

# The Lass of Limerick Town

A  
Romantic  
Comic Opera



PRINTED  
IN U.S.A.

By

ARTHUR A. PENN

WRITER OF "YOKOHAMA MAID",  
"CAPTAIN CROSSBONES", "MAM'ZELLE  
TAPS", "THE MIDDIE MAIDS", "THE MAID  
OF THE MILL", "THE FLOWERS THAT  
BLOOM IN THE SPRING", "THE CHINA  
SHOP", "THE VAGABONDS", ETC.

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NEW YORK

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# THE LASS OF LIMERICK TOWN

A ROMANTIC COMIC OPERA IN TWO ACTS

With Piano or Orchestral Accompaniment

Music  
in 3 parts  
TP 431



Written and Composed by

L3

**ARTHUR A. PENN**

Author and Composer of Yokohama Maid—The China Shop—The Lass of Limerick Town—Mam'zelle Taps—Captain Crossbones—Middie Maids—Flowers That Bloom in the Spring—Maid of the Mill—  
The Vagabonds, etc., etc.



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## C a s t

SIR CHARLES WORTHINGTON (Light Tenor) ....An English Squire  
LADY WORTHINGTON (Contralto) .....His Wife  
CAPT. POMEROY WORTHINGTON (Tenor) .....Their Son  
BETTY McCOY } (Sopranos).....Cousins, Wards of the Judge  
ROSE McCOY }  
JUDGE HOOLEY (Bass or Baritone).....The Guardian  
JUSTIN O'FLYNN (Baritone) .....An Amorous Attorney  
MRS. O'FLYNN (Contralto) .....His Mother  
EZRA Q. HICKS (Light Baritone).....An Elderly Yankee Farmer  
PAT (Baritone) .....An Inn-Keeper  
MIKE (Light Baritone).....An Ostler  
MOLLY (Mezzo) .....A Waitress  
MR. SMITH (Tenor) .....The Coachman  
MR. PARTINGTON (Baritone) .....The Butler

Chorus of Villagers, Guests, Men Servants, Etc.

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Act I Outside the "King's Head" Inn, Limerick, Ireland.

(A Week Elapses)

Act II The Entrance Hall of Judge Hooley's Home, Limerick.

Time—Early Summer in the Year 1890.

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## C o s t u m e P l o t

SIR CHARLES WORTHINGTON—English Squire about 60 years old, grey dress  
wig, side whiskers.  
Act I—Prince Albert Coat, white vest, striped trousers, silk hat. Act II—Same.  
CAPTAIN POMEROY WORTHINGTON, His Son—Juvenile Lead.  
Act I—Sack Suit. Act II—Evening clothes.  
LADY WORTHINGTON—Old style traveling gown, hat, shawl and grey wig.  
Act I—BETTY McCOY—About 20 years, neat, modern hat, and parasol.  
ROSE McCOY—Same age, neat, modern hat, and parasol.  
Act II—Evening dress for both of them.  
JUDGE HOOLEY, about 60 years—Old style cloth swallow-tail coat, flowered  
double-breasted vest, trousers to match suit, stock and tie, high hat or conical,  
grey wig.  
Act II—Old-fashioned style evening dress, grey wig, no side whiskers.  
JUSTIN O'FLYNN, An Attorney—About 30 years, similar to Judge, conical hat, eve-  
ning clothes, no wig.  
MRS. O'FLYNN, His Mother—A motherly kind of a woman, about 55 years, iron  
grey hair.  
Act I—Old-fashioned dress, similar to a woman of the Irish middle class, bonnet.  
Act II—Old-fashioned evening dress, mittens, and fichu.  
EZRA Q. HICKS—Elderly Yankee Farmer (Type).  
Act II—Faded Prince Albert coat, double-breasted vest, trousers, shirt (white), old  
style stand-up collar, loud tie in a bow, bald wig, chin whiskers, bandanna in  
pocket.  
PAT, Innkeeper—Middle age, trousers, flowered vest, white shirt, collar and tie,  
apron without bib.  
MIKE, an Ostler—Moleskin coat, vest, riding breeches, shirt, moleskin leggings.  
MOLLY, Waitress—Black maid's dress, white collar, and cuffs; white apron.  
MR. SMITH, Coachman—Doorman's coat, white breeches, high hat, fairtops.  
MR. PARTINGTON, Butler—Old style dress coat, striped vest, trousers, bald wig,  
side whiskers.  
CHORUS—Act I—Irish peasants, men and women.  
Act II—Guests at party of Judge Hooley, evening dress. Men and women and a  
couple of liveried servants with court wigs to dress the scene.

## ARGUMENT.

Sir Charles Worthington had promised his old friend, Donovan McCoy, when the latter lay dying, that his son, Pomeroy, should marry McCoy's daughter, Rose, when the son should come of age. He regarded this promise as sacred, and was fully determined that his son should carry it out. Any objections the son might have entertained to this arrangement were rendered futile owing to the fact that shortly before the action of the Opera begins, Rose McCoy, as the elder of two nieces, had been left quite a fortune by a rich uncle in America. Rose has a cousin, Betty. The two live together in Betty's birthplace, Limerick Town, under the guardianship of Judge Hooley. Both girls were born on the same day—the 24th of May, 1872. But Rose is a few hours the elder, and thus inherits the rich American uncle's money, while Betty is left with nothing but her looks.

The Captain comes of age and is sent by his father to Limerick to win the hand and heart of Rose. He has seen neither of the cousins, but has a strong sense of duty. Besides, his family needs the money. He has heard of similar situations before, and determines he will be smart enough to meet this one. Rose herself strongly suspects his motives to be more mercenary than amorous, and she arranges therefore to change places with Betty, thinking thus to trap the young officer by making him woo the wrong girl and thus showing up the hollowness of his affection. But the Captain, who prides himself on his shrewdness, has quite made up his mind, ere he arrives in Limerick, that this is just exactly what the cousins *will* do. Thus he appears on the scene determined to woo whichever one of the cousins appears to be the girl without funds. He therefore addresses his attentions to Rose (masquerading as Betty), much to her astonishment, although from the moment of his arrival the Captain actually falls in love quite hopelessly with the real Betty, who is now apparently Rose and rich. Rose gets hold of a letter from Sir Charles to his son, and the contents so enrage her that she scorns the Captain's advances, accuses him of merely seeking the money and not the maid, and says that if that be really his object, he had better lose no time in trying his fortune with "her cousin Rose"—meaning, of course, Betty. The Captain, delighted, takes her advice and eventually wins Betty. His real attachment to her has made him forget his suspicions that the girls have changed places with one another, and when this is brought to his recollection by the discovery that Betty is a pauper, he is in despair and wonders how he can ever marry her in face of his father's opposition. Presently, Sir Charles and his wife arrive with a retinue of servants, and both are amazed and angry at the turn of affairs. They denounce the Captain and immediately prepare to return home in high dudgeon.

A sort of deadlock ensues. It is unexpectedly broken by the sudden arrival of an elderly gentleman who says he is Ezra Q. Hicks, an eccentric New England retired farmer. By quotations from his Diary, which he has kept religiously for sixty years, and by means of a very ingenious twist which constitutes the surprising and delightful climax of the story, Mr. Hicks proves conclusively that it is Betty, and not Rose, who is the elder of the cousins, and therefore heiress to the American uncle's fortune. Thus all ends satisfactorily, and even Rose finds consolation in the arms of her hitherto unsuccessful suitor, Justin O'Flynn.

## Musical Numbers

"Each musical number in this score is metronome marked. Some of the numbers have two or three markings at various points. In order to get the real effect of the music, each tempo thus indicated should be strictly adhered to."

### ACT I

OVERTURE .....	5
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CHORUS.....As We Drink to Your Health	
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4 SONG—Rose .....	Was Ever Fate so Cruel as Mine? 39
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10 SONG—Capt. Worthington.....Ireland Dear, My Heart's For You	74
11 CHORUS .....	Watch Him Greet His Bride-to-be 79
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13 FINALE ACT I.....Oh, Mr. O'Flynn	91

### ACT II

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17 SONG—Judge Hooley and Chorus.....	Maggie Maguire 130
18 ENSEMBLE .....	Sir Charles and Lady 135
19 DUET—Sir Charles and Lady Worthington.....Youth Undutiful	141
20 SONG—Ezra Q. Hicks The Well-Known Farmer with the Spondulix	145
21 DUET and FINALE.....I Love You, Little Sweetheart	150

# The Lass Of Limerick Town

## Overture

ARTHUR A. PENN

Allegretto con moto  $\text{♩} = 120$ 

The musical score consists of five staves of music, likely intended for two pianos or a piano and orchestra. The first staff shows a bassoon-like line with dynamic markings like *mf*. The second staff shows a line for a woodwind instrument. The third staff shows a line for a brass instrument. The fourth staff shows a line for a woodwind instrument. The fifth staff shows a line for a brass instrument. The music is in common time, with a key signature of one flat. The tempo is Allegretto con moto, indicated by  $\text{♩} = 120$ .

A musical score for piano, page 6, featuring five staves of music. The score consists of two systems of measures. Measure 1 starts with a dynamic of *pp*, followed by a crescendo. Measure 2 begins with a dynamic of *f*. The music includes various dynamics such as *mf*, *ffz*, and *mp*, and performance instructions like *cresc.* and *dec.* The score is written in common time, with a key signature of one flat. Measures 3 and 4 continue the melodic line, maintaining the dynamic and performance levels established in the first system.

**Tempo di Gavotte d = 92**

Musical score for piano, four staves. Measures 8-12.

Staff 1 (Treble clef, 2 sharps): Measures 8-11. Measure 12: Dynamics include crescendo and rallentando.

Staff 2 (Bass clef, 1 sharp): Measures 8-11. Measure 12: Dynamics include crescendo and rallentando.

Staff 3 (Treble clef, 1 sharp): Measures 8-11. Measure 12: Dynamics include ritardando.

Staff 4 (Bass clef, 1 sharp): Measures 8-11. Measure 12: Dynamics include ritardando.

Molto Vivace

Musical score for piano, two staves. Measures 12-13.

Staff 1 (Treble clef, 1 sharp): Measure 12: Dynamics include fortissimo (ff).

Staff 2 (Bass clef, 1 sharp): Measure 12: Dynamics include fortissimo (ff).

Tempo I

Musical score for piano, two staves. Measures 12-13.

Staff 1 (Treble clef, 1 sharp): Measures 12-13. Measure 13: Dynamics include vivace (v.v.).

Staff 2 (Bass clef, 1 sharp): Measures 12-13. Measure 13: Dynamics include vivace (v.v.).

Musical score for piano, page 9, featuring six staves of music. The score includes dynamic markings such as *p*, *ff*, *mf*, *a tempo*, *mp*, *accelerando e cresc.*, and *mf meno mosso*. Articulation marks like dots and dashes are used throughout. Performance instructions include *(CURTAIN)* and *Attuccia No. 1.*

*(CURTAIN)*

*Attuccia No. 1.*

## Opening Chorus And Solos

No. 1.

Allegretto  $\text{♩} = 104$ 

SOPRANO      ALTO

Lads and lass-ies play to - geth - er, This is a hol - i - day;

TENOR

Lads and lass-ies play to - geth - er, This is a hol - i - day;

BASS

Skies are blu - er, hearts are tru - er, Trou - bles few - er, Say! —

Skies are blu - er, hearts are tru - er, Trou - bles few - er, Say! —



When it's fine and sun - ny weath - er, Lim - er - ick Town is gay.



When it's fine and sun - ny weath - er, Lim - er - ick Town is gay.



All to-gether, now hip hoo-ray! Bless the weather, that's what we say!



All to-gether, now hip hoo-ray! Bless the weather, that's what we say!



Sum - mer's com-ing to Lim - rick Town,

Win - ter's gone with its

Ah!

Ah!

Ah!

Ah!

ug - ly frown,

In the bright sun - shine

In the bright sun - shine

mp

ff

fffz

We will mer-ri - ly sing, ————— Winter's gone with its

We will mer-ri - ly Summer's coming to Lim'-rick Town, Sing, —————

*mp*

*pp*

ug - ly frown; Wel - come sum - mer, Win - ter's gone with its ug - ly frown,

Wel - come sum - mer, Win - ter's gone with its ug - ly frown,

Summer's coming to Lim'ruck Town,

*mf*

Ah! Sing glad - ly  
 Ah! Win-ter's gone with its ug - ly frown  
 Wel - come to sum - mer Sing glad - ly

*ff*

sing! Lim - 'rick Town!  
 sing! Lim - 'rick Town!  
 Sum - mers com - ing to Lim - 'rick Town!

*fff*

*orosc.*

Lads and lass - ies play to - geth - er, This is a hol - i - day;

Lads and lass - ies play to - geth - er, This is a hol - i - day; —

Skies are blu - er, hearts are tru - er, Trou - bles few - er, Say! —

Skies are blu - er, hearts are tru - er, Trou - bles few - er, Say! —

IF YOU ARE INTERESTED IN  
OCTAVO MUSIC  
NOVELTIES OF ALL KINDS  
TWO, THREE AND FOUR PART SONGS  
ARRANGED FOR MALE, FEMALE AND MIXED VOICES





When it's fine and sun - ny weath - er, Lim - er - ick Town is gay.



When it's fine and sun - ny weath - er, Lim - er - ick Town is gay.



All to - geth - er, now hip hoo - ray! Bless the weath - er, that's what we say!



All to - geth - er, now hip hoo - ray! Bless the weath - er, that's what we say!



Sum-mer's com-ing to Lim-rick Town,

Win - ter's gone with its

Ah!

Ah!

Ah!

Ah!

*mp*

*f*

ug - ly frown;

In the bright sun -

*mp*

*f*

shine We will mer - ri - ly sing,

shine We will mer - ri - ly Sum - mer's com - ing to Lim - rick Town,

*ffff*

*mp*

Win - ter's gone with its ug - ly frown; Wel - come Sum - mer,

Sing, Wel - come Sum - mer,

Sum - mer's com - ing to Lim - rick Town,

*pp*

*mf*

Lads and lass - ies, come and

Lads and lass-ies come out and play, On this jol - ly old hol - i - day,  
Come!

*cresc.*

play, come, Time soon pass-es, so lads and lass-ies now  
Ev - 'ry-bod-y be glad and gay, Time soon pass-es, so lads and lass-ies now

*ff*

dance, ah, dance!

dance, ah, dance!

*mf*

*f*

*sforz.* *mf*

*attacca*

Moderato  $\text{♩} = 160$ 

PAT.

MIKE

Good morn-ing, folks! I give you heart-y greet-ing! I won-der if that's

all he's goin' to give 'em!

*mf accel.*

Moderato

PAT.  $\text{♩} = 160$ 

I am the land-lord of this inn, And

*ben marcato mp*

I'm a gen-er-ous fel-low, To cel-e-brate well now be-gin With

(To Mike)

ale that's mild and mel - low. Go fetch the tankards from the bar, And fill them to the  


*poco rit.*

top, sir! They tell me that some folk there are Who nev - er touch a drop, sir!  


*A little faster*

CHORUS

A drop, sir! A drop, sir! They nev - er touch a drop, sir! Weak  


tea is all they ev - er drink, Un - less it's gin - ger - pop, sir!

tea is all they ev - er drink, Un - less it's gin - ger - pop, sir!

Moderato ♩ = 88

PAT.

I am the land-lord,

*mf*

*mf meno mosso*

*a tempo*

and I think That I'm a gen-er-ous fel - low, This is my treat, so

all may drink My health in ale that's mel - low. The sol-emn truth I

can't de - ny: This is the way I skin 'em! Those tankards would-n't hurt a fly, Be-

cause there's noth-ing in 'em!

*poco rit.*

*mf accel.*

Valse  $\text{♩} = 144$

As we drink to your health and your wealth, good sir, We are

As we drink to your health and your wealth, good sir, We are

*mf*

CHORUS

quick to see Your gen - er - os - i - ty. And we think that our

quick to see Your gen - er - os - i - ty. And we think that our

thirst at the worst, good sir, Will be sat - is - fied, Al-though there's not a

thirst at the worst, good sir, Will be sat - is - fied, Al-though there's not a

*a tempo*

drop in - side! As we drink to your health and your wealth, good sir, We are

drop in - side! As we drink to your health and your wealth, good sir, We are

*fa tempo*

quick to see Your gen-er - os - i - ty. And we think that our

quick to see Your gen-er - os - i - ty. And we think that our

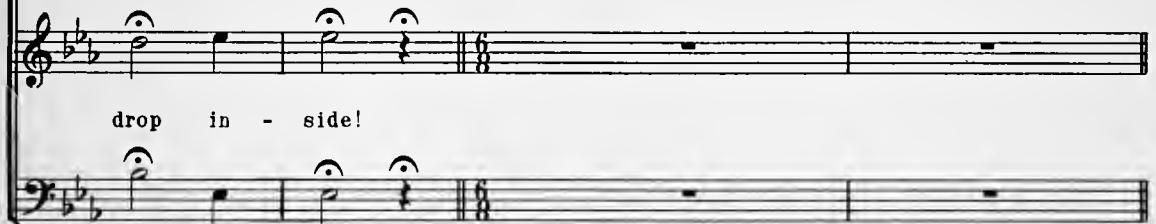


thirst at the worst, good sir, Will be sat - is - fied, Al-though there's not a

*rit.*



drop in - side!



Allegretto

$\text{d} = 104$

*f*

*ff*

Tempo I



Lads and lass-ies play to-gether, This is a hol-i - day; Skies are blu - er,



Lads and lass-ies play to-gether, This is a hol-i - day; Skies are blu - er,



hearts are tru - er, Trou - bles few - er, Say! When it's fine and sun-ny weath-er,



hearts are tru - er, Trou - bles few - er, Say! When it's fine and sun-ny weath-er,



Lim-er-ick Town is gay. All to-geth-er, now hip hoo-ray! Bless the weather, that's

Lim-er-ick Town is gay. All to-geth-er, now hip hoo-ray! Bless the weather, that's

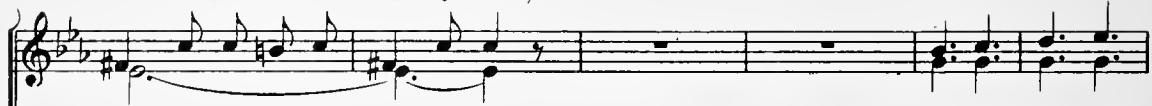
Sum-mer's com-ing to Lim -'rick Town,

what we say! Ah! \_\_\_\_\_

what we say! Ah! \_\_\_\_\_

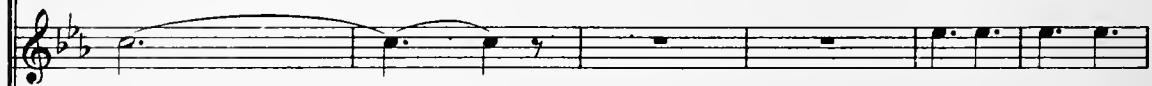
mp

Win - ter's gone with its ug - ly frown,



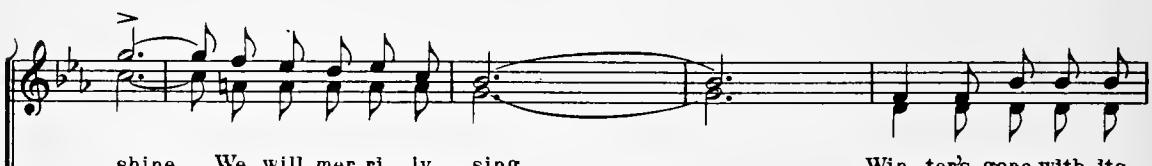
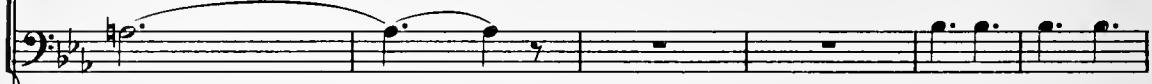
Ah! \_\_\_\_\_

In the bright sun -



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

In the bright sun -



shine\_ We will mer-ri - ly sing, \_\_\_\_\_

Win - ter's gone with its



shine\_ We will mer-ri - ly Summer's coming to Lim-rick Town, Sing, \_\_\_\_\_



ug - ly frown; Wel - come Sum - mer, Lads and lass - les,

Wel - come Sum - mer, Lads and lass - les come out and play,

Sum-mer's com-ing to Lim'rick Town, Come! \_\_\_\_\_

*mf* \_\_\_\_\_ *cresc.*

come and play, Come, Time soon passes, so,

On this jolly old hol - i - day, Ev - 'ry-bod - y be glad and gay, Time soon passes, so,

*fff*

lads and lass-ies, now dance, ah, dance!  
 lads and lass-les, now dance, ah, dance!

*p* *f* *v*  
*v*

*f* *v* *v*

*v* *v*

## Molly Mine

No. 2

SONG  
MikeModerato  $\text{♩} = 132$ Me  
I

Moderato  $\text{♩} = 132$

heart is pal - pi - ta - tin', Mol - ly mine, A -  
can - not eat me din - ner, Mol - ly mine; They

against me ribs 'tis bat - in', Mol - ly mine! I -  
say I'm get - tin' thin - ner, Mol - ly mine! I've

can - not sleep o' nights at all, For think - in' of what might be - fal, If  
 of - ten said, "Tis ver - y plain, I'd soon be quite me - self - a - gain, If

you should keep me wait - in', Mol - ly mine! .  
 on - ly I could win her! Mol - ly mine!"

Tempo di Valse  $\approx = 66$

Mol - ly mine, Mol - ly mine, That's what you

ought to be! Mine a - lone, all my

own, Wed - ded for life to me, Oh, such a wife to me! Mol - ly

mine, Mol - ly mine! Daint - y, de - mure, di - vine! \_\_\_\_\_

*ten.* 1st Verse

Oh, tell me true, say that you will be Mol - ly

2nd Verse

mine! D.S. Mol - ly mine! \_\_\_\_\_

## Tick - Tock!

DUET

Judge Hooley and Rose

No. 3

Molto moderato ♩ = 140 HOOLEY

In Eigh-teen hun-dred and Sev-en-ty-Two, The

twen - ty - fourth of May, There were two charm - ing ba-bies who Were

ROSE HOOLEY

born that self - same day. And one was Cou - sin Bet - ty? Yes! 'Tis

ROSE rit. HOOLEY

just as you sup - pose! The oth - er new ar - ri-val was? Your -

self, my charm-ing Rose! But you were born at five o'-clock,'Tis  
*mf a tempo*

thus Fate plays her tricks! Your cou - sin Bet - ty was de-layed Un -  
*mp*  
*Ped.*

til the clock struck six, The clock struck Six!

*molto. rall.*  
(Clock)

BOTH: *In strict time*

HOOLEY BOTH  
Tick - tock! Tick - tock! One-two-three-four-five! (one-two-three-four-five!) Tick - tock!  
*mf a tempo*  
*sempre stacc.*

BOTH

ROSE

Tick - tock! Five saw [me] ar - rive! (saw me ar - rive!) Tick - tock! Tick - tock!  
[you]

mf

HOOLEY

BOTH

Here's the point that sticks! (Here's the point for) There was just a dis-frence pet-ty 'Twixt [my - ]  
[your]

Rec.

\*

self and cou - sin Bet - ty, For Bet - ty did - n't show her - self till

Six! (Six, Six!) Bet - ty did - n't show her - self till Six!

f

f sfs

## Was Ever Fate So Cruel As Mine?

SONG

Rose

Nº 4

Allegretto moderato  $\text{♩} = 168$ 

Was ev - er fate so cruel as mine! My

feel - ings I can't mas - ter. Some wick - ed in - flu - ence ma - lign Seems

lead - ing to dis - as - ter! Oh, cou - sin Bet - ty! Would that she were

just a few hours old - er! She'd bear these tri - als cheer - ful - ly As

I have oft - en told her!

*p* molto rall.

Grazioso legato  $\text{♩} = 126$

The po - ets write in reams and reams of mea-sured rhyme — Of love and

du - ty,— and faith and beau - ty.— They seem to spend most of their ef-forts and their

time — On themes ro - man - tic — that drive me fran - tic! Their he - roes al - ways

*cresc.*      *p rit.*      *mf*

"steal a heart a-way"      (Which fits my own case nice - ly)

*rit.*      *a tempo*

I have no heart to give to an - y - one,      (That states the truth pre - cise - ly!)

*rit.*      *mp colla voce*      *ff*

L'istesso tempo

If ev - er heart was stole a-way, Ere love had time to

*ff*

tame it, That heart is mine, and come what may, I still intend to claim it! If

Cap - tain Pom - er - oy I wed, I'll see that he's ar - rest - ed; For

thus re - ceiv - ing sto - len goods Hell not go un - mo - lest - ed!

Recit.

But hark! I hear the crowd ap - proach-ing! I'll nev-er let them see that I am

But hark! I hear the crowd ap - proach-ing! I'll nev-er let them see that I am

wor-ried! Ah! 'Tis Cou-sin Bet-ty!

*ffff*

Allegro con moto  $\text{♩} = 138$   
(Chorus Enters)

## Betty Is A Darling

Chorus

Nº 5

Moderato con moto  $\text{♩} = 138$ 

CHORUS

Musical score for the Chorus section of "Betty Is A Darling". The score consists of three staves. The top staff is for the vocal part, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The vocal line starts with "Bet - ty is a darl - ing," followed by a fermata over the word "darling". The piano parts provide harmonic support with chords and bass lines.

Bet - ty has a pair of eyes that smile on ev - 'ry - one! —

Bet - ty has a pair of eyes that smile on ev - 'ry - one! —

Continuation of the musical score for the Chorus section. It features three staves: vocal, piano right hand, and piano left hand. The vocal line continues with the lyrics "Bet - ty has a pair of eyes that smile on ev - 'ry - one! —". The piano parts continue to provide harmonic support.



Bet - ty's so good - na - tured, She nev - er wears a frown;—



Bet - ty's so good - na - tured, She nev - er wears a frown;—



Bet - ty is the one and on - ly lass of Lim - 'rick Town!—



Bet - ty is the one and on - ly lass of Lim - 'rick Town!—



Tempo di Valse  $\text{d} = 66$ 

TENORS

Ev - 'ry man a - mong us, Ev - 'ry

BASSES

## SOPRANOS and ALTOS

If you mar - ry Bet - ty, What will be -

come of us?

## TENORS

None of us can

## BASSES

mar - ry Bet - ty, So, girls, don't make a fuss!

IF YOU ARE INTERESTED IN  
ENTERTAINMENTS  
AMATEUR MINSTRELSY  
SENT FREE



OPERETTAS  
CANTATAS, PLAYS  
SONGS JOKES MONOLOGS  
ON REQUEST

Moderato con moto

Bet - ty is a darl - ing, Bet - ty's full of fun;—

Bet - ty is a darl - ing, Bet - ty's full of fun;—

*mf*

Bet - ty has a pair of eyes that smile on ev - 'ry - one!—

Bet - ty has a pair of eyes that smile on ev - 'ry - one!—

*ff*



Bet - ty's so good - na - tured, She nev - er wears a frown;—



Bet - ty is the one and on - ly lass of Lim - 'rick Town!—



Bet - ty is the one and on - ly lass of Lim - 'rick Town!—



*rit.*

*Attacca N° 6*

## Betty Mc Coy

SONG

Betty and Chorus

Nº 6

Allegretto grazioso ♩ = 80

The musical score consists of three staves of music in 6/8 time, with a key signature of one flat. The first staff is for the vocal part, the second for the piano accompaniment, and the third for the bass or harmonic support. The vocal line begins with "I've a", followed by a series of eighth-note chords. The piano accompaniment features eighth-note chords throughout. The bass staff provides harmonic support with sustained notes and eighth-note chords. The lyrics are integrated into the music, appearing below the vocal line in three distinct sections.

I've a

big re-pu-ta-tion for much an-i-ma-tion, They say I am nev-er at

rest! —— I've e-ven heard ru-mors that most of my hu-mors Are the

kind that most peo - ple like best! \_\_\_\_\_ Folks all like me a-round 'em; That's

'cause I have found 'em A - greea - ble and pleas-ant to me; \_\_\_\_\_ Oh, it's

ea - sy to get on with folks who are set on Con - tri - ving how sweet they can be! \_\_\_\_\_

*a tempo*

Still, I'm glad that I'm Bet - ty Mc - Coy! (Mc - Coy!) I'm

(CHORUS) SOLO

*ff*

52

(CHORUS)      SOLO  
poco rit.

glad I'm a girl, not a boy! (A boy!) "I love you, Ma-vour-neen!" said

a tempo

(CHORUS)      SOLO  
ten.

some one this morn - in', To hear them just say it was joy! (Joy, joy!) Life

a tempo

ff — f

poco rit.

is - n't all sun - ny, or hon - ey, or mon - ey, In gold there is oft - en al -

loy! — But en - joy all the zest of it, just make the best of it!

53

*più accel.*

Good for you, Bet - ty Mc - Coy! — She is glad that she's Bet - ty Mc -

CHORUS

Good for you, Bet - ty Mc - Coy! — She is glad that she's Ret - ty Mc -

*ff**fff**più accel.*BETTY  
*poco rit.*

Coy! She's glad she's a girl, not a boy! "I love you, Ma-vour-neen!" said

Coy! She's glad she's a girl, not a boy!

*ff**poco rit.*

BETTY

CHORUS  
*a tempo*

some one this morn in'; To hear them just say it was joy! \_\_\_\_\_ Life

To hear them just say it was joy! \_\_\_\_\_ Life

*a tempo**ff* — *f*

is - n't all sun-ny, or hon - ey, or mon - ey, In gold there is oft-en al -

is - n't all sun-ny, or hon - ey, or mon - ey, In gold there is oft-en al -

*poco rit.*

BETTY (SOLO)

Joy! — But en - joy all the zest of it, just make the best of it!

*rit.*

Joy! —

Best of it!

*rit.**a tempo*

Good for you, Bet-ty Mc - Coy! — So says Miss Bet-ty Mc - Coy! —

*a tempo*

Good for you, Bet-ty Mc - Coy! — So says Miss Bet-ty Mc - Coy! —

*a tempo**ff a tempo**sfz**rall.**ped.*

\*

## Wealth And Poverty

DUET

Betty and Rose

Nº7

Molto moderato  $\text{♩} = 120$ 

BETTY

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(BETTY)

Most peo - ple that I've met are al - ways  
*wor - ry-ing a-bout Just how they'll spend the le-ga-cy they pray for. That's a*

*prob - lem I shan't try to solve, For on my hus-band will de-volve the*

*plea-ent task of spending all I pay for!*

*mf*

(BOTH) Moderato ♩ = 116

Oh, a lack of humor sure - ly you dis - play if you're

stuck up be-cause your rich; For when with mon - ey you are biest, You

sel - dom get a moment's rest, Al-though to spend it all you sim - ply

mf

itch! But you can't make up your mind to spend it wise-ly, and you find, too, That it

cresc.

Led.

does - n't buy the things you want the most (the most.) Where - as

folks who're pen - ni-less Nev - er suf - fer such dis - tress, What they

*colla roce*

*a tempo*

owe, Not what they hate, is all their boast

DANCE  
Allegretto  $\text{♩} = 126$

A musical score for piano, page 60, featuring five staves of music. The score consists of two systems of measures. Measure 1 starts with a treble clef, a bass clef, and a key signature of one flat. It includes dynamic markings such as 'cresc.' and 'mp' (mezzo-forte). Measure 2 begins with a treble clef, a bass clef, and a key signature of one flat. The score concludes with a dynamic marking of 'sfz' (sforzando).

## Hey-Diddle-Diddle, Oh, Here Is A Riddle

QUINTET

Betty and Rose, Mrs. O'Flynn, Judge Hooley, and Justin

Nº 8

Allegretto  $\text{J} = 88$ 

BETTY and ROSE

JUSTIN

Mrs O'FLYNN

HOOLEY

Allegretto

*here is a rid-dle, Can an - y - one guess at the an - swer? Such*

*here is a rid-dle, Can an - y - one guess at the an - swer? Such*

*here is a rid-dle, Can an - y - one guess at the an - swer? Such*

*here is a rid-dle, Can an - y - one guess at the an - swer? Such*

plain con-tra-dic-tion re - sem-bles the fic-tion Of some lit-er-ar-y ro -

plain con-tra-dic-tion re - sem-bles the fic-tion Of some lit-er-ar-y ro -

plain con-tra-dic-tion re - sem-bles the fic-tion Of some lit-er-ar-y ro -

plain con-tra-dic-tion re - sem-bles the fic-tion Of some lit-er-ar-y ro -

man - cer! These mixed up re - la-tions re - quire lots of pa-tience, But

man - cer! These mixed up re - la-tions re - quire lots of pa-tience, But

man - cer! These mixed up re - la-tions re - quire lots of pa-tience, But

man - cer! These mixed up re - la-tions re - quire lots of pa-tience, But

doubt-less there's sense at the bot - tom; Lots of an-swers to puz-zles re-  
 doubt-less there's sense at the bot - tom; Lots of an-swers to puz-zles re-  
 doubt-less there's sense at the bot - tom; Lots of an-swers to puz-zles re-  
 doubt-less there's sense at the bot - tom; Lots of an-swers to puz-zles re-

quire men-tal tus-sles, Tho' they're sim - ple as day when you've got 'em!  
 quire men-tal tus-sles, Tho' they're sim - ple as day when you've got 'em!  
 quire men-tal tus-sles, Tho' they're sim - ple as day when you've got 'em!  
 quire men-tal tus-sles, Tho' they're sim - ple as day when you've got 'em!

64  
Molto moderato  $\text{d} = 116$   
HOOLEY

Mrs. O'FLYNN

Andantino

My charm-ing wards, I do im plore, They make me

sore! — What's all this for? — Won't you ex-plain this mys- ter - y? — It's Greek to

JUSTIN

ROSE

BETTY

me! — As you may see! They seem quite hope-less - ly non - plussed! — Ex-plain we

ROSE

BETTY and ROSE  
*poco accel*

must! — 'Tis on - ly just! — We have real-ly no ob-jection to ex-

*f poco accel*

*poco rit.*

plain, in this con-nec-tion, For there's noth-ing in ourschemeyou need dis - trust! \_\_\_\_\_

*poco rit.*Allegretto  $\text{d} = 144$ 

Rose is Bet-ty and Bet-ty is Rose, That's the se-cret we now dis-close!

*mf*

ROSE

I'm poor Bet-ty,'cause I don't itch To be mar-ried just he - cause I'm rich!

BETTY

I am Rose,with her bank ac-count, Sim - ply to make the Cap-tain mount

*poco rit.*

High on the lad-der of ex - pec - tan - cy, Think-ing; poor fel - low, that he'll

*cresc.* *colla voce*

HOOLEY Mrs. O'FLYNN and JUSTIN

*rit.* ^ ^ ^ ^

mar - ry me! Ha! ha! ha! hä! Ho! ho! ho!

*rit.*

Cle-ver lit-tle girl-ies, to be sure! Such a plan was ne - ver tried be - fore!

*mf a tempo*

ROSE

BETTY

Please re - mem - ber I am Bet! I am Rose, now don't for - get!

BETTY and ROSE

We must nev - er that im - por-tant fact ig-nore! Fact ig-nore!

JUSTIN

We must nev - er that im - por-tant fact ig-nore! Fact ig-nore!

Mrs. O'FLYNN

We must nev - er that im - por-tant fact ig-nore! Fact ig-nore!

HOOLEY

We must nev - er that im - por-tant fact ig-nore! Fact ig-nore!

*f*

*cresc*

*ff*

*rit.*

Ney - er more! Ha! ha! ha! ha!

*rit.*

Ney - er more! Ha! ha! ha! ha!

*rit.*

Ney - er more! Ha! ha! ha! ha!

Nev - er more! Ha! ha! ha! ha! haw! haw! haw!

*f rall*

*a tempo*

Cle-ver lit-tle girl - ies, to be sure! Such a plan was nev - er tried be-fore!

*a tempo*

Cle-ver lit-tle girl - ies, to be sure! Such a plan was nev - er tried be-fore!

*a tempo*

Cle-ver lit-tle girl - ies, to be sure! Such a plan was nev - er tried be-fore!

*a tempo*

Cle-ver lit-tle girl - ies, to be sure! Such a plan was nev - er tried be-fore!

*ff a tempo**molto rit.*

Rose is Bet-ty, and Bet-ty is Rose, That's the way the sto - ry goes!

*molto rit.*

Rose is Bet-ty, and Bet-ty is Rose, That's the way the sto - ry goes!

*molto rit.*

Rose is Bet-ty, and Bet-ty is Rose, That's the way the sto - ry goes!

*molto rit.*

Rose is Bet-ty, and Bet-ty is Rose, That's the way the sto - ry goes!

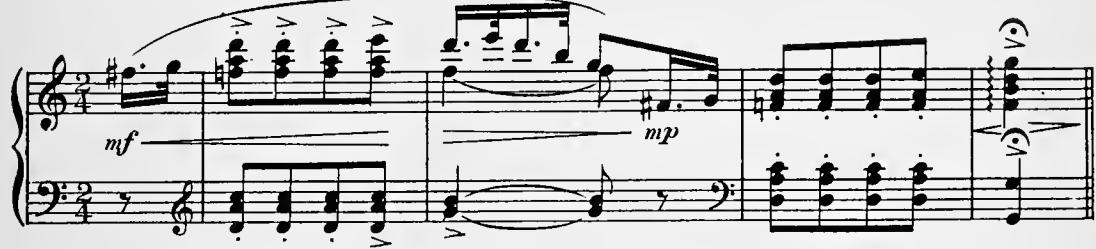
*molto rit.*

## “What Fun!”

TRIO

NO 9

Judge Hooley, Justin and Mrs. O'Flynn

Moderato con moto  $\text{♩} = 144$ 

JUSTIN

It's a world of contra - dic - tions and of par - a - dox - es,

HOOLEY

World of contra - dic - tions and of par - a - dox - es,

Mrs. O'FLYNN

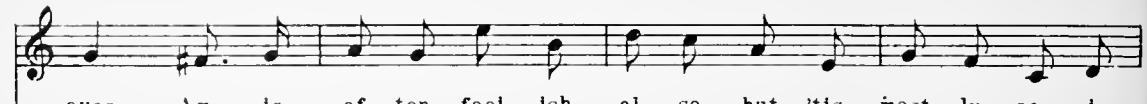
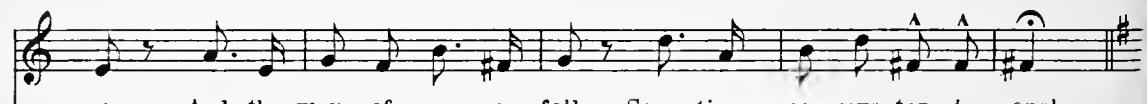
It's a world of contra - dic - tions and of par - a - dox - es,

too; Youth is fool - ish, youth is wise, Youth sees things with dif - f'rent

too; Youth is fool - ish, youth is wise, Youth sees things with dif - f'rent

too; Youth is fool - ish, youth is wise, Youth sees things with dif - f'rent



ous, And the ways of young - er folk Some-times seem mys-ter - i - ous!

ous, And the ways of young - er folk Some-times seem mys-ter - i - ous!

*cresc.*

*f*

*Not fast*

Oh, when eyes are dim-ming fast with age, When the turn-ing gray's be-



Oh, when eyes are dim-ming fast with age, When the turn-ing gray's be-



Oh, when eyes are dim-ming fast with age, When the turn-ing gray's be-



gun, They look a-head with a sort of dread, But the young folks cry, "What



gun, They look a-head with a sort of dread, But the young folks cry, "What



gun, They look a-head with a sort of dread, But the young folks cry, "What



IF YOU ARE INTERESTED IN  
OCTAVO MUSIC  
NOVELTIES OF ALL KINDS  
TWO, THREE AND FOUR PART SONGS  
ARRANGED FOR MALE, FEMALE AND MIXED VOICES



INCLUDING

fun!" Oh, hap - py, hap - py youth that al - ways Trou - ble seems to  
 fun!" Oh, hap - py, hap - py youth that al - ways Trou - ble seems to  
 fun!" Oh, hap - py, hap - py youth that al - ways Trou - ble seems to

*inf a tempo*

The musical score consists of three staves of music for voice and piano. The top two staves are in common time, G major, with a key signature of one sharp. The third staff is in common time, A major, with a key signature of one sharp. The lyrics are as follows:
   
 shun, Age en-vies you and wish - es, too, That it could say, "What fun!"  
 shun, Age en-vies you and wish - e., too, That it could say, "What fun!"  
 shun, Age en-vies you and wish - es, too, That it could say, "What fun!"  
 The score includes dynamic markings such as *rit.*, *a tempo*, *cresc.*, and *f*. The piano part features various chords and rhythmic patterns, with a section starting at measure 8 indicated by a double bar line and a 8-- symbol.

DANCE (*A little faster*)

JUSTIN      *rit.*      *a tempo*

Age en-vies you and wish-es, too, That it could say, "What fun!"

JUDGE HOOLEY      *rit.*      *a tempo*

Age en-vies you and wish-es, too, That it could say, "What fun!"

Mrs. O'FLYNN      *rit.*      *a tempo*

Age en-vies you and wish-es, too, That it could say, "What fun!"



## Ireland Dear, My Heart's For You

SONG

Captain Worthington

Nº 10

Moderato e rubato  $\text{♩} = 72$ 

There's a  
Oh, I've

spot in the world that is al - ways green, And green is its mem - 'ry,  
tra - velled far and I've tra - velled fast O'er val - ley and dale and

too! \_\_\_\_\_ 'Tis the fair - est of gar - dens that eye hath seen, All  
down; \_\_\_\_\_ And I've come to the part - ing of ways at last, Suc -

*poco accel.*

set in an o - cean blue, — Oh, the danc - ing eyes set the  
cess may my wan - d'nings crown! — For I've come in search of a

*mf poco accel.*

heart a-flame, And the ros - y cheeks put the dawn to shame, For an  
jew - el rare, And I won - der whe - ther for me she'll care! Will I

*poco rit.*

I - rish girl is — not the same As o - ther girls are to you! —  
find her free, will I find her fair? This lass\_ of Lim - rick Town!

*rit.**Rit.*Andante effetuoso  $\text{d} = 66$ 

Ple - tur - esque, ro - man - tic Ire - land, Well be - lov'd, much -

*mf sostenuto*

to - ad - mire land! 'Neath your sun - ny skies of blue,

I could live my whole life through! Ten - der thoughts of dear old Er - in

O'er the world your sons are bear - in'; Ire - land dear, my heart's for you,

*cresc.*

*1st Verse rit.*      *2nd Verse*

May your trou - bles soon be few!      May your trou - bles soon be few!

*rit. e dim.*      *mf*

*D.S.*      *D.S.*

## Chorus

Nº 10a

Andante affetuoso  $\text{♩} = 66$ SOPRANO  
ALTO

Pic-tur-esque, ro - man - tic Ire-land, Well be-loved, much - to - ad - mire land!

TENOR

Pic-tur-esque, ro - man - tic Ire-land, Well be-loved, much - to - ad - mire land!

BASS

PIANO  
*ad lib.**mf*

'Neath your sun - ny skies of blue, I could live my whole life through!

'Neath your sun - ny skies of blue, I could live my whole life through!



*a tempo*

Ten - der thoughts of dear old Er - in O'er the world your sons are bear - in';

Ten - der thoughts of dear old Er - in O'er the world your sons are bear - in';

*cresc.*

## CAPTAIN WORTHINGTON

715.

CAPTAIN WORTHINGTON  
*rit.*

May your trou - bles soon be few!

Ire - land dear, my heart's for you, May your trou - bles soon be few!

Ire - land dear, my heart's for you, May your trou - bles soon be few!

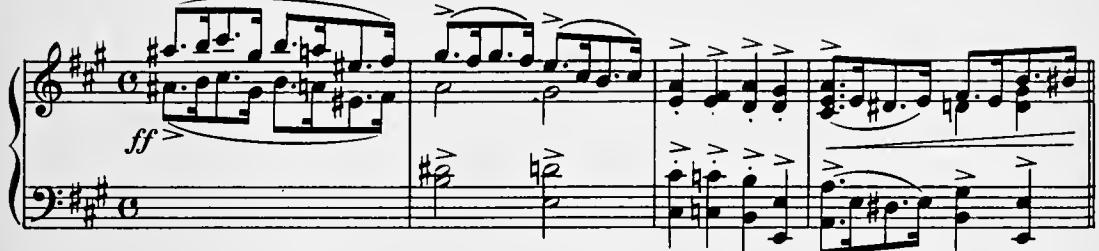
*rit.*

*f*      *ff*      *rit.*      *ff*

## Watch Him Greet His Bride-To-Be

Nº 11

CHORUS

Allegretto moderato  $\text{♩} = 124$ *ff*

Watch him greet his bride - to - be,

Watch her cheeks grow ro - sy!

Watch him greet his bride - to - be,

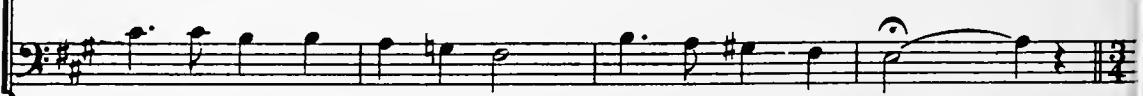
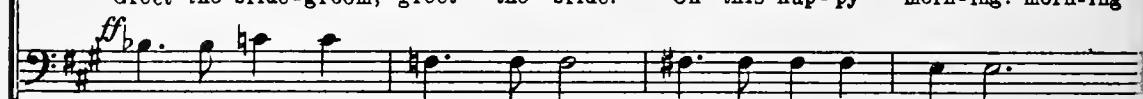
Watch her cheeks grow ro - sy! ro - sy!

Un - like mo - dern lov - ers, he

Don't look dull and pro - sey!

Un - like mo - dern lov - ers, he

Don't look dull and pro - sey!



Andantino con moto  $\text{d} = 52$ 

Hi-ther

Hi-ther

comes the bride to be, Watch her cheeks grow ro - sy

comes the bride to be, Watch her cheeks grow ro - sy

red. — See him greet her hap - pl - ly, He the

red. — See him greet her hap - pi - ly, He the

man she soon will wed! He the lov - er, she the

man she soon will wed! He the lov - er, she the

maid, That's the way the world goes 'round; He em -

maid, That's the way the world goes 'round; He em -

bold - ened, she a - fraid, Till each oth - er's heart they've

bold - ened, she a - fraid, Till each oth - er's heart they've

found, Till each oth - er's heart they've found! Hap - py  
 found, Till each oth - er's heart they've found! Hap - py  
*f rit.* *sfz*

lov - ers! Hap - py lov - ers! Time dis - cov - ers each a  
 lov - ers. Hap - py lov - ers! Time dis - cov - ers each a

Tempo I

mate! Hi - ther comes the bride - to - be,  
 mate! Hi - ther comes the bride - to - be,  
  
*sfz* *poco rit.* *ff a tempo cresc.*  
  
 Kis - met! Kis - met! It is fate!  
 Kis - met! Kis - met! It is fate!  
  
*ff* *R.H.* *fff* *R.H.* *ffff*  
 V V V V *Re.* \*

## Your Eyes Are Bright

DUET

Captain Worthington and Betty

Nº 12

Moderato con moto  $\text{♩} = 108$ 

POM.

Oh, Rose, you can-not close your ears, For have I not the

right, dear,

To say it cer-tain - ly ap -

pears We're in ————— an e - quai plight, dear? It  
 seems I have to wed you, Rose; And is that such a  
 task, sir? Per - haps you wish me dead, who knows?  
 What it is you would ask, sir?

Moderato con moto  
POM.



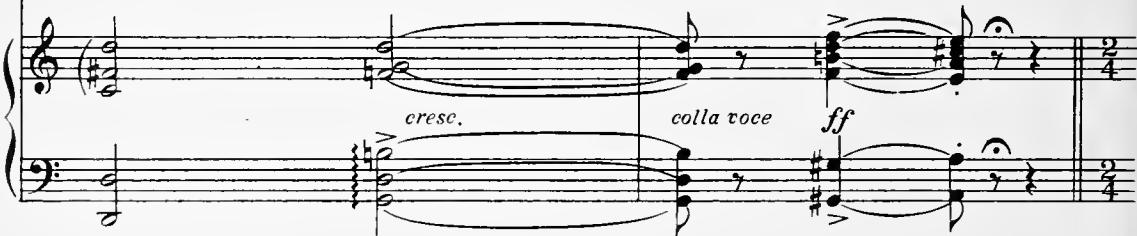
Your eyes are bright, your face is fair to see! — I'm won - d'ring if you'd



real-ly like to be — The wife of him who sings this song to you! If



he should ask you now to an - swer "Yes!" what would you do?



Vivace

BETTY



Listesso tempo

could I do, what could I say? The whole thing's cut and dried, sir!

Though, at the prospect yes-ter-day I al - - - most could have died, sir!

POM.

But for re-lease in vain I sighed! I swear by heav'n a -

*mp*

bove you, I'm half per-sua-d - ed now that I'd

*ten.*

not find it hard to love you!

rall.

Moderato con moto  
BOTH

{Young My eyes are bright {your my face is fair to see— {I'm Hes} won - d'ring if {you'd I'd

*mf*

real-ly like to be— The wife of him who woos with ardor young, The

*molto rit.*

an-swer must be left un-said, al-though, al-tho' the song is sung

*cresc.*

*molto rall. e dim.*

## Finale Act I

Nº 13

Moderato con moto  $\text{♩} = 100$ 

SOPRANO and ALTO

Oh, Mis- ter O'- Flynn, to - night at the Inn, There'll be

TENOR

BASS

rit.

*f a tempo*



tur - key and chick - en and mut-ton, and mut-ton, And of good things to drink there'll be  
mut-ton,

mut-ton,

plen - ty, we think, To sa-tis-fy an - y chance glut-ton!

Apple pie and rice pud-ding and

plen - ty, we think, To sa-tis-fy an - y chance glut-ton!

Pie and rice pud-ding and

*f*

*ff*

chees - es ga - lore The ta - bles and side-board a - dorn - ing;— Oh,

chees - es ga - lore The ta - bles and side-board a - dorn - ing;— Oh,

Mis-ter O'Flynn, to - night at the Inn, We'll join in the re-vels till morn - ing!

Mis-ter O'Flynn, to - night at the Inn, We'll join in the re-vels till morn - ing!

Pomposo  
PAT.



Yes, Yes! I'll show you all how I can ca-ter In such a role, I am no small per-



ta - ter!

SOPRANO and ALTO *accel.*



TENOR



BASS



*mp*

*f accel.*

*cresc.*

*Rit.*

\*

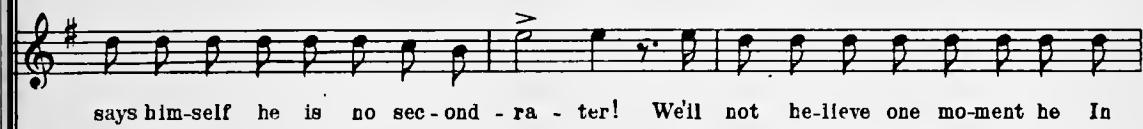
*Rit.*

\*

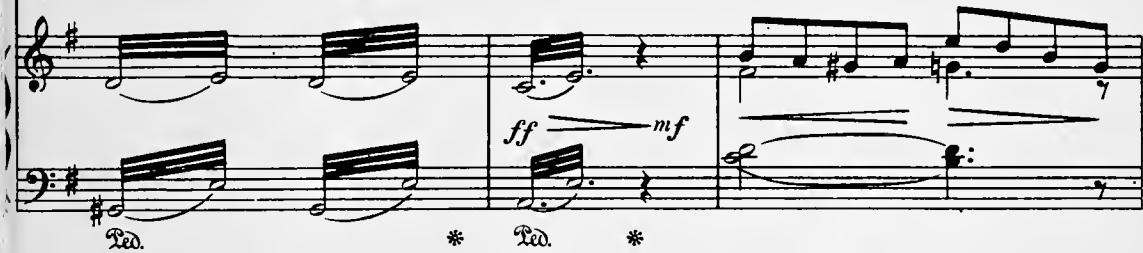
CHORUS



says him-self he is no sec - ond - ra - ter! We'll not be-lieve one mo-ment he In



says him-self he is no sec - ond - ra - ter! We'll not be-lieve one mo-ment he In



*molto rit.*



such a role would prove to be A small and in-sig - ni - fi-cant per - ta - ter!



such a role would prove to be A small and in-sig - ni - fi-cant per - ta - ter!

*molto rit.*



*mp rallentando*



## JUDGE HOOLEY Valse

Poco agitato

Well for - get our woes and trou-bles,

— Prob-lems all will be ig - nored; — While his ef - forts Pat re -

## BETTY

- dou-bles — At the gay and fes - tive board! — Ah, my heart is

beat - ing fas - ter! Though I know not why nor how, — I am

fear - ful of dis - as - ter, If our plan mis-car - ries now!

ff accel  
sfz  
ff  
rall  
mf

Allegretto ma non troppo  $\text{♪} = 200$

ROSE

The man is prov - ing most ex-as-per - a - ting!

mf

BETTY

ROSE

What is it, Beau ty? With ar - dor he keeps on ex-pa-ti - a - ting A -

*piu accel.*

bout his du - - ty! — He says he knows that it is Rose He

*poco rit* *a tempo* *rit*

has come here to woo; So tell me why his ardent eye Seems blind, my dear, to

*poco rit* *sffz rit*

*a tempo* BETTY

you! Why does he seek to make him-self A-gree-a-ble to me? Per-

*sffz*

ten. ROSE CAPT.W.

- haps he knows that I'm not Rose! Im- poss-i-ble! Ah, see!

*pesante* *sffz sffz*

Molto moderato e grazioso

Such a dain-ty, pret-ty pair of most at-trac-tive cou-sins! Can't de-ny how hap-py I with

*mf*

*ten.*

ei-ther one could be! Girls I've seen by hun-dreds, girls by scores, and girls by doz-ens,

*ten.*

*ten.*

But I ne'er be-held a pair who looked so good to me! But 'tis

*rit.*

*sforz.*

*più mosso*

Rose I have to mar-ry, yet my task is not a light one; Though both are fair as ros-es, I must

*v*

*v*

*v*

*accel.*

Moderato

ex-er-cise great care to pick the right one!

*accel.*

*mp*

Mrs. O'FLYNN

CAPT. W.

A letter for you, Captain, from Sir Charles! Ah, yes! from

*poco rit.*

*mp*

Molto moderato

(He reads the letter)

dear old Dad! — "My dear-est Pom-er-

*rit.*

*mf*

*mf*

oy, I take my pen with-in my hand; I trust this let - ter finds you well In

**F**

dear old Ire - land! Your moth-er says she'll come wlth me To see what you are  
 up to. We'll bring the ser-vants right a-long, The tom-cat and the pup, too!"

Allegretto  $\text{d} = 200$   
SOPRANO and ALTO

That's nice! That's thought-ful! That's nice! That's thought-ful! They're goin' to bring the

**CHORUS**

**TENOR**

That's nice! That's thought-ful! That's nice! That's thought-ful! They're goin' to bring the

**BASS**

**ff**

(humming while he reads)  
CAPT. W. *Moderato*

ser-vants and The tom - cat and the pup, too!

ser-vants and The tom - cat and the pup, too!

*Quasi Recit.*  
, accél ^

m - m - m! Hm - m - m - m - m! Ah, no! I'll read the rest some

2d.

\*

oth-er day! It would not in-ter-est you! Let's be gay!— Presto .

2d.

Molly picks up letter surreptitiously

To -

*p* cresc.

*rall.*

*ad lib.*

night, oh, gal-lant Cap-tain, un-less fa-tigue you tells on, We'll

*sffz*

all be at the Inn, young Sir, We'll all be there wth bells on!

Con moto

*f*

*mf*

*rall.*

Valse

SOPRANO and ALTO

Mol - ly mine, Mol - ly mine, That's what you ought to be!

CHORUS

TENOR

Mol - ly mine, Mol - ly mine, That's what you ought to be!

BASS

Oh, Oh,

Mine a - lone, All my own, Wed-ded for life to me,

Mine a - lone, Mol-ly, All my own, Mol-ly, Wed-ded for life to me,

lone,-

own,-

*poco rit.*

*a tempo*

Oh, such a wife to me! Mol - ly mine, Mol - ly mine,

Oh, such a wife to me! Mol - ly mine, Mol - ly mine,

Oh, Oh,

Dain - ty, de - mure, di - vine! Oh, tell me true,

Dain - ty, de - mure, di - vine! Oh, tell me true,

rit.

*a tempo*

Say that you will be Mol - ly mine! \_\_\_\_\_

Say that you will be Mol - ly mine! \_\_\_\_\_

Mol - ly mine, Mol - ly mine, That's what you ought to

Mol - ly mine, Mol - ly mine, That's what you ought to

be! — Mine a - lone, All my own, Wed-ded for  
 be! — Mine a - lone, Mol - ly, All my own, Mol - ly, Wed-ded for

life to me, Oh, such a wife to me! Mol - ly mine, Mol - ly  
 life to me, Oh, such a wife to me! Mol - ly mine, Mol - ly

8

The musical score consists of six staves of music. The top three staves are for the Treble part, and the bottom three are for the Alto/Bass part. The music is in common time, with a key signature of two flats. The vocal parts sing in unison. The lyrics are placed below the vocal lines. Measure numbers 1 through 8 are indicated above the staff lines. Measure 8 starts with a repeat sign and a new section of music.

mine, Dain-ty, de - mure, di - vine! Oh, tell me

mine, Dain-ty, de - mure, di - vine! Oh, tell me

mine, Dain-ty, de - mure, di - vine! Oh, tell me

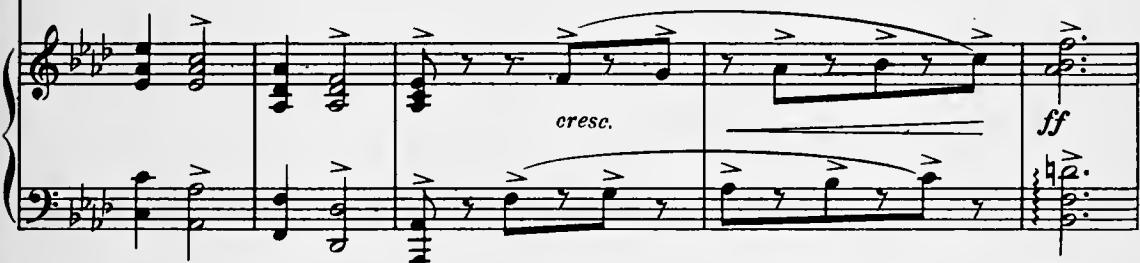
mine, Dain-ty, de - mure, di - vine! Oh, tell me

true, Say that you will be Mol - ly, Mol - ly,

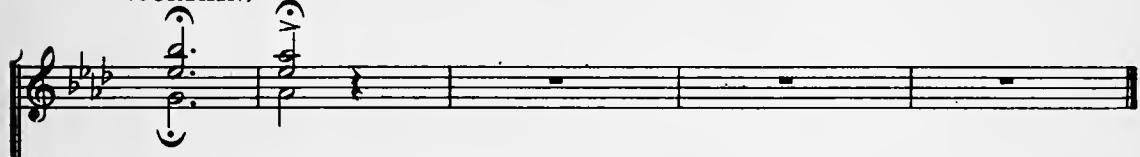
true, Say that you will be Mol - ly, Mol - ly,

tell me,

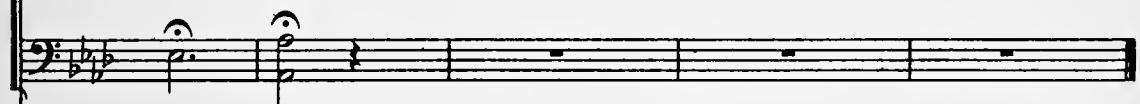
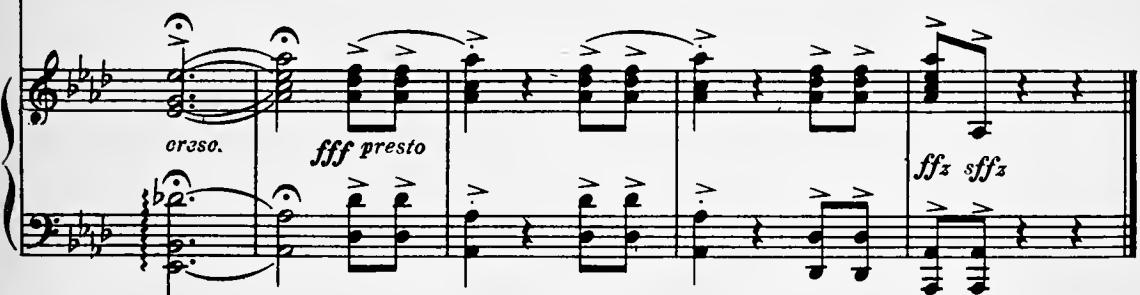
tell me,



(CURTAIN)



All mine!

*oroso.**fff presto**ffz sffz*

End of Act I

## Act II

## Introduction And Opening Solos And Chorus

Nº 14

Moderato grazioso  $\text{♩} = 144$ 

The musical score consists of five staves of piano music. The first staff shows a treble clef, a key signature of two flats, and a 2/4 time signature. The second staff shows a bass clef, a key signature of one flat, and a 2/4 time signature. The third staff shows a treble clef, a key signature of one flat, and a 2/4 time signature. The fourth staff shows a bass clef, a key signature of one flat, and a 2/4 time signature. The fifth staff shows a treble clef, a key signature of one flat, and a 2/4 time signature. The music begins with a dynamic of *mf*. It features various note patterns, including eighth and sixteenth notes, and rests. There are several dynamics and performance instructions: *cresc.*, *rall.*, and *mp a tempo*. The score is set against a background of horizontal lines and vertical bar lines.

(CURTAIN)

$\text{♩} = 88$

HOOLEY

'Tis nine o'clock, our

rall.

mf

guests should be ar-riv - ing! — But guests are al-ways late. Each fears to be the

mp

BETTY

first, so each is striv - ing — To see how long the oth-er guests will wait! The

Allegro con moto  $\text{d} = 138$ 

ladies hate to leave the toilet table, Tho' why they always linger, good-ness

*mp*

ROSE.

knows! They love to stay as long as they are able, To

*f* *mp*

Moderato  $\text{d} = 184$ 

put an ex-tra dab of pow-der on their nose!

*colla voce*

*ff*

(enter 1<sup>st</sup> Couple)

HOOLEY

Ah, here they come! Good eve-ning, Miss O'-Don - nell! 'Tis

*rall* *mf* *ff* *mf*

(enter 2nd Couple)

half an hour we've been ex-pect-ing you! — And you! ah, yes, 'tis

BETTY and  
ROSE

Mis-ter Tim O'-Con-nell, — How do you do! How do you do! How do you

(other couples arrive)

HOOLEY

do! — Well, well! here come Mis-ter and Mis-sus Gran-ger!

BETTY

Right glad are we to wel-come you to - night!

Up -

ROSE

on my word, dear Ma - dam, you're a stran - ger! — To see you,

HOOLEY

Mis-ter Gran- ger, is de - light! — Oh, look who's here! 'Tis

Maude and Fan-ny Doo - ley! — How are you? And you, too, Dennis O' -

(Chorus enters gradually)

BETTY

Day! — Ah, now they come! Yes, yes, the ice is bro -

HOOLEY  
ROSE and BETTY  
*meno mosso*

ken! The night is fair, Se - rene the air, And things will soon be gay!

**Allegro**

## SOPRANO and ALTO

We're out to-night to en - joy our-selves, We're

## TENOR

We're out to-night to en - joy our-selves, We're

## BASS

IF YOU ARE INTERESTED IN  
ENTERTAINMENTS  
AMATEUR MINSTRELSY  
SENT FREE



OPERETTAS  
CANTATAS PLAYS  
SONGS JOKES MONOLOGS  
ON REQUEST

all dressed up in our best. With feast-ing we will em - ploy our-selves, We'll
   
 all dressed up in our best. With feast-ing we will em - ploy our-selves, We'll
   
 tac - kle the food, We'll tac - kle the food with zest! With
   
 tac - kle the food, We'll tac - kle the food, We'll tac - kle the food with zest! With

dig - ni - ty we'll com - port our - selves As we eat and drink to - night, For there're

dig - ni - ty we'll com - port our - selves As we eat and drink to - night, For there're

few things bet - ter, we've taught our - selves, Than a fol - ly good ap - pe - tite!

few things bet - ter, we've taught our - selves, Than a fol - ly good ap - pe - tite!

few things bet - ter, we've taught our - selves, Than a jol - ly good ap - pe - tite!

Andantino ma non troppo

MEN ONLY



Oh, we'll dance with the girls in an old quad-rille, Of waltz' and ga-votte we will

*mp*

have our fill, And we'll keep up the fun all night un - til The

sun is ris-ing in the morn - ing!

*poco rit.*      *mf*

GIRLS ONLY

We will dance with you in the min - u - et, Of the lan-cers gay we will

*mf*

have a set, And we'll none of us go home, you bet, Till the mor-row comes a -

dawn-ing!

*Allegro*

SOPRANO and ALTO

We're out to-night to en-joy our-selves, We're

TENOR

We're out to-night to en-joy our-selves, We're

BASS



all dressed up in our best. With feast-ing we will em - ploy our-selves, We'll

tac-kle the food,

We'll tac - kle the food with zest! With

tac-kle the food, We'll tac - kle the food, We'll tac - kle the food with zest! With

tac-kle the food, We'll tac - kle the food, We'll tac - kle the food with zest! With

dig - ni - ty well com - port our-selves As we eat and drink to - night, — For there're  
 dig - ni - ty well com - port our-selves As we eat and drink to - night, — For there're

*f*

few things bet-ter, we've taught ourselves, Than a jolly good ap - pe - tite! —  
 few things bet-ter, we've taught ourselves, Than a jolly good ap - pe - tite! —

*ff presto*

*cresc.*

*fff*

*fff*

Nº 15

## 'Tis The Heart!

TRIO

Betty, Rose and Captain Worthington

Moderato CAPT. W.

 $\text{B} = 152$ 

Good eve-ning, la-dies! Here I am, A tri - fle late, I

ROSE

BETTY

must ad-mit! Oh, my, I won - der if he heard! He real - ly don't look

CAPT. W.

fussed a bit! Pray what were you two girls so bus-i - ly talk-ing a -

BETTY  
and ROSE

bout? My ears are burn-ing, was it I you talked of? No

CAPT. W.

doubt! We were won-der-ing wheth-er you real-ly knew your own mind. (What a

ROSE

fall!) Al - so we won-dered wheth-er you had any old mind at all!

BETTY and ROSE

For a man in love should sure-ly know Just how to go a-

CAPT. W.

A musical score page featuring a vocal part and a piano accompaniment. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is G major (two sharps). The tempo is indicated as *ten.* The vocal line includes lyrics: "bout it. Con-found my heart! My af-fairs would go Much bet-ter, I think, with-out it!" The piano part provides harmonic support with sustained notes and chords.

♩ = 72 ALL THREE (*Unison*)

A musical score page featuring a vocal part and a piano accompaniment. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is G major (two sharps). The tempo is indicated as ♩ = 72. The vocal line includes lyrics: "Oh, the heart is no doubt ne - ces - sar - y, But oc - ea - sion - al - ly it is". The piano part provides harmonic support with sustained notes and chords.

A musical score page featuring a vocal part and a piano accompaniment. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is G major (two sharps). The vocal line includes lyrics: "ver - y Ob - tuse, un - re - li - a - ble, Hard - ly so pli - a - ble". The piano part provides harmonic support with sustained notes and chords.

A musical score page featuring a vocal part and a piano accompaniment. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is G major (two sharps). The vocal line includes lyrics: "As one could wish it to be. The mind that you keep in your". The piano part provides harmonic support with sustained notes and chords. A dynamic marking *ff* (fortissimo) is present in the piano part.

at - tie Could eas - i ly prove more em - pha - tie If it was - n't af - fect - ed By  
 some-thing con-nect-ed Else-where with your a-nat - o - my! 'Tis the heart! 'Tis the  
 heart! 'Tis the heart that most people have need of; When the mind says "Do this!" and the  
 heart says "Do that!" 'Tis the heart you had bet - ter take heed of!

## Letter Theme

Rose

No. 15<sup>a</sup>

Molto moderato

(Humming)

The musical score consists of three systems of piano music. The first system begins with a single note followed by a series of eighth notes. The second system begins with a dynamic 'p' and features a 'Humming' instruction above the staff. The third system concludes with a final cadence.

## Come Back, Beloved

SONG

Captain Worthington

No. 16

Andante espressivo  $\text{♩} = 84$ 

"Come back, be-lov - ed," A

soft voice is call - ing, Call - ing to me in the si - lence of night.

Mem - o-ry's ech - oes are ris - ing and fall - ing, I see your smile like a

vie - ion of light! — Why did I wan - der a - way from my loved one?

Here a - mong stran-gers my heart's sad and lone. Far, far a-way, dear,

ten.

Night-time and day, dear, I hear you plead - ing to come back, my own! —

rit.

L'istesso tempo

*L'istesso tempo*

"Come back, be - lov - ed," Your soft voice is call - ing,

*mp*

Call - ing me home to be with you once more. Hopes now are ris - ing that

*t.h.*

long have been fall - ing, "Come back, be - lov - ed!" I hear you, As-thore!

*cresc.* *colla voce* *sffz* *t.h.*

*ff*

## Maggie Maguire

SONG

Judge Hooley and Chorus

Nº 17

Moderato con moto



Oh, lis - ten to a tale of woe, Of fate so grim and dire; It's



all . a - bout a girl you know, Poor skin - ny Mag Ma - guire. Her



lov - er came to her to - day, And said, "Fare-well, As - thore!" What  
Lento  
 could she do, what could she say? She cer - tain - ly felt sore. She  
colla  
 fell in twen-ty kind of fits; And  
voce colla  
ff a tempo  
Spoken: Thus!  
 then she pulled her-self to bits. She  
voce rall.  
ff a tempo

*a tempo*

"flung her arms" to Heav'n a - bove, She "snapped her teeth" till they cracked; In

*mf a tempo*

grim des-pair she "tore her hair," Then she "lost her head," that's a fact. She

"tossed her chin far in the air," She "lost her self - con-trol," She

"cast her eyes up - on the floor," You could see them "fall" and "roll." At

*rit.*

*mf*

last she "broke off sud - den - ly," Just where I can - not say; And  
erese.

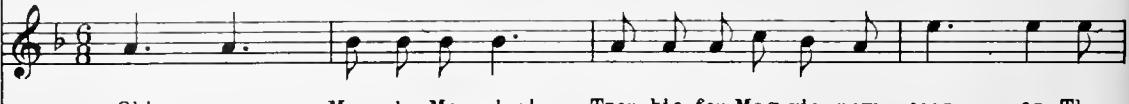
rit.  
then she "broke her heart" be-cause She'd "thrown her-self a - way!"

Moderato e dolce  $\text{♩} = 80$   
Oh, poor Mag-gie Ma-guire! Trou-ble for Mag-gie now ceas - es; They

got out the broom and they swept up the room, When Mag-gie Ma-guire went to piec - es!

CHORUS  
Moderato

Oh! poor Mag-gie Ma-guire! Trou-ble for Mag-gie now ceas es; They



Oh! poor Mag-gie Ma-guire! Trou-bie for Mag-gie now ceas - es; They



got out the broom and they swept up the room, When Mag-gie Ma-guire went to plec - es!



got out the broom and they swept up the room, When Mag-gie Ma-guire went to plec - es!



“Sir Charles and Lady”  
ENSEMBLE

N° 18

Moderato con moto  $\text{♩} = 112$

SMITH and PARTINGTON

Sir Charles and La - dy Worth-ing-ton In Lim-er-ick have ar-rived; Her

La - dy-ship the o - cean voyage Has hap - pi - ly sur-vived. It's



true when she was on the boat, So bit - ter was her cup, She



SMITH



PARTINGTON

BOTH



The



MEN SERVANTS  
CHORUS

coach-man and the but - ler and All the rest of the fam - i - lee!

Oh,



Yes! Yes! Yes! That is just why you see The  
 coach-man and the but - ler and the rest of the fam - i - lee!

*ffz*

Allegretto  
SOPRANO and ALTO

That's nice! that's thought-ful! that's nice! that's thought-ful! they've

*ff* TENOR

That's nice! that's thought-ful! that's nice! that's thought-ful! they've

*ff* BASS

*ff*

brought their bloom-ing ser-vants and The tom - cat and the pup, too!

brought their bloom-ing ser-vants and The tom - cat and the pup, too!

Molto moderato

PARTINGTON

With mea-sure grave and dig - ni-fied, With

*mf*

as - pect woe - be - gone,

Due to the toss - ing on the

Channel cross-ing, Comes La - dy Worth - ing - ton! With

pom - pou s pride and smil - ing face, to greet his on - ly son,

Hale and heart - y to this fes - tive part - y, Comes Sir Charles Worth - ing -

rit.

f

rit. - e - dim.

## MEN SERVANTS Unison

ton! With pom - pou s pride and smil - ing face, To

ff

greet his on - ly son, Hale and heart.-y to this  
 fes - tive part - y, Come Sir Charles and La - dy Worth - ing - ton!

*molto rit*  
*molto rall*

**Maestoso**  
 Come Sir Charles and La - dy Worth - ing - ton  
 Come Sir Charles and La - dy Worth - ing - ton  
 ff

**FULL CHORUS**

141  
Youth Undutiful

DUET

Sir Charles and Lady Washington

Nº19

Tempo di Gavotte  $\text{♩} = 92$

BOTH

We braved the roll - ing o - ecan

*mf*

*mf*

bil - lows When we crossed the Chan - nel to come o - ver here; Would we had

LADY W.

stayed a - mong the pil - lows In our house in Lon - don damp and drear! In this fl -

SIR CHARLES

as - co \_ we must re-mem-ber To main-tain our old sang *fraid!* Buy, my dear

la - dy, — per-mit me to say — I can-not help but feel an - noyed!

Piu mosso  
SIR CHARLES

LADY W.  
Youth un - du-ti-ful is not beau-ti-ful, We de-test it all else a - bove.

*mf*

And our at-ti-tude towards in - grat-i-tude Is as frown-ing as it is towards love.

Listesso tempo

LADY W.

SIR CHARLES

We must be mag - nan - i - mous! What is love, my dear, to us?

Plans frus - tra - ted, we're cheek - mat-ed, Pom should have been more so - lie - i-tous!

*Pedale*

SIR CHARLES

LADY W. Youth un - du-ti-ful, is not beau-ti-ful, We de - test it all things a - bove. But of

things that ir - ri-tate and ex - as-per-ate, Worst of all is the thing called Love!

DANCE  
Grazioso

Grazioso

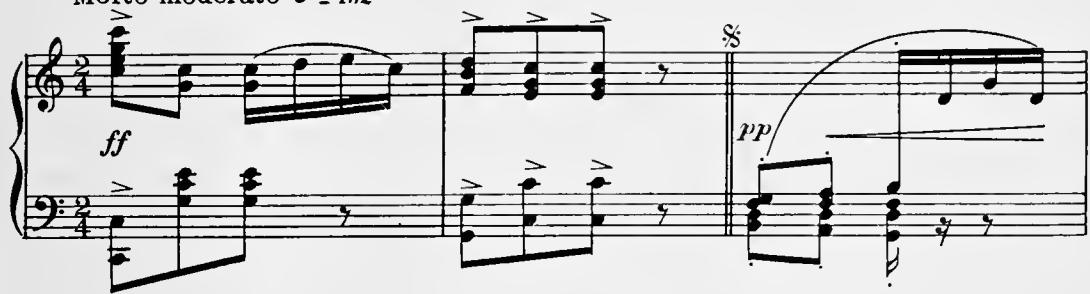
This image shows five staves of piano sheet music. The top two staves are treble clef, and the bottom three are bass clef. The key signature is one sharp (F#). The first staff begins with a forte dynamic. The second staff starts with a half note. The third staff features a dynamic marking 'v' over a measure. The fourth staff has a dynamic marking 'p' over a measure. The fifth staff includes dynamics for 'cresc.', 'rall.', and 'sfz'.

## The Well-Known Farmer With The Spondulix

SONG  
Ezra Q. Hicks  
and Chorus

Nº 20

Molto moderato ♩ = 152



Oh, a farmer's life is a life of strife, But it's  
One morn - ing I went forth to plow, An' to



ver - y much worse for the farm-er's wife! Which is how I ac-count for the  
try and coax some milk from my one lean cow, When a fel-low in a bug-gy comes





fact that I A lone-some old bach - e - lor will sure - ly die. But I've  
driv - in' by, An' he caught my fan - ey, an' he caught my eye. An' he

Musical score for the second line of the song. The top staff continues the melody in G major. The bottom staff shows a bassline with a dynamic marking "mp".

saved my mon - ey and here I am, A loy - al nep - hew of your  
sez, sez he, "Here's a pile o' dough; I'll buy your farm an' on

Musical score for the third line of the song. The top staff shows a melody in G major. The bottom staff shows a bassline with slurs and grace notes.

Un - cle Sam! I've dol - lars and dol - lars and  
shares we'll go!" So the wells we sunk an' the

Musical score for the fourth line of the song. The top staff shows a melody in G major. The bottom staff shows a bassline with slurs and grace notes.



dol - lars to spend, And I'm goin' to have a good time to the ver - y end'  
oil came out, Oh, a farm - er's life is the life, no doubt!



**REFRAIN**  
Molto moderato



So, hip - hur - ray for E. Q. Hicks, The well-known farm - er with the



spon - du - lix. I did - n't get my dough from the po - ta - to, But I



struck a bit o' luck in Eight - y - Slx. I'd nev - er got nuth - in' fer

ali my toil, Till the farm one day start - ed spurt - ing oil, That's

why folks point to E. Q. Hicks As the well-known farm - er with the

*A little faster*  
CHORUS (Unison)

spon - du - lix. So, hip - hur - ray for E. Q. Hicks, The

well-known farm-er with the spon - du - llx. He did - n't get his dough from the

po - ta - to, But he struck a bit o' luck in Elght - y - Six. Hed

1906

nev - er got noth-ing for all his toll, Till the farm one day start - ed spurt-ing oll, That's

why folks point to E. Q. Hieks As the well-known farm-er with the spon - du - llx.

D.S.

D.S.

N° 21

150  
I Love You, Little Sweetheart.  
DUET  
and FINALE

Moderato  $\text{♩} = 88$

CAPT. WORTHINGTON

I love you, lit-tle sweet-heart, Oh, I've

*f*

*mf*

ten. ten.

loved you all the while! I love your eyes, I love your hands, I



BETTY

love your sun-ny smile! I'm glad that I am Bet-ty, But, dear

*p*

*mf*



*ten.*

Pom, do you sup-pose That you'd have loved me quite as much If

CAPT. WORTHINGTON  
*piu mosso*

I'd been real - ly Rose! "A rose by an - y oth - er name" 'Tis

that I'm think-ing of! It's not the name, 'tis

you your - self I love, I love, I love!

Valse  
BETTY

CAPT.W.

It's love that makes the world go 'round, And puts things on the

*mf*

square; It's love that makes a sto - ry sound A -

gree - ble an - y - where! It's love that made this

crown,

sto - ry whose Fi - nale to night we crown, Bet - ty dear! And

when they ask, "Whom did he choose?" Just say "The Lass," Just

say "The Lass, The Lass of Lim - 'rick Town!"

SOPRANO and ALTO

It's love that makes the world go 'round, And

TENOR

It's love that makes the world go 'round, And

BASS

*ff energico*

puts things on the square; \_\_\_\_\_ It's love that

puts things on the square; \_\_\_\_\_ It's love that

makes a sto - ry sound A - greea - ble an - y -

makes a sto - ry sound A - greea - ble an - y -

where! \_\_\_\_\_ It's love that made this sto - ry,  
 where! \_\_\_\_\_ It's love that made this sto - ry,

*ff*

whose Fi - nale to - night we crown, we crown, And  
 whose Fi - nale to - night we crown, we crown, And

crown,

*erse.*

when they ask, "Whom did he choose?" Just say, "The

when they ask, "Whom did he choose?" Just say, "The

Lass," Just say, "The Lass, the Lass of Lim - 'rick

Lass," Just say, "The Lass, the Lass of Lim - 'rick

Town!"

Town!"

*p*

*fffz*

*sff*

*fff accel.*

*fffz*

*Ped.*

End of Opera