It comes on mag-ic wing, A mir-a-cle, a  
 planes and wheel em-pir-i-call

It comes on mag-ic wing, A mir-a-cle, a  
 planes and wheel em-pir-i-call

*cresc. poco a poco* *mf cresc. poco a poco tremolo*

Db. Voice of Donnybrook *f*  
 (from the aeroplane) Ha ha ha ha!

mir-a-cle! Hal

mir-a-cle! Hal

Hal

*ff senza trem.* *p*

Db. Halt! Stay! The pris-'ner's fate de-

*p* *p*

lay! Re - verse the wheels of Jus-tice quick And turn the cul - prit loose a - gain! -

Chorus

SOPRANO  
Halt! Stay! The pris-ner's fate de - lay! Re - verse the wheels of Jus-tice quick And

ALTO  
Halt! Stay! The pris-ner's fate de - lay! Re - verse the wheels of Jus-tice quick And

TENOR  
Halt! Stay! The pris-ner's fate de - lay! Re - verse the wheels of Jus-tice quick And

BASS  
Halt! Stay! The pris-ner's fate de - lay! Re - verse the wheels of Jus-tice quick And

Donnybrook

Db. The laws you have em-ployed Are sim-ply null and void!

turn the cul-prit loose a-gain!

turn the cul-prit loose a-gain!

turn the cul-prit loose a-gain!

turn the cul-prit loose a-gain!

Db. Back, la-dies, to do-mes-tic scenes, ——— And do not play the goose a -

Db. gain!

Js. Jones  
It hath a most fa-mil-iar

S.H. Sir Hannibal  
Where have I heard the voice be-fore?

Hg. Hildegarde, Juanita, Arabella  
Ja. A.  
It can - not bel it is, it is!

w. Willie  
A ghost be-fore our eyes hath riz!

Js. roar.

**Soloists**  
 I ra - ther guess 'Tis he, 'tis he! O no! O yes! it can - not be That

I ra - ther guess 'Tis he, 'tis he! O no! O yes! it can - not be That

I - rish Wiz of gloom-y phiz! It can - not be! it is, it is! It can - not be! it

I - rish Wiz of gloom-y phiz! It can - not be! it is, it is! It can - not be! it

is, it is!

is, it is!

**SOPRANO** *ff*

**ALTO** *ff*

**Chorus**  
**TENOR** *ff*

**BASS** *ff*

A ghost has riz! That I-rish Wiz of gloom-y phiz! It can - not be! it

A ghost has riz! That I-rish Wiz of gloom-y phiz! It can - not be! it

A ghost has riz! That I-rish Wiz of gloom-y phiz! It can - not be! it

A ghost has riz! That I-rish Wiz of gloom-y phiz! It can - not be! it

is, it is! That I-rish Wiz of gloom-y phiz, Our own, our Ter-ence Don-ny-brook! Our

is, it is! That I-rish Wiz of gloom-y phiz, Our own, our Ter-ence Don-ny-brook! Our

is, it is! That I-rish Wiz of gloom-y phiz, Our own, our Ter-ence Don-ny-brook! Our

is, it is! That I-rish Wiz of gloom-y phiz, Our own, our Ter-ence Don-ny-brook! Our

own, our Ter-ence Don-ny-brook! That I-rish Wiz of gloom-y phiz, \_\_\_\_\_

own, our Ter-ence Don-ny-brook! That Wiz of gloom-y phiz, \_\_\_\_\_

own, our Ter-ence Don-ny-brook! That Wiz of gloom-y phiz, \_\_\_\_\_

own, our Ter-ence Don-ny-brook! That Wiz of gloom-y phiz, \_\_\_\_\_

— Our own, our Ter - ence Don - - ny - brook!

— Our own, our Ter - ence Don - - ny - brook!

— Our own, our Ter - ence Don - - ny - brook!

— Our own, our Ter - ence Don - - ny - brook!

*sf* *ff* *fff*

*(ad lib.)*

*8*

No. 28. Song  
Donnybrook and Chorus of Women

“When I left you”

Allegretto scherzando  
Donnybrook

When I left you study-ing bot-a-ny On that lone-some can-ni-bal

*f* *p*

Db. isle,— Then I cursed the deep mo-not-o-ny Of a peace-ful state as vile.

SOPRANO  
Tra la la la

Chorus of Women  
ALTO  
Tra la la la

Db.

la la la la la la la la, Tra la la la la la la la la la!

la la la la la la la la, Tra la la la la la la la la la!

Db. Then my mind to mat-ri- mo-ny ran, \_\_\_\_\_  
 SOPRANO and ALTO unison  
 (O\_ green are the wa-ters of Kil - lar-ney!)

Db. And I thought with a bach-e - lor thrill: \_\_\_\_\_ If \_\_\_\_\_  
 unison  
 (O\_ green are the wa-ters of Kil - lar-ney!)

Db. one wife's good for a sin-gle man, Then two must be bet-ter still! If \_\_\_\_\_  
 Single man! What's that?

Db. one wife's good for a sin-gle man, Then two must be bet-ter still!  
 Single man! Tra la la! O\_ \_\_\_\_\_  
 con grazia



Db. *So I*  
*accel.*  
 my! Tra la la la la la la, Tra la la! Fie, fie! Tra la la la la la la!  
*accel.*  
*f*

Db. *Tempo I*  
 chose two maids in dark-est se-pia shades, And pro-posed to them straight-

Db. *Tempo I*  
*p*  
*poco arpeggiato*

Db. way, Till the jung-le throngburst forth in-to song On my du-pli-cate wed-ding-  
*tr* *tr* *tr* *espress.*

Db. day! Ah ha!  
 On his du-pli-cate wed-ding-day!

Db. *p* Two lit-tle can-ni-bal la - dies, \_\_\_\_\_ One named Boo and the  
 La - dies!

*p dolce* *grazioso* *p leggiero e dolce* 3

Db. oth - er named Goo; Co-coa-nut-brown their shade is, \_\_\_\_\_ But they  
 Shade is!

*pp* *p dolce*

Db. *rit.* think the world of me. \_\_\_\_\_ *a tempo* Stran-ger, stran-ger, 'ware of  
 Tra la la, tra la la, tra la la, tra la la, tra la

*rit.* *a tempo* *p grazioso* *espress.*

Db. dan-ger, Ways of peace must be for - sook, \_\_\_\_\_ For a  
 la, tra la la, tra la la, tra la la, tra la la, tra la la, tra la la!

*accel. e cresc. poco a poco*

Db. dou - ble life with a double wife \_\_\_\_\_ Means war in the house of

Dou-ble wifel

*p* *p accel. e cresc. poco a poco*

*cresc. ed accel.*

*f*

Db. Don - ny - brook! Means war in the house of Don - ny - brook, the

*cresc. ed accel.* *f*

Vivace

house of Don - ny - brook!

Tra \_\_\_\_\_

Vivace Tra la la, tra la la, tra la la, tra la

*colla voce*

*rit.*

*3*

*f*

Db. *rit.*

la, \_\_\_\_\_ la, \_\_\_\_\_ la la!

la tra la la, tra la la, tra la la la la la la la la!

Db.

# No. 29. Ensemble

Donnybrook, Hildegarde, Arabella, Juanita, Willie,  
Jones, Sir Hannibal, and Chorus

## "Three magic rings"

Andante Donnybrook

Three ma - gic rings in - the air I'll  
make, And bid the world from its  
trance a - wake; Van - - ish,  
Dove, to some dis-tant sphere!

*p* *f* *fp* *tr* *tr* *tr* *p* *mp*

The score is written in 2/4 time with a key signature of one flat (Bb). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features various dynamics and articulations, including slurs, accents, and trills. The vocal lines are in a lower register, with lyrics written below the notes. The piece concludes with a final chord in the piano part.

Db. *f* Ea - gle, perch on our flags once

Trumpet *f* ossia

*pp* *p*

Db. *Più vivo* more!

*f*

*ff*

*Ped.* \*

Db. *Donnybrook* It's the world waking

Chorus and all Soloists except Db.

SOPRANO What's that?

ALTO What's that?

TENOR What's that?

BASS What's that?

*8* What's that?

*fff*

Db. *up!*  
**Allegro vivace**  
*f* Ha ha ha ha ha ha ha ha! Ha ha ha ha!  
*f* Ha ha ha ha ha ha ha ha! Ha ha ha ha!  
*f* Ha ha ha ha ha ha ha ha! Ha ha ha ha!  
*f* Ha ha ha ha ha ha ha ha! Ha ha ha ha!

**Allegro vivace**  
*f* *ossia* *ossia* *ff*

**Vivace, alla Marcia**  
Dove of Peace, Bird of the broken wing, Half pa - thet - ic and  
Dove of Peace, Bird of the broken wing, Half pa - thet - ic and  
Dove of Peace, Bird of the broken wing, Half pa - thet - ic,  
Dove of Peace, — Bird of the broken wing, Half pa - thet - ic,  
**Vivace, alla Marcia**  
*f sempre*

poor old use-less thing! Now thoughts of war-fare fill our dream.

poor old use-less thing! Now thoughts of war-fare fill our dream,

poor old use-less thing! Now thoughts of war-fare fill our dream,

poor old use-less thing! Now thoughts of war-fare fill our dream,

now thoughts of war-fare fill our dream, Far and near, O hear the

now thoughts of war-fare fill our dream, And far and near, O hear the

now thoughts of war-fare fill our dream, And far and near, O hear the

now thoughts of war-fare fill our dream, And far and near, O hear the

*mf* small notes ad lib.

ea - gle scream, the ea - gle scream, hear the ea - gle *cresc.*

ea - gle scream, the ea - gle scream, hear the ea - gle *cresc.*

ea - gle scream, the ea - gle scream, hear the ea - gle *cresc.*

ea - gle scream, the ea - gle scream, hear the ea - gle *cresc.*

*ff* *cresc.*

scream, the ea - gle scream! *ff*

scream, the ea - gle scream! *ff*

scream, the ea - gle scream! *ff*

scream, the ea - gle scream! *ff*

*fff* *meno f*



## Senators and Sailors

TENORS and BASSES unis.

Our work we must be - gin a - gain With add - ed an - i - mos - i - ty, Our

*mf legato*

word - y in - sults and our threats Of pon - der - ous ver - bos - i - ty! La - dies, give us

*legato sempre* *sf* *p*

back our seats, We ask with stren - u - os - i - ty; We're brim - ming with com - bat - ive - ness And

*sf* *p* *poco cresc.*

## Chorus of Women

SOPR. and ALTO unis.

You power - ful men, your might - y desks We

bub - bling with get - at - ive - ness!

*mf dolce*

give you with a - gil - i - ty, A - pol - o - giz - ing for our acts In

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "give you with a - gil - i - ty, A - pol - o - giz - ing for our acts In". The piano accompaniment features a steady rhythmic pattern with chords and moving lines in both hands.

ag - o - nized hu - mil - i - ty. Let the ten - der plead - ing of Our

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "ag - o - nized hu - mil - i - ty. Let the ten - der plead - ing of Our". The piano accompaniment includes dynamic markings: *mfz* and *p*. The key signature changes to one flat (B-flat major) in the second measure of this system.

fe - male im - be - cil - i - ty Ap - peal to your get - at - ive - ness, And

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "fe - male im - be - cil - i - ty Ap - peal to your get - at - ive - ness, And". The piano accompaniment includes dynamic markings: *mfz*, *p*, and *cresc.*. The key signature remains one flat.

sof - ten your com - bat - ive - ness!

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "sof - ten your com - bat - ive - ness!". The piano accompaniment includes a dynamic marking of *f*. The key signature remains one flat.

Chorus of Women  
SOPRANO



We on - ly ask\_ you let us, let us live!

ALTO



We on - ly ask\_ you let us, let us live!


TENOR



We will most glad - ly let you,

Senators

BASS



We will most glad - ly let you,



*p* *cresc.* *f*



Our mad presumption pray for-give! And let us go a - way!



Our mad presumption pray for-give! And let us go a - way!



let you live! Your\_ mad pre-sumption we'll for-



let you live! Your mad pre-sumption we'll for-



*p* *fp*

Let us go a-way! If you in - sist- if you in -

Let us go a-way! If you in - sist- if you in -

give, But we'll not let you go a - way, For many a hap - py,

give, But we'll not let you go a - way, For many a hap - py,

*cresc. poco a poco*

sist- Why then, of course, we cer-tain-ly would much ra-ther stay!

sist- Why then, of course, we cer-tain-ly would much ra-ther stay!

hap - py day! For many a

hap - py day! For many a

*f* *cresc.* *ff*

For man-y a hap - py, hap - py day!

For man-y a hap - py, hap - py day!

hap - py day! For man-y a hap - py day!

hap - py day! For man-y a hap - py day!

*mf* *dim.*

Hildegarde (kneeling before Willie)

Hg. O sweet-heart mine! \_\_\_\_\_

Ja. \_\_\_\_\_ *Juanita* (kneeling before Jones) \_\_\_\_\_

O sweet-heart mine! \_\_\_\_\_

*p dolce* *p* *poco cresc.* *p*

Hg. Our reck-less deed, we rue it! An im-pulse wild, \_\_\_\_\_

Ja. Our reck-less deed, we rue it! An

*p* *mp* *f* *p*

Hg. *mf*  
it went and made us do it! We

Ja. *mf*  
im-pulse wild, it went and made us do it!

*poco cresc.* *p* *poco cresc.* *mf*

Hg. *mf*  
call on heav-en to for - give - Our aw - ful

Ja. *mf*  
We call on heav-en to for - give -

*legato sempre* *espress.* *mf*

Hg. *mf*  
treach - er - y and ar - son!

Ja. *mf*  
Our aw - ful treach - er - y and ar - son!

*mf* *rit.*

Il doppio più lento  
Willie *mf*

W. *f*

Jones (to Willie) If that's the case, We'd bet-ter call a par - - son!

J.s.

They call on Heav'n!  
Il doppio più lento

*p* *espress.* *tremolo* *p* *cresc.* *legato*

Hildegarde (ecstatically) *ff*

Hg. *ff*

A par - - - - son!

Juanita (ecstatically) *ff*

Ja. *ff*

A par - - - - son!

Chorus

SOPRANO

We'd bet-ter call a par - - - son!

ALTO

We'd bet-ter call a par - - - son!

TENOR

We'd bet-ter call a par - - - son!

BASS

We'd bet-ter call a par - - - son!

*non trem.*

*mf* *cresc.* *do* *ff molto espress.* *dim.* *f' Cello*

*8va bassa.....*

(The senate chaplain enters)

*mf* *dim.* *p dolce*

attaca

No 30. Choral  
 "As long as men love women"  
 and  
 Finale: "For U. S. spells us, by jingo!"

All Soloists and Chorus

Briskly, but with feeling

*mf*

Hildegarde  
 As long as men love wo-men, And as long as girls love boys, From

Juanita  
 As long as men love wo-men, And as long as girls love boys, From

Arabella  
 As long as men love wo-men, And as long as girls love boys, From

Willie  
 As long as men love wo-men, And as long as girls love boys, From

Donnybrook  
 As long as men love wo-men, And as long as girls love boys, From

Jones  
 As long as men love wo-men, And as long as girls love boys, From

Sir Hannibal  
 As long as men love wo-men, And as long as girls love boys, From

*mf*

Briskly, but with feeling

Hg.  
 heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

Ja.  
 heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

A.  
 heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

W.  
 heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

Db.  
 heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

Js.  
 heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

S.H.  
 heart to heart the flames shall dart A thou-sand bat-tle - joys! For the love of war and the

*f* *mf*



Hg. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

Ja. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

A. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

W. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

Db. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

Js. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

S.H. war of love Youth nev-er shall ab - hor, While fate decrees that war is love, And

Hg. *mf* love is war! While fate de-crees that *ff* war is love, And *p dolce* love is

Ja. *mf* love is war! While fate de-crees that *ff* war is love, And *p dolce* love is

A. *mf* love is war! While fate de-crees that *ff* war is love, And *p dolce* love is

W. *mf* love is war! While fate de-crees that *ff* war is love, And *p dolce* love is

Db. *mf* love is war! While fate de-crees that *ff* war is love, And *p dolce* love is

Js. *mf* love is war! While fate de-crees that *ff* war is love, And *p dolce* love is

S.H. *mf* love is war! While fate de-crees that *ff* war is love, And *p dolce* love is

*allargando*

Hg. *f* war! As —  
 A. *f* war! As —  
 Ja. *f* war! As —  
 W. *f* war! As —  
 Db. *f* war! As —  
 Js. *f* war! As —  
 S.H. *f* war! As —

Soloists in unison with Chorus

**Grandioso molto**

S O P R A N O in unison

A L T O *f* As — long as men love wo - men, And as

T E N O R *f* As — long as men love wo - men, And as

B A S S *f* As — long as men love wo - men, And as

*Ossia* **Grandioso molto**

*etc.*

*f*

long as girls love boys, From heart to heart the

long as girls love boys, From heart to heart the

long as girls love boys, From heart to heart the

flames shall dart A thou - sand bat - tle - joys! For the

flames shall dart A thou - sand bat - tle - joys! For the

flames shall dart A thou - sand bat - tle - joys! For the

love of war and the war of love Youth nev - er shall ab -

love of war and the war of love Youth nev - er shall ab -

love of war and the war of love Youth nev - er shall ab -

*cresc.*

hor, While fate decrees that war is love, And

hor, While fate decrees that war is love, And

hor, While fate decrees that war is love, And

*cresc.* *ff*

love is war! While fate decrees that war is love, And

love is war! While fate decrees that war is love, And

love is war! While fate decrees that war is love, And

*ff* *ff* *ff*

*ff pesante*

love is war!

love is war!

love is war!

love is war!

*dim.* *p* *ff*

Dialogue

Women Soloists with SOPRANOS & ALTOS  
Men Soloists with TENORS & BASSES

SOPRANO Tempo di Marcia

S  
U  
P  
R  
A  
N  
O

ALTO

TENOR

BASS

For U. S. spells us, by Jin-go! by Jin-go! Who

For U. S. spells us, by Jin-go! by Jin-go! Who

For U. S. spells us, by Jin-go! by Jin-go! Who

For U. S. spells us, by Jin-go! by Jin-go! Who

Tempo di Marcia

*ff*

owns the sea from A to Z, From Guam to San Do - min-go? Who's here to wave the

owns the sea from A to Z, From Guam to San Do - min-go? Who's here to wave the

owns the sea from A to Z, From Guam to San Do - min-go? Who's here to wave the

owns the sea from A to Z, From Guam to San Do - min-go? Who's here to wave the

Yan - kee flag, And drag in dust the foe-man's rag?\_\_\_\_\_

Yan - kee flag, And drag in dust the foe-man's rag?\_\_\_\_\_

Yan - kee flag, And drag in dust the foe-man's rag?\_\_\_\_\_

Yan - kee flag, And drag in dust the foe-man's rag?\_\_\_\_\_

*piu f* *cresc. molto* *fff* *ff*

(Bass Drum)

*ff* U. S. by Jin-go! U. S. A., \_\_\_\_\_ by Jin-go!

*ff* U. S. by Jin-go! U. S. A., \_\_\_\_\_ by Jin-go!

*ff* (Willie) U. S. by Jin-go! U. S. A., \_\_\_\_\_ by Jin-go!

*ff* U. S. by Jin-go! U. S. A., \_\_\_\_\_ by Jin-go!

*sf* *accel.*

Allegro molto

*f sempre* *f ad lib.*

*ff poco marcata la melodia*  
Ossia

*f*